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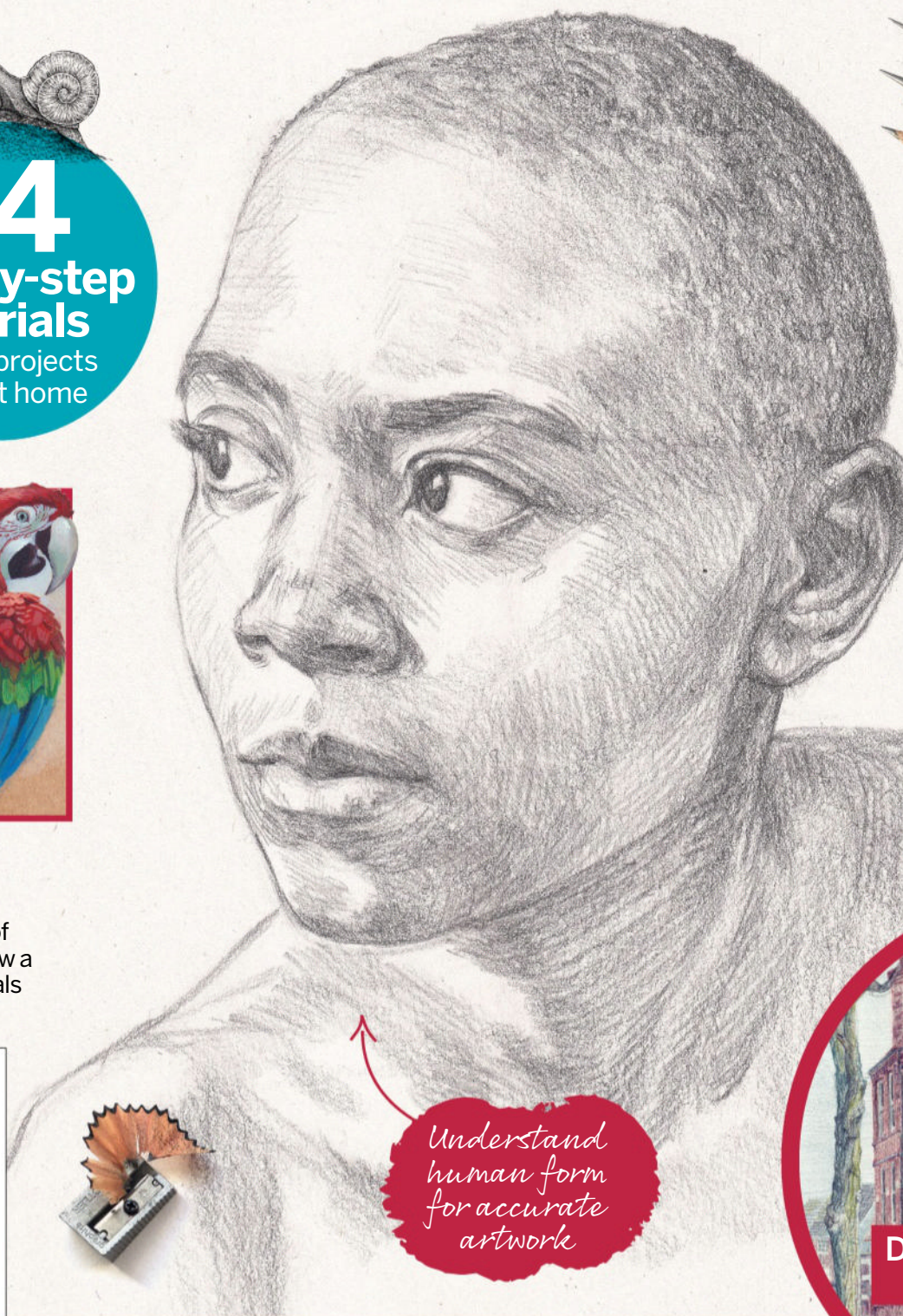
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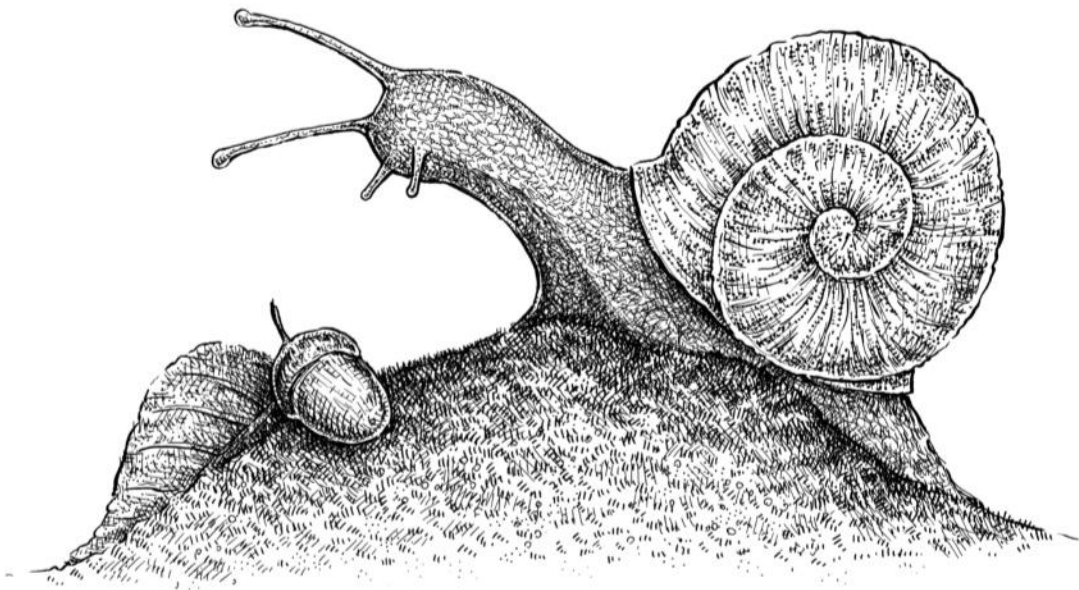


# *Welcome to* **Beginner's Guide to** **DRAWING**

To be able to capture the world around us in the form of a drawing is a talent that only the most passionate and dedicated artists possess. After all, to see the world through the eyes of an artist and then translate it onto paper takes time and practice. Whether it be outlining a human face, depicting an animal in its natural habitat, or sketching a particular building on a busy street, the right approach and good-quality tools are absolutely key, especially for those embarking on their first steps into the world of drawing.

If you are reading this, you might well be considering taking those early steps on a journey towards improving your drawing and becoming a better artist. If so, you've come to the right place, because within the pages of this guide you will find expert advice and step-by-step exercises from professional artists on how to draw people, animals, objects, landscapes and buildings, along with tips on the best kit to buy for the task.

From human hands and feet, to fur, feathers and forests, let our team of experts help you to enhance your artwork and empower you to take on even the most challenging projects in no time. Pick up your pencil and let's get started.





「 FUTURE 」



# Beginner's Guide to DRAWING

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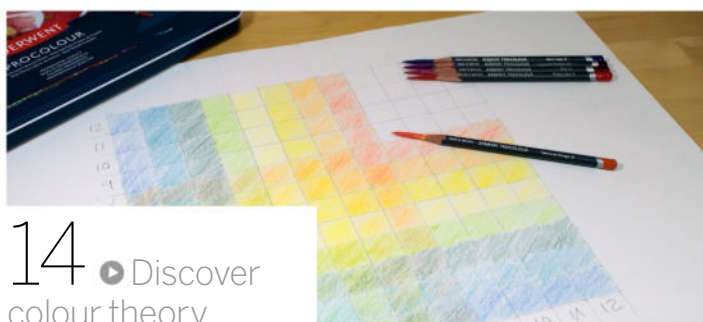




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Explore the finer details of the hands

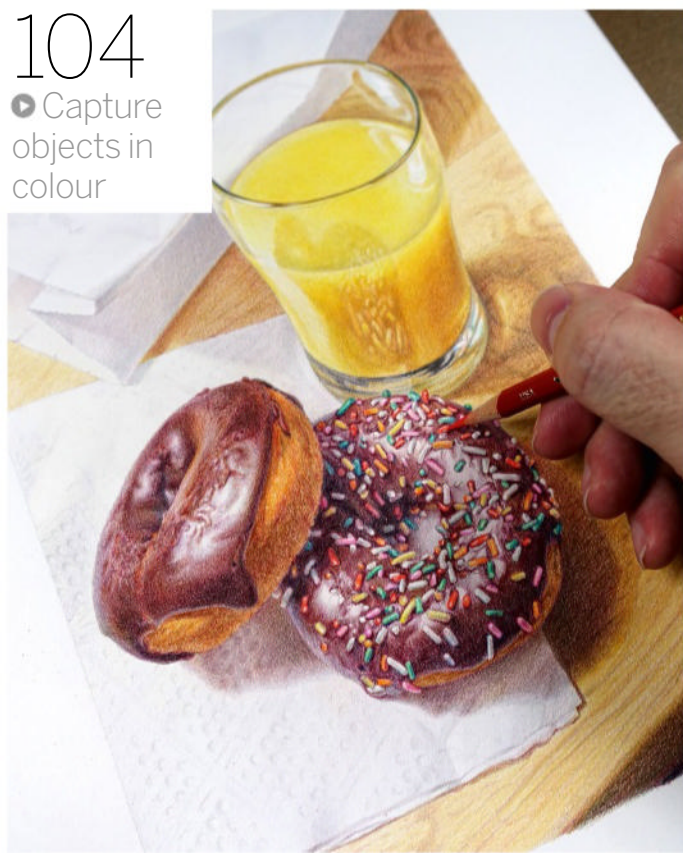


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# Get started in pencil drawing

**Jake Spicer** explores simple techniques for improving your lines

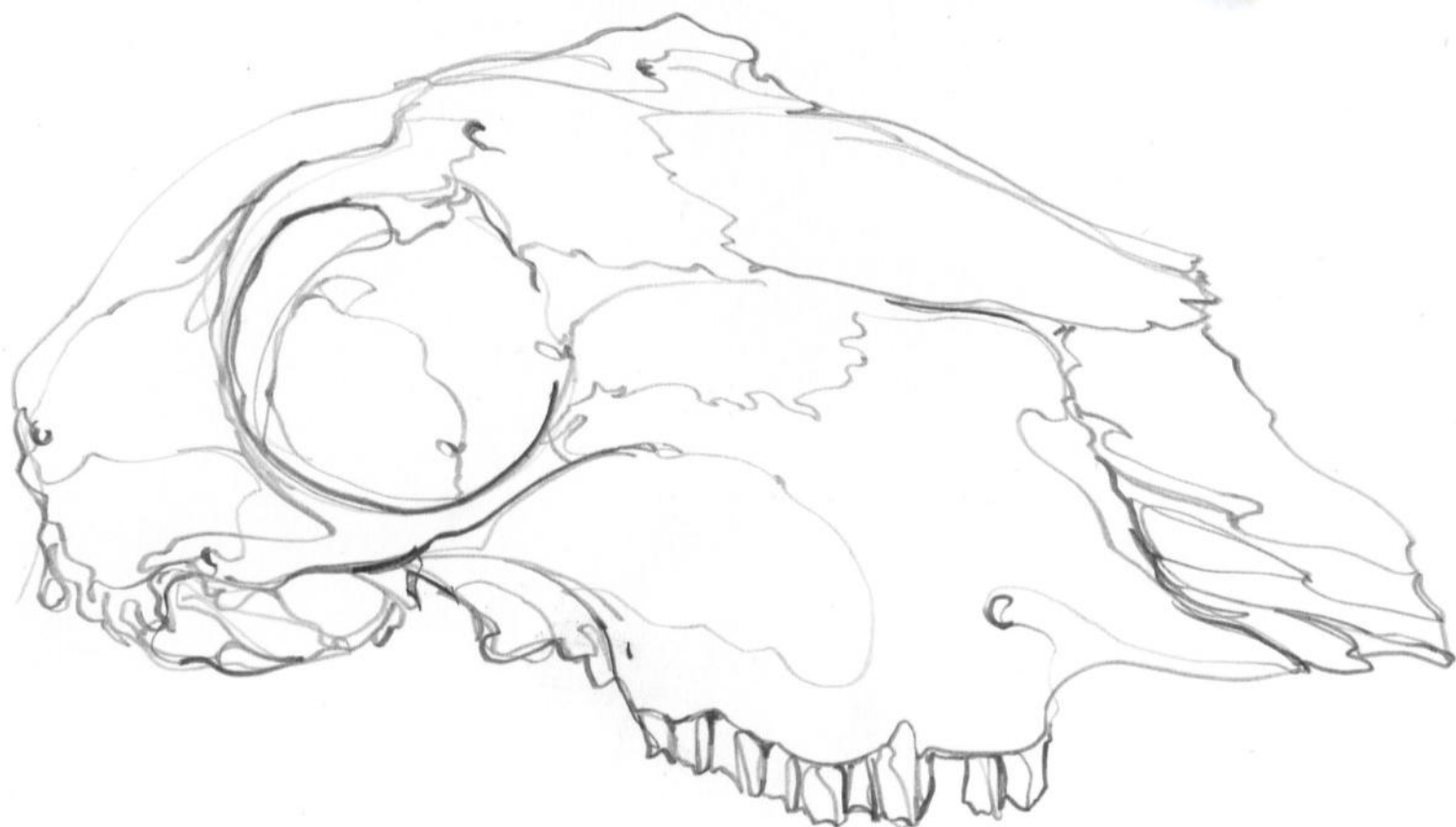
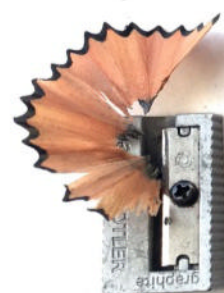


## About JAKE

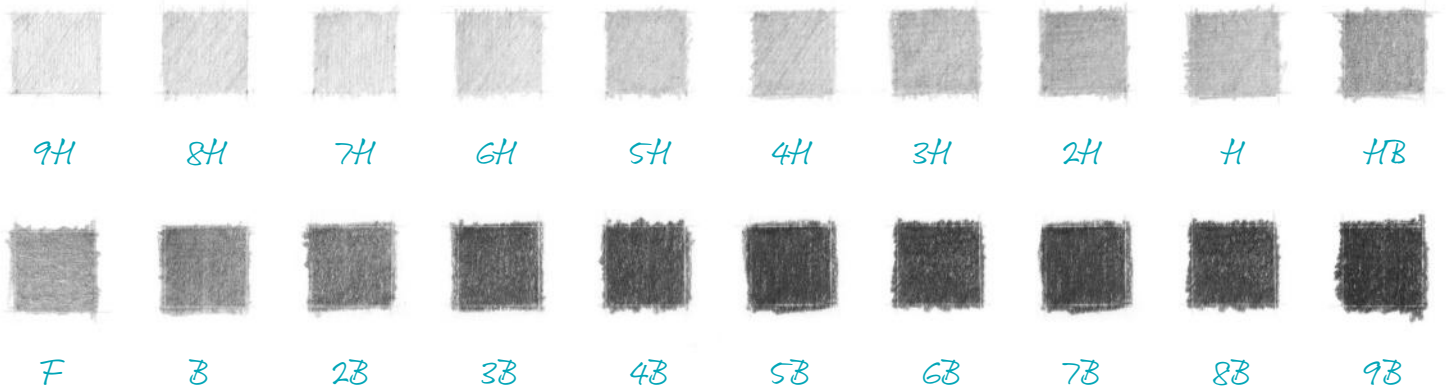
Brighton, UK

Jake is an artist, author of a bestselling series of how to draw books and head tutor of independent drawing school Draw. He uses drawing as a tool for communication.  
[www.jakespicerart.co.uk](http://www.jakespicerart.co.uk)

The humble pencil is a ubiquitous and versatile drawing tool, and I'd like to take this opportunity to show you the potential of graphite as a drawing medium and introduce you to a fun and simple exercise while also revealing some techniques to help you really get the most out of your pencil.







## Materials

- Graphite pencil
- Cartridge paper
- Sharpener or craft knife

### 1 The Shakespearean question

2B or not 2B? Picking the right grade of pencil for your drawing will help you make the best sketch possible. Graphite pencils are available in a scale of hardness from 9H (hard, pale) to 9B (soft, dark) with HB and F in the middle of the range. Typically, the H grades are suited to technical drawing, while B grades are ideal sketching pencils. Start off with a 2B or 3B pencil for the exercises in this article – we'll explore the rest of the range in future issues.

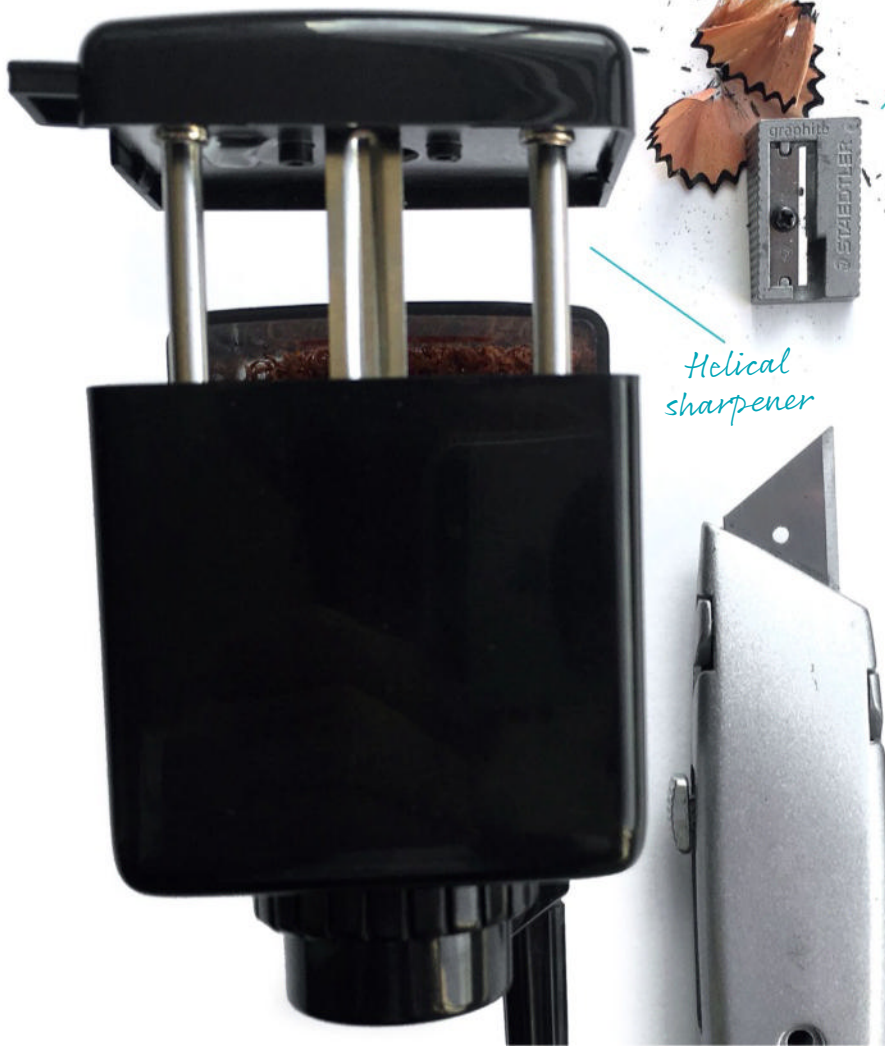
Regular sharpener

### 2 Sharpening

Some drawings require a fine, sharp point for pinning down a crisp line, others a broad, flat side to the pencil lead for blocking in tone. Sometimes, a blunt point can serve your purposes. Whatever your preference, ensure you always have a sharpener on hand – if you use a regular handheld sharpener, make sure that it is sharp and that you have several with you if you go out to draw; a desk-mounted helical sharpener will last much longer and typically grinds the pencil to a longer point. If you use a craft knife, always cut away from your body.

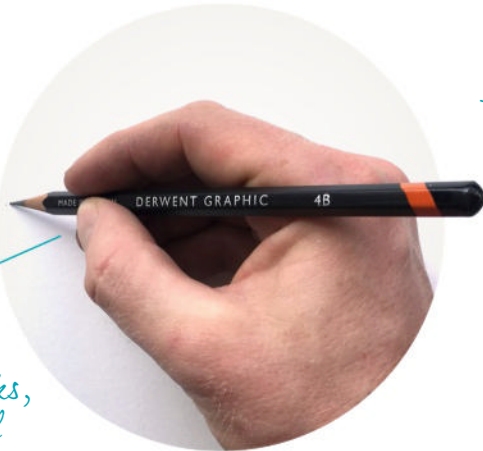
Helical sharpener

Craft knife

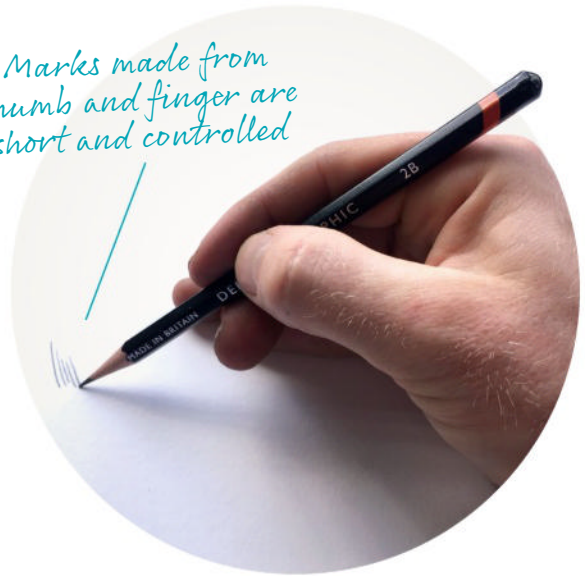


## Getting started

**WRITING HOLD**  
More control over marks,  
ideal for finer detail



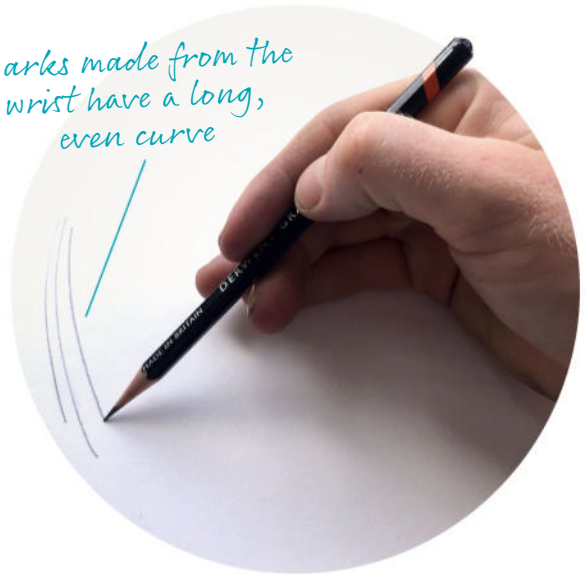
Marks made from  
thumb and finger are  
short and controlled



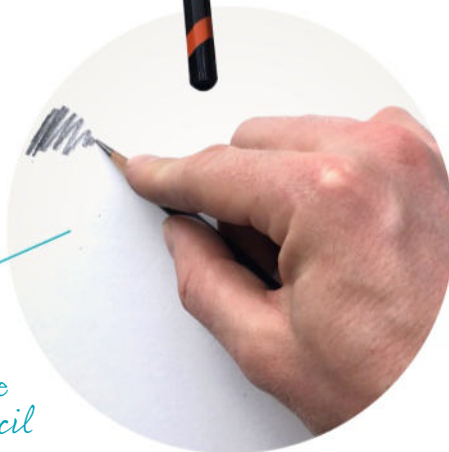
**PAINTING HOLD**  
Less control, looser,  
more gestural marks



Marks made from the  
wrist have a long,  
even curve



**OVERHAND HOLD**  
Allows you to use the  
broad side of the pencil



Marks made from the  
shoulder have a sweeping  
gestural quality



**OPPOSITE HAND**  
Makes for an awkward  
but playful mark

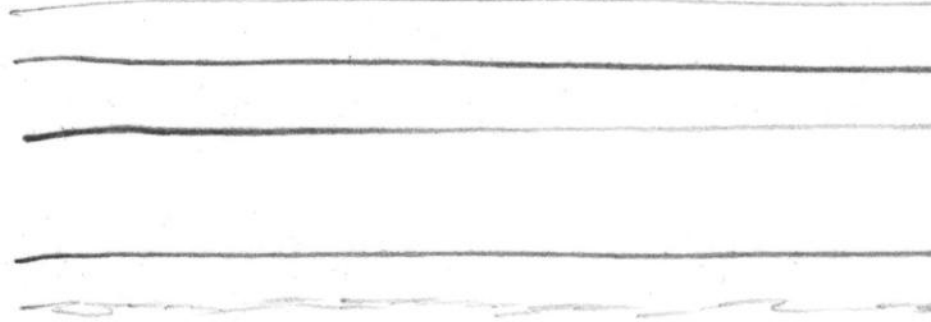


**3 Pencil holds**  
Different pencil holds are suited  
to different marks, experiment with  
different ways to grip your pencil as you  
draw and work out ideal grips for different  
methods of mark making. It is important  
to consider where you are making your  
mark from – fingers, wrist or shoulder?



## 4 Consider your lines

The kind of mark you make will significantly affect the feel and look of a pencil drawing. When you make a mark, give some thought to the speed at which you make it. Also think about the weight that you put into the stroke – a heavy line is dark and definite; a lightly drawn line is pale and exploratory. When you are starting out, try to avoid uncertain, feathery marks. Here are two exercises to help you explore line – they could be applied to any subject and are great for all levels.



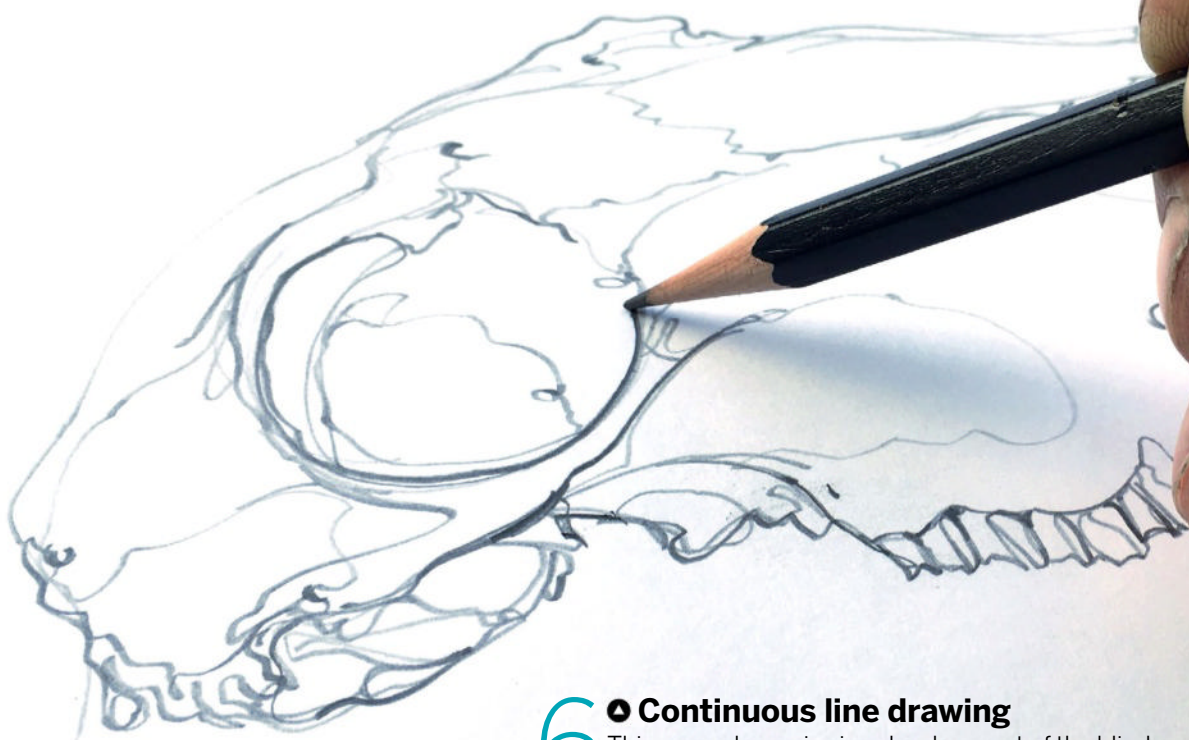
## 5 Blind contour drawing

The first exercise – blind contour drawing – is a common, playful exercise that helps you to draw unselfconsciously, making bold marks without feeling anxious about the outcome. Set up a subject in front of you and fix your eye on the top of it, placing your pencil on your paper. Without looking down at the paper, trace your eye around your subject, following its edges and contours, and as you do so, let your pencil follow the same journey on the paper. Draw in a single, unbroken line and don't look back at the drawing until you are finished – it will look strange and misproportioned, it is supposed to! Repeat the exercise regularly as a warm up to get your hand working together with your eye.



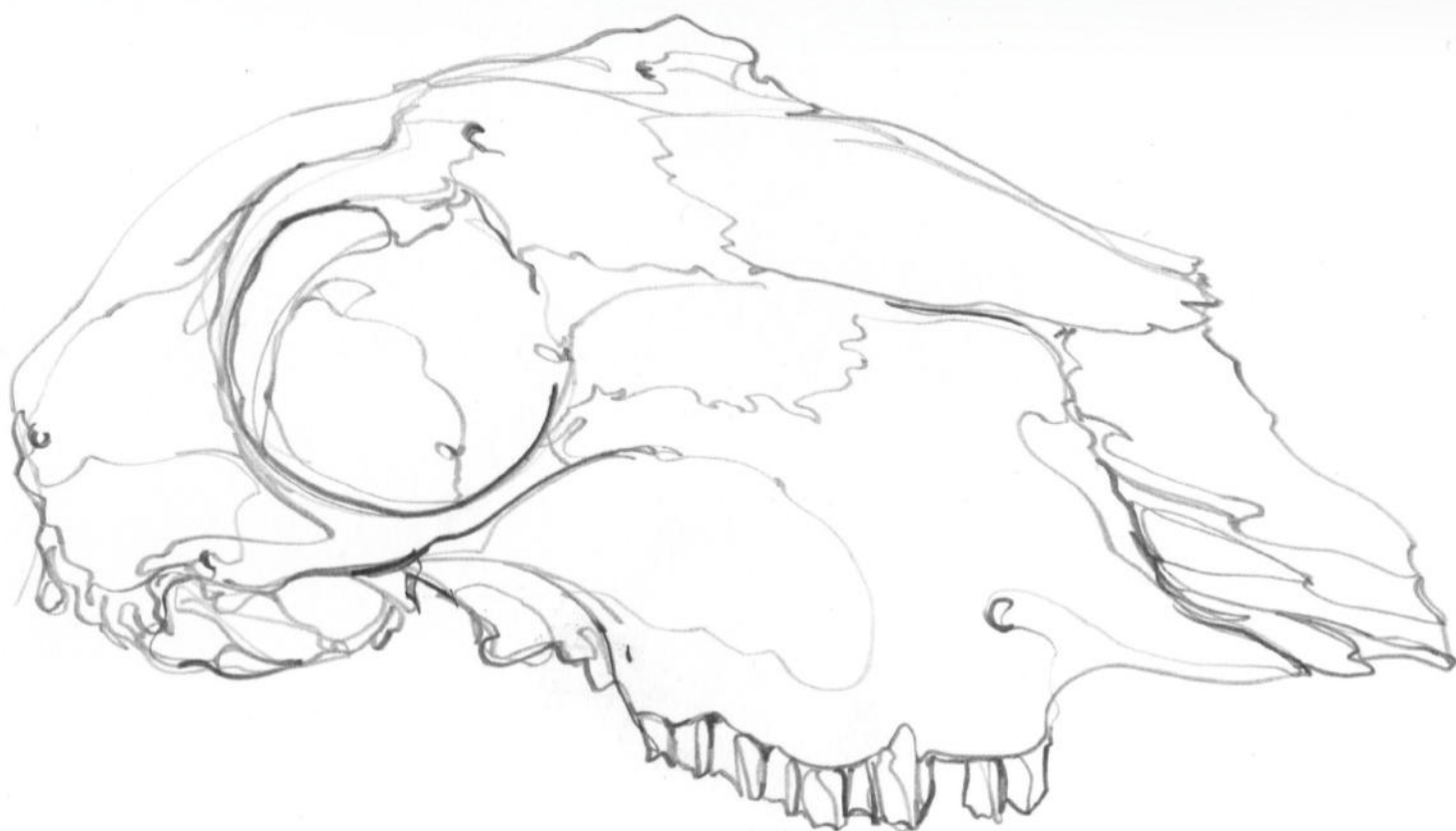
“Consider where you are making your mark from – fingers, wrist or shoulder?”





### 6 Continuous line drawing

This second exercise is a development of the blind contour drawing and involves the same continuous, unbroken line. This time as you draw, flick your eye down to the page regularly as your line explores the contour of your subject. Start with a light, playful line, and as you become more confident in the shapes that you are observing, put more weight into your mark, aiming for a variety of line weight across the picture. Don't aim for precisely accurate proportion, instead aim for an honest process of looking and mark making, without overthinking the drawing.





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# Colour theory

Whether you have half an hour or an afternoon to spare, follow these quick, simple and fun tips and start experimenting with your art today!

## Create a colour theory chart to improve your colour mixing

**GETTING TO GRIPS** with colour theory can seem a little bit too much like learning maths or science. You may feel you just want to be creative and express yourself, not work out calculations. But colour theory is one of the fundamental things you need to learn in order to progress and grow as an artist. Read on to create a colour theory chart that will transform your creative life.

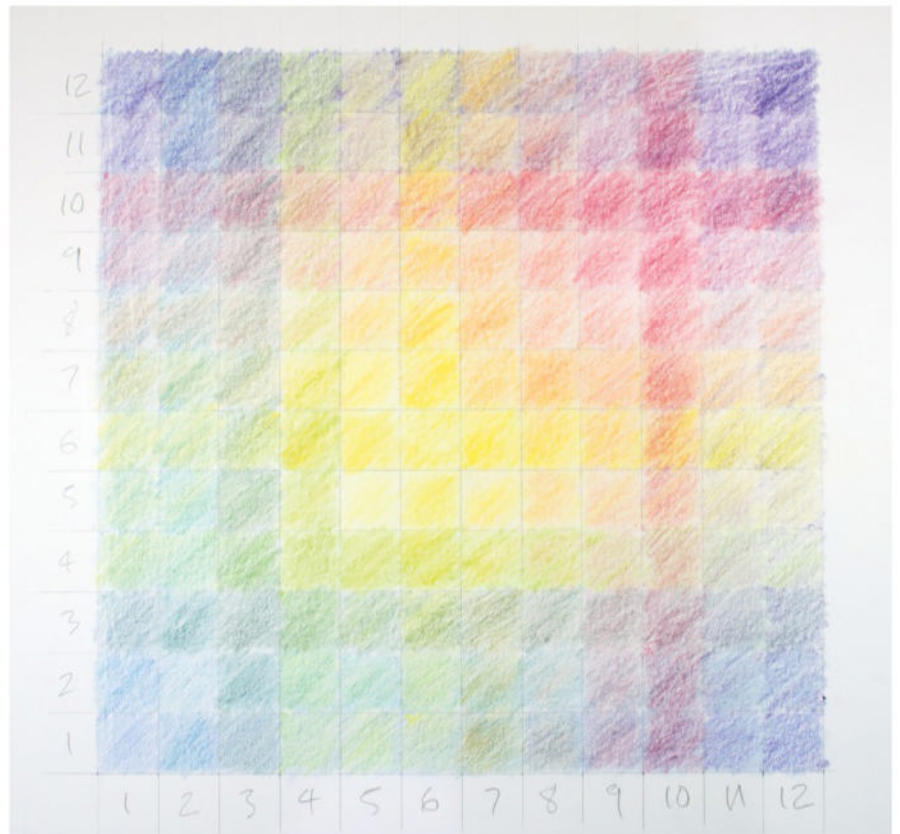


### About **ROB LUNN**

Bath, UK

Rob is a self-taught painter and loves painting in oils. His influences are Vincent Van Gogh, Caravaggio and Ilya Repin. He has been teaching art workshops since 2012.

[www.roblunn.co.uk](http://www.roblunn.co.uk)



You can read every book on colour theory, but there is no substitute for getting stuck in. This exercise should help you take control of your colour mixing.

## Follow these steps...



**1 Colour on the go**  
The following exercise can be completed with acrylic, oil or watercolour paints, but colouring pencils are best. Not only do you just need the pencils themselves – there's no need for water, spirits, brushes or a palette – but they're also a lot less messy than other mediums. And they're so portable, this exercise can be completed on the bus if need be!

**2 Lay out the page**  
I recommend using an A2 piece of quality cartridge paper, but you could scale the exercise down. Draw a square of 300x300mm (12x12in). Then divide that square up into 12 equal parts (the squares should be 25x25mm or 1x1in). Starting from the bottom left corner, mark 1–12 running horizontally and vertically as shown in this image.





## Colour theory chart

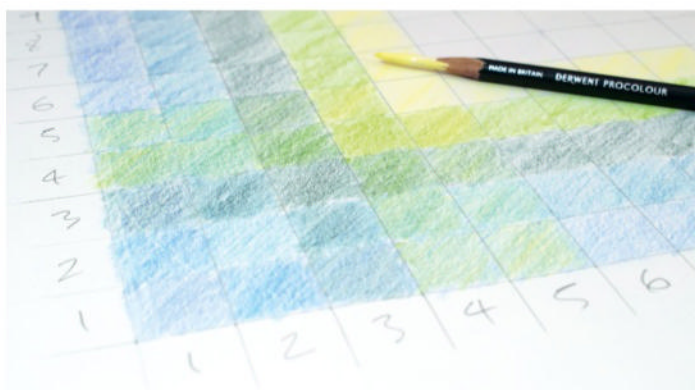


### Fix up look sharp

Keeping your pencil sharp is vital when drawing, sketching or colouring. If you like to use a long-leaded pencil then a new scalpel blade is key. Never skimp on changing your blades; they're cheaper than good-quality pencil leads.

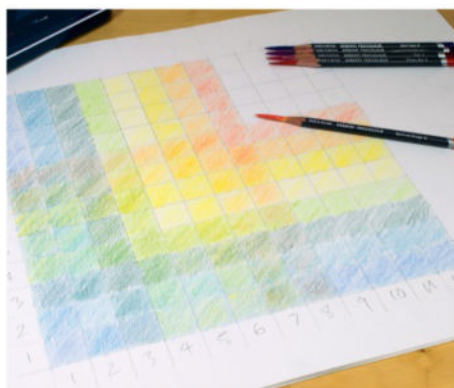
### 5 Take it easy

Now it's time to extend the Ultramarine line out horizontally and vertically. Still try to shade each square as an individual though; it will help keep them consistent and stop you from making some much darker than others. Don't worry about going over the lines, just give it a nice relaxed feel. And don't get too uptight while laying down your colour – it should be fun.



### 6 Trust the process

Then move to colour 2, square 2-2, colour in this square as one of your 'pure' colours. Then add Midnight Blue in squares 1-2 and 2-1. Continue with the rest of the colours, colouring in the 'pure' square first and then the surrounding colours. As you're starting off with the blues and greens the initial effect of mixing won't be obvious at first, but stick with it.



### 3 Mix and match

The wonderful thing about the spectrum is how the colours all work together. Understanding the relationships between the colours is key to getting great results while mixing. Using the lovely Derwent Procolour pencils, I chose the following 12 colours to represent the full spectrum:

- 01: Ultramarine (31)
- 02: Midnight Blue (40)
- 03: Racing Green (44)
- 04: Grass Green (49)
- 05: Primrose Yellow (02)
- 06: Buttercup Yellow (03)
- 07: Middle Chrome (08)
- 08: Spectrum Orange (10)
- 09: Primary Red (12)
- 10: Plum (15)
- 11: Imperial Purple (26)
- 12: Dark Violet (27)



### 4 Get shading

Start with the bottom left corner (square 1-1) and shade it in with the Ultramarine (31) pencil. If you're using good-quality pencils, a light touch is all that's needed. This will be one of our 'pure' colour squares. There will be a line of 'pure' colour squares running in a diagonal from bottom left up to top right as the two sets of colours converge.

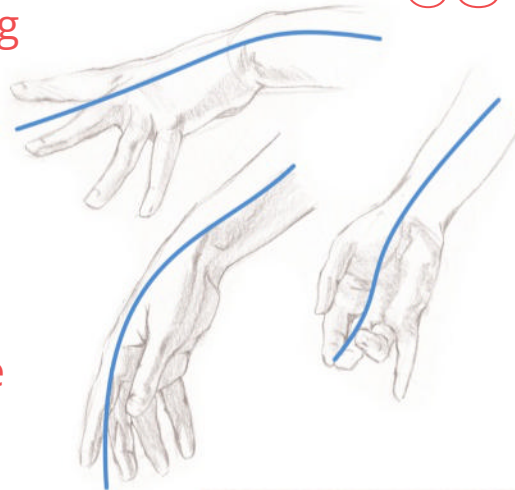


### 7 Counter colours

As you move into the oranges and reds, the effects of the 12-step colour mixing wheel become more apparent. See how the colours that are opposite each other on the 12-step wheel seem to 'cancel' and 'grey each other down' when mixed together. This effect of desaturating the colour is one of the cornerstones of effective colour mixing.

# Portraits and people

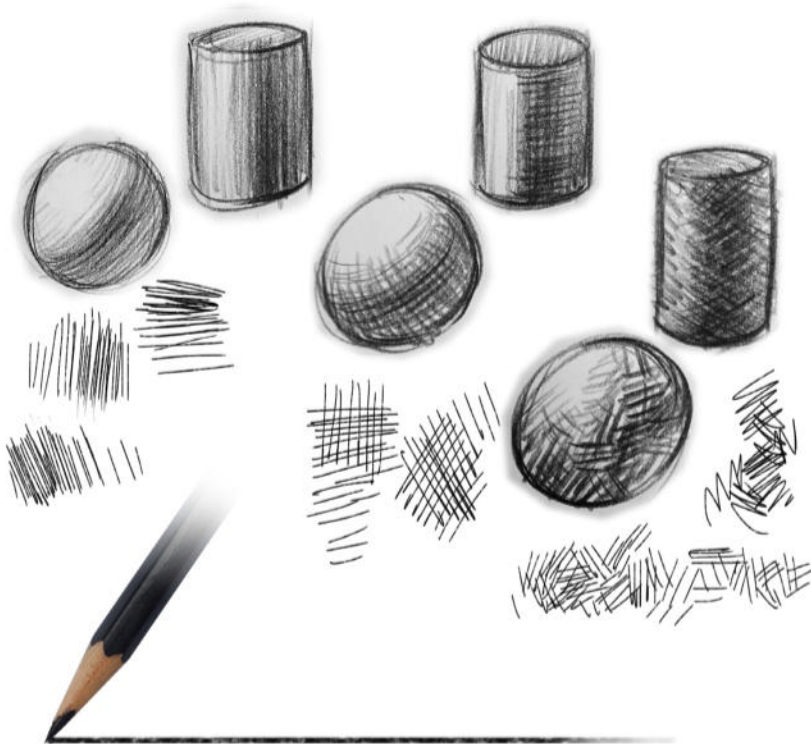
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- 58 Drawing and shading a figure



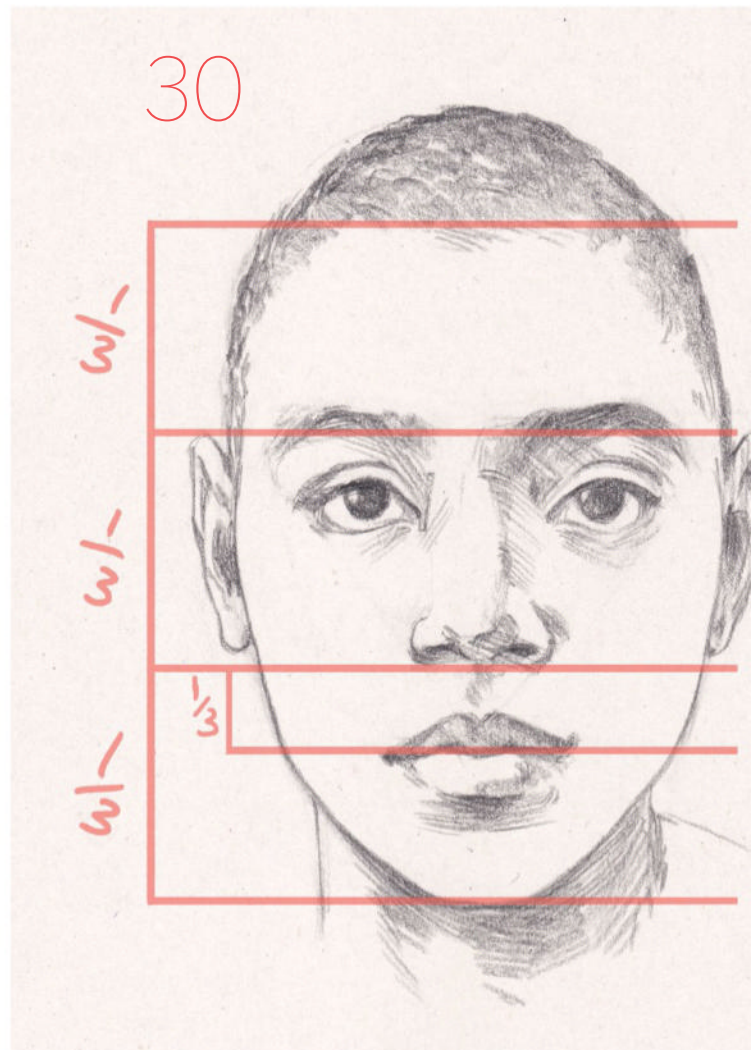
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58



30







54



46





# Understanding the human form

There's more to life drawing than re-creating what you see in front of you. **Philip Tyler** explores the inner workings of the human body to inform your sketches

**D**rawing the human figure is complex, but the task can be made simpler by following a few basic steps, simplifying the figure down into a series of directions and distances. Seeing how any figure can fit within a square aperture will help with proportion and foreshortening, and measuring can be done with simple tools like plant labels and skewers. In this article I will set out to give you a few easy tips to help you draw the figure with greater ease,

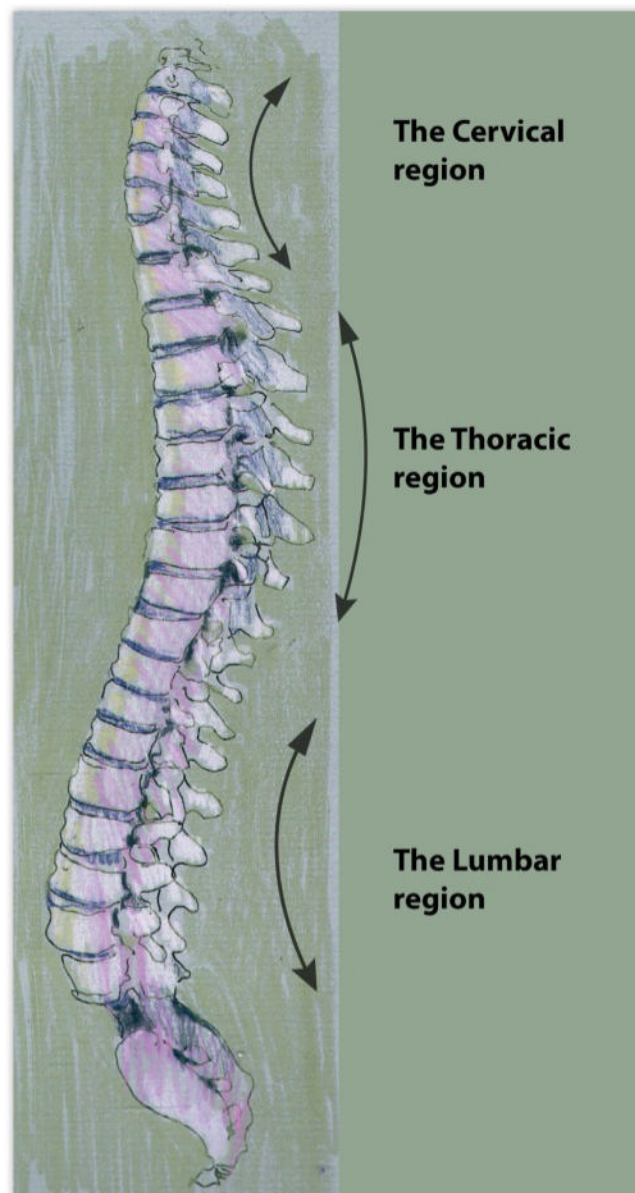
describing ways to approach the problem. I'll also explain how to find the contour across the body, using both your eyes and your hands to feel your own body and understand the structures and tensions within. Understanding what lies beneath the skin will also give your drawings volume and mass, and help you understand what you see much more clearly.

## Materials

- Graphite pencil
- Caran d'Ache coloured pencils
- Pastel paper
- Lamy fountain pen (fine nib)
- Pro markers



**About PHILIP**  
Worthing, UK  
Born in London, Philip is a figurative painter and senior lecturer at the University of Brighton in the school of art, where he teaches life drawing, visual research and colour theory.  
philip-tyler-artist.squarespace.com



## 1 The spine

The spine is made up of 33 small bones. Each vertebra has a small amount of movement on its own, but when seen as part of the whole spine it has considerable movement of flexion (forward folds), lateral (left and right), extension (back bend) and rotation. From the side the spine is not straight but is made up of an S-shaped curve. The cervical region is nearest the skull and curves slightly inward. The thoracic, or dorsal, region is the part that is connected to the rib cage, or thorax, and it curves outwards. The lumbar region is the small of the back and this curves inwards before connecting to the sacrum, which is the back region of the pelvis, creating a kind of inverted triangle at the base of the back that finally finishes in the residual tail, or coccyx.

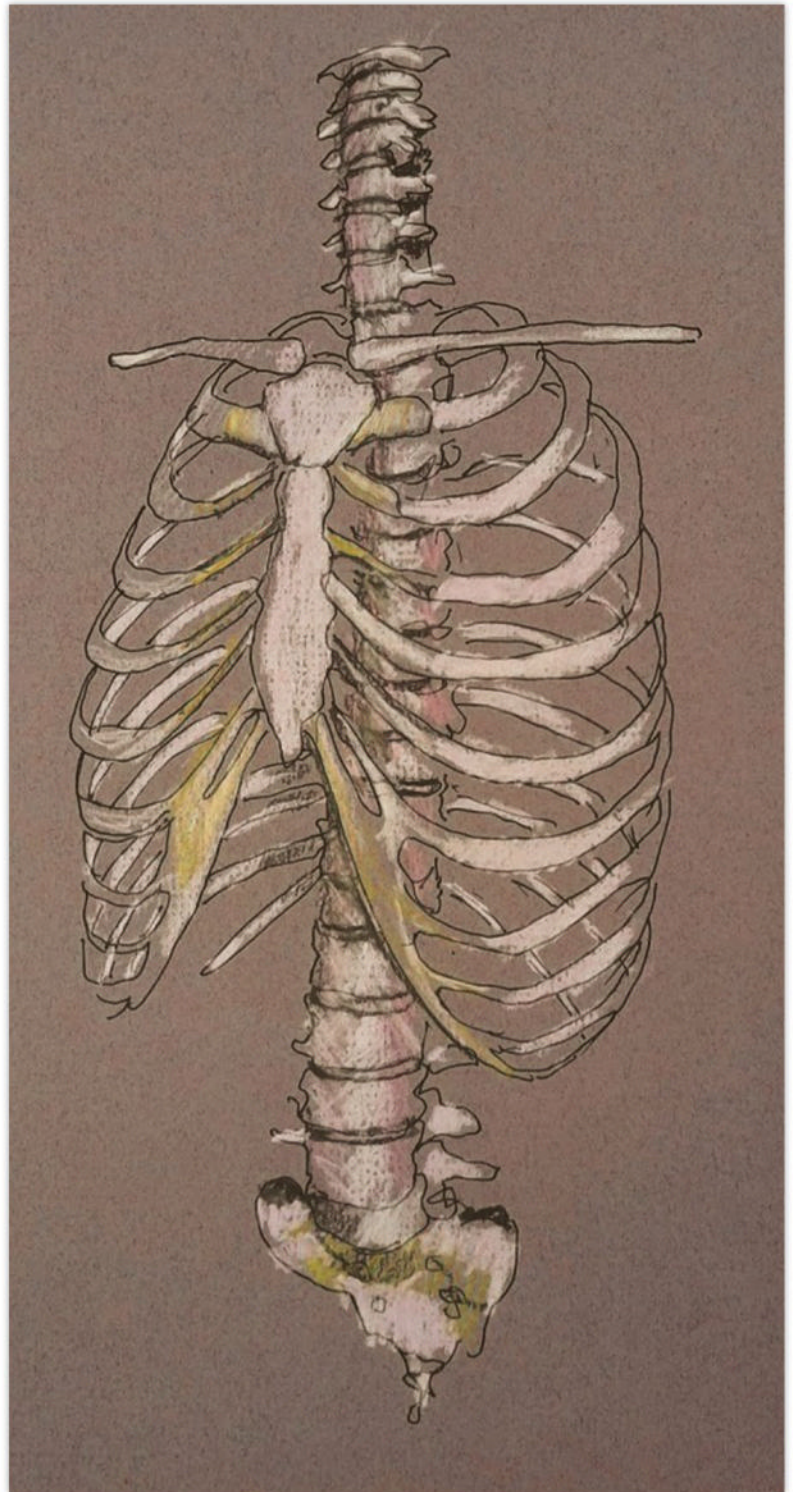
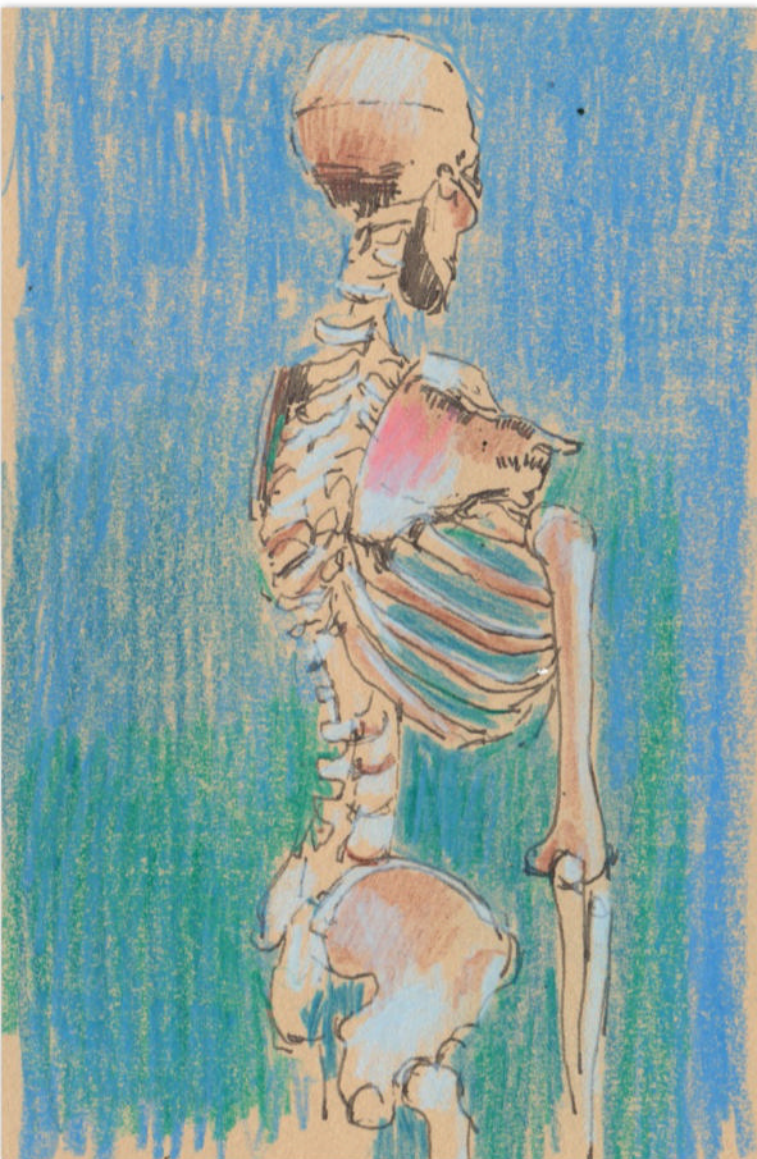


### 2 • The rib cage

The cage-like structure of the thorax is somewhat egg-like in form and gently tips backwards. It varies a great deal according to gender and build, being somewhat short and wide in stocky builds while it is longer and thinner in more slender frames. The angle of the ribs is not parallel to the ground, instead sloping downwards from the back towards the front opening.

### 3 • The ribs meet the shoulder

Attached to the sternum is the clavicle, or collarbone, which in turn is connected to the scapula, or shoulder blade. This floats over the thorax and rotates when the arm is lifted. With the arms down at the side of the body, the scapulae are like two inverted triangles facing downwards. However, as the arm is elevated these change angle and begin to point outwards, away from the body.



“From the side the spine is not straight but is made up of an S-shaped curve. The cervical region is nearest the skull and curves slightly inwards”

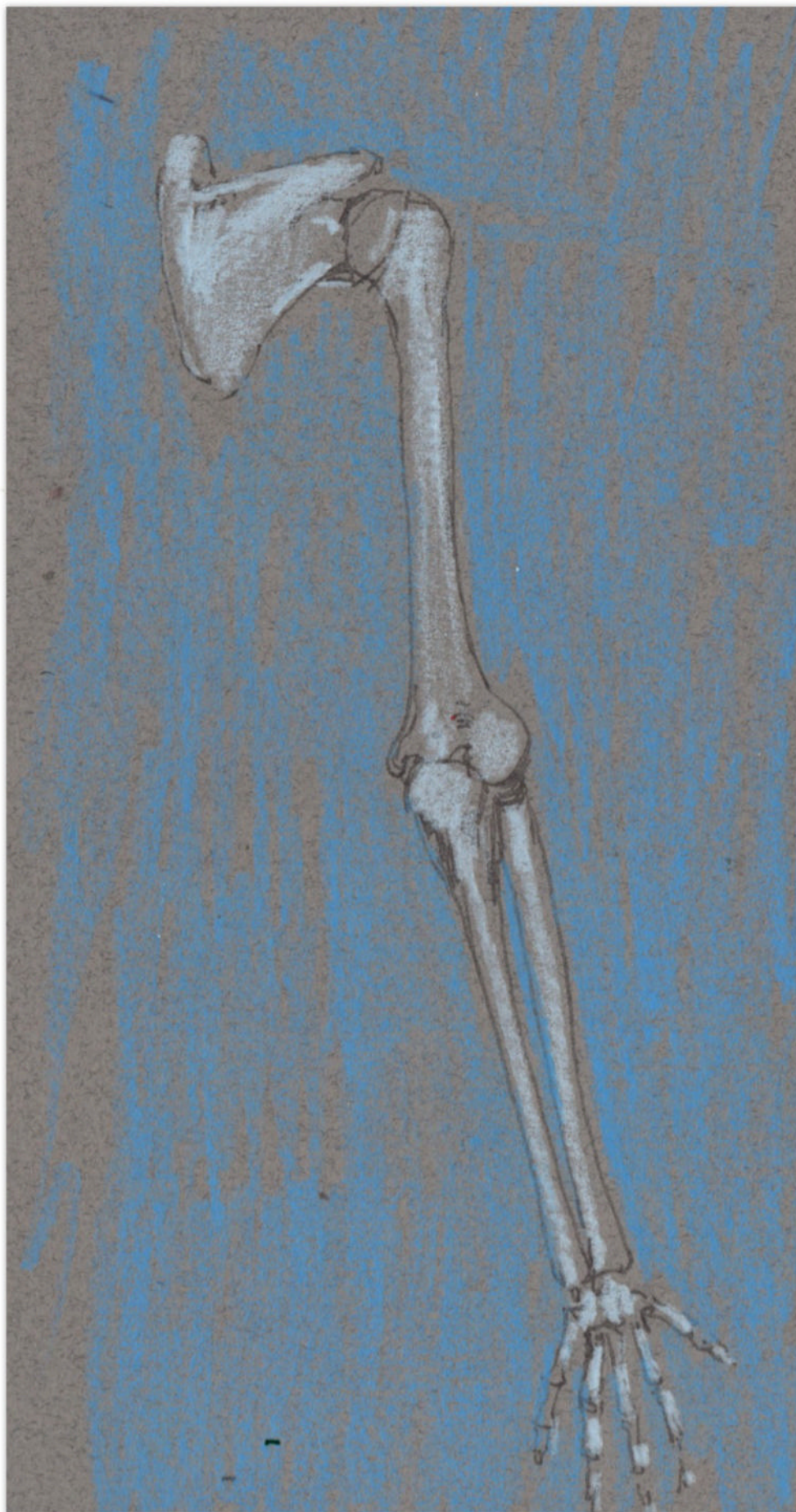


### 4 ● The arms

The humerus meets both the clavicle and the shoulder blade as a ball joint. As it descends towards the elbow, it gently twists and forms two socket joints. The forearm is made up of two bones, the radius and the ulna, and with palm held upwards they run parallel to each other. With the palm facing down, the radius, which is on the thumb's side, radiates over the ulna and causes a twist in the arm.



“As it descends towards the elbow, it gently twists and forms two socket joints”







### 5 ● Hips and gait

The ilium, or pelvis, will also show through the surface of the skin as horizontal prominences called the iliac crests. From the back they create two dimple-like forms at the base of the inverted triangle caused by the sacrum. The proportions of the pelvis vary according to the sexes, with the female's being wider and somewhat more tilted backwards than that of a man. Whether looking at the front or the rear of the model, the direction of the spine or the sternum tells you a lot about the attitude of the body and its sense of balance. When weight is shifted, the hips elevate on the side of the weight-bearing leg, making an angle that is a key one to look out for. The shoulders usually drop in the opposite direction, counterbalancing the figure.

#### *Form*

To help with understanding form, find some striped objects around your home and draw the stripes, paying particular attention to their proximity to each other. You can draw a grid on paper and bend, fold or curve it.





### 6 ● The upper leg

The femur is the longest bone of the body and it is often the key bone that defines height. You will find that while two people may have the same sized torso, thus making them the same height when sitting down, the femur can vary considerably.

### 7 ● The lower leg

The head of the femur is called the greater trochanter, and this too can be seen on a live model. The base of the femur forms the large mass of knee, which is connected to the two bones of the lower leg as well as the floating front bone, called the patella. The tibia is the larger of the two lower leg bones and it sits at the front. Like a blade, it can be felt at the front of the shin. Meanwhile, the fibula sits behind on the outer edge of the leg and forms the outer ankle. The tibia forms the inner ankle and this is slightly lower than its outer counterpart, creating a characteristic angle between both.







## *Lines and space*

Faint lines have a tendency to recede over thicker, heavier ones. By varying line weight through the thickness of your stroke or by the colour of your line, you can play with bringing out the figure from its space in your drawing.

## **First-hand experience**

Feeling your own body is immensely useful in understanding the different kinds of structure under the flesh as well as the three-dimensionality of the limbs and torso. As you feel your own body, keep an eye out for those parts that come closest to the surface

of the skin – these become the markers, the things that you look for. It is often advantageous to look at them as pairs, and try to see how they relate to each other: two elbows, two knees, and so on. This will help you relate the parts of the body to the whole.

# How to begin a figure drawing

Good figure drawing begins with gesture, says **Chris Legaspi**, which can be learned and mastered quickly with the right set of tools

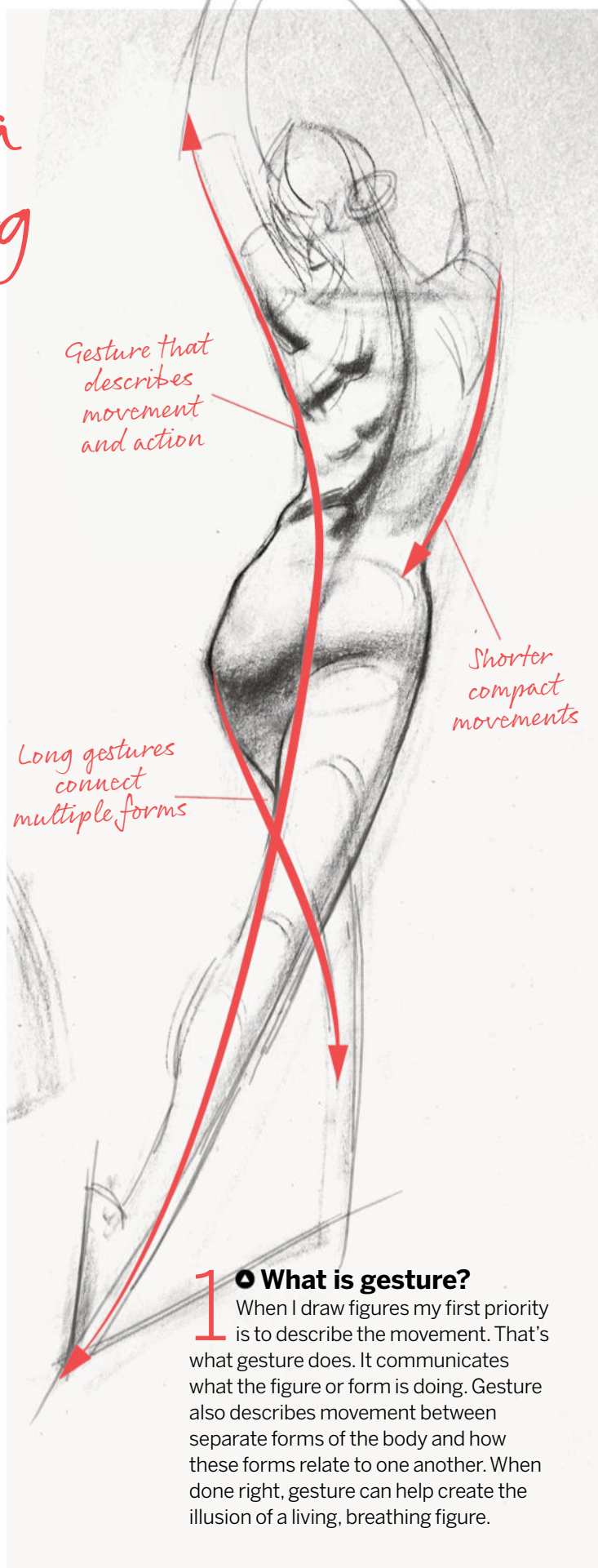


*About* **CHRIS**  
**Pasadena, California, USA**  
Chris is a painter, illustrator, video game concept artist, lover and health nut with over 20 years of drawing, painting and teaching experience.  
[www.drawwithchris.com](http://www.drawwithchris.com)

**G**reat figure drawings feel alive. One of an artist's greatest tools to communicate life in a drawing is gesture. It's the movement from one form to another. That's why it follows the natural flow of the human anatomy.

The first place to look is in the torso – where it is contracting and where it is relaxing. The relaxed or stretch side is the primary gesture – the “action line” – and the foundation of the entire drawing.

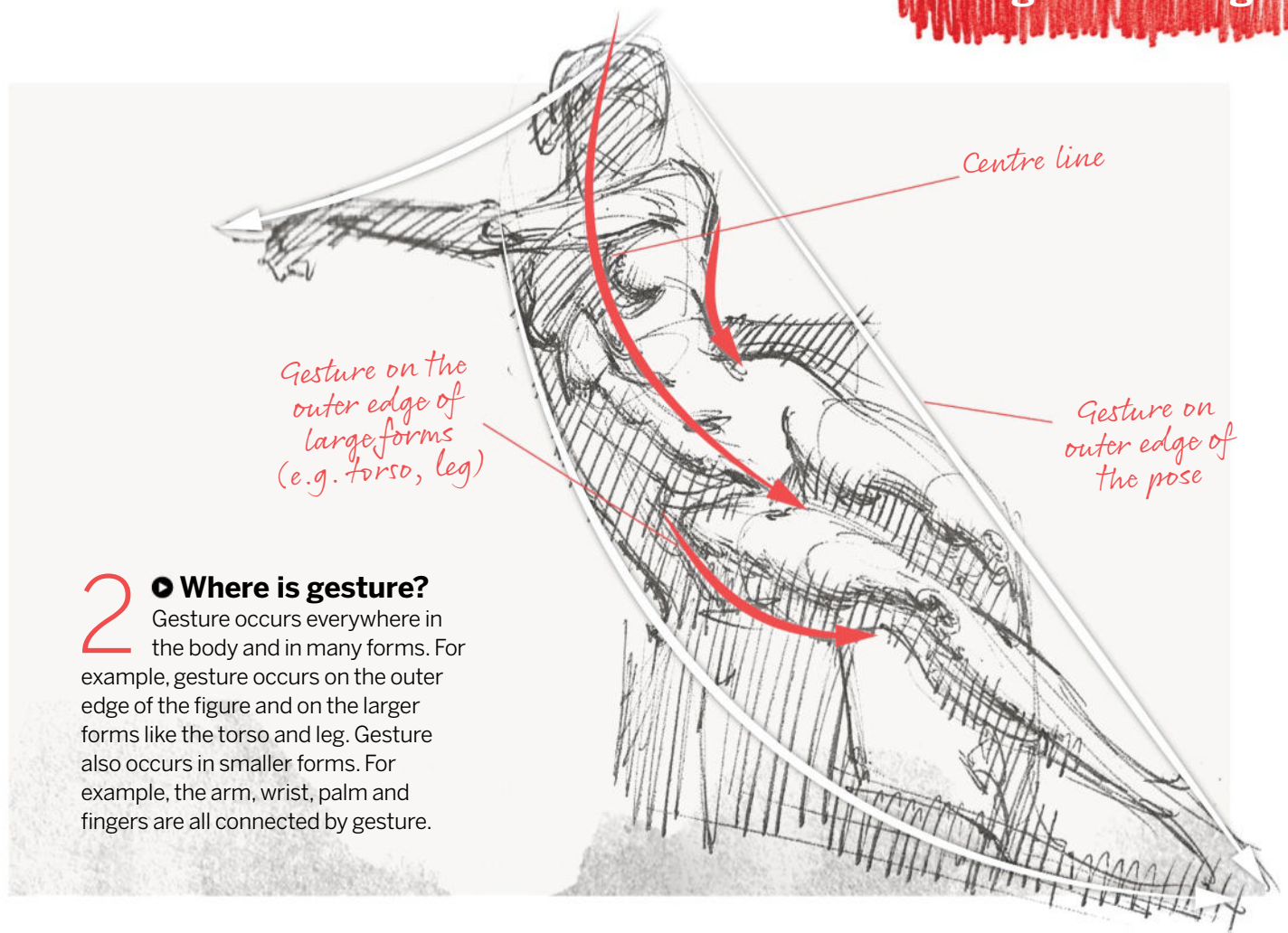
To learn gesture, I enjoy timed life drawing, 5 minutes or less. Begin with the action line. Next connect the shoulders and the hips, then close the form at the pinch side. As time permits, I add rhythm lines and simplify any anatomical details. With the torso established, proceed to the limbs. I use a simple oval to lay-in the head and neck. Next, I use a rhythmic gesture on the outer edge of the legs to form a graphic shape. Finally, the arms can be simplified into tapering, curved rectangles, with a simple oval to capture the hand. This lay-in not only communicates movement, but it's also a great base to add details, lighting and shading too.



## 1 What is gesture?

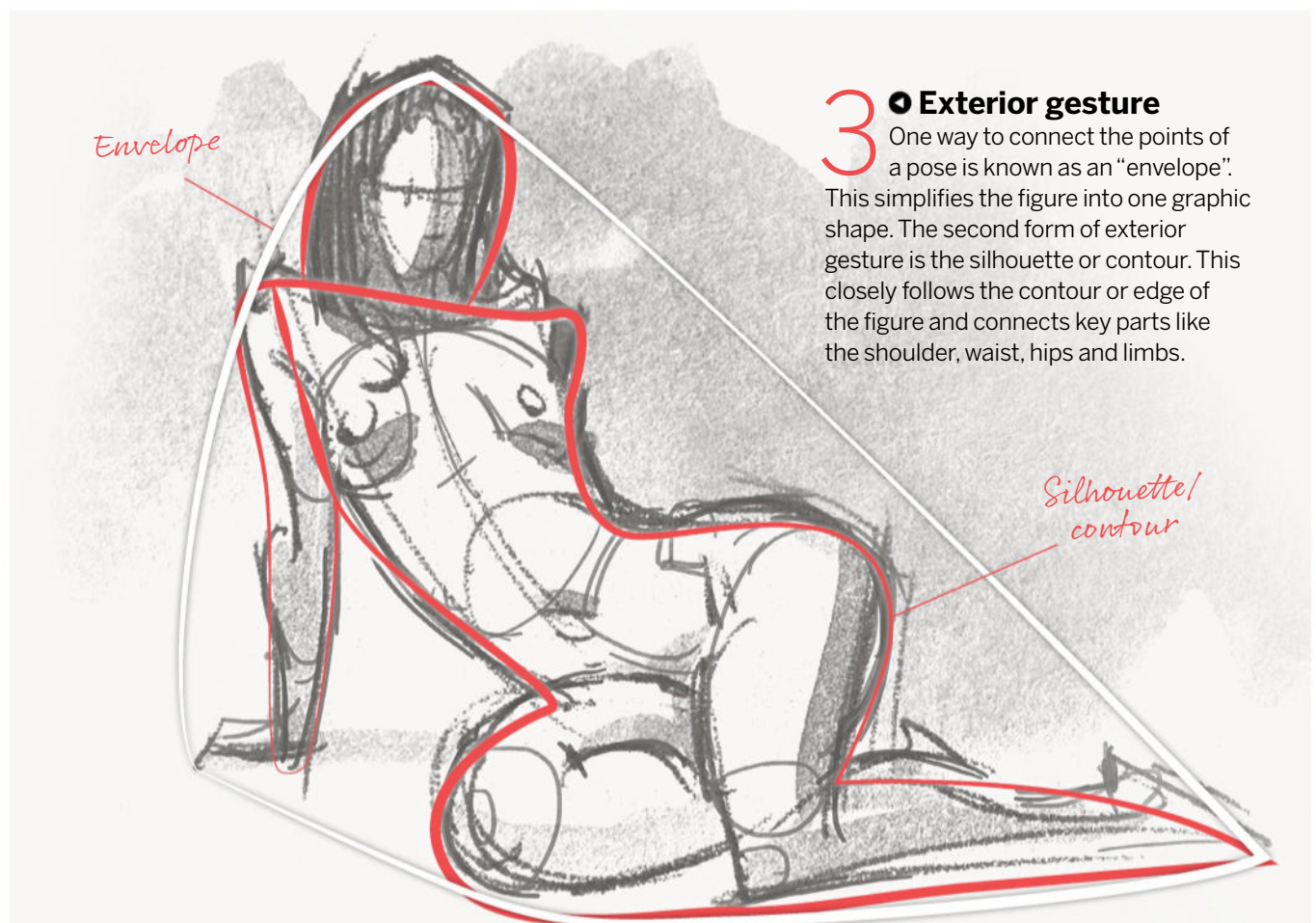
When I draw figures my first priority is to describe the movement. That's what gesture does. It communicates what the figure or form is doing. Gesture also describes movement between separate forms of the body and how these forms relate to one another. When done right, gesture can help create the illusion of a living, breathing figure.





## 2 ● Where is gesture?

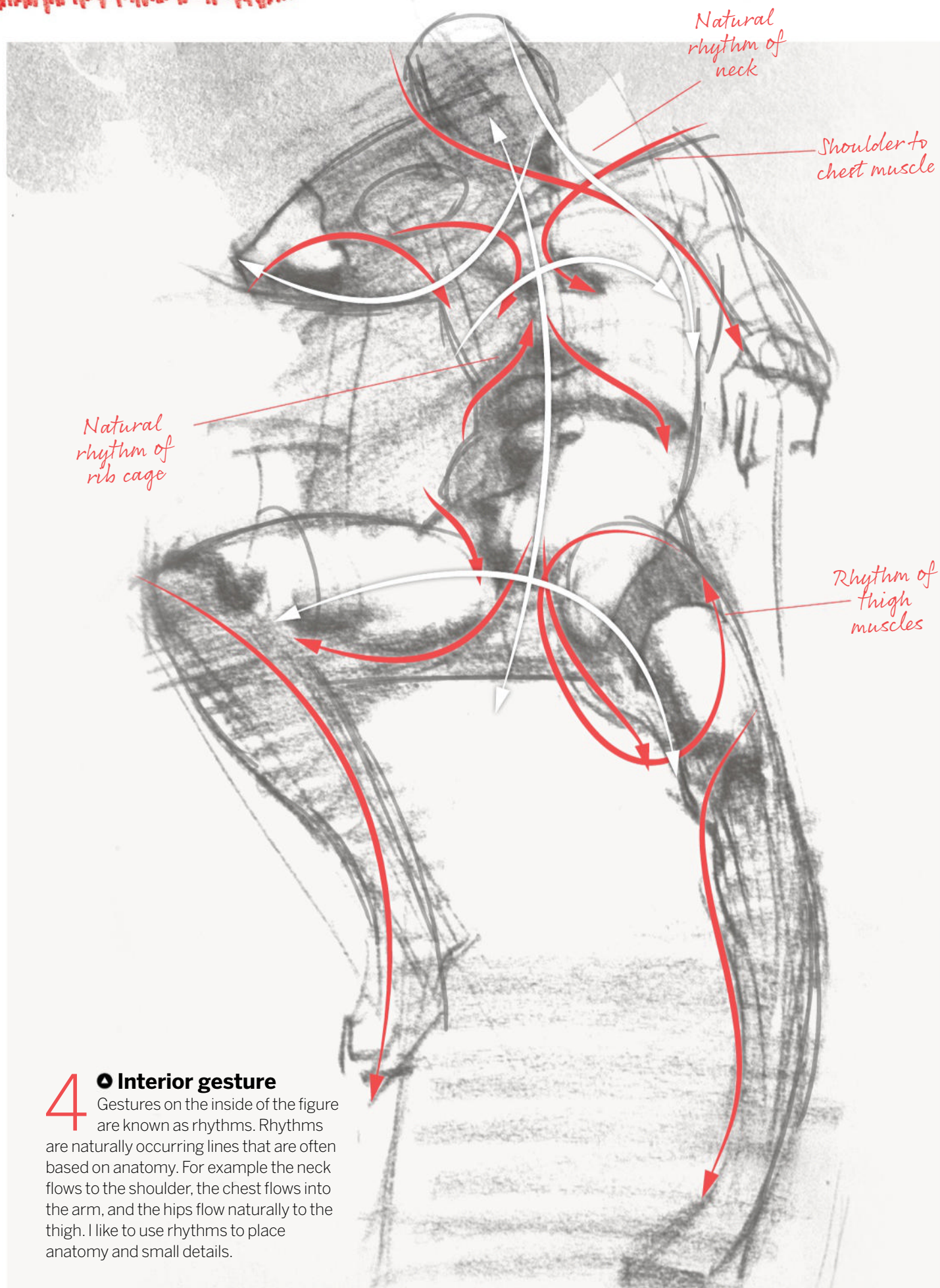
Gesture occurs everywhere in the body and in many forms. For example, gesture occurs on the outer edge of the figure and on the larger forms like the torso and leg. Gesture also occurs in smaller forms. For example, the arm, wrist, palm and fingers are all connected by gesture.



## 3 ● Exterior gesture

One way to connect the points of a pose is known as an "envelope". This simplifies the figure into one graphic shape. The second form of exterior gesture is the silhouette or contour. This closely follows the contour or edge of the figure and connects key parts like the shoulder, waist, hips and limbs.





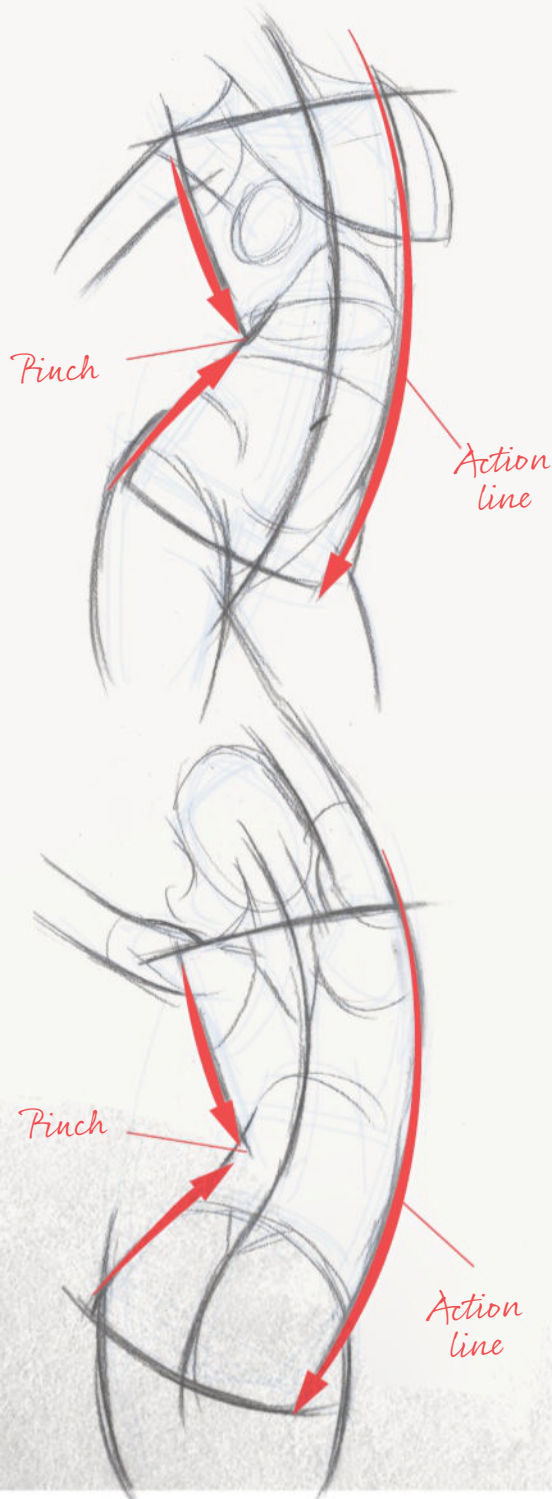
### 4 ● Interior gesture

Gestures on the inside of the figure are known as rhythms. Rhythms are naturally occurring lines that are often based on anatomy. For example the neck flows to the shoulder, the chest flows into the arm, and the hips flow naturally to the thigh. I like to use rhythms to place anatomy and small details.



## 5 ● How to see gesture

To see gesture, I first focus on the torso and then look for key anatomical landmarks such as the shoulder, outer hips (great trochanter), pit of the neck and groin. Connecting these points reveals the “action line” or the primary gesture of the pose, and also the contraction or “pinch” that happens on the opposing side of the action line.



## 6 ● The action line

The most important gesture in any drawing is the “action line”, also known as the “longest line” or “thrust”. This line describes the primary movement in the pose and should be drawn as long and fluid as possible. I use it as the foundation of the entire drawing, and every mark I make either reinforces or complements the action line.

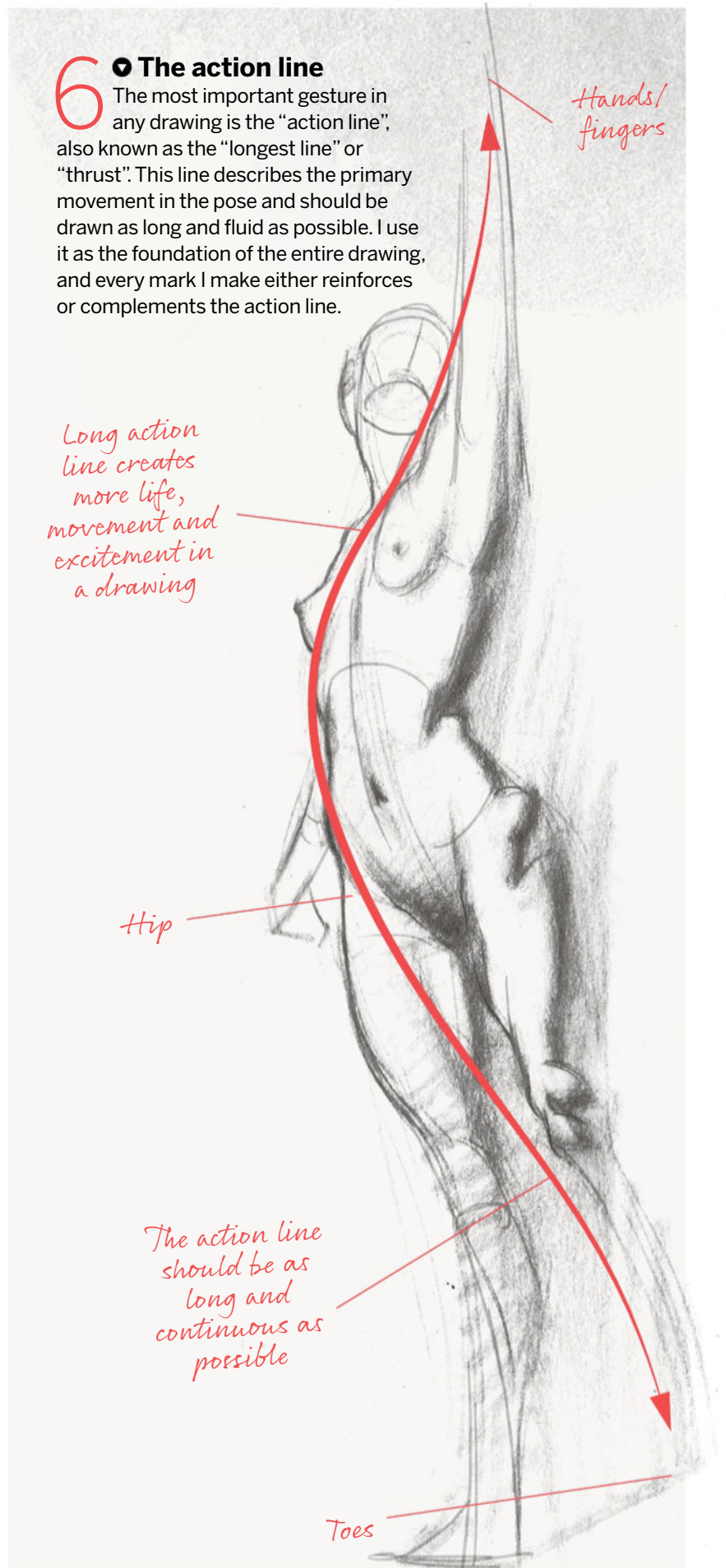
*Long action line creates more life, movement and excitement in a drawing*

*Hip*

*The action line should be as long and continuous as possible*

*Toes*

*Hands/fingers*



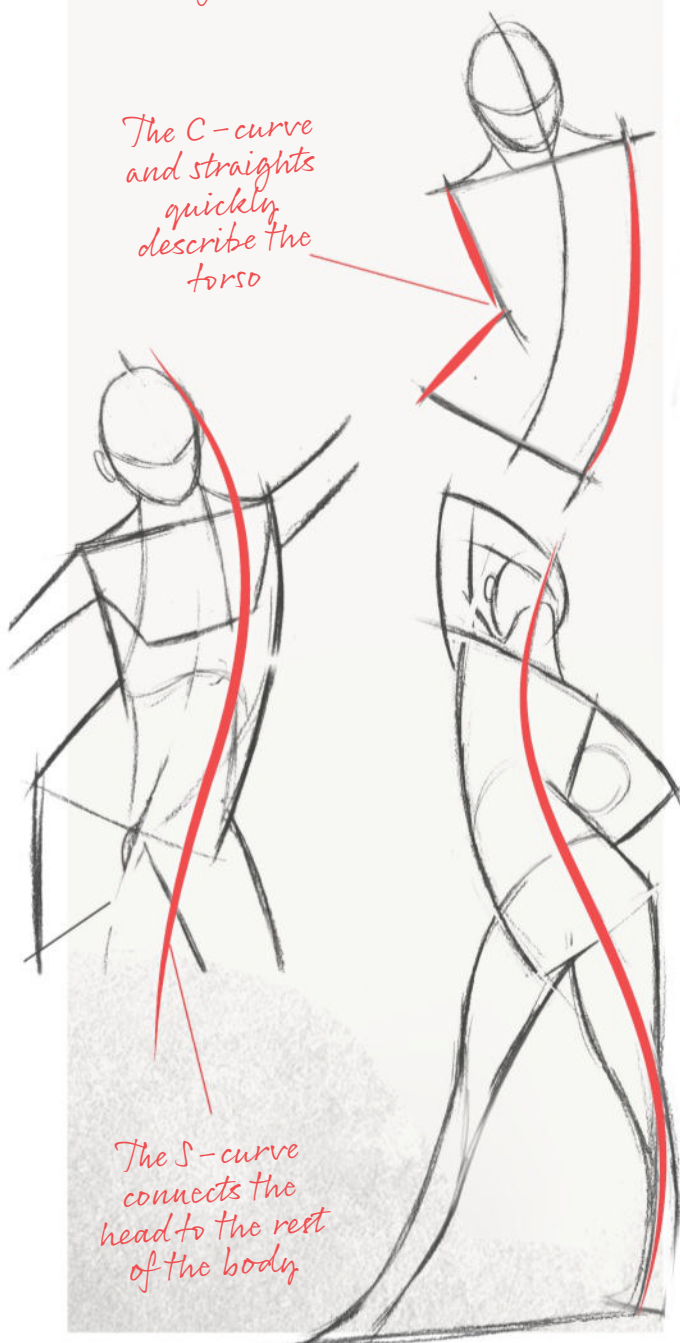
## 7 ● How to make good marks

To make drawings clean and easy to read, I use only three marks: straight, C-curve or S-curve. For example, a C-curve is great for the stretch or elongated side of the torso. Straights quickly connect the shoulders and hips. For the action line, a long S-curve connects the head to the legs and feet.



*Straight C-curve S-curve*

*The C-curve and straights quickly describe the torso*



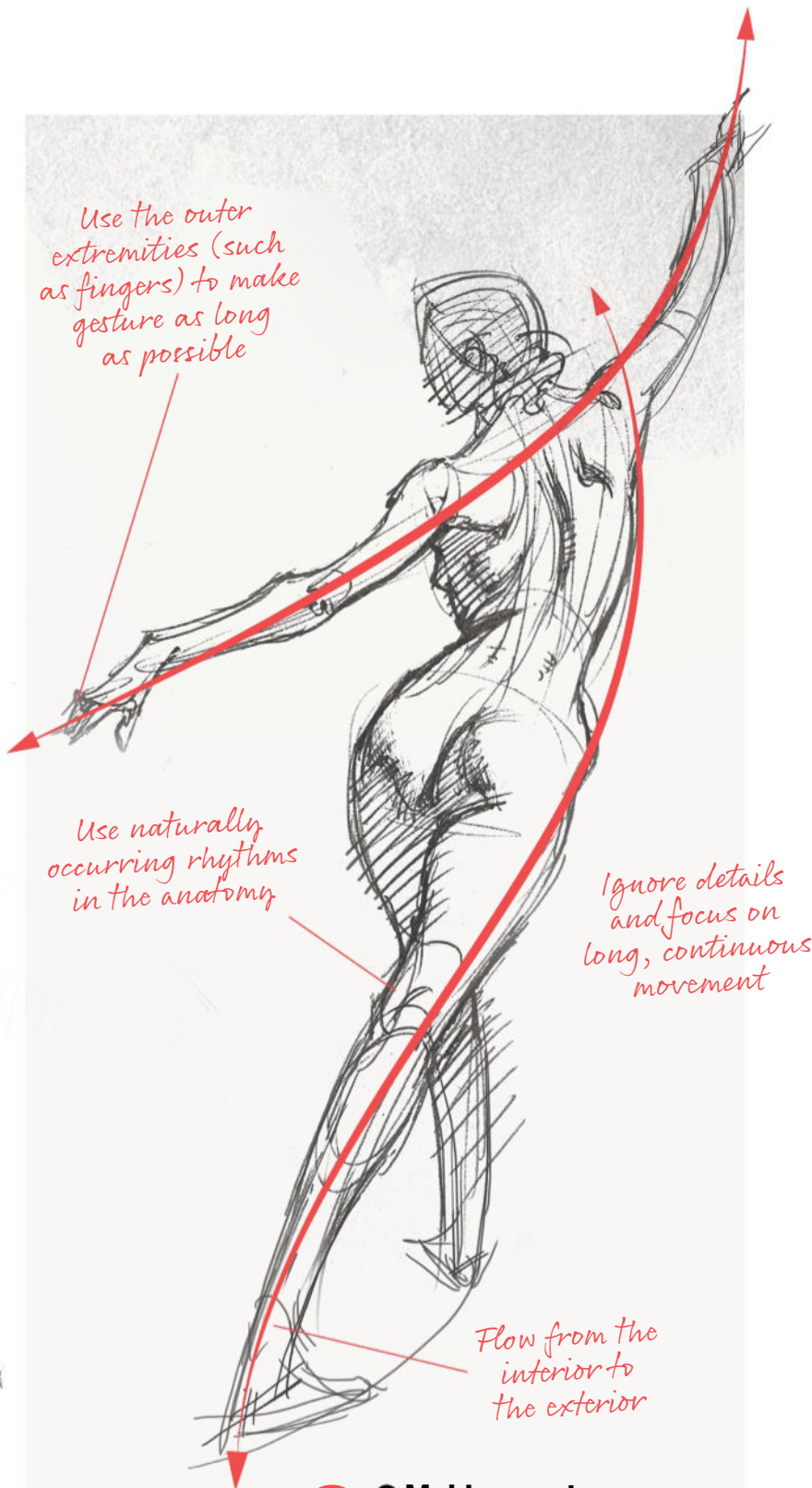
*The S-curve connects the head to the rest of the body*

*Use the outer extremities (such as fingers) to make gesture as long as possible*

*Use naturally occurring rhythms in the anatomy*

*Ignore details and focus on long, continuous movement*

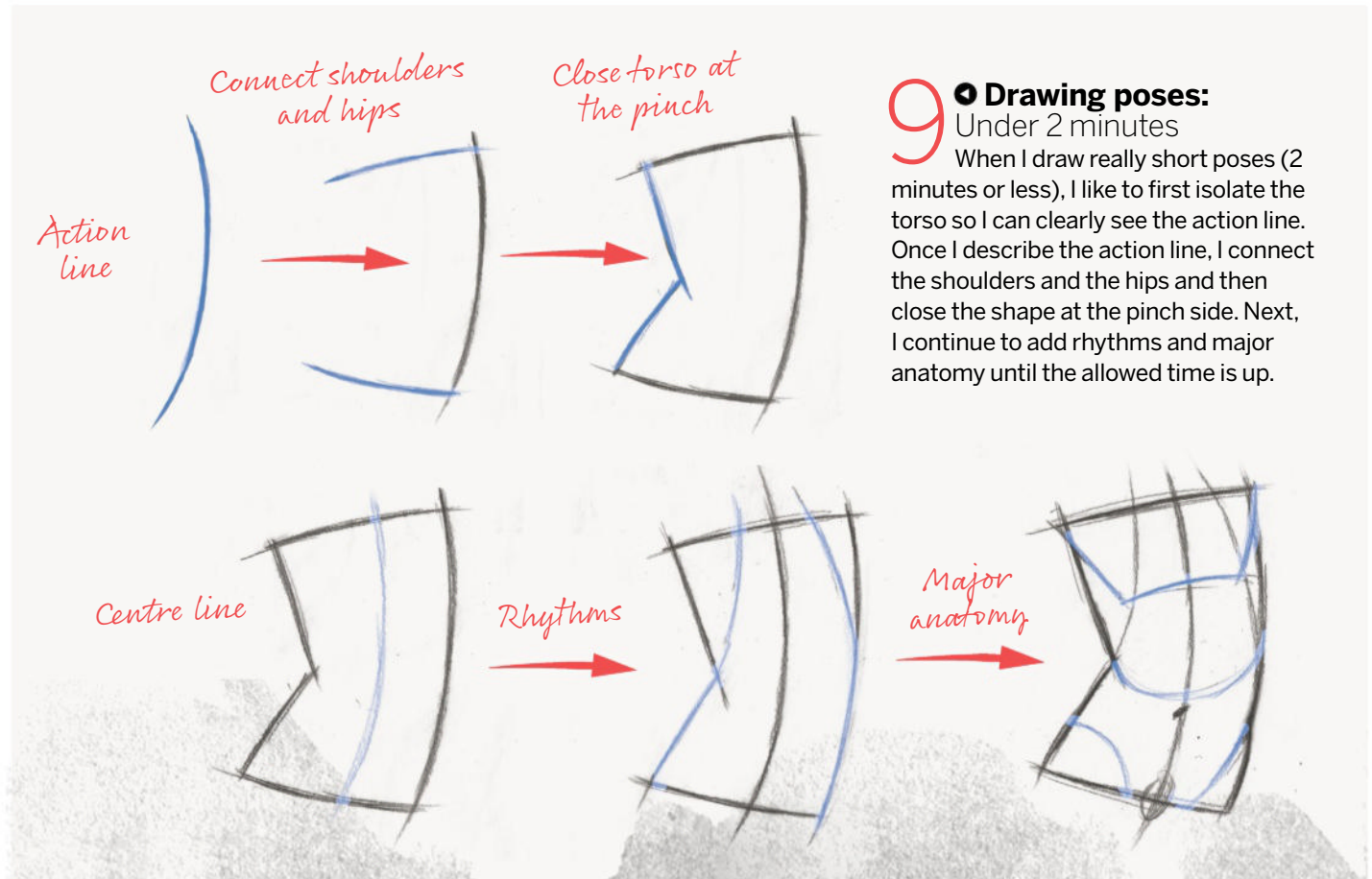
*Flow from the interior to the exterior*



## 8 ● Making gesture lines longer

I draw gesture lines as long, smooth and uninterrupted as possible, especially the action line. To do this, I often look for the extremities like the fingers, toes, and the top of the head, and use gesture to connect these points. Within the body, I use and follow the anatomy to keep the gesture flowing.

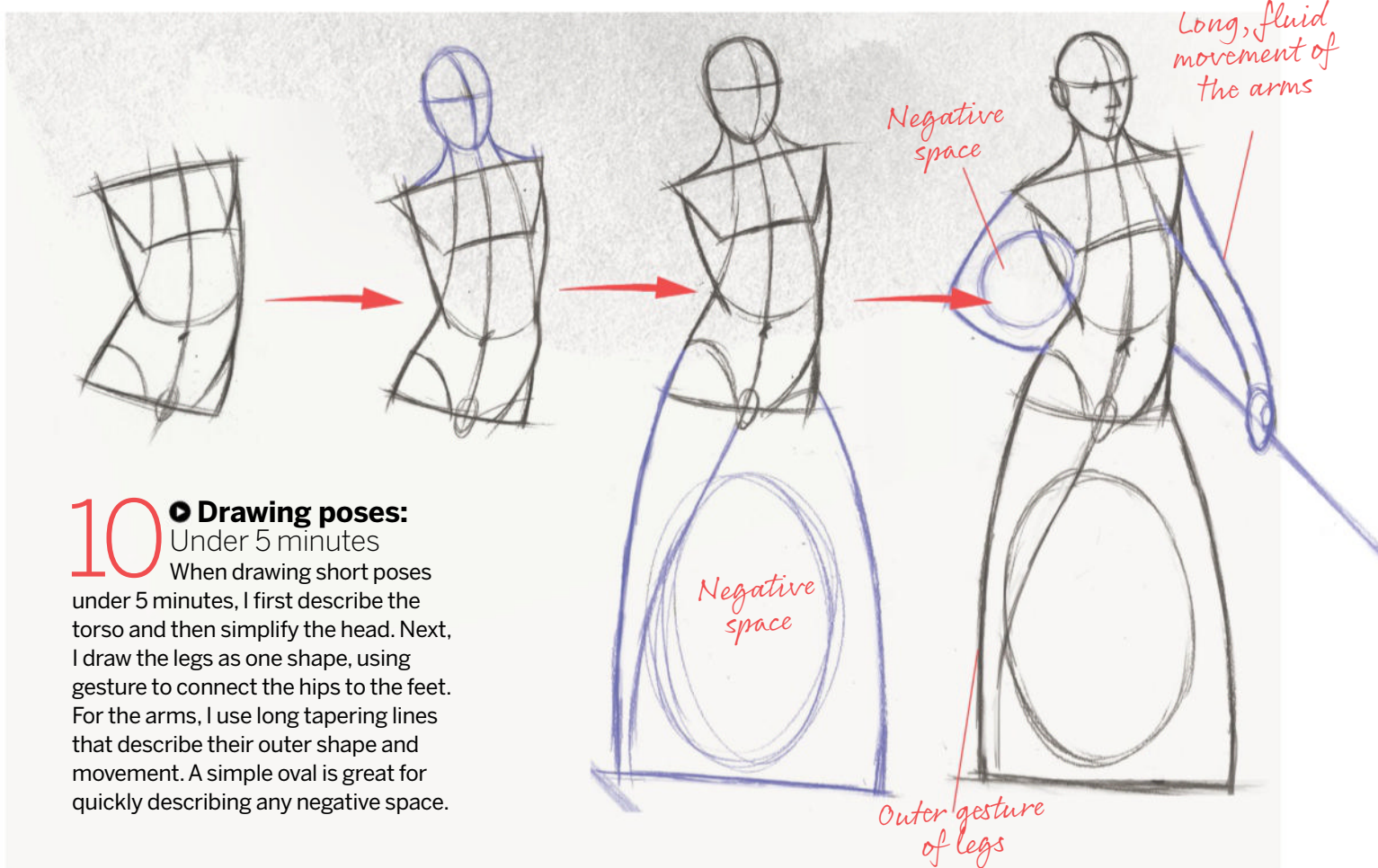




## 9 ● Drawing poses:

Under 2 minutes

When I draw really short poses (2 minutes or less), I like to first isolate the torso so I can clearly see the action line. Once I describe the action line, I connect the shoulders and the hips and then close the shape at the pinch side. Next, I continue to add rhythms and major anatomy until the allowed time is up.



## 10 ● Drawing poses:

Under 5 minutes

When drawing short poses under 5 minutes, I first describe the torso and then simplify the head. Next, I draw the legs as one shape, using gesture to connect the hips to the feet. For the arms, I use long tapering lines that describe their outer shape and movement. A simple oval is great for quickly describing any negative space.

# The head

**Lancelot Richardson** details a process for drawing the head, including from different angles, and how to draw the features

## Materials

- Seawhites newsprint paper
- Conté Pierre Noir B pencil
- Kneaded eraser

**T**he head is an important part of the body, as we love to look at faces and will usually look at the head first when viewing a drawing. Because of this familiarity, coupled with the complexity of the features, we are ruthless judges of portraits and notice even the smallest of mistakes. The posture of the head is also important when drawing the figure because it adds interest to the pose, as well as indicating intent, especially in more dynamic poses.

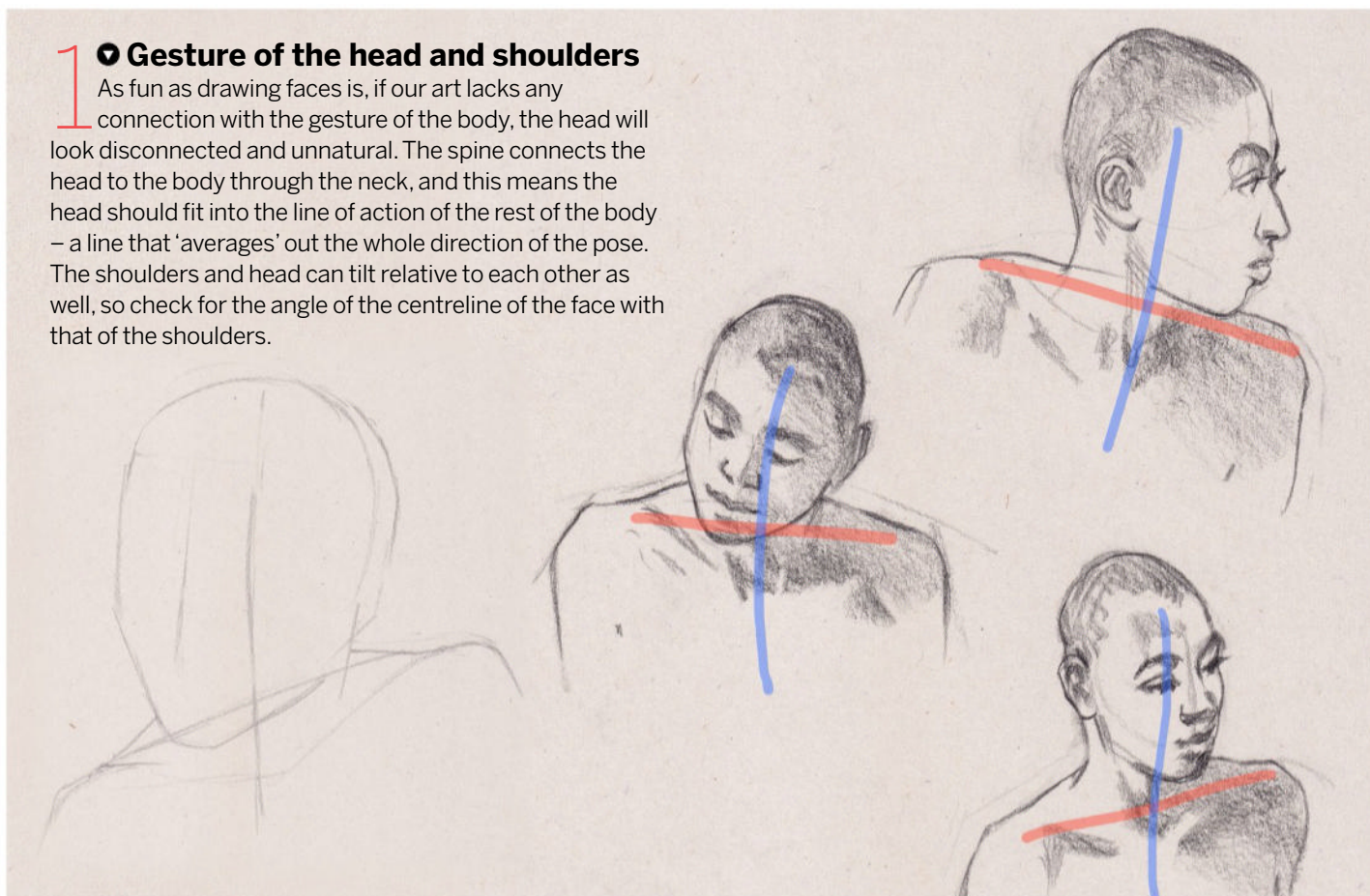
There are a lot of potential tripping points, with proportion being a common complaint. I recommend lightly roughing out where you want to place the features before delving into the details so you can double check your

proportions early on. In particular, eyes have a tendency to come out a bit too big – we often draw things that are more important to us larger than they actually are. Another frequent issue is making the back of the head too small – humans have massive brains in there, so the back of the head takes up a far greater volume than the face.

As the head moves away from typical front and side angles into the wide variety of tilted and turned ones it can take, it can be challenging to get the placement of the features right, especially when foreshortening starts to compress the proportions we are used to seeing. Understanding the 3D structure of the head is therefore vital.

## 1 ● Gesture of the head and shoulders

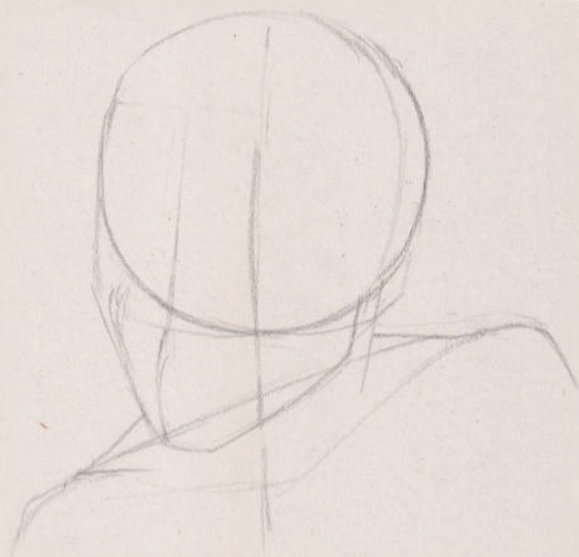
As fun as drawing faces is, if our art lacks any connection with the gesture of the body, the head will look disconnected and unnatural. The spine connects the head to the body through the neck, and this means the head should fit into the line of action of the rest of the body – a line that 'averages' out the whole direction of the pose. The shoulders and head can tilt relative to each other as well, so check for the angle of the centreline of the face with that of the shoulders.





## 2 Simplified forms

The head is effectively a rigid structure with surface features, and it is a good idea to simplify it so that we can think about the three-dimensional behaviour as it tilts and turns. There are lots of options – the skull is neither a block nor a ball, but it can be approximated by either! Here I am using a ball for the top of the head and a wedge shape for the jaw. I find ball forms are useful as any line drawn on a sphere curves to its surface, helping describe the roundness of the skull.



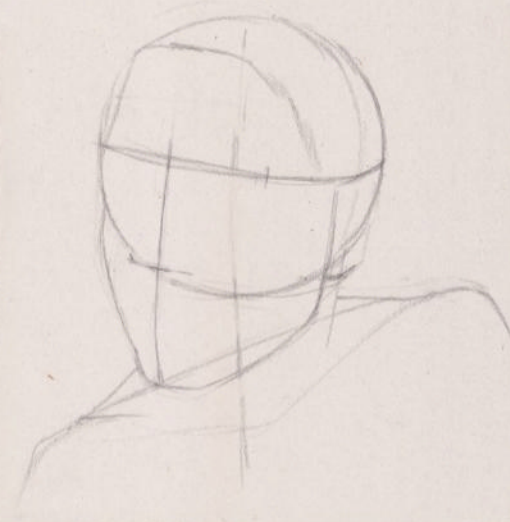
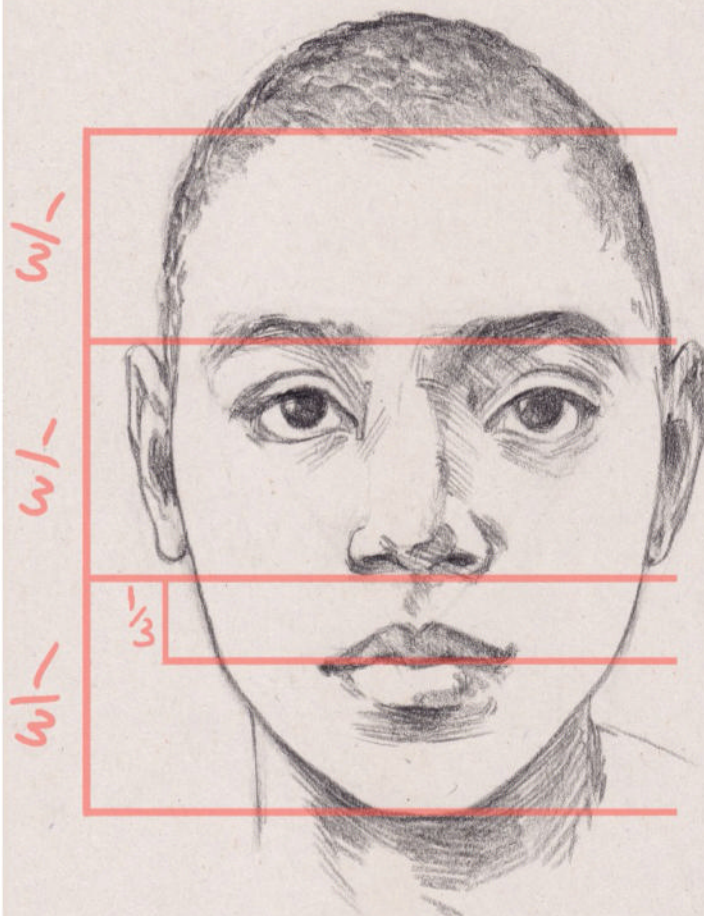
## 3 Crosshairs of the face

When laying in the features, placing a crosshair will help line everything up. The horizontal line can be used to mark out the placement of the eyebrows, while the vertical line represents the centre of the face. Try to use the top of the nose and the philtrum (the vertical dip in the upper lip) to find this. Check the angles carefully to avoid having crooked features. This is also useful in indicating which direction the head is facing.



## 4 Proportions of the face

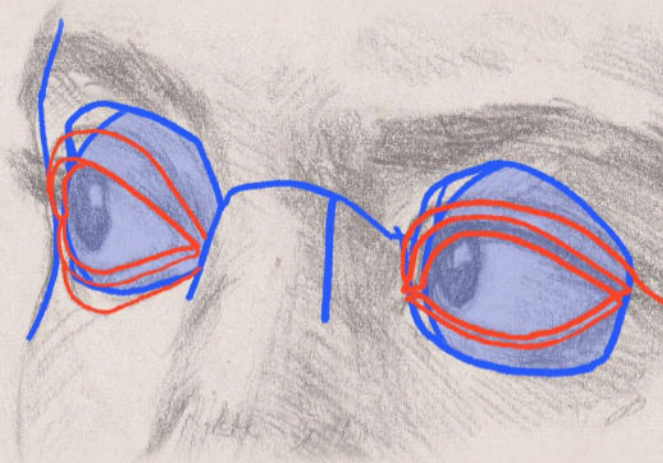
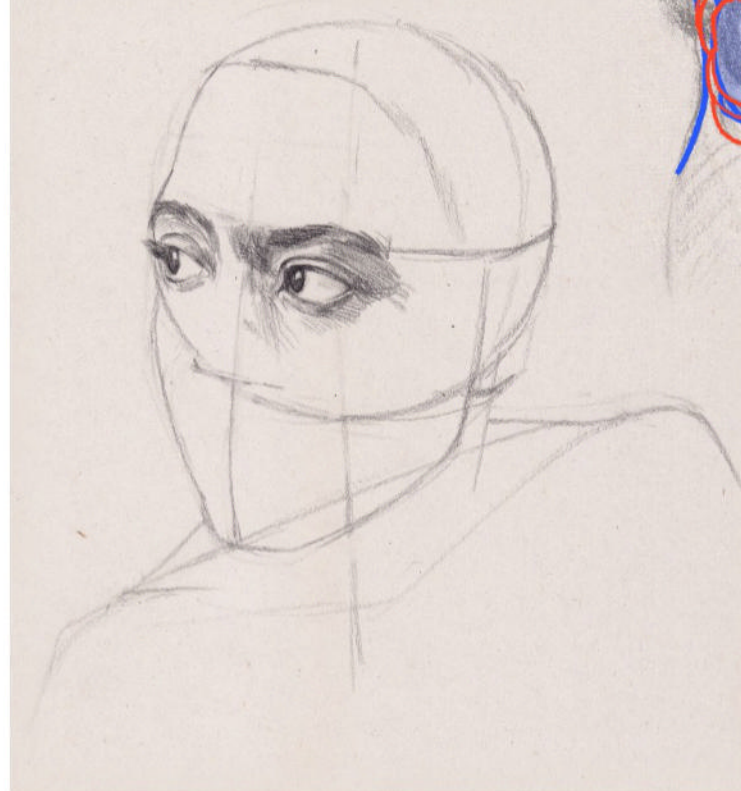
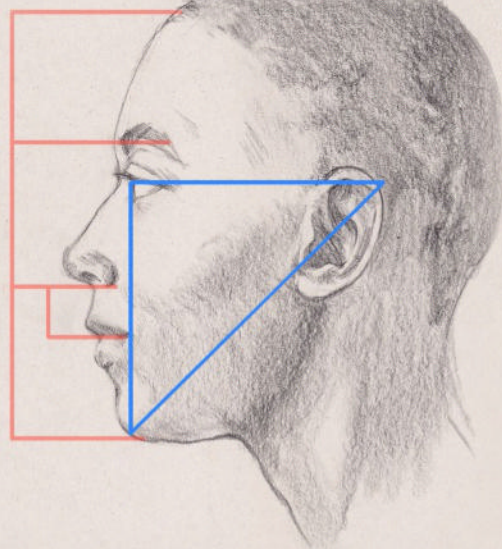
It helps to indicate the placement of the features before actually drawing them in, otherwise our proportions may go awry. There are a lot of proportion systems to choose from – it is also worth noting that everyone has slightly different facial proportions, or we'd all look the same! Here I am keeping things relatively simple by first marking out where the hairline is placed, and then dividing the face into three at the eyebrows and base of the nose. I further divide the nose-chin space into three to place the mouth and the top of the chin.





## 5 Proportion in profile

All the proportions for the features apply in profile views. The ear will usually lie between the eyebrow and the base of the nose as. A common problem that occurs at this angle is that the gap between the features and the ear gets compressed, as does the size of the back of the skull. Try taking the distance from the corner of the eye to the chin, and rotating it 90 degrees – it should line up with the back of the ear.



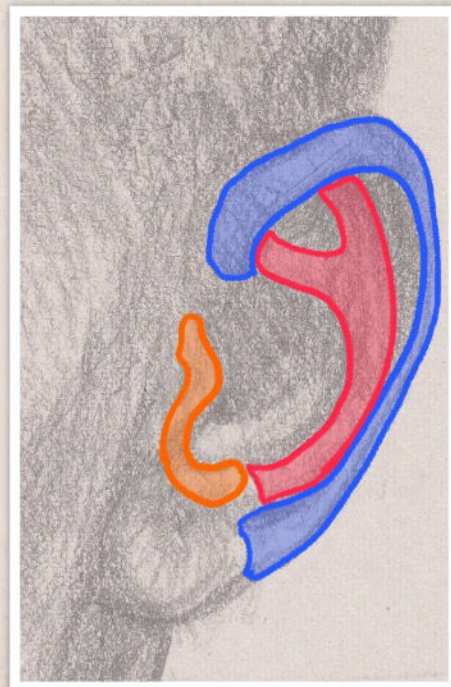
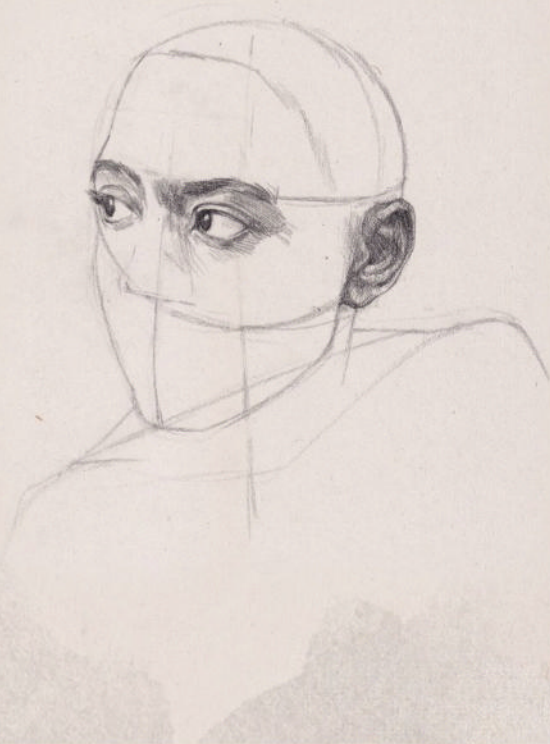
## 6 Eyes

The eyes occupy the top half of the space between our first- and second-third markers, nestling underneath the protruding brow line. When drawing the eyes, be mindful of the forms around them. The eyeball is mostly sunken into the eye socket of the skull, so it is recessed in the face – not flat or protruding. Because it is a ball, the eyelids curve as they wrap around it. The eyelids have thickness, casting a tiny shadow from the upper lid, or catching a sliver of light on the lower lid.



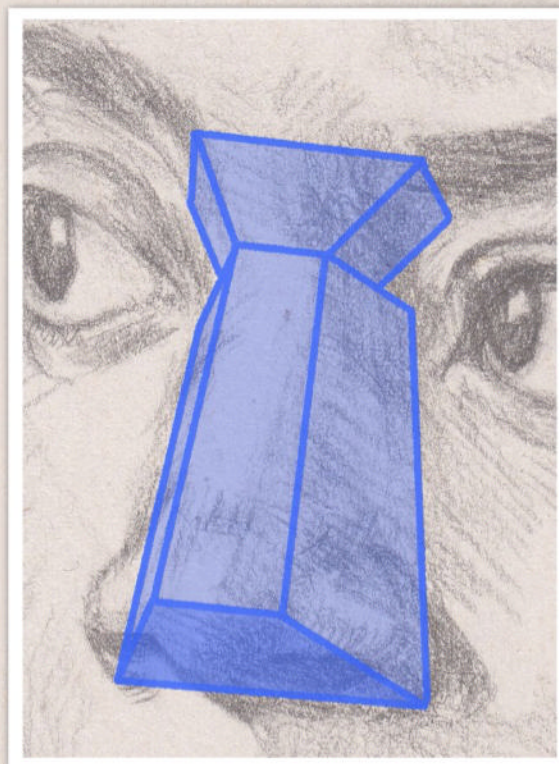
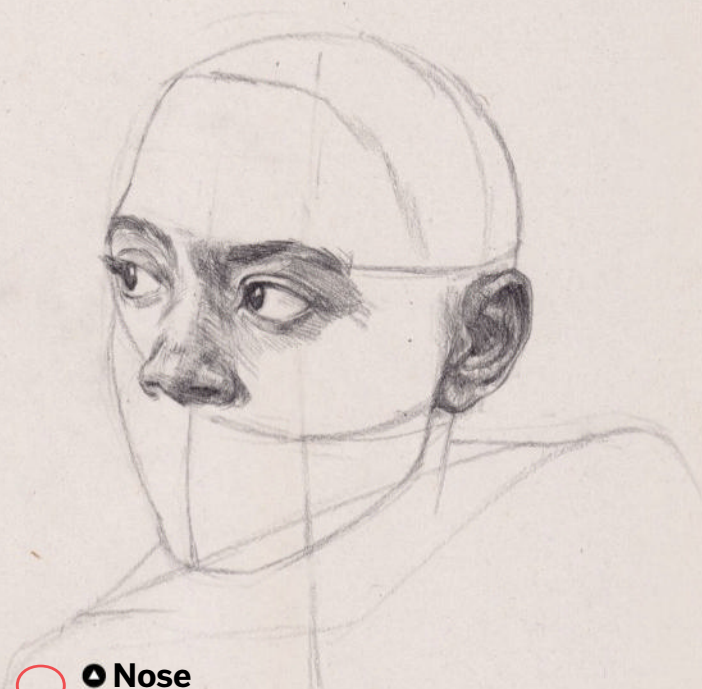
## 7 ● Ears

The ears vary a lot from person to person, but typically have the same structures. On the outside, there is the helix, creating a C-curve around the outside of the ear, then we have a Y-like shape for the antihelix, as it slots in at the top of the ear, and a small S-curve for the tragus, before we come down to the earlobe. Try to focus on drawing the dark shadow shapes created by these features – there is a lot of detail here, and this helps simplify it. Sometimes you can leave it at that.

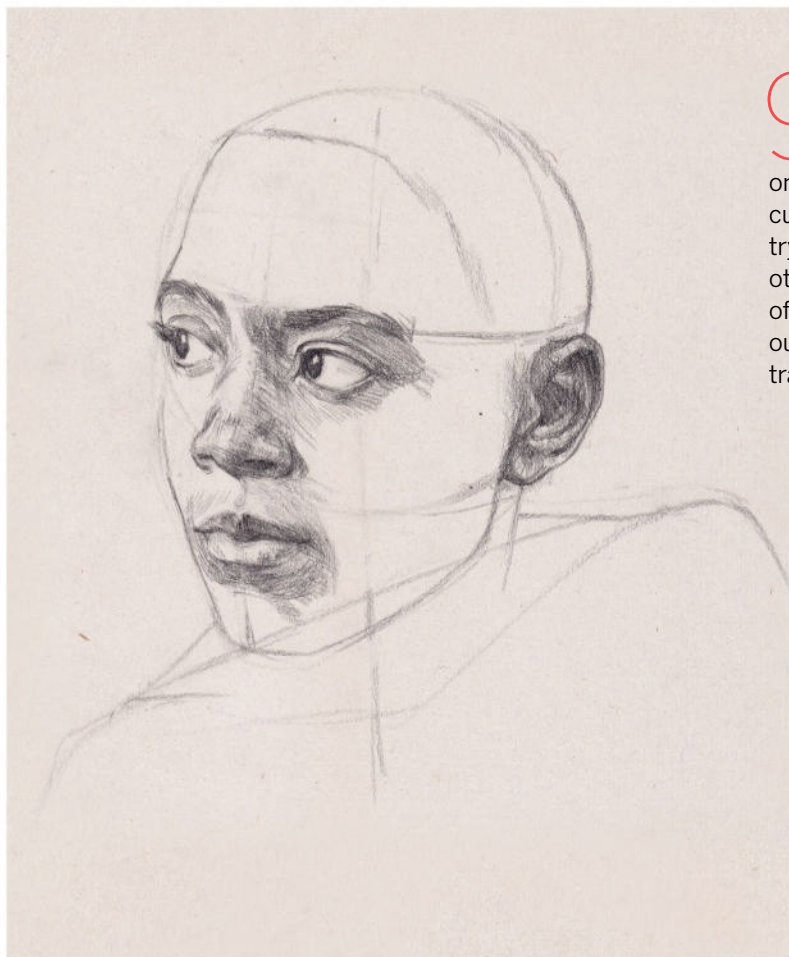


## 8 ● Nose

I like to simplify the nose as a sort of pinched gold bar shape that fits in just under a keystone shape placed between the eyebrows. This form accounts for the underside of the nose having its own plane, which is usually in shadow. Because the nose has no hard edges with the face, rather, it smoothly rises, be as minimal as possible with your lines as you put them in. Sometimes you can lose the nostrils in shadow, but if you can see them, keep an eye out for where the edge softens and merges with the surrounding area.

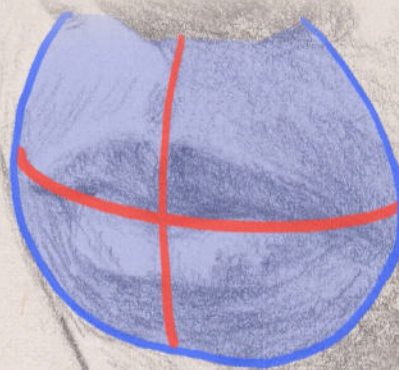






### 9 ● Mouth

The mouth has volume to it that makes it protrude from the face, and it is mounted on the round forms of the jaws, resulting in a curvature to the lips. When drawing the mouth, try to start with the centreline, as this anchors the other forms. From here, you can place the shape of the upper and lower lip, but try to avoid outlining them – they are very soft and should transition smoothly to the surrounding skin.



### 10 ● Jaw

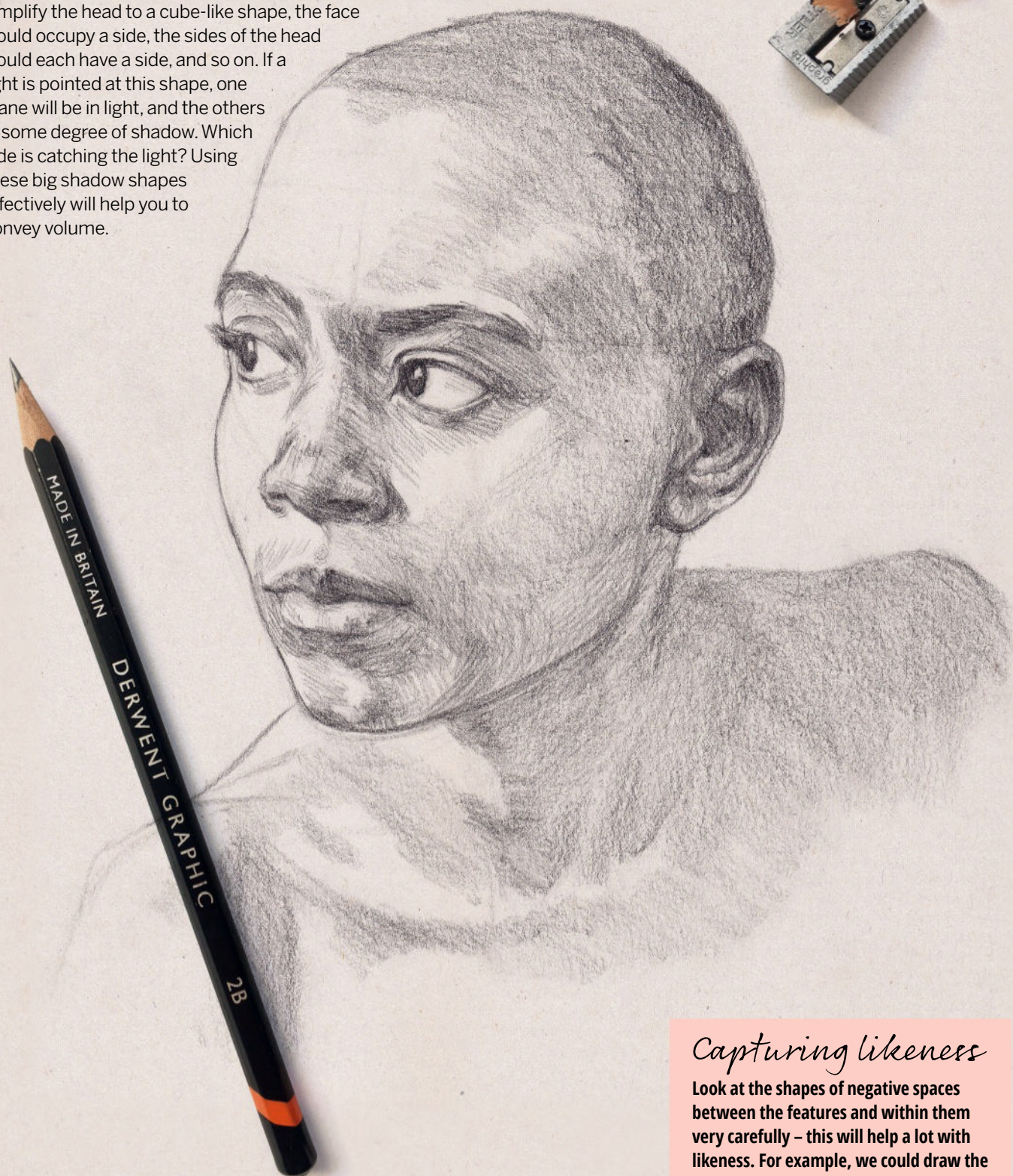
Underneath the soft forms, the jaw has a horseshoe shape as the mouth and cheeks wrap around it. This is important when we draw the teeth, as they fit to this shape as well. The jaw hinges just in front of the ear, so when the mouth is opened, it rotates around this point, bringing the chin down and back a little. A common error with open-mouth poses is that the jaw drops vertically, instead of hinging. Take care to render the jaw with soft edges, as it has a fairly rounded form.





## 11 Planes of the head

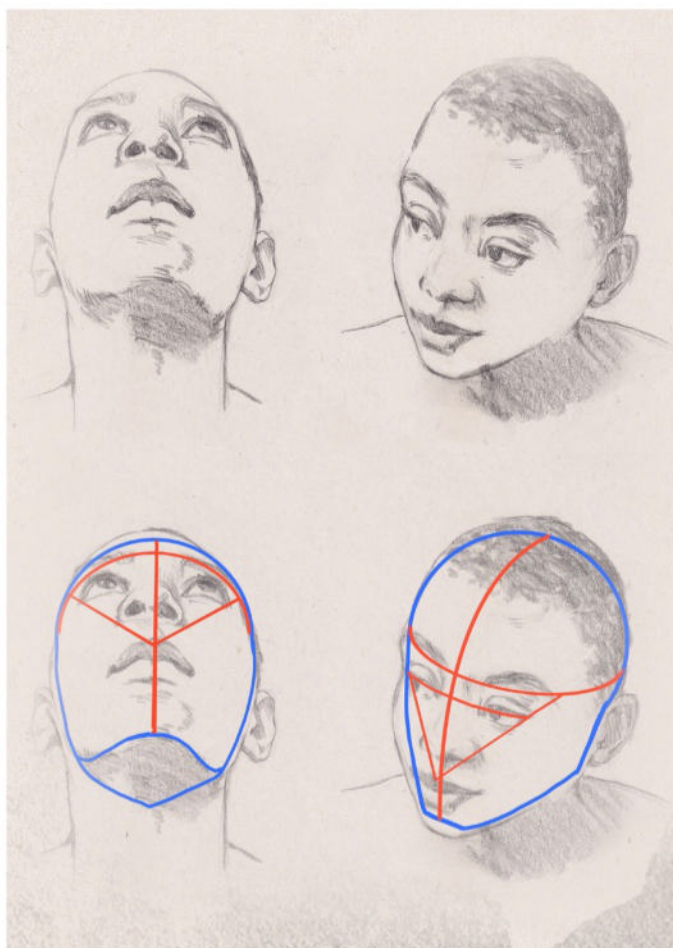
When adding shadow shapes to the head, consider how they are describing the planar forms. If we were to simplify the head to a cube-like shape, the face would occupy a side, the sides of the head would each have a side, and so on. If a light is pointed at this shape, one plane will be in light, and the others in some degree of shadow. Which side is catching the light? Using these big shadow shapes effectively will help you to convey volume.



### *Capturing likeness*

Look at the shapes of negative spaces between the features and within them very carefully – this will help a lot with likeness. For example, we could draw the shape of the whites of the eye instead of the iris.





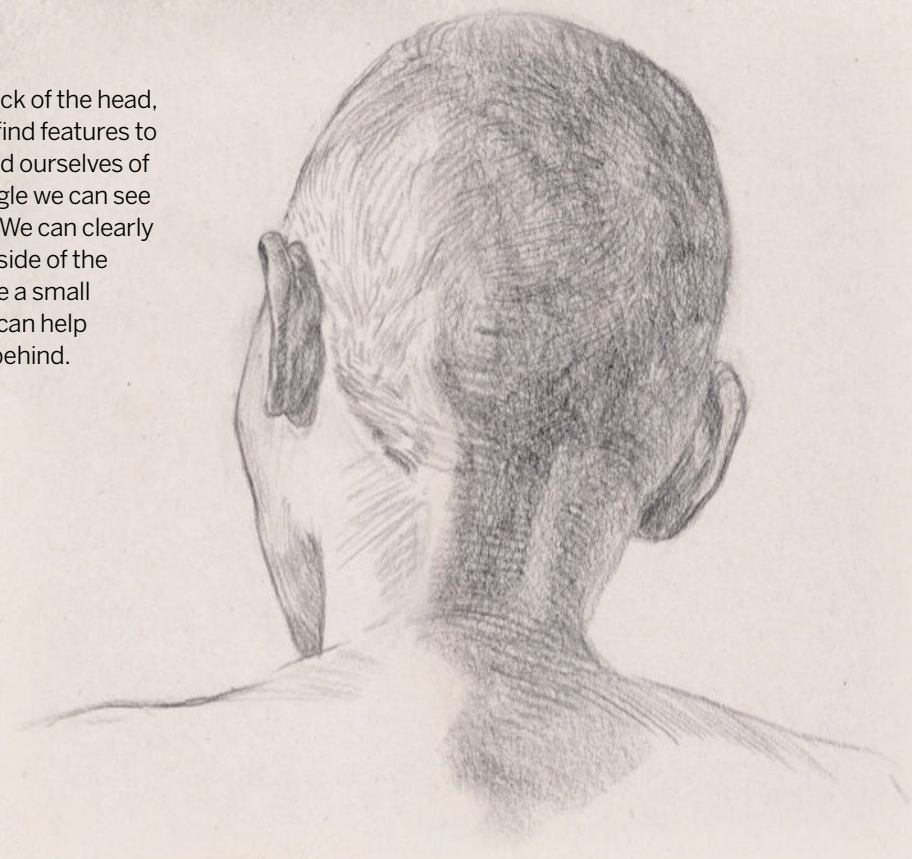
**12 ● Foreshortened angles**  
These are one of the most challenging aspects of drawing the face. Familiar features become distorted, and the proportions we rely on become inconsistent. Three-dimensional structure is key to working out these tough angles. By using ball forms with lines that wrap around them, we can account for the curvature of the skull when placing the features. I also find sketching an upside-down triangle that fits to the eyebrows, passes the edge of the nostrils and ends at the philtrum useful for containing the features.

“Three-dimensional structure is key to working out these tough angles”

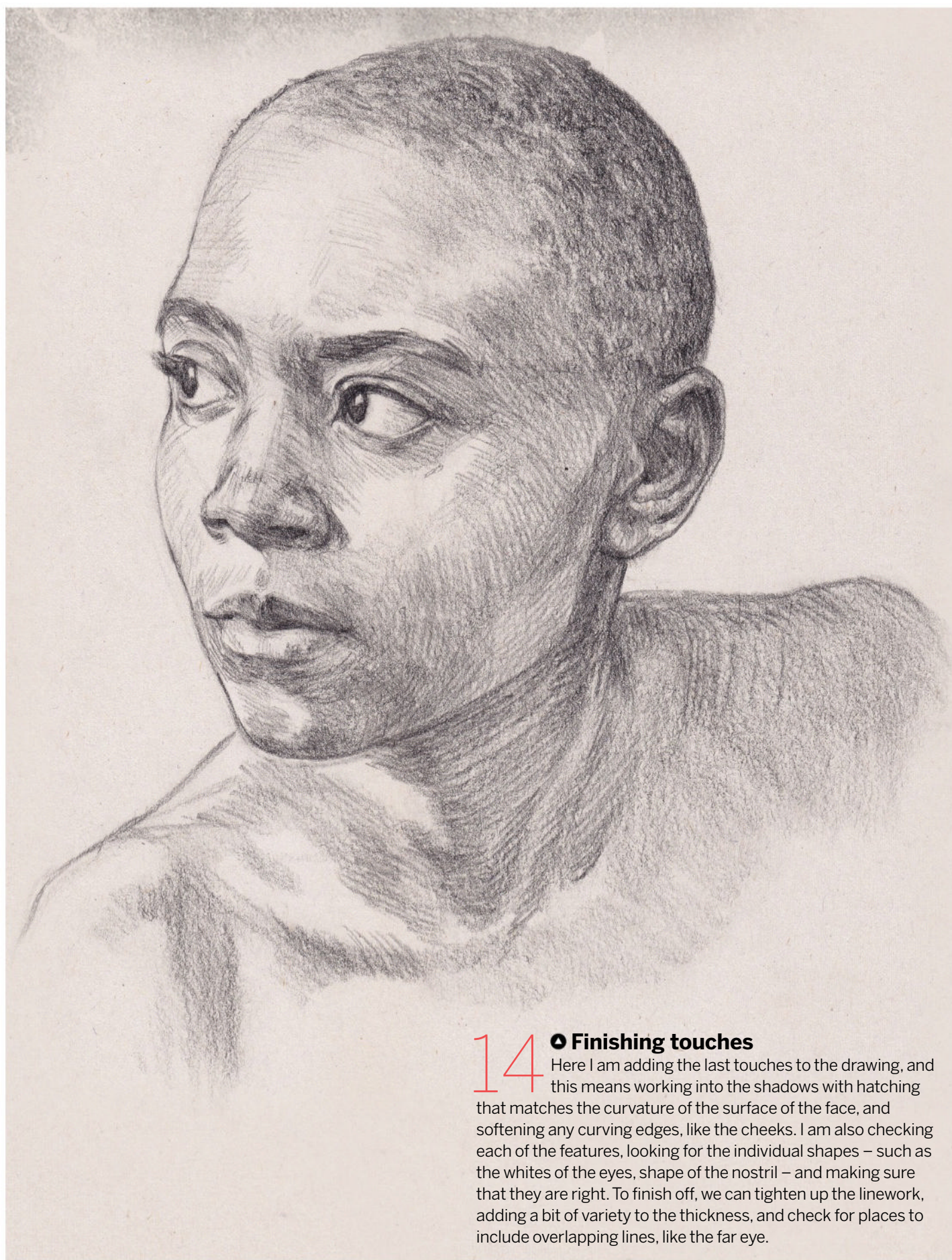
**13 ● Back of the head**  
When we encounter the back of the head, sometimes it is difficult to find features to draw. First, this is a good time to remind ourselves of the large volumes there, and at this angle we can see the roundness of the back of the skull. We can clearly see how the ears angle away from the side of the head here. Behind the neck, we can see a small section of jaw; the amount either side can help indicate slight turns of the head from behind.

### *Proportion with the body*

Typically a figure is seven and a half heads tall, give or take. Always check this, for we are all a bit different. The head is good for measuring because it is a consistent, rigid structure.







## 14 ● Finishing touches

Here I am adding the last touches to the drawing, and this means working into the shadows with hatching that matches the curvature of the surface of the face, and softening any curving edges, like the cheeks. I am also checking each of the features, looking for the individual shapes – such as the whites of the eyes, shape of the nostril – and making sure that they are right. To finish off, we can tighten up the linework, adding a bit of variety to the thickness, and check for places to include overlapping lines, like the far eye.



# The hands

**Lancelot Richardson** introduces how to draw hands, looking at the gestural behaviour and ways to express complex details

## Materials

- Seawhites newsprint paper
- Conté Pierre Noir B pencil
- Kneaded eraser

**H**ands are an intimidating body part to draw, sometimes even tripping up the most seasoned artists. When we look at a picture of a person, the hands are often the thing we look at most after the face – they often express a lot in body language. Of all our own body parts, the hands are those that we can always look at easily without the aid of a mirror, so they are something we are extremely familiar with. As such, we will notice even the smallest mistakes!

The hands are very complex, and all that complexity is condensed into a relatively small area of the body. There are lots of joints and overlapping forms that require careful observation. Understanding how the major sections of the hand break down will help with

starting our drawings, as capturing the hand as a united form early on can prevent our drawings from becoming disjointed. A classic example of this is drawing around the hand like a cutout; because no respect is being given to the forms enclosed within the hand, like the knuckles, it looks flat and stiff.

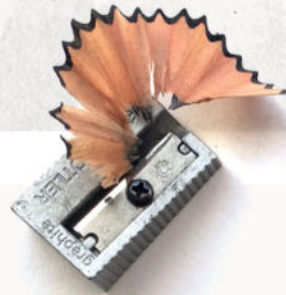
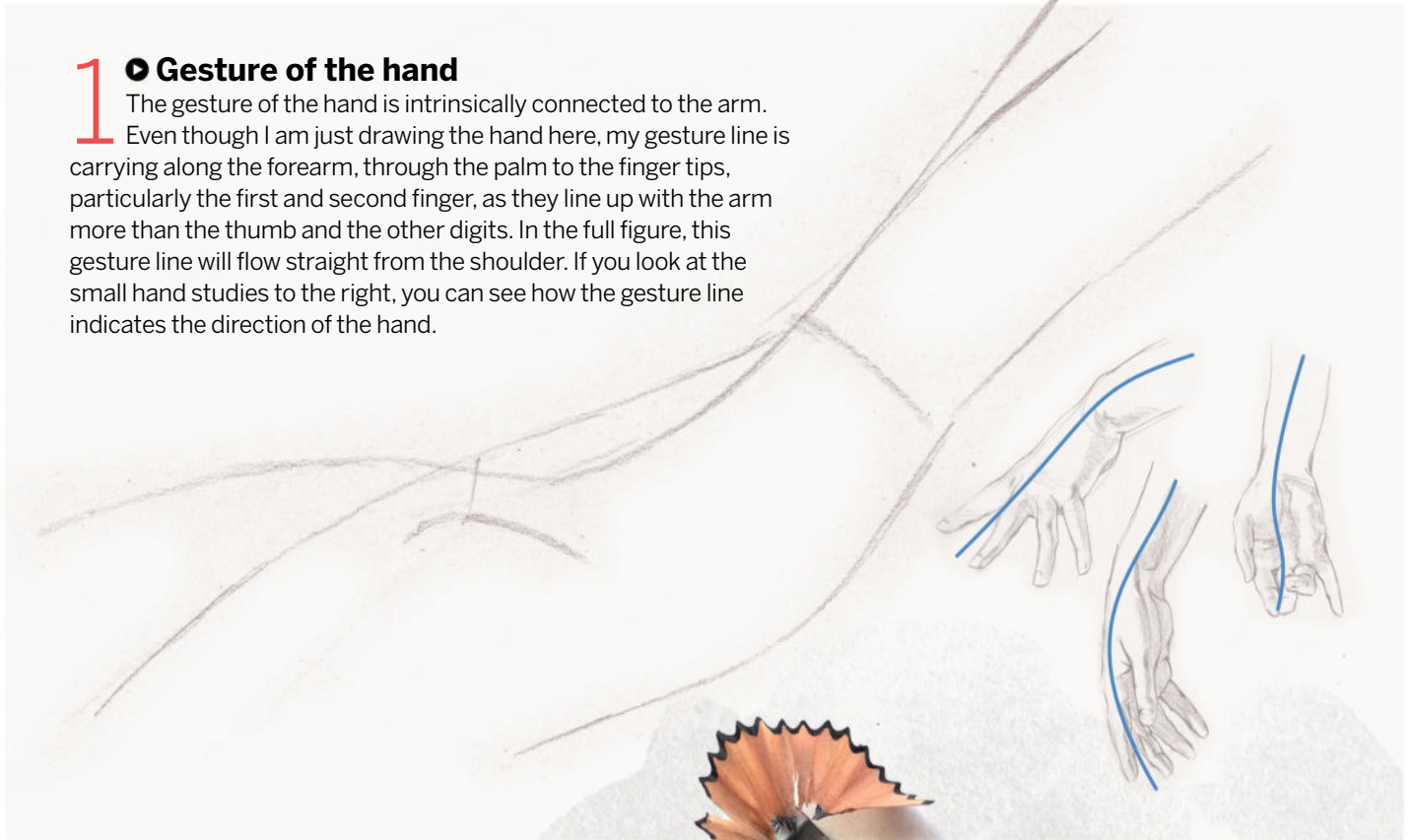
Another tactic for dealing with the complexity of the hand is to simplify it. The pencil, pen, or even brush you use probably cannot make lines thin enough to describe every crease of the knuckles. That's fine, we can leave that out! Similar situations occur in shadows, when we start to lose sight of the gaps between the fingers or fingernails. If you can't see it, you don't need to draw it.





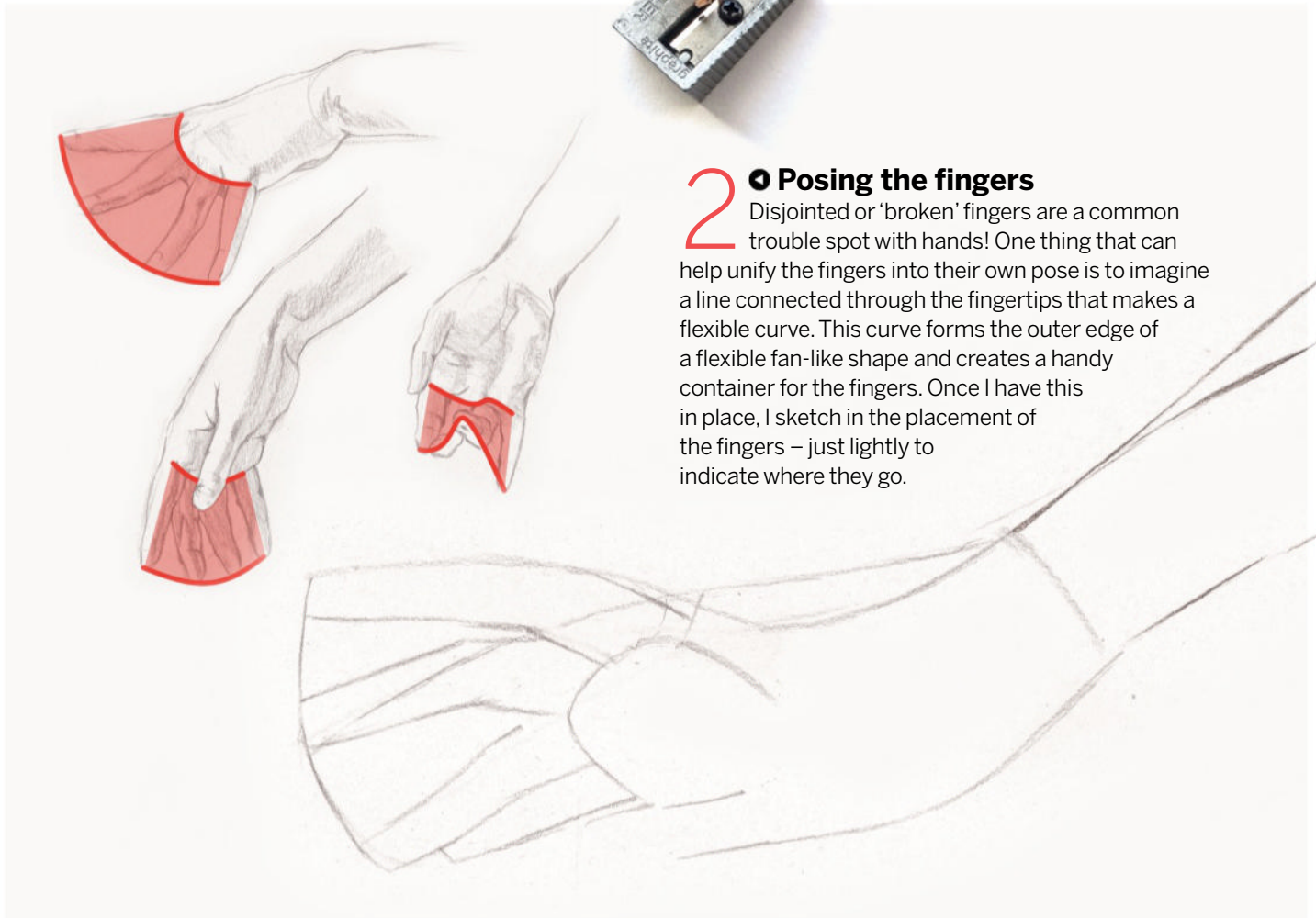
## 1 ● Gesture of the hand

The gesture of the hand is intrinsically connected to the arm. Even though I am just drawing the hand here, my gesture line is carrying along the forearm, through the palm to the finger tips, particularly the first and second finger, as they line up with the arm more than the thumb and the other digits. In the full figure, this gesture line will flow straight from the shoulder. If you look at the small hand studies to the right, you can see how the gesture line indicates the direction of the hand.



## 2 ● Posing the fingers

Disjointed or 'broken' fingers are a common trouble spot with hands! One thing that can help unify the fingers into their own pose is to imagine a line connected through the fingertips that makes a flexible curve. This curve forms the outer edge of a flexible fan-like shape and creates a handy container for the fingers. Once I have this in place, I sketch in the placement of the fingers – just lightly to indicate where they go.

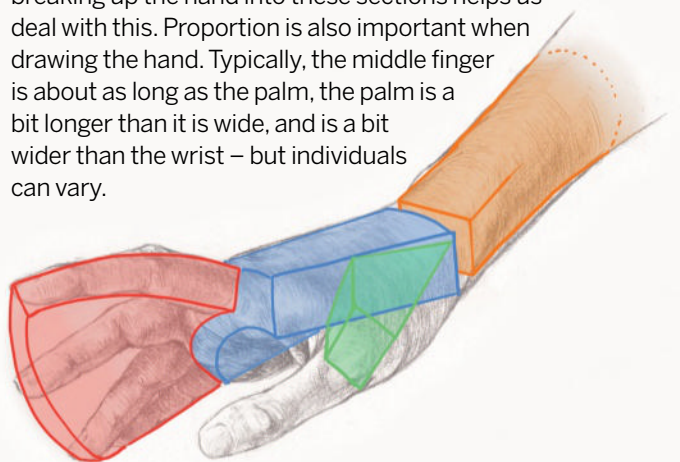






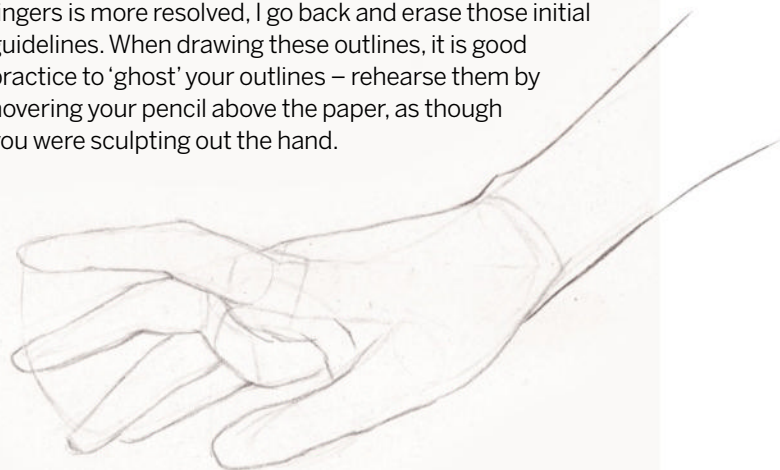
### 3 ● Break it up

When drawing the hand, I like to break it up into four major parts: the fingers, the thumb, the palm, and the wrist. These parts move relative to each other because there are joints between them, so breaking up the hand into these sections helps us deal with this. Proportion is also important when drawing the hand. Typically, the middle finger is about as long as the palm, the palm is a bit longer than it is wide, and is a bit wider than the wrist – but individuals can vary.



### 4 ● Contour

Here I am adding my first pass at an outline to the hand. The underdrawings we have done so far are there to help maintain a unity to the hand at this stage. In particular, the gestural lines laid in for each of the fingers are carved into and modified. Once the outline of the fingers is more resolved, I go back and erase those initial guidelines. When drawing these outlines, it is good practice to 'ghost' your outlines – rehearse them by hovering your pencil above the paper, as though you were sculpting out the hand.



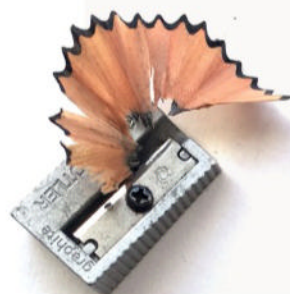
### *Simplify*

Often, when drawing hands in the full figure, we cannot fit in all the details. Try to find ways to simplify them, such as by fusing shadows, or making line work more minimal.



### 5 ● Bones of the hand

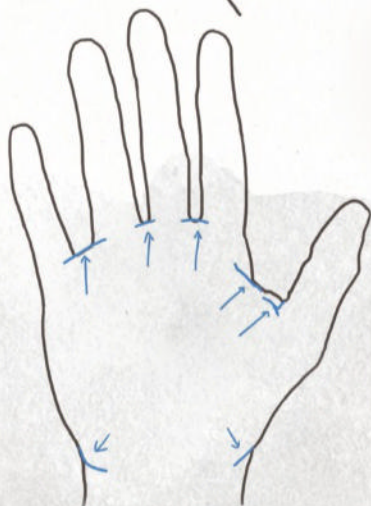
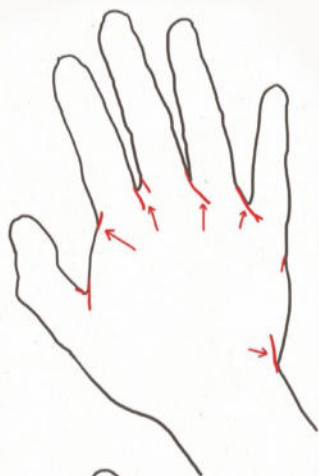
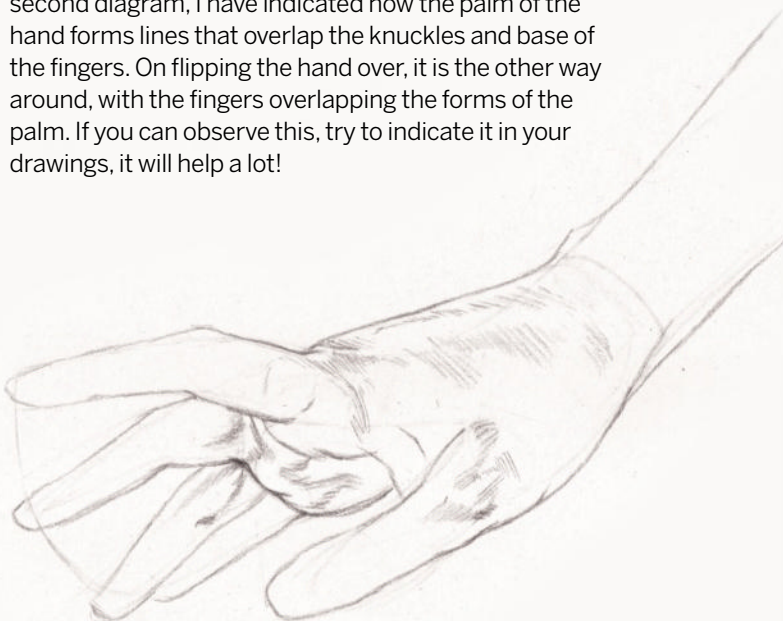
Whilst there are many bones in the hand, they fall into a couple of handy groups. In the palm, we have five metacarpals – one for each digit – which radiate out from the wrist and bow downwards slightly at the sides, creating a scooping form in the palm. If you look at the base of the fingers, you can see this curvature of the palm. The fingers are each made up of three phalanges – with the thumb only getting two! We can usually see the bumps of the phalanges in the joints of the fingers, particularly when they bend.





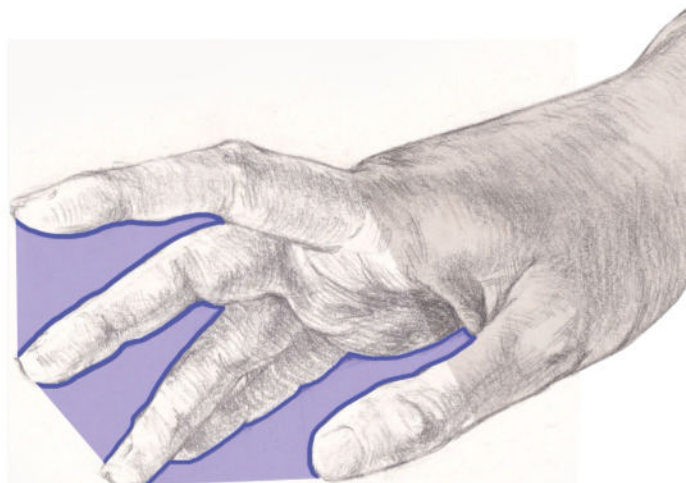
## 6 • Knuckles

The knuckles are a very underrated part of the hand! Pay very close attention to how the fingers fit into the palm at the knuckle, particularly the way the creases of skin create lines that overlap. If you look at the second diagram, I have indicated how the palm of the hand forms lines that overlap the knuckles and base of the fingers. On flipping the hand over, it is the other way around, with the fingers overlapping the forms of the palm. If you can observe this, try to indicate it in your drawings, it will help a lot!



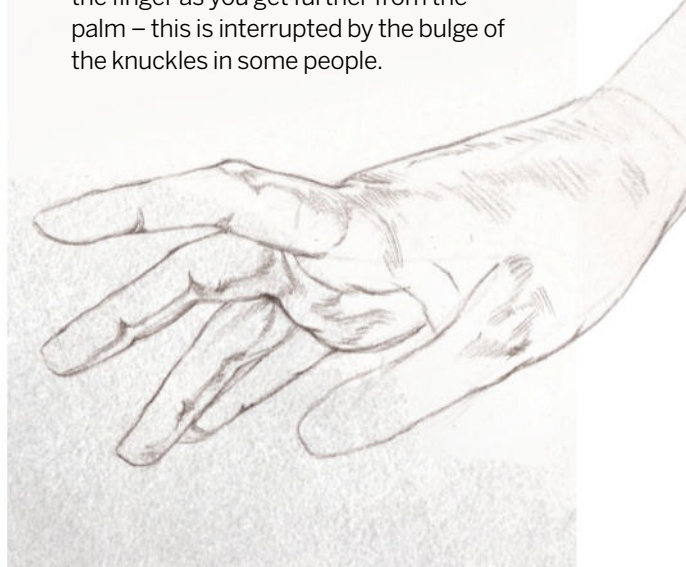
## *Practice makes perfect*

It is worth your while practising hands, and you have a convenient subject with you at all times. Doing repeated studies of your own hand in different poses will familiarise you with this complex body part.

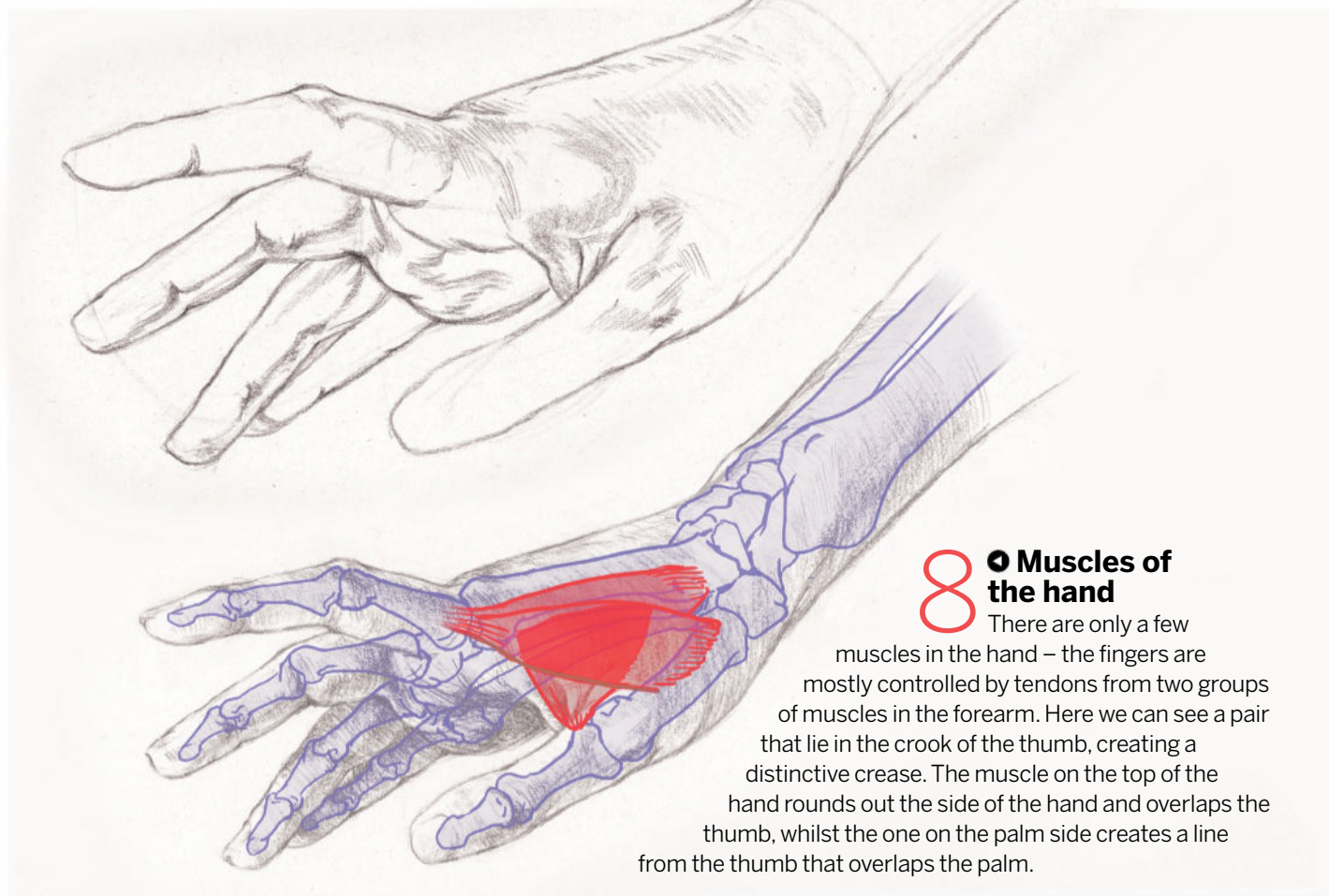


## 7 • Fingers

Fingers can be challenging – there is a lot going on in very little space! When drawing from life, it is useful to observe the gaps between the fingers, as well as to focus on the little shadow shapes that form between two fingers pressed close together. Each section of the fingers is smaller than the one before it, going from knuckle to fingertip. There is also a slight taper to the finger as you get further from the palm – this is interrupted by the bulge of the knuckles in some people.





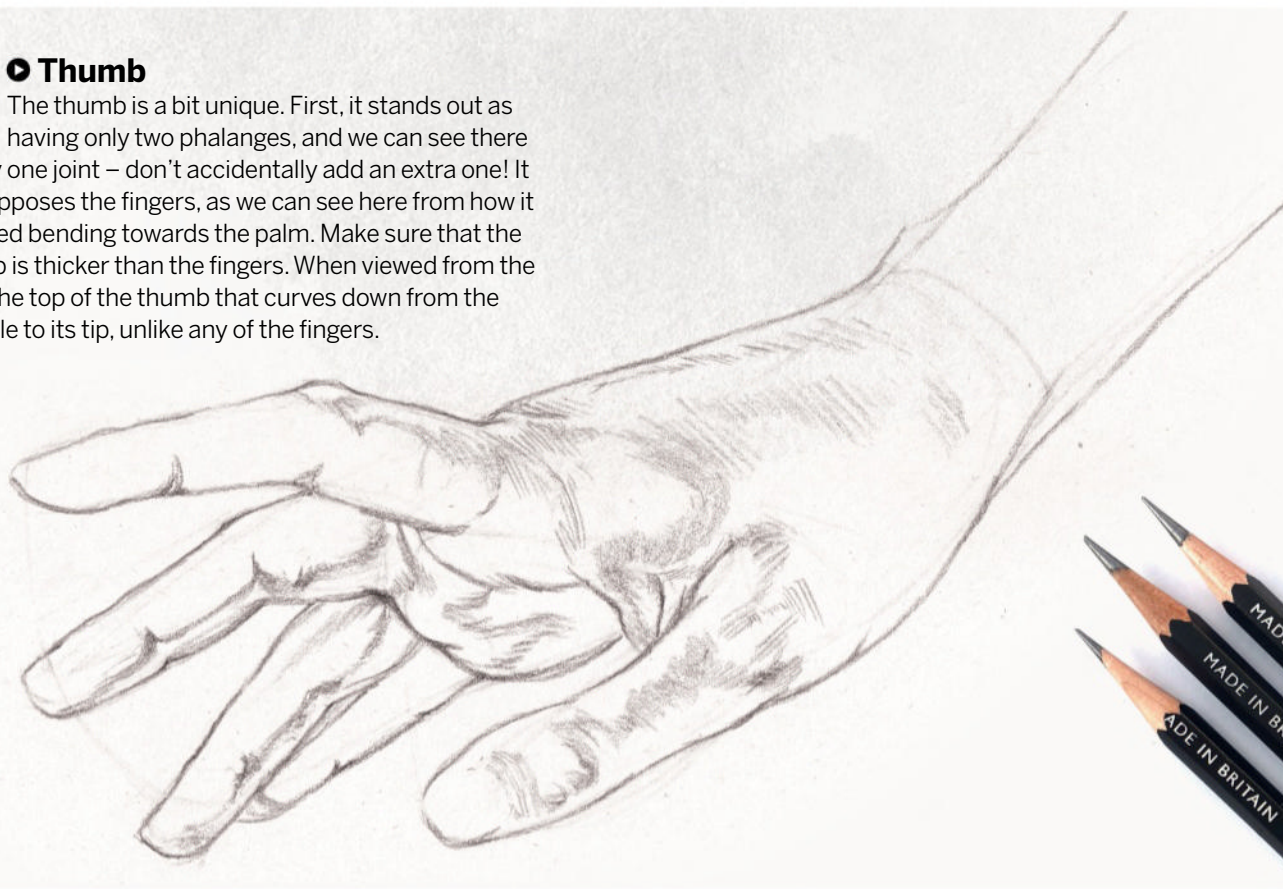


### 8 • Muscles of the hand

There are only a few muscles in the hand – the fingers are mostly controlled by tendons from two groups of muscles in the forearm. Here we can see a pair that lie in the crook of the thumb, creating a distinctive crease. The muscle on the top of the hand rounds out the side of the hand and overlaps the thumb, whilst the one on the palm side creates a line from the thumb that overlaps the palm.

### 9 • Thumb

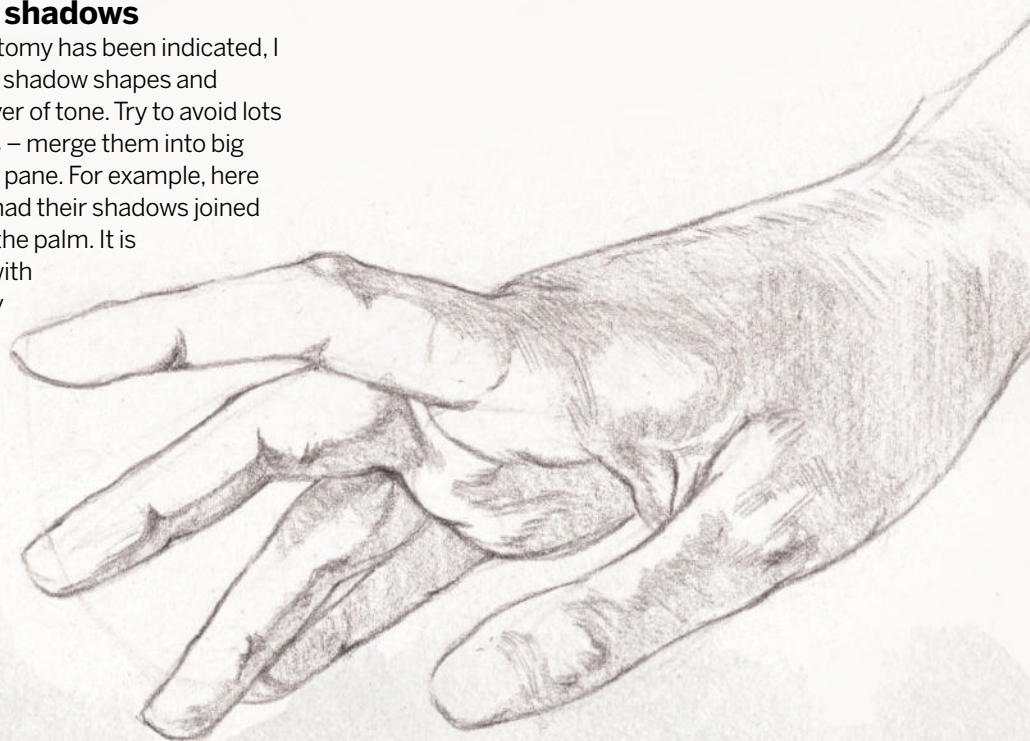
The thumb is a bit unique. First, it stands out as having only two phalanges, and we can see there is only one joint – don't accidentally add an extra one! It also opposes the fingers, as we can see here from how it is posed bending towards the palm. Make sure that the thumb is thicker than the fingers. When viewed from the side, the top of the thumb that curves down from the knuckle to its tip, unlike any of the fingers.





## 10 ● Block in the shadows

Now a lot of the anatomy has been indicated, I am finding the large shadow shapes and shading them in with an even layer of tone. Try to avoid lots of disconnected shadow shapes – merge them into big ones, like water drops on a glass pane. For example, here the third and fourth fingers have had their shadows joined together, and blend into one on the palm. It is especially important to do this with hands, because their complexity can lead to very fragmented rendering otherwise.



## 11 ● Forms of the hand

With the shadow blocked in, I am using light lines to hatch extra detail into the top surface of the hand. These lines are following the direction of the surface, tracking the small changes created by the tendons in the back of the hand, and then curving down with the thumb, following the volume as it sweeps down. Because these are all quite small details in the shadow, these lines need to be lightly applied.



### 12 ● Wrist

The wrist is where the hand transitions into the forearm. It can sometimes be hard to draw this area, as it can easily appear flat. Keep an eye out for what the tendons are doing here; you don't need to know all of them, instead search for where they create overlapping lines that connect the arm to the wrist. Here we can see tendons tucking behind the base of the thumb, and on the opposite side, creating a line from the back of the hand.



### 13 ● Render the fingers and thumb

There are no muscles in the digits of the hand, but there are soft, fleshy pads underneath them. In poses where a model is supporting their weight with their hand, or holding something, these compress; slight changes in the outline of the fingers will help describe these soft pads. We can also see creases around the joints, that rendered with sparing marks, will help describe the roundness of the digits. Take care not to over-do it!



### 14 ● Fingernails

Fingernails are one of the least important structures of the hand, but they can help describe the forms of the fingers. In drawings where the hands take up a very small area on the page, it is fine to omit these, but if you want to include them you can often get away with a line to indicate the curvature of the nail on the end of the finger. In this closer study, I am mindful of how the nails curve; they both curve around the tip of the finger, as well as along their length.





### *Avoid forks*

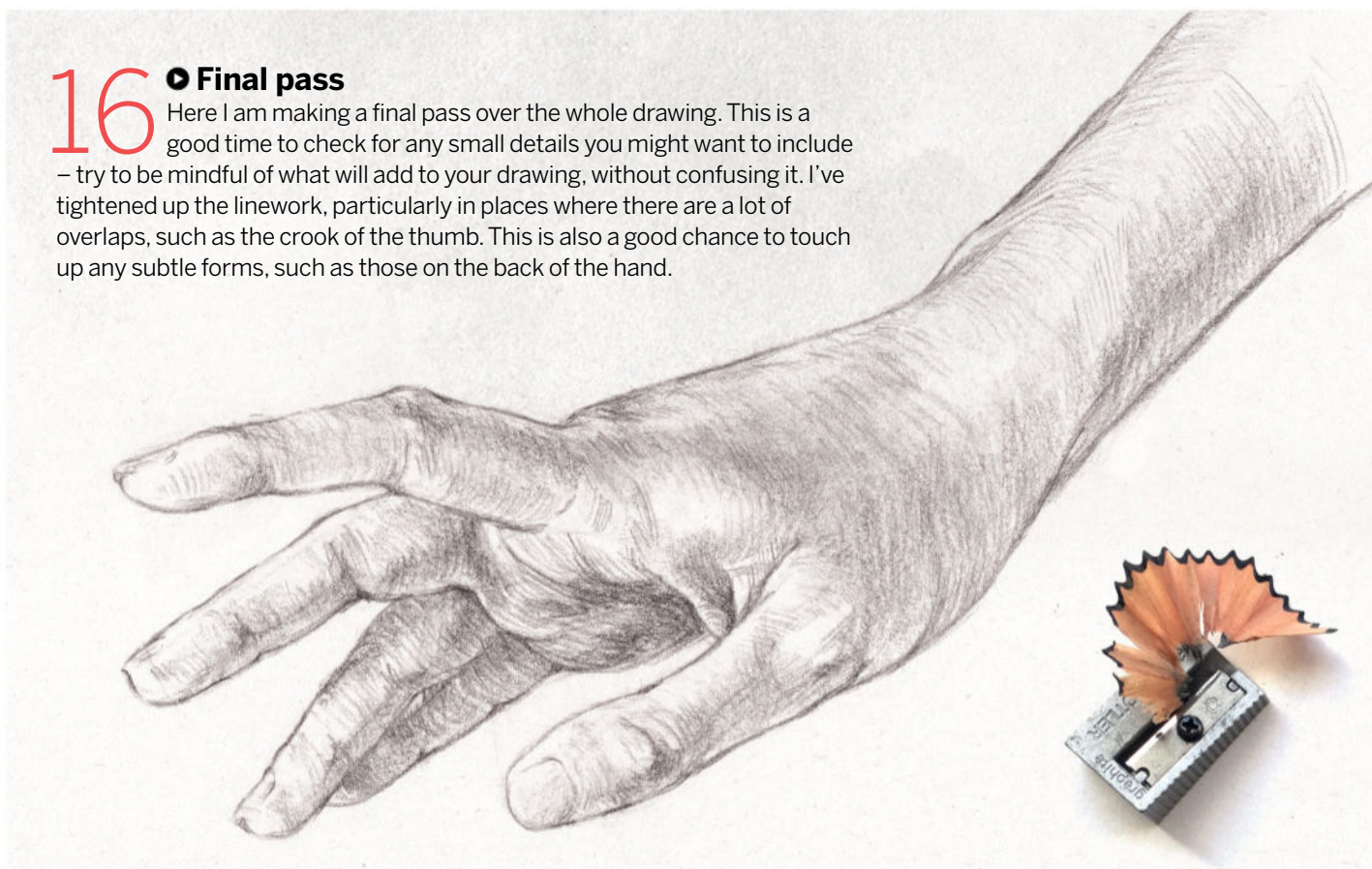
Unless fingers are overlapping one another, try to find the rounded or squared off shape the webbing makes between the base of the fingers. It is all too easy for the edges of fingers to create a fork and collide.

## 15 ● Push forms

Here, the edge of the shadow is being emphasised a bit more, and the hard to soft transitions are being rendered with a bit more clarity. These are particularly important in the fingers, as we are transitioning between the harder forms of the knuckles and the softer forms of the flesh pads between them. I have also pushed the core of the shadow a bit darker, and have linked any areas that felt fragmented.

## 16 ● Final pass

Here I am making a final pass over the whole drawing. This is a good time to check for any small details you might want to include – try to be mindful of what will add to your drawing, without confusing it. I've tightened up the linework, particularly in places where there are a lot of overlaps, such as the crook of the thumb. This is also a good chance to touch up any subtle forms, such as those on the back of the hand.





# The whole figure

Apply fundamental observational drawing methods to address common challenges when drawing the complete figure, says **Lancelot Richardson**

## Materials

- Seawhites newsprint paper
- Conté Pierre Noir B pencil
- Kneaded eraser

**D**rawing the full figure brings not only the complexity of each of the constituent parts, but also challenges of its own, in gesture, proportion and observation.

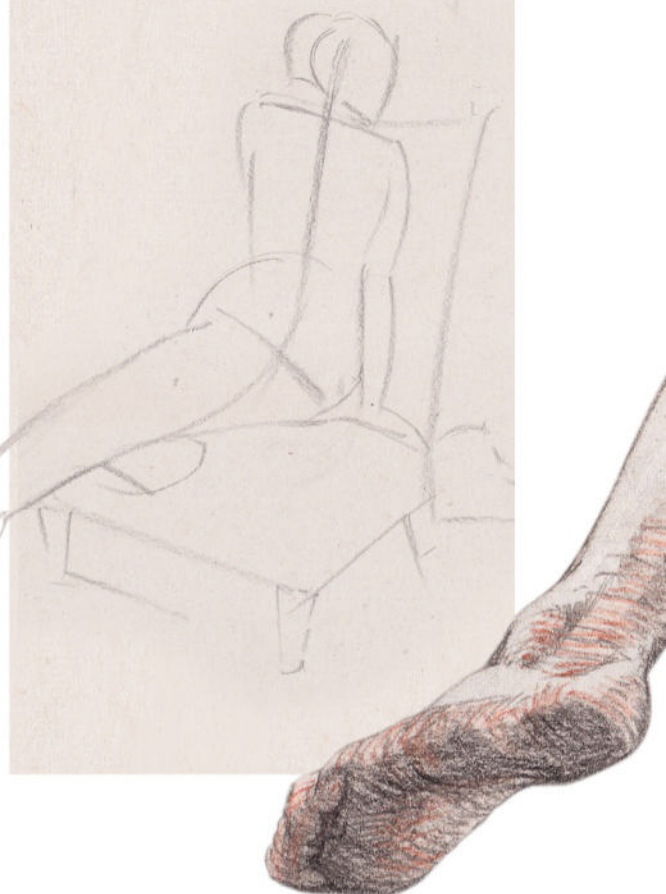
One common trouble spot is creating stiff-looking figures. Even though re-creating the fluidity of the human body is a daunting task, we capture this more closely by looking at the body as a whole from the start, rather than drawing it as if we were a printer! Resist the urge to go around the edge of the body too – I like to think of the gesture as coming from inside, as that is where all the movement comes from.

As the drawing progresses, it is important to keep track of our proportions. Whilst being aware of typical body proportions helps us check our work, we won't get far without good observation, as different poses will cause the body to bend or become foreshortened. Being able to compare vertical and horizontal measurements, and keep track of negative shapes, will go a long way in keeping the body's proportions on track.

With the foundations of gesture and proportion laid out for the whole body, we can set our sights building up detail and tone. This is where we start to involve anatomy and look at the surface of the body. Try to work from big, important ideas – large shadow shapes, larger body parts like the torso – down to the smaller, less essential ones – such as small things like fingernails. This will help prevent you from getting tied up over-detailing one area.

## 1 ● Gesture

The root of a body's gesture is the action line; a simple line that averages out the entire pose. From this, we can expand on the gestural underpinning of the figure. Try to work across the figure – going from one side to the other – rather than just drawing the outline around the edge. This will create a more flowing pose, and helps control proportions too. Look for asymmetry and varied lengths in the lines you draw – for instance, in this pose, the long curve of the front of the leg against the two shorter curves for the back.



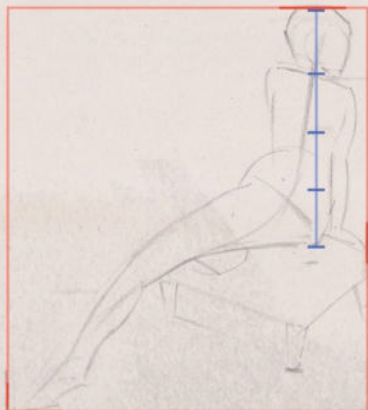






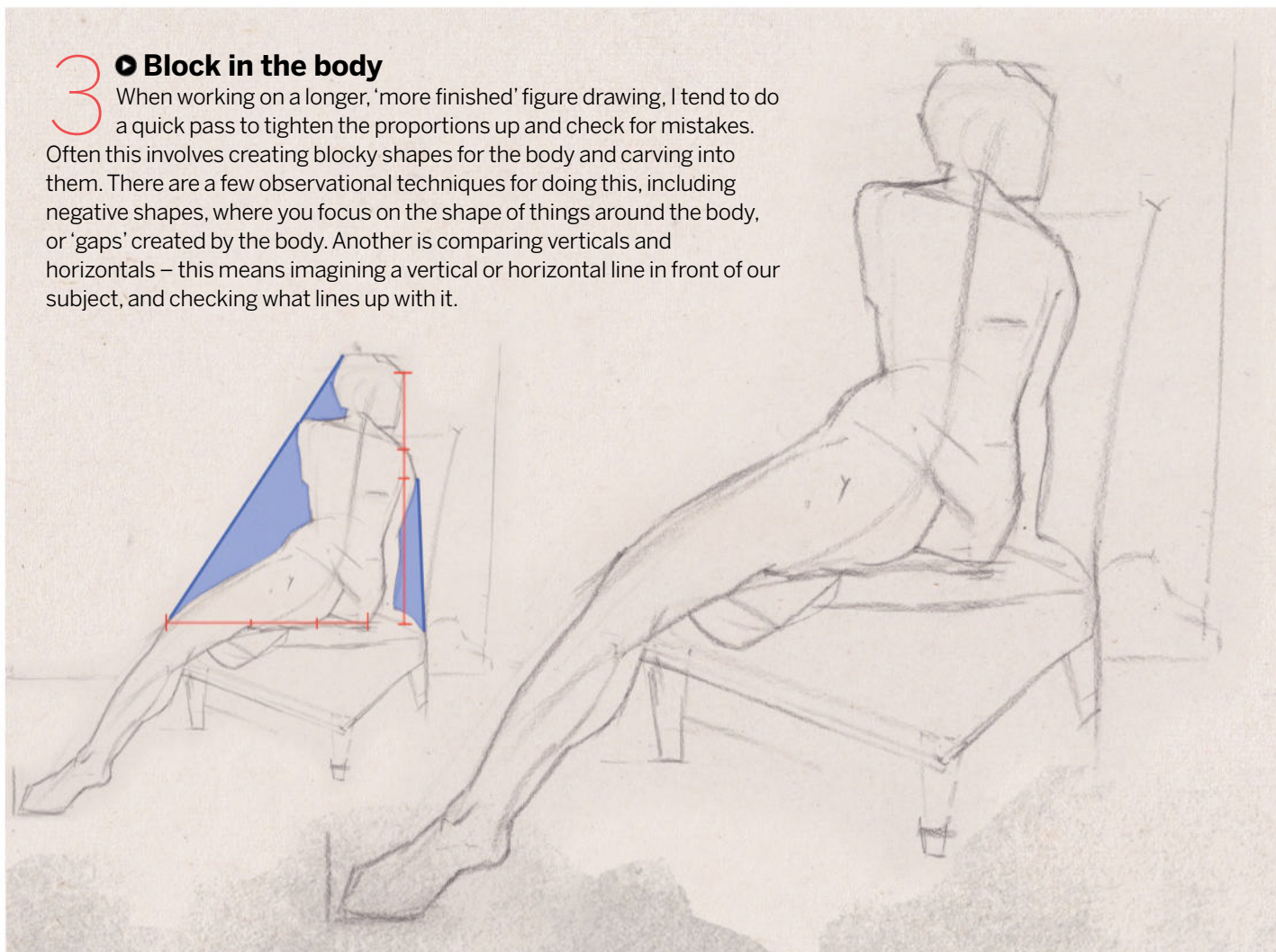
### 2 Identify proportions

Proportion is a common challenge when drawing the full figure. In a standing pose, we are often shown standard proportions – this idea breaks when we consider that people vary, and of course, the proportions will change as the figure becomes foreshortened, or is seated. A first step is to create a bounding box for the figure, to work out the space they take up vertically versus horizontally on the page. It can also sometimes help to compare body parts, such as the length of the head to the torso here. A little planning goes a long way!



### 3 Block in the body

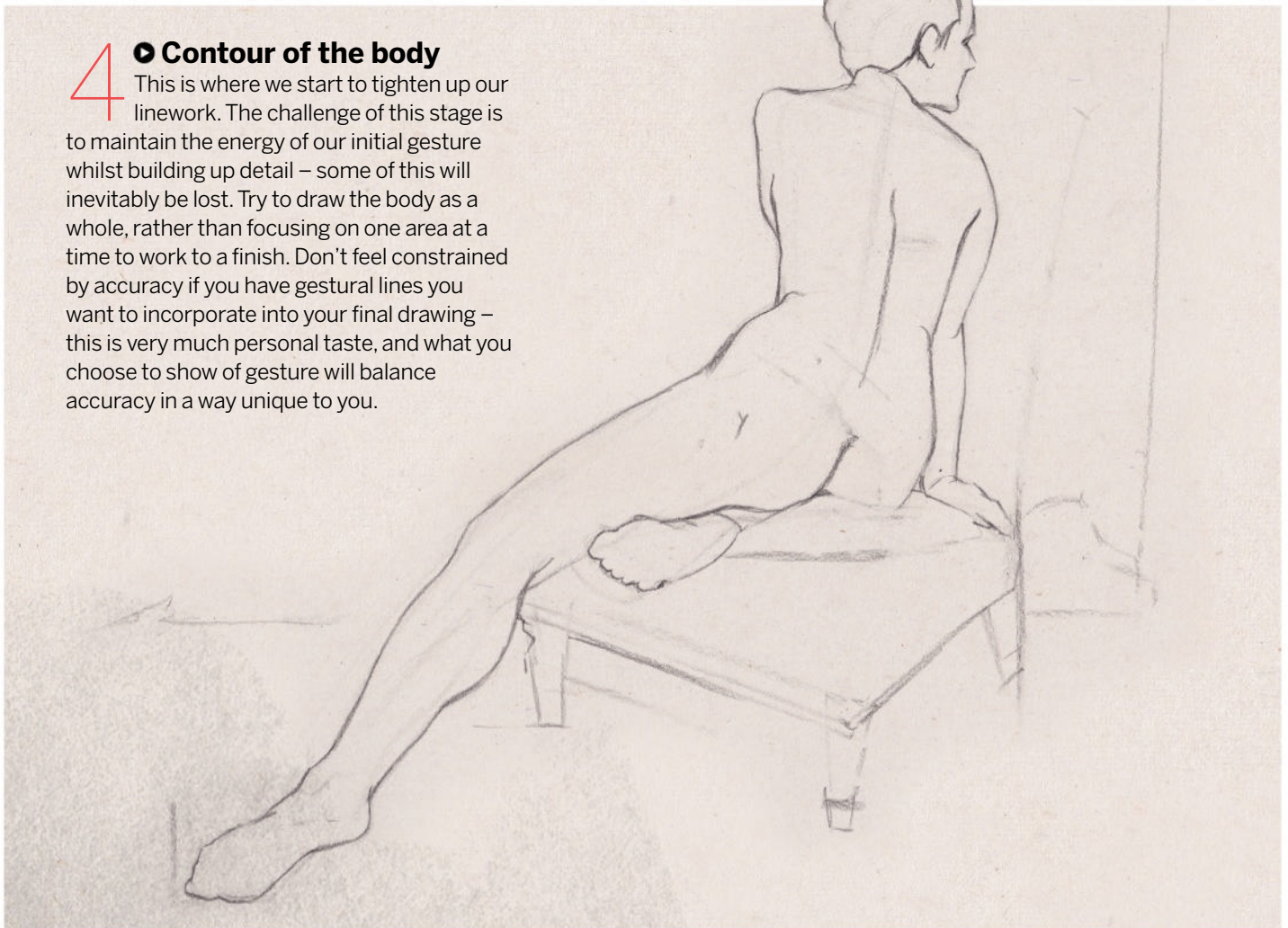
When working on a longer, 'more finished' figure drawing, I tend to do a quick pass to tighten the proportions up and check for mistakes. Often this involves creating blocky shapes for the body and carving into them. There are a few observational techniques for doing this, including negative shapes, where you focus on the shape of things around the body, or 'gaps' created by the body. Another is comparing verticals and horizontals – this means imagining a vertical or horizontal line in front of our subject, and checking what lines up with it.





## 4 ● Contour of the body

This is where we start to tighten up our linework. The challenge of this stage is to maintain the energy of our initial gesture whilst building up detail – some of this will inevitably be lost. Try to draw the body as a whole, rather than focusing on one area at a time to work to a finish. Don't feel constrained by accuracy if you have gestural lines you want to incorporate into your final drawing – this is very much personal taste, and what you choose to show of gesture will balance accuracy in a way unique to you.

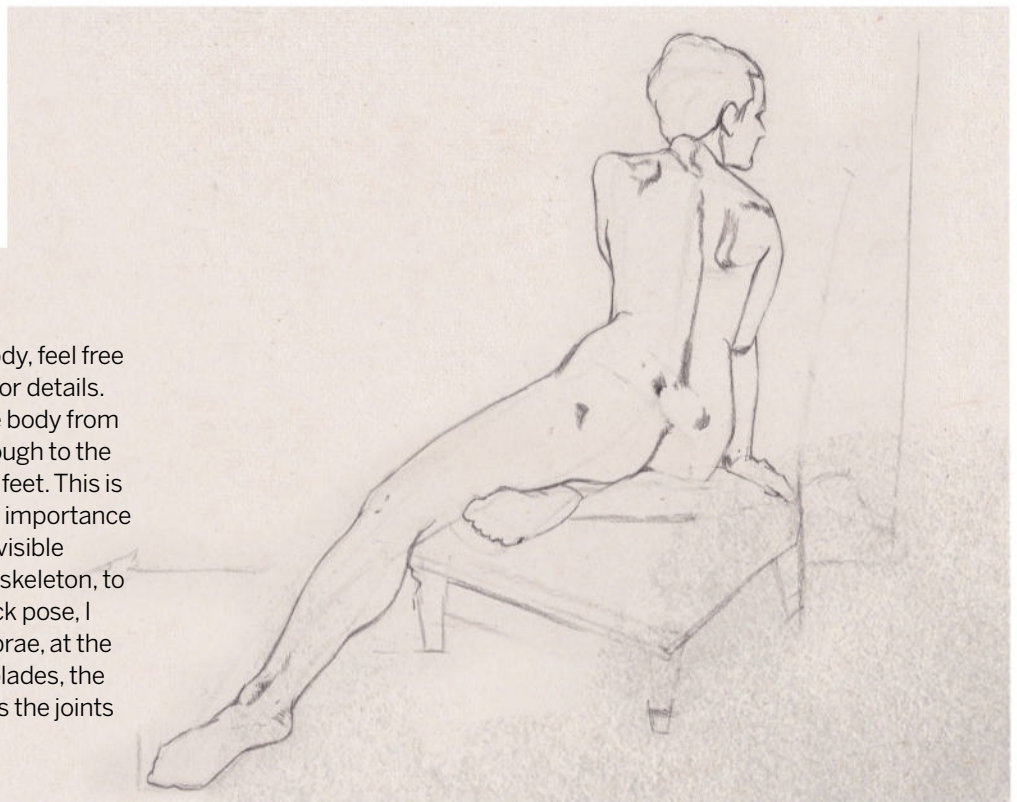


## Follow along

Try copying these demonstrations, or drawing along with your own reference, to get a feel for a working process. You can then take that and adjust it for your own needs in a life room setting.

## 5 ● Landmarks

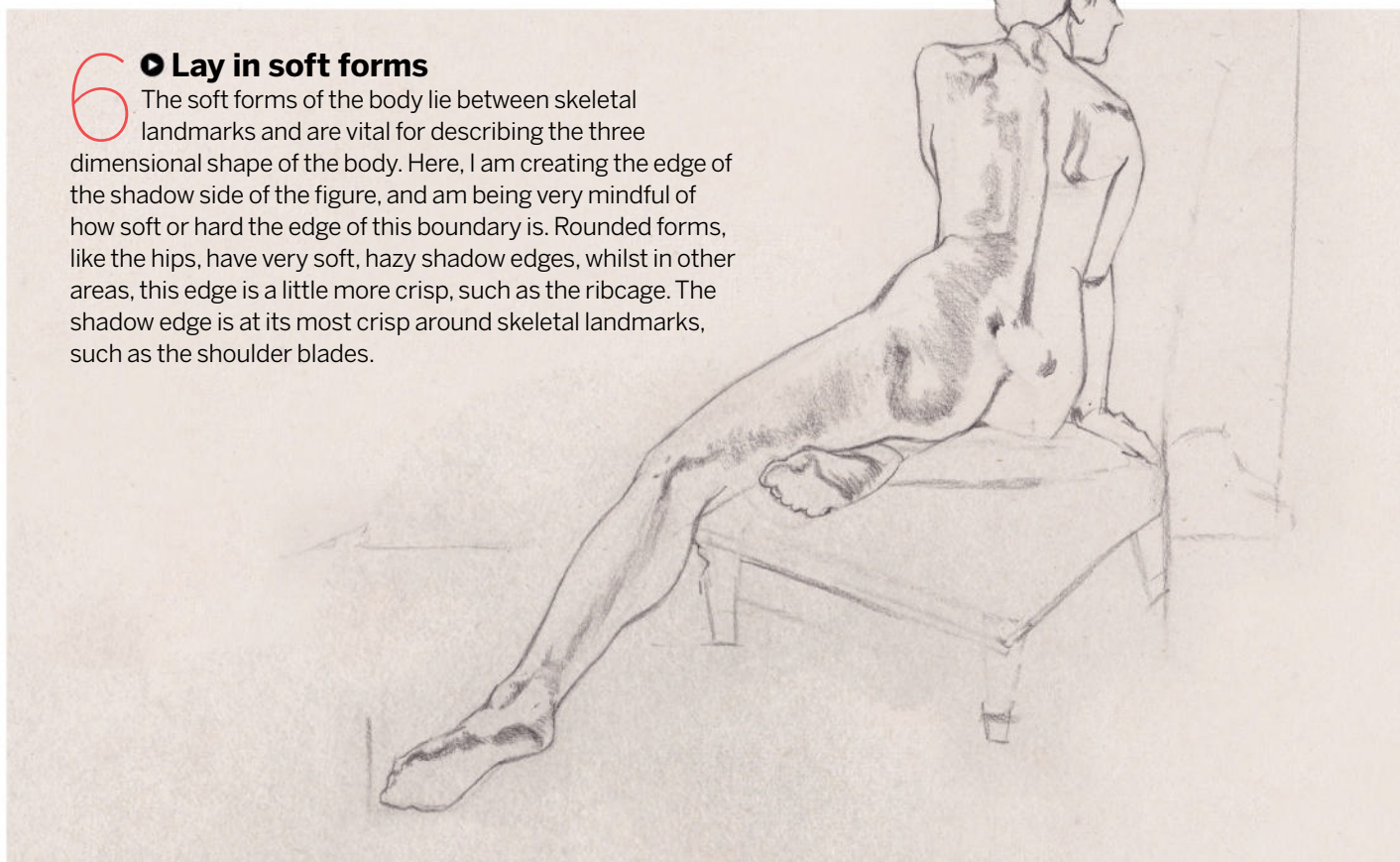
As you go through the body, feel free to refer to other articles for details. Typically, I would go through the body from the head or torso, and work through to the limbs, and finally the hands and feet. This is following a hierarchy of size and importance to the gesture. Here, I am using visible landmarks, using a result of the skeleton, to transverse the body. On this back pose, I have the seventh cervical vertebrae, at the back of the neck, the shoulder blades, the spine, and the sacrum, as well as the joints of the arms and legs.





### 6 Lay in soft forms

The soft forms of the body lie between skeletal landmarks and are vital for describing the three dimensional shape of the body. Here, I am creating the edge of the shadow side of the figure, and am being very mindful of how soft or hard the edge of this boundary is. Rounded forms, like the hips, have very soft, hazy shadow edges, whilst in other areas, this edge is a little more crisp, such as the ribcage. The shadow edge is at its most crisp around skeletal landmarks, such as the shoulder blades.



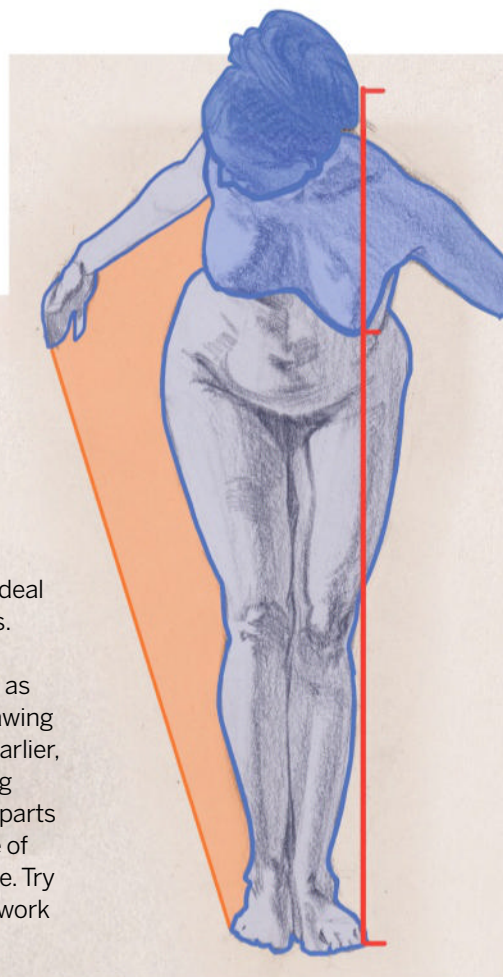
### Master copies

Drawing from other artists' drawings is a great way to learn. Often master drawings show anatomical indications more clearly than a live figure, and teach us different ways to interpret the body.



### 7 Tackle foreshortening

There are a few tactics we can use to deal with challenging foreshortened poses. Starting out, we can use negative shapes by connecting the extremes of the pose – such as extended limbs – with straight lines, and drawing the shape they enclose with the body. Like earlier, imagining a vertical or horizontal line running across the figure will help with placing body parts that are spread out. It also helps to be aware of 'layers' of the figure that recede into the page. Try to start with the body part nearest you, and work into the distance.





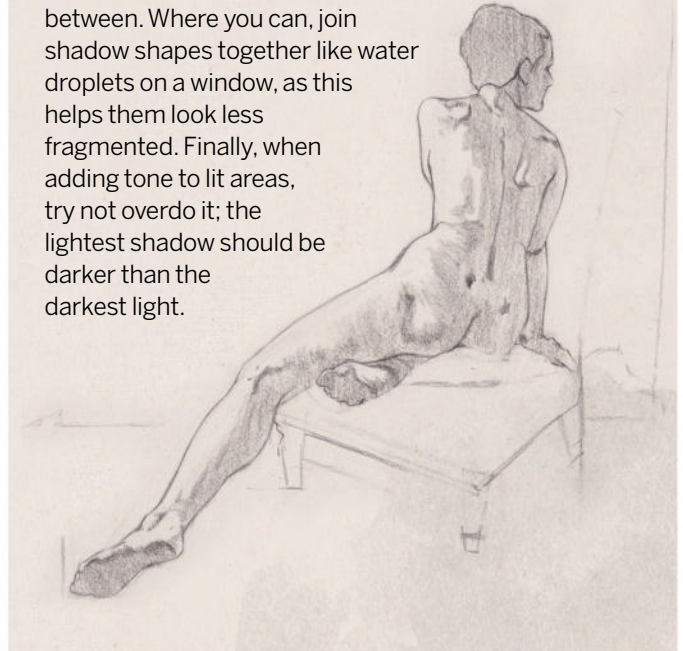
## 8 ● Overlapping limbs

A common error I see in full figure drawings that have any situation where limbs cross over each other is that of continuity – essentially, the limb being covered doesn't appear to continue behind the one in front. This results in arms and legs that look broken, or chopped off! The solution to this is to draw the hidden limb lightly, as if you could see through the first one. Here I am showing how this is done to help line up the arm and leg that are being obscured.



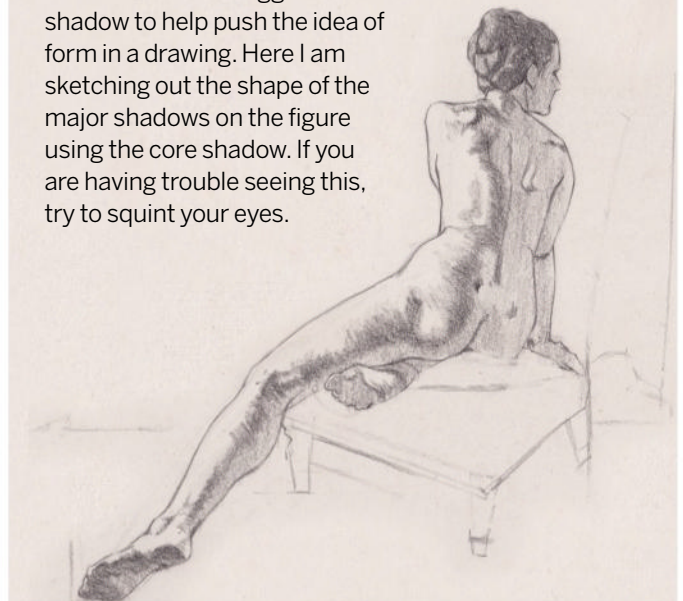
## 9 ● Block in shadows

Here I have filled the shadow area with tone. There are a few things we can do to improve the shadows on our figures. First, try to be brave and draw big shadows! Squint at the figure you are drawing and decide what area is light, and what is dark – and for now, ignore anything in between. Where you can, join shadow shapes together like water droplets on a window, as this helps them look less fragmented. Finally, when adding tone to lit areas, try not overdo it; the lightest shadow should be darker than the darkest light.



## 10 ● Core shadows

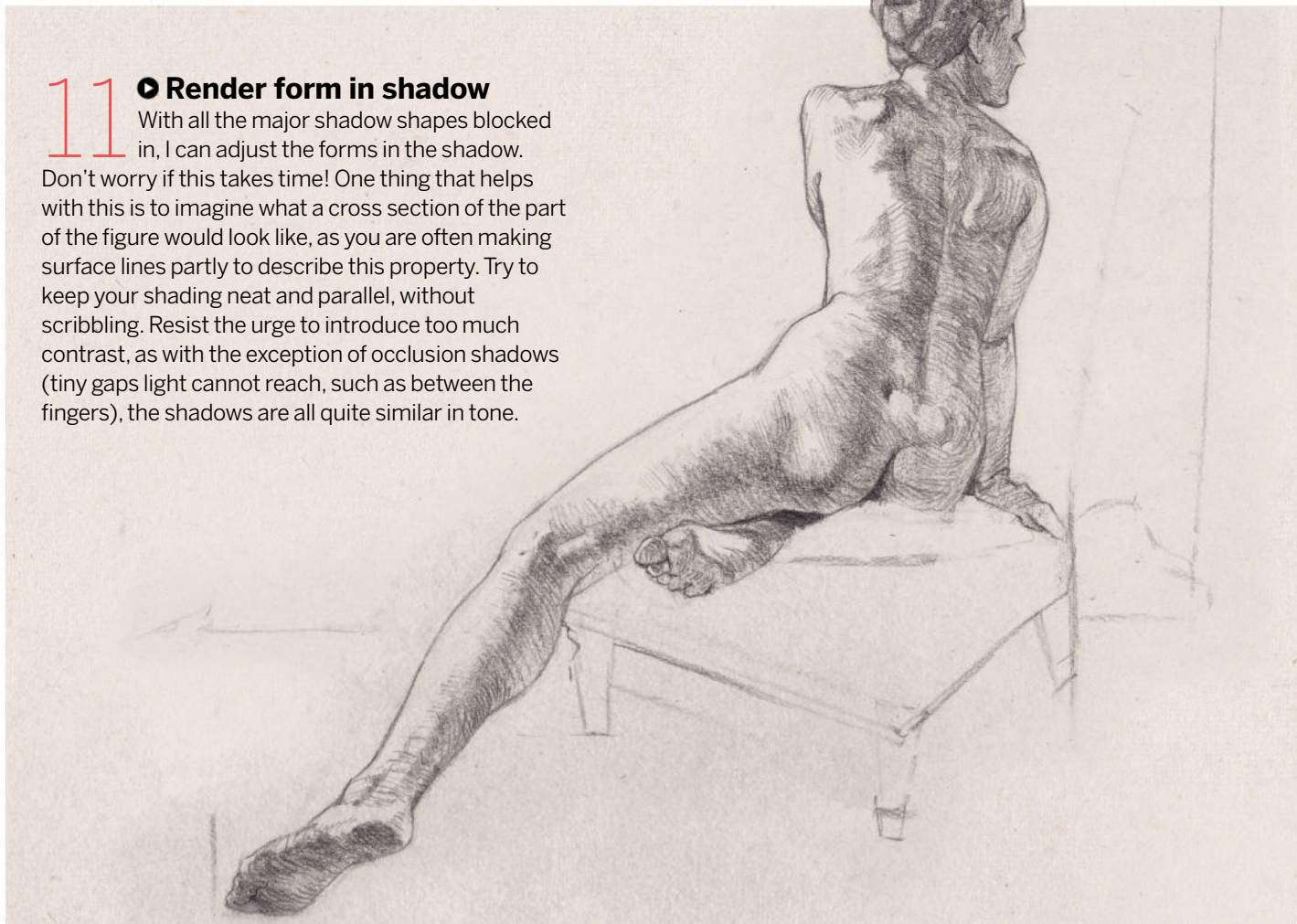
Core shadows are key to rendering form. They are the dark area of shadow near the edge of the shadow area, created when light is reflected from the surroundings into the back of a shadow. They help describe three-dimensional shape and often artists will exaggerate the core shadow to help push the idea of form in a drawing. Here I am sketching out the shape of the major shadows on the figure using the core shadow. If you are having trouble seeing this, try to squint your eyes.





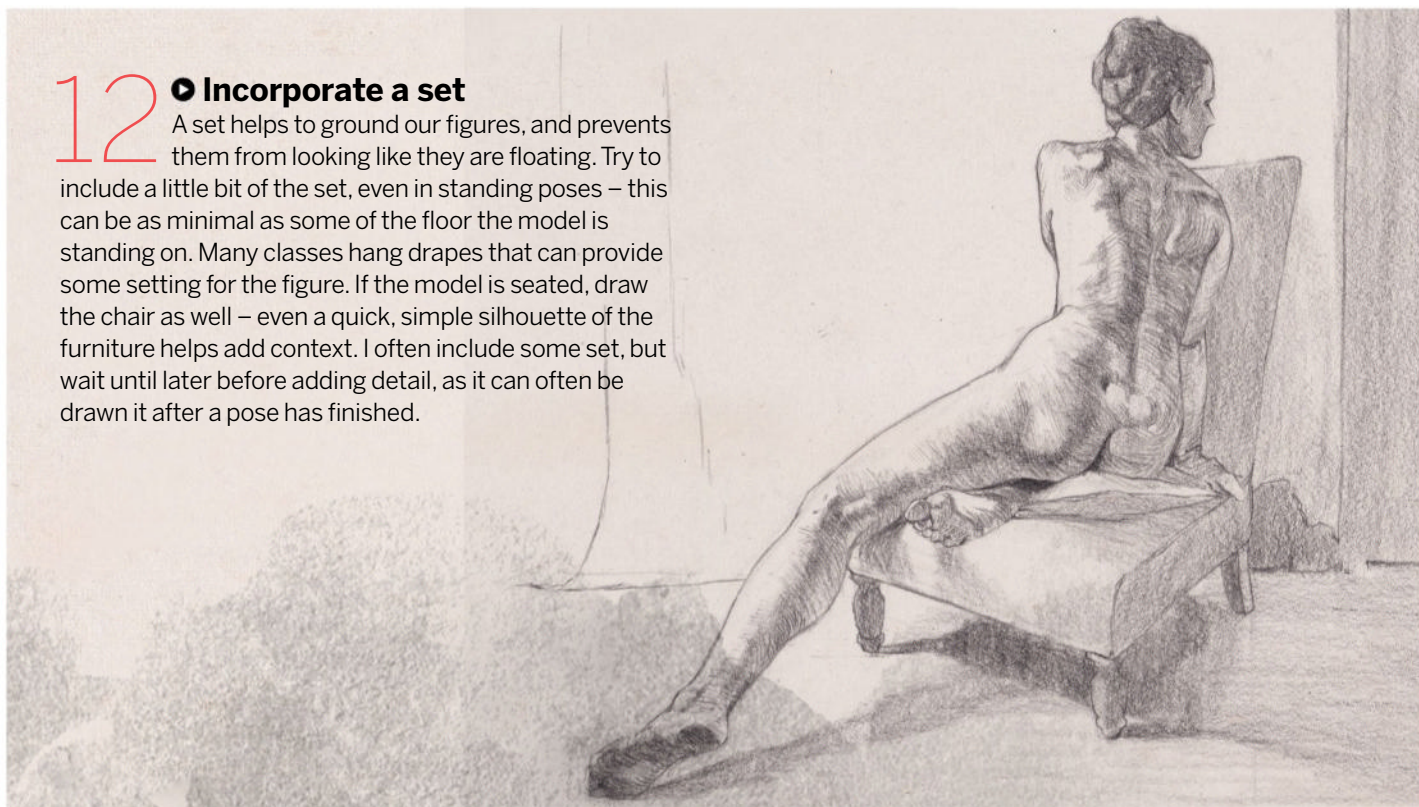
### 11 ● Render form in shadow

With all the major shadow shapes blocked in, I can adjust the forms in the shadow. Don't worry if this takes time! One thing that helps with this is to imagine what a cross section of the part of the figure would look like, as you are often making surface lines partly to describe this property. Try to keep your shading neat and parallel, without scribbling. Resist the urge to introduce too much contrast, as with the exception of occlusion shadows (tiny gaps light cannot reach, such as between the fingers), the shadows are all quite similar in tone.



### 12 ● Incorporate a set

A set helps to ground our figures, and prevents them from looking like they are floating. Try to include a little bit of the set, even in standing poses – this can be as minimal as some of the floor the model is standing on. Many classes hang drapes that can provide some setting for the figure. If the model is seated, draw the chair as well – even a quick, simple silhouette of the furniture helps add context. I often include some set, but wait until later before adding detail, as it can often be drawn in after a pose has finished.



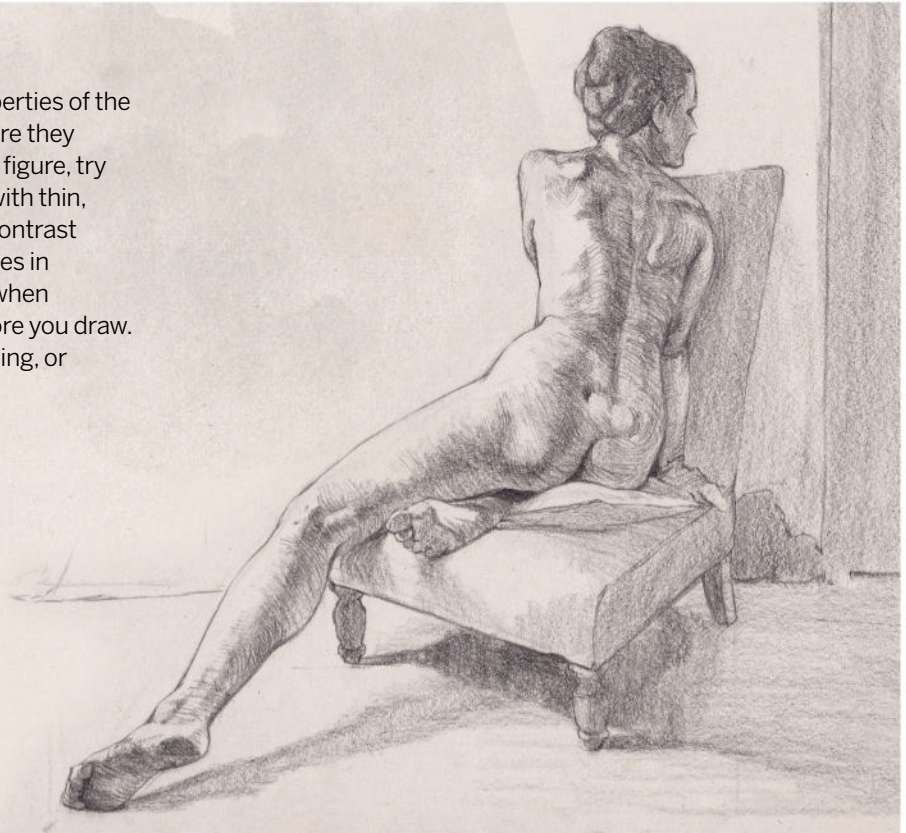


## 13 Tighten the outline

Line quality is the different properties of the lines that go into our pictures. Are they thick, thin, sharp, fuzzy? When drawing the figure, try to incorporate a mixture of different lines, with thin, sharp ones picking out those bright, high-contrast edges, and softer ones working out the edges in low-contrast shadow areas. Pace yourself when drawing lines and try to visualise them before you draw. This will help you avoid the habits of scribbling, or laying down lots of short, feathery lines.

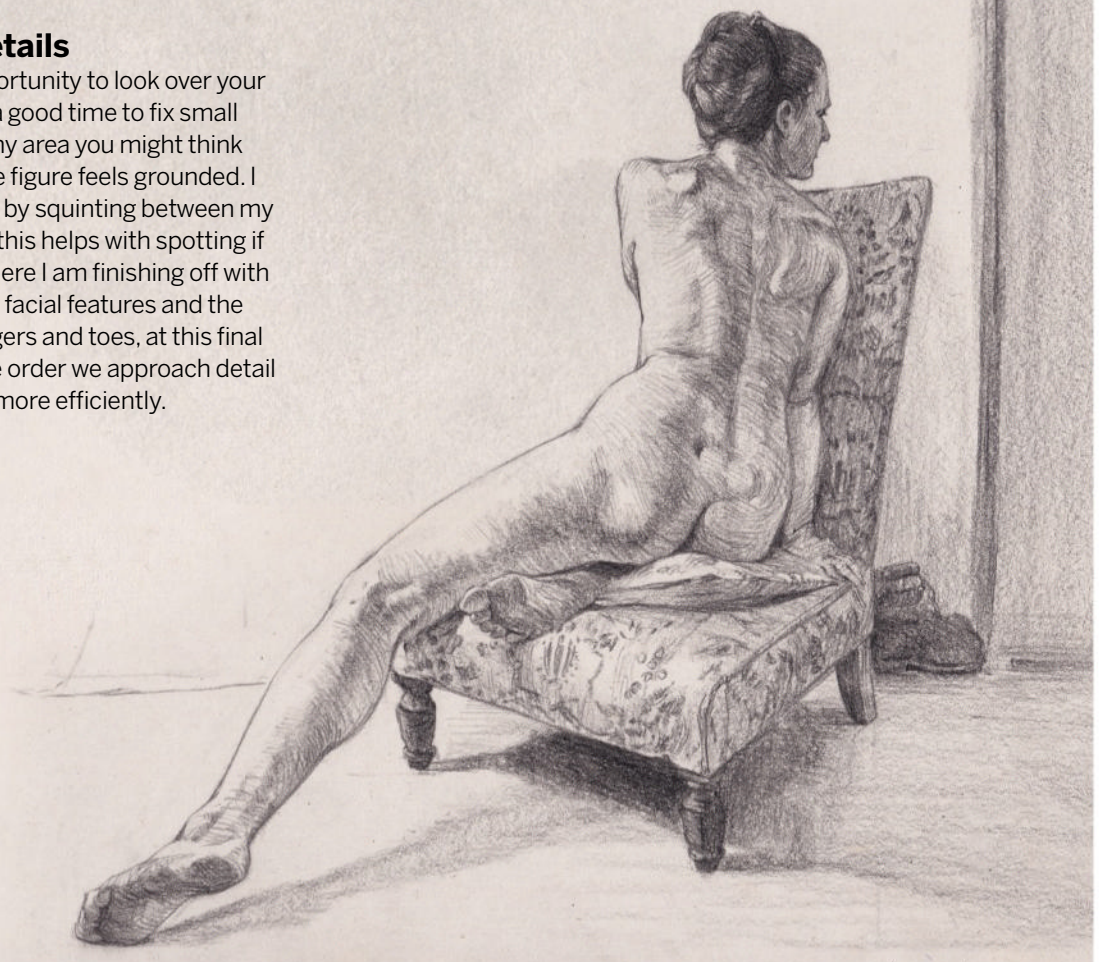
### Mix it up

Mix up the pose lengths you draw from. Gesture drawings under five minutes are great for developing dynamic drawing skills, all the way up to occasional long, six-hour drawings that will develop accuracy, and teach you to render shadow.



## 14 Final details

Take this opportunity to look over your work. This is a good time to fix small mistakes, add detail to any area you might think needs it, and to check the figure feels grounded. I often check my shadows by squinting between my figure and my drawing – this helps with spotting if the shapes are correct. Here I am finishing off with the small details, such as facial features and the small shadows of the fingers and toes, at this final stage. Being logical in the order we approach detail will help us use our time more efficiently.





# Improve portraits with layers

**Jake Spicer** reveals how gradually adding detail will help you achieve a more engaging and accomplished portrait







## Improve portraits with layers

**T**he best portrait drawings aren't just pictures of faces, but records of a long moment shared between artist and sitter. Whether you are able to ask friends or family to sit for a portrait, or can attend a drawing class with a model, it is always an engaging and exciting experience to draw another person from life.

If you don't have a sitter, set up a mirror for a self-portrait, and when necessary, you can always resort to working from photographs. The drawing in this tutorial was made over two hours from a combination of photographs of the model, Gigi, and sketches made during an hour-long portrait sitting.

There are many ways to draw a portrait and if you are aiming to improve your drawings it is important that you find an approach that works for you. Learning to draw is just like playing a musical instrument – it takes practise and application. As you develop your drawing, focus on improving your process rather than fixating on outcomes. The more confident you become in making clear observations of your subject and establishing a sound personal process for translating what you see into marks on a page, the better your drawings will be.

This tutorial will focus on a layers process suitable for those occasions when you can dedicate a little bit of time developing a long study – starting with loose, light sketches that help you plan your composition and capture an impression of your subject, developing line later with tone added last. I always find the gesture of the hands add something significant to the portrayal of a face, so I have made this drawing a study of the whole upper body.



### 1 • Compositional sketch

Take some time to think about how you want to compose your sitter in the page – make a handful of simple, two-minute compositional sketches in 2B pencil to allow you time to look at your sitter from different angles and to arrange them in different compositions on the page before committing to a long study.



### 2 • Establish big shapes

With an HB pencil and a light, energetic line, establish the simple shapes of your sitter on the page. Avoid getting caught up in detail and aim to capture the shape of the whole figure in one or two minutes, paying particular attention to the proportion of the head to the shoulders. Lightly erase and re-draw until you are happy with the composition.



## Materials

Graphite pencils are one of the most ubiquitous and accessible drawing mediums available – Jake uses a range of grades on smooth, heavy paper. In a long study, hard pencils (2H/HB) can be used for pale greys while the soft pencils (6B) can be reserved for the darkest tones.

- Graphite pencils 2H, HB, 2B, 6B
- A4 200gsm cartridge paper
- Eraser
- Sharpener



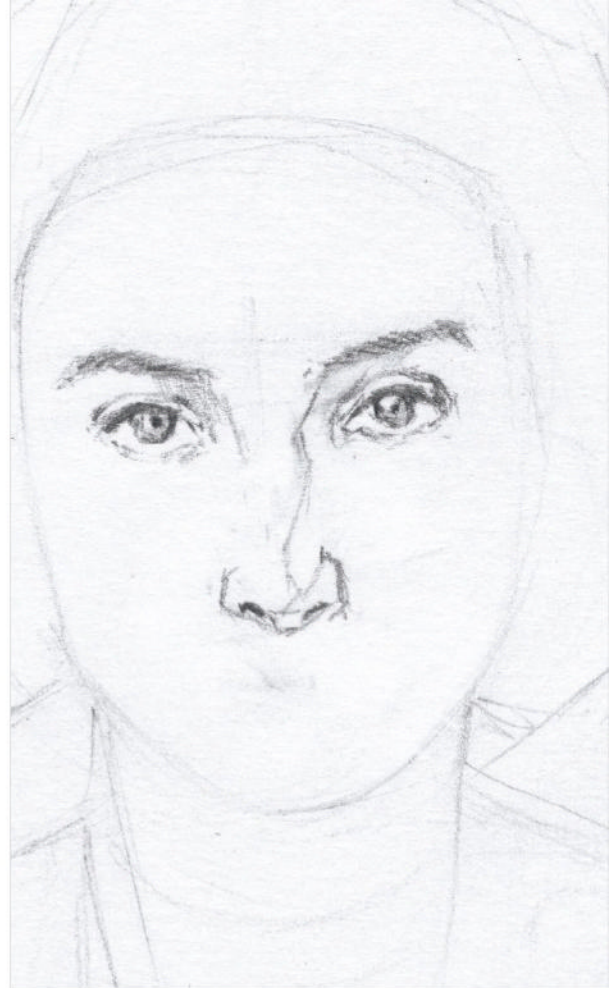


### 3 Add guidelines for facial details

The proportions of the face will affect the proportions of the rest of the pose – lightly erase your earlier sketch and dash in a line that would join both eyebrows, a centre line for the eyes, a line beneath the nose and a centre line for the lips. This is the scaffold on which you can hang the features.

### 4 Draw in the eyes and the nose

Lightly erase your construction lines and use a 2B pencil to draw in the shapes of the features as you see them – start with the sweep of the eyebrow and look at the distance between eyebrow and eyelash. Look out for the triangular relationship between the eyes and bottom of the nose as you draw, treating the long line of the nose simply.



### 5 The mouth and jaw

Spend more time looking at your model than at your drawing – when you draw the lips start with the dark centre line before drawing the lips themselves, lining up the corners of the mouth with the eyes above and making an expressive mark that captures something of the model's expression. Don't underestimate the size and importance of the chin and jaw – it will be the gateway into the rest of the body.

### *Draw what you see*

Our idea of how we think the world should look often stops us seeing our subject for what it really is – always draw the shapes of the face in front of you, not the idea of a face in your head.

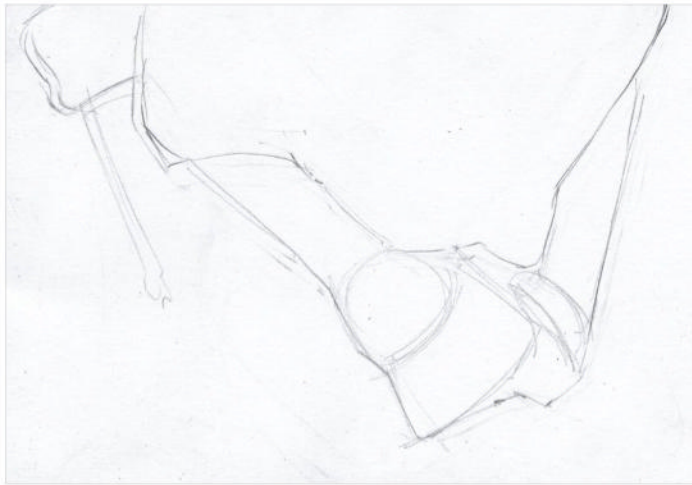


### 6 Build up hair detail

The hair often defines the shape of the face and fills a large portion of the head – especially when seen in profile. Start with a simple shape first, building up textural marks in the direction that the hair is flowing. You can add further tone to the hair later in the drawing.



## Improve portraits with layers



### 7 ● Block in the hands

Once you are happy with the face, clarify the shapes of the body, leading down to the hands. Don't be intimidated by their complexity – start simple with the large overall shape of the back of the hand from wrist to knuckle and the space filled by the fingers, as if you were drawing the model wearing mittens.

### 8 ● Flesh out the hands

Break up your big simple blocks by drawing the negative spaces that surround the hand – as you draw the triangular wedges of space between the fingers you'll find that you are defining the shapes of the fingers at the same time. Use a simple line to capture key shapes without giving undue prominence to fingernails and minor creases.



### Fleeting expression

A photograph only has one expression – the one that was captured when the camera clicked. When you are drawing a model from life, be ready to record the fleeting shapes in the eyes, eyebrows and line of the mouth. All these make for a truly engaging portrait.

### 9 ● Build form with light tones

Sit back from your drawing and make sure you are happy with proportion of the figure. Now, use a 2H pencil to build up subtle grey tones without going too dark, too fast. Add tone using confident, parallel hatching in the direction of the surface of the skin, using blocks of shadow to create the illusion of form.



“When drawing from life, be ready to record the fleeting shapes of the eyes, eyebrows and mouth”

### 10 ● Dark tones

Finally, use a soft, dark 6B pencil to create striking contrasts in your drawing. Pick out the darkest shapes in the face and hands of your sitter, then build up masses of dark tone with blocks of parallel hatching, making use of the broader tip as the pencil blunts with use. If you need to, use your eraser to draw light back into areas that become too dark.





# Introduction to drawing and shading a figure

Learn the basic techniques you need to draw and shade a figure in 20 minutes or less

**S**hading and rendering is my favourite part of a 10- or 20-minute pose. Here, I'll introduce some of the basic principles, tools and techniques that I use to shade or render in a short amount of time.

Before I begin, I first analyse and limit the values I use. For life drawing, I use a three-value palette of light, dark and midtone. This helps me control values as I shade and render forms.

To define forms, I use a combination of soft or hard edges. Soft edges do the majority of the work and create the most natural look. Hard edges are great for accents or sculpting forms.

There are many shading and blending techniques, but they can be simplified into either line or tonal drawing. Line is great for details and texture. Tones are good for coverage and creating soft edges. More techniques will be explored in upcoming issues.

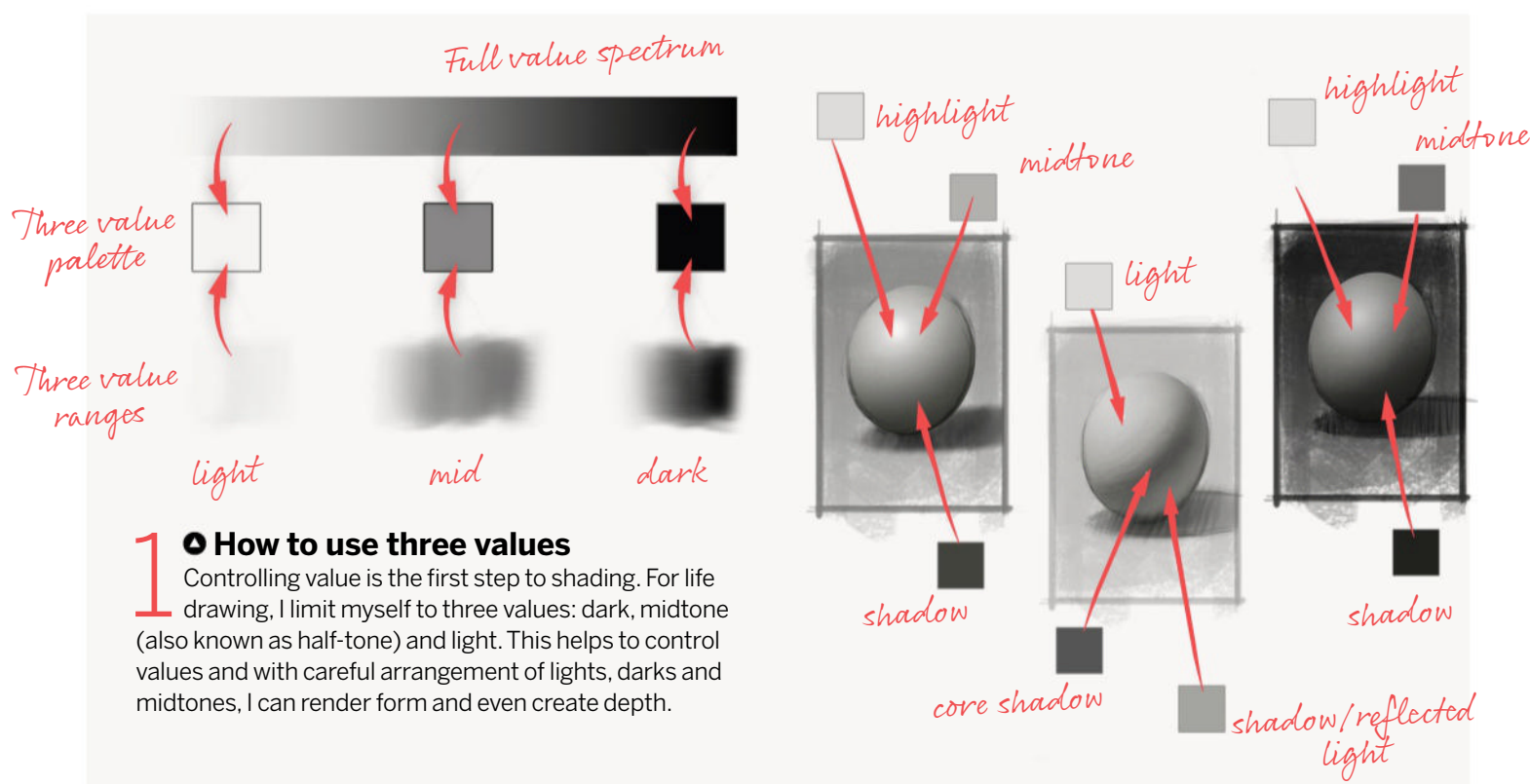
For blending, my favourite tools are kneaded erasers, blending stumps, tissue paper and my fingers. Stumps are good for detail, while tissue is great for making really soft and lost edges. Finger blending is useful, but do be aware that the skin oils can make future edits difficult. A kneaded eraser is a versatile tool that I use for correcting shapes,

erasing out highlights and also for drawing and sculpting form.

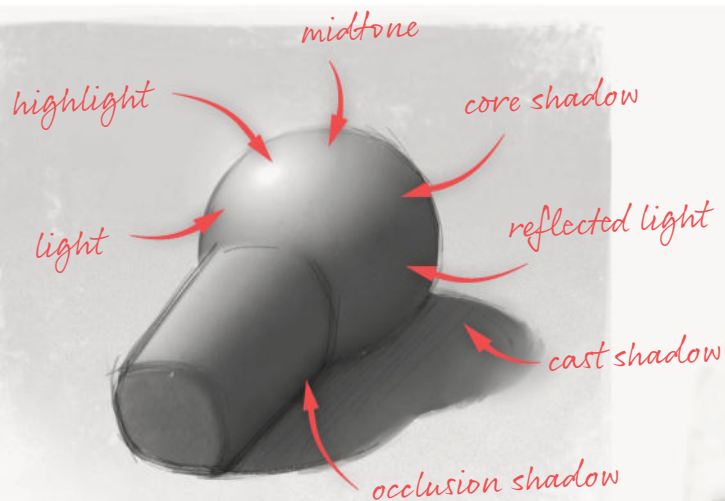
My drawing and shading process varies depending on the pose, but I generally start by shading and refining a focal point area, like the head or torso. Once that is working, I move on to other areas of the figure, as time permits.



**About CHRIS**  
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Chris is a dedicated, life-long artist with over 20 years experience as a professional artist, writer and educator.  
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## 2 Anatomy of light and shadow

A form in light has two distinct sides, a light side and a shadow side. The shadow side consists of the core shadow, reflected light, occlusion shadow and cast shadow. The light side of the form is made up of midtones, light itself and the highlight.

LOST

no form or contrast

SOFT

HARD

good for hard muscle and bone

sharp edges for contrast

most realistic and natural looking

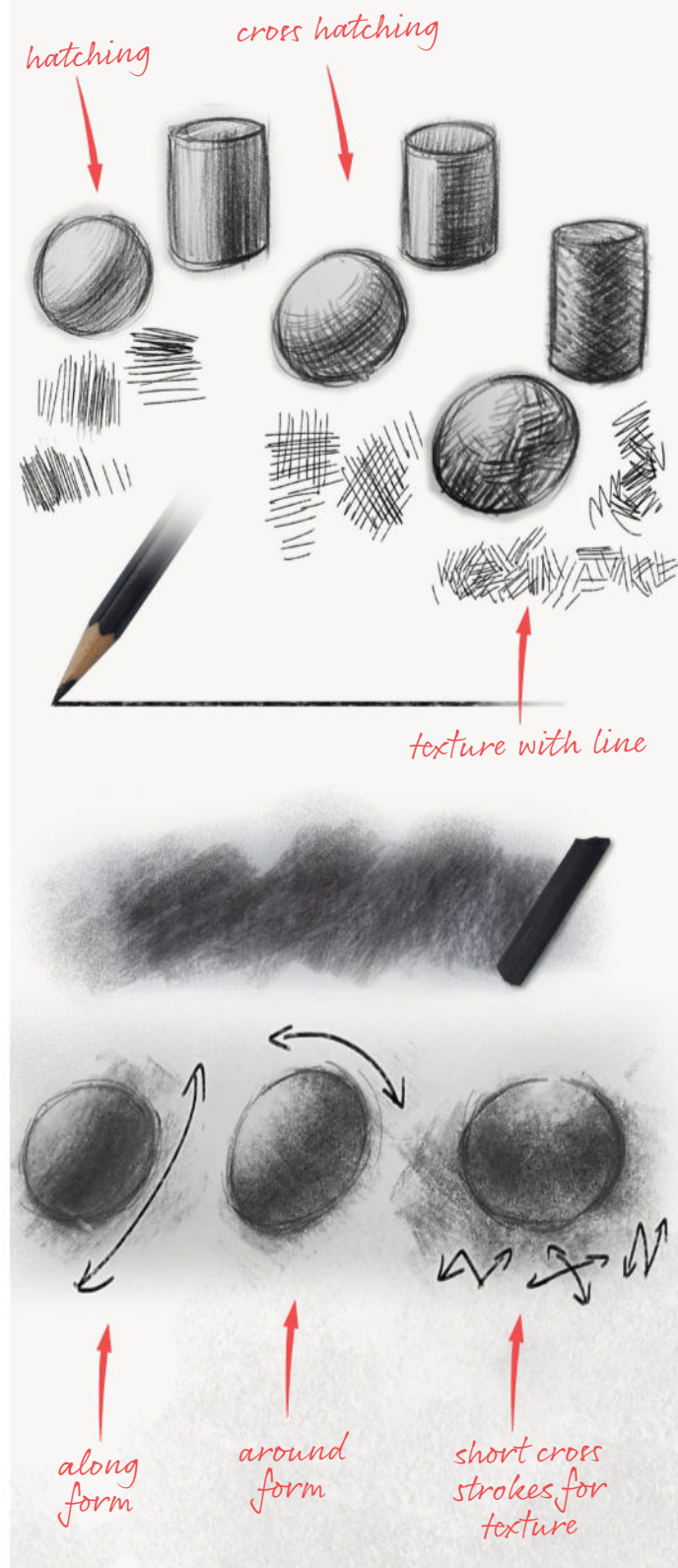
## 3 Edges and form

Edges describe form. The three types of edges are commonly known as lost, soft and hard. For figure drawing, I use mostly use soft edges because they create a more natural and realistic look. Hard edges are great for sculpting forms and details. Lost edges create depth and atmosphere.



## 4 Shading techniques

The two main ways I shade are with either line or tone. For line, I use the tip of my pencil to create hatching and cross-hatching marks. For tone, I use the side of the pencil or a stick to create a variety of broad strokes, tones and texture.



soft (more control)

blending stump (paper)

finger

tissue paper

softest (less control)

## 5 Blending techniques

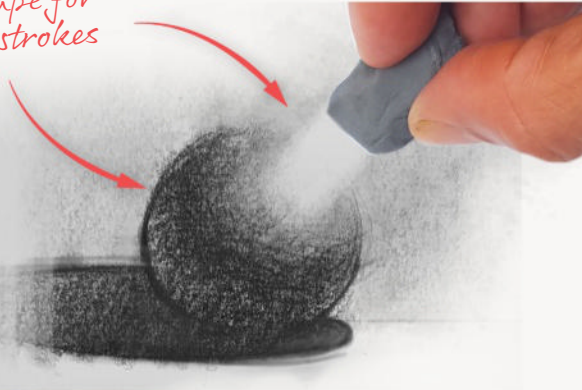
For blending, I like to use a paper stump, tissue paper or my finger. The stump gives me a lot of control and is great for detail, while the tissue is perfect for really soft or lost edges and tones. I use my fingers sparingly because the oils can make the drawing difficult to edit.



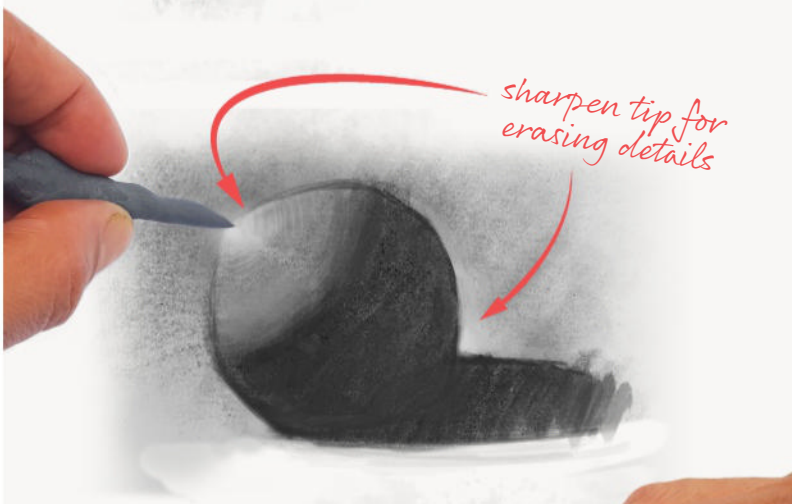
## 6 Eraser techniques

A kneaded eraser is an all-purpose tool I use for erasing, blending and even drawing. I simply sculpt it into different shapes to create a variety of marks. A flat shape is great for broad strokes. A small point or tip is great for erasing out highlights, details, and to draw and correct shapes.

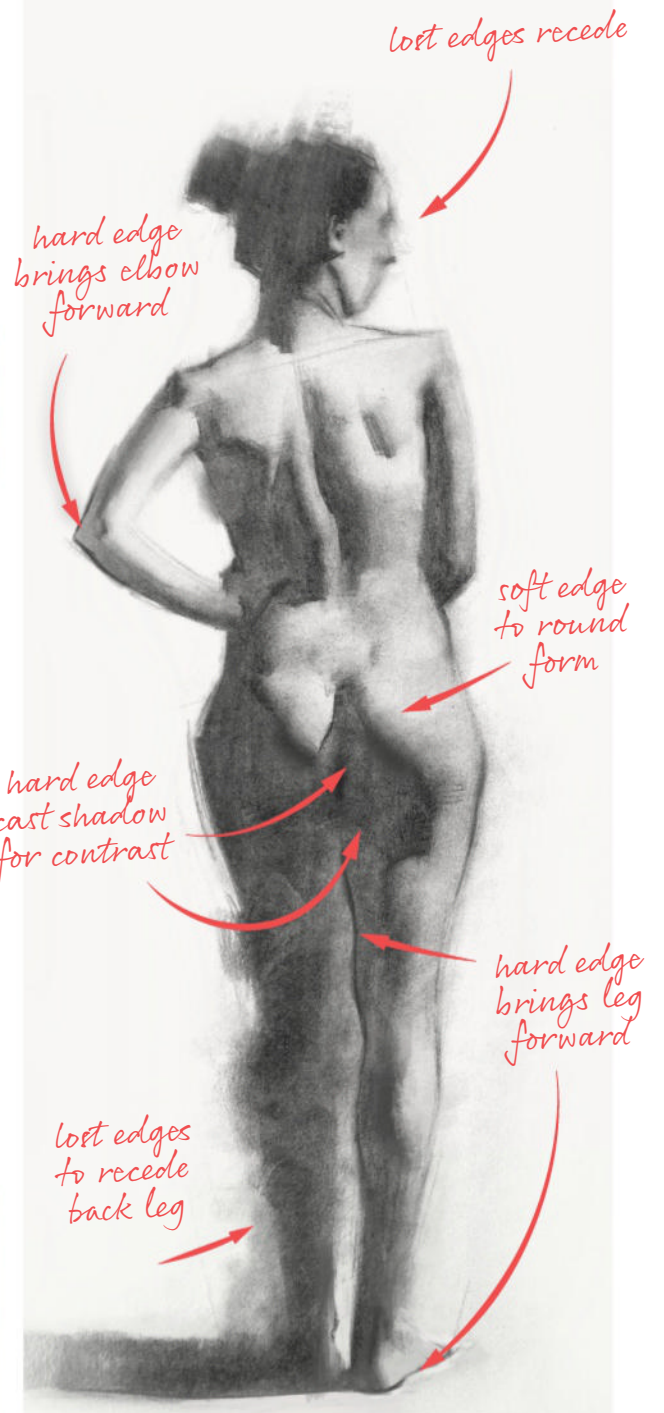
*flat shape for broad strokes*



*sharpen tip for erasing details*



*use for drawing and correcting shapes*

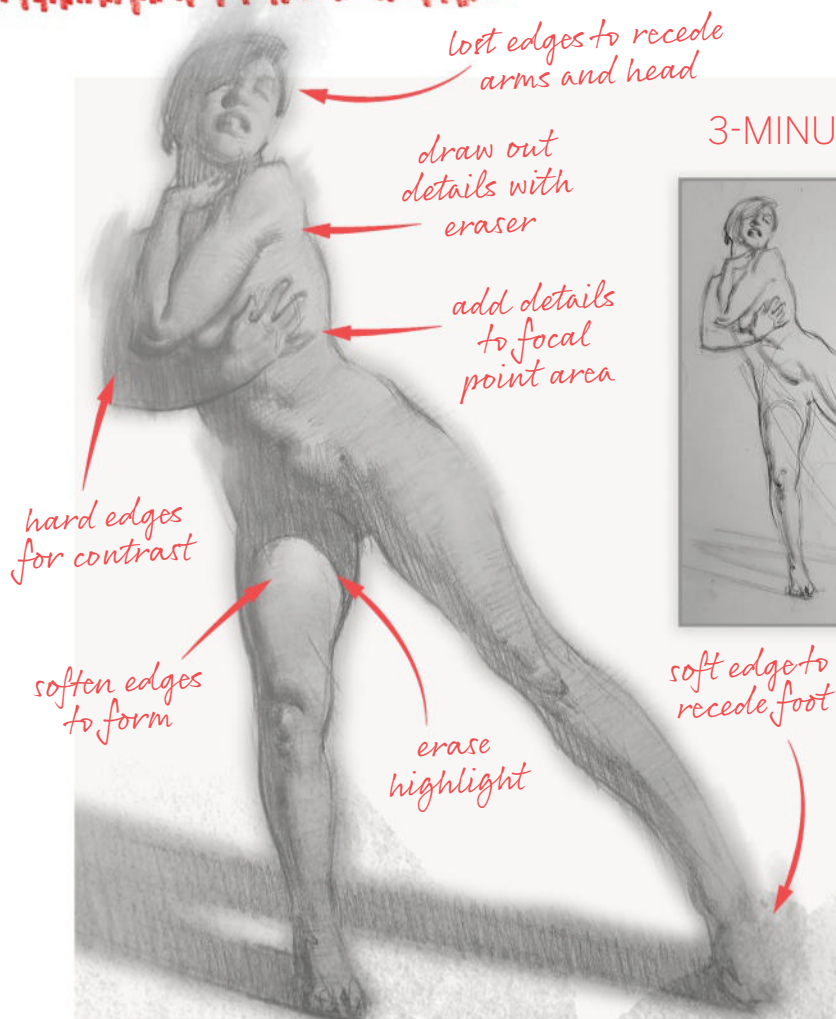


## 7 Edges for depth

Use edges to create depth. For example, soften or lose an edge to push a form backwards. Harder edges, combined with soft core shadows, bring a form forward. Sharp edges also bring a form forward, by creating contrast.



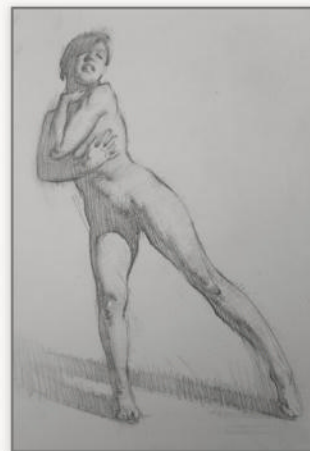
## Portraits and people



3-MINUTE STAGE



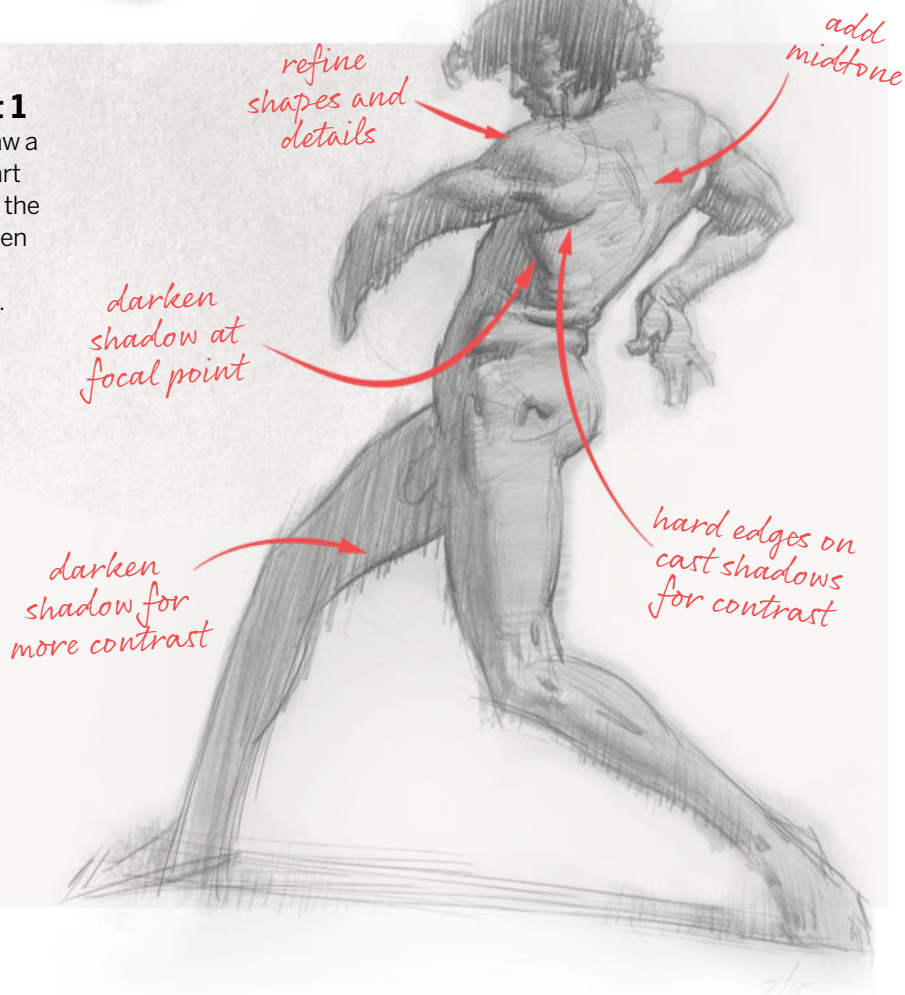
5-MINUTE STAGE



**8 ● Draw a figure in 10 minutes**  
Once I have my figure drawn and have blocked in the shadow pattern, I continue to refine the light and shadow. I begin with a focal point area and refine the edges and values, which involves making soft edges softer, darkening the core shadow for contrast and depth, and sharpening hard edges to create contrast.

**9 ● 20-minute drawing, part 1**  
Twenty minutes is enough time to draw a figure and refine shading. I usually start with a focal point and work my way towards the other parts of the figure. For example, I darken and soften the core shadow and then add midtones, which help me to sculpt the form.

5-MINUTE STAGE





### 10 ● Finish the 20-minute drawing

Once I have the midtones, I blend and sculpt tones to bring the details and smaller forms to life. With the focal point working, I move on to the next area, such as the head or limbs, and refine as much of the figure as possible in the time left.

*soft edges to  
recede face*

*eraser to  
draw detail  
highlights*

*lost edges to  
recede hand*

*hard edges bring  
hand forward, and  
define smaller forms  
and details*

*eraser to draw  
detail highlights*

*soften edges  
for form*

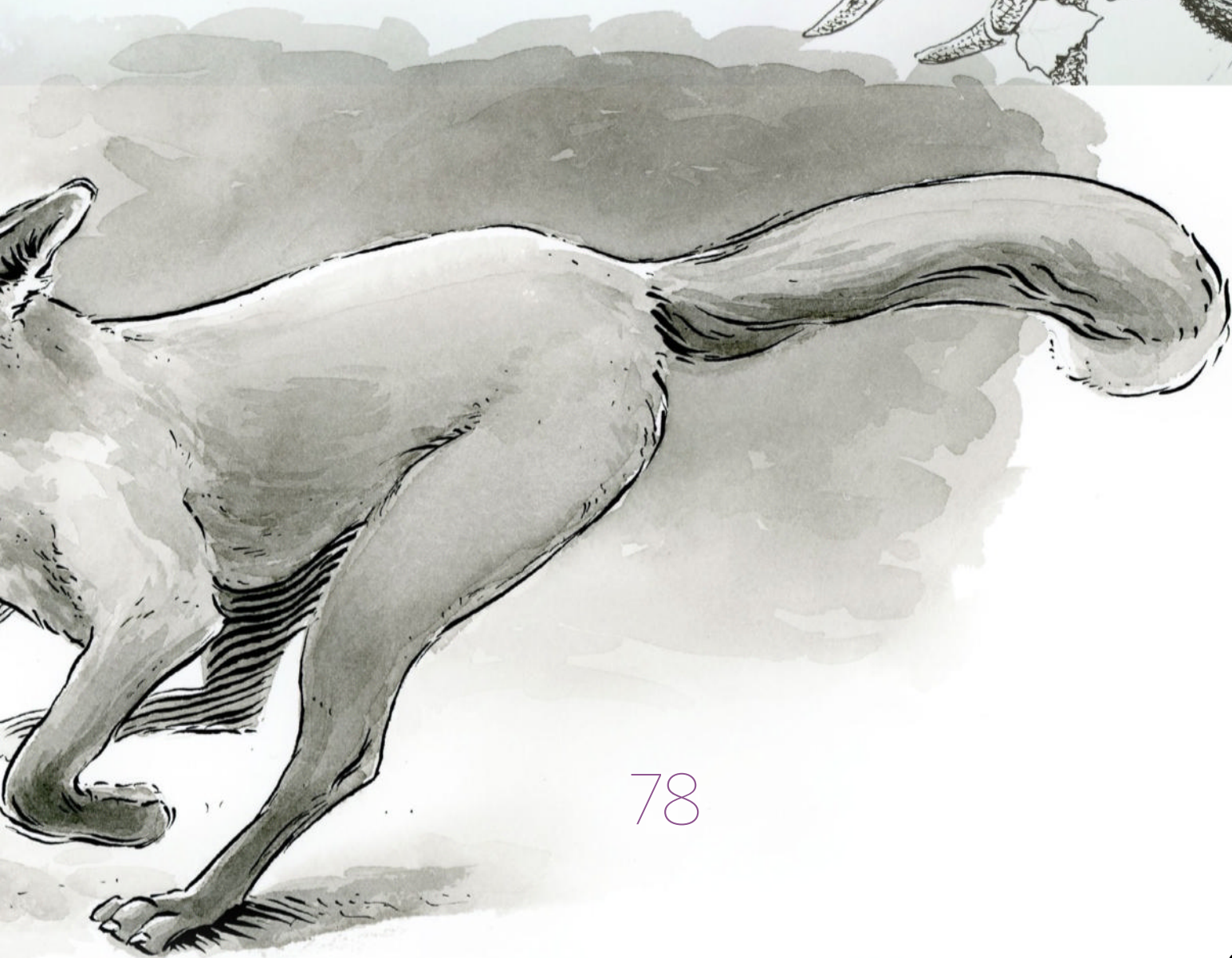


# Animals

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# The basics

Whether you have half an hour or an afternoon to spare, follow these quick, simple and fun tips and start experimenting with your art today!

## How to illustrate animal eyes

### Jill Tisbury

explores the observations and techniques that you need to know in order to re-create animal eyes

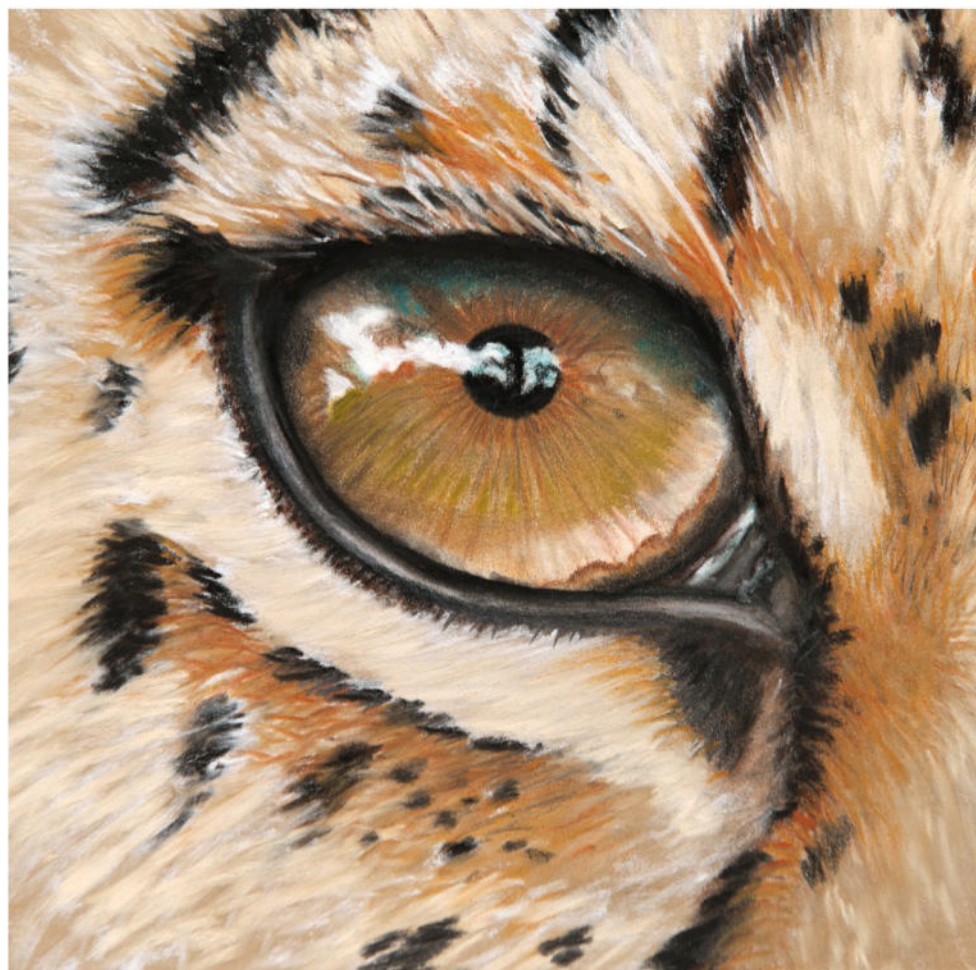


#### About JILL

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Jill is an artist and tutor who specialises in wildlife. She loves to experiment, but her two main passions are pastels and airbrushing (acrylics).

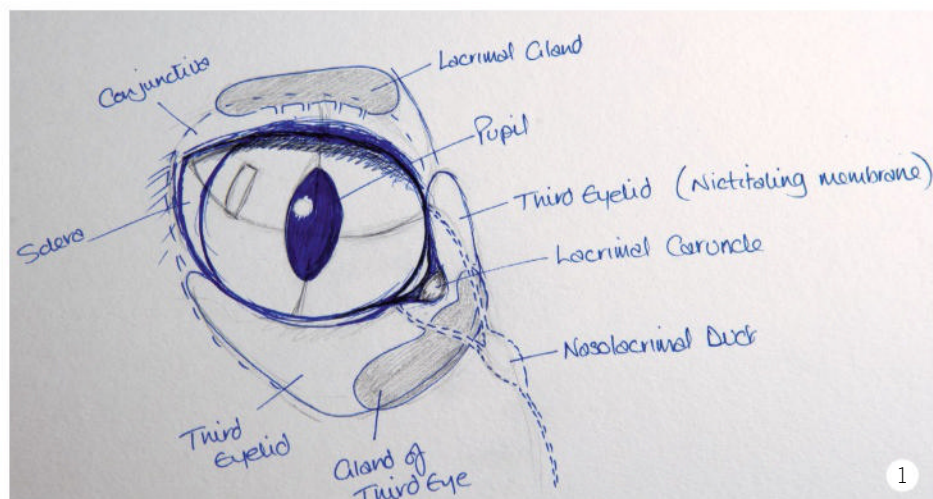
[www.jilltisbury.co.uk](http://www.jilltisbury.co.uk)



**D**rawing eyes is something that I get asked about often. There are some critical, yet simple steps to remember that will improve the end result.

In this short article, we'll cover those key elements in relation to feline eyes, but the same principles will apply for most animals. I've used pastel pencils on Pastelmat for this leopard piece.





## Follow these steps...

**1** Being aware of the eye's anatomy will help you understand where everything is, how the eye works and how fur sits around it. For example, the lacrimal gland over this eye will cause the fur to curve up and over it, forming the eyebrow and giving a shadow underneath it. I'll reflect that when I add the fur.

**2** Here, see how underlying structures influence form. Remember that the eyeball is a globe, and not a flat disk with the top covered by the upper eyelid. Check the pupil placement on your reference – it's tempting to place it in the centre of the eyeball portion that you can see. Here, I'm using a paper stump to smudge shadows under the lower lid.

**3** You'll only see a perfectly round white-dot reflection if the eyeball is reflecting a cloudless sky with bright sun. Typically, the reflection will contain trees or similar structures. I've started to lay in the main colours that I see: blue sky at the top, and a band of white cloud reflection in the iris, which I fill in with a range of ochres.



**4** At this point you can add in the surrounding texture – in this case, fur. The comparison helps to gauge the strength of the colours in the iris and adjust the values correctly. You'll also be able to see where the shadows and highlights need to be deepened or lightened – typically on the eyeball under the brow, and in the corners.

*Fill your sketchbook with practices*

Because your viewer will be drawn to the eyes, you need to depict them correctly. Sketch different eyes to become familiar with their structure. Draw what's there, rather than what you think should be there.



# Create lush, dense fur in pastels

Following on from her eyes tutorial, **Jill Tisbury** explains how to create accurate and realistic fur

**T**his feisty little Scottish wildcat is a perfect model for practising fur texture with. Here, I am working with pastels on velour, but the main principles hold true for any type of pastel paper. I like to use velour for two reasons. First, it takes plenty of layers before it becomes saturated, and second, the soft 'tooth' adds to the final texture that you're trying to achieve. Knowing the make up of your subject can help too. Scottish wildcats are 'true fur' animals, which

means they have a thick downy under-layer designed to keep them warm, and a more wiry outer layer to protect them from rain. Knowing this make up helps you understand what you're aiming for.

With the method I'm showing here, the colour and marks are laid down in three distinct layers to help develop the realism and depth. I've sketched my image in pencil and added a diffused background, which I have darkened slightly around the cat.

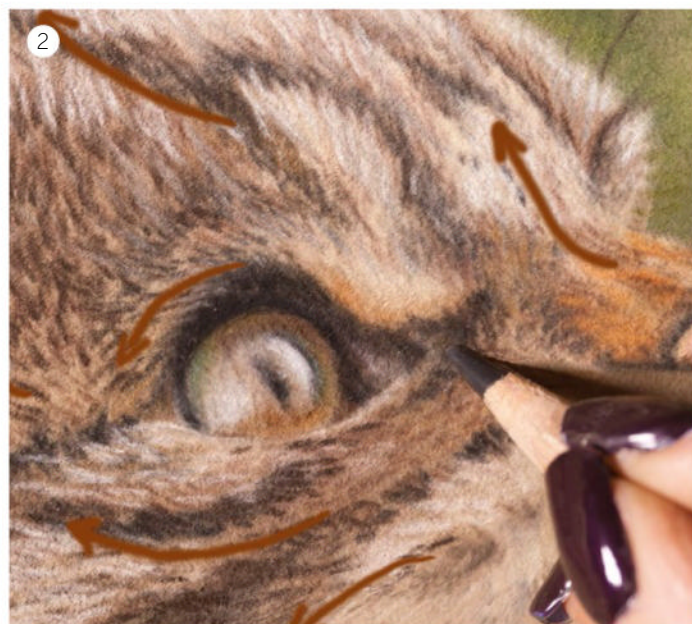
"Knowing the make up of your subject can help. Scottish wildcats have a downy underlayer"





## 1 Lay down a base

The first step is to block in the main colours in the direction of the fur. I'm using stick pastels for vibrancy and quicker coverage, working from dark to light. Ensure that you stay a tone darker in the lightest areas to give yourself the space to add in highlights later.

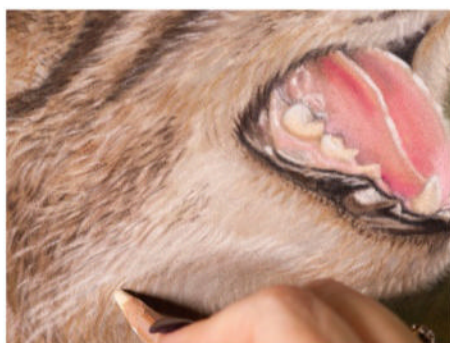


## 2 Develop the definition

In this next layer I swap to pastel pencils to develop definition in the fur. Pay attention to where the fur stands in ridges over underlying bone or lays flat over muscles, and adjust your direction and hair length to suit. Twisting the pencil as you work helps keep it sharp for longer.

## 3 Defining features

I've added the eye and mouth detail so that I can see how the colours work together. Since velour can take many layers, the more layers you add, the better the fur density will look – it's worth spending time on this part. Although the general direction should be the same, gently criss-crossing the hair marks will make the fur look even more natural.



## 4 Fine details

In this final layer, I add the fine details with very sharp pencils. For extremely fine hairs I find a waxy watercolour pencil is best. Adjust the values if you need to, strengthening the darks and lightening the lights, until you are happy with the contrast. The whiskers should be the final thing to add.



## Know your limits

At the stage where you're looking for bits to fiddle with - stop! A painting can often be spoiled through overworking. Put it aside and look again in a couple of days - chances are it's finished and just needs your signature.





## About **IVAN** Wigmore, UK

Ivan is a retired veterinary surgeon who has become a pastel artist. He works mainly from photographs, as detail is of great importance to him.  
[www.ivanjonesart.co.uk](http://www.ivanjonesart.co.uk)





# Capture bird feathers

Drawing feathers requires a different technique, as explored by **Ivan Jones**

**H**ere, I will offer some hints and tips on how to give bird feathers a more three-dimensional finish, using a recent commission of an osprey as an example. For this artwork I used Rembrandt soft pastels and a mixture of

Derwent and Cretacolor pastel pencils on Canson Mi-Teintes Touch paper, with a fine sandpaper-like texture.

I have acquired many pastel pencils over the years, and use Derwent for its softer texture, while Cretacolor is harder and can be sharpened to fine point for

the details. For most of my artwork, I like my paper to have a little 'tooth'. However, if I'm creating a human portrait for instance, a more absorbent paper such as Clairefontaine Pastelmat is better, as it allows for blending to a smoother finish for skin.

## 1 Start with the outline

The first step is to draw the outline of the feathers. I work from photos to reproduce details as accurately as I can. Each feather then has a base colour applied – I use the photograph to choose the range of colours I need. This base colour is then blended to create a smooth surface using a piece of polystyrene cut to a pencil shape.



## 2 Layer on the shading

The second step is to choose three different shades (light, medium and dark) for the next layer. You need to study each feather to see where the light falls – one side will always be darker than the other. To give the striped effect to each feather, I stroke with the pencil from the feather edge towards the middle. Note the darkest parts are always under the feather.



## 3 Finish off with the highlights

The final step is to add highlights along the central quill using a white pastel pencil – I use Cretacolor white as it sharpens well and gives the best true white available. I then add fine details to the feather using very sharp pencils. I look at the photo again to capture the final touches and to give a three-dimensional effect.



# Build up texture in animal horns

**Eugenia Hauss** reveals the techniques you need to perfect textures

Creating nature is a wonderful source of inspiration for artists, but drawing realistic animals and various natural objects can be a great challenge. In this short article, I invite you to a drawing journey! On the example of this beautiful deer, we'll explore the process of creating a texture of animal horns.



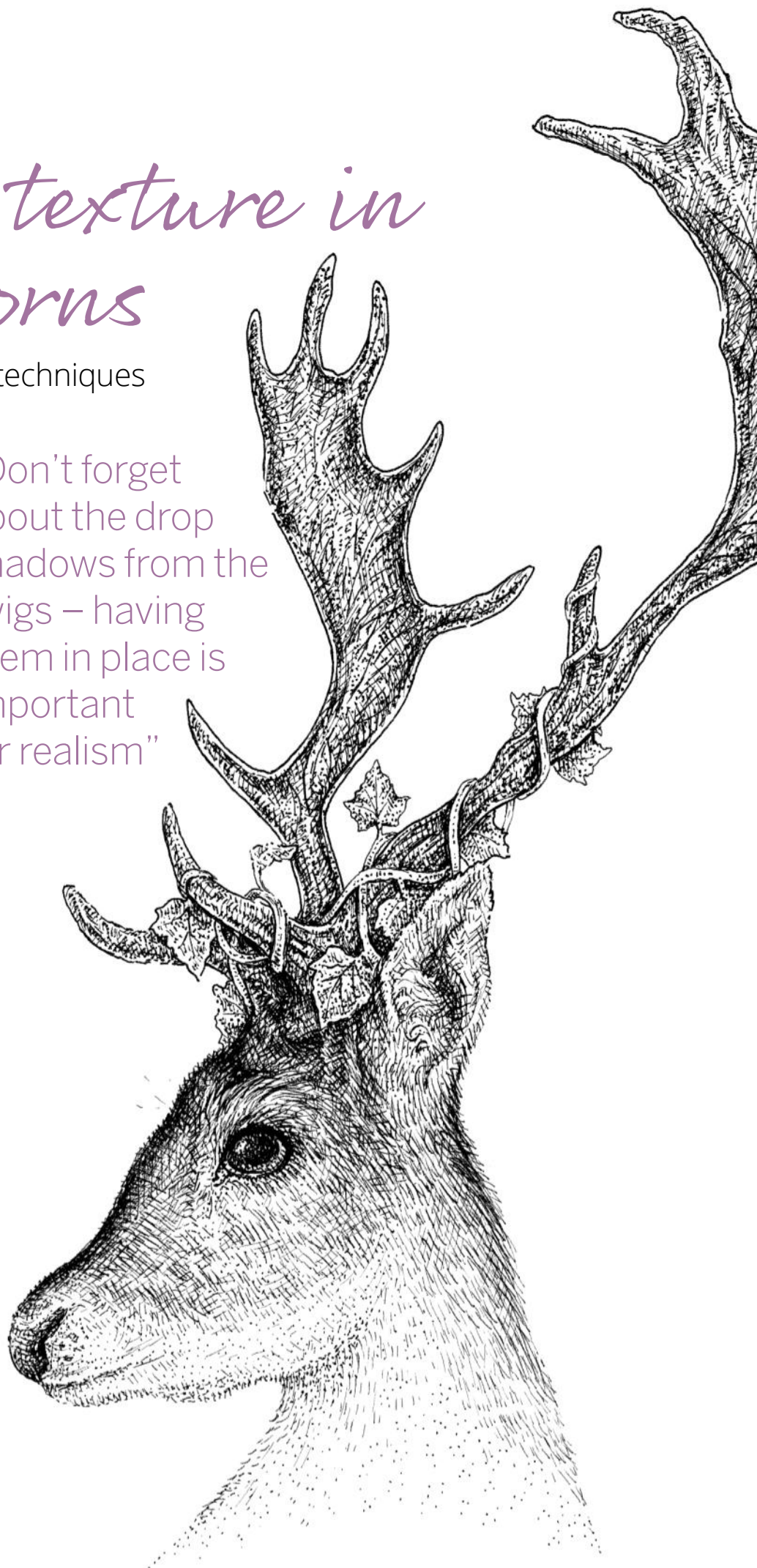
## About **EUGENIA** Belarus

I am a mostly self-taught artist specialising in ink. Inspiring and sharing my art knowledge is my way of making the world a better place.  
[eugeniahauss.com](http://eugeniahauss.com)

“Don't forget about the drop shadows from the twigs – having them in place is important for realism”

## 1 Add an outline

Having a part that is almost complete can be useful as reference. I outline the contours of the antlers, then add the main lines of the texture in smooth lines.





## The basics

### 2 ● Draw key lines

With the 0.1 ink liner, I apply thinner hatches – they add more features to the texture. Don't overdo the artwork at this point; we'll create more details in the next steps. If drawing deer antlers is a new thing for you, please be sure to use photos or even real animal horns as a reference.

### 3 ● Begin to dot

Dots make our texture look more organic. With the 0.3 ink liner, I create a pattern that emphasises the outline. The closer the dots, the darker your texture.



### 4 ● Contour the antlers

With the 0.05 ink liner, I add the hatching, darkening the sides of the antlers and giving them more volume. I leave the fine lines of the reflected light by the contour of the horns to add credibility to the drawing. Don't forget about the drop shadows from the twigs – having them in place is important for realism.



# Map out face shapes

Break down complex faces into simple to digest shapes, explains **Jill Tisbury**

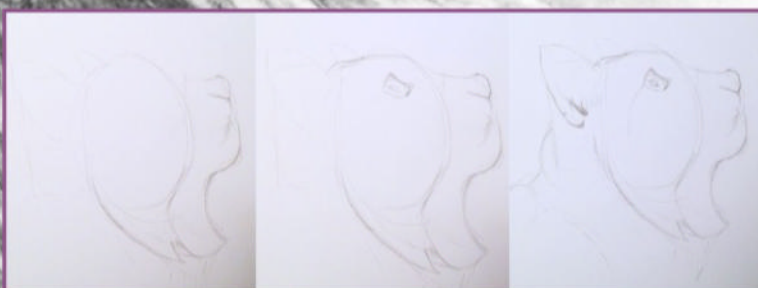
**E**ver wanted to draw something, but don't know where or how to start? This bitesize tutorial shows you how to break a subject down into basic shapes and then refine

those shapes until you have a life-like sketch. Its a quick and easy method with the added bonus of improving your drawing skills every time, so why not try out these skills now?

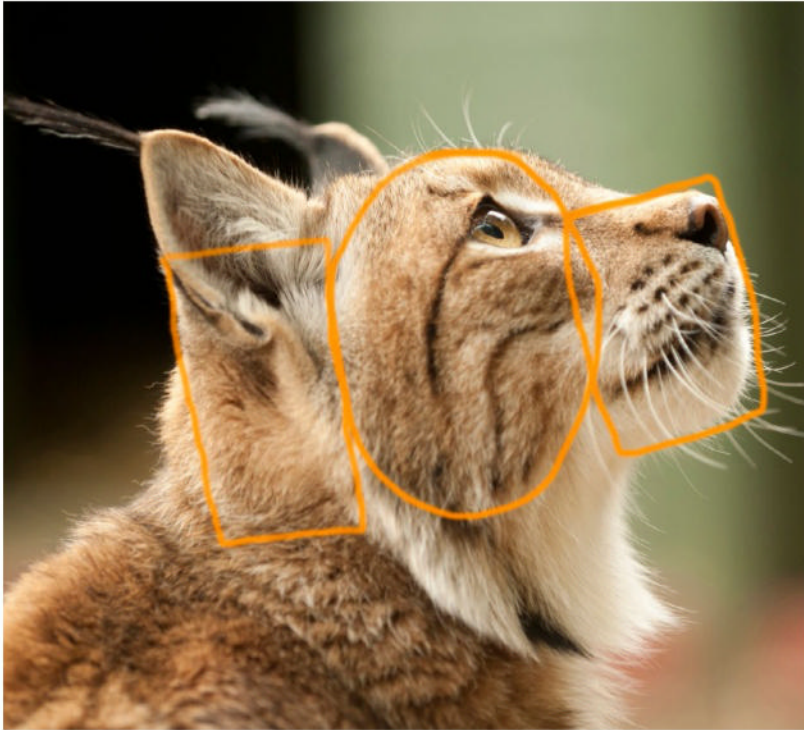


## 1 • Simplify your image

This method will work for anything you wish to draw. Choose a reference image and print a high-resolution copy so that you can see the detail. Also print a grayscale version on standard printer paper because you will draw on this copy to identify your shapes. Printing in grayscale simply removes the distraction of colour information. Now study the image.







### 2 Study your reference

You are looking for the most basic shapes. I can immediately see the following large geometric forms that will be structurally useful:

- An oblong for the muzzle
- Another oblong for the back of the head
- Large oval that makes up the skull.

Keep studying your reference to identify all of the shapes within the image.

### 3 Begin to draw

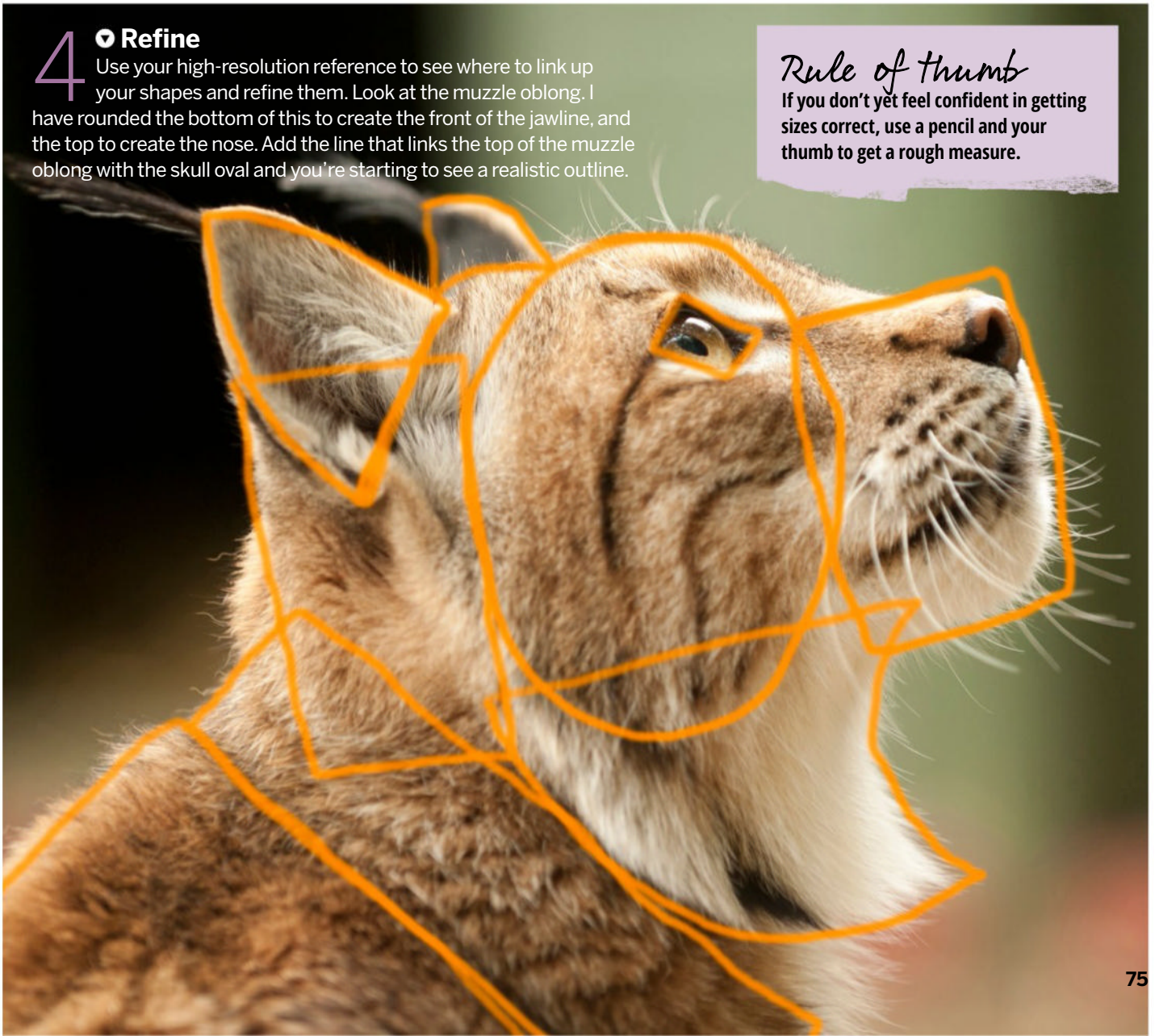
Now I have identified all of the basic shapes. This lynx is mainly oblongs, ovals and a few curved triangles. Next we can recreate those shapes on the drawing paper or canvas. Start by drawing the identified shapes on your drawing surface. Don't worry about the lines as they will soon disappear when you start to refine the shapes.

### 4 Refine

Use your high-resolution reference to see where to link up your shapes and refine them. Look at the muzzle oblong. I have rounded the bottom of this to create the front of the jawline, and the top to create the nose. Add the line that links the top of the muzzle oblong with the skull oval and you're starting to see a realistic outline.

#### *Rule of thumb*

If you don't yet feel confident in getting sizes correct, use a pencil and your thumb to get a rough measure.





# Use proportional dividers

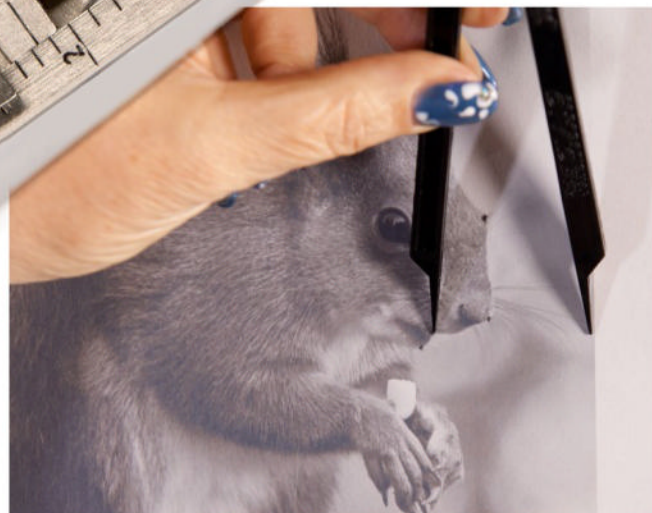
**Jill Tisbury** explains how to make the most of this handy tool

Many people shy away from proportional dividers, but they are a really versatile tool once you understand a few basic rules when it comes to using them. Over the next couple of pages, this bitesize explains what they are and how to use them. If you want a more detailed tutorial on using proportional dividers, there are plenty available online.

There are several ways to use proportional dividers

Measurements on the dividers help you to work out scale

Use the points to work out the distance you'll scale



## 1 Decide proportions

Dividers come in many of sizes and are used to transfer a drawing 1:1 or to enlarge or reduce. There will either be a sliding scale or a series of holes with a screw or clip to join the two pieces together to form a pivot point. Decide on the scale you want and adjust accordingly. The centre hole will usually be 1:1 scale.

## 2 Print a copy

Print a grey-scale reference to draw on and draw a frame on your paper. I'm transferring 1:1, so my frame is the same size as the original. At each key point on the reference you will draw a dot to form a sort of dot-to-dot map. Although I've drawn a few here, I generally draw the dots as I work to avoid confusion.





### 3 ● Begin transferring

Chose a starting point on the reference and draw your first dot. Place one divider point on the frame of the image and the other on the point you drew to take the measure. Move the dividers to the drawing page and draw a vertical line. Repeat from the top of the image, and where the lines cross, mark your dot. Join up to create the outline.

### *Divide and conquer*

Using the dot-to-dot approach of proportional dividers is much less intrusive than scaling with a grid.



### 4 ● Join the dots

Continue working around your image in this way until you have an outline of dots. Add as many or as few dots as necessary and join them up, paying particular attention to your reference. Soon you will have an outline sketch that you can refine into a full drawing. As your drawing confidence increases, you may find you need fewer dots.

“As your drawing confidence increases, you may find you need fewer dots”





# Approaching Indian ink

Don't be afraid of Indian ink, says **Steven Hughes**, as the creative potential is unlimited



## About **STEVEN**

Michigan, USA

Steven is associate professor of illustration at Northern Michigan University. His paintings and illustrations have been featured in many exhibitions and publications including the *New York Times*.

[primaryhughes.com](http://primaryhughes.com)

**W**orking with Indian ink has vast possibilities for expression. One of my favourite ways to work with ink brings the two opposing sides of the medium, line and smooth tonal gradients, together in one picture. The specificity of a line compared to a soft

gradation can feel different, with the line being more of a confinement to the figure. By promoting variation in the thickness of the line and following the rhythm of your hatching lines into the brushstroke application of ink wash, you can create stronger unity. Take a go now and see how creative you can be!

## *Wash and wait*

Be patient when applying ink washes! Give them plenty of time to dry before progressing to detailed linework.

## 1 Establish a sketch

Establish a rough sketch of your subject. For the fox, I am being loose and using gestural lines with some underlying geometric structure. I make sure to create interesting negative space and avoid concealing any important characteristics of the back leg with the overlaps.



## 2 Lay in the outlines

After lightly tracing my sketch onto the final watercolour paper with a H or 2H pencil, I begin the inking process. Using metal nibs and a bottle of waterproof Indian ink, I lay down the outlines and some early details. Variations in thick and thin can promote a sense of light or strengthen the feeling of overlap. Let the ink lines completely dry before beginning the next step, or they may bleed unexpectedly with the application of ink wash.



## 3 Wash in a base

This step establishes the local values of your figure. In this instance, I am working with three values and simple gradients. Tilt your drawing surface so that gravity will pull the wash downward as you work. I leave the paper untouched for highlights and the white fur on the fox. I tone everything else with a light midtone to establish the body's colour. To achieve a soft edge, the area is brushed with clean water and painted into with the ink wash. After the first wash layer is dry, the legs and a few other spots on the head receive the darkest value.

## 4 Add shadows

Once the local values are defined, I model the light and shadow across the fox. Imagining a light source from above, the form relies on seeing the geometric shapes within the figure. Save the local colour from the previous step as the brightest part of the leg and turn the form by making the planes that face away from the light source a little darker. The loosely washed-in background is used to create a changing value contrast with the figure called counterchange. The gradient allows the head and legs to be darker than the background, while the tail and back are brighter, giving 3D form and movement.



## 5 Hatch in ink

The final step helps to integrate the hatching ink lines with the soft gradients of the ink wash. Using the brush like a nib to create lines and shapes with grey tones I add fur texture and smaller marks to develop more character to the forms. Some areas are darkened with final adjustments to the value contrast. Finally, I bring the pen nib back to enhance a few spots and introduce some spontaneous marks or lines as texture. These marks are like personal handwriting, so add them to taste!





# Improve your pencil shading

Discover how **Melanie Phillips** uses a selection of pencils to draw a pencil portrait that captures a pet's unique personality on paper



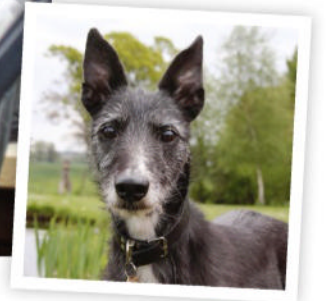
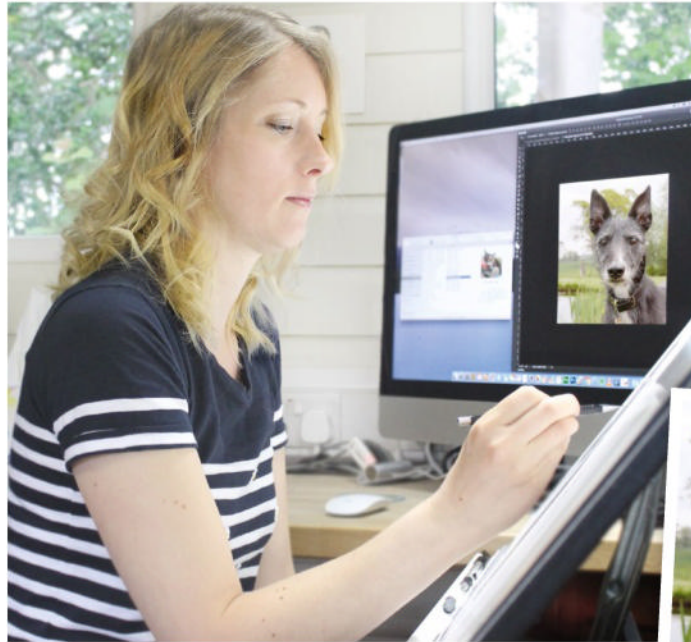




## About MELANIE

Pencader, Wales

A professional pet portrait artist since 1997, Melanie works from her garden studio where she draws dogs, cats and horses for commission. She shares her studio with her artist husband Nicholas and Tibetan terrier Lily.  
[www.pencil-petportraits.com](http://www.pencil-petportraits.com)



**P**oppy's owners asked me to draw a portrait, so that they can remember the happy times they spent with her. It's my job to not only create a drawing that's pleasing to the eye, but one that captures Poppy and not just any dog. That's the job of a pet portrait artist. Easy? Let's find out...

My favourite support is Italian Fabriano Hot Pressed watercolour paper. It always has been since I visited Italy in 1994. I had the opportunity to try out different Italian papers, including hand-made varieties. I found Fabriano to be a good smooth surface to draw on, and it's readily available here in the UK. My students have loved using it over the years. It holds lots of layers and can be forgiving if you need to erase areas.

I use a variety of pencils. In this drawing I have used three brands: Derwent, Steadler Mars Lumigraph and Faber Castell. These pencils are available from most art shops. For rubbing out, I favour Faber Castell's Putty eraser. I also use a Helix battery-operated pencil sharpener and it's brilliant. Who said drawing wasn't fun!



## 1 Get the drawing right

Artists use a variety of different techniques to achieve their initial drawing. These include using a grid method, sketching, tracing and projectors. However you get your initial drawing on paper, the key is to take your time and don't press too hard. I use a 2B clutch pencil. Make sure your outline drawing is correct before adding tone.

## 2 Straight in with tone

Once I'm happy with my initial drawing, I start with detail and tone. I'm using a 4B Faber Castell pencil. It's possible to work across the entire portrait at once and build up, or to work on single areas at a time. I take the latter approach in this portrait – I prefer to start with the eyes to bring the dog alive from the outset.

## Materials

- Italian Fabriano Hot Pressed watercolour paper (12x10in)
- Derwent graphite pencil HB
- Steadler Mars Lumigraph 4B
- Faber Castell pencils 4B and 6B
- Clutch pencil 2B
- Faber Castell putty eraser
- Derwent battery-operated eraser
- My go-to pencil grades are HB, 4B and 6B. These give me a variety of different tones and weights, varying with the brand.







## 3 ● Getting the eyes right

The eyes are key, because it's the first place that anyone will look. They must have the illusion of being shiny and alive, and so it's imperative to take your time in this area. I try to look at my reference photo and then back to my drawing constantly as I work. I also leave the white of the paper for highlights and white fur.



## 4 ● Both eyes in

I'm not worried about the eyes being finished because I can work back across the entire portrait as I go. I start to build out from the eyes into the fur, still using the 4B. I shade the negative spaces and leave the fur as the white of the paper. I then shade over lightly, knocking back areas that are overbright and stand out too much.



## 5 ● Moving on to the ears

The ears are great fun to shade, as I'm dealing with a different texture to the rest of her. They're smooth with a few light hairs on top. I'm paying attention to the direction I shade in, to match the undulations of her ears. I tend to work outwards, beginning nearest the head and shading out to the tips of the ears.



## 6 ● Poppy's second ear

I'm building up my layers, using the 6B Faber Castell pencil, too. This helps to achieve darker tones. I don't need the ears to be finished at this stage; I can check back once the main part of Poppy's face is in. I can then judge how much darker they need to be.



## Back to basics

*Draw from life whenever you can. My art teacher told me never to work from a photo, which is ironic as that's the basis of my job. He meant however, learn to draw from life too because it'll teach you the fundamentals.*

## 7 ● Tackling fur!

I'm taking time to build up layers gradually on the top of Poppy's head. I use my 4B Faber Castell pencil, keeping it sharp. I work in the direction of the fur, shading the darker areas in between the lighter flecks. I use a putty eraser moulded to a point, to lift off any unwanted tones.





## Build layers

Don't forget you build up your layers slowly. Starting with a 4B for instance, add each layer gradually instead of using a hard pencil pressure from the outset. You'll find that your drawings have much more depth to them.

## 8 • Shading Poppy's face

I continue the same kind of fur texture as I work through Poppy's face. With more surface area filled, I realise more tone needs to be added across Poppy's forehead and ears. I work back into those areas with a Faber Castell 6B and the Steadler Mars Lumigraph 4B. The Lumigraph creates a darker tone. Keep your pencils sharp!

## 9 • Wet noses

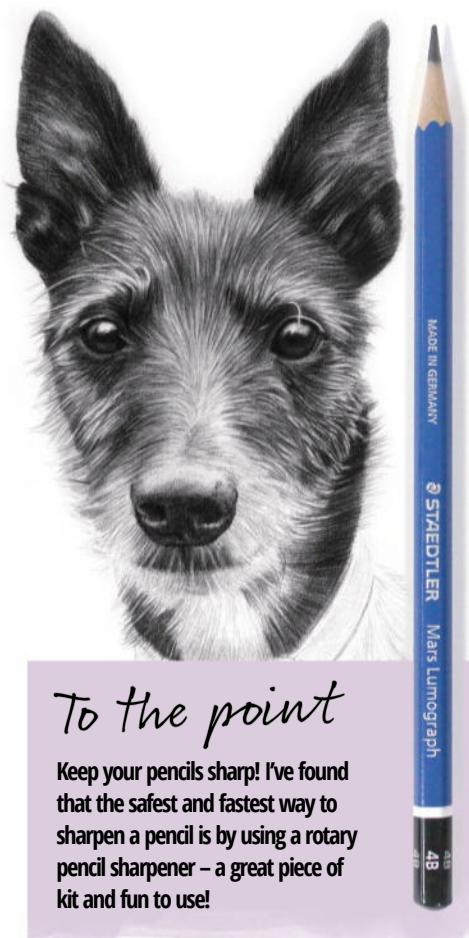
Starting on Poppy's wet nose I block the entire area in at once. I'm using less pencil pressure with my 4B Faber Castell pencil. Poppy's muzzle is very much lighter in tone. To convey the delicate shape of her mouth area, I shade between the white hairs on her upper lip. If I cover too many I use my putty eraser to bring them back.

## 10 • Bringing it all together

Using my 4B Steadler Mars Lumigraph I start to add some darker tones into the nose, nostrils and darker fur. I'm balancing tones across Poppy's face and ears at this point, making sure the tones work overall. I soften the transitions and shading over areas using my Derwent HB pencil to pull everything together.

## 11 • Knowing when to put down the pencil

I take my time shading the collar to make sure it's correctly drawn noting the highlights and shadows. It's essential to keep my pencil sharp. I keep my fur tones fairly light as I move down the chest to the edge of the drawing, so that it fades off nicely. Knowing when you are finished with a portrait is tricky. Stand back, look at it with fresh eyes and compare it with your photo. If you feel you've captured the dog in your reference photo, then you've achieved your goal. I hope you feel that I've captured Poppy!



## To the point

Keep your pencils sharp! I've found that the safest and fastest way to sharpen a pencil is by using a rotary pencil sharpener – a great piece of kit and fun to use!





# Master textures

**Lancelot Richardson** shows you how to render naturalistic textures for a variety of animals in different media

**T**extures are important for adding a more authentic and believable feel to our drawings, especially when it comes to animals and other organic subjects. Here we are going to look at how to render a selection of different textures found on a wide range of creatures, using a variety of media.

Although I will be showing examples in different media, the underlying principles of looking at edges, shadow shapes, highlights and other visual cues apply regardless of material.

Light and shadow play an important role in describing texture. We can only clearly see textures in well-lit areas, and especially on light-shadow boundaries. Shadows have less light, so we cannot make out texture as easily. Less light means less information! Although we need to make marks to draw textures, it is important that we don't darken lit areas so much that they get confused with shadowy ones.

Often it is enough to imply most of the texture – it is impossible to process every hair or scale at once. Different textures have their own challenges, as they can appear complex, but are often comprised of many repeating, similar elements, such as hair, scales or feathers. This is useful because once we detail these elements in a few key areas, the rest of the texture will be understood from relatively simplified marks.

Silhouette is effective for helping to show rough and furry textures, such as loose hairs, or bumpy scales. Smoother textures, like fish scales, don't affect the animal's contour much, but we can see how they wrap around the forms of the animal more easily. Outside of dedicated texture studies, texture plays an important role in adding visual interest, and a variety of marks to our drawings. In particular, look for ways you can use it to describe the contours and forms of your subjects.

## Materials

- General pencil - charcoal
- Graphite pencils – Mars Lumograph 100 (HB, 2B, 4B, 6B)
- Water-soluble pencils – Faber-Castell Albrecht Dürer
- Ink pen – Platinum Carbon
- Willow charcoal
- Conté à Paris – Sanguine (610)
- Gouache Paint: Permanent White, Lemon Yellow, Permanent Yellow Deep, Yellow Ochre, Winsor Red, Quinacridone Magenta, Ultramarine, Phthalo Blue, Burnt Sienna, Ivory Black
- Sennelier Ink – Indigo, Red Brown
- Various synthetic short-handle brushes, between #1 round up to 1" flat
- Papers: Seawhites Kraft Paper, Seawhites Cartridge Paper, Clairefontaine PaintON – Naturel





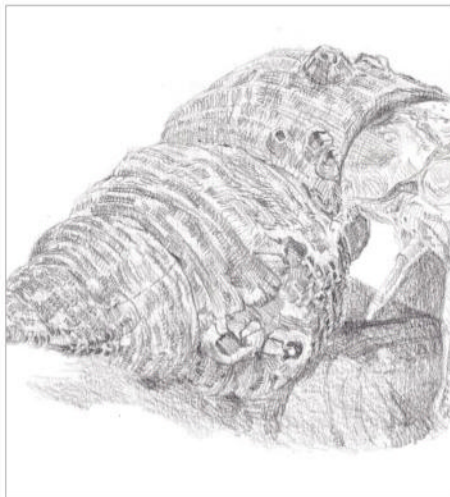


## About LANCELOT Brighton, UK

Lancelot is a painter and illustrator. He's taught life drawing lessons at independent drawing school Draw Brighton since 2017, where he also runs workshops on imaginative drawing techniques.  
[lancelotrichardson.com](http://lancelotrichardson.com)

## Hermit crab – shells

**MARINE SHELLS** have diverse textures, and we can see the contrast between two different types of shell in this hermit crab. The crab shell has a mixture of surfaces, ranging from the smooth areas around the sides of the legs, to the little spikes on the backs of its claws. On the whelk shell it is living in, the texture is formed by ridges that follow the spiral structure of the of the shell – completely different to the crab and far more geometric. The barnacles are a bonus texture, characterised by cracks running up to their centre, and a straight, ridge-like texture running in the same direction.



**5 ● Final details**  
To finalise the drawing, I clarified the spines on the front legs and claws, and added smaller details of the crab's pattern. The underside of the whelk has been darkened to show more form and contrast – this helps to show the textures of the lit upper side more clearly.



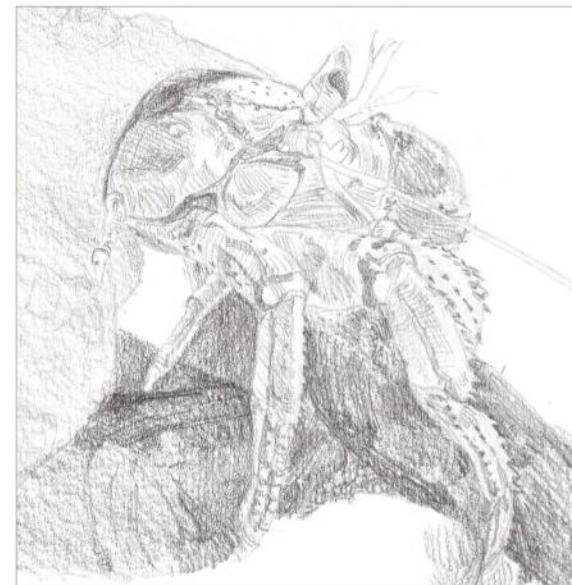
**1 ● Contour**  
To start, the entire contour of the animal is clearly blocked in, with major shapes and segments in the shells. Volumes are important in shell textures, as the texture will follow their curvature. Indicating the thickness around the shell edges is also important in conveying a hard, durable material.

**3 ● Crab shell**  
There are a variety of textures added here. Sculptural hatching conveys the volumes of the legs and claws, whilst I have started to indicate spines on the front and added darker areas for the crab's markings. Behind the eyes, there is a more pocked texture, indicated with little dots.

**4 ● Whelk shell**  
The shell's texture is primarily made of two sets of marks. The first is a spiral pattern following the twist of the shell and creating a series of ridges. Tiny 'C' curves are then added as a second layer of texture between the ridges.



**2 ● Local values**  
In this step I have applied a light layer of tone to assign values to the different shells. The whelk is darker, so laying its tone in now will help separate it from the crab's shell. Try to work with the lightest touch here, as the textural marks you add later will darken the subject.





## Fish scales

**THESE CARP** have large, visible scales that make for a rich texture. Scales can seem like a complex subject, but we can find simplicity in their patterns. Scales tend not to affect the contour of the fish – they are still smooth – so we want to focus on how the shape of the scales distorts with the form of the fish as they wrap its body.

## Follow these steps...

### 1 Scale pattern

Different markings on the fish create areas of different colour scales. It is generally easier to draw in the markings before the scale texture, as patterns tend to contrast more than individual scales.

### 2 Tails and fins

Whilst tails and fins have no scales, they do have a distinctive texture. Use clean lines that radiate from the where the tail or fin starts. Pay attention to the edges, as they may indicate a rippling of the fin.

### 3 Scale highlights

Scales are variable between species of fish, but sometimes iridescent scales will reflect light very strongly when it hits directly. Here I have used fairly thick white gouache to highlight the reflection on a row of iridescent scales.

### 4 Lateral line

A row of tiny white highlights are placed across the fish's side. This thin line is present in many kinds of fish. It is a useful textural detail, as it helps describe form and the orientation of the body.

### 5 Repeating patterns

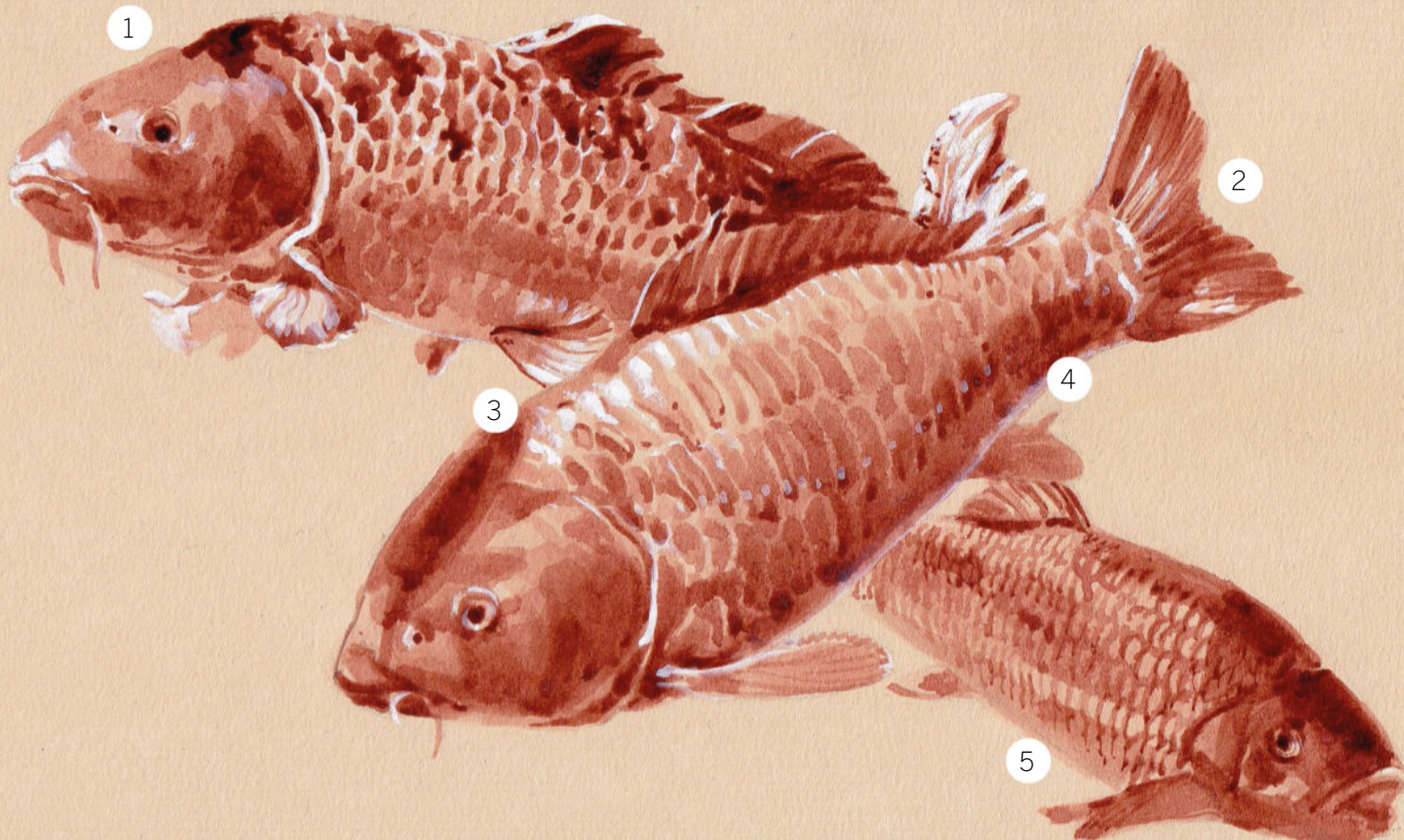
Think of the scales as overlapping, like roof tiles. The scales by the head are foremost, and each row of scales is overlapped right down to the tail, like tiles from the top to the bottom of a roof.

## Hide

Hide, like on this pygmy hippo, is thick and tough, and this affects how it folds – expect to see thick, round lines, such as around this hippo's elbows and neck. Adding a bit of 'wobble' into your wrapping lines can help indicate form whilst describing the creased textures, such as those around the back.



Here I have used successive layers of ink and wash to build up form and texture, with gouache added on top at the end to complete the highlights.





## Amphibian skin

**AMPHIBIAN SKIN** poses a particular challenge, as it often has a combination of complex patterns, as well as the reflectivity of a damp surface. Patterns create different local values within the same surface, so these need to be defined by relative dark and light areas. Damp skin will have strong reflections

where it is well-lit – to make these stand out, leave these white, but ensure they are contrasted by strong darks and midtones.

Amphibian skin can be diverse in texture, ranging from very smooth to quite knobby. This particular frog is in the middle, with a rougher back and smooth underside.



### 1 ● Blocking in broad shapes

Using a thin ink wash, I've blocked in broad areas of tone to start. A light pencil was used to draw out the shape of the frog. At this stage, we are building a foundation for textures, taking care to leave the lightest areas white for now.



### 2 ● Defining patterns

As pattern and texture can be hard to render together, I have opted to put in the pattern first as its own layer. The pattern is organic and has irregular edges; try to avoid repeating your marks, or spacing them out too evenly, to maintain a natural look.

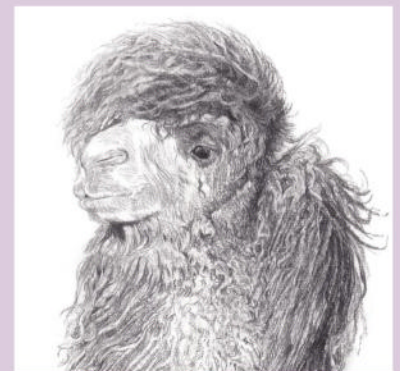


### 3 ● Deepening shadows

Here darker shadows have been accentuated with thicker ink, and the shadow behind the frog has an extra layer of tone added to it. In a few places, the texture of the skin is starting to come through as dark shadows are added for the bumps on the frog's back.

## Wool

Wool is characterised by how it dumps together. Denser wool, such as around the neck, forms rounded masses, whilst frizzier wool has soft edges and forms longer dumps. Pay attention to the shadows between dumps of wool, and soft edges. Highlights have been picked out with an eraser.



### 4 ● Building texture

Layers of wash have been applied to darken all areas that are not highlights. Lots of small marks accumulate to build up the skin texture for the whole body. Take care not to overwork texture in light areas – each mark you make builds shadows.

### 5 ● Refining texture

White gouache is used on top of the ink for highlights. The knobby texture of the frog's skin has been indicated with small white highlights, where light is catching on the wet surface. These are largely restricted to light areas, where forms are rounding out.





## Feathers

**FEATHERS CAN** be an intimidating subject, but can actually be quite manageable with a logical approach and some layering. The most important thing to look at with feathers is shape, especially the shape of the shadows between clumps of feathers. Feathers will vary throughout the bird's body, as well as between species.

The texture of feathers changes a little bit depending on the bird's pose, too. Ruffled feathers or open wings often have distinctive silhouettes, but sometimes neat feathers will create a very smooth outline. When drawing smoother feathers, look for creases, points where they interlock, and directional patterns.



**3 ● Shadow shapes**  
I find the easiest way to imply feather shape is to start by laying in the shadows. These shadows fill the gaps between the ruffled feathers, and have characteristic curves, with pointed ends between the feathers. Don't worry about drawing individual feathers – just draw the shadows, and they will appear.



**1 ● Sketch and colour indication**  
Using water-soluble pencil, I've created a base sketch and then applied some colour indications with a thin, translucent wash of paint. These colours create a foundation to work on. This stage is especially important when working on white paper, as it stops white patches peeking through later.



**4 ● Adding light**  
To place these lights, we need a smaller brush and more opaque paint. It is important to retain the shadows, and only add lights where you need them, refining the details. Feathers are variable in structure, so pay attention to the differences, such as one side being lighter.



**2 ● Building opaque colour**  
In this step I have started to lay down more opaque colour. The beginnings of texture start to play a role in the edges between the areas of different colour features. Edges can be very important to texture, as they may show the shape of individual feathers.

**5 ● Finishing touches**  
To finish up, I've used a small brush to fix the eyes and add thin feather stripes to the face, as well as pick out a few highlights on the feathers. To capture details, I used water-soluble pencils to add emphasis to the shaft and barbs of the feathers.





## Short fur

**WHILE FUR** appears complex at first glance, as it's made of many strands of hair, it is important that we simplify it. These meerkats have fairly short fur. It isn't affected by gravity much, and instead follows the forms of the skin underneath. Pay attention to your mark length when you are drawing fur; lots of shorter marks following the direction of the fur will imply that texture. As the fur gets longer, make sure you include some longer marks. For areas where the fur is lighter, be more sparing with the textural marks – too many will look too dark.

## 3 Patterns and layering

The striped markings of the meerkat are created by layering pencil marks on top of each other to build tone. Here I have taken care to make sure that my marks follow the general direction the fur is lying in.

## Follow these steps...

### 1 Fur direction

Fur tends to grow in set directions, and wraps around the forms of the animal, such around this meerkat's shoulder. Whilst it is impossible to draw every single strand of fur, we can still indicate its behaviour with marks that show a consistent direction.

### 2 Splayed fur

When fur is relatively short, it will splay out in some places as animals change poses and their skin wrinkles underneath. This causes the fur strands to turn end on, and we see dark, shadowy gaps between clumps of hair.

4

1

3

### 4 Light areas

Texture is clearest where there is a lot of light. We need to take care not to darken well-lit areas with textural marks. Here, sparse, small, directional marks show the direction of fur on the meerkat's face.

2

5

### 5 Silhouette and edges

Hairs become most visible at the edge of the animal – this helps indicate fur. Mix up harder edges for flattened fur with broken lines for softer fur. Avoid overusing too many solid outlines on fur.



## Reptile scales

**REPTILES HAVE** diverse scales, even on a single animal, such as this bearded dragon. Some reptiles have rough scales with a clear silhouette. Others are smooth, like snakes. In this case, look for places where scales interlock, especially as scale shapes tend to be more specific to the area of the body.

This image was created using gouache, starting with a transparent wash layer and sketch, then building up opacity and detail with subsequent layers of paint. In latter stages, drybrush – taking paint onto a mostly dried brush and dragging it on the paper – was used to create the gritty texture of rough scales.

### 1 Colour transition

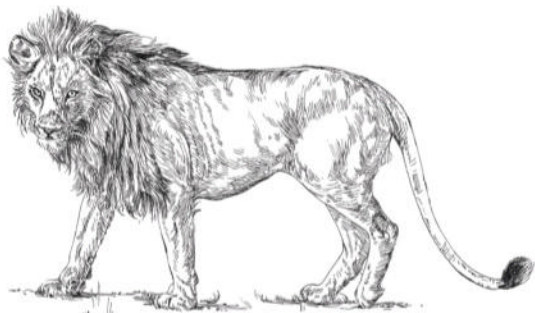
I used the initial washes of paint to describe the colour transitions that arise to markings. Layering can be helpful here, as once those local colours are laid in, opaque texture can describe the scales on top.

### 2 Contour and texture

The rough and spiky scales affect the silhouette of the lizard here, and in some other places. Areas like this are really important for implying texture, as they show the shape and size of the scales clearly.

## Long and short fur

This lion shows the contrasting behaviours of short and long fur. Short fur tracks along the three-dimensional volumes of the body – try to keep your marks short, but pay close attention to direction. Long fur is indicated by longer, wavier marks, and tends to clump together.



### 5 Scale variation

Scales can be very diverse, even on one animal! Here we can see variety in the flat scales of the underbelly, the row of lateral spikes, and the rougher scales of the upper leg and back.



“Putting emphasis on these scales helps to show the more complex forms of the lizard’s head”

3

**3 Form through texture**  
The face scales follow a specific pattern, with raised ridges curving around the features in arcs. Putting emphasis on these scales helps to show the more complex forms of the lizard’s head.

4

**4 Textural highlights**  
Tiny light marks have been used to describe scales by their highlights. Putting too many of these in can look cluttered, so look for key places with high contrast, or important changes in form.

## Spines

Spiny creatures like this lesser hedgehog tenrec represent a unique textural challenge. Focus first on the edges, which will show individual spines side on, at full length. As we come to the central mass, we see spines end on, and should work on drawing the shadows created between them.





# Sketching moving subjects

**James Gurney** shares the strategies that help him capture humans and animals that just won't sit still...



**M**ost of us have drawn and paint posed models in the confines of a studio. Or we've sketched animals in a taxidermy collection. It may be easier to draw such a subject that holds still in controlled light conditions, but the results can often look lifeless and unnatural, more mannequin than man...

The remedy is to head outside and hunt for lifelike poses and authentic lighting – real humans and real animals alive in their natural habitat. However, sketching moving subjects from observation is a formidable challenge that can frustrate even the most capable artist. In this feature, I will share my top-ten strategies to help you succeed with sketching moving subjects.

## 1 Start with simple tools

The simplest set-up for sketching people and animals is a graphite pencil or a ballpoint pen and paper. If you want to add some colour you can use a small set of water-soluble coloured pencils, perhaps yellow ochre, red-brown, dark brown, and black. They can be dissolved with a water brush (a hollow-handled refillable tool with a nylon tip). I like to have a second water brush filled with a convenient background colour, such as dark blue or black. There is a variety of brush pens available that will let you sketch quickly with all the advantages of a brush, but without the need to dip into a reservoir of ink or paint.



## About JAMES

Rhinebeck, New York

James' art has featured in more than 30 exhibitions.

He is the author and illustrator of the *Dinotopia* books, and he also writes art technique books.

[www.jamesgurney.com](http://www.jamesgurney.com)







## 2 Multiple poses

If an animal or person is awake and moving, they're not going to stay in the same pose for very long. So observe them for a while before you start drawing. Look for characteristic poses that your subject keeps returning to. Try to get a feel for how long they'll stay in each position. Even if it is standing, a horse will shift its weight from one leg to another, but it will eventually return to its first position. Start in the upper left corner of your paper and draw quick little thumbnails sketches of each of the most characteristic poses. Don't bother erasing, just start light and leave the first statement of action. Each sketch is like a snapshot from the continuous action going on in front of you. The set of small studies will be a summary of key poses and the range of motion.



## 3 Learn the structure

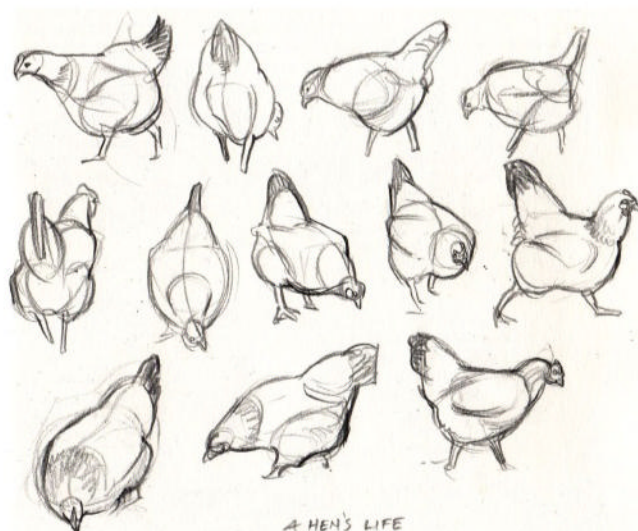
If you want to draw from memory, practise copying simplified skeletons and structural breakdowns of humans and animals until they are second nature. It's essential to know the basic forms of the skeleton. You can study diagrams in books, but I prefer to go to a museum with good skeletons and work from those, because that's the only way you'll get a three-dimensional sense. As you're sketching someone, switch your eyes to 'X-ray vision' and imagine what the skeleton is doing underneath.

## 4 Let sleeping dogs lie

If you're lucky, you might catch an animal or a person sleeping. A dog will typically hold a sleeping pose for ten or fifteen minutes, but you never know when they'll shift position. Since I don't own a dog, I often draw and paint canines that belong to friends and acquaintances. It often helps to take the dog for a walk before sketching it. The walk tires out the dog so that it will settle down. Also, if the dog is just getting to know you, a walk makes the dog more comfortable with you.







## 5 Remain inconspicuous

When I'm sitting on a bench, in a restaurant, or in a concert audience, I can't hold the sketchbook anywhere near the line of sight, because setting up an easel isn't an option. Also, I like to remain relatively inconspicuous. With the sketchbook down in my lap, there are two issues to overcome – head bobbing and accuracy. To avoid head bobbing, I tip my head forward to a middle angle, and I adjust my reading glasses to the best angle, so I can see the sketch and flick my eyes up to see the subject without moving my head. To get accuracy, because I can't reach out my arm to do sight-size measurements, I make mental notes of slopes and alignments during the lay-in stage.

## 6 Take a sketchbook to concerts

Musicians make great subjects because, although they move a lot, they come back to certain poses. The amount that they shift varies a lot, depending on the performer and the kind of instrument. A few are reliably rock-steady— Irish flutists, for example, especially if they are playing into a microphone. Be aware of the etiquette: if the venues are free, or outdoors, or in a pub, the vibe is more relaxed. If in doubt about whether it's OK to sketch during a performance, it doesn't hurt to ask. If you can, ask permission to come to rehearsals.

## 7 Flash-glance technique

If you're dealing with fast action, here's a tip for making your eyes work like a high-speed camera. As you watch your subject, snap your eyes closed from time to time. The last pose that you glimpsed will hover in your short-term memory for a few fractions of a second. I call this after-image the 'flash-glance', and it's usually enough to recall the basic silhouette or limb positions for a quick notation. This can work especially well at dance performances and sporting events, where you're likely to see actions repeated, and you already have an idea of what the extreme poses might look like. At first, when you try this technique, just try to sketch what you really remember observing. Over time, you'll be able to recall more details of the pose.





### 8 Train your memory

Knowledge, memory, and imagination are closely related. You can make the most progress when you alternate between observation, book study, and memory. You can draw an animal from life, and then draw that pose later in your sketchbook just from memory. Even if that memory sketch doesn't look very good, it helps you come face to face with what you know and what you don't know. Then, back in the studio, you can supplement gaps in your knowledge by sketching from action photos. The more you can internalise the animal's structure, the better you can refine a sketch when the person or animal has changed position.

### 9 Practice on friends

Art friends usually don't mind being sketched. They understand what you're trying to do. You can sketch them at a pub, a studio, or a restaurant. At a restaurant, you've got about 15-20 minutes after you order your meal while you wait for your food. Of course, everyone will be not holding still, plus you want to add something to the conversation. It helps to sit in a seat with good lighting on your work and on your subject. Look at and 'around' the person you're sketching. As they talk and gesture, think about what pose and posture is most typical of that person.

### 10 Visit zoos and farms to sketch animals

Zoos offer a great opportunity to sketch animals that would be difficult to observe in the wild. The animals often return to the same poses or movements so you can spend more time on your sketch. If you talk to one of the keepers, they can tell you about the animal's schedule and feeding routine, and which parts of the zoo are likely to be least crowded. If the zoo has large habitat-style enclosures, you can set up a spotting scope on a tripod to bring you closer to the details. Farms and agricultural shows also offer the chance to observe fine specimens of domesticated animals up close, as long as you don't mind the crowds.



## Build organic textures

**Eugenia Hauss** guides you through her process of creating beautiful and realistic natural textures using ink liners and a brush pen



### About **EUGENIA** Belarus

I am a mostly self-taught artist specialising in ink. The main themes in my art are animals, nature and everyday things. Inspiring and sharing knowledge is my way to make the world a better place.  
[www.eugeniahauss.com](http://www.eugeniahauss.com)

**In this workshop, I'll show you simple yet effective ways for how you can create beautiful, organic textures, using only one colour. We will explore the possibilities of the ink medium together!**

The theme of our drawing is nature – an incredible source of inspiration. I encourage you to use real objects for your artworks as often as you can. For example, I collect various natural objects; they make it possible for me to take a closer look, to touch and feel the surface.

If you don't have a real object, it's great to use reference photos. My advice is to gather as many visual materials as you feel necessary – they will nourish your artistic imagination and give you useful information about the texture and details.

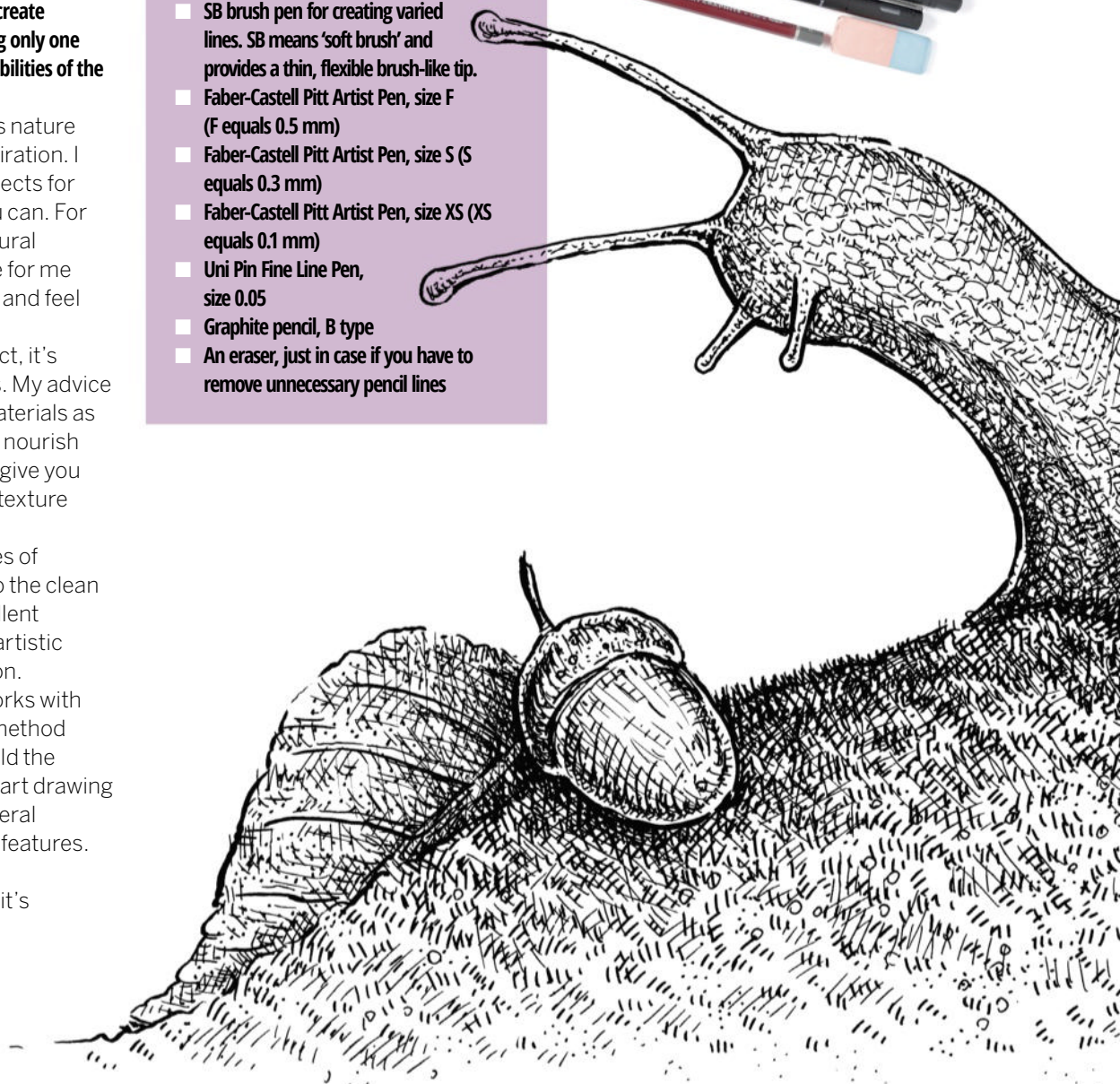
Sometimes I create samples of textures before proceeding to the clean copy drawing. This is an excellent exercise for developing your artistic skills and power of observation.

I usually begin my ink artworks with a pencil underdrawing. This method gives me the possibility to build the composition thoughtfully. I start drawing with light pencil lines and general shapes; then add the smaller features. As soon as I feel confident with my sketch and detailing, it's then time to start inking.

### Materials

Ink liners are very convenient because they are portable and clean, and are used in this workshop. However if you would prefer, you can also follow the steps using nibs and liquid inks, because the principles are similar for both materials.

- A4 coated paper similar to glossy photo paper types
- SB brush pen for creating varied lines. SB means 'soft brush' and provides a thin, flexible brush-like tip.
- Faber-Castell Pitt Artist Pen, size F (F equals 0.5 mm)
- Faber-Castell Pitt Artist Pen, size S (S equals 0.3 mm)
- Faber-Castell Pitt Artist Pen, size XS (XS equals 0.1 mm)
- Uni Pin Fine Line Pen, size 0.05
- Graphite pencil, B type
- An eraser, just in case if you have to remove unnecessary pencil lines

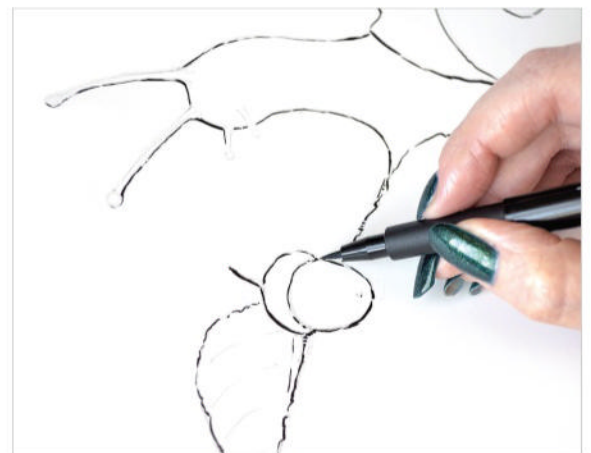
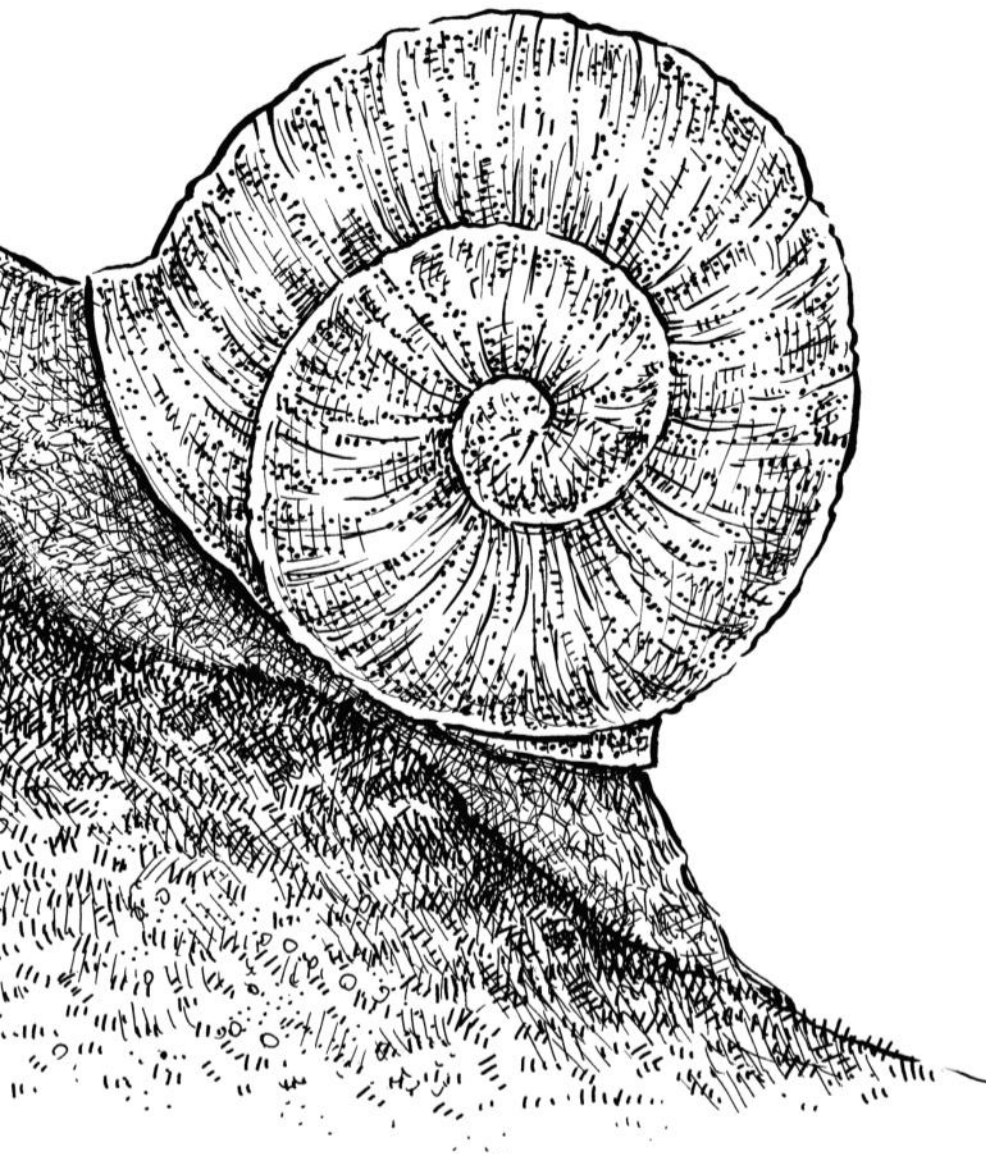






### 1 • Make an underdrawing

I create a pencil underdrawing. Firstly, I mark the hill and add rough shapes for the snail's body and shell. Then I draw the leaf and the acorn. The peculiarity of this composition is that the snail is looking at the acorn, as if with curiosity. As a final touch, I refine the snail, adding the spiral of the shell and the horns.



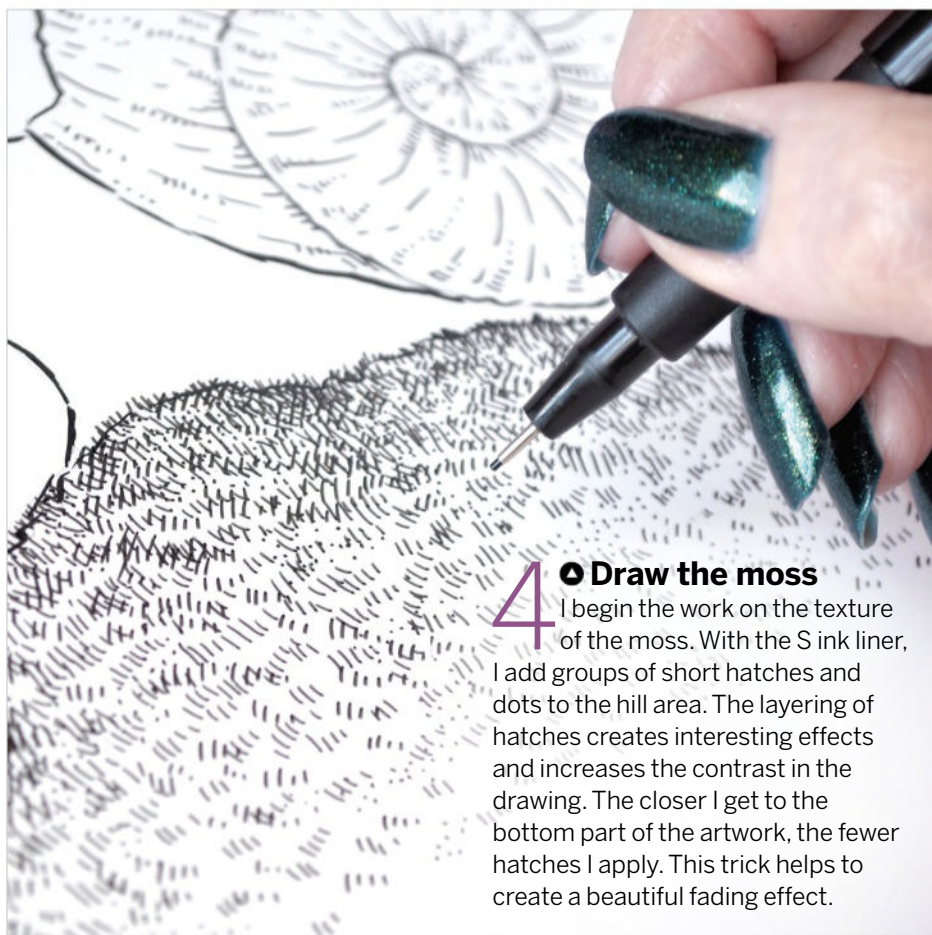
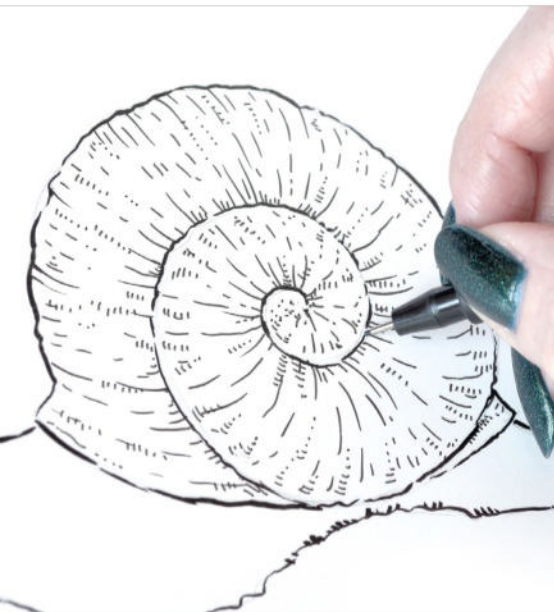
### 2 • Outline the contours

Using the brush pen, I outline the contours with organic lines, varying the width from thin to thick. Let your hand be relaxed and have fun! There is no need to draw all the contours with this tool, so I leave some pencil lines uncovered. We will come back to them very soon.



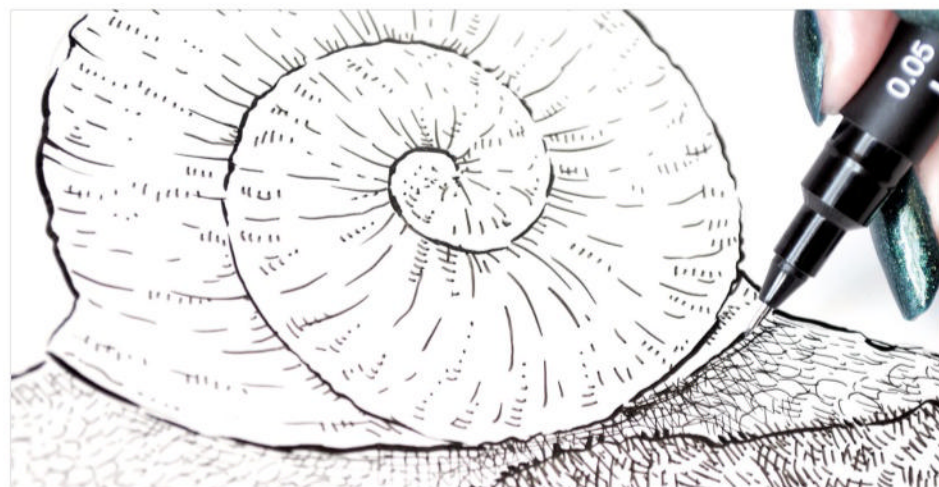
## 3 Work on the shell

I use the S ink liner to reveal the relief of the snail's shell. On the image below, you can see two types of ink strokes: long rounded lines accent the prominent points of the shell, and groups of short hatches unobtrusively emphasise the three-dimensional aspect of this object.



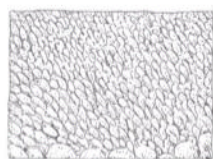
## 4 Draw the moss

I begin the work on the texture of the moss. With the S ink liner, I add groups of short hatches and dots to the hill area. The layering of hatches creates interesting effects and increases the contrast in the drawing. The closer I get to the bottom part of the artwork, the fewer hatches I apply. This trick helps to create a beautiful fading effect.



## 5 Create the texture on the snail

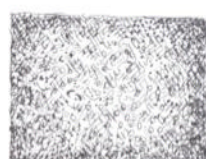
I add the texture of the snail's body, using the thinnest liner (number 0.05). This texture consists of small oblong elements that are closely adjacent to each other. I also add thin hatches to the area of the snail's body under the shell. By carefully accenting the shadows, the drawing starts to look more realistic.



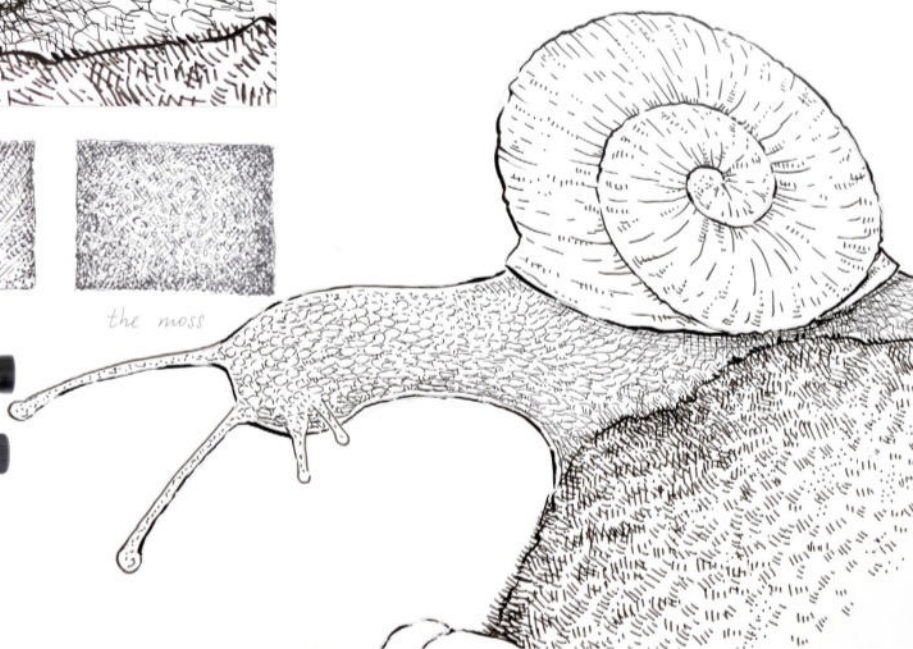
the snail's body



the shell



the moss





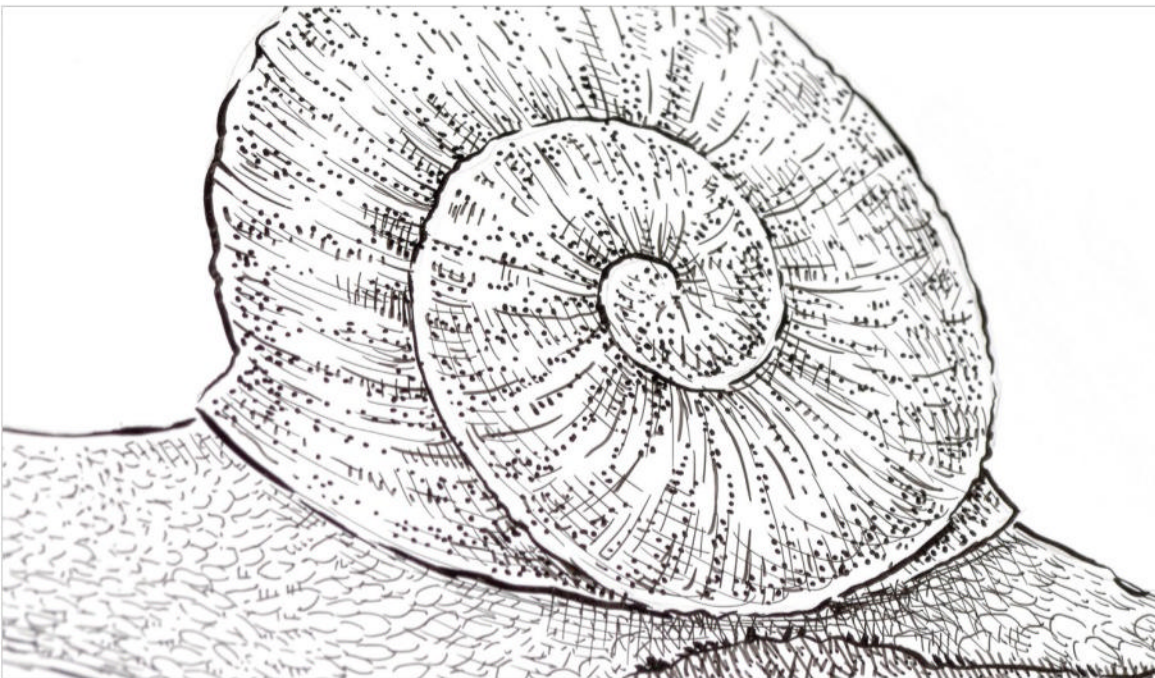
### 6 ● Add dots

Draw dots onto the shell, using the F liner. The groups of big dots will make the texture more interesting and credible. I accent the sides of the shell and the borders of the spiral, to give it more contrast and make it varied in terms of value (this means that you have darker and lighter objects).



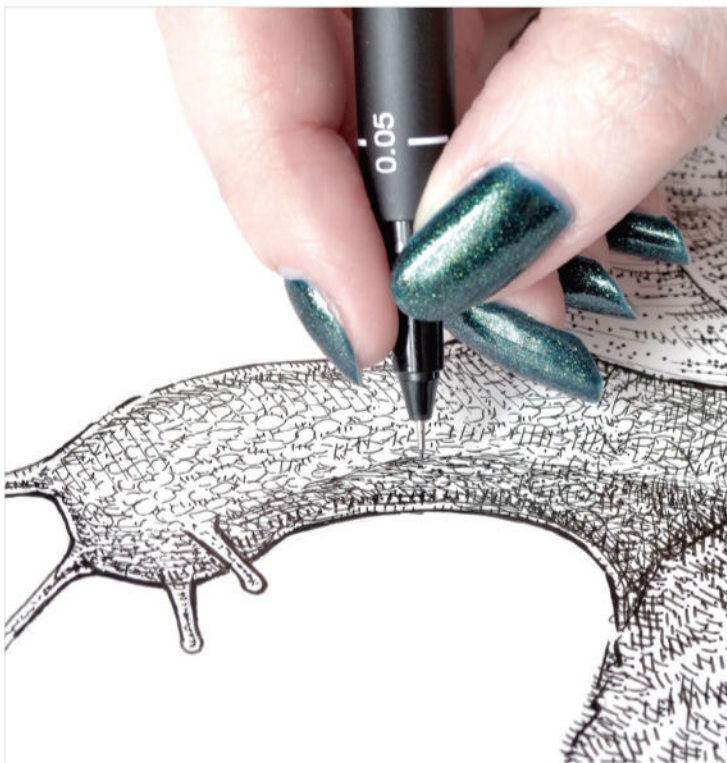
### 7 ● Finish the shell marks

I add rounded hatches to the sides of the shell and near the spiral line, using the 0.05 ink liner. This type of hatching is also known as contour hatching, and it works perfectly for accenting the three-dimensional aspect of objects.



### 8 ● Refine the snail's body

Using the 0.05 ink liner, I work on the snail's body. Thin hatches help me to reveal the relief of the animal and emphasise its three-dimensional qualities. The groups of parallel lines can go in different directions to form layers of hatching; this way of creating shadows is particularly good for black-and-white ink graphics.





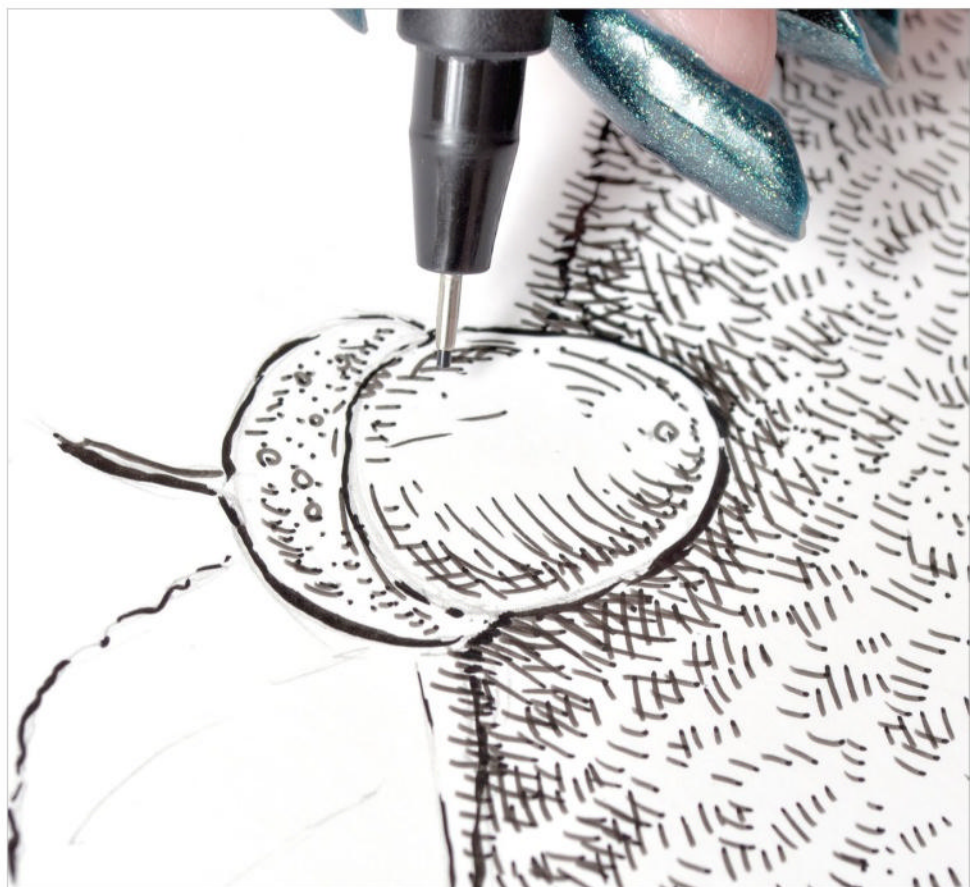
“It is important to leave a thin white line on the edge – it will separate the acorn from other objects in the drawing”

### 9 ● Draw the acorn

With the S liner, I add dots and rounded hatches to the acorn, accenting the sides of the object. It is important to leave a thin white line on the edge – it will separate the acorn from other objects in the drawing. Having this in place guarantees that the artwork will look realistic and three-dimensional.

### 10 ● Develop the acorn

I add thin hatches to the acorn, using the 0.05 liner. The goal is to give the acorn some contrast but leave the highlights. Drawing with ink is a process of gradually raising the value and contrast, so it is better to apply fewer strokes at a time than too many of them at once.



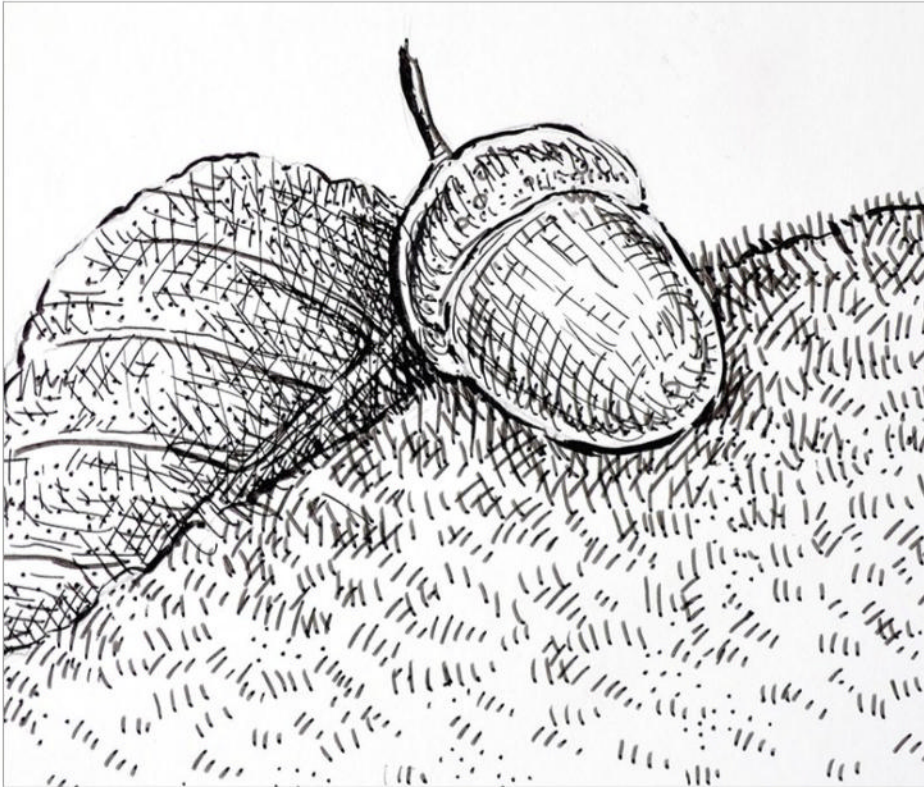
### 11 ● Create the leaf texture

I work on the leaf. With the S liner, I add some dots to create an organic, velvety texture. Dots always work great when it comes to natural objects and smooth surfaces; you can also use dots of different sizes in your artwork to achieve amazing graphic effects.





## Build organic textures

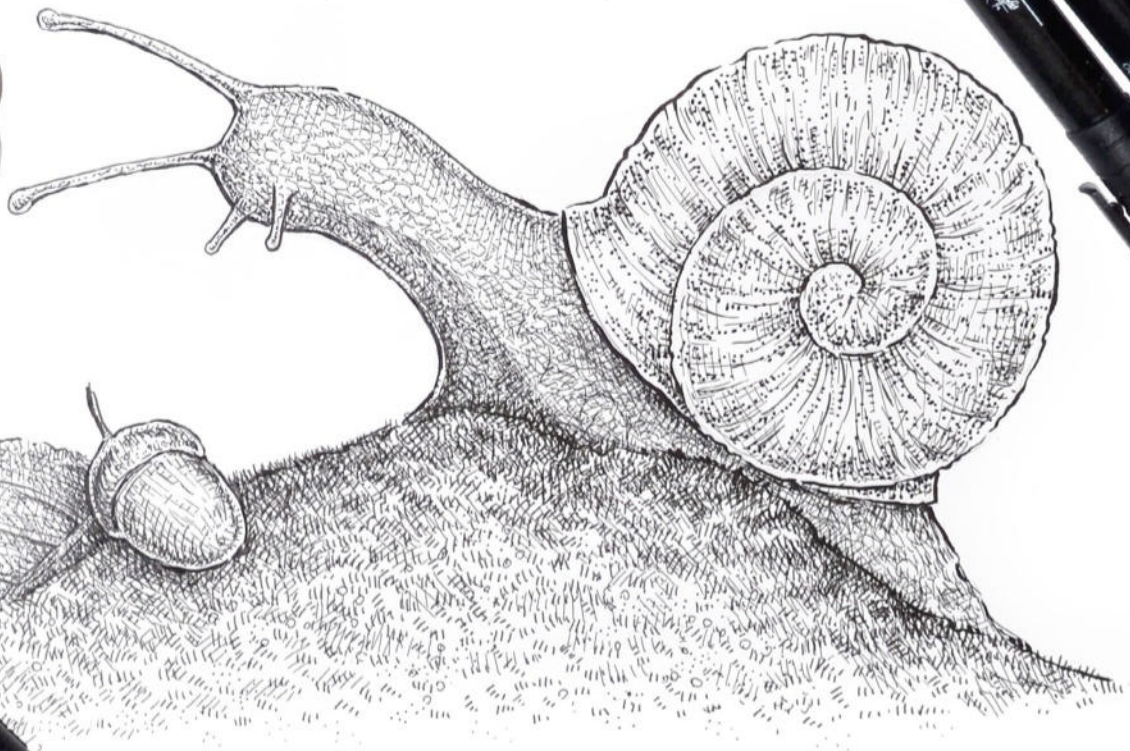


**12 ● Accent the leaf**  
Using the 0.05 liner, I mark all the dark places of the leaf. It is important to separate the leaf from the acorn with a distinct, contrast shadow. Trust your eyes and hand; they will suggest the direction of hatching and the level of value in your drawing.



**13 ● Refine the mossy texture**  
I work on the relief of the mossy hill. I apply hatching made with the 0.05 liner to create darker spots. I especially accent the shadow from the acorn and ensure that the borders between the objects in my drawing are clearly visible. Looks nice! The artwork is complete.

“Trust your eyes and hand; they will suggest the direction of hatching and the level of value in your drawing”





# Objects and landscapes

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# The delicious art of coloured pencils

Follow **Steven E Hughes** as he shares his process for creating a variety of surface textures in coloured pencil



**About STEVEN**  
**Marquette, Michigan, USA**  
 Steven is Associate Professor of Illustration at Northern Michigan University. His paintings and illustrations have been featured in many exhibitions and publications, including *The New York Times*.  
[www.primaryhughes.com](http://www.primaryhughes.com)

**C**reating interest in a still life is about engaging the viewer with a variety of flavours. Colourful sprinkles will certainly catch the eye, but what makes someone stop and continue engaging with the piece? If you're working realistically as I am, research and the process of acquiring the objects is a vital first step.

In this case that meant a visit to the best doughnut shop in the Upper Peninsula of Michigan, Huron Bakery. Looking at the contrasts between props guides the still life set-up for me. If something is dark, put it against something light, and vice versa. Play pattern against solid areas and look for repetitions to move the eye across the composition. Once the objects are organised, I pick up a camera and look at viewpoint and cropping. This is an alternative to sketching thumbnails, and does double duty of providing reference from which to work. You never know when a hungry kid will run into your studio and grab that carefully positioned doughnut! The still life remains in position as I work, allowing me to go between photo or life to observe and develop accuracy of colour and depth.



**1 Preliminary drawing**  
 With a coloured pencil that will blend into the form, develop a contour drawing of the subject on Vellum Bristol or similar heavyweight paper. I avoid using graphite as it can show through the transparency of the coloured pencils and overly grey or darken tones. If you worry about mistakes, or naturally use a sketchier line, consider working out the drawing on separate paper and transferring it to the final Bristol surface with a light box.



## Materials

Steven uses **Prismacolor Premier** (wax-based) coloured pencils. He prefers a paper surface such as **Vellum Bristol** that is at least 100lb in weight with a little tooth or texture. An **X-ACTO knife** and **kneaded or white plastic eraser** can be used to gently lighten small wax build-ups. This coloured pencil drawing is 7.25x10.75in on a **Bristol board** measuring 10.25x14in. The extra border around the drawing allows for a place to grip and move the piece without accidentally denting a corner or marring the surface.



## Use layers for colour

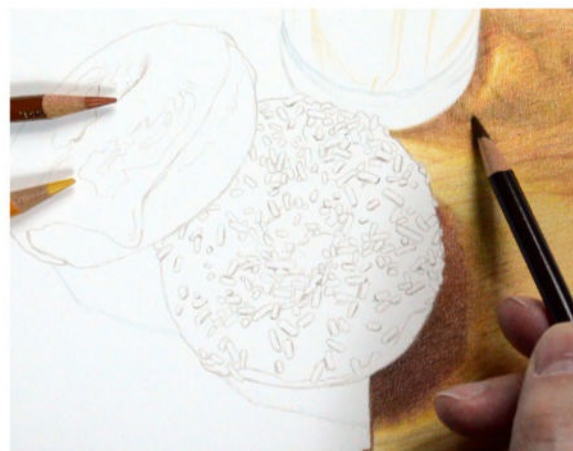
Developing more complex colour through the layering of multiple pencils is key to unlocking the potential of this medium. Just like nothing in life is simply one thing or another, no orange can be fully realised with only the orange coloured pencil. Light and shadow will imbue your subject with a multitude of colours that need to be observed and studied to best capture them.



**2 ● Patterns in the wood**  
Colours will vary for other varieties of wood, but here I start by creating the darker pattern of the wood grain with Burnt Ochre and Light Umber. Look for differences in edge and tone. The lower-right corner is darkened with a layer of Tuscan Red to begin establishing a reference point for the image.

**3 ● Establish local colour**  
With normal pressure, apply beige and Yellow Ochre pencils over the entire table surface to create a gradient of light to midtone (left to right). I also add Clay Rose to the shadows and some of the stripes in the wood grain. To darken some of the cast shadows, I repeat step 2, while adding dark brown to the mixture. I layer dark green over the corner to increase its value range.

**4 ● Build dark tones**  
A layer of Indigo Blue completes the dark values of the lower corner. Rather than using black, layers of Tuscan Red, dark green and Indigo Blue create a far more complex tone. The wood grain becomes more visible and the cast shadows darken through the application of Yellow Ochre or Burnt Ochre. A colourless blender helps smooth the shadow tones. In the light areas of the wood, I burnish with cream and Yellow Ochre, solidifying the gradation of light on the table.



**5 ● White shadows**  
Putting a layer of Cloud Blue down before the other shadow colours on the bag creates a barrier between the paper and the layers of Jade Green, Clay Rose and Greyed Lavender that I mix into the bag shadows. Reflected from the surrounding wood and orange juice tones, light applications of peach, light peach and cream warm up the grey side plane of the bag. Burnishing the bag with white helps smooth the tones. I work with the cream and Greyed Lavender pencils to create depth inside the bag and reveal a little translucency as it rests on the wooden table. The doughnut shadows on the napkin reach a darker contrast through layers of dark brown, Dahlia Purple, Clay Rose and Greyed Lavender.







**6 ● Add paper textures:**  
Using 30% Cool Grey, Jade Green, Greyed Lavender, Cloud Blue and touches of cream, I develop the high key values and planar changes on top of the bag. Cream neutralises the lavender colour a little and warms up the halftones. With the napkin, I first look at the light affecting the whole surface. I create a gradient across the napkin (from top to bottom) with cream, Greyed Lavender, Cloud Blue and 30% Cool Grey. Using Greyed Lavender, Cloud Blue and 10% and 30% Cool Grey, I add dots to the napkin. View each as an illuminated bowl, working with dark on one side, drawing around the outside with grey and lavender, leaving a highlight opposite the dark.

“Cream neutralises the lavender colour a little and warms up the halftones”



**7 ● Shape the glass**  
Focusing on the darkest shapes in the base of the glass, I draw with Dark Umber, 50% Warm Grey and a touch of Blue Indigo. To save the white highlights, I outline their shapes with 20% Warm Grey and add a layer of Goldenrod around them, which becomes an undertone for the base. Mixtures of Jade Green and 20% Warm Grey can dull the Goldenrod slightly as needed. Increase the pressure and burnish with white to finalise the smoothness of the tones. I place small moments of higher saturation colours (Light Cerulean Blue, orange and Light Aqua) along the edges of the bright highlights to capture the prism effect of the glass.

Moving to the rim of the glass, I outline the contours with dark green and Light Umber. Follow the inner edge to the outer edge and watch your contours twist across the rim. The highlights are covered in white to aid in removing any dark tones that encroach on the shape too much. This is done with an X-ACTO knife if necessary, by lightly scraping the wax from the surface of the paper. The white pencil creates a barrier between the paper and the dark colours. Be sensitive to the quality of the edge. Sharp, firm, soft, or lost edges can all happen along the rim. I do not want a uniform colouring book outline and try to let the line stay responsive to the subject.



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### *The first time counts*

For a lot of people, that first professional job as an artist – or otherwise – sticks with you. Mine came via a recommendation to visit an art director in Cleveland with my portfolio. The optimism of a good review and a growing feeling that I was on the right path lead to one of the best 45-minute car rides I could imagine. It only got better when I found a commission job from the same art director waiting in my inbox when I returned home.

**8 ● The juice surface**  
The rim is darkened with more pressure and the green neutralised with Steel Grey, Jade Green and Light Umber. Goldenrod and Sand is used to develop the yellow tones seen in the rim.

With the orange juice, I note that the surface layer has a ring of cooler temperature surrounding a slightly more saturated middle. To develop that subtle contrast, I use light pressure with 10% Cool Grey blending with Yellow Ochre around a middle of Sunburst Yellow.

Canary Yellow is the base layer and Burnt Ochre the darkening pencil as the juice in the lower half of the glass develops. Goldenrod, Yellow Ochre, Sunburst Yellow are laid overtop to create the gradation down the glass. I burnish the juice with Yellowed Orange. Note the higher saturation between the liquid level and darker tones. Sand is used to create the translucent brighter tone at the liquid level.



**9 ● Plan for reflections**  
I draw the reflection of the doughnut in the glass very lightly with Goldenrod to ensure the contour edges blend into the darker ground. I lay down Goldenrod, Burnt Ochre and Sunburst Yellow to begin the rendering. 10% Cool Grey and Sand are used on the tall reflection to the left side of the glass.

**10 ● Twisted doughnut**  
Filling in the reflection, I introduce small colour variation to the sprinkles. It is important to keep them all within the yellow-orange colour space of the orange juice. Too much hue contrast and the sprinkles will no longer read as reflections on the glass surface.

**11 ● Create the doughnut undertone**  
Using Tuscan Red, I lay in an undertone that begins to establish the local colour and value contrast on the doughnuts. While I can render a little more form on the left doughnut, I opt for a flat two-value contrast on the more complex sprinkle doughnut.





### 12 ● Put the icing on top

To achieve the subtle variations of colour in the icing, divide the highlights, midtones and shadow areas. I use dark brown and Burnt Ochre pencils in the midtones, and Terra Cotta and orange when more warmth and saturation is needed for the form. Where it needs to go really dark, Indigo Blue and dark green fill out the last step or two of value range. For the cooler temperature colours, I take a 30% Warm Grey to neutralise the saturation of the Tuscan Red. The warmer (more orange) halftones around the middle also have white applied to smooth over the texture. Greyed Lavender and Sienna Brown or Jade Green work well to dull the saturation of the Tuscan Red in the highlight areas.

Use a colourless blender to smooth the chocolate, especially when beginning to contrast with the cake texture. I also begin laying orange and Goldenrod over the cake part to establish an undertone that mixes with subsequent shading.



### 13 ● Use strong transitions for shine

Like darker skin tones, there are fewer light halftones on the chocolate surface. I focus on making strong transitions from the midtones to the highlights, and finalise the rendering of the left doughnut. The second doughnut is next in line to receive additional form and shading with the Tuscan Red pencil. For more contrast, I also darken the corner behind the glass with dark brown and Sienna Brown.



### 14 ● Two is better than one

Referencing the colours and contrast on the completed doughnut, I bring the sprinkle doughnut's chocolate icing to a conclusion with Tuscan Red, Sienna Brown, dark brown, Indigo Blue, Burnt Ochre, Clay Rose, Slate Grey and 20% Cool Grey.



### 15 ● Sprinkles on top

I develop the cake part of the doughnuts with orange, Sienna Brown, Burnt Ochre, Light Umber, Dark Umber and Goldenrod. To create the sprinkles, I use: Tuscan Red, Poppy Red, magenta, Deco Yellow, Canary Yellow, Clay Rose, 30% Warm Grey, True Green, Parrot Green, Indigo Blue, Hot Pink, Blush Pink, and Jade Green. Using a highlight or shadow tone on each sprinkle provides a cylindrical form, but can be mind-numbingly tedious. Be sure to take breaks and give each one some attention. Scratching highlights out with an X-ACTO knife (sgraffito technique) is an option, or you can draw around the highlights and save the white of the paper.



# Drawing a landscape in pencil

**Lancelot Richardson** shows how to draw a landscape, including common features like clouds, rocks and plants

**L**andscapes are an endlessly varied subject. Each one has a different pictorial composition and elements comprising it that are all individual, as each tree, rock or plant is unique.

We are going to cover the process of setting out a more developed landscape scene and look at techniques for drawing these particular elements.

A common challenge when starting out with landscapes is to fixate on details or individual subjects rather than the whole idea of the scene; quite literally not seeing the forest for the trees! We'll tackle this by simplifying a landscape to a small-scale composition and breaking it up into simple shapes. Then we'll go over how individual elements such as clouds, rocks, trees and plants each present their own challenges with regards to expressing form, handling detail and using tone.

Landscape drawing is a good way to get more practice composing your images and making decisions about cropping. All the different elements present in a landscape require us to make a wider variety of marks than we might normally, which can be carried over into other subject matter. Subjects such as leafy trees are a great way to practise simplifying complex details and textures, much like those of hair or fur.

In this process, I will be using graphite pencils. Graphite pencils usually range from 8H to 8B, with the H 'hard' pencils creating lighter lines, and 'B' black pencils making darker lines. It is usually better to layer graphite to make it darker rather than pressing hard, as too much pressure flattens the tooth of the paper and prevents it from taking on more tone.



## 1 ● Creating thumbnails

1 Thumbnails are a helpful way to develop ideas for a composition or to test out cropping the scene in different ways. Here, I drew a lot of different options to experiment with adjusting the cropping to affect the proportions of the foreground, midground and background of the scene. Making these more uneven can help produce a more varied composition.

I went for a composition with a smaller sky that is pulled out to view the curve of the whole stream. It is pushed a little to the right, so the tree isn't dead centre. Having it in the middle would distract from the overall flow of the composition.

## Quick sketches

Doing rapid sketches of a landscape is a great way to practise your composition skills and ability to capture the entire idea of a scene. One good place to do these is on car or train rides, as the scenery changes before you can get tied up in details.

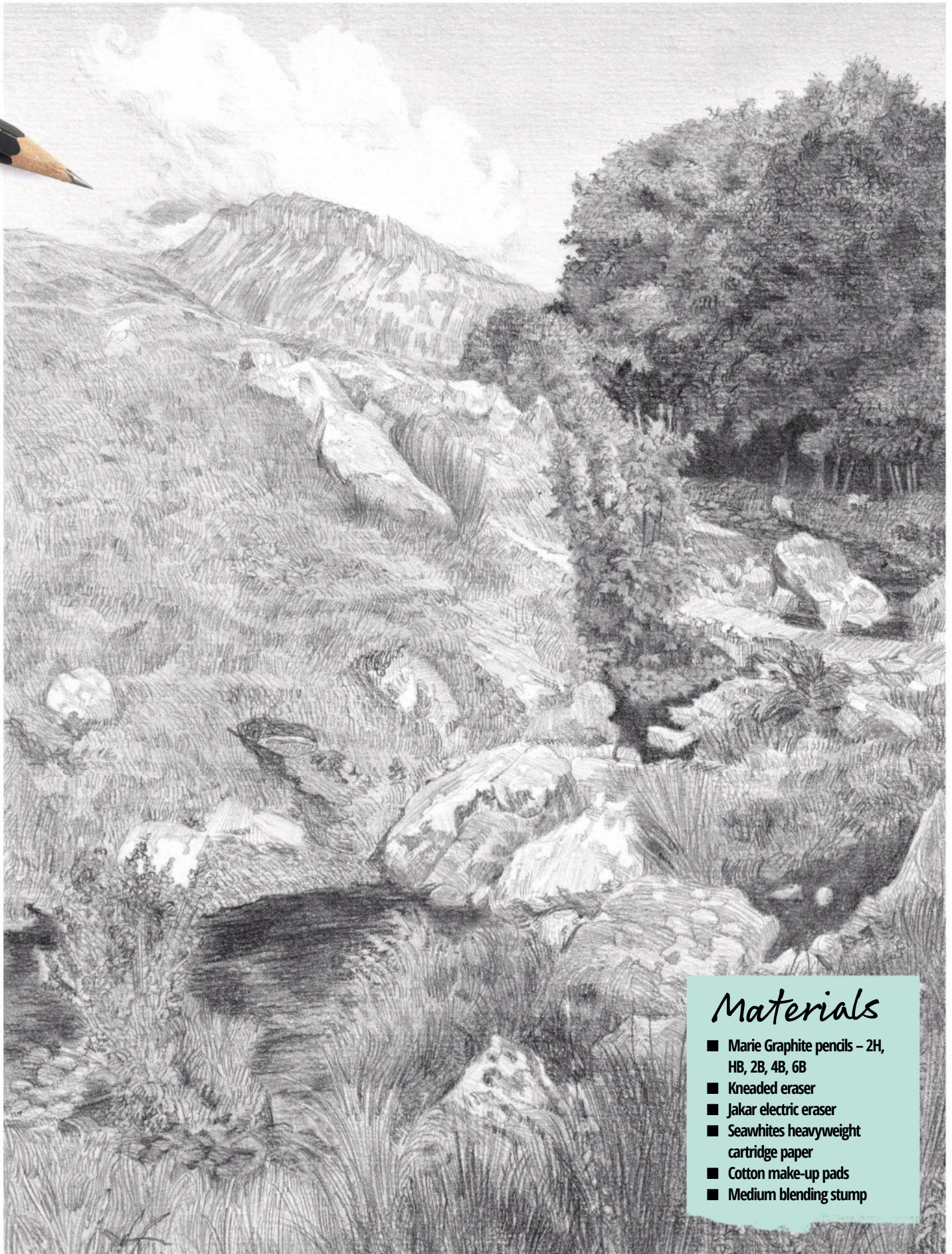


## 2 ● Laying out the drawing

2 Starting with a 2H pencil, I lightly draw the big shapes that make up the scene. This is mostly pulled from the thumbnail so the placement is consistent. It is fine to tweak things at this stage too. For example, on the left I pushed the angles of the bush to avoid static vertical lines.

Try to keep it as simple as you can at this point with big, blocky shapes. Don't worry about the details yet. Capturing the whole scene early on gives us more control over the composition and makes it possible to compare large areas of tonal value. This helps with the overall unity of the image.

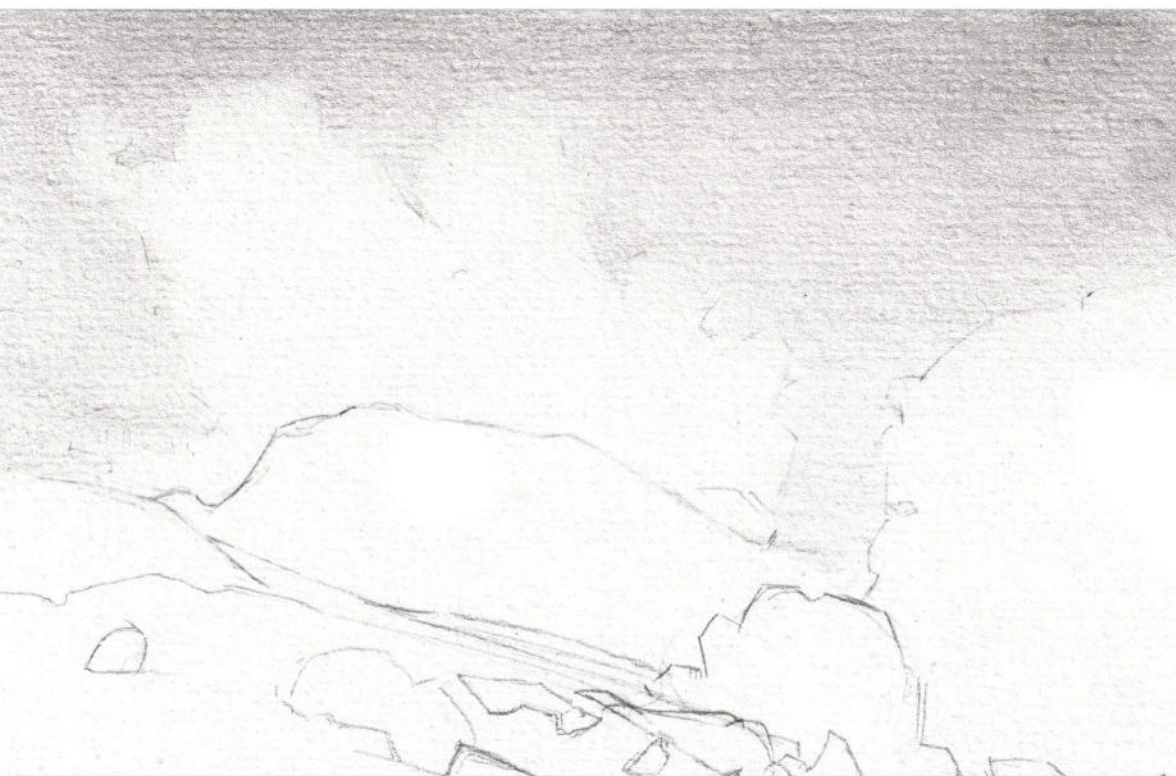




### Materials

- Marie Graphite pencils – 2H, HB, 2B, 4B, 6B
- Kneaded eraser
- Jakar electric eraser
- Seawhites heavyweight cartridge paper
- Cotton make-up pads
- Medium blending stump





### 3 ● Add tone for the sky

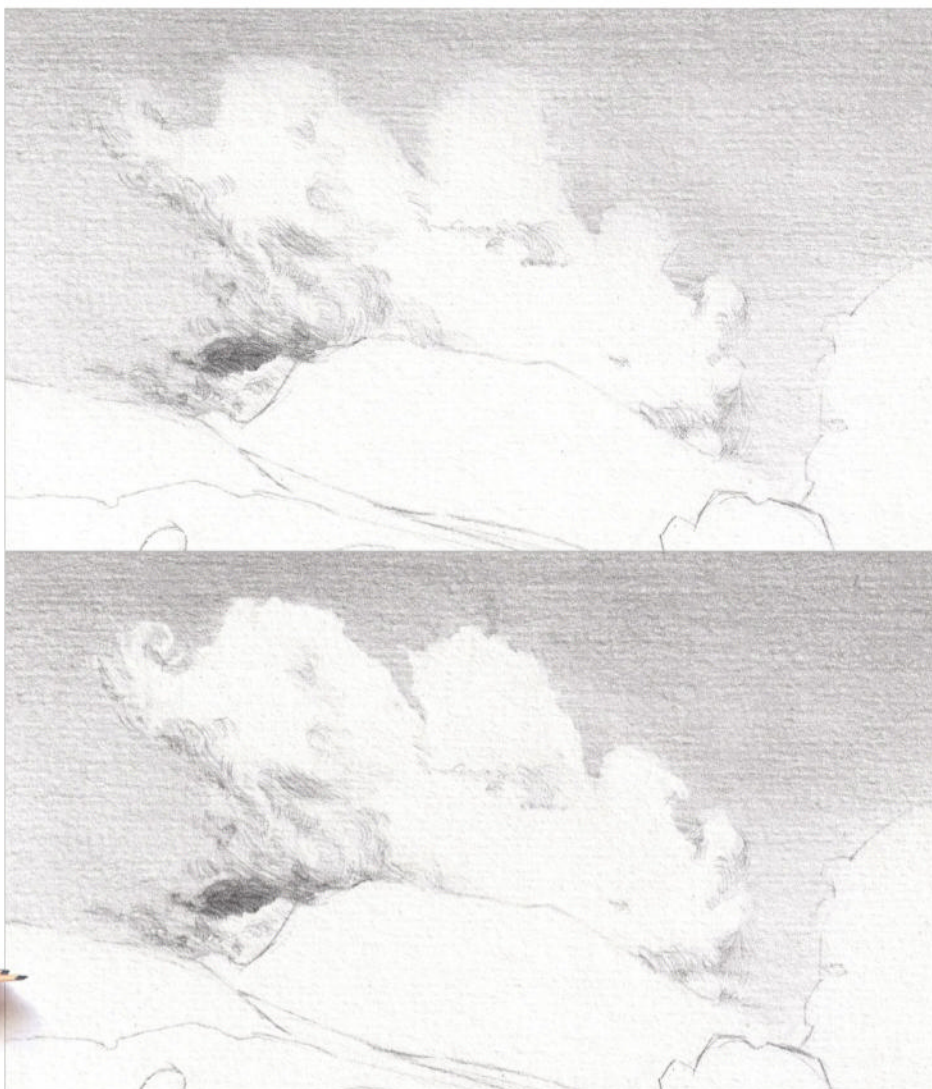
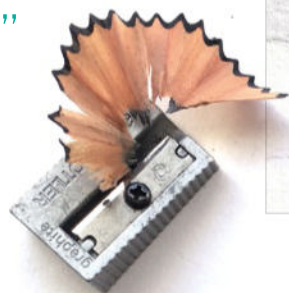
Keeping with the 2H pencil, I apply a thin layer of tone for the sky with horizontal strokes to create a relatively flat area of shading. Because this sky is quite featureless, I gave it a gentle rub over with a makeup pad to smooth it out a bit. Try to use a soft touch, as totally losing the marks kills some of their immediacy and energy. Pressing too hard may also damage the tooth of the paper, making it hard to draw on.

As with many scenes, the sky here is a little lighter towards the horizon, so I added an extra layer of tone near the top and shaded a gradient down.

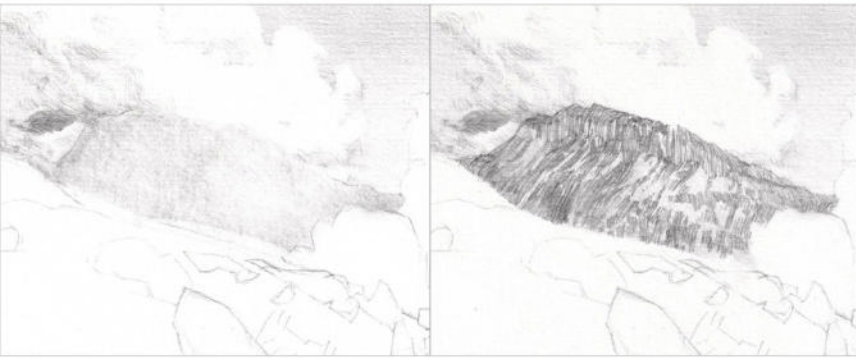
### 4 ● Drawing the clouds

I begin drawing the clouds by shading the boundary between the fluffier bits of the cloud and the sky with a 2H pencil to soften the edges. Then the shadows are added with more layers of shading. These marks start very light, as the cloud's shadows are far lighter than those found on other elements in the scene, such as the rocks or trees. I use curved marks that try to follow the sweeping volumes of the cloud. The lightest parts of the cloud are erased away using a kneaded eraser for the softer edges, and an electric eraser for the crisp ones.

“Shadows are added with more layers of shading. These marks are very light”







## 5 Adding mountains to the background

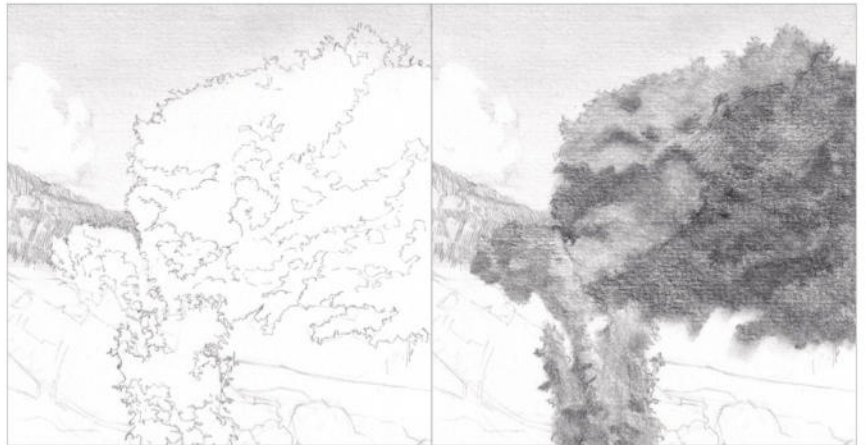
With an HB pencil, I start by shading in a light layer of tone that creates a base for the mountain's textures. This is gently blended with a stump, which is more suitable for smaller areas than a big make-up pad.

Continuing with an HB pencil, another layer of marks is added to show the darker rock faces. These marks follow the direction of the surface, running vertically up cliffs and diagonally on the slopes. These patterns are a bit complicated, but working from one side to the other can help with keeping track of your place.

## 6 Laying out trees

These trees are very leafy, so it is better to start out with their overall general shape – if there are more visible branches, it is good to establish them early at this point. Different species of tree have their own distinct shape. Here, a contour is sketched in that describes the irregular leafy texture of the trees. It needn't be perfectly accurate but should imply the scale and shape of the leaves. Note how each tree's outline has its own style.

After that, a base layer of tone is added in. The trees are much darker, so a 2B pencil is used for the lighter areas and a 4B for the shadows.



## A sense of scale

Including familiar elements, no matter how minimal, in an expansive landscape is an effective way of indicating scale. Here, the two sheep on the right of the scene serve this purpose, but other common subjects like humans or buildings work well too.



## 7 Trees – adding texture

It is tempting to try and draw every single leaf when approaching trees, and this level of detail can make them an intimidating subject. However, we cannot see most of this detail, just the overall effect. Instead of drawing each leaf, try placing a layer of textured marks in to imply their shape. For this, I've used a series of loopy scribbles for the largest tree, more zig-zag-like ones for the nearest tree, and smaller, more vertical loops for the one in the middle. Generally, textures are most important in the lit areas, where they are more visible.

At this stage of the drawing I also added a bit more tone to the darker areas with a layer of 6B pencil.



### 8 Establishing rocks

Like the trees, the rocks are established using their contour and a light layer of tone. This is applied with a 2H pencil, as the rocks are tonally very light and the lichens on them nearly white. They need to be light enough to stand out on the grass. Instead of blending the marks to a smooth finish, the hatching follows the direction of the surface of the rocks. This helps enforce the surface planes and gives the viewer a better sense of what surfaces form the top and sides of the rocks. These firmer marks also help convey a harder surface.



### 9 Rocks – form and shadow

An HB pencil is used to add most of the shadow areas to the rocks. Again, I try to get the hatching marks to follow the surface to help express a sense of volume. For the darker areas, such as those in deep shadows or in crevices, a 4B or 6B pencil is sparingly used.

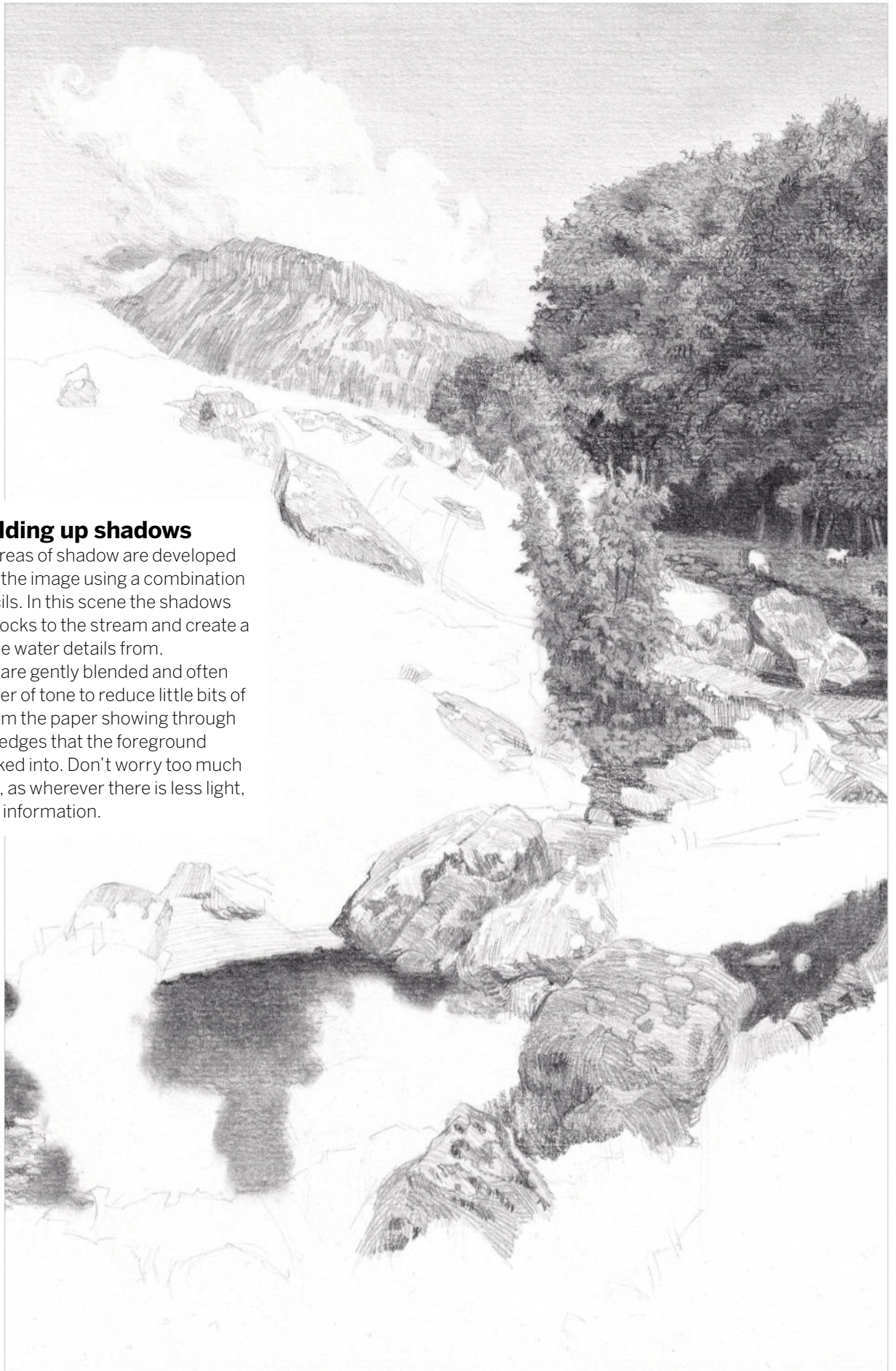
The most distant rocks require minimal shadows as they are too far away to see much detail. Contrast also reduces with distance, weakening the shadows. Nearby rocks can show more detail and use the darker shadows to push their tonal contrast. This comparison helps enhance the sense of depth in the scene.





**10 ● Building up shadows**  
Large areas of shadow are developed around the image using a combination of 4B and 6B pencils. In this scene the shadows help connect the rocks to the stream and create a base to build up the water details from.

These shadows are gently blended and often given a second layer of tone to reduce little bits of the white tooth from the paper showing through and to create soft edges that the foreground plants can be worked into. Don't worry too much about details here, as wherever there is less light, there is less visual information.

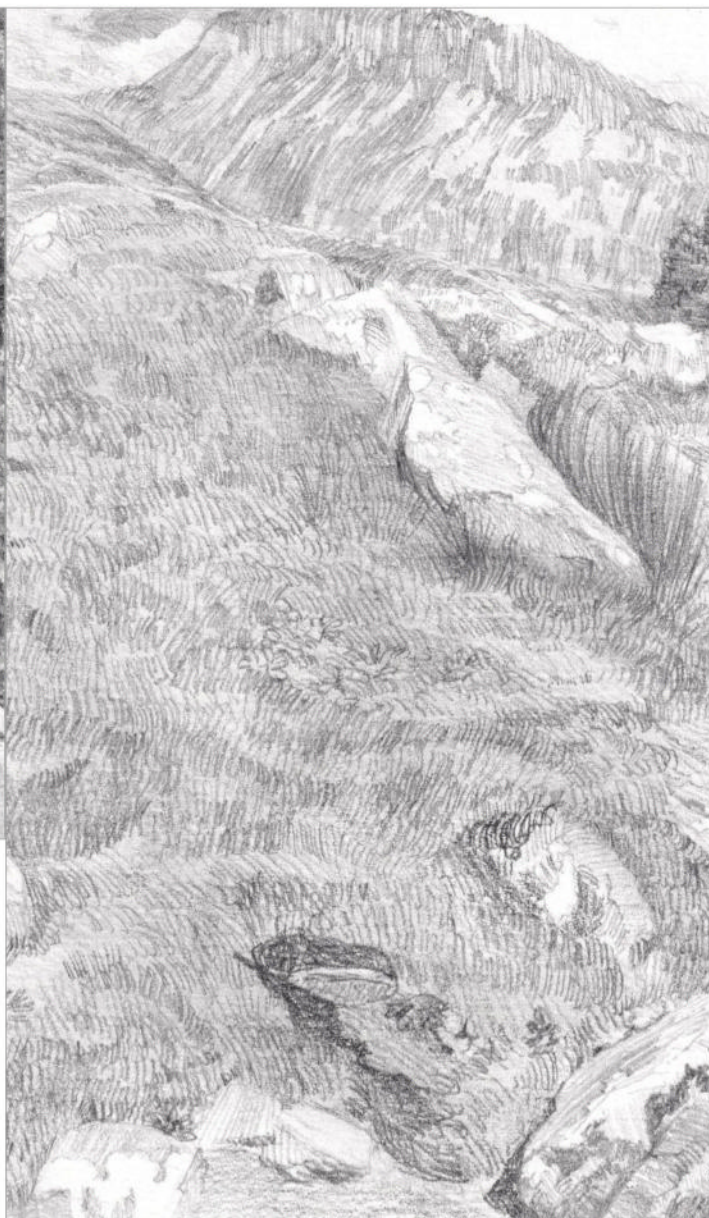
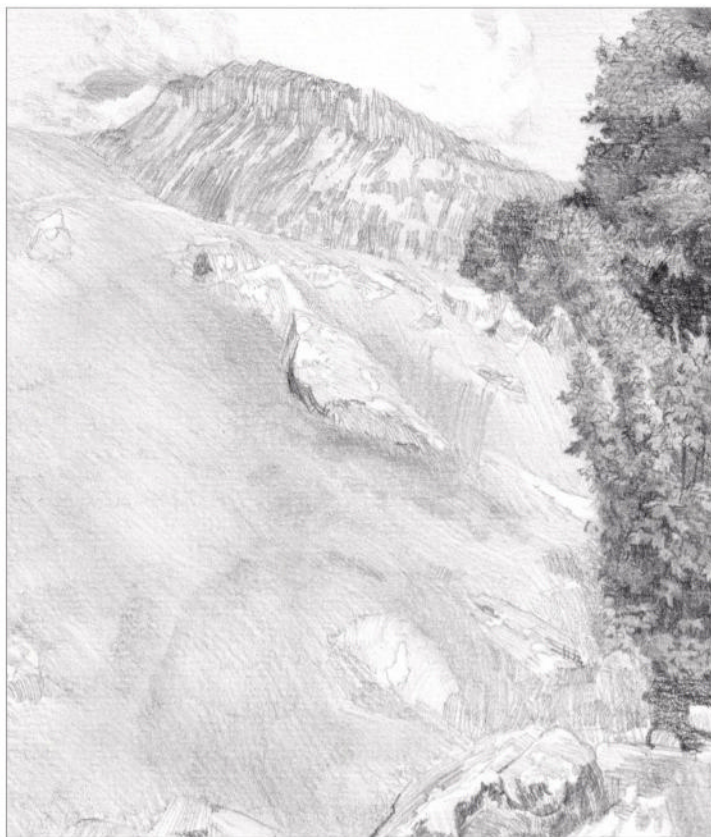
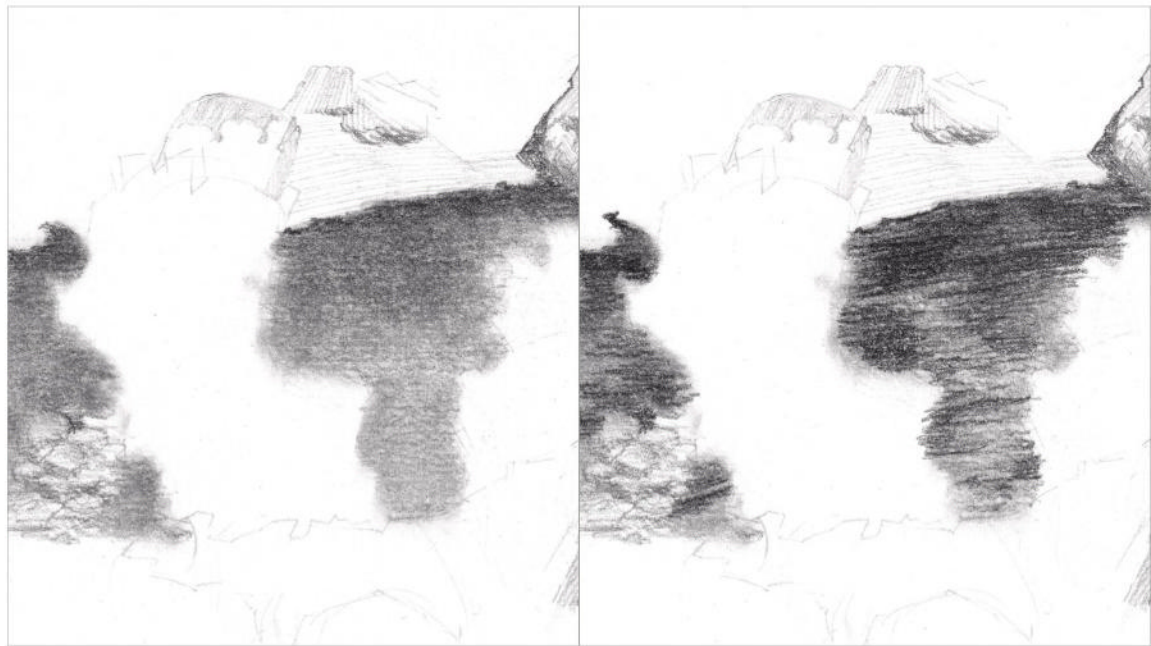




### 11 ● Drawing water

The water here is drawn in with a 6B pencil. The ripples are conveyed with a series of flattened, loop-like marks that follow the flow direction of the stream. Water tends to create lots of shadow and light shapes that are often a good starting point when drawing it. If they interlink, like in this example, try to merge these shapes together.

With the shadows in place, I then picked out the reflections with a kneaded eraser. Note that in this example the water is quite shadowy and has a narrow range of tonal values. Even the reflections are relatively dark when compared to the sky and grass.



### 12 ● Adding grass to slopes

To develop the grass on the slopes I start by adding a large area of tone. The grass is darker than the rocks or sky, so it is helpful to darken it with a base layer. This is all lightly blended in with a make up pad to make it even. From here, the textures for the slopes can be added on top.

The texture of the grass is made of patches of small marks, applied in HB and 2B pencil. The most distant areas are C curves and the nearest ones start to turn into W-like scribbles. The patches of marks should follow the direction of the slope and generally get smaller the further into the distance they are.



## 13 ● Foreground grass textures

The foreground grass textures are formed using bigger marks and longer lines. They don't express individual blades of grass – the pencil cannot make marks that small – but they follow the overall direction of clumps of grass. I try to vary the marks, with a mixture of shorter and longer ones showing the different lengths of grass and different clumps of grass growing in slightly random directions. Dense sets of marks can also help indicate shadows, as every mark added helps build up tone.

For gaps between blades of grass or to resolve the shape of the ferns, I've added back in a little extra dark tone where the water would show through the negative spaces.



## 14 ● Adding final foreground details

Over the course of this drawing I've worked from the background to the foreground and am finishing by adding the plants in front of everything else. It is fine to work through from the foreground into the background instead, though do take care not to smudge the earlier stages of your drawing.

For foreground elements like this try to incorporate overlaps, such as how the grass overlaps the rocks here – this helps establish a greater sense of spatial depth.

The leaves for the weeds in the foreground were created with some drooping scribble shapes, while to form the flowers a kneaded eraser was used to pick out the white, and the contour was resolved with a sharpened 4B pencil.

### Experiment with materials

Switching up your materials is a great way to experiment with landscape drawing and push yourself into thinking about how you use different marks to create the varied textures in any one scene. This guide is just in pencil, but charcoal, ink, pens or conté are all fine choices.





# Drawing with pastels and Conté crayons

**Rebecca de Mendonça** shares her love of drawing with pastels and Conté Crayons, capturing the essence of natural forms



## About **REBECCA**

Exeter, England

Rebecca specialises in pastels, producing lively and energetic work. She teaches around the UK and in Italy, and co-founded The New Pastel School.

[http://bit.ly/pad\\_rdm](http://bit.ly/pad_rdm)



## Materials

Most of the work here was done using the materials above. The blues and greens were for the peacock feather. Any pastel surface could be used for this.

- On the right: Pan Pastels Yellow Ochre and Diarylide Yellow Tint
- Unison pastels BE1, NE4, Grey 27, Grey 28
- Willow charcoal, Conté Crayons, brown, black and white
- Broken shards of the above
- Pencil rubber, cut into small pieces
- Scalpel
- Left: Faber Castell PITT Pastel Pencils; Pale blue 1122-140, Black 1122-199, Brown 1122-176, Dark blue 1122-151, Green and Blue. Unison pastels including BG 7, BG14, Green 20. Conté Crayons, blues, purples and pale green. The Conté Crayons came in a mixed set of 24.



**F**or part 3 of this series, I am using soft pastels and Conté Crayons for drawing, rather than painting. There is always a debate about whether pastels are a drawing or painting medium, but I think it depends entirely on the way you use them.

Here I will be using limited colour, to capture the energy and texture of natural forms by changing my mark making and feeling for the flow of line. As I draw each piece, I hold it in my hand to feel its weight and use other senses as well as sight. I want to convey more than just what it looks like. What does it feel like? Is it hard and spiky, and heavy to hold? Or light and fragile, and easily crushed in my hand?

Whatever the subject matter might be, we can convey all of those sensations with the quality of our marks...



## Drawing with pastels and Conté crayons



### 1 • Test out your materials

Pastels and Conté Crayons vary in hardness. To test out how they behave, do lots of experiments, pressing as hard as you can, then just letting the pastel graze the surface of the paper. See how they smudge. Notice how some make an intense mark, others are subtle. You can use these variations to get great contrasts in your work.

### *Use multiple senses*

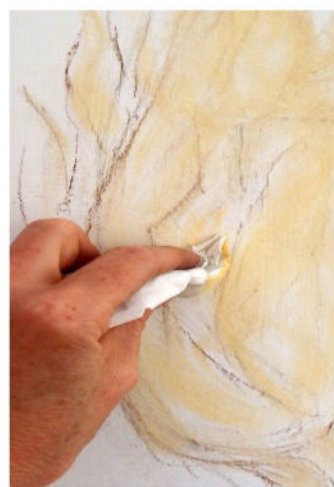
Think about the weight and energy of your subject. Hold it in your hand, feel it with your fingers, then draw what it feels like as well as what it looks like.



## Objects and landscapes

### 2 Experiment with marks

There are so many different ways that you can draw with pastels or Conté Crayons. I break my sticks in half and use them on their ends, twisting and turning; on their edges for linear work; and on their sides to make broad, sweeping strokes. By alternating all of these as you draw, your pastel can dance around the surface.



### 3 Twisting lines and fragile leaves

If you want to practise your drawing, it is always good to have an object in front of you, rather than a photograph. As my paper is light in tone, I loosely sketch in a mid-tone base layer, using Pan Pastel powder applied with a tissue. This gives me a base to draw over with darks and lights.

### 4 Relax and go with the flow

To get a feel for the flowing curves, I use a brown Conté Crayon on its edge, twisting and turning around the form. At the sweetcorn base I press hard to give weight and shadow, and higher up, as the leaves grow thinner, I reduce the pressure.



### Pick a mark

Use up lots of paper experimenting with the different marks. Let your lines dance and twist, use the pastel on its end, side and edge. Which marks feel right for you?



## Drawing with pastels and Conté crayons



### 5 ● Lights over darks

One of the many joys of drawing with pastel is when you put a light over a dark. So I draw in the fine details of the corn, and sharp shadow lines with a broken shard of black Conté. I emphasise light on the leaves with a soft white Unison pastel, and cut into edges to make shapes more delicate.



“If you don’t have the right colours, you just have to go with what is in your box”

### 6 ● Light as a feather

Holding the peacock feather as delicately as I can, I draw it with brown Conté Crayon, equally as delicately, letting the strokes float off at the ends. I smudge it lightly to give a soft base for the eye.



### 7 ● Pure pigments

For the intense colours of the feather’s eye, I use Unison pastels and Conté Crayons. If you don’t have the right colours, you just have to go with what is in your box, mixing them on the surface. I make marks in the direction of the fronds, smudging lightly. Leaving some flecks of white showing through helps create shimmer.





### 8 ● Pastel pencils for the fine lines

For the thin lines running through the eye, and for the finest ends of some of the fronds, I use a really dark Faber Castell PITT Pastel Pencil. I keep the point on pastel pencils with a sharp scalpel, which is also useful for cutting shards of pastel for details.

### 9 ● Strong and spiky character

The essence of this dried artichoke head is in the hard spiky leaves, in contrast to the soft, fluffy seeds in the centre. To get that strong feeling, I make hard, aggressive marks with Conté Crayons and Unison pastels, working with speed and energy, creating strong tonal contrasts. Using soft pastels adds to the weight and solidity of the form.



“If you drop your pastels on the floor and they break, keep those little bits!”



### 10 ● Light and prickly

For the finest feeling of prickles, I use shards and sharp edges. If you drop your pastels on the floor and they break, keep those little bits! Remember, an edge is as good as a point. Pastel pencils are great for fine work, but if you find you need intense highlights, a broken soft pastel can give more exciting results.





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### *Human experience*

Buildings are intended to be used by people, and any elements that people interact with, such as doors or steps, passively indicate the size of the building. Pay close attention to the size of these things relative to the rest of the structure.



# Get started drawing buildings

**Lancelot Richardson** shows how to draw a building from scratch, highlighting simple perspective cues and handling details

## Materials

- 140gsm white cartridge paper
- Derwent Graphitint pencils
- Kneaded eraser
- Electric eraser



## 1 ● The initial block-in

Buildings tend to have rather simple, blocky silhouettes that work well as a starting point. Beginning with the overall shape means that the drawing is less likely to spill over the edge of the page and it is possible to work on the building as a whole unit, which tends to help with keeping the proportions in check and placing elements such as windows evenly. Draw everything out lightly in pencil so it can be erased or drawn over easily. At this stage, I am also establishing the pavement to ground the building and relate it to its surroundings. Pavements and roads can act as important anchoring points for structures, so try to include them in your drawings.

**T**his feature covers the step-by-step process for creating a more developed drawing of a building. The regular, more geometric structure of buildings often puts many artists off drawing them, as it can be quite unforgiving with small errors. However, using a few simple perspective cues and tricks can help us solve problems and understand what we are seeing.

Several of the steps in this guide revolve around setting up the structure of the drawing. It is worth taking your time with these sections and going slow, as it will speed up the latter stages. Having the structure of the building well

laid out first will make placing elements such as windows and drainpipes much easier later on. Even things like shading and small details like bricks should at least roughly follow the construction lines based in perspective.

In this tutorial I've not used any rulers, working freehand instead. Even with fairly geometric examples like this, there is still a bit of wriggle room in accuracy. For many freehand drawings and paintings the perspective doesn't have to be perfect, it just needs to look reasonably correct to be convincing. Whilst this can introduce small inaccuracies, it helps the result appear

more natural. Excessively using rulers, especially in the latter stages of a drawing, can cause things to appear stiff, so don't worry too much unless your highest priority is accuracy. To draw a straight line free hand, focus on using your elbow or shoulder to swing your hand across the page, whilst keeping your wrist steady.

If buildings are a new subject matter to you, start simple and take on individual structures first, especially those with relatively simple forms or a more organic look. Older, more worn buildings tend to have more irregularities that make them a more forgiving subject.



### 2 Major planes and diminishment lines

Here I defined the sides of the building by locating the vertical lines and comparing the proportions of the distances separating them. Then I used the verticals to divide the height of the building into its most important sections for the roof and the mouldings on the wall. The mouldings, while just a surface feature, act as a useful perspective cue and guide for placing the windows in a straight line. Drawing the diagonal diminishment lines (or 'perspective' lines) from these divisions creates the horizontal elements of the structure. To check the angles, try holding up your pencil horizontally to the subject and tilting it to match the diagonal.

Take your time with this step and double check everything.

### 3 Placing the roof and chimneys

The roof is a particularly tricky element of the building to get right because it is tilted. A key feature of perspective is that things appear smaller at greater distances. The wall's height shrinks on the far side of the building compared to the nearest corner. In a similar way, the ridge of this roof is further away than the eaves, so the top and rear edges will be slightly shorter. A common issue with drawing a roof is making the top ridge too long by having the furthest edge tilt up too much. Asking yourself 'Is the nearest thing bigger?' is a simple way to find many perspective errors.



### *Silhouettes and outlines*

The silhouette of a building tends to be an important part of its appearance, as it shows characteristic proportions and shapes. Small details, such as tiles, can interrupt long sweeping lines in the outline of the drawing and add extra detail to the silhouette, as well imply more complex detail.

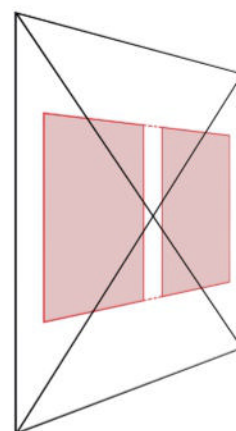
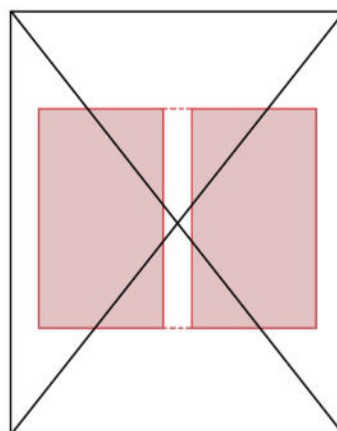
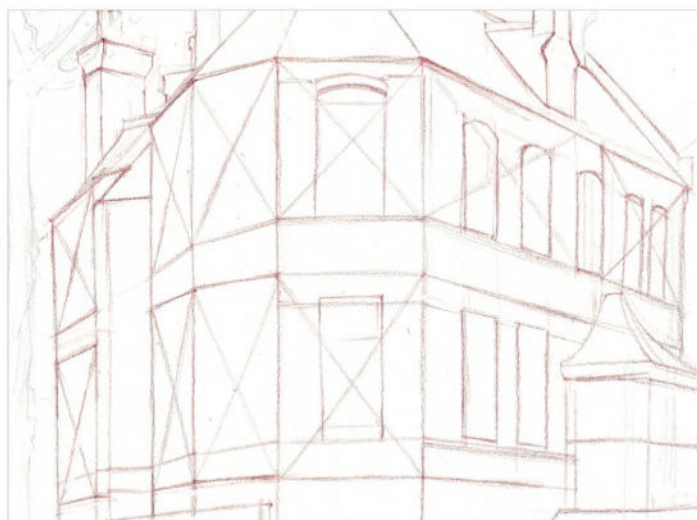
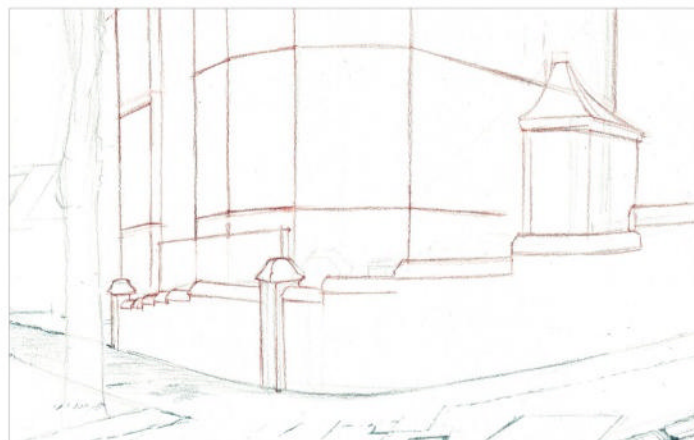




## 4 • Placing the wall and porch

The wall is a little different because it is a curved structure following an uneven slope. This means the pillars are not evenly spaced. I'd roughly placed the shape of the wall in place, but the divisions were not correct. To fix this, the pillars were first placed relative to the building. Then I compared the proportions and related the slabs on top of the wall to the building again to break it into sections between the pillars.

The porch was placed mostly by eye, but it is worth noting it is not directly below the chimney – when compared, they did not align vertically. Making repeated vertical and horizontal comparisons helps with placing elements correctly, so take your time.



## 5 • Placing the windows

So far I've simplified the use of perspective to a general rule of thumb, however, when placing the windows spacing is important. A trick for placing something in the centre of a square or rectangle is to draw an X from each corner. When the square tilts in perspective, the centre point is still correct. I've used this trick to find the halfway horizontal points on the sides of the building to place the windows. For the vertical alignment, I'm using the moulding on the walls, which was measured from the vertical proportions earlier.

One tip is to look at the building from different angles. I found the windows on the far right are much closer together than the two nearer the middle when viewed front-on.

## 6 • Drawing the windows

At this point, the structure of the building has been laid out. This gives us more freedom to dive into the details. I've started by drawing the windows in. Typically, this involves working from the wall and sketching in the depth before drawing the shape of the frame. Look for how the wall overlaps the frame for the windows on the sides of the building, as this helps make them look more three dimensional. The frames themselves were drawn by eye, working inwards from the wall. It is worth noting they have a thickness to them; this can be seen in how the windows with a cross bar have it overlap the far side of the frame.







### 7 Adding tone

Here, the first layer of tone has been added to the wall. Try to take care to let the direction of the shading follow the surface of the subject. The hatching marks on the wall are laid down parallel to each other using repeating strokes of the pencil, and they follow the direction the wall is pointing to in space. This is a way of using cross contours – lines that follow the surface of a subject to describe its volume – to shade and indicate form at the same time.

If you are having trouble making the lines sit beside each other, try rotating the paper so the direction of the pencil strokes suits your arm.



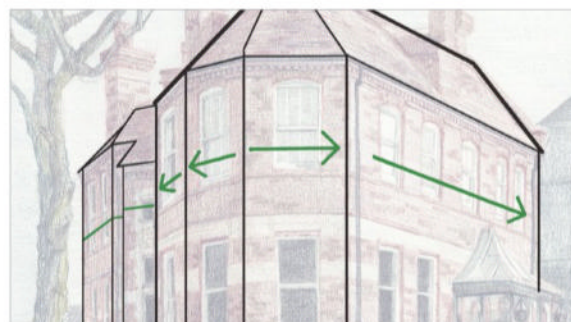
### Pick your angle

When selecting your subject, walk around it and explore how it looks from different angles. This gives you options with composition and a bit more choice in the overall appearance of the building. The proportions may change with different points of view, or interesting features might become more prominent.

### 8 Establishing shadows

On all but the lightest surfaces, I overlap the first layer of tone with a layer of parallel vertical marks. This creates a perpendicular arrangement to the first set of hatching, although it is skewed by perspective on the sides of the building. It is a particularly flattening pattern of marks, suited to the flat surface of the wall. For the darker walls, denser hatching marks are used, and I press a little more firmly.

For curved surfaces, like the wall in this example, try to curve or steadily alter the direction of your marks so they wrap around the subject and follow its surface.







## 9 ● Implying brick and tile textures

It can be tempting to include every single brick in front of you, but this tends not to have the best result and can be too much detail. Instead, try to imply the overall pattern of the bricks by focusing on shading in a few individuals that show up most or create interesting patterns. This is done by creating little patches of vertical marks.

For the moulding on the walls and chimneys, I start by sketching in the darker details, like the shadowy gaps between the bricks or the underside of the lip of the mould, then add colour accents on top where needed.



## 10 ● Adding context with other buildings

Other buildings can help inject a sense of perspective and depth into a scene. This row of houses helps enforce the idea of the slope the main building is placed on to. Including them also creates a more dynamic composition, as they balance out the focal building and form a strong diagonal. I shaded in the row of houses with some simple tonal blocks and added a few details for the windows and the wall in front.

It is hard to spot details with distance, and they aren't the focus of this scene, so they needn't be complex. Keep them simple. It is fine to reduce even more distant buildings to a silhouette; if you are mindful of the shapes, the context will help the viewer understand the implied buildings.



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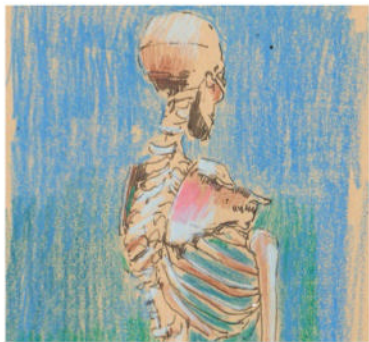






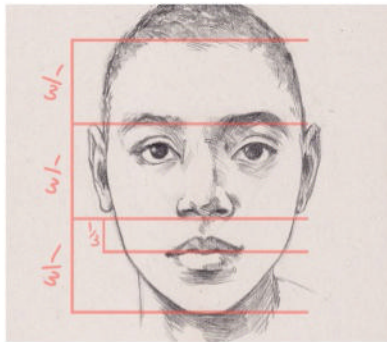
# Paint&Draw

## Beginner's Guide to DRAWING



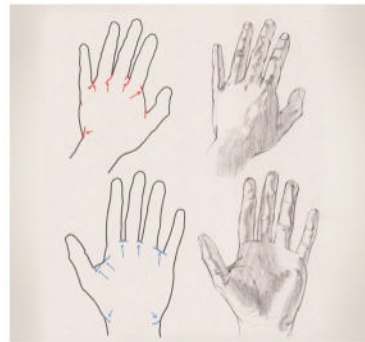
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