

My Art Book



Eli Innis

A Comprehensive Art Instruction Guide

To show you what's what

About the author

Eli Innis has studied art for more than 20 years. He's well versed in drawing, computer graphics, traditional hand-drawn drafting, CAD, CAM, sculpture, photography, and painting.

Fascinated by field trips to the art museum, he took up drawing at an early age, to a small degree. Tracing cartoons and whatnot.

Always wanted to be able to create something worthy of an art gallery, or wowing an audience in a movie theater.

Originally wanting to create 3D computer graphics, he took 3 + years of drafting classes to refine his technical drawing skills.

Confused by this elusive art term “composition,” he took a drawing class in high-school to try to further understand what that might be.

Realized he was quite adept at rendering a decent drawing, though they tended to be quite light. Hadn't mastered the dynamic range of light to dark until many years later.

Deciding drawing was easy enough, the “art of the sale” was the next challenge. He became a licensed insurance agent as a way to refine the sales aspect of art.

Spent countless hours refining digital photographs, and an equal amount reading various art books in public libraries, college collections.

This is his contribution to the art community, giving back to them, to open up the minds of individuals to the intricacies of the art world.

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Section 1 : Materials



Many art books begin with materials.
To familiarize you with the tools of the trade.

Pencils / Graphite



Pencils are rated according to the hardness of their lead. We call it lead, because it used to be made out of lead, though for health reasons, they are now made of graphite and clay. The most common hardness is the 2B pencil.

Companies grade the harder clay leads with H's,

9H 8H 7H 6H 5H 4H 3H 2H 1H - HB - 1B 2B 3B 4B 5B 6B 7B 8B 9B

and the softer, darker graphite as B's.

As far as H pencils go, people often use the harder leads for layout lines, because they tend to be light. Though you'll want to make sure not to push too hard, as a sharp pencil can tear through paper. Highlights may be easier to render with H leads, as there is less chance to accidentally smudge in a heavy tone. The leads stay sharper for longer with the hard leads as well, so they can be well suited to fine details.

B pencils make bold lines. A 9B is a very dark pencil. These are often used to flesh out a drawing, fill in the shadows.

Woodless – I happen to like woodless pencils, as they come in the familiar form as a standard wooden pencil. They are a solid core of graphite, with a painted on shell. You have to

be a little more careful with them, especially the darkest B's. Don't just toss them in a loose backpack then fling the bag on the ground. They don't like to be jarred too hard, as I've had at least a couple break on me.

To repair, I've dabbed fingernail polish on the broken ends then gently taped them together with masking tape while they set. After it dries, I'd carefully peel off the tape, and seal up the outside edges with a couple more layers of polish to keep it drawing a bit longer. I figured this would make a decent fix, as they come painted with a sort of hard plastic or epoxy coating anyway.

Most likely this will never happen to you if you just keep them at your desk. It's really only a consideration if you travel with them. If the bag you travel with has a spot specifically set up for pens or pencils, your woodless should survive alright in there. If you just have a loose side pouch, you might look into getting a pencil tube. If there's extra space in the tube, you can drop a crumpled up piece of tissue paper or a cotton ball in the bottom to soften the bumps while walking.

Click pencils – excellent for fine detail and layout lines. Can be used for shading if you have a light touch and plenty of time to spare. Convenient for a quick doodle, and well suited for lettering.

Drafting pencils – lead holder, clutch pencil



Basically the same benefits as the click pencil, tho the leads are a bit thicker. The holder only keeps one lead at a time, so refilling can be a bit of a chore. You can sharpen these with a specially designed “pointer” or flatten down the tip to a chisel point with a sandpaper block. If you plan on using these, you might invest in a few of the holders, then be sure to label each with some masking tape and the grade of the lead you use in each (4H, 2B, 6B...)

Sharpeners

I prefer the “long point” sharpeners. It's a 2-step process. You start with **1** and it cuts off the outer casing. The benefit to this is it puts less stress on the lead, so it's less likely to break. Then you point the tip in the **2nd** hole. They tend to have a small reservoir for shavings though, so if you're sharpening more than a couple pencils, you might hold it with the case open over a trash can or scrap piece of paper. That way your trimmings don't gum up the works, as they spill out while you sharpen.

I also like the fact that these have replaceable blades, as a new set of pencils may dull a sharpener pretty quickly. Note: I'm not talking about the common two-hole sharpener that has 2 different size holes. While I suppose there's a purpose for the large hole sharpeners, I never use them. I happen to like the "long point" as I know how to draw delicately enough so as not to break a fine tip. For the beginner, you may prefer a more gentle slope. This is especially useful for softer leads and colored pencils, as they are more prone to breaking.

Sandpaper block – especially useful for technical lead holders, these sand a pencil down to a fine chisel tip. Great for crisp lettering.

Rotary lead pointer – if you manage to find an old-school, heavy metal, vintage drafting sharpener, pick it up. The fact that it has some weight to it helps make it so much more usable when you set it on your desk and spin your lead in it, because it generally stays where you put it. If you'd like to enhance this effect, you can put a small piece of that soft, grippy, shelf-liner mesh underneath. The smaller, lightweight, plastic pointers they make nowadays do better if you just hold them.

Blenders

Chamois – a soft cloth used for blending smooth gradients. Perfect for larger areas, though you can fold it down to a tightish point if need be. When you use these, you may want to use at least 2. One for dark shades, and one for light. The main reason being, if you use a dark cloth on light areas, you may smudge too dark of an area over your highlights. While an error like that can be remedied with a kneaded eraser, it's best to avoid smudging your pic in the first place.

Tortillon / blending sticks / stumps – Tightly wound pieces of soft paper used for blending. Especially useful for blending smaller areas, details. Again, it's best to use at least a couple so you don't ruin your highlights.

Pencil Extender – something like a hollow sleeve that you slip a well used stump of pencil into. Not always necessary, but it helps if you have, for instance, a colored pencil that's worn down, and haven't had a chance to replace that particular color.

Paper



Copy
Cold-pressed
Drawing (Acid-Free)
Watercolor
Vellum / Tracing
Newsprint
Canvas
Board

Erasers



For most tasks, you want a soft eraser. The softer, the less likely it will wreck your paper.

A long time favorite of many is the pink one you see capping most of your pencils these days. They tend to be mildly abrasive, which makes them great for erasing quickly, but they can be a little rough for delicate drawing papers if you bear down on them for any length of time.

Gum – a longtime favorite of the art world, these tend to be quite soft and crumbly. Great for erasing large dark areas, because they tend to decay before your paper does. Not so great for fine details. They may crack in half if you are too rough with them. Smaller chunks are still usable though.

White Vinyl / Plastic – much more suitable for fine details. Tend to be more smooth, durable, and have a finer dust. Holds up to an eraser shield better than the crumbly types. Can be cut to a fine tapered point if you need to erase a tiny area.

Kneaded – super soft, extra stretchy. You pull these in your fingers like a little ball of dough to clean them. Great for dabbing on the paper to lighten up areas.

Poster tack – you can use this in a similar manner as the kneaded eraser for extra pencil pulling power.

Eraser bag – filled with eraser dust. Used to lighten large areas and erase layout lines. Best to sweep off the dust with a brush so you don't smudge your drawing.

Electric eraser – They use a small cylindrical vinyl eraser that spins rapidly to eradicate practically anything on the page.

Ink eraser – Very gritty, much more solid than the soft pencil erasers. Sometimes helps to rid dark spots, but very rough on paper. I suppose if you are gentle enough, you may find a use for these in your art studio occasionally, but I tend to use the other erasers exclusively. Often found in combination half-and-half style with a softer eraser attached to the side.

Eraser shield – the fine detail's friend. Helps keep areas safe from your eraser while you tidy up your drawing.

One last note about erasers: Be sure to keep them clean. A dirty eraser will smudge your drawing. Before you begin erasing, run it across a blank sheet of paper, or even your pants so you have a nice clean eraser to work with.

Pens



ball-point
gel
felt-tip / marker
brush-tip
quill

Crayons



Oil pastels

A great way to lay down a large mass of color. Not so great at blending, so you may be limited to the colors at your disposal.

Fine for travel, especially for children. Take a small box or handful in a baggie to keep young artists busy.

China Marker

Also known as a grease pencil, wax pencil, or marking pencil. These are much more like a super-soft oil pastel in a solid pencil case. They happen to write on just about anything – metal, glass, plastic, cloth...

Pastel, chalk



A dry compressed stick of solid color.

These tend to blend better on textured paper, as opposed to something smooth like copy paper.

You may use them on something rigid like wood, but you wouldn't want it to be varnished, as it would be too smooth to accept the color. Black velvet is a bold surface that pastel adheres to. Much like flour on your clothes while you cook. Pastel boards may feel rather smooth, yet they are actually like very fine sandpaper.

In fact, you could use a high grit sandpaper as a surface if you so choose. You'd most likely want to see the word "fine" in the description somewhere. They may also use the adjectives: very, extra, super, micro, or ultra. Note: I don't happen to have sandpaper in front of me to test it right now, but just guessing, I'd use somewhere in the range of 400 - 600 grit for a hard pastels, and somewhere between 600 - 800 grit for a soft pastel. Any lower, and you might shred your sticks prematurely, and end up with a lot of dust on the floor. Higher is ok, but it might be harder to blend layers if you get too high, say 2200 or above, as it'll start acting like smooth copy paper. The tooth of the surface helps grip the pastel dust while you draw.

If you happen to have an easel that allows you, while drawing vertically, try tilting the top of the paper toward you so the dust doesn't fall on the lower portions of your drawing.

"Workable fixative" may be sprayed to cement layers. This is often a matte finish, quick drying, able to be drawn on top of, and possibly erasable. A sealing varnish of "final fixative" may be employed to give it that glossy permanent seal.

Charcoal



Charcoal is great at getting super darks. When handled properly, can create a convincing black and white picture. May be mixed with pastels if you wish to add a splash of color, or painted over while using your charcoal to sketch a layout. As with pastel and chalk, fixative may be used to secure the layers.

Charcoal sticks - quite light for their size. A well stocked supplier may have different varieties of hardness. Medium is perhaps the most versatile to work with. Soft lays down dark tones quickly. Hard may be the best for fine details, as a point will stay longer. Simply draw across a sandpaper board as you would a pencil.

Vine sticks – Dark grey.

Willow sticks – similar to vine, but darker. More likely to find different thicknesses of this. While the thin ones are nice for detail, they may crack easily.

I suppose you could put a piece in heat shrink tubing and hit it with a hair-dryer, but it might be tough to trim that way. Might be better to stick with the pre-made pencil variety.

Wooden pencils - easier to sharpen and do fine details.

Paper wrapped pencils - tug the string, then spiral off a segment of paper, and you have some fresh charcoal to draw with.

White charcoal – for highlights, and drawing on dark paper. Actually they're made out of chalk, and don't always blend well with charcoal. Can get muddy at times. You may clean your chalk off on another piece of paper every once in a while to keep crisp whites. It may also help to spray your drawing with a workable fixative before adding in highlights.

Powdered – can be brushed on dry or mixed with a few drops of oil or water and used as an ink. Also possible to smear and dab on with cloth. If your supplier doesn't carry this, you may crush pieces of a charcoal stick in a mortar and pestle.

If you don't happen to have a mortar and pestle, you may fold a stick in a couple layers of copy paper then roll a durable glass jar over it rolling-pin style. Something like a jelly or pickle jar. The reason for using a glass jar is that you can tip the jar up and rub the flat bottom across the page to really crush it into a fine powder. A heavy coffee cup can be handy for the initial task, but they tend to have an unfinished ring around the bottom that tears the paper. So, a large spoon can be pressed down on the page for that final powder crush. If you happen to have a wine bottle, they do alright for both tasks.

Conte



Often sold together alongside compressed charcoal pieces, these compact monotone blocks are quite versatile for loose drawings of landscapes, animals, people, or even fully rendered portraits.

Paints



Great for laying down lots of color. You are most likely aware that paint exists, but what the different types or for may elude you. We'll briefly elaborate on the features and benefits of each.

Fingerpainting – great beginning to learn smudging color on paper. Still fun to do as an adult. Seriously learn to get your fingers messy with pigments. It's a great way to get connected with your artwork.

Watercolor



While every school kid has perhaps had a chance to play around with watercolors, they're more versatile than just painting in the pages of a coloring book.

The trick is drawing up your own pages to color in. Bold lines can be drawn in with any permanent-ink pen, or brushed on beforehand with water resistant india ink.

If you prefer less viewable linework, especially useful to this task are watercolor pencils. You can draw outlines that will blend in with water, then fill them with watercolors from the familiar trays.

If you don't have access to these, lightly draw in layout lines with a regular pencil, or better yet, the highest H pencil you have, say a 9H, because the light lines will be barely visible.

You can also use a computer print out some line-art for practice and decoration. Bring up the brightness on any image to get faded outlines, or use edge-detect, then print 'em out for painting.

I suppose while I mention you can paint on more pages than those in a coloring book, watercolor is best suited for paper. Porous surfaces that don't repel water might take watercolor - examples: cardboard, wood, cloth, unglazed ceramic. The brightness of paper really helps bring out the color though.

You can keep areas clear that you don't want to paint, either with liquid frisket, oil pastels,

or a clear wax crayon.

Frisket can be brushed on, or you can fill a fine tipped squeeze bottle and apply it that way. For precision placement, a syringe may be employed, but these aren't always readily available. You may find them in ink refill kits for printers.

The trick is to apply frisket on dry paper then wait for it to dry before painting. You can speed it up ever so slightly by setting it to dry near a window, where the sun warms it. If you are careful, you can air over the top with a fan or warm hair-dryer, but too direct of an air-flow can spray out your frisket, so don't get too close with that. Also be careful if you move the paper at all. You don't want drips to ruin your drawing.

Once you are certain it's dry, then do your painting, and wait again for the paint to dry. Once you are certain it's dry, the frisket will erase off. Use a soft eraser. A gum eraser does well for pulling it up. If you have a large enough area that you are clearing, you may be able to peel it of the paper once you get it started with the eraser. Just tug slowly, and be careful not to tear the grain off the page.

I've never baked frisket, so I can't recommend putting it in in an oven to dry. It's rubber plus solvent, so it might permanently adhere to, or discolor, your project. Stick to drying this in open air.

If you are in a terrible hurry to dry a watercolor painting without frisket, you might try an oven set on the lowest setting, especially a convection oven, as the moving air will dry your paper quickly. I'd set it directly on the wire rack so the air can flow around your page. No cookie trays needed. Keep those for your cookies.

The lowest setting on an oven is 180* - 250* which is well below the 451* combustion point.

However, do take care not to leave it in there too long. Be sure to take it out in 10 or 15 mins or your page might get crispy. Adult supervision is a must for this procedure. A timer can help to remind the forgetful, and a working fire extinguisher is always a good thing to keep in the kitchen.

If you try this technique, you'll probably spend just as long pressing the paper back down smooth. If your page buckles and warps, lay it in paper towels, then pile a stack of heavy books on top of the paper and let it set overnight.

If it's still warped, spritz the back of with a light mist of clean water from a spray bottle, and press again, even longer, and with more weight. Be sure to get an even distribution of pressure, making certain the surfaces directly above and below it are smooth. Some color may be lost to the paper towels this way.

Gouache - Much like watercolor with a bit of creamy chalk added for body. Paints on more surfaces because it has better adherence and opacity. Not a transparent wash like watercolor.

Egg tempera – uses egg yolk as the binder. Quick drying, very long lasting. Not the same as poster paint “tempera” - that's just grade school glue with some pigment mixed in.

Acrylic – plastic spread throughout a solvent, often water based, as is the case in latex house paint.

Oil – longest drying time of the paints. Blending time is extended. Linseed oil is often used. Solvents / thinners can be toxic. Use in a well ventilated area.

Hot wax – encaustic painting



A specialized form of painting that utilizes heat. While you could begin by playing around melting candles, crayons, and oil pastels, this can be a bit dangerous and drippy. The serious practitioner has their own set of highly pigmented waxes that are formulated to stay solid at room temperature.

Special heated surfaces may be used to melt your wax, to make it more convenient to dip a brush in. Many low-temp cooking surfaces can be used for this: small fondue sets, slow cooker crock-pots, or electric pancake griddles set on low would do the trick. If you happen to have a cosmetic wax hand machine, or those little coffeecup heater / candle warmers those would do too.

You'll want to keep your colored waxes in their own separate metal tin cup for easy application. It's best to use durable natural bristle brushes, as the synthetic ones may melt.

A steady hand can carve intricate detail into wax. Wax tends to be soft and malleable, so mistakes can often be scraped off with a knife then plastered over with more wax.

You can embed other objects into the wax, such as collage-style bits of paper. Tweezers may save your fingers from the heat while placing these items.

Traditional carving and pottery tools may be used to place and shape the wax. Metal

tools may be warmed in a cup of clear hot wax medium to make them more effective at carving away small areas; palette knives and whatnot.

For larger areas, you may want a heated tool. Somewhat like a soldering iron with specialized tips. Heat guns are used to melt colors together and smooth out irregularities in the surface. Heated batik-style tjanting pens may drip color from a little funnel above.

You can smash and peel objects into the wax while it sets to get interesting textures. Much like the royal insignias of old, you could use coins, seashells, buttons, rings, bottle caps, interesting rocks, leaves, pinecones, doilies, toys, cloth... You name it, you can probably squeeze it in there.

Cheese grating or potato peeling crayons onto paper, then covering with wax paper and a towel smoothes over nicely with a warm clothes iron.

Brushes



Round
Flat
Bright
Filbert
Long Filbert (Egbert)
Angle
Detail
Liner / Scripter
Fan
Wide / Paddle
Bamboo / Wash
Scumbly mop
 rubberband yarn to a pencil
Rubber blades / silicone shaper

Paint knife
Gesso



Palette

- plastic trays and cups
- porcelain
 - heavy, won't stain
- glass
 - cleans easy
- disposable palette pads
- waxed paper
- foam plates
- foil

Airbrush



Gravity feed – cup mounted on top. Gravity helps pull the paint down, so you can use lower air pressure for finer control of the spray.

Side feed – they make these in right-handed and left-handed versions, to keep the cup out of your view.

Bottom feed – biggest cup size of the bunch, to spray larger areas without refilling.

Air compressor – Smaller ones will run steadily, larger ones intermittently, as you use up the air in the tank.

Regulator – to be certain the air pressure isn't too much for your little paint sprayer.

Cleaners



Soap for water-based
Thinner
Odorless turpentine

Frames



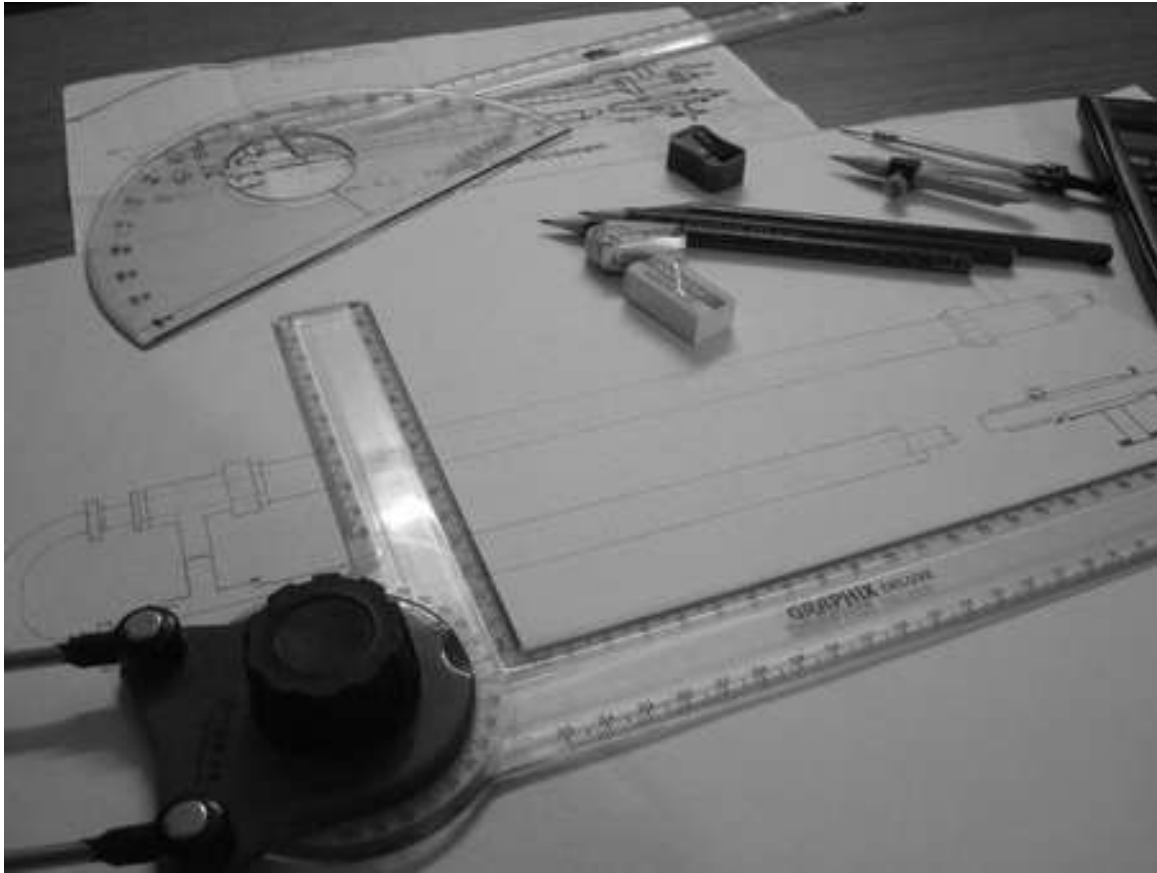
Lighting



Fluorescent
Incandescent
Halogen
LED
Sunlight
 Northern

Direct
 Hard, specular highlights
Indirect
 Soft

Technical drawing tools



Drawing board
Lightbox
Projector
Ruler
T-square
Compass (with beam)
Dividers
Triangles
French Curve
Flexible Curve
Circle template
Ellipse guide
Lettering guide
Viewing grid / aperture

Color Wheel



Sticky stuff



Tape

- drafting dots
- painter's tape
- removes easily

Glue

- spray adhesive

Fixatif / Fixative

- Solidify layers

- when working with charcoal, chalk, pastel so you can continue drawing on surfaces that would otherwise be fully saturated with dust and normally take no more.

Seal paper that would otherwise bleed – some papers bleed through when you draw on them. For example: a felt tip pen on newsprint paper. Spritz the paper and let dry first to help prevent the ink from running astray.

- draw over mistakes

Spray smooth surfaces, such as glass, plastic, metal or waxy surfaces such as books, posters, photos, packaging... to draw on otherwise unusable surfaces.

You may also use primer in a similar regard. Spray or brush-on, the primer tends to stick better if you sand the surface first. The main benefit of fixative is that it's clear, so you can still see the object below.

Glazes

Clothing



Apron / Smock
Mask / air filter
open window / fan
Gloves

Easels

Mahl stick

Portfolio / tubes

Flat files / stacking trays

Art bins / cubby holes

Mannequin / Model

Section 2 :

Drawing

Recognizable Edge-Detection

Oftentimes, recognizable edge-detection is the key to "good" art.

Whether a drawing, painting, sculpture -
the one element that the viewer is most critical of is most likely the linework.

As long as the edges resemble what you are trying to draw,
then, most likely, the art-piece will be considered a success.

Our eyes are more forgiving of lightness, darkness, color;
perhaps due to the fact that we live in a world where lighting
is often changing.

Lines



No, not power lines, but this image is illustrative of the power a line can convey.

You will find 4 basic types of lines:
horizontal, vertical, diagonal, and curved.

Tho these can connect and vary in infinite ways.

Horizontal

rest

Vertical

structure

Diagonal

action

Curved

C or S, arcs, tangent

Lines can be hidden, broken, or hinted at.

Layout lines

Lines of symmetry

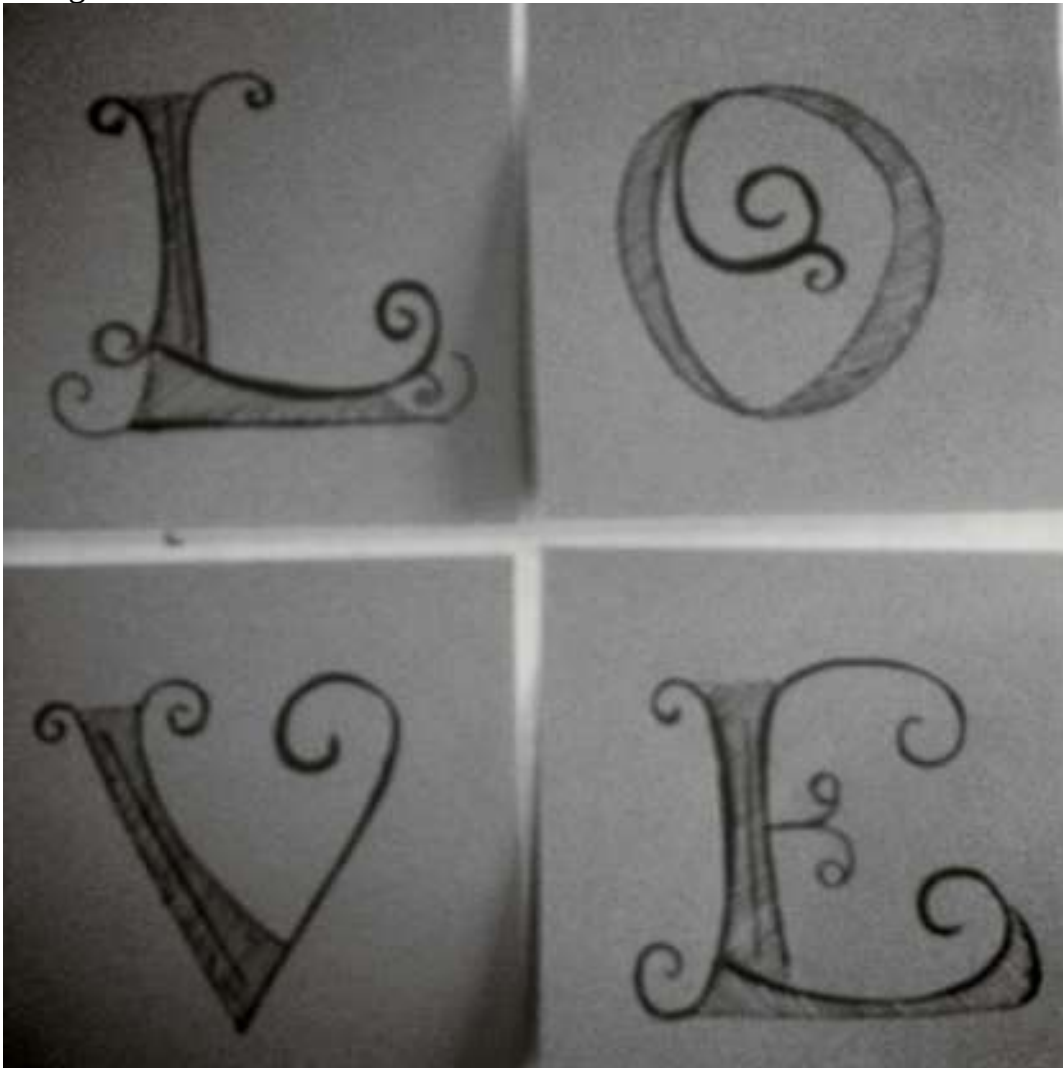
We will get more into this in composition.

Gesture flow

This is perhaps one of the most important line styles for construction of artwork.

It's the connective flow between forms. We of course haven't gotten to forms, so we'll get back to this topic once we cover those.

Lettering



Generally, word construction falls into the line category as well.

Tho for good lettering, you need to be aware of the forms contained within.

Recognizable patterns and proportions – putting the proper loops and lines in the correct location.

Lettering guide – to help keep everything in alignment.

Line weight



This is vitally important in your construction of recognizable edges.

Thin

Layout lines

Thick

Bold for emphasis

Varied Thickness

Mixing it up

Freehand



Perhaps the easiest to scrawl,
but can also be the hardest to do so "properly"

Informal

Sketchy

Chicken scratches

Smooth

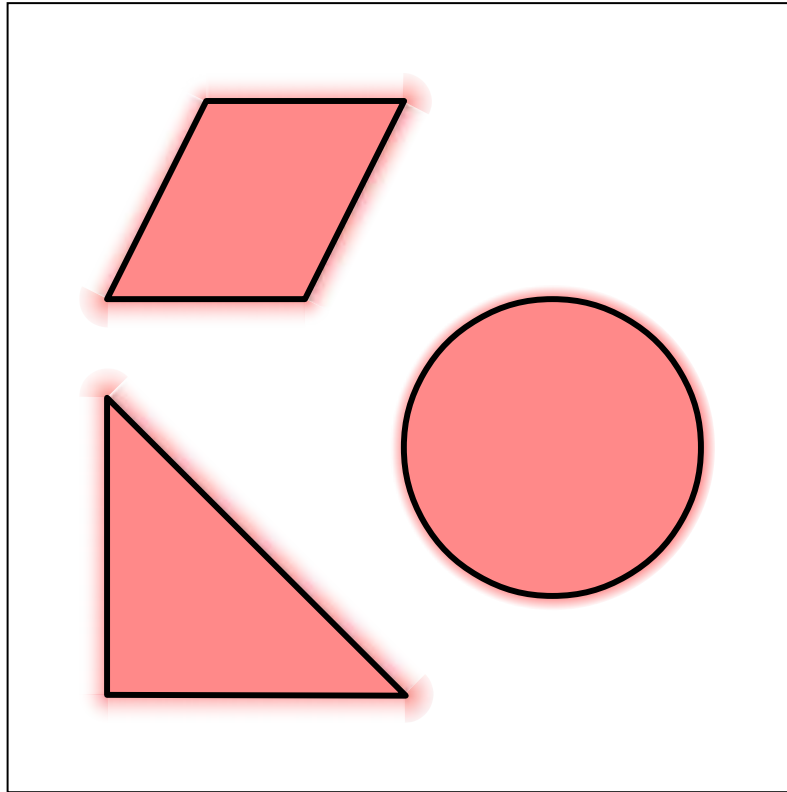
Drawn With Tools



Ruler, compass, dividers, guides (circle, ellipse, etc...)

Formal

2D Areas



Areas are often defined by their color, brightness, and or texture.

Triangle

Square, diamond, rectangle

Circle

Concentric

Polka dots

Construction

Using your Compass

1 point

2 points

3 points

Polygon

Many sides

Star - polygram

Many points

Irregular Shapes

Nature

Tracing



Practicing your linework
Materials to trace

Shading



Hard Edges

Soft Edges

Hatching

Cross-hatching

Follow the form (more in the 3D form chapter)

Stippling

Scumble / scribble

Highlights

Blown highlights

Specular vs diffuse

Midtone

Shadow

Light-sources

direction

Lighting effects

Lens Flare - glare

Glitter - in sand

Ray-tracing

Reflection

Refraction – bending of light between two surfaces

Caustics – the band of light that can burn if focused

Sub-surface scattering - skin

Contrast (or the lack thereof)



Low-Contrast vs. High-Contrast

The intensity of a thing

Using this to show distance

High contrast in the foreground

Low contrast in the background

Using this to show weathering

High contrast shows a crisp new item

Low contrast shows a dull and faded item

Similarities and Opposites

Line direction

Line thickness

Size of areas

Location of areas

Brightness

Colors

Textures

Color



Color is often used to define areas.

The contrast of the colors can be a pleasant blend,
or a jarring juxtaposition.

Warm colors - advancing
Cool colors - retreating

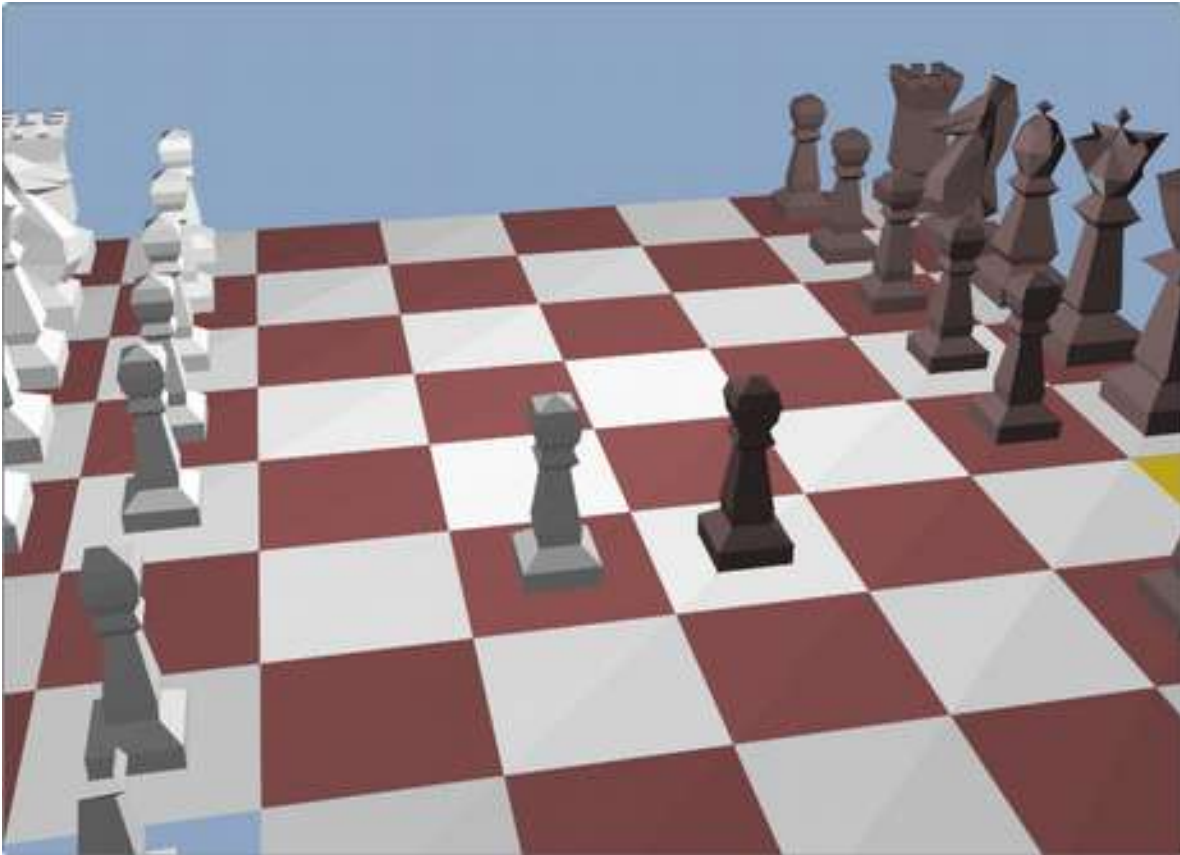
Saturation

Fully saturated – close and in focus, new
Faded – far and softened by atmosphere, weathered

Animals often use color to blend into the background, camouflage

Females often have more faded greys and browns
less saturation, to hide, especially during nesting

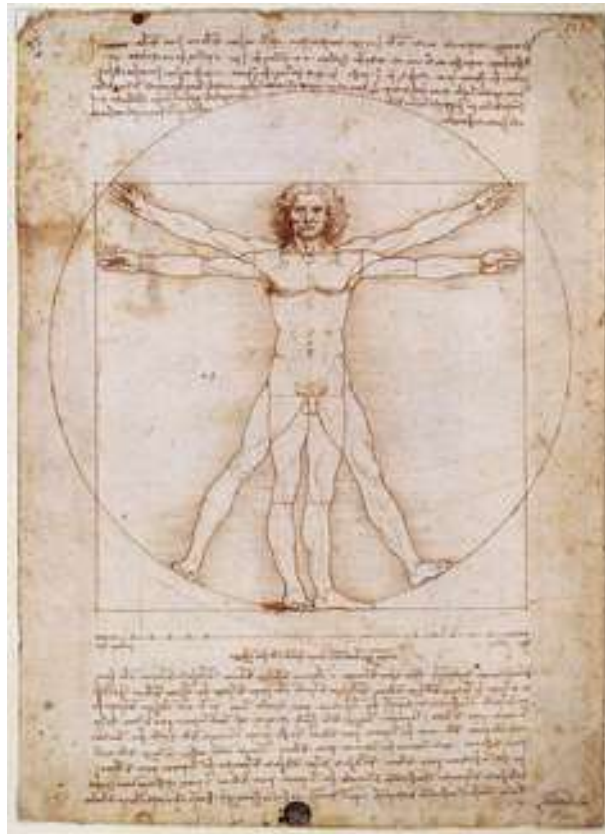
3D Forms



Drawn in perspective, a 3D form looks impressive. However, if you're looking for that added sense of realism, it's the shading that makes it so.

Sphere
Cube
Cylinder
Pyramid (Truncated Pyramid)
Cone (Truncated Cone)
Irregular Forms

Proportion



Anatomy

Realistic

Portrait

Facial features

eyes, nose, lips, ears

hair, neck, collarbone / collar

Capturing an expression

Hyper-realistic

Cartoon

Squash and Stretch

Pinch and pull

Perspective

Where the viewer is



One-point

Vanishing point

Two-point

Horizon line

Left VP and Right VP

Three-point

Bird's Eye View

Worm's Eye View

Architecture

CAD

Cars

CAM

Parts

Section 3 :

Composition

Composition

- Arranging elements in the view

 - Viewing plane explained

- Filling areas

- Repetition and variation of a theme

- Symmetry

 - Horizontal, Vertical, Radial

- Asthetic

 - beauty, coherent, gestalt, the sum is greater than it's parts

Section 4 :

Texture

To give a sence of not just how the object looks, but how an object feels.

Man-made textures

Plastic

Paper



A texture typically finer than fabric, but generally a little more more rigid.
(Unless you starch your clothes heavily.)

Paper makes a fine surface to draw upon, and the different textures can be quite fascinating for the artist to feel.

Cloth



Lace / Ribbon
Curl / overlap

Tiles / mosaic / ceramic



Clay / pottery



Masonry / brick



Roofing tiles

Baskets



Metal



Armour



Glass



Beads / millifiore

Found in nature

Skin / wrinkles, veins

sub-surface scattering for a healthy glow

this is where Leonardo DaVinci excelled with the Mona Lisa

– multiple layers of transparent glaze to simulate the realistic way skin holds light.

Hair / Fur

generally follows the direction of the form

Nails / Claws

no not those ten-penny nails from the hardware store

Rocks, pebbles, boulders

G'pa Innis

Marble

Mountains

Erosion / weathering

Water

Fire

Lava

Dust

Fog

Section 5 :

Drawing from nature

Landscapes

- Sky

- Sunset / sunrise

Plants

- Trees

- Trunk, bark

- Leaves

- Seeds, Nuts

- Flowers

Animals

- Mammals

- Dog

- Fox

- Wolf

- Cat

- Horse

- Pony

- Zebra

- Deer

- Bear

- Squirrel

- Raccoon

- Bat

- Rabbit

- Mouse

- Gerbil

- Hamster

Guinea Pig
Sheep
Goat
Cow
Manatee
Whale
Seal

Bird

Chicken
Duck
Goose
Swan
Penguin
Flamingo

Reptiles

Lizard
Snake
Dinosaur

Insect

Bugs
Spiders + webs

Fish

scales
slime

Gravity

droop

Friction

Section 6 :

Imagination

Using what you know to create something new

Abstract / Defined

I generally think of abstract as a stage in creation.

You often go through the abstract 'till you get to something concrete.

Refining revisions.

It is a part of the creative process,

and sometimes people are happy with the stage they are at in a drawing.

Adding more isn't always better. The trick is learning when to let go.

That moment where you've done the right amount.

Painting

Underpainting

Alla prima

Crafts

Origami

Topiary

Embroidery

Tatting / lacework

Tattoo / henna

Graffiti

Drafting

design your own home

Scale models / Miniature homes

Lego
Minetest

Paint programs
MyPaint
GIMP

Dodge
Burn
Layers
HSL / CMYK

Section 7 :

What it's all about

Illustrating an idea
Brainstorming

Learning, especially from nature.
To see the intricacies of how things fit together
The structure, the interaction.

Telling a story
 Commentary on society
 Allegory
Different layers of understanding to different groups of people

Daughter “Nina” in Al Hirschfeld drawings.

Anamorphosis – stretched hidden image

for instance, graffiti. Not to say that you should go out with a can of spray paint and tag some random wall, but it says something to the people it's meant to speak to, and something different to those who are outsiders.

Inclusion / exclusion

Shows attitudes of the artist, and viewer. Who or what they respect.

Respect for artwork
 Proper handling
 touch sides or back, never the drawn surface

