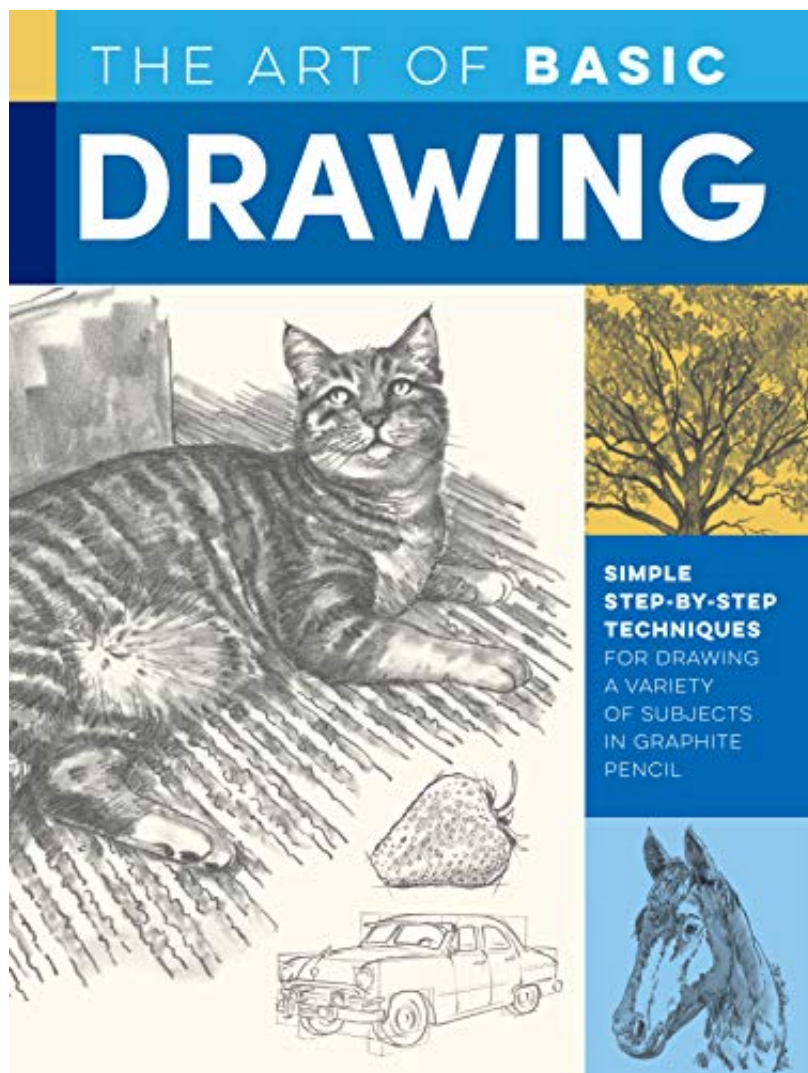


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The Art of Basic Drawing: Simple step-by-step techniques for drawing a variety of subjects in graphite pencil (Collector's Series)

by
Walter Foster



Synopsis

Filled with easy step-by-step instruction from a variety of artists and a wealth of inspiring images to study and admire, *The Art of Basic Drawing* shows beginning artists how to draw everything from flowers and still lifes to landscapes, animals, and people. You'll find plenty of helpful tips on choosing the right tools and materials, fundamental drawing techniques, developing value and shading, and setting up an effective composition, as well as important information about the influences of perspective, balance, and texture. Detailed examples of animals, people, flowers, and landscapes will help guide you through the most challenging aspects of drawing almost anything, from basic shapes to realistic details. Some included pencil drawing projects are: Strawberries, Bottle and bread still life, Flamingo, Elephant, Giraffe, Horse, Siberian Husky puppy, English Bulldog, Clouds, Desert landscape, Half Dome, Yosemite, Woman in profile, Man in profile, and many more! With a striking new design and refreshed, easy-to-understand instruction, this comprehensive drawing guide is the perfect first step for beginning artists. Follow along, step by step, as professional artists reveal their drawing secrets. With practice, you'll soon be able to capture amazing realism in your own pencil drawings. It's as easy as 1, 2, 3. The Collector's Series offers approachable, step-by-step art instruction for a variety of mediums and subjects, such as drawing, oil, acrylic, watercolor, cartooning, calligraphy, and more. Perfect for beginning artists, each title features artist tips for drawing or painting anything and everything from people, animals, and still life to flowers, trees, and landscapes.

Sort review

About the Author William F. Powell was an internationally recognized artist and one of America's foremost colorists. A native of Huntington, West Virginia, Bill studied at the Art Student's Career School in New York; Harrow Technical College in Harrow, England; and the Louvre Free School of Art in Paris, France. He was professionally involved in fine art, commercial art, and technical illustrations for more than 45 years. His experience as an art instructor included oil, watercolor, acrylic, colored pencil, and pastel—with subjects ranging from landscapes to portraits and wildlife. He also authored a number of art instruction books, including several popular Walter Foster titles. As a renowned master of color, Bill conducted numerous "Color Mixing and Theory" workshops in various cities throughout the U.S. His expertise in color theory also led him to author and illustrate several articles and an educational series of 11 articles entitled "Color in Perspective" for a national art magazine. Additionally, he performed as an art consultant for national space programs and for several artist's paint manufacturers. Bill's work also included the creation of background sets for films, model making, animated cartoons, and animated films for computer mockup programs. He produced instructional painting, color mixing, and drawing art videos. Michael Butkus was trained at Otis Parsons in Los Angeles and the Art Center College of Design in Pasadena, California. He has taught illustration and rendering techniques, along with character design and visual development, to art industry professionals. More than 85 years ago, Walter Foster—a well-known artist, instructor, and collector—began producing art instruction books from his home in Laguna Beach, California. He originally wrote, illustrated, printed, bound, packaged, shipped, and distributed them himself. Although Walter passed away in 1981 at the age of 90, his legacy continues in a growing product line. Walter Foster Publishing now provides how-to books and kits to millions of enthusiastic artists worldwide who enjoy the rewards of learning how to draw.

and paint. People who have never before picked up a paintbrush or drawing pencil have discovered their artistic talents through his easy-to-follow instruction books. Mia Tavnatti is an artist with a variety of interests, including a strong passion for painting and drawing. She moved from Michigan to California to attend art school at California State University, Long Beach, where she earned her BFA and MFA in illustration. She has also studied painting abroad, and she loves to spend her summers painting in Greece. Mia has exhibited her work extensively, both in Europe and throughout the United States. She is the recipient of numerous scholarships and awards, and her work can be seen on more than 45 book covers and in several magazines. In addition to her illustrative work, she has created a number of murals and commissions for restaurants, private residences, and corporations. She teaches illustration and painting at the Art Institute of Southern California in Laguna Beach and currently resides in Costa Mesa, California.--This text refers to the paperback edition.

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Look inside the book

THE ART OF BASICDRAWINGMichael ButkusWalter T. FosterWilliam F. PowellMia Tavonatti

CONTENTSGETTING STARTEDTools & MaterialsBasic Pencil TechniquesPracticing LinesPerspectiveWarming UpSketchingLearning to SeeBeginning with Basic ShapesDeveloping FormSTILL LIFEFruit & NutsStrawberriesPineapplePineconeCandlelightStill Life CompositionReflections & LaceBottle & BreadANIMALSDrawing AnimalsDrawing at the ZooFlamingoElephantKangarooToucanTortoiseRattlesnakeGiant PandaGiraffeHorse PortraitPonySiberian Husky PuppyEnglish BulldogMiniature SchnauzerPersian CatTabby CatLANDSCAPESLandscape CompositionPerspective TipsCloudsRocksTree ShapesStructuresMountainsDesertsCreek with RocksSycamore LaneHalf Dome, YosemitePEOPLEAdult HeadHead PositionsEyesNoses & EarsWoman in ProfileMan in ProfileGirl in ProfileBoy in ProfileAbout the AuthorsGuideCoverStart of ContentContents134567 8910111213141516171819202122232425262728293031323334353637383940414243444546 4748495051525354555657585960616263646566676869707172737475767778798081828384 8586878889909192939495969798991001011021031041051061071081091101111121131141 151161171181191201211221231241251261271282

GETTING STARTEDTOOLS & MATERIALSDrawing Paper Drawing paper is available in a range of surface textures (called “tooth”), including smooth grain (plate finish and hot-pressed), medium grain (cold-pressed), and rough to very rough. Cold-pressed paper is the most versatile and is great for a variety of drawing techniques. For finished works of art, using single sheets of drawing paper is best.Sketch Pads Sketch pads come in many shapes and sizes. Although most are not designed for finished artwork, they are useful for working out your ideas.Erasers There are several types of art erasers. Plastic erasers are useful for removing hard pencil marks and large areas. Kneaded erasers (a must) can be molded into different shapes and used to dab at an area, gently lifting tone from the paper.Tortillons These paper blending “stumps” can be used to blend and soften small areas when your finger or a cloth is too large. You also can use the sides to blend large areas quickly. Once the tortillons become dirty, simply rub them on a cloth, and they’re ready to go again.Drawing ImplementsDrawing pencils contain a graphite center. They are categorized by hardness, or grade, from very soft (9B) to very hard (9H). A good starter set includes a 6B, 4B, 2B, HB, B, 2H, 4H, and 6H. The chart below shows a variety of drawing tools and the kinds of strokes you can achieve with each one.HB sharp pointHB An HB with a sharp point produces crisp lines and offers good control. A round point produces slightly thicker lines and is useful for shading small areas.HB round point4B flat pointFlat For wider strokes, use a 4B with a flat point. A large, flat sketch pencil is great for shading bigger areas.Flat sketchingCharcoal 4B charcoal is soft and produces dark marks. Natural charcoal vines are even softer and leave a crumblier residue on the paper. White charcoal pencils are useful for blending and lightening areas.Vine charcoalWhite charcoalConté crayonConté Crayon or Pencil Conté crayon is made from very fine Kaolin clay and is available in a wide range of colors. Because it’s water-soluble, it can be blended with a wet brush or cloth.Conté pencilSharpening Your PencilsA Utility Knife Use this tool to form a variety of points (chiseled, blunt, or flat). Hold the knife at a slight angle to the pencil shaft, and always sharpen away from you, taking off a little wood and graphite at a time.A Sandpaper Block This tool will quickly hone the lead into any shape you wish. The finer

the grit of the paper, the more controllable the point. Roll the pencil in your fingers when sharpening to keep its shape even.

BASIC PENCIL TECHNIQUES

You can create an incredible variety of effects with a pencil. By using various hand positions and shading techniques, you can produce a world of different stroke shapes, lengths, widths, and weights.

Hatching

This basic method of shading involves filling an area with a series of parallel strokes. The closer the strokes, the darker the tone will be.

Crosshatching

For darker shading, place layers of parallel strokes on top of one another at varying angles. Again, make darker values by placing the strokes closer together.

Shading Darkly

By applying heavy pressure to the pencil, you can create dark linear areas of shading.

Gradating

To create graduated values (from dark to light), apply heavy pressure with the side of your pencil, gradually lightening the pressure as you stroke.

Blending

To smooth out the transitions between strokes, gently rub the lines with a blending tool or tissue.

Shading with Texture

For a mottled texture, use the side of the pencil tip to apply small uneven strokes.

CREATING FORM

The first step when creating an object is to establish a line drawing to delineate the flat area that the object takes up. This is known as the "shape" of the object. A shape can be further defined by showing how light hits the object to create highlights and shadows. First note from which direction the source of light is coming. In these examples, the light source is beaming from the upper right.

PRACTICING LINES

When drawing lines, it is not necessary to always use a sharp point. In fact, sometimes a blunt point may create a more desirable effect. When using larger lead diameters, the effect of a blunt point is even more evident. Play around with your pencils to familiarize yourself with the different types of lines they can create. Make every kind of stroke you can think of, using both a sharp point and a blunt point. Practice the strokes below to help you loosen up.

Drawing with a Sharp Point

First draw a series of parallel lines. Try them vertically; then angle them. Make some of them curved, trying both short and long strokes. Then try some wavy lines at an angle and some with short, vertical strokes. Try making a spiral and then grouping short, curved lines together. Then practice varying the weight of the line as you draw. Os, Vs, and Us are some of the most common alphabet shapes used in drawing.

Drawing with a Blunt Point

Practice the same exercises with a blunt point. Even if you use the same hand positions and strokes, the results will be different when you switch pencils. Take a look at these examples. The same shapes were drawn with both pencils, but the blunt pencil produced different images. You can create a blunt point by rubbing the tip of the pencil on a sandpaper block or on a rough piece of paper.

"PAINTING" WITH PENCIL

When you use painterly strokes, your drawing will take on a new dimension. Think of your pencil as a brush and allow yourself to put more of your arm into the stroke. To create this effect, try using the underhand position, holding your pencil between your thumb and forefinger and using the side of the pencil. (See below.) If you rotate the pencil in your hand every few strokes, you will not have to sharpen it as frequently. The larger the lead, the wider the stroke will be. The softer the lead, the more painterly an effect you will have. These examples were all made on smooth paper with a 6B pencil, but you can experiment with rough papers for more broken effects.

Starting Simply

First experiment with vertical, horizontal, and curved strokes. Keep the strokes close together and begin with heavy pressure. Then lighten the pressure with each stroke.

Varying the Pressure

Randomly cover the area with tone, varying the pressure at different points. Continue to keep your strokes loose.

Using Smaller Strokes

Make small circles for the first example. This is reminiscent of leathery animal skin. For the second example (far right), use short, alternating strokes of heavy and light pressure to create a pattern that is similar to stone or brick.

Loosening Up

Use long, vertical strokes, varying the pressure for each stroke until you start to see long grass (near right). Then use

somewhat looser movements that could be used for water (far right top). Next use a wavy movement, varying the pressure (far right bottom).

The Writing Position The writing position provides the most control in which to produce accurate, precise lines for rendering fine details and accents.

The Underhand Position Place your hand over the pencil and grasp it between the thumb and index finger. Allow your other fingers to rest alongside the pencil. This position is great for creating beautiful shading effects and long, sweeping lines.

MORE PENCIL STROKES

Using Crisscrossed Strokes If you like a good deal of fine detail in your work, you'll find that crosshatching allows you a lot of control (see here). You can adjust the depth of your shading by changing the distance between your strokes.

Sketching Circular Scribbles If you work with round, loose strokes like these, you are probably very experimental with your art. These looping lines suggest a free-form style that is more concerned with evoking a mood than with capturing precise details.

Drawing Small Dots This technique is called "stippling"—many small dots are used to create a larger picture. Make the points different sizes to create various depths and shading effects. Stippling takes a great deal of precision and practice.

Simulating Brushstrokes You can create the illusion of brushstrokes by using short, sweeping lines. This captures the feeling of painting but allows you the same control you would get from crosshatching. These strokes are ideal for a more stylistic approach.

Smudging Smudging is an important technique for creating shading and gradients. Use a tortillon or chamois cloth to blend your strokes. Do not use your finger, because your hand, even if clean, has natural oils that can damage your art.

Smudging on Rough Surfaces Use a 6B pencil on vellum-finish Bristol board. Make your strokes with the side of the pencil and blend. In this example, the effect is very granular.

Smudging on Smooth Surfaces Use a 4B pencil on plate-finish Bristol board. Stroke with the side of the pencil, and then blend your strokes with a blending stump.

WORKING WITH DIFFERENT TECHNIQUES Below are several techniques that are important for creating more painterly effects in your drawing. Remember that B pencils have soft lead and H pencils have hard lead—you will need to use both for these exercises.

Creating Washes First shade an area with a water-soluble pencil (a pencil that produces washes similar to watercolor paint when manipulated with water). Then blend the shading with a wet brush. Make sure your brush isn't too wet, and use thicker paper, such as vellum board.

Rubbing Place paper over an object and rub the side of your pencil lead over the paper. The strokes of your pencil will pick up the pattern and replicate it on the paper. Try using a soft pencil on smooth paper, and choose an object with a strong textural pattern. This example uses a wire grid.

Lifting Out Blend a soft pencil on smooth paper, and then lift out the desired area of graphite with an eraser. You can create highlights and other interesting effects with this technique.

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Simple techniques for drawing figures, portraits, and poses (Collector's Series), Secrets of Watercolor - From Basics to Special Effects (Essential Artist Techniques), Drawing: Faces & Features: Learn to draw step by step (How to Draw & Paint), The Complete Book of Textures for Artists: Step-by-step instructions for mastering more than 275 textures in graphite, charcoal, colored pencil, acrylic, and oil (The Complete Book of ...), Modern Colored Pencil: A playful and contemporary exploration of colored pencil drawing - Includes 75+ Projects and Techniques (Modern Series), Draw 200 Animals: The Step-by-Step Way to Draw Horses, Cats, Dogs, Birds, Fish, and Many More Creatures, Drawing School: Fundamentals for the Beginner: A comprehensive drawing course (The Complete Book of ...), Colored Pencil Painting Bible: Techniques for Achieving Luminous Color and Ultrarealistic Effects, The Art of Painting Still Life in Acrylic: Master techniques for painting stunning still lifes in acrylic (Collector's Series)

What people say about this book

Alberto Capeans, "Great book!!!. The ideal book for beginners in the art of drawing."

Litercurious, "Well worth your time and your money. THE AUTHORS William F. Powell and Michael Butkus, et. al. are the accomplished authors, artists, and writers of a plethora of publications. Together the authors have created a splendid tutorial for all those who want to increase their skills and abilities. WHO IS THE TARGET AUDIENCE The Art of Basic Drawing provides a guided tutorial, style self-help book based on Quarto's Walter Foster imprint style. Although it is described as basic, there are techniques described within the pages that will appeal to those with an intermediate skill level. For this reason I believe most artists or aspiring artist will benefit from the valuable information in this print. SYNOPSIS This book is skillfully illustrated and resplendent with invaluable insights as well as tips, tricks, and techniques. The magnificent tutorials enclosed will guide you through methods to improve your skill-set and assist you in producing more satisfying results from your efforts. This artists manifesto is attractively presented and most important easy to follow in step-by-step instructions. The presentation gives the viewer confidence to try out the techniques in the comfort of their own home or studio. The structure of the book allows the reader to move from chapter to chapter or section to section with equal ease, whilst maintaining full comprehension. The phased sequence transports the beginner through the drawing methods: from getting started, to how to approach still life subjects, followed by animals, landscapes and people. CONCLUSION The Art of Basic Drawing made a considerable impression on me, and it reminded me of the depiction and style of more traditional artists of previous decades. It has the feel of a quality product written and published by those who possess genuine experience and love for the subject. For the price of a night out at the cinema you could have this manual that will give you a lifetime of pleasure. I heartily recommended this book for both beginners and intermediate artists. WHO IS WALTER FOSTER Walter Foster Publishing is one of the most recognized names in art instruction. The timeless drawing and painting techniques found in Walter Foster titles have assisted people around the world discover their creative talents. Walter Foster Publishing has developed a full library of titles for the modern artist: from traditional pencil sketching; to acrylic, oil, and watercolor painting; to mixed media, hand lettering, and DIY crafting."

Wayne A McCoy, "Approachable, encouraging instruction with lots of great projects. 'The Art of Basic Drawing: Simple step-by-step techniques for drawing a variety of subjects in graphite pencil' by William F. Powell, Michael Butkus, Walter Foster and Mia Tavnatti is an art instruction book with a variety of projects to draw. This book has 5 sections. The first section

goes in to tools and materials, how to hold a pencil for art and learning to see (or unsee) for art. Then there are sections on drawing still lifes, animals, landscapes and people. There are lots of step by step instructions and lots of encouragement to take a sketchbook everywhere and draw. This book makes drawing beautiful things attainable and has a great encouraging approach to teaching. The examples are not simple but are broken down to show the steps to get there. I found this to be a really good art instruction book. I received a review copy of this ebook from Quarto Publishing Group - Walter Foster, and NetGalley in exchange for an honest review. Thank you for allowing me to review this ebook.”

Ms Tony T, “Good lessons but not really for beginners. I like what I've read and done so far. I did bring it down a star because it is not what I'd call basic, Not for people who have no artistic training or practice behind them. You need some training or some kind of natural skill or talent for art and some understanding or the basics or this book could be a giant headache for some people. There are things you need to know or understand before this In other words you need to know or understand some of the basics before you try using this for an advancement of your art or talent. So it shouldn't have basic in the title since you need that before you start here. For me it touched on learning how to do certain problem areas correctly, and showed me a few tricks I maybe should've learned a long time ago, but didn't. Showed me the correct way to do lines in some types of pictures that I have always had a natural talent ,for doing wrong. Then always had to go back and correct when id finally see it. Hoping to find ways to correct some of the other things I've had problems with through the years. Also of learning to do things I've never gotten a chance to try or learn. There are some great step by step instructions on learning exactly how to draw different animals shapes ect. Fairly easy to follow and to learn from. Also once you get into it it gives you the correct way to draw things. Hopefully learning some good habits along the way. Ones that will stick with a person for life.”

The book by Walter Foster has a rating of 5 out of 4.4. 49 people have provided feedback.

Book Information

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