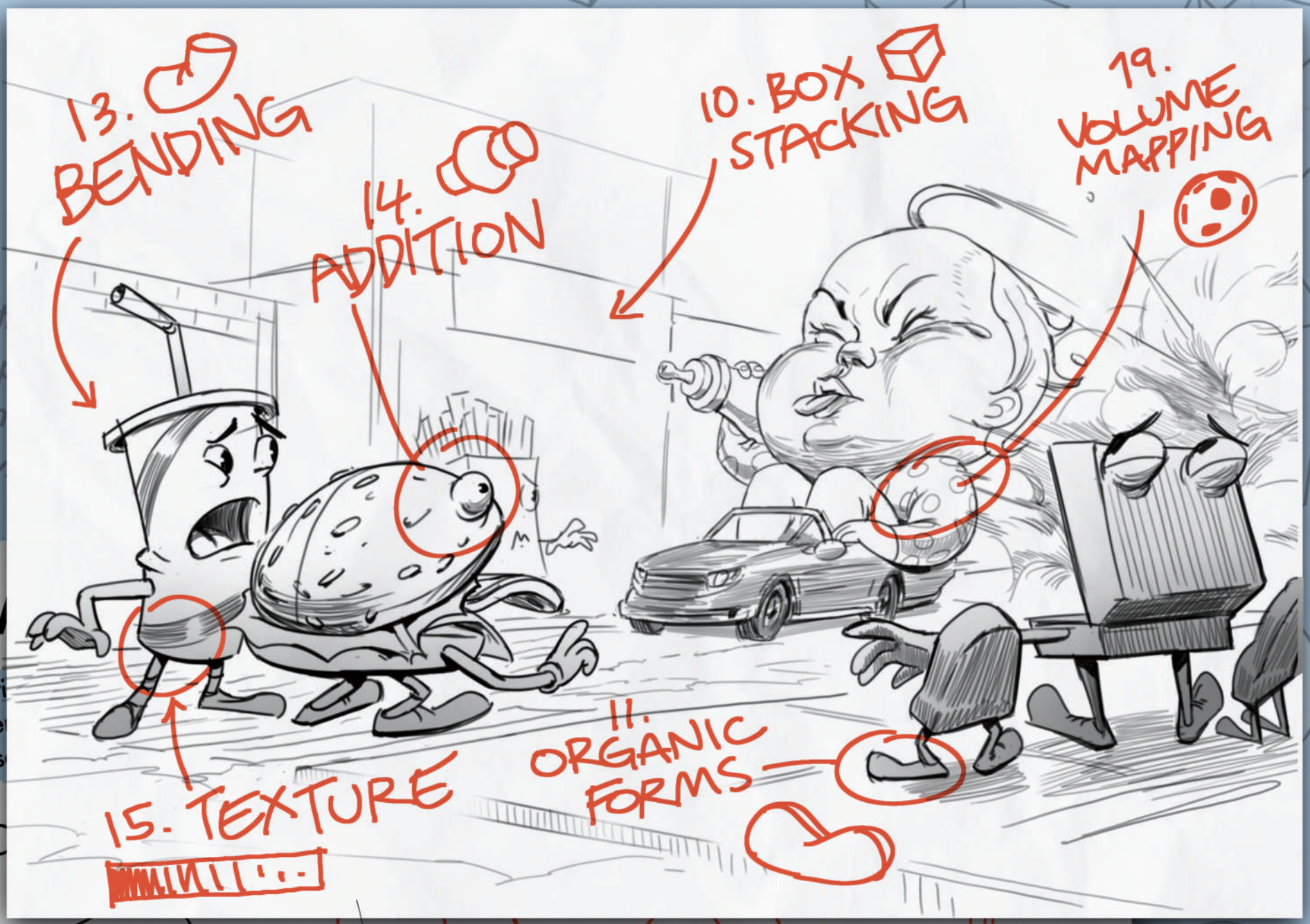

25 DRAWING EXERCISES

to unlock your imagination

BROKENDRAW

INTRODUCTION

Like countless others, the work of the late Kim Jung Gi sparked in me a desire to master the art of imaginative drawing. His impossibly detailed drawings proved what could be achieved with enough time, dedication and of course a healthy dose of genius. In my pursuit to understand his mastery, I was introduced to a roster of gifted draftsmen previously unknown. From his contemporary's Katsuya Terada and Peter Han to his direct mentees Jaekwang Park and Kim Dong Ho, their shared influence took me across the globe, to the vibrant illustrations of Jean Giraud (Better known as Moebius). This eventually exposed me to European masters like Karl Kopinski, Rembert Montald and Heinrich Kley to name a few.

But discovering is a far cry from learning, and it wasn't uncommon for me to look upon the works of these masters with a mix of awe and dread. How could I ever hope to reach their level? It's only due to the generous education of these artists and their community that I can feel inspired in the face of mastery, for they have provided a method to the madness.

In the years following, the genre of art that is "imaginative drawing" has exploded, primarily due to the viral video's of Kim Jung Gi's sketchbook tours on the Proko Youtube channel. As a result, education in this field has become much more accessible, with tutorials by James Douglas (Modern dayjames), Tom Fox (Tomfoxdraws) and Zefdraws among many others. Among them, Peter Han's adaptation of Norman Shureman's Dynamic Sketching method has proved to be an anchor in the discipline of imaginative drawing. With its foundation in observation and construction, everything I have learned since seems to come back to these central concepts.

This book is a combination of the lessons from the artists mentioned above, condensed into a beginner friendly order. As a student of the craft, It would be naive to say this is an adequate summary of the source material. It is not. You would be wise to study from the masters themselves, but, if like me you find it daunting, I think this simple summary can be a good entry point to the world beneath. This is my contribution to the education I have been generously provided, and I hope that it does the same for you.

Learning to draw from your imagination has never been easier and I aim to show you how.

Let's begin!



THE EXERCISES

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FREQUENTLY ASKED QUESTIONS

WHAT DOES THIS BOOK TEACH YOU?

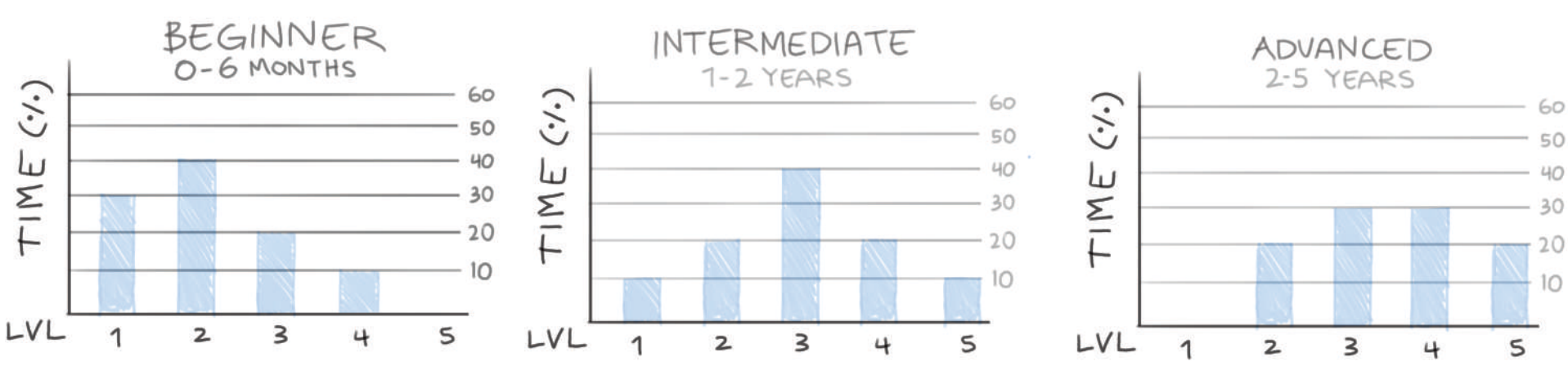
The importance of form and an understanding of space. How to organize your education and improve your drawing skills. How to memorize subject matter, and how to gain the most from a handful of effective drawing exercises.

WHAT DOES THIS BOOK NOT TEACH YOU?

This book does not teach you everything. It largely assumes you understand perspective basics, and specifically focuses on one fundamental skill: Understanding Form. This book will not replace a guided lesson from professionals, but will provide a good starting point for most amateurs. It largely ignores the value of classic "shape based" drawing techniques. If you plan to work through this book, make sure to also study perspective as well as painting basics to really become a well rounded artist.

See the final chapter for my recommendations on furthering your self taught art education.

HOW LONG SHOULD I SPEND ON EACH LEVEL?



This is not a hard and fast rule. Every artist will have different strengths and weaknesses, but this is a safe starting point. Based on your experience in drawing, segment your time between levels as shown above. As a rule of thumb, the earlier levels are the most crucial for building your foundations, while the later levels challenge you to combine these concepts creatively,

HOW CAN YOU GET THE MOST FROM THESE EXERCISES?

You will get the most from these exercises by treating them as medicine, as opposed to a diet. This means creating the art you want to create first, and only coming to these exercises seeking a solution to your artistic struggles. With this solution oriented mindset, you will target mistakes effectively and as a result, see much faster progress. Pactice will never replace the project, and solely tackling these exercises before you are "ready" to start that piece will only get you good at doing exercises, not creating freely.

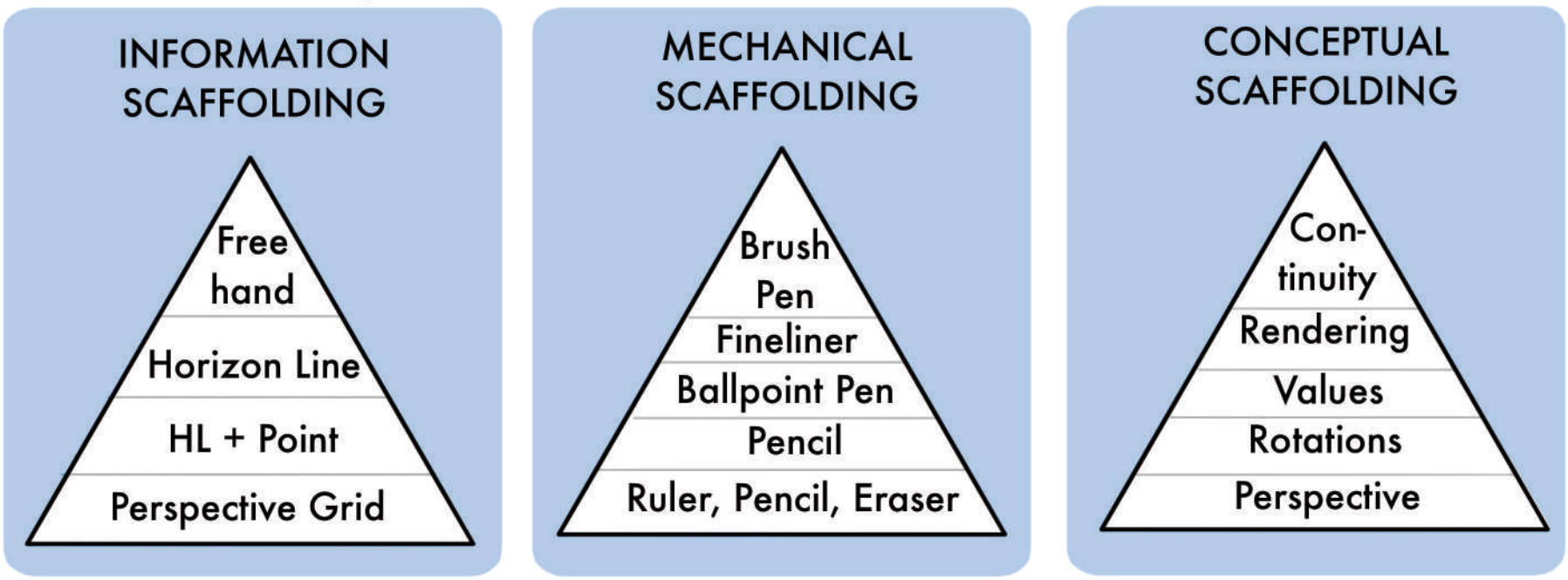
SCAFFOLDING

Scaffolding is a strategy of providing temporary support in the process of skill acquisition. As the student masters the practice, supports are gradually removed. This is one of the best ways to progress because it separates skills to be practiced one at a time.

Use this strategy when approaching a challenging exercise. You can often find some way to make it easier to grasp the concept, and over time, reduce the support.

HARDER

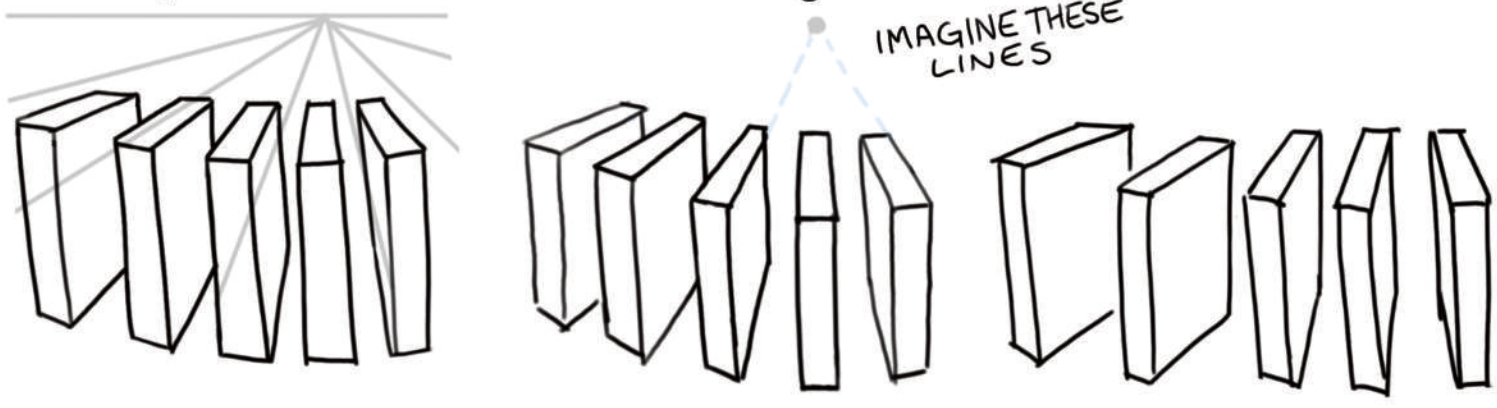
In drawing, exercises can be scaffolded across 3 domains:



EASIER

Information Scaffolding Example:

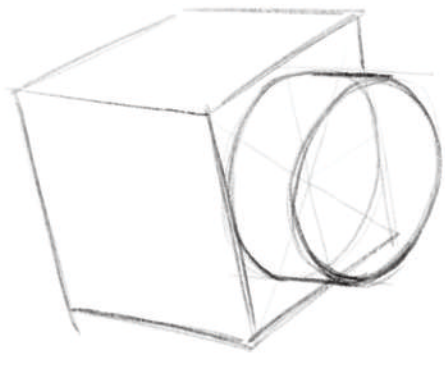
#12
Stack & Queue



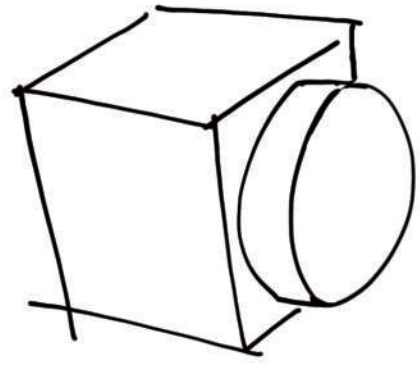
Mechanical Scaffolding Example:

#11
Addition

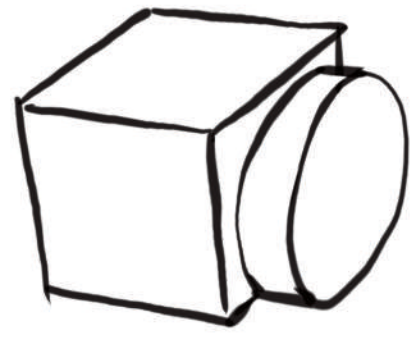
Pencil
Allows you to erase, or draw through forms neatly.



Fineliner
Forces clean linework and concrete decisions.



Brush Pen
Requires another dimension of control to create clean lines.



If an exercise is too easy, new information isn't built, but when it's too hard- we quit. When you come across an exercise that's above or below your current skill use the scaffolds to adjust to the task to your optimal level.

LEVEL 1
MECHANICS

To build mechanical fluency.

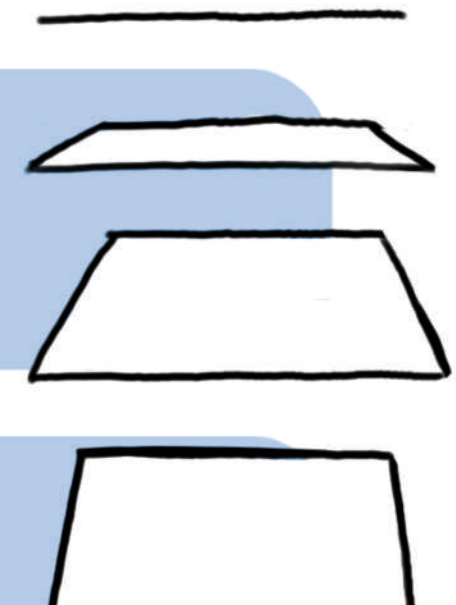
1. STRAIGHTS AND CURVES

2. POINT COORDINATION

3. TILTING PLANES

4. PARALLEL ELLIPSES

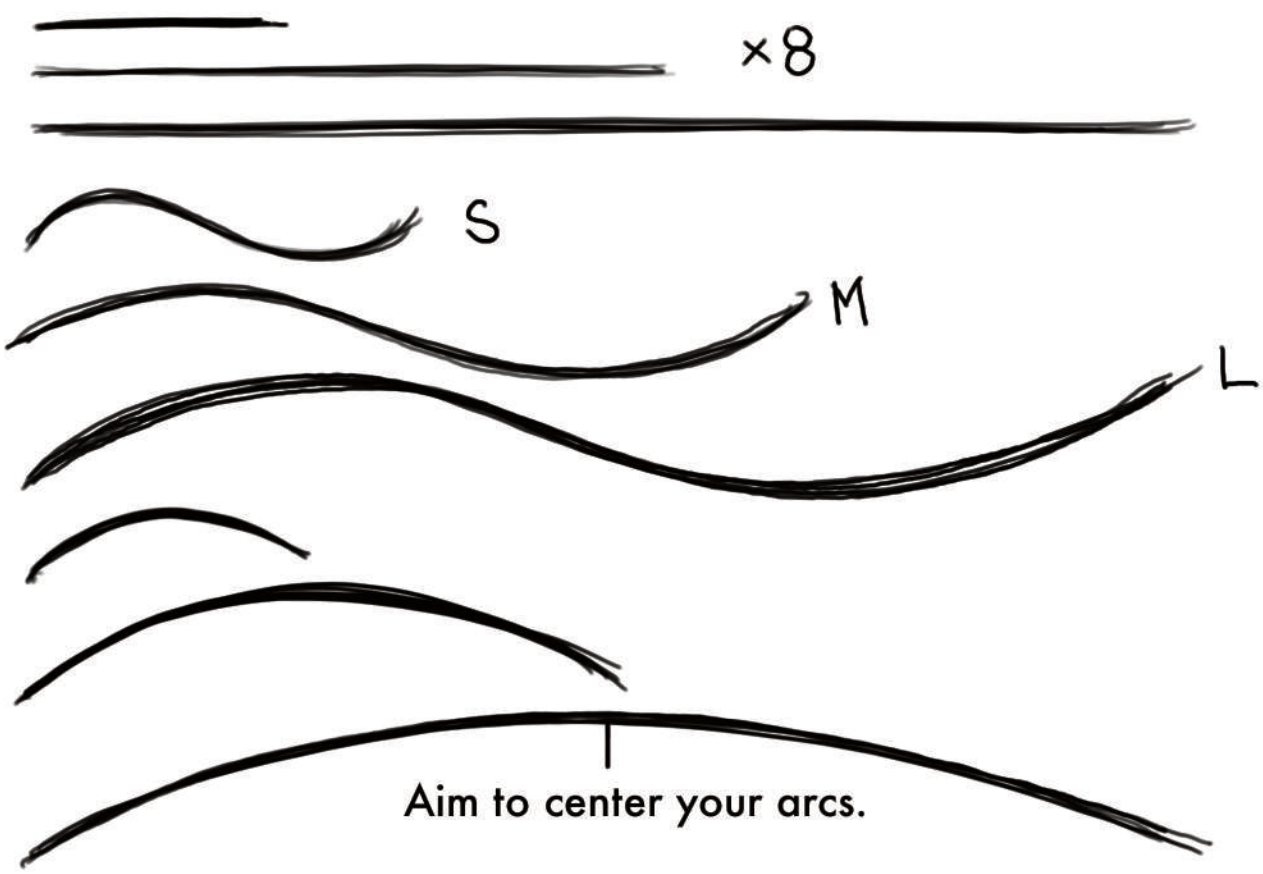
5. RIBBONS



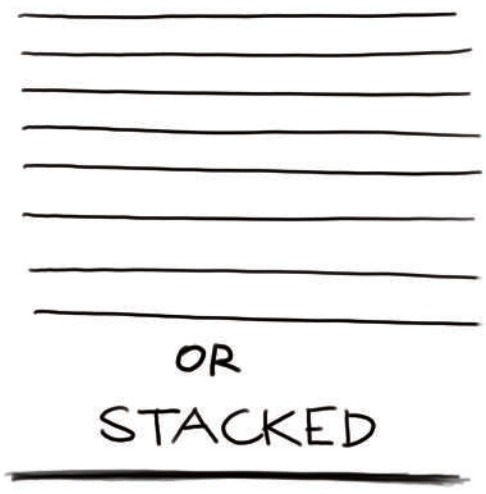
01. STRAIGHTS AND CURVES

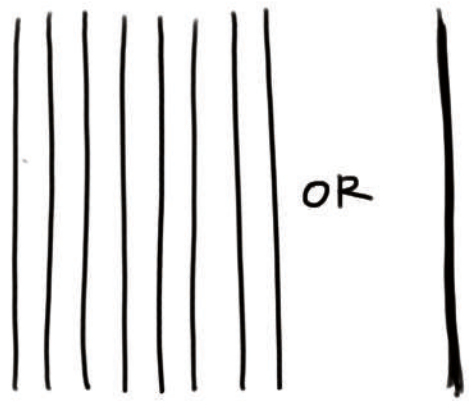
This exercise is a general warm up to refine the motor control of your arm and shoulder.
Take 5 minutes before any drawing session and warm up with these exercises.

Copying this sequence below, repeat each line 8 times, engaging your wrist, elbow and shoulder.





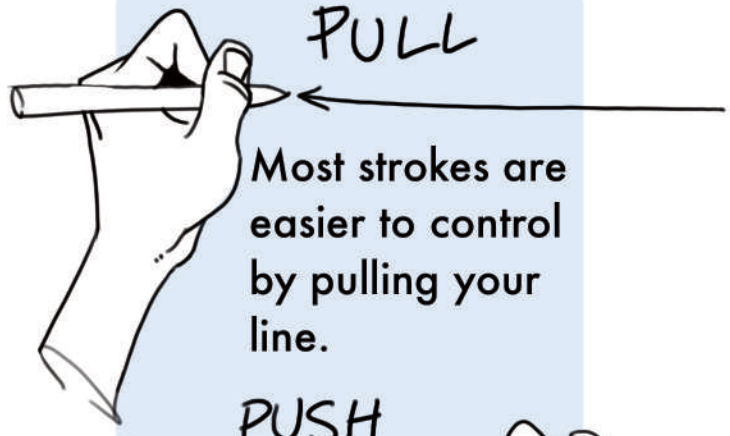




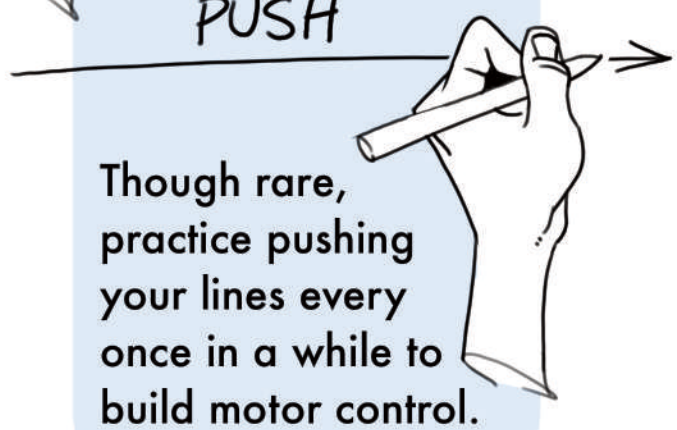
Repeat the sequence as a warm up before any drawing sessions to increase precision and line control. Work vertically and horizontally, and apply a steady pressure throughout.

You can vary this exercise by separating each line instead of stacking. This will give you a clearer indication of wether your lines are parallel.





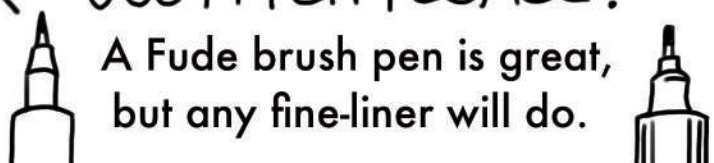
Most strokes are easier to control by pulling your line.



Though rare, practice pushing your lines every once in a while to build motor control.

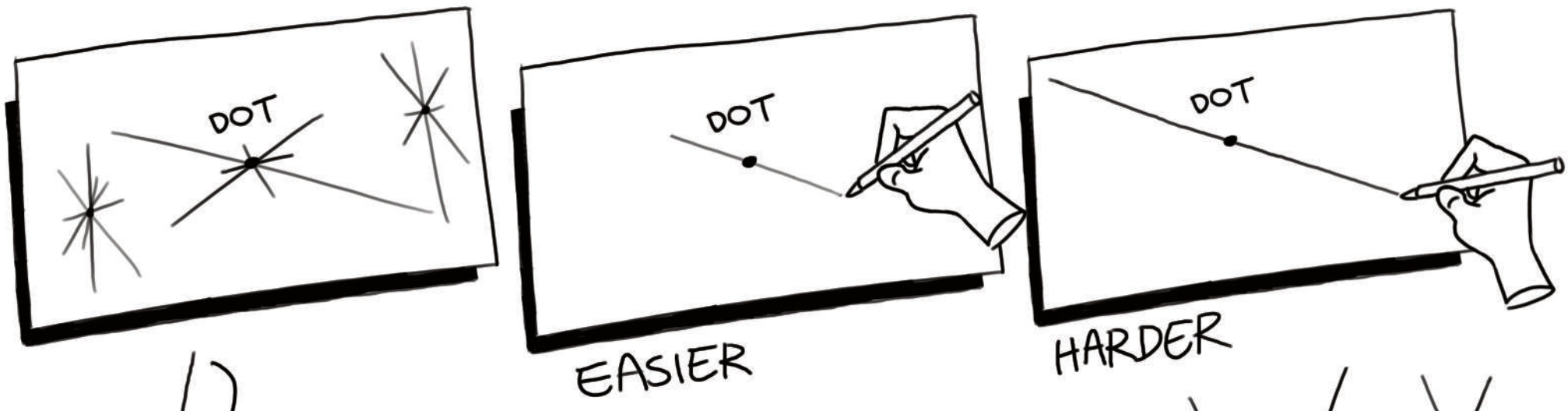
USE A PEN PLEASE!

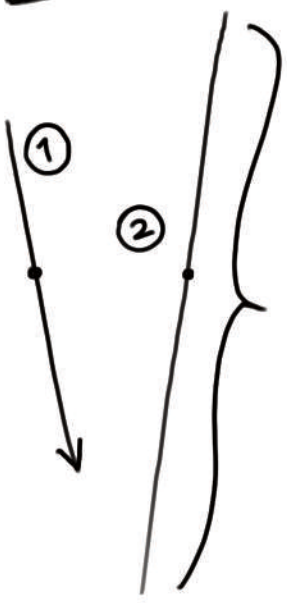
A Fude brush pen is great, but any fine-liner will do.



02. POINT COORDINATION

This is an exercise to train your hand eye coordination. Place a dot on your page, and one side of the paper, draw a straight line through the dot to the other side. The longer your line, the harder it is.

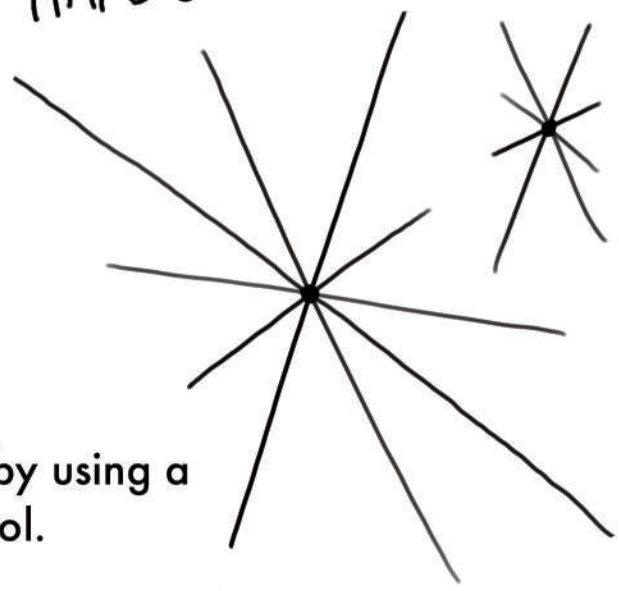




When doing this exercises, think about 2 things:

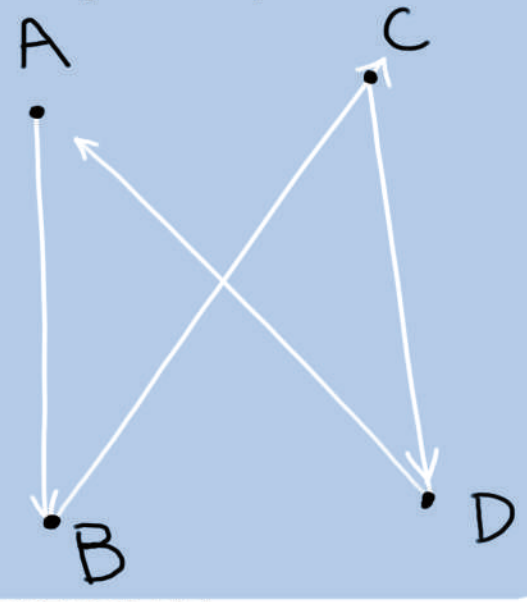
1. keeping the line straight
2. having an equal length on both sides

This becomes harder to do the longer your line is.
Aim to fill one page.You can increase the difficulty by using a pressure sensitive brush pen to build your line control.



VARIATION

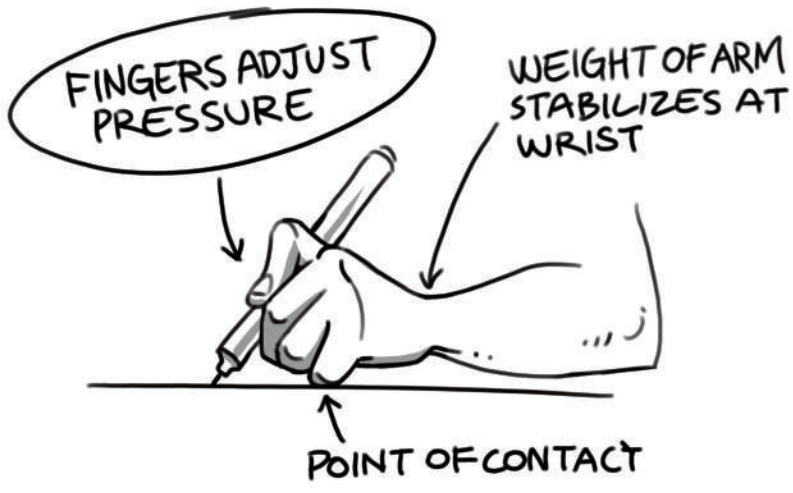
Draw several dots on your page, then connect them using straight lines. In one smooth stroke, start and stop exactly on the points.

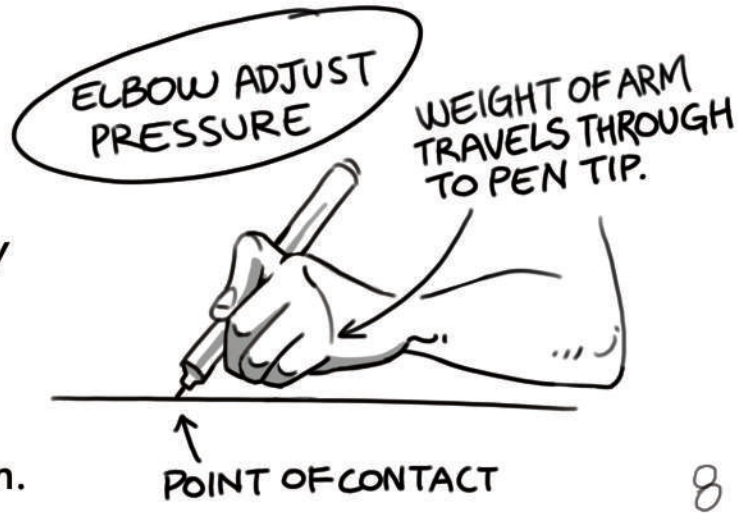




FAST SLOW STEADY

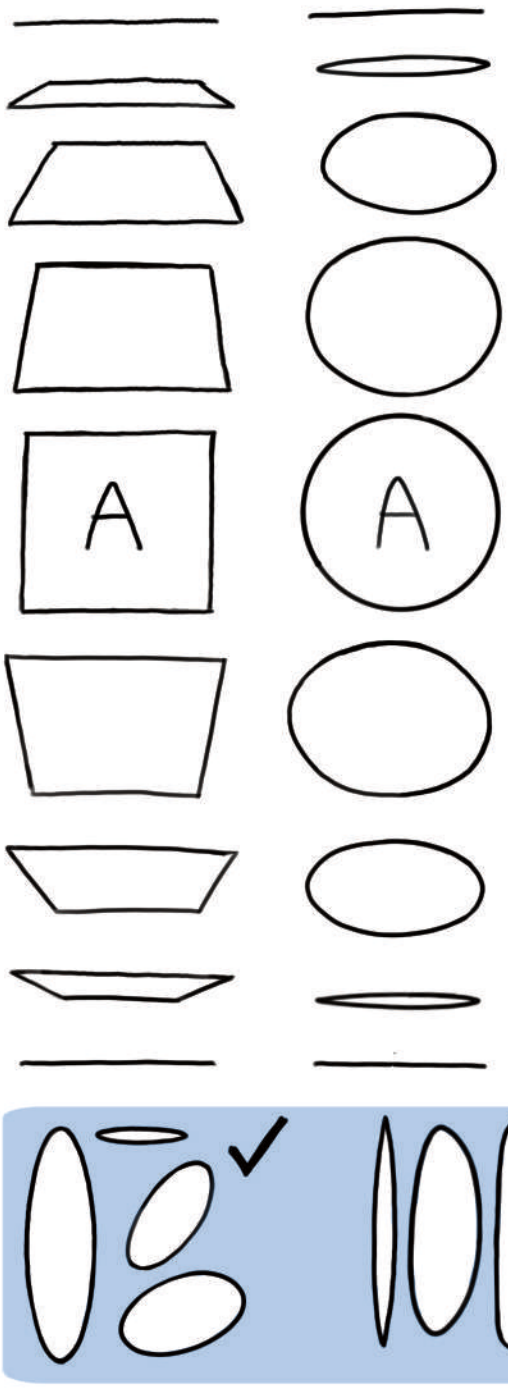
The key to a precise line is a steady grip. Everyone grips a pen slightly differently but I stabilize my wrist with my pinky knuckle in order to divert the weight of my arm. This allows my fingers to precisely control the pressure applied by the pen.



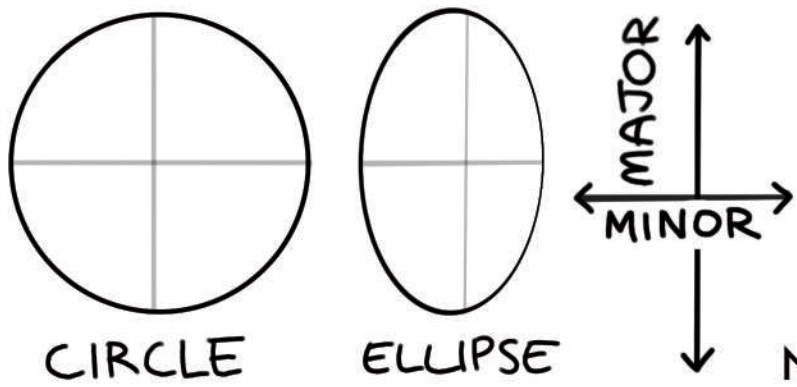


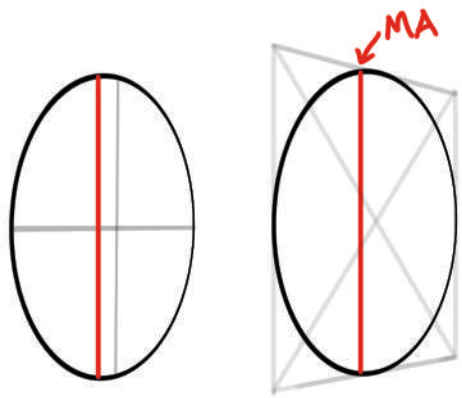
03. TILTING PLANES

This exercise introduces skewed planes and aims to build your coordination in depicting a range of ellipses. This is a prerequisite to 3D forms and it will make anything else easier to draw.



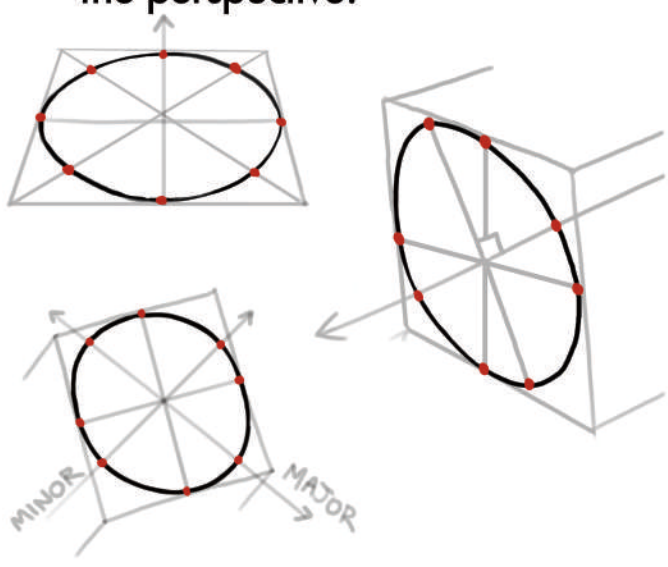
An ellipse is a circle tilted in 3D space. A circle is symmetrical across both axes but an ellipse is longer on one axis. The shorter one is the Minor Axis, while the longer one is the Major Axis. These Major axis exist on the longest distance between two in the ellipse, and the minor axis, along the shortest distance. These will always perpendicular.

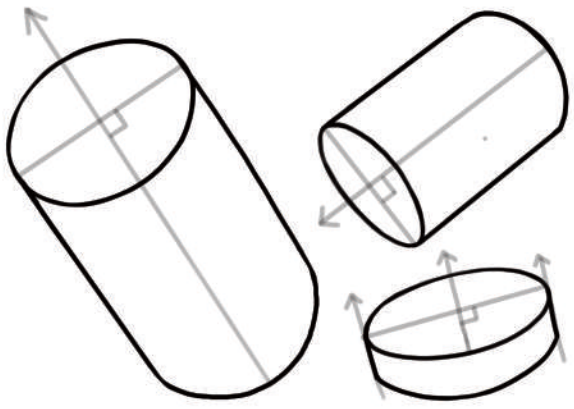




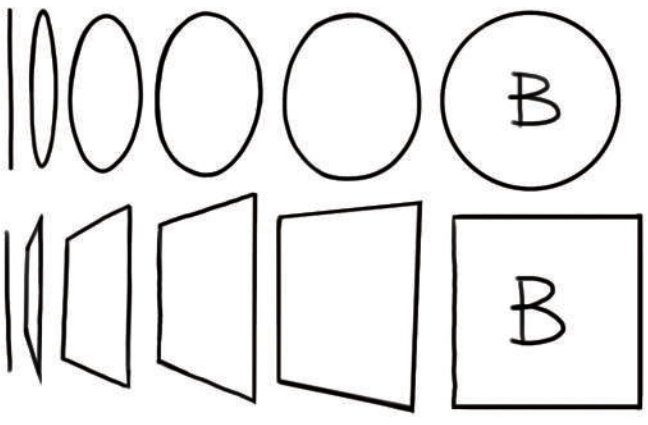
Notice how the Major Axis is not the center of the circle, because of the perspective.

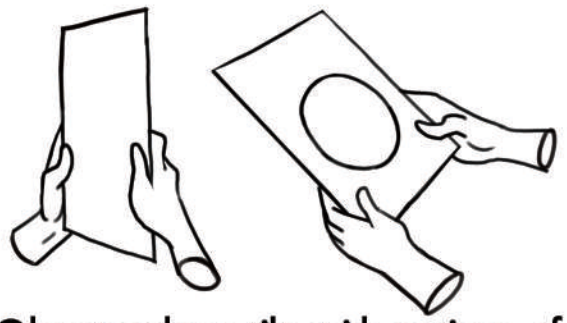
BROKENDRAW





The cylinder always goes in the same direction as the Minor Axis.





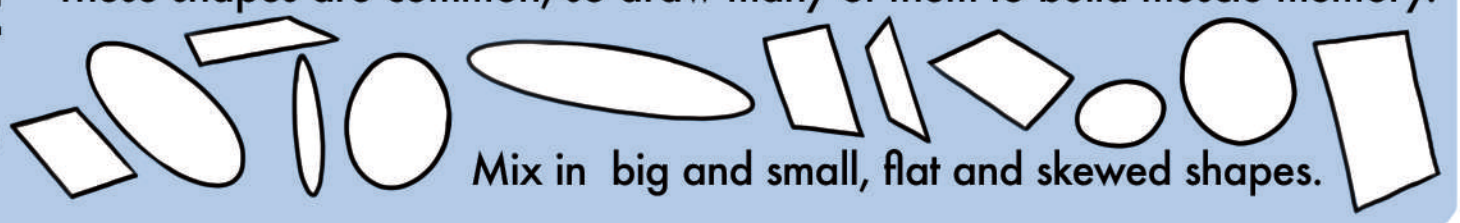
Observe these tilts with a piece of paper for a better understanding.

An accurate ellipse has 8 notable points that dictate the shape of the curve; one along each midpoint, and one on the end of each axis. When the ellipse is perpendicular to the ground (A) the points are in the same spot, so we only think of 4, at other angles, we can see all 8 points.

CHALLENGE

After drawing A and B, try 100 box planes and 100 ellipses.

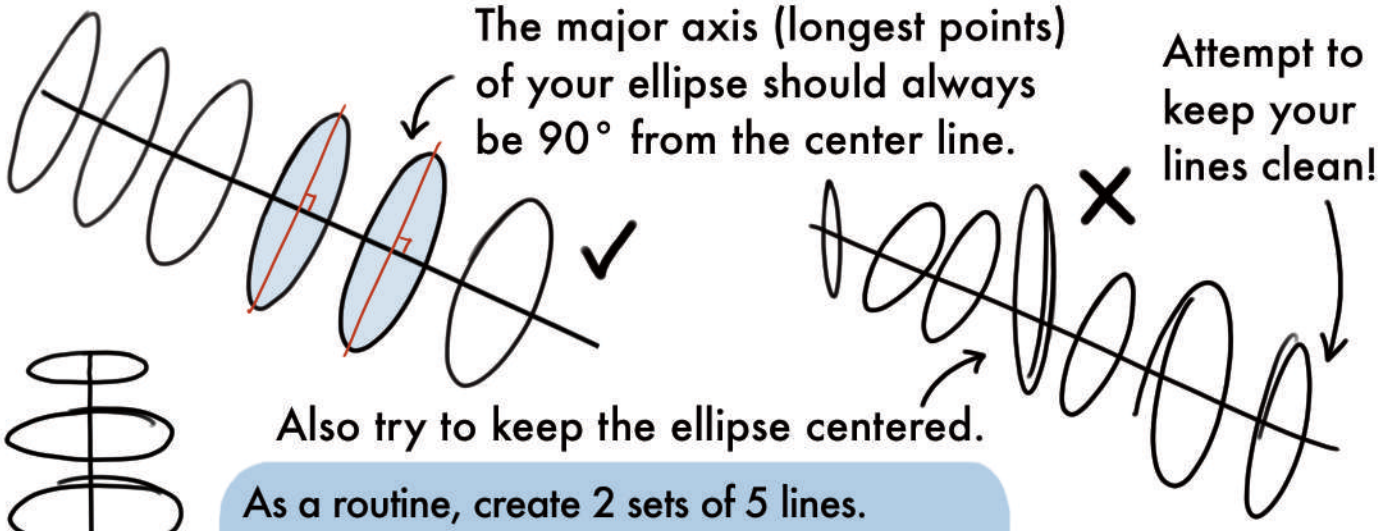
These shapes are common, so draw many of them to build muscle memory.



Mix in big and small, flat and skewed shapes.

04. PARALLEL ELLIPSES

The ability to depict ellipses accurately is crucial, yet rarely practiced. This exercise aims to remedy that deficiency. Draw a straight line, then "stack" it with ellipses perpendicular to the line. Each session, try a variety of angles and ellipse sizes to build mechanical fluency.

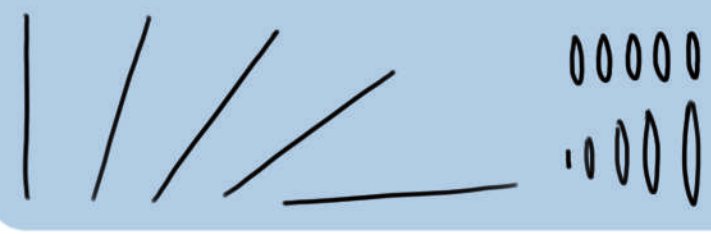


ADVANCING

Once you can create clean parallel ellipses, try curving your lines. As the line angle changes, make sure to match your ellipse to be 90° perpendicular!



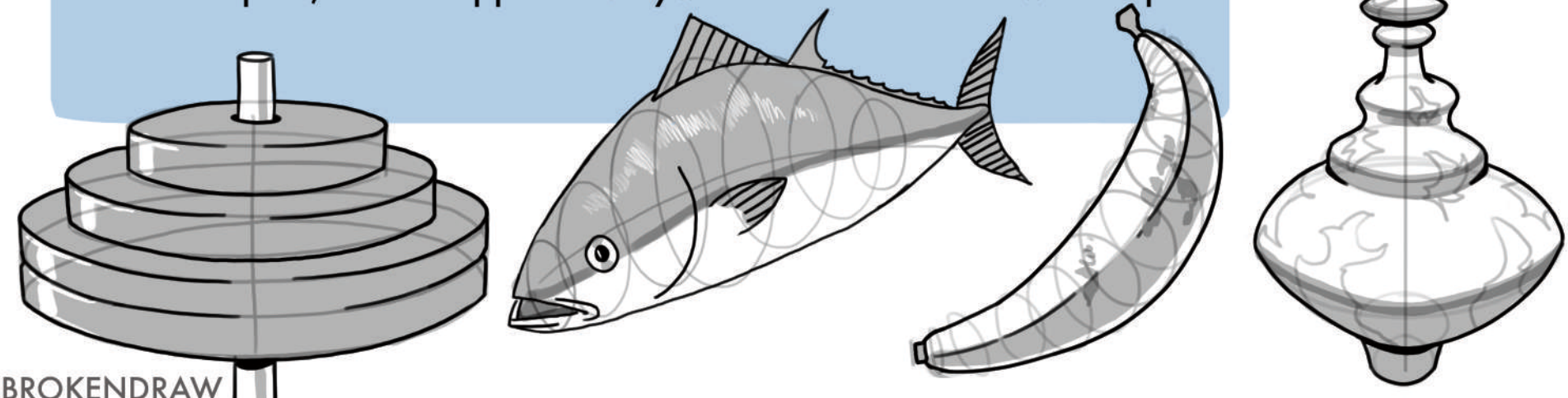
As a routine, create 2 sets of 5 lines.
For the first set, try equally sized ellipses, & progressively bigger ellipses on the second.



Be sure to vary your ellipse sizes, as your hand needs the muscle memory.

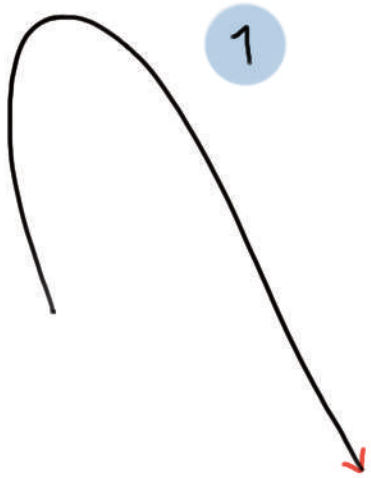
APPLICATION

Parallel ellipses, can be applied everywhere. These are a few examples.

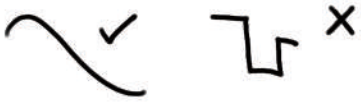


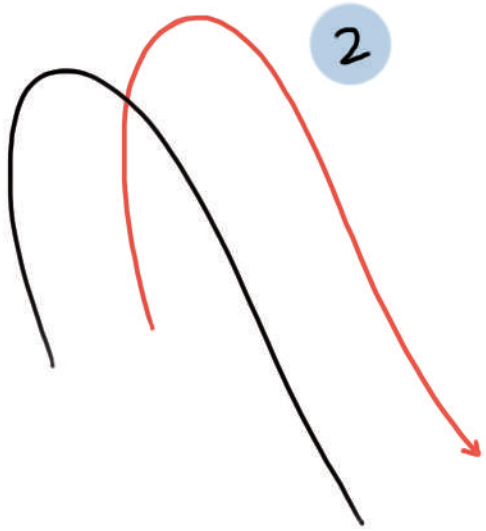
05. RIBBONS

Draw a curvy line and repeat the line right beside it, finally connect the two lines to create the illusion of a ribbon. The longer and more complex your initial line, the harder this exercise is. It will build your muscle memory and mechanical precision, as well as your sense of perspective.



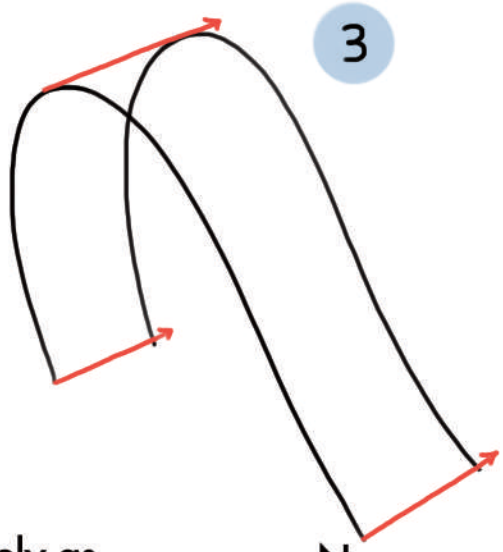
Your first line is arbitrary, but aim for an organic curve.



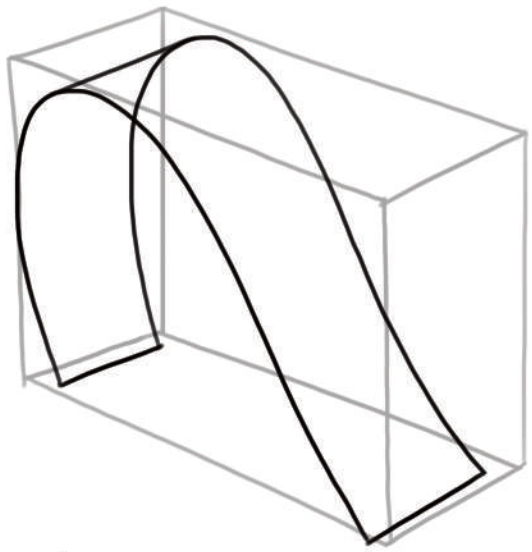


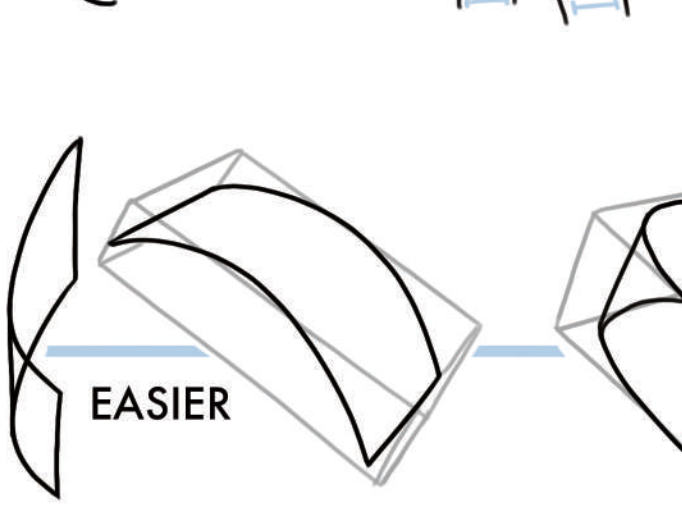
Now repeat the line as closely as you can. The distance between them should be uniform.

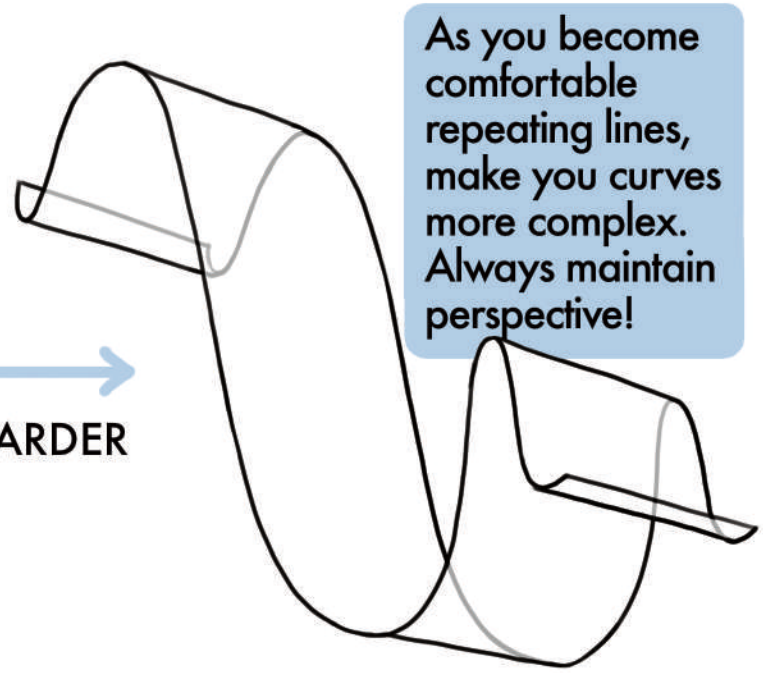




Now connect the two curves with parallel lines. Your curves should all look like they could fit in a box.





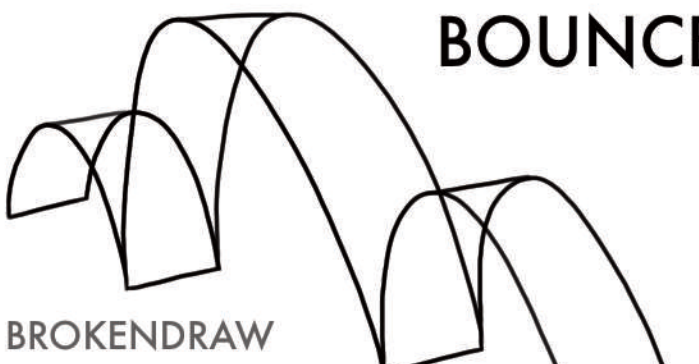


As you become comfortable repeating lines, make you curves more complex. Always maintain perspective!

VARIATIONS

Two variations to this exercise can be made to increase difficulty.

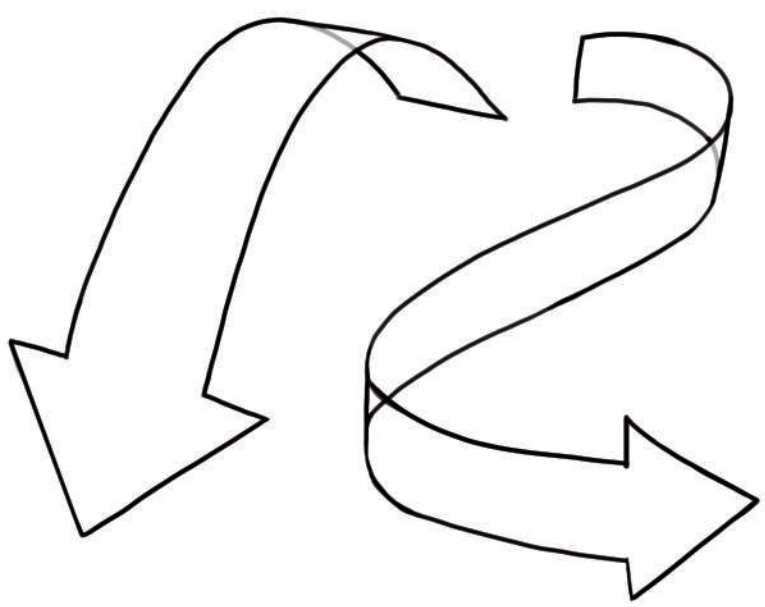
BOUNCE

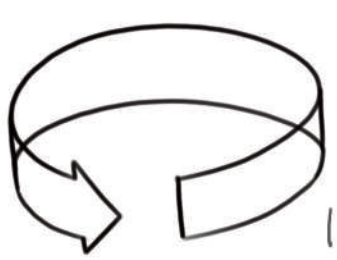


BROKENDRAW

A bounce is many ribbons strung together. Try to draw these in one fluid motion.

ARROWS

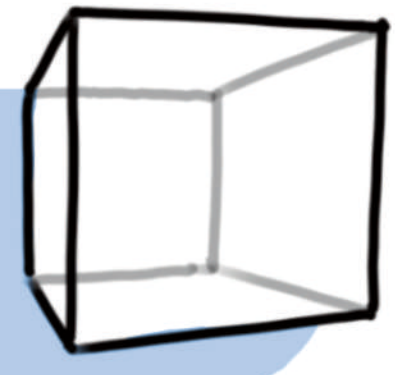




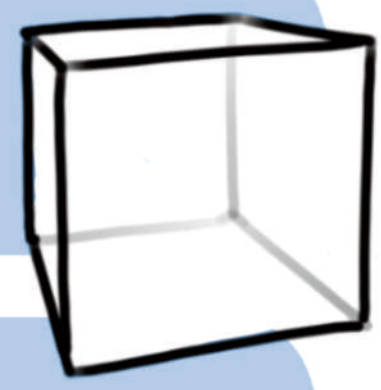
LEVEL 2
BASIC FORMS

To understand the alphabets of the visual language.

6. CUBE GRID



7. EXTRUSION

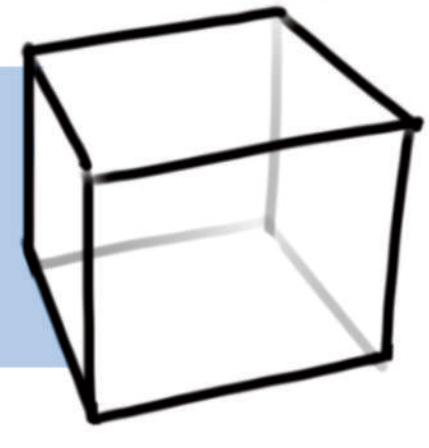


8. CYLINDERS



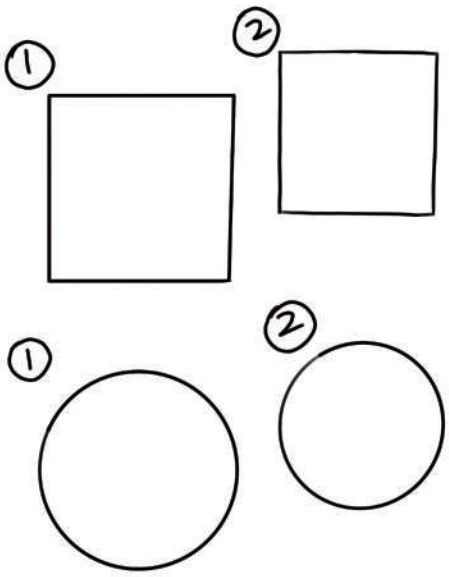
9. FORM ROTATION

10. BOX STACKING

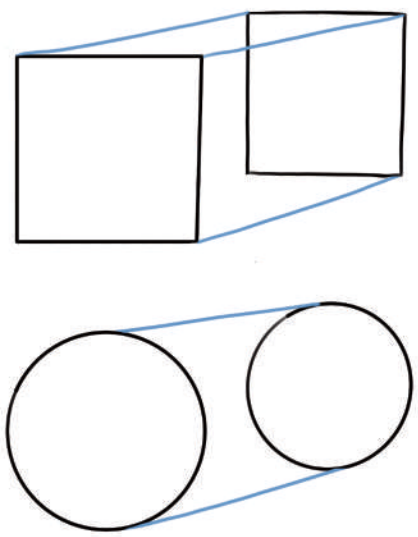


06. EXTRUSION

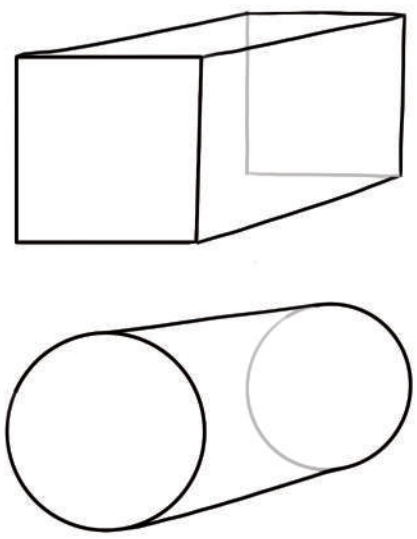
Extrusion is the act of creating volume from a shape. Unlike organic volumes (#14). This volume is depicted by two mirrored shapes connected with straight lines, called a prism. Similar to ribbons (#5) this exercise builds symmetry and progress your understanding of basic volumes.



Mirrored Shape



Connecting Lines

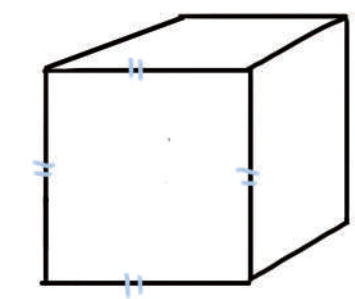


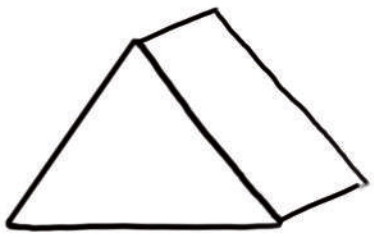
Extruded Form

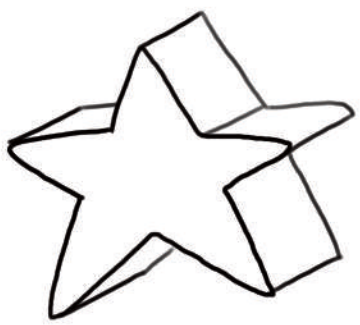
While we can create believable forms from simple shapes, see below how they can be made more believable if we tilt them in perspective (as seen in exercise #3)

When the front plane is perfectly symmetrical, it defies the logic of seeing the side planes, so by skewing the front plane slightly, by converging the top and bottom lines, we create a more believable form. This is crucial when creating more complex volumes as seen below. Always consider wether the direction of your front plane matches the extrusion of the side planes.

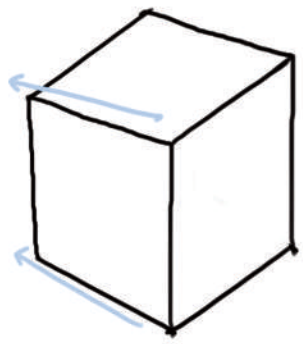
FINE

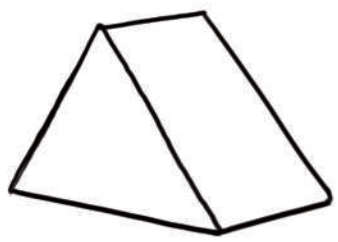






BETTER



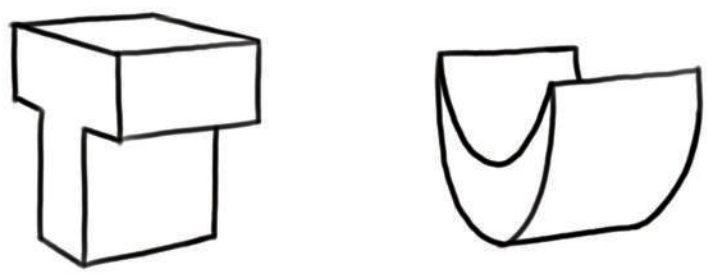




PAPER CUTOUTS

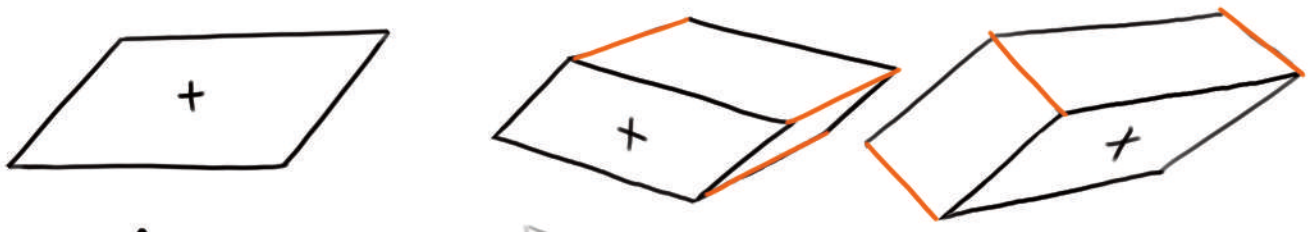




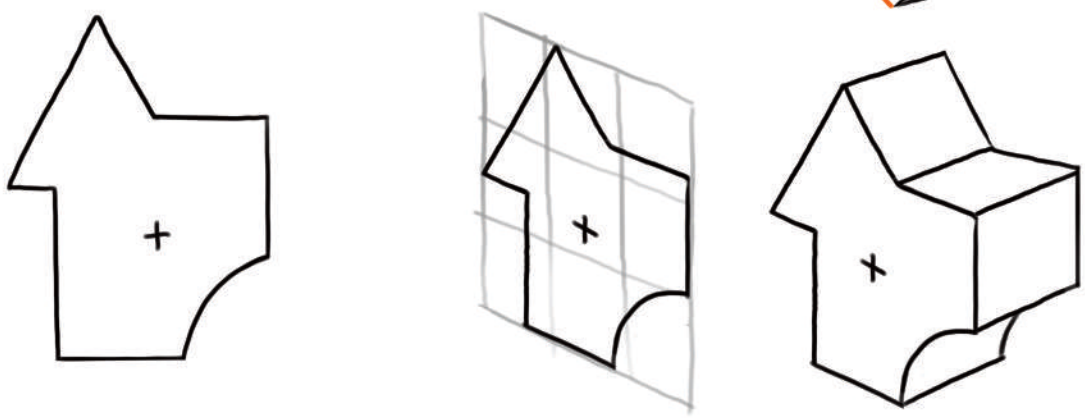


Create a variety of flat shapes and imagine what it would look like as a volume. In the words of Zefdraws, imagine this manipulation as "stretching" the shape. Repeat this exercise until extrusion become second nature, as it is crucial in depicting forms freely.

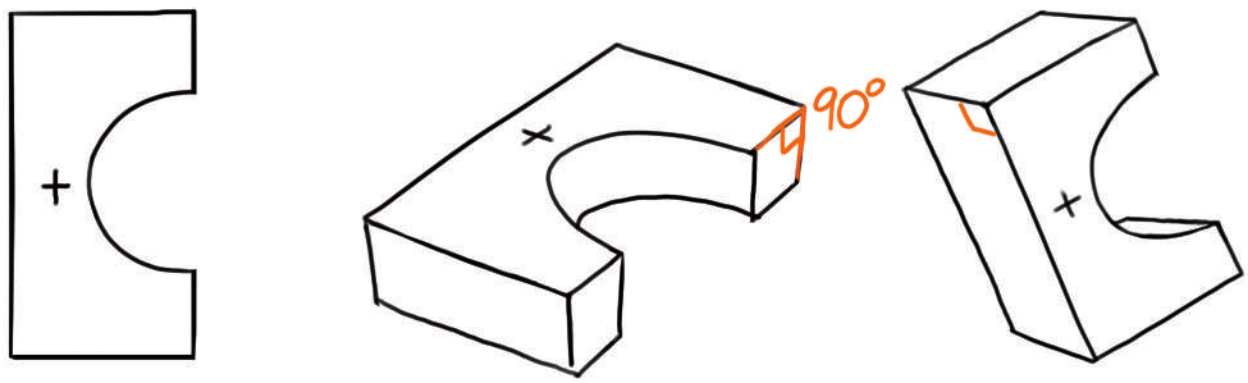
BASE SHAPE EXTRUDED SHAPE



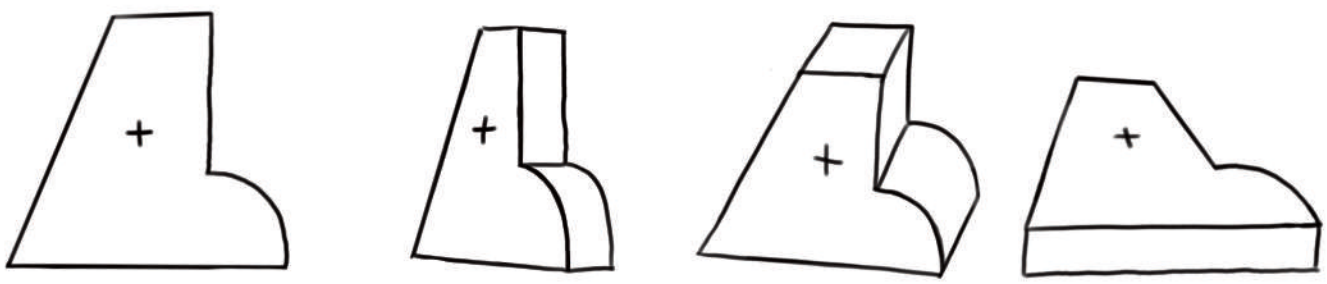
Notice how lines used to create depth in the shape are parallel.



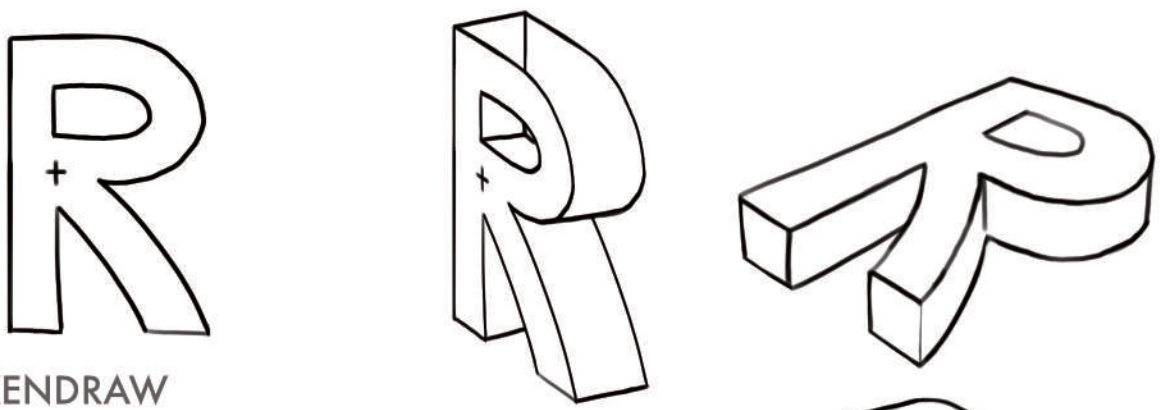
For more complex shapes, it can be useful to map their flat shape to a grid to maintain accurate proportions.



Extrusions to the form can be created at any angle, but the tilt of the face plane dictated the direction of depth, as they share a 90° relationship to one another.



See #3 and #19 for more examples on distorting a shape in perspective.



Block letters are a set of shapes to practice extrusion.

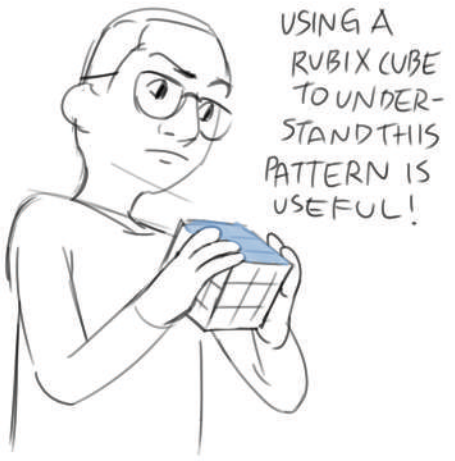


Always draw through your forms, until you can visualize them.

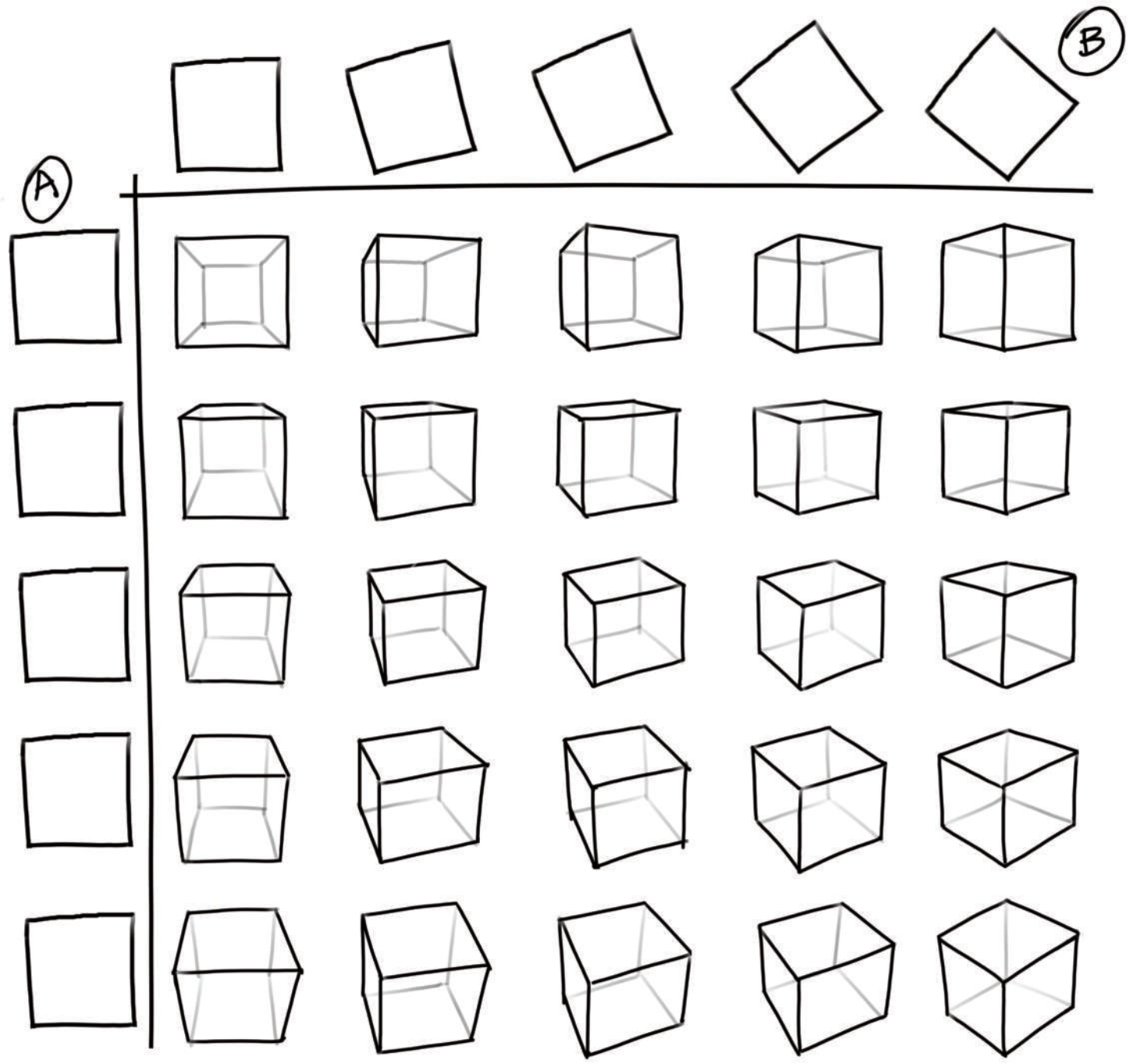
07. CUBE GRID

The Cube Grid from Krenz Cushart is an exercise in understanding space, and its pattern of rotation. copy A and B from the table below, with 5 squares downward (A) and 5 squares rotating horizontally (B). A depicts your box relative to the horizon line, and B is a top down view of your box. Fill out the table with the corresponding views, as depicted below.

Make sure to draw through the cube, as it's imperative to **understand** the form not just draw it.

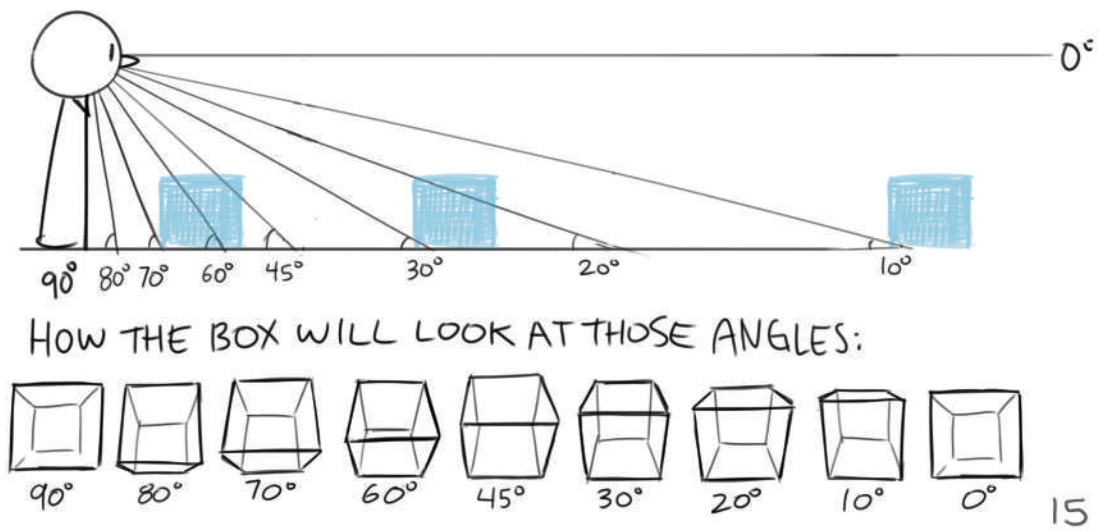


The cube grid is crucial to drawing freely, because it represents your grasp of space and perspective. Rather than seeing a cube, understand that what we are drawing is the simplest represent-ation of 3D space. A cube is just the simplest placeholder for a unit of volume. After understanding the cube, you can place any object you'd like within it.



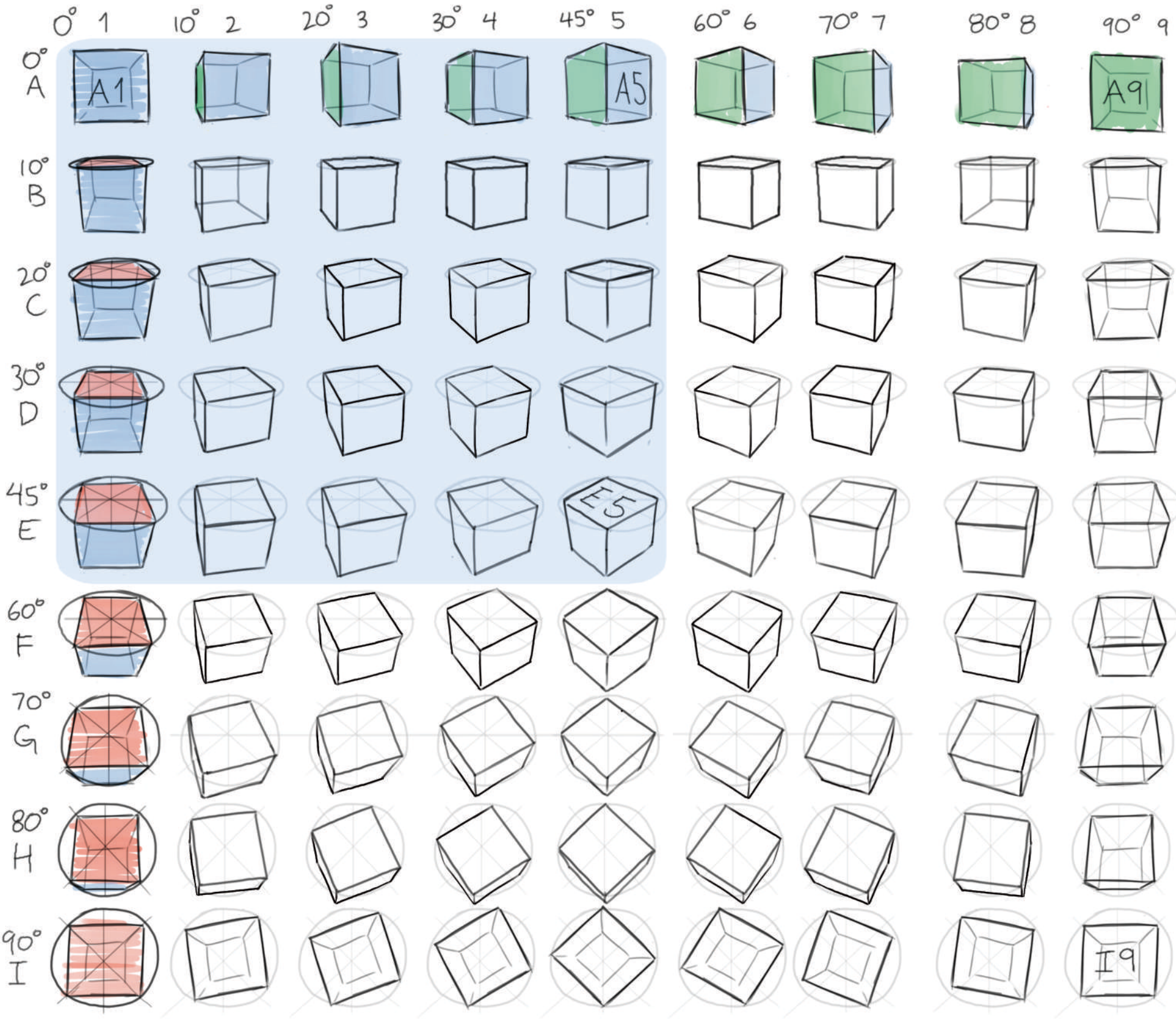
UNDERSTANDING THE CUBE GRID

Imagine you're standing in front of a box placed on the ground. depending on it's distance from you, the box will look different. The closer it is, the more of the top plane you will see, and the further it is, the more the front plane dominates.



EXPANDED CUBE GRID

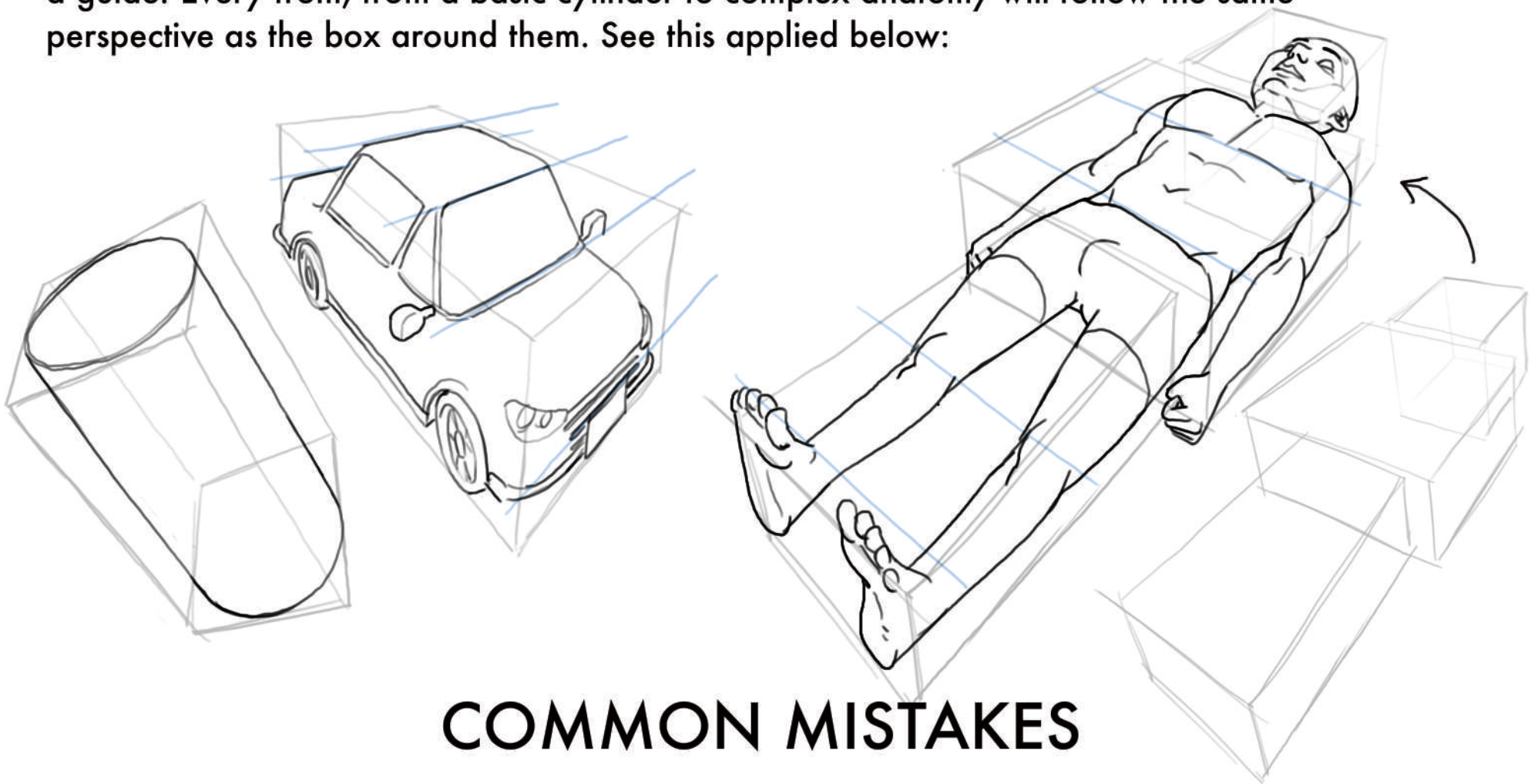
For your reference, below is an expanded version of Krenz Cushart's cube grid, depicting the 90° rotation of a cube along both axes. Use this to familiarize yourself with every angle of a box. The blue highlight represents the original cube grid, and you may wonder - why stop there? Why not draw this entire grid as practice? Notice how every drawing outside the highlighted area (A1 to E5) is merely a flipped copy of a drawing within the original grid. For example, A9 is a copy of A1, just as A8 is a copy of A2. Each drawing outside the original cube grid corresponds to a drawing within the cube grid, because of a cubes symmetrical nature. A cube rotated 60° on one plane, is the same as a cube rotated 30° on its adjacent plane.



Horizontal and vertical drawings are the same, only rotated 90°.

WHY IT MATTERS

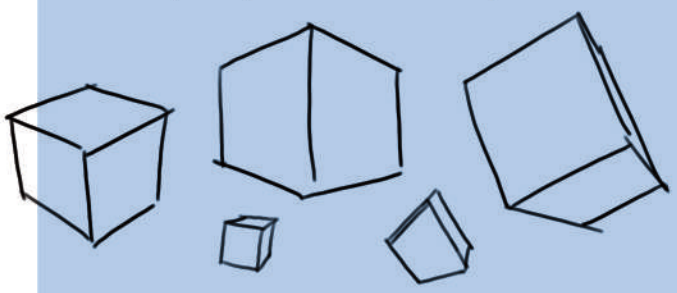
This exercise matters because everything complex can be drawn easier by following a box as a guide. Every from, from a basic cylinder to complex anatomy will follow the same perspective as the box around them. See this applied below:



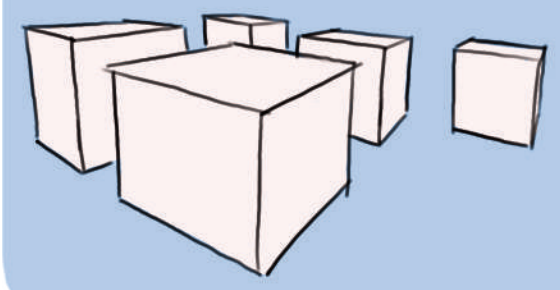
COMMON MISTAKES

1) Boxes Without Context

Avoid boxes floating alone in space like this. You learn nothing about perspective this way.

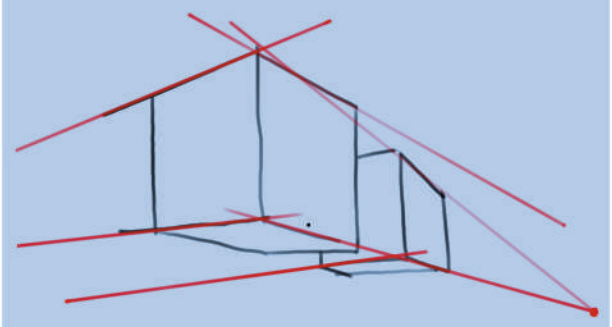


Boxes are a representation of perspective so try to draw several in the same space, and aim to develop your sense of depth.

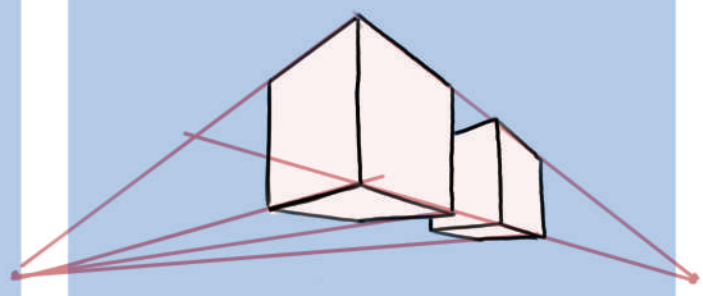


2) Undisciplined Boxes

Avoid lazy boxes that "almost" converge to a vanishing point.

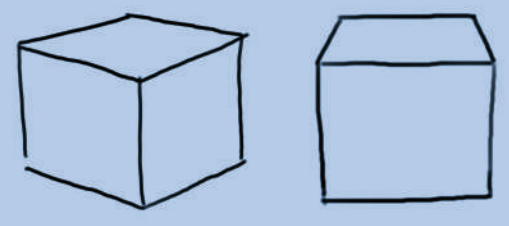


You may know the rules in theory, but it takes discipline to apply them in practice.

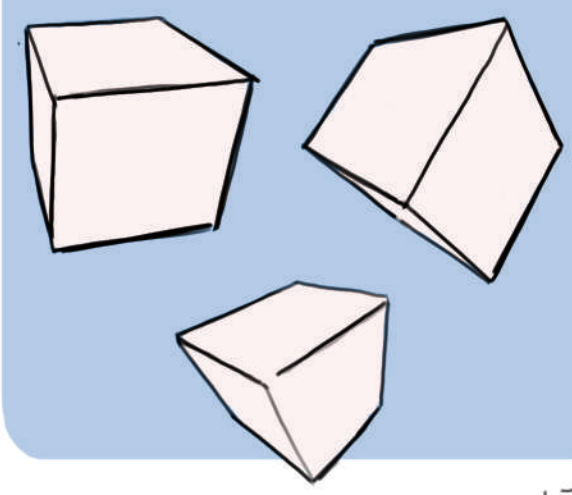


3) Flat Boxes

Boxes can feel boring and flat in common angles and isometric perspective.

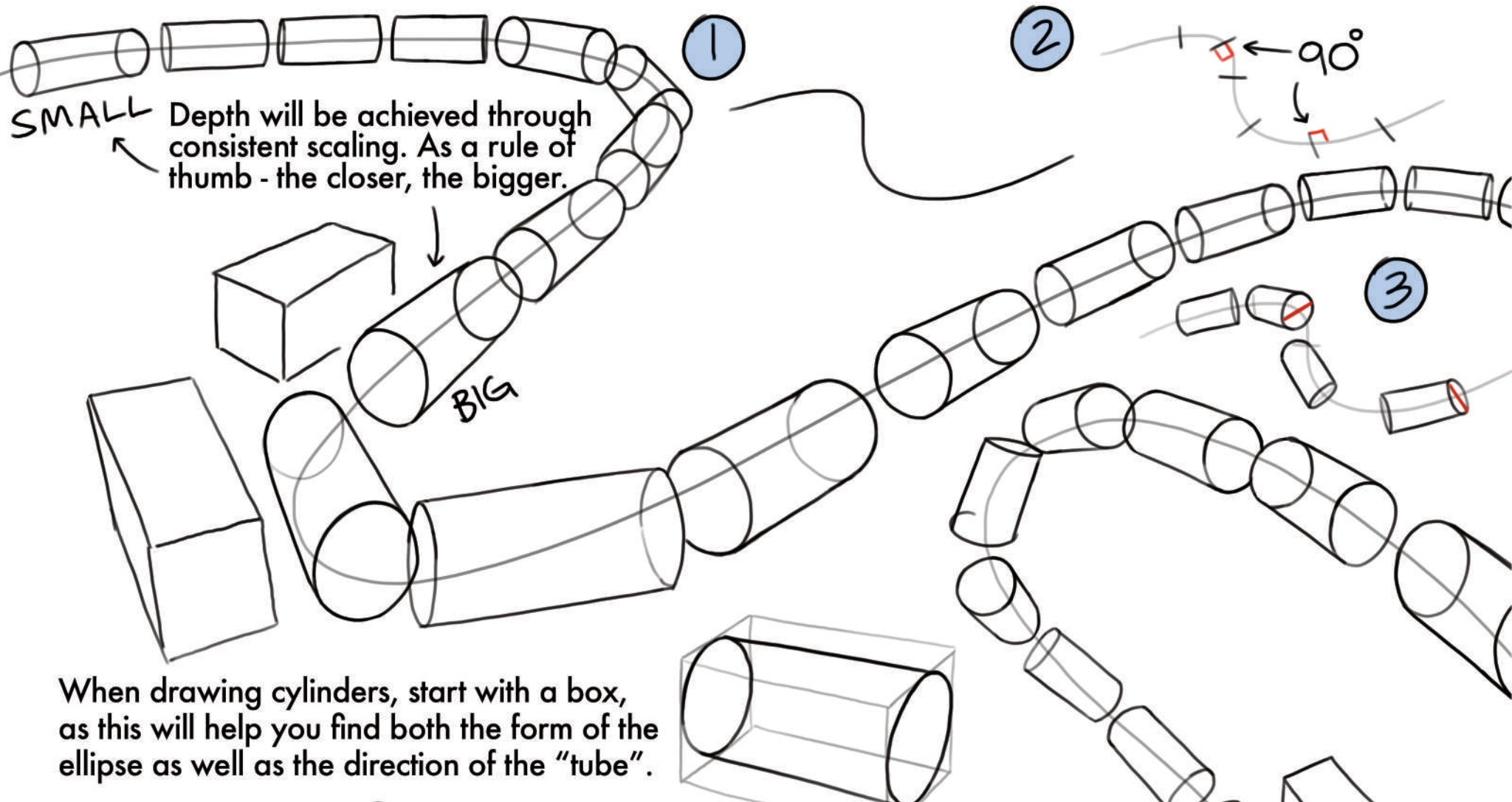


Experiment with converging lines and try to make them dynamic.



08. CYLINDERS

Draw a curving line, and draw a sequence of cylinders following this path. This resembles toilet paper rolls stacked on a string. Your aim is to convey a sense of depth on the page. Reference exercise #3 for tips on drawing ellipses accurately.

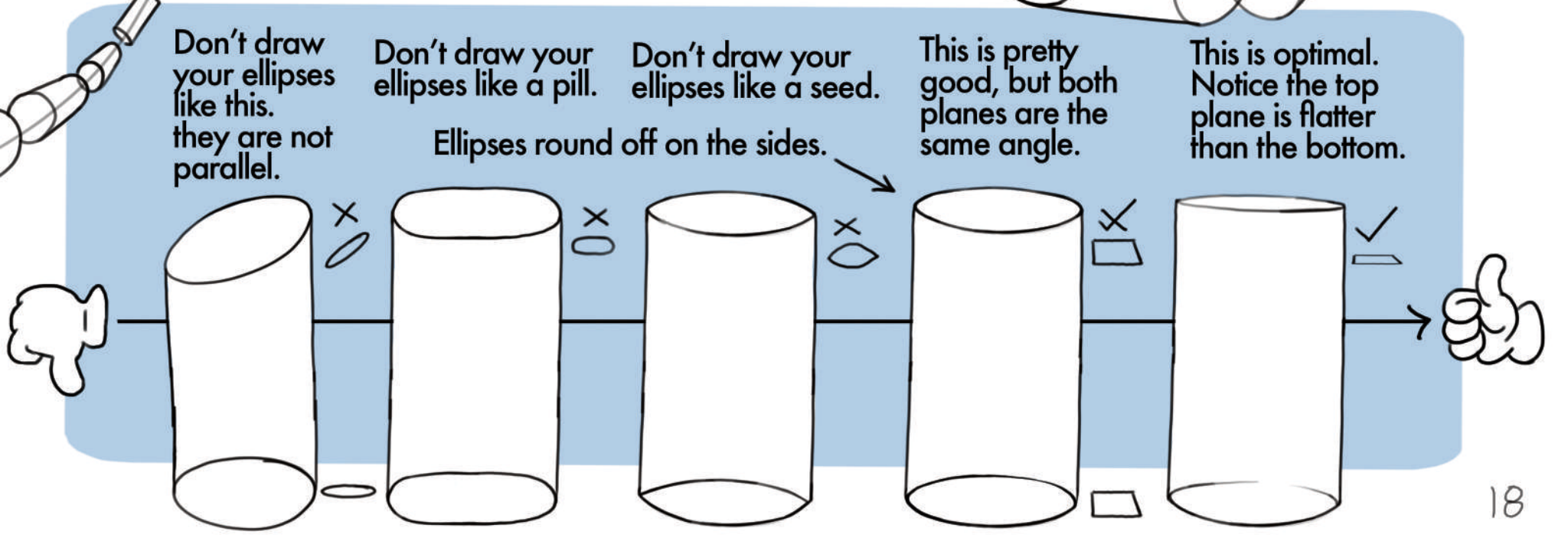


When drawing cylinders, start with a box, as this will help you find both the form of the ellipse as well as the direction of the "tube".

BROKENDRAW

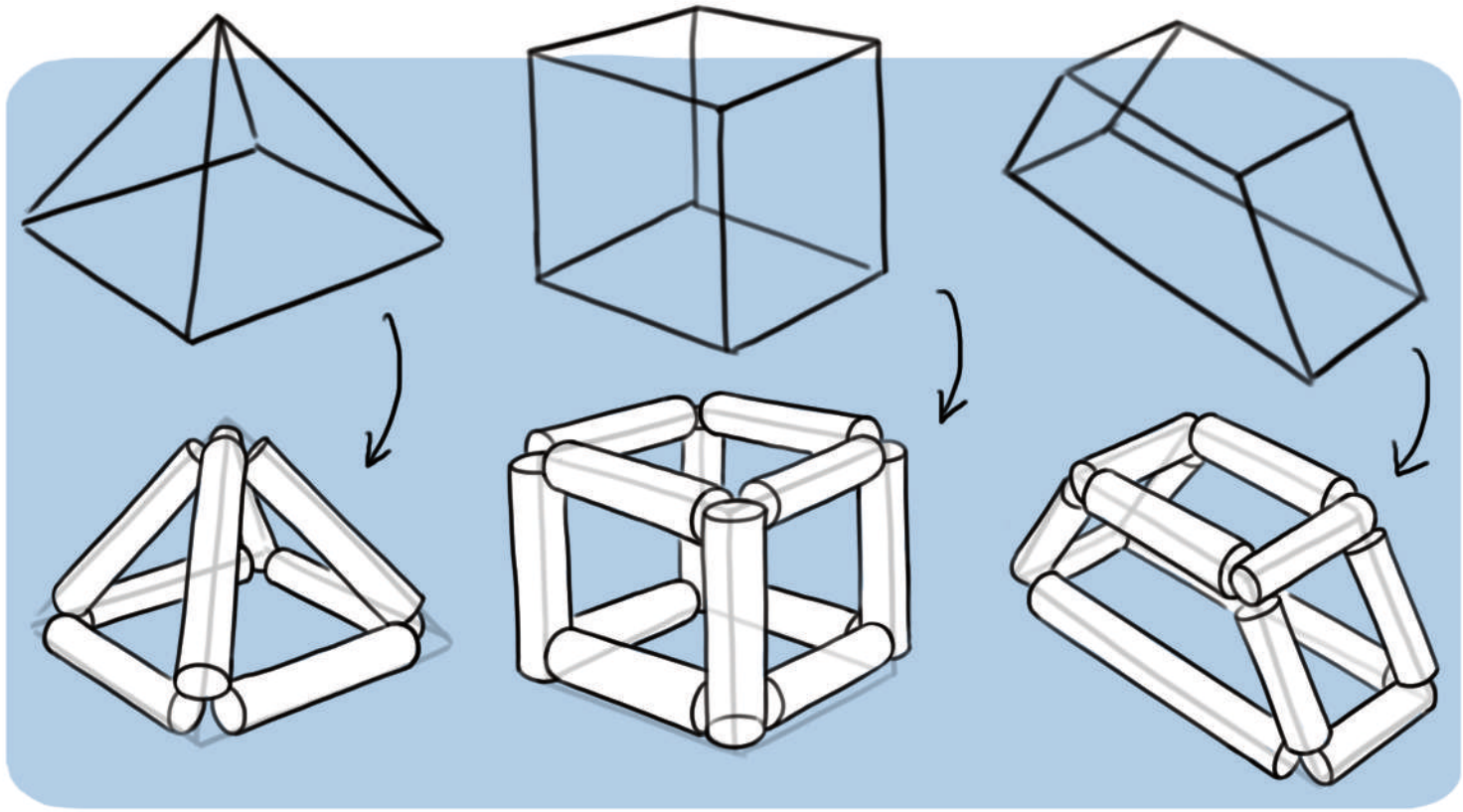
RELATED EXERCISES:
#9: ROTATIONS
#3: PLANES

COMMON MISTAKES



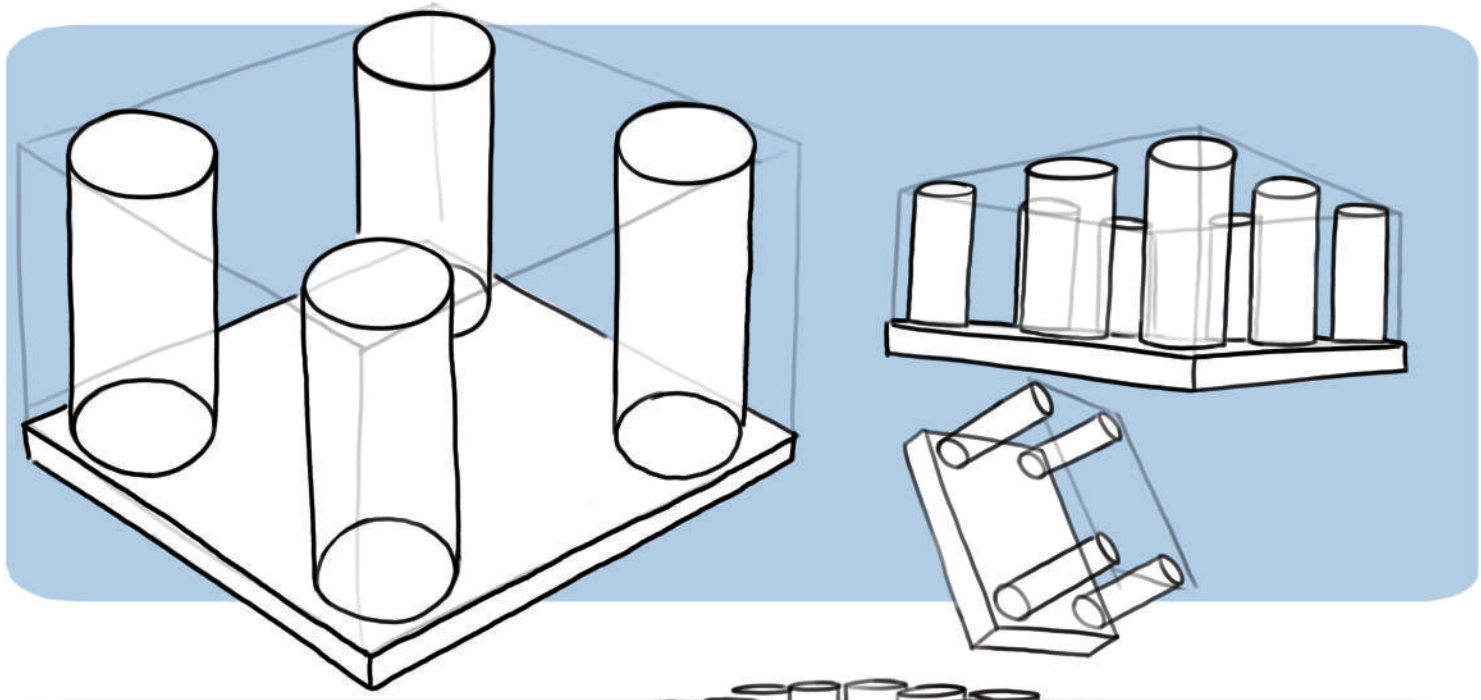
CYLINDER VARIATIONS

Here are a variety of exercises to build your comfort depicting the cylinder. As you attempt each of these, remember to scaffold your learning by adapting the level of construction. Always constructing the cylinder from



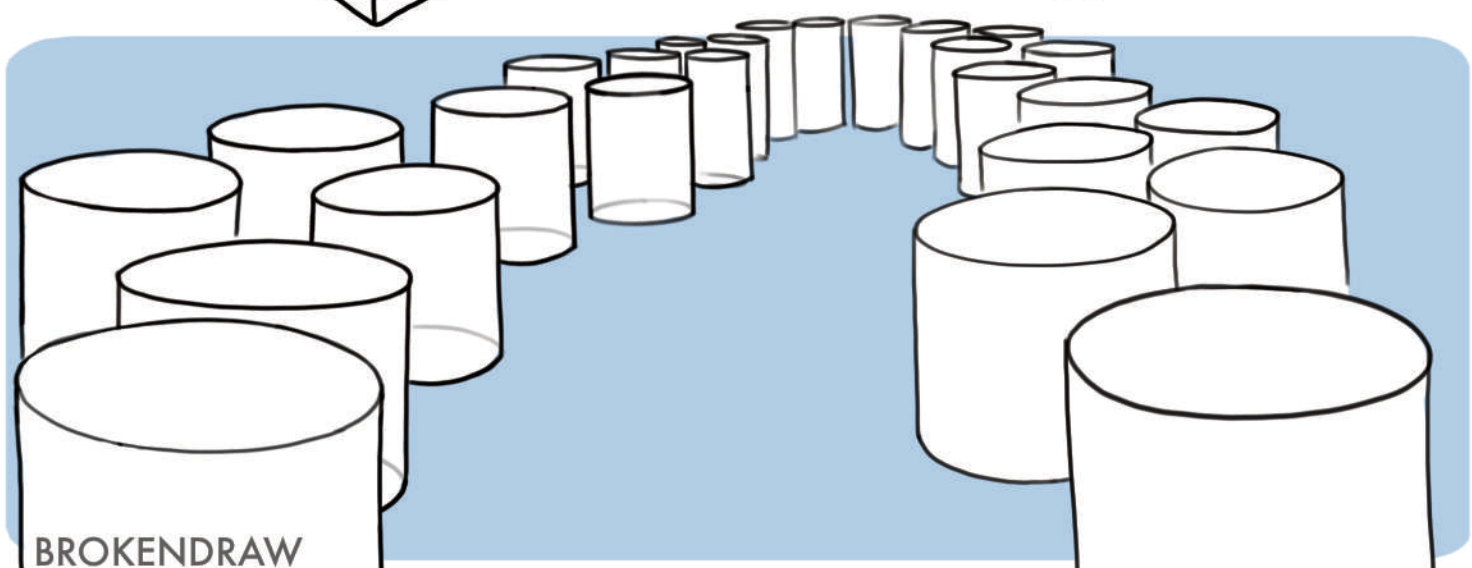
PIPES

This variation focuses on arranging your cylinders intentionally. Lightly draw a basic form, and use the wireframe to orient your cylinders in the same arrangement of the form lines.



PLATFORM

This variation focuses on scaling more accurately by attaching cylinders to a platform. This way, your scaling must fit the perspective of the platform.

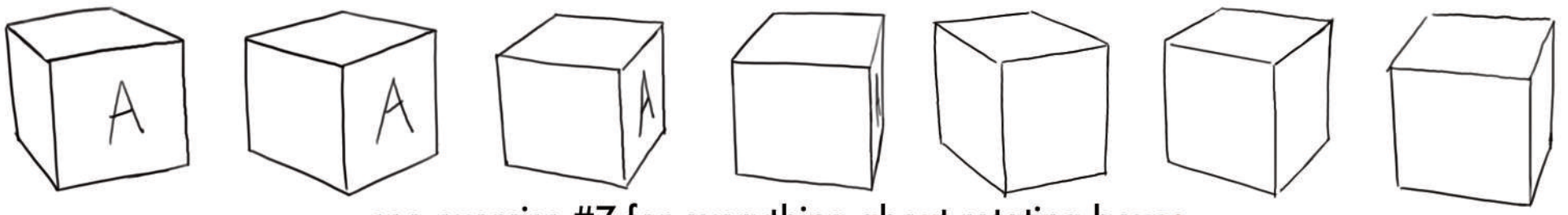


FREE FORM

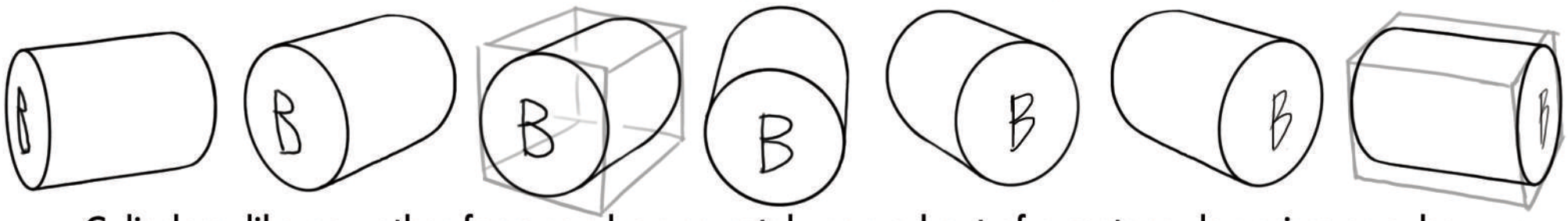
The hardest variation focus on creating a series of cylinders, all in a shared space. Drawing, or being aware of your horizon line is crucial to succeed, as it dictates the orientation of your ellipses.

9. ROTATING FORMS

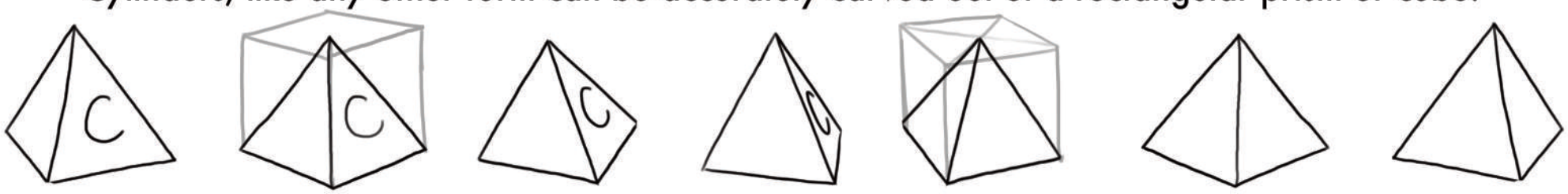
The aim of this exercise is to familiarize yourself well with the basic forms from every angle. This will provide a strong foundation for manipulations and combinations down the line. Take each basic form, and rotate it vertically and horizontally. When you can draw these without reference, you are ready to move on.



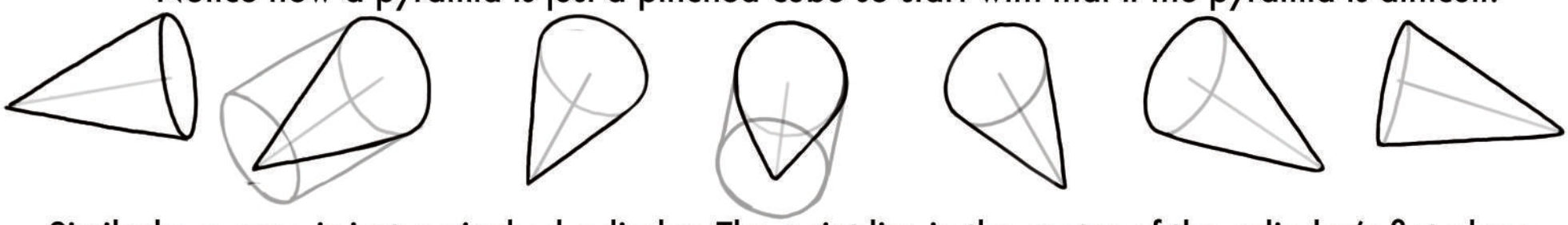
see exercise #7 for everything about rotating boxes.



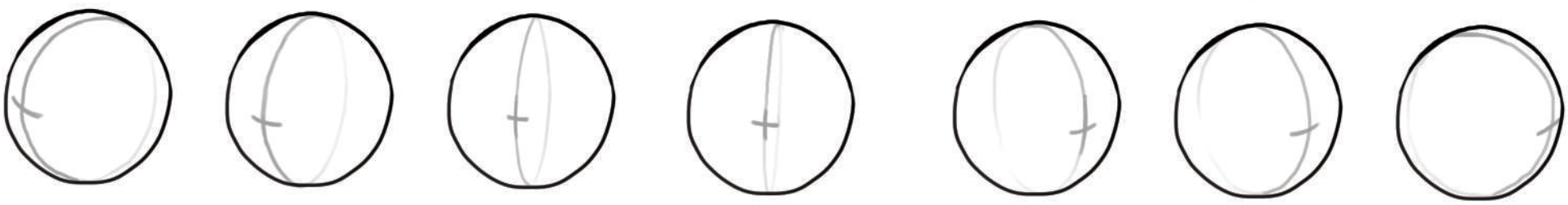
Cylinders, like any other form can be accurately carved out of a rectangular prism or cube.



Notice how a pyramid is just a pinched cube so start with that if the pyramid is difficult.



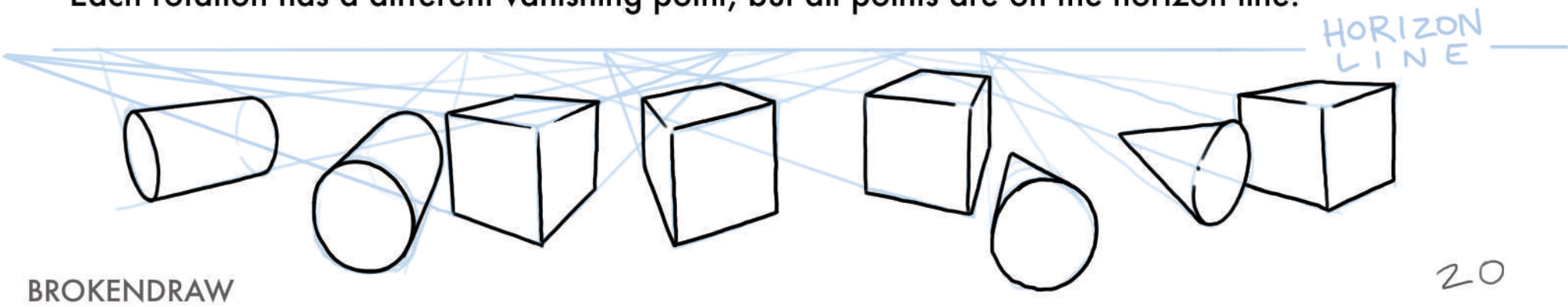
Similarly, a cone is just a pinched cylinder. The point lies in the center of the cylinder's flat plane.



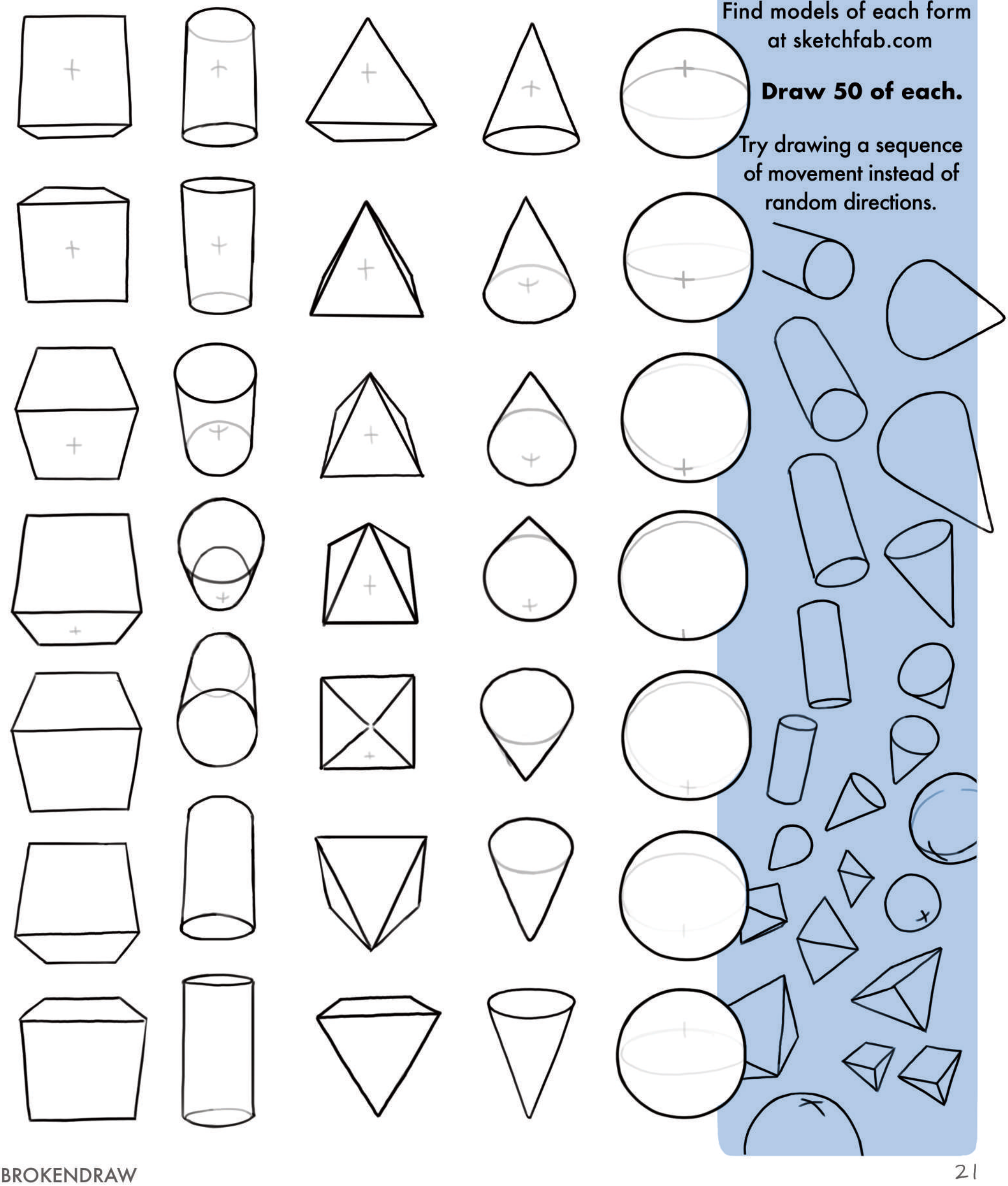
The silhouette remains the same, so imagine a drawing rubber band around your sphere.

Notes on Horizontal Rotation:

Each rotation has a different vanishing point, but all points are on the horizon line.



VERTICAL ROTATIONS



CHALLENGE

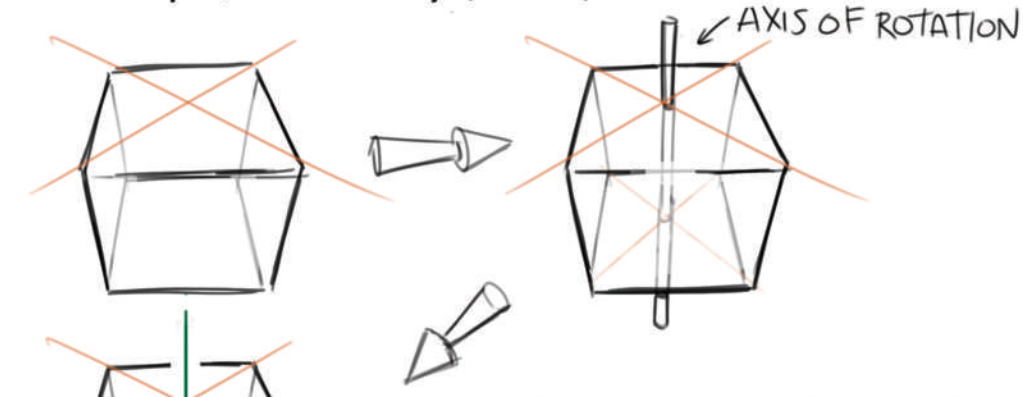
Find models of each form at sketchfab.com

Draw 50 of each.

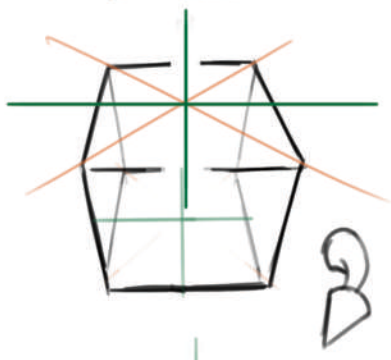
Try drawing a sequence of movement instead of random directions.

ROTATING A CUBE

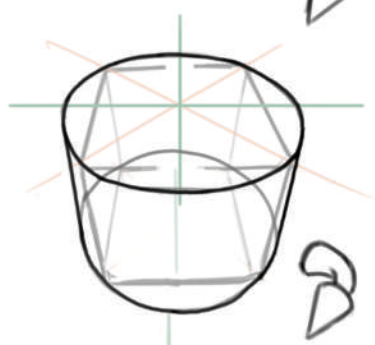
1. Draw an X through your cube to find the center point. This will be your axis of rotation. In this case, the axis is vertical (Y axis) meaning the box will spin, horizontally (X axis)



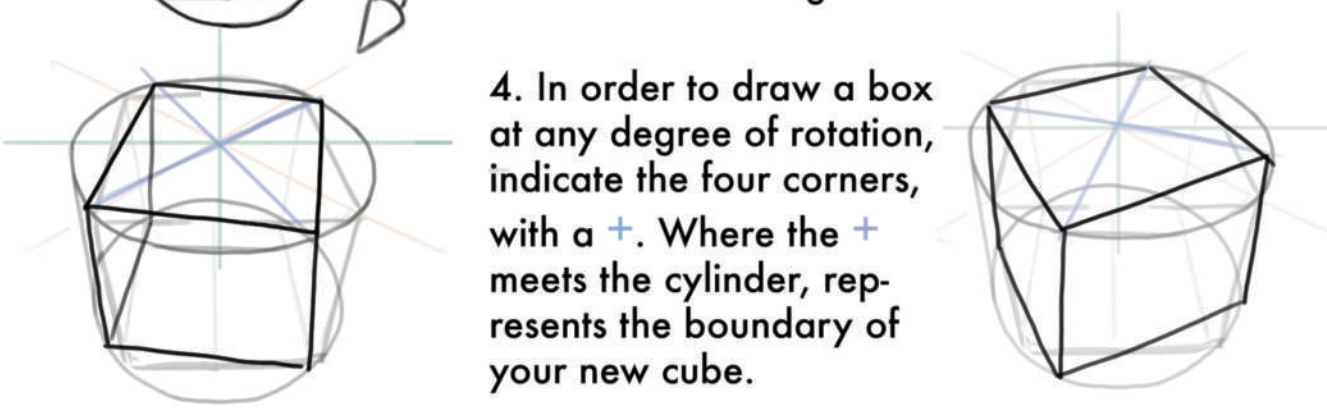
2. Then Draw a + through the center. This will indicate the widest points of your ellipse.



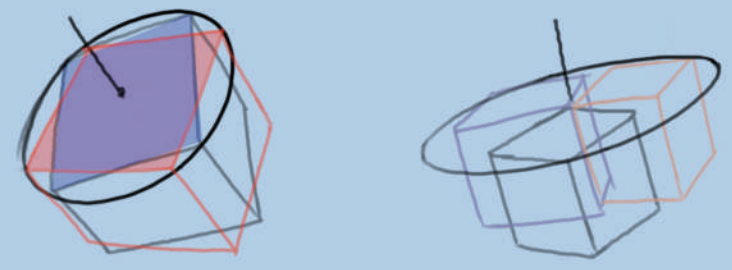
3. Draw an elipse touching each corner of the box, with the widest points along the +. Replictate this pattern on the bottom plane, and this will provide a track for your box to rotate along.



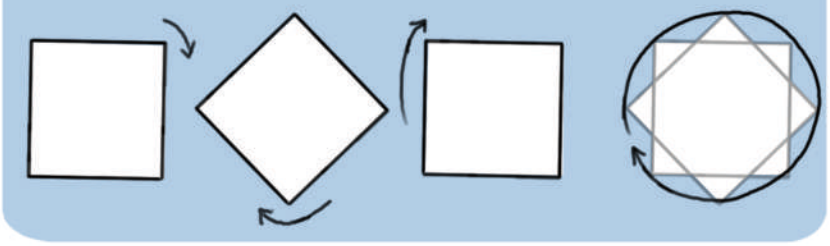
4. In order to draw a box at any degree of rotation, indicate the four corners, with a +. Where the + meets the cylinder, represents the boundary of your new cube.



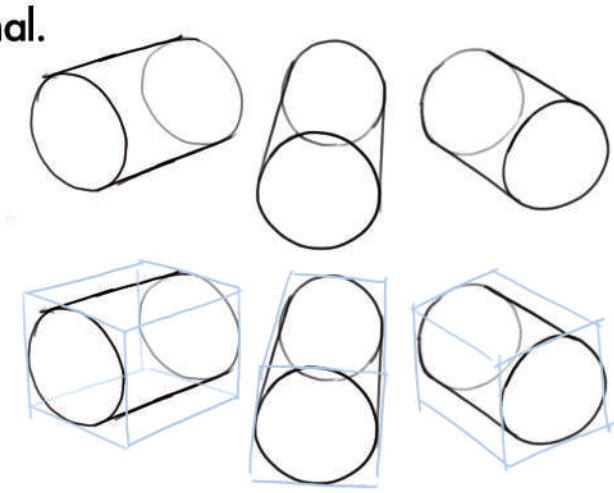
To effectively rotate objects, practicing your ellipses will help, because every object rotates in a circular motion.



This is a top down view to show the pattern:



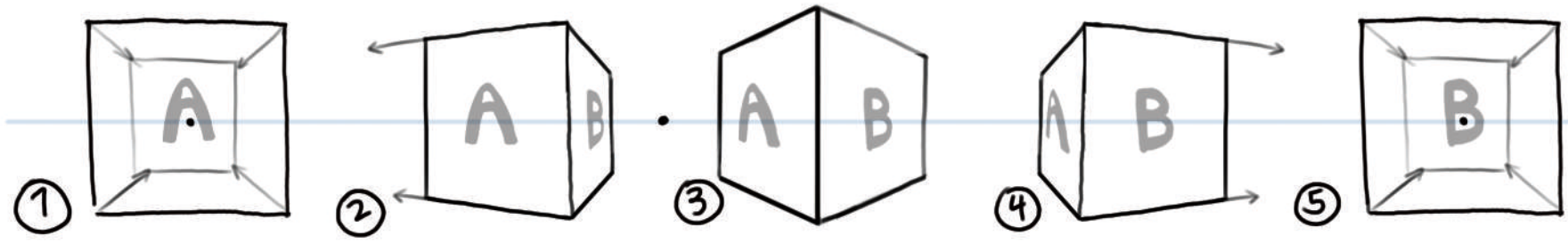
Any form can be understood easier by using a rectangular prism as a guide for rotation. From basic cylinders, to more complex forms, understanding the rotations of the cube first is foundational.



Notice how the circle fits in the front plane consistently in every angle.

THE PATTERN OF ROTATION

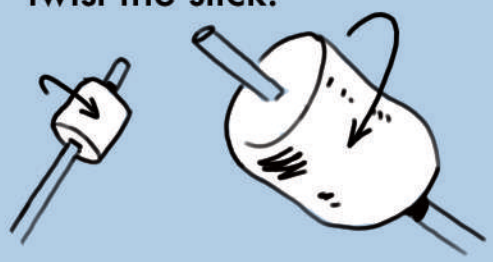
When a box faces us there is only one vanishing point, but as it turns, a new vanishing point emerges from the converging lines of the receding plane (2). On the other side, the previously centered vanishing point moved slightly to the right (B). As this rotation continues, Plane A's vanishing point comes closer to center as it turns from view, and plane B's moves exponentially further away as it turns into views. After 90°, Plane A becomes invisible and plane B faces us directly, it's vanishing point having gone through the opposite journey. This pattern repeats in every rotation

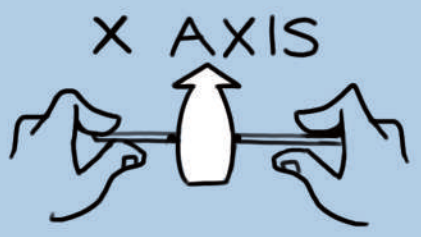


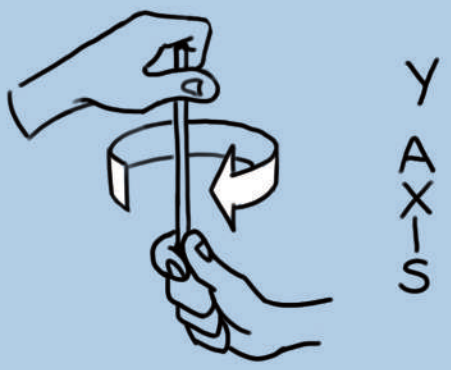
See the cube grid (#7) for a complete expansion on this pattern.

Axis Rotation

Imagine a marshmallow on a stick. The stick is the axis of rotation and the marshmallow will spin in whichever direction your twist the stick.



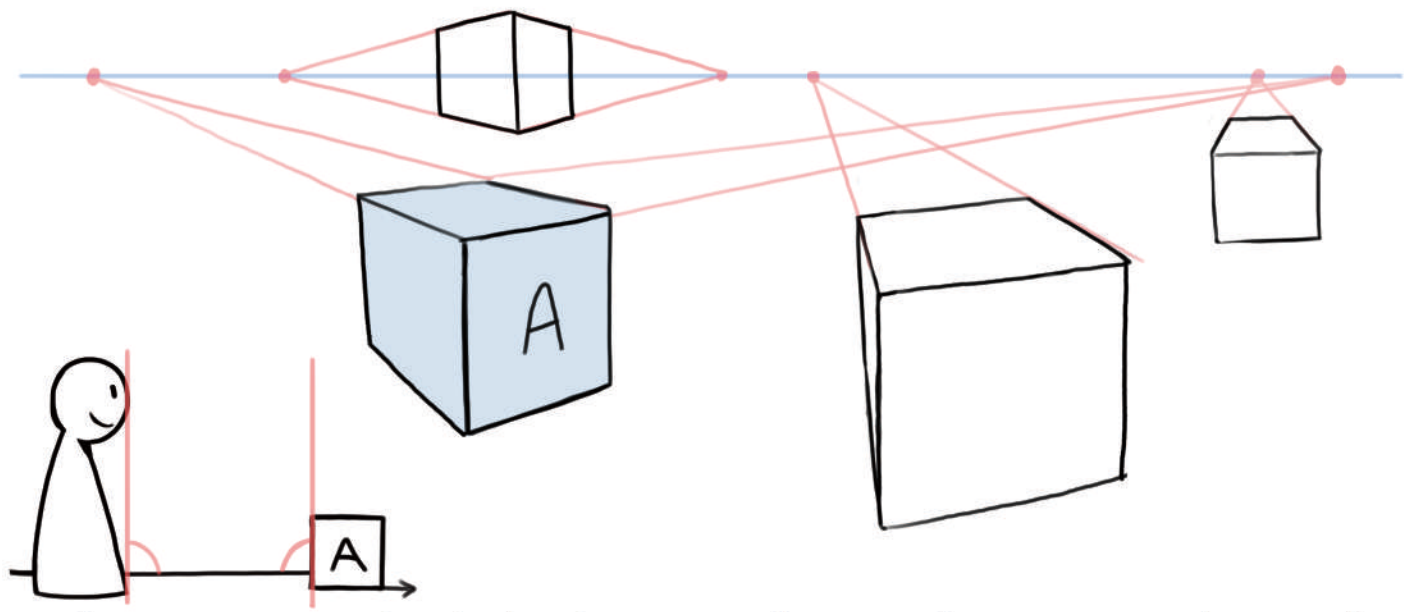




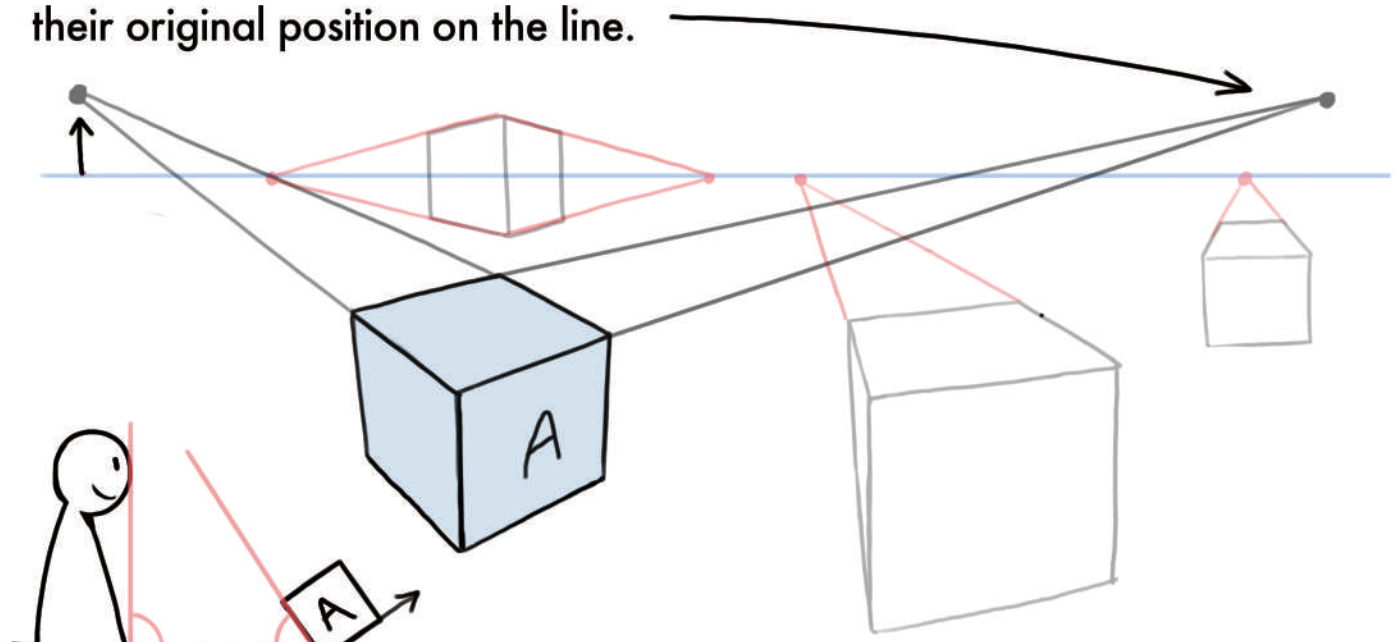


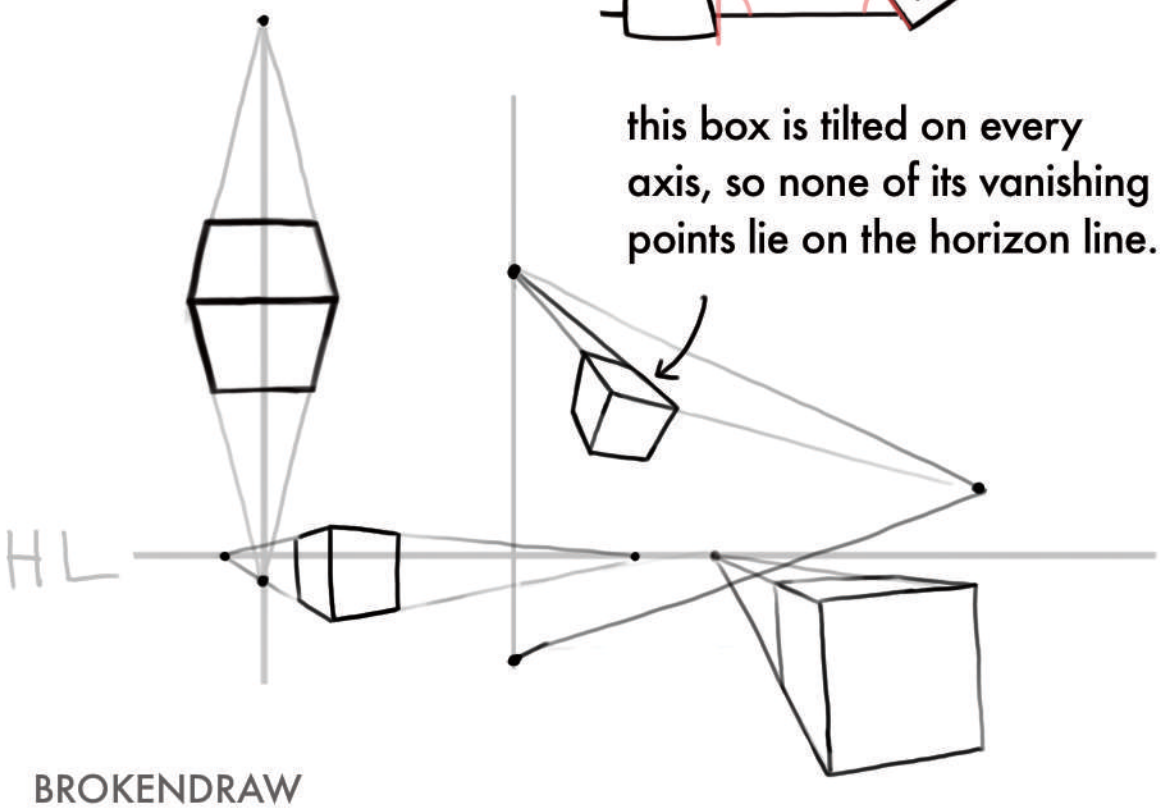
Horizontal Rotation

When objects rotate perpendicular to the ground their vanishing points move along the horizon line. See how each rotated cube converges to a point along the horizon line, because they all face the ground.



Below is an example of what happens when an object is rotated vertically (along the X axis). Notice how the vanishing points have moved up from their original position on the line.

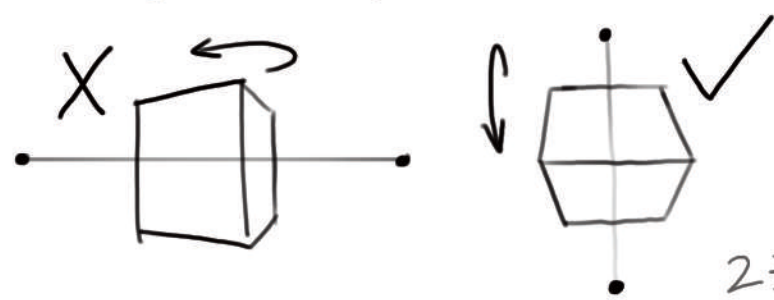




this box is tilted on every axis, so none of its vanishing points lie on the horizon line.

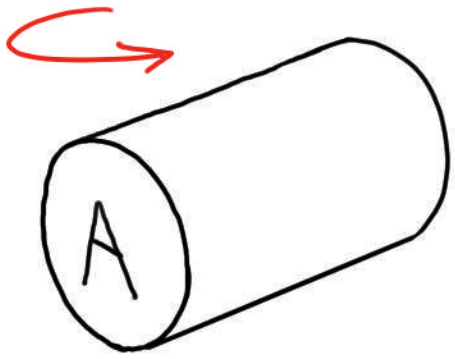
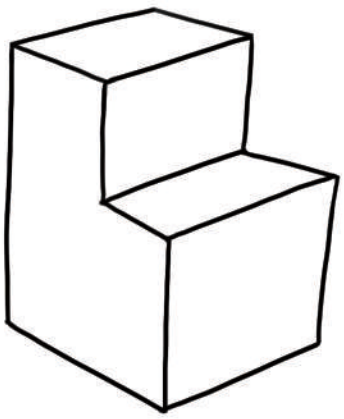
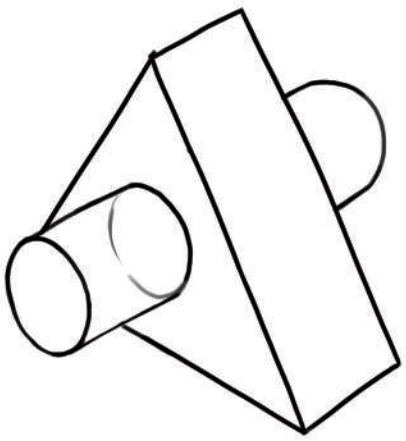
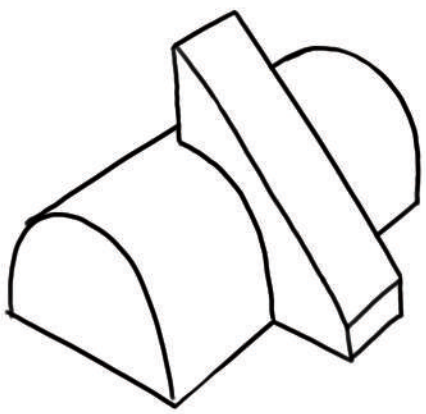
Vertical Rotation

Vertical rotations follow the same patterns of vanishing points, but instead of moving along the horizon line, the vanishing points move along the Y axis (Vertical). operate along the horizon line



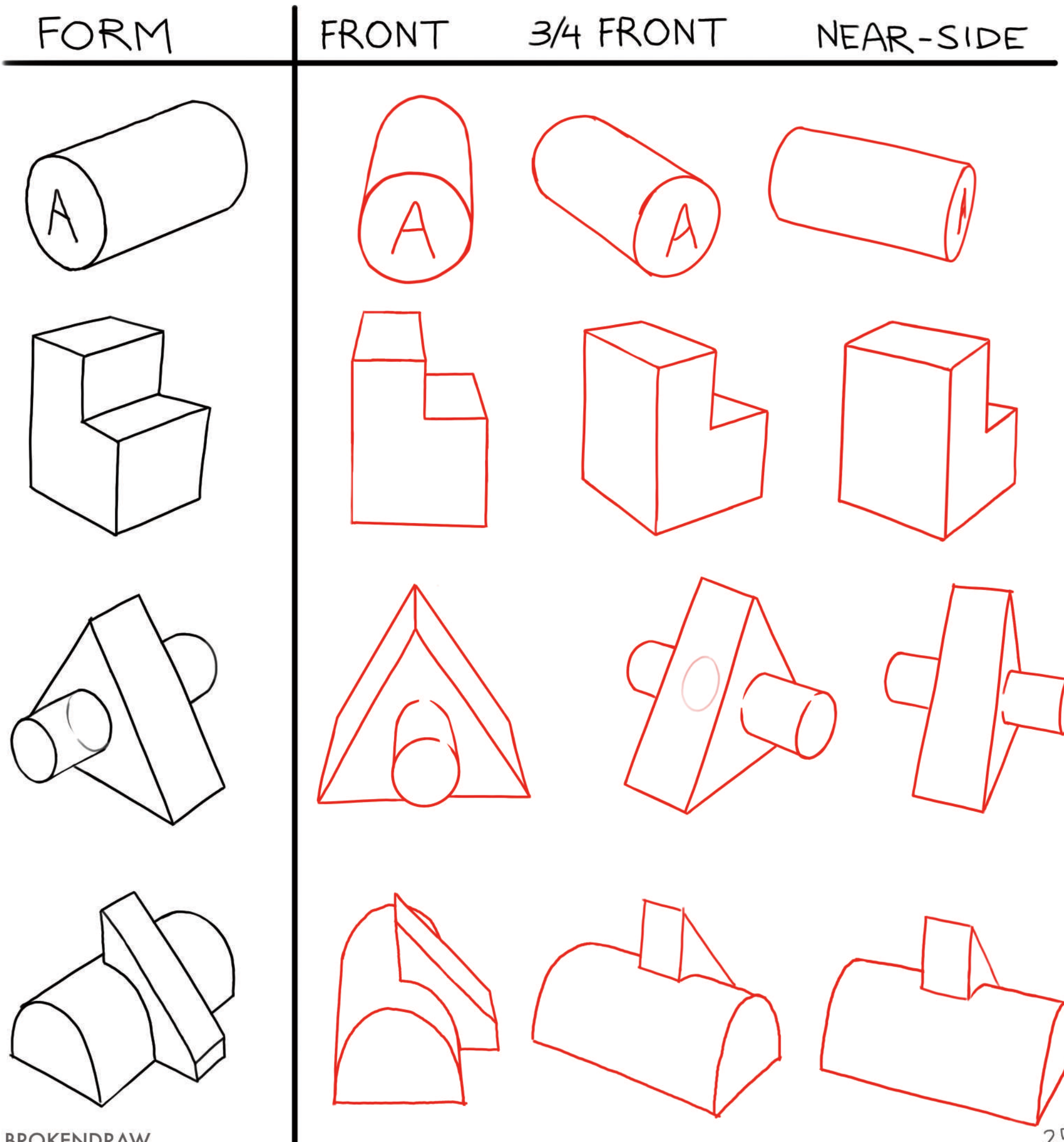
HOMEWORK: ROTATIONS

See the volumes indicated in the "Form" column, and attempt to draw them in 3 different angles.
Imagine turning the form to the right, and attempt to draw it from a Front, 3/4 and near profile view.
Go the the answer key to see if you visualized these angles correctly.

FORM	FRONT	3/4 FRONT	NEAR-SIDE
		This is an example. The page should have 9 drawing when completed. Stay loose and try to think about these forms logically.	
			
			
			

ANSWER KEY: ROTATIONS

Your drawings should resemble the forms below. Don't worry if the proportions are not exact. As long as your forms resemble the angles depicted below, consider it correct. It's all about understanding the form you're rotating, so draw through your objects and consider their volumes logically, as if they were really in front of you.



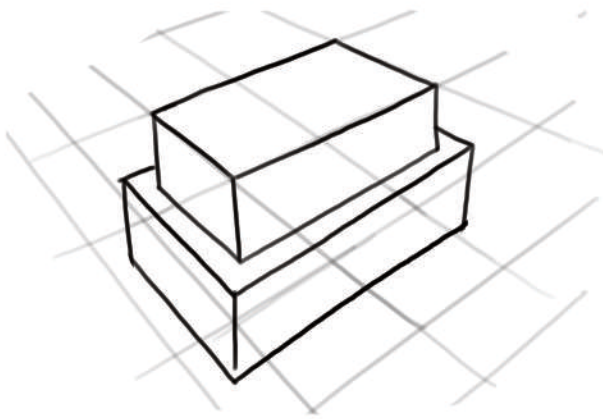
10. BOX STACKING

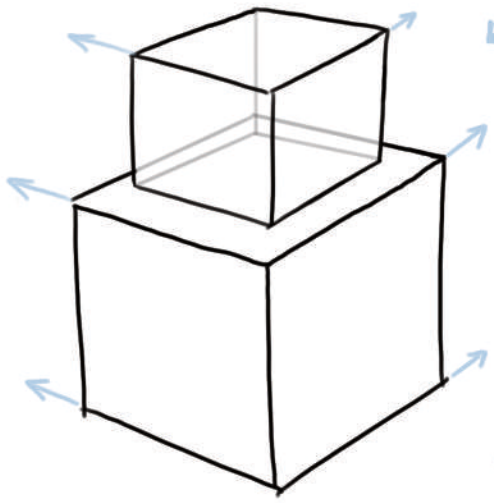
This exercise aims to integrate what you learned about boxes and rotations in the previous exercises of this level 2. Depict an arrangement of shared space, keeping in mind a believable sense of scale and perspective.

As with any exercise, starting simply. Keep your boxes parallel and similarly shaped. Once comfortable with the basic patterns of stacking, try combining different angles or rotations. Copy the progression below to start:

Easier:

I try to practice intuitive perspective with these boxes.

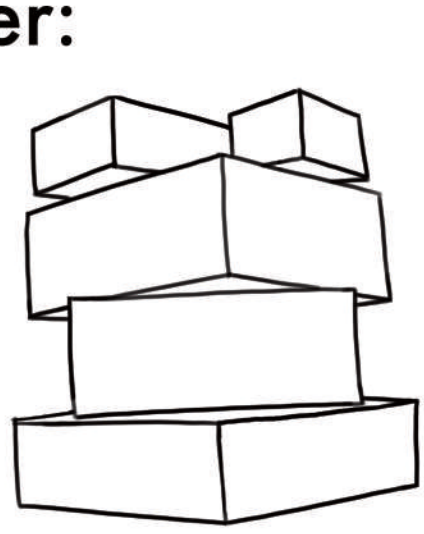




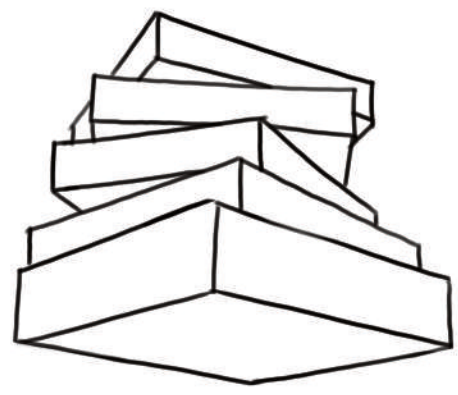


Harder:

drawing through your forms can help.

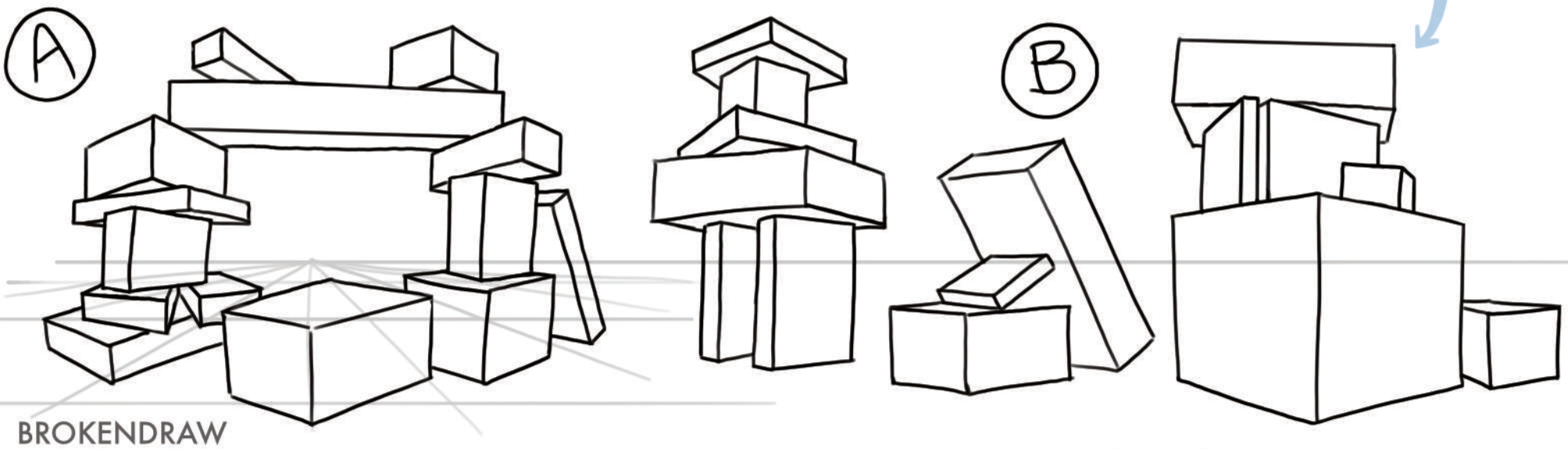






Hardest:

At the hardest difficulty, create as many boxes as you can, all in a shared scene. Bonus points if you can visualize this with only a horizon line.



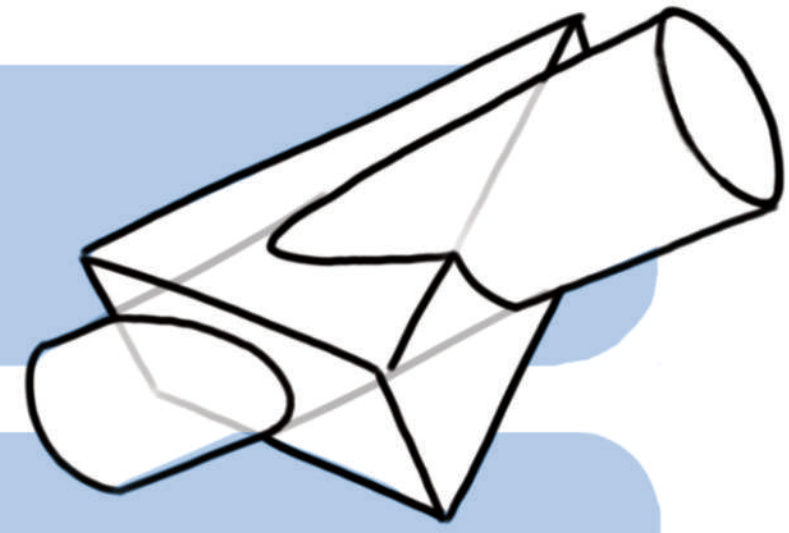
BROKENDRAW

See the page on "intuitive" perspective, as it's a crucial skill to drawing freely from imagination.

LEVEL 3
FORM CONTROL

To manipulate forms freely.

11. INTERSECTIONS

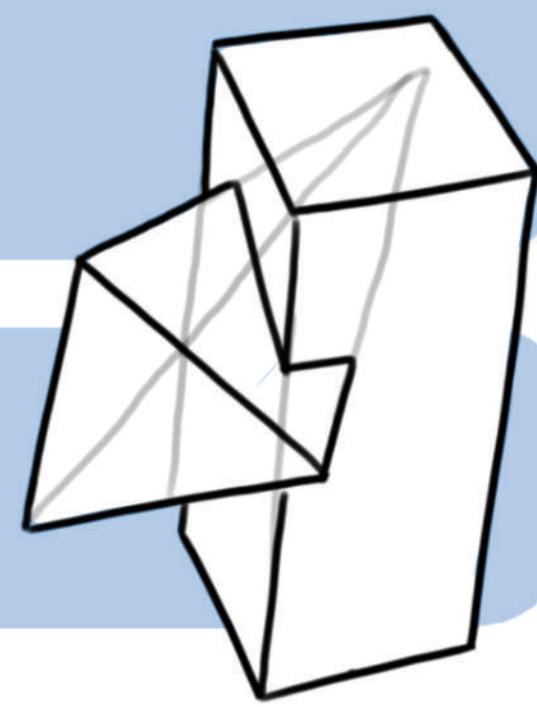


12. STACK AND QUEUE



13. BENDING FORMS

14. ORGANIC FORMS

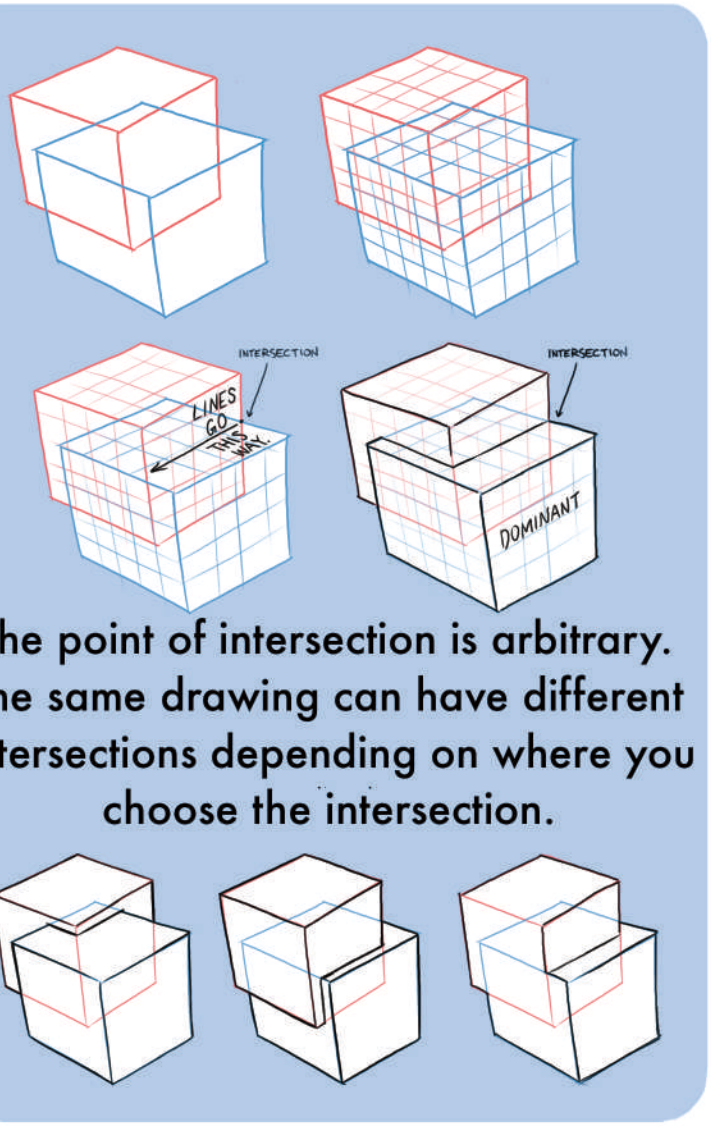


15. TEXTURE BAR

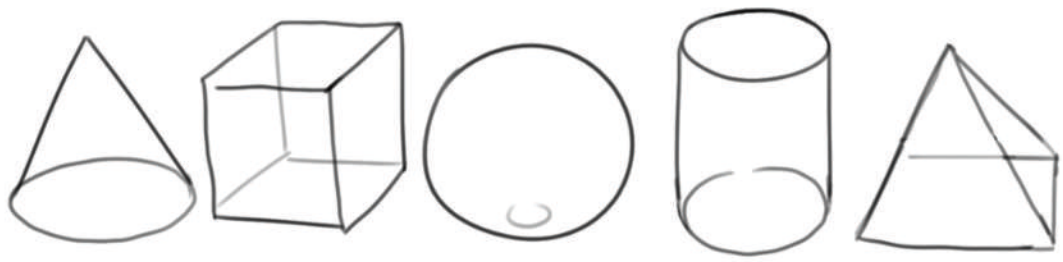
11. INTERSECTIONS

This exercise teaches you to join two or more forms together like lego blocks. Central to drawing anything with volume, when understood this skill allows you to create believable forms at will.

Draw two overlapping cubes (1). Pick a point of intersection (3) and follow the form. Decide which form will be dominant and it will overlap the other.



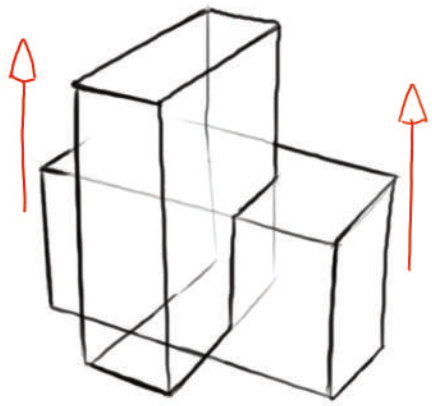
the point of intersection is arbitrary. the same drawing can have different intersections depending on where you choose the intersection.



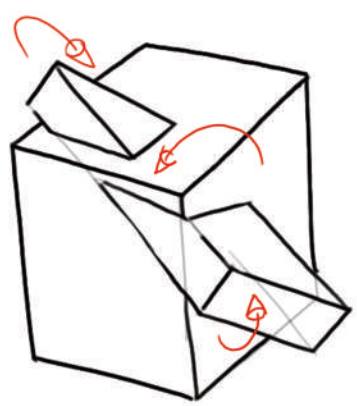
take any of these forms and combine them together. Starting with the geometric forms is easier. get comfortable rotating geometric forms against one another before moving onto curved surfaces.

SCAFFOLDING INTERSECTIONS

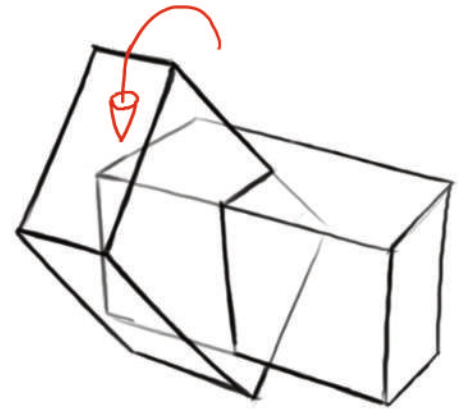
two boxes parallel is easiest to grasp.



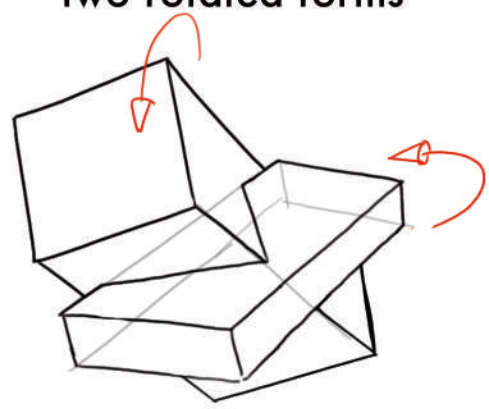
intersect a form with multiple rotates axes

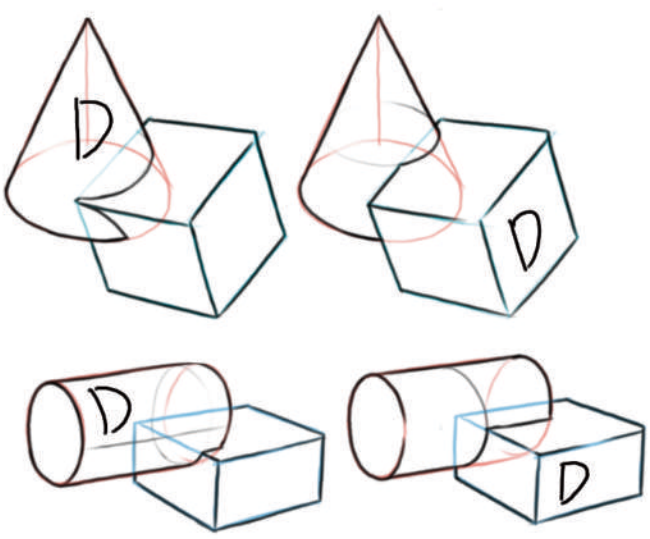


intersect a form with 1 axis rotated

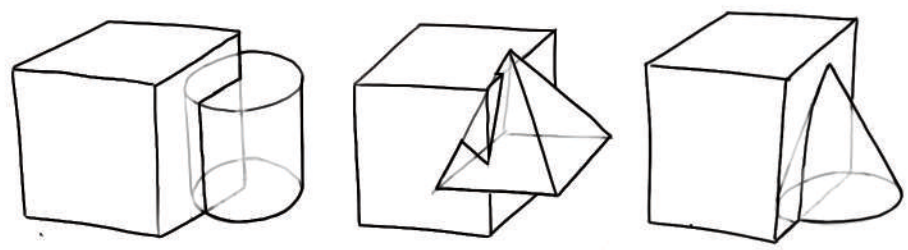


finally try intersecting two rotated forms





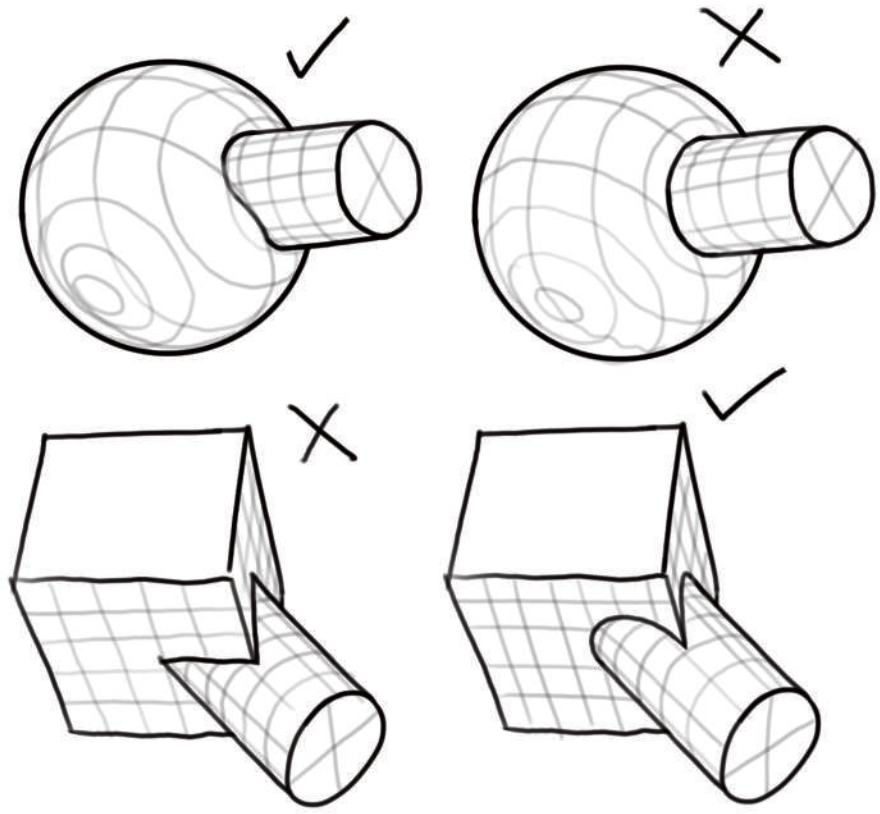
see how the intersections vary depending on which form is dominant (D).

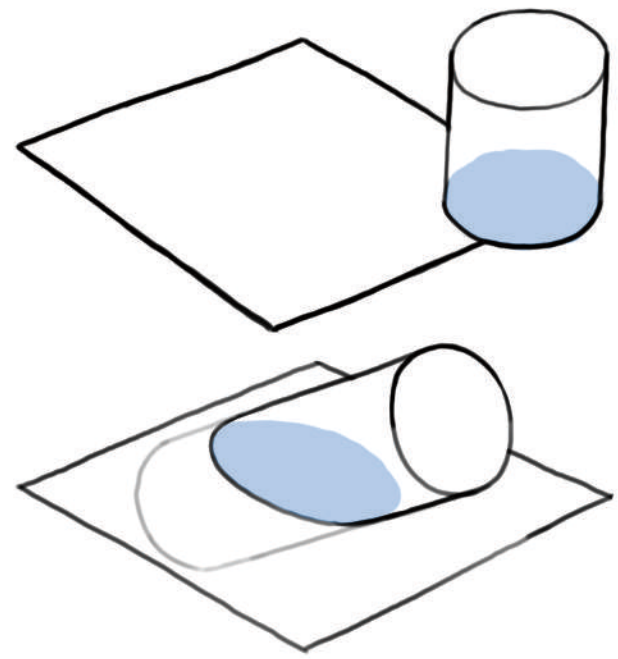


attempt simple intersections with each form combination before attempting complex positions.

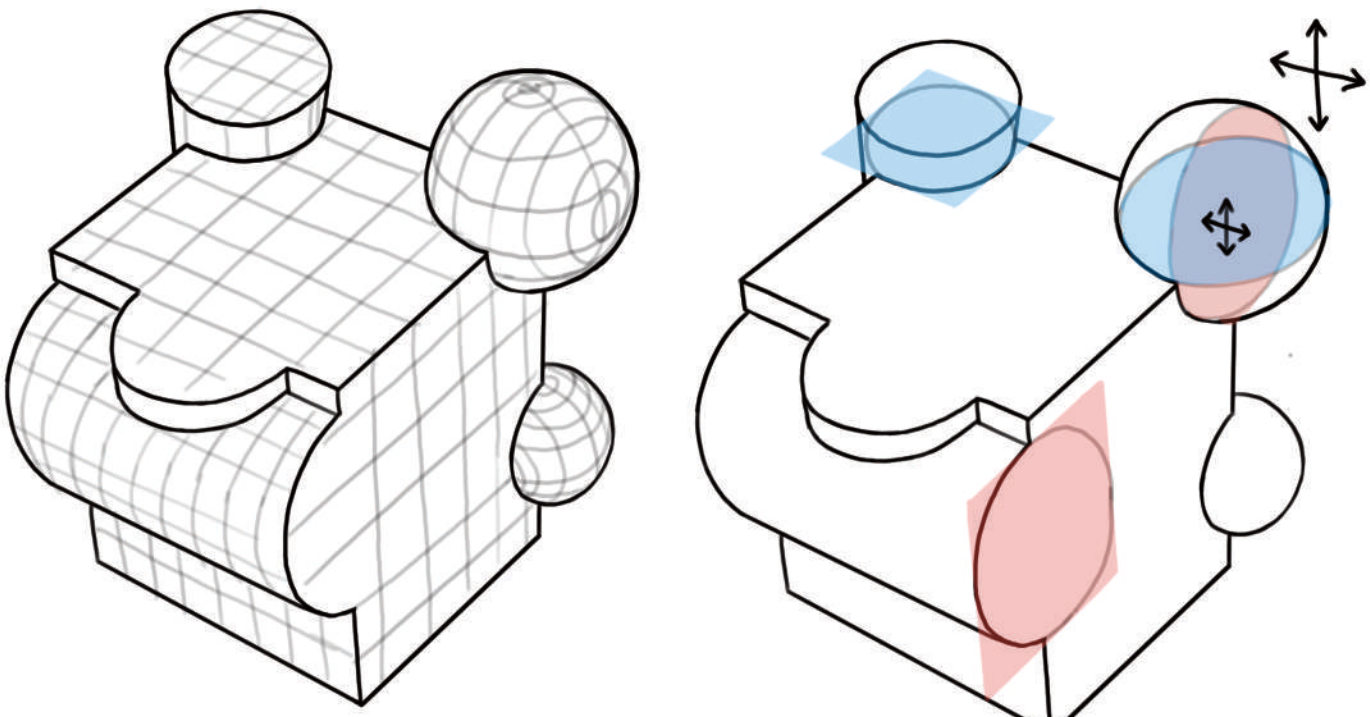
INTERSECTING CURVES

Intersecting curves can be quite hard. Always create a wireframe around your volumes as this will help expose any mistakes, as you can see on the right.



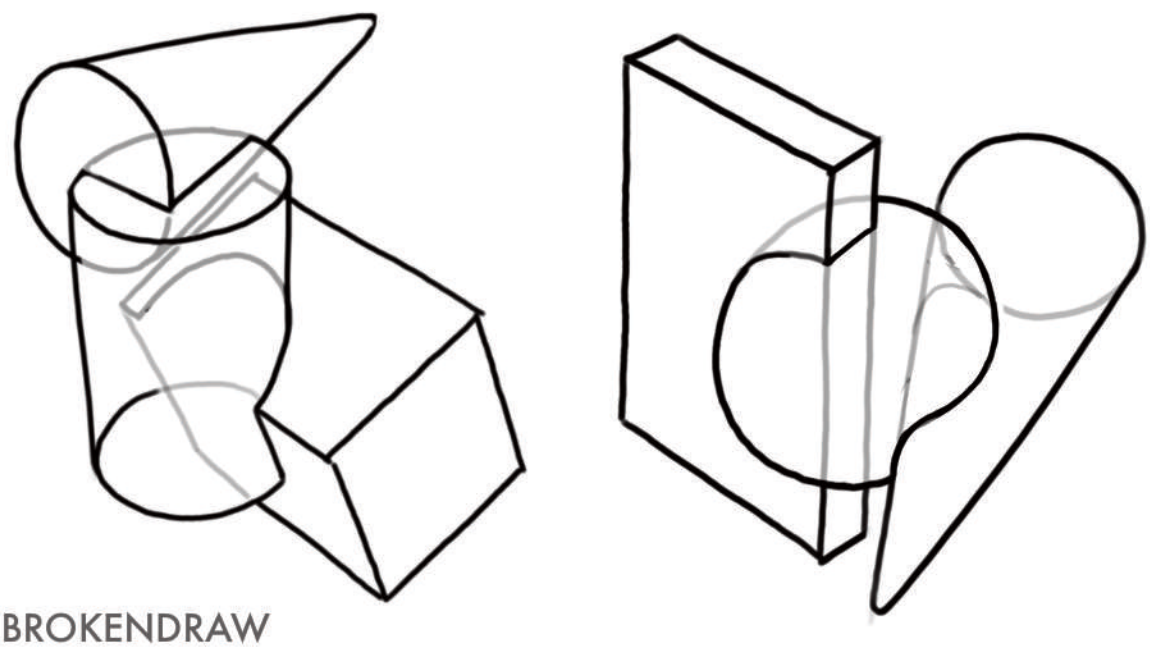


Notice how the contour of intersection elongates when the cylinder is tilted.



See how the direction of these ellipses matches the direction of the cube's plane. When intersecting a spehere, notice how the contour matches two ellipses perpendicular to one another.

Related Exercise: #3 will help you draw ellipses in different angles

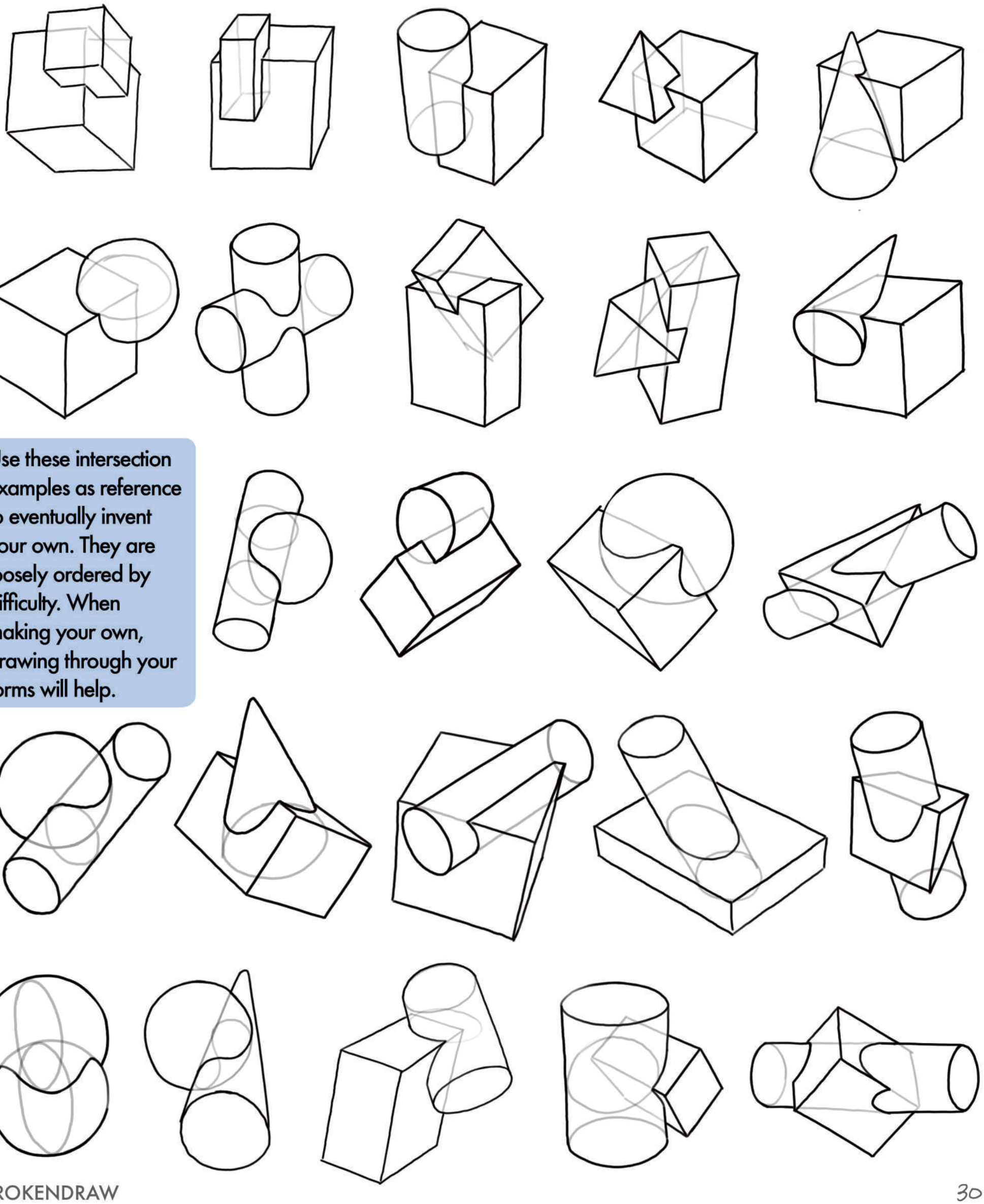


ADVANCING

Understanding this exercise well will unlock the ability to simplify any subject matter, so be sure to master the basic intersections before advancing.

To advance this exercise, simply add more forms into the mix.

INTERSECTION EXAMPLES



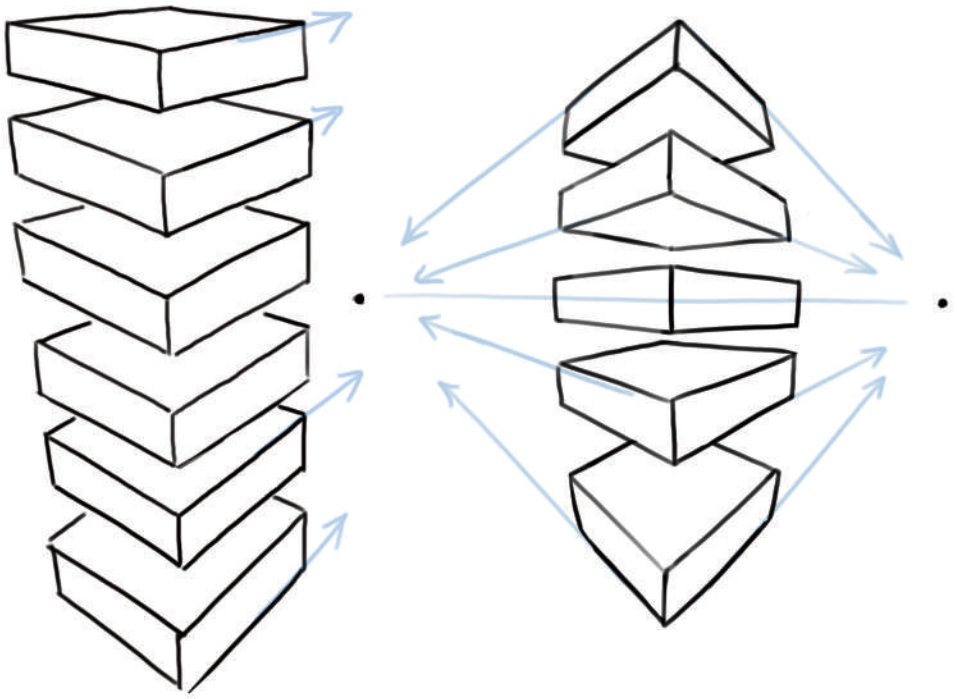
Use these intersection examples as reference to eventually invent your own. They are loosely ordered by difficulty. When making your own, drawing through your forms will help.

12. STACK & QUEUE

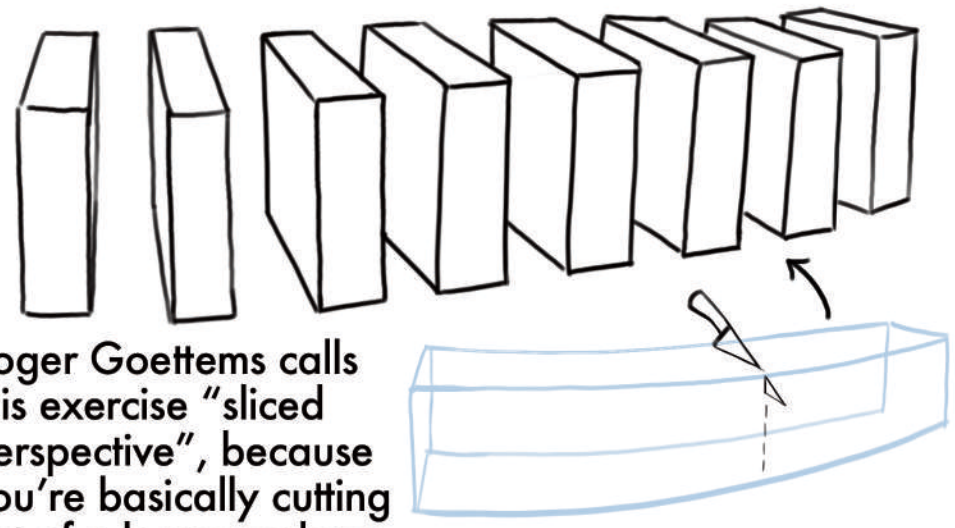
This exercise from Zefdraws aims to develop a believable sense of space without the use of a traditional perspective grid. This is simple, once the pattern is observed. Draw a sequence of boxes stacked atop one another, or lined up. This is like exercises #3 (Planes) but with volumes instead of shapes.

These are examples of stacking:

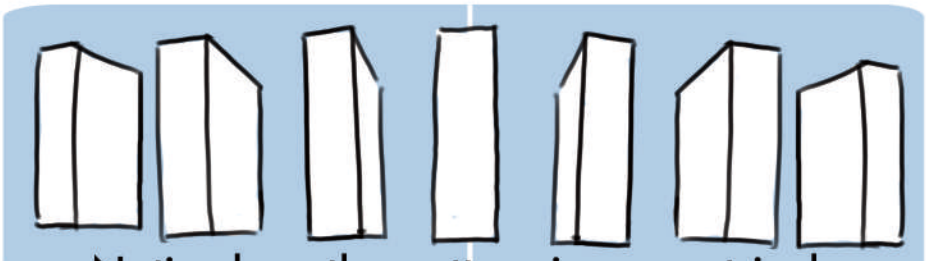
To create believable forms in space, always make sure your lines converge at the same point.



These are examples of queueing:



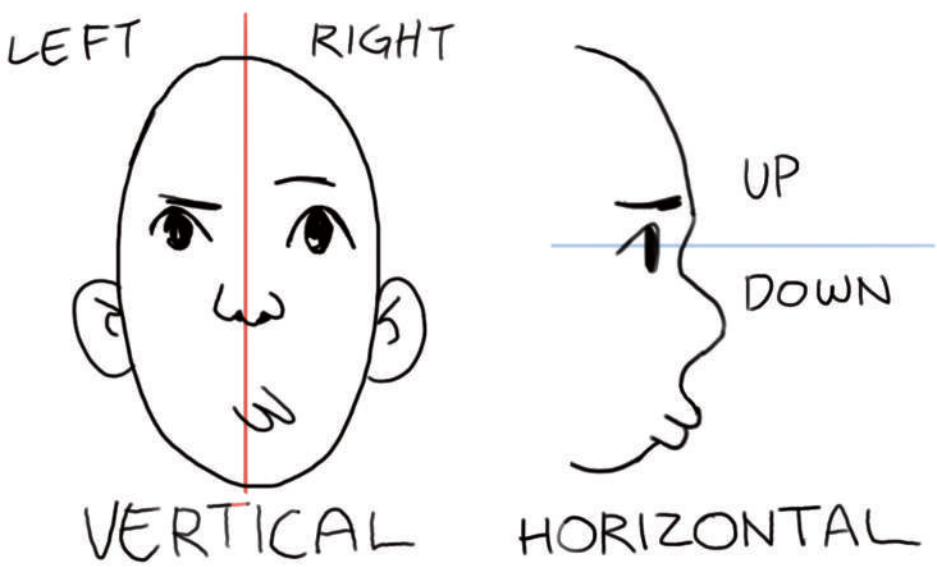
Roger Goettems calls this exercise "sliced perspective", because you're basically cutting out of a longer volume.

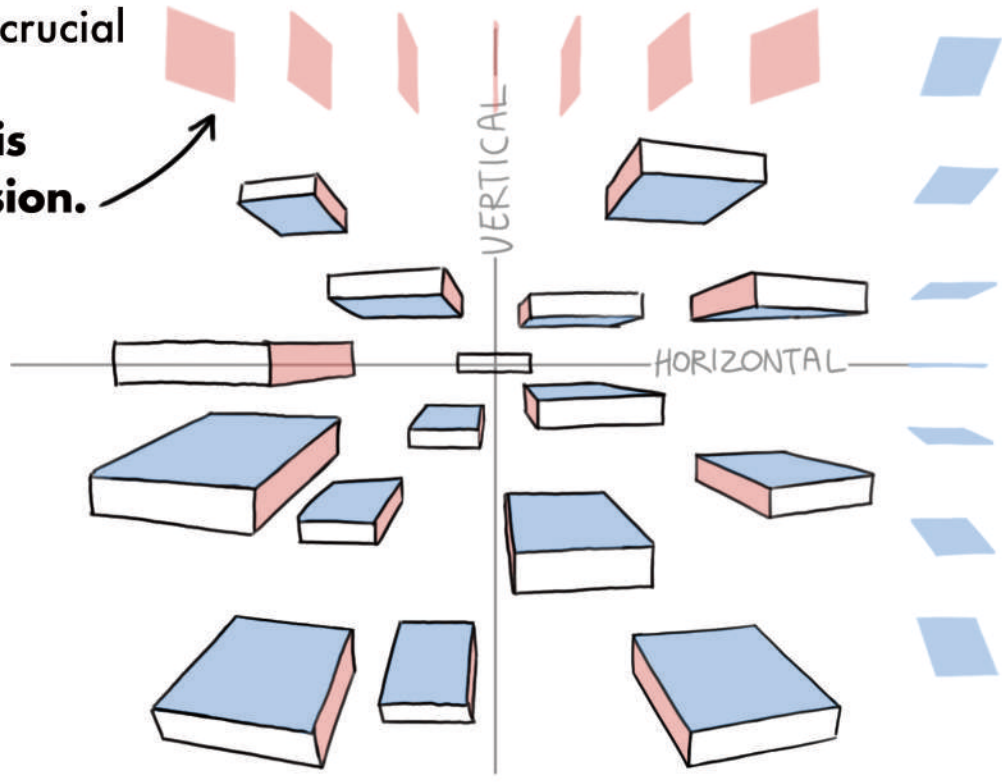


Notice how the pattern is symmetrical.

In order to get the most out of this exercise it's crucial to recognize this single rule of perspective:

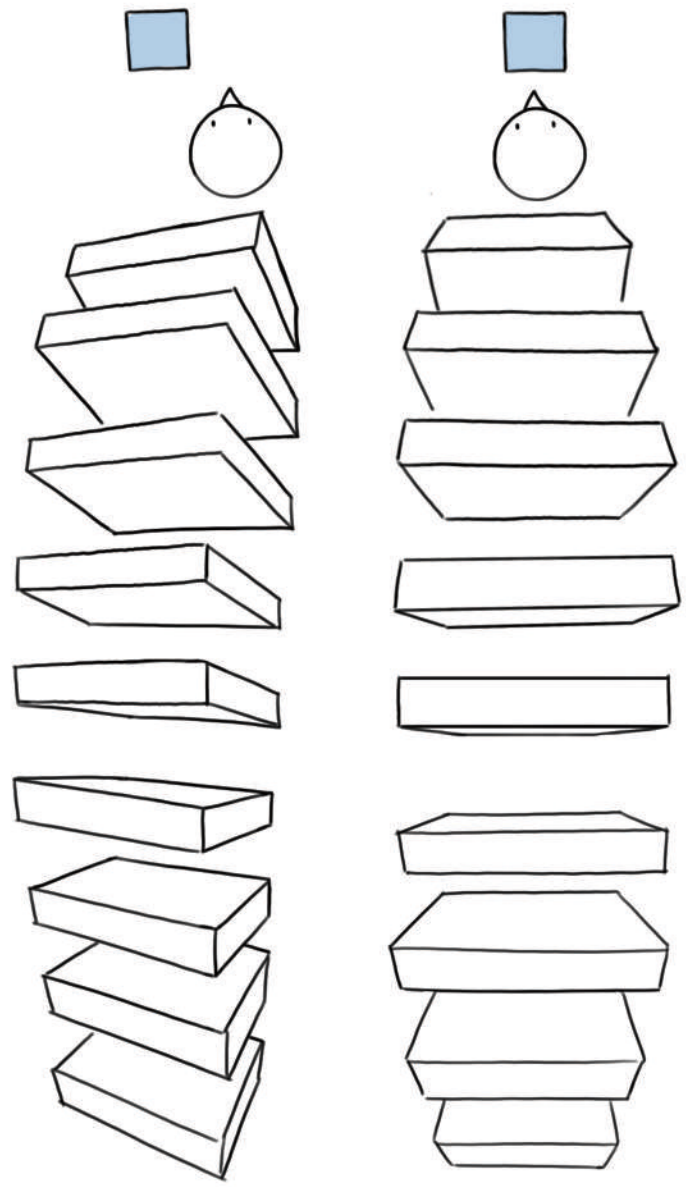
The degree to which a plane is revealed is relative to its distance from an axis of vision.

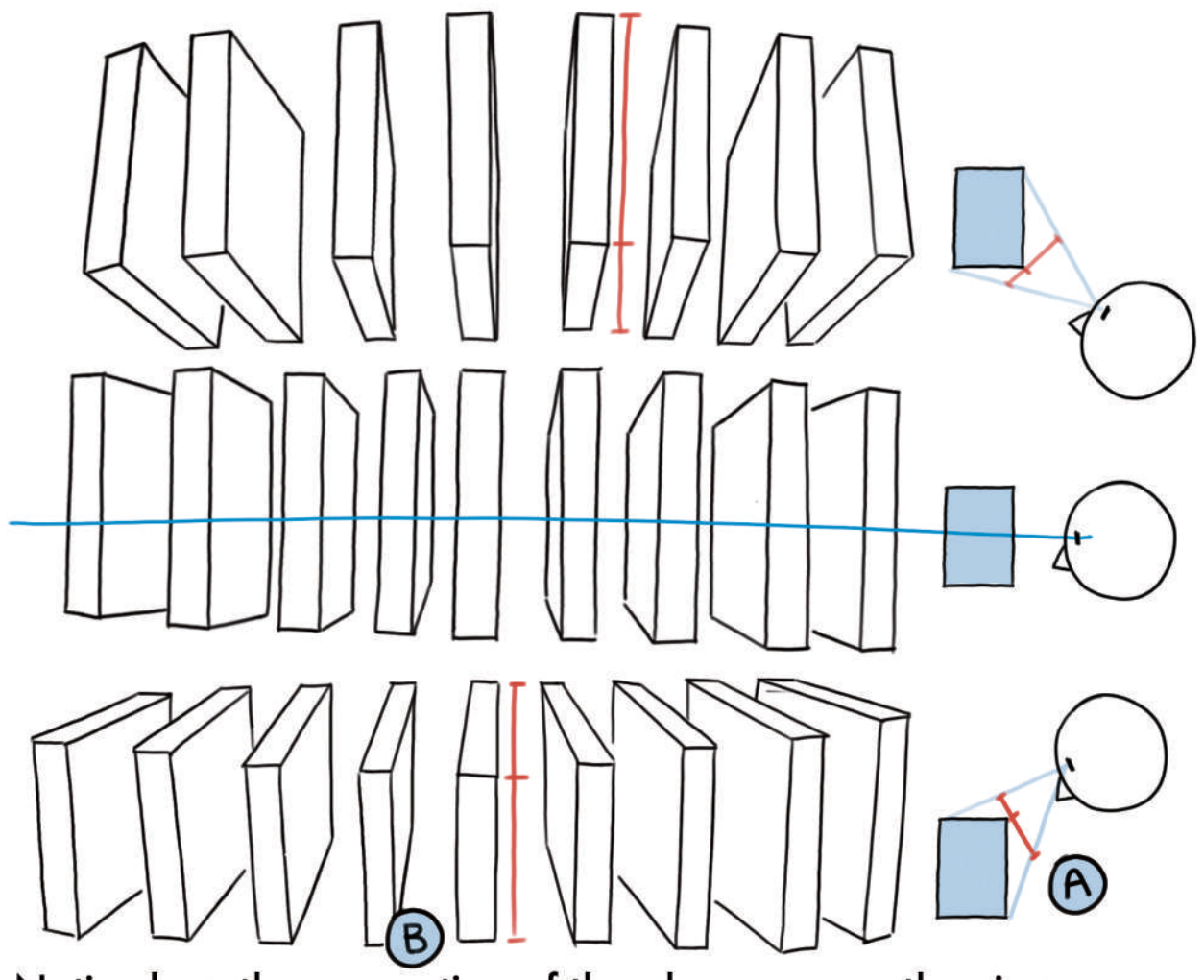




See how the plane is flat when it lies on an axis, and grows wider as it goes away from the line(s).
There are two axes; the horizontal axis of vision is merely the horizon line, referring to the line that seperates what's above you from below. The vertical axis refers to the center of your vision, seperating left from right.
To build this understanding, draw a series of forms spanning from one side of an axis, to the other. See below:

Draw these stacks and queues from a variety of angles. It can be helpful to visualize these boxes in front of you as you draw them. How would they look? Where are you seeing these boxes from?

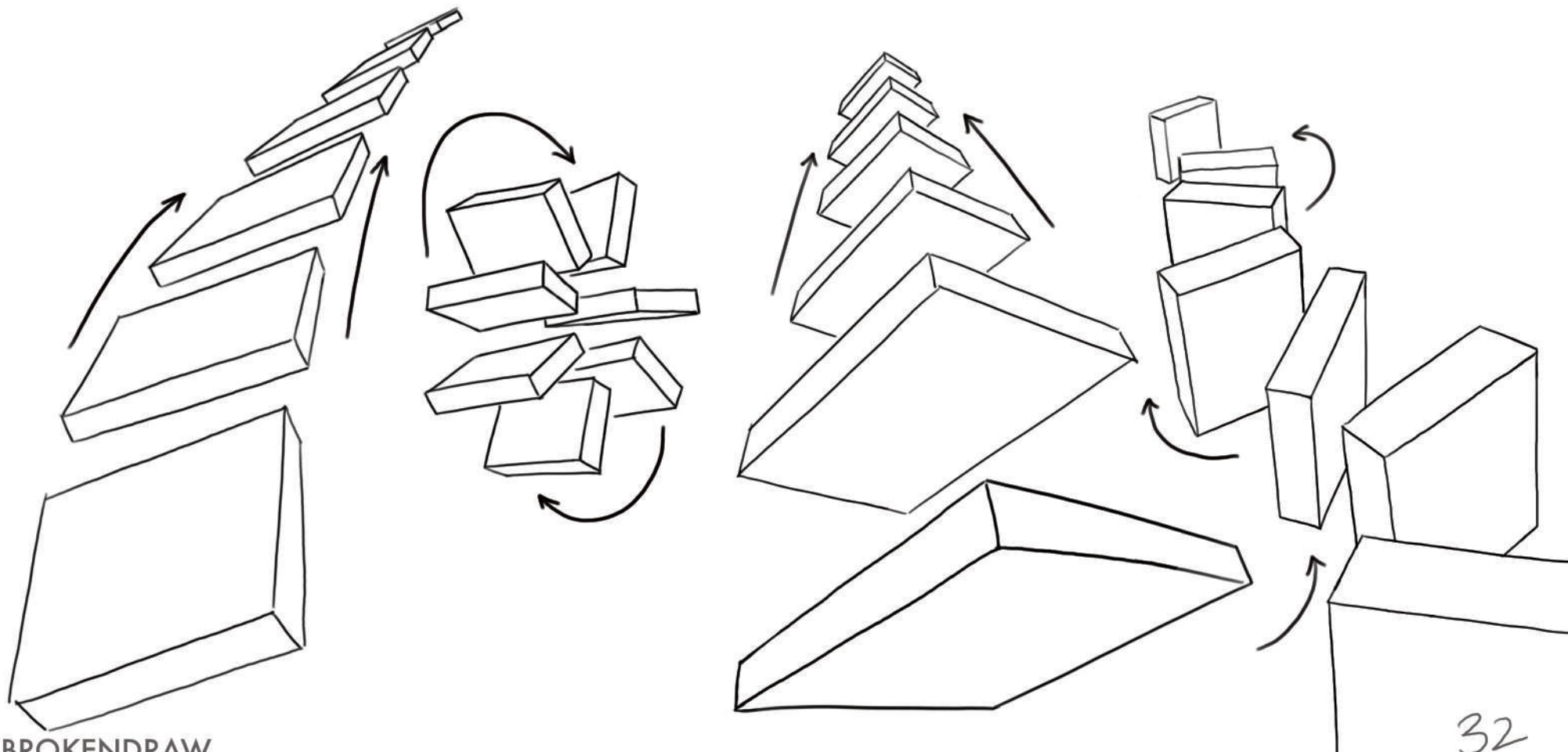




Notice how the proportion of the planes across the viewers eye line (a) matches the proportion of planes in the boxes (b).

VARIATIONS

You can increase the difficulty of this exercise by varying the pattern of your stacks and queues, ultimately the aim is to build comfort in portraying organized forms in space.



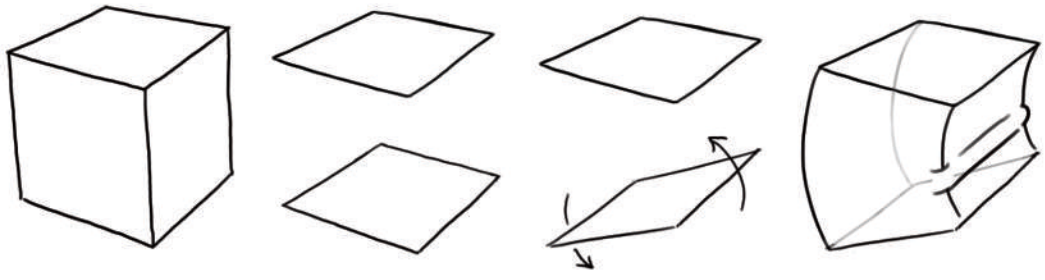
13. BENDING FORMS

This exercise introduces a new manipulation that can be applied to create variety in the basic forms. Bending and twisting will help you match your primitives to real world reference, because almost everything organic has an element of curvature.

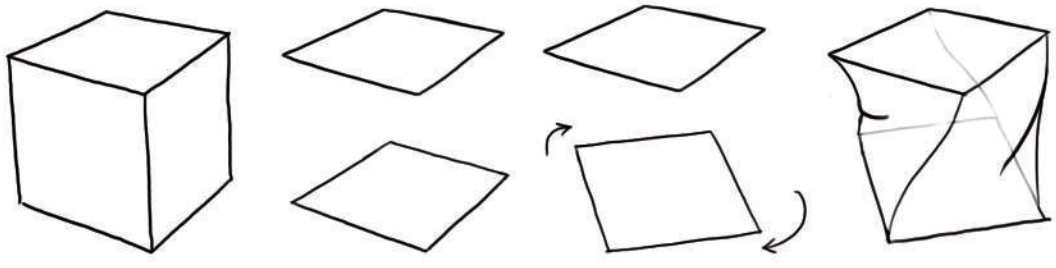
From anatomy, clothing to animation, there are a lot of applications for form bending.



Bending refers to manipulation where opposite planes of a form converge in one direction:

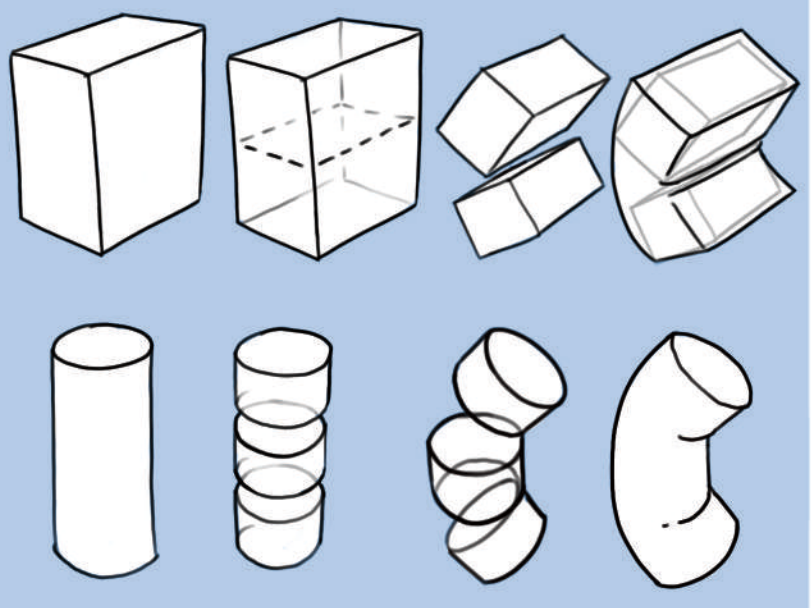


Twisting is the manipulation of a form where the planes turn in opposite directions while parallel:

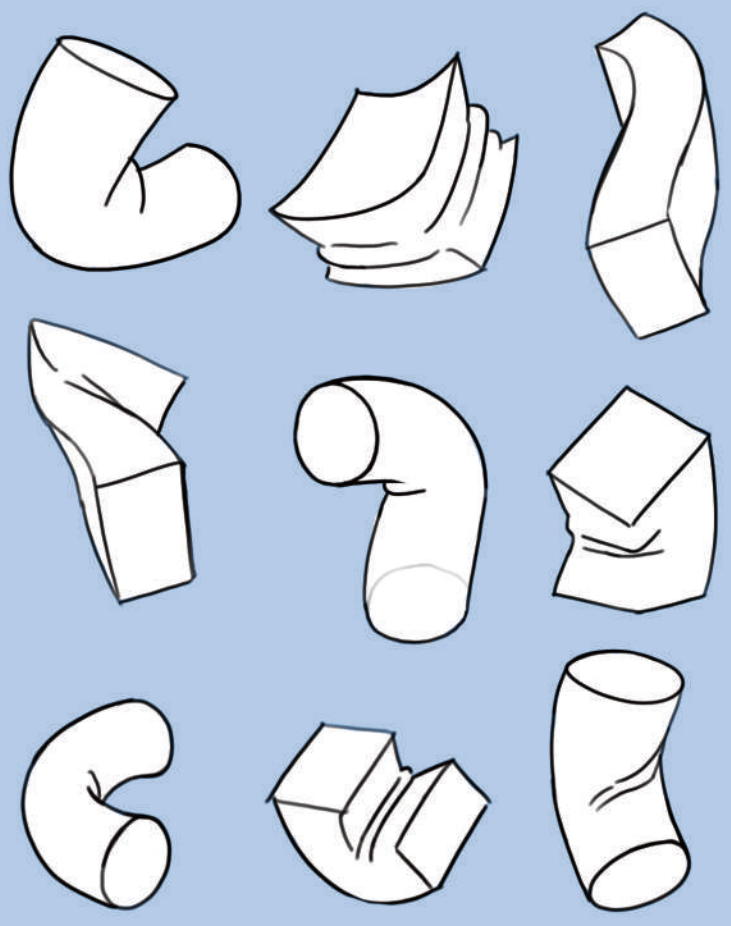


See #9 Rotation for steps on rotating the planes

Bending can be likened to slicing your form into seperates pieces, rotating them, then outlining them, with creases where the forms pinch.

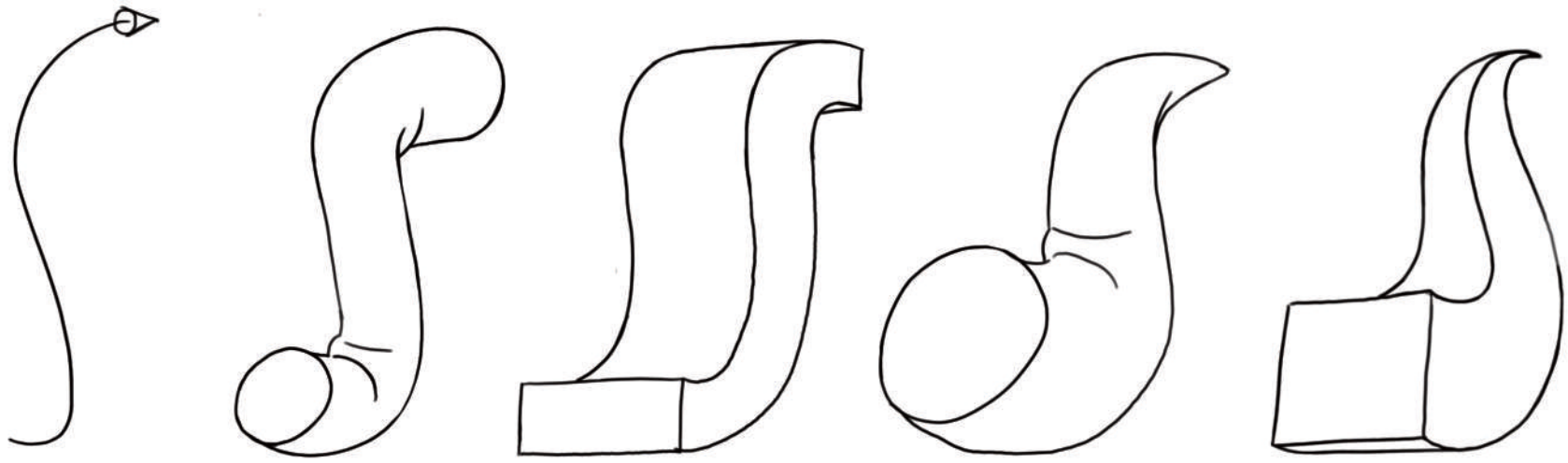


Draw for 50 bent cylinders and boxes like you see below. See the next page for more variations on this exercise.

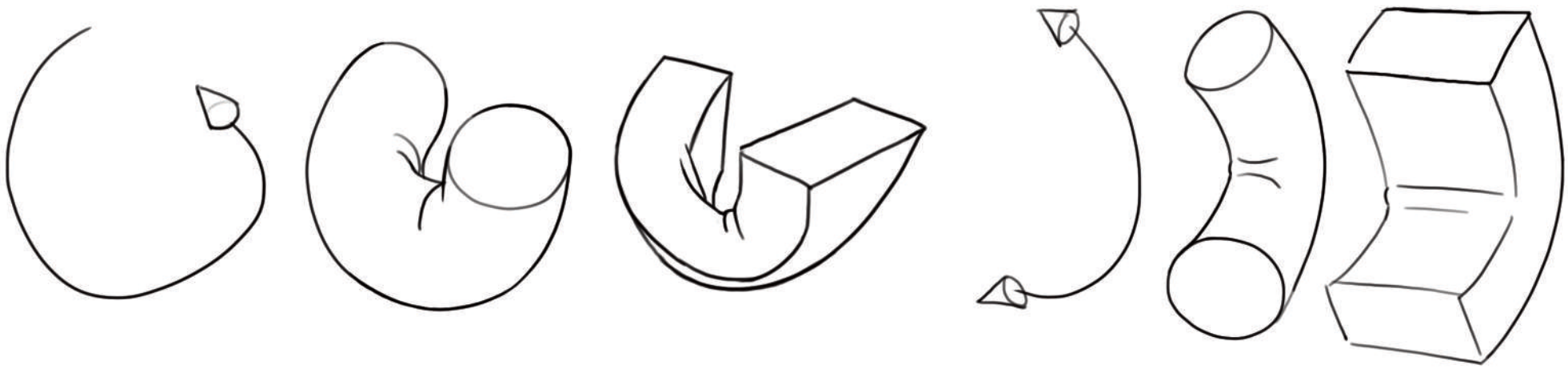


VARIATION

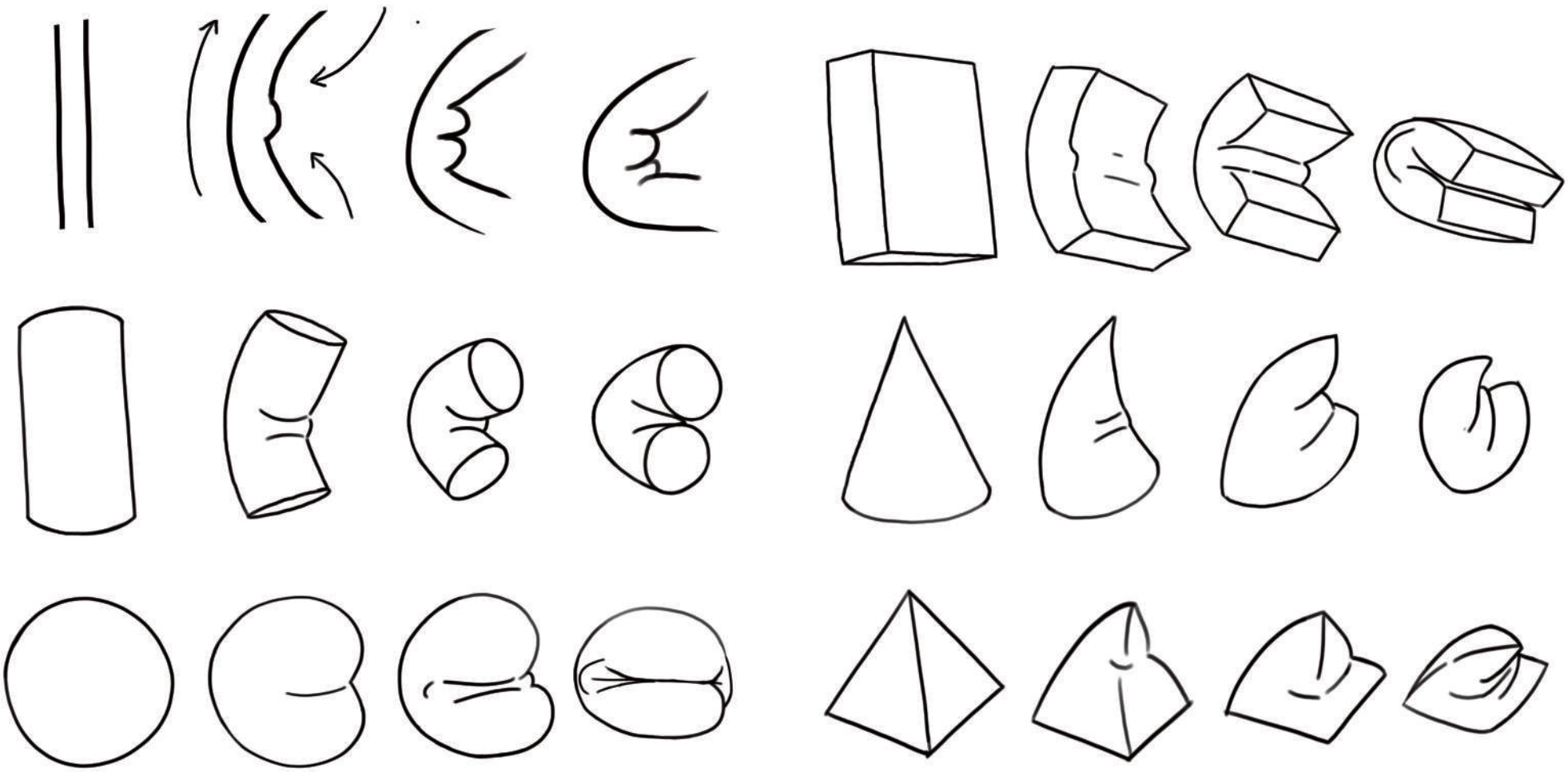
Draw a curved line and twist/bend the forms to match the line. Make sure to give your arrow a volume, so you know which direction it is going.



Prioritize cylinders and boxes as these are the most commonly used basic forms.



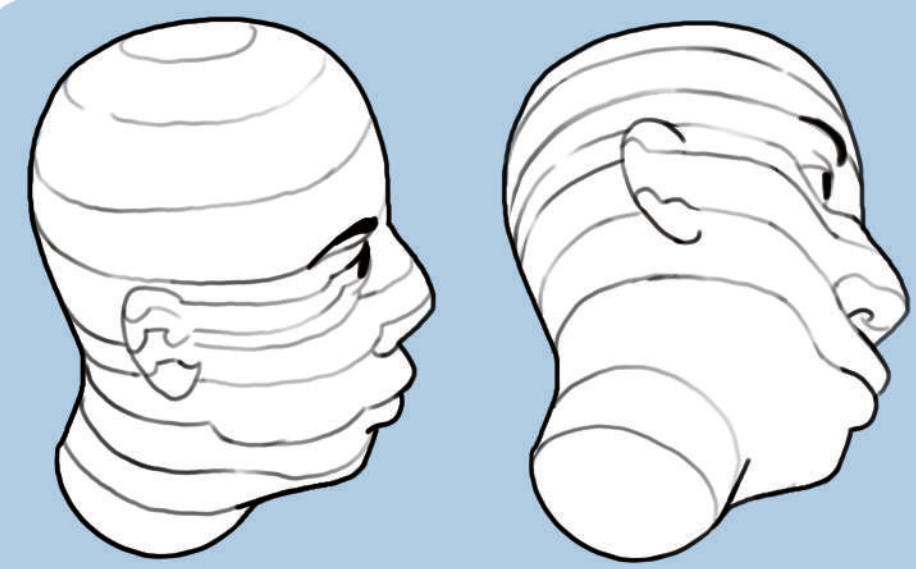
Across all form bends, you will find a pattern. The side the contracts will have folds and bumps while the other side will be smooth as it stretches. You will always see this contrast of "smooth" and "bumpy" lines when depicting forms bending, especially in the case of clothing folds.



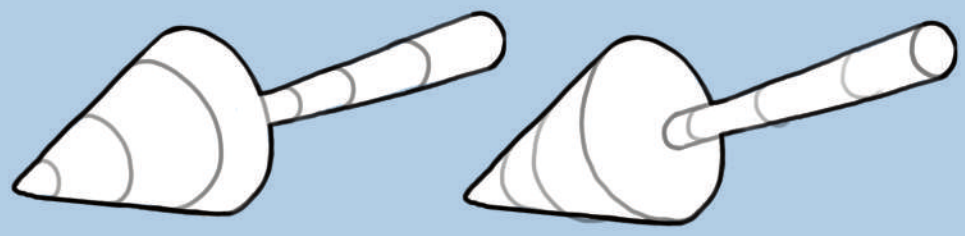
14. ORGANIC FORMS

Previous exercises have focused on structured volumes, with distinct planes, but many objects are not like this. Volumes with no clear planes are called organic volumes, and many natural objects are like this; rocks, hills, bodies etc. This exercise will sensitize you to finding, and defining these volumes.

Before this exercise can be effective, you must understand the value of contours. Contours are lines that follow along the volume to indicate it's form. Understanding the contour of an object is necessary for showing texture, adding detail or shading your object.

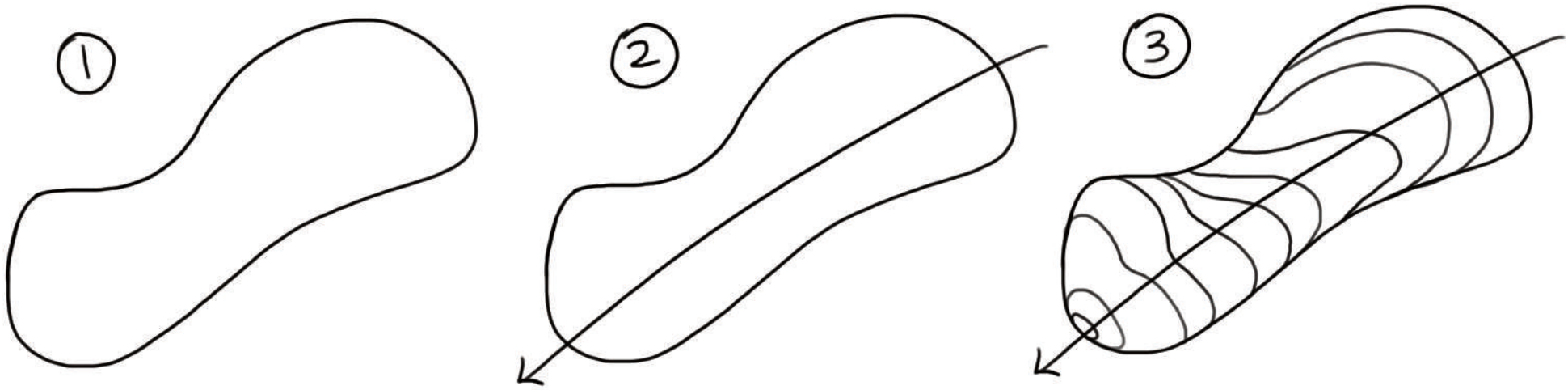


Notice how, both heads are the same silhouette, but your drawing can change drastically depending on the contour. The same applies to the arrows below.



THESE ARE THE SAME SILLHOUETTES

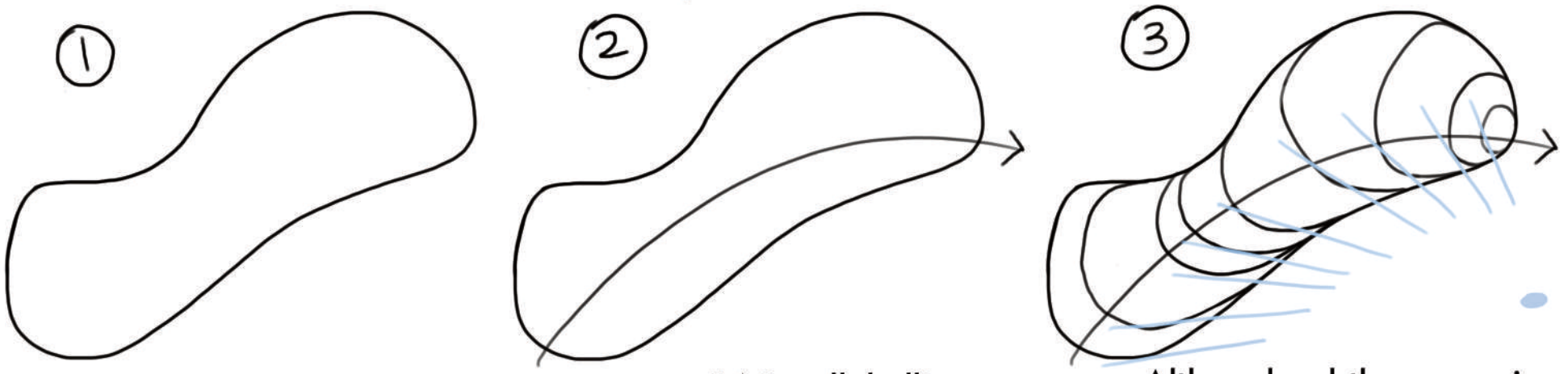
This exercise has been demonstrated twice, to show you how the shape of your organic volume is entirely arbitrary. It is whatever form you choose to create.



1. First start with a random curvy shape.

2. Then draw an arrow through it. This will define the direction of your contours.

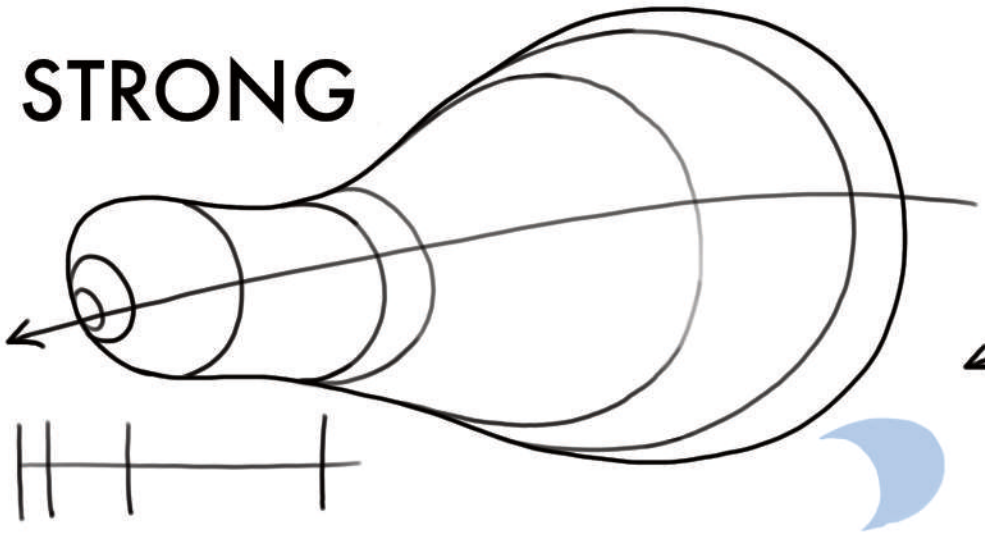
3. Then draw contours to define the form of your shape.



#4 Parallel ellipses are related to this.

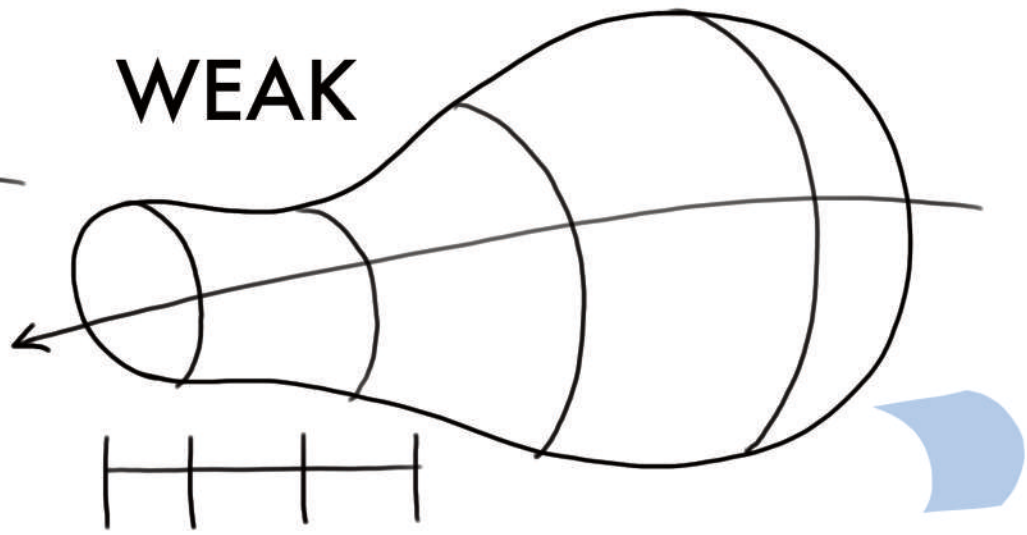
Although subtler, organic forms still follow perspective.

Let's compare a strong and weak example of the exercise below.



Pinching: The lines are widest in the middle, and pinch, at the ends. This is accurate to ellipses, which curve the most at the ends.

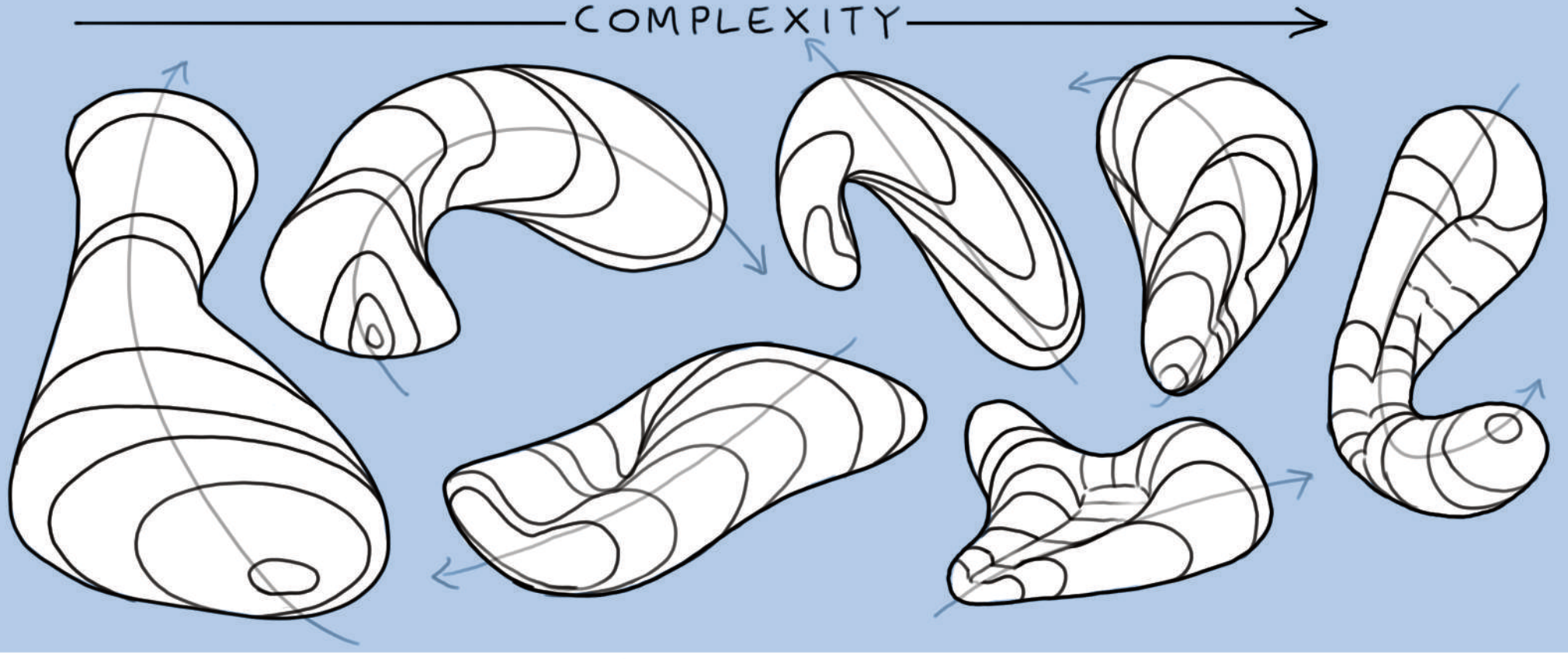
Organic Spacing: Vary the distance between your lines to create to describe the form better.

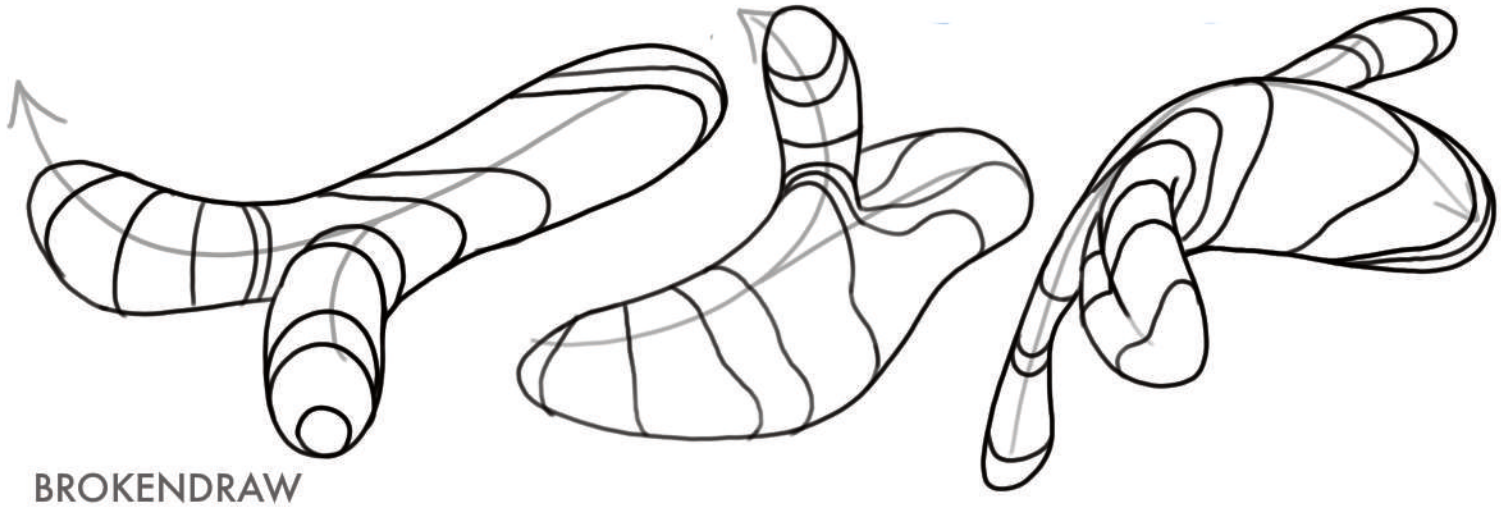


Flat: Though these lines curve, notice how they are almost parallel, and seem to flatten the form.

Stiff Spacing: Equally spaced lines don't follow the rolling planes of the form, and they're boring.

Here are a variety of organic forms, as you do them try to escalate their complexity as demonstrated:



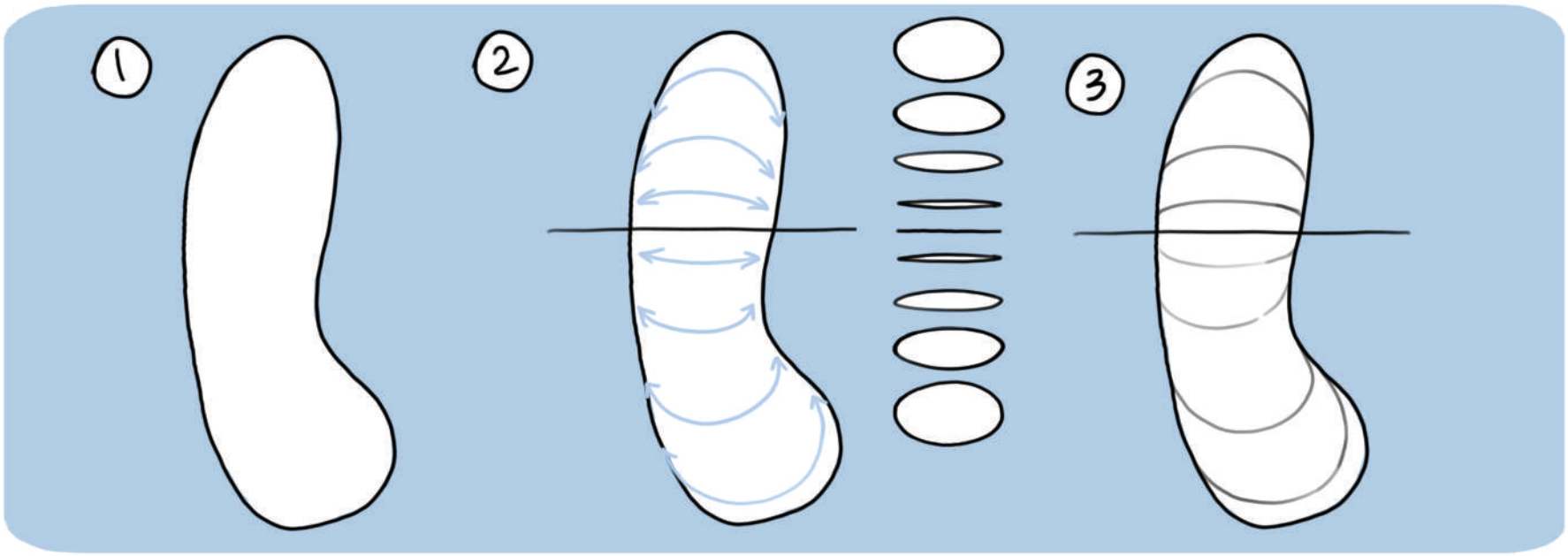


BRANCHING

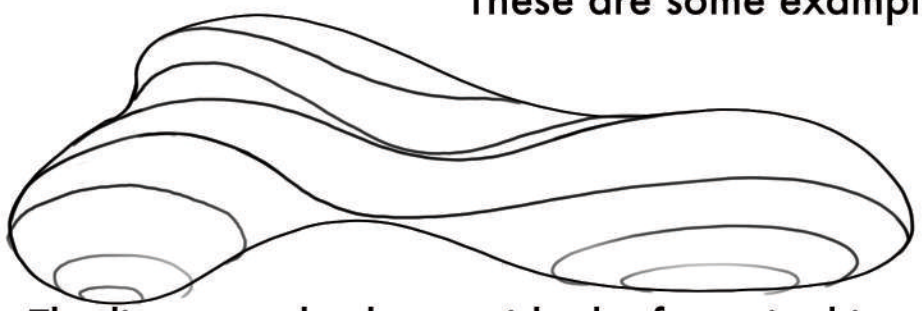
Once you've practiced this exercise, you can escalate the difficulty by drawing a separate line from your main arrow, and building another form out of it.

VARIATION

This is a useful variation if you're struggling to envision the form in a physical space. Start with the curvy shape as you always would (1), but instead of drawing an arrow along the form, draw a line across it (2).This line represents the horizon line as well as the contour of the form directly at your eye level. Remember, even a curved object looks straight when it's pointing directly toward you. Any contour lines above the straight line curve downward and any below the line curve up, in line with the tilting of planes seen in perspective. See exercise #3 and #4 for more on this.



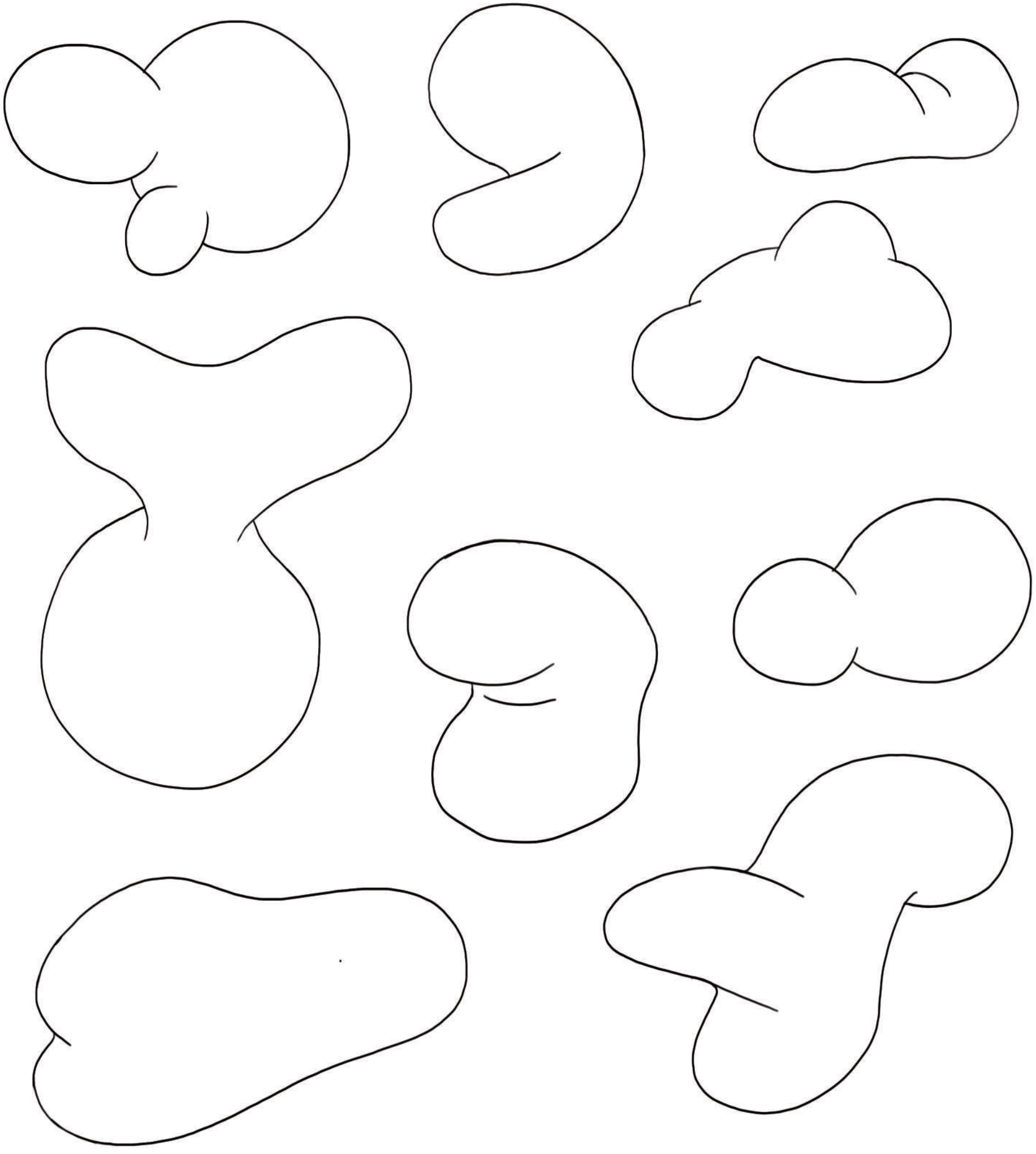
These are some examples, with the floor grid depicted.



The line can also be outside the form, in this case only representing the horizon line.

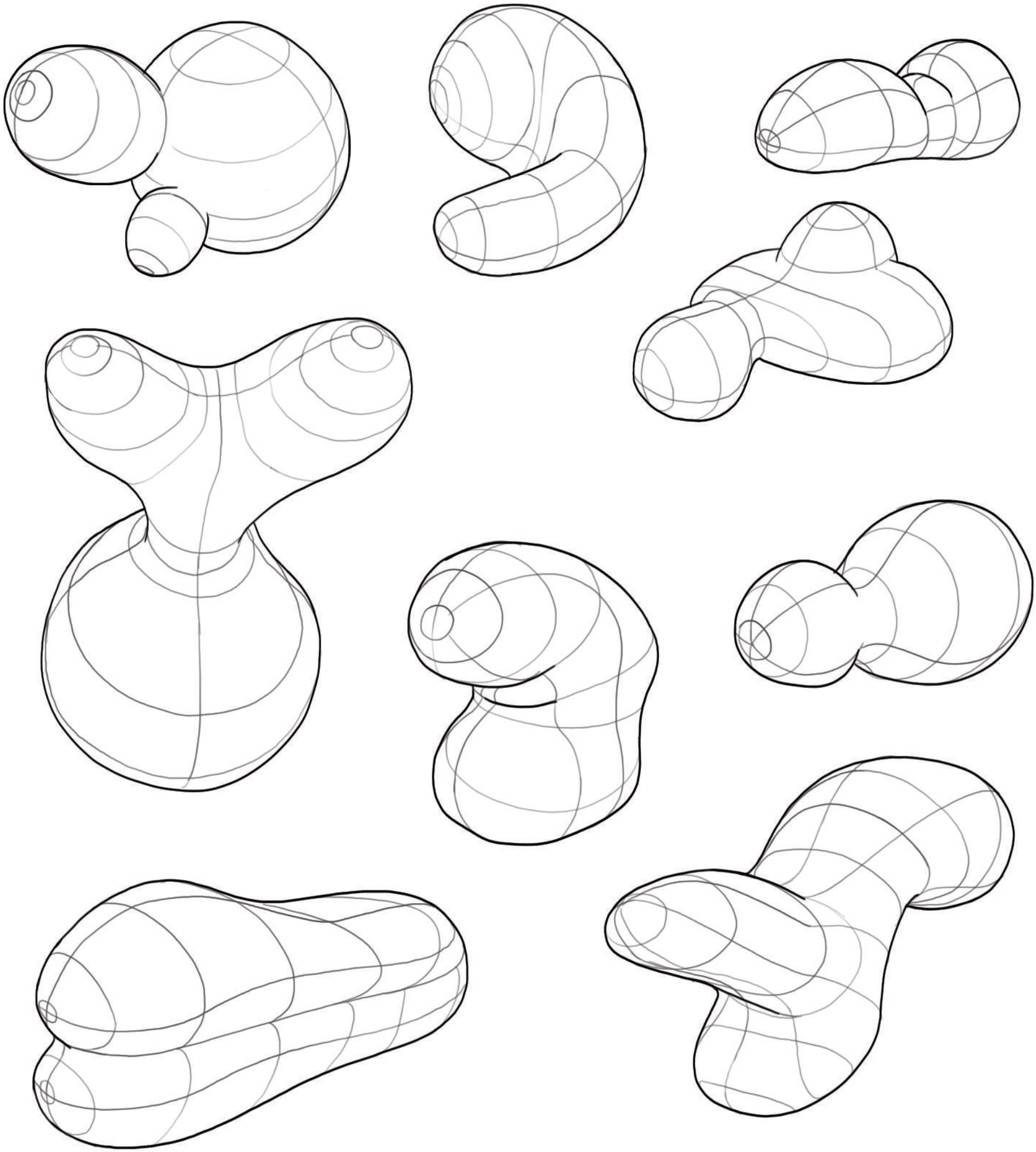
HOMEWORK: WIREFRAMES

Give contours to these shapes. Really attempt to push and pull their depth. See the next page for the solution key. Tip: notice the overlaps within the shapes. They should inform the direction of your contour lines.



HOMEWORK: WIREFRAMES

See the volumes indicated in the "Form" column, and attempt to draw them in 3 different angles.
Imagine turning the form to the right, and attempt to draw it from a Front, 3/4 and near profile view.
Go the the answer key to see if you visualized these angles correctly.

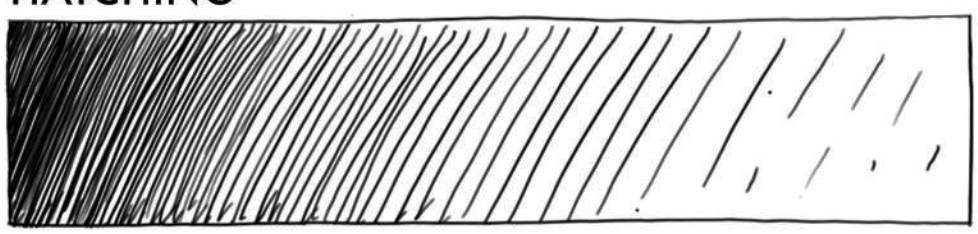


15. TEXTURE BAR

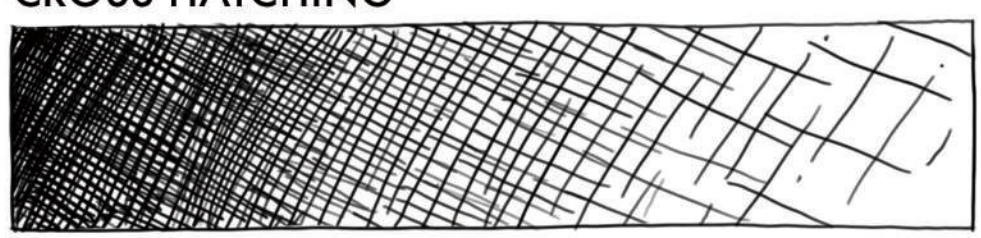
Flat textures are your first foray into rendering. Draw a bar and create a pattern that transitions from dark/dense to light/ thin. The aim is to recognize the shapes and patterns that graphically represent the real world. Practice translating graphic patterns like stripes as well as patterns of real world objects, like tree bark or stone.

Rendering texture is simply the process of applying light to your image, with the line representing areas of shadow. In order to depict the the world accurately and draw what we want to, we must understand how to render theses textures across a spectrum of lighting conditions.

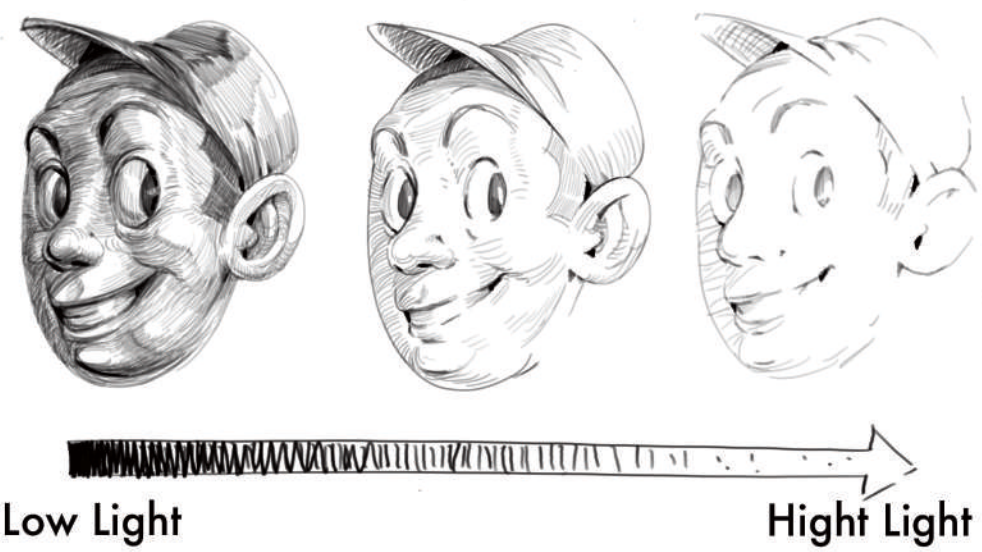
HATCHING



CROSS HATCHING



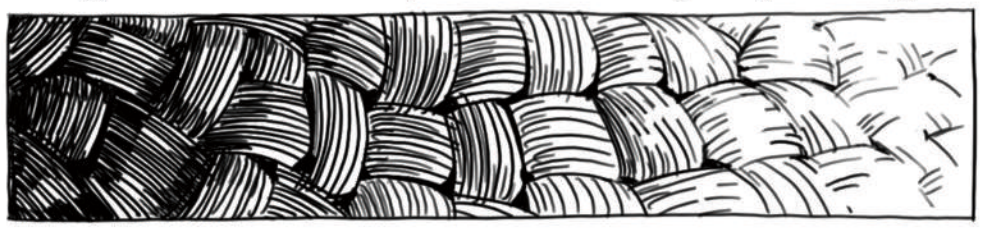
BROKENDRAW



Low Light

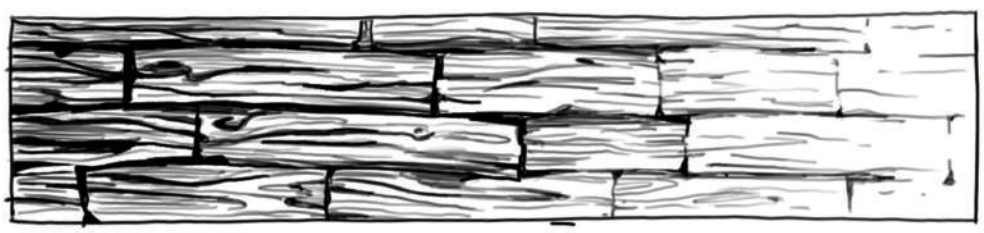
Hight Light

Light will affect objects differently depending on the materials surface, here are some examples.



WEAVE

Areas in shadow should always have more line density than areas in light. Notice how this creates a sense of depth, conveying the layered texture of our cloth.



WOOD PLANKS

The more lines you give a texture, the more surface imperfections are suggested. See here how the wood feels old, and rotted due to the density of linework.



ROCKS

The texture of rocks is suggested through pockets of pure black (ambient occlusion) as well as a scratchy shadow on the rocks to denote their rough curves.



LEAVES

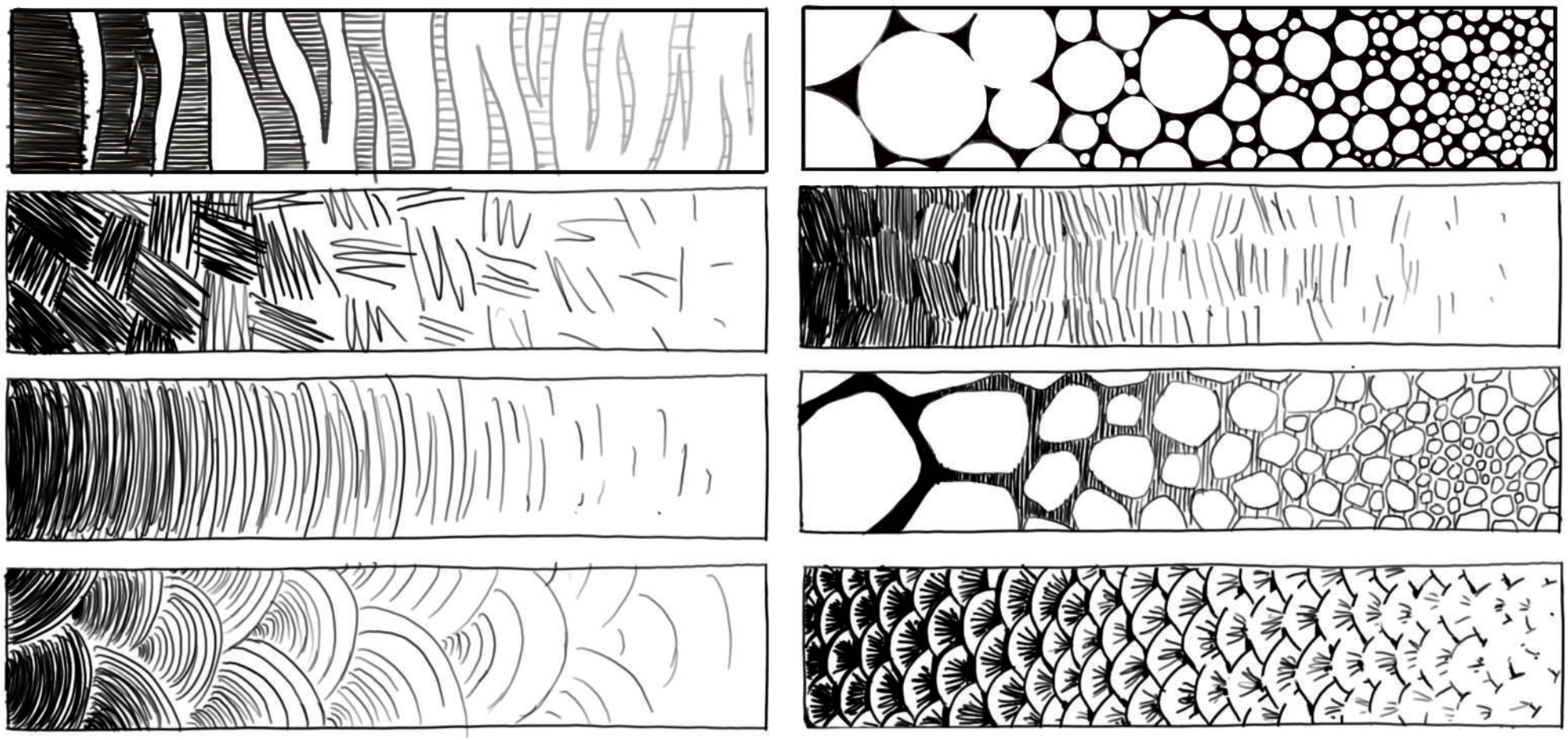
When drawing leaves, It's important to capture their shape language, in this case, the triangular shapes suggest Maple leaves.



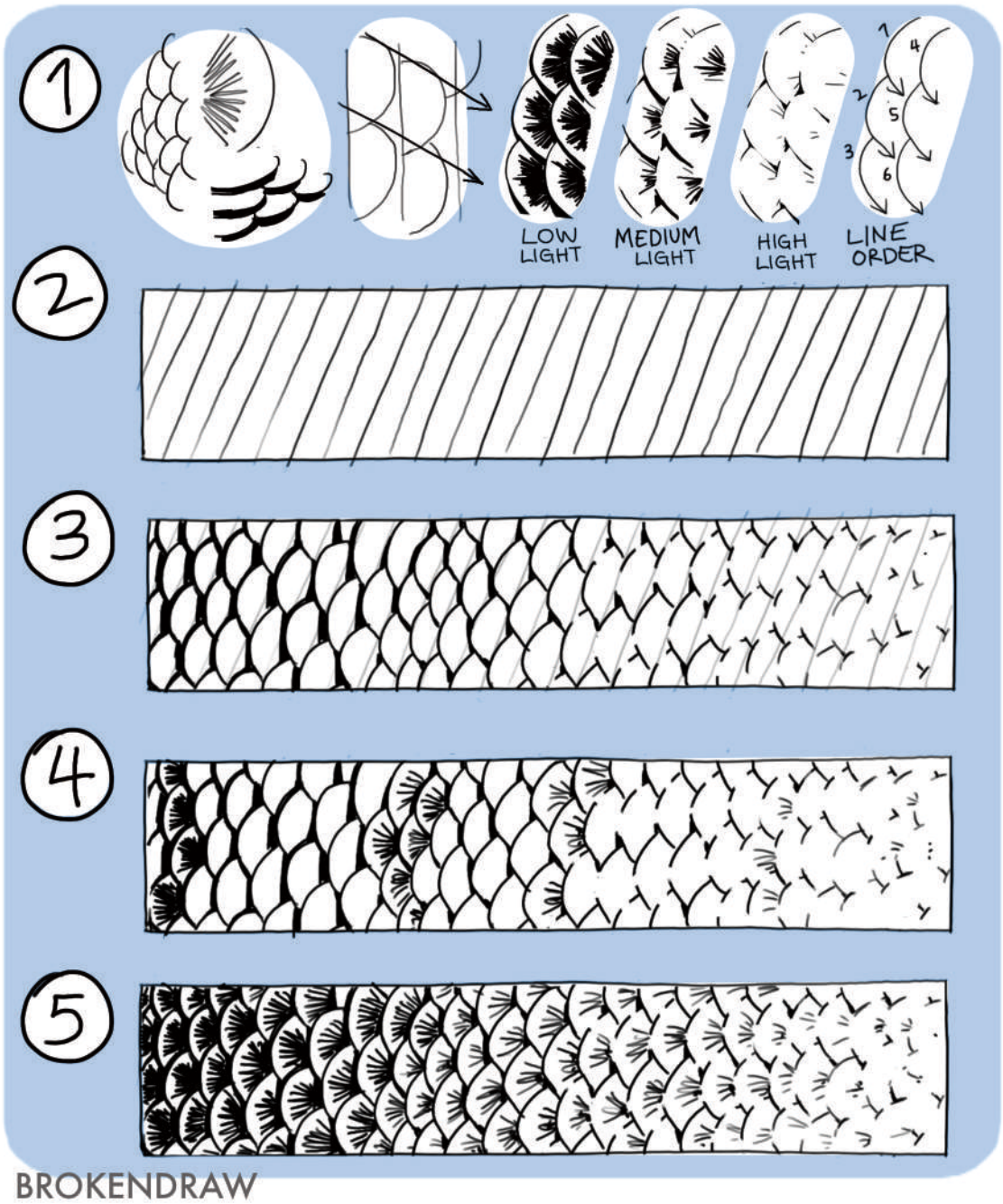
VINES

This is an example of exercising another type of density Rather than value density, here i'm experimenting with pattern density, with vines progressively unraveling.

Below are a few more examples of these gradients. Notice how we can play with more than value. Some textures gradate with size, density or pattern. Try these yourself with a mix of real and abstract shapes.



CREATING A TEXTURE BAR 1. Notes



While looking at your reference, take notes on the patterns you observe. In this case I noticed the the diagonal pattern of the scales, as well as the order of lines to pattern effectively.

2. Base

For complex patterns, such as scales or chain mail, placing a guideline is a good idea.

3. Contours

I place the shape of the scales across my entire texture before adding detail. Notice how the lines are darker/thicker on the left and progressively become lighter/ thinner as they move right, to denote the increase of light.

4. Value Groups

Now, I render a few scales each in a distinct value group. By establishing the entire value range first, I can ensure it reads accordingly when complete.

5. Rendering

At this stage, all the decisions have been made, and you must simply fill in the gaps, and render the rest of your gradient, following the established groups in step 4.

LEVEL 4

OBSERVATIONS

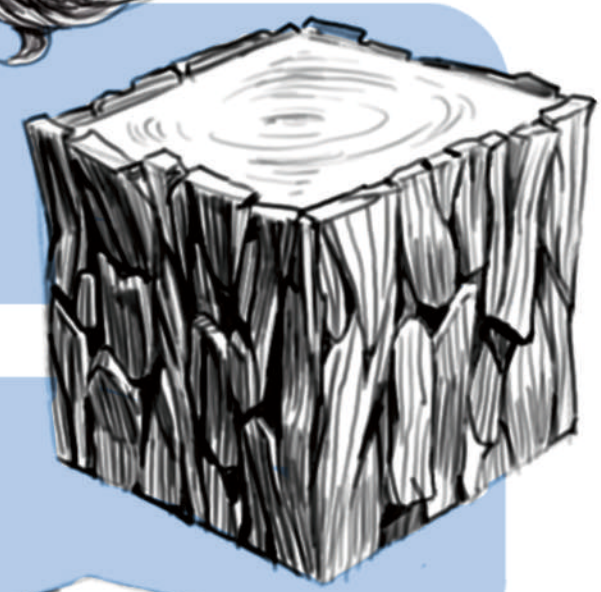
Applying form knowledge to understand reality.

16. CARVING



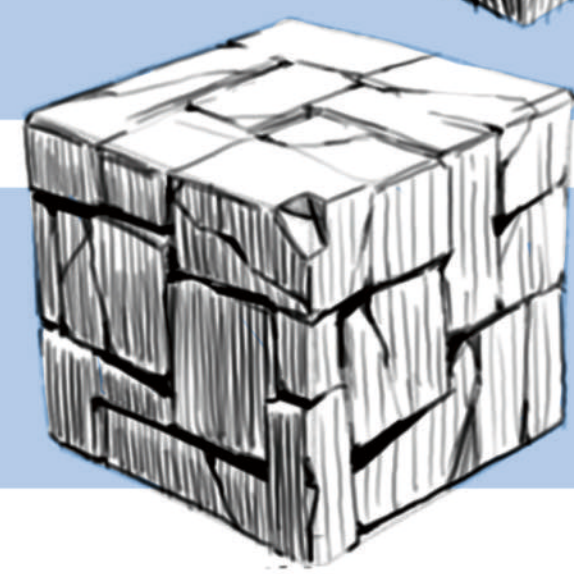
17. FORM CLUSTERS

18. BOX FIGURES



19. VOLUME MAPPING

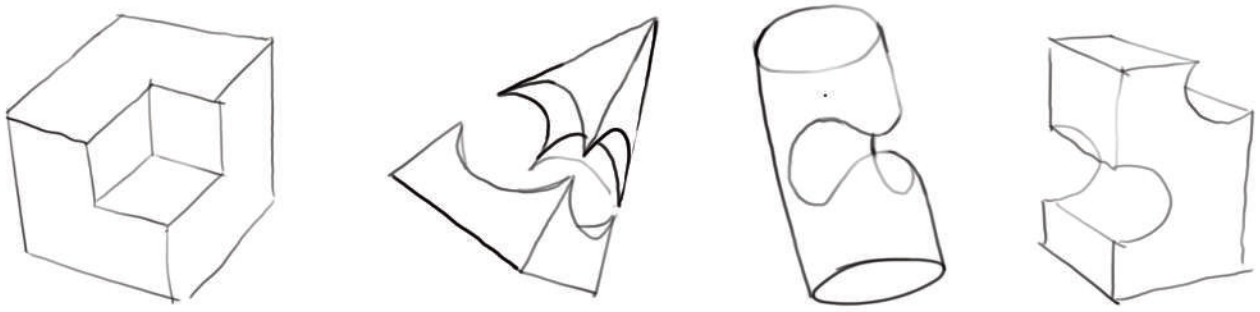
20. DECONSTRUCTION



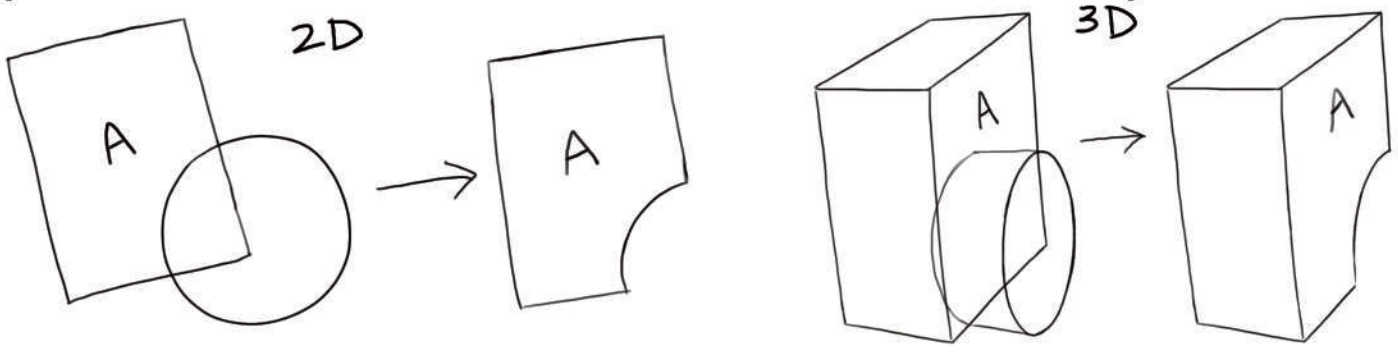
16. CARVING

Carving, or subtraction, is the final variant of form manipulation. The aim is to subtract, or carve out of your form to create more nuance. You must understand intersections before carving will make sense, because both require you to think in volumes, but here you simply don't draw it.

The goal is to be able to draw form subtractions without prior construction;

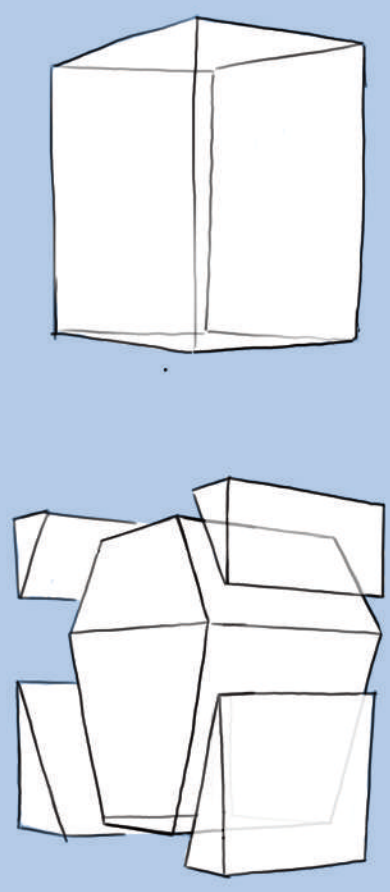


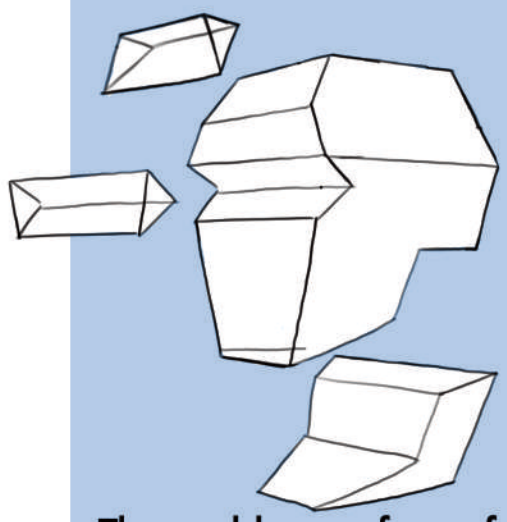
But to do so takes a lot of prior construciton drawing, to the point where you understand the interactions and can visualize them in your head.



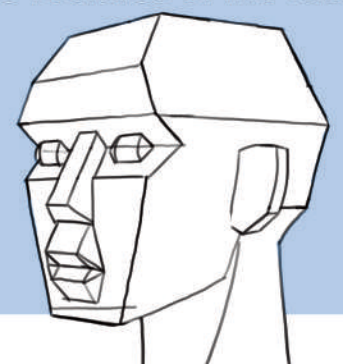
You can try simple subtractions by starting with the front planes, then extruding, but this method doesn't work when forms move in different directions. As we did for exercise 11 (intersections), start with a wire frame of your volumes.

See how some carves can create a head from a box.





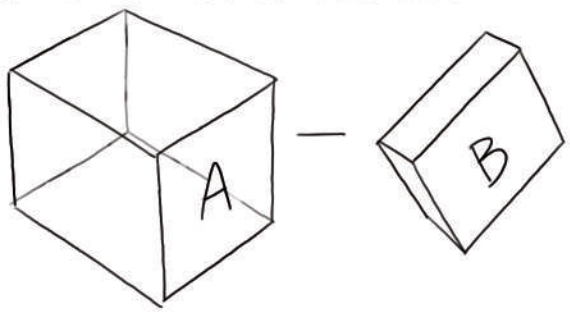
Then add some forms for the features of the face.



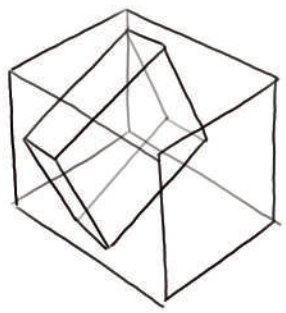
EXAMPLE

BROKENDRAW

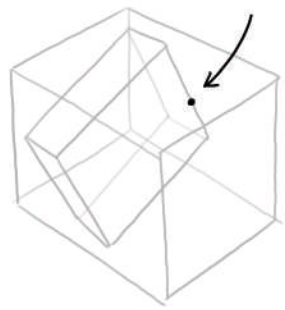
1.Start with two forms, decide which will be carved out.



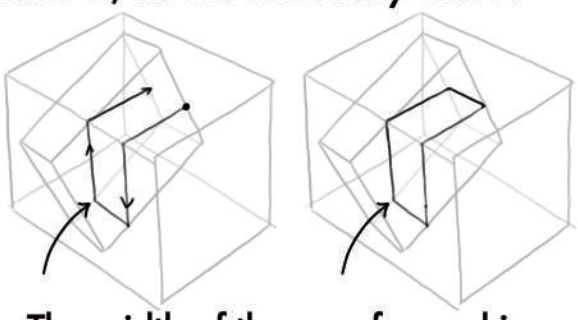
2. Overlap the forms, & draw through them.



3.Choose a point of intersection.

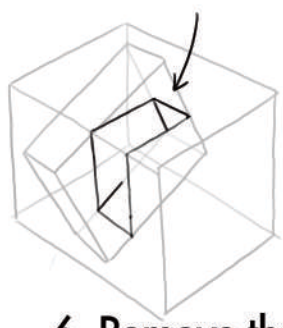


4.Follow the line along the plane. Notice it goes behind Plane B, as it is not really there.

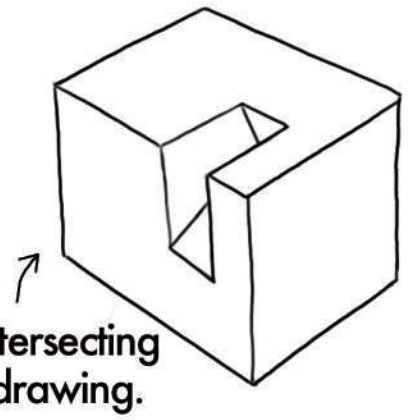


The width of the gap formed is based on the width of plane B

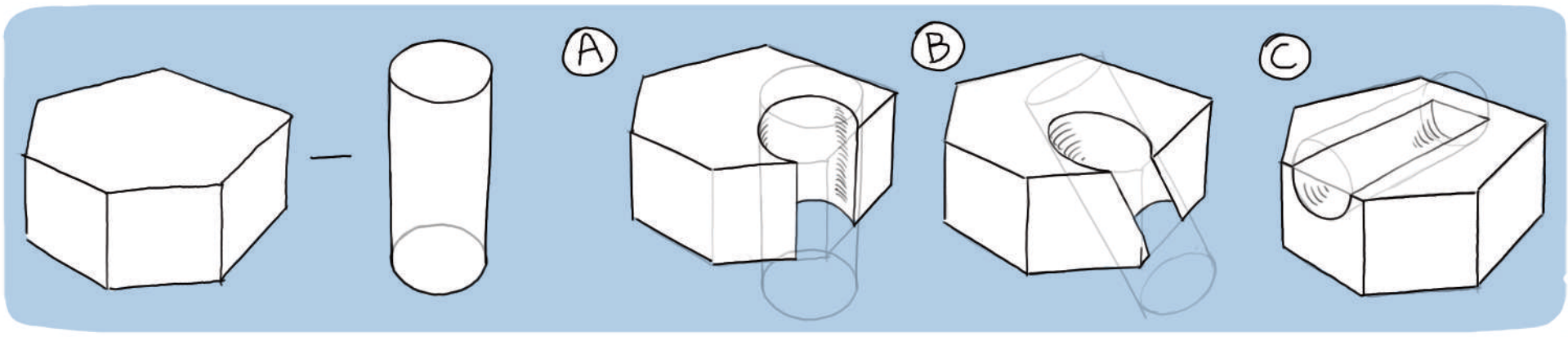
5.With the intersection found, simply follow plane B to indicate the depth of the gap.



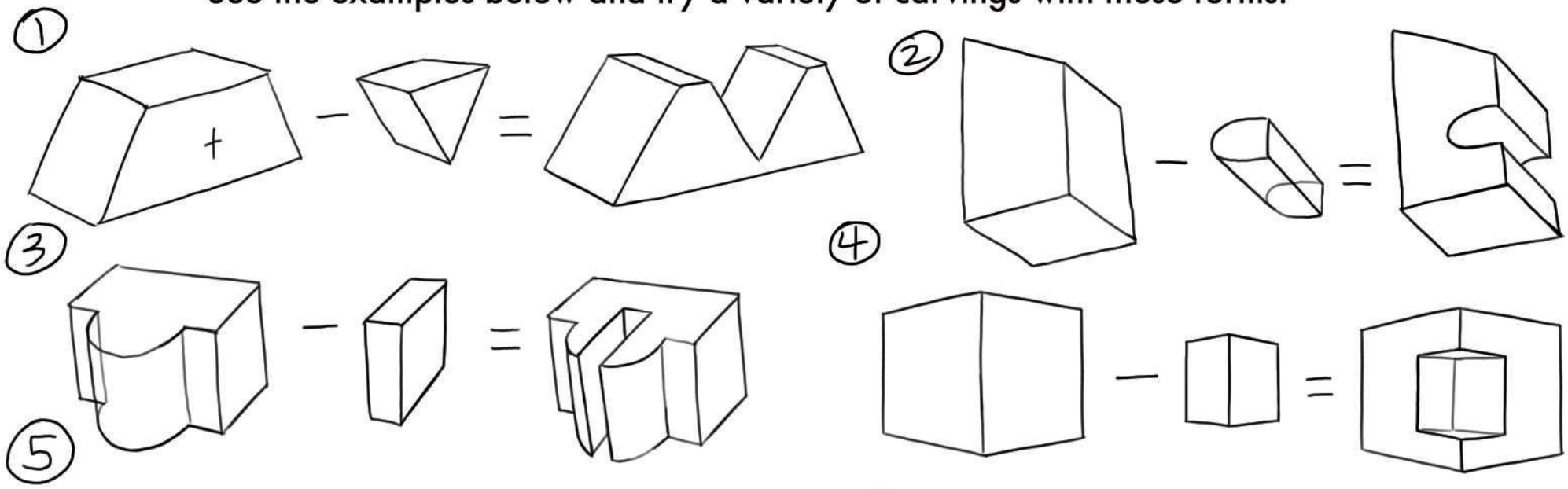
6. Remove the intersecting form in the final drawing.

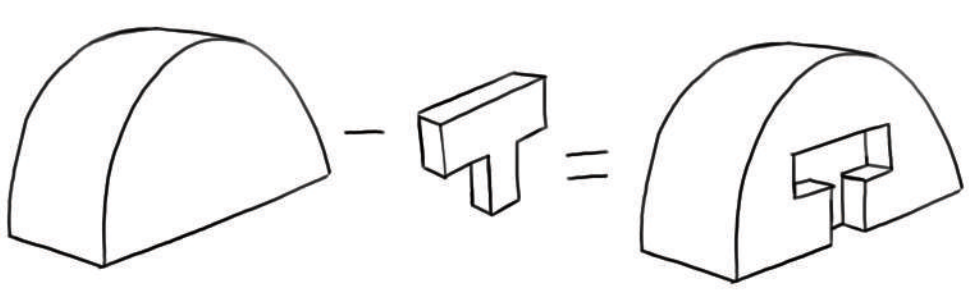


Two forms can carve out a bunch of different ways depending on intersection point and rotation:



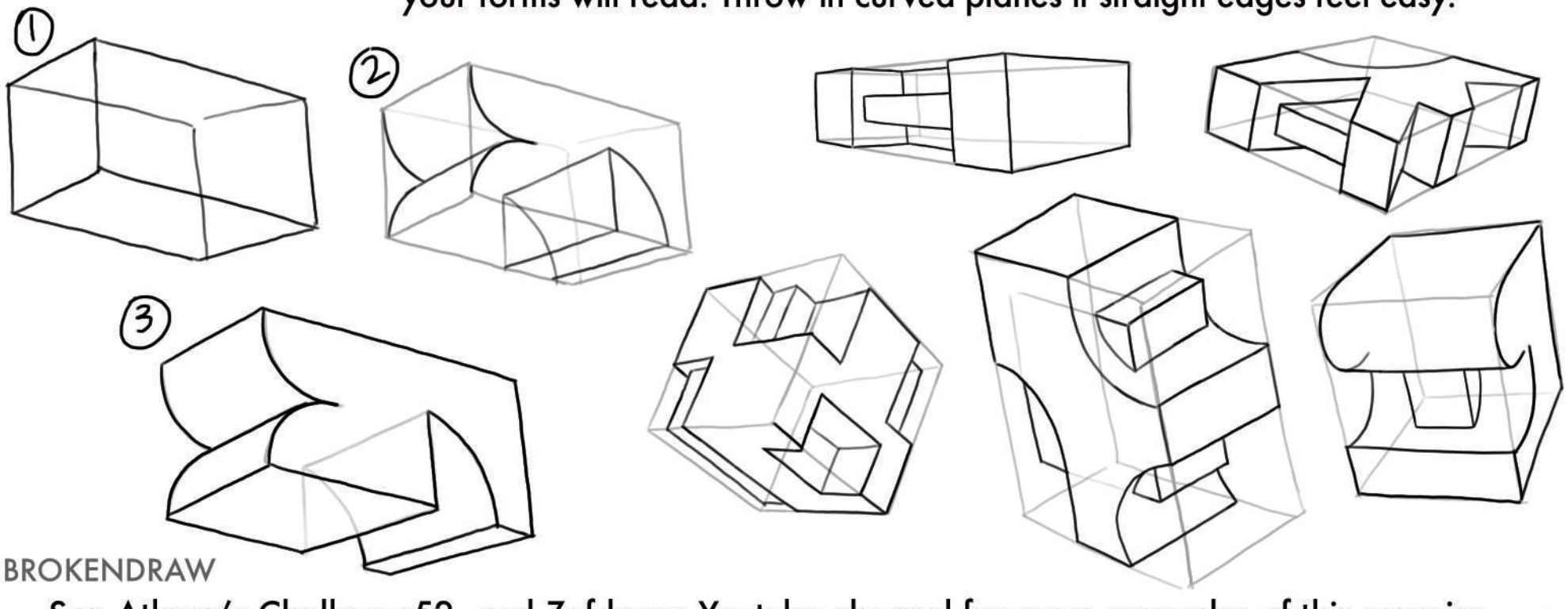
See the examples below and try a variety of carvings with these forms:





VARIATION

This is an easier starting point for carving. Draw a rectangular prism, then carve out of it. As long as your internal lines are parallel to the perspective of the box, your forms will read. Throw in curved planes if straight edges feel easy.

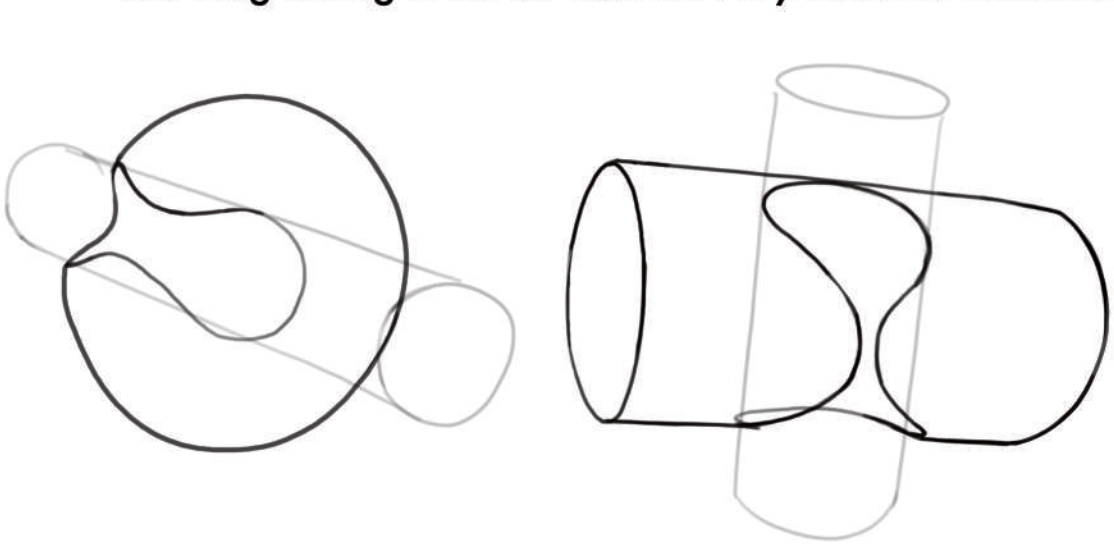


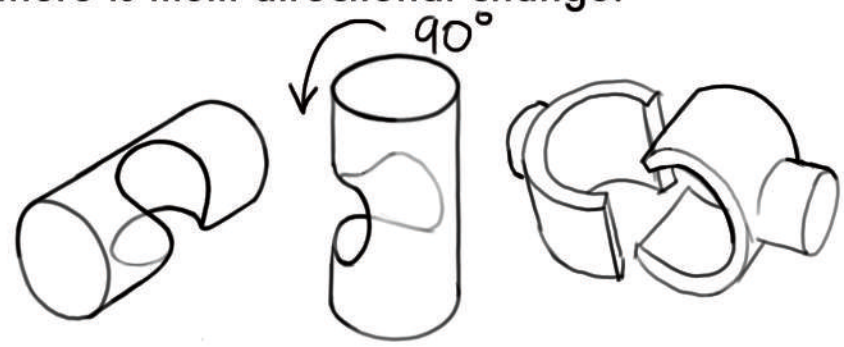
BROKENDRAW

See Athoro's Challenge52, and Zefdraws Youtube channel for more examples of this exercise.

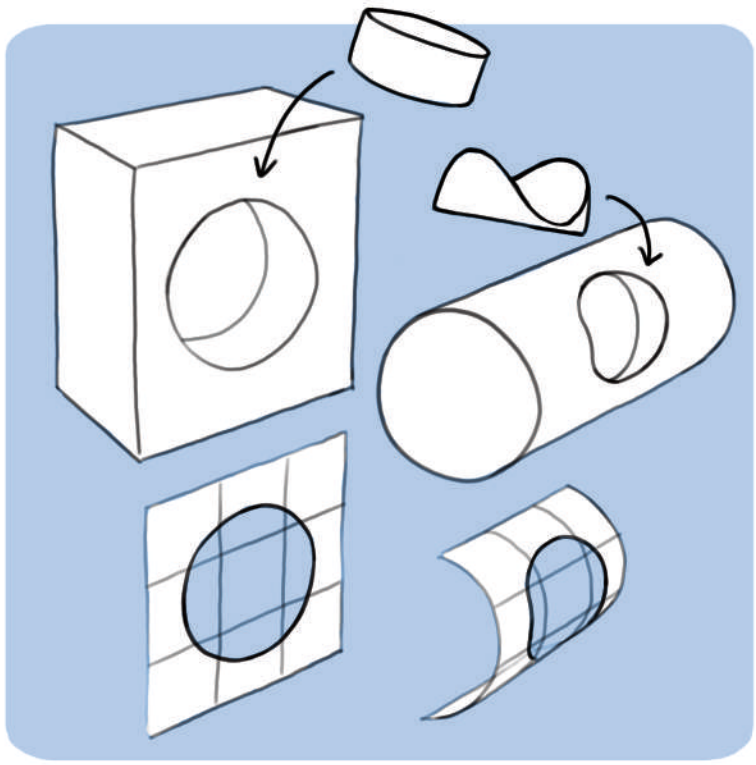
CARVING CURVES

Carving along a curve can be very difficult because there is multi directional change.

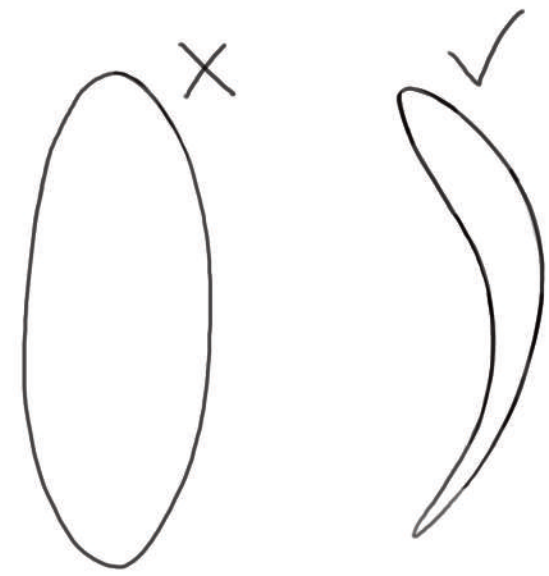




The pattern between intersecting cylinders sees the forms eat one another. Notice how the forms symmetrical but turned 90°. I think about this like two lego hands interlocking.

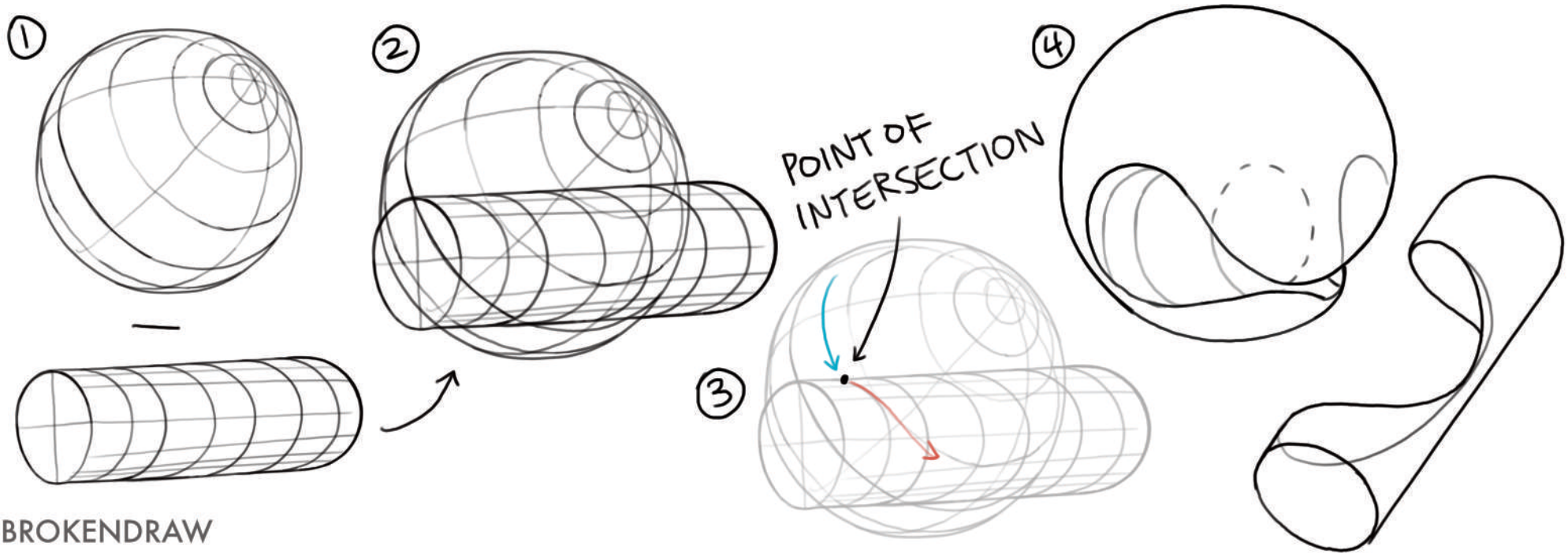


Notice how the ellipse is regular when mapped onto a flat plane, but it warps when mapped onto a cylinder, due to it's curvature. This curvature has to be taken into account when carving out of curved forms.



The shape usually looks like a pringle.

Figuring out curve on curve carving can be really tricky. Drawing out the wireframes can really help visualise these 3D forms. This is always helpful, but especially when it comes to carving. With the wireframe drawn and a point of intersection chosen, we can find our carved form.

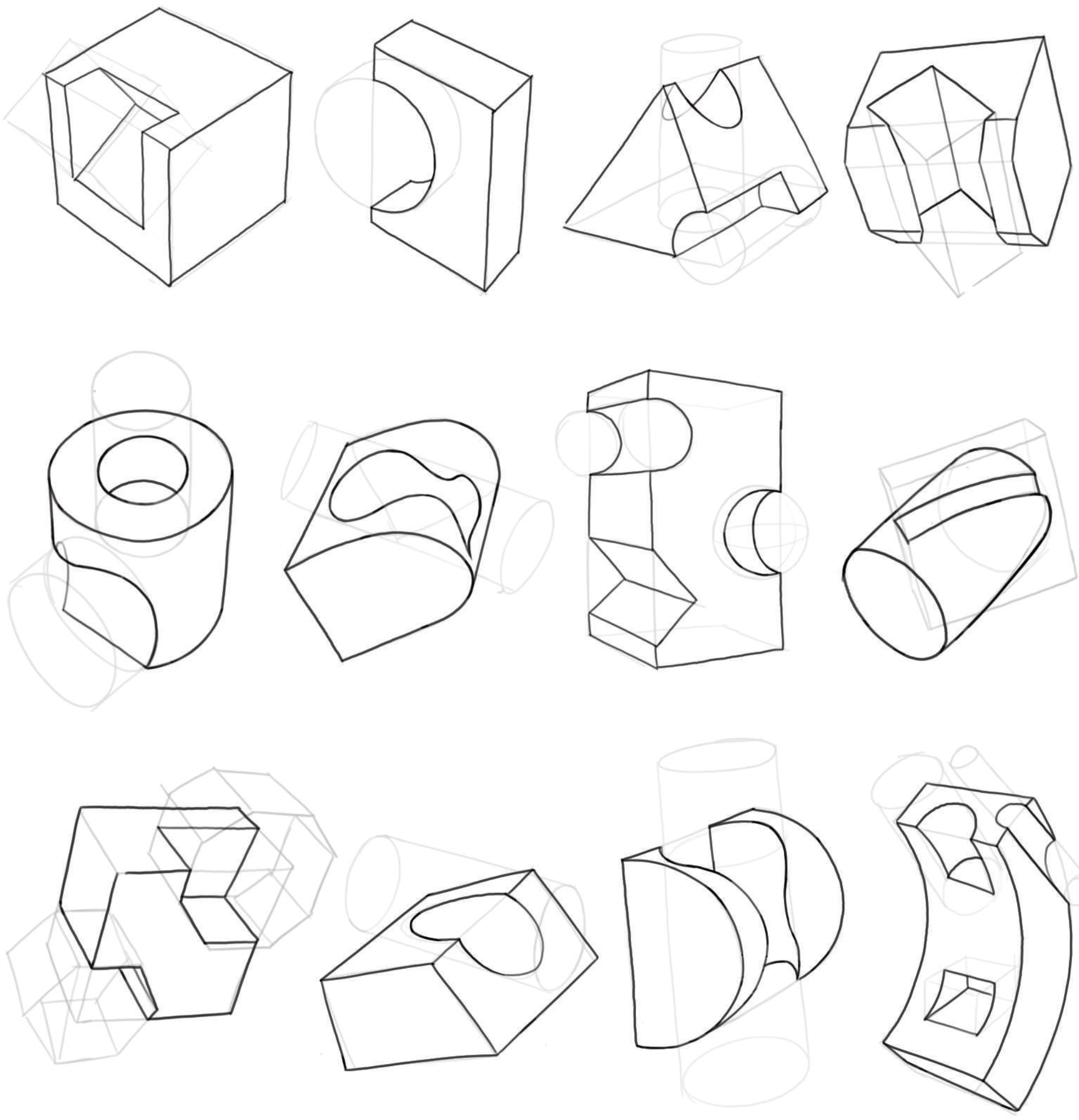


BROKENDRAW

notice the pattern when two curved planes intersect, they almost "consume" each other on opposite axes, creating a wave like silhouette.

CARVING EXAMPLES

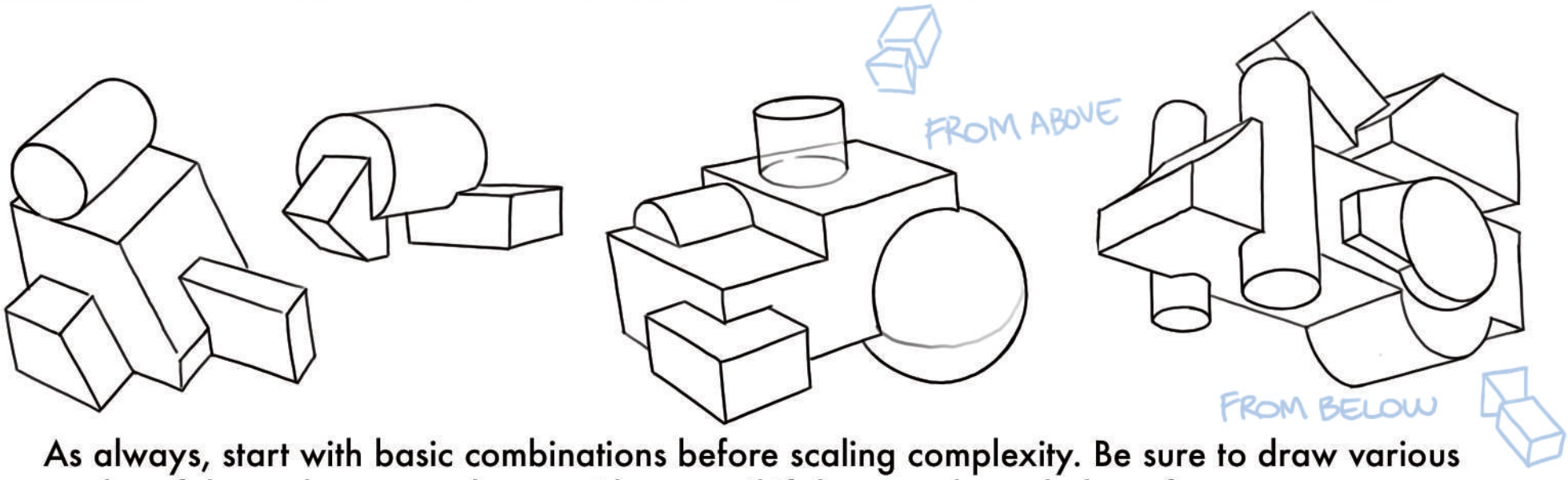
Here are some more examples of form carvings. use these as reference to create your own.



See Exercise #20 (Deconstruction) to connect these abstract exercises to real life.

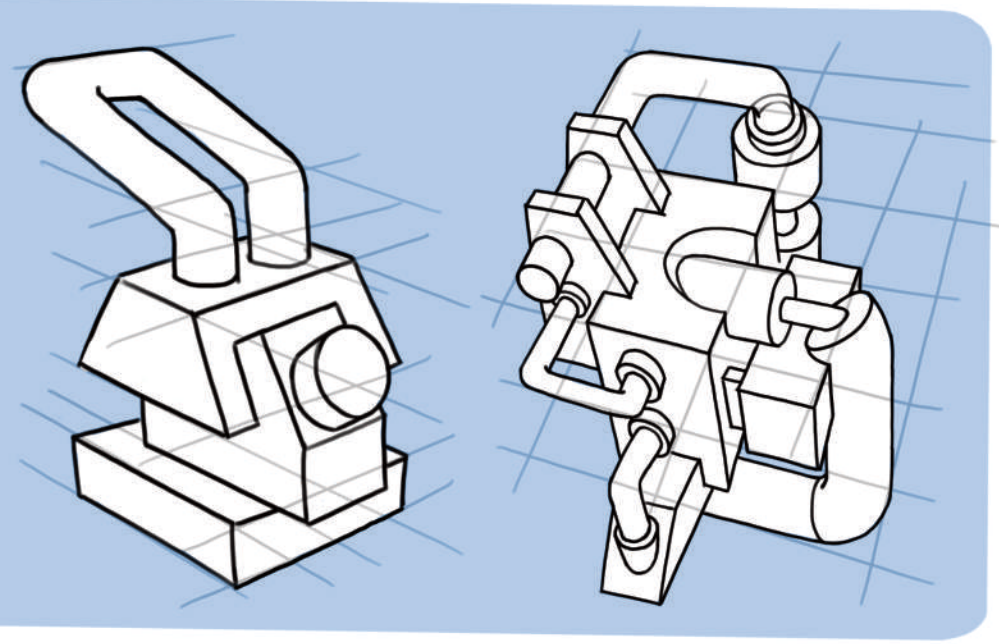
17. FORM CLUSTER

Form clusters are a series of random volumes created from imagination. This exercise integrates the previous exercises and challenges your spatial awareness. Try combinations, subtractions and stacking all in one cluster. Understanding this will help immensely in deconstructing references effectively.

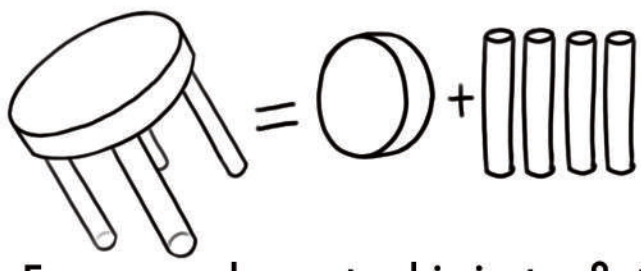


As always, start with basic combinations before scaling complexity. Be sure to draw various angles of these clusters, and start with a pencil if drawing through these forms gets messy.

Always keep in mind the perspective grid. Scaffold this exercise by starting with one and slowly finding it within your form lines.



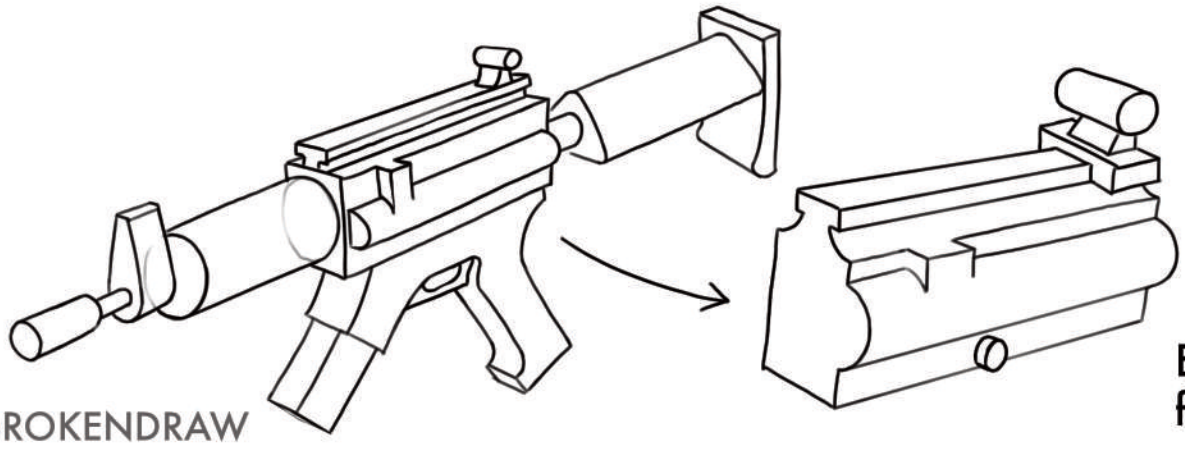
Every objects is a perspective cluster. By learning how to combine random forms at will we are learning how to draw anything, all we need is the specific pattern of the object:



For example, a stool is just a flat cylinder and 4 poles.

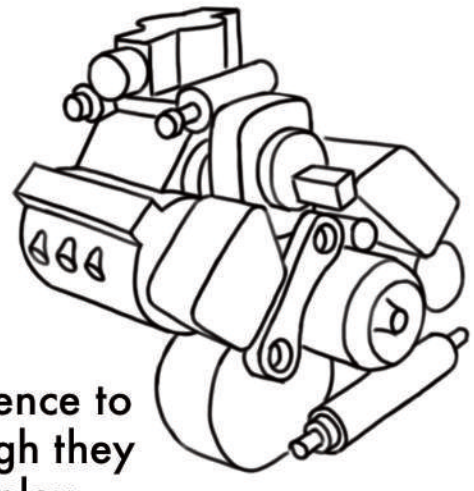
REFERENCE

Using reference to inspire your form is a good idea, not only to come up with more interesting clusters, but to tie these abstract forms to real subject matter. Let's objects inspire you, but attempt to create their forms form imagination, because breaking down reference is a different skill practiced in exercise #22. Deconstruction.



BROKENDRAW

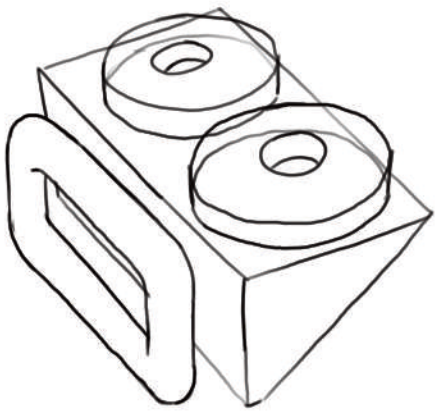
Not only is weaponry a perspective cluster, you can reference parts of a gun to create perspective clusters.

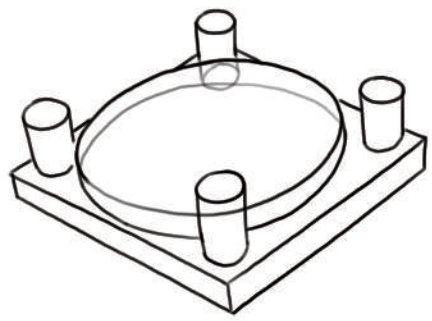


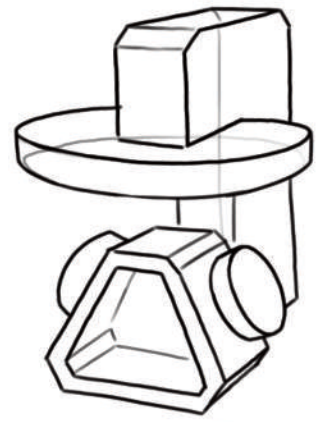
Engines are a fantastic reference to observe, though they are quite complex.

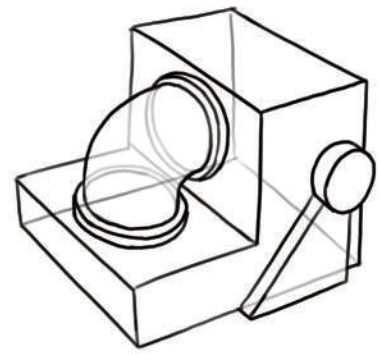
CLUSTER EXAMPLES

Drawing through your forms is a fantastic habit to ensure accurate forms.

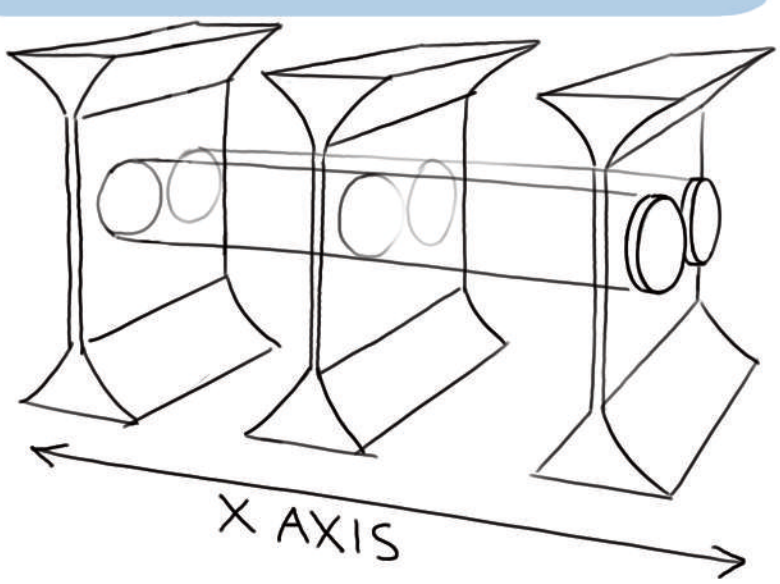


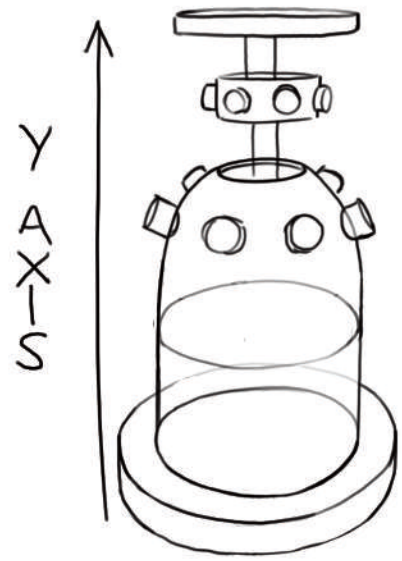


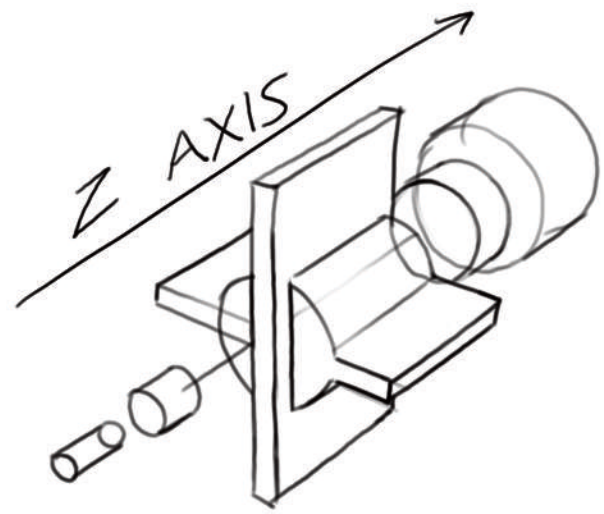


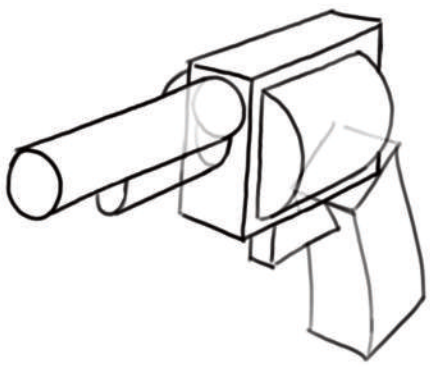


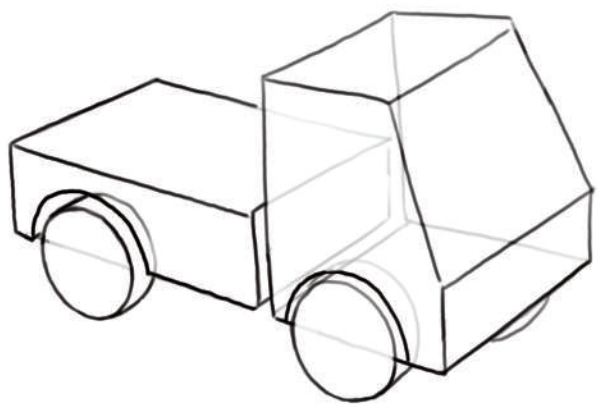
Be sure to cluster across all dimensions.





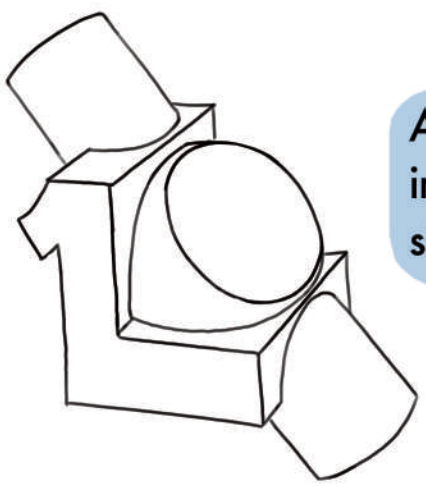




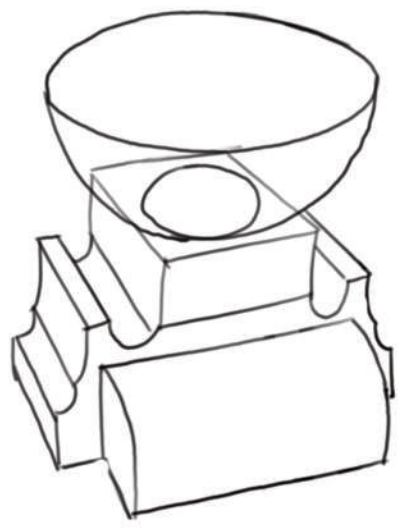


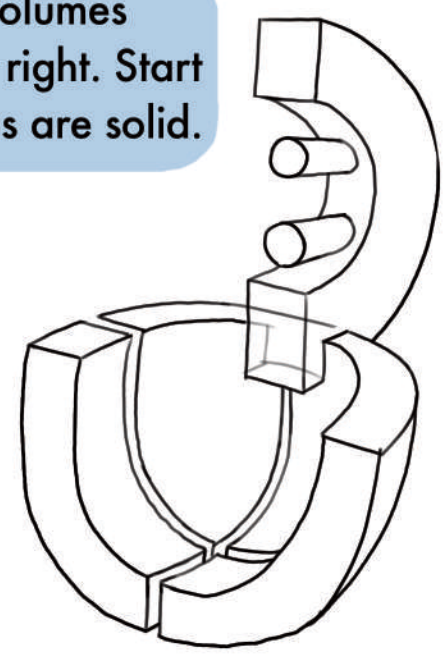


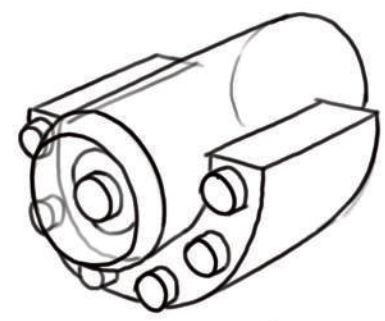
If you don't have ideas, create object inspired clusters. Just don't rely on reference as this is about imagining solid forms, not accuracy.

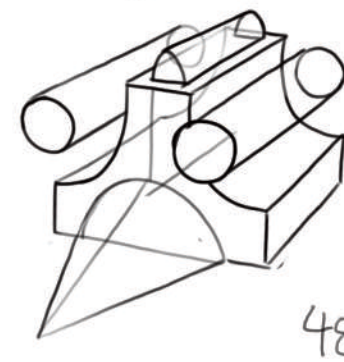


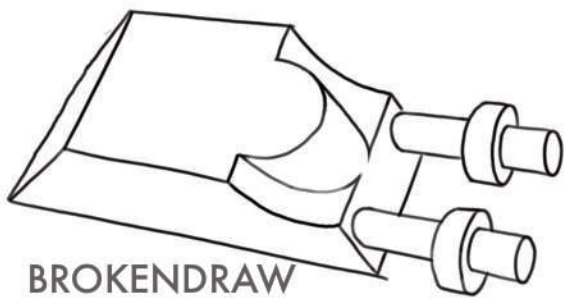
As long as you are thinking about volumes interacting in space, you're doing it right. Start simple, then progress once the forms are solid.





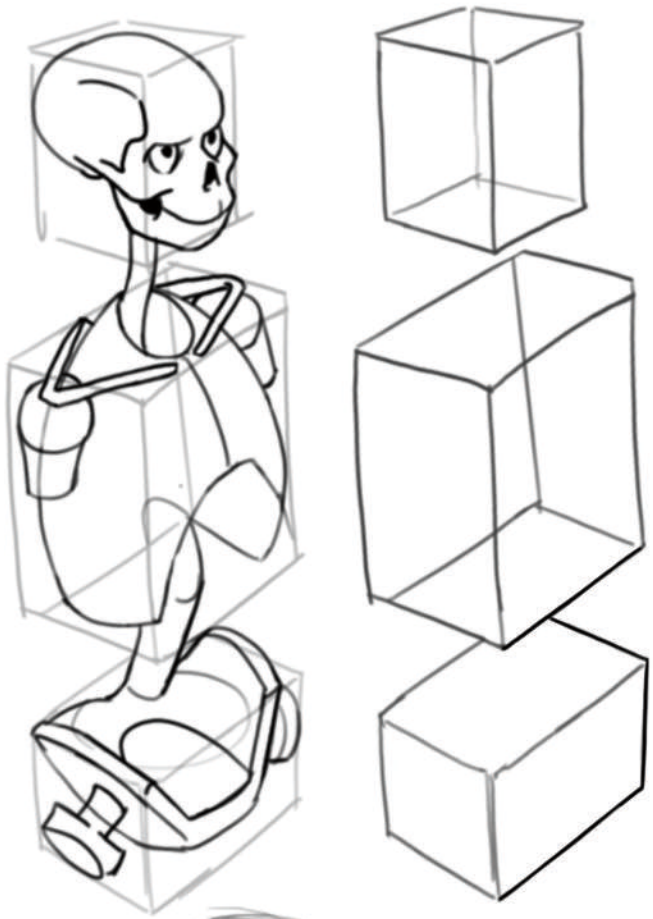






18. BOX FIGURES

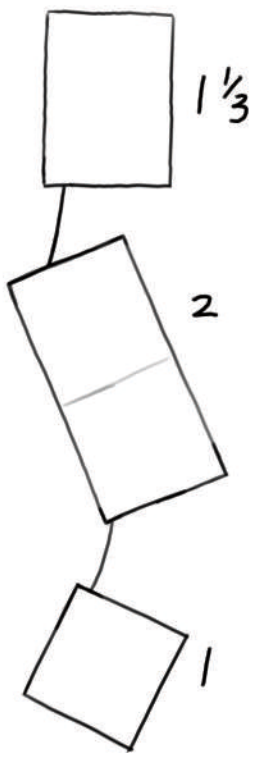
Three Box Figures are one of the simplest ways to bridge the gap between basic forms and real life. It provides a way to begin understanding anatomy without all it's complexities. The aim is to become comfortable finding and depicting the orientation of the three major masses.

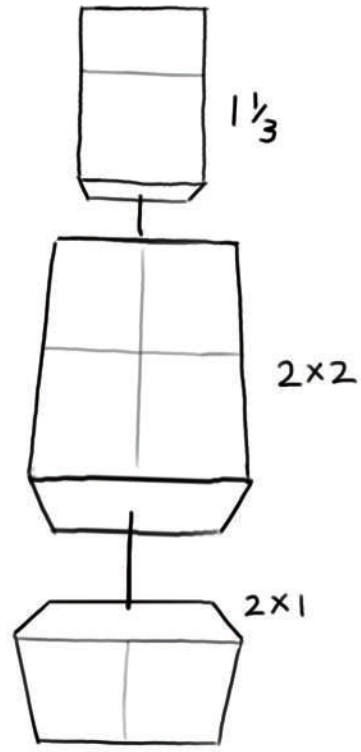


The three major masses refer to the skull, rib cage and pelvis.

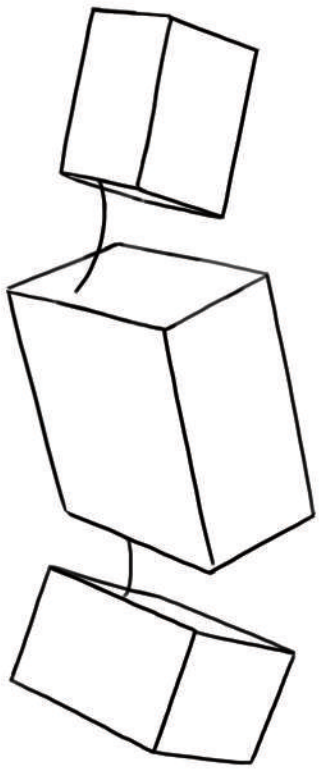
See how they fit into 3 big boxes, connect by a curved lines which represent the spine.

Although not exactly accurate, this level is about capturing the proportions, rather than the anatomical details.

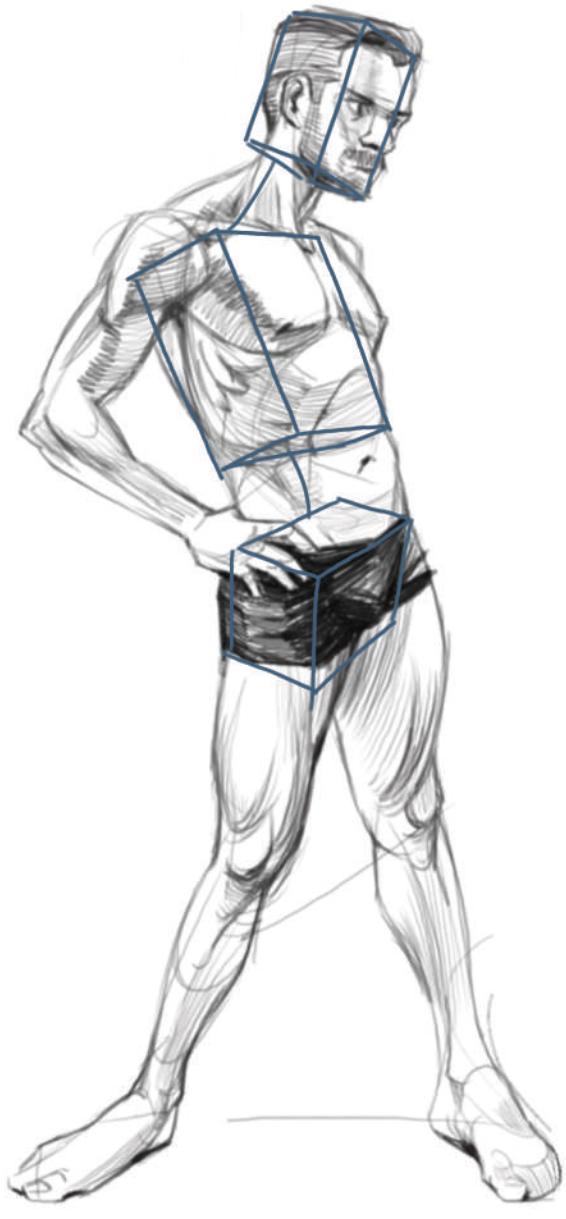


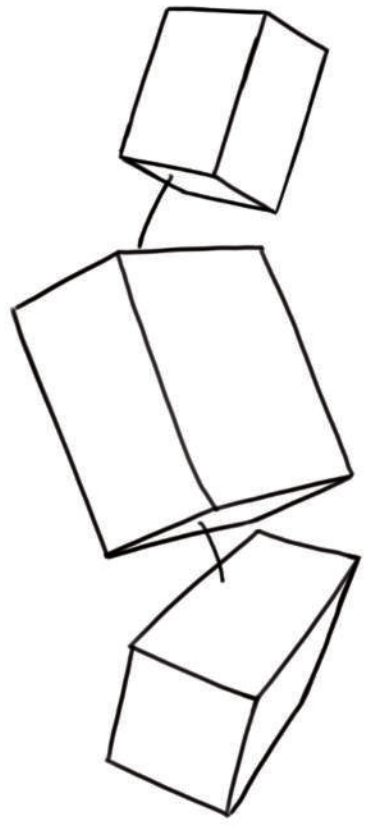






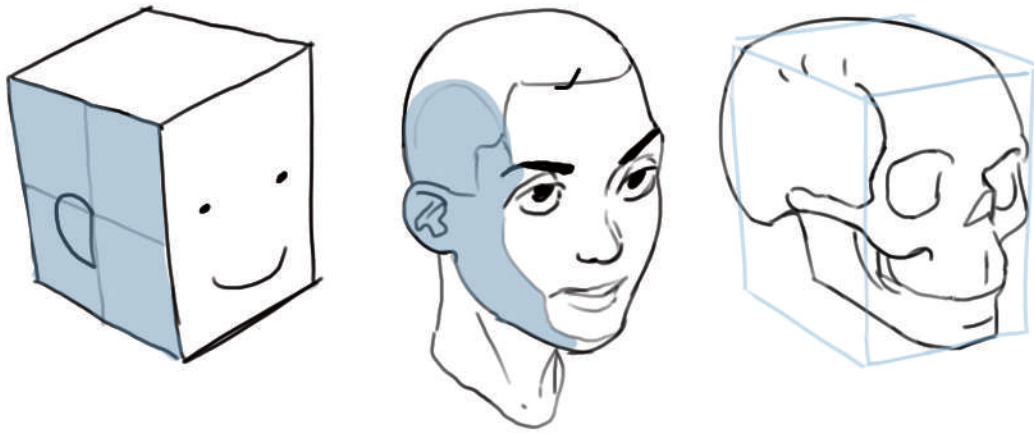
Take a reference & draw your boxes to represent the pose. See the advanced application of this concept in exercise #21.



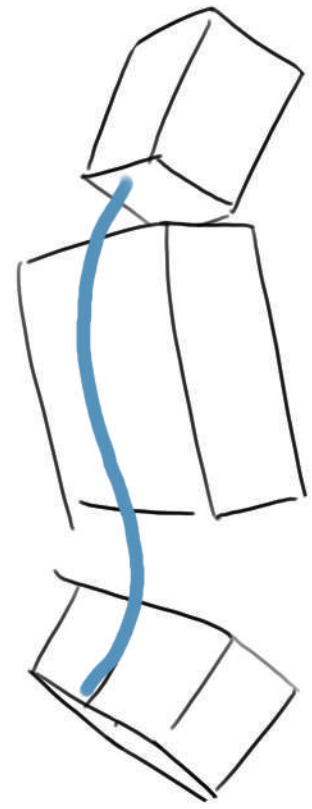


Your boxes should have a sense of force, or gesture. When the pose has a twist, aim to exaggerate it.

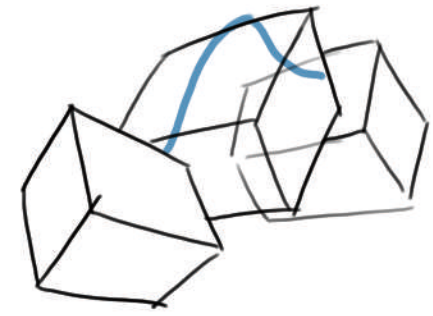
UNDERSTANDING THE BOXES



The ear rests as a c shape in the center of the side plane. Also notice that the plane changes in the border of your eye socket.

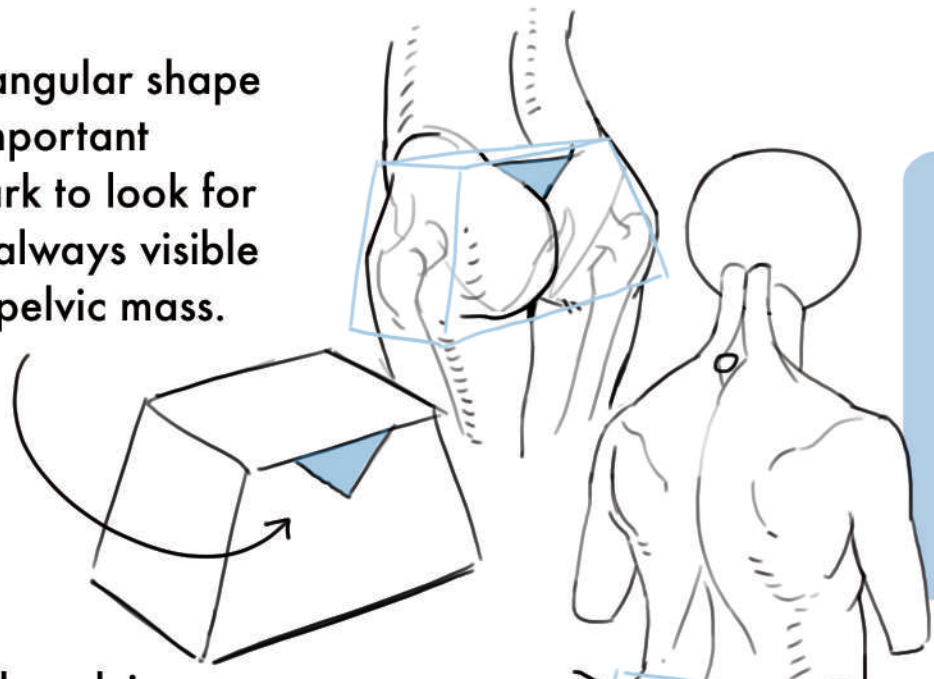


When looking at a reference, the spine is a great starting point to guide the placement of your boxes, as it connects all three masses.

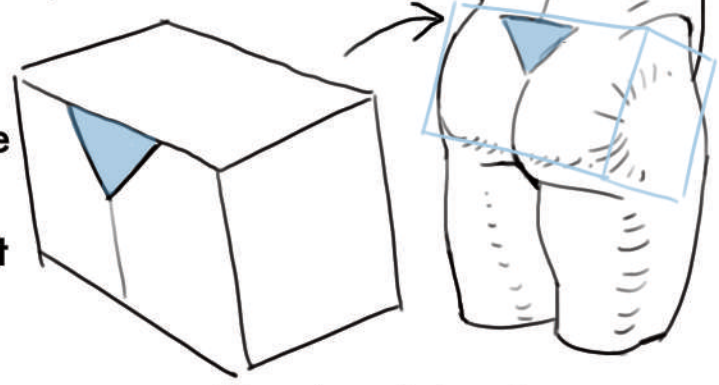


Sometimes the spine won't be fully visible, but try to think through the figure.

This triangular shape is an important landmark to look for as it is always visible on the pelvic mass.

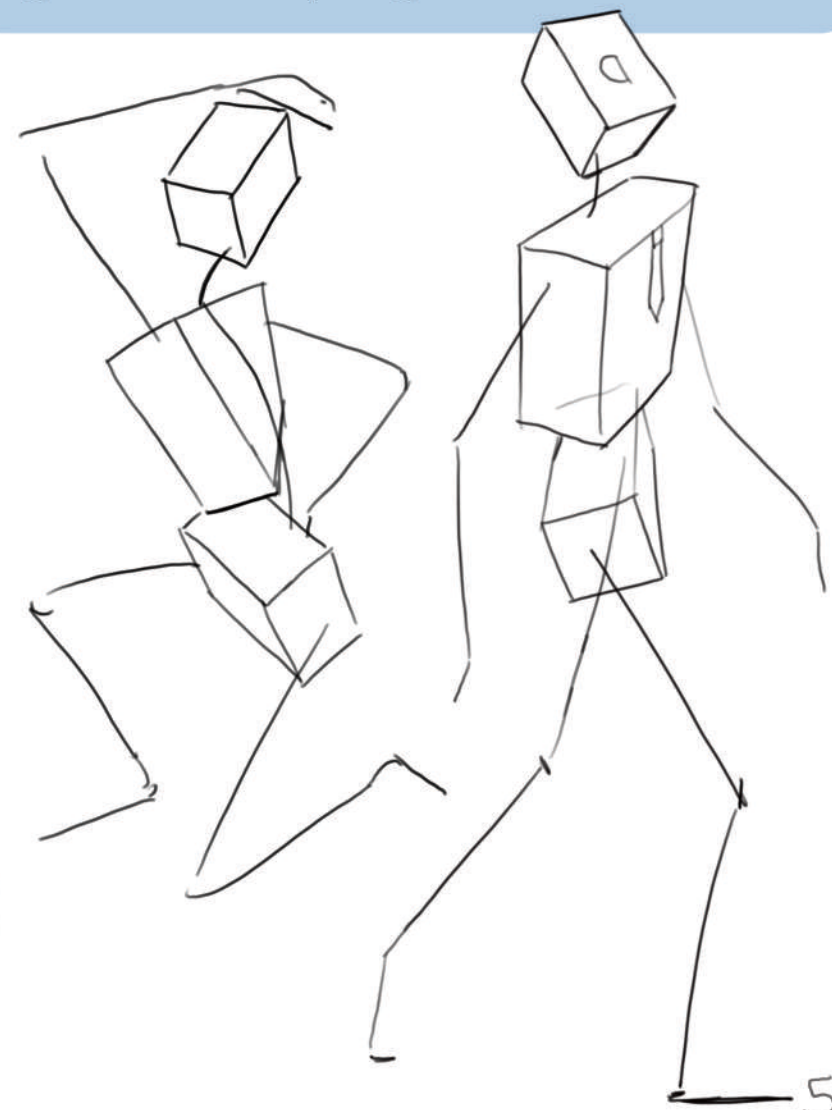


The female pelvis can be more trapezoidal as the femurs and pelvis are more wide set than on a male.

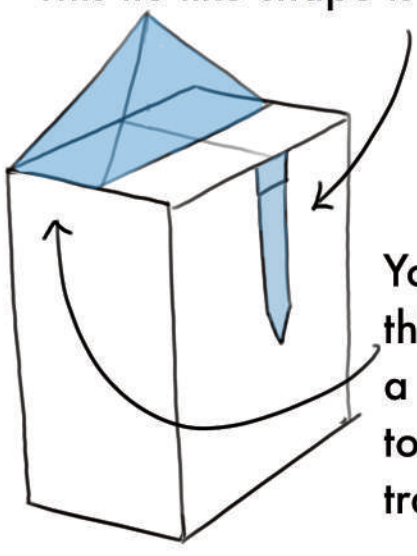


HOMEWORK

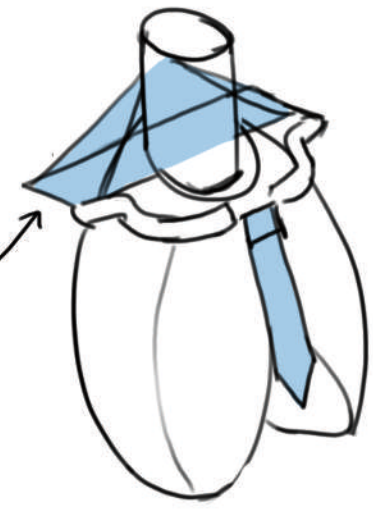
Start a 30 minute timer and draw one pose per. Then draw 10 poses from your imagination. Rest and repeat until you can create full box figures, then progress to #21.



This tie like shape is a good landmark for the sternum

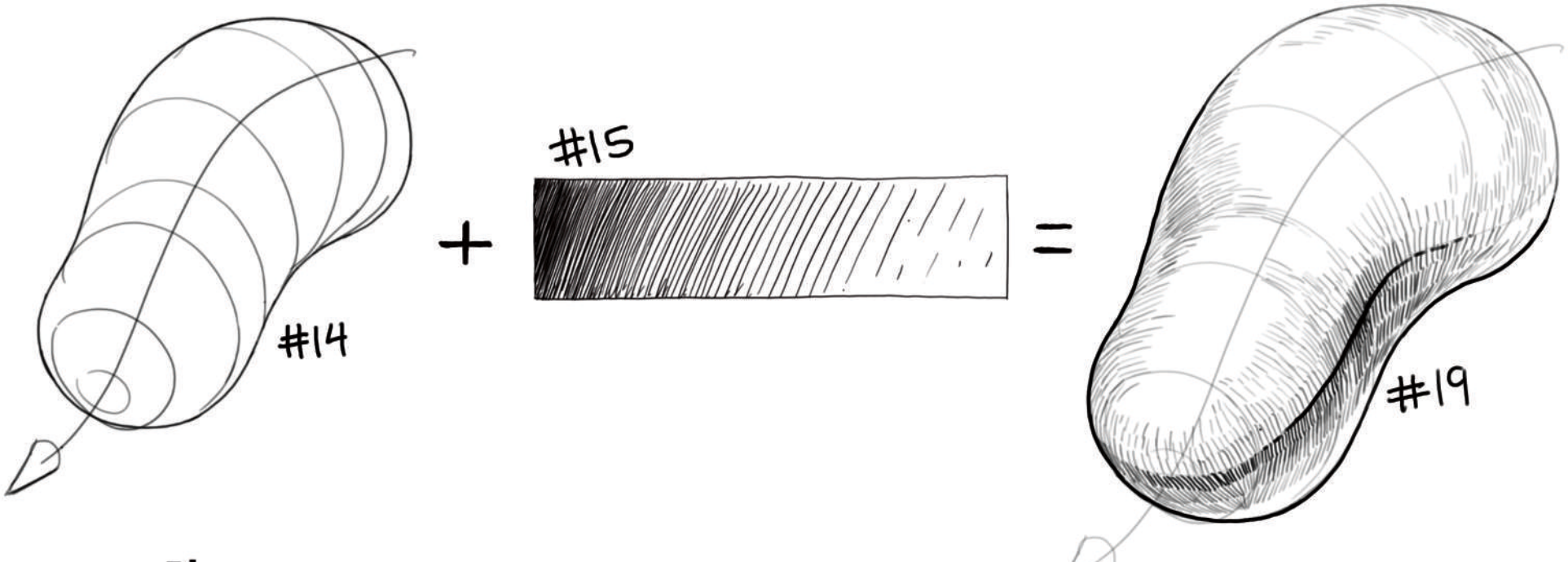


You can advance this box by adding a pyramid atop it to represent the trapezius muscles.



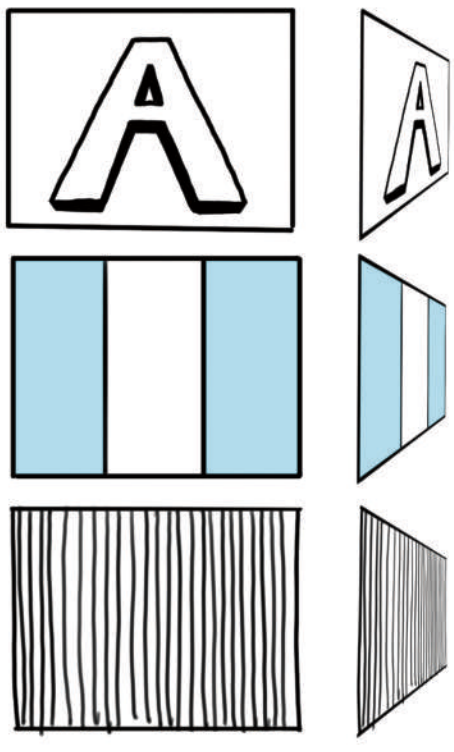
19. VOLUME MAPPING

Volume Mapping is an exercise that combines #14.Organic Forms with #15. Texture Bar to give render believable materials on form. This skill can take a lifetime of study on its own, but at its core, it's about mapping a pattern in perspective.



Planes

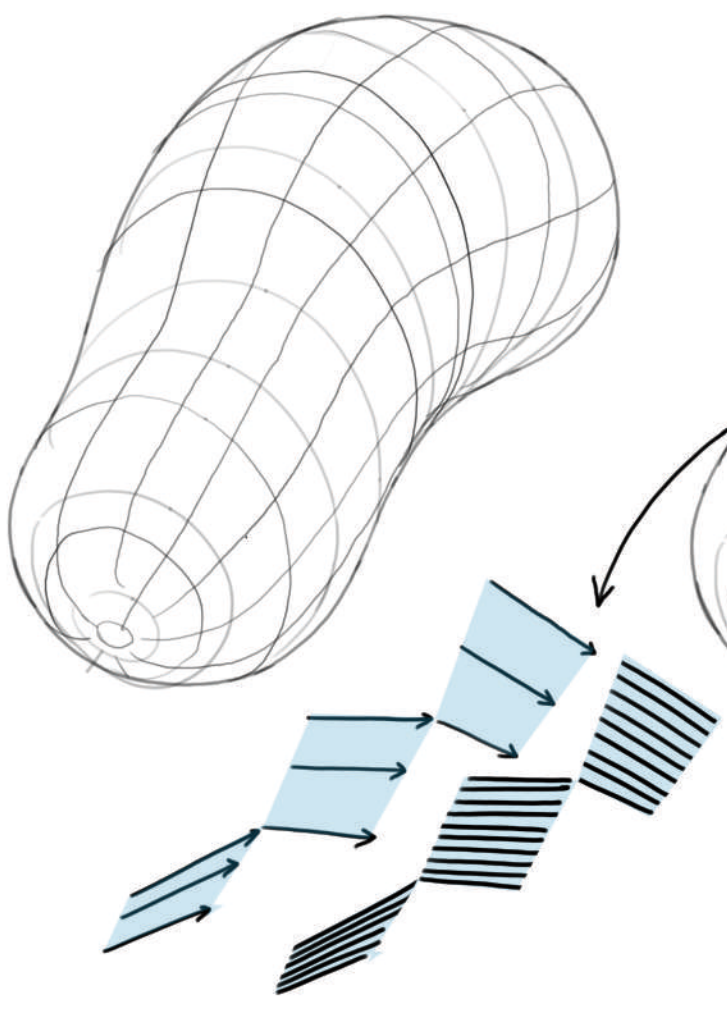
the easiest start to volume mapping is to beigin with a single plane. Imagine putting a pattern on a sheet of paper, then tilting the paper. This is the simplest way to map a texture onto a volume.



notice how the lines get denser as they turn away from view.

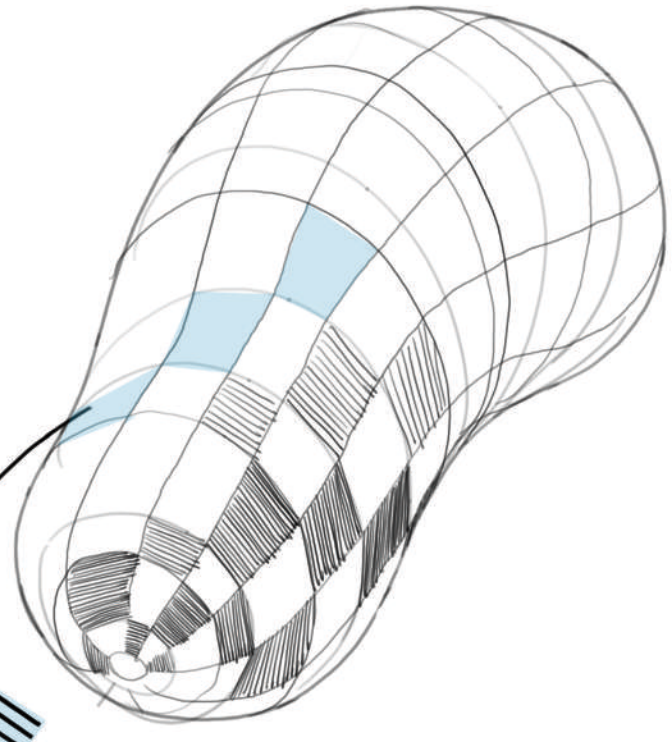
Wireframe

a wireframe is helpful, as it simplifies your volume into a collection of individual planes, to which you can simply apply a certain pattern on to.



Mapping

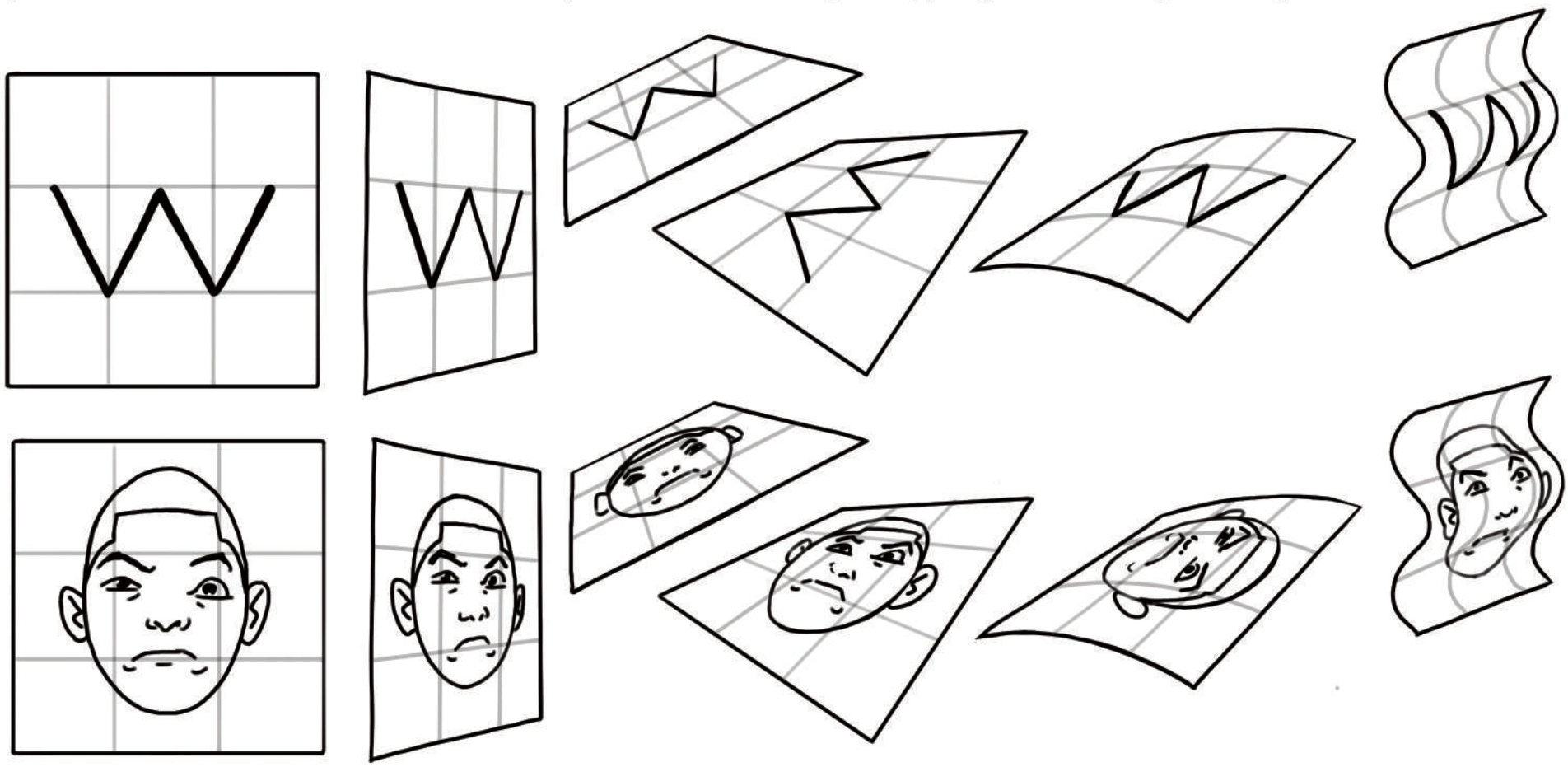
by following the wireframe as a guide, volume can be indicated with hatching lines following the direction of your planes.



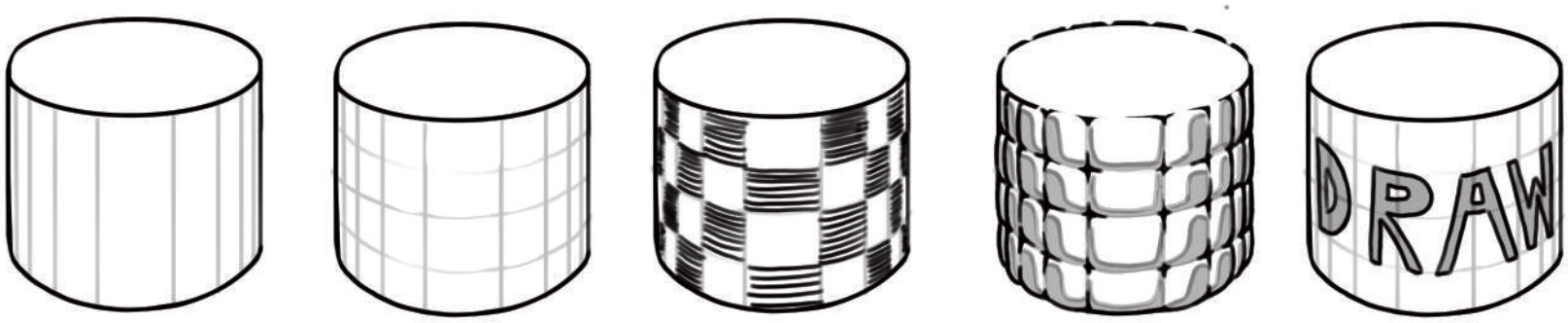
a volume is simply a pattern of planes, so understanding how to hatch a simple plane, or a sheet of paper in perspective is a crucial first step.

SCAFFOLDING VOLUMES MAPS

Starting with a single plane is a good idea, As we build comfort in distorting this plane like a sheet of paper, we will learn the patterns of volume mapping. Using wireframes will help you map your volumes easier. See the example below and try mapping some shapes for yourself.

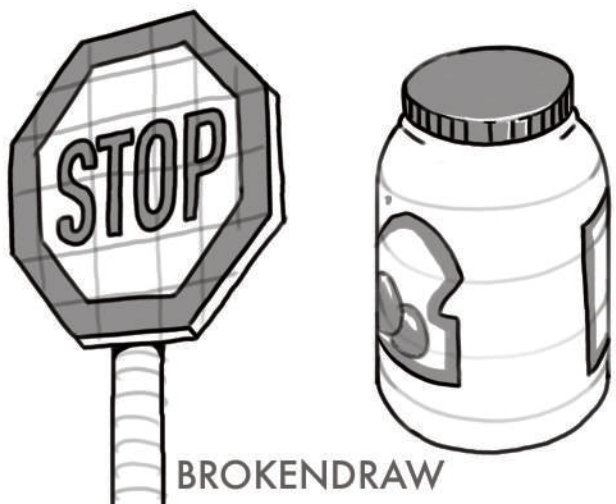


When mapping to a cylinder recognize that compression occurs most on the edges.



Working with these simpler forms first will provide the foundations for more complex mapping later.

When possible, it's much more effective to study from life rather from photos, because a camera has already compressed the textures and volumes in an image! Notice all the volume maps around us:





VOLUME MAPPING EXAMPLES

stars

bandages

dots

tiger stripe

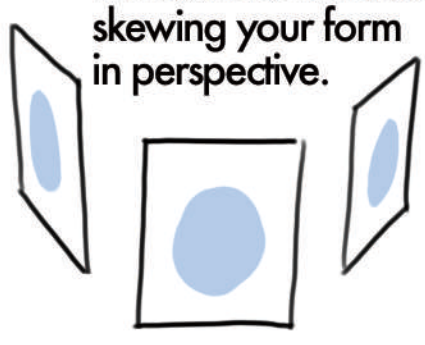
stickers

Volume mapping is used to texture everything like bandages, fabrics, and tattoos. These are a few textures used to make unique characters like me, I can't decide if i'm a warrior or a wizard.

RELATED EXERCISE

#3 PLANES

this exercise introduces skewing your form in perspective.



REALISTIC VOLUME MAPPING

These are examples of volume maps rendered realistically, to accurately portray the texture of an object. Referencing the simpler examples is a good place to start before copying these.

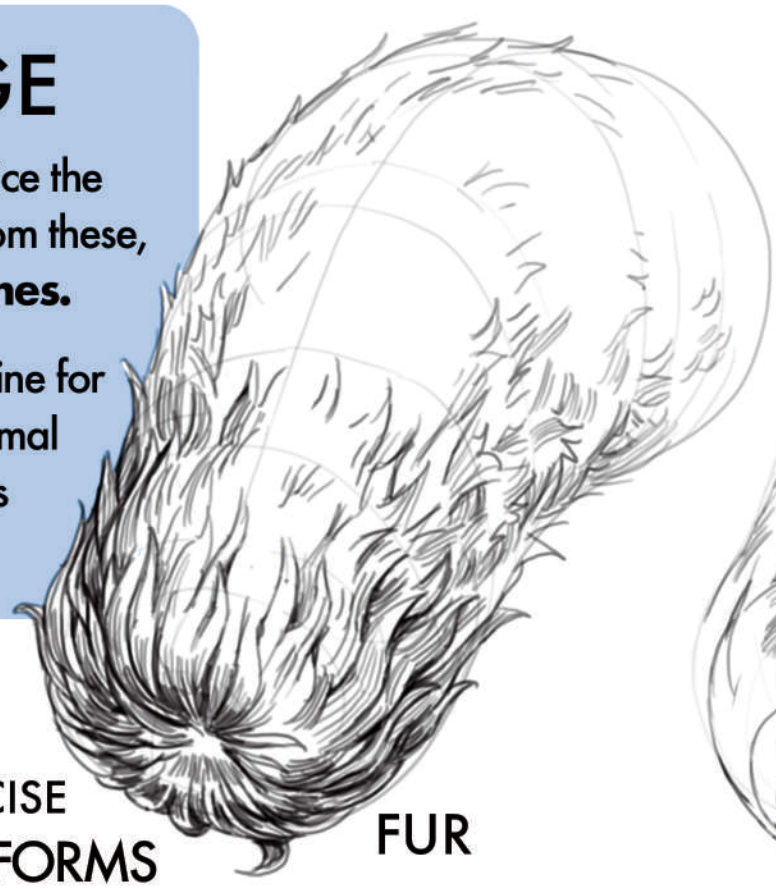
CHALLENGE

Look around your house - notice the variety of textures around. From these, **create 10 textured volumes.**

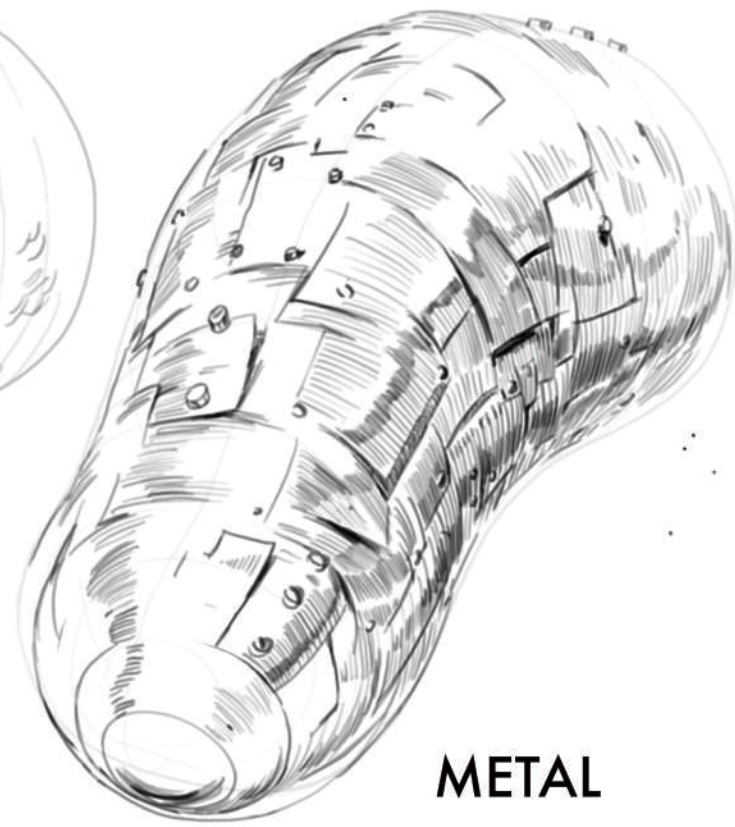
Feel free to find reference online for less common textures like; animal pelt, fish scales or artisinal tiles



RELATED EXERCISE
#14 ORGANIC FORMS



FUR

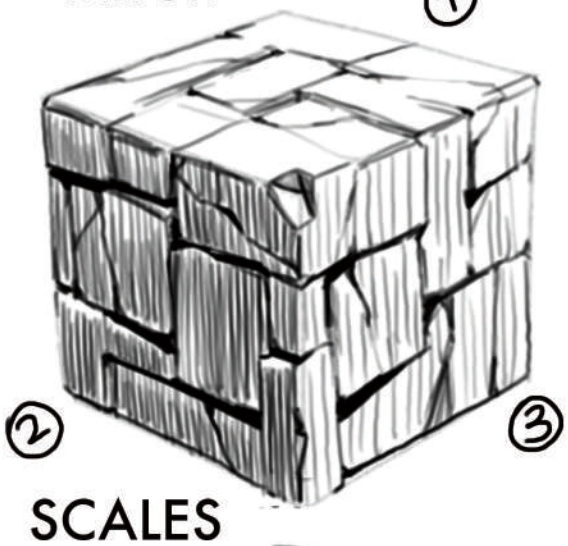


METAL

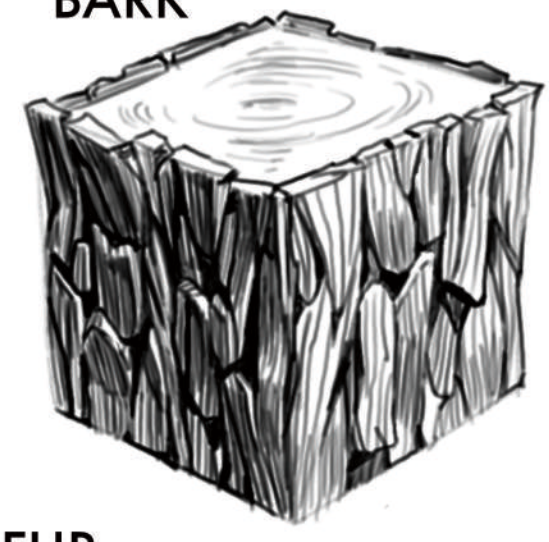
TEXTURE CUBES

Texture cubes can be helpful because you work with 3 distinct value groups; light (1) dark (2) and mid tone (3) .

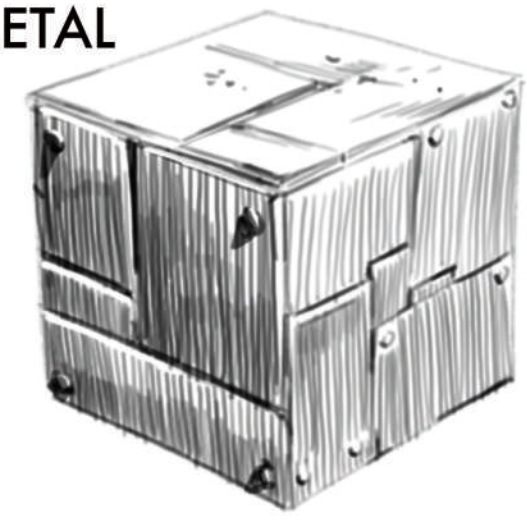
BRICK



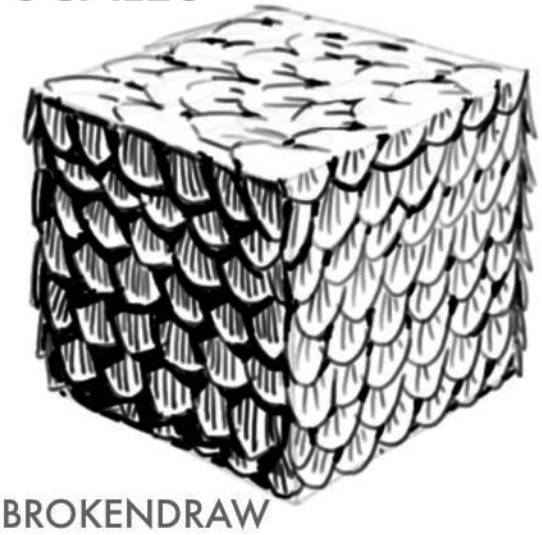
BARK



METAL



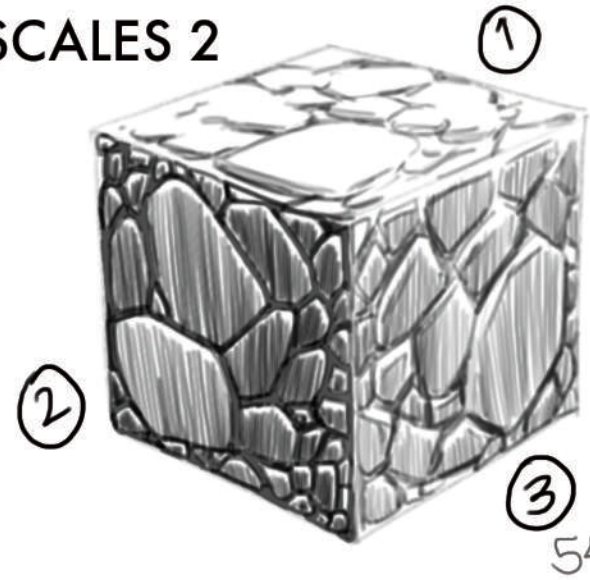
SCALES



FUR

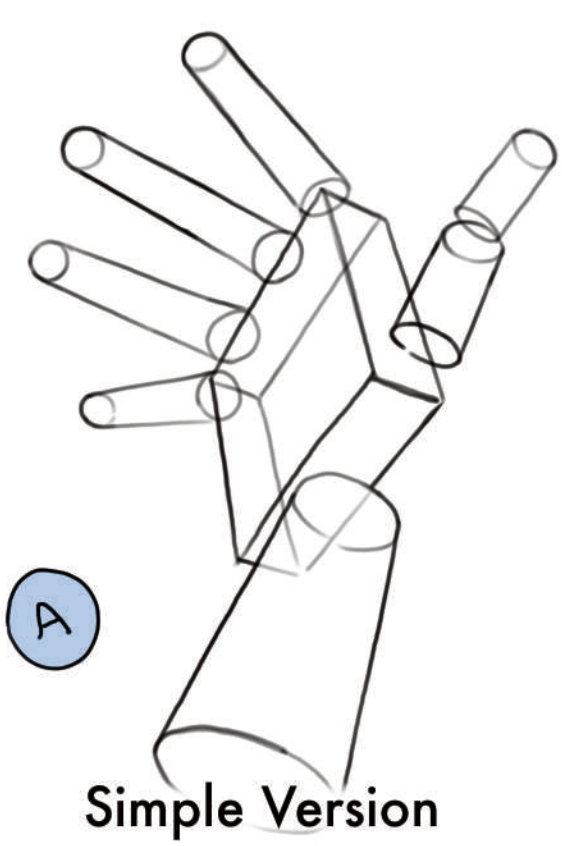


SCALES 2

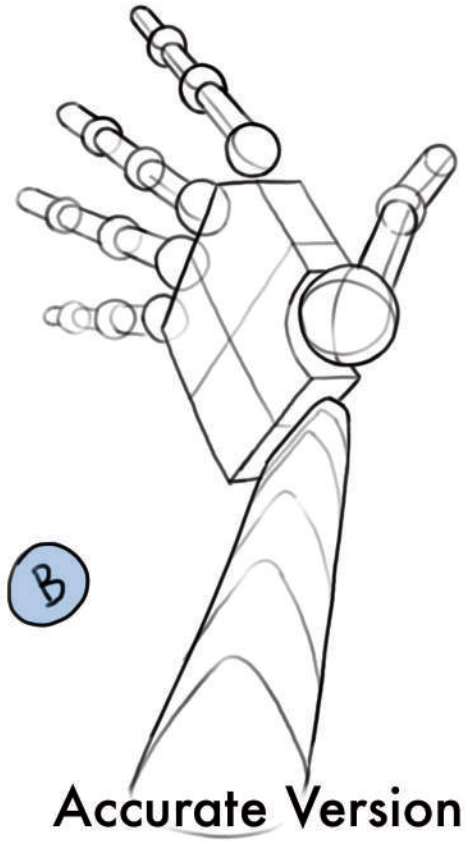


20. DECONSTRUCTION

Deconstruction is a method of studying reference by breaking subjects down to their basic forms using manipulations. This exercise teaches you to identify the simple forms behind complex objects. Start with simplest forms first (a) before slowly building complexity (b) and resemblance toward the subject matter (c).



Simple Version



Accurate Version

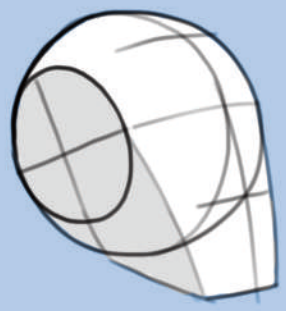


Subject/ Reference

Basic forms can be thought of as 'lego blocks' (Zefdraws) that can be combined intentionally resemble objects. By deconstructing subjects you are learning which combinations of forms can be used to recreate the reference.

COPYING VS CREATING

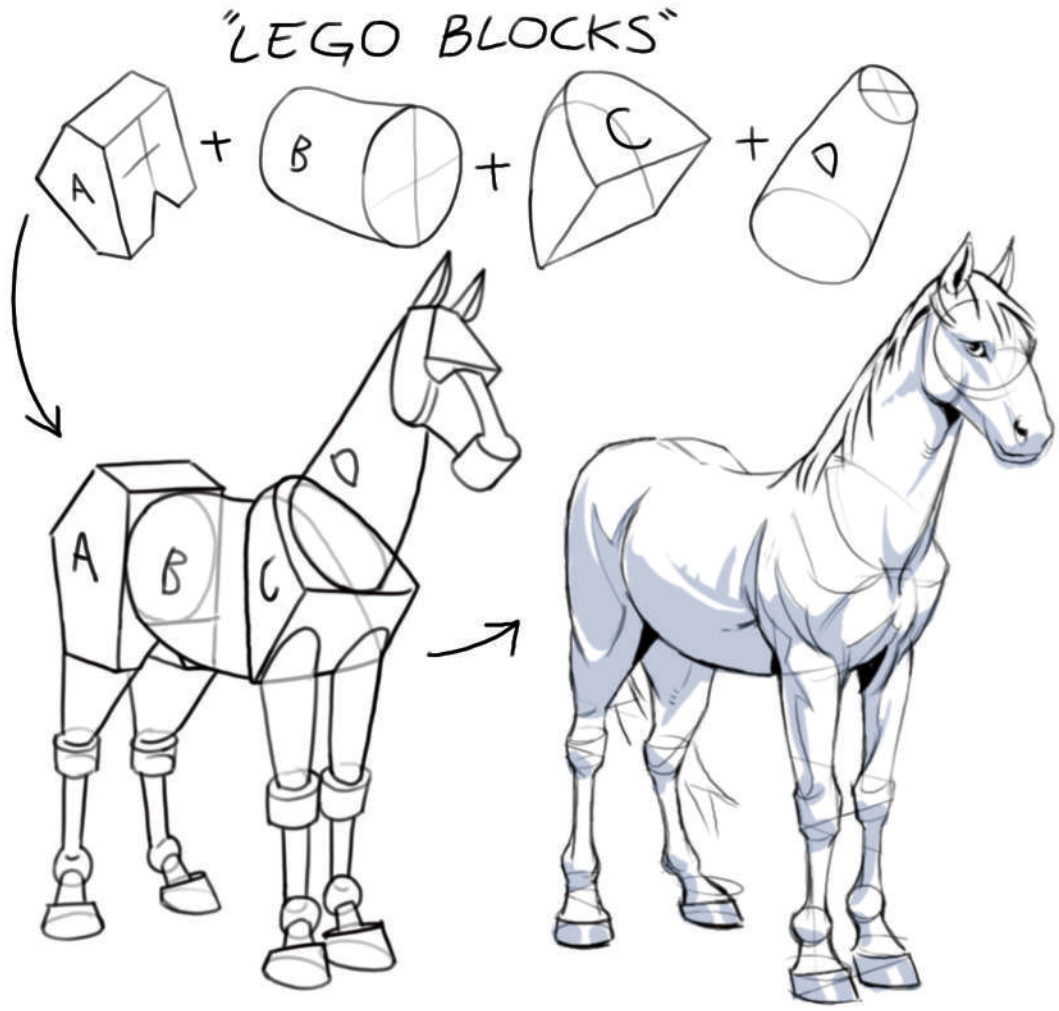
Creating your own deconstructions builds the skill of simplifying reference, but for animals and people is can be helpful to reference other peoples deconstructions, such as the Loomis and Asoro heads are classic deconstructions of the head. See exercise #22 for an example of deconstructing the human figure.



Loomis Head



Asoro Head



prioritize simple understanding > likeness. A complicated form is useless if it's too complex to draw.

CREATING DECONSTRUCTIONS

When creating deconstructions, your process will generally follow 3 steps. 1. Finding Reference, 2. Research and Notes, and finally 3. Applying your Deconstruction.

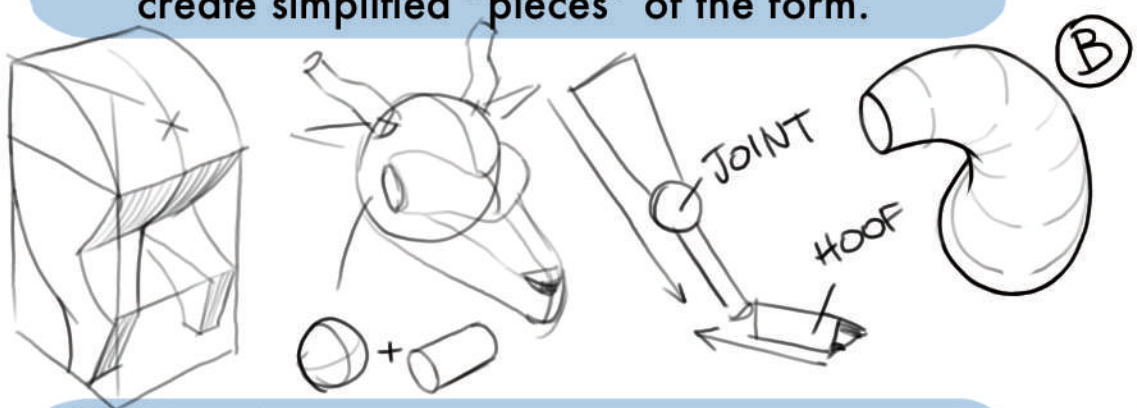
① REFERENCE

Collect a variety of angles, the more the better.



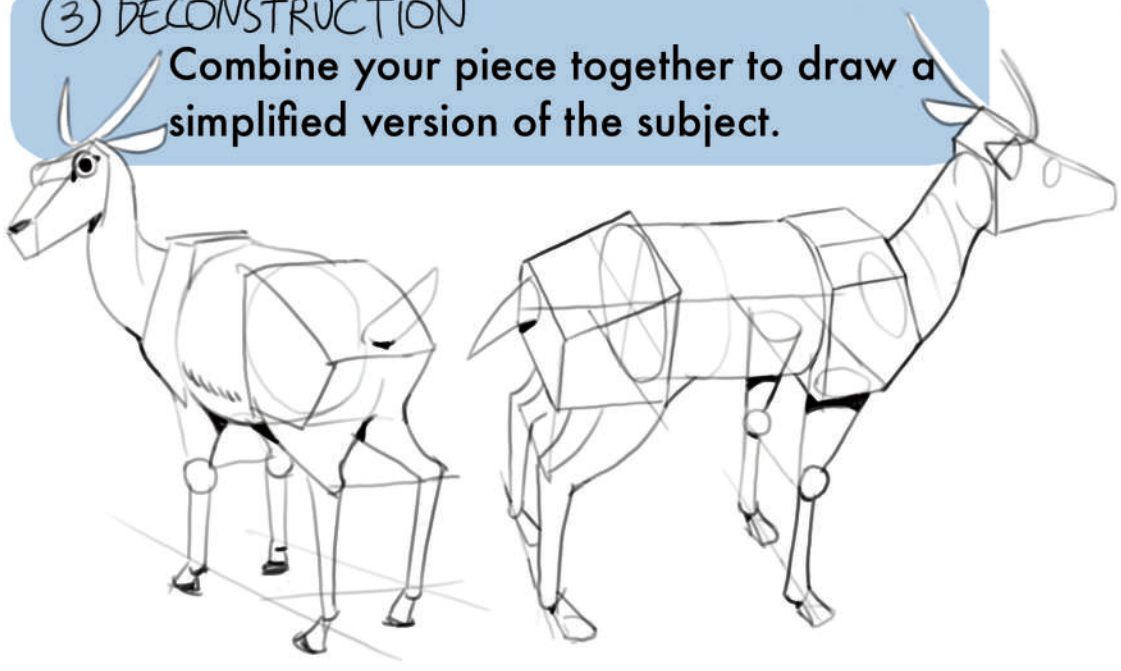
② RESEARCH

Take time to understand the subject, and create simplified "pieces" of the form.



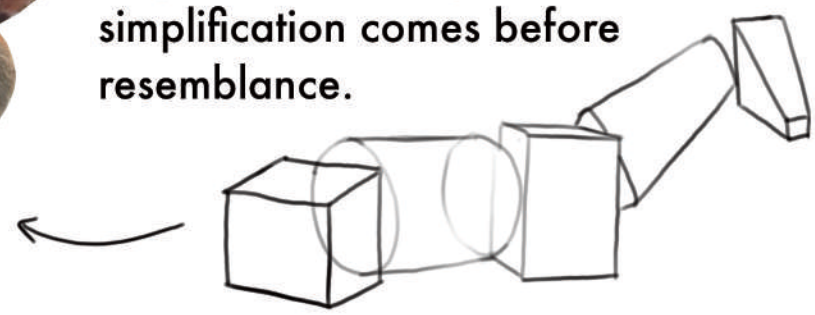
③ DECONSTRUCTION

Combine your piece together to draw a simplified version of the subject.



FINDING FORMS

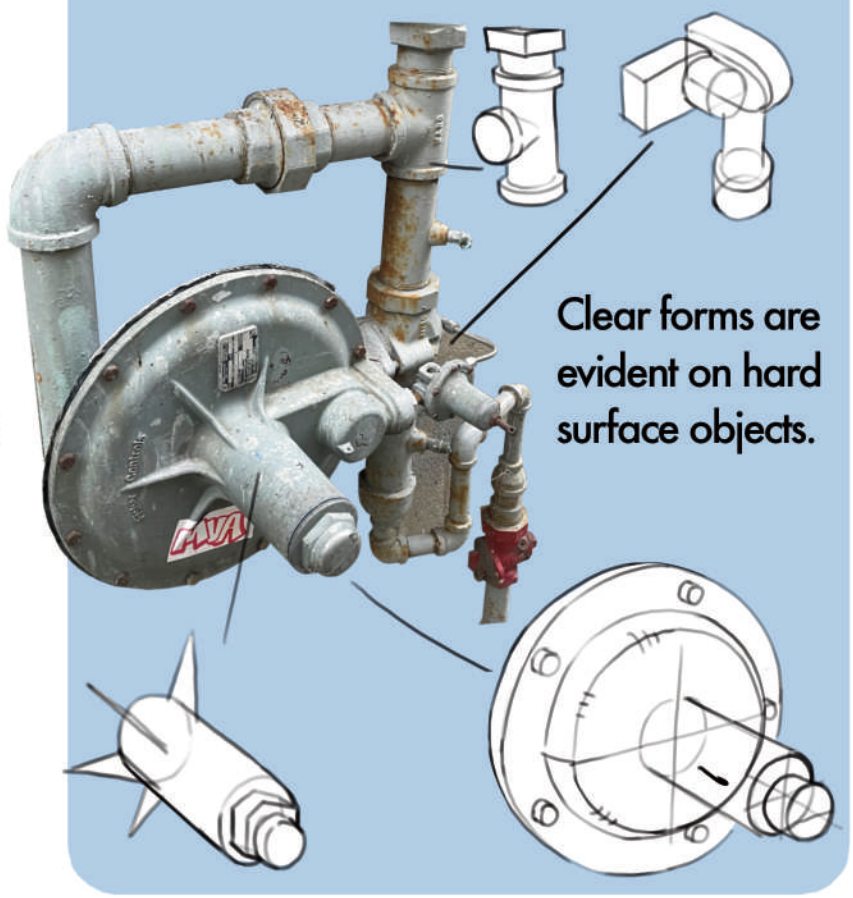
When choosing how to deconstruct, aim for the simplest representation of the subject. Only create a new form, if it can move. The example below may look "too simple" but simplification comes before resemblance.



See how this photo (A) informs me that the neck is very flexible, informing the form I choose (B).

Tip: Find 3D models from sketchfab.com

Starting with machinery can be a good way to decipher and simplify forms.



Clear forms are evident on hard surface objects.

Your deconstructions will constantly evolve with exoerience and taste. Only hroughapplying them will you learn which simplifications are helpful- and which are not. In this case, photo C reveals the neck to be quite flexible which will inform the form we choose.

LEVEL 5

IMAGINATION

To build you visualization skills.

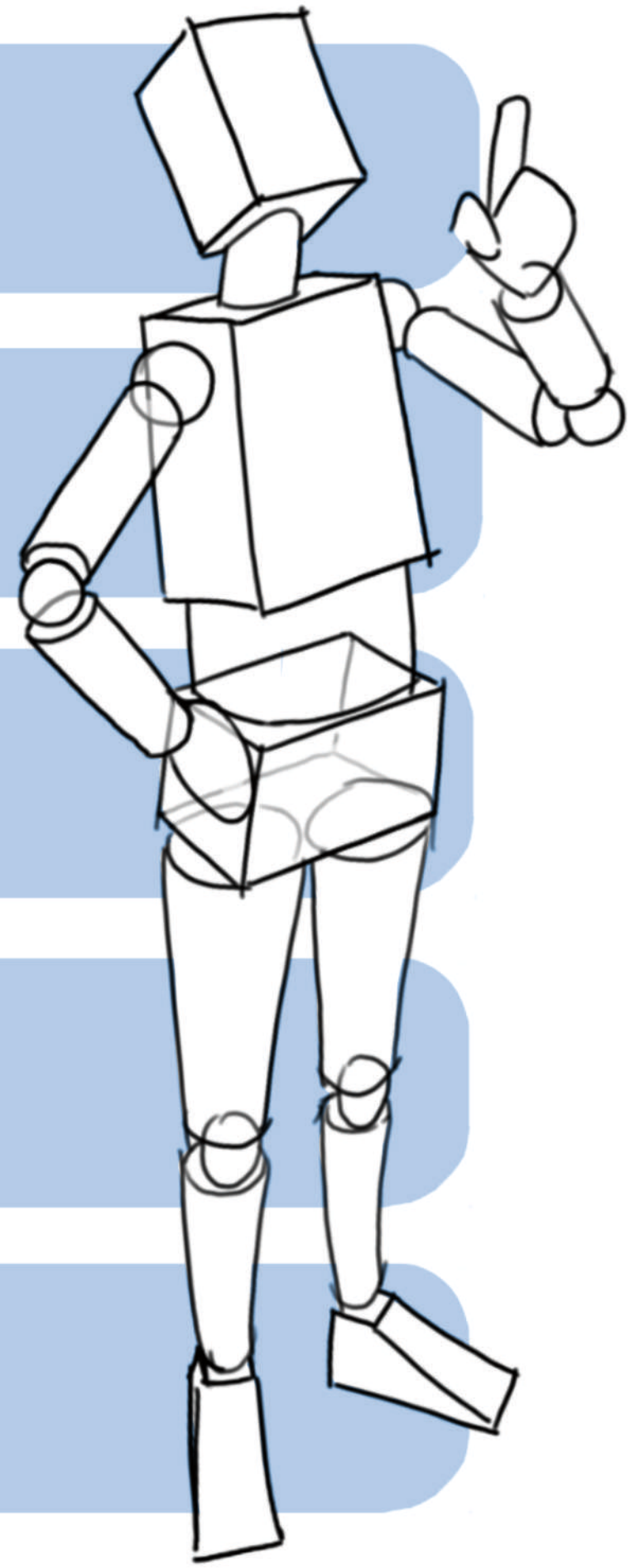
21. MANNEQUINIZATION

22. MAGIC OBSERVATION

23. POV DRAWINGS

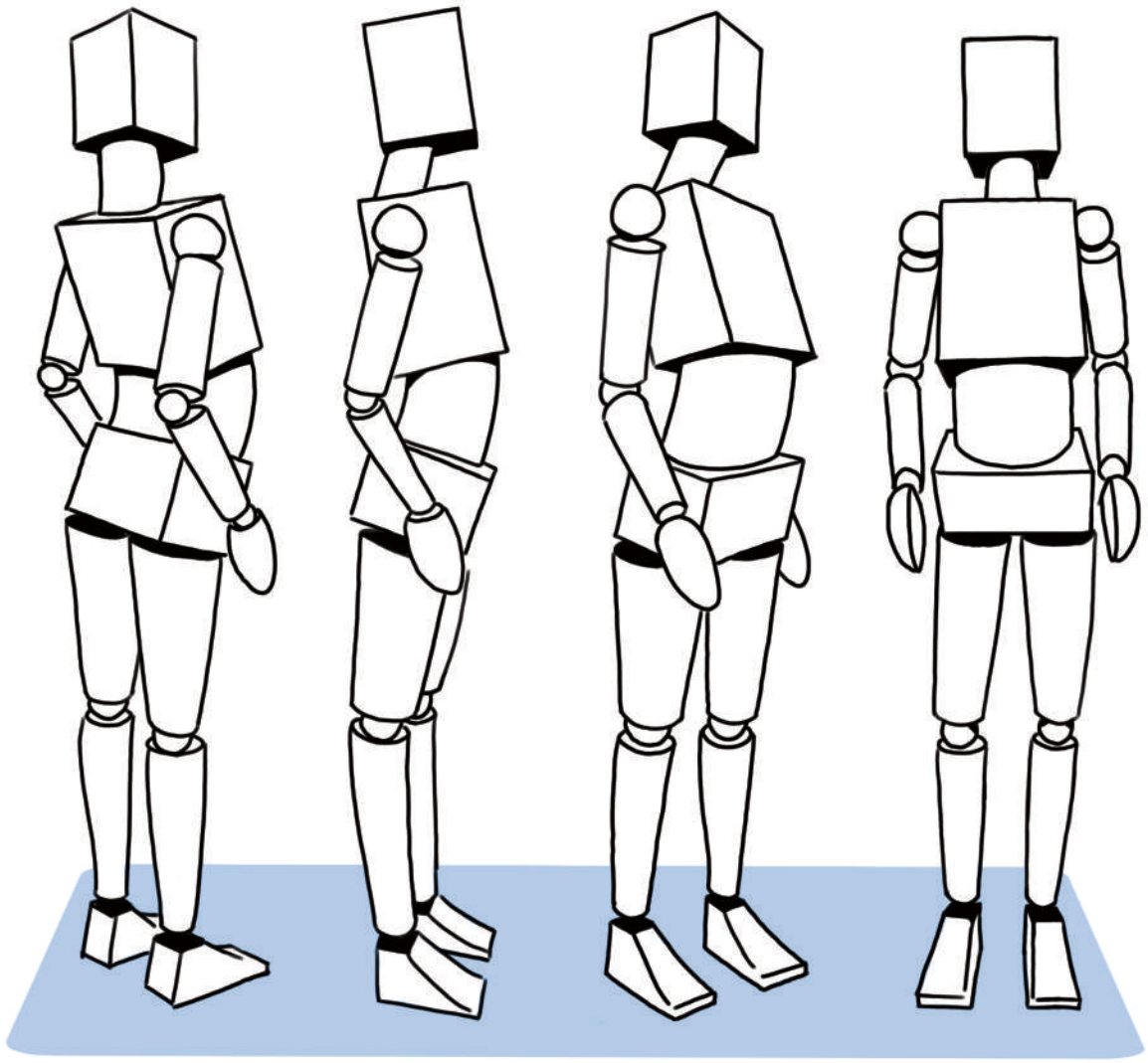
24. DAILY HIGHLIGHT

25. COMIC BOOK

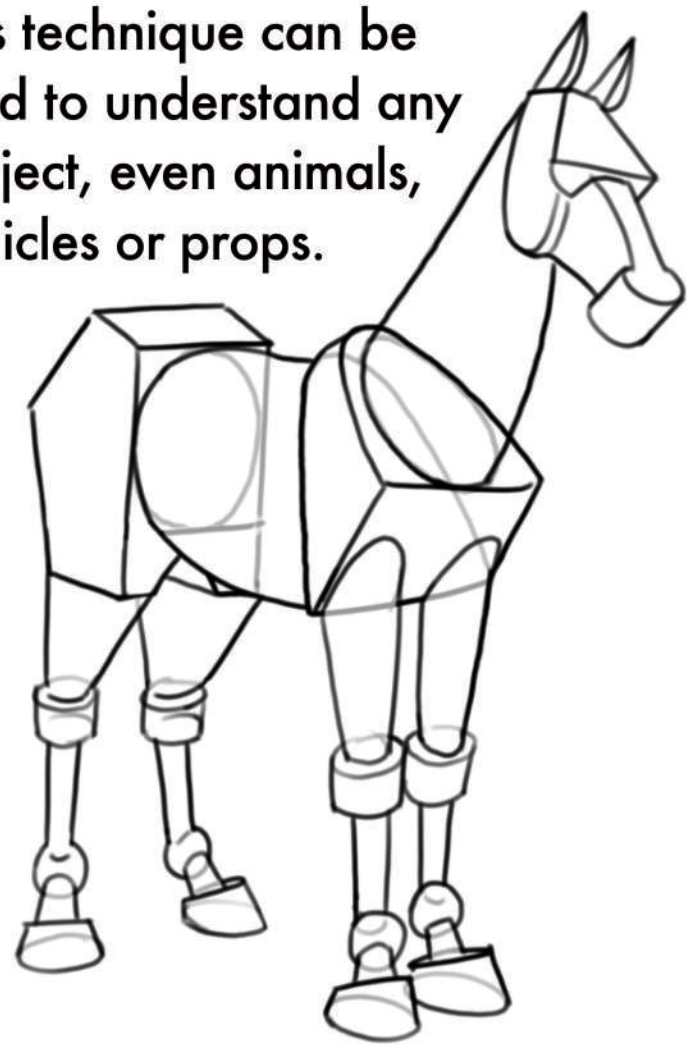


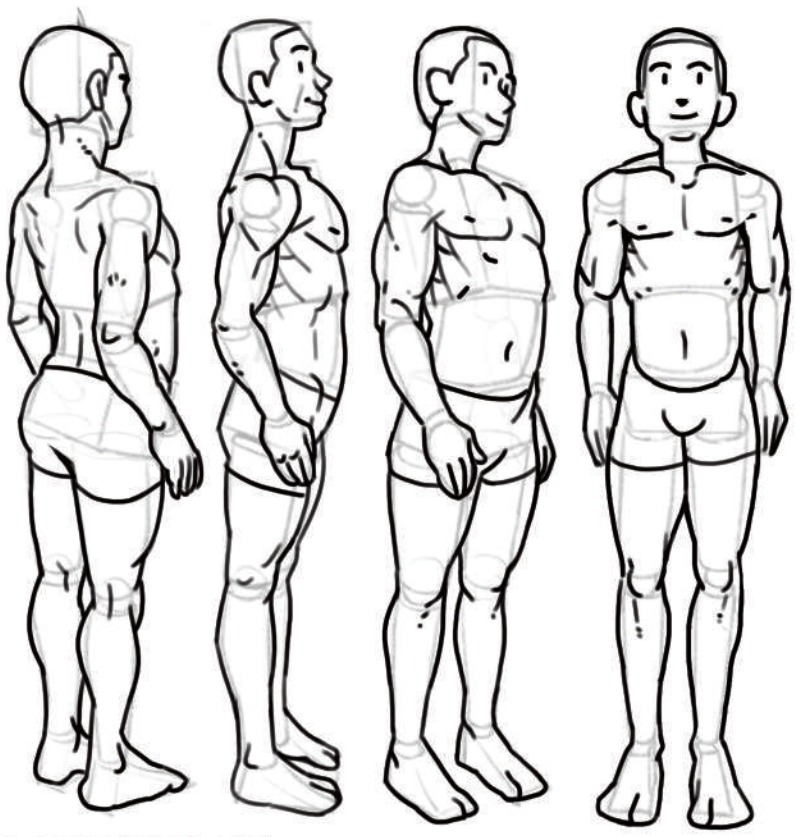
21. MANNEQUINIZATION

Mannequinization is the technique of breaking a subject into group of basic volumes. not only will this exercise create more solid drawing, it can make drawing people from your imagination easier. Rather than memorizing complex anatomy, the figure is simplified to a digestible pattern of boxes, that can be positioned and manipulated.



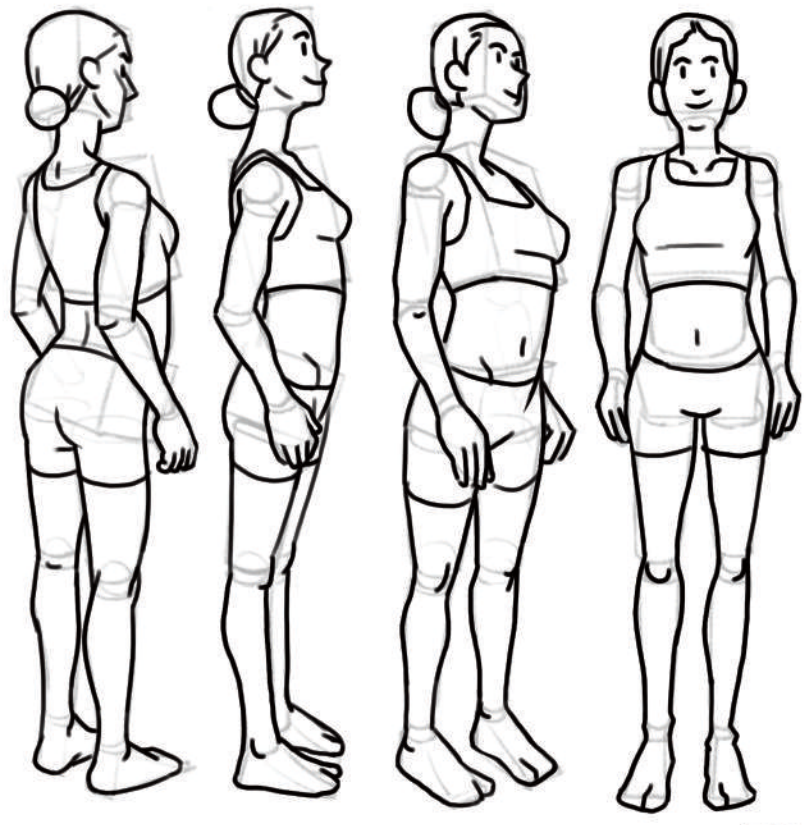
This technique can be used to understand any subject, even animals, vehicles or props.





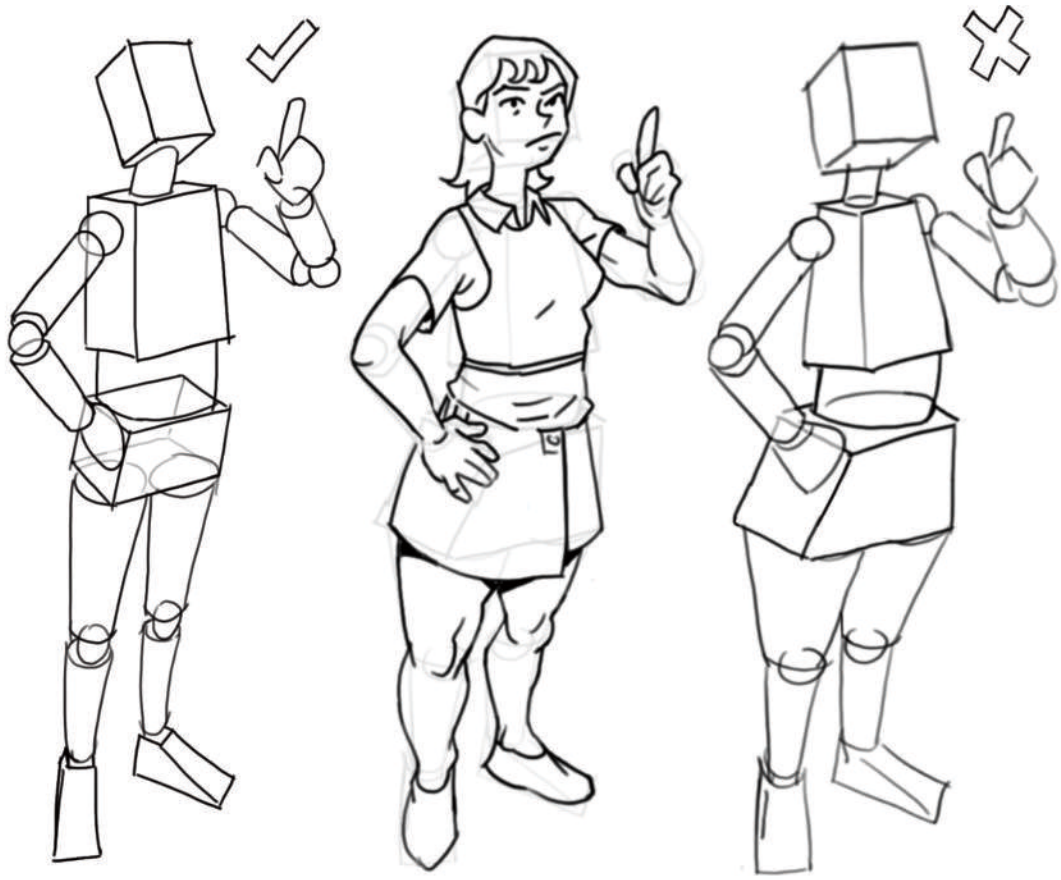
Here you can see how the human figure fits inside the mannequin.

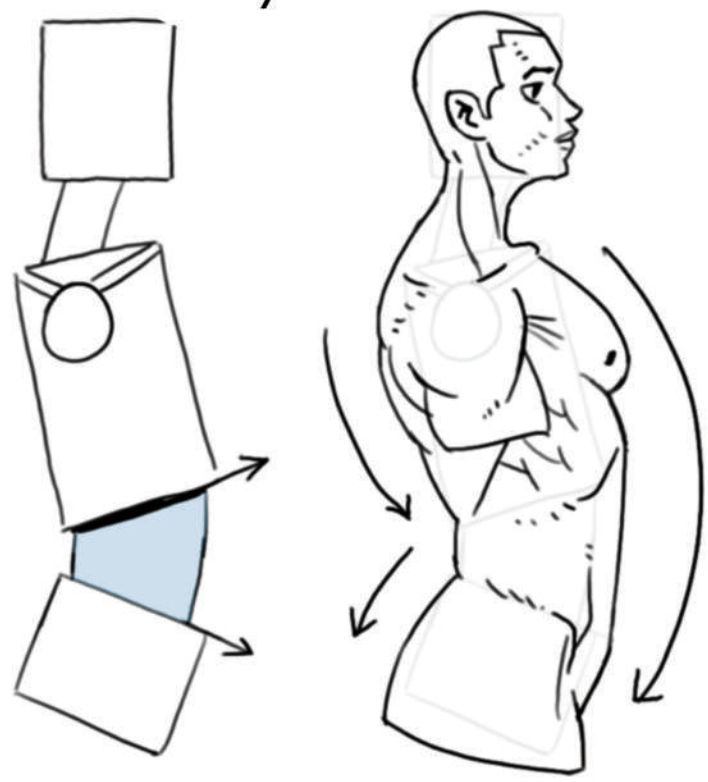
Though not exact, the major forms are captured simply.



UNDERSTANDING THE MANNEQUIN

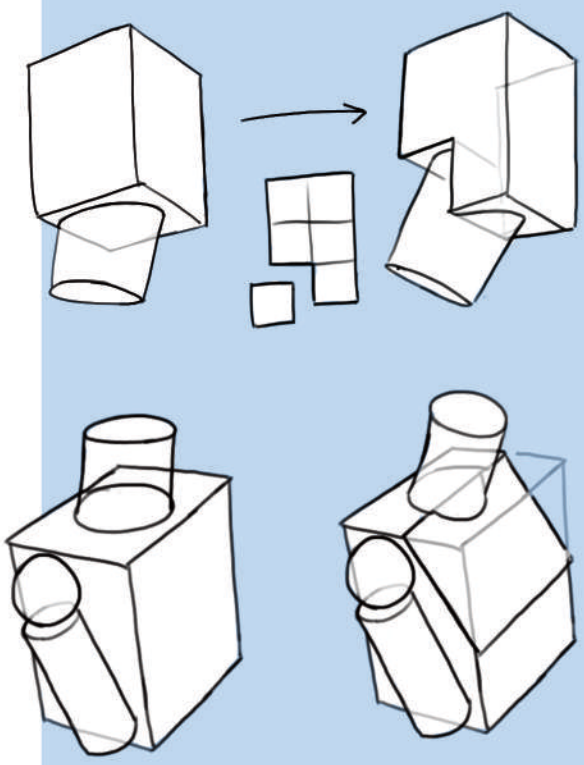
When drawing your mannequin beware not to change the proportions of the mannequin to match the model. The mannequin is a generic placeholder of human-like volumes that we can build forms onto afterwards if we want to match the reference more closely.

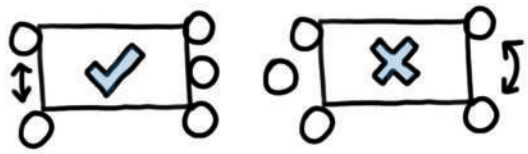




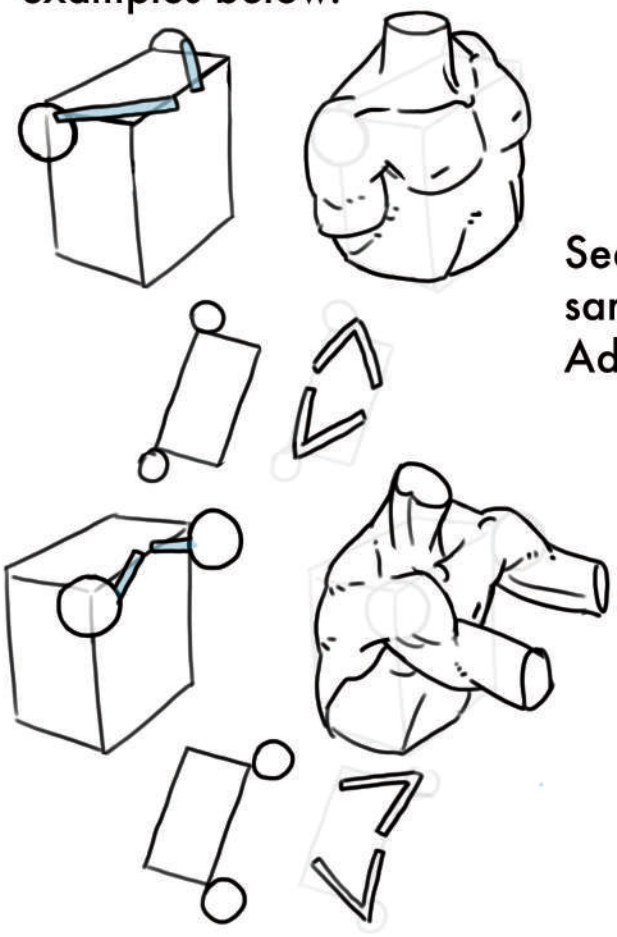
In a neutral pose, the pelvis tilts forward, make sure to account for this when posing from imagination.

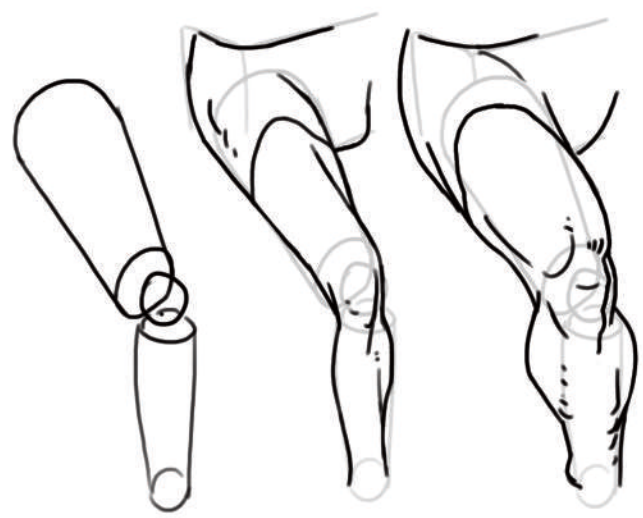
You may find the mannequin doesn't exactly match the human body. Although the aim isn't accuracy, here are some variations you can implement to make the mannequin more realistic.



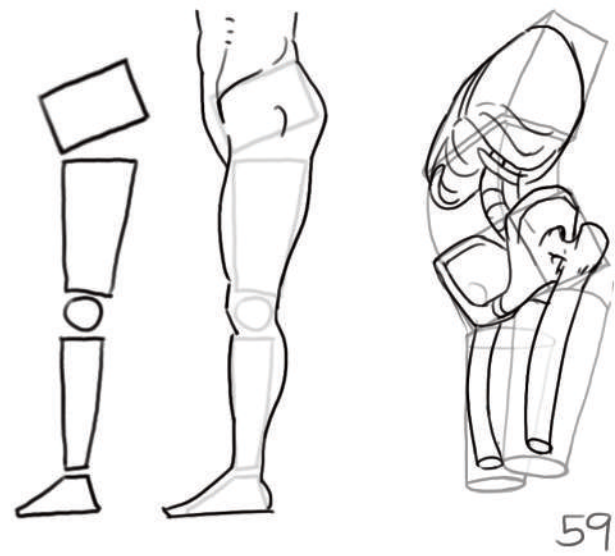


the shoulders move straight along the edge of the box, rather than arcing, see examples below.

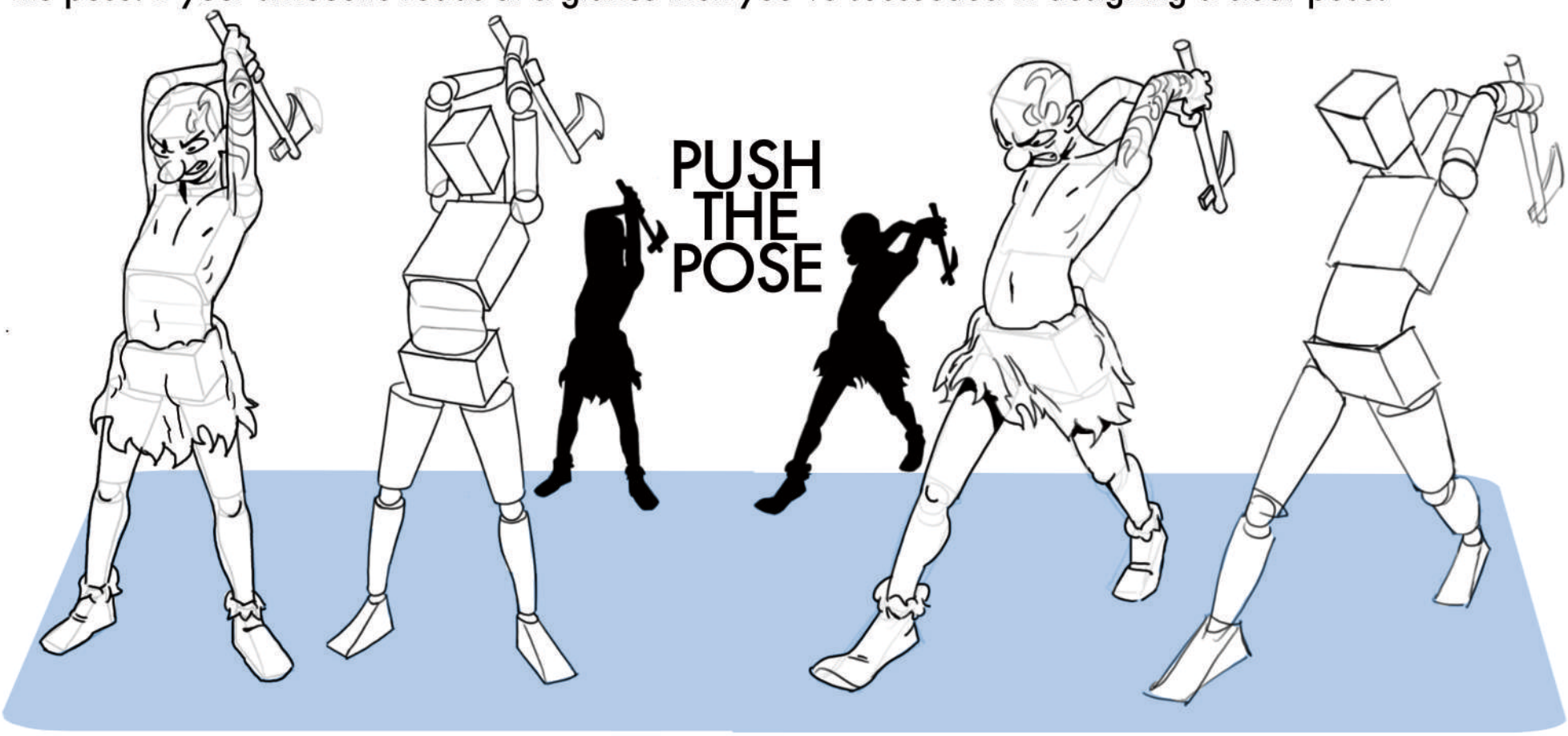




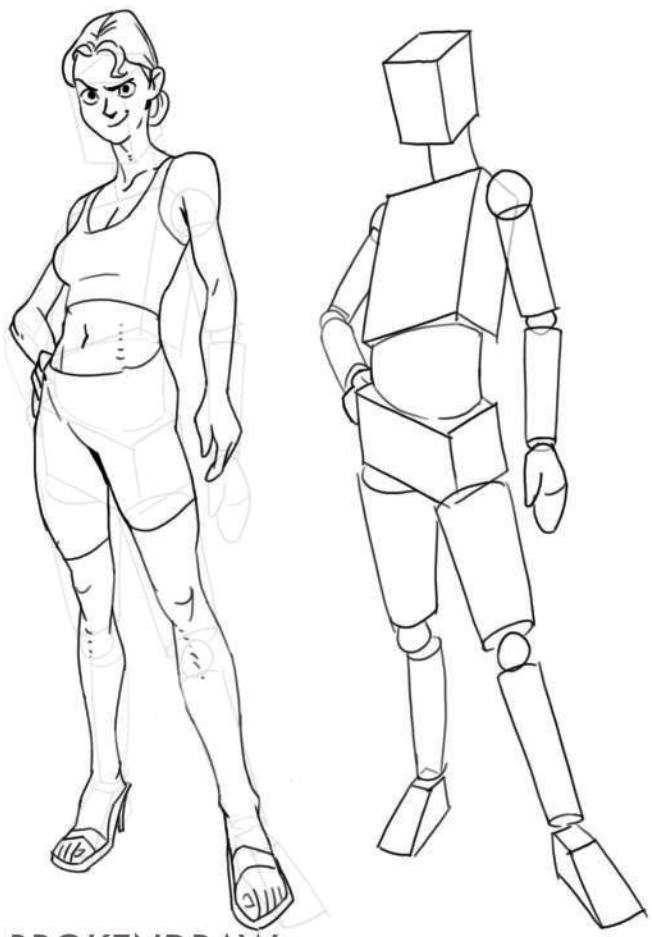
See how the mannequin remains the same, wether the leg is thick or thin. Add volume on top of the base form.



Although mannequinization is primarily a practice in structure, it is also an exercise in design. When creating these poses, remember, it's not just about capturing a reference as you see it. As visual communicators its our job to clarify the pose. First, decide the story of the pose. What emotion or action is it evoking? Then push elements that support it, or delete. See below how i've exaggerated the dynamism and expression of the pose. If your silhouette reads at a glance then you've succeeded in designing a clear pose.



Using the mannequin can be a great stepping stone to drawing figures from your imagination.



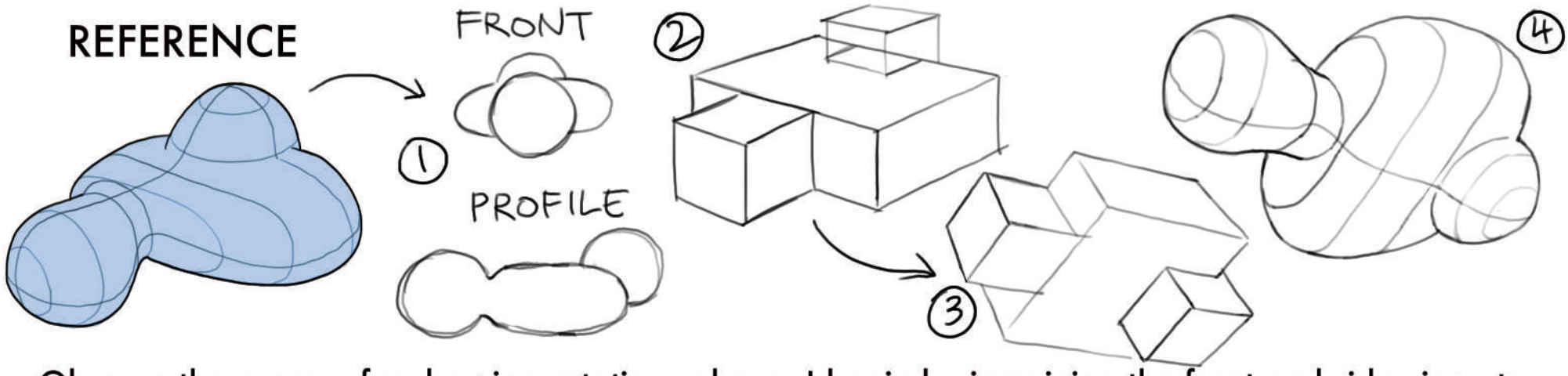




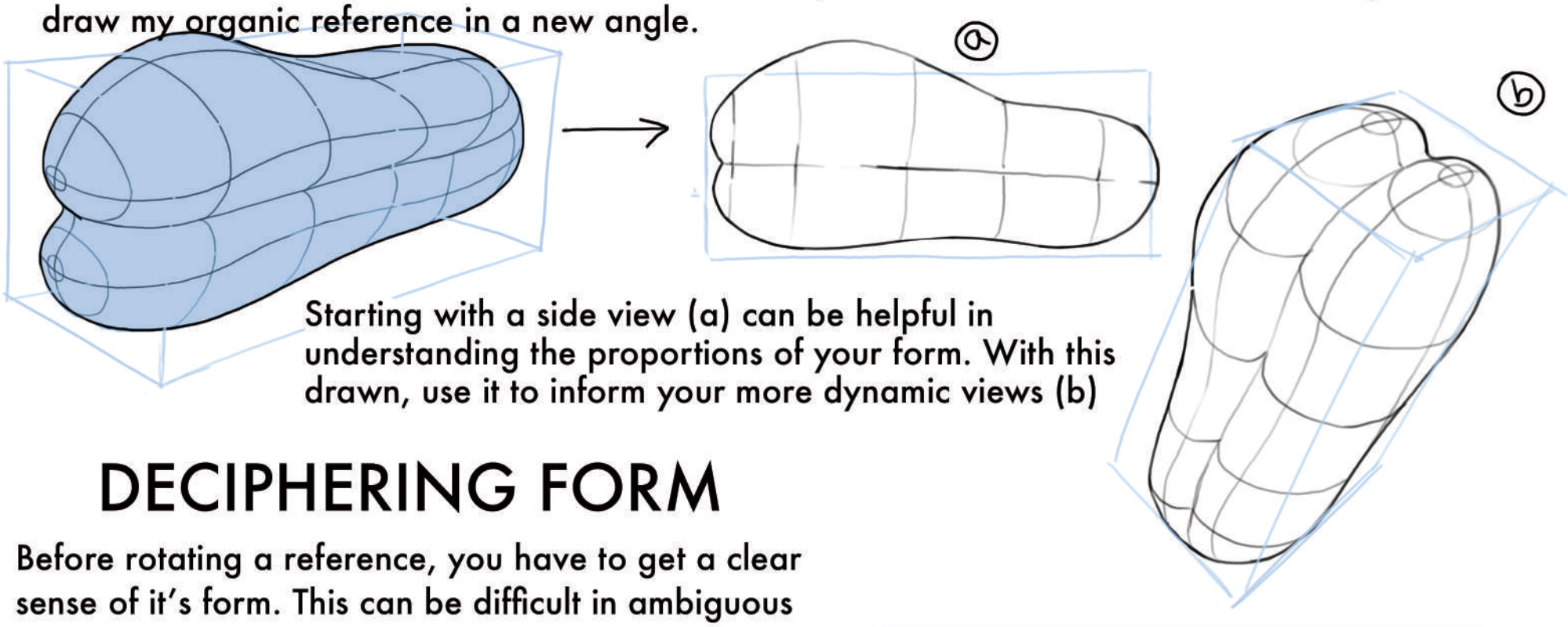
Dont be afraid to break your mannequin. The body is flexible!

22. MAGIC OBSERVATION

Magic Observation is a crucial exercise in bridging the gap between imagining and seeing. Looking at a reference, draw it from a different angle, attempting to maintain consistent volumes. This can be considered a progression of the rotation exercise, so make sure to practice that first. It requires you to visualize your reference as a form and rotate it. Be sure to start on simple objects before advancing.



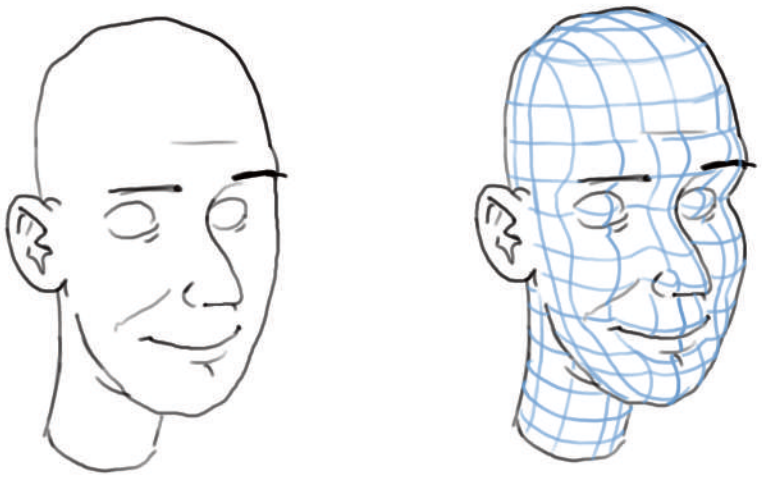
Observe the process for drawing rotations above. I begin by imagining the front and side views to get a sense of the proportions (1). Then I create a simplified block to represent the references volume (2). Knowing how to rotate this form (from previous exercises) I can use it as a guide to draw my organic reference in a new angle.



Starting with a side view (a) can be helpful in understanding the proportions of your form. With this drawn, use it to inform your more dynamic views (b)

DECIPHERING FORM

Before rotating a reference, you have to get a clear sense of it's form. This can be difficult in ambiguous images, but defining a wireframe is a good start.

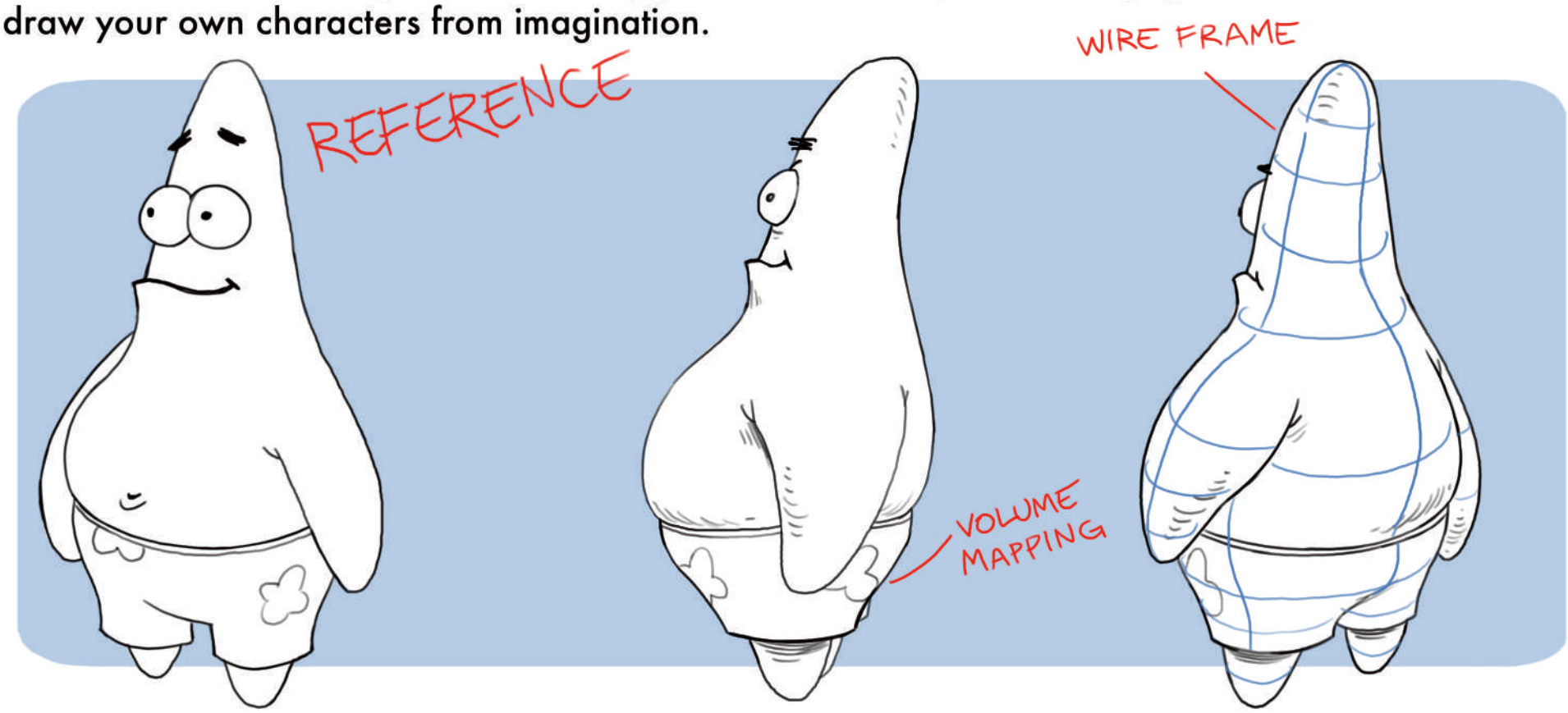


SEEING IN FORM

This exercise creates a habit of relying on your understanding of Form instead of merely recognizing shapes. Over time, you will naturally break objects into simpler forms, which will make drawing them from imagination much easier.

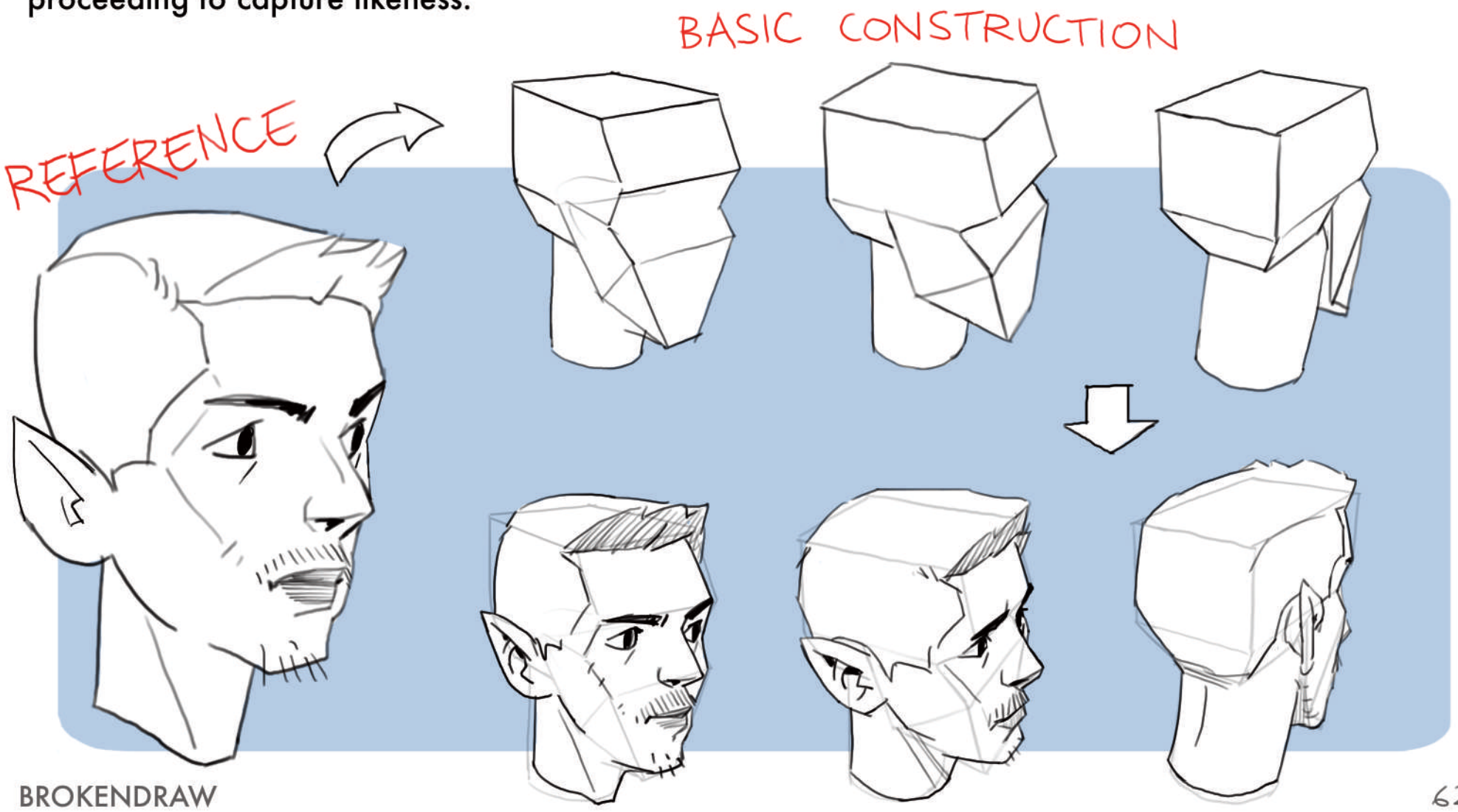
VARIATIONS

A fantastic variation of this exercise suggested by James Douglas (moderndayjames) is to rotate a cartoon character. This practice will help you memorize objects thoroughly and make it easier to draw your own characters from imagination.



HEAD ROTATION

You can also apply the same thinking to head rotation (another suggestion from Moderndayjames). Starting with the reference drawing, it can be helpful to start with your basic construction before proceeding to capture likeness.



23. POV DRAWING

Point of View drawing is a crucial exercise because it is builds a fluid understanding of perspective, and develops observational skills that can be applied to any project. The primary challenge of this exercise comes from expanding the scope of your drawing, as the more of your field of view you aim to capture, the more complex your perspective becomes.



Ultimately this is a practice of drawing your observations. You can draw your entire room, or just a slice of your view.





You can start with a specific object if this feels overwhelming

But what should you focus on achieving?

Depth. The aim is to create a window on your page that conveys a depth of your environment as you saw it, and that can only be done with a solid understanding of perspective and it relation to our point of view.

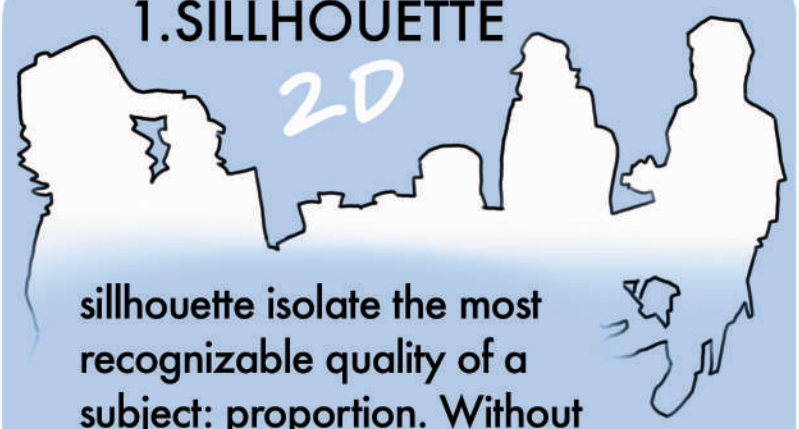
This is a level 5 exercise because it requires a understanding of several previous excercises. From line coordination to form rotation, and even rendering textures. Due to this, it difficult to explain how to do it "properly" and your best teacher will be experience.

TOOLS FOR DRAWING YOUR POV



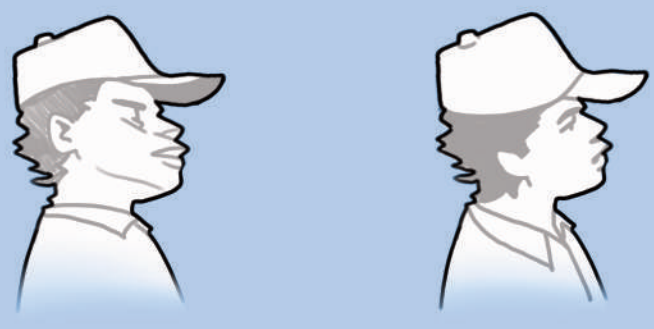
A good drawing requires a sensitivity to both 2D shapes, and 3D forms. Below, are a set of tools I use to create POV drawings, but these can be applied to drawing anything.

1.SILLHOUETTE



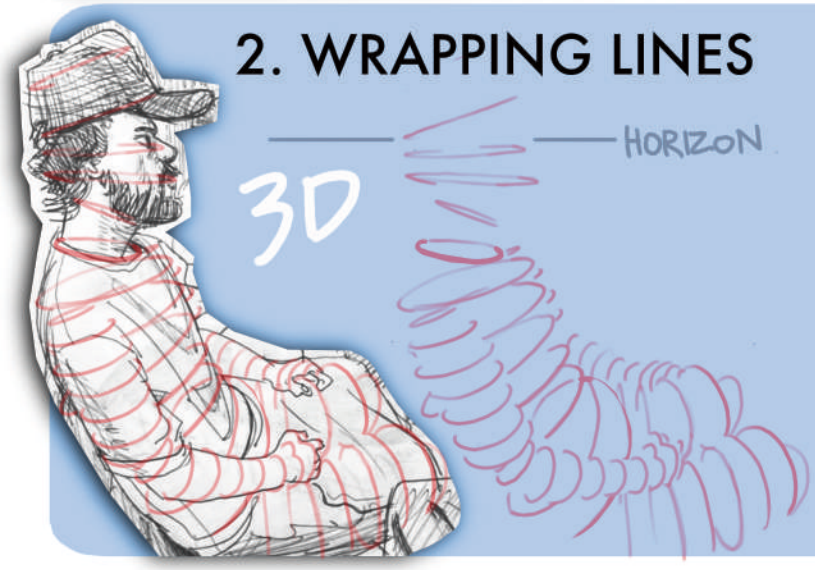
sillhouette isolate the most recognizable quality of a subject: proportion. Without an accurate sillhouette, nothing else will feel believable.

But sillhouettes are just the start, without internal lines they can be misleading:



See how both these sillhouettes are the same, but convey different angles.

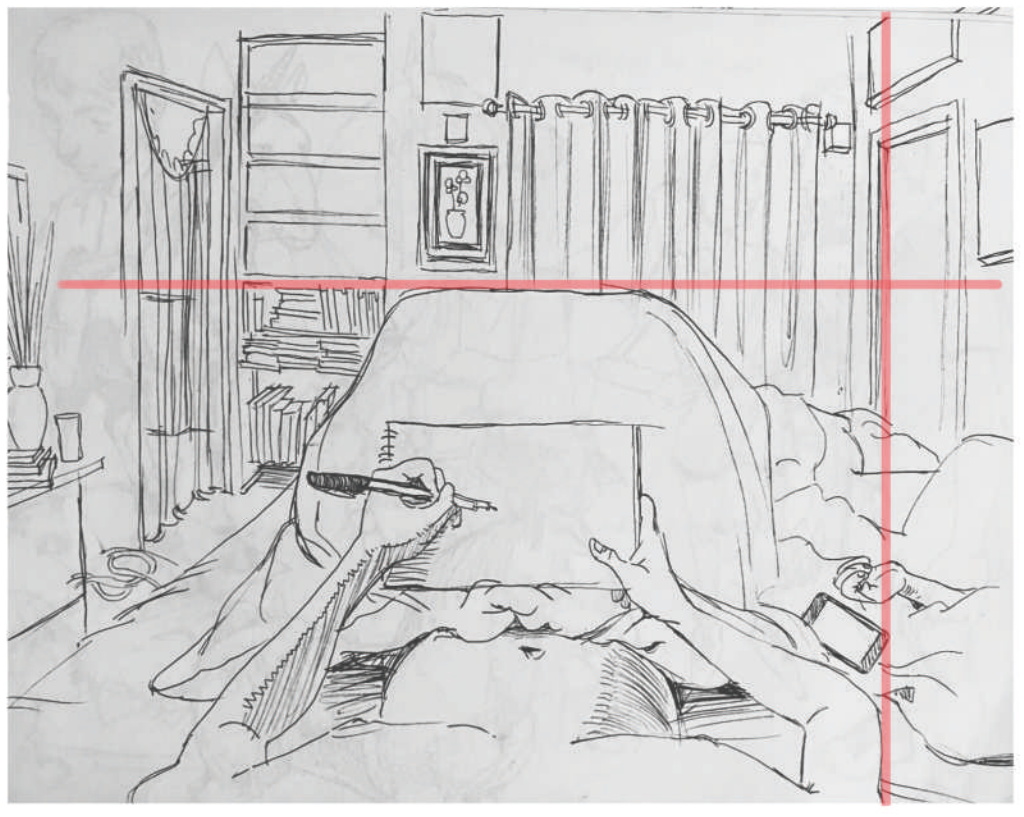
2. WRAPPING LINES



Contours are the internal lines that subject give depth to sillhouettes. In person you can find these contours from bends of shirt sleeves and watches. To sensitize yourself to contours - exercises 4 and 14.

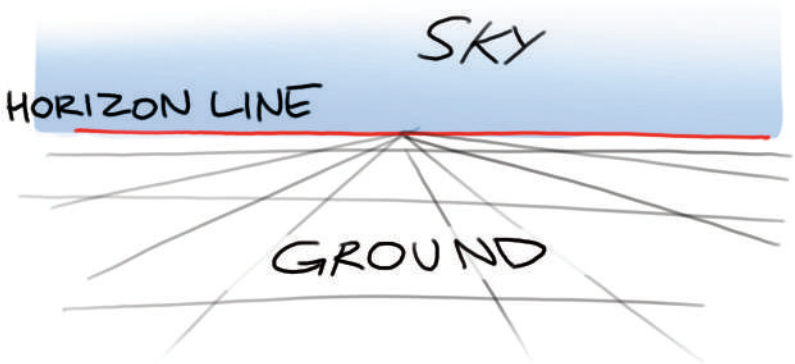
3. STRAIGHT LINES

Imagining straight lines can be a helpful way to measure the relationship between objects in your environment. As you look around, make sure to keep your head in the same place, otherwise the relationships between objects will change.

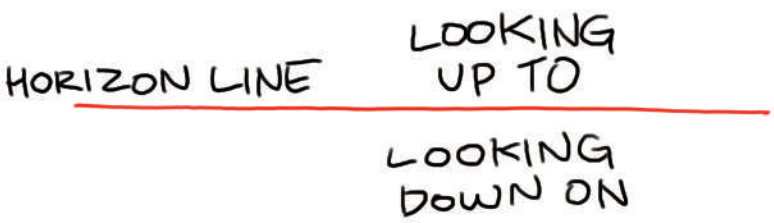


To fully understand a POV drawing there's no getting around perspective and the logic of observation. See the next pages for a quick overview. But don't make the mistake of stopping there, continue to research this topic if you want to draw freely.

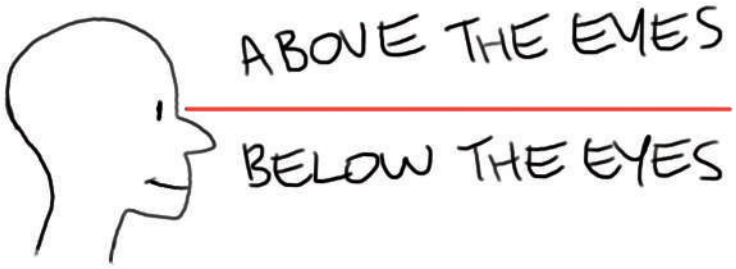
UNDERSTANDING HORIZON LINES



The horizon line seperates the sky from the ground, and is crucial to drawing in perspective because it orients the height of the scene.

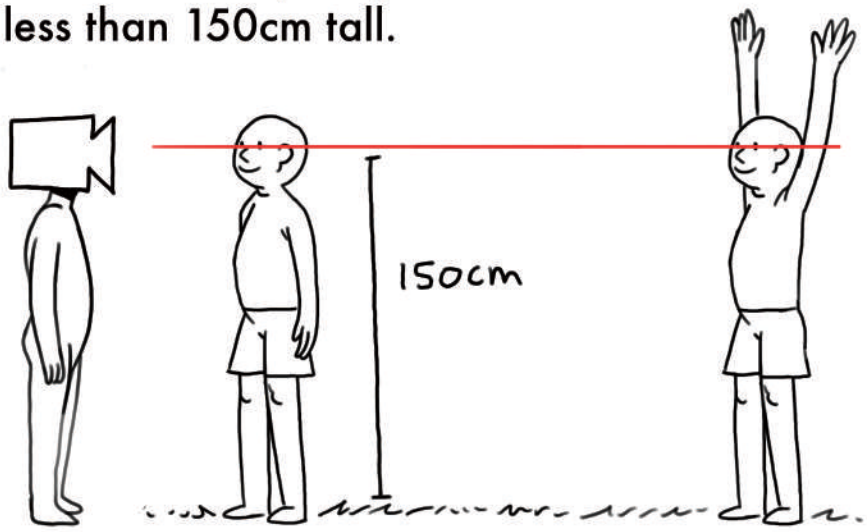


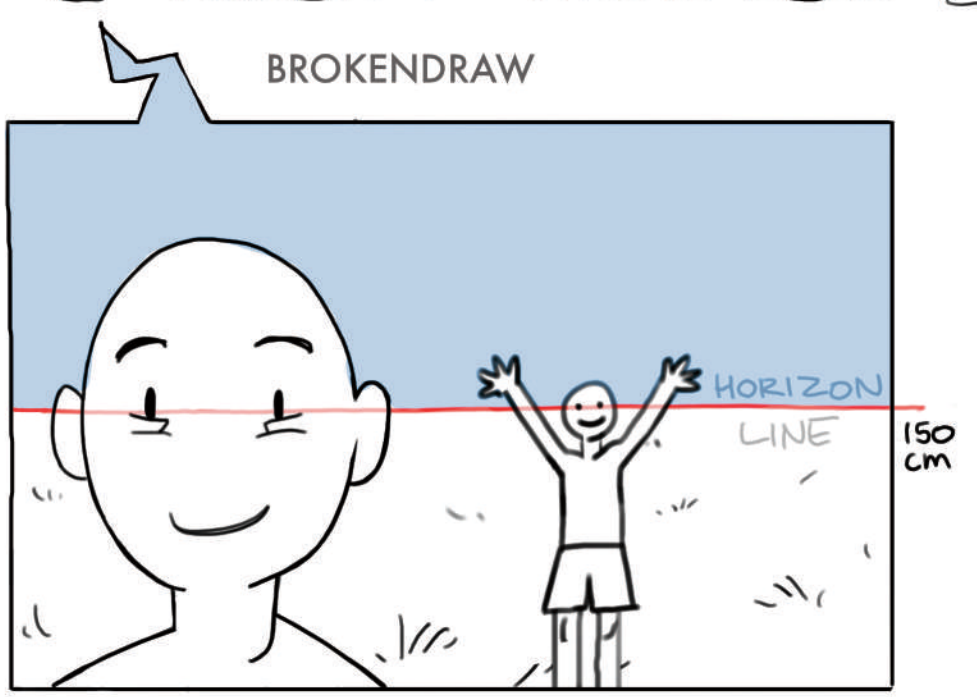
It is the border between what's seen from below and what's seen from above. Anything above the line is an object you are "looking up to", anything below the line is an object your are "looking down" upon. In this way it represents your eye level.



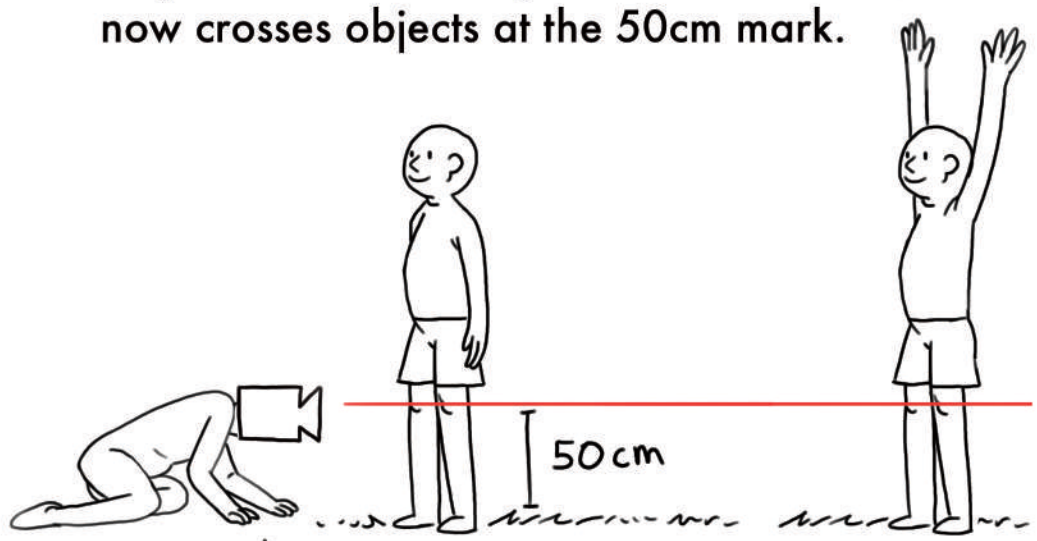
As objects cross your eye level, you are either looking above, or below them. As a human, our eye level is around 150 centimeters. This means the horizon line marks the 150cm line. See this demonstrated below:

In this situation camera head is level with a person, making the eye level 150 cm. Therefore in his view, anything below the horizon line is less than 150cm tall.





But when Camera Head crouches to look at the knees, his eye level (or height from ground) is only 50cm. This changes the horizon line, which now crosses objects at the 50cm mark.

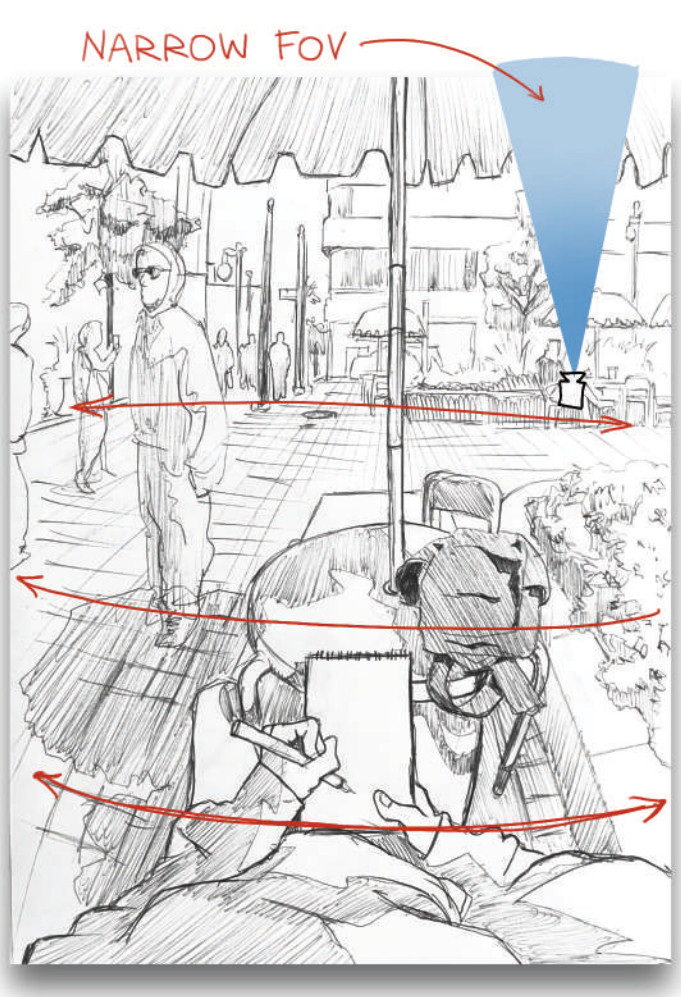


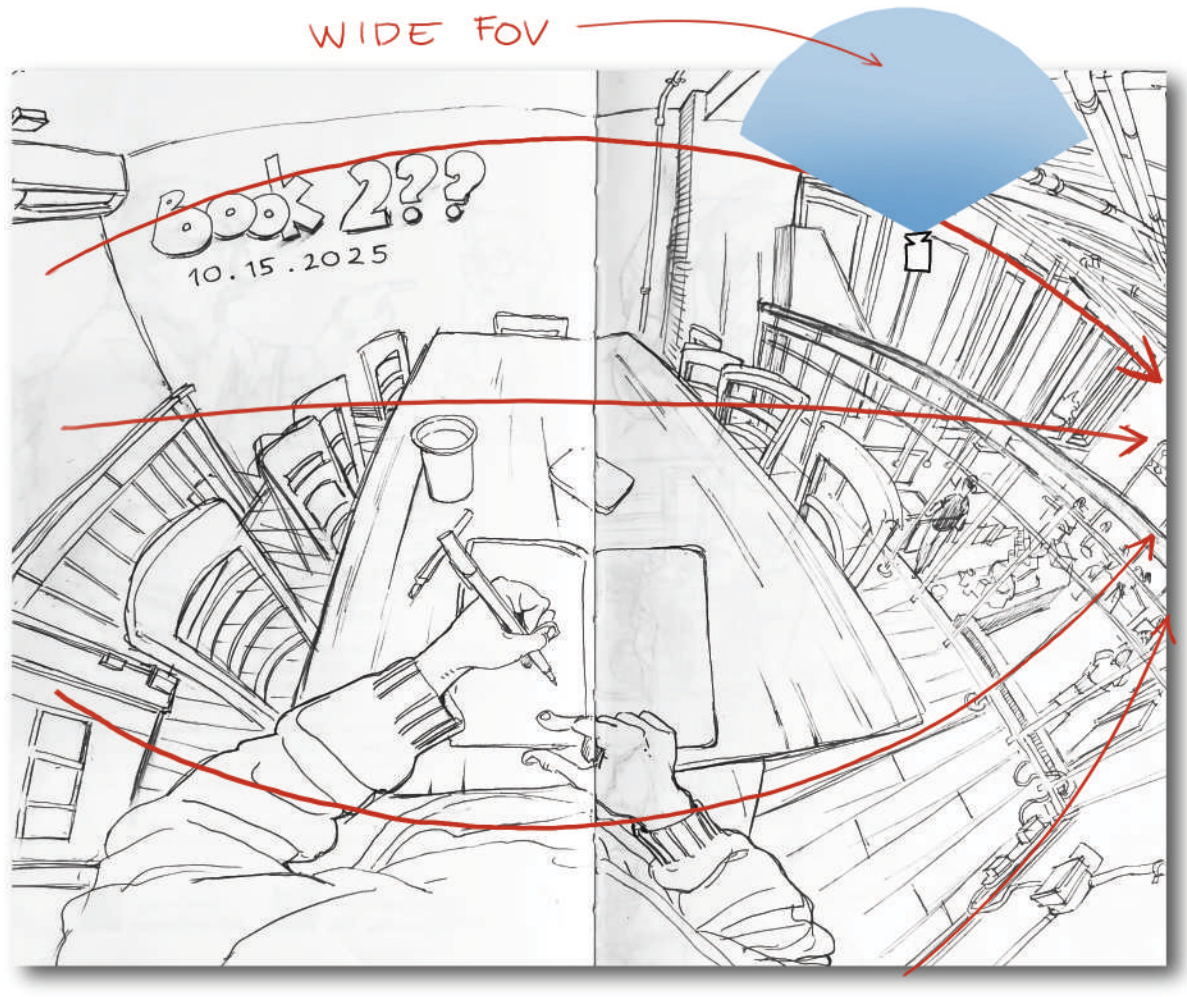


FOV AND CURVATURE

You may have noticed, sometimes a drawing curves. The level of "curvature" in a draw depends on the amount of space you trying to draw. This is known as your Field of View (FOV).The bigger your FOV, the more you capture in your drawing, the more the drawing will curve.

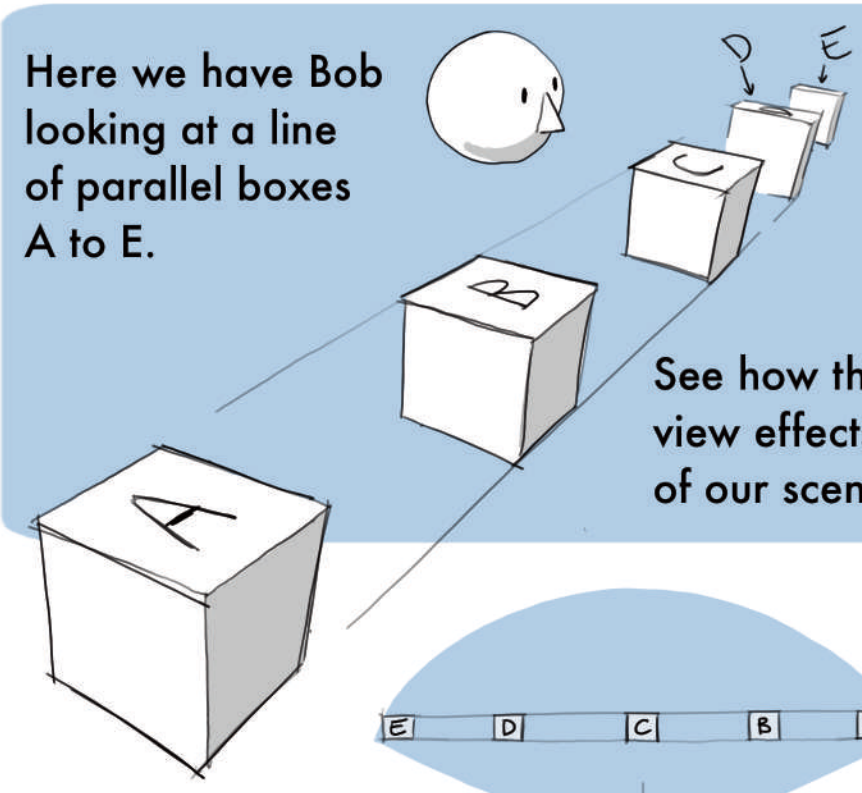
In A, the drawing doesn't curve very much because the FOV is narrow. I'm only capturing about 40° of my vision. Where as in drawing B, i'm capturing much more, in fact i'm turning my head to capture what would otherwise be out of view. Be aware of these curves when drawing your a point of view.





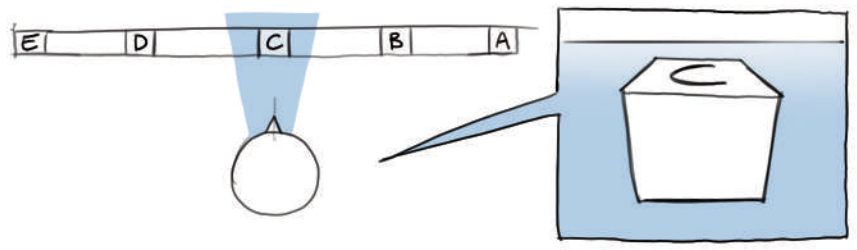
Observe this effect on a sequence of boxes below.

Here we have Bob looking at a line of parallel boxes A to E.

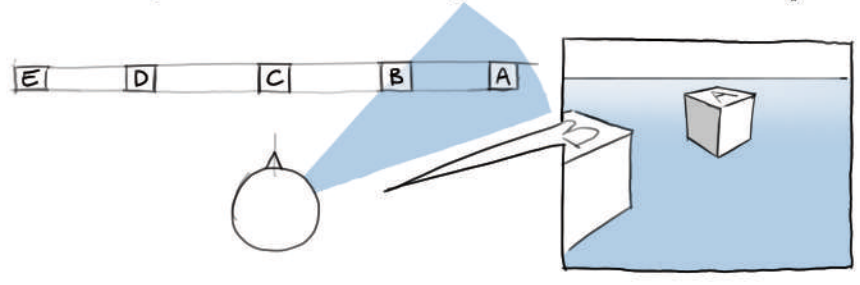


See how the field of view effects the curve of our scene.

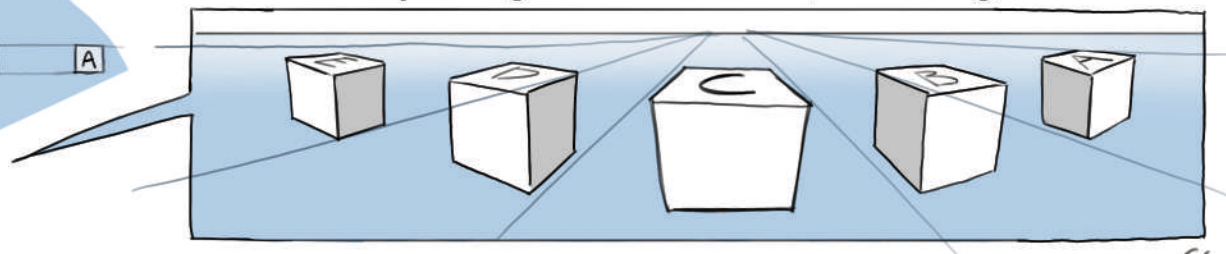
Box C, will look largest and face him directly



Box A, will look small, and turned away.



But when capturing the entire FOV, the image will curve.



BEST PRACTICES

Below are a few tips to help you get the most from this exercise.

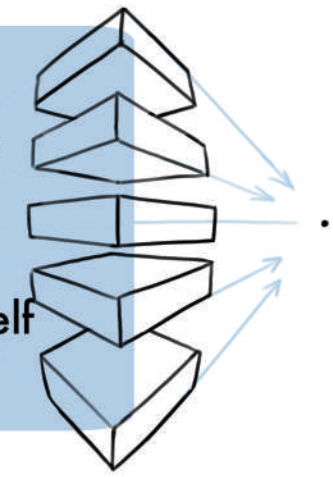


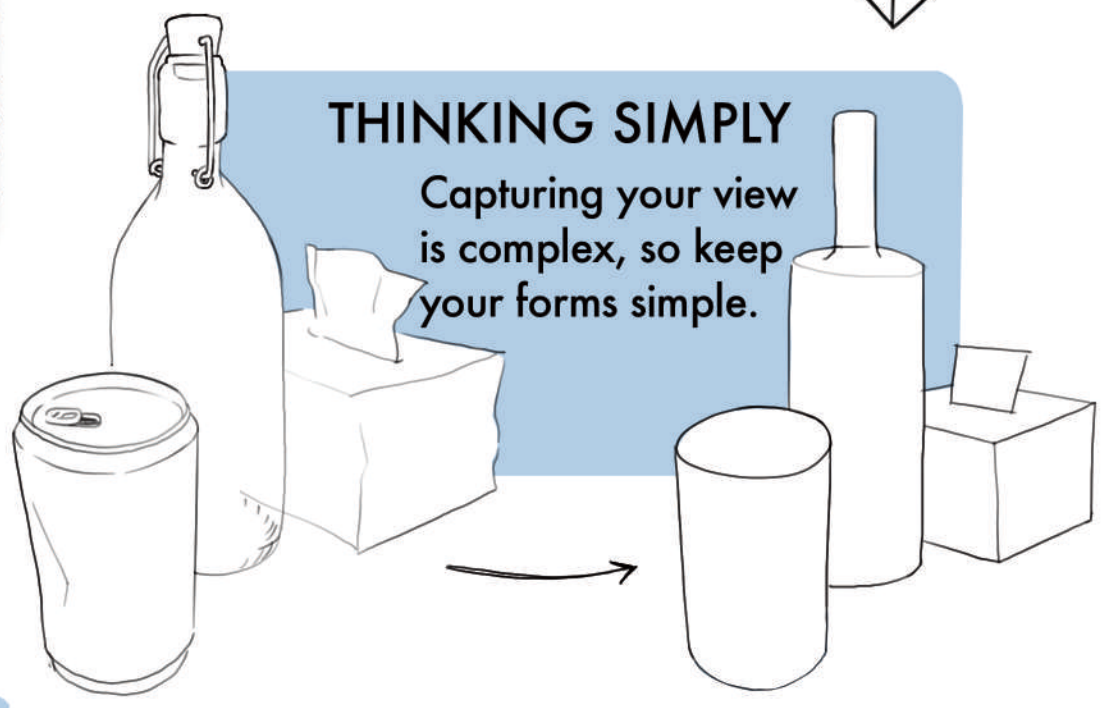
WORK QUICK & OFTEN

The more you do this, the more you will develop an intuitive sense of space. This exercise helps me in drawing almost anything else because it trains you to observe the world more accurately. See on the left, my progress from month to month.

PATTERN RECOGNITION

Recognize that objects above your eye line will always tilt or curve downwards, whil objects below it will tilt upwards. Familiarize yourself with this pattern in exercise #12.



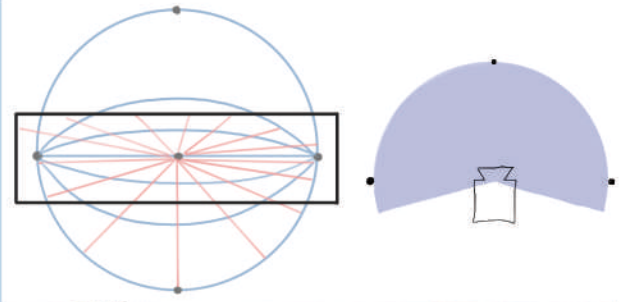


THINKING SIMPLY

Capturing your view is complex, so keep your forms simple.

EXPERIMENT WITH PHOTOS

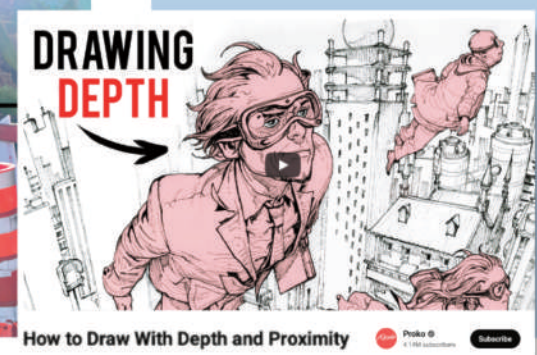
Play with your camera lens and the panorama photo mode to experiment with curvature quickly. See below how 3 vanishing points exist in this 180° view.



LEARN MORE

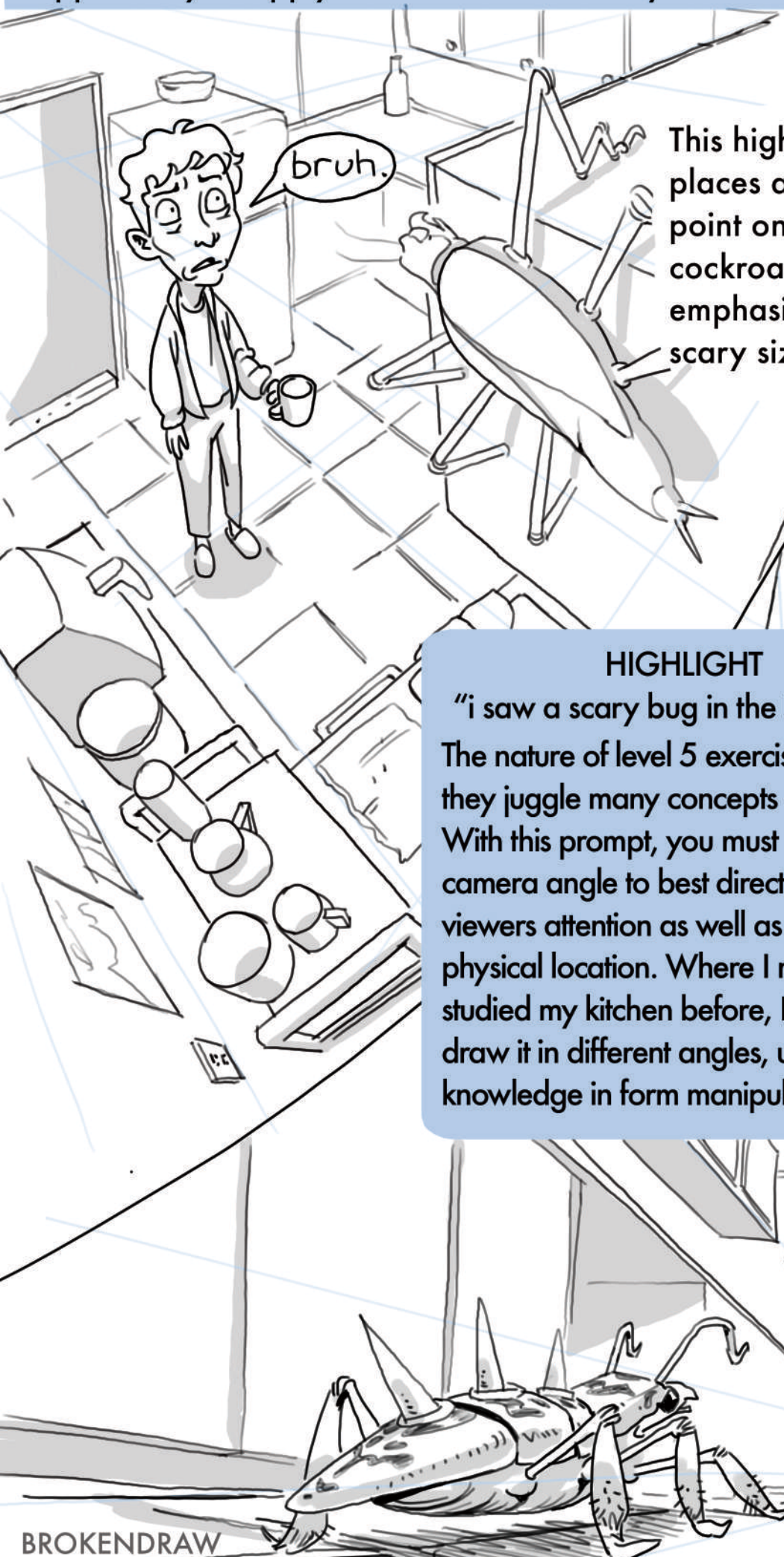
Perspective is not easy but this video from Proko is a good starting point.





24. DAILY HIGHLIGHT

This exercise will force you to observe your surroundings more closely, and think about how you would draw it. Think of a notable event from your day and attempt to depict it. Unlike previous exercises that purely focus on technical skilll, this is involves an expression of creativity. It is an opportunity to apply our observations. Play with camera angles, exaggerate the story and have fun.



This high angle places a focal point on the cockroach, emphasizes its scary size.

This scene emphasizes the fear in my face. Using a low angle makes the cockroach loom over me.

HIGHLIGHT

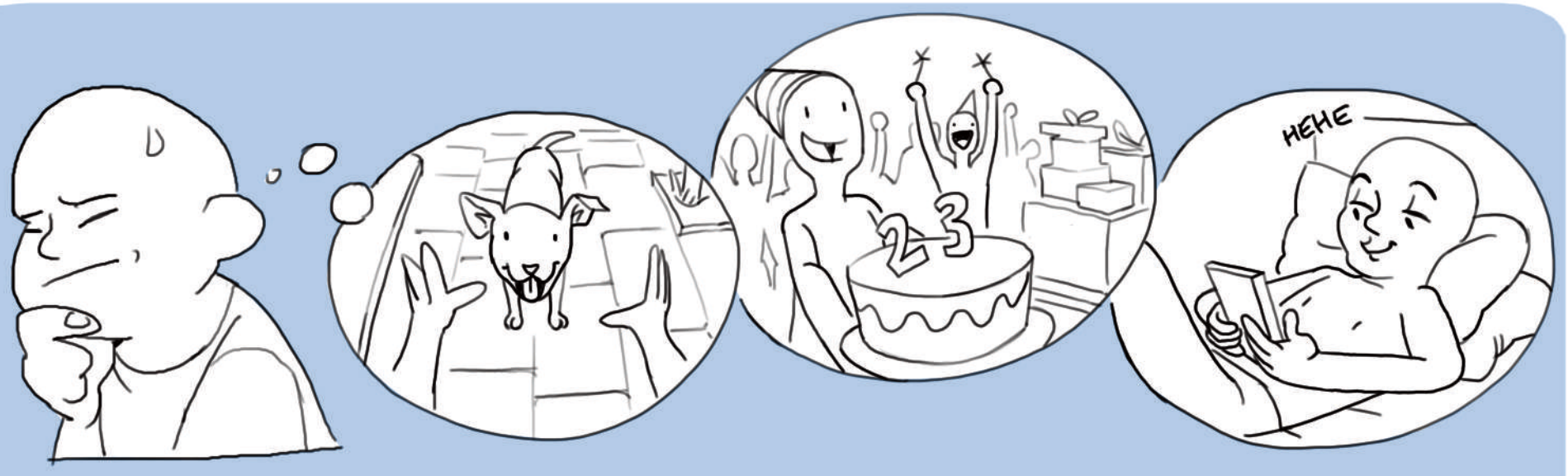
"i saw a scary bug in the kitchen."

The nature of level 5 exercises is that they juggle many concepts at once. With this prompt, you must choose a camera angle to best direct the viewers attention as well as recall the physical location. Where I may have studied my kitchen before, I must now draw it in different angles, using my knowledge in form manipulation.

This scene is a bit more exciting, placing the viewer right in the midst of the action

CREATING A SCENE FROM IMAGINATION

It may look like a daunting task to create from imagination. But by applying what we learned from previous exercises, we can very quickly build up to a simple scene



The first step is to recall your day, and decide the scene you want to draw. The moment can be anything, big or small. When starting out, draw a moment you are very familiar with as it will be easier to recall.

Next, thumbnail your scene. A thumbnail is a rough sketch used to convey your idea at a glance. Before thinking about perspective or form, just capture the idea in your head. You can refine later.

This is how I thumbnail today's highlight: a lady feeding tons of pigeons

Thumbnail 1: The first idea I had; this view matches what I saw closely. Clear and objective, but lacking a story.



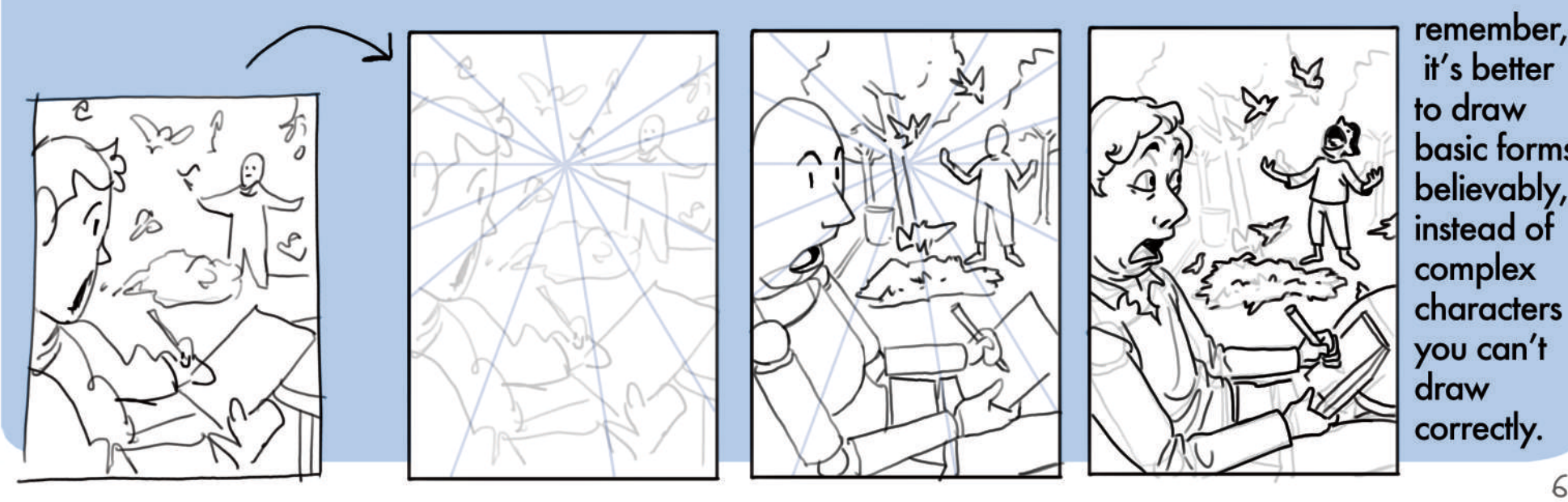
Thumbnail 2: This sketch includes my reaction to the scenario, adding both depth and story to the scene. Better.



Thumbnail 3: This final piece uses an extreme angle to push the story. Fun, but perhaps too complex for this exercise.

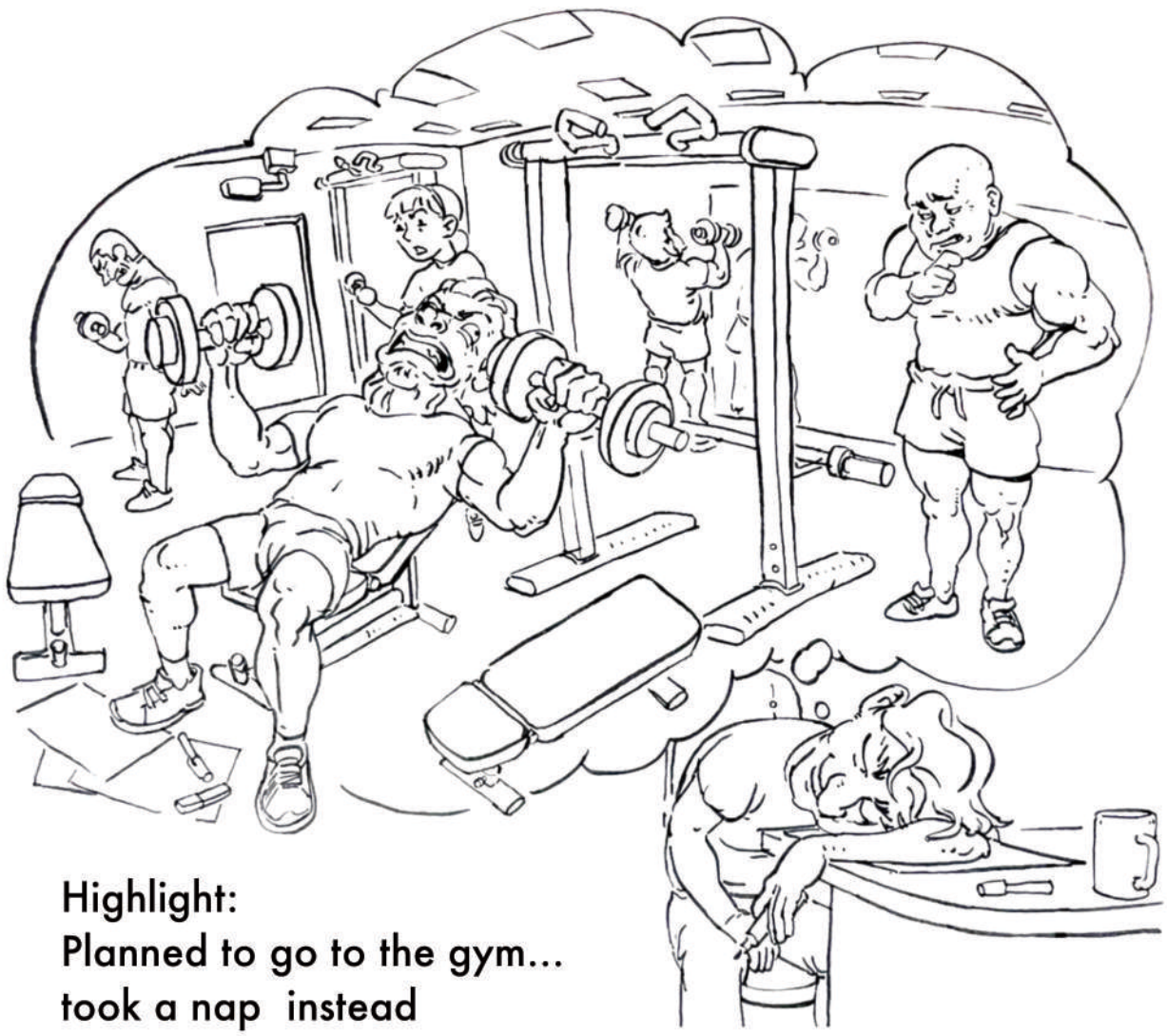


Using a chosen thumbnail as a guide, flesh out the perspective of your piece. With a horizon line decided, you can begin constructing basic forms that resemble your characters. As always; start simple.



remember, it's better to draw basic forms believably, instead of complex characters you can't draw correctly.

EXAMPLES



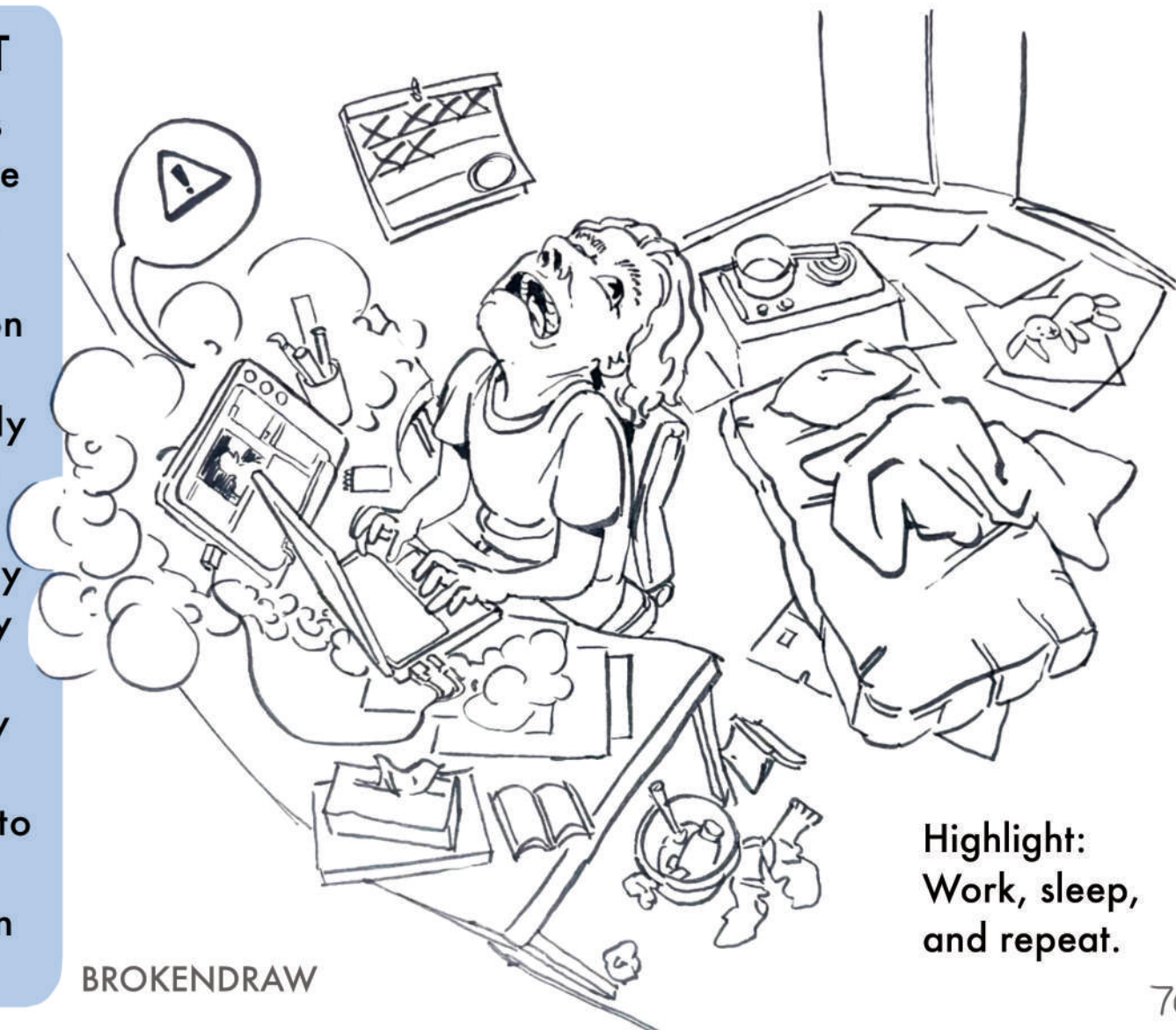
Highlight:
Planned to go to the gym...
took a nap instead

CONNECTING THE DOTS

This exercise may feel overwhelming, and it's because it's more abstract than previous exercises. As well, it aims to connect the dots between everything we studied so far, from mannequinization to form rotations- this is by no means an easy task. It can be helpful to think of this as less of an exercise and more as a checkpoint, because there is no "correct" way to do this. Merely attempting it is a success. Try this every few weeks to gauge how your knowledge is carrying through from earlier levels.

PLAYFULNESS IN ART

Treating exercise as play is crucial to not only enjoy the process, but to see growth. This is because learning comes from experimentation and asking questions you don't have answers to. Only in applying these exercises in new and unknown ways will you make the necessary connections to learn. So try to have fun, and treat this like play. This is a mentality more than a method, but using a pen can force you to embrace mistakes, while working on copy paper can reduce the stakes.



Highlight:
Work, sleep, and repeat.

BROKENDRAW

EXAMPLES



PERFECTION

As you attempt these "imaginative" drawings an obstacle emerges. It doesn't look very good. (especially when drawn directly). The perspective is off, the forms unclear, the expression is just wrong. Don't attach value to the outcome, its the process that matters, and this is its nature. Drawing straight from your head will obviously be worse than a planned illustration. That's okay.

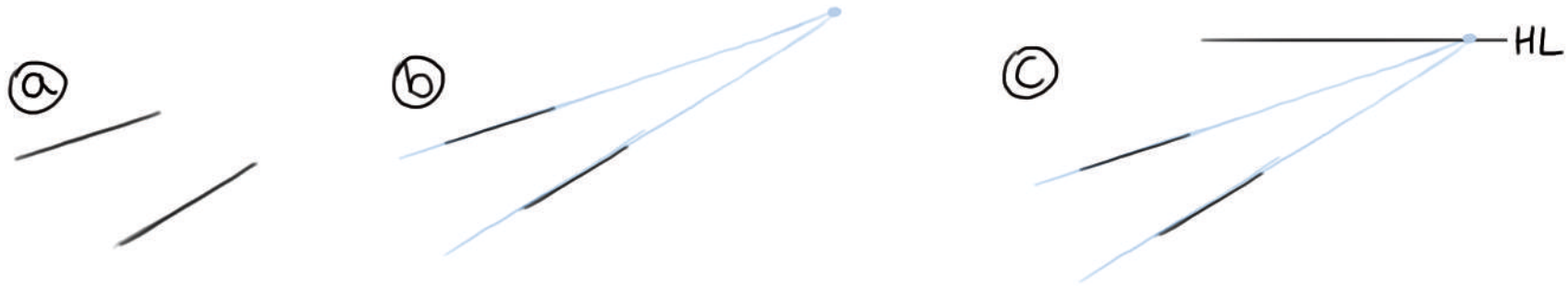
IMAGINATION

Here you can see how this exercise can be the springboard to pure imaginative drawing. These soldiers didn't really crawl out of my computer. Don't limit yourself to "what really happened", instead choose to draw what makes you curious or excited. Now you're really drawing freely.

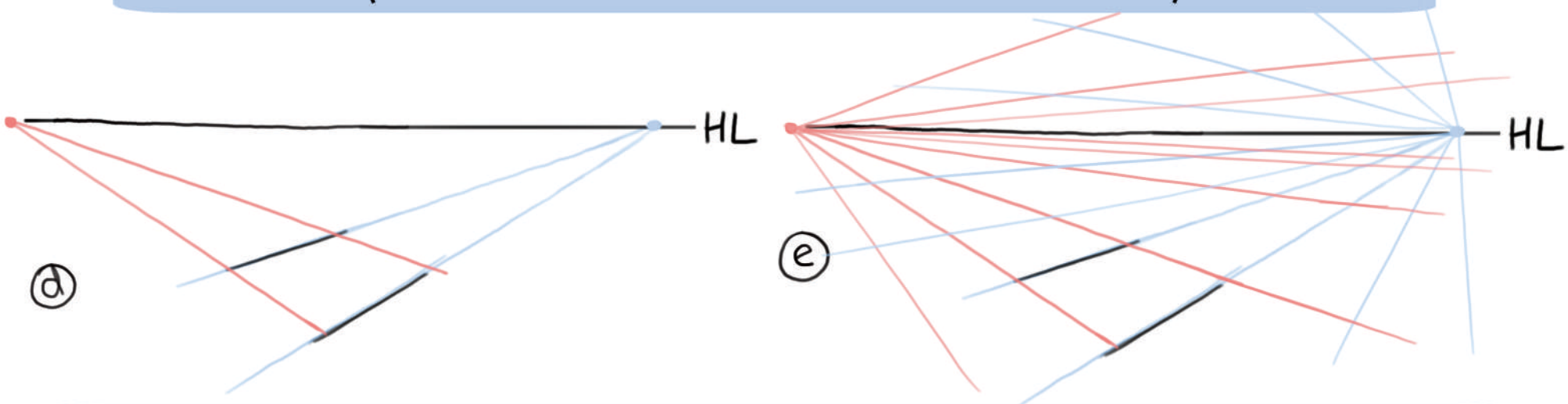


INTUITIVE PERSPECTIVE: FINDING THE GRID

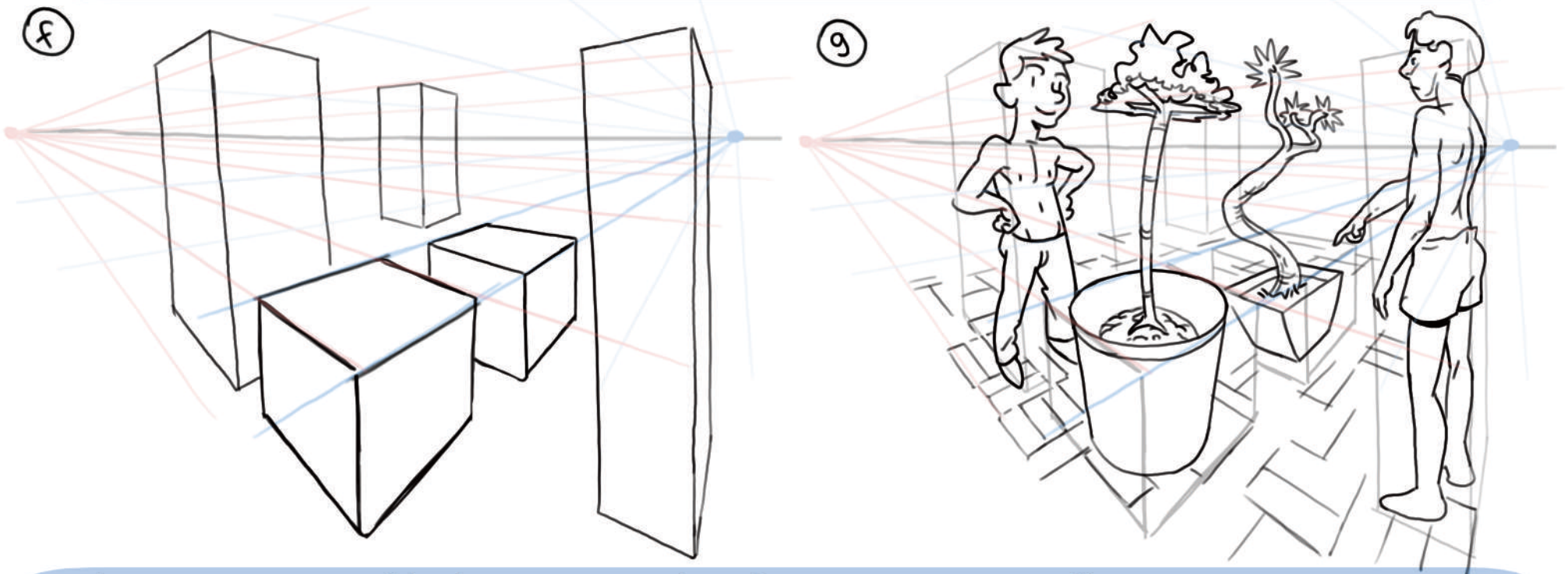
To draw a scene directly, you have to understand perspective intuitively, and be able to spot it's patterns as you draw. Luckily perspective leaves hints.



It only takes 2 lines to reveal an entire perspective grid (a). As you can see above, with two lines drawn, the point at which they converge (b) reveals the horizon line (c). (Note that the two lines must be in the same direction)



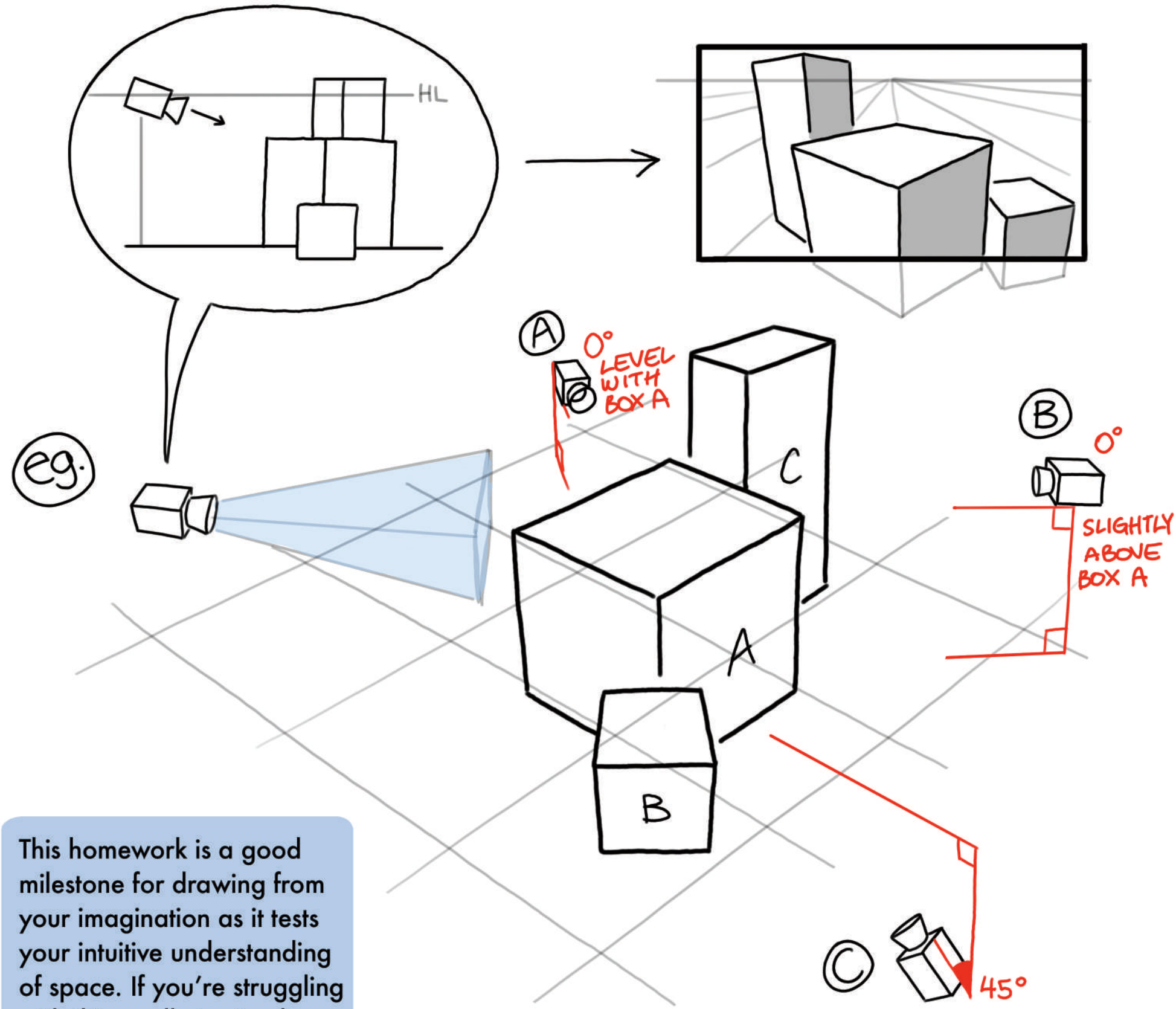
The horizon line is significant because the second vanishing point converges to it (d). Note that this is only the case when objects are perpendicular to the ground, but most everything we draw will. With these two points found, we can extrapolate an entire perspective grid (e).



With a perspective grid laid out you can place forms in perspective (f). Creating interesting scenes is just a matter of placing more detailed forms in these boxes (g). Every object must simply follow the lines in perspective, from the people, to the plants and even the tiles on the ground. Practice drawing boxes in this way to train your brain to visualise perspective grids.

HOMEWORK: VISUALISATION

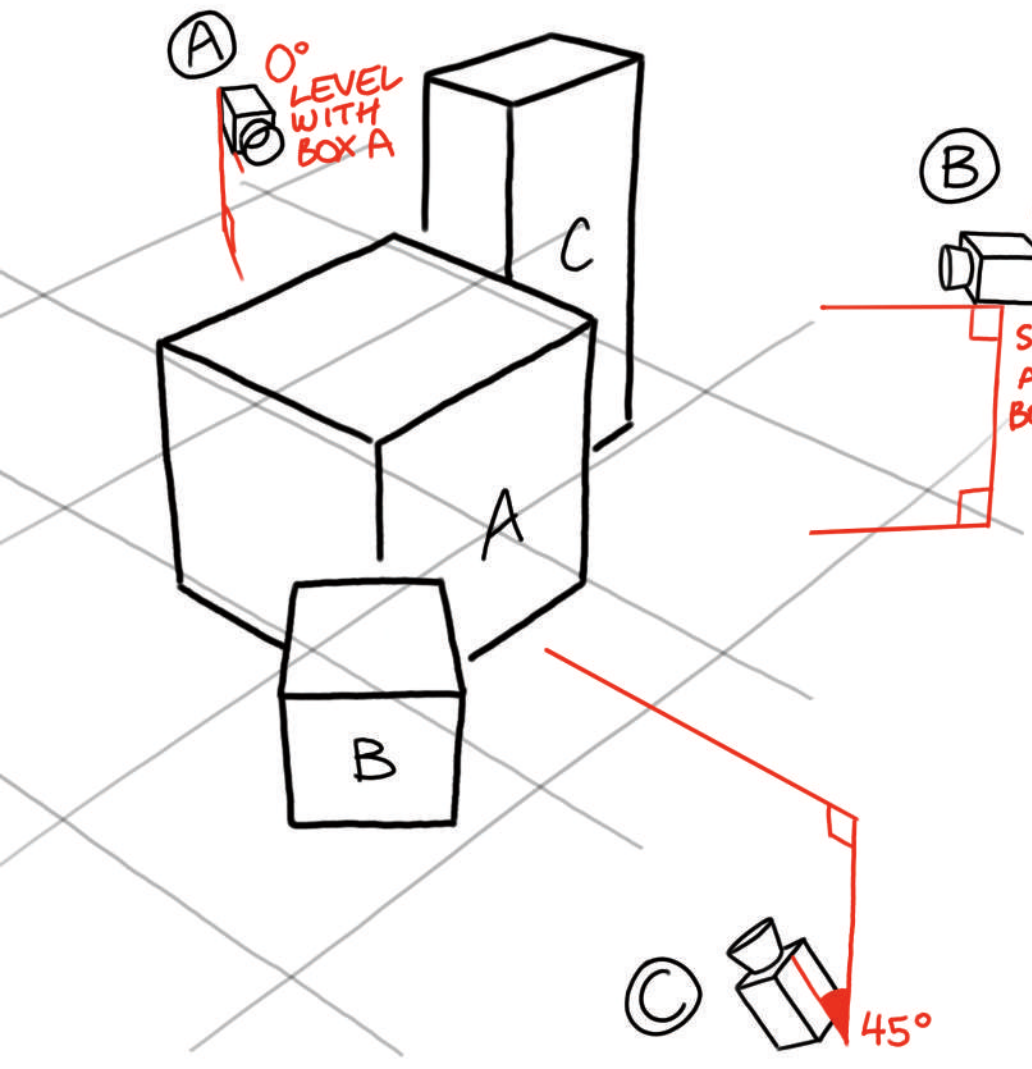
Below are 4 cameras pointing at an arrangement of boxes. Your task is to draw the viewpoints of Camera's A, B and C, by visualizing their point of view with the information provided below. A useful trick is to note the height of the camera from a flat view, as you can see in the example (Camera eg). Don't worry about exact angles, as long as the view looks believable. Go to the answer key for the solutions.



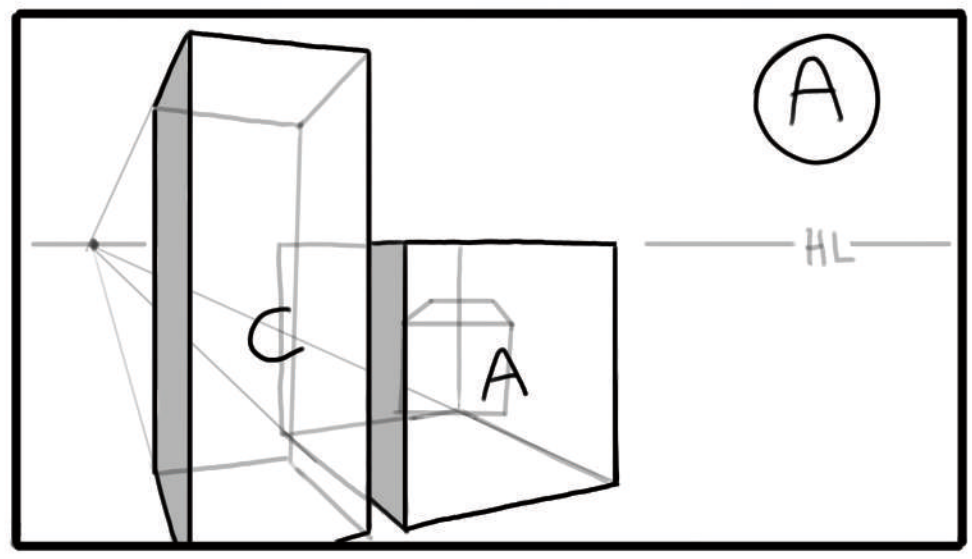
This homework is a good milestone for drawing from your imagination as it tests your intuitive understanding of space. If you're struggling with this, really try to place yourself in the scene, and imagine how you could walk around these boxes.

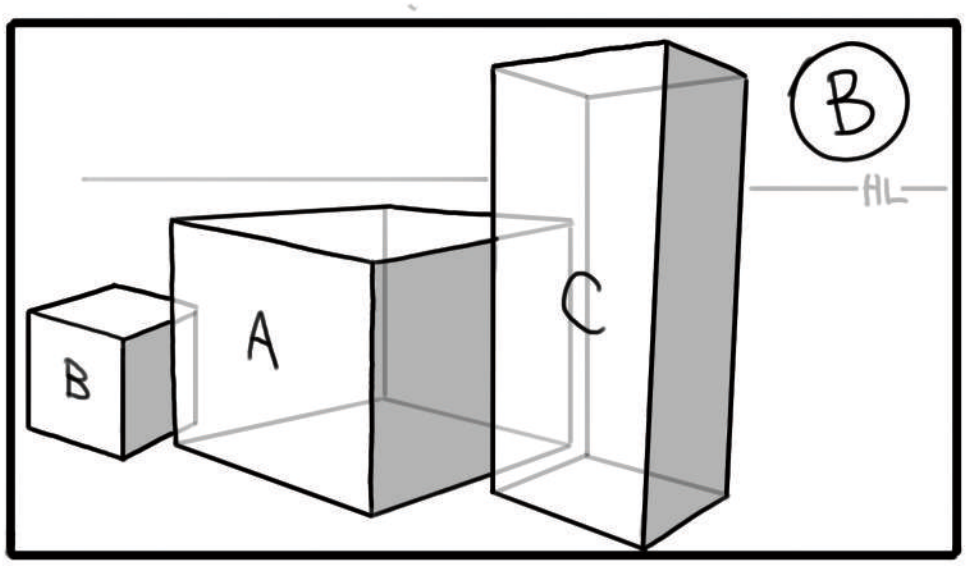
Visualizing a space like this will make drawing form imagination much easier.

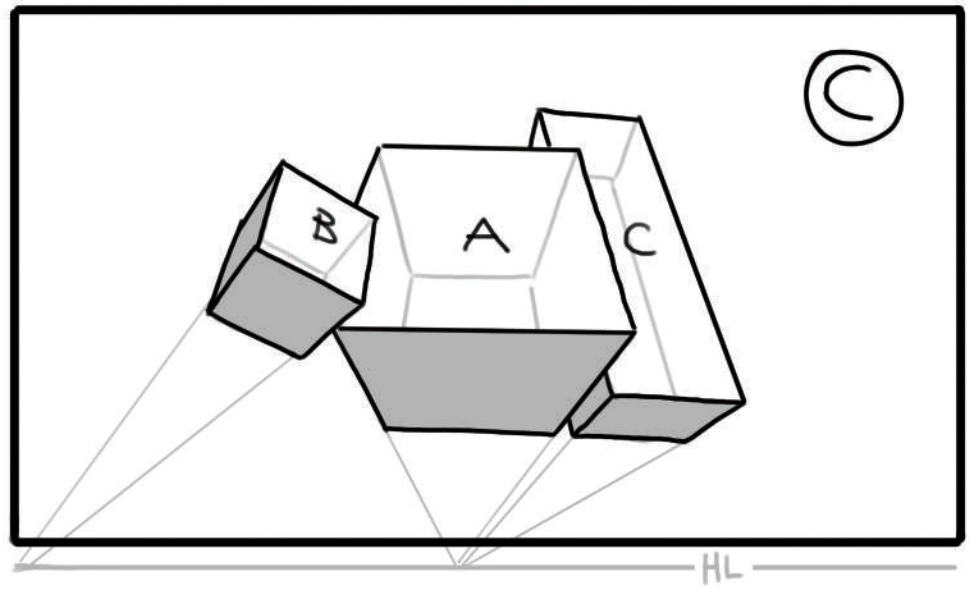
ANSWER KEY: VISUALISATION



Corresponding with the cameras, you can find their respective viewpoints or "photos" below.







Take the time to really understand the viewpoints presented below by comparing their camera positions with the "photos". Remember, the point isn't to be picture perfect, but create believable scenes, so don't worry if the scene looks slightly off from the image.

Try these visualizations yourself imagining what it would look like from a different perspective in your space. With a solid grasp of logical perspective this become much easier, especially combined with frequent POV drawings.

25. COMIC BOOK

Everything you need to succeed in this exercise has already been covered. The comic book is just the glue to piece everything together. To succeed here is to follow your curiousity and experiment woth applying what you've learned thus far. Getting over the fear of failure is required to improve your craft, but so often ignored, and this exercise forces you to see a drawing through.

With a multi panel sequence, this exercise forces you to follow through with a space even if you don't like it. Beyond that it builds your intuitive sense of form and design.



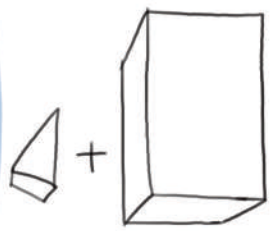
See how many exercises have been applied in just one panel.

15. Texture Bar: Used on the brick wall and the hatching in clothes

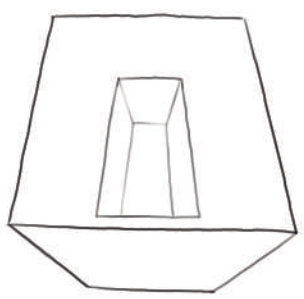
13. Bending: In knowing how and where to overlap forms of the arm

9. Rotation: For drawing the same face from multiple angles.

11. Addition:
The nose is like a pyramid added to a block of the head.



16.Subtraction:
The door is just a box taken out of another box.



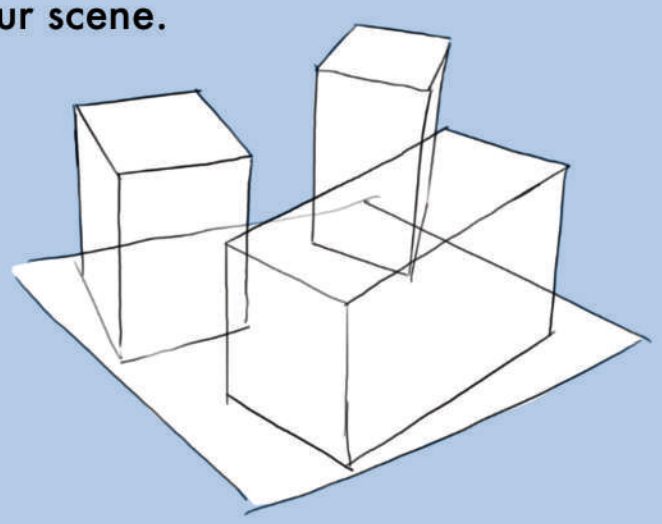
20.Deconstruction: Drawing the bear is done by breaking it down into simple forms.

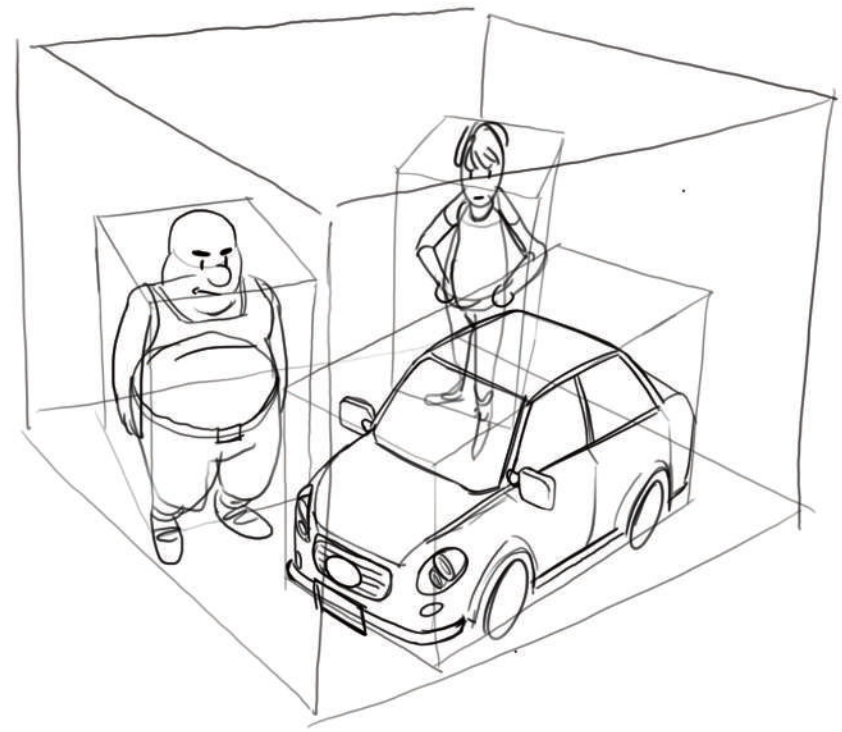
23.POV Drawing: Knowing what to fill a room with comes from observing your surroundings often.

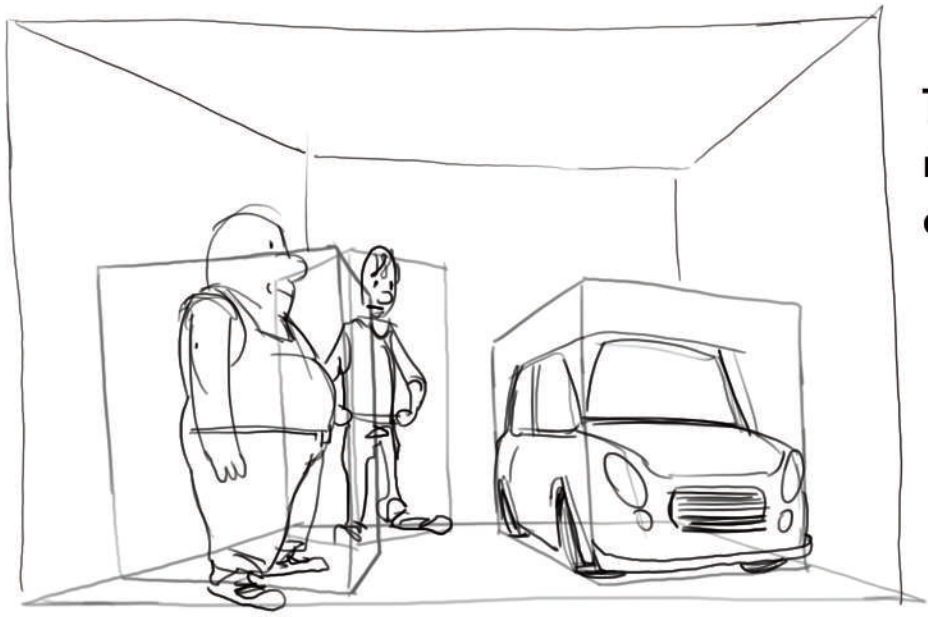
SIMPLIFYING COMPLEX SPACES

The only new technical obstacle this exercise presents is the consistent rotation of a space from different views, but this becomes easier when you recognize that, any room is essentially a box, and characters can be simplified, with deconstruction and mannequinization. Don;t make the mistake of being precious with your work. Work confidently, but don;t worry about “ugly drawings”.

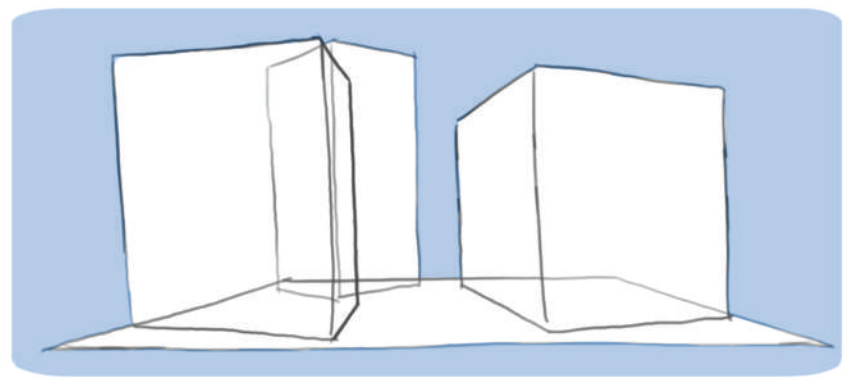
Find the simplest forms to represent your scene.







The ability to “visualize” comes from hundreds of repetitions of previous exercises. Don’t worry if it doesn’t come easy now, just keep drawing.



BEYOND 25 EXERCISES

Now you’ve done the 25 drawing exercises, but this book only covers a fraction of the skill set necessary to true artistic freedom. There is much more to drawing than the exercises mentioned in this book, but, having worked through these pages should provide a solid foundation for other skills, such as painting, shape design and gesture. As you continue to draw, you will find, there is no single structure/regiment that will make you great at drawing. Instead, following your curiosities with a healthy level of challenge has been my fastest contributor to growth. My hope is that this book has showed you what you can draw when you feel uninspired, where you can go to learn more, and how to practice so that you can eventually draw from imagination.

Thank you for taking the time to read this, and best of luck on your journey!
Tieran/Brokendraw