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DRAWING & SKETCHING

Instruction Book

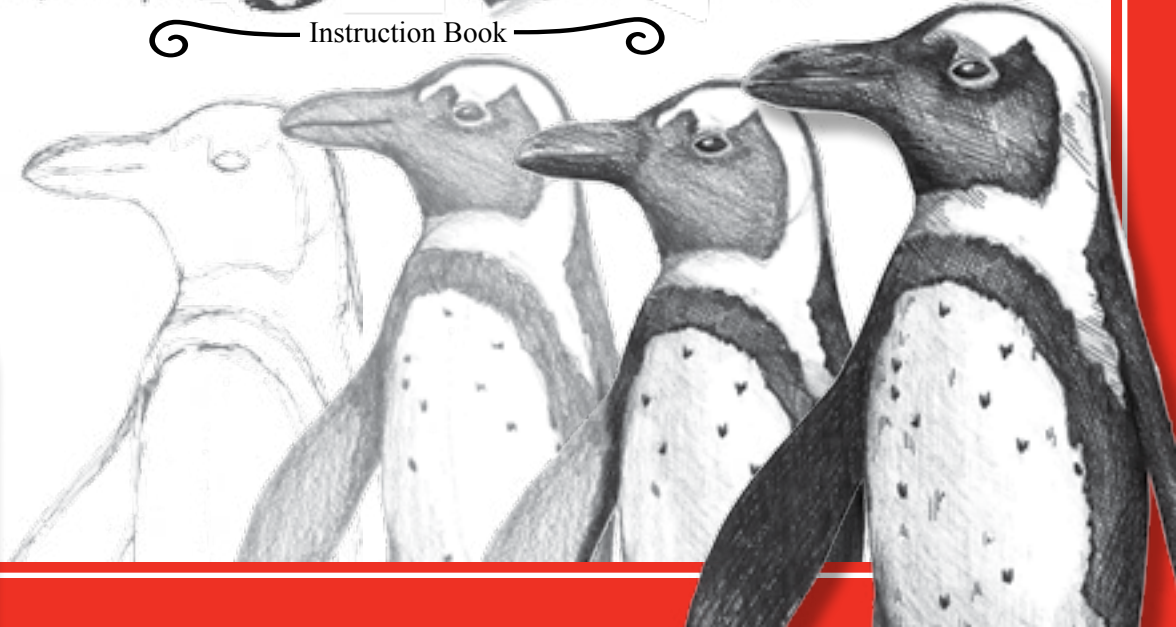


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Do Art Drawing and Sketching - Tips and Techniques

SKETCH • DRAW

Learn tips and techniques that show how to create original pencil drawings.

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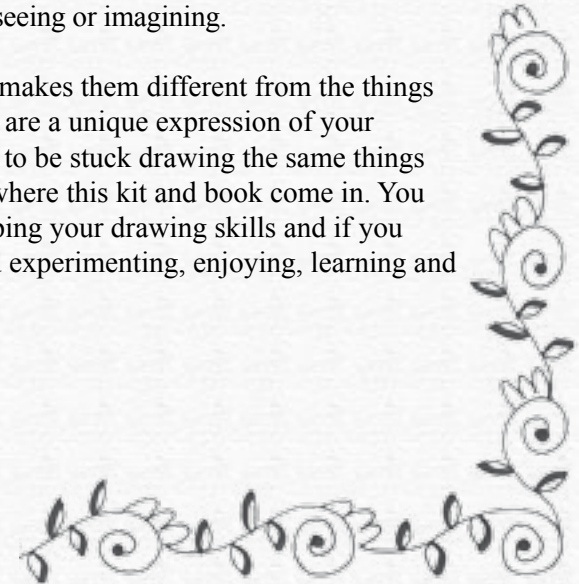
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INTRODUCTION

Do you have things that you like to draw? Perhaps you enjoy sketching flowers or imagining dinosaurs. You might like dreaming up cool new fashions or inventing cars. Maybe you're into doodling and making patterns, or cartooning or manga could be your specialty.

Sometimes you might become frustrated because your drawings don't look exactly like the subject you are trying to capture. You have an idea in your mind and when it doesn't come close you feel like giving up and saying, "I can't draw!" However, when you look at the work of many successful and famous artists you can see that their drawings are often very simple and may even look like they were done by children. Their art captures the spirit of what they are seeing or imagining.

Have you noticed that your drawings have a similar style that makes them different from the things your friends draw? Just like your handwriting, your drawings are a unique expression of your individual style and personality. This doesn't mean you have to be stuck drawing the same things over and over. It's good to try new ways of drawing. That's where this kit and book come in. You will find tips and techniques that can be very useful in developing your drawing skills and if you practice them your drawings will improve. So let's get started experimenting, enjoying, learning and discovering your unique drawing style.



ABOUT THE MATERIALS:

Graphite Pencils:

Faber-Castell® graphite pencils are marked with different number/letter combinations which tell you about their degree of blackness and hardness.

2H - super hard for details and light lines

HB - a basic all-purpose pencil

2B - slightly softer - good for sketching and shading

6B - the softest darkest for making smudges and shadows

Pens and Markers:

The black Faber-Castell Color Grip Marker has a medium tip for making heavier lines and outlines.

The silver Faber-Castell Grip Finepen makes thin lines and works well for details and quick sketches.

The Faber-Castell Artbrush has a flexible brush tip that is good for making loose, bold lines and filling in bigger areas.

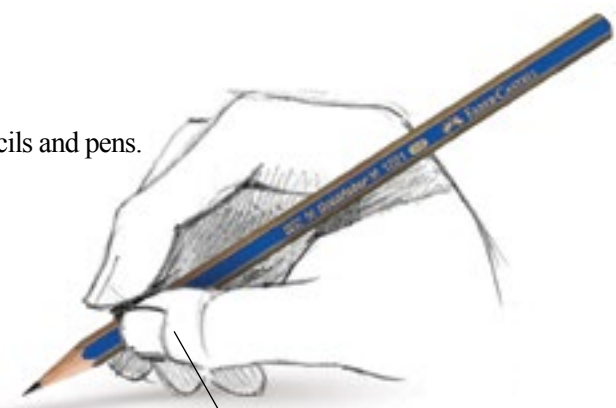


STROKES AND TEXTURES

Let's start by doing some exercises to loosen up and get the feel of the pencils and pens.

Hold On!

There is no “right way” to hold a pencil or pen. Start by holding any of the drawing tools in your normal way and then try other grips and finger placements. Notice the many types of lines you can create using different pencils and pens and varying your finger and hand positions. A combination of how and where you hold the implement, the pressure you use, the paper and the drawing tool will all effect the type of line.



You will have more control for details and accuracy as you get closer to the tip of the pencil. As you move away from the tip the line will become looser and more spontaneous.



Perpendicular: *Hold the pencil straight up and close to the tip using the point to draw crisp, tight, dark lines and details. This grip is also good for filling an area with tiny swirls or zig zags.*



Free stroke: *Hold the pencil lightly at the end and make light sweeping, swirling marks.*



Underhand: *Hold your palm facing up and grab the pencil as if you are shaking hands with it. Try drawing on a vertical surface using a large sheet of paper. This position will feel odd at first but it will help loosen up your strokes.*



Overhand: *Keeping the same grip, rotate your hand so the palm is down.*



Sideways: *Use the side of the lead, holding the pencil almost parallel to the paper. This grip is good for doing rubbings, creating shadows and filling in large areas.*

Scribble and Doodle

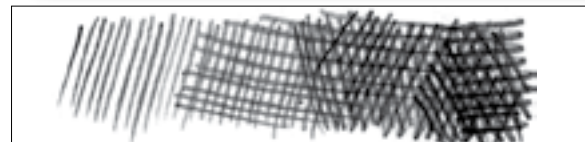
Get familiar with your tools by trying each one. Notice the different hardness and blackness of the pencil leads and the textures they create just by scribbling and doodling.

Smudge

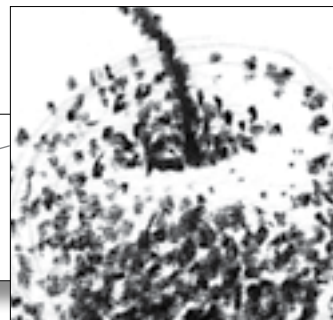
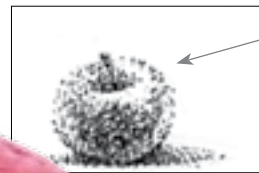
Use your fingertip to smudge the graphite marks made by the 6B pencil. This is useful for shading and forming shapes.

Hatch Marks

Draw parallel lines very close to each other. Cross hatch by drawing parallel lines that overlap. Now add lines that cross at an angle. Create varying degrees of darkness by applying more lines in some sections. This works well with pen or pencil.



Try creating a simple object without drawing an outline, allowing the object to emerge from the cross hatching.



Stipple

Use dots and short dashes (stipple marks) clustered more or less closely together to create shadow and volume. See how you can build an image without drawing an outline.

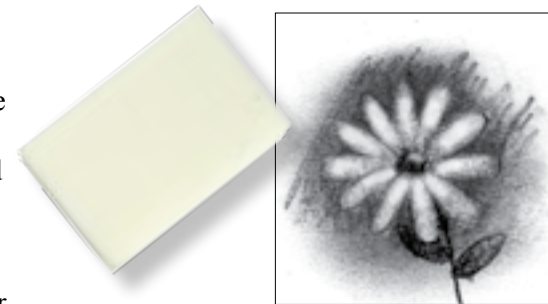
Erase

Lay down an area of thickly applied graphite or charcoal. Use the corner of the eraser to create shapes like the white petals of this flower. You can then go back and draw into the erased sections to add detail.

Emboss

Emboss your own design into a drawing. Lay a scrap of paper over your drawing paper.

Use the 2H pencil which has a hard fine lead and press down to draw your design. Remove the scrap paper and with one of the other softer pencils, rub the side of the lead over the embossed area. Watch the ghost-like design appear.



Color Papers

The same drawing will look very different on a white or color background. When you use paper that has color it will lend an overall tone to your picture, an instant background color for your art.

Vellum Paper

Translucent paper can be used for tracing or as the drawing surface. When tracing, place the paper over the subject and sketch the general outline and shapes. Then, in order to see the sketch more clearly, place it on white surface and continue to develop the drawing on the vellum.

Texture Rubbing

Place paper over a surface that has texture, like a stone, tree bark, rough weave fabric, etc. Rub the side of the graphite pencil over the paper and observe how the texture is transferred to your drawing paper. You can incorporate texture designs into your drawings.



DRAWING WARM-UPS

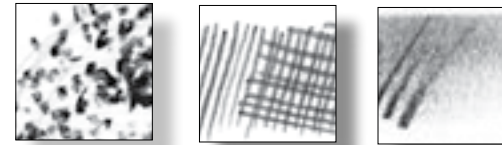
Go for a walk with a line.
Start at any point and without lifting the pen or pencil off the paper, meander around creating an abstract design. Combine the different pencils and the pen to fill in some of the spaces with dots, hatch lines or smudges.



Cube It

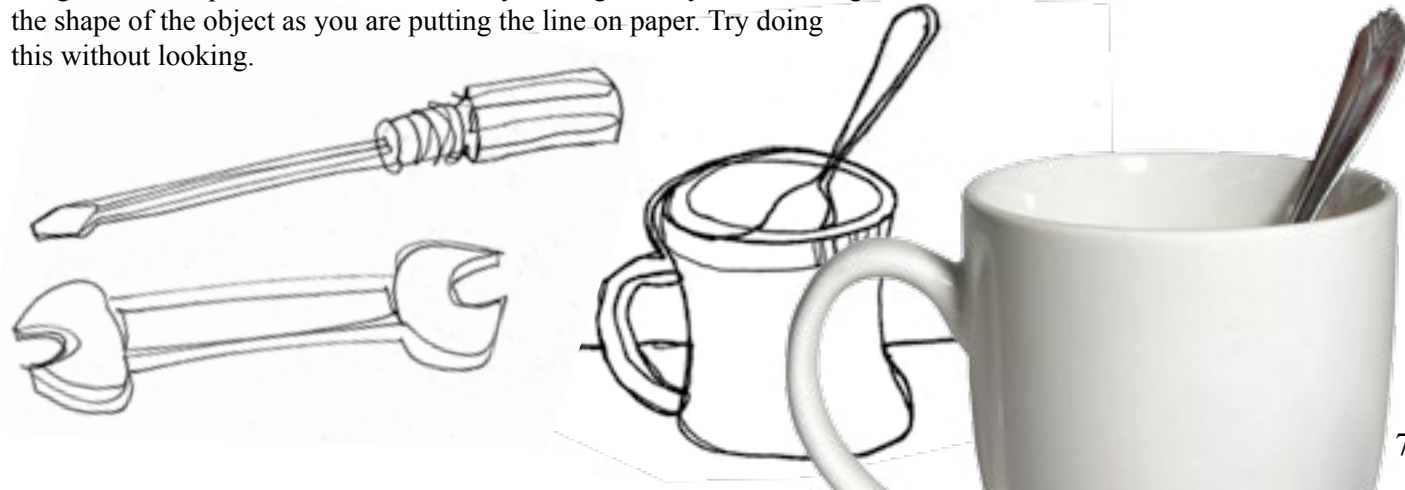
Find a 3-dimensional object. Study it from different angles. Draw each part of the object separately, moving your view point as you go along. Draw the shapes as though you can see through them and show how they overlap.

Use **stipples**, **hatches** and **smudging** to separate textures and to create shadow and details.



Contour Drawing

Without lifting your pencil (or pen) from the paper, draw an object's outline. Imagine that the pencil is an extension of your finger and you are feeling the shape of the object as you are putting the line on paper. Try doing this without looking.



SKETCHING

Draw with quick, soft overlapping lines as though you are constantly correcting yourself as to where you would like a line to be placed. Do not worry about the marks you are making. They are not mistakes - rather they lend character and style. Each stroke is uniquely yours.

The extra marks you make along the way will look like shading and movement. They give your objects energy and volume.



Sketching is quick drawing showing the basic object with no right or wrong strokes.



Quick Drawing

Another name for this is “*gesture drawing*.” In 30 seconds or less draw quick, loose, lines and shapes that pick up the essence of the object. Stop and make another drawing of the same object every 30 seconds until you are satisfied that you have captured it. As you practice these gesture drawings you will improve and be able to get the image of your object down very quickly. Then you can add details.

This method is great for drawing “*on the go*.” You can capture an image or a scene in just a few minutes and then return to your drawing later to add complex shading and details for a finished look.



FORMS

Using Shapes

Objects are made up of basic shapes. Start by sketching in the underlying shapes and then adding the details.

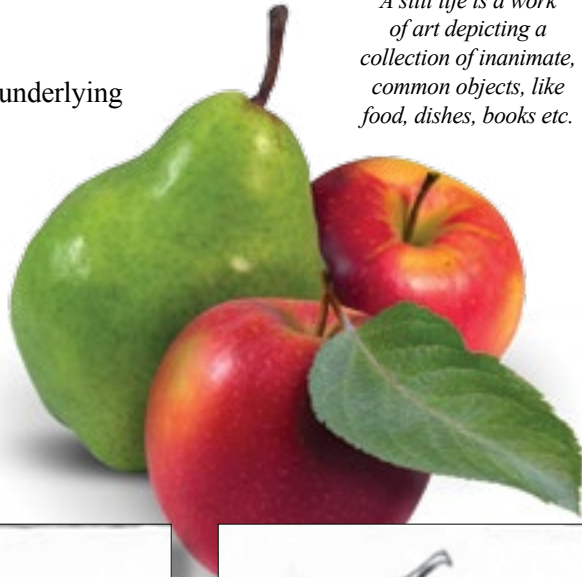
Set up a simple “still life” arrangement like the fruit below. Forget what the objects are called and just think of them purely as shapes: circle, triangle, square, oval, etc. Lightly sketch the basic shapes that represent these objects.

After each shape is drawn begin to draw the contours of each object. Now add the shadows and details that define the objects and make them familiar, like the veins of the leaf in our example.



Still life

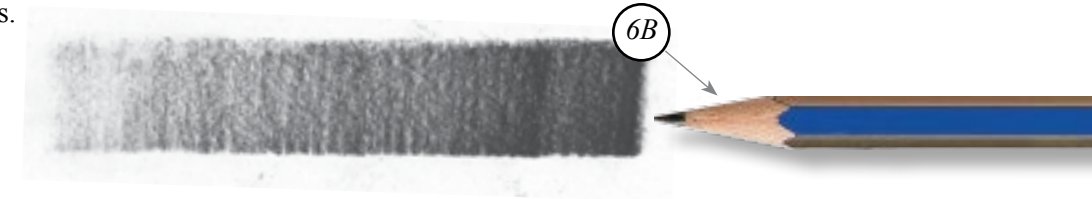
A still life is a work of art depicting a collection of inanimate, common objects, like food, dishes, books etc.



VALUES AND SHADOWS

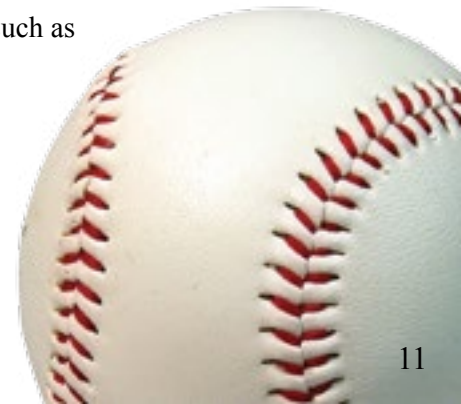
When you draw with pencil and black pens, you are translating the colorful world into shades of black, gray and white. Squinting your eyes will help you see which objects are dark and which are light.

Draw a “value scale.” Using the 6B pencil, make the segment on the right very dark black. Moving towards the left, fill each section with lighter color until you get to the last one which you will leave blank. Now you have a picture of what “value” means.



Find a round object, a ball or an orange and draw an outline of it using a circle shape. Without values the circle looks flat on your paper. Look at your ball and notice the shadow on the underside of the ball. Using your 6B pencil, draw on your circle to represent the darkest area. Use your fingertip to smudge the graphite into the circle as though you were feeling the roundness of the ball. Leave the lightest parts white. Now your circle has turned into a sphere. With a few details you have a baseball or an orange.

Try this exercise using the marker and pens. Experiment with different techniques such as cross hatching or stippling to create gradual shadows with the different mediums.



CREATING SHADOWS

Shadows give objects form and dimensionality. Without them the world would truly be flat.

Find an object and shine a light directly on it. The side of the object closest to the light will be the lightest. The side furthest away will be darkest. A shadow will fall along the angle of the light and in the shape of the object. Notice how the shadow lightens the further away it is from the object.

Sketch the basic outline of your object.

Now add value and shadow to the object using the 6B soft black pencil. Smudge the color up into the object and down into the object's shadow. The darkest part of the drawing will be where the object and the shadow meet.

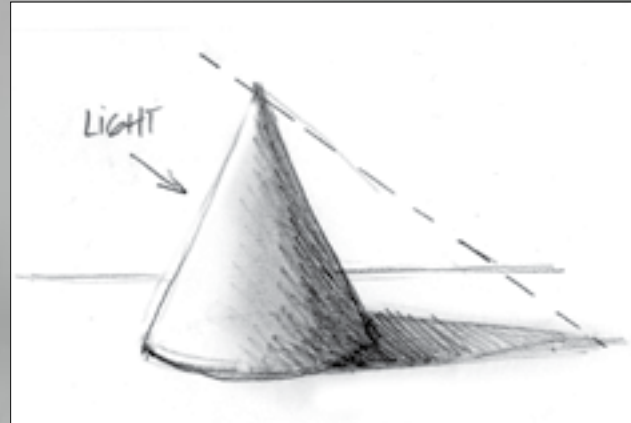
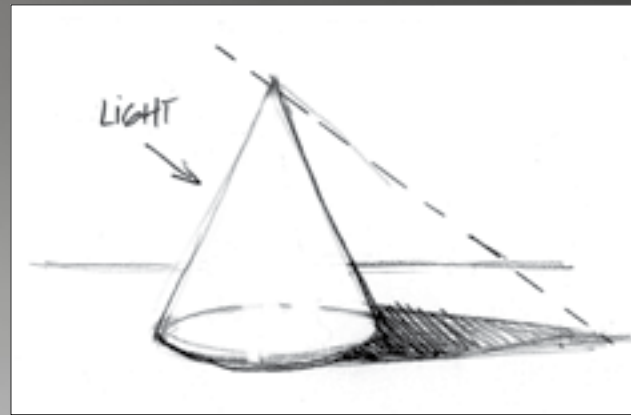
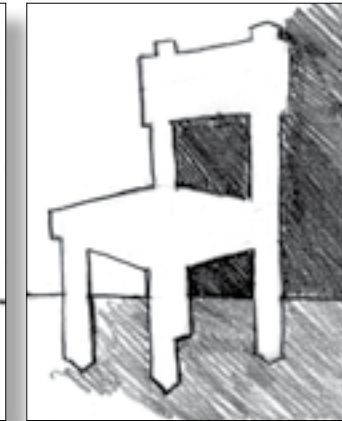


FIGURE GROUND

Imagine a frame around an object that you want to draw. Don't draw the object itself. Concentrate only on the negative spaces and give these a reality by drawing them first.

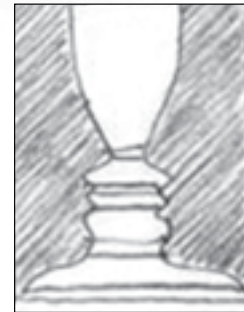
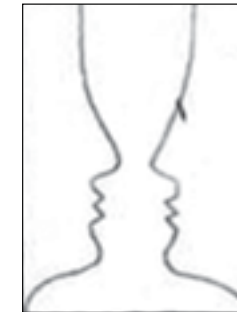
In this example, notice how the edges of a chair begin to appear by drawing the background and the floor around the chair. As the background is shaded, it begins to look like the chair is punched out of your drawing.



Negative Space
The space around and between the object your drawing.



You can use this same exercise to create fun images that play tricks on the eye. The images to the right start with the same line drawing. Just by shading and adding a few details they create entirely different pictures.

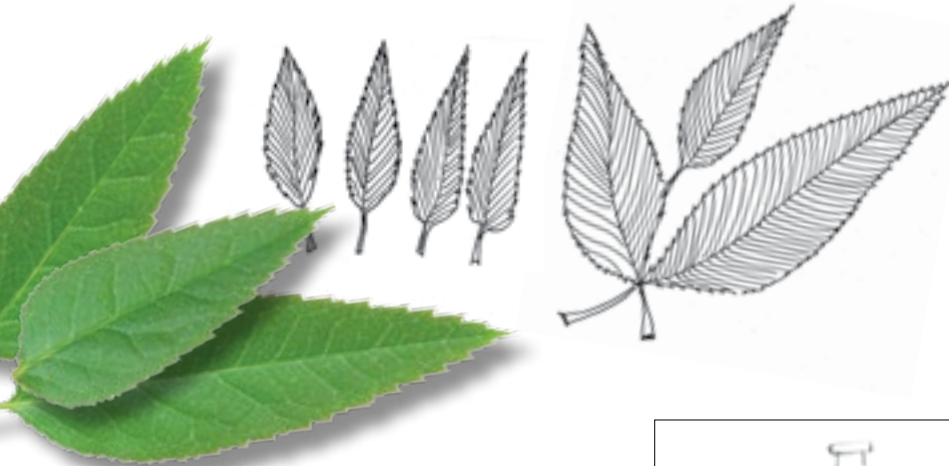


COMPOSITION

The following are suggestions for creating more interesting compositions, not rules that you must follow.

Rule of Thirds

Divide your drawing surface into 3 sections, horizontally and vertically. Place the major objects of interest where the lines intersect to keep from making the composition too symmetrical and static.

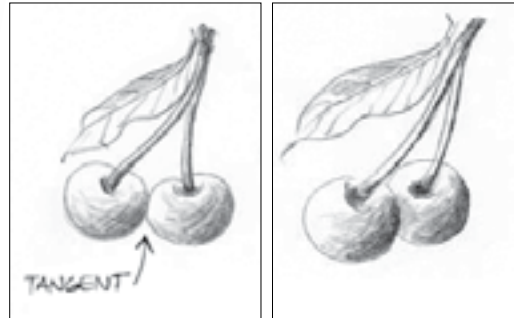


Variation

Odd numbers of objects placed together are more interesting, as well as those that vary in size and shape.

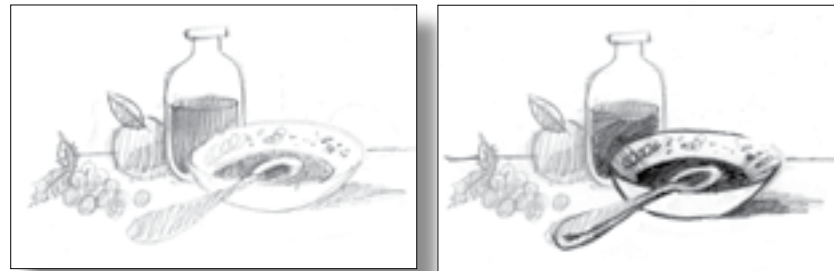
Overlap

Whenever objects just touch each other it is hard to tell which is in front of the other. This can make drawings seem flat. Overlapping objects creates depth.



Contrast

The focal point should have greater contrast (lights and darks) than the rest of your drawing. The eye will go to the darkest, lightest and sharpest areas first.



USING A GRID

With this method you will be able to “copy” any photograph or image.

First, select a photo or picture that is about the same size as the copy grid in the kit. Tape the clear copy grid on top of your image to hold it in place.



On another piece of paper, with a ruler, measure and draw a grid with the same number of “cells” as the copy grid. This can be the same size, bigger or smaller than the copy grid.

Now, cell by individual cell, in pencil, lightly sketch what you see in only that one cell, ignoring the overall image.

When all the squares are filled, complete the drawing by adjusting and connecting lines. If you are satisfied with the drawing, use the ink pen to outline it or sketch in shadows with the 6B pencil.



PERSPECTIVE

These exercises explain how to depict 3-dimensional objects in space relative to you, the observer.

2-Point Perspective

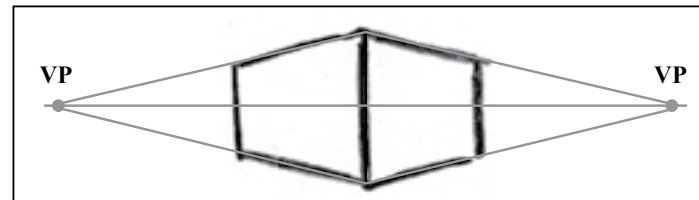
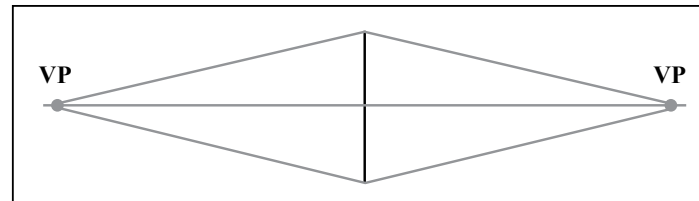
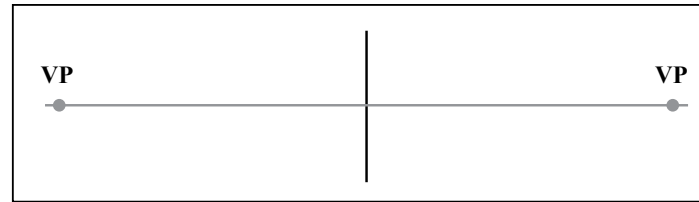
Draw a horizontal line; this is called “eye level” or “horizon.” Draw the perspective lines quite lightly so they may be erased when your drawing is completed.

Place vanishing points (VP) at each end. Vanishing points are where objects theoretically disappear from view.

Draw a vertical line halfway between the vanishing points. Imagine this is the edge of a box that is closest to you.

Lightly draw lines to connect the vanishing points to the ends of your vertical line.

On each side of the first vertical, draw two more vertical lines. Emphasize the shape with a heavy outline as shown. You now have a box as seen at eye level.



Railroad tracks are one way to observe perspective. Railroad tracks are 4 feet, 8.5 inches (1435mm) apart yet they look like they come together in the distance.

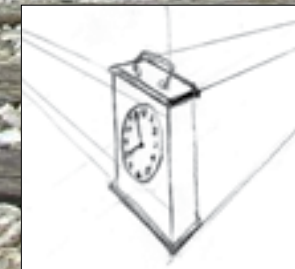
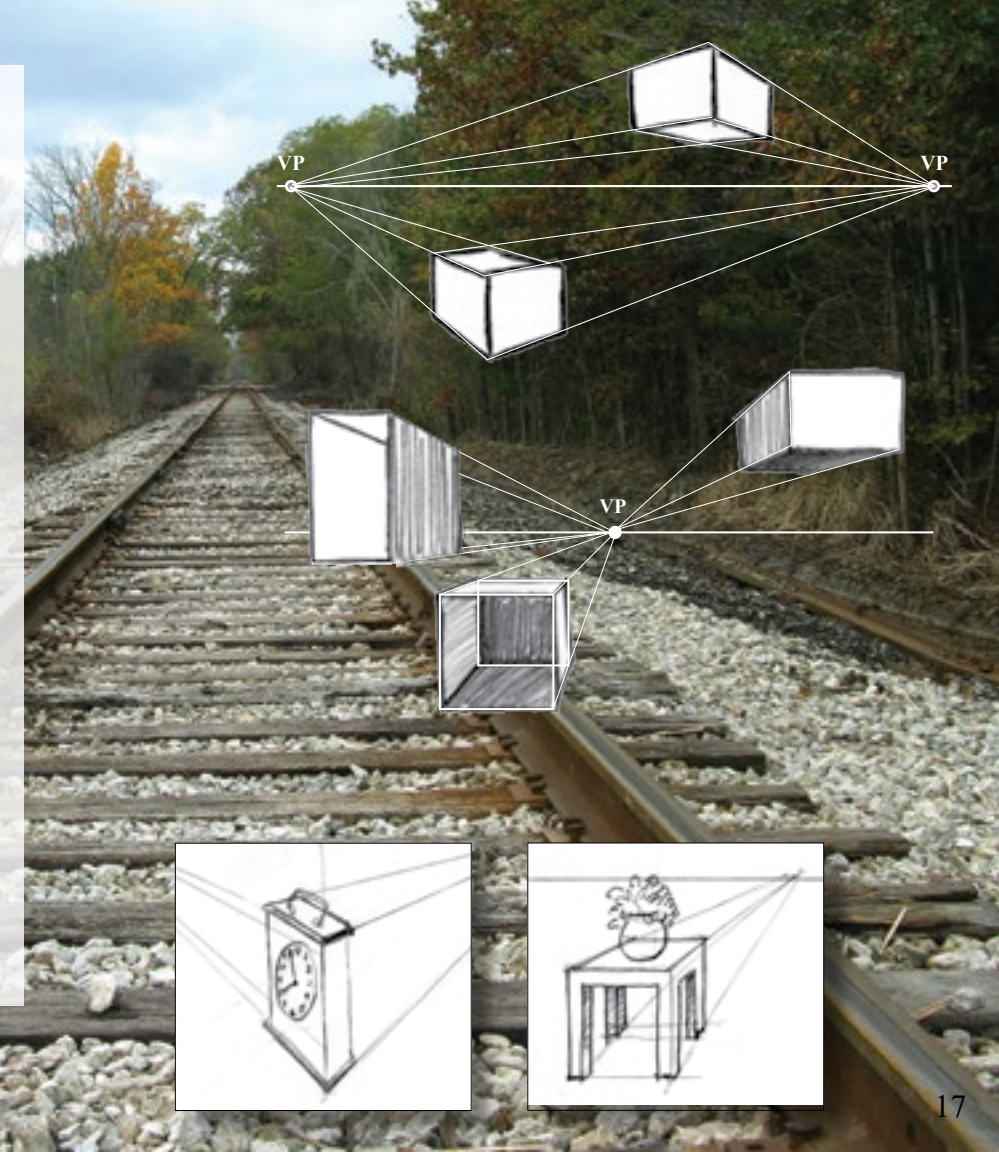
3-Point Perspective

To create boxes as seen from above or below, place vertical lines above and below the horizon line. Connect all ends to each vanishing point and fill in the box lines, as before.

Central-Point Perspective

Place a single vanishing point anywhere along the horizon line. Draw rectangles above, below and on the horizon line. Connect all four corners of each box to the vanishing point. Create the illusion of depth by drawing smaller versions of each box shape as shown. Are you looking at the inside or outside of the box? By accenting lines you can change the focus.

Turn the boxes into objects such as buildings, a computer or a table.



PORTRAITS

The objective is to capture the uniqueness of your subject rather than drawing an exact replica. Look for characteristics that make the face distinctive – large nose, fuzzy eyebrows, dimples – and capture these in your drawing.

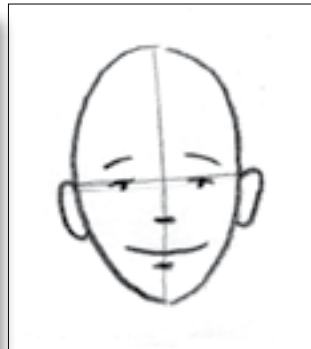
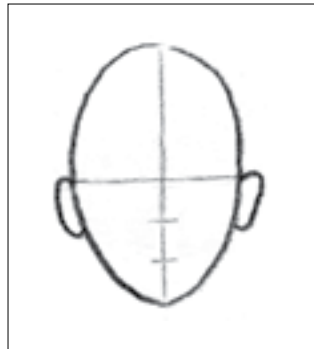
Draw an oval the shape of an upside down egg.

Make a light vertical line down the middle and another horizontally through the middle. The horizontal line is for placement of the eyes and tops of the ears.

Make two light horizontal marks to divide the bottom half of the egg into three equal sections. These marks represent the bottom of the nose and the lip line.

Sketch in the eyes, eyebrows, nose and mouth.

Draw shadows in areas that recede, like below the mouth line and nose, the eye sockets, the ears, dimples - this will give definition to the features. Add hair, a mustache or beard. Then add a neck.



Try some more imaginary portraits. Practice different head shapes other than the “egg.” Move the nose mark up or down on the face. Make the nose wide or skinny. Experiment with pencil strokes that create different hair textures.



Now study a face you want to draw. Follow the same steps as before, only this time relate them to the face you are drawing. Consider your subject's head shape. How closely spaced are the eyes? How do the eyebrows slant? How long is the nose? Where does the hairline begin? All of these elements combine to make each person's face uniquely their own.



BUILDING TEXTURE AND DETAIL

Shown below is a step-by-step process of building up texture and shape by applying layers and blending.



1. Lightly sketch the outline of the object with a graphite pencil.



2. Add in the shadows and darker areas to give the object shape and dimension using the different grades of graphite pencils.



3. Now add detail by layering and blending to complete your drawing. Use the pencils included to add finer details and darker tones. Leave the highlights uncolored. The background paper will show through and be the lightest part of the drawing.

If you have enjoyed this adventure with Drawing & Sketching you may be interested in other



products.

Watercolor Pencil Art



Color Pencil Art



Growing 215 square feet of wood...every hour

Our 25,000 acres of pine forest in Brazil produce 215 square feet of wood every hour! This natural reforestation, certified by the Forest Stewardship Council (FSC), provides the wood for over 80% of the pencils Faber-Castell produces. This conserves our natural resources and ensures the consistent quality of Faber-Castell pencils.

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