HOW TO SKETCH

-- An Exercise In Artwork --

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Hi,

I am Kerry, the creator and owner of the www.allaboutdrawings.com website.

The purpose of this book is to guide you towards sketching with a confident stroke.

The general consensus is that most people learn to draw before learning to sketch but I consider it to be a personal choice.

Just like shorthand is an abbreviated form of writing, sketching is similarly an abbreviated form of drawing.

Even if you can’t draw, just by studying these principles and techniques you will end up being able to sketch! Really, it’s up to you. Because I don’t know your skills and - most important of all - don’t know how persistent you’ll be, I can’t make any guarantees.

If you want to teach yourself to draw, there is an abundance of free information available to you via www.allaboutdrawings.com which is dedicated to encouraging everyone to start drawing. You will also find all sorts of drawing tips and techniques at your fingertips.

This book cannot be:
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ACKNOWLEDGEMENTS

My family provides unlimited support and encouragement and I don’t think I’d survive without them. My parents, husband, son, daughter-in-law, granddaughter, sisters, brother, their families and my best friends all make up my universe.

My thanks goes to Gareth who devoted a lot of time to proof-read this book and to offer suggestions for improvement. Thank you, Gareth.

"The purpose of a sketch is not a detailed study, but a seizing of the essentials of line, tone, and construction." - J. Littlejohns
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INTRODUCTION

A simple pencil is the universal medium for graphic expression. Even in the hands of the unskilled, it offers an alternative to using words and most of us would love a better mastery of it.

It is amazing that just a few roughly sketched lines can convey more than words ever could.

The purpose of this book is to show simple beginnings, progressive steps and examples of pencil techniques.

You can't learn to sketch just by reading about it. You have to act on your desire.

This basic guide is designed for beginners and it will lay a good foundation for you to learn sketching.
The information in this book is drawn from my own personal experience and education. In developing my skills, I studied lots of books mainly from the public domain. These books have not lost their usefulness because the principles of sketching remain valid no matter how old they are.

You can draw upon my experience just like I did from others and in doing so you will master the art of sketching.

Sketching is a technique that’s different from drawing and it takes practice to become skilled at it.

*A sketch suggests much, but it tells little.*

A general understanding of the difference between drawing and sketching is that sketching is the art of quickly capturing an impression, whereas drawing requires time, patience and attention to detail.
Pencil sketching is pencil drawing reduced almost to its lowest terms.

If you want to draw from life, which moves at such a fast pace, you have to learn how to draw in shorthand, i.e. sketch.

*If you are a fussy drawer, you have to learn how to let go of your tendency towards perfection!*

By studying other sketches, you can learn how to portray images with a few varying strokes. It does you good to copy from other sketch artists, so don't worry about doing that, it's all a part of your learning curve.

The hardest part of learning to sketch is knowing when to declare it's done. You have to actually stop yourself from turning it into a finished piece.
Never, ever tinker with a sketch. The spirit of a sketch vanishes as soon as you try to "finish" it.

As you read through this book, treat the words "sketch" and "draw" as interchangeable with the emphasis being on the meaning of "sketch".

Read carefully, there are some good tips here that will give you a good grounding in artistic expression.

Please take advantage of the Glossary at the back of this book to find a good selection of art-related words and their meanings.
CHAPTER ONE
SKETCHING WITH PENCIL

The pencil can be very powerful in its expression, yet it's not intimidating. It can give the impression of color, texture, surface and atmosphere.

We use lines, shapes and tones to express the character of a subject without fussy details.

*Let your imagination fill in the blanks.*

The sketcher is not concerned with composition (the arrangement of lines, masses etc) because that comes later.

*The aim of sketching is to draw simply.*

In this quick sketch of a bush, do you notice that you don't have to be concerned about details and composition?

Copy the sketch above just by doing some squiggly lines. Now step back and look at it. It's easy to reproduce, isn't it? Yours will look quite different from mine, but the visual effect is the same.
When sketching,
you don't need to draw carefully
-- draw lines that you feel.
They don't even have to be joined together!

Outlines don't have to be uniform in any way, they needn't be continuous, perfectly straight or regular, even when they represent perfect type forms.

Just try to be spirited and suggestive, capturing the main characteristics of your subject. For you to accomplish this, look for the main lines and forget about all the confusing details.

The only way to become good at sketching
is to start doing!

Once you get going, you will develop speed through repetition and sketching what you observe to be true. Allow your speed to be acquired through judgment and not haste.

Try to get the "individual quality" of each thing you sketch. It is that quality that makes you an interesting artist.

Most of all, don't be afraid to make mistakes! Lose yourself and surprise yourself, you'll find that sketching is a real adventure.
CHAPTER TWO

MATERIALS

Pencils:
The graphite pencil is a favorite for all black and white drawings.

*The lead of a sketching pencil should be smooth, firm and free from grit.*

Avoid scratchy pencils, as well as pencils that are too soft and smudgy.

Although it’s not absolutely necessary, it’s a good idea to have a minimum of three pencils of varying degrees of hardness - Hard (H), Medium (F to HB) and Soft (B to 9B).

A hard lead (H) produces light lines. Among other uses that you will discover, it is good for creating gentle guidelines that you want to erase.

A soft lead (B) is for darker lines and great for shading. The higher the B pencil is numbered, the softer (and darker) the lead.
2B is a favorite grade for many beginner artists. You need to experiment to find your number one preference and just use this information to guide you.

**Paper:**
When you are learning to draw or sketch, almost any type of paper will do, providing it's not too thin and the surface is fairly smooth.

Photocopy paper is great for a start because it has the right texture and it's economical to buy. You can use a hard board clipboard to keep the sheets of paper steady and to have a firm drawing surface. Place some paper underneath your drawing sheet for cushioning.

Rough paper doesn't allow for good pencil technique, it gives your drawings a woolly appearance.

Acid-free paper is the best because it doesn't deteriorate or yellow with age.

**Sketchbooks:**
Cheap sketchbooks do a decent job for all beginners, they have a texture to them and it won't hurt you to experiment until you find your favorite brand.

Small sketchbooks with a spiral spine are a good choice and user friendly. Big sketchbooks can be intimidating so it's wise to avoid that obstacle at first.

Your choice of paper does have an impact on the results of your sketches, that's why you need to experiment with texture.
**Eraser:**
Sketching is done with speed so you probably won't need to use an eraser much. Rather than erase a stroke in error, you simply draw over the lines until it feels right.

If you do want to erase, you need a good white eraser that doesn't mark your paper or leave behind too much residue. A firm white eraser can be cut to give the eraser a sharp edge to get at finer areas.

* A kneaded eraser can be molded into any shape. It's excellent for highlighting as well as picking out tiny bits of graphite in hard to get places. Just dab at an area and it picks the graphite right off the paper. When it gets dirty, you simply fold it over.

**Sharpener:**
For wood pencils you need a good, steel sharpener with straight, sharp blades.

To get the best of both worlds with one pencil, you can sharpen your pencil to a point and then rub it on sandpaper. If you don't have any sandpaper, an emery board will do a similar job.

Once sanded, you simply turn the pencil for a finer point.
Another alternative for sharpening is to cut your pencil with a craft knife. Take care with this knife and make sure you sharpen the pencil with strokes away from your body.

You don’t need a really sharp point for sketching because it digs into your paper, breaks easily and requires constant sharpening.

A sharpened pencil is used for finer details and a blunt pencil is good for broad strokes.

If your preference is to use a mechanical pencil with different graphite leads, then you won’t need to worry about a sharpener.
CHAPTER THREE

APPLYING THE PENCIL

When you learn to draw, as distinct from sketching, you discover ways to create different effects with a pencil. Stippling, hatching, cross hatching and blending are just a few techniques you can apply to create effects.

Sketches created this way have beautiful tonal qualities but it's a slow method and not much use when you are out and about sketching.
Sketching is done rapidly so you have to learn how to depict your subject with a series of simple lines.

It is confident strokes that give sketches a crisp suggestiveness. To gain good control of your pencil, you need to practice drawing strokes vertically, horizontally and obliquely.

Your hand must learn to instantaneously adjust the pressure on the pencil, so that the result will be any desired gradual change from light to dark or a tone of the same value throughout.

All this is a matter of practice so exercises are provided here to assist you.

To be successful at sketching, you must have complete control of your pencil.

When you practice your strokes, draw them lightly and in a flowing manner - don't put them mechanically side by side.
Make sure your paper stays in the one position - *it's your hand* that changes position according to the direction of the strokes.

Draw some lines back and forth, without lifting your pencil off the paper.

Now do more strokes, only this time lift your pencil off the paper, striving to leave no marks at the end of the stroke.

Initially, you might prefer to use lined paper as a guide so you can draw with confidence, making each stroke distinct and clear.

Practice until you can accurately draw horizontal, upright and oblique lines and make others parallel to them.
Everyone needs to do the exercise of drawing strokes because it helps with eye and hand co-ordination while perfecting consistent, confident strokes.

It's a good idea to practice lines for only a few minutes at a time to save boredom from creeping in.

This practice is necessary to every artist and can even be used simply as a warm-up exercise. Make it fun by creating a building (or anything) purely out of all the different strokes that you need to practice.

If you allow yourself time to thoroughly master each fundamental as you go through this book, you will realize that it's exercises like this that also teach you patience.
CHAPTER FOUR

QUALITY OF PENCIL STROKES

Let's devote some time to the practice of strokes, paying special attention to their quality.

Using both hard and soft pencils, try various papers until you find a surface that suits you.

You can achieve light tones with a hard pencil (H) and dark tones with a soft pencil (B).

Note:

• You can produce light tones with a soft pencil, but it looks poor quality by giving a woolly appearance.

• The surface of art paper has tiny elevations and depressions, and a soft pencil used lightly over the paper covers the elevations but not the depressions. That gives an effect of black and white spots resulting in poor quality sketches.
• You can overcome this problem by applying enough pressure on your pencil to completely cover the paper with each stroke.

![Good Quality](image1.png) ![Grainy - poor quality](image2.png)

• If the resulting tone is darker than you'd like, then try a harder pencil. Usually, a medium soft pencil (2B) is sufficiently dark for most purposes.

You are seeking good quality pencil technique that has a flowing, liquid quality.

Practice doing the three strokes (vertical, horizontal and oblique) on your photocopy paper first, using your preferred selection of 3 graded pencils. Pay particular attention to the different quality of strokes with each grade pencil.

*Make notes on your experiments so you can refer back to them later.*
Then, after practicing on your photocopy paper as indicated above, try the same exercises in your sketchbook.

The paper thickness varies in all types of sketchbooks, but sketchbooks are always thicker with more texture than photocopy paper.

You’ll discover which effect you prefer to produce. This is a personal preference, no one can advise you which paper to use.
CHAPTER FIVE
DIRECTION OF STROKES

There are 3 things essential to successful sketching:

1. - Direction of strokes
2. - Character of strokes
3. - Grouping of strokes

This chapter explains the direction of strokes and how they express form and direction of planes.

The following chapters (on Character and Grouping of Strokes) explain how various surface qualities and texture can be used for expression.

You can use one of these methods, or you can employ all of them, it's up to you!

In this chapter, we learn how to place our strokes simply by observing the shape and form of the object we sketch.
SQUARE SHAPES

In box A above, the strokes are drawn in the direction of the vertical edges. In B, they are drawn in the direction of the horizontal edges.

You might ask which is the correct way? Well, it all depends.

To draw strokes the correct way, you look for indicators to direct you.

The direction of the strokes is determined by the direction of the planes, or the contour of the form. So, in the example of the boxes, either way is acceptable.

A vertical plane (upright) would naturally suggest vertical strokes; a horizontal plane (akin to lying down) would suggest horizontal strokes and an oblique plane (angled) suggests oblique strokes.
Here is a book shown in various positions.

"A" - the cover, being a vertical plane face, was rendered with vertical strokes. The strokes are laid parallel with the vertical edge and their direction remains unchanged.

"B" - the horizontal plane, has the strokes laid horizontally and running parallel.

"C" - being an oblique plane, the strokes converge, as do the edges of the book. If you were to draw lines (away from you) following the edges of book "C", those two lines would eventually meet (off the page). In other words, they converge, whereas parallel lines never meet.

All you have to remember is that sometimes things do not appear as they really are. If you view something from an angle, vertical edges are still vertical, but horizontal edges appear to converge, slanting up or down, depending on your viewpoint. This is where perspective comes into consideration.
To be successful in sketching,

it’s necessary to have some knowledge

of the principles of perspective.

Perspective affects the shape and size of objects. It can alter shape according to position, and size according to distance.

There are still a lot of artists who don’t fully understand the complexities of perspective, they simply learn how to interpret it by sketching what they see.

If you can get angles and the relationship of one object to another right in your mind and on paper, then the rules of perspective will take care of themselves.

Continue to rely on what you see,

that won't let you down.
ROUND OBJECTS

The sphere is the basis of all round objects. To sketch rounded objects, you can use strokes that are either vertical or horizontal, it depends largely on the shape of the object.

To give you some ideas, see the following examples and the way different strokes are used to express their form.

These Japanese lanterns are spherical in shape.

When you look down at an object (making it below eye level), as in Japanese lantern A, place your strokes to curve downward, as well as the nearer edges of the ellipses (at the top and bottom).

If you are looking up (above eye-level), as in B, the strokes curve upward.
THE APPLE

In this diagram the apple is rendered with up and down strokes, curving outward more and more as they approach the contour.

Note how the lines at the center of the apple are practically straight.

A BOWL

Any objects that are low and broad are more likely to be done with horizontal strokes that must follow and curve with the contour of the form.

This image has been enlarged so you can see the use of lines.
A GLASS TUMBLER

Tall objects are generally described with vertical strokes.

VASE

In this example, the vase is not straight so up and down strokes are used but they curve as necessary, to indicate and define the form.
CHAPTER SIX
CHARACTER OF STROKES

Although there are some definite rules that we can follow when we use the form of an object to decide the direction of strokes, these guidelines for Character of Strokes are very general and are meant more as a suggestion.

Once you become familiar with the form of objects, the next step is to apply this knowledge to drawing objects that show greater variety of form, surface and color.

The character of surfaces often plays an important part in determining the direction of pencil strokes.

It is this personal quality, your individual way of seeing and doing, that influences the character of the strokes.

This is where your observation skills come in handy!
By observing the surface of the object you wish to sketch, you determine the type of stroke as well as a way to group them. The strokes may be long, short, dark or light, etc.

In order to differentiate between decoration on a piece of still life and its background, simply change the direction of your strokes, as in this example.

Be careful not to over-emphasize the decoration, it should appear to be a part of the surface.

FENCES
This is an excellent topic when you begin sketching because fences are found in various conditions and no one would know if your sketch is true or not.

Adding bits of grass around is great practice. Draw constructively with imagination and expression from the first sketch.
Use vertical strokes to sketch a wooden fence with the boards nailed up and down, and use horizontal strokes if the boards are nailed horizontally.

![Fence Sketch]

If a fence is on an angle and foreshortened (as in perspective), vertical strokes are still used in the up and down boards, but the horizontal boards have strokes following the apparent direction of the boards.

**STILL LIFE**
This basket is an example where the structure determines the direction of strokes.

![Basket Sketch]

Make use of the white of the paper to represent highlights.
Decide what you are going to sketch and focus solely on that object.

When you are learning, it's too hard to focus on more than one thing at a time, you won't be doing your sketch any justice.

Observation is the key, you need to sketch as much information as possible in a short amount of time.
CHAPTER SEVEN

GROUPING OF STROKES

This is where you begin to play an important role in directing the movement of the pencil.

*Style or individuality of expression is something that cannot be taught.*

There are no rules. Practice, observation and experience come into play.

The way the strokes are grouped helps to express certain qualities and it gives your sketch different effects and expression.

*Place emphasis on the things that impress you the most.*

You need to observe, practice, experiment and solve the problems of technique that come with each subject you choose to sketch.
Here are some general guidelines to follow:

1. The appearance of the surface of the object to be drawn helps you decide the character of the strokes as well as the way they are grouped.

2. The strokes may be long or short, dark or light, wide or narrow.

3. Strokes drawn close together imply a solid tone or just let the paper show through separated strokes to make something lighter, it depends on the quality or texture that you want to express.

4. Long or continuous strokes drawn closely together suggest a smoothness of surface.

5. Short or broken strokes drawn less closely suggest a roughness or an uneven surface.

This sketch of steps shows the grouping of strokes used to define surface qualities and textures.
Although nothing beats practice when you are learning to draw, it is just as important to study examples of good pencil work.

In the beginning, the usual method of lightly indicating main lines and masses should be followed. These light lines may be left in because their presence adds charm to a sketch.

**Before starting a sketch, carefully observe your subject.**

Study the form, color, texture and the arrangement of light and shade. Then, decide the best way to express them. Try visualizing how your sketch is going to appear on the paper.
Once you make a decision, commence the sketch with intensity and a sense of purpose. Don’t hesitate, let your pencil flow with the ideas that you have pre-determined.

GLASS

Glass is very puzzling to represent if we try to imitate it exactly as it appears to the eye. However, if we look at it through its characteristics, it is very simple.

What are the leading characteristics of glass?
Transparency is the most important and reflection is next. Glass is suggested when you represent those two qualities.

Transparency is represented by showing something through, and reflection by reflecting (usually light) in the form of highlight.

This glass tumbler is made transparent by showing the further line of the bottom, and the highlight on the further side of the tumbler.

Sometimes when light is refracted through glass, it splits an object as it goes behind. If you look at a straw in a glass of water, the straw appears broken. It’s simply a matter of observing what you truly see.
STILL WATER
Still water is without form so we can represent it by using something that will suggest water.

A fish does not suggest water but a fish jumping does.

The object itself does not suggest water, but its action may.

A post on its own doesn't suggest water but its reflection does. One of the main characteristics of still water is its power to reflect.

A reflection on water is like a mirror image - if a post leans to the right, then so will its reflection.

A great way to understand this is to use very wet paint (from a child's paint set) and do the following experiment:

• Paint a horizontal line about half way on a piece of paper.
• On top of that line paint a post leaning to the right or left.
• Fold the paper in half along the horizontal line, so the wet paint imprints on the other half.
• Unfold the paper and you will see the effect of a reflection.
I like to visualize flipping a scene (which rests on an invisible horizontal line in my mind) to create the mirror image below. This helps me to work out which direction reflections go.

"A" represents the reflection of perfectly still water. "B" represents water slightly in motion. "C" represents the water so much in motion that the reflection is only suggested. "D" shows a reflection influenced by smooth ripples. Often this reflection is longer than the object reflected. "E" shows the reflection of a hard, smooth, or polished surface, like that of ice.

AIR & LIGHT
Air and light are invisible forces that can be represented by their effect on visible objects. Trees are an unstable surface that can help you portray weather conditions.

Tree A demonstrates a calm day, and Tree B is captured on a windy or rainy day.
If it’s sunny, we use its effect on visible objects, making one side light and having the other darker.

Your aim is to work simply, to suggest with as few strokes as possible, rather than to actually draw.

*Simplicity in seeing and doing is essential when sketching.*

**SKETCHING VALUES:**

Most subjects can be sketched in 2 or 3 values.

1. Let the paper represent light tones for one value - this adds sparkle.
2. Use more pressure on your pencil to form the second value.
3. The third value is the darkest color on your sketch.

Take care with darker accents, place them only where needed to make the sketch expressive.
Once you proceed with your sketch, you will notice that your pencil will gradually wear away to give an increasing thickness of line.

Use this thickness to your advantage, as it is useful in the foreground of a sketch. A gentle twist of the pencil will give you a sharp angle of the pencil on paper and this enables a fine line when you want one.

If you press harder on your pencil occasionally, you can produce an increase in depth and this will give your sketch additional spirit.

*Keep yourself interested by sketching things that appeal to you.*

Don't forget, with each and every sketch you do, you are improving and learning more! Each sketch can pleasantly surprise you and urge you on to do the next one. If this is something you really want to do, don't give up!

Treat every sketch as an experience, learn from it, then go straight onto the next sketch and the next.

*Remember that repetition is your friend.*
CHAPTER EIGHT

MEASURE WITH A PENCIL

This is a useful technique that you can use to help you out of difficulties with a sketch and to set you on the right path for gauging proportion.

It’s important to do some measuring prior to sketching because it helps you to see how objects appear in relation to each other.

First, pick something to become your standard measuring gauge. For a landscape, you may choose the height of a bush so you can measure how many times it fits into a nearby building.

If you are doing a close study of a flower, you may choose the length of a petal to estimate the width of the entire bloom.

You can use either the height or the width of the object, depending on the scale of your sketch.

Once you have this measurement, it can be compared with any other part of the picture, to help you determine proportion.
The Measuring Procedure:

• Hold the pencil in the middle with the fingers, leaving the thumb free to move along the pencil.

• Close one eye and while holding the pencil at arm’s length, mark the depth with your thumb.

By closing one eye we concentrate our vision and we see one object, minus all its distracting surroundings.

To keep your measurements consistent:

• When you measure horizontally, the pencil must be parallel to the line of your eyes.

• For vertical measurements, make sure the pencil doesn't lean either backward or forward, or to the right or to the left. Imagine it to be against a vertical pane of glass in front of your eye.
• The distance must always be the same from the eye to the hand and this is achieved by keeping your arm at full stretch.

• When the elbow is straight, the arm is extended at its greatest length and your hand is kept at the same distance for all measurements.

Without taking these precautions, you might unconsciously alter the position of your hand and confuse measurements.

Here is an example of checking proportion ...

• Look at the real object (in this case, a basket) and measure it on your pencil -- remember to keep your elbow straight when you do this.

• Mark the spot with your thumb.

• Keeping your thumb still on the pencil, swivel your wrist and count how many times the depth fits into the width.

Now drop your arm and look at your sketch.

Compare the same proportions in your sketch and make sure they agree. Where the width of the actual object is four times the
depth measurement, check that your drawing corresponds to roughly the same dimensions.

Move your thumb to a different position on the pencil when you do the depth/width measurements on your sketch because it will be a different size to the original object.

This technique is a simple and convenient method of measuring the proportion of distant objects and it helps you to create realistic drawings.

You won't always need to use this pencil-measuring procedure because your hand-to-eye co-ordination improves with time and experience.

**Draw first, measure afterward.**

Try not to fuss over measuring, use it mainly to check your work.
CHAPTER NINE
SKETCHING BUILDINGS

In this chapter, we continue to explore the Character and Grouping of Strokes.

Old buildings and huts are good subjects for pencil sketching. They are not difficult for beginner artists, the method is the same as if sketching from still-life or other subjects.

The texture of a building is depicted with simple lines like horizontal strokes for bricks and vertical strokes for wood.

These characteristics of form (brick and wood) are easily suggested by corresponding changes in the direction of the strokes.

Once you find an interesting building, study it carefully before you start to sketch. Use the surface characteristics to help you decide in which direction your strokes go for the various parts of the building.
Visualize how your sketch will evolve.

If you find the building is just too complicated, pick a small section that captures your interest and just sketch that portion of the building. By doing that, you remove any problems with perspective and the resulting sketch looks great.

Take a special interest in light and shade. Where you see shadow, put your strokes together closely with little of the paper showing through. Where the light hits the building, you only need a few touches of the pencil, enough to indicate the character of the surface. Put some space between those strokes!

Making sketches is all about suggesting.
The use of short strokes suggests the effect of bricks and you can use the white paper to indicate the mortar between the bricks.

You can get this effect by putting the strokes following the plan of brick wall construction. Don’t draw every single brick, that defeats the purpose of a sketch. A few L shapes here and there should do the job.

If you sketch a building with a lot of windows, you only need to draw a couple of windows accurately, then use some simple strokes to imply the existence of others.

*Your aim is to create a sketch, not a photo!*

**PERSPECTIVE**

This book doesn’t cater to everything there is to learn about perspective because it is a complex subject. Read about the subject whenever you can, in order to slowly understand the principles of perspective and apply them when needed.
The following diagram describes one point perspective and this is the diagram that helped me to understand more about it.

The lines in this drawing make sure that the top and the bottom of the arch correspond, that they are both moving in the correct direction, toward a certain point called the "Vanishing Point".

The term "one point perspective" is used when all lines in a drawing converge towards only one vanishing point. Find your vanishing point on the horizon by estimating where the lines disappear. Draw your lines to meet up at the single vanishing point that you have designated.

It all depends on your viewpoint as to how many vanishing points your sketch requires. For example, if you look at the corner of a building, there are 2 walls visible and each wall will have different vanishing points.
The Horizon Line  
is an imaginary horizontal line  
at the level of the eye.

Receding horizontal lines always vanish at eye level. The top and bottom lines in your drawing should follow the line to that point.

With sketching, you don't have to be pedantic about perspective but your lines do have to appear to be right.

You will soon become more knowledgeable by looking for perspective in your sketches and observing it in other drawings, photos and books.

If you trace parallel lines in pictures and find vanishing points of planes and surfaces, then things that used to confuse you will become clear and reasonable.

This diagram illustrates a sheet of paper with the extension of lines that eventually meet at a vanishing point off the paper.

The serious sketcher should consult books about Perspective that give the key to every problem that is likely to arise.
CHAPTER TEN
SKETCHING FOLIAGE

The broad meaning of "foliage" as used here refers not only to the masses of leaves, but to all forms of plant life like trees, bushes, grass and flowers.

It is natural for the untrained eye to see details separately and not the whole form of which the details are a part.

*You have to gain the power of seeing objects as a whole, as a unit.*

FLOWERS
A lot of artists use a method called "blocking in" to assist them to get the right image on their paper. It's easier to use straight lines when blocking in, ignoring the small details and aiming at the general proportion alone.
This is an example of proportional sketch of a bunch of flowers.

Block in with light lines that can be easily erased or sketched over before adding details or giving expression to the lines.

To 'block in' the general shape, you proceed much as a sculptor would in preparing his marble by first hewing out the form roughly.

Flowers or a branch with leaves are excellent sketching subjects.
First you draw the main shape - the curve of the slender stem, the center of the flower and the mass shape of the petals. Divide up each petal later, noting their wayward manner of growing.

If the flower is delicate and light, sketch it with a hard (H) pencil. Use a softer pencil (2B) for the leaves to highlight the delicacy of the flower.

If the flower is in a cluster, sketch the general outline of the cluster and then observe the arrangement of light and shadow by
squinting. Add a few touches to suggest the character of the individual blossoms in the cluster by putting some shadow in.

Just study your subject before you make any marks on your paper. Take note of the differences between flower, leaves and stem.

LEAVES
Observe the shape of the leaf and what type of vein it has. Both of these things determine the direction of your strokes.

If the leaves are long and narrow, your strokes go lengthwise or parallel to the center vein.

If it’s a wide leaf, your stokes go in the direction of the secondary veins. These are the veins branching out from the central vein.
Suggest an outline around the leaf to define its shape.

If you are sketching snippets from nature, there is no need to use a whole page for just one sketch, one page can hold an amazing variety of subjects.

*An artist's sketchbook is a book of bits and pieces.*

**TREES**

It’s funny how we allow our knowledge to deceive our eyes. For example, when drawing a tree, our knowledge tells us that the foliage is composed of individual leaves. So, we try to represent the individual leaves and, of course, we fail.

Unless we are very near to the tree, we can't see the leaves individually but only the mass of leaves together.
The whole is of more importance than a part, so it should be your aim to represent the tree as a whole, to draw the general shape.

Look through half closed eyes so the details are eliminated and the mass is revealed.

All forms, however complicated they might be, are composed of simple forms or figures (e.g. triangle, square, rectangle, oval and circle). If you recognize them, your sketches will be made comparatively simple and easy to achieve.

Work freely when you sketch foliage. Make the pencil strokes reflect the qualities peculiar to foliage.
In this sketch, the strokes indicate foliage applicable to pine trees.

If you want to draw a tall subject like a tree, hold your sketchbook in an upright position. If you intend to draw a long shaped object, hold the book open at the full width of the page.

Before you sketch a tree, pick up a twig and draw that first.
If a tree is in the foreground (closest to you), it looks as if it’s cut up by light and shadow. Try squinting (or half close) your eyes to pick out the larger areas of light and to find where the main shadow is.

Still squinting, study the general outline of the tree against the sky. Again, take note of the main areas of light and shadow.

To do a dedicated sketch of a tree, you start sketching the trunk and main branches lightly and indicate the shape of the tree with a few touches of the pencil. Once this is done, start at the top of the tree and work your way down, putting your strokes in a carefree sort of way.

If something is complicated, leave it out! You are the creator of this sketch, you can omit or include whatever you like.

For the large and more dense mass of leaves near the center of the tree, make your strokes long and grouped together to give the impression of mass and shadow.
Nearer the edge of the tree where the leaves are thinner and the sky peeks through, make your pencil work light and open - the strokes shorter and not drawn close together.

Here is a quick and easy way to represent trees which does not involve blocking-in.

1. With a soft pencil, mark in the mass of the tree with a bold, free stroke, as in the example above.

2. Then, with a shorter stroke mark in the branches, softening the edges and aiming to show the general character of the outline. Use the end of the pencil as in ordinary work and work from the center outward.
The center of the tree is the trunk. Foliage and branches spring from the trunk center outward and upward on most trees.

It is impossible to represent all the details, so you choose only those that are essential to the tree as a whole.

Distance lessens:
- the size of the object
- the distinctness of the object
- details

The further away an object, the smaller it is drawn, the lighter the line used in representing it, and the less details shown.

Notice that the second tree is represented farther away by drawing it smaller, lighter and placing it higher in the picture.
CHAPTER ELEVEN

SKETCHING ANIMALS

Obviously, you need to be fairly accomplished at sketching before you attempt animals. Technically though, the problems with sketching animals are no different from any other topic.

Animals are always on the move, so you need to rely on your memory a lot. Begin with a large sheet of paper so when the animal moves, you simply start on the next pose without erasing or smudging.

HORSES
If you were to sketch these horses, they appear foreshortened so you need to remember to sketch what you see, not what you know! Sketch the nearer shapes of the animal first, and the receding shapes later.

The long bodies are hidden by the hind legs and the finished sketch is almost a square with the extension of the neck and
head. Observe the angles of limbs, the curves and muscles. Try to make separate studies of separate parts.

**CATS**

It’s a good idea to sketch a sleeping animal, as the amount of movement would be minimal.

With this cat sketch, take note of the circular shape first. To do the fur, sketch in the direction of the fur, noticing how it curves over bone and muscle.

You can sketch small areas, too. Try sketching an ear or a paw, you might just have enough time to accomplish one portion at a time.
DOGS
Take the example of a dog as he lies curled up asleep and notice he has an elliptical outline.

Without noticing the details at all, draw the elliptical outline to get the general proportion and then add the details.

With observation and practice, the most complicated forms can be separated into these simple figures for you to recognize and make your sketches so much easier to complete.

Sketches made from life have more spirit, however, don’t feel badly if you still rely on printed resources, you are nevertheless making progress.

When you are finally able to draw from life, you’ll be more prepared by knowing what to expect.
COWS
Once you are out and about sketching from real life, simply observe the main form, color and texture to decide your direction of strokes.

Block-in the big forms first, and then use the side of your pencil to add tones.

As a final observation, see if any valuable shadows have been omitted where the animal sits or stands on the ground.

BIRDS
To draw a bird in flight, aim to get the angles of the body and wings.
In general, the construction of all birds is the same; the difference is in the proportion and minor details. You’ll save a lot of time plus it’s less discouraging if you learn the proportions and general features of a bird from pictures and drawings.

Things to note:

- the size of the head as compared with the body;
- the movement of the tail, head and body;
- how the feet are placed under the body to give perfect balance;
- how the wings rest on the body;
- and their movements when flying.

All of these can be studied from drawings coupled with observation, and then verified on the real bird, much better than from the real bird alone.
CHAPTER TWELVE
SKETCHING THE FIGURE

The human form is a little more difficult although the technique remains the same -- you still need to observe form, color values and surface characteristics exactly as you do for still life.

You express these qualities with the same type of strokes.

The face and hands are done simply with a sketchy and suggestive outline, left white except for a few touches indicating the features.

The rest of the figure, the dress, shoes, etc, should all be treated simply.

Learning to draw the human form, as opposed to sketching, involves years of practice and learning. It isn't possible to include all the complexities in these guidelines.

To sketch a person, only pay attention to the main lines and direction of movement, disregard detail.

Give the figure a searching look before you sketch out your shape, then sketch in the angles where they fit inside your shape.
You will learn more at this stage from making sketches of quick poses and getting a knowledge of general proportions than by delving into detail.

Don't be embarrassed to try quick sketches. My first attempts were horrific but I soon discovered they did help me to improve. I don't show those practice pages to anyone! We all have to start somewhere and I keep those pages to remind myself of that.

When you draw from life, concentrate on the few lines that express essentials.

*It takes time to become trained in accuracy of observation, be patient with yourself.*

It's simply a matter of observing the outline and placing the strokes where you see fit.

With constant practice, you will develop a template for man, woman and child.

You will be able to make each template unique by observing the little unobtrusive characteristics and traits which distinguish individuals.

*Once you are happy with your general template of a figure, you can dress it up however you like.*
You will observe that we bend with age, our head droops, our arms sag forward, and our toes very probably turn in a little.

If you are a beginner, don’t make the figure sketch too small because you won’t learn very much. You’ll be able to spot your weak areas when you make your sketches larger.

If you want to sketch scenes in a crowded park, choose simple themes and avoid anything that looks too complicated.

HAIR
We usually find hair a difficult subject.

Fortunately, it's easier to sketch hair than it is to draw it. Simply sketch hair with delicacy and look for stray hairs to break the firm masses.

Your strokes follow the direction that the hair flows.

For long, straight hair, sketch long, swinging strokes close together and use curved strokes for curly hair.
When sketching figures in motion, remember to sketch ruffled hair, to give the effect of movement.

When we are young, our hair springs thick and long. When we approach old age, the hair thins out. These little things need to be considered when you sketch.

CLOTHING
If clothing is light, indicate this value with a sketchy outline and leave it white.

Clothing or drapery can be very misleading. We are inclined to lose sight of a leg or arm when we are trying to sketch draperies.

The folds deceive the eye so you need to visualize where the leg or arm is positioned.

Only show the most important folds on the clothing. Squinting will help you to pick these out.
Remind yourself that sketching is simplified drawing.

You don't need a lot of detail, use strokes to get your message across.

Put a touch here and there to indicate folds or other detail. Ignore busy patterns on clothing and try to suggest a general tone.

Use a blunt pencil to indicate stripes.

If clothing is a darker color, fill in the area with strokes to give strength to that value.

Dark touches that indicate shadows and folds are generally done last.
CHAPTER THIRTEEN
LIGHT, SHADE AND SHADOWS

When you look upon any object, you will see that one side is light, the other side dark. This is called light and shade.

Then, if you look further you will see the shadow that is cast.

Lights, shades and lines give roundness and effect to everything you look at.

Shade and shadow are treated as real objects in drawing, as much as solid forms.

- Shade is the dark part of an object and forms part of it.
- Shadow is not part of the object, it is separate from it.
- Shade and shadow are opposite to the light that causes them.
- Darkness and clouds obliterate shadows and cast an even shade over all objects.

Remember to do your sketch in outline before any of it is shaded. You can squint your eyes to help you get the form, light and shade.
If you draw an apple with light and shade, it looks round and plump.

If you draw an apple solely in outline, it's more like a flat circle.

You need to be confident with your outline sketches before you start practicing with light and shade. It is almost the same thing except shading lines are nearer together.

*Train your hand in outline first.*

Put more pressure on the pencil in the darkest places, and touch lightly in the lighter places. Add the larger shades by using hatched lines and use extra hatching for the deepest shading.
SHADOW
You can achieve added effects if you put a little emphasis on the side of the objects opposite the light, to suggest shadow.

If the light comes from the left, the shadows of the objects would be on the right side.

Light also comes from above, so the lower part can be strengthened as well. Touches for shadow really introduce the thought of light. After all, there'd be no shadow if we didn't have light!
When you look further away, you will notice that things in the extreme distance are not as strongly depicted as those in the foreground or middle distance.

Light and shade is another topic that has enough depth to be explored in a book on its own. This chapter simply explains the main elements to help you use light and shade with great effect in your sketches.

Below you can see a great example of how to achieve light and shade in a drawing. The darks are achieved by cross hatching and laying strokes on top of one another.
CHAPTER FOURTEEN
SKETCHING EXERCISES

When I was teaching myself to draw, I was very impatient, I didn’t want to do exercises, I just wanted to see if I could draw! I drew everything I laid my eyes on and it was fun.

I don’t think I have suffered any long-term damage by learning in this fashion. I find I am very keen to learn more every day. Once I was content that I could draw, I went back to do the exercises that I skipped.

There is great value in doing exercises but if you feel you don't want to do them, then don’t.

You have to keep your enthusiasm by creating your own drawing path.

You are the best one to know what it is you want and how you want to go about it.

So, when you are ready, try the following exercises to quickly improve your skills.
TIME SKETCHES:

Time sketches are a valuable means of acquiring skill to grasp the leading characteristics of an object quickly. They are done in a limited time, which you set in advance.

For example, you can allow 5 minutes for a simple subject to be left in outline. Try to reduce this time as you become more familiar with the process.

*Aim to quickly capture your subject within one minute.*

This action prompts you to look at your subject as a whole. Let your pencil instinctively move on the paper and don't question it.

Another timed sketch exercise is to allow maybe 15 minutes to capture as good a drawing as possible within that limit.

In these conditions, it is important to block out the main proportions first, then add as many of the smaller details as time permits.
This is a timed sketch that I did when I first started sketching.

It took me 15 minutes to complete but I had some time to add a couple of folds in the clothing and some shade. The sketch is for my benefit so I don't worry about anything other than trying to capture the scene as best as I can.

Personally, I like doing a timed sketch, it shows me exactly what I am capable of producing even though my mind is telling me I can't do it!

**TIME STUDY:**

Time study is a drawing which is pushed to completion as quickly as is possible and the required time is noted on your paper.

I completed this boat sketch in 3 minutes. It has been enlarged to help you see it better.

The speed and dexterity gained through this type of training will be indispensable when it comes to working from life.
Animals, people, vehicles, boats and clouds don't always remain still to suit the convenience of the artist.

Although all this "speed work" is essential and a pleasant change from the usual form of drawing where time is not a leading consideration, too much of it (speed) leads to carelessness and inaccuracy, being detrimental rather than beneficial.

It is better if you alternate quick sketches with some painstaking studies, so that your progress will be steady and consistent.

Timed exercises help you to eliminate what is unnecessary in your sketches.

No more should be put into a sketch than is needed to convey the idea to be expressed.
BASIC BLOCKING-IN EXERCISE:
As soon as you take your position, study the object for a few minutes before starting to draw. Notice the general shape of the mass, forget the detail but consider the simple form.

- Compare the height with width. Is it taller than it is wide?
- Is the general form square or round or oval or triangular?
- What are its most individual characteristics?
- Is it flat or rounded?
- Are its edges regular or irregular?
- Are the surfaces rough or smooth?

When the subject has been carefully analyzed, the next step is to determine how large the drawing is to be and to locate the extreme limits of the object on the paper.

If the subject is higher than its length, place the paper in a vertical position so that the picture space will be in proportion to the object (or objects).

Usually the size of the drawing will be less than that of the subject itself.
To commence blocking-in, draw a border first and then place a light mark towards the top to locate the extreme limit of the drawing in that direction and another for the same purpose at the bottom, followed by others at the sides.

Next block out very lightly with a few sweeps of the pencil the larger proportions, the point barely touching the paper surface.

Compare your sketch to the object. Is the height right in relation to the width?

If you have difficulty here, use the pencil measurement method to gauge distance and proportion. You won't always need to do that but it helps to use these kinds of tools when you are learning.
BLOCK-IN USING ONLY STRAIGHT LINES:
I was drawing for a couple of years before I tried blocking-in. I found out that it is a great idea and really beneficial when you draw landscapes.

As for sketching, it might take extra time for you to finish but it provides an excellent basis for your sketch and it will turn out right, first time.

With this first example, I copied a landscape drawing from an old book.

There is no copyright on the drawing and mine isn’t the same as the original but I still made a note on the back with the name of the book and the date of my sketch.

I used only 4 straight lines to block-in -- horizontal, vertical and both diagonals (right and left). Just use a few basic lines, don’t go overboard by including every possible line.

It is quite good fun to translate things into little lines.
Once you create your image using the barest amount of strokes, then you can nurture it to fruition with soft curves where needed.

Press lightly on your pencil while you are blocking in so it is easy to erase or to simply sketch over the top of your lines, making them invisible.

Here is my finished sketch. (It has been digitally darkened for your viewing.) I didn't erase any block-in lines and I kept with the theme of strokes to complete my sketch.

Unfortunately, I forgot to time how long it took me to sketch it.

I like it, it gives me great satisfaction as I gaze at it. I created that! Yes, it is copied but it wasn't traced. I simply drew a border and did my own translation of the picture just with carefree strokes.

Surrender yourself to the exhilaration that sketching provides and your life will take on a new meaning.
Don’t worry about copying your sketches, it doesn’t matter, you are improving your skills with each sketch you complete. My spare time is mostly late at night so my only option is to copy from pictures or other drawings, otherwise I wouldn’t get to sketch at all.

*Sketch what you want to sketch and how you want to sketch it!*

Blocking-in is a splendid exercise - it helps you get your picture onto paper in the quickest fashion and with confidence!

By studying your subject and looking for the 4 directional strokes (horizontal, vertical and right/left diagonals), immediately you have simplified it in your mind. Every object consists of these lines and every sketch can be constructed this way. This is a way of forcing you to see with an artist’s eye.

Once you understand and can recognize the change in direction of lines in your subject, you will find your images create themselves on paper. Think of nothing else and focus on horizontal, vertical and diagonal lines. It will become natural, making your sketches flow from your pencil. Try it to see what I’m talking about!
CONCLUSION

There is much to contemplate with sketching and if you learn to draw first, it will lay a good foundation for your sketching venture.

It’s no secret that it takes a lot of practice to become experienced at sketching.

I hope you come to realize that it is impossible to represent everything you see, you have to be able to discriminate between the very few essentials and the many non-essentials. You also need to reject lots of little details and learn how to suggest others.

If you get into the habit of taking your sketchbook with you everywhere, you can sketch at any given opportunity, and you will improve at a faster rate.

Even if you only sketch for a couple of minutes, you’ll find these little sessions are immensely satisfying.

Sketching will bring a new dimension to your life, it is spontaneous, you can do it without thinking and you learn to trust your pencil. I can’t describe the feeling you’ll get when you do some rough strokes and you end up with a terrific impression.

Don’t be discouraged if you produce failures.

No one likes to admit to mistakes or failures, but you will produce some bad drawings or sketches along the way, it’s normal.
We all learn from our mistakes in life and this is equally true in sketching. How do we know what we are capable of producing if we don't push boundaries and experiment?

This is a book of guidelines for sketching. Once you grasp the basics, take what works for you and dismiss the rest. The principles in this book are meant to enhance your freedom of expression, not restrict it.

You are unique, seek out what you want and what you like, then use it to your full potential.

Give yourself the gift of time to allow your style to evolve naturally, all you can ask of yourself is to do your best.

Once you have developed a good sketching technique, then you have conquered the art of expression! Congratulations!

I wish you every success with your pencil sketching and I hope you find the true pleasure that drawing and sketching provides.

Kerry

"Persistence is the one ingredient that can have the greatest impact."
GLOSSARY OF ART-RELATED WORDS

A. 

Accessories: Anything in a picture which is independent of the principal object, or which might be regarded as unessential to the composition. Where the effect would be naked and unfinished, accessories are introduced to contribute to the harmony and contrast, or to establish a balance between the masses in a drawing or painting.

Action: The effect of figures or bodies which simulate movement.

Angle: the shape formed by two lines meeting at a point, or the difference in direction between two or more edges or lines, which meet or would meet.

Animation: In a drawing represents vigor and fullness of life. Applied when figures or scenes exhibit a sort of momentary activity or "dash" in their motions.

Architecture: Deals mainly with exteriors, interiors, and the general plan of buildings.

Appearance: the aspect of that portion of an object visible to the observer at any one time. The appearance of an object varies with its position and its location in relation to the observer, and with its distance from him.

Arrangement: the careful placing of models, objects or figures, with reference to others.

Attitude: The position of the whole body in a state of repose or immobility, either momentary or continued. Notice that attitude differs from gesture and action.

B. 

Balance: an equable distribution of parts.
Beauty: that quality of color and characteristic of expressed thought that appeals to man’s Aesthetic sense, and to a greater or lesser degree satisfies it. While personal ideas of beauty vary, certain qualities and characteristics have, from time immemorial, been admired as beautiful, and have thus come to be accepted as elements of beauty.

Bisect: to divide into two equal parts.

Blend: to soften and bring together

Blocking-in: straight or slightly curved light lines, indicating the general proportion and outline of a figure to be drawn. The Block-in process helps organize a drawing.

Bristol-board: Sheets of drawing paper pressed together into various thicknesses.

C.

Character: A quality which every artist endeavors to put into his drawings. It is all the higher qualities, such as feeling, expression, action, likeness, life, spirit — qualities that are absorbed rather than taught.

Chiaro-Oscuro: Another expression for light and shade. A picture formed by the gradations of color.

Character of line: the width, color, and quality of lines varied to express varying conditions of light and shade, distance and distinctness.

Charcoal: is a color which represents the dark gray color of burned wood. The texture of charcoal is light, brittle and similar to ash.

Composition: pictorial design; choice, and arrangement of objects for the purpose of representing them pictorially, with special reference to beauty of effect.
Cone: a solid having one plane circular face called the base and one curved face. The circumference of the curved face diminishes regularly until it vanishes in a point called the vertex. In a right cone the vertex is directly over the centre of the base.

Construction Line: a line used as an aid in drawing other lines of a figure.

Contour: the outline or periphery of the appearance of an object.

Contrast: the effect due to the juxtaposition of different lines, different forms, different masses of light and dark, or different colors.

Convergence: lines extending towards a common point, or planes extending towards a common line.

Copies: drawings placed before a student for study and reproduction. They should be selected with great care as to subject and rendering.

Curved Line: one whose direction constantly changes.

Dash: a line that is not continuous, but is made up of short strokes.

Details: the minor facts of form.

Diagram: A simple outline without shading.

Diffused light: the light of an ordinary room or the (absence of) light noticed on a cloudy day.

Dimensions: the measurements of an object.

Direction: the tendency of a face, edge, or line from point to point.

Distance: the space between one point and another. The extreme boundary of view in a picture.
Drapery: The outward surroundings of a figure, which show the form and motion of the body, and sometimes indicate the coming action and movement.

Drawing: the expression, with brush, pen, or pencil, of ideas of form.

E.

Ellipse: a plane figure having a regular curved outline and a long and short diameter. It is like a flattened circle; a plane figure bounded by a curve, every point of which is at the same combined distance from two points within called the foci.

Elliptical: an oblique circle, having the outline of an ellipse, broadest at middle and narrower at each end, from 3 to 4 times as long as wide, tapering equally from the center toward both ends.

Emphasis: in drawing is making an object or idea conspicuous.

Enlargement: the reproduction of a form or figure, making it of increased dimensions, but maintaining the proportions.

Exercises: those given for the purpose of giving the student additional command of arm and pencil.

Expression: the materialization of thought. The change that takes place in a face or a figure when under the influence of various emotions.

F.

Feeling: That quality in a work of art which to the eye of the onlooker depicts the mental emotion of the artist.

Figure: Any representation of the human body only.

Foreshortening: the decreased appearance of faces and edges that recede from the observer. When a figure is close, increase the parts that are closest and diminish the parts that are away from you.
Form: that which has dimension. Specifically, form is applied mainly where three dimensions exist, and shape or figure where but two dimensions exist.

Free movement: movement of the whole arm from the shoulder when drawing.

G.

Gesture: motion of hands or body to emphasize or help to express a thought or feeling.

Gesture drawing: quick strokes of a pencil to capture movement. You won't see much detail in a gesture drawing, they are done rapidly to express the general feeling.

Grace: that beauty of form produced by delicacy and subtlety of outline and proportion.

Group: two or more objects placed in close relation to one another, but not in a row.

H.

Harmony: the pleasing association of unlike elements. It is the mean point between monotony and discord.

Height: the vertical measurement of a form or figure.

Horizon: in pictorial art, a horizontal line at the level of the eye.

Horizontal: perfectly level.

I.

Imagination: The faculty of forming images in the mind's eye. It is this that enables the artist to invent his subjects by the aid of his hands, eyes, and brains. It produces his motive, conception, invention, or creation—it is a
combination of all that is governed by the spirituality of the artist.

L.
Light: The quality in a picture which expresses the luminosity of the atmosphere—it is the main or principal light. The accidental or secondary lights are those which are offshoots of the main light, such as the rays of the sun.

Landscape: A general view of any portion of the open country.

Light and Shade: the result produced by representing in a drawing the effect of light, shade, and shadow.

Line: the representation of length, but not breadth or thickness.

Line drawing: a black and white drawing that is constructed solely by using lines, without details or shading. The outline of an object or form. Line drawing is also referred to as Linear Drawing and Line Art.

M.
Margin: the uncovered space surrounding a drawing. It should always be sufficient to prevent the drawing from appearing to be crowded upon the sheet.

Marginal lines: lines used to limit a border or a drawing.

Measurement on pencil: the relative measurement of dimensions by observing the distance they appear to cover on a pencil held at arm's length between the eye and the object.

Method: the principles underlying a course of procedure.

Model: Any object imitated by the artist is a model.

Monochrome: A painting in one color.
N.
Natural forms: objects found in nature, as fruit vegetables, animals, etc.

O.
Oblique Line: one that is neither horizontal nor vertical.

Outline: the defined limits of form. The outlines include not only the outline of the whole form as seen in space, but the evident limits of parts of a form as distinguished from its other parts.

Overlapping: when an object is drawn in front of another object (partially concealing a piece of the back object) to make it appear closer.

P.
Parallel: having the same direction and everywhere equally distant. Faces, edges, and lines may be parallel. A cube has three sets of parallel faces and three sets of parallel edges.

Pattern: anything cut, drawn, or formed, to be used as a guide in making an object, and serving to determine its exact form and dimensions.

Pencilling: A work is said to be excellently pencilled when it is well finished, whether the medium has been pencil, pen, or brush.

Perception: that mental faculty through which the mind becomes cognizant of the impressions received through the senses.

Perspective: to demonstrate how an object appears as seen by the eye. Objects appear smaller according to distance.

Pictorial drawing: representative drawing, drawing which shows the appearance of objects, and which expresses this appearance with due regard to artistic effect.

Picture: a representation of objects by means of pencil, pen, or brush.
Plane: a plane is a flat surface with no thickness. There are only 2 dimensions on a plane, length and width.

Profile: the contour outline of an object.

R.
Rendering: the manner of expression in drawing, or painting. To represent; depict.

Representation: one of the three subject divisions of drawing; the science and art of expressing on a plane surface the appearance of forms.

Rhythm: the effect produced by the regular repetition at pleasing intervals of the units of a decorative arrangement.

Row: an arrangement in a straight line.

S.
Scale: Drawing to scale means the proportion a certain distance on paper bears to the size of the subject it represents, whether larger or smaller.

Series: A story told by pictures, instead of sentences. The story is told pictorially and consecutively.

Shade: the darkness of an object on the side turned away from the light.

Shades: the tones of color darker than the normal tone.

Shadow: the darkness caused by one body intercepting part of the light falling upon another body.

Shade and Shadow have no substance, they are simply the partial absence of light but in drawing they are treated as real objects as much as solid forms.

Shape: that which has length and breadth, but no thickness.
Simple : not giving too much or exaggerated detail.

Simplicity : an essential of good ornament, resulting from the use of but few elements, and the judicious arrangement of these.

Size : that property of form by which it occupies space.

Sketches : hasty drawings made by way of taking notes.

Solidity : is having the appearance of substance, of being made of something.

Spherical : ball-shaped; having the shape of a sphere or ball;

Stippling : filling in space by means of dots

Straight : having but one direction; an edge or a line may be straight.

Straight Line : one whose direction remains the same throughout its length.

Study : any carefully finished drawing or painting.

Subject : any object, group or effect of nature to be represented by the artist.

Suggest : To bring or call to mind by logic or association; to imply

Surface : the whole outside of a form.

Symmetrical : A symmetrical form is one that is identical in each half - like a mirror reverse.

T.

Table Line : a line in representative drawing used to express the surface upon which the objects drawn are resting.

Technique : the handling or way in which an effect is obtained.
Texture: variations upon a surface; perceived surface quality of an artwork.

Thickness: the least dimension of a solid; the third dimension of form.

Tone: any state of a color as it passes from light to dark. Tones include tints, shades, and the normal tone. Portray tone through light and dark.

V.
Vanishing Point (VP): The point where parallel lines meet, like looking down a straight railway track and the rails seem to converge towards a point (VP) on the horizon.

Values: the different shades of gray between white and black.

Variety: the result produced by the combination of unlike parts. It should always be subordinate to harmony.

Vertical: upright; straight up and down. A face, an edge, or a line may be vertical.

Visible Line: a line representing an edge or outline apparent in the particular view being drawn.

W.
Width: the distance through from left to right, or from back to front.

Working Drawings: Those which are made experimentally, and as a suggestion or guide from which ultimately to produce a finished picture.
RESOURCES

Teach Yourself To Draw:

Visit the www.allaboutdrawings.com website to find the motivation to draw. It reveals an easy path to drawing along with loads of drawing tips and techniques for experimentation.

The site features an abundance of simple pencil drawings and outlines so you can copy them and then move on to creating your very own original drawings.

Build A Website:

If you want to try your hand at creating your own website, visit this page on the site to investigate how to go about it, in a step by step manner:

http://www.allaboutdrawings.com/how-I-built-this-site.html

More Digital Books About Drawing:

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