

LESSON 1

PROPORTION & MEASURING IN DRAWING

MEASURE WHAT YOU SEE, NOT WHAT YOU KNOW.

Proportion is the **relationship** between parts of a whole. Measuring helps you see those relationships accurately.



COMPARE

Look for relationships. One length vs. another.



MEASURE

Use your pencil as a tool. Align, check, and compare.



BREAK DOWN

Divide the whole into smaller, simple units.



CHECK & ADJUST

Step back. Compare again. Refine as you go.



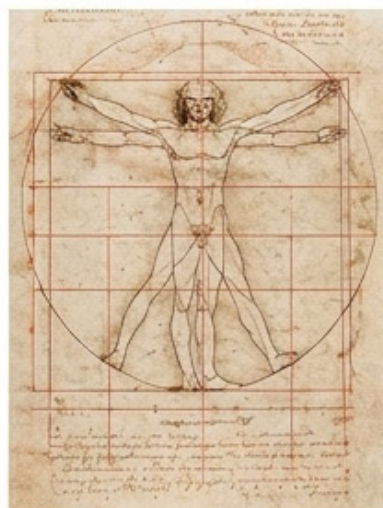
TRUST YOUR EYES

The more you measure, the more accurate you'll see.



KEY TAKEAWAY

Good drawing isn't guessing. It's accurate observation and comparison.



LEONARDO DA VINCI
Vitruvian Man, c. 1490
The human figure measured in proportional units.



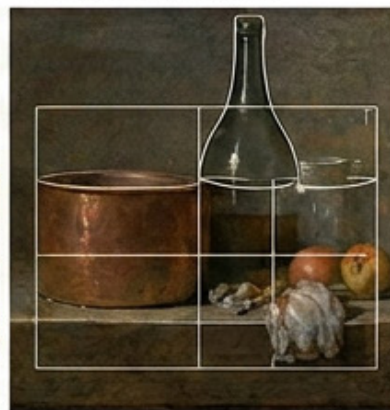
CHARLES BARGUE
Drawing Course, Plate 5, 19th c.
The head constructed and measured with simple geometric relations.



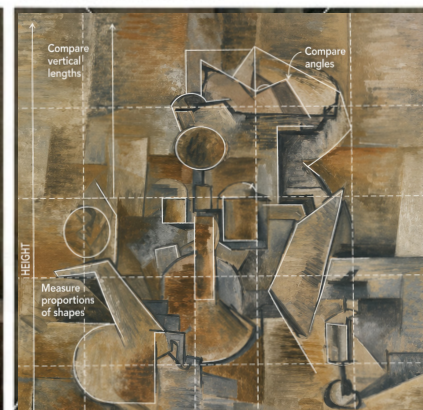
JEAN-AUGUSTE-DOMINIQUE INGRES
Madame Moitessier, 1856
Carefully measured proportions with elegant elongation.



PAUL CÉZANNE
The Basket of Apples, c. 1893
Forms reduced to simple shapes, proportioned by eye.



JEAN SIMÉON CHARDIN
The Copper Pot, c. 1730
Balanced composition through subtle proportional relationships.

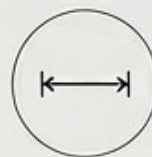


GEORGE BRAQUE
Violin and Candlestick, 1910
Even in Cubism, proportions are based on underlying structure.

PRACTICE: MEASURE LIKE AN ARTIST



1. CHOOSE A SUBJECT
Person, object, or reference.



2. FIND THE BIG MEASUREMENTS
Height, width, angles.



3. DIVIDE INTO SIMPLE UNITS
Halves, thirds, quarters.



4. COMPARE EVERYTHING
Check relationships constantly.



5. DRAW CONFIDENTLY
Build your drawing from accurate seeing.

LESSON 2

LINES & BASIC SHAPES

EVERY COMPLEX SUBJECT STARTS FROM SIMPLE FOUNDATIONS.



SET THE LINES

Use three types of lines—straight, curved, or angled, to build the form, establish structure.



SET THE SHAPES

Look for squares, sphere, triangles, and cones.



SIMPLIFY FIRST

Break it down before adding detail.



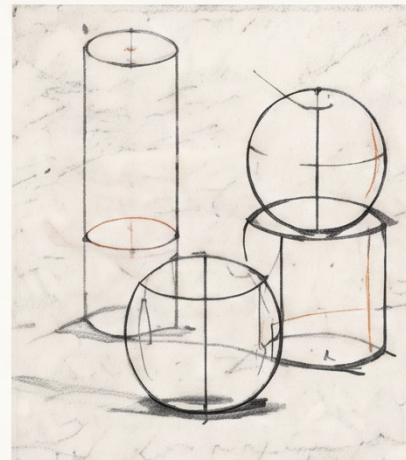
ACCURACY OVER DETAIL

Get the structure right then add details.



PAUL CÉZANNE

"Treat nature in terms of the cylinder, the cone, the sphere."



PIET MONDRIAN (STUDY)

"Consider all the means nature offers in terms of pure relations."



JOHANNES VERMEER (STUDY)

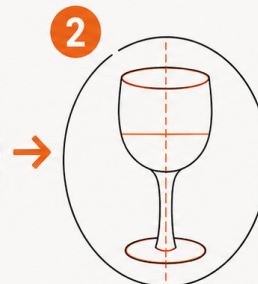
"Reduce the forms nature offers to basic curved lines."

PRACTICE: BUILD IT FROM THE BASICS



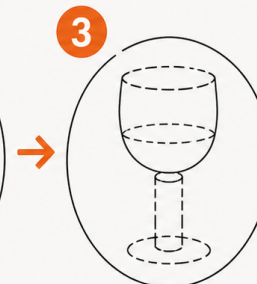
OBSERVE

Look closely at your subject.



FIND THE LINES

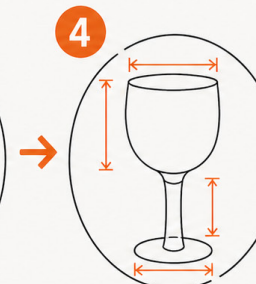
Draw the main lines of action.



FIND THE SHAPES

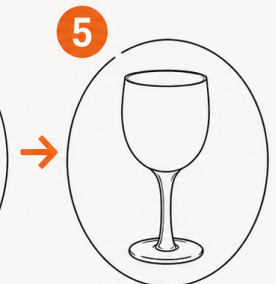
Break the subject into basic forms:

- Sphere for the bowl
- Cylinder for the stem
- Cylinder for the base



CHECK PROPORTIONS

Compare sizes and relationships between parts (height, width, angles). Adjust as needed.



REFINE

Remove extra lines. Add necessary details and clean up your drawing.

LESSON 3

FORM & VOLUME

SEEING IN THREE DIMENSIONS BRINGS DRAWINGS TO LIFE.



FORM IS 3D

Objects have height, width, and depth.



TURN IT

As a form turns, you see more or less of it.



THE LIGHT REVEALS

Light and shadow show us the form's curves and planes.



THINK IN VOLUME, NOT OUTLINE

Draw the form—not just what you see.

FRONT LIGHT



Broad highlight, gradual halftones, darkest on far side.

SIDE LIGHT



Left side is bright, right side is in shadow.

BACK LIGHT



Edges are light, center is dark, gradually lightens toward the edges.



Broad highlight on front, gradual halftones, darkest on far side.



Left side is bright, right side is in shadow.



Edges are light, center is dark, gradually lightens toward the edges.



Broad highlight on front, gradual halftones, darkest on far side.



Left side is bright, right side is in shadow.



Edges are light, center is dark, gradually lightens toward the edges.



Broad highlight on front, both sides have light, gradual halftones, darkest on far side.



Left side is bright, right side is in shadow.



Edges are light, center is dark, gradually lightens toward the edges.

PRACTICE: TURN A SIMPLE FORM

1

DRAW THE FORM

Start with simple 3D shapes.

2

LIGHT THE FORM

Choose a light source.

3

FIND THE PLANES

Light, half-tone, shadow, and core shadow.

4

RENDER THE TONES

Shade each area with smooth gradients.

5

CHECK & ADJUST

Refine the form and values.

LESSON 4

NEGATIVE SPACE

THE SPACES AROUND YOUR SUBJECT ARE AS IMPORTANT AS THE SUBJECT ITSELF.



SEE THE SPACES

Look at the shapes around your subject.



DRAW THE SPACES

Draw the negative space to get the positive shape.



USE EDGES

Some sharp, some soft—they matter.



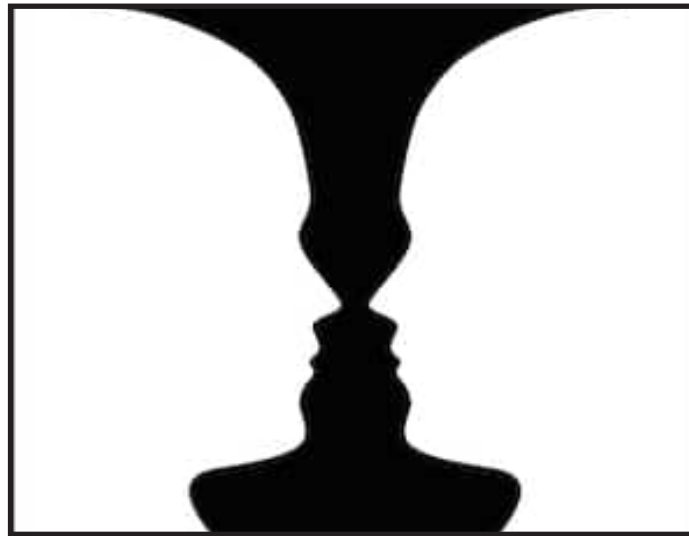
CHECK ACCURACY

Compare the shapes and angles.



STRENGTHEN

If your drawing gets too tight, step back and simplify.



Negative Space in Art

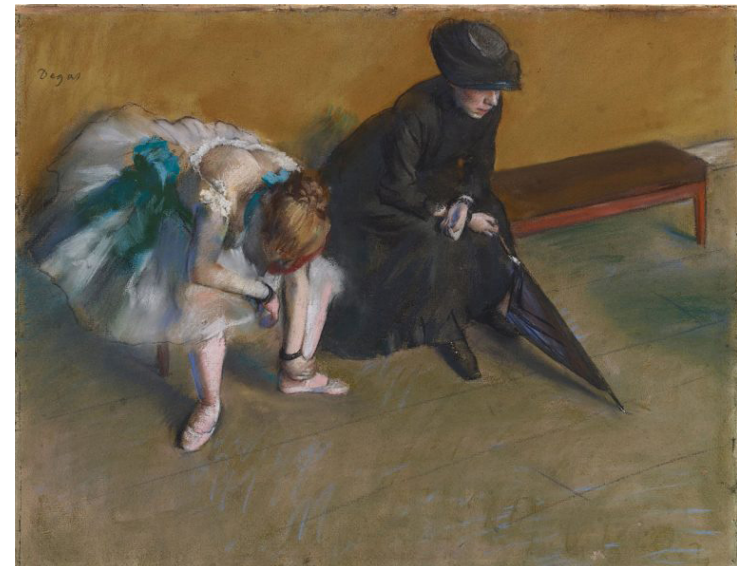
Negative space is the empty area that defines form, controls balance, and guides the viewer's eye.

Paul Cézanne

Cézanne gives negative space equal weight to objects, using it to structure balance and spatial depth.

Edgar Degas

In *Waiting*, Degas uses asymmetrical composition, isolating figures and amplifying mood through large areas of negative space.



PRACTICE: DRAW THE SPACES

1

LOOK FOR THE NEGATIVE SHAPES
Draw the spaces you see.

2

MEASURE & COMPARE
Use your pencil to check proportions.

3

DRAW THE SPACES
Capture the shapes with accuracy.

4

CHECK EDGES
Note where edges are hard, soft, or lost.

5

REFINE & ADJUST
Make corrections and strengthen.

LESSON 5

PERSPECTIVE & SPACE

PERSPECTIVE CREATES THE ILLUSION OF DEPTH ON A FLAT SURFACE.



ONE POINT

Lines converge to a single vanishing point.



TWO POINT

Two vanishing points create depth.



THREE POINT

Adds vertical convergence for extreme perspective.



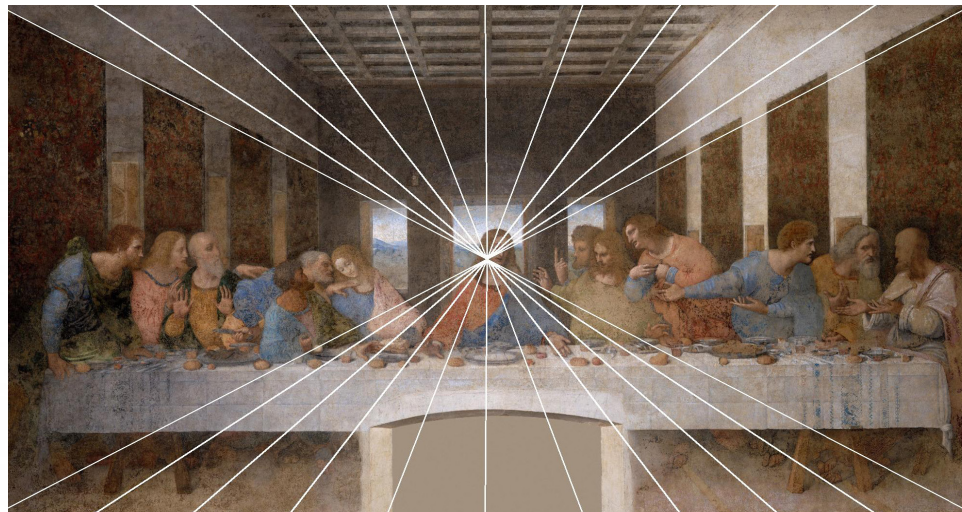
EYE LEVEL

Eye level controls your view.



PRACTICE PLACEMENT

Place objects along receding lines.



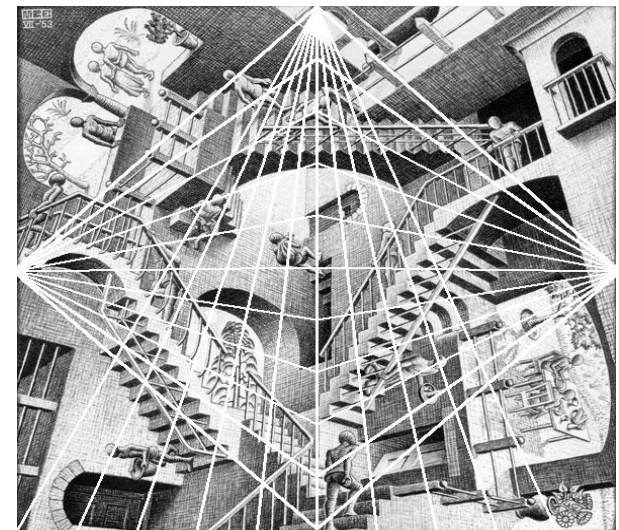
ONE-POINT PERSPECTIVE:

Leonardo da Vinci,
The vanishing point at Christ's right temple centers the focus, drawing the viewer's eye directly to him.



TWO-POINT PERSPECTIVE:

Gustave Caillebotte, Paris Street; Rainy Day (1877)
This painting's use of two-point perspective expertly captures a street corner from the viewer's gaze.



THREE-POINT PERSPECTIVE:

M.C. Escher, Relativity (1953)
Relativity is a masterclass in seeing how vertical lines converge.

1

DRAW THE HORIZON LINE

Set your eye level.

2

FIND THE VANISHING POINT(S)

One point, two points, or three.

3

DRAW THE GUIDELINES

Use lines to place where things recede.

4

PLACE YOUR SUBJECTS

Align objects along the receding lines.

5

CHECK & ADJUST

Make sure everything looks consistent.

LESSON 6

LIGHT & SHADOW

UNDERSTANDING LIGHT
HELPS YOU MODEL FORM
AND CREATE MOOD.



LIGHT SOURCE

Every drawing depends on the light.



VALUE RANGE

From light to dark, full range creates realism.



CORE SHADOW

The darkest area where light doesn't reach.



REFLECTED LIGHT

Light bounces back from the object.



CAST SHADOW

Shadows that fall from the object.



JOHANNES VERMEER

Young woman with a water pitcher c. 1662. The painting is an excellent example of the use of single-source illumination.



MICHELANGELO CARAVAGGIO: The Calling of St Matthew, 1599. The master of chiaroscuro (dramatic contrast)



EDWARD HOPPER: Nighthawks, 1942 In this painting light and shadow is used to evoke a feeling of isolation.

PRACTICE: SEE THE LIGHT

1

FIND THE LIGHT SOURCE

Decide where the light is coming from.

2

SEE THE VALUE RANGE

Squint your eyes to simplify the values.

3

BLOCK IN THE LIGHT & DARK

Start with big shapes of light and dark.

4

REFINE THE SHADOWS

Add core, reflected, and cast shadows.

5

CHECK PROPORTIONS

Make sure the values support the form.

LESSON 7

MASTERS WHO USED EDGES BEAUTIFULLY

EDGES

**EDGES CONTROL FOCUS,
CREATE DEPTH, AND
GIVE DRAWINGS LIFE.**



HARD EDGE

Sharp and clear,
Grabs attention.



SOFT EDGE

Soft and gradual,
Recedes into space.



LOST EDGE

Edges disappear
into tones.



VARIETY IS KEY

Use all three to
create realism.



JEAN-AUGUSTE-DOMINIQUE INGRES

Portrait of Mlle. Rivière, 1805

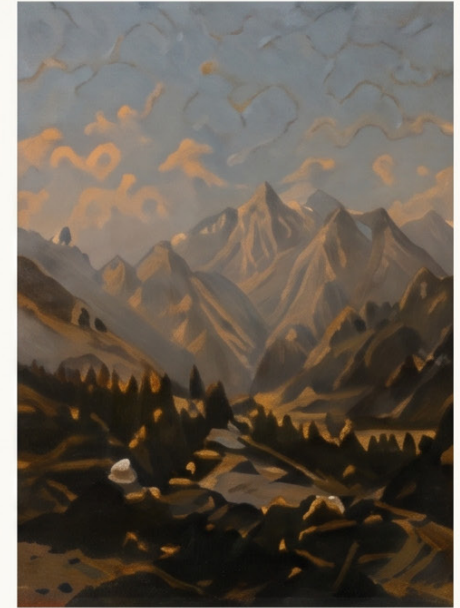
Hard edges on the face,
soft edges in the hair,
dress, and background.



HENRI FANTIN-LATOUR

Still Life with Pewter Jug, 1866

Soft and hard edges work
together for depth.



ALBERT BIERSTADT

Among the Sierra Nevada, 1868

Soft edges and atmospheric
perspective create distance.

PRACTICE: CONTROL WITH EDGES

1

LOOK FOR EDGE VARIETY

Notice hard, soft,
and lost edges.

2

PLAN YOUR FOCUS

Hard edges where
you want attention.

3

DRAW WITH CONFIDENCE

Use preveure and
control.

4

CHECK YOUR HIERARCHY

Do the edges lead the
eye?

5

REFINE & BALANCE

Keep contrast,
depth, and clarity.

LESSON 8

VALUES

VALUE IS THE RANGE FROM LIGHT TO DARK. IT CREATES FORM, DEPTH, AND MOOD.



VALUE SCALE

From lightest to darkest.



CONTRAST

Sets mood + creates drama.



MIDTONES

The bridge between light and dark.



SUBTLE SHIFTS

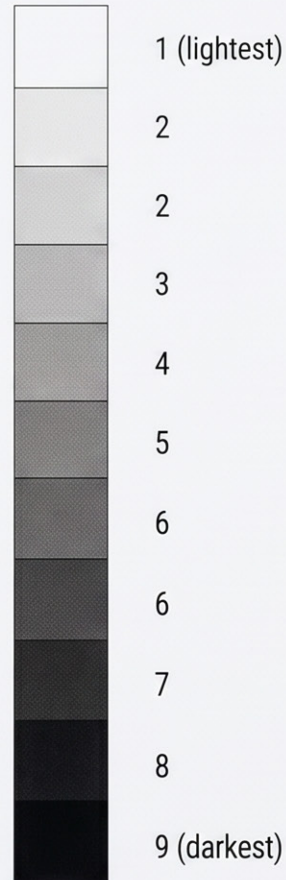
Small changes create realistic form.



PLAN YOUR VALUES

Think first, then shade.

MASTERS WHO MASTERED VALUE



JOHN LA FARGE

Still Life, c. 1880

Notice the full range from highlights to deep shadows.



REMBRANDT

Self-Portrait, 1658

The strong value contrast focuses attention on the face.

PRACTICE: BUILD A VALUE STUDY

1

CREATE YOUR SCALE

Identify 9 values with your pencil.

2

FIND THE LIGHT & DARK

Identify the lightest and darkest areas.

3

FILL IN THE MIDTONES

Build the values between.

4

CHECK THE CONTRAST

Make sure the range is strong.

5

REFINE & ADJUST

Smooth transitions and unify.

LESSON 9

COMPOSITION

A STRONG COMPOSITION ORGANIZES THE ELEMENTS FOR IMPACT AND HARMONY.



BALANCE

Symmetrical or asymmetrical.



FOCAL POINT

Guide the eye.



RHYTHM & PATTERN

Repeating shapes or net harmony.



PROPORTION

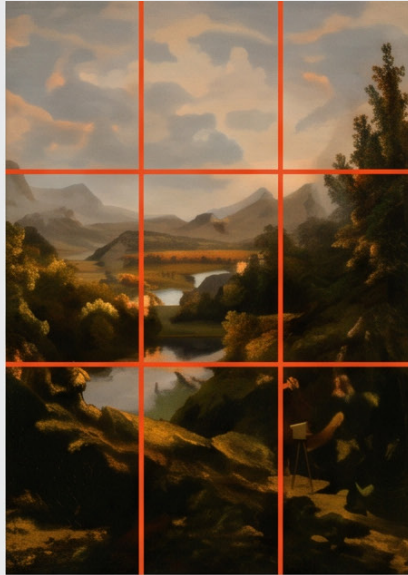
Size relationships create unity.



UNITY

All elements working together.

MASTERS WHO COMPOSED WITH INTENTION



THOMAS COLE

The Oxbow, 1836

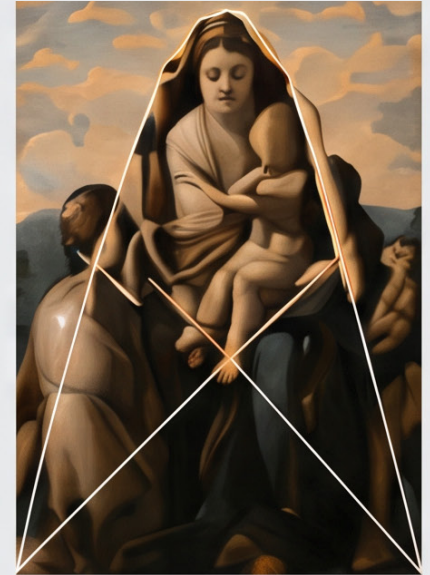
The rule of thirds creates balance and interest.



EDGAR DEGAS

The Dance Class, 1874

The spiral (golden ratio) leads the eye naturally through the painting.



RAPHAEL

The Alba Madonna, 1510

The pyramid composition creates stability and unity.

PRACTICE: PLAN YOUR COMPOSITION

1

CHOOSE YOUR FORMAT

Landscape, portrait, or square.

2

FIND YOUR FOCAL POINT

Decide what gets the most attention.

3

ORGANIZE THE ELEMENTS

Use balance, pattern, and proportion.

4

CHECK THE FLOW

Guide the eye through your drawing.

5

SIMPLIFY & UNITY

Remove distractions. Strengthen unity.

LESSON 10

PRACTICE: PUTTING IT ALL TOGETHER

COMBINE ALL THE
FOUNDATIONAL SKILLS
TO CREATE A STRONG
DRAWING.



OBSERVE

Look closely.



STRUCTURE

Build with lines,
shapes, and perspective.



LIGHT & VALUE

Model the form with
light and shadow.



EDGES & SPACE

Control edges and
negative space.



REFINE & UNITE

Bring everything
together.



PRACTICE: THE COMPLETE PROCESS

1

MEASURE & PLAN

Proportion, shapes,
perspective.

2

BUILD THE DRAWING

Block in the basic
structure.

3

MODEL THE FORM

Add light, shadow,
and depth.

4

CONTROL VALUES

Use a full range
of values.

5

CONTROL EDGES

Use hard, soft,
and lost edges.

6

STEP BACK & EVALUATE

Compare and improve
your drawing.