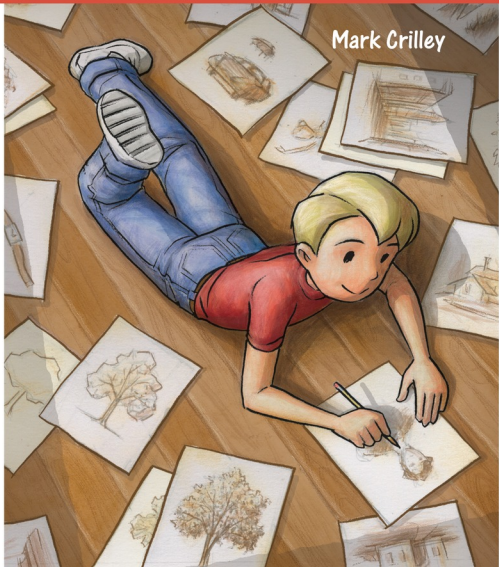


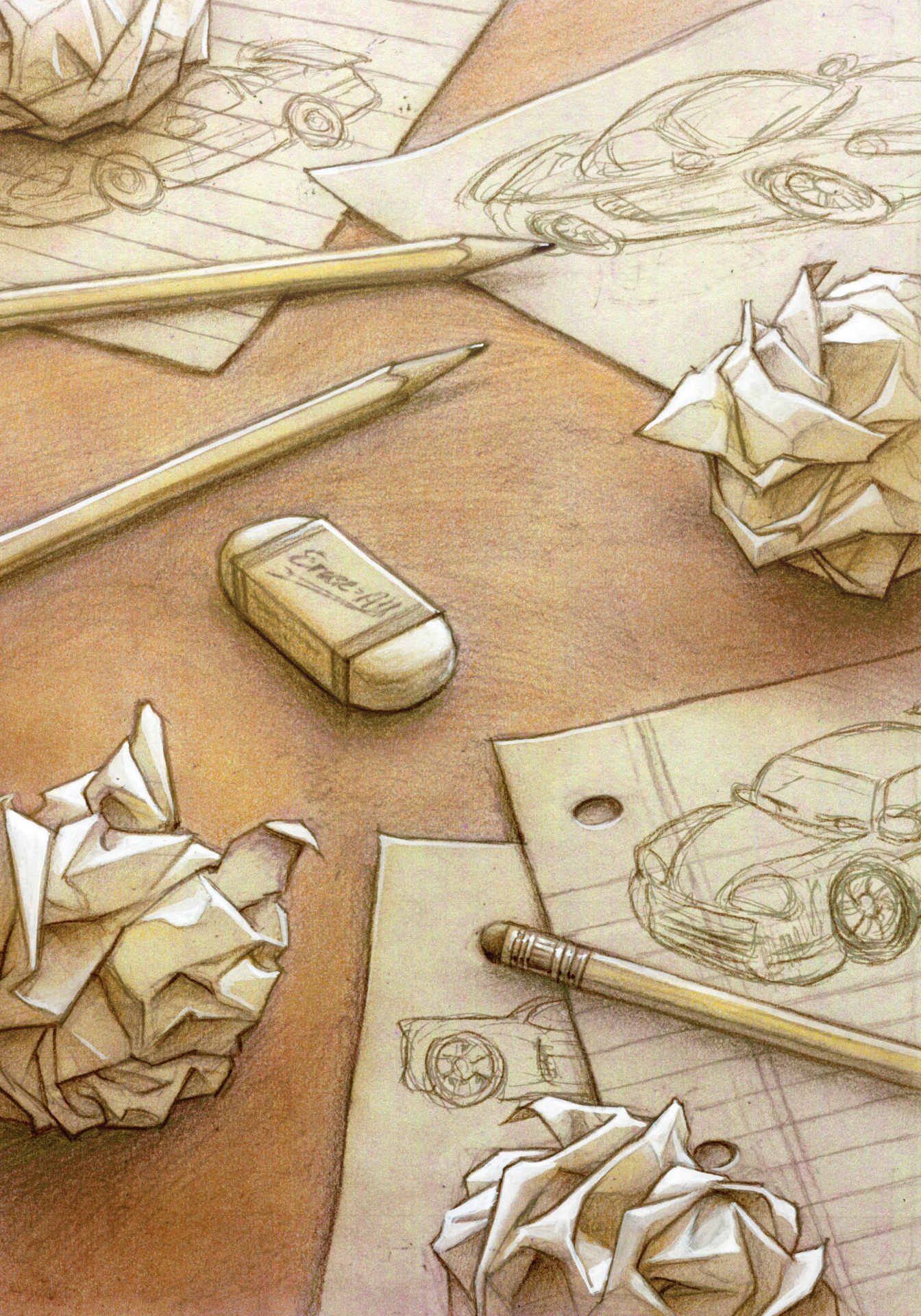
# THE DRAWING LESSON

A Graphic Novel That Teaches You How to Draw

Mark Crilly



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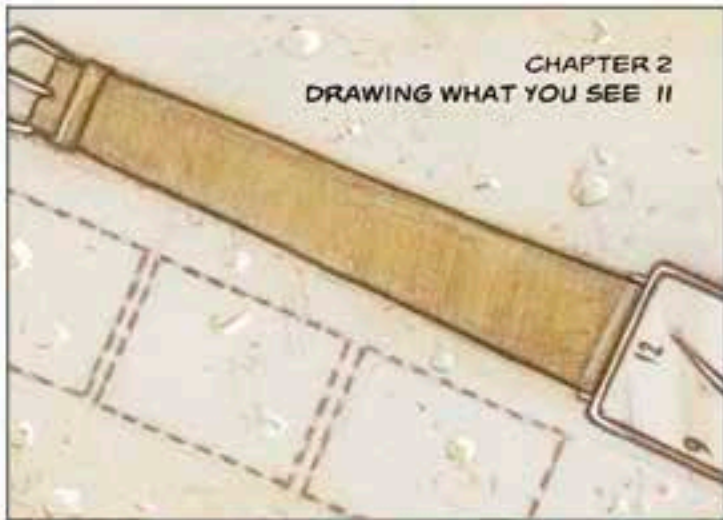
Mark Crilley



WATSON-GUPTION PUBLICATIONS  
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CHAPTER 1  
THE MEETING 2



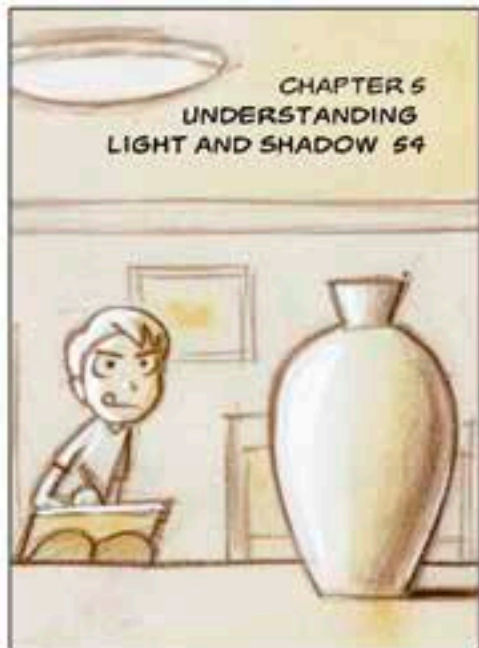
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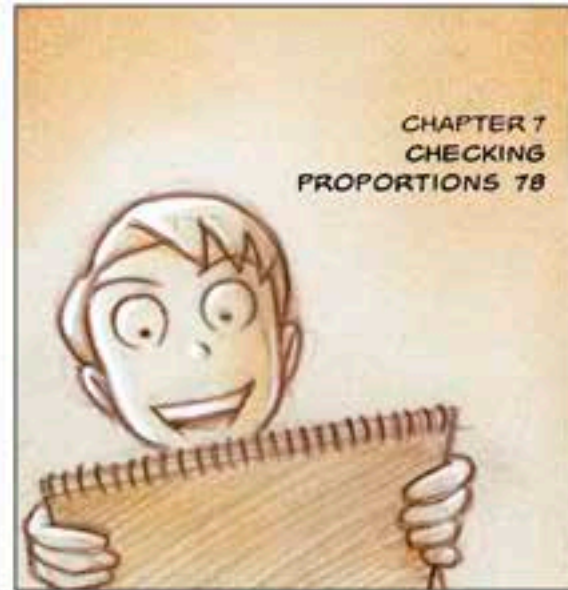
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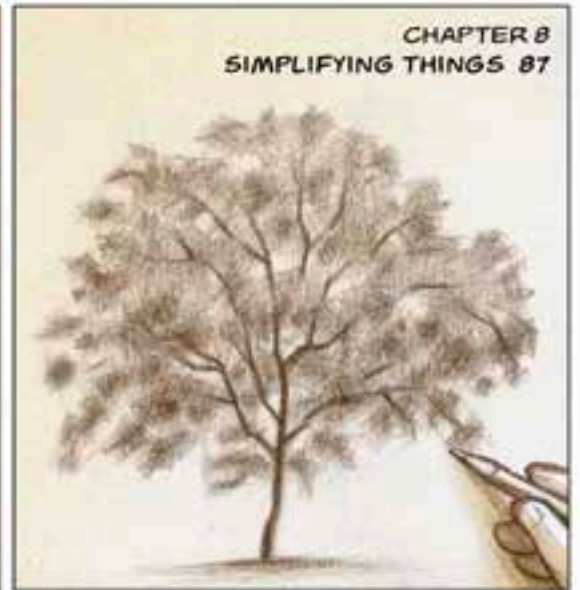
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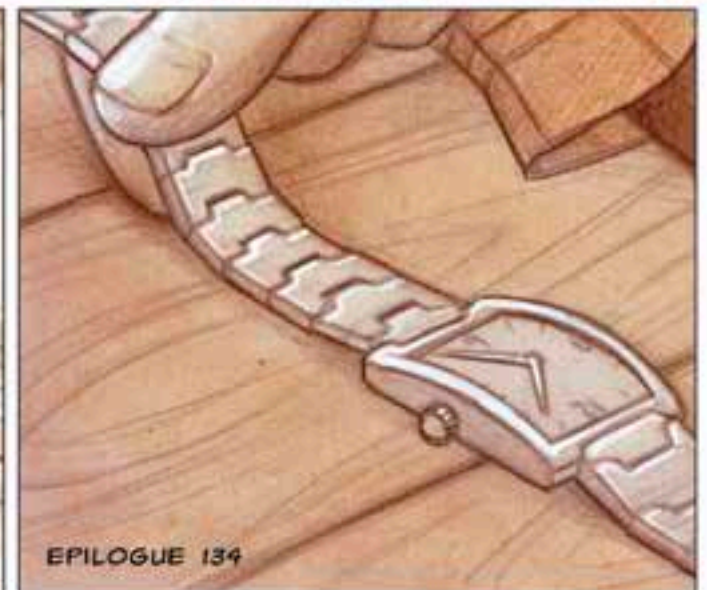
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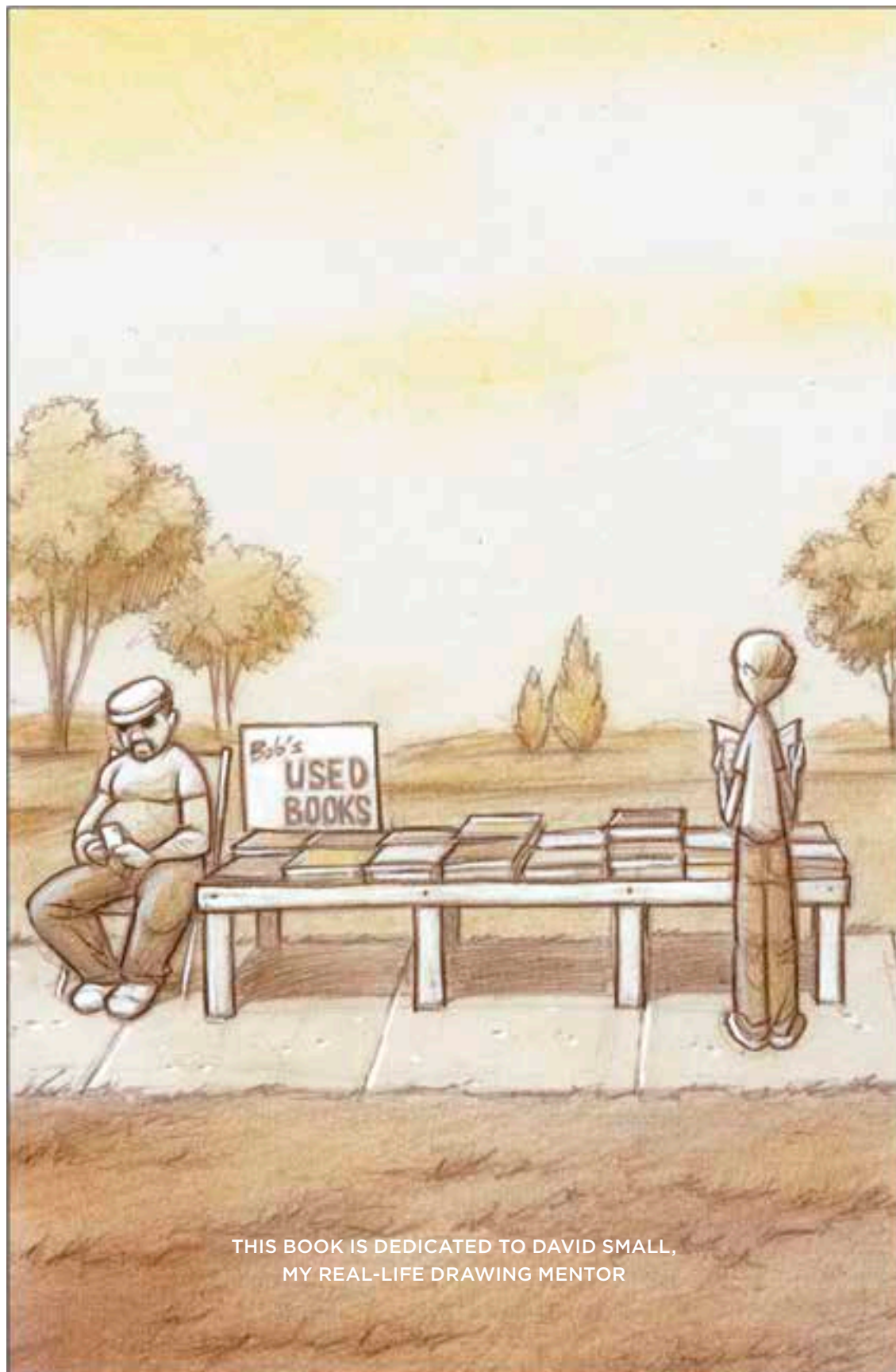
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THIS BOOK IS DEDICATED TO DAVID SMALL,  
MY REAL-LIFE DRAWING MENTOR

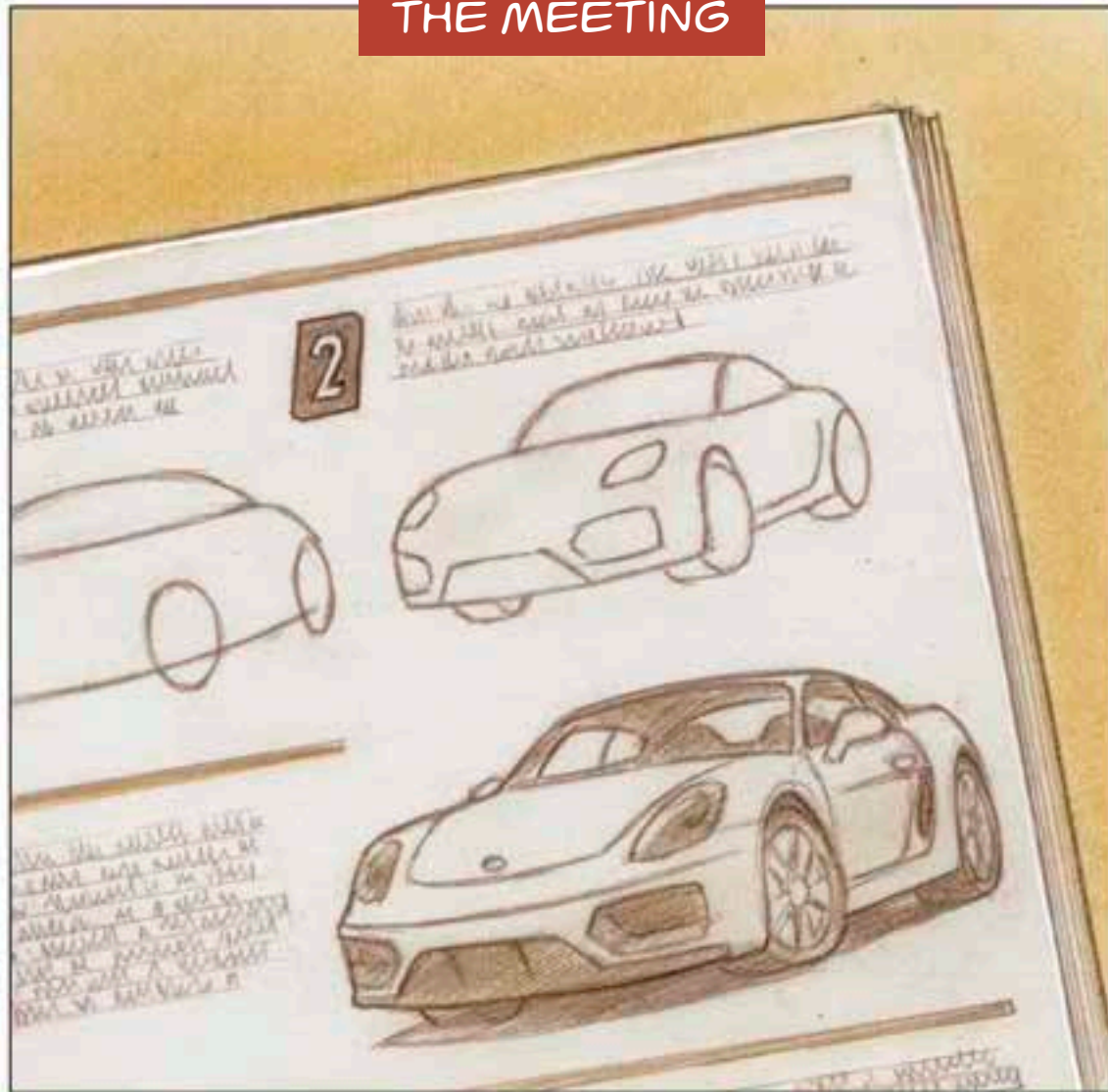
## INTRODUCTION

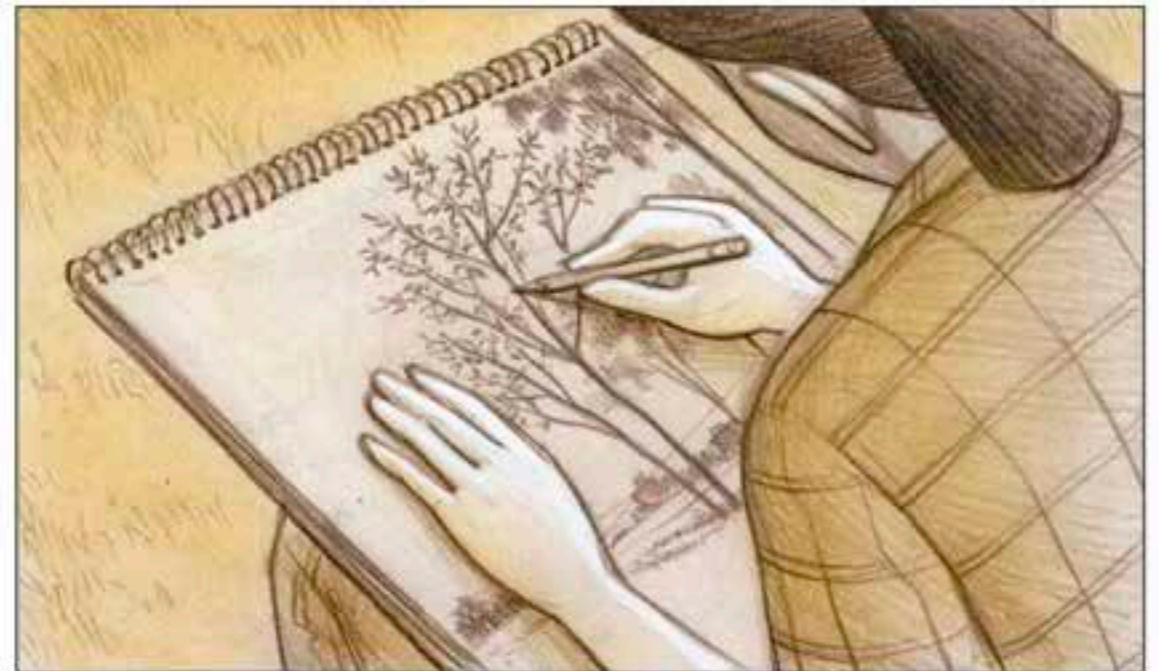
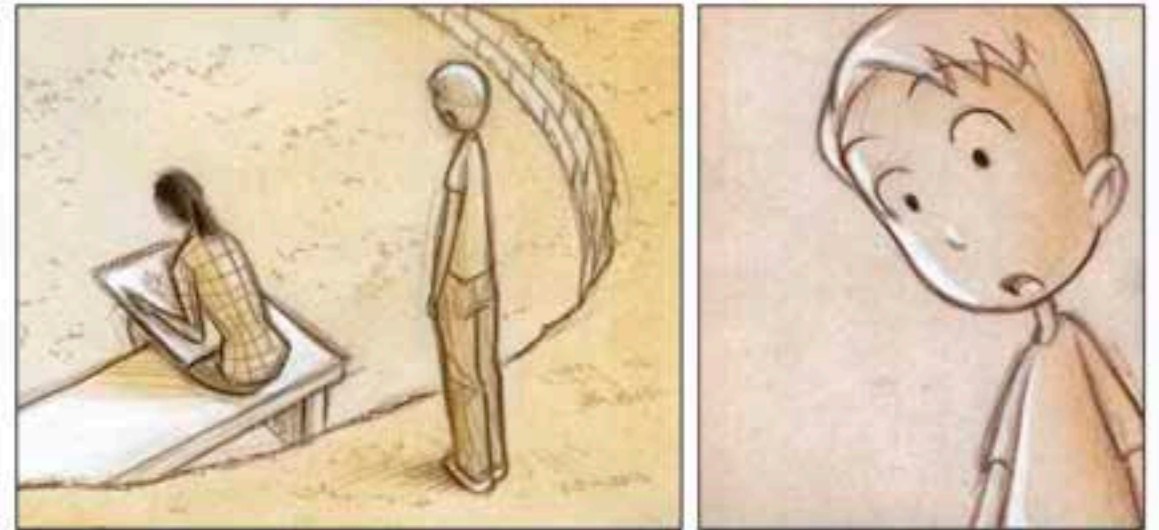
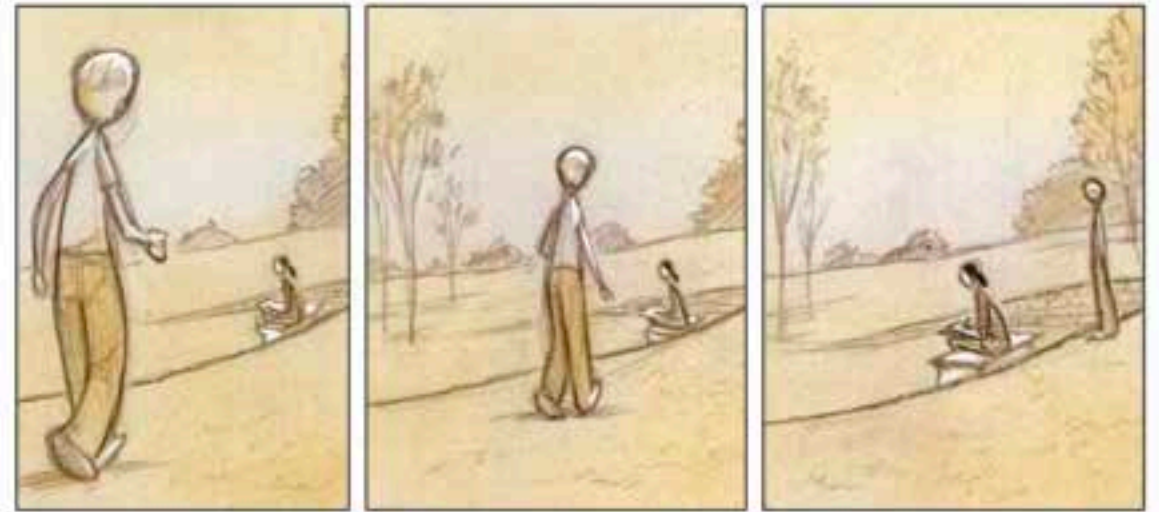
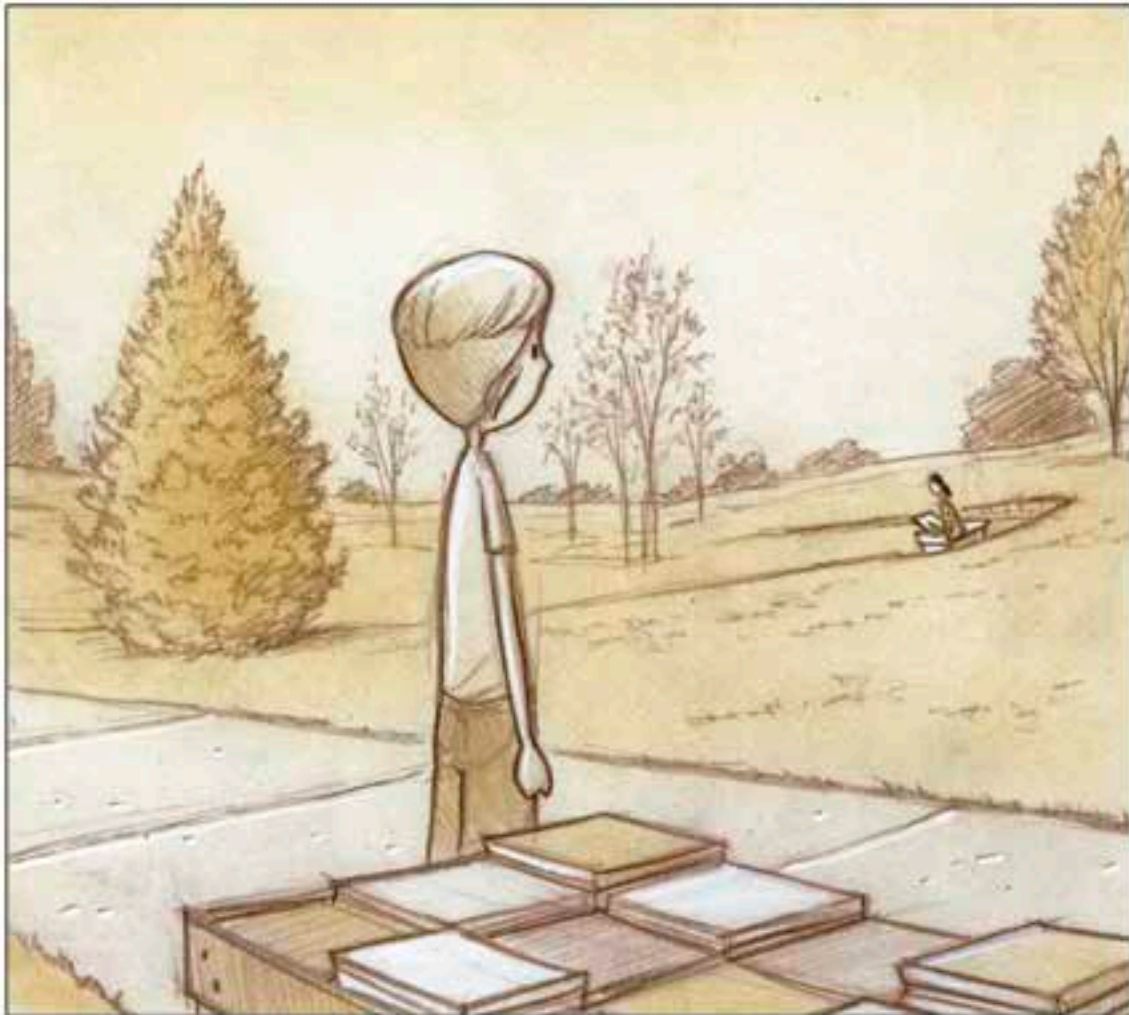
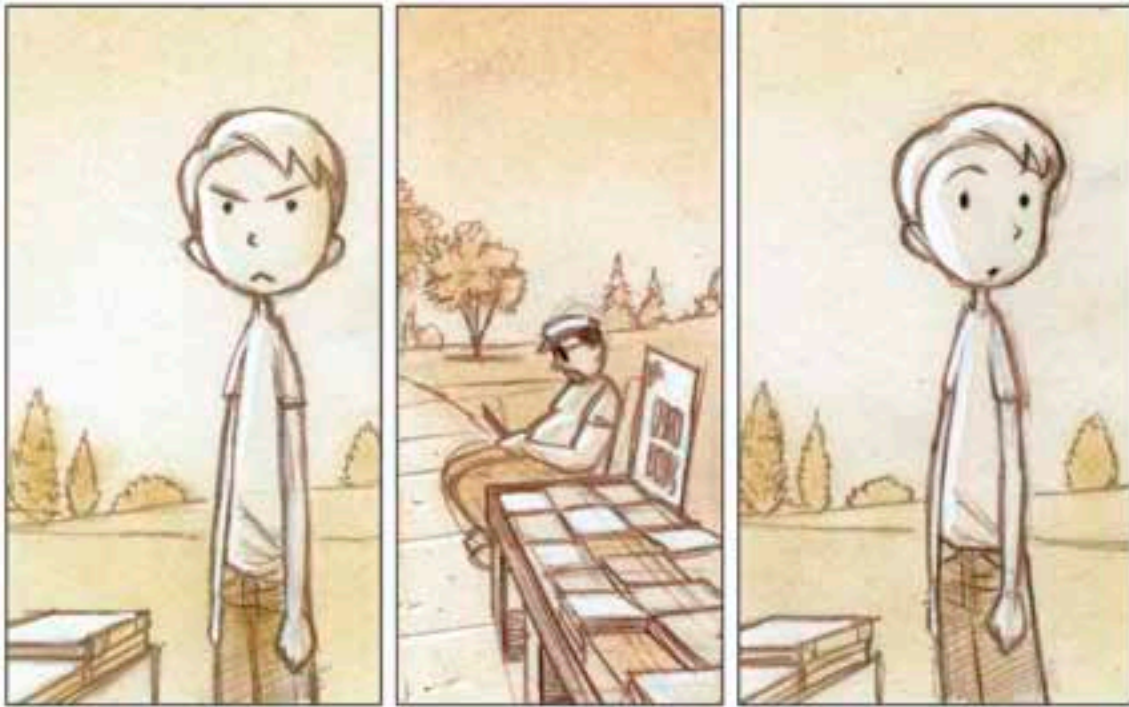
Learning a trade very often involves seeking a mentor, and when it comes to learning how to draw, having a good mentor can make all the difference. There's no substitute for having a professional sitting right there next to you as you're trying to learn. Professional artists can see where your drawing is going astray. They can point out the discrepancies between the thing you're looking at and the picture you've drawn. They can get you to open your eyes and see things in a completely new way.

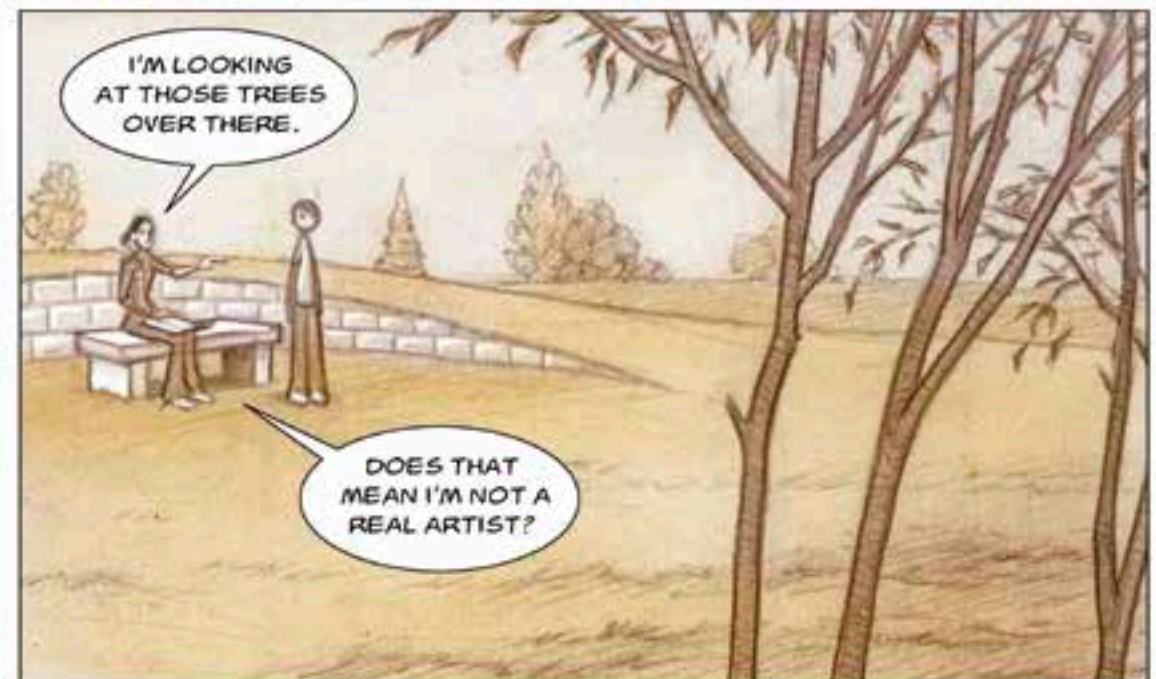
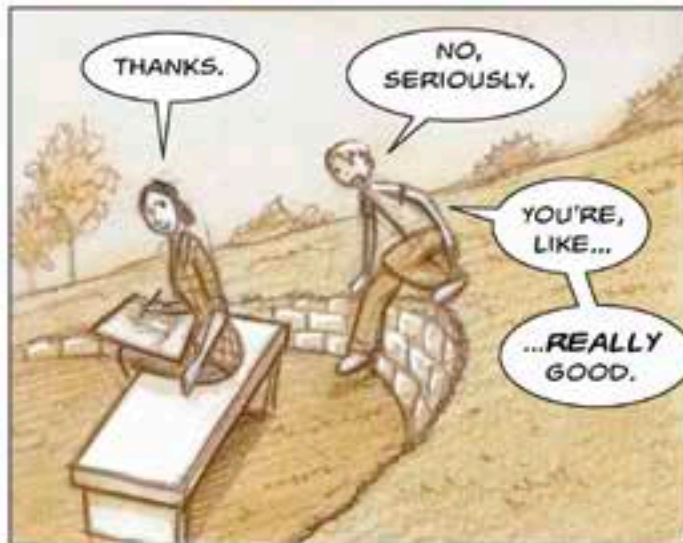
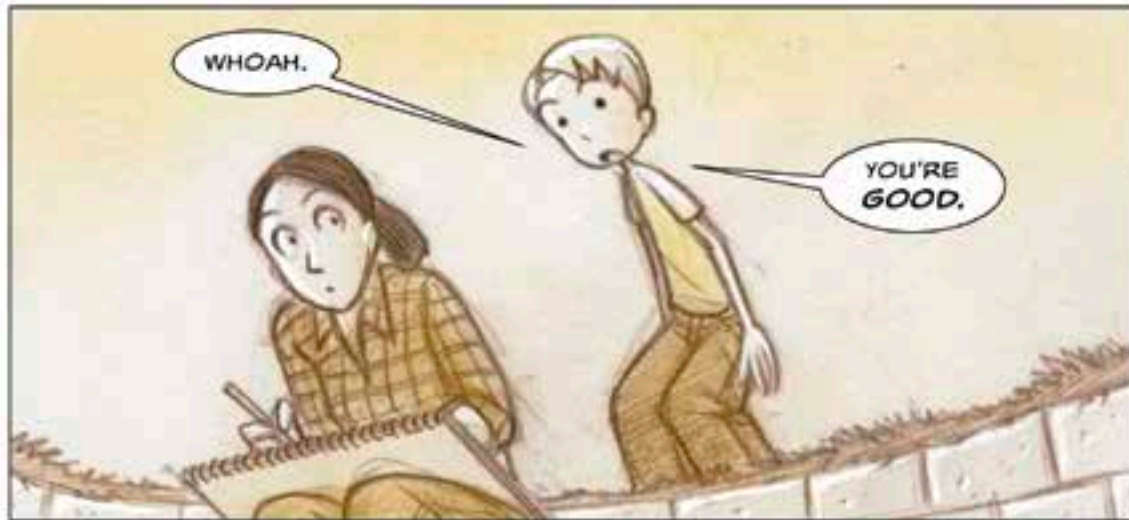
If all goes well, you may find such a mentor exactly when you need one, right there in the town where you live. But it doesn't always work out that way, does it? What if you're not so lucky? What if you go your whole life without finding even one person who can show you the ropes? It's a sad fact that many people never get the mentor they desperately need.

My goal with this book is to give you the next best thing: some sense of what it's like to meet a drawing expert and to have a series of lessons at his or her side. There's no shortage of instructional art books in the world; I've made a few of them myself. But I wanted to see if crucial lessons about drawing could be woven into an actual narrative. So, I set out to create a story that would give you vicariously the experience of having a mentor—one that can make you feel as if you are the one having your mistakes corrected, as if you are being told what to do and how to do it.

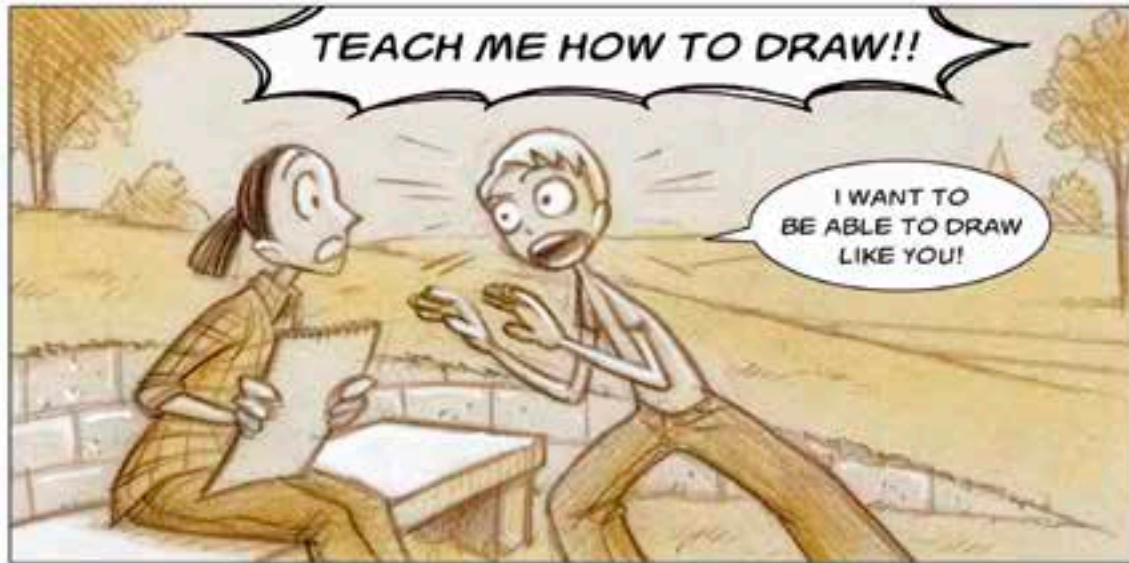
So, please turn the page, meet young David, and follow him on his drawing journey. I hope his story gives you some sense of what it's like to have a drawing mentor. Mentors are not always gentle, and they certainly aren't there just to be your personal cheerleader. But a mentor can truly change the way you see the world, and in so doing change your life altogether.

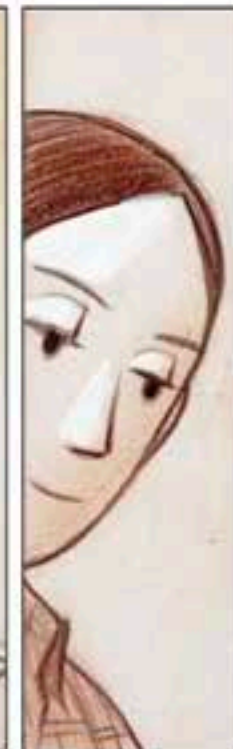
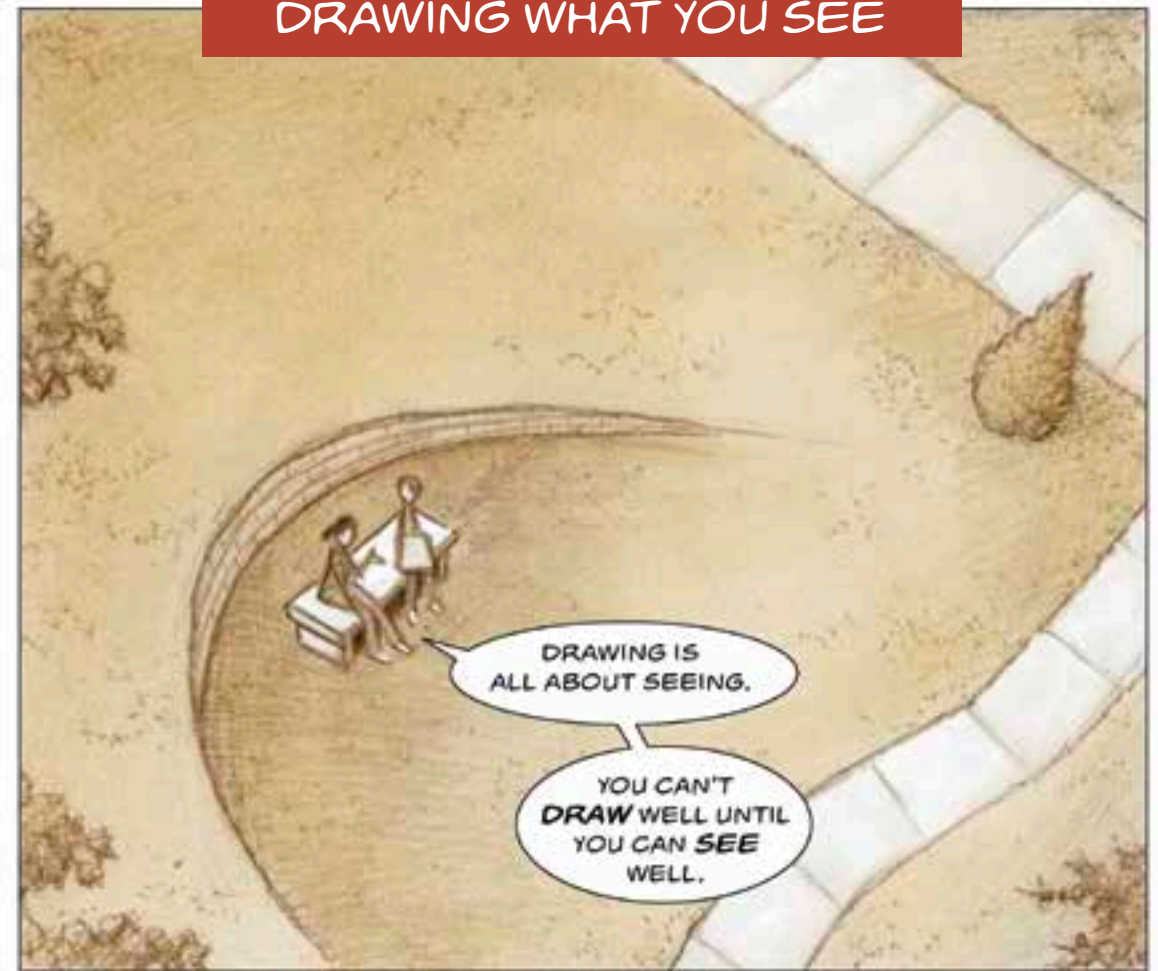
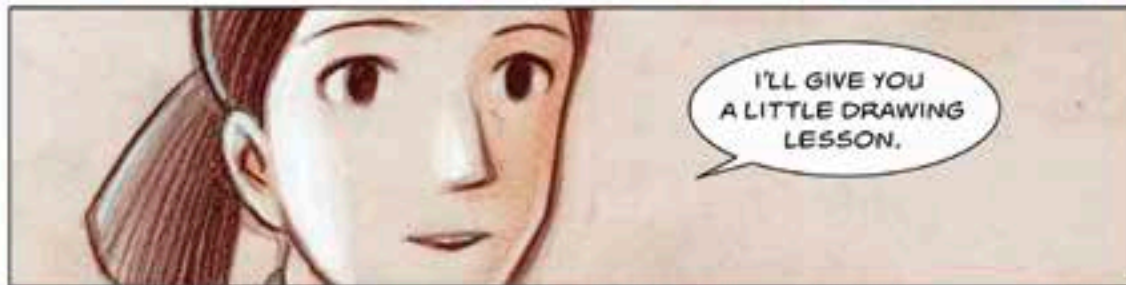


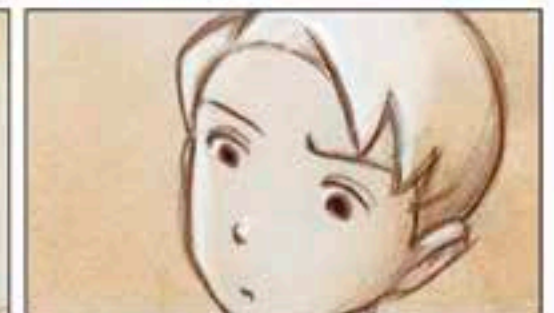
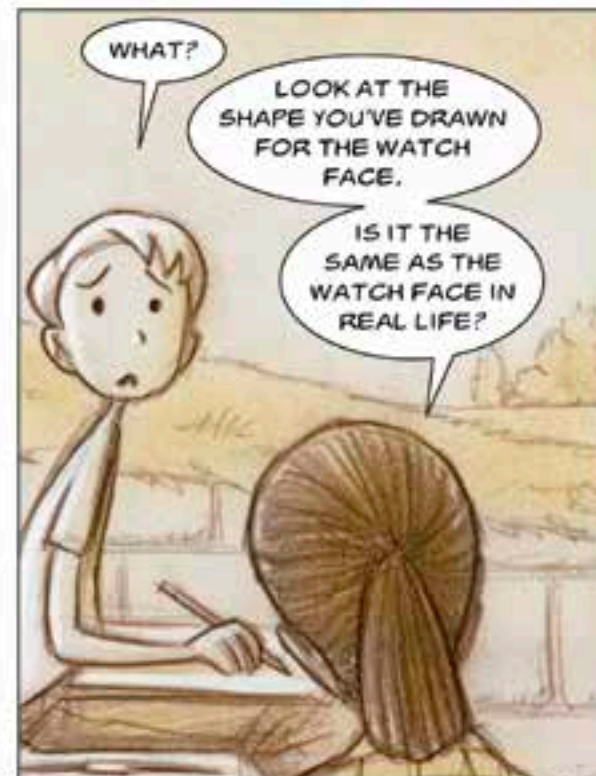
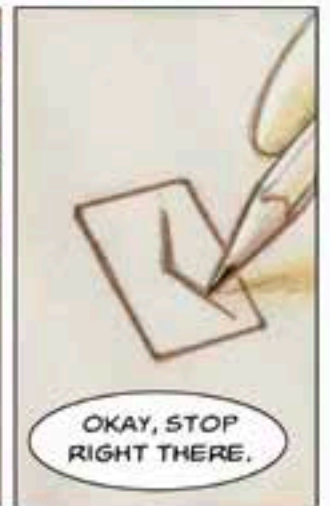
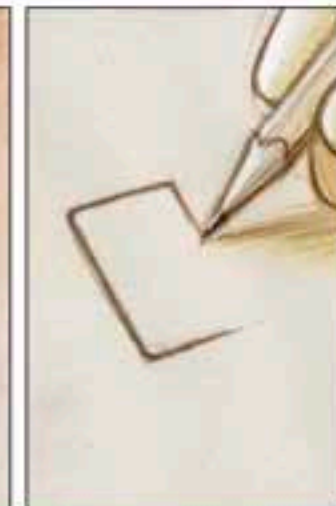
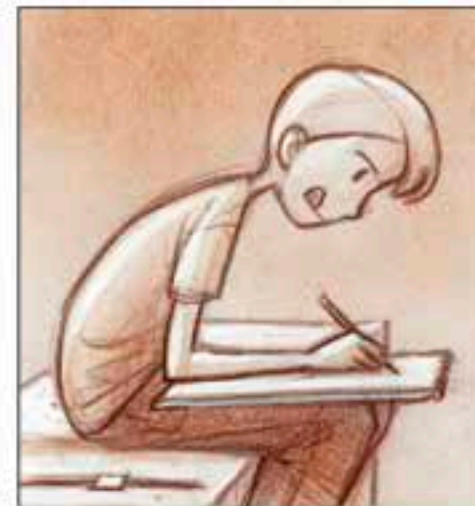
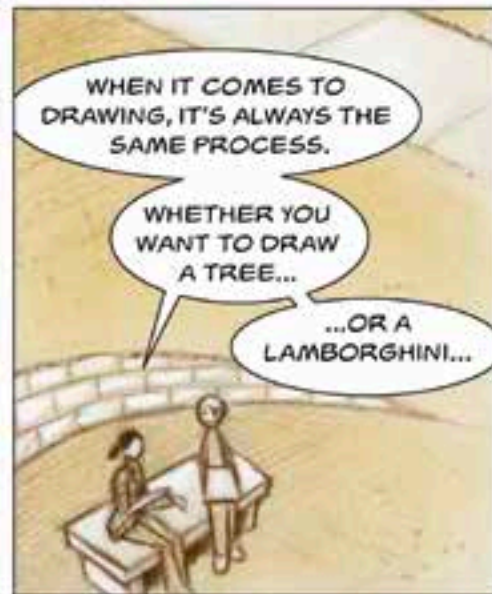
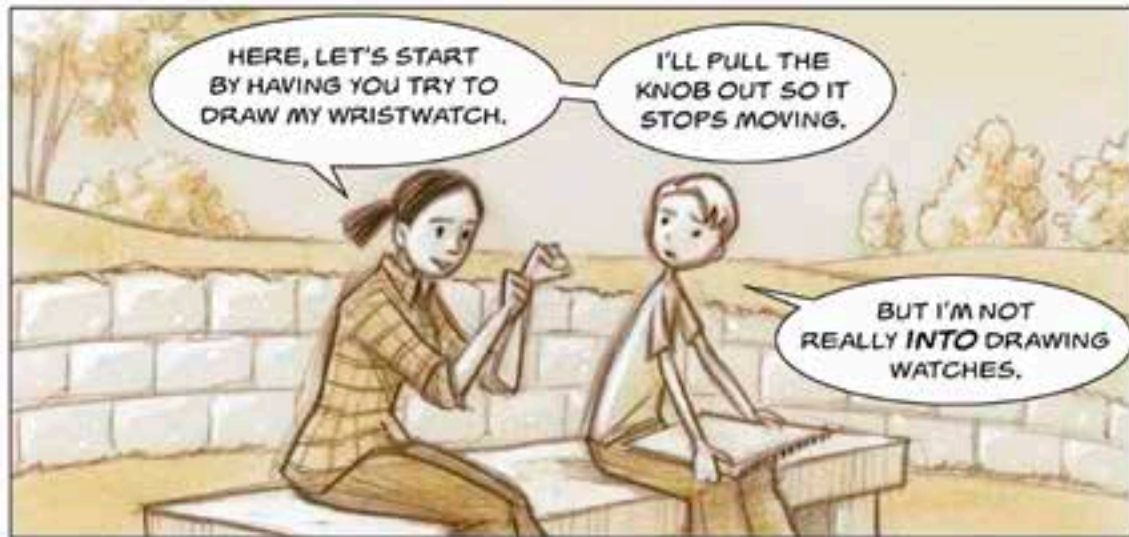


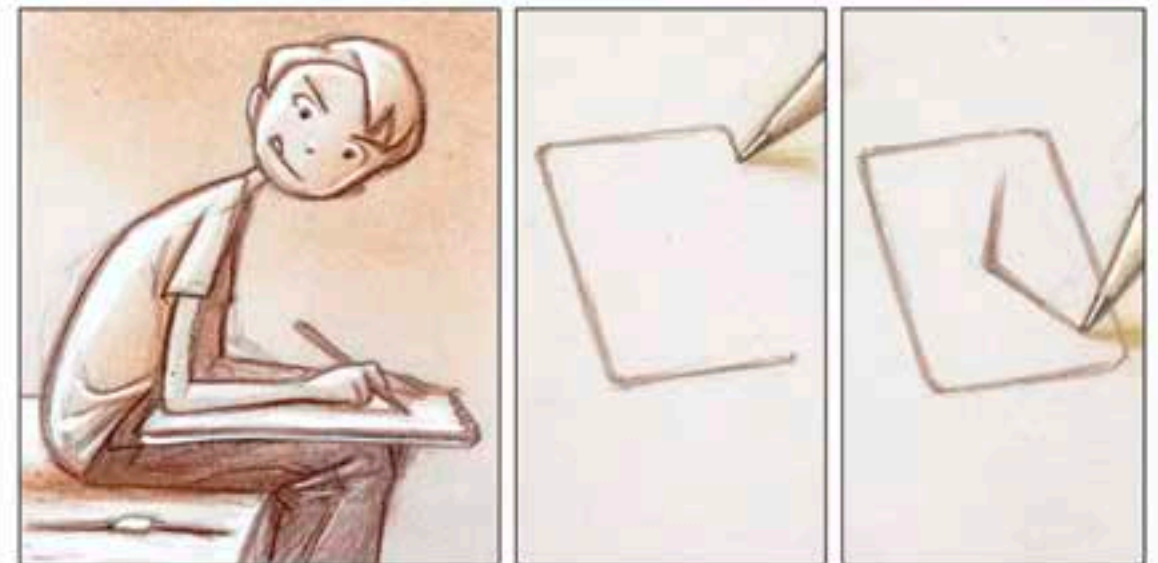
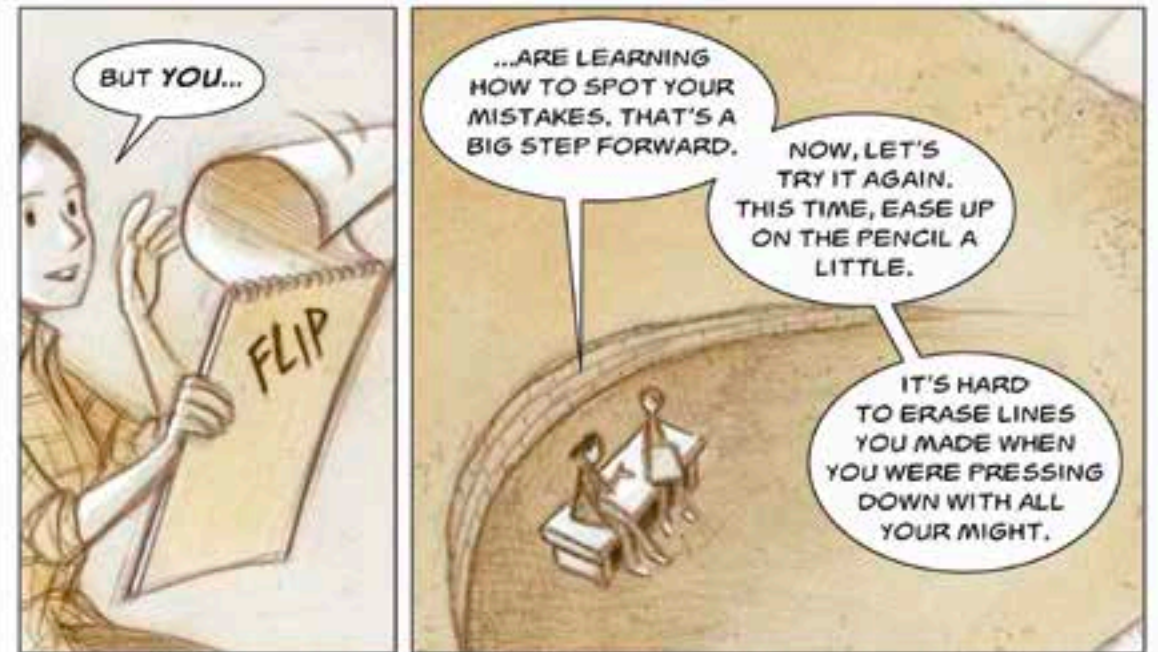
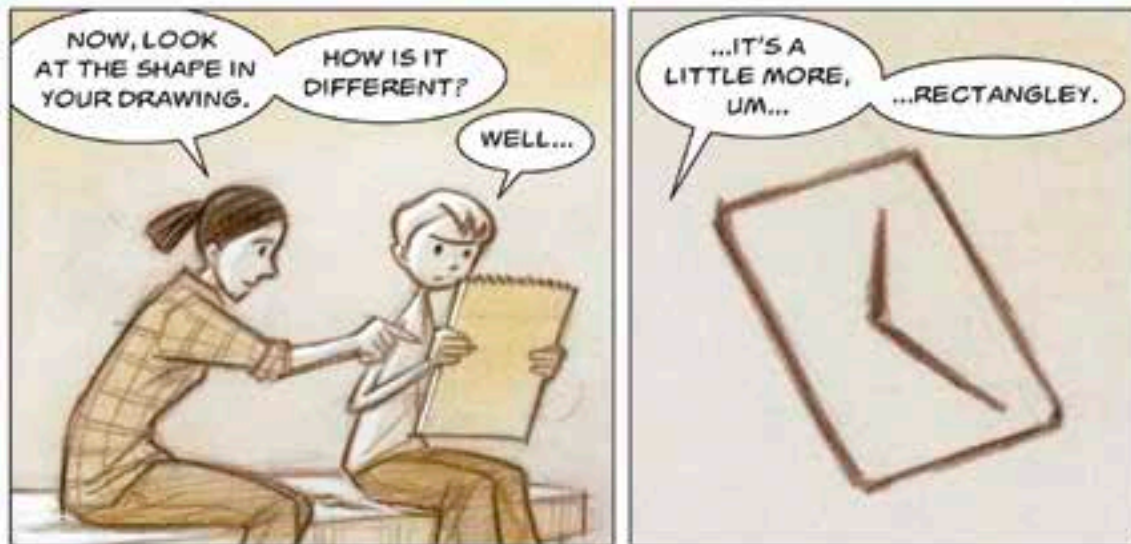
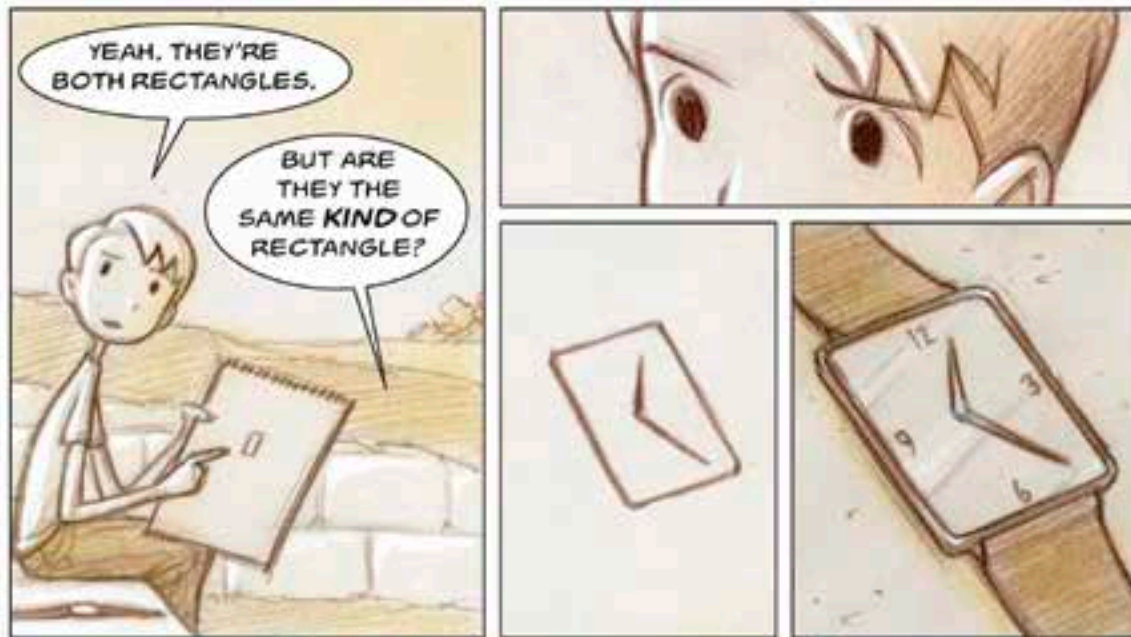






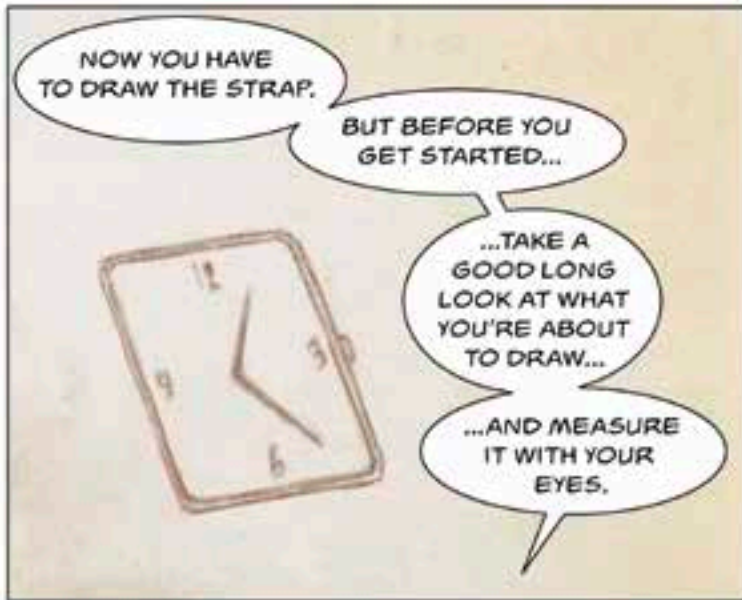








NICE! YOU REALLY GOT IT THIS TIME.



NOW YOU HAVE TO DRAW THE STRAP.

BUT BEFORE YOU GET STARTED...

...TAKE A GOOD LONG LOOK AT WHAT YOU'RE ABOUT TO DRAW...

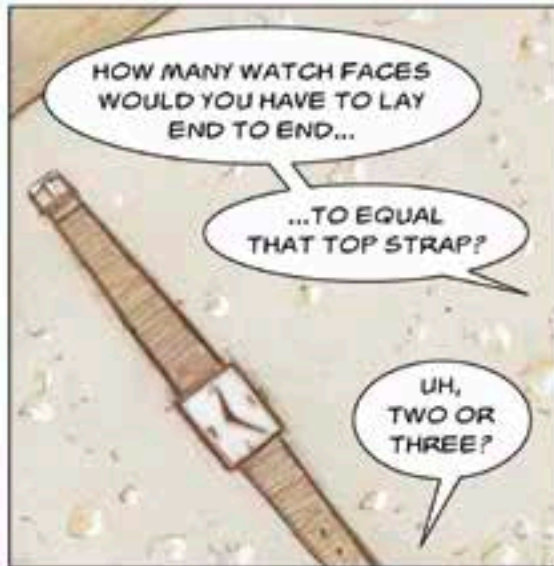
...AND MEASURE IT WITH YOUR EYES.



WITH MY EYES?

YEAH.

LOOK AT THE TOP PART OF THE STRAP.



HOW MANY WATCH FACES WOULD YOU HAVE TO LAY END TO END...

...TO EQUAL THAT TOP STRAP?

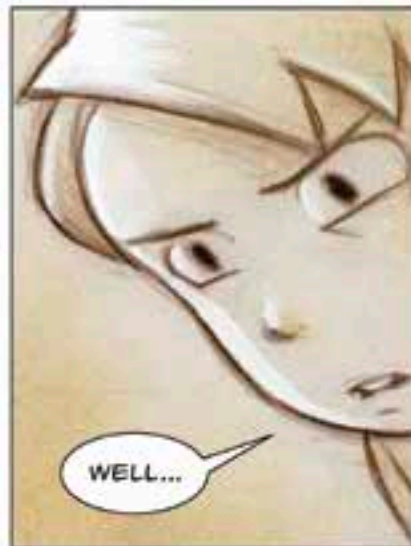
UH, TWO OR THREE?



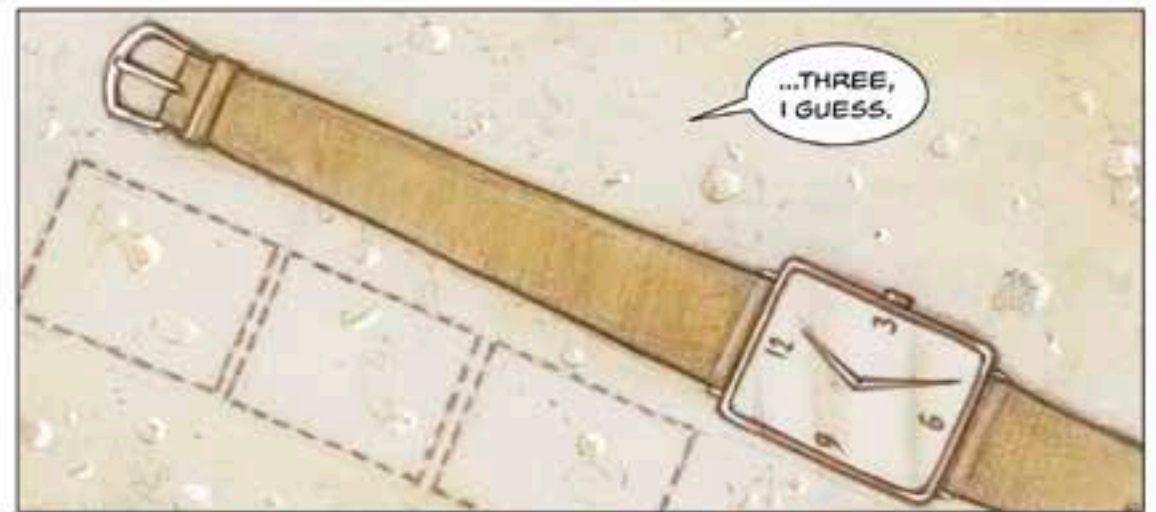
MAKE UP YOUR MIND, KID.

WHAT IS IT? TWO?

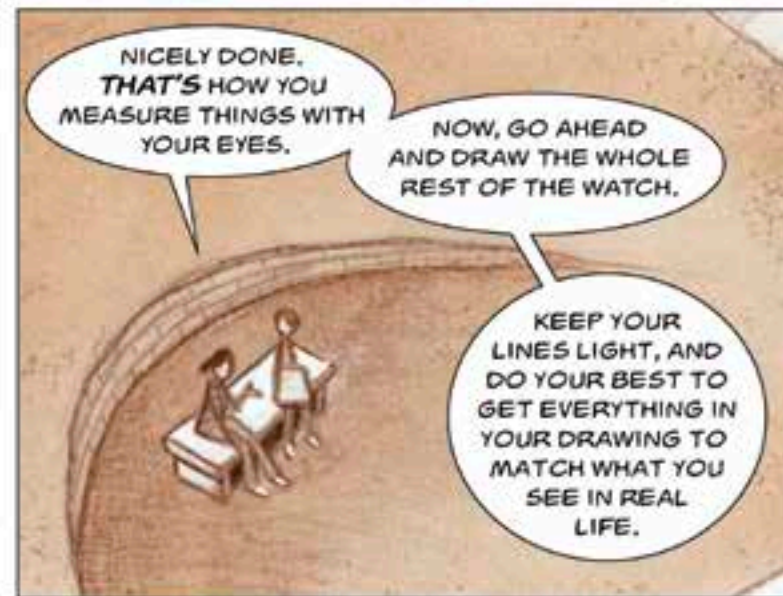
OR THREE?



WELL...



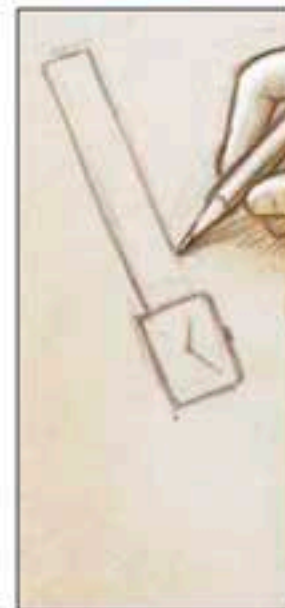
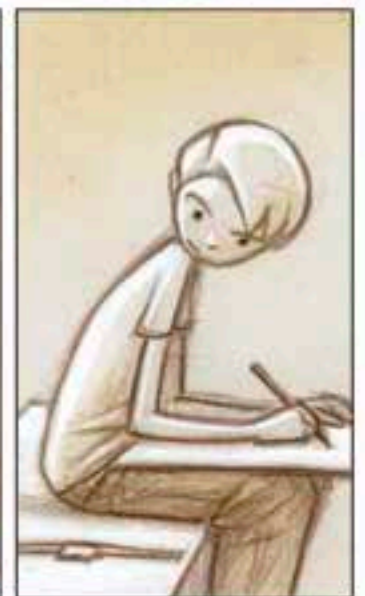
...THREE, I GUESS.



NICELY DONE. THAT'S HOW YOU MEASURE THINGS WITH YOUR EYES.

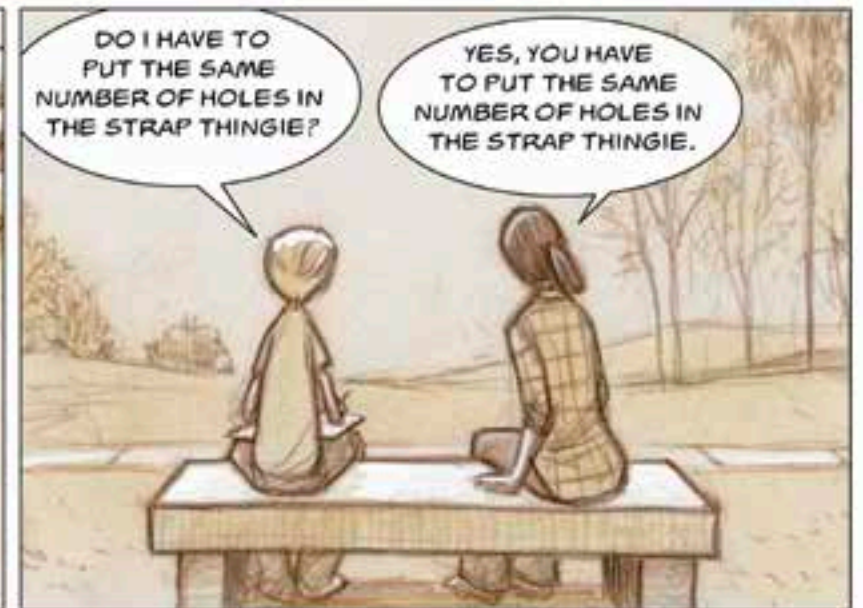
NOW, GO AHEAD AND DRAW THE WHOLE REST OF THE WATCH.

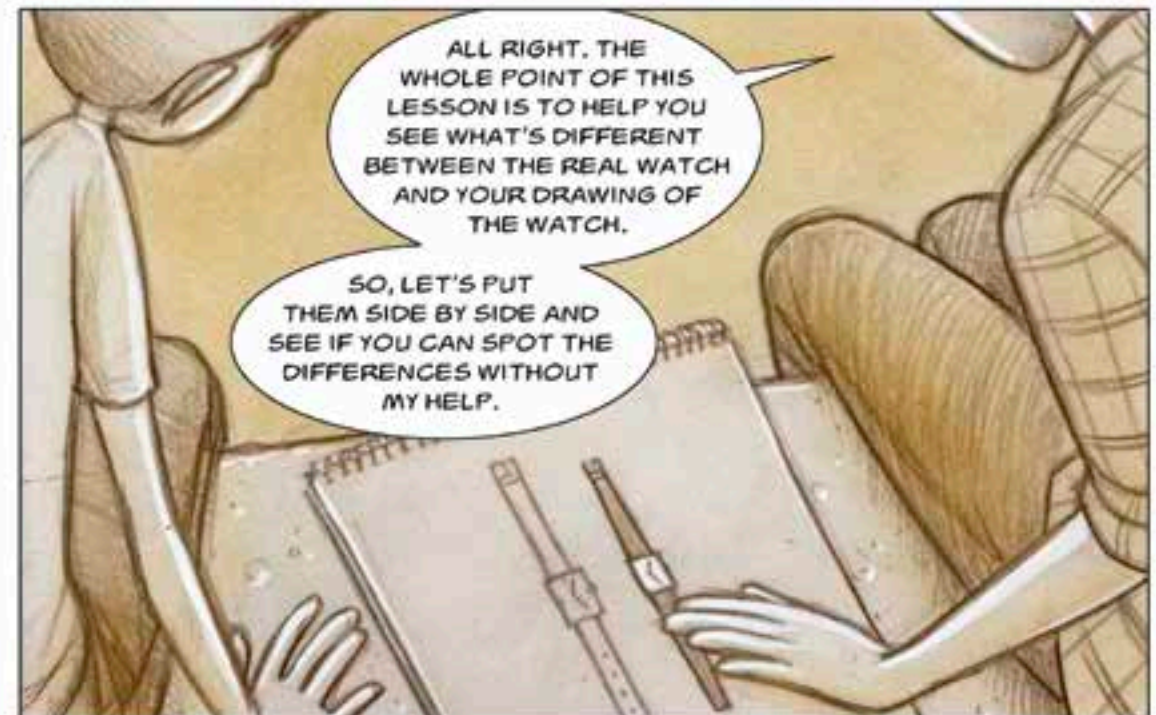
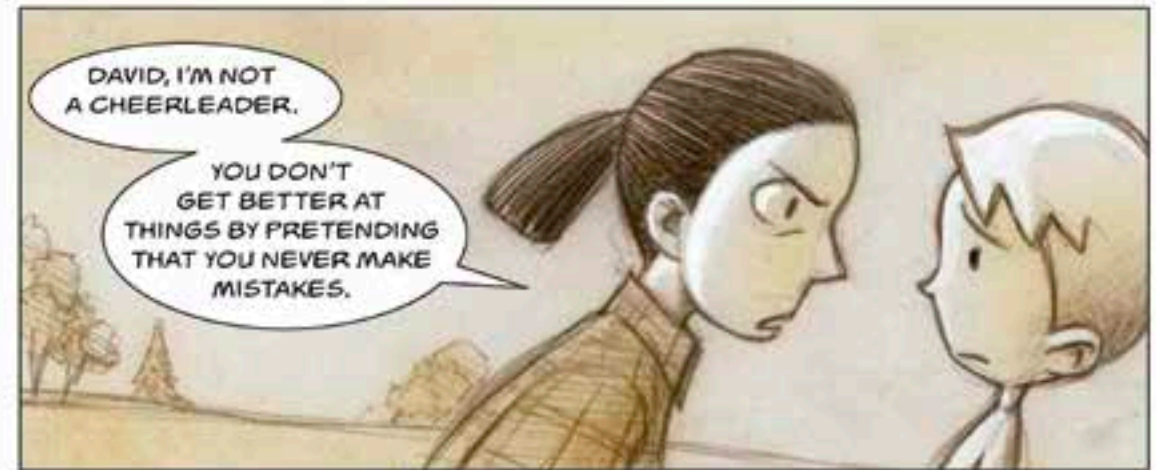
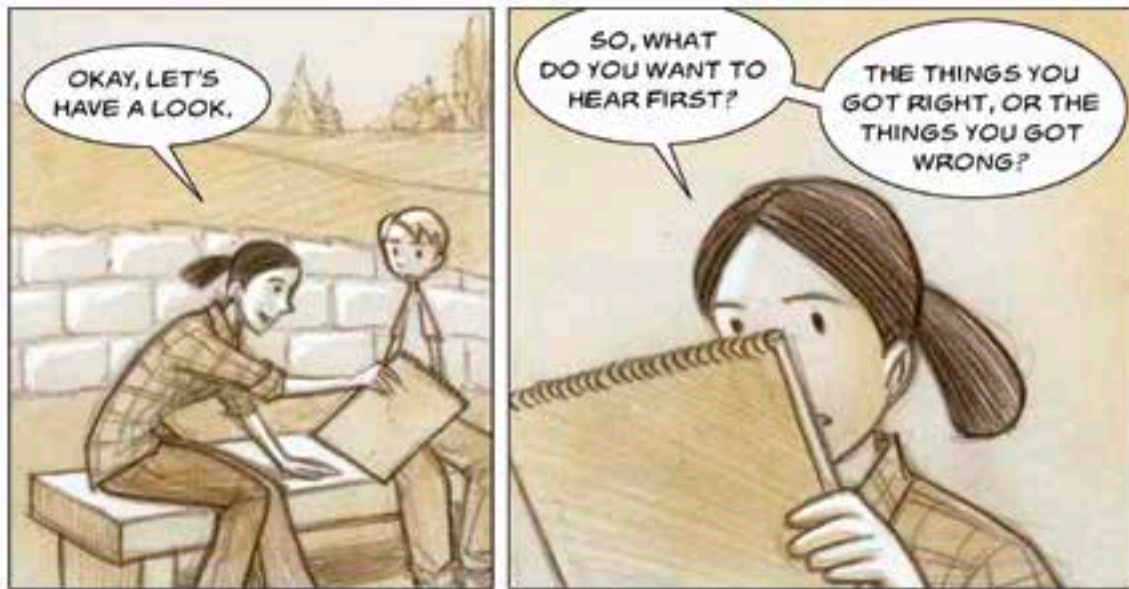
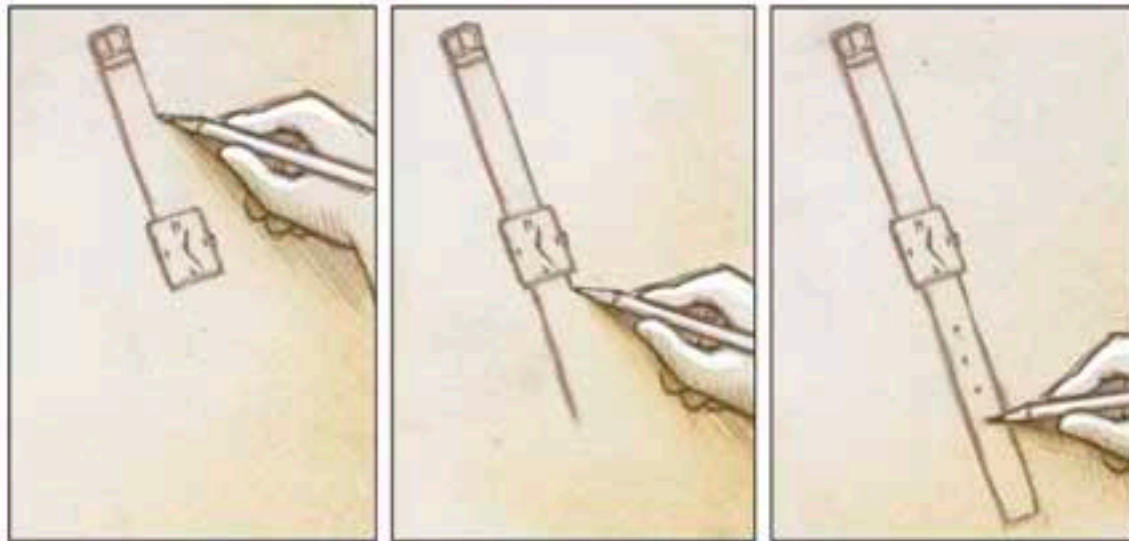
KEEP YOUR LINES LIGHT, AND DO YOUR BEST TO GET EVERYTHING IN YOUR DRAWING TO MATCH WHAT YOU SEE IN REAL LIFE.

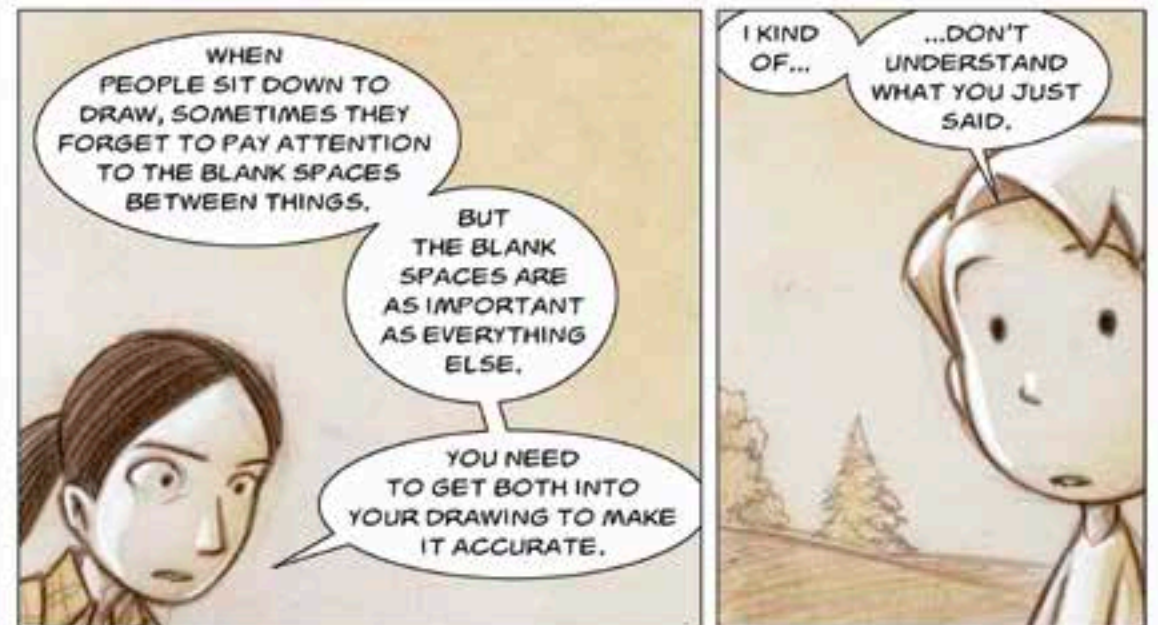
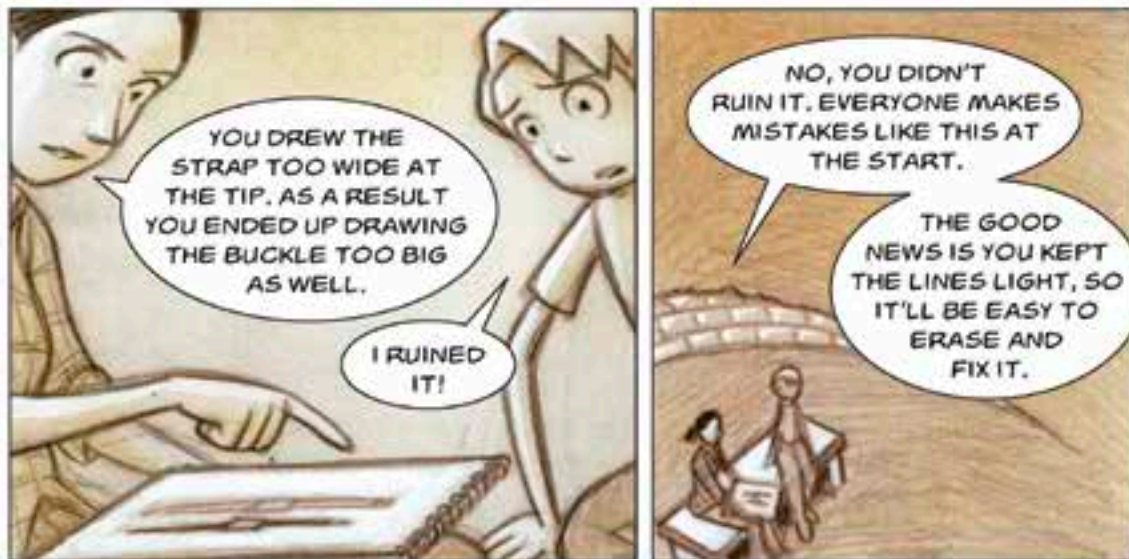
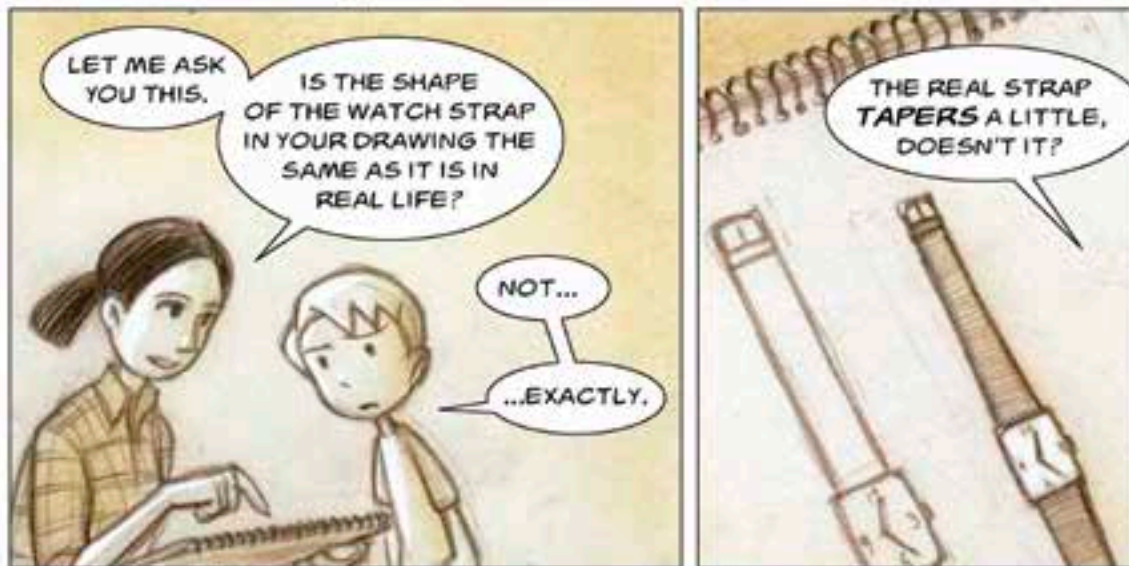
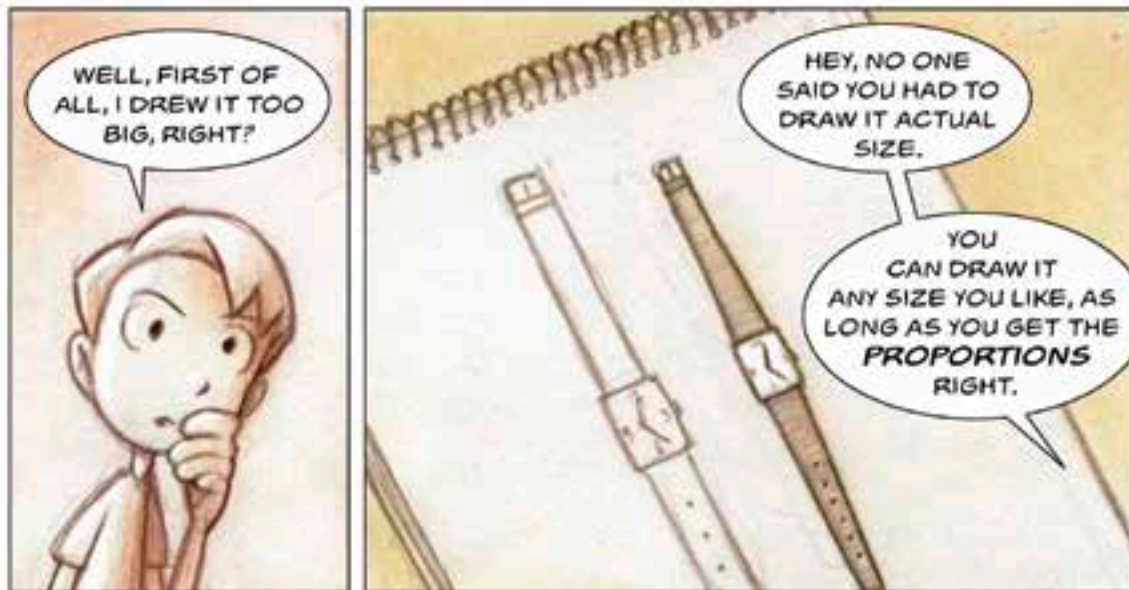


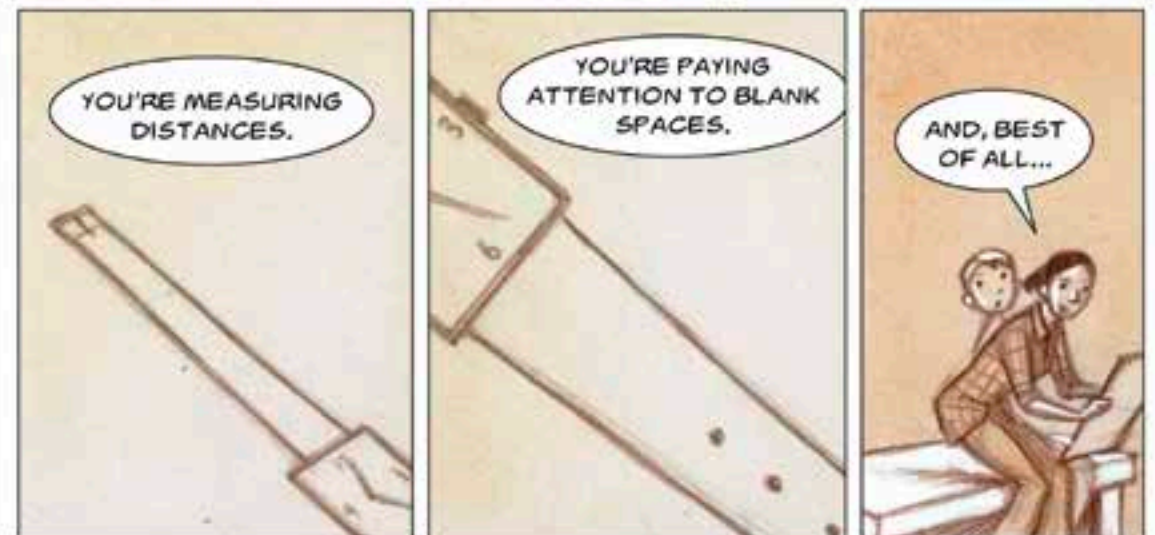
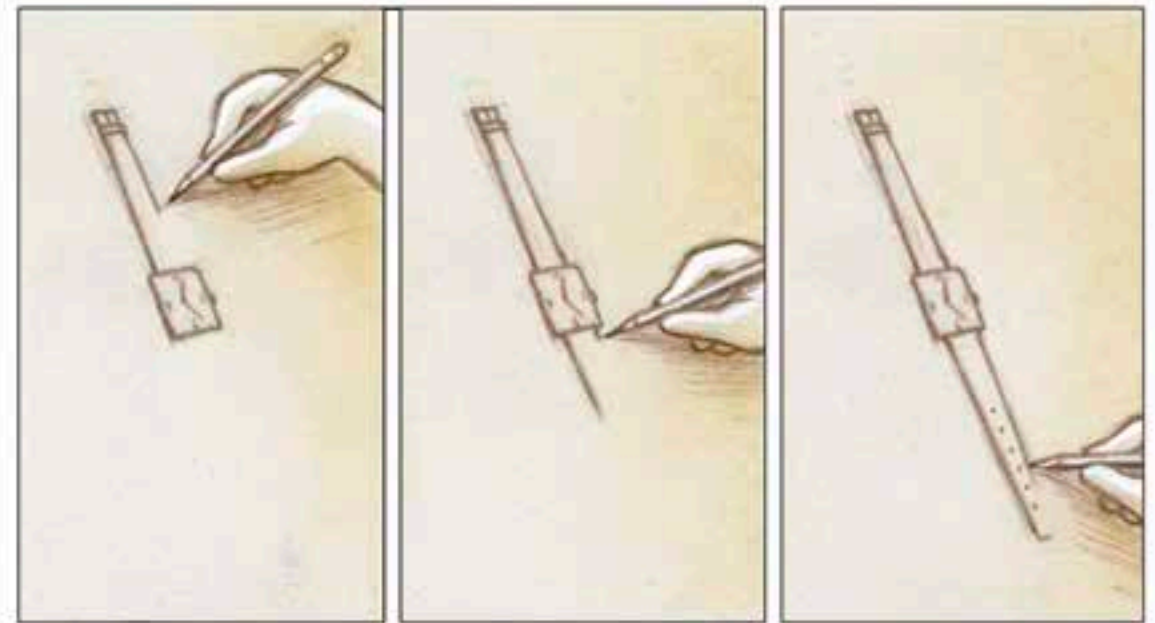
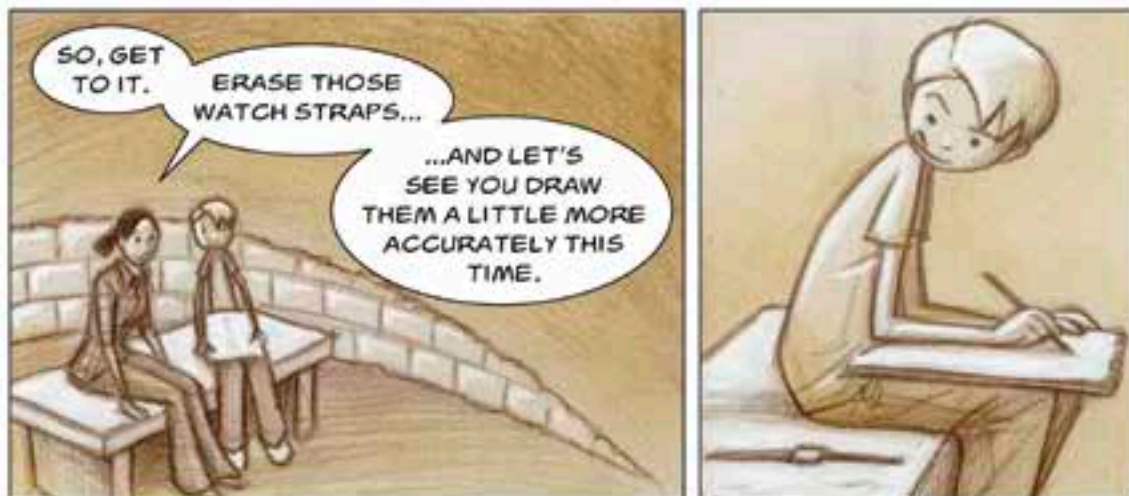
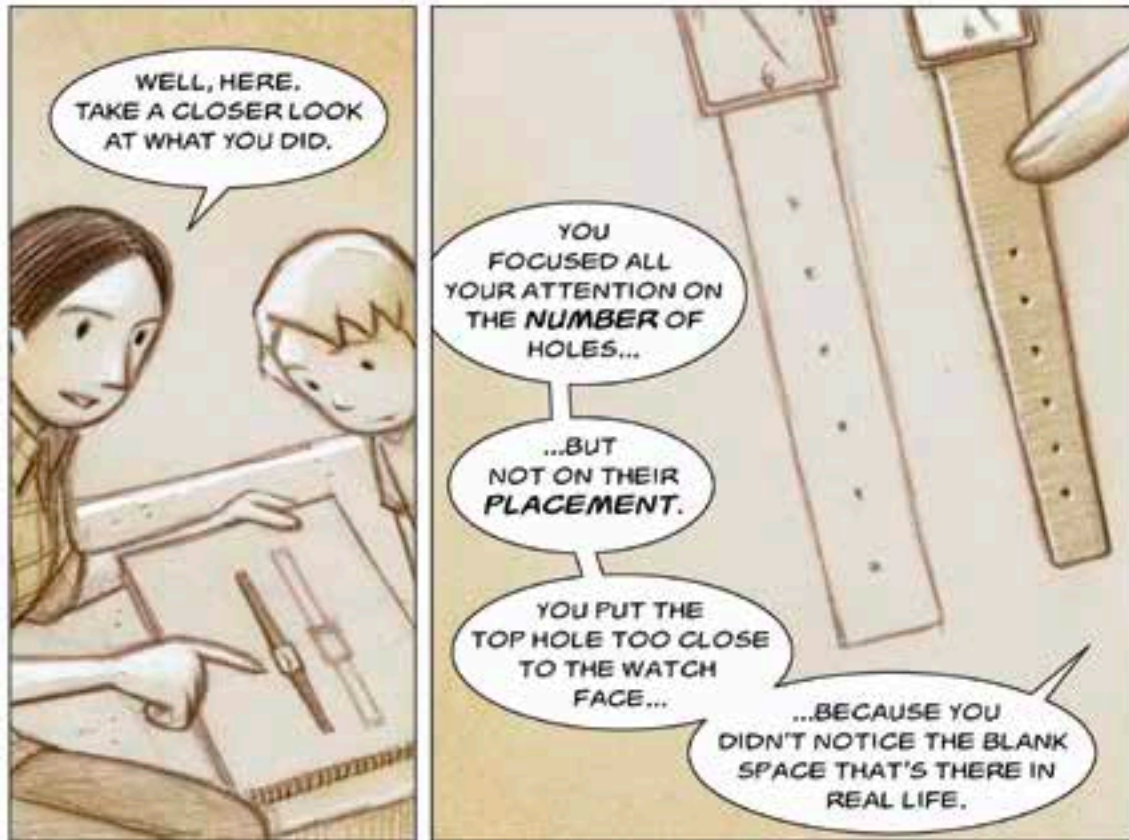
DO I HAVE TO PUT THE SAME NUMBER OF HOLES IN THE STRAP THINGIE?

YES, YOU HAVE TO PUT THE SAME NUMBER OF HOLES IN THE STRAP THINGIE.

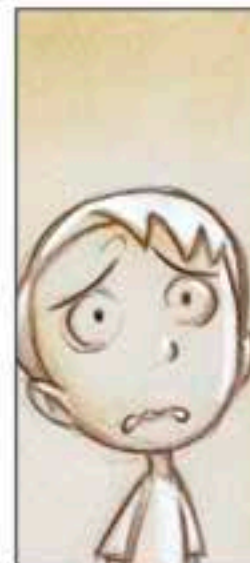
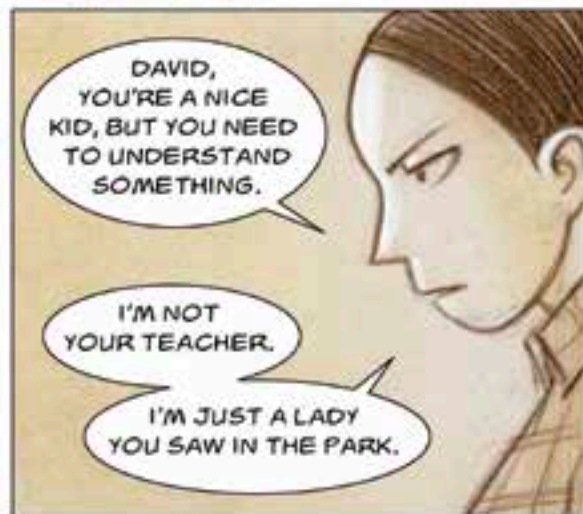








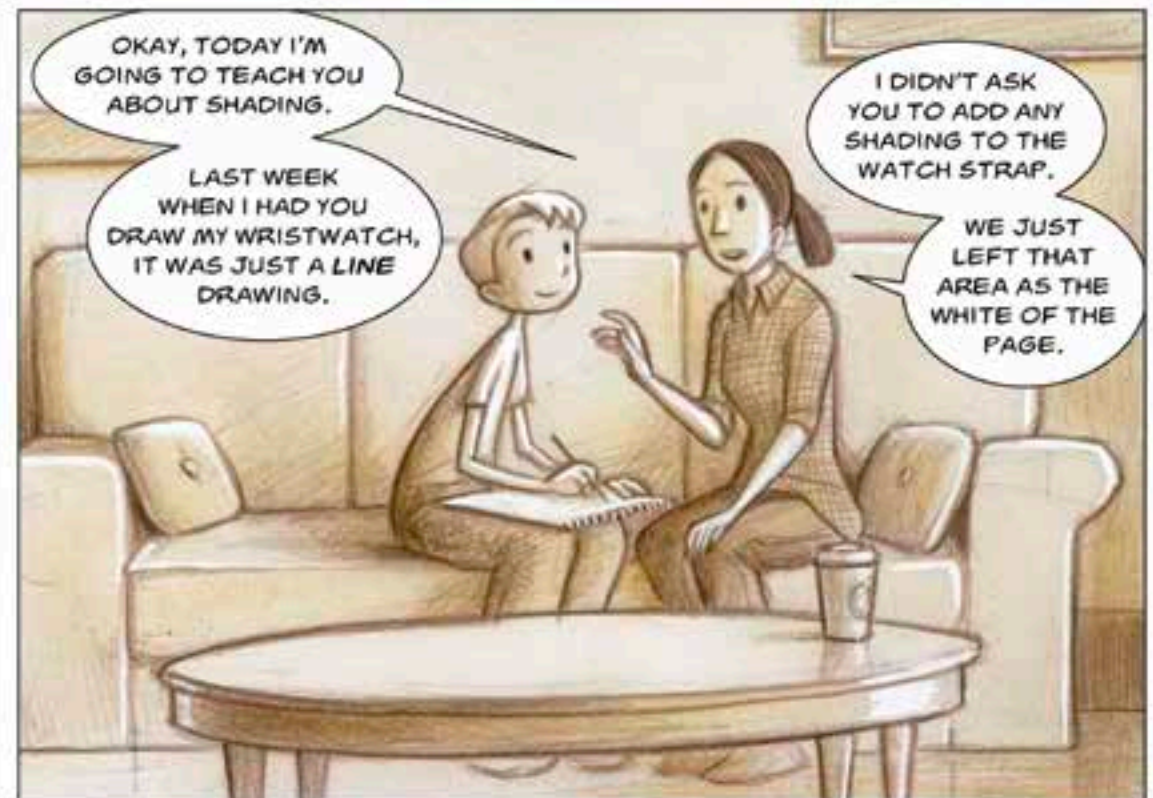
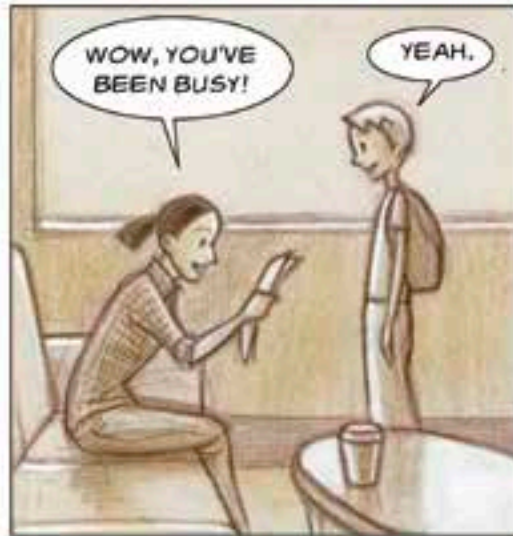
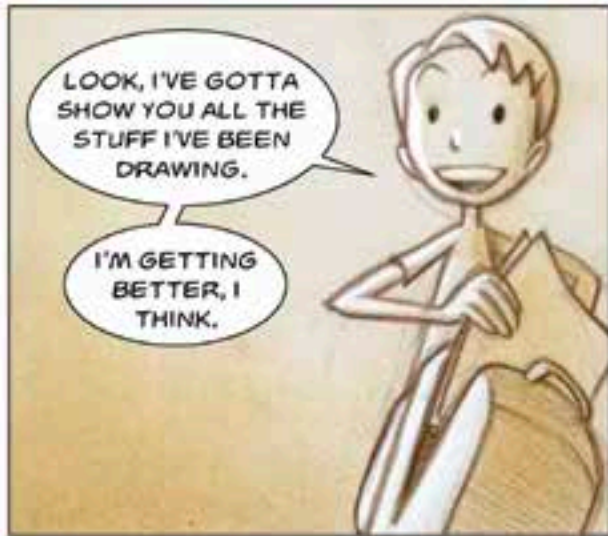
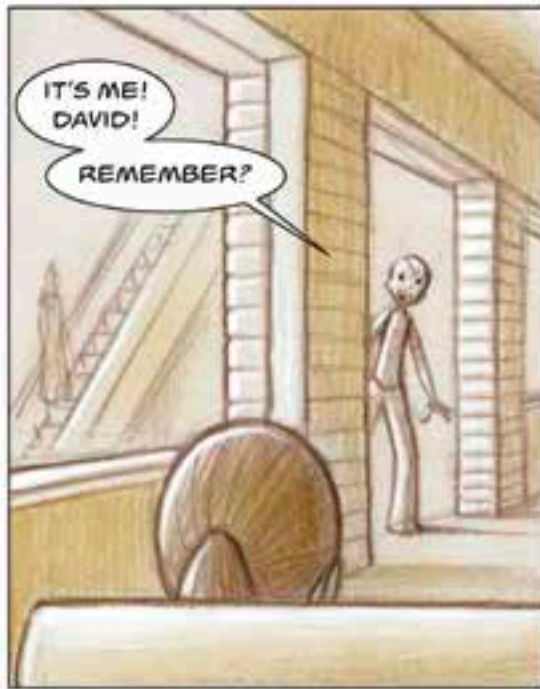


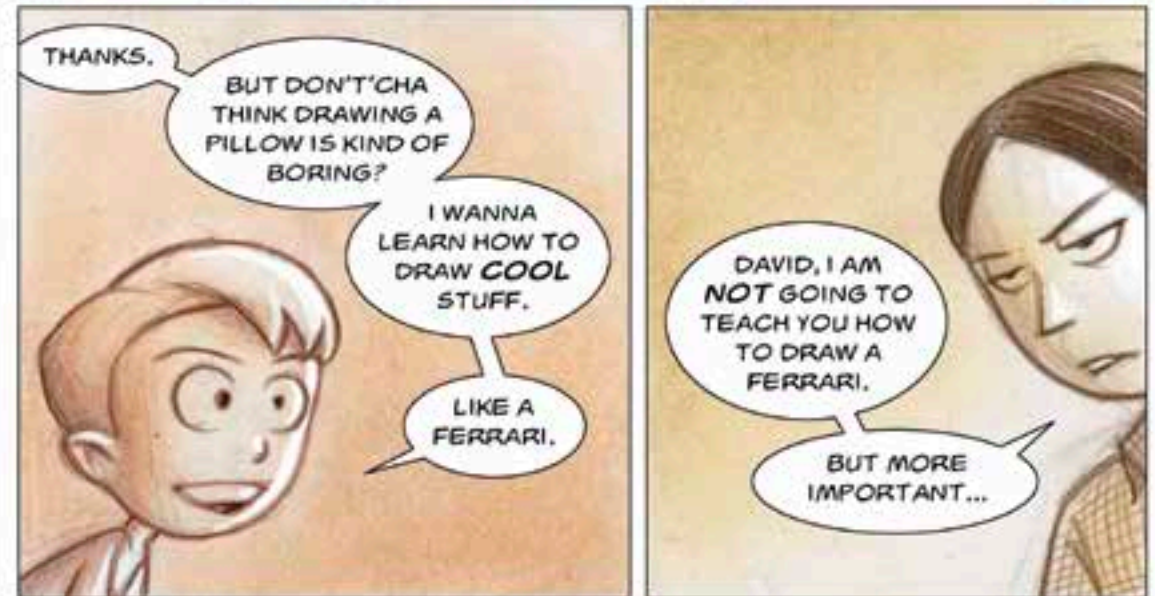
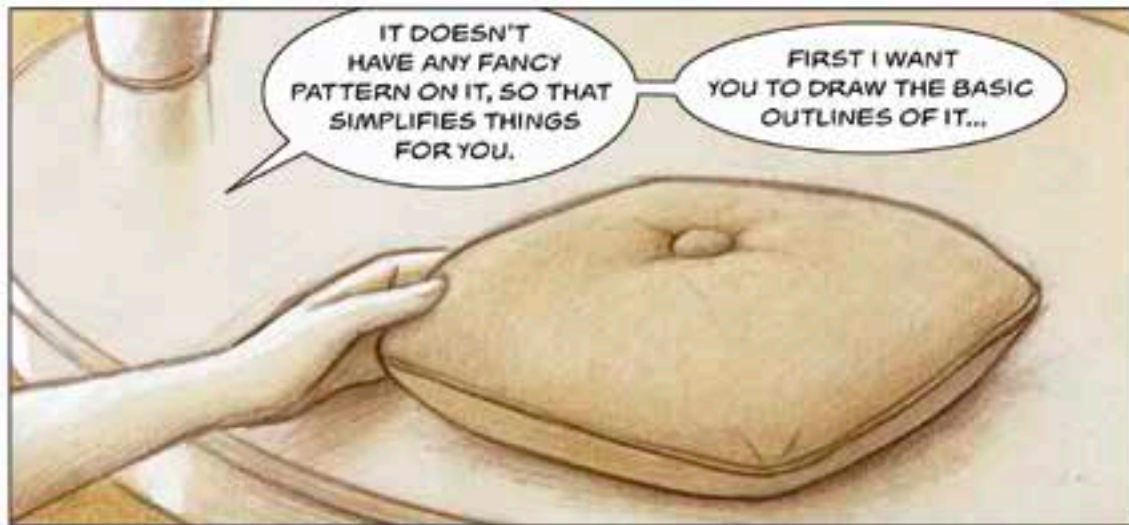


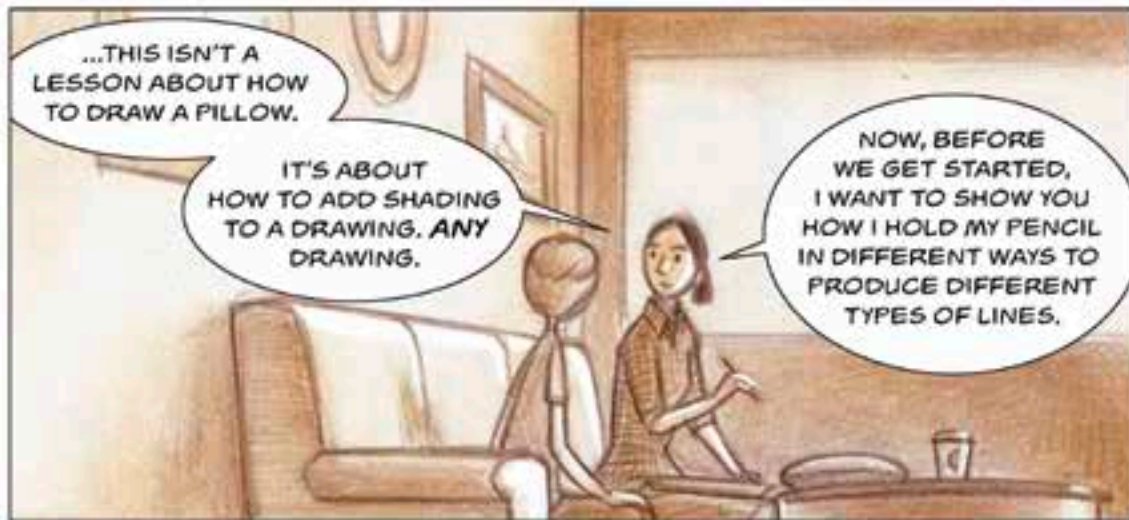


Now it's your turn. Find a simple object in your home and try to draw it. Pay special attention to the shapes and the blank spaces to make sure your drawing is as accurate as possible.





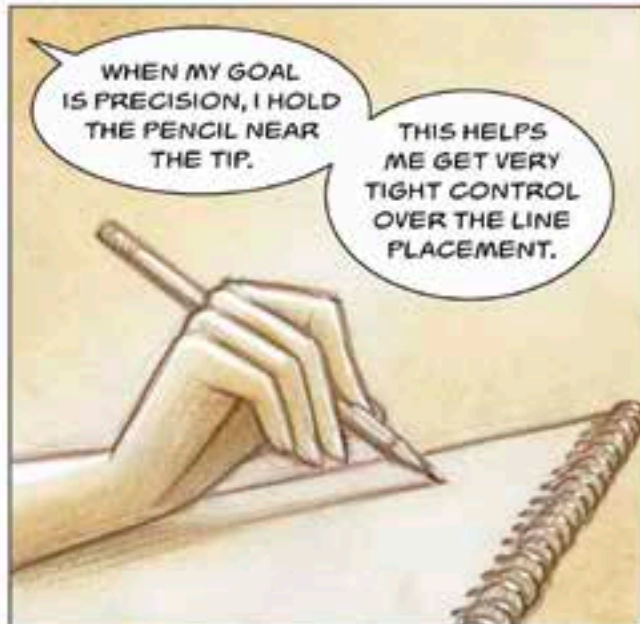




...THIS ISN'T A LESSON ABOUT HOW TO DRAW A PILLOW.

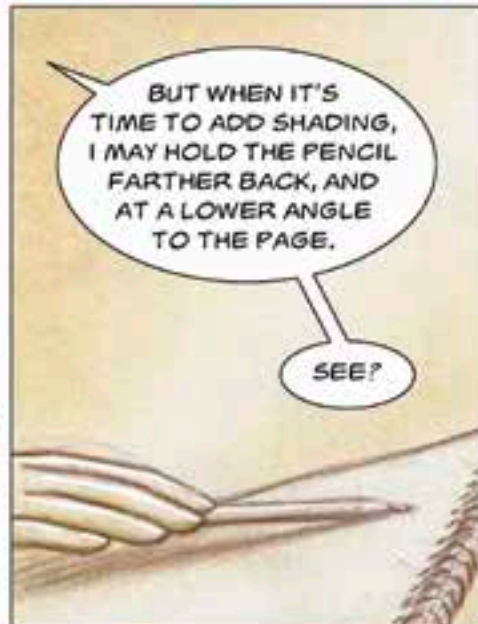
IT'S ABOUT HOW TO ADD SHADING TO A DRAWING. ANY DRAWING.

NOW, BEFORE WE GET STARTED, I WANT TO SHOW YOU HOW I HOLD MY PENCIL IN DIFFERENT WAYS TO PRODUCE DIFFERENT TYPES OF LINES.



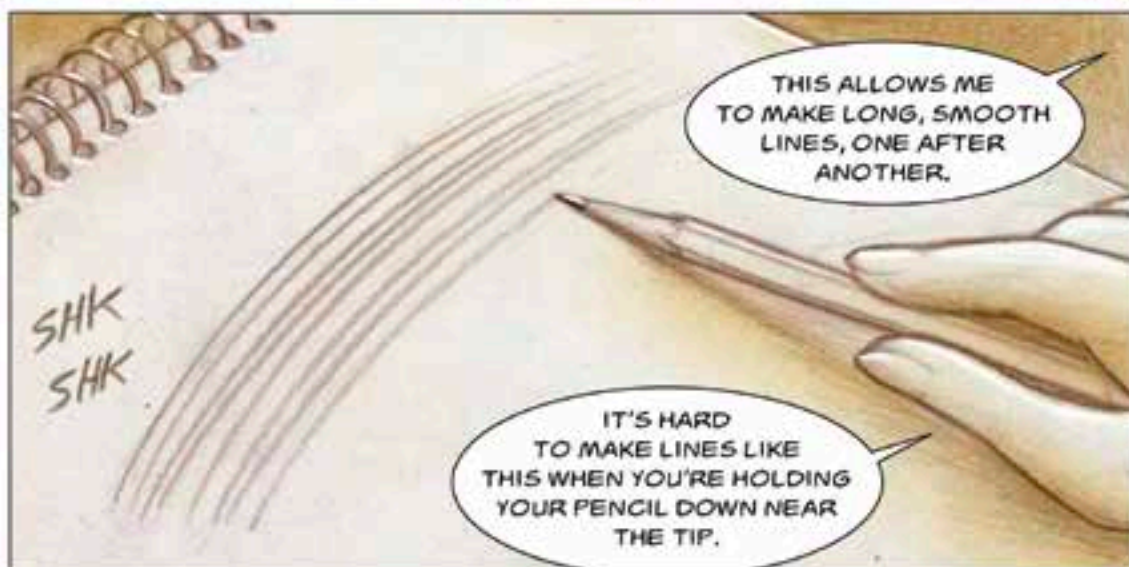
WHEN MY GOAL IS PRECISION, I HOLD THE PENCIL NEAR THE TIP.

THIS HELPS ME GET VERY TIGHT CONTROL OVER THE LINE PLACEMENT.



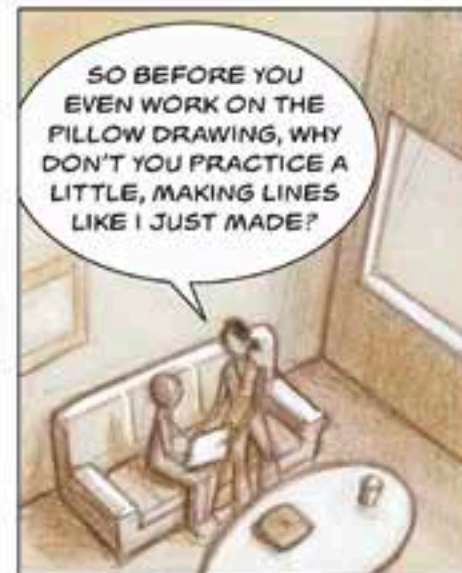
BUT WHEN IT'S TIME TO ADD SHADING, I MAY HOLD THE PENCIL FARTHER BACK, AND AT A LOWER ANGLE TO THE PAGE.

SEE?



THIS ALLOWS ME TO MAKE LONG, SMOOTH LINES, ONE AFTER ANOTHER.

IT'S HARD TO MAKE LINES LIKE THIS WHEN YOU'RE HOLDING YOUR PENCIL DOWN NEAR THE TIP.

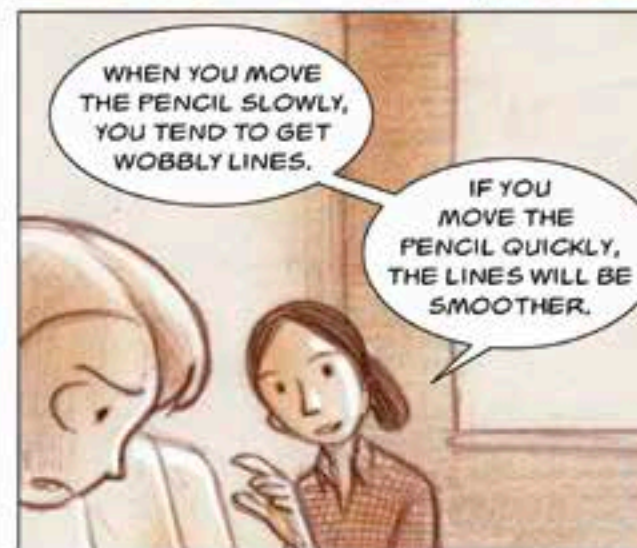


SO BEFORE YOU EVEN WORK ON THE PILLOW DRAWING, WHY DON'T YOU PRACTICE A LITTLE, MAKING LINES LIKE I JUST MADE?



SSSSSSSHK  
SSSSSSSSHK

TRY MOVING THE PENCIL QUICKER.



WHEN YOU MOVE THE PENCIL SLOWLY, YOU TEND TO GET WOBBLY LINES.

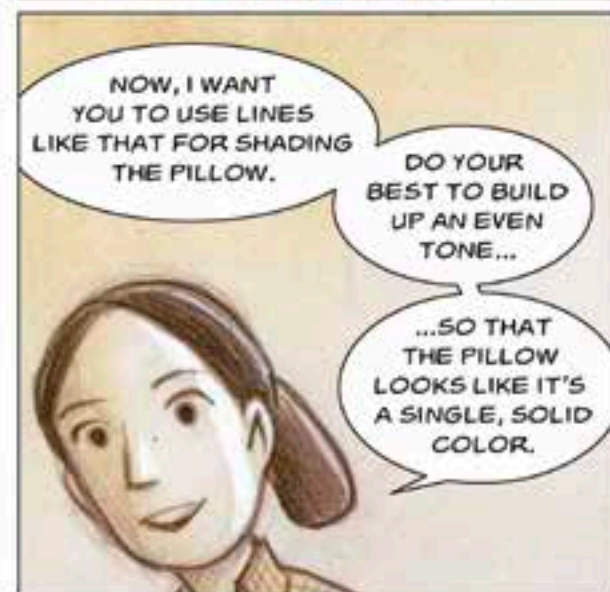
IF YOU MOVE THE PENCIL QUICKLY, THE LINES WILL BE SMOOTHER.



SHK  
SHK

THERE YOU GO.

MUCH BETTER.



NOW, I WANT YOU TO USE LINES LIKE THAT FOR SHADING THE PILLOW.

DO YOUR BEST TO BUILD UP AN EVEN TONE...

...SO THAT THE PILLOW LOOKS LIKE IT'S A SINGLE, SOLID COLOR.





OKAY, LET'S SEE HOW IT LOOKS SO FAR.



WELL DONE, DAVID.

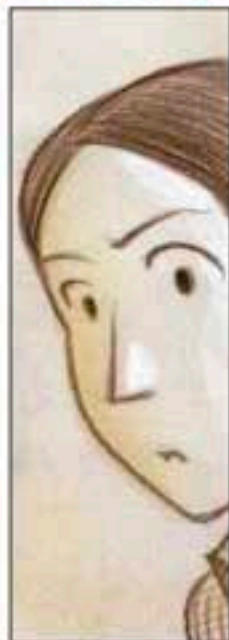
REALLY NICE FOR A FIRST TRY.



IT'S GOOD, ISN'T IT?

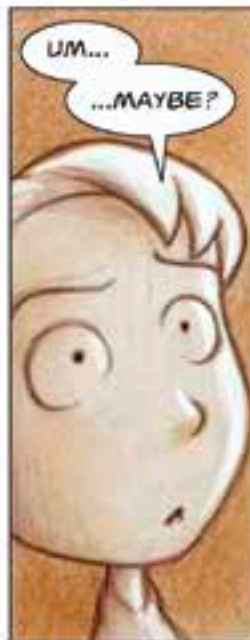
JUST YOU WAIT.

I'M GONNA BE BETTER THAN RYAN PASTERNAK.

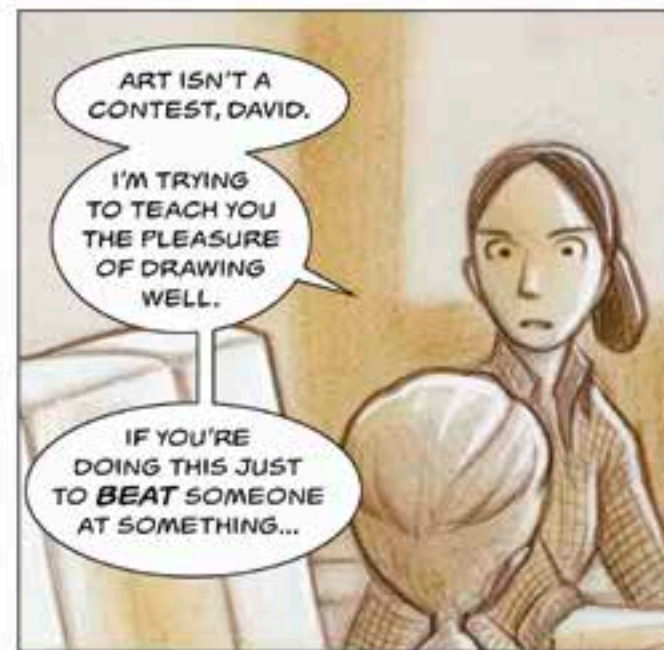


IS THAT WHAT THIS IS ALL ABOUT FOR YOU?

BEING BETTER THAN SOME KID AT SCHOOL?



UM...  
...MAYBE?



ART ISN'T A CONTEST, DAVID.

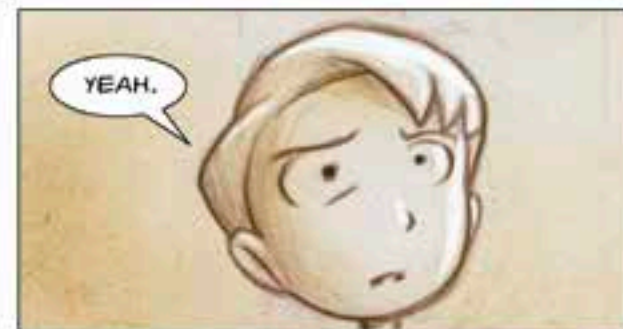
I'M TRYING TO TEACH YOU THE PLEASURE OF DRAWING WELL.

IF YOU'RE DOING THIS JUST TO **BEAT** SOMEONE AT SOMETHING...



...THEN YOU'D BETTER GO FIND ANOTHER TEACHER.

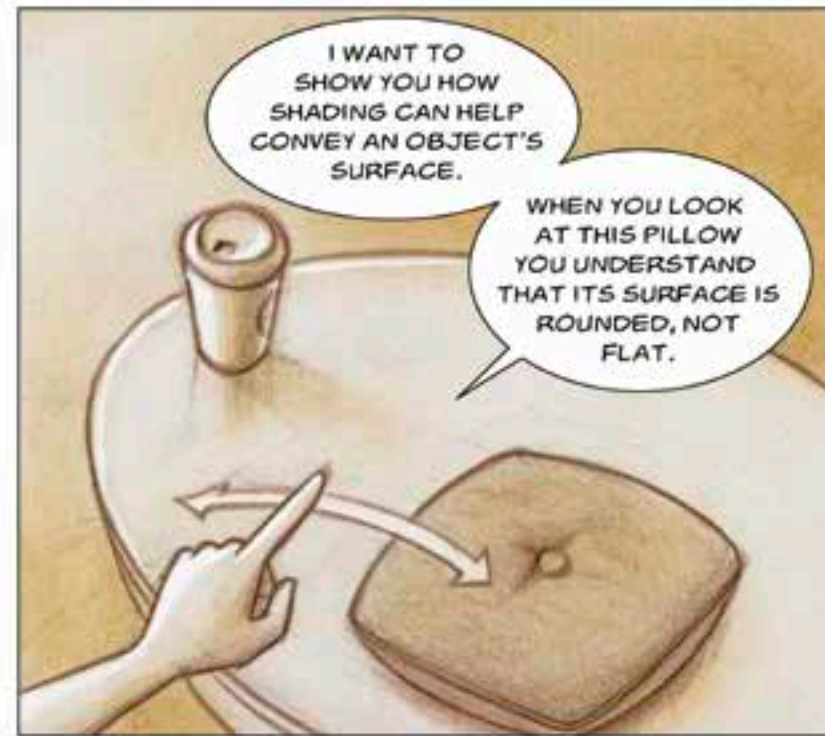
YOU GOT THAT?



YEAH.



GOOD. THEN LET'S KEEP GOING.

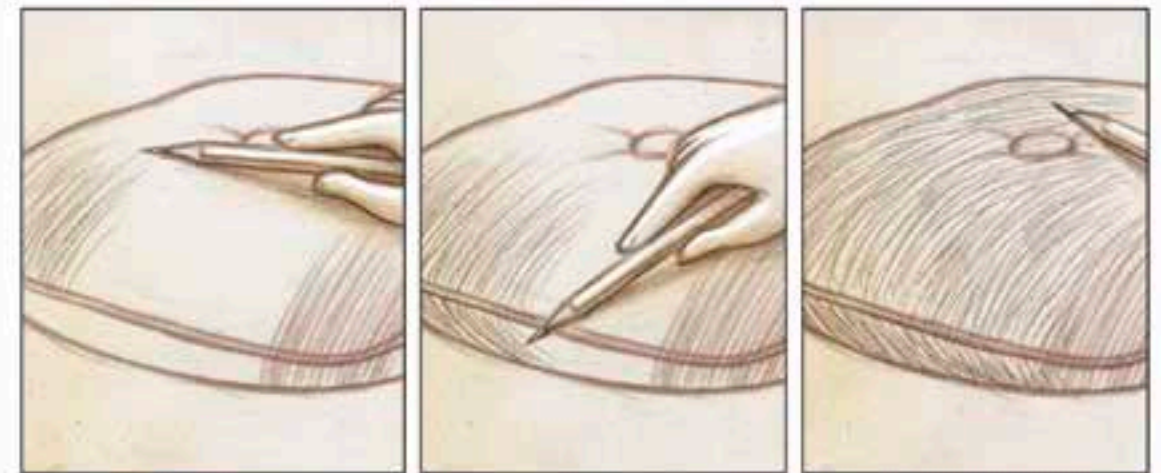
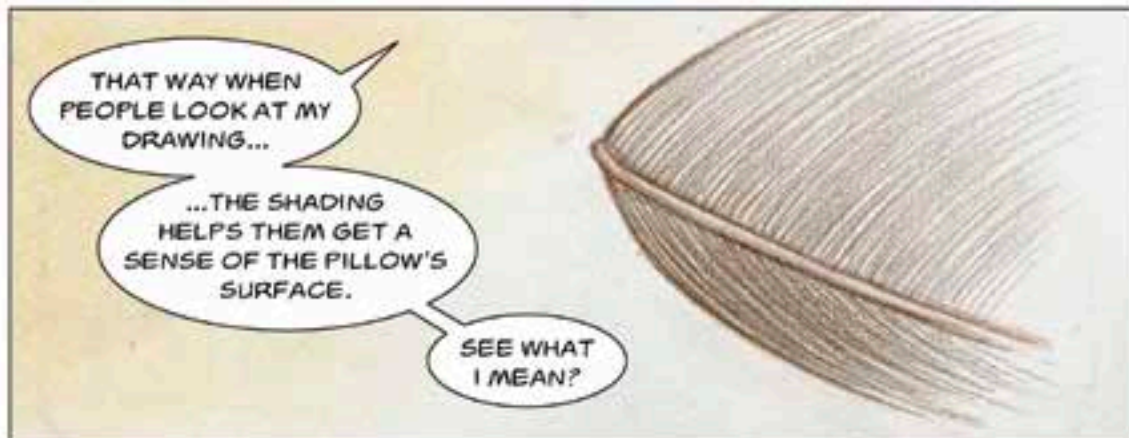
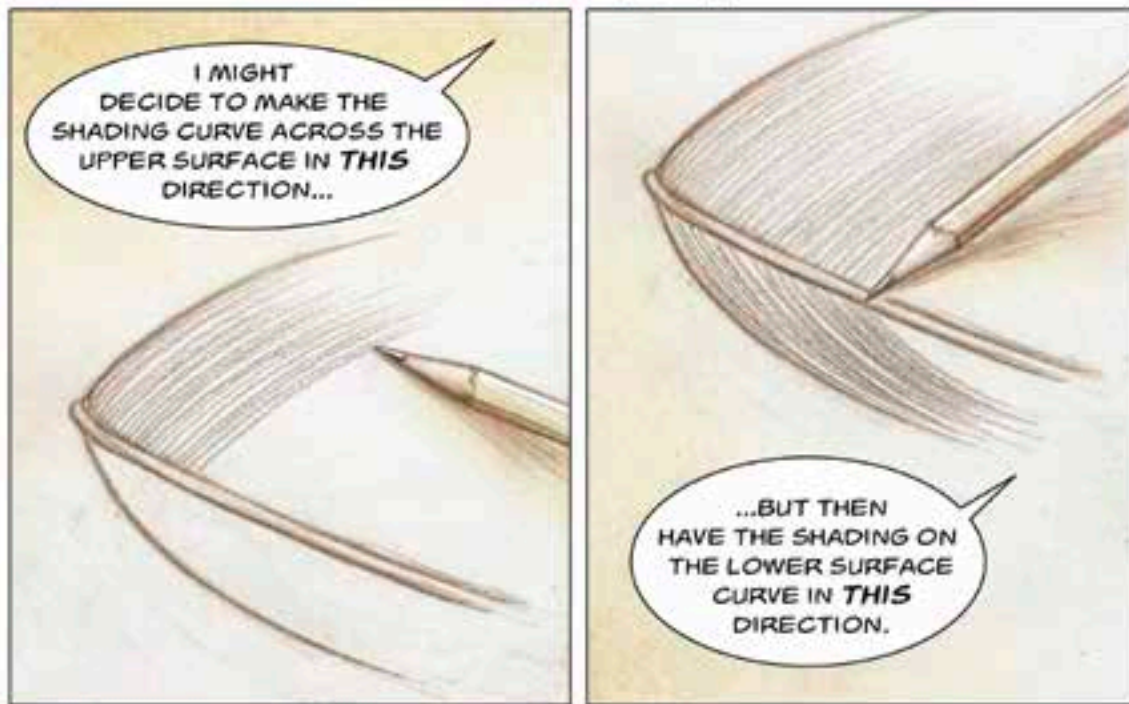


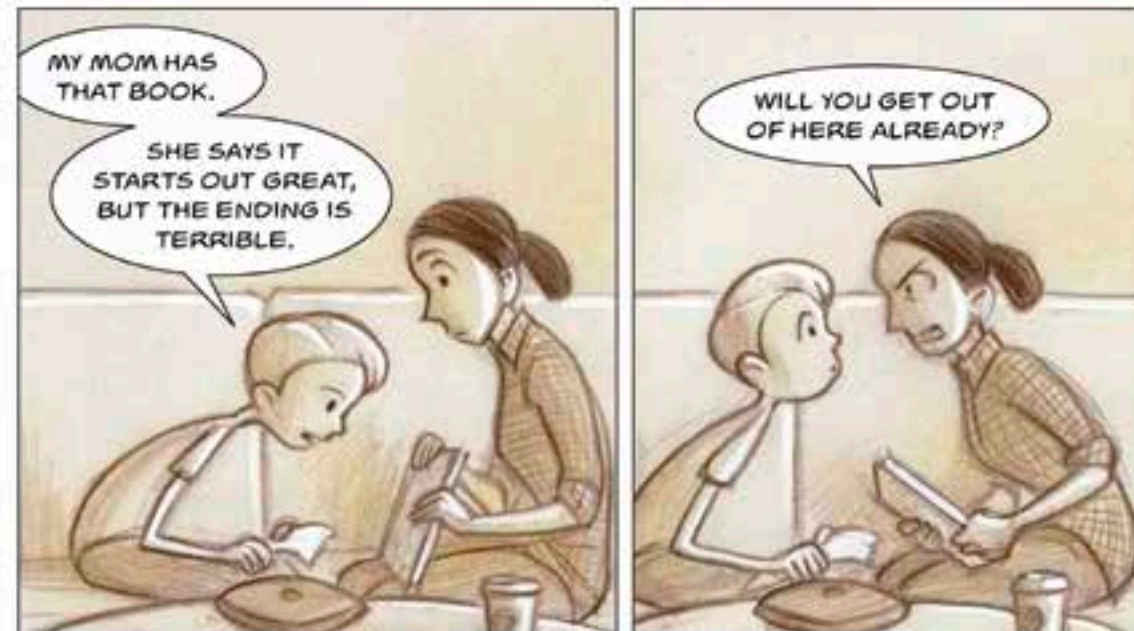
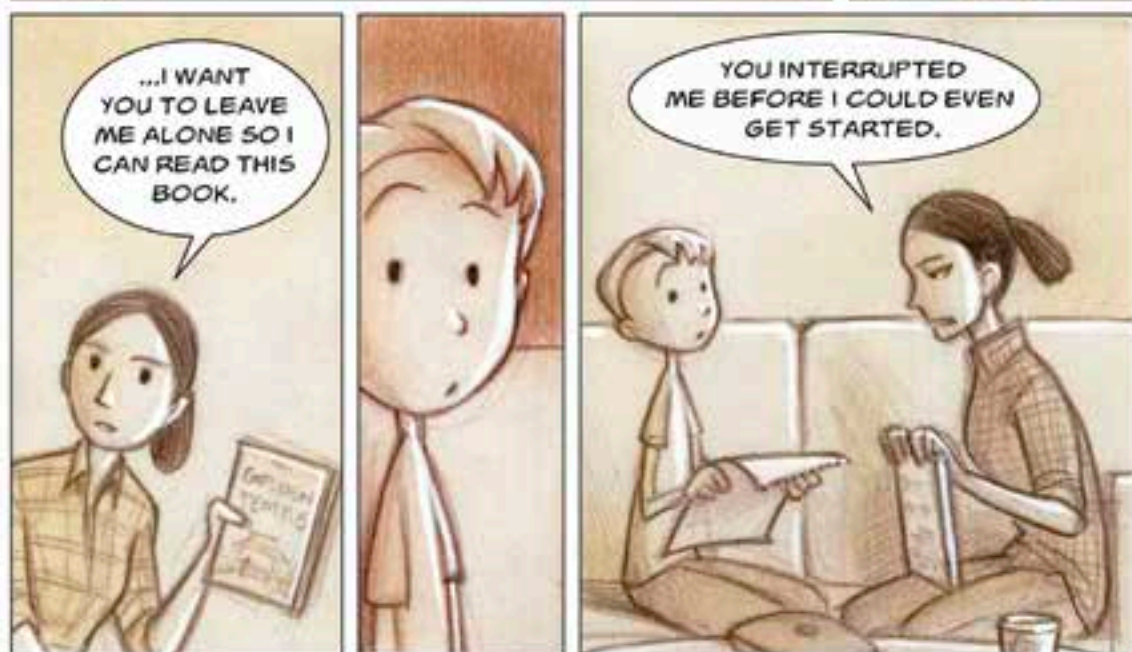
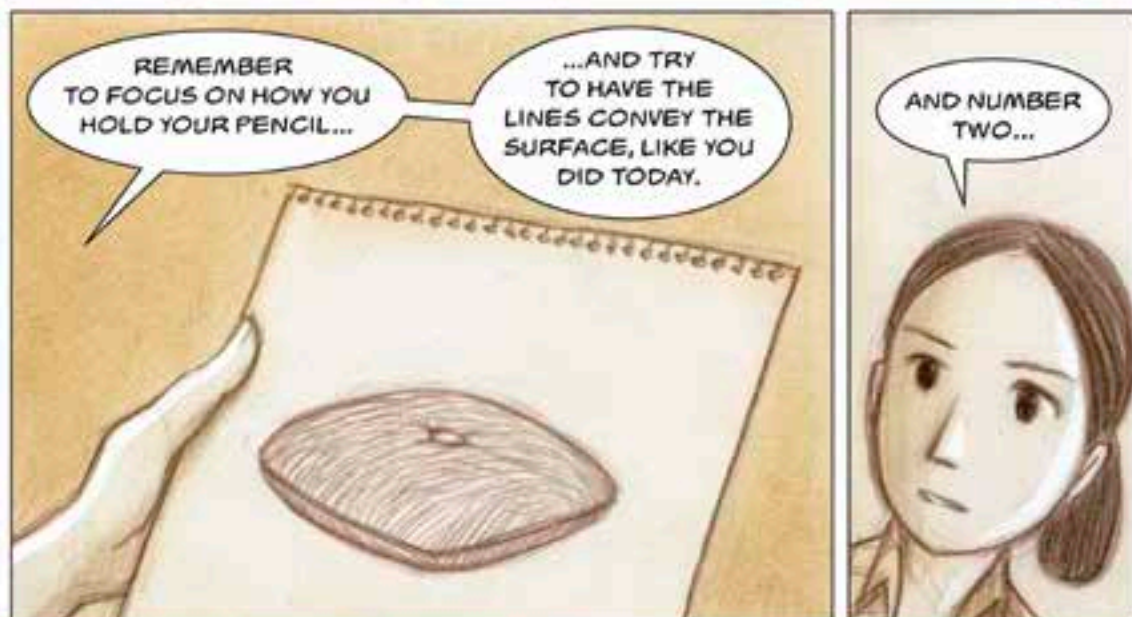
I WANT TO SHOW YOU HOW SHADING CAN HELP CONVEY AN OBJECT'S SURFACE.

WHEN YOU LOOK AT THIS PILLOW YOU UNDERSTAND THAT ITS SURFACE IS ROUNDED, NOT FLAT.



WHEN YOU ADD SHADING, THE DIRECTION OF YOUR LINES CAN PUT ACROSS THAT ROUNDNESS.

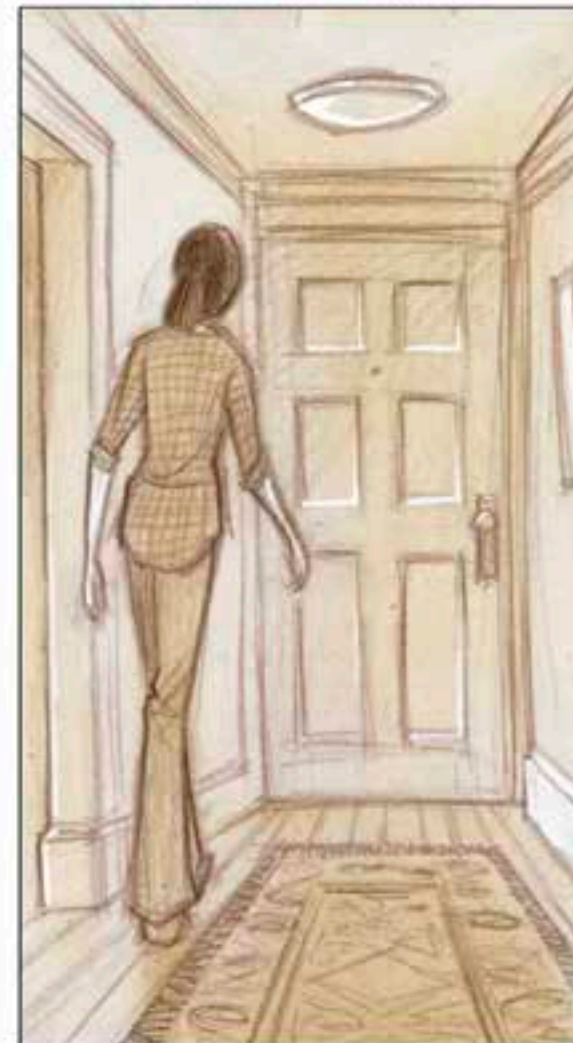
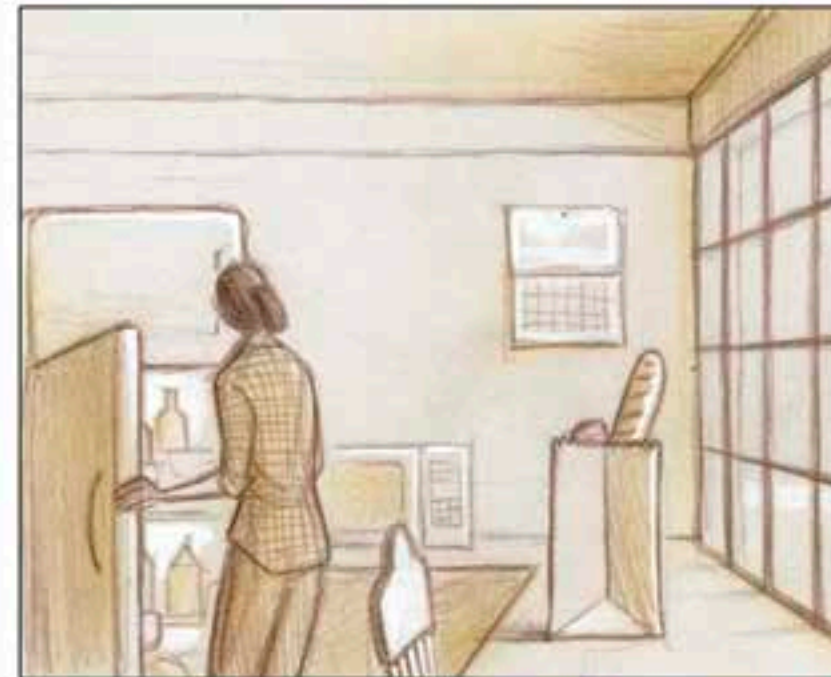
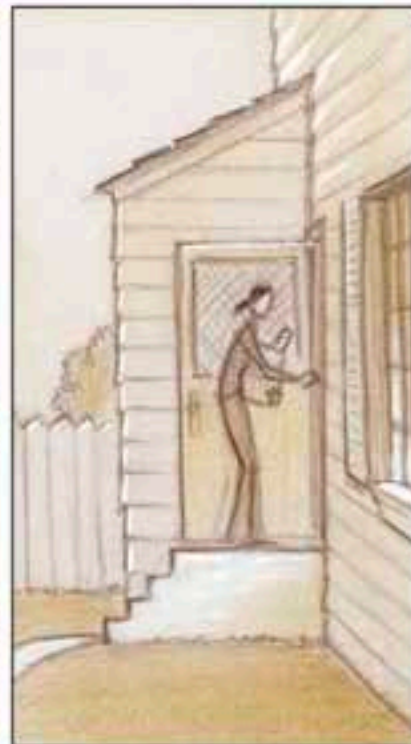
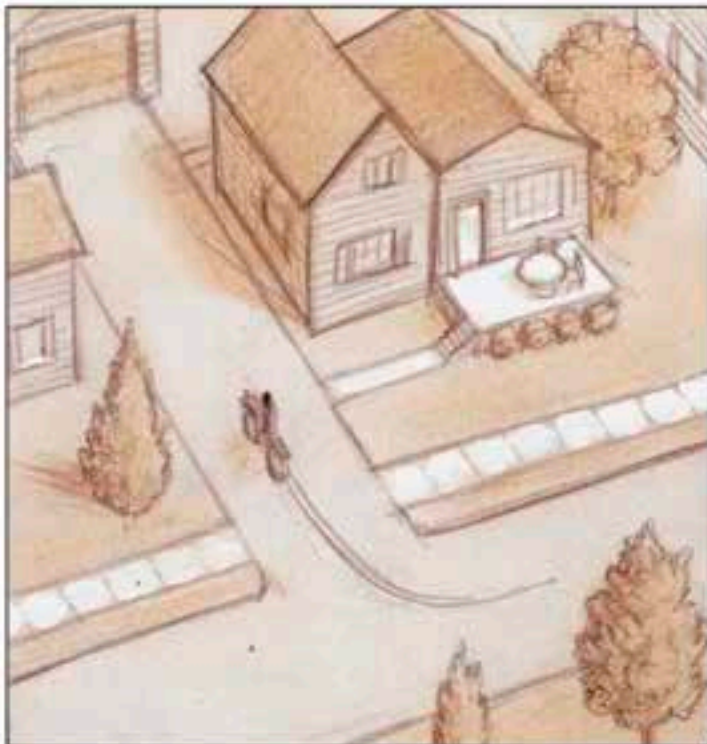


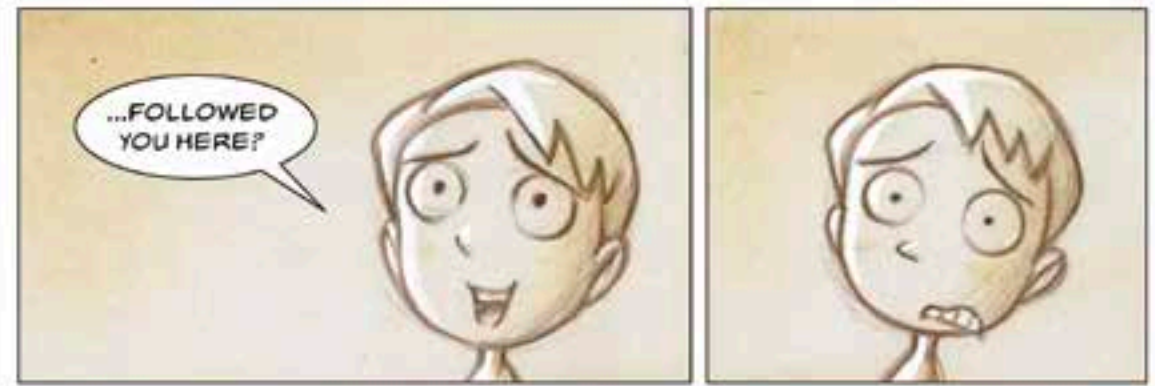
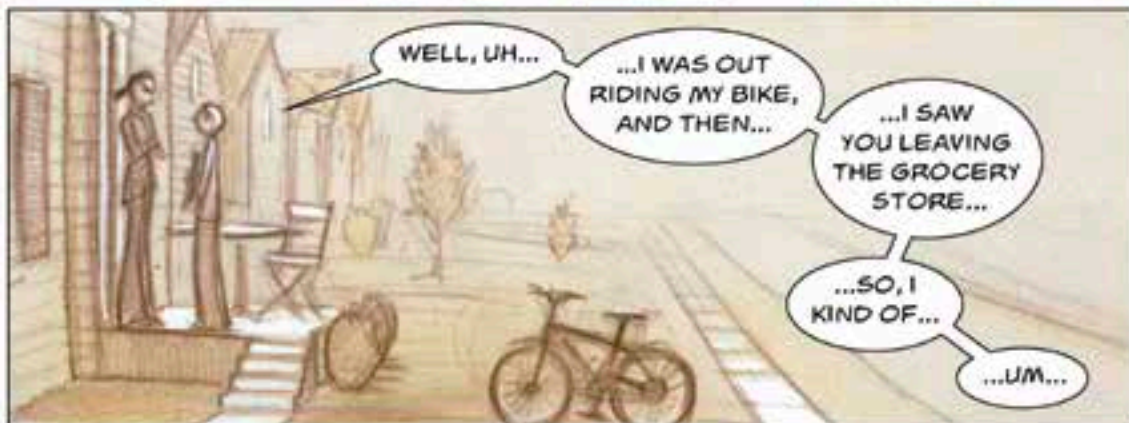
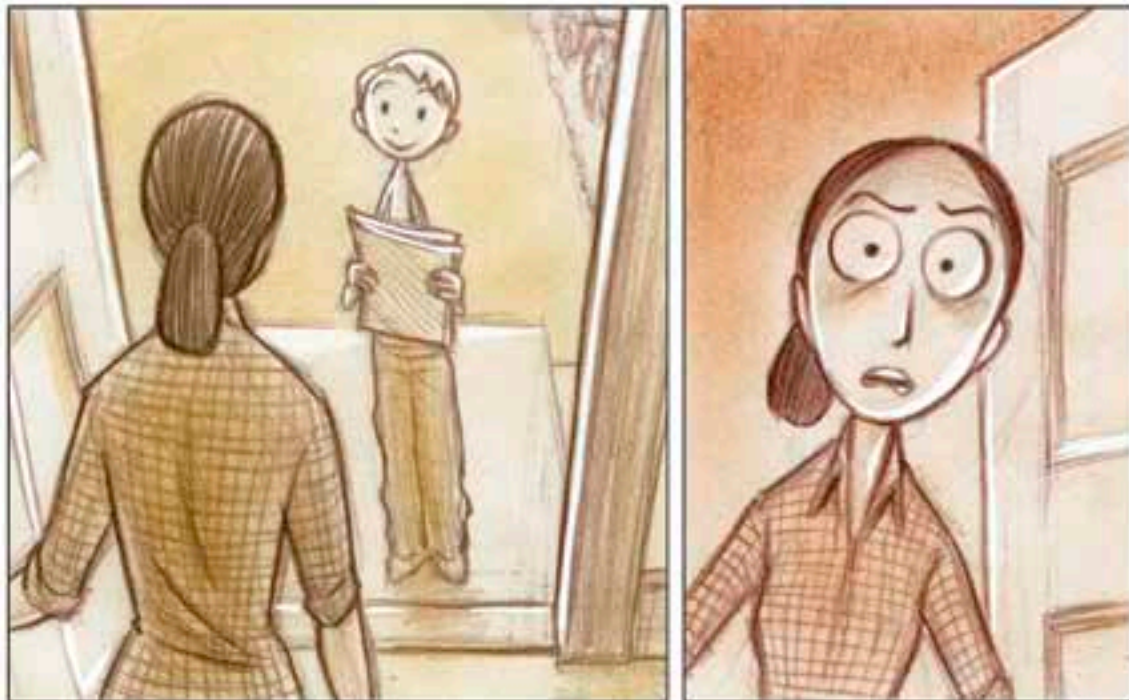


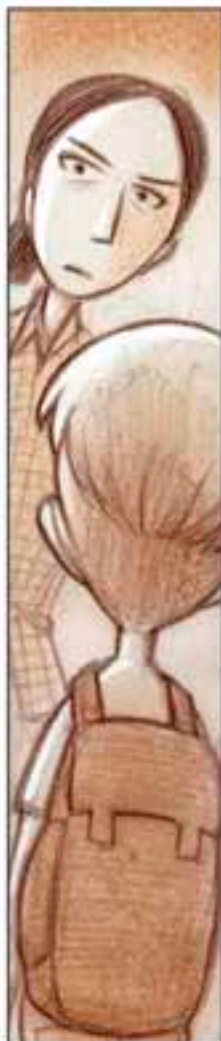
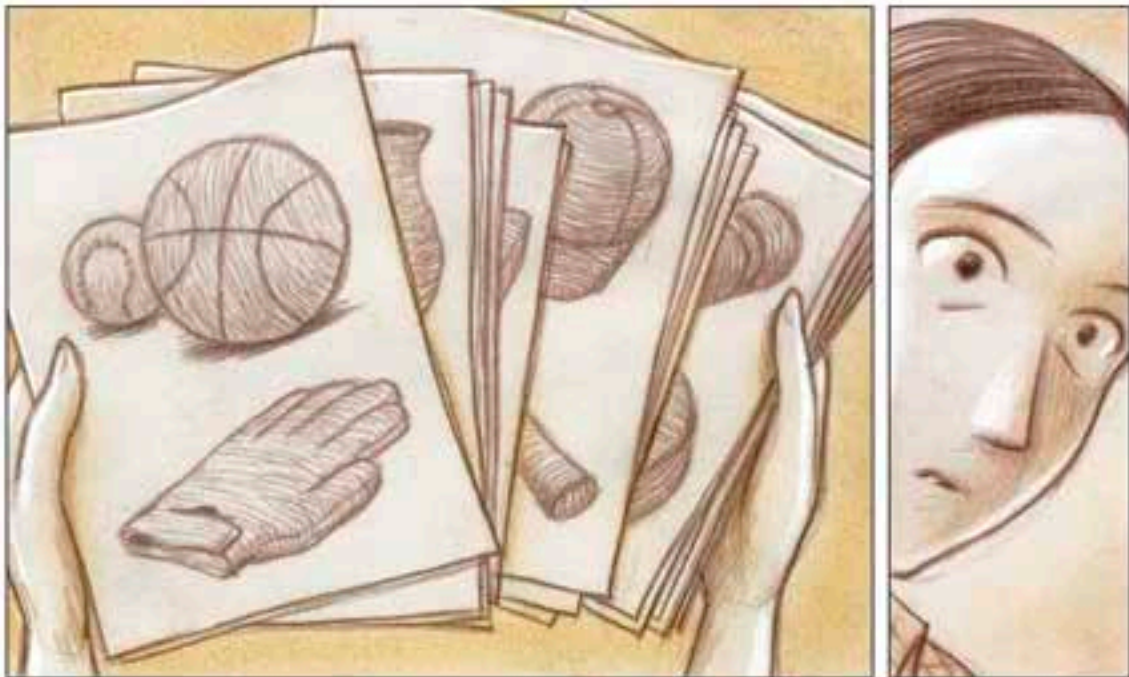
Find an object and try shading it with lines that reveal its surface. Remember how David learned to hold the pencil at a low angle to the page; see if you can hold it that way as you add the shading.

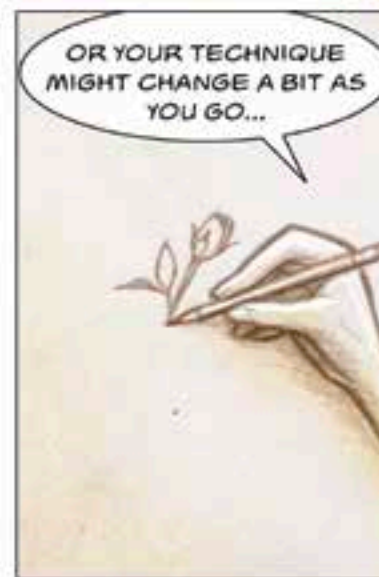
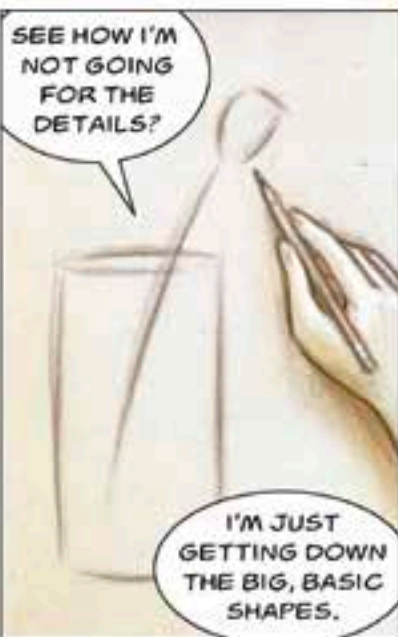
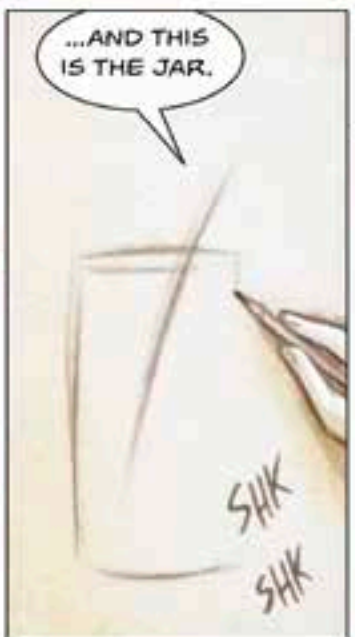
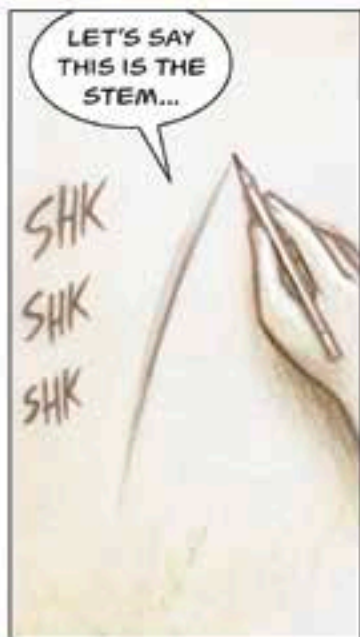


CHAPTER 4  
BEGINNING WITH  
A LOOSE SKETCH







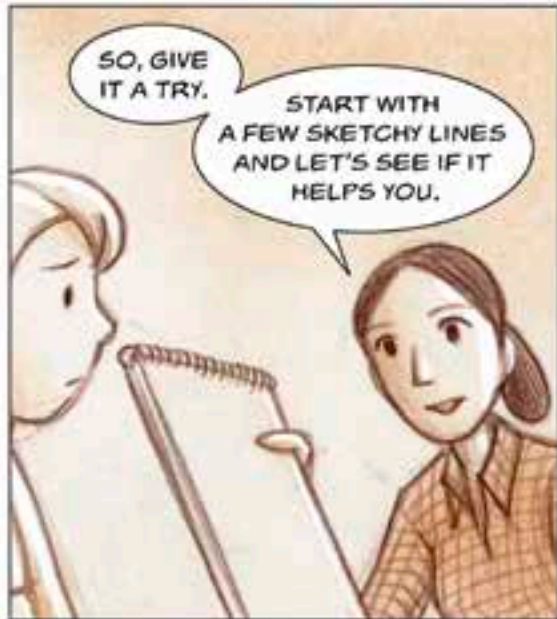




MY GOAL IS TO WORK JUST A BIT ON ALL THE PARTS OF THE DRAWING AT ONCE...

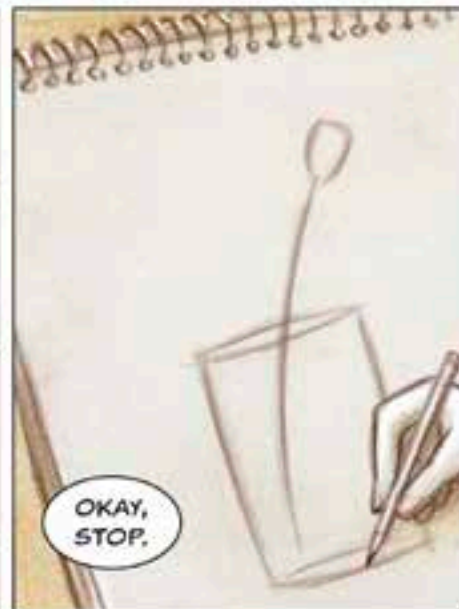
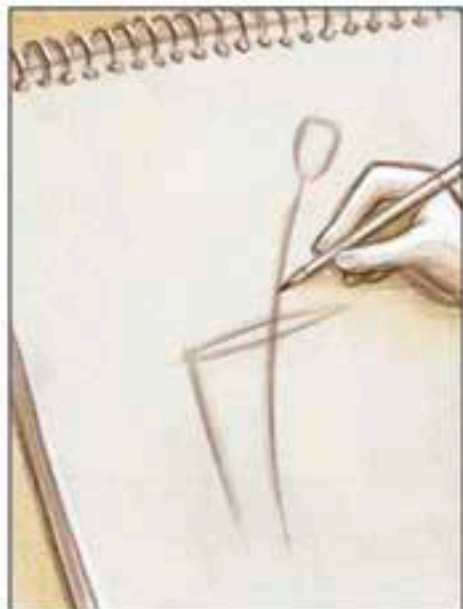
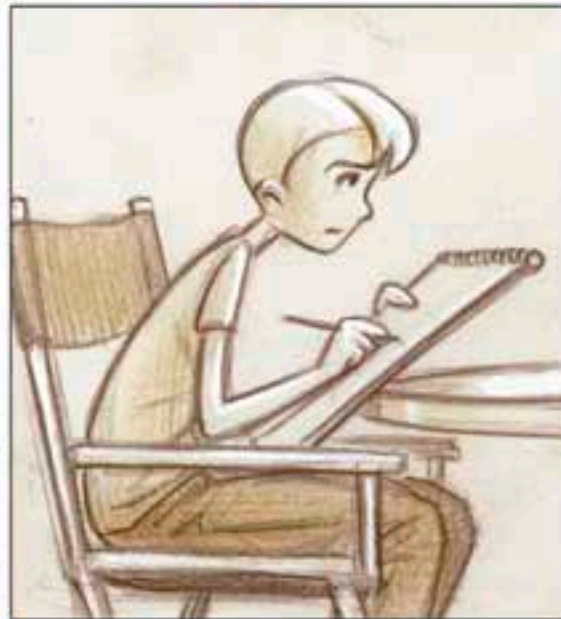
...A LITTLE HERE, A LITTLE THERE...

...SO THAT EVERY SECTION CROSSES THE FINISH LINE AROUND THE SAME TIME.



SO, GIVE IT A TRY.

START WITH A FEW SKETCHY LINES AND LET'S SEE IF IT HELPS YOU.



OKAY, STOP.



YOUR LINES ARE A LITTLE DARK, BUT YOU'VE GOT THE RIGHT IDEA.

AT THIS POINT, YOU ALREADY HAVE ENOUGH THERE TO BEGIN CHECKING FOR ACCURACY.

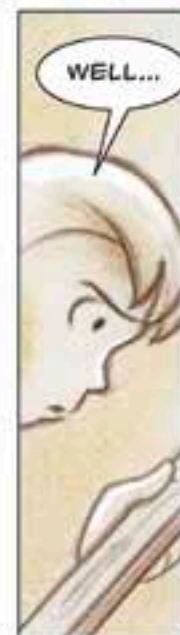
NOW'S THE TIME TO COMPARE THE DRAWING TO REALITY...



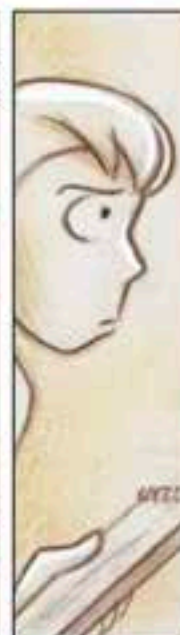
...AND ASK YOURSELF THINGS LIKE, "IS THE SHAPE OF THE BOTTLE RIGHT?"

"DOES THE LIP OF THE BOTTLE CROSS THE STEM OF THE ROSE..."

...AT THE SAME SPOT IT DOES IN REAL LIFE?"



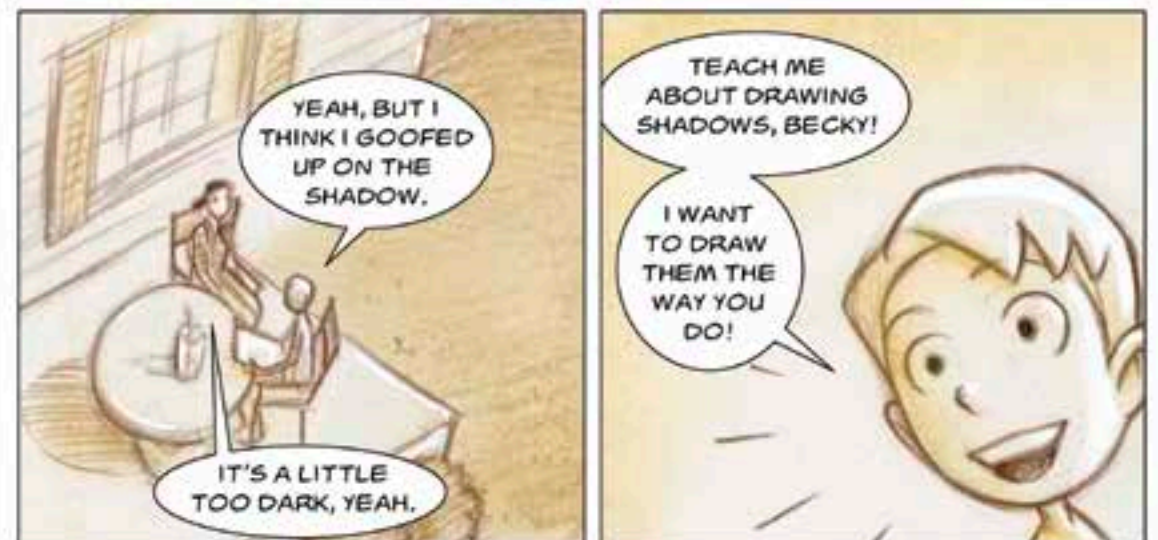
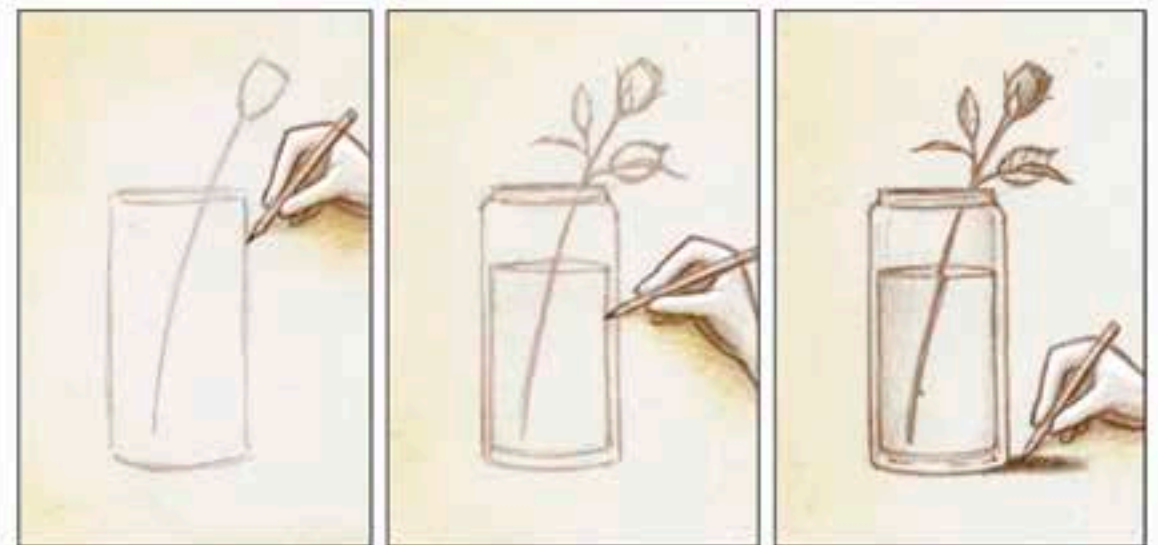
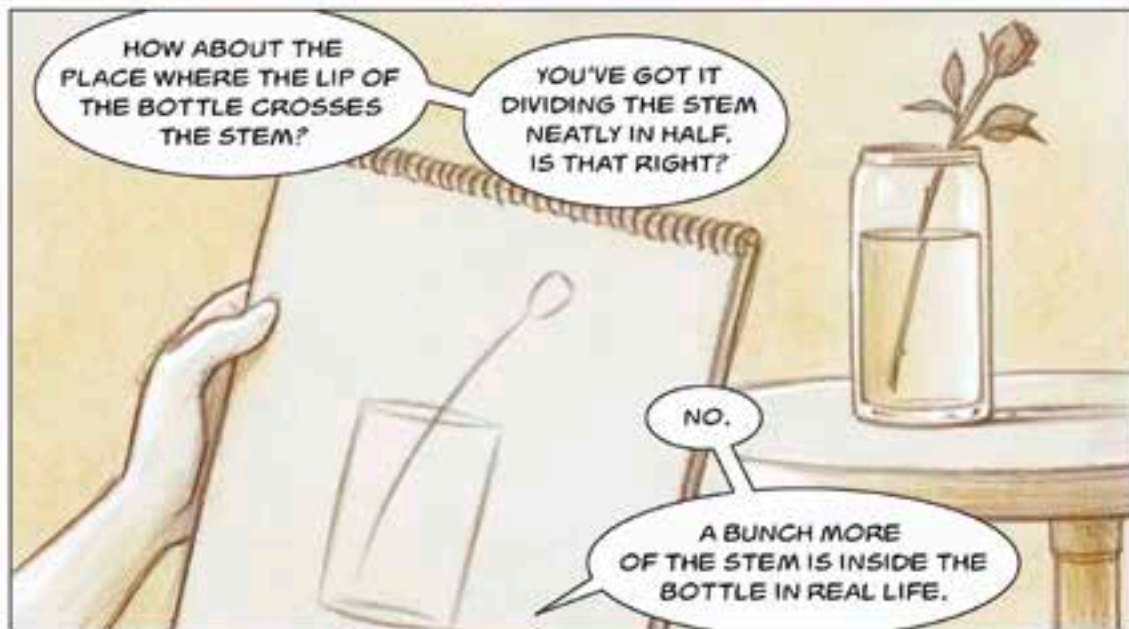
WELL...

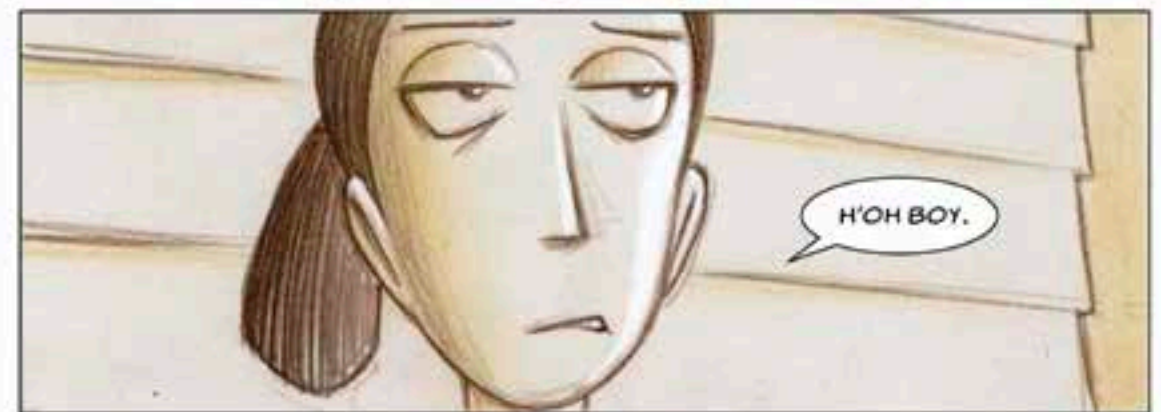
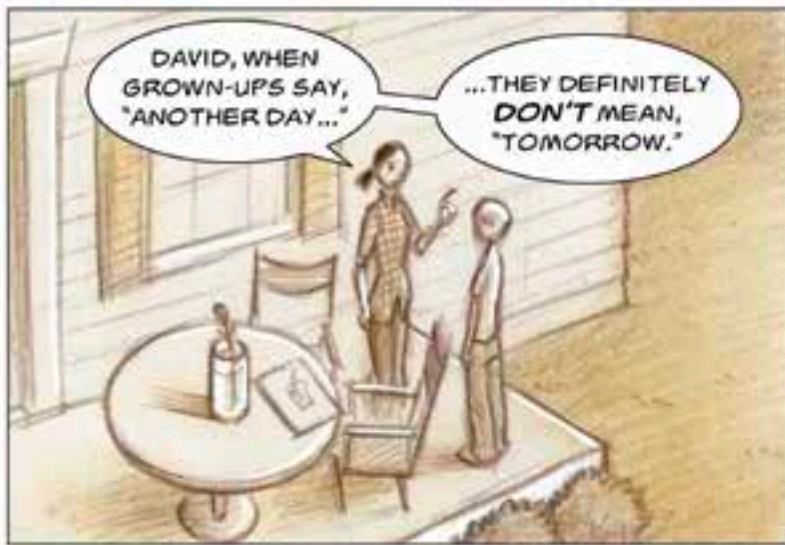
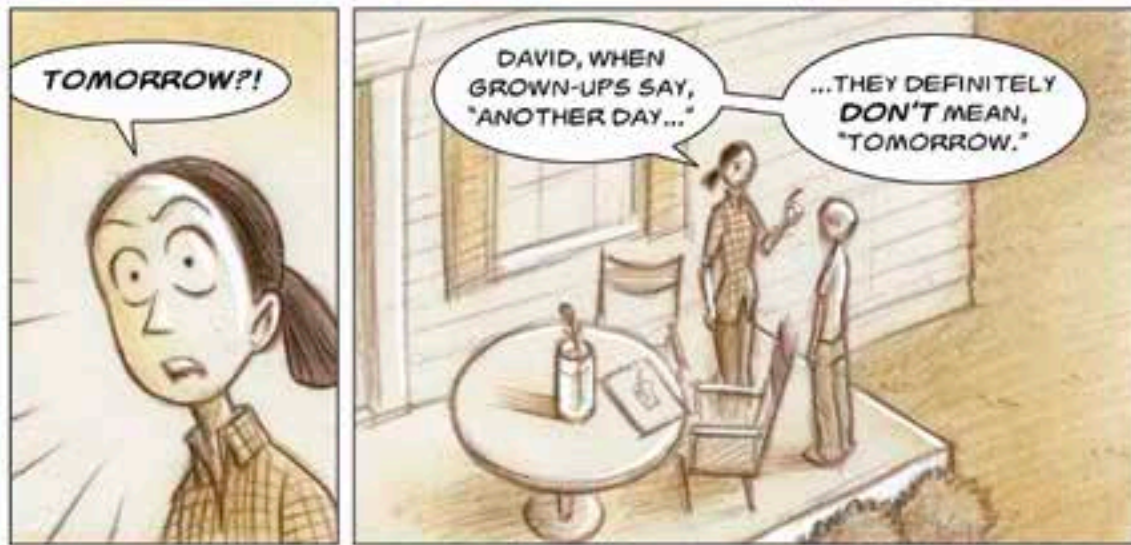


...I THINK I DREW THE BOTTLE A LITTLE TOO WIDE.



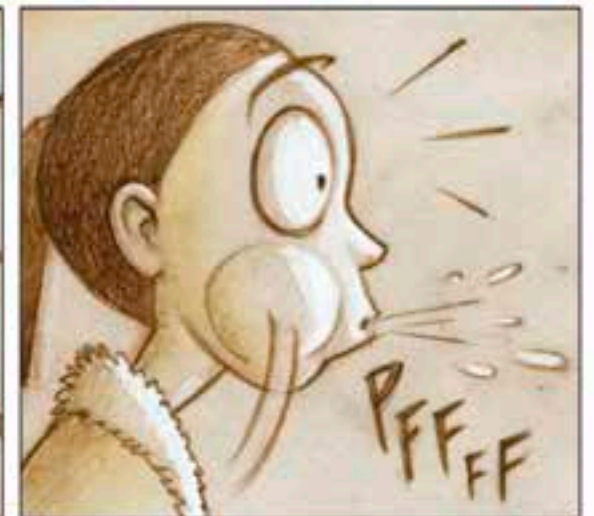
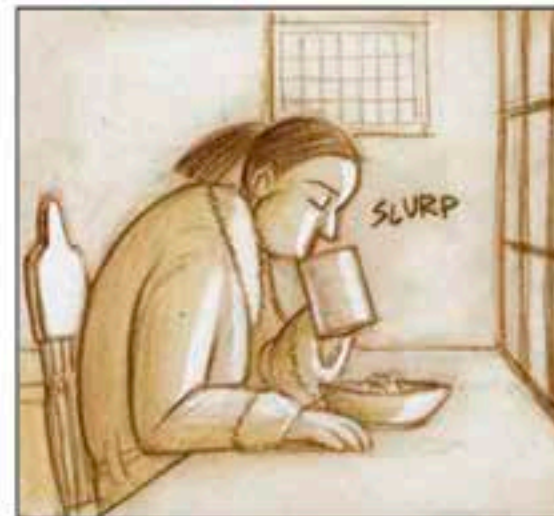
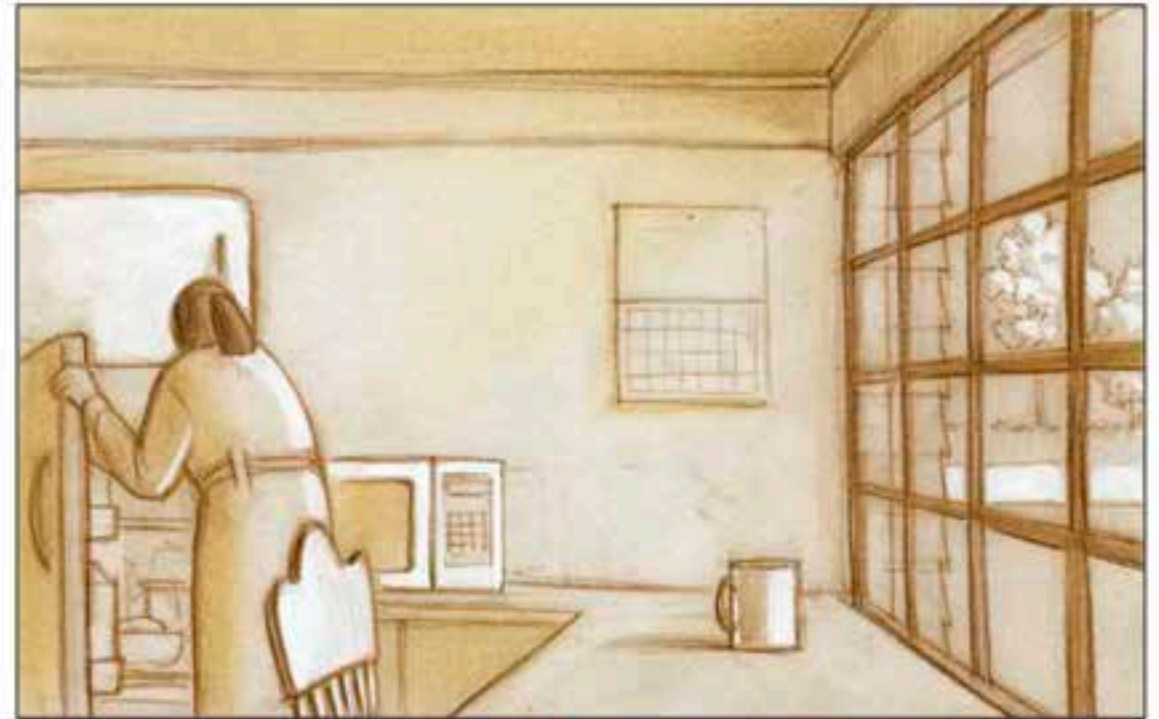
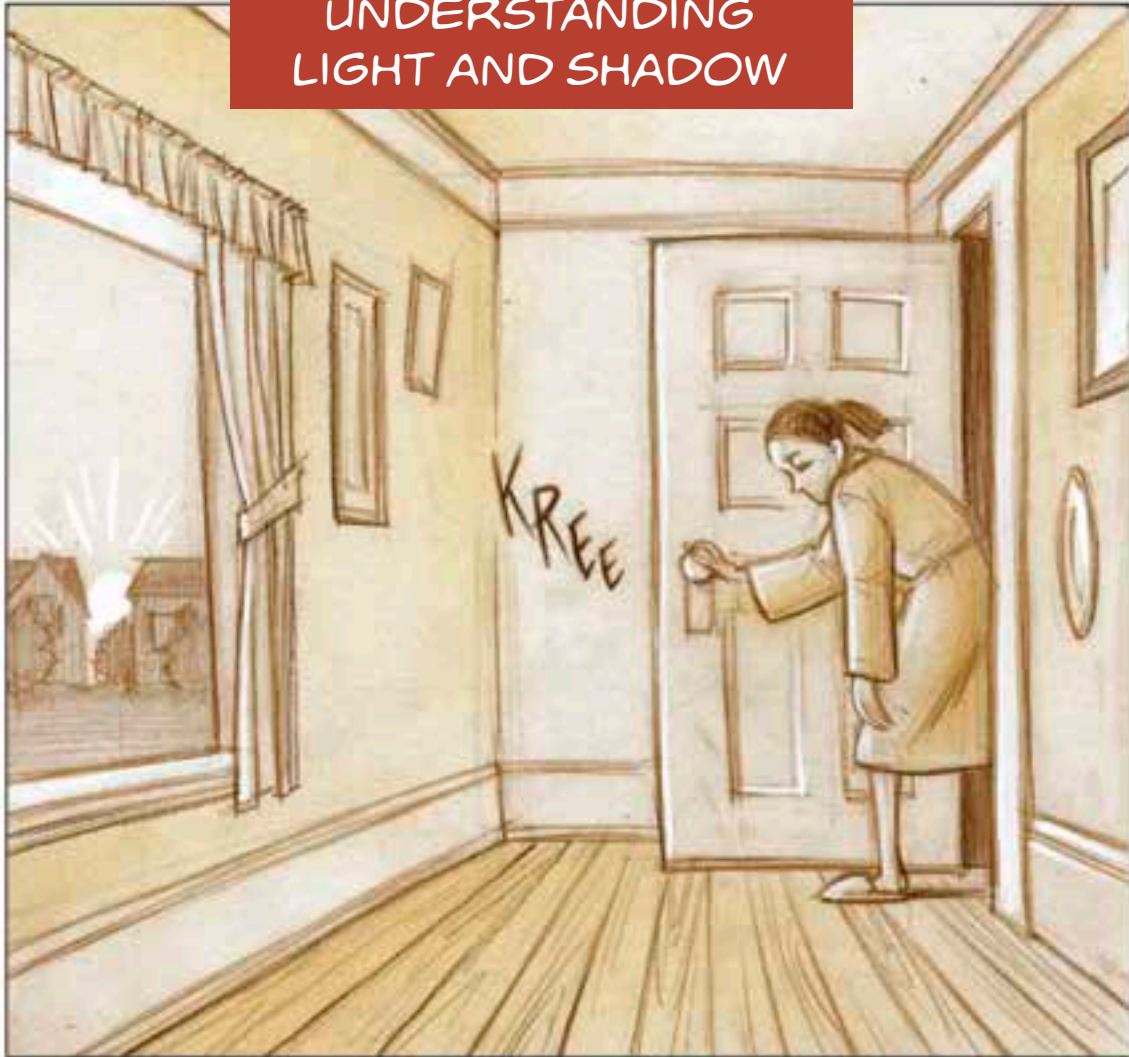
INDEED, YOU DID, BUT YOU SHOULD BE PATTING YOURSELF ON THE BACK, DAVID...





Try drawing something using light, sketchy lines at first, then gradually working toward final details. Instead of spending lots of time on a single area, do your best to split your time evenly throughout the piece, bringing everything to completion around the same time.

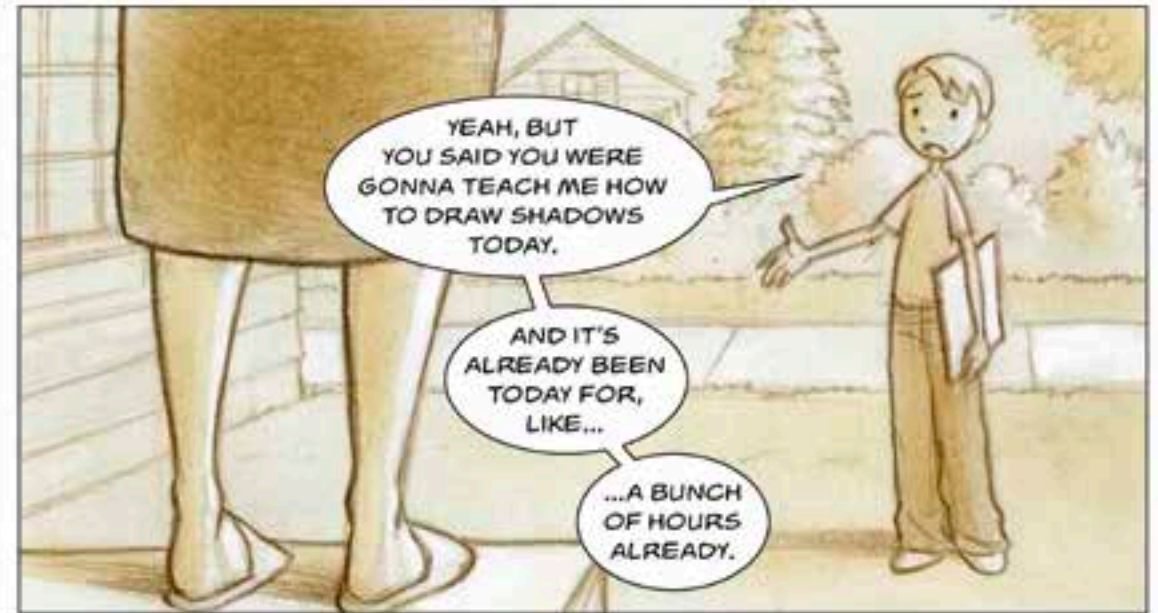
CHAPTER 5  
UNDERSTANDING  
LIGHT AND SHADOW



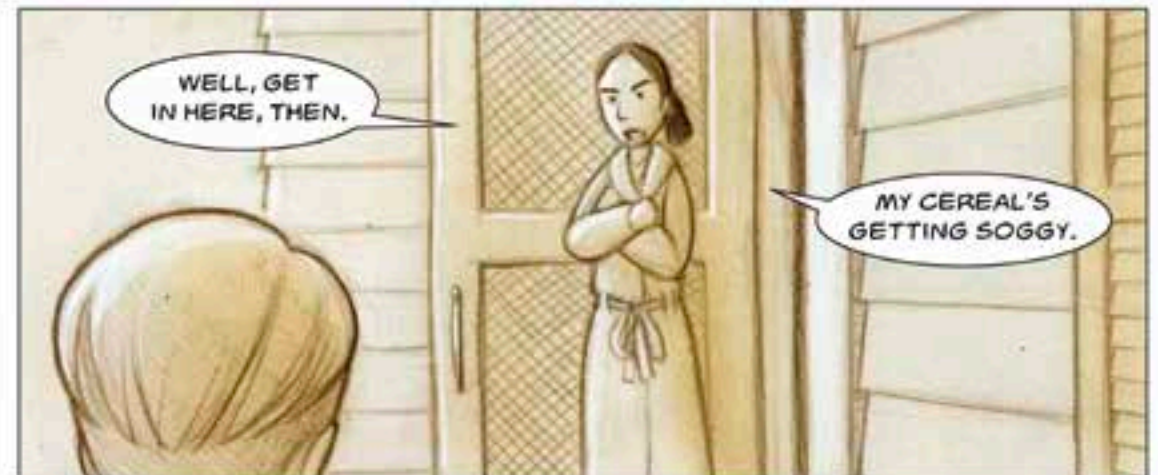




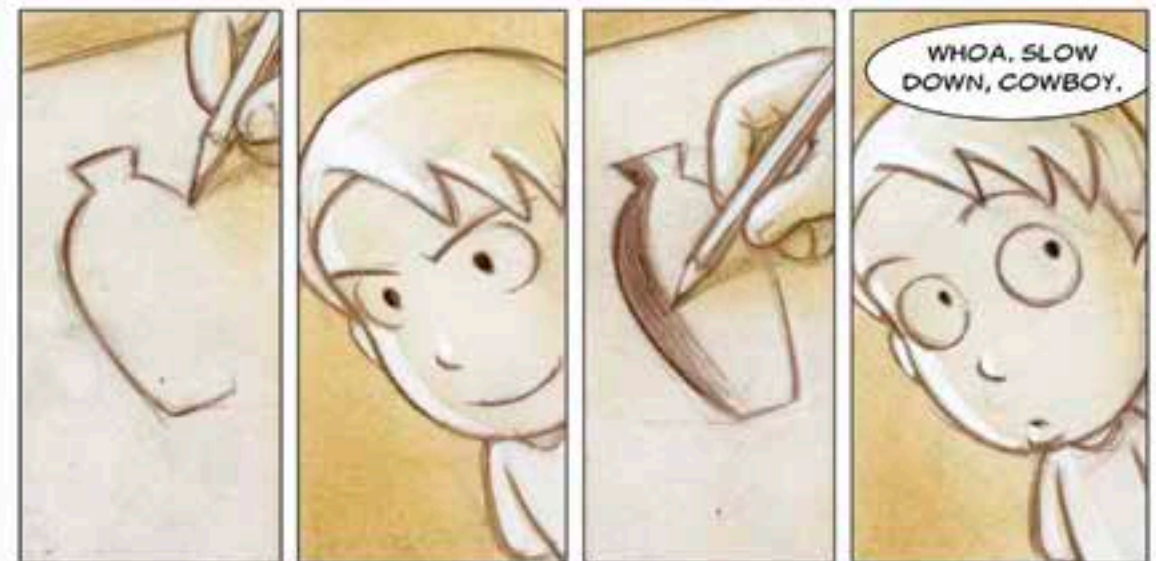
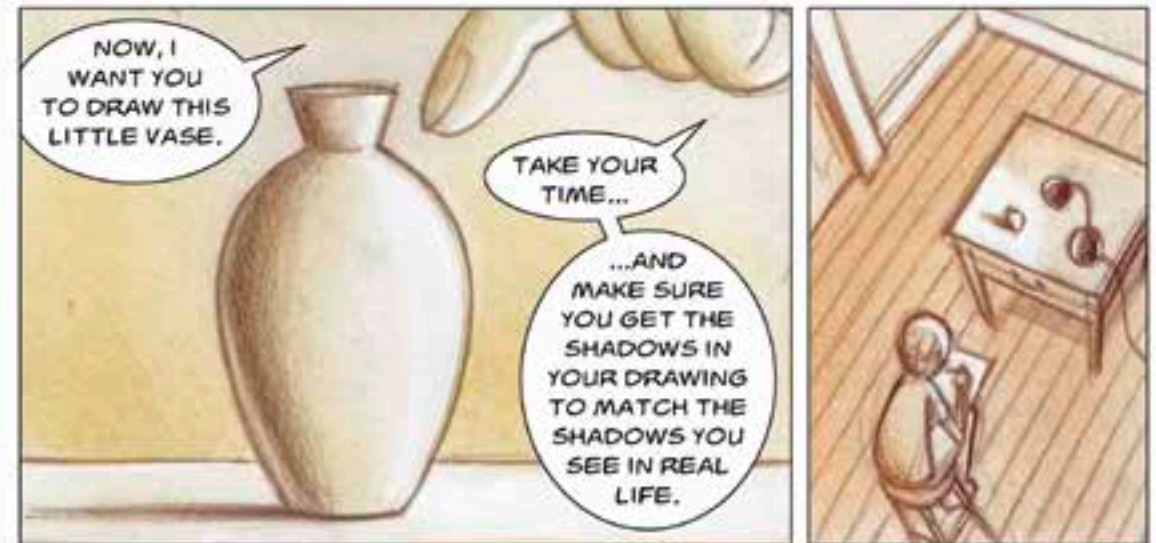
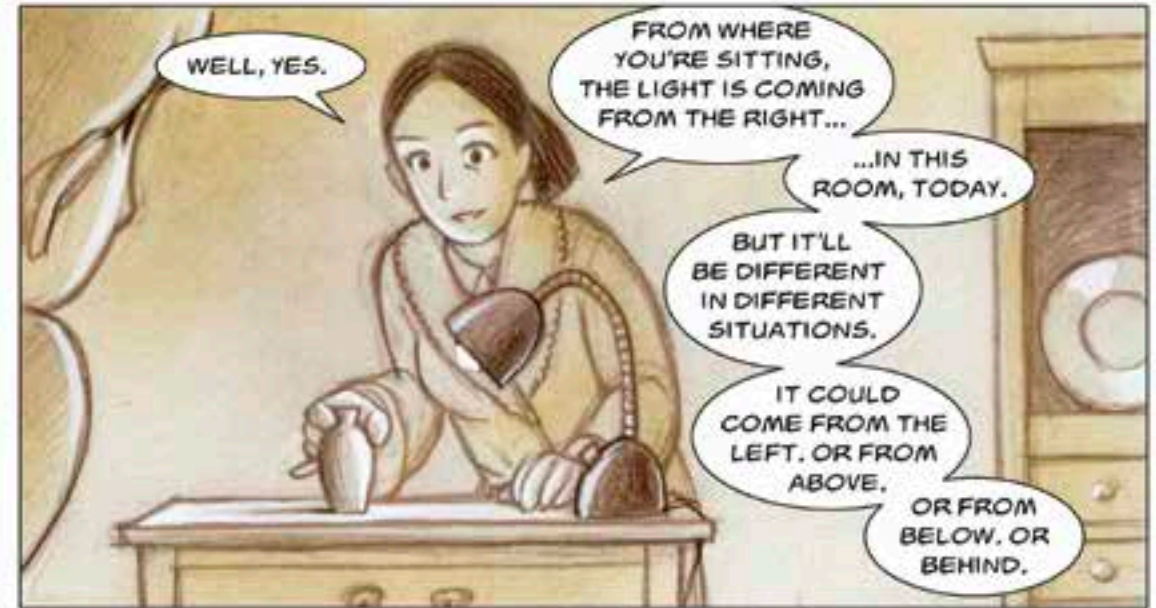
DAVID, YOU CAN'T JUST WALTZ OVER HERE ANY TIME YOU FEEL LIKE IT!  
IT'S EIGHT IN THE MORNING!

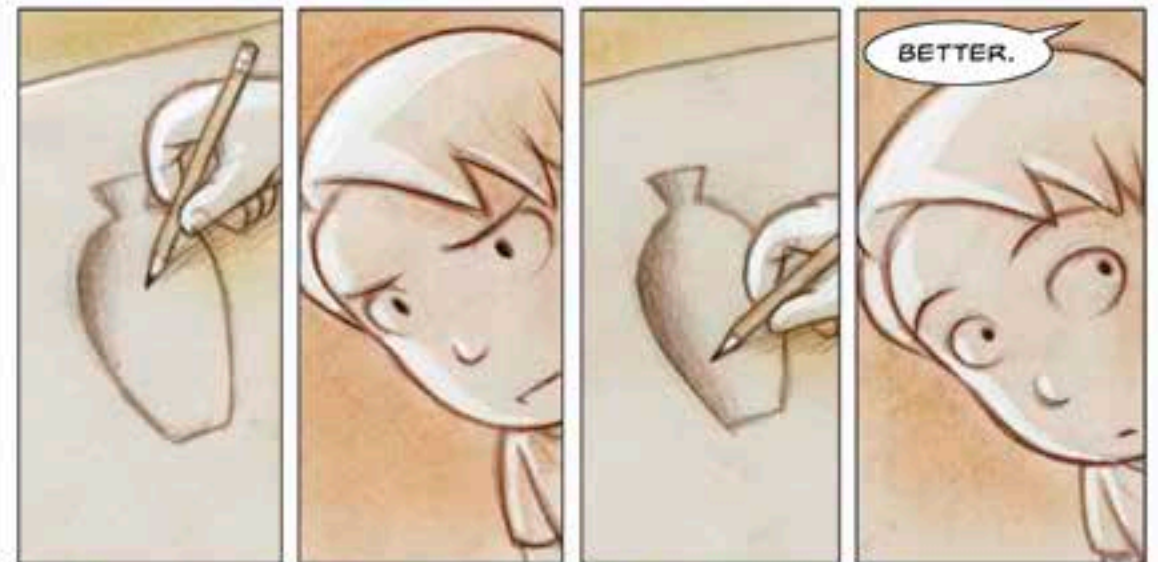
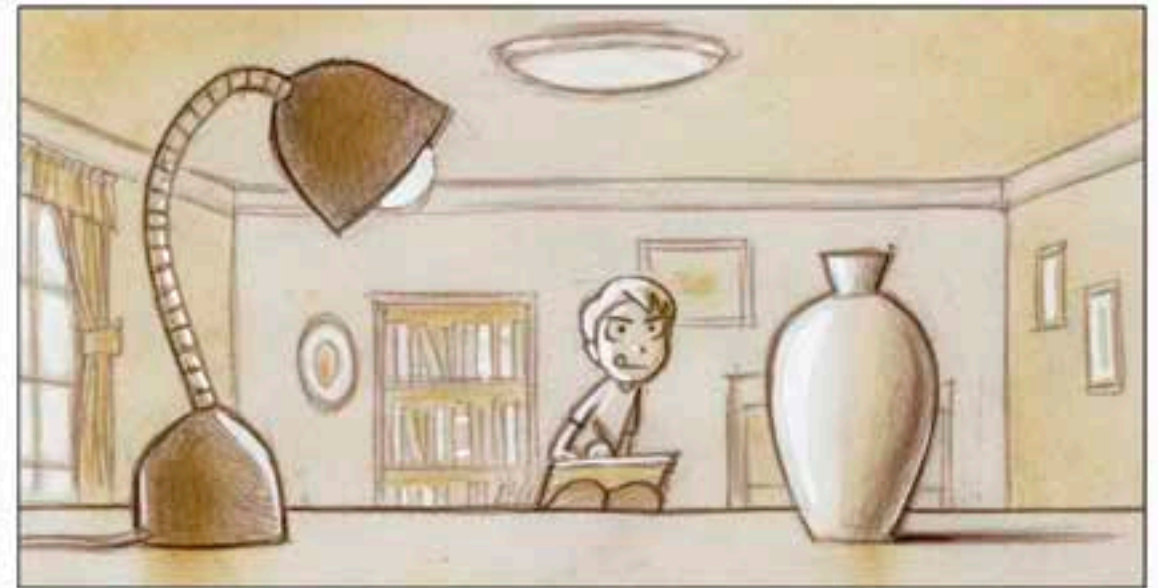
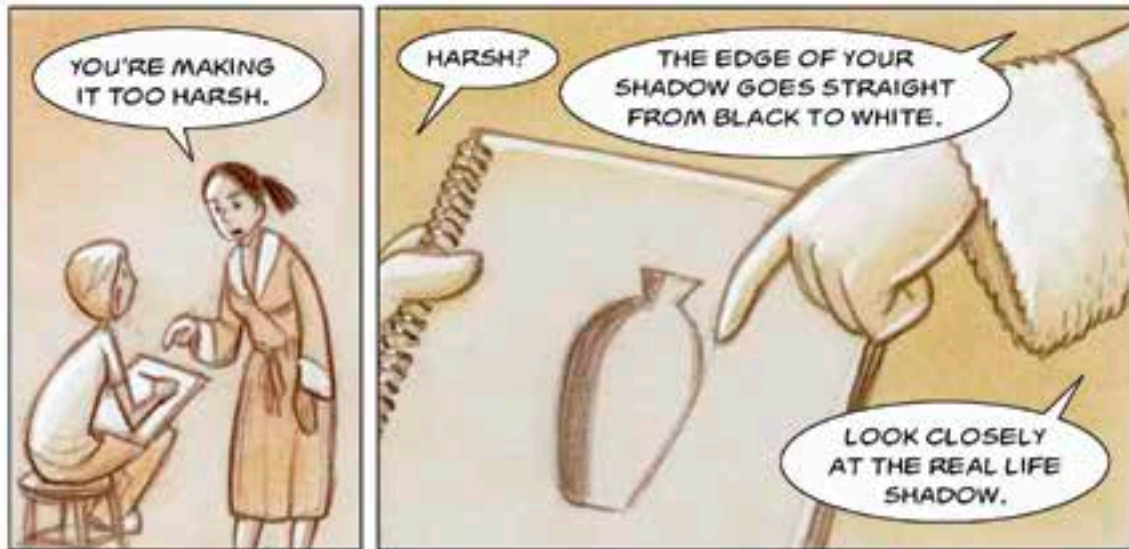


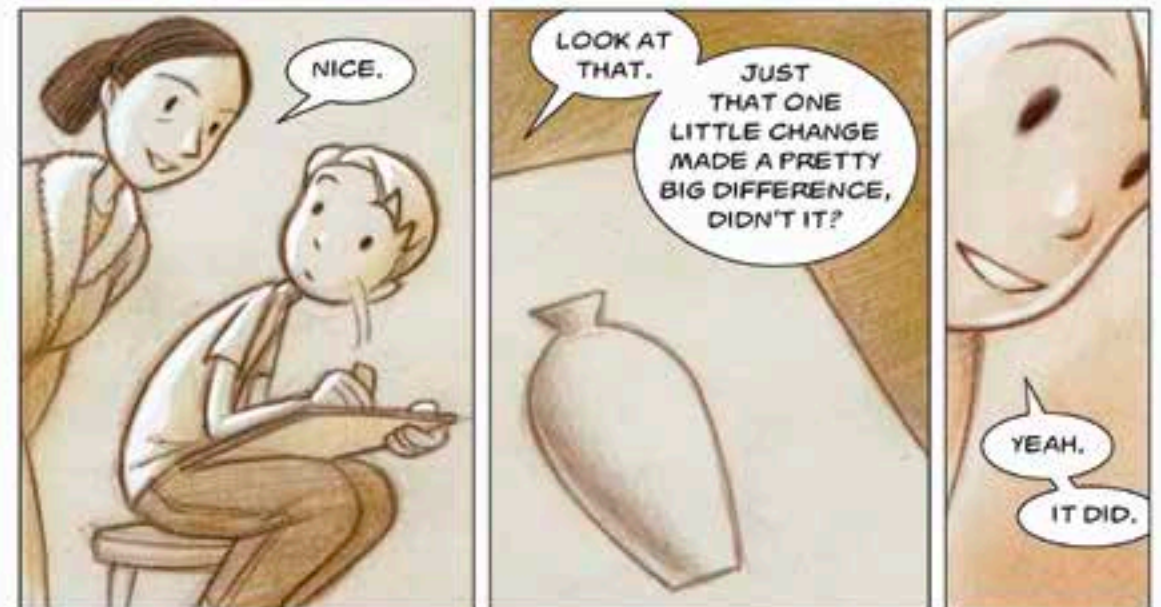
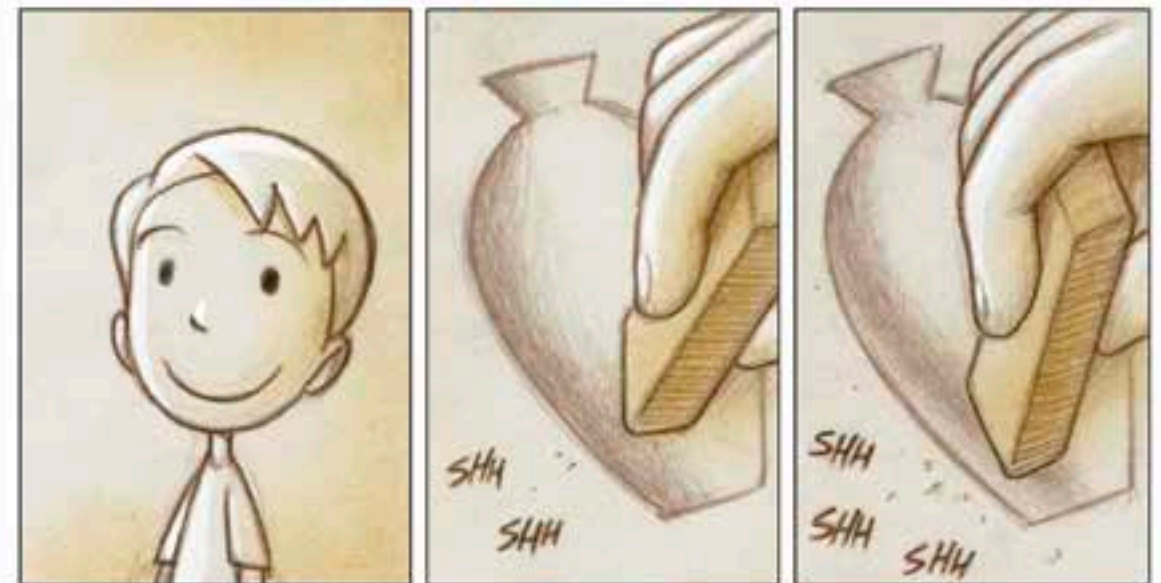
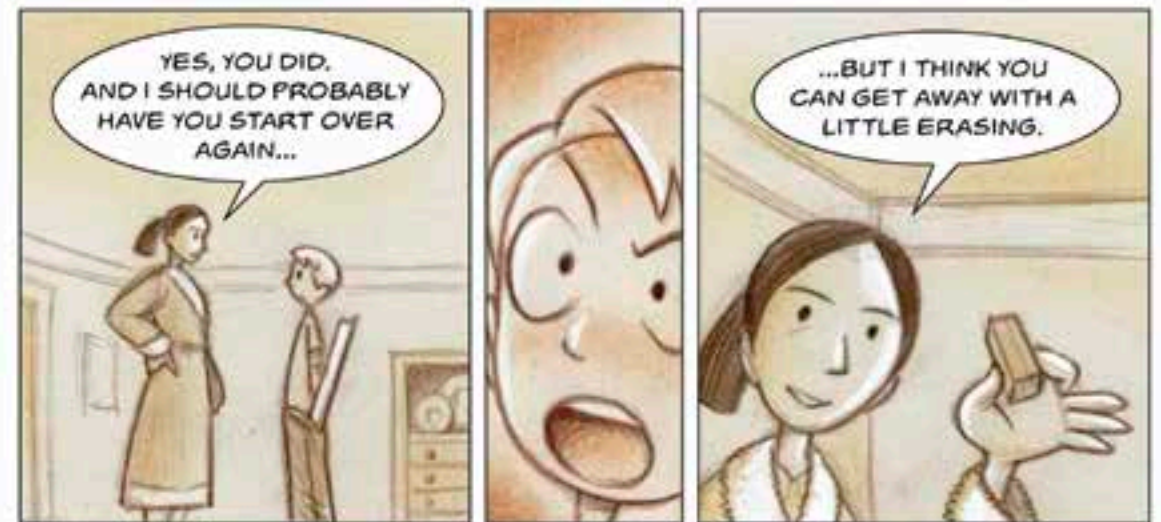
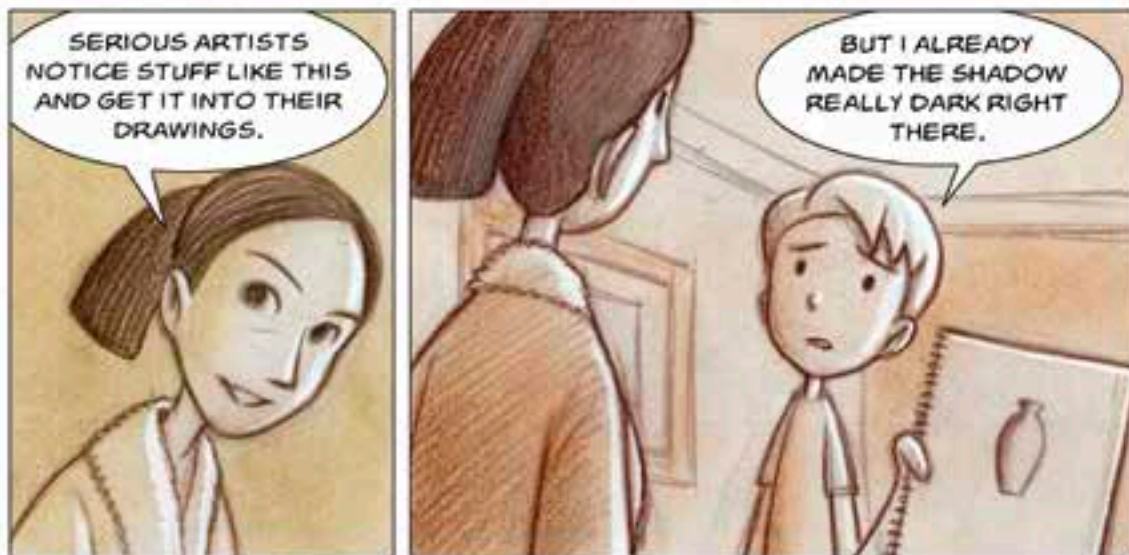
YEAH, BUT YOU SAID YOU WERE GONNA TEACH ME HOW TO DRAW SHADOWS TODAY.  
AND IT'S ALREADY BEEN TODAY FOR, LIKE...  
...A BUNCH OF HOURS ALREADY.

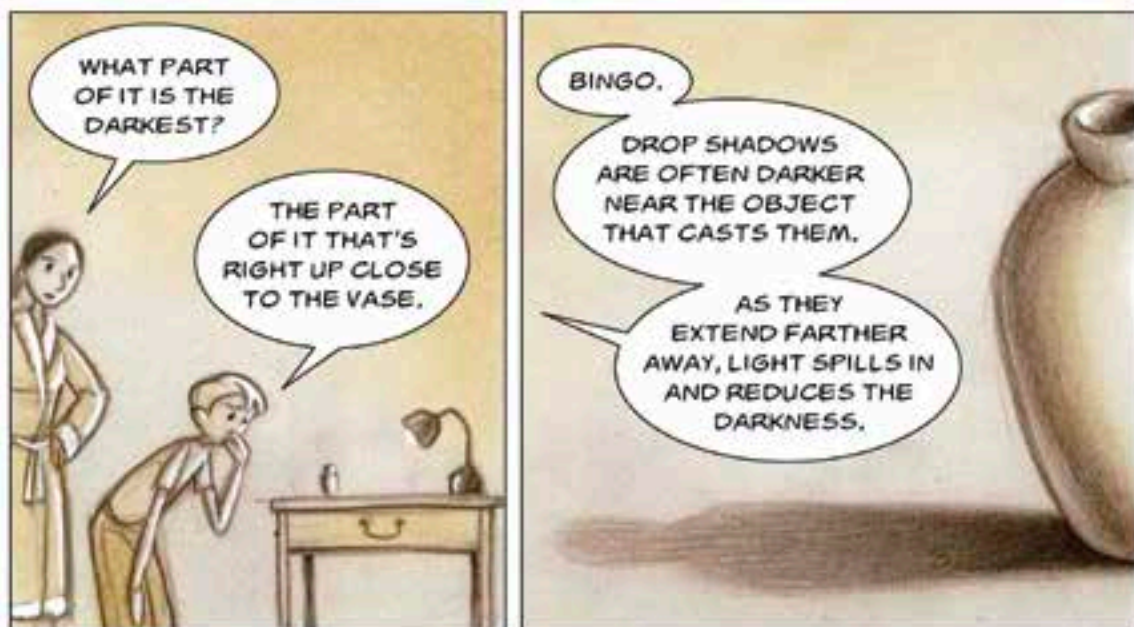
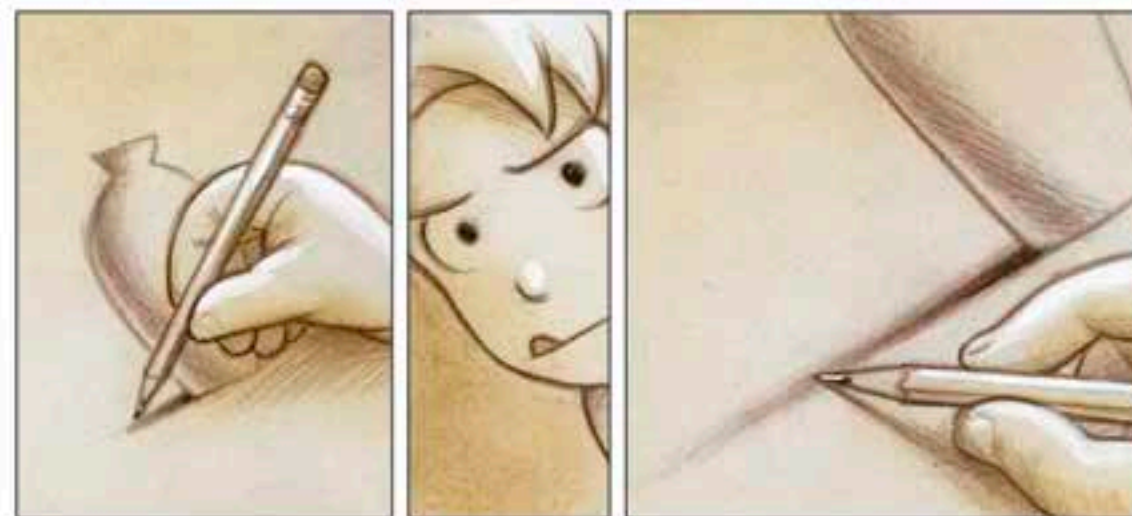


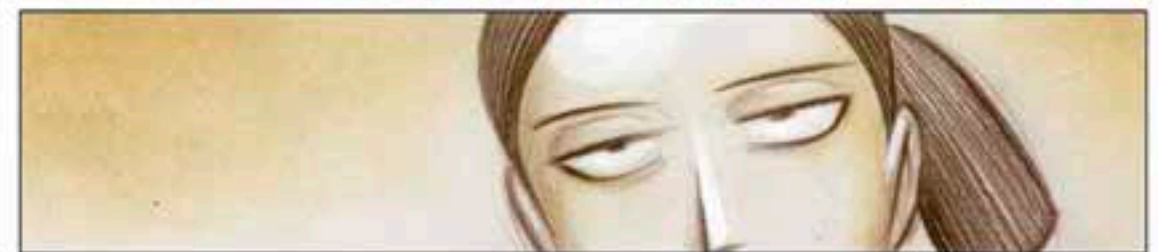
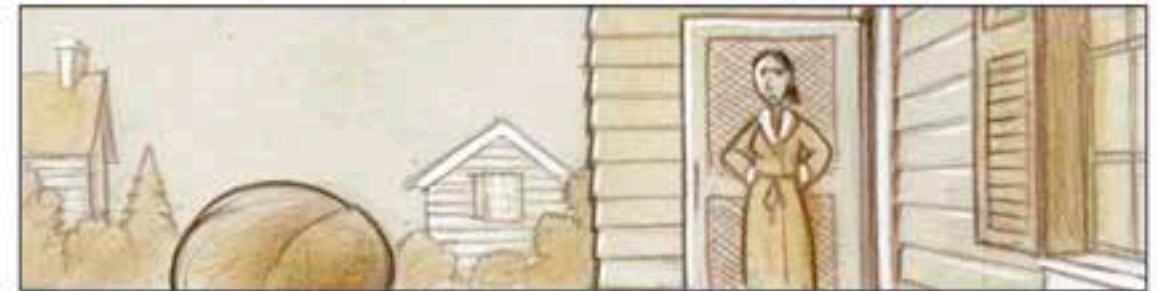
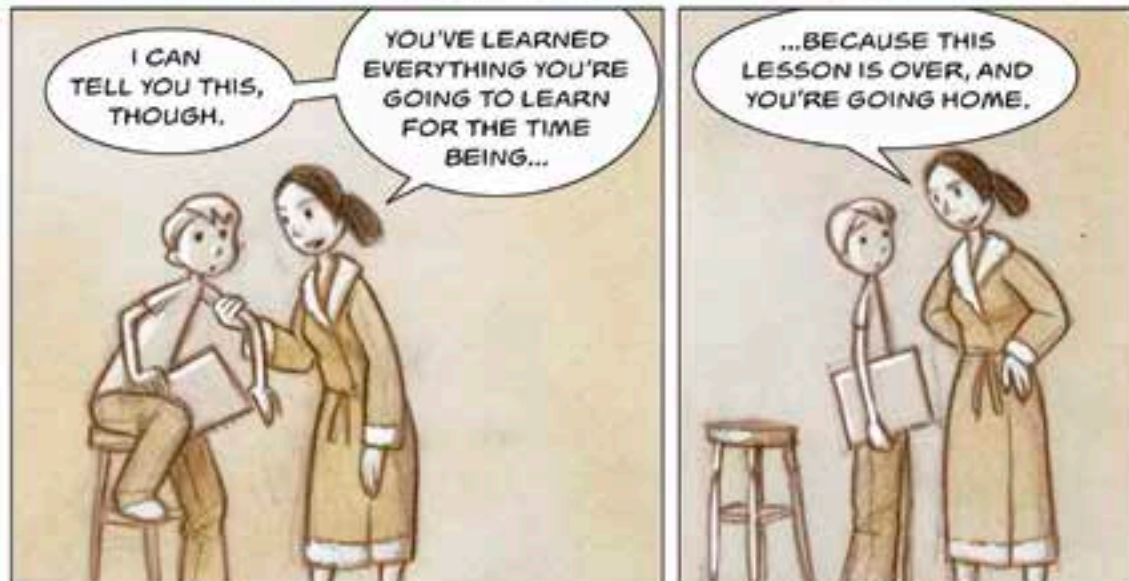
WELL, GET IN HERE, THEN.  
MY CEREAL'S GETTING SOGGY.





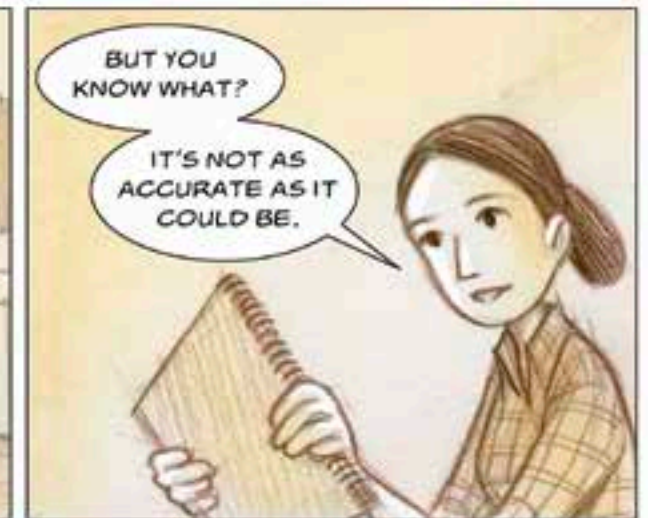
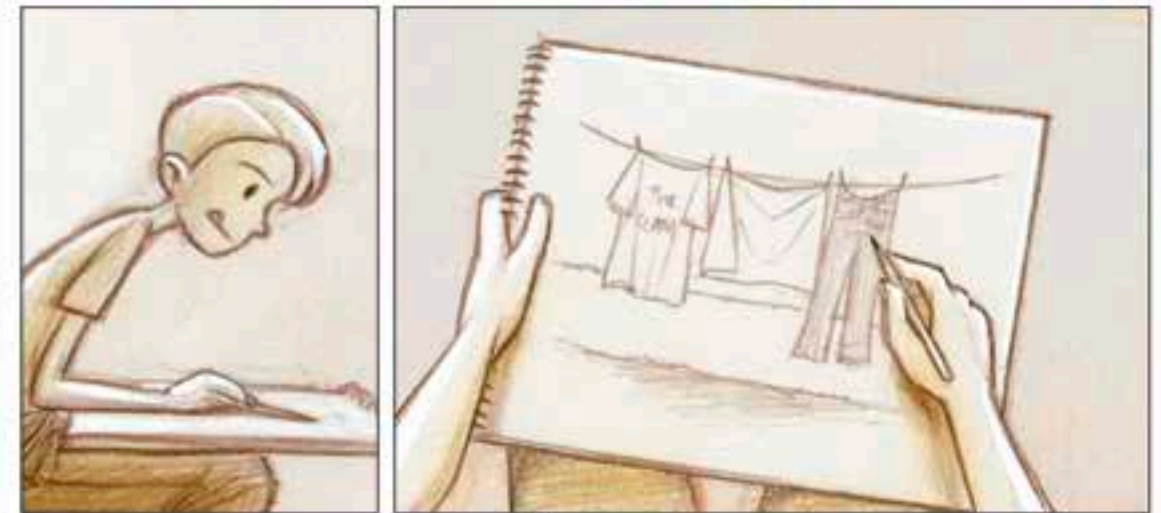
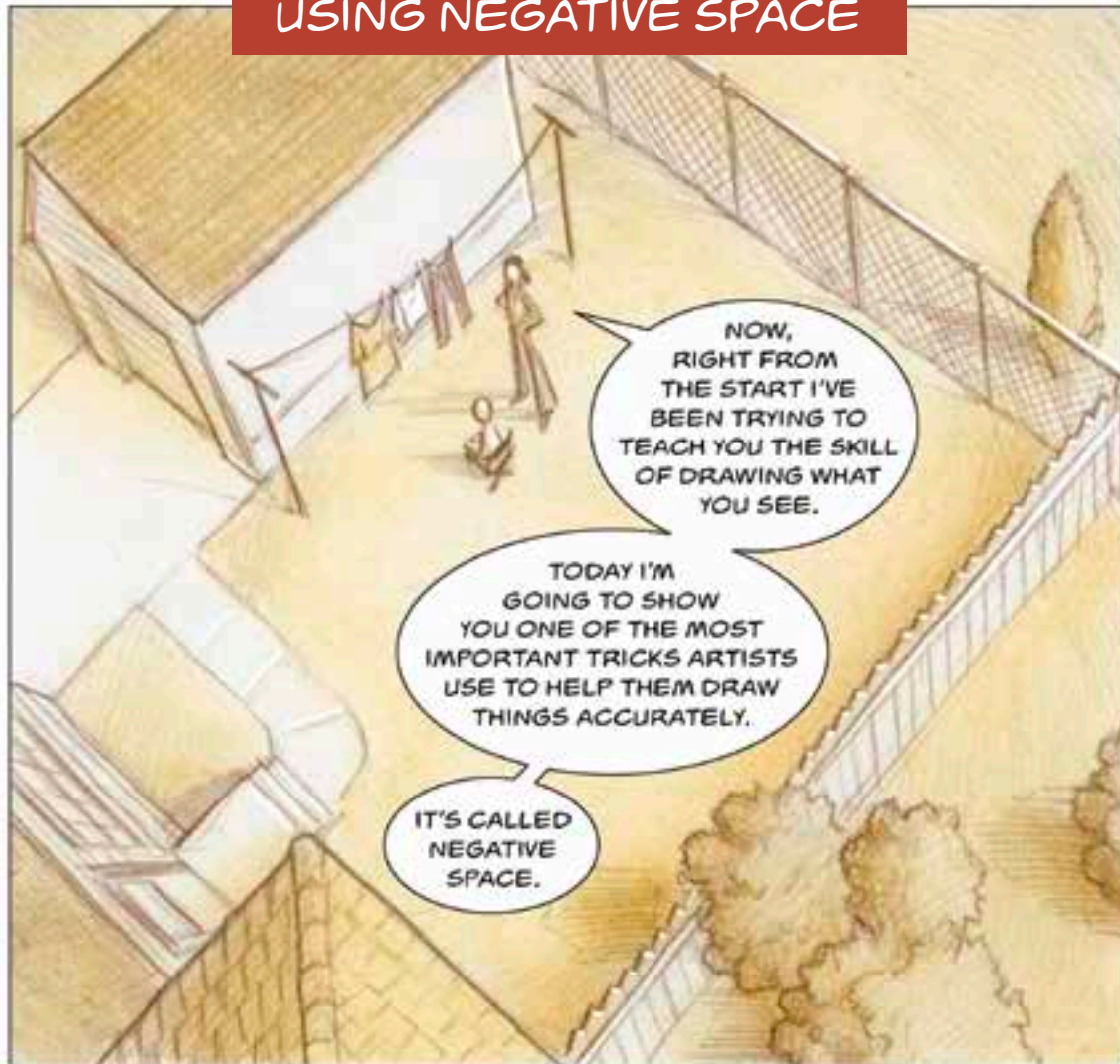






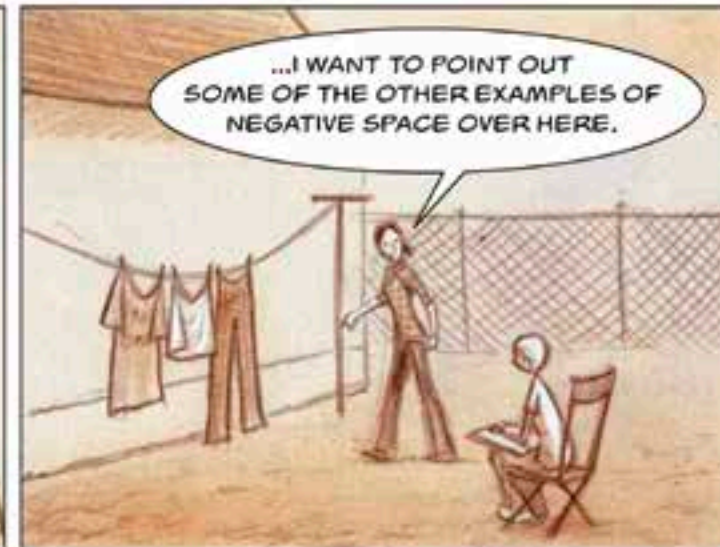
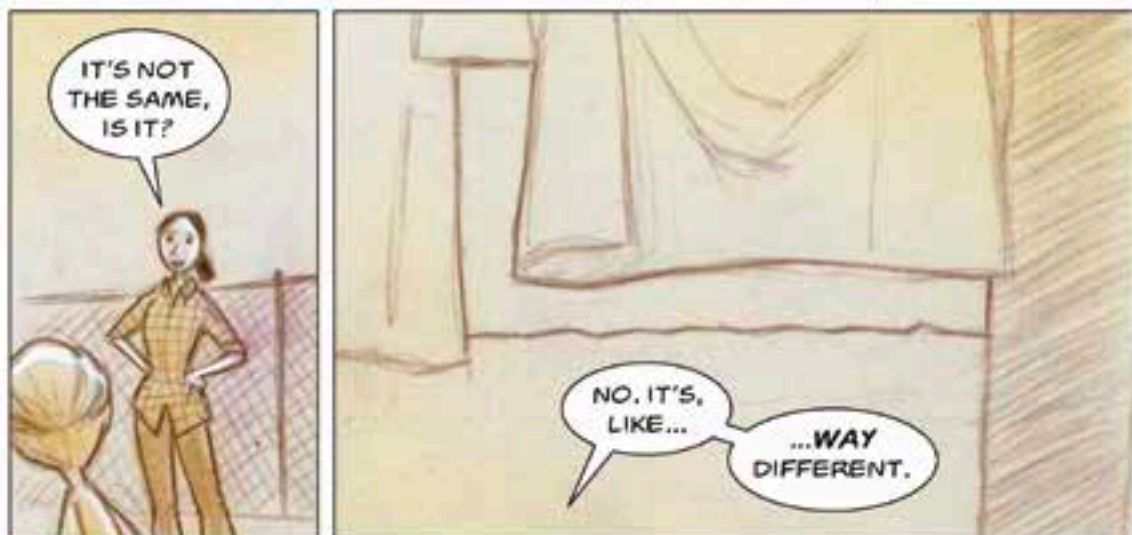
Do a drawing of an object that is illuminated by a single, clear light source. Pay special attention to gradual changes in darkness within the shadows, whether they occur on the object or in the drop shadow.

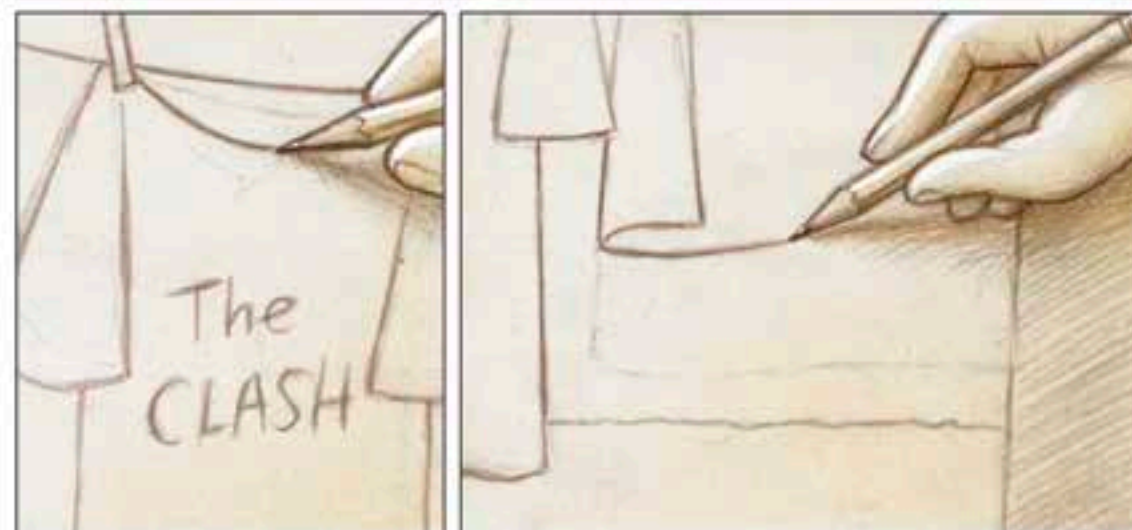
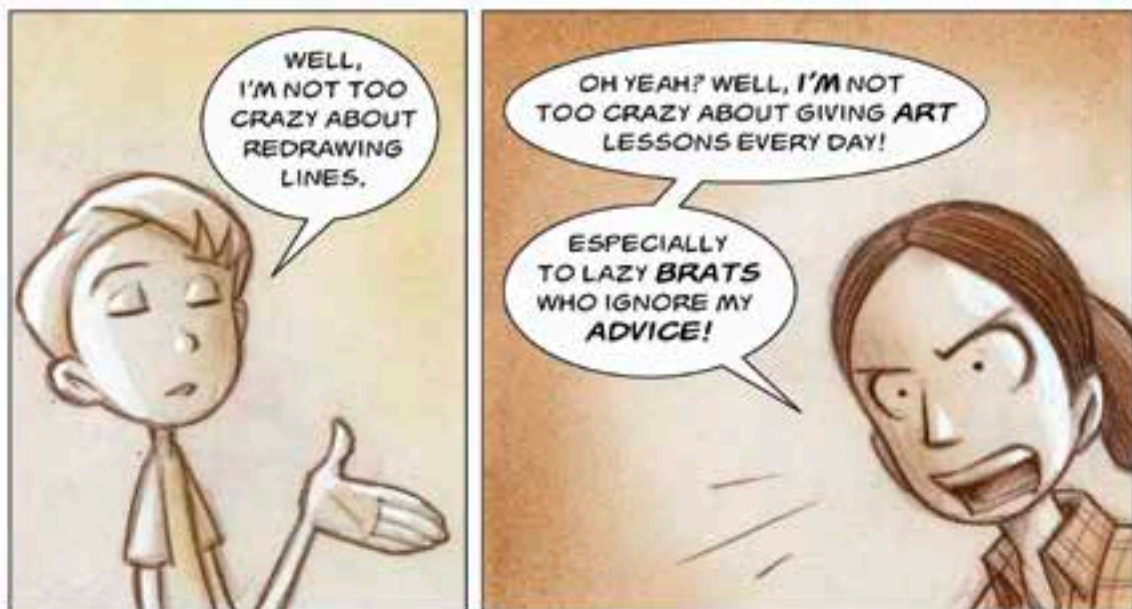
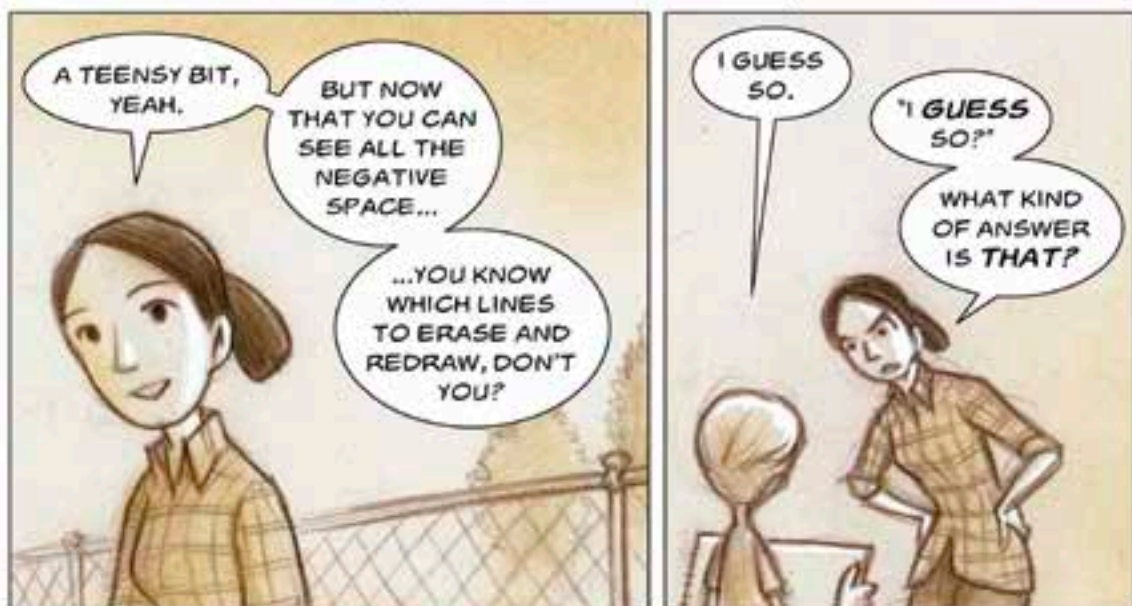
USING NEGATIVE SPACE







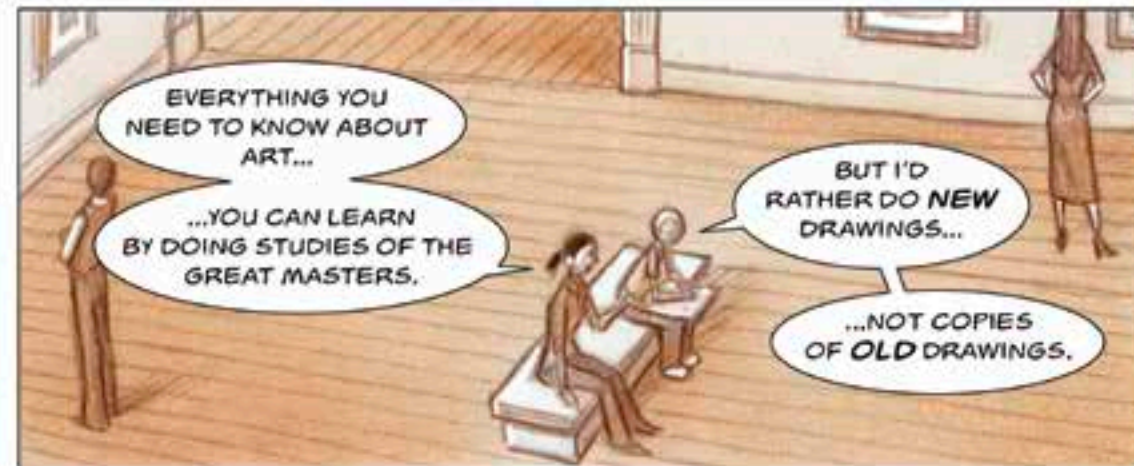
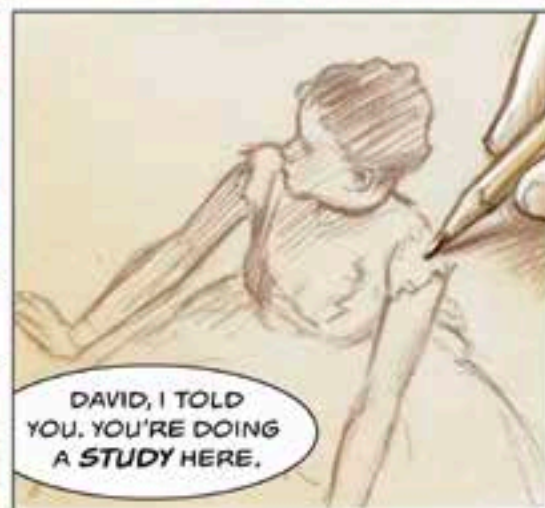
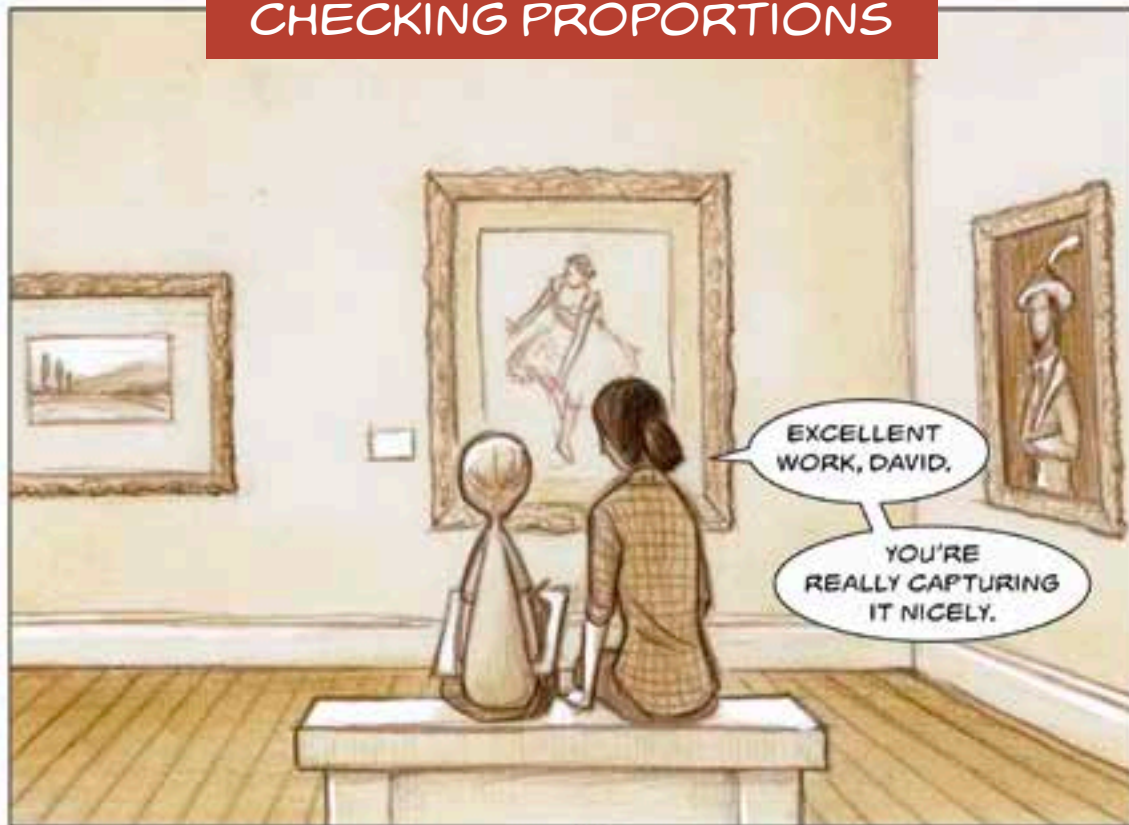


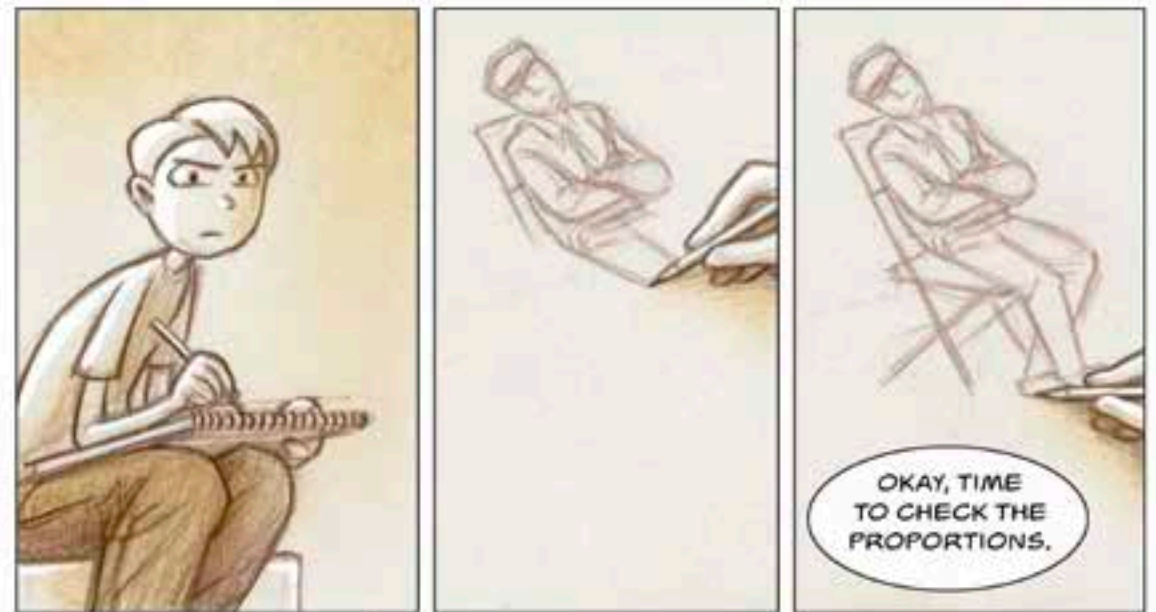
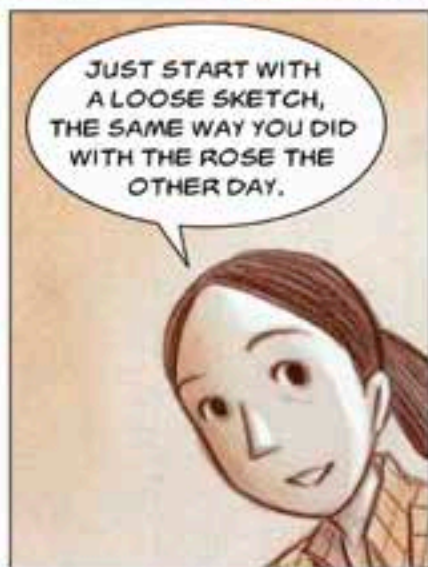
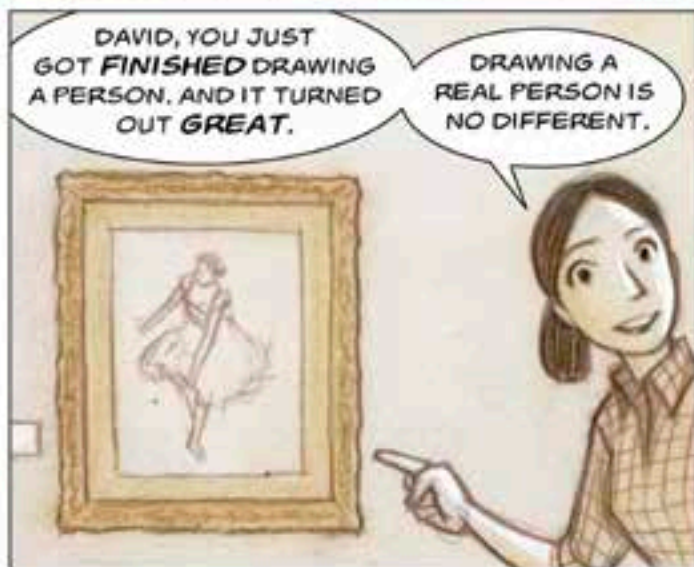
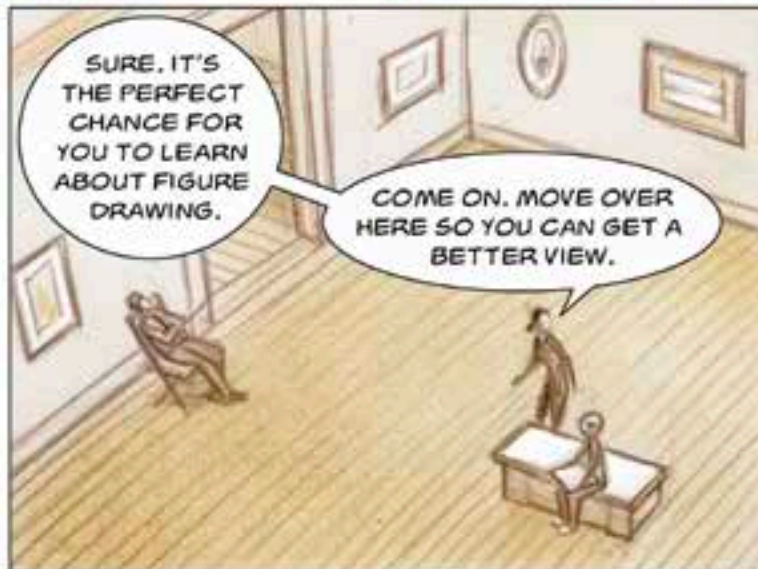


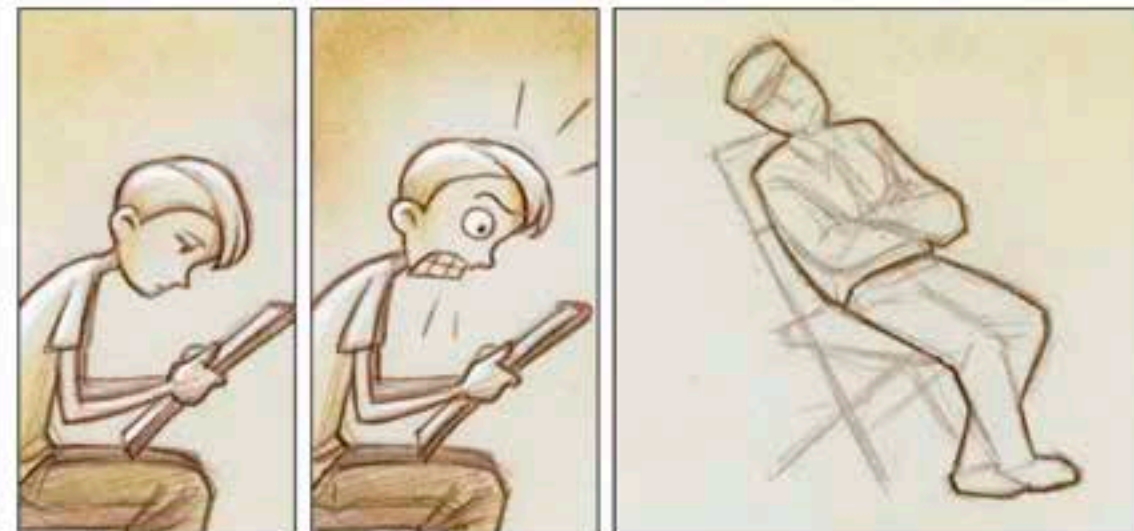
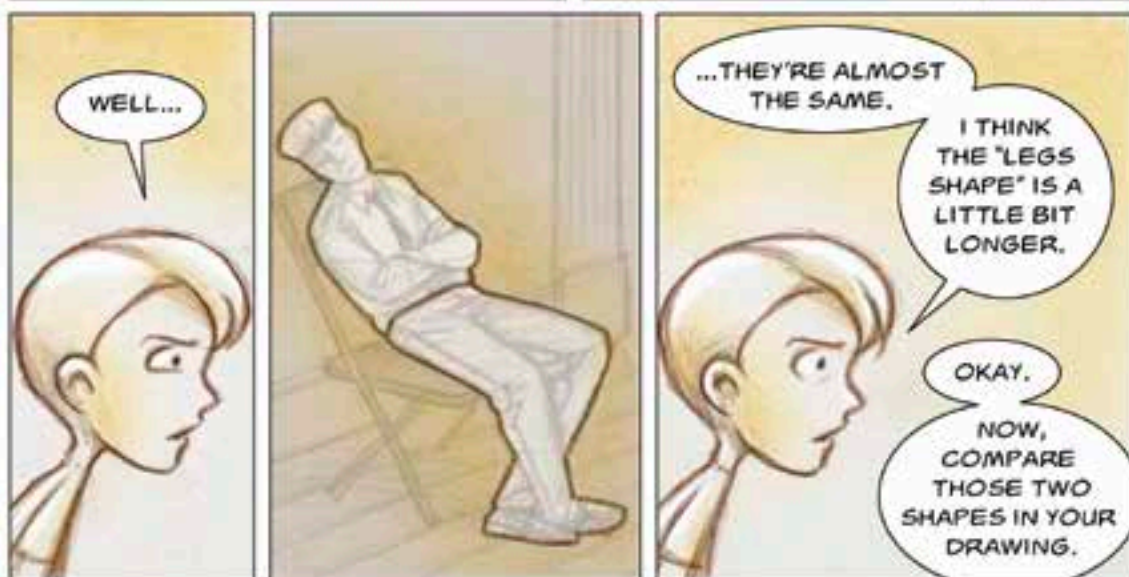
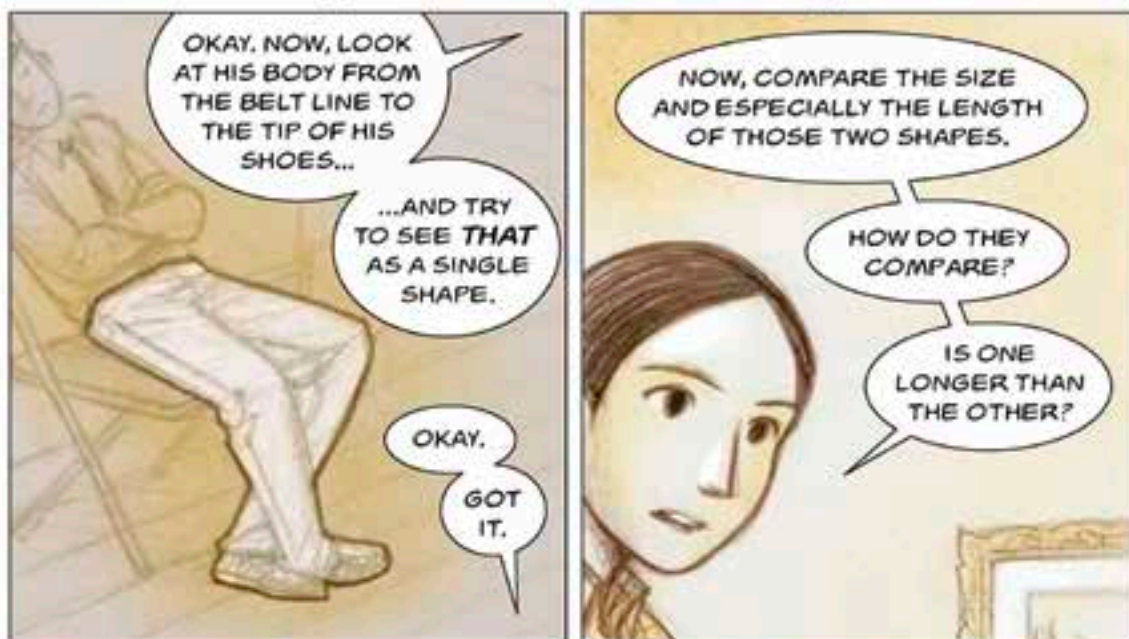
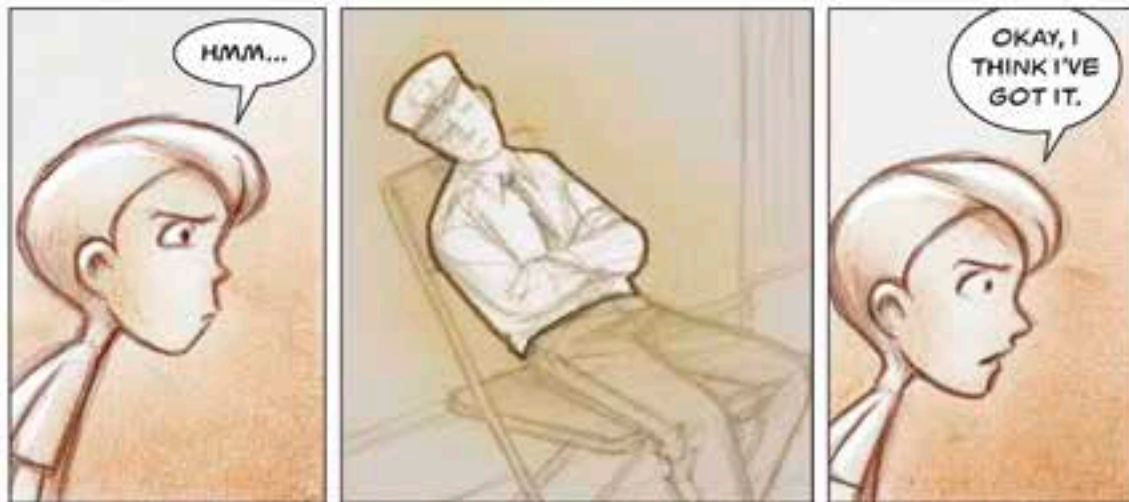


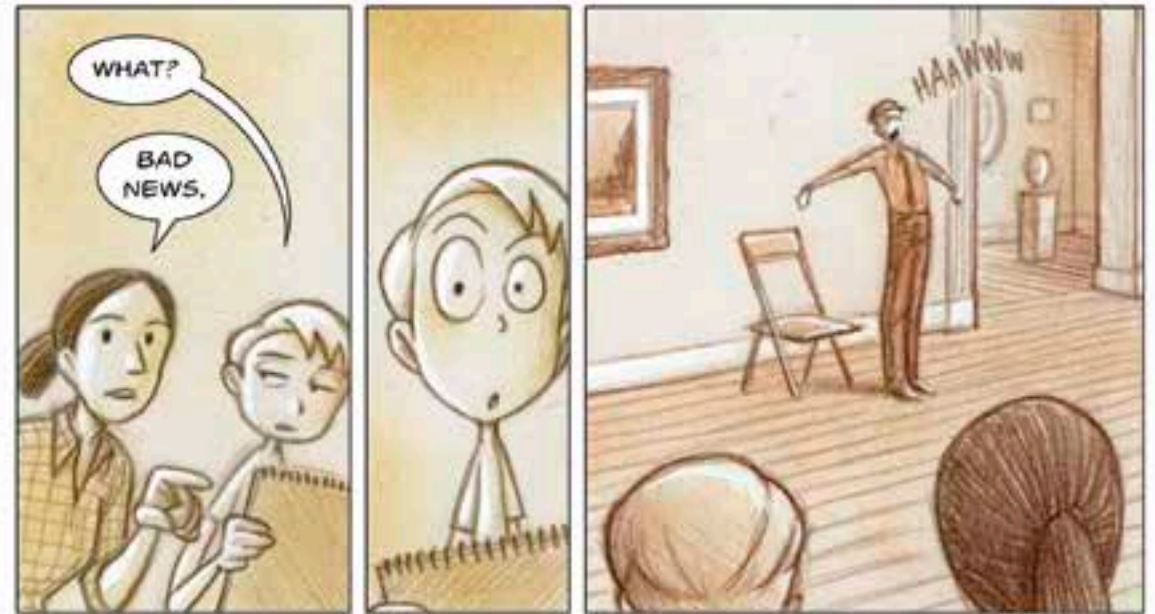
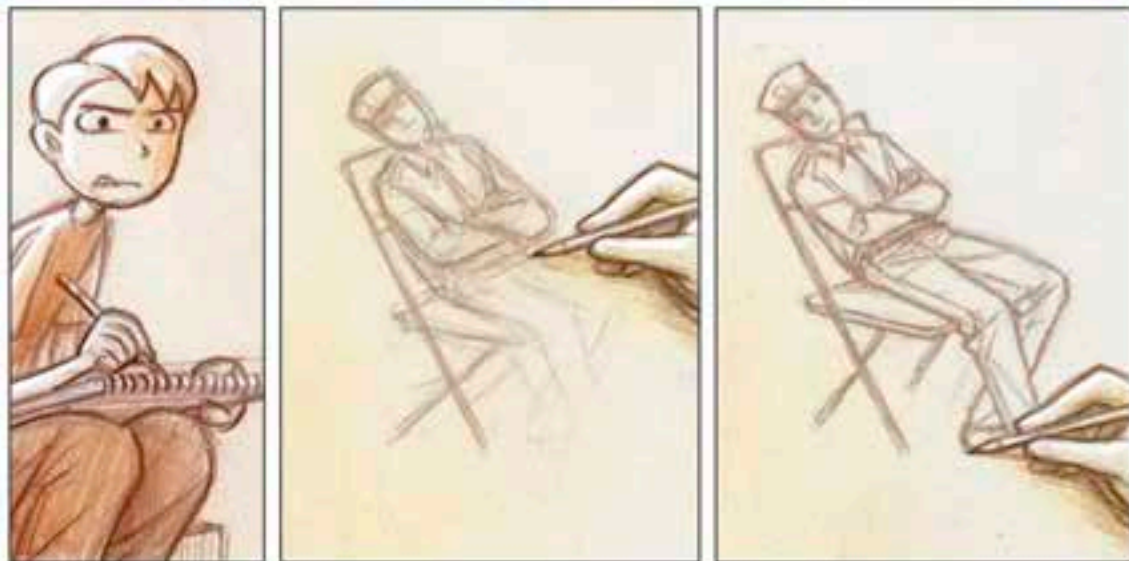
Draw an object or location in which you can observe areas of negative space. Use the blank spaces to help you place lines accurately and to get shapes in your drawing to more closely resemble the ones you see in real life.

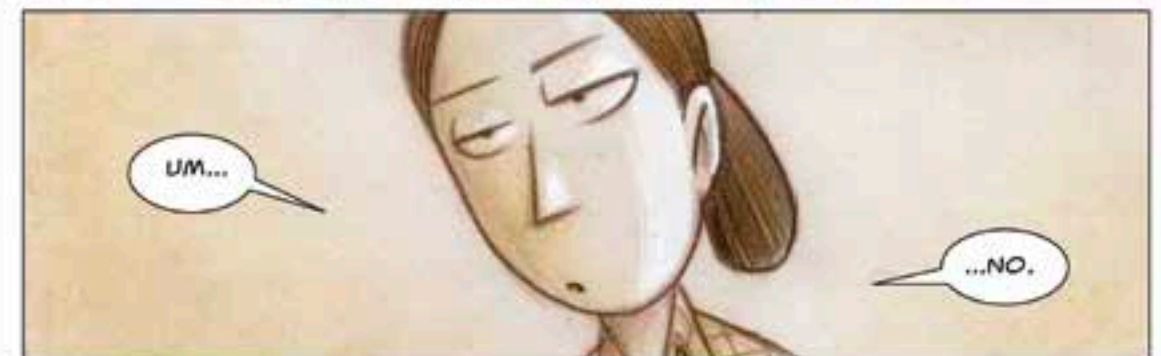
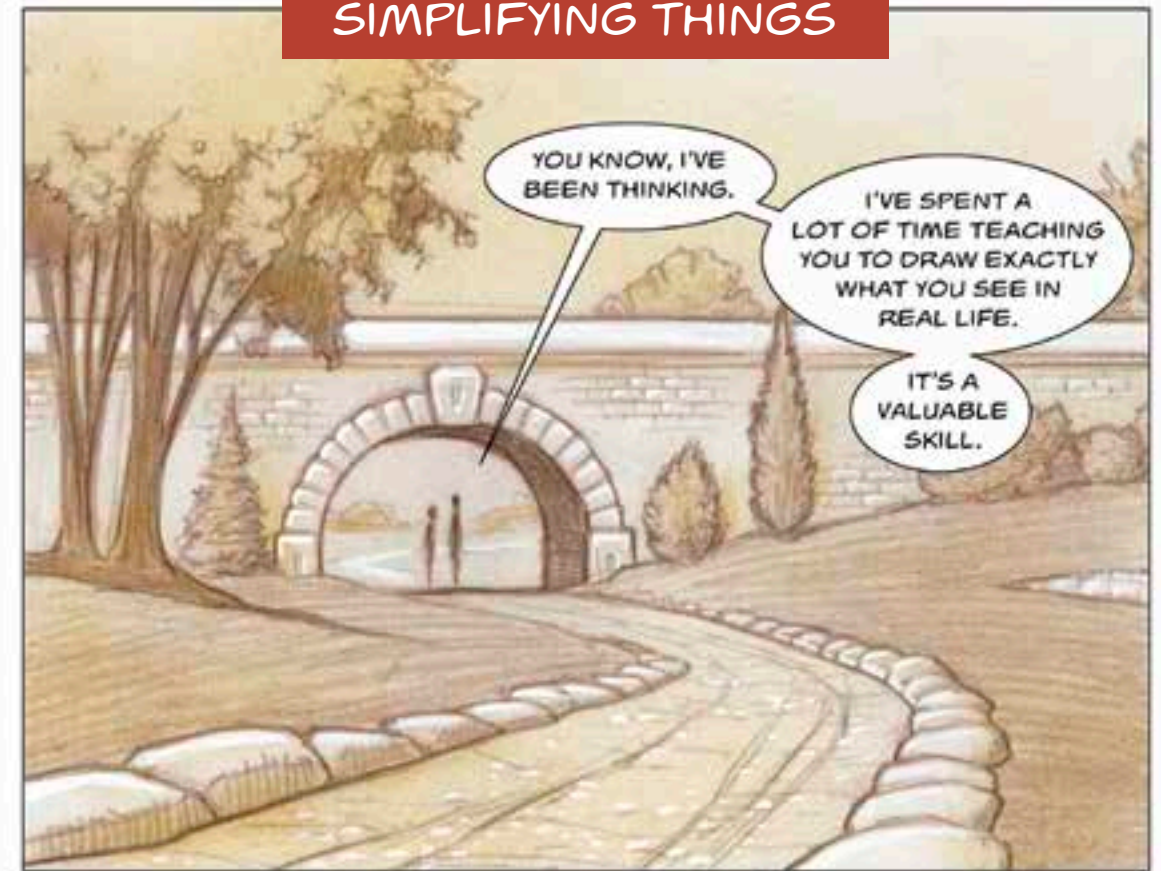
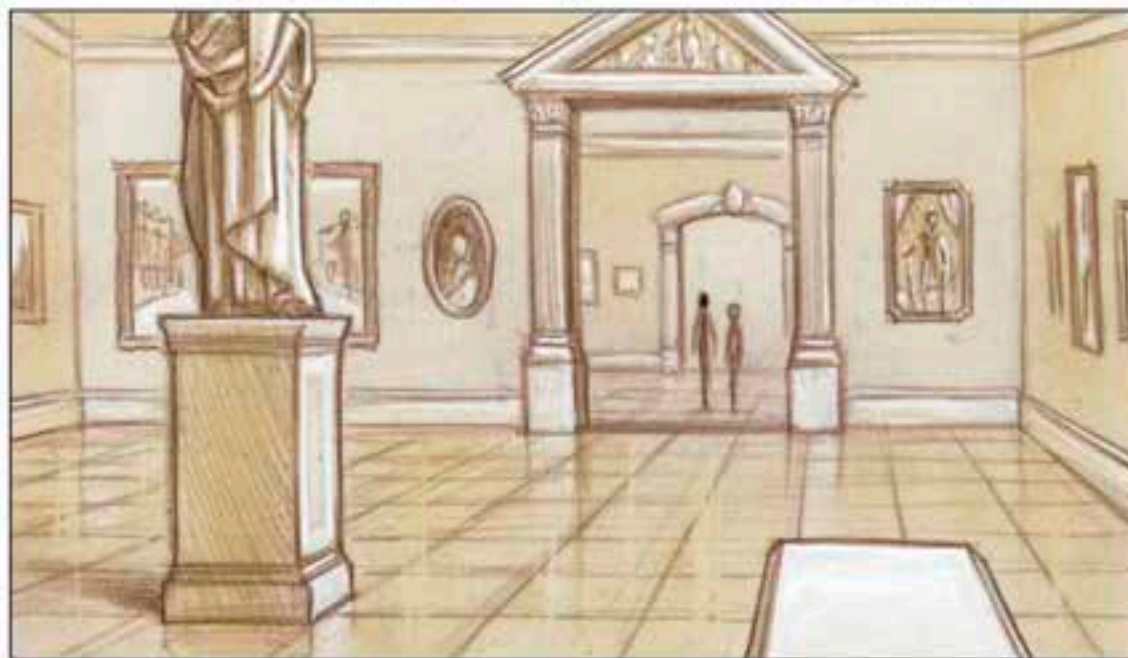
CHAPTER 7  
CHECKING PROPORTIONS





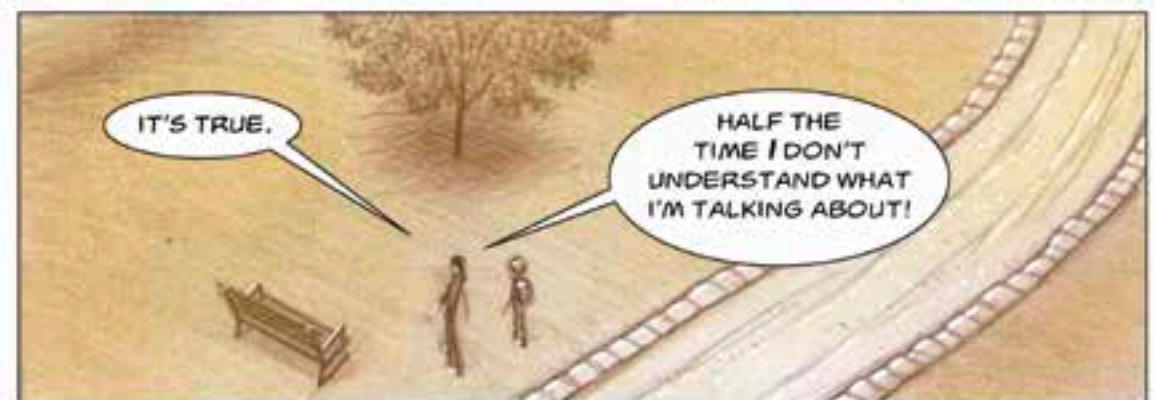
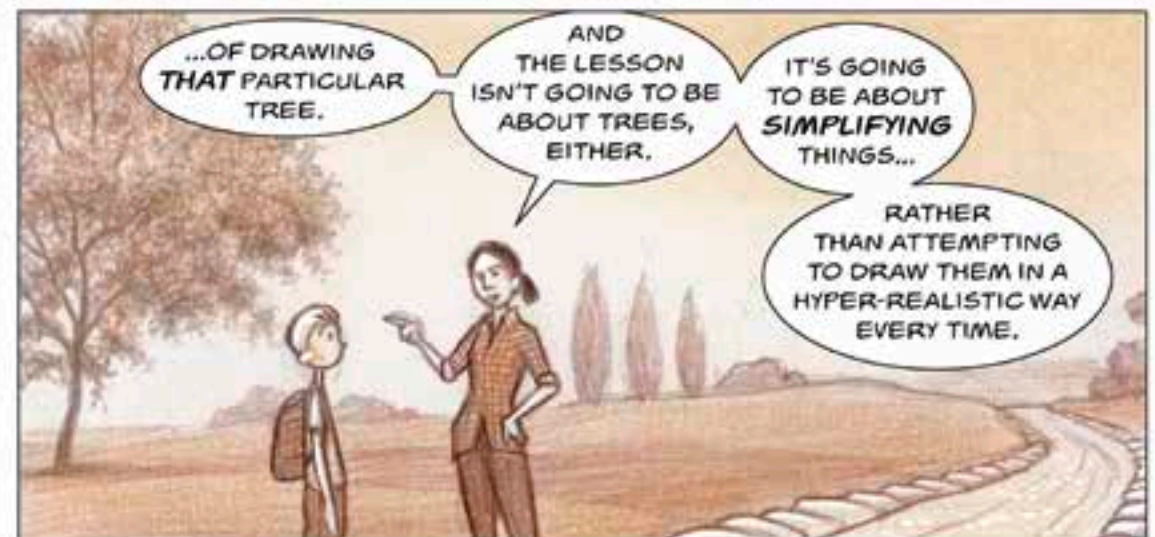
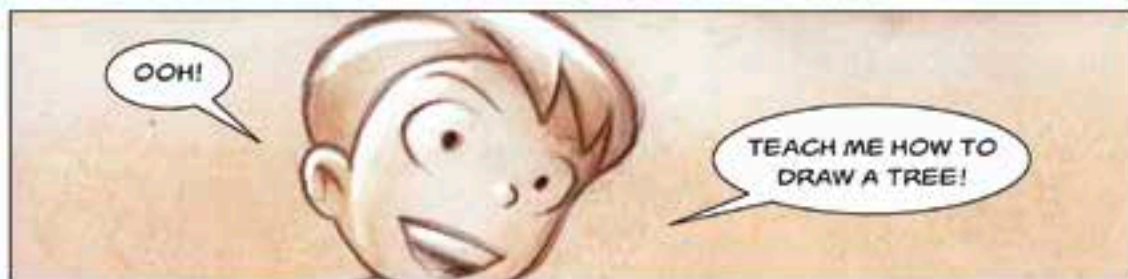
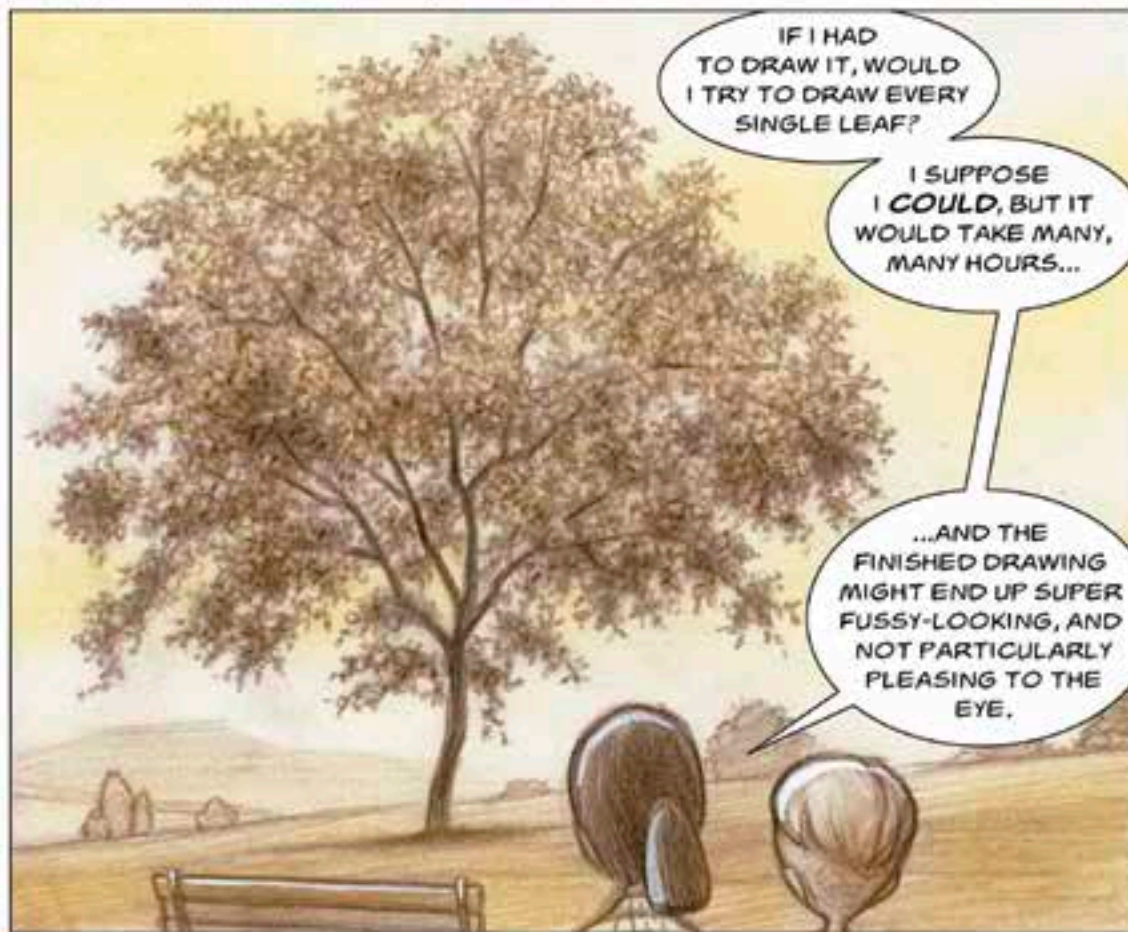
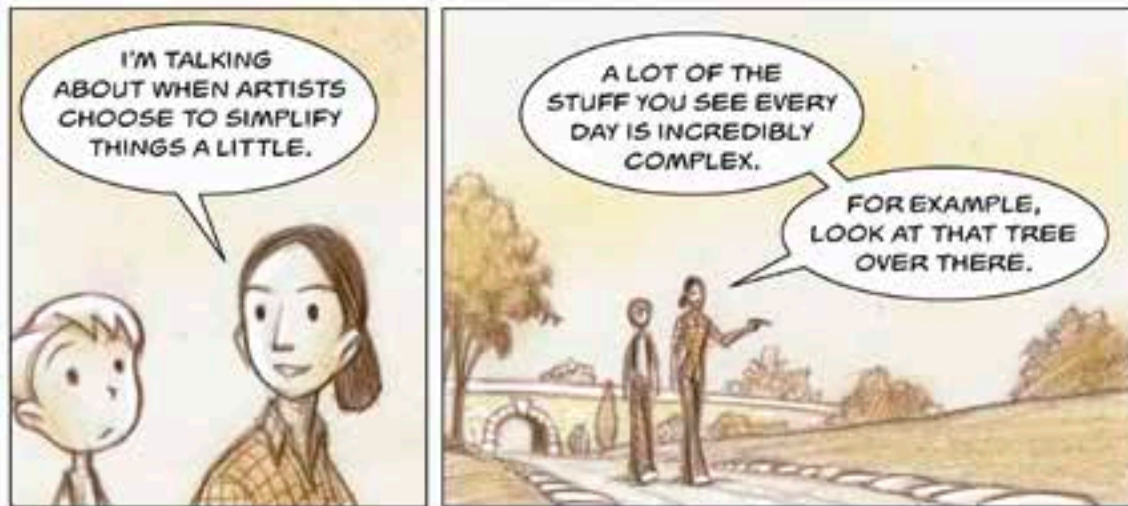


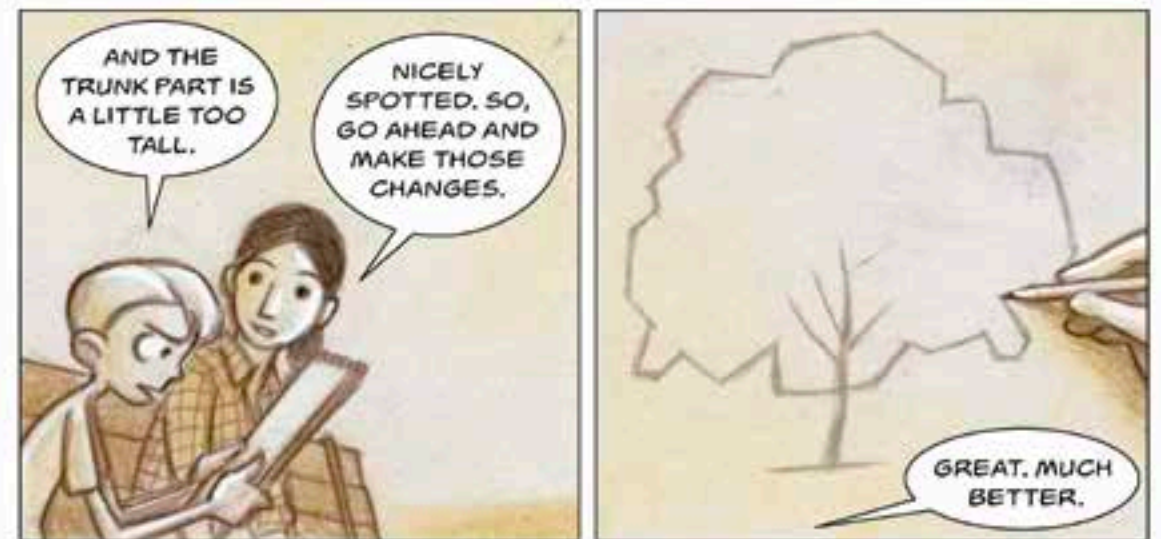
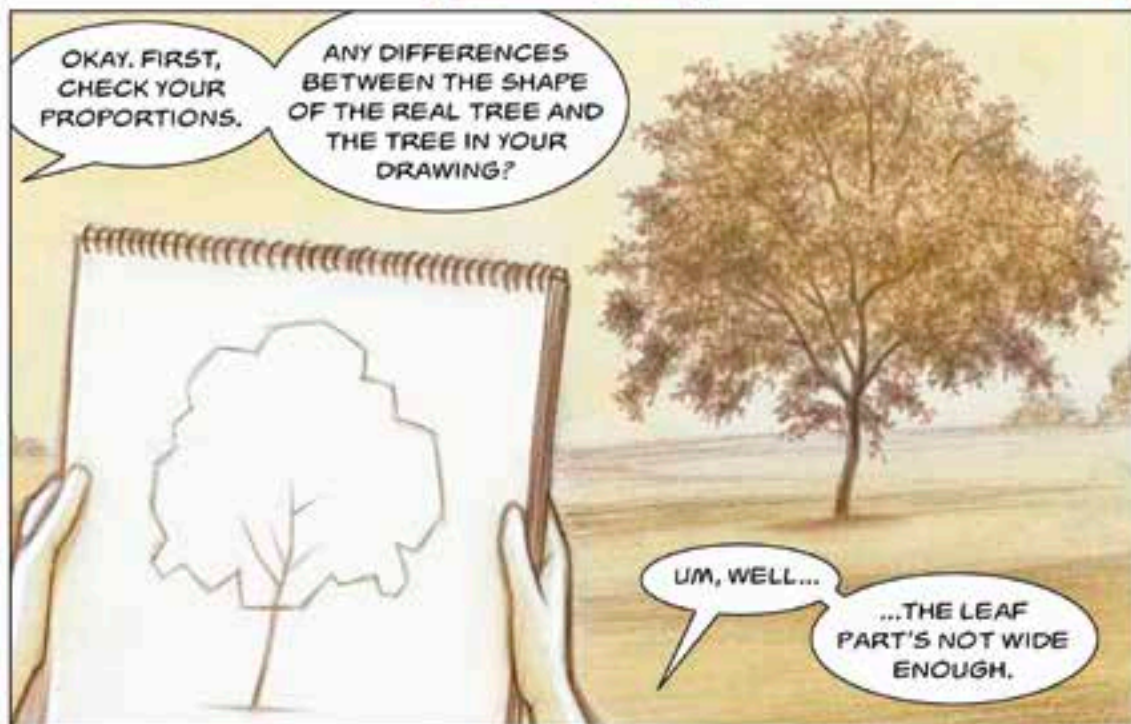
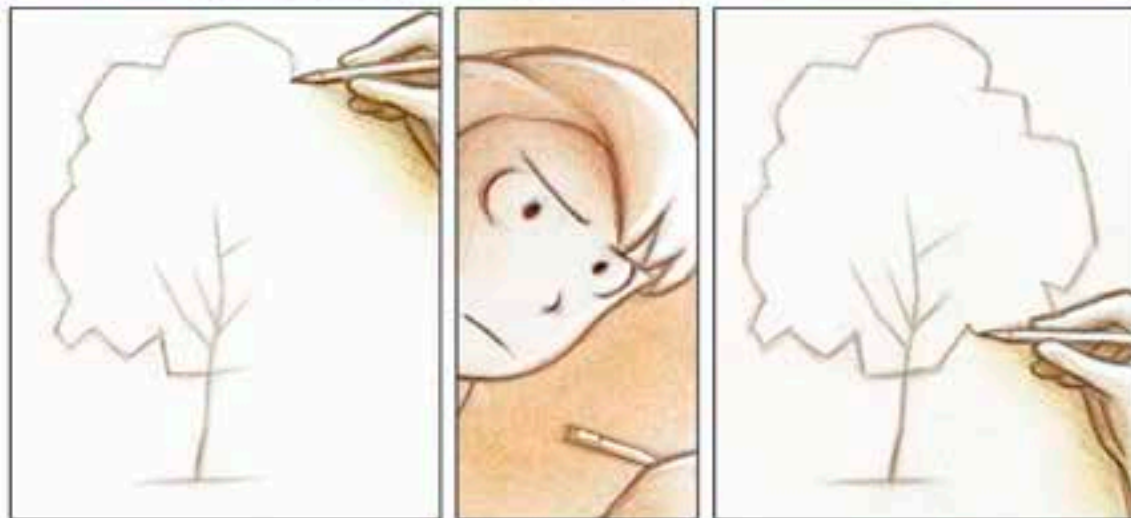
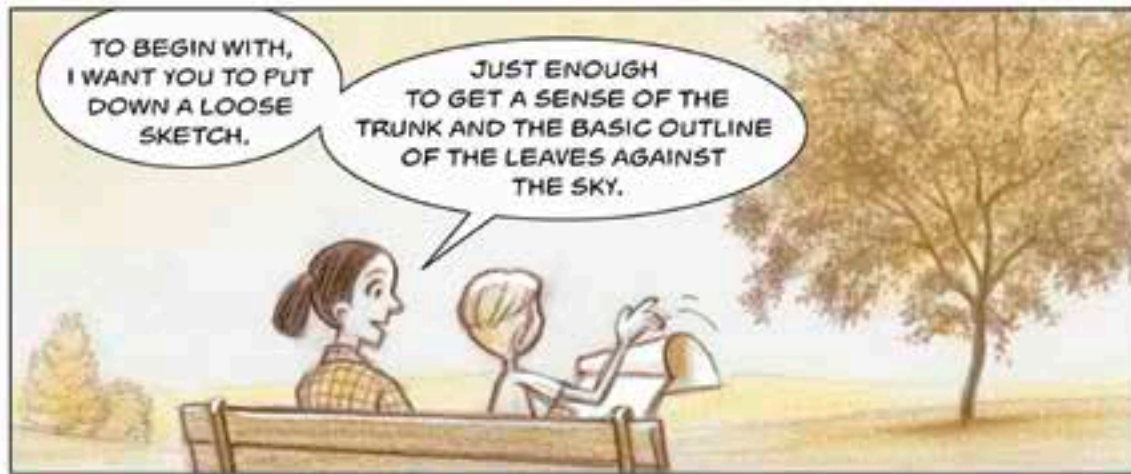


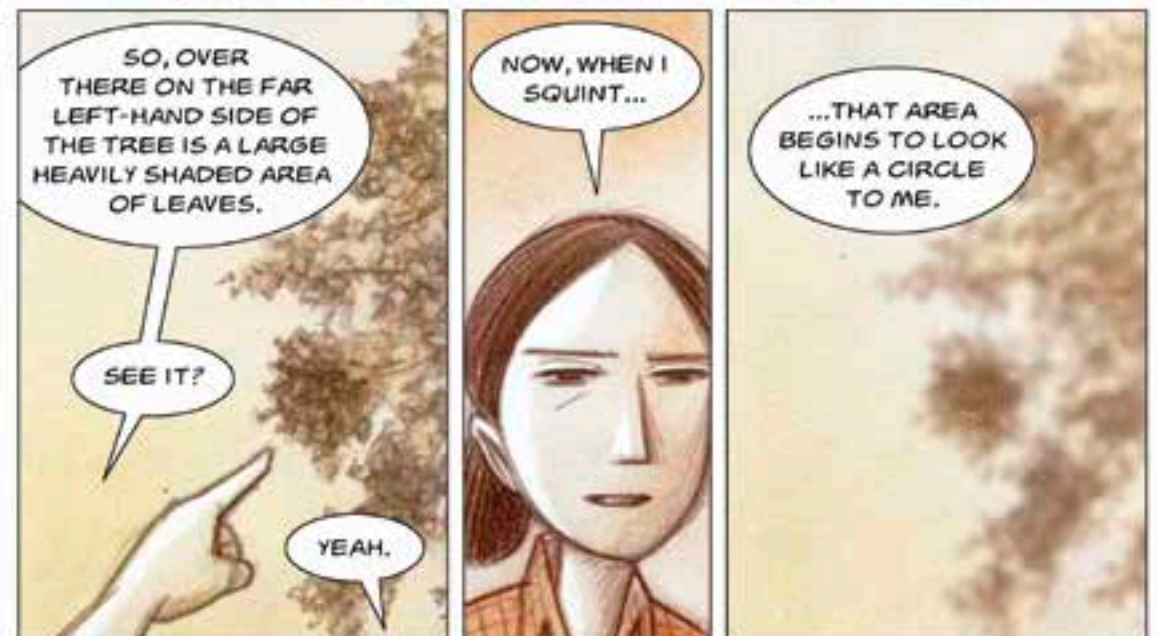
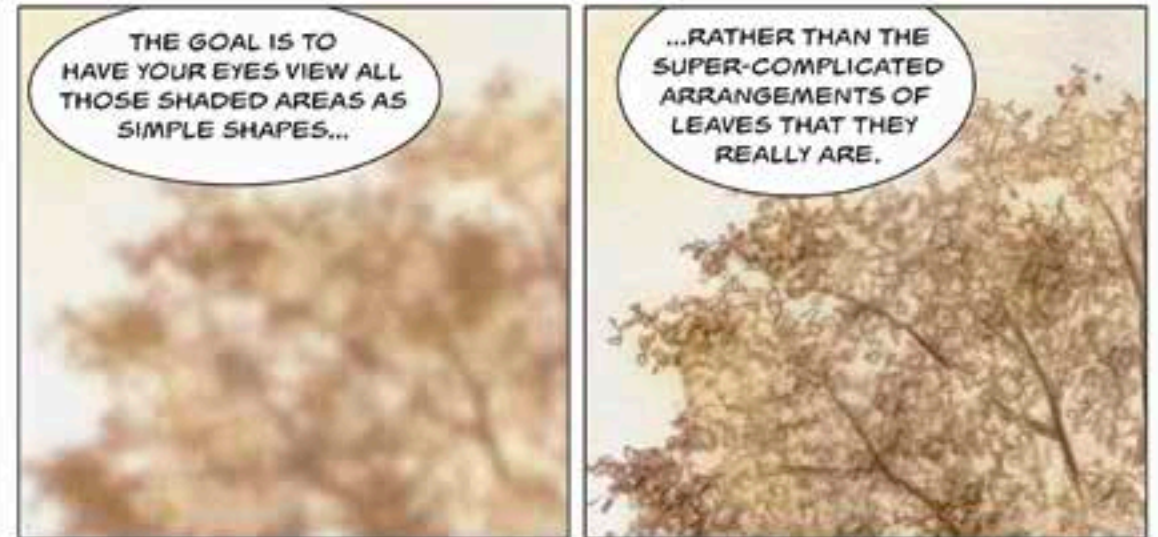
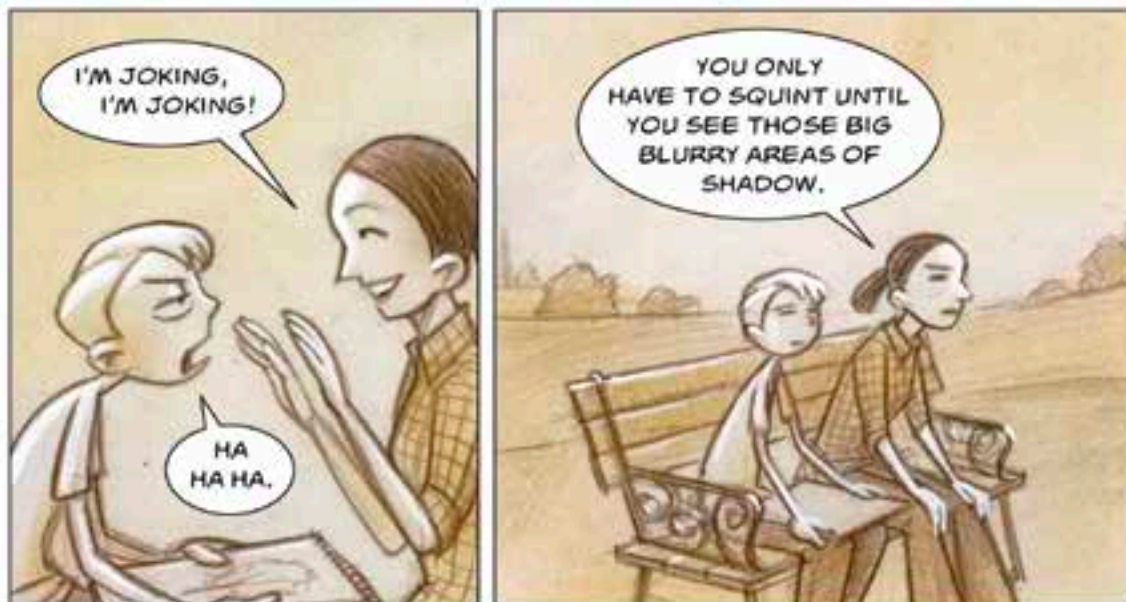


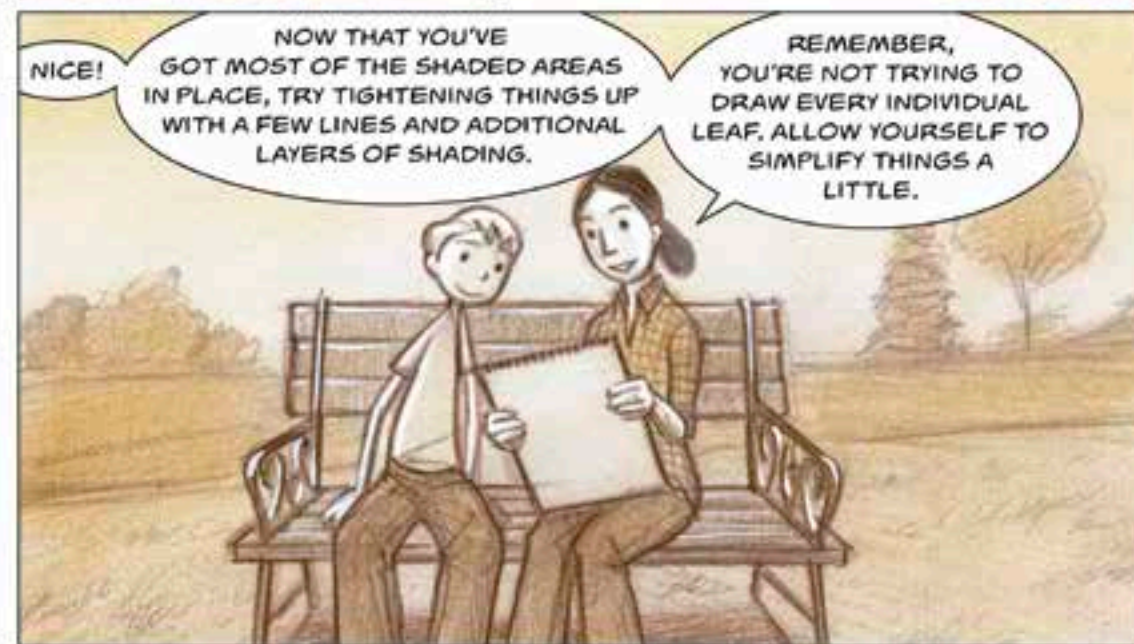
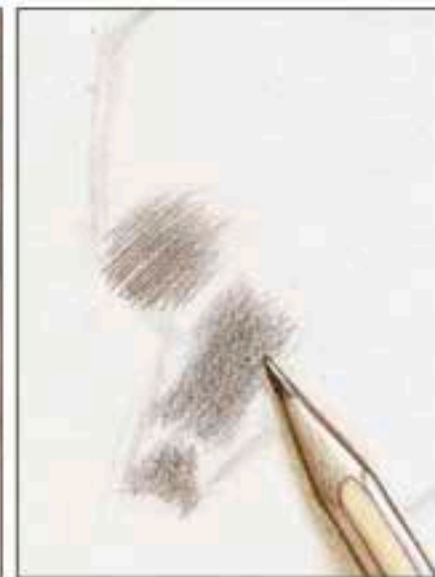
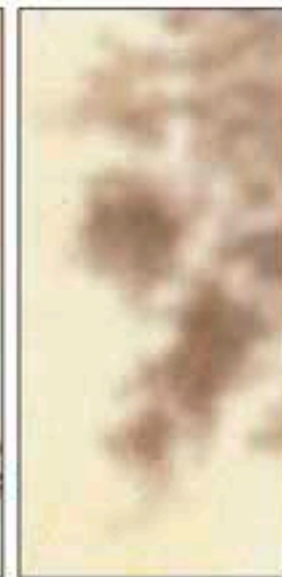
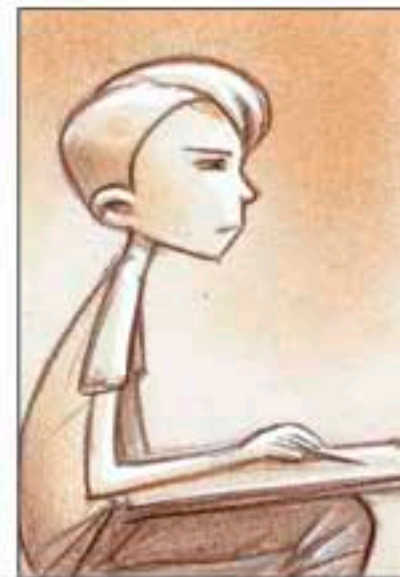
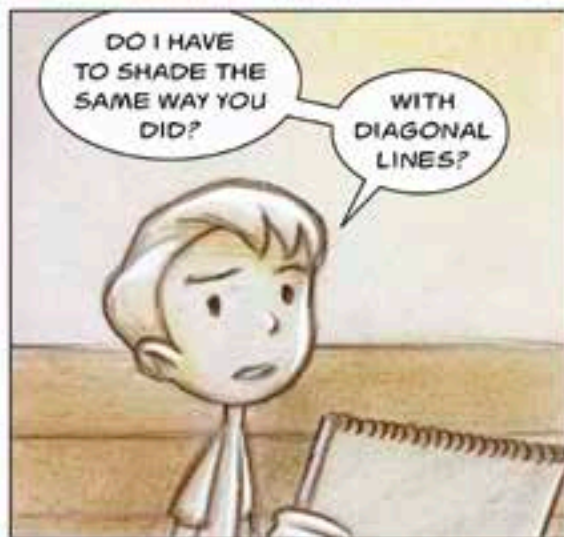
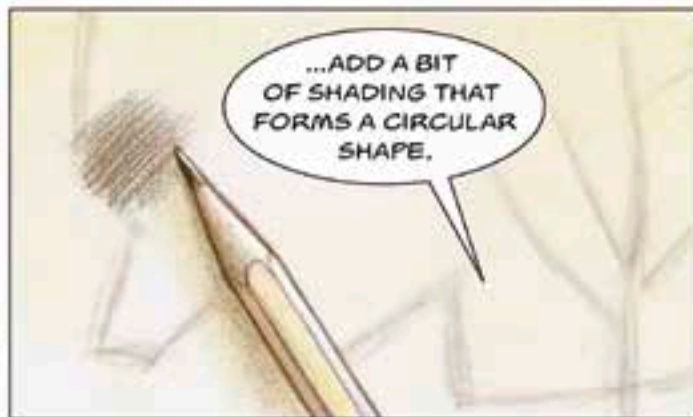
Try doing a loose, sketchy figure drawing, either from life or from a photo. Use the tricks Becky taught to help you check and correct proportions in your drawing before finalizing any of the lines.

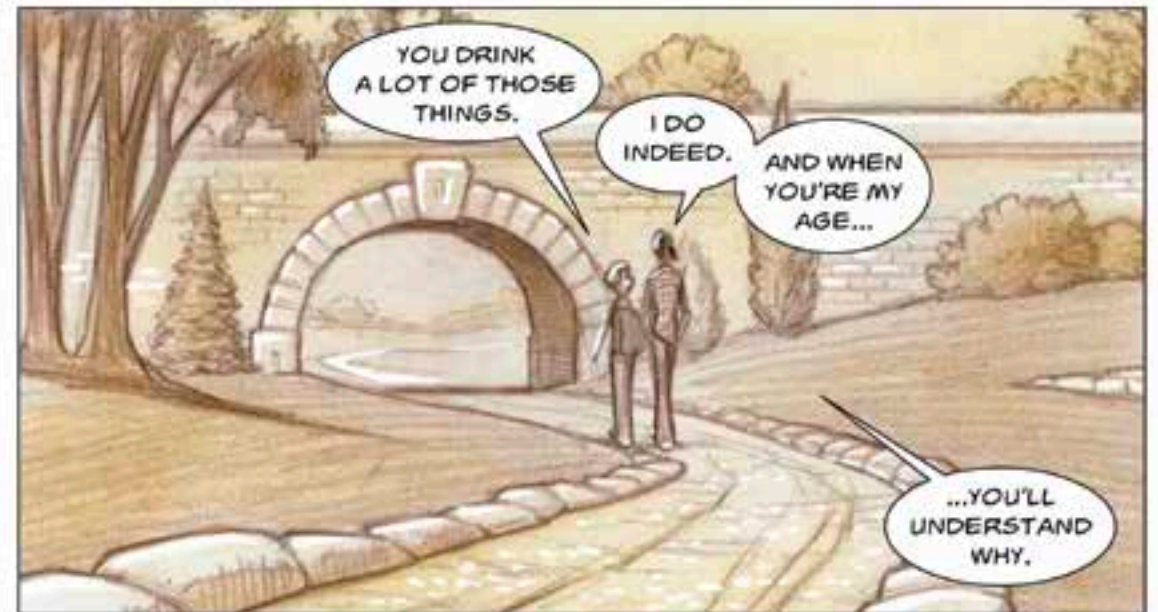
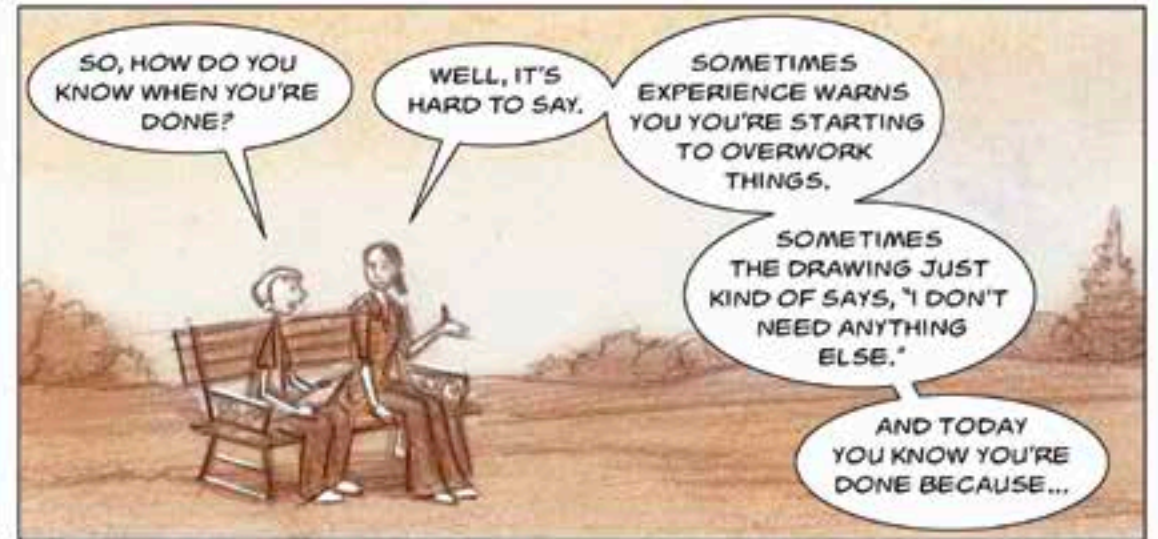
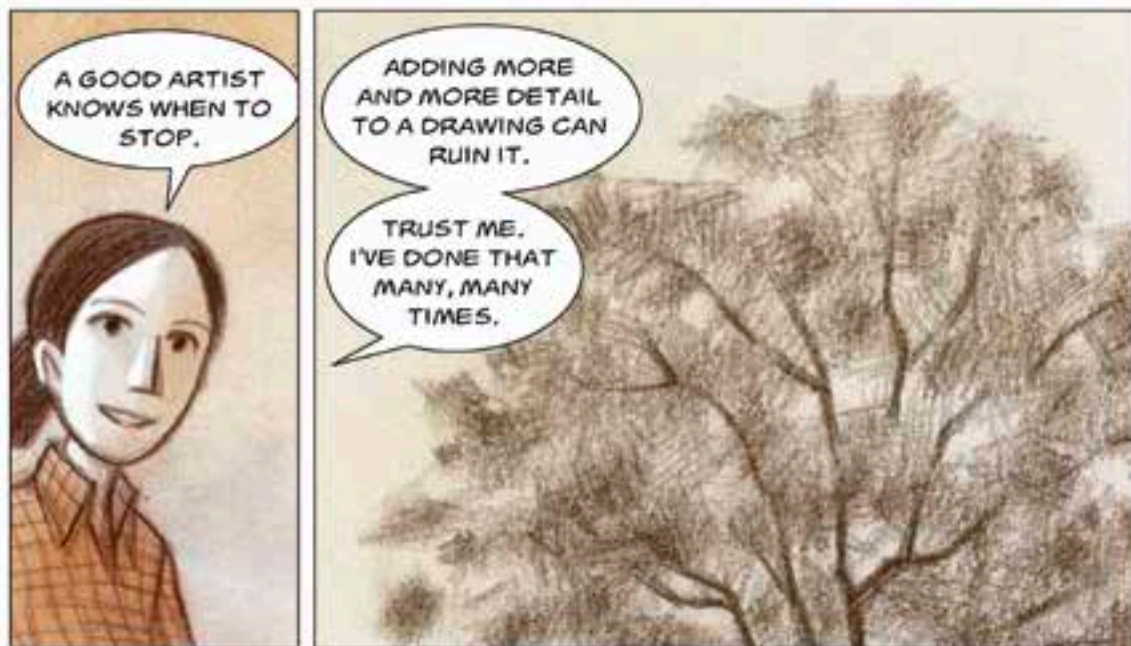
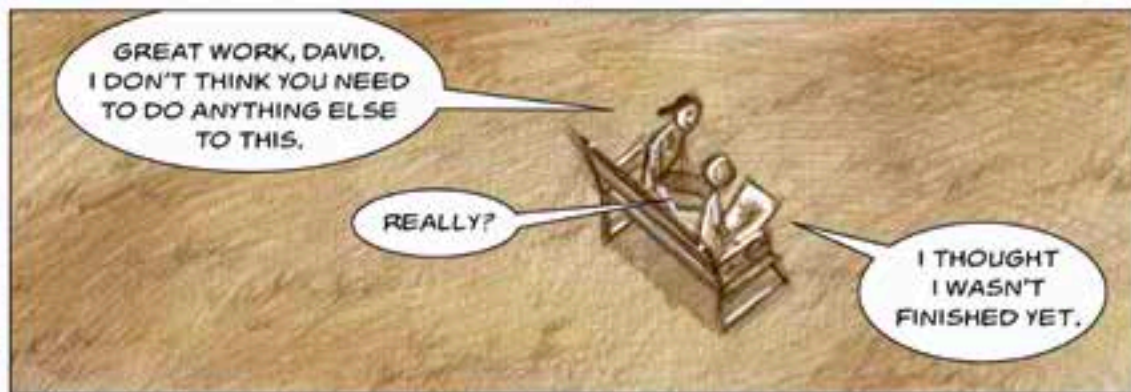






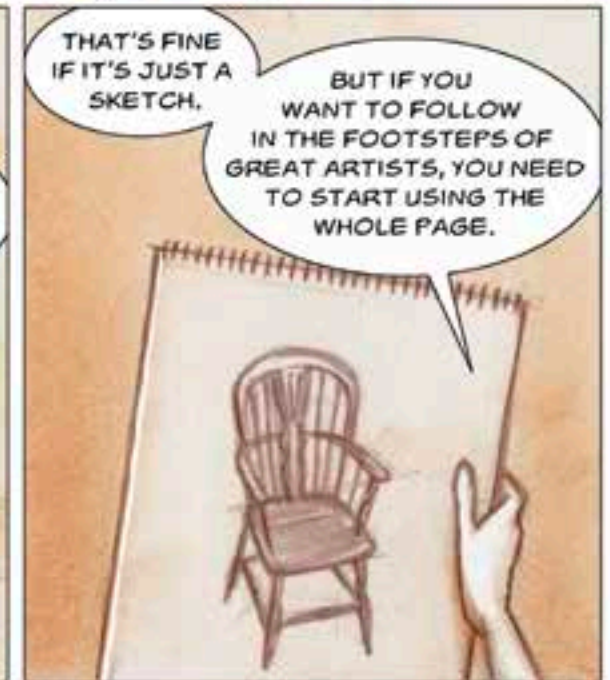
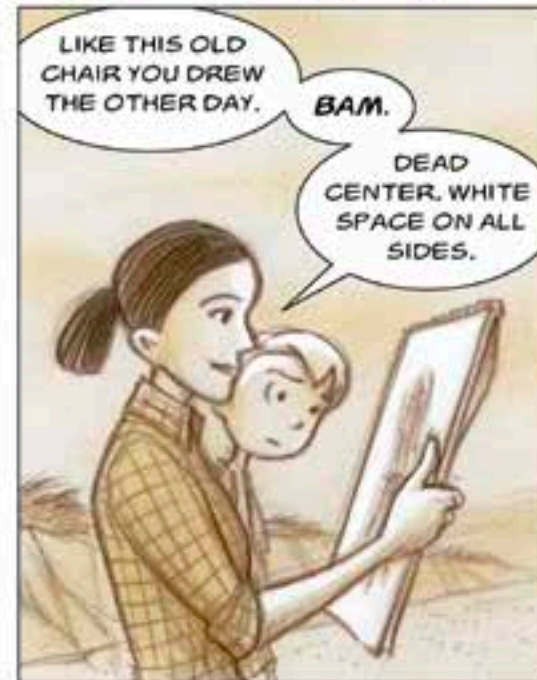
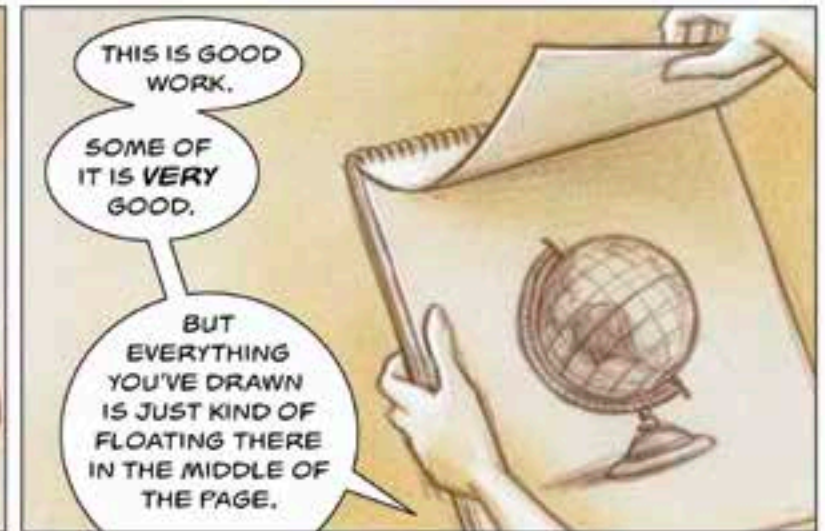


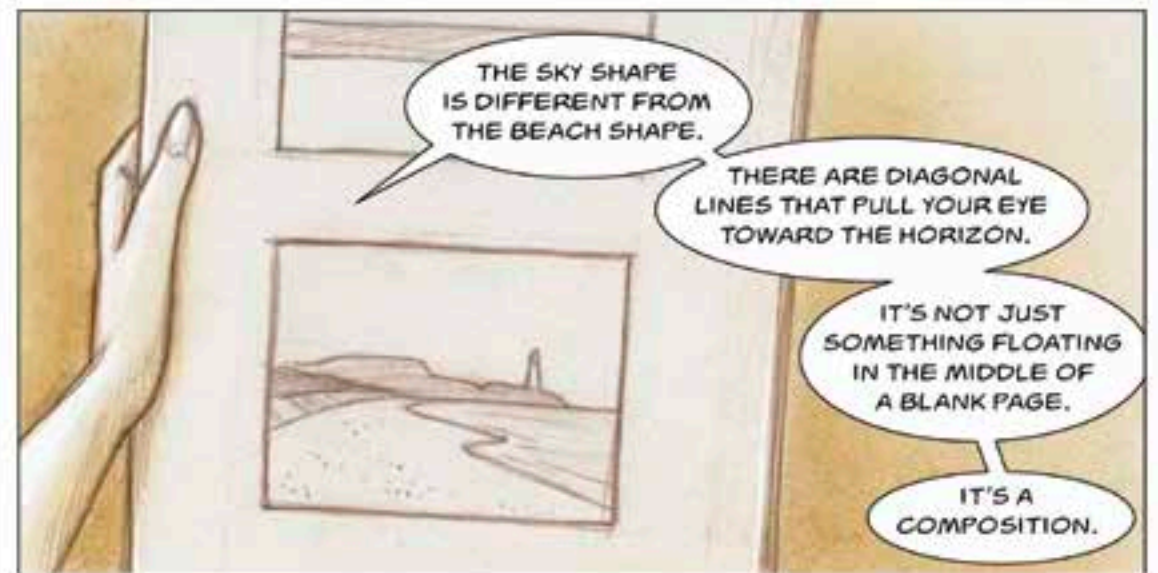
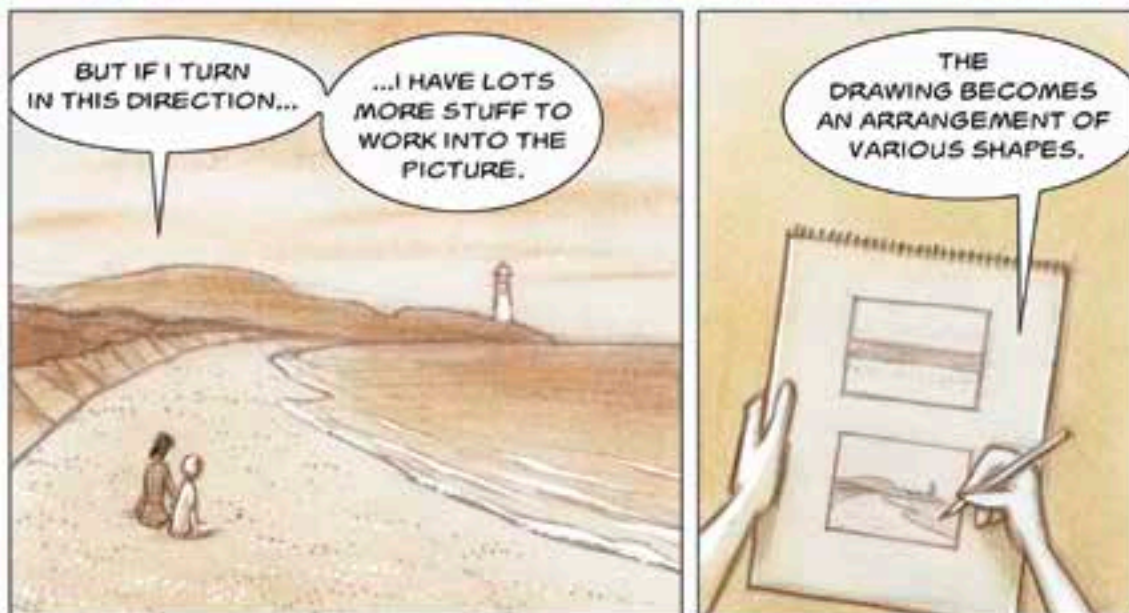
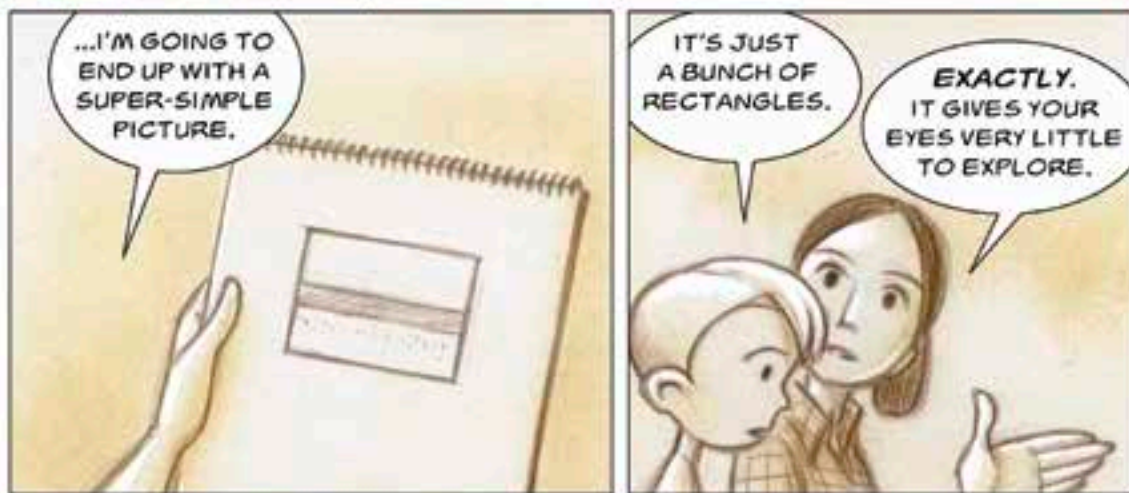
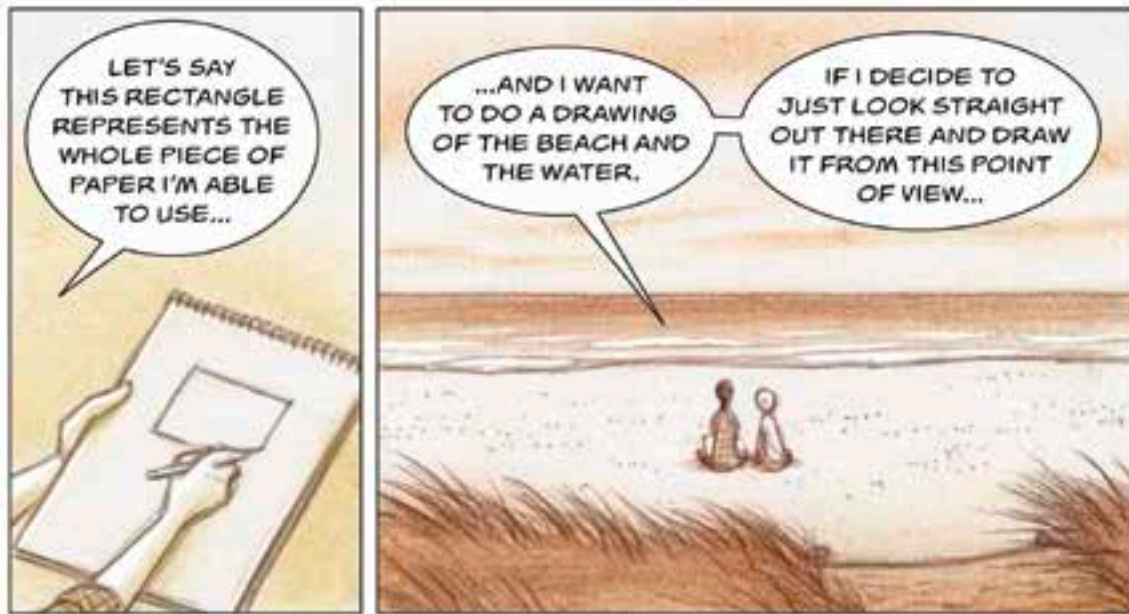


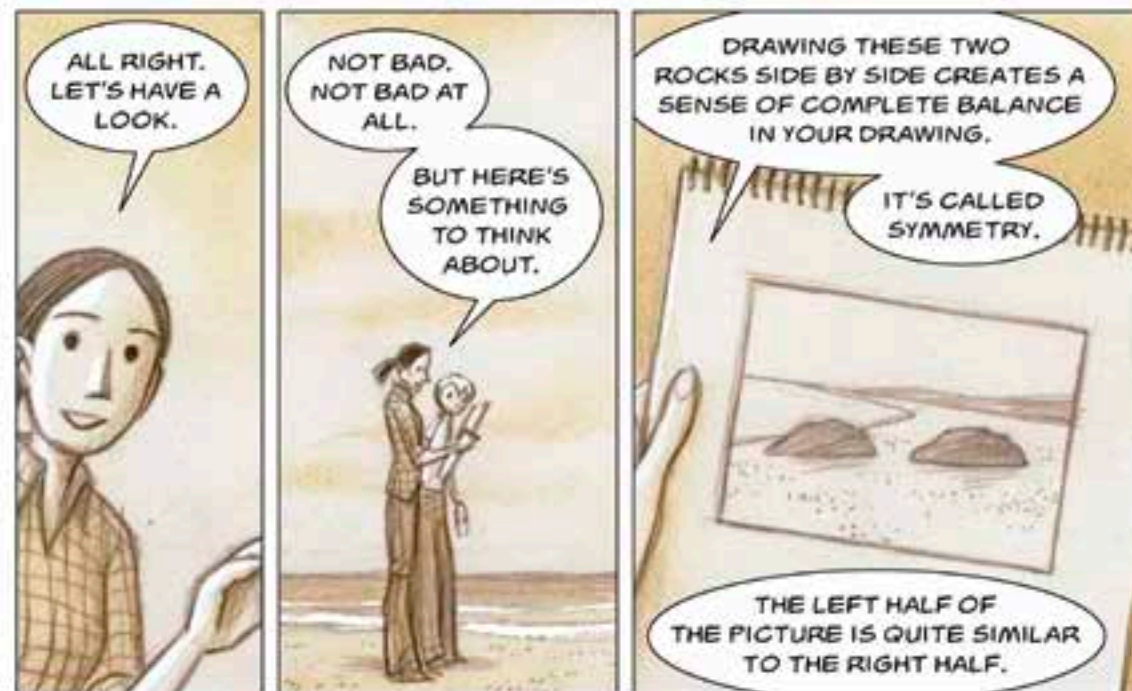
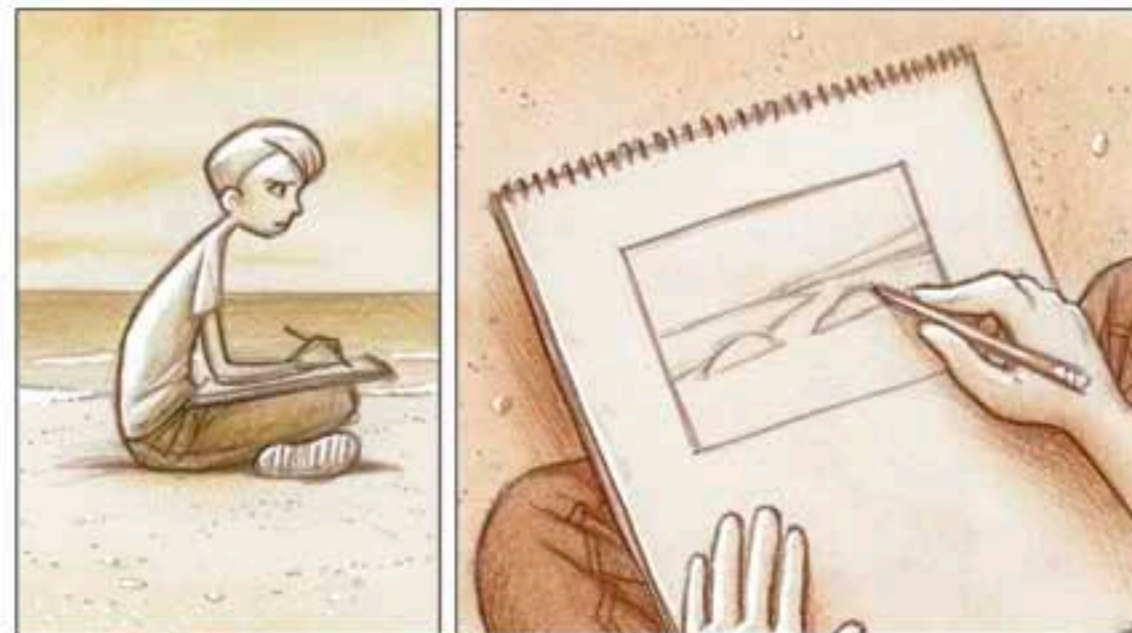
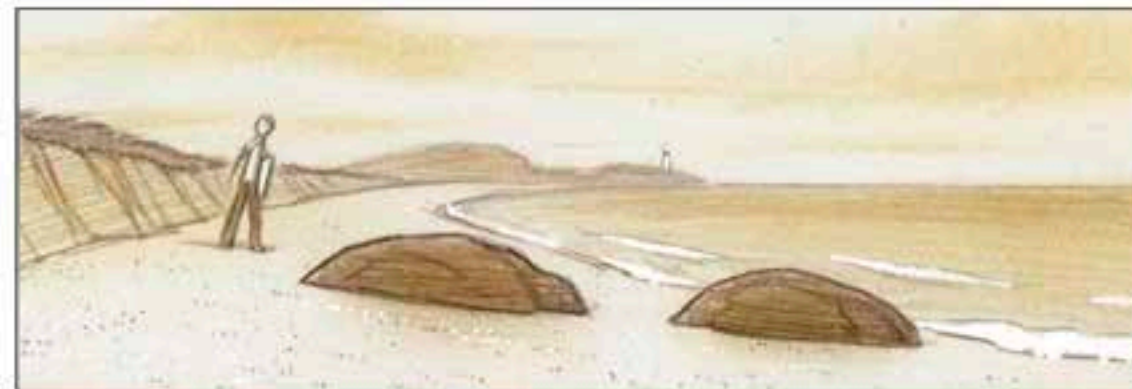


Take on the challenge of a highly detailed subject, squinting your eyes to see its bold basic shapes. Feel free to keep it loose and impressionistic, and to not concern yourself with every single detail.

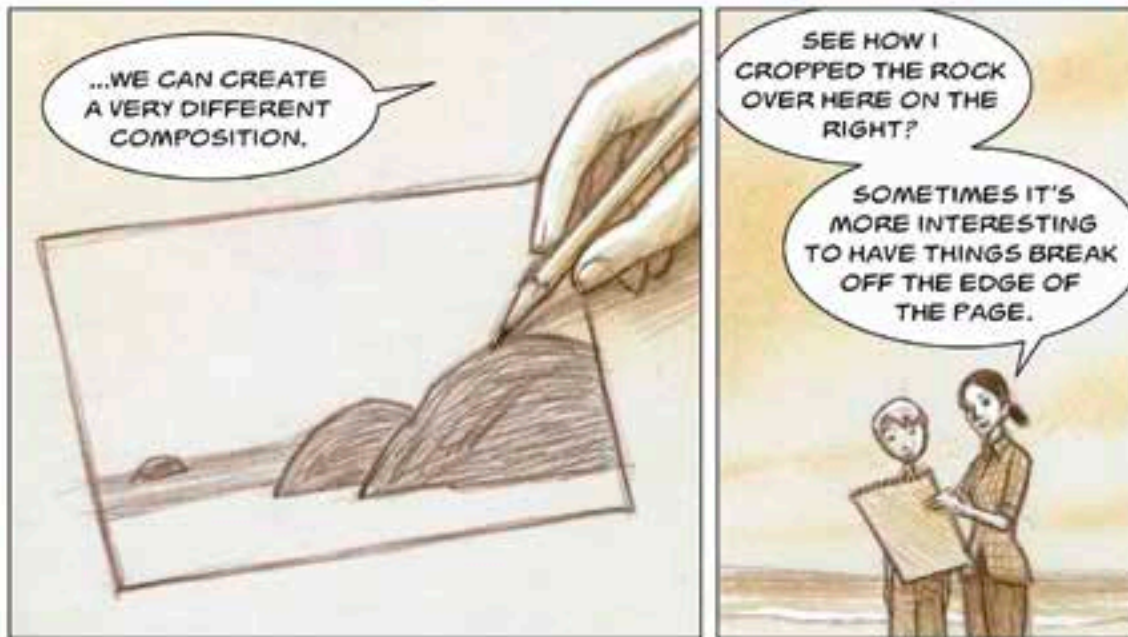
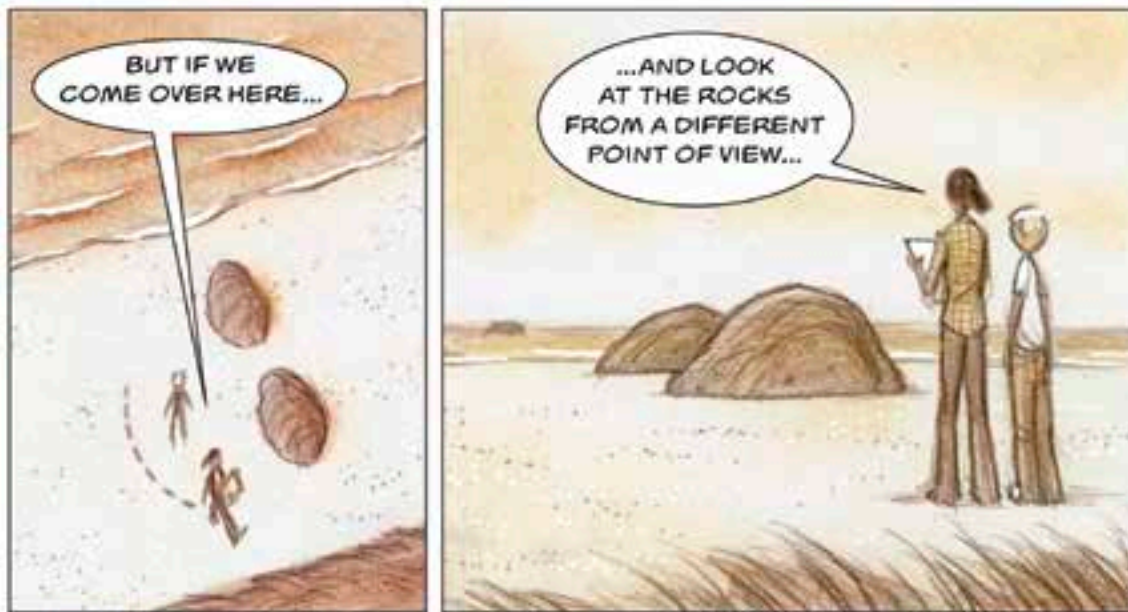
CHAPTER 9  
CREATING A  
COMPOSITION

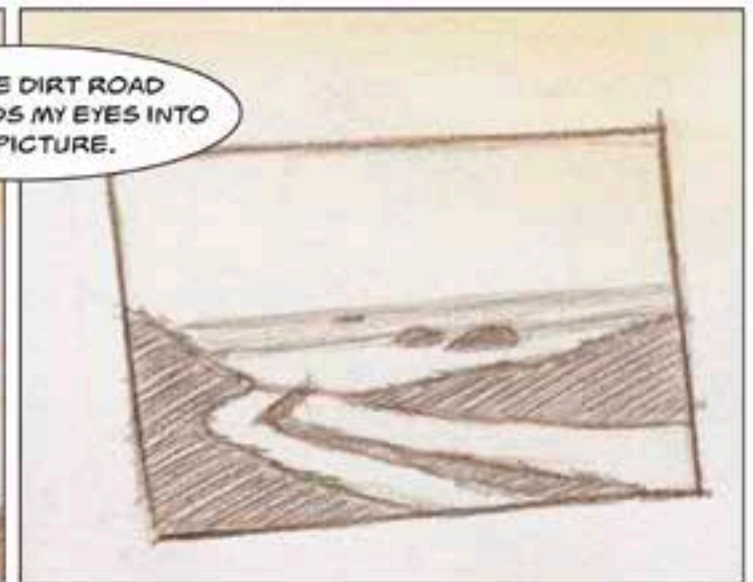
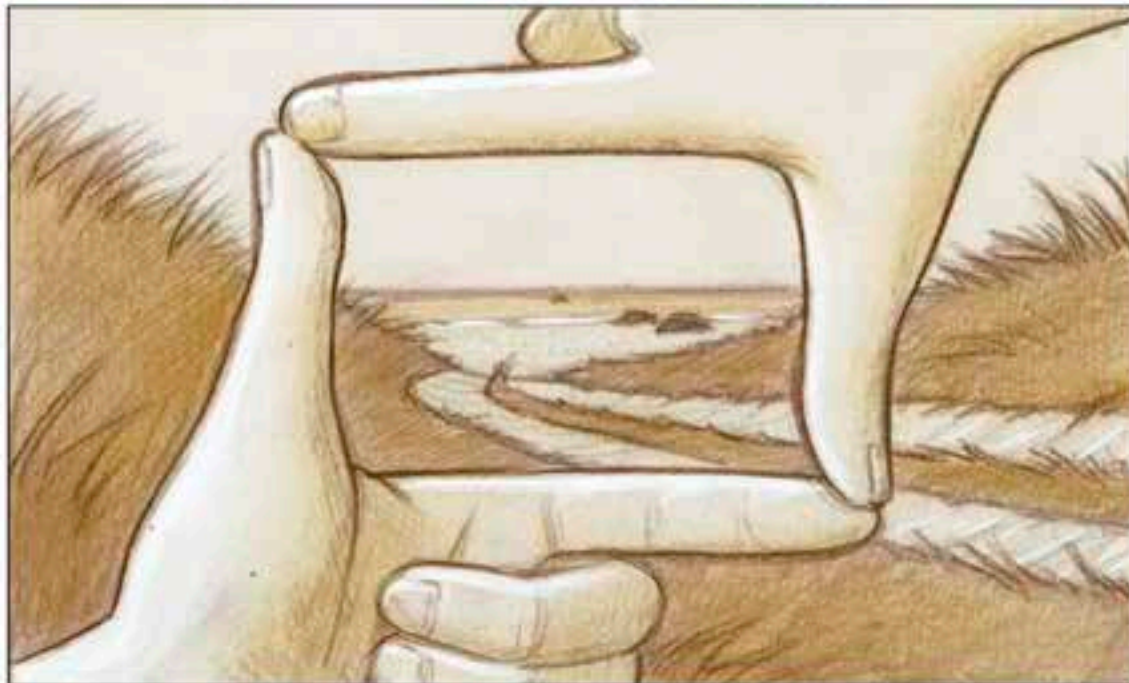
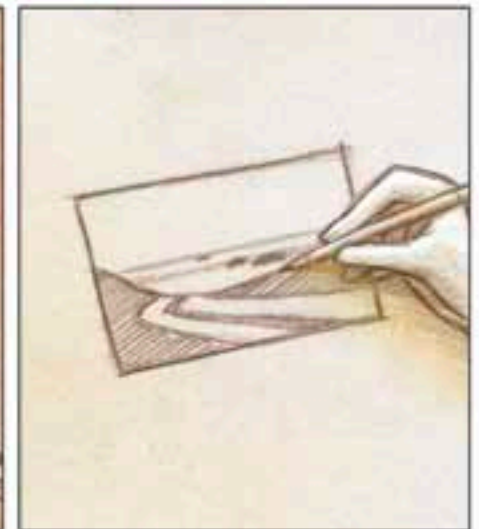
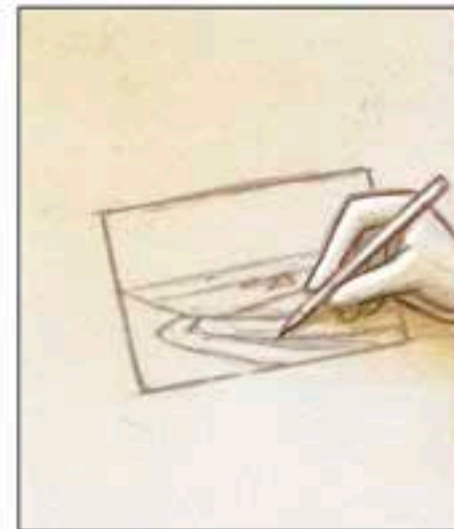


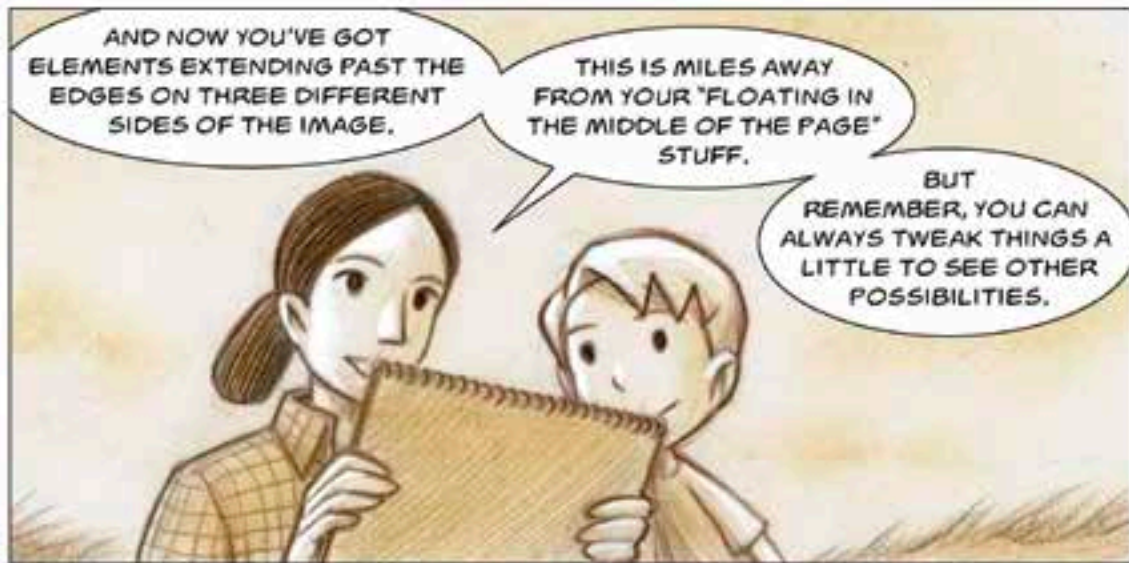












Go to a favorite location and scout the area for a good composition. Avoid placing a single big object in the very center of the page, and consider having some elements extend past the edges of the paper.

CHAPTER 10  
BRINGING IT  
ALL TOGETHER



WHOA!

BEAUTIFUL,  
ISN'T IT?

BERTEL  
THORVALDSEN'S  
"HEBE," THE GODDESS  
OF YOUTH.



THE ORIGINAL  
IS IN DENMARK, AND  
THIS REPRODUCTION  
ISN'T COMPLETELY  
FAITHFUL.

I'VE ALWAYS  
BEEN FOND OF  
IT, THOUGH.



HOW DID  
HE MAKE  
THE CLOTH  
LOOK SO  
REAL?



I WISH I COULD  
TELL YOU, DAVID.

I'VE TRIED  
DOING SCULPTURES  
OVER THE YEARS...

...BUT NEVER  
ANYTHING AT THIS  
LEVEL.

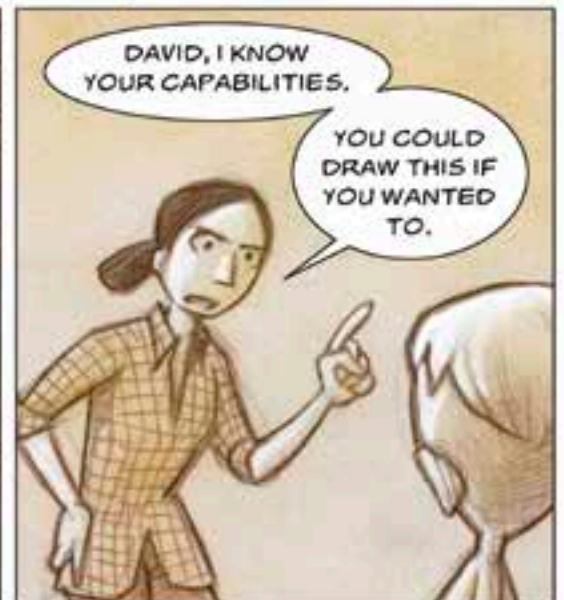


I COULD HELP  
YOU DRAW IT,  
THOUGH.



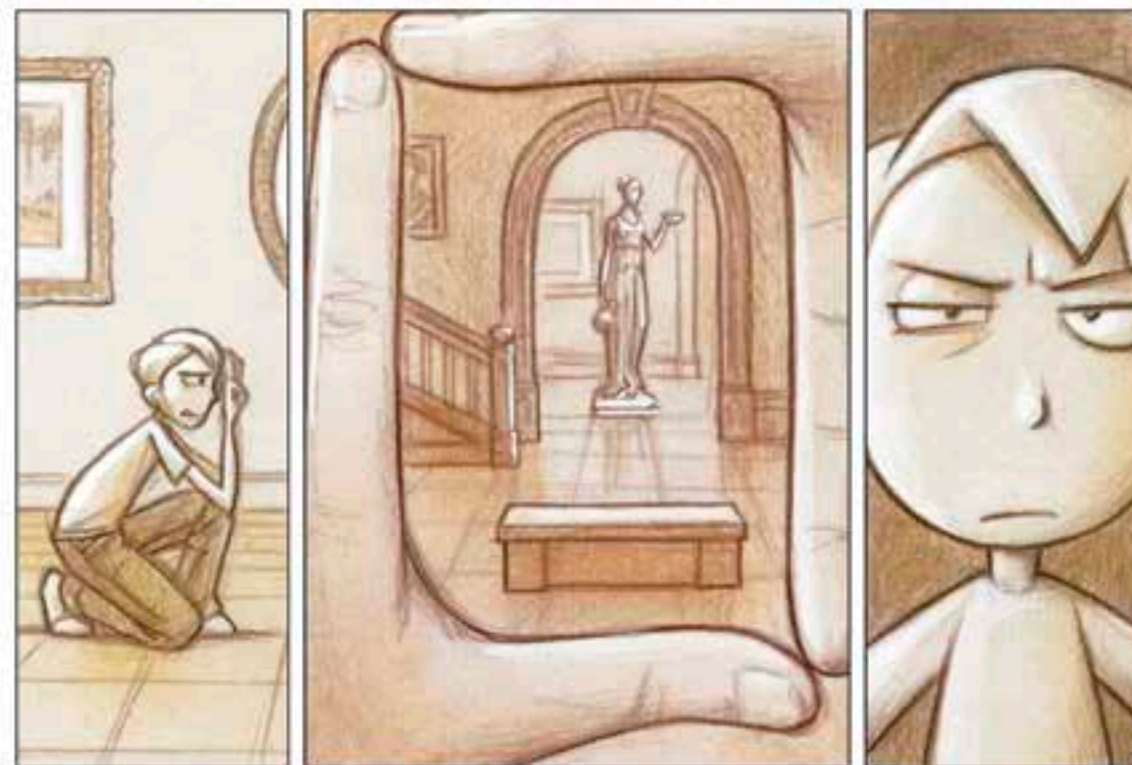
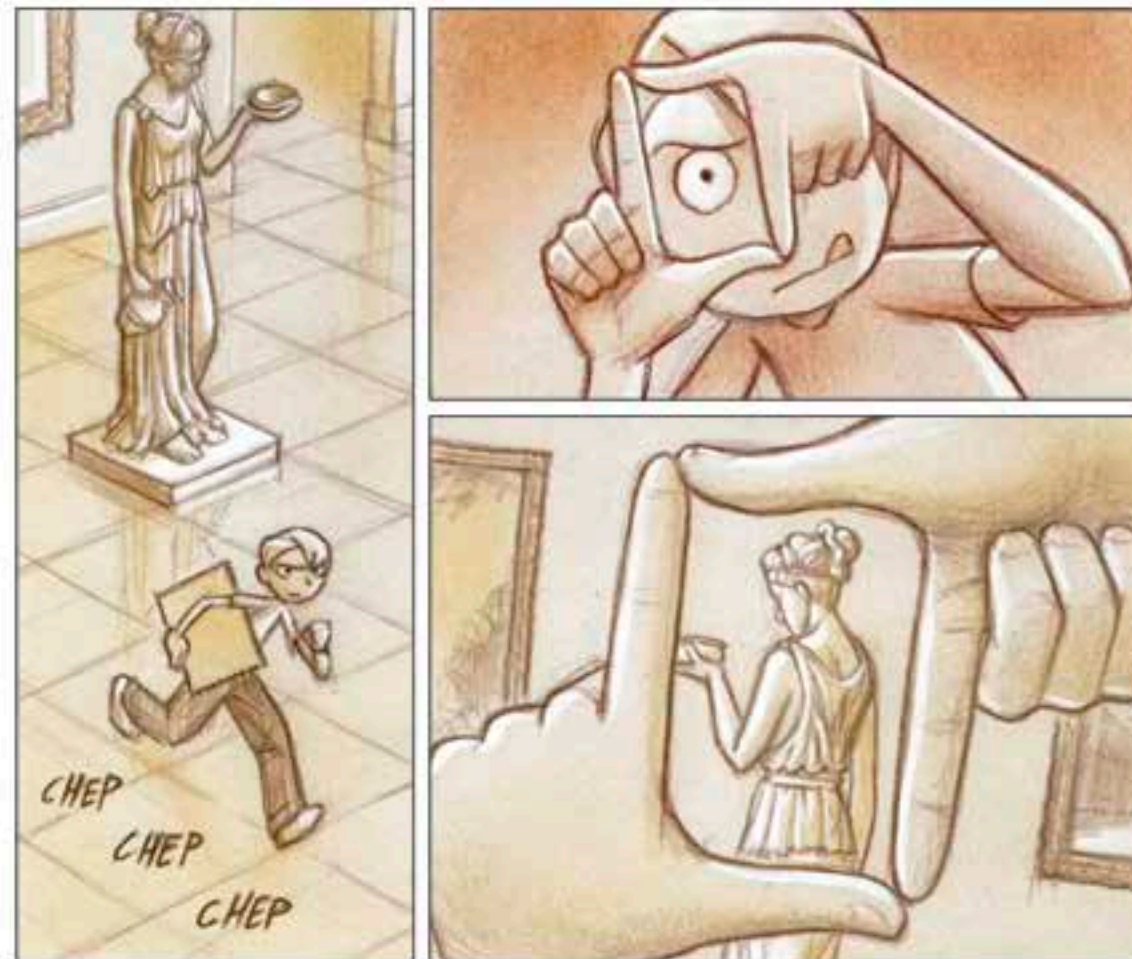
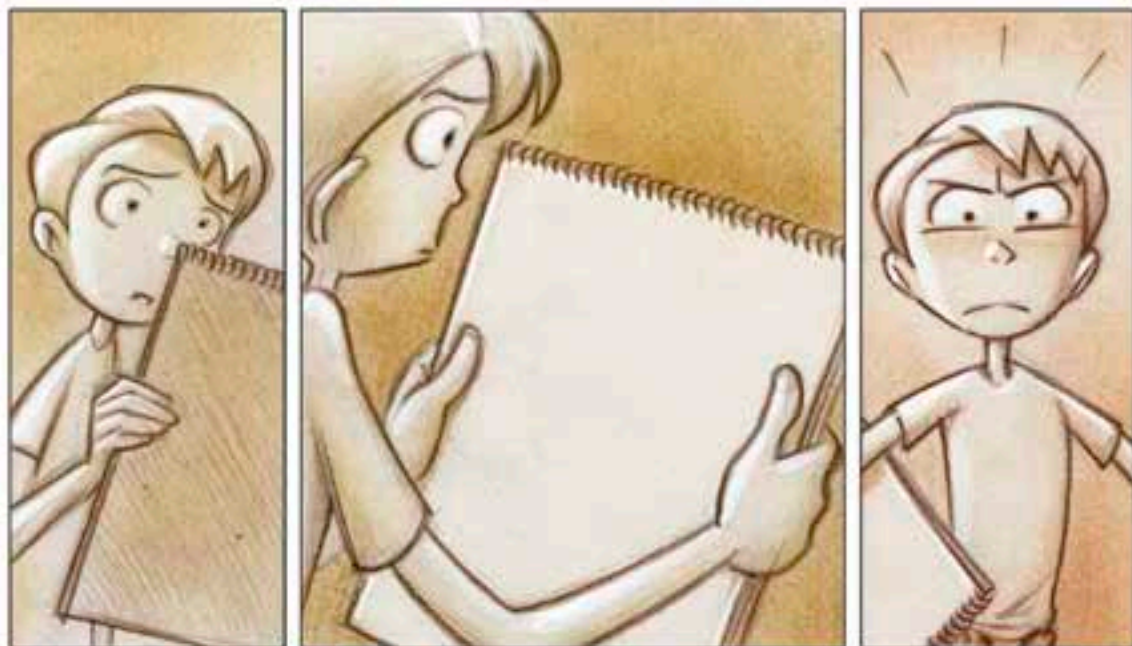
ME? DRAW  
THIS?

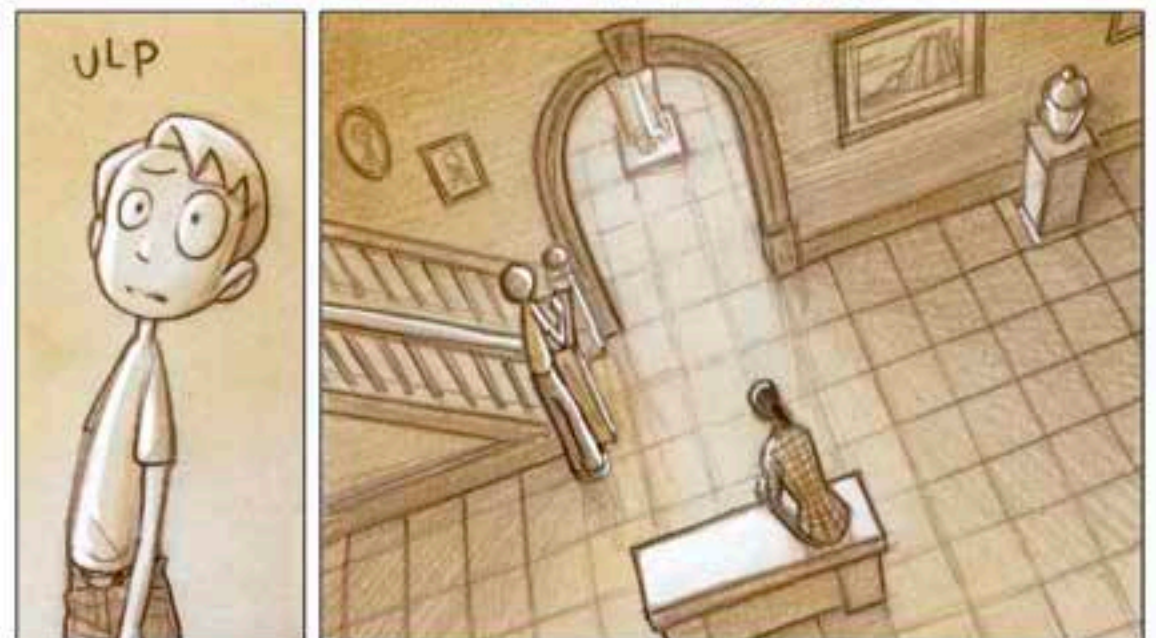
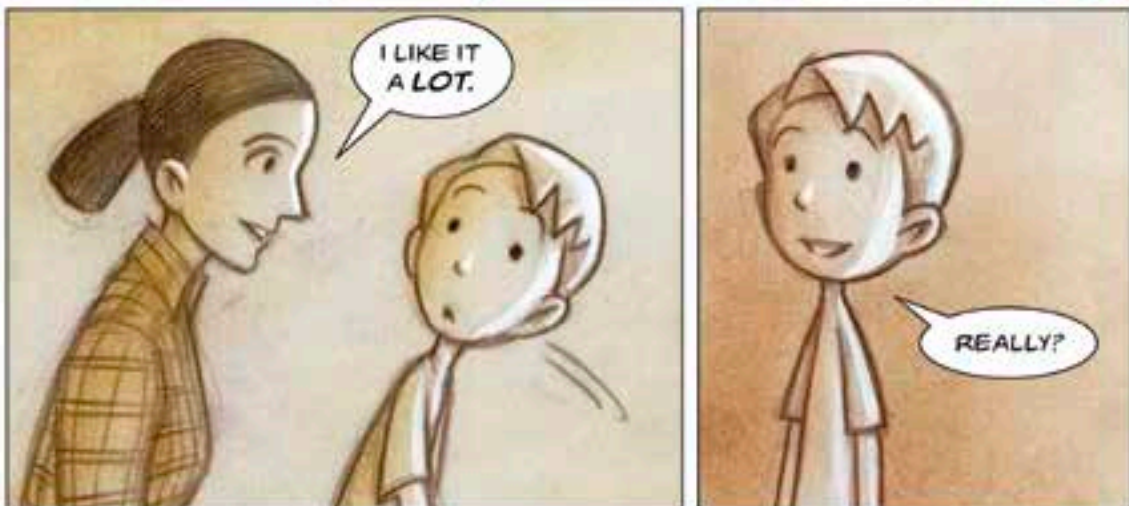
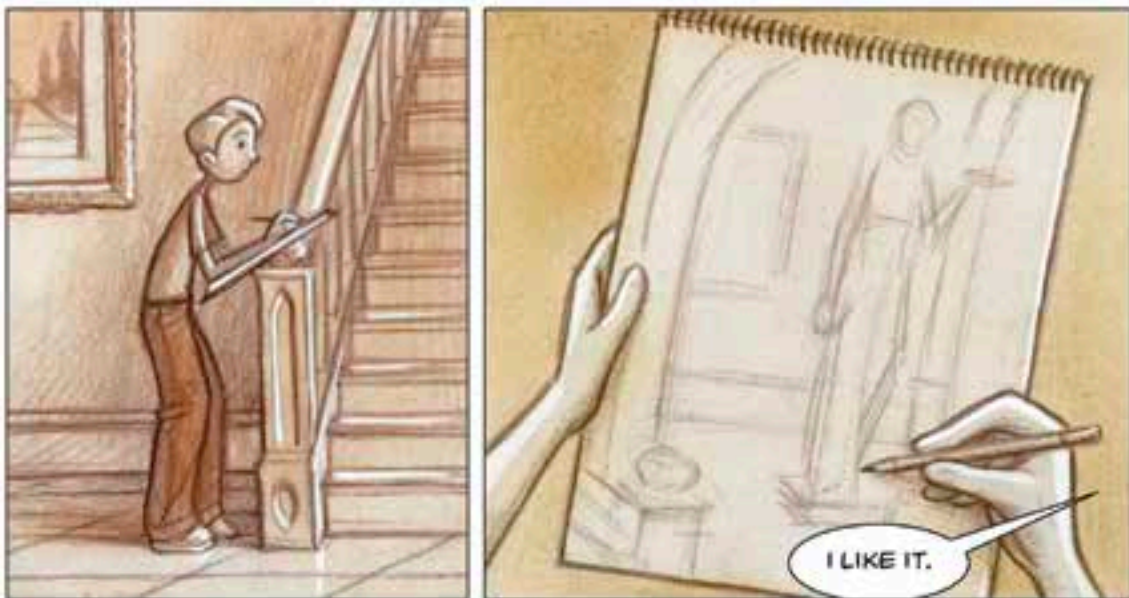
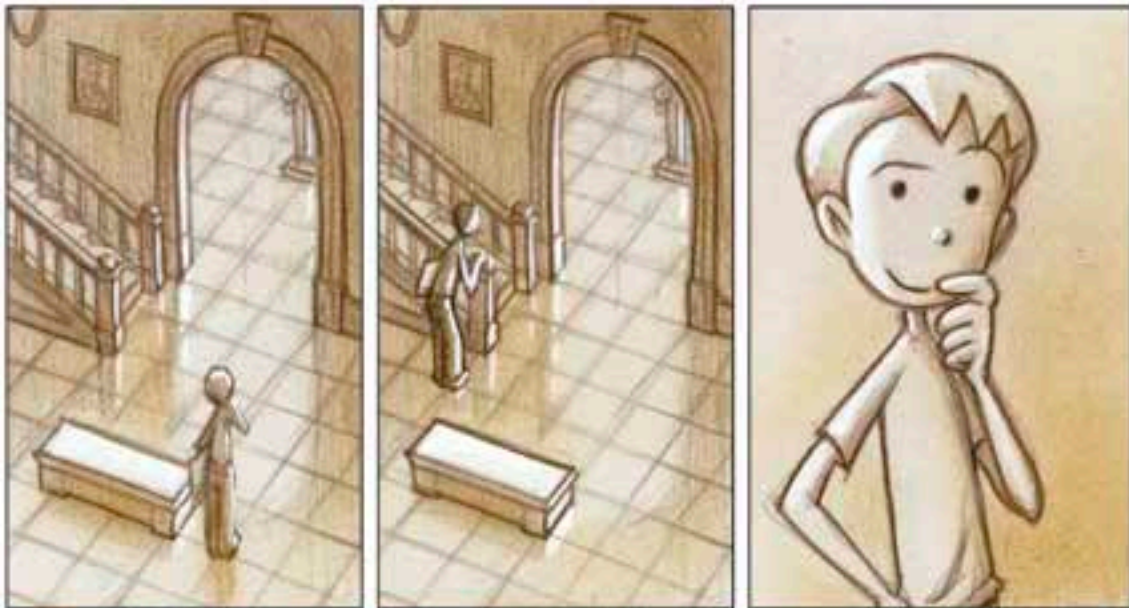
NO WAY.  
I'M NOT GOOD  
ENOUGH.

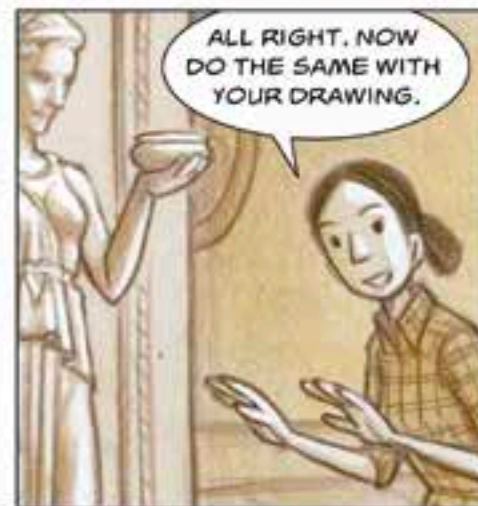
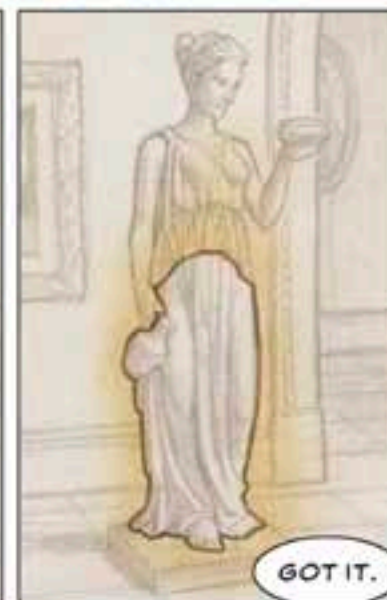
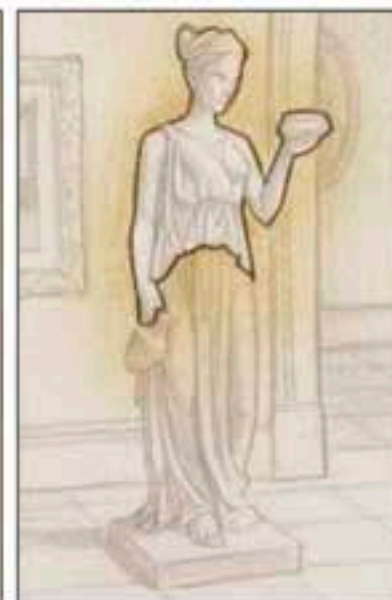
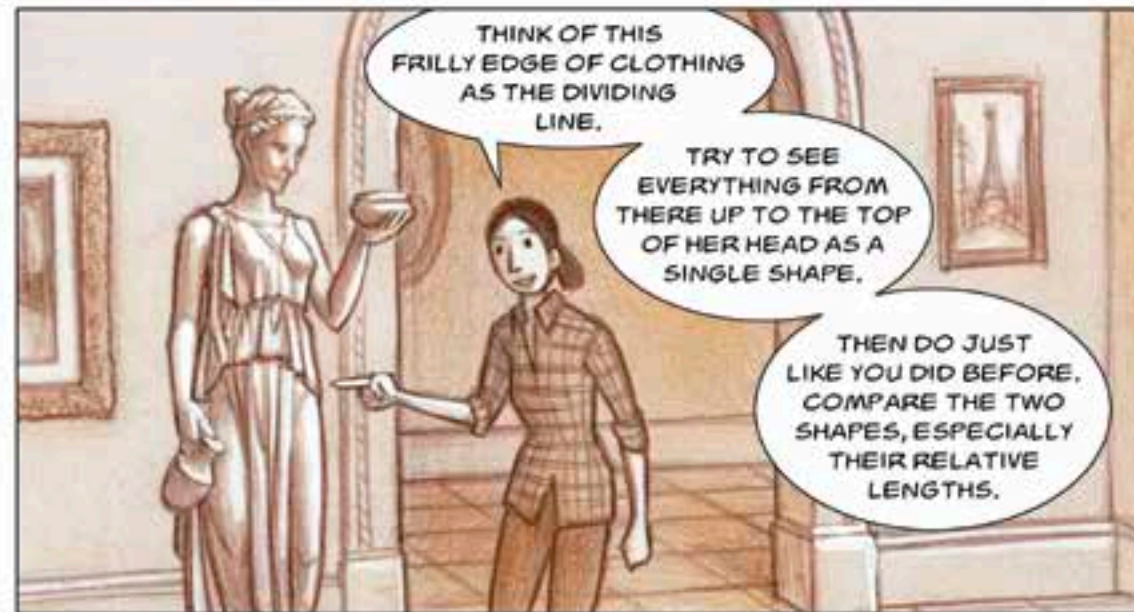
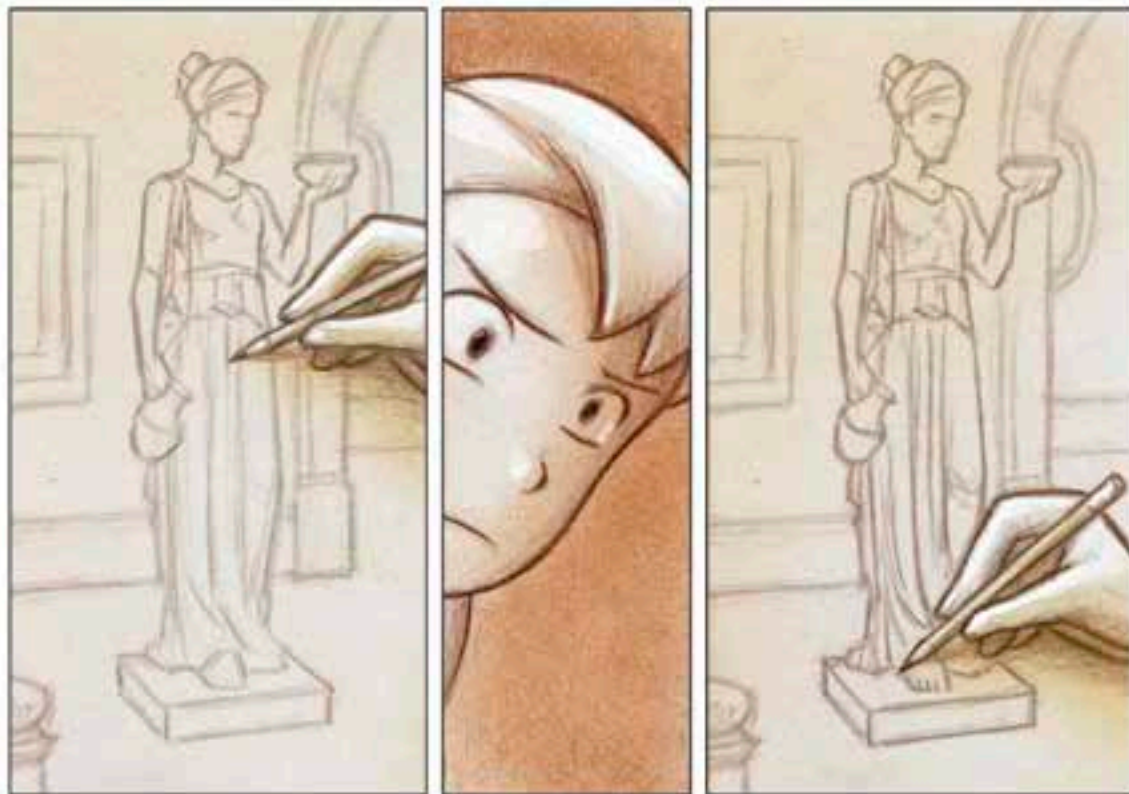


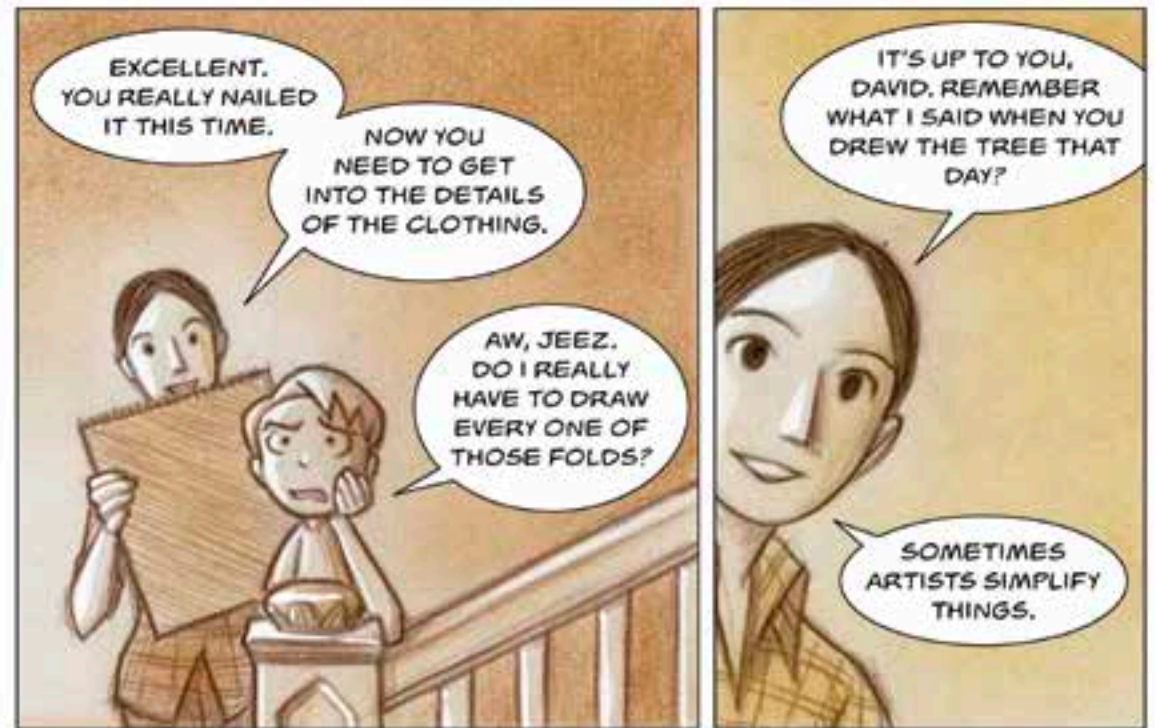
DAVID, I KNOW  
YOUR CAPABILITIES.

YOU COULD  
DRAW THIS IF  
YOU WANTED  
TO.

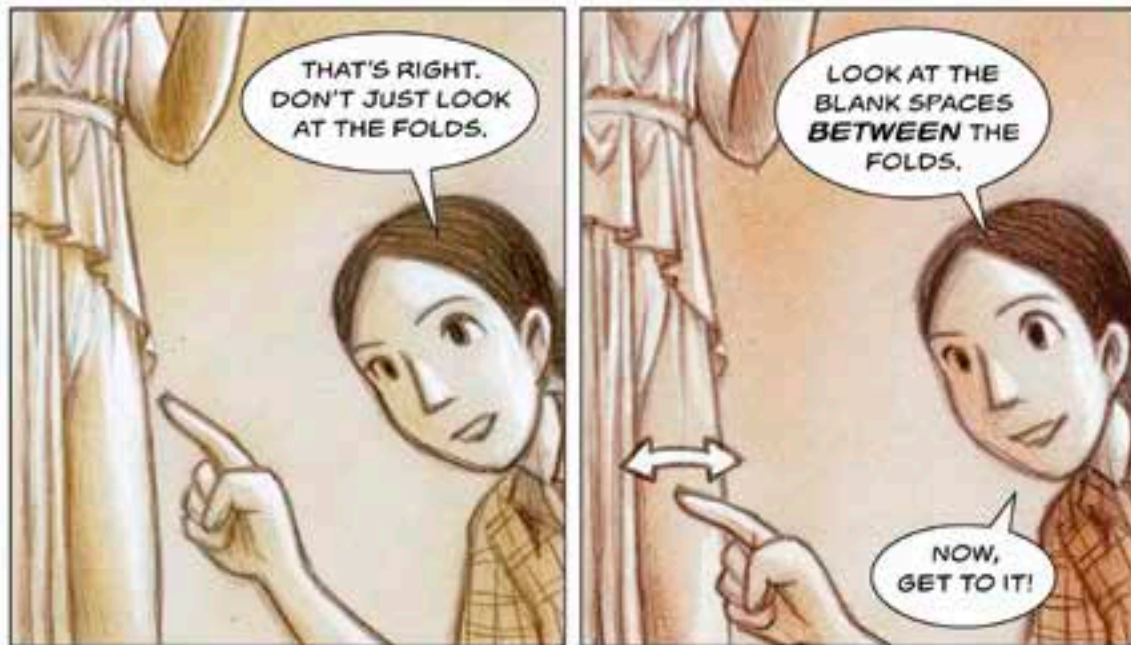












THAT'S RIGHT. DON'T JUST LOOK AT THE FOLDS.

LOOK AT THE BLANK SPACES BETWEEN THE FOLDS.

NOW, GET TO IT!



UGH!

WHAT'S THE PROBLEM?

FACES AND HANDS ARE SO HARD TO DRAW!

THEN STOP THINKING OF IT AS A FACE.

AND STOP THINKING OF THEM AS HANDS.

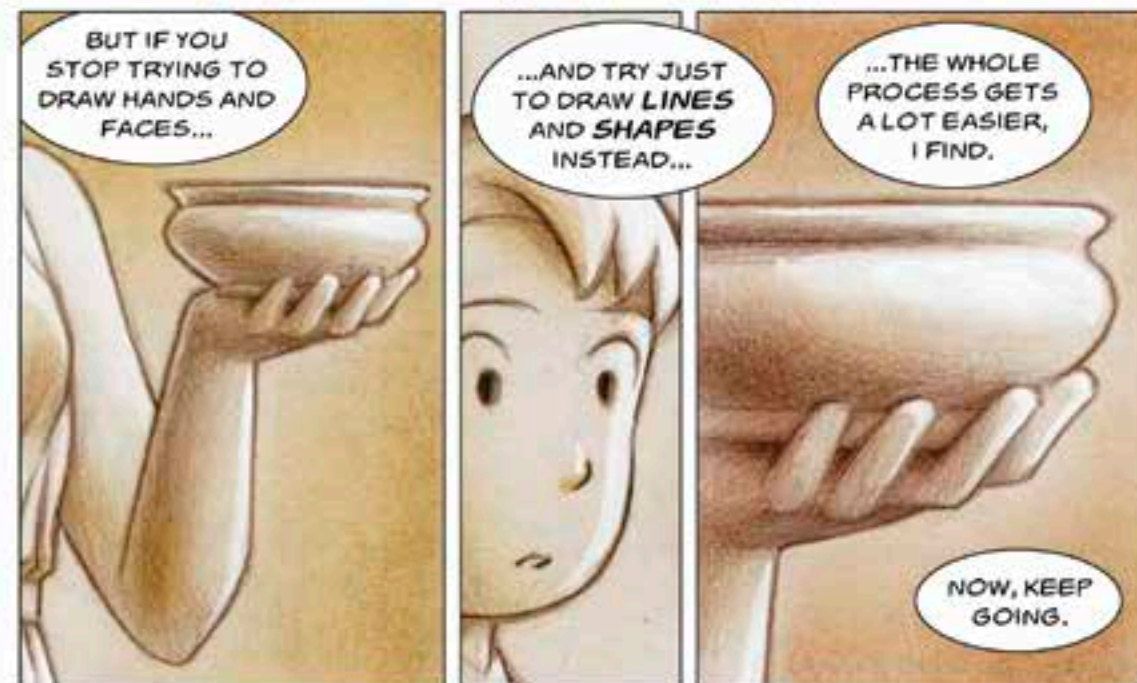


THEY'RE ALL LINES.

LINES WITH SPACES BETWEEN THEM.

YES, YOU HAVE TO BE EXTRA ATTENTIVE WHEN YOU DRAW FACES AND HANDS...

...BECAUSE THE ARRANGEMENT OF LINES IN THOSE AREAS IS COMPLEX, AND INACCURACIES ARE EASILY SPOTTED.

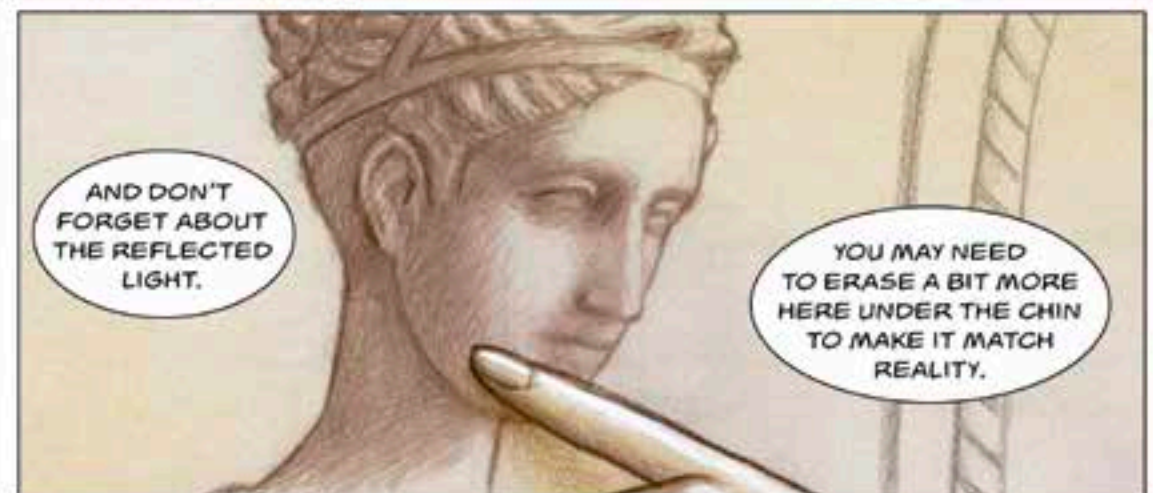
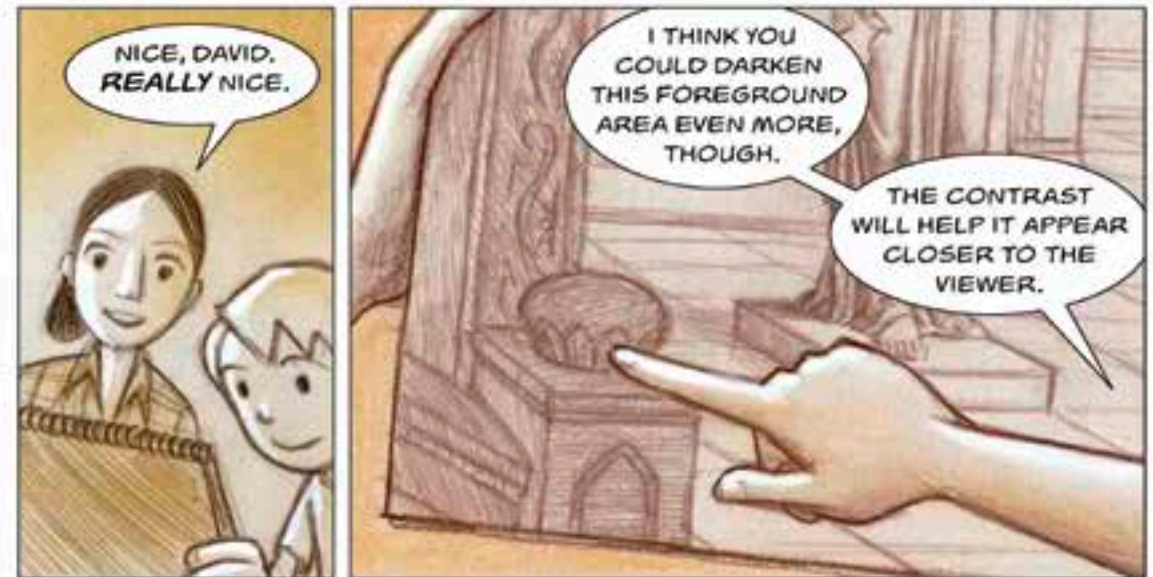
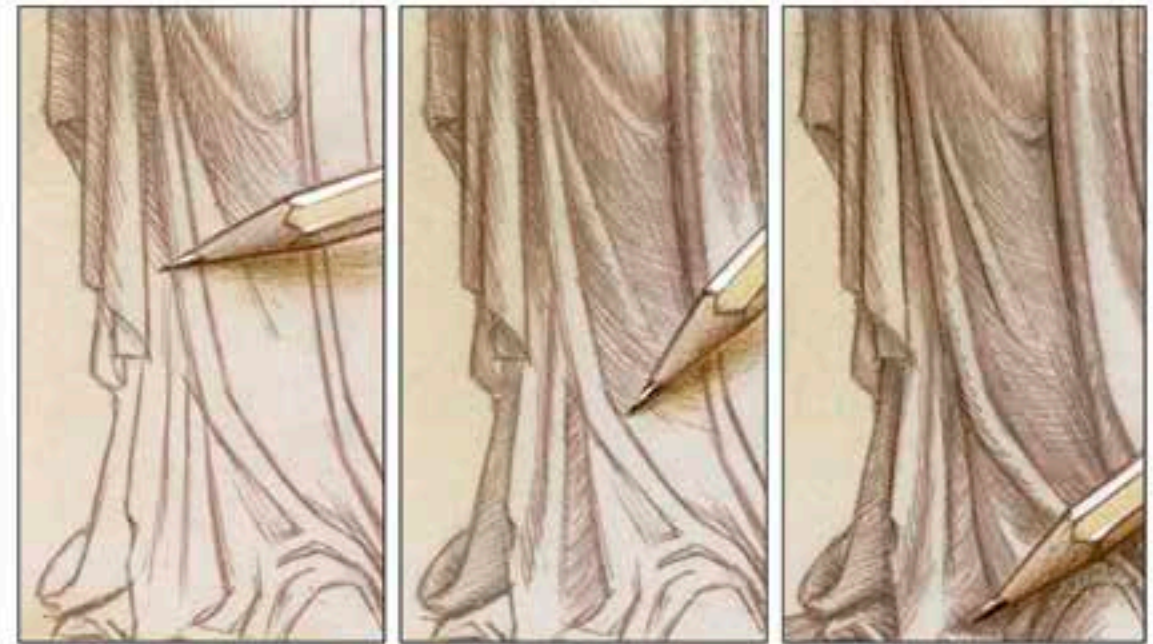
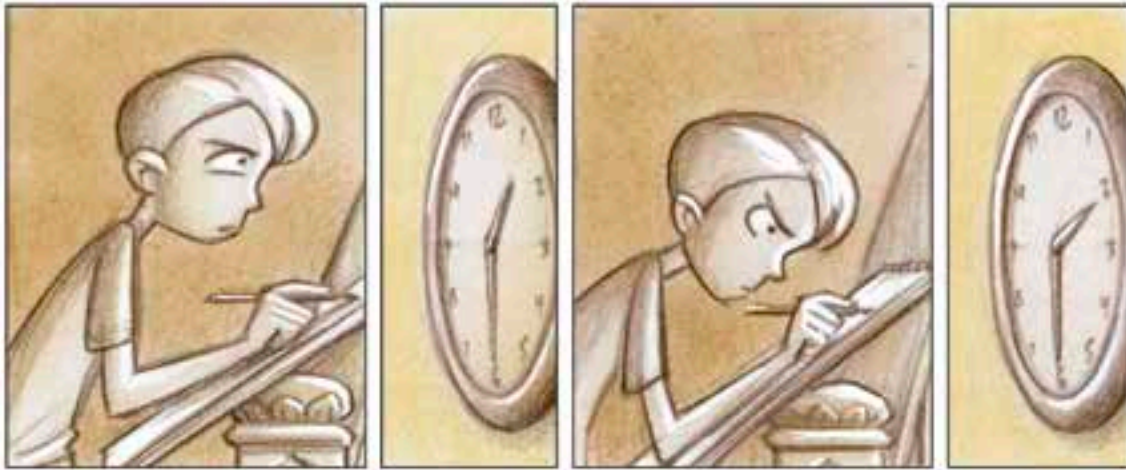


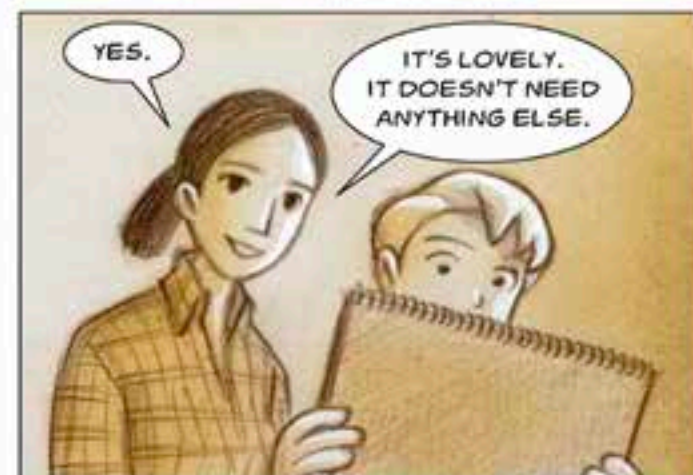
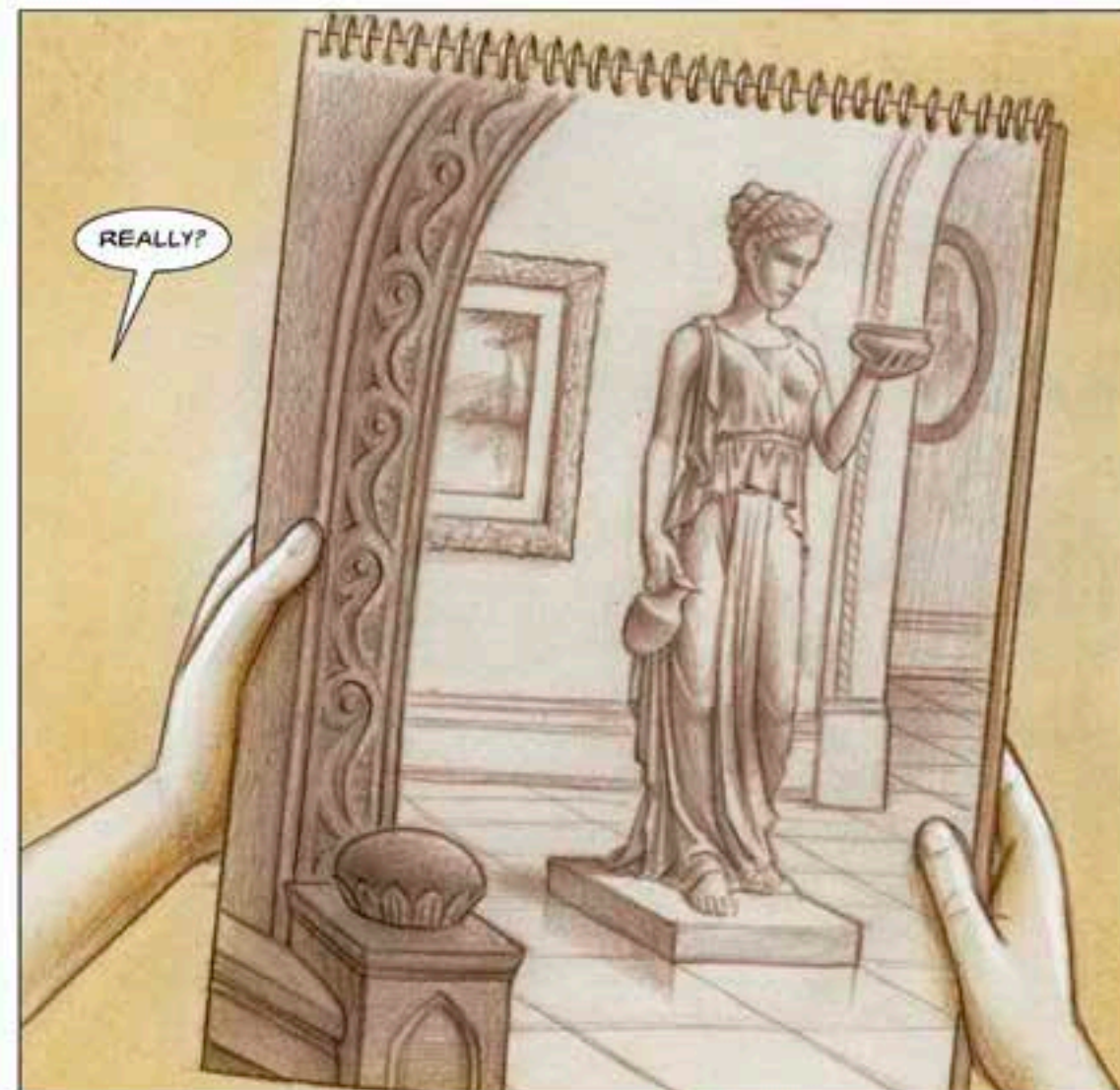
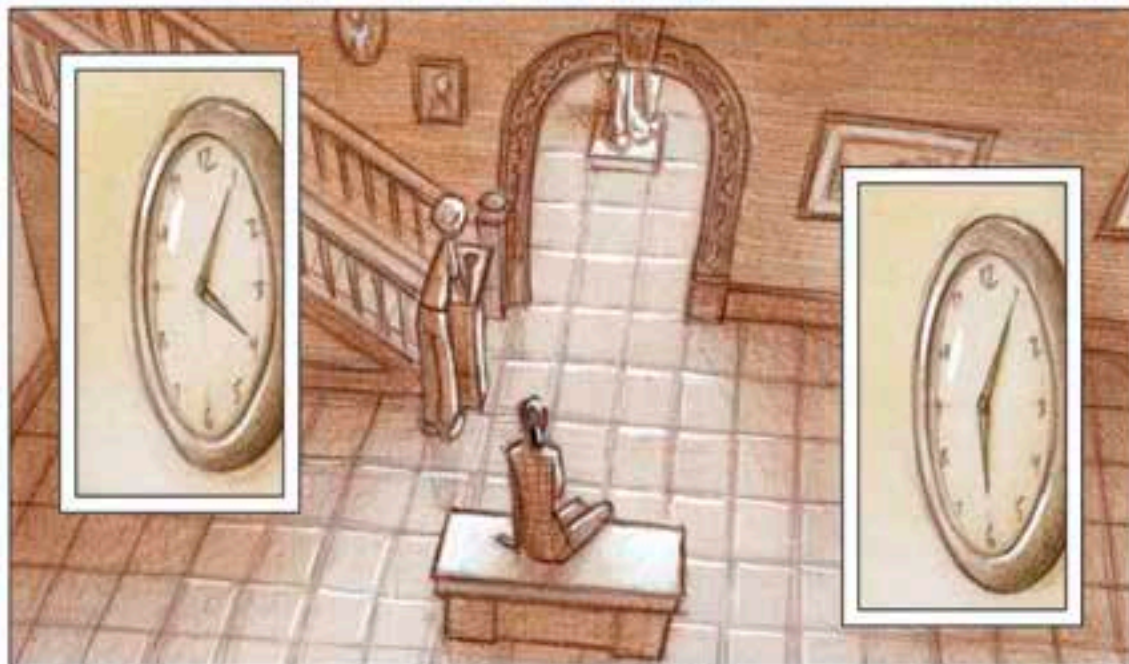
BUT IF YOU STOP TRYING TO DRAW HANDS AND FACES...

...AND TRY JUST TO DRAW LINES AND SHAPES INSTEAD...

...THE WHOLE PROCESS GETS A LOT EASIER, I FIND.

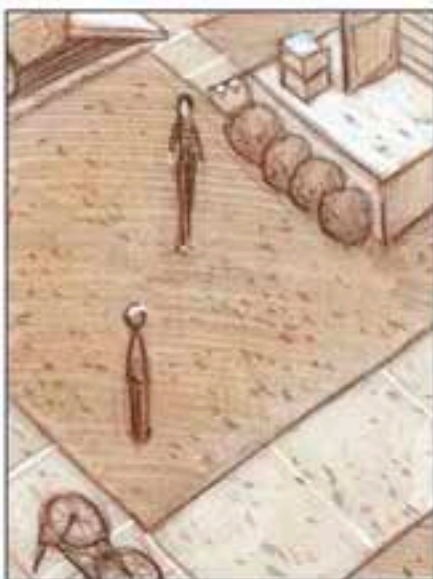
NOW, KEEP GOING.

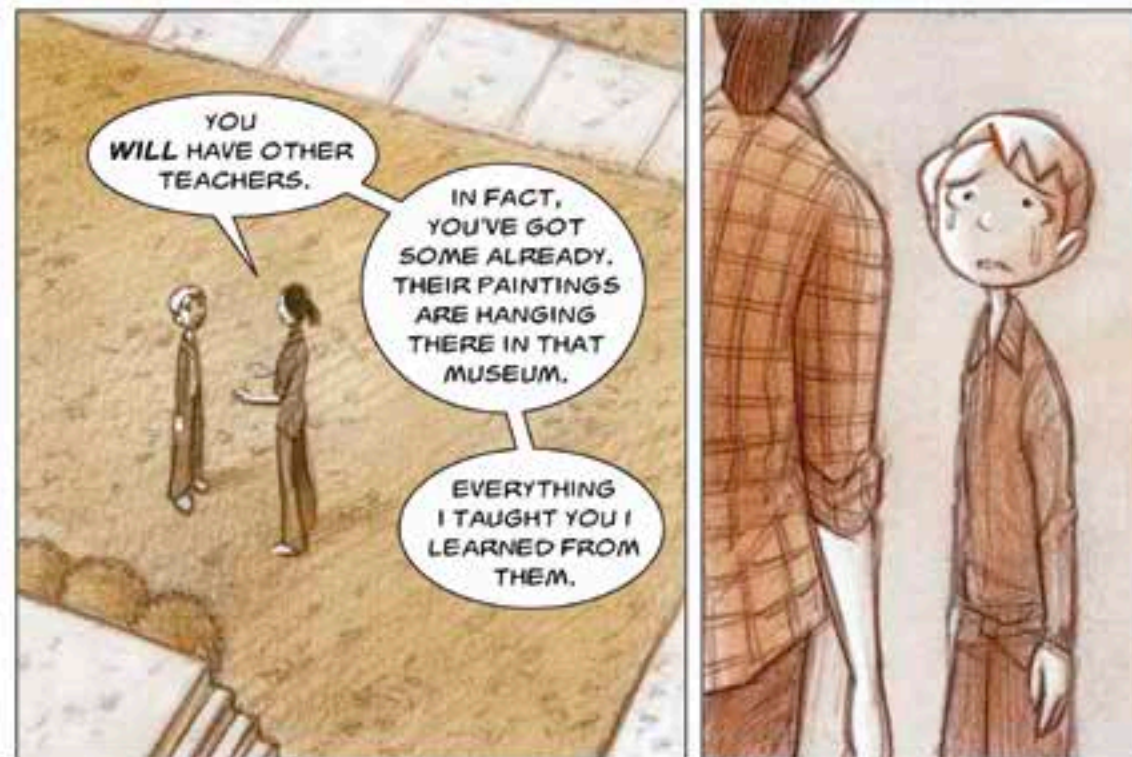
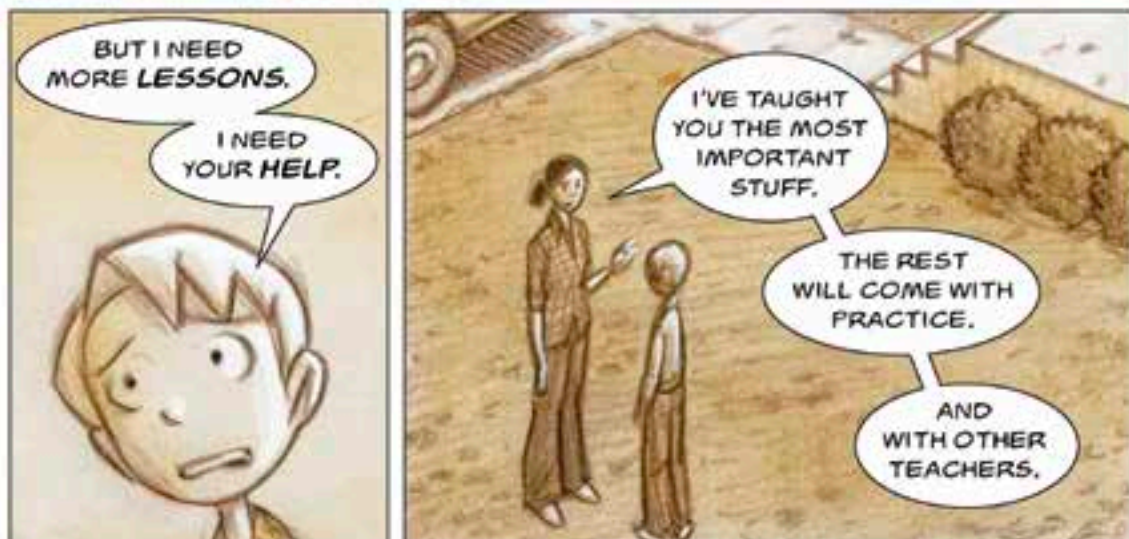


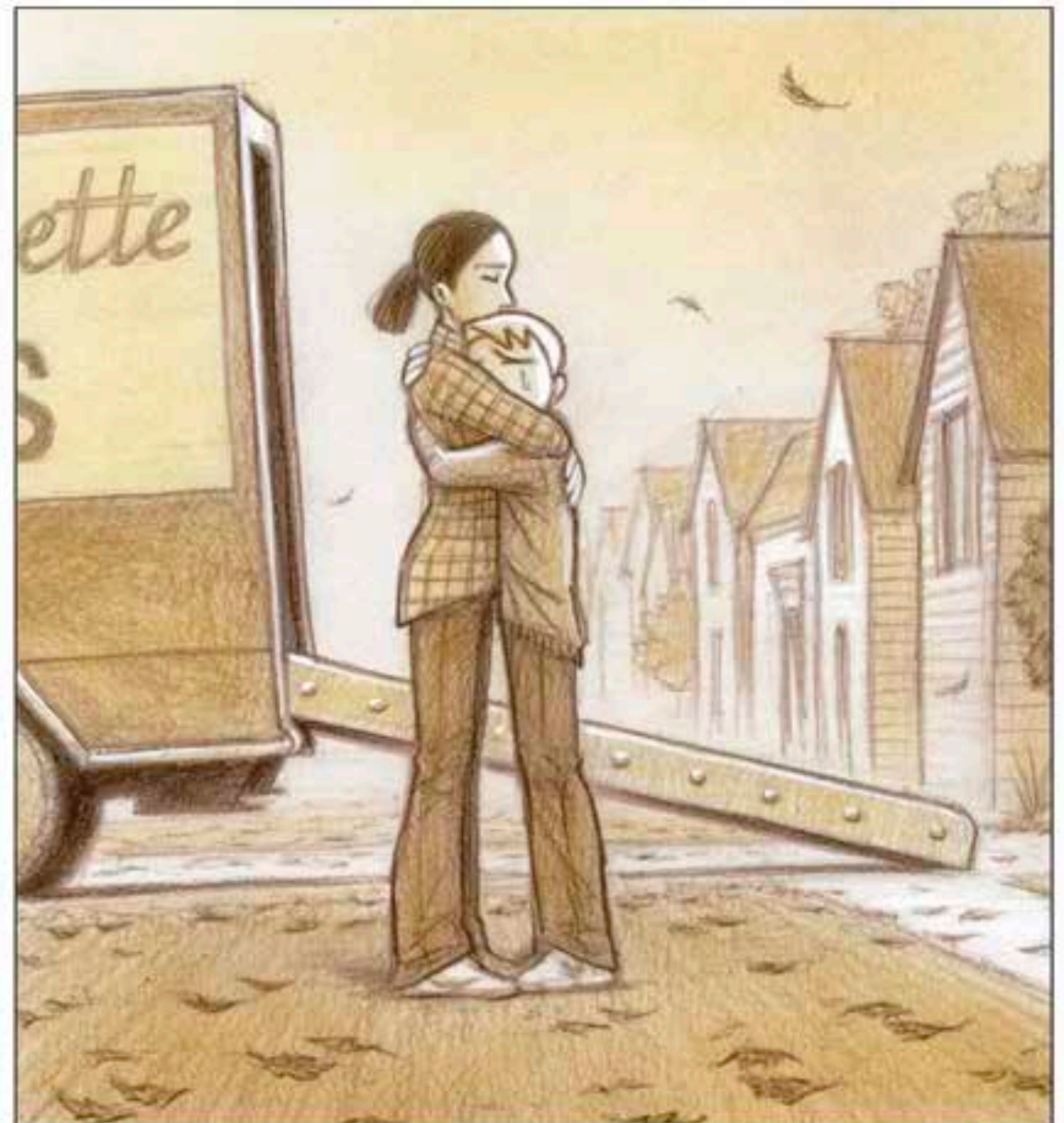


Challenge yourself to do a big ambitious drawing that requires full use of all the skills you've practiced throughout this book. Remember to check your proportions so that everything is where you want it to be before you add details and shading.

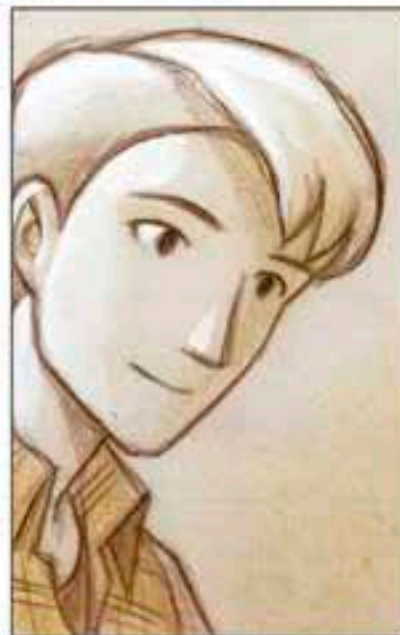
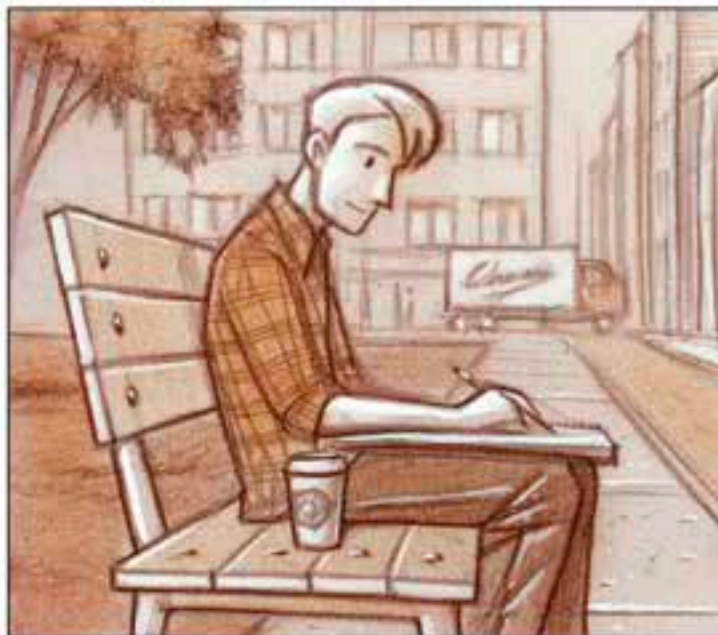
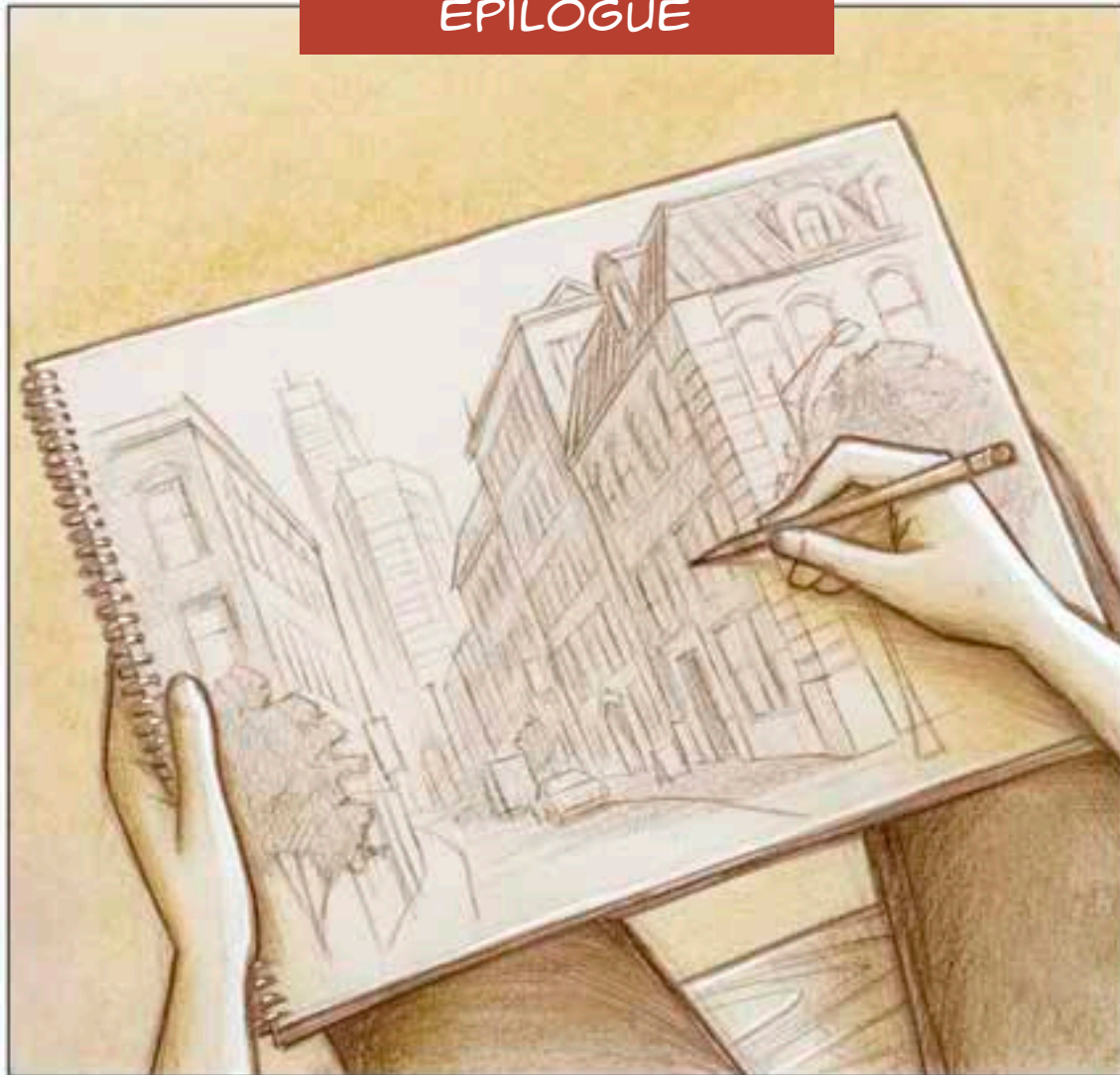




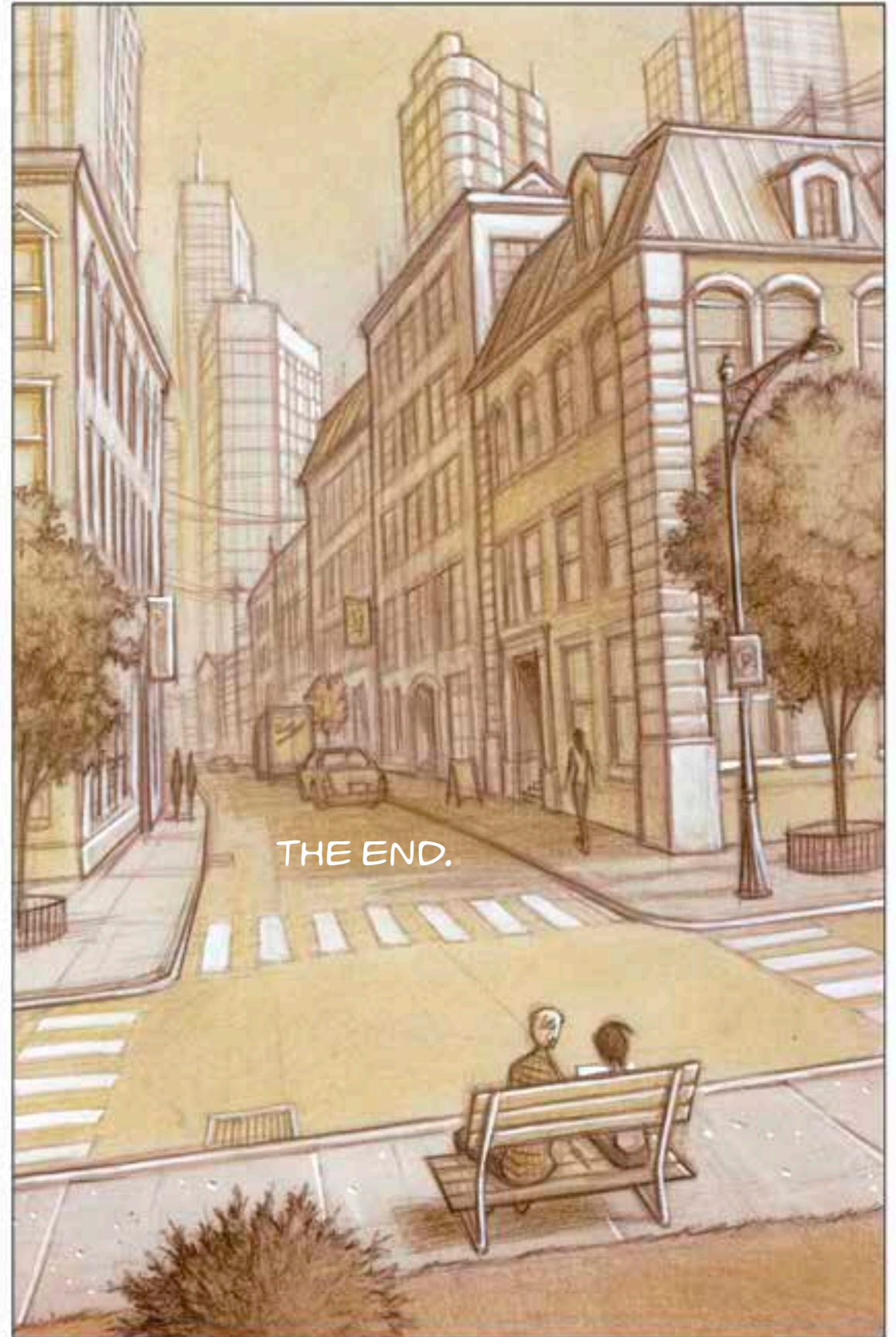
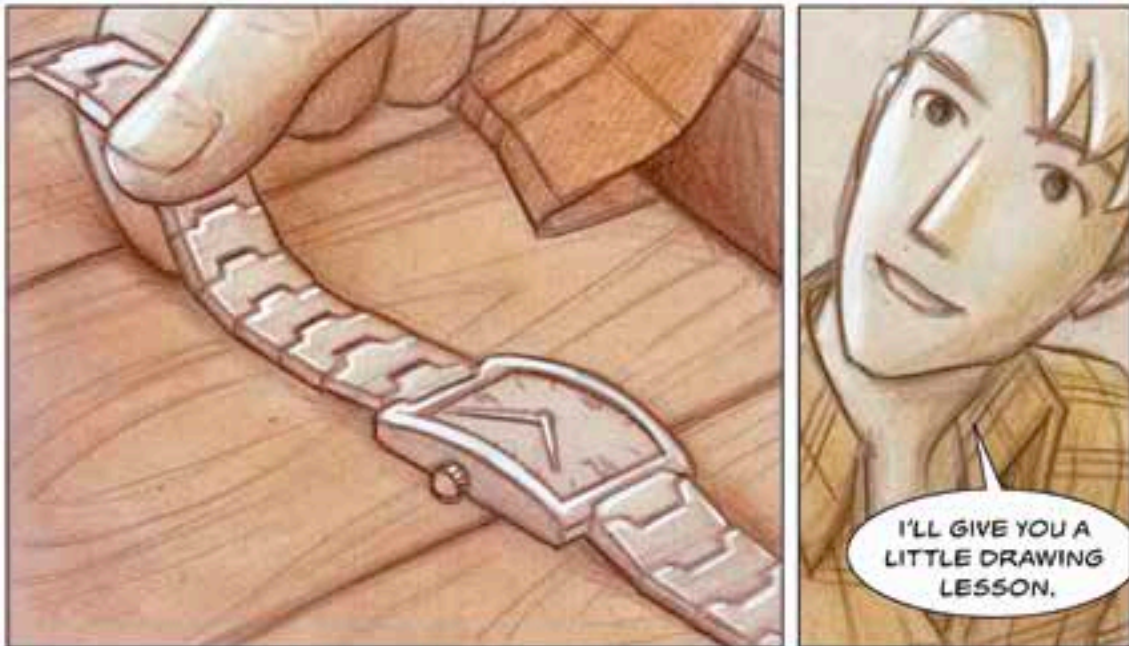
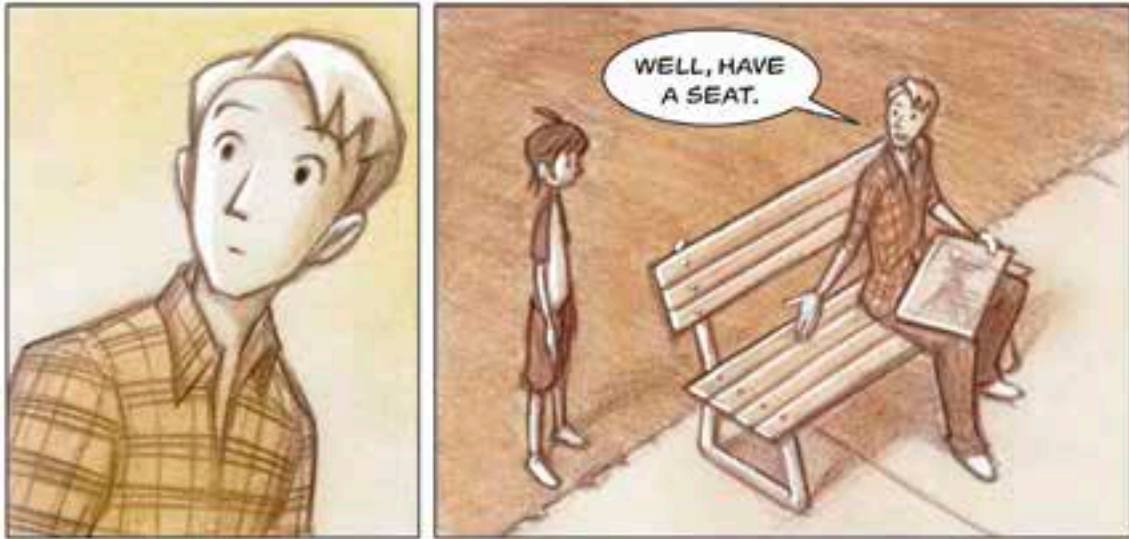




EPILOGUE







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