

GRADES

5+

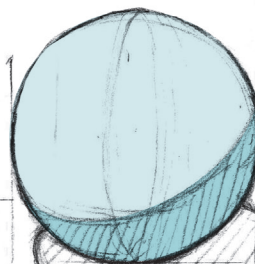
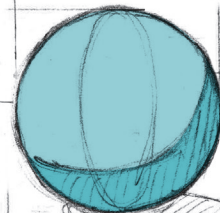
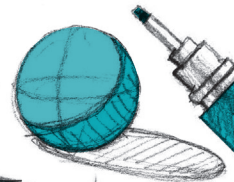
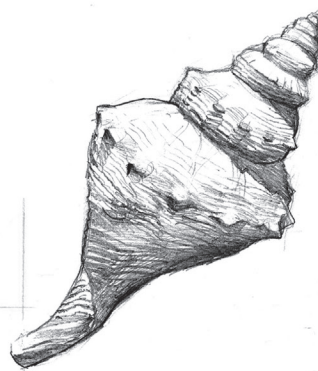
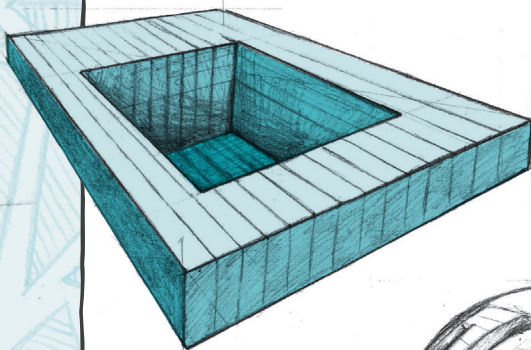


# DRAWING

# 2

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# ABOUT THIS COURSE

## COURSE OVERVIEW

*Drawing 2* consists of 13 lessons. The course is designed to be completed by the student independently, but parents or guardians can choose to be as involved in the lessons as they would like to be.

## LESSON OVERVIEW

Each lesson begins with a warm-up followed by an introduction and detailed tutorial of a new drawing technique or theory. To keep the child focused on the material, “Kessler Quizzes” pop up every few pages. The warm-up exercises and most “Try It!” activities will be completed in this course book, but additional paper is needed for the practice activities.

## GETTING STARTED

Simply open the course book and begin reading! The next page includes a list of drawing essentials needed for every lesson, as well as a master list of all additional supplies that will be needed in certain lessons throughout the course. The necessary supplies are also listed at the beginning of each lesson. Many students enjoy displaying their artwork or keeping a scrapbook to show how they progress. Discuss this with the child before beginning the course.

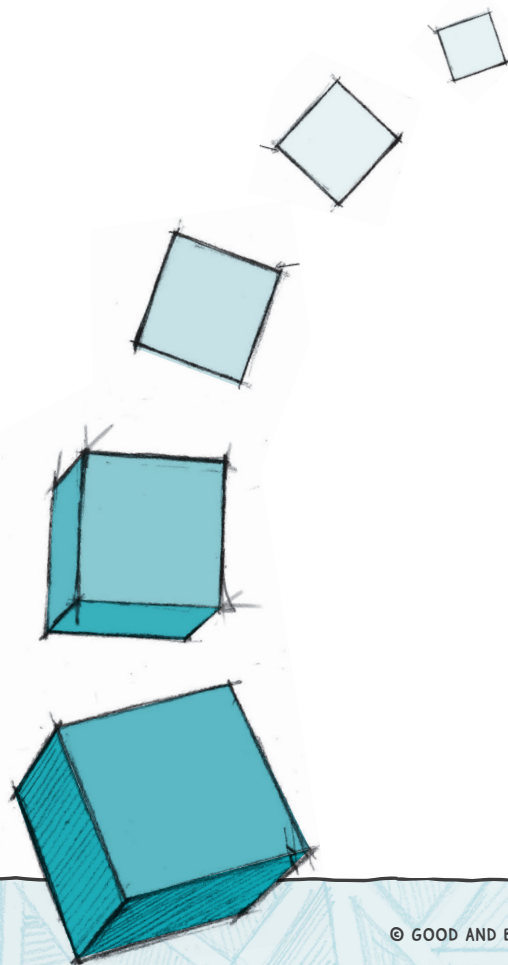
## FREQUENTLY ASKED QUESTIONS

**How many lessons should my student do each week?**

Each of the 13 lessons is meant to be completed in one session, though your student is welcome to break them into two sections if desired. Many families choose to complete one lesson per week.

**How long do lessons take?**

Most lessons will take an average of 30–40 minutes to complete, though this will vary based on how detailed your student wants their drawing to be.



# SUPPLIES NEEDED

## DRAWING ESSENTIALS

- drawing pencil
- 4B pencil
- drawing paper
- ruler
- pencil sharpener
- eraser
- kneaded eraser
- microfiber cloth

## ADDITIONAL SUPPLIES

### LESSON 03

- black marker (optional)
- colored paper or construction paper
- white colored pencil
- value scale (created in Lesson 1)

### LESSON 04

- colored pencil, pen, or marker

### LESSON 05

- camera (optional)

### LESSON 06

- two different colored pencils
- egg, ping-pong ball, or other light-colored spherical object
- light source, such as a lamp

### LESSON 07

- value scale

### LESSON 08

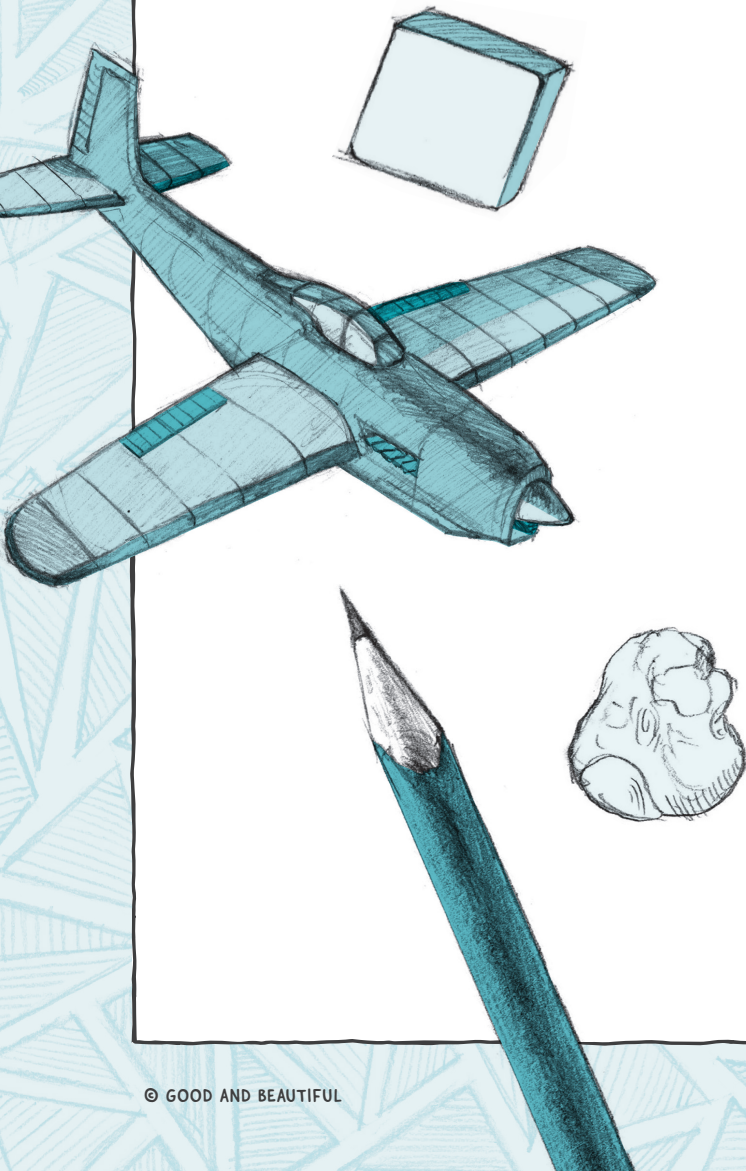
- three objects (one made of smooth glass, such as a drinking glass or vase)

### LESSON 10

- black marker

### LESSON 13

- black marker



# A NOTE FROM THE AUTHOR

Hello, artists!

My name is Kessler Garrity. I have been drawing since I could crawl, and I never stopped! In the past few years, I have created hundreds of images for *The Good and the Beautiful*. You may recognize some of my work from the *Badger Hills Farm* series, the *Kingdom of Kind* series, the *Mark Lives on Mars* series, and many more titles from *The Good and the Beautiful*. I am a college graduate, having earned a Bachelor of Fine Arts degree with an emphasis in illustration. I do freelance work, tutor, and enjoy creating fantasy worlds in my sketchbook. I currently live in northern Mississippi with my wife, my son, my little dog and cat, and probably another cat by the time you read this!

I am excited to share with you what I wanted as a young artist: a guide for learning how to draw anything! I love the process of creating art, from making a messy sketch to producing a final work. I hope my lessons can help you hone your own skills. Let's get started!



# CREATING VALUE WITH DRAWING TOOLS

• **SUPPLIES NEEDED:** drawing essentials

Welcome to *Drawing 2*! In this course we will continue to sharpen our drawing skills as we build upon what we learned in *Drawing 1*. Each of the following lessons will include a warm-up exercise, drawing-practice activities, general instruction, and practical advice that will help you observe, plan, and draw like a professional. You will also find lots of examples and step-by-step instructions to guide you to do your best work. Most importantly, remember to have fun!

## DRAWING TOOLS

In *Drawing 2* we will continue to use most of the tools we worked with in *Drawing 1*: a drawing pencil (HB grade or standard #2), drawing paper (or a sketchbook), a ruler, a pencil sharpener, and an eraser. We also will need a few new tools for our lessons in this course: a 4B pencil, a kneaded eraser, and a microfiber cloth.

### 4B PENCIL

While we can do a lot with our drawing pencil, it can be difficult to make very dark marks with it. Even with layering, a standard #2 (or HB-grade) drawing pencil still produces marks that are relatively gray. That's where 4B-grade pencils come in! A 4B-grade pencil has softer, more loosely compacted graphite that creates much darker marks and blends easily. Keep in mind that a 4B pencil may require a lot more sharpening because it tends to get dull quickly.

STANDARD #2/HB PENCIL

Graphite is hard and makes lighter marks

4B PENCIL

Graphite is soft and makes darker marks

Keep an eye out for Kessler Quizzes in each lesson. I like my students to be ready for a challenge!



### KESSLER QUIZ

Here's your first Kessler Quiz for *Drawing 2*!

Circle the answer that makes the following statement true.

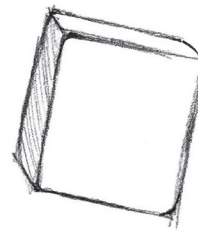
The graphite in a 4B-grade pencil is \_\_\_\_\_ than the graphite in a standard #2 pencil.

- A) harder
- B) messier
- C) softer
- D) smellier
- E) dirtier

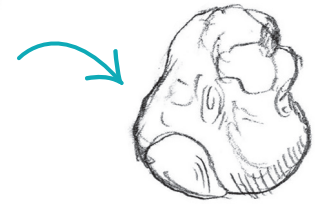
Answers for all Kessler Quizzes are provided in the back of the course book.

## KNEADED ERASER

A kneaded eraser is an interesting item. Before it's ready to be used, it needs to be kneaded, like dough. Erasing with it is a little different from the way a flat or pencil-top eraser works. A kneaded eraser can be pressed onto a drawing to evenly lift graphite off the paper. This is especially useful for evening out heavily shaded areas of a drawing.



KNEADED ERASER

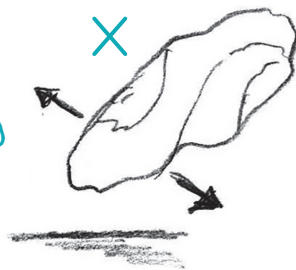


Needs to be kneaded

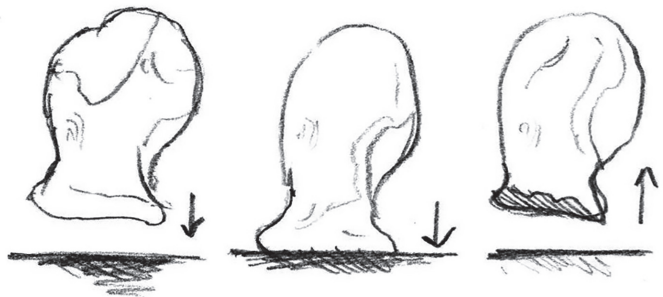


Can be molded into shapes for accurate erasing

Not good for pulling or back-and-forth motions



Lifts graphite away from paper surface



## MICROFIBER CLOTH

A microfiber cloth is great for blending and smudging graphite. Lightly rub the cloth over your pencil marks to blend and smooth them into a much softer appearance.



### VALUE

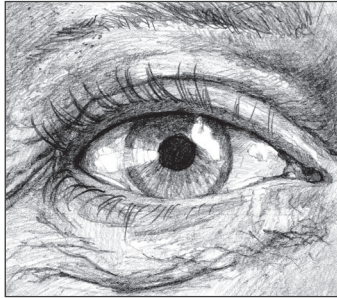
the tones of an artwork that determine how light or dark it is

## VALUE AND SHADING

In *Drawing 1* we learned the fundamentals of drawing shapes and objects and reproducing their forms on paper. In this course we will learn how lighting affects these forms and how we can add value to our drawings to re-create the appearance of light and shadow. What is **VALUE**? The common term is shading. Basically, as you may remember from *Drawing 1*, value is how light or dark something is. But value has lots of different parts. Knowing how to add value to our drawings will help us accurately represent the effects of light and shadow on our subject matter.

Definitions for the bold words can be found on the sticky notes!

Artists use different methods to add value to their work. These different methods become part of the artists' personal styles. Value can be used to create a photorealistic effect, which results in a drawing that looks as realistic as a photo. It can also be used to create a more stylized drawing of a subject that is less realistic but still interesting to look at.



PHOTOREALISM

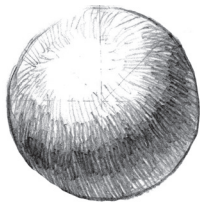


CHARCOAL



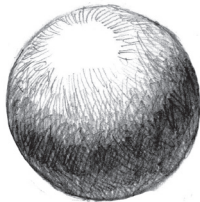
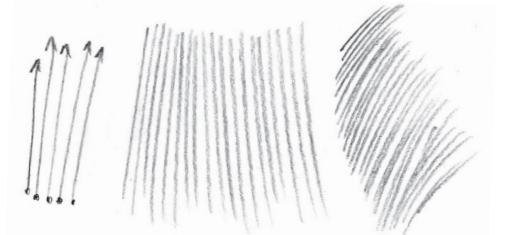
PEN AND INK

Drawing tools can make all sorts of marks to convey light and shadow. Here are a few shading methods we can use to add value:



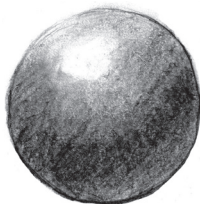
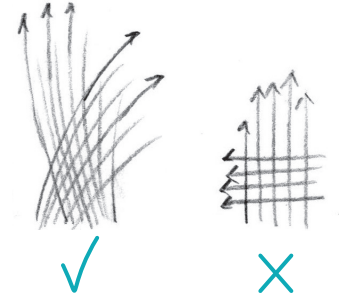
**\* HATCHING:**

Hatching means using a series of directional lines to create value on a shape. These lines are not intended to cross over each other from different angles and usually go in one direction or follow the shape of the object.



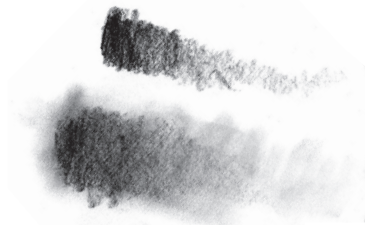
**\* CROSSHATCHING:**

Crosshatching means using one-directional lines to create value and then crossing over those lines with additional layers of lines. It's important to not cross over in a horizontal or vertical way, like a plus sign, but to create layers of lines that cross at an angle. More lines make a darker tone.



**\* BLENDING AND SMUDGING:**

Blending and smudging involve putting down a lot of graphite from our drawing pencils and then smoothing or smudging the graphite with a microfiber cloth. While we will work with graphite pencils, this method is even easier when working with charcoal. Notice how the results are much softer than with hatching.



**\* STIPPLING:**

Stippling is shading created by tiny dots or specks. Building up these dots can make very dark areas, creating a unique style.



• **SUPPLIES NEEDED:** drawing essentials; colored pencil, pen, or marker

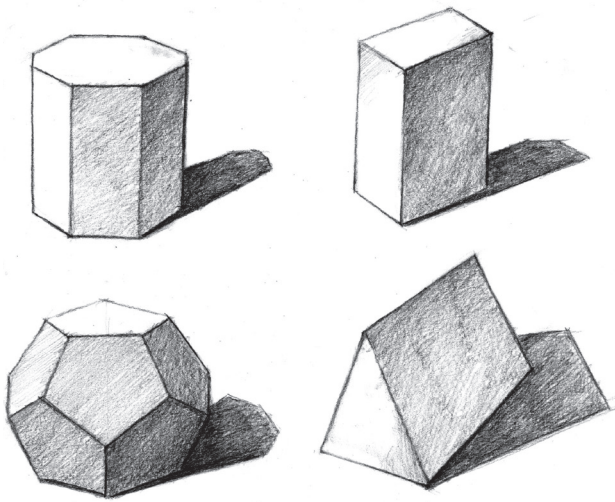


## WARM-UP

Find the light and shadow in this image. Draw lines on this image to separate light from shadow.



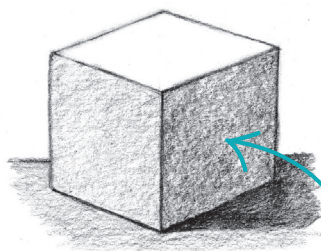
In *Drawing 1* we learned how to draw basic shapes and 3D shapes. Here is a brief review on how we create spheres, cylinders, cubes, and so on.



Three-dimensional shapes are used as building blocks to create solid drawings. We learned that breaking down objects into these simple shapes makes them easier to draw and construct. Cones, spheres, cylinders, prisms, and other 3D shapes can be used to identify shadow as well. When we are building objects with basic shapes, our understanding of them can make it easier to recognize and create areas of value.

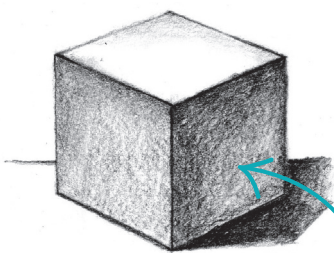
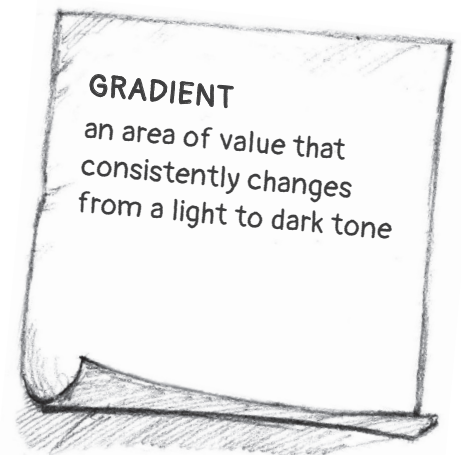
Using these basic shapes will also help us envision where light would be hitting them and where shadows could land.

We are going to see how light affects these basic shapes. Let's look at how core shadows, reflected light, and highlights appear on cubes, cylinders, and cones.



Here is a cube without much influence from reflected light. This results in a different value on each side.

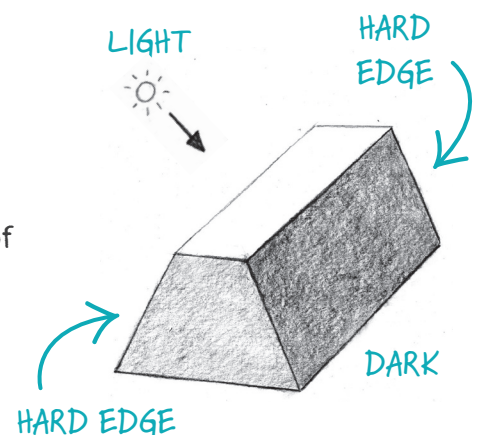
ONE CONSISTENT  
VALUE PER SIDE



When we see some reflected light from an object or surface, we can see a **GRADIENT** on the flat surface of the cube.

SLIGHT  
GRADIENT

This trapezoidal prism has similar surfaces. See how the hard edges of the prism give us information about where light and shadow are? You can see how straight edges on objects can block a lot of light.



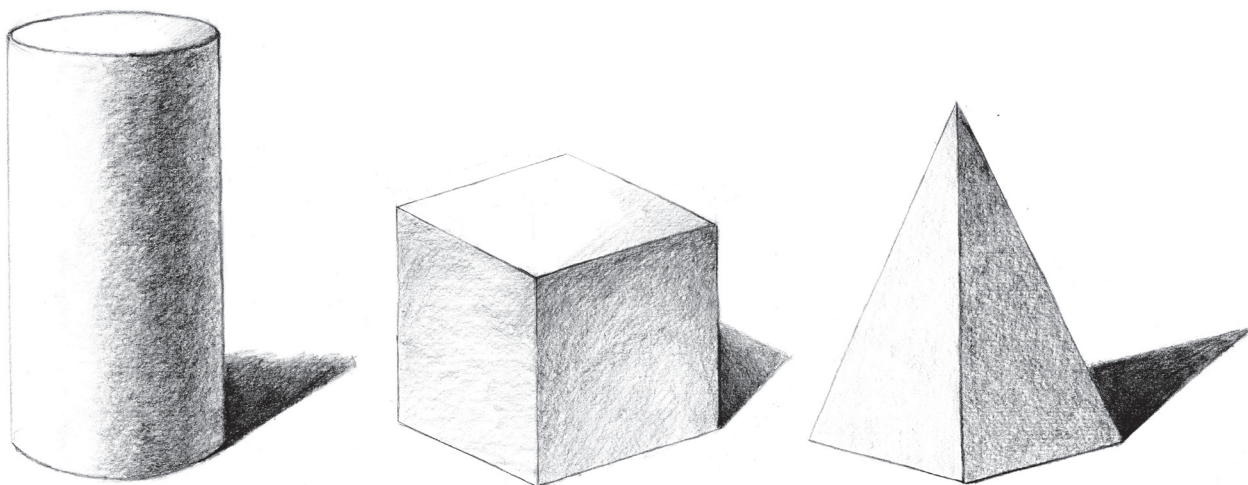


## PRACTICE

### DRAWING 3D SHAPES WITH VALUE

For this practice exercise, you'll draw a cylinder, a cube, and a pyramid, applying value to each 3D shape to represent the effects of shadow and light.

- 1 Make three separate format boxes on a sheet of drawing paper, one for each shape drawing. Your format boxes don't need to be very big for this exercise—a 2-inch square format box will work nicely for each.
- 2 Draw each 3D shape in its own format box. Use the images provided as references and do your best to replicate each shape.
- 3 Now begin shading each shape to add value. You can use any method you like to add value to your shapes. Look at your reference images to determine the directions of the light sources and the positions of all the highlights and shadows. Try to reproduce each value you see as closely as possible.



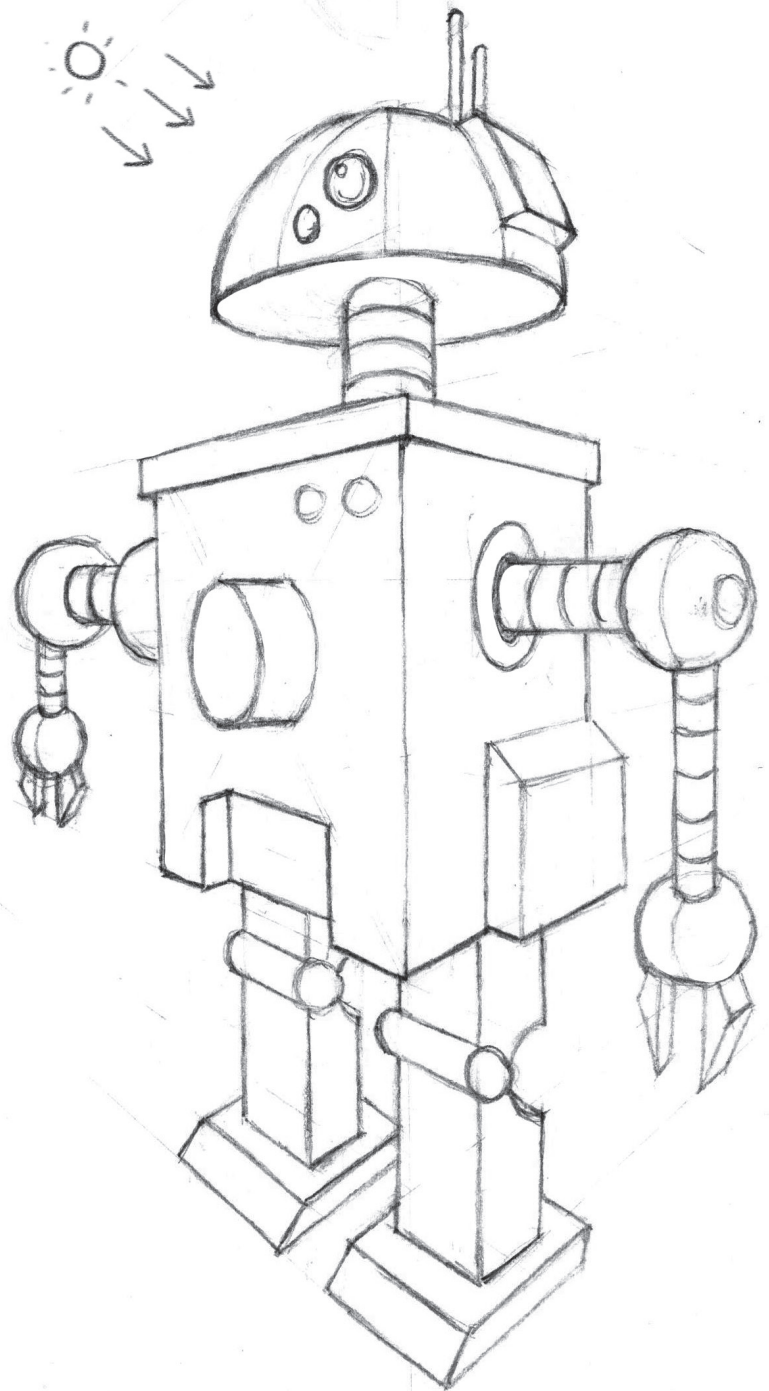
How did you do on this lesson's warm-up activity? The red lines in the image to the right show where light ends and shadow begins. Do your lines look similar?



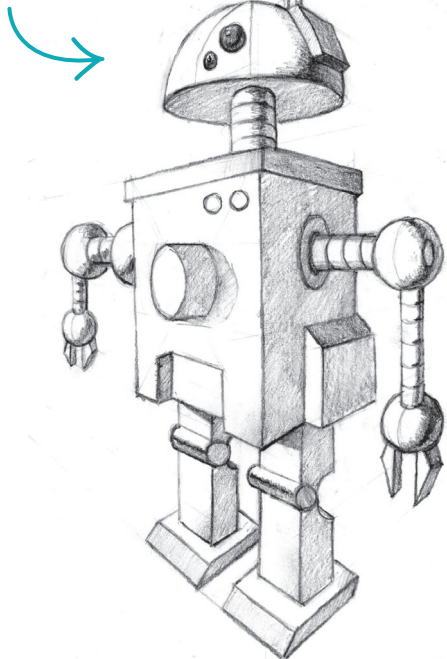


## TRY IT!

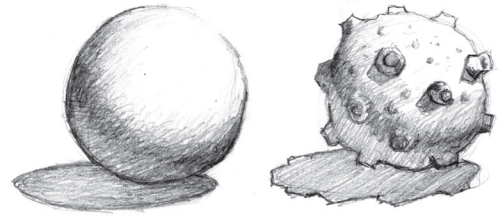
Use your favorite shading technique to add shadows to the drawing of the robot to the right. Remember what you have learned about light and shadow as you work. Depending on the direction of the light source, some surfaces of the robot will be in direct light, and some will be in shadow. Include the highlights, midtones, and core shadows. You don't need to include cast shadows for this exercise. The direction of the light source is shown. If you have trouble figuring out where to place your shadows, you can take a look at my finished drawing of the robot at the bottom of the page.



KESSLER'S  
FINISHED ROBOT



Light and shadow can be easy to see on flat and smooth surfaces, but not every object in life is so simple. Everything has texture, and some textures can be very hard to draw. Some textures are most easily seen when they are drawn with line AND value.



Here is a variety of mushrooms. They all look different from each other, with each mushroom's anatomy setting it apart in size and shape. Each also has a unique texture. How do you draw these types of textures to make objects appear so different from each other? You add contrast!

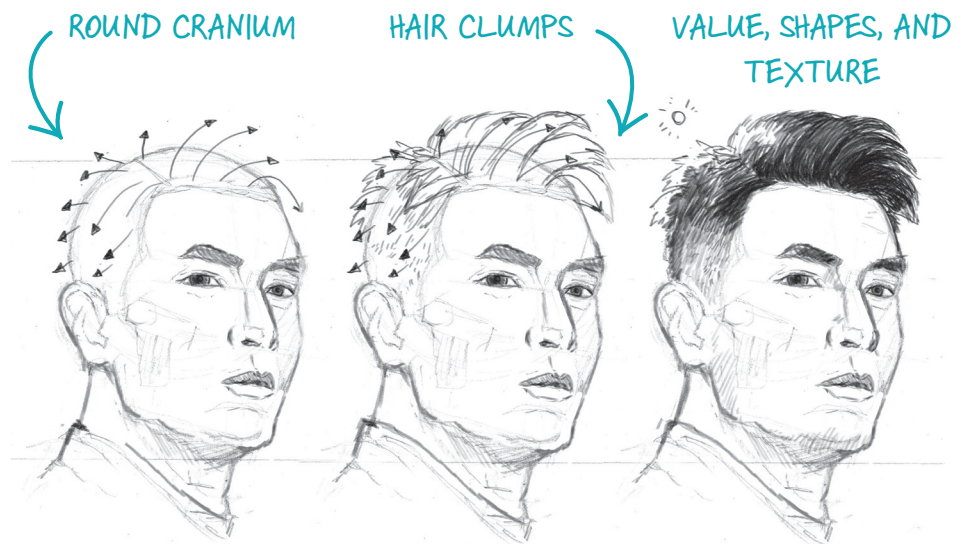
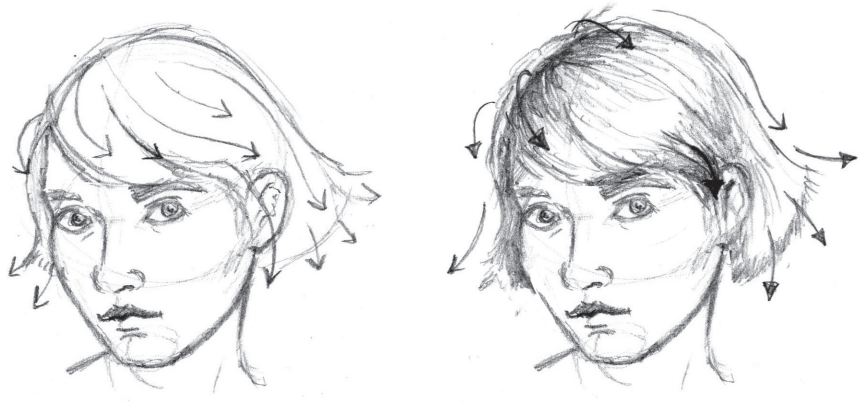
Look at the fur on the cat to the right. If I try to draw the whole outline of fur, it may look fuzzy but not like the real thing. However, if I use these tiny lines over and over, I can build up a texture that more closely resembles fur.



These little lines promote photorealism, a style of artwork that looks as realistic as a photo. Texture like this looks fantastic, but creating it is an intense process that takes a lot of time.

Hair is an excellent example of the use of linework and value. When you draw hair, is it all one value? Do you draw every strand of hair? Can hair be made into shapes, like other things? Let's evaluate!

For this exercise I will show how I draw hair in a simple way. First, I draw the basic shape of the hair, and then I fill it in with linework and value to bring it to life.



Like many textures, hair wraps around the form it's on. The head is round. Hair grows and is styled in different directions.

When you draw hair, follow the directions of the form underneath. You'll see this on just about any animal that has fur, feathers, or scales on its body, like a mouse, grouse, moose, or goose!

You don't need to draw every hair, value, and shape. A little texture and direction go a long way when combined with value. Hair is just clumps of shapes, not too different from a flattened 2D shape when we look at it in parts and pieces.



## TRY IT!

On a separate paper, start by drawing a guinea pig with a few simple round shapes. Now trim up your drawing to be more accurate and add some basic shadow shapes. Look at the fur closely and see if you can add in some clumps of hair to give you a guide to add value. Now that you have a general drawing of shape and form, add value specifically to the area where light transitions over to shadow. In this area, add the most detail for fur, but leave the other areas more plain. Adding texture to this specific area makes the texture feel more believable without having to draw every single hair.



1



2



3



4



## KESSLER QUIZ

Circle the answer that makes the following statement true.

When creating textures in drawing, it's best to use both linework and \_\_\_\_\_.

A) markers B) precise measurements C) value D) scribbling

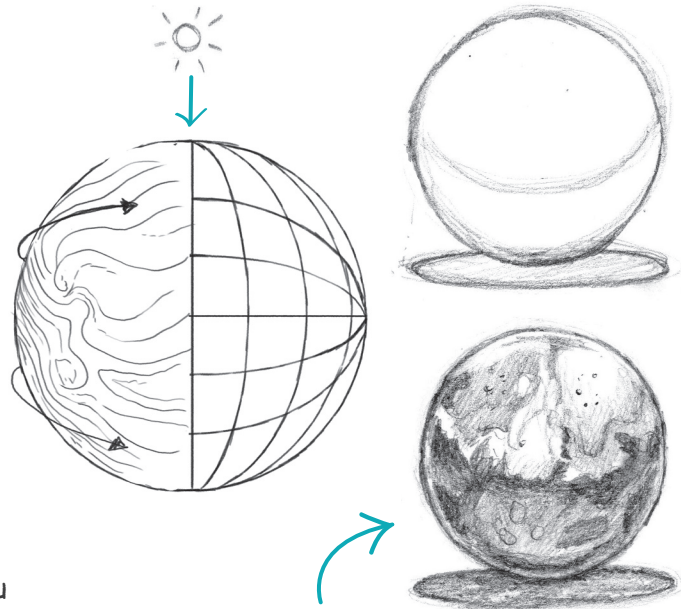




# PRACTICE

## DRAWING TEXTURES WITH VALUE

In this practice you will select three of the six textures below, then draw three circles on your own paper and label each one. Inside the circles try to mimic your textures. Next, choose one more of the examples below or find an item in your home with a unique texture. Look at it closely. Now add one more circle to your paper. You will turn this circle into a sphere with the light coming from above. See if you can wrap the texture around the sphere. Then add light and shadow to the textured sphere.



KESSLER'S TEXTURE-WRAPPED SPHERE

FUR



ICE



SCALES



CHROME



WOOD



STONE

