

## HOW TO SKETCH

(Video demonstration on website)

### Sketching:

1. *A hasty or undetailed drawing or painting....*

### Draw

1. *To pull*

(When you draw, you *pull* your pencil across the surface of the paper, you do not *push* it into the paper.)

### Prop:

1. *An article that is the subject of a drawing or other artwork*

Drawing is easy, it really is. There are a few basic things you need to know, and then it is just practice. Are you going to draw one or two hours a month, one or two hours a week, or an hour a day? How important is it to you? How much tv do you watch? How much time do you spend doing things that you know in your heart you really don't want to do?

Talent? Forget it, you don't need it. All you 'need' is that you *want to do it*, and, *and*, that you are willing to stick with it!

There are no rules to drawing. There is no 'right' way or a 'wrong' way. There are techniques you can learn that make drawing easier and there are techniques that make it harder to do. Unfortunately, as luck would have it, we are usually taught how to draw in a manner that makes it very difficult to draw, usually by our history or social sciences teacher, poor souls.

### The first barrier

In the creation of a drawing, the first major barrier that may have tripped you up is an attitude you probably have about how to do it. This is the most common barrier to being able to draw well! What is it?

It is attempting to do a drawing... **perfect!** ... the very first time you work on it.

This does *not* work dude, it just ain't never gonna happen. Yes some can do it better than others, and yes on a very simple drawing maybe some can do it quite well. But

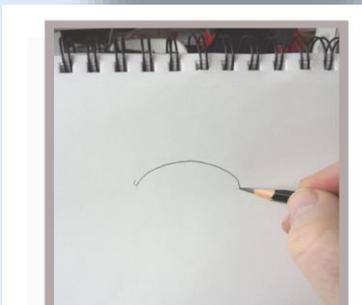
it is useless to even try to draw something perfectly accurate the first time on a work that is of any real value to draw in the first place.

### Confronting the first barrier

Following are a series of illustrations that show you how most people think drawing is done. The idea they usually are stuck with is that somehow these great artists were able to get the lines drawn correct the first time. This is the first barrier you have to overcome. Thankfully, it is quite easy to do so.



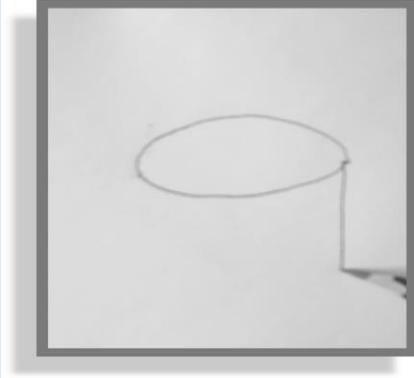
First, most people hold the pencil the exact same way as if they were writing a letter, as if anyone really does that anymore ... (we'll get into the disadvantages of holding a pencil this way soon.) Then start their drawing, usually at the top, nothing particularly wrong with that ...



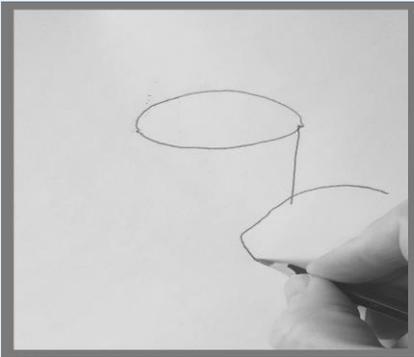
... and draw trying to get the line exactly how they want it to be ... draw it nice and dark so it looks really, really cool ...



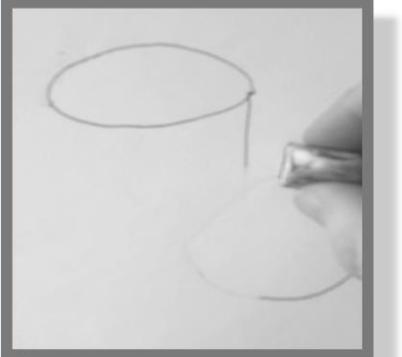
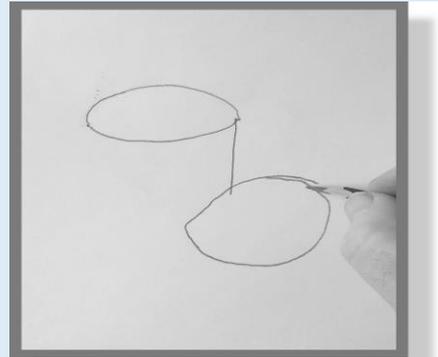
... then, seeing that something isn't quite right, they erase it and 'fix' it ... ahhh ... much better ... onward to glory and riches ...



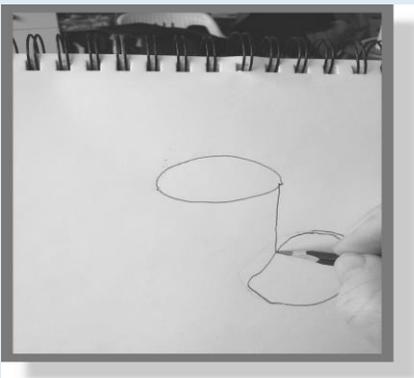
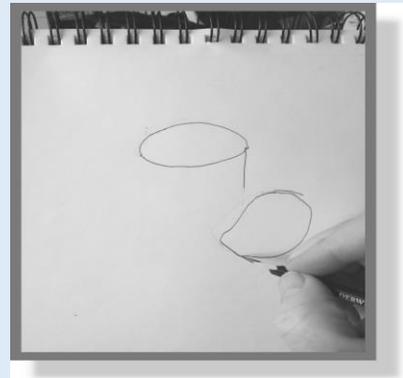
... then move onto the next line, trying to get it correct right away. With this setup, they guess that maybe this line stops about here ... not sure though ... looks okay ... hmm ... not sure how to figure that out ...



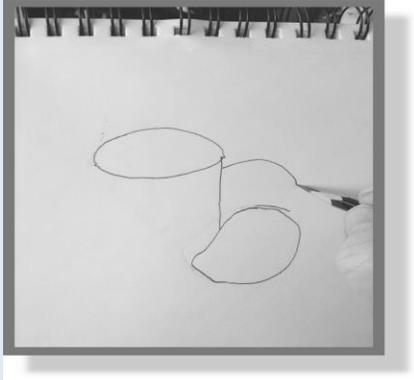
... and start working on the next part of the drawing, always getting it spot on right away ... I'm gonna nail this! ...



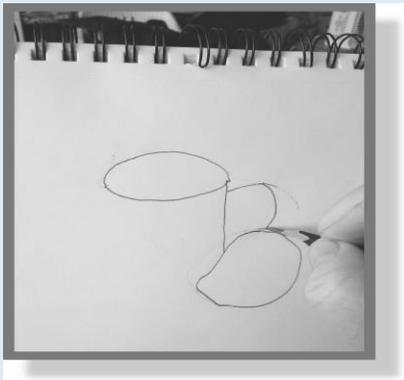
... noticing that the pear needs correction so erase and correct ...



... hmmm ... looks like part of the cup was erased too ... gotta fix that up ... perfect!



... now the  
handle ...  
oops ...



... not quite right, so erase it and fix it up ...

,,, and so on.

The above illustrations demonstrate that first barrier, and it is the way most people think drawing is done, finishing each line as you do it. Please understand this; it is not wrong to draw this way, I don't know of any wrong way to draw, but as said earlier some techniques are faster, easier and a lot more fun than other techniques. The techniques in this workbook are perhaps the easiest, fastest way to become very skilled at drawing, to get where you want to be quick.

The *reason* you can't get the lines down correctly immediately is because what makes a line correct or incorrect is how it fits other lines. When you put down that first line, say the oval of the top of the cup, it cannot be correct or incorrect because there are no other lines there for it to be correct or incorrect with, are there? Make sense, right? So, the first thing you have to do is get *all* the lines down, and once all the lines are down accurate or not, then you can begin to see how they fit with one another in the setup, and bring that info over to your rough sketch.

In order to draw, actually, in order to do anything, you must *first be able to visualize what it is you have to do, to get a mental picture of what you want to do.*

This *ability to visualize* what to do is best achieved by you by *seeing how it is done*, not by *reading how it is done*. This is the reason for the old saying, “a picture is worth a thousand words”. When you ‘learn’ something, what you have gained is the ability to visualize what it is you have to do. That is what ‘learning’ is, gaining the ability to visualize what it is you have to do. Thus, the best way to teach someone something is by addressing directly to their ability to visualize it by *showing* them how to do it.

You can’t learn how to draw from looking at completed drawings. As a student, what you need to seek out are studies done by great masters, incomplete sketches, drawings they made when trying to figure something out.

**Ernst Barlach [1870-1938]**

*Merely to demonstrate how mystical everything is is futile since it only reminds the public that it must continue living in this gloomy world. But when the artist gives sensuous form to the mystical in such a way that it becomes intimately familiar he has elevated the observer above what is conventional and has placed him in the realm of the infinite. And he has revealed: see, the whole world is grand, everywhere, since the commonplace, everywhere, has mystical significance . . . .*