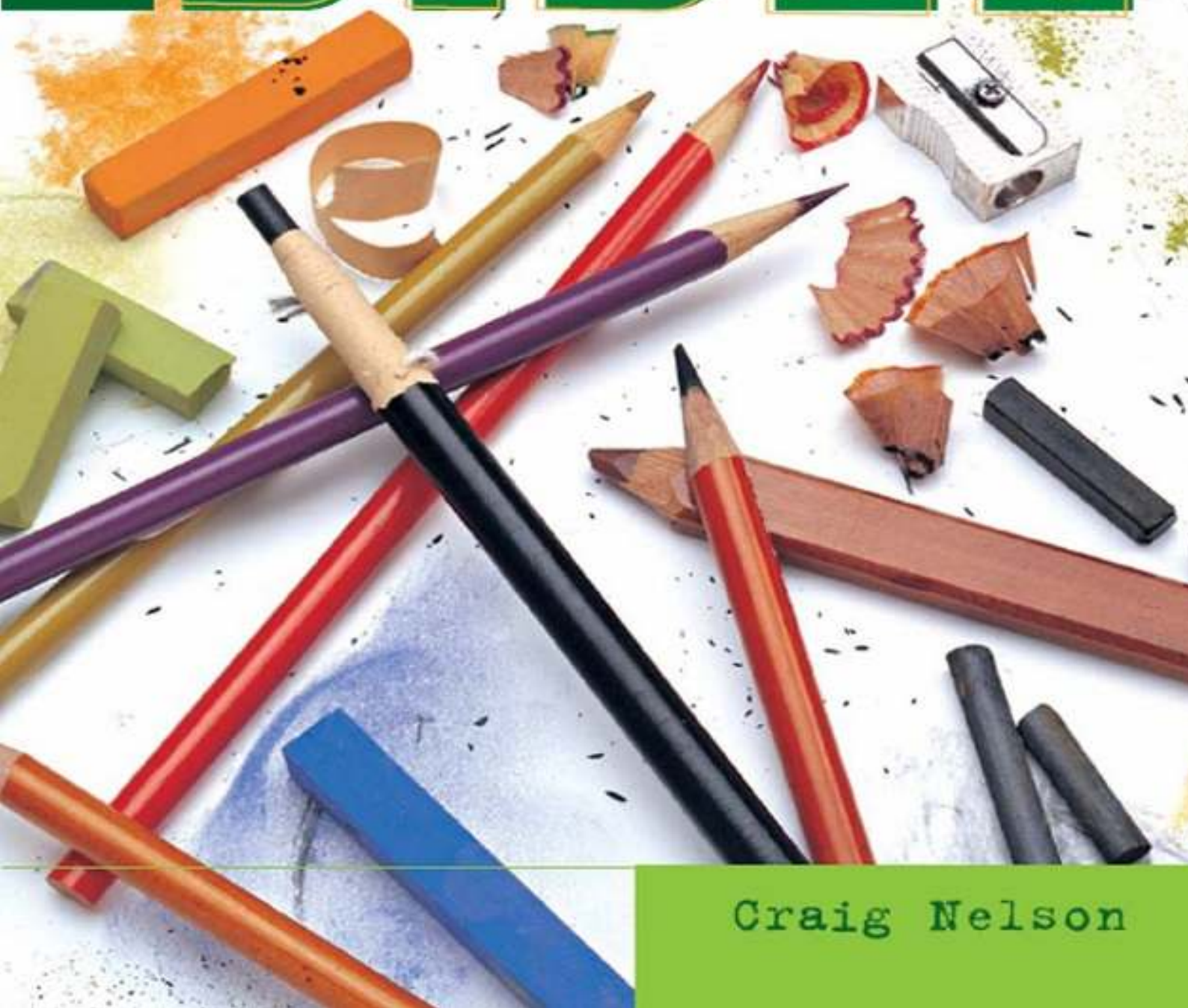
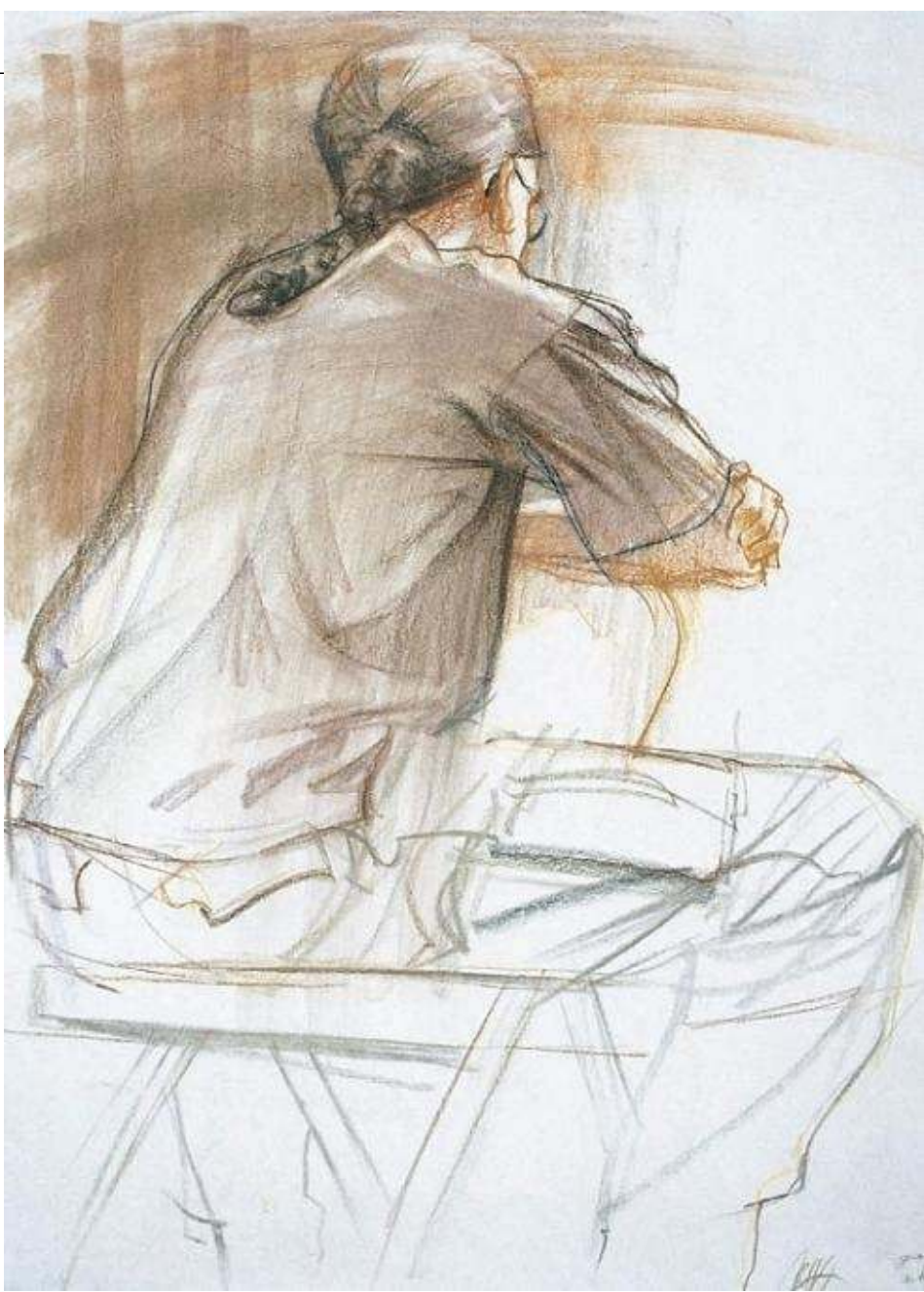


the

DRAWING BIBLE



Craig Nelson



the
DRAWING
BIBLE

Craig Nelson



NORTH LIGHT BOOKS

CINCINNATI, OHIO

www.artistsnetwork.com

Acknowledgments

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

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

Drawing Mediums and Drawing Tools

Graphite

Charcoal

Conté

Colored Pencils

Pastel

Drawing Pens

Ink

Pen and Ink With Watercolor

Drawing Surfaces



2

LINE and TONE

Working With Line and Tone

Hard-Line Drawings

Soft-Line Drawings

Combining Hard and Soft Lines

Contour Lines

Descriptive Lines

Line Variations

Tone

Value

Using Value to Create Form

Positive and Negative Shapes

Understanding Light and Shadow

Lost and Found Edges

Adding Tonal Accents

Aesthetic Marks

Local Tone

Combining Line and Tone

Style

Style and Intent

Drawing Expressively



3

PERSPECTIVE and PROPORTION

What is Perspective?

Point of View

Using Depth to Show Perspective

One-Point Perspective

Two-Point Perspective

Three-Point Perspective

What is Proportion?

Using Tick Marks

Using Size Relationships

Using a Grid

Using Visual Landmarks



4

COMPOSITION and SKETCHING

Compositional Sketches

Focal Point

Establishing the Focal Point

Formats

Idea Sketches

Abbreviated Sketches

Location Sketching

Using Reference Sources

Keeping a Sketchbook



5

SUBJECTS for DRAWING

Drawing Landscapes

Texture in Landscapes

Lighting in Landscapes

Drawing Architecture

Perspective in Architecture

Lighting in Architecture

Drawing Still Lifes



6

DRAWING FIGURES and FACES

[Proportion in Figure Drawing](#)

[Sketching Figures](#)

[Pose](#)

[Posing Models](#)

[Balance](#)

[Seated and Reclining Figures](#)

[Angles](#)

[Rhythm](#)

[Pose and Attitude](#)

[Rendering Attitude](#)

[Clothing Your Figures](#)

[Drawing the Nude Figure](#)

[Drawing Heads and Faces](#)

[Proportions in Drawing Faces](#)

[Drawing Eyes and Eyebrows](#)

[Drawing Mouths](#)

[Drawing Noses](#)

[Drawing Ears](#)

[Male Faces](#)

[Female Faces](#)

[Caricatures](#)



7

MIXING MEDIUMS

[Mixed-Media Drawings](#)

[Mixed-Media Possibilities](#)

[Layering](#)

[Line-and-Wash Drawings](#)

[Black-and-White Wash Drawings](#)

[Color in Mixed-Media Drawings](#)

[Working With Limited Color](#)



8

Drawing as PRELIMINARY STUDIES and as FINISHED ART

Preliminary Studies and Sketches

Sketch to Solve Problems

Sketch to Ensure Success

Approach and Style

Color Studies

Rough Sketches

Reference Sketches

Drawings as Finished Art

Refining a Drawing

Matting

Framing

Conclusion

INTRODUCTION



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

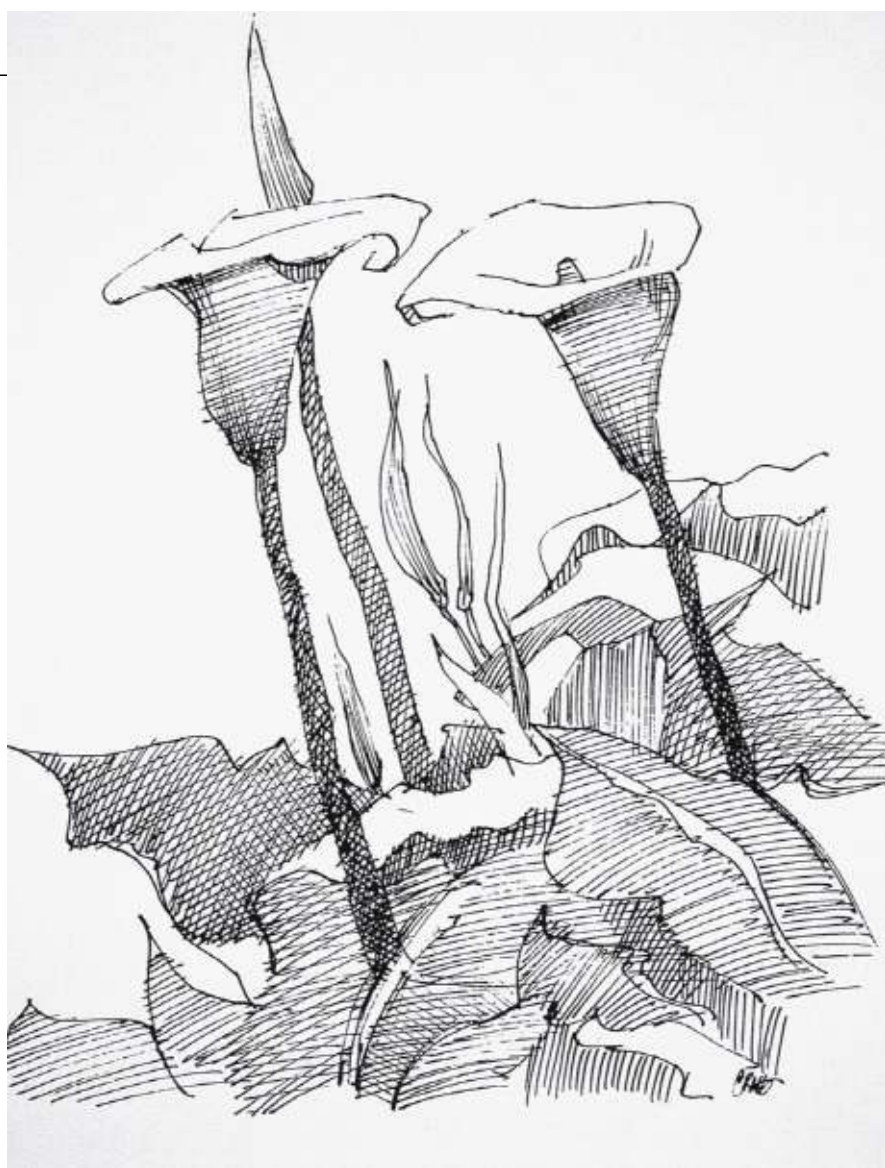
Fine-line pens are useful for sketching specific subjects in complex environments. Add tonal variations by building up hatching.



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

Pencil sharpeners

Sandpaper

Art knives

Erasers

Brushes

sample content of The Drawing Bible

- ["I Heard You Paint Houses": Frank "The Irishman" Sheeran and the Inside Story of the Mafia, the Teamsters, and the Final Ride of Jimmy Hoffa for free](#)
- [read online The Ghost Writer \(Nathan Zuckerman, Book 2\) online](#)
- [Encyclopedia of Imaging Science & Technology, Volumes 1-2 pdf, azw \(kindle\)](#)
- [download AutoCAD Workbook for Architects and Engineers pdf, azw \(kindle\), epub](#)

- <http://kamallubana.com/?library/Pulitzer--A-Life.pdf>
- <http://nautickim.es/books/The-Chinese-in-America--A-Narrative-History.pdf>
- <http://deltaphenomics.nl/?library/Le-Voyage---Blue-Gap.pdf>
- <http://twilightblogs.com/library/The-Gift-of-the-Magi-and-Other-Short-Stories.pdf>