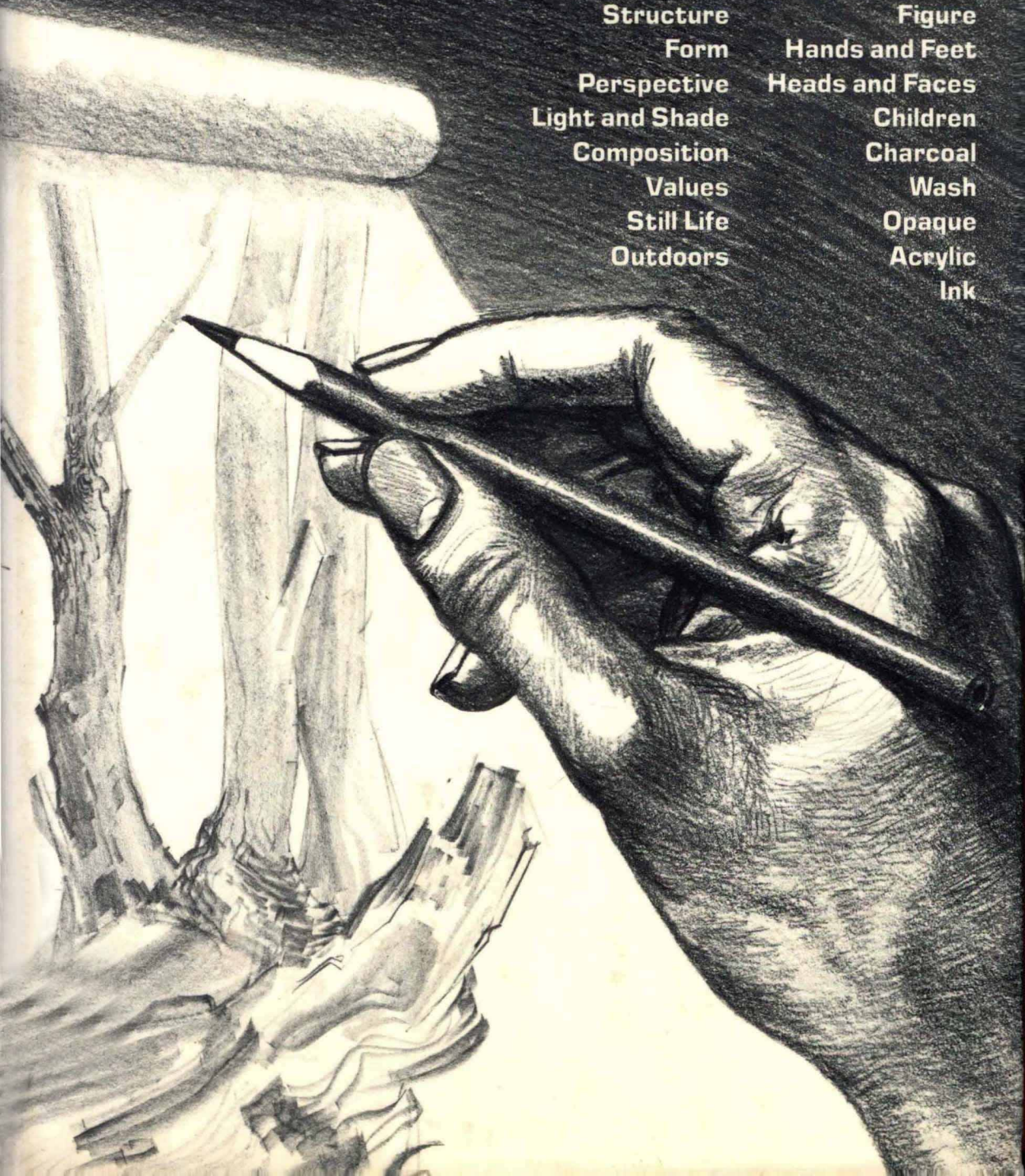


# HOW TO DRAW WHAT YOU SEE

BY RUDY DE REYNA

Structure  
Form  
Perspective  
Light and Shade  
Composition  
Values  
Still Life  
Outdoors

Figure  
Hands and Feet  
Heads and Faces  
Children  
Charcoal  
Wash  
Opaque  
Acrylic  
Ink



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WATSON-GUPTILL PUBLICATIONS / NEW YORK

## *For Marilyn*

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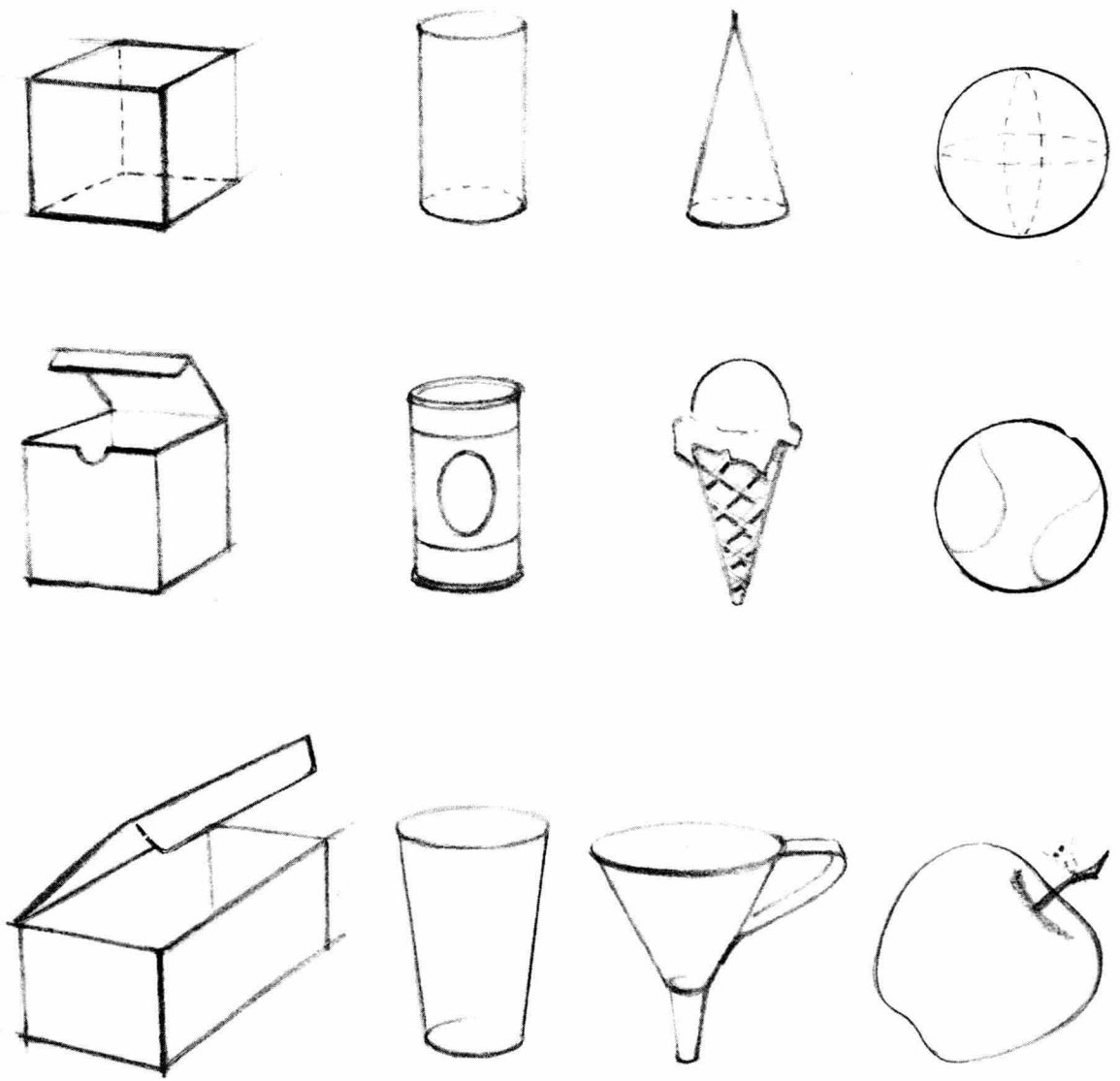
# Part One: Fundamentals of Drawing

I believe that you must learn to draw things *as you see them*—realistically. That is, you must reproduce the dimensions and proportions of a given subject. To render a faithful, realistic drawing, you must be able to *observe* the basic structure of an object, regardless of how complex and obscured by detail it may be. You must train not only your hands but your eyes as well.

However, the ability to depict an object literally doesn't make you an artist. No one ever claimed that the faithful duplication of nature (an impossible task anyway) produces art. But the ability to draw things as you see them is the first step toward becoming an artist.

In other words, throughout this book you'll learn to draw realistically. The objects before you will dictate what you should do, and the result will be the literal representation of the object. When you've finished the projects in this book, you'll be equipped with the necessary skills to enable you to express yourself as an artist. Having learned the fundamentals, the *craft* of drawing, you'll have a solid point of departure from which to *create*. Then, if you wish, you can leave the literal imitation of a subject to the students behind you.





**Figure A.** Actual objects can conform rigidly to the four basic forms—cube, cylinder, cone, and sphere—as shown in the top two rows. Usually, however, they're only based on these geometric forms. As shown in the bottom row, the box is elongated but still cubic. In the tumbler, the cylinder form is tapered; in the funnel, the cone shape has been truncated; and the apple, despite its bulges and indentations, is still basically spherical.

# Basic Structure of Objects

Every object that you see has a structure or form based on either the cube, the cylinder, the cone, or the sphere. Any object may be based on one or a combination of these four geometric solids. A solid, for our graphic purposes, means an object that has three dimensions: height, width, and depth.

*Basic structure* doesn't mean that things are geometrically perfect cubes, cylinders, cones, or spheres. (They can be, of course—for example, a square box, a round can, or an ice cream cone.) It means that objects are *based* on these four geometric solids. The shape of the object is modified in various ways that depart from the strict geometrical form (Figure A).

This principle was a revelation to me. I found that I could concentrate on overall dimensions of an object; then, at my leisure, I could add whatever details I wanted to include. In addition, because the four basic geometric forms are solid, i.e., three dimensional, you get a feeling for the bulk and the weight of everything you draw.

In the next three projects, we'll explore the first of these basic forms—the cube. We'll flatten it down, pull it up, or lengthen it, depending on our needs for representing an actual object (Figures B, C, D, and E). There are so many things that have the cube as their basic shape that it seems logical to begin with it. But before you can draw cubes, you must practice drawing the straight lines that form them.

## Drawing Straight Lines

All you need to do the exercises in this project is a standard “office” pencil and a pad of drawing paper. I've used a KOH-I-NOOR #555, grade #2 pencil, and a #307 Ad Art layout and visualizing pad made by the Bienfang Company.

The range of pencils and drawing papers is so wide that I won't even attempt to enumerate them. Actually, for your first explorations, almost any pencil and any type of paper will do. Later you'll be more discriminating.

## Drawing Lines Freehand

Since the first objects you're going to draw require primarily straight lines, let's look into ways of making them without any mechanical aids. I want you to draw them freehand; it's awkward and impractical to be encumbered with rulers and triangles as you sketch, especially outdoors. Besides, there's a certain life and vibrancy to a line drawn freehand when compared to the cold and mechanical line made with a ruler.

## Holding the Pencil

Drawing a straight line, despite the old saw about it being awfully difficult, is easy and fun to do if you use the right approach (Figure F). Begin this very moment. Don't procrastinate. It doesn't matter in the least if the way you hold your pencil isn't the same as mine.

Hold your pencil in the usual writing position or “under the palm”, whichever feels more comfortable (Figures G and H). Swing the straight lines from the elbow, not from the wrist. Swinging from the wrist will make your stroke too short and your line will be choppy and labored.

## Angle and Direction of Lines

By practicing, you'll discover the best angle at which you can draw a straight line. Then, all you have to do is turn the paper to execute a horizontal, a vertical, or a diagonal line. Try them all. My own personal choice is