

Better Art *Drawing*

**116
EXPERT
PAGES!**

450

*Brilliant tips
and techniques*

How to:

- Draw with impact
- Make your art more compelling
- Create portraits you'll frame

Step-by-step

**Easy solutions to
difficult problems!**

**Includes all you need
to draw better:**

- ✓ Landscapes
- ✓ Buildings
- ✓ Gardens
- ✓ Plants
- ✓ Flowers
- ✓ Vegetables
- ✓ Textures
- ✓ Pets
- ✓ Horses & Ponies
- ✓ Portraits

X From this

To this



Guaranteed to make you want to pick up a pencil and start drawing!





Welcome

When it comes to drawing, beginners often find themselves unsure where or how to put marks in order to create a recognisable impression. Many try to copy what they see, unaware that it's not only what you put in your drawing – but also what you choose to leave out – that is important. You may find it difficult to be selective.

In this guide, there are 11 themed sections featuring various subjects. Each contains typical learners' mistakes on one page, with suggested methods to overcome these problems on the page opposite. The most important advice, however, is to remember that the three P's are essential for all beginners: Practice, Patience, and Perserverance. We hope you enjoy...

Editor

Trudy Friend

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Improve your drawing:

- Common mistakes highlighted
- Easy solutions explained
- Hints and tips for all images
- Create stunning portraits
- Become a better artist!





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Drawing Materials

You can draw with anything that will make a mark on any suitable surface that will take a mark. Whatever you decide to use, spend some time just making marks and becoming familiar with using your art materials. The marks below are made with materials used for the exercises throughout the book, and show just a few of the endless possibilities.

If you are using a pencil you must be able to sharpen it properly, and the illustration opposite shows you how to do so to best effect. Once it is sharpened you can shape the point to a chisel edge, useful for producing a 'tonal mass' or range of tones.

Choose your materials to suit your subjects. Page 8 shows a variety of effects that can be achieved with different types of

coloured pencils. In certain instances – for example, when using soft pencil or charcoal – you will need to fix the medium by using a fixative spray or diffuser, which can be obtained from an art shop.

Some media may fade in the sunlight, while others may crumble off the surface you have chosen, if unsuitable. Make sure, then, that you use good quality materials that will 'work' well upon the chosen support, be it paper, card or board. Consider the texture of the paper carefully, too.

For practice, however, beginners will find that a pack of copier paper from an office shop and a couple of good pencils will afford many hours of constructive doodling and 'trial and error' studies.

Pencils and pens

Graphite pencils are available from 9H (the hardest 'lead') to 9B (the softest), with H,

HB and B in mid-range. Profipens can be used to make strong linear marks.

B graphite pencil



Profipen

(a)



(b)



(a) and (b) above are directional on/off pressure strokes

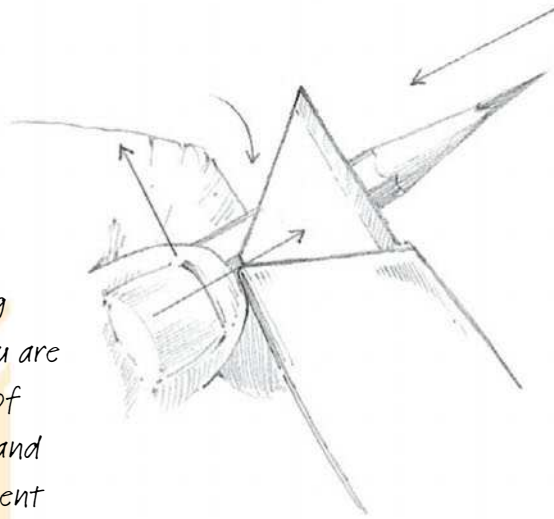
How to sharpen a pencil

The best tool for sharpening pencils is a utility knife rather than a pencil sharpener or craft knife. The aim is to create a good point

by angling the blade to such an extent that it glides over the wood. Try to remove slivers rather than chips.

Pull the pencil towards the blade

Turn the pencil as it is being sharpened (imagine that you are trying to roll a small piece of tissue between your finger and thumb). This turning movement is to ensure even sharpening



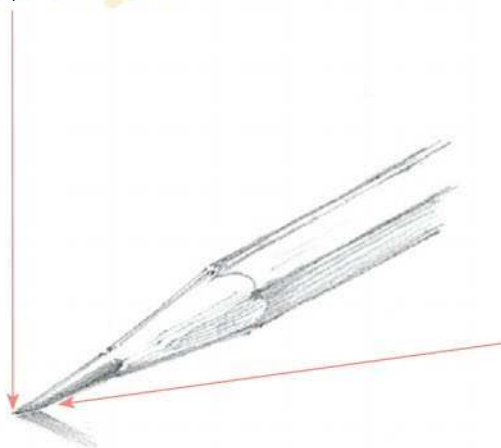
The hand holding the knife does nothing else. It just holds the knife to allow the other hand to operate. This, and the acute angle at which the knife is held, prevents the blade cutting into the wood too sharply and removing too much wood with the stroke

How to use the pencil

If you learn when to turn the pencil while you are working (with practice this will become a natural habit), you can use just one pencil,

turned as necessary, for areas of contrasting tonal and linear application, without having to sharpen it repeatedly.

The point created on the opposite side of the lead will be sharp enough to draw very fine lines



By making a number of strokes with a soft pencil, the lead will wear down to a chisel shape. The more you apply, the wider the chisel shape becomes and the more surface area is covered by each stroke. This will allow you to tone areas rapidly with side-by-side strokes

■ Coloured pencils

Modern coloured pencils are available in many different forms: standard, water-soluble, thick- and thin-leaded, and pastel pencils.

They produce a wide variety of expressive marks which can be used in your work – see below for a selection of these.

Studio-quality coloured pencils



Artists' pencils with thick lead



Pastel pencils



Water-soluble coloured pencils



Drawing with coloured pencils

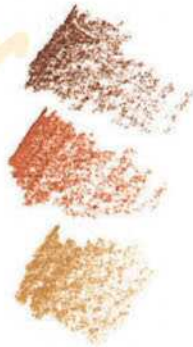


■ Using textured surfaces

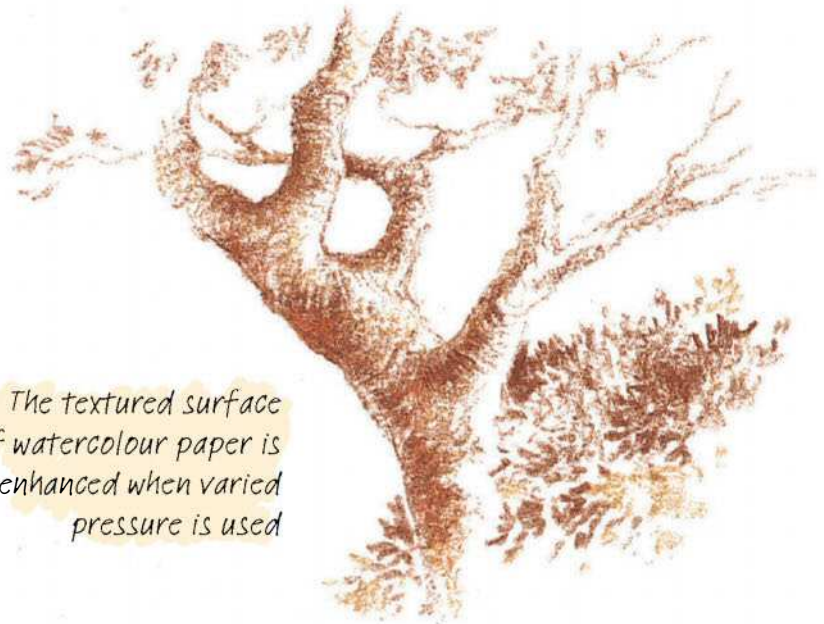
Using drawing surfaces that are textured can add an extra dimension to your work, particularly in landscape subjects. You can

buy offcuts or sample swatches of paper or card from art shops, and practise creating textures on these.

Waxy coloured pencils in earth tones



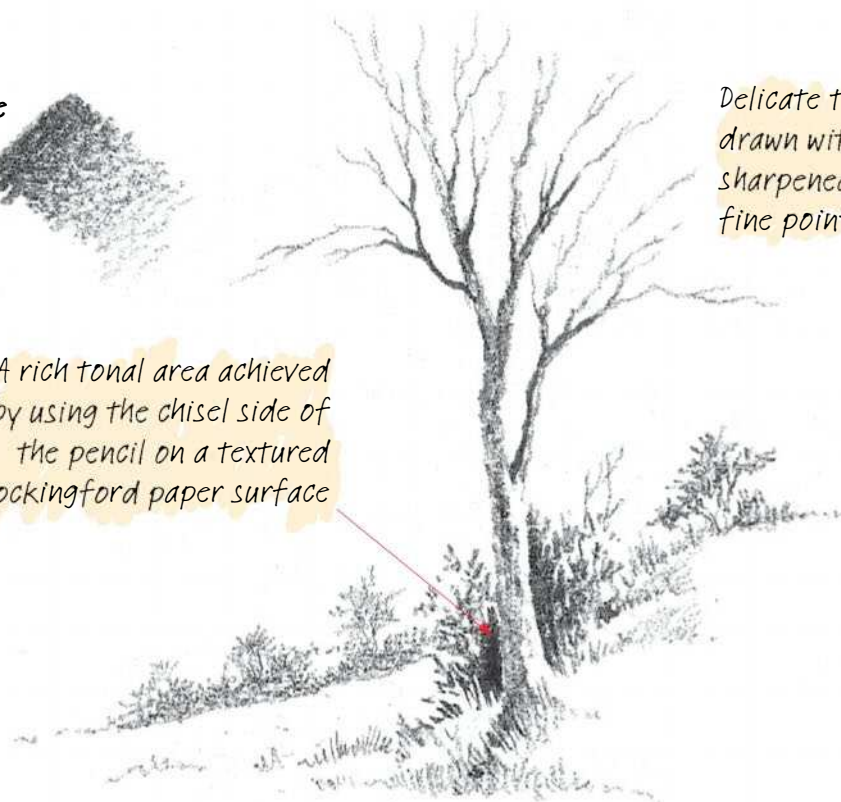
The textured surface of watercolour paper is enhanced when varied pressure is used



9B graphite pencil



A rich tonal area achieved by using the chisel side of the pencil on a textured Bockingford paper surface



Delicate twigs drawn with a pencil sharpened to a fine point

■ Constructive Doodles

In the rush to produce 'complete' drawings, it is all too easy to forget the importance of the basic marks you are using. Constructive

doodles can be made any time you have a pencil and paper – try them to learn how to use simple marks to create complex effects.

Gently touch Press and travel Gently lift



One stroke from left to right

Gently touch – press more firmly – lift



One stroke across – return immediately (covering the first line), widening the central area

This effect is created by a series of down strokes with varying pressure



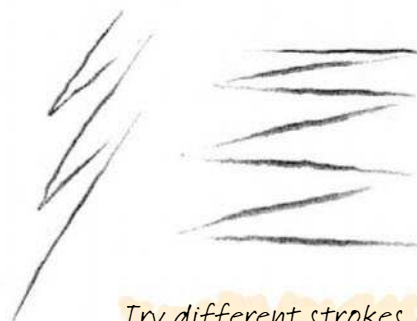
Gently touch

Press and travel

Lift, but remain in contact as you continue to travel

Re-assert pressure

Gently lift off



Try different strokes in a variety of directions, always varying pressure and maintaining contact with the paper

■ Varying pressure

Use simple, constructive doodle marks to draw a hank of hair with tight bands at

intervals along its length. The darkest area will be near the bands, and light between them.



1. Draw the band.



2. Holding the pencil in an upright position, push stroke out from band.



3. Use 'directional' strokes to describe the form with firm pressure near the band, flicking up and away.

■ Practising doodles

All these exercises need to be practised again and again to improve your skill and techniques. Analyse your work and ask yourself questions such as 'Why does that line appear too heavy?'

The answer may be as simple as needing to sharpen your pencil. Repeat the exercises, applying them to different subjects, and remember the three 'P's.

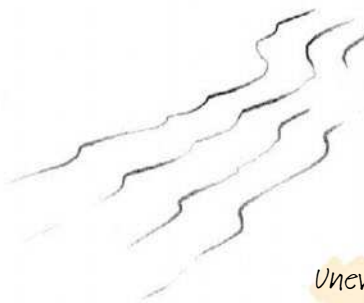


Broken strokes help to create the impression of ripples on water



Larger ripples on disturbed surface

Study the surface of a wood-grain table and try to create the effect with a very sharp pencil



Ripples on surface of sand on a beach

Uneven pressure on a line, when repeated, will give the impression of a tiled roof



The effects of light on hair can also be used to represent a length of rope



With a similar use of pencil pressure you will be able to give the impression of grass

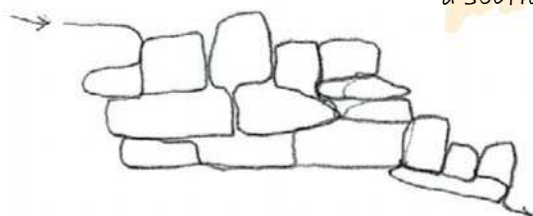


■ Using a 'Wandering Line'

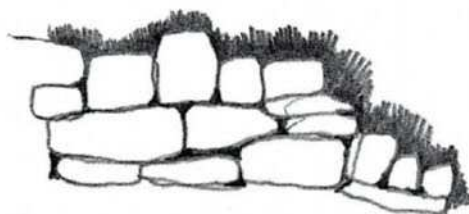
'Wandering lines' is a phrase that describes purely linear marks on paper or card, which are created by placing the tip of a sharpened pencil on to paper and using even pressure

to create a line or shape. Because this is light, it can be treated as a starting point, and can then be strengthened or added to by other techniques, as in the exercise below.

1. Don't lift your pencil from the surface of the paper until you have drawn a number of stones of varying shapes and sizes. This will give the impression of a section of a stone wall.



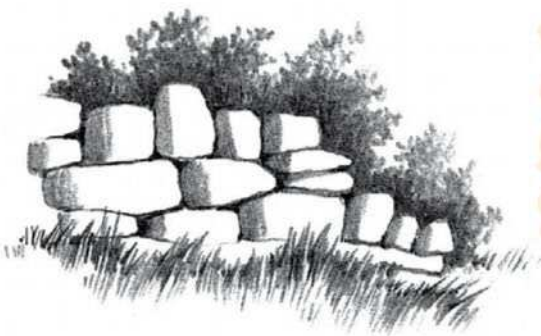
2. To strengthen your line, look for shapes between the stones, either as shadow shapes or shadow lines, and fill in with a dark tone.



3. With repeated up-and-down strokes, starting from the top of each stone on the top of the wall, create a medium to dark tonal mass.



5. Once you have placed this dark tone behind the top stones, fan out slightly with lighter pressure.



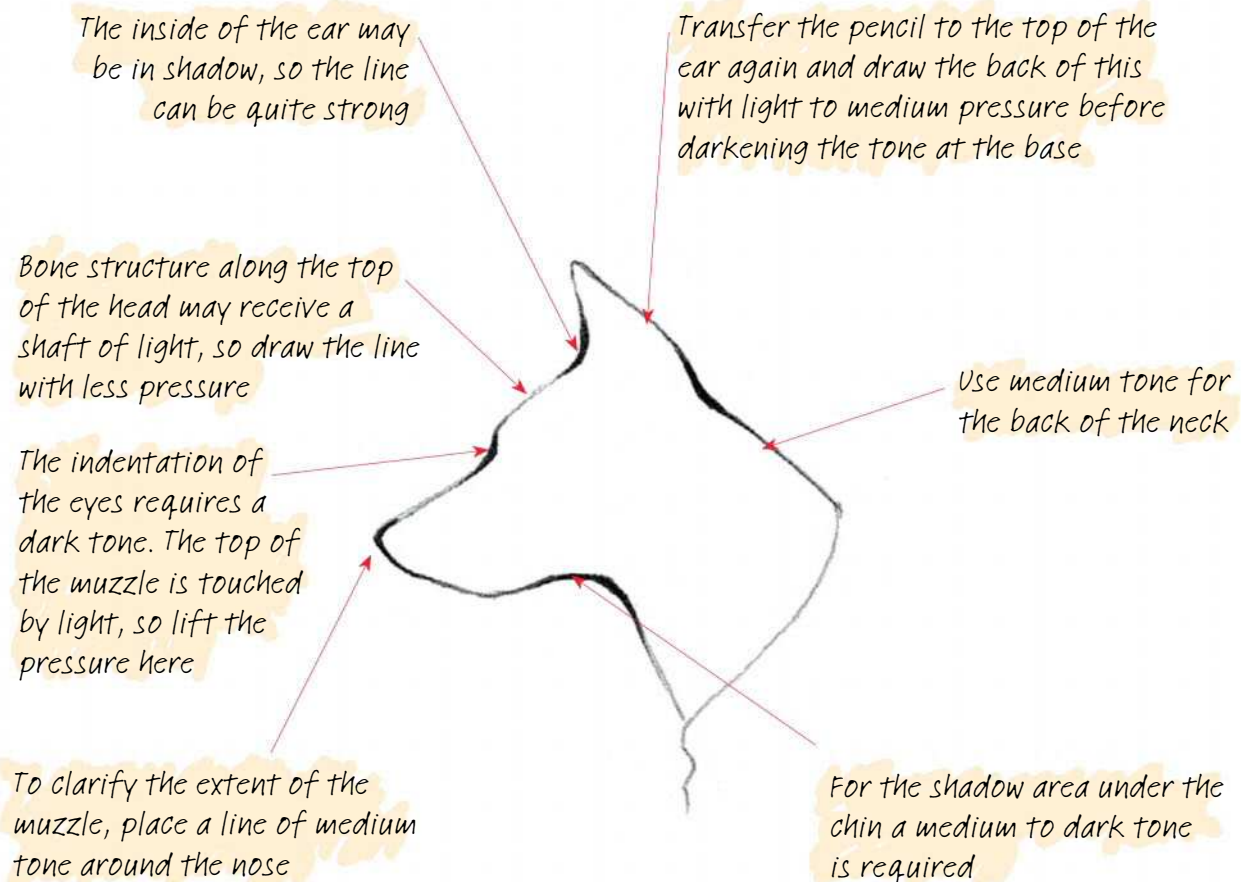
6. Create a shadow side to the stones by downward strokes applied with lighter pressure using a chisel-shaped lead.



■ Varying Pencil Pressure

In the exercise opposite, the unvarying pressure of the wandering line was added to by subsequent toning and shading. Where there will be no background for a study, you

can reduce pressure on the pencil at certain points and increase it at others to avoid a hard, diagrammatic outline that may flatten the effect of your work.



Add an eye and nose and a few lines to suggest hair that follows the form, and you have drawn a dog's head rather than a diagram of one.

■ Drawing in a 'Painterly Way'

Making linear marks and wandering lines is fine for depicting subjects lit by a fairly regular, even source. But there will be times

when you want to suggest sharp contrasts, and creating tonal areas from the start, as painters do, can be the answer.

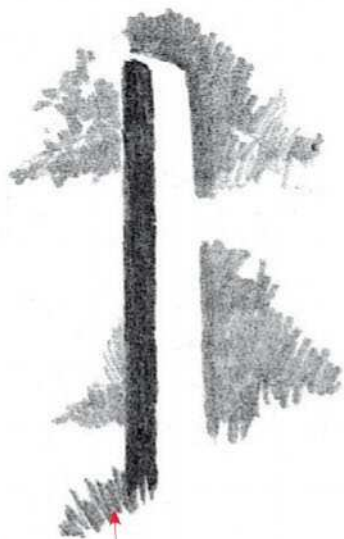
1. Use freely applied up-and-down strokes to establish a tonal area to represent the shadow side of a post.



2. Neaten the edges and pull down a few uneven strokes at the base. Leave white paper for the sunlit side before shading the dark foliage at the top of the post.



3. Continue building up the foliage using upward and outward movements – use firmer pressure for more intensive tone behind the light side. Use the chisel side of the lead with short strokes to suggest delicate foliage areas.



Upward movements suggest dark grasses



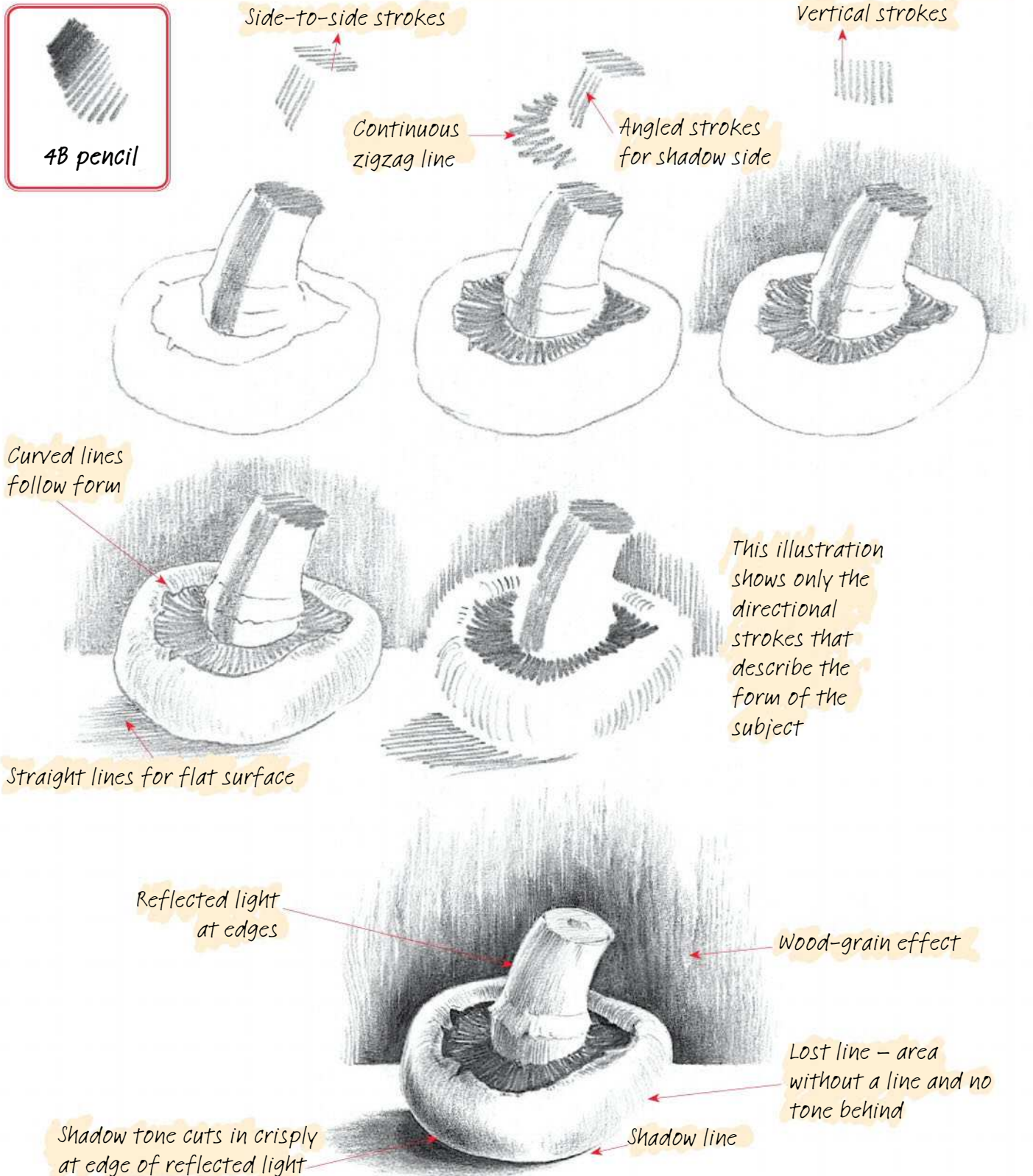
4. Using the sharp side of the lead, create fine lines for twigs and delicate grasses.

Leave light areas to suggest light grasses in front of those in shadow

■ Directional Strokes

Once you have described the outline of an object using a wandering line, you can use purely linear strokes to give it form. In this

exercise, all the outlines used to draw the mushroom are absorbed into its tonal areas to finish the piece.



Trees and Woodland

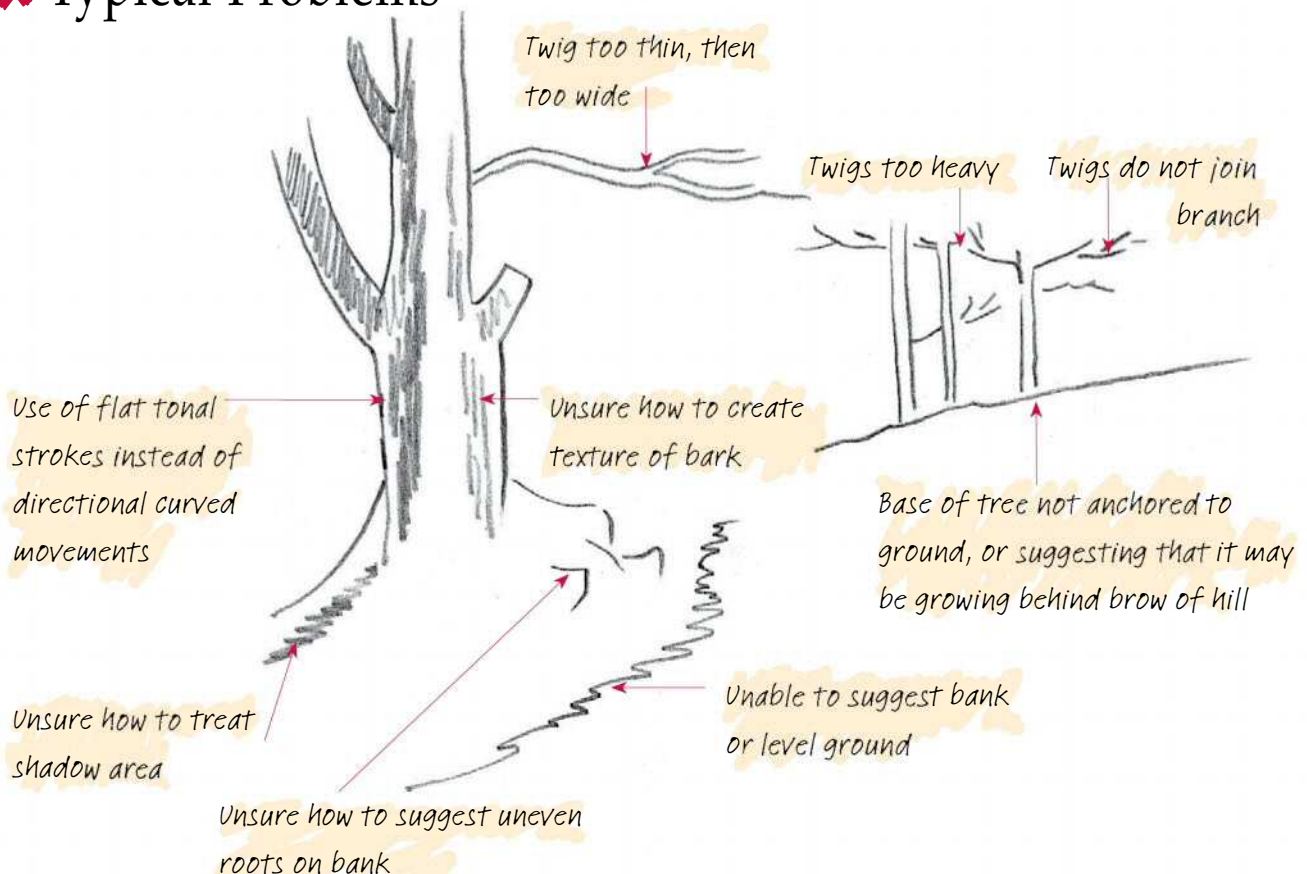
Drawing trees and woodland or forests creates its own particular problems. 'You can't see the trees for the wood' would sum up many of the pitfalls you can experience when trying to differentiate one tree from others, let alone finding out how to suggest the rest of the trees in the scene.

I often use a soft-grade pencil, 6B or 8B, when drawing trees. After a chisel shape has been created, the flat side of the lead quickly covers the shadow side of the tree when I apply up-and-down strokes. By turning the pencil round to the sharper point, you can use a delicate and interesting line to define the light side of the trunk.

You can switch to a harder-grade pencil, such as a 2B, to produce directional strokes on exposed roots, and to make a wandering line that establishes form for any part of your subject. The softer marks made by a graphite pencil of the same grade are good for making small studies of roots or grass banks – choose whatever will suit your own style as well as the subject, and take the time to understand what each medium can do, and how you can best utilise it.

One point that recurs in this section is that you must take as much care over the trees that make up the mass of the woodland as the foreground ones that are your main concern.

✗ Typical Problems



✓ Solutions

8B graphite pencil



Uneven up-and-down strokes

Follow form with side-to-side strokes

Widen the tonal area

Enhance with chisel-shaped pencil point

Mass closely

Push along to describe shape and direction

Look for angles that strengthen structure

Widen area

Up-and-down strokes for distant trees

Delicate lines at edges

Look for connection between shadow area and other directional tones

Directional strokes follow the form of areas toned to suggest shadow sides and curved banks

✗ Typical Problems

Continuous, wire-like outlines

Worm-like lines attempt to suggest recession or texture

Unsure how roots relate to ground

Grass drawn across lines that represent roots

Unsure how to shade dark recess areas

Tone applied where seen, but no thought given to form or structure, so tone does not follow the form, only flattens it

Spiky effect has been noted, but no understanding of suggesting mass



Twigs do not join main structure

✓ Solutions

Dark mass of lichen makes outline unnecessary



Central line is vertical and those on either side radiate outwards to follow form

Directional lines follow contours of roots

Areas drawn with a continuous, wandering line that follows the form

Pencil movements are jagged and spiky



These lines show what I 'feel' about the subject

Use softer pencil to start shading tonal impression



On trees with exposed roots, experiment with directional strokes and wandering line before attempting tonal drawings.

Push up with sharp movement and pull down with erratic movement

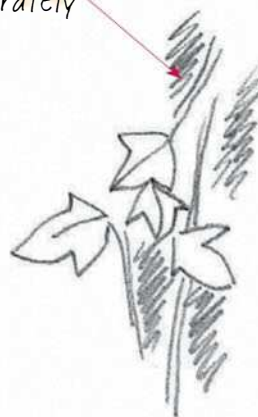


✗ Typical Problems

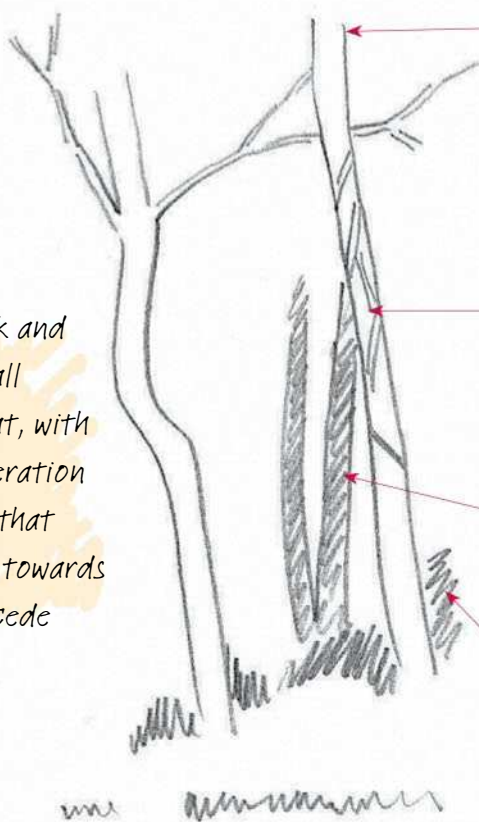
Leaves growing away from trunk drawn with outline and similar in shape



Outlines and shadow applied separately



Main trunk and branches all appear flat, with no consideration for those that may come towards you, or recede



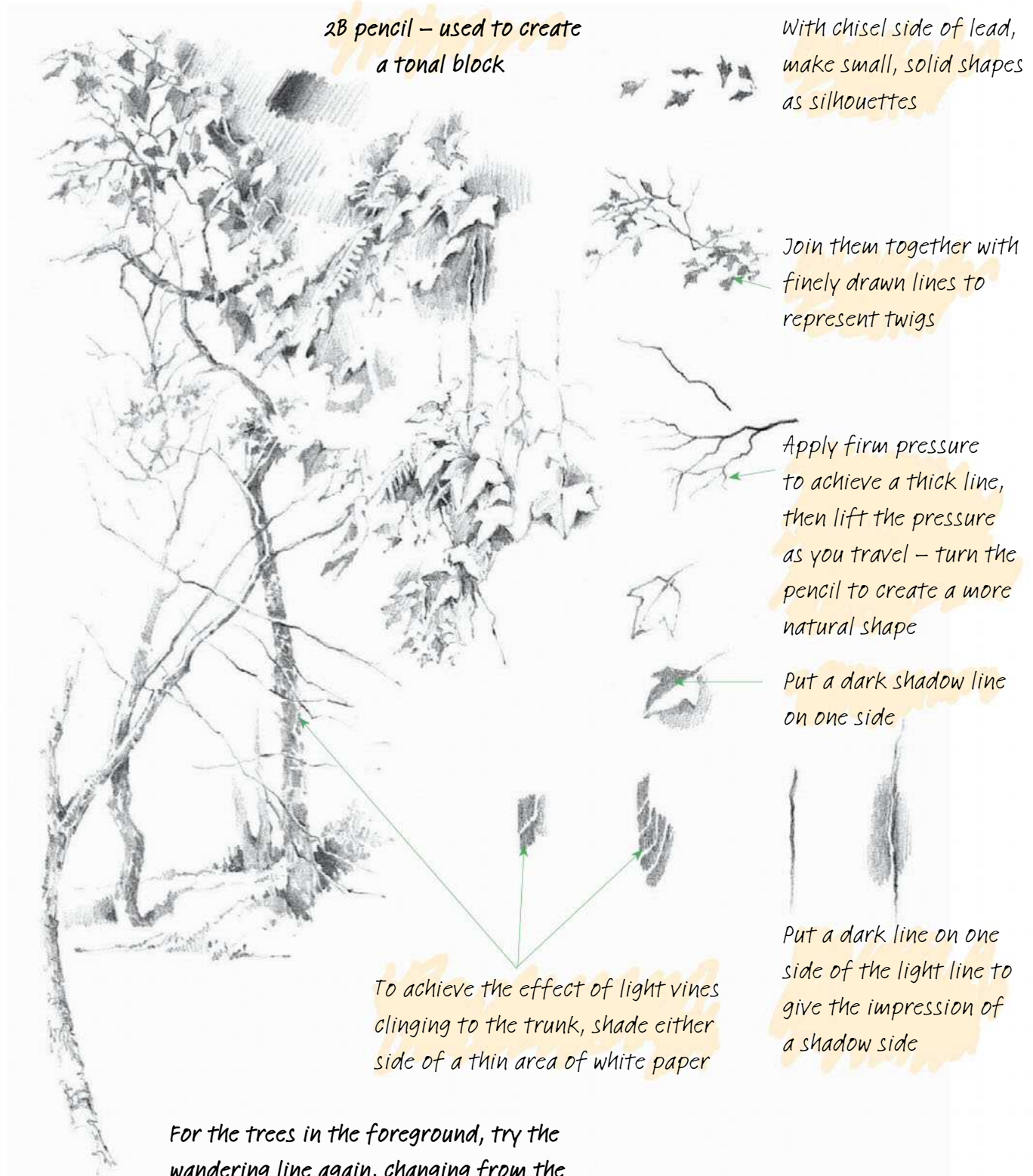
Trees drawn with outline, and no variation of pencil pressure

Vine drawn with heavy lines and no thought for scale

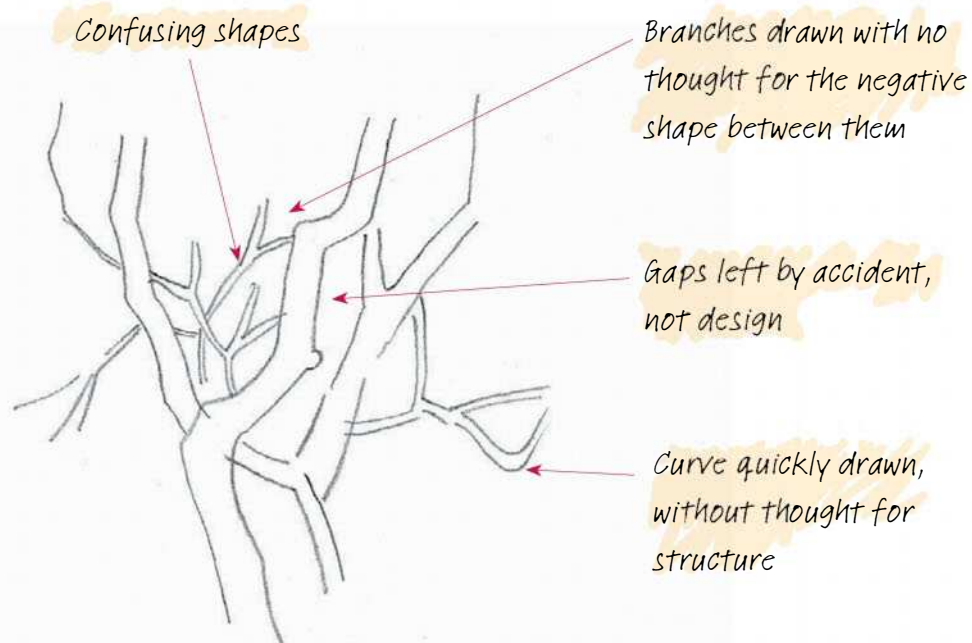
Outline with flat shading does not describe form

Tone applied randomly

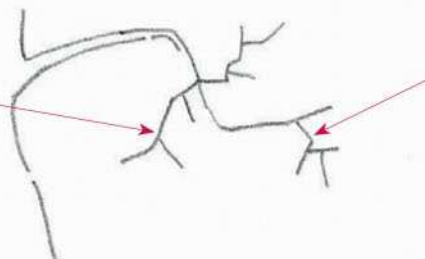
✓ Solutions



✗ Typical Problems



All lines drawn with same pressure on pencil



This mass started with observation of ivy leaf shapes, but ended with shapes not resembling the leaf at all



These small squiggles representing leaves are drawn with no thought for how to show a mass by using the shapes between the leaves

✓ Solutions

8B graphite pencil



Draw negative shape between branches to help place them correctly

As twig passes behind branch, there is no need for an outline

Draw silhouette first and apply directional marks as you work down

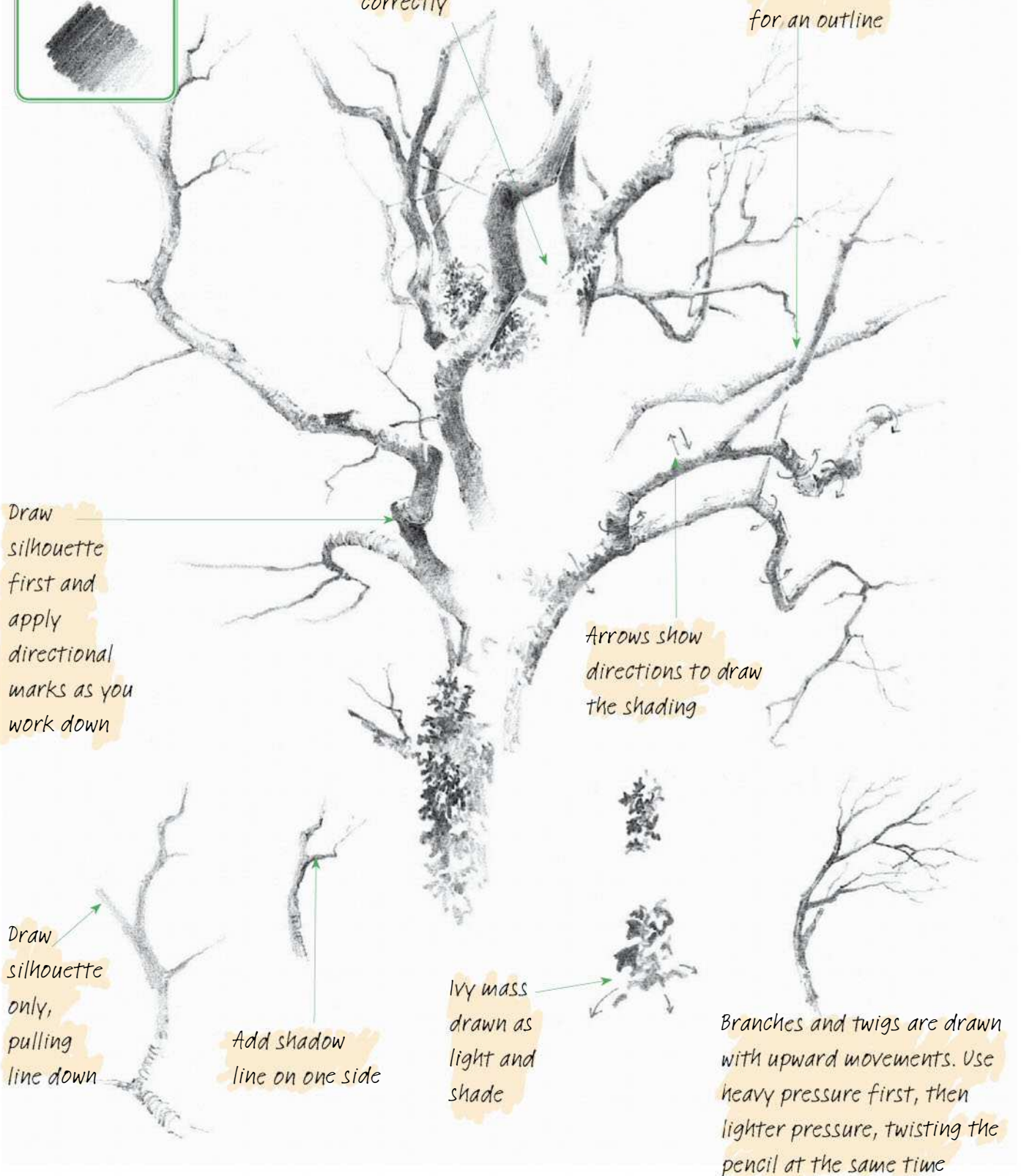
Arrows show directions to draw the shading

Draw silhouette only, pulling line down

Add shadow line on one side

Ivy mass drawn as light and shade

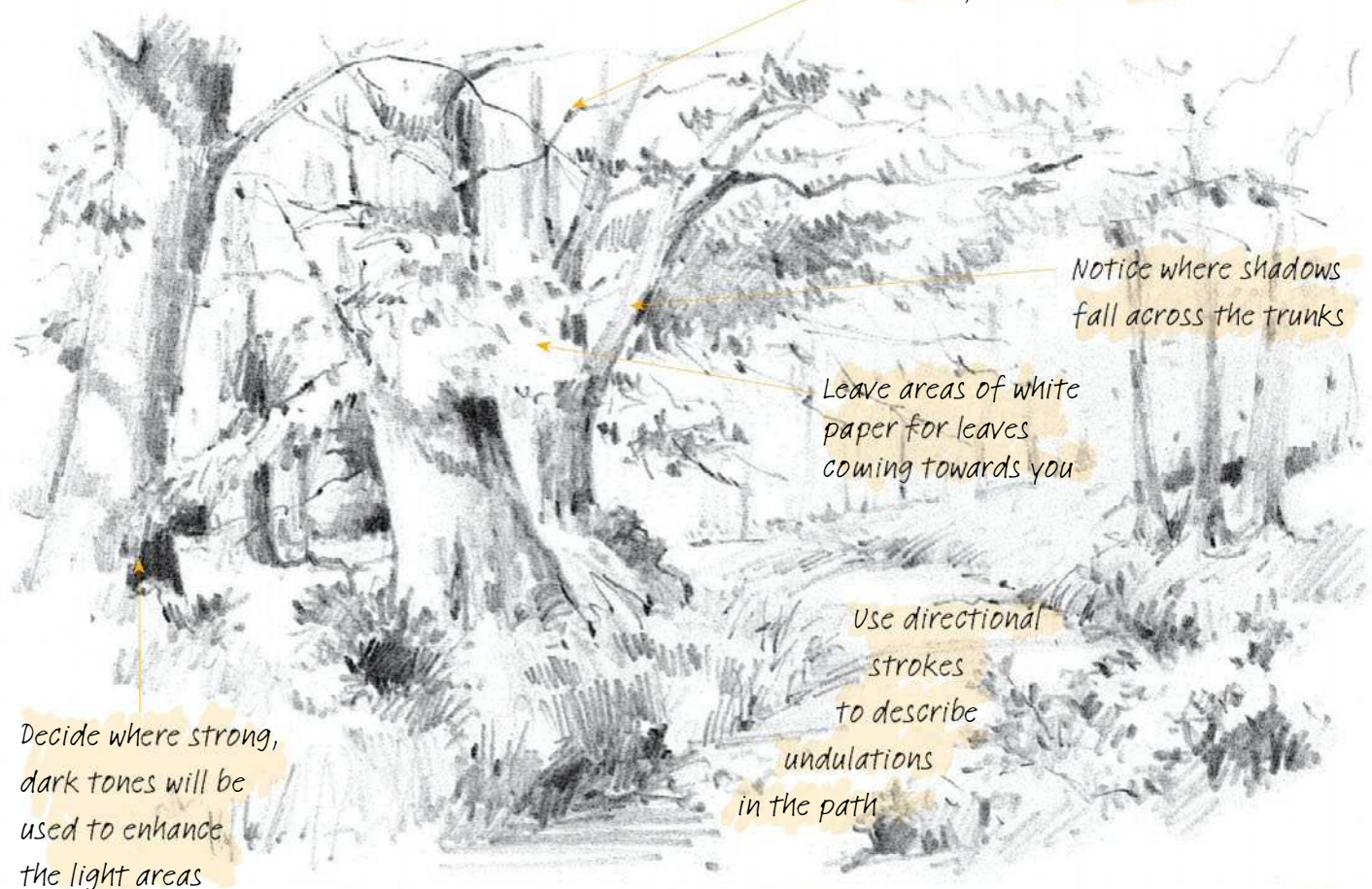
Branches and twigs are drawn with upward movements. Use heavy pressure first, then lighter pressure, twisting the pencil at the same time



Demonstration

Draw a rough pencil sketch to position trees and path

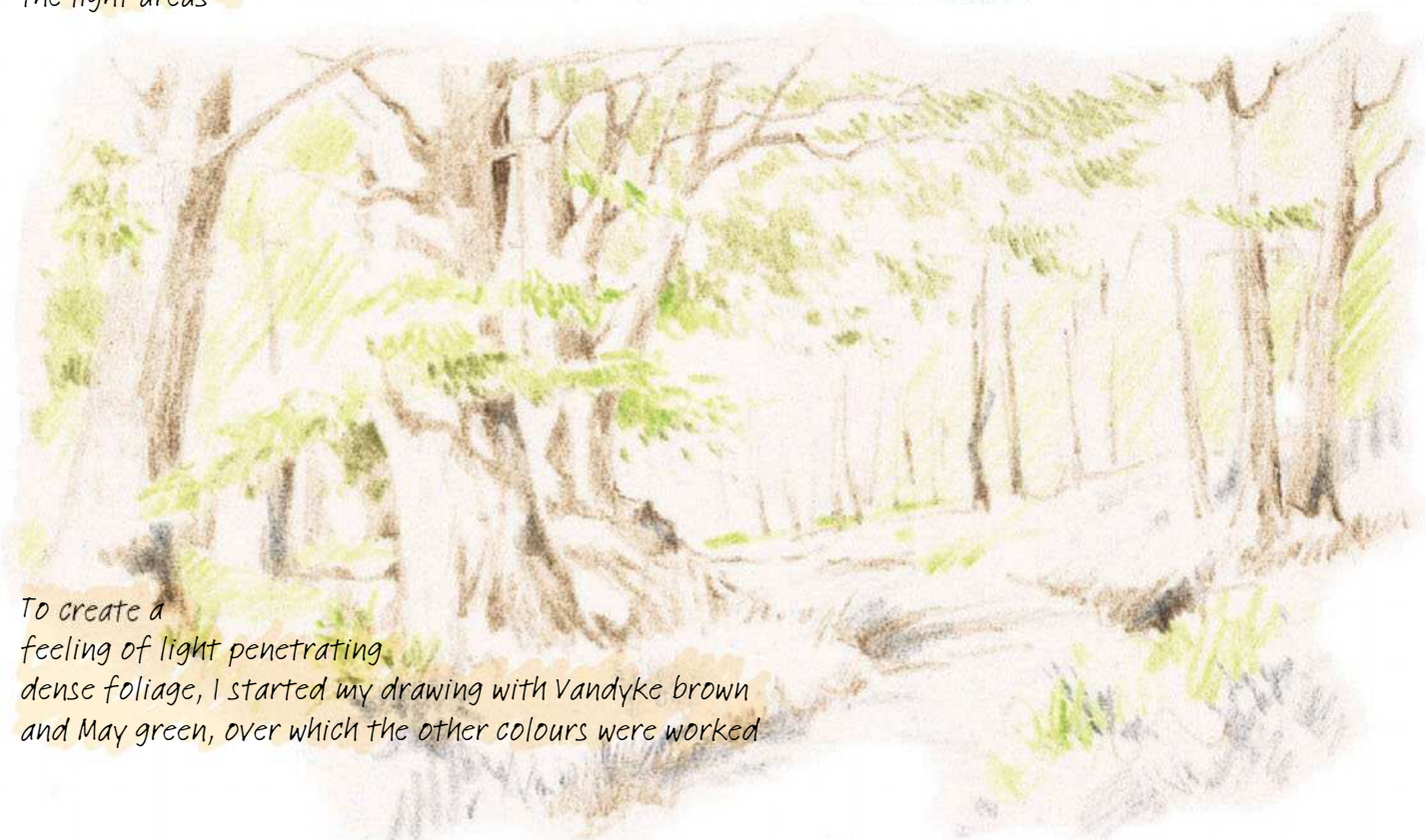
Suggest main branches with short, erratic strokes



Decide where strong, dark tones will be used to enhance the light areas

Use directional strokes to describe undulations in the path

To create a feeling of light penetrating dense foliage, I started my drawing with Vandyke brown and May green, over which the other colours were worked



Tree bark

Gently tone one colour over another until you have achieved the desired hue and texture

Vandyke brown

plus

plus

Gunmetal

Olive green

Leaves

To show a mass of foliage, start with one light green and add other greens later

May green

Olive green

Make small directional strokes, using chisel side of pencil

Add other greens as required

Start the branch near the trunk with firm pressure and look for angles



It is important to decide where light paper will remain untouched. The build-up of colours is gradual, starting with gentle pressure on the pencil.

Cool Gunmetal is used within the shadow areas

Open Landscapes and Skies



In addition to looking at the open countryside, this theme emphasises the importance of choosing the correct materials to suit the subject and techniques used.

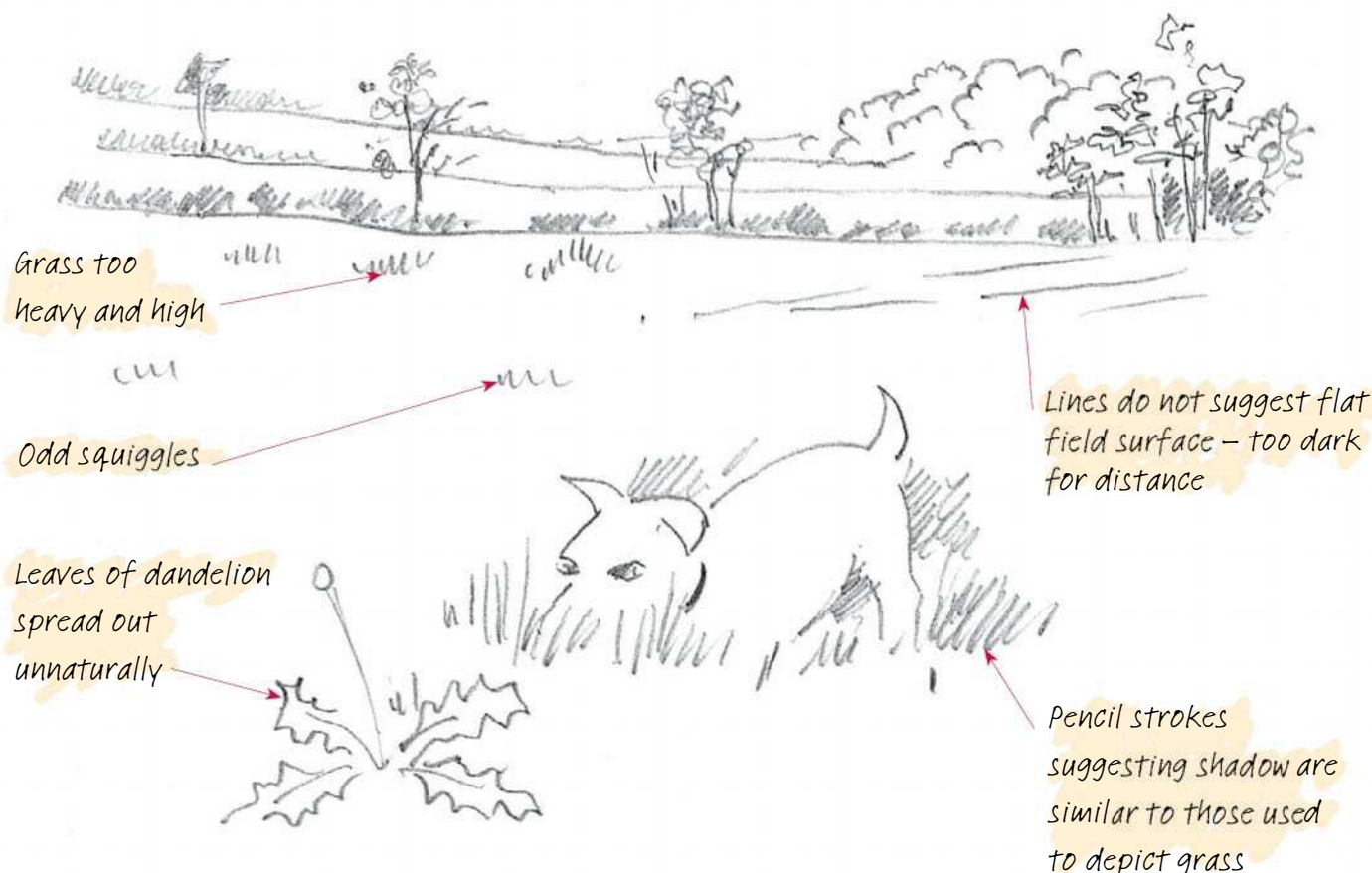
A smooth white drawing paper provides an ideal surface when used with a hard-grade pencil, such as HB, to create controlled effects on clouds and sky. In contrast to this, use a soft pencil, such as 7B, to create textures using varied pressure; you can increase your options by also using a textured, rougher

paper or card. This is ideal when using the chisel side of the lead (produced by rubbing to create the tonal mass).

In contrast to concentrating on the details and single bulk of trees, in this theme forests and woods are likely to be part of the middle or far distance. However, the principles for drawing them remain – use a variety of pencils to create leaf, bark and foliage mass effects with the directional strokes that are so important in drawing.

✗ Typical Problems

Distant trees drawn in outline, though actually seen as tonal mass

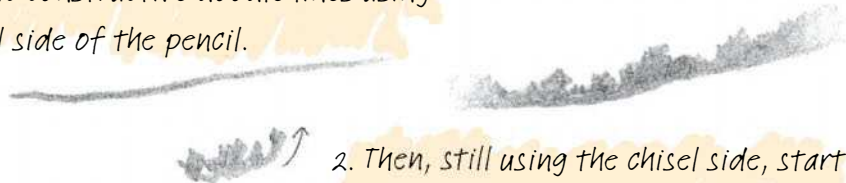


✓ Solutions

5B graphite pencil



1. For distant trees and bushes on a hill, draw basic constructive doodle lines using the chisel side of the pencil.



2. Then, still using the chisel side, start massing tone upwards from the line (incorporating the line within your mass). Make the top shapes irregular for a natural effect.



For lower hedgerows reduce height, but use same method

Make suggestions of grass in the distance smaller and paler, and those in the foreground larger and darker

Vary pressure for different tonal effects within mass to suggest shadow areas

Dandelion appears very large (because nearer to us) against terrier

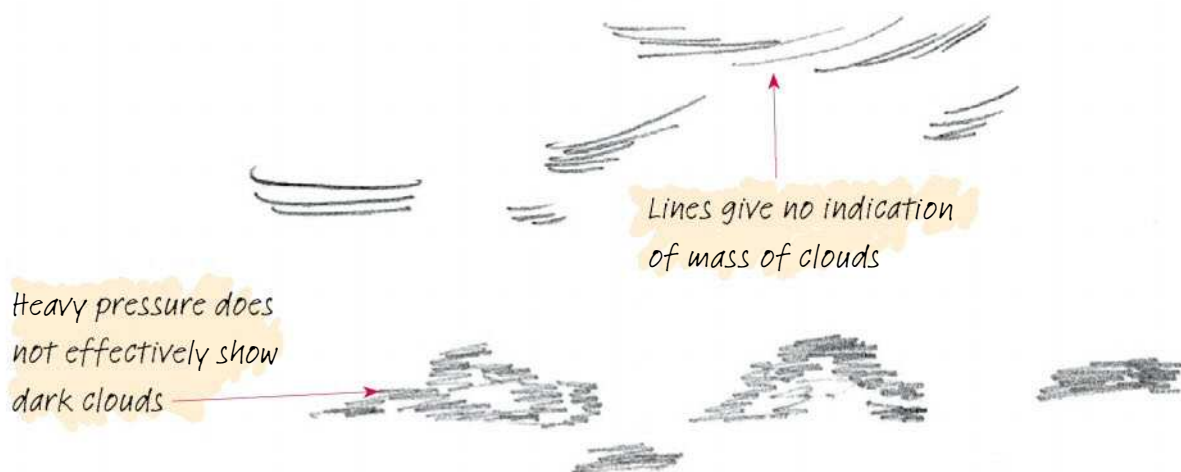
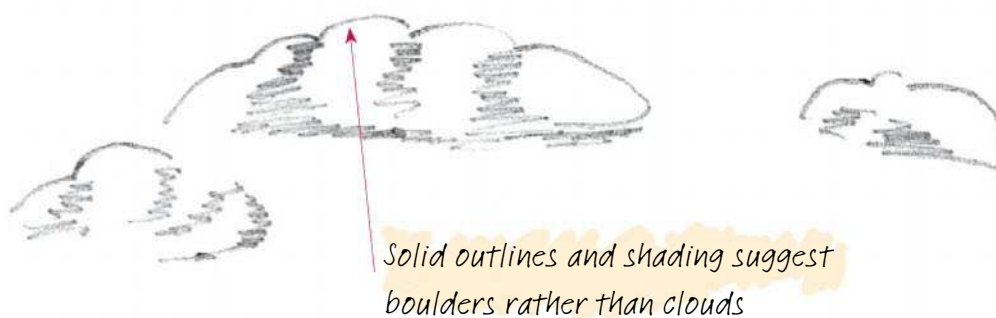
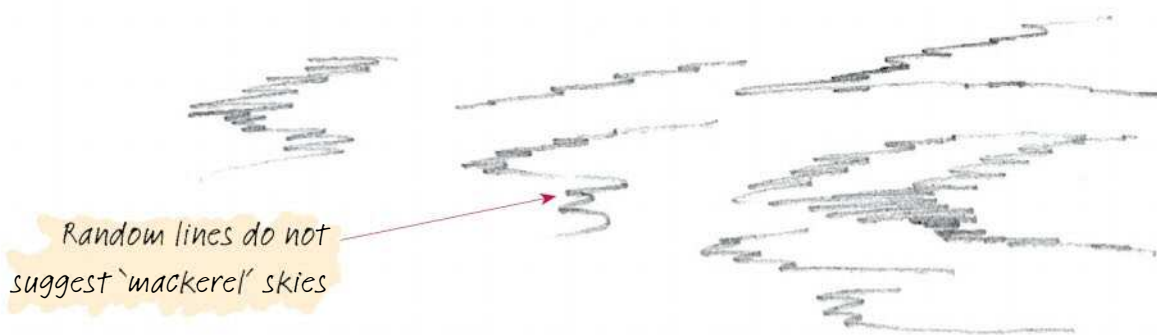
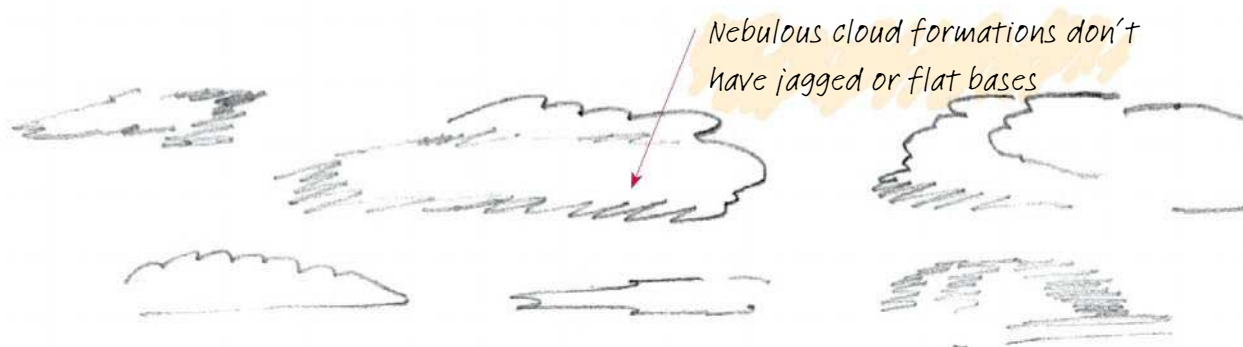
Use shadow shapes to anchor subject

To achieve grass effect, place shapes as positives

Fill in negative spaces with dark tone

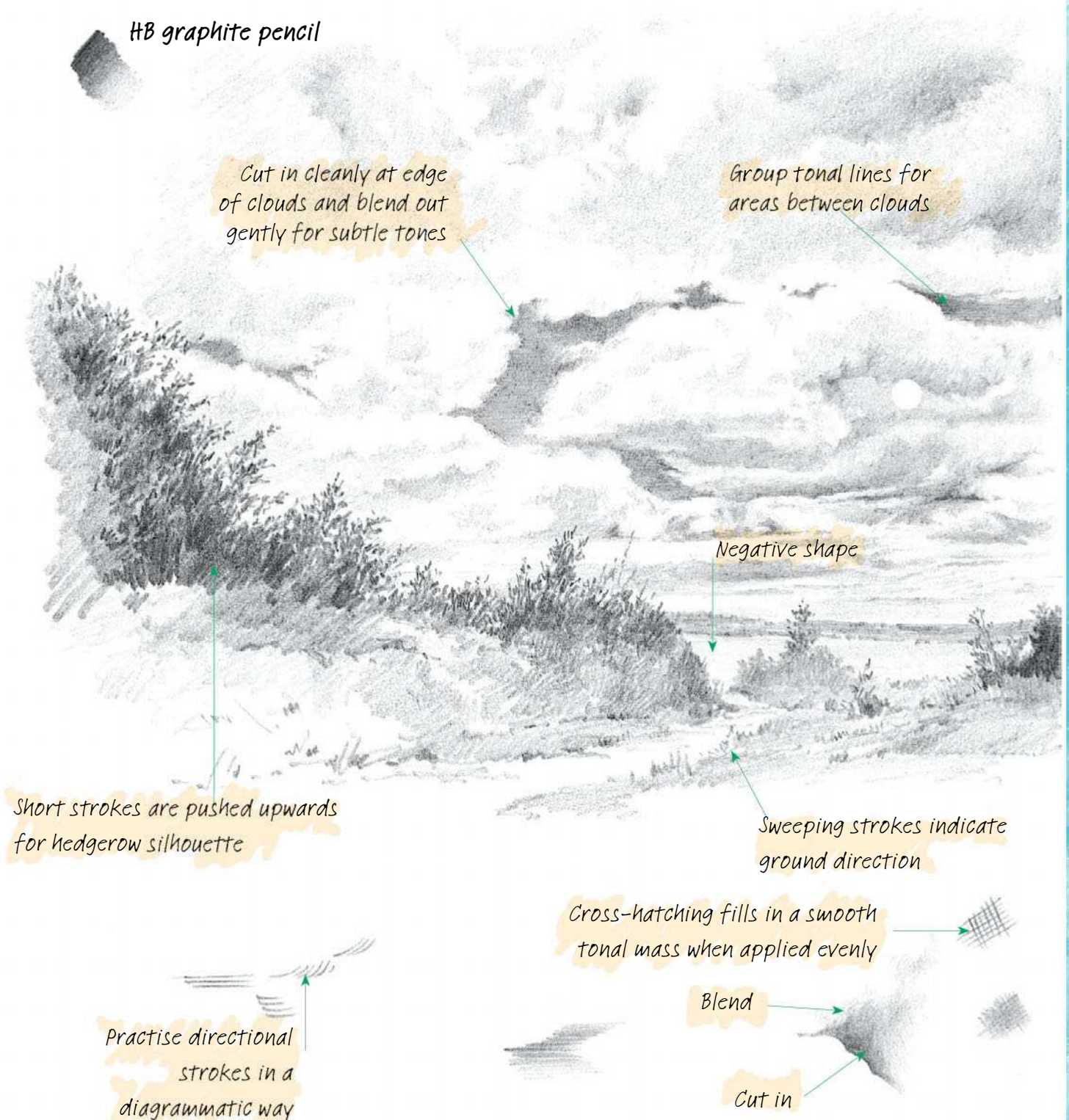


✗ Typical Problems



✓ Solutions

HB graphite pencil



I chose a sky with plenty of cloud to show how recession and distance can be created at the base by shading closer together. Take your time – the tonal masses are built up, layer upon layer, with even pencil pressure.

✗ Typical Problems

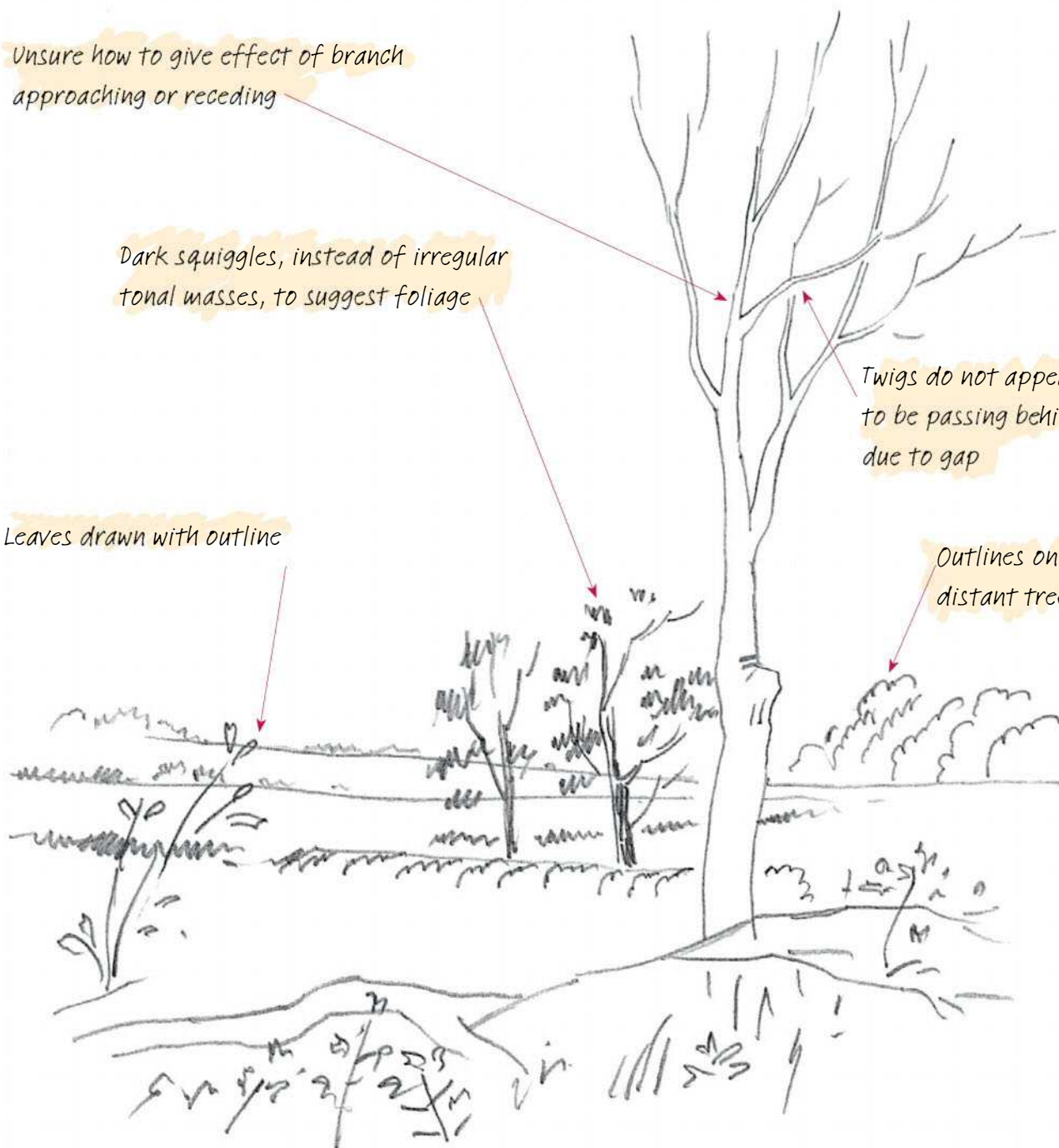
Unsure how to give effect of branch approaching or receding

Dark squiggles, instead of irregular tonal masses, to suggest foliage

Twigs do not appear to be passing behind, due to gap

Leaves drawn with outline

Outlines on distant trees



Many beginners experience problems with the use of tone, so tend, therefore, to depict everything with the use of an outline. I used a very soft pencil for the drawing on page 31, which shows how varied pressure can

produce interesting textures on shapes. An outline is not necessary. Light, uneven lines may be used on sunlit surfaces and dark shadow lines will form a contrast as a tonal mass.

✓ Solutions

7B graphic pencil

Be conscious not only of the shapes between objects and parts of objects, but also the shapes between the edge of the paper (or mount) and the object

Introduce short, directional strokes to create foliage mass

Let some areas pass off edge of paper

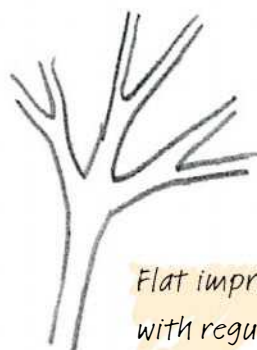
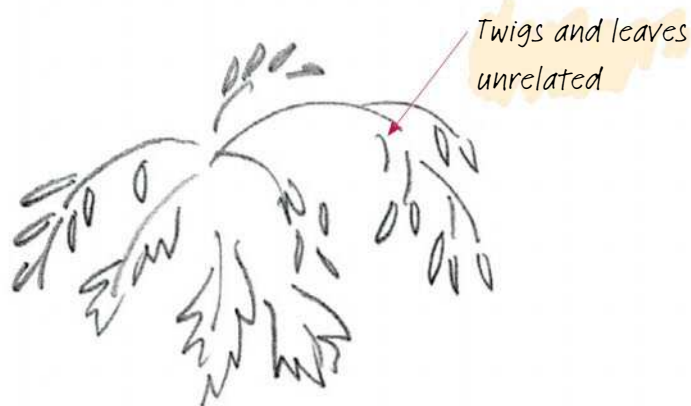
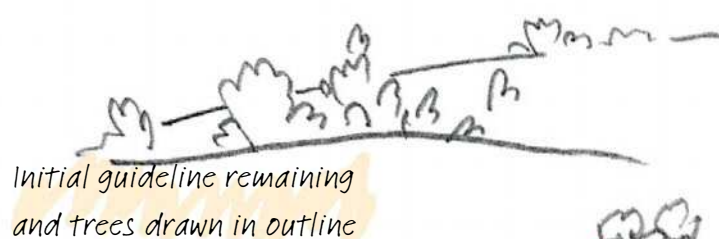
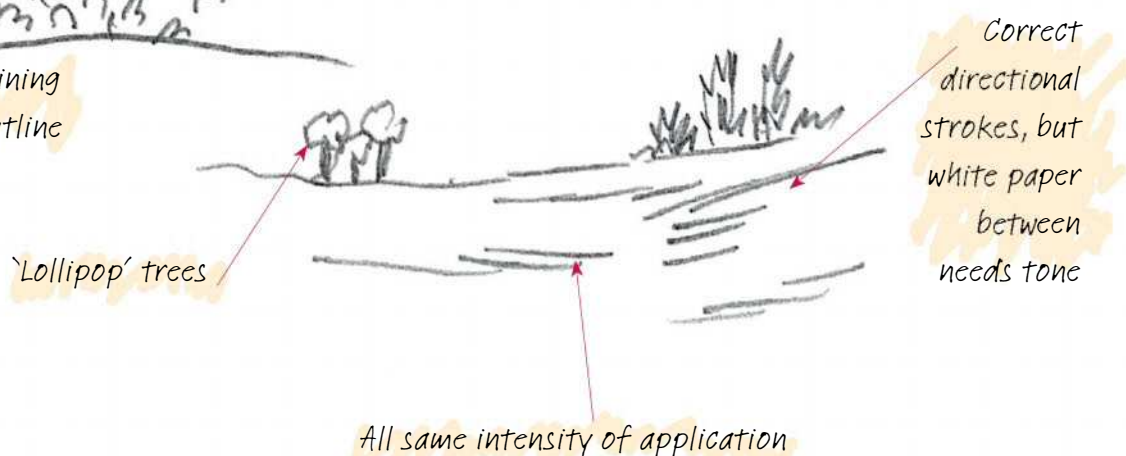
Upward directional line represents shadow side of branch

Pull down with erratic line for texture

Delicate lines on light side

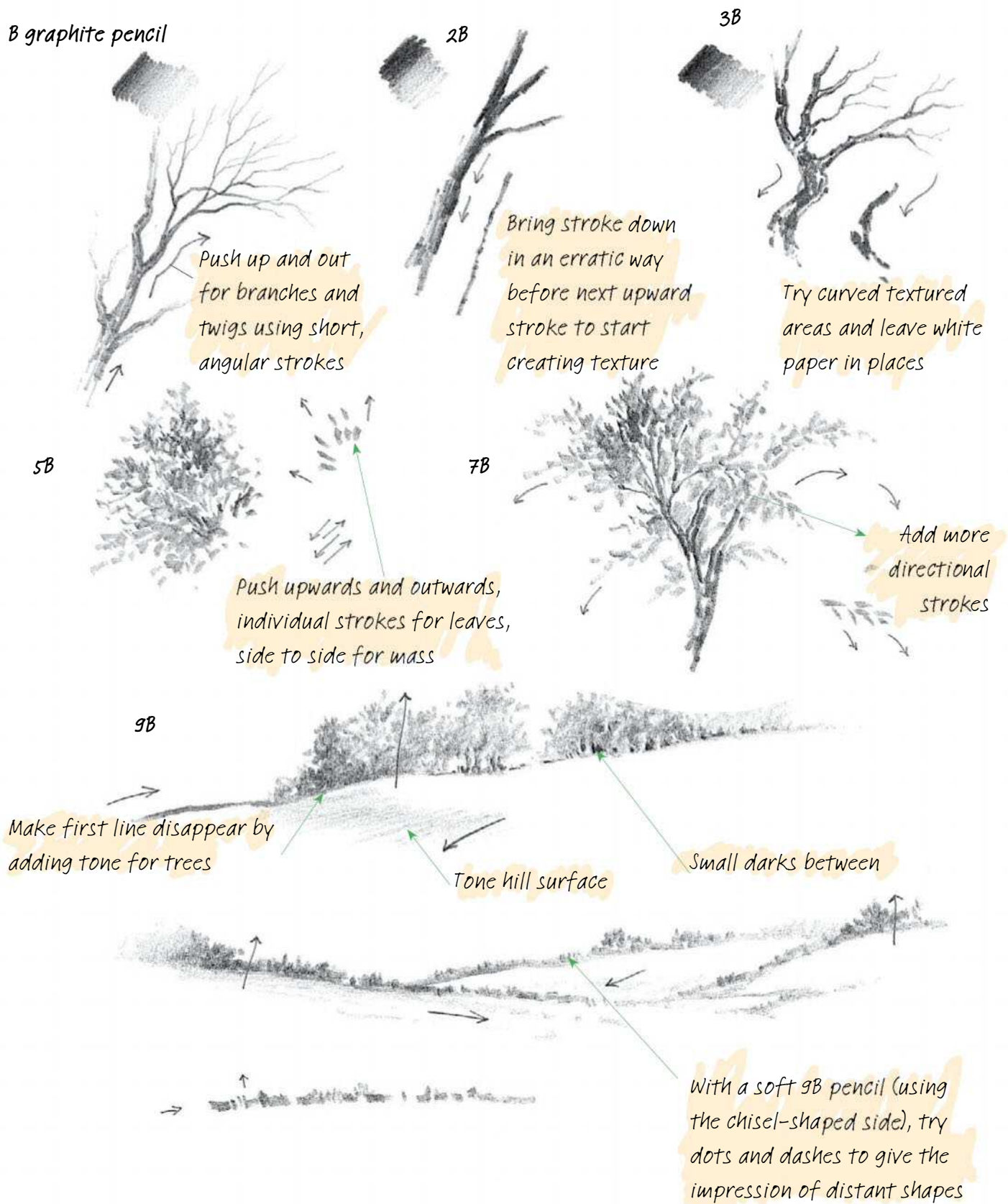
Add lighter leaf masses, toning negative shapes between as well as leaves in shadow against light background

✗ Typical Problems



✓ Solutions

B graphite pencil



Demonstration



Here is an opportunity to use brushes and water alongside pencils, using pencil strokes in a similar way to brush techniques. As drawing and watercolour painting are so closely linked you will find water-soluble pencils the ideal medium for the transition between the two methods.

The choice of watercolour pencil hues for this view of open landscape with straw bales is shown above. Not only do the round bales provide contrasting shapes within the composition, but they also help to achieve the sense of strong perspective I felt was needed here.

Dry pencil on paper

Water added to this half of the study



1. Draw the scene very lightly in Copper beech and Cedar green, paying attention to the feeling of recession.

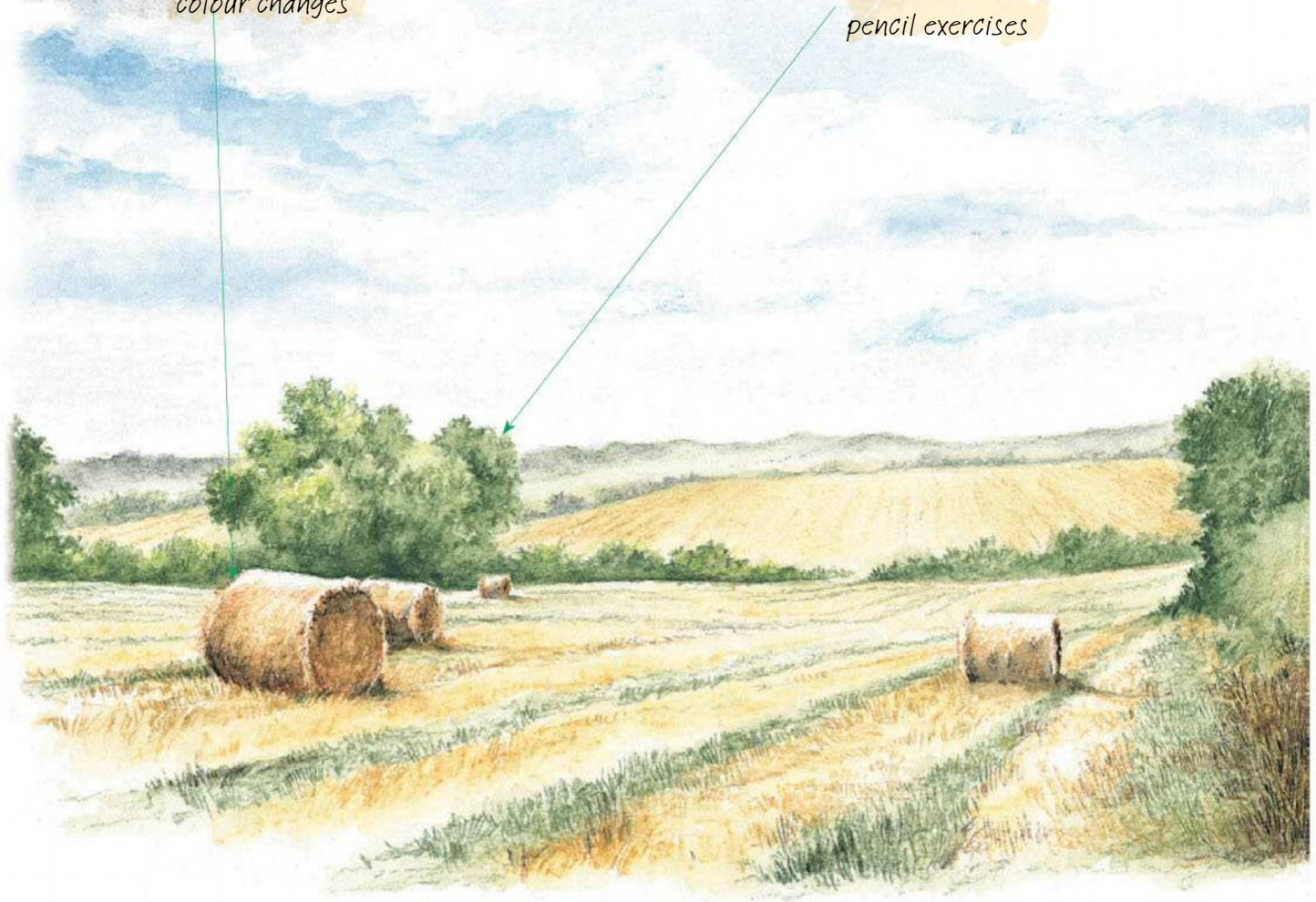
2. Gently apply Bronze, Raw sienna and Brown ochre to the surface to achieve the textured masses.

The rough surface of watercolour paper helps the textured effect, and the 300 gsm (140 lb) paper allows easy blending when water is added.

✓ Solutions

The jagged edge of the bales is achieved by making a mass of crosses. When water is later added the colour changes

The effect of the tree masses is achieved in exactly the same way as with the graphic pencil exercises



3. Gently brush clean water over the surface of the paper. This causes the pigments to dilute and produces slightly textured washes. When dry, apply detailed drawing over the washed areas, using directional pencil strokes to suggest growth of new grass amongst the stubble.

4. Add more layers of water to your work and, when dry, apply pencil drawing until you are satisfied that the desired effect has been achieved. All these pencil movements are the same as those used with ordinary graphic pencils.

Water in Landscapes



Water moves in response to how it is disturbed – it is only very rarely that you see a completely placid, still expanse – so each of the examples in this theme demonstrates how the surface of water is influenced by the factors and objects around it. Beginners may not wish to attempt to draw birds or bridges, but do practise the darks and lights of the ripples and notice the shapes between.

Another vital point to remember is that, with the exception of muddied waters, water takes its colour from reflections above or beside it, or from what is beneath and in it.

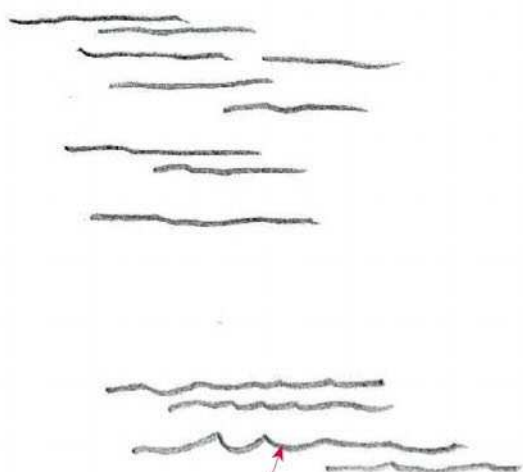
Because of this, it is worth paying attention to shadows created by reflected objects.

If a subject appears to be complicated, look at small areas at a time, perhaps using a viewfinder. Analyse what you see and think of it in a diagrammatic way in order to understand the shapes, notice how they are formed, and practise them.

It is also a good idea to take photographs of scenes that feature water; the demonstration and solutions in this section will be easier if you have references – but remember that there is no substitute for direct observation.

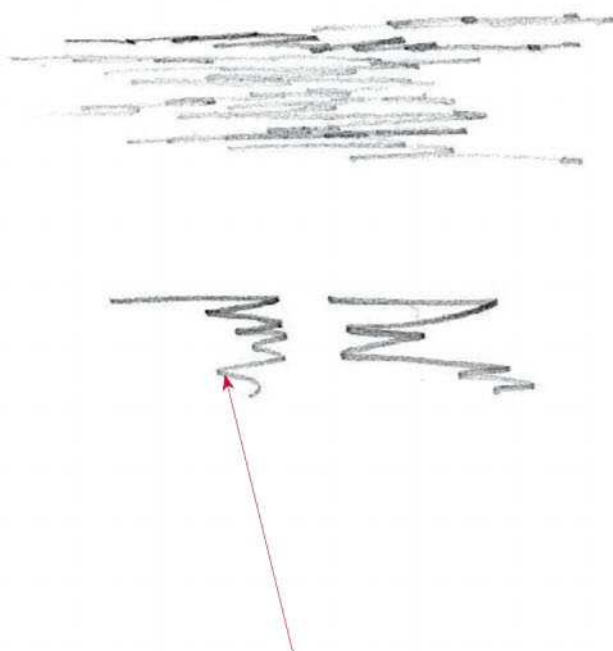
✗ Typical Problems

Worm-like strokes



Up-and-down movements on side-to-side strokes that are unrelated to each other

Roughly scribbled tonal mass



Zigzags are the basis for some reflections and only require a little more understanding of the subject to be used successfully

✓ Solutions

9B graphite pencil

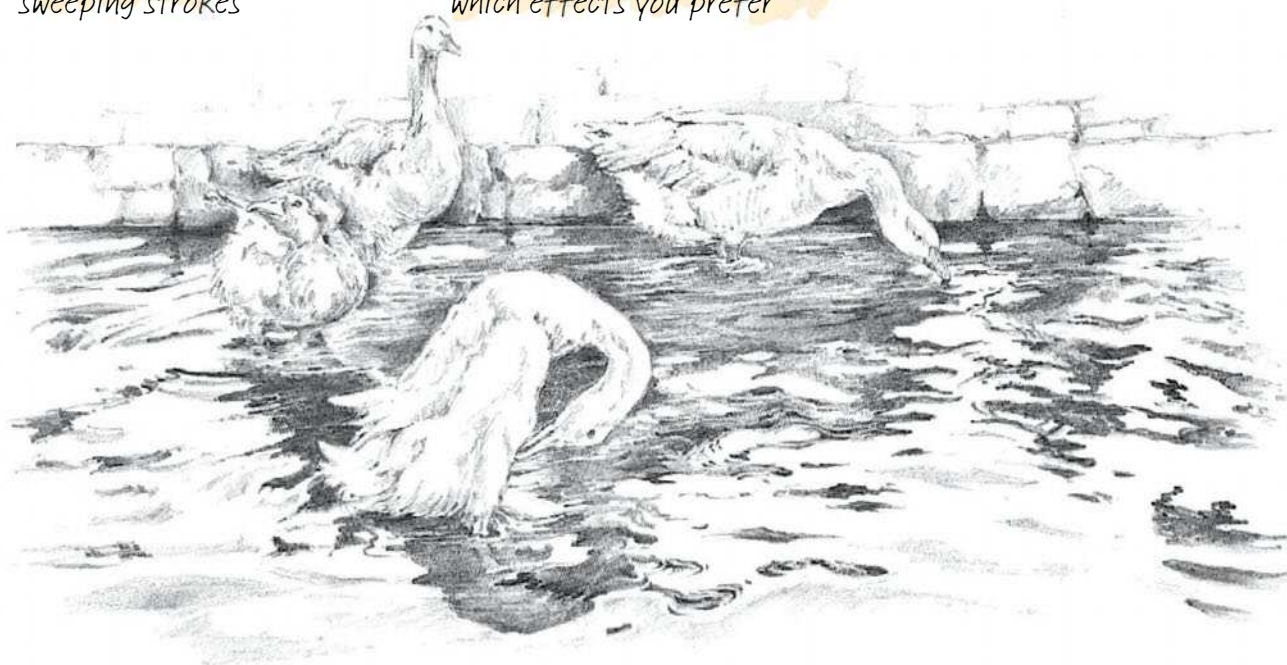
This produces more texture on delicate areas than may be required, but is ideal for strong, sweeping strokes

Practice marks

It is a good idea to practise a variety of marks suggesting movement with varied pressure on the pencil, to see which effects you prefer

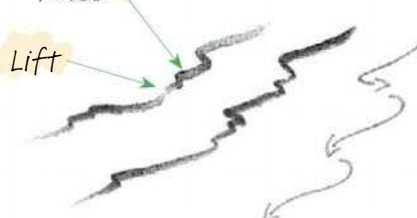
B graphite pencil

For less texture, where gradation is required



Press

Lift



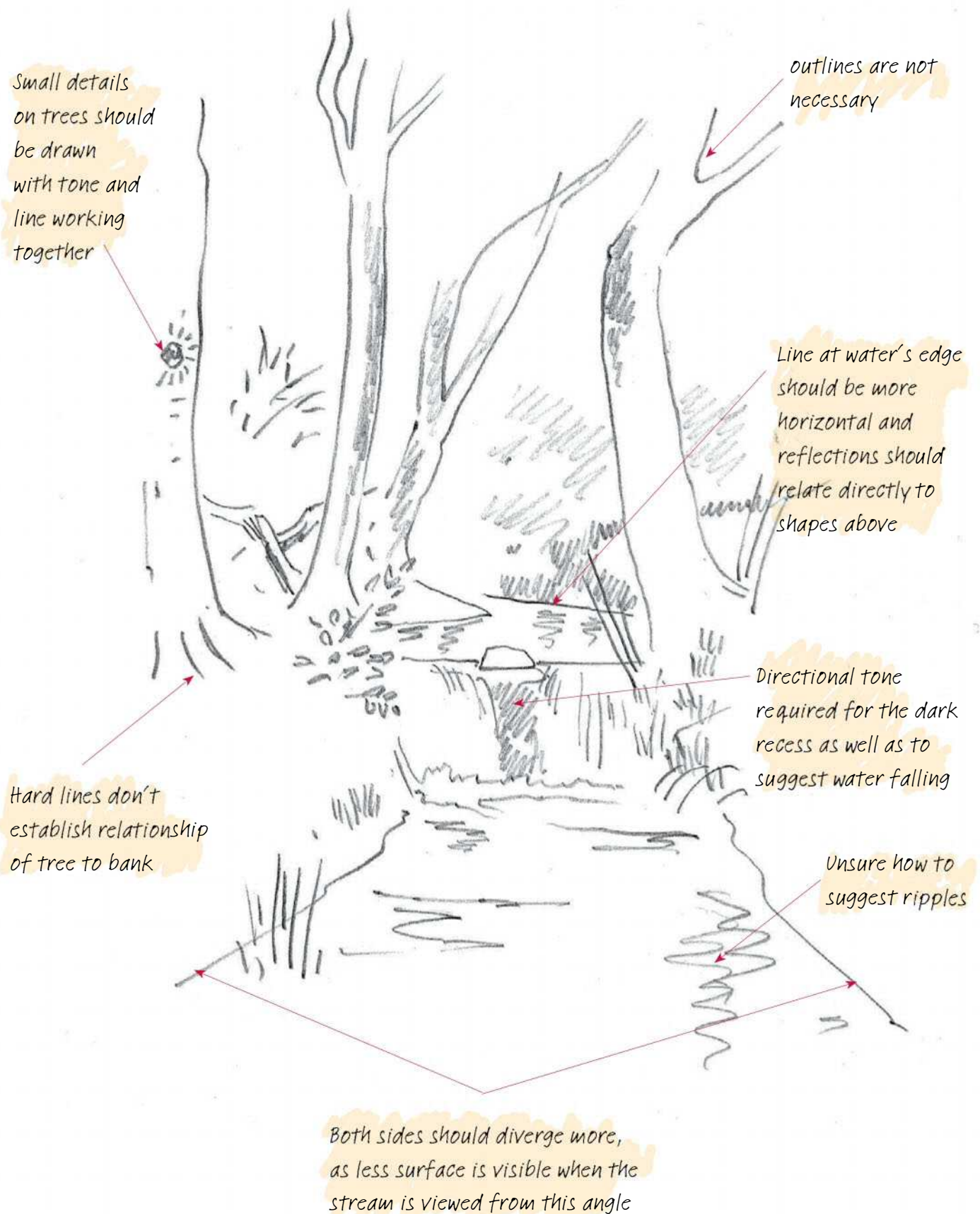
Arrows show pencil movement



Using a 9B pencil on a pad of paper (which absorbs some of the pressure), you will achieve rich, dark sweeping strokes. Do not be afraid to press down really hard

before lifting again. Look closely at some of the areas within the above study and try to achieve some of the undulations you can see here.

✗ Typical Problems



✓ Solutions

8B graphite pencil

B graphite pencil

Place trees as silhouettes, leaving white paper in places where light falls on them

Crisp line states that water at this level is still and grasses at the edge are mirrored

Use B pencil for fine detail of waterfall

Directional lines suggest steep bank

Crisp white edge where foam collects

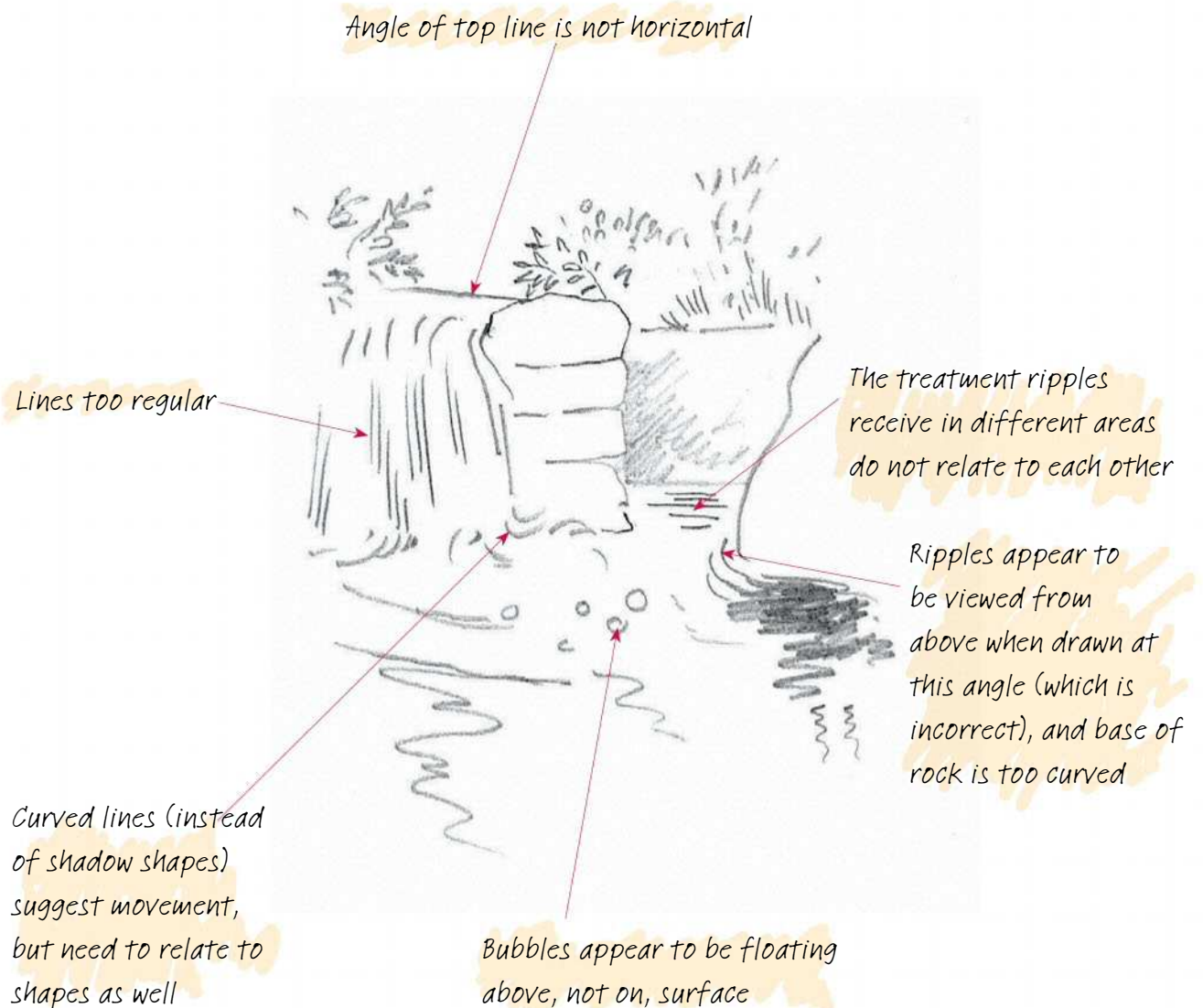
Rapid on/off pressure creates effect of ripples on disturbed surface

Treatment of the background is subdued as the drawing focuses on the treatment of water. Note the use of contrasts and the way light cuts into dark, and dark into light, areas.

✗ Typical Problems

A subject like this requires the use of tonal areas to give impact, and beginners often experience problems with tone when

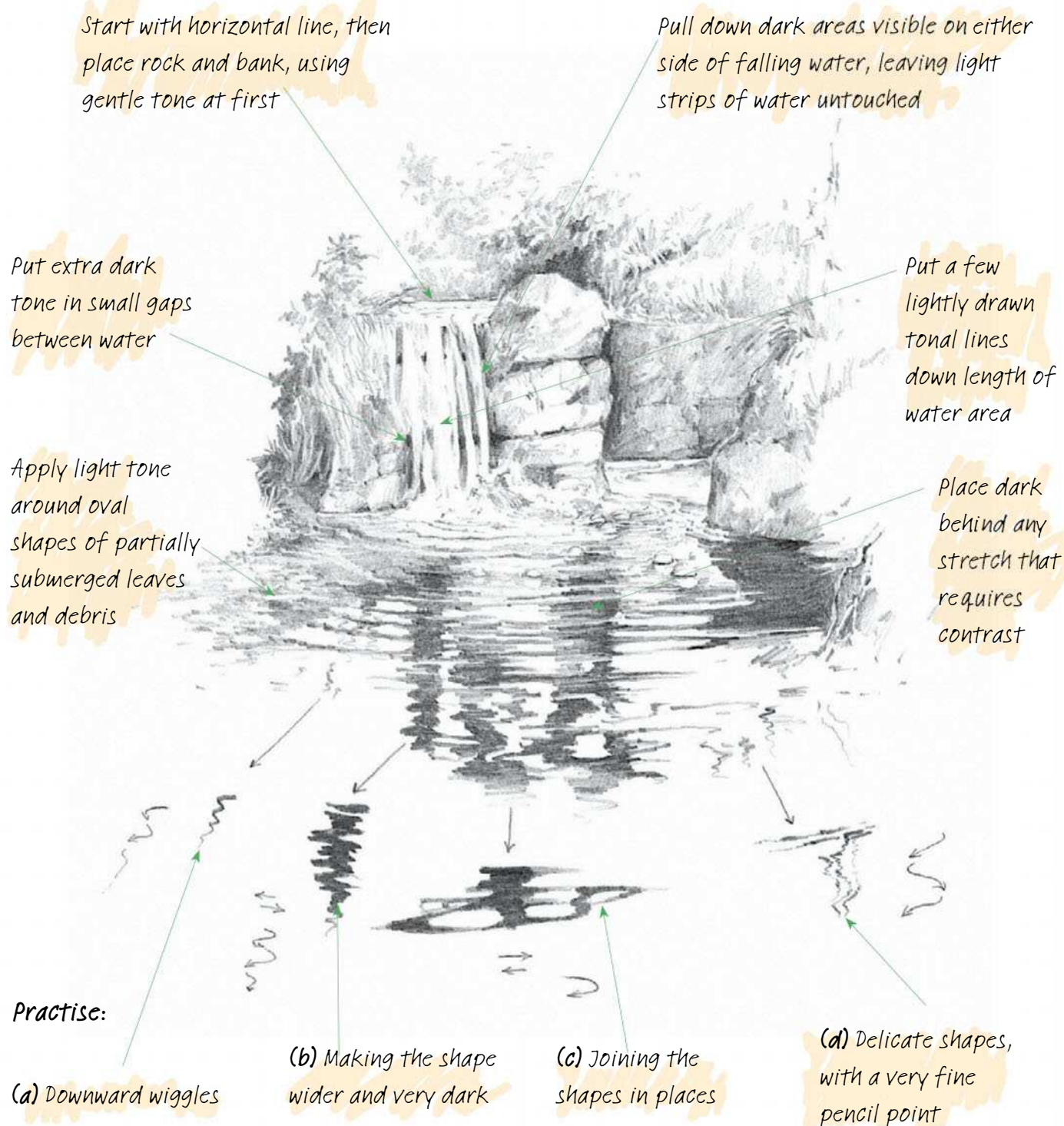
trying to show movement. I would advise close observation of water surfaces from life and from photographs.



✓ Solutions

Often when we view a scene we see reflections and/or shadows within the area to be drawn that do not relate to what we see around them, but to something that is beyond and

out of the picture. So, in this drawing I have added dark reflections in the foreground water that relate to trees above the small area that is depicted.

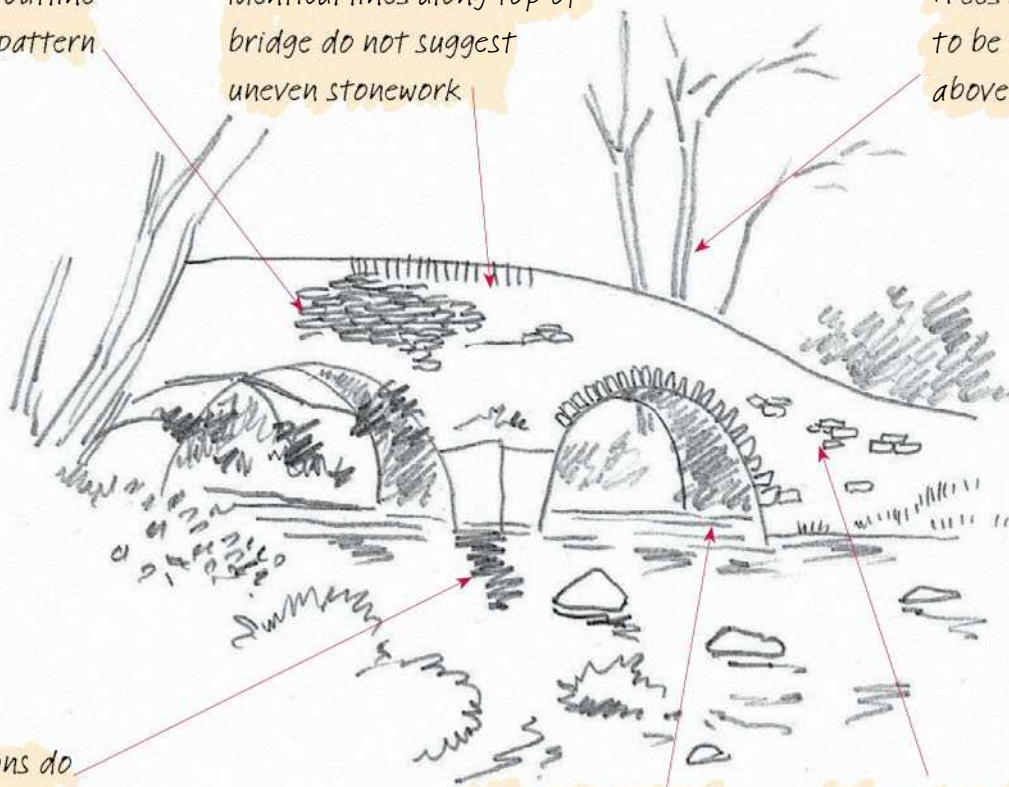


✗ Typical Problems

Stones drawn in outline give flat pattern

Identical lines along top of bridge do not suggest uneven stonework

Trees appear to be floating above bridge



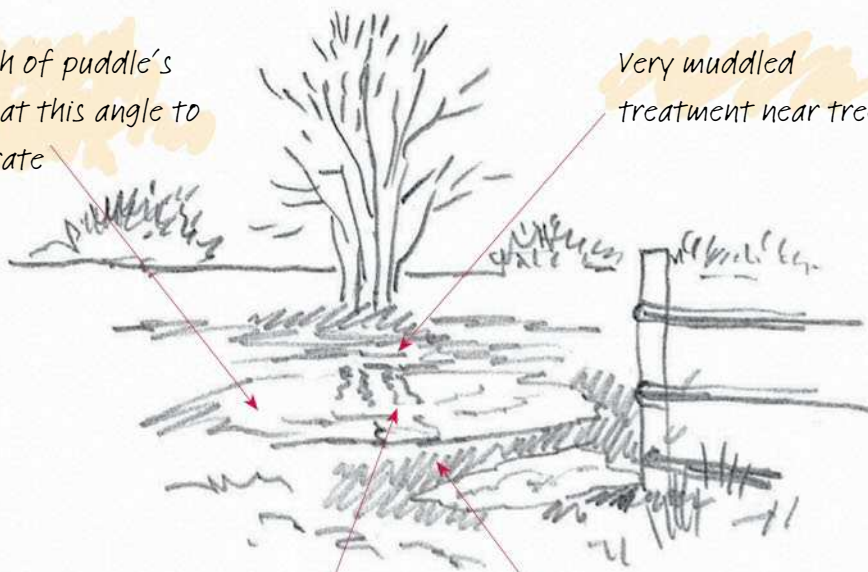
Reflections do not relate to surrounding objects

Shadow beneath arch does not meet edges

Groups of stones, within large areas of white paper, are unconvincing

Too much of puddle's surface at this angle to be accurate

Very muddled treatment near tree



Reflection of trees should pass across whole surface of puddle

All other squiggles unnecessary

✓ Solutions

5B graphite pencil

No outline for distant hill – only a very lightly drawn guideline before gently toning

Suggest only some stones to avoid texture becoming too busy

Note directional up-and-down strokes

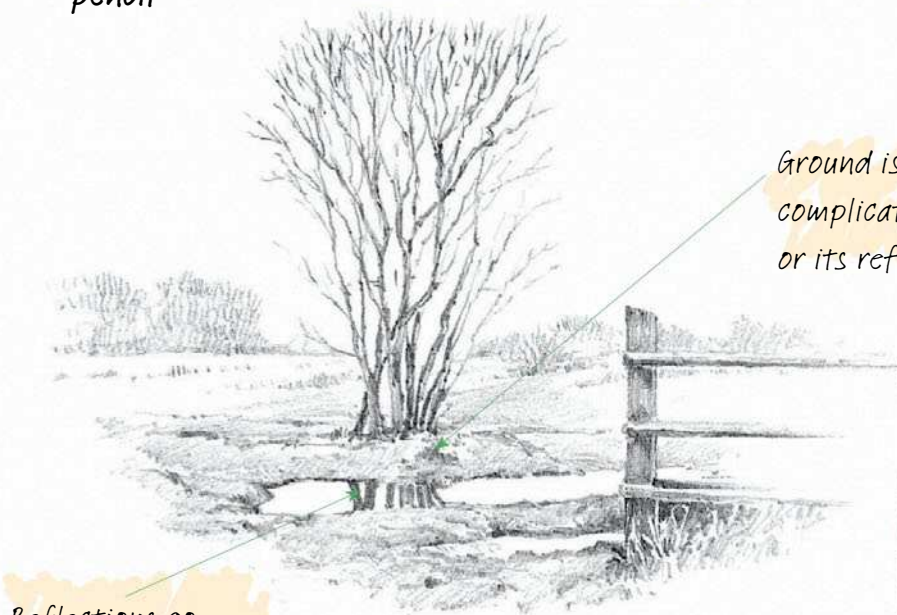
Leave some white paper in reflection where surface of water is relatively still

B graphite pencil

Rich dark underneath arch, and for reflection under bridge

Still water

Ripples where surface disturbed by presence of rocks



Ground is less complicated than tree or its reflection

Reflections go across whole puddle

The puddles within part of a ploughed field display a very still surface, similar to a sheet of glass. Only the reflection of the tree trunks is shown in these areas – the rest is pure white paper.

Demonstration

B graphic pencil

Twist pencil as you travel to achieve delicate twig effects, lifting gently off while twisting

Irregular pressure, downward line

Repeat and work on this (with varied pressure) to achieve effect of bark

Treat bank with directional strokes before adding grass

Tick and flick for grass.

The same in pastel as pencil

Keep water reflections horizontal

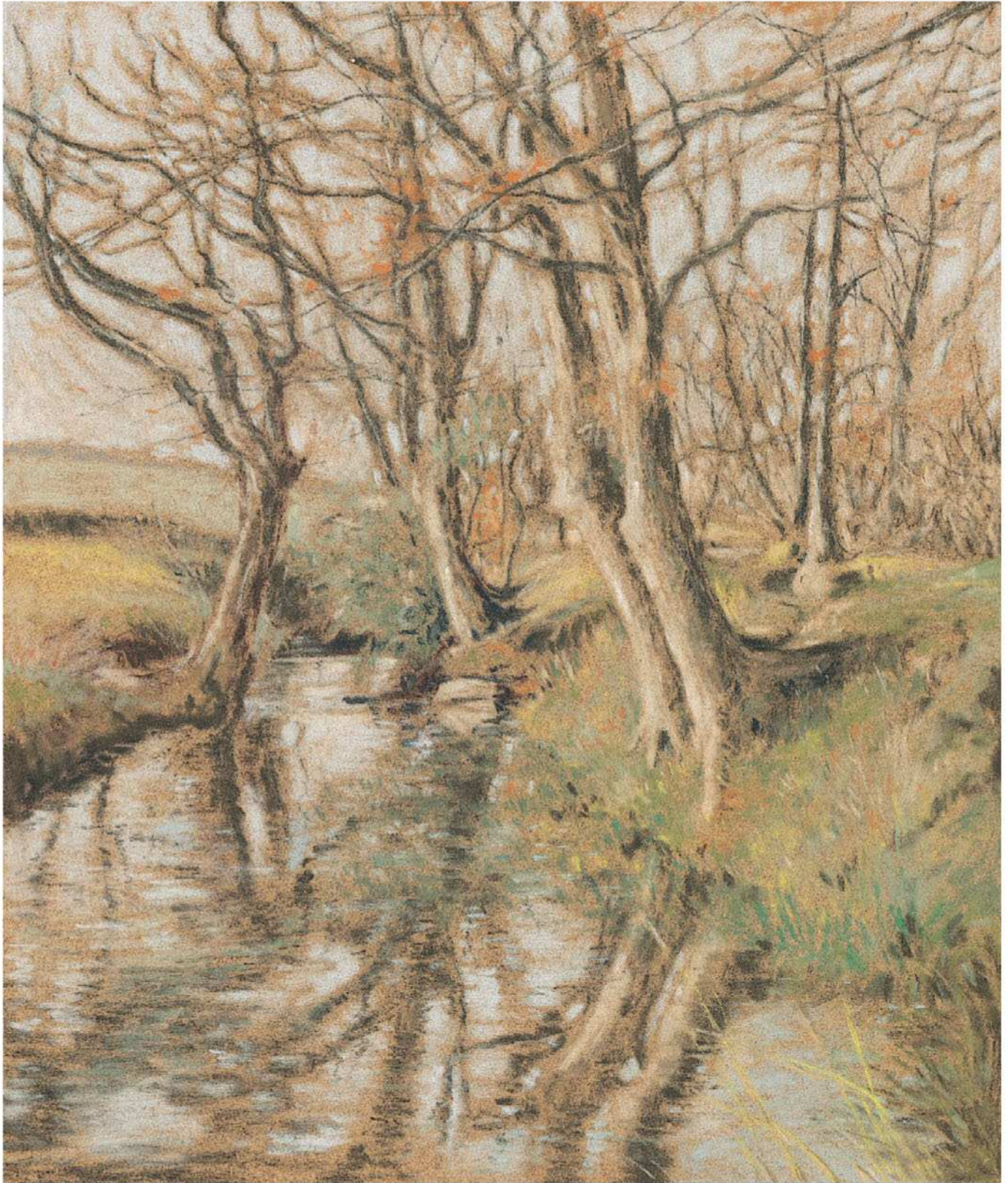
Practise a mass of twig lines, then fill in between them with your sky colour

Add crisp dead-leaf effect with 'pushing out' movement, then place sky colour behind

Add other greens and light hues. Shadow areas will contain cooler colours

Use a constructive doodle as a base stroke. Increase pressure then lift off gently

Bring in light sky reflection colours at edges of dark tree reflection



This is worked in pastel pencils on pastel board, and the softness of the medium suits the tranquil subject. The treatment is identical

to the pencil methods. A coloured ground makes full use of the white and lighter pastel pencil colours.

Buildings in Landscapes

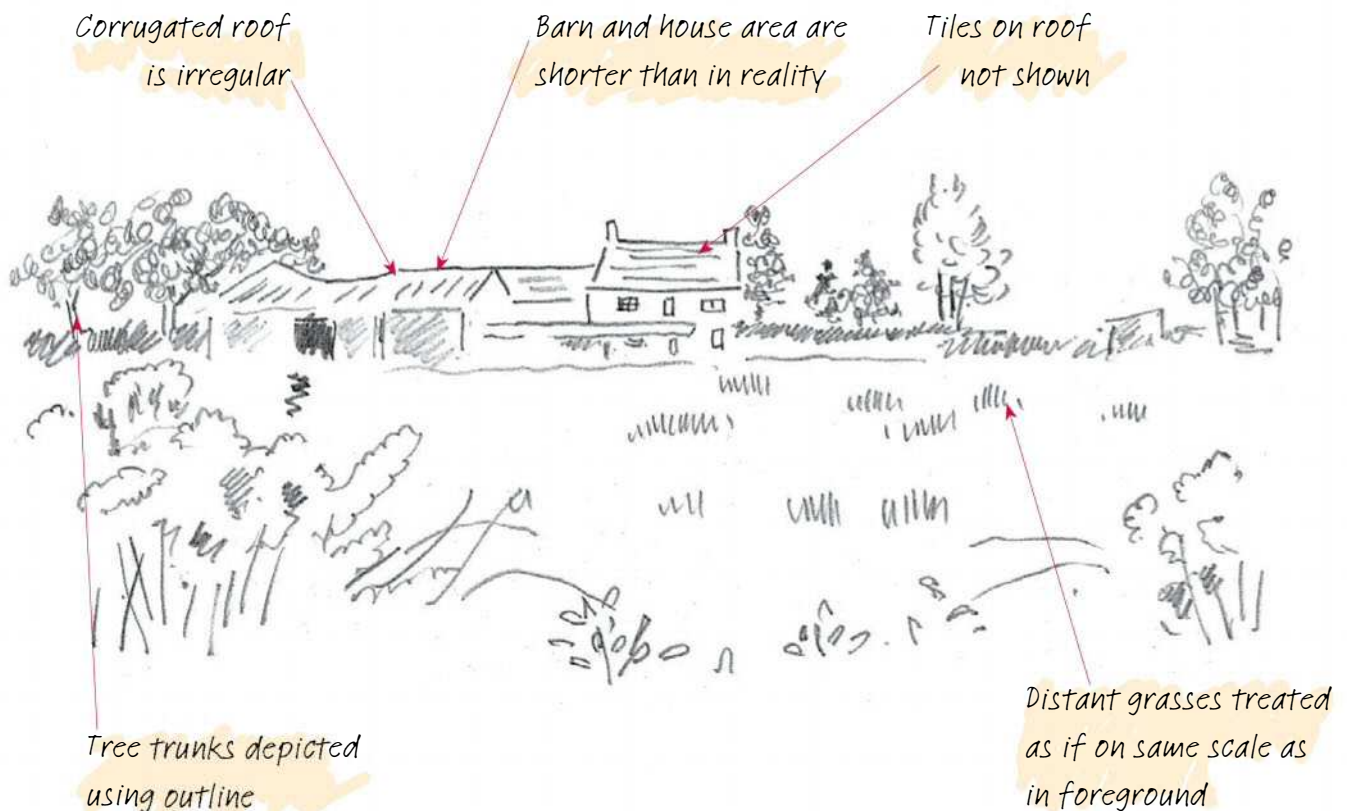
Barns and houses in the countryside – whether they are in good condition and occupied or derelict and crumbling – offer a wealth of subject matter for the artist, and can be found in countries all over the world.

The combination of natural landscape and man-made architecture is an appealing one, and provides you with many choices. Do you want to view the building from afar as part of the countryside, get in close to frame it as your focal point, or even concentrate on details that are unique to it? This is when

carrying a viewfinder can come in very useful – take time to look at the buildings from as many angles as possible until you are satisfied that the viewpoint you have chosen is interesting and achievable.

Another point to note is that, unlike the situation in villages, town and cities, where buildings can crowd upwards as well as sideways, the sky plays as much of a part as the ground around the building. Look at the previous themes, and bring what you have learned from them to this theme.

✗ Typical Problems



✓ Solutions

B graphite pencil

Keep sky simple with light, sweeping strokes of chisel side of lead

Trunk and branches are silhouettes at this distance with gaps for foliage

Note important shadow shapes on adjoining surfaces

Place dark, irregular mass of tone either side of a thin strip of white paper to show light grasses against a dark recess

Start trees on left of barn using up-and-down (continuous) movements, then mass them

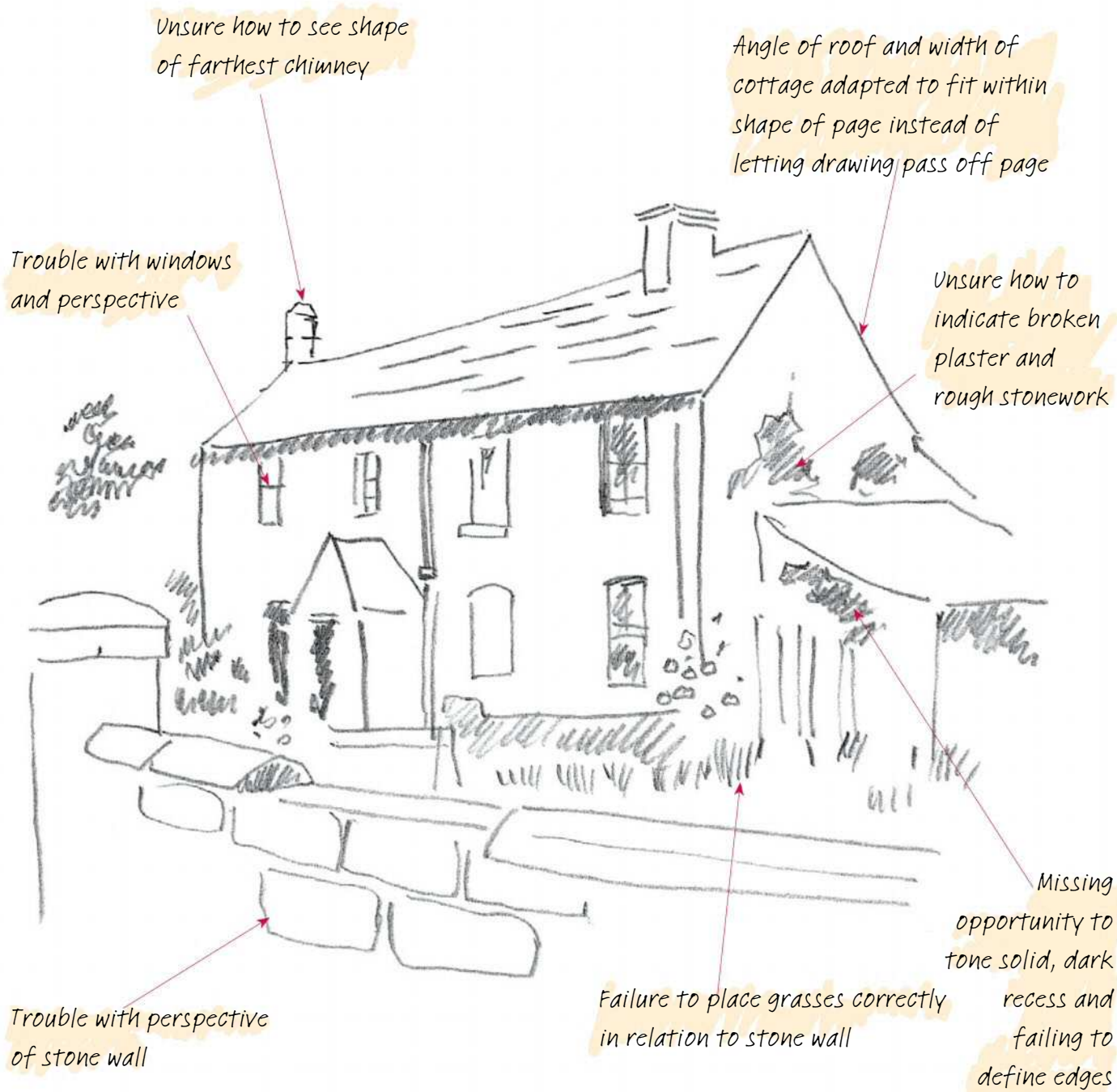
A series of directional strokes is required for the corrugated barn roof

A simple, irregular line is repeated, starting with the top ridge and working down, to suggest a tiled roof

Note how the slender grasses in the field are not drawn in detail until they are in the foreground. For distant grasses, light,

side-to-side strokes (made with an up-and-down movement) suggest shadows across the surface of the field.

✗ Typical Problems



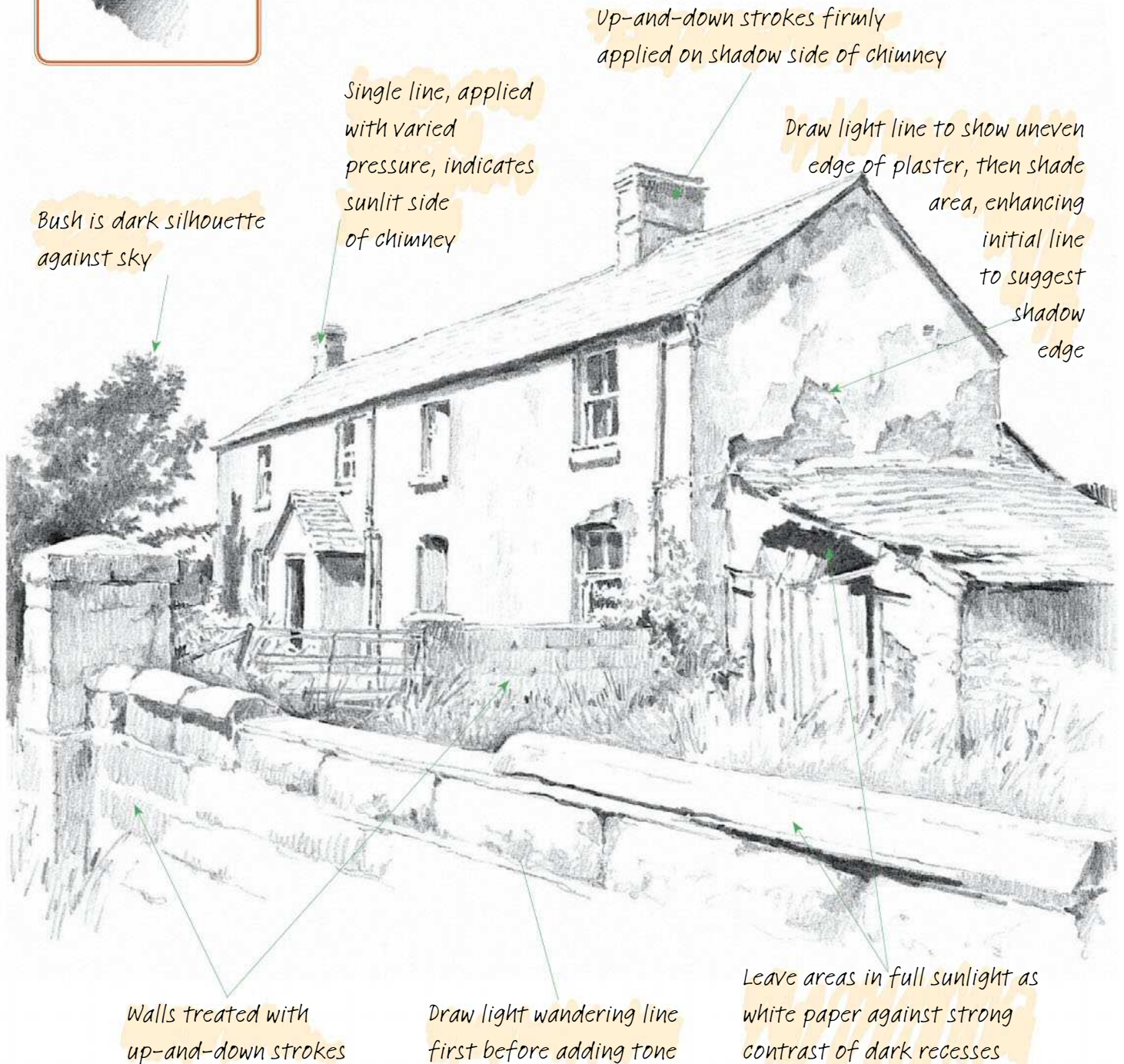
The problems here have arisen because the house is drawn in the form of an outline rather than working from within and relating positions of windows, porch, chimneys, and so on. Using guidelines and shapes between would help.

✓ Solutions

3B graphite pencil



A 3B pencil achieves rich, dark areas of tone, while still enabling a fine line to be drawn after a chisel shape is used



Driving through the countryside you may be lucky enough to discover a derelict farmhouse with outbuildings that is an absolute gift to the artist. On the day I came

across this building it was in bright sunlight, affording me the opportunity to use dark and light contrasts to full effect, and also many different textured surfaces.

✗ Typical Problems

Close observation, perhaps with the aid of a few detailed studies, is advisable before starting the main drawing.

Difficulty in indicating the steep slope of tiled roof above eye level

Treatment of stonework surface shows lack of understanding of perspective

Opportunity for capturing dark, negative shapes, created by position of the open gate, has not been used to advantage

Width of wall too narrow

Angle incorrect – planks appear to be floating rather than leaning against wall

Small shapes between are good, but do not appear to result from accurate observation of gate in relation to wall

A drawing from an unusual angle can encourage the beginner to concentrate more on the shapes between than the actual outline of the forms. Learning to forget what the subject actually is, while placing elements accurately with the aid of guidelines, is a great advantage.

✓ Solutions

3B graphite pencil

Draw only a few (on/off pressure) lines in correct direction to suggest tiled area

Start dark tone under eaves with up-and-down movements to form mass of shadow

Shade under here in direction of arrow

Cement between bricks is shaded in medium tone

Shadow line

Shadow shape

Note details like uneven shapes between edge of old brickwork and dark shadow shape between post

Important little shapes between help place gate correctly

Shade whole gate as solid pieces of wood in medium tone before enhancing with wood-grain effect

Leave lightest light as white paper

Tone interior of barn in darkest dark, against which white paper suggests light side to support post

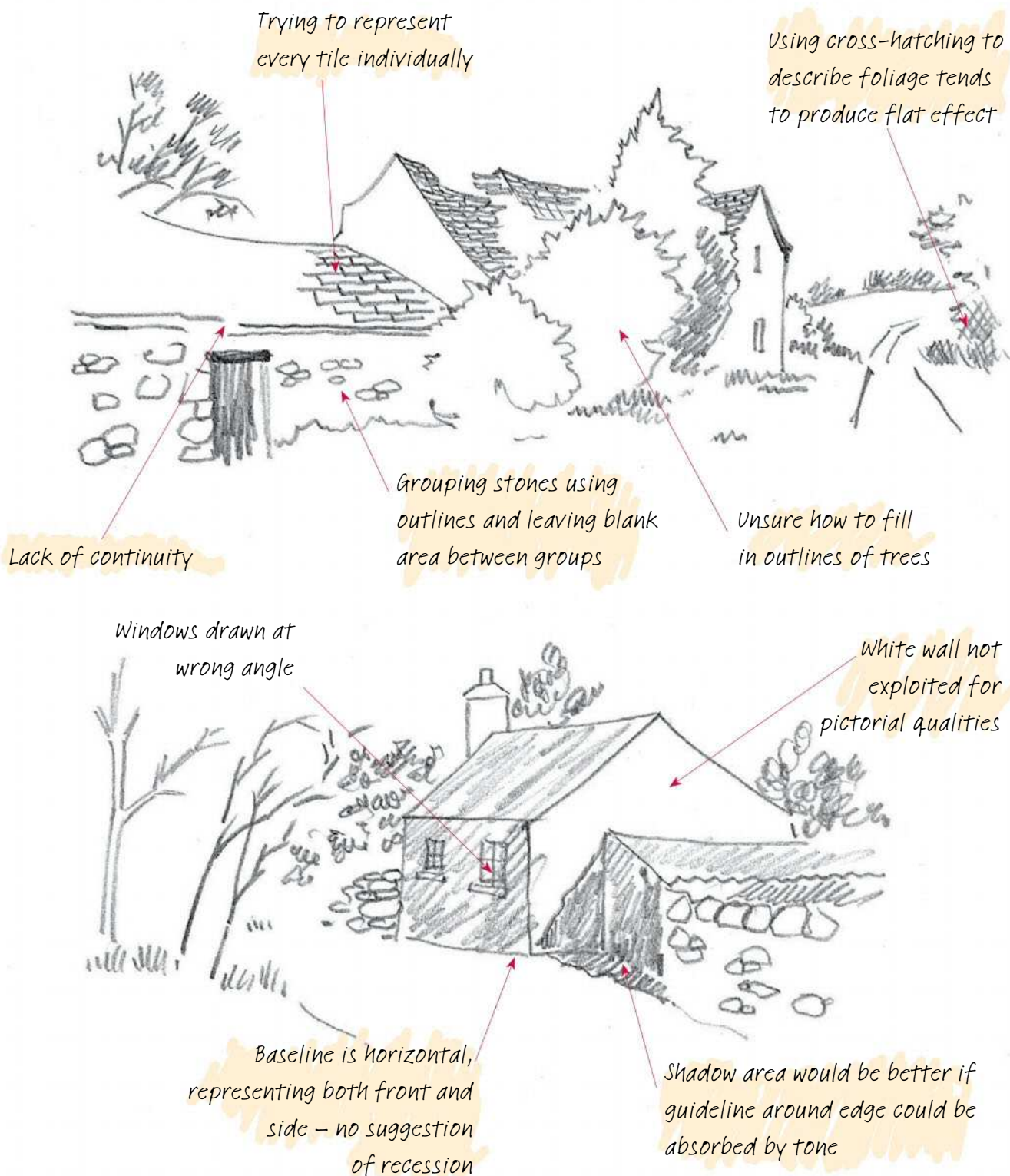
Practise your scales:



Tone the darkest dark as dense as possible

Just as a musician requires notes in order to play a tune, you need your tones to create a drawing. Try to use a variety of tones.

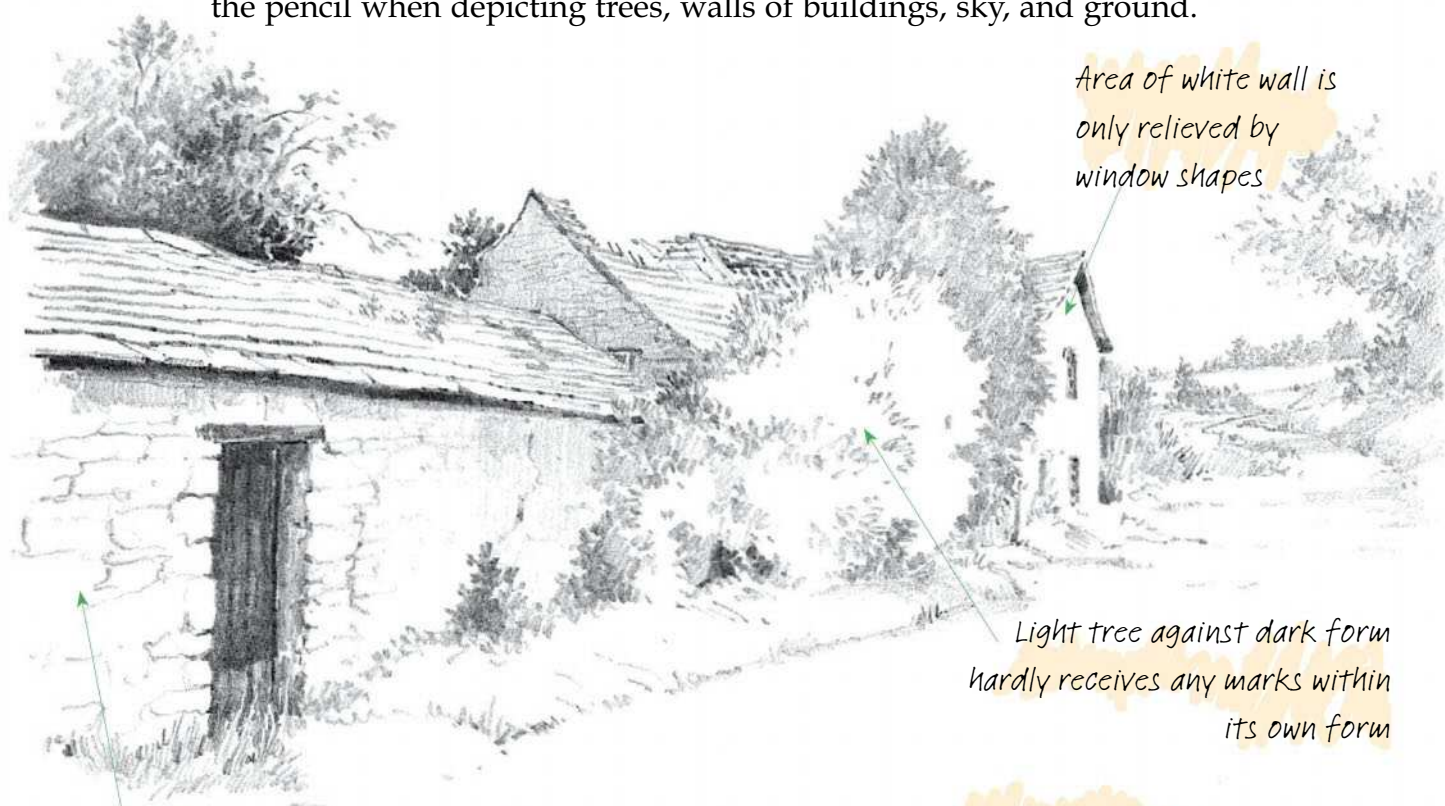
✗ Typical Problems



However detailed and carefully drawn an area may be, if the perspective is wrong, the drawing will not work.

✓ Solutions

These two studies show how much white paper may be left untouched by the pencil when depicting trees, walls of buildings, sky, and ground.



Area of white wall is only relieved by window shapes

Light tree against dark form hardly receives any marks within its own form

Some walls require only minimum wandering line to suggest stonework, or loosely applied up-and-down strokes for wall in shadow

Wall lit by sunlight can be relatively large area of white paper

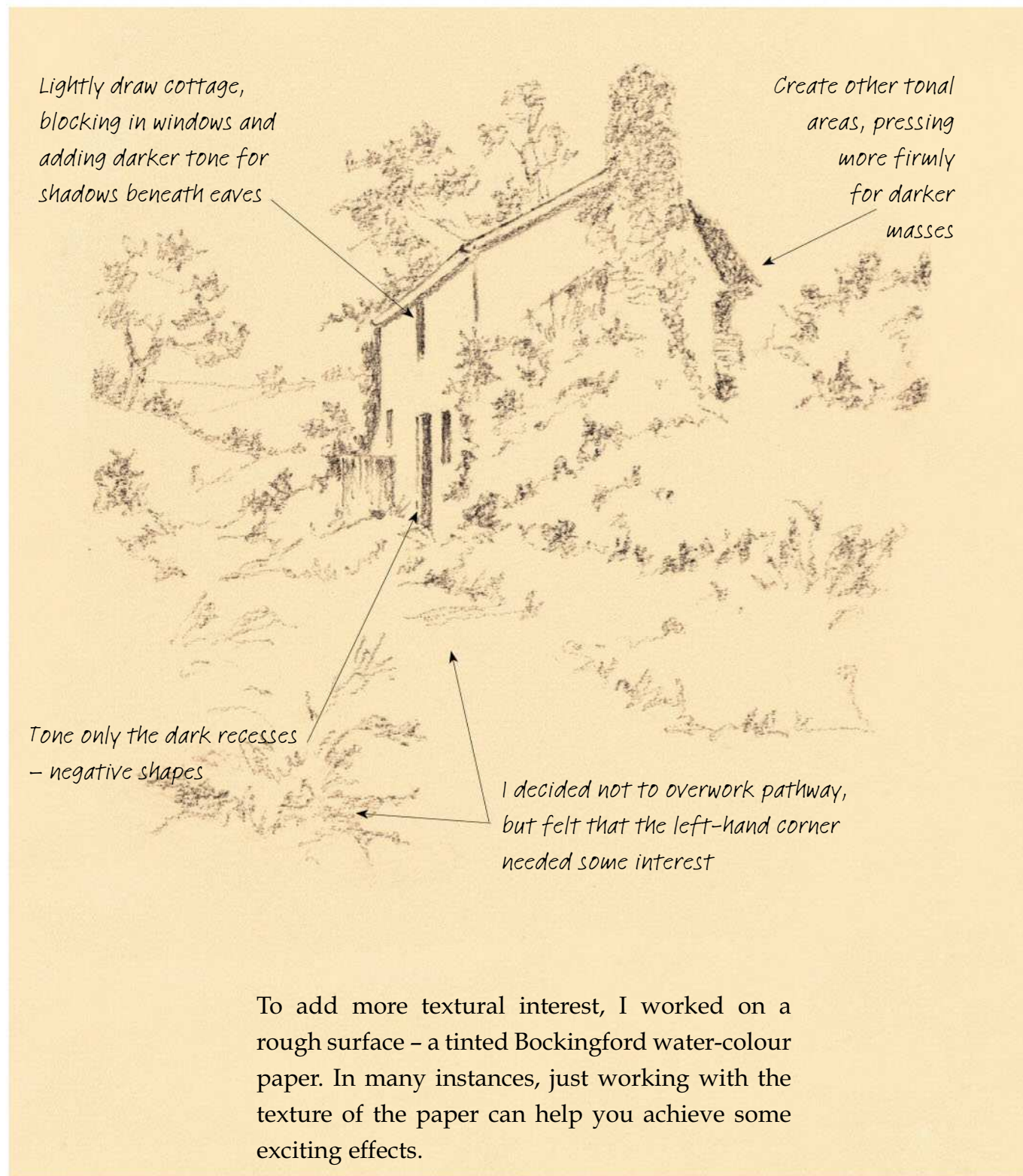


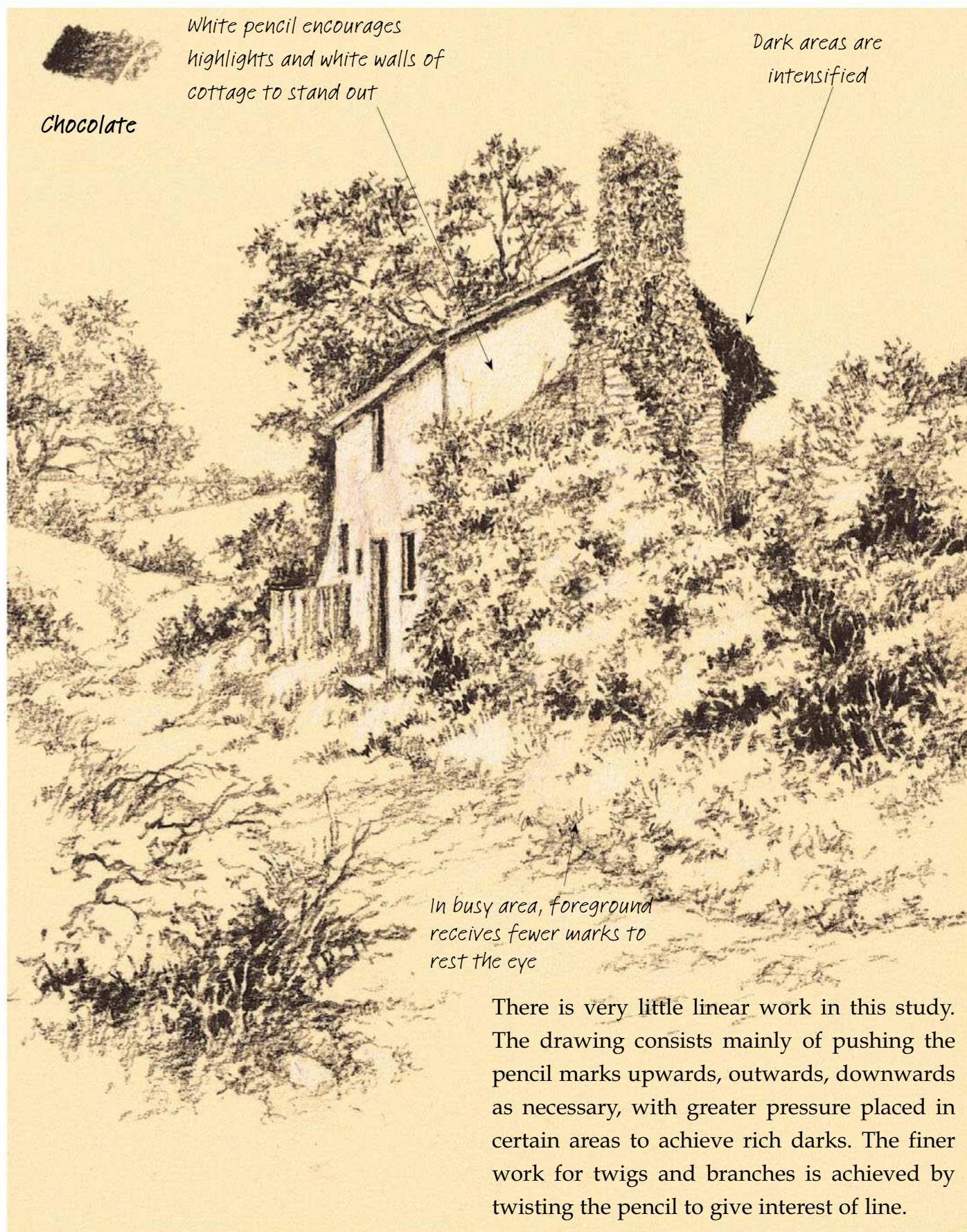
Corner in shade uses directional strokes

Demonstration

This demonstration is worked with a coloured Derwent drawing pencil with a soft, creamy texture that provides a velvety finish. The extra-thick strip requires

sharpening to a fine point for the delicate linear work on twigs and branches, but for most of this drawing the chisel side and point are used alternately.





Gardens



From tiny, one-person town enclosures to vast public areas that are tended by many hands, gardens offer artists a true wealth of subjects for drawing and painting. And it's worth considering at this point what makes a garden – plants, trees and flowers alone are only a part of the whole, and it is the planning mind of humanity, whether regularising a garden or leaving as a wilderness, that makes the space a special one.

Some of the best garden subjects are, in fact, the man-made objects that are found in

them, from classical, monumental statuary and elaborate pots and containers to humble park benches and civic fountains. Combining the natural and the artificial is a particular challenge, and requires you to use most of the techniques in the preceding themes.

Because many gardens have tall trees in a relatively enclosed space, the quality of light you are working in may be made more interesting – and more difficult – to draw by the effect of dappled sunlight. As always, observation is the key to success.

✗ Typical Problems

Unsure how to portray flowers and leaves on bush



Bush with branches, outline only



Leaves all viewed as flat shapes

Branches and twigs drawn as zigzags over a line



Ferns viewed as a flat pattern



Twigs do not join branches

Small conifers with outline and flat cross-hatching



Leaves and stems too evenly placed



Flat shapes with outlines

✓ Solutions

3B pencil



Make a chisel-shaped lead by toning, then keep the pencil in the same position within your fingers and push the lead up and down to create a tonal block in the shape of a leaf silhouette. Twist the pencil slightly to locate the pointed side of the lead and pull a short line down from the base of the leaf to indicate a twig. Do the same again, adding leaf after leaf. Remember that leaves will come from the twigs at different angles. Try not to lift your pencil off the paper while working – just lift the pressure.

Pull down delicate lines for twigs and branches

Push short upward strokes again and again and mass them, letting individual ones become more apparent at edge of mass

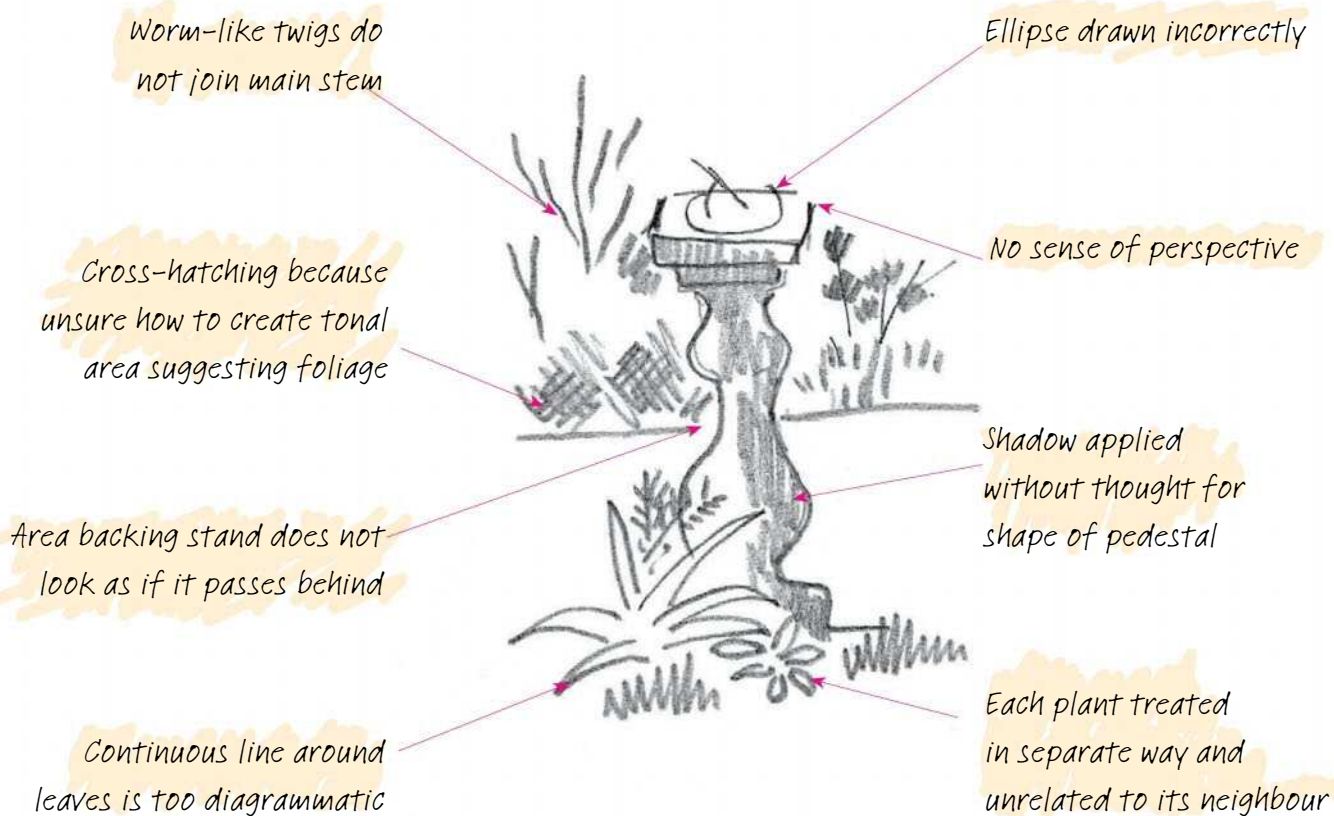
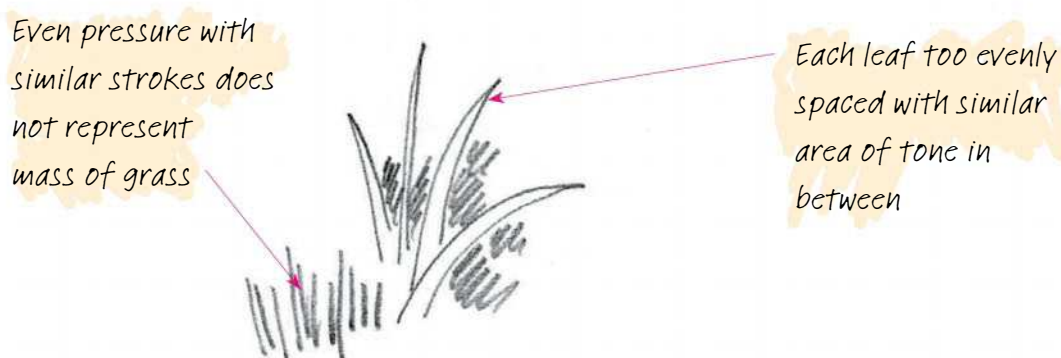
Dark tonal mass behind top of hedge

Leaves and stems silhouetted for foreground mass of larger forms

Dark mass behind light outcrop of foreground foliage

Gentle toning from side to side to suggest flat surface of path

✗ Typical Problems



Look closely at how plants relate to one another. When leaves come towards you, try to leave their shape as white paper. You can draw the shapes very lightly and tone behind.

✓ Solutions

2B pencil



Draw shape of structure very lightly with pencil point

On the light side shade right up to lightly drawn line so it no longer shows, then push away from edge with pencil strokes

Leave large areas of white paper to suggest sunlight falling on side of structure

Shade shadow side with up-and-down movements

Follow form with curved movements and continue shading with solid tone

Massed foliage

Draw area with chisel shape of lead, using movements pushed out from area of tone

Zigzag movements massed together

Always remain conscious of direction of growth and push strokes upwards and outwards to follow direction

Spiky leaves and grass

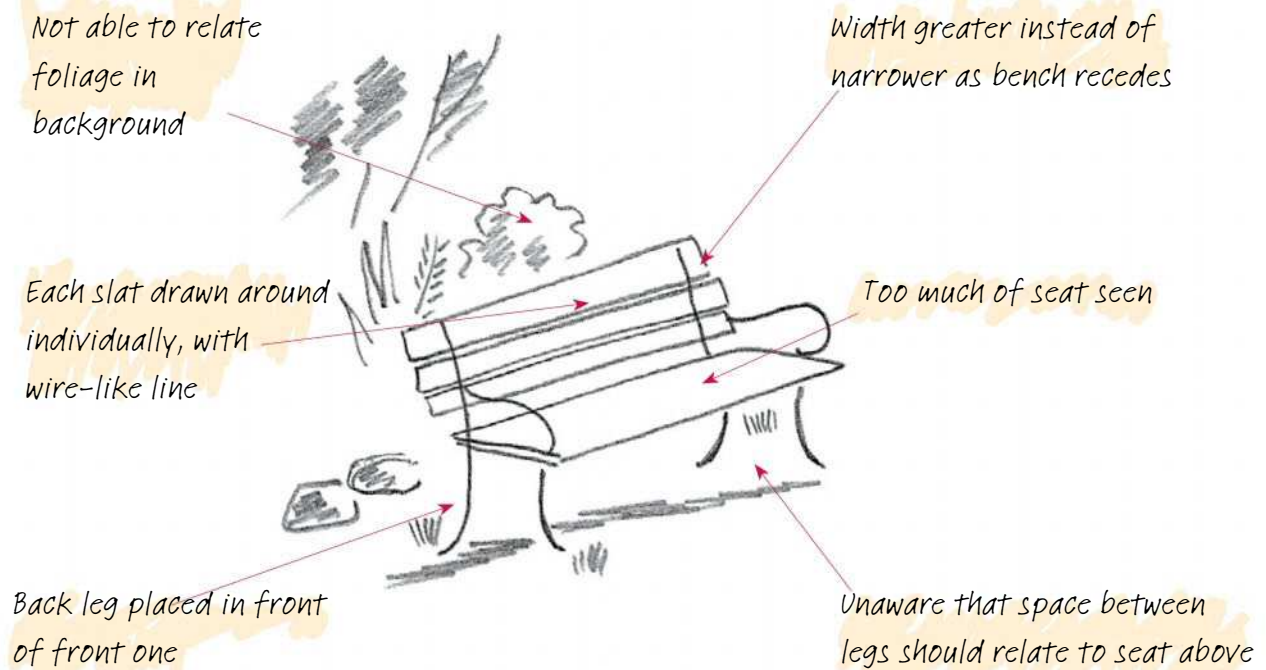
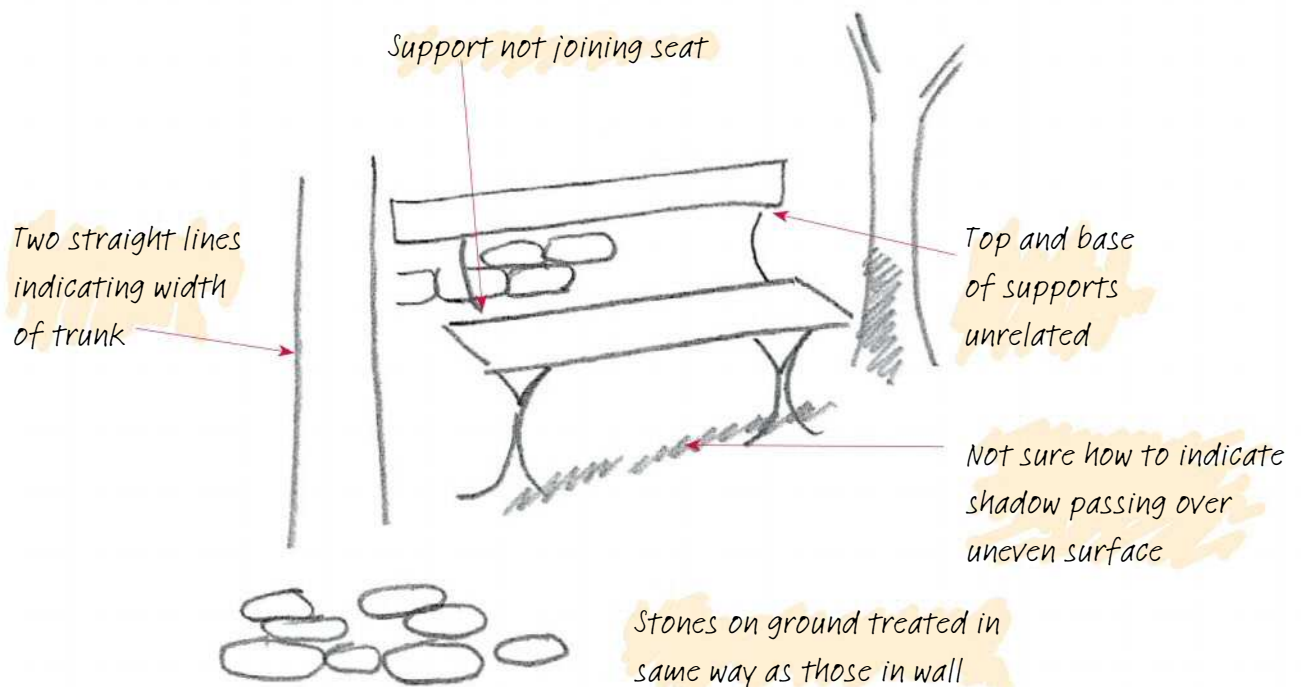
Dark negative shapes allow light areas to come forward

Use uneven (upwards, backwards and upwards again) strokes, made with varied pressure and pencil in constant contact with paper

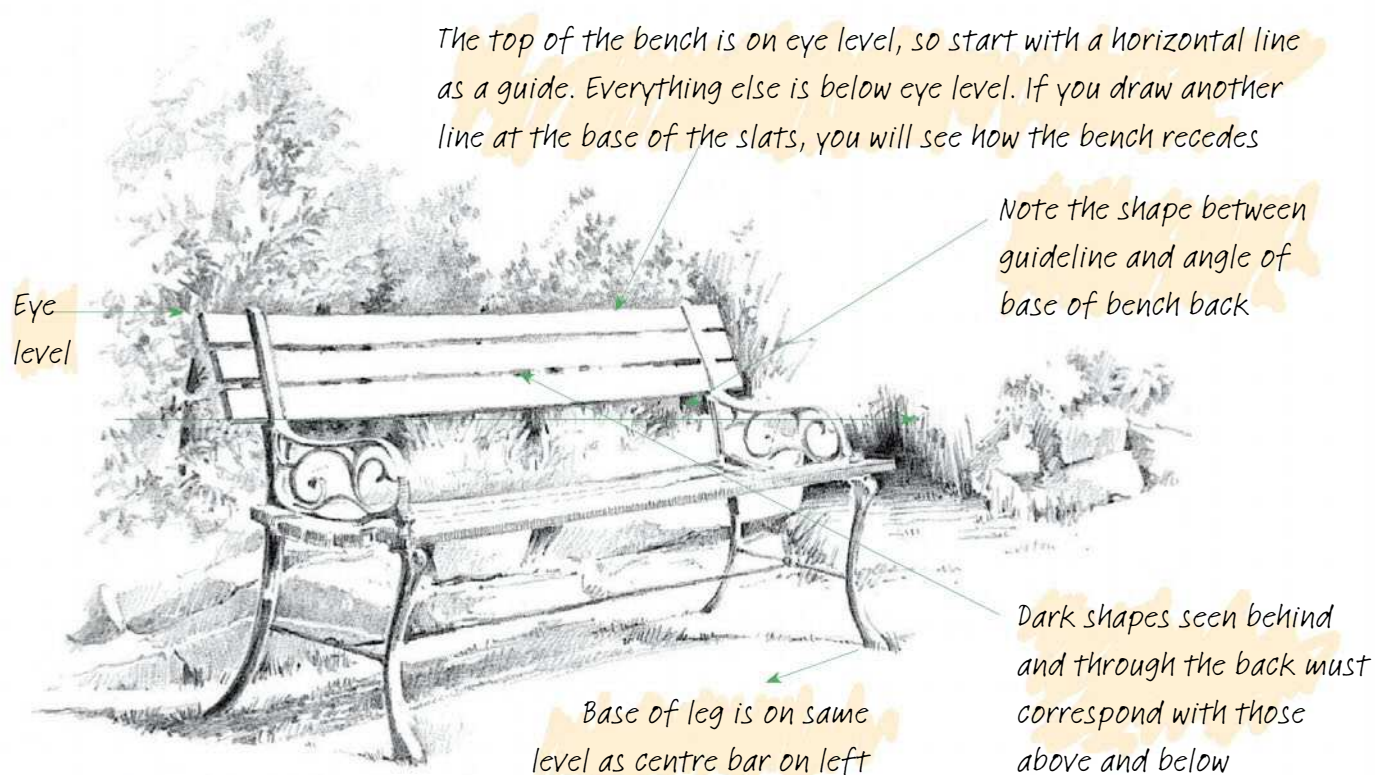
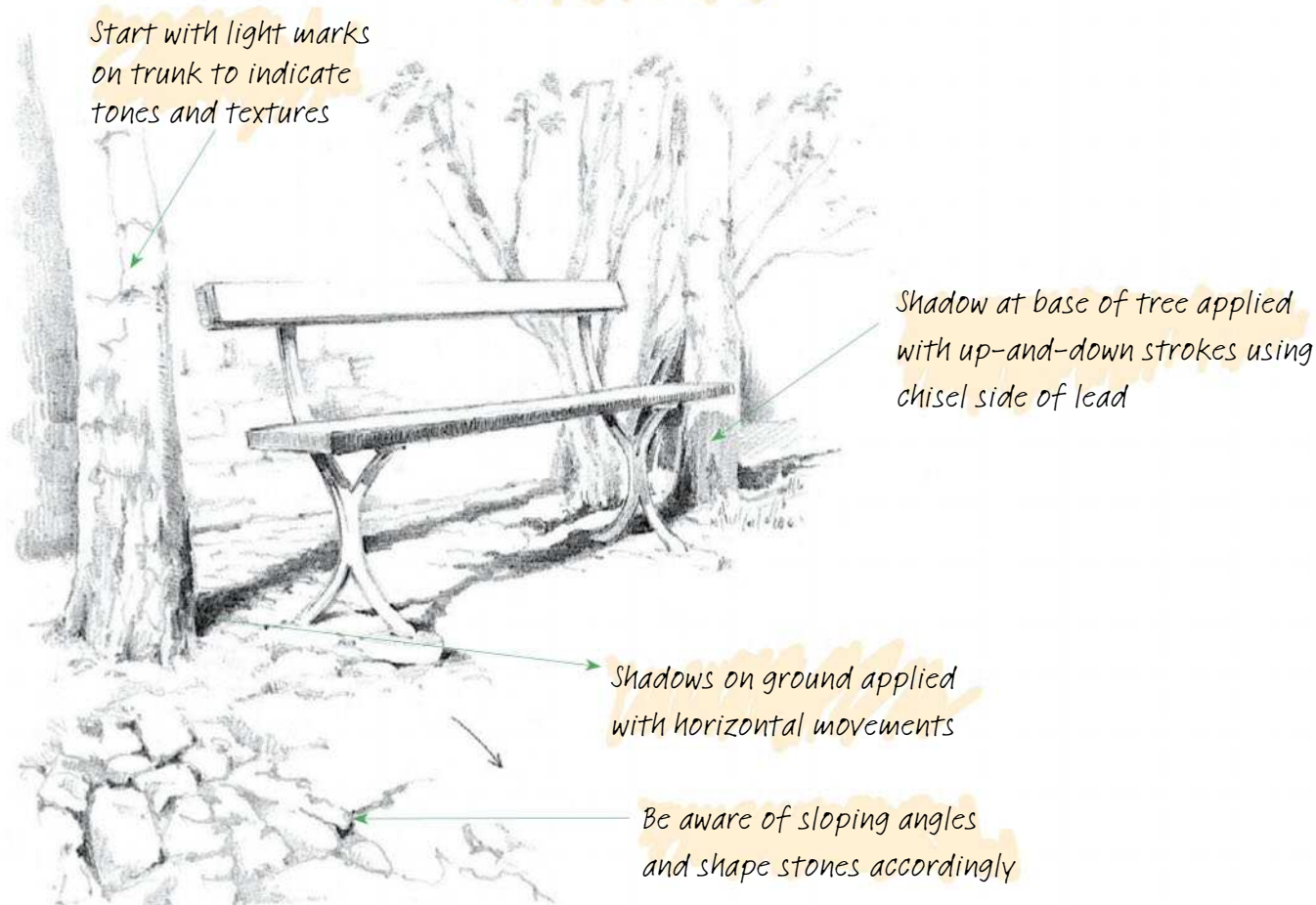
For short grass, keep your pencil travelling as you go up and down, turning it from time to time

Practise a variety of tones. Experiment to see how many you are able to produce

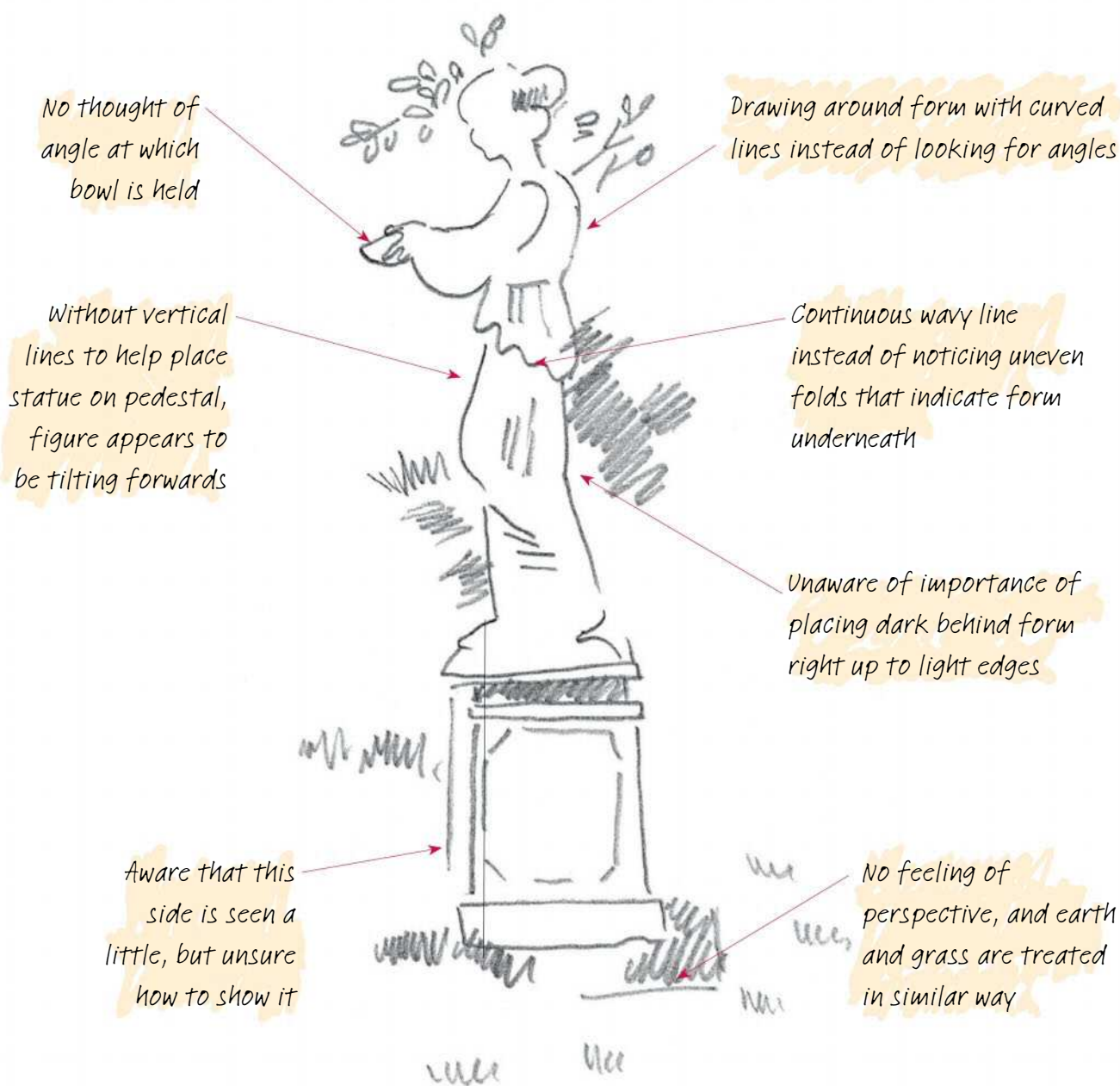
✗ Typical Problems



✓ Solutions



✗ Typical Problems



Although there are no negative shapes within the statue itself, the shape between the chin, neck and outstretched arm is a very important area where you can use both horizontal and vertical guidelines.

✓ Solutions

Draw light line to place subject, then tone away from line in different directions to suggest foliage behind

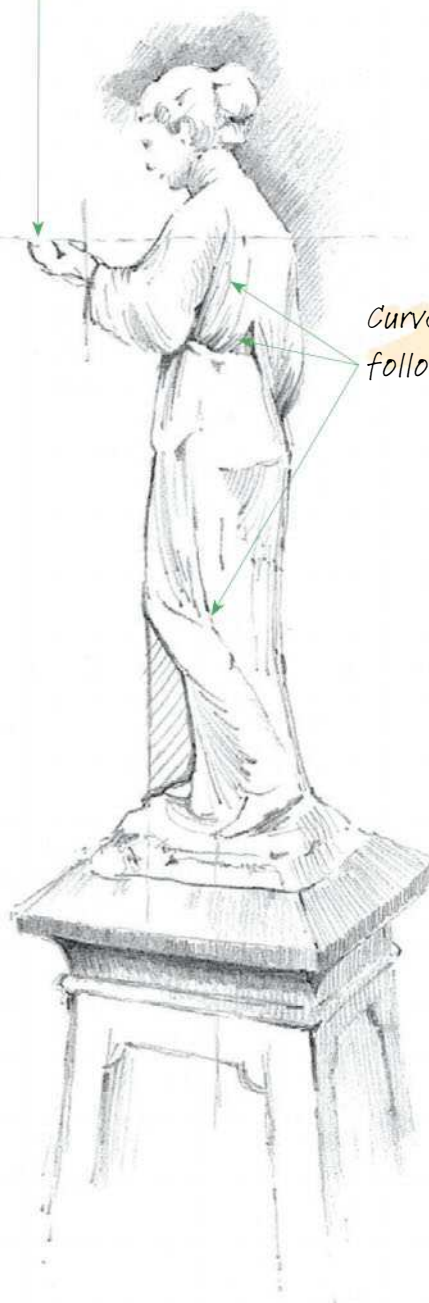
Hold pencil vertically to check that certain parts line up, and draw vertical line to place them correctly

Leave white paper untouched in places

Horizontal line helps find correct level and shape between guidelines and subject

Curved lines follow form

The two guidelines above would eventually meet at a vanishing point because, although we observe the top part of the statue on eye level from a direct side view, the lower part of the pedestal is below eye level and the part nearest to us will be wider.



Demonstration

I chose a little statue in the corner of a garden as a focal point. If you find the statue

too complicated, you could substitute the sundial for it on page 59, set at eye level.

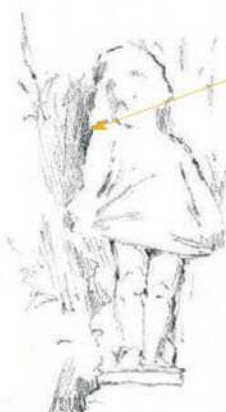


Make a rough sketch to position the figure and decide where to place the important dark areas behind. These will make the structure stand forward

Using uneven pressure, and slightly erratic movements, draw leaves freely in green coloured pencil

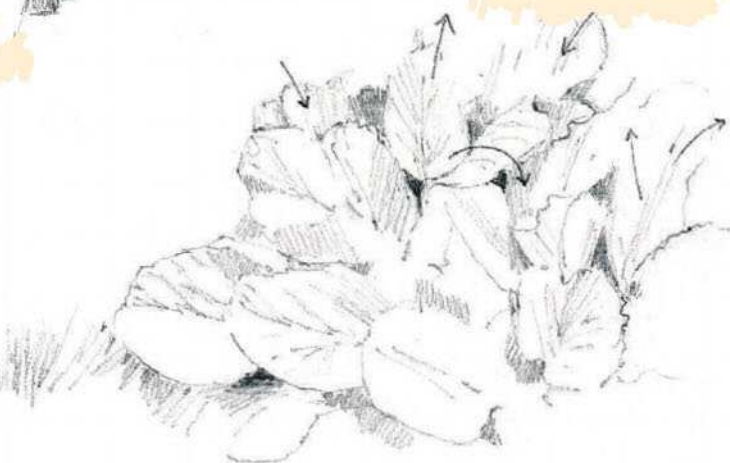


Using another colour or graphite pencil, shade in negative shapes between stalks and leaves



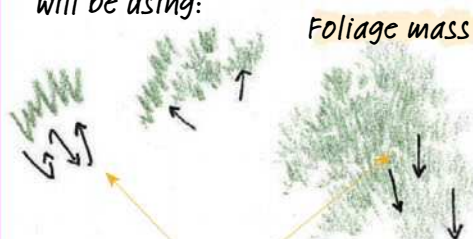
If you use strong side light, draw dark masses behind the light side of the form and light areas as contrast behind dark (shadow) side

Lightly draw the subject and then work around it using directional strokes



Decide which drawing materials will suit your subject. I chose an illustration cartridge, a line surface paper that is ideal for pen and ink drawing. It also produces a pleasing texture when pencil (coloured or graphite) is used.

Before you start on the final work, practise some directional strokes with the coloured pencils you will be using:



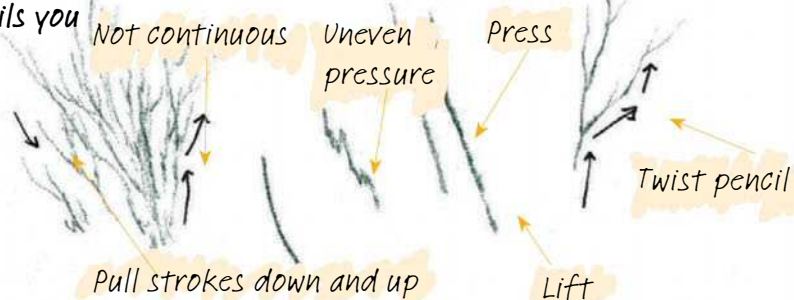
Push zigzag movement upwards and outwards, then bring down with lighter pressure

Drooping leaves

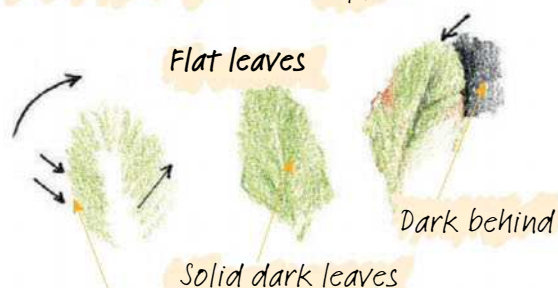


For leaves that trail or droop, pull pencil marks down and outwards

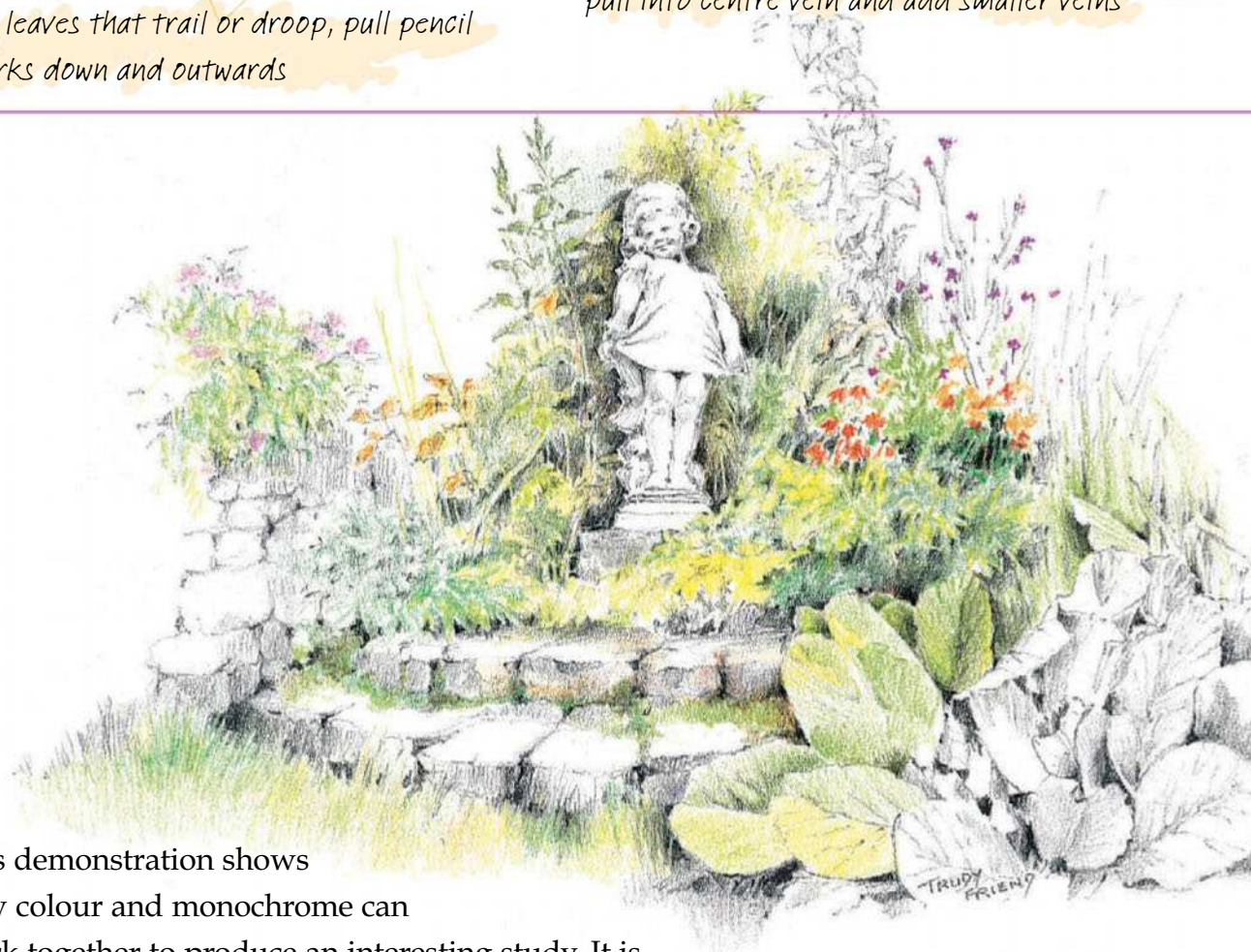
Twigs and branches



Flat leaves



Start with continuous up-and-down strokes, then pull into centre vein and add smaller veins



This demonstration shows how colour and monochrome can work together to produce an interesting study. It is not necessary to fill every corner of your picture – untouched white paper can enhance your drawing.

Plants and Flowers



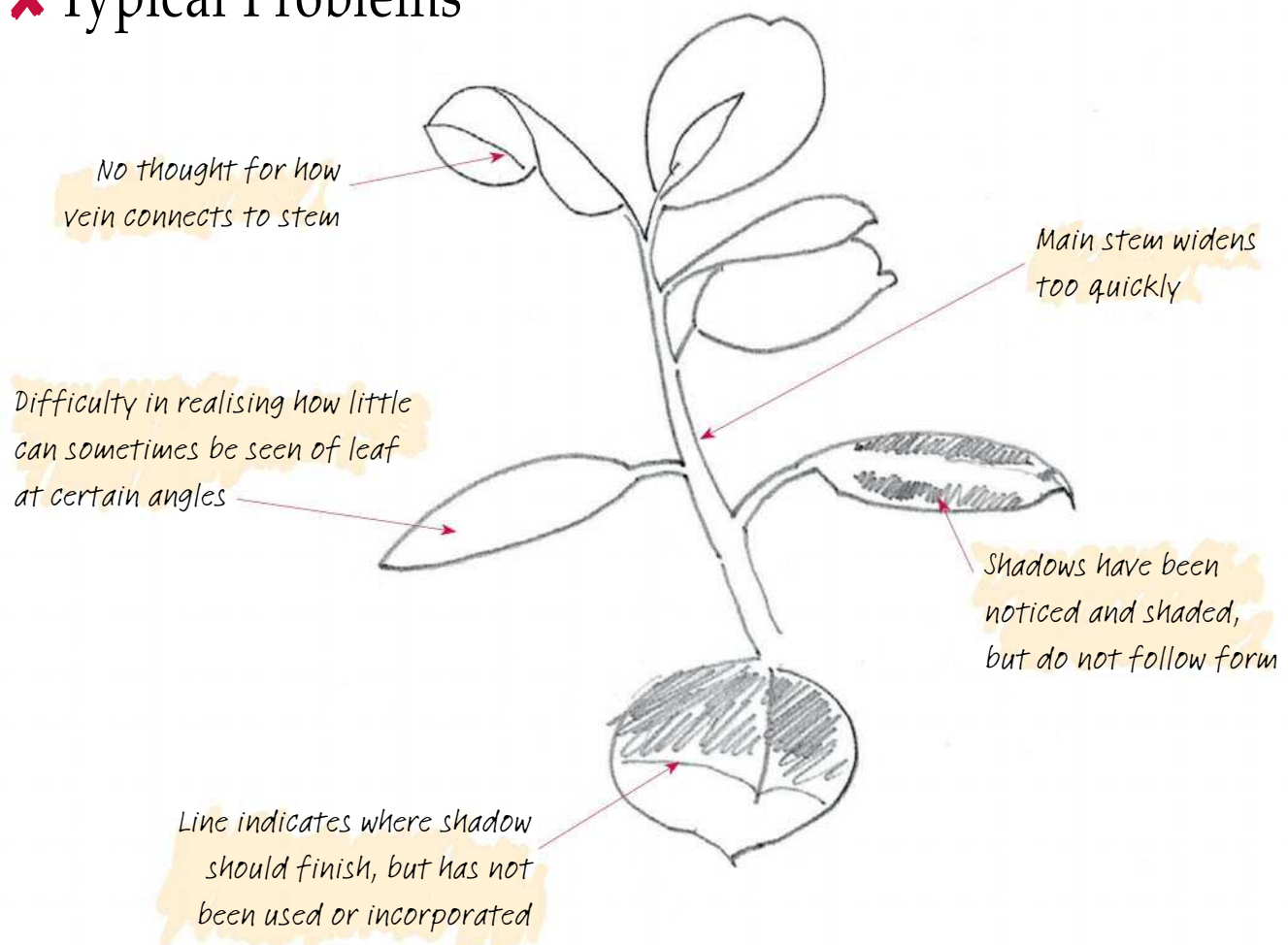
In the themes up to now, I have looked at plants and flowers as part of the landscape, and have treated them more as masses of shape and colour than as individual objects. This theme moves the emphasis from drawing landscapes to still lifes, and enables you to observe flowers in detail and gain the confidence to draw them accurately.

It is always helpful to draw the negative shapes, whatever the subject, when placing objects or parts of objects in relation to each

other. I also look for what I call the other 'shapes between' – in some cases, they are shapes between part of an object and a guideline, rather than negative shapes.

You may find it helpful to work from a photograph in order to understand where to place guidelines. With practice, however, you can learn how to hold your pencil in the air in front of a view or objects and imagine where the vertical and horizontal guidelines would be placed.

✗ Typical Problems



✓ Solutions

Make a rough sketch in order to place the parts correctly, drawing very lightly at first and including all the finding-out lines. Do not use an eraser

Shape between curved underside of leaf and central vein ensures that curved leaf is convincing

Guidelines show how other parts of the plant relate, even when some distance away

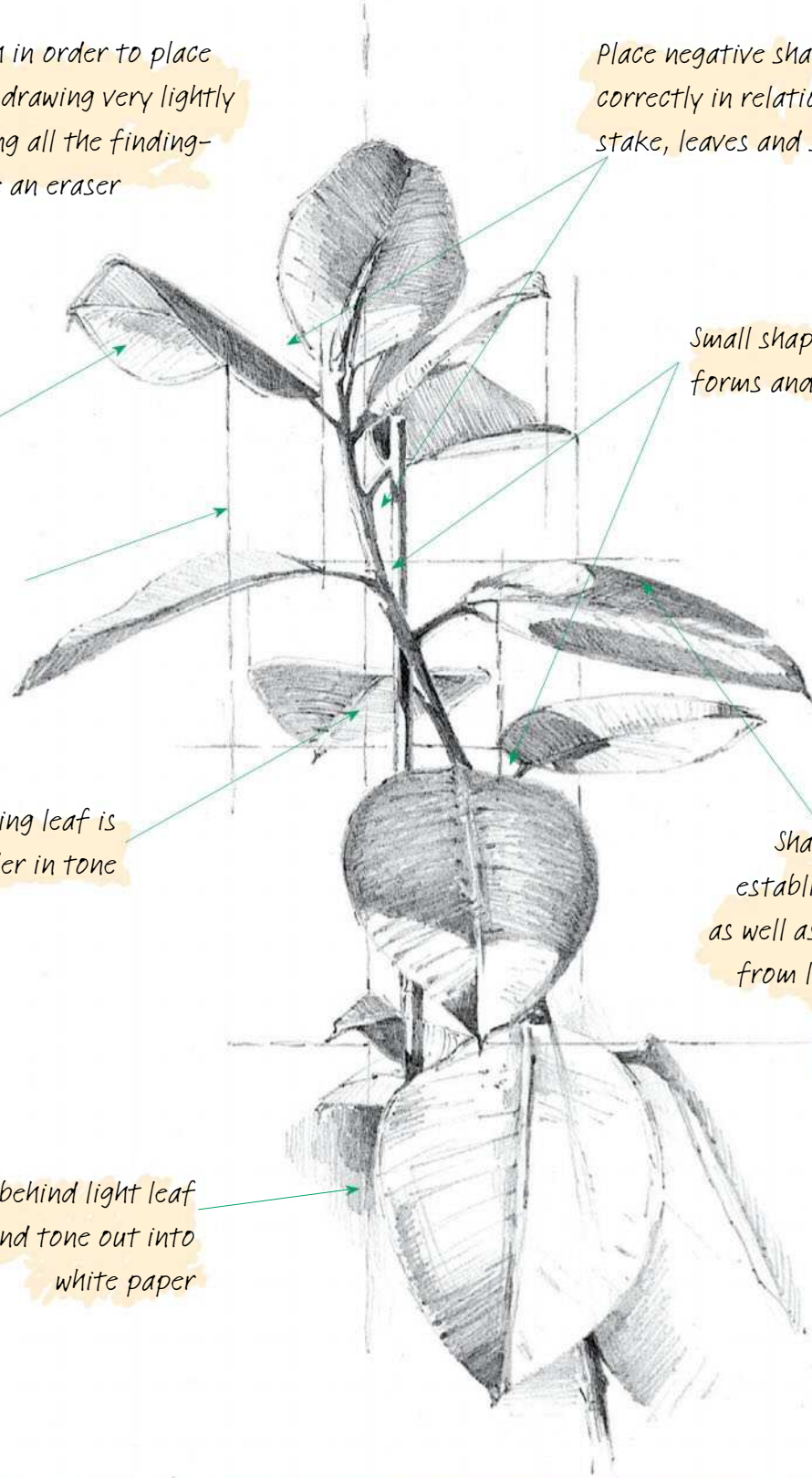
Receding leaf is paler in tone

Tone behind light leaf and blend tone out into white paper

Place negative shapes correctly in relation to stake, leaves and stem

Small shapes between solid forms and guideline

Shadow shapes help establish overall shape as well as preventing you from losing your place when creating scaffolding of guidelines



I do not use angled guidelines, as they may be incorrect – all are vertical or horizontal and can be checked with a set square if necessary.

Practise drawing all guidelines freehand. They may run the length of your study or remain short to compare close relationships.

✗ Typical Problems

Each petal placed at different levels with no thought for structure or how it relates to stem

Lines to suggest edges of petals are equidistant, suggesting flat row rather than rounded form

Unsure how to suggest mass of leaves and stems

Tendency to place subjects on same level, side by side, rather than placing one slightly in front of the other, at different level

Unsure how to relate leaf to stem

Lack of thought concerning thickness of stem

Line depicting leaf shape is uninteresting, suggesting flat pattern shape rather than three-dimensional form

All tonal areas treated in same way, without an understanding of how to use tone to follow form

Line from leaf is in front of stem, and area of tone is carelessly placed

The grade of pencil used was unsuited to the scale of this study, and was also not sharpened to a point.

✓ Solutions

Tulip



Irregular dark line used for red edge of yellow tulip

Lines follow form of petals and are curved, with more pressure applied to shadow areas

Tone dark behind light area, to suggest that stem is in front of leaf – there will then be no need for line on light side of stem

Start drawing line for one side of stem with short strokes, going back over previous one a little before extending to create next one

Thicken line with gradated tone and finish with lightly applied irregular line on other side

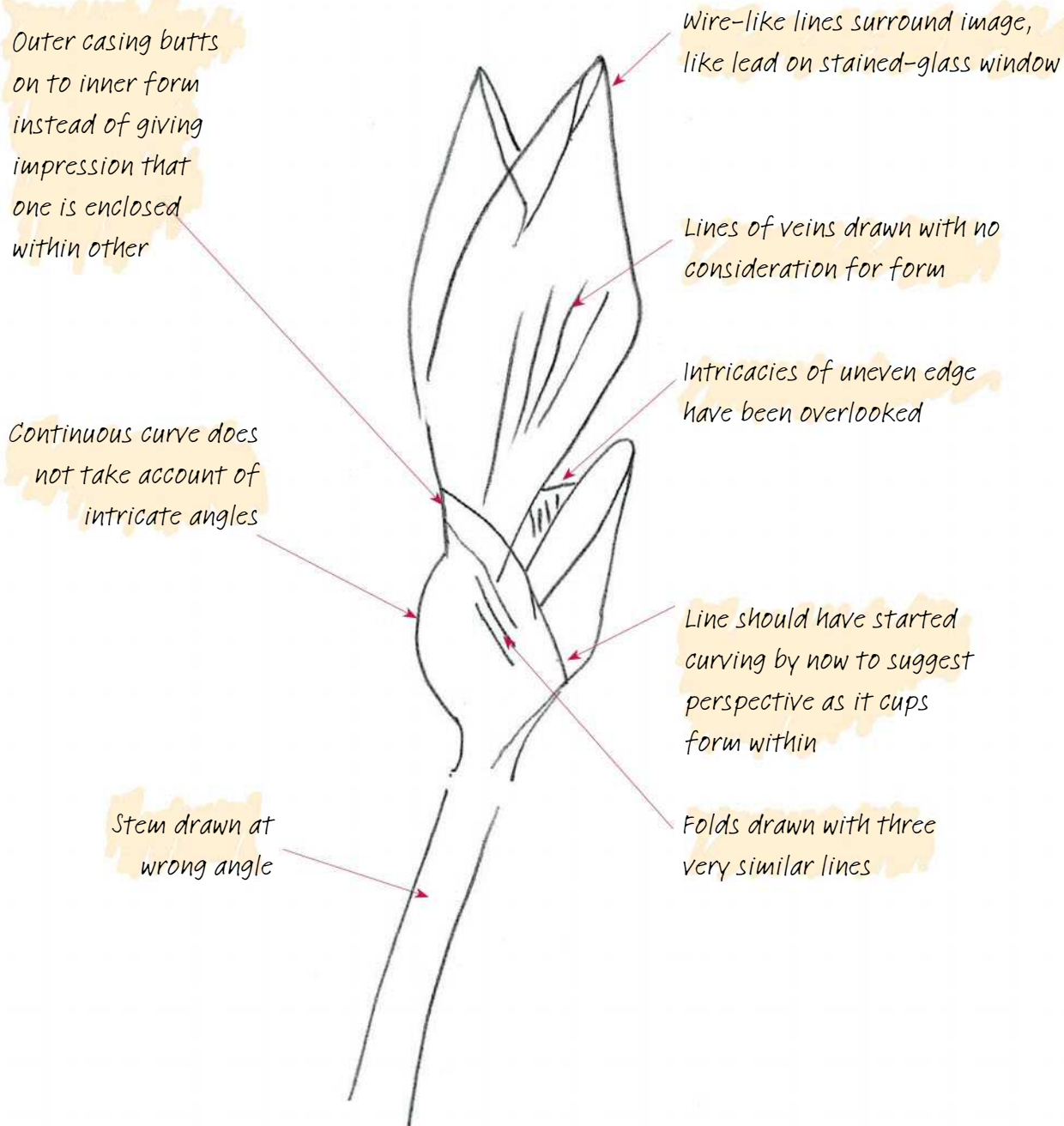
Draw a light line through stem in order to place leaf correctly on other side

Use directional strokes to suggest curve of leaf

Look at this area as shape, and place it correctly as guide for angle of leaf

Stem above is narrower than stem below where leaf joins and base cups upper stem

✗ Typical Problems

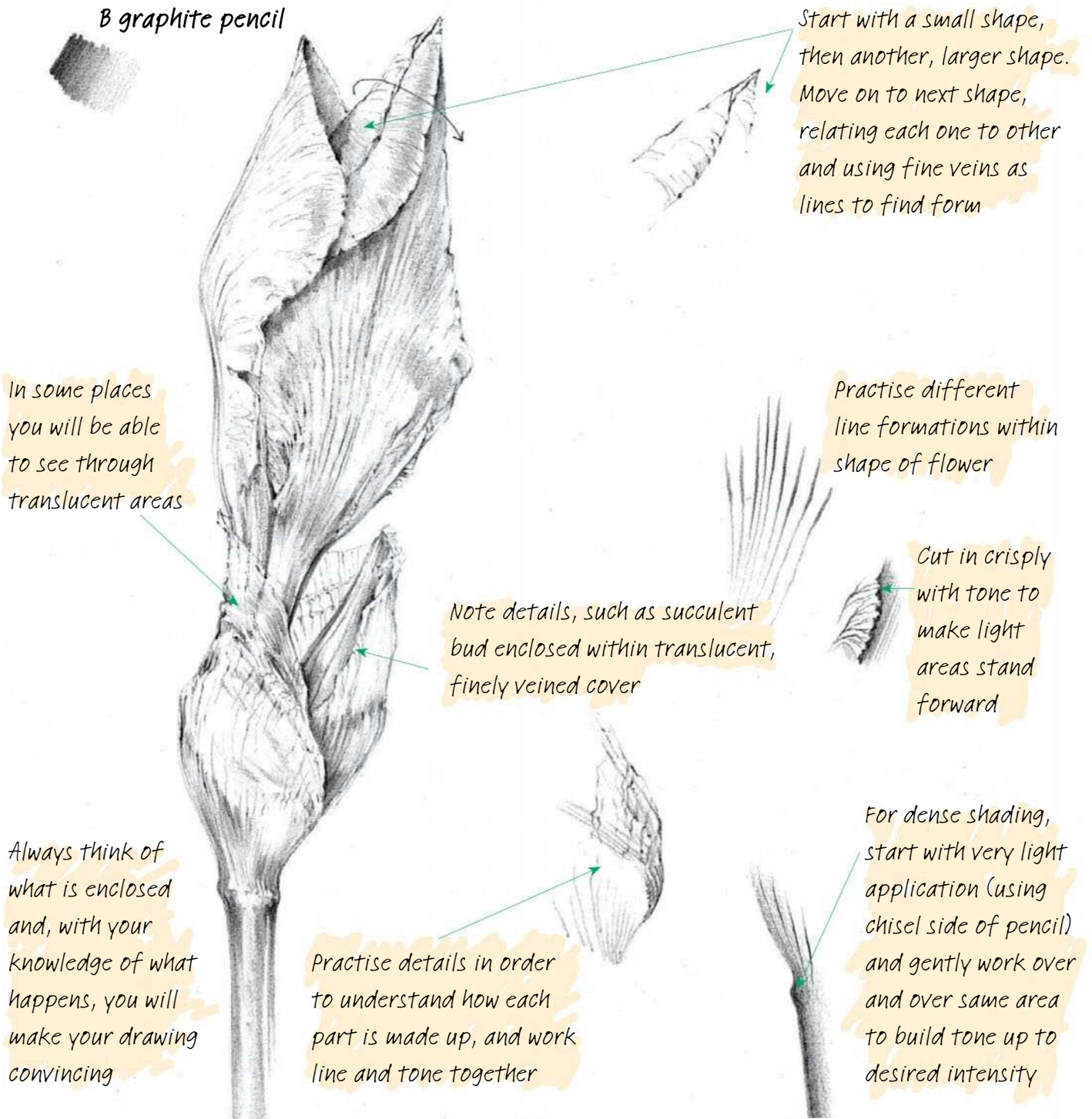


Within the form of an Iris you will find many aspects to learn from. Study small areas, practising line and tone variations (with on/off pressure of your pencil) before drawing the flower in its entirety.

✓ Solutions

Iris

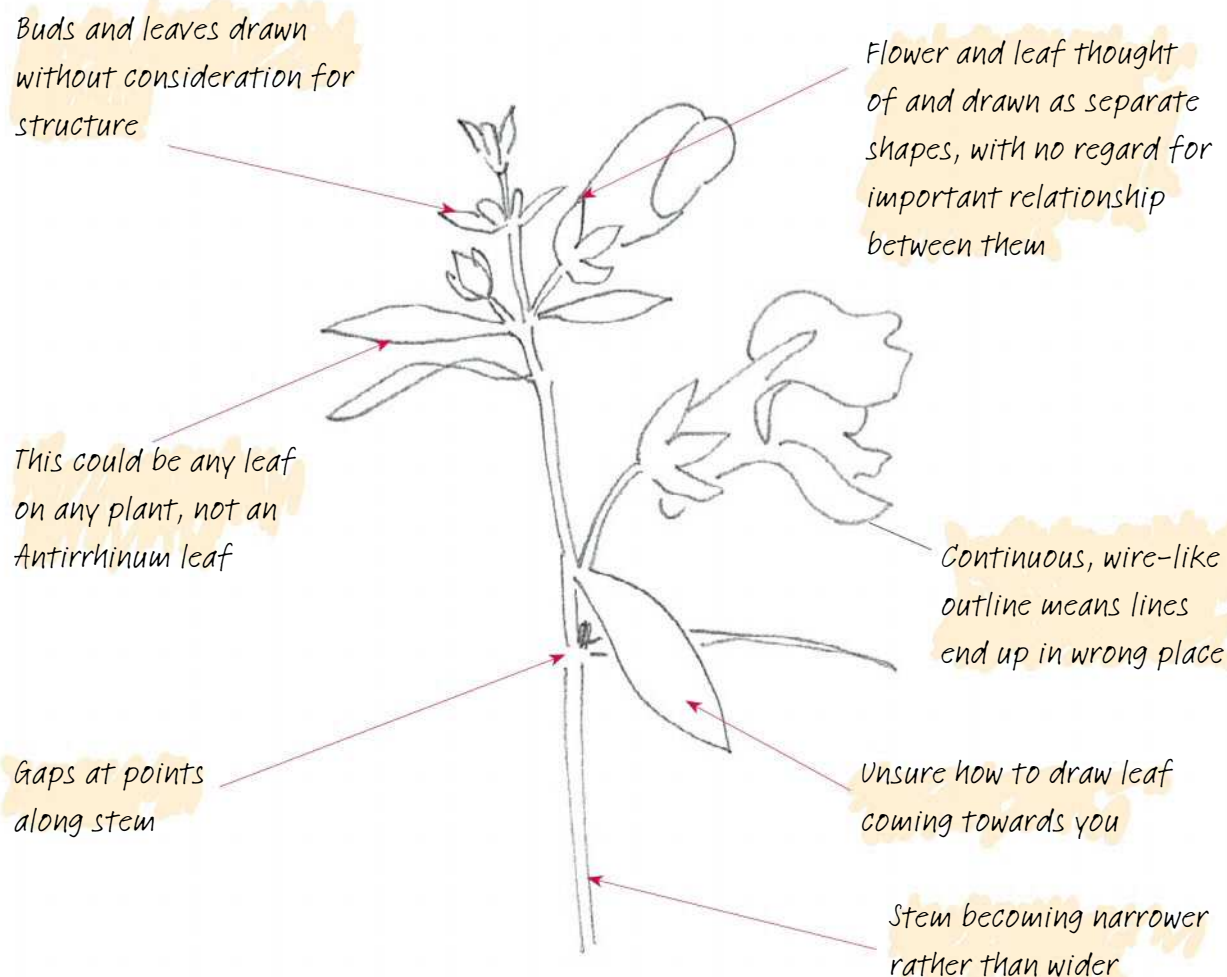
B graphite pencil



The pencil should hardly leave the surface of the paper at all when drawing. The tip of the pencil is a fine point that travels over the paper's surface, lightly changing direction as necessary to describe the contours.

✗ Typical Problems

A flower of this nature is delicate so, when making a drawing that is the actual size of the plant, many people resort to outline only.



While learning to draw plants, it is sometimes helpful if you gently remove some of the flower heads to enable you to see the remaining ones clearly. This also makes it

easier to observe the structure of stem and leaf placing. By removing a couple of larger blooms, you may be able to use clear negative spaces to advantage.

✓ Solutions

Antirrhinum

Making tone and line work together:

This side of the leaf can remain as white paper or receive a light tone

Draw negative shapes to place base of flower, stem and leaf accurately in relation to each other

Add pressure to darken tone, as width is established, with hardly any pressure towards light side

This side is just a dark shape

Start here and draw shape with downward curved line on into stem

To draw the stem:

(a) Establish the bud shape in relation to the adjoining leaf.

(b) Draw a downward line firmly. This will be the shadow side of the stem.

(c) Make the line wider (on the left side), gradually reducing pressure to lighten tone.

Remember your constructive doodles? These on/off lines, used on the flower, are applied in the same way

To shade veins on a leaf:

(a) Shade gently away from crisp edges.

(b) Place another crisp edge a small distance away from the first, and gently shade out from there.

Choose any flower that you consider complicated to draw. You will need to observe it far more carefully if you are unfamiliar with

the shape and form, especially the negative shapes and other shapes between, to enable you to be accurate.

Demonstration

The Iris is one of the most helpful plants to draw when looking for shapes and form. Here is an open bloom, following on from

the bud on page 71. This page shows how the first drawing develops and, in this instance, how the first shape drawn is at the top.

1. Draw the shape, and tone it, with directional strokes (as it appears in shadow).

2. Add the larger shape.

3. Slowly a relationship develops between the petals and, with the aid of directional strokes to follow the form, work down.

4. The two lower petals, visible at the front, are drawn with directional strokes to suggest that the form is coming towards us (shown with a series of arrows).

This small, dark shape is important, as part of the petal curves around it

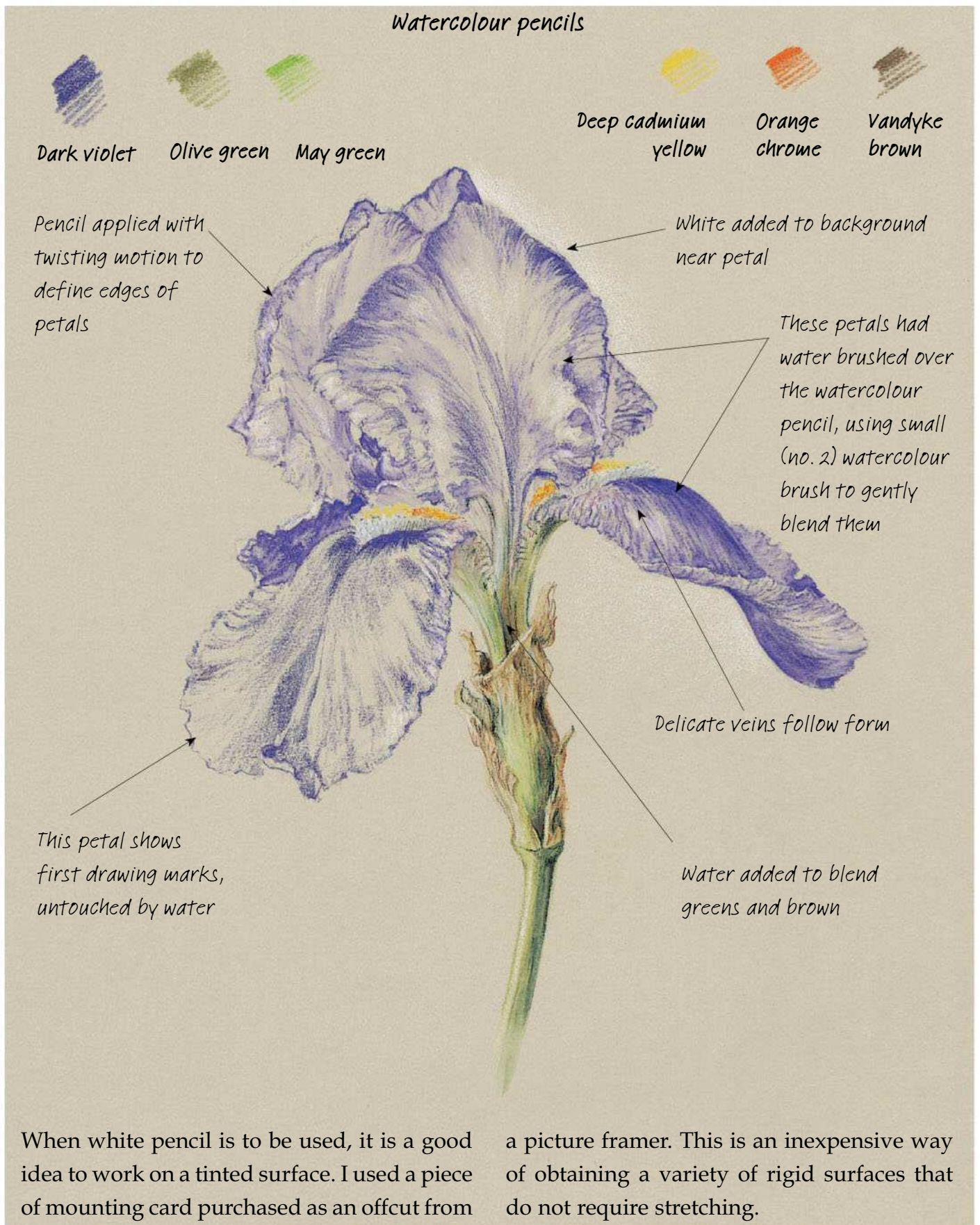
A wandering line (with on/off pressure) finds the edge of the petal and relates to the undulations within

Do not draw a continuous, wire-like outline, but vary the pressure and go back over the line in some cases, as you look closely at the subject



At all times check and double-check the tiny undulations at the edges of petals, relationships between the petals and directional strokes suggesting form. In this case I held the flower

in one hand – alongside the drawing – and continuously looked from one to the other. Always keep checking for accuracy in order to develop drawing and observation skills.



Vegetables

Vegetables and fruit, although they may be still-life subjects that we do not normally think of drawing, provide us with marvellous opportunities to observe structure and form, and the examples in this theme show in particular how reflected light enhances form in drawing.

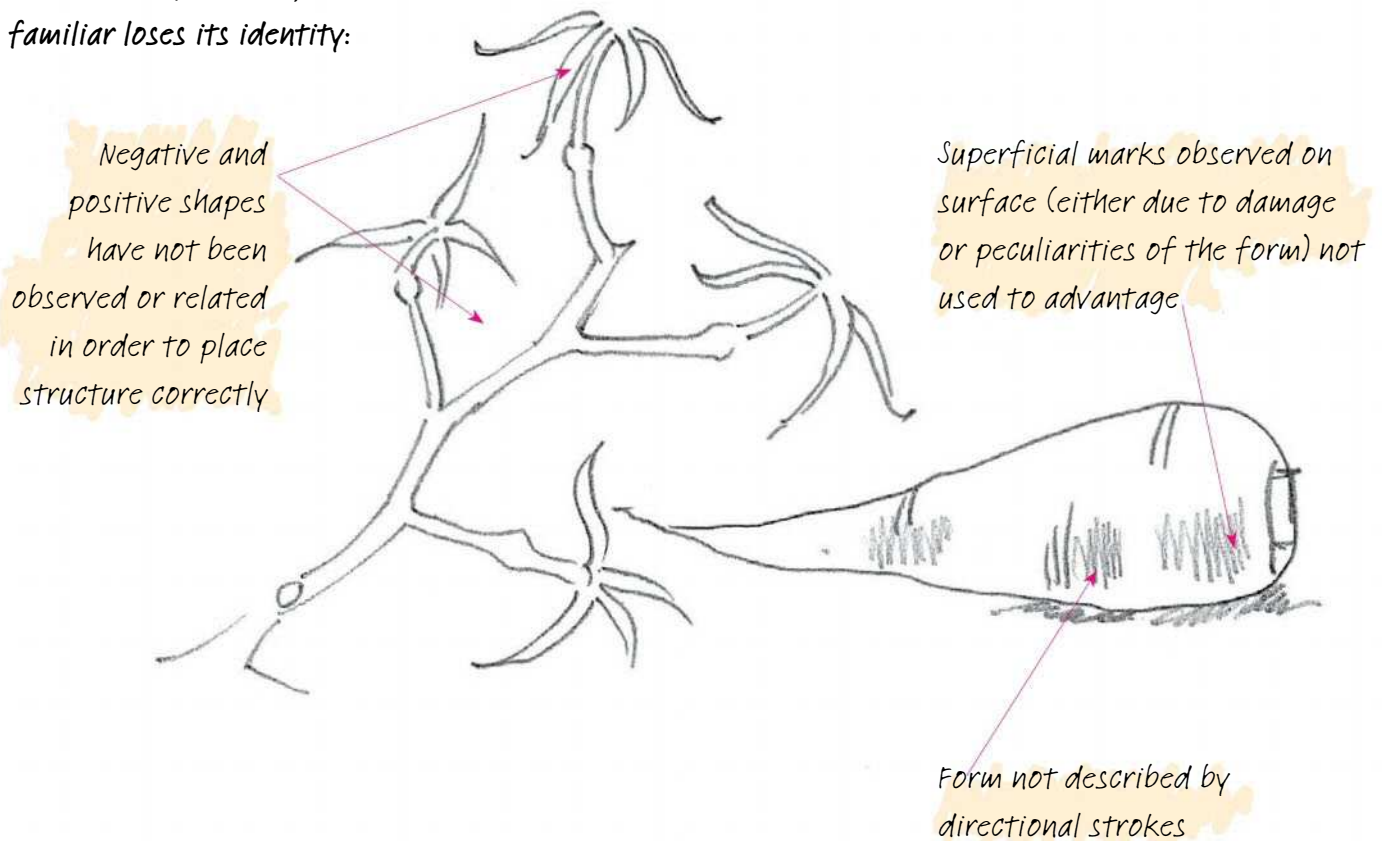
I never tire of drawing mushrooms, for instance, as they give opportunities for line and tone to work together to describe form and encourage the use of contrasts. Many vegetables and fruits show similarities with

other totally different subjects, and allow you to make use of shadow shapes and shadow lines in drawings.

It is important to choose the right materials to work together for certain subjects. The chunky feel of the mushrooms can encourage you to use a soft pencil, and to work on rough-textured (and possibly off-white or tinted) paper in order to achieve more texture. A smooth paper is more suitable for delicate work on subjects such as tomato stalks and peas or beans.

✗ Typical Problems

Viewed out of context, the familiar loses its identity:



✓ Solutions

Observing structure and form

I could not resist drawing this tomato stalk as an example of structure:

Wonderful opportunity to observe negative shapes within structure

Foreshortened forms created by observing shapes between

Work down from top structure, using tone with delicate lines drawn on top

Leave lights

Enhance darks

Conscious of curve

Feel your way around the form

Arrow not curved because some areas of parsnip's side are flat – look closely to notice which are flat and which are curved

Reflected light

Shadow line

Flat toning for surface

✗ Typical Problems

Close observation and attention to detail will solve the problems shown on this page:

Wire-like wavy line indicates lack of close observation

One side drawn with straight line and the other as acute curve

Stalk is narrower at the base instead of wider, and does not relate to gills

Gills placed at random and without enough thought

Problems with cast shadows

Gills not following form

Problems with foreshortening

Many problems may be due to not knowing how to tone around the form. Try to imagine a little spider walking over the surface – it would follow the direction of the arrows shown on page 79. If, as you look at the

mushroom in front of you, you can imagine the tiny creature's progress (and let your pencil wander in the same directions), you will find you are beginning to use a wandering line to describe form.

✓ Solutions

8B pencil on slightly textured paper

To achieve very fine lines, use sharper side of lead after toning larger area

Look for opportunities to press heavily and twist pencil to achieve rich darks

Lightest light against darkest dark for crisp contrasts

Note texture produced by using soft pencil on soft paper

Evenly applied regular strokes for flat tonal mass – for example, shadow on ground

Crosshatch for flat surface – for example, cut end of mushroom stalk

Vary pencil pressure while twisting

Twist as you travel for thick and very thin lines

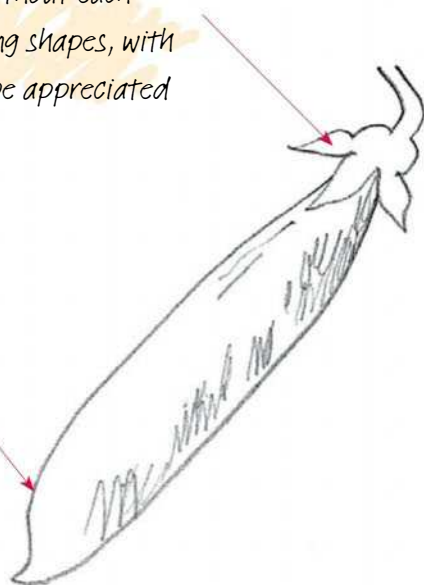
The strokes shown here have been inspired by surface textures on a mushroom, but they can also be applied to many other subjects.

✗ Typical Problems

Many vegetables, when cut or opened out to reveal seeds within, can be used as subjects

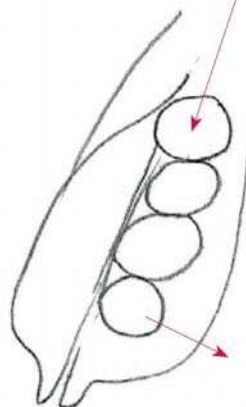
worthy of our close observation, allowing us to understand form and texture.

Drawn as outline only without each part relating. Interesting shapes, with delicate veins, cannot be appreciated



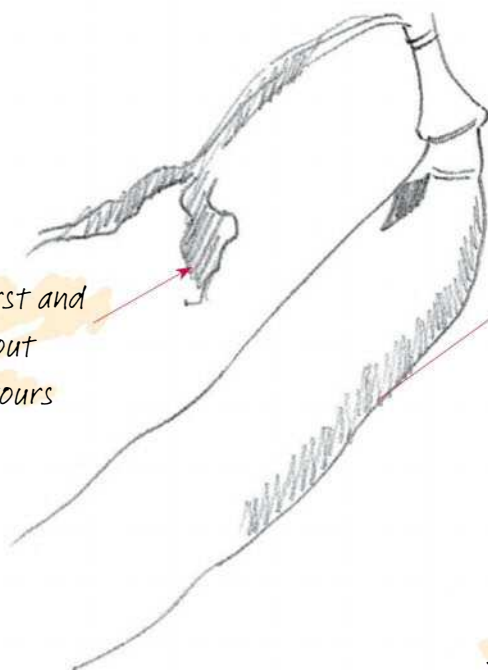
Pod drawn in outline with unrelated tone shows no understanding of how to work tone and line together

Peas drawn in outline, one after the other, without any thought for relationships

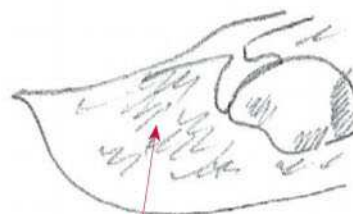


No consideration for reflected light, so shapes are completely flat

Outline drawn first and tone added without thought for contours



Line of tone does not follow form

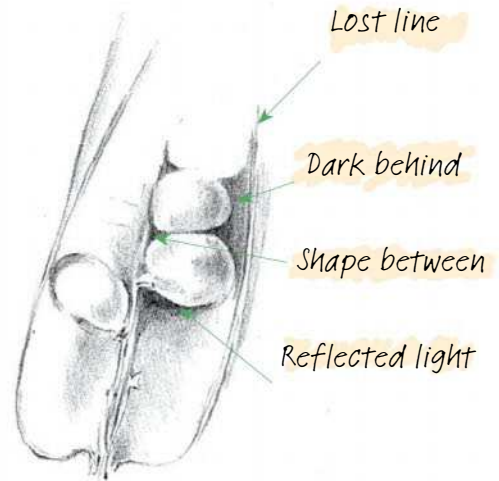


Same squiggles used here as for toning many different subjects – they should be treated in different way

✓ Solutions

B graphite pencil

You can learn something from every subject. I found one pea pod at the greengrocer's with a leaf still attached, and felt that the delicacy of this in relation to the heavier pod was worth recording:

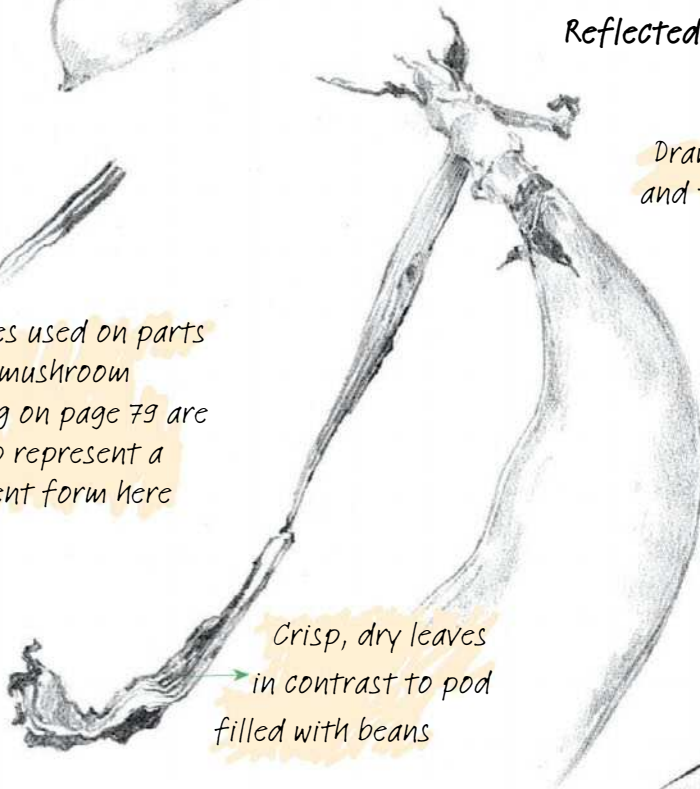


Reflected light

Draw semicircle and tone behind

Tone within, leave light area-near edge

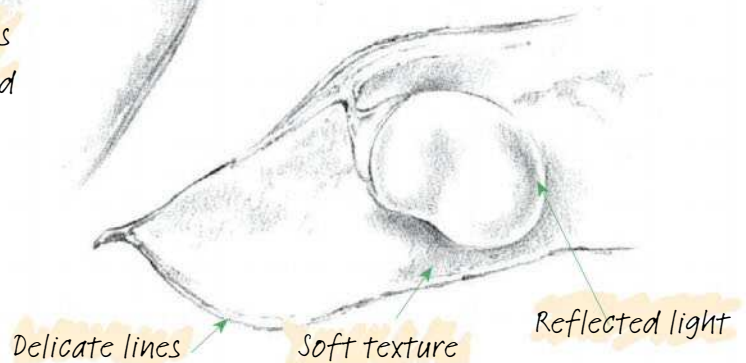
The lines used on parts of the mushroom drawing on page 79 are used to represent a different form here



Crisp, dry leaves
in contrast to pod filled with beans

This little exercise will help you understand how light reflects back from a surface. Achieving this effect will help give your drawings a three-dimensional impression

Make a tonal mass by gently shading for a few moments in one area, then turn the pencil to use the point that has been created on the other side and draw fine lines across the tone



Demonstration

The wax content of the artists' pencils used here causes them to travel smoothly over the textured paper surface. Few colours are used, and all the initial drawing is done in Chocolate.

Arrange the vegetables to guide the eye

into the composition and establish interesting shapes between. The block of wood behind the leek is actually beyond another small block on which the onion and potato rest. It is placed at an angle, and follows the line of the leek.

The positions of the various vegetables are established with the use of guidelines (a couple of which I have emphasised, to show how they were placed in relation to visual contact points)

Most of the guidelines are drawn so lightly that they are not obvious in the finished work, but I did place much darker tones for the tiny shapes between, which I felt to be so vital within this composition

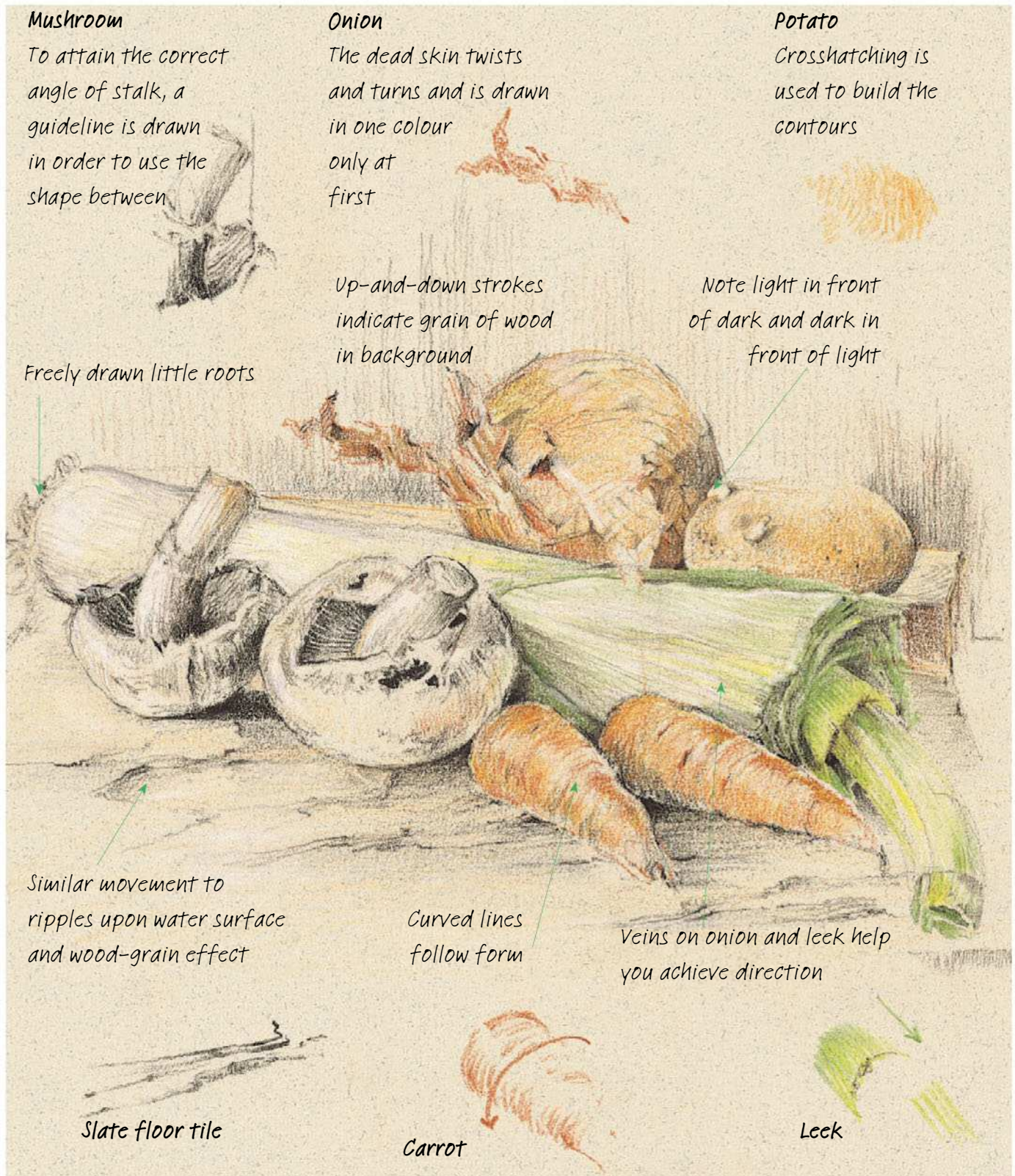


The group, placed on a slate floor tile, has a piece of wood at the back with a noticeable grain. This dictated the up-and-down strokes used on that surface. All pencil strokes on the toned areas are directional to follow the form.

Place the warm colours first and then introduce the greens of the leek. White is used gently for the highlights.

Demonstration

For this group, I chose a slightly textured, tinted paper, intending to use its colour and allowing it to be part of the overall effect and to influence the way light areas were treated.



Textures



Whatever your chosen subject, if you wish to make intricate, detailed drawings, one of the best ways to learn is to look closely at, and practise drawing, textured surfaces.

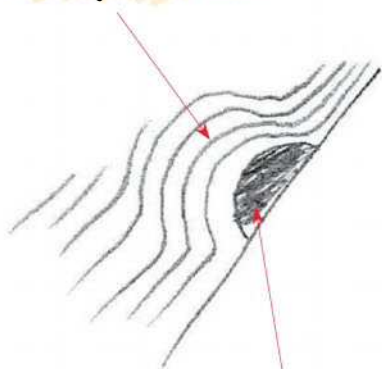
Try to observe and produce a variety of effects. Even sitting at a table made of pine or another wood with an interesting grain, or studying a piece of wood offcut, will provide interesting textures. By attempting to draw a small section, looking closely at the grain, you can produce a series of studies from which you can learn many techniques.

The same applies to pieces of stone of all sizes. In the following pages I suggest a few warm-up exercises to try with the pencil before you start work in earnest.

Items of clothing, either worn by a person, placed on a surface or hanging from a hook, provide interesting subjects for learning studies, and still-life studies often have cloth within them or as a background. You can set up endless still-life arrangements using everyday objects, all of which will have a slightly different surface texture.

✗ Typical Problems

Even pressure throughout strokes

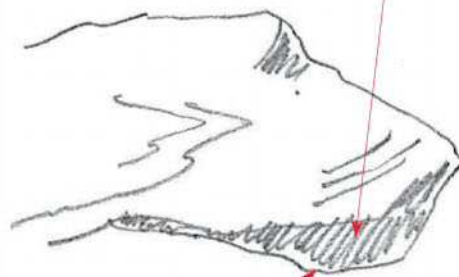


Uninteresting tone – even within dark knot there are interesting tonal variations

Small lines placed at random and not relating to central shape



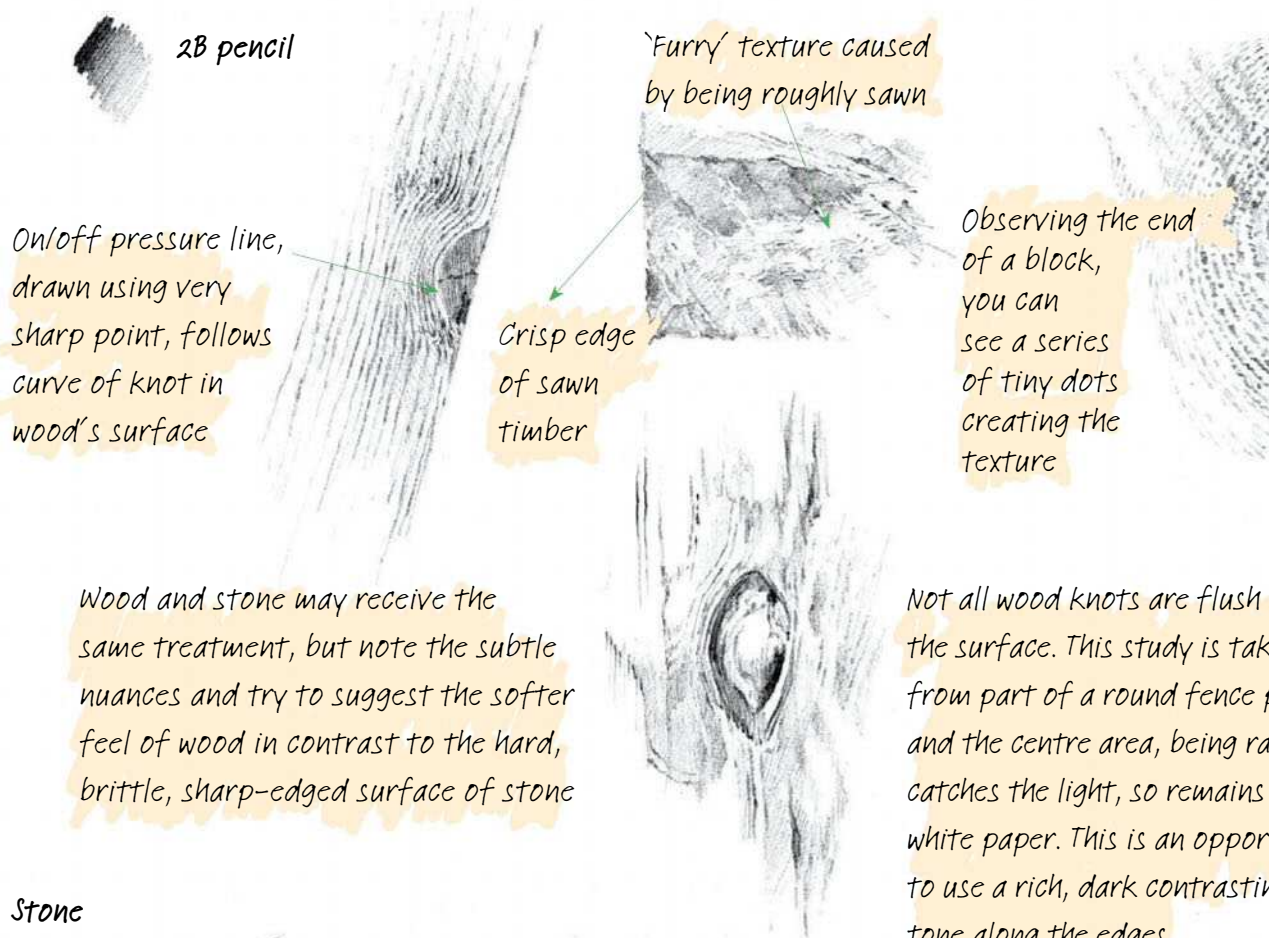
All tonal strokes travelling in the same direction



Unintentional light at edge – opportunity for crisp, contrasting area of tone has been missed

Wood

Solutions



Stone

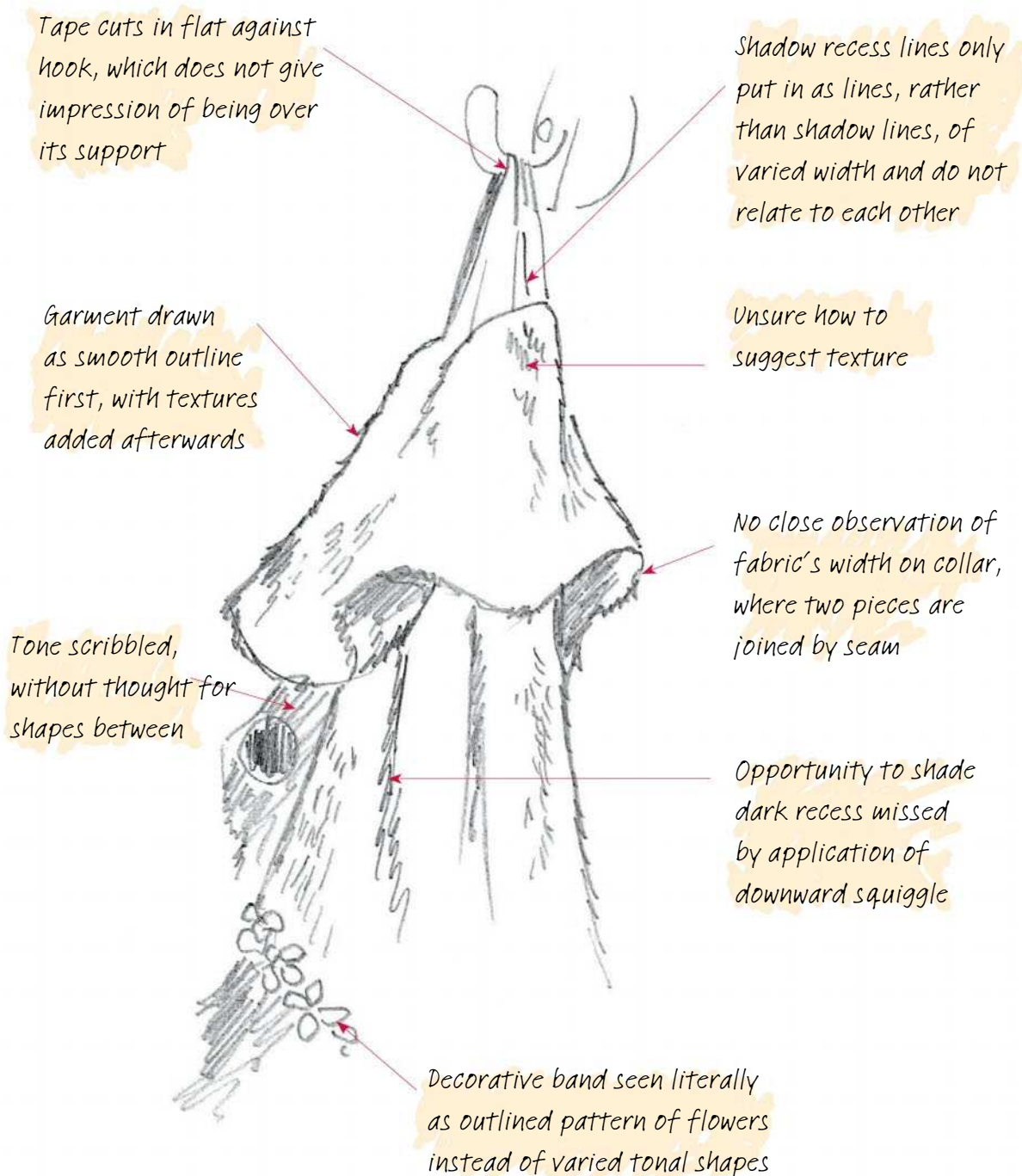


Make up your own exercises of constructive doodles, suggested by close observation of textured surfaces.

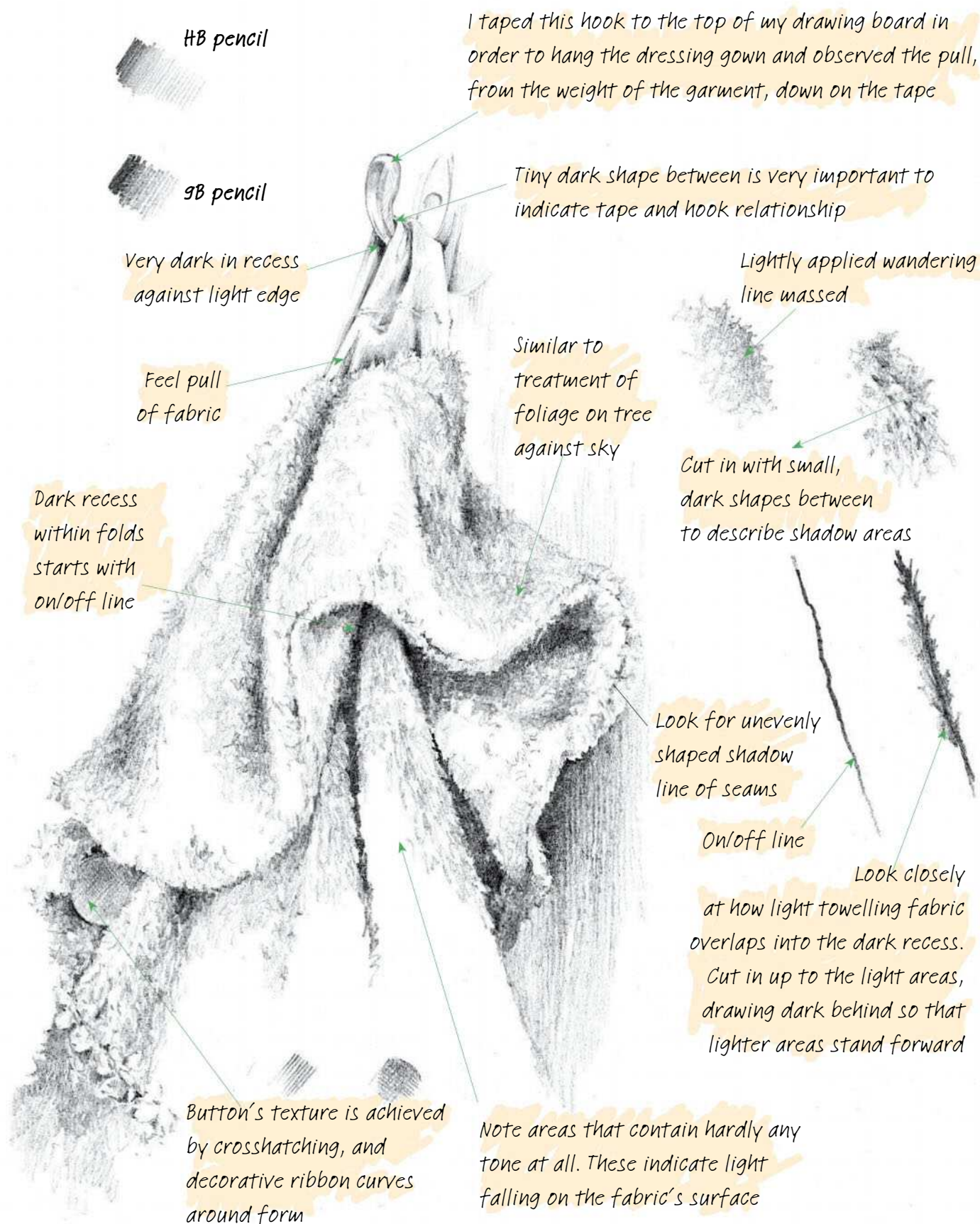
✗ Typical Problems

The chance to observe a number of textures within one study has been missed. Look at the smooth, hard, shiny surface of the hook, in contrast to the smooth fabric used as tape, against the rough texture of the pile

of the dressing gown. The fabric-covered button (where tightly stretched cloth offers an opportunity to crosshatch) contrasts with the small area of decorated braid that follows the form.



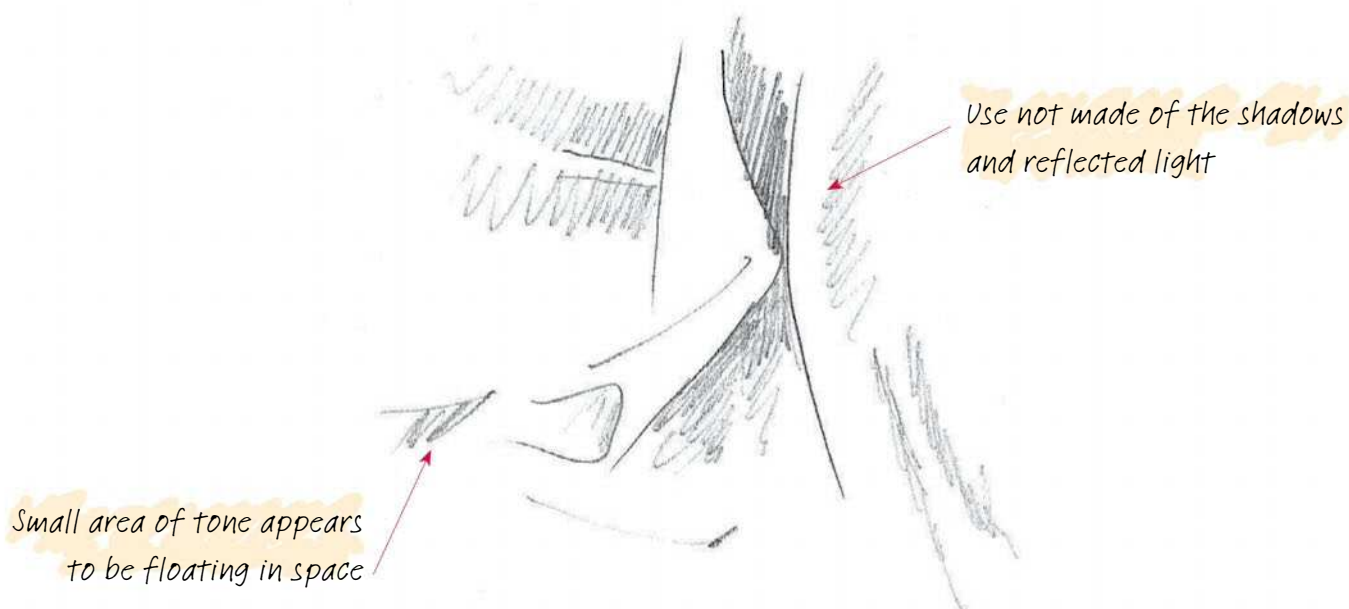
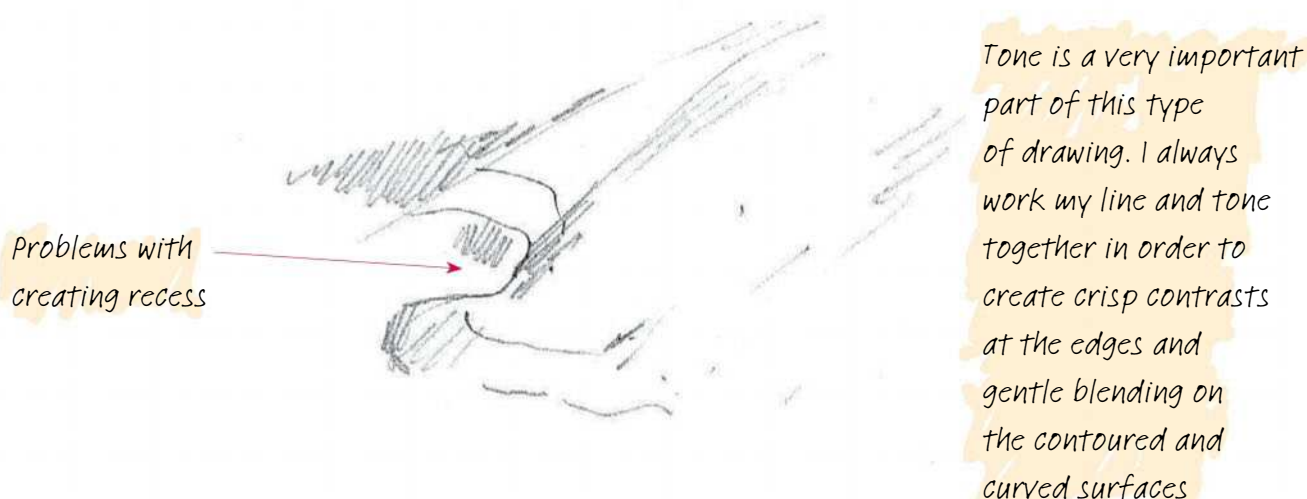
✓ Solutions



✗ Typical Problems

Many beginners experience problems with fabric when trying to give the impression of folds. They draw lines and add areas of tone,

only to find that they do not work together, producing a series of marks rather than the feel of folded cloth.



There is no need to practise larger areas than those on page 89 when you are at first learning to look. If one study goes wrong, just leave it and start another. Try not to be

tempted to erase and correct the study – it is better to leave your mistakes in order to learn from them. Compare the two and observe your progress.

✓ Solutions

Folds

9B pencil

A very soft pencil is used so that, once the chisel shape is created, the area may be covered fairly quickly with directional strokes

Simply crumple a piece of cloth and start drawing from within the forms. The arrows show how the contours are analysed

Start with area of greatest contrast, using line at first

Note reflected light along this edge

Line soon disappears as shading is applied away from light edge

Place tone either side of piece of edge of cloth to create light creased area

Practise a variety of tones, from the darkest dark you are able to produce to the lightest tone and blending into white paper

Looking at pieces of cloth and the way the folds cause shadows is a good way to practise toning. Remember to follow the form.

Demonstration

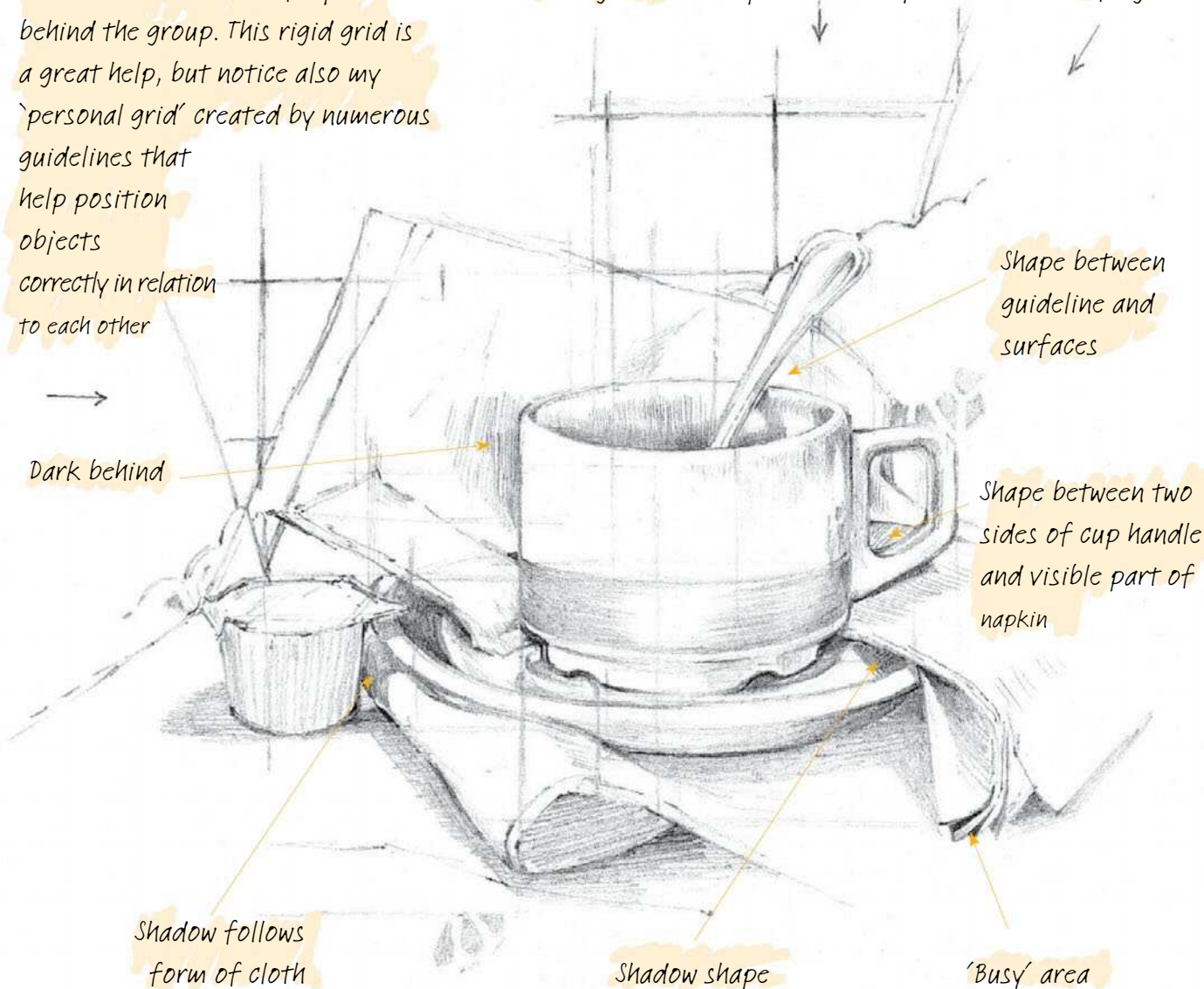
I chose a simple coffee cup and saucer for this demonstration, but added other items to cut across forms in order to help explain shadow shapes, the effective use of grid and guidelines, relationships, contrasts, and darks behind.

I started by placing the spoon in relationship to the ellipse of the cup, paying particular attention to the shape between and the shadow shape reflected on the inner

surface. I then worked down the right side to place the handle in relationship to any background seen behind or through the form. Starting to work across, on the curve of the dark band, I was intrigued by the shapes between the base of the cup and the saucer upon which it rests. Horizontal and vertical guidelines assisted with accurate placing of overlapping forms.

I placed a sheet of paper on which I had drawn a number of squares behind the group. This rigid grid is a great help, but notice also my 'personal grid' created by numerous guidelines that help position objects correctly in relation to each other

The arrows indicate that there were three light sources. It is also a good idea to practise with just one source of light



Demonstration

There were two stages to this study. In my initial rough drawing I drew as many guidelines as were needed in order to place objects correctly. Then I attached the rough to a window pane, using masking tape, and placed a separate sheet of paper over it. The main lines were clear to see and I

traced the basic outlines, not as continuous, diagrammatic lines, but in a gentle way, as if drawing them for the first time. Sitting again in front of the still-life group, I then added colour and tone. I kept the rough drawing to hand and referred to it from time to time.

Mixed textures

A limited coloured range was chosen, using Derwent Studio coloured pencils, which are ideal for blending and mixing for overworking shadows and highlights

Gunmetal used for spoon, cup, doily and cloth

Red napkin is reflected in surface of cup

Gentle toning of darker area behind cup brings form forward

Gentle blending builds up layers of tone and colour

Effect is very similar to that achieved when toning dark on either side of light veins in leaf

Variety of shadow shapes as well as coloured shapes add interest to this area

Areas of white paper can be effective within areas of colour and tone

Crisp contrasts



Pets

Whether making quick sketches of pets from life, or more detailed drawings with the aid of photographs, your primary considerations should be close observation and a feeling for the subject. On location, I spent much more time observing the dogs on the opposite page than I did drawing them – and these are only a few of the studies that I made that day!

It is also my previous knowledge and understanding of the subject, achieved by a lifelong interest in animals, that influences the way I interpret them in their various stances. If your interest lies with animal drawing, it could well be because the

animals themselves mean so much to you. This feeling will help you enormously.

If you apply the methods of drawing and observation covered in this book (especially the three important 'P's – Practice, Patience and Perseverance) and combine them with an instinctive knowledge of animals, you will discover your talents emerging.

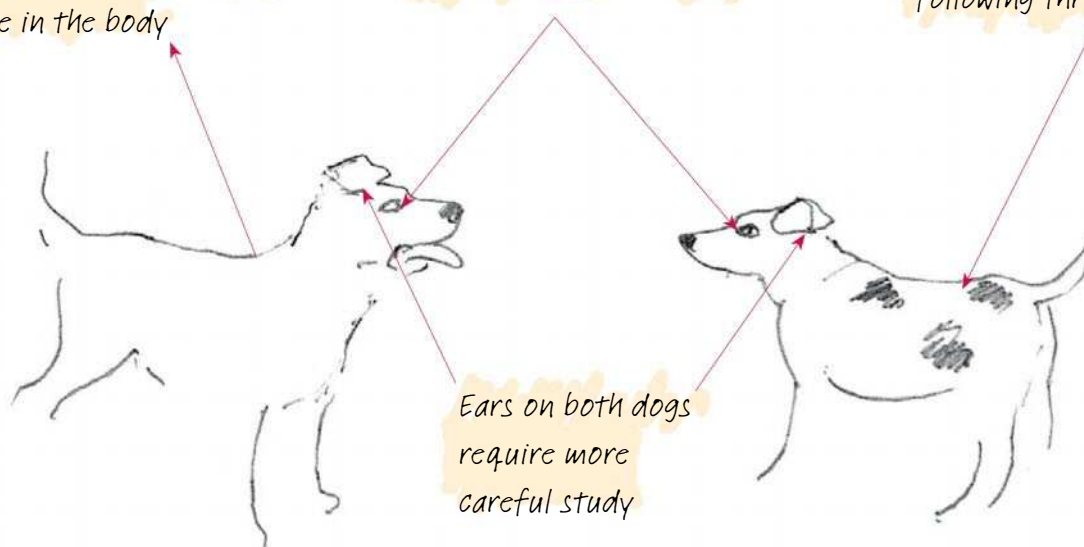
As with most subjects, particularly ones that are everyday or familiar to you, try not to judge yourself too harshly or to look for rapid progress. Take your time and notice your improvements (however small) – and be encouraged by them.

✗ Typical Problems

Proportions of head, tongue, etc. are promising – as are those in the body

Eyes incorrectly drawn, without close observation

Interesting line not following through



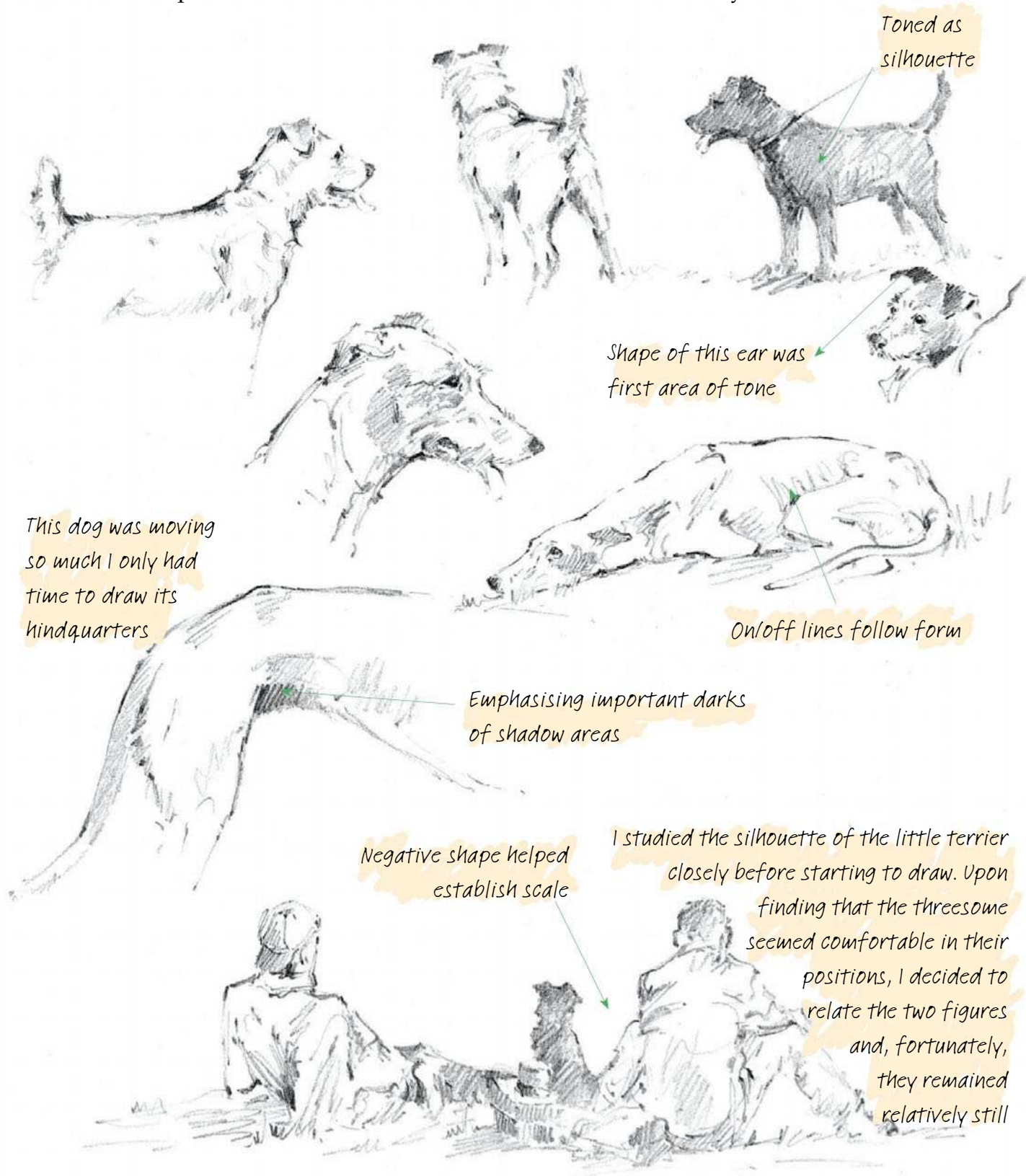
As quick sketches worked by a beginner, these make a good start, and the problem areas can be addressed by developing a

deeper understanding of the subject (looking at and thinking about it for some time) before starting to draw.

✓ Solutions

For the top left-hand drawings I started with the dog's eye. On the middle one, it was the relationship of the ears – toned as solid

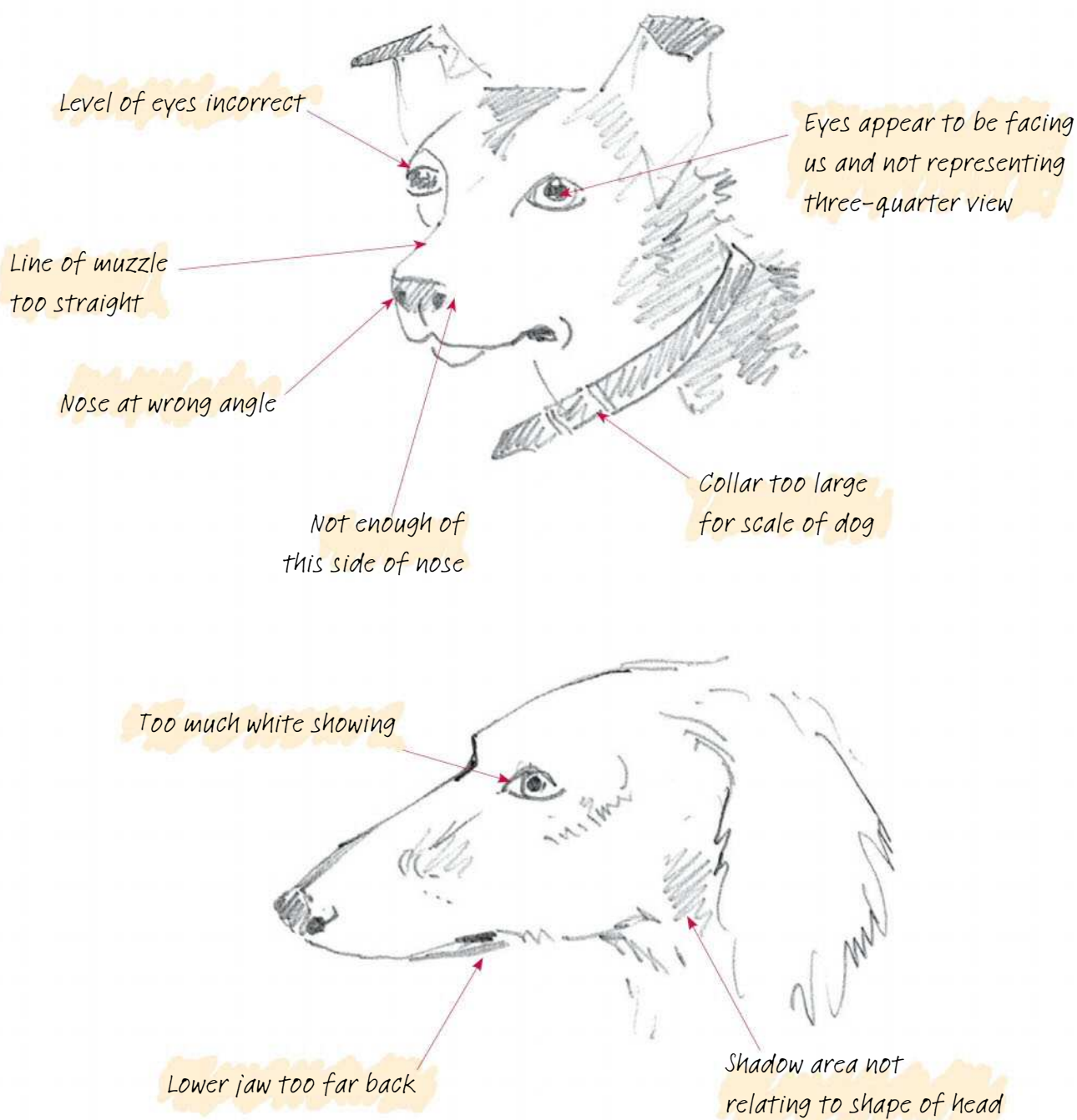
shapes – before using a wandering line to find form around the neck and on into the shoulders and body.



✗ Typical Problems

As with dogs drawn by beginners, there is often a lack of understanding of how to depict the dog's eyes from an unfamiliar angle. A useful tip is to try not to draw around the eye

in one or two strokes. Instead, look for angles and draw bit by bit, observing relationships of one side to the other at every stage. The following should help.



✓ Solutions

HB graphite pencil

This side of head shows first stage of drawing, where small shapes between are considered carefully

Kipper – a mixed breed. A photograph depicting a three-quarter view provided ideal reference for me to cover this angle

Firm directional strokes on collar indicate the way it curves

have not drawn arrows to indicate directional strokes.

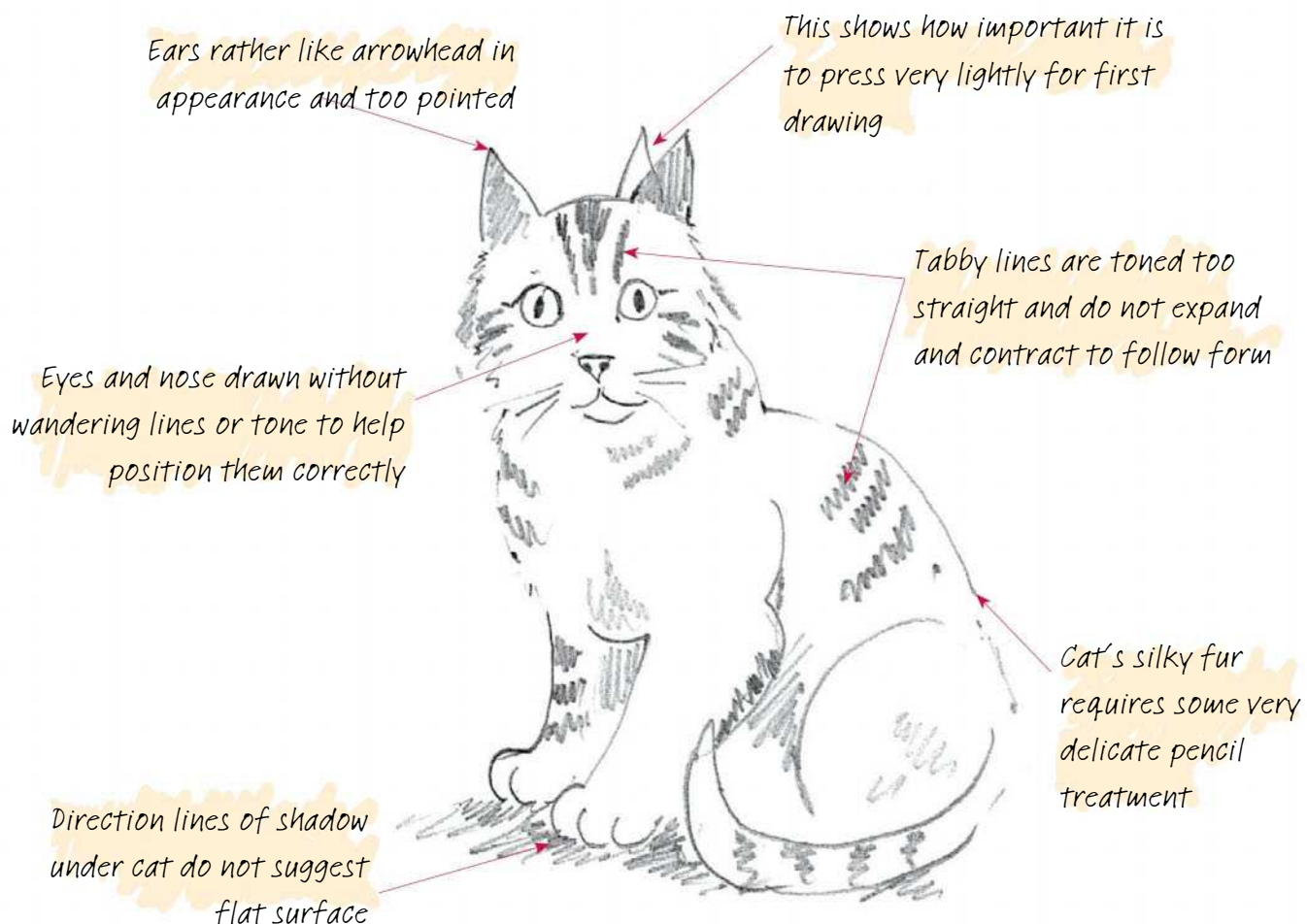
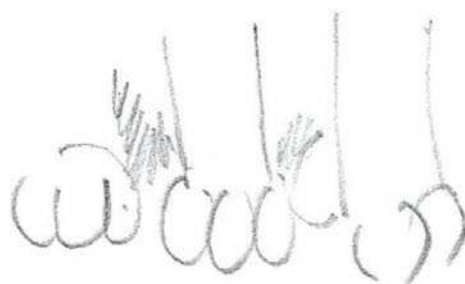
Instead, the actual strokes are heavier in the lower part of the portrait for you to see how I decide in which direction to tone the hair

Angus – a standard long-haired Dachshund

Contact point – a good place from which to drop guideline

This aristocratic profile shows how I started my first rough. Using guidelines to help place indentations and changes of hair growth direction, I looked closely for any small nuances to help place these correctly

✗ Typical Problems



This is the way some beginners depict cat paws. I hope the drawing on page 97 shows how little outline is actually necessary

✓ Solutions

I chose to draw a tabby cat. The markings are achieved by a similar method as that used for grass – that is, cutting in with a dark behind.

#B graphite pencil

(a)



Try this exercise:

(a) Make an uneven tonal mass in the form of a stripe.

(b)



(b) Extend certain areas with a very sharp point and gentle strokes away from the dark mass.

Gentle strokes away from form for furry edge, which is why the initial outline needs to be drawn very lightly



Side-to-side strokes for flat ground

Rich darks behind the light forms make them stand forward

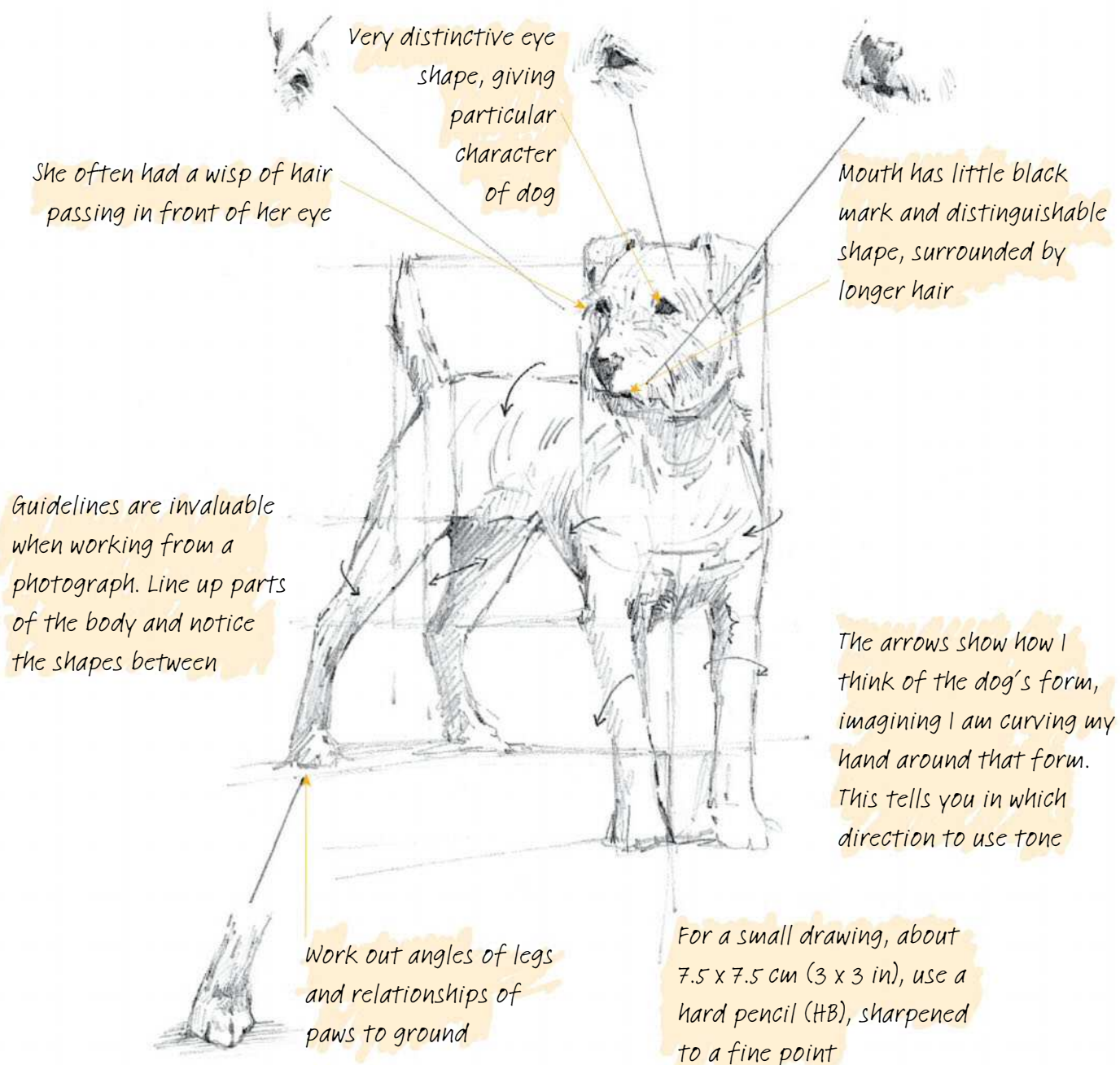
Take your time and first create a detailed rough with guidelines to help you achieve the correct proportions. Then gently trace the main outline and tone in lightly

The arrows show how I think about the shapes. The tail is thought of in a similar way to the branch of a tree, with lines that follow the form

Demonstration

This portrait is of a Jack Russell terrier. When portraying a particular dog, it is a good idea to draw a few details at the side of your first rough drawing. If the dog has

passed away and you have to rely solely upon your memories and photographic reference, it is important to get the character details correct.



Beginners will find it beneficial to practise working on small studies in addition to the larger work they produce. It is a discipline that encourages concentration, close observation and exacting skills.

Meldreth

HB graphic pencil on
smooth cartridge paper

Achieving the darks for the ear:

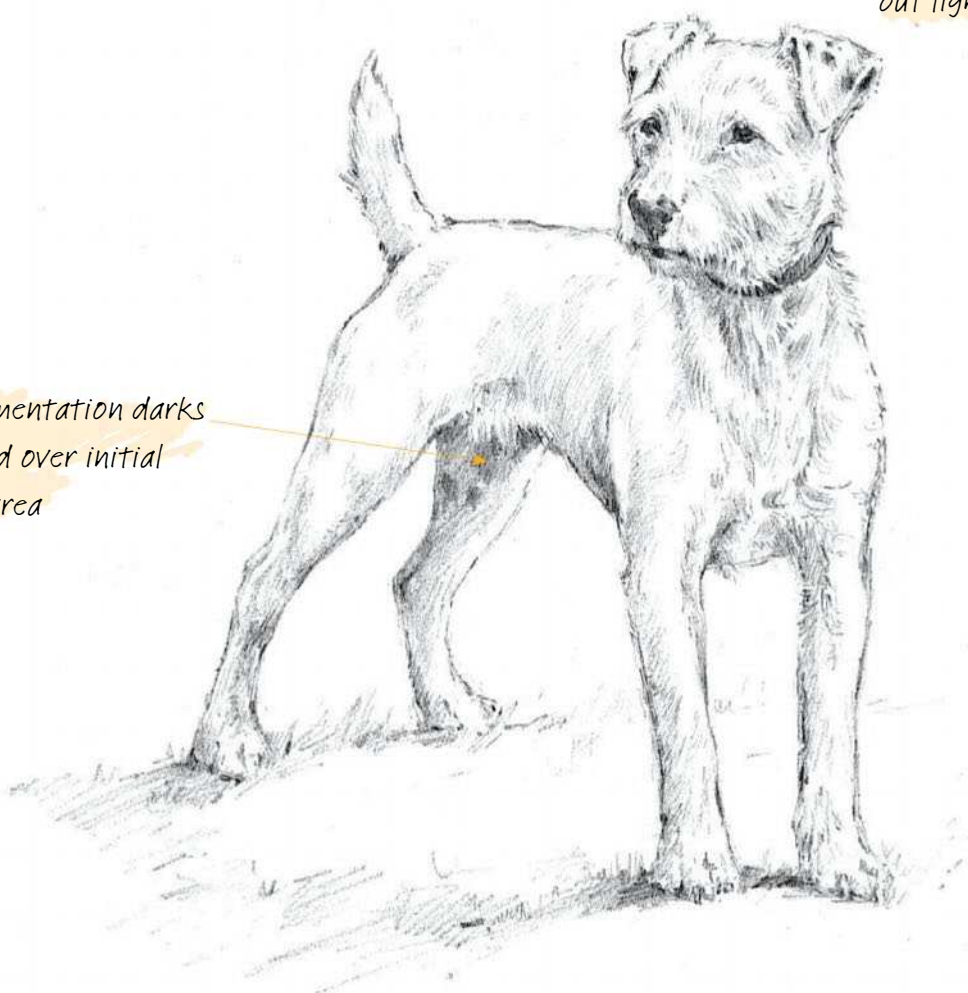


- (a) Draw the curved shadow shape where the ear rests against the head.
- (b) Pull down your pencil strokes, allowing some light areas to remain.
- (c) Finish with other tones.

Longer hair on the muzzle:



Skin pigmentation darks
are toned over initial
shaded area



Always be conscious of the form and direction of hair growth. Avoid a hard outline. When a white dog is depicted against a white background, you need edges, but make them interesting with on/off pressure and the use of toned areas where possible.

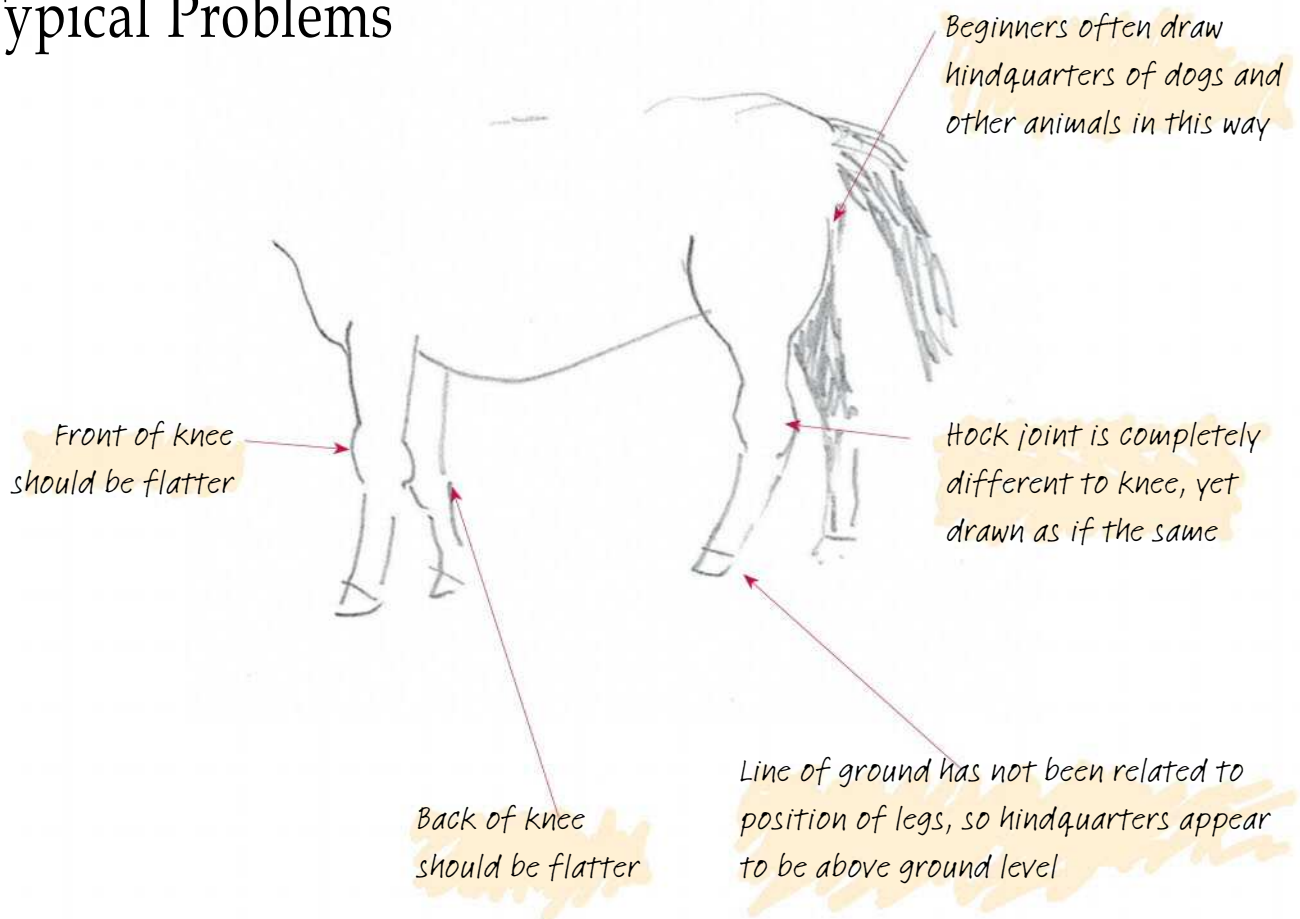
Horses and Ponies

The importance of detailed studies as part of a learning process continues with this theme, which considers the specific problems encountered in drawing horses and ponies. Even the largest breeds of dogs are small in relation to a standard pony – let alone a fully grown horse – and this can lead beginners to assume that the extra surface area can be depicted as flat or blank. To avoid this it is helpful to work from within the form, noticing the undulations and curving your pencil strokes to follow the contours.

When drawing animals and human beings it is vital to bear in mind the correct anatomy. The exercises here show how to depict the raised surface of veins, the strength of the muscles and bone structure under the surface of skin, and the relationship of hair to hoof.

Making a detailed rough helps if you prefer a loose approach to your final artwork. This choice tends to be a personal preference but try not to allow a loose style to become careless in application as this will inhibit your progress and improvement.

✗ Typical Problems



✓ Solutions

Legs



5B graphite pencil
on copier paper

Exercises:

- (a) Areas of smooth tone either side of a white strip.
- (b) Tone with flat, then curved strokes.
- (c) Combine the two smoothly.
- (d) For the shadow side of leg, define the shape, then gently shade away.
- (e) An exercise to help understand hoof structure.

Dark grass behind encourages light forms to stand forward

Using a clear black-and-white photograph and producing a photographic representation is a good way to gain an understanding of form and to learn how to tone up to, and around, light areas.

Guidelines dropped from contact points ensure that lower parts of legs are placed correctly

The small arrows indicate the consideration given to the direction of form

Negative shapes are as important as legs themselves

Drawing shows how first rough sketch is laid out

Think your way through the hoof/hair structure of the foal's foot in a similar way to that used for the mushroom cap/stalk on page 15.

✗ Typical Problems

Drawing details gives an opportunity to look into the subject more deeply and to work out how line and tone may be developed together. Look closely and try to give an

impression of all the 'ins and outs'. Your first attempts may not appear accurate, but, with practice, patience, and perseverance – and determination – they will improve.

The nostril has been reduced to a simple oval – since this area is so complex it is a good idea to practise drawing it alone, noting all the intricacies

Lines do not relate to shape of nostril – and are usually lower

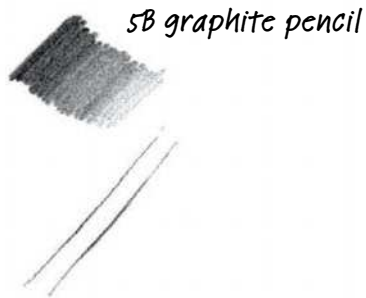
An attempt has been made to correct first shape, but both have been drawn heavily – if first attempt had been drawn very lightly, alterations could have been made over top with more pressure

Noseband drawn as if it cuts in to bone, not resting on it

Bit does not appear to be in horse's mouth

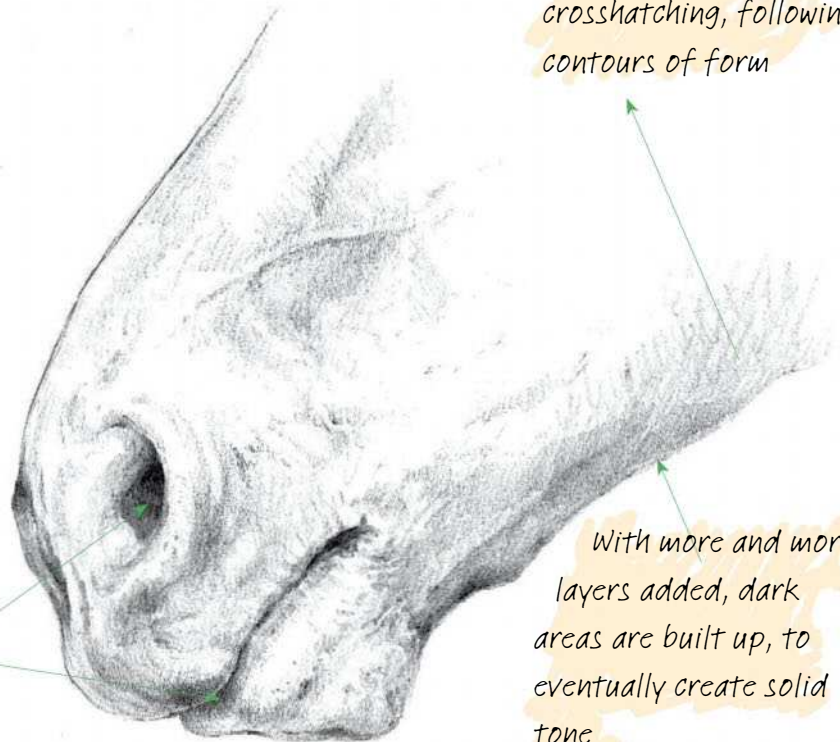
✓ Solutions

Noses



Use a very sharp point to draw the delicate light edges

Really dark areas are very small in relation to whole



Dark behind

Lighter areas between darks

Shadow tone under noseband is achieved with on/off pressure (shadow) line

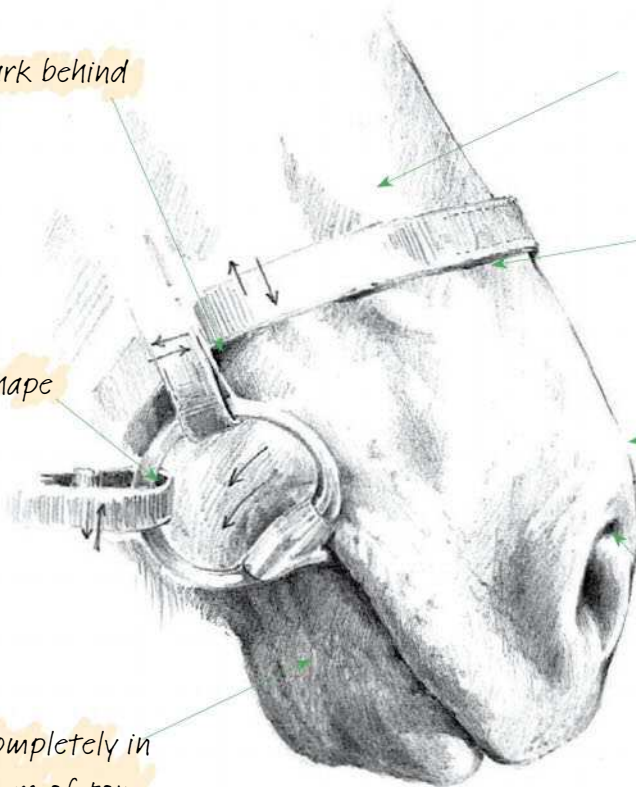
Tiny shadow shape

Avoid continuous, wire-like outline by creating lost line in places, lifting pressure off as you go

Look for chance to include tiny shadow shapes

Lower jaw is completely in shadow, so layers of tone were added until desired intensity was achieved

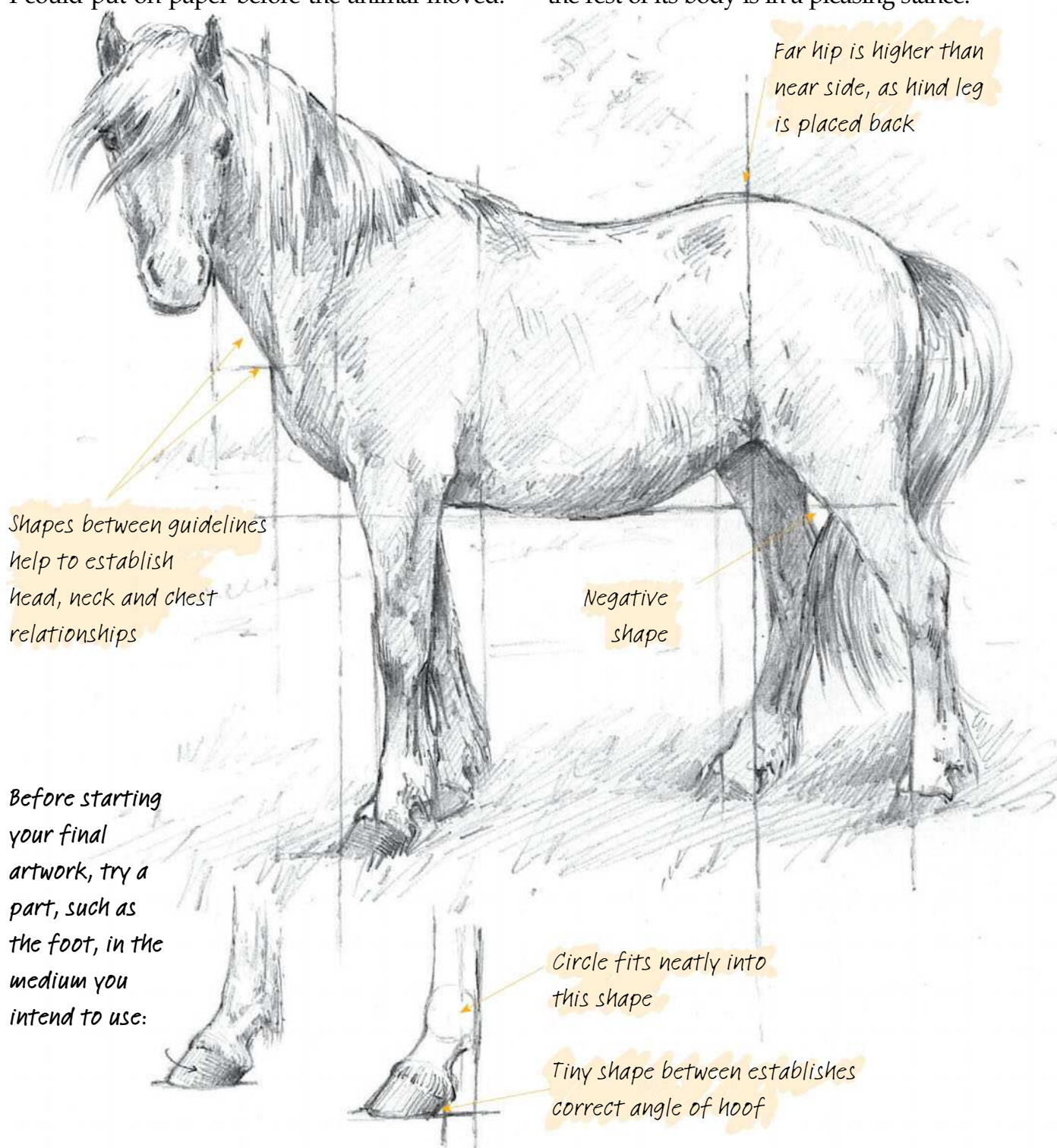
All tonal areas are created here by directional strokes



Demonstration

Pages of my sketchbooks have drawings of horses and ponies taken from life. Some are details of heads, legs, and so on – whatever part I could put on paper before the animal moved.

For this study, however, I used photographic reference alongside my sketches. It is gratifying when the animal looks up at the camera when the rest of its body is in a pleasing stance.



Chestnut mare

Copper beech
watercolour pencil

Exercises for hair of mane:

(a) Strokes applied
with dry pencil on
dry surface.(b) Water added to
dilute pigment (when
thoroughly dry, other strokes
may be added on top).Stages of
development:

1. Make as many rough sketches as you need to get the drawing right.
2. Transfer basic lines to quality paper and, with light pressure, start building your drawing.
3. Using a good-quality watercolour brush that gives a fine point, gently blend the drawing, allowing your brushstrokes to follow form.
4. When the image is dry, darks may be enhanced by the addition of more pencil strokes.

After producing the rough drawing on page 104, I traced the basic lines gently on to tinted Bockingford watercolour paper using a coloured water-soluble pencil. Then, using the rough as a guide (as well as a photograph), the drawing was developed with very light pressure. If you need to erase any areas, this will be possible if you press lightly at first

Portraits



For nearly all of us, the human face is one of the things we see most in our daily life, and is certainly what we use – from a very early age – to identify individuals and recognise them subsequently. Despite this, many beginners (and even some quite experienced artists) find drawing faces difficult and prone to causing problems. This is frequently because they try to bring out the character in a face without first observing it, both as a whole and in detail, and regarding it in the same way as a landscape or a still life, as a selection of lines, shapes and forms. Once again, practice, perseverance and patience are the guides.

In this theme I have chosen to cover angles, guidelines and the relationships with shapes between forms, rather than concentrating on individual features. The former has been the main consideration of my methods throughout this book, and it is important to understand how they may also be applied to the subject of the human face.

Depicting human features is best approached in the same way as drawing the features of animals – both involve close observation, thought and consideration of how to achieve an understanding of the form before you start to draw. Using angles and guidelines, you can position the features accurately in relation to each other, in the same way as other relationships. It is this aspect of placing the features correctly that is concentrated on, encouraging the observation of shapes between guidelines as well as negative shapes.

✗ Typical Problems

The following are some of the problems that may present themselves to a beginner when attempting to draw from models (whether from life or using photographic reference) in poses similar to those on page 107:

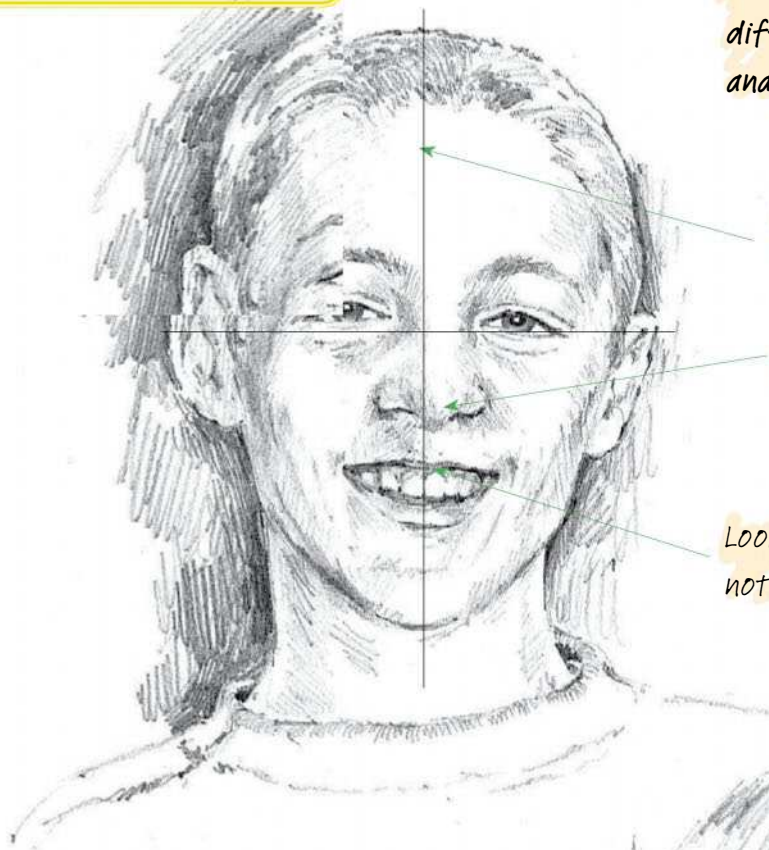
- 1. Level of eyes. The cross superimposed on each study shows how you can overcome the problem of positioning eyes.*
- 2. This also applies to the ears. Pay close attention to the angle at which the ears relate to the head of your particular model, as this is part of the person's character.*
- 3. Use the vertical guidelines to position shadow lines between the teeth in relation to other features above – for example, nostril, part of eye, and so on.*
- 4. Background. You will need to decide whether to use plain white paper or to tone behind. The latter may be done quite freely in order to allow the lighter form to stand forward.*
- 5. It is probably better to understate eyebrows rather than make them too heavy – observe how they follow form and relate to the position of the eyes.*

✓ Solutions



B graphite pencil

These two sketches show slightly different angles and allow us to analyse the differences:



Less hair, more forehead, visible

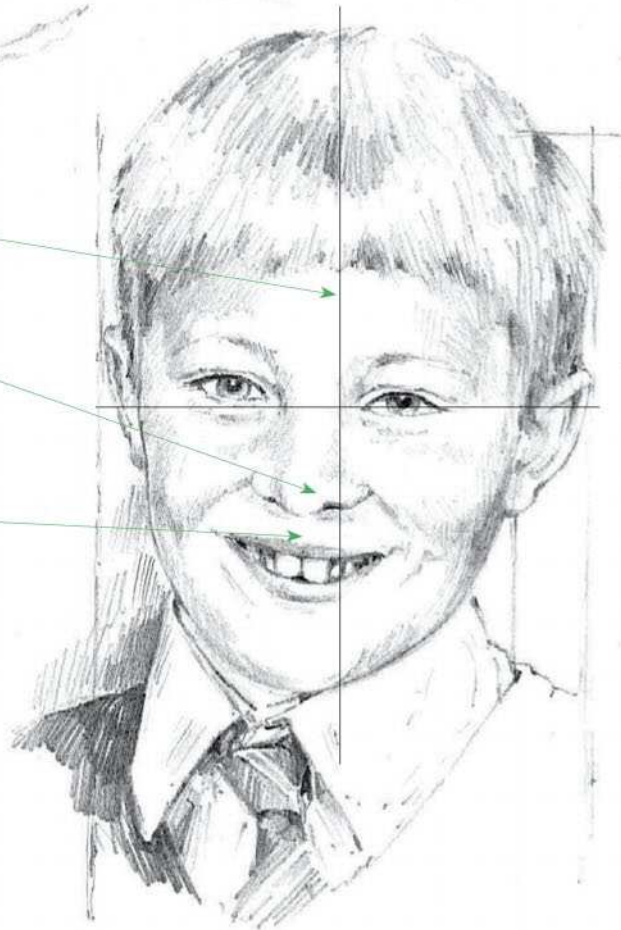
Note direction and position of nose in relation to lips

Looking directly at mouth, note curve of top lip

Less forehead, more hair, visible

Note direction and position of nose in relation to lips

Looking down at mouth, note curve of top lip



On my first rough sketches I look closely at all the relationships and will use many more guidelines than you see here in order to find shapes between that will help achieve the correct angles.

✗ Typical Problems



The positive shapes have been drawn rather than the negatives and other shapes between, which would have been far more helpful towards accurate placing – for example, between the side of the head/neck and the plait.

✓ Solutions

HB graphite pencil

Leave some areas of untouched white paper to indicate the lightest highlights

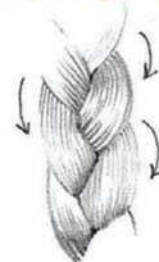
Areas of rich dark tone suggest recesses

I started this portrait with the left (model's right) eye. To achieve the correct angle I drew horizontal and vertical lines:



I noticed the white shape above my line and how the iris touched the horizontal line on the other side. That allowed me to lower the white area visible on the right and this established the correct angle. I placed the other eye, then related the nose to the eyes and the mouth to the nose and eyes, then worked outwards

Zigzag centre line



Directional strokes

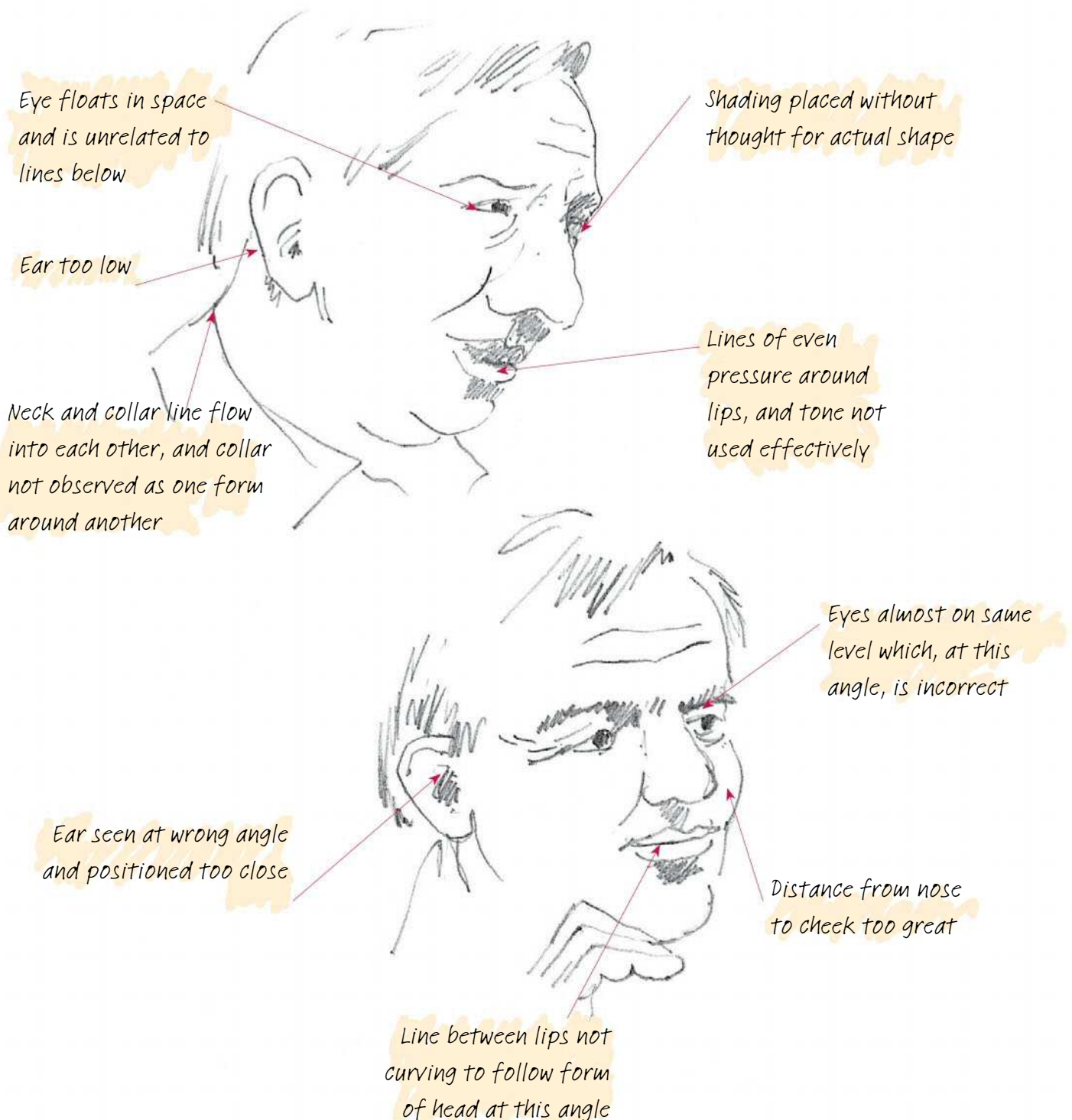


If you can place one of the smaller (yet most important) areas correctly you can then use guidelines from that area outwards into the rest of the portrait. Notice all the tiny (yet vital) shapes between – including them in your drawing will help you place areas correctly.

✗ Typical Problems

Both studies are of the same person, but not enough care has been taken over certain characteristics, so they look like different people.

With just a few guidelines (horizontal and vertical) to help, greater accuracy could have been achieved with the main features.



✓ Solutions

9B graphite pencil



Expressions are as a result of reactions. The expression on this face is a reaction to strong sunlight while deep in thought, whereas below it is more that of interest in a subject being observed:

Note dark shadow shapes



Shadow line

Lost line

Dark behind

Shape between

This is in a more free style than the studies on pages 107 and 109, for which I chose a much softer pencil, as I wanted to accentuate the darks

A slightly three-quarter view is more interesting than a profile and offers a chance to use shapes more effectively when placing angle of nose, eyes and so on

Demonstration

I usually draw the guidelines and other areas emphasised here very lightly on my paper, as I feel my way into the portrait. I have made them dark on this page in order that you can see my thoughts on paper.

Note position of eye
in relation to nose
and mouth

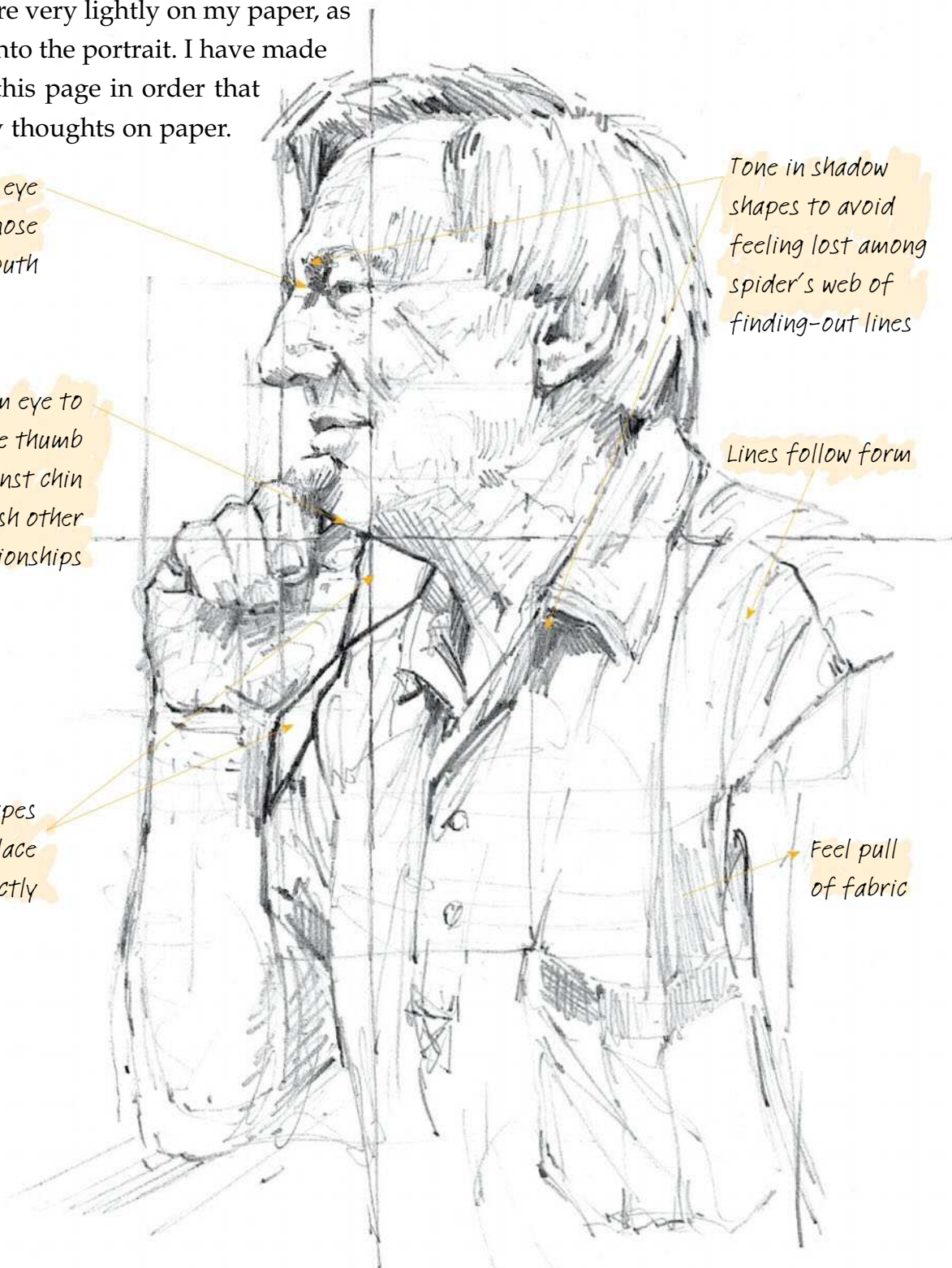
Drop line from eye to
the point where thumb
rests against chin
helps establish other
relationships

Negative shapes
used to help place
hand correctly

Tone in shadow
shapes to avoid
feeling lost among
spider's web of
finding-out lines

Lines follow form

Feel pull
of fabric

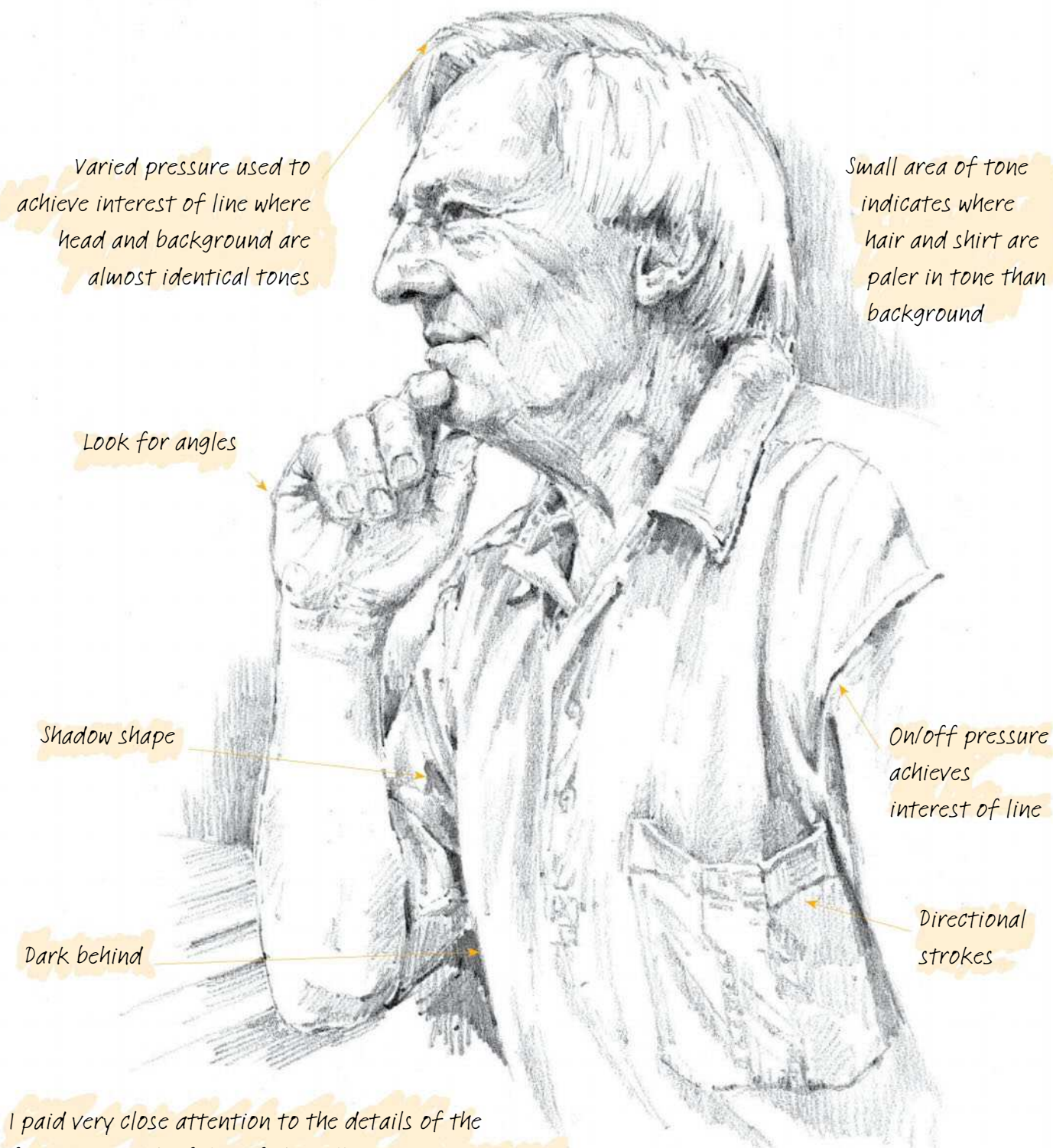


This demonstration contains wandering lines that follow form, darks behind, shapes between,

negative shapes, lines of varied pressure, and the alternate use of chisel and pointed side of pencil.

Michael Pibworth

There is more chance of you achieving a likeness in your first portraits if you draw someone who is familiar to you. I asked my husband to pose for this study.



I paid very close attention to the details of the features and the folds of the collar, pocket and so on, allowing the pencil to travel more freely over other areas

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