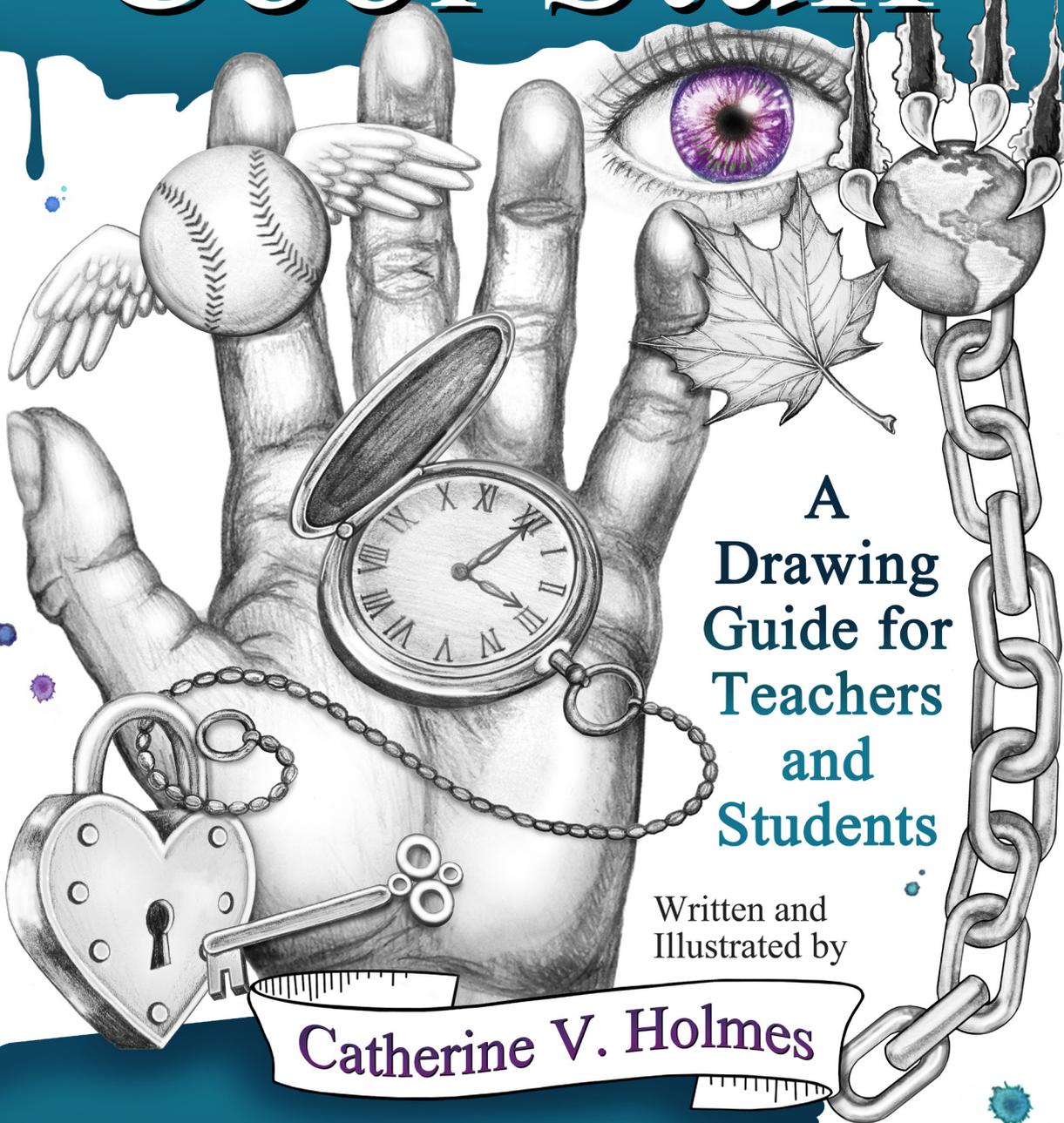


How to Draw Cool Stuff



A
Drawing
Guide for
Teachers
and
Students

Written and
Illustrated by

Catherine V. Holmes

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How to Draw Cool Stuff

This is the one-stop-shop for creating beautiful and interesting artwork!

Inside you will find over 100 how-to, step-by-step drawings that are easy to follow and fun to do.

For Artists: Organized with chapters covering the elements of design, human face parts, perspective, holidays, animals, creatures, and more, "How to Draw Cool Stuff" presents hundreds of drawings demonstrating the images you can create just by combining simple shapes. Artists will learn to recognize the basic shapes within an object and turn them into detailed works of art in a few simple steps. These hands-on exercises will help you practice and perfect your skills so you can draw cool stuff of your own.

For Teachers: If you are on a limited budget, have limited time, limited resources, or have students that like to draw - this book is for you!

Inside you will find tons of lessons that are easy to transport and can be used to teach art to all levels of students. Each lesson includes easy-to-follow instructions where the whole process is viewed through a sequence of illustrations and minimal text. Also, each art project comes with a chart including the basic skills and concepts your students will learn along with final assessment tasks for your students to complete. The best part is - this is stuff that kids want to draw.

All you need is a pencil and paper and you are ready to draw cool stuff!



TABLE OF CONTENTS

Introduction

How to use this book	11
----------------------	----

Chapter 1

The Basics

<u>Elements of Design</u> - A brief look into color, value, line, shape, form, texture, and space	19
<u>Shading Shapes</u> - A 2-sided handout with 9 exercises to practice shading form	22
<u>Getting Ready to Draw</u> - Types of line in an artwork	26
<u>Line Quality</u> - Hatching, cross-hatching and value scale	28
<u>Foreshortening</u>	
2-sided handout with 7 foreshortening exercises	32
Foreshortened person focusing on Perspective	36
<u>Contour Lines and Tubes</u> - Drawing cylinders	38
<u>Shapes to Forms</u> - Seeing the complex form within a simple shape	40
<u>Drawing Cylinders and Disks</u> - Seeing cylinders in everyday life	42
<u>Tiered Cake</u> - Use short cylinders to create a stacked layer cake	44
<u>Piece of Cake</u> - Put your "Shading Shapes" knowledge to use on a triangular prism	46
<u>Ribbons, Scrolls, Banners and Flags</u> - Overlapping	48
<u>America's Flag</u> - Pattern and repetition	56

Chapter 2

Human Face

<u>The Eye</u> - Draw a realistic human eye based on the sphere	60
<u>Eyeballs</u> - Draw a realistic human eyeball using a series of circles	62
<u>The Nose</u> - Draw a realistic human nose with shading	64
<u>The Mouth</u> - Draw a realistic human mouth using contour lines and shading	68
<u>The Ear</u> - Draw a realistic human ear with shading	70
<u>The Human Head</u> - A detailed guide to creating an average human face	72
<u>The Human Skull</u> - Features of the human skull	74

Chapter 3

Perspective

<u>One-Point Perspective</u> - Create a street scene using horizon line, one vanishing point and receding lines	80
<u>Two-Point Perspective</u> - Create a street scene using horizon line, two vanishing points and receding lines	82
<u>Aerial Viewpoint</u> - Create a city scene from a bird's eye view perspective	84
<u>3D Name</u> - Use block letters and perspective to create 3D words	86
<u>Iceberg</u> - Create organic 3D forms	90
<u>Turntables</u> - Another way to use perspective	92
<u>Open Book</u> - Using perspective and receding lines	94
<u>Open Gates</u> - Using perspective and receding lines	96

Chapter 4

Holidays and Seasons

<u>Heart Lock with Key</u> - Adding depth to your drawing	100
<u>Rose Bud</u> - Create a beautiful rose starting with simple geometric shapes	102
<u>Love Swans</u> - Using mirror symmetry	104
<u>Barbed Wire Heart</u> - "Wrapping" designs to show depth	106

Scroll and Rose - Combining lessons to create a unique design	108
Pot O' Gold - Using the principles of a cylinder	110
Cute Easter Stuff - Simple shapes combined to make complex objects	112
Easter Eggs - Turning shape into form	114
Spring Tulip - Overlapping and high contrast shading	116
Cherry Blossom - Creating an organic shape with balance	118
Halloween Creatures - Make a simple, original cartoon style creature	120
Autumn Leaf - Organic shape, symmetry and asymmetry	122
Thanksgiving Still Life - Contour line, overlapping and perspective	124
Can of Cran - Make a can based on the cylinder	126
Pumpkin - Shading and overlapping	128
Jack O'Lantern - Balance, form and 3D	130
Christmas Barn - Create a $\frac{3}{4}$ view of a house using perspective	132
Christmas Ornaments - Geometric shape, repetition and highlights	134
Simple Snowflake - Angles, repetition and rotational symmetry	136

Chapter 5

Animals and Creatures

Cartoon Animals - A generic formula to create cool characters	140
Duck Family - Overlapping and perspective	142
Bunny Rabbit - Simple shapes and texture	144
Penguin - Overlapping and perspective	146
Angel/Devil Wings - Symmetry and asymmetry	148
Birds in Flight - Silhouettes	150
Pitbull - Simple shapes combined to make complex objects	152
Doghouse - Create a $\frac{3}{4}$ view of a house using perspective	154
Lion Head - Using a simple grid	156
Cow Skull - Combining shapes to create a likeness	158
Cobra - Simple shapes and contour lines	160
Climbing Tiger - Overlapping and pattern	162
Dragon from the Orient - Overlapping with a stylized pattern	164

Chapter 6

Cool Stuff

<u>Praying Hands</u> - Symmetry in organic forms	168
<u>Skeleton Hands</u> - Bones of the hand, contour line and observation	170
<u>Three Skulls</u> - Mirror symmetry and balance	172
<u>Hand Position</u> - Pointing finger	174
<u>Hand Position</u> - Melting clock	176
<u>Pocket Watch</u> - Angle and perspective	178
<u>Chain Links</u> - Overlapping to create interlocking patterns	180
<u>Compass Rose</u> - Balance and rotational symmetry	182
<u>Cupcake Treats</u> - Balance, ellipse, pattern repetition	184
<u>Alien Skull</u> - Create a stylized skull with a series of geometric shapes	186
<u>Get on the Mic</u> - A quick tutorial on 2 types of microphones	188
<u>Graves with Drapery</u> - Drapery and texture in the cemetery	190
<u>Planet Earth</u> - 2 views of our planet using a sphere	192
<u>Bird Cage</u> - Using a “transparent” cylinder	194
<u>Paws and Claws</u> - Using simple shapes	196
<u>Make Anything Anime</u> - Create any creature following the rules of “Anime”	198
<u>Anime Boy</u> - Create your version of an anime boy	200
<u>Anime Girl</u> - Create your version of an anime girl	202
<u>Lace-up Corset</u> - A practice in overlapping	204
<u>Fancy Tea Cup</u> - Using the principles of a cylinder	206
<u>Sneaker Design</u> - Balance, design, function, line, repetition	208
<u>Treasure Chest</u> - Using the principles of a cube	210
<u>Skeleton Pirate</u> - Overlapping shapes to create a likeness	212
<u>Wooden Cross</u> - Texture and 3D	214
<u>Water Puddle</u> - Organic shape, reflection, depth	216
<u>Water Puddle Floaters</u> - Layering and overlapping to create a scene	218
<u>Footprints</u> - Create impressions that resemble footprints with paint	220
<u>Fire</u> - Highlights and values on organic shapes	222
<u>Candle</u> - Using highlight, value and cylinder	224
<u>Skull with Flames</u> - Using exaggerating features	226
<u>Sports Balls</u> - Basketball, football, baseball and a hockey puck	228
<u>Basketball Hoop</u> - 2 versions of how to draw a basketball hoop	230
<u>Draw a Bare Tree</u> - Using the “Y” trick, asymmetry and shading	232

Draw a Palm Tree - Asymmetry and shading	234
Graffiti Art - Artistic expression and texture	236
Cool Lettering Styles - Create a font	238
Homeboy Skull - Create a stylized skull using distortion and exaggeration	240
Back of the Hand - Creating a likeness from observation	242
Palm of the Hand - Creating a likeness from observation	244
Comedy Tragedy Masks - Creating expression	246
Stacks of Cash - Using pattern and shading	248
Easy Spider Web - Using radial balance	250



About The Author

Catherine V. Holmes is a teacher, artist, youth advocate and author/illustrator of "How To Draw Cool Stuff."

**Art provides a venue for every person to learn.
I always tell my students, 'Everyone can draw,
but no one can draw just like you.'*

Each individual brings their own style,
creativity and perspective to a work.
Look closely at an artwork and you can see
history, desire, fear or inspiration.
Through art, we have the opportunity for
creative problem solving
self-expression
artistic meditation and communication
an increased sense of personal well being
empowerment
relaxation
education
and a platform to showcase our personal
strengths in a meaningful way. This not only helps us
to become more perceptive in art,
but also in life."

CV Holmes

INTRODUCTION

This book evolved out of necessity. After exploring art catalogs and libraries and wading through the “how to draw” section of book stores, I found a few good resources but none that had all the qualities I was looking for in a drawing book. Some ideas were too basic and often insulting to my older, more artistic students. Other material seemed to serve as a showcase for beautiful artwork but lacked any concrete instruction.

As a “travelling” art teacher with a limited budget and limited preparation time, I need a single resource that is easy to transport and can be used to teach all levels of students from middle school to high school and beyond. This book was created to fill that need and I want to share it with teachers and artists in similar situations. These projects will allow you to bring interesting and informative lessons that offer clear objectives and foster achievement without the need for expensive/multi-dimensional supplies: a regular pencil and eraser is all that is needed (sometimes a ruler or fine pen). Fancy art pencils, costly paper or kneaded erasers are not required for success. All pages have been student tested and approved.

The Book Details:

Inside you will find specific exercises that offer step-by-step guidelines for drawing a variety of subjects. Each lesson starts with an easy-to-draw shape that will become the basic structure of the drawing. From there, each step adds elements to that structure, allowing the artist to build on their creation and make a more detailed image.

Each art project comes with a chart including information that the artist should be able to **KNOW** (facts, basic skills), **UNDERSTAND** (big ideas, concepts, essential questions), and therefore be able to **DO** (final assessment, performance, measurements of objectives) by the end of the lesson.

This additional information gives these pages more power than just 'art for art's sake' - not that you need it - because art is important enough on its own! Artists are learning about themselves as expressive souls through the process of creating beautiful and interesting work.

The best part is, this is stuff that artists want to draw.

Information for Teachers using this Book:

Teachers can feel confident that they are using instructional time in ways that make a difference for their students when using this guide. Each lesson includes easy-to-follow instruction where the whole process is viewed through a sequence of detailed illustrations that can be linked to historical connections, your curriculum learning standards or adapted into an arts integration lesson. You decide how intense to make each project.

The projects can be differentiated to respond to students' diverse learning styles through a mixture of visuals and text.

For the best results, here are a few tips:

- Lessons are provided on mostly one-sided sheets for easy reproduction. Copy them on the photo setting of your school's copy machine if possible. The shaded areas will retain their best value.
- Post the "Know, Understand, Do" sheet provided on the board so students will clearly see the lesson objectives.
- Encourage your students not to skip any of the steps. Teachers may find that many students want instant gratification and often try to skip to the last step without following the process. There are a few art students who have a "talent" for drawing or have prior experience with drawing complex forms and do not need the steps, however, most do need to follow the sequence in order to achieve their best result. For greater success, they must follow the steps! By doing so, students are training their brains to see shapes within an object instead of the object as a whole. This will simplify the drawing process.
- Tell students to draw lightly. Once they have a basic outline and a few details, then students can make their lines darker and more permanent. Getting heavy-handed artists to draw lightly can be a constant battle but the struggle is worth it once they see the benefits. Erasing becomes easier and fewer papers are crumpled up and thrown away.
- Every student will find a different level of success with these drawing guides. Encourage students to make their work different from the exercises in the book by adding "extra's" and more details. This makes each work of art unique and personal.
- These simple steps can be adapted to any level - the student can put as much or as little effort into their work as their comfort level allows. NOTE: As a great art teacher, always push your students for more - going beyond the comfort zone is how we learn!

- The techniques and processes presented in this book are well within the reach of what your student can do. On occasion, some students may get frustrated and want to give up. Sometimes a student will declare defeat before even attempting the work. That is unacceptable! Remind them that creating art is a process. In cases like this, encourage your student to try just the first step. They will see that first step is quite easy and may be encouraged to try the next step, etc.
- If all of attempts at drawing seem to be preventing your student from achieving success, you may want to allow that student to trace. The drawings on these pages are presented on a smaller scale in order to discourage tracing, however, it is better to allow tracing as opposed to your student doing nothing at all. Modifications for assignments can include tracing if need be, just have the student add their own unique twist by shading or adding “extra’s” that are not seen in the examples provided. Tracing without even trying - NOT OK!
- This book is great for substitutes. Copy a bunch of these lessons, put them in your sub folder and take your sick day without worry.

With enough practice, eventually students won't need a “how-to” book. A shift in the brain will occur and your students will be able to mentally break down the simpler image behind the complex one without assistance. That is when they will become Super Smart Artists!

Information for Artists using this Book:

Following these exercises is a great way to practice your craft and start seeing things in terms of simple shapes within a complex object. Professional art pencils and paper can offer a variety of results, however, the techniques discussed in this book can be successful by using everyday supplies.

This book is intuitive but you may come across a few challenging steps. Follow the tips below for best results.

- Try blocking out the information you don't need. When you begin drawing one of the artworks in this book, cover all of the steps shown with a blank piece of paper except for the first one. Draw just the first step that is exposed. After that step is finished, uncover the next step and work on it. By blocking out the steps you are not working on, the artwork becomes less challenging to attempt. Continue uncovering each step one by one and adding to your artwork until it is complete. It is a simple tactic but it works by getting you to focus on just one action at a time.
- Patience is necessary. Don't rush, take your time and practice patience. Don't crumble up your paper in frustration every time you make a mistake. Look at your artwork and figure out the lines that work and the lines that don't. Change them as needed.

This is easier when you:

- Draw lightly. Start with a light, sketchy outline and add more detail as the drawing progresses. Once all the lines look good to you, then they can be drawn darker and more permanent.
- Don't be too concerned with trying to make your drawing look just like the one in the book or spend a lot of time trying to get both sides of a supposed symmetrical object the same. Even our faces are not perfectly symmetrical. Your unique (and sometimes imperfect) approach is what will make the artwork engaging and beautiful. If your drawing doesn't look "perfect," that's OK!
- Want your artwork to look even more professional? Draw your object large then shrink it on the copier using the photo setting. The details and lines appear finer and your work looks more detailed. A great trick to try!

- Finally, don't worry about what your neighbor's artwork looks like. Remember: everyone can draw but no one can draw just like you. That is what makes art so special. If we all drew exactly the same way, art would be boring and there would be no point to it. Look at the way your art work comes out after you finish and compare it to your own previous work. You will probably be impressed with yourself!

Tips for Shading:

- "The Basics" chapter displays several different shading techniques. Using heavy pressure with your pencil will leave dark lines as light pressure will leave light marks. A combination of both with a gradual transition from one to the other is one approach to realistic shading. Practice using different pencil pressures to create a variety of tones.
- Be careful if you choose to smudge your artwork to create shading effects. The technique of smudging an artwork with a finger to create shadows can blur some intricately drawn lines and ruin a beautiful drawing. However, when done properly, smudging can be a quick and effective way to add depth to an artwork. This can be an acceptable practice, just beware of making mud! Rubbing too much will cause all of those fine lines and contrasting shades to become the same muddled, flat gray tone. This takes the depth away from a drawing and makes the work appear less detailed. For best results when shading with the finger rub technique, just smudge a little.
- You will see some examples in this book where hatching and cross-hatching are used. This is another shading technique which can be a unique alternative to smudging or pencil pressure when creating shading effects. Try them all and see which one works best for you.

Why We Need Art

Drawing makes you smarter! Believe it or not, artists are not just mindlessly copying what they see when following the activities in this book. By completing these projects, artists enhance their creativity and artistic confidence while gaining powerful tools for understanding what goes in to creating visual works. Students are actually re-training their brains to see in a different way. This allows them to express themselves and become competent, savvy, literate, imaginative, creative and perceptive in art and in life. Let your students, co-workers and the world know that ART IS IMPORTANT!

Chapter 1





ELEMENTS OF DESIGN

KNOW:

Elements of Design: color, value, line, shape, form, texture and space

UNDERSTAND:

- The basic components used by the artist when producing works of art
- How those components are utilized
- The difference between shape (length and width) and form (add depth)

DO:

Practice hatching, pointillism, texture, line, shape, form and space using a fine black pen in the space provided next to the examples on the handout. Copy what you see or create your own designs. Use the area in box number 7 to create an original design using at least 4 of the Elements of Design practiced in the boxes above.

EXTRA:

Create an original artwork on a separate piece of paper using at least 6 of the 7 Elements of Design. Fill the paper from edge to edge with your design.

VOCABULARY:

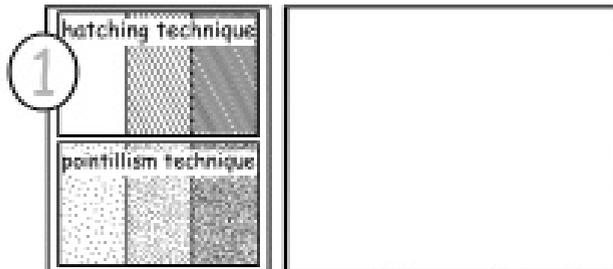
Elements of Design - Color, value, line, shape, form, texture, and space. The basic components used by the artist when producing art. The elements of art are the parts used to create subject matter in an artwork.

The Elements of Design

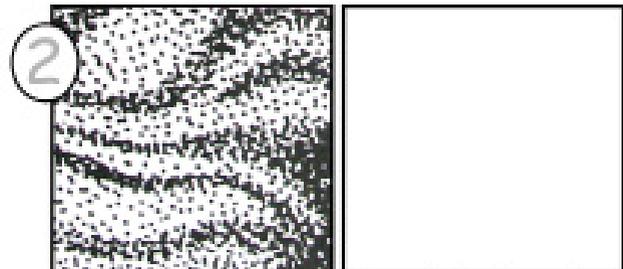
The basic components used by an artist when creating art
Color, Value, Line, Shape, Form, Texture and Space

Create examples of each in the spaces provided

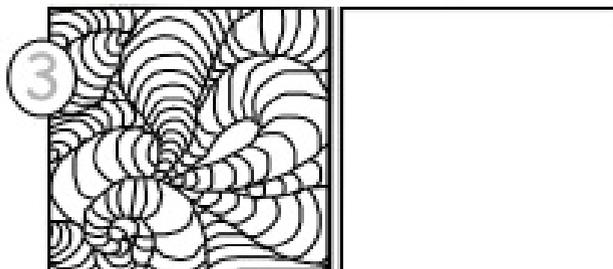
Use a sharp pencil or fine black pen to complete the exercises below (we will skip color for now)



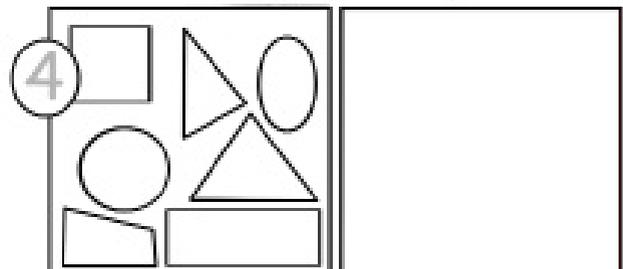
VALUE - the lightness or darkness of a color.
In this box you will show value using lines or dots.



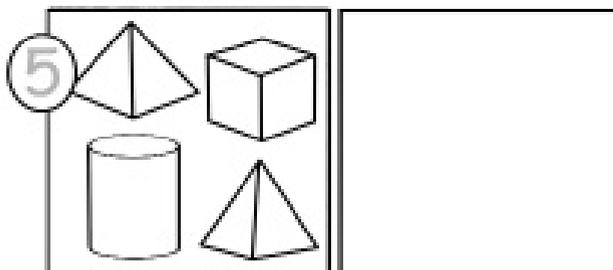
TEXTURE - the way an object looks like it feels.
In this box, draw what you see or create your own texture.



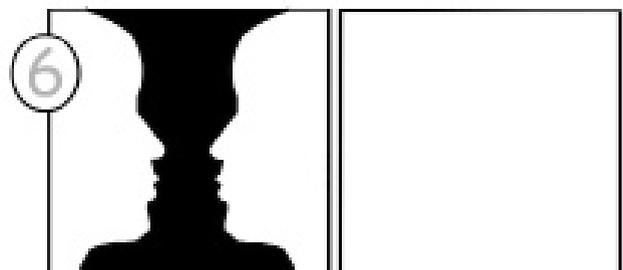
LINE - a mark showing length and direction.
In this box, draw what you see or create your own line art.



SHAPE - an enclosed space showing length and width.
In this box, draw at least 4 different shapes.



FORM - an enclosed space showing height, width & depth.
In this box, draw the forms seen at left.



SPACE - distance or area between, around or within things.
In this box, draw the positive and negative space seen on left.



USE THIS AREA to create an original design using at least 4 of the Elements of Design practiced above.



SHADING SHAPES

KNOW:

Shading, Shadows and Blending Tones

UNDERSTAND:

- Value added to a shape (2D) when drawing creates form (3D)
- The lightness or darkness of a value indicates a light source on an object

DO:

- Recreate the 9 examples on the “Shading Shapes” handout, starting with creating a value scale
- Shade each object according to the value scale
- Blend values

VOCABULARY:

Blend - To merge tones applied to a surface so that there is no crisp line indicating beginning or end of one tone

Shading - Showing change from light to dark or dark to light in a picture

Shadow - A dark area cast by an object illuminated on the opposite side

Shade - A color to which black or white has been added to make it darker or lighter

Value - An element of art that refers to the lightness or darkness of a color

Shading Shapes

1. Value Scale

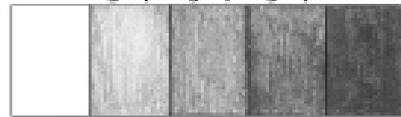
make a rectangle with 5 squares



number them: 1 2 3 4 5

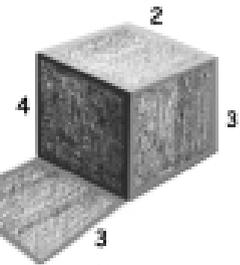
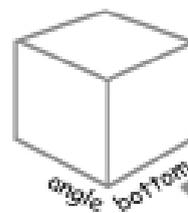
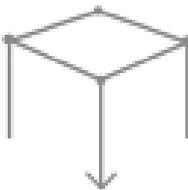
Shade the squares

leave white light gray medium gray dark gray black

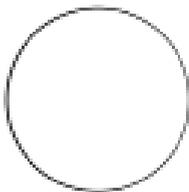


1 2 3 4 5

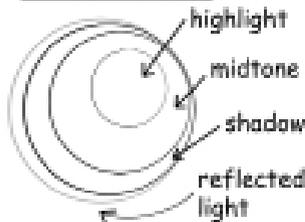
2. Flat Shading - CUBE



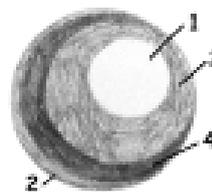
3. Round Shading - SPHERE



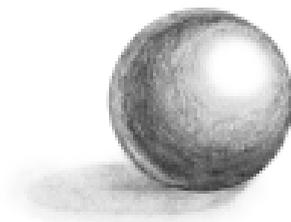
Add 3 more circles



Shade



Blend



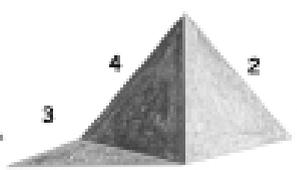
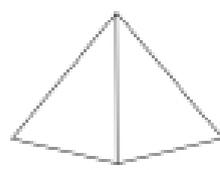
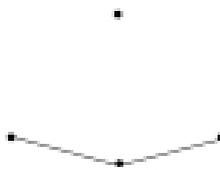
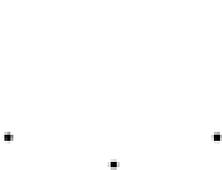
4. Banner Shading



shade darkest inside folds

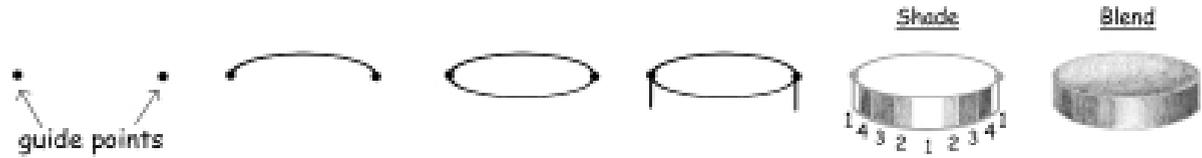


5. Pyramid Shading

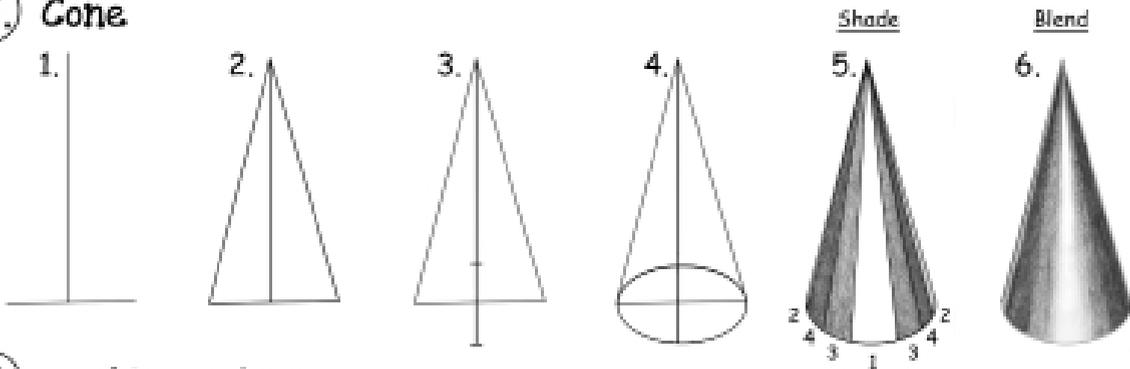


Shading Shapes 2

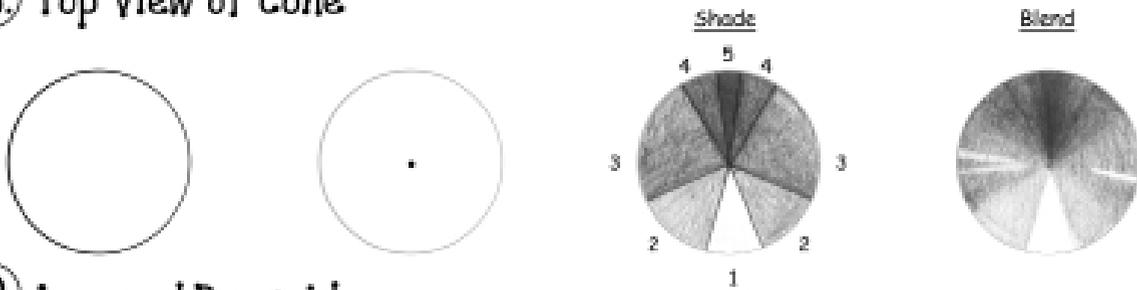
6. Coin



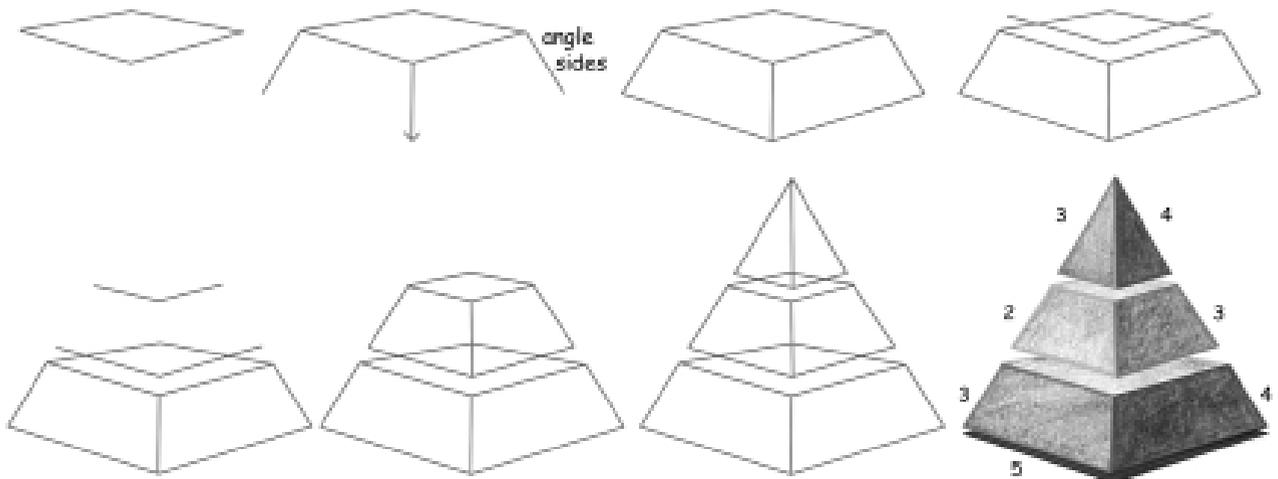
7. Cone

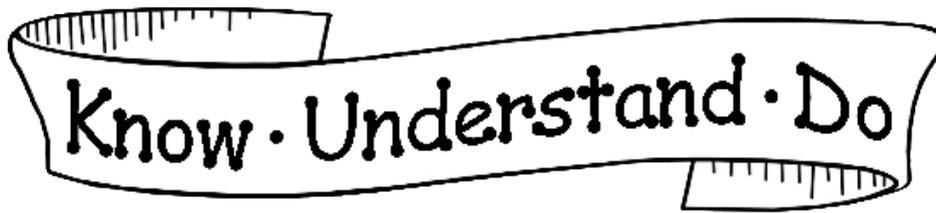


8. Top View of Cone



9. Layered Pyramid





GETTING READY TO DRAW

KNOW:

Cross-Hatching, Hatching, Texture, Value Scale

UNDERSTAND:

- Texture is used by artists to show how something might feel or what it is made of
- Value added to a shape (2D) when drawing creates form (3D)
- The lightness or darkness of a value indicates a light source on an object

DO:

To practice different types of shading, complete the value scale, hatching and cross-hatching exercises in the area provided on the handout. On a separate piece of paper, draw a tree (or other object) that includes the types of shading practiced on the handout.

VOCABULARY:

Hatching - Creating tonal or shading effects with closely spaced parallel lines. When more such lines are placed at an angle across the first, it is called cross-hatching.

Shading - Showing change from light to dark or dark to light in a picture by darkening areas that would be shadowed and leaving other areas light

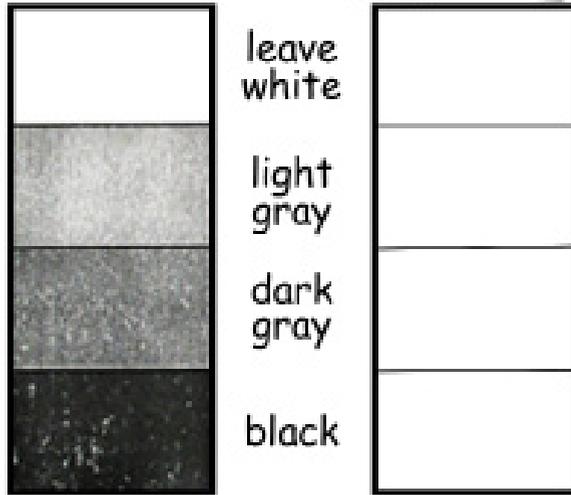
Texture - The surface quality or “feel” of an object; its smoothness

Value - An element of art that refers to the lightness or darkness of a color

Getting Ready to Draw

Create Your Own

Value Scale



Sample of a birch tree with values, hatching and cross-hatching



Draw at least 4 examples of

Hatching



Draw at least 4 examples of

Cross-Hatching



Assignment: On a separate piece of paper, draw a tree (or other object) that shows hatching, cross hatching and value scale.



LINE QUALITY (DOVE)

KNOW:

Lines are tools for communication

UNDERSTAND:

- Various types of line in an artwork add depth and interest, imply space, movement, light, and/or thickness (3D edge)
- Range in line quality heightens the descriptive potential in an artwork (textures, movement, light, space, etc.)

DO:

Create an original image using detailed line art that focuses on line quality. Experiment by drawing the artwork of the dove provided and add line weight in the contour areas highlighted on the worksheet. Next, try this technique on an item of your choosing, ensuring that some lines appear to come forward (thicker) and others recede (thinner).

VOCABULARY:

Line Quality (weight) - The unique character of a drawn line as it changes lightness/darkness, direction, curvature, or width; the thin and thick lines in an artwork that create the illusion of form and shadow

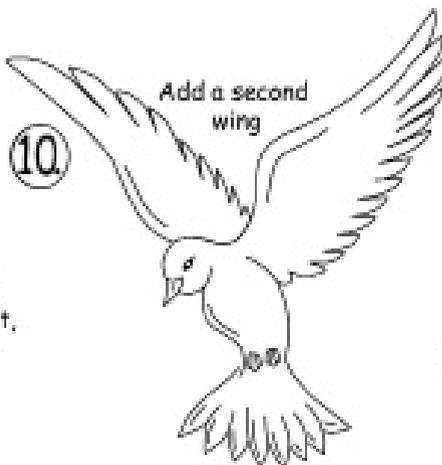
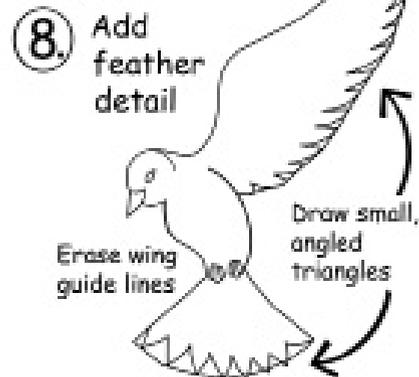
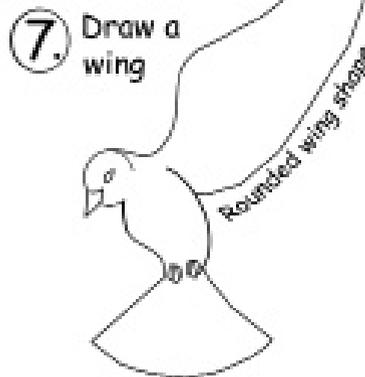
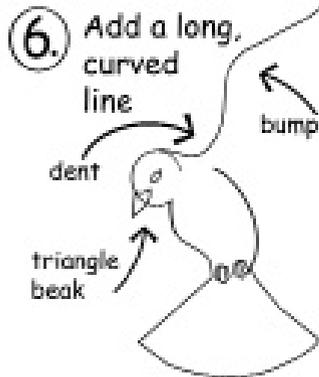
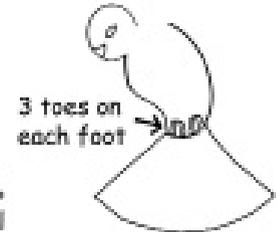
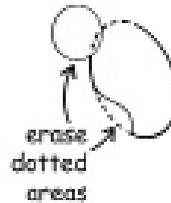
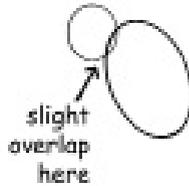
Line quality describes the appearance of a line - it's look, not it's direction (i.e. thick, thin, light, dark, solid, broken, etc.)



Introduction to
Line Quality

Line Quality describes the appearance of a line (thick, thin, light, dark, solid, broken, etc)

1. Draw a small circle
2. Add an oval
3. Add curve for chest
4. Add a smile and fan tail
5. Add an eye and two feet



These objects DO NOT HAVE...

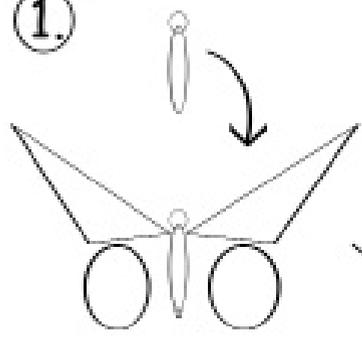
Line Quality

...yet

Choose one of the following or create your own line drawing. Add Line Quality.

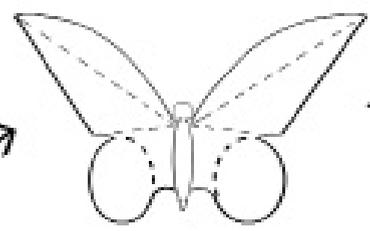
Butterfly

1.



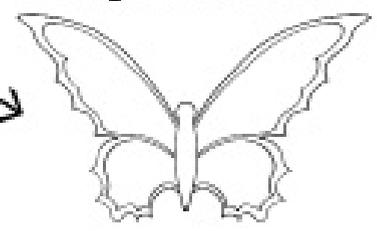
2.

Erase dotted areas. Add curves.



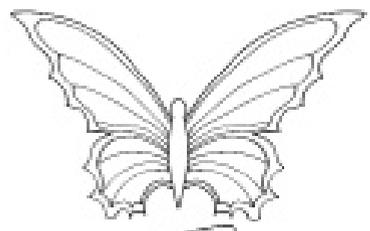
3.

Add scalloped edges. Follow the contour of the wing edges to outline.



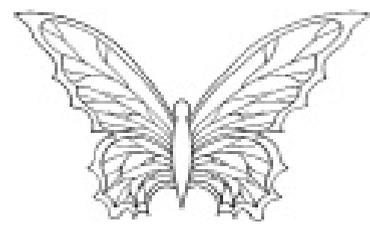
4.

Draw "vein" lines



5.

Add "Y" shapes to the vein lines



6.

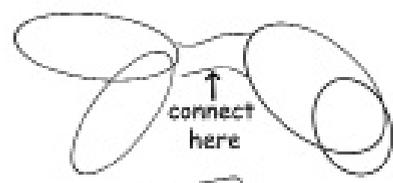
Add antennae and "tails". Add line quality.



Fishy

1.

Start with 4 ovals



2.

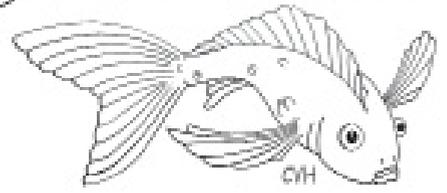
Add fin details



erase dotted areas

3.

Add scales, eyes, & fin lines



Ginny's Mini

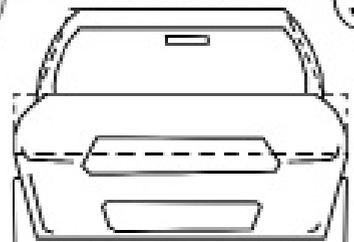
1.

Start with 3 shapes



2.

Add rounded detail

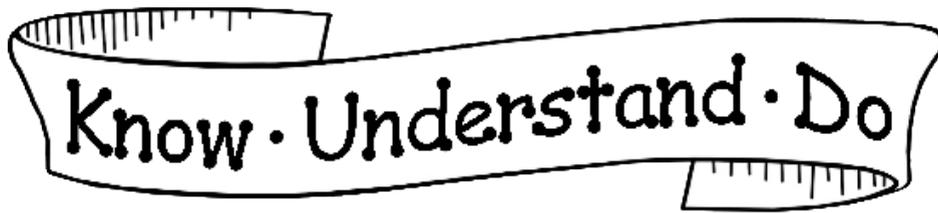


erase dotted areas

3.

Add extra's





FORESHORTENING

KNOW:

- Simple steps to turn shapes into forms
- How to create the illusion of 3D

UNDERSTAND:

- Foreshortening is a way of representing an object so that it conveys the illusion of depth (3D)
- Foreshortening is when an object appears to thrust forward or go back into space

DO:

- Practice foreshortening by recreating the 7 mini drawings (5 on front and 2 on back) seen on the handout. Don't trace. Shade.
- Create an original drawing of a scene on a separate piece of paper that shows at least 5 examples of foreshortening

VOCABULARY:

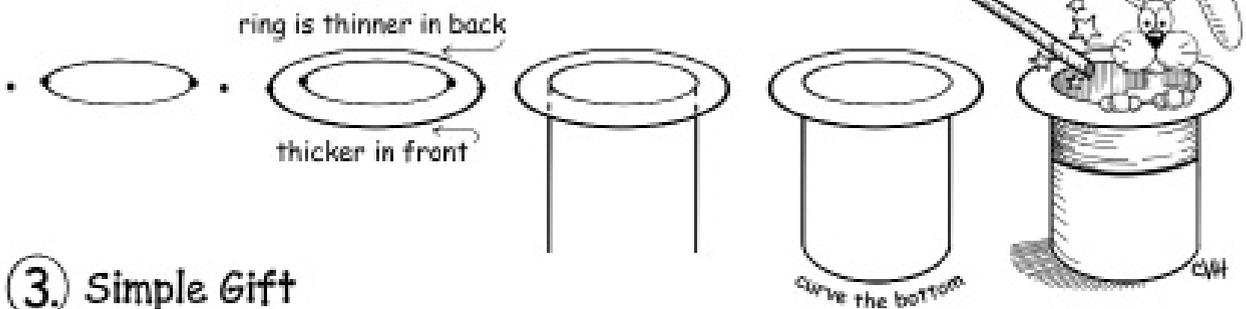
Foreshortening - A way of representing an object so that it conveys the illusion of depth, seeming to thrust forward or go back into space

Foreshortening

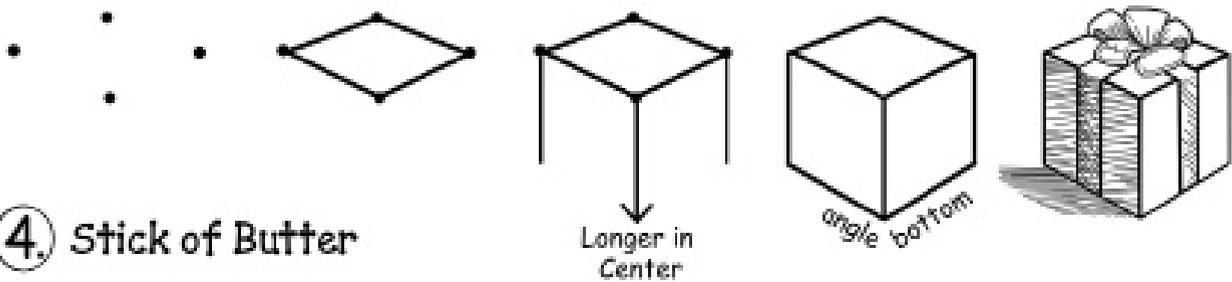
1. Easy Cake



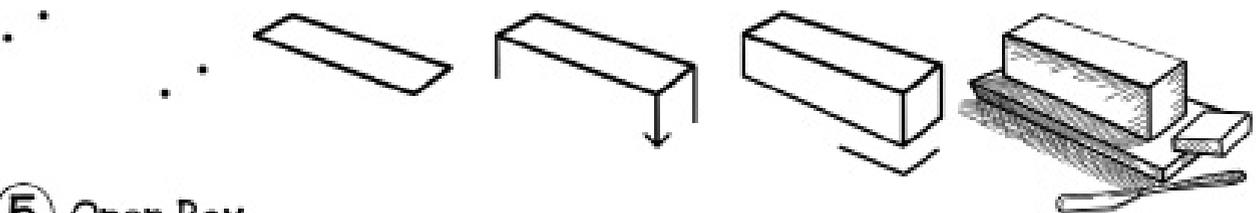
2. Magic Hat



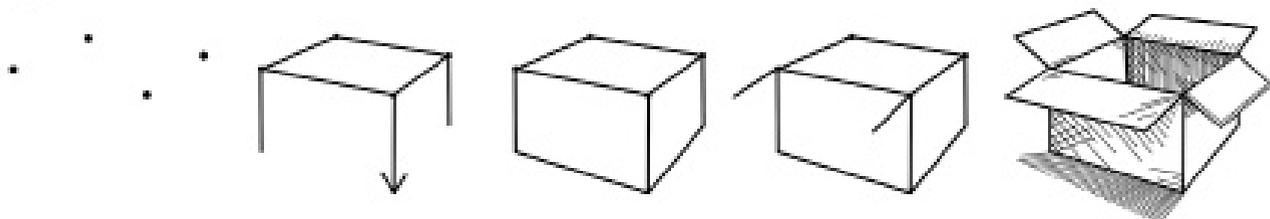
3. Simple Gift



4. Stick of Butter

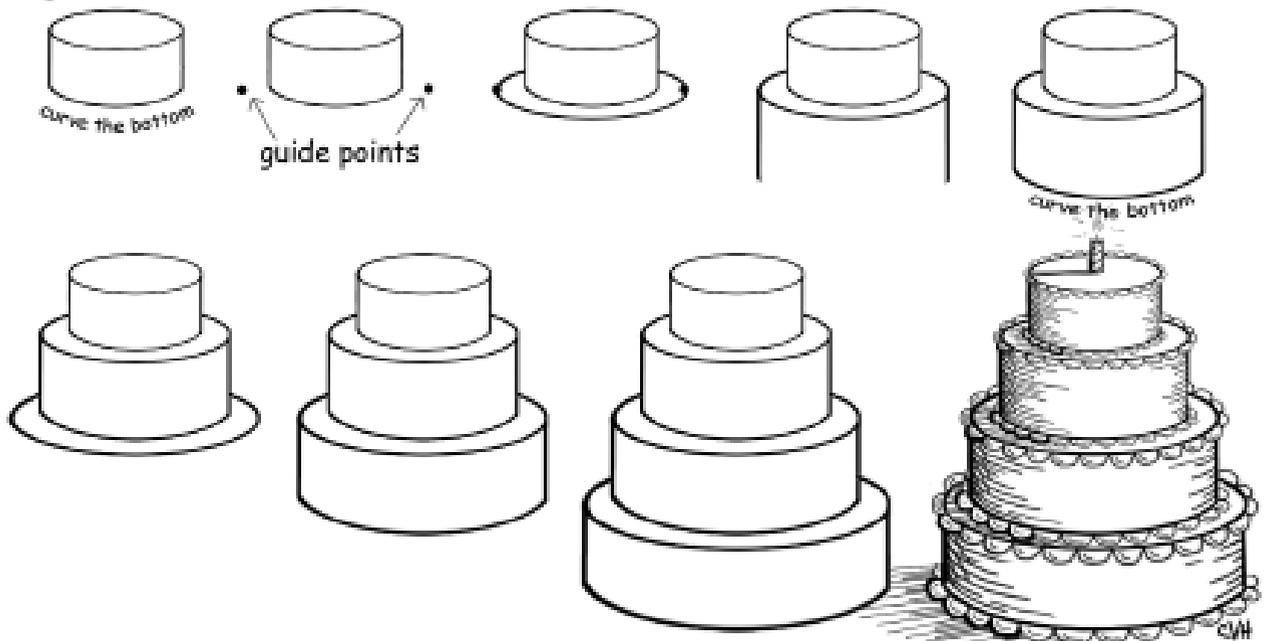


5. Open Box

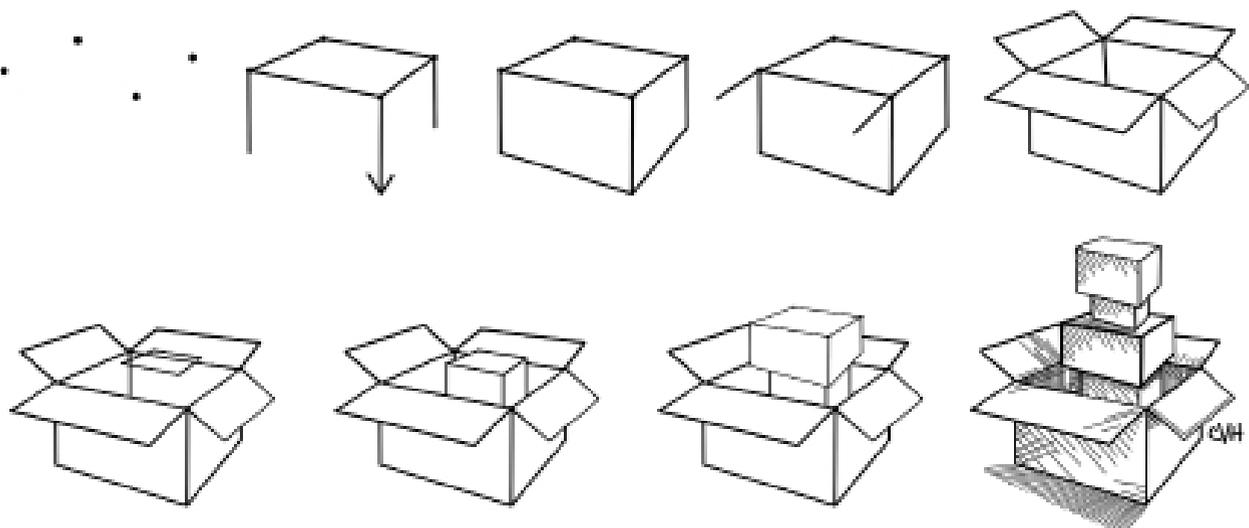


Foreshortening

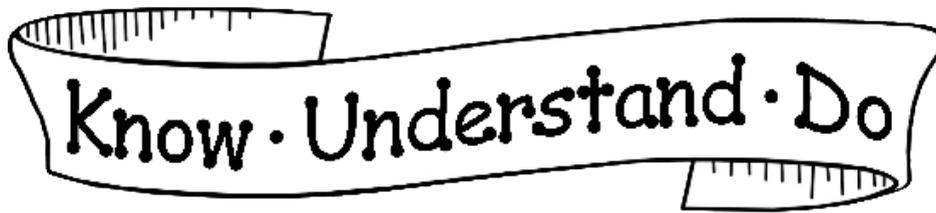
① Layer Cake



② Box in a box in a box in a box



Question: I have 3 boxes. Inside those 3 boxes I have 3 boxes. Inside those 3 boxes I have 3 boxes. How many boxes do I have?



FORESHORTENED PERSON

KNOW:

Point of view

UNDERSTAND:

Perspective in which the sizes of near and far parts of a subject contrast greatly. Near parts are larger and farther parts are much smaller.

DO:

Practice foreshortening by creating a version of your own foreshortened person as viewed from above. Make sure the head of your character is much larger than the feet in order to give the appearance of foreshortening. Don't trace. Shade.

VOCABULARY:

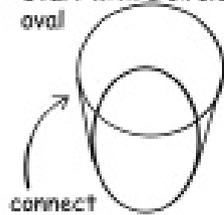
Foreshortening - A way of representing an object so that it conveys the illusion of depth, seeming to thrust forward or go back into space. Foreshortening's success often depends upon a point of view or perspective in which the sizes of near and far parts of a subject contrast greatly.

Perspective - The technique artists use to project an illusion of the three-dimensional world onto a two-dimensional surface. Perspective helps to create a sense of depth or receding space.

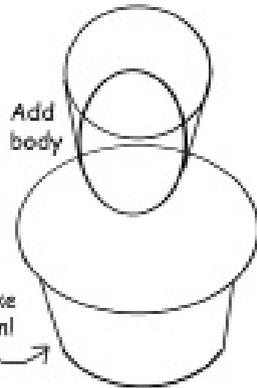
Point of View - A position or angle from which something is observed or considered, and the direction of the viewer's gaze

Foreshortened Person

Start with a circle and oval

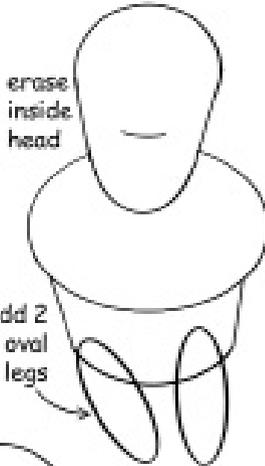


connect sides



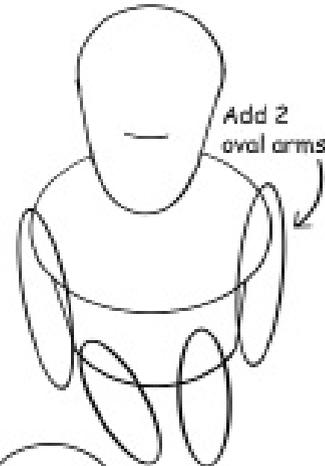
Add body

looks like a muffin!

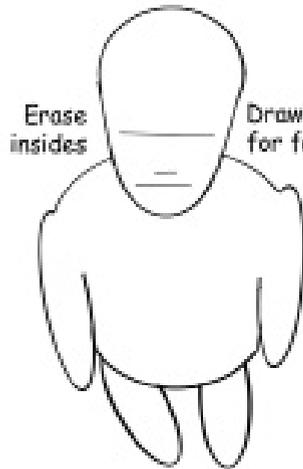


erase inside head

Add 2 oval legs



Add 2 oval arms



Erase insides

Draw lines for face



Add hands, feet and face



Add hairline and sliver of a neck

Add thumbs

Add shape to arms and legs



Erase the parts of arms and legs you no longer need

Add eyeballs and eyebrows



Add hair highlights

wrinkles in clothes

and outfit details



Shade