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Big School of Drawing

Well-explained, practice-oriented drawing instruction for the beginning artist

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Drawing

Well-explained, practice-oriented drawing instruction for the beginning artist

Walter Foster

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Basics

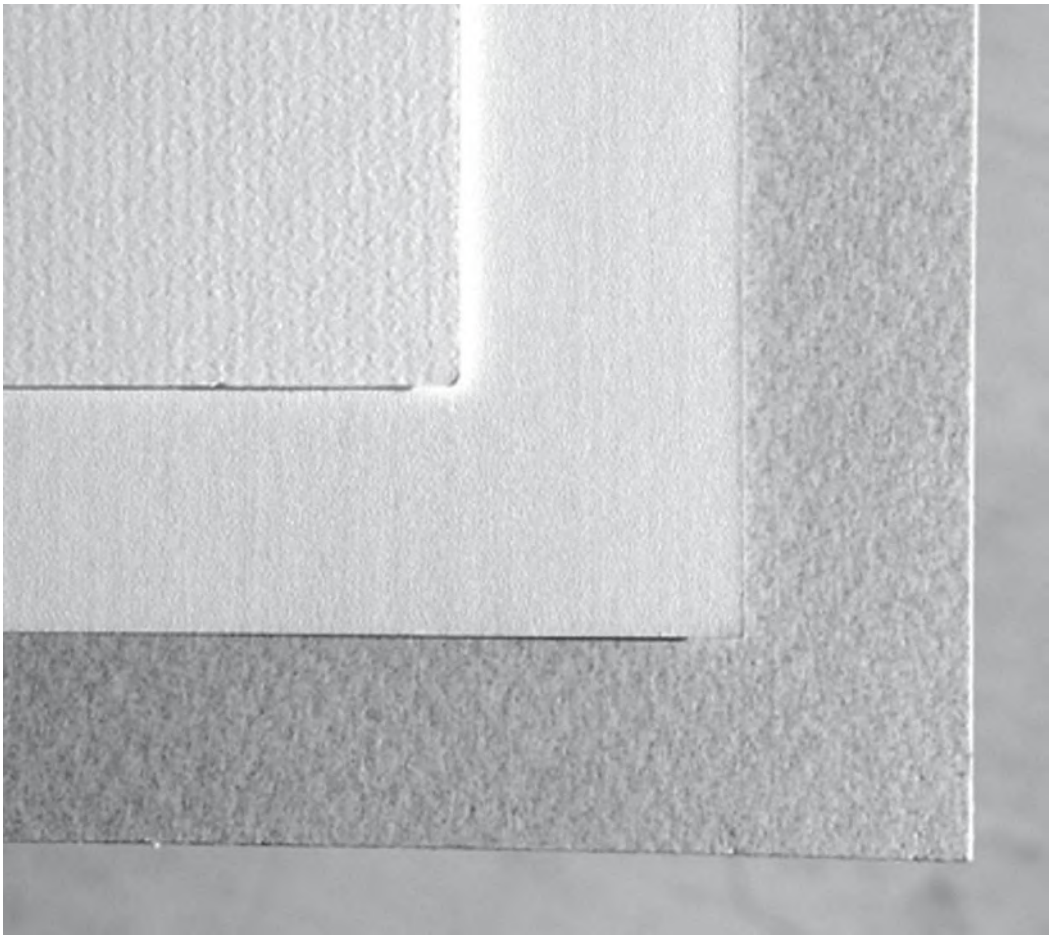
The appeal of drawing for beginning artists lies in its simplicity; without involving color, pencil and charcoal help artists focus on the absolute fundamentals of art. Reducing a subject to its most basic lines, shapes, and forms is both satisfying and essential for creating realistic representations on paper.

In this chapter, you'll find information about the most important tools and materials in basic drawing, from paper and pencils to blenders and sharpening instruments. You'll learn methods for developing your "artist's eye," such as contour drawing, gesture drawing, and sketching and you'll learn how to block in objects and build form with simple shapes. Then you'll finish with a few small step-by-step projects that use shading and linework to yield more polished renderings.

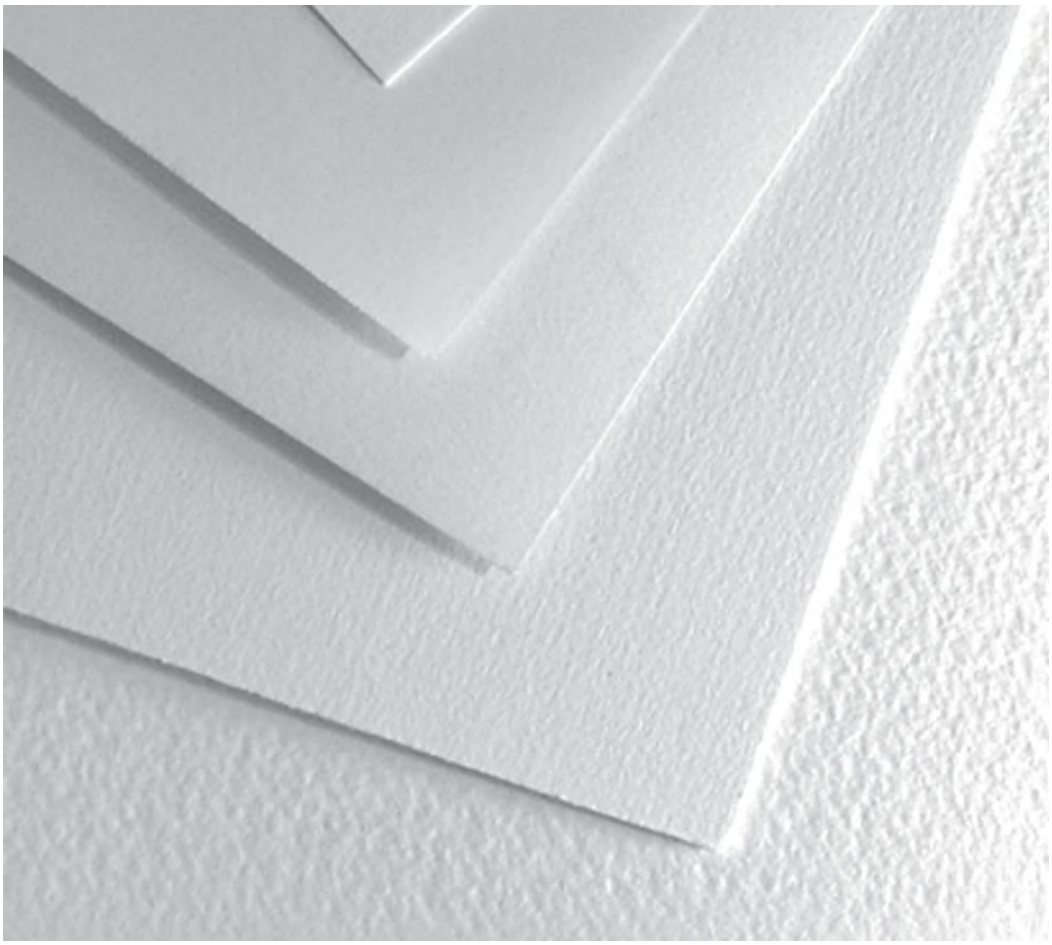
Tools & Materials

Drawing is not only fun, it is also an important art form in itself. Even when you write or print your name, you are drawing! If you organize the lines, you can make shapes, and when you carry that a bit further and add dark and light shading, your drawings begin to take on a three-dimensional form and look more realistic. One of the great things about drawing is you can do it anywhere and the materials are very inexpensive. You get what you pay for, though, so purchase the best you can afford at the time, and upgrade your supplies whenever possible. Although anything that makes a mark can be used for some type of drawing, you'll want to make certain your magnificent efforts will not fade over time. Here are some of the materials that will get you off to a good start.

Charcoal Papers Charcoal paper and tablets are available in a variety of textures. Some of the surface finishes are quite pronounced and can be used to enhance the texture in your drawings. These papers also come in a variety of colors, which can add depth and visual interest to your drawings.



Drawing Papers For finished works of art, using single sheets of drawing paper is best. They are available in a range of surface textures: smooth grain (plate and hot pressed), medium grain (cold pressed), and rough to very rough. The cold-pressed surface is the most versatile. It is of medium texture but not totally smooth, so it makes a good surface for a variety of drawing techniques.



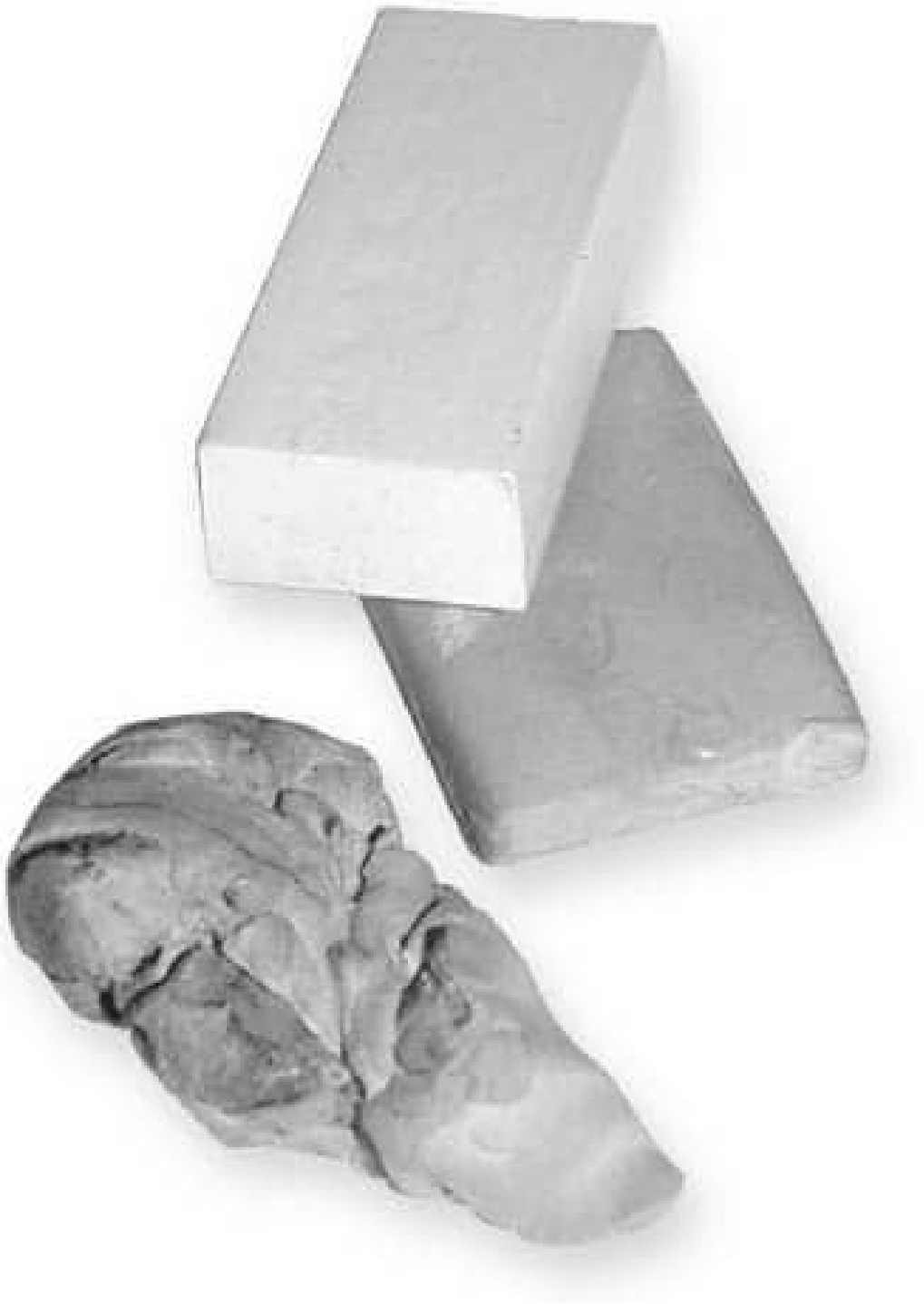
GATHERING THE BASICS

You don't need a lot of supplies to start; you can begin enjoying drawing with just a No. 2 or an HB pencil, a sharpener, a vinyl eraser, and any piece of paper. You can always add more pencils, charcoal, tortillons, and such later on. When shopping for pencils, notice that they are labeled with letters and numbers; these indicate the degree of lead softness. Pencils with B leads are softer than ones with H leads and make darker strokes. An HB is in between, which makes it very versatile and a good beginner's tool. The examples at right show a variety of drawing tools and the kinds of strokes that are achieved with each one. As you expand your pencil supply, practice shaping different points and creating different effects with each pencil by varying the pressure you put on it. The more comfortable you are with your tools, the better your drawings will be!

GATHERING OTHER DRAWING TOOLS

You might choose to stick solely with graphite pencils in a drawing, or you might choose to embellish with other drawing tools. For example, Conté crayons and charcoal produce chalky, smudged lines that soften the look of a subject. Outlining a drawing with black ink really makes a subject "pop" (see here), and thin washes of ink (or black watercolor) applied with a paintbrush produce smooth shadings.

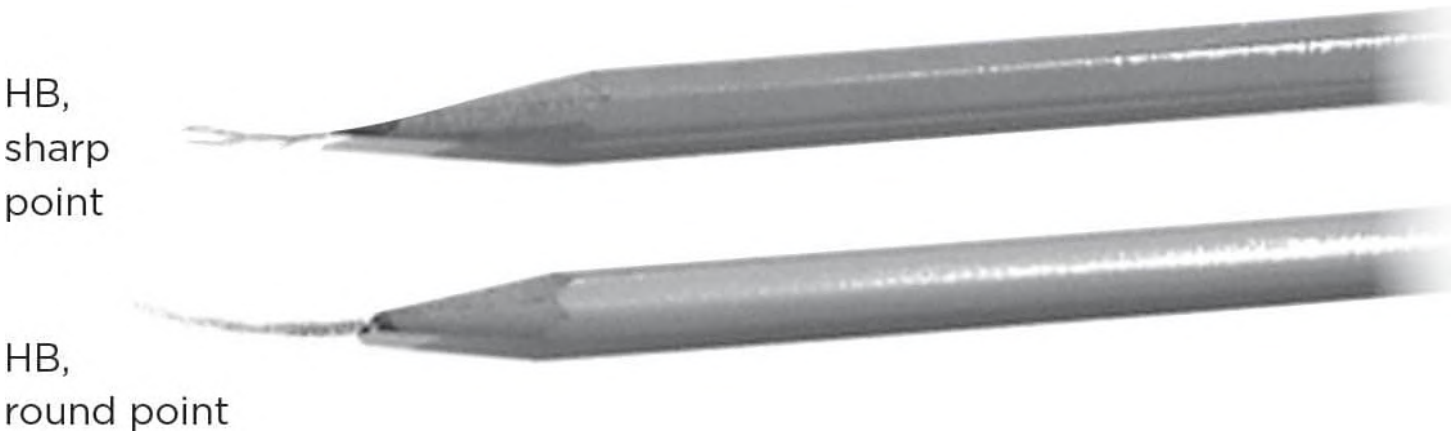
Artist's Erasers A kneaded eraser is a must. It can be formed into small wedges and points to remove marks in very tiny areas. Vinyl erasers are good for larger areas; they remove pencil marks completely. Neither eraser will damage the paper surface unless it is scrubbed too hard. Erasers are not just for mistakes; they are drawing tools that you can use to subtly lighten areas or pull out sharp highlights.



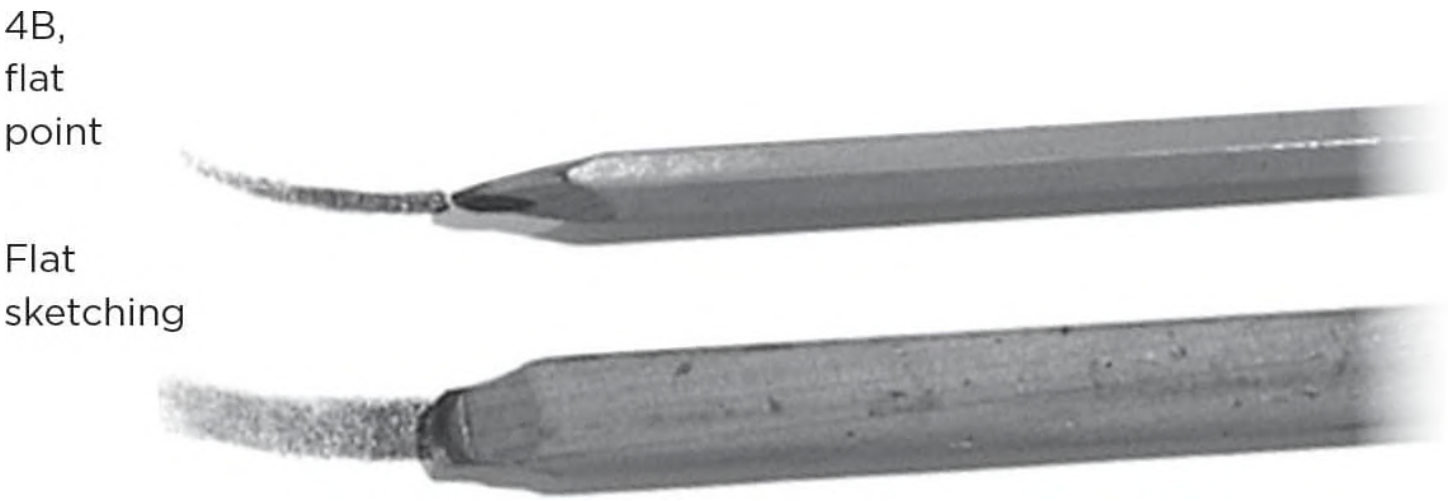
Tortillons These paper “stumps” can be used to blend and soften small areas where your finger or a cloth is too large. You can also use the sides to quickly blend large areas. Once the tortillons become dirty, simply rub them on a cloth and they’re ready to go again.

Utility Knives Utility knives (also called “craft” knives) are great for cleanly cutting drawing papers and matboard; you can also use them for sharpening pencils. (See here.) Blades come in a variety of shapes and sizes and are easily interchanged. But be careful; the blades are as sharp as scalpels!

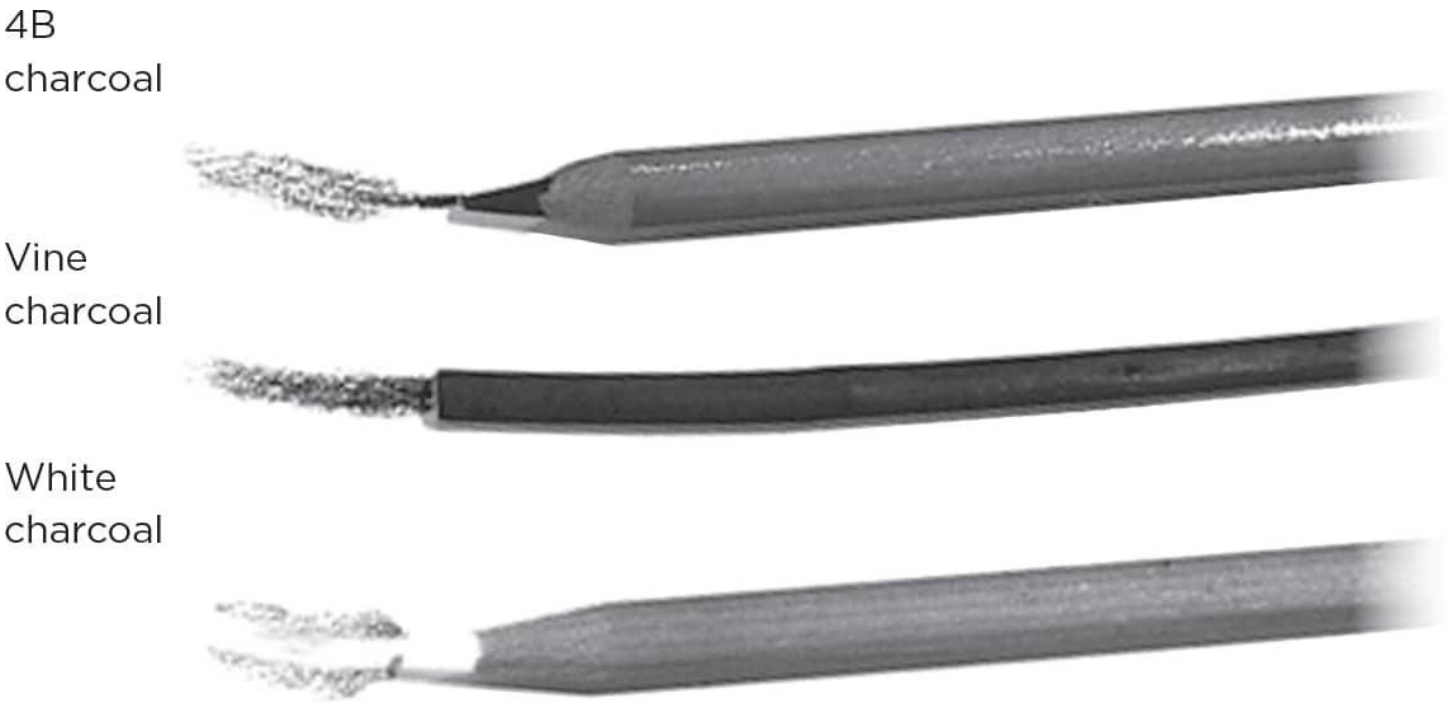
HB An HB with a sharp point produces crisp lines and offers good control. With a round point, you can make slightly thicker lines and shade small areas.



Flat For wider strokes, use the sharp point of a flat 4B. A large, flat sketch pencil is great for shading large areas, but use the sharp, chiseled edge for thinner lines.



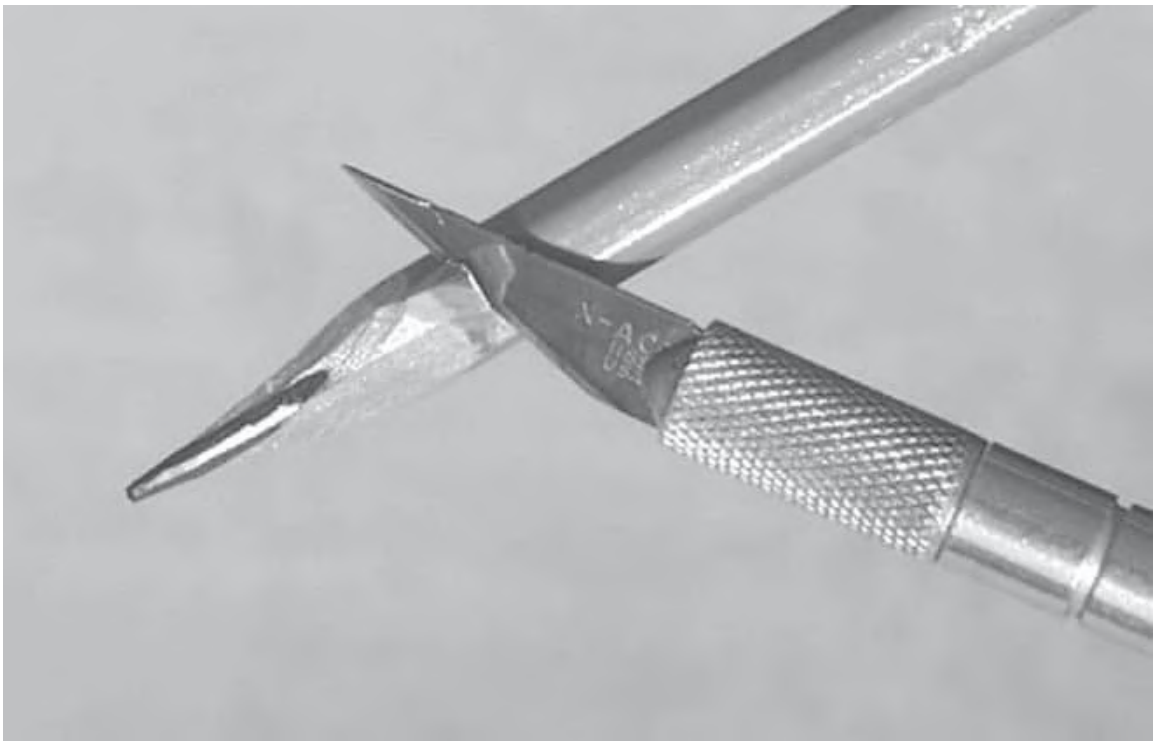
Charcoal 4B charcoal is soft, so it makes a dark mark. Natural charcoal vines are even softer and leave a more crumbly residue on the paper. Some artists use white charcoal pencils for blending and lightening areas in their drawings.



Conté Crayon or Pencil Conté crayon is made from very fine Kaolin clay. It used to come only in black, white, red, and sanguine sticks, but now it's also available in a wide range of colored pencils. Because it's water soluble, it can be blended with a wet brush or cloth.

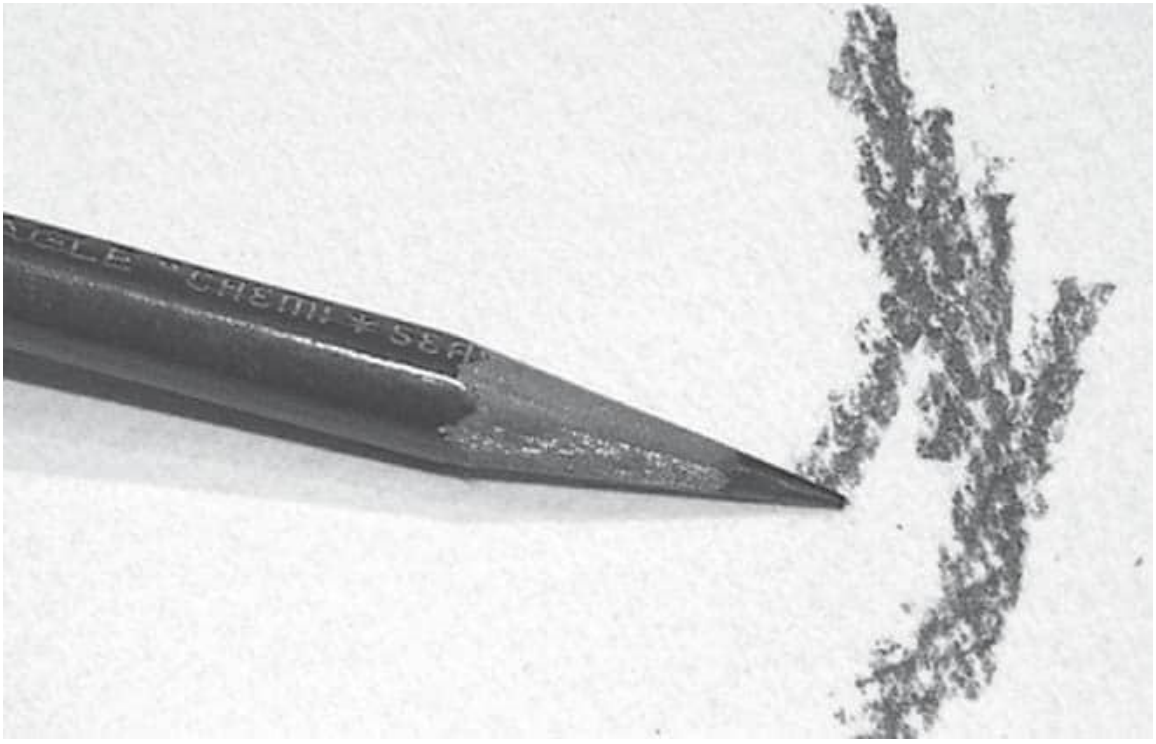
SHARPENING YOUR DRAWING IMPLEMENTS

Utility Knife A knife can be used to form chiseled, blunt, or flat pencil points. Hold the knife at a slight angle to the pencil shaft, and always sharpen away from you by taking off only a little wood and graphite at a time.



Sandpaper Block Sandpaper will help you hone and shape the lead, as well as sand down the wood. The finer the grit of the paper, the more control you'll have. Roll the pencil in your fingers when sharpening to keep the shape even.

Rough Paper Gently roll the pencil lead over rough paper to smooth out the point after tapering it with sandpaper. This removes dust while creating a very fine tip for details.



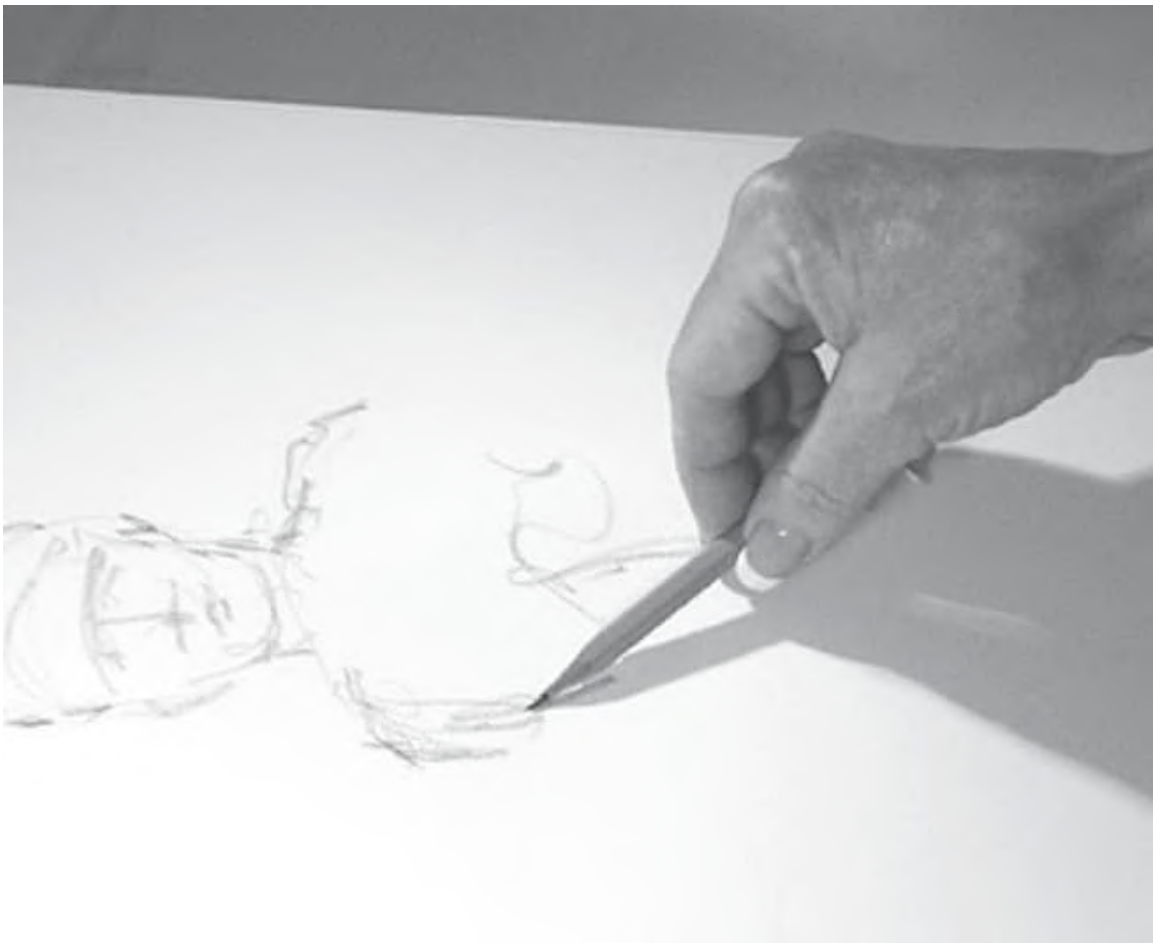
ADDING ON

Unless you already have a drawing table, you will probably want to purchase a drawing board. It doesn't have to be expensive; just get one large enough to accommodate individual sheets of drawing paper. Consider getting a drawing board with a cut-out handle, especially if you want to draw outdoors, so you can easily carry it with you.

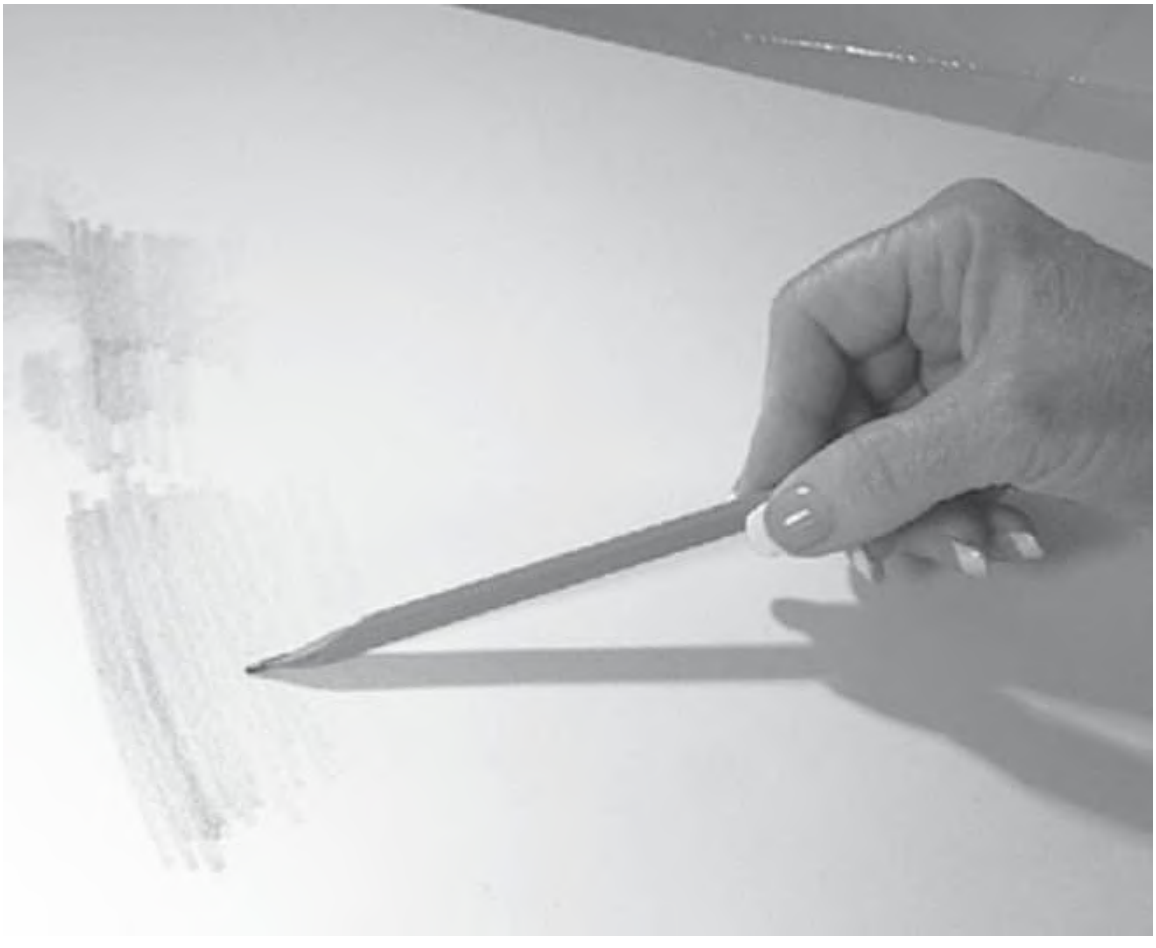
Spray Fix A fixative "sets" a drawing and protects it from smearing. Some artists avoid using fixative on pencil drawings because it tends to deepen the light shadings and eliminate some delicate values. However, fixative works well for charcoal drawings. Fixative is available in spray cans or in bottles, but you need a mouth atomizer to use bottled fixative. Spray cans are more convenient, giving a finer spray and more even coverage.

HOLDING YOUR DRAWING PENCIL

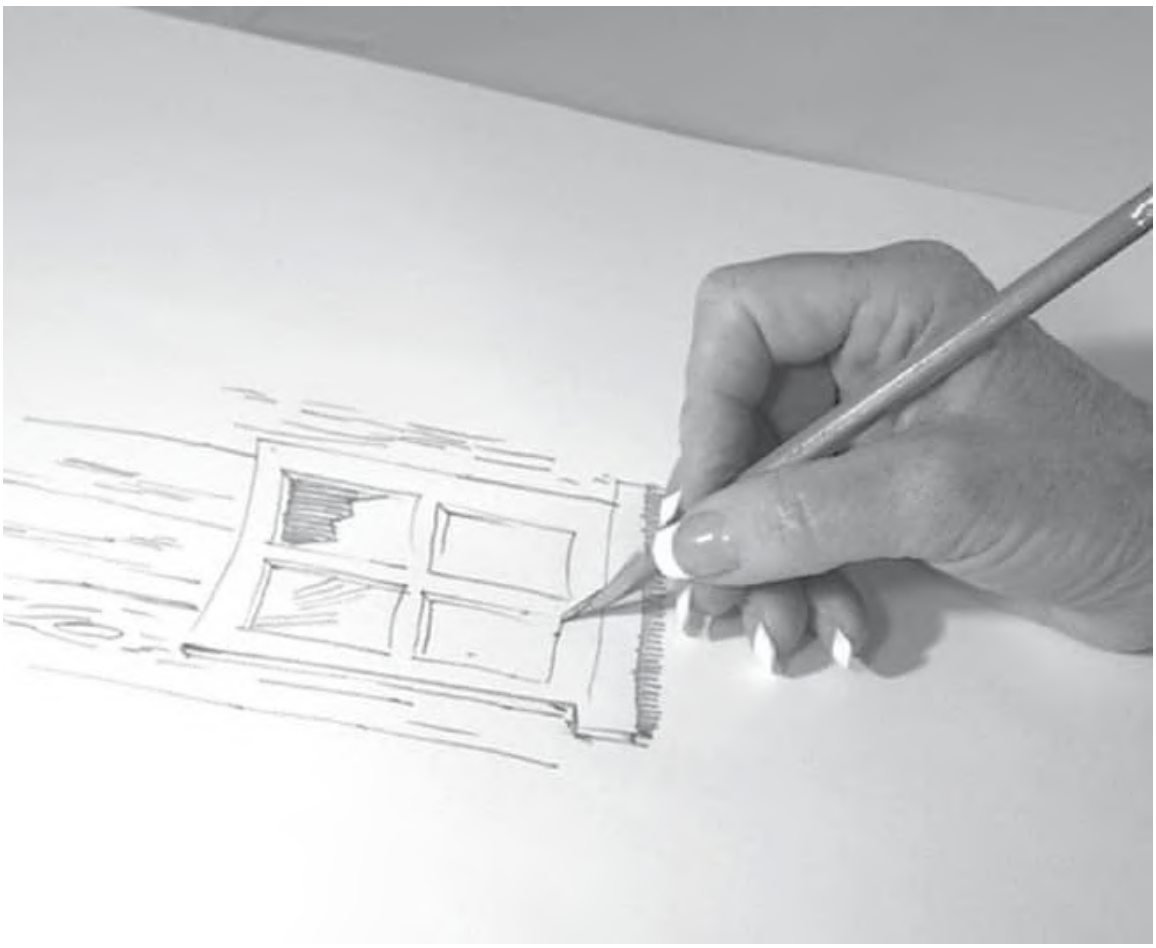
Basic Underhand The basic underhand position allows your arm and wrist to move freely, which results in fresh and lively sketches. Drawing in this position makes it easy to use both the point and the side of the lead by simply changing your hand and arm angle.



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 using this position so you don’t smudge your drawing.



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



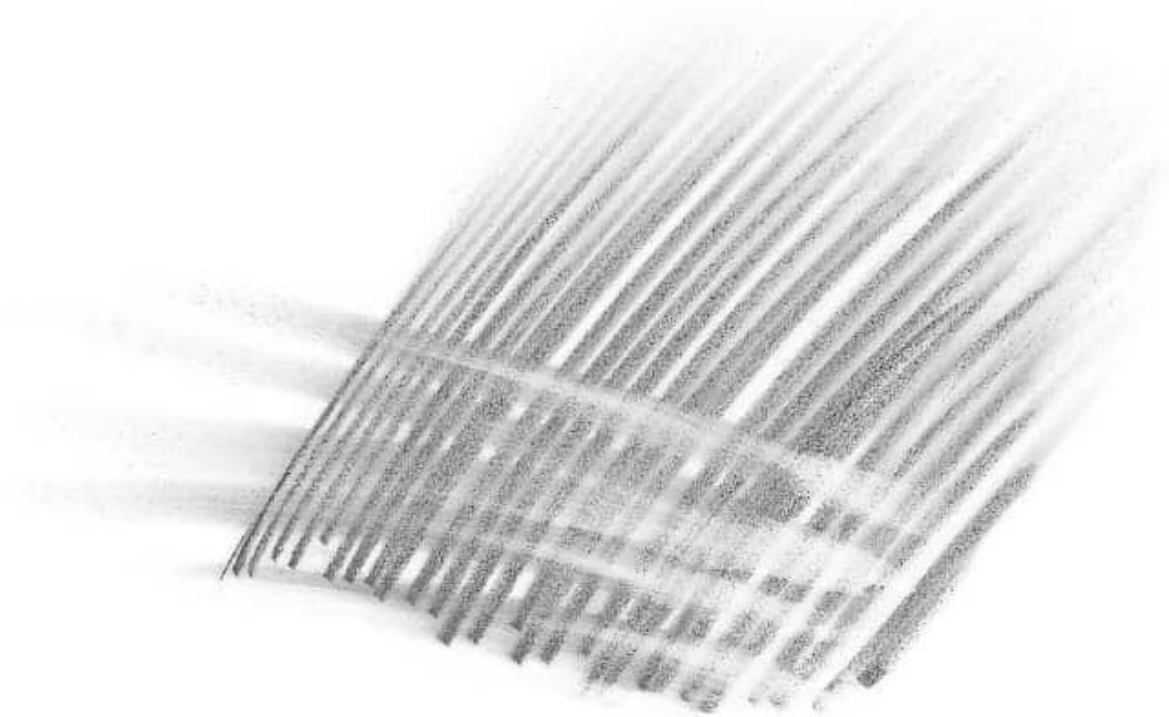
Getting Started

Before you begin sketching, you'll want to get accustomed to using your whole arm, not just your wrist and hand, to draw. (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. Try to relax, and hold your pencil lightly. You don't need to focus on a particular subject as you warm up; just get used to the feel of a pencil in your hand and the kinds of strokes you can achieve.

LEARNING CONTROL

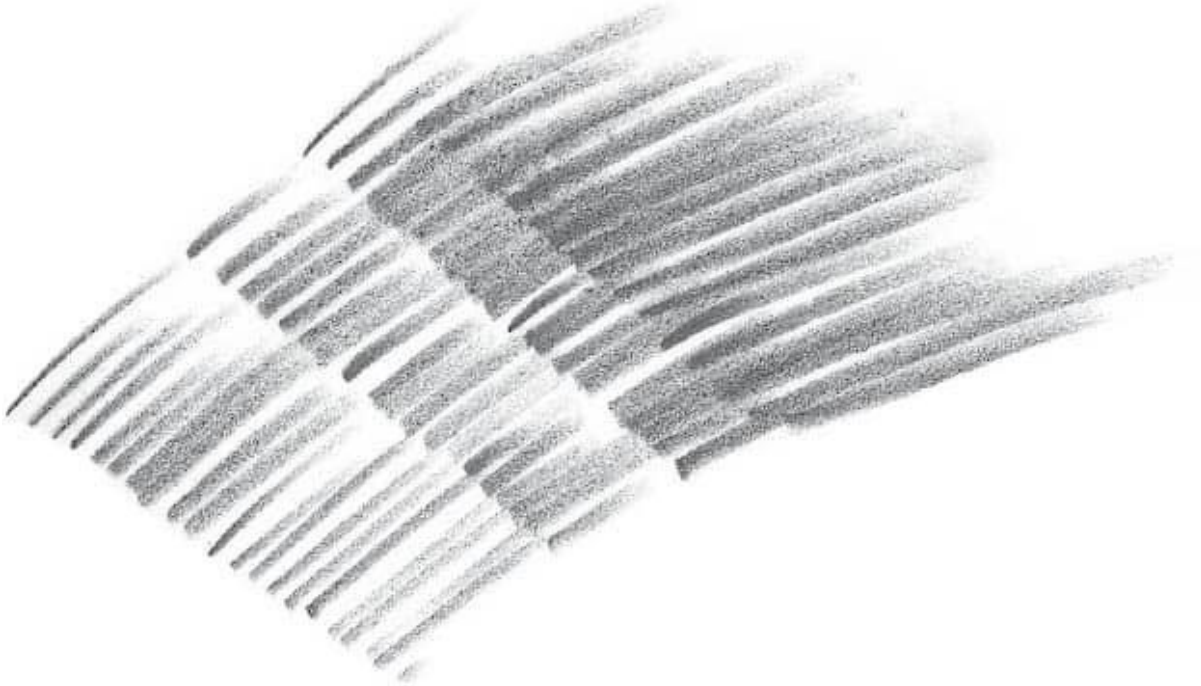
Once your arm is warmed up, try the strokes and techniques shown here. Although making circles, dots, scribbles, and lines may seem like senseless doodling, creating these marks is actually a great way to learn control and precision—two traits essential to pencil drawing. You should also experiment with different pencil grips to see how they affect the lines you draw. The more you practice with different strokes, sketching styles, and grips, the quicker and more skilled your hand will become!

Varying Edges Making small adjustments in your drawings to suit your subject is important. For example, pencil strokes that follow along a straight edge are ideal for creating striped fur. But free edges are more appropriate for creating a natural-looking coat, as straight edges can make the hair seem too stiff and structured. Edges created with an eraser also have their place—these lines can be used to provide a smooth transition between textures or values.



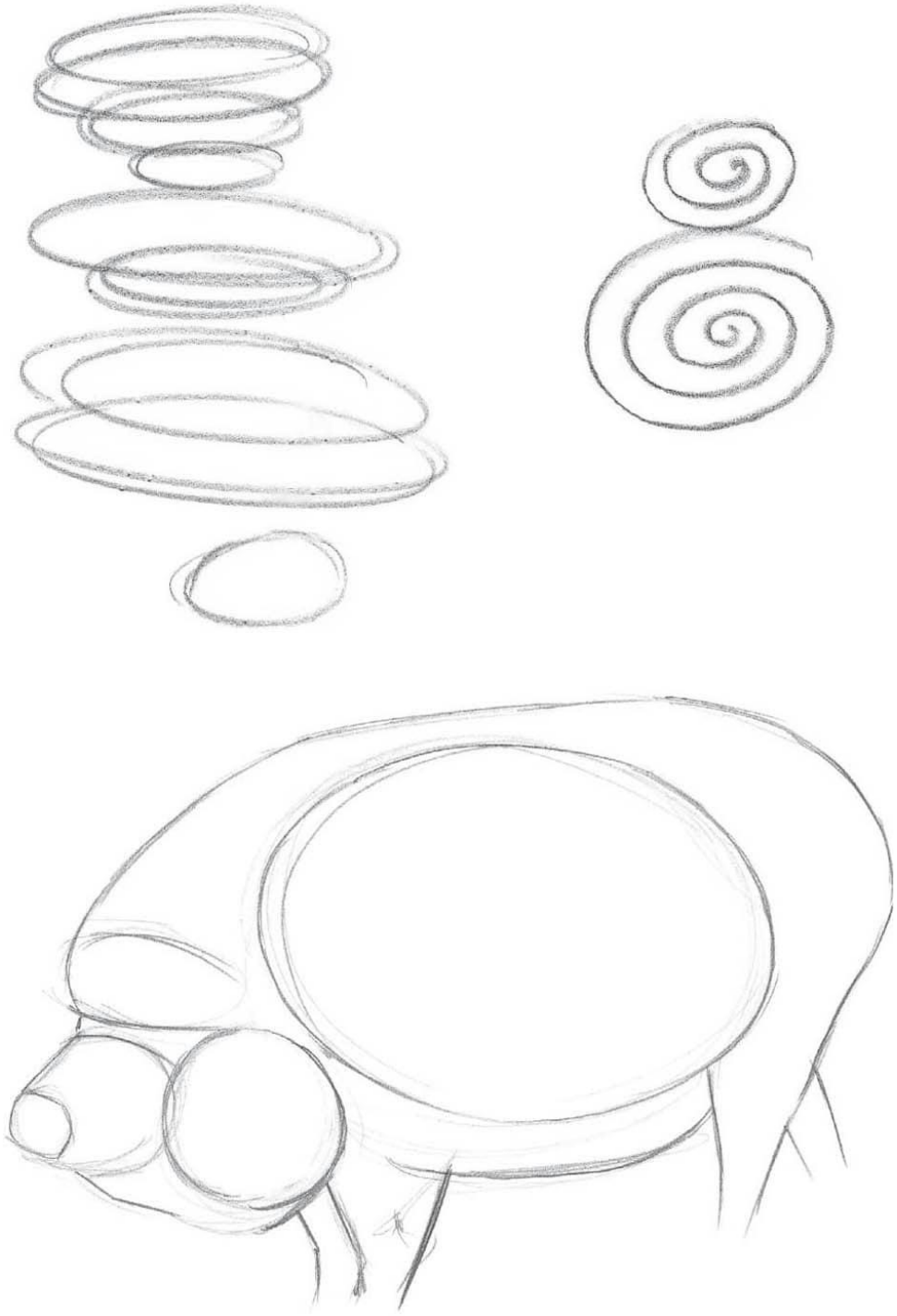
Erased edge

Free edge

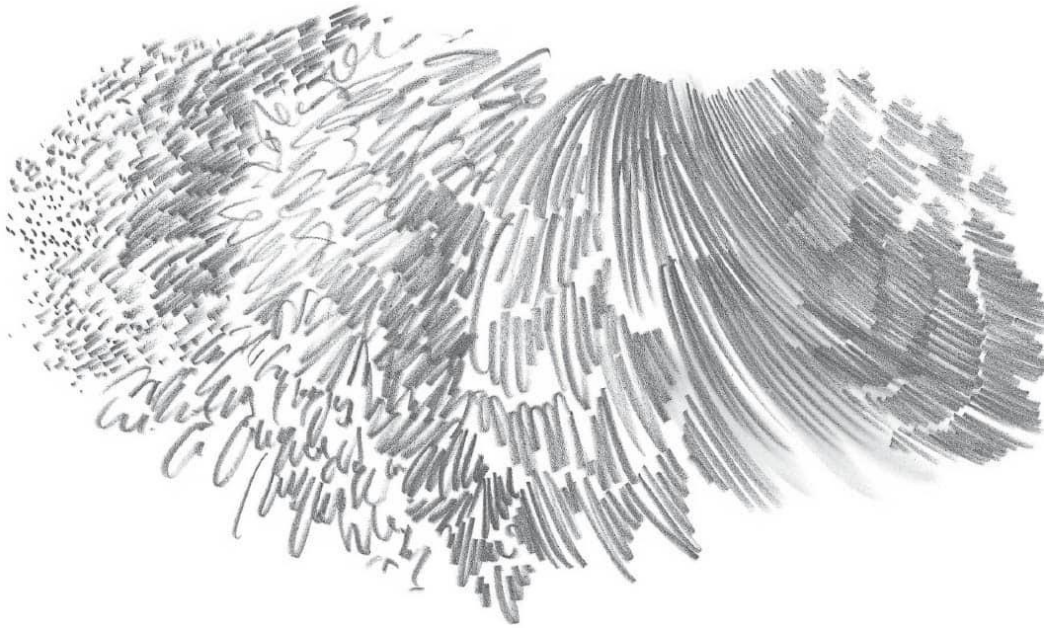


Straight edge

Practicing Loose Strokes Although drawing requires a certain amount of precision, loose strokes are also essential to art. Free, circular strokes are great for warming up or quickly recording subjects, such as the rough shape of a pot-bellied pig.



Modifying Strokes Changing the stroke length, direction, and pressure will result in different textures. Shift from dots to short strokes to long, sweeping lines to feel the differences.



EXPERIMENTING WITH STROKES

Learning to draw requires a certain amount of control and precision, so get used to the feel of a pencil in your hand and the kinds of strokes you can achieve. Experiment with different pencil grips (see here) to see how they affect the lines you produce. Fine, detailed work is more easily accomplished with a sharp pencil held as though you are writing, whereas broad shading is best done with the side of your pencil as you hold it in an underhand position. Practice holding the pencil underhand, overhand, and in a writing position to see the different lines you can create. You can also vary your strokes by experimenting with the shapes and sharpness of your pencil points. A sharp point is good for keeping your drawings detailed and refined; the harder the lead, the longer your pencil point remains sharp and clean. A flat point or chisel point is helpful for creating a wider stroke, which can quickly fill larger areas. Create a flat or chisel point by rubbing the sides of a pencil on a sandpaper block or even on a separate sheet of paper.

Flat sketch

Round sharpened to flat tip

Tip of sharp round

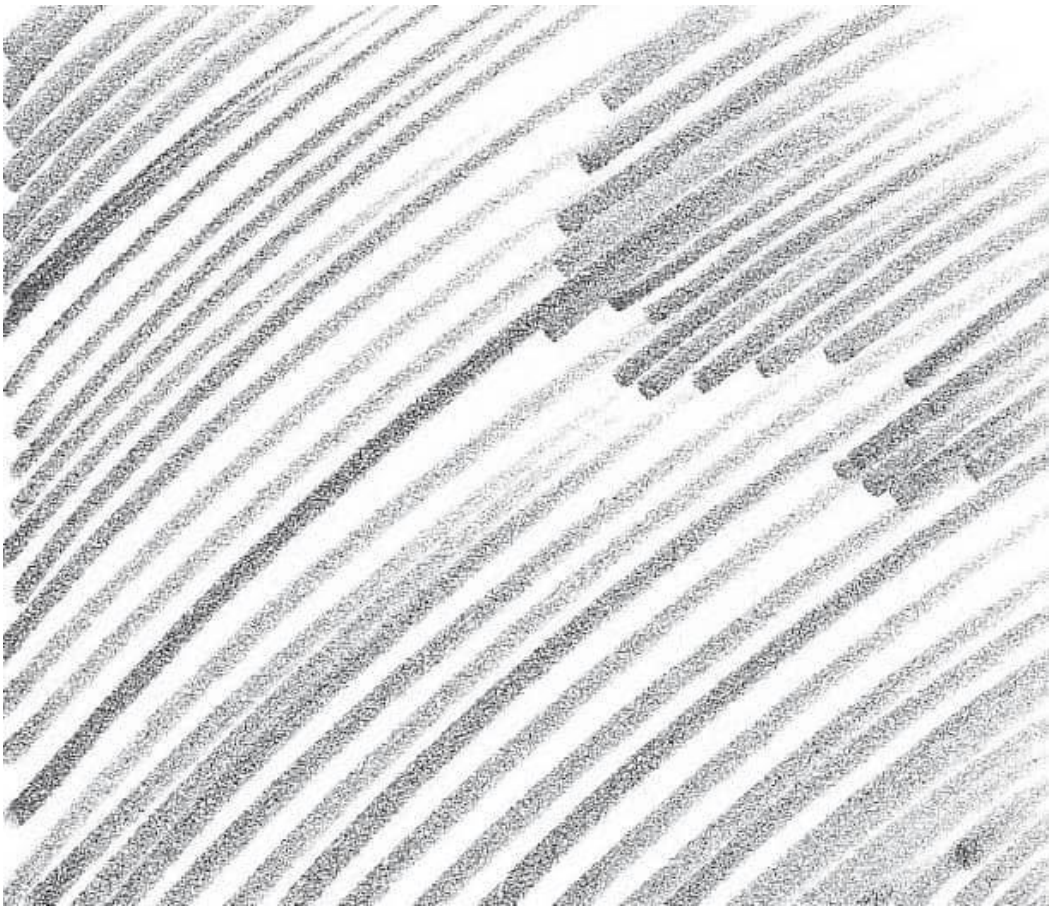
Side of round

Blunt round

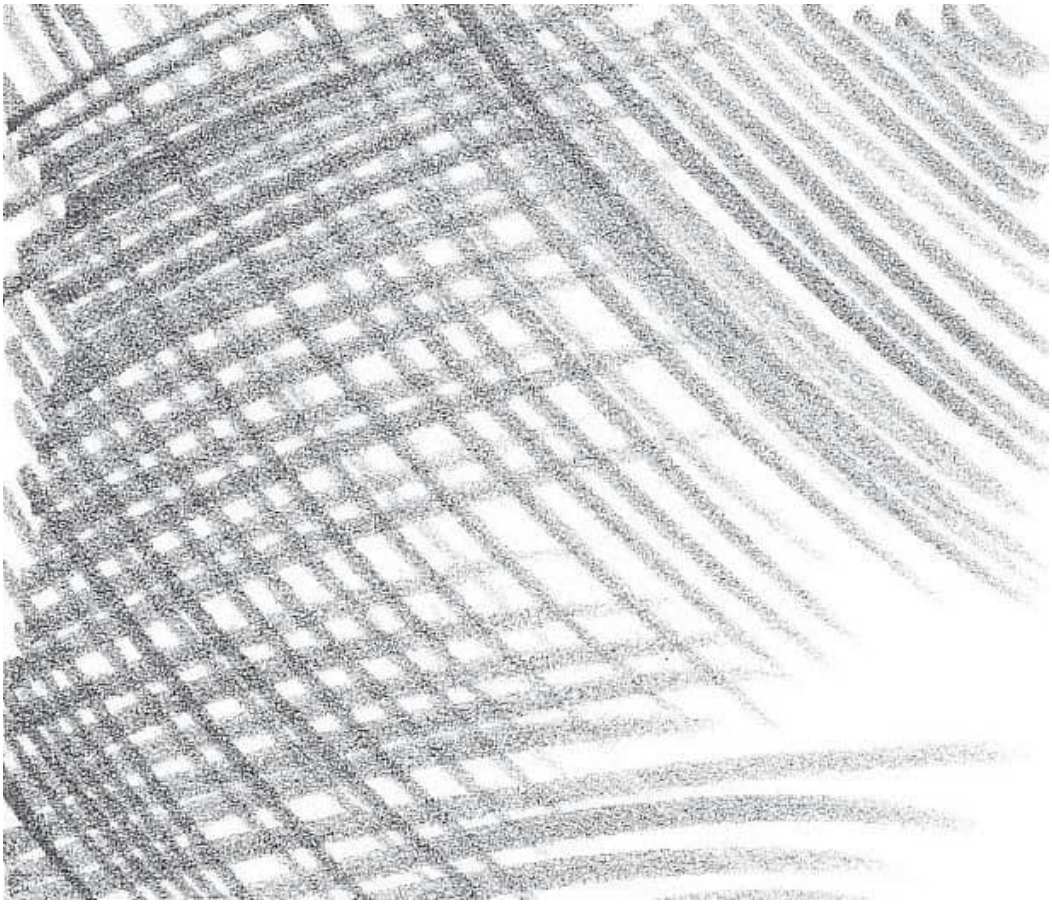
BASIC TECHNIQUES

Practicing basic techniques will help you understand how to manipulate the pencil to achieve a variety of effects. Pencil can be used to re-create everything from smooth glass and rugged mountains to soft, fluffy animal fur.

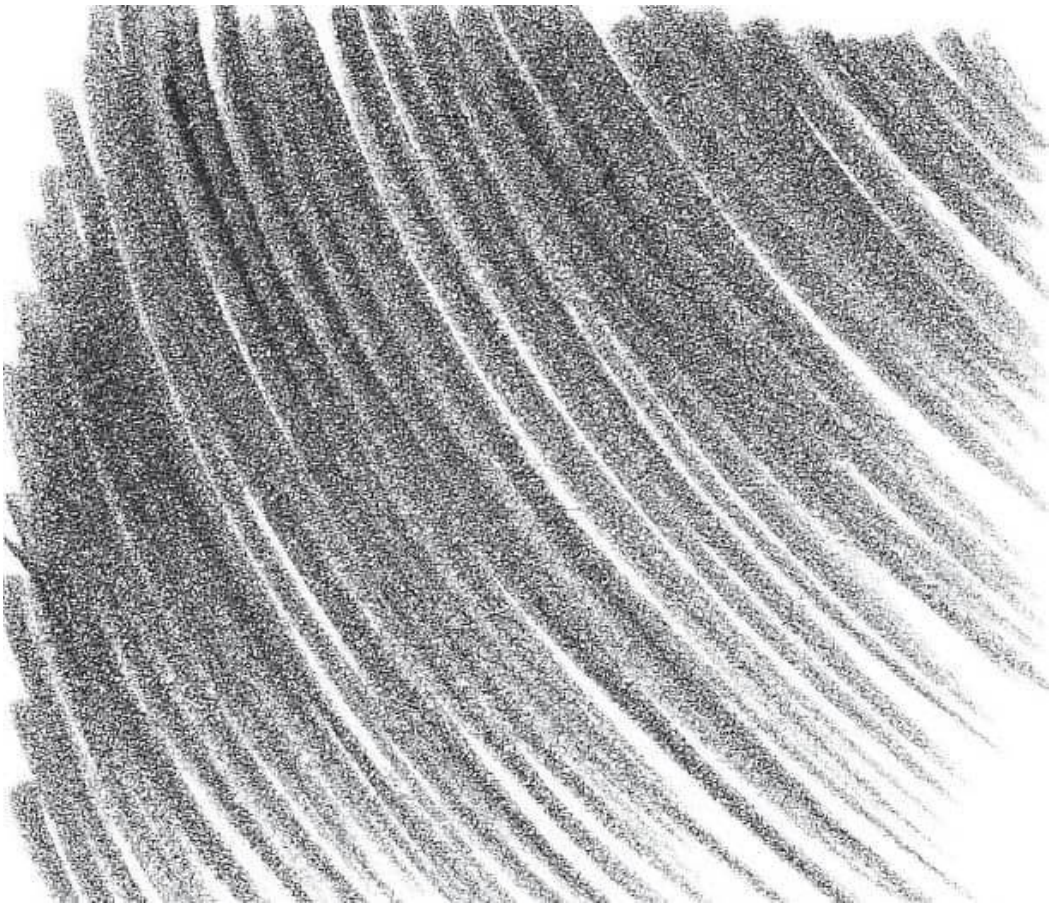
Hatching A basic method of shading involves filling an area with hatching, which is a series of parallel strokes.



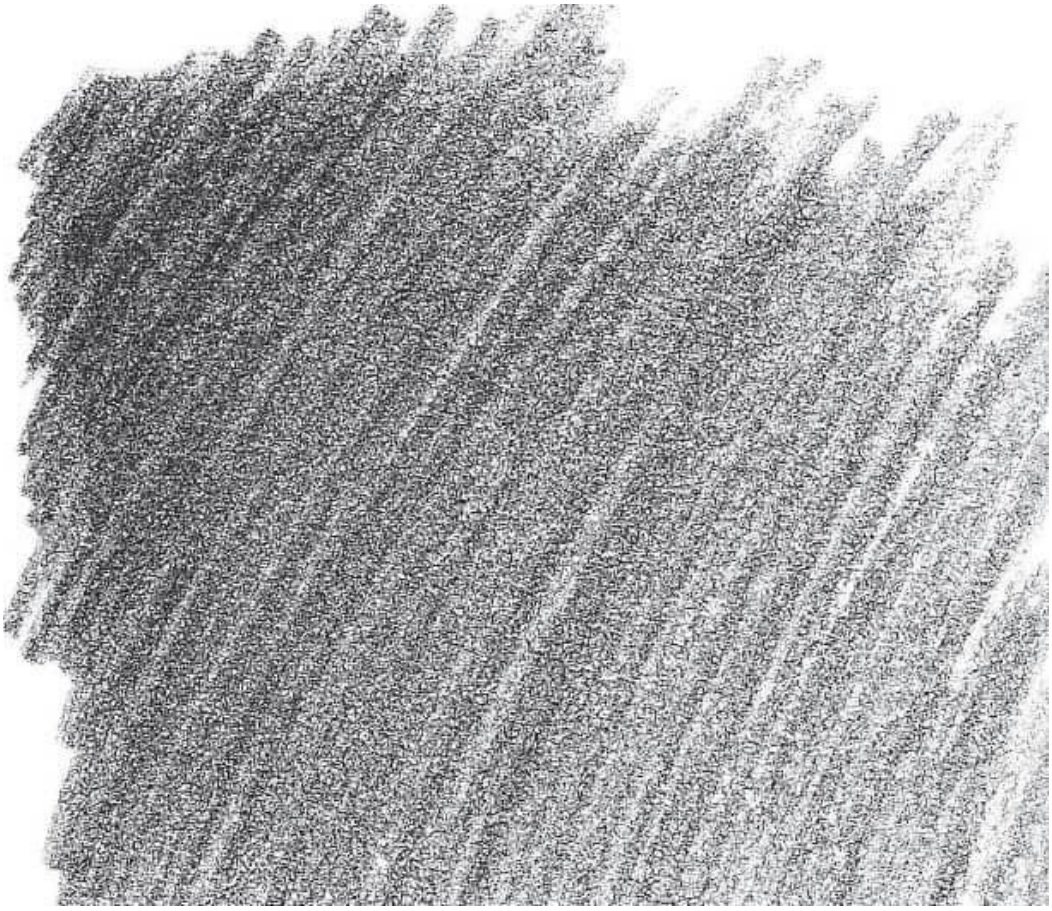
Crosshatching For darker shading, go over your hatching with a perpendicular set of hatch marks.



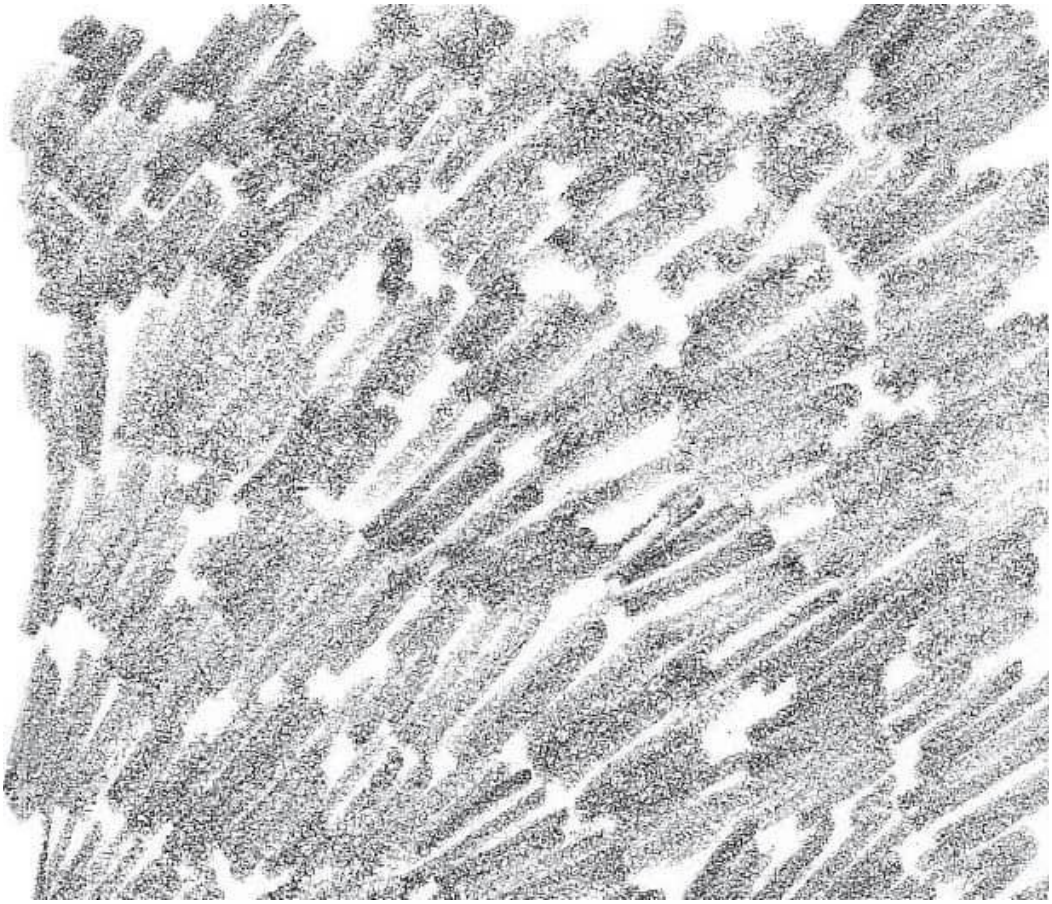
Shading Darkly By applying heavy pressure to the pencil, you can create dark, linear areas of shading.



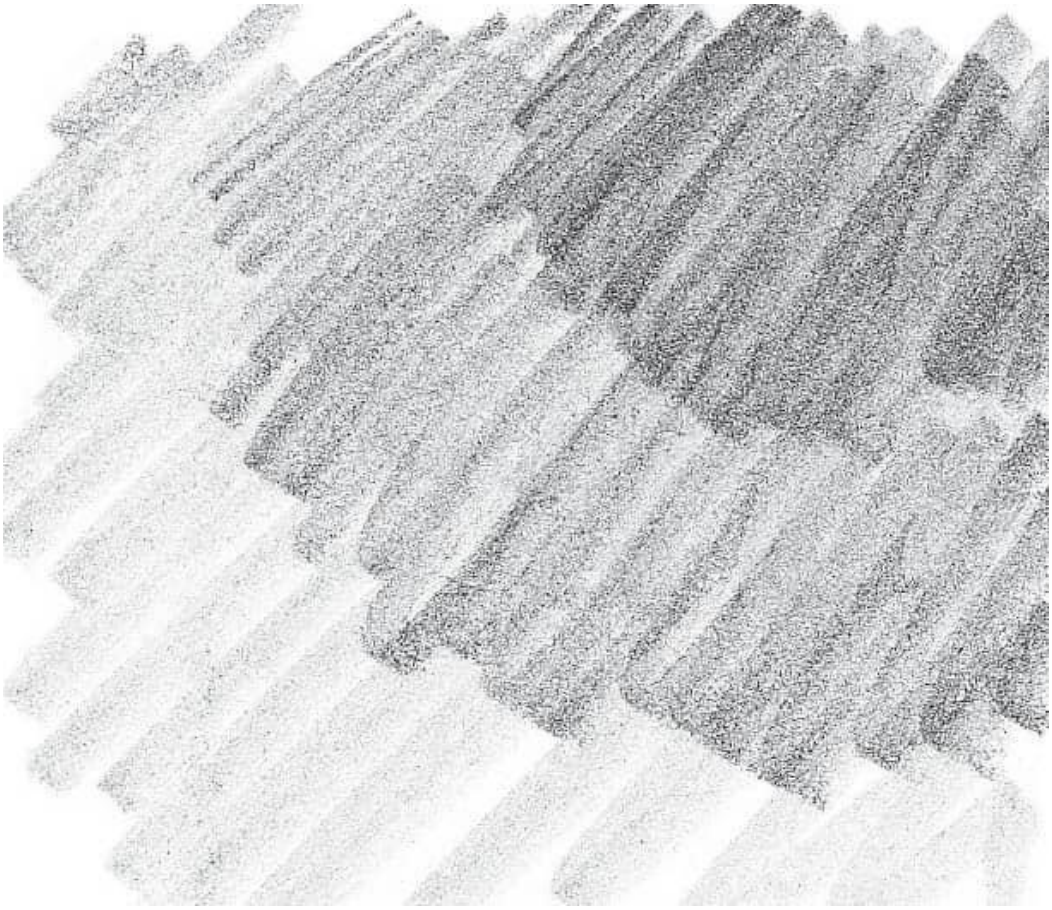
Blending For smoother shading, rub a blending stump over heavily shaded areas to blend the strokes.



Shading with Texture To fill in any area with mottled texture, use the side of the pencil tip and apply small, uneven strokes.

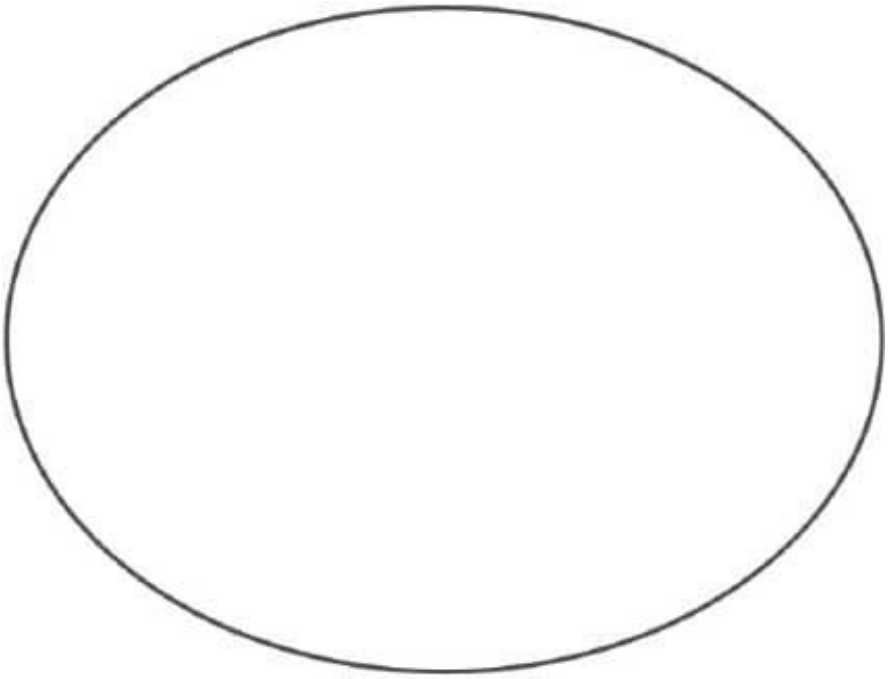


Gradating Create a gradation of dark to light by stroking from heavy to light pressure with the side of the pencil.

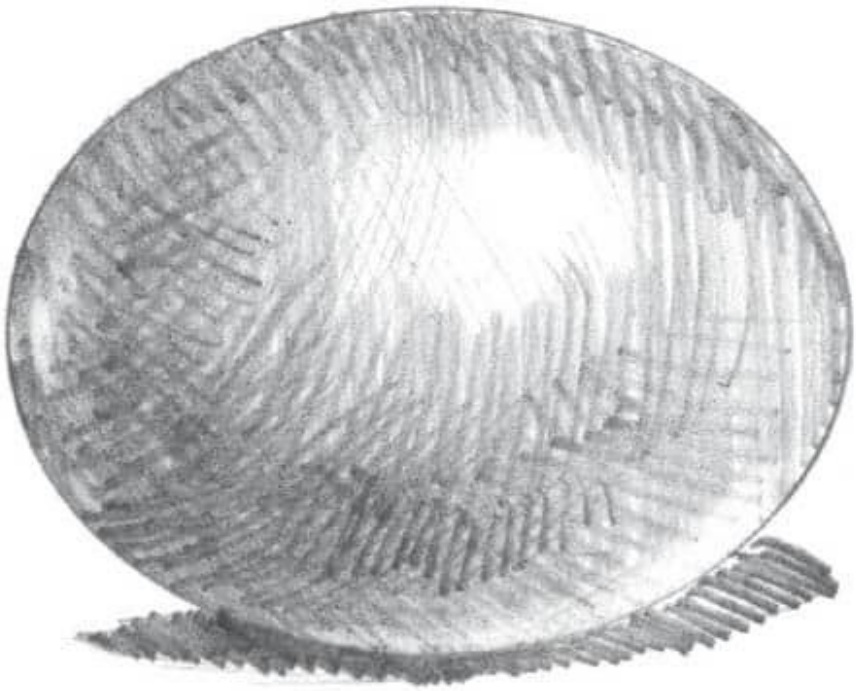


BUILDING UP FORMS

Values tell us even more about a form than its outline. *Value* is the basic term used to describe the relative lightness or darkness of a color. In pencil drawing, the values range from white to grays to black, and it's the variation among lights and darks (made with shading) and the range of values in shadows and highlights that give a three-dimensional look to a two-dimensional drawing. Once you've established the general shape and form of the subject using basic shapes, refine your drawing by applying lights and darks. Adding values through shading allows you to further develop form and give depth to your subject, making it really seem to come to life on paper!



Shape



Form

SEEING VALUES

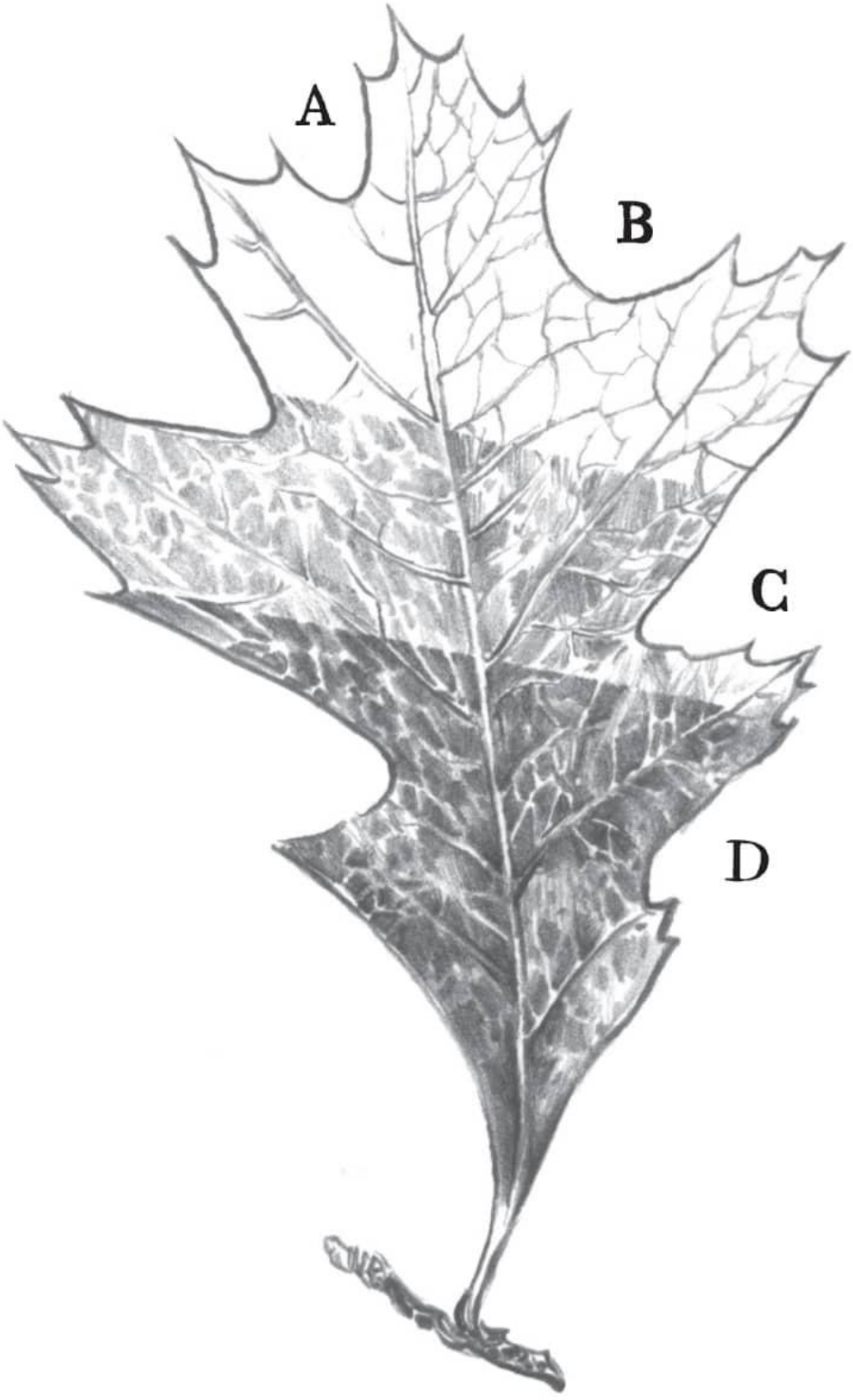
This value scale shows the gradation from black, the darkest value, through various shades of gray, ending with white—the lightest value.

BUILDING UP VALUE FOR TEXTURE

Intricate textures can often call for a mix of blended tones, sharp lines, and subtle mottling. In this example of a leaf, you can see how the artist starts simply and slowly builds up the vein pattern by deepening values for a more dramatic, polished texture.

PREPARATION

Lay out your tools before you begin drawing. Sit in a comfortable, ergonomic chair since you'll likely spend many hours at your drawing table. Attach your sheet of drawing paper to the table so it doesn't slide as you draw. It may be helpful to use a ruler to draw a narrow border near the edges of the paper to center your drawing. This border may also prove helpful later on if you choose to frame your drawing. Begin by drawing the basic leaf shape and vein pattern using a pointed HB pencil (A). Add more vein pattern (B). Begin middle-value shading using the side of the lead. To create the vein patterns, leave areas clean, or use a kneaded eraser to lift out the highlights (C). Add darker shading using the point of a 2B pencil. Develop surface textures and detail (D).


A
B
C
D

Learning to See

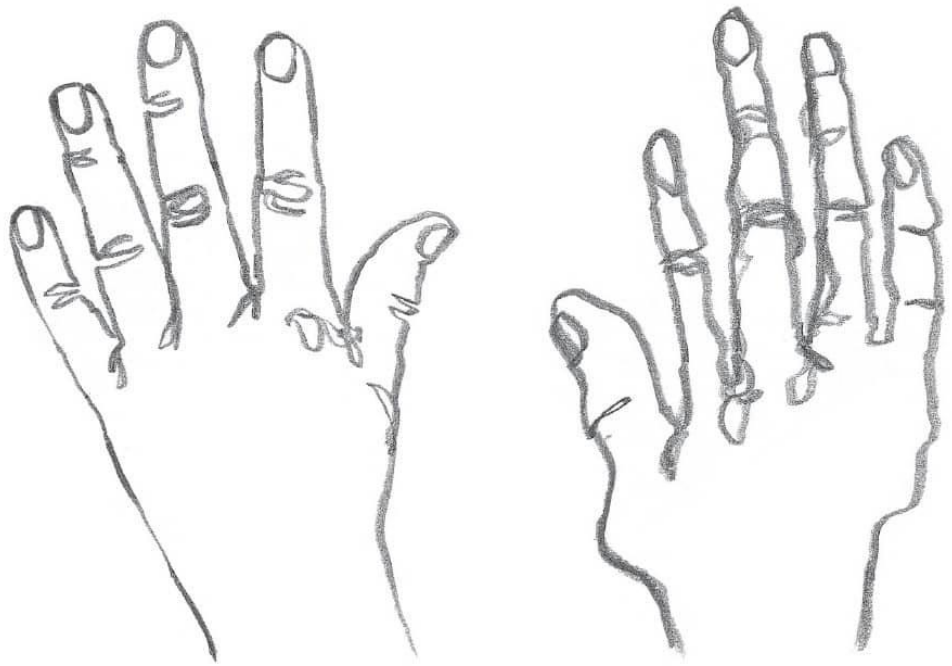
Many beginners draw without carefully looking at their subject; instead of drawing what they *actually* see, they draw what they *think* they see. Try drawing something you know well, such as your hand, without looking at it. Chances are your finished drawing won't look as realistic as you expected. That's because you drew what you *think* your hand looks like. Instead, you need to forget about all of 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 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.

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 left is an example of a blind contour drawing in which you draw without looking at your paper. It will be a little distorted, but it's clearly your hand. Blind contour drawing is one of the best ways to make sure you're truly drawing only what you see.



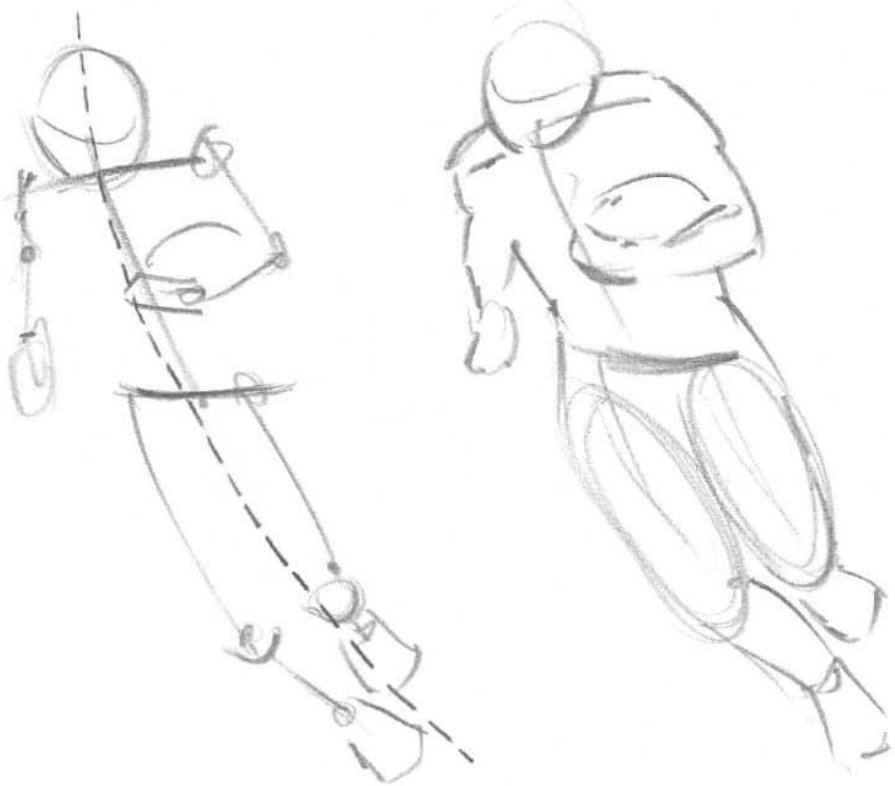
Drawing Children By training your eye to observe carefully so that you can draw quickly, you can easily capture the action of this child looking and then reaching into the bag.

DRAWING GESTURE AND ACTION

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.

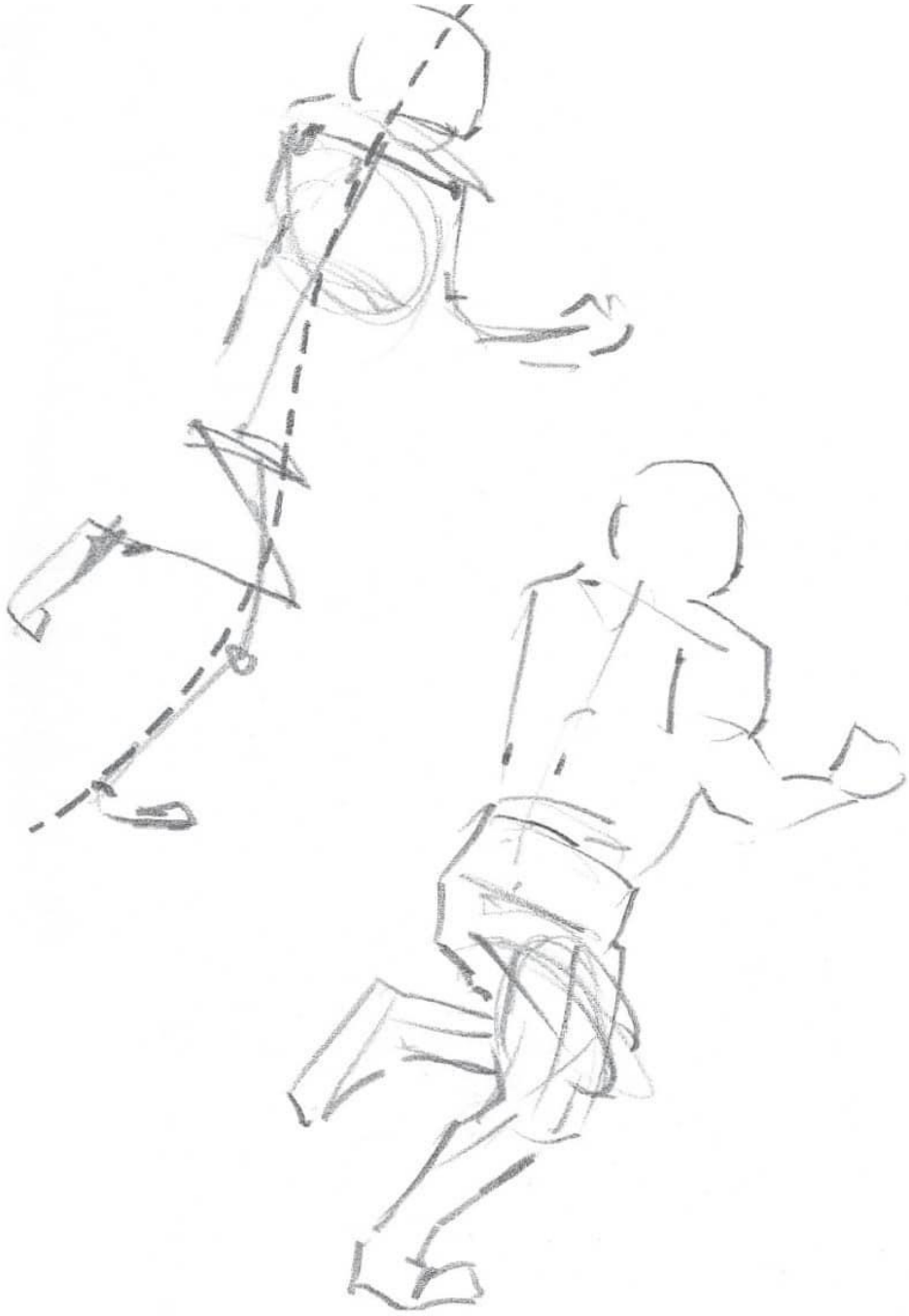
Studying Repeated Action Group sports provide a great opportunity for practicing gesture drawings and learning to see the essentials. Because the players keep repeating the same action, you can observe each movement closely and keep it in your memory long enough to sketch it correctly.

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.

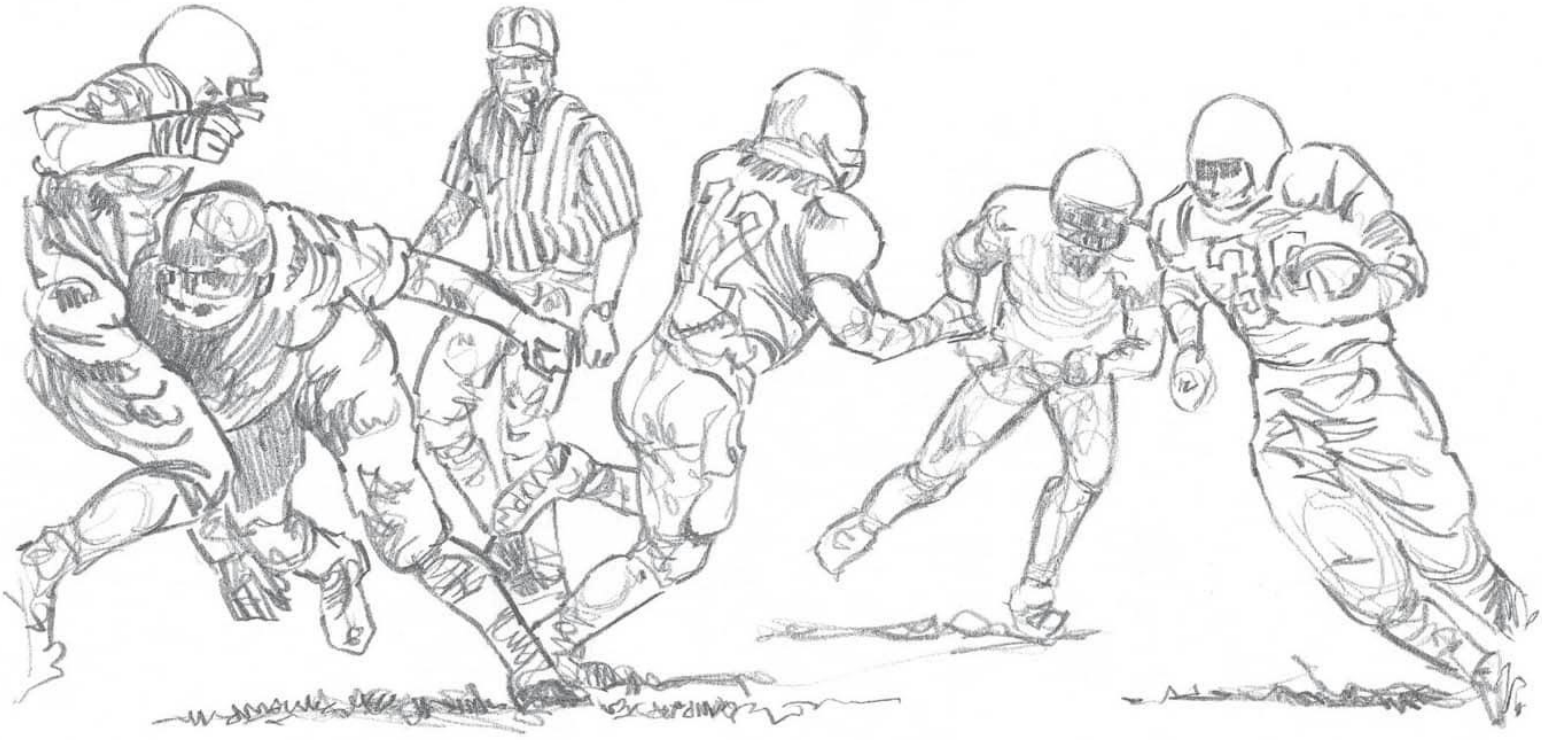


Working Quickly To capture the action accurately, work very quickly, without including even a

suggestion of detail. If you want to correct a line, don’t stop to erase; just draw over it.



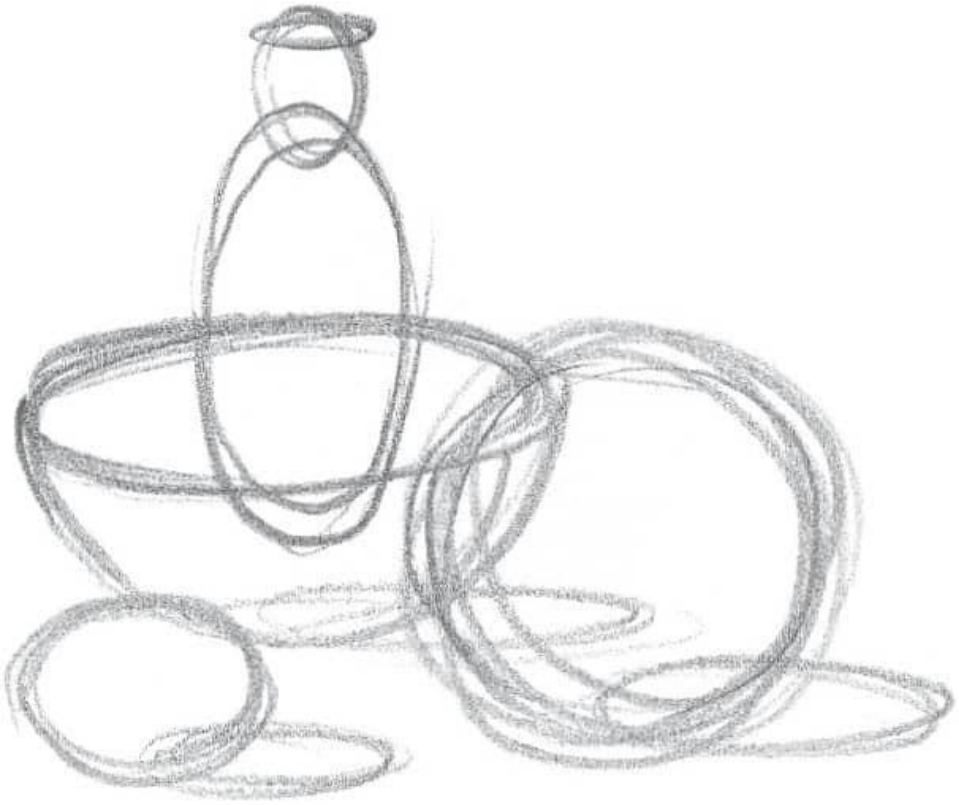
Drawing a Group in Motion Once you compile a series of gesture drawings, you can combine them into a scene of people in action, like the one above.



Starting with Sketches

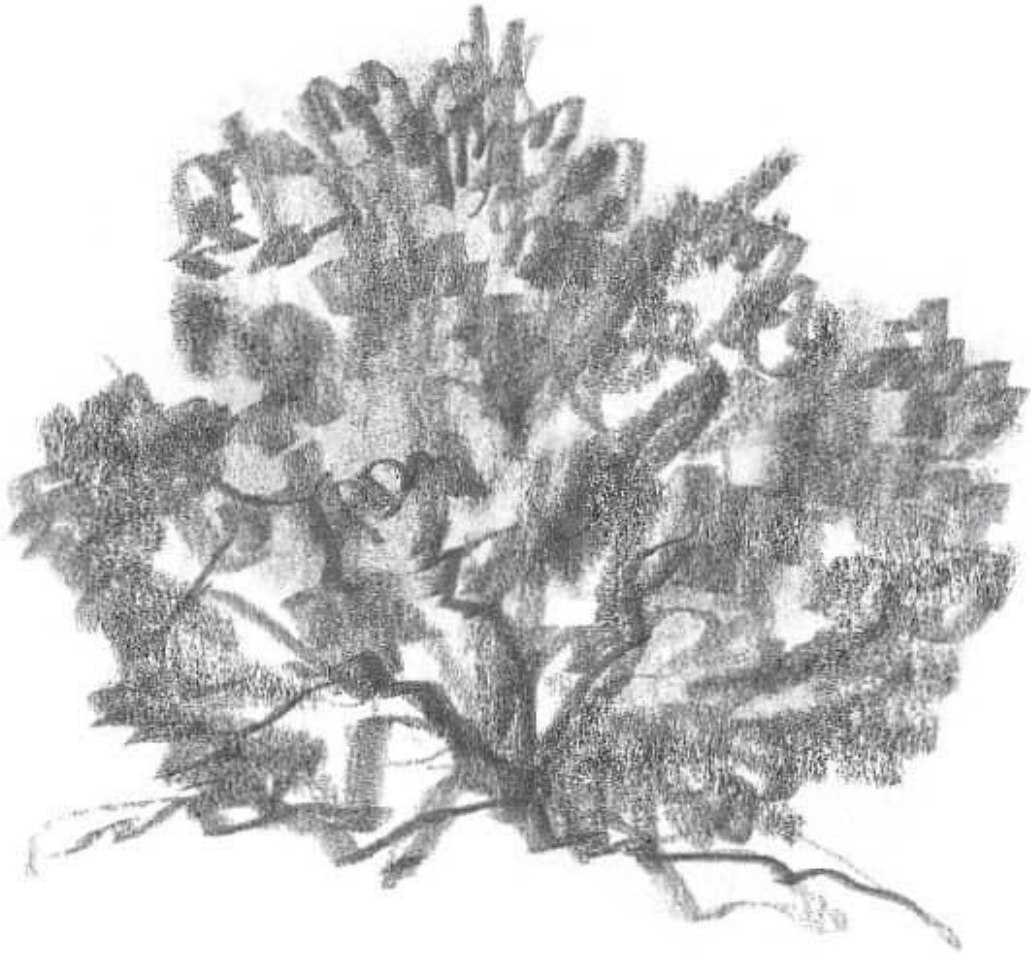
Sketching is a wonderful method for capturing an impression of a subject by allowing you to swiftly record shapes, textures, moods, and actions. For example, dark, bold strokes can indicate strength and solidity; light, feathered strokes can convey delicacy; and long, sweeping strokes can suggest movement. Sketches are often used as references for more polished works of art completed at a different time; others are simply practice drawings, and still others are an artistic expression in their own right. Experiment with different sketching styles and practice often; with each new exercise, you'll develop speed and accuracy.

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 cast shadows; don't spend time on details at this point.



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.

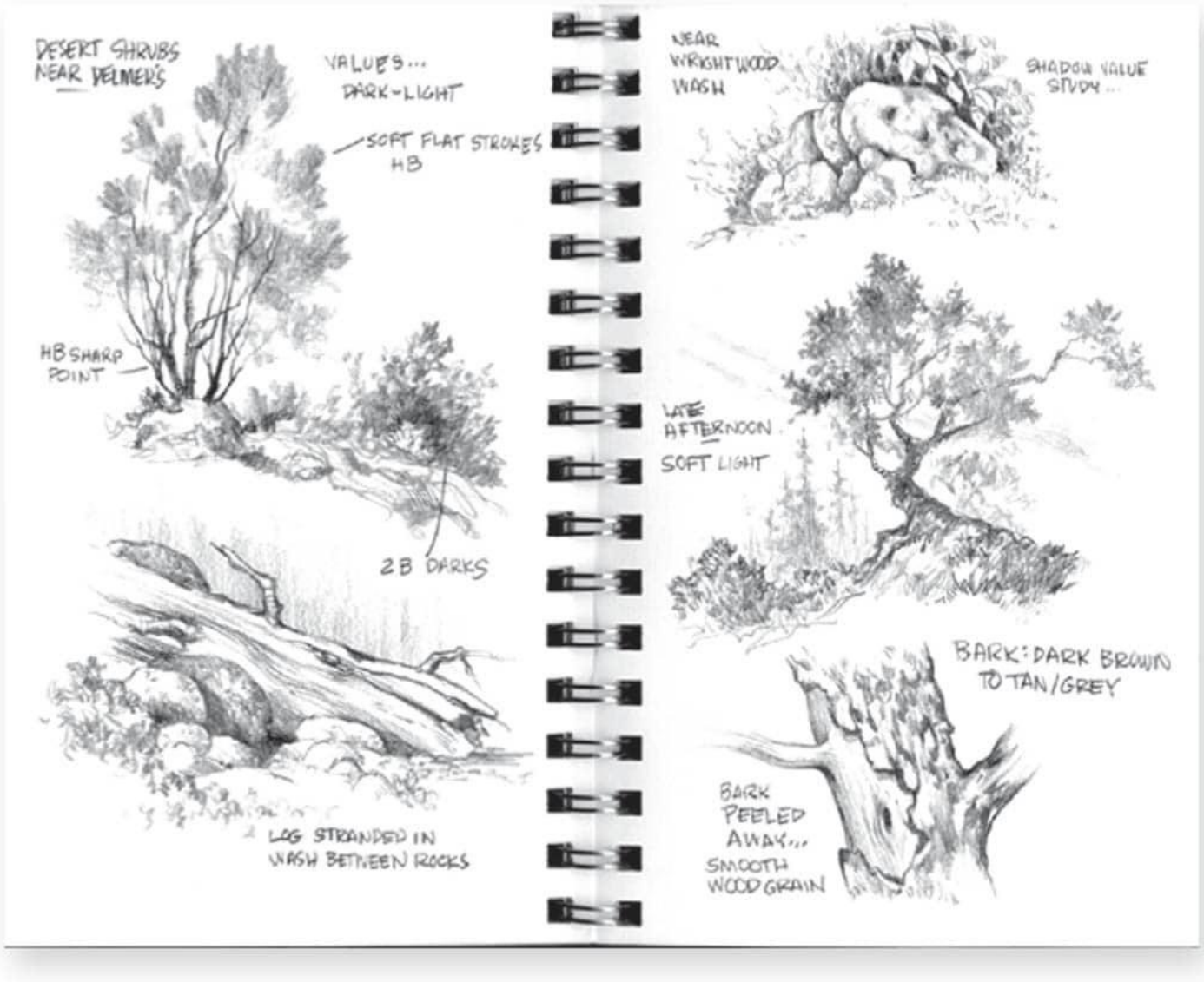
Using Wide, Bold Strokes This method is great for rough textures and deep shadows, making it ideal for subjects such as foliage, hair, and fur textures. For this sturdy shrub sketch, use the side of a 2B pencil, varying the pressure on the lead and changing the pencil angle to produce different values and line widths.



Recording Your Impressions

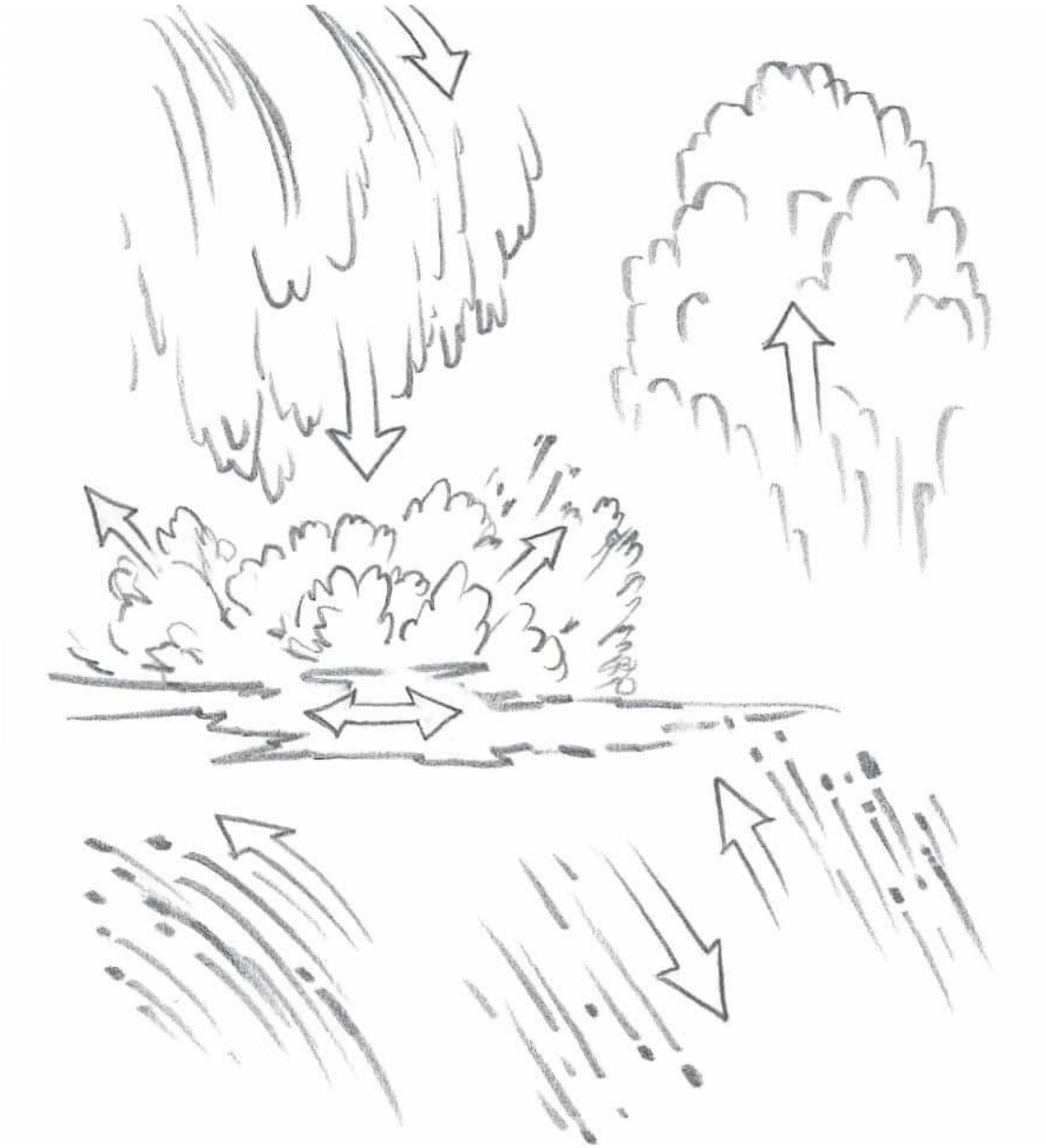
Here are examples of a few pages that might be found in an artist's sketchbook. Along with sketching

interesting things you see, make notes about the mood, colors, light, time of day, and 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.

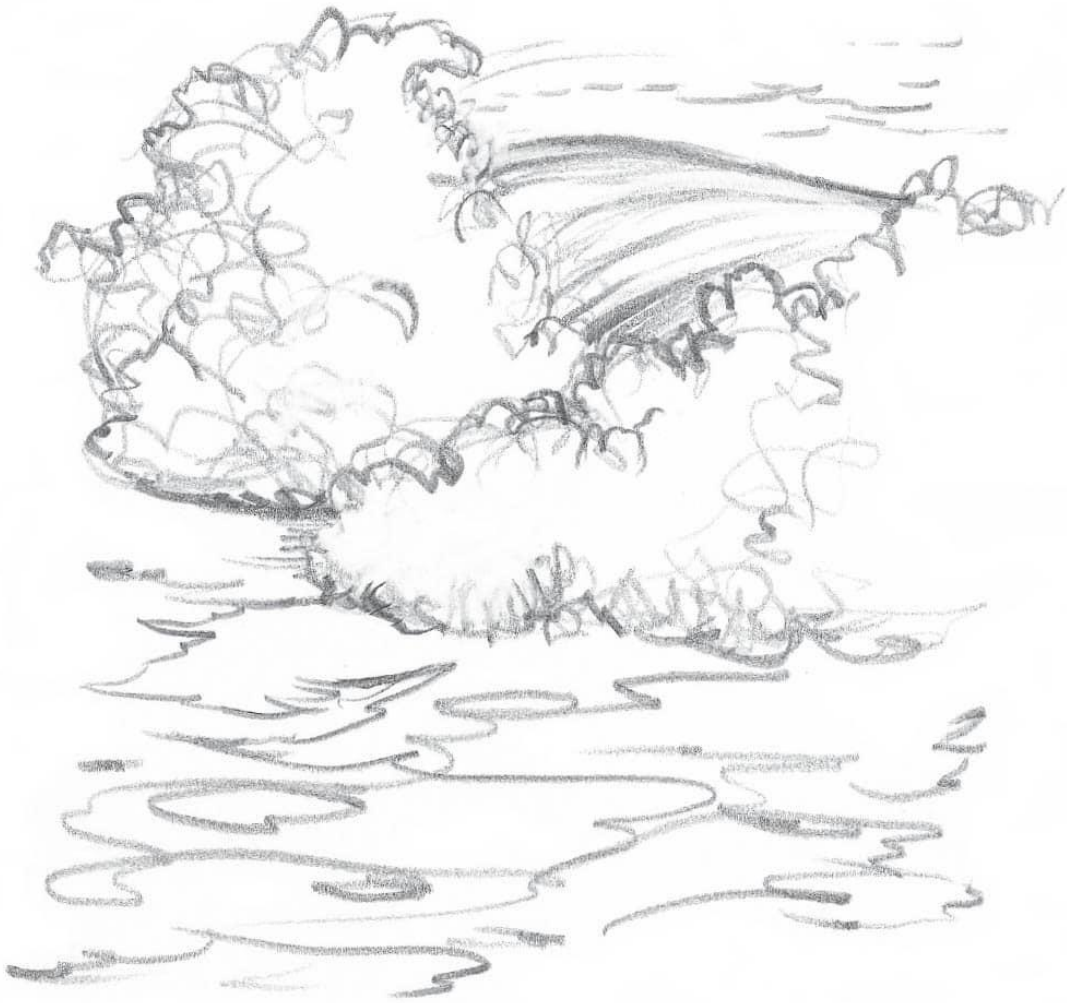


Sketching for Reference Material This example shows a rough sketch serving as a reference for a more detailed drawing. Use loose, circular strokes to record an impression of the flower's general shape, keeping your lines light and soft to reflect the delicate nature of the subject. Then use the sketch 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.



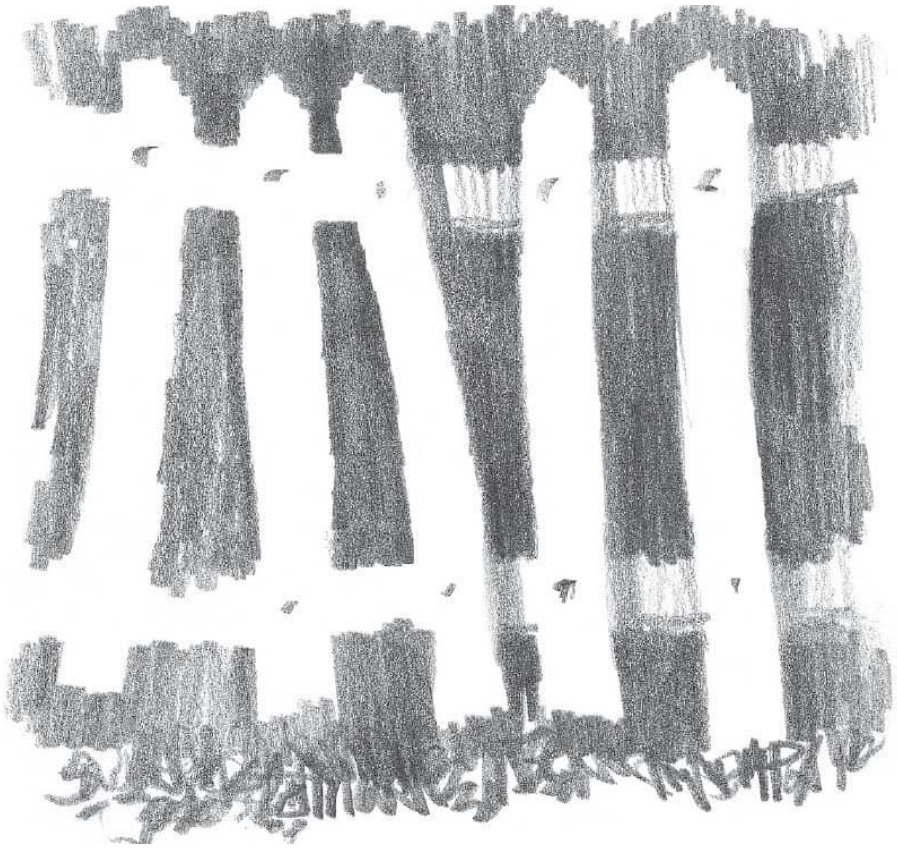
Rendering Wave Action Quickly sketch a wave, using long, flowing strokes to indicate the arcing movement of the crest, and make tightly scribbled lines for the more random motions of the water as it breaks and foams. As mentioned at left, your strokes should taper off in the direction opposite the movement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



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 "negative space." (The actual objects are called "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; try squinting your eyes 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.

Filling In Create the white picket fence by focusing on the negative space. 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 by adding light shading on the railings.

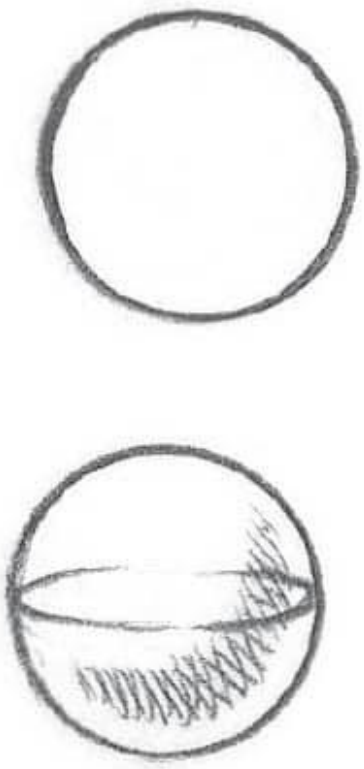


Silhouetting This stand of trees is a little more complicated than the fence, but having sketched the negative spaces simplified it immensely. The negative shapes between the tree trunks and among the branches are varied and irregular, which adds a great deal of interest to the drawing.

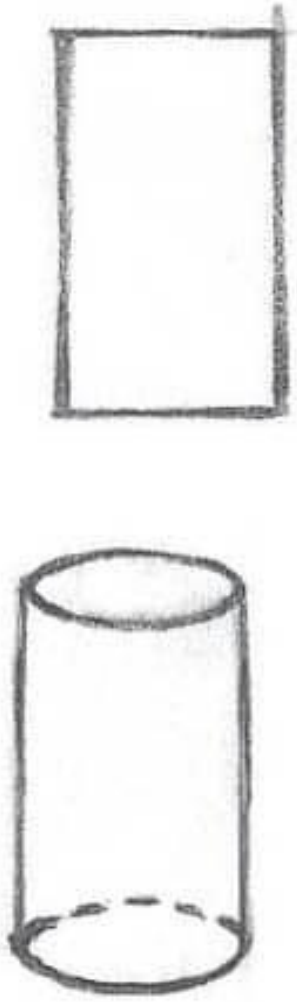
Beginning with Basic Shapes

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*. 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. Sketching the shapes and developing the forms is the first step of every drawing. After that, it's essentially just connecting and refining the lines and adding details.

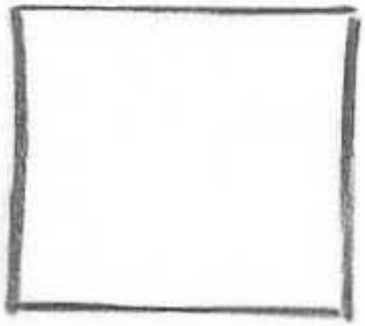
Creating Forms The following diagrams show how the four basic shapes can become forms. The ellipses show the backs of the circle, cylinder, and cone, and the cube is drawn by connecting two squares with parallel lines.

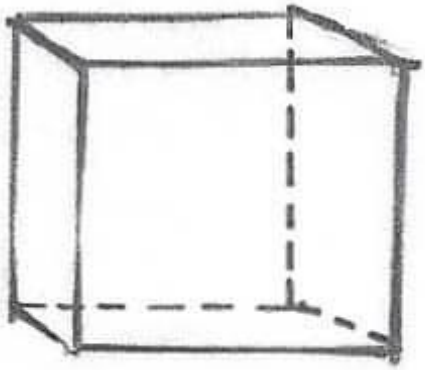


Sphere



Cylinder

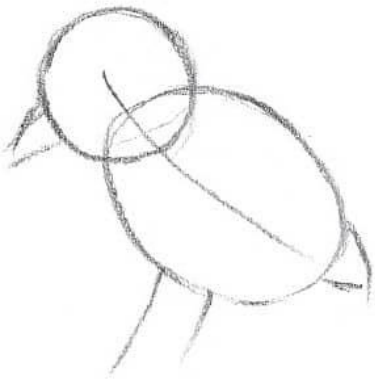


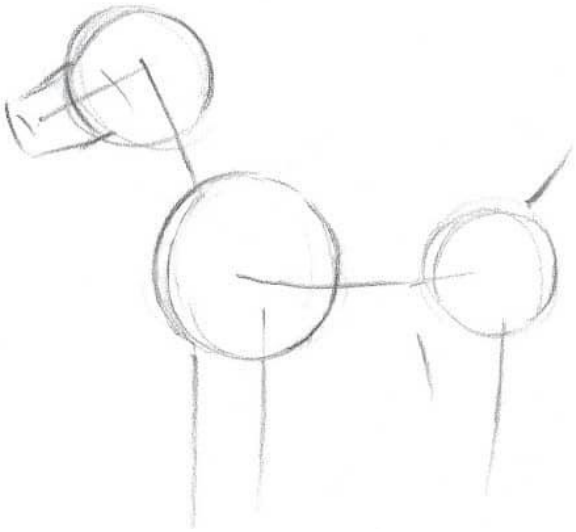


Cube

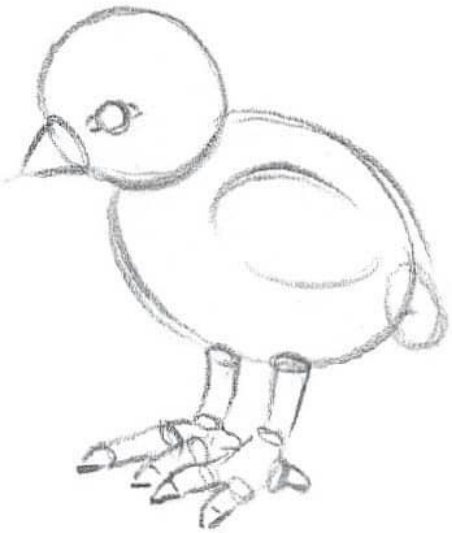
Cone

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

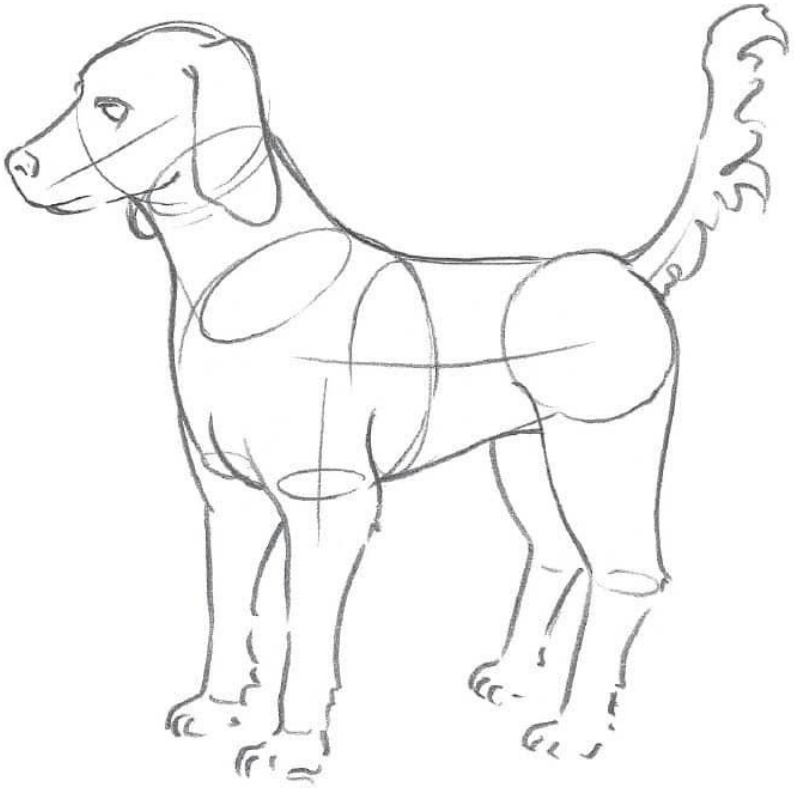




Building Form Once you establish the shapes, it's easy to build up the forms with cylinders, spheres, and cones. Notice that the subjects are now beginning to show some depth and dimension.



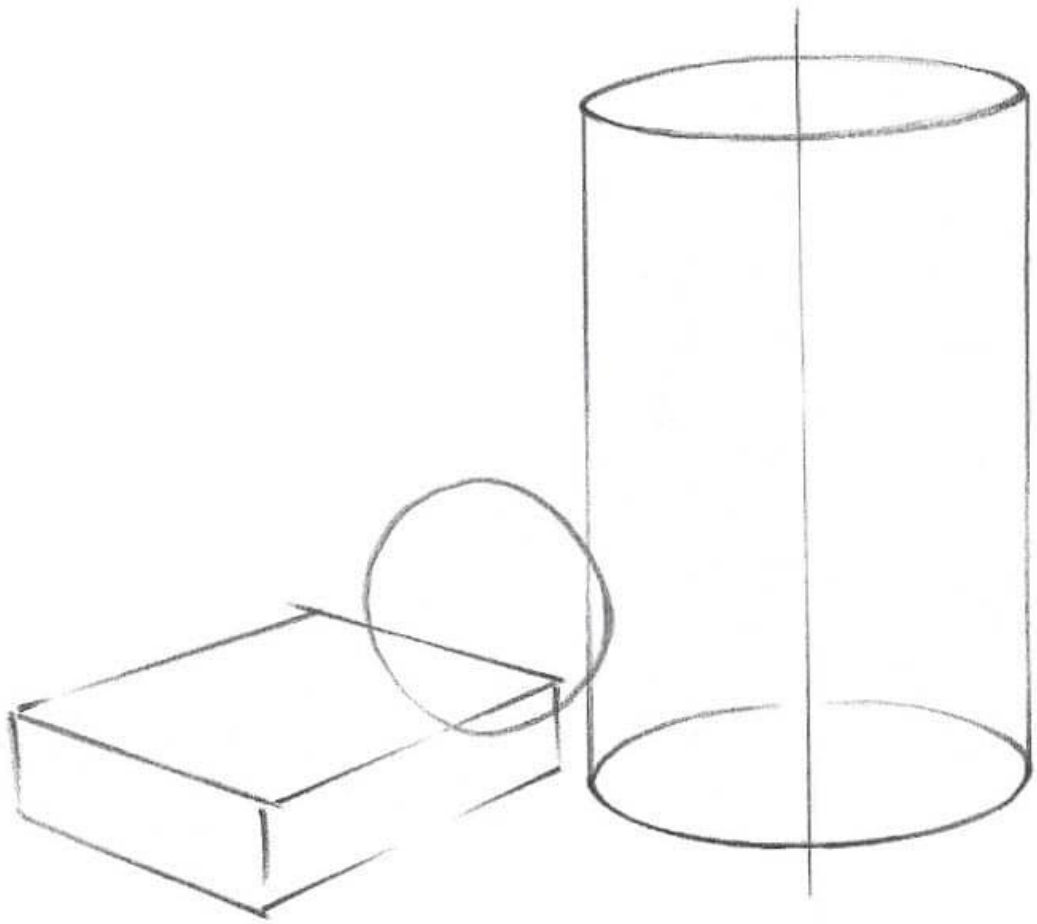
Drawing Through *Drawing through* refers to sketching your subject's complete forms, including the lines that will eventually be hidden from sight. The forms of the chick and dog indicate a back side, even though you won't see these sides in the finished drawings. This process helps create a three-dimensional appearance. To finish the drawing, simply refine the outlines and suggest texture.



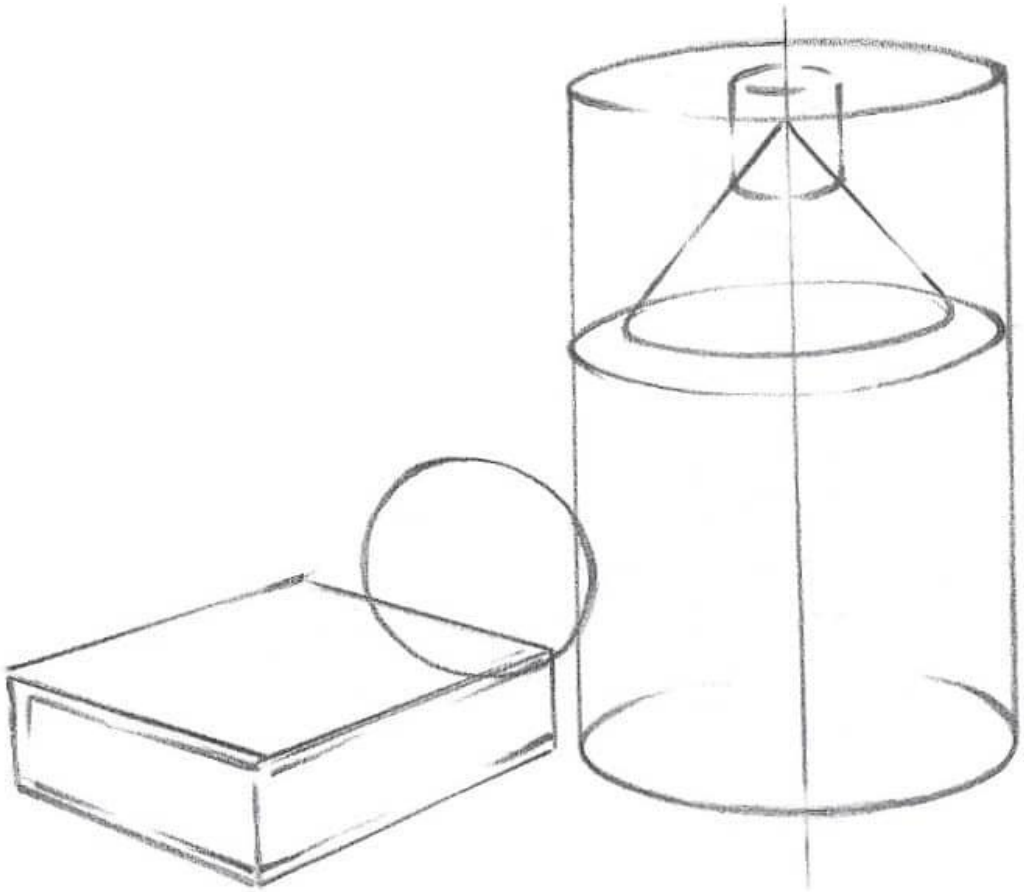
SEEING THE SHAPES AND FORMS

Now train your eye and hand by practicing drawing objects around you. Set up a simple still life 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!

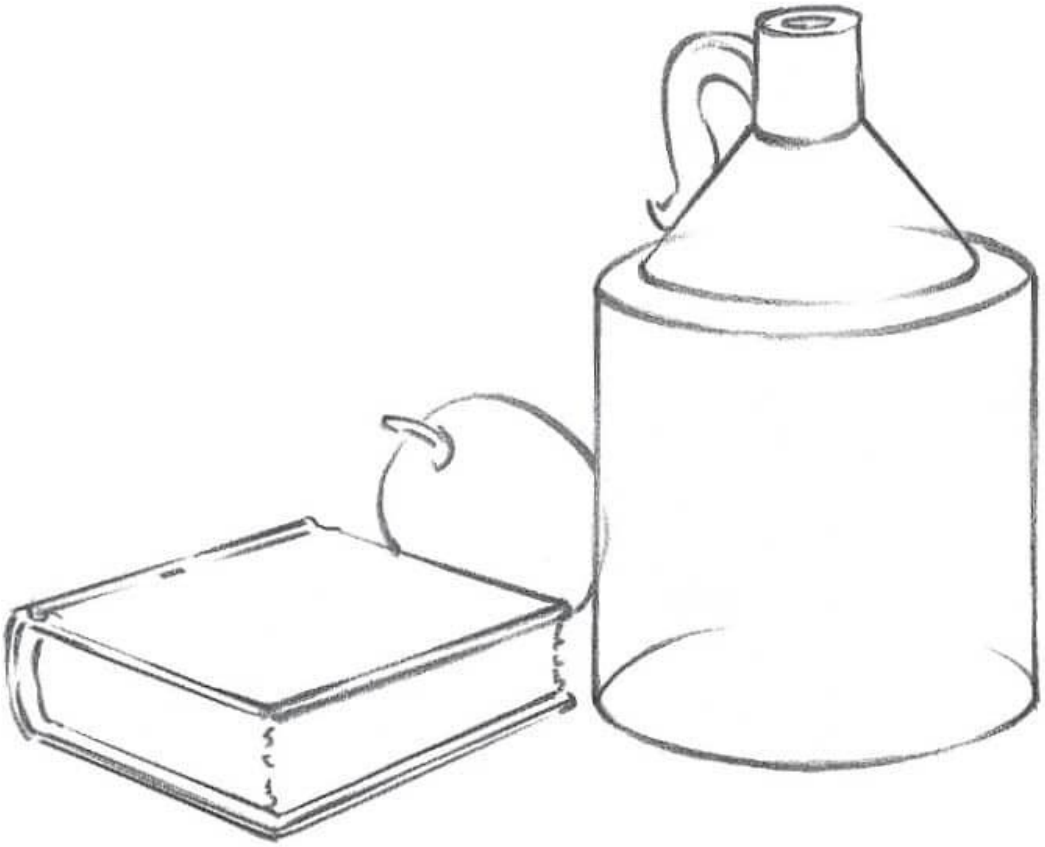
Step 1 Begin with squares and a circle, and then add ellipses to the jug and sides to the book. Notice that the whole apple is blocked in, not just the part that will be visible. This is another example of drawing through.



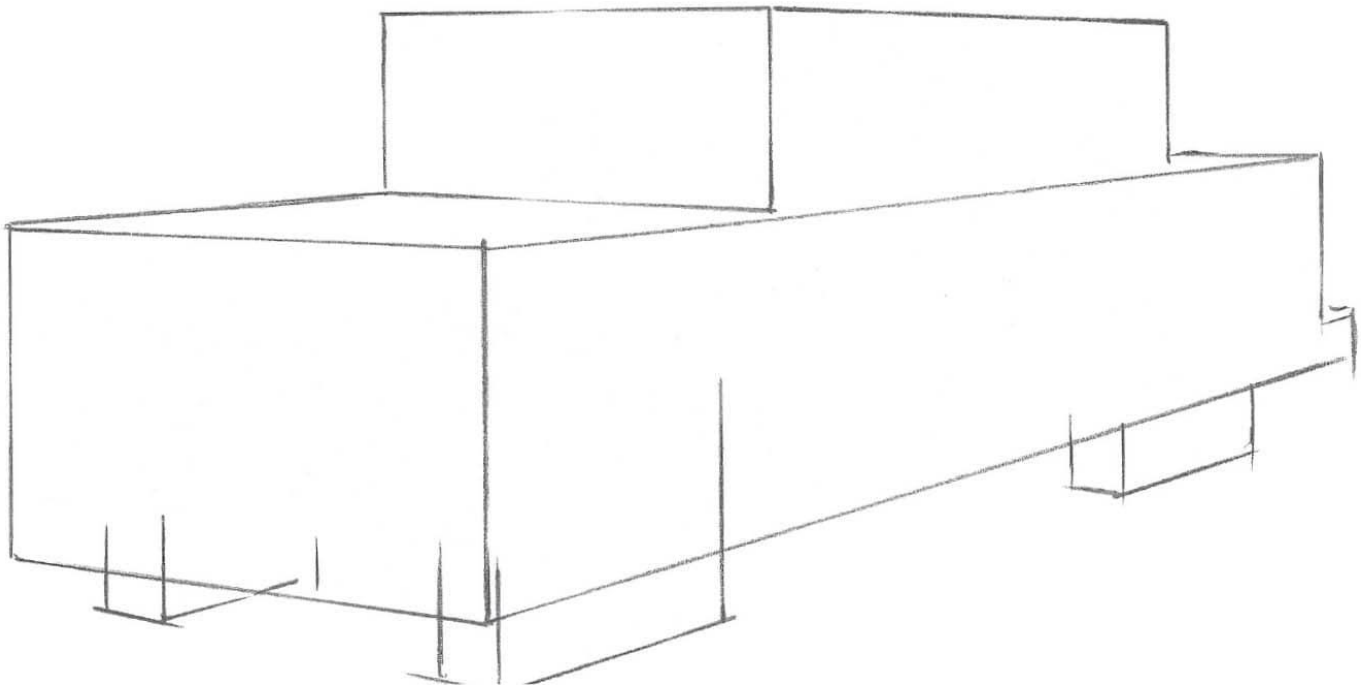
Step 2 Next add an ellipse for the body of the jug, a cone for the neck, and a cylinder for the spout. Pencil in a few lines on the sides of the book, parallel to the top and bottom, to begin developing its form.



Step 3 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 of the initial guidelines to complete your drawing.

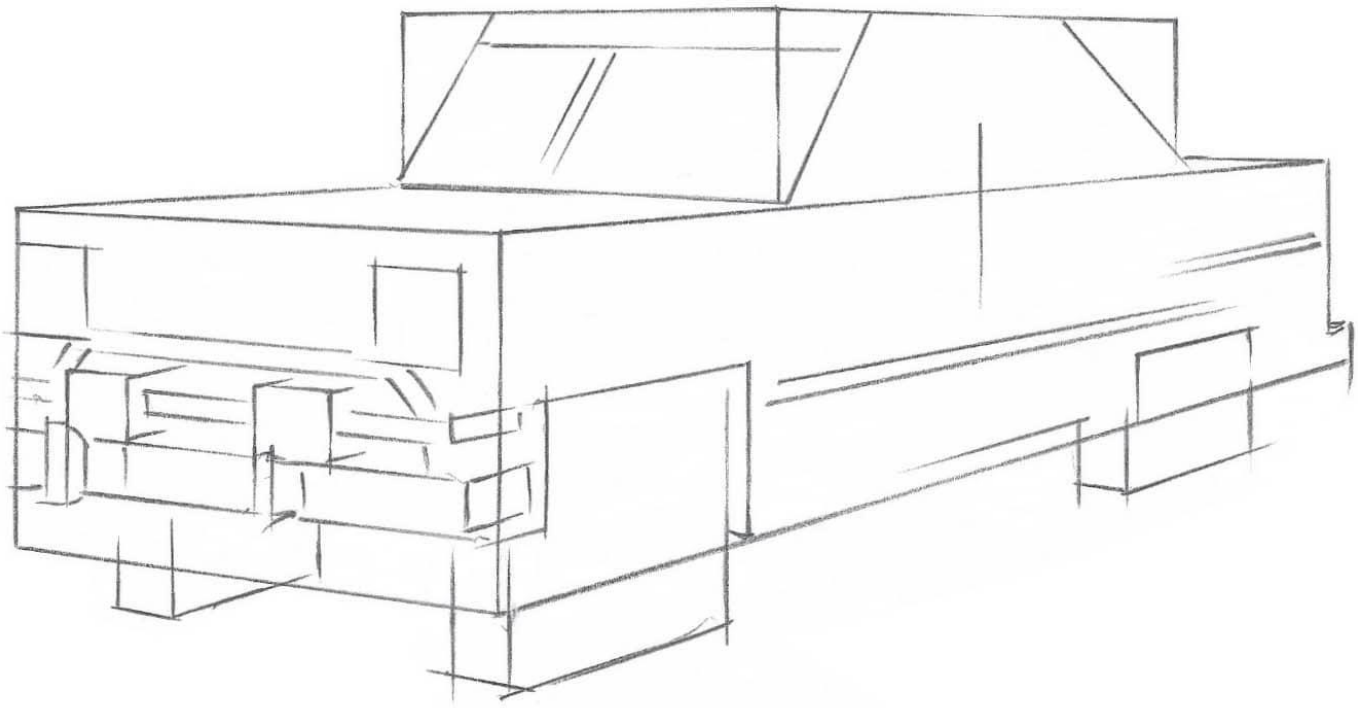


Step 1 Even a complex form such as this '51 Ford is easy to draw if you begin with basic shapes. At this stage, ignore all the details and draw only squares and rectangles. These are only guidelines, which you can erase when your drawing is finished, so draw lightly, and don't worry about making perfectly clean corners.

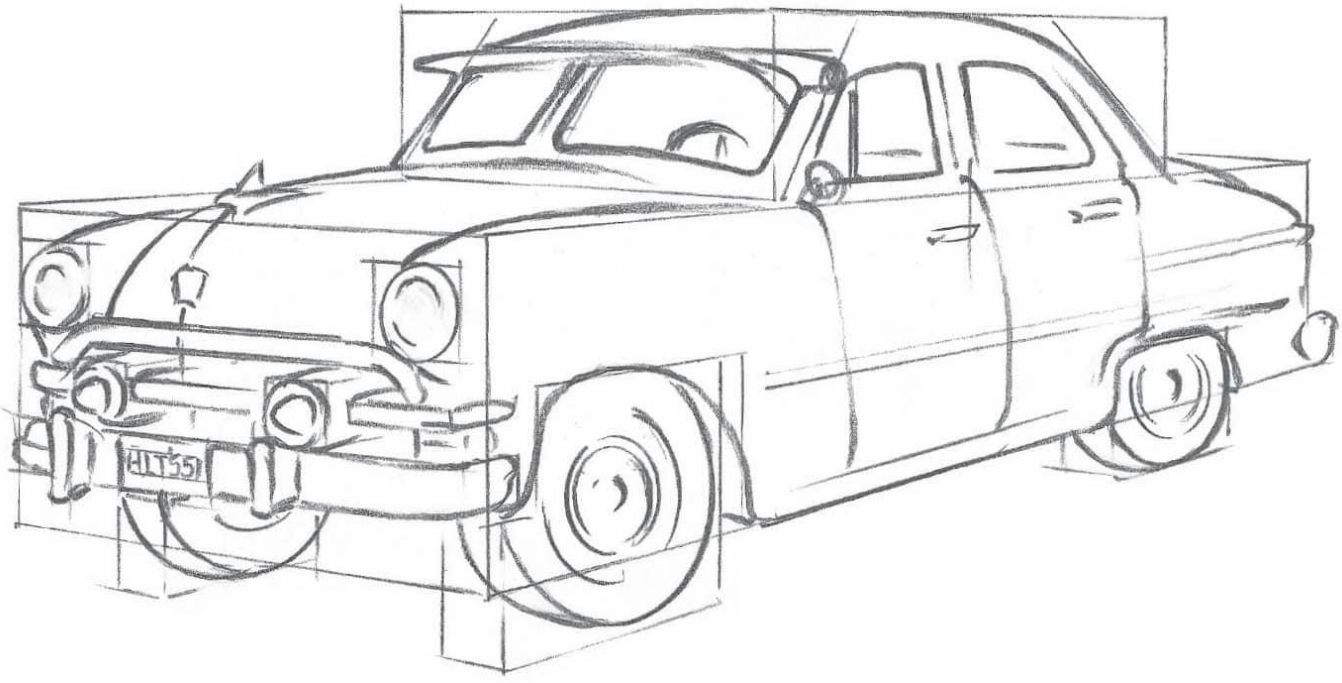


Step 2 Using those basic shapes as a guide, start adding more squares and rectangles for the headlights,

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 3 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, clean up the drawing by erasing the extraneous lines.



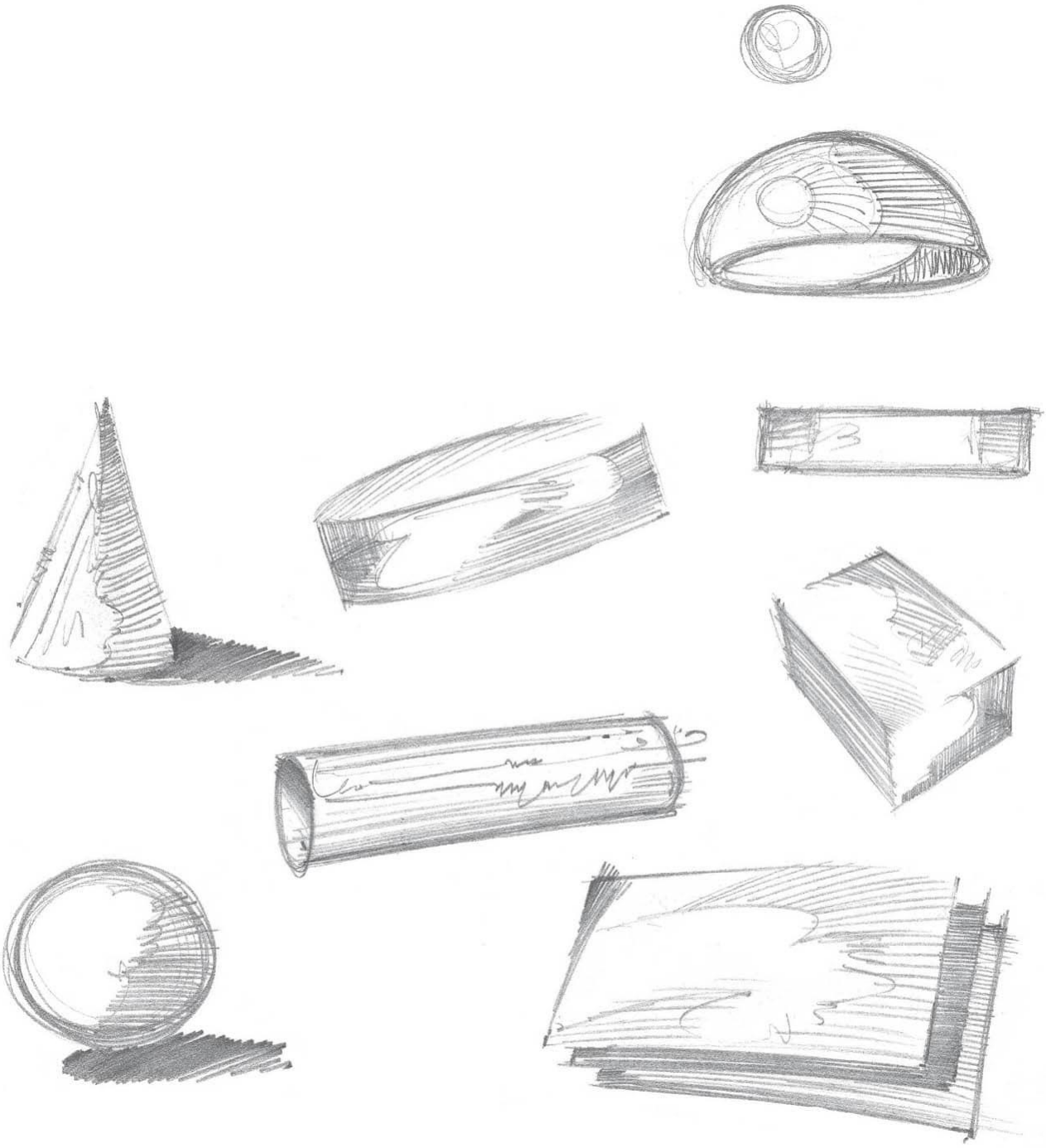
Warming Up

Drawing is about observation. If you can look at your subject and really *see* what is in front of you, you're halfway there; the rest is technique and practice. Warm up by sketching a few basic three-dimensional forms-spheres, cylinders, cones, and cubes. (See here 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. (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 here.) Then, using your whole arm, not just your wrist, make a series of loose circular strokes to get the feel of the pencil and to free your arm. 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 seeing the different lines you can create.

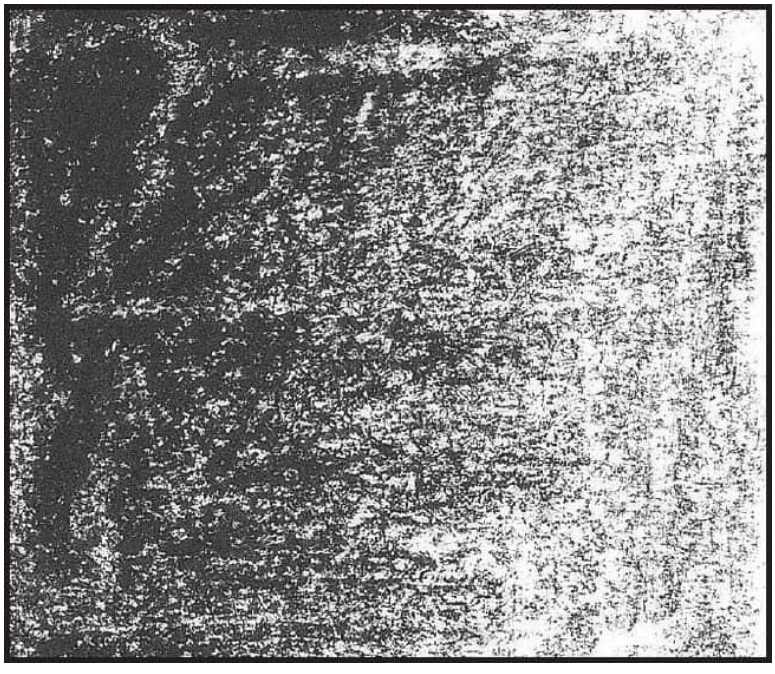


APPLYING SHADING

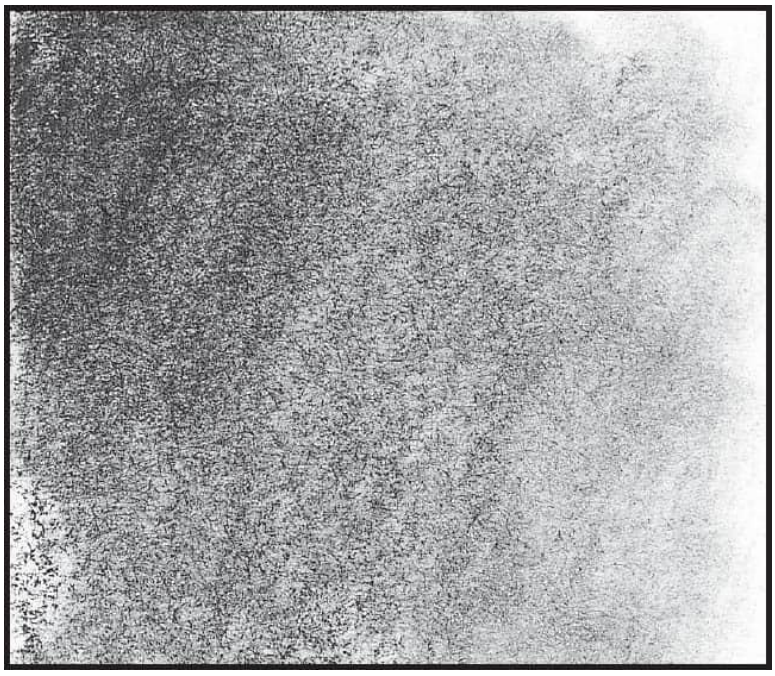
Artists give a three-dimensional look to a two-dimensional drawing by manipulating values (the lightness or darkness of a color or black). It is the variation in value that helps define an object's form. Since value tells us even more about a form than its outline, figure artists use a variety of techniques to create a full range of shades, highlights, and textures—including the ones demonstrated here. The result is more realistic form and dimension in a drawing.

Flat Shading To shade large areas, create a generalized half-tone by using the underhand position.

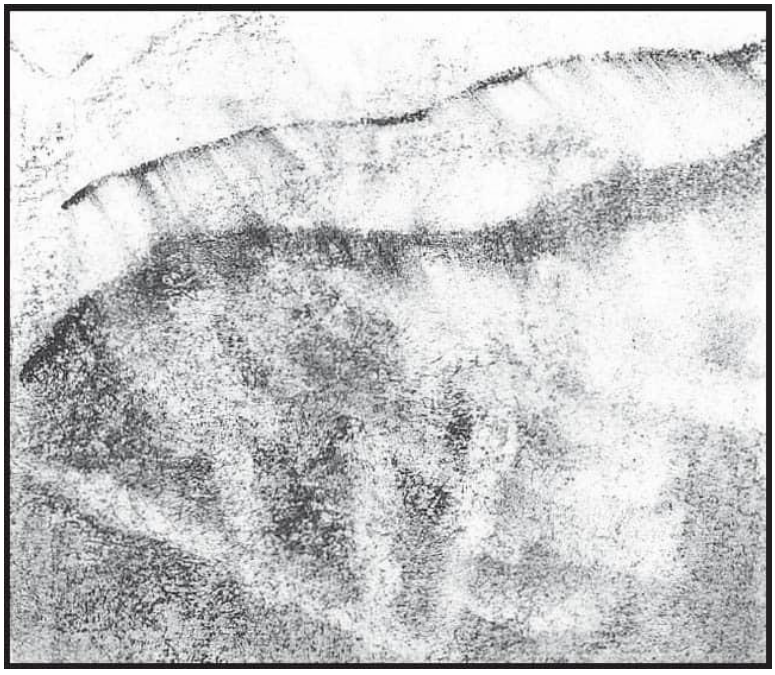
Gradation To produce a gradual shift in value, use the underhand position, varying the pressure from heavy to light.



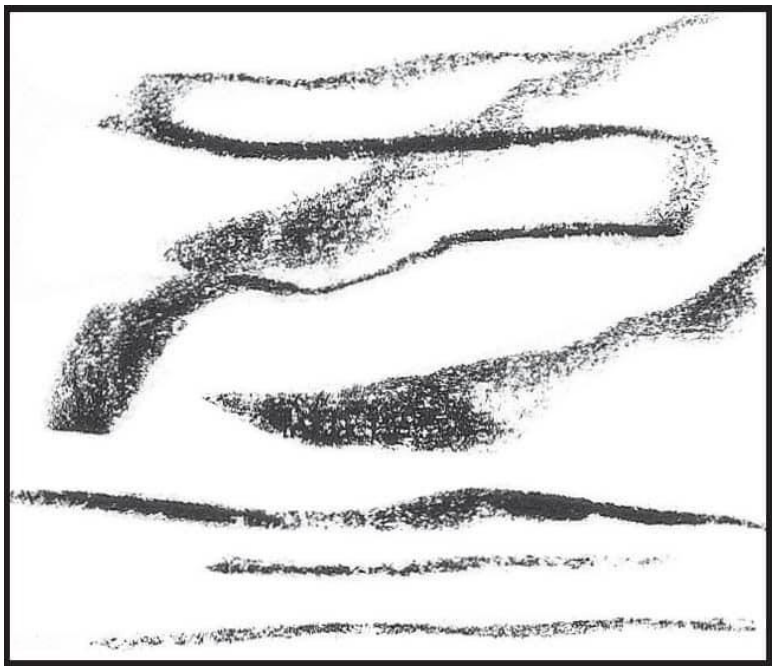
Blending To produce subtle value transitions and soft edges, smudge with your finger or a blending stump.



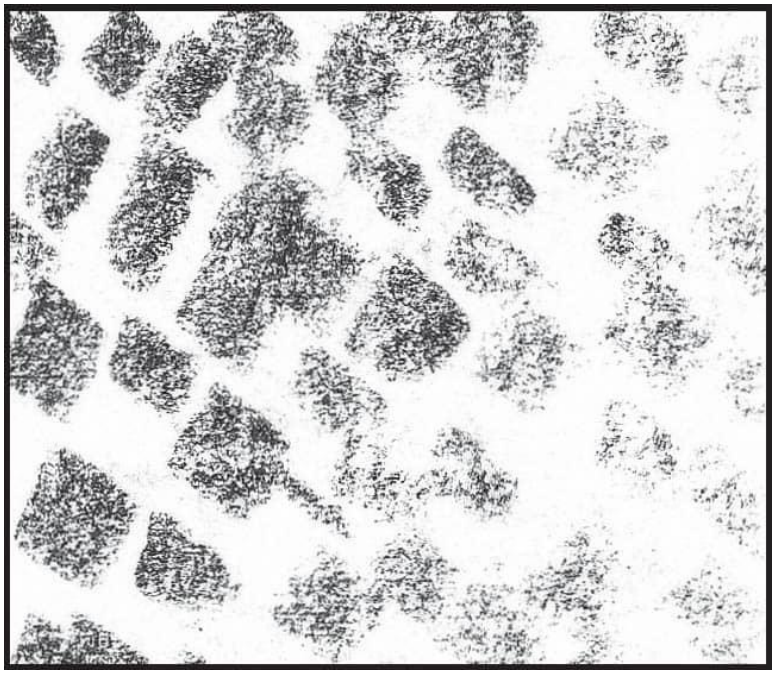
Eraser Strokes To soften edges and vary the line quality, use a small piece of kneaded eraser. (You can also cut off a sharp piece of vinyl eraser.)



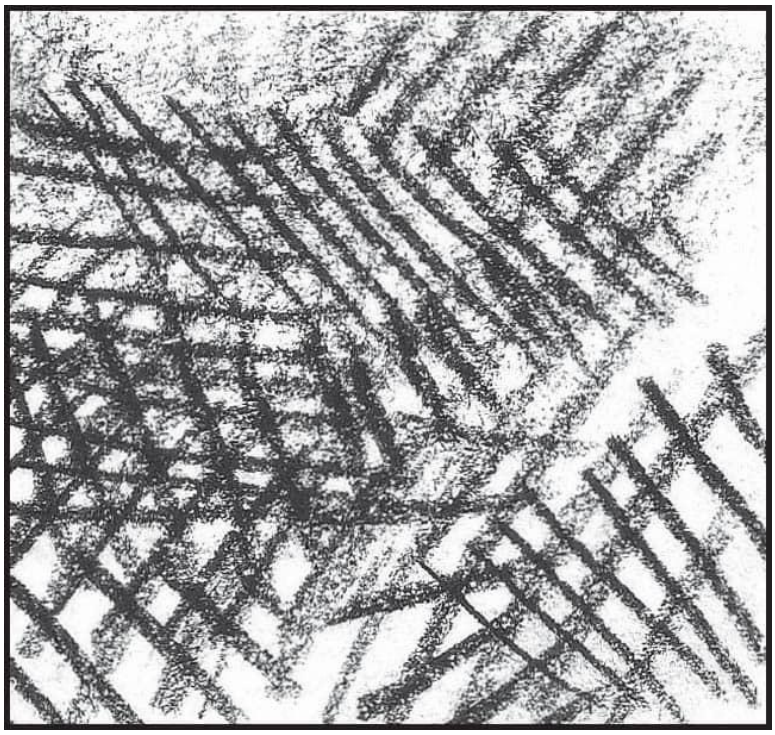
Expressive Lines To draw fluid lines with a dynamic feel, use the mid-hand position; then push, pull, twist, and vary pencil pressure as you draw.



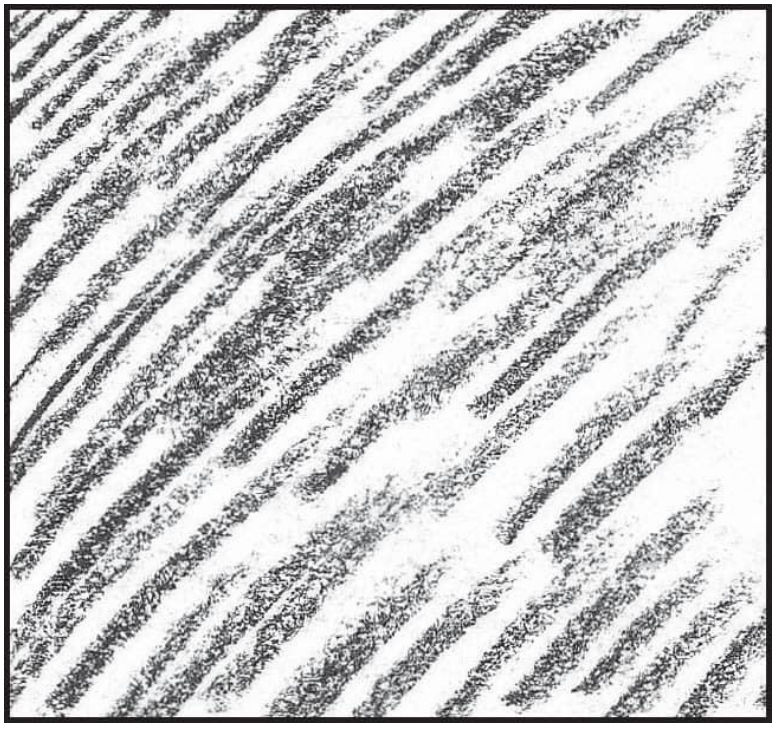
Dotting To create background textures, such as brick or cobblestone, apply random strokes while varying pencil pressure.



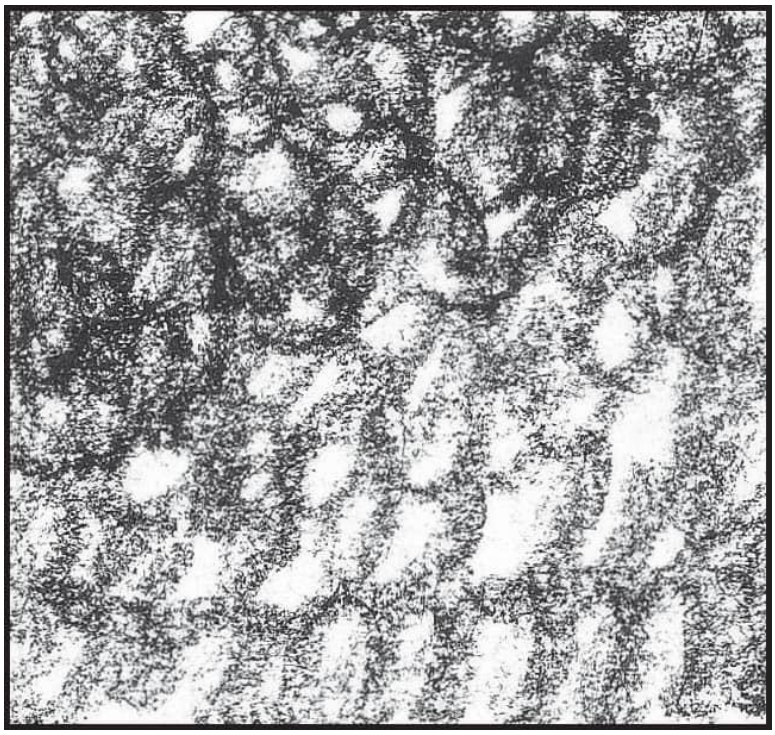
Crosshatching To deepen shadows and enhance form, use crisscrossing strokes. The more strokes that overlap one another, the darker the area becomes.



Linear Hatching To create form with shading, make parallel strokes that follow the shape, curve, or direction of the surface. Change the pressure of your strokes to vary the value.



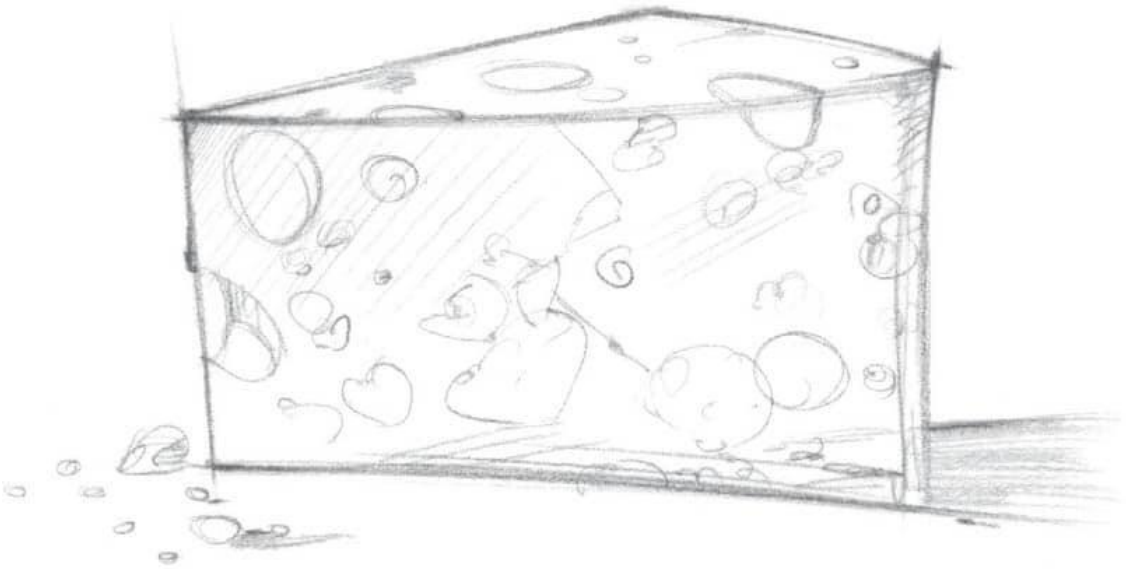
Squiggles For more contrast in your drawings, include loose, circular strokes and squiggles. When used with hatching, these strokes create many interesting textures.



Form & Shadow

Creating a convincing form within a space requires using a range of values to indicate shadows-both on the form and on the surfaces near the object. In order to lay in effective shadows, learn to consider how the light is falling over your form (the direction and strength). But it's not all about adding value for shadows; remember to preserve lights or erase tone to suggest highlights.

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



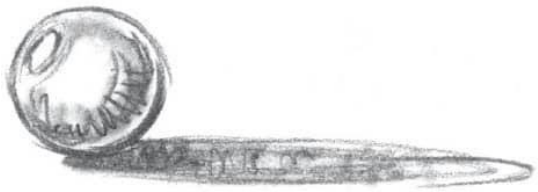
Laying in Values Here the light is coming from the left, so the cast shadows fall to the right. Lightly shade in the middle values on the side of the cheese, and place the darkest values in holes where the light doesn't hit.

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 the 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 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.

Side lit from a high angle

Backlit from a high angle

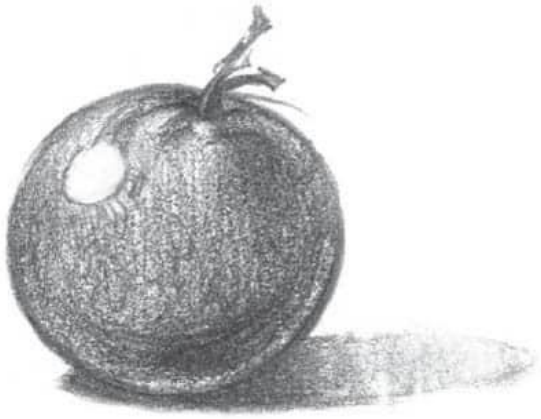


Side lit from a low angle

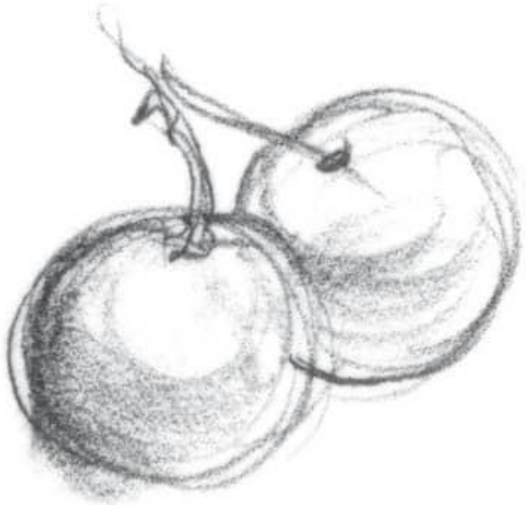
UNDERSTANDING LIGHT AND SHADOWS

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).

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



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.



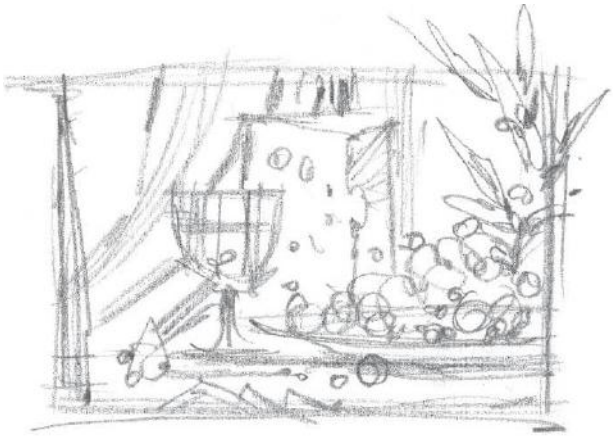
Adding Shadows Look at a bunch of grapes as a group of spheres. You can place all the shadow areas of the grapes (form shadows) on the sides that are opposite the light source. Then you can also block in the shadows that the grapes throw on one another and on the surrounding surface (*cast shadows*).

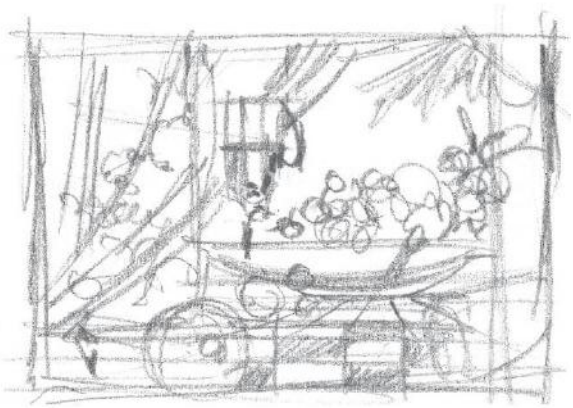
BUILDING DIMENSION

Some artists often sketch with a single 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 will become. 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 handwriting position. (See here.)

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

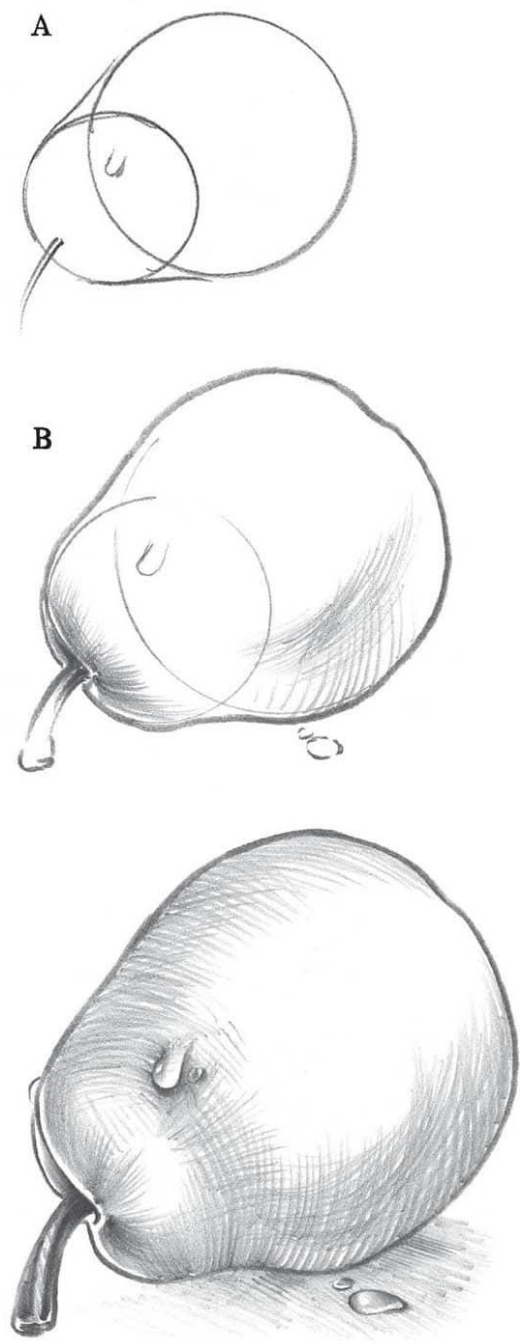
Getting to Know Your Subject Quick, “thumbnail” sketches are invaluable for developing a drawing. You can use them to play with the positioning, format, and cropping until you find an arrangement you like. These aren’t finished drawings by any means, so you can keep them rough. And don’t get too attached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



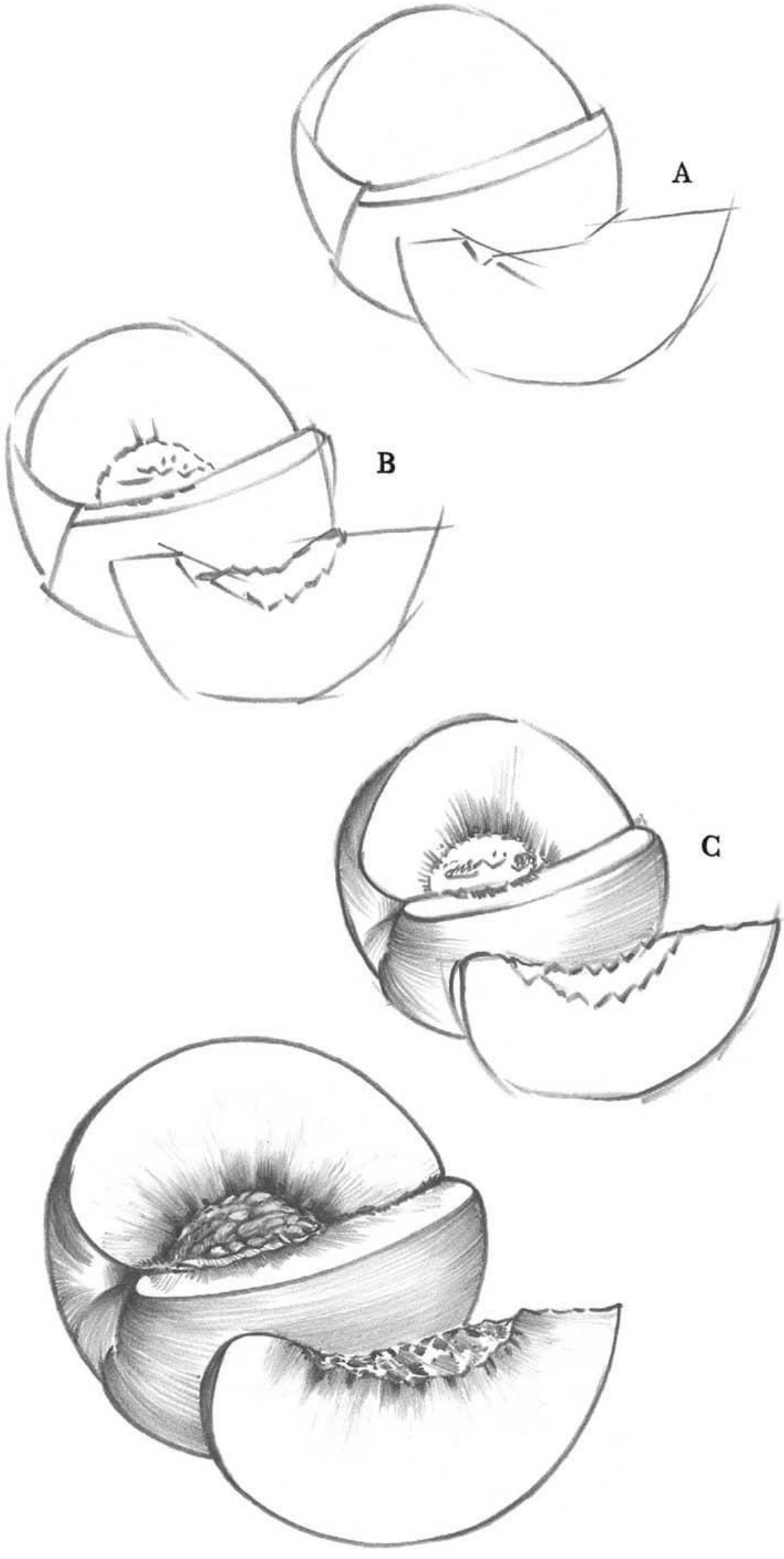


Simple Shapes

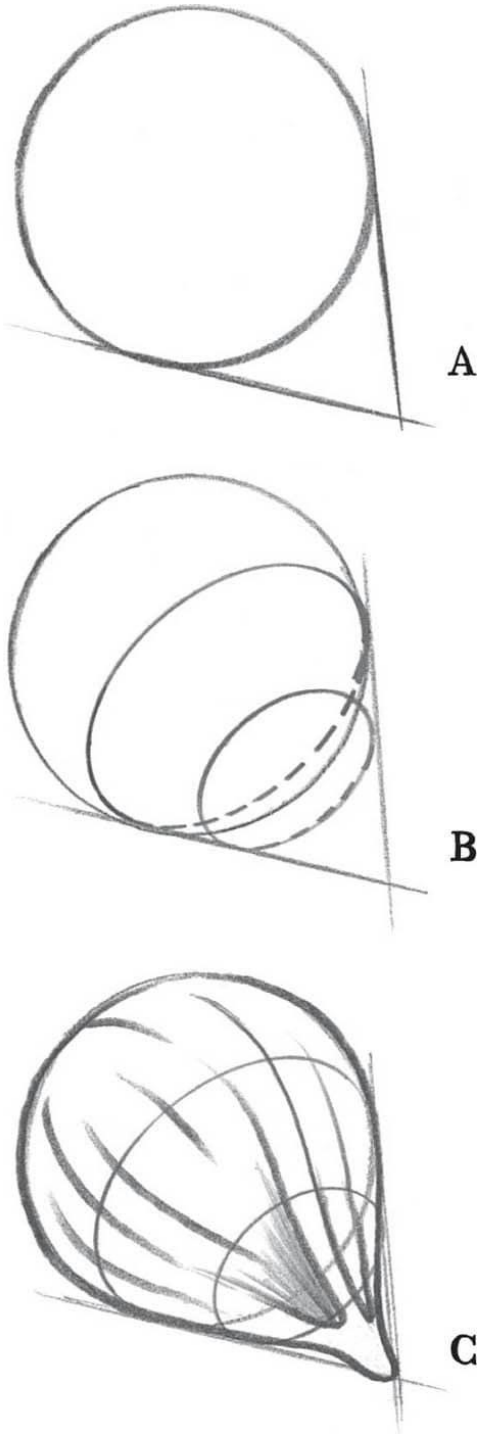
Study your subject closely, and lightly sketch the simple shapes to which details will later be added. The pear below is made up of two joined circles-one large and one small. Once these basic shapes are drawn, begin shading with strokes that are consistent with the pear's rounded form, as shown in the final drawing.



For the peach and the slice, draw their general shapes in step A. In step B, place guidelines for the texture of the peach 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 C. 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.

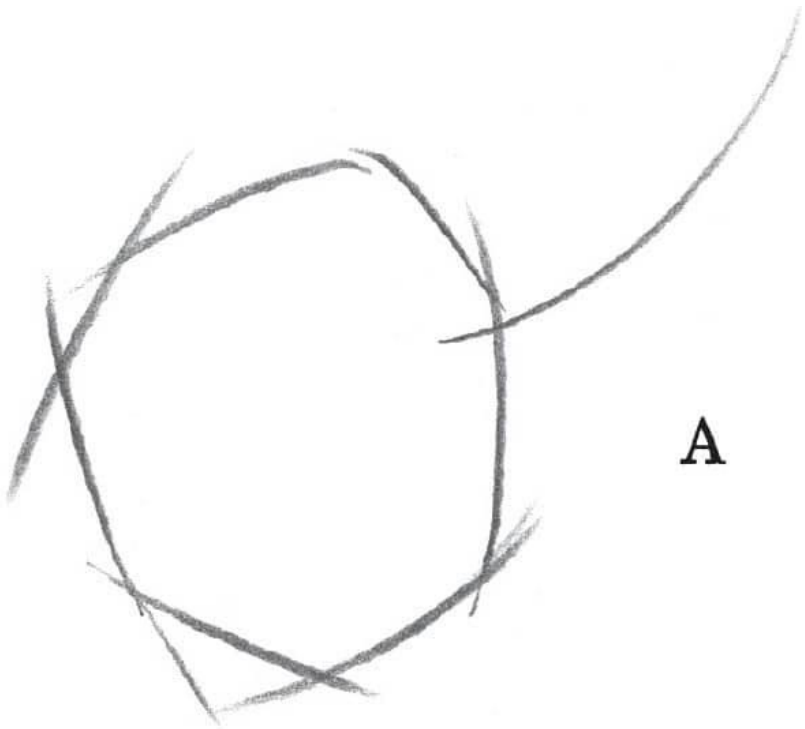

A
B
C

To draw chestnuts, use a circle and two intersecting lines to make a cone shape in steps A and B below. Then place some guidelines for ridges in step C.

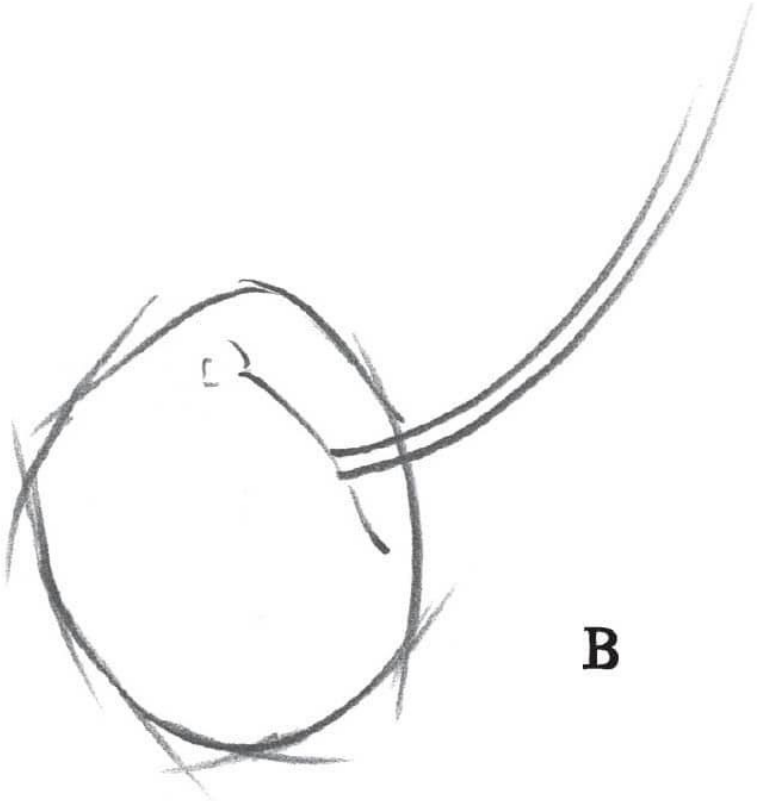


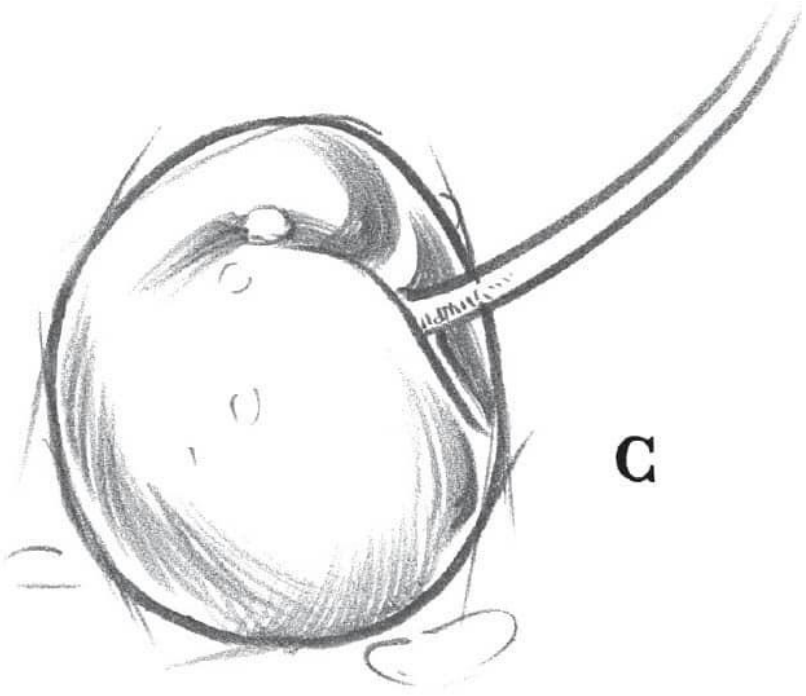
Shade the chestnuts using smooth, even strokes that run the length of the objects. These strokes bring out form and glossiness. Finally, add tiny dots on the surface. Make the shadow that is cast by the chestnuts (the cast shadow) the darkest part of the drawing. Giving an object a cast shadow adds depth and realism to your drawing.

To draw a cherry, lightly block in the round shape and the stem in step A, using a combination of short sketch lines.

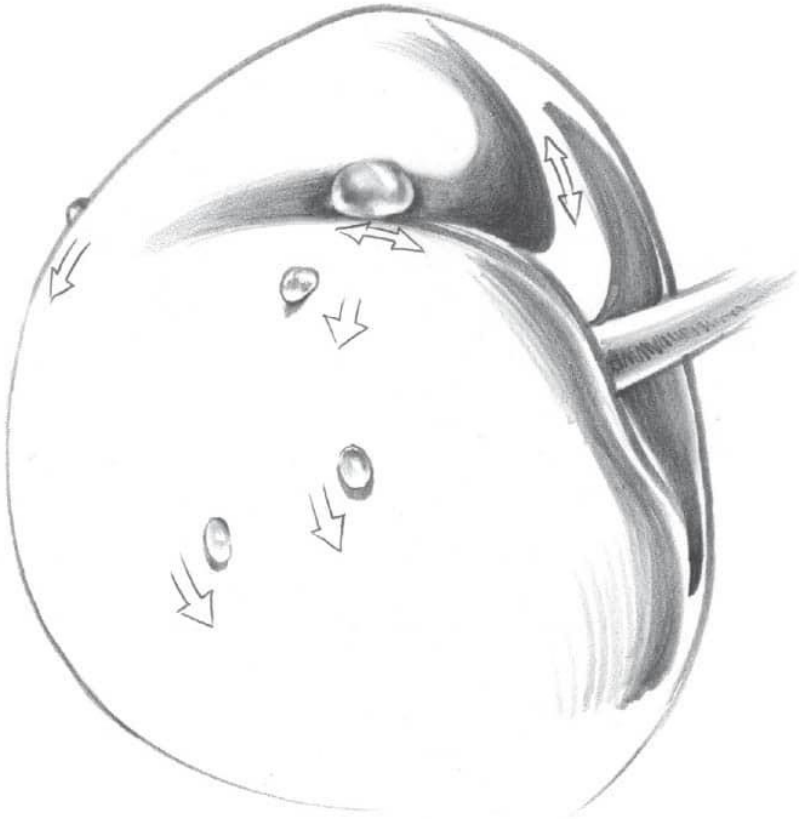


In step B, smooth the sketch lines into curves, and add the indentation for the stem. Then begin light shading in step C.





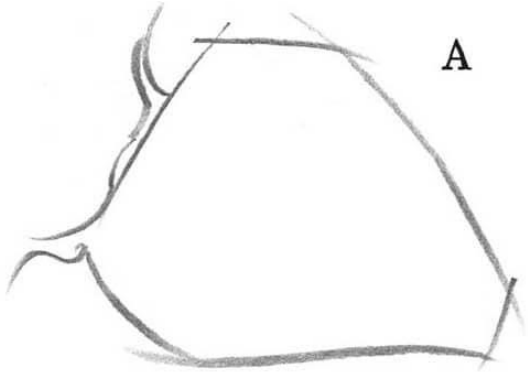
Use the arrow directions shown below as a guide for shading the cherry according to its contour. Leave light areas for the water drops, and shade inside them, keeping the values soft.

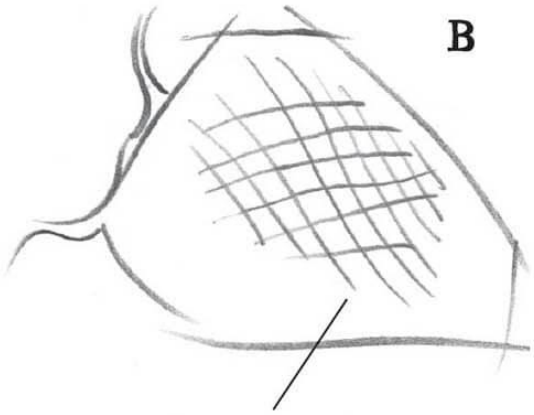


Sketch the outline shape of the pool of water with short strokes, as you did with the cherry. Shade softly, and create highlights with a kneaded eraser.

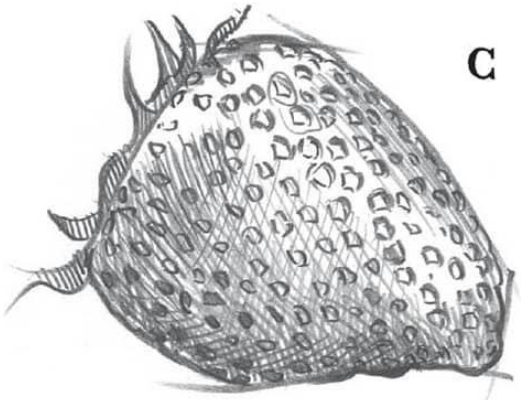
Continue shading until the cherry appears smooth. Use the tip of a kneaded eraser to remove any shading or smears that might have gotten into the highlights. Then fill in the darker areas using overlapping strokes, changing stroke direction slightly to give the illusion of three-dimensional form to the shiny surface.

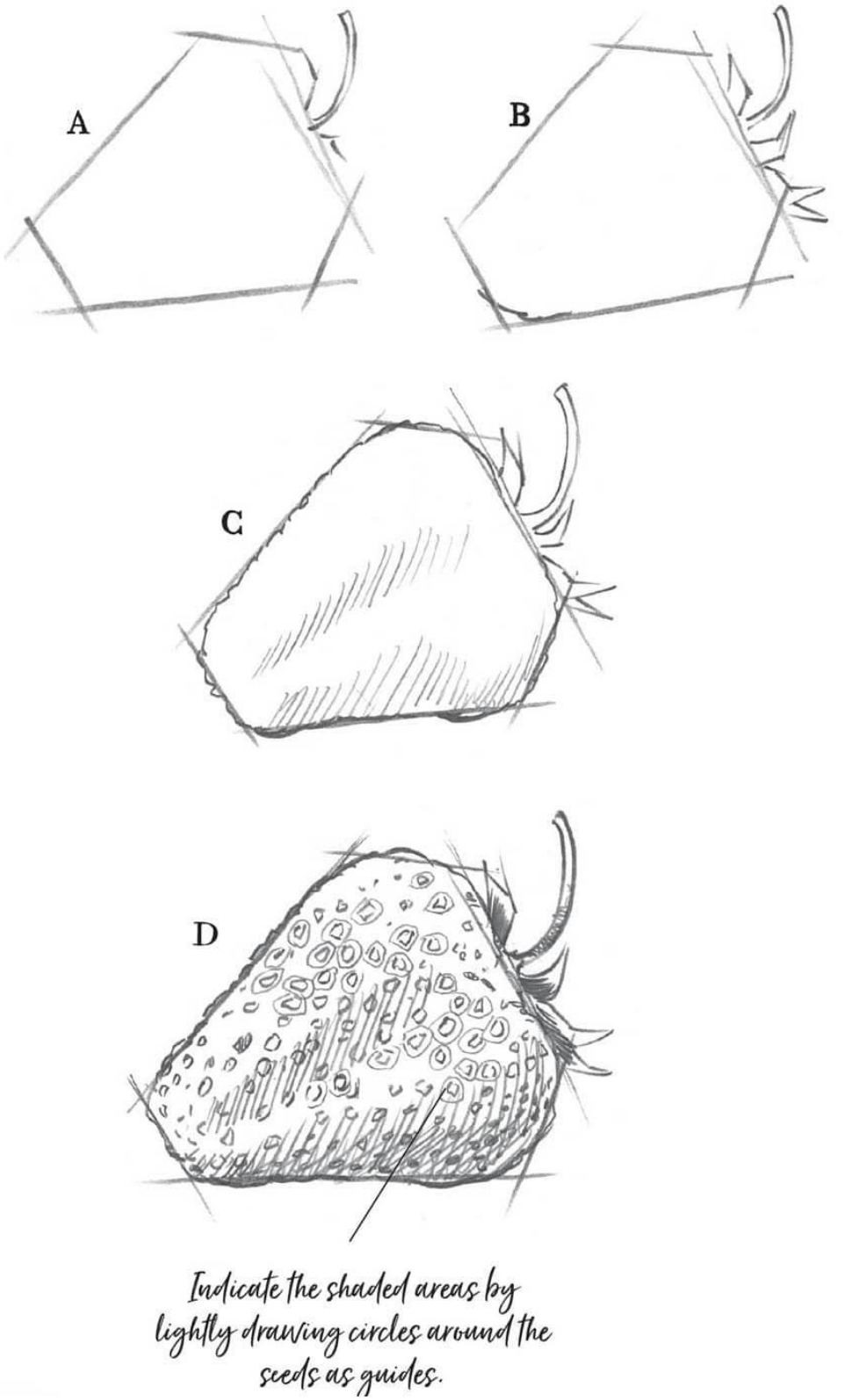
These strawberries were drawn on plate-finish Bristol board using only an HB pencil. Block in the berry's overall shape in steps A and B to the right. Then lightly shade the middle and bottom in step C, and scatter a seed pattern over the berry's surface in step D. Once the seeds are in, shade around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



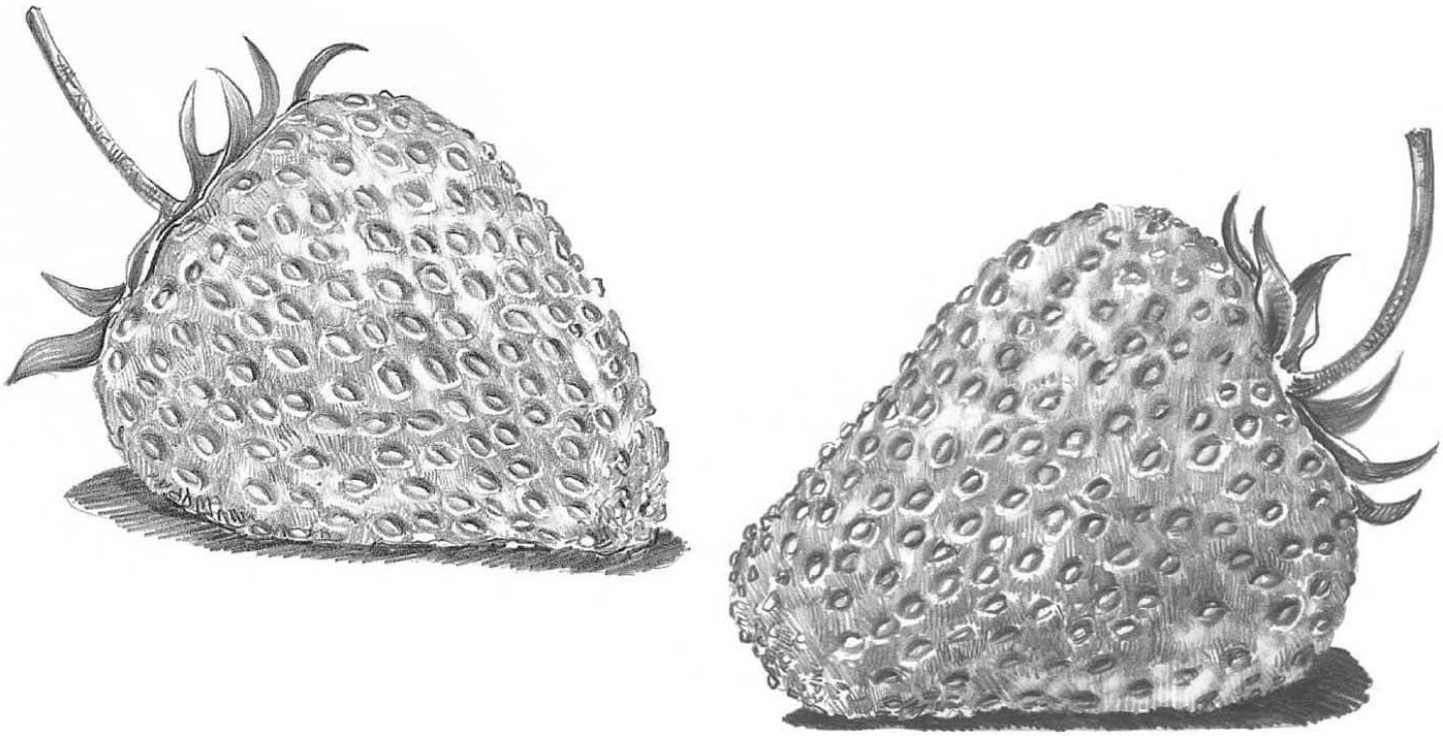


Sketch a grid as a guide for the seed pattern.



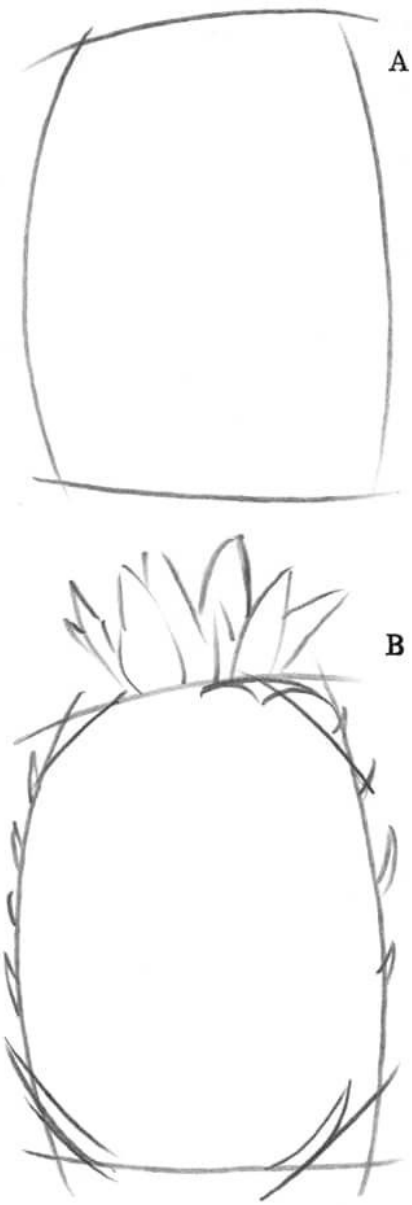


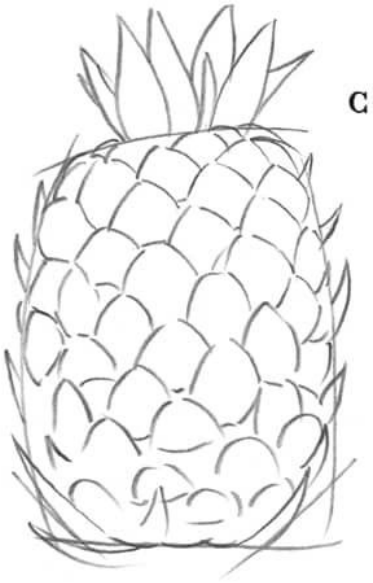
It’s important to shade properly around the seeds, creating small, circular areas that contain both light and dark. Also develop highlights and shadows on the overall berry to present a realistic, uneven surface.



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, switching to a 2B for darker areas.

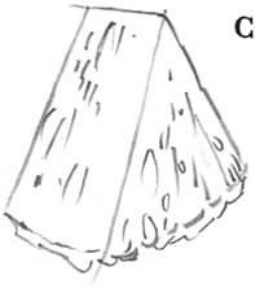
Begin by sketching the primary shape (A), and then block in the general surface pattern (B, C). Use a sharp 2B and tapered strokes to suggest form and texture within each section of the pineapple’s surface.

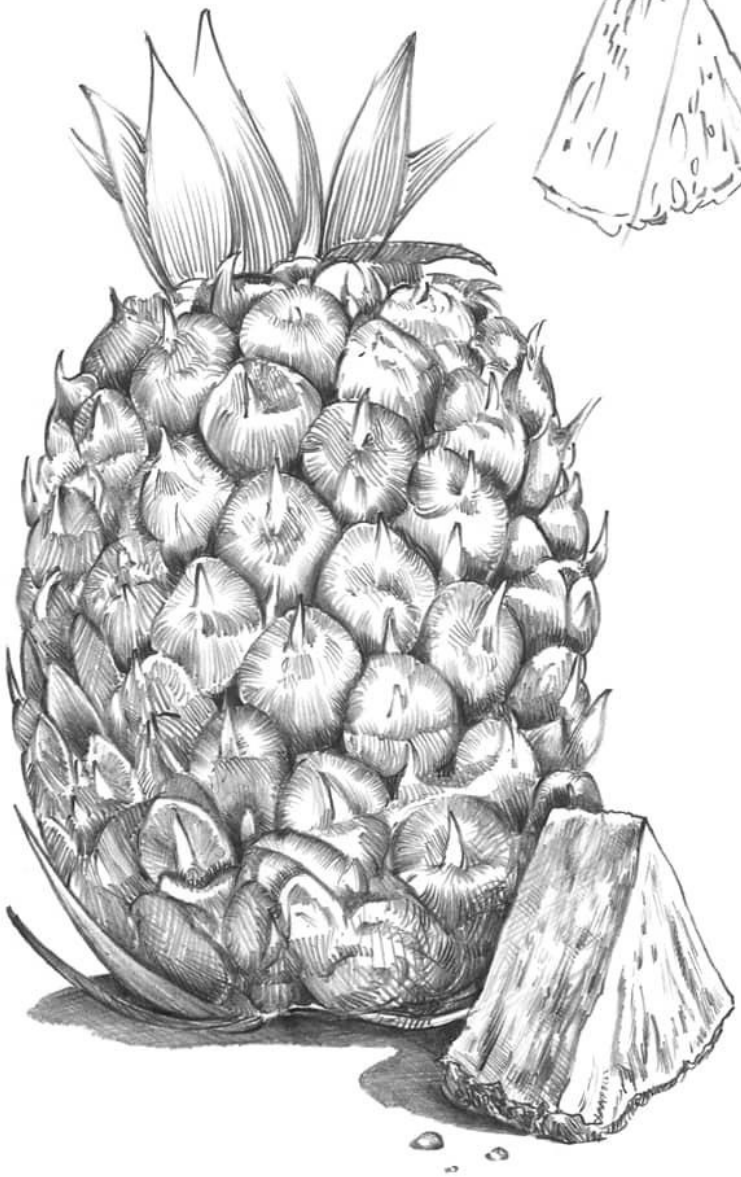

A
B


C

A

B


C



Flowers

The organic shapes and forms of flowers offer a treasure trove of details to represent on paper. Because we often focus on the colors of flowers, we might overlook their interesting curves, soft gradations, and delicate textures. Working with pencil allows you to either work loosely for fresh, spontaneous studies-or you can build up values slowly, with each stroke following the forms of the leaves, stems, and petals to create exquisite detail and depth.

In the following demonstrations, multiple artists will guide you step by step through the process of creating an array of floral sketches and detailed drawings-from classic rose blooms to playful fuchsia flowers and the tropical hibiscus. End with an elegant bearded iris as you practice finishing touches by layering in deep values and pulling out highlights with an eraser.

Sketching Flowers

As with any subject, sketch flowers one step at a time: block in the overall shape, refine the lines, and then develop form with shading. You can either stick with one shading technique or combine them for more interest.

Shading with Hatch Strokes Begin by using the side of an H or HB lead, and apply wide, light strokes. Following the shape of the leaf or flower, build up the shading in layers until you get the value you want. Then accent the darkest areas using both the side and the point of a 2B pencil.

Shading Softly To create this soft, blended background, hold your pencil in the underhand position and make light vertical and horizontal strokes. Vary the pressure for soft light and dark areas, and build up the darks by layering. Then shade between the bird of paradise's spiky petals with the side of a sharp-pointed pencil. Finish with broad blending strokes using the side of a stump.

Step 1 Loosely sketch the rose to place the general shapes, indicating the blossom, stem, and leaves.

Step 2 With the basic elements in place, outline the leaves and round out the petals, erasing sketchmarks where necessary.

Step 3 Shade the rose using both the side and point of a soft 2B pencil. Darken the edges of the leaves and petals to differentiate them from one another; then smudge some edges with a stump to break up the outlines. To finish, add some texture in the shadows and on the petals.

VARYING LINE QUALITY

All edges are not created equal and should not be drawn that way unless you want a coloring-book look. Use a variety of lines to avoid giving the flower a uniform, mechanical feel. Vary the pressure of your strokes, and switch back and forth between hard and soft leads. Whatever flower subject you choose to draw, decide what feeling you want to convey, and use the pencil techniques to help you express yourself.

Making Irregular Edges

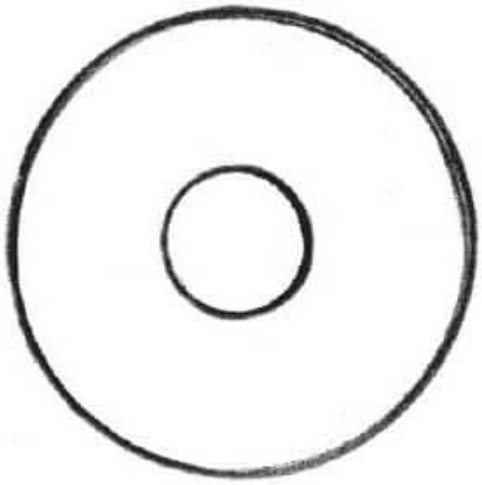
Adapt your pencil technique to fit the subject. This daffodil has ruffled edges, so scribble around the edges of the center; then use a more controlled scallop for the outer petals.

Using Contrasting Lines This rose has smoother petals than the daffodil, but they shouldn't be too "cookie cutter" in shape. Change the pressure on your pencil to achieve a varied line—thick, thin, dark, light. Alternate between straight strokes and loose, circular lines for more personality.

Losing Edges Sometimes you can delineate a form without an outline. Draw the negative shapes (see here) rather than the object itself. In this bouquet, the background strokes define the edges of the brightly lit flowers on the right, whose details have largely disappeared in the glare.

Basic Flower Shapes

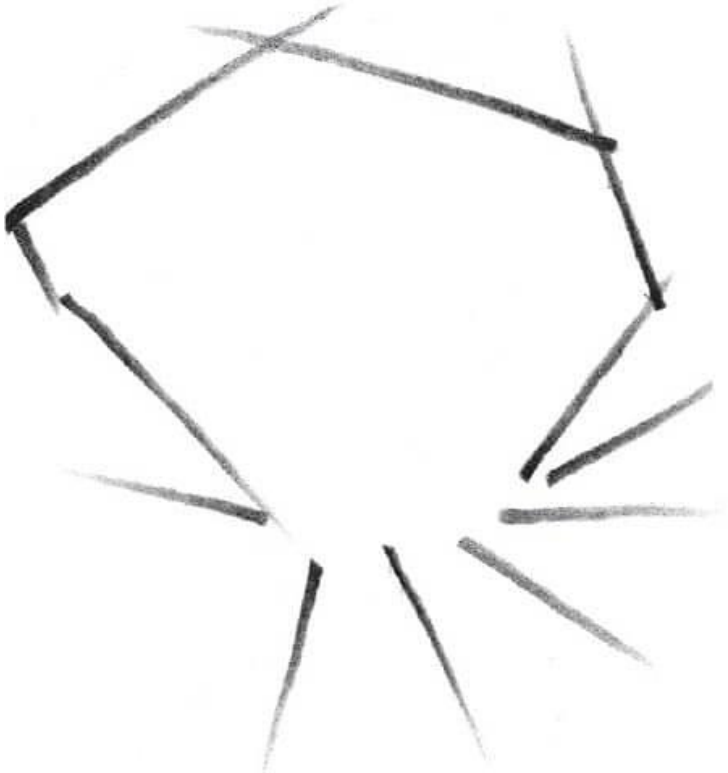
Even the most complicated flowers can be developed from simple shapes. Select a flower you wish to draw and study it closely, looking for its overall shape. Sketch this outline, and begin to look for other shapes within the flower. Block in the smaller shapes that make up details, such as petals or leaves. Once you've completed this, smooth out your lines, and begin the shading process.



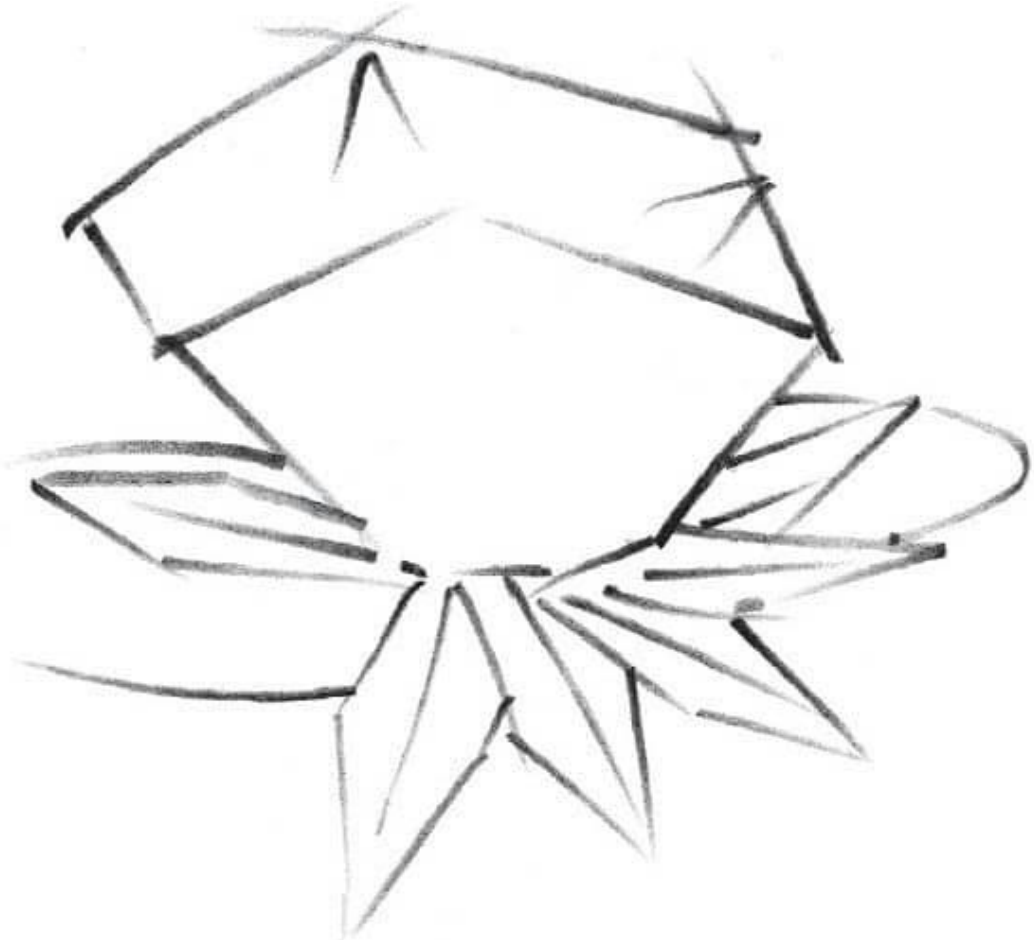
Front View

Angle View

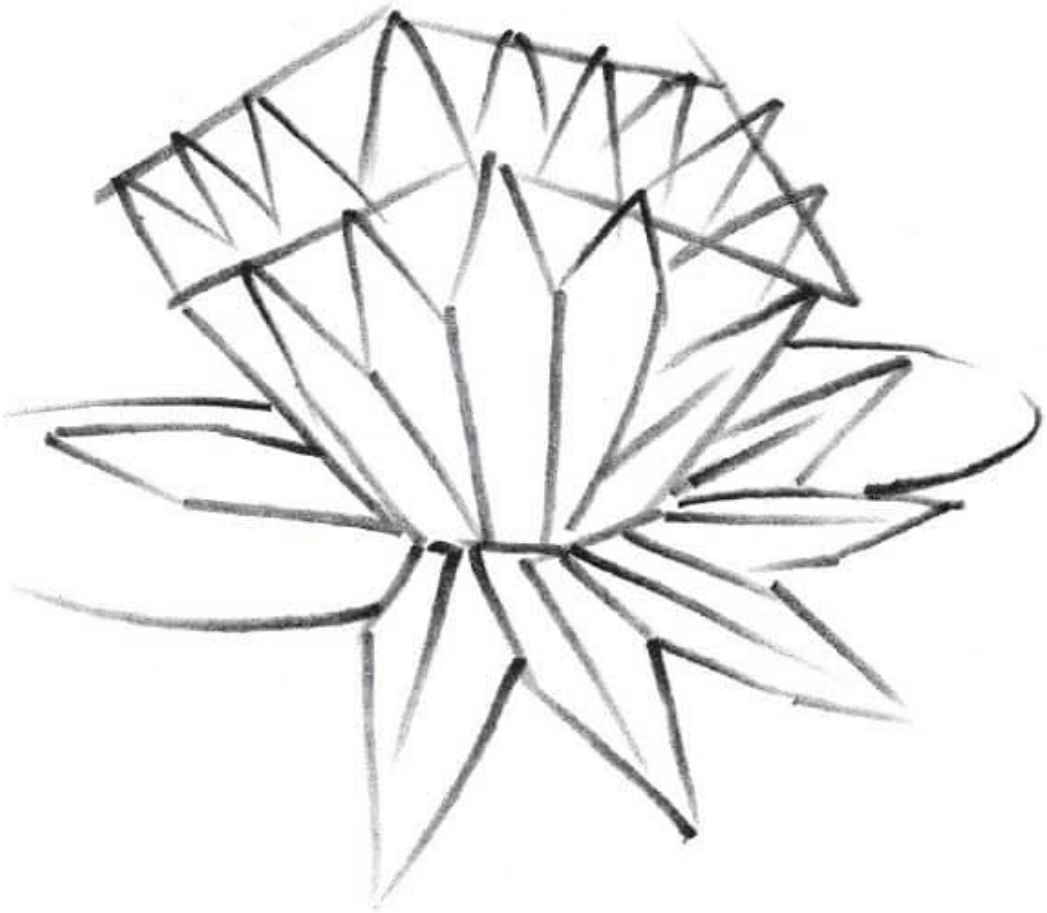
Side View



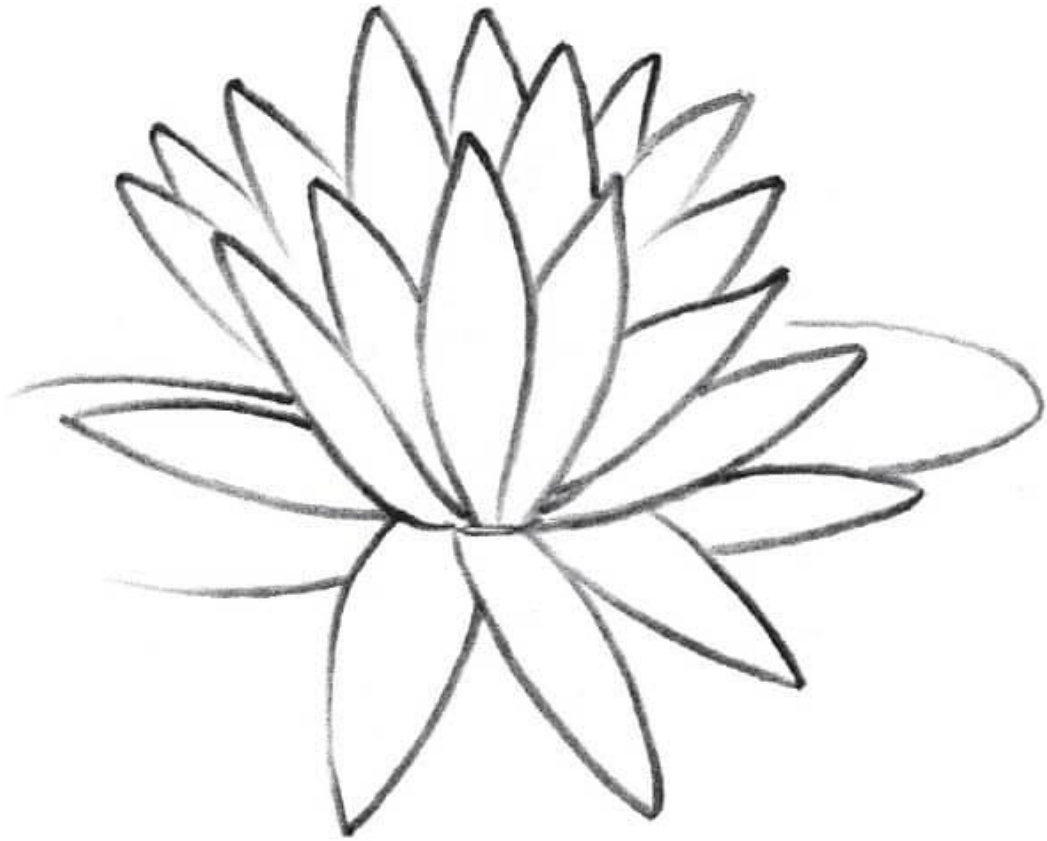
A. Sketch the basic shape.



B. Block in smaller shapes.



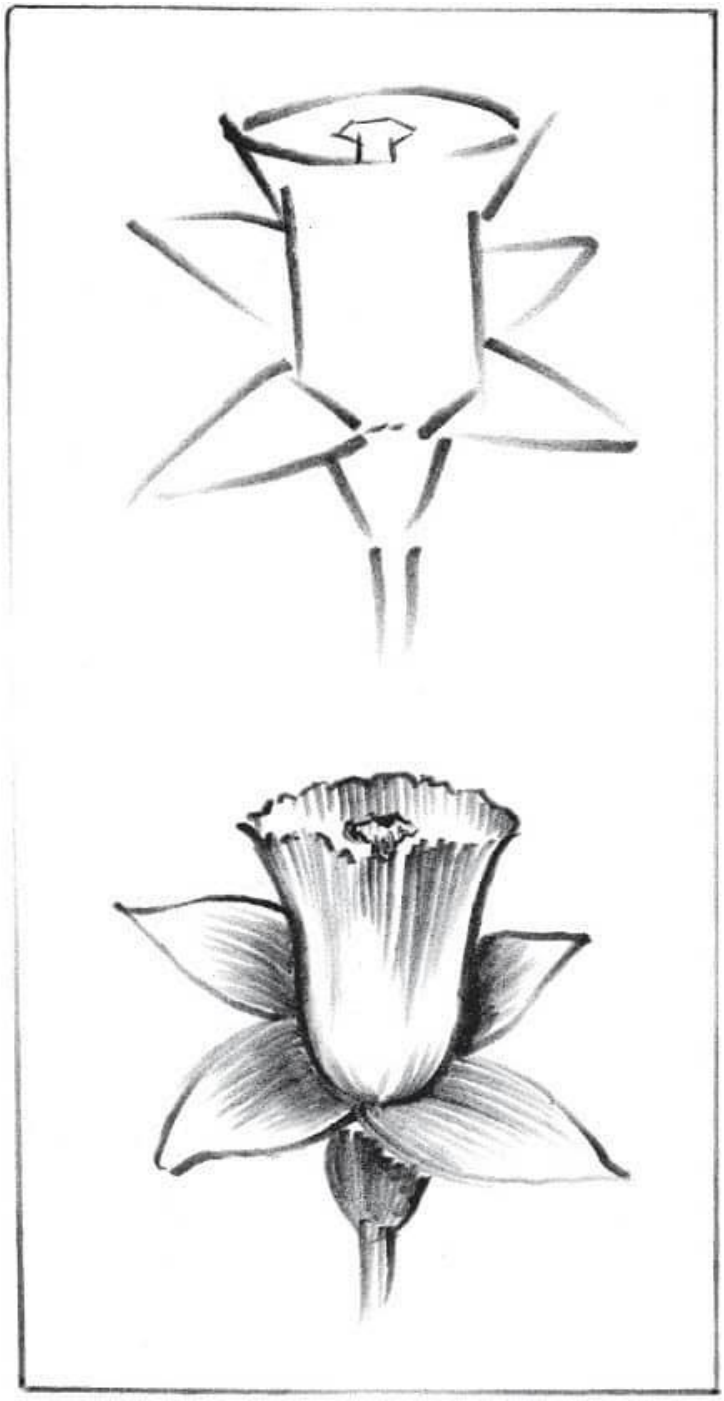
C. Add details.



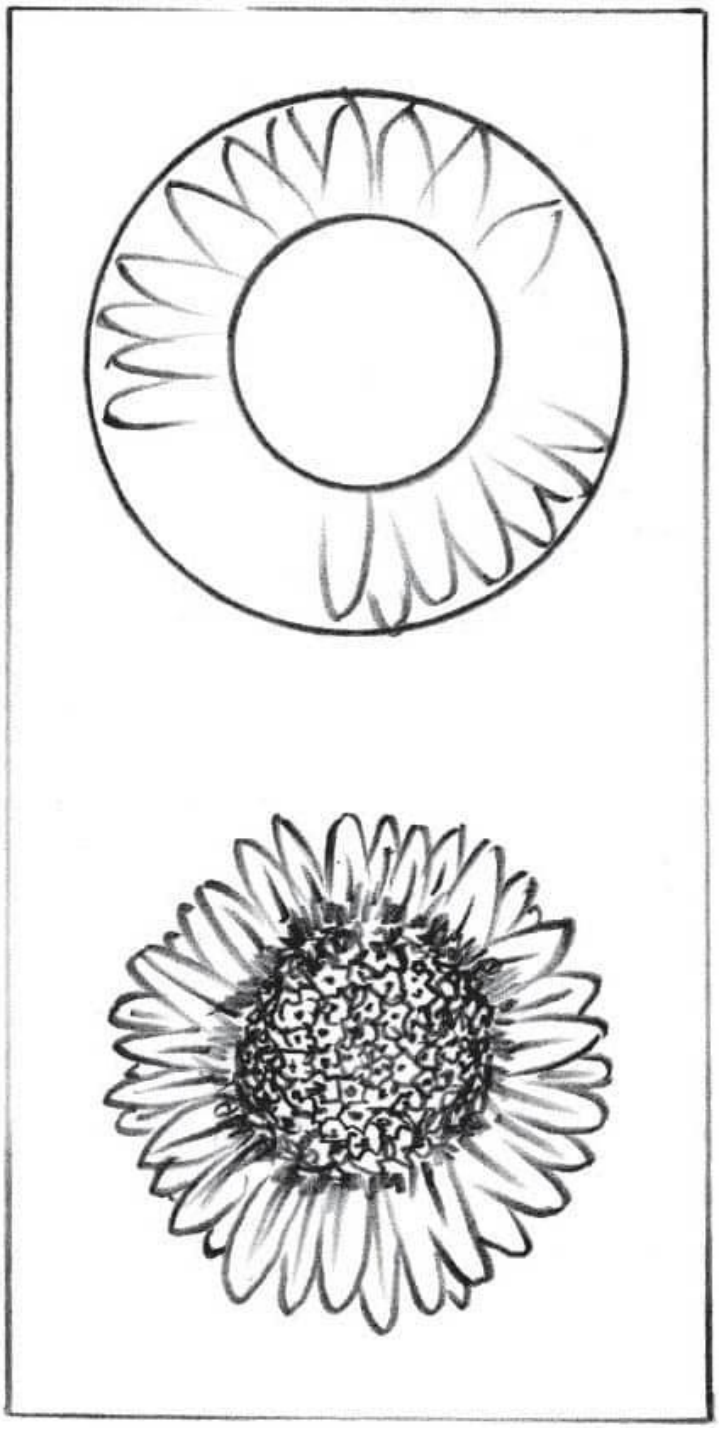
D. Clean up the lines.

E. Create form by shading.

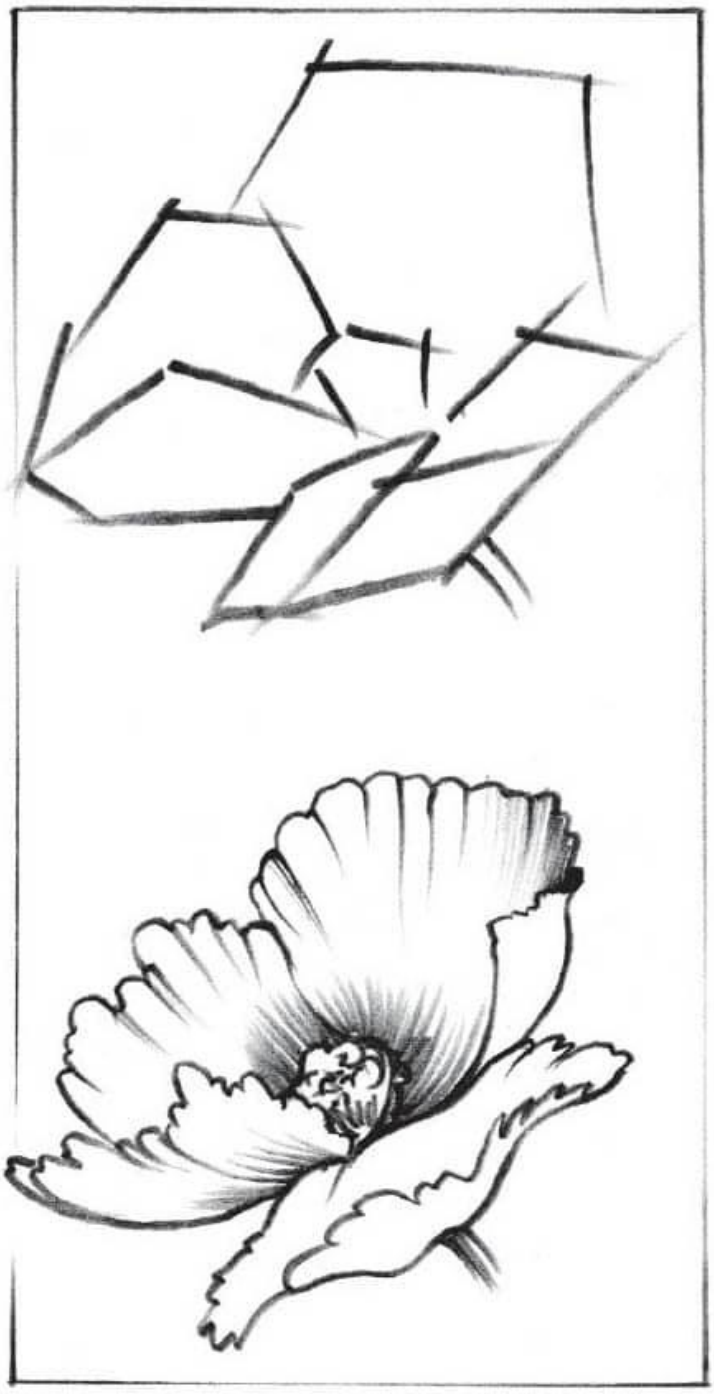
Sketch the cuplike shape of the flower first; then place the petals and stem. Develop the form with shading.



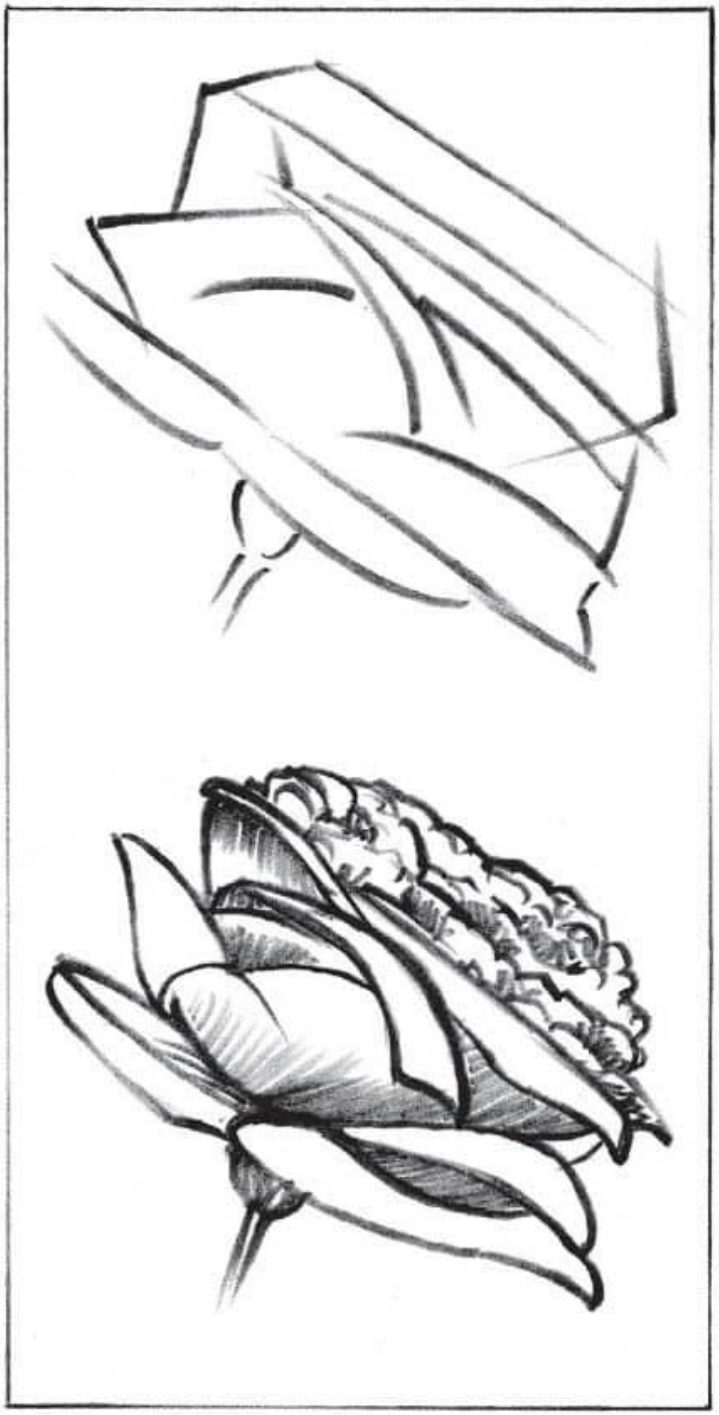
Circles are helpful for blocking in round flowers. Use them as guides to shade and add details.



This three-quarter view may seem more difficult to draw, but you can still bring out its basic shapes if you study it carefully.



Drawing overlapping petals appears more complicated but still involves blocking in with simple strokes.



Simple Flowers

These morning glory and gardenia exercises are great for hatching and crosshatching, which allow you to shade with precision. You can also use these strokes to suggest the curved surfaces of the petals and leaves.

Step 1 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.

Step 2 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.

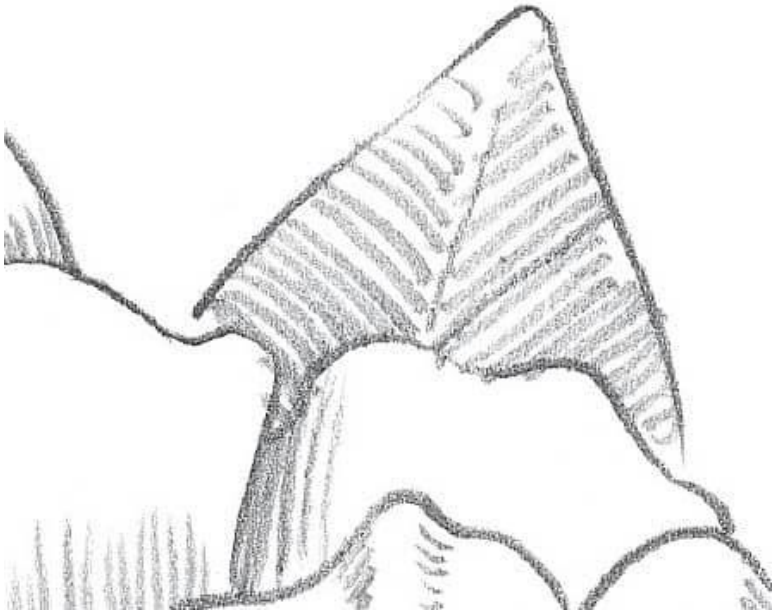
Step 3 With the rounded point and side of an HB pencil, shade with a series of hatching strokes, following the shape, curve, and direction of the surfaces of the flower and leaves. For the areas more in shadow, make darker strokes placed closer together.

Step 1 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.

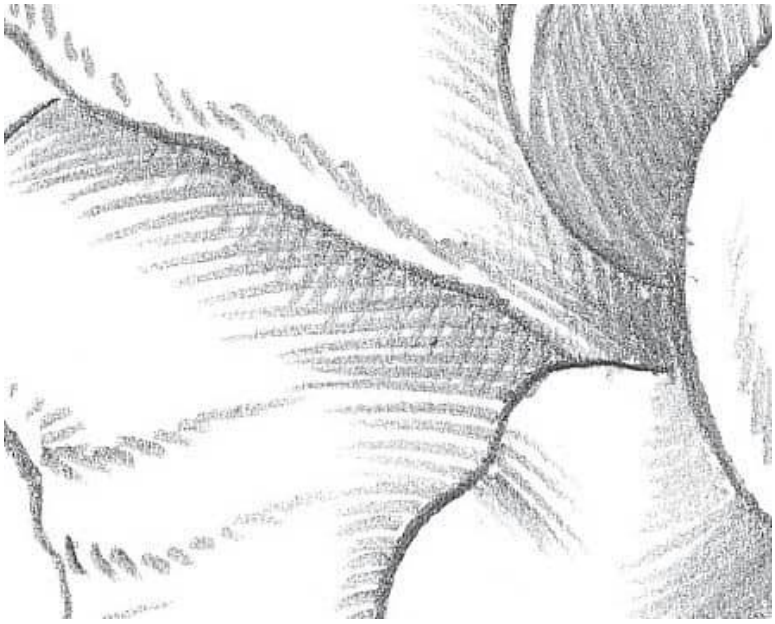
Step 2 As you draw each of the petal shapes, pay particular attention to where they overlap and to their proportions, or their size relationships—how big each is compared with the others and compared with the flower as a whole? Once all the shapes are laid in, refine their outlines.

Step 3 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 crosshatching.

Hatching



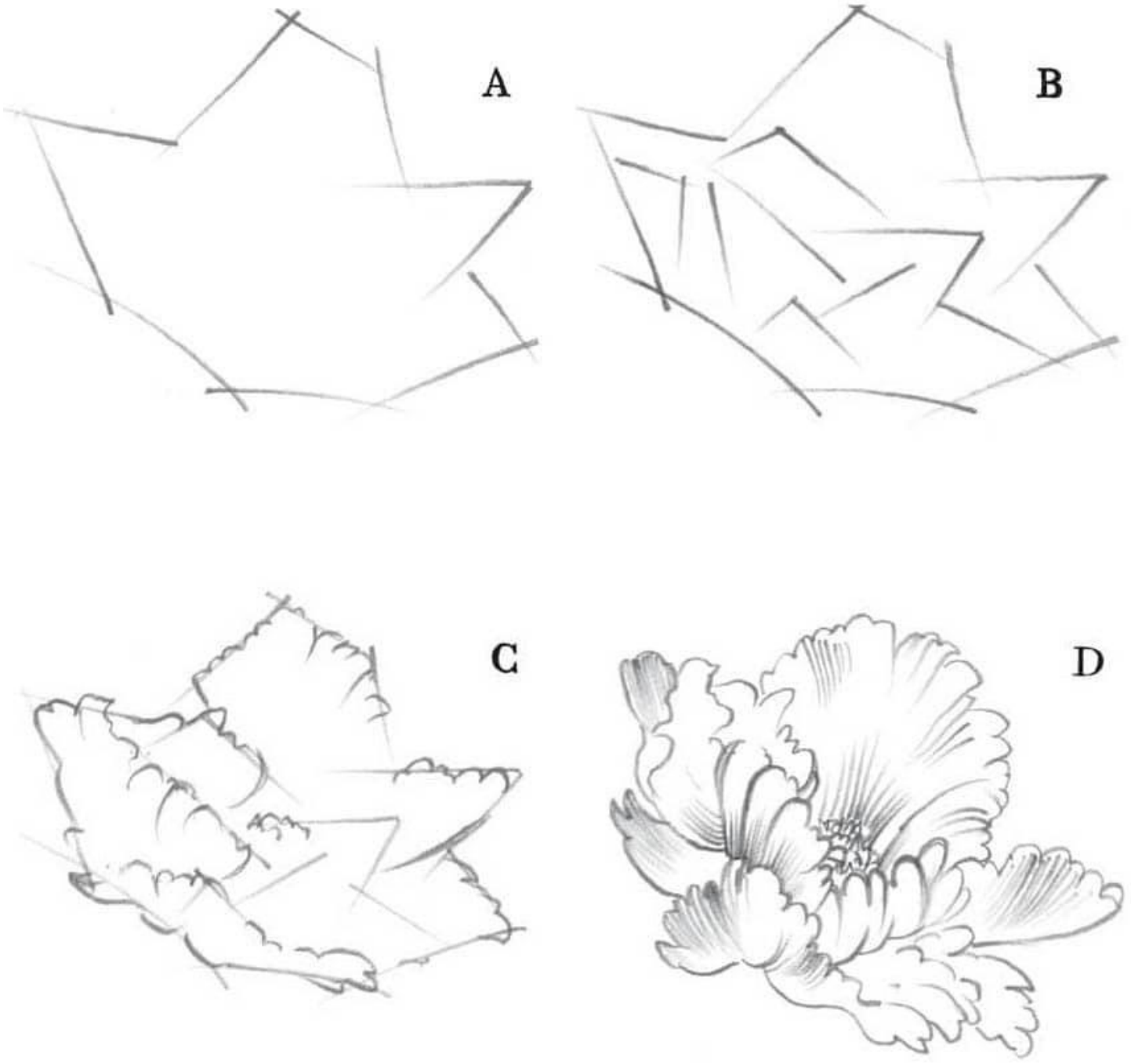
Crosshatching



Tulips

There are several classes of tulips with differently shaped flowers. The one below, known as a parrot tulip, has less of a cup than the tulip to the right and is more complex to draw. Use the layout steps shown here before drawing the details.

Use straight lines to indicate the flower's main shape (A). Add petals (B, C) and finish with simple shading.



Look for the rhythm of line in this next tulip. It begins with the three simple lines for the stem and leaves (A). Then block in the tulip's cup (B) and develop the shapes (C). Clean up the lines (D) and add form with shading.

A

B

C

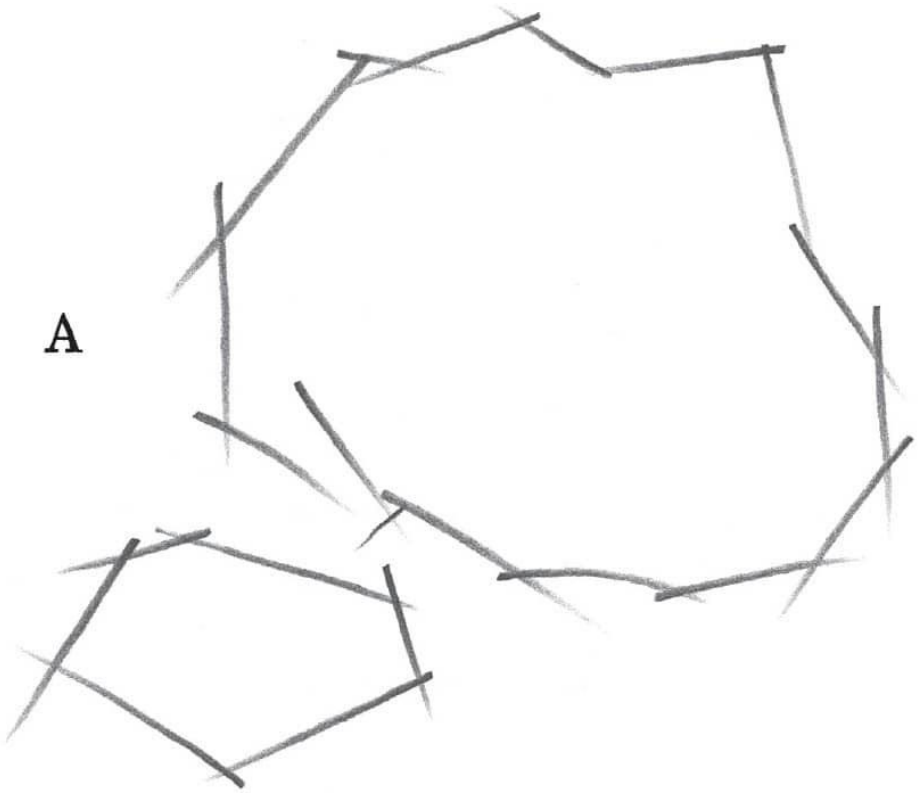
D

Just a few shading strokes here enhance the effect of overlapping petals.

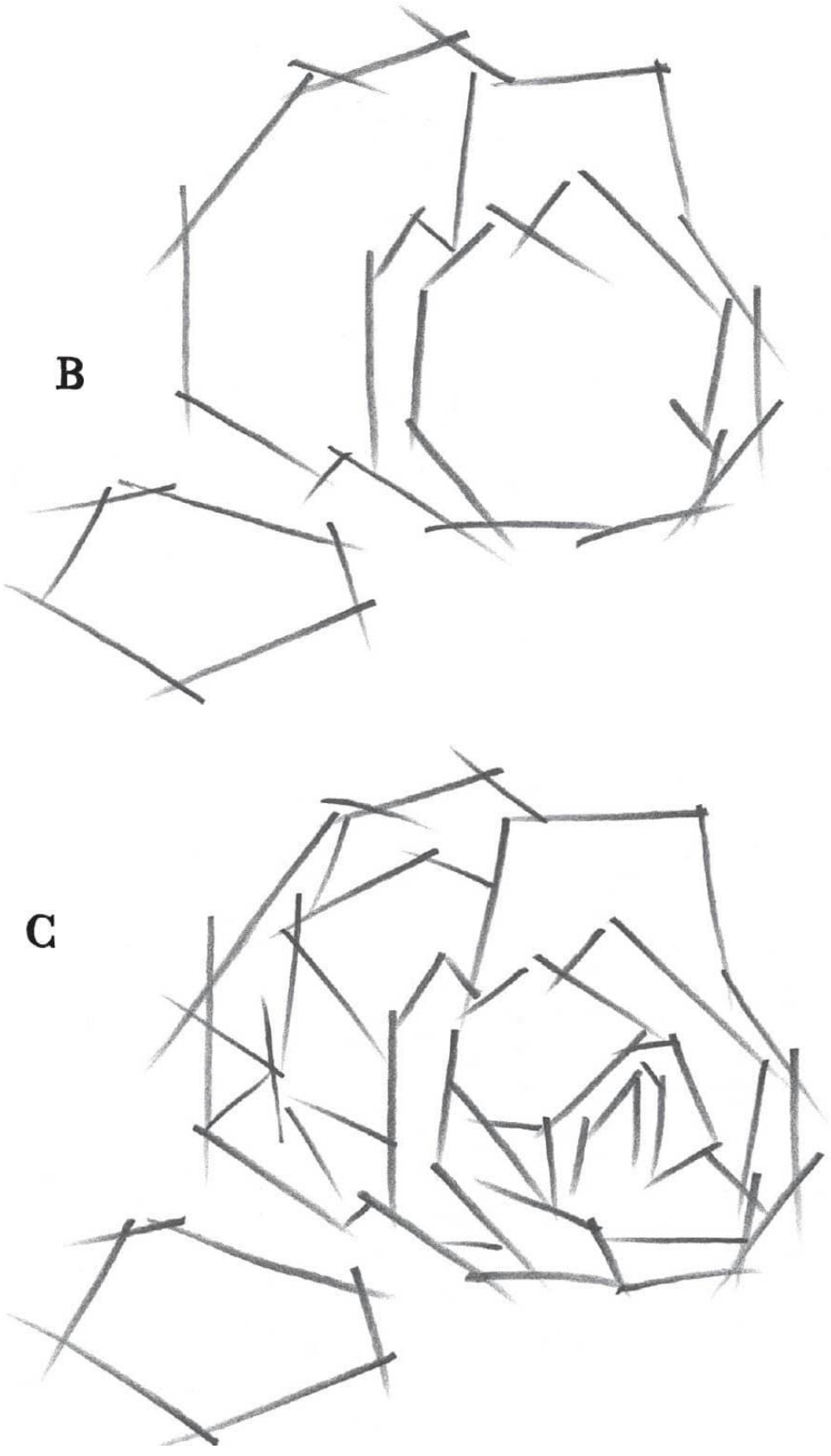
Rose & Water Drops

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

Using a series of angular lines, block in the overall shapes of the rose and petal. Make all guidelines light so you won't have trouble removing or covering them later.



Continue adding guidelines for the flower's interior, following the angles of the petal edges (B, C).



Begin shading (D). Stroke from inside each petal toward its outer edge.

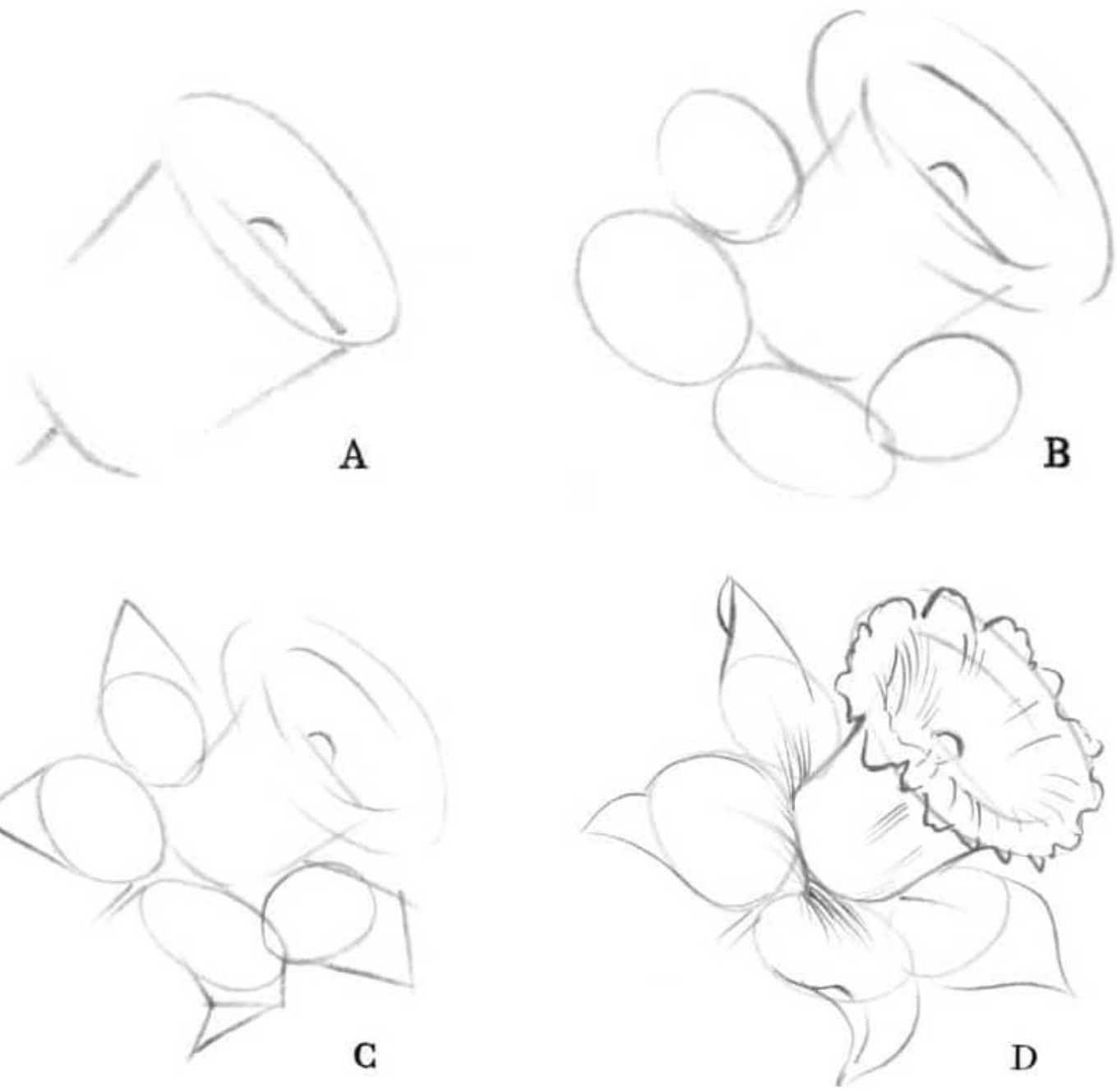
Now shade from the outer edge of each petal, meeting the strokes you drew in the opposite direction (E). Use what is known as a *stroke-and-lift technique*. For this technique, use lines that gently fade and taper at the end.

Make the cast shadow the darkest area of your drawing.

Daffodil

The flower shown here is a trumpet daffodil, of which there are large- and small-cupped varieties. The hornlike opening of this flower enhances its charm.

In steps B and C, develop the outer petals by drawing circles around the horn shape. Then add triangle points to the circles in step D. Many kinds of flower petals can be developed this way. Use a flat sketching pencil to build the background and shade the leaves. Apply the strokes randomly, and set a loose pattern while shading the leaves in the direction they lie. Vary pressure for light and dark areas.

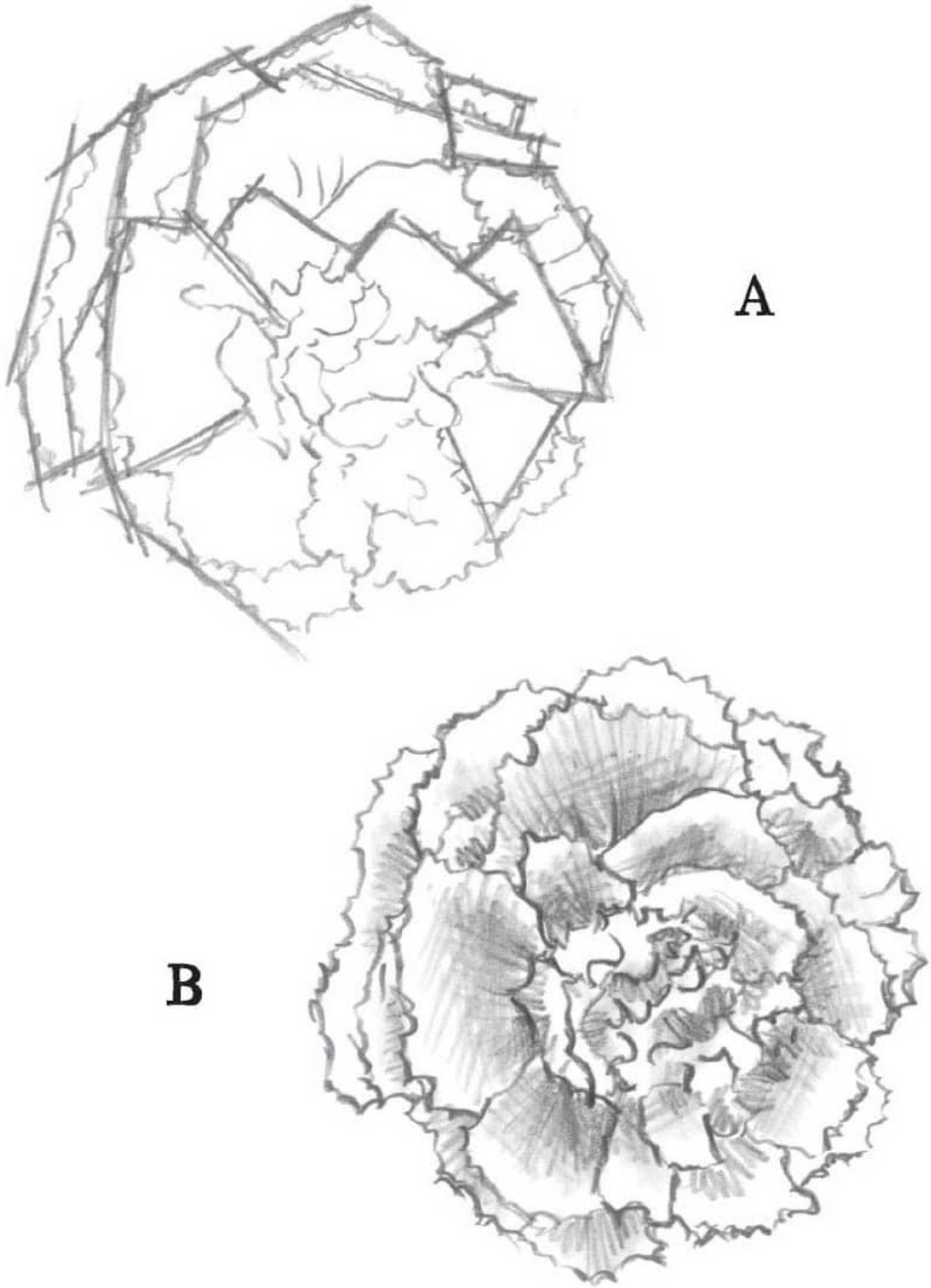


Long, smooth lines help develop this slightly grooved texture.

Carnation

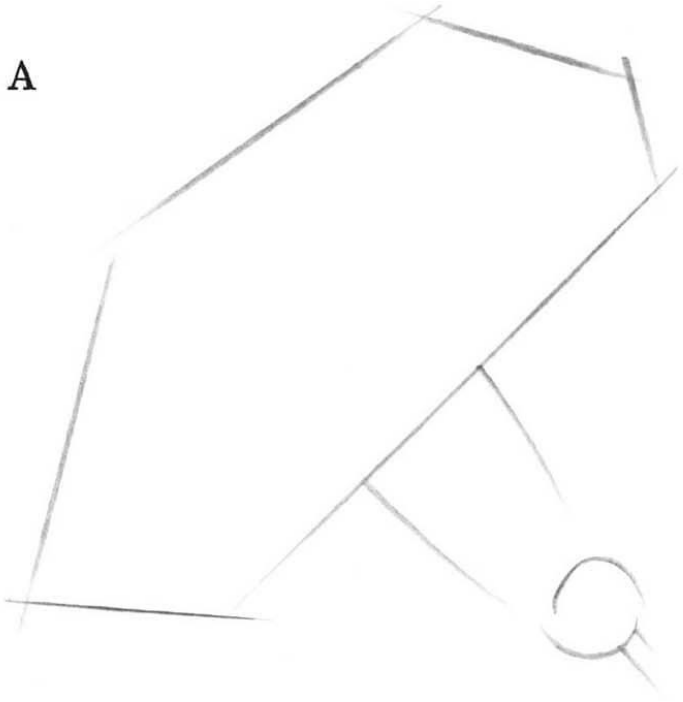
Carnation varieties range from deep red to bicolored to white. They are very showy and easy to grow in most gardens, and they are also fun and challenging to draw because of their many overlaying petals. Shade them solid, variegated, or with a light or dark edge at the end of each petal.

The front view above shows the complex pattern of this type of carnation. Block in the basic shapes and then begin detailing the fringed edges of the petals (A). Crosshatch the shadows to separate the petals (B).

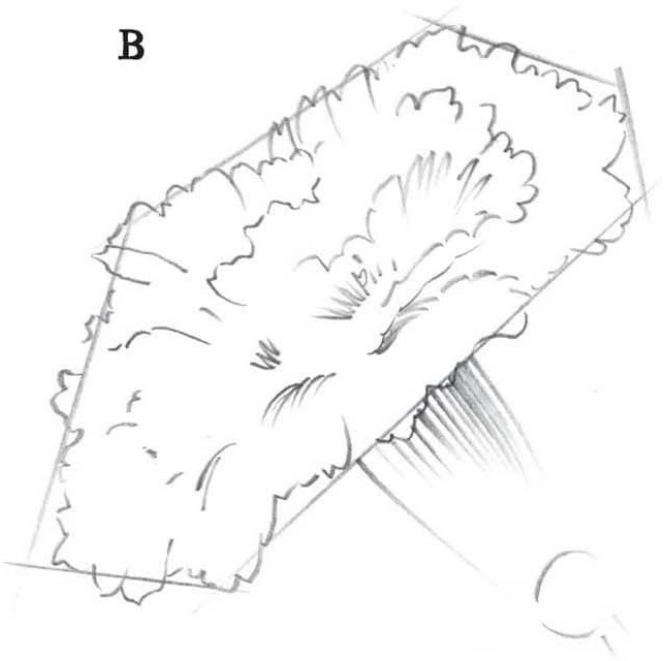


Develop the overall shape of the side view, including the stem and sepal (A). Then begin refining the outline and adding details (B). Erase any unnecessary guidelines and finish detailing the flower, adding background tone for drama (C).

A



B



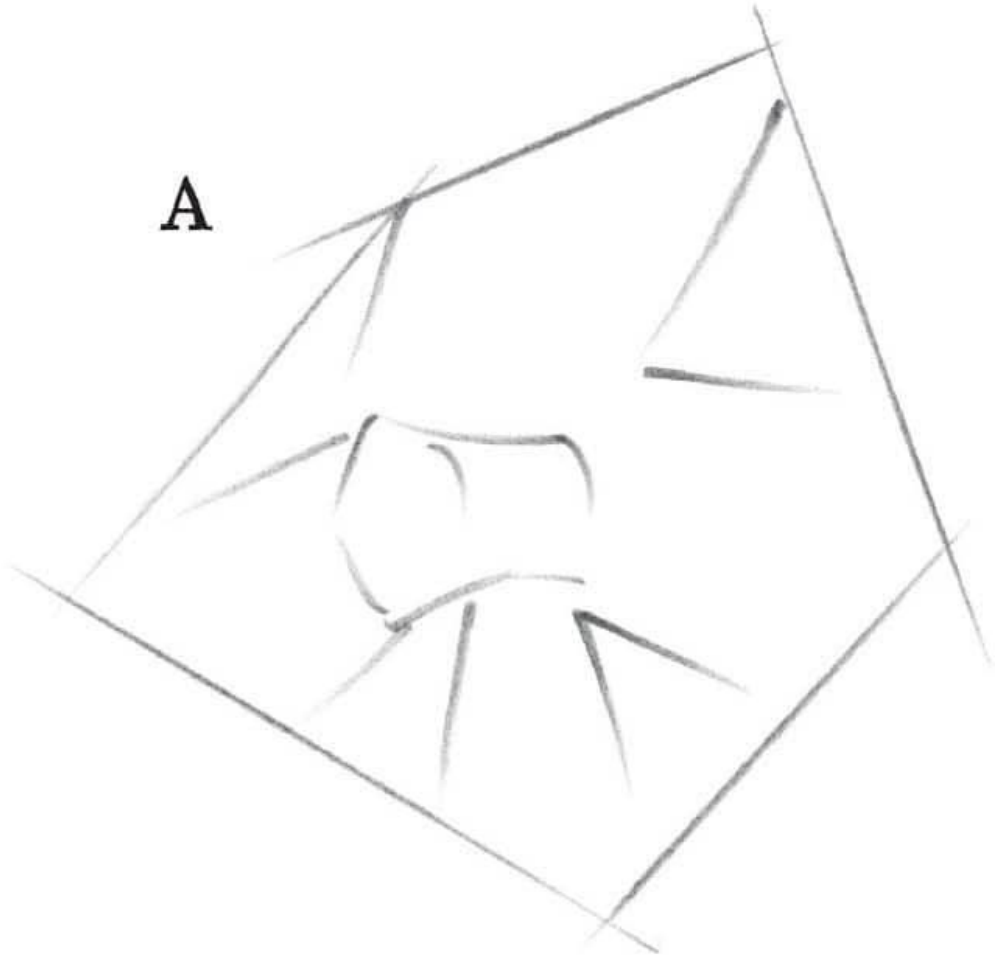
A dark background allows the flower to pop off the page.
The crinkled petals evolve from drawing irregular edges and shading unevenly in random areas.

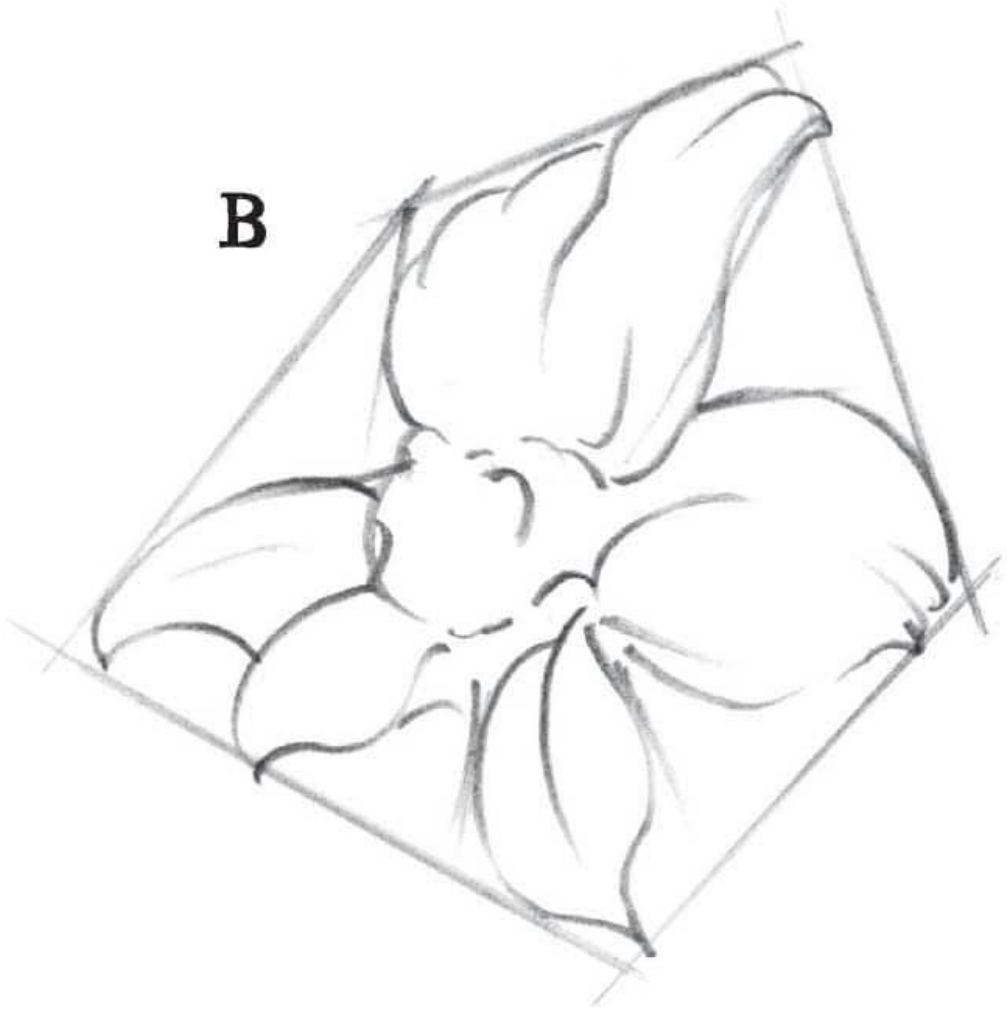
C

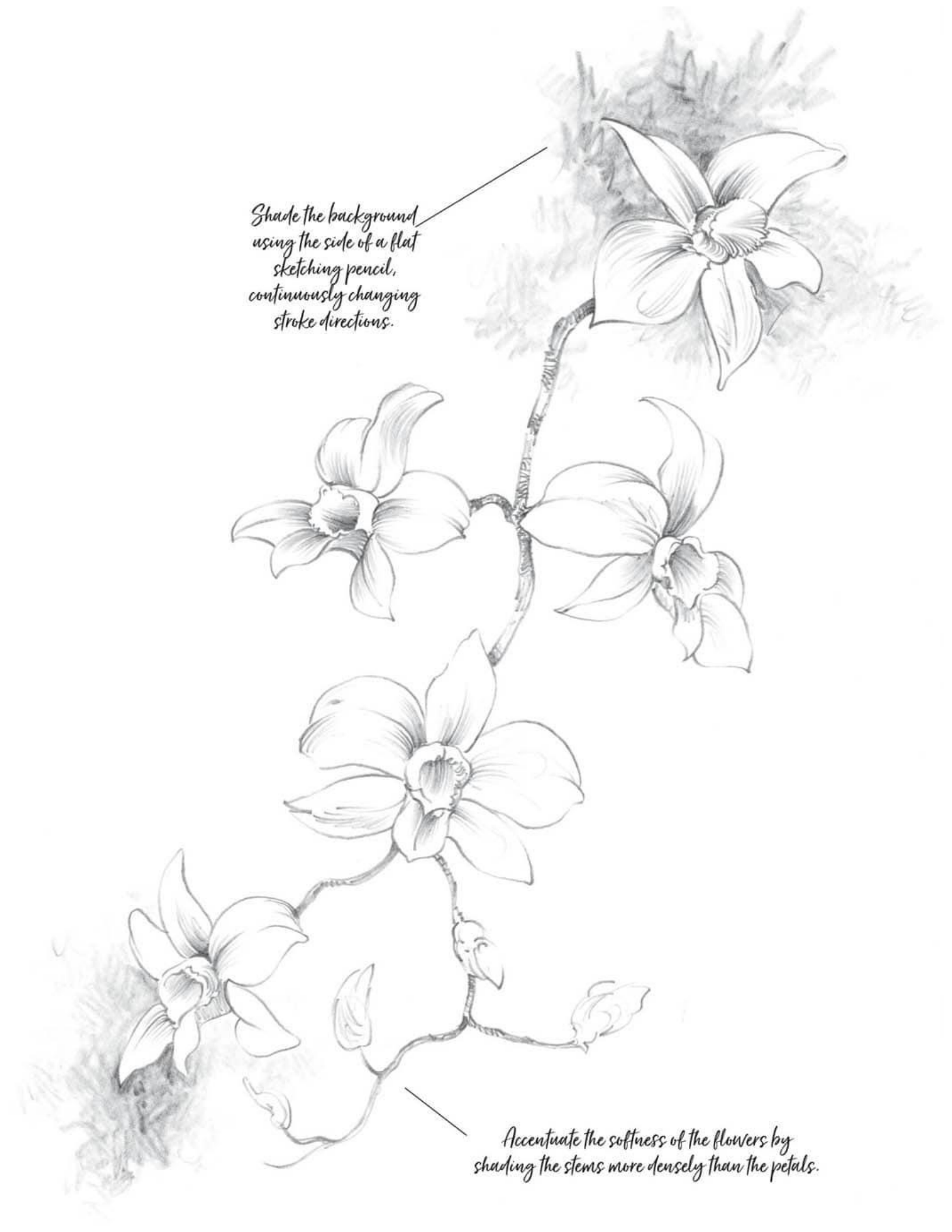
Dendrobium

The dendrobium is an orchid variety native to tropical climates. It has slender stems that can grow up to 2 feet long and 2 to 3 inches across. Colors range from blends of mauve, containing deep-colored veins, to maroon and pale purple.

Keeping It Simple Minimize your shading on these flowers. To make some parts of the flowers “pop,” add a background in select areas.


A

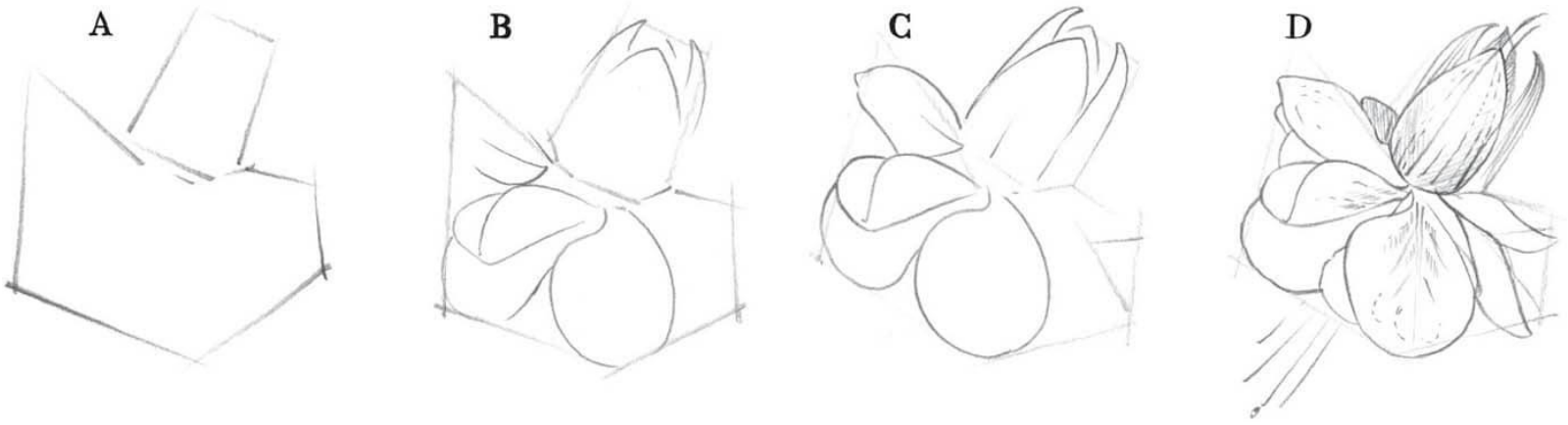

B


Shade the background using the side of a flat sketching pencil, continuously changing stroke directions.
Accentuate the softness of the flowers by shading the stems more densely than the petals.

Fuchsia

Fuchsias present a beautiful color variety including greens, reds, and purples. This exercise should be drawn on vellum-finish (rough) Bristol board to enhance the irregular texture of the flowers. Use the side of an HB pencil to lightly block in the basic shapes and build the details of the petal pattern.

Start light shading using the tip of an HB pencil, making sure to shade with the surface direction. Develop large shading areas using the side of the lead, and darken creases and lines using a sharpened 2B.

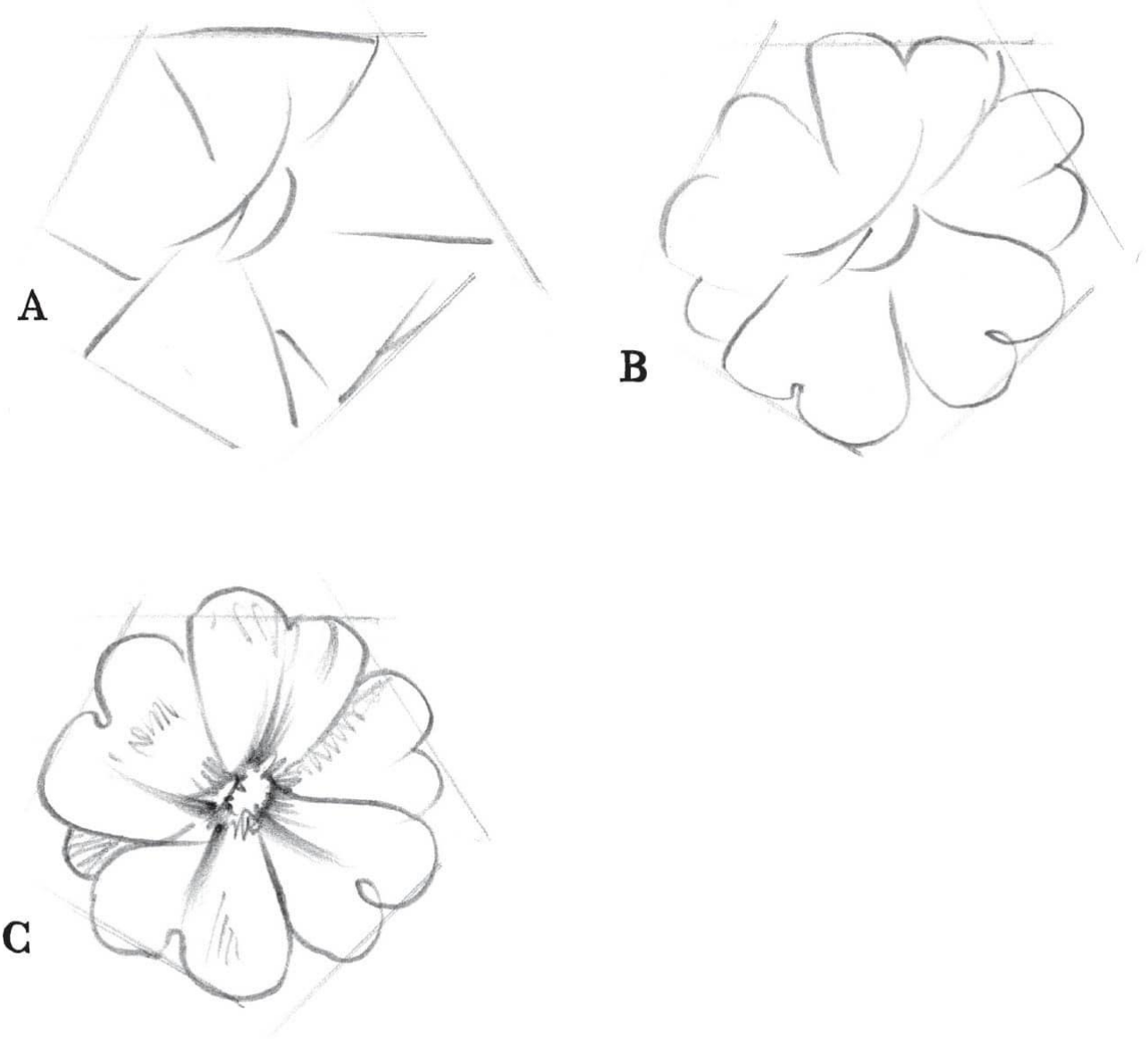


Notice the crosshatching techniques used to shade the leaves. Overlap lines at different angles to accomplish this effect.

Primrose

There are many primrose varieties available in a wide range of colors. This exercise demonstrates how to draw a number of flowers and buds together. Take your time when placing them, to keep the composition balanced.

Forming the Primrose Blossom Draw a main stem first, and add smaller ones branching outward. Keep them in clusters, curving out in different directions from the same area.



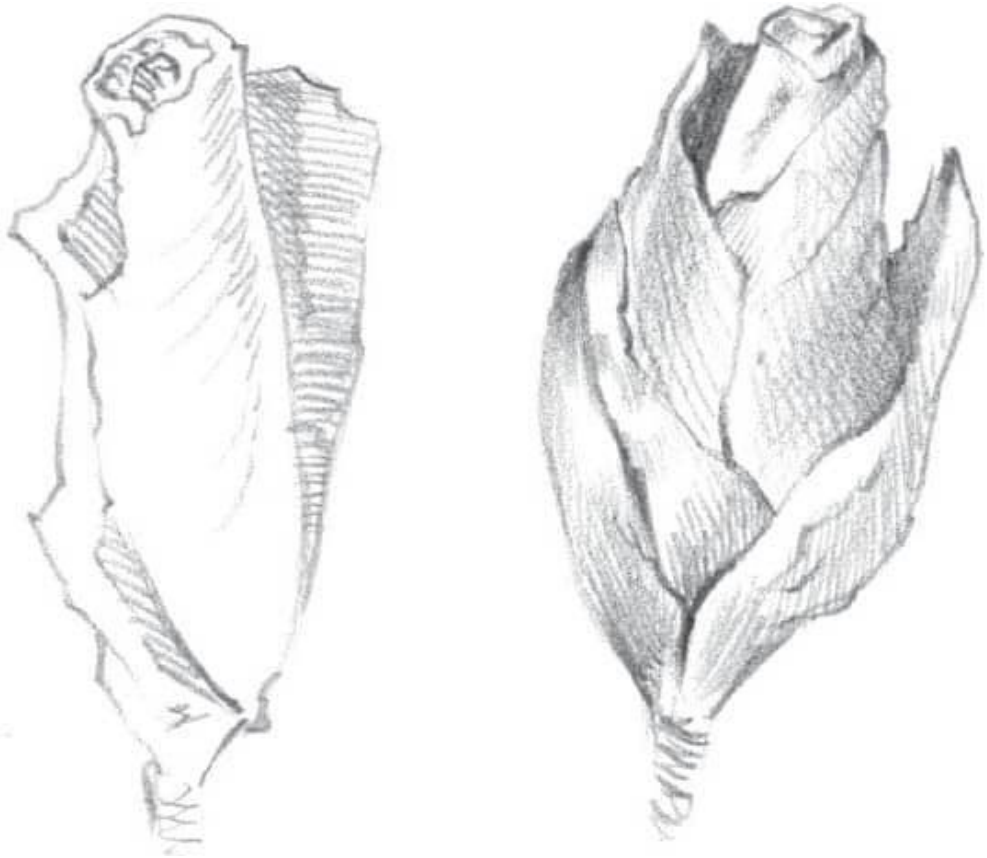
Developing the Leaves These steps show three shading stages of leaves. Lightly outline the leaf shape (A). Begin shading (B), sketching where the leaf veins will be. Then shade around those areas, leaving them white, to bring out the veins. Clean up the details (C), and add a few darker areas along some of the veins.

The unopened primrose buds begin with small, egglike shapes.
B
C
A

Hibiscus

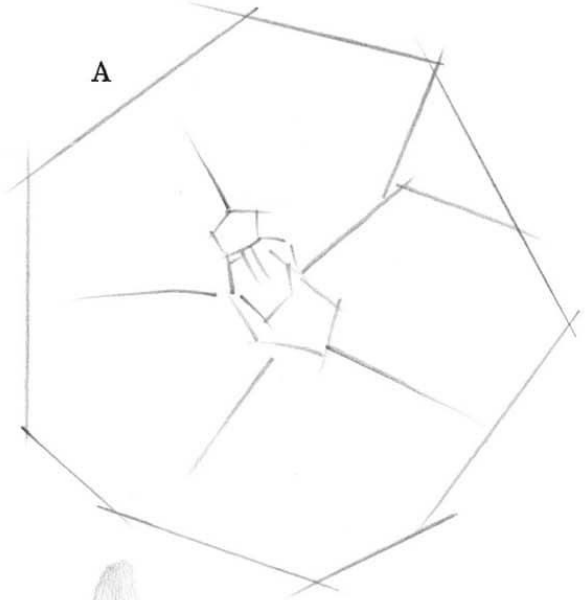
Hibiscus grow in single- and double-flowered varieties. Their colors include whites, oranges, pinks, and reds-even blues and purples. Some are multi- or bicolored. The example here is a single-flowered variety.

Hibiscus Bud Detail Try drawing a few buds, and attach them to stem branches around your drawing for variety.



Planning Your Drawing The hibiscus may have a lot of detail, but it isn't difficult to draw if you follow the steps closely. First block in the overall mass, petals, and flower center (A). Consider the size of each part of the flower in relation to the whole before laying in the lines.

Shading Before shading the petals, study where the shading falls and how it gives the petals a slightly rippled effect. Add the details of the flower center, and block in the stem and leaves.


A

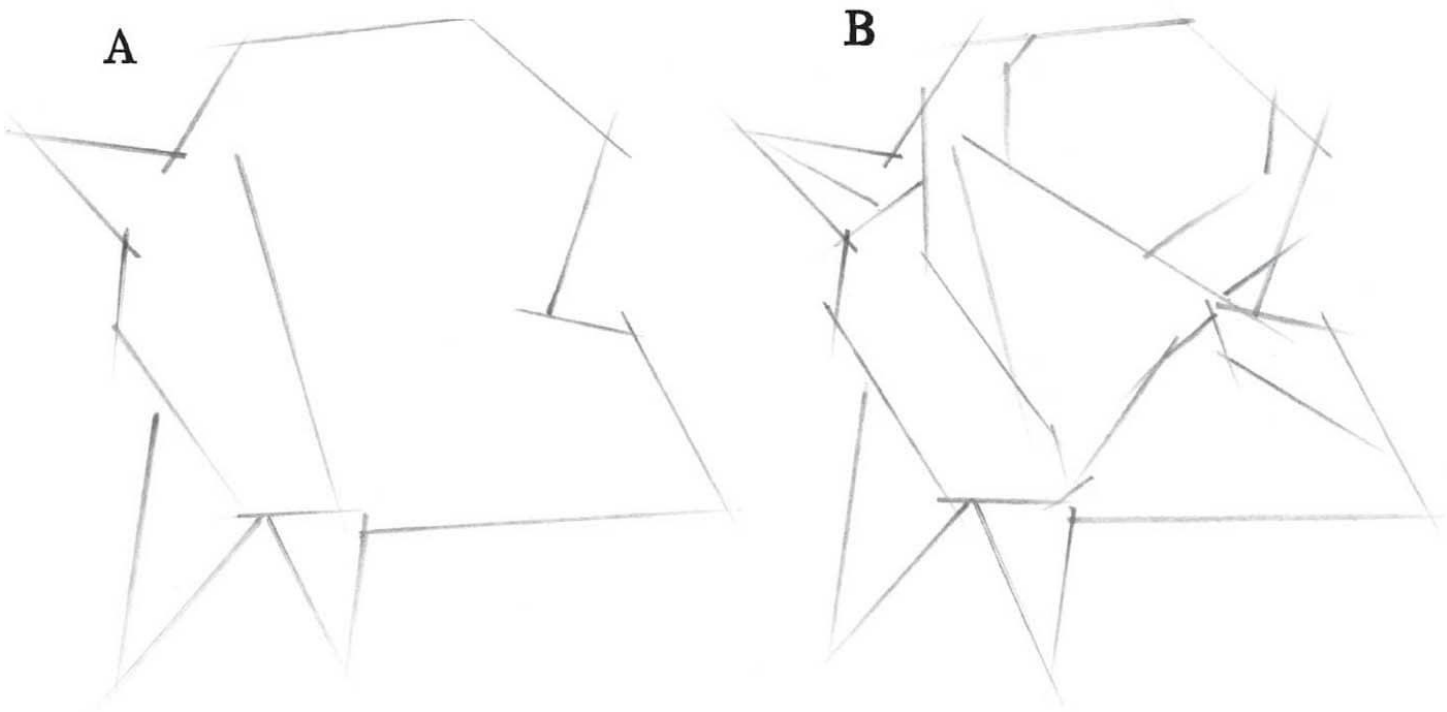
B

C

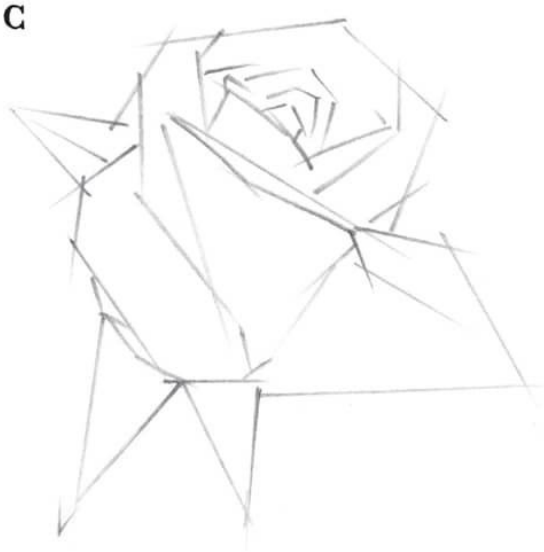
Hybrid Tea Rose

Hybrid tea roses have large blossoms with greatly varying colors. When drawing rose petals, think of each fitting into its own place in the overall shape; this helps position them correctly. Begin lightly with an HB pencil, and use plate-finish Bristol board.

Making Choices The block-in steps are the same no matter how you decide to finish the drawing, whether lightly outlined or completely shaded. For shading, use the side of a 2B pencil and blend with a paper stump.



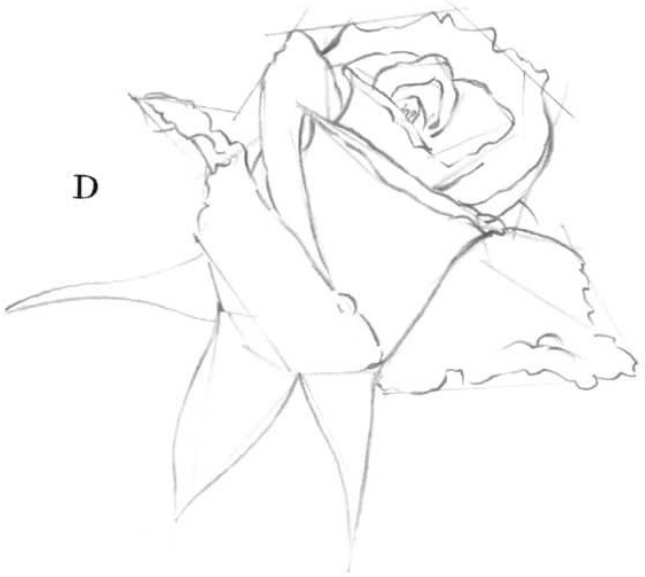
C



Use a kneaded eraser molded to a point to pull out highlights along these edges.

Using the stump in small, circular movements will let you blend small areas to a smooth finish.

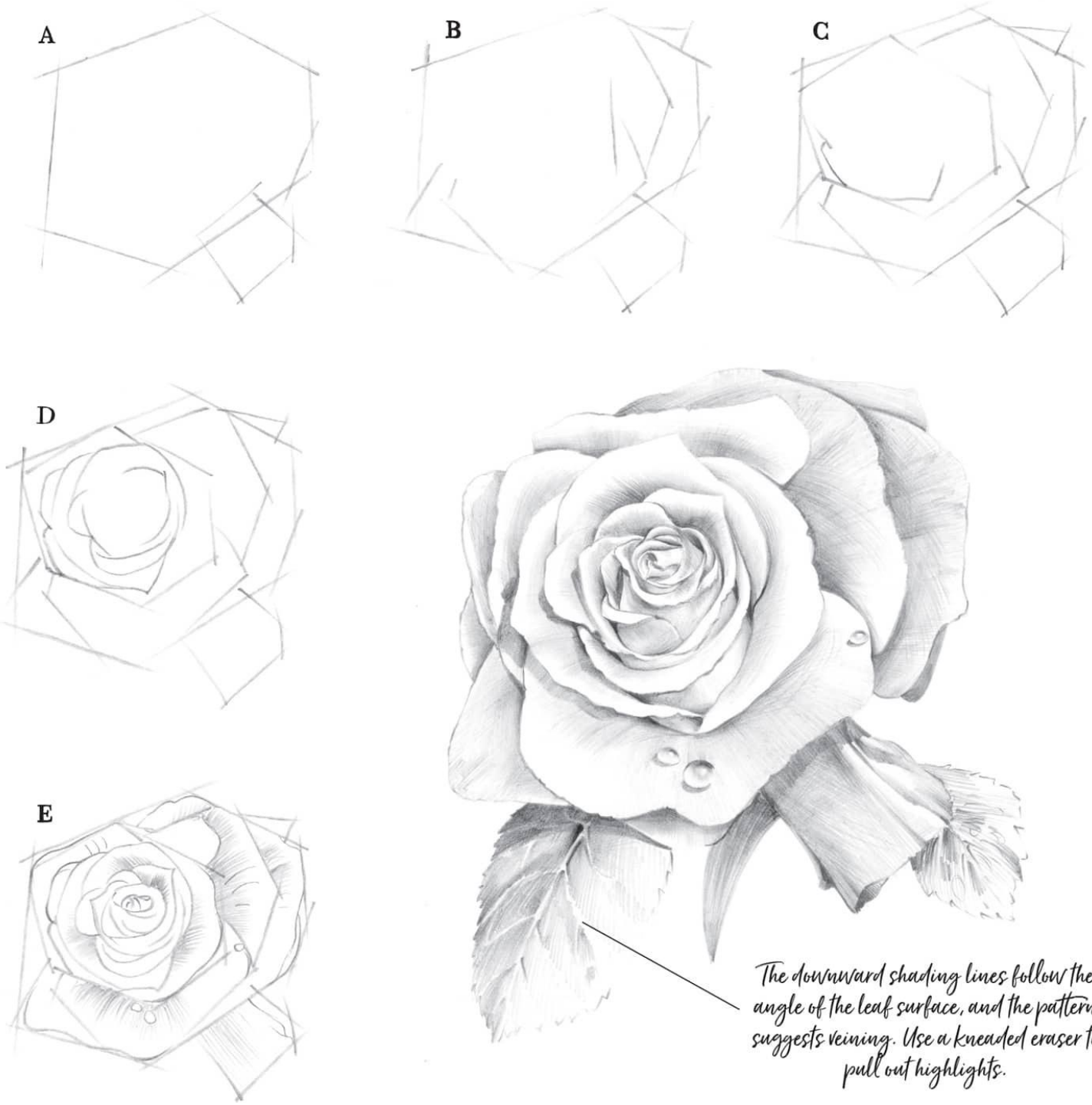
D



Floribunda Rose

Floribunda roses usually flower more freely than hybrid tea roses and grow in groups of blossoms. The petal arrangement in these roses is involved; but by studying it closely, you'll see an overlapping, swirling pattern.

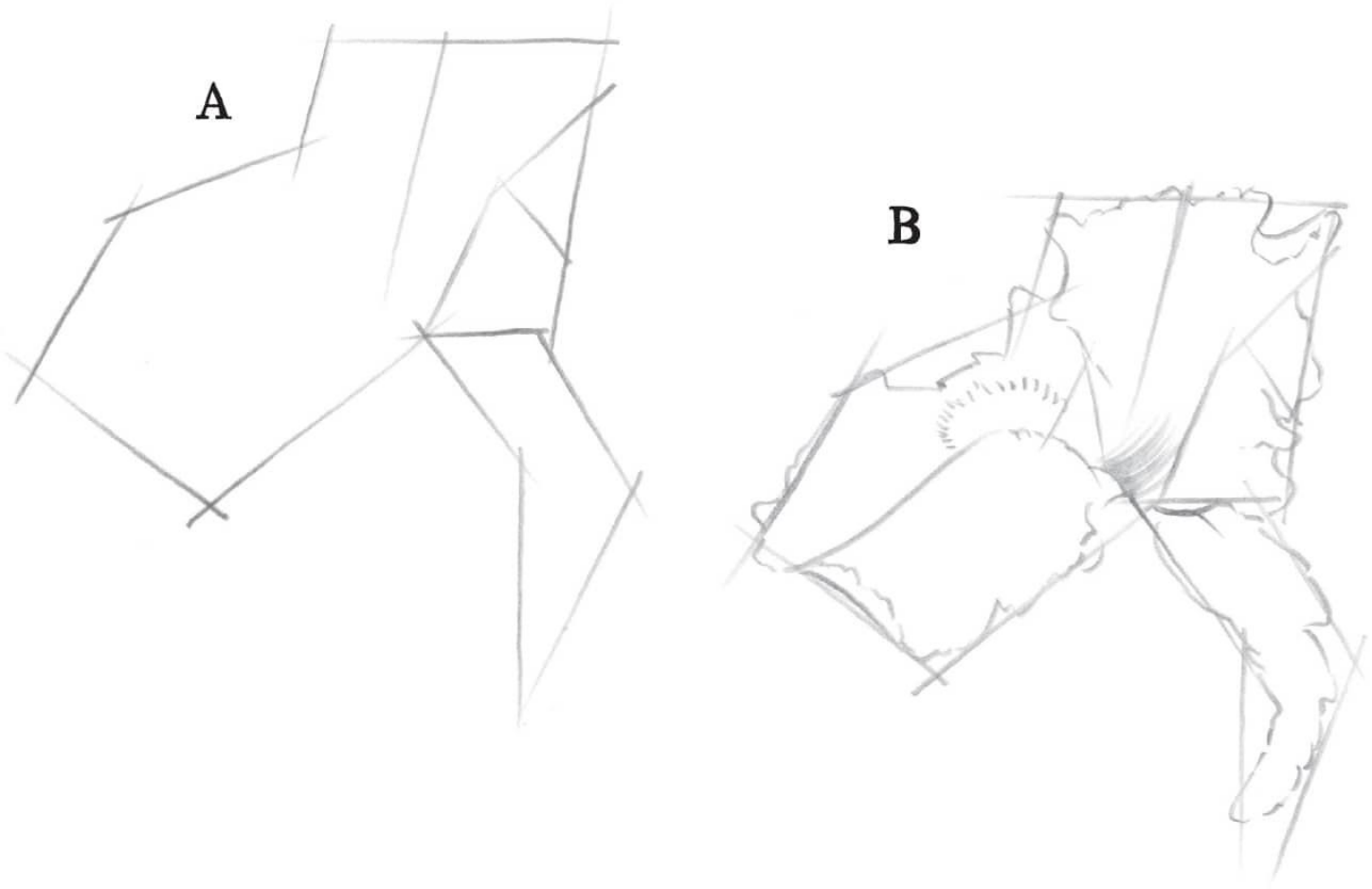
Drawing the Rose Use a blunt-pointed HB pencil lightly on plate-finish Bristol board. Outline the overall area of the rose mass (A). Once this is done, draw the swirling petal design (B). Then begin fitting the center petals into place (C). Lastly, use the side of an HB to shade (D), taking care not to cover the water drops. They should be shaded separately.



Bearded Iris

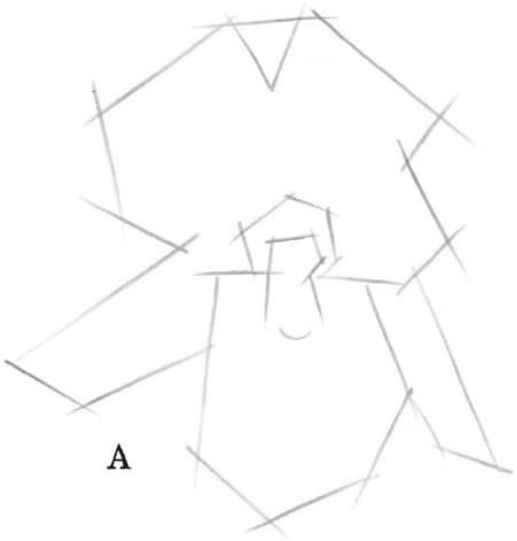
The bearded iris is one of the most beautiful of the iris varieties. Its colors range from deep purples to blues, lavenders, and whites. Some flowers have delicate, lightly colored petals with dark veining. They range in height from less than 1 foot to over 3 feet.

Using Guidelines The first step (A) above shows the block-in lines for a side view of the iris, whereas the second step (B) shows a frontal view. Whichever you choose to draw, make your initial outline shapes light, and use them as a general guide for drawing the graceful curves of this flower's petals.

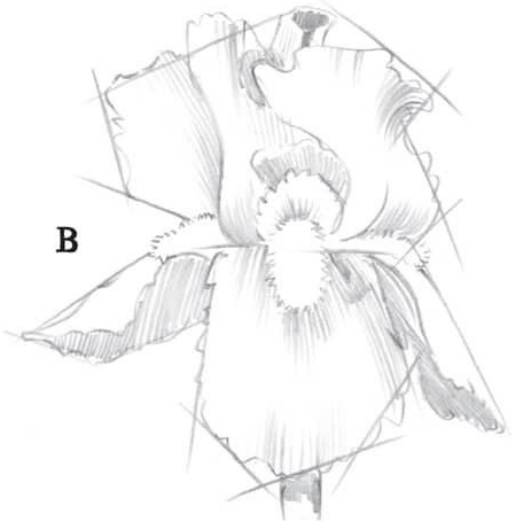


Beginning to Shade Follow the arrow directions in the final step (C) for blending and shading strokes; these strokes make the petal surfaces appear solid. Darken shadowed areas using the point of a 2B.

Creating a Map Good, clean block-in lines are helpful for shading an involved subject. Take your time, and plan ahead to save correction time.



A



B

C

Drawing the Petals Sketch the ridge lines in the petals; they are necessary for accurate shading. Develop the shading in stages by filling in the grooved areas first. Then apply a light, even layer of pencil (called a “glaze”) over the entire flower. Smooth the petals by blending them with a stump.

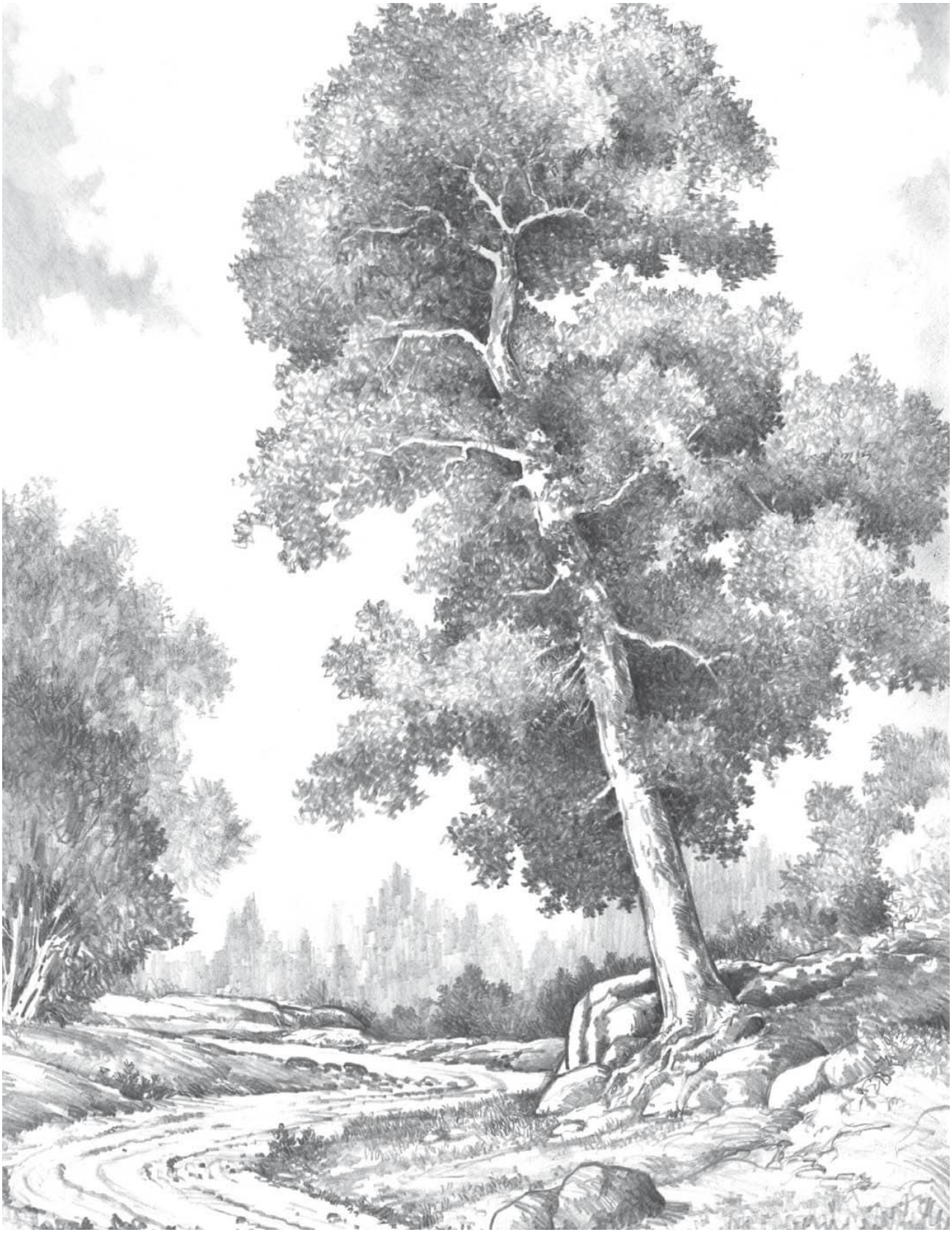
Focusing on Details This final drawing is quite involved, but it's no more difficult than the previous drawings; it just has more flowers and shading steps. Once again, we must first draw the overall layout of the flowers before attempting any shading.

Adding Shading and Highlights This drawing was done on a plate-finish Bristol board using HB, 2B, and flat sketching pencils. Create highlights by molding a kneaded eraser into a sharp wedge, "drawing" with it in the same direction as the shading.

Dark shading under the petals makes them "fold" outward toward you and creates a thin shadow.

Landscapes

From sweeping views to simple vignettes, landscape drawing offers the perfect opportunity to connect with nature and bring us in tune with the beauty that surrounds us. You might choose to work from your own carefully composed photographs, or you might choose to work directly in the scene, absorbing the feel of the environment while observing the textures, layers, and shifting light firsthand. Both approaches can yield spectacular results.

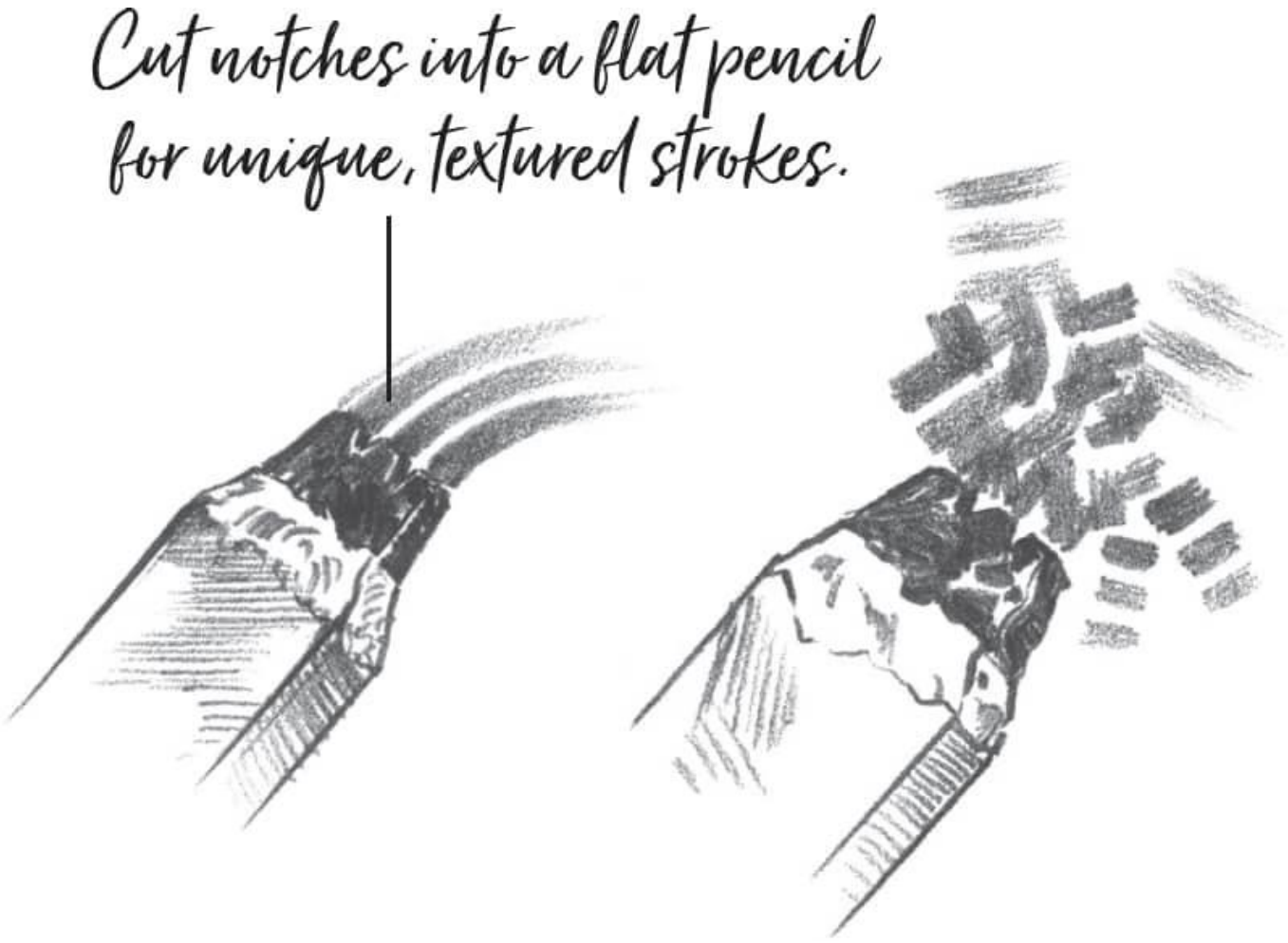


Through the following step-by-step demonstrations, you'll discover tips on composition as well as instruction for drawing specific landscape elements including rocks, clouds, and mountains. You'll find in-depth information on building convincing trees with realistic trunks, boughs, branches, and leaves. Once you feel comfortable combining landscape elements, you're ready.

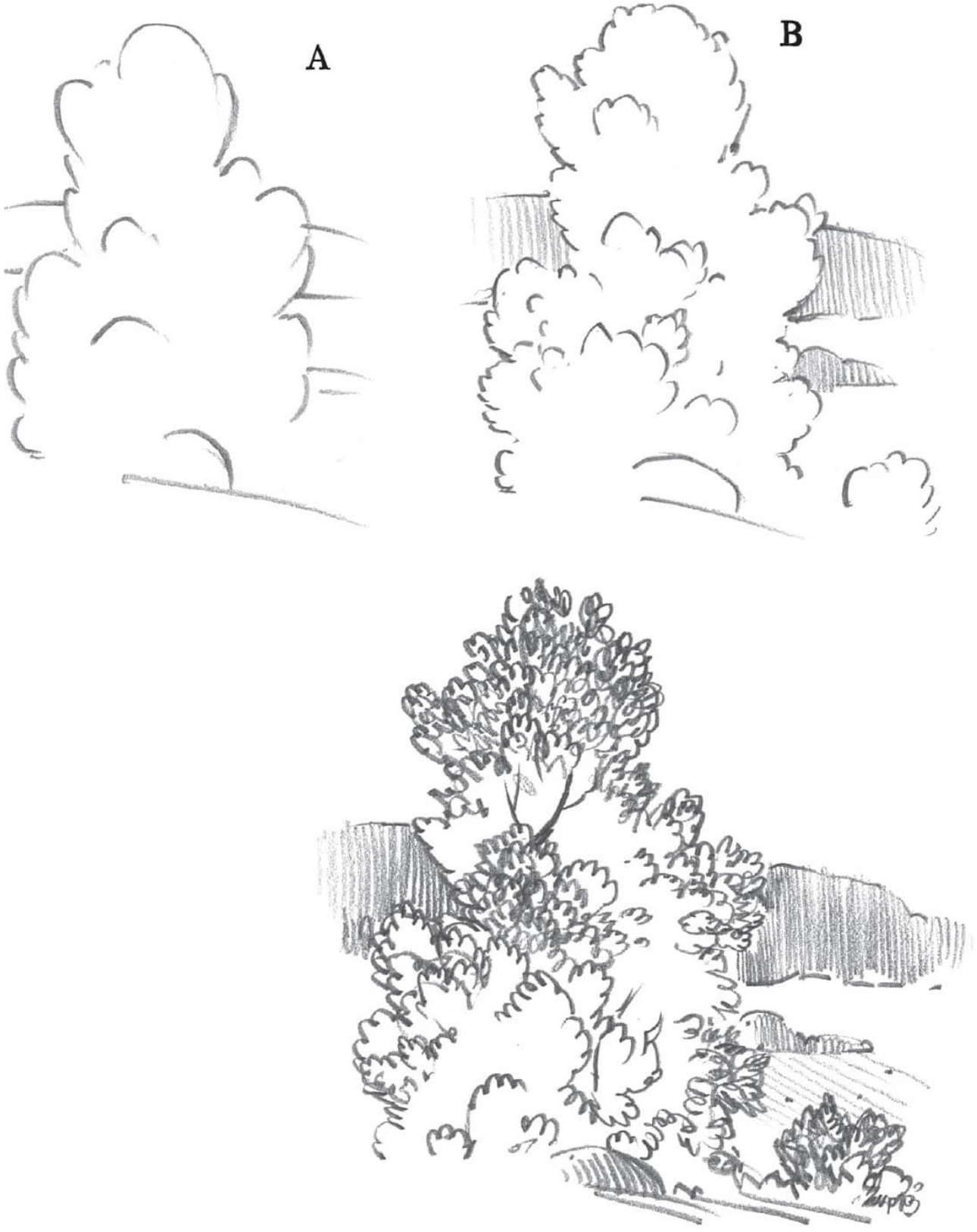
Surfaces & Textures

A variety of techniques can be used to render the surfaces and textures found in landscapes. Use a razor blade or knife to sharpen leads into chiseled, uneven, or jagged points; these points create unique lines, textures, and patterns. To vary the line thickness, try changing the direction of your strokes as well as the angle at which you hold the pencil.

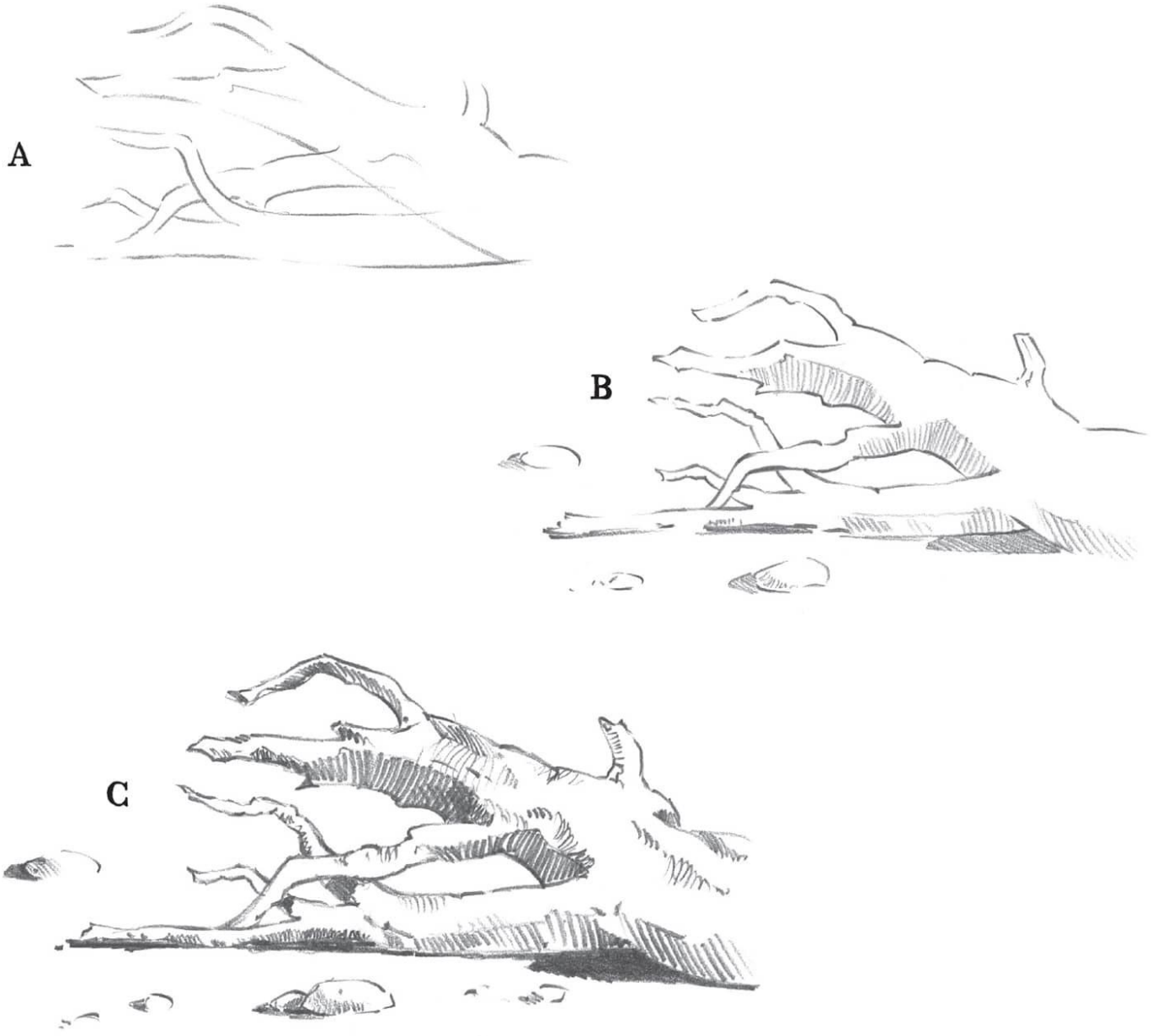
For bushy foliage, use an HB pencil to outline the tree. Then sketch the smaller shapes within the foliage. Use continuous, circular strokes to indicate the tiny leaves. To create contrast between the foliage and the background, shade the background with uniform vertical strokes.



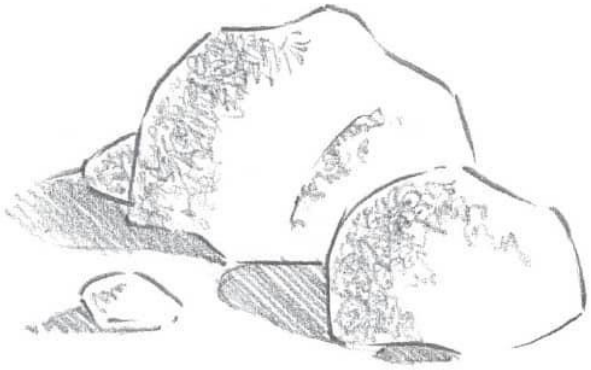
Look at the position and pattern of the leaves, then block in the character of the tree.



For the rocks below, sketch a preliminary outline, then shade in various directions to bring out the rounded form and rugged texture. Don’t forget the cast shadows, which should be the darkest, smoothest areas of your drawing. Remember: The higher the light source, the shorter the shadow will be. The lower the light source, the longer the shadow will be.

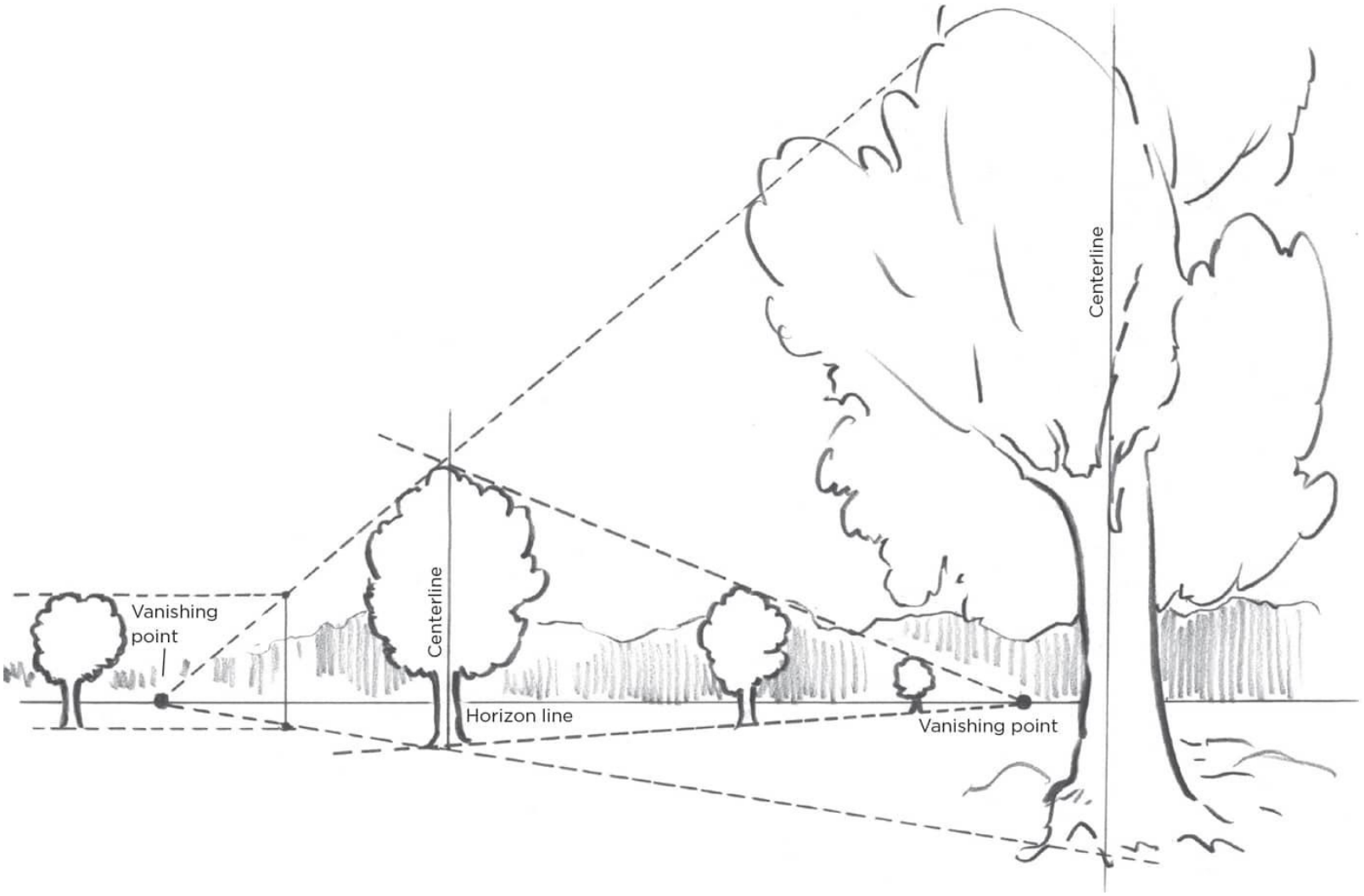


For the fallen tree, use short strokes to define its rough, uneven surface. Overhead lighting here creates a less visible cast shadow.

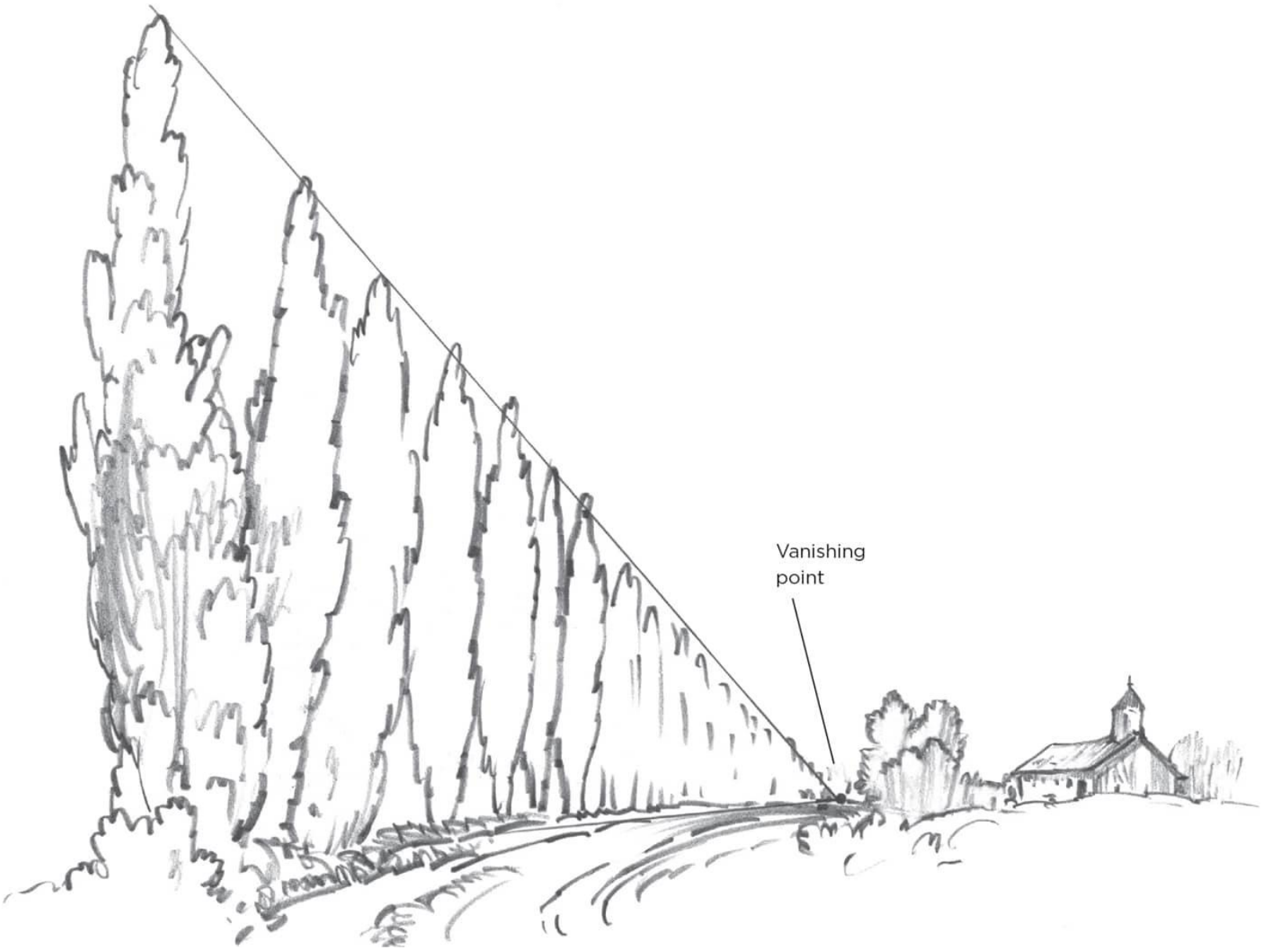


Perspective

The technique used to represent depth or three-dimensional objects on a flat surface is based on the principle of *perspective*. The rules of perspective are guides for keeping objects in proper proportion to one another in a composition. The following exercises demonstrate the principles of one-and two-point perspective.



Proportion and Depth Using the rules of perspective ensures that all elements are drawn in proper proportion. Notice that the church and trees in the distance are smaller in relation to the foreground trees, creating depth.


Vanishing
point

Tree Basics

You probably drew your first tree before you were in kindergarten, and if your tree drawings still resemble circles on sticks, there is help. Again, it's all about observation. Study a wide variety of tree species, and look for the characteristics that distinguish one from another. Then apply some of the pencil techniques on these pages to make your drawings come to life.

SIMPLIFYING TREE SHAPES

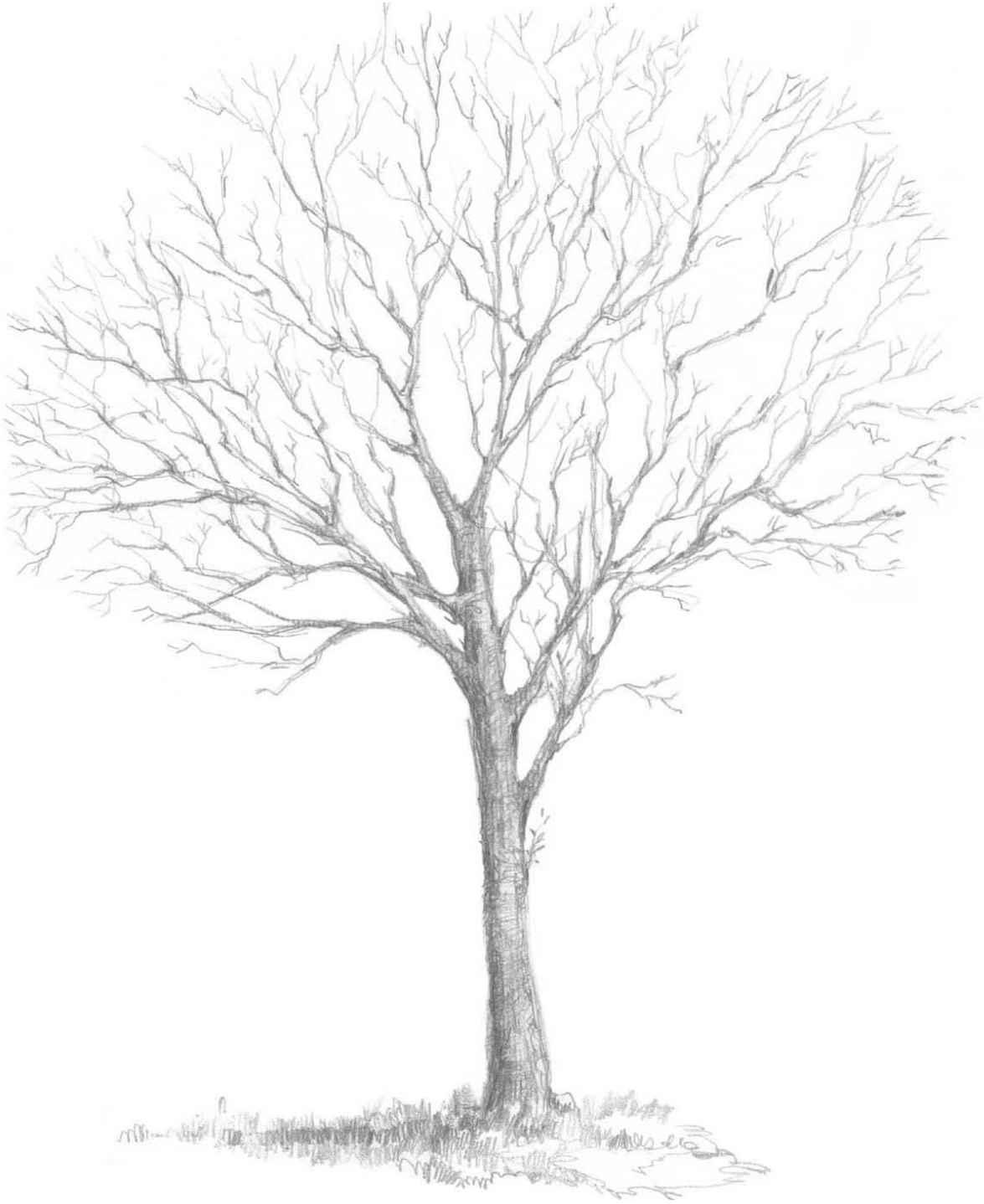
Some beginning artists might be tempted to draw a tree branch by branch, leaf by leaf. But there's a simpler, less frustrating way that yields wonderful results. Start with a rough, generalized shape that follows the tree's overall outline, and then refine that shape. Look for clumps of branches and bunches of foliage, drawing them as masses. Fill them in with broad strokes with the side of your pencil and doodling patterns. Leave holes for the sky—very few trees are so dense that you can't get a peak at what's behind them!

Beginning with Branches Before you attempt to draw an entire tree, start out by drawing individual tree branches—they look rather like simplified trees. Draw the central branch first, making sure the lower part of all branches are wider than the upper, tapering ends (just like a tree trunk).

Sketching Leaves

Make quick sketches of branches from different trees to study the various leaf shapes. Focus on the outline of the leaves, the pattern of their veins, and the way they attach to the branch.

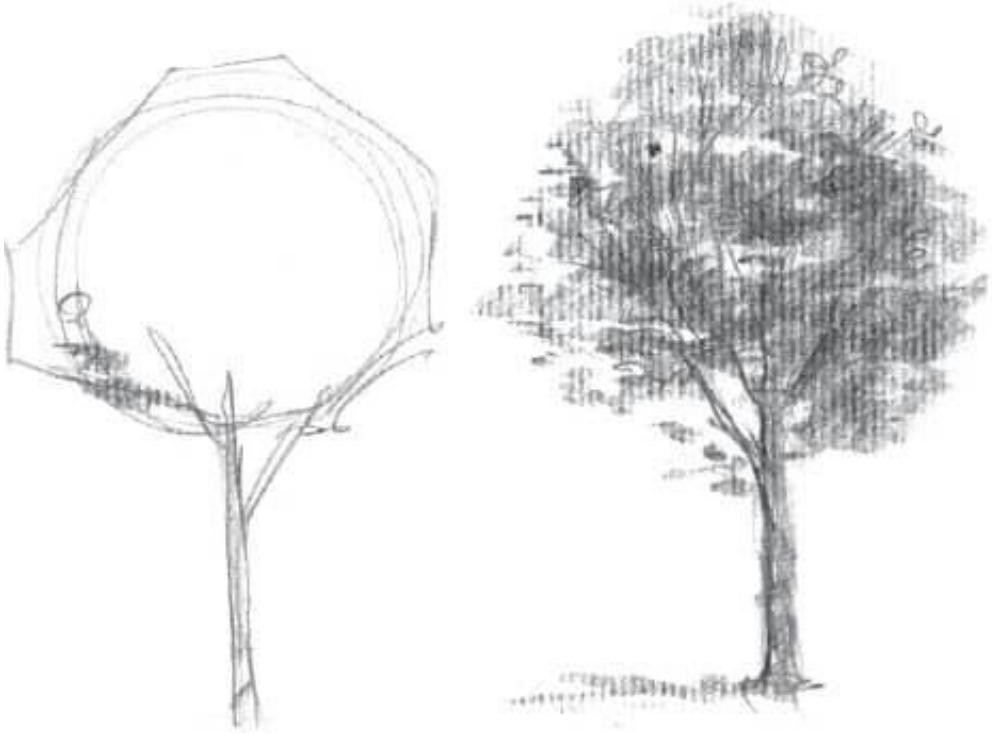
Changing Pencils Leafless trees make wonderful studies for drawing branches. I used the side of a soft 2B lead for the trunk and large branches, then switched to an HB and an H for the fine, tapered upper branches and twigs.



PENCIL TECHNIQUES FOR TREES

Palm Tree Sketch the overall polygon shape with an HB pencil. Using a 2B with a chisel tip, stroke each frond from the center out, lifting the pencil at the end of each stroke.

Maple Tree After sketching the circular outline with an HB pencil, use the side of the lead for the mass of foliage, applying more pressure for darker values. Use the sharp point to add details.



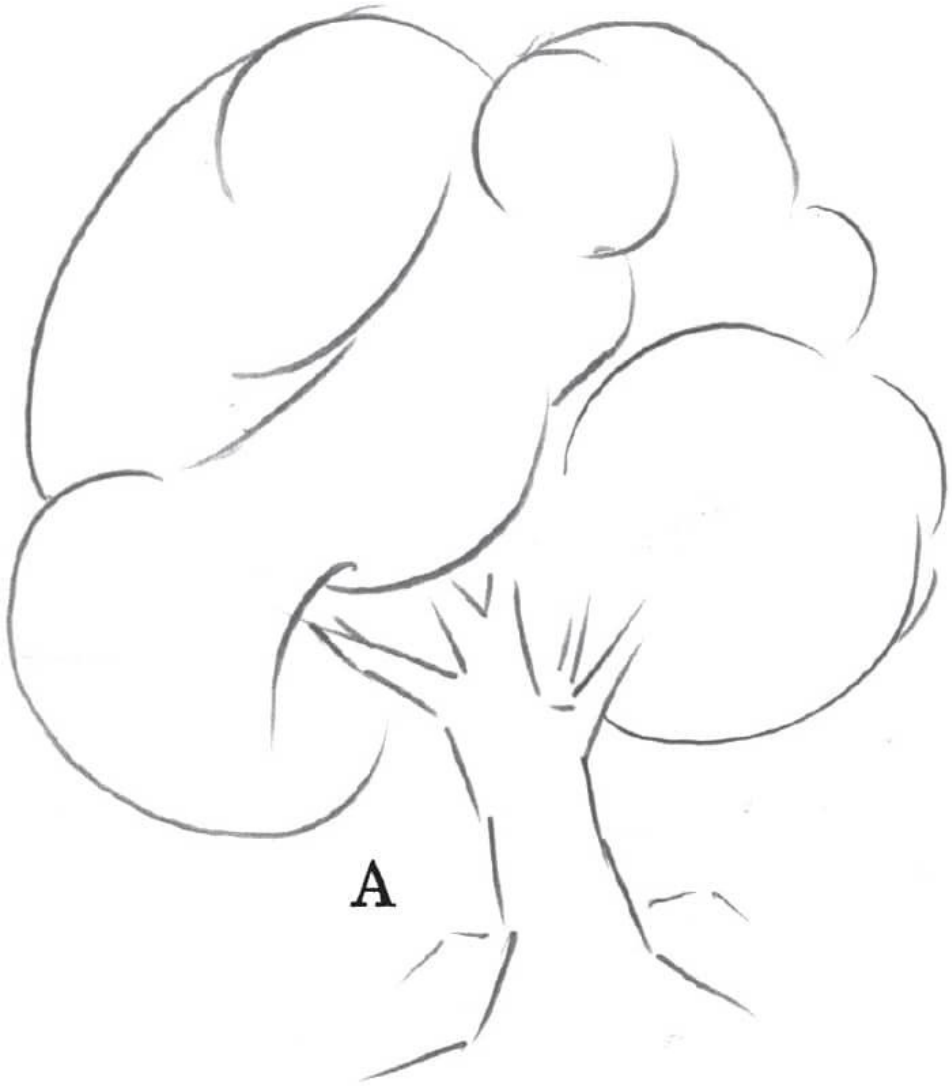
Pine Tree Sketch the triangular outline with an HB. Then use a 2B with a round point to draw the branches with short, horizontal strokes. Go back in with a sharp HB for a few foliage details.

Experimenting with Paper A fine-ribbed paper surface catches soft lead to yield bold, rough strokes and grainy textures.

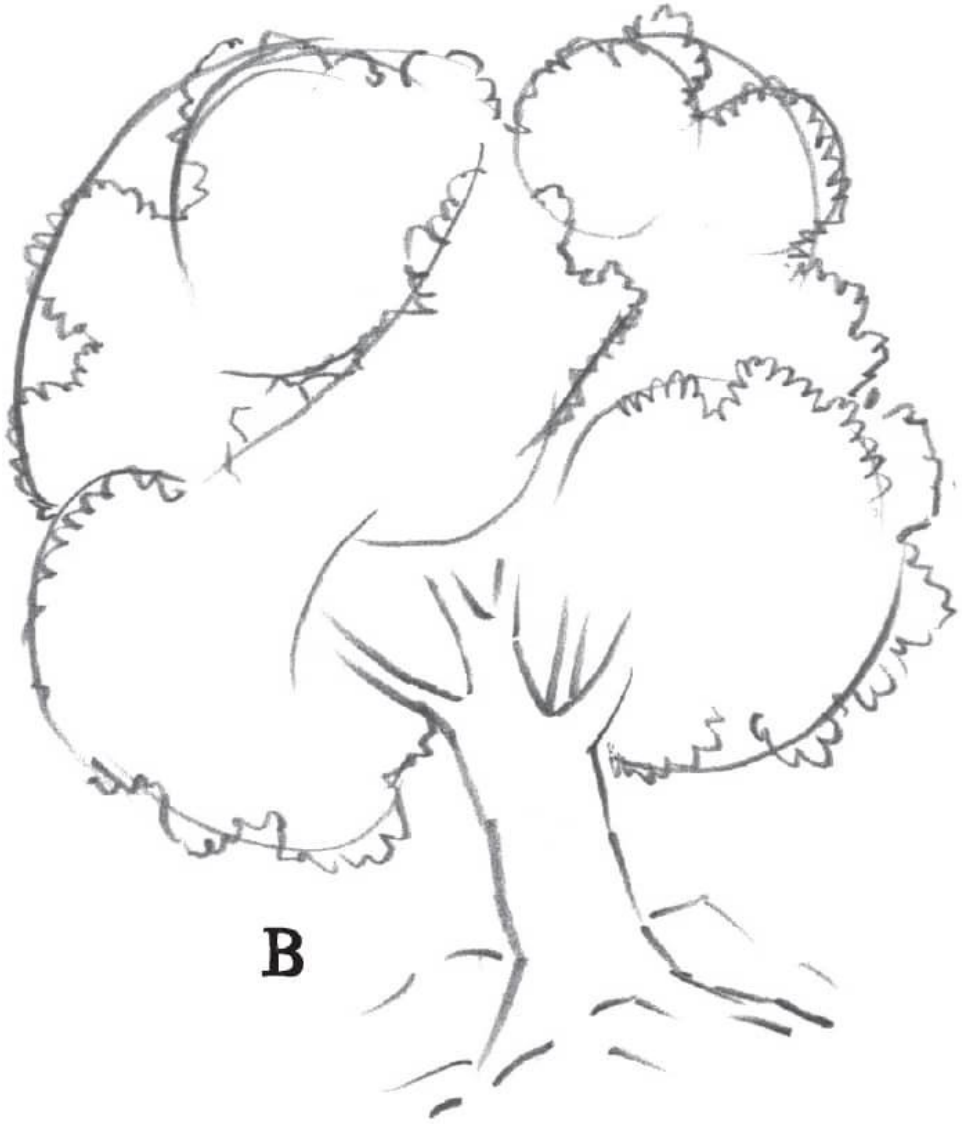
Tree Shapes

In this demonstration, you can see the process of blocking in basic shapes using simple lines. The tree is loosely sketched with straight lines for the trunk and branches, with curved lines blocking in the large groups of leaves.

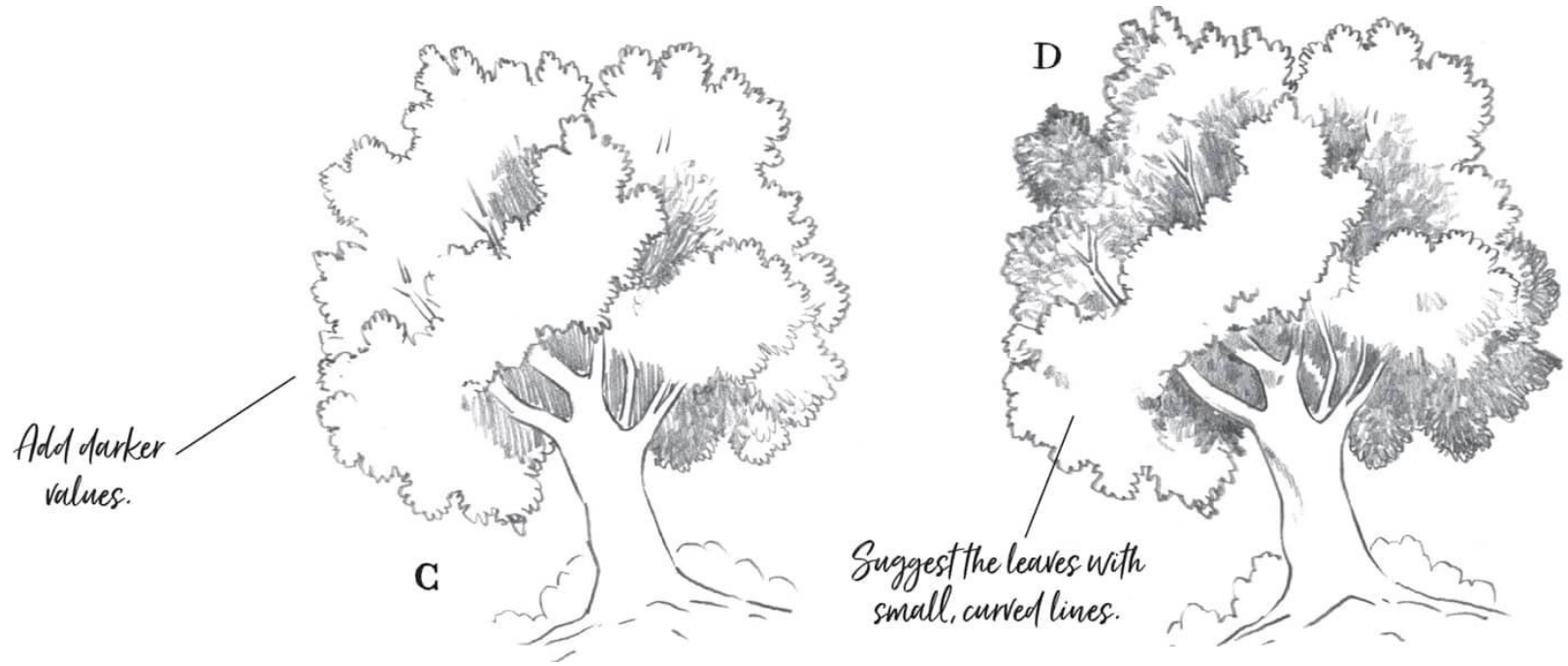
Sketch the basic shapes using an HB pencil (A); then begin to refine the shapes (B). Use a 2B pencil to shade the dark areas behind the branches for depth (C). Continue adding darker values and begin suggesting the leaves (D). Variations in value will create depth in the final drawing. Finish with a few background and foreground details to anchor the tree.

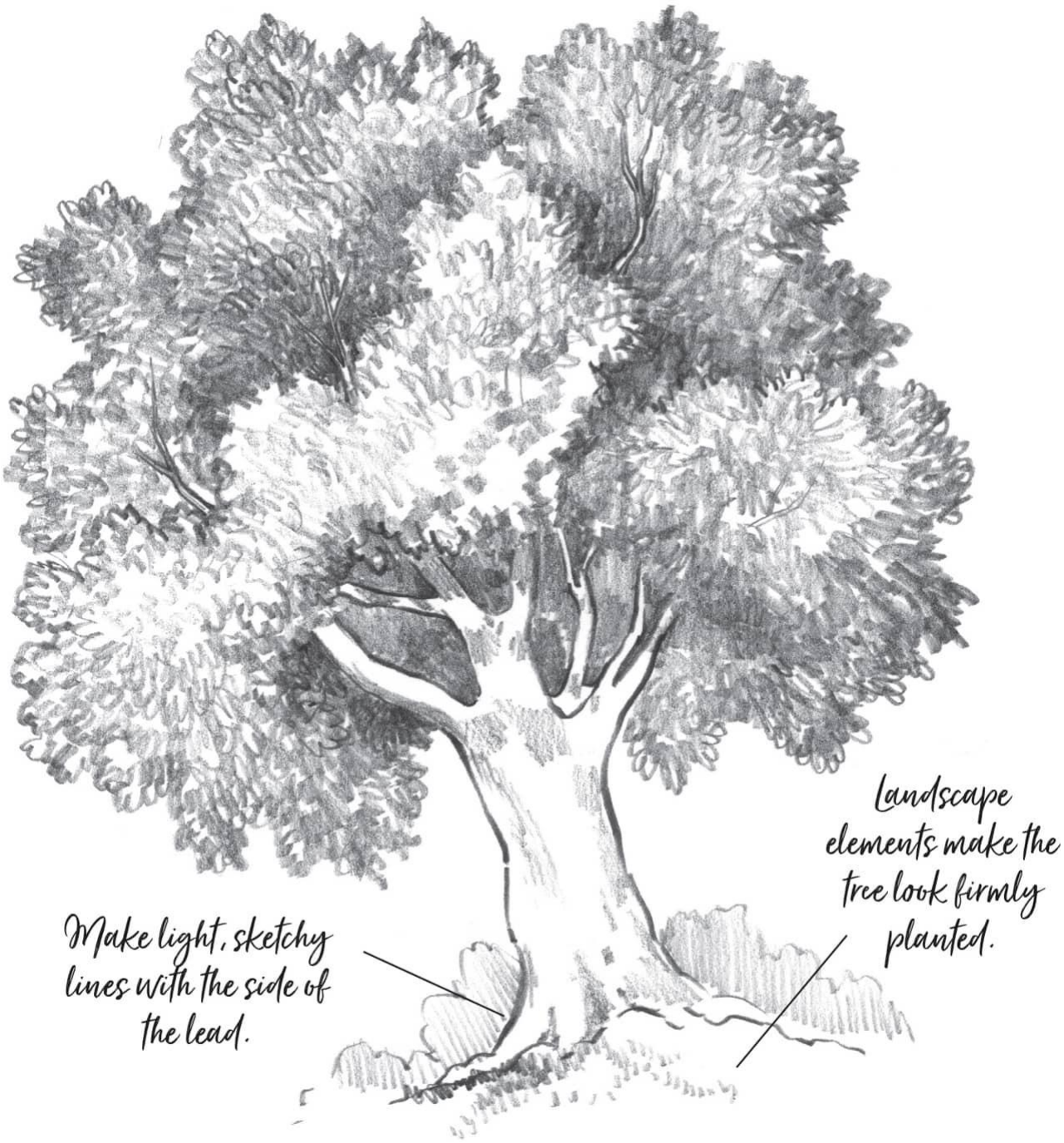


Block in basic shapes.



Refine the shapes.

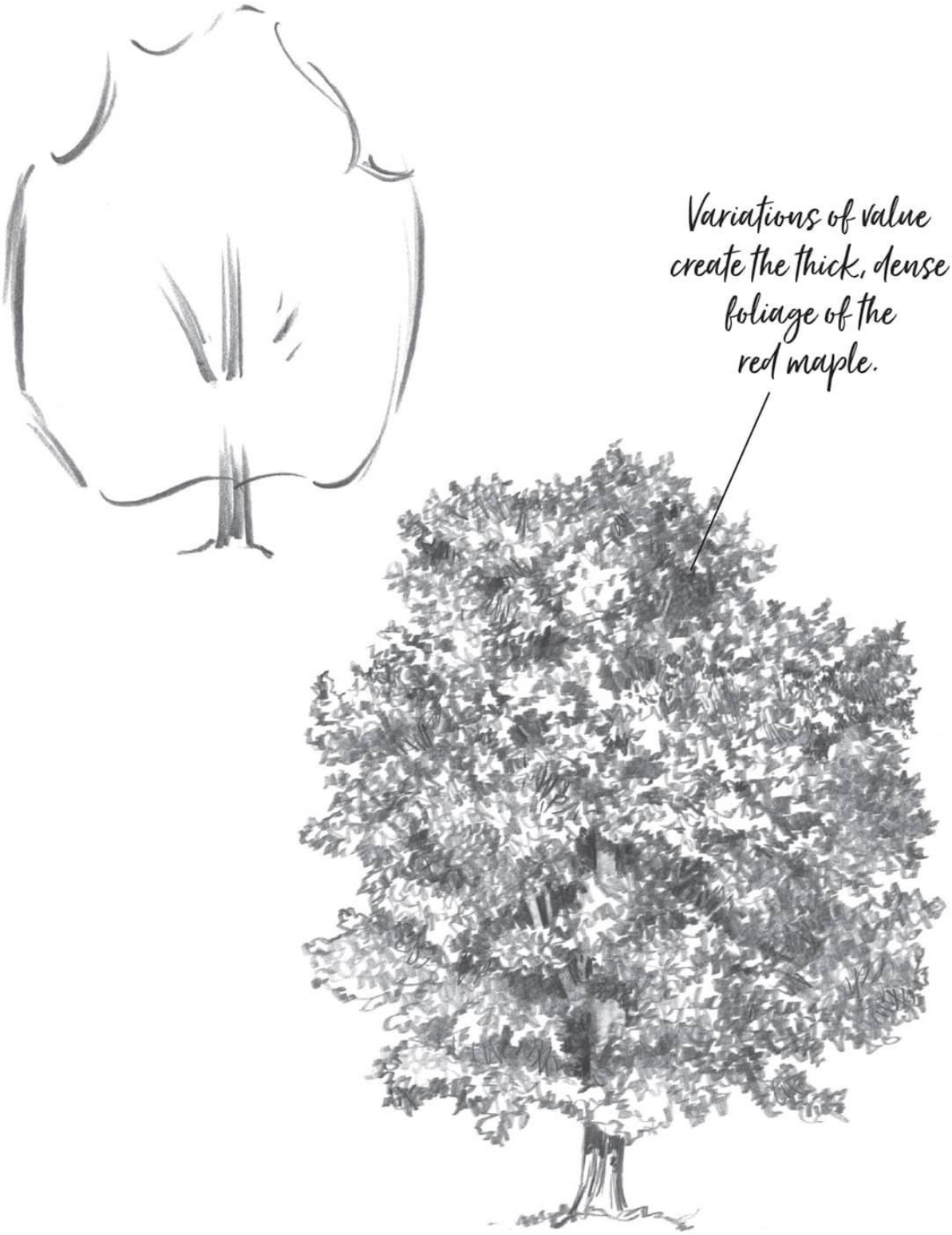




Broad-leaved trees such as beeches, maples, and some oaks have broad, flat leaves, produce flowers, and shed their leaves every fall (*deciduous*). Study the subtle variations of shapes shown in these examples. As you draw, notice the different techniques used for the leaves on each tree. First sketch the trunk, and then draw the general shape of the whole group of leaves before shading the foliage.

Use the side of the pencil lead for the basic layout sketches.

Alder


Variations of value create the thick, dense foliage of the red maple.

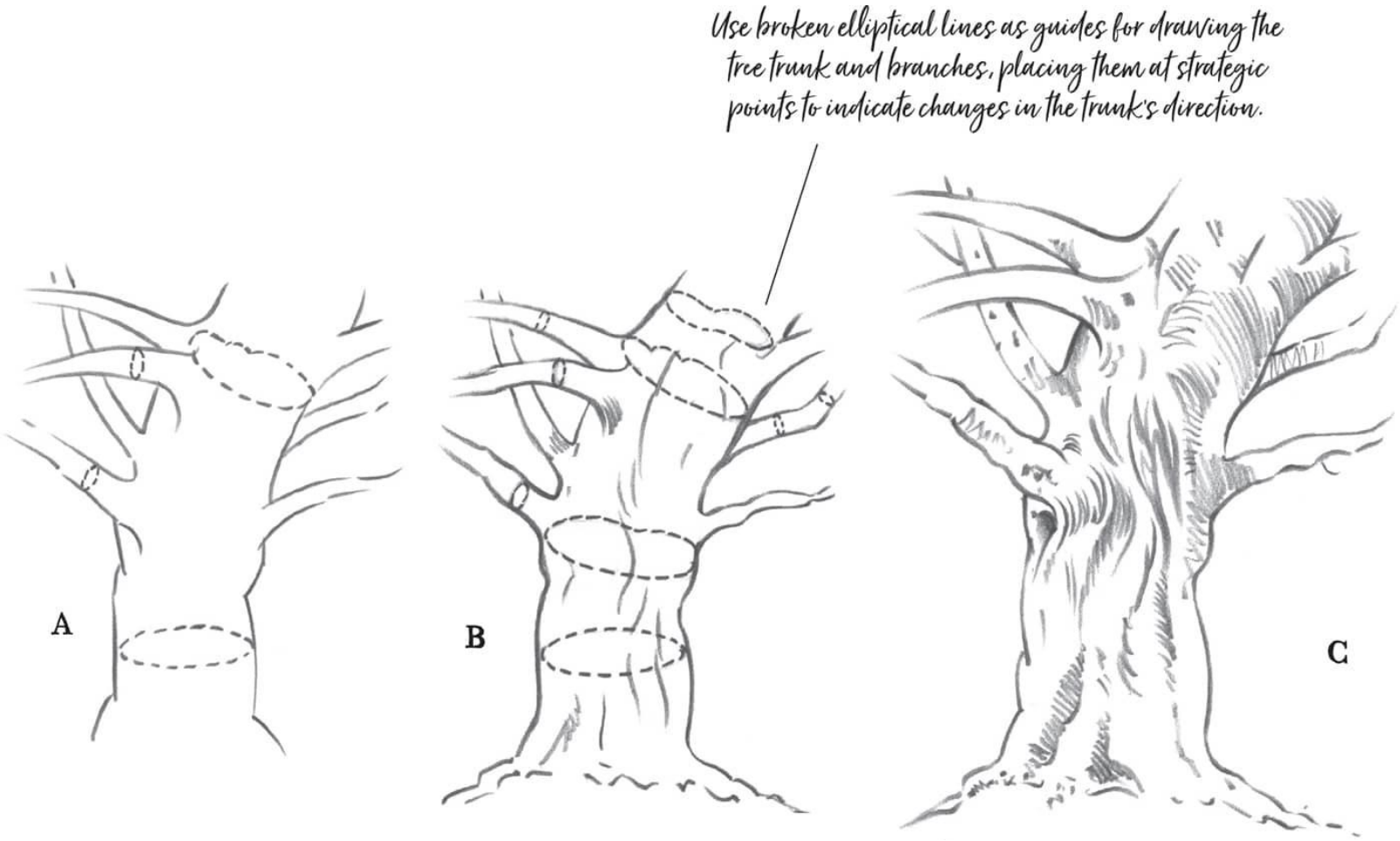
Red Maple

American White Oak

Tree Trunks

A tree trunk is basically a long, cylindrical shape. Likewise, the branches are longer cylinders that extend from the trunk. Use these forms as guides to create your sketches. Practicing the trunks on this page will help you understand this process of building form.

Using Ellipses Use an HB pencil to lightly draw the basic shape and ellipses (A). Refine the trunk by adding more ellipses, then draw some curved lines to indicate the surface changes (B). Begin shading with the side of an HB pencil, creating the grooves and knots. Use the blunt point of a 2B for the darkest areas (C).



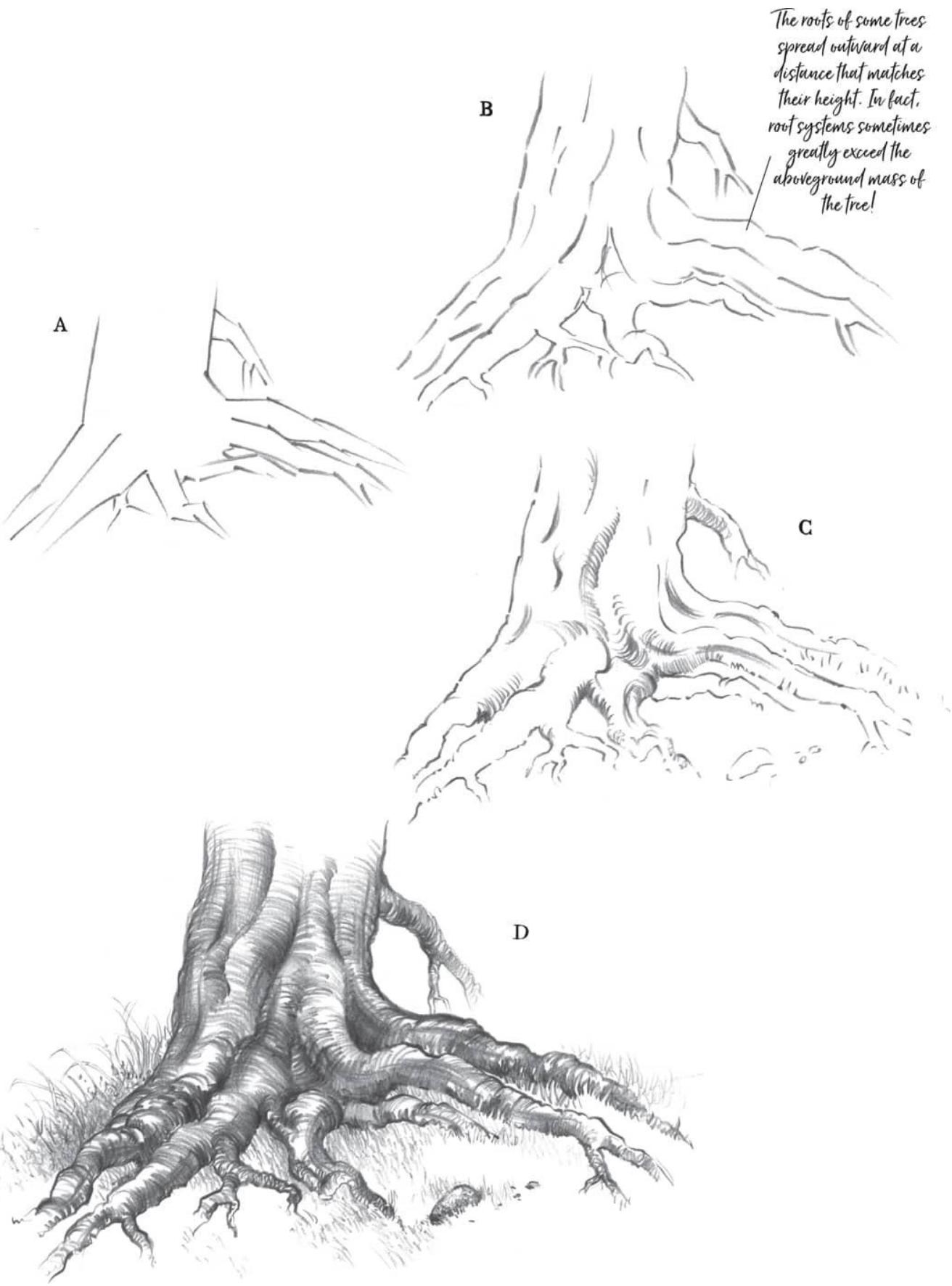
Use heavy, bold lines to show the tree’s sinewy form.

This trunk has a slender base with branches that extend upward.

Root Patterns

Tree roots grow down and outward like a crisscrossing net to anchor the tree in the ground. The root patterns have twists and bumps, which make them interesting to draw. Of course, old trees have more intricate shapes than young ones, but all kinds of roots can be drawn from simple block-in lines. Study the root pattern shown, which is found on a mature tree.

Representing Prominent Roots Begin by lightly blocking in the shapes with an HB pencil (A). Then refine the shapes of the roots (B) and use small, curved lines to bring out the forms (C). Vary the depth of the values by changing your pressure on the pencil. Continue shading the tree with curved lines going up the root to where it becomes the trunk. To finish, ground the tree by drawing grass around the roots with the side of a pencil (D).


The roots of some trees spread outward at a distance that matches their height. In fact, root systems sometimes greatly exceed the aboveground mass of the tree!
A
B
C
D

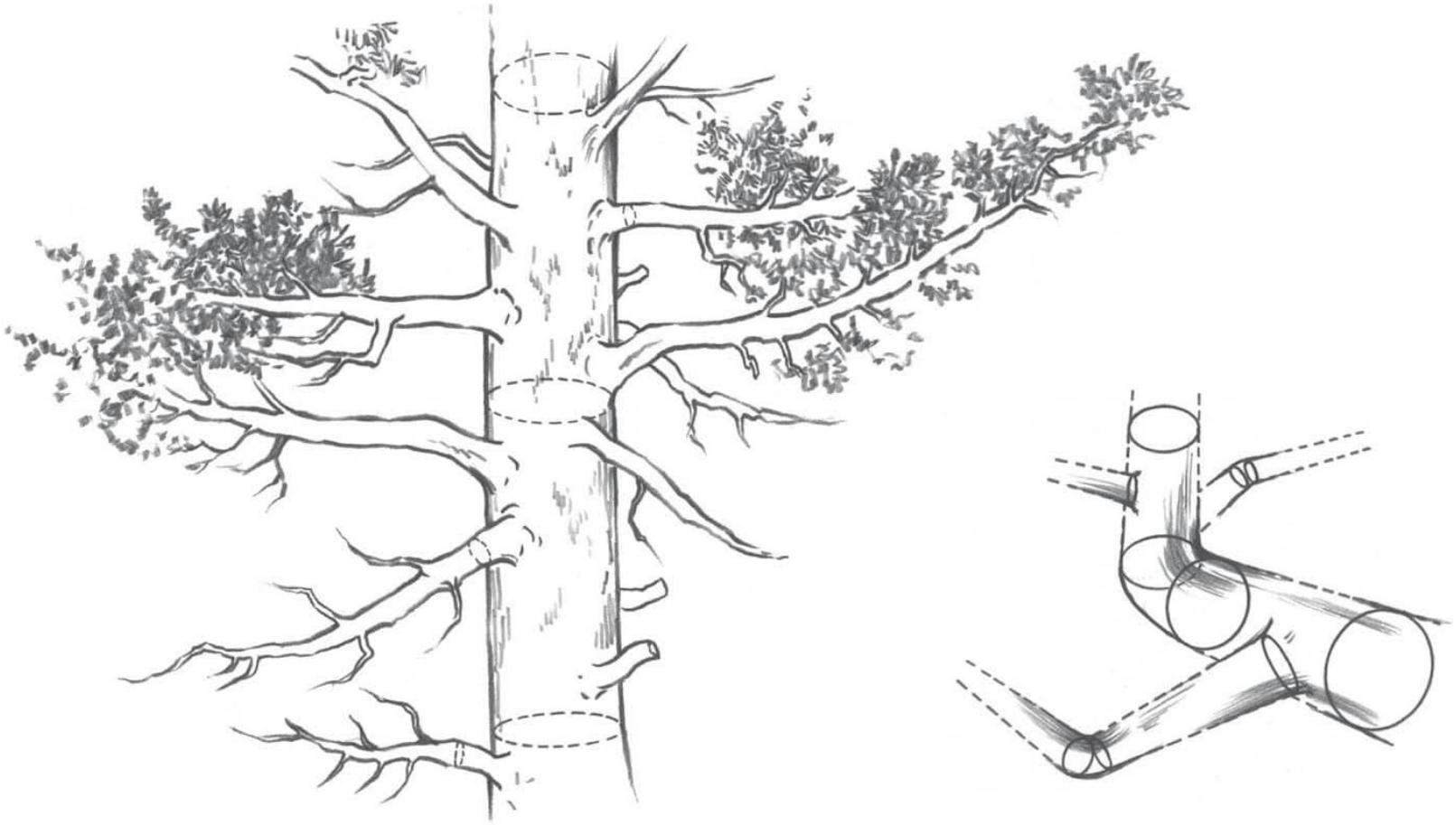
Branches & Boughs

As trees grow, they become both taller and thicker. Notice the different growth patterns of the different types of trees. With broad-leaved trees, the trunk divides into many crooked spreading branches, while the pine grows upward with shorter branches at somewhat regular intervals.

Depicting Gnarled Branches Draw a rough sketch of the individual branches, showing where they change directions (A). Use the sketch as a guide for blocking in the branch shapes (B). Finally, add shading to convey the roundness of the twisting limbs (C). Your shading strokes should be loose and broken because continuous, smooth shading tends to make an object appear shiny and metallic.

Broad-leaved Tree

Notice the tubelike shape of the diagram below. Use cylinders, circles, and ellipses to develop the shape of each branch.



Pine

To make trees appear stable on hillsides, place a variety of objects at their bases. These tree drawings look more realistic with the addition of bushes, twigs, dead leaves, and rocks. Notice that the two sketches at the top of the page are drawn with loose strokes, while the sketches at the bottom are drawn with sharper, more defined strokes.

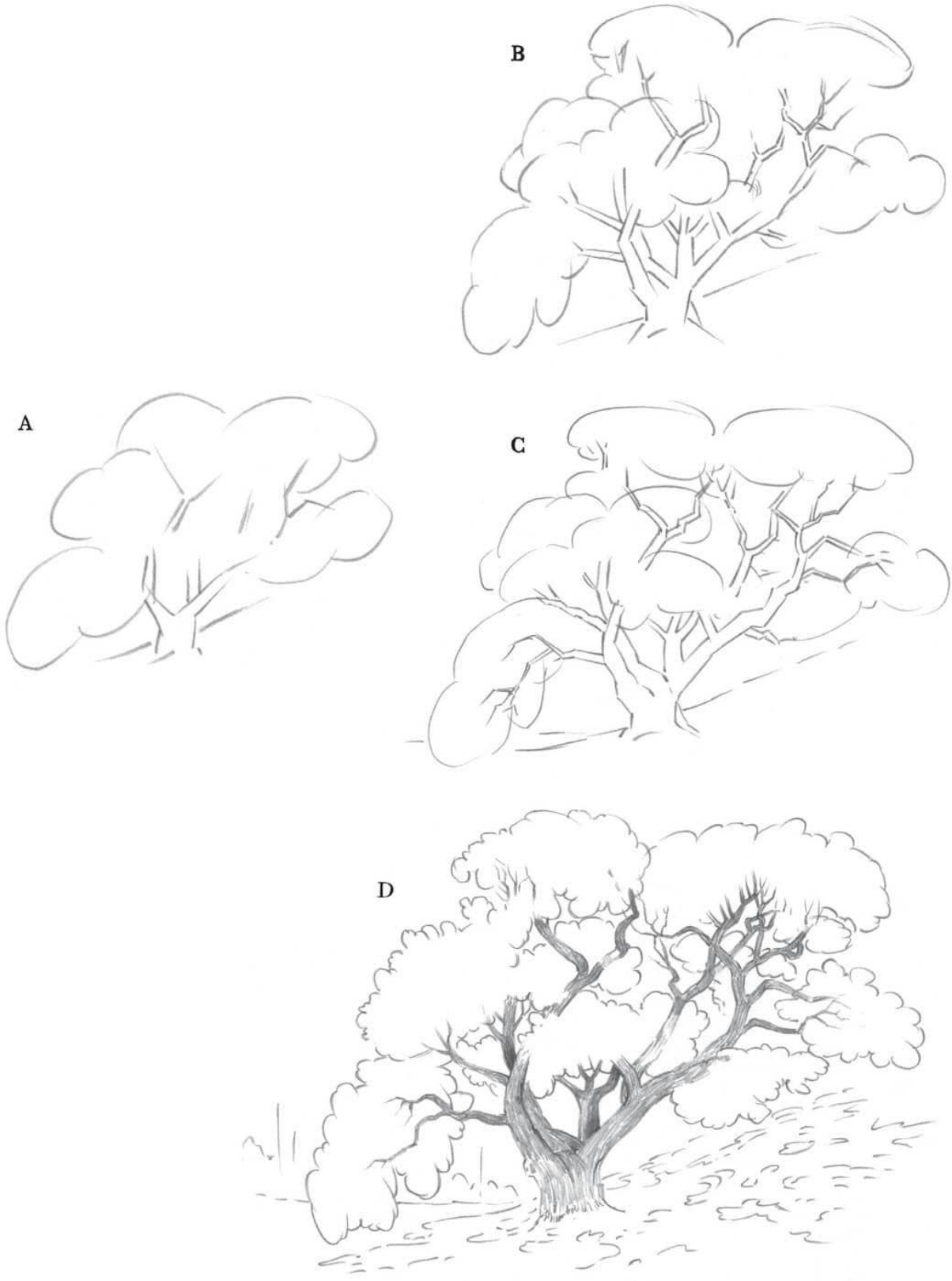
Every autumn, trees shed their leaves. This “leaf litter” decays and provides nutrients for growing plants so the leaves are continually recycled.

Notice the use of opposing lines, which lead the eye through the drawing.

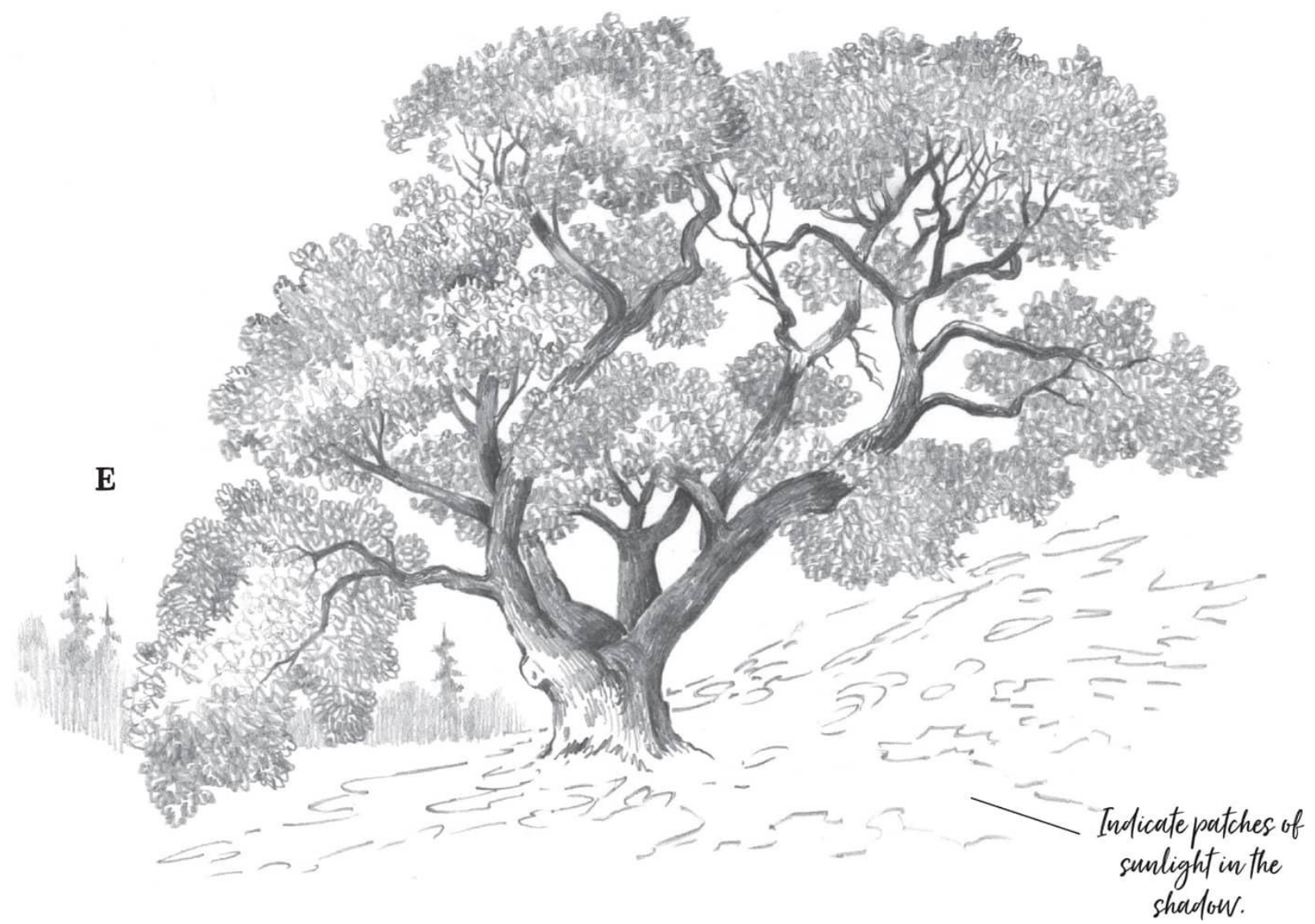
Majestic Oak

Tree drawings provide ample opportunities for practicing cast shadows. When drawing cast shadows, note these few observations: (1) a shadow follows the shape of the ground or area on which it is cast; (2) value changes can occur within the shadow; (3) surface textures and details may be discernible within the shadow; and (4) lighter areas may appear within a shadow cast by tree foliage. For any accurate drawing, you need to be aware of the light source and render its effects. In this drawing, the sunlight shines through the gaps in the foliage and is projected onto the ground plane.

Starting Simply Begin by lightly sketching the shape of the tree along a hillside, building up the trunk, branches, and plumes of leaves (A, B). Then refine the trunk and branches (C). Next, shade the trunk using the side of an HB pencil, and add smaller branches with the point of the pencil. Also indicate the shadow cast on the grassy hillside, taking into account that the pattern reflects the shape of the tree (D).



Lightly sketch the distant trees with an HB pencil. Next, add shading to the trunk to bring out the form. Don’t try to draw each leaf; instead, use small, elliptical, continuous strokes to suggest the foliage (E). Remember to leave a few light areas in the foliage for depth. For the cast shadows, use the fine point of an HB pencil. Make short, vertical strokes to indicate the texture of the grass. The cast shadow should be darkest in the center and lighter near the outer edges. Place a few short, slightly opposing lines to indicate fallen leaves and debris. Then add the final dark areas using the sharp point of a 2B.



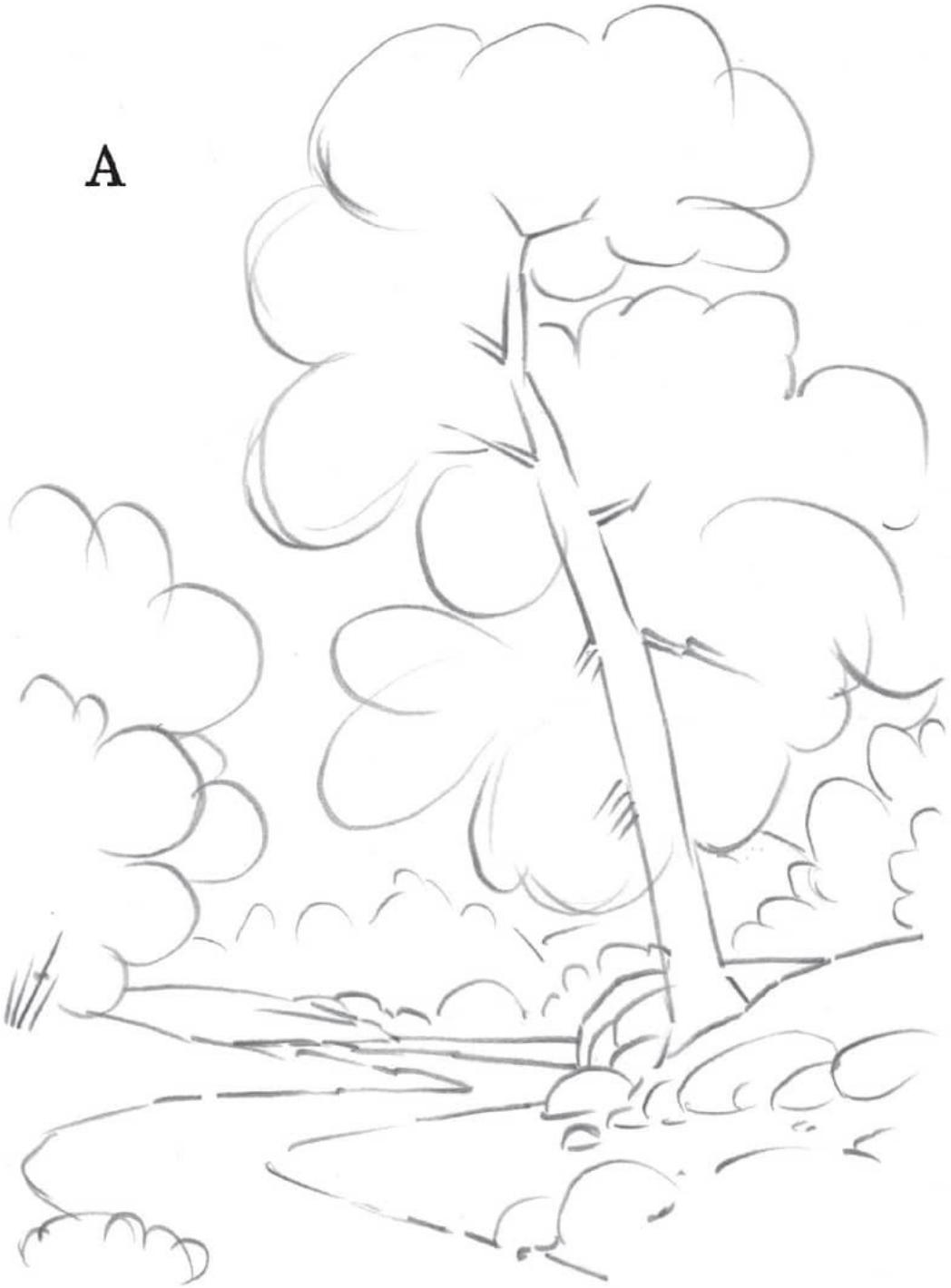
The light source is coming from the top left. The tree blocks the light rays, casting a shadow on the ground.

Suggest fallen leaves with short, random strokes.

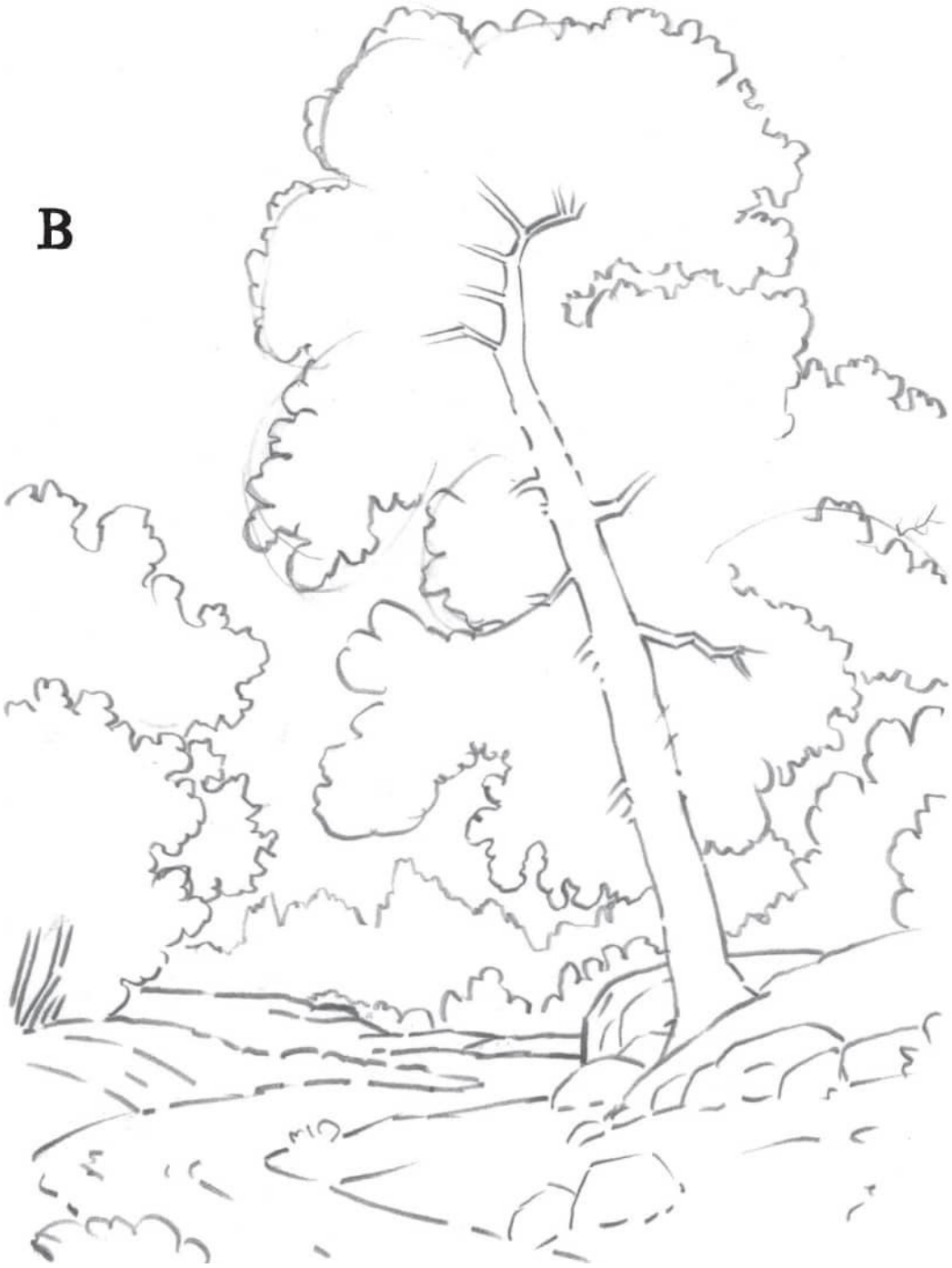
Sycamore Lane

A good sketch will go a long way toward capturing the mood of a scene. In this drawing, the tree is obviously old and majestic. The trunk leans dramatically from its base to the middle of the drawing at the top. The winding road serves two purposes: It leads the eye into the drawing and creates contrast, which balances out the nearly straight line of the trunk. To begin this scene, place the basic shapes, refine them, and then add values. Apply light and middle values to establish a backdrop for more intense shading.

Use an HB pencil to block in the mass shapes.



Refine the shapes of the trees and road.



Use light, vertical strokes for the trees in the background. Continue to add values and details as you work toward the foreground.

Use the side of an HB for the wide strokes of foliage and shaded areas.

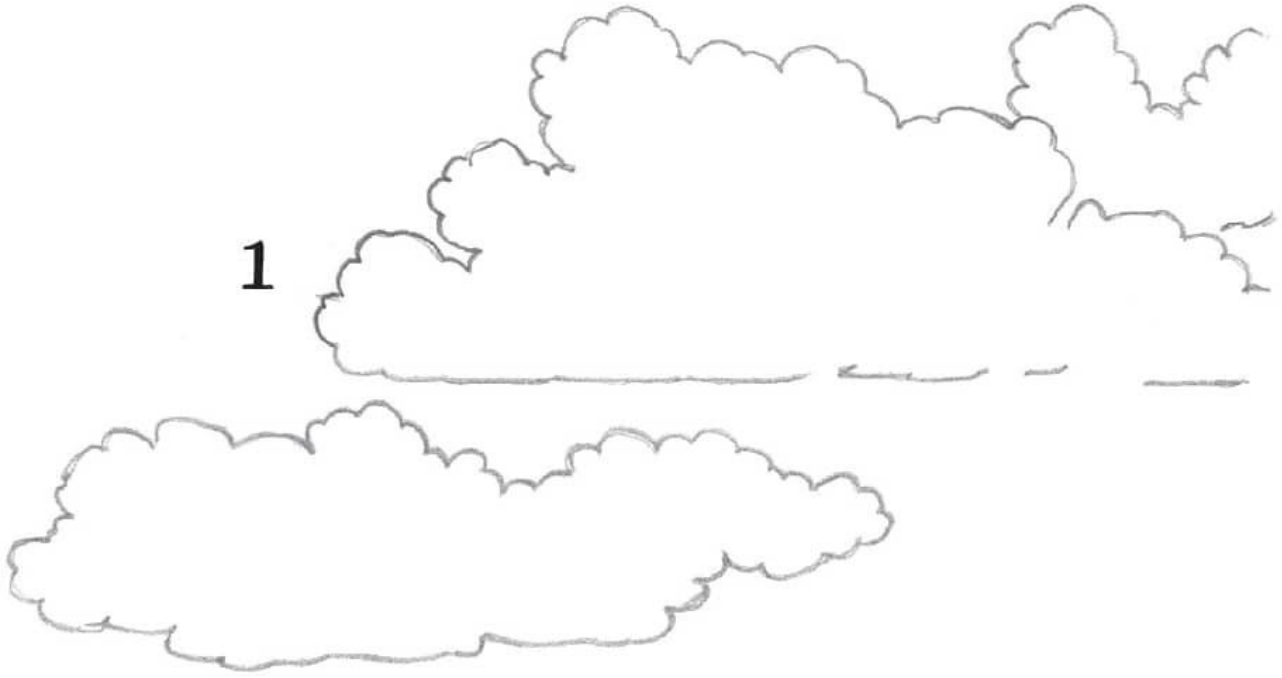
Add final dark values using the blunt point of a 2B pencil. Continue the foliage texture by leaving some areas lighter to create depth. Use the side of an HB pencil to lightly shade the sky areas. Clean out the cloud forms with a kneaded eraser.

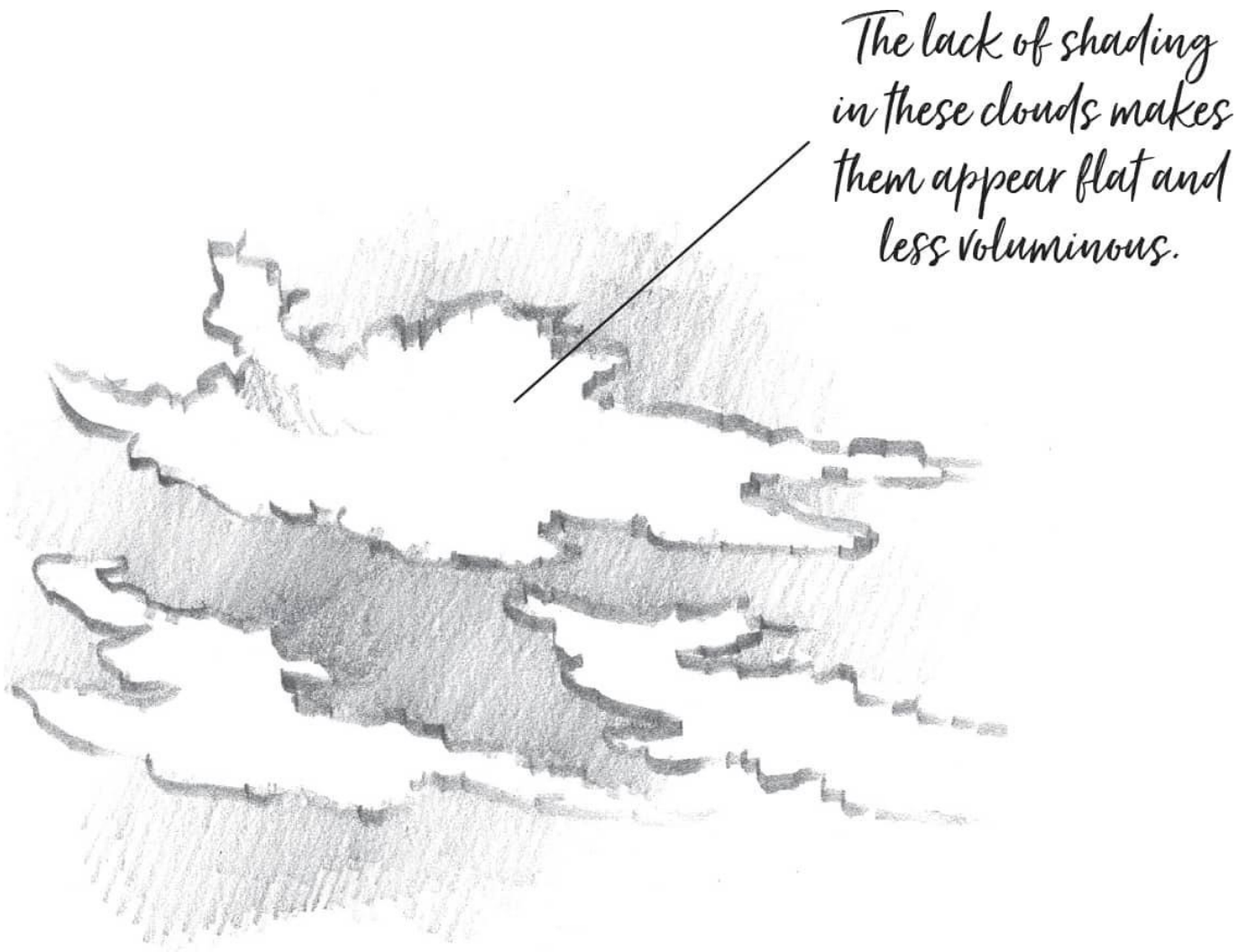
Clouds

Clouds are great elements to include in a landscape because they can set the mood of the drawing. Some clouds create a dramatic mood, while others evoke a calm feeling.

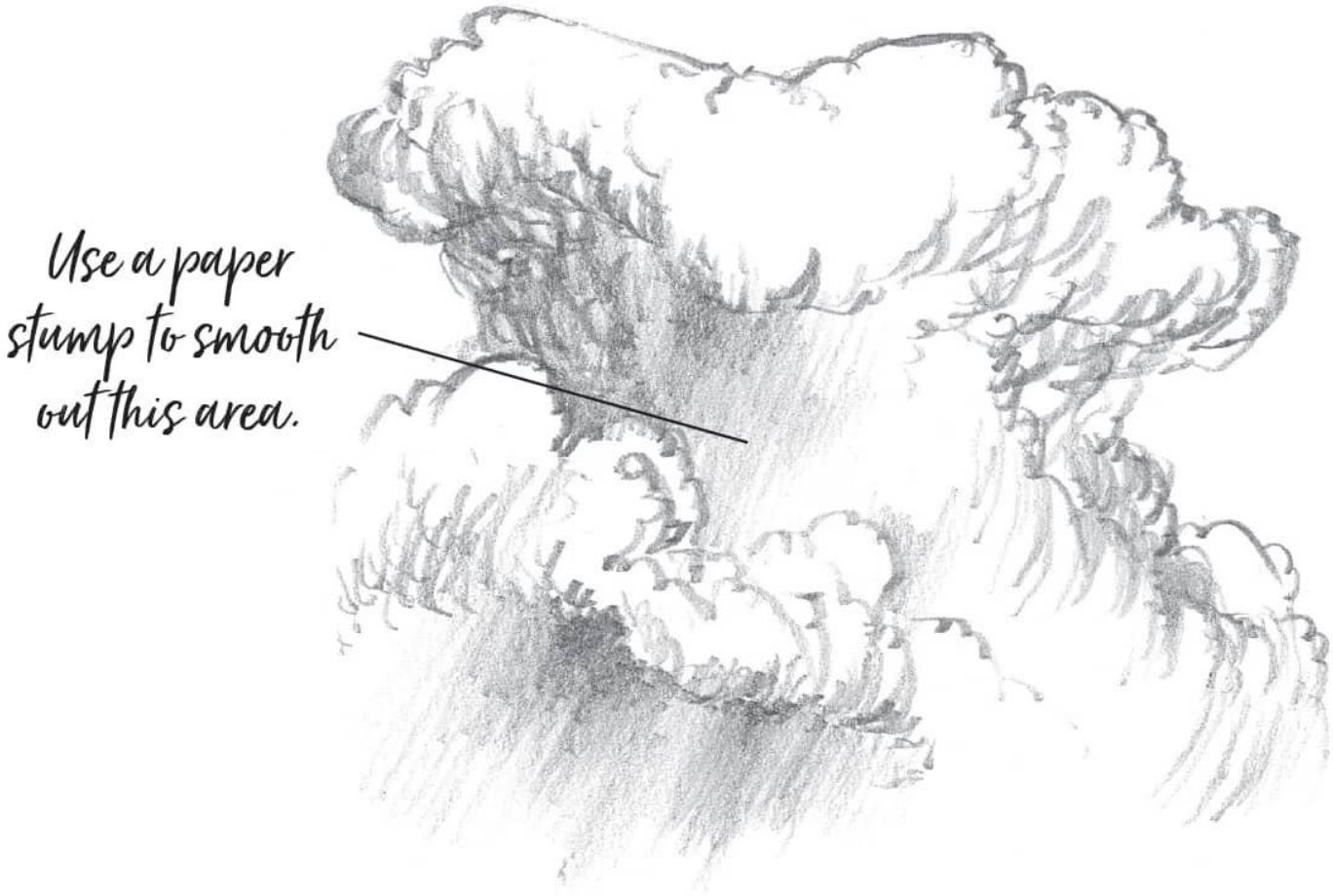
Rendering Cloud Shapes Use a soft pencil, such as a 2B, to lightly outline the basic cloud shapes. Then use the side of the pencil lead to shade the sky in the background. Your shading will give the clouds fullness and form.

Study the various cloud types on this page, and practice drawing them on your own. Try to create puffy, cottonlike clouds and thin, smoky ones. Observe clouds you see in the sky, and sketch those as well.

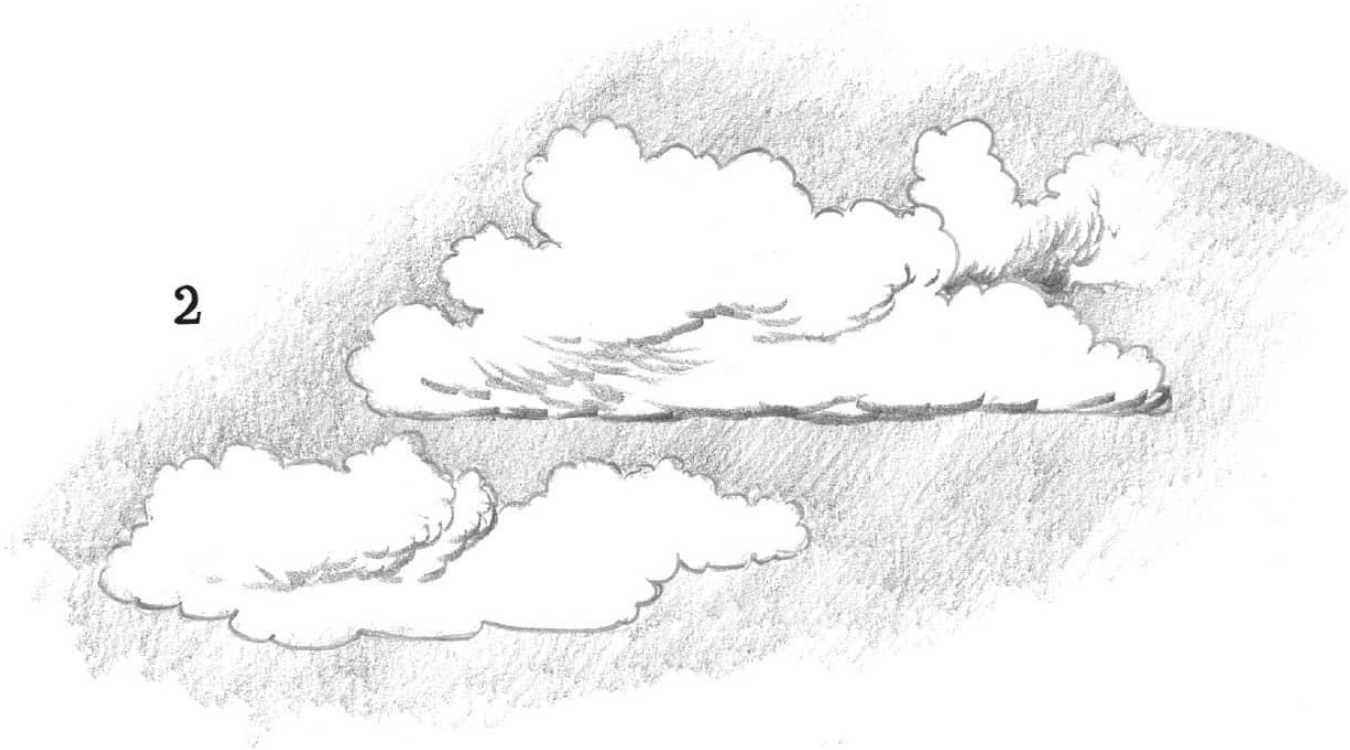


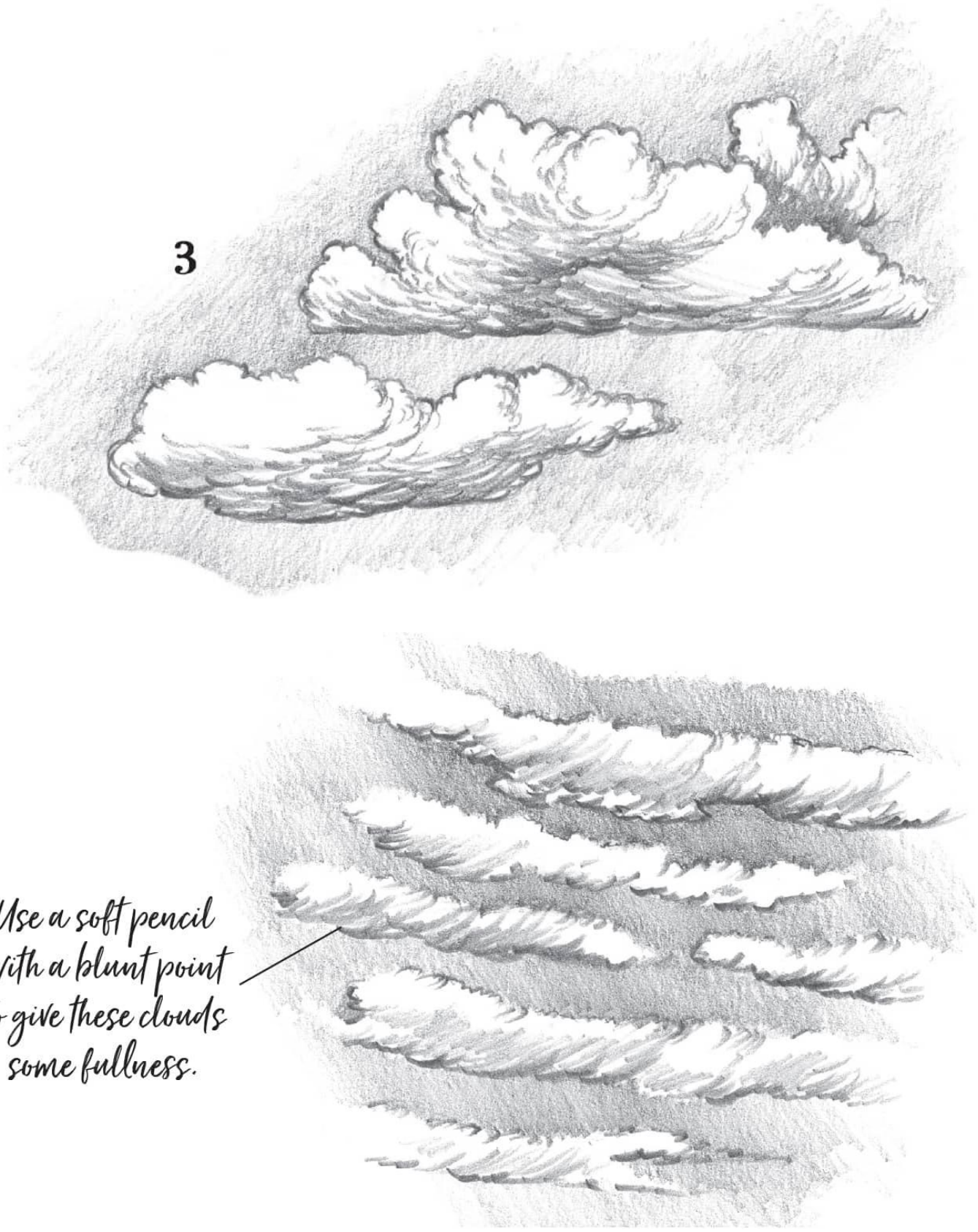


Cirrus fibratus

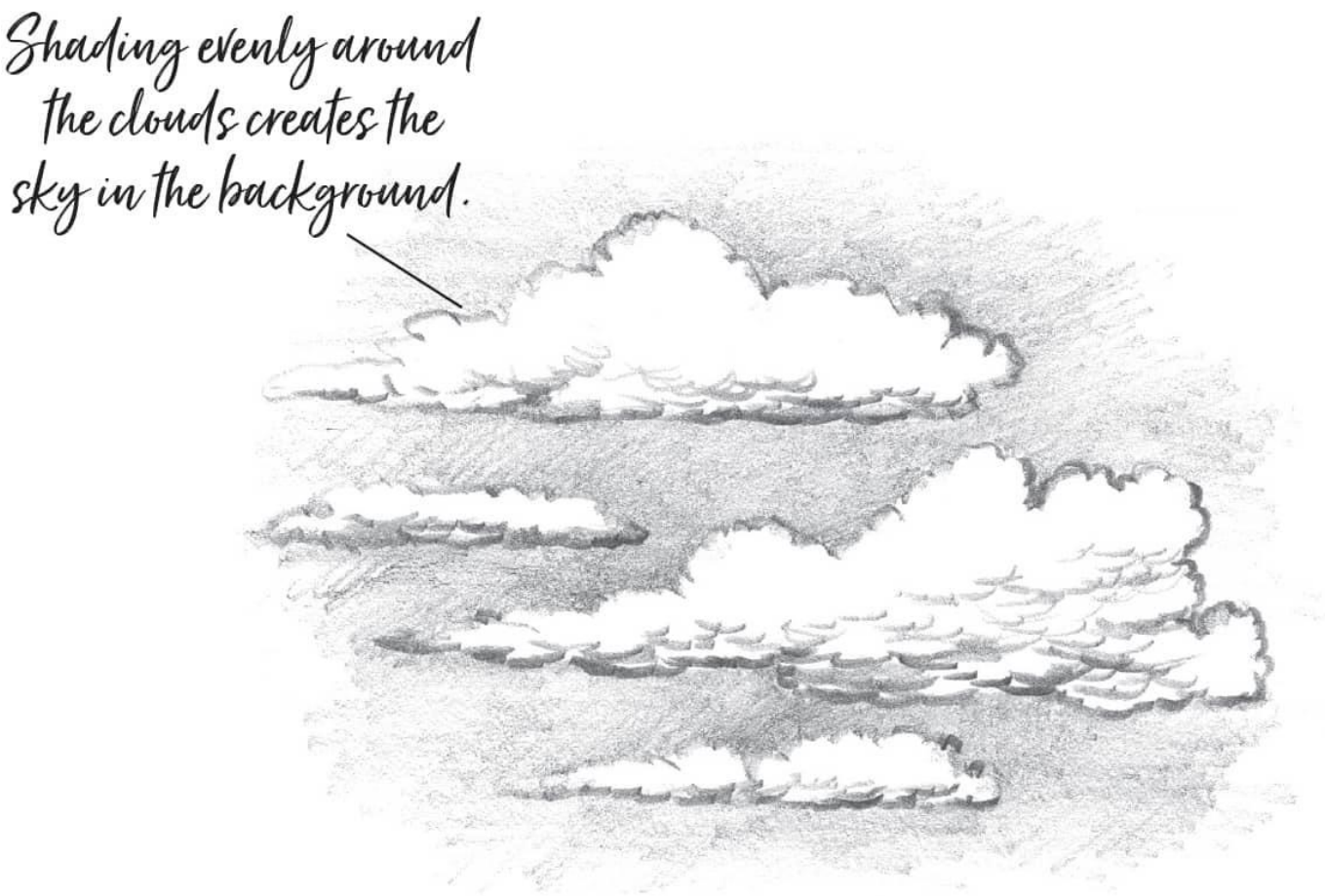


Cumulonimbus



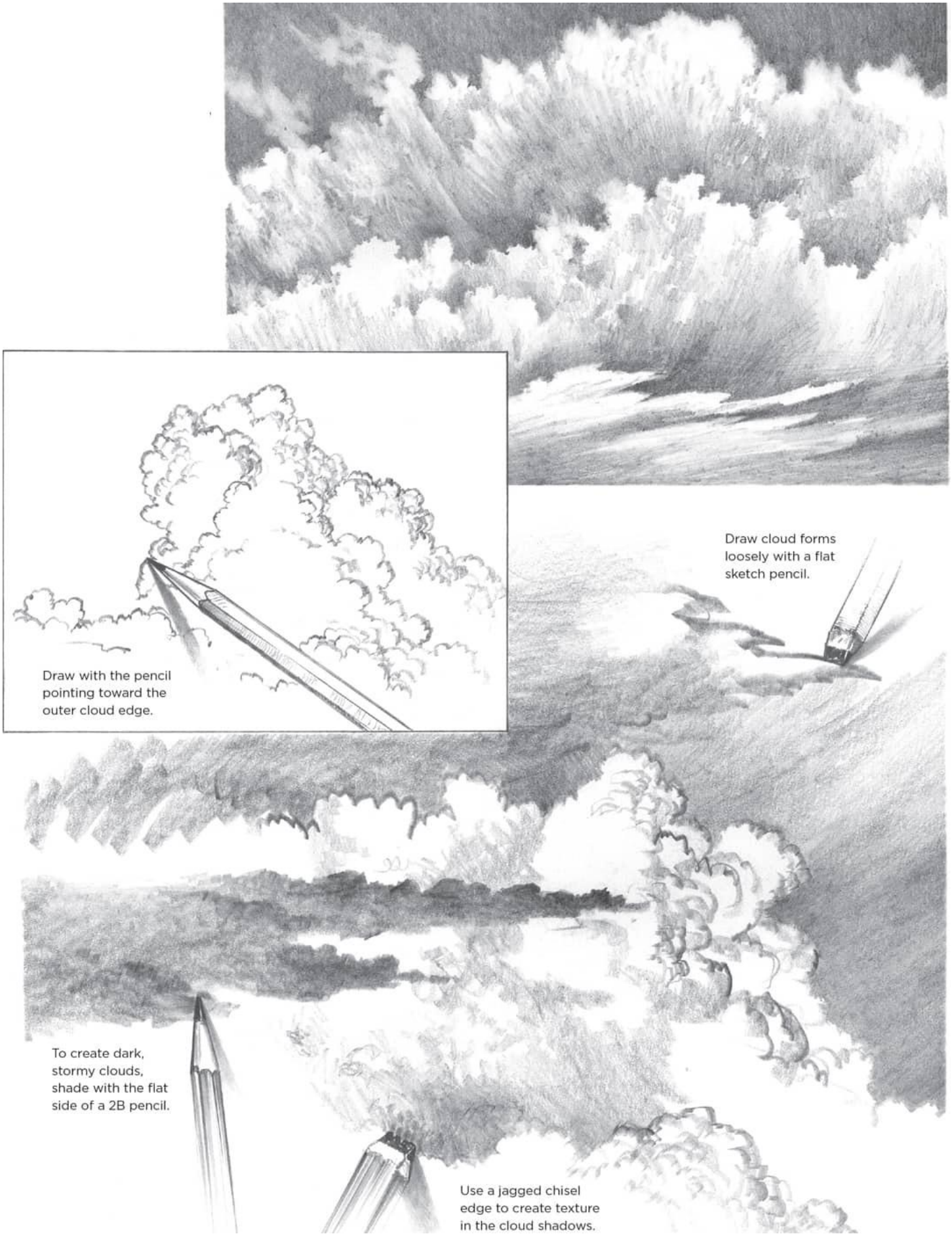


Cumulus fractus



Altocumulus

Applying Shading Techniques The various shading techniques used for the clouds on this page produce distinct feelings. The strong, upsweeping strokes in the drawing to the right evoke power and energy, while the bubbly, puffy texture of the clouds below have a calmer effect. Use different pencils sharpened to a variety of tips to create the special effects shown. Use your finger or the side of a paper stump to blend the broader areas and the point of the stump for smaller, more intricate details.

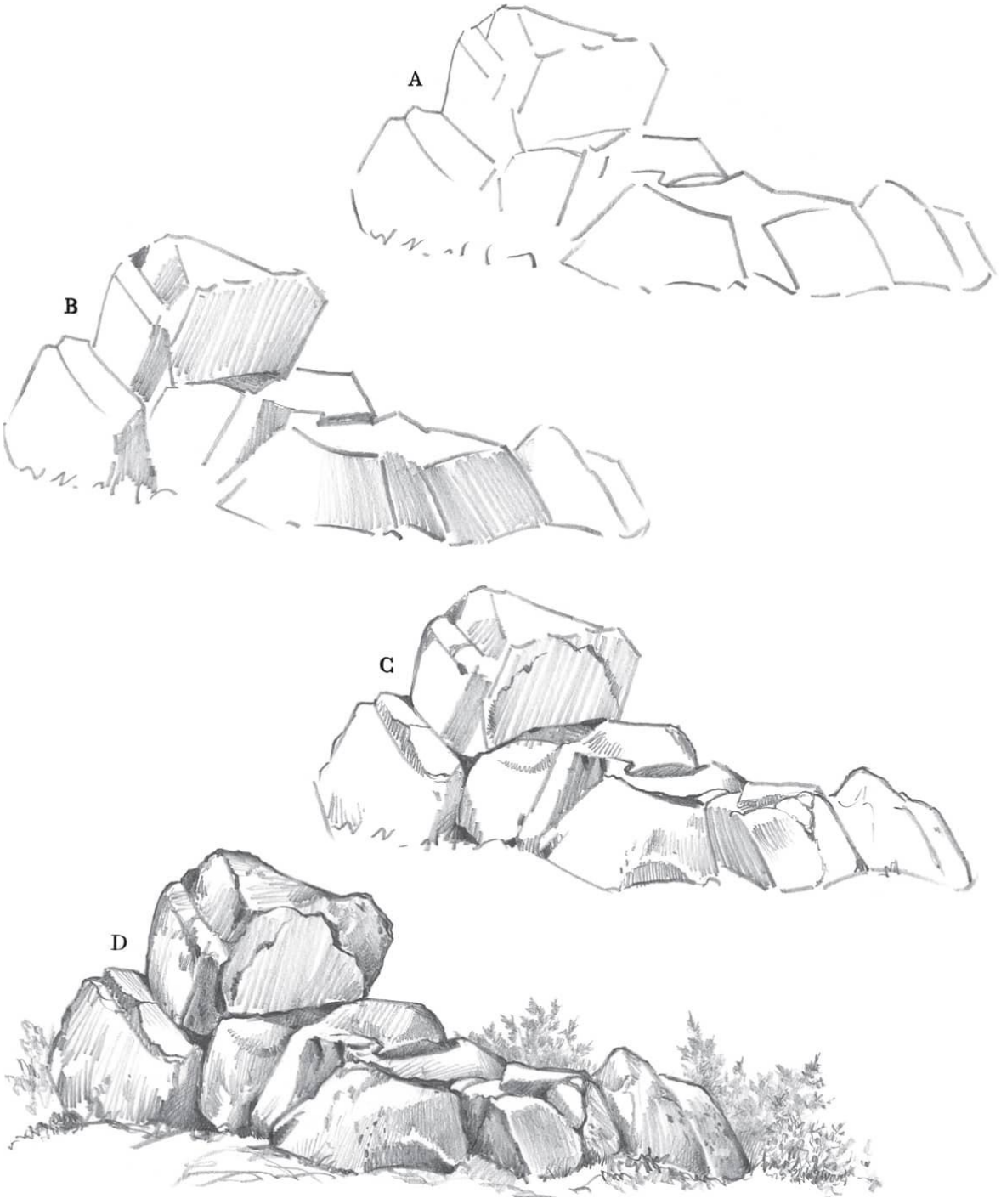

Draw with the pencil pointing toward the outer cloud edge.
Draw cloud forms loosely with a flat sketch pencil.
To create dark, stormy clouds, shade with the flat side of a 2B pencil.
Use a jagged chisel edge to create texture in the cloud shadows.

Rocks

Because rocks come in many different shapes, the best approach is to closely observe the ones you're drawing. To begin, lightly block in the basic shapes to establish the different planes (A).

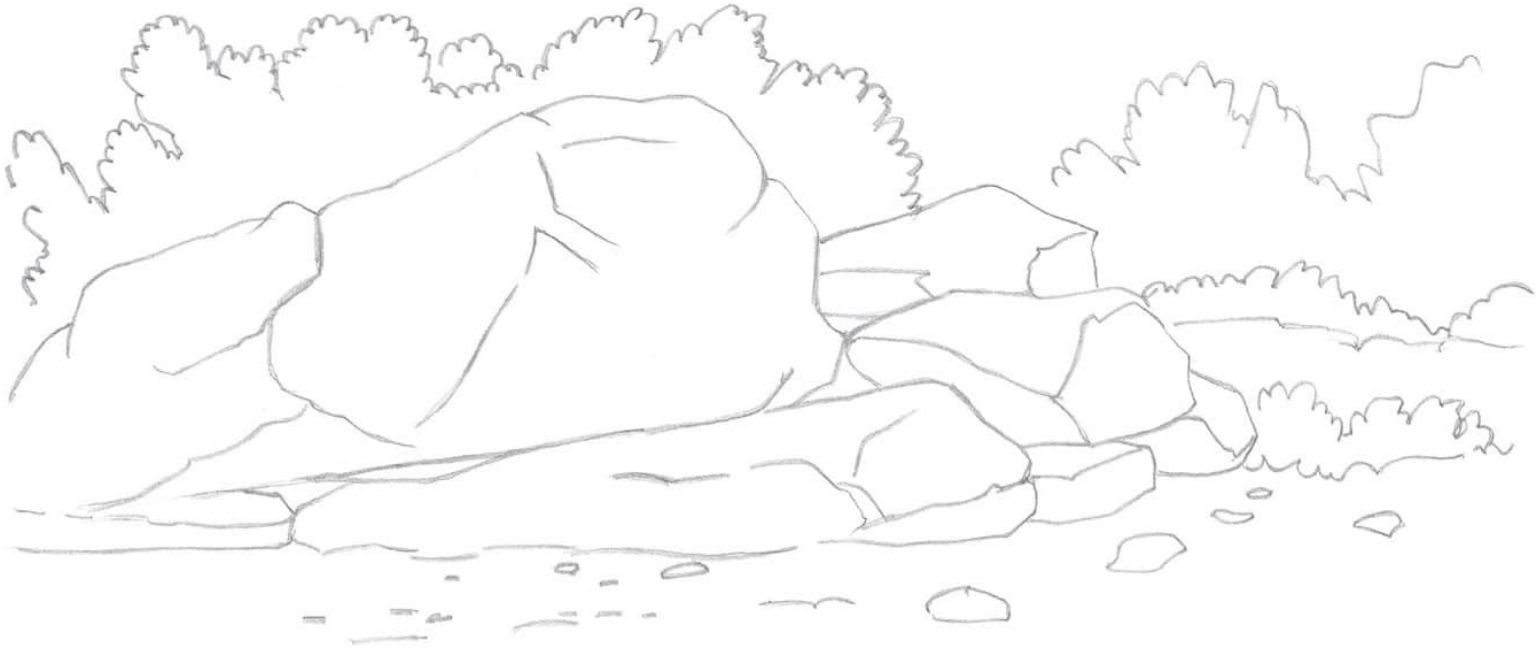
Creating Texture Rock surfaces are generally uneven and bumpy. Try to create a variety of shading values on the rocks so they appear jagged. Hatch in various directions to follow the shapes of the rocks, and make the values darker in the deepest crevices, on sharp edges, and in the areas between the rocks.

Starting Simply Lightly shade along the sides of the rocks that aren't in the path of the sun or light source (B). Slowly develop the more intricate details, such as grooves, cracks, and indentations. Then use a sharp 2B pencil to fill in areas between the rocks and within the cracks (C). With a few simple squiggles and scratches, add some background foliage to make the final drawing appear more realistic (D).



Rendering Sunlit Rocks Use the same steps for the rocks on this page, but apply more shading to their entire surfaces. To make the rocks appear as though sunlight is shining on them, use a kneaded eraser to eliminate shading in the appropriate areas, or leave areas of the paper white.

A



Adding Greenery Foliage provides an effective, natural background for rocks, because the foliage texture contrasts with the smoothness of the rocks. Block in the general outline for the bushes as you sketch the rocks. Push and pull your pencil in various directions, making some areas darker to create depth.

B

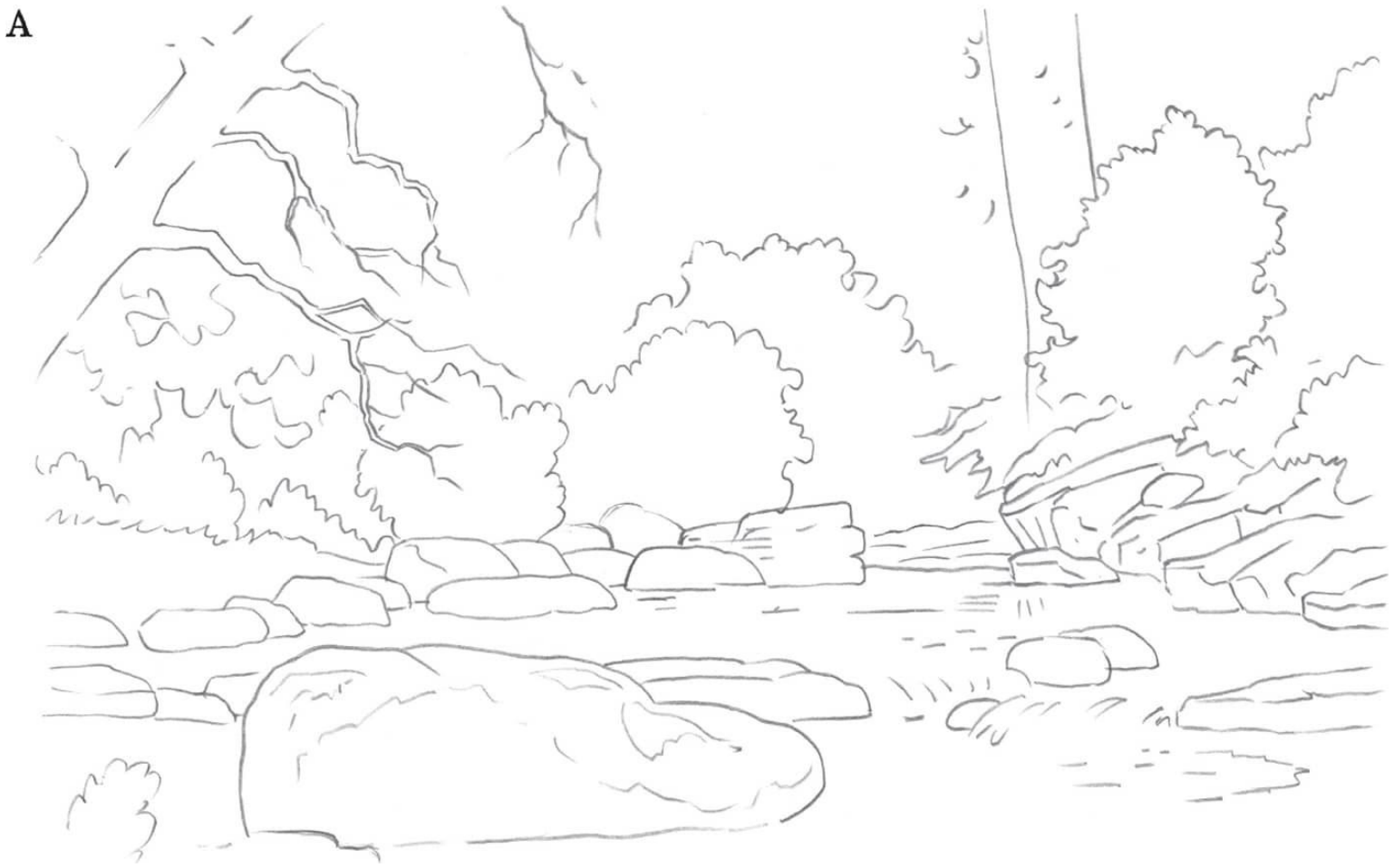
Apply heavier shading to the areas of the rocks indenting into the surface.

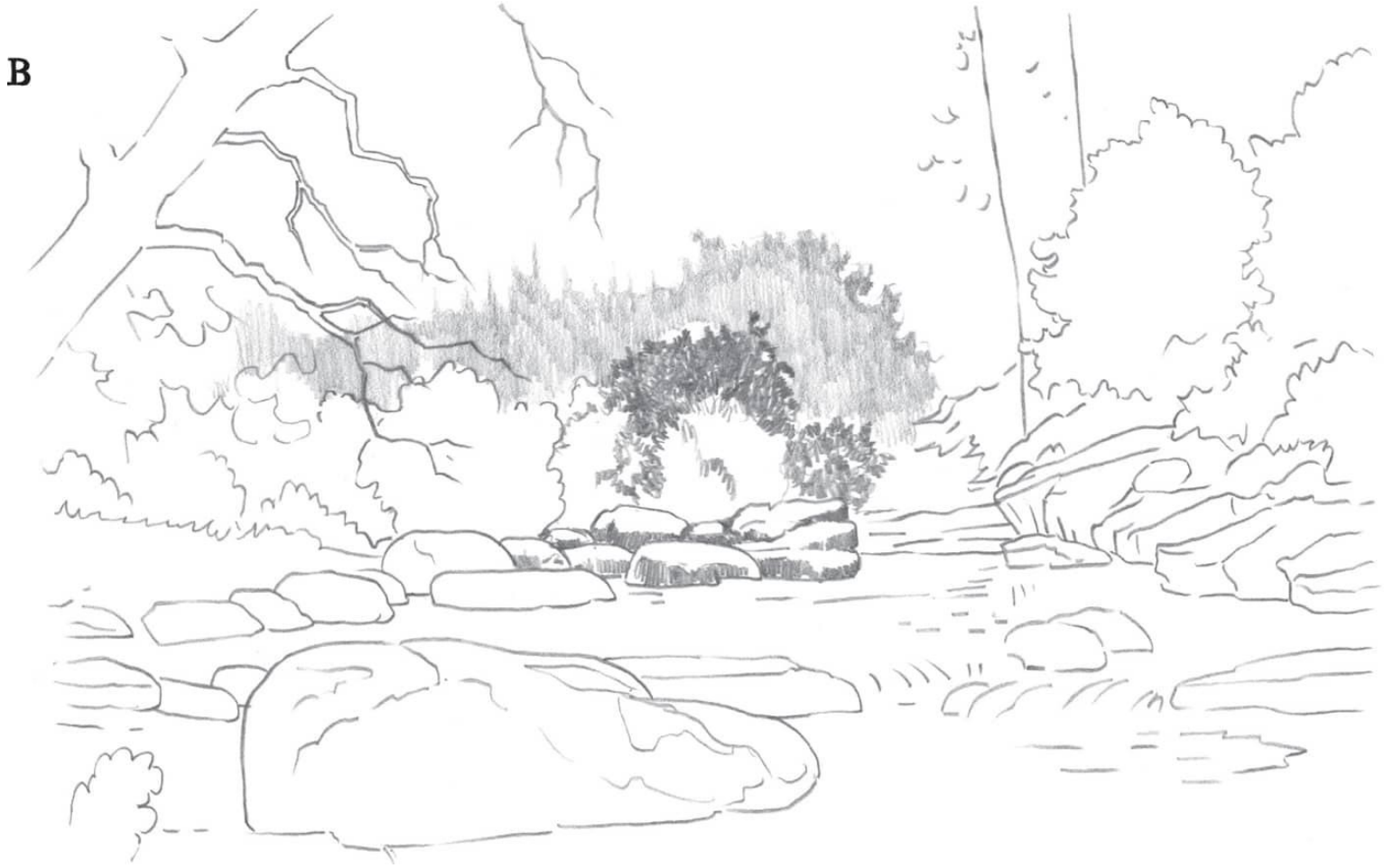
C

Creek with Rocks

Drawing landscapes containing creeks and rocks is a great way to improve artistic skills because of the variety of surface textures. It's imperative that your preliminary drawing accurately shows depth by overlapping elements, uses proper perspective, and maintains a pleasing balance of elements. This eliminates the need to make corrections later.

Starting with a Basic Sketch Begin shading the trees in the distance; then work your way to the middle ground and foreground. Remember: Don't completely shade each object before moving to the next one. Work on the entire drawing so it maintains a sense of unity. You don't want one area to unbalance the landscape or appear as though you spent more time on it. Even though there are many light and dark areas throughout the drawing, the degree of shading should remain relatively consistent.





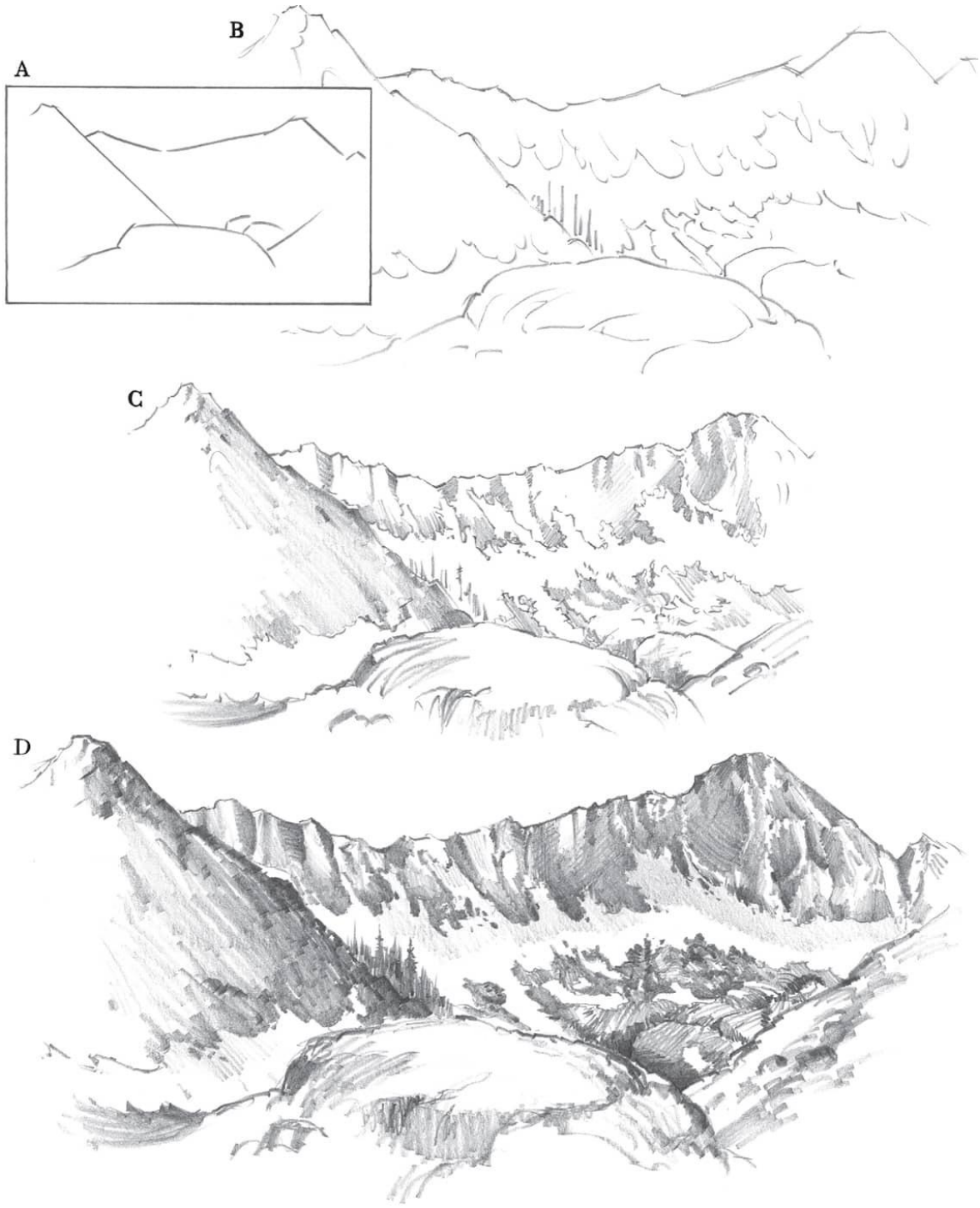
Rendering Texture Use the side of an HB pencil, shading in even strokes to create reflections in the water. Keep in mind that an object's reflection is somewhat distorted in moving water and mirrored in still water. For example, the reflection of the sharp rock edges here appears blurred and uneven. Closely study your landscape so you don't miss any of the details. Apply strokes in directions that correspond with the rocks' rugged, uneven texture, and fill in the areas between the cracks with a sharp 2B or 4B pencil.

C

D

Mountains

A mountain landscape can be blocked in with a few straight lines (A). Refine the shapes into the rugged mountains in the next step (B), keeping in mind that it isn't necessary to include every indentation and curvature you see. Just include the major ones to capture the essence of the subject. As you shade, remember that areas indenting deepest into the mountain should be shaded darker to bring out the rocky texture (C, D).

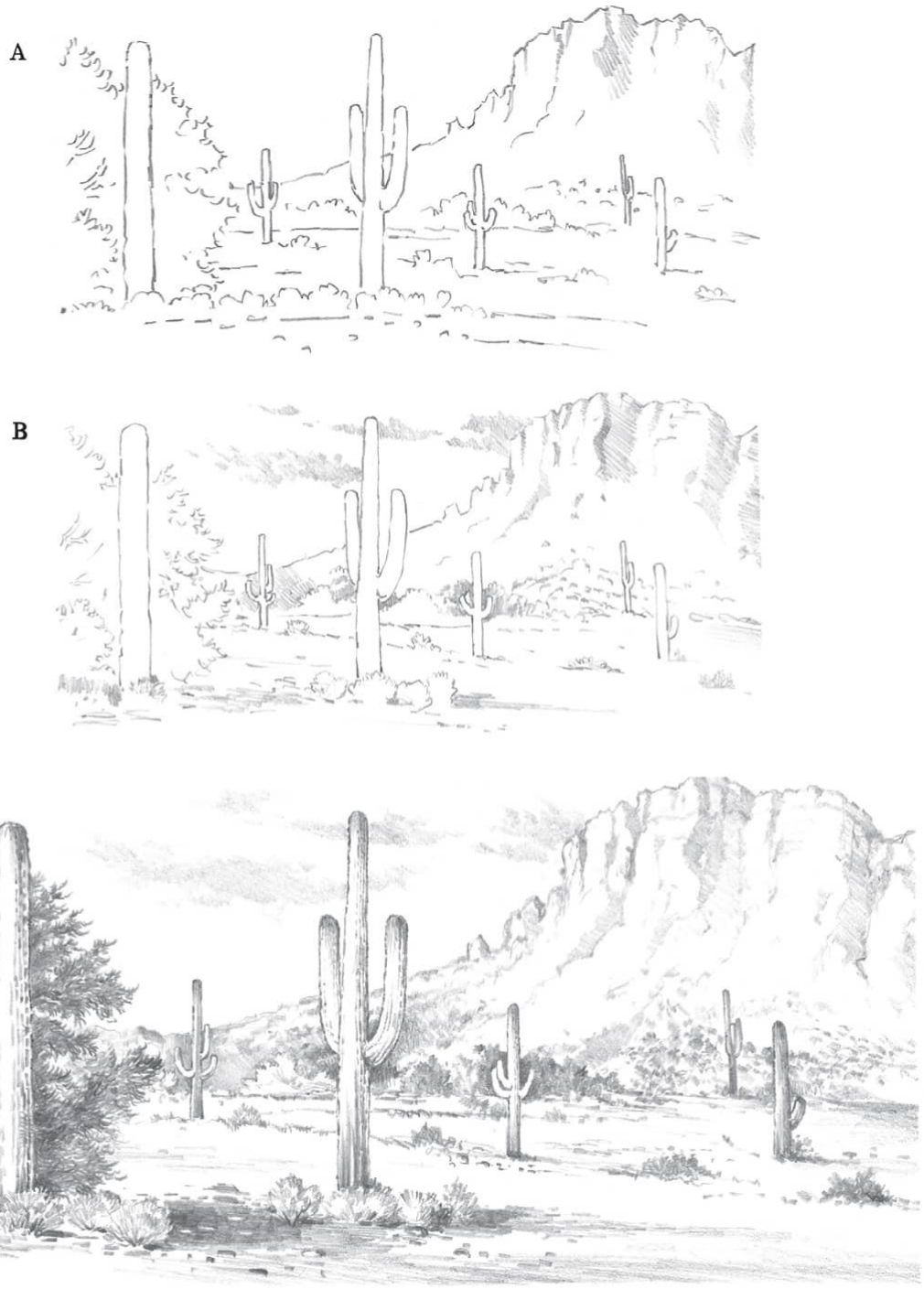


Varying Techniques This landscape requires you to incorporate a number of drawing techniques. Add the trees in the foreground last, using jagged squiggles and lines for the branches. Because the background mountains are far away, keep the shading less detailed in those areas. Vary the light and dark values around the trees to create the effect that some trees are closer than others.

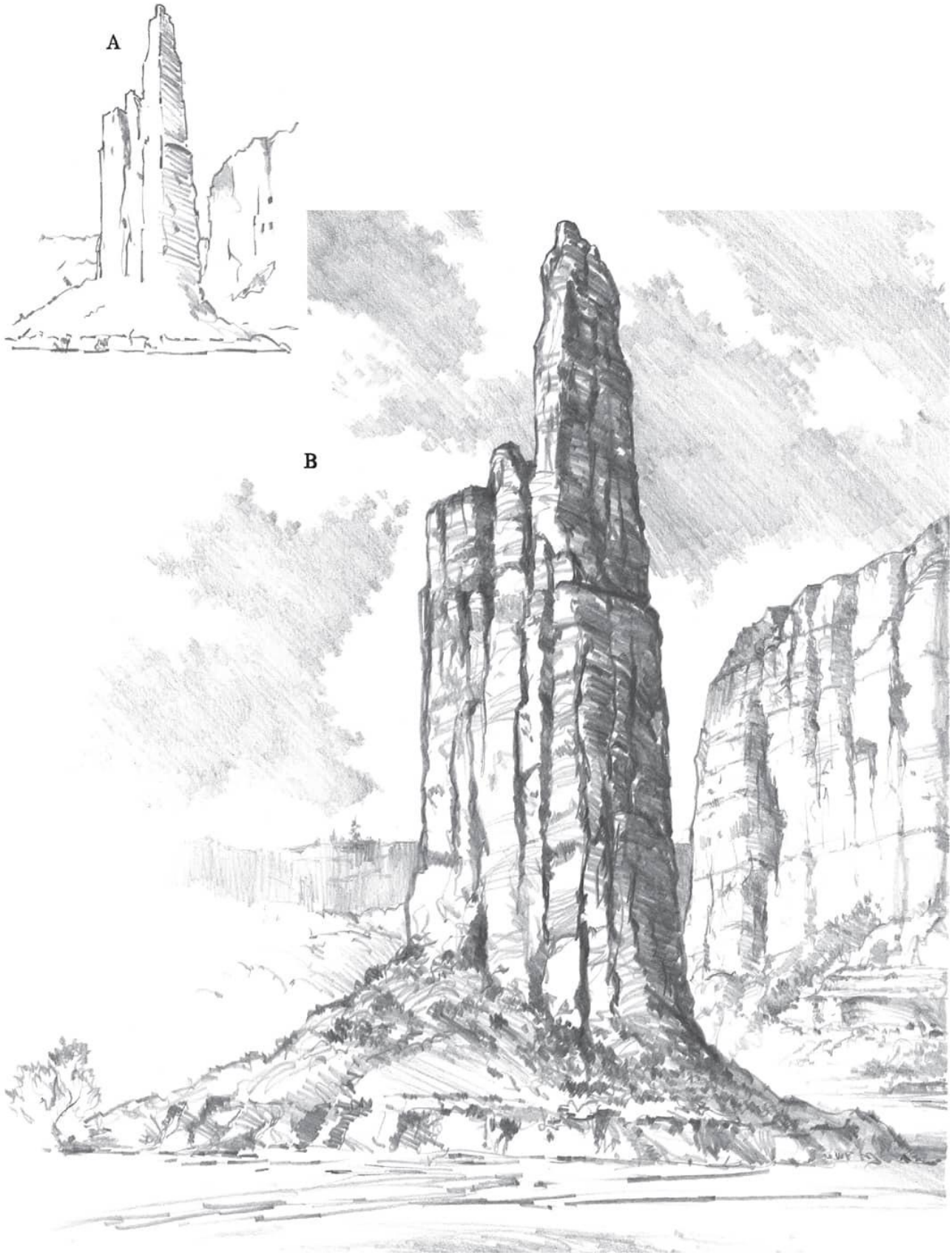
A
D
B
E
C
F

Deserts

Deserts make excellent landscape subjects because they provide a variety of challenging textures and shapes. Lay out the major elements with an HB pencil, and then refine the shapes (A). Then add a few light shadows (B). The finished drawing shows minimal shading, which creates the illusion of expansive light around the entire landscape (C).



Emphasizing Size The great vertical stature of these incredible rocks produces a dramatic desert landscape. From this angle, it seems as though you are peering up at them; therefore, the rocks have an overpowering presence. Block in all the basic shapes before shading. Use a sharp 2B pencil to fill in the crevices and cracks. This drawing is unique because the shading in the foreground is darker than the shading in the background. This effect is caused by the position of the light source (the sun); it is to the left of the main rock formations, creating shadows on the right side of the rocks.


A
B

Animals

Whether small or large, adorable or majestic, animals are masters at capturing our hearts and imaginations. Depicting animals on paper is a fun endeavor that combines the fundamentals of form development with the added challenge of capturing movement, expressions, and the “spark” of life. This delightful subject matter is also a great opportunity to play with a wide range of textures that are unique to the animal kingdom, from soft feathers and scaled skin to fluffy fur and coarse hair.

This chapter features step-by-step instructions for more than 25 wild and domestic animal drawings from several artists, each offering a unique approach and style. You’ll also find in-depth information specific to depicting cat, horse, and dog breeds in a range of positions, preparing you for the task of creating your own convincing animal portraits.

Drawing from Photographs

Photographs are wonderful references for drawing animals. When you take the photos yourself, try to catch a motion or pose that is characteristic of the animal, such as the position of a cheetah just before it pounces or the stretch of a spider monkey in mid-swing. Always be prepared to take a snapshot at any time, and take several different shots of the same subject. It is challenging to capture an animal's personality on disk or film, but it is well worth the wait!

When you are ready to begin drawing, look over all your photographs, and choose the one you like best. Don't feel restricted to using only one reference source. You may decide you like the facial expression in one photo but the body pose in another; you may even have other references for background elements that you'd like to include. Use them all! Combine your references any way you choose, altering the scene to suit yourself. That is referred to as "taking artistic license," and it's one of the most important "tools" artists have at their disposal.

Copying a Portrait This drawing was based on the photo reference shown above. It captured the proud, strong expression and physical characteristics so typical of mature male gorillas. Because the photo was so clear, the drawing follows it faithfully.

Combining References These two photos were used for the drawing below. The photo of a polar bear walking clearly shows the animal's shape and proportions, but the other photo reference features the face more clearly.

Drawing from Life

Sketching animals from life gives you a fresh approach to drawing that is spontaneous and original, where every pose and composition you discover is unique! Creating a finished drawing on site has its disadvantages, however. You may not be able to stay on location for the duration of the drawing, and the light shifts as time passes, changing the shadows and highlights. Of course, most animals are bound to change positions or even walk away as you work, making it difficult for you to capture a good likeness. Instead of trying to produce a final, detailed pencil drawing in the field, use a sketchbook to gather all the information you'll need for a completed piece later. Work quickly and loosely, concentrating on replicating the animal's general shapes, main features, gestures, and expressions. Practice using your whole arm to draw, not just your wrist and hand. Vary the position of your pencil as you stroke, and involve your shoulder in each movement you make. Then jot down notes to complete the information you'll want to retrieve later. When it comes time for the final drawings, you'll be surprised at how often you'll refer to the notes you've recorded in your sketchbook!

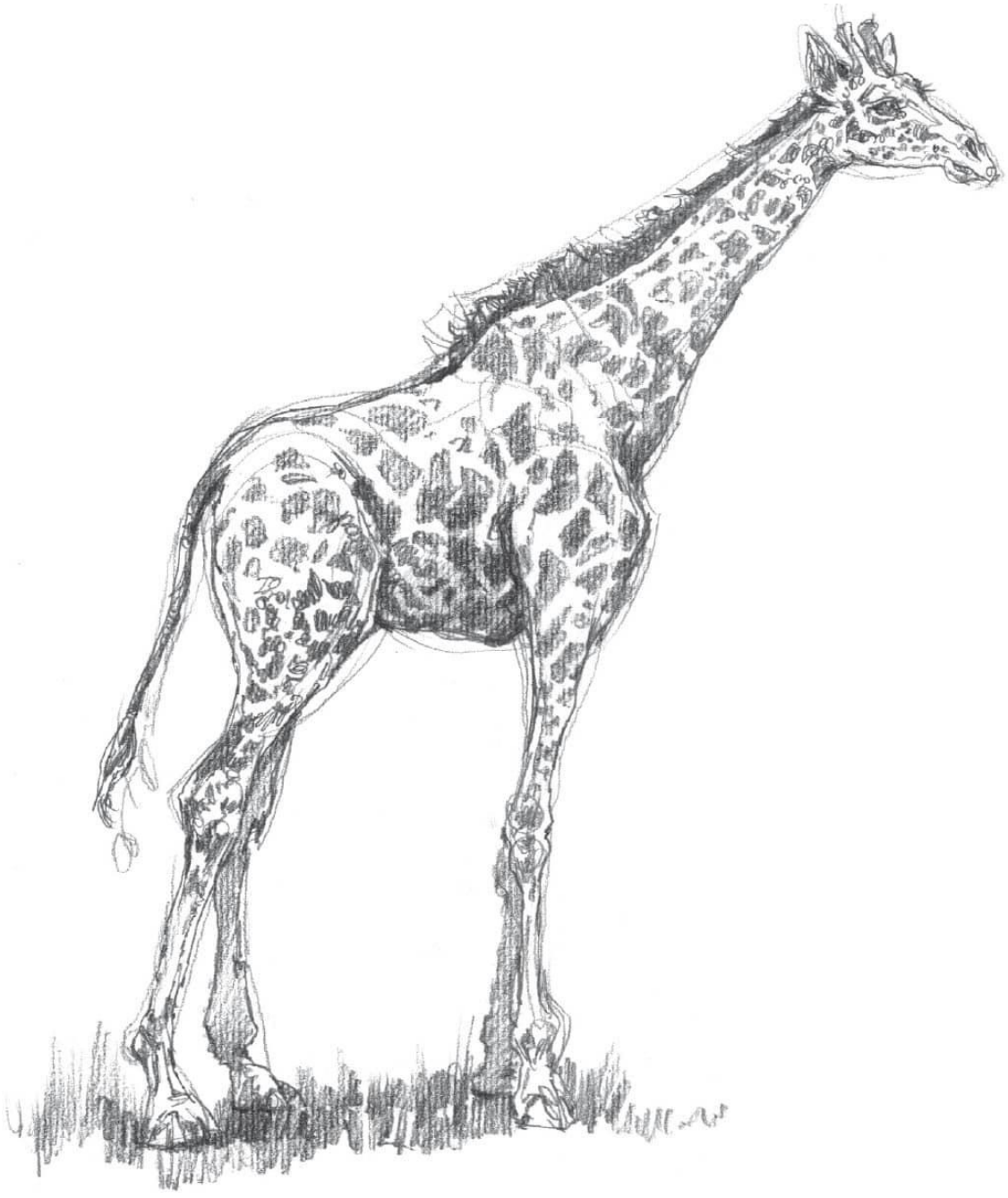
Keeping a sketchbook When you sketch from life to prepare for a drawing, be careful to take notes about the values, light, and the time of day as well as any other details you are likely to forget. Sometimes you may want to take the time to more fully render a facial feature, such as an eye, and try sketching each animal from several different angles. Remember that no matter how much time you spend observing a subject, the impression in your mind will surely fade with time, so be as thorough in your notes as you can.

Starting with Basic Shapes Your sketches don't need to be as fully developed as the drawings shown in the sketchbook (above). Concentrate on training your eye to see your subject in terms of basic shapes—circles, ovals, rectangles, and triangles—and put them together in a rough drawing. For example, the sketch of the chimpanzee on the left started with a series of ovals, which were then connected with a few simple lines; the hands, feet, and facial features were merely suggested. The elephant portrait began with a circle, an oval, and roughly triangular shapes; from that point, it was easy to sketch out the shape of the trunk and place a few strokes for shading to hint at the elephant's form.

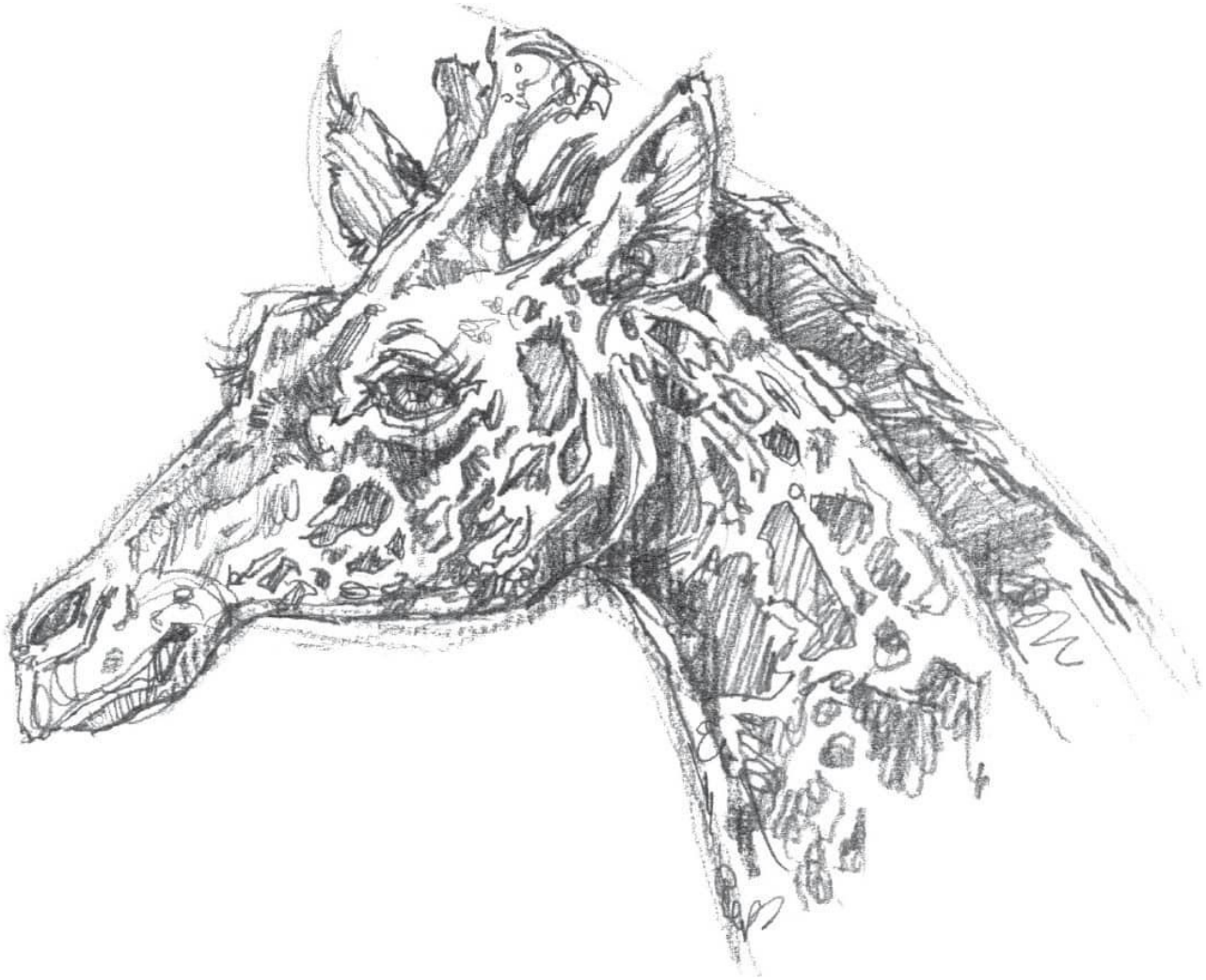
Drawing Animals

If you have access to an animal sanctuary or zoo, bring your sketchpad and study their structures, coats, horns, skin, and movements firsthand. Of course, you don't have to go to the zoo to find models; try copying the drawings here, or find a wildlife book for reference, and draw the animals that appeal to you.

Working Out the Structure Begin by placing circles for the midriff, shoulders, withers, and haunches. Then use the body width as a guide for the other parts; the neck (from shoulder to head) and the legs are all about the same length as the body is wide, and the head is roughly a third as long.



Studying the Head When drawing the head, pay special attention to the giraffe's most distinctive features. Emphasize the narrow, tapered muzzle and the heavy lidded eyes, adding long, curved eyelashes. To make sure the knobbed horns don't look pasted on, draw them as a continuous line from the forehead, curving back where they attach to the head.



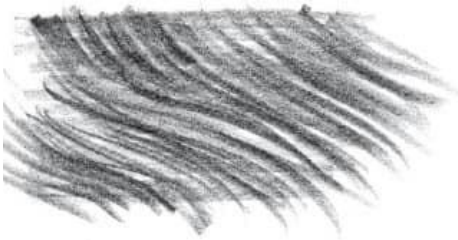
Developing Markings First, sketch and refine the general shapes and then outline the markings with a sharp-pointed HB. Then shade in the spots with a round-tip HB, making your strokes darker in the shadow areas, both on the spots and between them.

DRAWING FUR AND HAIR

Smooth Coat Shade the undercoat with the side of a blunt 2B, and pick out random coat hairs with a sharp HB pencil.

Rough Coat Using the side of your pencil, shade in several directions using different strokes and various pressures.

Long Hair Make wavy strokes in the direction the hair grows, lifting the pencil at the end of each stroke.



Short Hair Use a blunt HB to make short, overlapping strokes, lifting the pencil at the end to taper the tips.

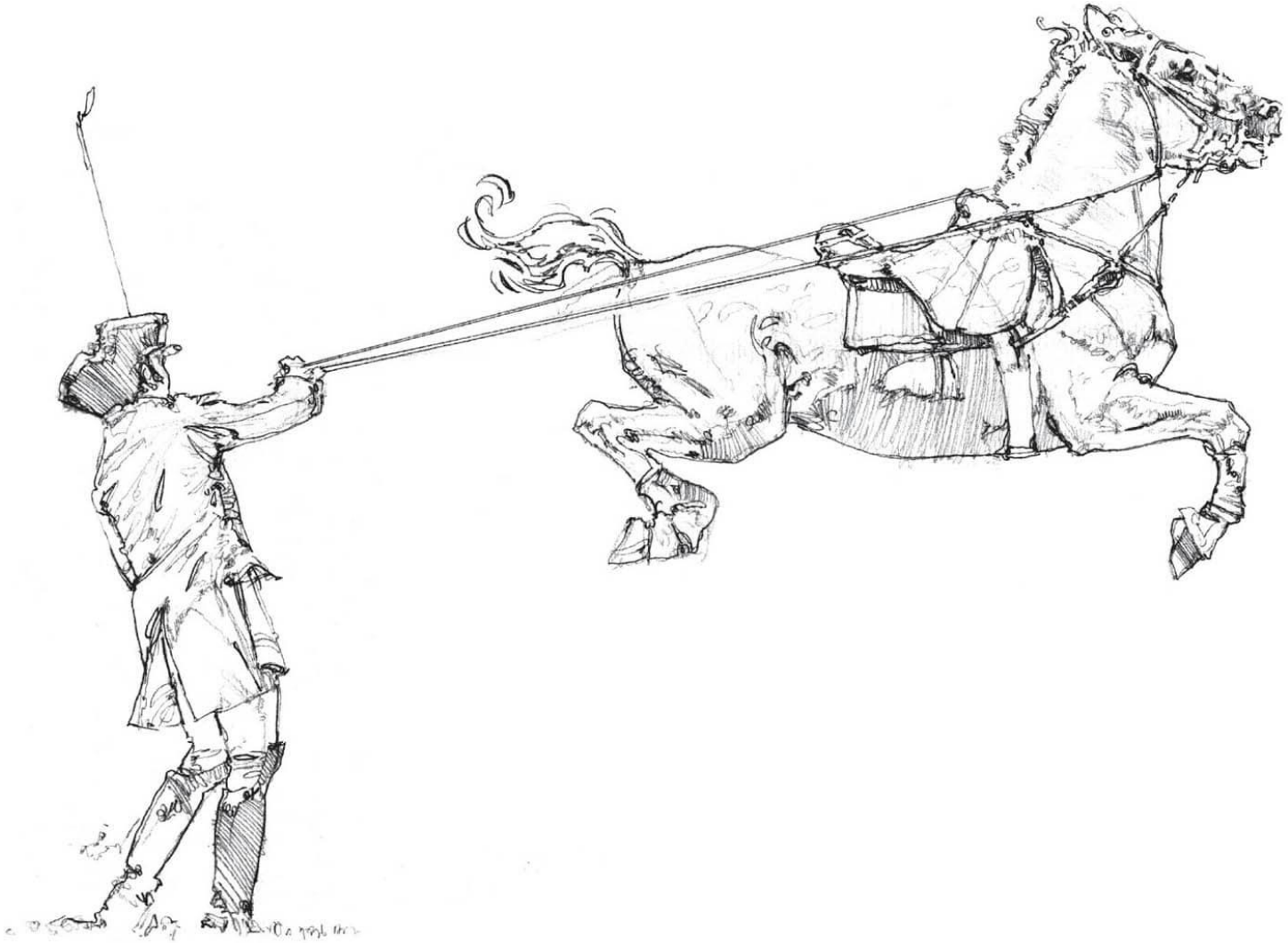
MAKING YOUR SUBJECT UNIQUE

Before you begin drawing any animal subject, ask yourself what it is that makes that animal distinct from all others. For example, sheep, horses, and giraffes all have hooves and a similar body structure, but a bighorn sheep has curled horns and a shaggy coat, a horse has a smooth coat and a single-toe hoof, and a giraffe has an elongated neck and legs and boldly patterned markings. Focusing on these distinguishing characteristics will make your drawings believable and lifelike.

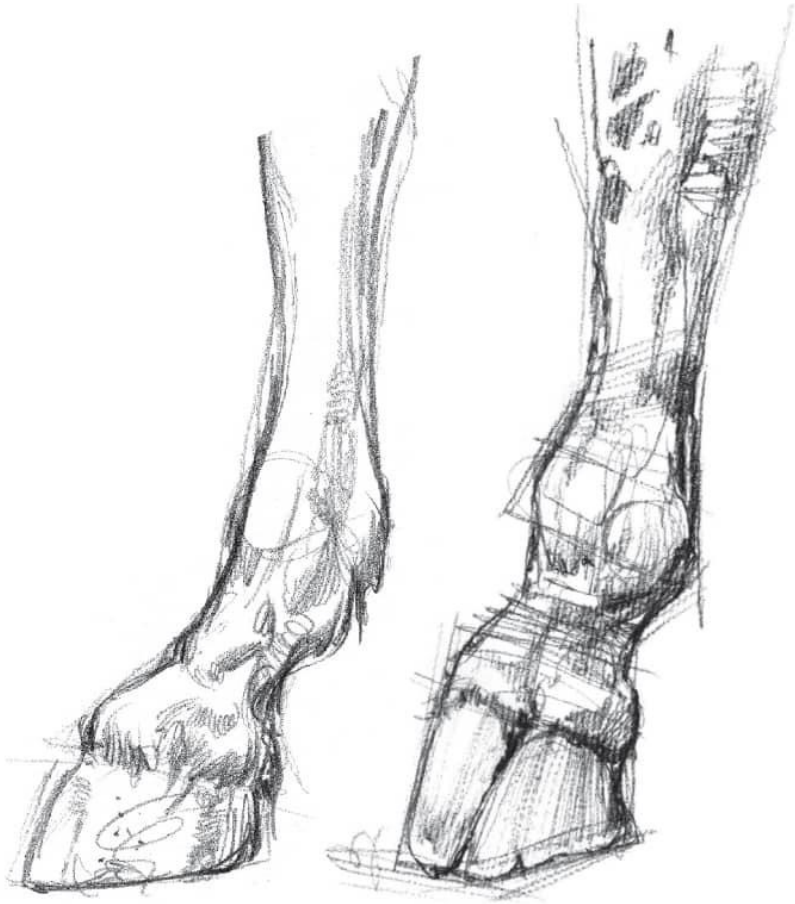
Depicting Hair To show the texture of this bighorn's coat, use the point of a 2B. Apply long, wavy strokes on the body and draw short, wispy tendrils on the legs and underbelly.

Creating a Portrait To capture this horse’s likeness, focus on its features. The large nostril, wide eye, pointed ears, and strong cheekbone all distinguish this horse from, say, the sheep on the left or the giraffe on the opposite page. Use a sharp-pointed pencil for the outline and details and the flat side of the lead for shadows. Then go back over the shading with the point to accentuate the underlying muscles. Leaving large areas of white suggests a smooth, glossy coat.

Showing Action Drawing animals from photos allows you to study their movements when frozen by the camera. Here notice the sharp angles of the legs and feet, and see how the artist suggested the underlying muscles by varying the direction of the strokes.



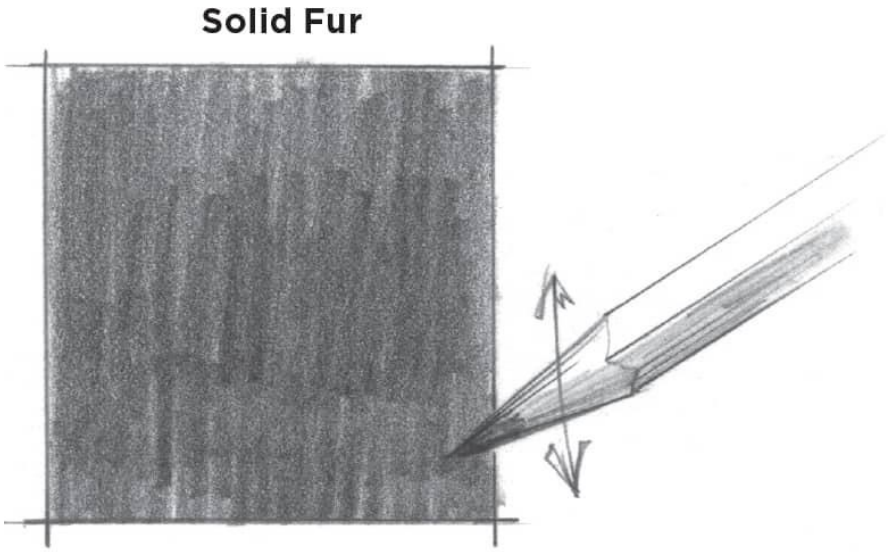
Focusing on Feet Horses have solid, single-toed hooves, whereas giraffes, sheep, and other ruminants have split (cloven) hooves. Notice that the horse's hoof is angled a little more than the giraffe's and that the giraffe's toes are not perfectly symmetrical.



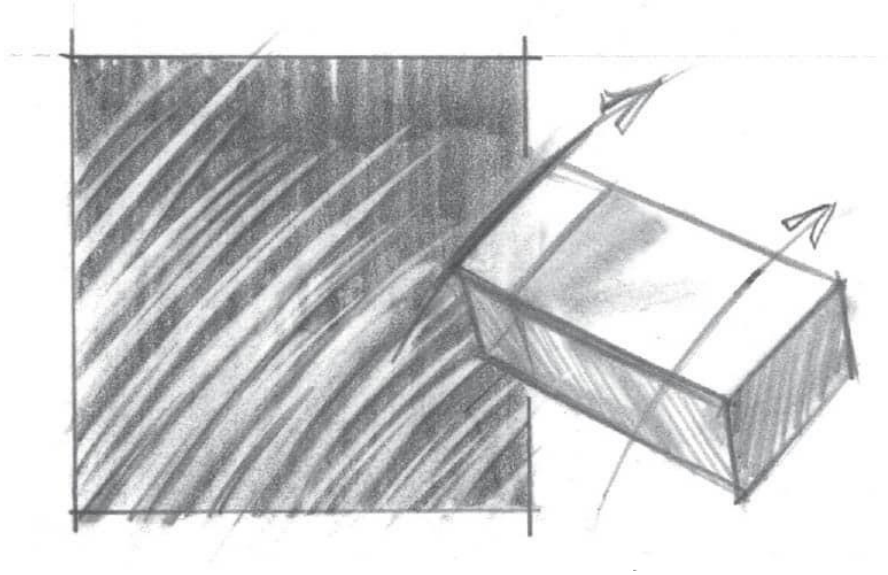
Horse Giraffe

Shading Techniques

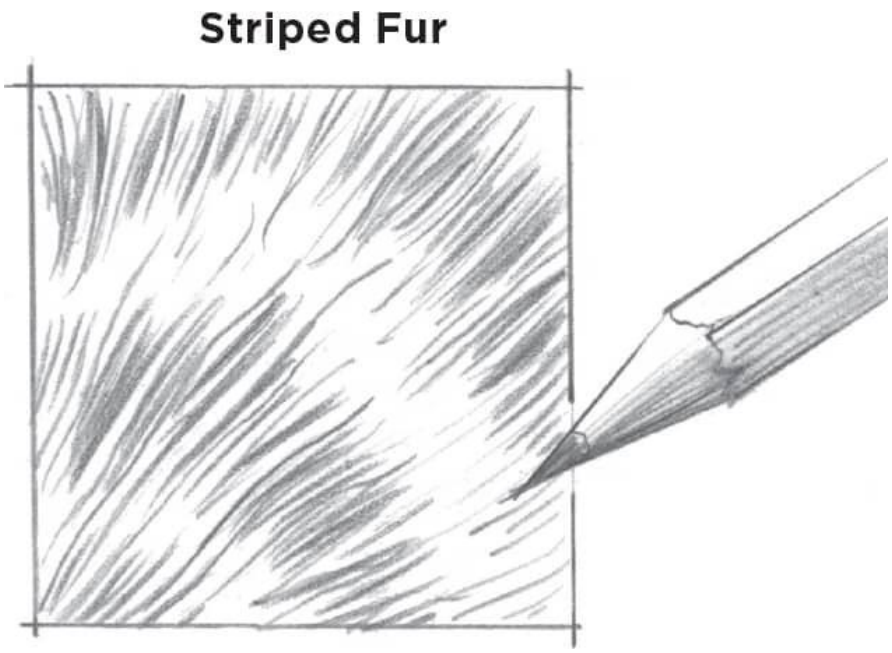
Step 1 Use the side of an HB lead to cover the surface with even, vertical strokes. Apply layer upon layer to build depth.



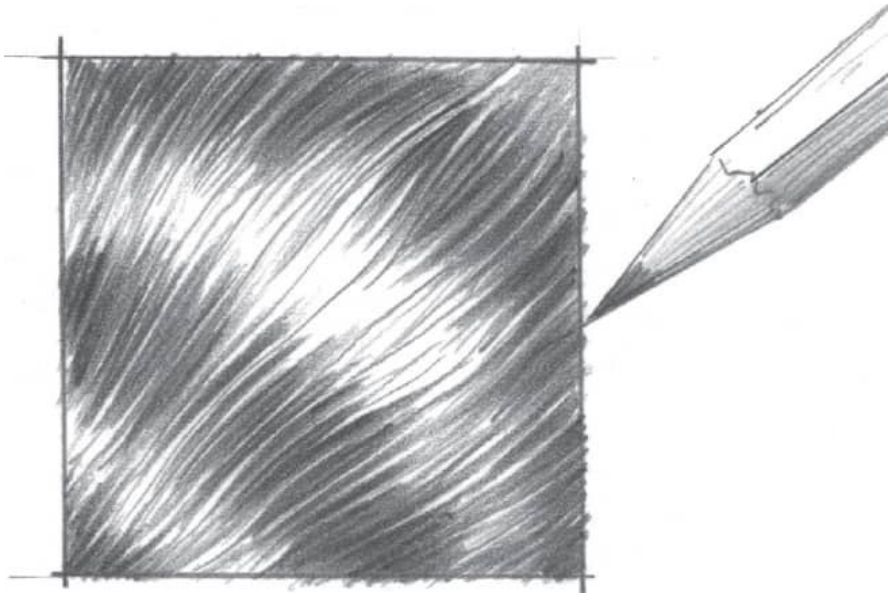
Step 2 Use the corner of a firm block eraser to pull out thick, light hairs in the direction of growth. Practice lifting the eraser at the end of the stroke to make a tapered point.



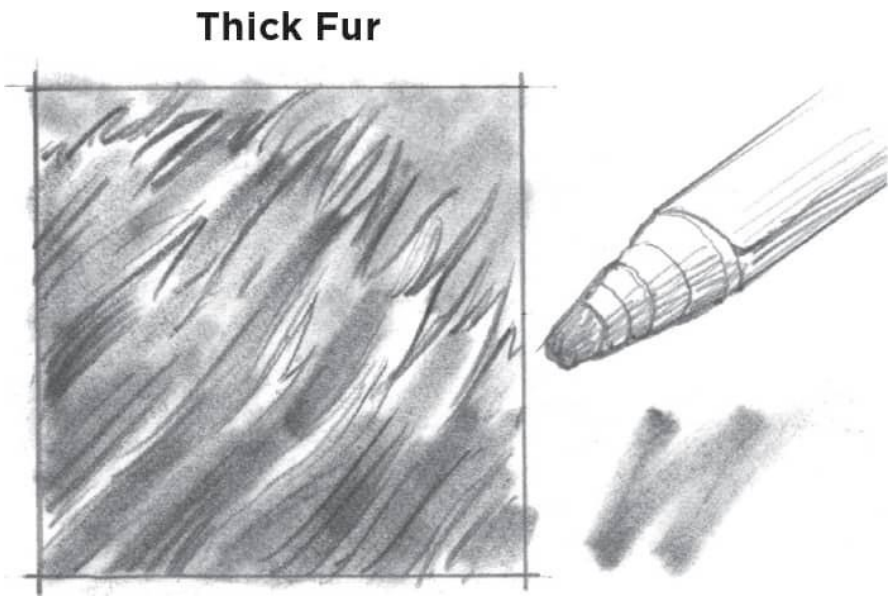
Step 1 For striped fur, begin to suggest the dark areas with the side and point of an HB pencil.



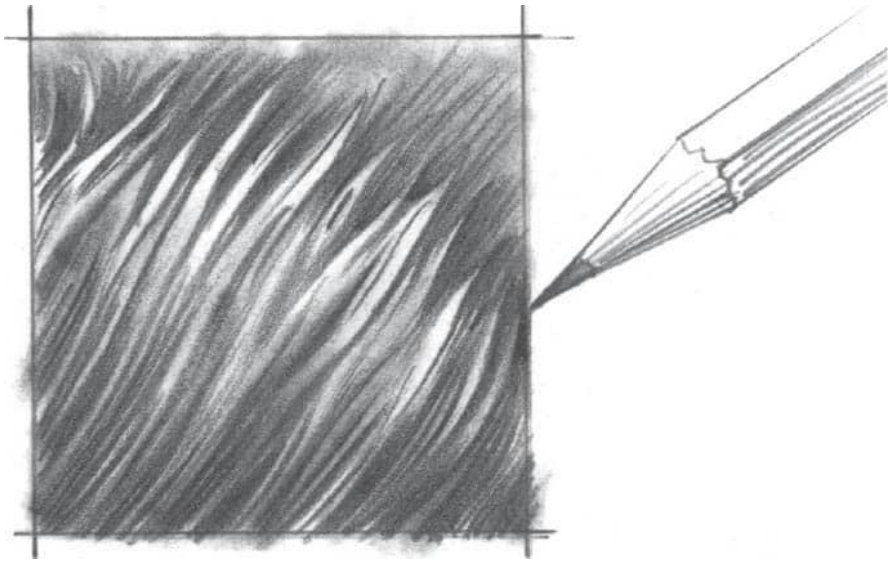
Step 2 Refine the texture, and add details and the darkest values with pencils ranging from 3B to 6B. Use a paper stump to soften the darkest areas.



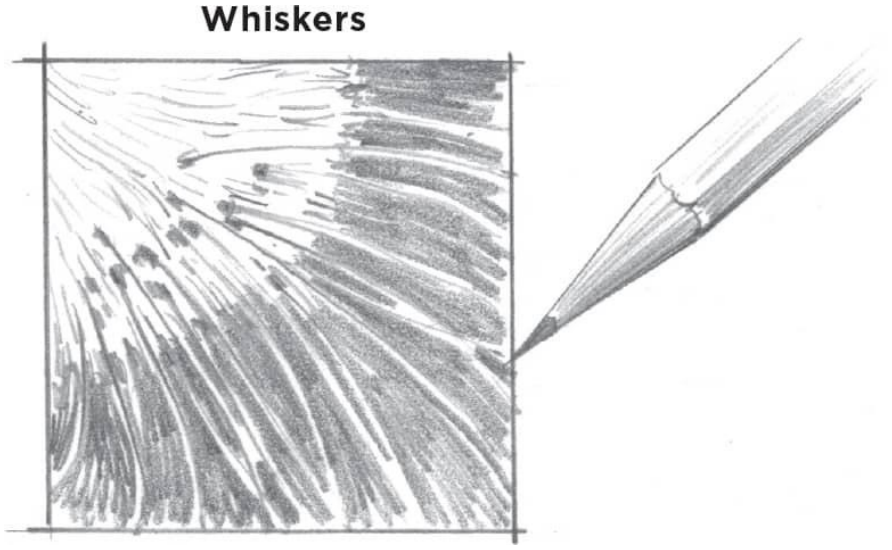
Step 1 Create thin, dark lines with an HB pencil; then rub a paper stump over some of the lines to soften and smudge them.



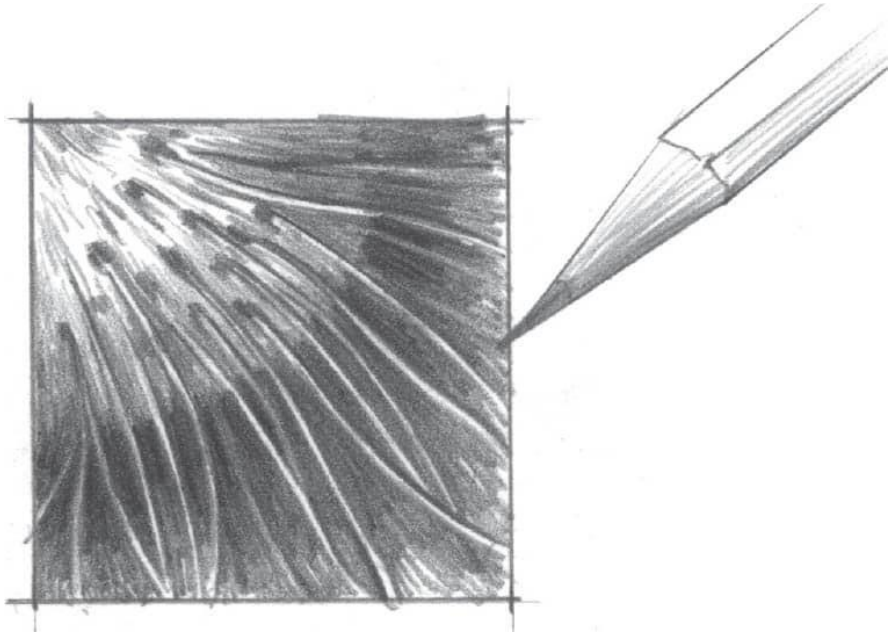
Step 2 Use a sharp 6B pencil to refine the texture, stroking in the direction of fur growth. Enhance the white areas with an eraser.



Step 1 With the side and point of a 2B pencil, indicate the fur and whiskers.



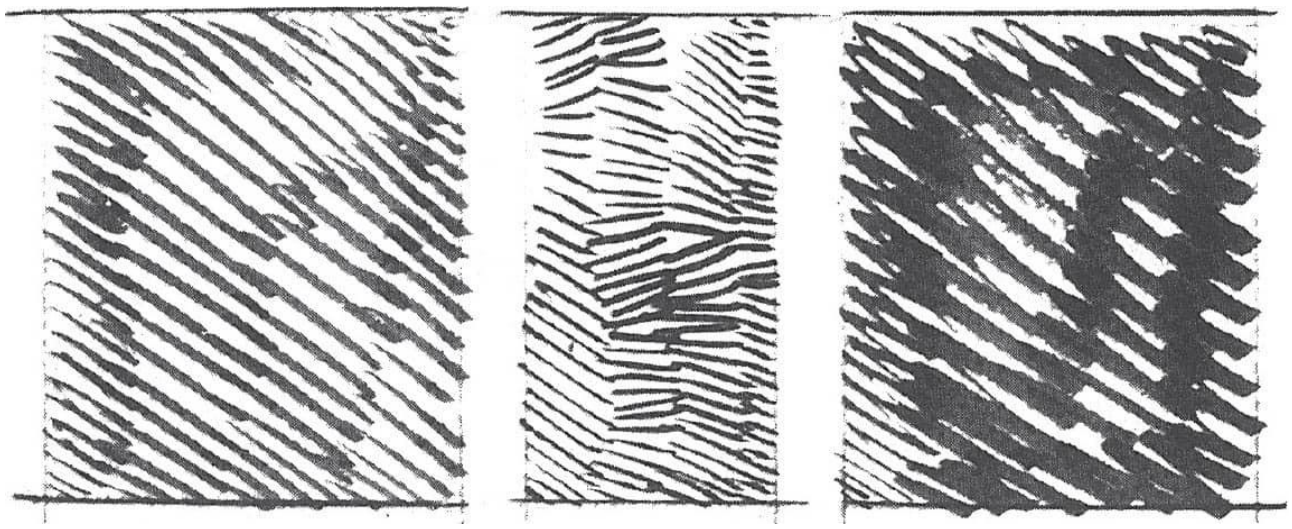
Step 2 Use a 6B pencil to refine the whiskers and shade the darkest areas.



USING BRUSH AND INK

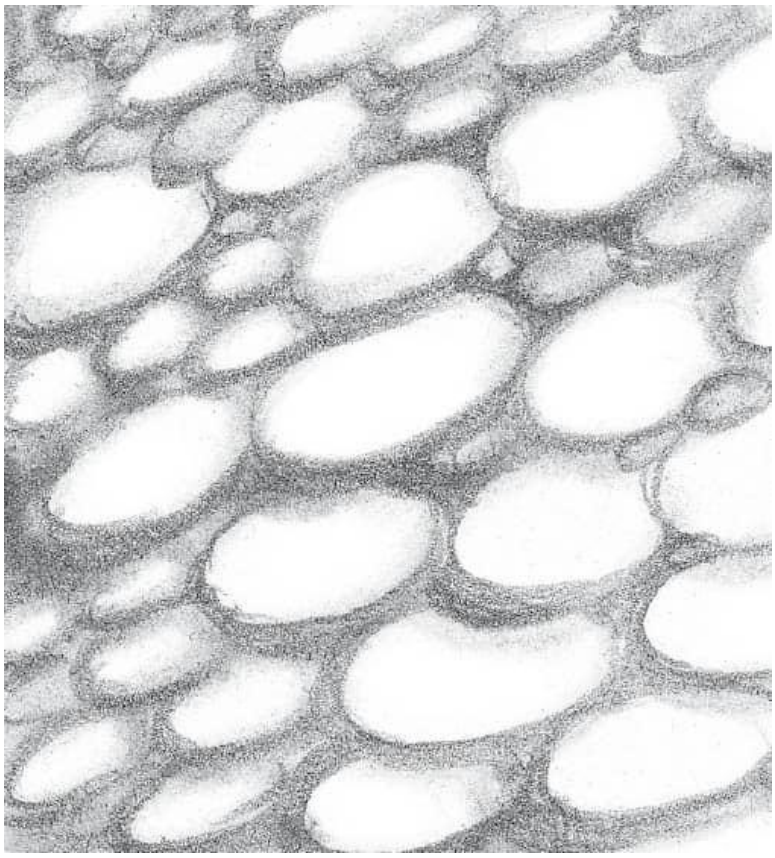
You can create different effects with a round watercolor brush and India ink. Try diluting the ink for lighter values. Use a wet brush for smooth lines or a dry brush for more texture.

For fine lines (left and center), hold the brush vertically to the paper, and stroke lightly with just the tip of the brush. For broad lines (right), increase the pressure on the brush, and apply more ink.

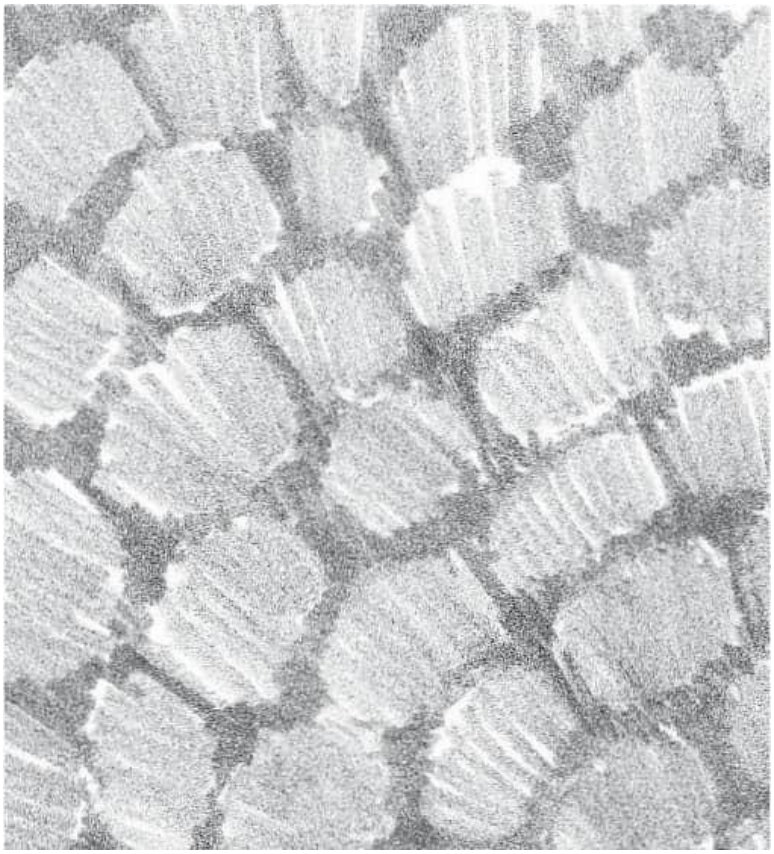


CREATING ANIMAL TEXTURES

Smooth Scales To depict smooth scales, first draw ovals of various sizes; then shade between them. Because scales overlap, be sure to partially cover each scale with the next layer.

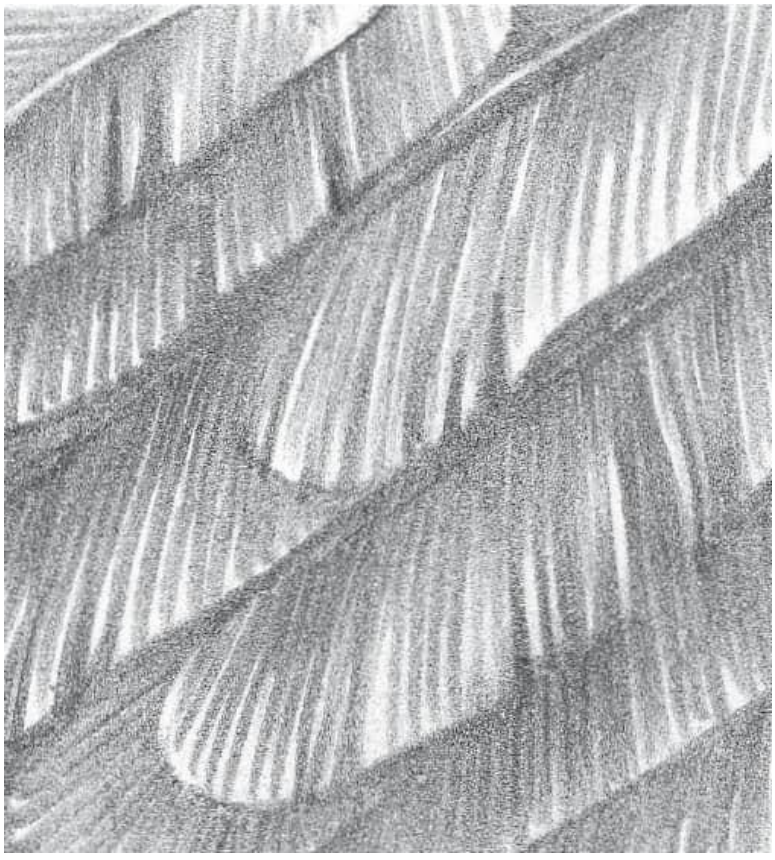


Rough Scales For rough scales, create irregular shapes that follow a slightly curved alignment. Shade darkly between the shapes, and then shade over them with light, parallel strokes.



Fine Feathers For light, downy feathers, apply thin, parallel lines along the feather stems to form a series of V shapes. Avoid crisp outlines, which can take away from the softness.

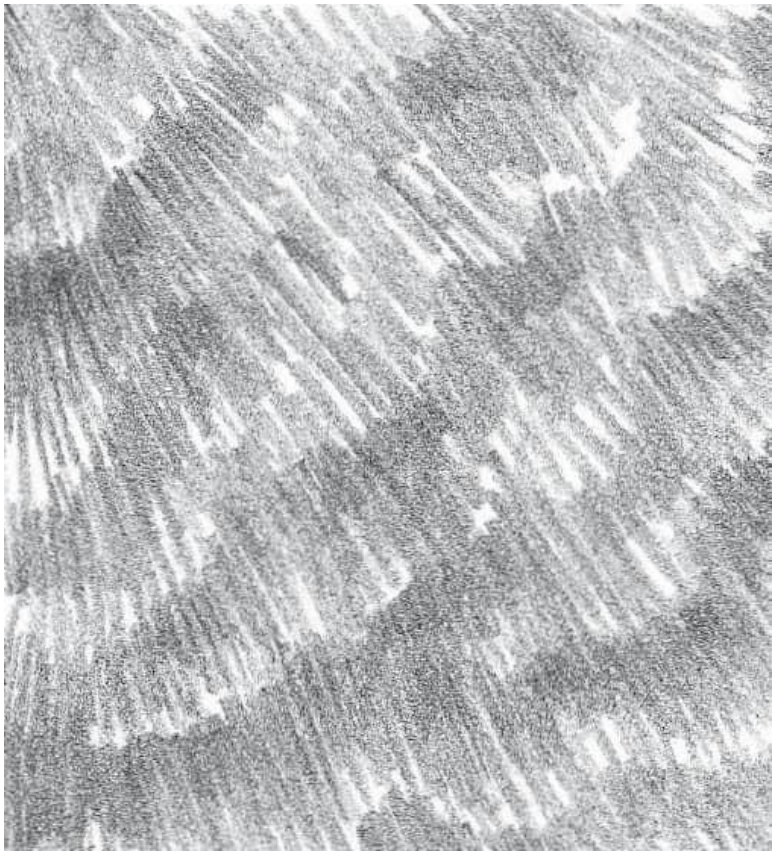
Heavy Feathers To create thicker, more defined feathers, use heavier parallel strokes, and blend with a tortillon. Apply the most graphite to the shadowed areas between the feathers.



Hide To create a shiny, short-haired hide, apply short, straight strokes with the broad side of the pencil. For subtle wrinkles, add a few horizontal strips that are lighter in value.

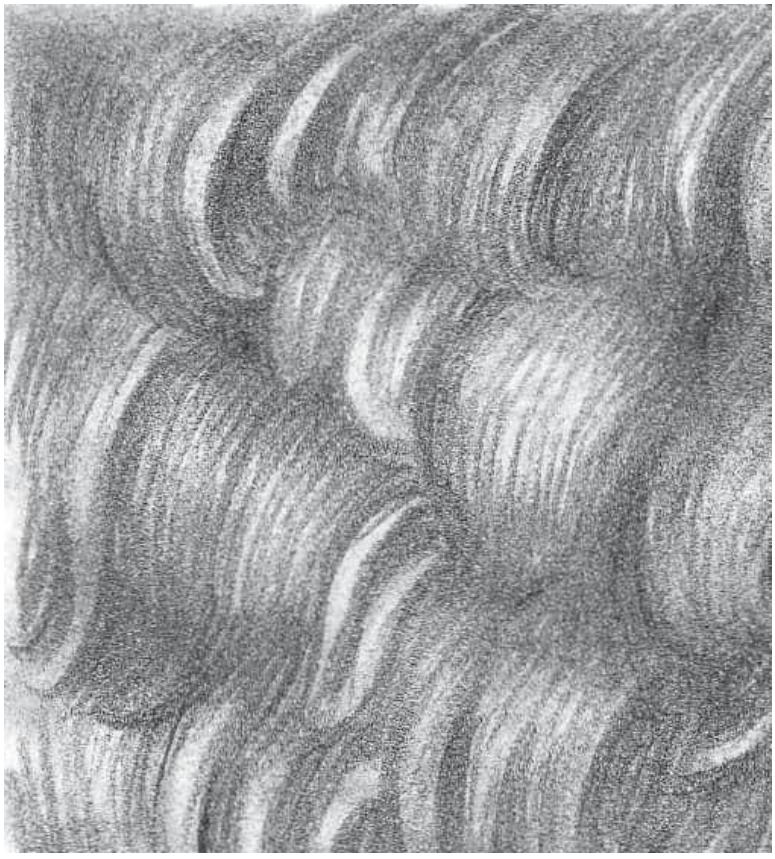
Wavy Hair For layers of soft curls, stroke in S-shaped lines that end in tighter curves. Leave the highlights free of graphite, and stroke with more pressure as you move to the shadows.

Rough Coat For a subtle striped pattern, apply short strokes in the direction of fur growth. Then apply darker strokes in irregular horizontal bands. Pull out highlights with an eraser.



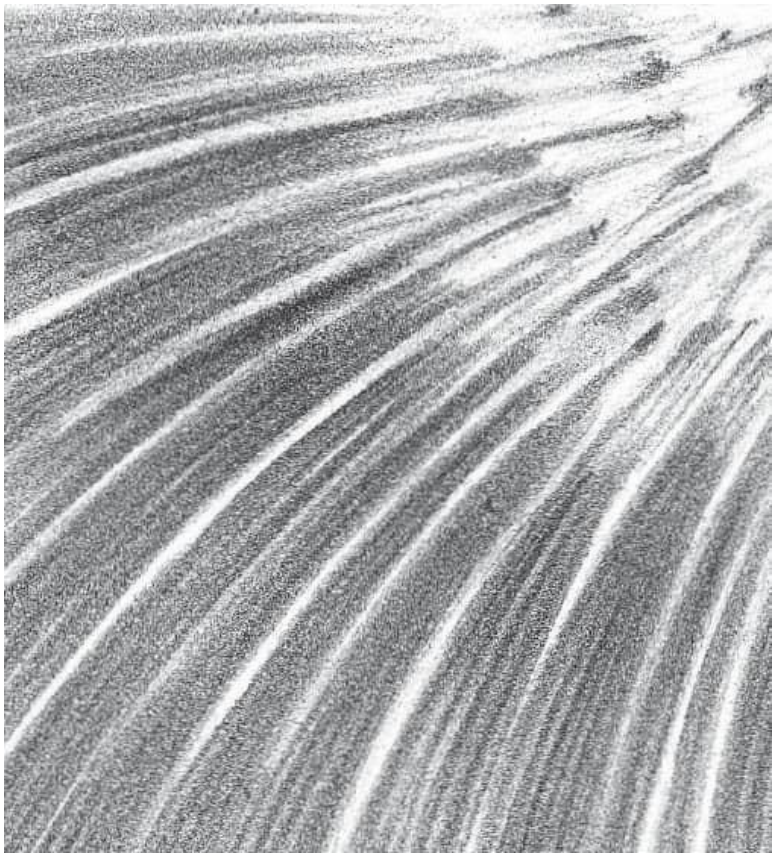
Smooth Coat For a smooth, silky coat, use sweeping parallel pencil strokes, leaving the highlighted areas free of graphite. Alternate between the pencil tip and the broad side for variation.

Curly Hair Curly, woolly coats can be drawn with overlapping circular strokes of varying values. For realism, draw curls of differing shapes and sizes, and blend for softness.

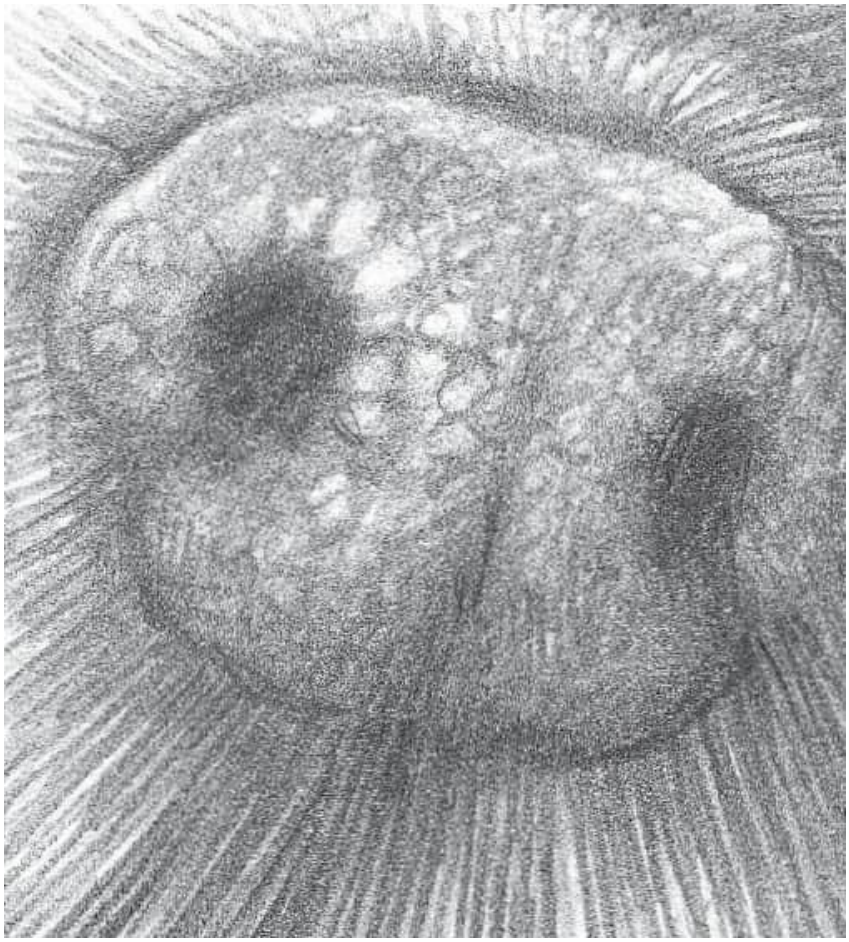


Long Hair To render long hair—whether it's the whole coat or just a mane or tail—use longer, sweeping strokes that curve slightly, and taper the hairs to a point at the ends.

Whiskers To suggest whiskers, first apply rows of dots on the animal's cheek. Fill in the fur as you have elsewhere; then, with the tip of a kneaded eraser, lift out thin, curving lines.



Nose Most animal noses have a bumpy texture that can be achieved with a very light scale pattern. Add a shadow beneath the nose; then pull out highlights with a kneaded eraser.



Rabbit

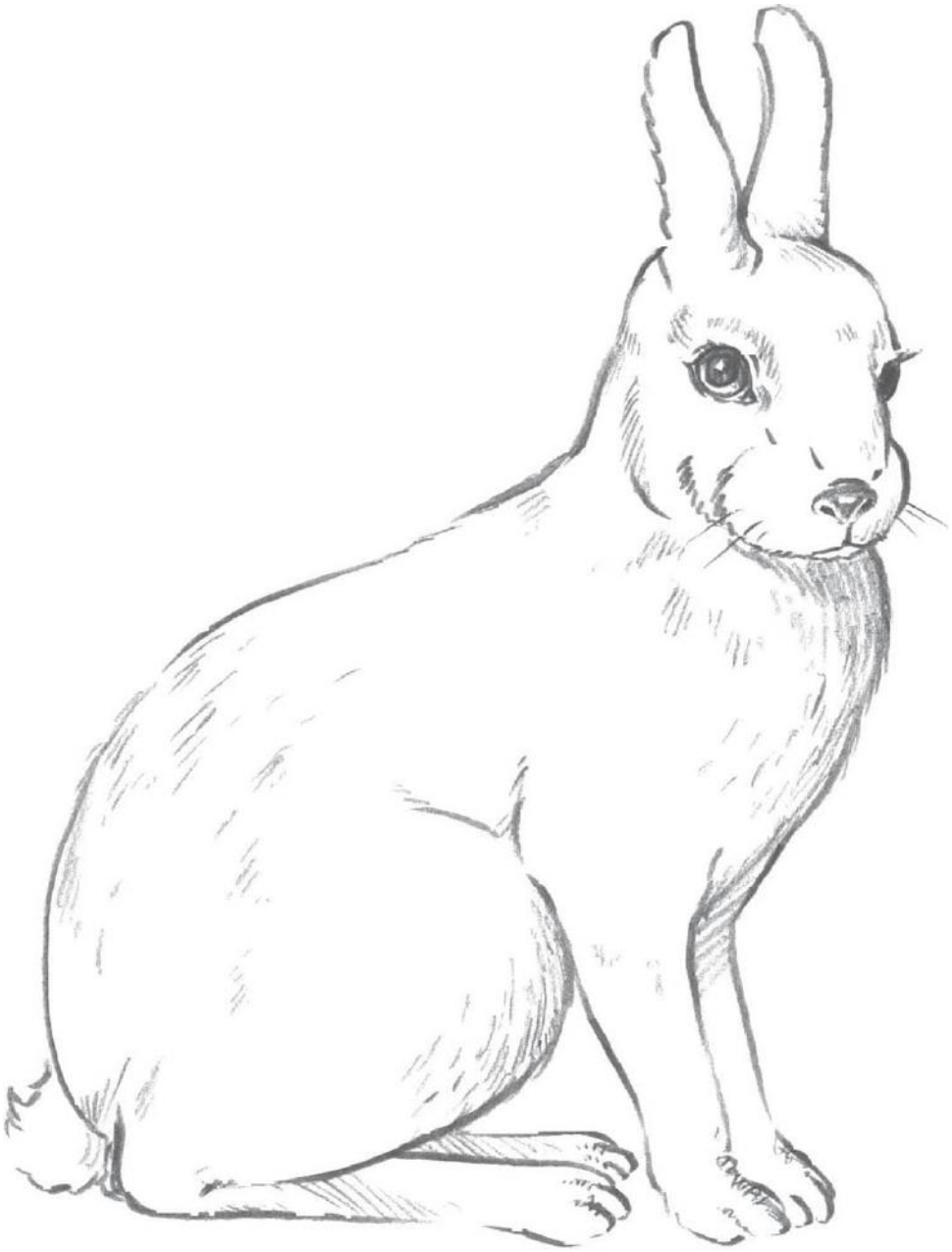
Drawing rabbits requires you to observe them carefully. For example, ear length varies with different breeds. The ears on this guy may be a bit too small. If this happens to you, keep trying until you get it right.

Step 1 Begin by blocking in the rabbit's general shape with ovals, circles, and simple strokes. Try to capture the mood of the pose even at this early stage.

Step 2 Work out the placement of the tail, legs, ears, and facial features.

Step 3 With the pose set, refine the outlines and erase any guidelines you no longer need.

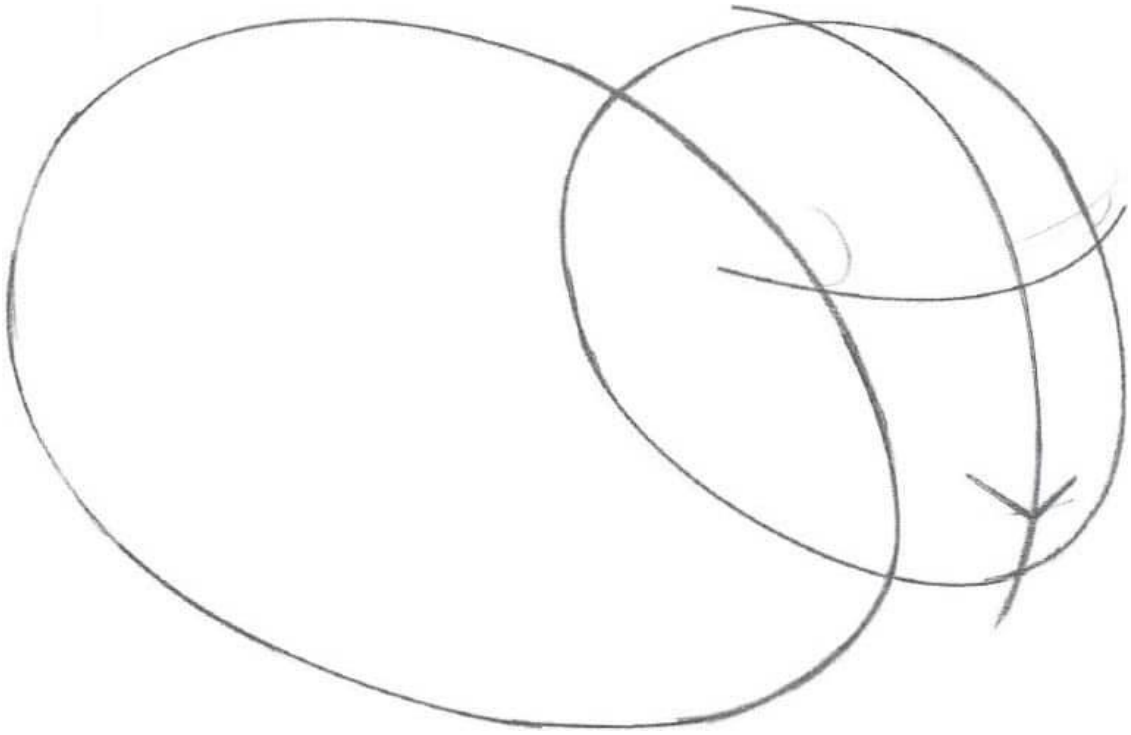
Step 4 Shade with both long and short strokes to create form and suggest texture. Build up the detail on the rabbit's face, paying particular attention to the eyes.



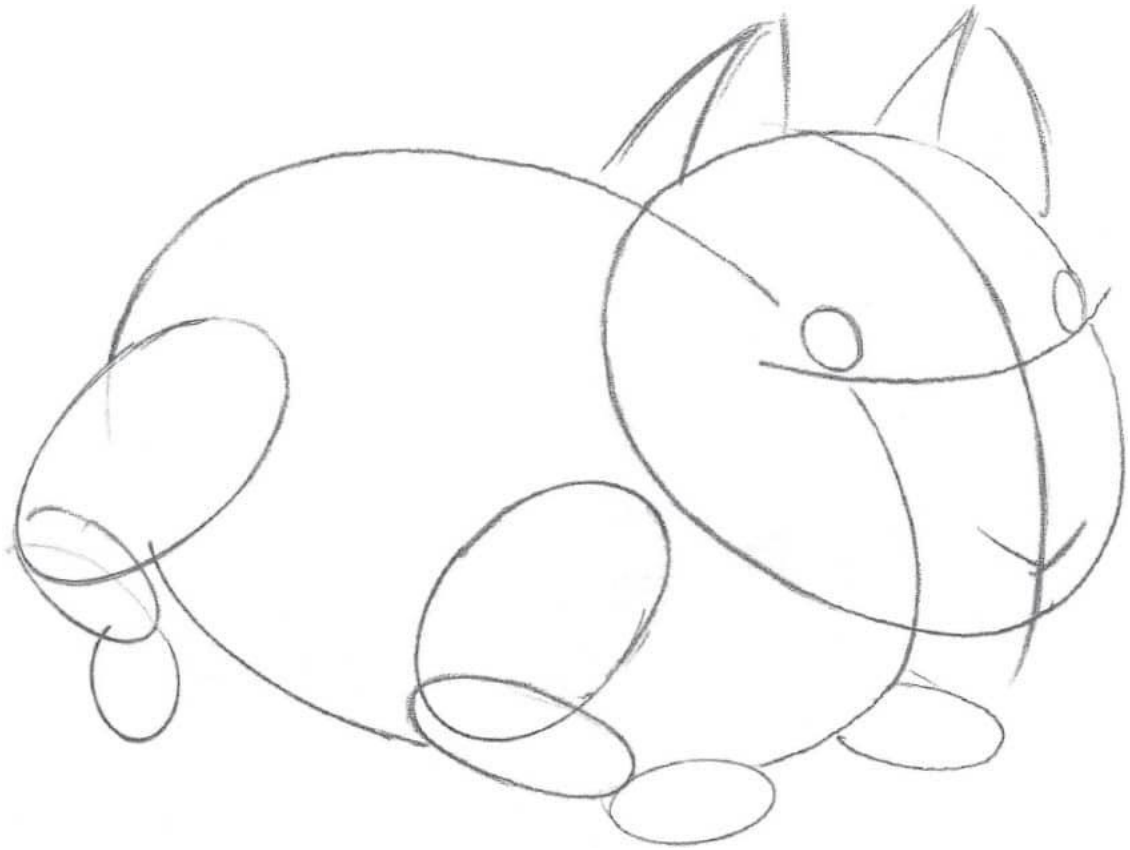
Guinea Pig

The guinea pig's shape is rather vague, so be sure to keep the drawing simple. Instead of focusing on outlines and body parts, concentrate instead on suggesting the tufts of fur. Save the most detailed work for the eyes.

Step 1 Start by establishing the form of the head and body with two overlapping egg shapes. Then draw a few guidelines for the features, dividing the face into quadrants and adding a V for the nose.



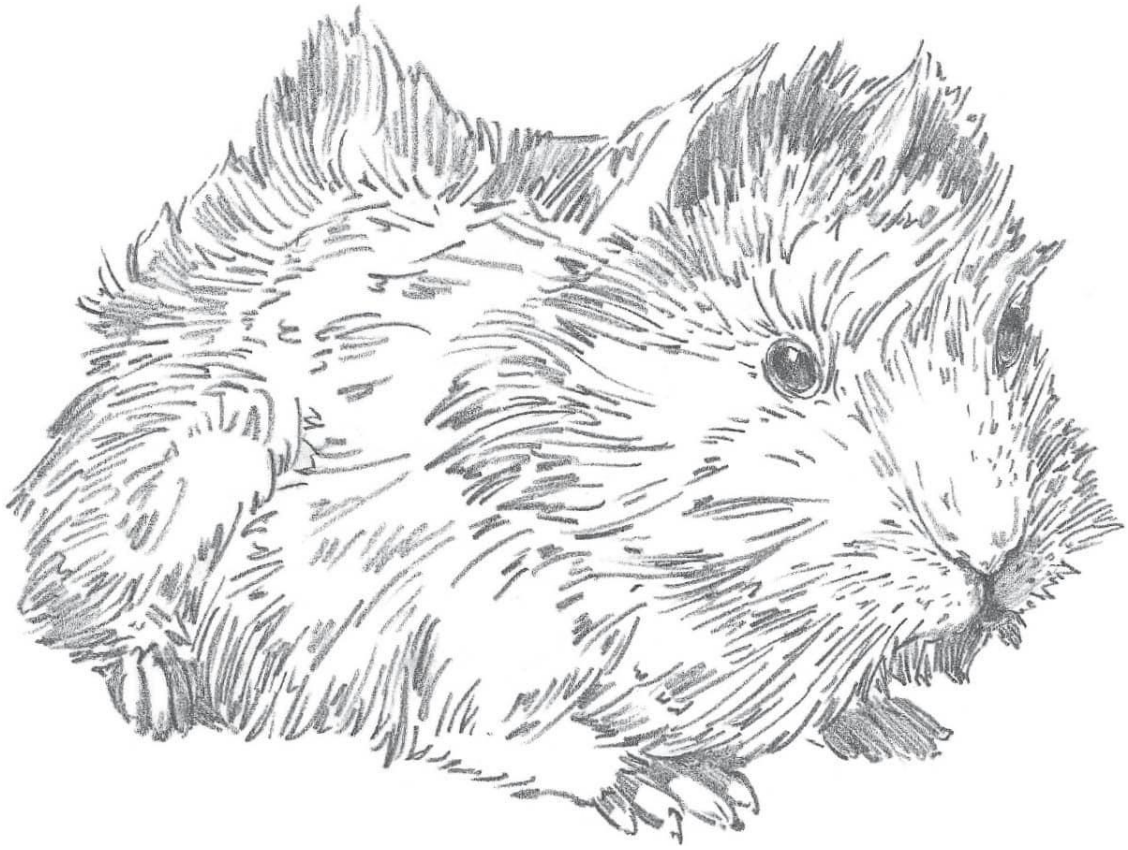
Step 2 Next, establish the underlying structure, indicating the legs and paws with a series of ovals. Position the ears and place the eyes just above the horizontal guideline.



Step 3 Begin to define the individual toes on the paws. Suggest the shape of the nasal area with a U-shaped line, and use small ovals to define the cheek pouches.

Step 4 Begin to render the thick, furry coat around the basic structure you've already established, applying short strokes of varying thicknesses. It's much easier to work out the direction of fur growth and the overall shape of the animal when you know what is underneath.

Step 5 Next, erase any guidelines that you don’t need and continue to develop the fur. With the broad side of a pencil, stroke light shadows around the edges of the guinea pig to suggest its roundness.



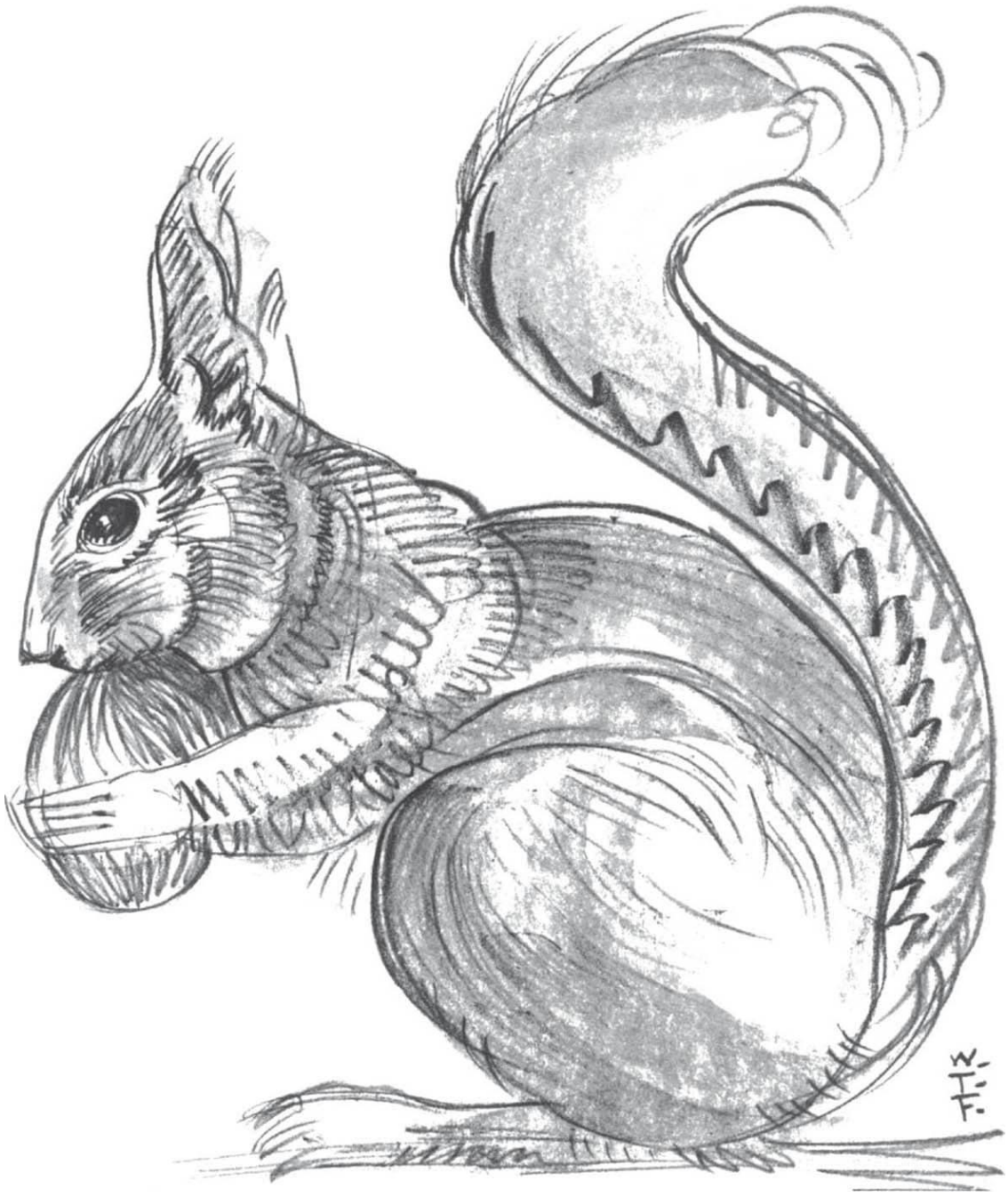
Squirrel

All animals have beautiful line, and the squirrel is no exception. Here, the overall form of the squirrel is made up of gracefully curved lines flowing together in perfect harmony.

Step 1 Block in the squirrel's basic pose using guidelines for the head and body. Use long, curving strokes for the tail.

Step 2 Develop the ears, face, limbs, and acorn. Begin erasing the guidelines you no longer need.

Step 3 Use the side of a black crayon to shade the squirrel, following the form with your strokes. Switch to a pencil and use a variety of strokes to add texture and detail.



Kangaroo

With the kangaroo, it’s especially important to draw what you see, not what you expect to see. Study the features of the animal to begin. For example, notice that the kangaroo’s ears, tail, and feet are disproportionately large in comparison to its other features. Attention to detail will produce a more accurate final drawing.

Step 1 First draw a pear shape for the torso of the kangaroo. Then establish the lower body and hindquarters with two concentric circles. Add an oval to place the head, and then block in the rest of the kangaroo, adding the forelegs, back legs, and long, thick tail.

Step 2 Next, begin to refine and darken the outlines, creating smoother contours and adding a few details to the ears and back feet. Also, start to suggest the short hair with a few strokes along the rump.

Step 3 At this point, draw light outlines to place the eyes, muzzle, nose, and mouth, and start to refine the shapes of the toes on the forelegs. Then start to shade the coat by adding closely placed parallel strokes to the underside.

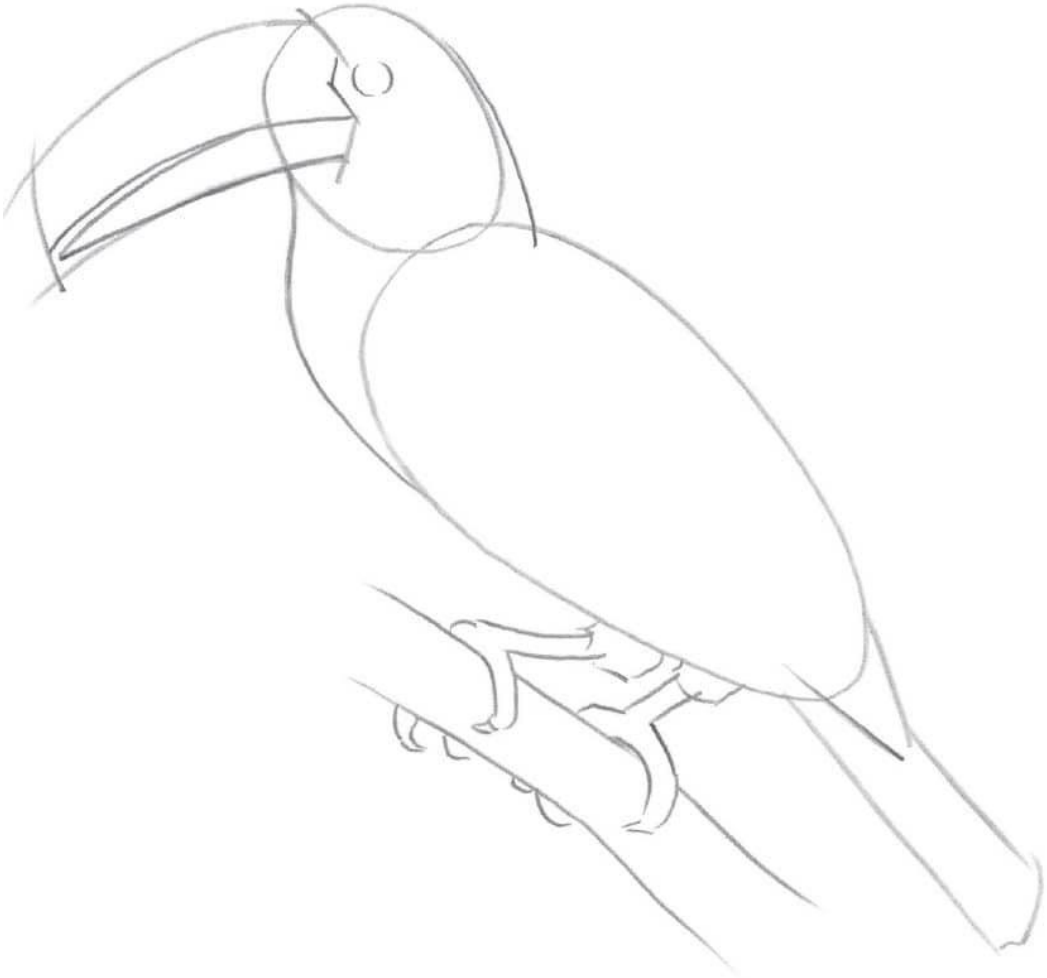
Step 4 Now erase any remaining guidelines that still show from the initial sketch, and continue to develop the coat texture. Add the suggestion of the muscles under the kangaroo's coat with short, curved strokes. Then complete the details on the claws and face, filling in the eyes and nose. Finally, add a cast shadow, stroking diagonally with the side of an HB pencil.

Toucan

Birds come in all shapes, sizes, and textures. This toucan's long, smooth feathers require long, soft strokes. Soft shading is also used to indicate the smooth texture of this bird's beak.

Step 1 Use basic shapes to block in the toucan. Establish the body with a long egg shape, the head with an oval, and the tail and beak with rectangular shapes. Make the large beak almost twice as wide as the head and the tail half as long as the body.

Step 2 Now add the legs and feet, posing the toucan on a branch. Be careful to make your preliminary lines light, as it may take several sketches to make the bird appear balanced over its legs. Mark the opening in the beak and the position of the eye.



Step 3 Next, refine the outlines, and erase any guidelines you no longer need. To suggest the feathers, add a few strokes along the wings and tail. Then begin to shade the beak with long, perpendicular strokes using the side of a sharp HB pencil. Now begin shading the top of the head and small areas of the chest.

Step 4 Finally shade the wing and tail using the side of the pencil and stroking in the direction of feather growth, giving the underside the darkest value. Then add the details to the feet and branch, suggesting the cylindrical nature of each with curved strokes.

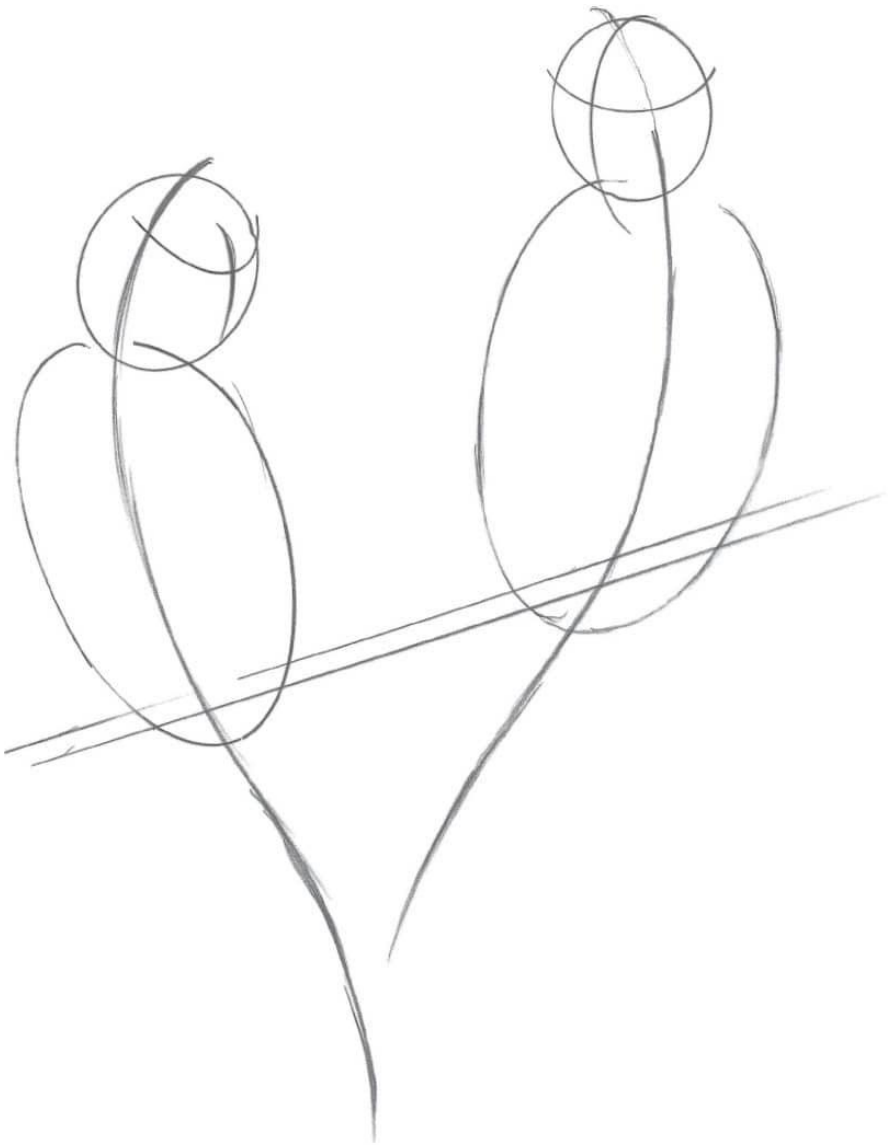
CHANGING THE VIEWPOINT

Once you're comfortable drawing the toucan in profile, try a three-quarter angle. From this viewpoint, the light top of the beak is more visible, and the chest is more prominent than the head. This angle makes a more lively and engaging portrait.

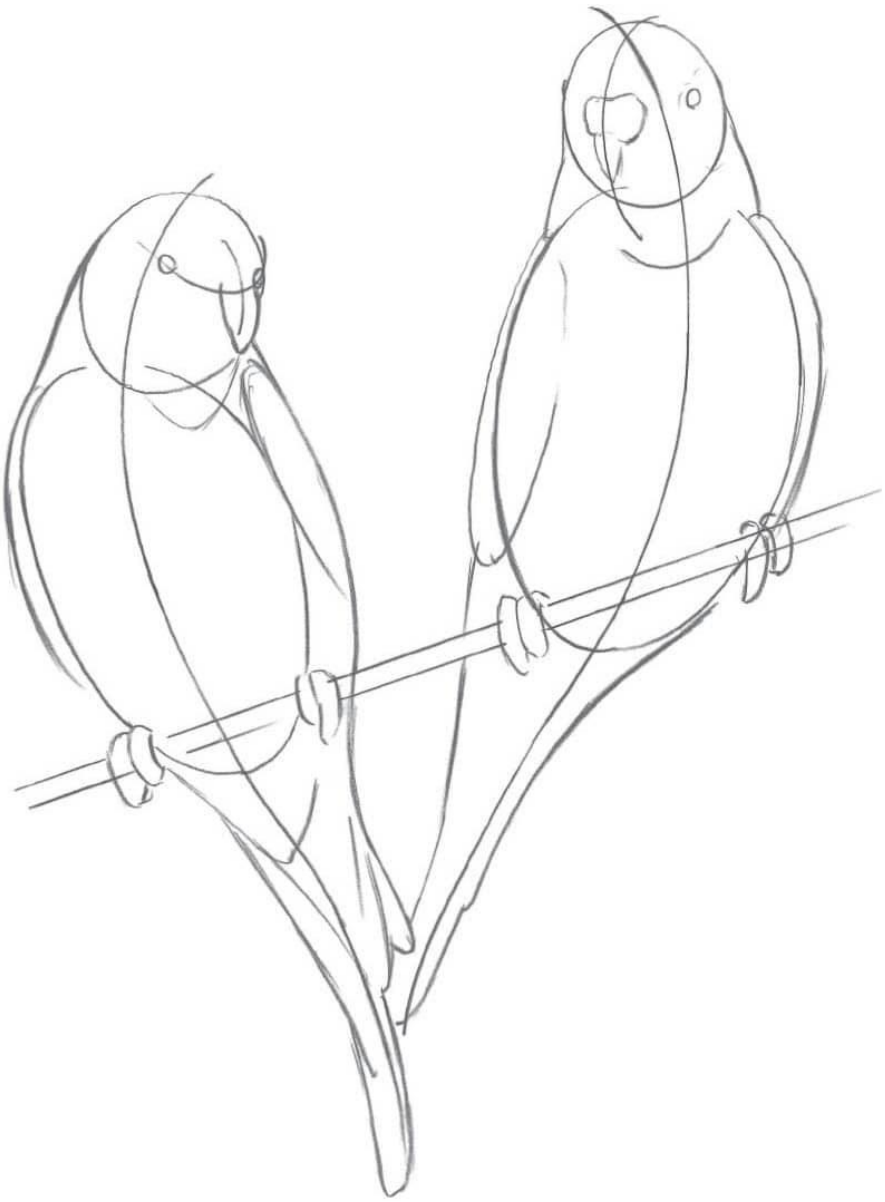
Budgerigars

Also called “budgies” or “parakeets,” these colorful birds are generally combinations of green and yellow or blue and white. They are known for their exceptional ability to learn whistles and words.

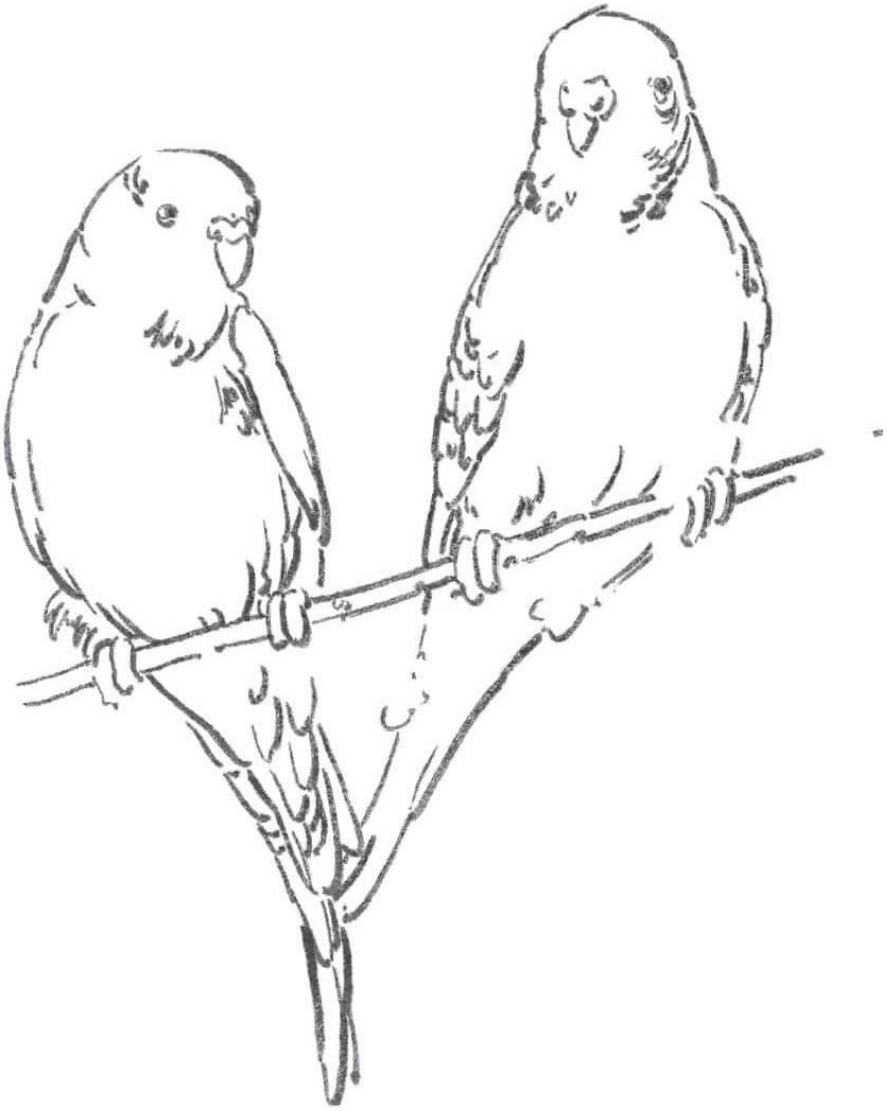
Step 1 Pen and ink are wonderful adjuncts to pencil, and they let you create a bolder drawing. Begin this pen and ink drawing with a graphite pencil sketch. First place two parallel lines diagonally on the paper to represent the perch. Then draw the gesture line of each bird, and place ovals to indicate the heads and bodies. The positions form a heart-shaped composition.



Step 2 Now build on the basic shapes to create the outlines of each bird, including the long, tapering tails that follow the initial gesture lines. Next place the tiny feet, pointed beaks, and round eyes.



Step 3 With the full outlines and most important details in place, begin to apply ink. Use a brush pen loaded with ink to retrace the outline of each bird. Vary the thickness of strokes by changing the amount of pressure on the brush, and keep the strokes slightly broken to give the feathered outlines a natural look. Begin to suggest the feathers with short, U-shaped strokes. When the ink dries completely, erase your pencil guidelines.

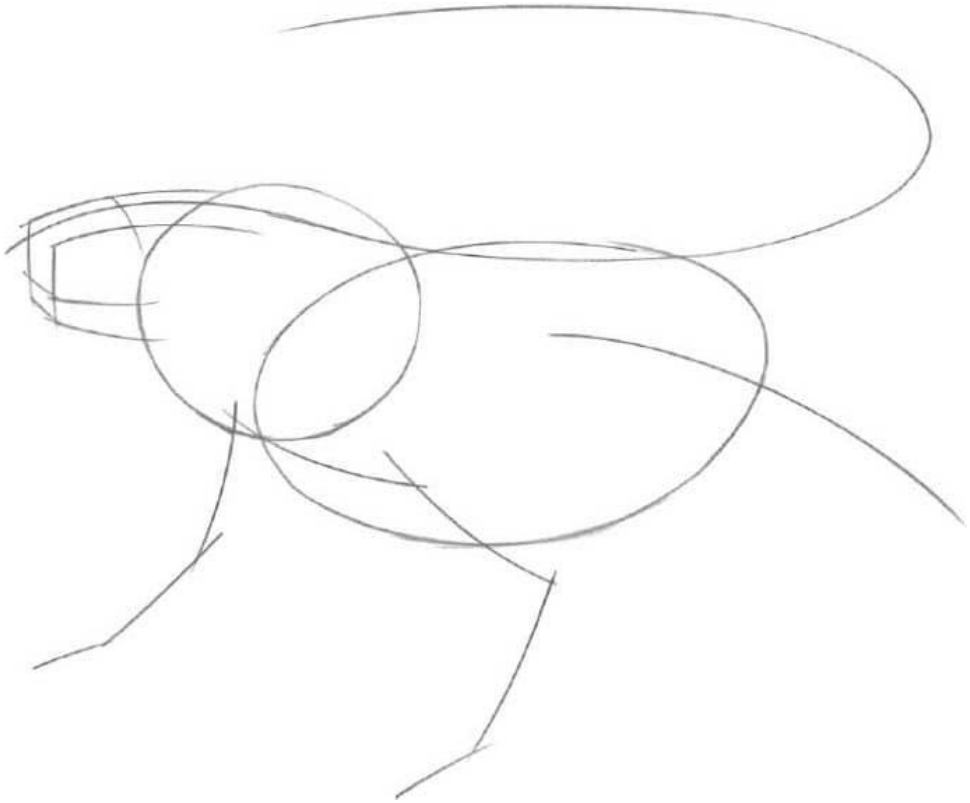


Step 4 To finish, develop the details and values within the birds' feathers. For the finer features of the head and body feathers, hold the pen like a pencil to gain more control. For the flowers around the perch, raise your grip on the pen and stroke with loose, spontaneous movements.

Iguana

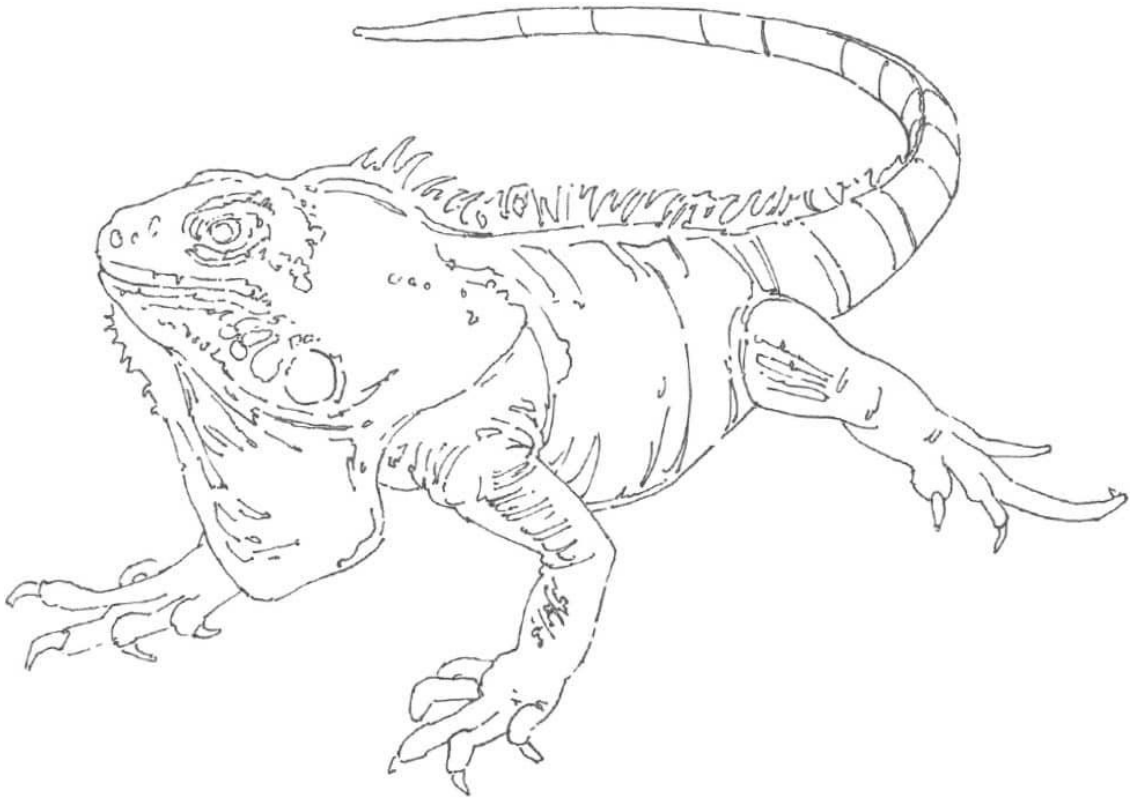
Applying ink washes with a brush is a bold and effective way to build up form over reptilian skin. For extra caution, it's a good idea to test each wash on scrap paper before applying it to the drawing; it's difficult to determine the value of the wash until it's applied to paper.

Step 1 Begin your drawing of this poised-to-leap lizard with a few pencil gesture lines; one for each visible leg and one curving from the top of the head down to the tip of the tail. Then block in the head and body, and create the boxy shape of the lizard's mouth and nose.



Step 2 Now begin to outline the iguana, adding the droop of skin beneath the round chin and defining each toe and claw. Adjust the lines as you draw, knowing that you will eventually erase all of the pencil marks as you transform the drawing with pen and ink.

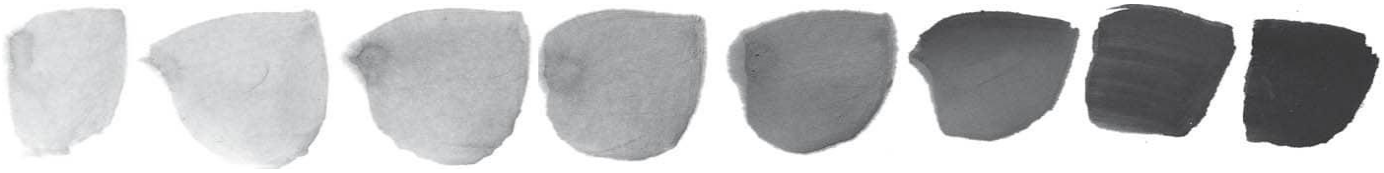
Step 3 At this point, finish the outline with a waterproof ink pen. Add the striped pattern to the tail and the spikes along the iguana's back. Use a few strokes to show the iguana's rough skin as well as curving lines that suggest the sag under the skin.



Step 4 Add shading with ink thinned with water. Using a pointed soft brush, lay in the shadows beginning with light washes and slowly building up to darker values, such as those beneath the chin and on the left claw.

VARYING VALUES WITH INK WASHES

Simply adjusting the amount of water you use in your ink washes can provide a variety of different values. When creating a wash, it is best to start with the lightest value and build up to a darker wash rather than adding water to a dark wash. To get acquainted with the process of mixing various values, create a value chart like the one above. Start with a very diluted wash at the left, and gradually add more pigment for successively darker values.



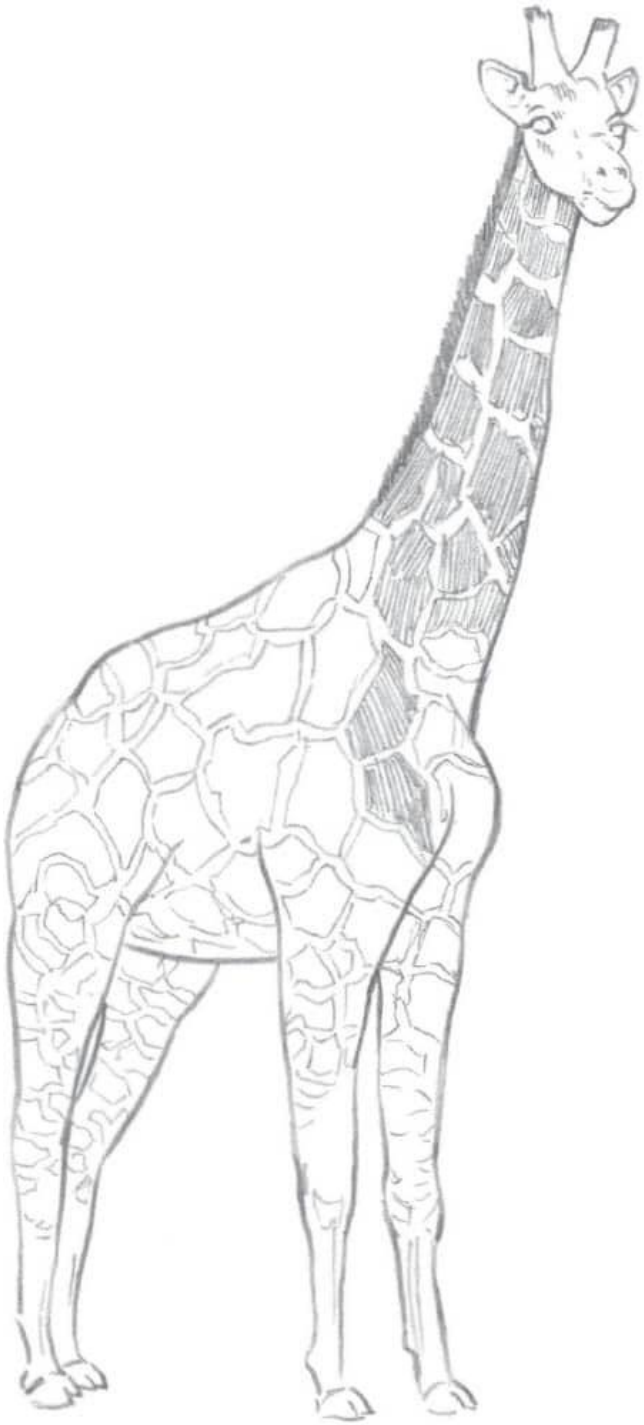
Giraffe

Accurate proportions are important when drawing the giraffe; when blocking in your drawing, consider how making the legs too short or the neck too thick could alter the animal's appearance. Use the head as a unit of measurement to draw the rest of the body in correct proportion; for example, pay attention to how many heads long the legs and neck are.

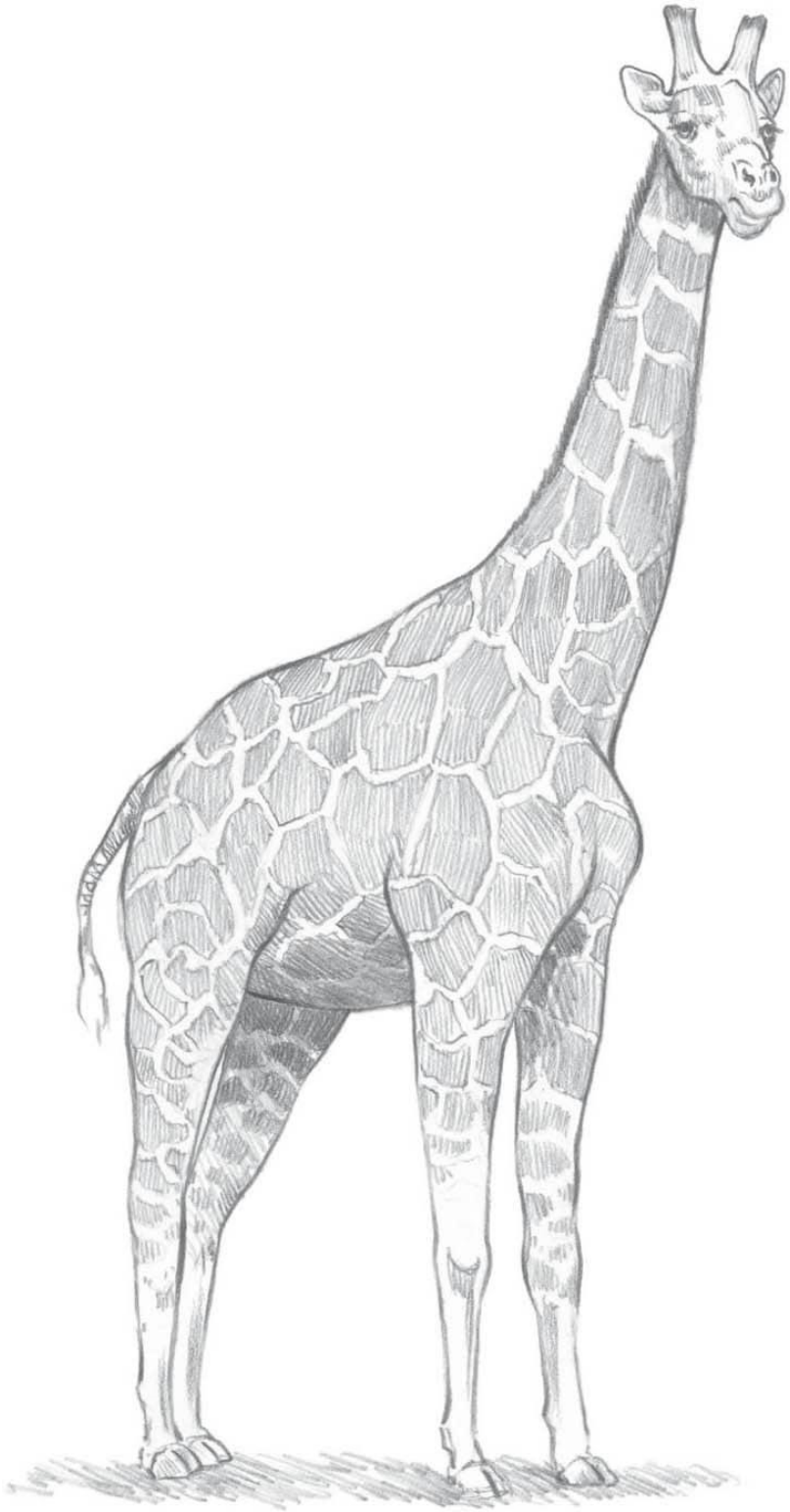
Step 1 To begin, block in the basic shape of the giraffe, adjusting the lines until you are satisfied with the proportions.

Step 2 Now begin to refine the shapes of the legs and rump, smoothing the outline. For this species of giraffe, the spots all have slightly different, irregular shapes, with small gaps between them.

Step 3 Now erase any stray sketch marks, and focus your attention on rendering the giraffe's face. Then fill in all the dark patches of the coat, adding the mane with a 2B pencil and short, dense diagonal strokes.

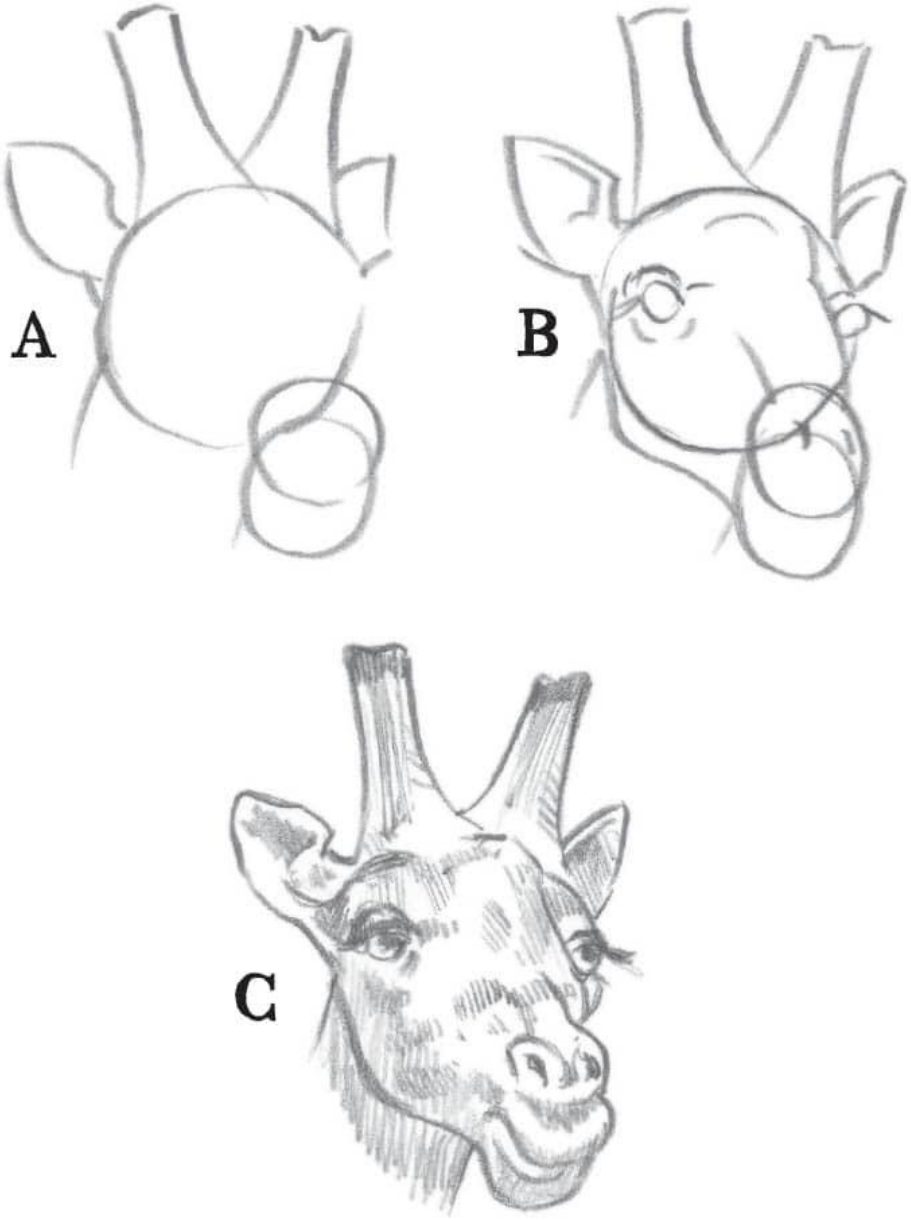


Step 4 In this final step, after shading the face, add the shading beneath the giraffe's body and head. To keep the giraffe from appearing to float on the page, draw the ground with tightly spaced diagonal strokes.



DRAWING THE HEAD

Start with a circle for the head and two smaller circles for the muzzle; then add the horns and ears (A). Draw a curved jaw line, and sketch in the eyes—and eyelashes—and inner ear details (B). Then refine all the outlines and shade the face, using a soft pencil for the dark areas and changing the direction of the strokes to follow the forms (C).



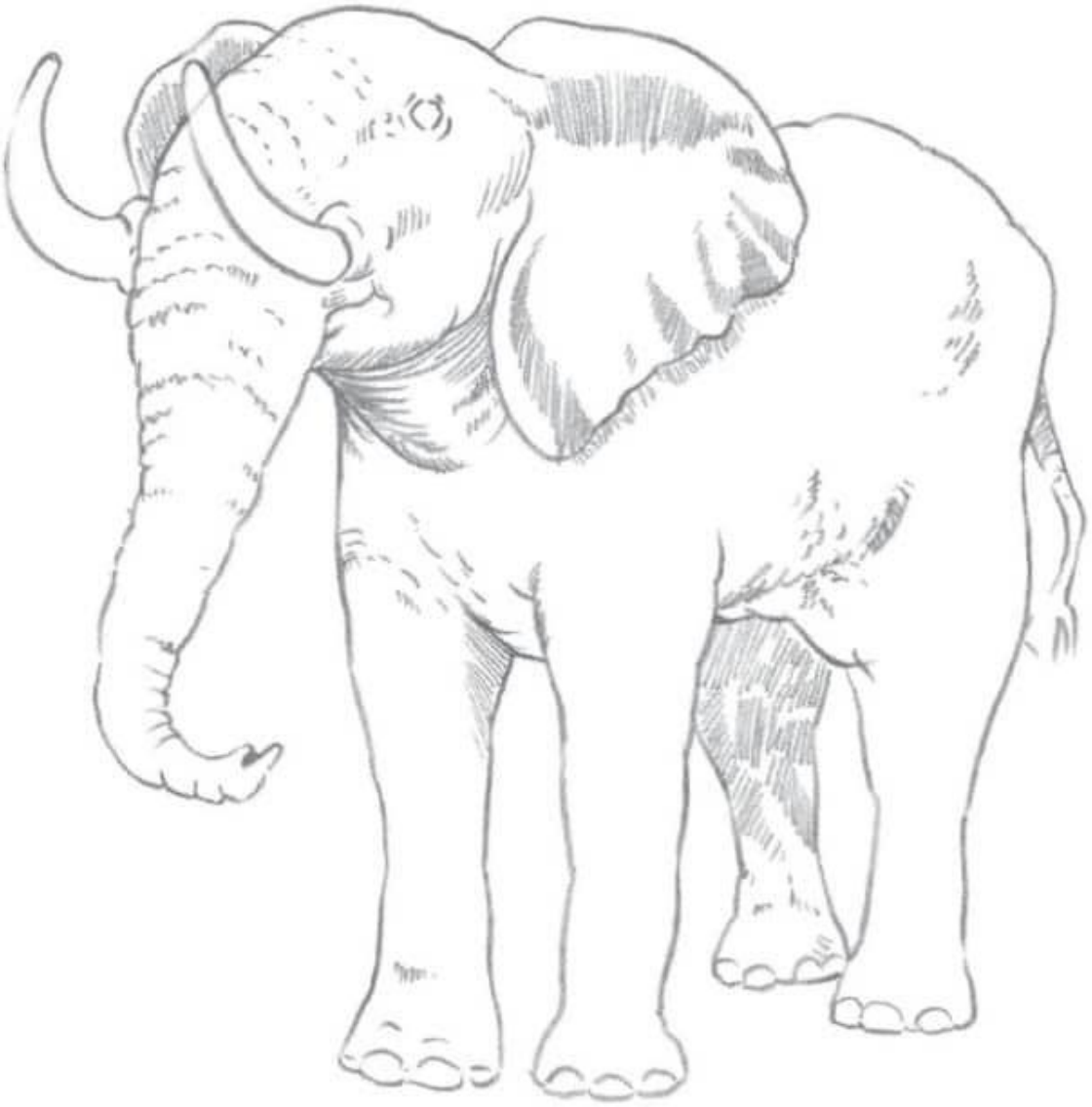
Elephant

This elephant makes a simple subject because even its details are larger than average! Use simple shading to indicate its ridged tusk, wrinkled body, smooth tusks, and bent tail.

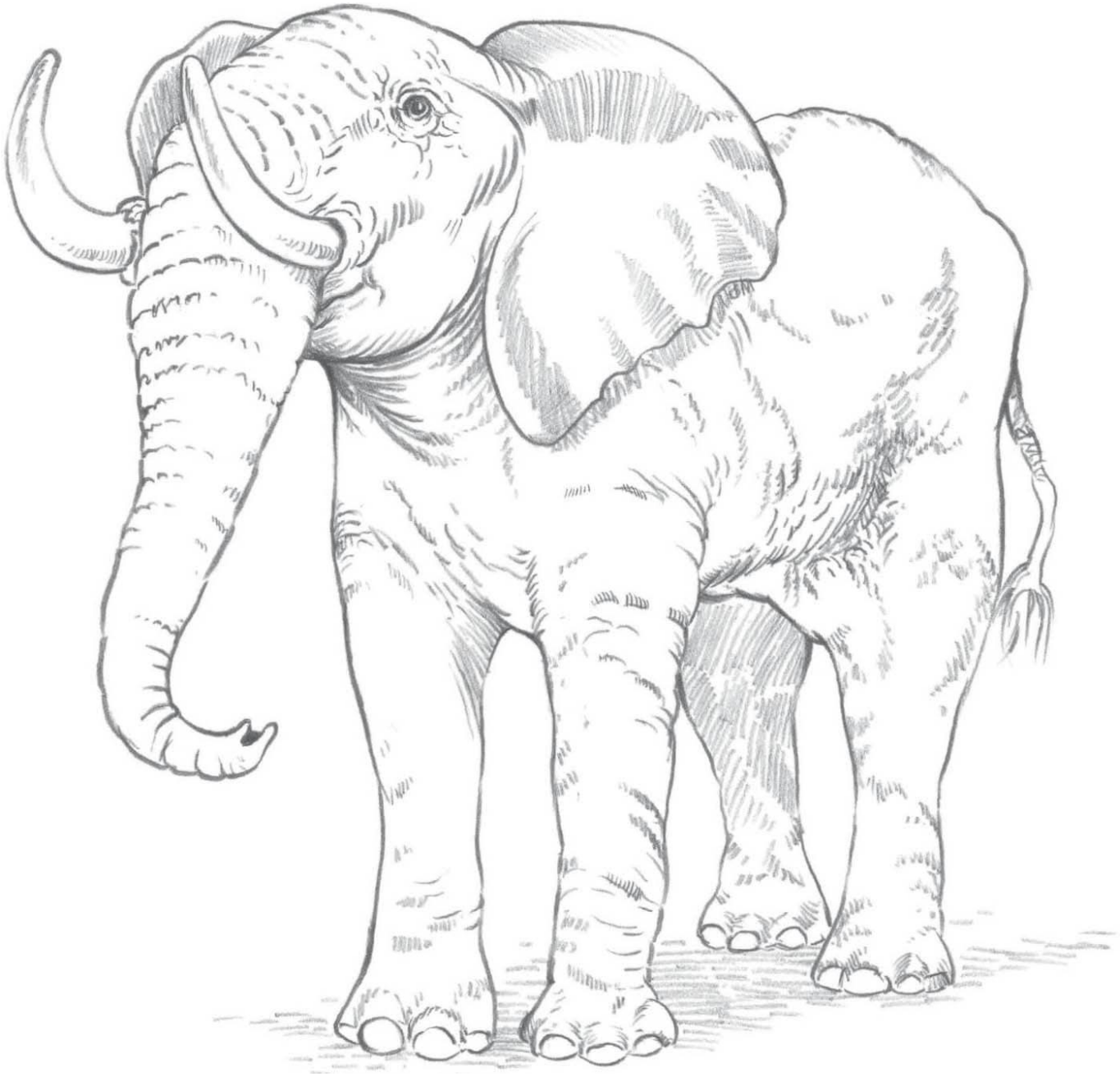
Step 1 Begin drawing the elephant with large, overlapping circles and ovals. Then draw the curved shapes of the tusks on either side of the base of the trunk.

Step 2 Now, using the basic shapes as a guide, draw the outline of the elephant's body, ears, head, and legs as shown. Then sketch the shape of the trunk and the general outline of the tail.

Step 3 Now refine the outlines, and erase any guidelines that remain. Then apply shading to the neck, ears, tail, and legs, reserving the darkest applications for the final step. Use short strokes to suggest the wrinkles on the trunk and some folds of skin on the body.



Step 4 Using a 2B pencil, reinforce the darkest shadows, such as on the tail and beneath the head. Then fill in the detail of the eye, leaving a small spot unshaded for the highlight. Finally, finish developing the shading and texture of the elephant, and then add a light cast shadow around the feet to anchor the elephant to the ground.



Baboon

Baboons are intelligent, curious primates. When choosing a pose for any animal, try reflecting its character and personality.

Step 1 Block in the inquisitive pose of this baboon using a sharp HB pencil. Begin with the general shape of the head, placing guidelines for the main features. Next sketch the round line of the body and roughly block in the shapes of the legs and arms. Then place the curves of the tail.

Step 2 Without further developing the outline, start adding the facial features. Use a dull HB pencil to shade around the eyes and nose, always stroking in the direction in which the hair grows. Then start to refine the outlines of the hands and feet, indicating the individual fingers and toes.

Step 3 Develop the coat texture around the face and on the back. Because the baboon is covered in hair, leave out any harsh outlines. Instead, apply a series of short, parallel strokes that follow the initial outlines from step 1.

Step 4 Finish developing the shading on the body, adding strokes to the darkest areas of the baboon but leaving the lightest areas completely white. Finally, add a cast shadow to the ground beneath the baboon with the flattened point of an HB pencil.

Chimpanzees

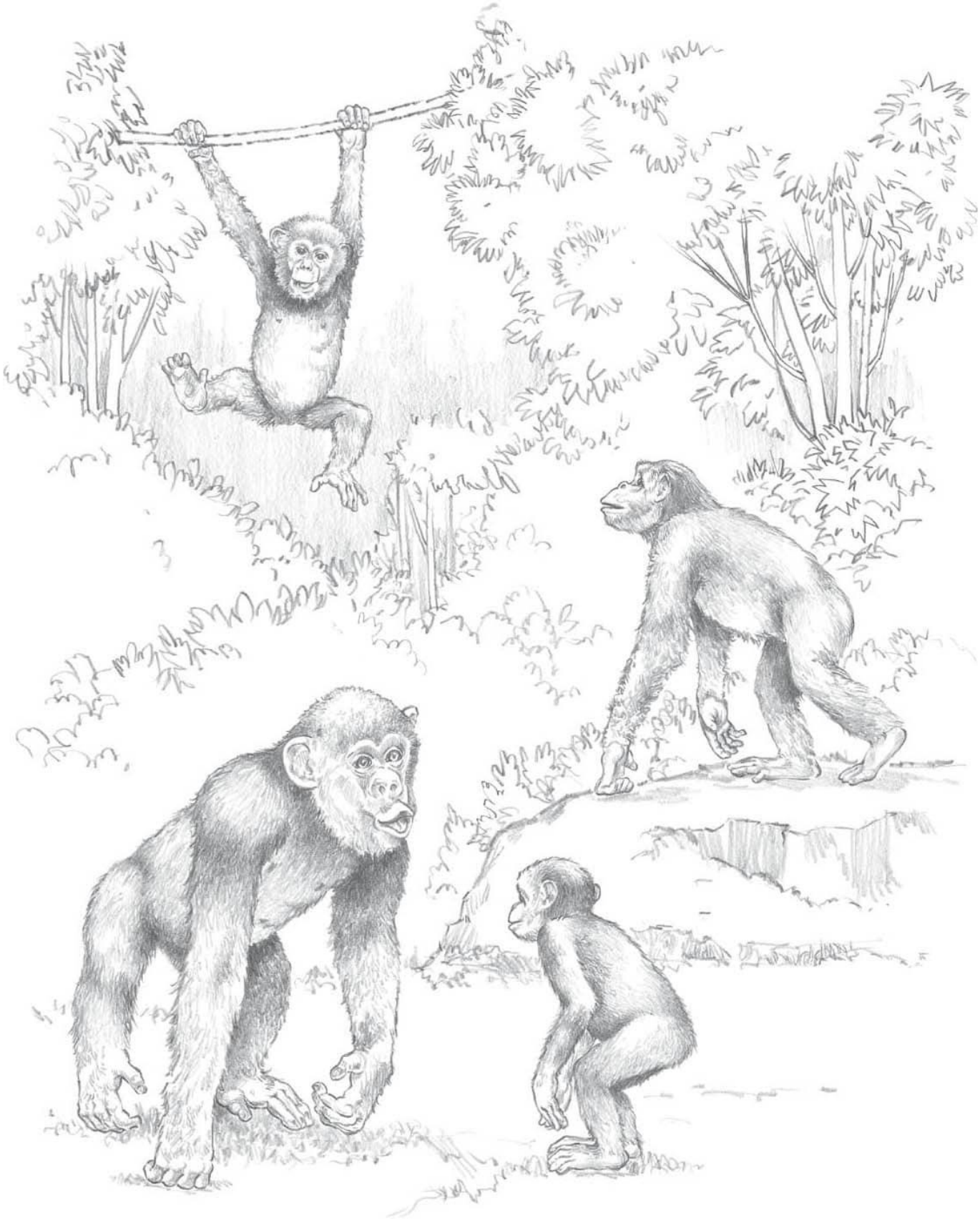
Chimpanzees are expressive, playful, and fun to observe. Their humanlike forms and behaviors make them a joy to capture on paper.

Step 1 With circular strokes and a sharp HB pencil, build the basic form of each chimp's body. Note that, unlike humans, chimpanzees have longer arms than legs.

Step 2 Next, block in the feet and hands with straight lines. Then mark the placement of the facial features, sketching in the outlines of the mouth, eyes, brow, and ears.

Step 3 At this point, soften the outlines of the chimps with uneven, curved strokes and dashes. The outlines should not be solid and smooth; they should suggest the hairy texture of the chimp's coat. Draw the hands and feet inside the guidelines from step 2.

Step 4 Erase any initial guidelines that still show, and begin shading in the chimps' dark coats with a soft pencil. Apply short strokes that follow the direction of the hair growth, adding fewer lines to the highlighted areas and more to the shadows and creases.



Giant Panda

Pandas are an easy subject to approach when you begin with simple shapes. Start with circles for the head and body; then add ovals for the arms, legs, and paws. Add the details, such as the eyes, nose, and bamboo leaves. Then use soft, short strokes to indicate the texture of the panda's thick black-and-white fur. When rendering hair, always stroke in the direction it grows.

Step 1 First establish the panda's overall shape and pose. Start with a circle for the head and a larger oval for the body. Then draw a series of ovals for the arms, legs, and feet, dividing the left arm into upper and lower sections.

Step 2 Next place the eyes, refine the shape of the nose, and sketch in the branch of bamboo. Use the side of a soft pencil to make short, soft marks around the outlines to indicate fur. Then begin shading all the black areas on the coat with an HB pencil.

Step 3 Now erase any remaining guidelines, and continue shading the black areas of fur. Then use a blending stump to smooth the pencil strokes, creating the illusion of soft fur. Add a few closely spaced strokes in the white fur to give it dimension and to suggest the underlying muscles.

Step 4 Continue to develop the shading with soft, short strokes to show the fur's texture. For example, darken the areas between the arms and the body as well as the areas on the legs that are closest to the ground. Finally, add the details to finish the feet, claws, nose, and eyes.

Parrot

Capture the liveliness of this perched parrot by using free, loose strokes in your portrait. This will give the drawing a dynamic sense of spontaneity.

Step 1 First establish the overall pose by drawing a long, curved arc from the parrot's beak to its tail with an HB pencil. On this centerline, place the beak and build the head, chest, wings, and tail with ovals and tapering lines.

Step 2 Now that the basic form of the body exists, place the feet and add a perch to “ground” the parrot. Draw the eye and refine the outline of the beak, defining the upper and bottom parts.

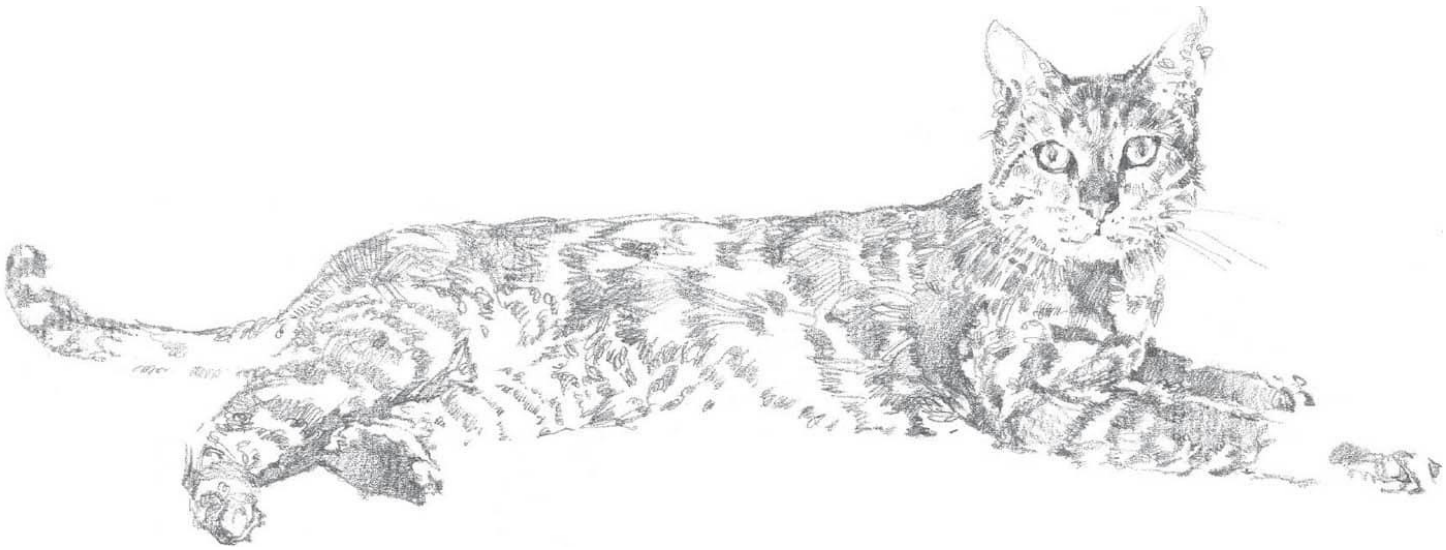
Step 3 Next I erase any unnecessary guidelines. Give the perch some form by scribbling shadows along the lower and left edges. Then continue to refine outlines, indicating the separations between the most pronounced feathers on a parrot's body: the wing and tail feathers.

Step 4 Parrots are known for their dramatic coloring, so convey this with bold, broad pencil strokes. Shade mainly along the edges of the bird to build form, filling in some feathers with soft strokes and leaving others white. To make the bird stand out from the paper, apply quick, expressive strokes that radiate from the bird's body. Apply loose scribbles to the background.

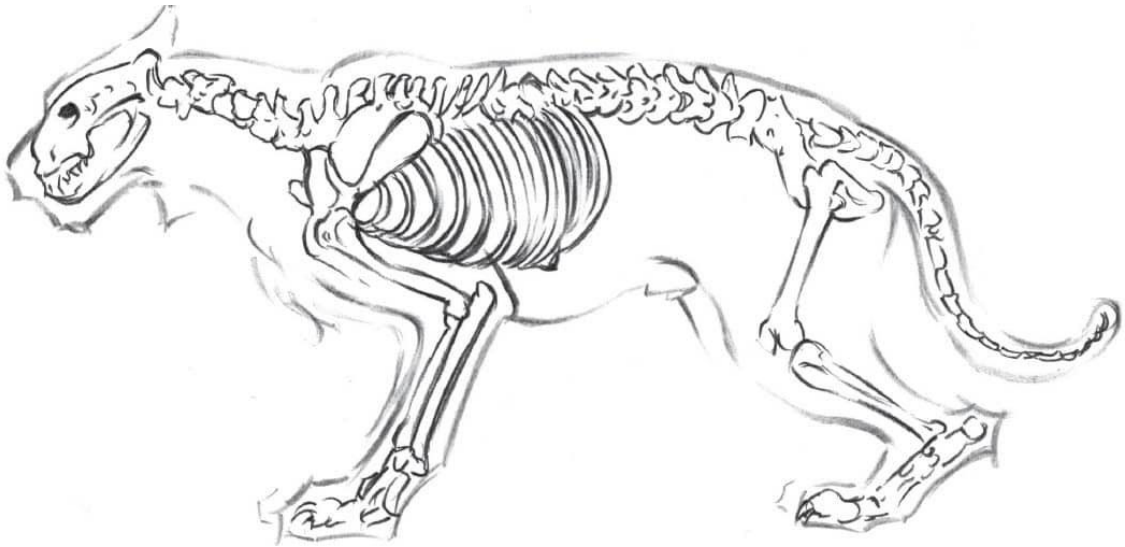
Cats

Striped cats are great subjects for pencil drawings because their patterned fur is so interesting and graphic that it makes quite an impact, even in black and white. The flexibility of pencil allows you to draw both the fine hairs on your household tabby and the bold markings of a Bengal tiger. Just don't make the mistake of concentrating so much on the pattern of the fur that you lose sight of the animal's form.

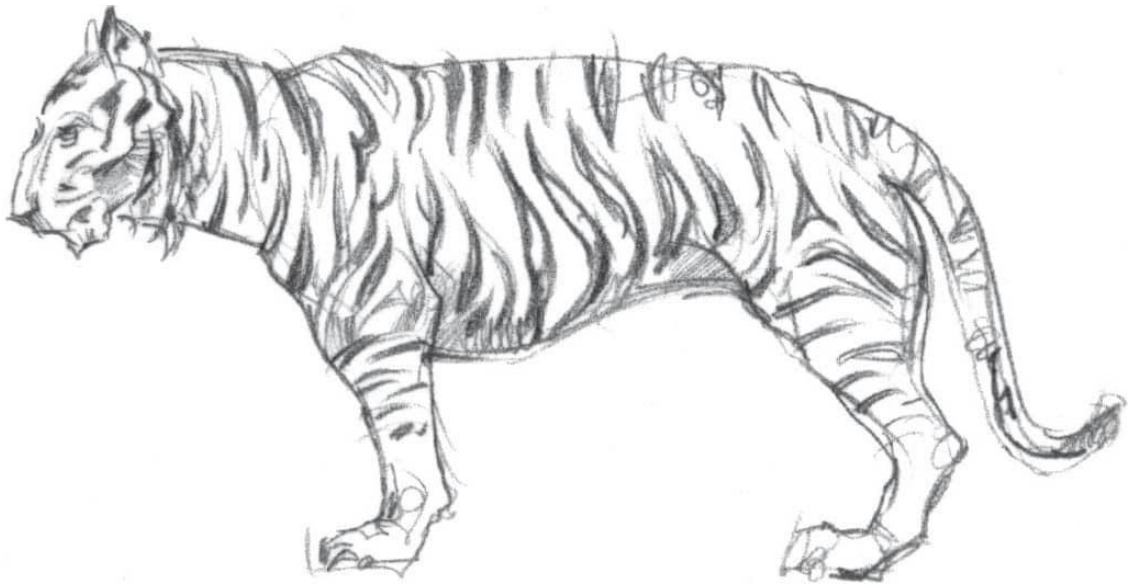
Establishing the Form It's not always easy to see the cat's form under all that fur, but you can show it in the pattern of the stripes. Shade the stripes by curving the lines to follow the forms of the legs and body. Then draw short strokes over the shading with the pencil tip, following the direction of hair growth.



Building on a Framework A little knowledge of a cat's anatomy will help you draw one accurately. Look at the size relationships between the head and the body and how long the legs are in proportion to the depth of the rib cage. Knowing where the leg joints are will help you draw the correct angles of the legs, paws, and shoulders.



Studying the Profile To draw this tiger so it doesn't look like a large-sized tabby cat, emphasize its longer nose, wider muzzle, and rounder ears. Use a flat-tipped pencil to lay in the pattern of stripes, curving them to follow the tiger's form.



Expressing Character Cat expressions are a lot of fun to draw, especially the exaggerated snarl of a big-toothed tiger. Working from a photo, concentrate on finding the lines of the muscles around the eyes and muzzle.

Drawing Kittens Kittens at play are appealing subjects, but they are difficult to draw from life, so consider sketching from photos. Using an HB pencil, start by breaking down their forms into a few simple shapes and then refine the outlines. Use the side of the pencil to suggest the fur pattern rather than render each stripe perfectly.

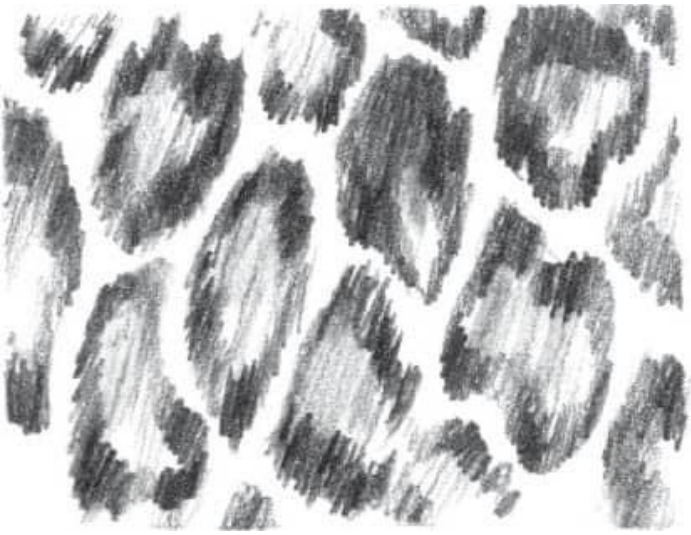
Foreshortening Unless you are viewing your subject in profile, one part will always be closer to you. The drawing technique called “foreshortening” allows you to create the illusion of depth by shortening the part of an object that is coming toward you. In this drawing of a tiger, notice the foreshortened used for the cat’s front legs and body. If he were standing, there would be much more distance between his paws and

his chest, and his head certainly would not be sitting in the middle of his body! By distorting the proportions this way, you can convey a sense of depth and perspective.

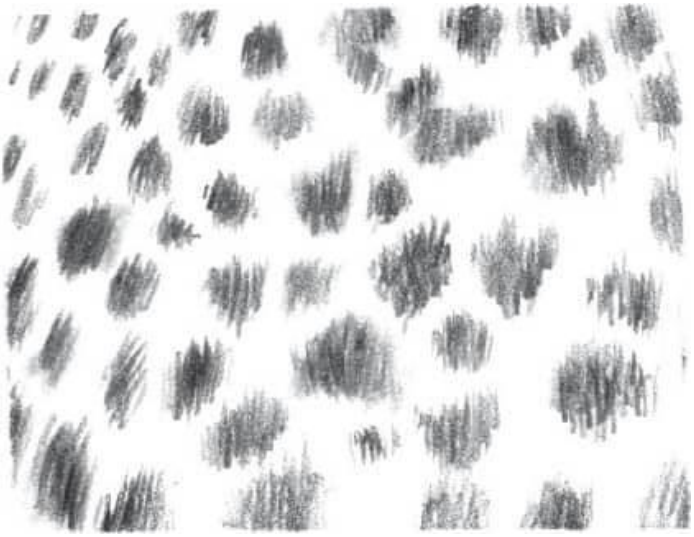
DEPICTING CAT FUR PATTERNS

Tabby Cat Tabbies have distinctive striped fur. Shade in the undercoat with the side of an HB. Draw the coat pattern using a 2B with a rounded point, and smudge to soften.

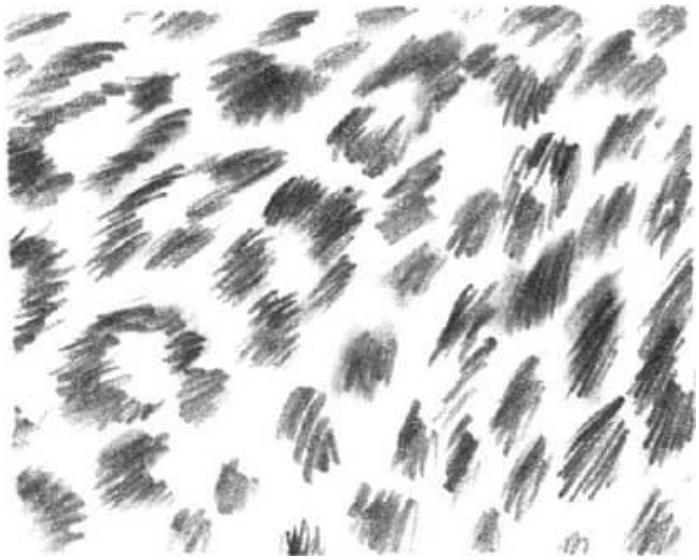
Ocelot Ocelots have variegated spots. Lightly place the overall pattern with the side of an HB. Use a sharp, pointed 2B to add the darker outlines. Vary the pressure for value changes.



Cheetah This cat's spots are smaller than an ocelot's and look more solidly black. Use a sharp, pointed HB, and vary the pressure as you stroke and then lift the pencil, creating soft edges.



Leopard Leopard spots have a definite rosette pattern. Apply short strokes using the sharpened point of an HB. Darken here and there with pressure variation and the point of a 2B.



Feline Features

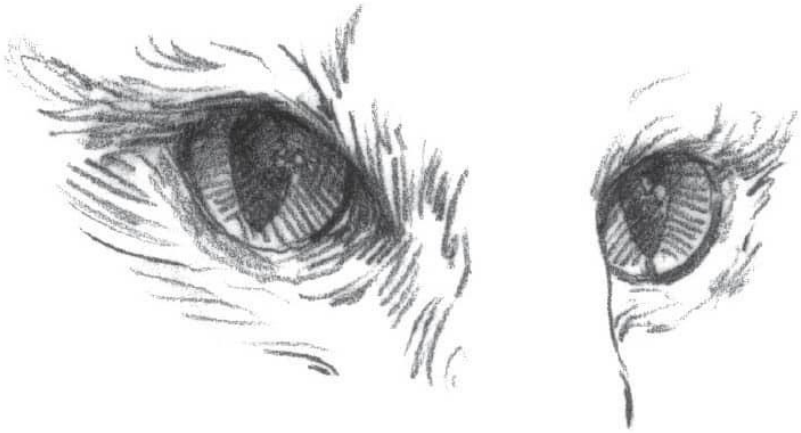
Cats have very distinctive features, and the features vary between individuals and among breeds. Look carefully at your subject. Notice the general shape, proportion, and position of each feature and how each one relates to the others. These details make each cat unique. You may want to practice drawing the features separately before attempting a complete rendering.

Drawing the Ear First block in the general triangular shape and then refine it as you observe your subject. Compare the outer shape to the inner edge, and note the angles and where each side meets the head. (Keep in mind that a cat's ears can rotate independently of one another!) Finish by using a soft lead pencil to build up shading and form.

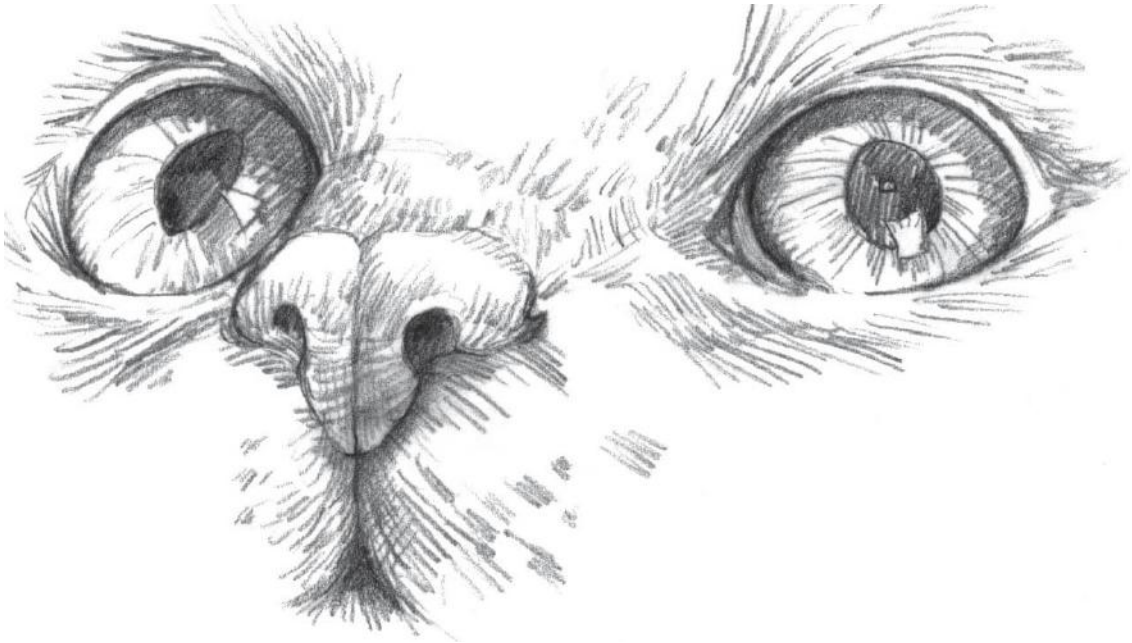
Suggesting Whiskers Cat whiskers are long, stiff hairs that are very sensitive to touch. Draw whiskers in

the direction of growth with long, sweeping strokes. Use a sharp pencil to draw them over light backgrounds, and use the point of an eraser to pull them out of a dark background. Include the hair follicles around the muzzle.

Rendering Eyes Sketch the eyes with circles, but tilt up the form in the outer corners. Use a soft lead pencil to create depth, shadows, and hair texture around the eye. Remember to include a white highlight near the pupil for reflected light.

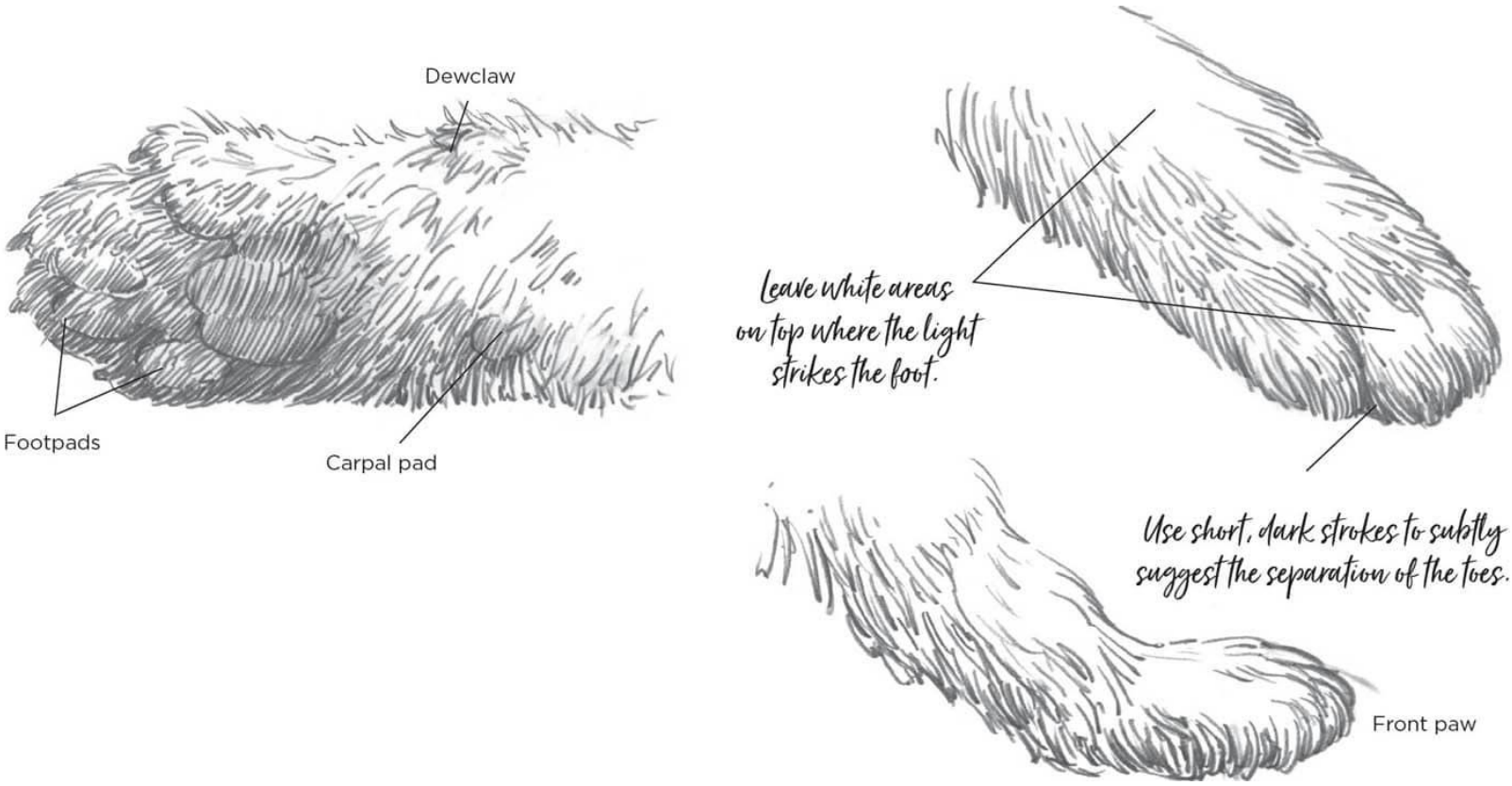


Drawing the Nose and Mouth The nose is a downward-pointing triangle shape, and the mouth is an inverted “Y” shape. The nose is three-dimensional and should fit onto the form of the cat’s face naturally. Varying values will help you suggest depth and form.

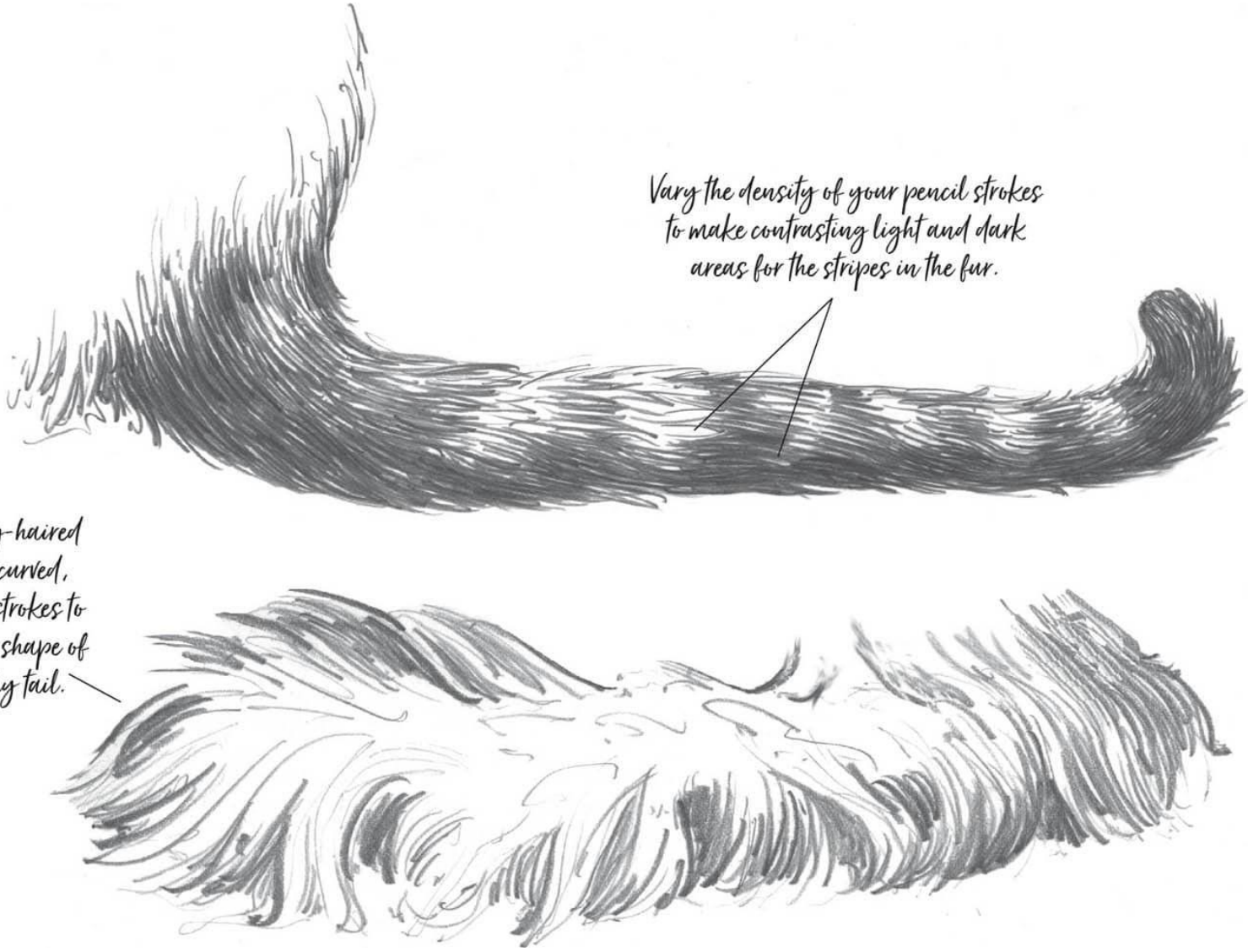


Paws & Tails

Creating Paws Get to know the individual parts of a cat's paw, including the claws and pads. Cats have five toes on their front paws; the "thumbs" (or nonfunctional dewclaws) are set higher on their legs and do not touch the ground.



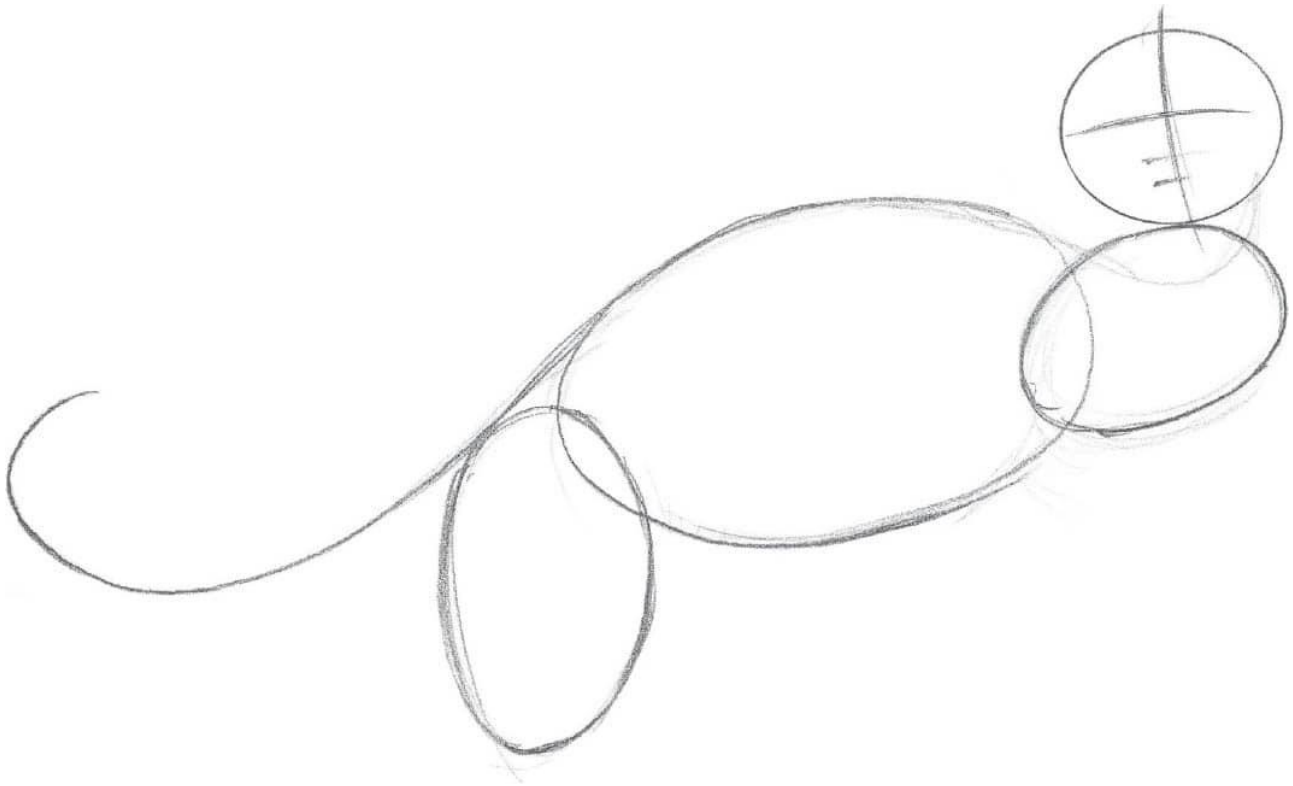
Drawing Tails A cat's tail is sometimes used for balance; it also expresses the cat's mood. Some tails are full and bushy, while others are long and sleek. Some cats even have bobbed tails. Use different kinds of strokes to define the tail. For slender tails, use the point of a pencil to flesh out the smooth form with short, definite strokes. For the fluffy tail, use a softer pencil and vary the pressure and angle of your strokes. Leave plenty of white areas to indicate soft, thick fur.


Vary the density of your pencil strokes to make contrasting light and dark areas for the stripes in the fur.
For a long-haired cat, use curved, tapering strokes to define the shape of the bushy tail.

Tabby Cat

Patterns and textures can add interest to an otherwise ordinary subject. For this sketch, the pairing of a ridged carpet and striped cat produces an eye-catching study in contrasts.

Step 1 Begin with a sideways S to establish the cat's gesture line, using a tighter curl for the tail. Then establish the basic shapes using a circle for the head and ovals for the chest, body, and haunches. To create guidelines for the cat's features, center a cross over the face, and add two dashes to indicate the positions of the mouth and nose.

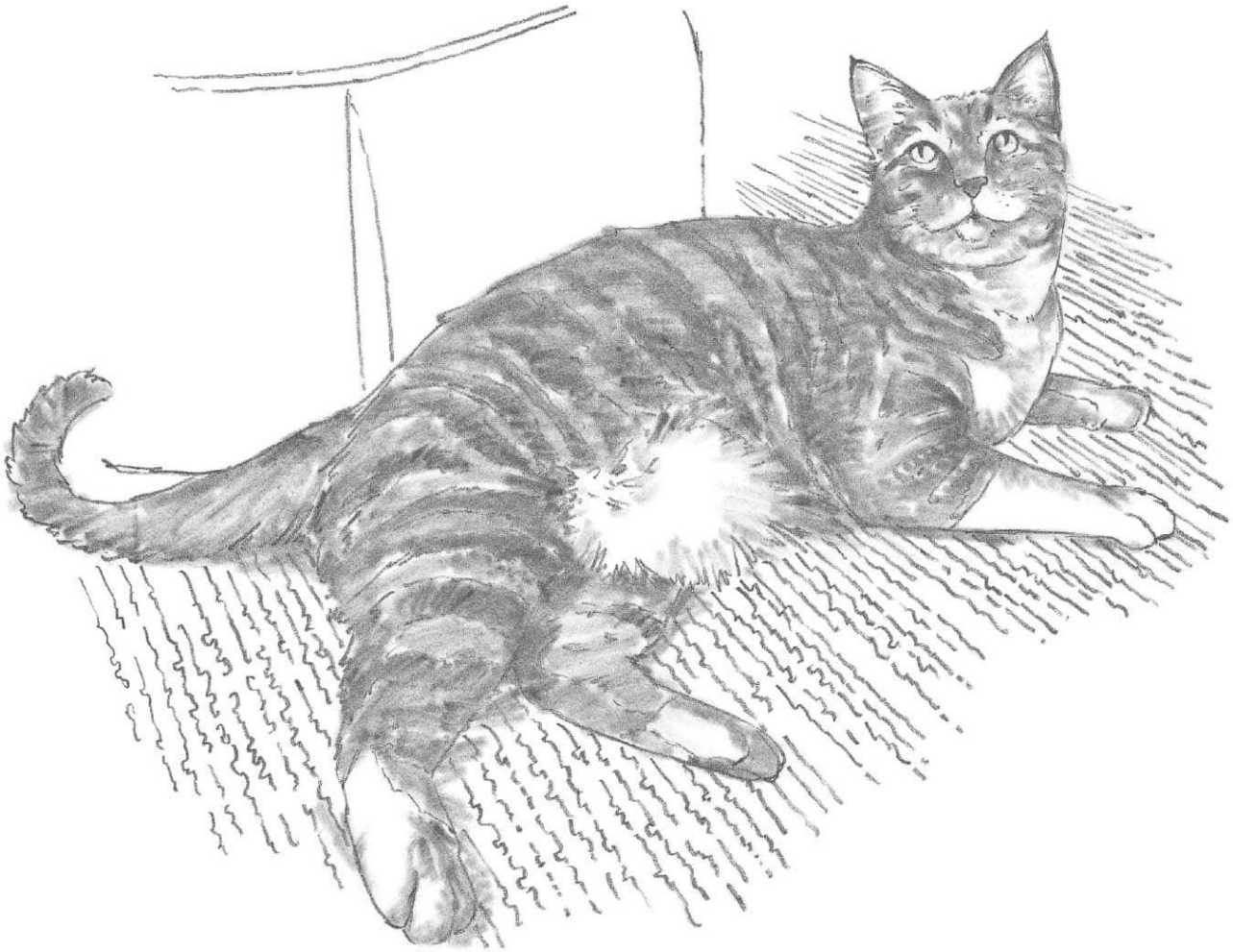


Step 2 Now draw a smaller oval over the cat's stomach, blocking in the bulging fur of its underbelly. Then create the full outline of the cat's body, adding its four legs. Next draw the triangular ears and place the eyes, nose, and mouth.

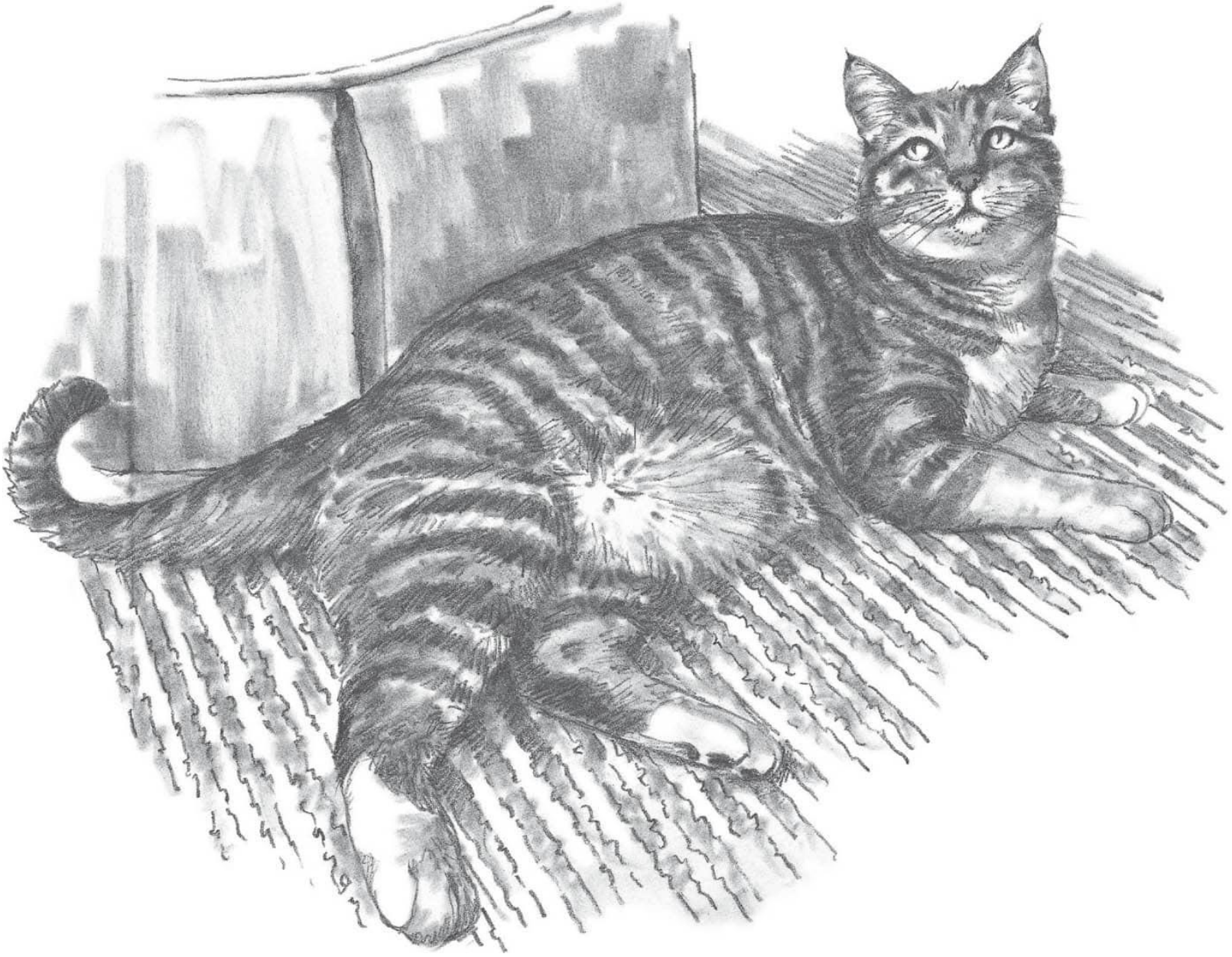
Step 3 Next go over the outline with short, broken strokes that better depict the fur. In addition, define the toes and paw pads, and add a few lines to suggest the crease at the cat's shoulder. Also add more detail to the face, marking the stripes and filling in the crescent shapes of the pupils.

Step 4 Erase any guidelines you no longer need, and map out the basic tabby pattern of the cat's coat. Use curving lines to suggest the cat's rounded form. Then scribble in the contrasting parallel lines of the carpet, and place the first lines of the ottoman behind the cat.

Step 5 Next apply shading to the cat's subtly striped coat. Go over the graphite with a blending stump to allow soft gradations, which best illustrate the cat's fluffy fur. You can also use the stump to soften edges, such as along the delicate fur of the cat's underbelly. Then further define the cloth-covered ottoman behind the cat.



Step 6 Now continue to build up the cat's darker values, developing the dark stripes of the cat by applying heavier strokes in the same direction as the fur growth. For the ridged carpet pattern, lightly smudge shading in every other stripe using graphite dust and a blending stump. Then, to finish, apply a few broad, vertical strokes to the ottoman with the blending stump, producing a calming contrast to the busy striped patterns of the carpet and cat.



Persian Cat

The Persian is a stocky cat with long, silky hair. It has a large, round face with short, broad features and small ears. To depict the quality of this Persian's fur, keep your pencil strokes uniform and deliberate. Notice that this example has been developed much further than the previous examples were.

Step 1 When you block in this cat, notice that the eyes are two different shapes. This is because the head is viewed at a three-quarter angle. Block in the basic shape of the cat, making curved lines to suggest its roundness and to show changes in the form.

Step 2 Use uniform pencil strokes to indicate the layers of fur around the head, chest, and back. Notice the way the pencil strokes are used to refine the features. Use a sharp HB pencil to shade the eye and draw the fine lines of the nose and whiskers. Next, use 2B and 4B pencils to bring out the thick texture of the fur. Remember that the lines should always be drawn in the direction that the hair grows.

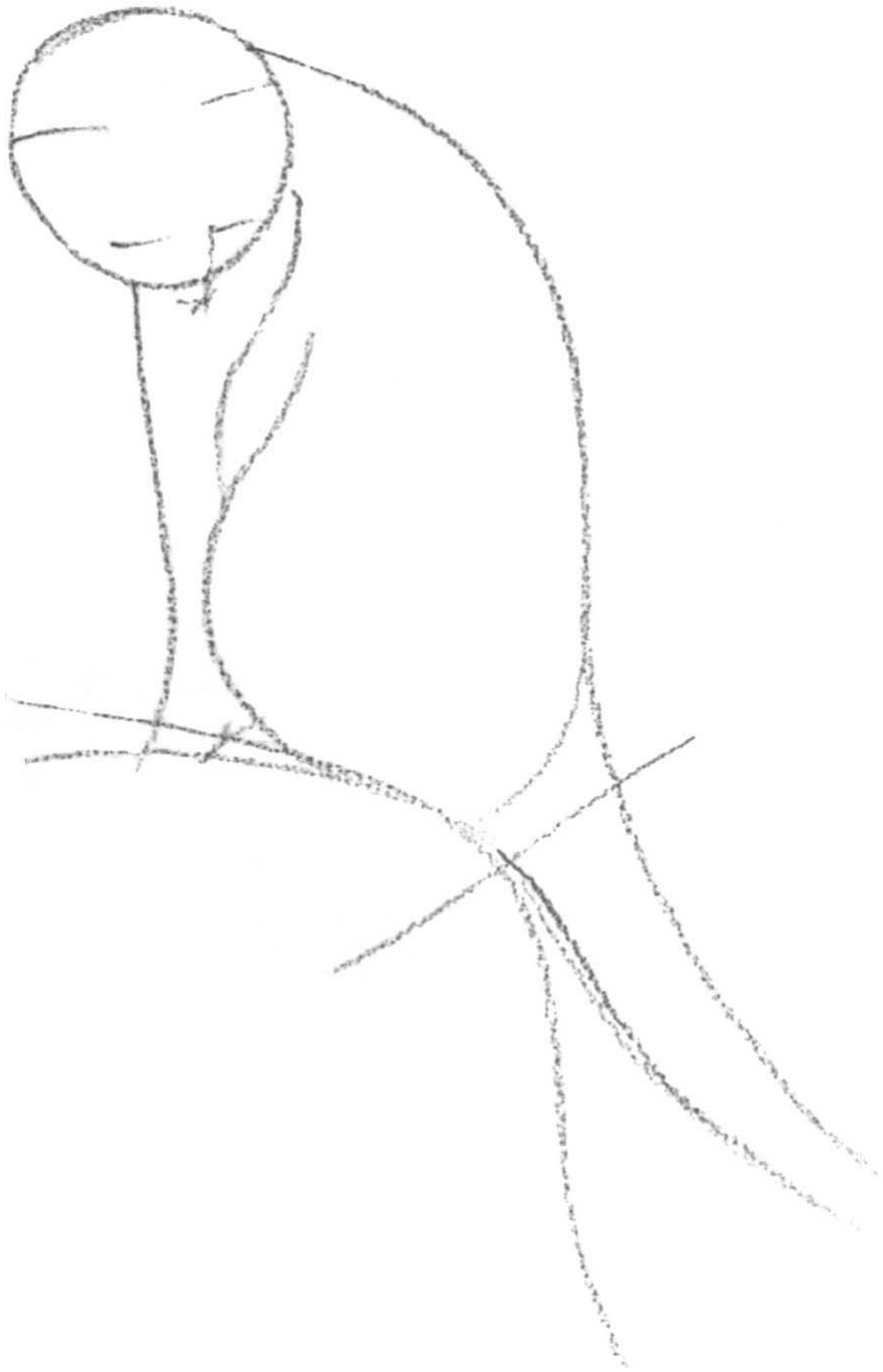
Eye Detail At this view, the angle of the cat's right eye is important; the pupil remains perpendicular and is partially covered by the bridge of the nose.

Step 3 The final rendering shows an effective use of contrasting values. The minimal shading in the white areas on the cat's chest and side reflect where the light strikes the coat. The middle values are shown in the fur along the left side of the cat's face and left ear. Use a 4B or 6B pencil for darker strokes along the backbone, neck, right side of the face, and parts of the tail. Notice how the dark background is used to create the shape of the light-colored fur on the cat's chest and tail.

Adult Cats

It sometimes can be difficult to capture a cat's shape when it sits or sleeps. It may stand up and wander away right in the middle of your drawing! Don't worry about always completely finishing your renderings; instead, do quick, spontaneous sketches of the cat's different movements and poses. These quick studies are good practice.

Step 1 This cat's simple but elegant pose gives it a beautifully fluid look. Begin by drawing a circle for the head, and then use long, flowing strokes to loosely capture the body, front leg, and tail. Indicate the placement of the facial features.



Step 2 Shade the fur with broad strokes using the side of your pencil or washes of ink. Bring out the cat's striped coat with dark, wavy lines. Pay attention to how the downward position of the cat's head changes the shapes of the ears and eyes.

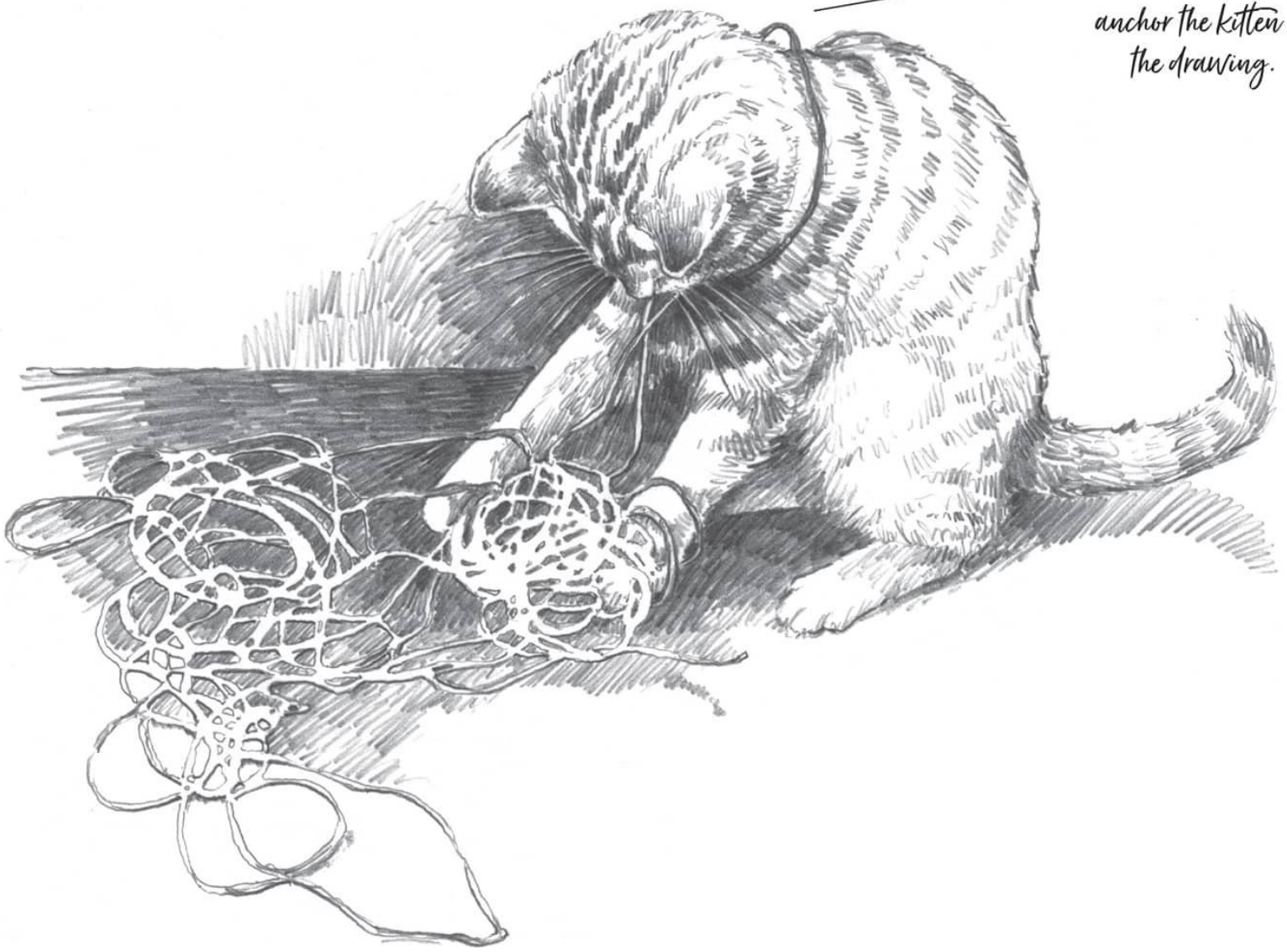
Kittens

Cats can be amused for hours with toys or movable objects. They are also adept at manipulating inert objects to make them move, just so they can chase and catch them. Try to capture this sense of playfulness in your composition. In this drawing, the interest area is the mass of yarn entangling the kitten's paws. Notice how the yarn is created using negative shapes against a dark background, which creates interest while delineating form.

Step 1 Work out the form of the kitten by sketching the form and refining the outline. Indicate the tangled yard with loose lines.

Step 2 Suggest the pattern of the coat by adding stripes with short, parallel strokes in the direction of fur growth. Ground the kitten with a cast shadow and begin adding tone to the negative space around the whiskers and yarn.

Step 3 Build up the values of the background by using a soft pencil and layering hatch marks, which will create a distinct separation from the drawing's primary subject matter: the kitten and yarn.

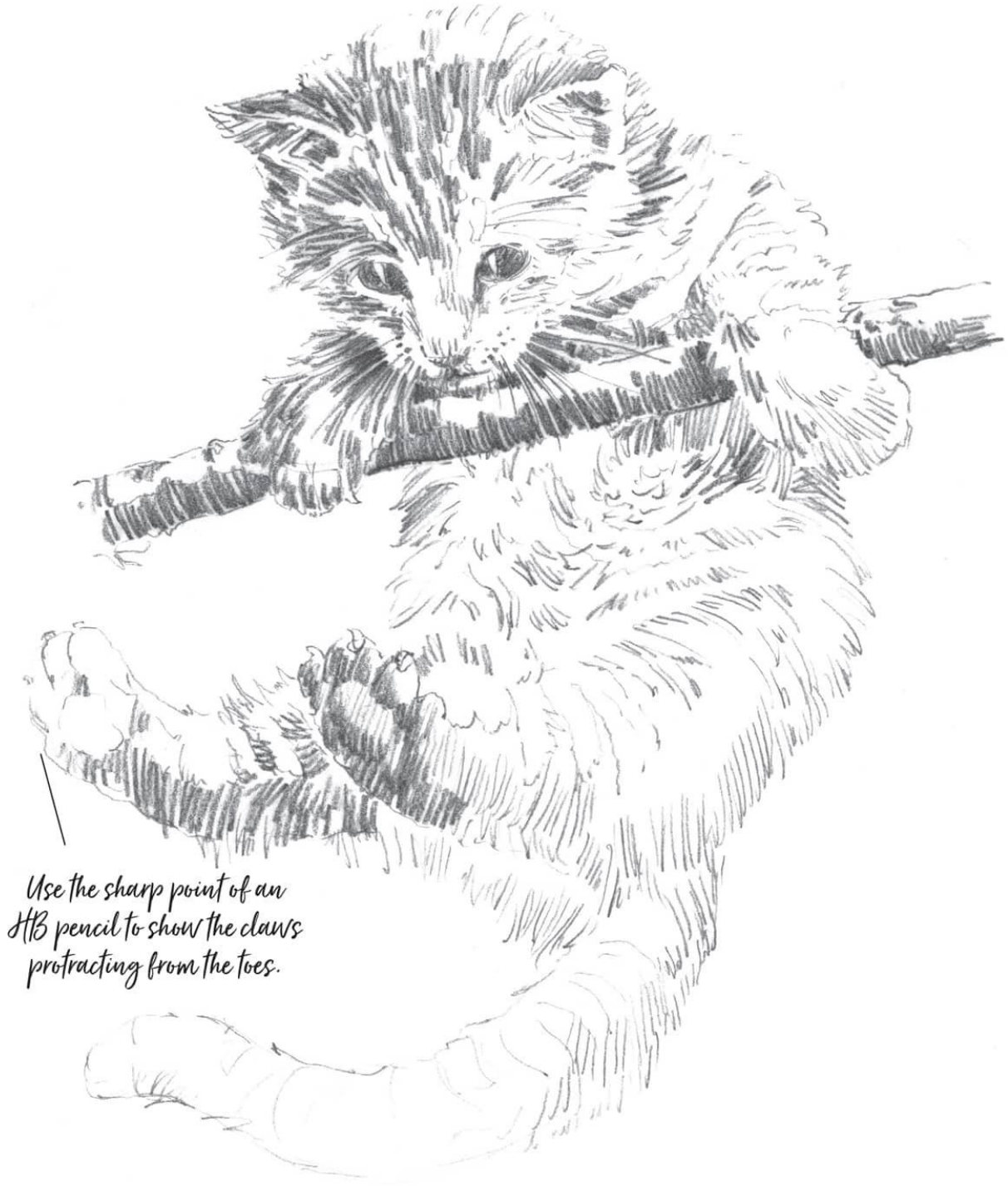

The dark line of yarn around the neck helps anchor the kitten in the drawing.

Common Cat Behaviors

Cats love to climb, although this kitten has found itself in a precarious situation. Note that kittens have round, barrel-shaped bodies, whereas adult cats have long, lanky bodies.

Step 1 Sketch in the branch so that it is at a slight angle. Then block in the kitten's body around the branch. Be careful not to make the body too elongated; show it curving around and under the branch. Use a sharp HB pencil to lightly indicate the face, belly, legs, and tail.

Step 2 Use a 6B pencil to flesh out the features and develop the fur and the branch. Use dark, uniform strokes for the shading on the underside of the branch and on the kitten's footpads. Vary the values to create a striped effect in the fur.



Step 3 Now develop the rendering to your satisfaction. Use an HB pencil for the whiskers over the eyes and the fine lines around the nose, eyes, and mouth. Continue creating the texture of the kitten's coat by making deliberate strokes of different lengths in the varying directions of fur growth. Remember to leave uniform areas of white to suggest this tabby's stripes.

Dogs

Dogs aren't only a human's best friend, they are also a favorite subject of artists. Even people who don't have dogs of their own find them appealing to draw because they are so accessible and expressive. They also come in many different shapes and sizes, so you can make hundreds of drawings without ever drawing the same dog twice!

Boxer You can tell this is a young dog by the oversized feet and narrow, undeveloped neck and chest. Draw this pup with the boxer's characteristic square muzzle, flat face, and pronounced jowl. Capture the inquisitive expression, which is shown in the tilted head and lifted brow.

Jack Russell Terrier This is a short-haired breed, so keep your outlines smooth and then shade with the side of your pencil. Use a soft lead for the dark sections of the back and ear, and apply lighter strokes to suggest the muscles under white hair.

Golden Retriever This dog has a long, silky coat that obscures the dog's underlying shape. Use an HB in long, flowing strokes around the neck and free-formed loops around the outline. Make the eyes and nose stand out by shading them darkly with a 2B.

German Shepherd Dog This breed has large, pointed ears; a narrow muzzle; and thick fur with a dark "mask" above the eyes. Lay in middle values with an HB and use a blunt-tipped 2B for the dark areas of fur, making short, vertical strokes in the direction the hair grows—outward from the eyes.

STUDYING YOUR SUBJECT

Although all dogs have a similar skeletal structure, there are many differences among the various breeds that you'll want to capture in your drawings. Look carefully at your subject—whether a live model or a photograph—and try to duplicate the unique characteristics you see. Is the muzzle pointed or square? Do the ears stick straight up or flop down? Are they sharply angled or round? Is the hair long and straight, short and curly, rough or smooth? When you're ready to start drawing, first work out the basic proportions (see the steps below).

When drawing subjects that can't stay still for long, such as puppies and young children, consider working from a photograph.

WORKING OUT THE PROPORTIONS

Blocking In Begin by blocking in the simplest shapes that make up the head. Use the side of an HB, and make quick strokes to sketch the angles.

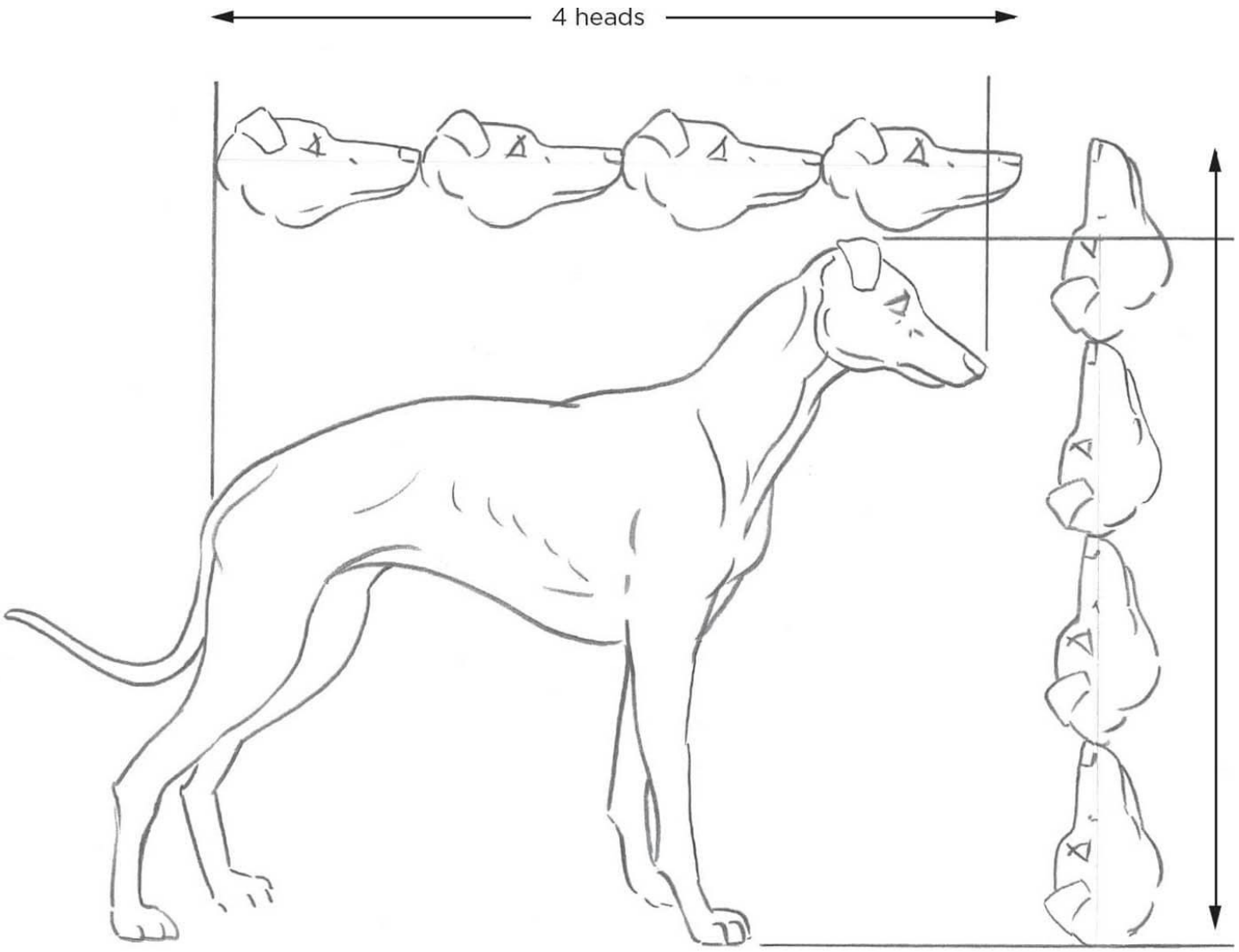
Refining Next, refine the basic shapes by placing a few strokes inside to indicate the planes of the face and the line of the nostril. Use the same loose pencil technique.

Shading Now refine the lines and develop the form a bit more by blocking in the basic shading. Use the side and point of a rounded HB for this step.

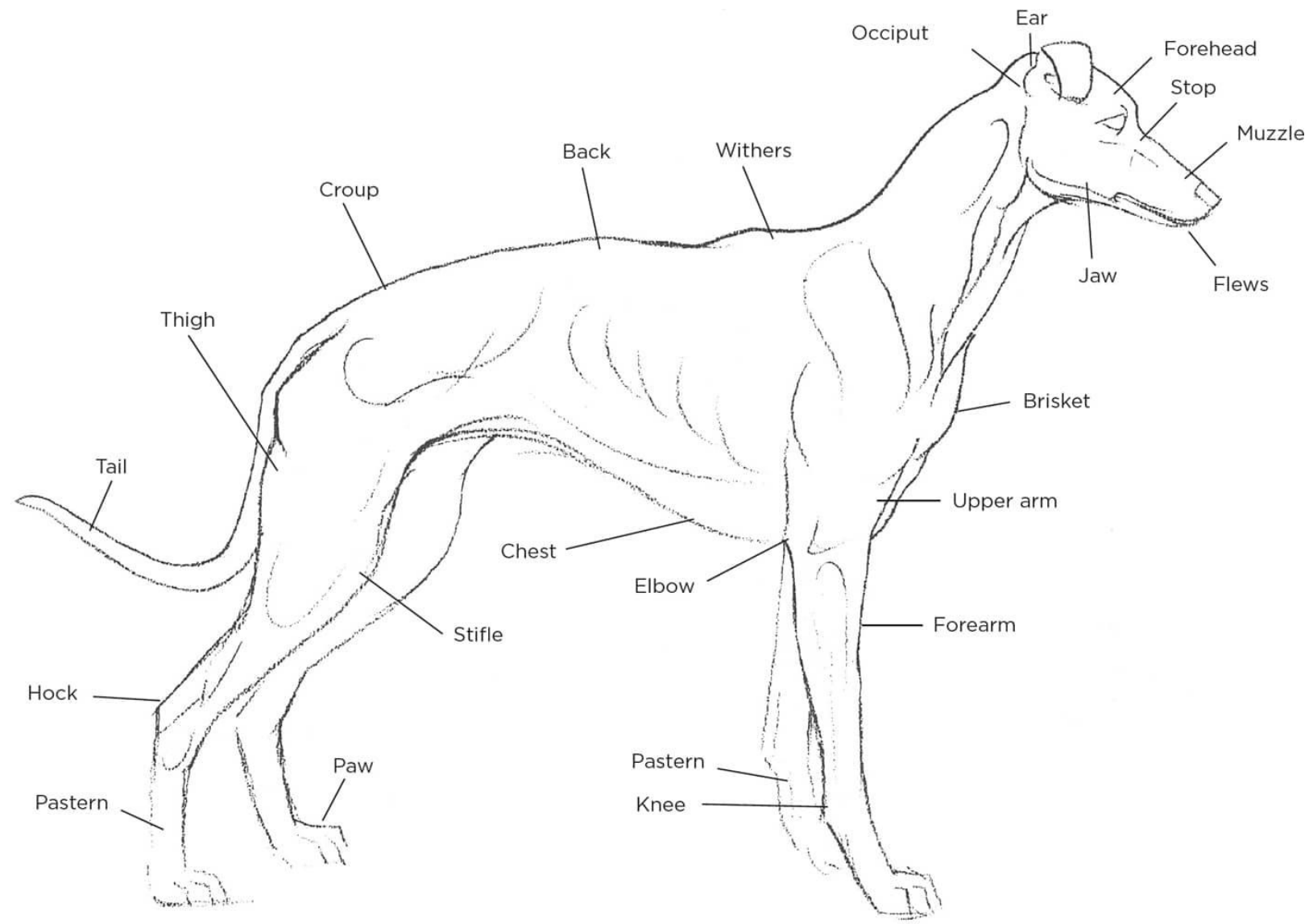
Adding Details Use both the side and tip of a sharp HB to define the hairs and develop shadows further. Use the point of a sharp 2B for deep shadows. Smudge softly.

Proportion & Anatomy

To accurately render the various dog breeds, it's necessary to draw the body parts in proper proportion. Proportion is the correct relation between things or parts in regard to size, quantity, etc. An effective method for establishing proportion is to use one body part as a unit of measurement for determining the size of the other parts. For instance, you can use the dog's head to determine the length and height of the dog's body; the dog to the right is about 4 heads long and 3½ heads high. Make certain the proportions are accurate before working on any details. Knowledge of basic anatomy will also help you accurately draw your subject. The diagram below illustrates the various parts of the dog. As you study the dogs in this book, notice how these parts differ according to breed. You will have better results if you do so.



Learning the Terms Study the various body parts labeled on this page to become more familiar with your subject.



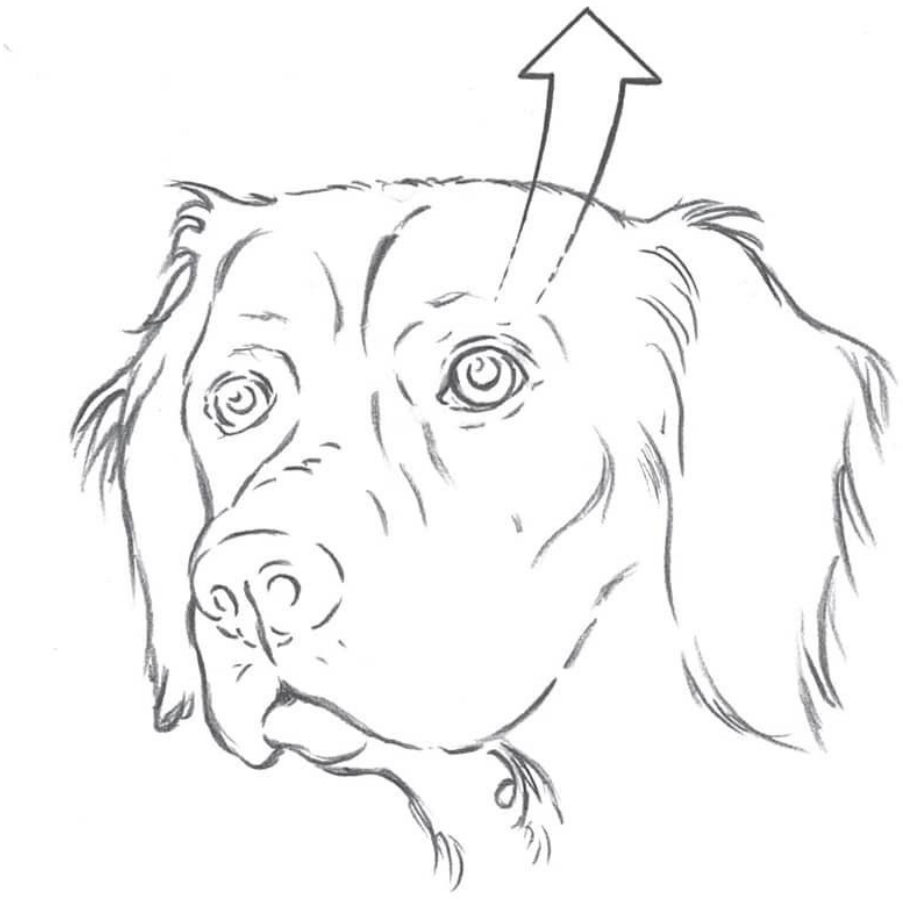
Muscular structure also affects an animal's form, determining where the contours of the body bulge and curve. Therefore, knowledge of muscle construction allows you to shade drawing subjects with better insight while creating more convincing work. The diagrams on the opposite page illustrate the dog's basic muscular structure. Study the muscles closely, and keep them in mind as you draw. As you observe your subject or model, consider how the location of the muscles might affect your shading. Once the basic drawing is correct, you can begin to develop the details. The illustrations below demonstrate in steps how to render a dog's eye and paw. Begin with very simple lines, and slowly refine the shapes. Use a sharp pencil for bringing out the fine details in the eye and for rendering the fur along the paw. Follow the steps closely to achieve a good likeness.

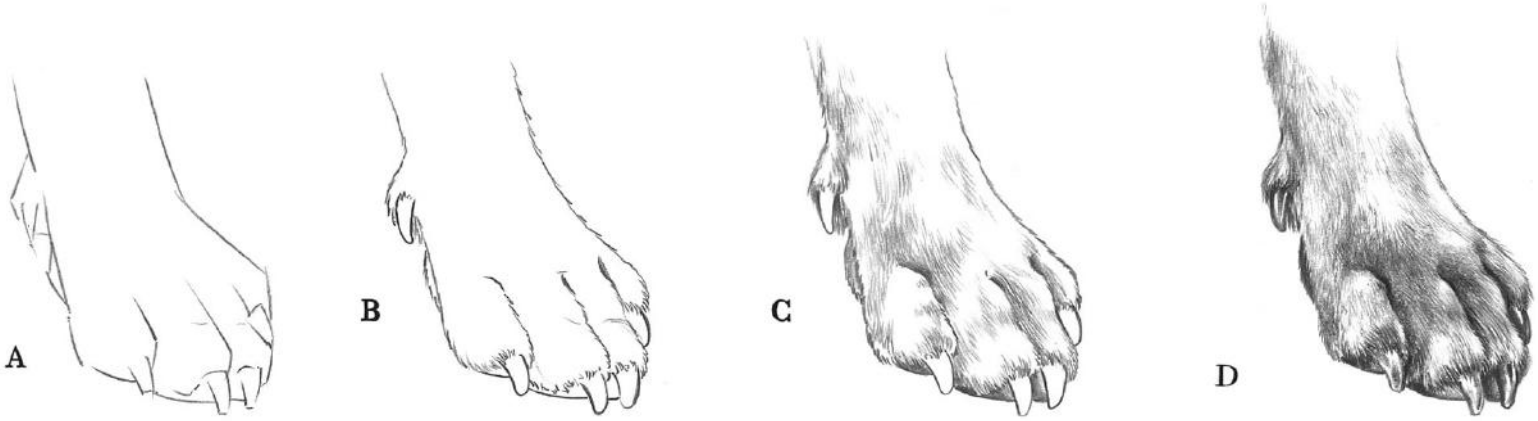
A

B

C

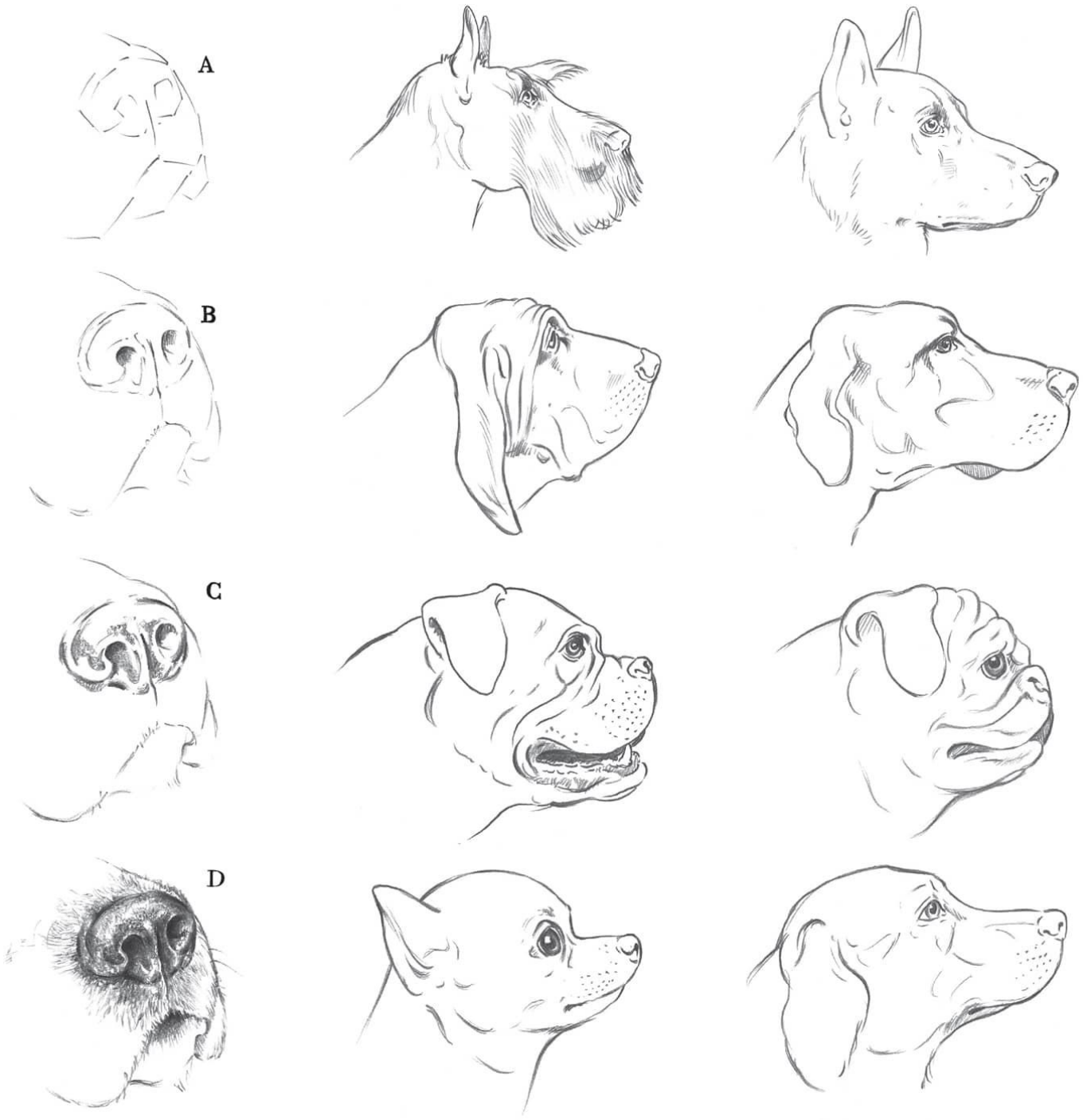
D




A
B
C
D

Muzzles

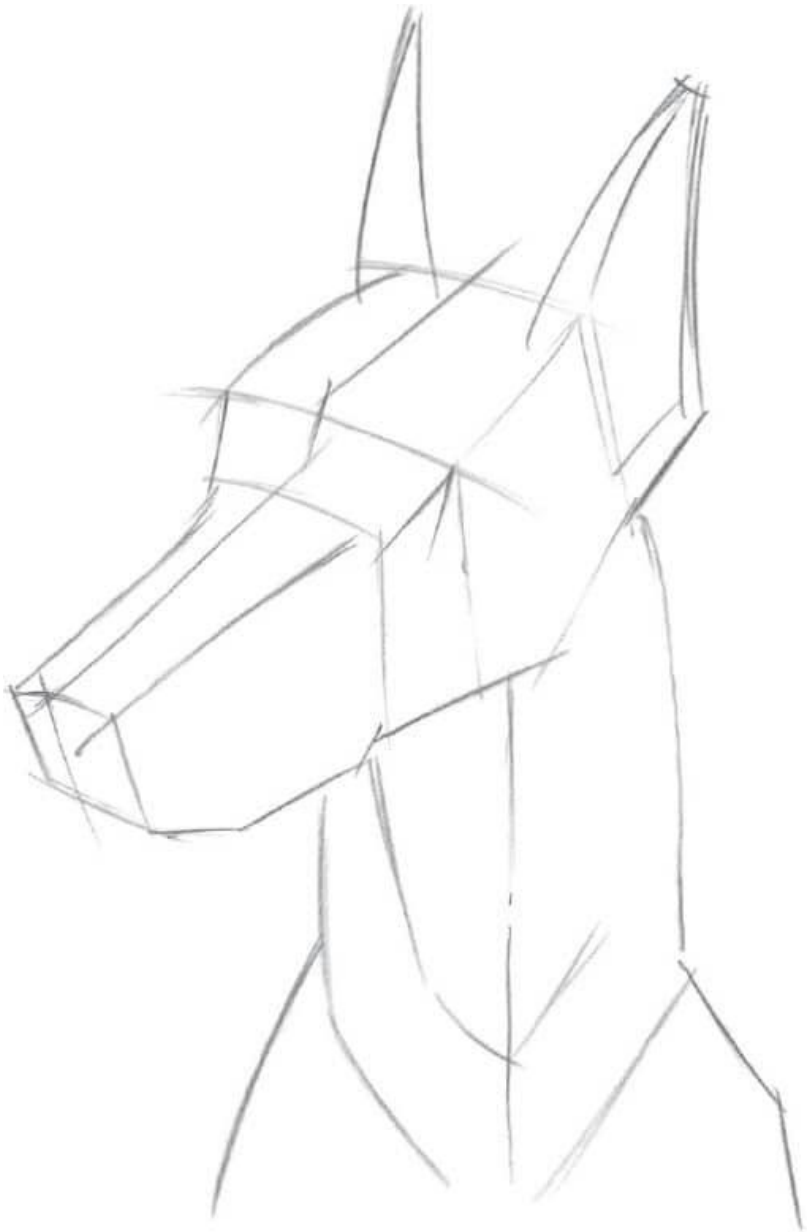
The shapes of dogs' muzzles vary depending on the breed. Study the muzzles of the dogs on this page. Some are long and narrow, while others are short and wide. These characteristics will affect your drawing, so observe your subjects well. It's a good idea to collect and file photos of different dog breeds for reference. Once you establish the shape of the muzzle, you'll need to draw the nose. To draw the nose, lightly sketch the basic shapes (A). Then refine the lines, and begin shading inside the nostrils with a sharp pencil (B). The shading should be darkest near the inside curve of each nostril. Continue shading the nose, taking note of how the value differences create form (C). As you draw the fur around the nose, make sure its texture contrasts with the smoothness of the nose (D).



Doberman Pinscher

Doberman Pinschers are known for their sleek, dark coats. When drawing the shiny coat, be sure always to sketch in the direction that the hair grows, as this will give your drawing a more realistic appearance.

Step 1 With a sharp HB pencil, block in the boxy shape of the Doberman's head and shoulders with quick, straight lines. Even at this early stage, you want to establish a sense of dimension and form, which you'll build upon as the drawing progresses.



Step 2 Using the lines from the previous step as a guide, adjust the outline of the ears, head, and neck to give them a more contoured appearance. Then add the eyes and nose, following the facial guidelines. Finally, refine the outline of the muzzle.

Step 3 Next, erase any guidelines that are no longer needed. Then begin placing light, broken lines made up of short dashes to indicate where the value changes in the coat are. These initial lines will act as a map for later shading.

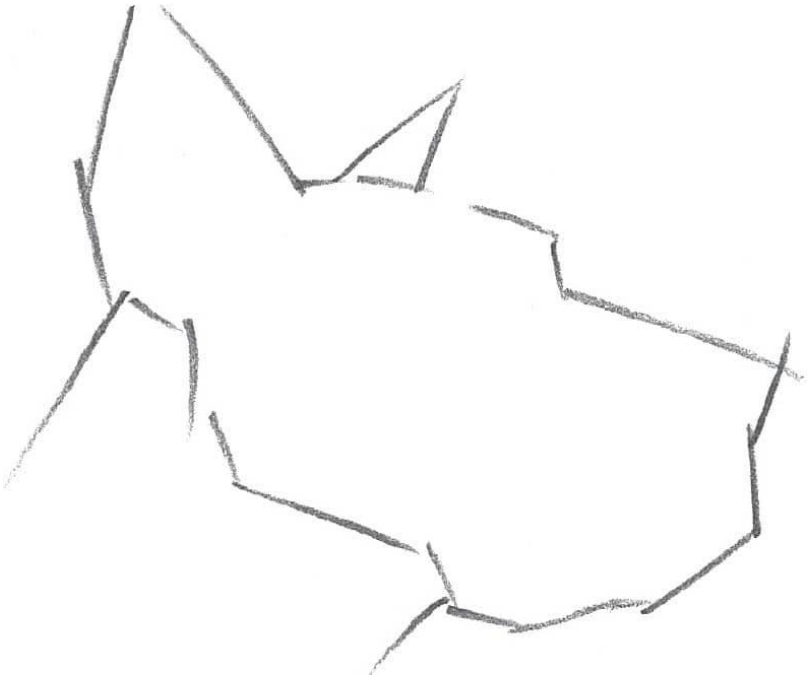
Step 4 For the dog's short hair, begin with small, dark hatch marks to establish the bristly, coarse nature of the coat. Then fill in the darks of the eyes and eyebrows, and dot a few light rows of whiskers on the muzzle.

Step 5 Now fill in the remaining darks. First, create some graphite dust by rubbing a pencil over a sheet of fine sandpaper. Then pick up the graphite dust with a medium-sized blending stump, and shade in the dark areas of the dog's fur and nose. Blend to create soft gradations where two values meet.

Great Dane

Great Danes have elegant statures and unique faces. While their enormous size (they can reach 30 inches tall at the shoulder) may be slightly intimidating, they are actually very gentle and affectionate, especially with children.

Step 1 Use an HB pencil and straight lines to block in the Great Dane's large, angular head. The ears resemble simple triangles.



Step 2 Add lines to describe the muscular structure of the neck, and position the facial features. Notice the droopy lips and eyelids, which give the subject a pleading expression.

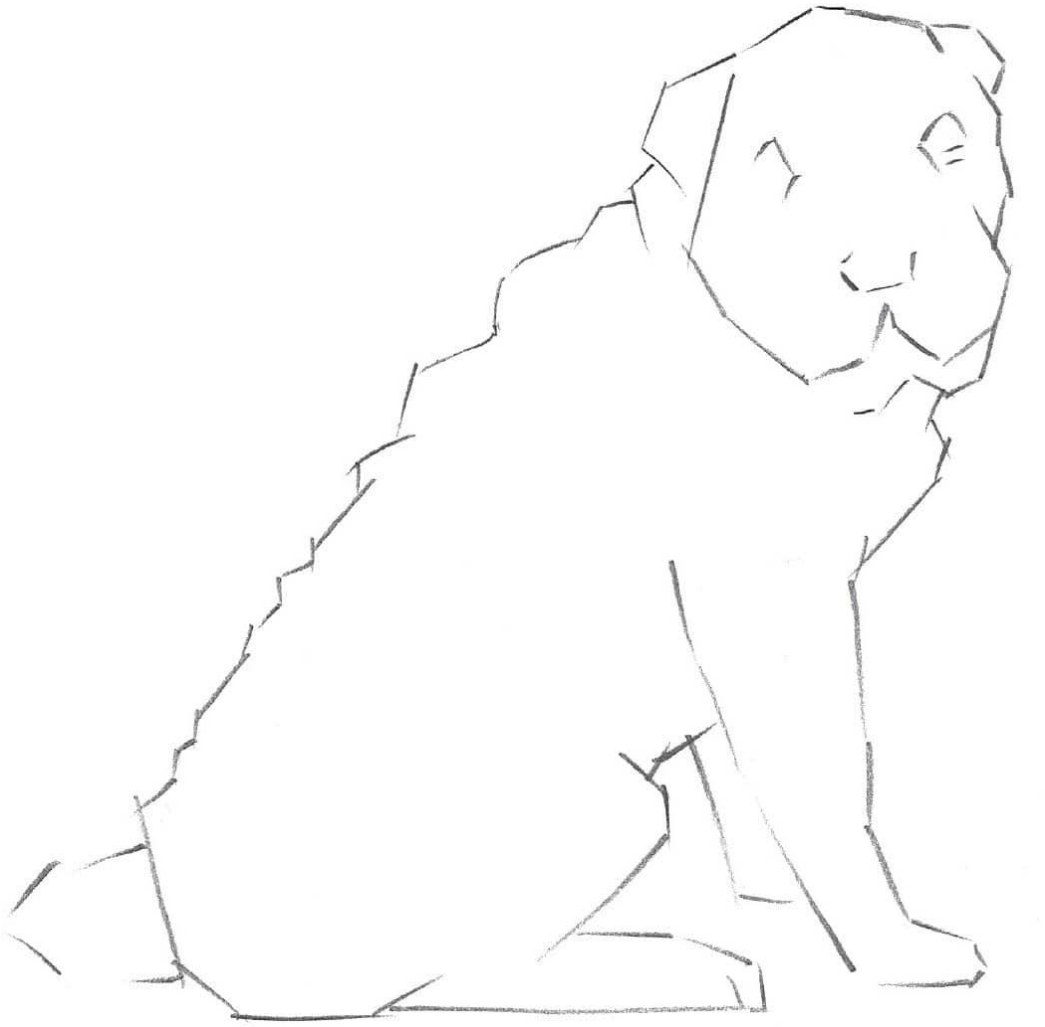
Step 3 Refine the shapes and shade lightly with a 2B pencil to bring out the form and contours of the head. Minimal shading gives the coat a smooth appearance.

Step 4 Continue shading to describe the overall form. Add darker values within the center of the ear to create the curvature of the ears, “carving out” the area through skillful shading. To enhance the shine of the nose, shade it evenly, and use a kneaded eraser to pull out highlights.

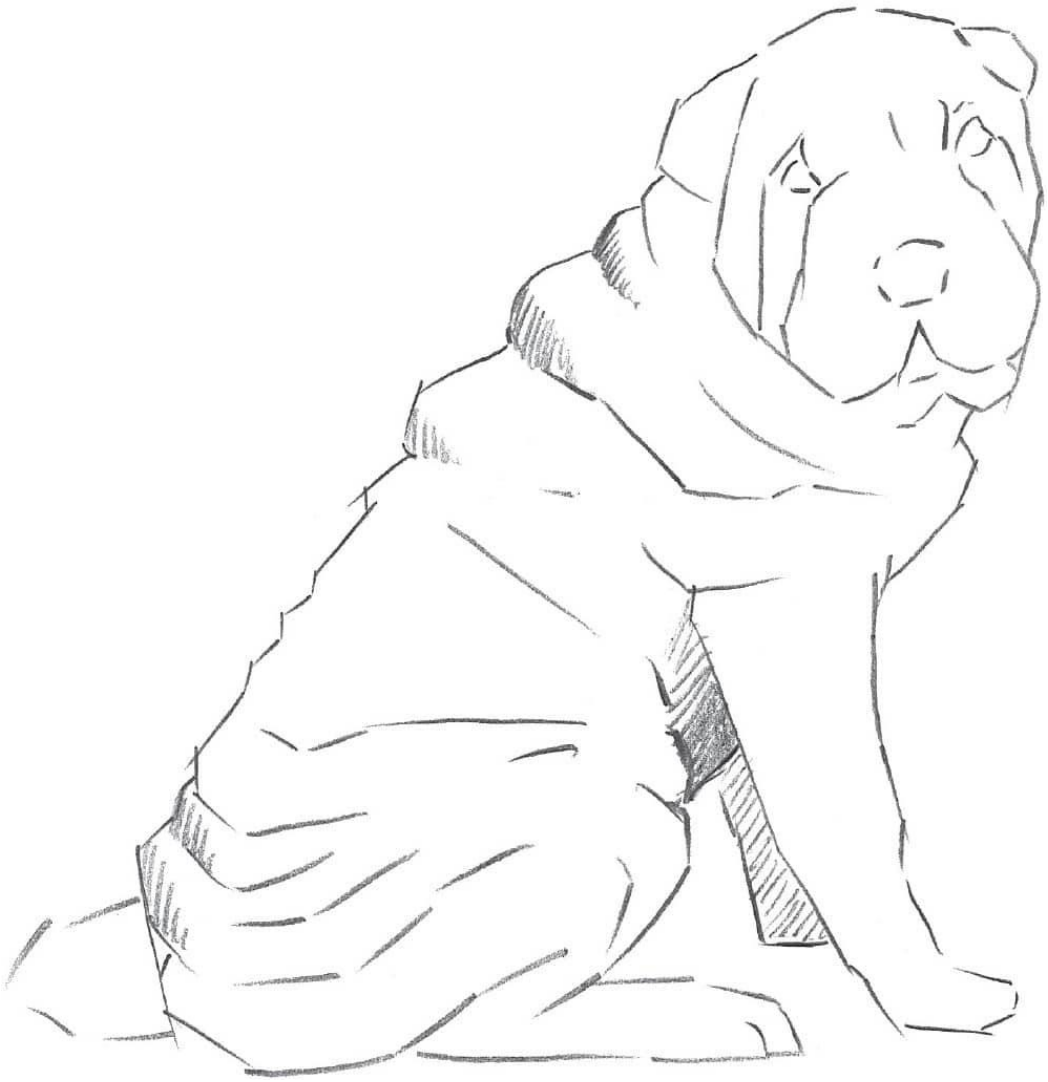
Shar-Pei Puppy

The Shar-Pei is probably best known for its loose folds of skin. These wrinkles seem to give this breed a worried expression. The puppy shown here has looser skin than an adult; eventually, the body will fill out, and the folds will become less obvious.

Step 1 Block in the dog's shape, indicating the folds on the back with short, zigzagging strokes.



Step 2 Develop the folds across the back and start shading the creases and dog's underside.



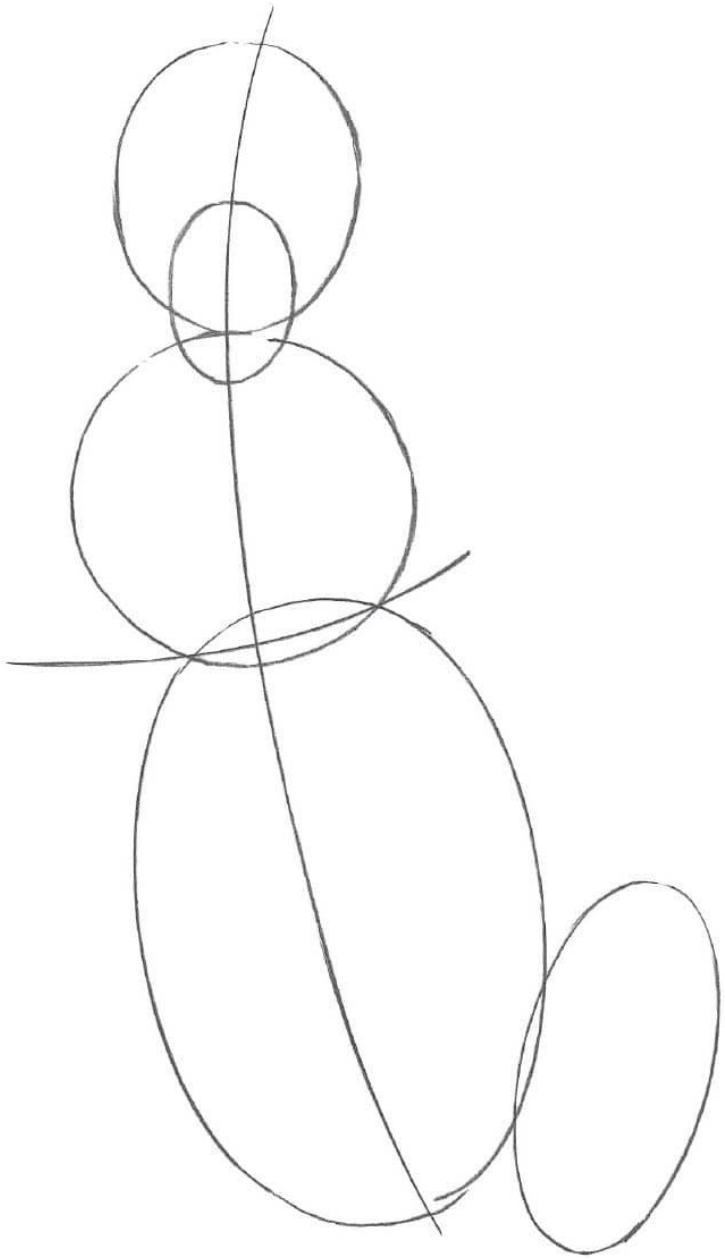
Step 3 Continue developing the shading, keeping values darkest between the folds. Give equal attention to each fold for uniform realism.

Step 4 Deepen the values overall, using layers of short strokes for the pup’s coat. Indicate the soft folds on the face, and detail the eyes and muzzle.

Golden Retriever

Known for being gentle and loyal, Golden Retrievers are often considered to be ideal family pets. This friendly, earnest pose captures the character of the breed well.

Step 1 First establish the gesture line of the sitting dog with a curve that spans from the top of the head to the ground. Then cross it with a curved horizontal line to mark the center of the chest. Along the vertical line, add ovals and a circle for the head, muzzle, chest, and body. Place an oval for the left hind leg.



Step 2 Next, add the basic shapes of the folded ears and roughly outline the body around the ovals, adding the front legs, paws, and tail.

Step 3 Now erase the initial guidelines for the body. Then add sweeping, curved lines along the chest and body to suggest roundness. Add guidelines for the facial features by placing a line for the eyes about one-third of the way down the face and lines for the nose about halfway down. Then use straight strokes to mark the individual toes.

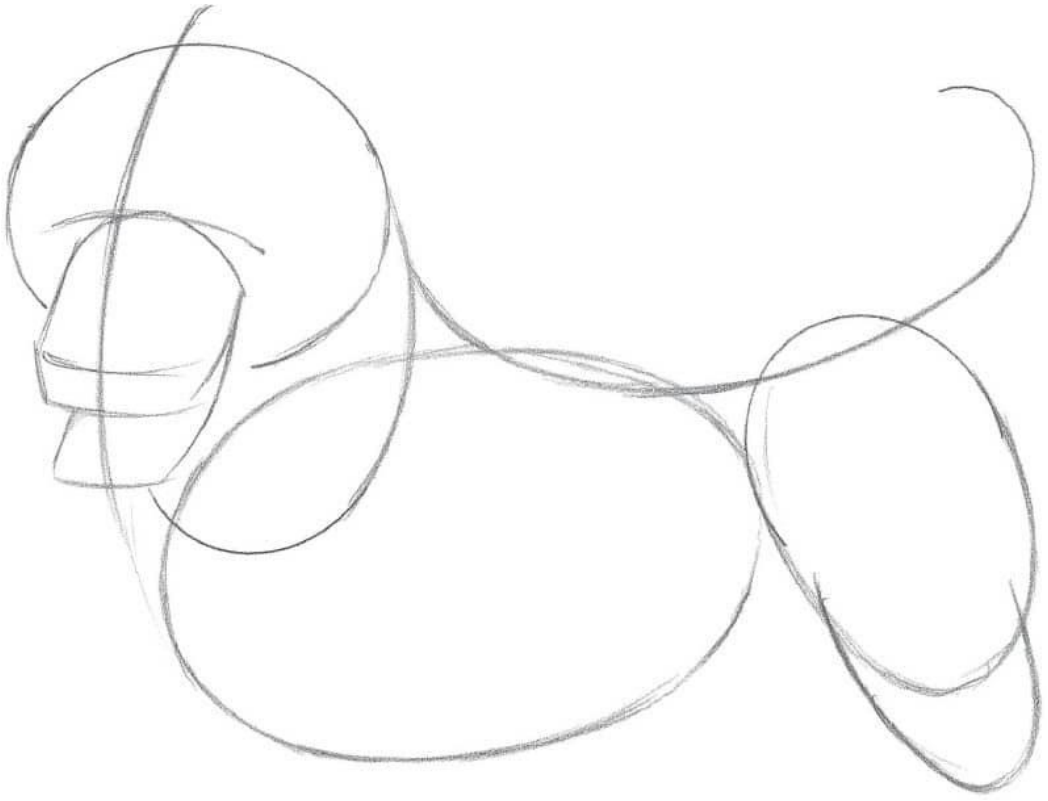
Step 4 At this point, place the facial features according to the guidelines. Then, following the curved guidelines created in Step 3, add V-shaped marks over the chest to indicate the ruff, and sketch in the first waves of the coat. Then erase the initial gesture mark along with any remaining guidelines.

Step 5 Now develop the texture of the coat, stroking in the direction of the fur growth. Notice that the hair on the face is short, growing outward and down from the nose and eyes. The lower front legs and paws also have short hair, which you can suggest with quick hatch marks. The rest of the body has longer hair; convey this using flowing, wavy strokes of varying thicknesses. Finally, lightly blend the strokes by dragging a wedge-shaped kneaded eraser over them, following the curve and direction of the strokes as you drag.

Siberian Husky Puppy

The husky is an athletic sled dog with a thick coat. It has a deep chest and a bushy tail that is evident even at the young age of this little pup.

Step 1 First, suggest the position of the spine and tail with one gently curving gesture line. Then use this line to position the round shape of the head, body, and hindquarters. Next, draw guidelines for the pup's facial features while establishing the general shape of the muzzle.



Step 2 Now outline the entire torso using smooth, quick lines based on the initial shapes. Place the triangular ears, and suggest the upper portion of the four legs.

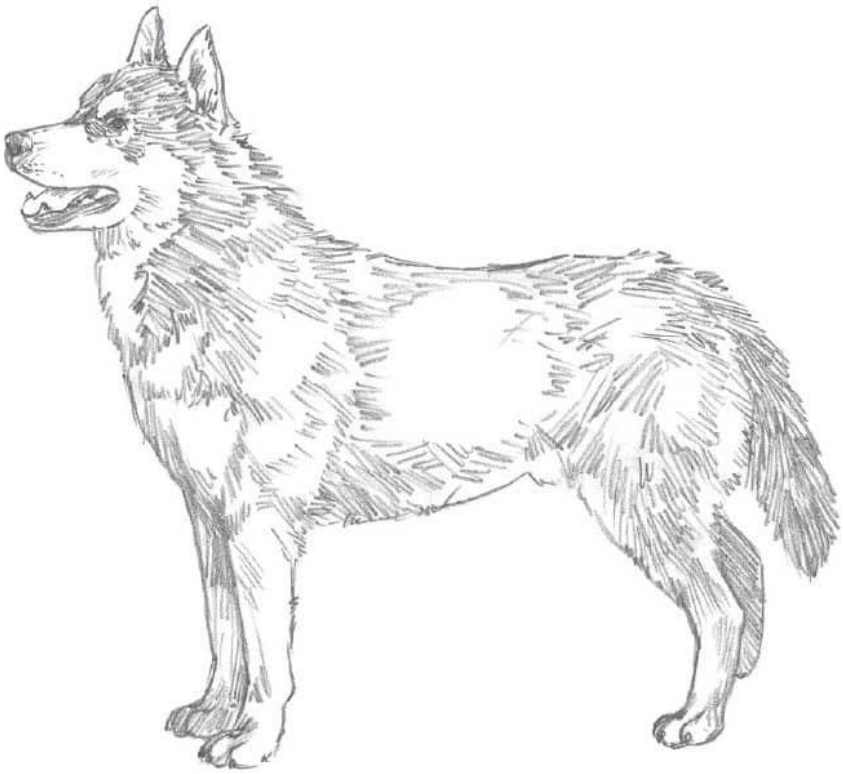
Step 3 Once you're satisfied with the pose and the way it has taken shape, begin to develop the puppy's coat. Apply a series of short, parallel strokes that follow the previous outline, producing the appearance of a thick coat. Using the same kind of strokes, outline the color pattern of the coat. Then place the eyes, nose, mouth, and tongue, and refine the paws.

Step 4 Next, erase any guidelines you don't need and begin shading the dark areas of the fur with the broad side of the pencil. Use straight strokes that follow the direction of hair growth, radiating from the center of the face and chest. Next, shade in the nose and pupils. Then add a background to contrast with the white of the puppy's chest. Apply straight, broad strokes with the side of the pencil using horizontal hatching lines.

Step 5 At this stage, add volume to the dog's form, defining it with a few light strokes along the edges of the white fur. Now shade the far hind leg and left cheek by covering those areas with more strokes. Next go over the dark fur with a softer pencil and thinner, darker strokes, applying denser strokes toward the edges to suggest form. Finish the piece by adding the final details and shading to the nose, mouth, eyes, and inner ears.

COMPARING THE PUPPY AND THE DOG

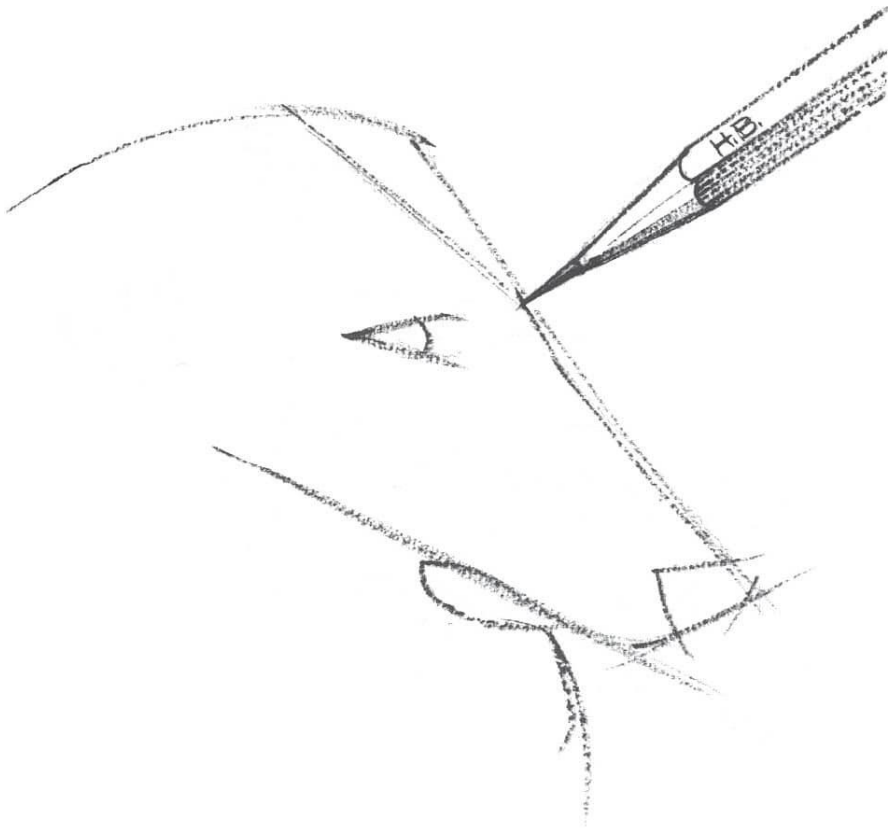
Young puppies and full-sized dogs have the same features but in different proportions. Although a puppy has all the same parts as its adult counterpart, the puppy's body appears more compact than the dog's—and its paws, ears, and eyes seem much larger in proportion to the rest of its body. In contrast, the adult dog seems longer, leaner, and taller. Its muzzle appears larger in proportion to the rest of its body, and its teeth are noticeably bigger. Keeping these proportional differences in mind and incorporating them in your drawings will help you make your artwork look convincingly realistic.



Rough Collies

Although Collies can be found in many households, they are also known as herding dogs in Scotland, Ireland, and England. They have long, pointed muzzles with virtually no stop and a slightly wavy, thick coat. This rendering was done with a loose, free approach to create an artistic feel. As you develop your skills, your own artistic style will emerge.

Step 1 Rough in the Collie's head using an HB pencil and long, straight lines that capture the elongated muzzle. Mark the placement of the eye and nose.



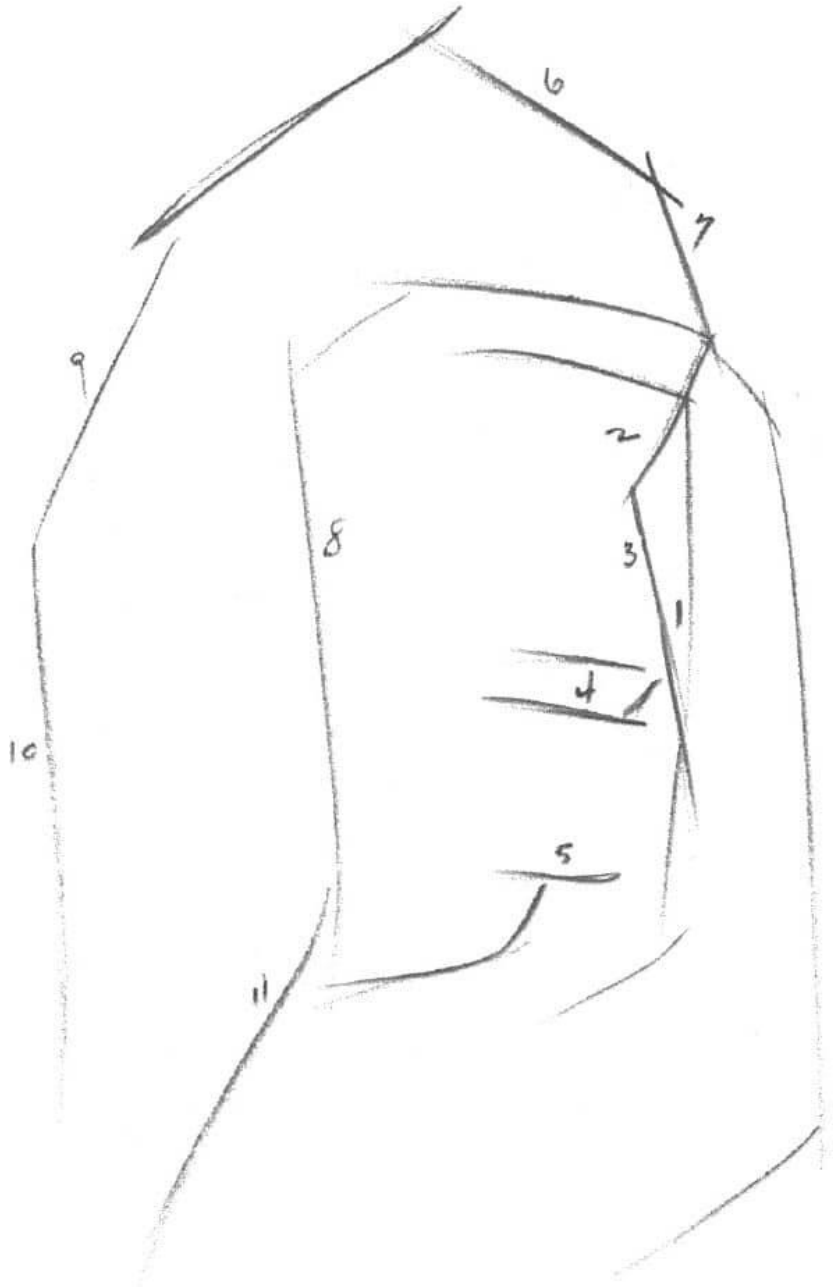
Step 2 Add the ears, and use curved lines to indicate the mouth, neck, and tufts of fur.

Step 3 Build up tone with hatches, scribbles, and even washes of ink applied in the direction of fur growth. Save the most intricate detail for the eyes.

Bloodhound

The Bloodhound is distinguished by its long, floppy ears; sad eyes; and loose skin. This breed may have a melancholy expression, but it's known as a gentle companion.

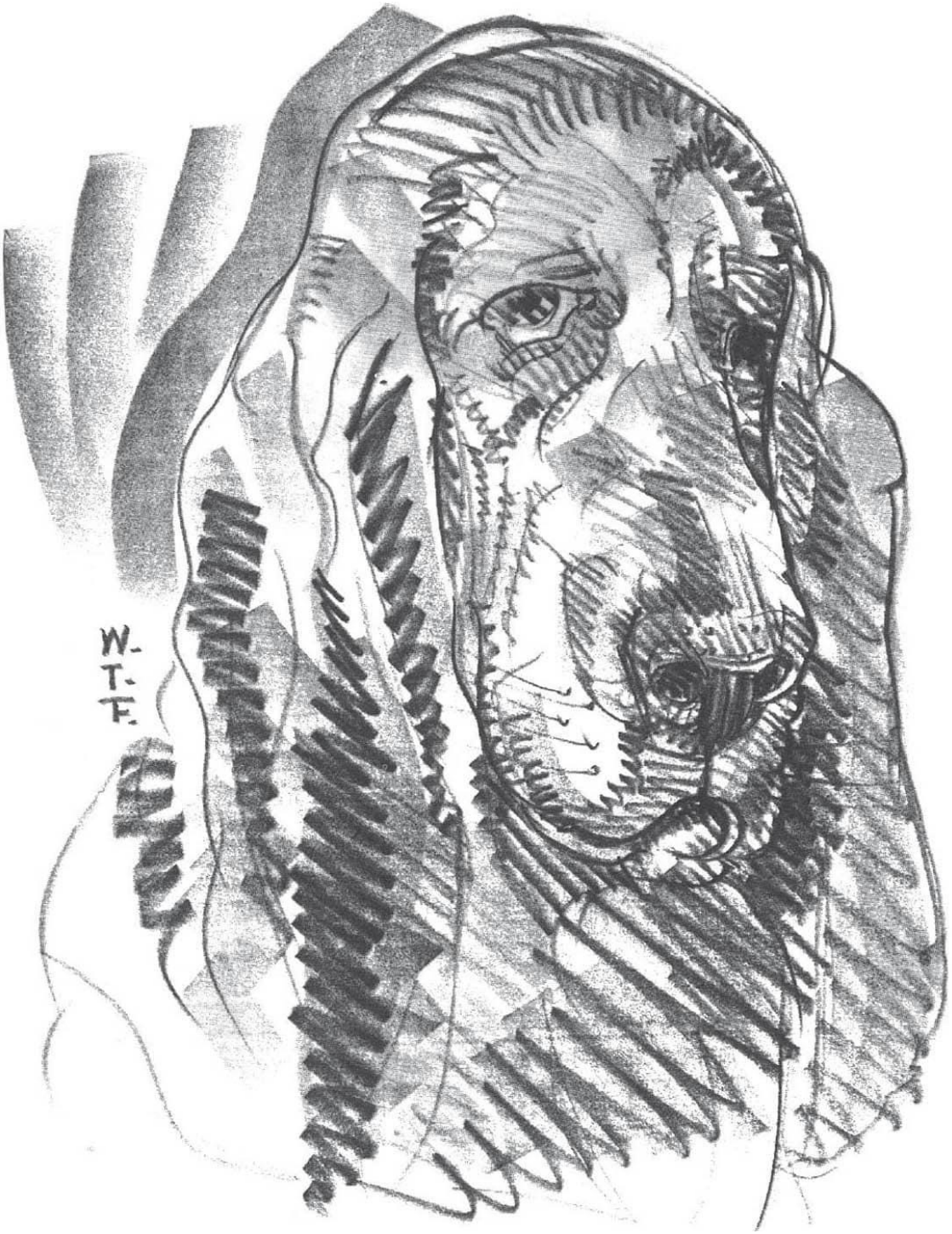
Step 1 Use an HB pencil to sketch each line in the order indicated, working around the dog's head and ears.



Step 2 Continue blocking in the basic shapes, including the facial features. Keep in mind that the eyes angle slightly downward.

Step 3 Smooth out the lines and begin to sketch the folds and wrinkles along the face. Use the side of a black Conté crayon to add a sparse layer of shading over the face.

Step 4 Refine the form by shading with a soft 2B or 4B pencil, especially within the wrinkles. Use heavy shading to develop the contours of the dog's face and bring out the sad expression.

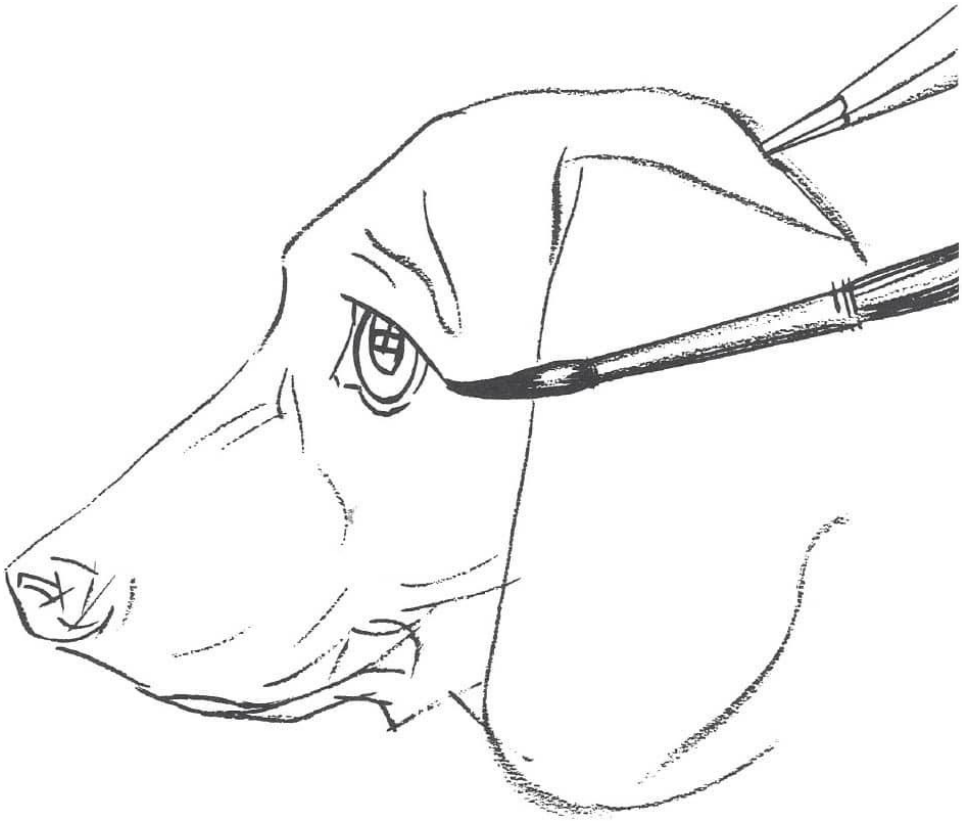


Dachshund

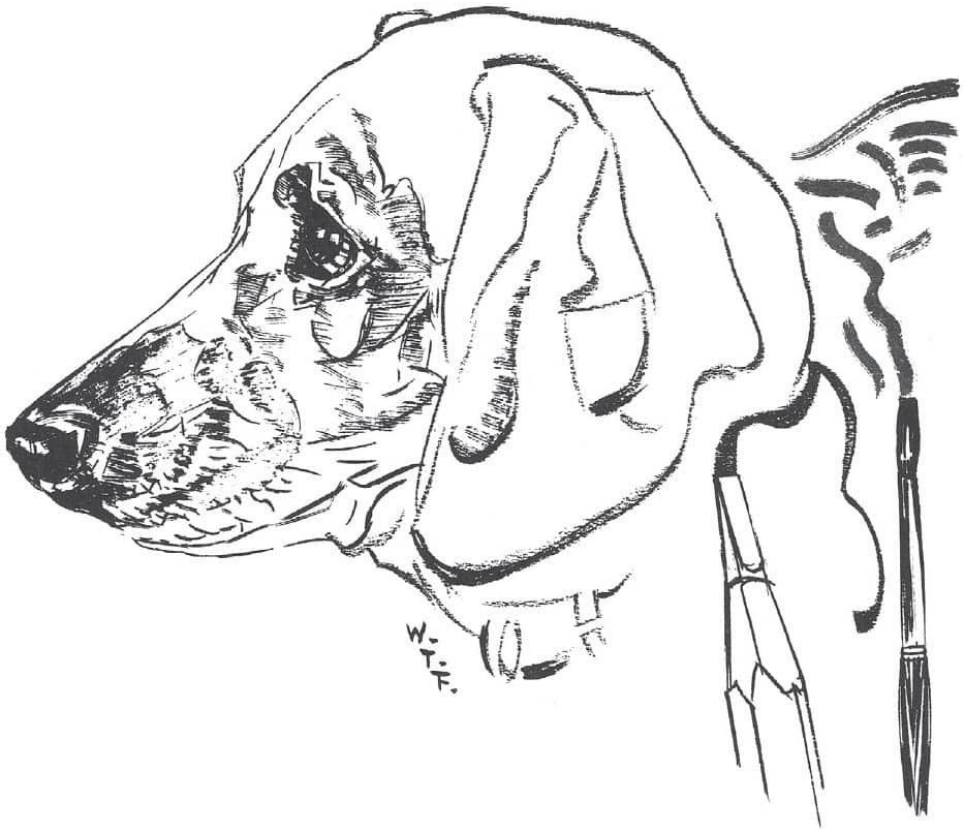
The Dachshund is a hound with short legs and a long, sturdy body. It can be smooth-, wire-, or long-haired. This example is a profile of a smooth-haired Dachshund.

Step 1 Use an HB pencil to block in the general shapes of the profile.

Step 2 Smooth out the guidelines to create an outline, and add the facial features.



Step 3 Bring out the form of the head using a soft pencil sharpened to a chisel point. Then add finer details with a brush and ink.

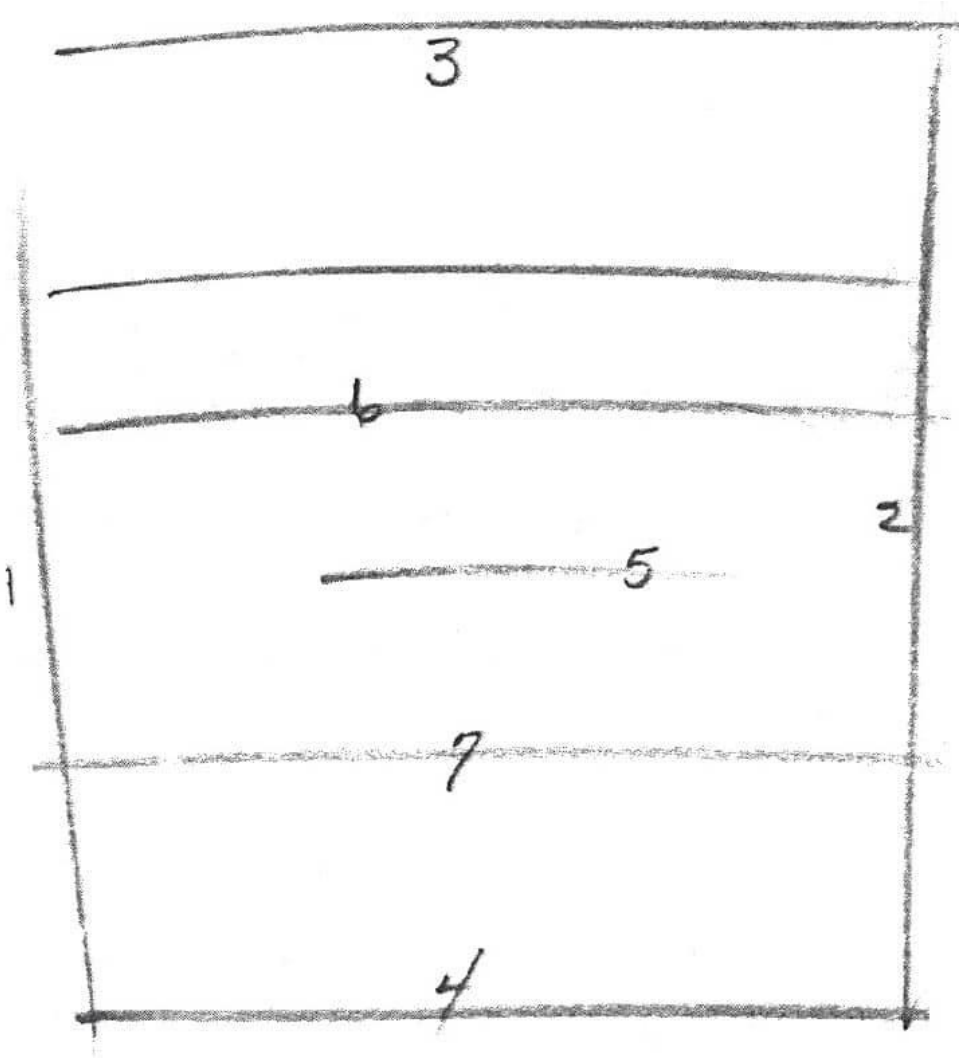


Step 4 Use the side of a black Conté crayon to lay in gray values over large areas.

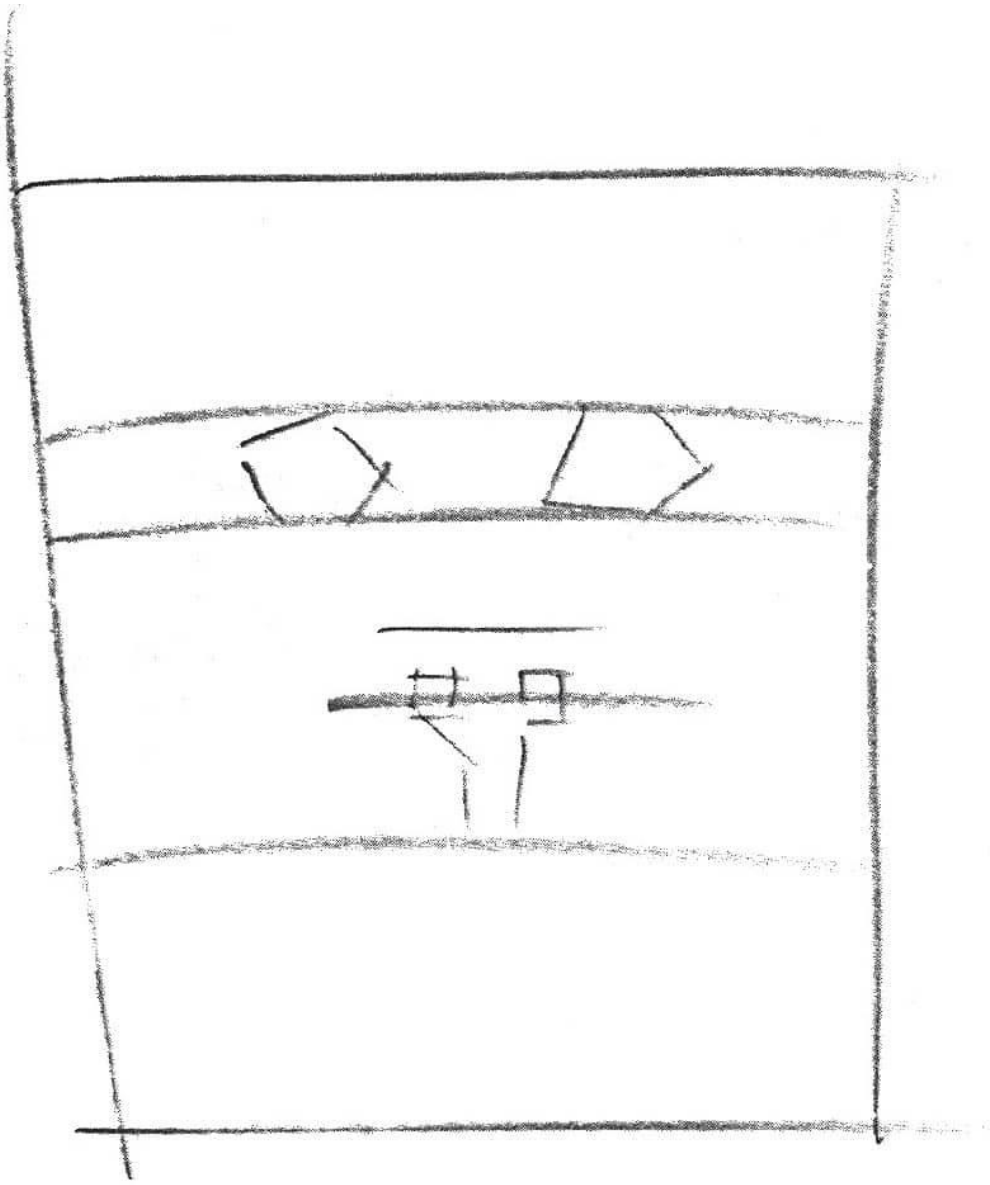
Maltese

This toy breed has a long, white coat and round, black eyes. Like the Yorkshire Terrier, the Maltese is rendered mostly by developing its long coat.

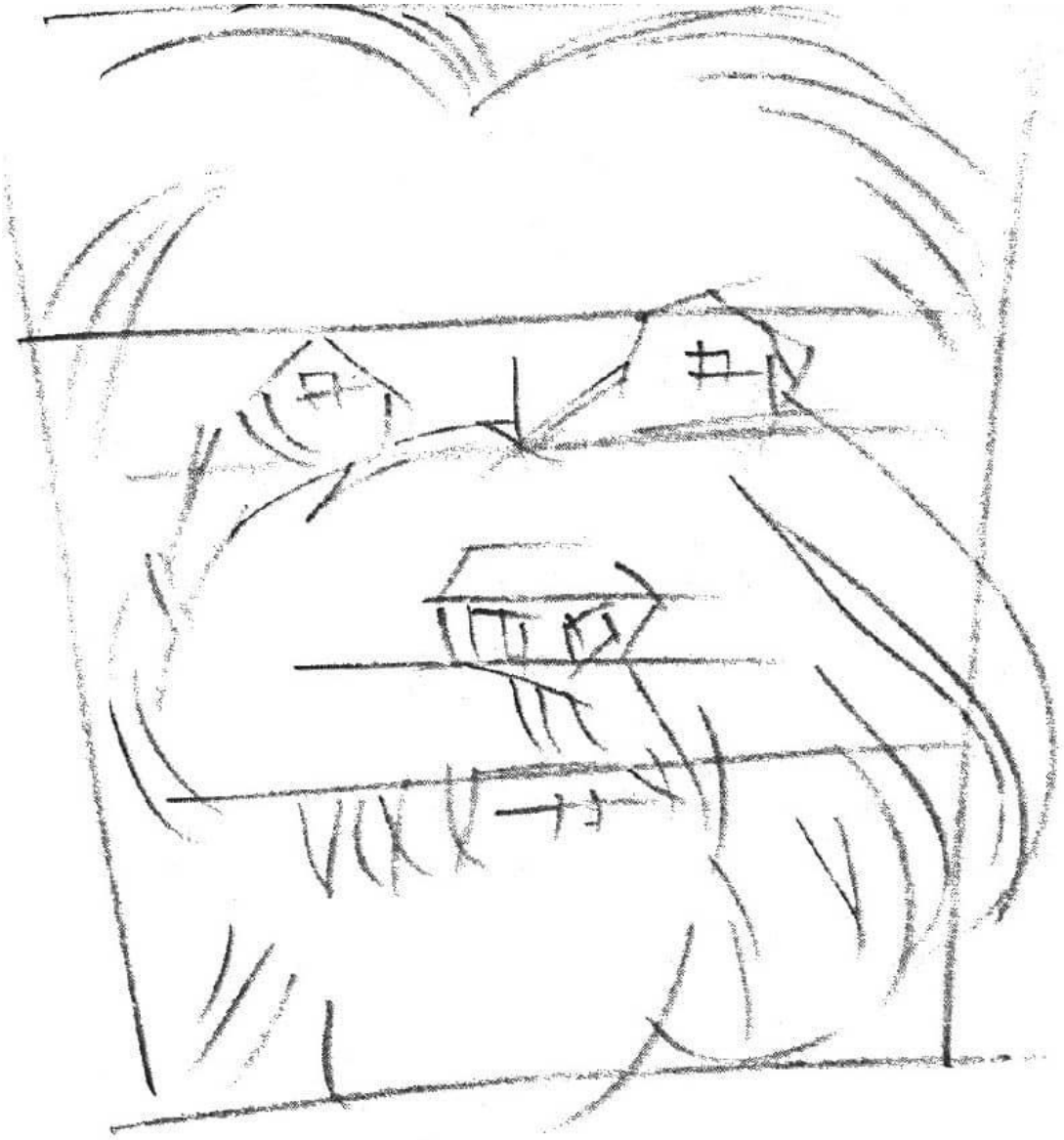
Step 1 Begin with a rectangle and horizontal guidelines drawn in the order shown. Be sure the lines provide accurate placement for the features.



Step 2 Lightly sketch the eyes and nose over the guidelines.



Step 3 Begin adding fur using long, flowing strokes in the direction of hair growth. Note how the minimal strokes help communicate the dog's white coat.

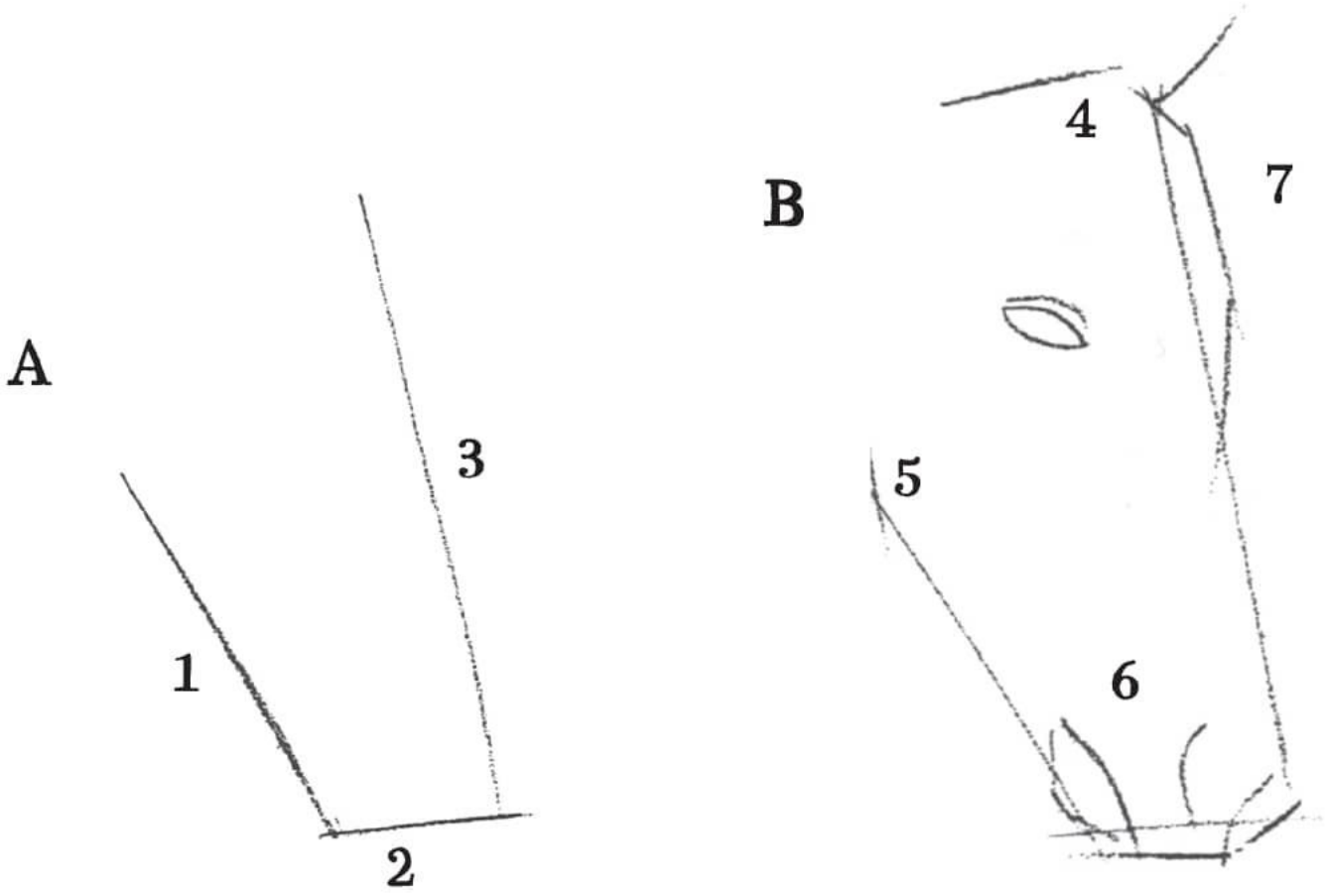


Step 4 Use a sharp pencil or a thin brush and ink to add fine details to the eyes and nose. Leave white areas for the highlights in the eyes.

Horse Heads

The proportions of this young foal are slightly different from those of the adult horse on the opposite page. Note that the face here shown at a slight three-quarter angle.

Blocking In Guidelines In this demonstration for right-handed artists, follow the order of strokes indicated. (See sidebar at right for a left-handed approach.) This order will help you immediately establish accurate angles (A, B). Use the guidelines to add the features and create a refined outline (C). Then develop the outline by blocking in the planes of the head and the harness (D, E). Add shading and detail until you're satisfied with the likeness (F).

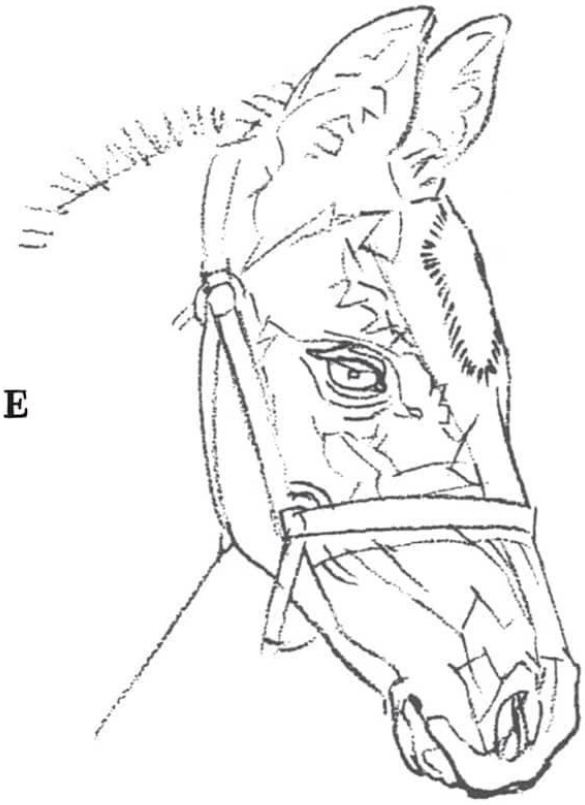


C

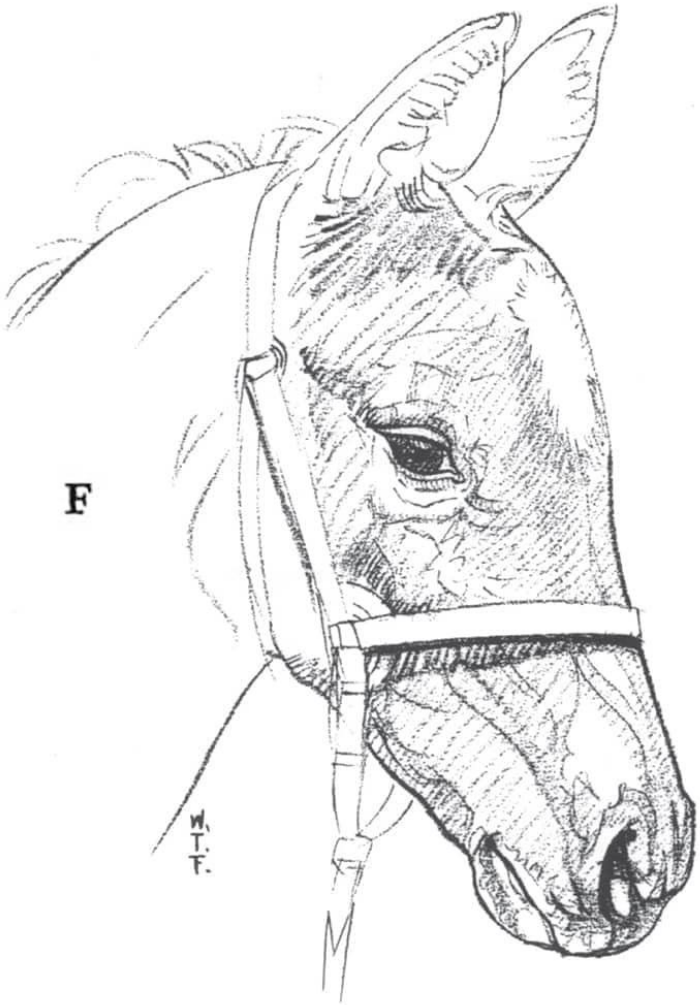
D

This line defines the planes of the head.

E



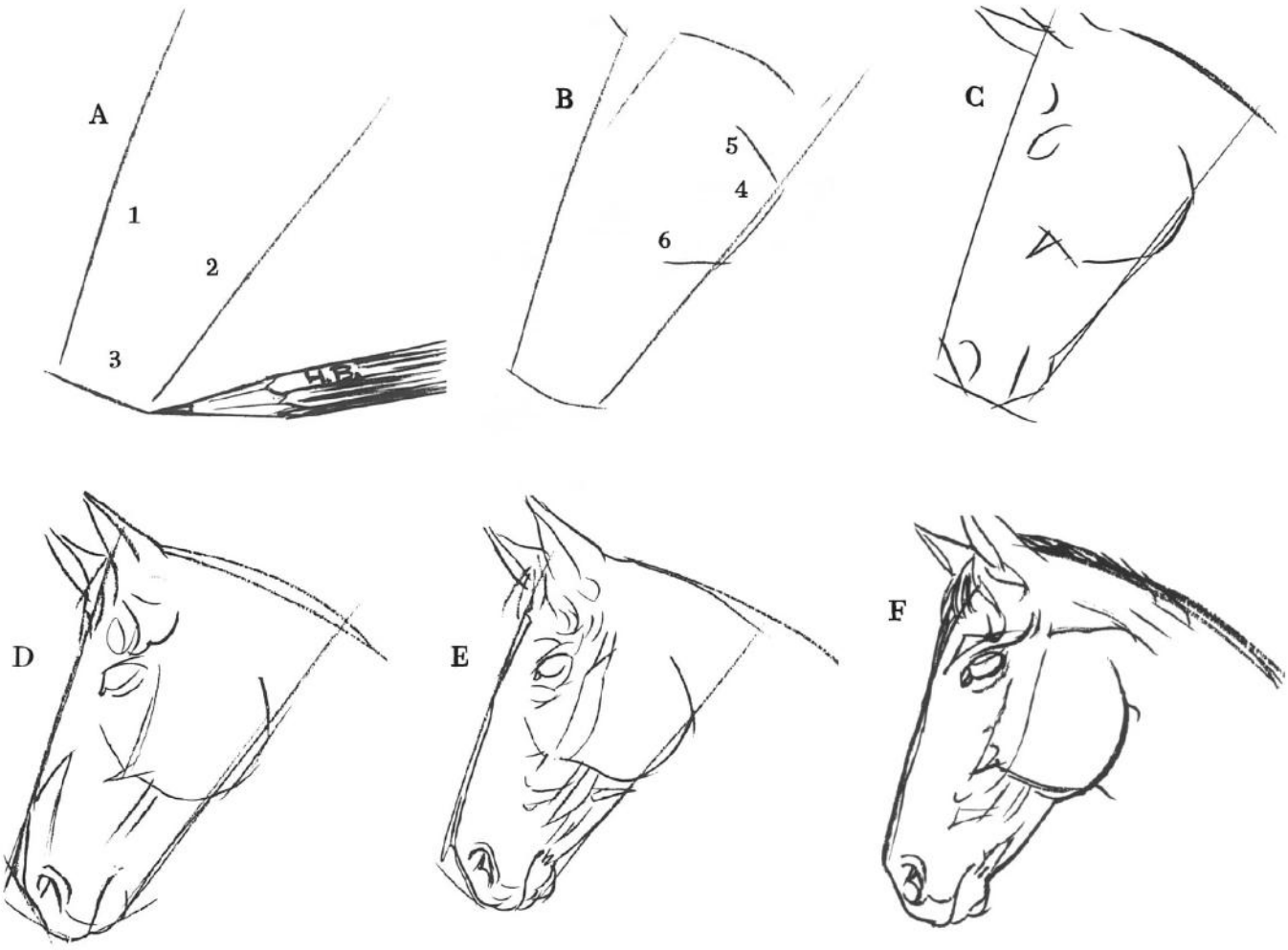
F



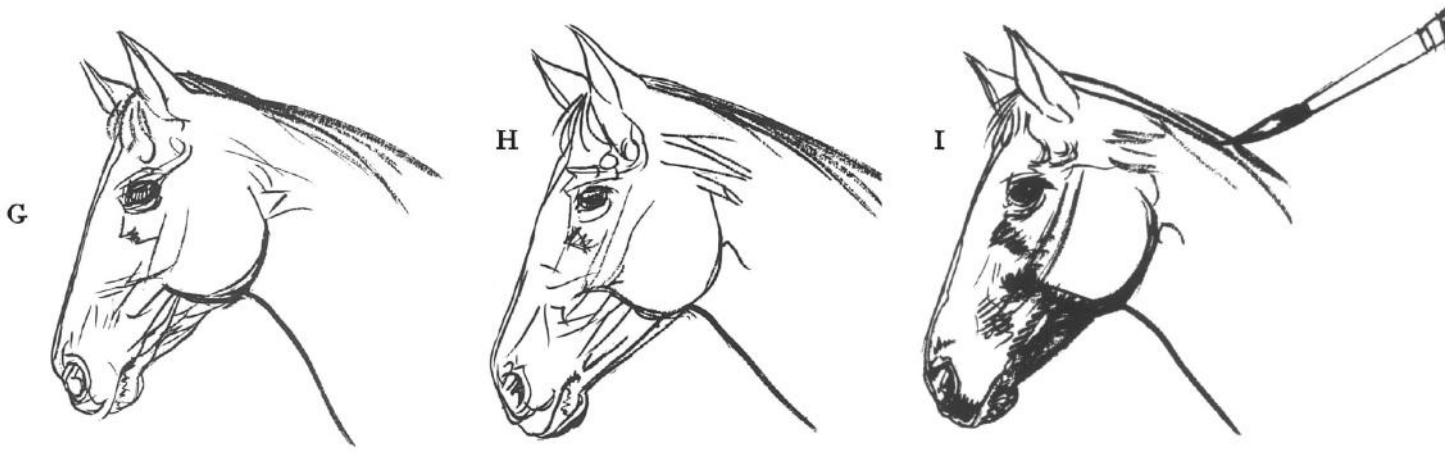
Although horses' heads all have a similar basic shape, there are variations among breeds and between individual horses. The drawing here is of a classic thoroughbred profile, with a straight nose and slightly tapered muzzle. Practice drawing many different profiles, and see if you can bring out the unique

characteristics in each one.

Developing the Horse's Profile Use an HB pencil to block in a few basic guidelines (A, B). Then sketch the outline of the ears and each, positioning the eye, nostril, and mouth (C). Once you're comfortable with the outline, round out the muzzle, define the features, and suggest the underlying musculature (D, E).



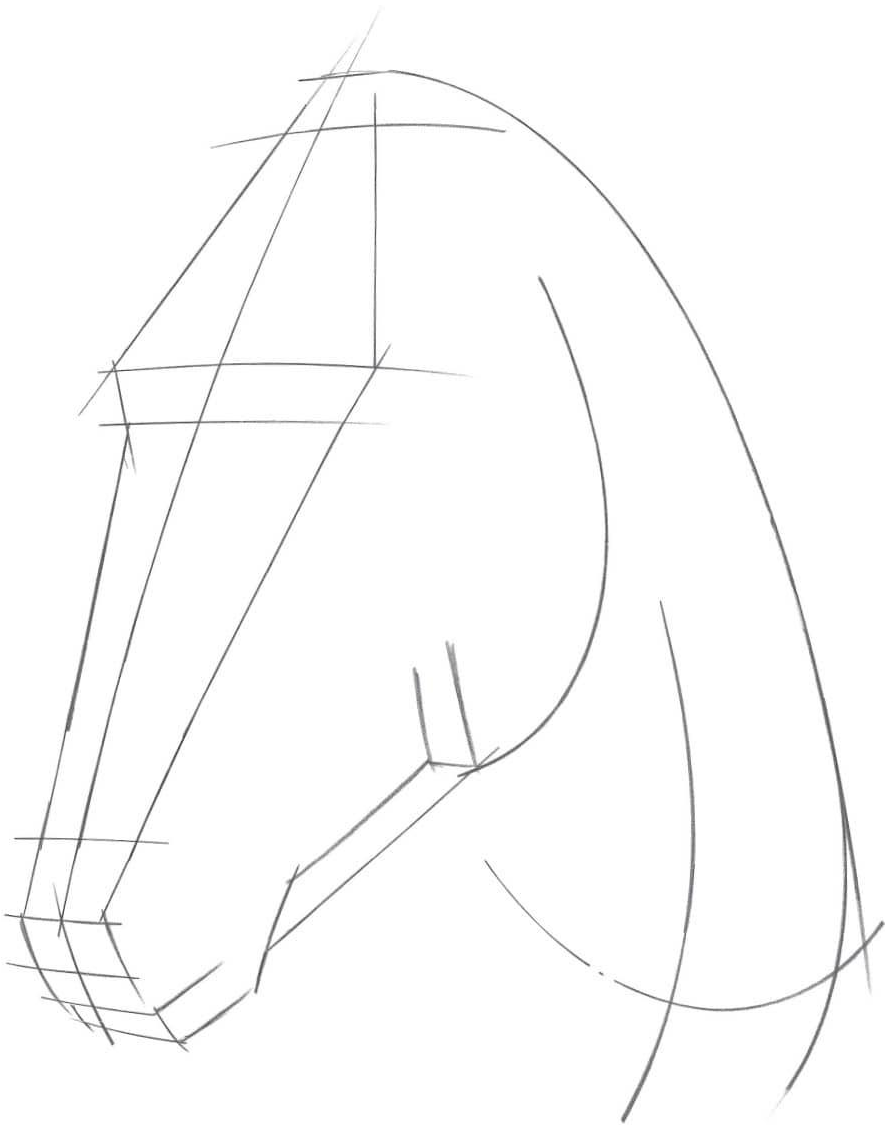
Study your reference to make sure your proportions are on track; then further refine the shapes and add details. Note the length and position of the ears, angle of the neck, and curve of the nose and lower lip. Look for the point where the lines of the neck and lower jaw meet the cheek. Finish with shading. For a more dramatic effect, go over the drawing with a brush and India ink (I).



Horse Portrait

Horses are fantastic drawing subjects, as their inherent beauty and grace can be quite captivating. Pay careful attention to the detail of the eye to express this gentle creature’s warmth and intelligence.

Step 1 First, establish the structure and angle of the head and neck with long strokes. Then mark several planes with horizontal strokes, setting up guidelines for the placement of the eyes, nose, and mouth.



Step 2 Now use the initial guidelines to place the ears, eyes, nostrils, and mouth. (The eyes are about one-third of the way down the horse's head.) Also refine the outline of the neck and jaw line.

Step 3 Next, erase any guidelines that you no longer need, and add the forelock between the ears. Use thin, irregular lines to indicate the value changes on the horse's face. Then add a little more detail to the horse's eye.

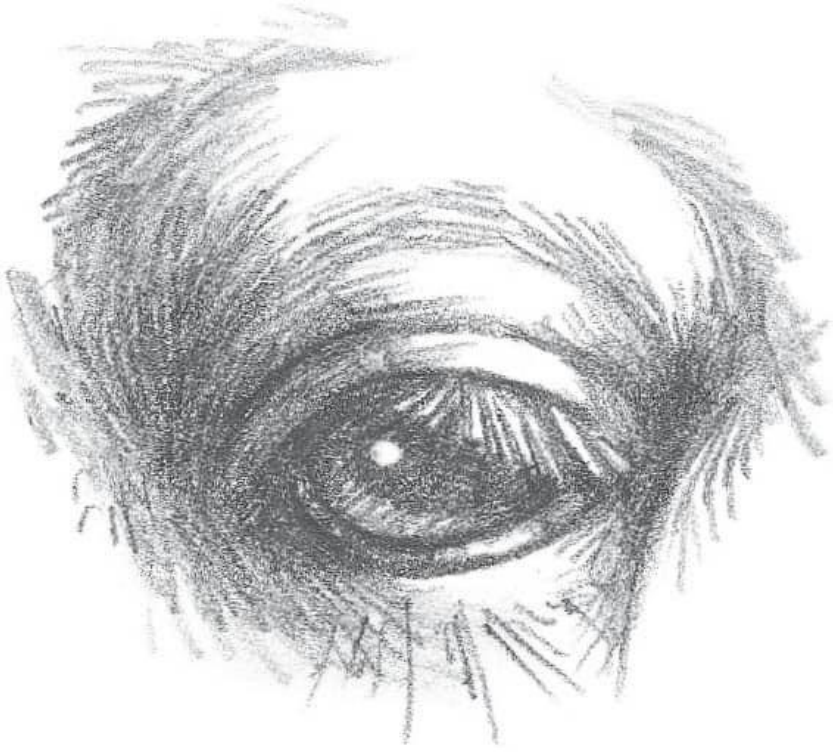
Step 4 At this point, you can begin to develop the texture of the coat. Now replace the solid lines that divide the values of the horse's face with a series of short hatch marks that follow the direction of hair growth. Fill in the eye (see the detail opposite), and add long strokes to the mane and forelock to contrast with the short hairs of the coat.

Step 5 Now create the dark areas of the coat using a large blending stump dipped in graphite dust. Apply broad strokes, fading them out as you work down the neck. With a smaller stump, add more detail and shading around the eye and ears. Finally, enhance the sense of depth by adding darker graphite strokes in the shadows of the ears and under the head.

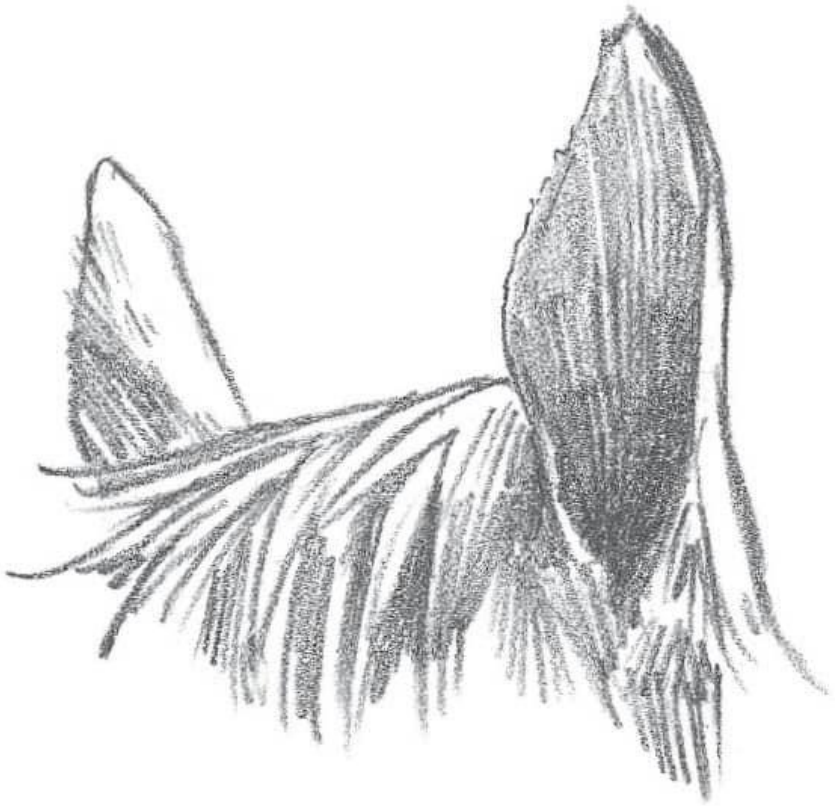
HORSE DETAILS

Muzzle The muzzle has subtle, curved forms, which are defined with careful shading. The area around the nostril is raised, as is the area just above the mouth. Indicate this shape by pulling out highlights with a kneaded eraser.

Eye Horses' eyes have a lot of detail, from the creases around the eyes to the straight, thick eyelashes that protect them. To create a sense of life in the eye, leave a light crescent-shaped area to show reflected light, and leave a stark white highlight above it.



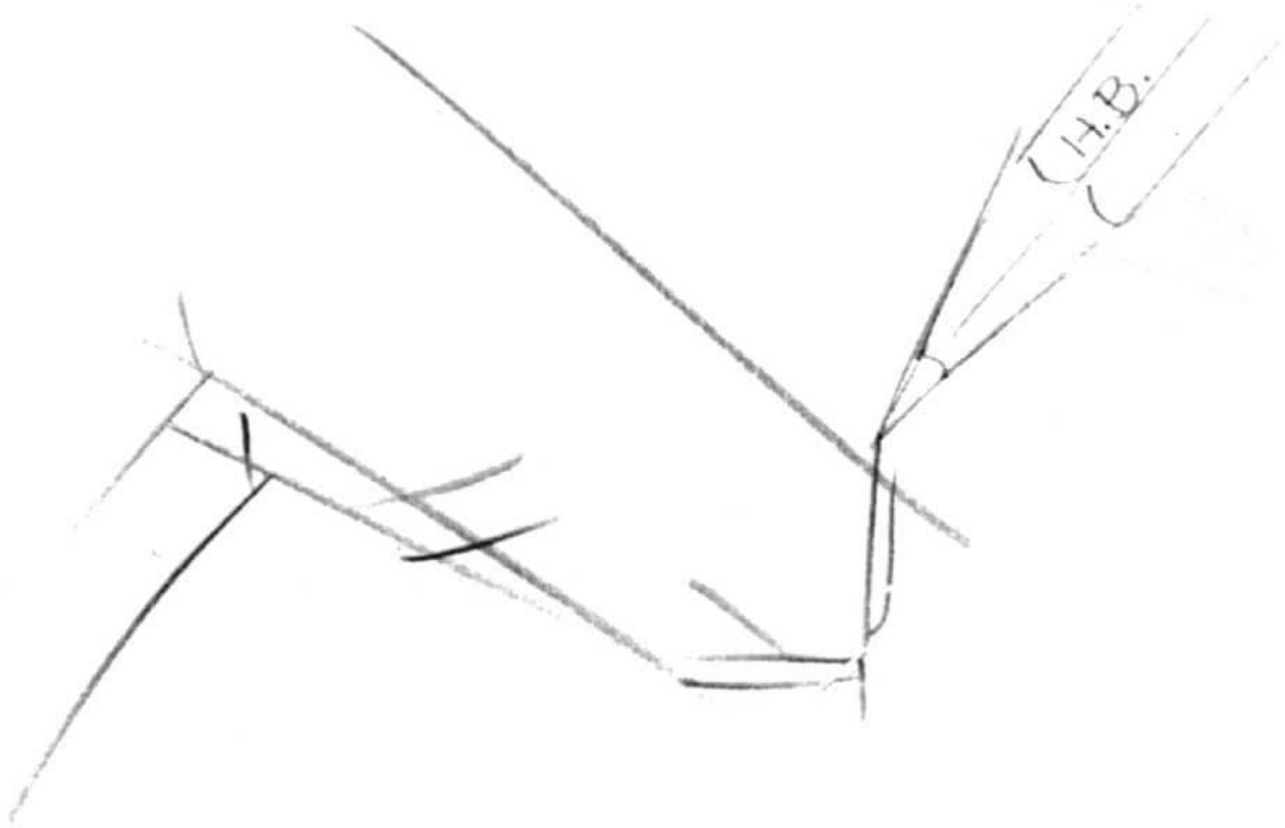
Ears Render the horse's forelock hair with long, slightly curving strokes. Then shade the interior of the ear with upward, parallel strokes, making them darkest at the bottom and gradually lighter as you move up the ear.



Horse Head in Profile

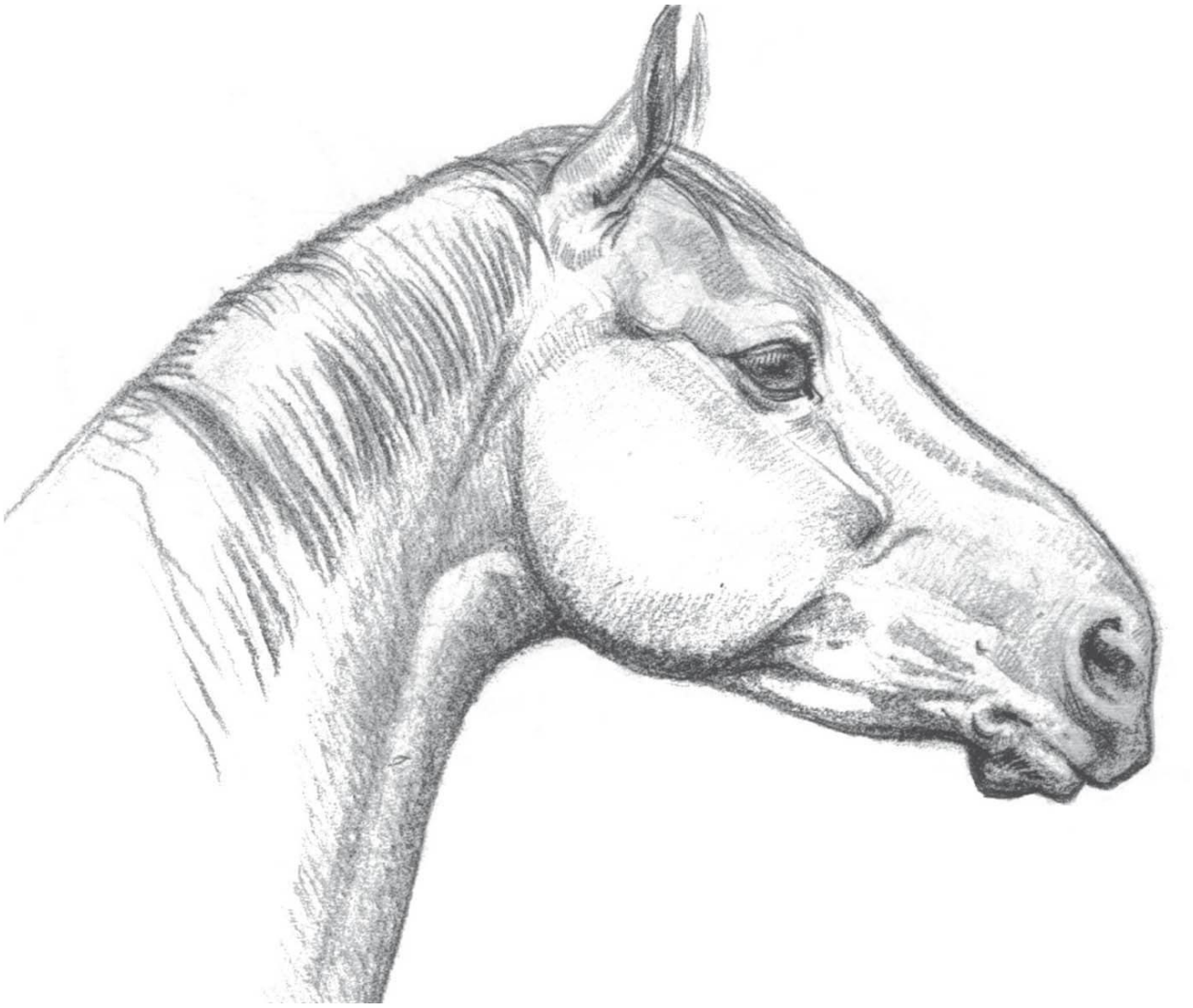
This demonstration shows a basic profile view of a horse's head. When drawing your own portraits, note how your subject's shapes and features differ to create a distinct likeness.

Step 1 Use an HB pencil and straight lines to block in the angles of the muzzle and neck.



Step 2 Then use these lines to build an accurate outline. Emphasize the protruding lip and the graceful curves of the neck. Indicate the major muscles and bone structure on the face, and add the ears and mane. Erase any guidelines you no longer need.

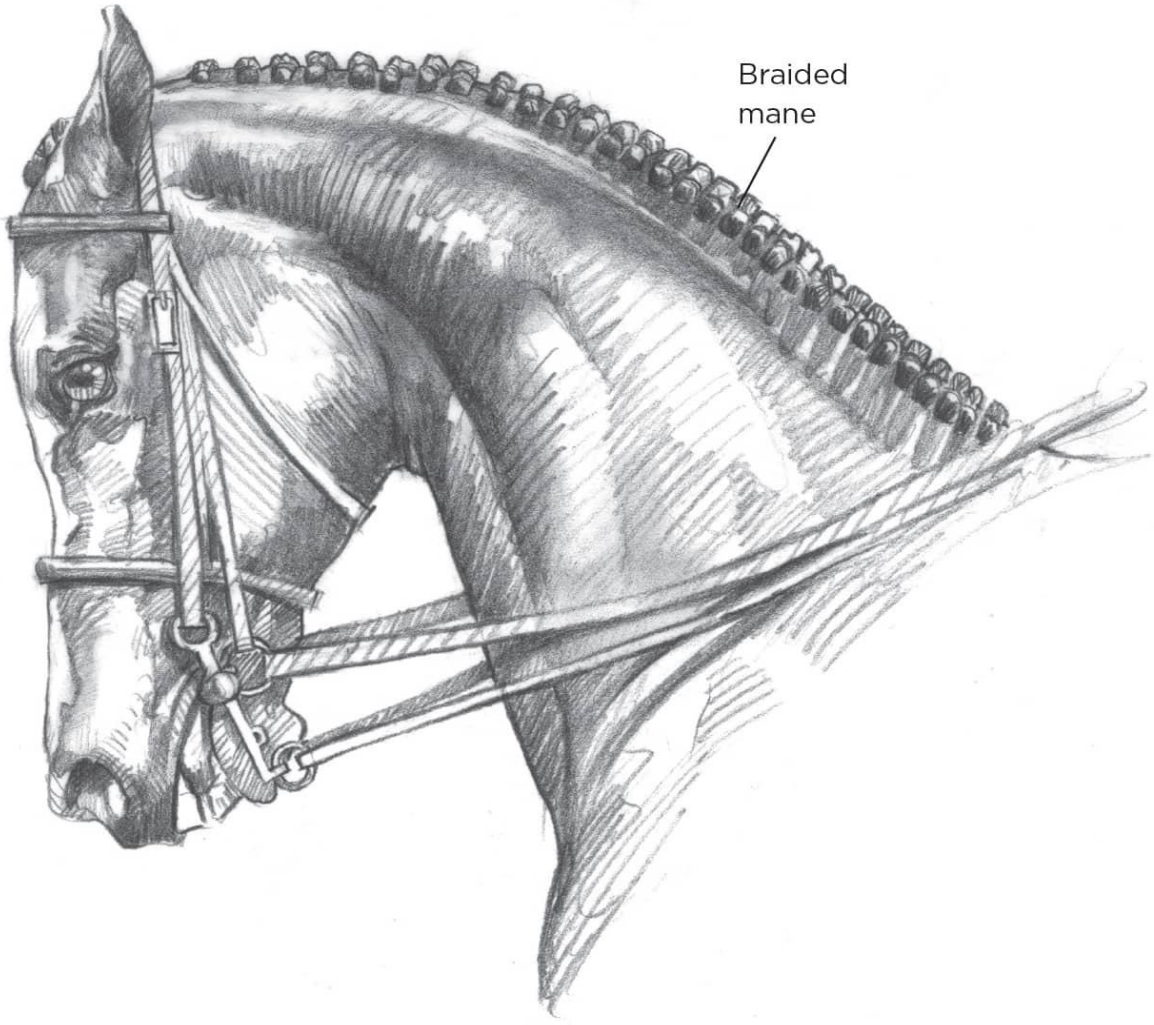
Step 3 Now shade the face and neck with a few thick, perpendicular lines for the muscles on the jaw and around the eye. Blend some areas with a paper stump for a softer effect where desired. For the mane, describe the hairs using thick, long strokes with the chisel point of a soft pencil.

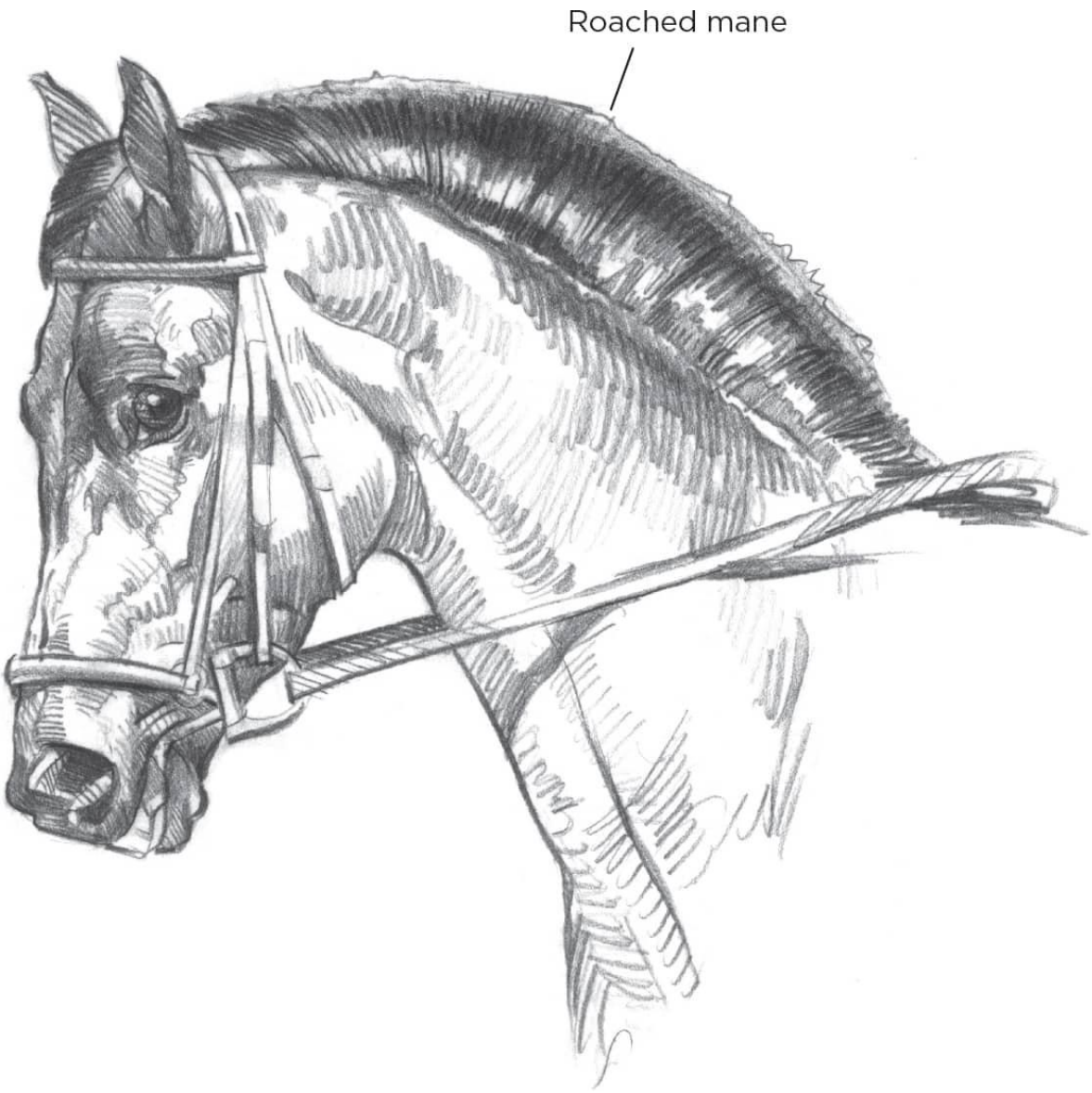


Advanced Horse Heads

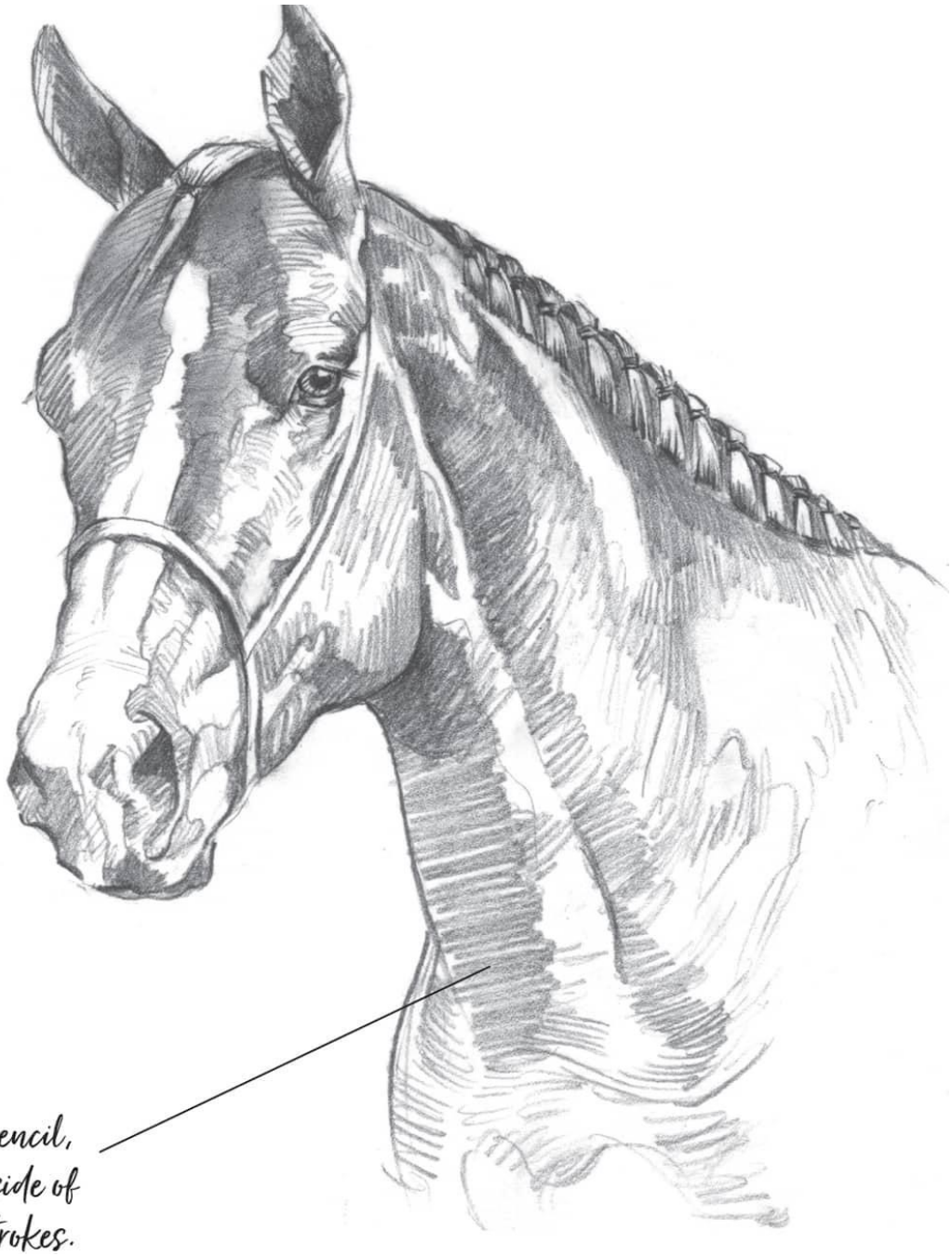
Here are some slightly more complex examples to help you practice shading techniques. Notice the differences in the viewing angles, mane treatments, and tack (the bridles, reins, and halter). As always, start with a few block-in lines, refine your outlines, and then add the shading.

Depicting Manes Show horses often have braided manes, and roached manes have been shaved to a few inches in length so they stand straight up. These two mane styles show off the horses' necks and give you the opportunity to practice shading the muscles in the head and neck.





Applying Light and Dark Values As you shade these heads, look carefully at the way the contrast between light and dark values gives form to the horses. Dark and middle values add depth, and the highlights make those areas “pop out.” Vary the kinds of strokes you use to emphasize the different textures in the sleek coats, the coarser manes, and the smooth leather of the horses’ tack.

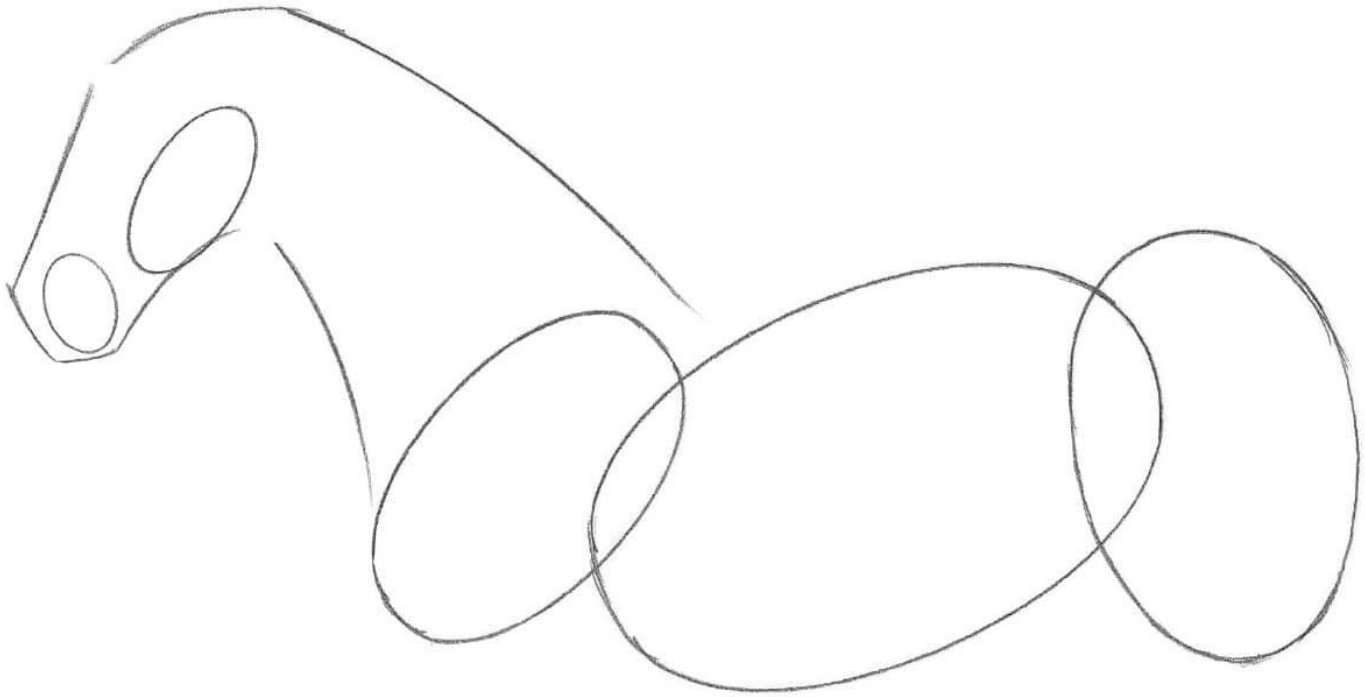


For a soft effect, select a 6B pencil, and use a chisel point or the side of the lead to create wide, even strokes.

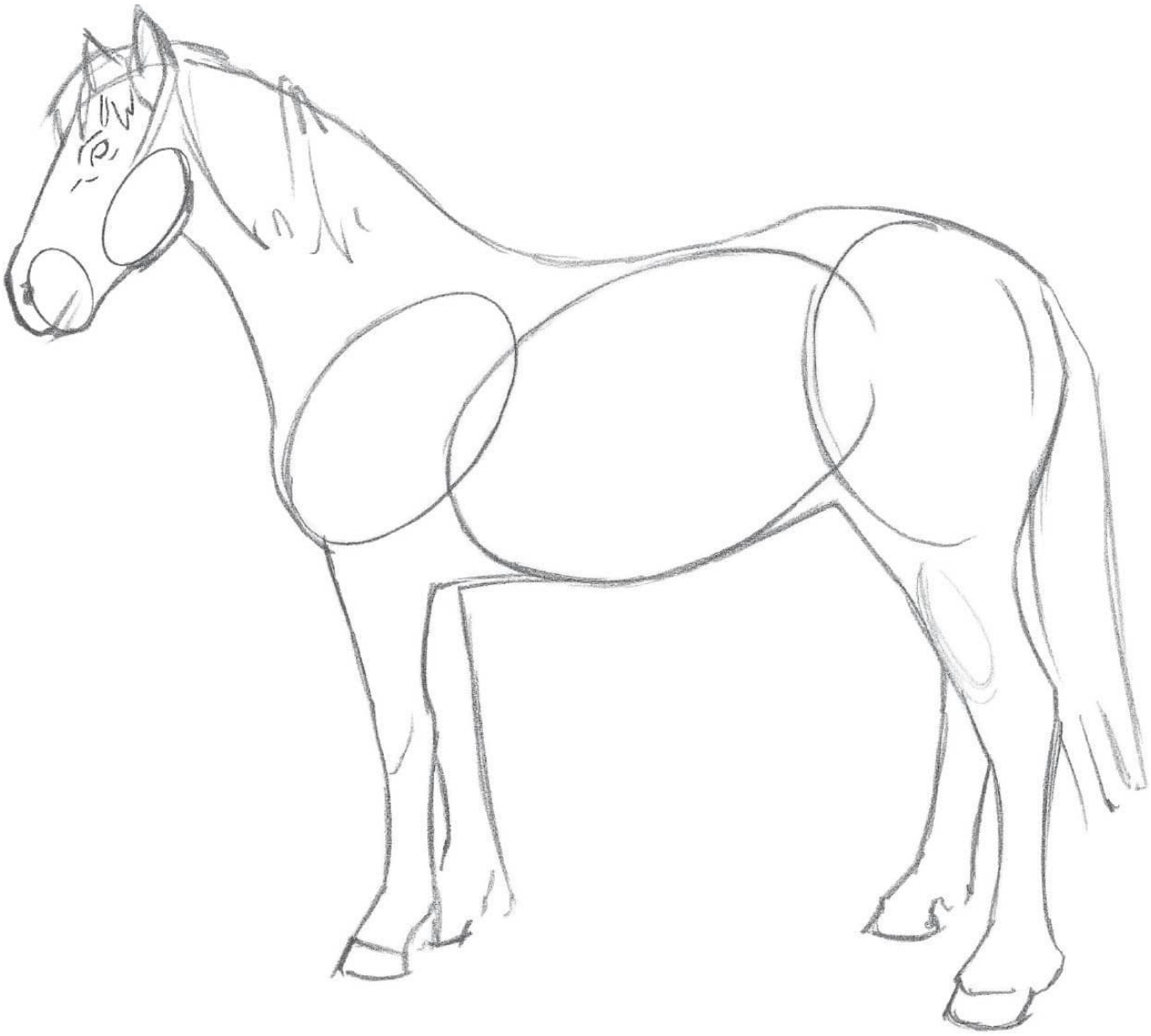
Pony

Ponies are not just small horses they are a distinct species with different proportions. Ponies are also more sure-footed and have a stronger sense of self-preservation than horses.

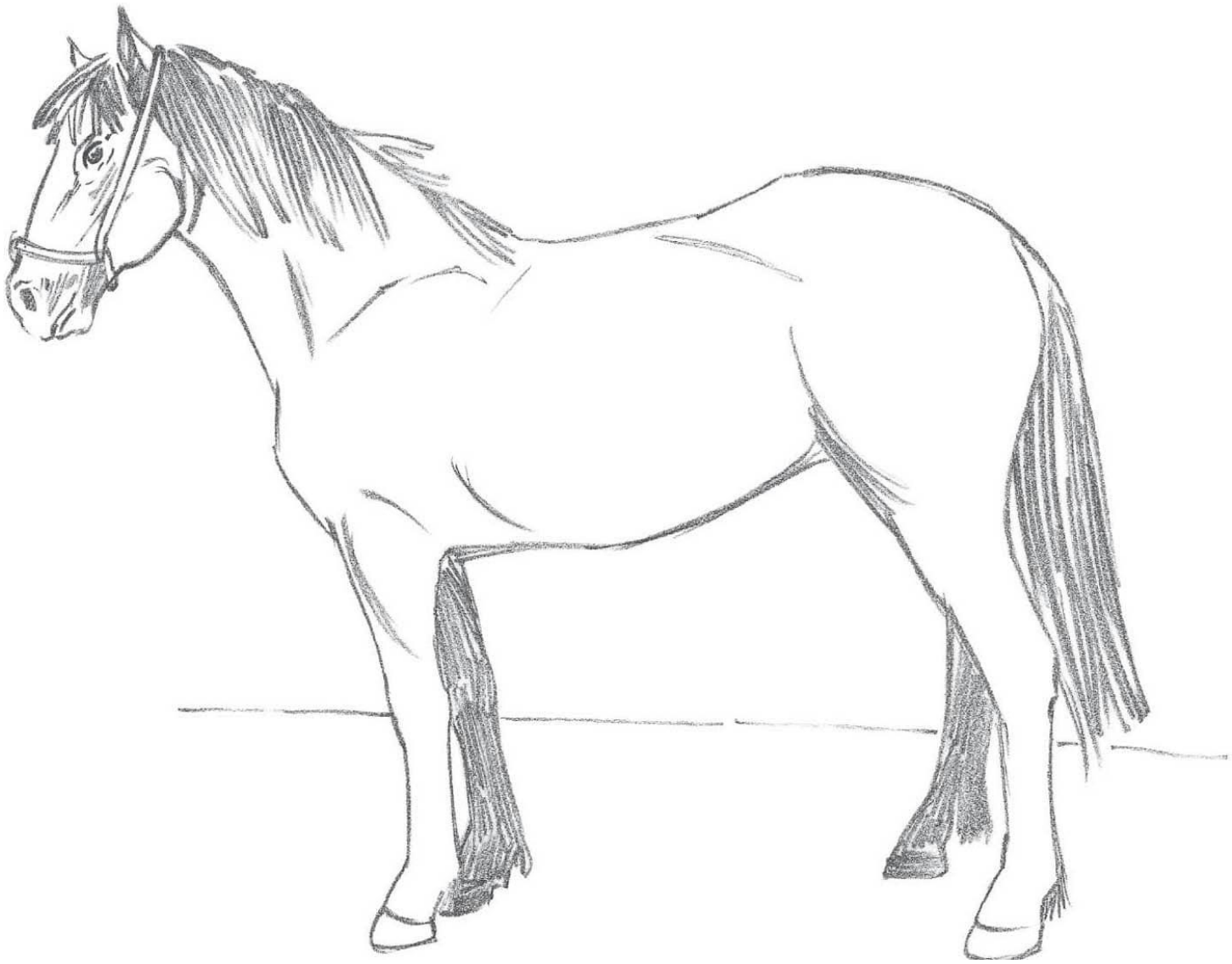
Step 1 With an HB pencil, sketch the bulk of the pony onto your paper. Use overlapping ovals for the chest, body, and haunches. Then place the gentle curves of the neck by blocking in the head with short, angular strokes. Add ovals to block in the curvature of the jaw and muzzle.



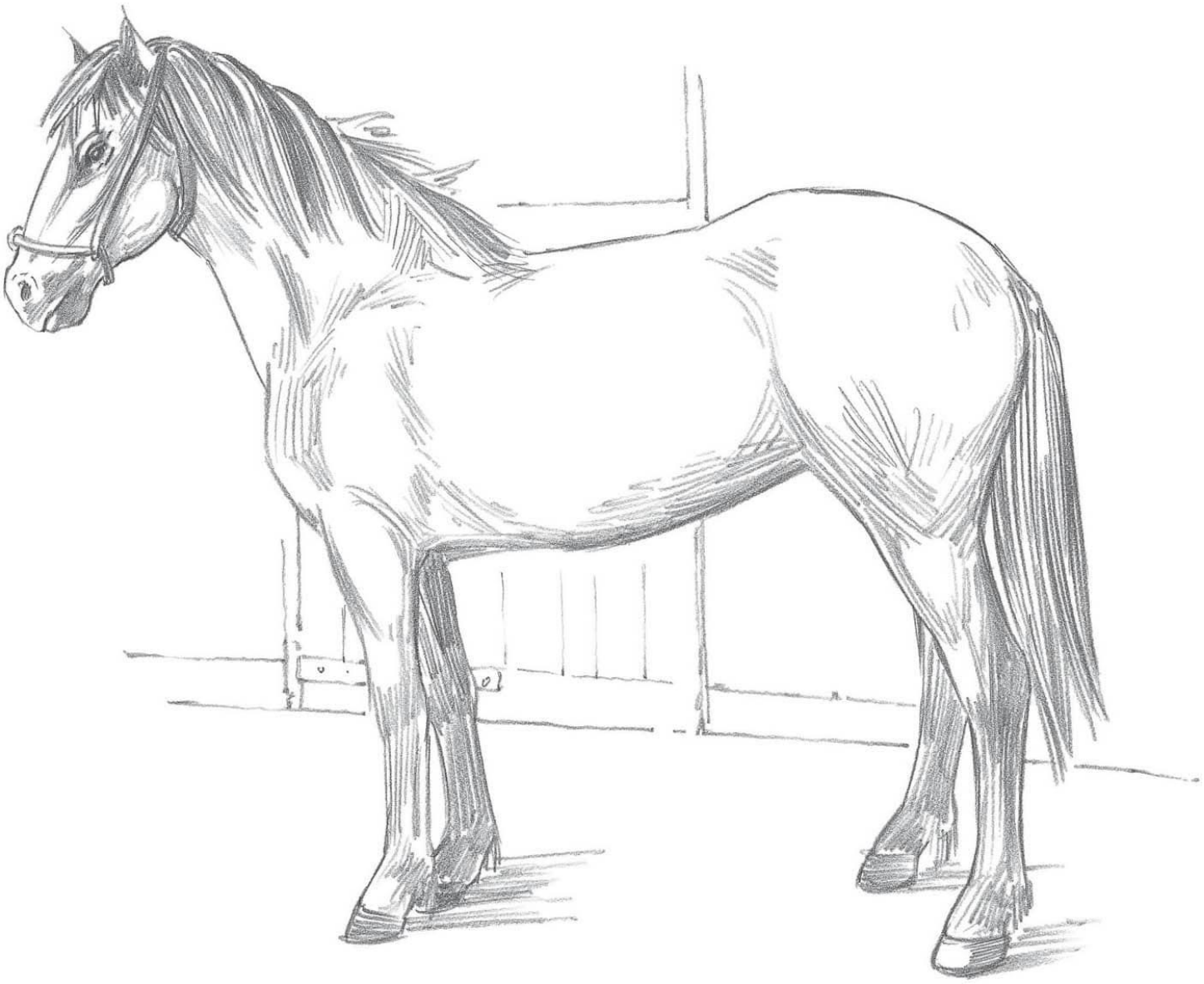
Step 2 Building on the lines from step 1, outline the entire pony. Block in the legs, carefully sketching the hooves and joints. Quickly suggest the mane and tail with a few long strokes, and place the mouth, nostril, eye, and ears.



Step 3 Now erase the initial oval guides, and shade the outside legs with long, vertical strokes. Then create the texture of the mane and tail with long, straight strokes to represent strands of hair. To give the body form, add a few marks to suggest the major muscles. You can give the face form with a few areas of light, solid shading. Then outline the halter.



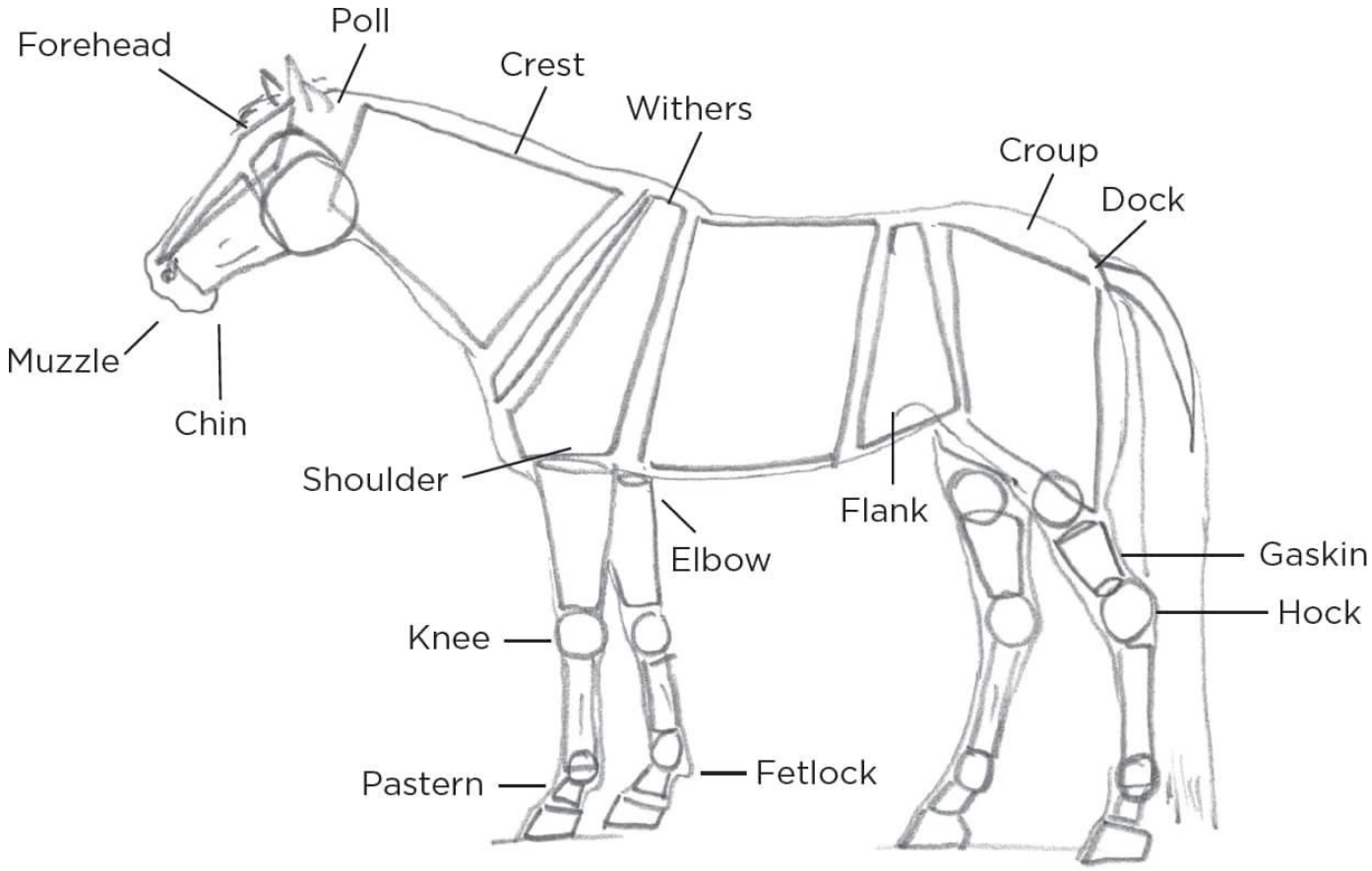
Step 4 Ground the pony by adding a few cast shadows and faint lines for the stable in the background. Keep these lines thin and light so they don't compete with the pony. Now finish the body of the pony by shading with parallel strokes that follow the muscle structure. This hatching technique creates a slightly stylized effect. Finish by touching up the facial details with additional shading.



PARTS OF HORSES AND PONIES

You certainly don't need to learn the names of every bone and muscle in order to draw an animal accurately, but it is helpful to have a little knowledge of the basic anatomy of your subject. For example, an understanding of the underlying shapes of the horse's skeletal and musculature structures will result in more realistic depictions of the horse's form. (Ponies have the same basic structure as horses, although sizes and proportions differ.)

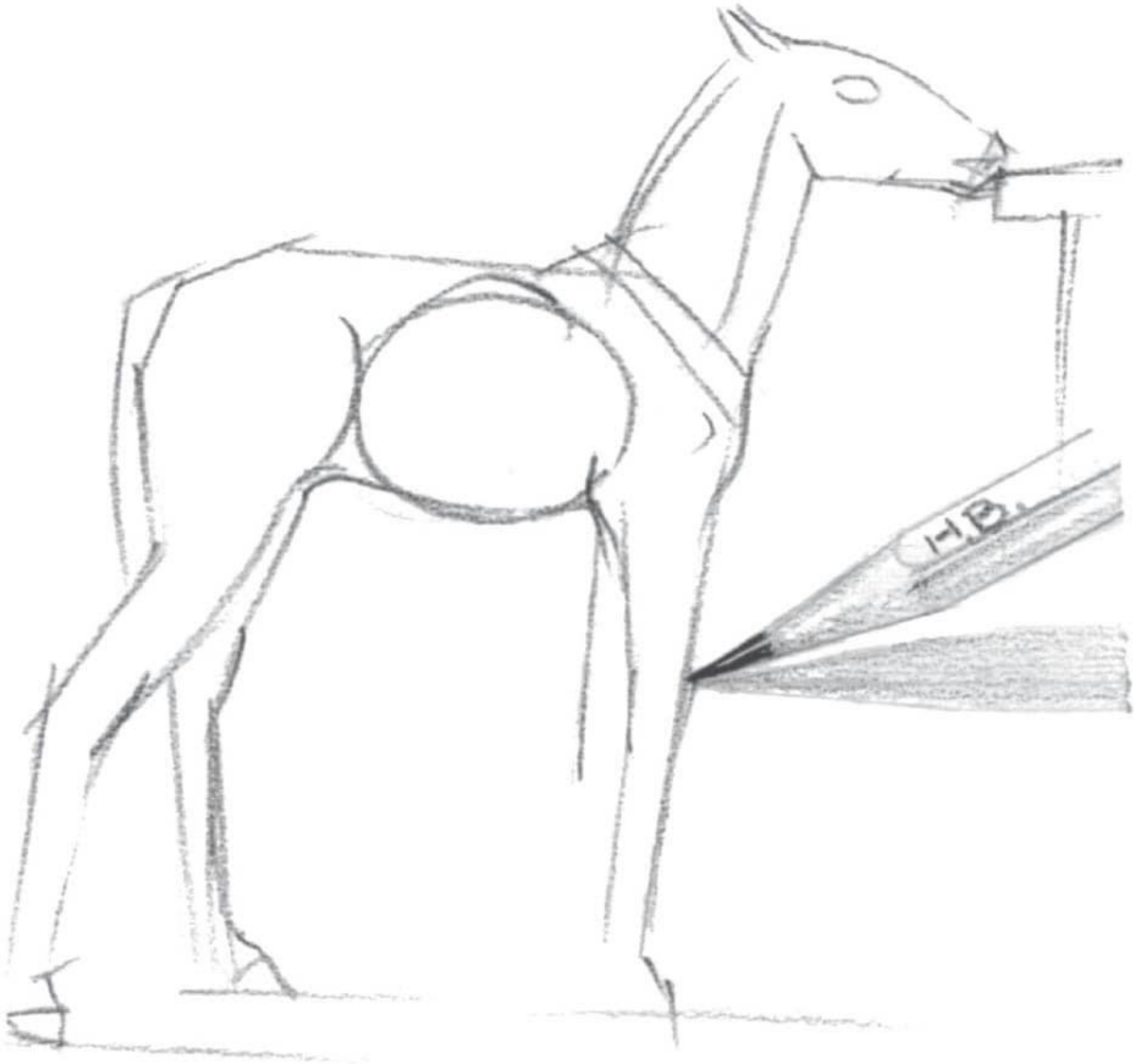
Drawing the horse's body is easy if you break down the animal into basic shapes. Start with circles, cylinders, and trapezoids—as shown on the horse at right—to help you get a good general sense of the size and proportion of the parts of the horse, such as the head, neck, belly, and legs. Then simply connect these shapes, refine the lines, and add a few details to produce a realistic outline of your equine subject.



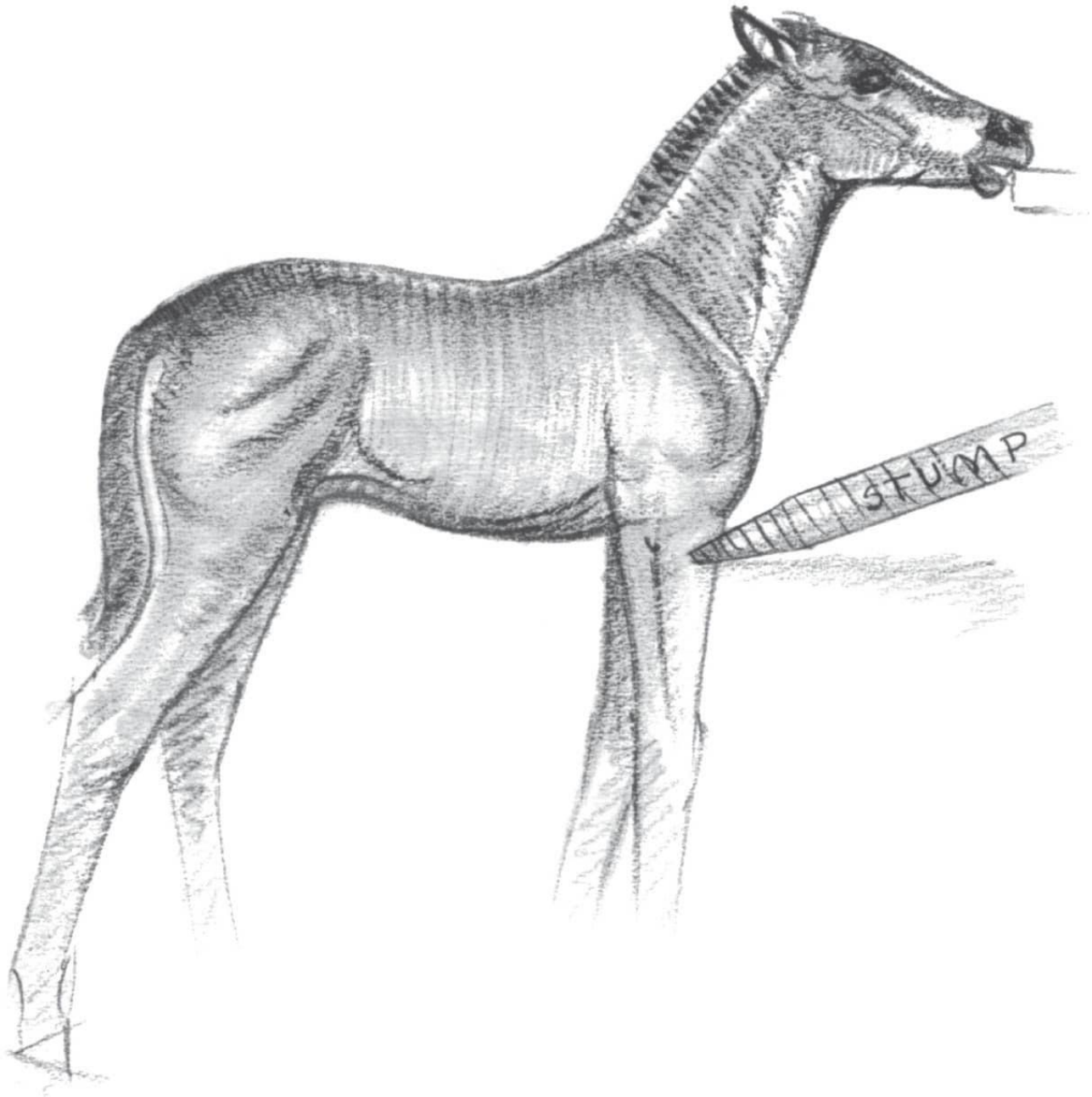
Foal's Body

Foals have a great zest for living and a fine sense of fun. They love to run and kick, and they are as fond of showing off as children. Try to capture this playfulness in your drawings.

Step 1 Use an HB pencil to sketch the foal, beginning with an oval. Block in the body parts around this shape, making sure all the elements are in proportion to one another. Notice how long the foal's legs are in relation to its body.

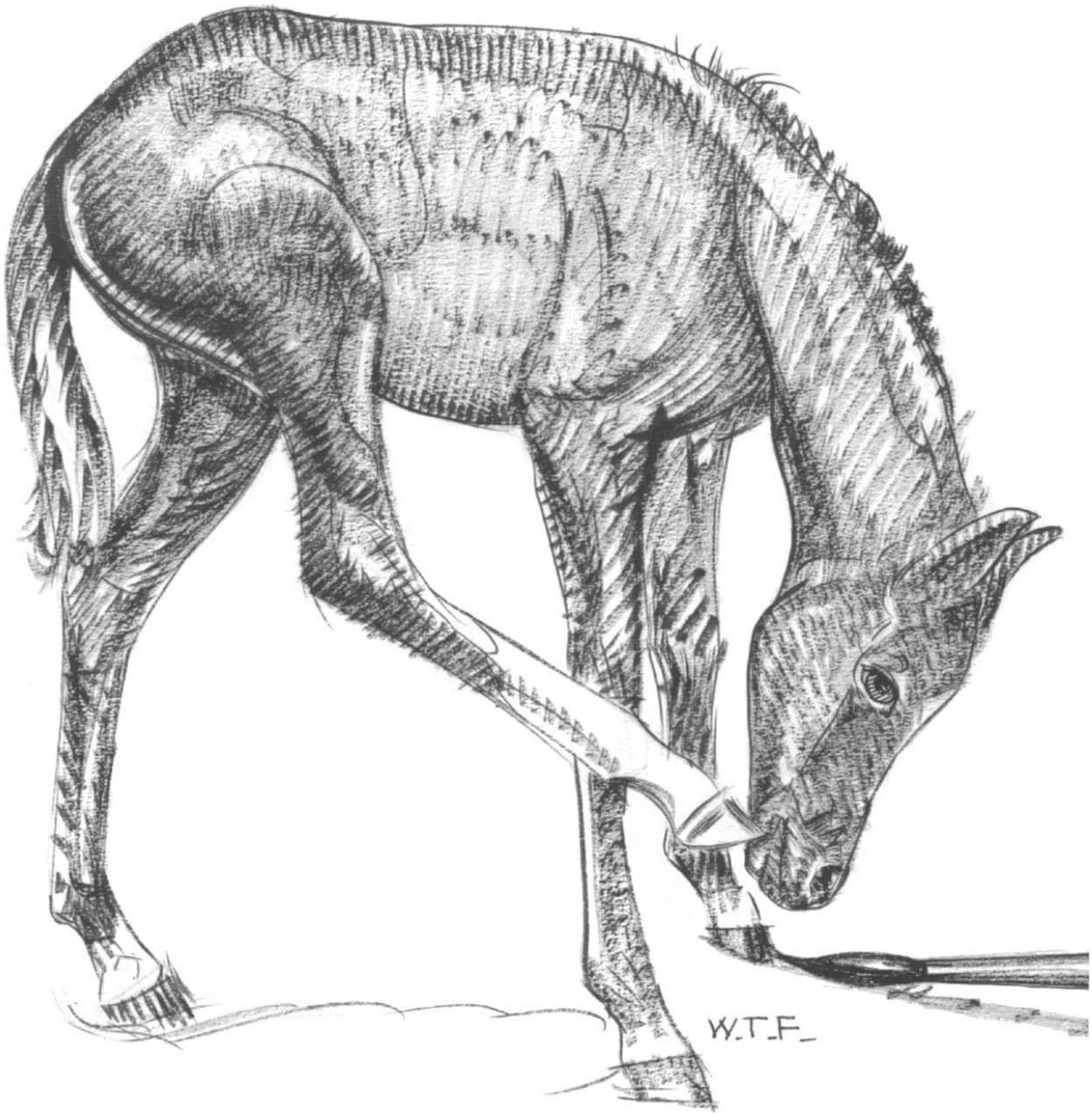


Step 2 Then use a 6B pencil to shade the foal, blending out some areas with a paper stump for a soft, rounded effect.

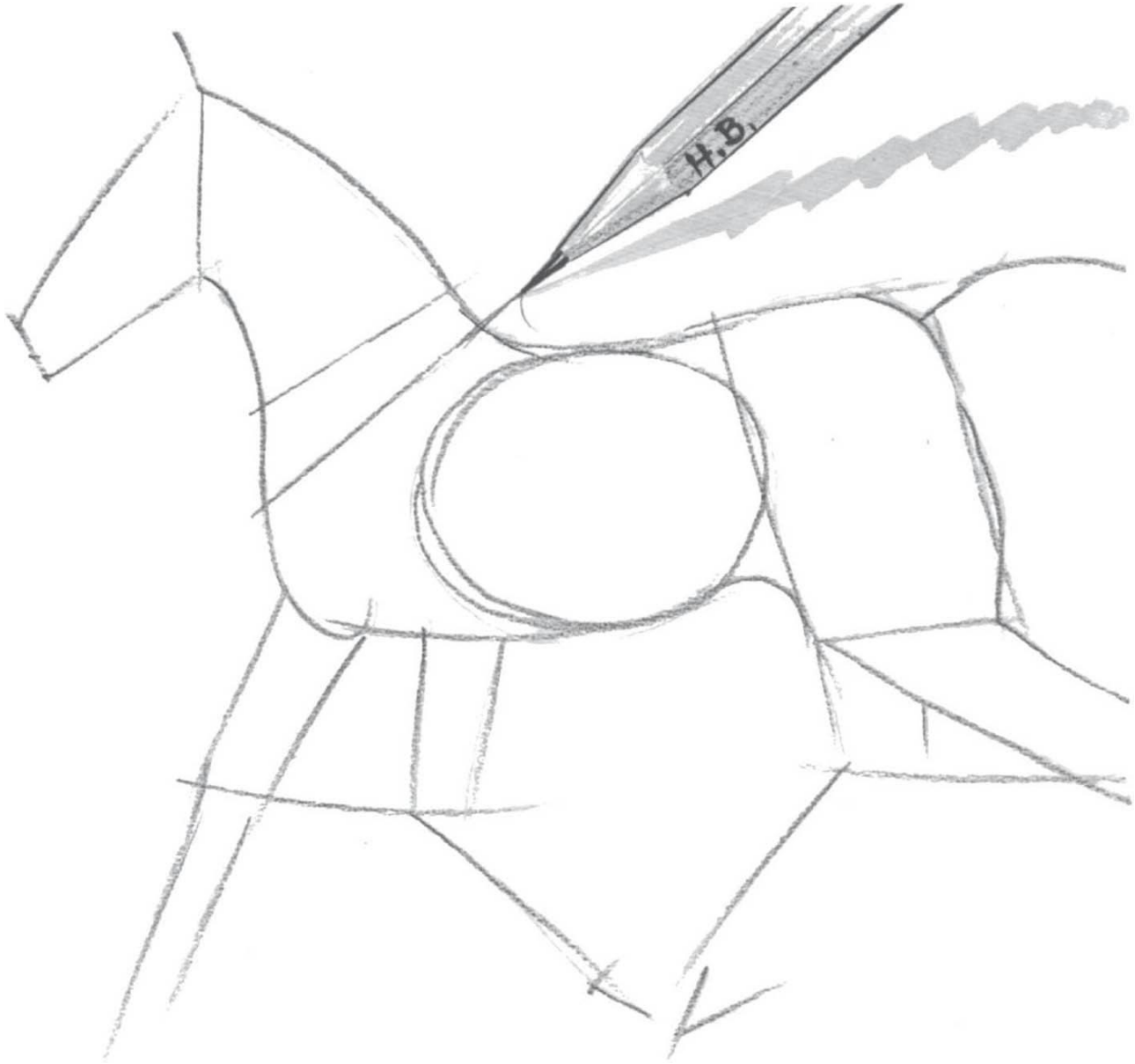


Step 1 Use a pencil to work out the basic shapes of the foal's pose on textured paper. Before moving onto the next step (which involves ink), be certain you are satisfied with the drawing.

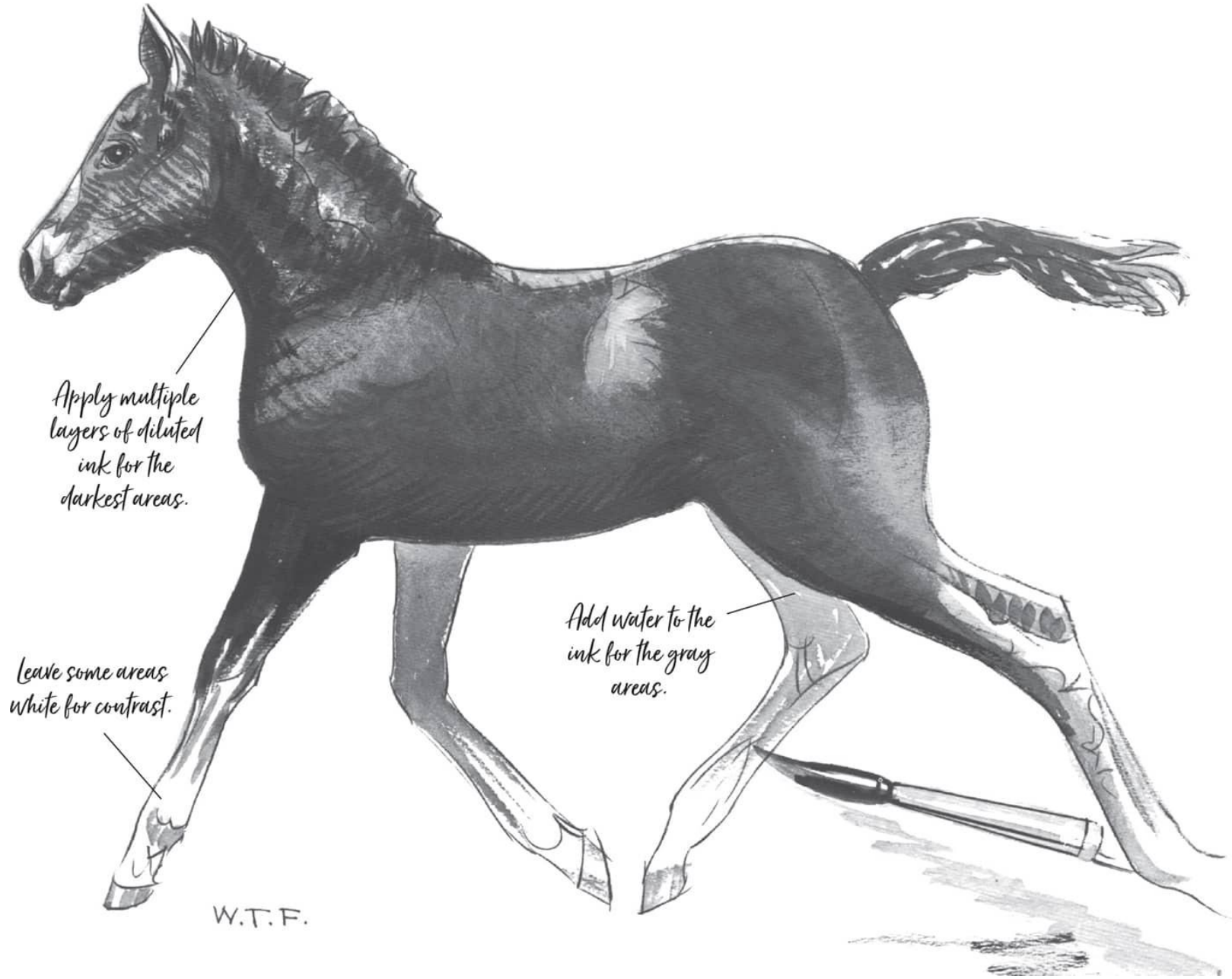
Step 2 Use washes of India ink or black watercolor paint to apply light and middle values. Then use a dry brush and undiluted ink to lay in the darkest shadows and details. The dry brush technique produces rough, broken lines with feathered edges; it's an easy way to suggest texture.



Step 1 Block in the basic shapes of the body with an HB pencil, refining the lines until you are satisfied with the proportions and outline.



Step 2 Then use a clean brush to apply plain water over the foal's body, being careful to stay within the outlines. Net load the brush with diluted ink, and wash it over the body in smooth, even layers. This technique is called "wet on wet" and produces soft, loose blends. After these washes dry, use the tip of a dry brush to add details.



Arabian

The Arabian is a high-spirited horse with a flamboyant tail carriage and distinctive dished profile. Though relatively small in stature, this breed is known for its stamina, graceful build, intelligence, and energy. Try to capture the Arabian's slender physique and high spirit in your drawing.

Step 1 Block in the body with an HB pencil, placing the oval for the body at a slight angle to indicate that the body will be foreshortened. (For more on foreshortening, see here.) When blocking in the head, take care to stress the concave nose, large nostrils, and small muzzle.

Step 2 As you start shading, keep the lines for the tail loose and free. Accent the graceful arch of the neck.

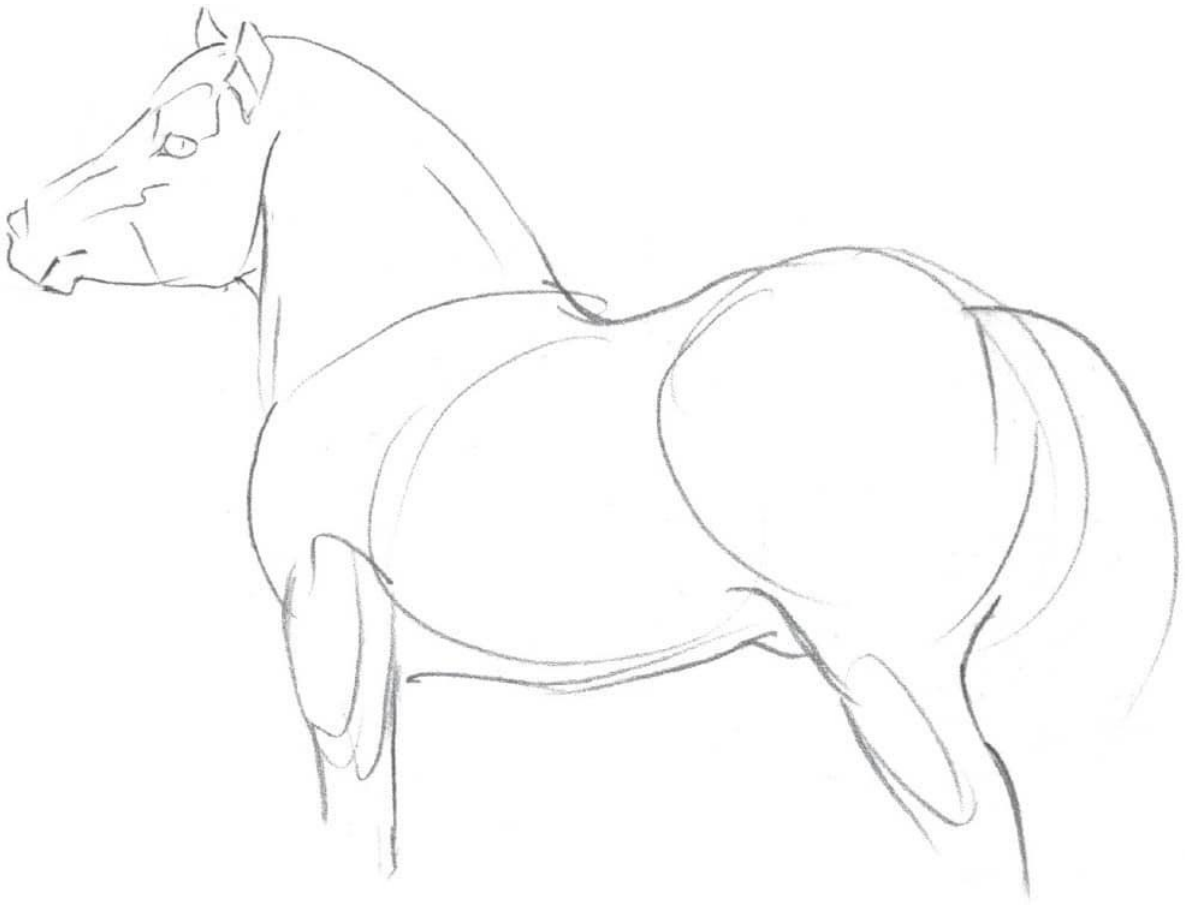
Step 3 Be sure to emphasize this horse's narrow chest and face to convey its more delicate build. Build up values over the face and body, delineating areas of highlight.

Step 4 Refine your shading with a soft lead pencil and paper stump, leaving large areas of white for the highlights. These highlights show the shine of the horse's coat and indicate the direction of the light source.

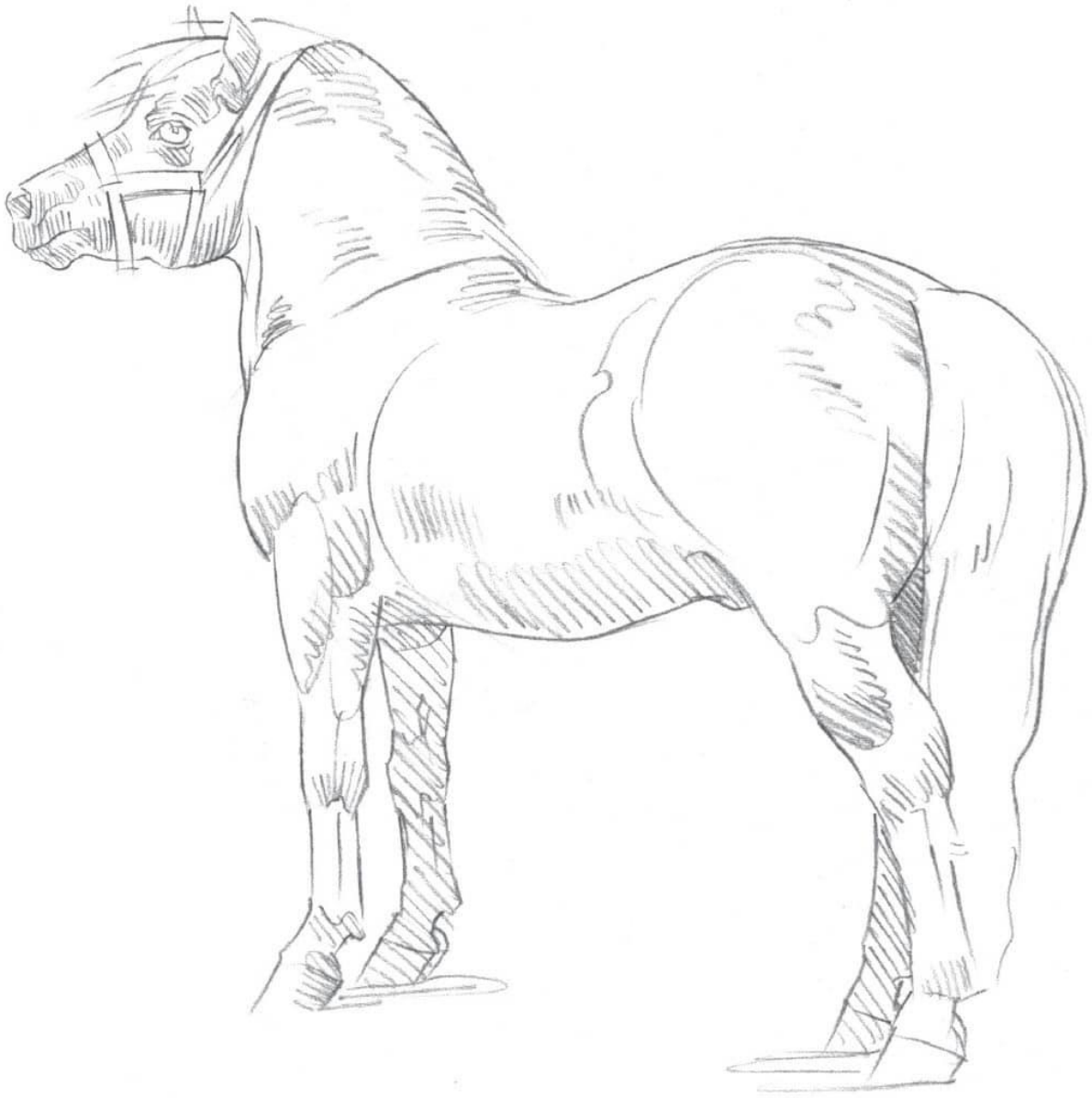
Shetland Pony

One of the smallest pony breeds, the Shetland is a hardy animal originally from the Shetland Islands off of northern Britain. This pony exhibits the characteristic small head, thick neck, and stocky build of the breed.

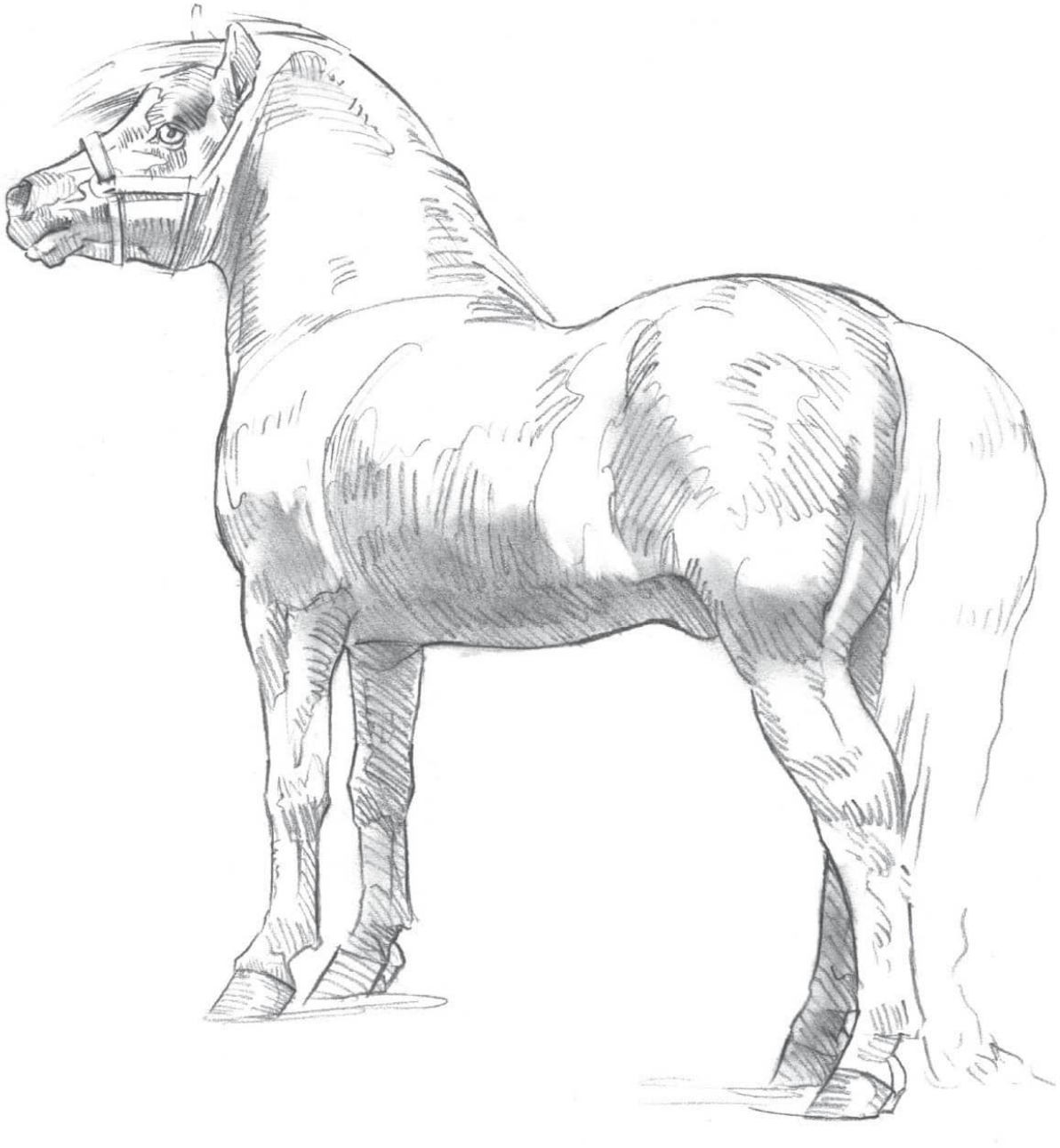
Step 1 As you block in the pony's body, carefully observe its proportions. The length of its body is about two and a half times the length of its head. Start with large circles and ovals to capture the pony's solid build.



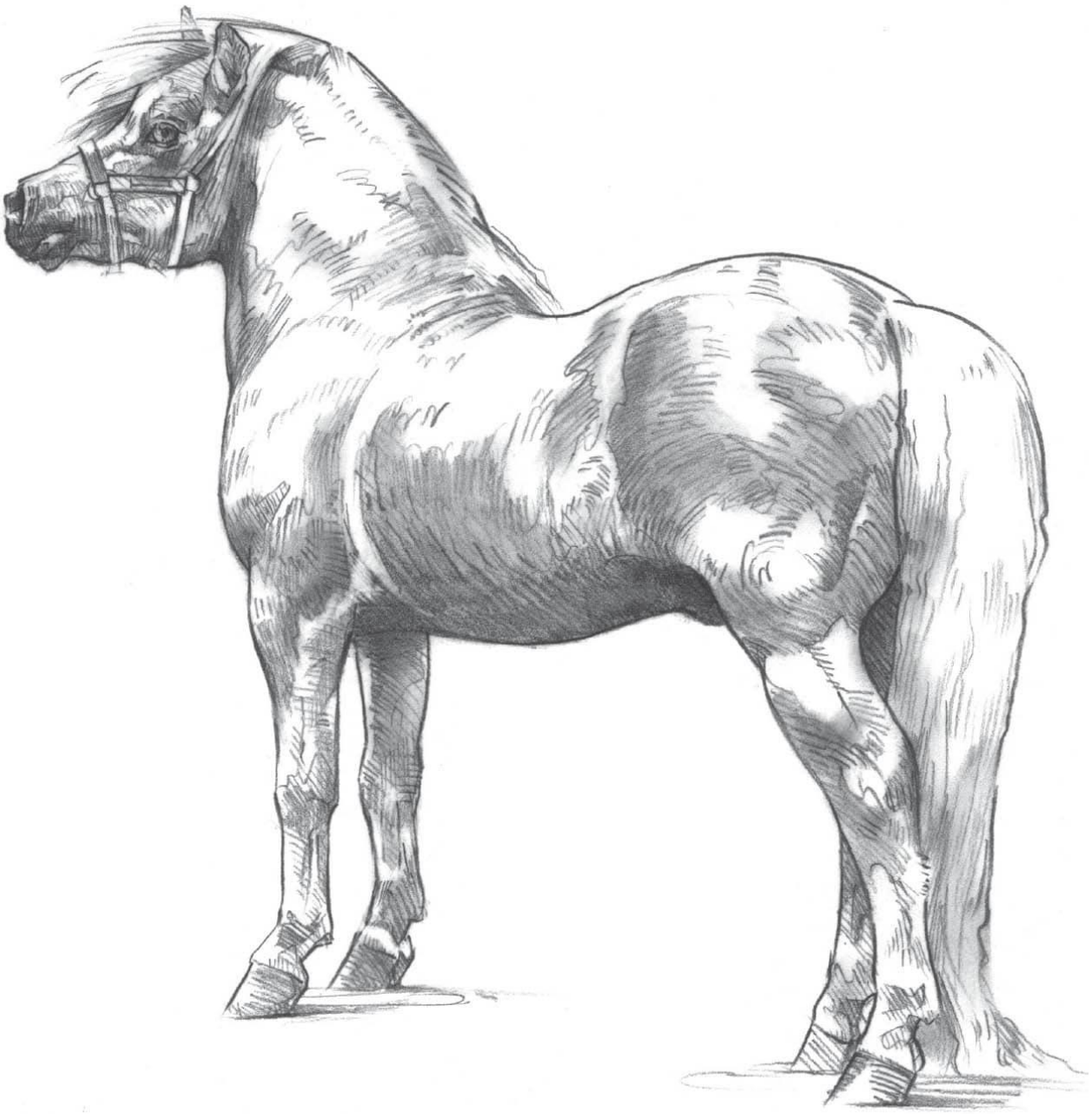
Step 2 Use hatching strokes to start indicating the middle values and establish the form.



Step 3 Use a paper stump to softly build the darkest areas, such as the underside and distant legs.



Step 4 Use the side of the lead and a paper stump to create wispy strokes for this light-colored pony. Add finishing details with a sharp pencil, and be sure to leave highlights white for the shine of the coat.



Adult Horse's Body

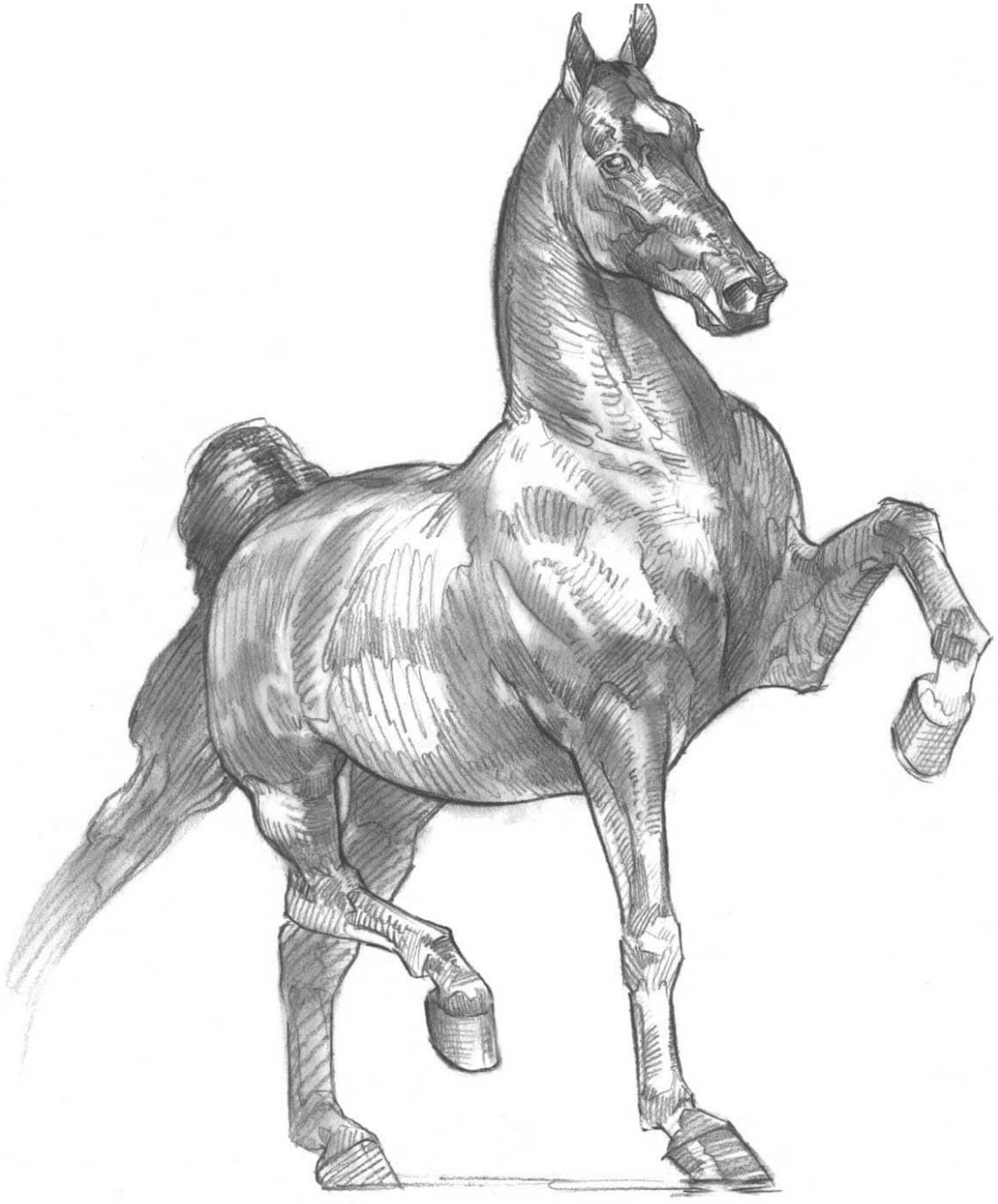
Gaited horses, such as the Hackney, have an extremely high action, or leg carriage. Study your subject carefully to make sure that you draw the leg positions correctly.

Step 1 As you block in this high-stepping horse, begin with an oval for the midsection, and add circular forms for the rump and chest. Then rough in the head, legs, and tail, and start suggesting the major muscle areas.

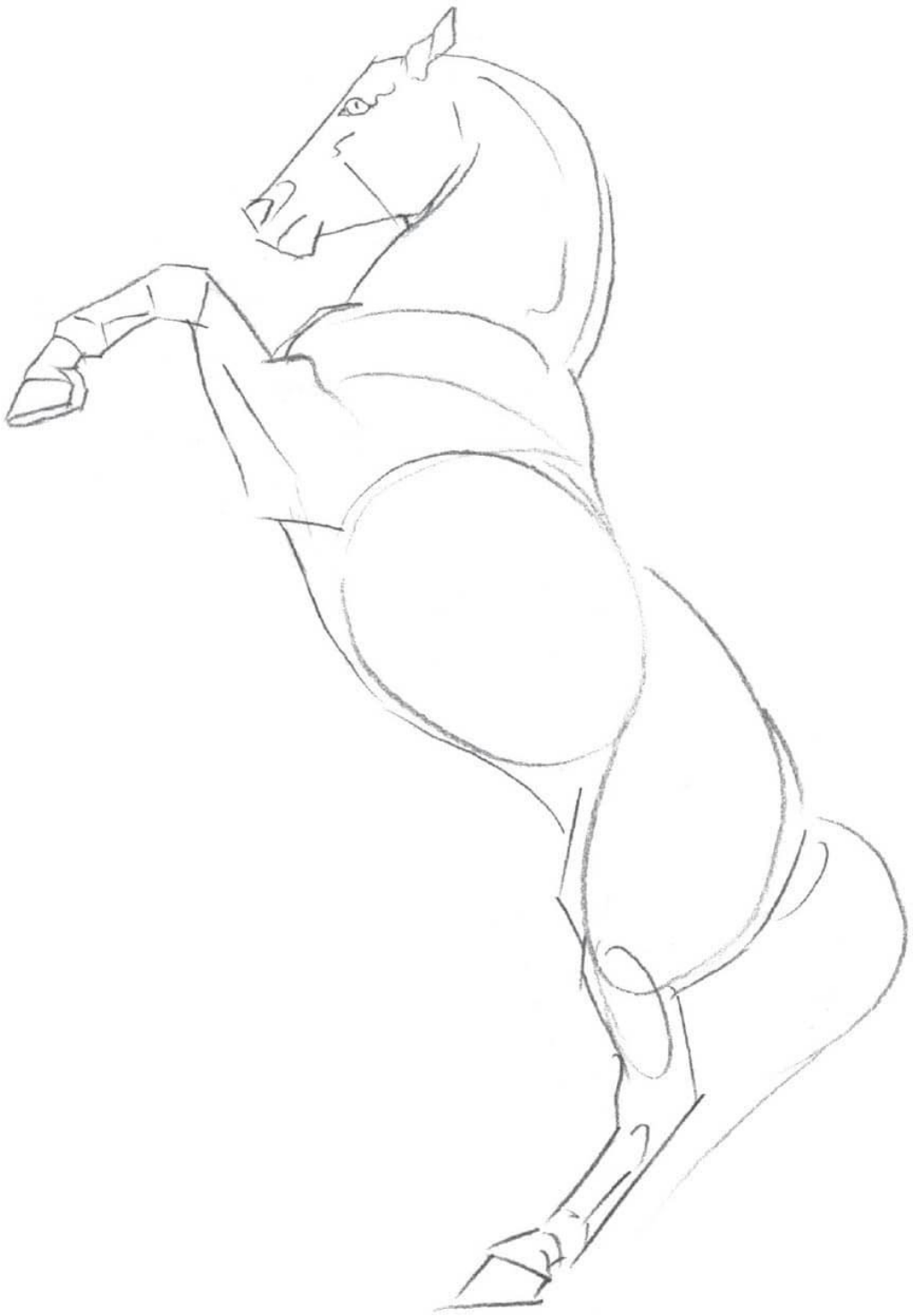
Step 2 Use hatch marks to start indicating the darkest areas with short, parallel strokes.

Step 3 Vary the direction of the hatching to suggest changes in the horse's form.

Step 4 Use the side of the lead or a paper stump to shade the darkest areas. Leave white areas for highlights and contrast.



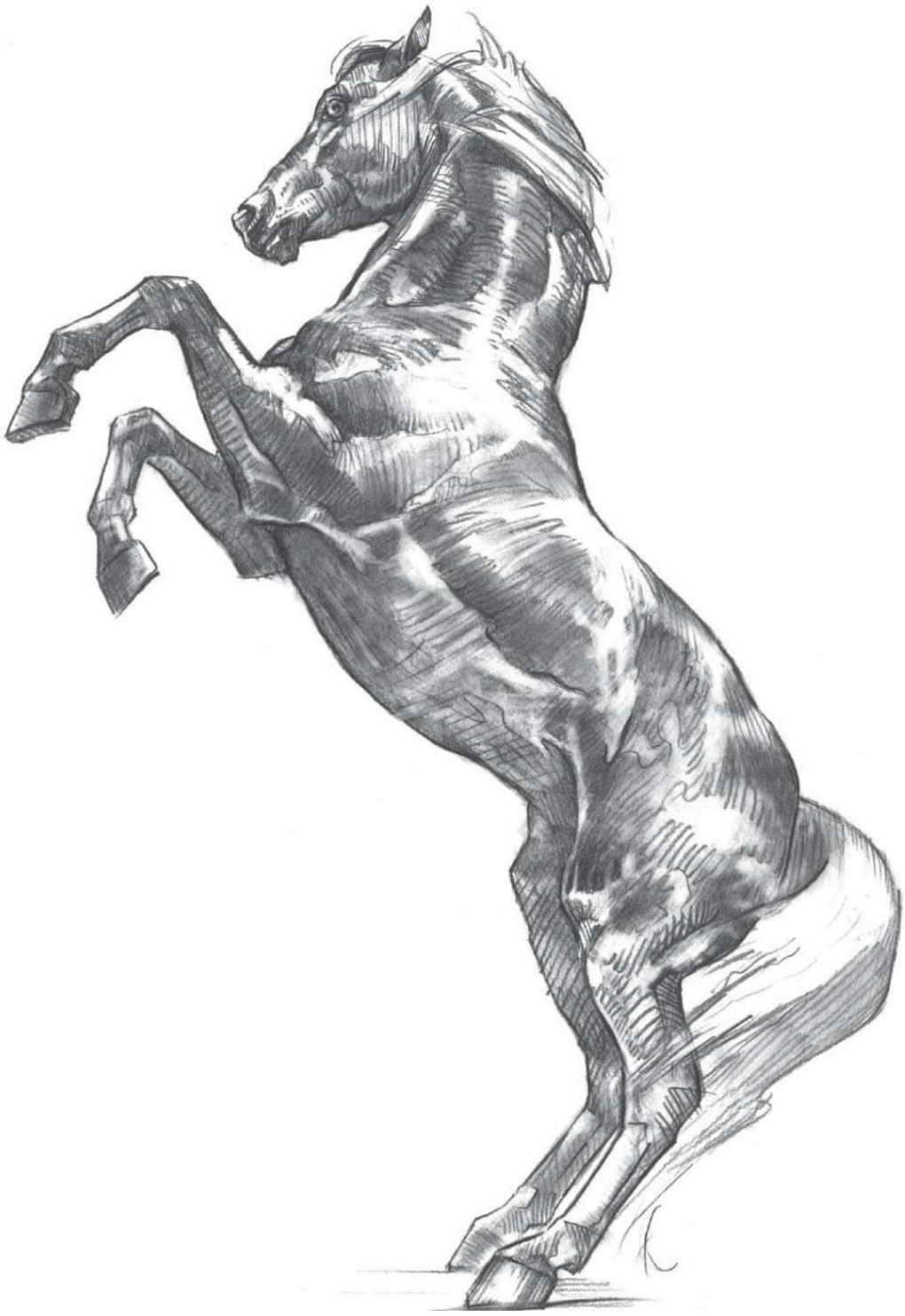
Step 1 As with all full-body drawings, start with an oval for the horse's midsection, and add ovals for the hindquarters and shoulders. Then block in the lines for the legs, tail, neck, and head.



Step 2 Remember to keep your strokes quick and loose to give the pose a spontaneous, natural feel. Make sure the pose and proportions are correct before you begin shading.

Step 3 As you shade with hatch marks and a blending stump, keep the horse's skeletal and muscular structures in mind.

Step 4 Finish by developing the deepest tones and adding the finest details. Don’t overwork the mane and tail; keep them light and suggestive to indicate movement.



People

Capturing a human likeness is one of the most challenging but rewarding of all artistic experiences. The process calls for precision and attention to detail; even the slightest error in proportion can throw off a portrait or figure drawing. However, remember that overworking these types of drawings can take away from the sense of realism and movement. Keep your drawings fresh by staying loose and using minimal strokes whenever possible.

In this chapter, you'll discover methods for accurately blocking in the body, head, and facial features. The demonstrations introduce several topics of focus, from lighting a subject to building up value, while sharing step-by-step instructions for re-creating several finished works of art. Tips for portraying a range of ages, poses, and expressions will prepare you as you begin.

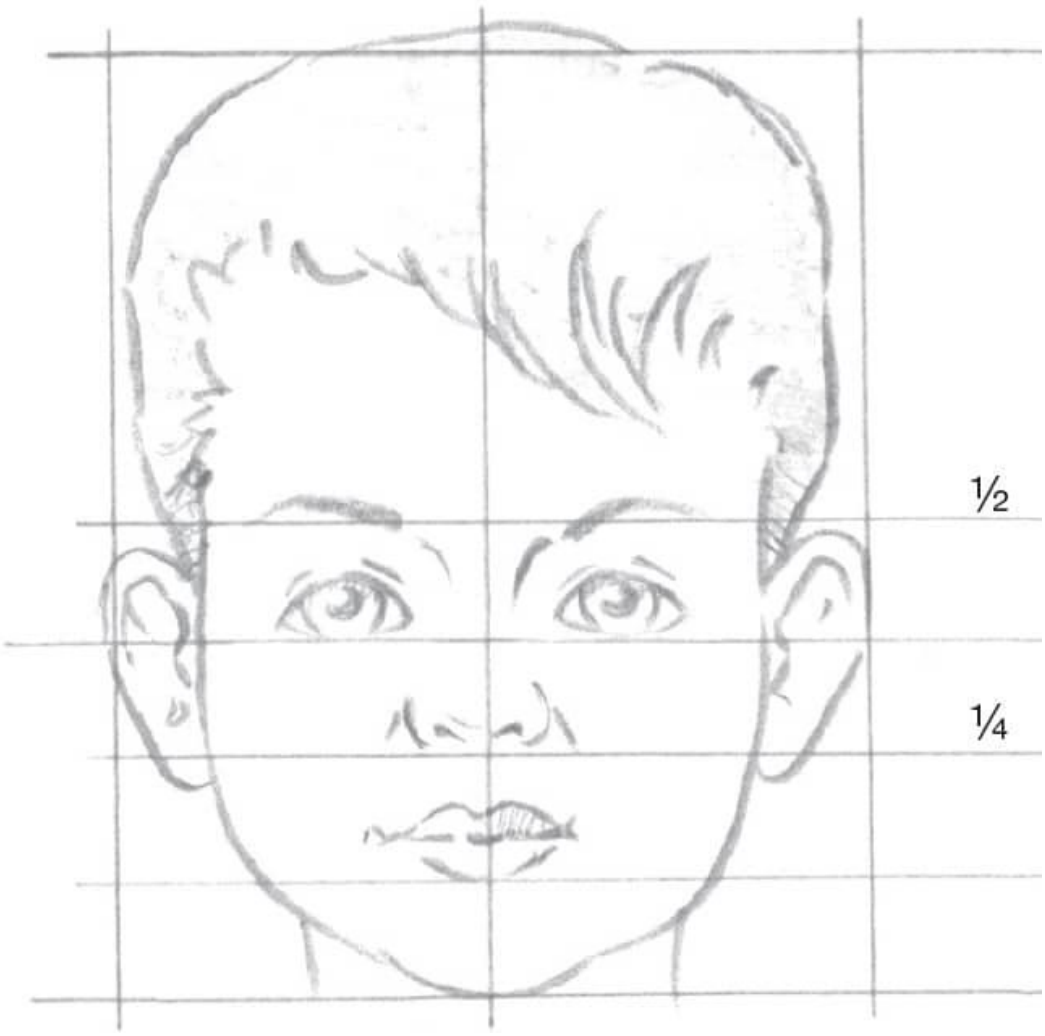
Beginning Portraiture

The head and face are a good starting point for drawing people. The shapes are fairly simple, and the proportions are easy to measure. Also, you will feel a great sense of satisfaction when you look at a portrait you've drawn and see a true likeness of your subject, especially when the model is someone near and dear to you.

DRAWING A CHILD'S PORTRAIT

Children don't sit still for very long, so you'll probably want to draw from a photo. Study the features carefully, and try to draw what you truly see, not what you think an eye or a nose should look like. But don't be discouraged if you don't get a perfect likeness right off the bat. Just keep practicing!

Understanding a Child's Proportions Draw guidelines to divide the head in half horizontally; then divide the lower half into fourths. Use the guidelines to place the eyes, nose, ears, and mouth, as shown.



Step 1 First, pencil in an oval shape for the head and sketch vertical and horizontal centerlines. Outline the features and then erase the guidelines.

Step 2 With the side of a pencil, start laying in the middle values of the shadow areas, increasing pressure slightly around the eye, nose, and collar. For the darkest shadows and the hair, use the side of a 2B with overlapping strokes. Add a few fine hairs along the forehead with a sharp pencil tip.

COMMON PROPORTION FLAWS

Quite a few things are wrong with these drawings of this child's head. See if you can spot the errors.

Thin Neck
The child has a slender neck, but not this slender! Refer to your photo or model to see where the neck appears to touch his face and ear.

Not Enough Forehead

Children have proportionately larger foreheads than adults. By making the forehead too small in this example, the child appears much older.

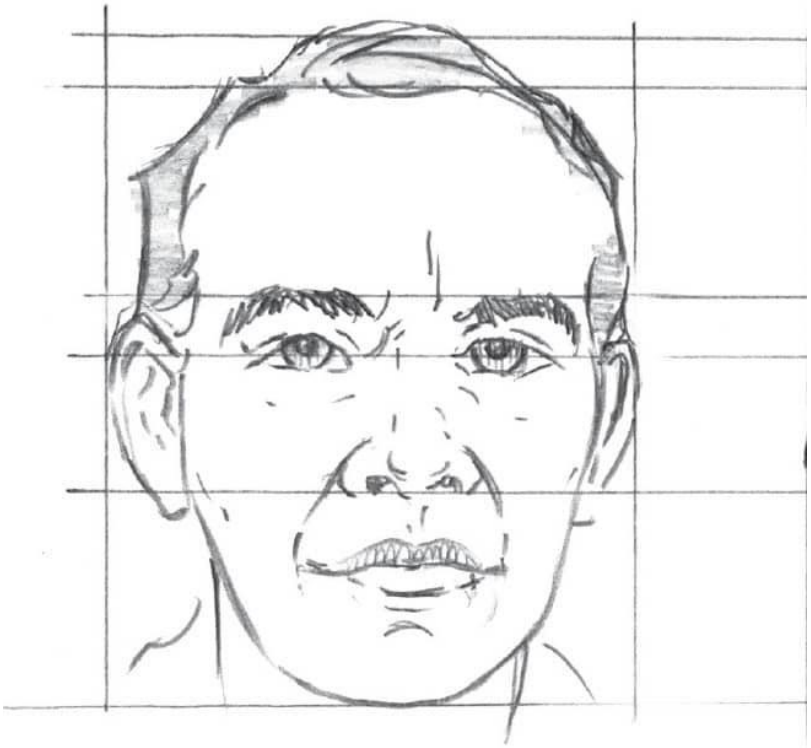
Cheeks Too Round
Children do have round faces, but don't make them look like chipmunks. Be sure to make the ears round, not pointed.

Overdefining Details
Eyelashes should not stick straight out like spokes on a wheel. Also, draw the teeth as one shape; don't try to draw each tooth separately.

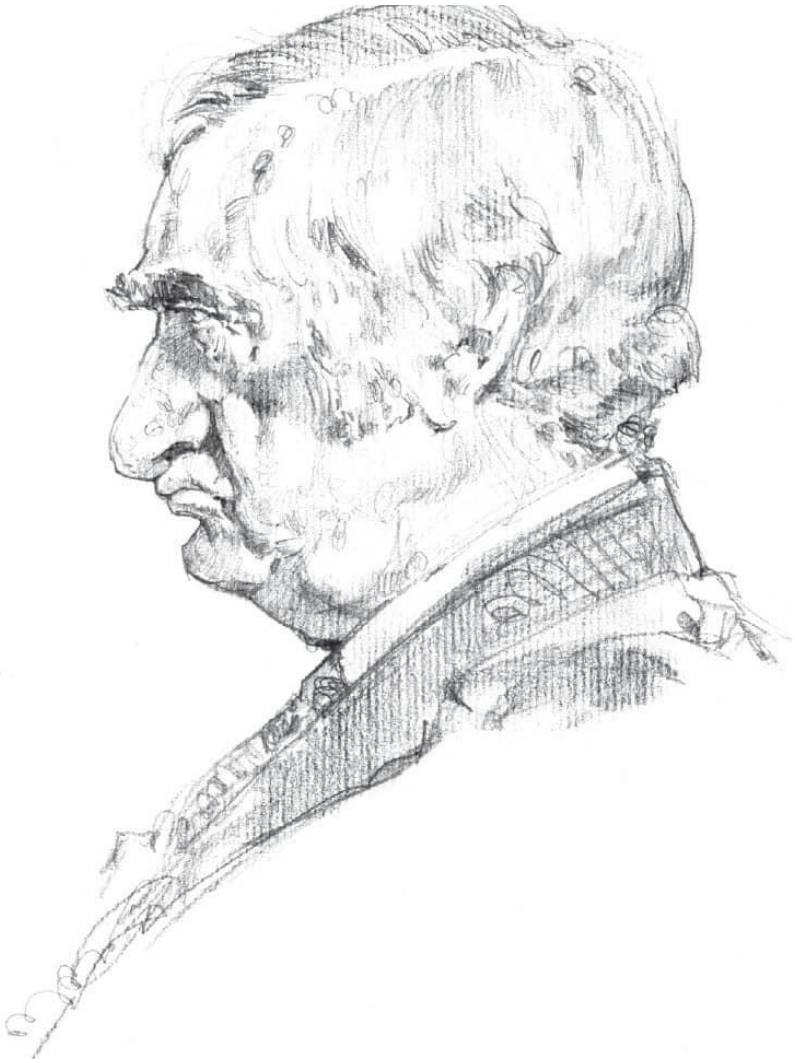
DRAWING THE ADULT HEAD

An adult's head has slightly different proportions than a child's head (see the next page for more precise adult proportions), but the drawing process is the same: Sketch in guidelines to place the features, and start with a sketch of basic shapes. Don't forget the profile view. Adults with interesting features are a lot of fun to draw from the side, because you can really see the shape of the brow, the outline of the nose, and the form of the lips.

Focusing on Adult Proportions Look for the proportions that make your adult subject unique. Notice the distance from the top of the head to the eyes, from the eyes to the nose, and from the nose to the chin. Look at where the mouth falls between the nose and the chin and where the ears align with the eyes and the nose.



Drawing the Profile Some people have very pronounced features, so it can be fun to draw them in profile. Use the point and the side of an HB for this pose.



EXPRESSING EMOTION

Drawing a wide range of different facial expressions and emotions, especially extreme ones, can be quite enjoyable. Because these are just studies and not formal portraits, draw loosely to add energy and a look of spontaneity—as if a camera had captured the face at just that moment. Some artists don't bother with a background because they don't want anything to detract from the expression. But do draw the neck and shoulders so the head doesn't appear to be floating in space.

Depicting Shock When you want to show an extreme expression, focus on the lines around the eyes and mouth. Exposing the whole, round shape of the iris conveys a sense of shock, just as the exposed eyelid and open mouth do.

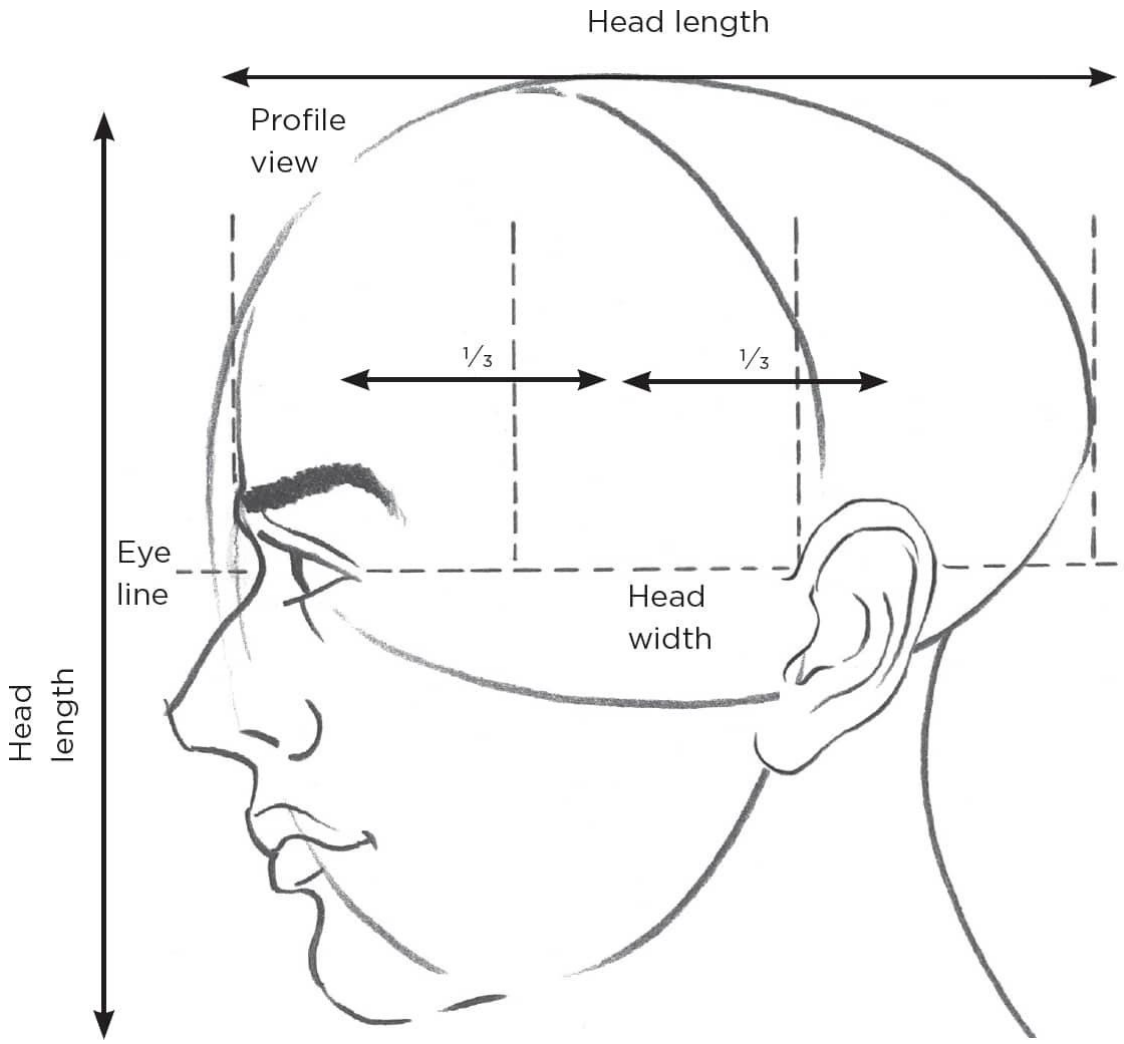
Portraying Happiness Young children have smooth complexions, so make the smile lines fairly subtle. Use light shading with the side of your pencil to create creases around the mouth, and make the eyes slightly narrower to show how smiles pull the cheek muscles up.

Showing Surprise Here, a lot of the face has been left white to keep most of the attention on the eyes and mouth. Use the tip of the pencil for the loose expression lines and the side for the mass of dark hair.

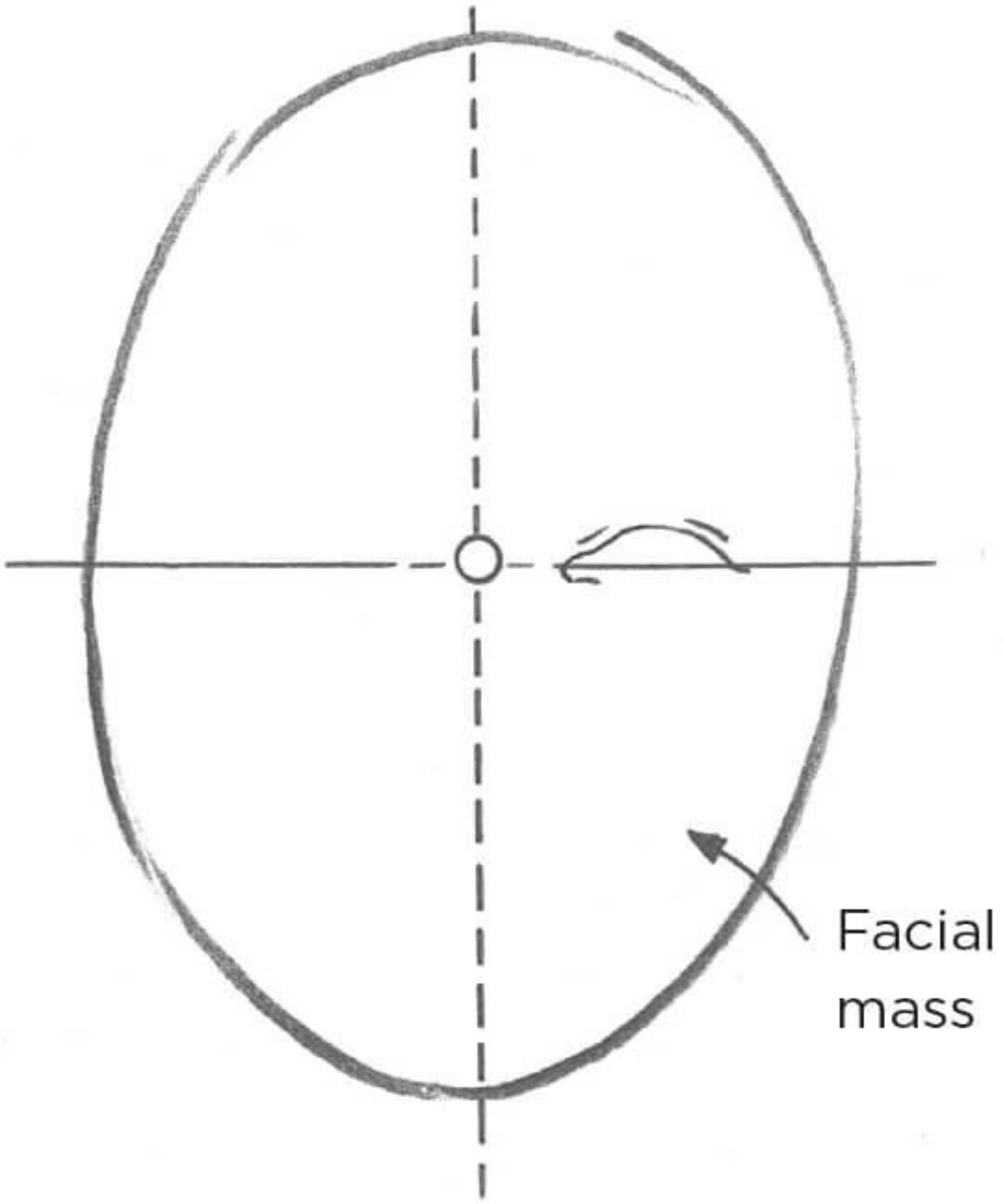
Adult Head Proportions

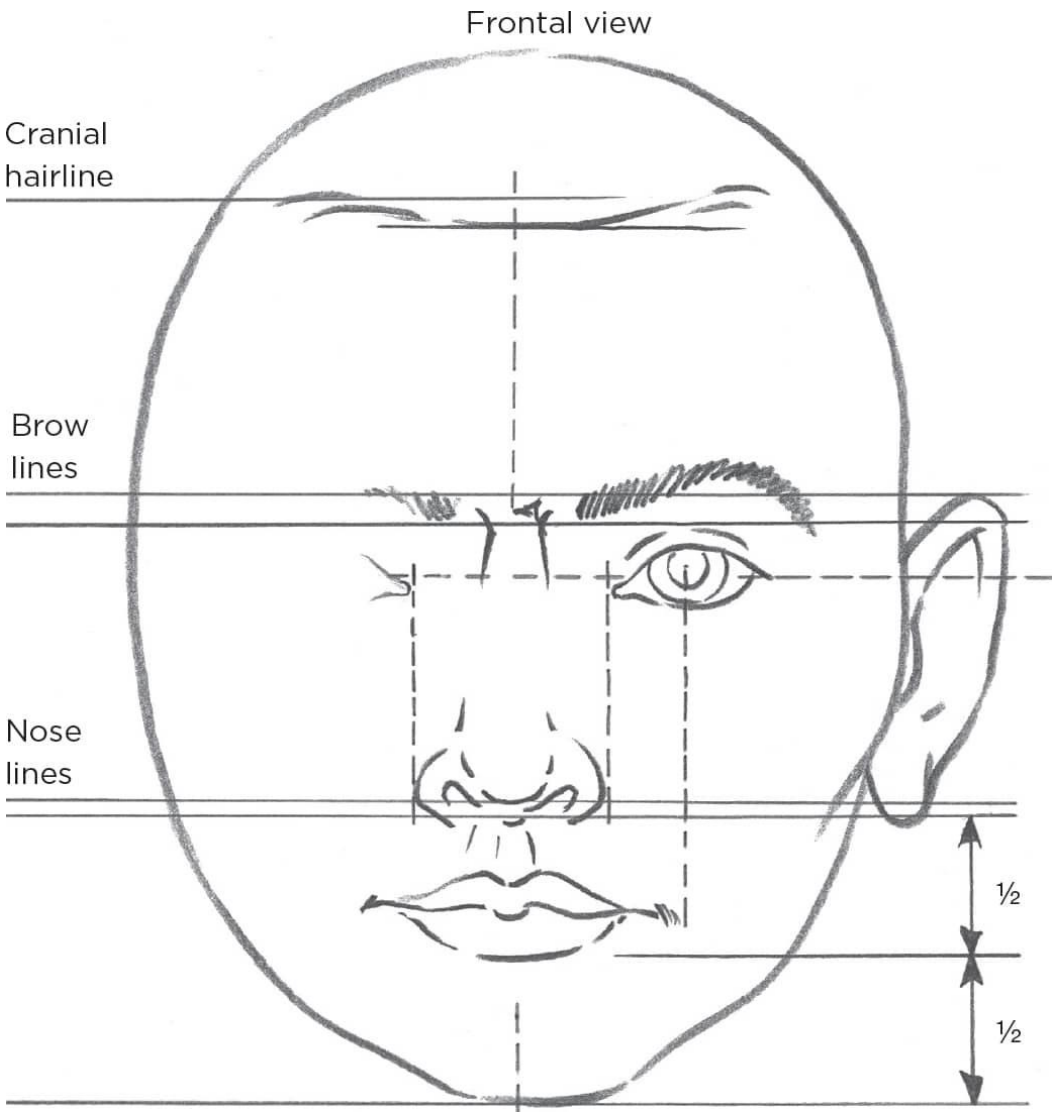
Learning proper human proportions (the comparative sizes and placement of parts to one another) will help you quickly and accurately lay in the parts of the head. Study the spatial relationships within the illustration at right, draw a basic oval head shape, and divide it in half with a light, horizontal line. On an adult, the eyes fall on this line, usually about one “eye-width” apart. Draw another line dividing the head in half vertically to locate the position of the nose.

Looking at Profile Proportions The horizontal length of the head, including the nose, is usually equal to the vertical length. Divide the cranial mass into thirds to help place the ear.



Placing Facial Features The diagram below illustrates how to determine correct placement for the rest of the facial features. The bottom of the nose lies halfway between the brow line and the bottom of the chin. The bottom lip rests halfway between the nose and the chin. The length of the ears extends from brow line to the bottom of the nose.


Facial
mass


Frontal view
Cranial hairline
Brow lines
Nose lines
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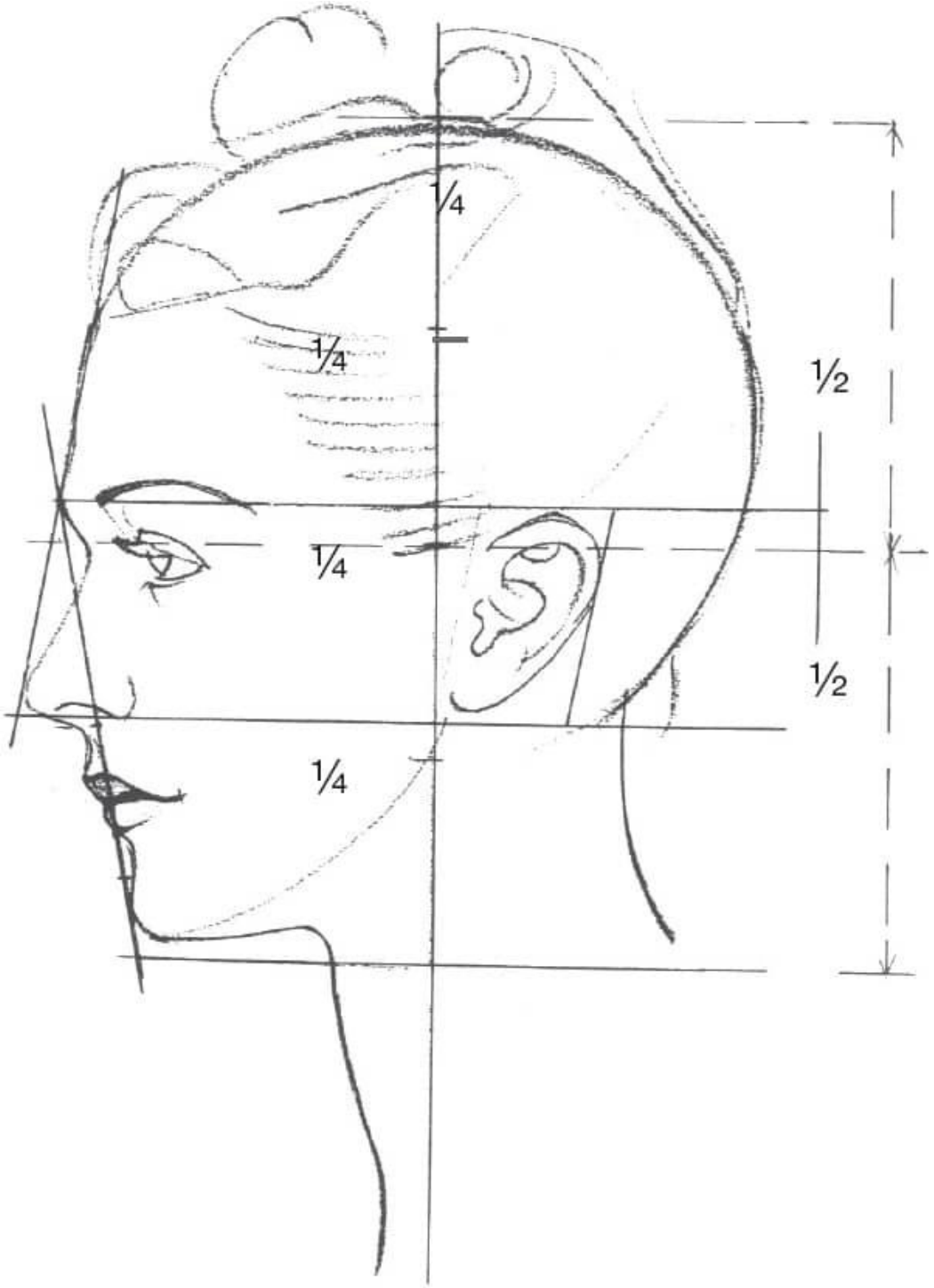
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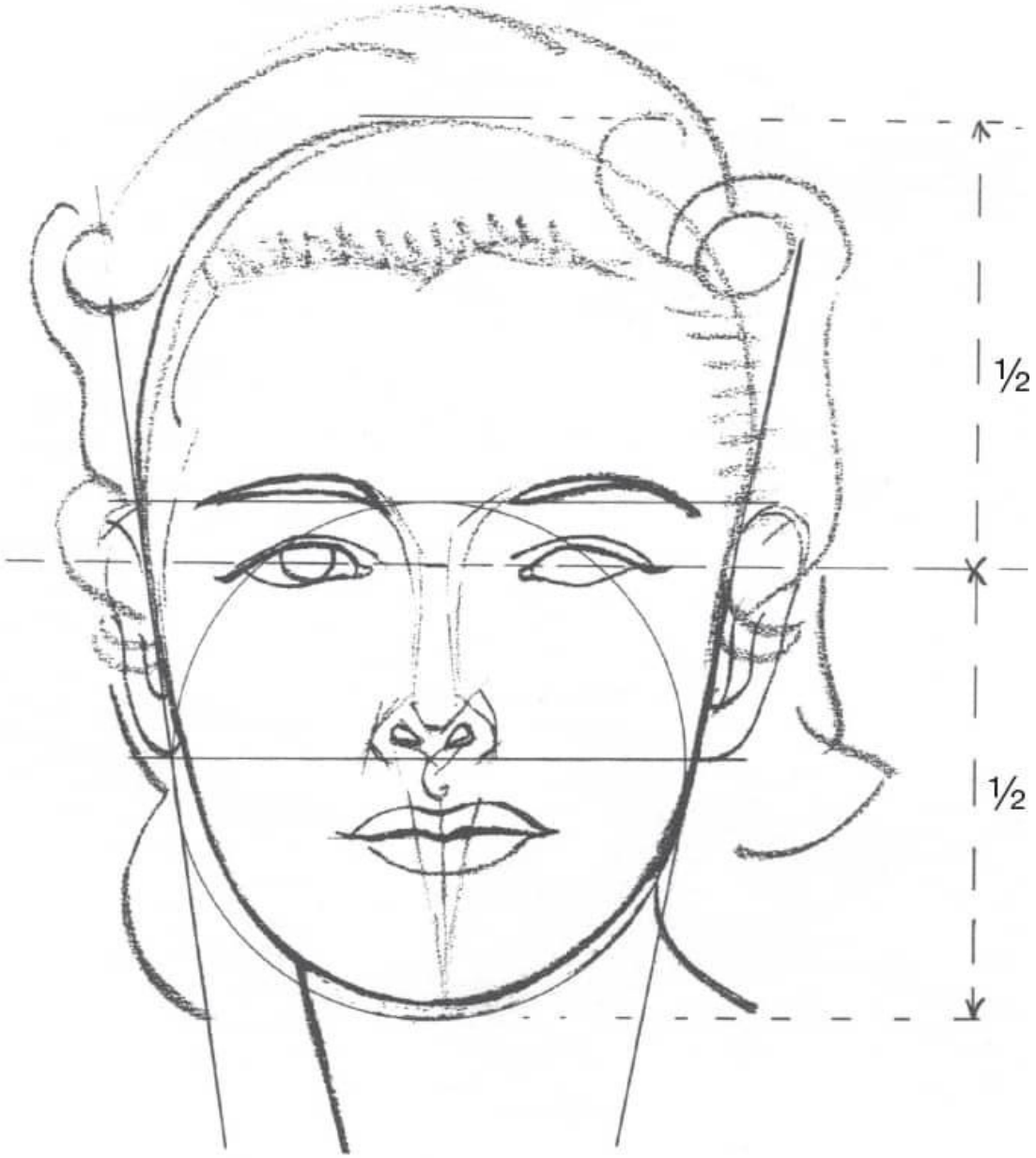
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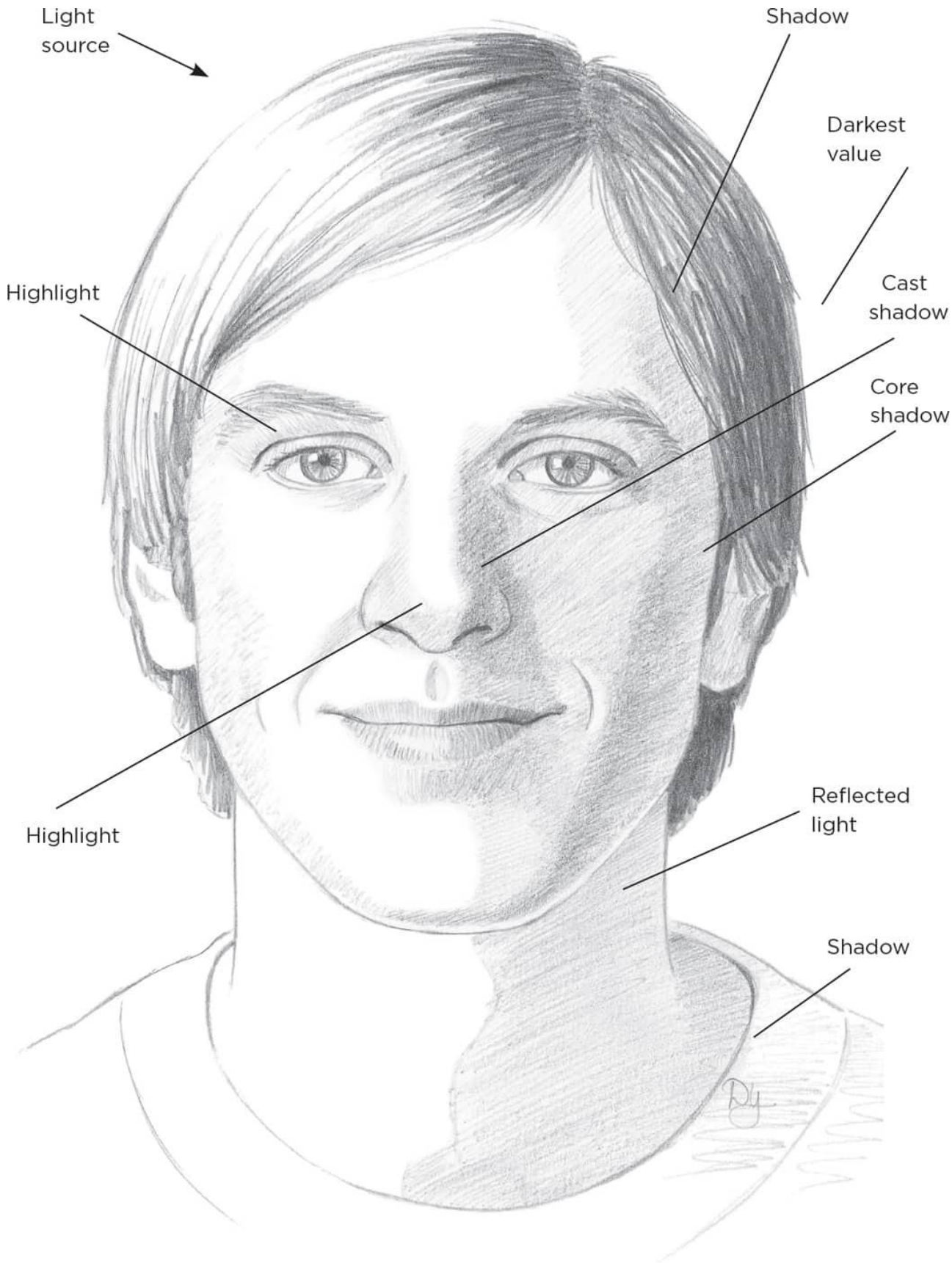
Learning the Planes of the Face

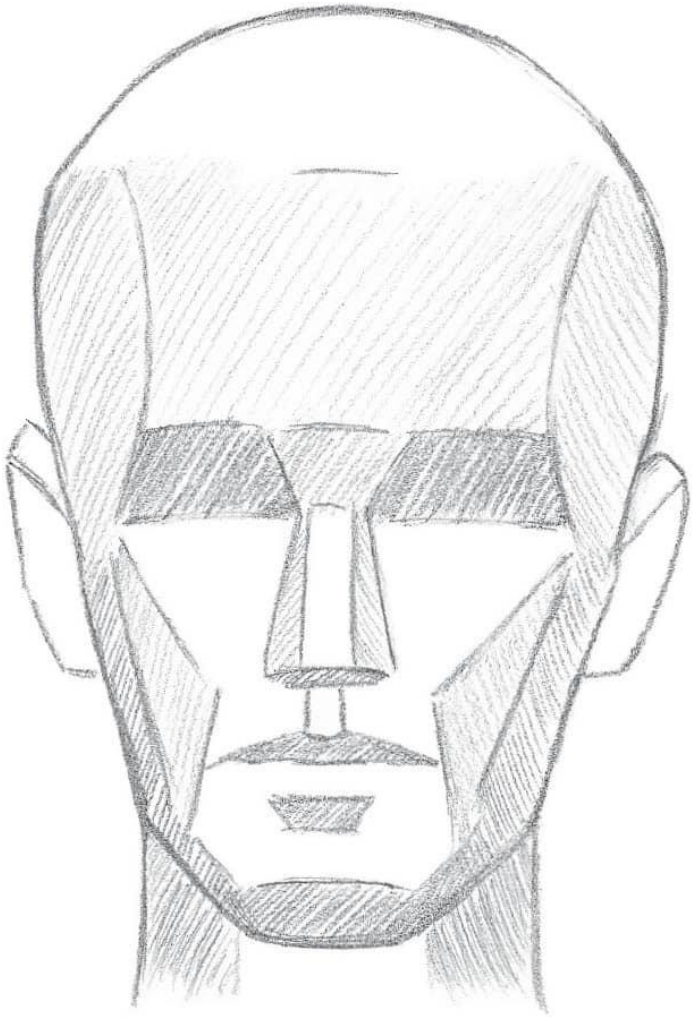
Once you understand the basic structure of the head, you can simplify the complex shapes of the skull into geometric planes. These planes are the foundation for shading, as they act as a guide to help you properly place highlights and shadows.

Shading the Planes of the Face Many types and values of shadows contribute to the piecing together of all the planes of the face. Core shadows—or the main value of the shadows—are a result of both the underlying structure and the light source. Protruding objects, such as the nose, produce cast shadows, like the dark area on the left of this subject's nose. Highlights are most visible when directly in the light's path; here the light source is coming from above left, so the lightest planes of the face are the top of the head and the forehead. The darkest areas are directly opposite the light source, here the left side of the subject's face and neck. Even in shadow, however, there are areas of the planes that receive spots of reflected light, such as those shown here on the chin and under the eye.

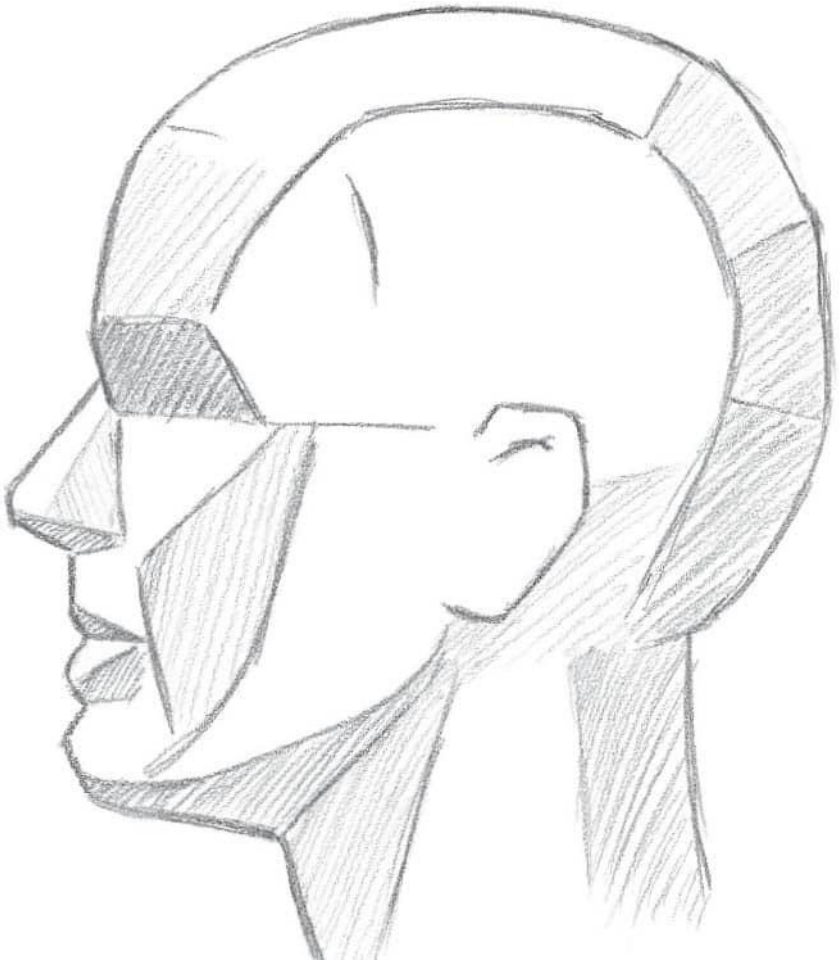

Light source
Shadow
Darkest value
Highlight
Cast shadow
Core shadow
Highlight
Reflected light
Shadow

THE EFFECTS OF LIGHT

Lighting the Planes from Above When light comes from above, the more prominent planes of the face—such as the bridge of the nose and the cheekbones—are highlighted. The eyes, which recede slightly, are shadowed by the brow; the sides of the nose, bottom of the chin, and underside of the neck are also in shadow.



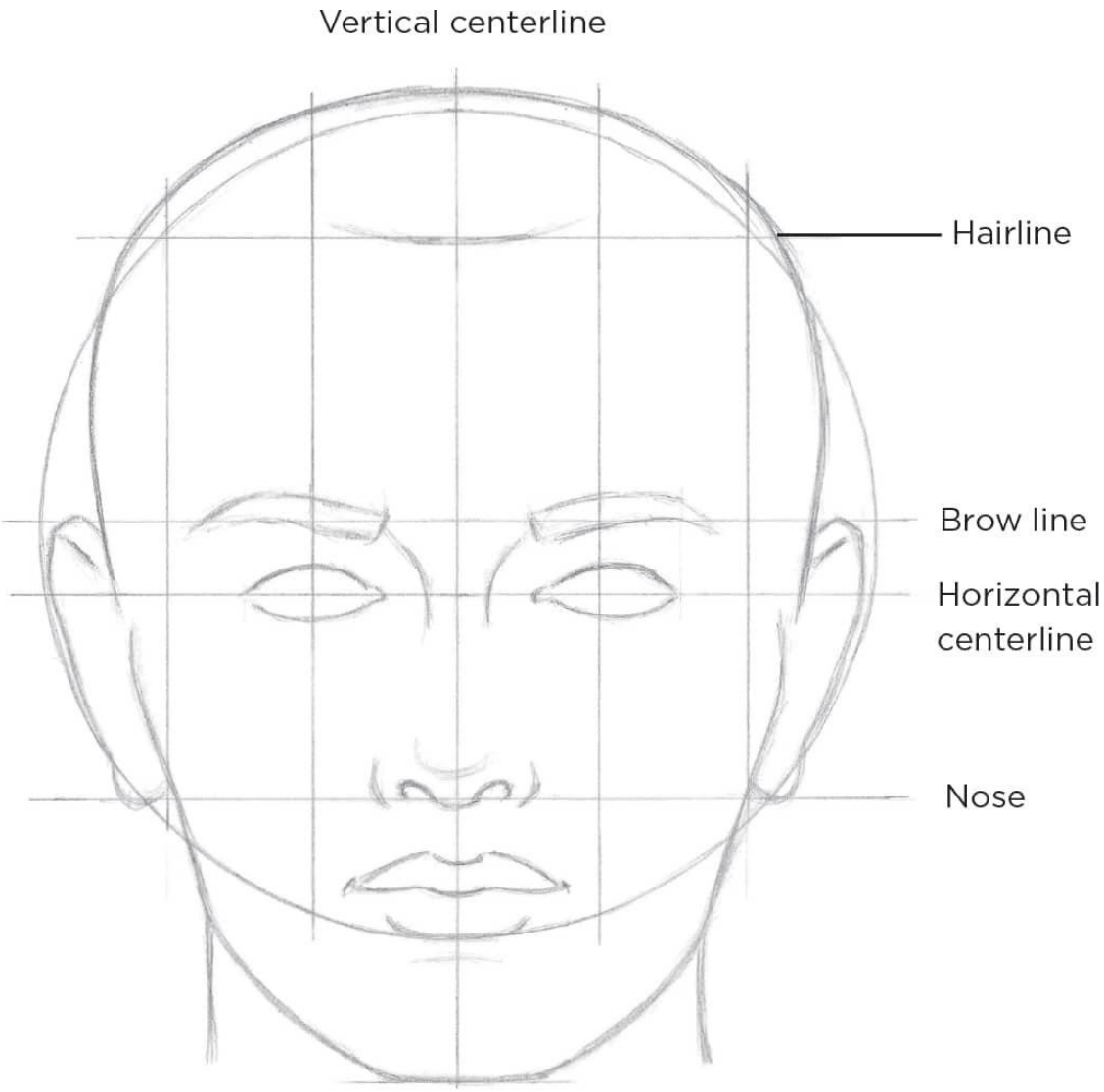
Lighting the Planes from the Side Features are shaded differently when light hits the side of the face: The eyes are still in shadow, but the side of the face and neck are now highlighted. The shading on the head becomes darker as it recedes toward the neck; the sides of the cheeks appear “sunken;” and the ear casts a shadow on the back of the head.



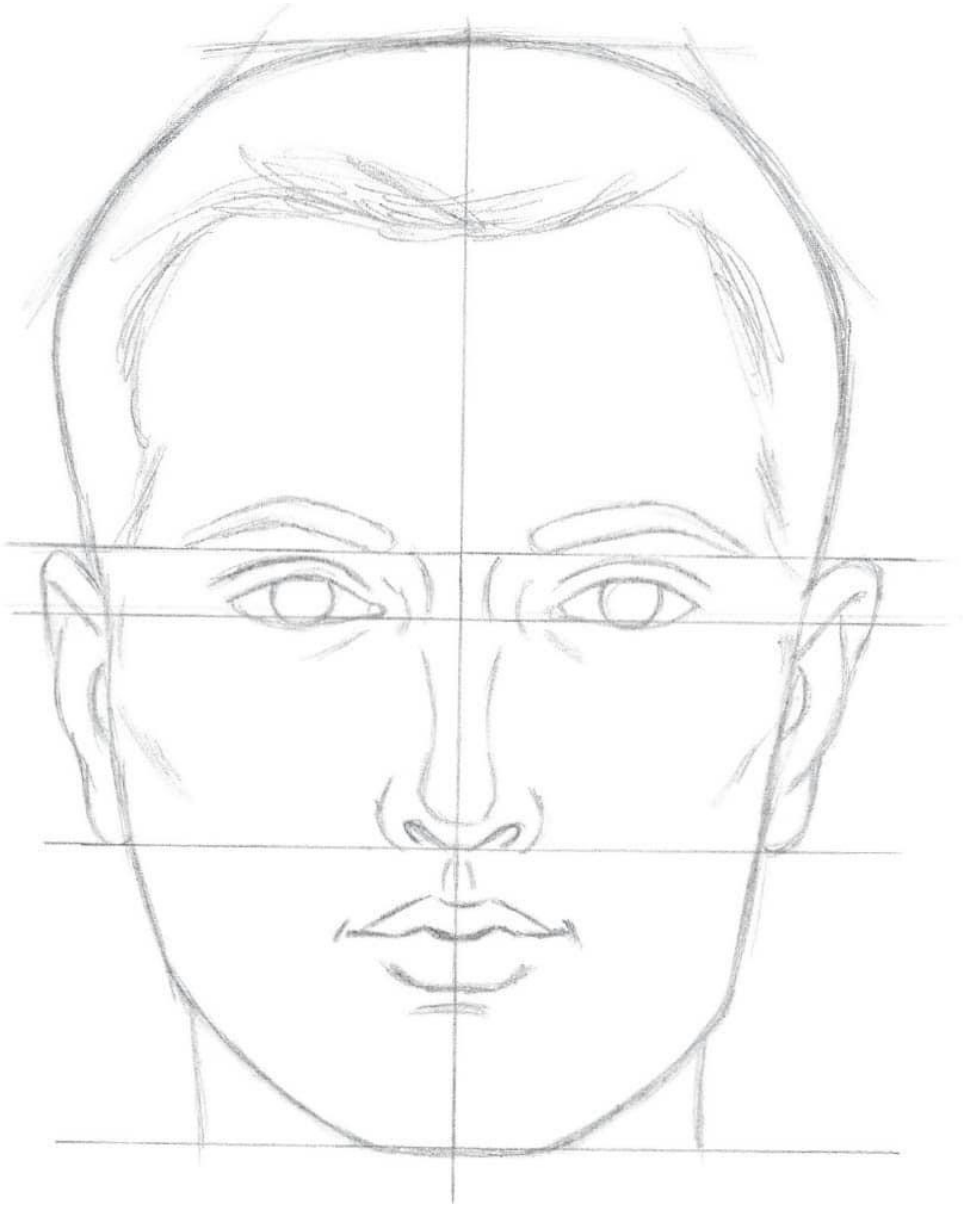
Adjusting the Features

Although you can use general guidelines for placing facial features on the head, it's important to modify them to fit the unique individual characteristics of your subject. How you place the features also depends on the position of the head. Compare the studies below to see how feature placement changes when the head tilts downward or upward.

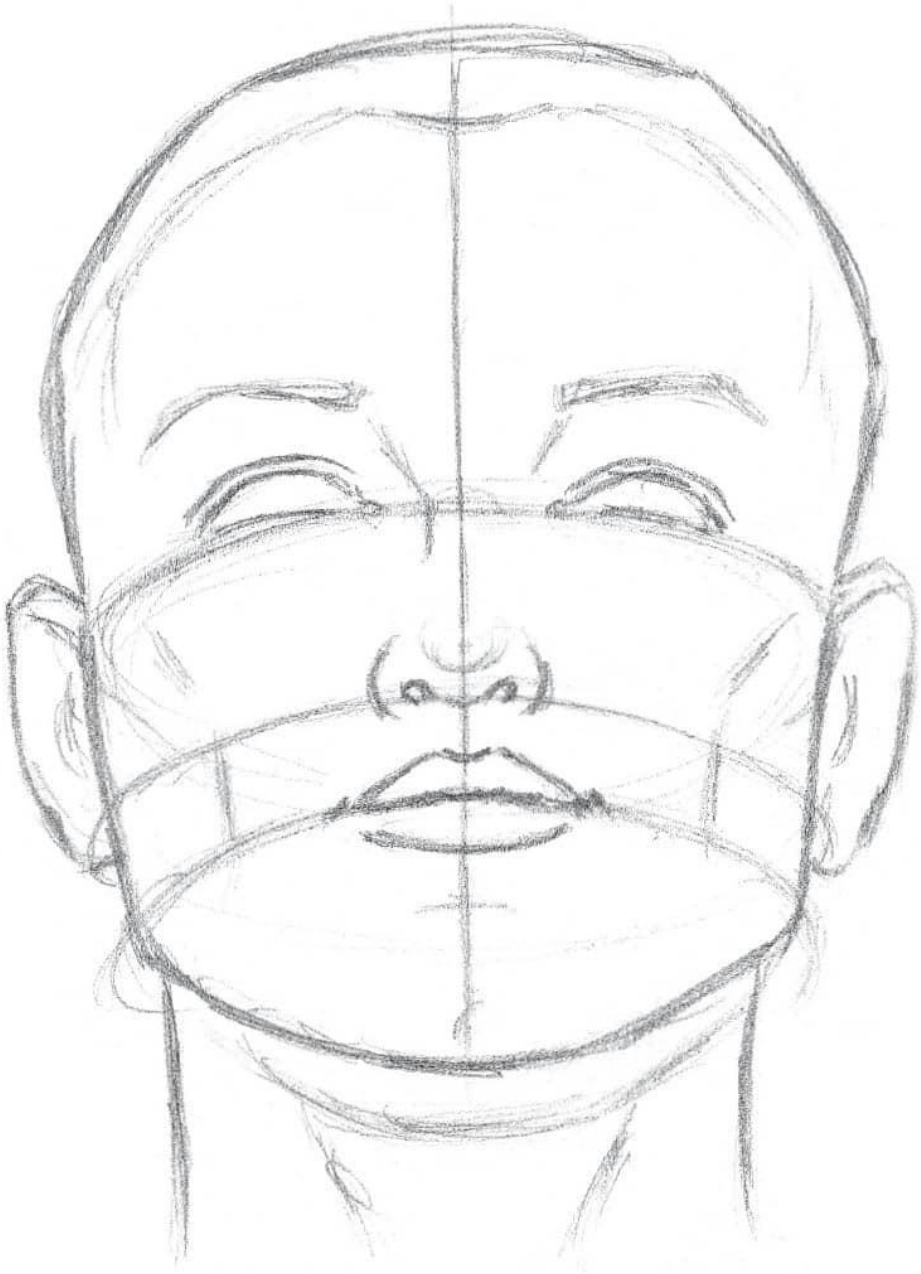
Establishing Guidelines Visualize the head as a ball that has been flattened on the sides. The ball is divided in half horizontally and vertically, and the face is divided horizontally into three equal parts: the hairline, the brow line, and the line for the nose. This is the general spacing of adult facial features.



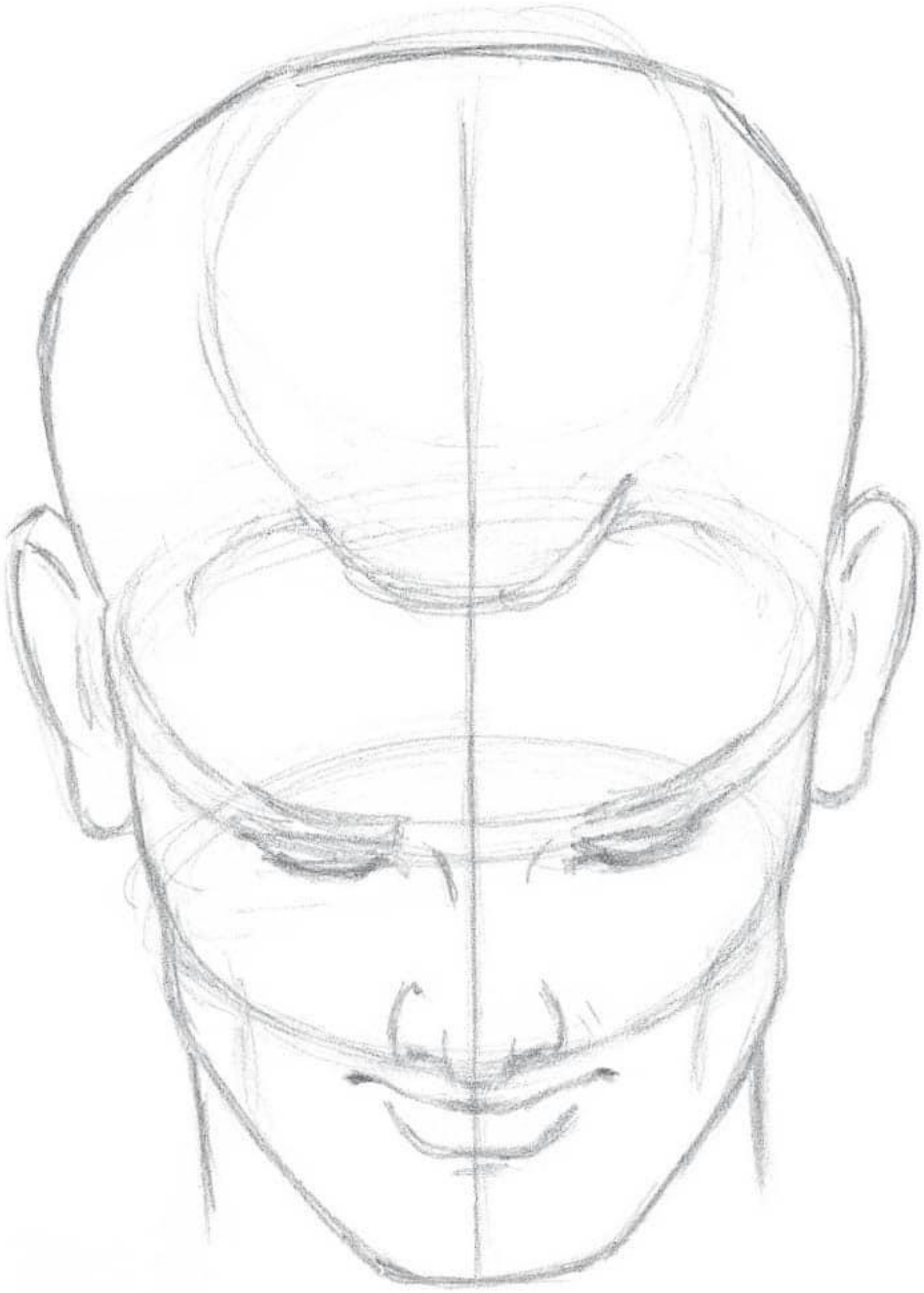
Placing the Features The eyes lie between the horizontal centerline and the brow line. The bottom of the nose is halfway between the brow line and the bottom of the chin. The bottom lip is halfway between the bottom of the nose and the chin, and the ears extend from the brow line to the bottom of the nose.



Looking Up When the head is tilted back, the horizontal guidelines curve with the shape of the face. Note the way the features change when the head tilts back: The ears appear a little lower on the head, and more of the whites of the eyes is visible.



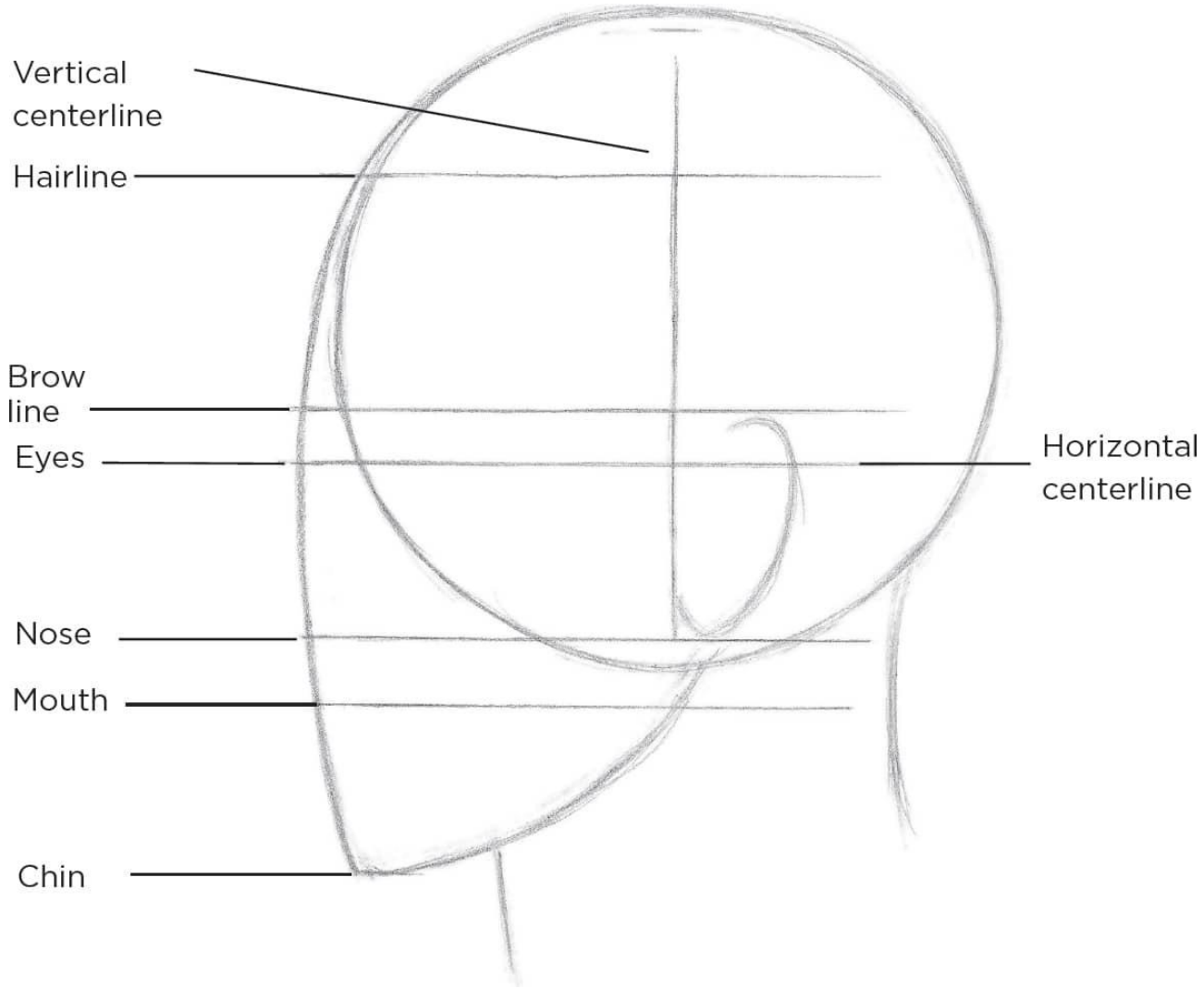
Looking Down When the head is tilted forward, the eyes appear closed and much more of the top of the head is visible. The ears appear higher, almost lining up with the hairline and following the curve of the horizontal guideline.



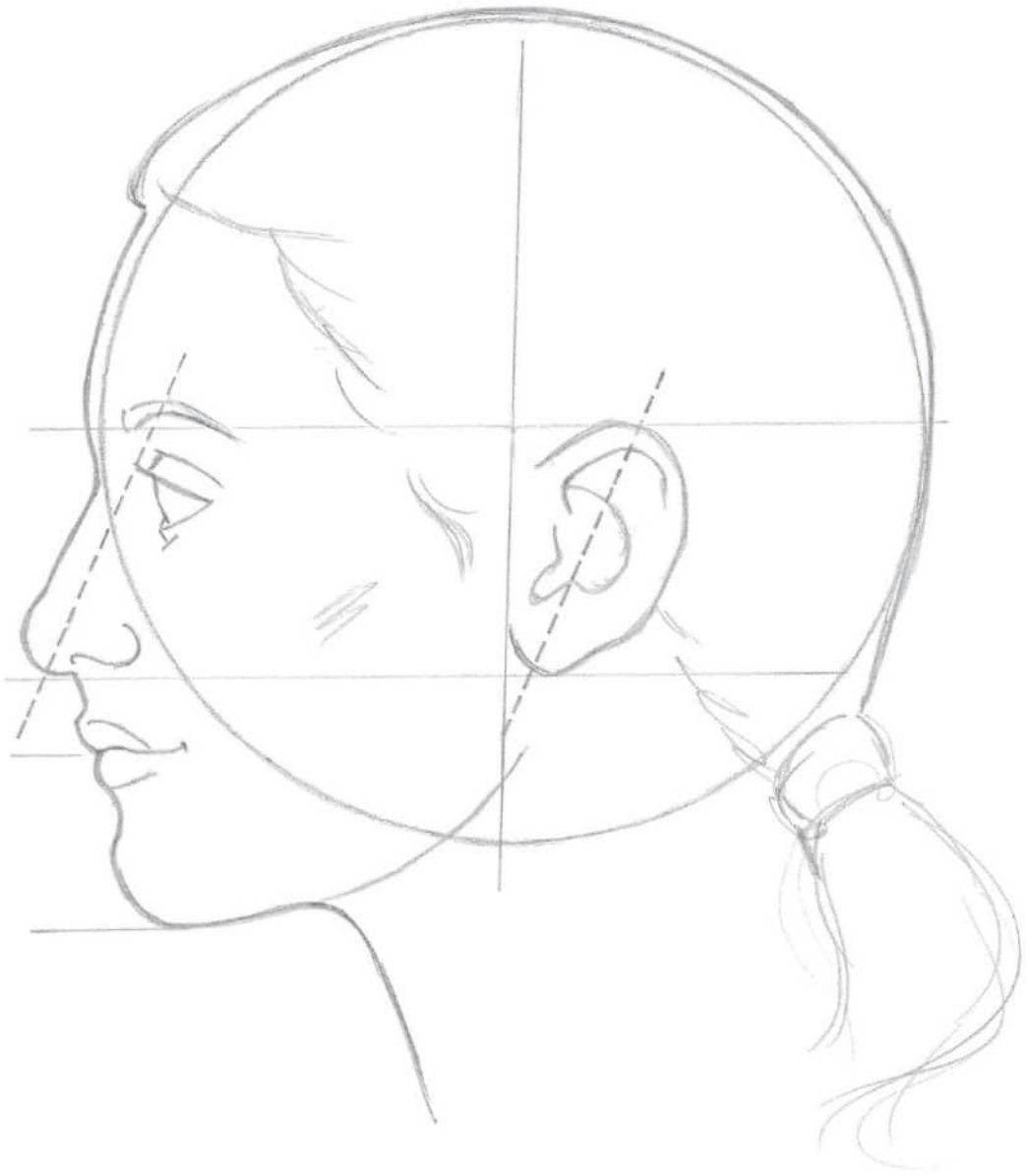
Exploring Other Views

Some beginners prefer to study profile views first, as this angle tends to simplify the drawing process. For example, in a profile view, you don't have to worry about aligning symmetrical features. But the rules of proportion still apply when drawing profile views and the more complex three-quarter views.

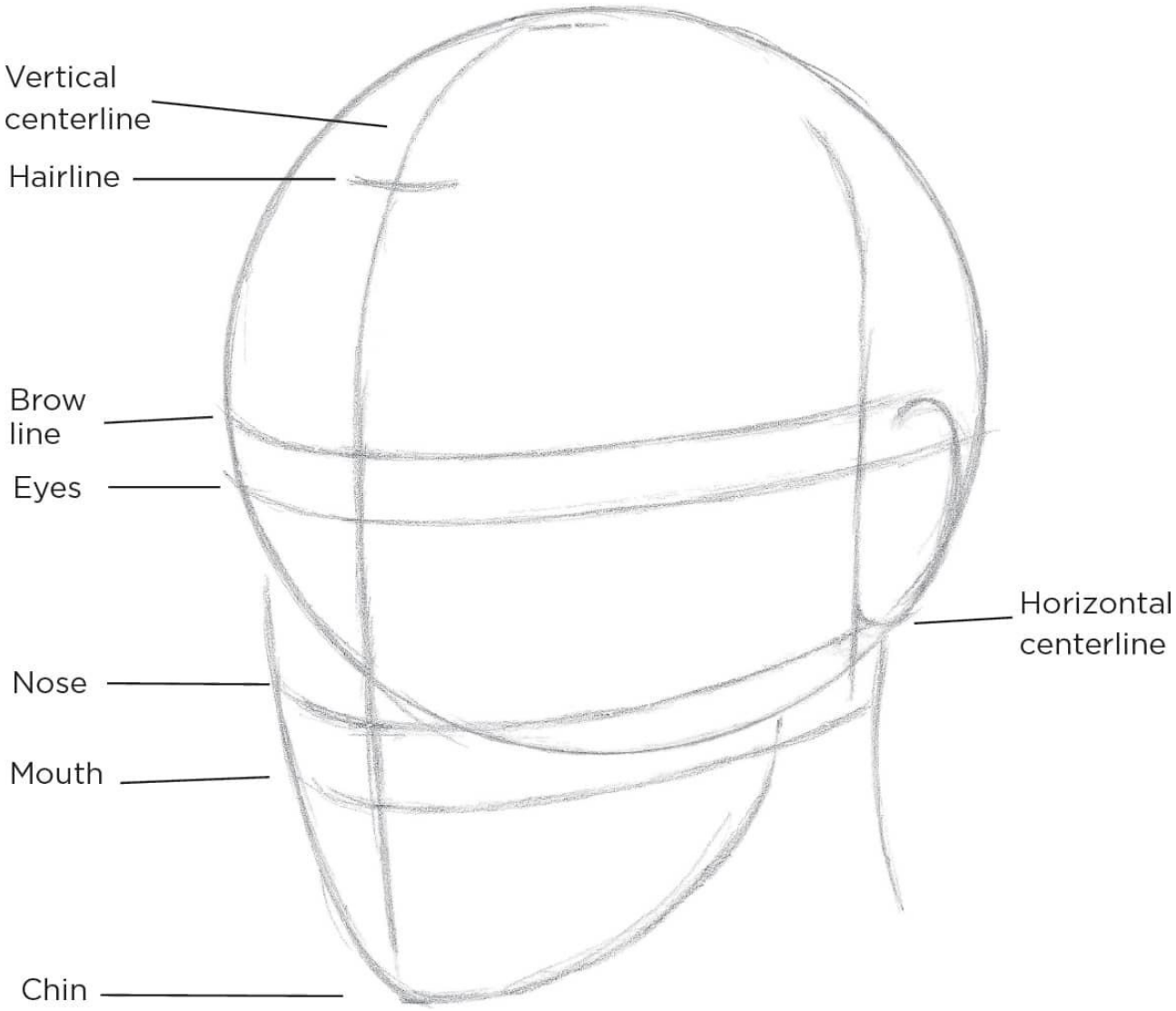
Simplifying the Profile To draw an adult head in profile, start by blocking in the cranial mass with a large circle. Add two curved lines that meet at a point to establish the face and chin. Place the ear just behind the vertical centerline.



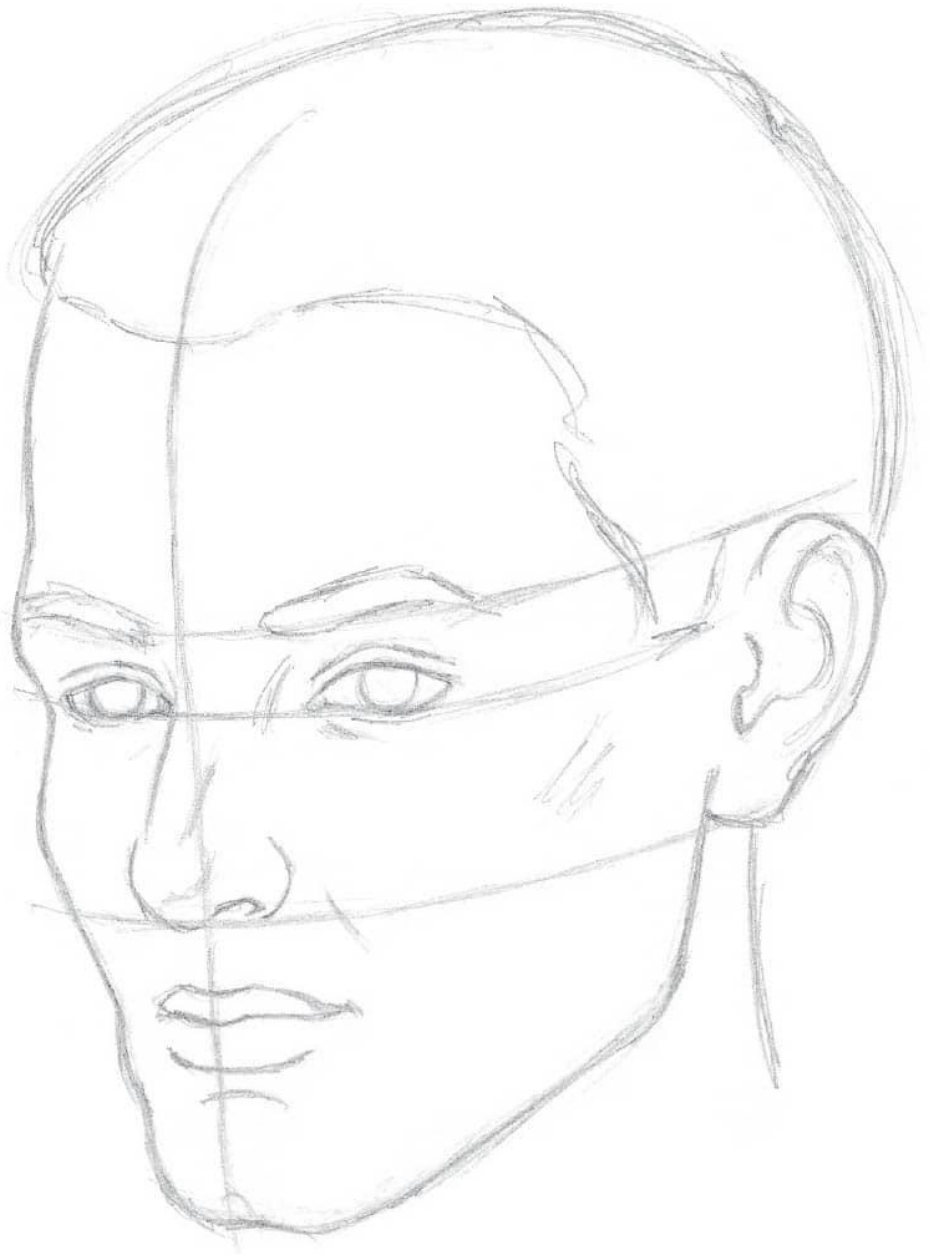
Placing the Features Use the large cranial circle as a guide for placing the features. The nose, lips, and chin fall outside the circle, whereas the eyes and ear remain inside. The slanted, broken lines indicate the parallel slant of the nose and ear.



Drawing a Three-quarter View In a three-quarter view, the vertical centerline shifts into view. More of the left side of the subject's head is visible, but you still see only the left ear. As the head turns, the guidelines also curve, following the shape of the head.



Distorting the Features When the head turns, the eye closest to the viewer (in this case, the left eye) appears larger than the other eye. This is a technique called “foreshortening” in which elements of a drawing are distorted to create the illusion of three-dimensional space; objects closer to the viewer appear larger than objects that are farther away.

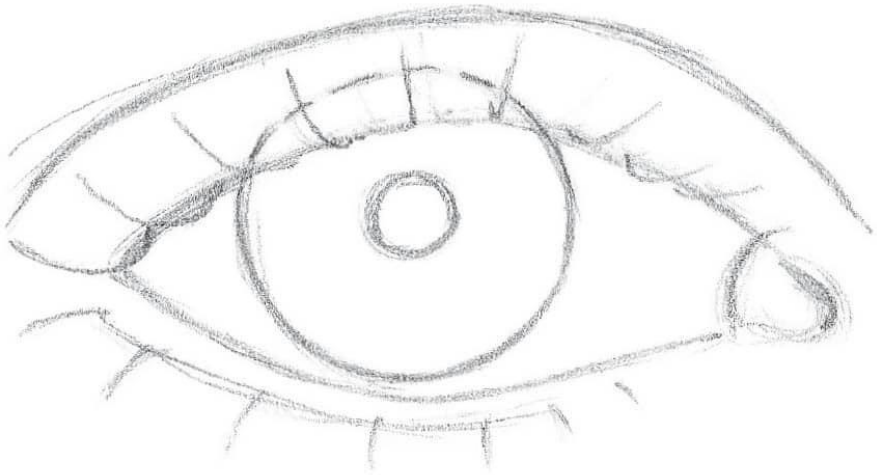


Depicting Adult Features

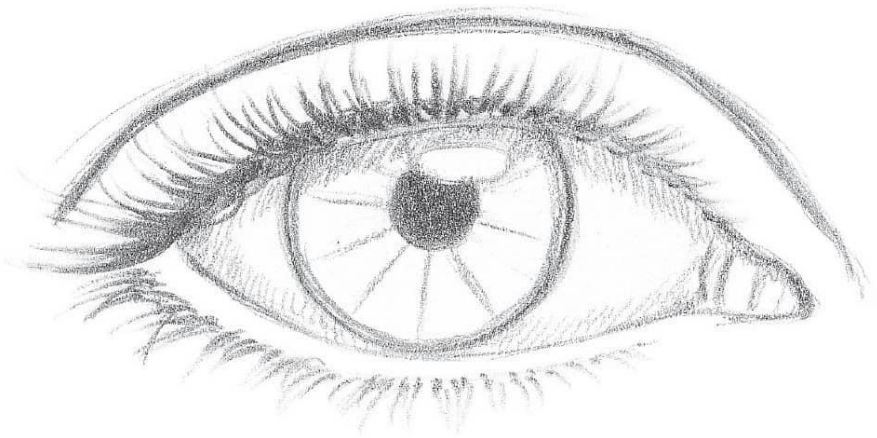
If you're a beginner, it's a good idea to practice drawing all of the facial features separately, working out any problems before attempting a complete portrait. Facial features work together to convey everything from mood and emotion to age. Pay attention to the areas around the features as well; wrinkles, moles, and other similar characteristics help make your subject distinct.

EYES

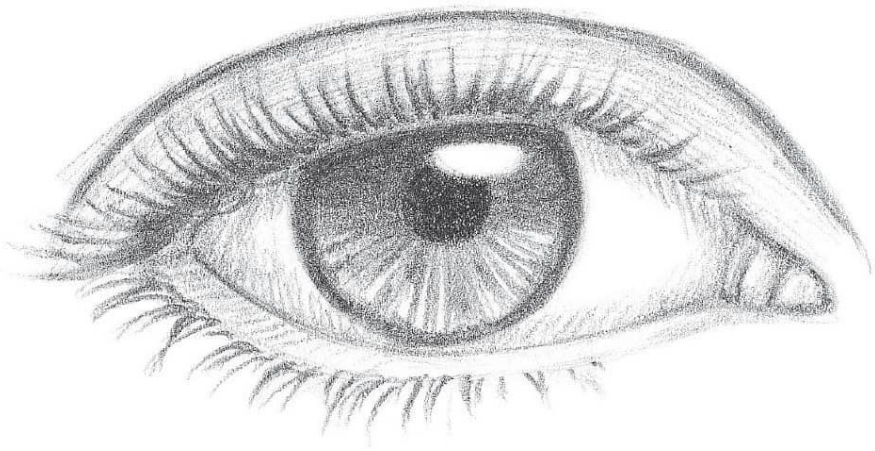
Step 1 Make a circle for the iris first; then draw the eyelid over it. (Drawing an entire object before adding any overlapping elements is called "drawing through.") Note that part of the iris is always covered by the eyelid.



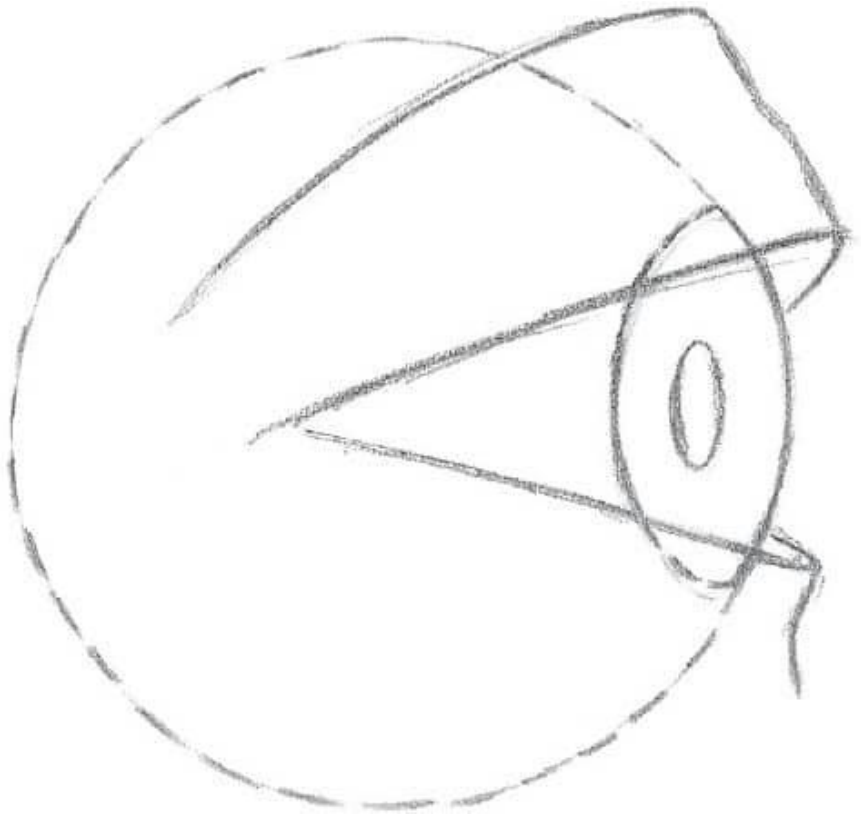
Step 2 Start shading the iris, drawing lines that radiate out from the pupil. Then add the eyelashes and the shadow being cast on the eyeball from the upper lid and eyelashes, working around the highlight on the iris.



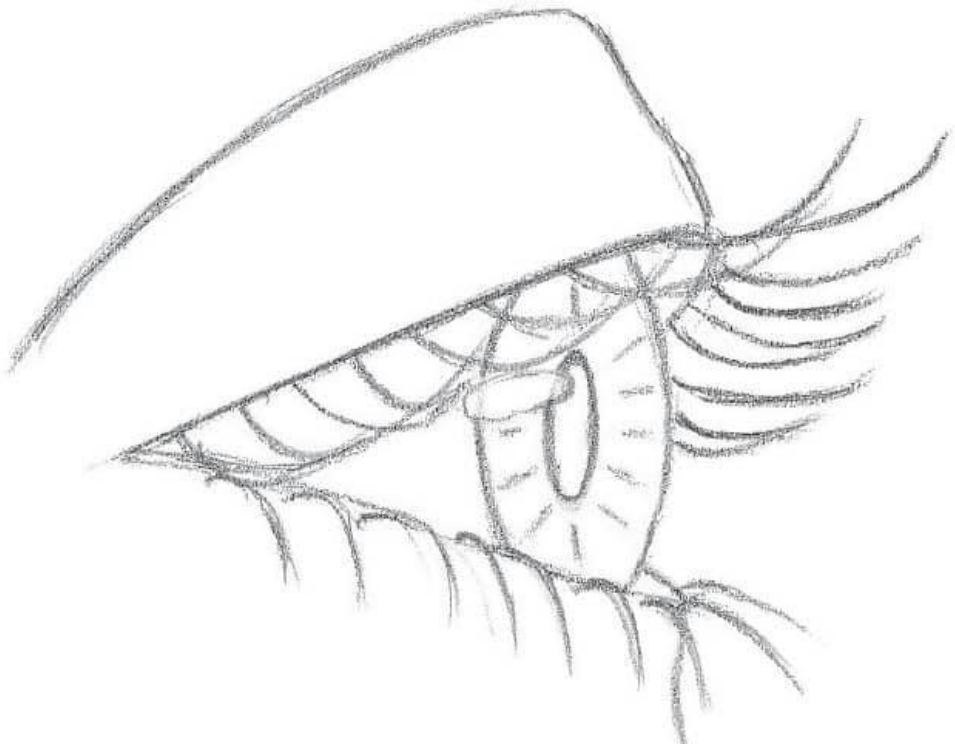
Step 3 Continue shading the iris, stroking outward from the pupil. Then shade the eyelid and the white of the eye to add three-dimensional form.



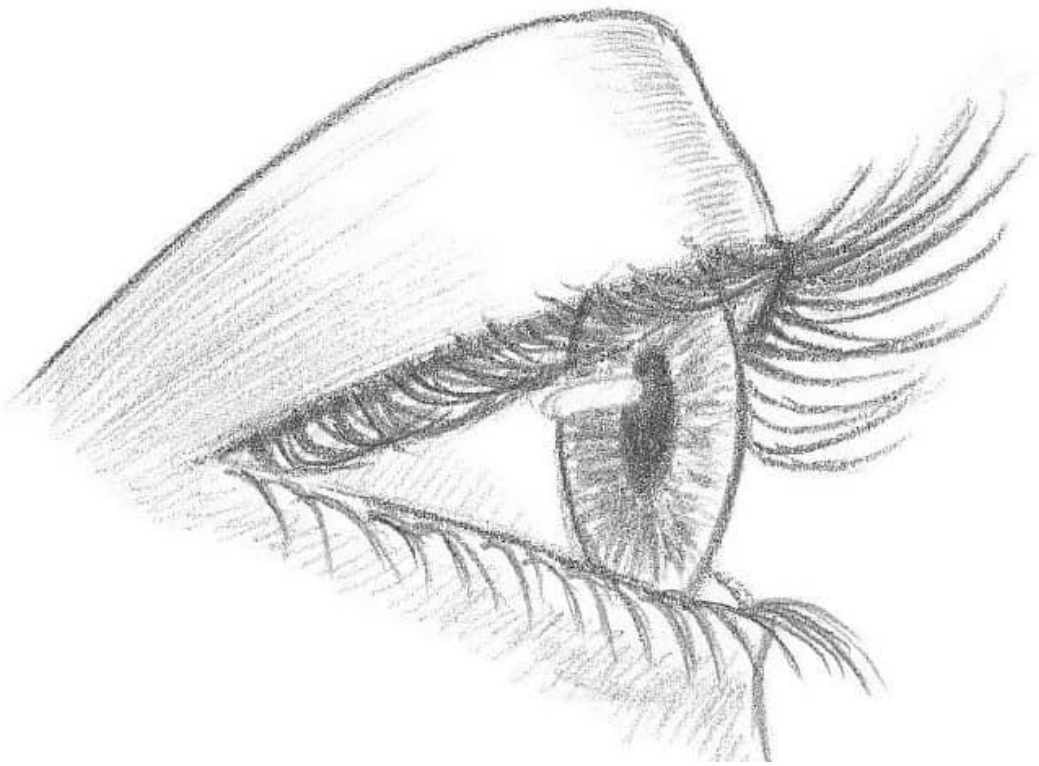
Step 1 Draw through a circle for the eye first; then draw the eyelid around it as shown. In a profile view, the iris and pupil are ellipses; the top and bottom of the iris are covered by the upper and lower eyelids.



Step 2 To draw eyelashes in profile, start at the outside corner of the eye and make quick, curved lines, always stroking in the direction of growth. The longest lashes are at the center of the eye.



Step 3 When shading the eyelid, make light lines that follow the curve of the eyelid. As with the frontal view, the shading in the iris radiates out from the pupil.

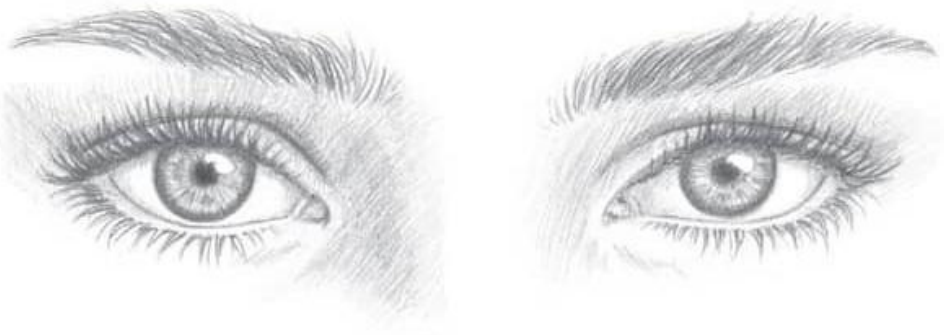


Rendering a Pair of Eyes After becoming comfortable with drawing the eye itself, start developing the features around the eye, including the eyebrows and the nose. Be sure to space adult eyes about one eye-width apart from each other. Keep in mind that eyes are always glossy—the highlights help indicate this. It's best to shade around the highlights, but if you accidentally shade over the area, you can pull out the highlight with a kneaded eraser.

Step 1

Step 2

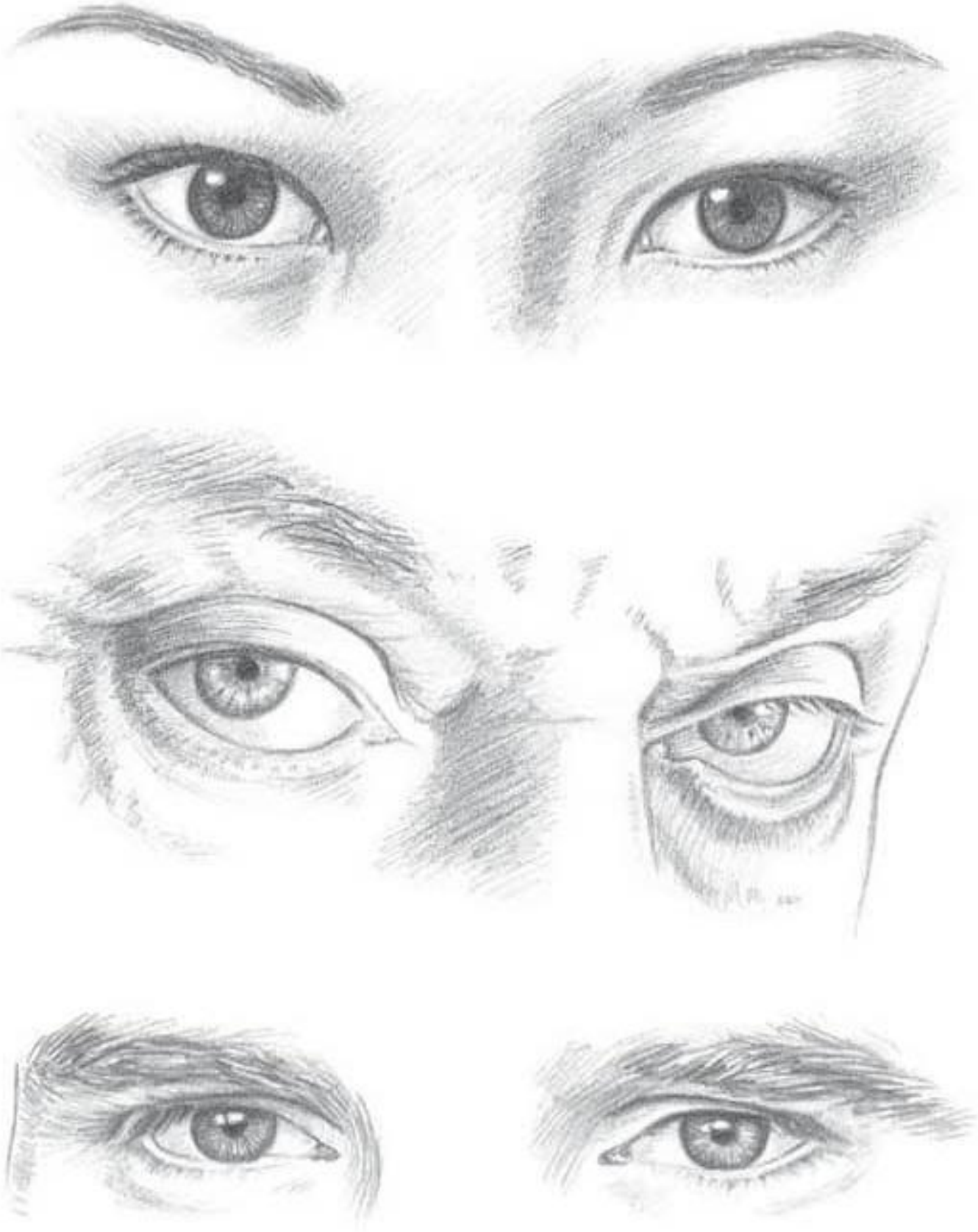
Step 3

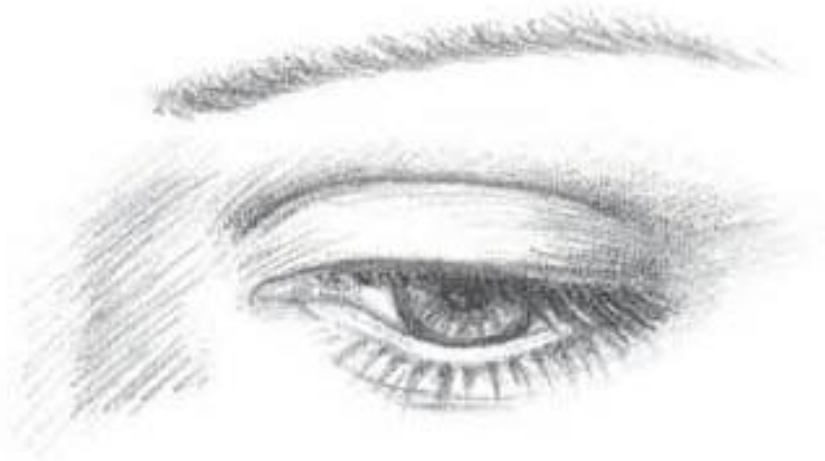


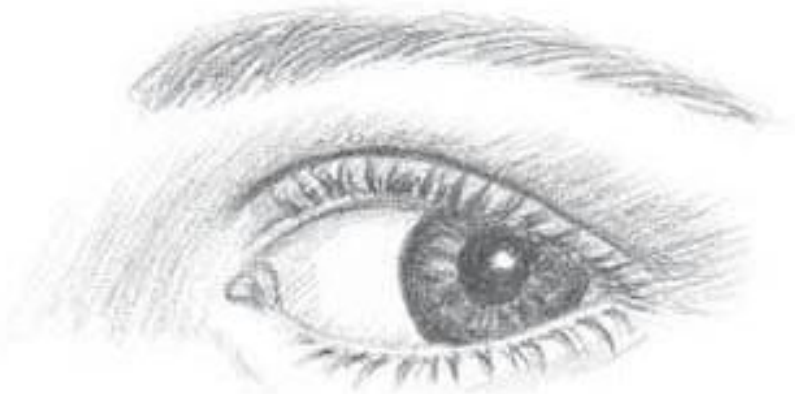
Step 4

VARYING QUALITIES

Several characteristics influence the final impression that a pair of eyes gives: the shape of the eye, position of the eyebrows, length and thickness of the eyelashes, and number of creases and wrinkles. Study the examples below to see how these different elements work together.



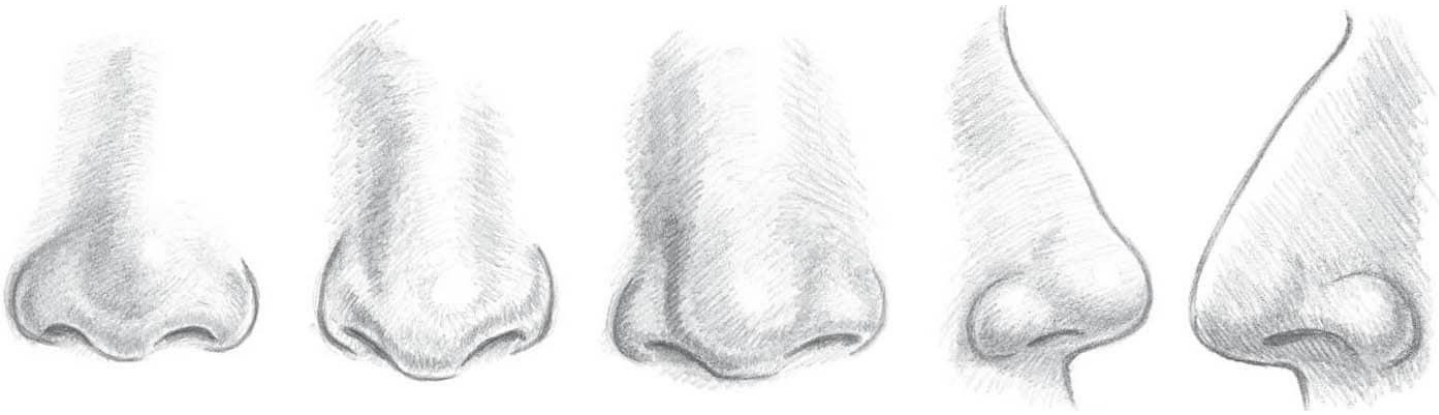




The Nose, Ears & Mouth

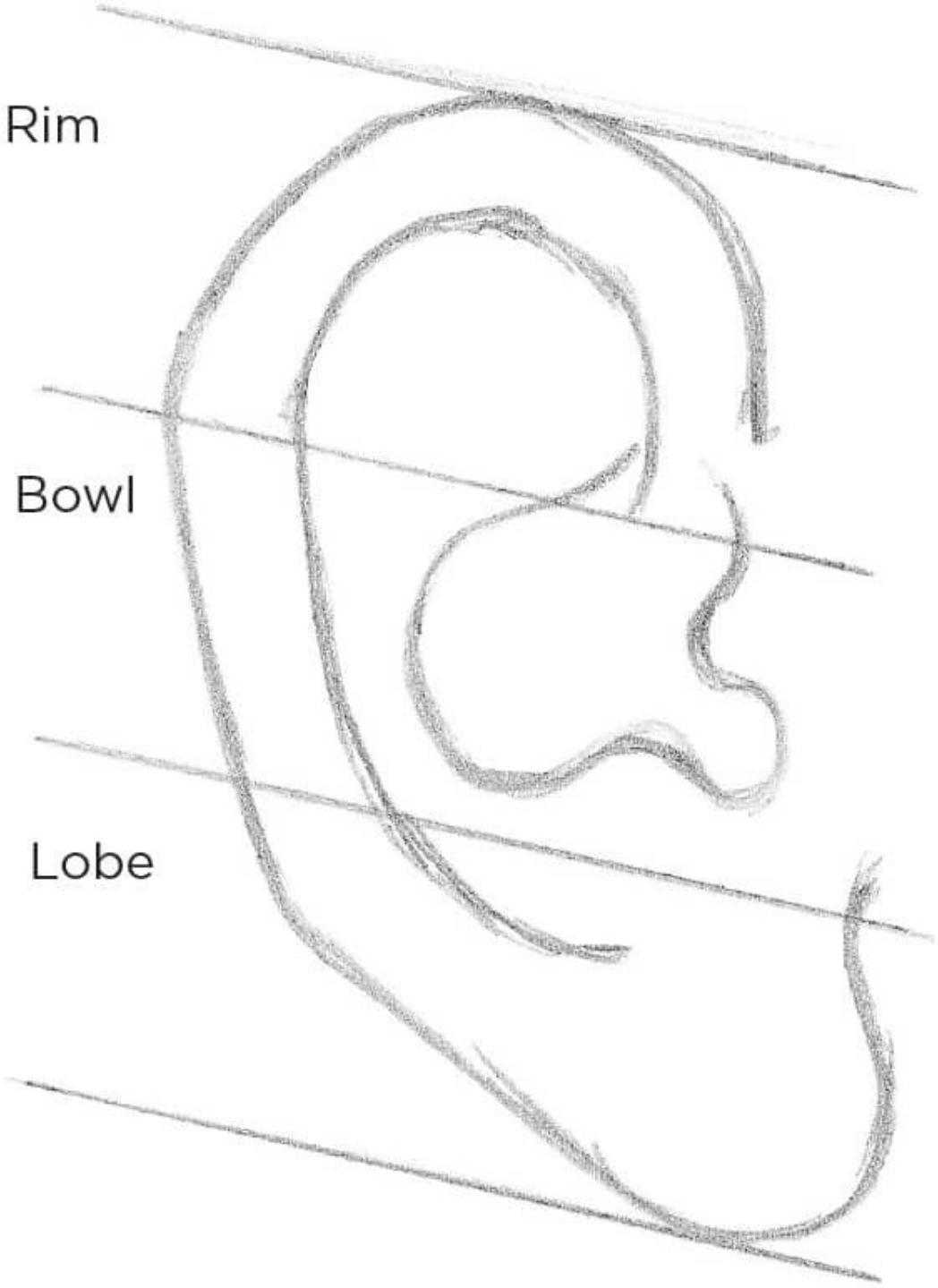
NOSES

Rendering Noses To draw a nose, first block in the four planes—two for the bridge and two for the sides (see “Combining Features” on the right). Then study the way each plane is lit before adding the dark and light values. The nostrils should be shaded lightly; if they’re too dark, they’ll draw attention away from the rest of the face.



EARS

Dividing the Ear The ear is shaped like a disk divided into three parts: the rim, the bowl, and the lobe.

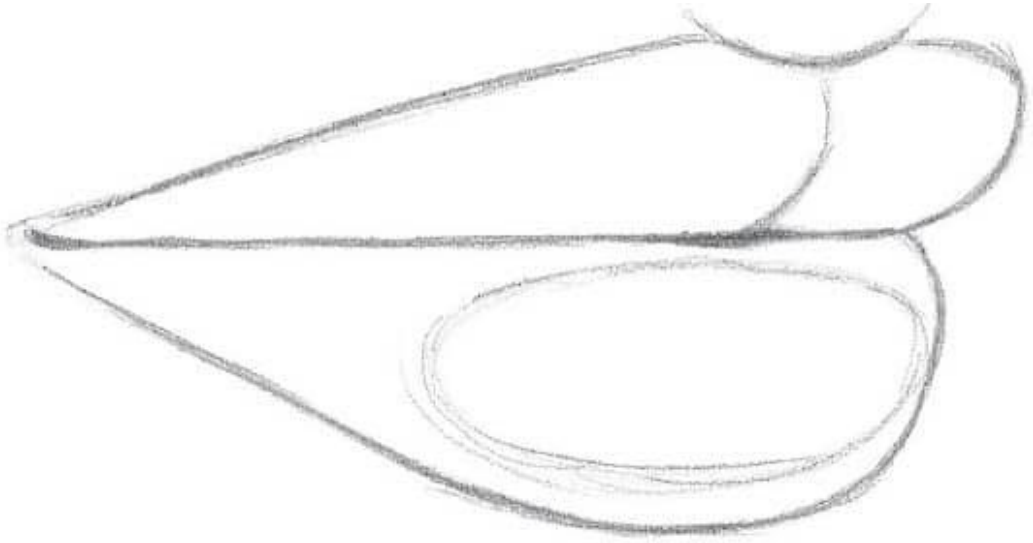


Sizing the Ear The ear usually connects to the head at a slight angle; the width is generally about one-half of the length.

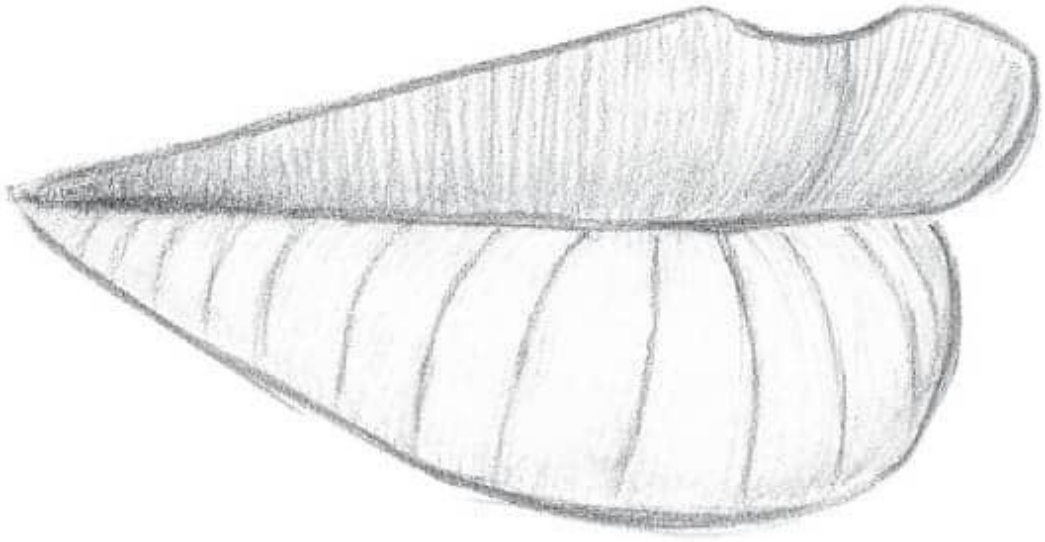
Developing the Ear in Profile First block in the general shape, visually dividing it into its three parts. Next start shading the darkest areas, defining the ridges and folds. Then shade the entire ear, leaving highlights in key areas to create the illusion of form.

LIPS

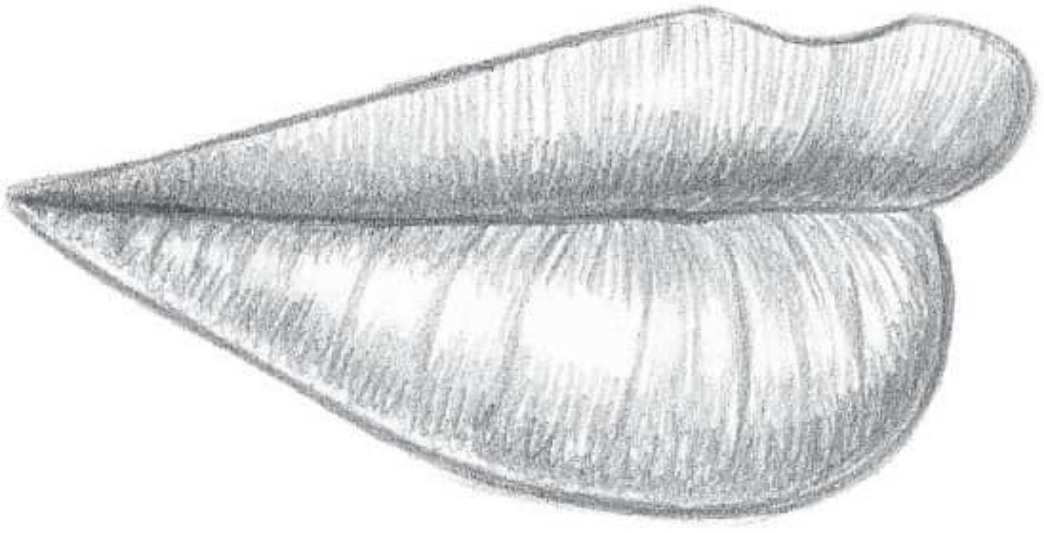
Step 1 When drawing lips, first sketch the basic outline. The top lip slightly protrudes over the bottom lip; the bottom lip is also usually fuller than the top lip.



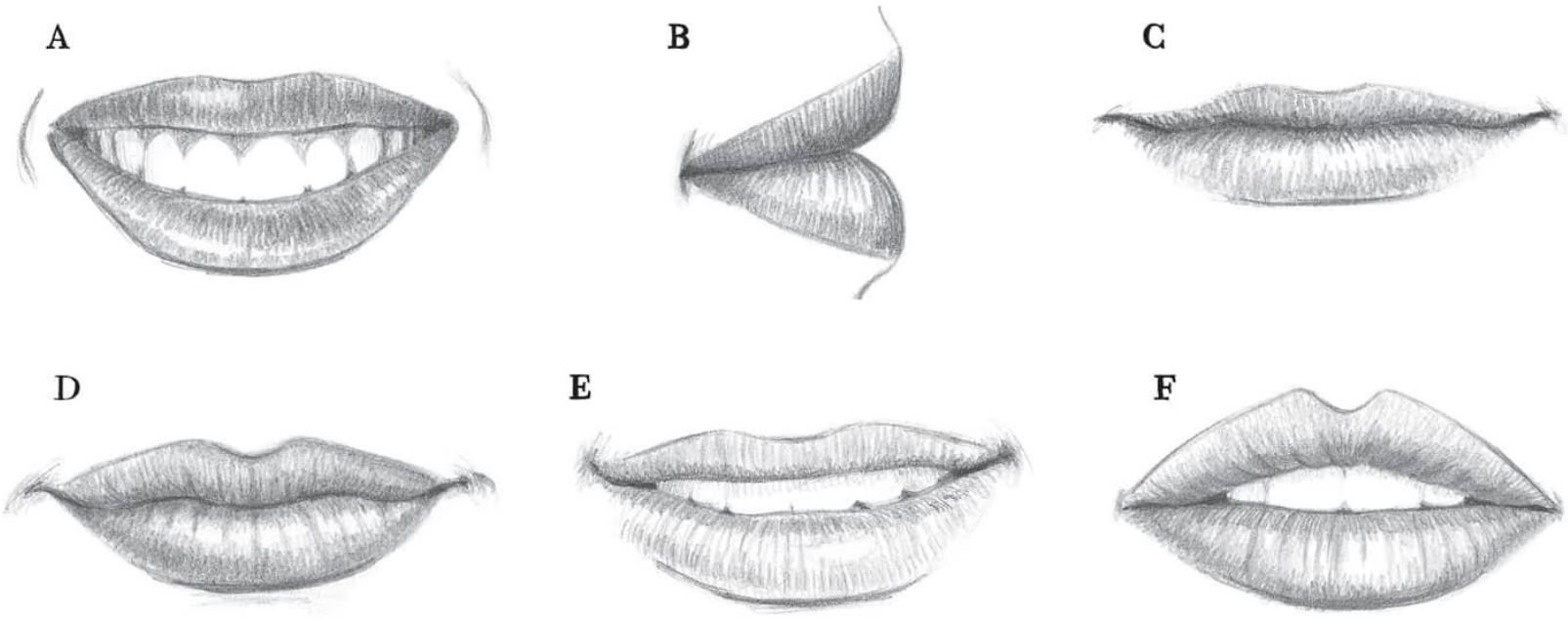
Step 2 Next begin shading in the direction of the planes of the lips. The shading on the top lip curves upward, and the shading on the bottom lip curves downward.



Step 3 Continue shading, making the darkest value at the line where the lips meet. Then I pull out some highlights to give the lips shine and form. Highlights also enhance the lips' fullness, so it's often best to include larger highlights on the fuller bottom lip.

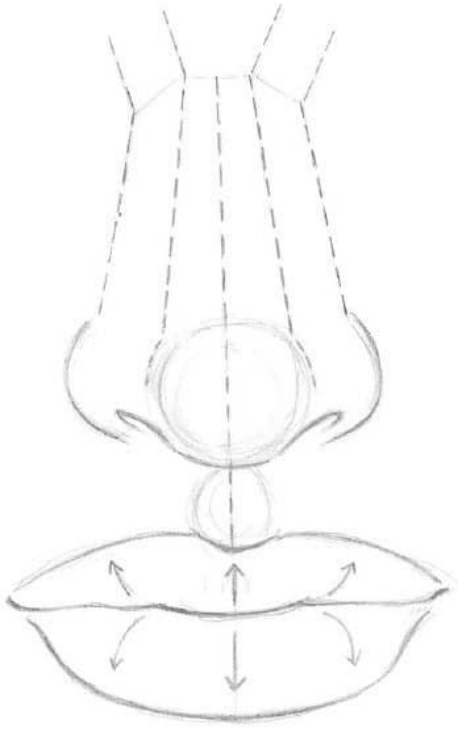


Detailing the lips Determine how much detail you'd like to add to your renderings of lips. You can add smile lines and dimples (A, B, and D), you can draw clearly defined teeth (A) or parts of the teeth (E and F), or you can draw closed lips (B, C, and D).

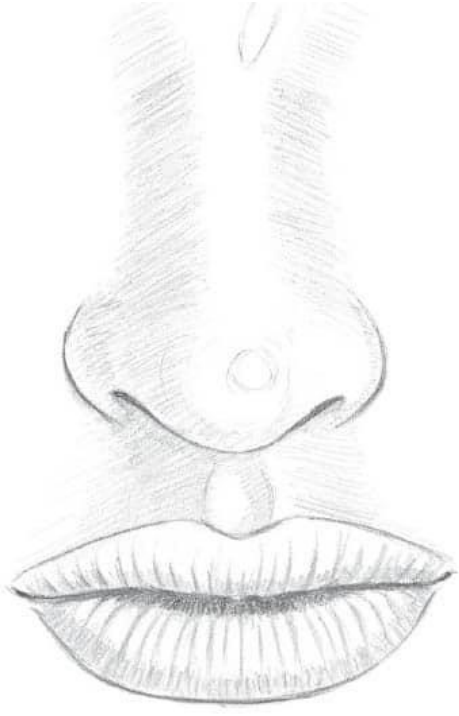


COMBINING FEATURES

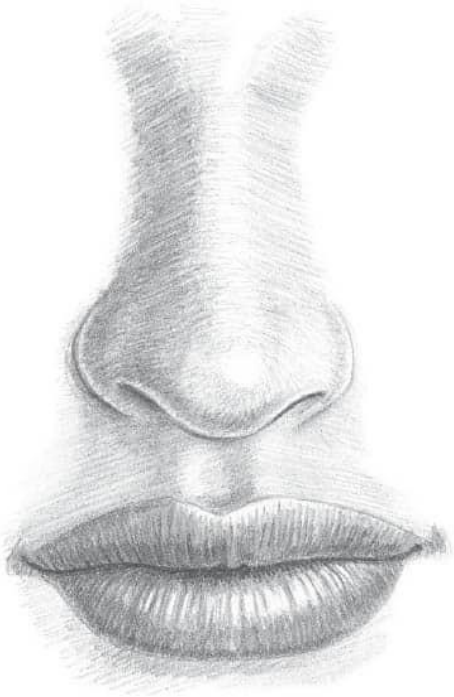
Step 1 First simplify the nose by dividing it into four planes. Then draw the outline of the lips. Add a small circle to connect the base of the nose with the top of the lip. The arrows on the lips indicate the direction in which you should shade.



Step 2 Now lightly shade the sides of the nose as well as the nostrils. Begin shading the lips in the direction indicated by the arrows in Step 1. Then shade the dark area between the top and bottom lips.



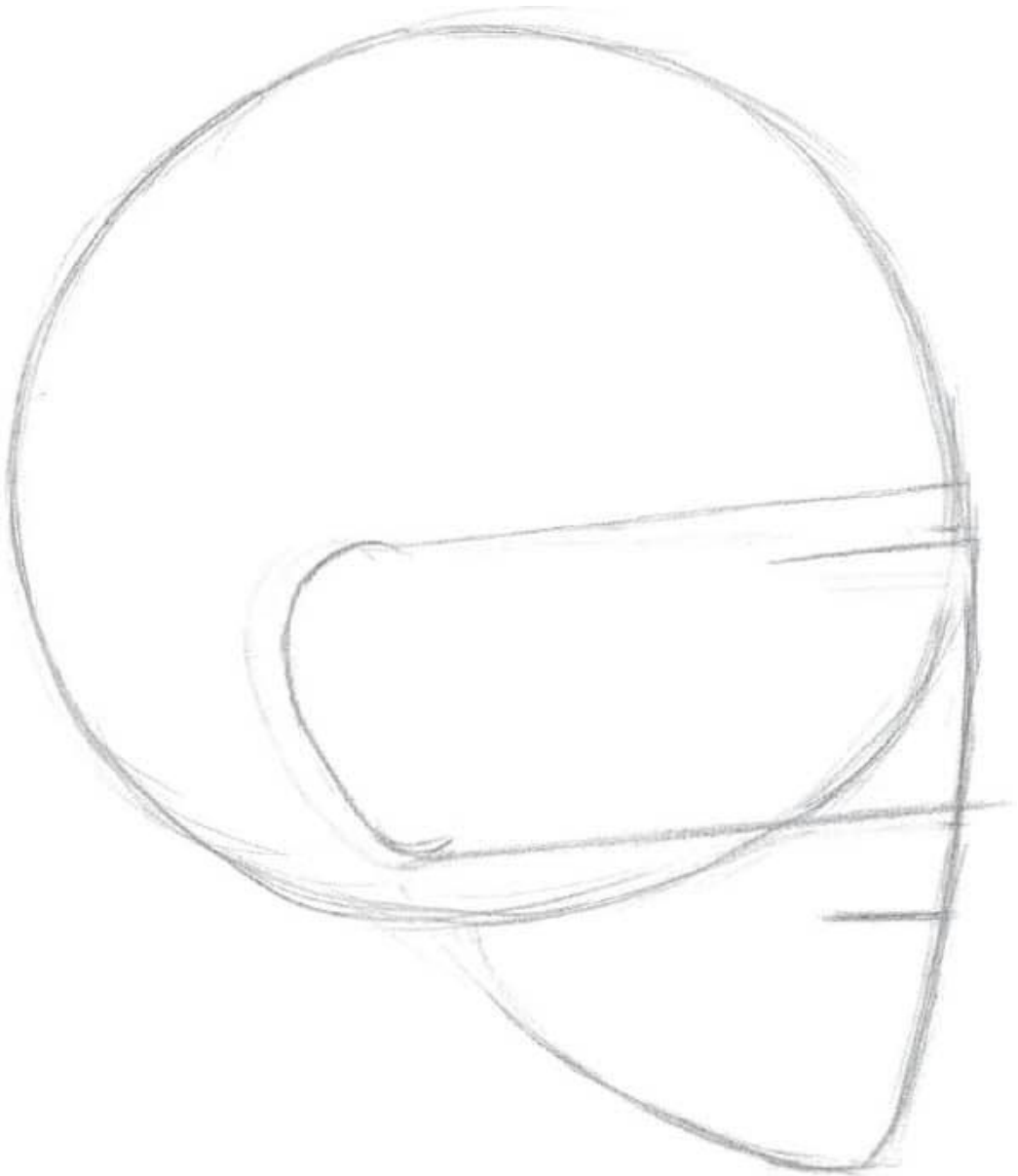
Step 3 Continue shading to create the forms of the nose and mouth. Where appropriate, retain lighter areas for highlights and to show reflected light. For example, use a kneaded eraser to pull out highlights on the top lip, tip of the nose, and bridge of the nose.



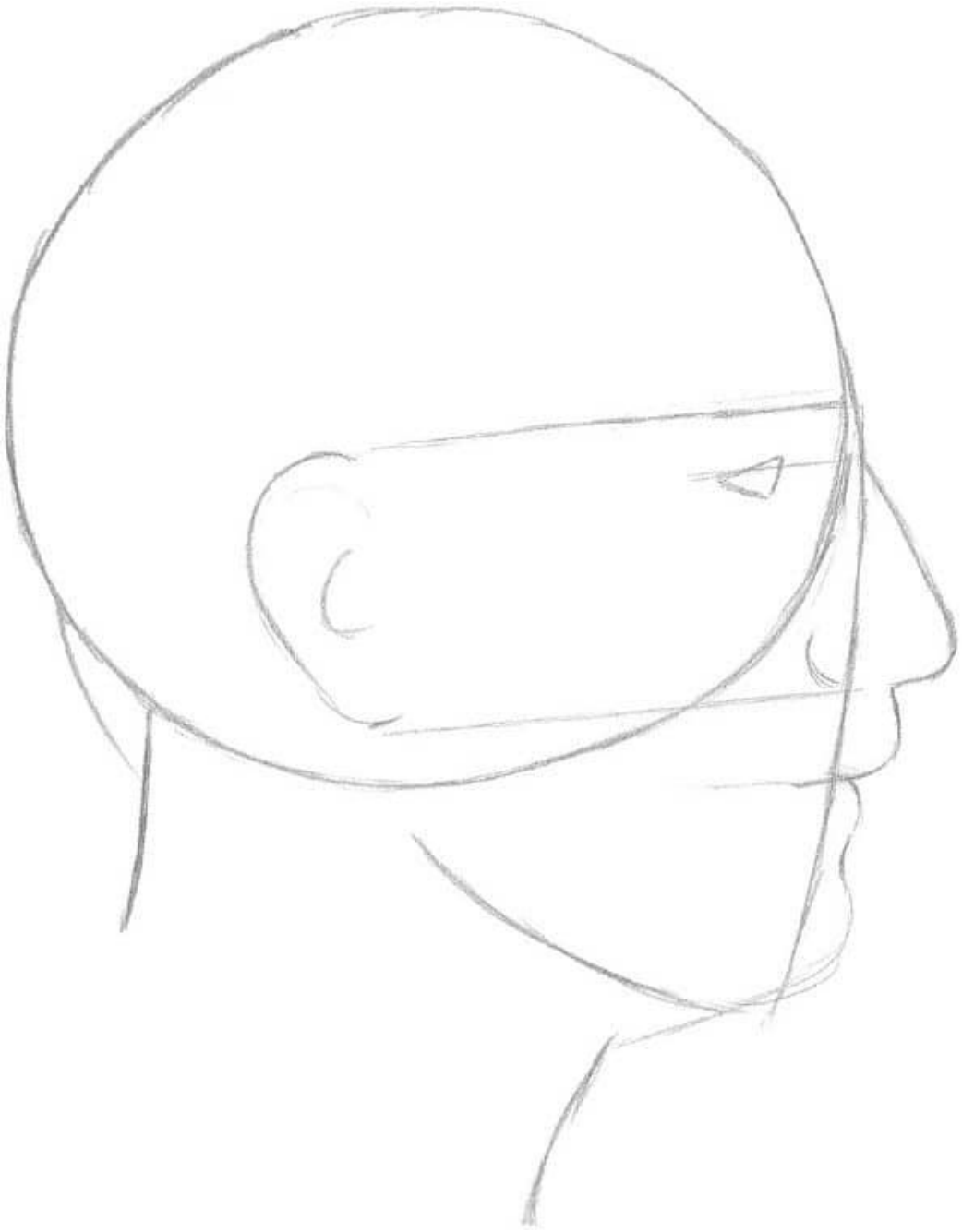
Approaching a Profile View

A profile view can be very dramatic. Seeing only one side of the face can bring out a subject's distinctive features, such as a protruding brow, an upturned nose, or a strong chin. Because parts of the face appear more prominent in profile, be careful not to allow any one feature to dominate the entire drawing. Take your time working out the proportions before drawing the complete portrait.

Step 1 After lightly drawing a circle for the cranial mass, use an HB pencil to block in the general shapes of the face, chin, and jaw line. Then add guidelines for the eyes, nose, mouth, and ear. Observe your subject closely to see how the positions and angles of his features differ from the "average."



Step 2 Following the guidelines, rough in the shapes of the features, including my subject's slightly protruding upper lip. Sketch a small part of the eye to indicate how little of the iris you actually see in a profile view.

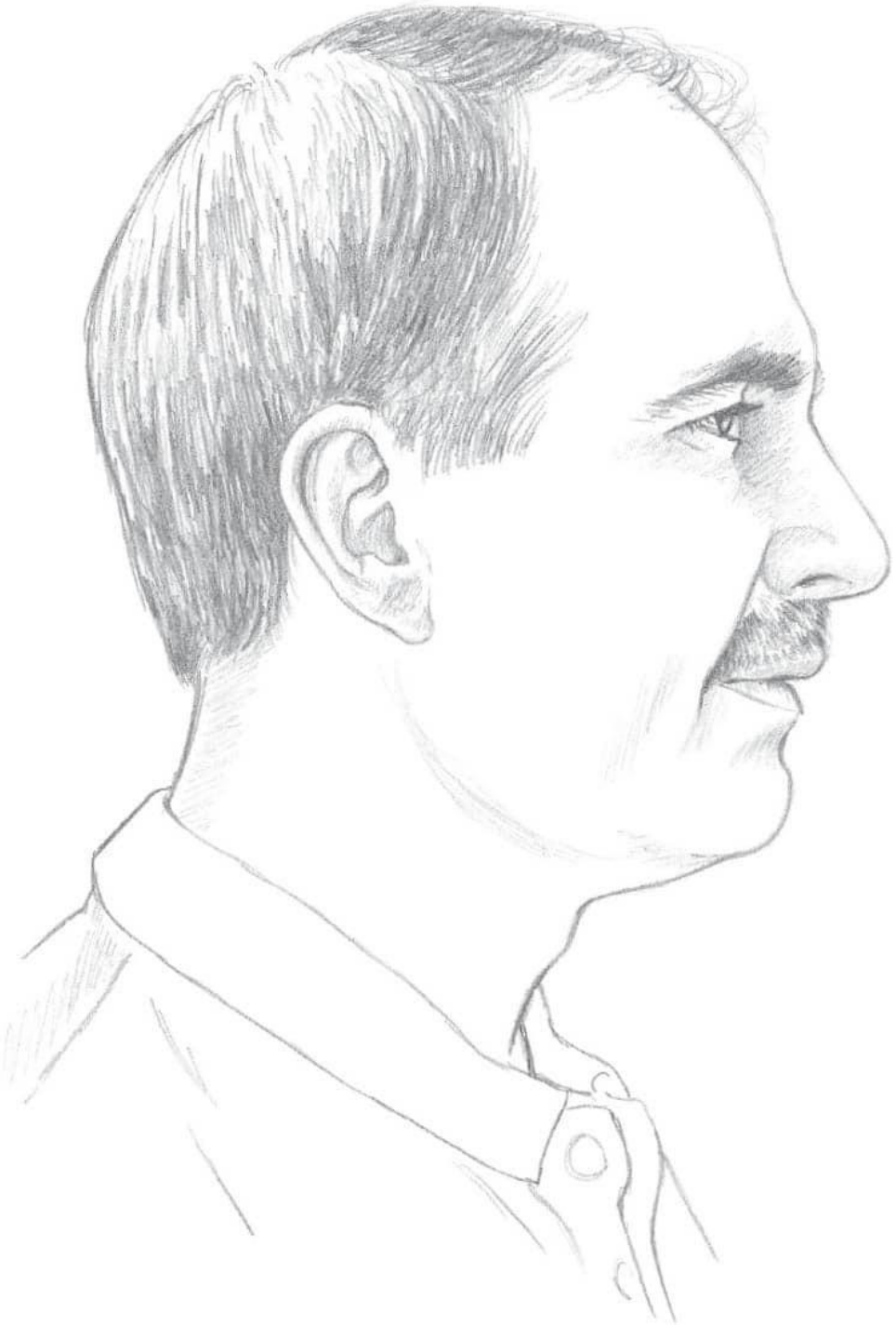


Step 3 Sketch the eyebrow, paying particular attention to the space between the eye and the eyebrow; in this case, the subject's eyebrow is fairly close to his eye. It also grows past the inside corner of his eye, very close to his nose, and tapers toward the outside corner of the eye. Next, continue refining the profile by carefully defining the shapes of the chin and the neck (including the Adam's apple).

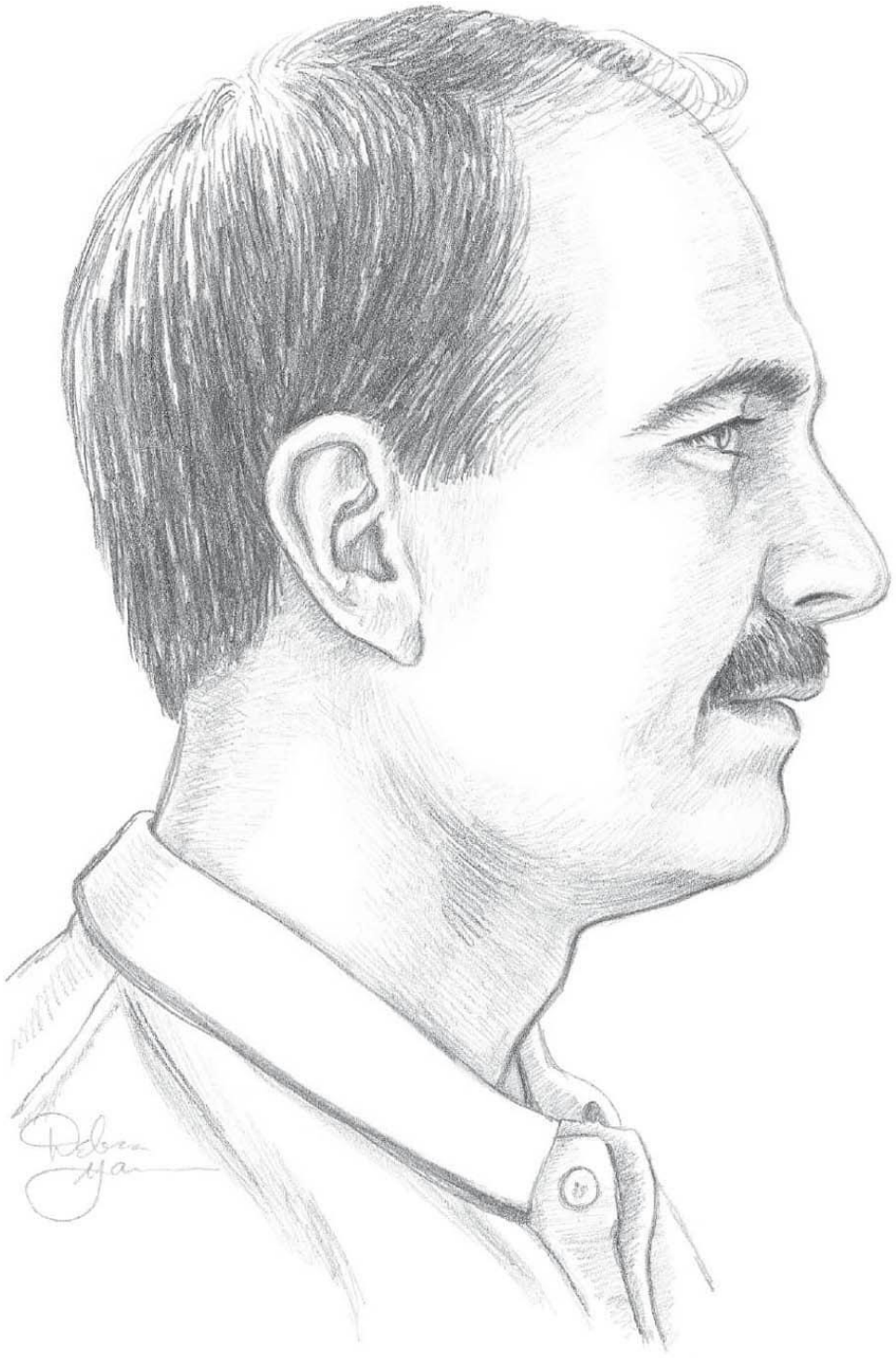
Step 4 In a profile view, the hairline is important to achieving a likeness, as it affects the size and shape of the forehead. This subject has a very high forehead, so the hairline starts near the vertical centerline of the cranial mass. Once you're happy with the shapes of the face and hairline, start refining the features, to give them form.

Step 5 Here you can see that the drawing is really starting to resemble the subject. Switch to a 2B pencil and continue building up the forms: round out the nose and chin; add light, soft strokes to the area above the lip for the mustache; and suggest the hair using short, quick strokes. Then add more detail to the eye and develop the ear and the eyebrow.

Step 6 Still using the 2B, continue to develop the hair, eyebrows, and mustache, always stroking in the direction that the hair grows. Leave plenty of white areas in the hair to create the illusion of individual strands. Begin to suggest the curves and shadows of the face by shading the eye, ear, and nose.



Step 7 Continue shading the lips, pulling out a white highlight on the bottom lip with a kneaded eraser. Then shade more of the ear and add even darker values to the hair, leaving highlights on the crown of the head, as it is in the direct path of the light source. Shade the forehead, the nose, and the chin. Leave the majority of the cheek and the middle part of the forehead white. This helps indicate that the light source is coming from above, angled toward the visible side of the face.



Woman Frontal View

When you are ready to progress to more detailed drawings, try working from a photo. A black-and-white photo will allow you to see all the variations in value, which can be helpful when shading your subject.

Step 1 Start with a sharp HB charcoal pencil, and very lightly sketch the general shapes of the head, hair, and shirt collar. (Charcoal is used for this drawing because it allows for very subtle value changes.) Then lightly place the facial features.

Step 2 Begin refining the features, adding the pupil and iris in each eye, dimples, and smile lines. At this stage, study the photo carefully so you can duplicate the angles and lines that make the features unique to your subject. Then begin adding a few shadows.

Step 3 As you develop the forms with shading, use the side of an HB charcoal pencil, and follow the direction of the facial planes. Then shape a kneaded eraser to a point to lift out the eye highlights, and use a soft willow charcoal stick for the dark masses of hair.

Step 4 Continue building up the shading with the charcoal pencil and willow stick. For gradual blends and soft gradations of value, rub the area gently with your finger or try using a blending stump. (Don’t use a brush or cloth to remove the excess charcoal dust; it will smear the drawing.)

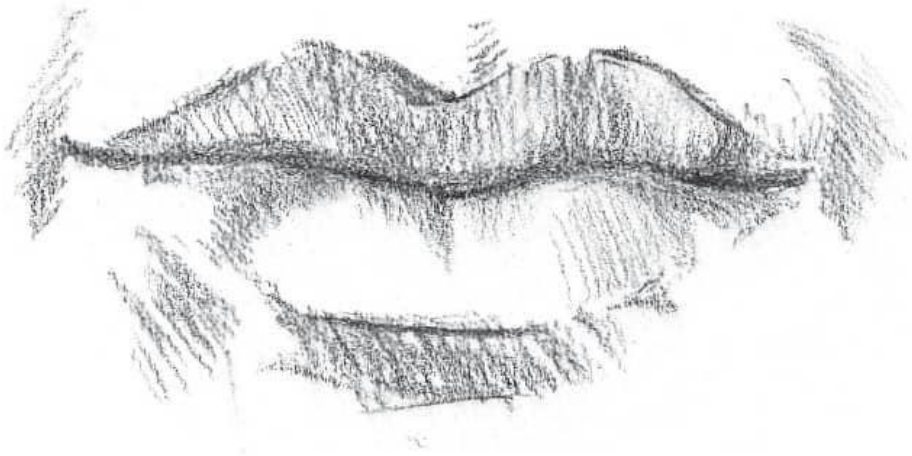
Developing a Portrait

Drawing a person is really no different than drawing anything else. A human face has contours just like a landscape, an apple, or any other subject, and these contours catch the light and create shadow patterns just as they do on any other object. The difference is that the contours of the face change slightly from individual to individual. The “trick” to portraiture is observing these differences and duplicating them in your drawings.

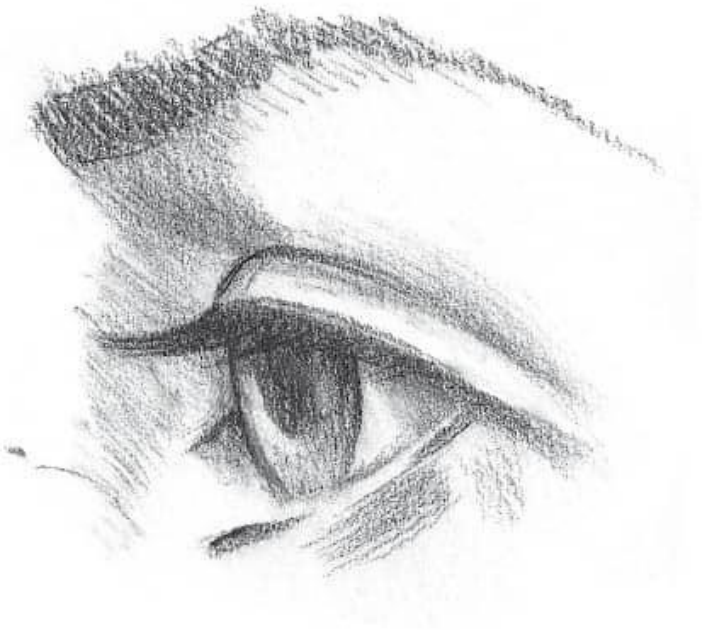
SEEING AN INDIVIDUAL’S FEATURES

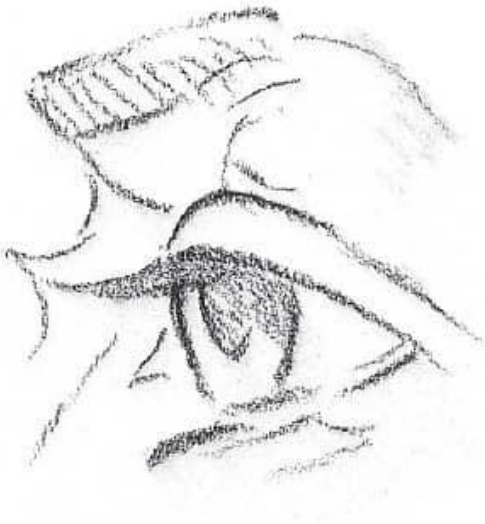
You don’t need to memorize all the bones, muscles, and tendons in the human head to draw a portrait; just follow the general rules of proportions. Simply divide the face into thirds, and note where the features fall in relation to the face and to one another. Then study your model to determine how his or her face differs from the chart (that is, how it is unique). Look for subtle changes, such as a wider nose, thinner lips, wide- or close-set eyes, or a higher or lower forehead. It is also important to practice drawing faces from different viewpoints—front, side, and three-quarter views—keeping the proportions the same but noting how the features change as the head turns. Remember: Draw what you really see, and your portrait will look like your model!

Lips In a frontal view, the upper lip has two “peaks” and a slight protrusion in the center. The lower lip is fleshier and has no sharp peaks. When shading, define the bottom edge of the lower lip by shading the area directly below it.



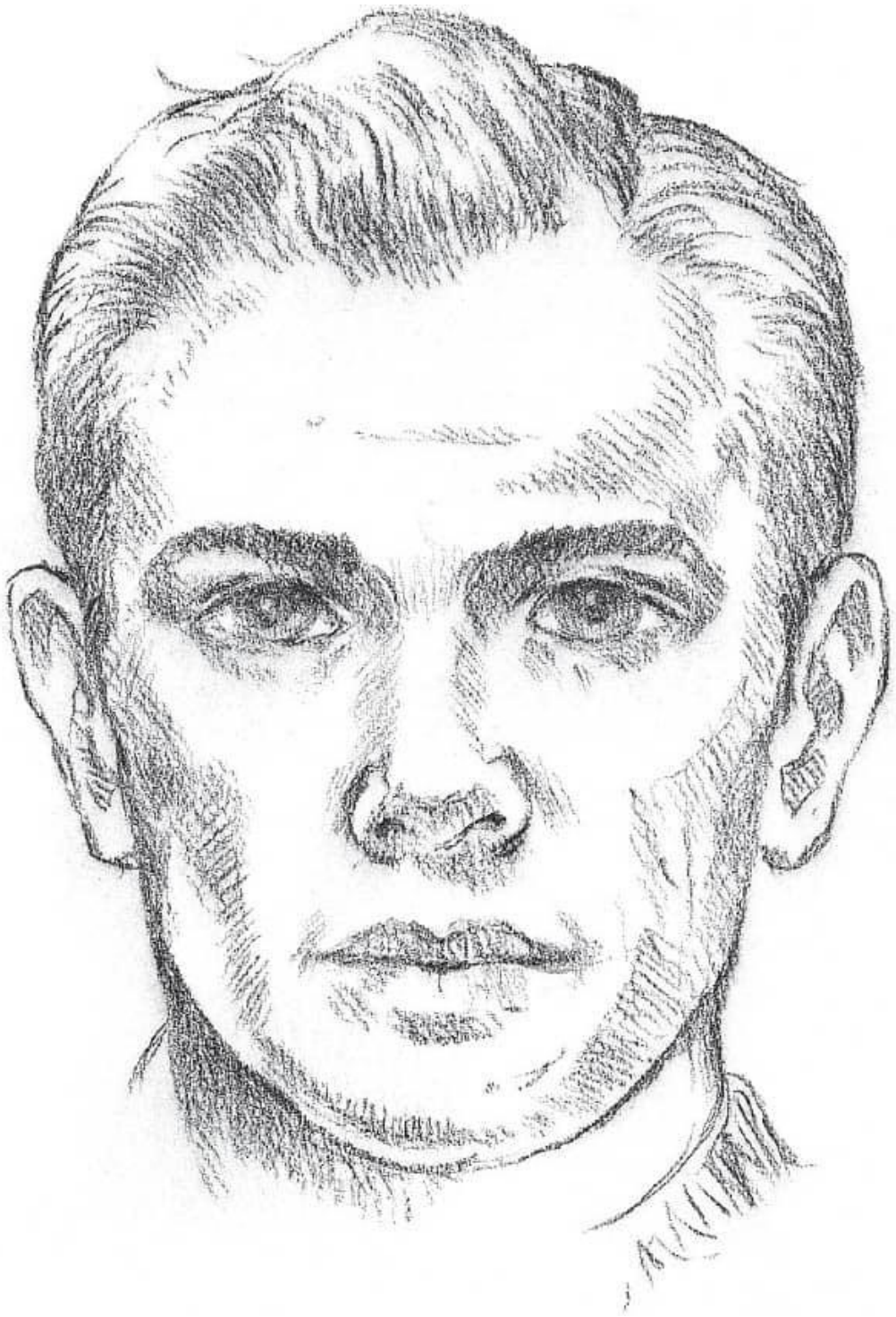
Eyes In a side view, the eye has a triangular shape, the iris has an oval shape, and the eyelids slightly cover it at the top and bottom. When shading, concentrate on developing the iris, lashes, and lids, leaving most of the brow white.





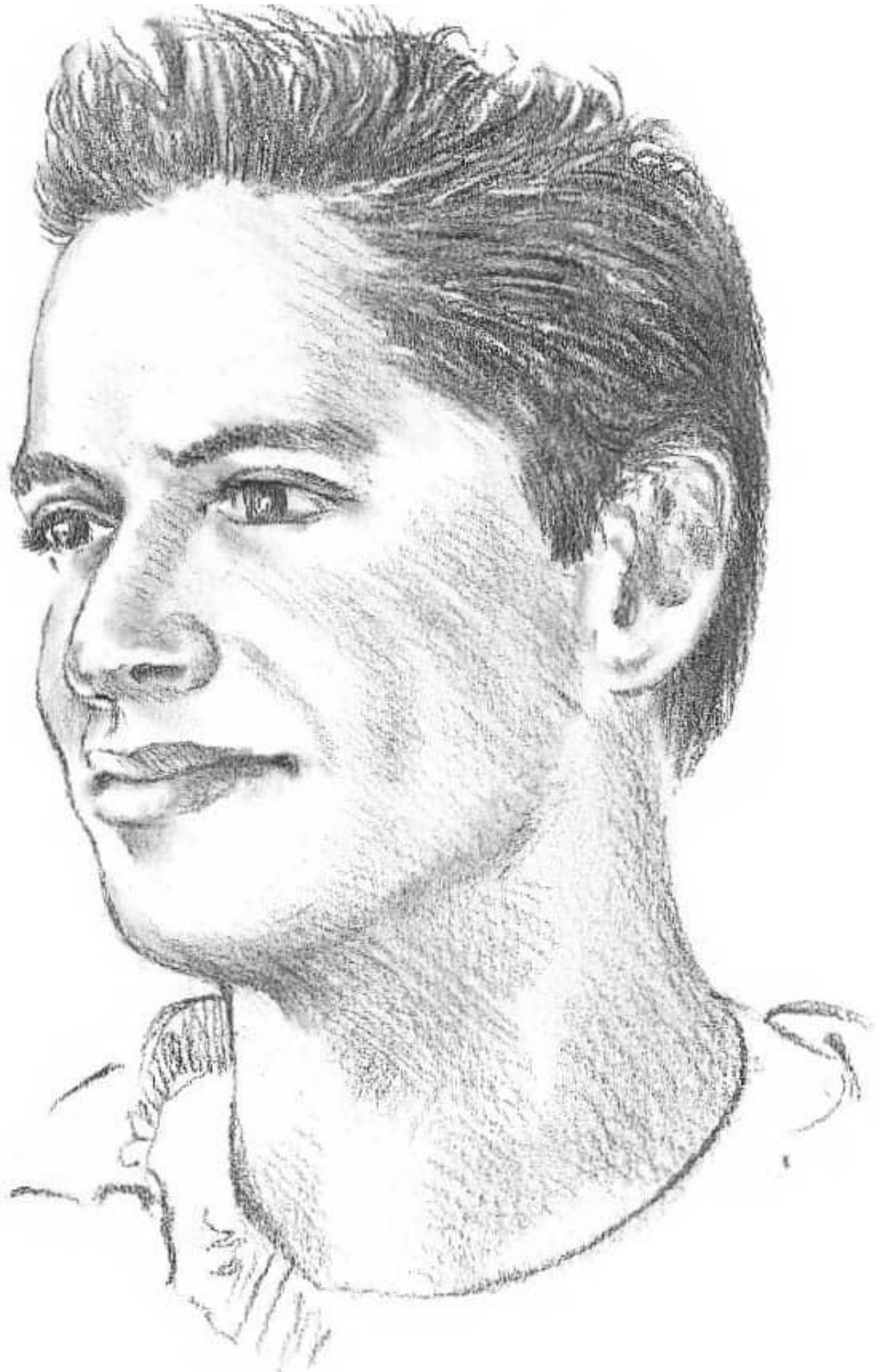
Nose In a three-quarter view, the far nostril is partially hidden from sight. The light strikes most strongly on the center ridge, so create the form by shading the side of the nose, under its tip, and outside the nostril.

Frontal View In a frontal view, we can see that the face is not perfectly symmetrical. One eye is generally smaller than the other, or one might sit at a slightly different angle. The same is true of the ears, cheeks, and the sides of the nose and mouth.



Profile The head shape changes in a side view, but the features remain in the same relative positions. Although the nose is a prominent feature in a profile, don't let it dominate the face. Pay attention to where the eye sits and how the lower lip curves into the chin.

Three-quarter View This view can be challenging because you have to distort the features to make them look realistic. Change the eye and lip shapes to curve with the face. You might want to start with a contour drawing to work out how the features really look.



Capturing a Likeness

Once you've practiced drawing the individual features, you're ready to combine them in a full portrait. Use your understanding of the basics of proportion to block in the head and place the features. Study your subject carefully to see how his or her facial proportions differ from the "average" person. Capturing these subtle differences will help you achieve a better likeness to your subject.

Step 1 Using an HB pencil, sketch the general outline of the subject's face. Place the facial guidelines before blocking in the eyes, nose, and mouth. (Notice that the mouth takes up about one-fourth of the face.) Block in the shape of her hair, including the bangs.

Step 2 Switch to a 2B and round out the facial features. Compare your drawing to the reference and make sure you've captured things that make your subject unique, such as the turned-up nose and asymmetrical eyes.

Step 3 Erase your guidelines and begin shading, following the form of the face with the 2B pencil and softly blending to create smooth skin. Next create the teeth, lightly indicating the separations with incomplete lines. Then switch to a 3B pencil to lay in more dark streaks of hair.

Step 4 To render the smooth, shiny hair, use a 4B pencil to lay in darker values. Vary the length of the strokes, pulling some into the areas at the top of her head that have been left white for highlights. Refine the eyes and mouth with darker layers of shading.

Including a Background

An effective background will draw the viewer's eye to your subject and play a role in setting a mood. A background should always complement a drawing; it should never overwhelm the subject. Generally a light, neutral setting will enhance a subject with dark hair or skin, and a dark background will set off a subject with light hair or skin.

Step 1 With an HB pencil, sketch in the basic head shape and the guidelines, and then block in the position of the eyes, brows, nose, and mouth. (Notice that the center guideline is to the far left of the face because of the way the head is turned.) Next indicate the neck and the hair.

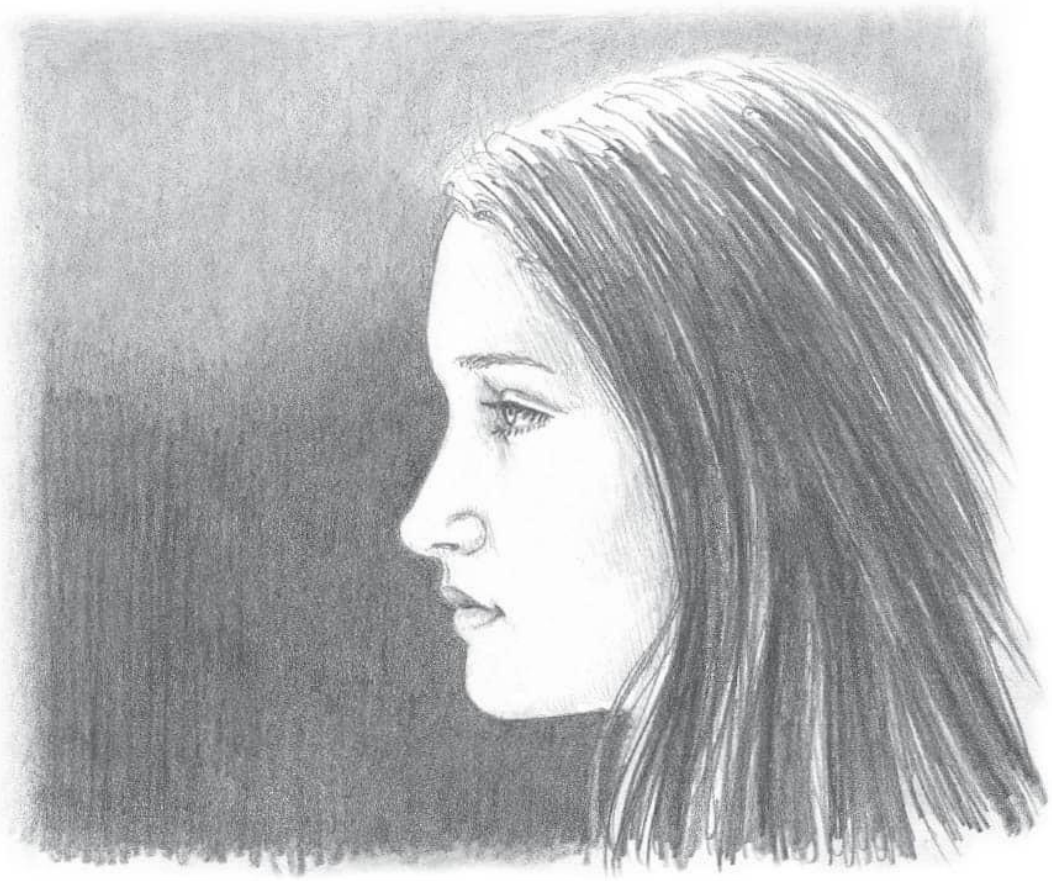
Step 2 Switching to a 2B pencil, begin refining the shape of the eyes, brows, nose, and mouth. Block in the hair with long, sweeping strokes, curving around the face and drawing in the direction the hair grows. Then add a neckline to her shirt.

Step 3 First shade the irises with a 2B pencil. Then begin shading the background using diagonal hatching strokes. Once the background is laid in, use a 3B pencil to build up the dark values of the hair. (It helps to create the background before developing the hair so your hand doesn't smear the delicate strands of hair.)

Step 4 Finish shading the face, neck, and shirt with a 2B pencil, and then switch to a 3B to add more dark streaks to the hair. Apply another layer of strokes to the background, carefully working around the hair and leaving a few gaps between the strokes to create texture and interest. Next use a kneaded eraser to smooth out the transitions.

CREATING DRAMA

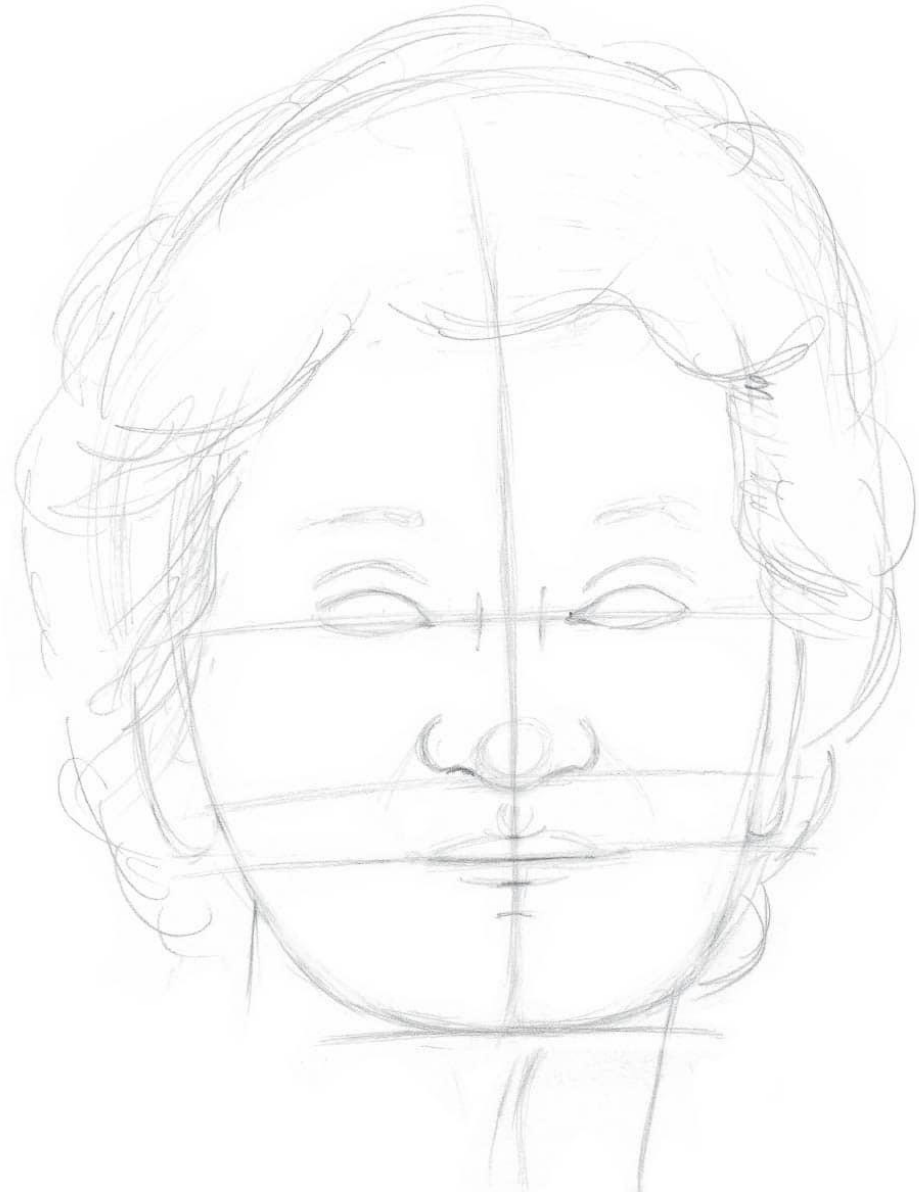
A darker background can add intensity or drama to your portrait. Here the subject is in profile so the lightest values of her face stand out against the dark values of the background. To ensure that her dark hair does not become “lost,” create a gradation from dark to light, leaving the lightest areas of the background at the top and along the edge of the hair for separation.



Depicting Age

As people age, their skin loses its elasticity, which causes loose, wrinkled skin; drooping noses; and sagging ears. In addition, lips often become thinner, hair turns gray, and eyesight becomes poor (which is why many elderly subjects wear glasses). Accurately rendering these characteristics is essential to creating successful portraits of mature subjects.

Step 1 Block in the face with an HB pencil. Then add guidelines, for placing the eyes, nose, ears, eyebrows, and mouth. The lips thin out and move inward as a person ages, so draw them accordingly. Sketch the wavy outline of the hair.



Step 2 Draw the basic shape of the eyeglasses, and then begin to suggest the subject's age by adding delicate lines around her eyes and across her forehead. Round out the jaw and chin to show where the skin has begun to sag. Draw loose skin on the neck and deep lines on either side of the nose.

Step 3 Switching to a 2B pencil, begin shading the hair and developing the eyes, adding light, curved lines around and under the eyes to create “bags.” Magnify the wrinkles slightly where they can be seen through the glasses. (See “Rendering Wrinkles” on the right.)

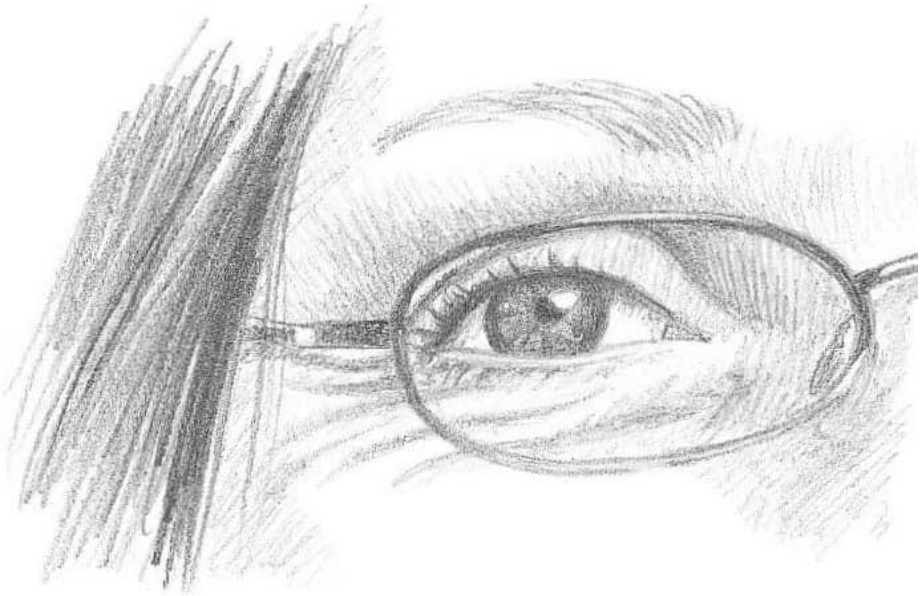
Step 4 Still using a 2B, shade the face and neck, adding strokes to the side of the neck for wrinkles. Finish by shading the irises and the eyelids. Shade the area between the right side of the cheek and the jawbone to show the prominent cheekbone, add shading around the nose and mouth to make the skin appear puffy. Then add darker values to the hair and earrings.

Step 5 As you shade the face, add more definition to the wrinkles around the eyes so they don't disappear into the shaded areas. Keep them subtle by smoothing out the transitions with a blending stump. (See "Rendering Wrinkles" below for more on blending.) Finally, add a button to her collar and create the plaid pattern of her shirt. Stand back from the drawing, making sure you're pleased with the effect the angular bones, loose skin, and wrinkles have on the subject's face and that they suggest her age.

RENDERING WRINKLES

The key to drawing realistic-looking wrinkles is to keep them subtle. Indicate wrinkles with soft shading, not with hard or angular lines. You can best achieve this effect by using a dull pencil point. You can also use a cloth or a blending stump to softly blend the transitions between the light and dark values in the wrinkles, or use a kneaded eraser to soften wrinkles that appear too deep.

When drawing a subject with glasses, as in the example below, try to magnify the wrinkle lines that are seen through the lenses. You can do this by drawing the lines of shading a little larger and spacing them farther apart.



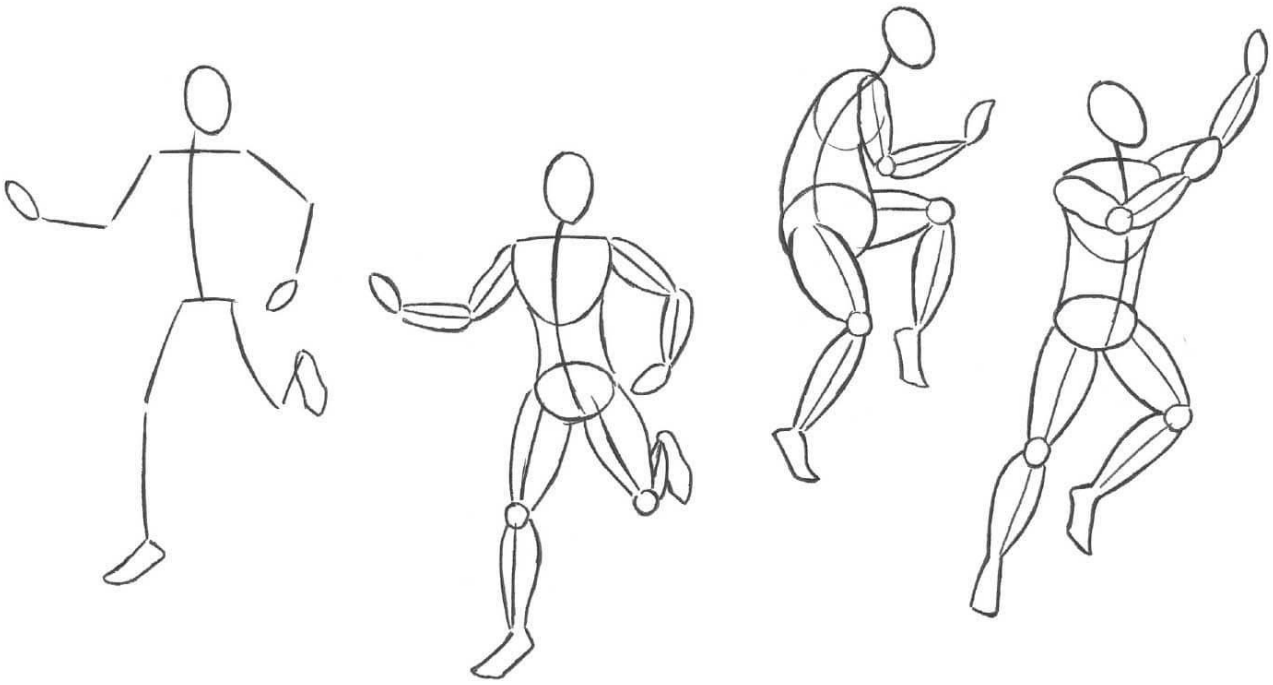
Figures in Action

To draw the human figure from head to toe, it helps to know something about the framework on which it's built. Many art classes have students draw people as skeletons, which is good practice for visualizing how all of the parts fit together. You don't have to try that exercise; the simple drawings here will suffice. Start with simple stick figure sketches of the skull, shoulders, rib cage, and add the arms and legs. Then, once you have the proportions right, you can flesh out the forms.

CAPTURING ACTION

Remember that a gesture drawing is a quick, rough sketch that illustrates a moment of an action (see below). The idea is simply to capture the gesture, not a likeness. Give yourself 10 minutes to draw the entire figure engaged in some sport or full-body activity, working either from life or from a photo. Working against the clock teaches you to focus on the essentials and get them down on paper quickly.

Developing Gesture Drawings Start with a simple stick figure to catch the motion; then add circles and ovals to flesh out the forms.



Building Form The human figure can be broken down into several basic shapes. To help you see the human body in three-dimensional form, practice building a figure with cylinders, boxes, and spheres.

Suggesting Movement First sketch in the diagonal centerlines for the arms and legs, and add ovals and circles for the heads and joints. Then rough in the general outlines.

Blocking in Shadows To keep the feeling of free movement, don’t draw perfectly refined lines and

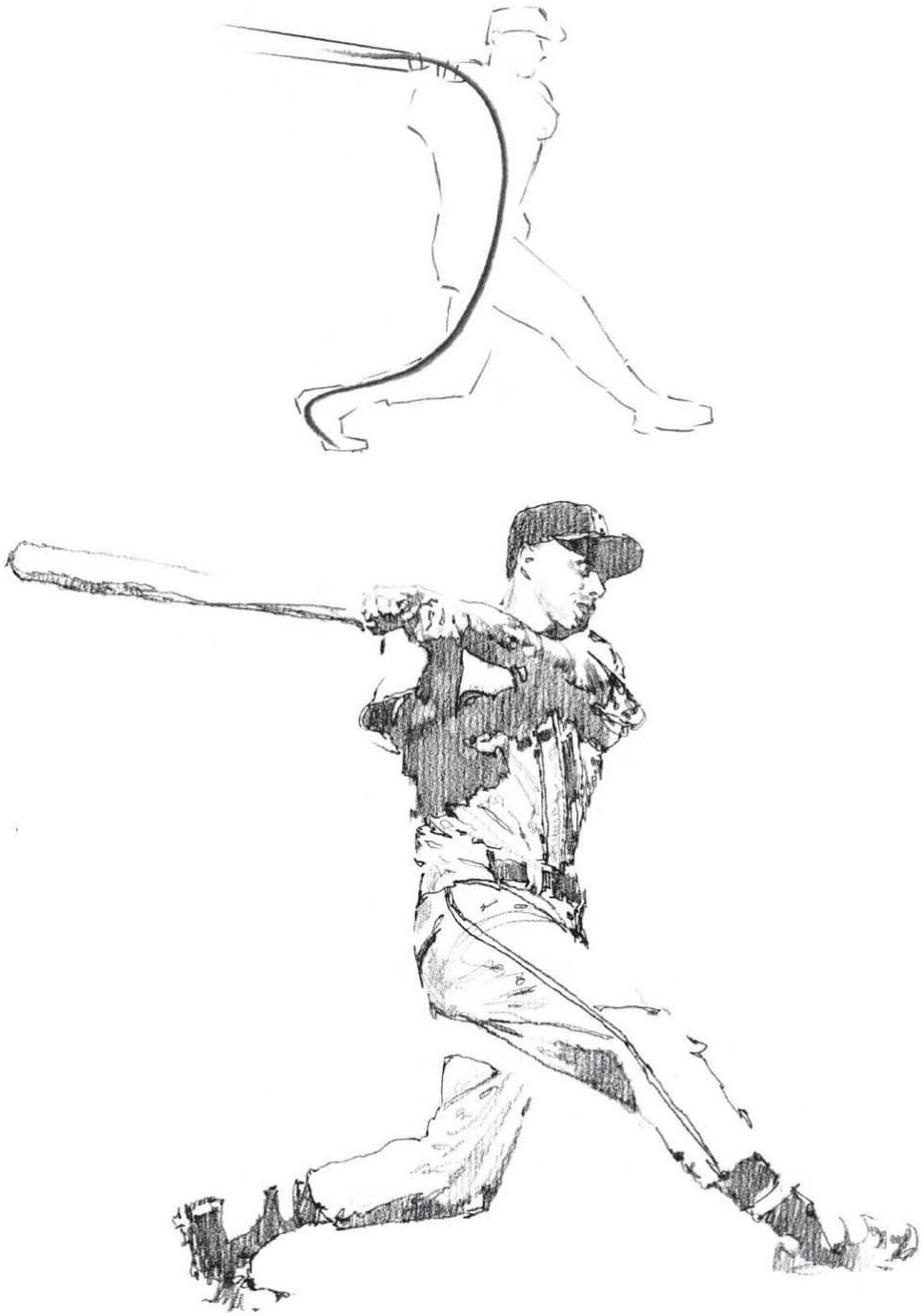
shadows. Instead, focus on making delicate outlines for the dancers, and quickly lay in broad, dark strokes for their clothing.

DRAWING FIGURES AT SPORT

Some of the best subjects for action drawings are sports figures. Although many artists thoroughly enjoy watching the games, they rarely draw from life. Some would much rather work from photos that have stopped the action for them. Begin by drawing the action line; then build the rest of the figure around that line, paying careful attention to the way the body maintains its balance. The athlete shouldn't appear to be falling over!

Winding Up Baseball pitchers balance for a moment on one leg, just before throwing the ball. Here, draw an S-curve for the action line to show the way the opposing top and bottom curves keep the player balanced.

Swinging Batters balance on both legs while swinging the bat through in a complete semicircular motion. This modified C-curve (an extra turn was added for the foot) catches the full range of the player's movement.

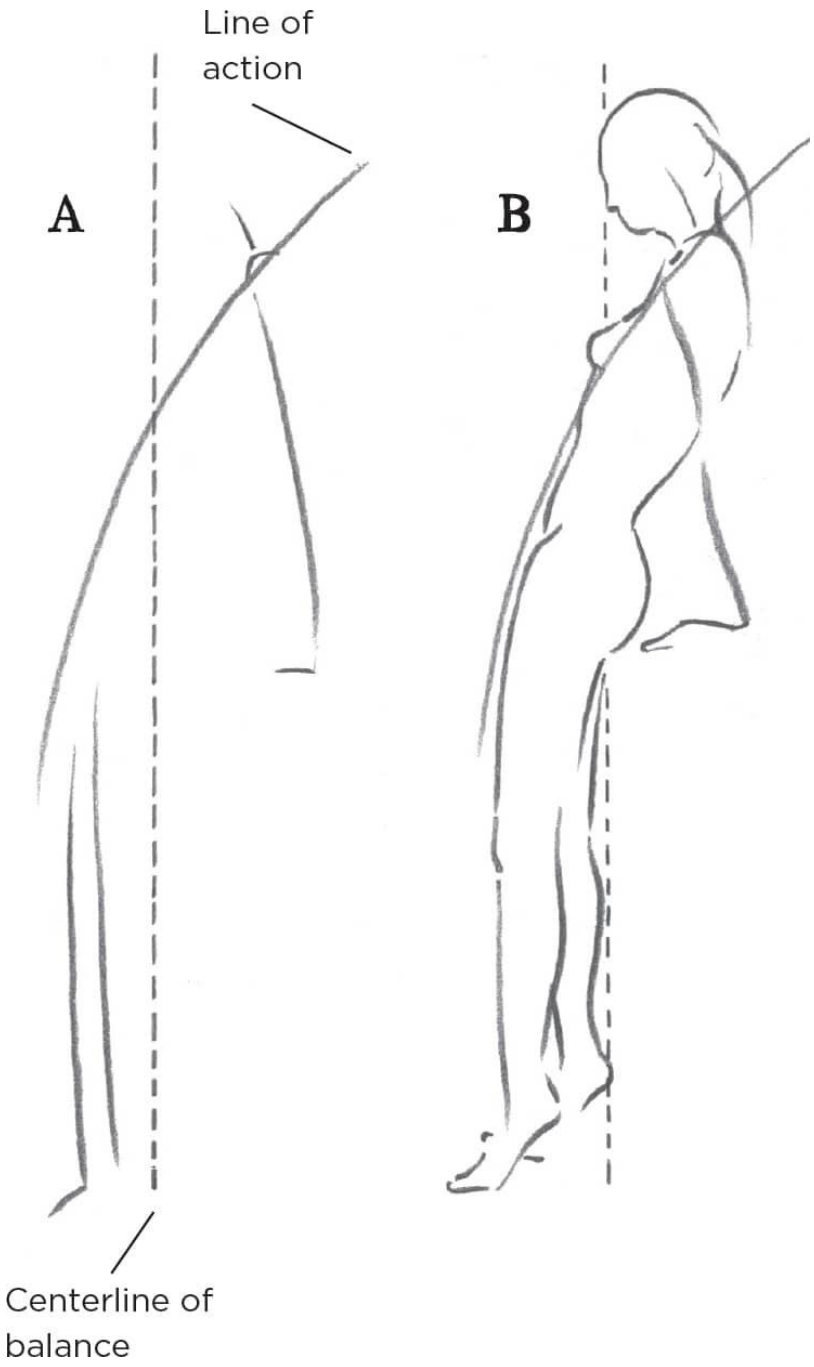


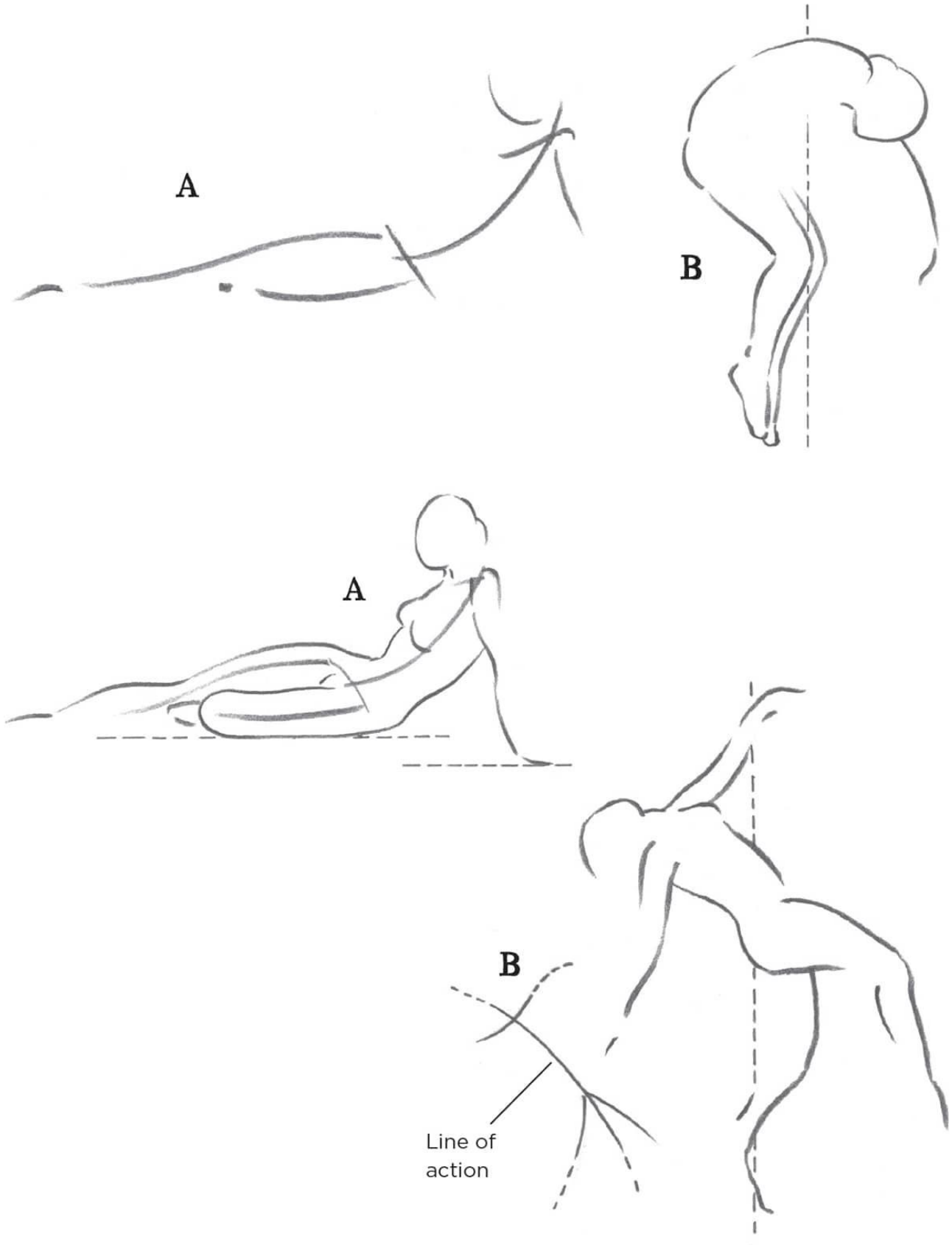
Preparing the Return Even when a player has paused, there is still a line of action, and in this case, there are two. This woman is crouching and actively holding her racket poised, so draw separate action lines for her body and her arm.

Movement & Balance

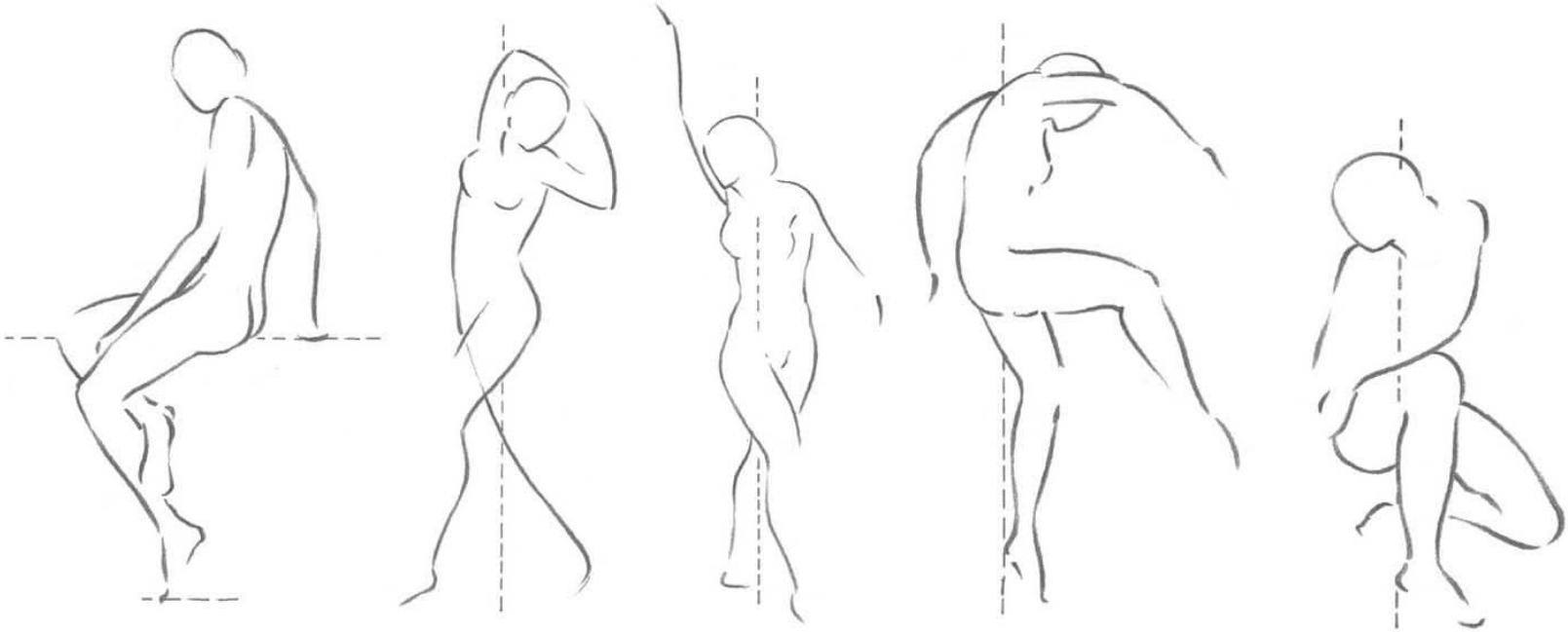
Another way to make drawings more realistic is to draw the figures in action. Since people hardly ever sit or stand still, your figure drawings of them shouldn't either. You can begin by using simple sketch lines to lay out the dominant action of the figure.

Creating Balance Try employing an imaginary centerline of balance (shown as a broken vertical line here) that seems to hold or balance the figure in its position. Otherwise, the figure may look as though it's going to fall over. The best way to achieve balance is to place approximately the same amount of weight on either side of this centerline.





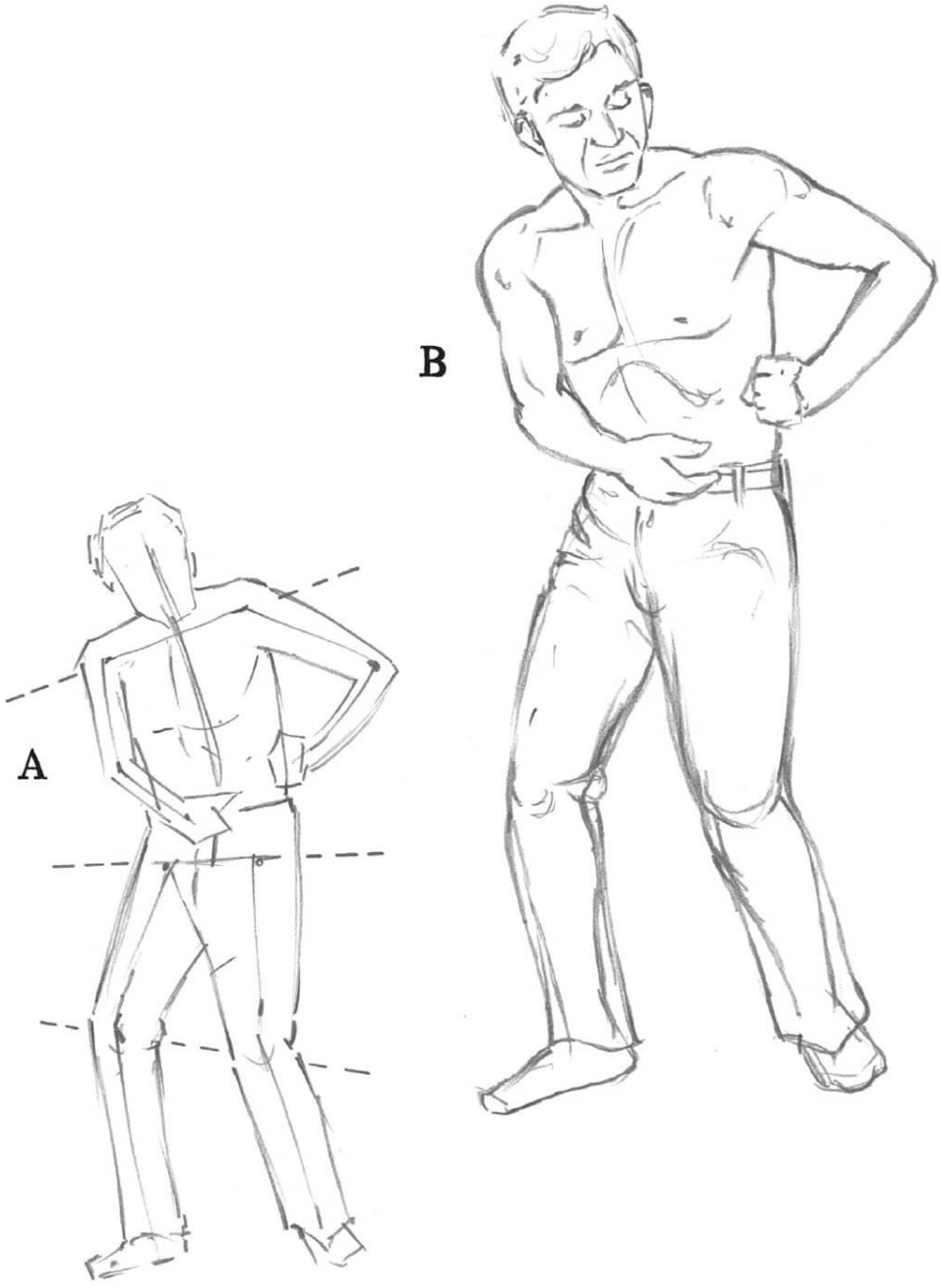
Using the Spine You can rough in a line to represent the spine, which can serve as the line of action. Using both the centerline of balance and line of action can help you establish an effective sense of action in a figure drawing.



Bending & Twisting Figures

When people are involved in something active, they bend and twist their bodies. You should be able to render these movements in your drawings. Clothing helps convey the appearance of a twisting body because the folds form into a twisting design. When drawing figures in a twisting motion, use what you've already learned about shading folds, but keep in mind that folds on a twisting body will be tighter than folds on a person in a still pose.

Using Guidelines To accurately position the active body, sketch some guidelines to indicate the angles of the shoulders, hips, and knees as shown in the examples.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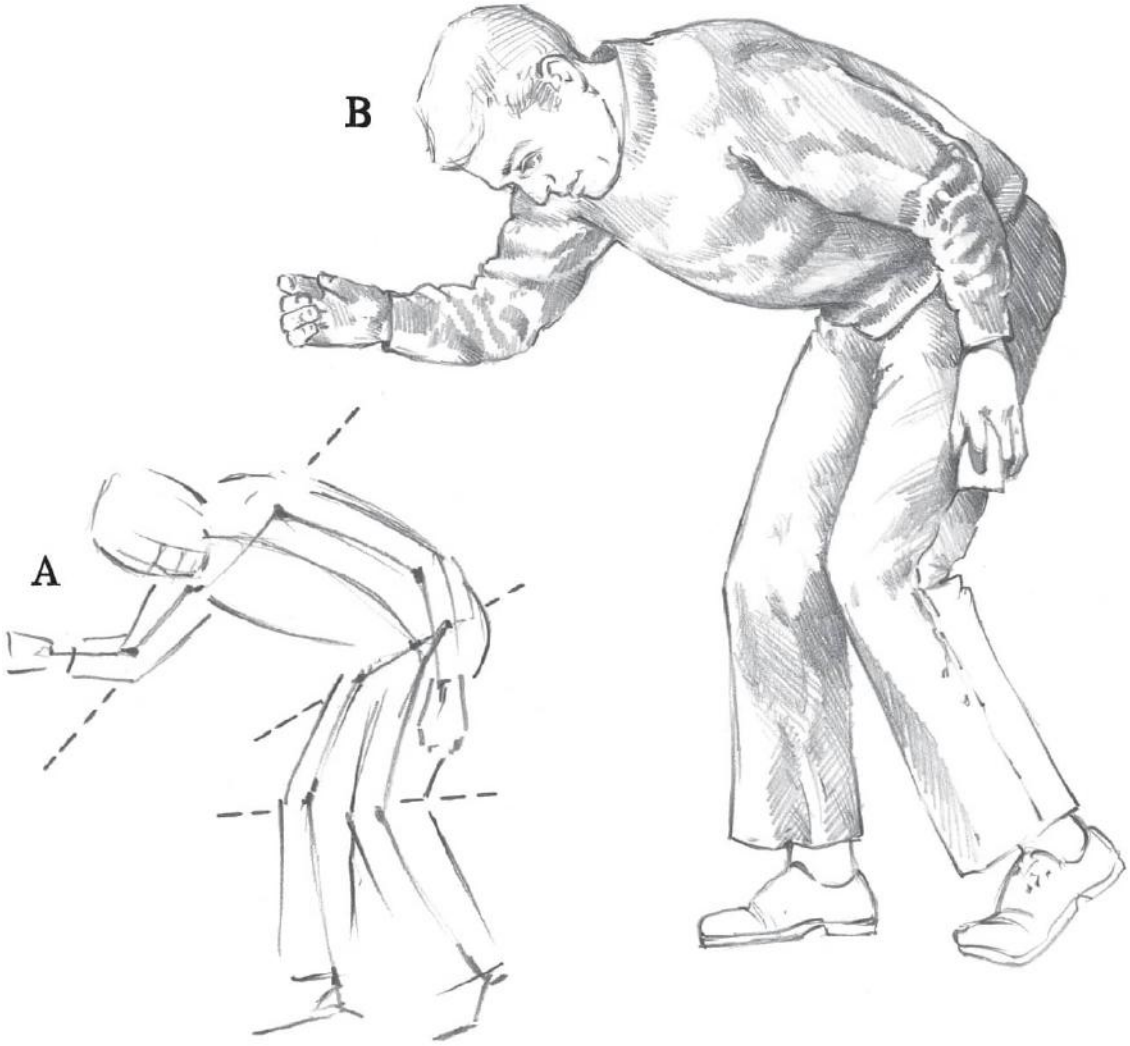
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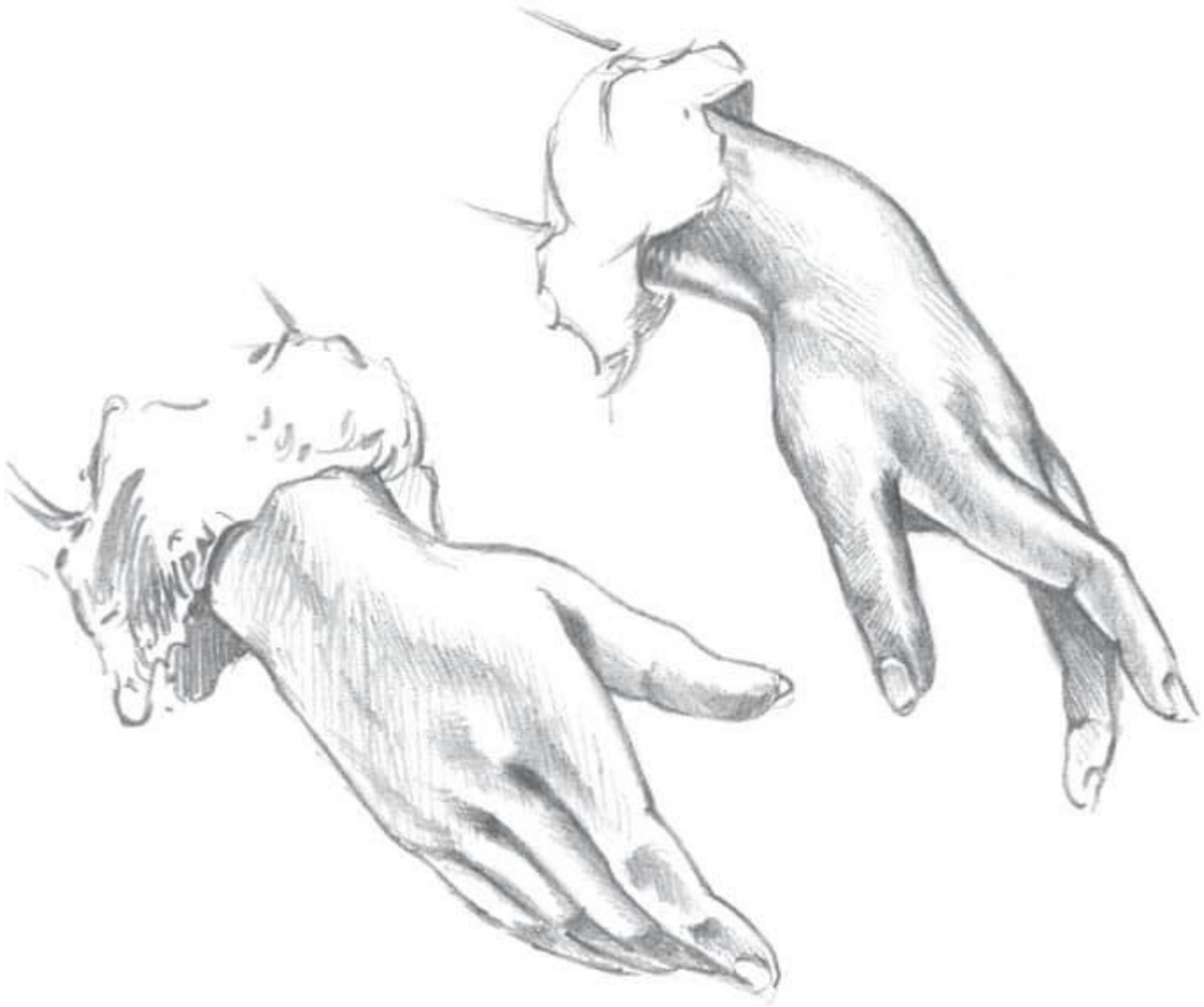
A

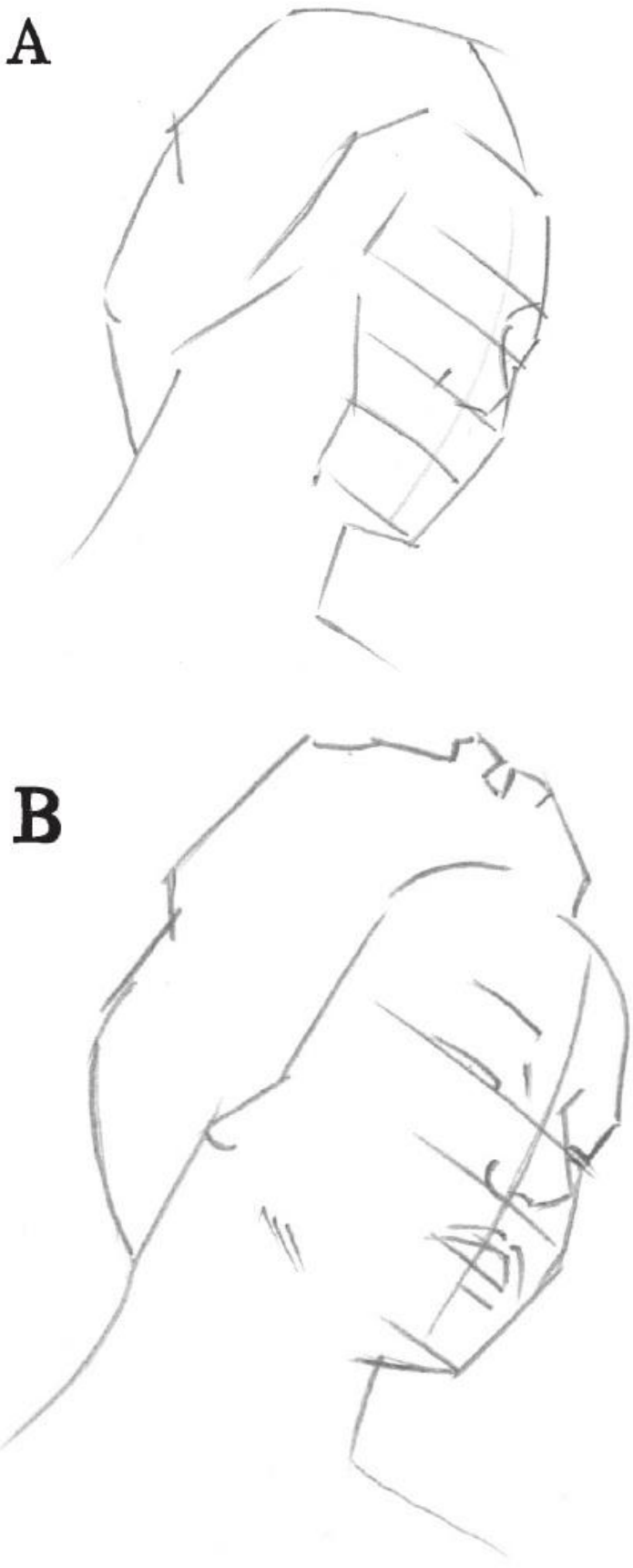
Proportion & Detail

For this figure drawing, emphasize the light and airy feel of a ballerina's pose. Just as the ballerina appears delicate, so should the shading you apply on her skin and costume. Use deep values sparingly.

Drawing the Hands The graceful position of this subject's hands complements her serene pose.



Face Detail When drawing the dancer's facial features, it's important that her expression corresponds with the feeling of her pose.

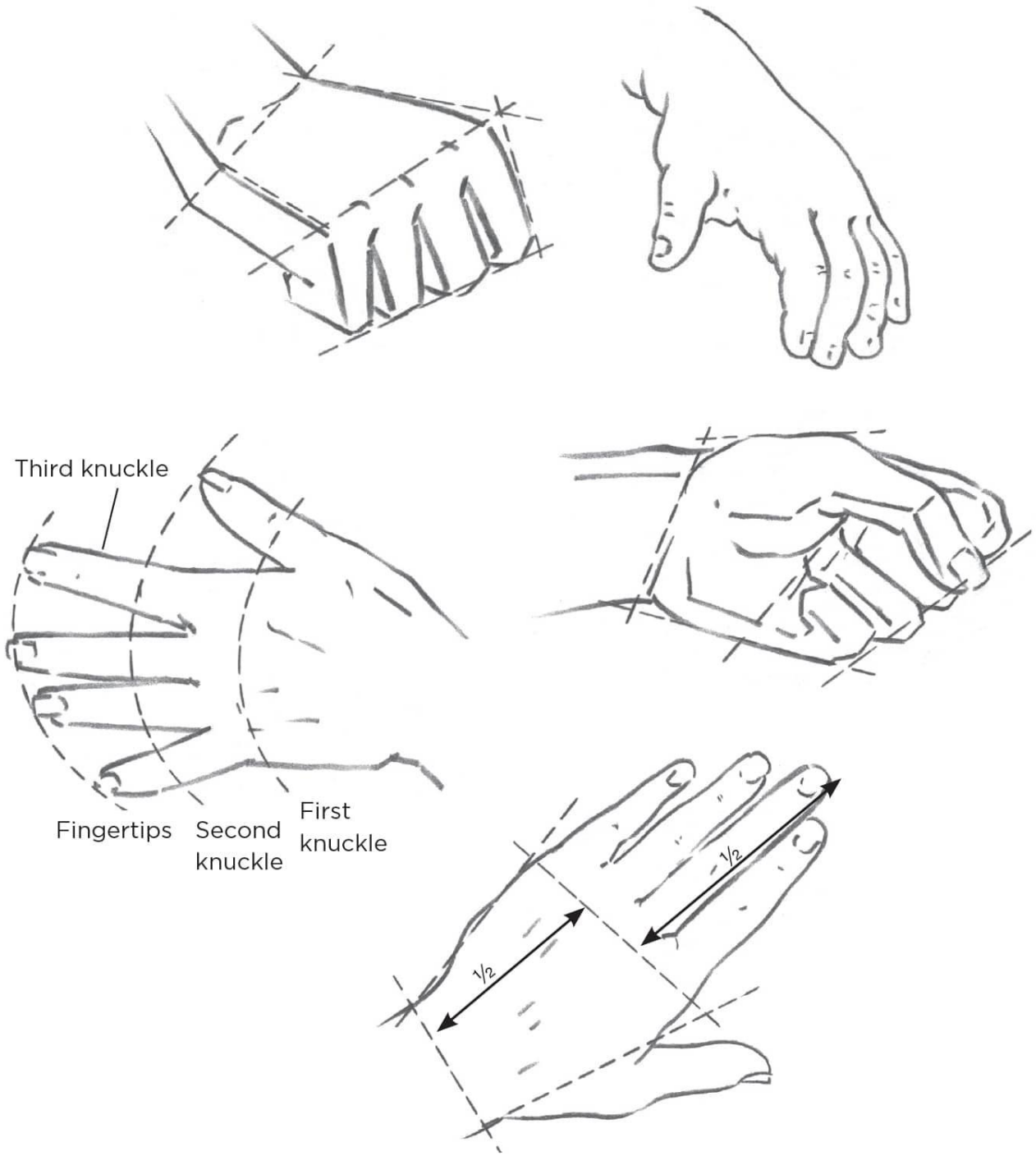


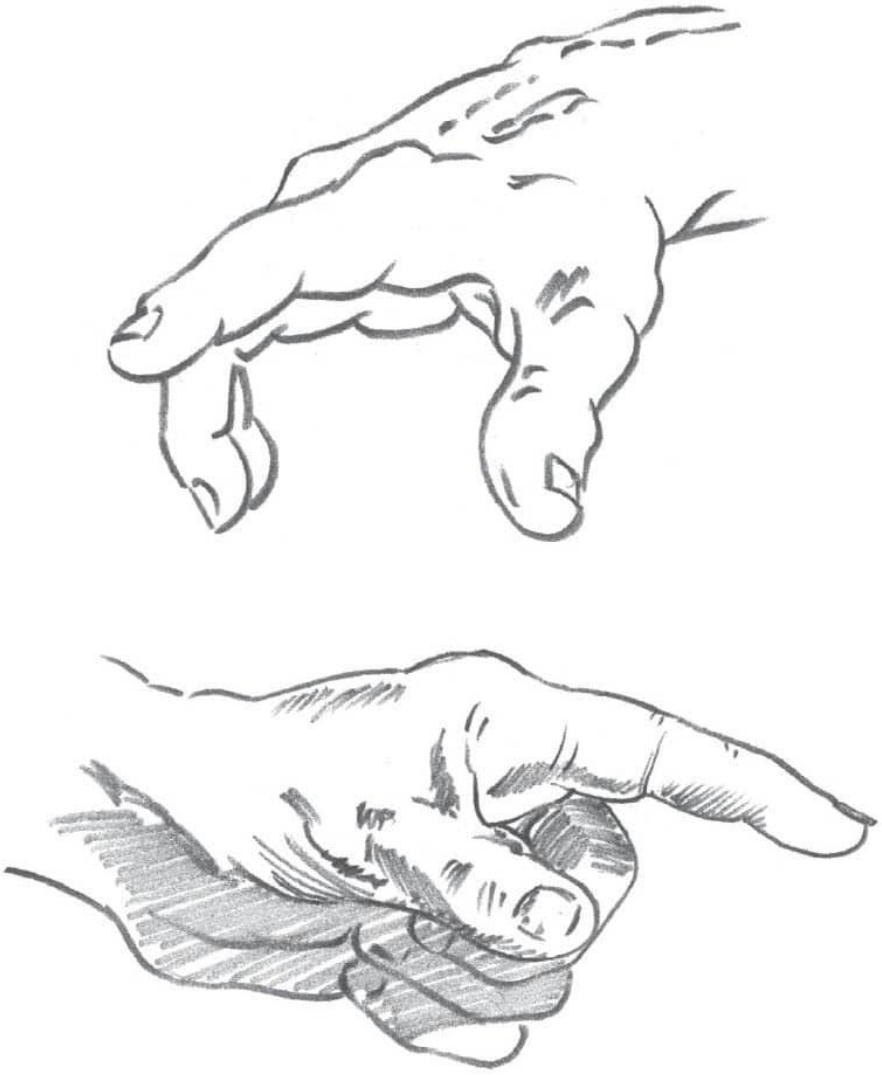
C

Hands & Feet

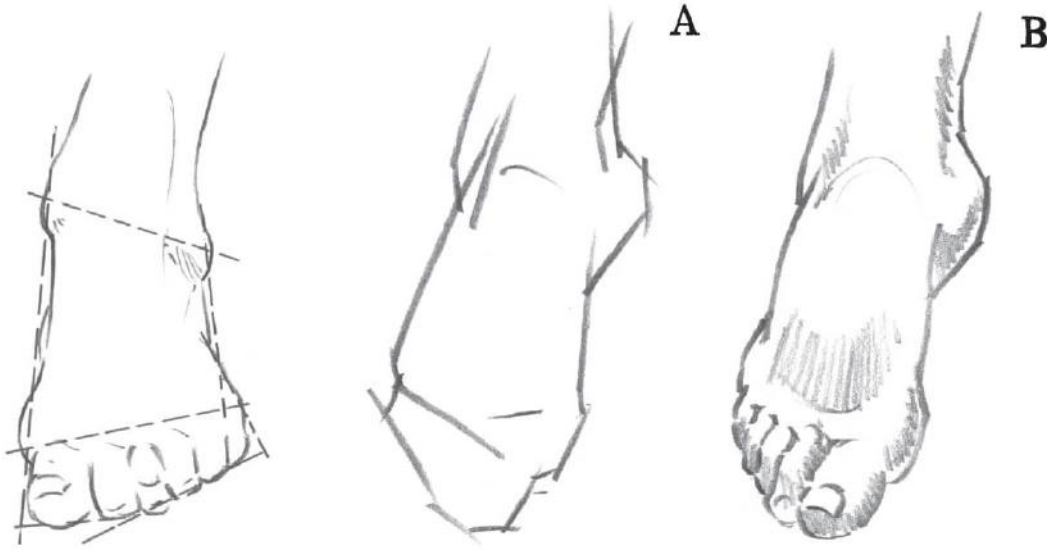
Hands and feet are very expressive parts of the body and are also an artistic challenge. To familiarize yourself with hand proportions, begin by drawing three curved lines equidistant from each other. The tips of the fingers fall at the first line, the second knuckle at the middle line, and the first knuckle at the last line. The third knuckle falls halfway between the finger tips and the second knuckle. Coincidentally, the palm is approximately the same length as the middle finger.

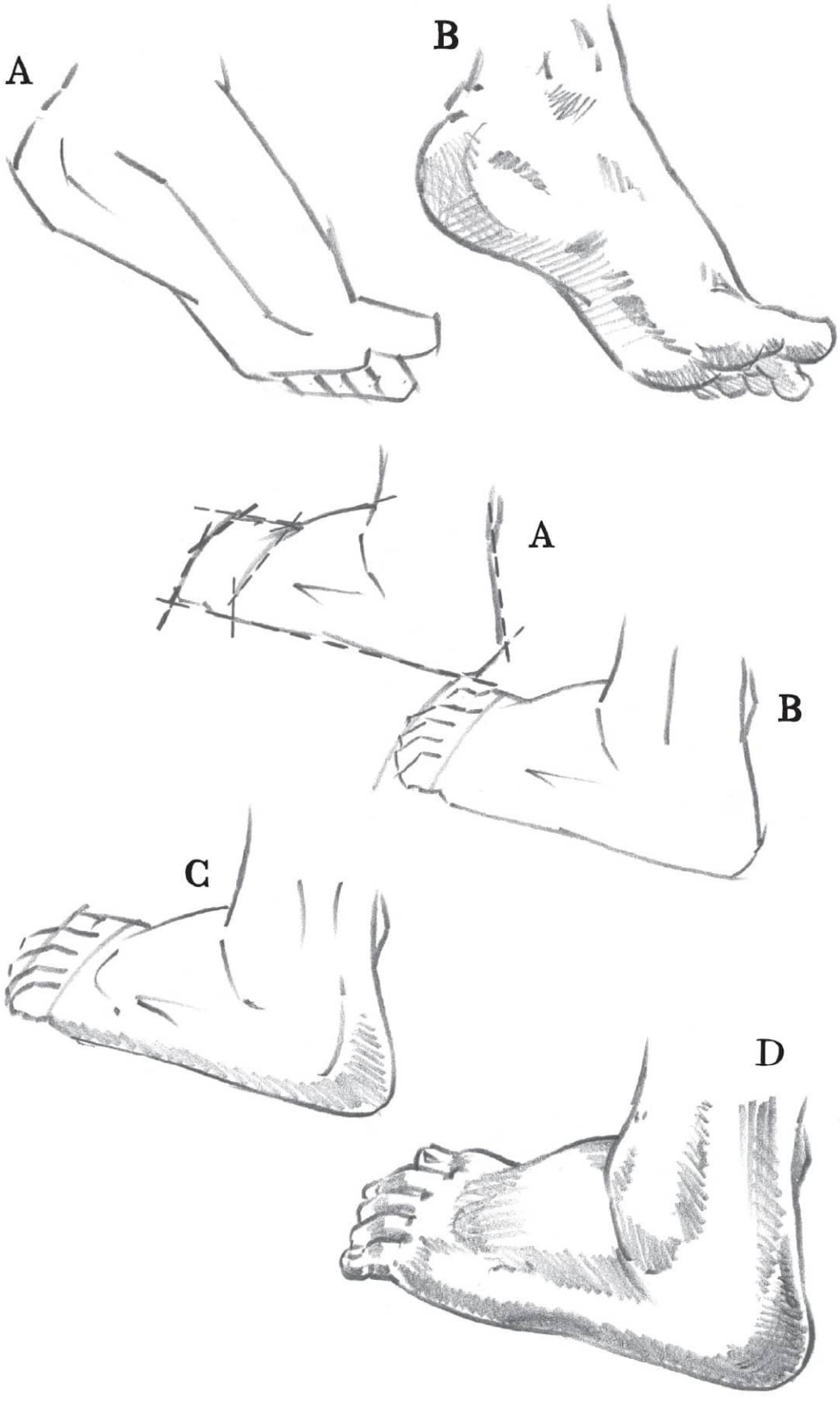
Drawing Hands Every time a finger bends at the knuckle, a new plane is created. Picture the three-dimensional shape of the hand in various positions. This will help you correctly draw the hand.





Drawing Feet Follow the steps shown to draw the feet. Block in the shape in two parts: the main part of the foot and the toes. Once you've drawn a good outline, add minimal shading so you don't call too much attention to the feet.




A
B
A
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D

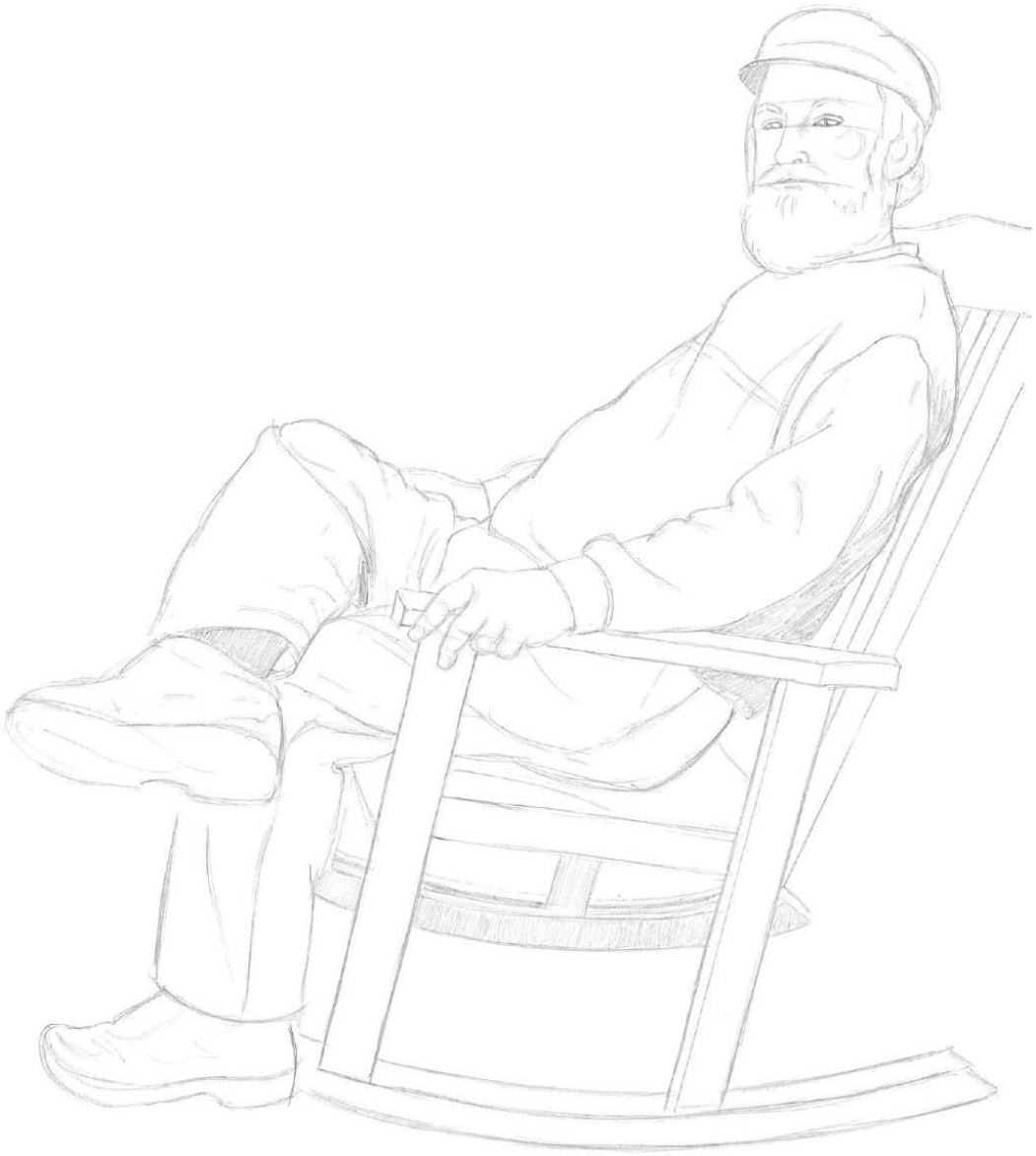
Drawing from Life

Drawing from a live model (also called “drawing from life” or “life drawing”) is a wonderful exercise in drawing the human body in its various shapes and positions. Drawing from life helps you avoid overworking your drawing because you’re focused on quickly recording the gesture and specific details of your model before he or she moves, resulting in a spontaneous, uncomplicated finished drawing. Take advantage of available models, such as your children, other family members, or friends, whenever possible. When drawing from life, be sure the pose is comfortable for the model. Allow short breaks for your models (also providing you with time to rest), and don’t require them to smile, as this can tire out their facial muscles. Because you’re working at a faster pace, drawing from life will help you learn freedom and flexibility, and it will help you appreciate the subtleties the eye perceives that the camera can’t, such as the twinkle in this man’s eye!

Step 1 Using an HB pencil, lightly block in the basic shapes of the figure and the rocking chair, paying particular attention to the vertical lines and balance to make sure the figure doesn’t look as if he’s going to tip over in the chair. Foreshorten the right leg and make the right foot larger than the left because the right leg is angled toward the viewer.

Step 2 Begin to refine the shapes, indicating the clothing and shoes. Then block in the mustache and beard, and place guidelines for the facial features. Study the model's face to see how the proportions and placement of the features differ from the "average" proportions explained on this page.

Step 3 With a B pencil, draw in the facial features and refine the shapes of the head, including the ear, hair, and hat. Then hone the rest of the body, drawing the folds and details of the fabric and adding the fingers on the left hand. Next, further develop the chair, using a ruler to create straight lines. Continue by shading the hat, the sock, the far rocker, and the model's back.

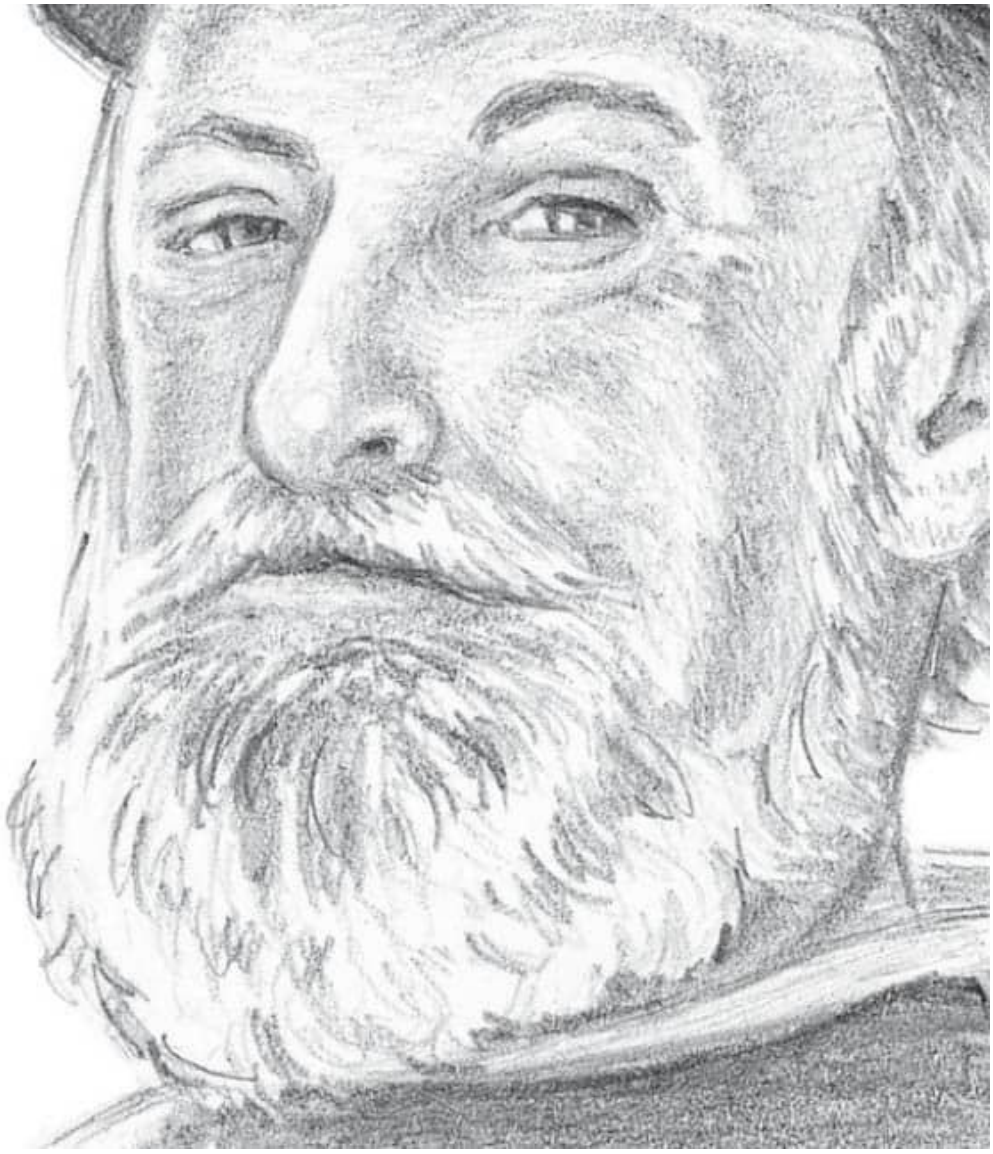


Step 4 Using a 2B pencil, begin shading the hat, leaving the top edge and a line on the brim white. Add some detailing to the hair and beard with short strokes, following the direction of growth. Shade the clothing, leaving the areas white along the side where the light hits. Also shade some of the rocker, and lightly sketch in the shapes of the cast shadows.

Step 5 Lightly shade the face, varying your strokes to follow the different planes. Add further details and shading to the eyes, nose, mouth, ear, hair, and facial hair. Then shade the clothing and chair, always keeping in mind where the light is coming from and adjusting the lights and shadows as needed to enhance the illusion of depth. Soften any hard edges with an eraser, a blending stump, or a tissue.

FACE DETAIL

Apply very dark tones to areas of the beard, showing the gaps between groups of hair. Also, leave some areas of the paper white to reflect the areas of the beard that are in the direct path of sunlight. When detailing the face, shade very lightly to indicate soft wrinkles and creases. To create the twinkle in the eyes, pull out a highlight in each pupil with a kneaded eraser.



Understanding Lighting

An important aspect of drawing–especially when drawing people-is lighting the subject. Lighting can have a dramatic effect on the figure's appearance, eliciting an emotional response from the viewer and setting the mood of the drawing. Subtle lighting often is associated with tranquility and can make a subject appear soft and smooth. This type of lighting tends to lighten the mood, generally lending a more cheerful feel to the composition. On the other hand, strong lighting makes it easier to see the contrasts between light and dark, which can add drama and make the subject appear more precisely formed. Longer shadows can mute the mood of a portrait, producing an air of pensiveness. Here strong shadows on the subject's face make her subtle smile seem reflective rather than content.

Step 1 First sketch the outlines of the figure on drawing paper using an HB pencil. Start with the torso, and then add the shape of the head. This is a three-quarter view of the body, but the face is in complete profile as the subject looks out the window. Block in the lines of the shoulders and chest; then add the window frame and sketch both arms. Block in the chair and draw the legs.

Step 2 Switching to a B pencil, refine the head by adding the features and hair, erasing unneeded lines as the drawing progresses. Refine the shirt and jeans, adding seams along the leg. Refine the chair and add the back of the seat. Draw the lower window frame, and refine her fingers and shoes.

Step 3 Using a very light touch, draw the edges of the shadows along the face, neck, arms, hands, ankles, shirt, and pants. These lines will serve as a guide for adding the shading later. Begin to shade the hair, curving the strokes to follow its shape. Then shade the front of the chair.

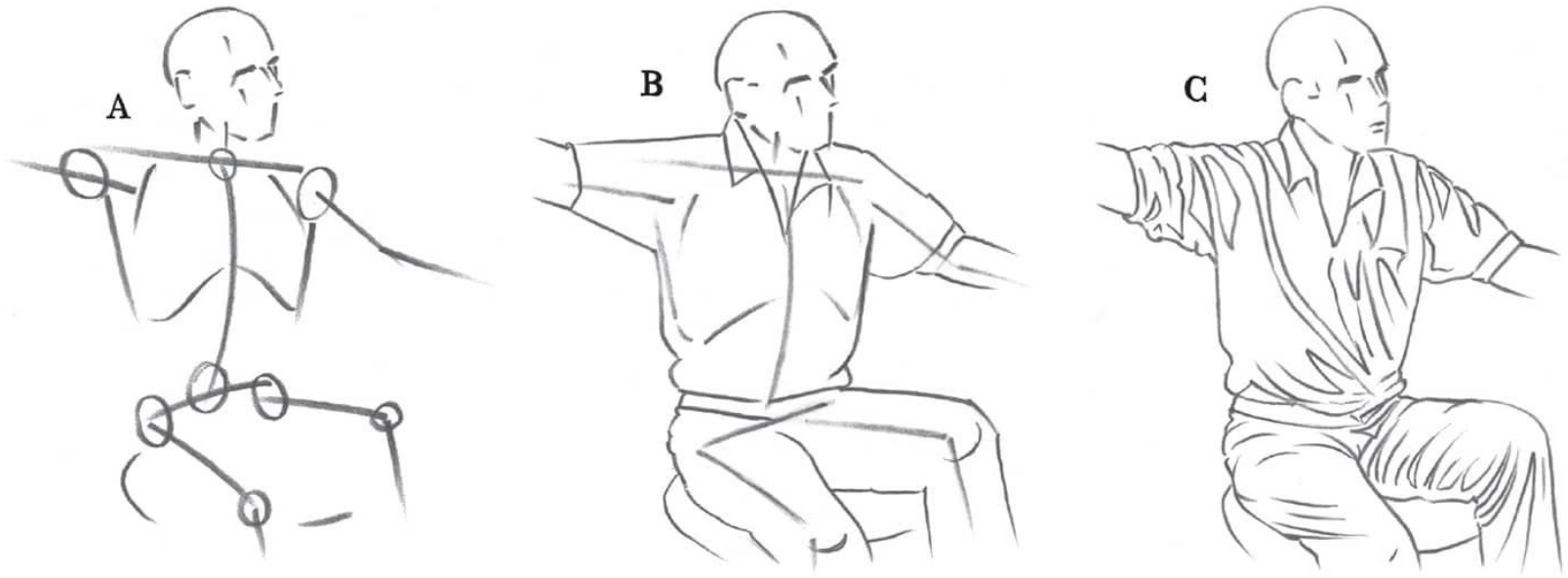
Step 4 Shade the skin using light, diagonal strokes, except where the highlight is strongest. Erase any remaining shading guidelines. Develop tone within the hair, clothing, and surroundings as well.

Step 5 Switch back to a very sharp B pencil to detail the face. Using a 2B pencil, create more dark values in the hair and on the shirt. Darken the rest of the jeans using strokes that follow the form of her legs. With a sharp pencil point, carefully add a layer of shading to the darker areas of the skin. Notice the reflected light on her jaw line, arms, and fingers. Shade the rest of the chair, leaving white on the chair legs where the light hits them. Next, shade the shoes, making them darker where the woven pattern is more detailed. On the floor, use diagonal hatching strokes, angling away from the light to create the shadows cast by the legs of both the subject and the chair.

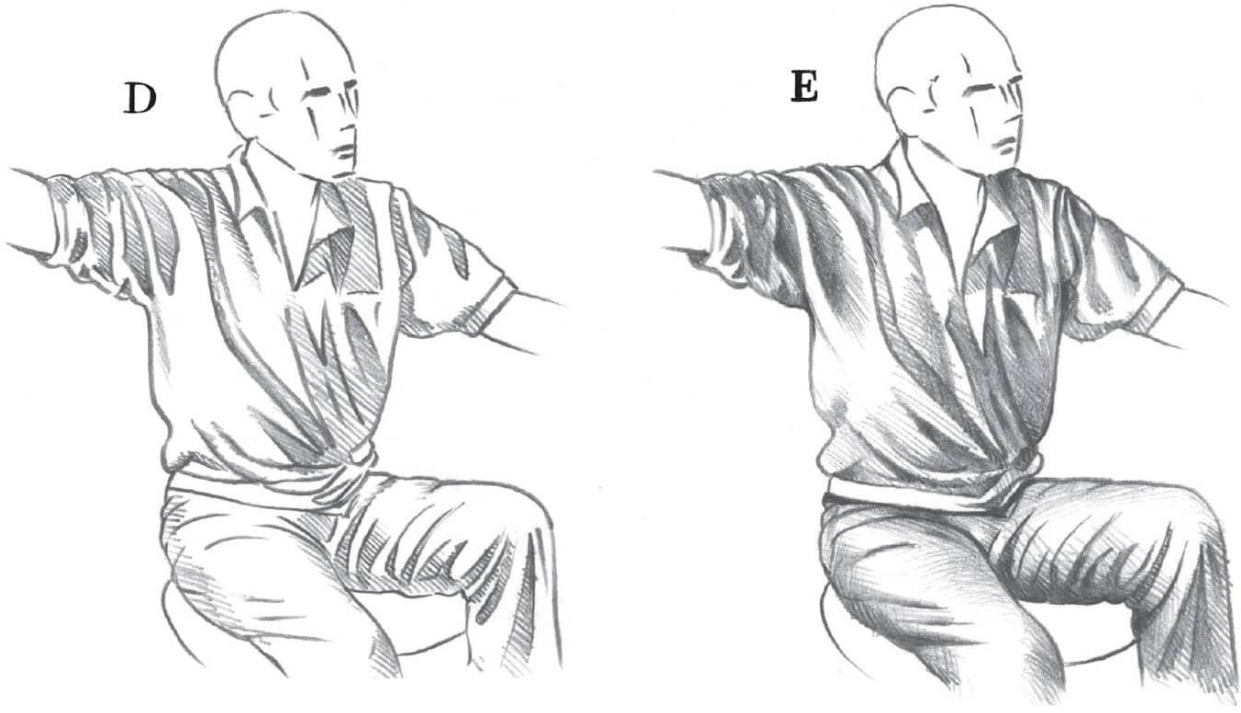
Clothing Folds

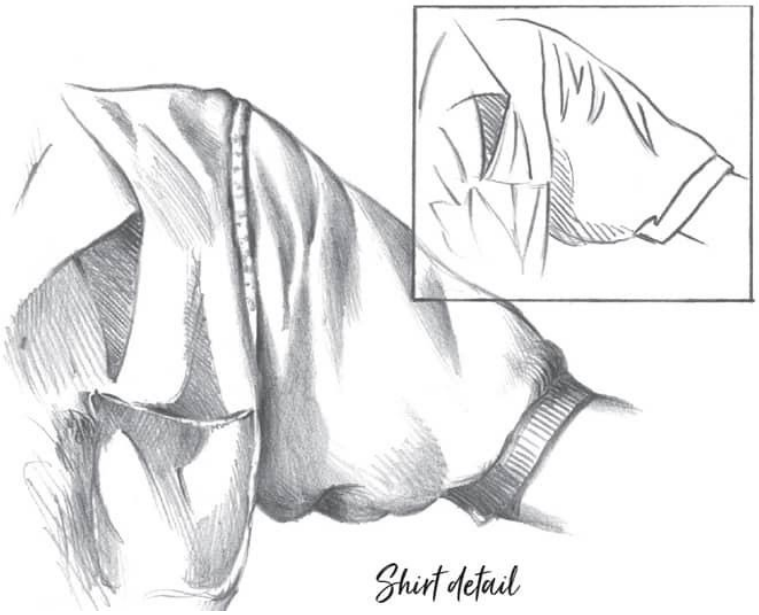
Focusing on common elements of portrait drawing is a great practice that can help you work quickly and efficiently. Use the studies on this page to learn how clothing lays and folds over the structures of the body.

Mapping the Folds Begin by drawing a stick figure, indicating the location of each joint with some light circles (A). Then sketch the outline of the clothing along with preliminary guidelines for the folds; these guidelines will provide a map for your shading (B, C).

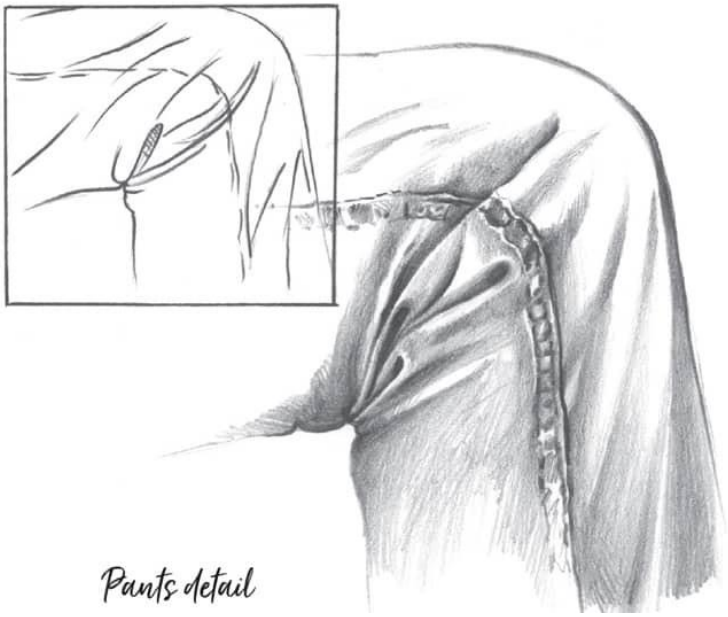


Building Shadows Darken the areas inside the folds with short, diagonal strokes using the point of a 2B pencil (D). Overlap your strokes at different angles, making them darker toward the center of the folds. Use a paper stump for the finishing touches, and blend the edges of the folded areas. Leave some lines unblended for an artistic feel.





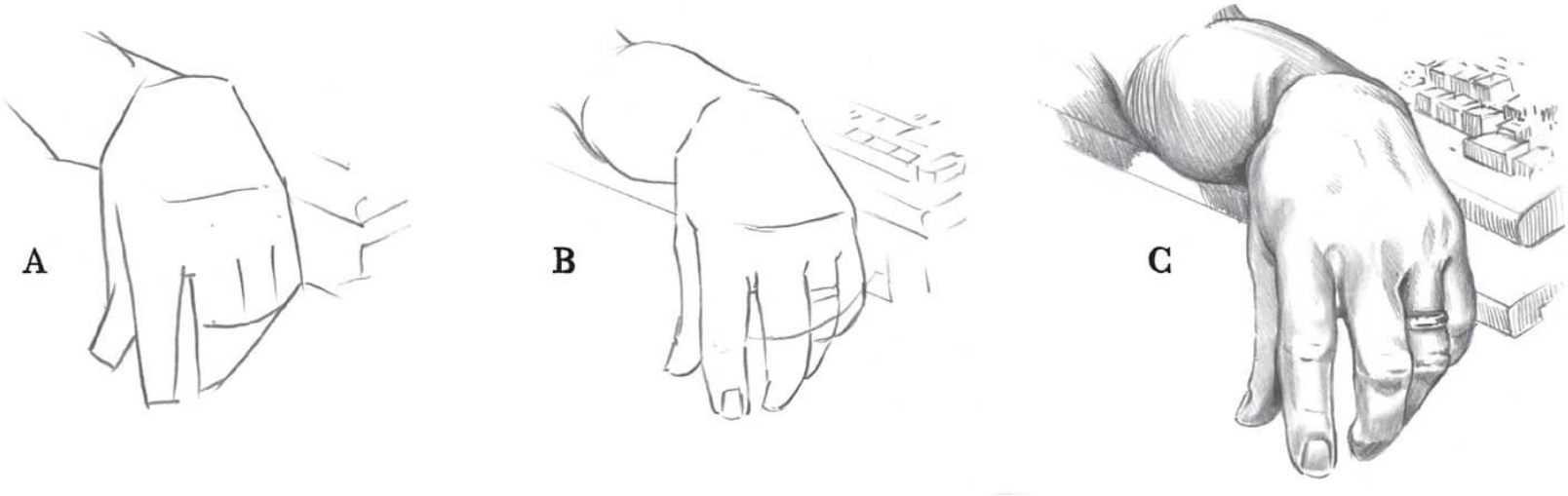
Shirt detail



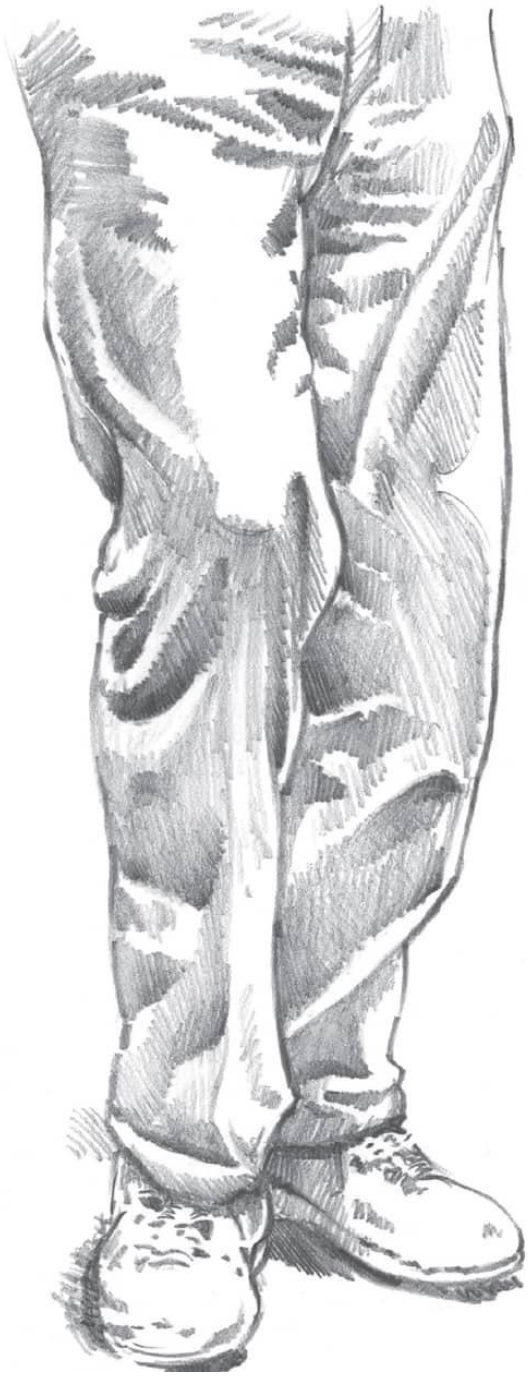
Pants detail

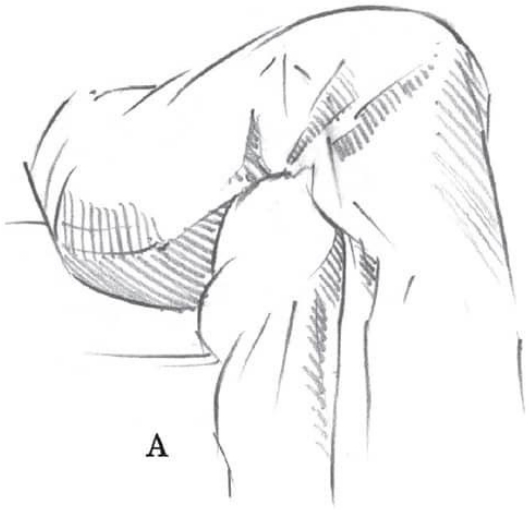
Foreshortening

Foreshortening allows you to create the illusion of an object coming toward you in space. While the principles of perspective still exist, body parts are more difficult to draw in this manner because they don't have straight edges. In addition, the body proportions appear somewhat skewed.

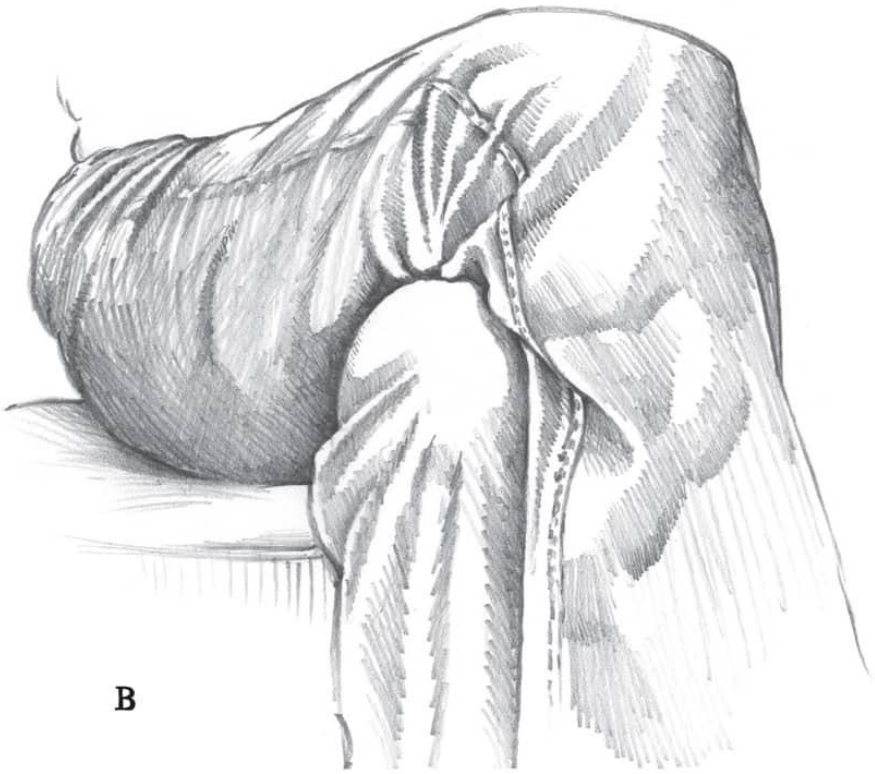


Shading for Depth With crossed legs, most of the shading falls on the part of the leg farthest away, enhancing the perception of depth in the drawing. Be certain to rough in both legs and the major folds correctly before you begin shading.





A

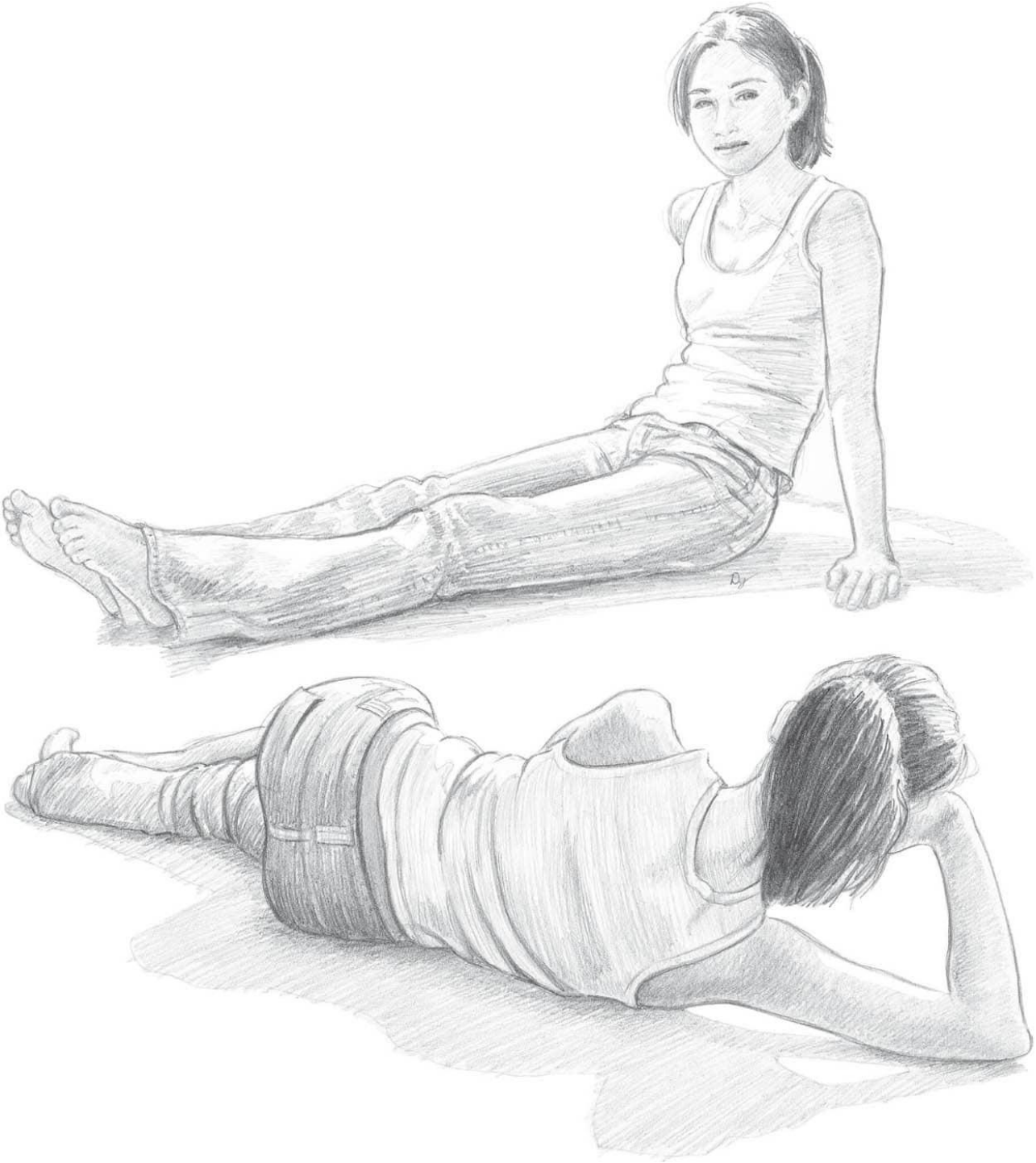


B

More Foreshortening

To achieve realistic depth in your drawings, it's important to understand foreshortening. Foreshortening refers to the visual effect (or optical illusion) that an object is shorter than it actually is because it is angled toward the viewer. Objects closer to the viewer appear proportionately larger than objects farther away. For example, an arm held out toward the viewer will look shorter (and the hand will look larger) than an arm held straight down by the subject's side. When foreshortening something in a drawing, be sure to draw the object the way you really see it, not the way you think it should look. Foreshortening helps create a three-dimensional effect and often provides dramatic emphasis. Study the examples here to see how foreshortening influences their sense of depth.

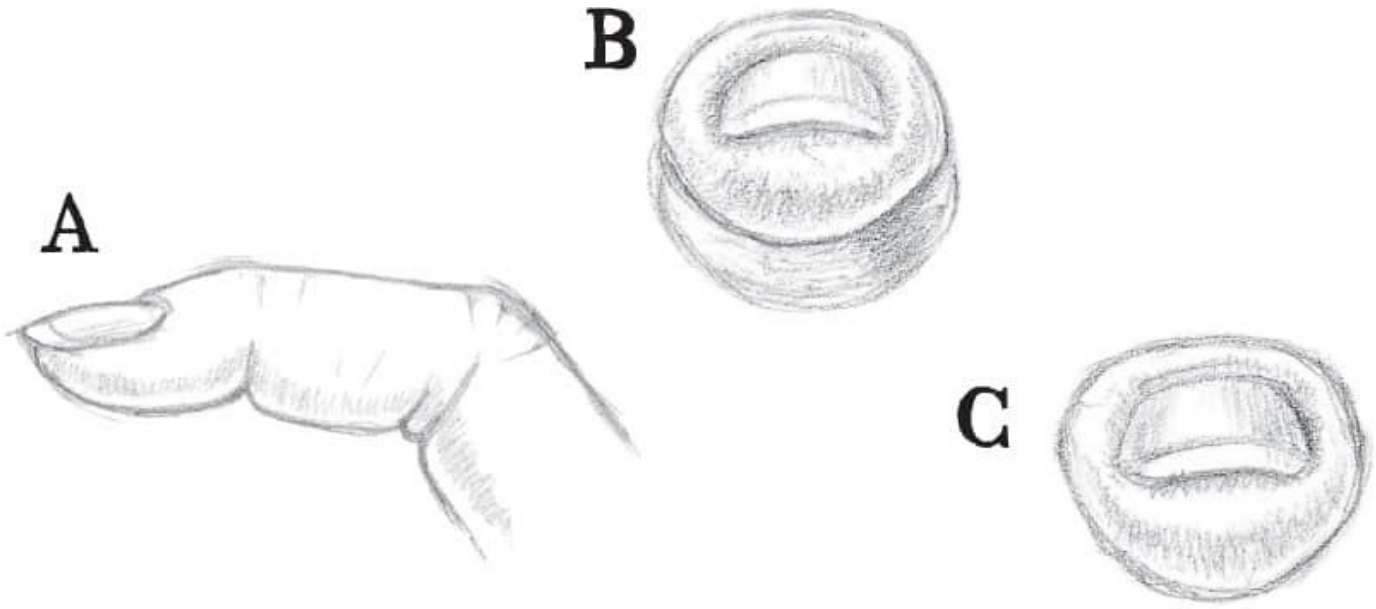
Side View In this view, the young woman's limbs are not distorted because the view is directly from the side, not at an angle. Her torso, head, and legs are all at roughly the same distance from the viewer. The fingers of her left hand are somewhat foreshortened because they are turned toward the viewer.



FOCUS ON FINGERS

When foreshortening occurs, you must forget everything you know about proportion and draw what you see instead of what you expect to see. Even something as simple as a fingertip can take on a drastically different appearance.

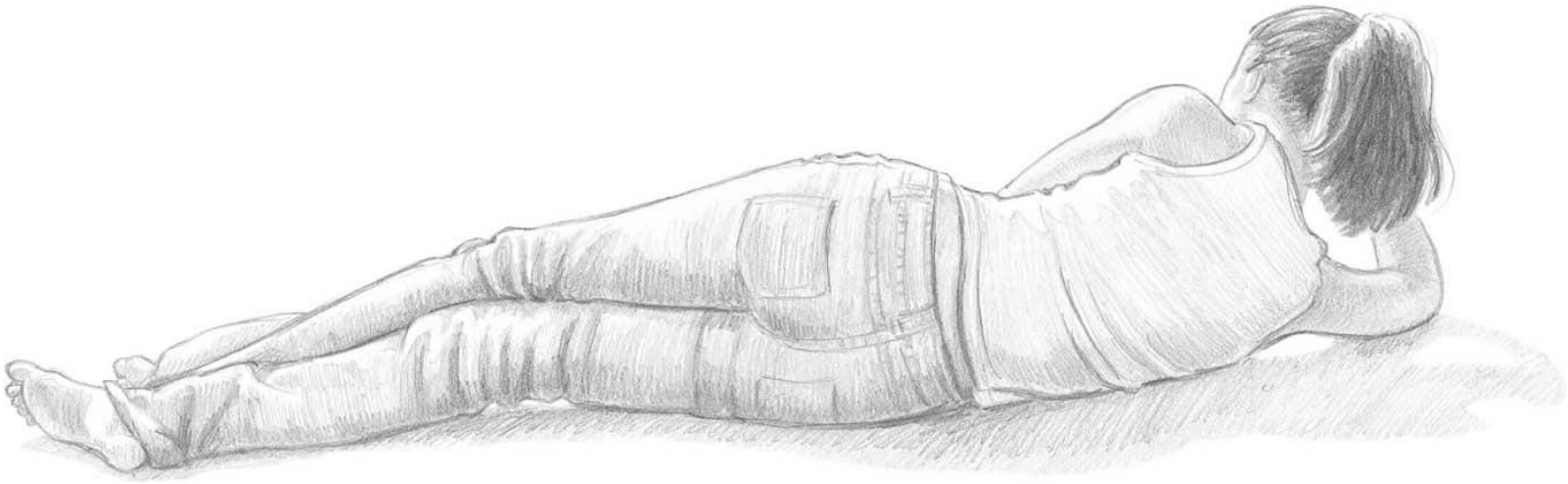
Foreshortening Fingers When viewing a finger from the side (A), the tip of the finger is much smaller than the knuckle. When viewed straight on (B), the tip and the knuckle appear equal in size. When the fingertip and nail are shortened, both appear quite square (C). Foreshortening from this angle causes fingernails to appear short as well.



Foot to Head View Here the feet are closest to the viewer and the head is farthest away, so the feet appear relatively larger than they would normally. The lower legs are foreshortened because they are angled directly toward the viewer. Most of the torso and the arms are hidden behind the legs—remember that you shouldn't draw what you can't see!

Straight-on View Now the legs are extended directly toward the viewer so the legs are foreshortened, making them appear much shorter than they really are. This distortion creates the illusion that the feet are much closer to the viewer than the rest of the body. The torso, head, and arms are all on the same plane and in proper proportion to one another. Notice here that the stretched-out legs appear to be only about two heads long.

Back View with Angled Head and Arm In this view, most of the body is on the same plane (and parallel to the picture plane), but the head and arms are angled slightly away from the viewer and appear relatively small when compared with the rest of the body.



Portraying Children

Children are a joy to watch, and they make charming drawing subjects. You can take a sketch pad to the beach or a neighborhood park and make quick thumbnail sketches of kids at play. Sometimes it helps if you don't know your subject personally, which enables you to see from a fresh and objective point of view.

MAKING QUICK SKETCHES

Children are more free and flexible in their expressions, gestures, poses, and movements than their inhibited elders are. To make sure you don't overwork your drawings of children, do speed sketches. Watch your subject closely for several minutes, and then close your eyes and form a picture of what you just saw. Next, open your eyes, and draw quickly from memory. This helps you keep your drawings uncomplicated—just as children are. Try it; it's a lot of fun!

Showing Her Age This girl has a charming expression as she shyly shows off her artwork. She is young but not a toddler, so her head and legs are more in proportion to her body than they are in a younger child.

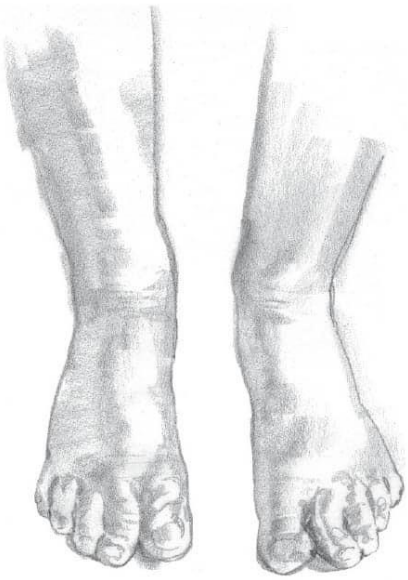
Practicing Proportions This little guy is a perfect example of a toddler: 4 heads tall, square body, and chubby legs and hands. His shoes are a little too big for his feet, which is exactly the way they are drawn. And to show that this was a bright summer day, he is shaded in only lightly, with pure white left for the areas in full sun.

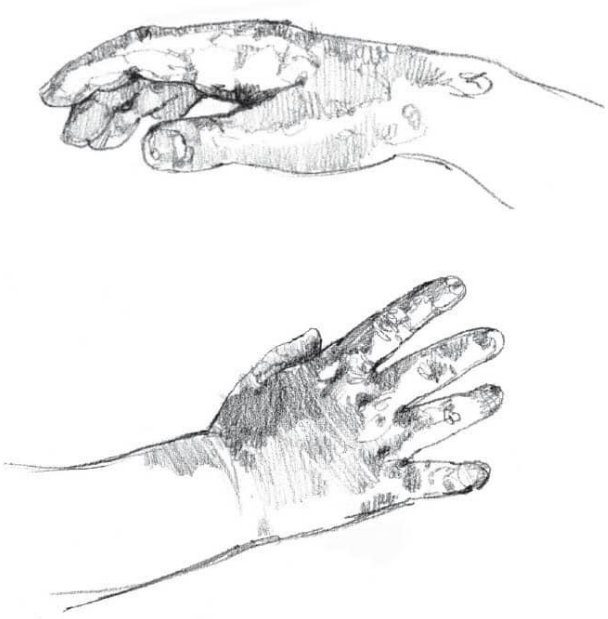
Staging To make sure they were the center of attention, these two youngsters were placed right up front and dwarf the background scenery.

DRAWING THE DIFFERENCES

Of course, there's more to drawing children than making sure they are the right number of heads tall. Their facial proportions are different from adults' (see here and here), and they have pudgier hands and feet with relatively short fingers and toes. They often have slightly protruding stomachs and their forms are soft and round. Keep your pencil lines soft and light when drawing children and your strokes loose and fresh.

Studying Hands and Feet Study these drawings of children's hands and feet; then compare them to your own. Children's fingers are short and plump with an almost triangular shape. Their feet are soft and fleshy with a predominantly square shape.

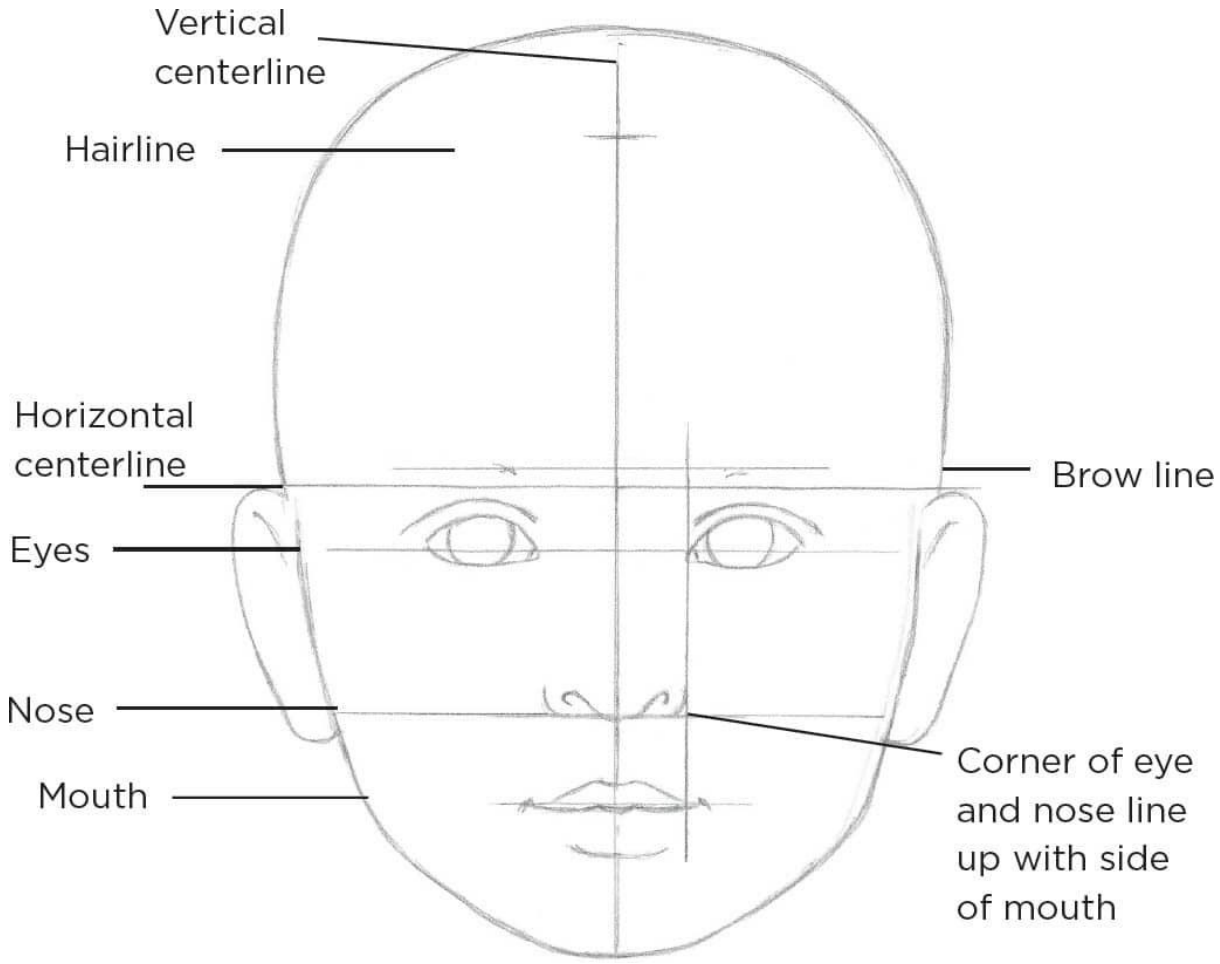




Children's Facial Proportions

Children's proportions are different than those of adults: Young children have rounder faces with larger eyes that are spaced farther apart. Their features also are positioned a little lower on the face; for example, the eyebrows begin on the centerline, where the eyes would be on a teenager or an adult. As a child ages, the shape of the face elongates, altering the proportions.

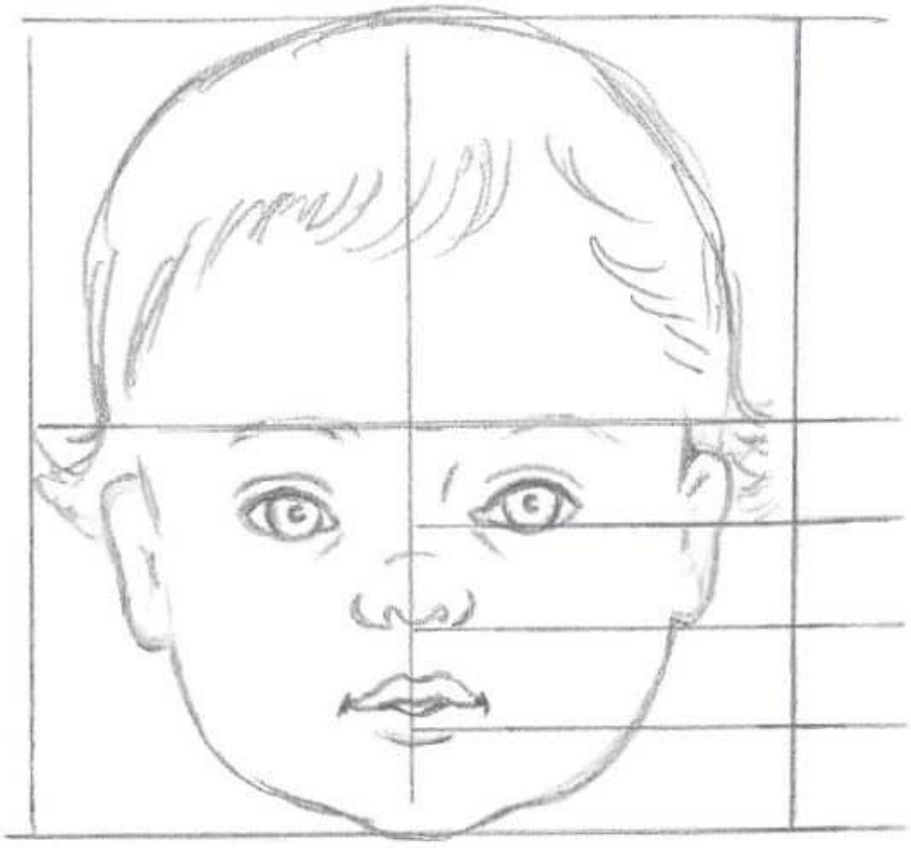
Placing the Features Based on the placement of this subject's features, you can estimate that he is around five or six years old. The face has elongated enough to shift the brow line so that it lines up with the tops of the ears, showing that the child is no longer a baby. But the eyes are spaced farther apart, indicating youth. The mouth is still relatively close to the chin, which also emphasizes his young age. (See the diagrams at right for more on the shifting of the features with age.)



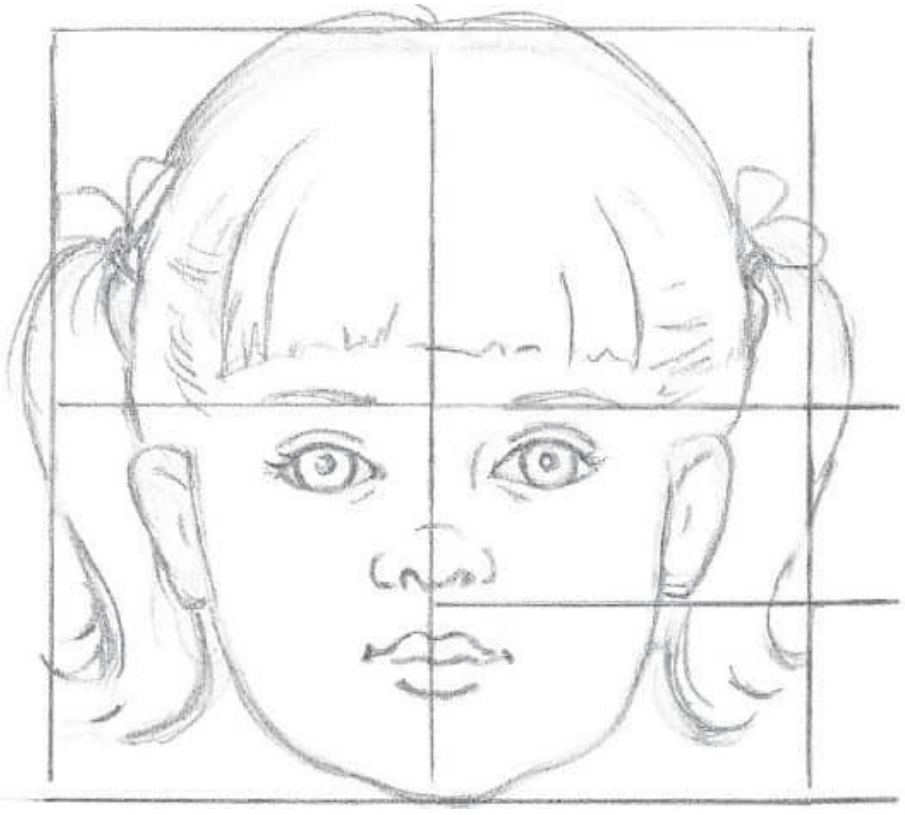
CHANGING OVER TIME

The placement of the features changes as the face becomes longer and thinner with age. Use horizontal guidelines to divide the area from the horizontal centerline to the chin into equal sections; use these lines to place the facial features.

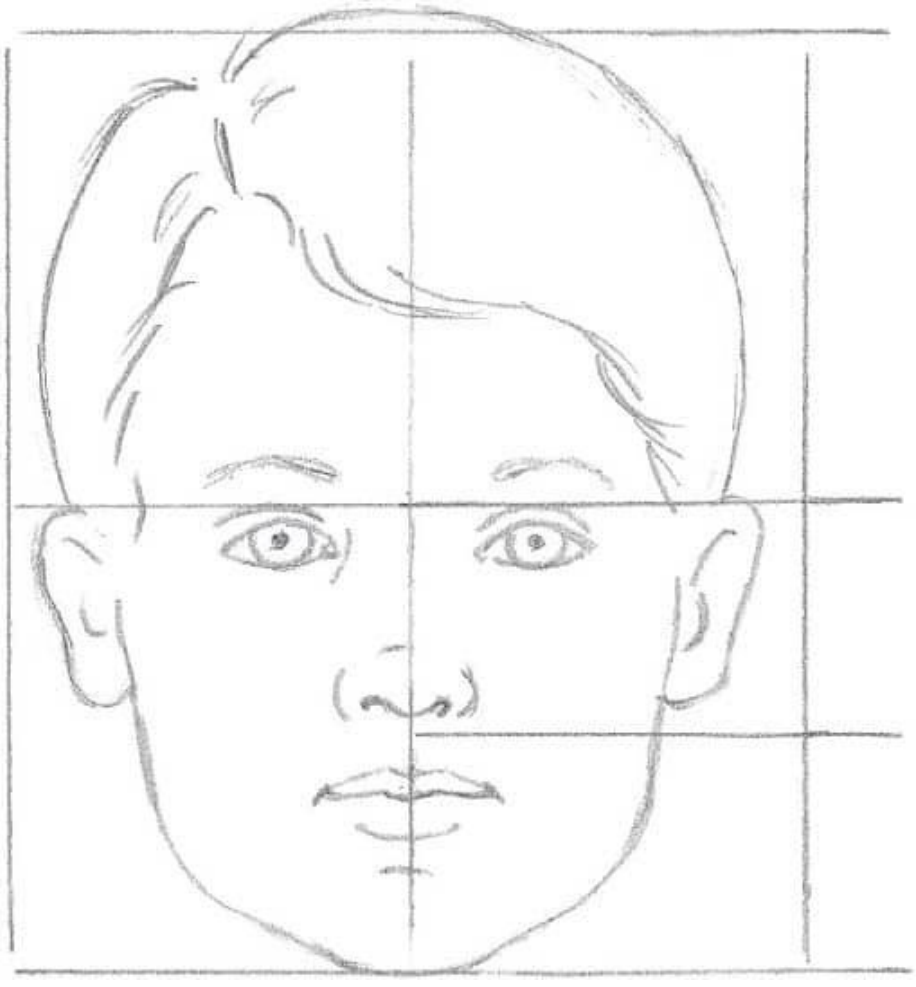
Drawing an Infant A baby's head fits into a square shape. Babies have larger foreheads than adults, so their eyebrows fall on the horizontal centerline. Their eyes are large in relation to the rest of their features because the eyes are fully developed at birth.



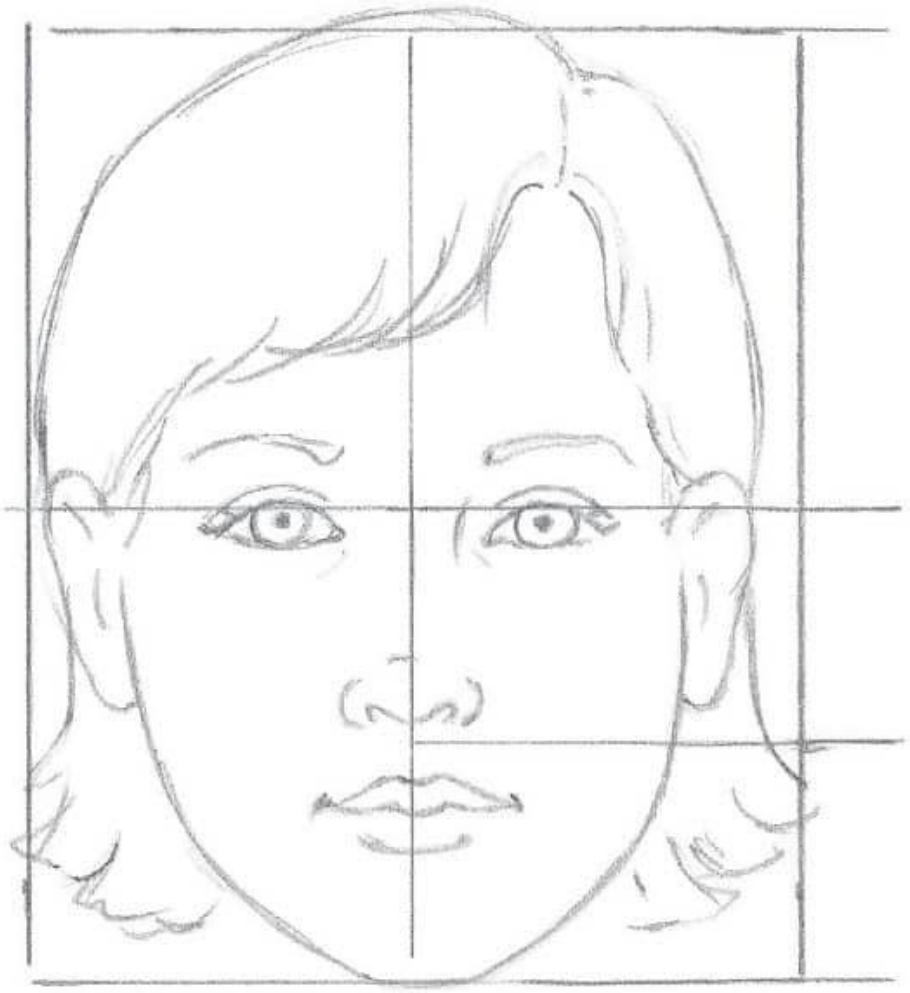
Drawing a Toddler As a child grows, the forehead shortens a bit and the chin elongates, so the bottoms of the eyebrows now meet the horizontal centerline. The eyes are still more than one eye-width apart, but they are bit closer together than an infant's eyes are.



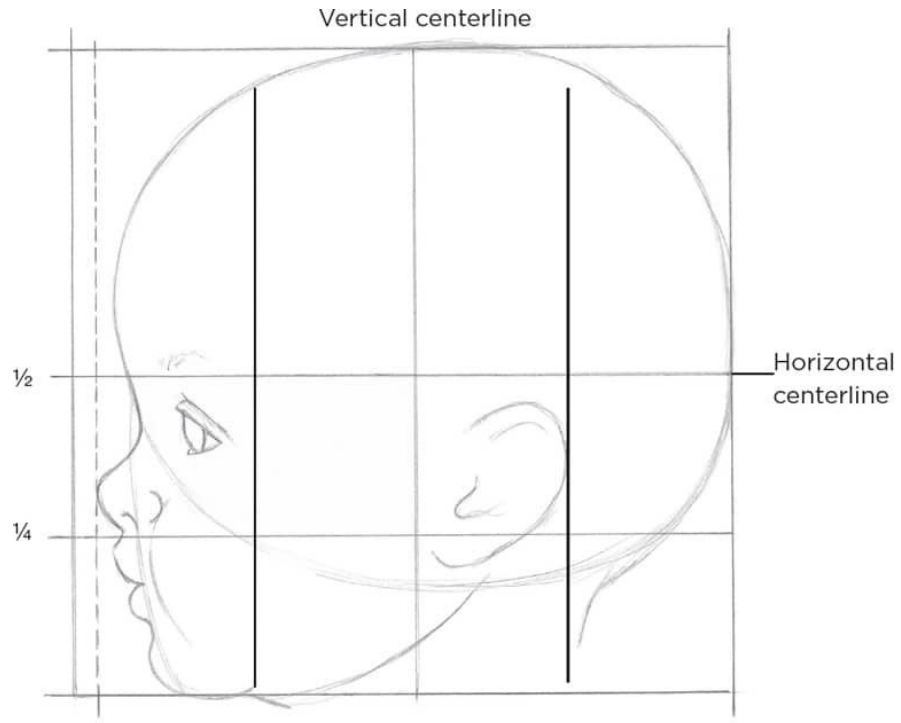
Drawing a Child As a child nears seven or eight years of age, the face has lengthened and fits into more of a rectangular shape. The eyebrows are now above the horizontal centerline and the eyes are a little closer to the centerline. The ears line up with the bottom of the nose.



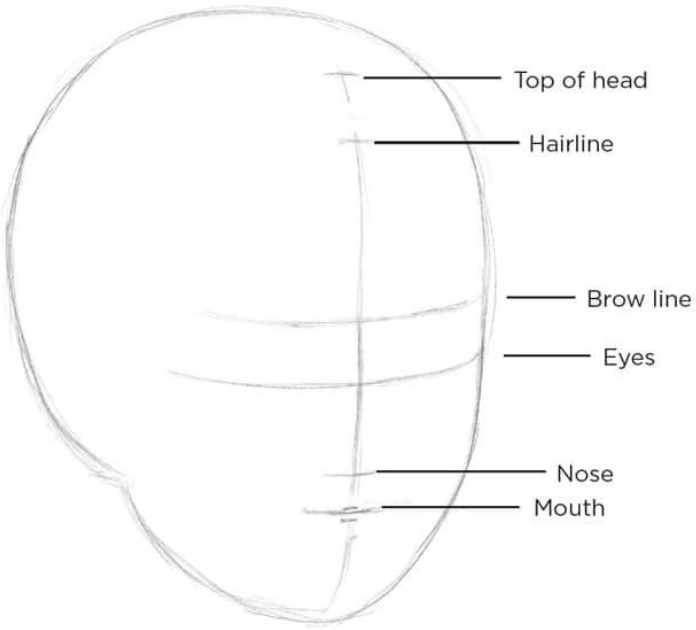
Drawing a Teenager By age 13, the face is even longer and has become more oval. The eyes are nearly at the centerline, as on an adult's face, but a teen's face and eyes are still slightly more rounded and full. The tops of the ears are about even with the eyebrows.



Drawing a Baby in Profile The profile of a child usually is very rounded. Youngsters generally have bigger, more protruding foreheads than adults do. Children's noses tend to be smaller and more rounded, as well. The shape of a baby's head in profile also fits into a square. Block in the large cranial mass with a circle; then sketch the features. The brow line is at the horizontal centerline, whereas the nose is about one-fourth of the way up the face. Study where each feature falls in relation to the dividing lines. In addition, light eyebrows and wispy hair help indicate a baby's age; as children get older, their hair grows in thicker.

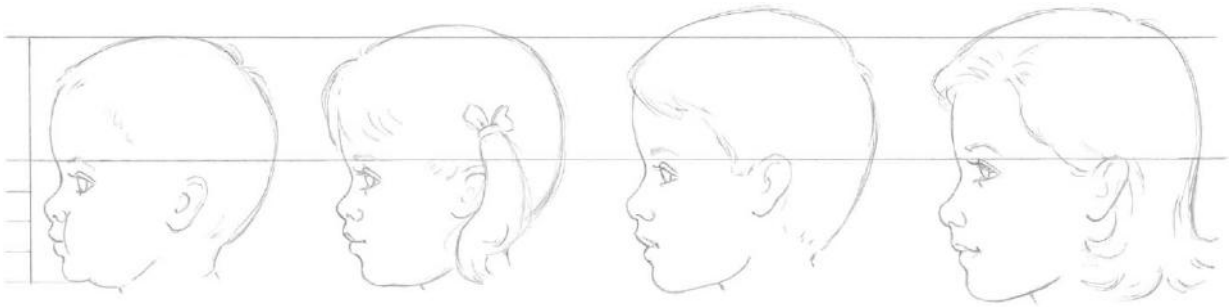


Working with a Three-quarter View The features shift slightly in a three-quarter view, as shown here. Although a baby's features are placed differently on the head than an older child's are, their facial guidelines shift similarly, following the direction in which the head turns. Place the features according to the guidelines. Hair style and clothing—including accessories—also can influence the perceived age of your subject!



MODIFYING THE PROFILE

As children age, their profiles shift. The head elongates at each stage: The top of the baby's eyebrow lines up with the bottom of the toddler's eyebrow, the midway-point between the young boy's eyebrow and eyelid, and the top of the teenage girl's eyelid.



Children in Action

Drawing children presents a unique challenge. To capture their actions, train your eye to assess the essential elements of the movement, and then quickly draw what you see. One way to rapidly record details is through a gesture drawing, a quick sketch establishing a figure's pose. First determine the main thrust of the movement or the line of action from the head, down the spine, and through the legs. Then sketch general shapes around this line. As you can see here, a quick sketch is all you need to capture the main gesture and you can always add details later.

Step 1 To capture the gesture of these boys, first establish the lines of action; then block in the general shapes surrounding them. For the boy on the left, the line of action moves down his spine and through his left leg, where his weight is balanced. The boy on the right is kicking with his right leg—note the way the kick causes his body to bend forward in order to balance, curving the line of action at the base of his spine.

Step 2 After placing the lines of action correctly and blocking in the basic shapes, add a few details on their heads, hands, feet, and clothing, keeping the lines loose. Karate uniforms are loose fitting, but you can see how the boys' movements have pulled the fabric taut in some places.

GESTURE DRAWING

Gesture drawing generally refers to sketching figures in action. But it also can be a quick drawing of an object. Whatever the subject, the key is to capture its essence in a few seconds. Detail is unimportant; look more at your subject than at your drawing. Feel the structure and movement of line as you use the pencil. When gesture drawing, use your whole arm—your elbow needs to move without much shifting of your wrist.

Establishing a Gesture Gesture drawing is perhaps the most important of the warm-up exercises to employ before drawing figures, as it helps capture the movement of the body. As you create this type of sketch, refrain from shading or adding details.

Step 1 This boy is leaning back on his right leg, getting ready to throw a football. His left arm and leg are used for counter-balance. The line of action flows down his spine and through his left leg, but there is a secondary line of action running down his right leg.

Step 2 After establishing the basic shapes, add simple details that accompany the action. The folds of his clothes and direction of his gaze correspond with the pose.

Step 1 This challenging pose appears to defy gravity! But record this action the same as you would any other: Draw the line of action down the spine, curving through the left thigh. Then add the arms and the right leg for balance. Keep the head in line with the spine.

Step 2 Minimal shading and detail are the best ways to keep the movement from looking stiff. Loose speed lines around the boy's helmet, hand, and skateboard also indicate motion.

Step 1 Train your eye to pick up on subtle motions, such as this child picking a flower. Her weight is evenly balanced on both feet, with the line of action starting at the top of her head and curving down her spine.

Step 2 Keep the action of the pose alive with loose details. Folds in the clothing and a natural tousle of the hair also enhance the sense of movement.

Step 1 This ballet pose has two lines of action: The main line curves with the torso and runs down the left leg; the secondary line starts at the left hand and flows across the chest, down the right arm, and through the right hand. Most of the weight is on the left leg; the right leg is extended for balance. If the basic gesture isn't correct, the figure will look like she's falling over.

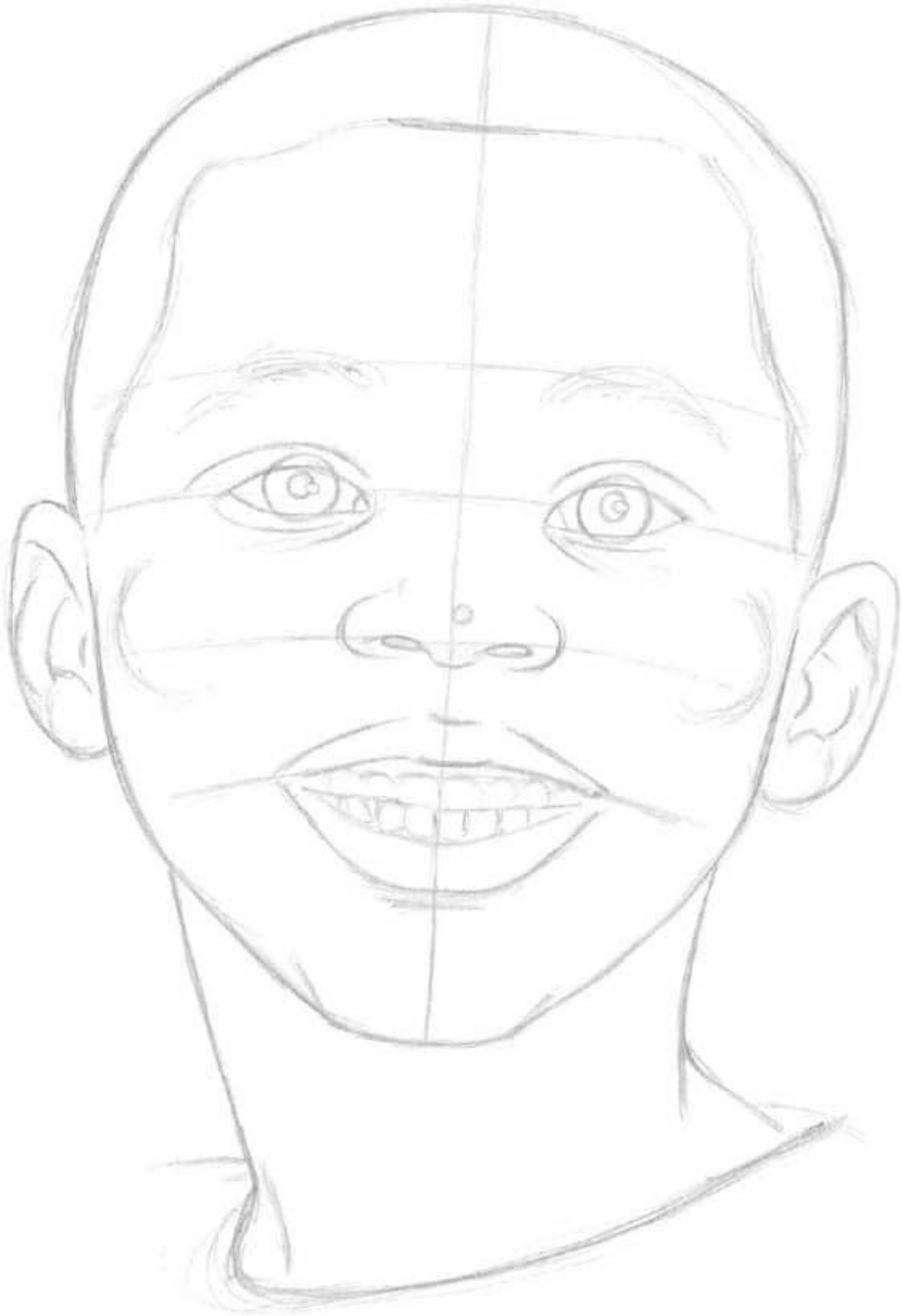
Step 2 When blocking in and refining the shapes of a complicated pose such as this one, keep in mind many of the concepts you've learned in this book, including head and body proportions and foreshortening.

Establishing Values

When shading a portrait, vary the direction of your pencil strokes to follow the different planes of the face. Darken shadowed areas and leave highlights light to make the face appear three-dimensional. Pay attention to the value of the skin tone and how it compares with the values of other facial features.

Step 1 With a 2B pencil, block in the basic head shape and place the features, following the guidelines. Draw the eyes, nose, and lips. Then block in the teeth and indicate the hairline, eyebrows, and ears.

Step 2 Still using the 2B pencil, sketch in the neck and define the chin. Develop the eyes and use short, quick lines to draw the eyebrows.



Step 3 Next shade the nose, neck, and top lip. Using quick, circular strokes, render the short, curly hair. Then detail the eyebrows and eyes.

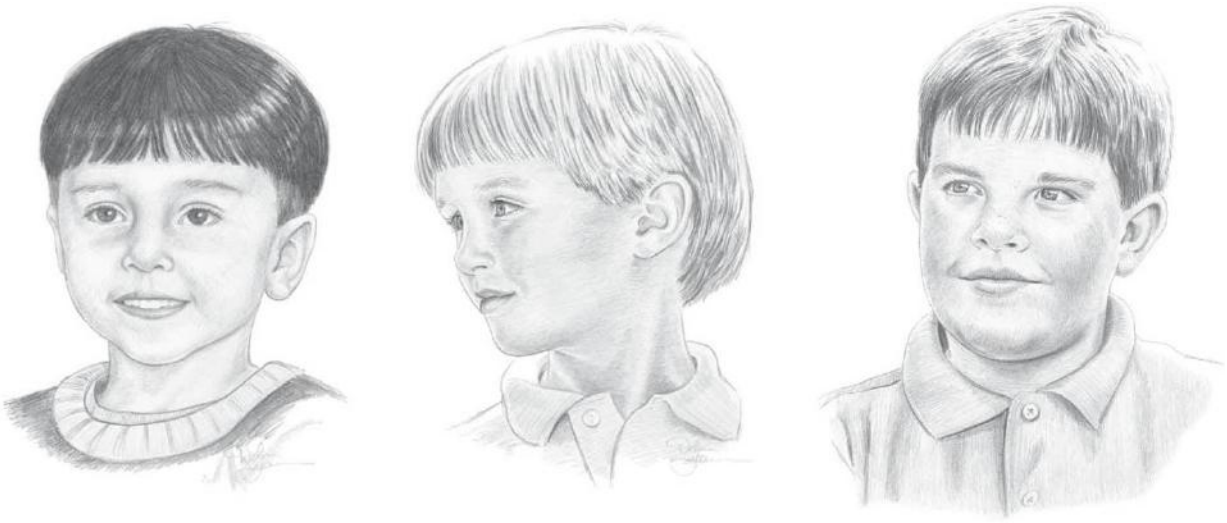
Step 4 Using strokes that follow the shape of the mouth, continue shading the lips; then shade the gums, carefully working around the teeth. Build up the hair with more circular strokes. Then move to the neck, using horizontal lines that curve with the shape of the neck. Notice how these lines overlap and blend into the shading.

Step 5 Now apply a light layer of shading over the entire face, always varying the direction of strokes as necessary to follow the shapes of the different planes.

Step 6 Continue shading, making the sides of the forehead a bit darker and leaving the middle area lighter to show where the light hits. Refine the shirt, curving the strokes as they go around the back of the collar. Add shading to the lips; then pull out a highlight on the top lip with a kneaded eraser. Soften the transitions between values by very lightly blending them with a kneaded eraser.

DETERMINING THE RANGE OF VALUES

Every skin tone is made up of a variety of values—when drawing in graphite pencil, you can accurately capture these differing tones using varying degrees of light and shadow. Before you start drawing, be sure to study your subject to establish the richest darks and brightest lights.



Capturing Details

When drawing a subject with a light complexion, keep your shading to a minimum; apply just enough medium and dark values to create the illusion of form. Outline the general shape, adding a few carefully placed strokes to suggest the hairstyle and create some dimension.

Step 1 Lay out the face with an HB pencil. The face is slightly tilted to the subject's left, so shift the vertical centerline a bit. Lightly place the eyes, nose, mouth, and ears; then block in the neck.

Step 2 Switching to a 2B pencil, develop the features. Draw the hair in narrow sections, leaving plenty of white areas showing through the dark values.

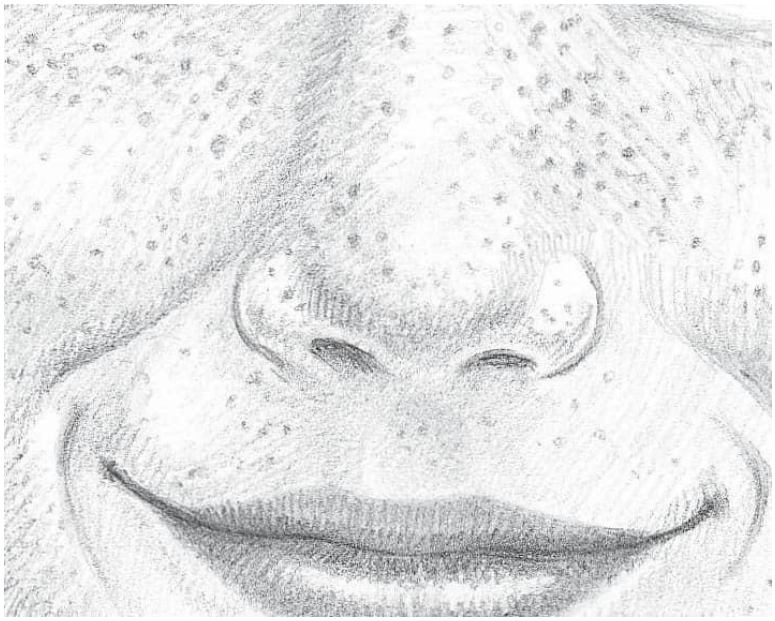
Step 3 Continue building up the hair, leaving the top and sides mostly white. Add a few dark strands here and there. The darkest values are around the ears where the hair is in shadow. Next add small circles for the earrings and shade the insides of the ears. Fill in the lips and shade the neck horizontally.

Step 4 Shade the face with light, soft strokes to depict the subject's skin. Make short, quick strokes for the eyebrows, keeping them light and soft to indicate blond hair. Next shade the irises using strokes that radiate out from the pupil. Add some hatching strokes to the neckband of the shirt.

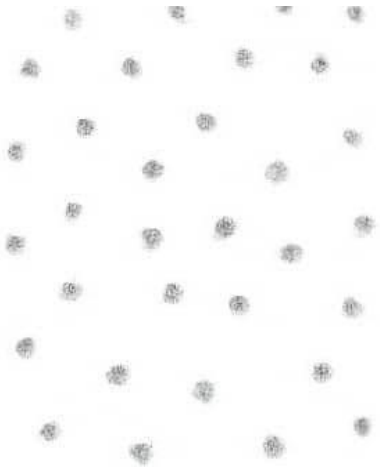
Step 5 Using a kneaded eraser, pull out a highlight on the bottom lip. Then create more dark strands of hair and further develop the eyes and eyebrows. Add freckles, making sure that they vary in size and shape. To finish, shade the shirt using relatively dark strokes.

CREATING REALISTIC FRECKLES

To draw freckles, space them sporadically, in varying sizes and distances from one other. You don't have to replicate every freckle on your subject's face—just draw the general shapes and let the viewer's eye fill in the rest. Make sure some of the freckles overlap, and make some light and some dark by varying the pressure you place on the pencil.



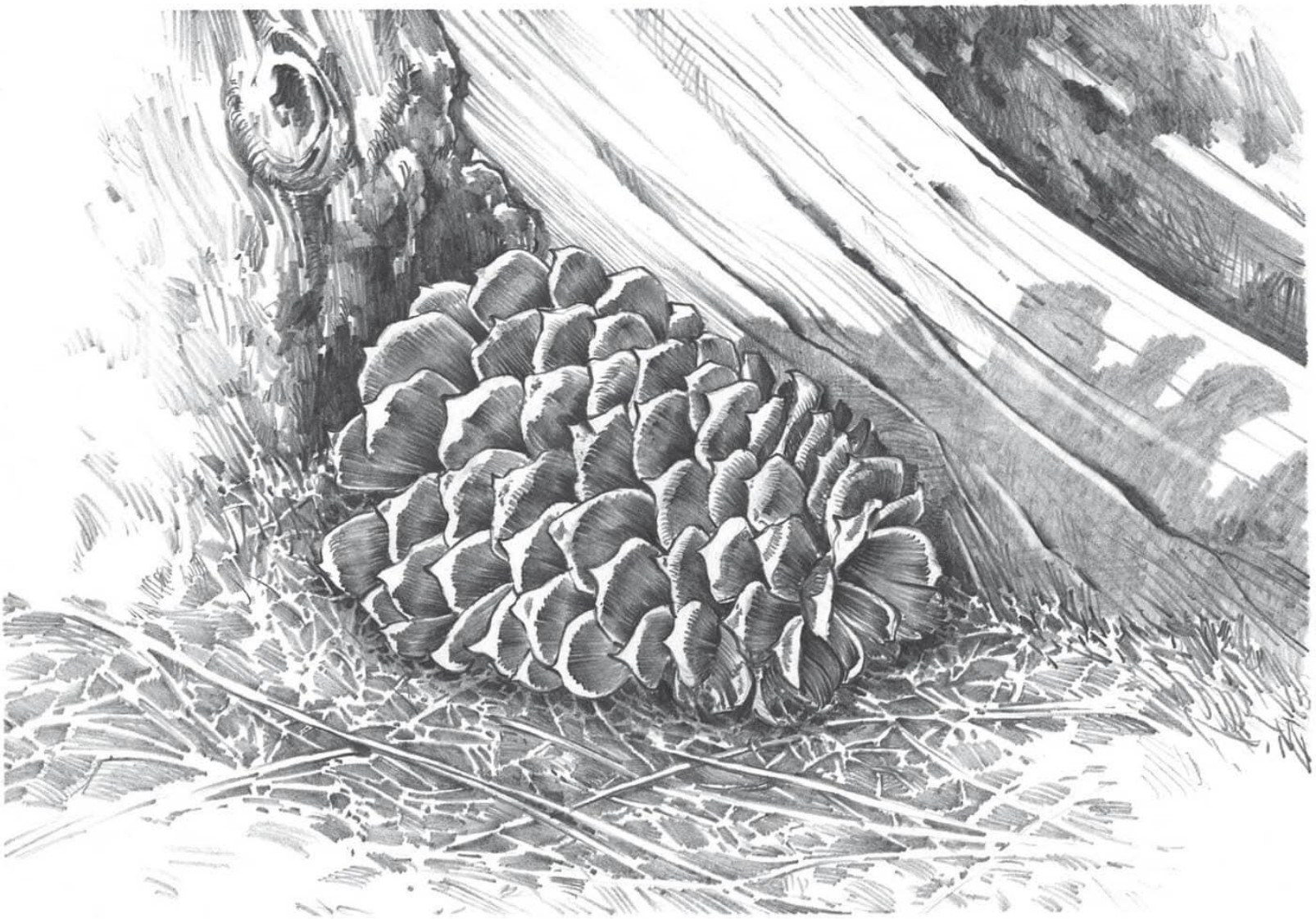
When drawing freckles, do not space them too evenly or make them equal in size, as shown here. These freckles look more like polka dots!



Still Life

Whether set up in a studio or stumbled upon in nature, still lifes are small, stationary scenes that give us the chance to focus on lighting, shadows, and depth within a limited space. Working from life–and tinkering with object arrangement and the direction of light–will help you understand how light falls across objects to create form.

In this chapter, join multiple artists as they build still life scenes step by step, reinforcing the fundamentals while providing specific instruction for representing common still life materials–from reflective glass and metal to textured cloth. After completing the projects in this book, you'll be equipped to arrange your own still life compositions full of light, shadow, texture, and depth.



Still Life Composition

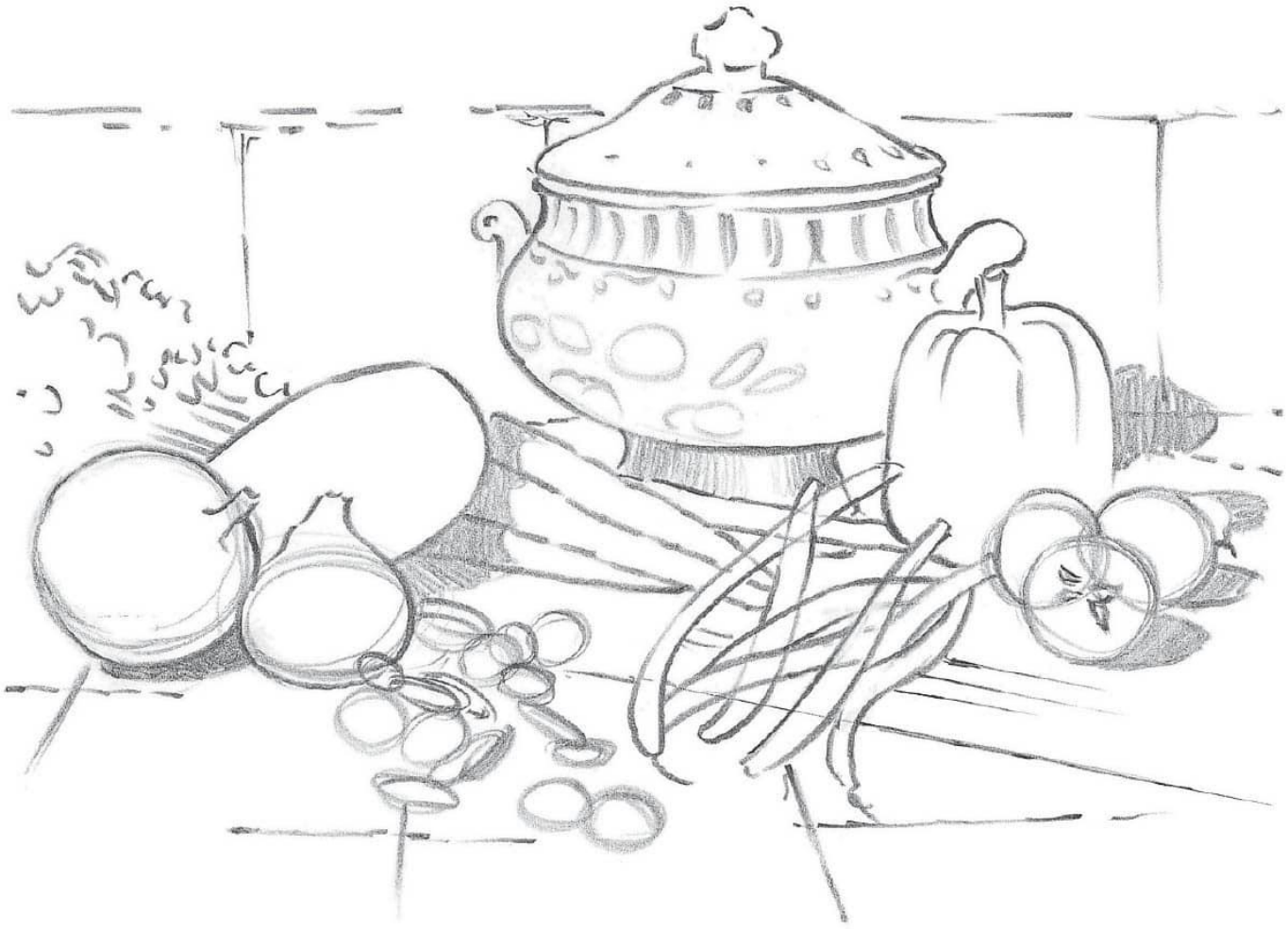
Creating a good still life composition is simply arranging the elements of a drawing in such a way that they make an eye-pleasing, harmonious scene. It's easy to do once you have a few guidelines to follow. The most important things to keep in mind are: (1) choosing a format that fits the subject, (2) 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 here. These studies are invaluable for working out the best possible composition.

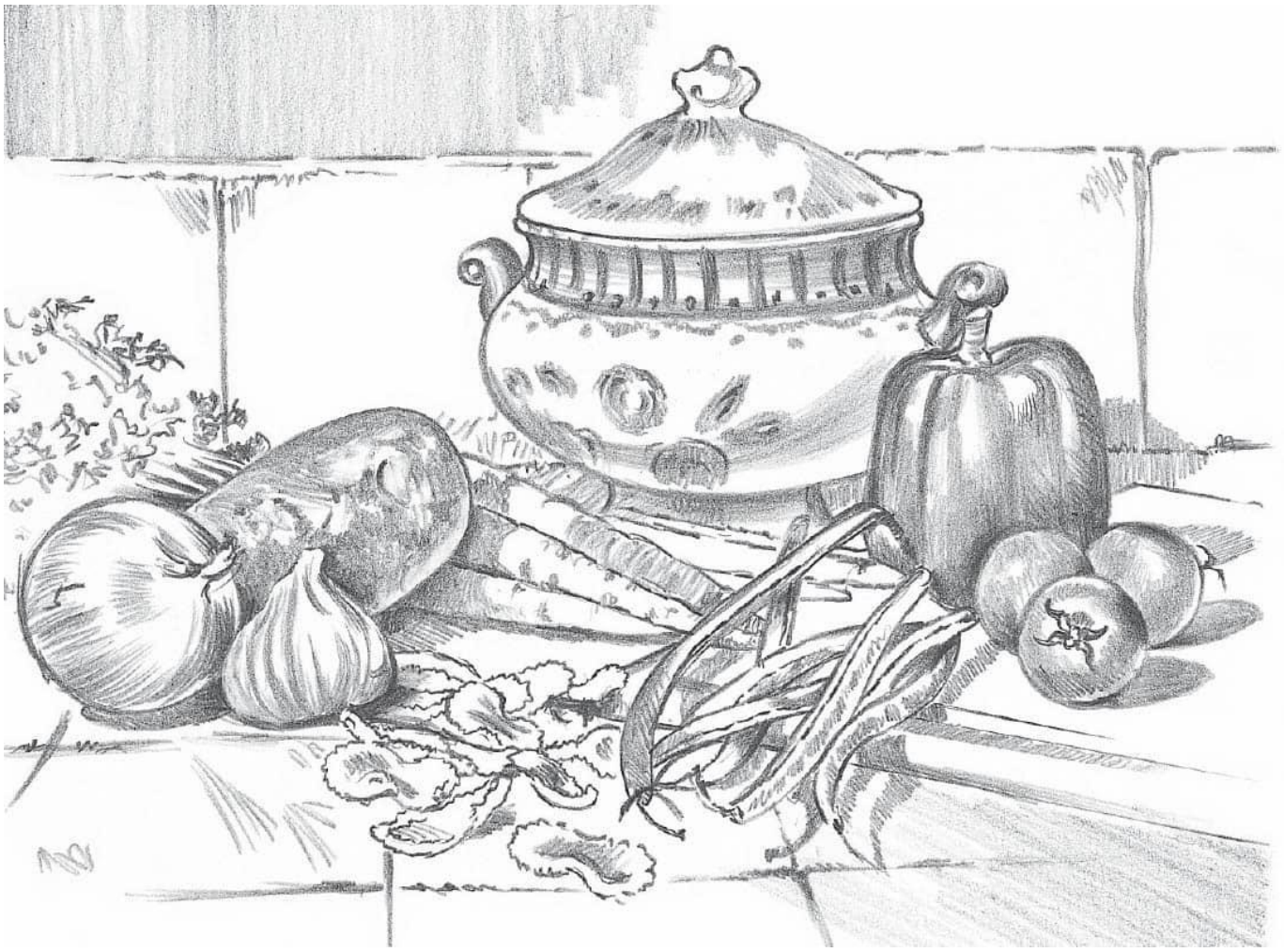
Step 1 From your thumbnail sketches, choose a horizontal format. Notice that the tureen is set off-center. If the focal point were dead center, your eye wouldn't be led around the whole drawing, which would make a boring composition. Then lightly block in the basic shapes with mostly loose, circular strokes, using your whole arm to keep the lines free.

Step 2 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 3 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 4 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 garlic, make strokes that curve with their shapes. Use random strokes for the rough potato.

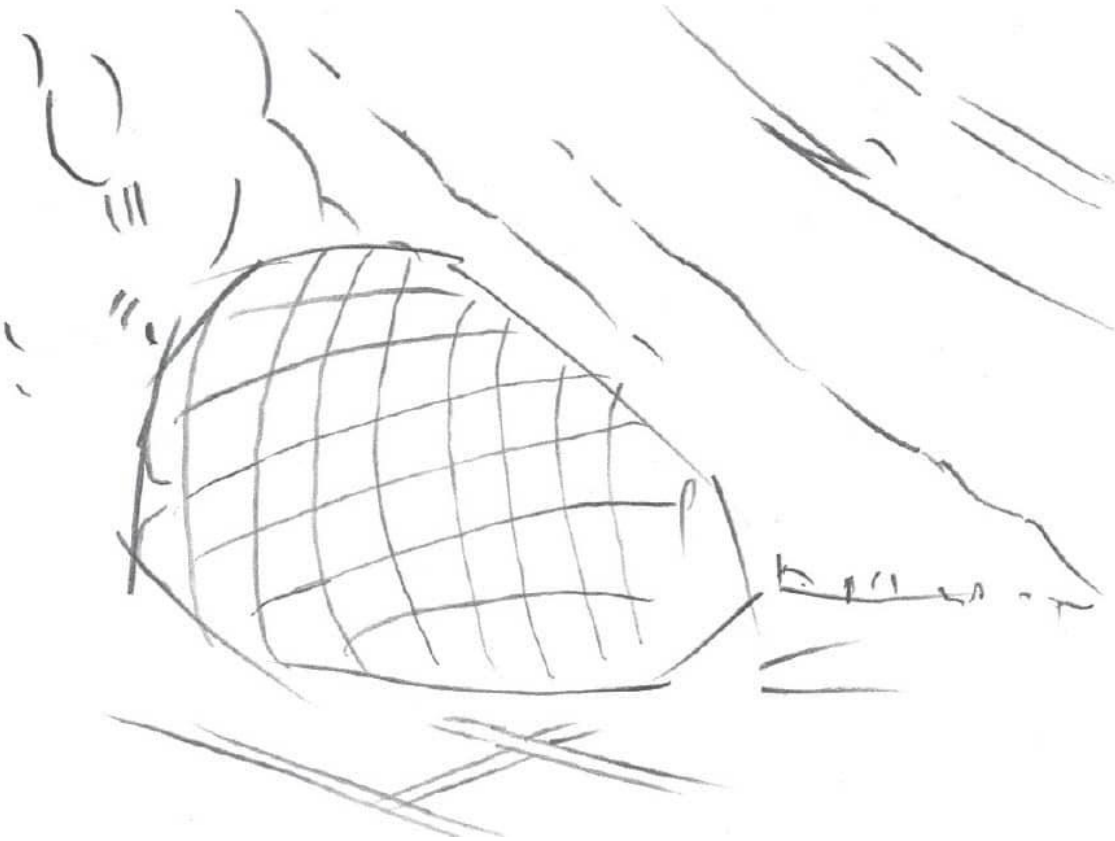


Step 5 When you are finished developing the light, middle, and dark values, use a 2B pencil for the darkest areas in the cast shadows (the areas closest to the objects casting the shadows).

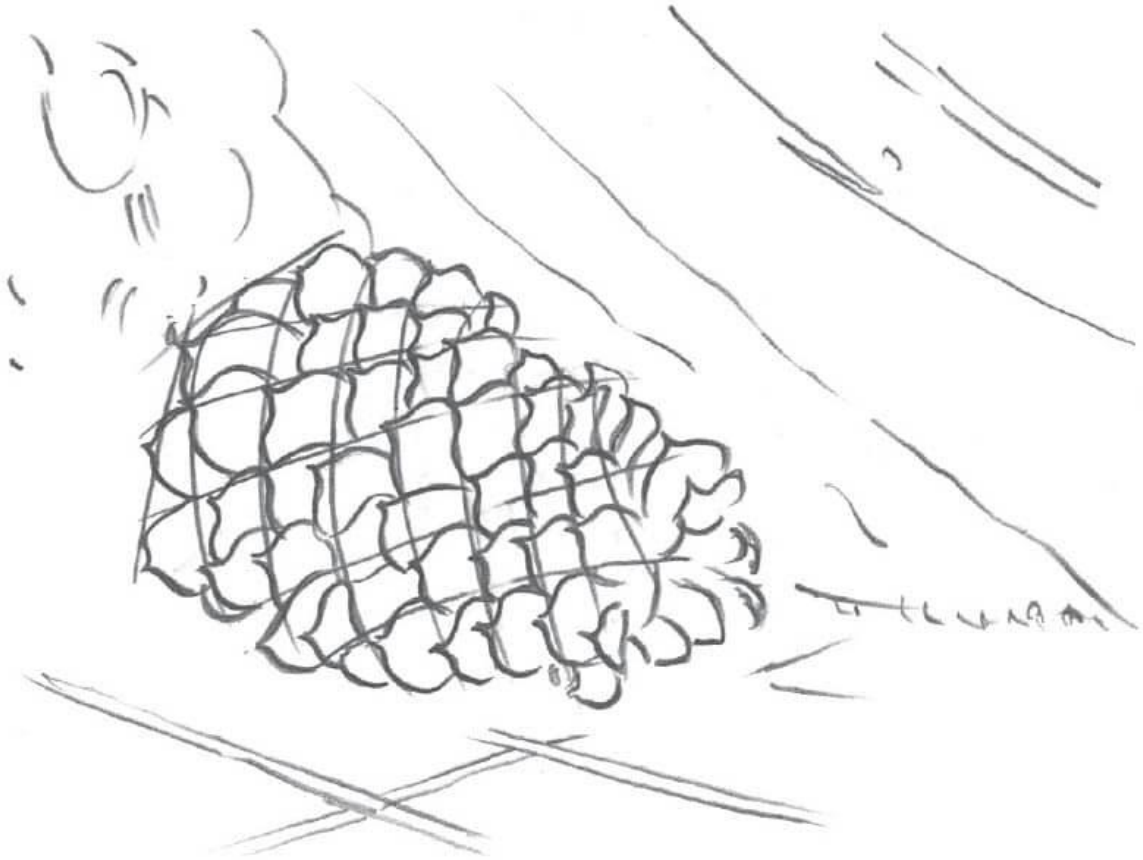
Pinecone

Not all still lifes are arranged by humans; intimate outdoor scenes can also be discovered in nature. You can capture the scene with a photograph or draw on the spot; the light may shift over the course of the drawing, but your subject won't move!

Step 1 Use an HB pencil to block in the pinecone and tree trunk. Add a grid over the pinecone to serve as a guide for the scale pattern.

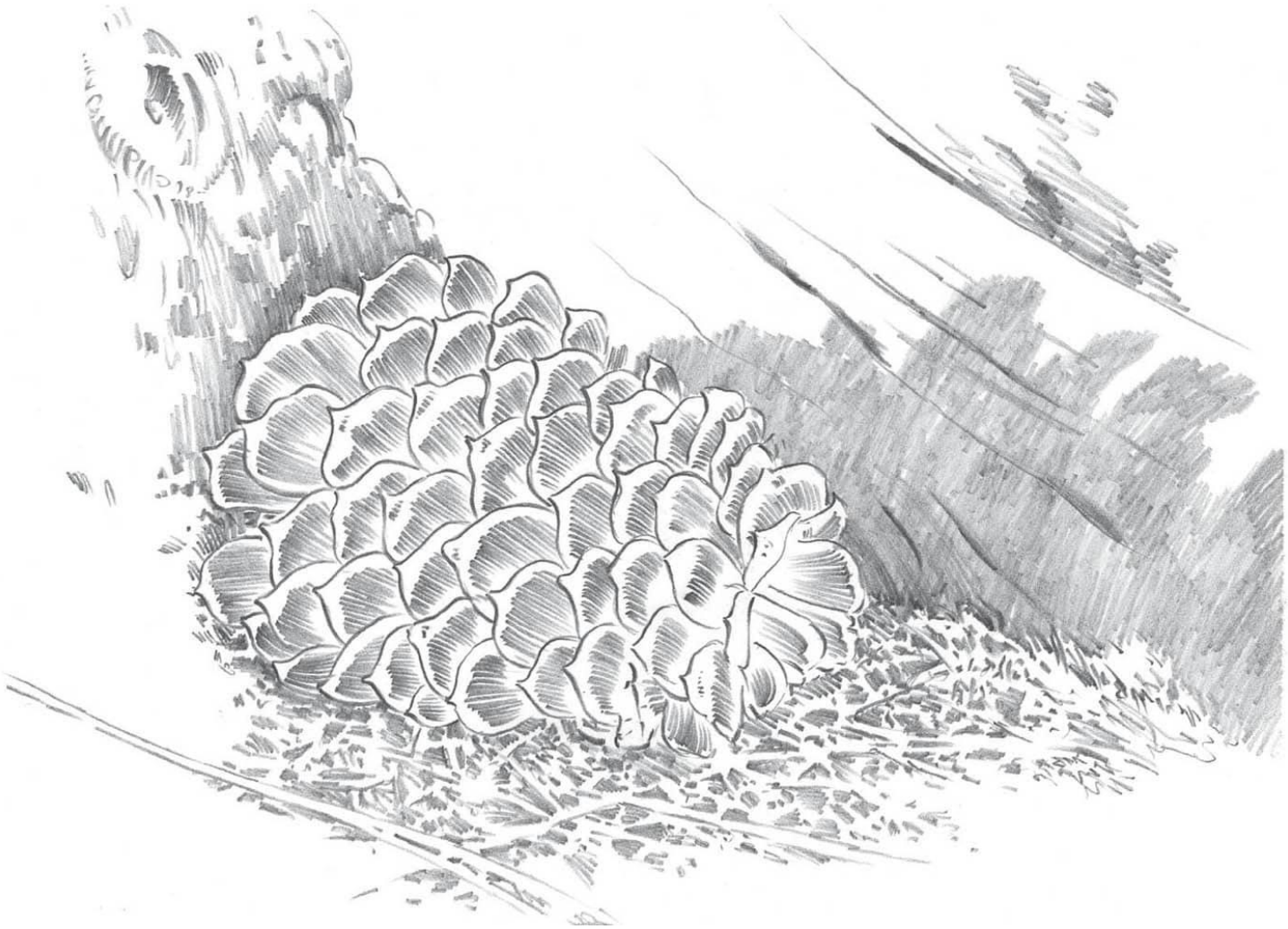


Step 2 Start defining the curved edges and tips of the pinecone scales within the grid.



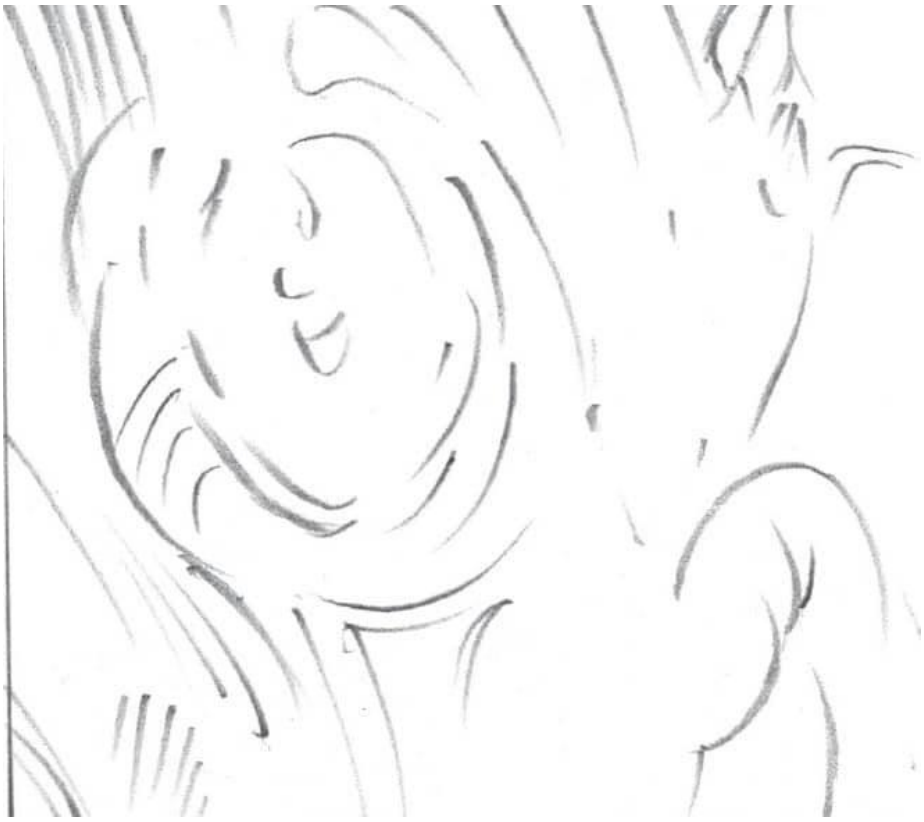
Step 3 Now begin shading the cone and surrounding objects. Make the cast shadow appear to follow the curve of the tree root.

Step 4 Instead of drawing individual pine needles and grass on the ground, develop the blades and needles by shading around them (drawing the negative space).



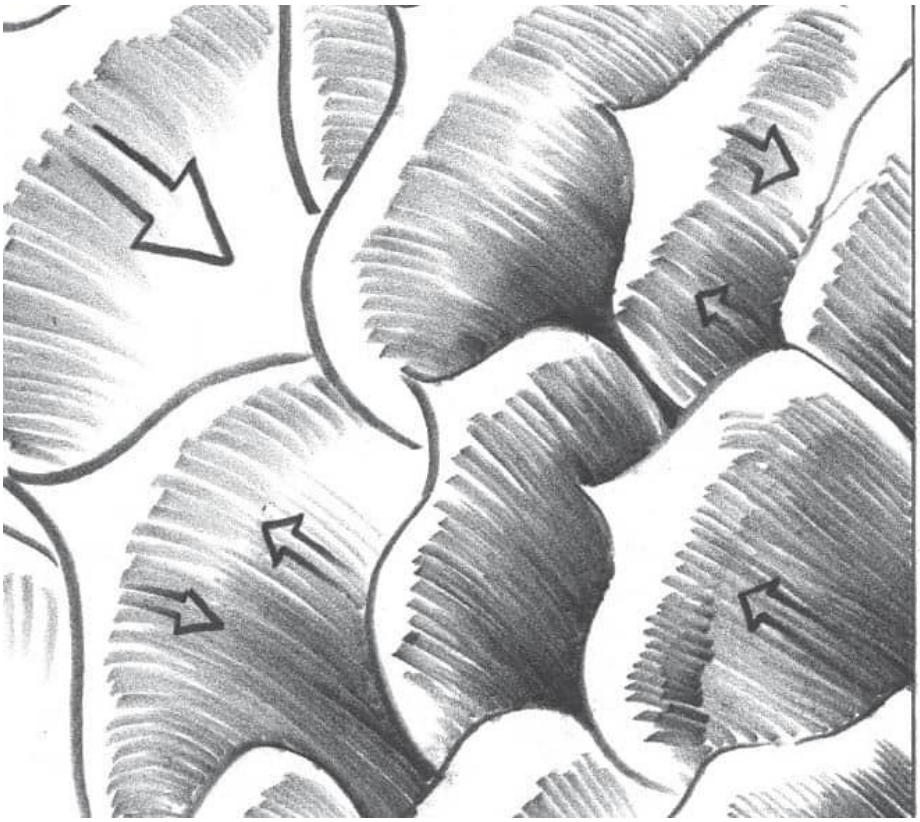
DEVELOPING DETAILS

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.

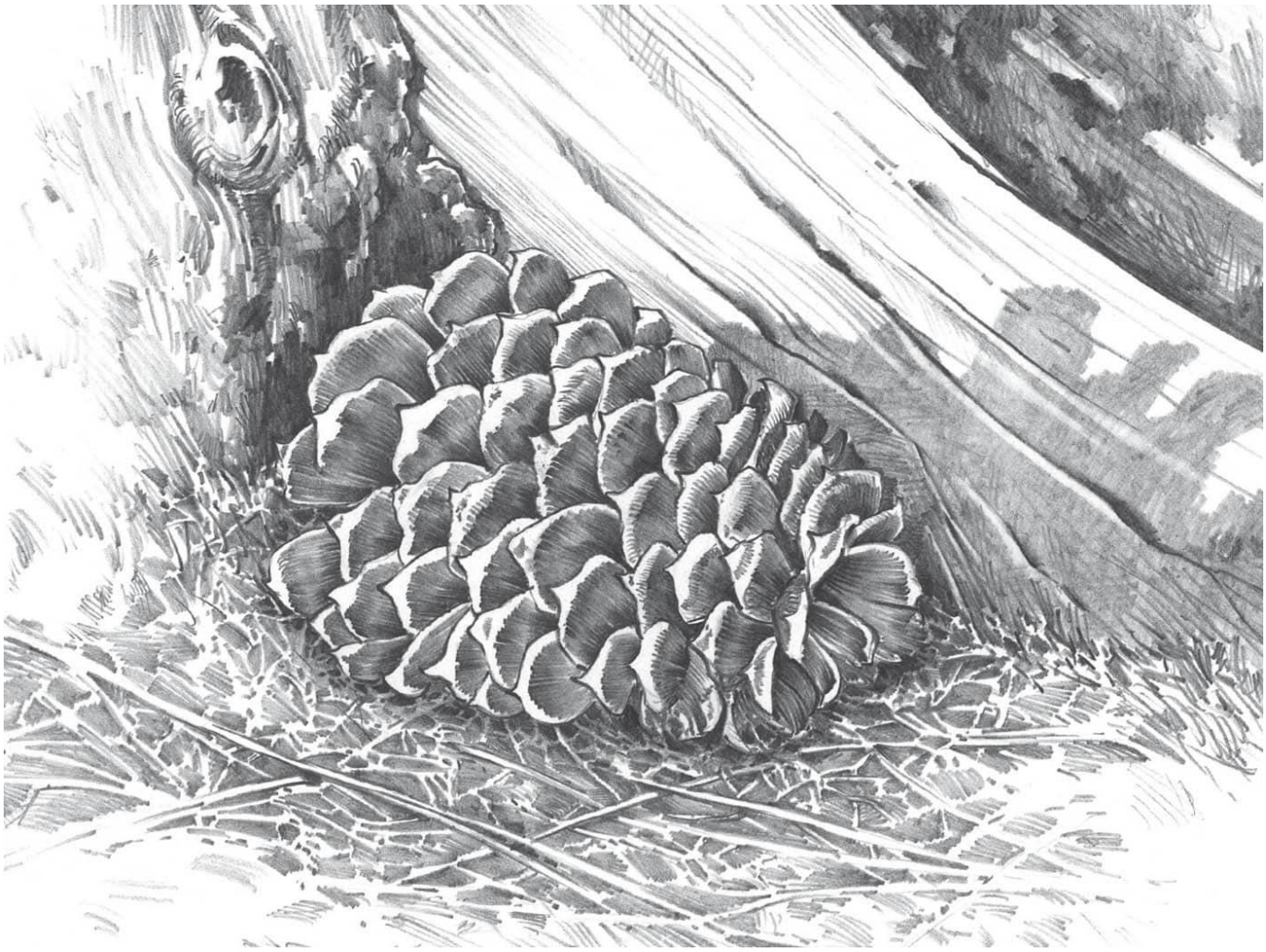


Tree Texture Shading Short, rough strokes give the impression of texture, whereas long, smooth strokes provide interest and contrast. Detail the bark with both types of strokes.

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



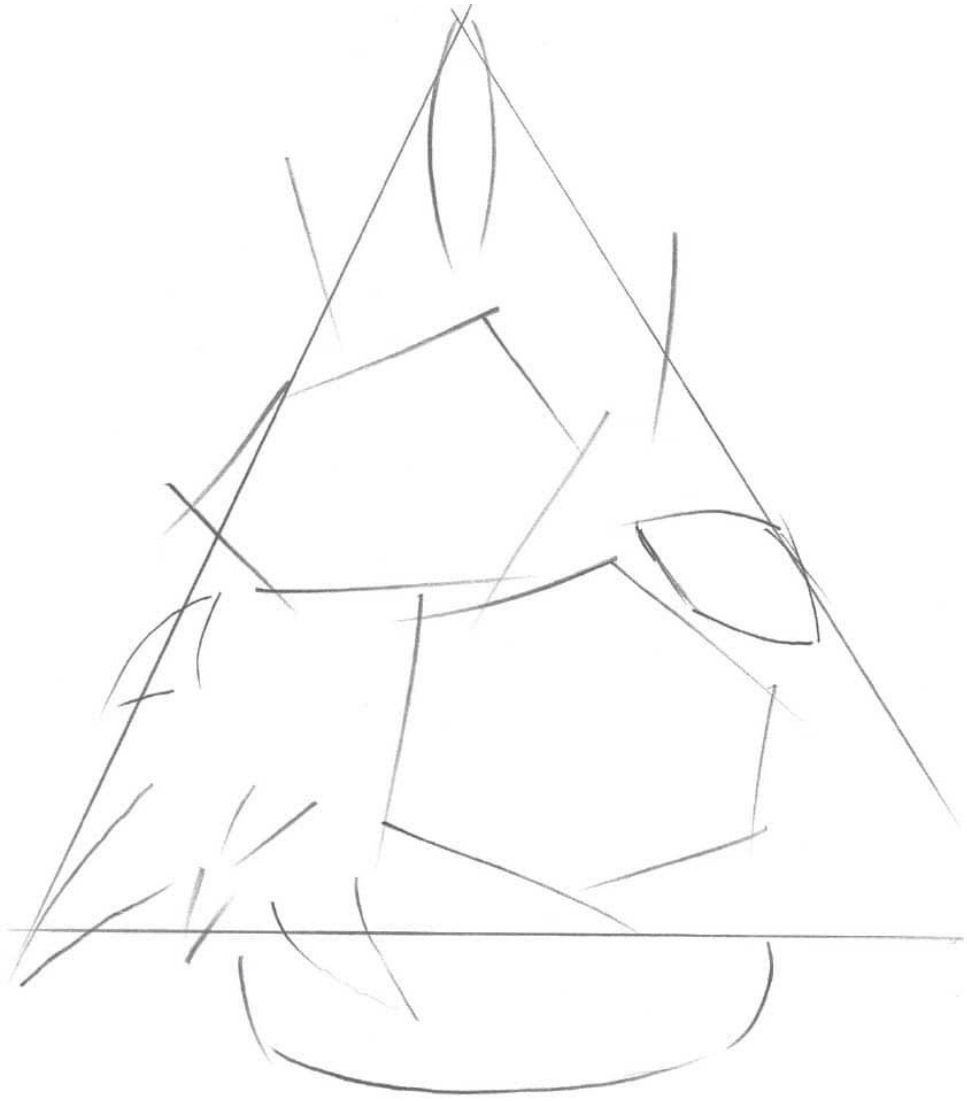
Step 5 Use long strokes to define the grooves in the tree, and build up the values throughout the scene for contrast. Blend to achieve smooth tones over the scales.



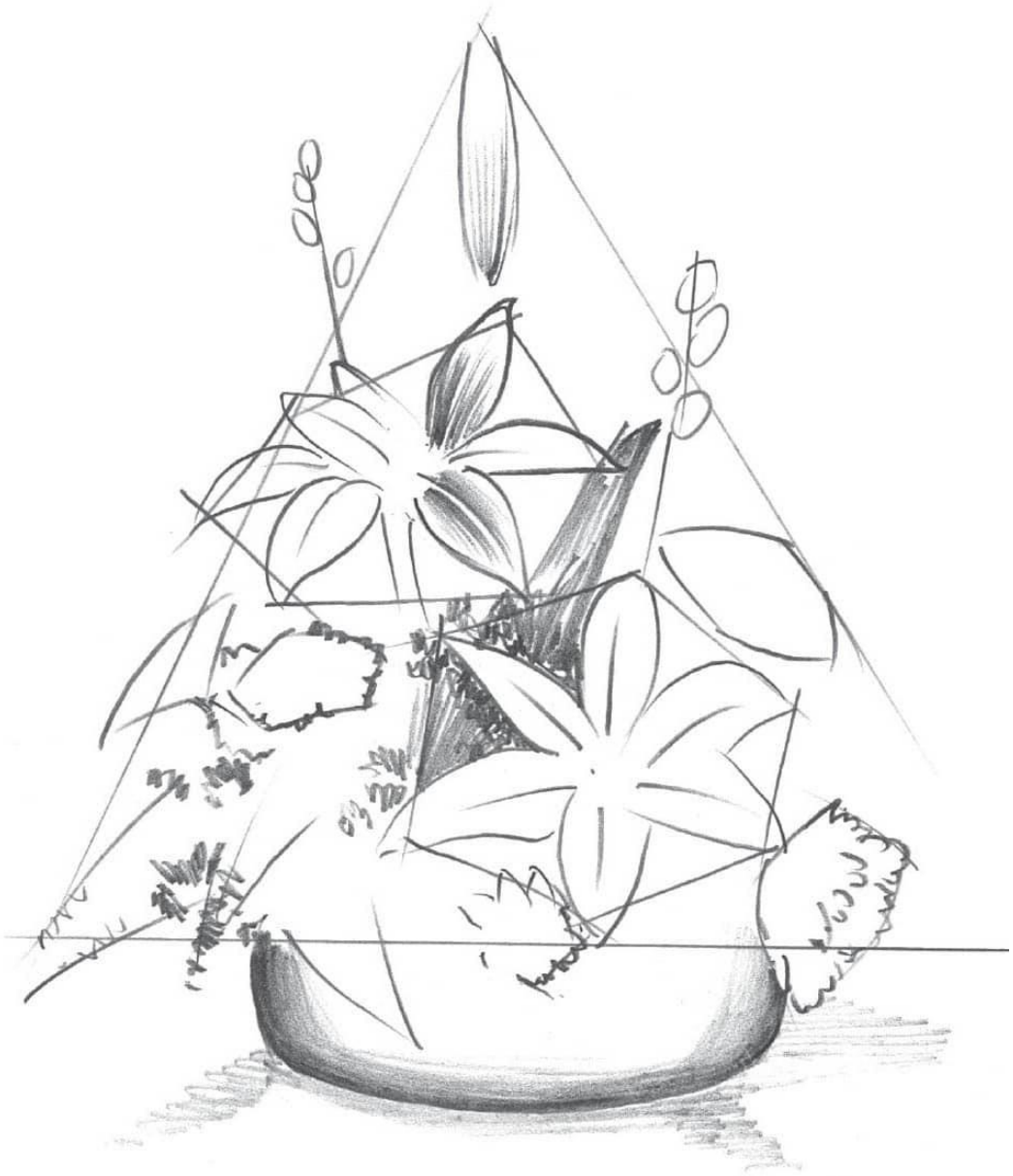
Floral Arrangement

By varying your techniques, you become a more versatile artist. It's important to remember how to work loosely and freely; step back from a detailed approach to keep your strokes and compositions fresh.

Step 1 With an HB pencil, lightly draw the basic shapes of the floral arrangement. Note that the overall composition is triangular in shape.



Step 2 Sketch in the main blooms and begin refining the forms.



Step 3 Build up tone and texture while keeping your strokes lively and energetic.

BLENDING SHADOWS

As shown in this detail, the cast shadow needs the smoothest blending. Position the shadows using the side of an HB pencil; then blend softly with a paper stump.

Liquid & Glass

For this drawing, experiment with a few different materials. Try working on Bristol board with a plate (smooth) finish to complement the glass. For the wide, expressive strokes in the background, use a flat sketching pencil.

Step 1 Sketch the basic shapes of the glass, liquid, and flowers.

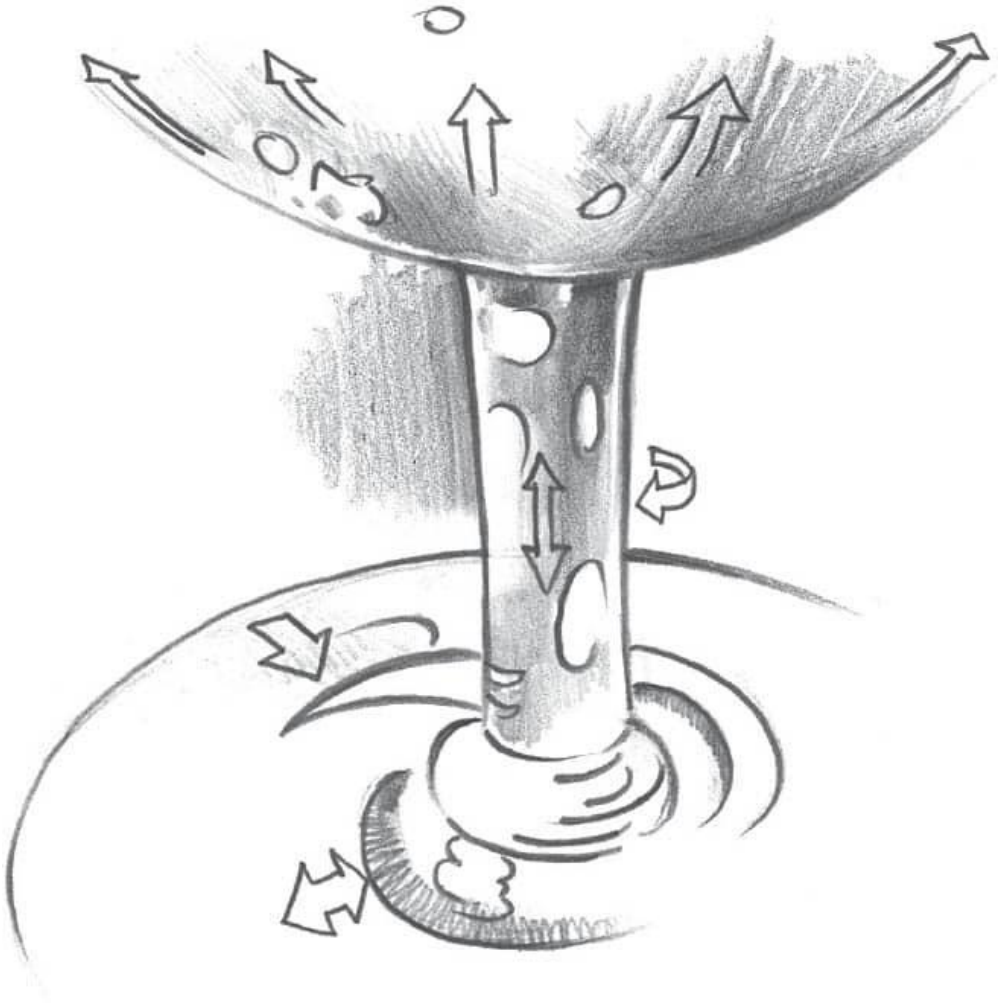
Step 2 Build up more details and start shading the darkest areas of the glass.

Step 3 Separate the glass from the background using the wide strokes of a flat sketching pencil. Begin applying tone for the cast shadows.

Step 4 Build up your values and refine your outlines and edges. Clean up your highlights with a kneaded eraser formed into a tip.

SHADING WITH PURPOSE

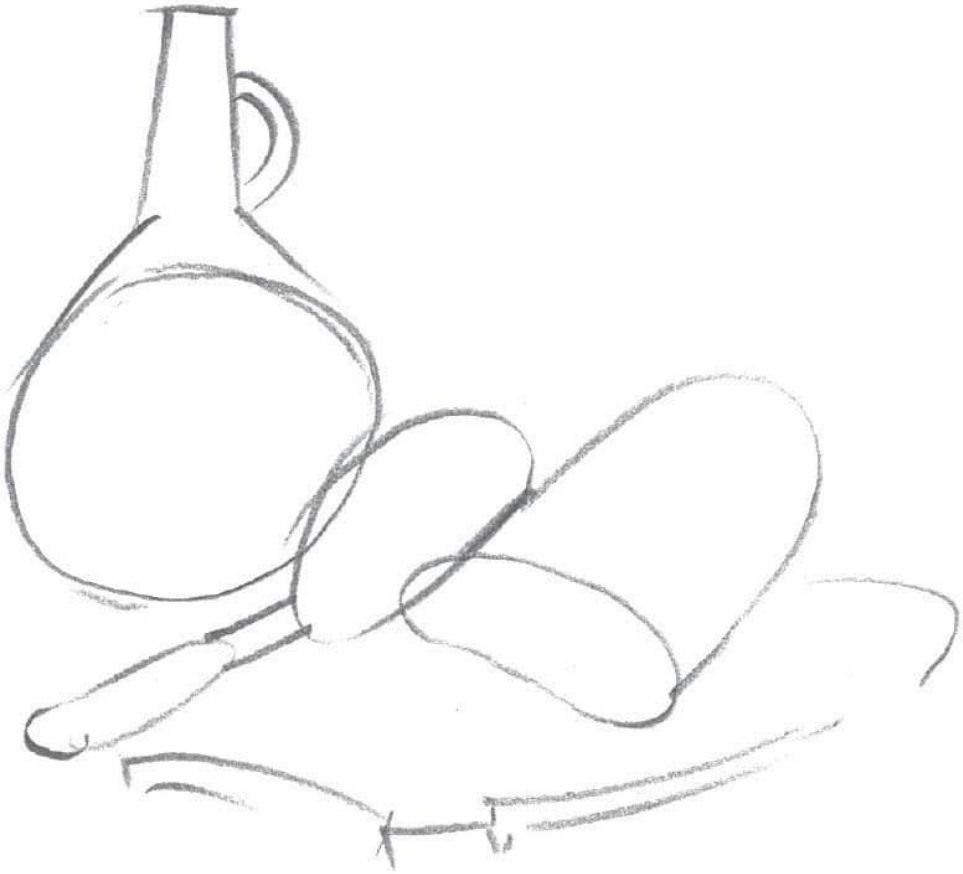
Use the arrows below as a guide for shading. Remember to keep your highlights free of tone to capture the reflective nature of the glass.



Bottle & Bread

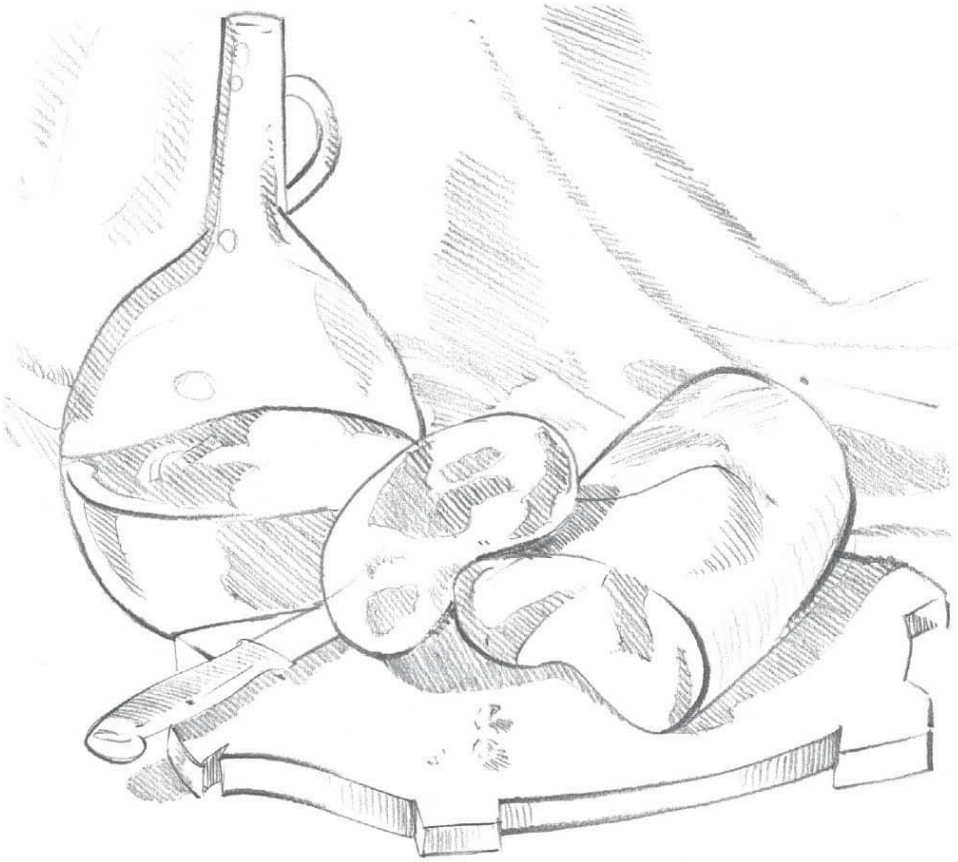
Follow the steps for this project on vellum-finish Bristol board with an HB pencil. Vellum finish has a bit more “tooth” (or texture) than the smoother plate finish, allowing you to achieve darker, more expressive lines.

Step 1 Begin lightly sketching the wine bottle, bread loaf, knife, and cutting board.



Step 2 Refine the shapes and forms, and indicate the liquid in the jar as well as the folds of the drooping backdrop.

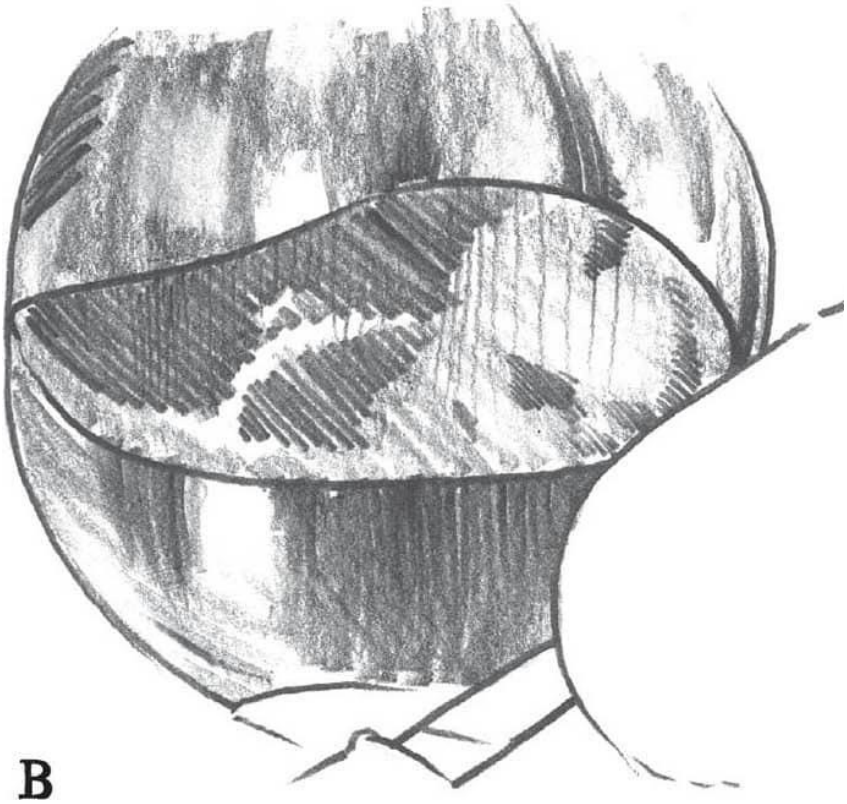
Step 3 Lightly outline where the brightest highlights will be so you can keep them free of tone. Now add shadow with uniform diagonal strokes. Use vertical strokes along the sides of the cutting board. Mark in your highlights so you know where they'll be as the shading progresses.



PAYING ATTENTION TO DETAIL

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

A



B

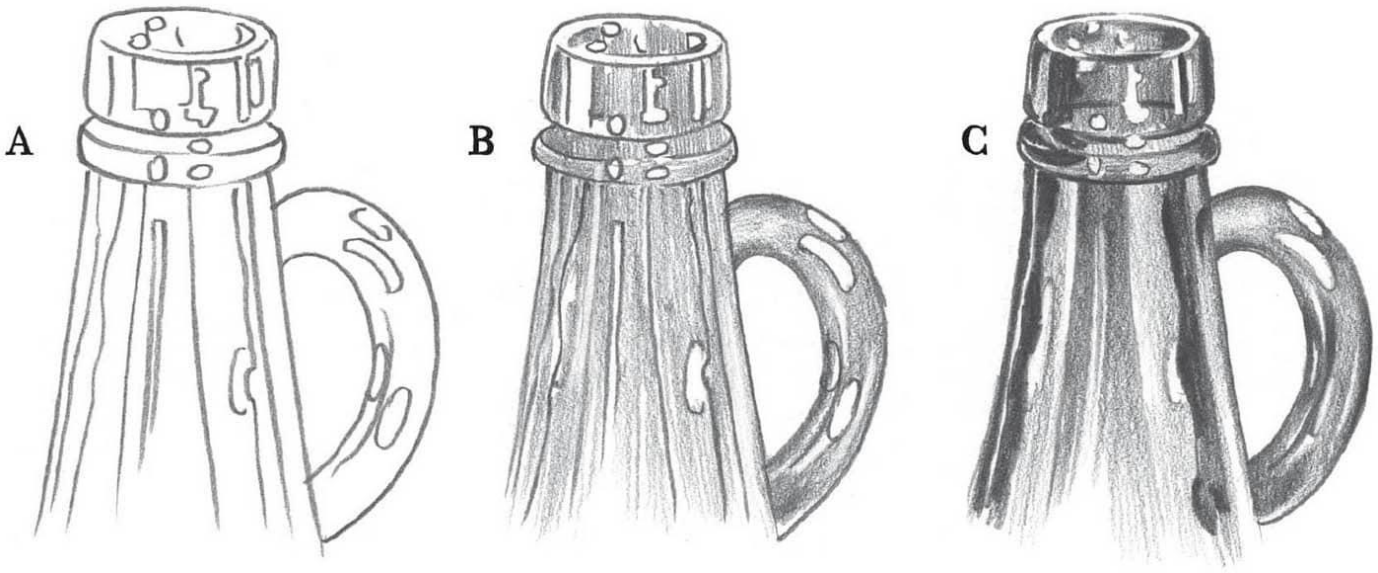
Developing Form and Texture

To draw the irregular texture of the bread's interior, make a variety of marks—tiny lines, dots, and smudges—creating a speckled, bread crumb 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.

Step 4 Draw the irregular texture of the bread's interior, making a variety of marks: tiny lines, dots, and smudges. This creates a speckled, bread crumb appearance. For the crust, use long, flowing strokes that wrap around the bread's exterior. Finish with angled lines on the crust for additional texture.

GLASS DETAIL

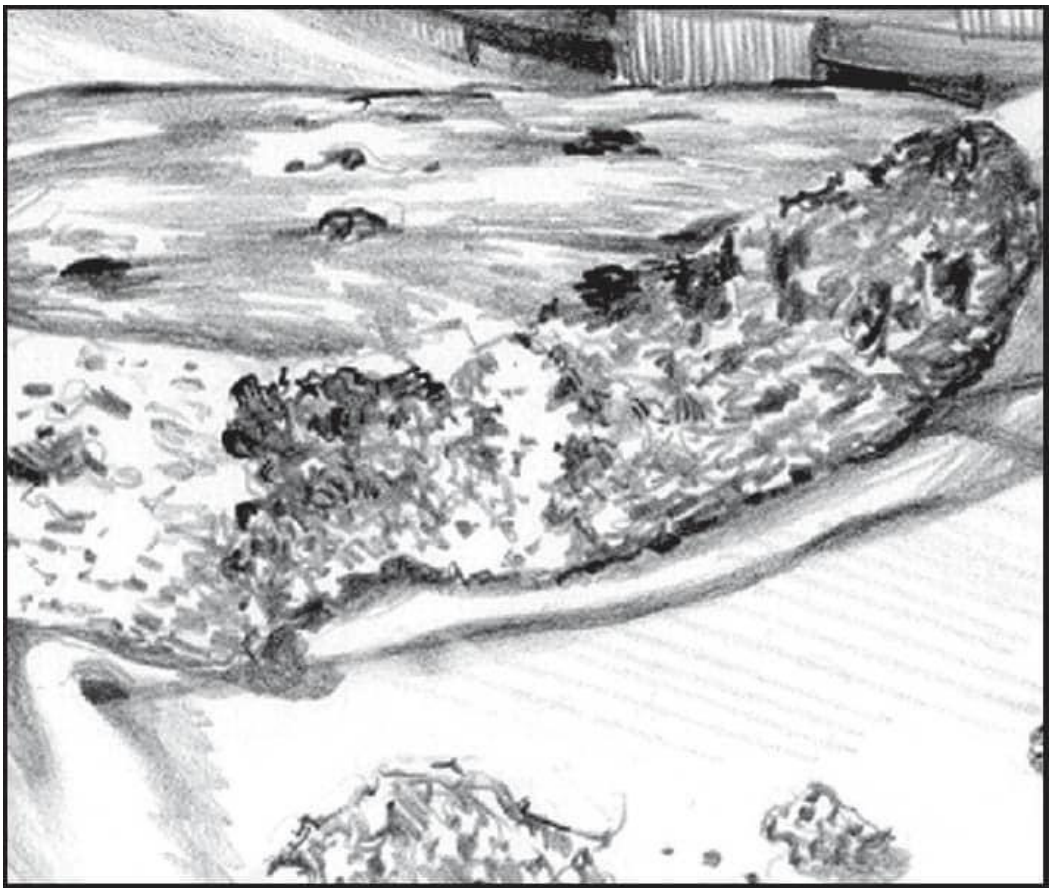
To draw a finished look of shiny glass, follow the steps at left. Draw in shapes for the light and dark areas, and then evenly shade over all areas that don't contain highlights. Finally, fill in the darkest areas, and clean out any highlights with a pointed kneaded eraser.



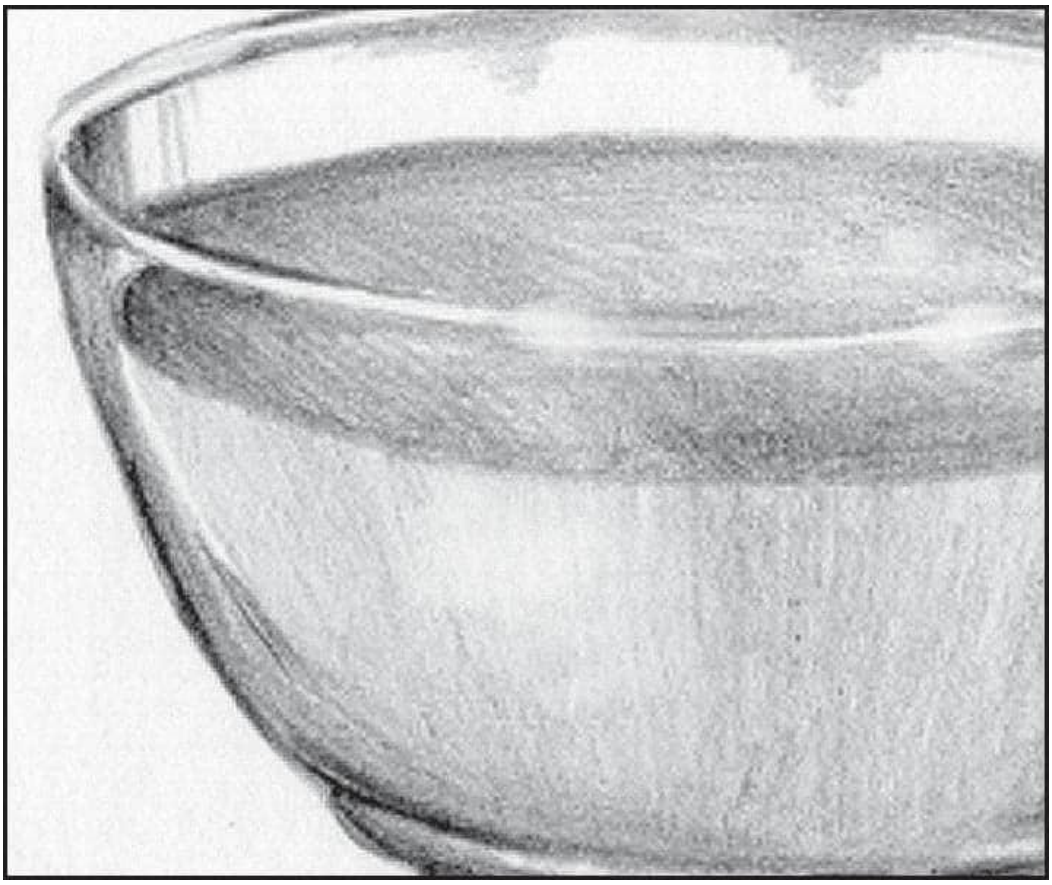
Depicting Textures

Textures are great fun to draw, and because each type of texture requires a different pencil technique, they add a tremendous amount of interest to a drawing. Test your observation skills by studying the textures of different subjects: Are they rough or smooth, hard or soft, dark or light? Then try to determine how to convey these qualities in your drawings. For instance, you would draw the texture of a plastered wall differently than that of a brick wall, a wooden wall, or one with peeling paint. And a piece of torn or broken bread has a different texture than a piece that's been neatly sliced. Some surfaces, such as rocks or tree trunks, require a combination of techniques; smooth, blended shading plus a variety of pencil strokes. One of the best ways to learn how to create different textures is to draw a still life of objects you have at home. Gather items with a variety of different textures, and focus on bringing each texture to life, from the initial sketch to the finest details and sharpest highlights.

Crumbly Scone Use long, straight strokes with an HB pencil for the smooth portion of the scone and draw short, hatched strokes of different values and in different directions for the rough edge and broken portion.

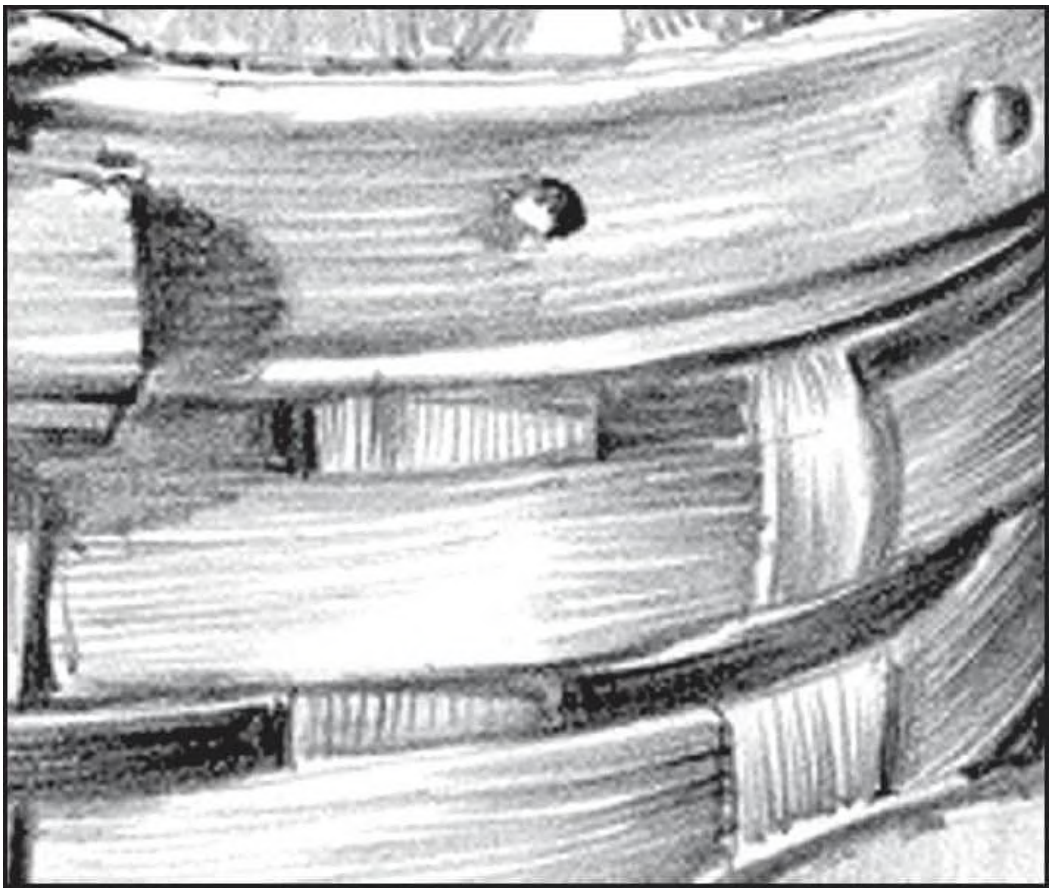


Glass The best way to indicate the texture or surface of clear glass is not to draw it all—only suggest selected light and dark portions. Use the point and side of an HB pencil for this smooth surface and vary the values slightly.



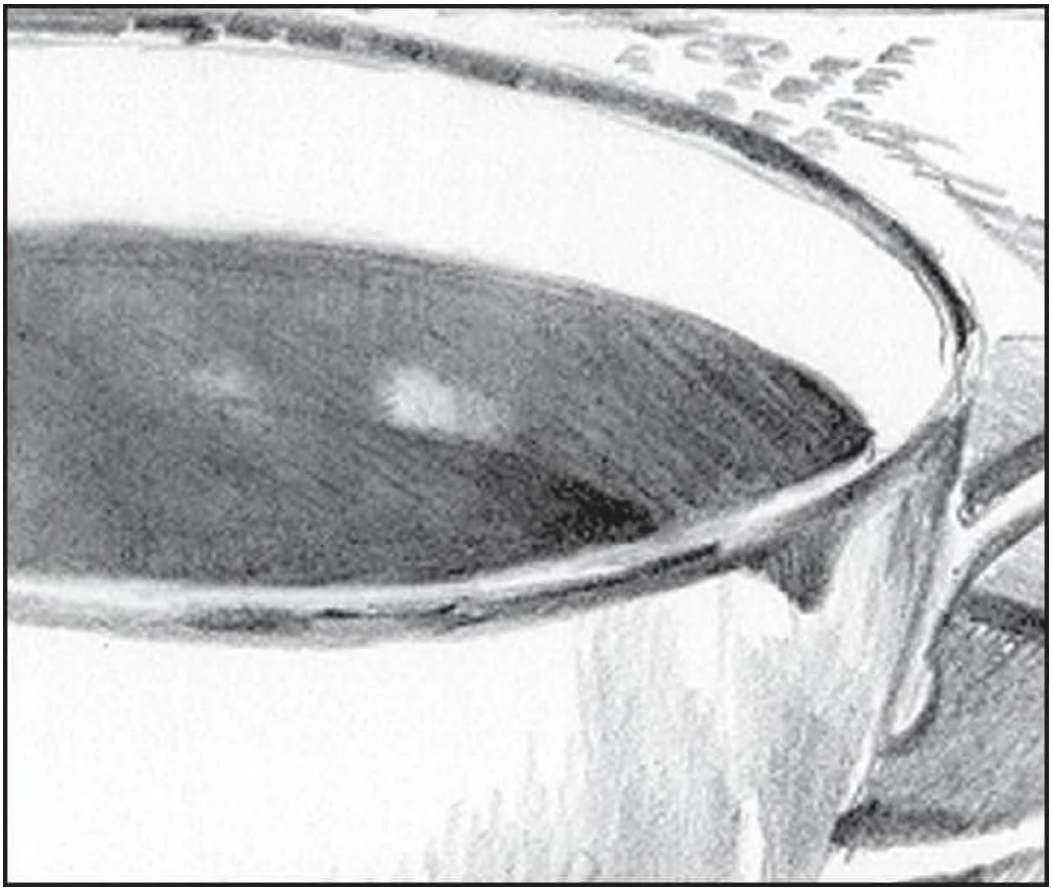
Silver The carefully placed highlights are the most important part of creating the illusion of metal. Use an HB pencil for the midtone areas and smooth them with a blending stump. Next, use a 2B pencil to build up the darks.

Basket To mimic the basket texture, use a sharp HB pencil and vertical strokes for the vertical weave and horizontal strokes for the horizontal weave. Work toward the middle, pressing firmly at the beginning of each stroke.

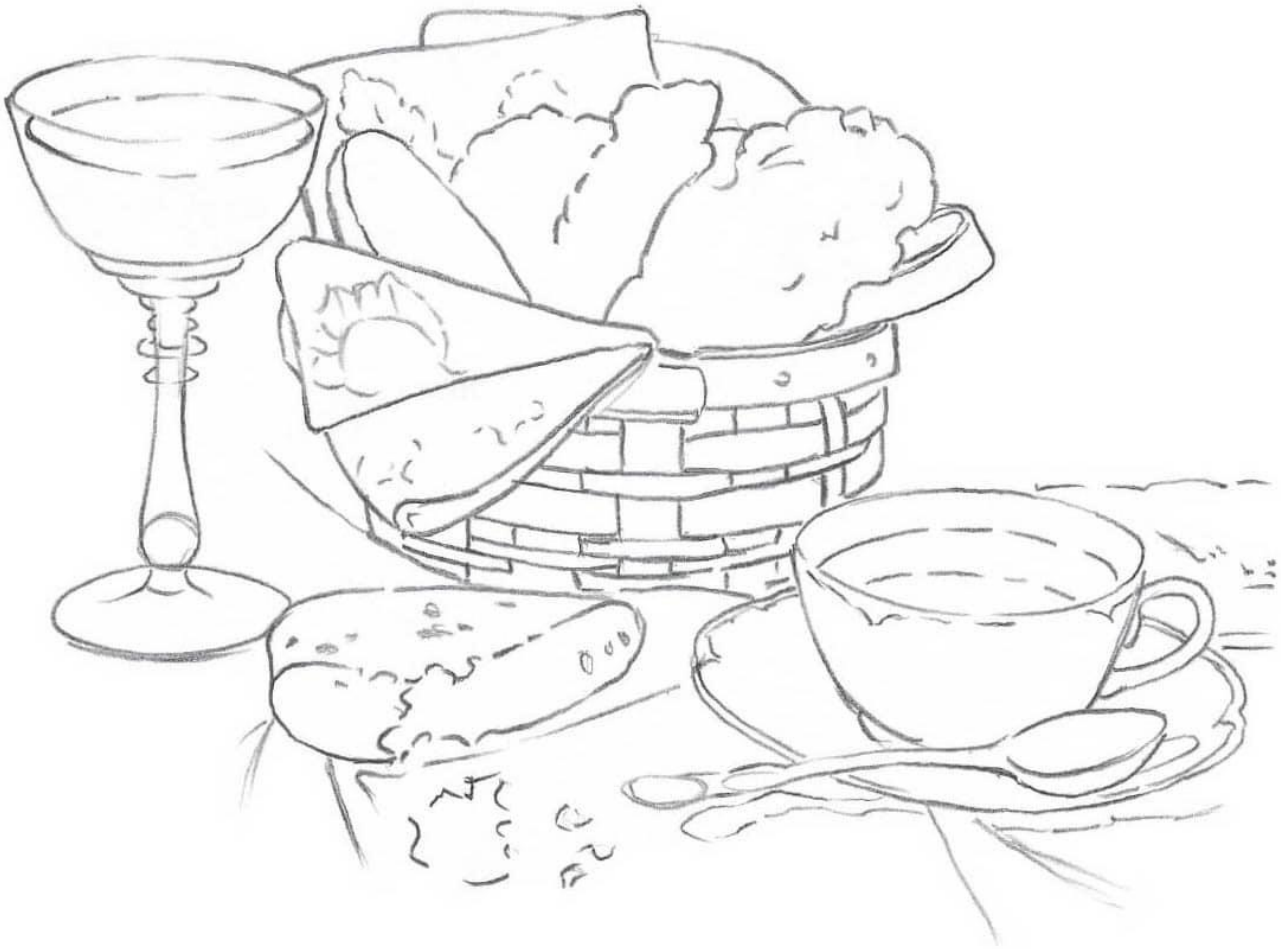


Fabric Use a series of short, directional strokes with the blunt point of an HB pencil to make the small, dense weave of the cloth. Use the same strokes in the cast shadow but make them darker and place them closer together.

Liquid The coffee is dark, but its surface reflects the light from the side of the cup. After establishing the light, dark, and middle values in the cup, use a kneaded eraser to pull out highlights on the coffee surface.



Step 1 With the point of an HB pencil, block in the general shapes. Then draw the outlines of each element in the composition with very light lines. Take your time on this step, frequently checking proportions. Use only a few lines for the folds in the cloth just for placement; you will develop those forms with shading.



Step 2 When satisfied with the basic outlines, begin building up their forms with various techniques (see texture examples at left). Start with an HB pencil for the light values and then switch to a 2B pencil and a 4B pencil for the darkest accents.

Step 3 After shading all the objects, finish by pulling out highlights with a kneaded eraser and darkening accents with sharply pointed 2B and 4B pencils.

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