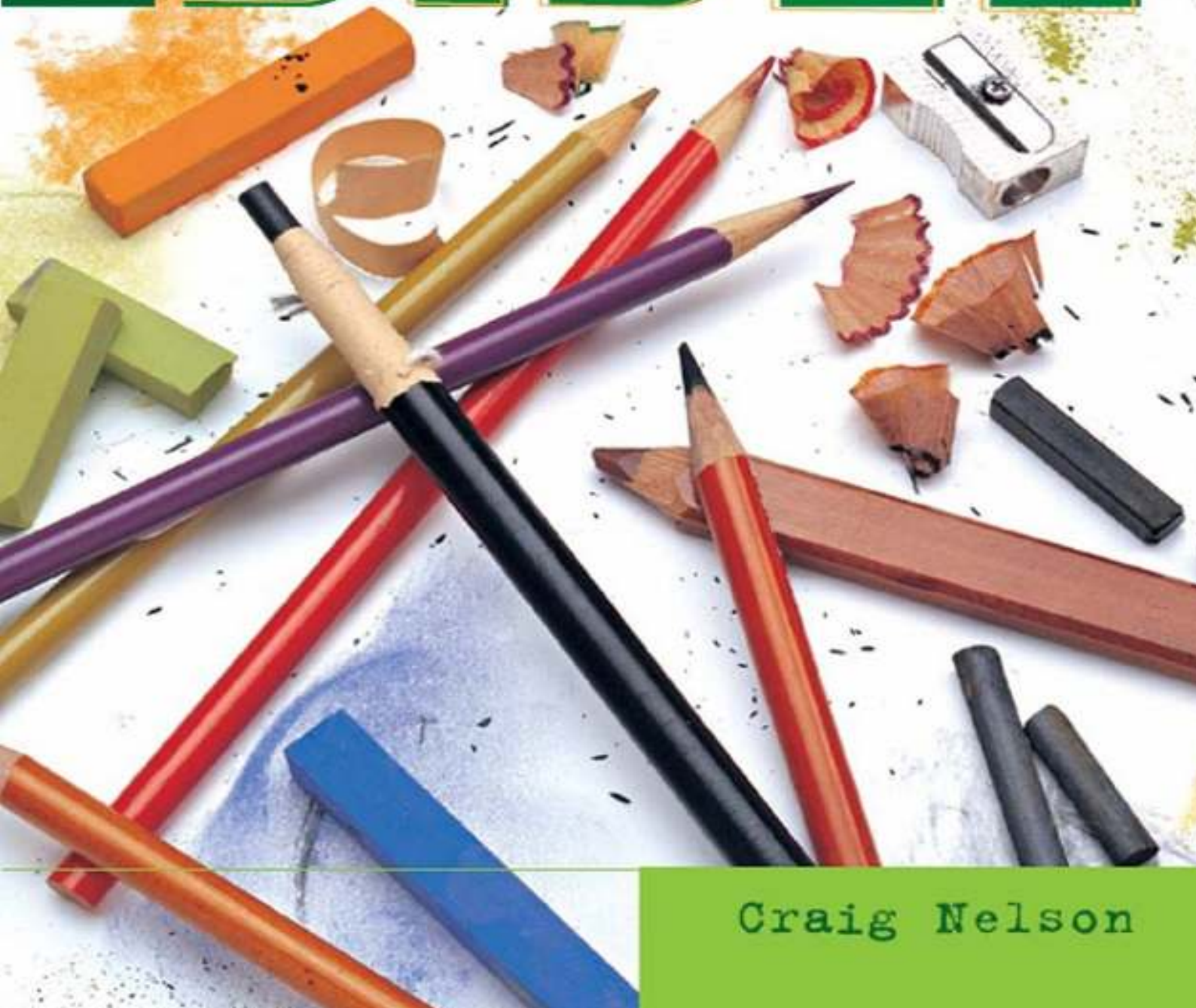
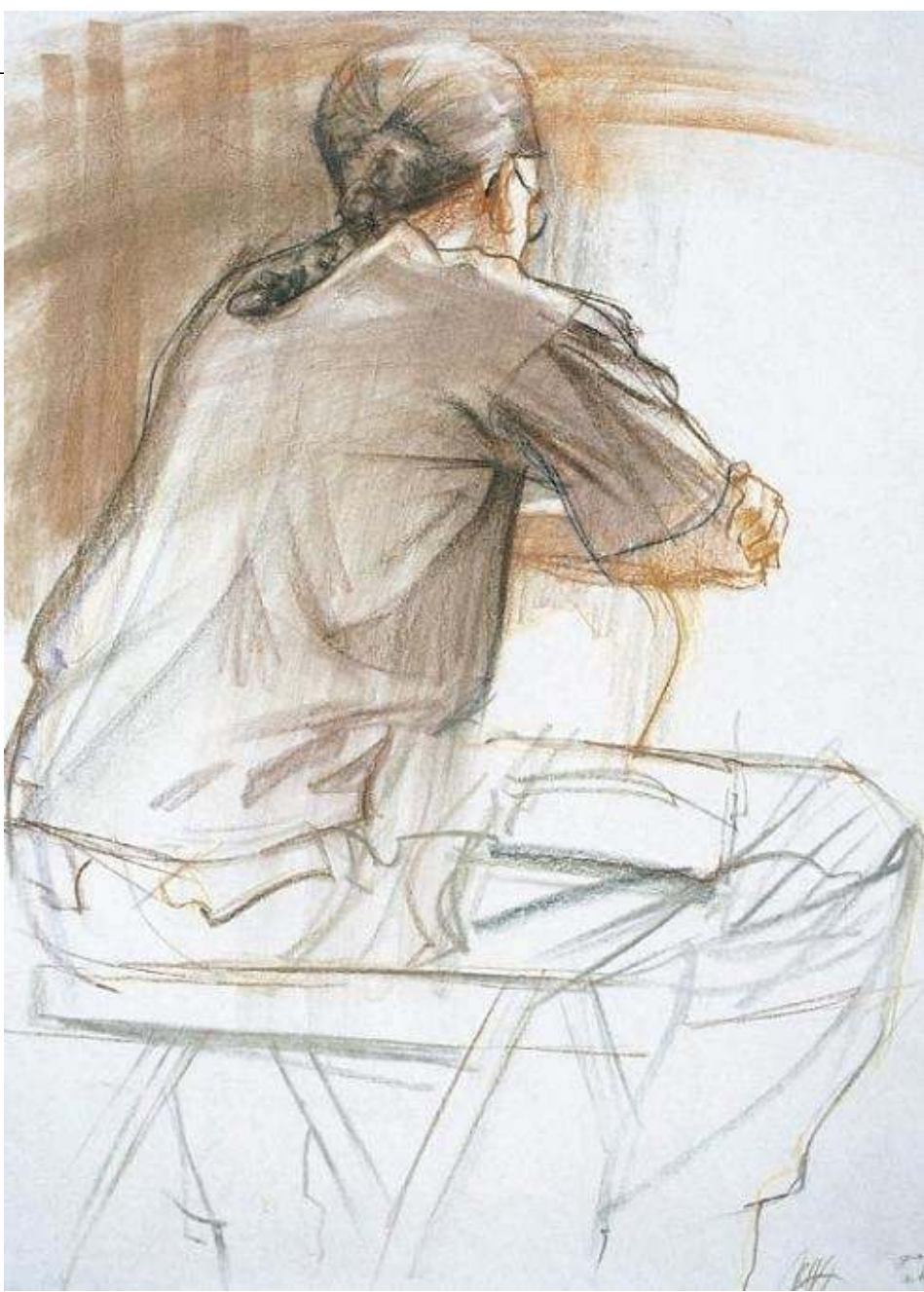


the

# DRAWING BIBLE



Craig Nelson



the  
DRAWING  
BIBLE

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Craig Nelson



**NORTH LIGHT BOOKS**

CINCINNATI, OHIO

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

# Acknowledgments

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To all of the fantastic teachers that I was fortunate to study under including; Don Puttman, Joe Henninger, Midge Quinell and Reynold Brown

To all of the students whom I have taught over the past 32 years and have become some of today's leading artists, you have given me a lot.

To the Academy of Art University, especially to Elisa Stephens and Richard Stephens for allowing me to create a superb Fine Art department.

To all of my fellow artists who continue to inspire me . . . keep it up!

# **Dedication**

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To my amazing family; My wife Anna, a wonderful painter, wife and mother

My creative children; Sasha, Brendan and Ian

My artistic mother Maxine, father James and sister Heidi

All of who constantly inspire me, I love you all!



## 1

### MATERIALS and MEDIUMS

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Ink

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Refining a Drawing

Matting

Framing

Conclusion

# INTRODUCTION

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## **DANCER'S LEAP**

Charcoal and black pastel on artists' vellum  
20" × 18" (51cm × 46cm)

Drawing is the one artistic endeavor that everyone has experienced at sometime. It was most likely the first written form of communication, and continues to be a favorite leisure activity.

It is the seemingly magical act of drawing that captivates the heart and imagination of so many. The thrill of making a group of marks create an image offers a special sense of accomplishment. As a child matures, each new year brings a greater awareness of how to make those marks accurately reflect the subject he or she chooses to depict.

The act of drawing is timeless. Although mediums, techniques and concepts have changed, the use of marks and tones has always been the foundation on which drawings are made. Beginning with a blank page and ending with a pleasing image can be a rewarding experience. As in any endeavor, improvement comes with practice and repetition. Eye-hand coordination and sensitivity to mediums may be developed through experience.

Today, those who engage in the art form known as drawing work on a variety of

levels. There are those who doodle, those who sketch for fun, those who draw for living, and those who draw for the sheer aesthetic beauty of drawing. Whatever the motive, drawing is something that everyone can enjoy and grow with. It takes only desire and practice, practice and more practice. The satisfaction of creating an outstanding drawing is hard to beat, so pick up your pencils, pens, markers, charcoals or pastels and enjoy!

# DRAWING FOR EXERCISE

As in any skill-based endeavor, exercise and practice is the surest way to advance in drawing. Practice drawing from models, objects or the environment in various mediums and your observation skills and eye-hand coordination will greatly improve. To learn how to make meaningful marks and tones, you must practice.

## **An Exercise in Attitude**

The model posed for about twenty minutes, and I did the sketch in two or three earth tones of Conté pencils, accented with white Conté on a light neutral toned Canson paper.



## **CASUAL ATTITUDE**

Conté pencils on Canson paper  
22" × 17" (56cm × 43cm)



## **TWO PUMPKINS**

Charcoal on bristol board  
9" × 12" (23cm × 30cm)

### **Use Subjects That Are Close at Hand**

Sometimes you may find the best subject matter by looking around your home. Here I used a couple pumpkins left over from Halloween to practice value and form. Try this using a 4B charcoal pencil, soft vine charcoal and a kneaded eraser on bristol board.



# DRAWING FOR INFORMATION and STUDY

Drawing is often used as a method for gathering information or to study subjects and generate ideas for use in future artwork. A quick sketch can also help you make design decisions regarding composition, value and color decisions.

## A Compositional Sketch

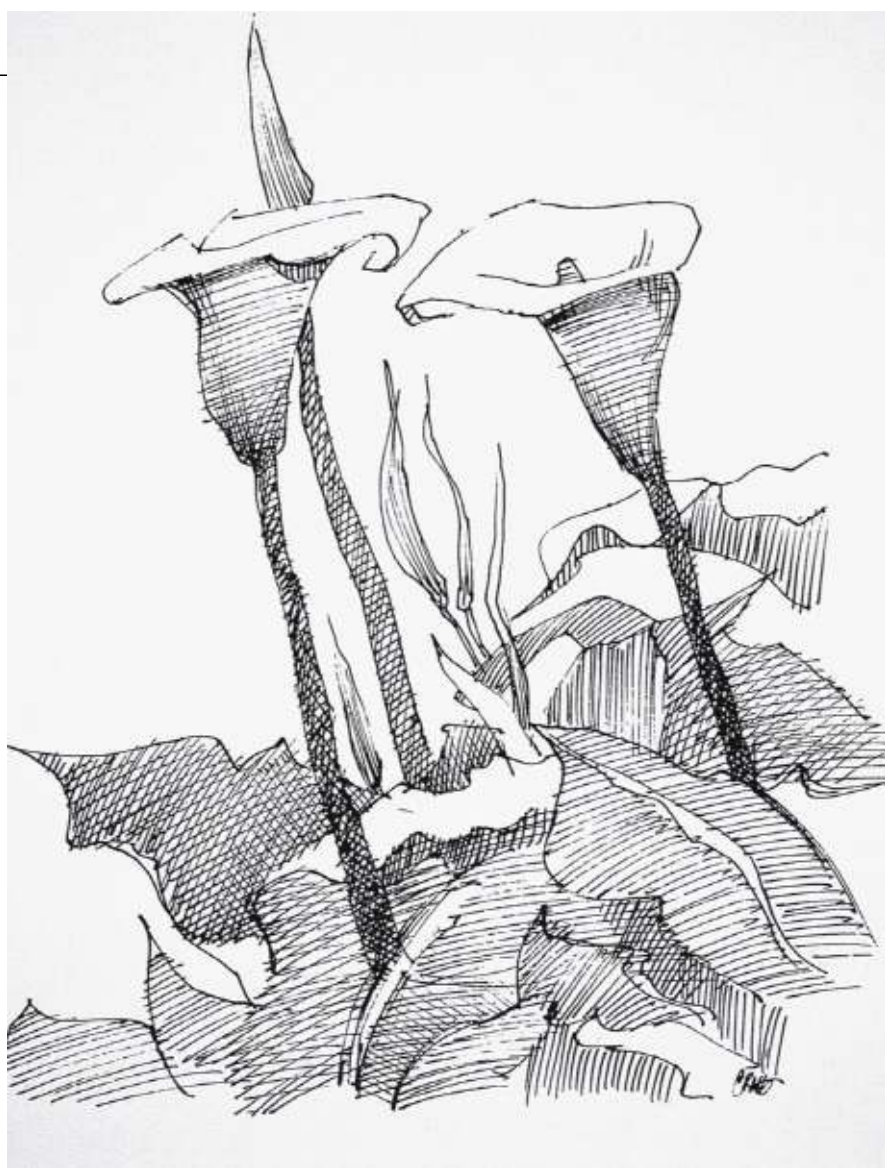
Fine-line pens are useful for sketching specific subjects in complex environments. Add tonal variations by building up hatching.



## ANTELOPE

Pen and ink on bond paper

7" × 4" (18cm × 10cm)



**A LILY PAIR**

Fine-line marker on bond paper

8" × 6" (20cm × 15cm)

**Do a Line Study to Gather Information**

A location line study is a quick and spontaneous way of recording shape and rhythm. Hatching provides a degree of tonality and form.

# DRAWING as EXPLORATION

Many artists refer to exploration as “messing around.” This is a bit of oversimplification. Perhaps “messing around with a purpose” is a better definition. Both drawing new subjects and trying out new mediums are valid and exciting forms of exploration.



## **A NEW YORK EVENING**

Pen and watercolor wash on bristol paper

7" × 11" (18cm × 28cm)

## **Try New Mediums and Subjects**

A New York City street scene at evening is a new subject for drawing. A watercolor pad with permanent fine-line sketch pen and black watercolor works well for this. Touches of white Nupast for a few lights complete the effect.

# FINISHING a DRAWING

A drawing is finished when the image achieves the artist's desired quality. It may be created with simple lines, fully developed tones or a combination.

## Create a Sense of Completion

Warm earth-toned Conté and CarbOthello pencils on acid-free bond paper creates a pleasing variety of tones. Add a few sharp linear accents to finish the composition.



## KEEPING DRY

Conté and CarbOthello pencils on bond paper  
22" × 17" (56cm × 43cm)

# 1 MEDIUMS and MATERIALS



## **THE BACHELOR**

4B and 6B charcoal on gray sketching paper  
24" × 18" (61cm × 46cm)

Just about anything that can make marks or tones may be used for drawing. The yellow jacketed no. 2 graphite pencil with an eraser that we are all familiar with is usually our first drawing tool.

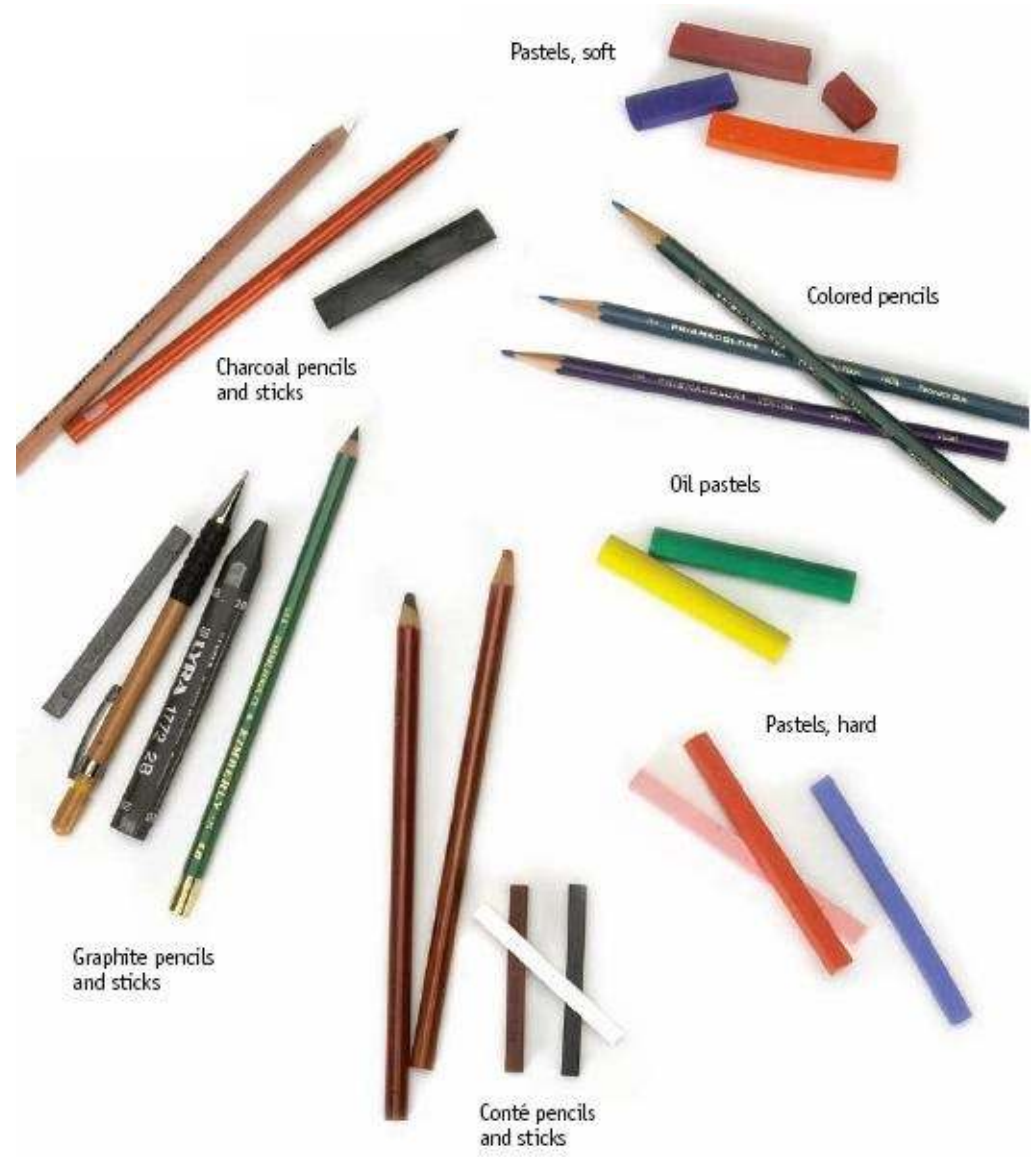
However, even graphite comes in various degrees of hardness, offering a variety of tones. There are many other types of mediums that all have unique characteristics and therefore offer unique drawing opportunities. Try as many as you can.



# DRAWING MEDIUMS and TOOLS

Drawing mediums are referred to as either dry or wet. Both types can be combined in countless ways to produce everything from quick, hard contour lines to rich, graceful gradations.

## Dry Mediums



## Wet Mediums



Watercolor

Colored inks

## Drawing Tools

The proper drawing tools combined with your chosen mediums and surfaces will help you achieve your artistic vision. Here are some tools you may find useful.



Tortillions

Sandpaper

Erasers

Pencil sharpeners

Brushes

Art knives



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sample content of The Drawing Bible

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