Drawing Basics

Drawing is an immediate and accessible way to communicate through imagery. The desire to draw is as natural as the desire to talk. As children, we draw long before we learn to read and write. In fact, making letter forms is a kind of draw- ing—especially when we first learn to “write.” Some of us continue to enjoy drawing; others return to drawing as adults. Those who no longer draw prob- ably came to believe they did not draw well enough to suit themselves or others. Yet drawing is a learned process. It is a way of seeing and communicating, a way of paying attention.



In the most basic sense, to draw means to pull, push, or drag a marking tool across a surface to leave a line or mark.

Most people working in the visual arts use drawing as an important tool for visual thinking—for recording and developing ideas.


“Inverted” Grip


“Tip Heavy”
Overhand Grip

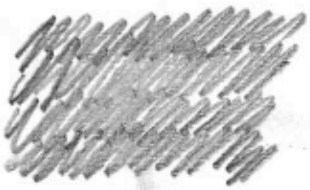

“Paint brush” Grip


Traditional Grip

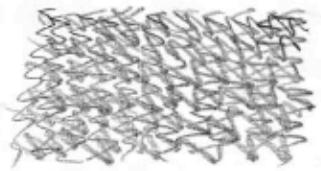

“Drumstick”
Grip

Basic Marks

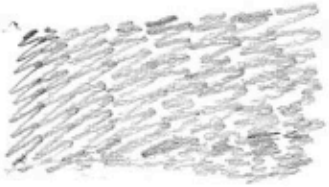
SOFT PENCIL MARKS



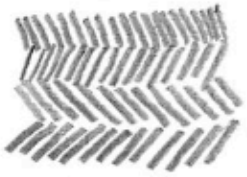
2B: Horizontal rows of scribbled shading.



Scribbled lines implying a knitted texture and shadow.



Vertical scribble, creating a soft texture and shading.



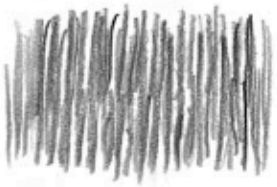
3B: Heavy herringbone texture.



Smudged tone (with the finger) to create atmosphere.



Random mark making implying a rough texture.



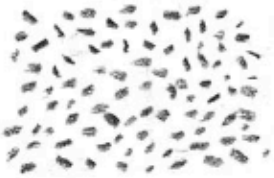
4B: A pushed zigzag line using the side of the pencil.



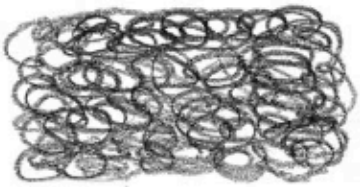
Rows of vertical scribble, progressing from dark to light.



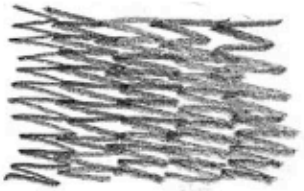
Regular dashes of tone.



5B: Irregular dots, creating an implied texture, perhaps a gravel path.



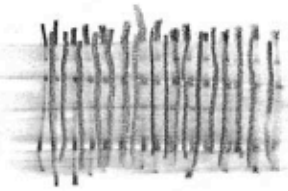
Woolly scribble creating a textured surface.



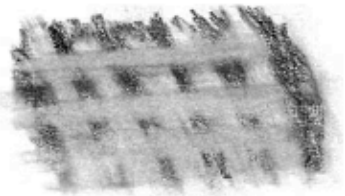
Open zigzag lines create tone and texture.



6B: Layer of graphite rubbed diagonally to create atmosphere.



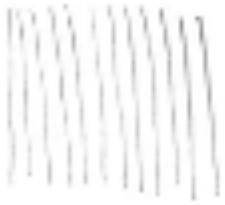
Vertical lines rubbed horizontally and then vertical lines drawn over the top to create a woven texture.



Tone rubbed vertically and then horizontally to create a woven texture.

HARD PENCIL MARKS

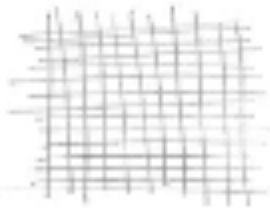
NB. I have not given you examples of mark making with HB or 7H to 9H pencils.



01. Vertical lines



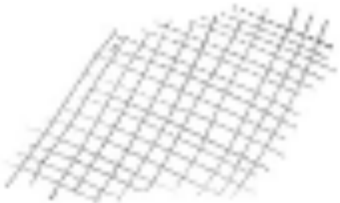
Horizontal lines



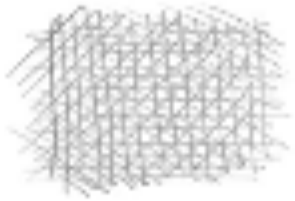
Vertical and horizontal



501. Diagonal lines, sloping left



Diagonal lines with left and right emphasis



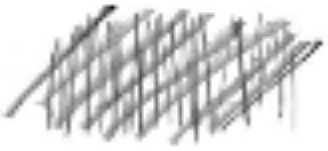
Diagonals with horizontal and vertical lines



401. A zigzag line.



Horizontal line achieved with the side of the point.



A combination of the previous marks.



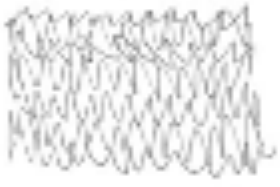
301. Dragging the side of the pencil horizontally to make zigzag lines.



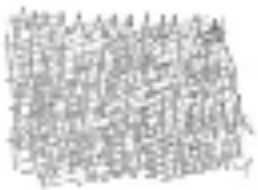
Spaced dragged dashes



Herring-bone pattern



201. Mass of squiggly textured lines

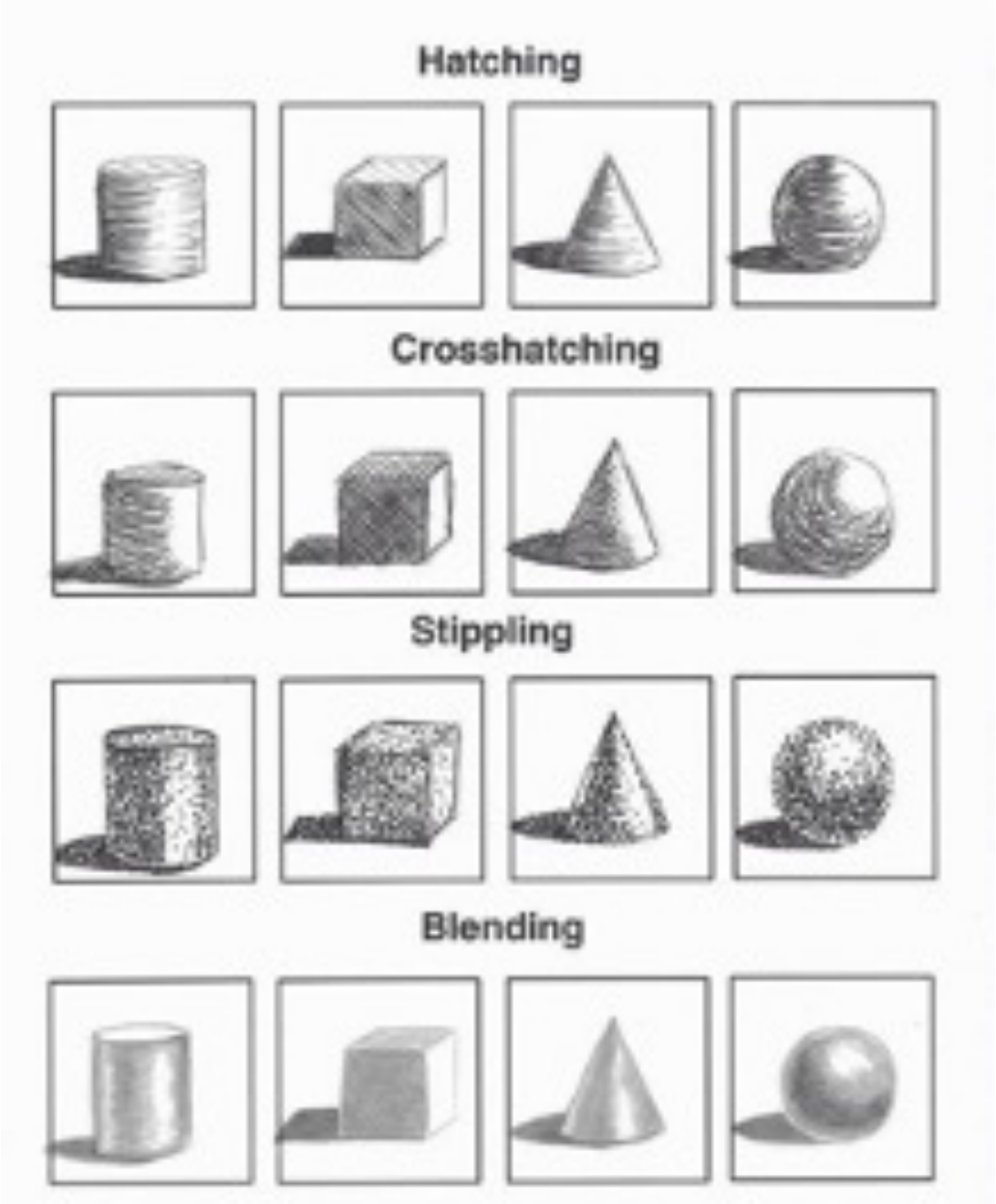


Horizontal and vertical lines producing a knitted texture

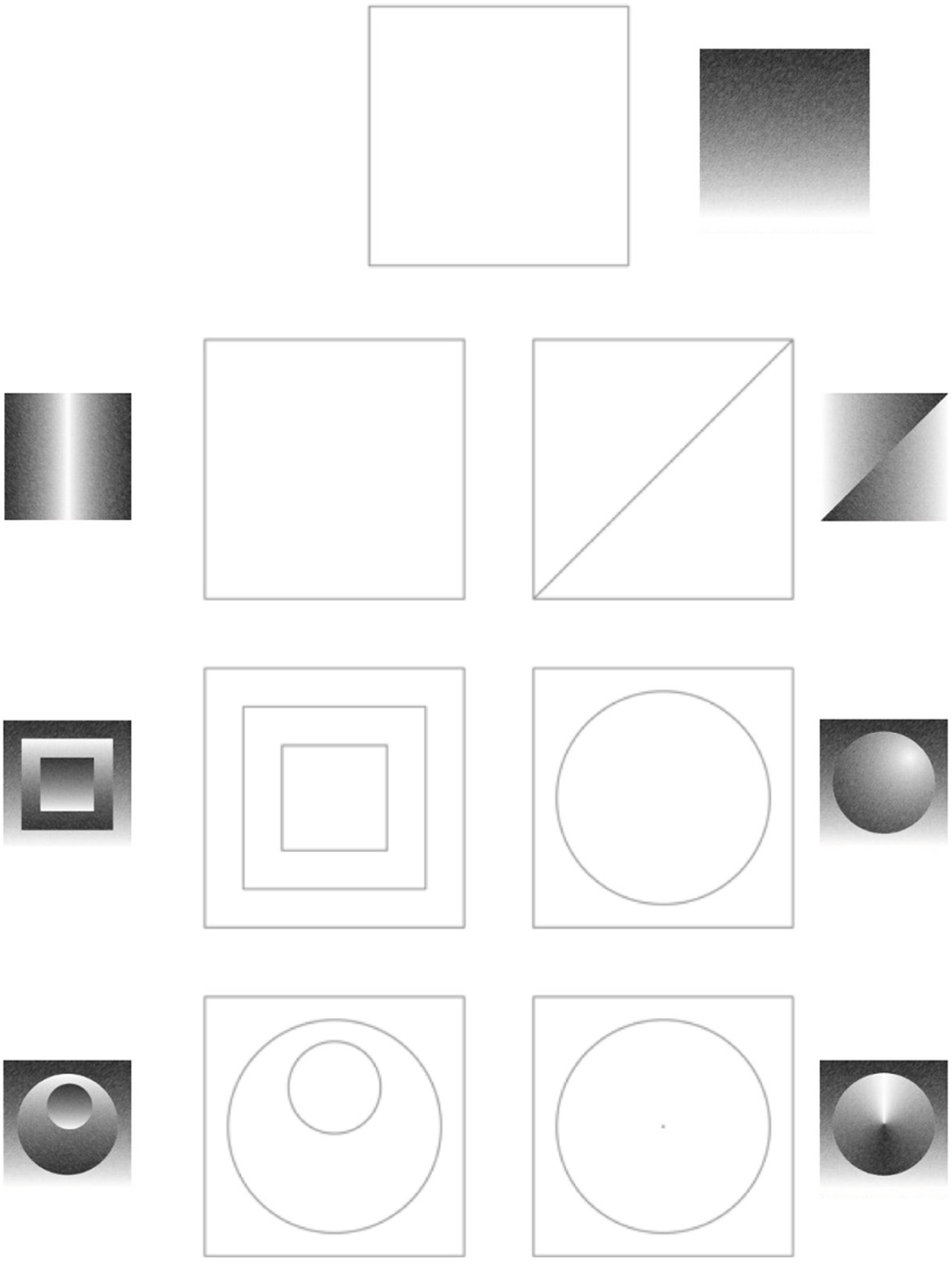


Wavy horizontal lines

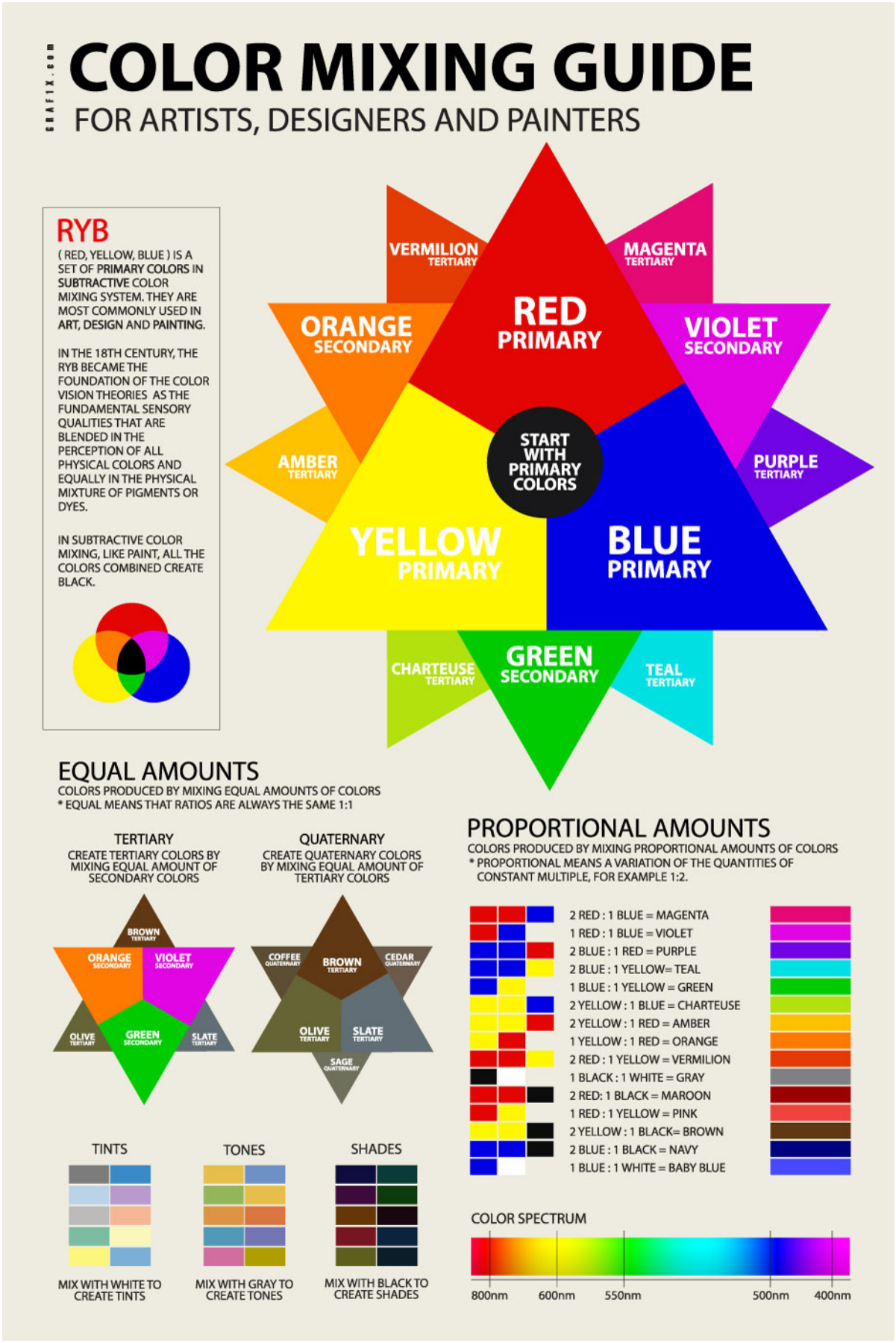
Basic Shapes



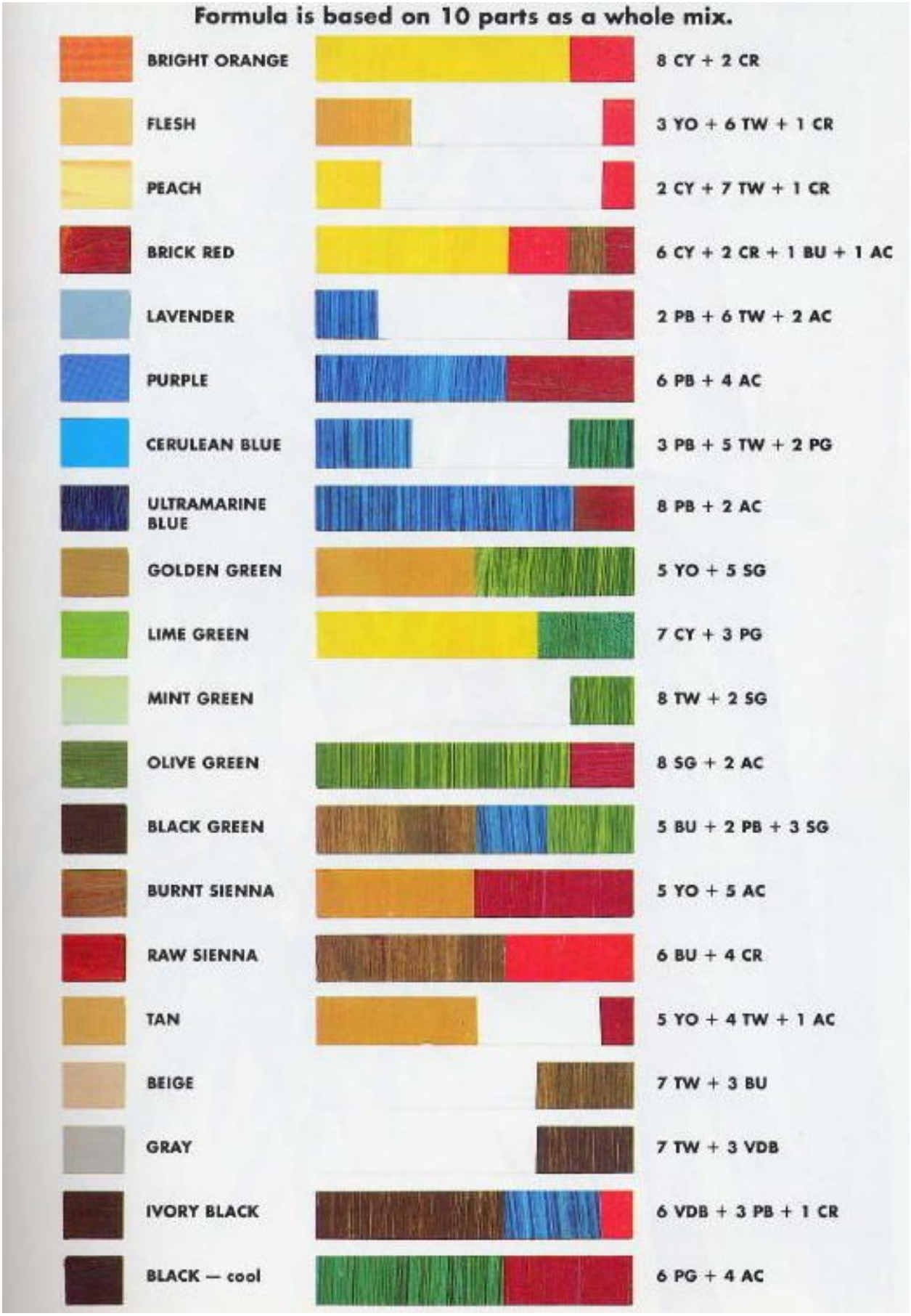
Value and Tone



Color


GRAFIX.COM
COLOR MIXING GUIDE
FOR ARTISTS, DESIGNERS AND PAINTERS
RYB
(RED, YELLOW, BLUE) IS A SET OF PRIMARY COLORS IN SUBTRACTIVE COLOR MIXING SYSTEM. THEY ARE MOST COMMONLY USED IN ART, DESIGN AND PAINTING.
IN THE 18TH CENTURY, THE RYB BECAME THE FOUNDATION OF THE COLOR VISION THEORIES AS THE FUNDAMENTAL SENSORY QUALITIES THAT ARE BLENDED IN THE PERCEPTION OF ALL PHYSICAL COLORS AND EQUALLY IN THE PHYSICAL MIXTURE OF PIGMENTS OR DYES.
IN SUBTRACTIVE COLOR MIXING, LIKE PAINT, ALL THE COLORS COMBINED CREATE BLACK.
VERMILION TERTIARY
MAGENTA TERTIARY
ORANGE SECONDARY
RED PRIMARY
VIOLET SECONDARY
AMBER TERTIARY
START WITH PRIMARY COLORS
PURPLE TERTIARY
YELLOW PRIMARY
BLUE PRIMARY
CHARTEUSE TERTIARY
GREEN SECONDARY
TEAL TERTIARY
EQUAL AMOUNTS
COLORS PRODUCED BY MIXING EQUAL AMOUNTS OF COLORS
* EQUAL MEANS THAT RATIOS ARE ALWAYS THE SAME 1:1
TERTIARY
CREATE TERTIARY COLORS BY MIXING EQUAL AMOUNT OF SECONDARY COLORS
QUATERNARY
CREATE QUATERNARY COLORS BY MIXING EQUAL AMOUNT OF TERTIARY COLORS
BROWN TERTIARY
ORANGE SECONDARY
VIOLET SECONDARY
OLIVE TERTIARY
GREEN SECONDARY
SLATE TERTIARY
COFFEE QUATERNARY
BROWN TERTIARY
CEDAR QUATERNARY
OLIVE TERTIARY
SLATE TERTIARY
SAGE QUATERNARY
TINTS
TONES
SHADES
MIX WITH WHITE TO CREATE TINTS
MIX WITH GRAY TO CREATE TONES
MIX WITH BLACK TO CREATE SHADES
PROPORTIONAL AMOUNTS
COLORS PRODUCED BY MIXING PROPORTIONAL AMOUNTS OF COLORS
* PROPORTIONAL MEANS A VARIATION OF THE QUANTITIES OF CONSTANT MULTIPLE, FOR EXAMPLE 1:2.
2 RED : 1 BLUE = MAGENTA
1 RED : 1 BLUE = VIOLET
2 BLUE : 1 RED = PURPLE
2 BLUE : 1 YELLOW= TEAL
1 BLUE : 1 YELLOW = GREEN
2 YELLOW : 1 BLUE = CHARTEUSE
2 YELLOW : 1 RED = AMBER
1 YELLOW : 1 RED = ORANGE
2 RED : 1 YELLOW = VERMILION
1 BLACK : 1 WHITE = GRAY
2 RED: 1 BLACK = MAROON
1 RED : 1 YELLOW = PINK
2 YELLOW : 1 BLACK= BROWN
2 BLUE : 1 BLACK = NAVY
1 BLUE : 1 WHITE = BABY BLUE
COLOR SPECTRUM
800nm
600nm
550nm
500nm
400nm

Formula is based on 10 parts as a whole mix.



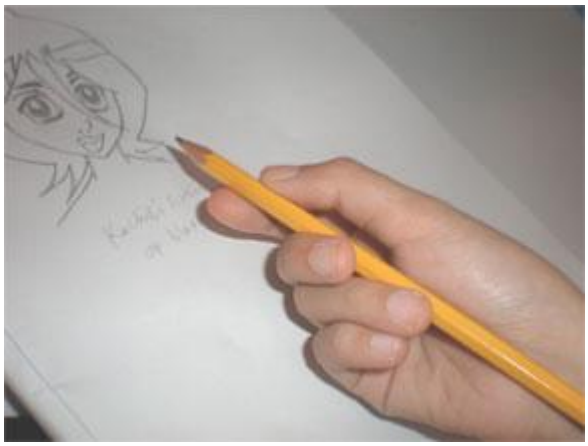
BRIGHT ORANGE	8 CY + 2 CR
FLESH	3 YO + 6 TW + 1 CR
PEACH	2 CY + 7 TW + 1 CR
BRICK RED	6 CY + 2 CR + 1 BU + 1 AC
LAVENDER	2 PB + 6 TW + 2 AC
PURPLE	6 PB + 4 AC
CERULEAN BLUE	3 PB + 5 TW + 2 PG
ULTRAMARINE BLUE	8 PB + 2 AC
GOLDEN GREEN	5 YO + 5 SG
LIME GREEN	7 CY + 3 PG
MINT GREEN	8 TW + 2 SG
OLIVE GREEN	8 SG + 2 AC
BLACK GREEN	5 BU + 2 PB + 3 SG
BURNT SIENNA	5 YO + 5 AC
RAW SIENNA	6 BU + 4 CR
TAN	5 YO + 4 TW + 1 AC
BEIGE	7 TW + 3 BU
GRAY	7 TW + 3 VDB
IVORY BLACK	6 VDB + 3 PB + 1 CR
BLACK — cool	6 PG + 4 AC

Extended Grip

The extended tripod grip is a variation of the tripod grip. The tripod grip is still used, but you will hold the pencil at bit further at the end or near the tip that has the eraser. Because your control is at the other end of the pencil, small movements of your hand make larger effects on the other end.



Underhand Grip



Another variation of the tripod grip is the underhand grip, there is also an underhand grip. This is another relaxed way of holding a pencil. This grip is best suited for broad sketching. The pencil is positioned in a 'V' with the middle and index finger controlling the movement. Using this type of grip will help you make firm lines and small linear details.

Overhand Grip

For sketching, most artists use the overhand grip. The aim of the overhand grip is to have a relaxed grip on the pencil but not too relaxed that the grip would not be secure.

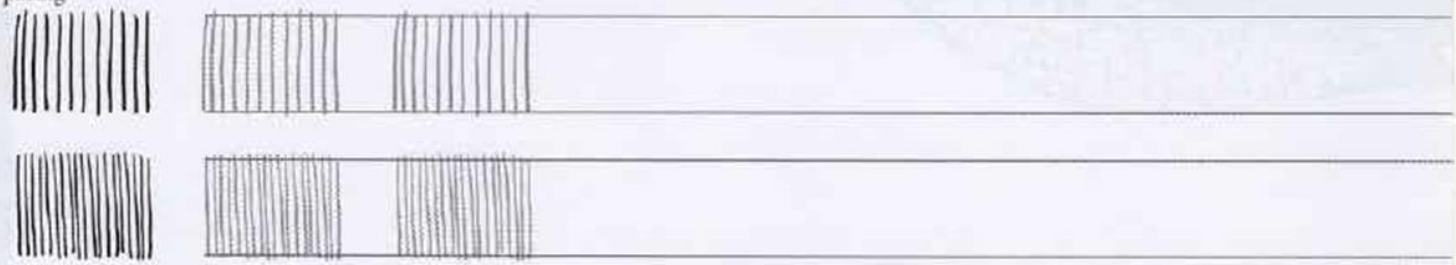
You can draw sitting or standing, make sure that your arm has full range movement. Shading is easier with the overhand grip.



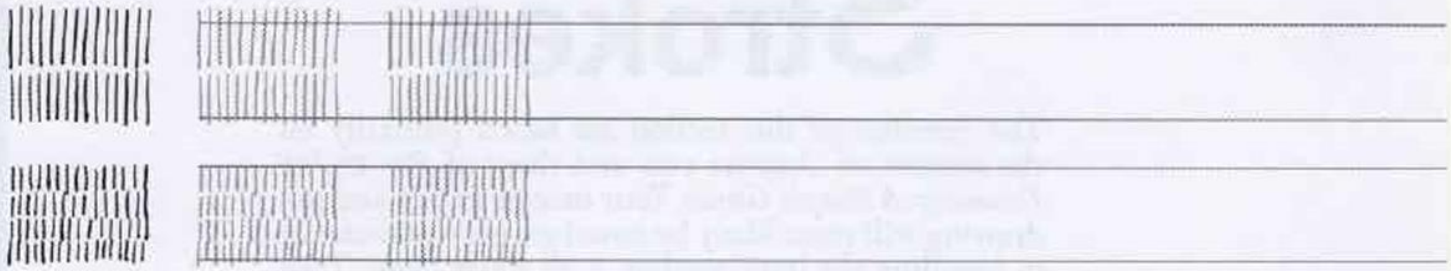
MAKING STROKES CONSISTENT

There are four keys to maintaining consistency in your strokes: spacing, size, weight, and direction. Your strokes need not be perfect or identical but should be uniformed enough to convincingly convey cohesion. To develop consistency, do not rush your strokes. Focus on drawing at a steady, controlled pace.

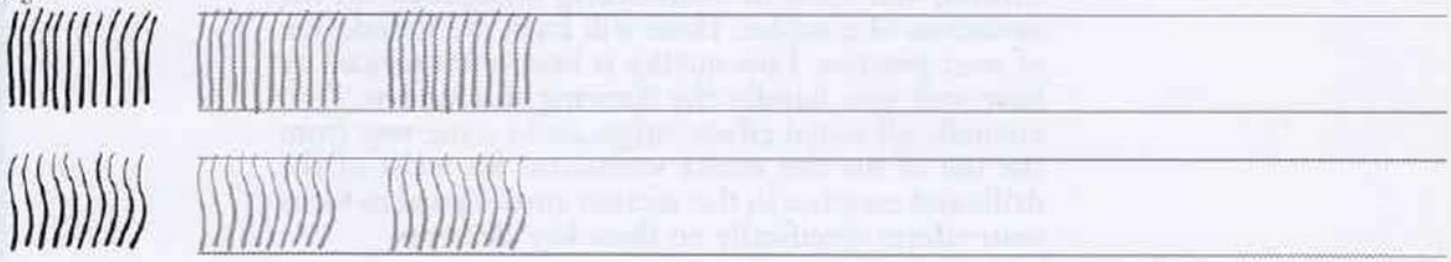
Spacing



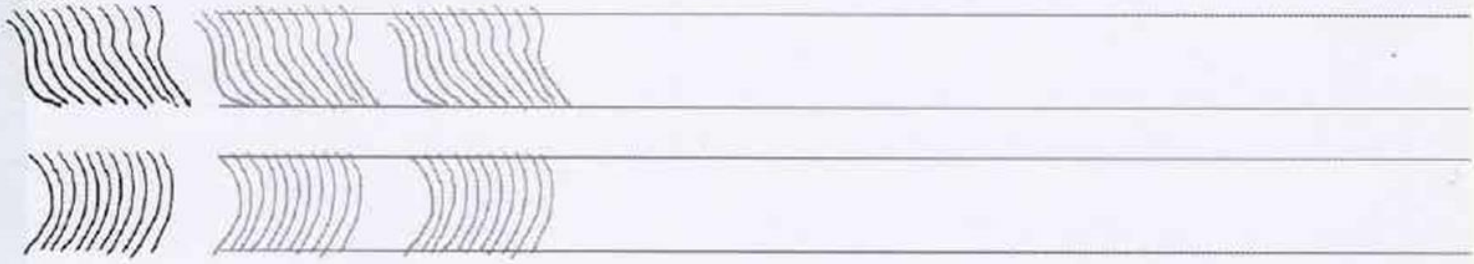
Size



Weight

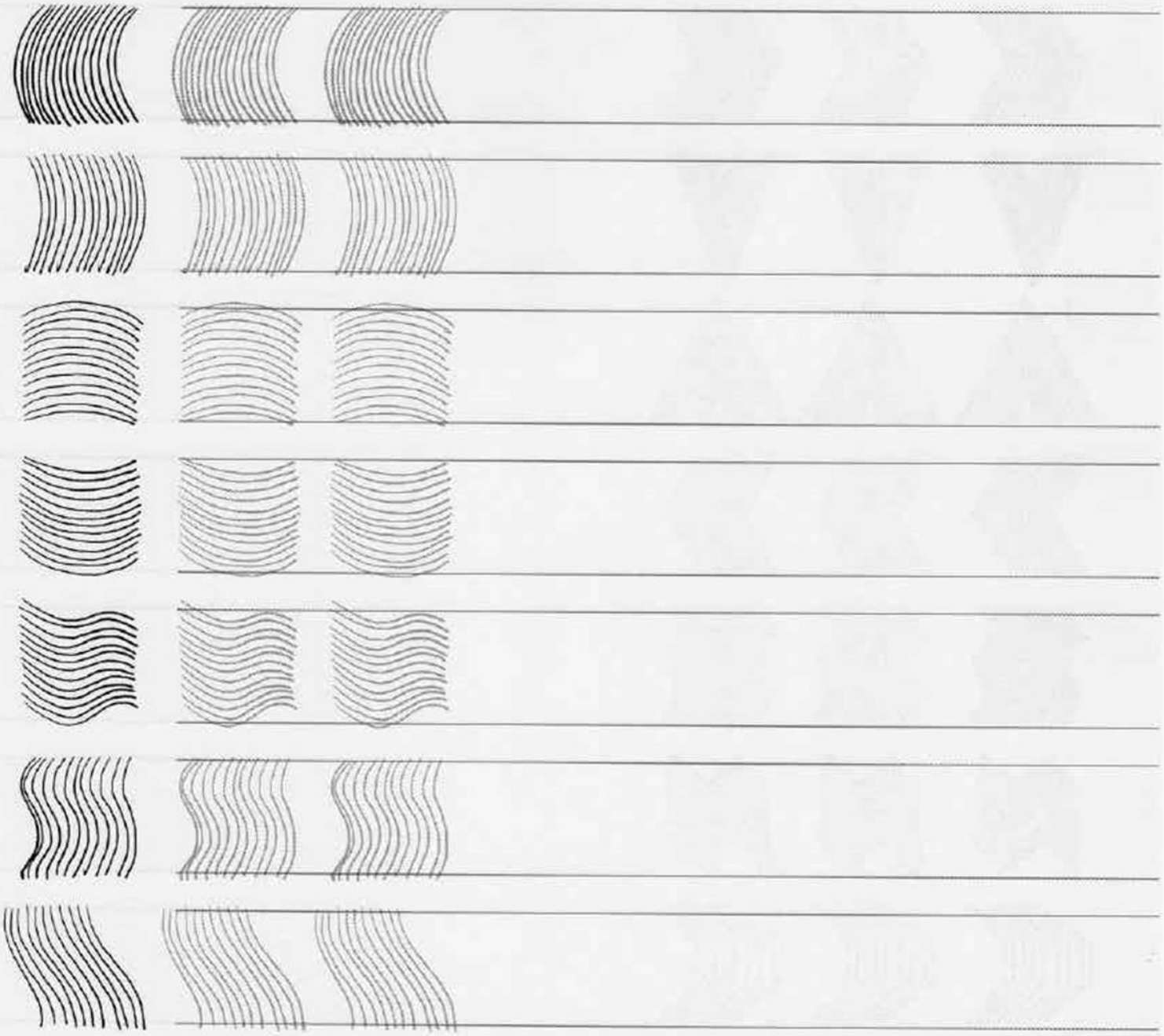


Direction

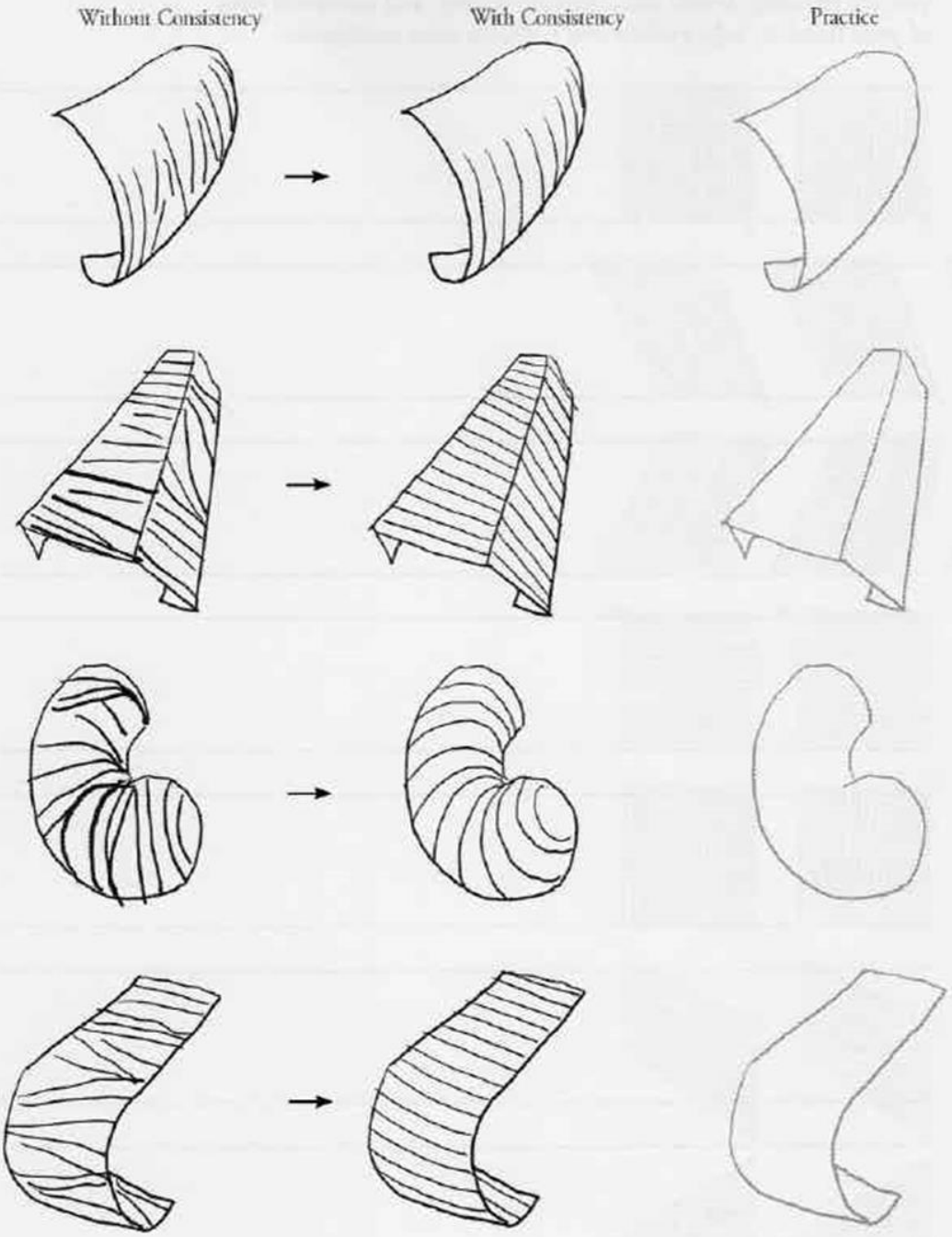


CURVED LINES

Depending on whether you are right- or left-handed you will be more comfortable drawing some lines more than others. You may also find that drawing various lines require different adjustments. It is okay to make the adjustments you feel necessary. Loosen your grip, shift your seating, or rotate the book if you need to.

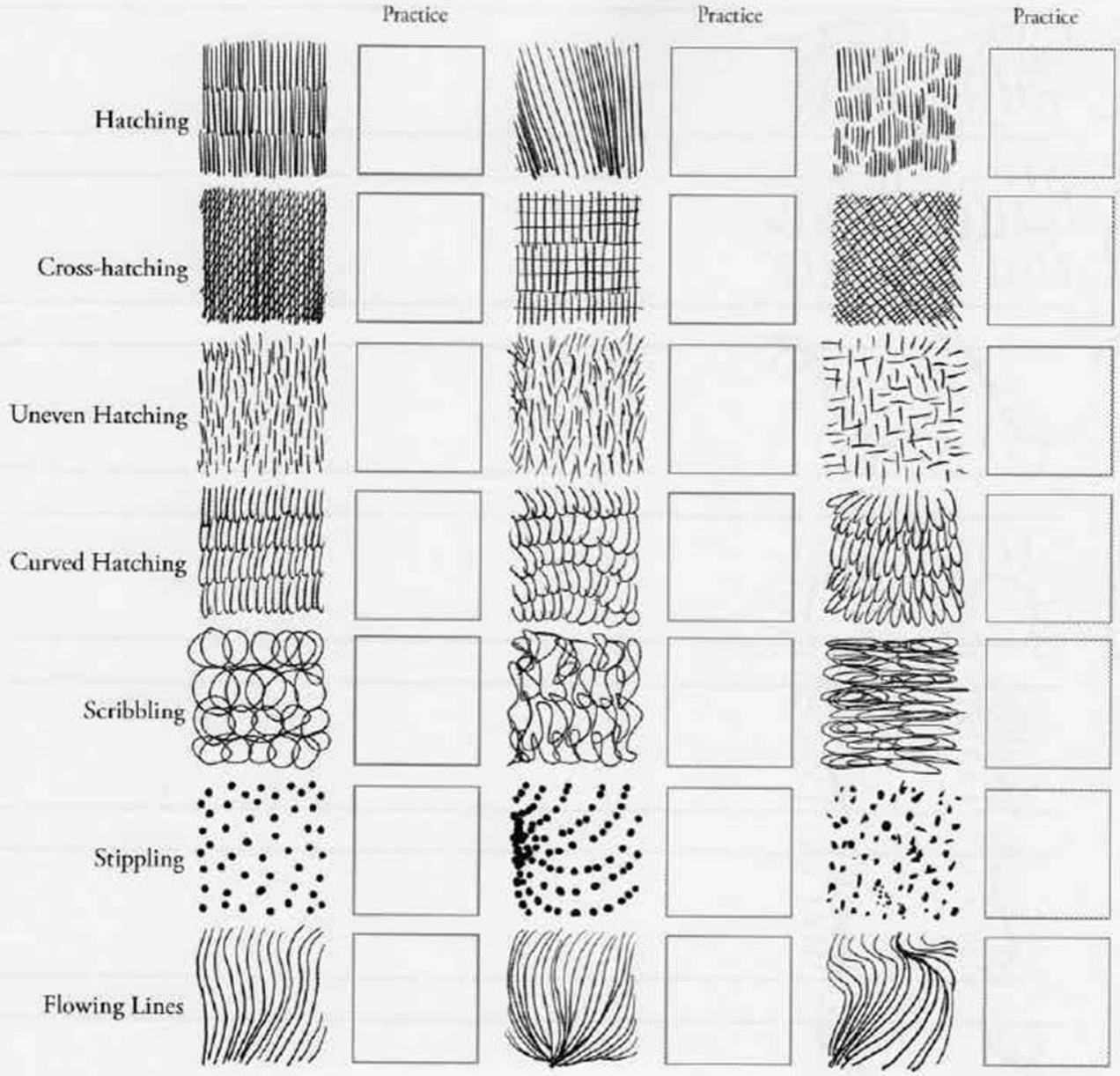


EXERCISE 1.2 Consistency



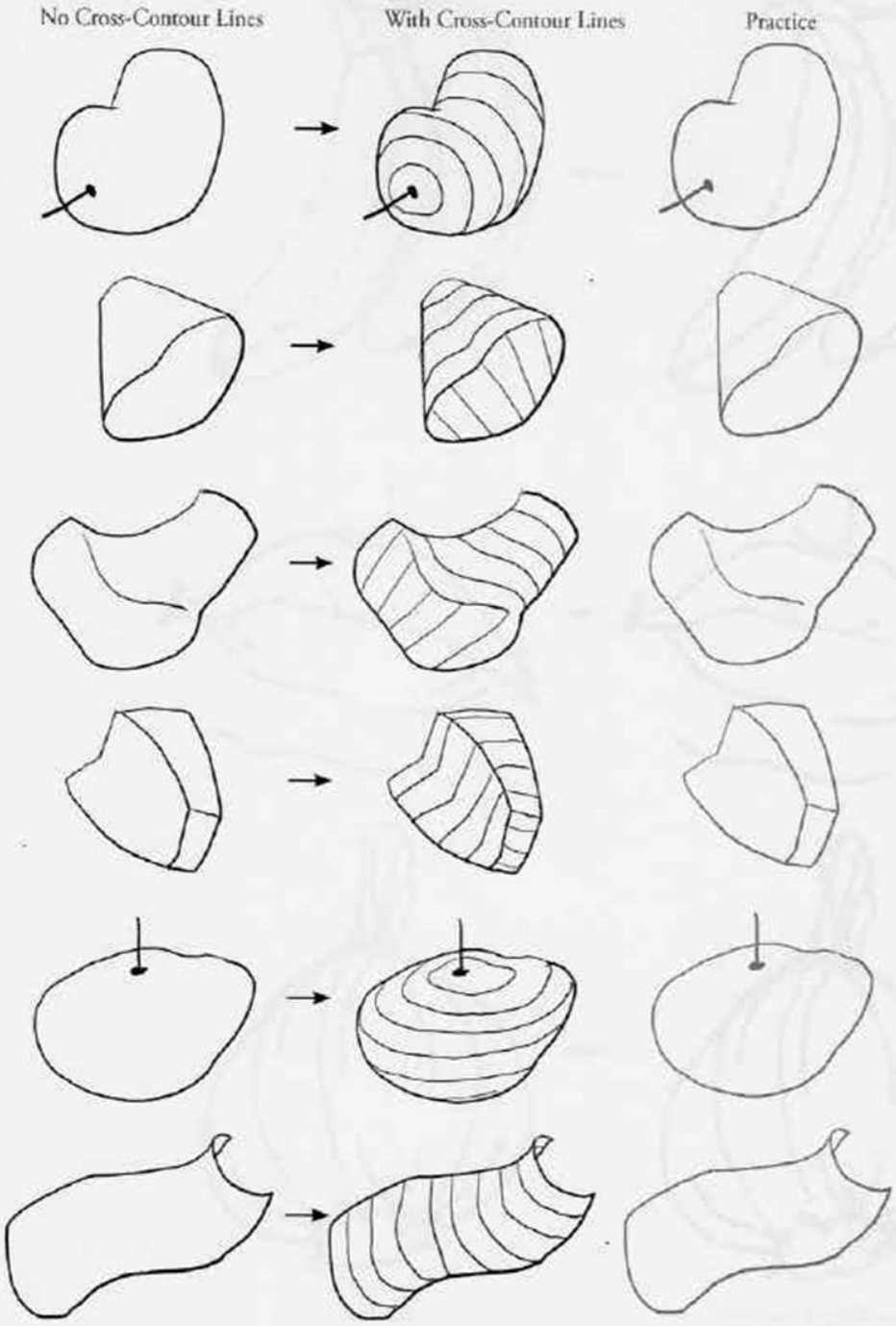
THE BASIC STROKES

These are the main types of strokes used to create most pen and ink drawings. Note that each may appear in a variety of forms. Practice until you are sufficiently proficient with each of them and are able to recognize and distinguish their use in works of other artists.



CROSS-CONTOUR LINES

Cross-contour lines are a critical aspect of pen and ink drawing because they can convey so much information about a subject. They describe form, texture, value, mass, light and shadow, and more. Try to envision the three-dimensional shape of subjects before drawing them.



EXERCISE 2.12 6-Step Value Scale



Hatching

Cross-hatching

Uneven Hatching

Curved Hatching

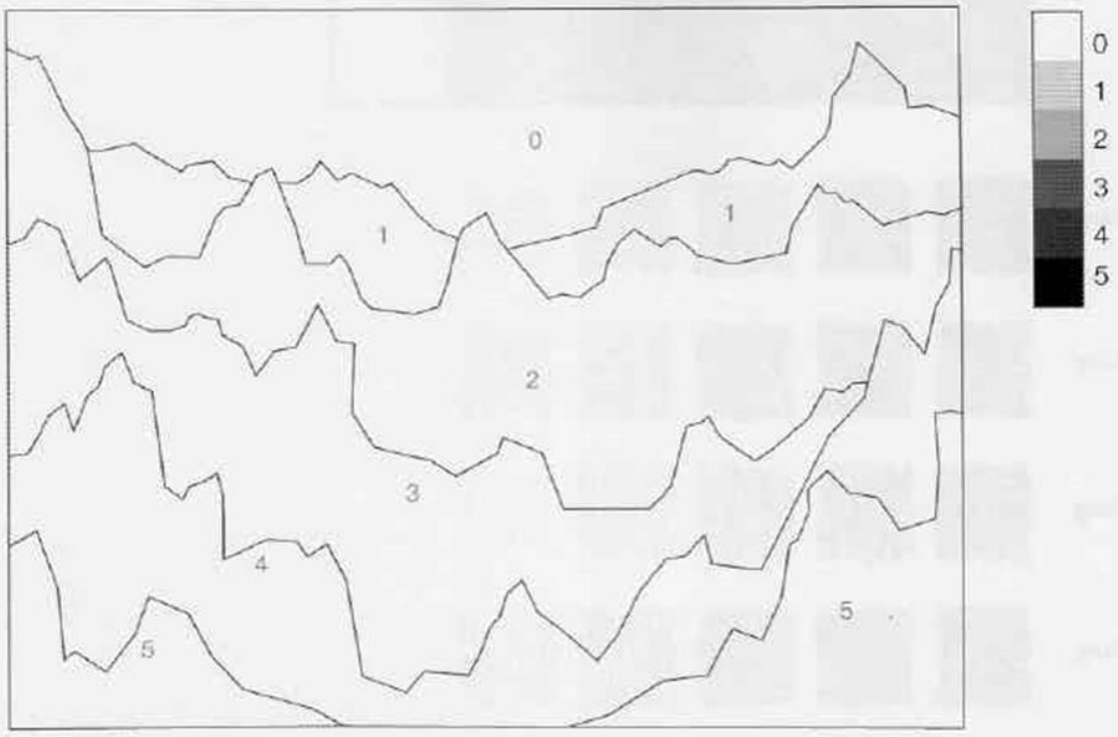
Scribbling

Stippling

Flowing Lines

EXERCISE 2.10 Creating Even Value

The challenge of this exercise is to maintain the designated value within each section, while working within the irregularities in the shape of each.



BLENDING VALUES

Smoothly blending values is an essential skill in drawing. The applications range from modeling three-dimensional forms to conveying depth, mass, and more. When blending values, leave the deepest and lightest values for last and focus on the middle value transitions first.

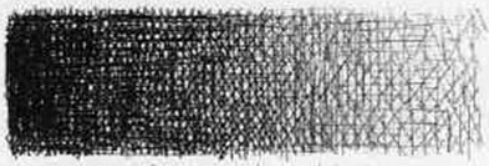


Practice

Hatching



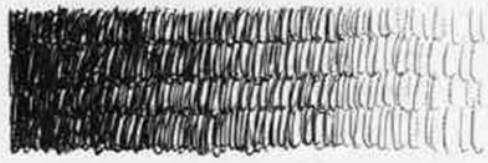
Cross-hatching



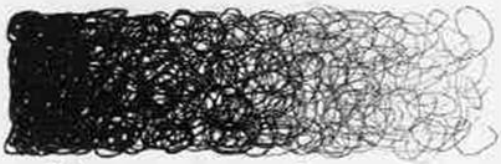
Uneven Hatching



Curved Hatching



Scribbling



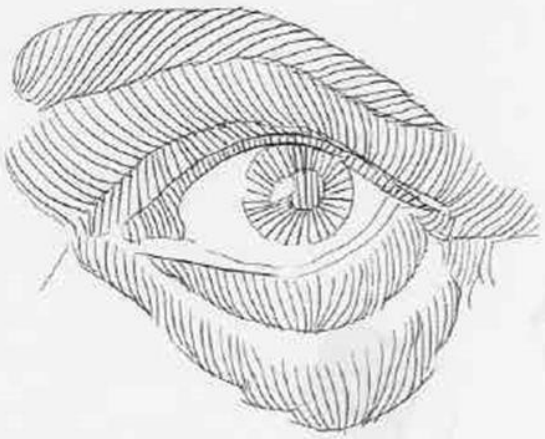
Stippling



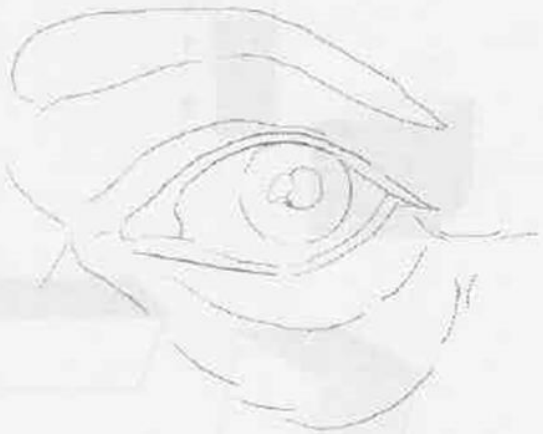
Flowing Lines

In both drawings the overall value conveyed by the strokes stays the same, although their direction changes to follow the cross-contour of the forms. Try to master this technique. It is critical to your success in pen and ink drawing. The goal is to keep your lines consistent regardless of the area they describe.

Example



Practice







TEXTURE PATTERNS

All textures are based on some type of pattern. With pen and ink drawing, dots, lines, shapes, and values can be used as your building blocks. Combined with the five variations, these building blocks can be used to create hundreds of captivating textures.

Practice

Practice

Stipple Patterns



Line Patterns



Shape Patterns



Combined Patterns



Combined Patterns



EXERCISE 2.38 Shading Spherical Forms

Practice



Practice











