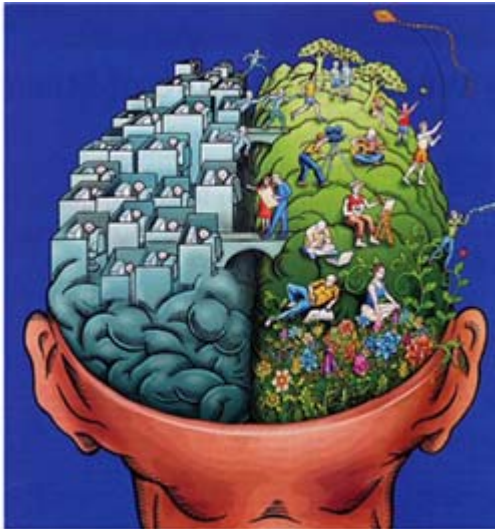


# Learn How to Draw Step-by-Step MULTIMEDIA Lessons

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## Introduction

Drawing is a world that will change your life...really. I know. And here you are now to begin that journey over the “right” side of your brain.



The right side is where you “feel” rather than “think”. It allows you to see the beauty of the sunrise, hear the singing birds, and enjoy smelling the fragrance of a rose. The process of understanding those feelings is called Sensing, and there is actually a lesson on that subject in this course.

But it is this sensing that is going to allow you to pick up a pencil and move those feelings onto paper, so that you can move others into those same feelings.

So here we begin our lessons together. We’ll start with the basics and progress to the point where you indeed will feel comfortable in your newfound methods of drawing. (By the way, we won’t stop there, I’ll continue with you by making some special offers on the next program).

Like Real Estate’s Number one principle of “Location, Location, Location”, Art also has its mantra: Practice, Practice, and Practice.

Please note: The 2 bonus articles that you received (within your order) called “The Creative Process of Art” and “How to Introduce Perspective Into your Drawings”, are just that—Bonuses. I would encourage you to read The Creative Process of Art, but postpone reading “How to Introduce Perspective Into you Drawings” until after Lesson 10 as it is more advanced material (unless you are already a fair-to-good artist already and can absorb that material easily).

## **What you will have accomplished at the end of this course.**

So here's the plan, Stan. **I'm assuming you know nothing about drawing.** (If you do, you will nonetheless find many helpful hints along the way so I encourage you to stick with the program.)

First, I'd like to talk a little about owning your art. By Owning, I mean your art is YOUR art. Don't let **anyone** dismiss your art. Don't let **anyone ever** tell you to stop doing art because they don't think you qualify. Nobody can ever say your art is no good. It is YOUR art and why on earth would someone say to a child learning how to walk "you'll never be a good walker so you should just give up". Hogwash. Everyone has within them the ability to draw well. It just takes time and practice just like any new endeavor. **But is you practice you will see improvements.** I PROMISE.

What I am about to teach you will completely accelerate that process. These are techniques that all artists learned which still help them

I will start you out with the basics. Simple things, like how to hold and use your pencil. This is NOT handwriting...some artists hold their brushes and pencils as they write but I don't recommend it—it should be obvious that when you are drawing on an easel you are more vertical than horizontal—and bending your wrist that much will be quite painful after even the shortest time. AND you'll be covering up your work with your wrist which will slow down your ability to keep your proportions. Don't worry though, I'll show you a much easier way.

I will show you many "how to's" along the way and to become a good artist you should practice each one and "add" it to your repertoire of skills, repeating it for each new exercise. You can't possibly learn these all at once--you would forget some and the result would show up in your drawings. So I encourage you to constantly rewind and repeat (wash, rinse, repeat).

This course is about seeing something you like, grabbing a pencil and paper and free-hand drawing it. This skill is absolutely invaluable as an artist because it not only lets you draw wherever you are, but in so doing, you will find yourself "seeing" things that you'll want to draw that don't have to be in the studio.

Imagine going to the beach or the zoo or even a museum (yes, they do let you sit and copy in museums!). To be able to draw anything, anywhere, anytime is such a thrill—you'll see how much fun that is.

And for Pete's sake, don't skip an exercise. Practicing each lesson will enhance your skills so that the next lesson becomes easier than if you didn't have the lesson before it.

## **What this course is NOT.**

I will **not** be teaching tone or paint (we'll save that for a later course).

You will **not** be told to draw a rectangle, an oval, add a few lines here and there and you will have a mountain goat. That technique is great for teaching children or the simplest of drawings. And those oversimplified techniques are useful in helping you *understand* the shapes you'll find and use in building of your art—but you won't *start* with these like many books teach you.

Here you are going to learn techniques that will show you how to draw what you see—and the best techniques available from the best artists for doing just that.

## **So Congratulations.**

So congratulations, you've arrived here in this course where you are going to learn many tips, tricks and techniques to help you succeed in drawing...and you'll be learning them step-by-step to make the process simple and much easier for you than all your other books.

# The Lesson Plan

Contained in this first document are Lessons 1 and 2.

So you can see what's coming, here's the **Lesson Plan** for this course.

Lesson 1: Setup and Materials (see below)

Lesson 2: The One Big Shape (see below)

Lesson 3: The Important Concept of Sensing

Lesson 4: Preconceiving, and Bias

Lesson 5: Comparing, Adjusting and Improving

Lesson 6: Working With Midpoints

Lesson 7: Triangulation

Lesson 8: Lines, Angles, and Streams—the Building Blocks of a Composition

Lesson 9: Symmetry and Ellipses

Lesson 10: How to Draw a Rose (and Other Flowers)

Lesson 11: How to Draw Animals

Lesson 12: How to Draw People

Lesson 13: Hands-on Perspective

Lesson 14: Loosening up Techniques

Lesson 15: The Big Picture

## Lesson 1 - The Setup and Materials ([Watch the Video](#))

Art really is simple and you can, in truth, draw anywhere using any number of mediums.

Sit on a couch or at table or even on the ground, grab any pencil and any paper and go.

The principles I will be teaching you apply wherever you go.

Now, that being said, you may want to follow what I'm about to share with you because you are just starting out. Once you are practiced in these more controlled techniques and you are doing them out of habit, then even when you are in uncomfortable new settings, these techniques will still be a part of you and natural and your results will still be outstandingly accurate and you can literally take these with you anywhere, anytime.

Here's what you will need:

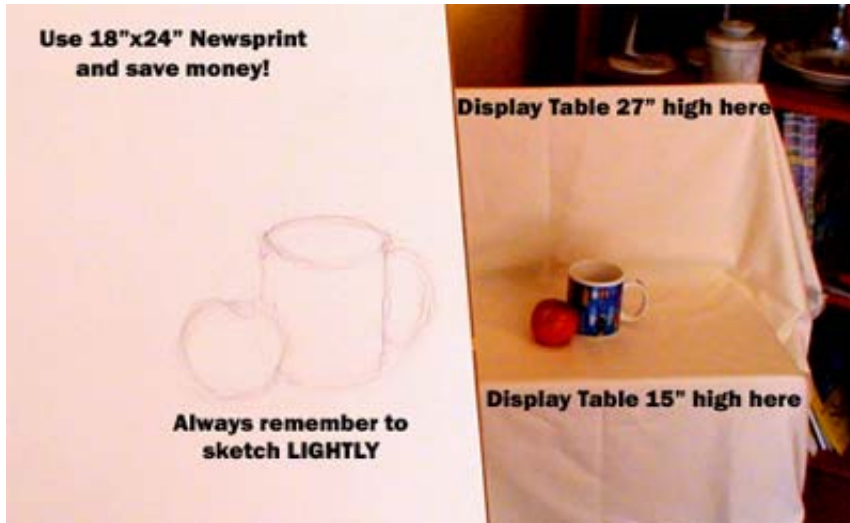
- An 18" stool (at your superstores)
- An 18" x 24" newsprint pad (50 sheets)
- A masonite hardboard of the same size as your newsprint pad
- An Easel. There are so many of these but I recommend a simple one that I talk about in the video
- A small display table to hold your objects on (about 15"H x 22"W x 12"D and with a 15"H x 22"W backing (secured 2" to the table back)
- A 3' x 3' neutral vanilla cloth to cover the table

Assemble this and put it in a location with plenty of light.

It's also a good idea to put a shelf nearby to hold household objects that you can try your hand at and mix and match: cups, fruit, vegetables, bottles, teapots, creamers, saucers, small pots, pencil holders, small jars, glasses...and anything else that looks interesting.

As we progress through the course you'll find these will make good arrangements with which to practice your form and techniques. Don't go for really small or very large or tall objects (for now) as they will be too complicated. These will be added later when you are ready.

Adjust the easel legs to be initially low for working with the newsprint. The height should be set so that **your view** of the display table which holds your objects "**drills**" right through the middle of the drawing paper. That ensures that you can minimize the distance you have to look between your subject and your paper. Thus:



Place the masonite hardboard on the easel and fix the paper closest to the right hand side (if you will be drawing with your right hand, left side otherwise).

Now, onto you. Sit upright with good posture—you'll be able to sit for longer periods of time with practice here and will definitely be more comfortable when you are at the beach, zoo, mountain stream—anywhere where there is only a rock to sit on.

Keep drawings small. Your drawings will be more accurate. It's a known fact by artists that the more your eye has to move the poorer will be the accuracy of your drawing. And I'm not even talking about your head moving side to side between the sketchpad and the objects you are drawing—I'm referring to even the little motions your eye makes looking around for relating points (more on this later).

The cloth may be either light or dark depending on whether you have an arrangement of articles that are dark or light. For example, if you wanted to draw a white candle, you may use a dark cloth because you will "see" your shapes more easily. As you learn how to control light later on, you'll see that the cloth color and brightness (or lack thereof) will help you create richer compositions.

A cloth that is too bright with objects also bright will result in drawings and paintings that will appear too washed out. A cloth too dark with objects also too dark, and the composition will appear dull and uninviting.

Do you remember being a toddler? There was a time when you were learning how to walk. You would crawl over to a table and hoist yourself up and then happily teeter away.

Well, art is very much like that. The setup and work space that I am recommending is like that table. I am showing you these tools as we proceed so that later on you won't need them at all.

Now that being said, go pick objects that you are going to draw but keep them simple, "roundish", not too big and not too small.

## Lesson 2: The One Big Shape ([Watch the Video](#))

The One Big Shape is the “object” formed as a collection of all the objects you are drawing. Specifically it is the outline of those objects. As demonstrated in the video for Lesson 2, it would be the following shape:



From here you can keep your pencil on the paper and sketch other shapes and begin to relate using the points on each.

Before we actually begin drawing, let’s review a few basics to keep in mind while you are drawing:

1. Plan your drawing light and small – It’s easier to finish a simple drawing
2. Do not lift your pencil
3. Keep pencil as nearly parallel to the paper as possible
4. Using your eyes constantly back and forth

As we start drawing our One Big Shape, notice that we are looking for all the outside points and keeping our pencil light and nearly parallel (flat) with the newsprint pad.

Then, as we search for the overlapping smaller shapes we can see them all over by simplifying the shapes (called Secondary Shapes)

- Cup with cup handle
- Apple & Cup without handle
- Lip of the cup and apple
- Lip of the cup and handle

It’s important to note that in this first drawing, don’t zero in on anything yet, keep yourself loose and focused on those secondary shapes—try and imagine the objects as blurry to help keep you “unfocused” on the essence of apple and cup.

**Remember that if you are focused on the trees you can’t see the forest and first and foremost at this early stage you must see the forest first.**

Here's some overlapping Secondary Shapes you should be "seeing" and lightly constructing with your pencil on the paper. Don't use your eraser at this point, just keep your fingers VERY loose.



I can't repeat enough that you should NOT be committing your lines—just keep your strokes loose—you're going for proportions here and these secondary shapes will help you ignore the "apple" and the "cup".

If it makes sense, you can draw other geometric shapes: Circles, Squares, Triangles, Ovals, Trapezoids, Ellipses, and so on: **JUST MAKE SURE THEY ARE ALL ROUNDED.** That's right, as I state in the video, I want you to try to keep your pencil on the paper at all times. That's how you are going to learn to keep everything rounded and connected (it's all connected anyway!).

Finally, when you are done, walk away from the whole shebang for a couple of minutes and then come back, sit in the same spot and look it over again. You will be surprised to see the subject "new" again.

Go ahead and correct them. Then walk away one more time just to be sure. So after you are done with this, decide if you "nailed it" or need a little more practice.

Congratulations, you have completed this exercise. Now, this is not going to the J. Paul Getty Museum so go ahead and move on to the next exercise.

You should keep practicing with 2 simple objects. Choose other pairs of small items and go ahead and draw them. Go with the rules you have learned so far but by **ALL MEANS HAVE FUN!**

Now you can decide to stop right here with what you have learned in these 2 lessons...

OR,

You can decide to move forward and continue to get all 15 lessons, each with written and video instruction to help you become an artist.

Don't cut yourself off from the journey you've already begun and the valuable information you've already gained. Keep the momentum going and sign up for the remainder of the classes. Simply click on the link below to continue gaining new skills and have more fun.

Here's the link:

<http://tinyurl.com/orderhowtodraw>

To the creative artist within you,

A handwritten signature in black ink that reads "Paul". The letters are cursive and fluid, with the 'P' being the largest and most prominent.

Paul Wagner

[www.how-to-draw-online.com](http://www.how-to-draw-online.com)

Founder of Art Training International