

New
3rd Edition

'A book full of stimulus,
guidance and encouragement,
I hope that it finds many readers.'

JOHN COYLE, RHA

You Too Can DRAW

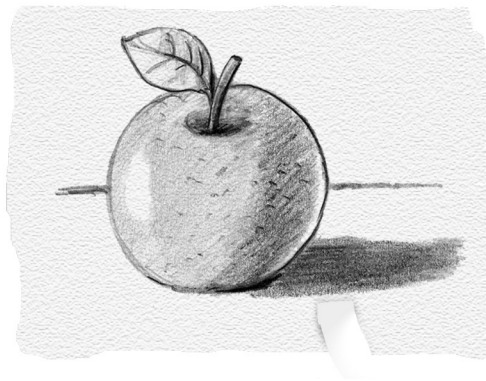
a GUIDE *to* ACHIEVING *a* LIFELONG SKILL

Nicola Sedgwick



You Too Can
DRAW

New 3rd Edition
Revised and updated



Nicola Sedgwick

First Edition published 2003 by
Mentor Books

Second Edition published 2014 by
Nicola Sedgwick

Third Edition published 2018 by
RED STAG
(a Mentor Books imprint)

This e-book published 2022 by Nicola Sedgwick

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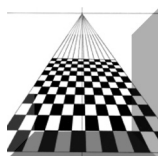
To Mum and Dad Love always

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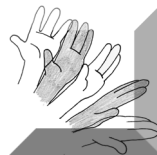
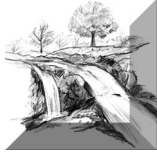
Thanks to Seamus Connor for his photography of the Contour drawing exercise, and Ann Kennedy for her photography of the Modified Contour drawing exercise.

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INTRODUCTION



**Welcome to the revised and updated
*You Too Can Draw.***

Since the book was first published back in 2003, it has been wonderful to see how it has helped and encouraged budding artists to develop their drawing skills. I feel it is time now to update, clarify and add more information, so that everyone can have an even better idea of how to draw accurately.

Creating realistic pictures involves drawing what you SEE rather than drawing what you THINK you see. If you are taking up drawing for the first time you may be disappointed that your sketches aren't turning out as good as you'd expected. You may conclude, 'Oh, I will never be an artist.' Nothing could be further from the truth. You are just not looking at your subject properly, that is, not thinking out its dimensions and angles and its interrelations with other objects. You will learn all these things here.

For many years I have taught the methods and other techniques in this book to classes and individuals. I am endlessly encouraged that they work as I see students' drawings improve and they develop into artists. They eventually go away knowing that the skills they have learned is knowledge they will have forever.

Chapter 1 is where you are offered information on materials to purchase, basic shading and cleaning up rough drawings. Chapter 2 is the most important chapter in the book. The Essential Methods presented here will shift your perspective so you can see objects in a new light, and in doing so will be able to draw them accurately. You will be introduced to Contour and Modified Contour Drawing, Measuring, Scribbling, Rounded Shapes and much more.

Chapter 3 introduces you to several techniques which will further enhance your drawing ability. These include composition, perspective, texture, grouping and repeated patterns. Chapters 4–9 is where it gets even more interesting, because this is where you put all your new knowledge into practice! You are carefully guided through various subjects which include the human figure, animals, nature and animation. You are also frequently given page references to techniques and methods whenever necessary. These latter chapters may also give you an idea of where you would most like to focus your artistic attention and time in the future.

A few final points:

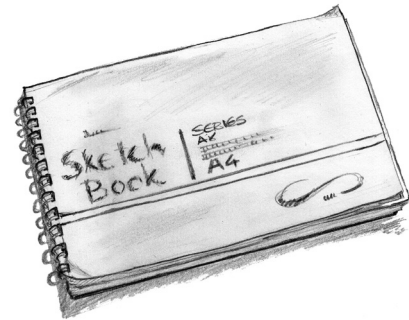
- Please learn the Essential Methods in Chapter 2 before you practise exercises in Chapters 4-9!
- Remember that there may be times when you will get frustrated with a drawing or picture. This is perfectly normal – all artists experience this. It often occurs when you are actually discovering something new, so don't give up! Your patience will be rewarded with a great sense of achievement.
- As you experiment, let your own style develop, and give your imagination free rein. Both these qualities will emerge and grow the more you draw.
- Look out for HOT TIPS throughout the book. These are special creativity tips to really add that little bit extra to your work.

Very best wishes!

Nicola Sedgwick

Chapter 1

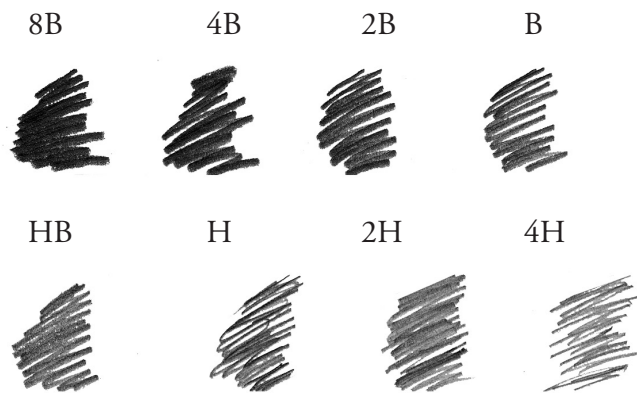
Getting Started



■ Pencils

In this book for the most part you will be using good old ordinary pencils, which can be found in most stationery and art shops. The black core of pencils is not lead, as some may think, but **graphite**. Pencils are coded according to their hardness or softness. H means Hard, and B means Black.

- Soft pencils start at B and go up to 9B, very soft and dark pencils.
- Hard pencils start at H and go up to 9H, very hard and light pencils.
- HB pencils are of average hardness.
- B, 2B and 4B are the pencils mostly used in this book as they carry good definition and are suitable for shading.

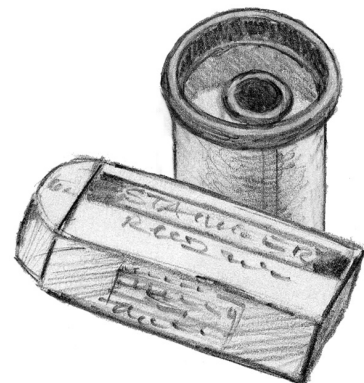


■ Erasers & Sharpeners

You can get good **pencil erasers** from your local art or stationery shop. Don't be tempted to buy cheap versions as they do not erase well.

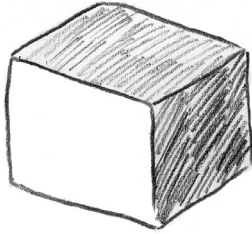
When you are correcting a small area of a drawing with an eraser, you may find you are rubbing out areas of the drawing surrounding it. In a case like this you can cut out a small piece from the eraser, and use it to correct the mistake.

Pencil sharpeners are a must! I recommend that you get a sharpener that stores pencil shavings, which saves you lots of bother. And again, be sure to get a good quality sharpener.



■ Basic Shading

When you finish a drawing you may want to shade it in. Shading can make an outline drawing extremely lifelike and three-dimensional. Let's have a look at three types: single hatching, cross hatching and blending.

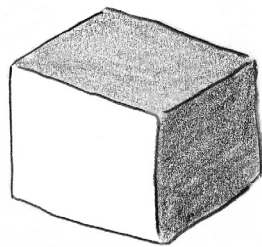
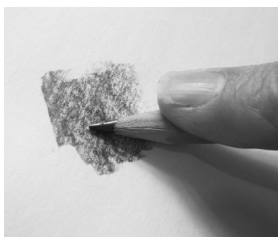
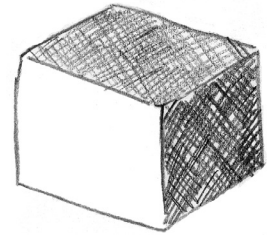


SINGLE HATCHING

Draw the outline with a B pencil and shade with a 2B or 4B. Draw the pencil strokes beside each other and all facing the same way. Remember to follow the natural angle of the object you are shading. To achieve darker shading, just shade over the previously shaded area again.

CROSS HATCHING

As its name suggests, this is a combination of two sets of single hatching, drawn at opposite angles to each other.

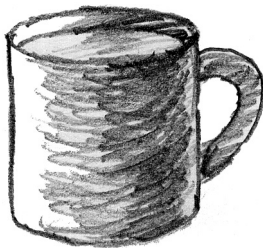
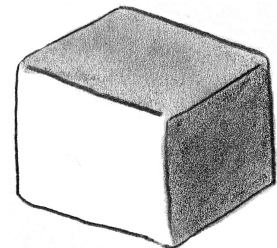


SOFTER/REALISTIC SHADING

To prepare, place your well-sharpened pencil nearly parallel to paper and rub the graphite on one side until it is flat. Then, holding your pencil in this same position, draw soft strokes on your drawing, making sure you shade in one direction only.

BLENDING

For even smoother shading rub the shading with your finger or cotton bud. Some of the blurry pencil marks may go outside the lines of your object so just use an eraser to get rid of these after you finish.



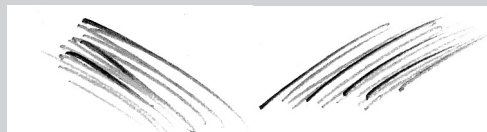
If you are shading a curved object using single hatching or cross hatching draw the pencil strokes following the contours of the object. This gives the object a realistic three-dimensional effect.

Light and Shade
See page 43

Hot Tip

Did you know that when shading in drawings, left-handed artists draw single hatching slanted to the left and right-handed artists draw to the right? Can you tell if I am right or left-handed? Look at other drawings in the book to help you guess.

Left-handed
artists

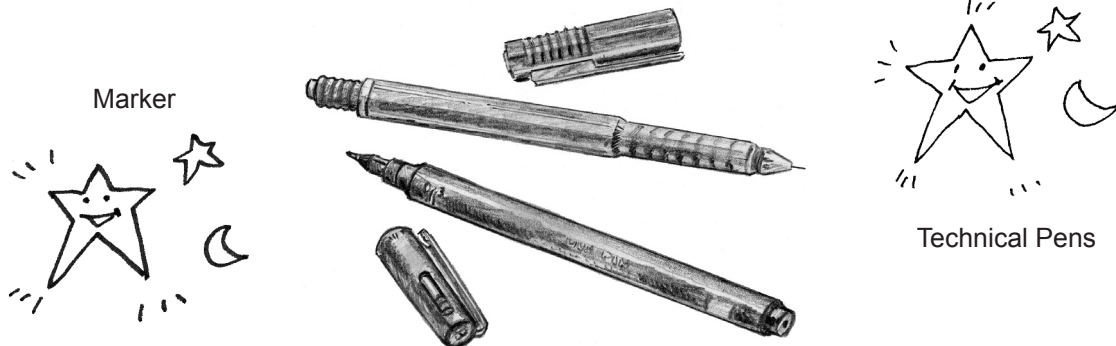


Right-handed
artists

■ Markers and Technical Pens

When you finish a drawing, you can give it a sharp and definite outline by using permanent markers or technical pens.

- **Permanent black markers** – come in point sizes ranging from very 0.1 (fine) to 1.00 (thick).
- **Technical pens** – give a nice clean crisp line. The most convenient type to buy are the ones that take **cartridges**. Point sizes you can start with are 0.18, 0.25 (both quite fine) and 0.35 (medium).

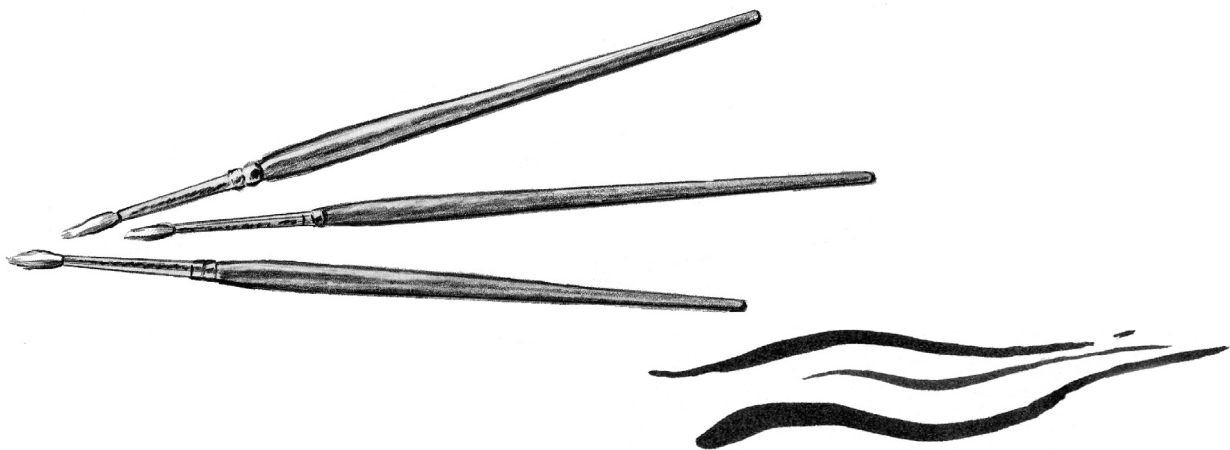


■ Brushes, Ink, Paint and Palettes

BRUSHES

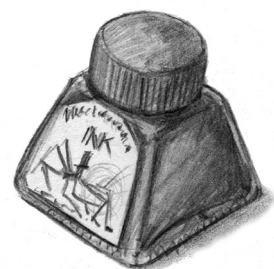
Another way of creating outlines is by using a **brush**. There are a good range of medium-priced watercolour brushes available in all art shops. I suggest you get brushes that are sable/synthetic mix, and for now all you need are sizes 2, 4 and 6. Don't buy cheap brushes because it is often difficult to get a nice point on their tips. These types of brushes can also become hairy and useless within a short period of time.

Always remember to rinse your brush after use and do not leave it sitting in water. This especially applies if you are using ink, because it hardens the brush bristles if left to dry on the brush.



INK AND PAINT

Using your brush, you can go over the pencil outline with either **ink, gouache or watercolour paint** to create clear crisp lines around your artwork. Personally I prefer ink for this process. 'Draw' using a fine brush. With this method you can achieve both thick and thin lines depending on how heavy or light you use the brush. This gives your finished artwork a really natural effect. You do not need to dilute ink when drawing outlines.



1 Getting Started

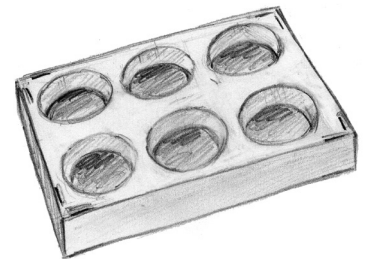
Some parts of your pictures may lend themselves to being filled in with washes or opaque blocks of paint.

- When using paint as a wash, use a tiny blob of **watercolour** paint in a good deal of water before mixing and applying to the picture. When it dries you can paint more washes over it for stronger shades.
- When paint is to be used as an opaque colour, you can add a little water to **gouache** paint and mix to a good consistency.
- You can also use diluted **ink** for washes and undiluted for opaque areas.



WHITE PAINT

- **White gouache** is excellent to cover pen, ink or marker mistakes. If your drawing paper is white as opposed to a creamy shade, the correction will be nearly invisible. As with the black gouache, mix with a little water to get an opaque consistency.
- Marker lines can sometimes seep through white paint. If this happens apply one layer of paint over the marker line and allow it to dry before applying another layer.



Plastic palettes are suitable for working with both watercolour and gouache.

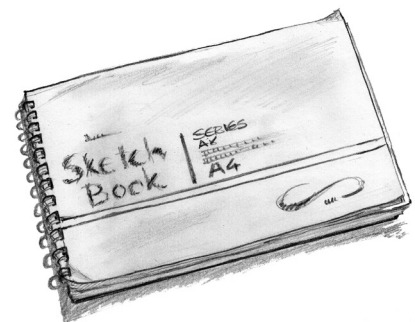
■ Paper

When doing rough sketches you do not need to work on fine quality **paper**. You can use lots of different kinds of layout paper, coloured paper as well as photocopy paper (which I use a lot). Of course you can also use standard **A4 or A3 size sketchpads** that you can pick up in art stores.

Note: Newspaper paper is a little too thin to work on.

For more finished work use **cartridge paper**, either as a sketchpad or a large sheet which you can cut to whatever size you want.

- If you are doing paint washes use thick paper, as thinner paper tends to buckle. You can also use a smooth watercolour paper or board.
- Say you have finished a drawing and want to fill in areas with watercolour washes or gouache. If you are afraid of making a mistake on the original you can photocopy the picture onto another sheet of cartridge or watercolour paper and then work on the copy. Make sure the copier gives you a crisp image and that the sheets of paper are thin enough to go through the machine.



Hot Tip

Here is how you can draw a straight line . . .

Start at the top of a page. The trick is to concentrate on moving your arm back rather than thinking of drawing the line. Place your paper in front of your drawing arm instead of in front of your body. This means that as you move the pencil down the page you can easily move your arm back beside your body. imagine you are pulling a lever towards you and you have the idea! Try it and see for yourself.

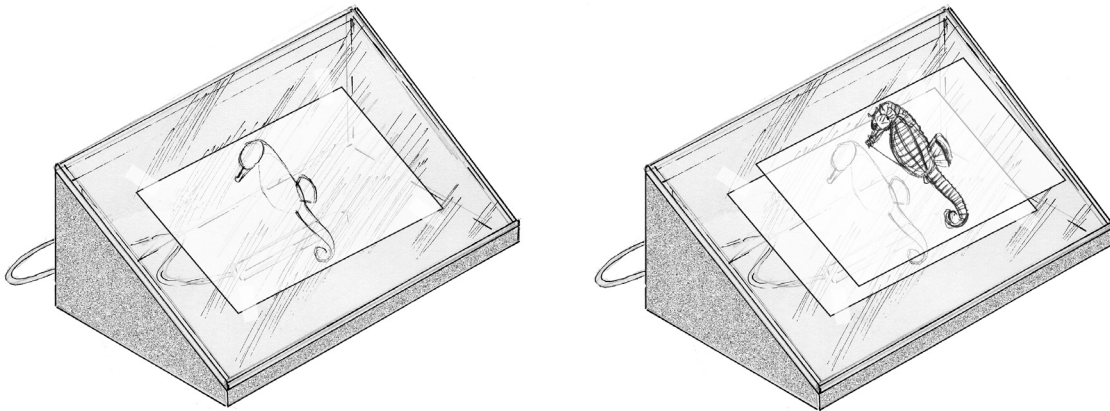


■ *How to develop roughs to finished artwork*

USING A LIGHTBOX

This is the method I use most often. I find it very handy and there is no need for erasers.

- Draw your first rough. When it gets messy or overworked, then it's time for a new rough.
- Switch on your lightbox and tape your first rough onto the surface. Use invisible or magic tape as it is easy to remove later.
- Tape a fresh blank sheet on top of your first rough. Make sure you can see through the blank page to the drawing underneath.
- Develop the next rough by redrawing the first rough and making any further changes needed.
- You can now remove this final page from the lightbox and work up shading and detail.



Create Your Own Lightbox
See page 168

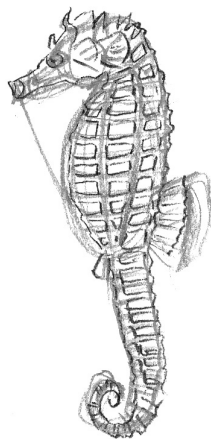
PAPER AND PEN

You can use this method when you are quite confident in drawing a certain object, and only need to make minimal changes to your rough.

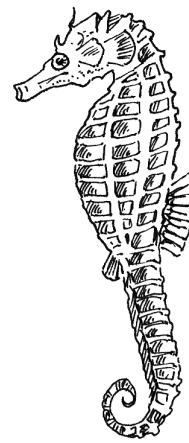
- Draw your initial sketch, called a **rough**, very lightly. Then go over it again, making changes until you are satisfied with the shape.
- Then redraw an outline over your rough, using marker, pen or ink.
- Rub out all your pencil lines.



First rough



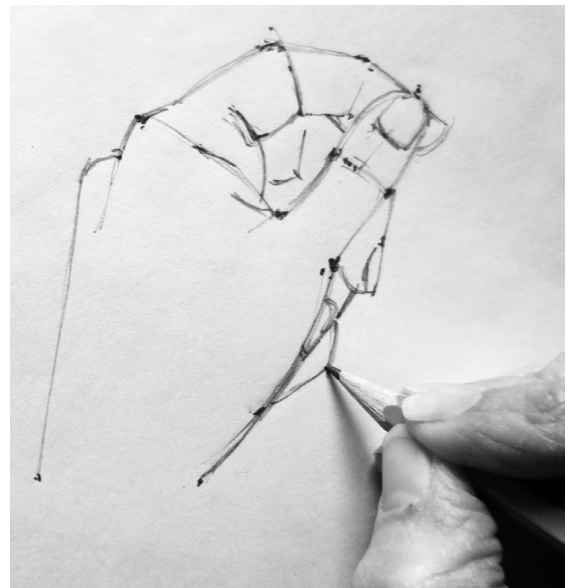
Developed rough
with technical pen
added



Final drawing
with pencil lines
removed

Chapter 2

The Essential Methods




Overview

- The methods in this chapter will give you a special knowledge that will last a lifetime. As you know from learning any new skill, mastery of it takes time. Be patient with yourself, and most importantly, practise as much as possible, because you must know the basic structure of drawing before you can progress.
- Bring a small sketchbook with you everywhere and draw any object, anywhere, anytime. It doesn't matter whether it is a salt cellar or a tree – just get drawing!

PREPARATORY EXERCISE

FREEHANDING

 *This first exercise introduces you to your pencil and paper.*


From your selection of pencils, choose one and on your paper draw lots of lines, circles and a variety of different shapes. Alternate leaning heavily and lightly on your pencil to create lines of different strengths. Now try out other pencils of varying softness and hardness. Don't be afraid to use the full page of your paper – when people first begin drawing they often limit themselves to a small portion of a page.

If you find you are beginning to doodle or draw designs and objects, that's great! You are already awakening your creativity.



THE METHODS

CONTOUR DRAWING

 *These are great exercises for learning how to focus the eye and begin to draw accurately.*

We will look at two versions in this section, **Contour Drawing using Touch** and **Contour Drawing from observation**. Contour drawing involves drawing **while looking at** your object, instead of the normal way of looking at an object, trying to remember what it looks like, and then drawing it. One of the reasons people don't draw correctly is because they have not yet learned to see an object's correct dimensions. The following exercises prove that when you are drawing an object while looking at it, you can draw amazingly accurately.

■ *Using Touch*

This following two exercises involve using your body's symmetry as well as your hand and eye. Try this now: point with both index fingers in front of you, and then to your left, and to the right. Note how identical both arms are with these movements. These are TWIN gestures. Now, draw in the air the outline of a curvy body. This is a MIRROR IMAGE gesture. We move our arms every day to express ourselves and do not realise how wonderfully and naturally creative our body already is.

1 TWIN CONTOUR DRAWING

Step 1

Make sure that your paper/sketchpad is secure and won't move around on your desk or table. I use invisible tape at the edges of single sheets, as it is easy to remove.

If you are **right-handed**, draw a squiggle, like the one at right, down the **left** side of the page. Draw it on the opposite side if you are left-handed. Don't make the squiggle too easy!



Step 2

Now comes the interesting part. Place your pencil at the top of the page, a little across from the top of the squiggle line. Then put your non-drawing finger at the top of the squiggle line. Both hands are now at the top of the page. **Only looking at the finger of your non-drawing hand**, start to move your finger down over the squiggle, and **at the same time** mimic this movement, down the page, with your pencil.

This is where the body's symmetry comes in. If you follow the guideline above, your drawing hand will copy your non-drawing hand as you move down the page. Remember, you are looking **only** at the tip of your finger as it moves down over the squiggle.

