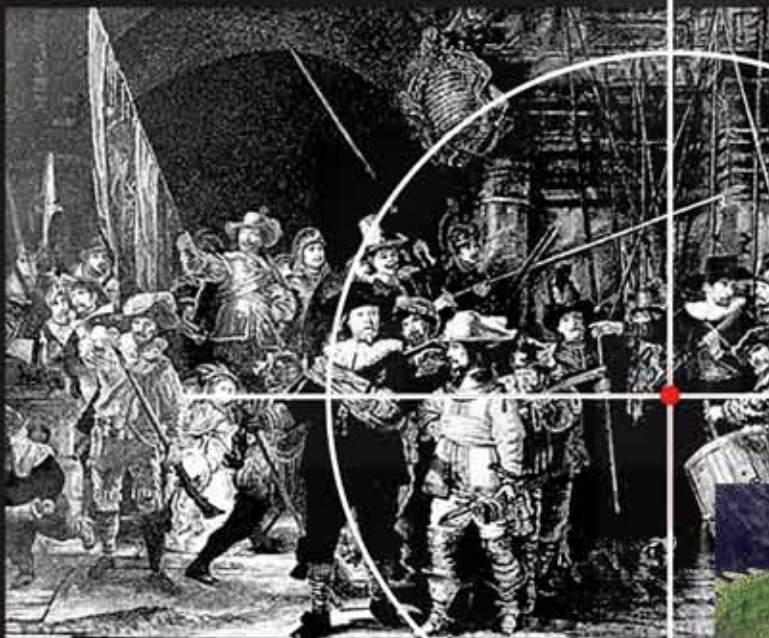


# JOHN BASELMANS



## DRAWING COURSES

Material - Pencil/Pastels - Pen & Ink - Perspective



*From start to finish*

# John Baselmans

*'Drawing courses'*



Curaçao, 2008  
These courses were written by John Baselmans  
Drawings and illustrations are from the hand of  
John Baselmans

I hope that you will be one of a new generation of artists.  
With thanks to all those people who have supported me.

#### Copyrights

I won't put all the usual "don'ts" here, but I hope that you respect my work.  
At least let me know when you use any part from this book.  
For my address, please visit my website <http://www.johnbaselmans.com>  
There you can also find other free courses and explanations of my drawings.  
Thank you.

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## **Course 1**

**‘See without fear’**



**A GOLDEN RULE:  
DO NOT GIVE UP**

**Keep drawing from your heart and from your soul.**

## Introduction

Why the name 'See without fear'?

'Seeing' is the most important step in opening your mind to create art. It makes no difference what kind of art you do; drawing, painting or sculpturing.

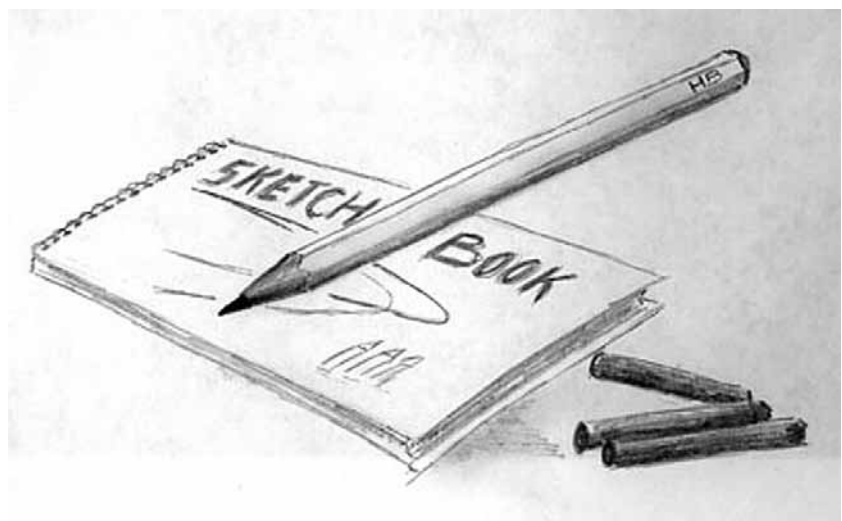
I use the word 'Fear', because we all have fears. The fear that I am talking about, is that big white sheet of paper in front of you at the beginning of a drawing or the 'I cannot do it' syndrome.

This course is the most important one you should learn and complete. Repeat it every day, every minute!

Most of us get our information from television. A few square inches that are a part of our lives, telling us what to do and how to act in life. We have to return to our real life of seeing and feeling. That is what we are going to learn right now and 'again'!

**Again?**

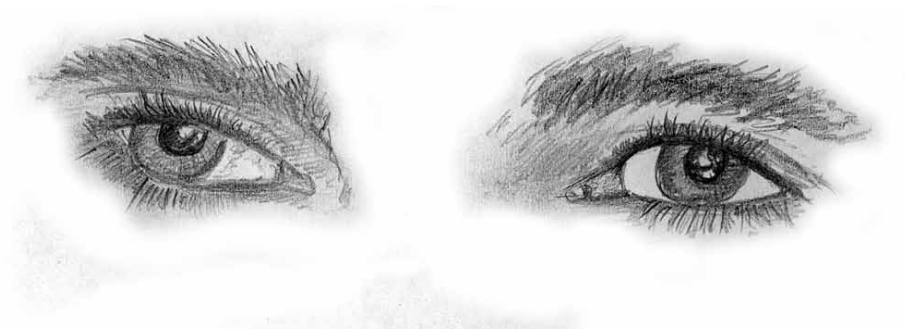
Indeed, because we came into this world with these gifts already. We have lost them or put them in a corner of our mind.



## Session 1

### What do we need for this course?

- A sketch book
- An HB or 2B pencil
- Charcoal
- Courage
- An open mind and a lot of time, and above all, the will to begin something new.



## Session 2

Seeing is not just opening your eyes and looking around you. Seeing is opening your eyes, feeling the things around you and touching them in your mind. This is strange but true. You will see by yourself, later in this course. You can certainly feel with your eyes! I promise that at the end of this course, you will know exactly what I mean.

Do you not get a strange feeling sometimes when you look into other people's eyes?

This feeling through your eyes is making contact without talking. If you think that talking the only way is to make contact with people, you are wrong. You will learn and see again that there are other ways to communicate. You see and register with your mind. Your mind tells you what is happening or what is going on. Also, it gives signals to other people's minds.



You can look around you in two ways:

- First - You look around and after a second you have forgotten what you saw. Everyone does this and thus creates at the same moment an impersonal world.
  
- Second - You look around and you remember the images, enabling you to experience that moment again. This is done by people who have learned to 'See'. So far, it is a small, but important group.

When you focus on a chair or any other object and you keep intensely in touch with it, you can feel the object. You not only see it, but it also talks to you by sending you signals. No, I am not crazy, but that is something you will find out by yourself!



## Exercise 1

Ask somebody near you – a partner or a friend – to sit somewhere. Ask him to focus on what he sees around him. After 5 minutes of sitting in another room, ask him what he still remembers. Usually, you will get a general answer like: room, kitchen or street, without any details.

Then ask him: ‘What exactly did you see in that room?’ Most of the time, he will not know exactly what he saw and cannot describe any images.

This person probably looked around and let the images stay just behind the eyes, without sending any signal to the brain.

These are the first things you have to learn: See and store the pictures in your mind forever.

You are then able to describe them and they will always stay in your mind. You can retrieve them whenever you want.

## Exercise 2

Go and look around you, for example in your room or in your house, and choose an object to visualize. Sit and look at this object; see all its shapes, feel it and talk to it in your mind.

Do you see how complex this object is? How many lines does it have?

Analyze it and put it in your mind.





## Exercise 3

Choose another object, or even the same object. Focus on it for about 5 minutes in the same way as in exercise 2.

Now, close your eyes and see this object in your mind.

- How do you 'see' it?
- Is it the same image as the one with your eyes open?
- Are there any missing links?

Don't worry, the first time it may not work well. But you will see when you do this frequently that you can see a copy of the object in your mind. Every time you do this, it will be easier. After a while, you will do it automatically and it will be your new way of seeing things.

### TIP

**Repeat this session several times a day.  
This is the beginning of your learning to see.**

When you draw, you will see your object 24 hours a day, even in your dreams. That is the reason why you have to learn to see and to feel, because you have to put this image on paper later.

After that, you will find some small details that are very important and will become yours forever.



## Session 3

When you are at a party, you talk with lots of people, friends or family, but the following day you cannot remember 95% of those conversations. The same happens with images of the party, not many of them are left. Only the things that you looked at for longer than a few minutes, you will remember.

### Exercise 5

When you are at a party, go and sit somewhere or stand for 15 minutes and just look around. Watch what other people are doing. This session can also be done when you are in the street, in a park or at school. Observe those people well and select someone from the group and look at that person for a while. After some time, it seems that you know that person or you get a feeling of having contact with him. I always do so when I am in a large group or in the street. Sometimes, even though I do not speak a word, I am tired after such a session. It is like I have made contact with all those people and that I have talked to them for hours.

***Proposition:***

***Making contact with people is not only done by talking to them!***

The eyes are very important. Through the eyes, you can see the person, and you also can look into his mind!

Strange?

No, it is the way you look and the way you feel with your heart while making contact with your mind. The body is only flesh and bones, nothing else.



## Exercise 6

Go to a park or a garden, leave the city.  
Stop somewhere, where you feel comfortable and take a break.  
Look around you, but do not look superficially and think; 'That is it'.  
Instead, let all the images of birds, plants, people, animals, and colors come to you.  
Store them in your mind and feel them, one by one.  
After a few minutes, close your eyes, and look if you can see this image with closed eyes.

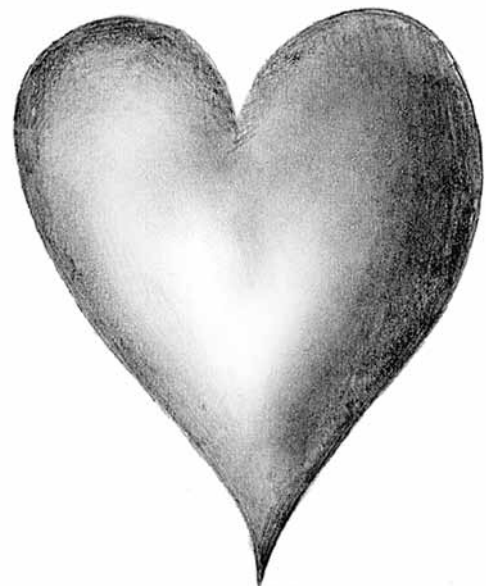
Redraw the beautiful image in your mind and let it work from your mind, soul and heart.

**How is it going?**

**Do you feel something?**

It is important to get this session right, because it is the way to get your mind on paper later. Do it in your own way and your own time. Do not give up, but develop the connection between your eyes and your mind. Looking at objects, people, or landscapes is most important in defining what we know and how we feel. Later, we can draw them from our mind and by heart!

When I walk through nature, I look around and I catch all the images around me. These images are millions of fragments and information. They can be a small insect or a bird flying high in the sky. I am looking at everything and strangely enough my mind can store them forever.  
After a few hours of walking or driving around, I am exhausted by everything I saw, by all the information that entered my mind. There is also a way of looking at the millions of colors that surround you.



## Session 4

### Colors

I could write a whole book on colors. Everybody sees colors in different ways. Not everyone sees a certain object in the exact same colors as you do. There are people who are color-blind and see everything in black and white. Some people see only a fragment of all the colors that surround them. Most animals are color-blind, but they can see the difference between yellow and red.



### What are colors?

We see colors in a complex way. Every color has its own color wave. An object that is lit by the sun, has a wave that tells our eyes; you have to see that object as dark blue, green or yellow. Colors are strange, but actually 'there are no colors'!

#### *No colors?*

No, everything comes from white, but all objects around us have their own surface and texture. This surface and the light of the sun together create the typical wave that we call color.





## Seeing colors

We see these wave colors with our eyes. Our eyes send our brain signals that tell us: this leaf is green. Most people have the ability to see colors, but do not use it. Some people see only gray, black and white. They do not get the information from their eyes and they do not see what is green or blue. These waves are not totally gone, because they can see the difference between yellow and red. I have a friend who is color-blind, but his drawings are beautiful. The colors he uses are bright and in his 'black-and-white world' he knows how to deal with colors. He knows that red is very black in his world and yellow is a light gray.

### Exercise 6

Go to your computer or TV and remove the colors from your screen. You will see that each color has its own black and white waves. Look at red, green, blue, yellow, orange and you will see which is darker or lighter.



## Exercise 7

Take a piece of paper and choose a photograph or a color picture from a magazine. Write down which color is the darkest and then go down to the lightest. Make a black-and-white copy of it. You can see if you have written down the colors in the right order.

This is very important, if you want to work in black and white later. You have to see the difference between the colors and know how to translate them into black and white.



## Session 5

Art/drawing is putting your personal mind and feelings on paper. Your heart, your way of life, that is what you put on the paper forever!

I do not tell you this to frighten you, but to let you know you are changing your life at this moment. I know it is not customary to show our feelings in the 21st century. We do not cry, we are tough people on the outside, but what about the inside? This is one of the main reasons why the world is declining so fast. Maybe, as artists, we are still classified as ‘strange people’, living in our own way with feelings and an open mind.

**We – the artists – are not welcome on this earth and certainly not understood!**

Well, I am glad to be here and I will fight on my drawing paper until we have been accepted.

**Good, you are afraid now,  
I think, because you are an artist too!**



I want to talk about the fear of that big white piece of paper you have to fill. Yes, this is one of the main problems in art. Great artists still have this fear of the plain white paper or canvas. This large white surface, which is watching you and tells you: 'Do not touch me'. You can see this in many drawings made by children, but also by great artists. They put everything at the bottom of the paper, or only use a corner.

Yes, our greatest artists still have that problem too.

Questions are:

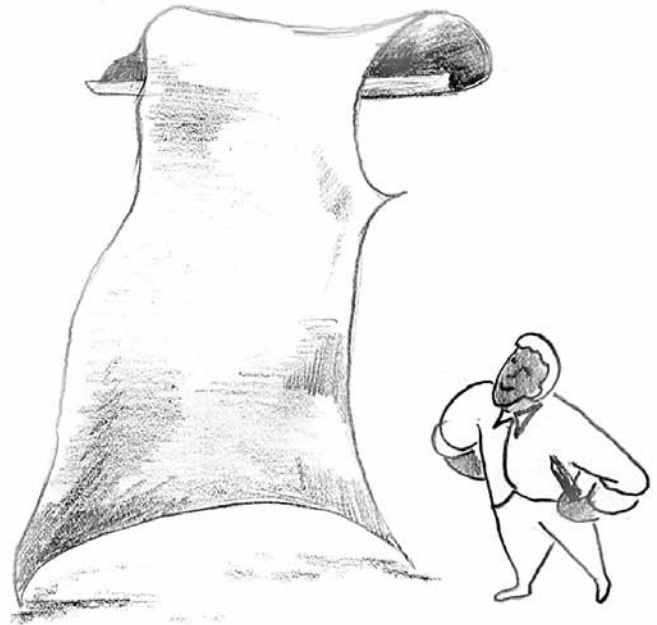
What to do with that white object?

Where do we start?

How to fill it?

Easy, No problem!

Answer: Begin!



Yes 'easy for him', you will think, but also for me it is not so easy to start. This white paper is staring at me and says to me: 'Do not touch me, leave me alone!'

Other problems or fears include:

- I cannot draw or paint.
- What will other people think of my drawing?
- My drawings are terrible!
- I draw like a child!

We need to put words such as 'I can't' far away from our room, house, mind, soul and body. Let's agree to dump the sentence 'I can't' in the garbage can.

# EVERYBODY CAN DRAW!



Yes!

Do not think 'Except me'.

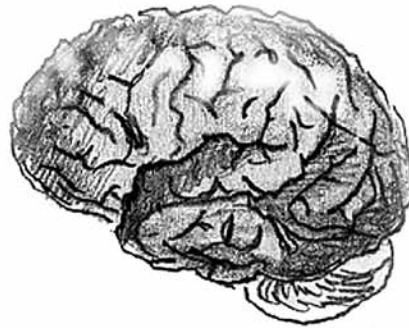
No, you too! I know it, but you have not discovered it yet! There is a difference between drawing and drawing, and not everybody can draw in details, but that is not a problem and not the issue. Everybody can make a drawing, and to put some things on paper is easy. Give a child a pencil and he will draw. Why? Children are not afraid of what they are drawing. For them, there are no failures! For them, there are no rules and they do not think: 'Is this okay or not?' Because a child is not afraid of anything! That is the point!

The problem with us, older persons, is that we listen to other people's words. We do not listen to our heart, soul or mind. This is strange, because there is only one person in your body and that is you!

When I work with children, I see that they make beautiful drawings. It is true that I like some drawings more than others, but that is my personal feeling. However, all drawings are Unique. In these drawings, the children express their lives and their thoughts. They have put their souls on that paper without fear, without listening to other people!

## Exercise 8

Okay. Why are you sitting there, rather than drawing something? I will show you drawings that I made at different years of age and in several styles. These drawings came from my soul, and on that particular day it was my masterpiece of the day!



### Some guidelines

There are some guidelines, but let me make it clear before we start that for me these are only guidelines, and you think you do not need them, it is okay too. Maybe, it's good for you if you look at them, but for me, these guidelines are not rules for life either.

- At 1/3 from the bottom of the paper, draw a thin horizontal line and take that as your guideline.  
This is the line where you start with your main object.
- Your main object must be in front and must be the eye-catcher. It may be a plant, a chair or anything you like.
- Don't be afraid and start drawing lines on the paper. You will see that the rest will follow by itself.
- Draw thin lines and avoid making them too heavy or thick.  
You need to find the right composition and proportions.
- The object that you are drawing has dark and light sections. The best way is to begin with the lighter ones.
- Set up your drawing with the major lines. These are the guiding lines for your drawing.
- Focus on your object and put it on paper. Let your mind and heart work for you.
- Look at your object after some lines and refresh in your mind the way the object looks. This is very important.
- Do not work too long without seeing your object. Keep in touch with it.
- Drawing outside your room or house is more difficult, because you have to look at your object more often. The reason is the changing of light every second. You need to focus on your picture and use an average light level. This is what you put on paper at that time.

## Exercise 9

Take a piece of paper and an HB pencil or crayon and start drawing. Yes, drawing. Draw what you like and how you see it today, but only from your mind.

*It does not matter what comes up. You are making this drawing for yourself, not for your neighbors or friends.*

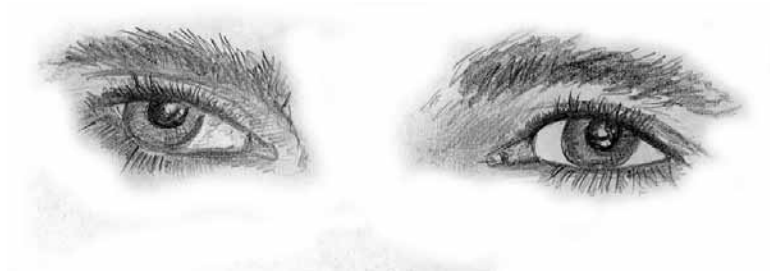


## Exercise 10

Take another piece of paper and choose an object near you. Take your pencil or crayon and put your object on paper. Think: 'This is my way, this is how I see it'.

Good, the first two drawings made in your new artistic life are on paper.

*This is the beginning.  
Do not throw them away.  
They are very important for later.*



## Some guidelines

Yes, there are too many rules in drawing, but to be honest with you, I do not like them!

I forget them quickly, but there are some rules that I still work with.

- Throw away your eraser, we won't need it the first years.
- Do not make nice clean lines, they are not you and they cannot possibly be in your mind.
- Never be contented with your drawing, but think 'How I can do it better next time?'.
- See the things that you did wrong and do them right in another drawing.
- When you think the drawing is finished, stand a few feet in front of it and look again. You will see it from another point of view, which is very important.
- Do not work at a single drawing endlessly, it does not work and in most cases your drawing will get worse.
- Work in a clean environment. Do not make your drawing look like a cleaning tissue.  
I am sure that is not in your mind.
- Put the images you see on paper and let your heart and mind do the rest of the work.
- Important: **DO NOT GIVE UP!**  
**Practicing** is the only way to become a master at drawing.

These golden rules are very important to me and I still use them. I think they will also be golden rules for you!



## Session 6

### Learning from photographs.

In this session, I will give you some information on how to get as far as you want in drawing. I went to different schools, but I have learned most from making drawings by myself. How this works? It is very easy! So far, I have told you how you can draw if you see life around you. I told you to look at a chair, a can, a road or room. But there is another way! Not all teachers are happy with this way of drawing, but it is a good way to learn and visualize. In exercise 7, I told you about taking a photograph or a picture from a magazine. The following exercises we will do with these magazine pictures or photographs.

### Exercise 11

On this page, there is a simple photograph. Next to the photograph, there is a simple drawing of the picture. Take this photograph and find these lines on your own and put them on paper.





## Exercise 12

Take this new picture and do the same exercise, but now find the lines by yourself. After making this drawing, look at my drawing and see if you find the right lines and composition. Start finishing the drawing by working on it further.

If you want, you can work out the drawing by putting more details in it. You can do it!

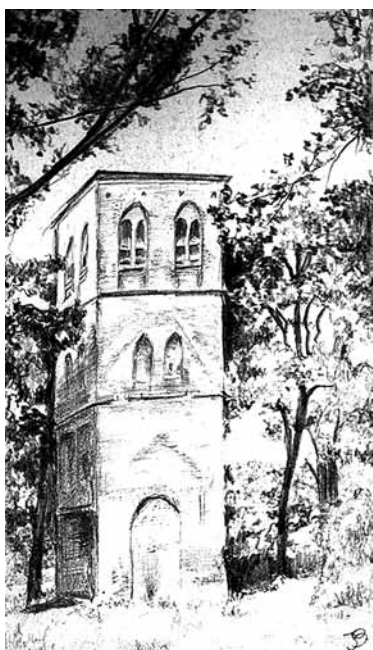
## Exercise 13

Take an easy picture from a magazine and start finding the lines you have to begin with. Finish your drawing.

### TIP

*Do not use heavy lines, you need thin lines!*

I know you will tell me now ‘why do I have to do this now, because I cannot draw’. I promise that if you practice this whenever you have time, you will make beautiful drawings in a few months. Drawing from photographs and pictures from a magazine is easy, because the color, the light and the object do not change every second, while you



look at them. You have only one reference in front of you and that is what you need to focus on. No other elements are distracting your attention from your picture and drawing. This is the reason why I think that drawing from photographs or magazine pictures is the best way to learn how to draw. It also does not matter what the weather is like. Take simple pictures as an example and draw them at home. Look at your reference and find what you did well and what you did wrong.

*Next time, you will draw this picture better.*



## Session 7

### Finishing part

In this course, you learned two of the most important things in art: 'Seeing and not to be afraid'. But the most important lesson I can give you is: Do it, go for it.

#### TIP

*Keep drawing and do not expect a beautiful drawing if you do not practice.*

Practice is what you have to do every day. I know that this is impossible, but you cannot learn only by reading this and thinking 'Now I'm an artist'. Forget it! It does not work that way! I work 16 hours a day, practice every minute and keep finding new ways to see and feel things. The only way you get over that fear is by practicing and listening to yourself. Nobody can tell you how to feel and to see. You have to find out by yourself. The two things you can learn from other artists are the basics and the techniques. If you study art in a classroom, your teacher can only teach you how to work with different techniques. But a good teacher will never say 'I like or I do not like that'. He can only point out what you should focus on and what you did wrong in technical terms, and show you the right way. Drawing is personal and I had many problems at school when I discussed this with my teachers time and again. Of course you have to listen to them, they are the ones who can teach you the techniques.

*But you are the one who has to put your own feelings on paper.  
Let your heart and soul speak.*

I have already told you many times how to learn, to see, and not to be afraid of that white paper in front of you. I hope you are going over and over this course, before you go further. In my view, this course is the most important one and you have to get to that point of feeling and seeing.



I hope the small techniques that I describe in this course will help you start drawing and to find the way you have to go. I am sure you will see this and after a few weeks of practice, you will be a budding artist. You will see everything from a different point of view. You are going to feel things. Take your drawings and make them into a book of pictures, as opposed to a book of letters. The white paper is no longer an issue and you will fill it with your dreams.

For the last time in this course I will tell you this:

All great artists became artists because:

- **They did not listen to other people.**
- **They were not afraid to put something on paper.**
- **They practiced every day, day in day out, and slept with their drawings.**
- **They worked with their feelings, heart and soul.**

**You can do it too!**

**GOOD LUCK**



**Course 2**

**‘Materials’**



**A GOLDEN RULE:  
DO NOT GIVE UP**

**Keep drawing from your heart and from your soul.**

## Introduction

Having learned to see and deal with our fears, it is now time for some more things we should know. What materials do we need to make a drawing? What do we have to look for? In this course, I will only talk about materials we need for pastel, pen, and watercolor drawings or sketches. The required materials are: pen, ink, pencil, crayon, color pencil or watercolor. Later, I will tell more about paintings and other materials. In the beginning, I will show you primarily what color is and where and how to use it. Then I will discuss a variety of paper and other material you need to know about in order to decide where and how you want to work. This is a basic introduction. If you know more kinds of materials or find other ways to put your images and feelings on paper, that is fine, the more the better.

If you have other suggestions, that is okay and maybe you want to share them with us. Please let me know and if it is interesting, I may publish it on my website. I want you to know what you have to look for and say when you go to an art store. Do not always take for granted what the sales person says. First of all, they want to sell you their goods!

We learned in another course that we have our own points of view and our own ways of putting things on paper. This course is only a guideline, nothing more. It is the beginning of a journey in your new life. It will be more of a reading course to learn about the materials we use. But you can draw in your own way what I taught you in my first course. Keep drawing – that is the important thing – and do not listen to anybody. Others often think that they know everything better.

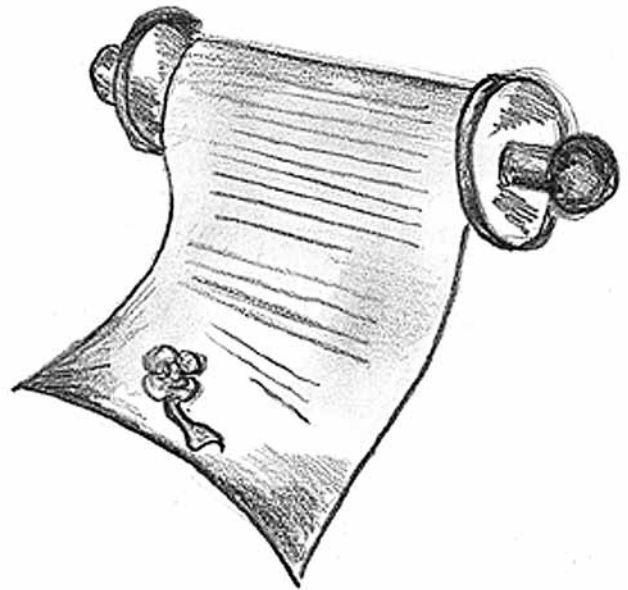
## Session 1

### Paper

What is paper? The only thing you know, is that white big sheet in front of you, which is telling you 'do not touch me'. But there is more.

### Paper has a long history

Just a few details: paper was made for the first time over 2000 years ago. In the beginning, it was called parchment and was rolled up in scrolls. Later, books were made from sheets of paper by binding them. Today, in the 21st century, this is still the most common manifestation of the paper we see around us. There is a wide variety of sheets of paper, made with new fibers and new techniques.



### What paper is made of

The basic material is cellulose fiber, which comes from a wide variety of plants. These plant fibers are reduced to pulp. Some harmful substances are removed, before it is felted together to form a sheet of paper.

The quality of paper depends on the plants used. This is the reason why there are so many different kinds of paper.

Traditionally, paper is made from line rags and the most commonly used is cotton.

The best paper today is made from wood pulp, which has been bleached to get the characteristic white appearance.

Recycled paper is also becoming popular, with its different structures and therefore each of them has its own way of working with it.



# Papermaking

The quality of paper depends on water. Water is of primary importance when it comes to determining the characteristics of every sheet. Sheets of cotton linters or wood pulp are immersed in water and blended for ten minutes. The pulp goes through a machine that puts the fibers on a plate and arranges the fibers in one direction. This is pressed in order to eliminate the water, until the paper is as hard as it needs to be. The more pressure, the harder the paper. After pressing, the needs to dry.

This was done by hand for over 1000 years. People pressed the water out of the pulp with manual presses.

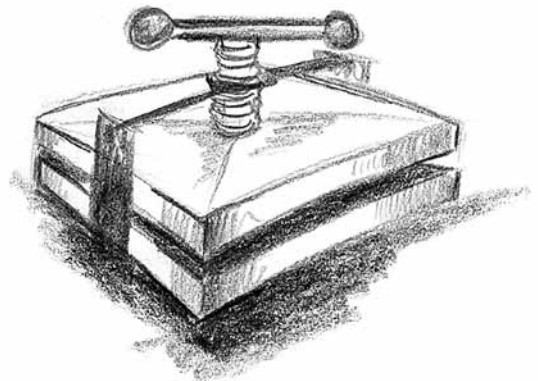
Most kinds of paper that we know have a problem, which is that after a few years they start showing brown dots. This problem is caused by the pH, which is normally around 7. It is the acid that has remained in the paper, called rosin fixed with alum. In modern papers, an 'alkyl ketene dimmer' is used, which allows the paper to retain its color longer without the brown dots. But even today, papermakers are still looking for solutions to this problem. It is a natural medium, and the pH problem is very difficult to solve. The best quality paper today is cotton rag paper.

Types of paper:

- Non-pressed paper (not hot-pressed and good all-round paper).
- Mould-made paper (machine-made paper, looks like handmade).
- Hot-pressed paper (machine-made paper, smooth/hard surface).
- Rough paper (naturally dried without being pressed).
- Woven paper (with rough toothed surface).
- Laid paper (shows impression of chain lines of the mould at regular intervals).

It is important to find your own paper, one which you think works best for you.

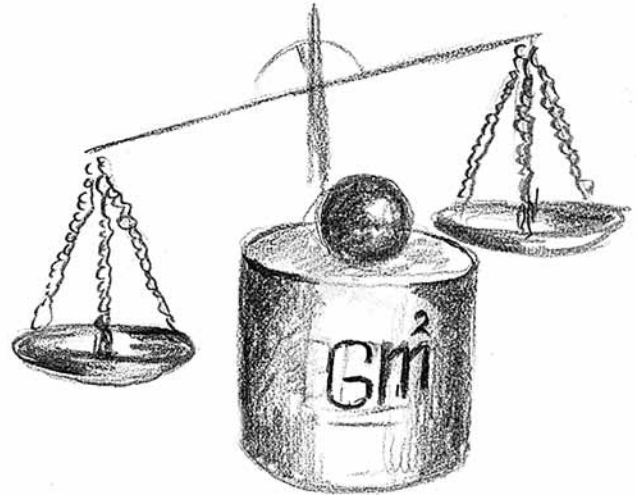
Paper not only has texture, you also have to think of its absorbent qualities. Paper for watercolors is softer than pen and ink paper, which has to be very hard to allow the highest degree of detailing. If you use soft paper, you cannot work with pen and ink, because the lines will be thick and dirty. Pencil drawings are usually made on semi-hard paper. Not too hard, but not too soft either.



## Paper weight

The paper's weight depends on its thickness and the kind of fiber that has been used. Its unit of measure is gm<sup>2</sup> (grams per square inch). Japanese paper can be as little as 12 gm<sup>2</sup>, but there is also paper going up to 640 gm<sup>2</sup>. All papers have their own weights, to suit different purposes. Drawing paper is heavier than printing paper, which is usually between 60 and 80 gm<sup>2</sup>.

Drawing paper is from 150 up to 640 gm<sup>2</sup>, which is better to use for different techniques.



## Paper fibers

Fibers always go in one direction across the paper. If you tear a piece of paper, you can see how the fibers are going. Paper has also a front and a back. It is important to find out which side is up, because you need to work on the upper side.

- Most papers have a watermark. If you can read it, you are looking at the front.
- You can also see that paper has a sharp edge at the other side, the edge is going down. If you see the edge is going down, this side is up and it is side to work on.
- You can also determine from the structure of the paper. You need to work on the side on which you can see the structure.

Pen and ink papers are usually very hard papers without any grain. For pastel drawings, you may use sticks and you can work with these on all different kinds of paper. Soft, medium, hard, non-pressed or mould paper are common kinds of papers.

## A piece of advice

Paper is something personal. I mostly use 'Schulerhammer' and 'Duifjes' paper, because I like details and hard paper. But this is my personal preference. You need to find out by yourself what matches your techniques to get the best results.

## Session 2

### Charcoal

Charcoal is normally soft and you can use it to create various gray scales. Charcoal comes in three forms:

- Charcoal made from willow in its natural state (fine medium thick).
- Compressed charcoal set in wood in different ranges.
- Porte-crayon holds a short piece of charcoal.



### Technique

Normally, when you work with charcoal, you use your fingers a great deal. You get flat, soft areas and the only way to get hard, fine lines is by sharpening the charcoal. Having drawn fine lines on paper, you can put some fixative on the paper.

Drawing with charcoal has to be spontaneous. No details. Draw rough lines on your paper. Start making a drawing with only a few lines.

You can work with a small piece of charcoal and put it flat on paper, thus covering large areas parts in one go.

Charcoal allows you to make your first sketches, before you make your final work, using a different medium. It enables you to work freely and fast, and you will come to love this medium.

By working on large pieces of paper, you are able to transfer your idea to paper quickly.

## Session 3

### Pencils

Pencils are very common articles that we all have at home. You do not have to be an artist. Pencils are clean to work with and cheap to obtain.

### Black pencil

Black pencils come in many different grades, sizes and shapes.

**First of all, the following grades are distinguished:**

6H, 5H, 4H, 3H, 2H, 1H, H, HB, B, 1B, 2B, 3B, 4B, 5B, and 6B.

These are the most common ones. But I have a set that ranges from 12H to 12B. H is the hardest pencil (H12 is like drawing with a piece of rock). HB is regular. B is the softest (B12 looks dusty). The H series pencils are ideal for technical drawings with a lot of details, while the HB and B series are better suited for artistic work.



### Sizes

There are pencils with thin leads, but there are also pencils with leads over 3-4 mm thick. Your choice depends on what you want to do. Artists normally use the regular and thick ones. We need to work with different shapes of lines.



## Shapes

There are many different shapes. The wood around the carbon can be thick or thin; it depends on what you like and what you want. Some pencils have paper around the carbon. Other ones, you can refill with small thin 'carbon' (refill pencil).



Working with pencils enables you to use a variety of techniques. You can draw lines, smooth them with your fingers or use your eraser. You can use thick lines and thin lines, covering small or large areas, et cetera. Personally, I think that the pencil is the most important item we work with today. Most schools teach students to draw and start with pencils. It is the easiest and cheapest way, because pencils may cost as little as 10ct. You may even take a newspaper and start drawing on it.





## Color pencils

Almost every family has color pencils at home. These are among the first things that children get.

There are many differences:

- Conté pencils and color pencils are usually smooth and soft.
- Watercolor pencils are very smooth, and after drawing you can use water to make your drawing look like a watercolor. It is a fine pencil that creates great effects.

You can also use watercolor paper. First wet the paper and then draw on it. Another technique is to make a sketch with your color pencil and then rub over the lines with a soft brush. This creates the impression of a watercolor drawing.

- Conté crayons have a fine structure and they are limited to sepia (brown) white, with degrees of black and sanguine (terracotta).

The surface is very important when you work with Conté crayons.

The surface needs to be rough and not hard. Working on structure paper, you can get special effects with this typical structure.

Pencils are good to add details to your drawing. You will usually work with sticks and make the final changes with a pencil.



## Session 4

### Pastels

There are three different pastels:

- Soft pastel stick
- Oil pastel
- Pencil

In a pastel, there are no varnishes or additives. A pastel has a clean pigment and there are more than 600 different colors. The basic collections have about 45 different colors, and they are all good to work with. They break very easily and you need to carry them around with tissues or plastic. The better qualities come in a box.



### Pastel paper

Pastel paper needs a textured surface. The pigment needs to stick to this rough paper. Smooth paper does not work well, but as I told you before, you are the one to decide what you want to work with. It is your way to put your mind on paper.

### Oil pastels

Oil pastels and soft pastels do not go together. There are not so many colors available. You can mix them with turpentine, to create a drawing that looks like a watercolor. To achieve this, you first make your drawing. When you have finished, use a small brush and turpentine to smear the colors. We all used oil pastels when we were children. The effects are great and you surely remember the different colors under that black layer where you scratched with a sharp pen.



## Grades

Pastels come in different grades, ranging from 0 to 8 (0 being the lightest and 9 the darkest). Lighter tones are softer and contain more chalk. Dark colors are made with more pigment and are generally harder.



## Rubbing out pastels

When you work with pastels, do not use an eraser. The pigment will penetrate the paper and create a glossy paper surface. The best way to remove pastel colors is to use a hard brush. Try and see the result.





## Session 5

### Pen and ink

Pen and ink are some of the oldest tools for expressing oneself on paper. Indian ink came from China, in blocks. Water is added to dissolve it. It works well on most surfaces.

It is now available in small bottles, ready to use.



In the past, feathers were used for drawing. Today, there are many different pens, from dip pens, ballpoints and fiber tips to technical pens. Dip pens need to be dipped into ink over and over, but they can be used to express oneself freely. Ballpoint and fiber pens are mostly for writing and not suitable for drawing. Technical pens create consistent lines, ideal for diagrams and architectural drawings.





Let us look more closely at dip pens. There are various techniques for drawing with a pen, but this will be discussed in another course.

There are many techniques to master before you can draw with a pen. I love the pen technique very much, because it only uses black and white, gray being created merely by drawing thin lines.





## Conclusion

We have seen that there are many kinds of papers and materials in the art stores. It is important to find out first which medium you like most. I know that there are many more media, but these will not be discussed in this course. The reason is that the described in this course is the most common one and relatively inexpensive.

I know that painting, sculpture, woodcarving and airbrushing are also great media, but the investment before you can start, is great.

To learn the most important things in art, you need not spend a lot. Buying a sketchbook and some pencils is a good start. All great artists started with charcoal or pencil. These media constitute the basic tools of art. Even today, I make sketches on napkins or a scrap of paper. Sometimes, I wake up at night and quickly draw some lines on a small piece of paper. When I get up the morning, I have enough information and new ideas for some great new drawings.

What you now know about materials, is only the basics. If you want to know more, there are many books that describe all these materials extensively. You will find out, that after the basics, you go your own way. You will find the materials you need for your art. You take them with you to wherever you feel comfortable. You will find your own way. There are many different materials. There will always be new techniques and you will follow your own way with your own technique. I know that these basics are enough for you to find your way.

## Suggestions for buying, where to buy

The best way to start, is with a pencil and some charcoal. You can do everything you need with these media, work in details or on large surfaces. It is fast and you have everything on paper you need later. Take charcoal for example, and learn to draw with a few lines. Take HB, B or B1 pencils and draw all the details you want.

Sketchbooks come in many different sizes and they are perfect for your drawings. Buy one small and one large format sketchbook.



## The only exercise in this course

You know how to see and feel things. See things with your heart and mind and feel them. You have already made a few drawings without any technical information. These drawings are unique. Nobody told you what to see or what to feel. In the next course, I will give you the first technical information in drawing.

But first I want you to take your charcoal, your large sketchbook and draw some simple things you see around you, such as fruit, cans, boxes or chairs.

Later, you can take some more complex objects. Or take some magazine pictures or photographs and draw them. See and feel the lines. Create a masterpiece. The most important thing is that you see what you did wrong in these drawings. Just think: 'Next time I will make a better drawing'.

I know the fear is over and that 'I cannot draw' no longer applies to you. Begin and see and feel your picture. Use your eyes. Your heart and soul will give your hands the order to draw.

You will see that it works!

## Some important tips

- Feel 4-years-old again, free from any fears.
- Avoid seeing things in a complex way.
- Put only a few lines on paper, to make it simple.
- Do not think: 'This is terrible'.
- Just think: 'Better next time'!
- Find out what you did wrong.
- Keep in touch with your object, dream of it, feel it.
- Let your mind and feelings become one and the rest will come by itself.



## Course 3

‘Pencil drawing’



**A GOLDEN RULE:  
DO NOT GIVE UP**

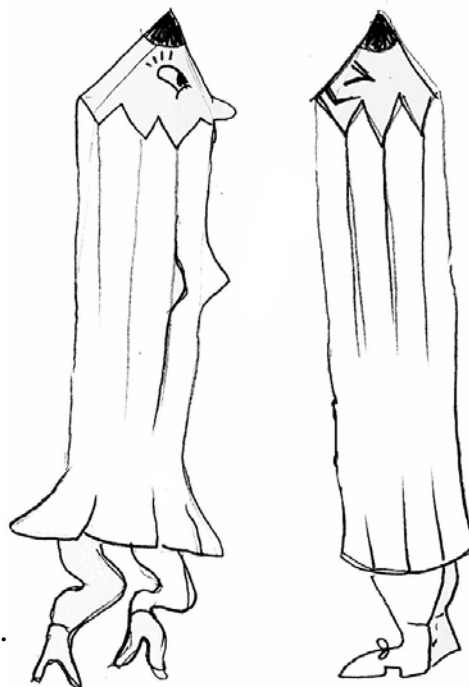
**Keep drawing from your heart and from your soul.**

## Introduction

So, we know the basics of seeing and materials. Let's start with our first medium: the pencil. Using this technique enables you to learn and work out everything you want. It is the cheapest, but also the most all-round medium. What you learn in this course, you will use over and over for the next 50 years! Because, from today until the last drawing you will ever make, you need to work with this medium. Sketches with pencil are the first impressions on paper. It is an easy medium.

With a pencil and a piece of paper, you can draw. You need nothing else. All my drawings start with a few lines in pencil. I use the pencil to put the basic lines on paper, so that I can see if everything is balanced and if the composition is right. A bad start always ends up in a bad drawing. If the first lines do not match, forget it. Your drawing will be a mess.

In my eyes, this medium is the top of all mediums and it is still one of the easiest.



## Session 1

### What you need

Not much, like I told you in the beginning. An HB, B or B2 pencil and a sketchbook, that's it! Let us do our first lesson.



## Session 2

### Material

First of all, let me tell you something more about the differences in materials. In the 'Materials' course, I mentioned some differences between graphite and charcoal, carbon and color pencils. I told you about different pencils and colors. I do not think it is relevant to go deeper in this matter. Below is a short history and some differences between types of papers. This may be elaborated upon in another course.

### Pencil history

The first graphite pencil was made in 1662. It was made from gum, resin and glue. This mixture was pressed into grooves cut in wood, usually cedar. In England, in 1761 pencils were made from a mixture of one part sulfur and two parts graphite. This was replaced later by a mixture of clay, graphite, water and paste, which was hardened by baking and pressed into wood grooves.

### Paper

Thin, thick, smooth, ivory, board, rough, watercolor; every paper can be used successfully with pencil drawing. You can choose from sketchbooks, layout pads, inexpensive paper, Bristol board, watercolor paper and ingress paper.

I told you in another lesson that the choice is personal. The more you draw, the sooner you will find your own kind of paper and pencils. Let your feelings talk, listen to them and use the materials you feel comfortable with.



## Session 3

### Equipment

#### Eraser



We do not need one in the beginning. The best way to learn is to see your own mistakes by practicing and working spontaneously. Consider learning from your mistakes as rule number one to progress.

#### Knives, blades and sharpener

Knives and blades are for another course. This technique is not available in this course. But we need a sharpener. The pencils need to be sharp and have long points. Sharpening a pencil can also be done with a sharp knife.



#### Fixatives

To conserve your drawing for the future, you need a fixative. Buy a good brand. Fixatives are also available in bottles.



#### Pencil extender

This is a metal holder that enables you to work with partly used pencils. It gives you more and better control over your pencil. Some lines are better made with a shorter pencil.

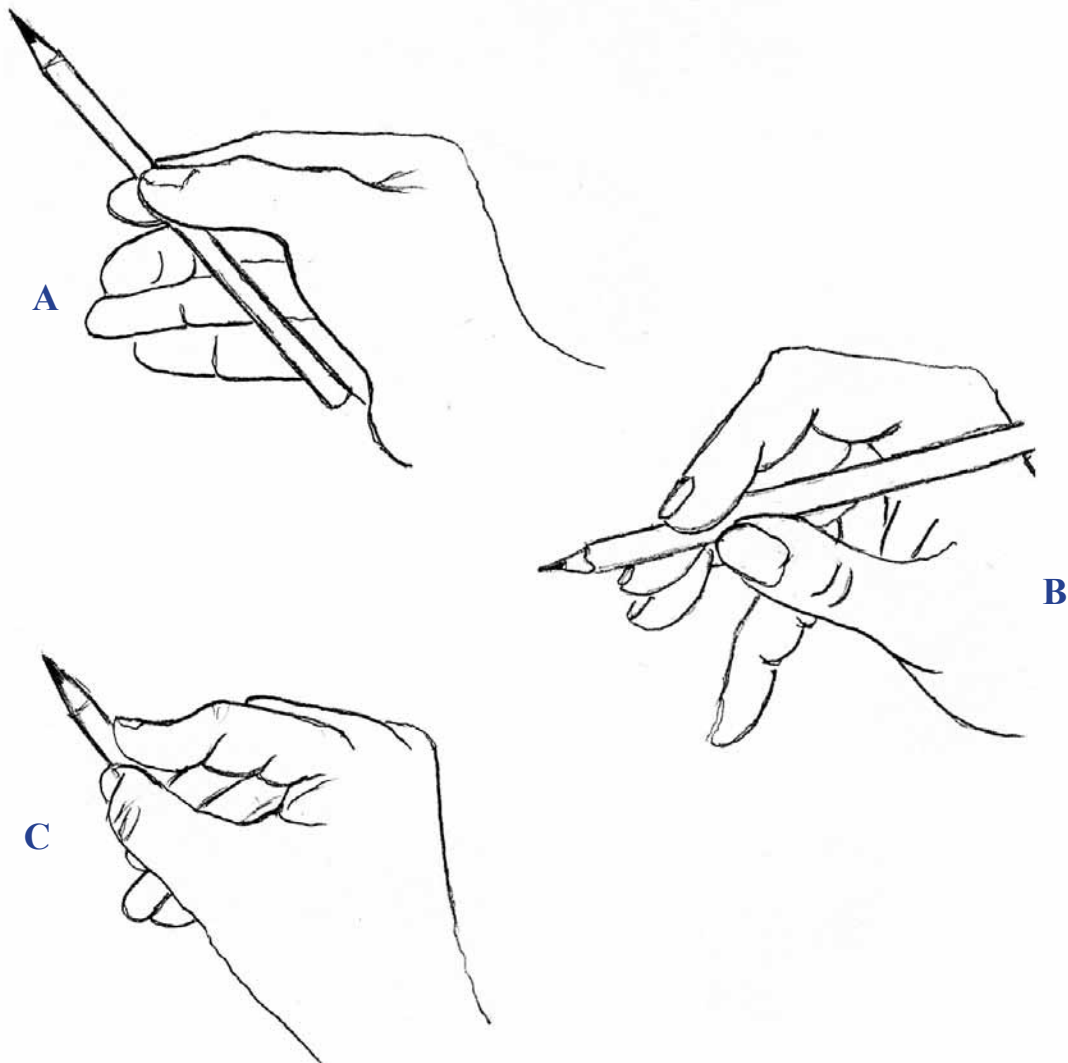


## Session 4

### Holding a pencil

A pencil can be a writing tool, but for us it is a tool for putting our mind on paper. On this page, I will show you the different ways to hold a pencil. These are the basics and if you are comfortable holding your pencil in a different way, no problem.

- A. Small marks from resting your hand on the paper.**
- B. You can draw from your elbow or shoulder.**
- C. Think about the hand, it must be comfortable and relaxed.**



# Session 5

## Basic strokes.

### Example 1



Left strokes are made with an H5 pencil.

Right strokes are made with a B5 pencil.

### Example 2



Smooth

Cross-hatching



### Example 3

Shading and rubbing



### Example 4

You can see in these drawings that the smaller the angle of your pencil, the wider the resulting line.



## Example 5

Also use your fingers to get smooth lines.



## Session 6

### Our official start

Learning to draw is a matter of practice, observation and using your eyes. Do not be afraid to make mistakes. This course will be the beginning of a new part of your life.

### Useful tips

Always carry a sketchbook and pencil with you, so you can draw whenever you think you have an important image for your paper.

Buying expensive equipment does not mean you will be a better artist. Be critical of yourself.

If a drawing looks wrong, start a new one, a second one, a third one and so on.

Work with colors if you feel like, the effects may be surprising.

Find your own way of drawing. Everyone has his personal style.



### What is sketching?

- Putting a few lines on paper fast. This can be done with pencil or charcoal.
- Use your fingers to get gray tones on paper quickly.
- Blend the lines with your thumb.
- Experiment with different papers and pencils.

## Session 7

### Composition

Most important lesson: Ask yourself, where to put your lines.

‘Which piece of landscape, detail or object is important to me and what shall I draw?’

The answer is: Start with some outlines and then find the best composition. Once you have found the right one, work out the drawing in more detail. If your feelings tell you ‘this is not the right angle or object’, start with a new setup and when you are satisfied, start with the drawing.

### Important rule

What makes a good artist, is his originality.  
He tries to draw what no one has ever done before.  
He breaks rules.

*Will you be the next one?*

Every human being is unique.  
Think of yourself as different from everyone else and keep expressing yourself in your own way.





## Session 8

### Possible objects that you may sketch

#### Interiors

I think the most common – and initially the best – way to learn to draw, is by drawing the things you see around you. It's easy to find a room, with different items in it. Try to see the different perspectives. Perspectives are everywhere, find the first lines and the right composition. I have put a room on this page and you can see that everything has its own perspective.

#### Exercise 1

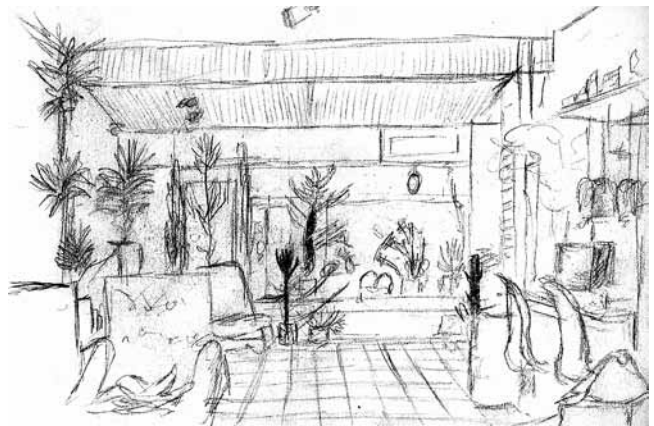
Take a pencil and a piece of paper. Sit in a relaxed way, in a chair or at a table and draw the room in front of you. Not only the walls, but start with some small items and then put everything around you on paper.

#### Hint

Start with the main lines. Look at the proportions.  
Fill in the rest of your drawing.

Not good enough?

Start again with a new or the same point of view. Over and over, until you can see progress.



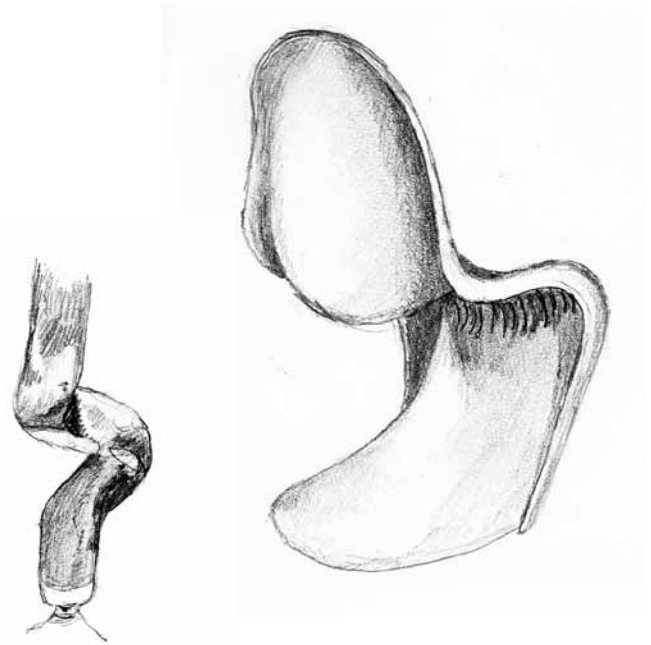
If you need help, take a photograph of the object from your point of view. This provides a smaller view in front of you, allowing you to see the lines better. It is an easy way and a great help in the beginning to start seeing these initial lines.

## Still life

Some familiar objects around you like a telephone, plant, doll or those bottles. They are good objects to draw, because they do not move and they do not change.

### Exercise 2

Choose an object in front of you. Think about the hints in exercise 1. Draw it. Not once, but at least 5 times. Number the drawings from 1 (first one) to 5. Take number 1 and 5 and look at the differences.



## Trees

You are going to take a look outside your window now. You are going to a park or take a photograph of a tree.

### Exercise 3

Sit somewhere comfortable and choose a tree in front of you. Take a 2B pencil or some charcoal. Draw the tree at least 3 times. The first time without any details. The second time with some more details. The last time with leaves on it. Not all 2 million of them, but as many as possible.

If there is time left, choose a part of the tree and draw it in full, with all details you can see.

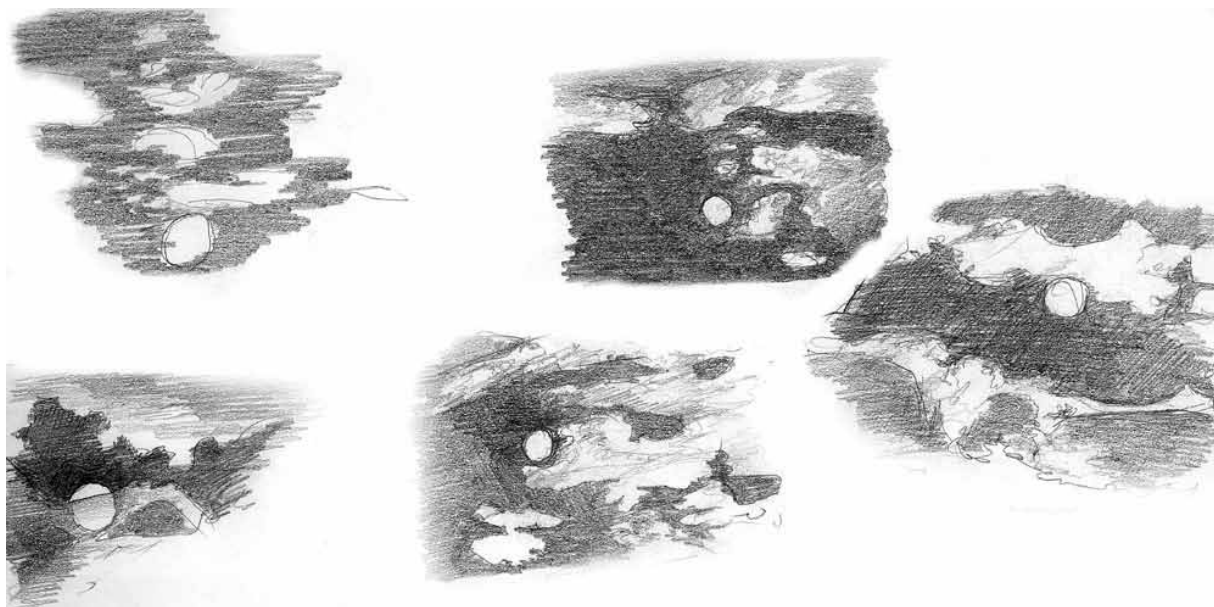


## Skies

This will be your first moving object. The object is to learn and put lines on paper fast. There is not much time to look over and over at the clouds and you therefore also have to work from memory. What you will find later is that you look at the cloud several times and draw it from the picture you have made of it in your mind.

### Exercise 4

Go outside and choose some clouds. You have little time to draw them, because they will change every minute. Draw these clouds with just a few lines, and put these lines on paper. Work them out later or after these first impressions.



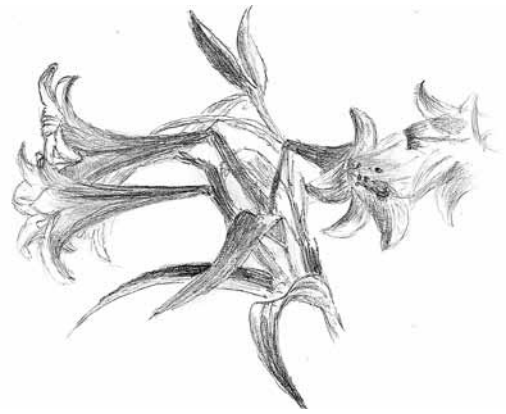
## Gardens

This may be a little difficult, especially if you are living in a city, but maybe you know a nice garden somewhere. Otherwise take a picture from a magazine.

Drawing a garden is not always just drawing the plants in it. You can draw the entire garden or a small part of it.

## Exercise 5

Take a detail from a plant and put it on your paper. Feel and smell the flowers that you are drawing.



Make a full drawing of some plants and a part of a house, barn or tools. Play around with thick lines and thin ones. Use a variety of gray scales.



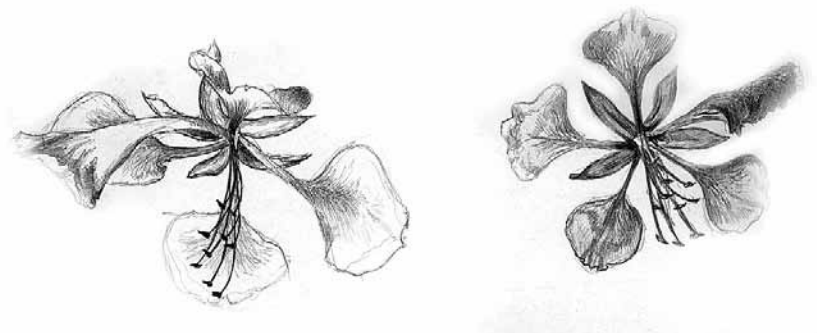
**Make several drawings!**

Do not stop after these ones, there is a lot to draw.

**Remember:**

**Sketching, is drawing without detailing.**

**You can finish the drawing at home, your memory will help you.**





## Animals

Now we are coming to the real stuff. Drawing an animal is difficult, but you should not be afraid.  
Look around until you find an animal.

### Exercise 6

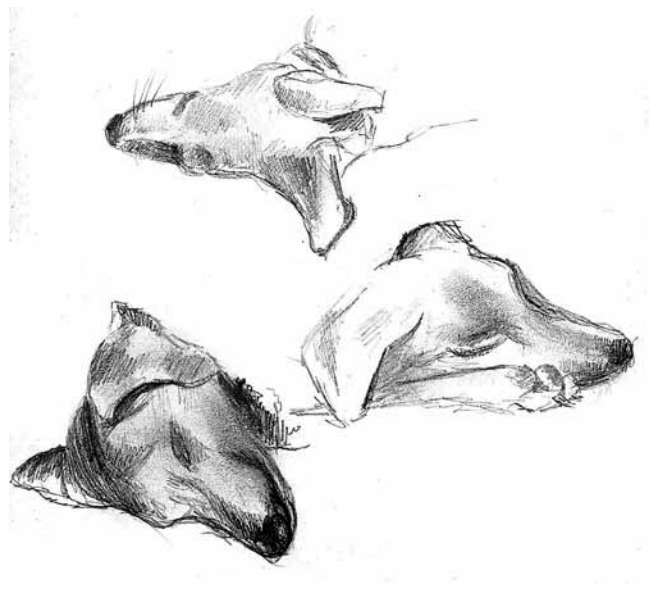
Take a look around and find an animal that is sleeping (or use a picture). Draw short lines on your paper and look over and over, so that you see the animal every 5 seconds.

First, put the initial lines and proportions on paper.

The longer you hold the animal in your mind, the better you can work on the drawing.

Now take an animal that is walking or sitting in front of you. Draw fast, make the first lines fast, look, look and look over and over again. Put it in your mind. It's not easy, I know, but that is the way to learn to put lines on paper fast. That is what we need.

Start over and over, every time your object is changing. Start with slower animals, such as a parrot, a horse, or a cow. Later, you can take a mouse or other faster animals, but their speed makes them quite difficult to draw. So you have to depend on your memory.





## Town view

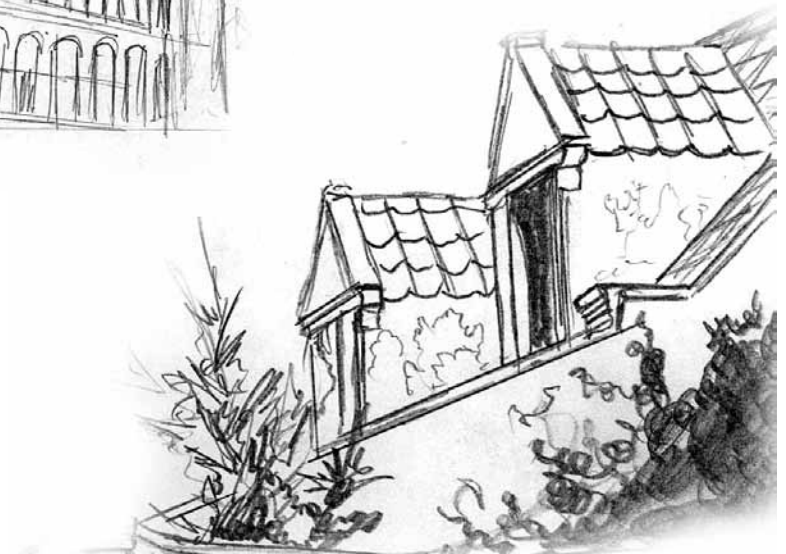
An easier one, you probably think. Okay, let's see. A town view can be a block of houses with people, cranes, warehouses, factories and motorcycles.

### Exercise 7

Choose a location somewhere in your city or town, with some houses and people walking around. First draw the initial lines on paper fast. When you are finished with this, add the houses around it and maybe the trees and so on. Not easy, is it? That stranger refuses to stand there for half an hour, to allow you to get the lines on paper. Practicing is the key.

Maybe the best way is to practice with some photographs first. After that, you know where to begin and what problems to expect in the drawing.

Still, the best and hardest practice is drawing in the street.



## Kitchen

This should be easy: nothing is walking around and.... Yes, my son comes into the kitchen. I have to draw my son now! Okay, take it easy, what we do in the beginning is drawing the kitchen and some furniture.

## Exercise 8

Take some charcoal and paper and go to the kitchen. Take a seat somewhere and look around you. Did you see any interesting object? Okay, draw it twice, first in charcoal and then in pencil. Not bad. Draw other objects too.

## People

The real stuff.

Drawing people is the most difficult part of drawing. How does he or she look at the end of my drawing? Is it the person I wanted to draw? It should not be a problem to get over this. But we have to start.

## Exercise 9

The best moment to practice drawing people will be when they are watching TV. Then, they hang, sit, or sleep in the chair. Draw them, over and over. Start with the easy lines and work them out as far as you can. Draw them again, and you will see, the more you draw the better they look.



## Exercise 10

Now go to a fast-food restaurant or park and draw the people there.



## Exercise 11

Go in the street and find some people waiting for a bus, talking with each other.



## Exercise 12

Let's take people walking in front of you. Yes, you get only a few lines and then they are gone. That is what you need to learn, a quick look, memory and these few simple lines!



## Portrait

We need a break and we will continue with a slower session. Drawing a person is drawing somebody's life and soul. The person's expressions will be the key to success in your drawing. Now, we have to see if you have mastered the way of seeing and feeling. We are not going into the anatomy of a human face, because that is something for the advanced course. Learning to draw a face is the highest achievable in drawing. Let your heart and feelings speak. Think about the general lines and the proportions you need. Draw and let your hand make the drawing. You will see that, after practicing this over and over, you will be able to put any person on paper.

### Exercise 13

Take a photograph. Use a pencil, put the proportions and lines on paper. After that, you continue with the eyes. If the eyes are okay, go on. If the eyes are bad, start again. Put the mouth on paper, nose, hair and ears. Do this exercise over and over to master the technique and see the person on your paper.

### Exercise 14

Look around and draw somebody. Put him on paper and do this as often as possible. Or, draw yourself from a mirror. It is fun!



### Hint



**Do not overconcentrate on one aspect.  
See everything around your object and draw that too.  
Do not concentrate on one person too long, clear  
your mind after half an hour and then continue.**

## TV

Newsreaders pose for quite long periods. They are good objects to draw. Music programs also offer possibilities for choosing an object. Avoid pop music, but see what you can pick up from TV. You will see, it is amazing.

## Photographs

Photographs are good objects. The light is always the same. There are no movements. You can draw them whenever you want.

Always keep in mind that

**YOU SHOULD NOT TRY TO COPY THE PHOTOGRAPH.**

It is only a help.



## Children

This is a favorite object, but a very difficult one. They never sit or stand still, but are always running and playing. Now, this is your exam. Choose a child around you, from your family or your neighbors'.

Use only a few lines; children do not have a lot of lines. Proportions and initial lines are what you need first. Work fast and let your hand do the job. Do not think too much and do not try to make that perfect drawing. Draw the child in the time he gives you.





If there are no children near you, take a photograph or a picture from a magazine. Use this in the beginning and then go looking for a playground with children.

You will see that if you draw the line too hard or you draw too many lines, the child will look like an older person.

**GOLDEN RULE:  
THE KEY IS TO USE THIN LINES AND ONLY A FEW LINES.**



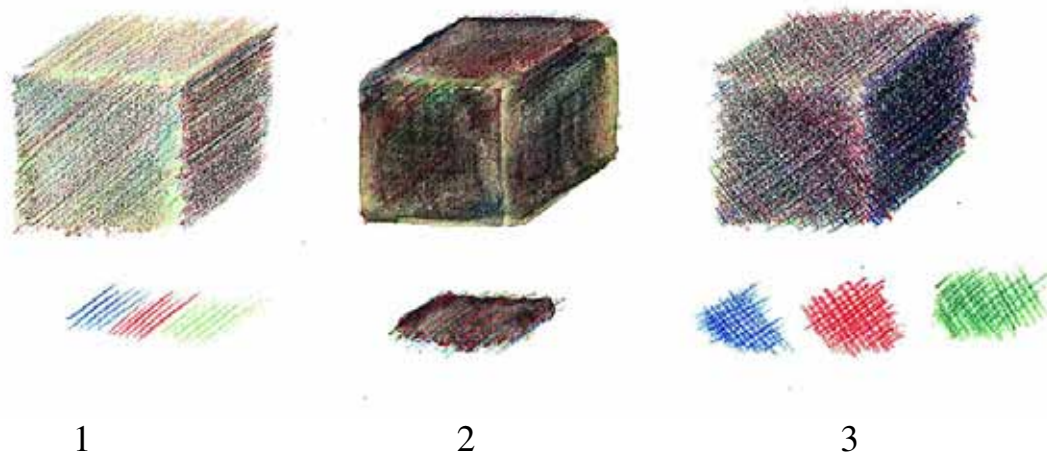
## Session 9

### Color pencil

So far, we have worked with black, gray and white. Now we are going to work with colors. The work is the same as with the black graphite pencils. That is one of the reasons, I put this at the end of the course. The only difference is that they are color pencils. It is very well possible to use them together with water. I will show you that too.

### Color mixture

There are different ways to mix colors.  
I will show you the various ways.



- 1 One-way shading. The tones are shading each other with a sharp point. First blue then red and green.
- 2 Water-soluble shading. Same shading as above, only wetted with clear water. Pencil marks are still visible.
- 3 Cross-hatching. Same colors on a three ways' cross-hatching.

### HINT

**Different kinds of paper will give you different effects.**

## Single color

Working with a single color gives your drawing a special look. Proceed from soft to hard lines.



## Soft color

A white piece of paper with soft colors and tones gives you a dream effect.



## Fully detailed drawing

All different colors are on paper. All the details are shown and put on paper. The point of your pencils must be very sharp for these kinds of detailed drawings.



## Exercise 15

Do all the black and white exercises (Session 8), but now in color. This is the way you learn by heart all the different techniques and you will master all the different ways of drawing. If possible, use different objects. I would suggest that you work only with the dry color technique in the beginning. Put the different colors beside each other or mix them. Create your own style.

**Play with colors, play with the different styles.**

## Conclusion

I think by now you know what drawing means.

- Drawing is putting something on paper and playing with it.
- Drawing is a way to put yourself on paper.

This was not the easiest course, but you will understand and see that it is the only way to learn these techniques. Only practicing and seeing your own failures will make you an artist. The little guidelines that I gave you, are only to put you over your fear and show you that you are an artist already.

Please take this advice from me seriously and keep practicing, and never give up. If something is not clear, go back to the previous session and find the answer.

**Sleep with your pencils and sketchbook.**





## **Course 4**

### **'Pen and Ink'**



## **A GOLDEN RULE: DO NOT GIVE UP**

**Keep drawing from your heart and from your soul.**

## Introduction

By the time we start on this course, we know how to see and to feel, and we know some materials.

We are now going to work with pen and ink, or the so-called ‘once-and-for-all-technique’. Because, once one line is on paper, it is final. This makes this way of drawing the most difficult technique you can master.

The tips I told you in the other courses are very important in this new course too. Practicing, drawing over and over, is the only way to master drawing. Practicing is the key and you will see that every drawing will be better than the previous. Let me first introduce some of the materials that you will work with. Then we will look at some techniques. Keep in mind: keep going, never give up and your drawings will get better each time!



## Session 1

### Materials

Let us first look at the pen. There are many different drawing pens on the market. A lot of them are also used in schools, or at your work. But there are also some typical pens used only for pen and ink drawing. A simple piece of bamboo trimmed to a point or a dried cow parsley stalk can be a perfect pen too. An older version of the pen is the quill. Nice effects can be achieved with these simple tools. In pen and ink drawing, one can also use brushes. Personally, I am not very fond of it, because it is more like painting with ink. I believe that a pen drawing must be made with pen and ink. The brush is a ‘fast tool’ to give your drawing some shades or levels quickly. Most of the time, in the beginning of pen drawing and also later on, old masters used this technique as a fast sketching tool.

There are many different sizes of dip pens, some having small reservoirs. A simple ballpoint can be used to create some typical drawings. There are also technical pens, such as Rotring. These were used for technical drawings, before the computer age. Personally, I don't like these technical pens for pen drawings, because the lines do not have different strokes.

I will briefly discuss each of these pens below.



## Bamboo, parsley stalk, quill and match

All of these make perfect drawing tools and you should experiment with them. Use a scalpel to create a sharp point at the end of these tools and end up with a fine tool for making fast sketches.



## A simple ballpoint

This is a tool that also has some typical lines. I did some experiments with it and it is nice to see what is possible. There are thin ballpoints, which are perfect for details, and thicker ones for the broader lines. The good thing is that you do not have problems with spilled ink.



## Technical

Technical pens are made for the exact lines required in technical and architectural drawings. They are available from 0.1 mm to 2 mm and up! As I said, these pens make exactly the same line from the beginning to the end. In my opinion, they do not make good tools for loose drawing.

## Drawing and script

These are used primarily for calligraphy.  
The pens come in different shapes and sizes.

If I showed you the different pens, would it be difficult to find the right one?  
I do not think so.



I do all my drawings with one type of pen. With that pen, I can make thin lines, thick lines and fat lines, shades et cetera. In the beginning, use only the quill pen shown here, to find out what pen drawing is. Later, you may use some other pens, but start with this one.



A quill pen, also called a mapping pen, is only available in a single size. Normally, I use a pen for 5 to 10 hours for the perfect thin lines and shades. Then, I take a new one if I need to draw more thin lines. Do not throw the old pen away! It is a perfect pen for thicker lines. This pen for thicker lines, is perfect for bold fat lines later on. I use a pen over and over, until it is too old and the point is completely broken.

I generally use 5 different pens, thin lines (new pen) thick bold lines (oldest pen).



## Session 2

### Inks

Black ink was the first to come onto the market. Later, color inks came out.



### The oldest ink

At the beginning of pen drawing, ink was made from Chinese ink sticks. It is more than 2000 years old. You rub the stick on an ink stone with water on it, the resultant solution is drawing ink.



### Indian

This is available in a strong glossy line. It can be diluted with water to make the color lighter. When it is thinner, it is also more suitable for making sharper lines. Personally, I always use this ink and it works perfectly.



### Filler bottles

This ink is made for technical pens and also suitable for pen drawing.

### Colored inks.

These inks are weather-resistant, but NOT all are color-fast! They will fade after some time.

### Chinese

This is used for working on colored paper. It can create nice effects and you should experiment also with this ink

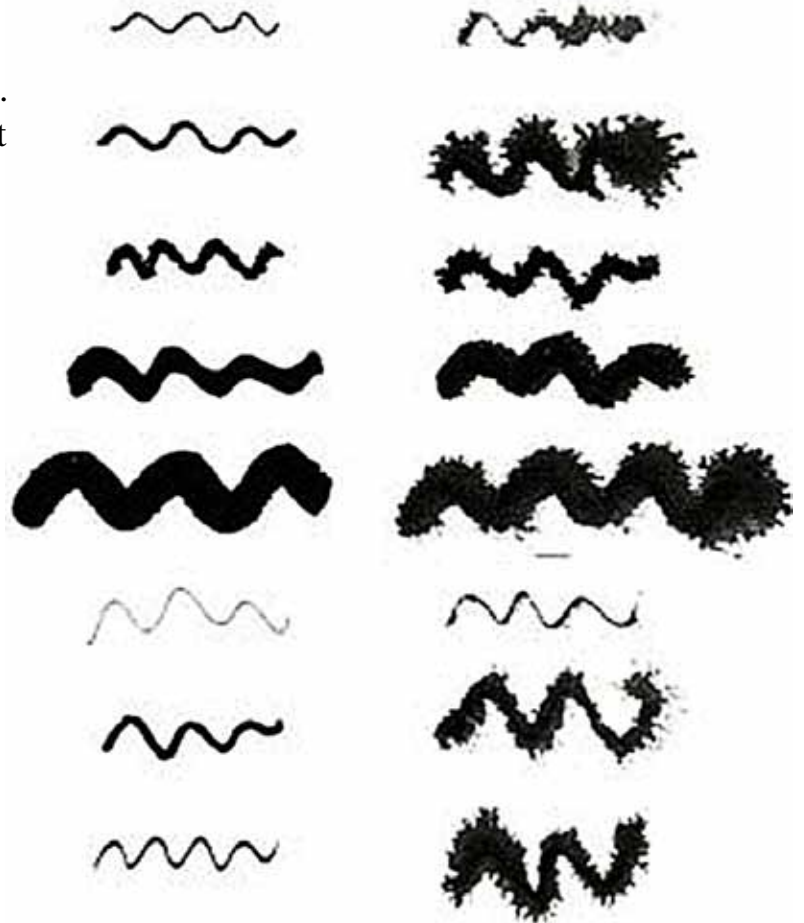




## TIP

If you use a dip pen, you need to hold your pen loosely. This allows you to make firm strokes and dark areas, and cross-hatching the way you want. Do not hold the pen between your fingers too tightly, or you will end up IN the paper rather than ON it.

Technical pens: hold these straight up to get nice clean lines. Dip pens need to be held at about 45 degrees, just like a ballpoint.



## Session 3

### Paper

The most important thing in the pen and ink technique is to find what kind of paper you want to use. Shown here are some differences in paper with the same pen and lines.

As you can see, soft paper does not work, because the lines are going everywhere. The lines decide for themselves where to go and what to do.

Hard papers with more gum and which have been hard pressed, are perfect for thin lines. Decide for yourself which paper you like most. I prefer Schulerhammer or Duifjes paper, but I am sure there are other good ones.

DO NOT BUY watercolor paper or sketchbooks for ink drawings. They are too soft.

If you decide to use soft paper, later on, you will not be able to make small corrections. Small corrections are only possible on hard-pressed paper. Normal paper does not allow such corrections. The lines are final. Also use different colored papers, which are nice to achieve particular effects or create certain moods you want to draw. White ink on dark paper also creates nice effects.

Do not be afraid of drawing with pen and ink. With final strokes on paper, you will see the unlimited possibilities of this medium. I love to draw with this medium and the details you can make, are numerous.

Your first drawings will not be your best ones, as you need to learn the feeling of the relation between pen/ink and paper first.

## Exercise 1

I will now show you some different strokes and basics for drawing with pen and ink. Again, you need to practice a lot, do not be afraid and keep going.

If you add some water to the ink, you will get lines that fade. See the results with different diluted inks.

## Regular ink in bottle

All lines are hard, but as you can see, there are some differences between the lines. All lines are made with the same pen. You have read a lot now and need some action. Do you have paper, pen and ink in front of you?



## Exercise 2

Take a small piece of paper (25 x 40 cm), look around you and choose a small detail of a flower, can, chair or something else. Start drawing, yes, just start and put the lines on your piece of paper. Do not be afraid, it is the beginning and the ink will be all around you! I can hear you all saying, this is the most difficult drawing I made. Don't worry, all famous artists sometimes use pen and ink. Usually for sketching details, but it is also a perfect medium for studies.



### TIP

If you use a small ink bottle, the best way to prevent the bottle from falling, is to do the following. Take a low plastic can or a box and tape this to your table. Place your small bottle in this container, so if it falls, you do not get the ink on your drawing table and paper.



## Session 4

### Applying ink

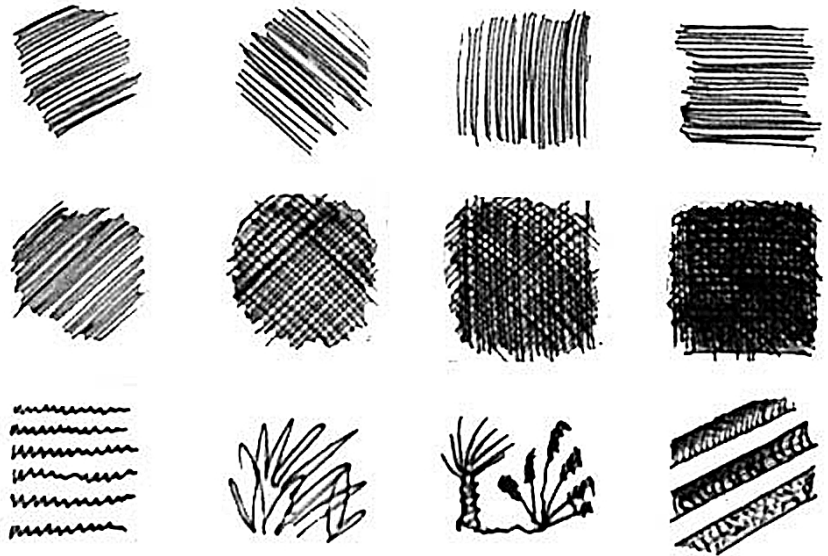
So, you have made your first pen drawing and perhaps you think that it should also be your last. But keep going. I will give you some more tips and lessons to feel comfortable with the medium. The first thing you need to do, is find a paper that you are comfortable with. Ask the art seller if you can buy single sheets of different papers and ask for the hardest paper he has. At home, find out which paper is the best for you.

First of all, feel your paper; does it have a hard surface and is it thick enough? Then do some tests with lines on that paper. Does it feel right? Are the lines okay? Then that's your paper!

## The way to success

I will now show you the different lines that are possible in pen and ink. The most important tip in the beginning is not to move your pen forwards and backwards. This will cause spots of black ink on your paper, because the pen will end up in the sheet of paper.

Hold your pen between your thumb and fingers, as if you were writing a letter. About 45 degrees to the paper is the perfect angle. Then, with your pen up, move it away from you. Do not move the pen backwards! Lift your pen up and move it up every time. This will give you some examples of what it is like to use your pen.



### Exercise 3

Practice these lines over and over on a piece of paper. It is very important to get these lines under control. Then move to some more difficult lines (circles and crooked lines) and practice this too. Shown here are some drawings of simple lines. Copy them to get some experience creating these kinds of lines.

## TIP

### Always keep a small piece of cotton in your hand

The reason is that when you dip your pen in the ink bottle, there is always too much ink on the pen. If you have too much ink on your pen, it will leak onto your paper and may destroy your drawing.



## Starting a drawing

Here are some guidelines for setting up a pen drawing.

### Exercise 4

First decide on an object. See and feel your object, know what the problems will be. Take the paper you think is the best for this job. With a pencil, put down some guidelines to get the perfect setup and proportions. The lines must be soft, not too hard, they only have to be guidelines.

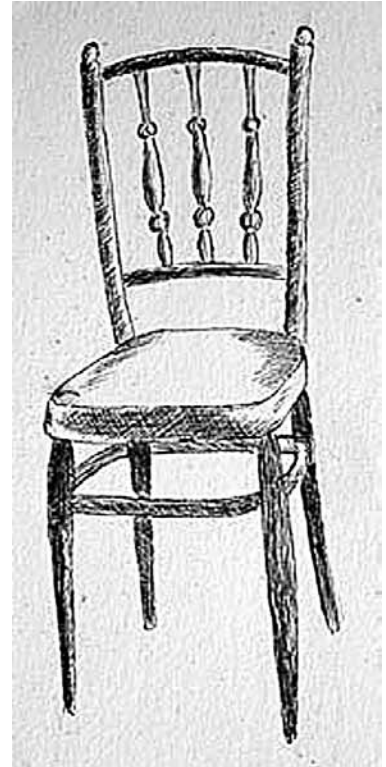




## Session 5

### Simple line drawing

You have made some small drawings already.



### Exercise 5

What we will do now, is to look around and choose a small object, such as a chair or a table.

Draw this object with a minimum of lines.

Watch out, do not hold your pen in your hand too tightly.

Take the same object and draw the same lines.

This time, fill the object with more shade lines.

Use these lines to add depth to your drawing.

You can also add some lines to show what kind of material it is.

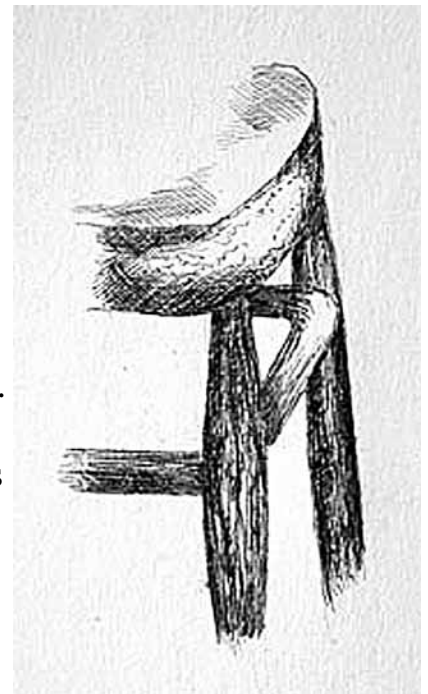
### Detailing

### Exercise 6

Take the same object, but now select a small detail.

Draw this detail again, but this time using only dots.

This technique enables you to see that you can create lots of different surfaces. It is soft. This technique is perfect for nature and bird drawings.



## We will now make another drawing.

### Exercise 7

This drawing will be a complete drawing with lines, shades and dots.

As you make your new drawing, you will see that pen and ink includes lots of different styles and most of these styles you can be combined in a single drawing. The drawing may contain details or consist of only a few lines. A sketch has few lines. Pen and ink is a perfect medium for sketching.

We have now made some drawings. You can see that drawing with pen and ink is going better and better.



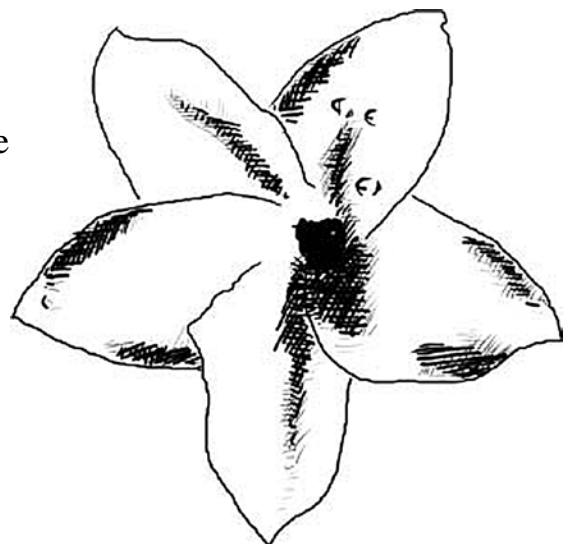
## Below are some tips for drawing different objects.

### Still life

It is the easiest object to draw. These objects stand still and they are usually nearby. The light often remains the same, which is another benefit.

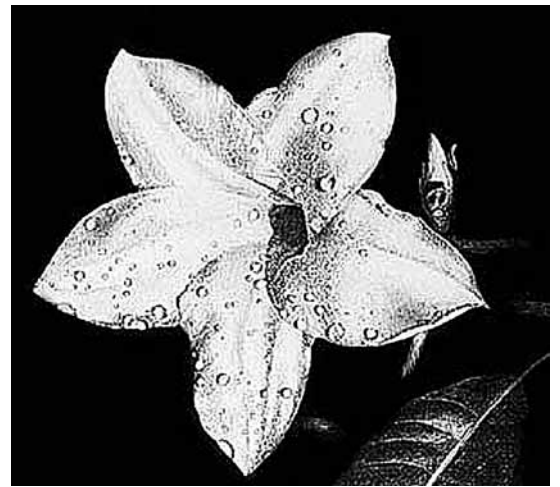
Plants are more difficult, because there are more details to draw. If you want to draw these details, do not go to extremes.

The best way to draw plants, is to select a detail of your plant.



## Exercise 8

Choose a plant. Draw a small detail of this plant. Make the first drawing only using lines. Then draw the same detail, but this time add shades, lines and dots. Use as much detail as possible.



## Exercise 9

Take a piece of cloth, trouser/blouse, sneakers. Draw this object using only shades.



## Session 6

### Drawing landscapes and plants

Drawing landscapes is making a free drawing. You can create a full drawing with just a few lines. Or you can use just a few lines or only shades, anything is possible. Landscape drawing is the best way to learn the technique of pen drawing.





## Exercise 10

Here are some landscapes. Take a piece of paper and draw your own landscape on your paper. This is a good exercise to get the feeling of a looser pen technique. You can make small mistakes. Nobody will see that and maybe it makes the composition more interesting.

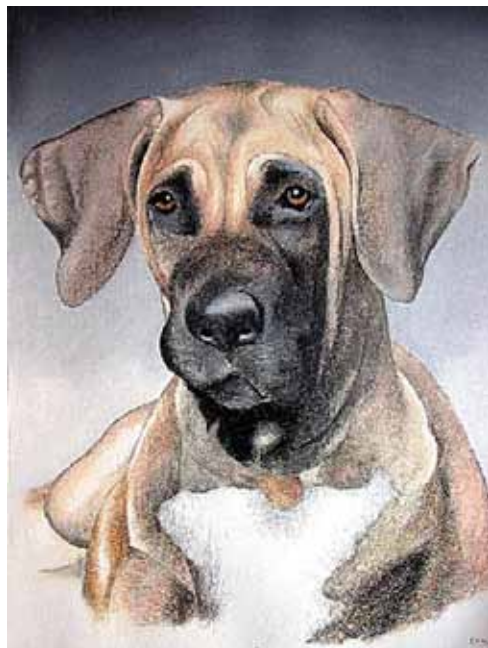
If you want to draw something else, that is fine too, but first finish the drawing, because you have to get the feeling.



## Session 7

### Drawing pets

This is definitely a bit more difficult, but still, easier than drawing humans. Drawing your pet is usually done in small lines for cats, dogs and birds. In the case of fish and other pets, I tend to use shades.



## Exercise 11

Here are some examples. Draw your own pet, to get the grips with the different techniques. You probably feel that you are getting more comfortable with your pen and ink. Sometimes, you get your pen up and down, without the problem of it getting stuck in your paper.



## Ink and brush

I now want to speak with you about combining pen and ink with brush.

A good and quick way to make sketches. With a thicker pen, you draw some lines, which you then fill with ink.

You first need to get paper that is good for pen drawing, but also absorbs water. This paper would be one between hard-pressed paper and paper for aquarelle.

Here are some combinations.

Exercising this technique is like everything else in art: You have to do it.





## Exercise 12

Take a piece of paper and start. In the beginning, you can practice drawing the example. First draw some guidelines, but not with pencil. Do it directly in ink.



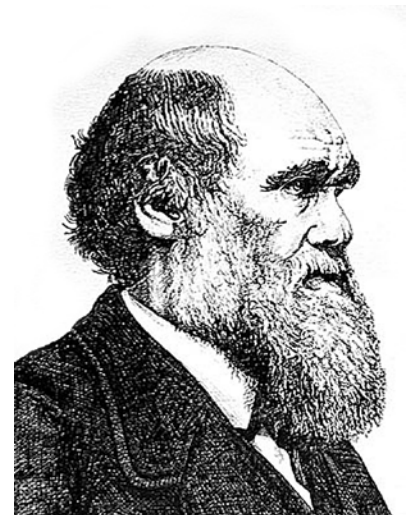
Just do it, if the first one is not good enough, do not give up, but keep repeating it. Eventually, you will find the right lines. By drawing these etches from Rembrandt, you will get the feeling of how to use your pen. How to get the right lines for the job. It is always good to draw something over and over again. Practice is the key to all success. A professional baseball player or football player also has to practice every day, to get to the top and stay there. The same applies to your drawing.



## Session 8

### Figure drawing

This is one of the most difficult objects. Whether you draw a detail of a human body or the whole person, you should feel, see and then know that person. You have to see where the problems will be in your drawing. First draw the hands, feet or a small detail (eyes). Think well and first set up some headlines with a pencil. Then continue with thin lines and focus on darker areas.

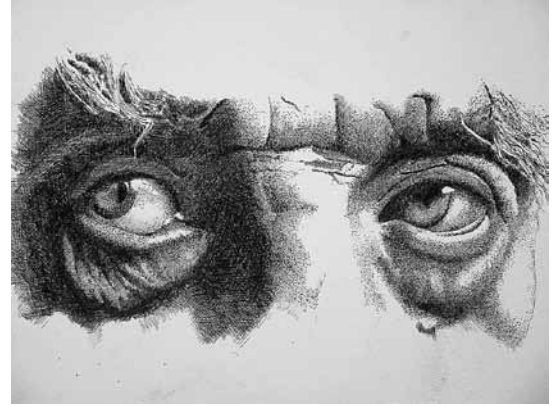
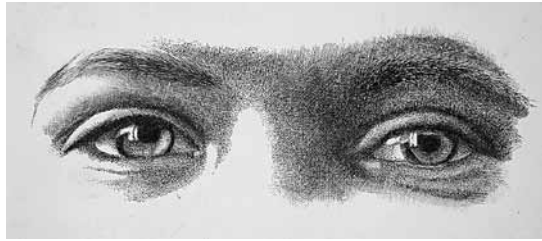


### TIP

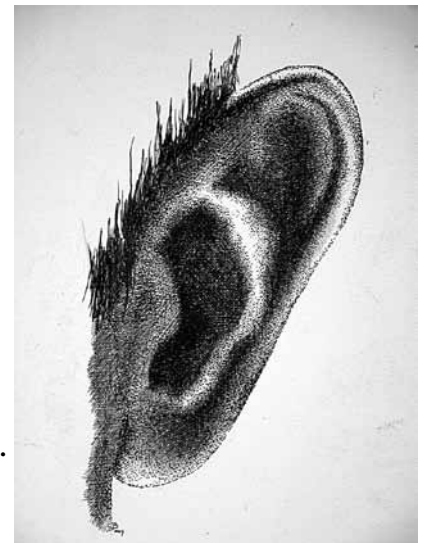
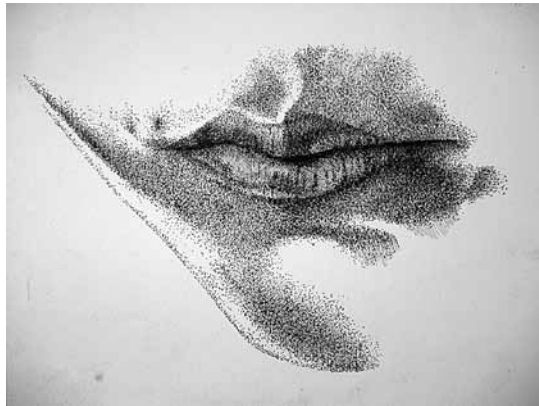
As I have already said, make sure you always have a piece of cotton in your hand. You can use the cotton to dry your pen almost completely. The last remaining ink is enough to make small thin lines. Try this on some pieces of paper first. It is called 'dry pen drawing' and it is a perfect technique in a human body drawing.

## Exercise 13

We continue by drawing the human face. The best way to learn is to take a photograph of a loved one, a friend and start with the nose. Yes, only the nose. Draw it with the dry pen technique.



Do the same with the ears and the mouth.



Then we go to the eyes. Here we need more techniques: the line and dry techniques. These eyes need to be drawn more often, because you will see that the eyes are the most important parts of a human face.



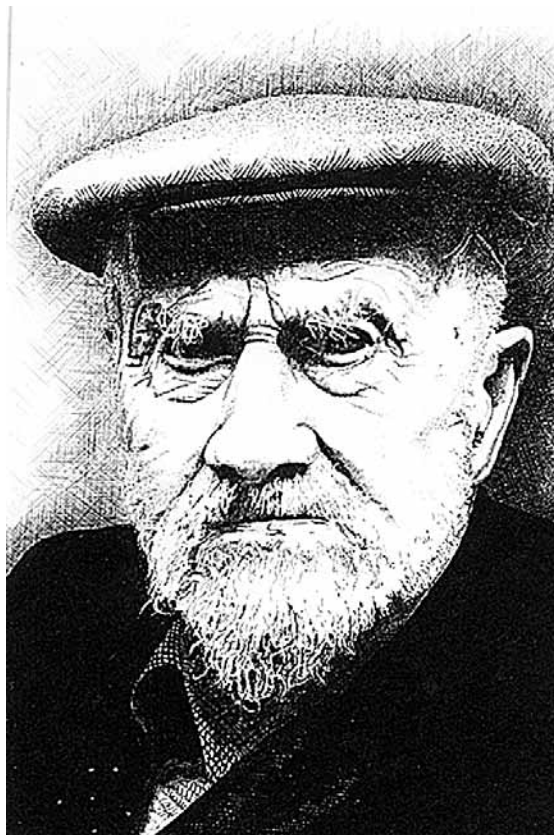
Now, you are ready to draw a complete face. First set up the small thin lines in pencil to get the right proportions. Having drawn these guidelines, we take a dry pen and draw the first thin lines of the eyes. Continue and finish both eyes. Proceed to the nose and then the mouth, ears and the very thin lines of shades around the face. The last thing you draw, is the hair. When you have finished everything, you need to make some small adjustments to complete the face and combine all different parts into a single face.

It is difficult, but you can only learn by practicing. Do this a few times and you will see that it will go faster and better every time. Drawing the human body is the same thing. Look at someone and see the lines, draw them.

## TIP

Always begin with the lighter parts and then focus on the darker ones. Remember that you cannot remove any lines! When drawing a human face, every line is another step towards the person as a whole.

For more free information, see my website <http://www.johnbaselmans.com> Go to the pages; 'WIP' (Work In Progress) and 'Designing Portraits'.

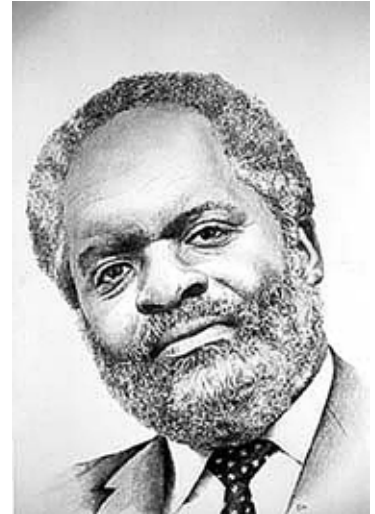




## Session 9

### Possibilities

There are more possibilities and combinations that you can use with pen and ink. Here are some drawings.



### The first is pen and ink combined with black pencil.

The advantages of this technique in drawing human faces, are that shades can be created quicker and more easily. This technique is a perfect combination for adding soft shades in places where you need thin lines in ink.

### In the second, pen and ink is combined with color pencil

This technique works very well in all kinds of drawings. From humans to landscapes or pets, you can make beautiful drawings. It is perfect for drawing flowers, you can almost smell the flowers. In combination with the two techniques, you have a perfect tool for making very detailed drawings.



### The third is pen and pastel

Indeed, this is possible and works perfectly if you want to make large drawings. Pastels are also perfect tools for creating light areas in human faces. The problem with this combination is that the pen will fill up with chalk quickly and you need to clean the pen frequently. But it is a nice combination and you can add some beautiful details in these drawings.



## Pen and ink and watercolor

This is another possibility, but you first need to make your painting. When the painting is dry, you can create a pen drawing on its surface. You may add lots of details and get the perfect combination of hard colors and black ink.

These are the most common combinations and I am sure that you will find many other combinations and techniques when you work in pen and ink.



### Session 10

Pen drawing is the way to express yourself in ink on paper. Two things: they are final! Do you think? Ink on paper is normally final and it is impossible to get the ink off your paper. Yes, that is true, but in pen drawing, we have some room. There is a technique in which you use pen and ink together with a scalpel. Because the paper is thick and hard, the ink does not go through the paper. It is on its surface and only penetrates the paper a little. It is therefore possible to fade some pen lines from your paper with the scalpel.

### Exercise 13

Hold the scalpel horizontally and rub it gently over the line. You will see the line starting to fade. Do not rub too hard, or you will go through the paper, or damage it. Use this technique only if you want to correct some small lines. It cannot be used for large sections, because you will find the paper too soft in those places. The ink will fade away in that place and the colors will change. Practice this on old pieces of drawing paper with different lines.



A knife is another good tool for bringing some light parts to human hair, but also in drawings of birds, cats, dogs and leaves. The knife is a perfect tool for fine lines.



## Session 11



Another example of pen drawings is cartoons. Cartoon drawing is a complete different technique, but many cartoonists work with pen and ink, using technical pens or markers.

To describe the use of pen and ink for cartoons, would require an entire course, because it is a completely different way of drawing.



## Session 12

### Conclusion

Pen and ink drawing, as you will see, is a technique that you will never master completely. I have been drawing for over 35 years now and every time I find new problems and new possibilities in pen drawing. It is a technique with many different styles. By drawing in pen and ink over and over again, you will find your own way and create your own style.

Combine pen and ink with pencil, to have the perfect tool for drawing children and human faces.

Pen drawing is a technique in which you can even draw what a hawk can see. You are able to draw detail on detail and can take this very far. The message from my earlier lessons applies here too: You can do it. Whatever is in your mind, you can put on paper. Do not listen to what other people say. You are the artist and you are the one who sees it that way.

**Keep drawing and go on, do not give up.**





All great artists become great artists because;

**They do not listen to others.**

**They are not afraid to put something on paper.**

**They practice every day, day in day out, and sleep with their drawings.**

**They use their feelings, mind and heart.**

**You can do it too!**

**GOOD LUCK**

**For more information, see my website <http://www.johnbaselmans.com>**

**Courses 5**

**‘Perspective’**



**A GOLDEN RULE:  
DO NOT GIVE UP**

**Keep drawing from your heart and from your soul.**



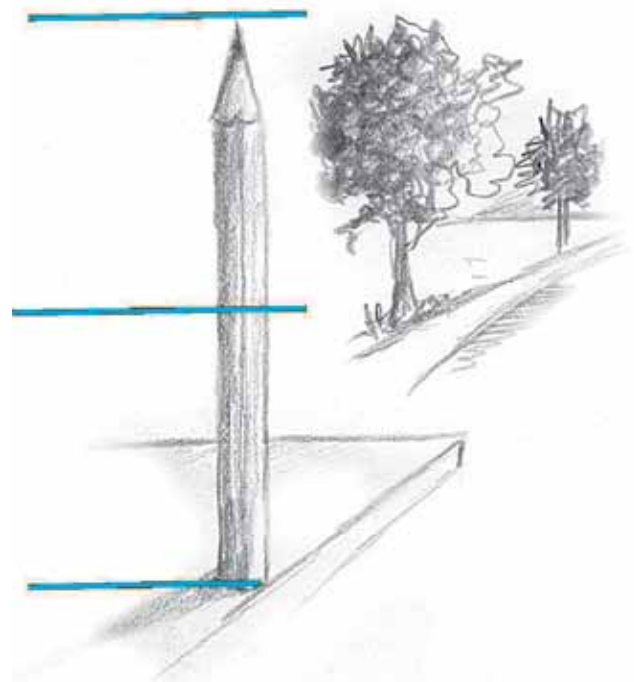
## Introduction

After we have learned to see, feel and know the materials, including pencil and pen and ink, we need to learn the basic skills of perspective.

Let me warn you first of all that this course is not the easiest one. Do not be afraid to make mistakes. I can assure you that most artists still have problems with perspective. If you want to draw exactly what you see, you need to learn the basics of perspective, but it is not a must. There are lots of artists who do not use perspective and still make beautiful drawings. Think of what you are going to draw of what you see and feel, with or without perspective and do not think that you cannot do it.

If you learn to see, feel and overcome your fears, this will be a piece of cake. Perspective is the way you technically see everything around you.

Example: take a pencil in your hand, hold it vertically and straight in front of you, against the background. You will see that your pencil looks taller than your neighbors' house! Strange? No, this is the law of perspective. Perspective is a powerful tool for creating a realistic drawing. In realistic drawings, perspective is a must and the further you go into perspective and use perspective, the more difficult it becomes. There are many rules and ways to see perspective, but it is a challenge to learn and see the basics.





## Session 1

### Rules

Before we start with the exercises, I have written down a few rules. These are simple rules and constitute the guidelines that you need. They are not a must, but the fact stays that this is the way you see things.

- Forget for a moment what the details are. First put the correct shape in your mind and then on paper.
- Put these correct shapes on paper and remodel them, until you have the right measurements.
- If you do not get the measurements right, start again on a new piece of paper and forget the first setup.
- Keep in touch with your object, feel it and see all its shapes and lines.
- Every line has its vanishing point and will disappear in the same horizon.
- Never give up and keep practicing, the more you draw, the better you will become.

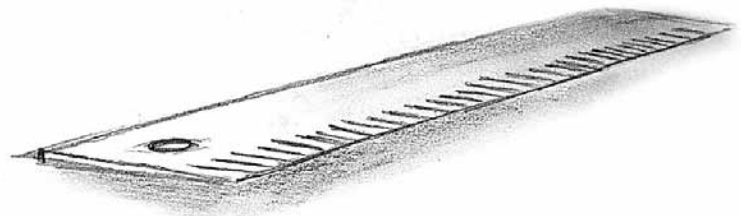


## Session 2

### Materials

Things you may need.

- Pencils from 2B (soft), to HB and H (hard).
- Color pencils
- Charcoal, if you want to use this medium
- Straight edge
- Scissors and cardboard



## Session 3

### Setup

Learn to set up your first technical drawing. You need to follow these steps, until the last drawing that you make.

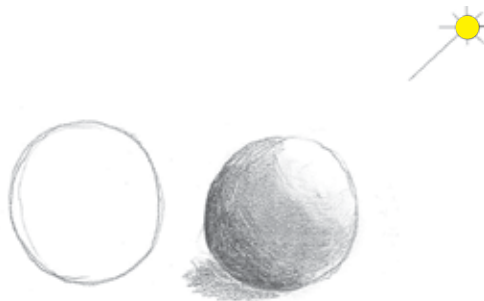
1. Create a 'picture plan', take an object that you want to draw.

### TIP

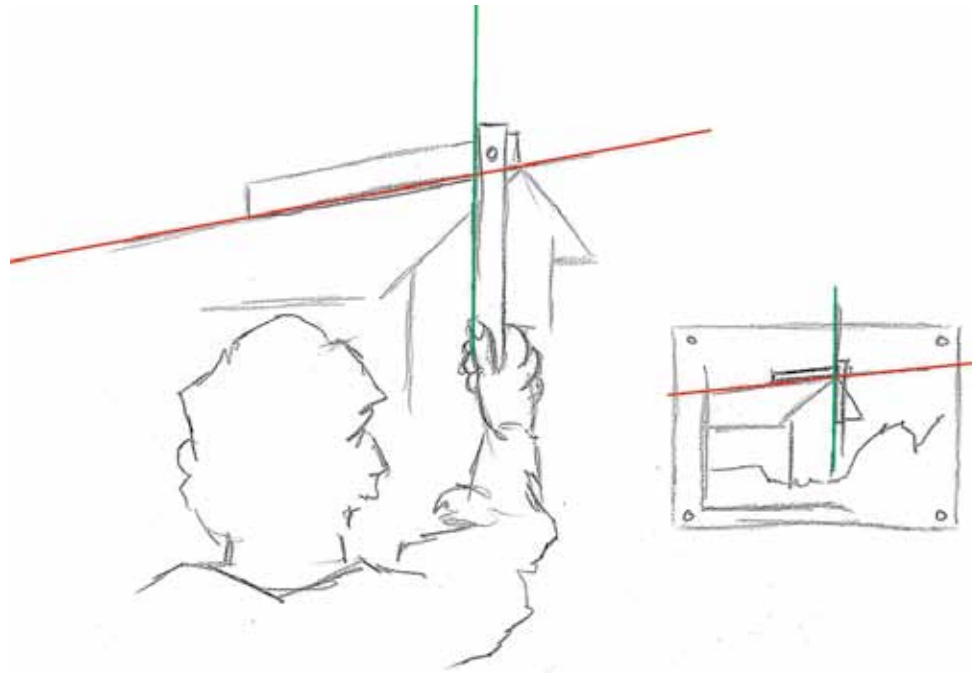
**Take a simple one in the beginning!**



2. Put a 'point' on your paper, so you know from which direction the sun light is coming. In drawings outside your house, you will see that the light changes this value continuously, every second. Your point indicates the side from which the light comes.



3. Put some more points on your paper; these will be references for you, so you can focus on your object more easily.



4. Do not work on one drawing too long. It is better to leave the drawing until the next day. You can see your object better with fresh eyes than with tired eyes. When you are tired, you can no longer see the shapes.

5. It may be a good idea to show your drawing to others, like your friends or your partner. They may not be experts, but they can give you valuable information about how they see that object. Seeing things can help you find the wrong lines in your drawing.

6. Do not be satisfied with your drawing too soon. There will always be a way to improve it.



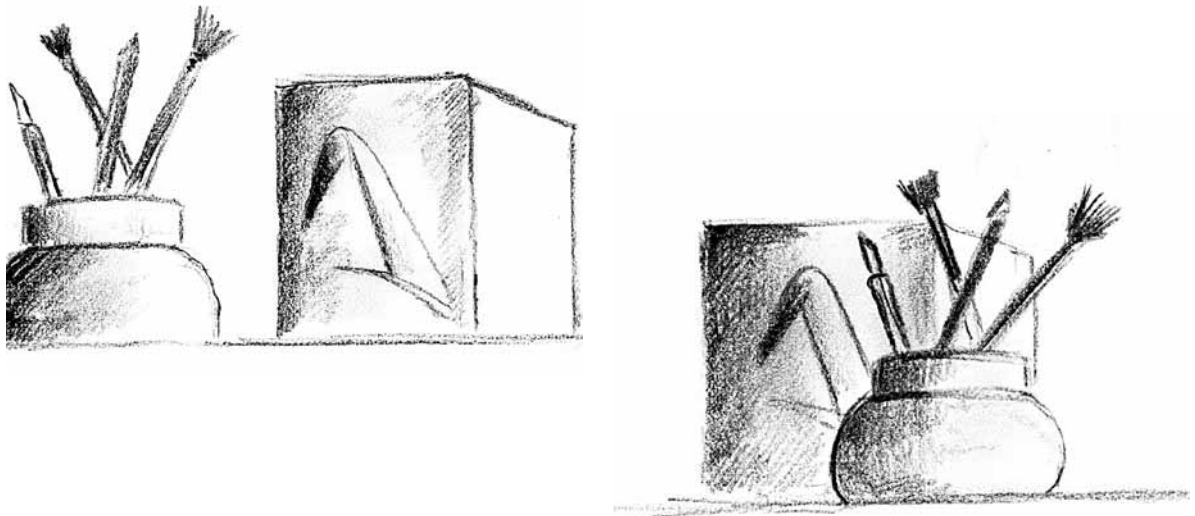
## Session 4

### Ways of showing perspective

There are different ways to show perspective in a drawing. I will show you the differences and how to use these within your art. You will find out in the following easy exercises and this will be the beginning of working and learning to see perspective in everything you have around you.

### Putting objects behind or in front

By putting an object in front of another object, you show other people which object is closer. Here you can see the differences between a flat drawing and a perspective drawing with overlapping objects.



### Exercise 1

Put three small objects in front of you on the table. Place them in such a way that the objects overlap each other. Take a good look at them and draw them on your paper.

Perspective created in this way, is how to create compositions and put objects in an order. You need not worry about the perspective of these objects, as there will be an exercise on this later. Even if you draw some flat objects and you put them in front of each other or you mix them up, you will see a kind of perspective.

## The size in which an object reflects perspective on paper

To show perspective, you need to put objects behind each other. But how can you create perspective if objects are far away from each other? I showed you in a small exercise before with the pencil, how objects in the front look bigger than those further away.

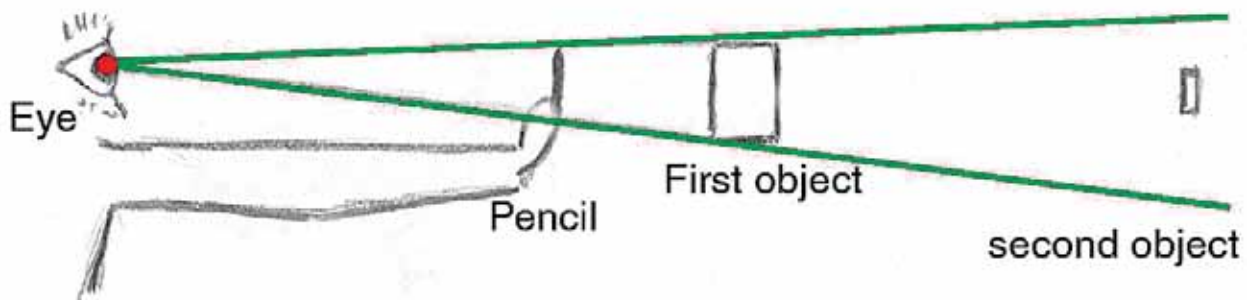
First of all, we have to know how to take measurements, for example in nature or at home. It is impossible to take your ruler (straight edge) around your house and take all the measurements. It does not work and you cannot make a drawing in this way.

### Exercise 2

First of all, we need to learn to take measurements, or as we call it 'proportions'.

Do the following:

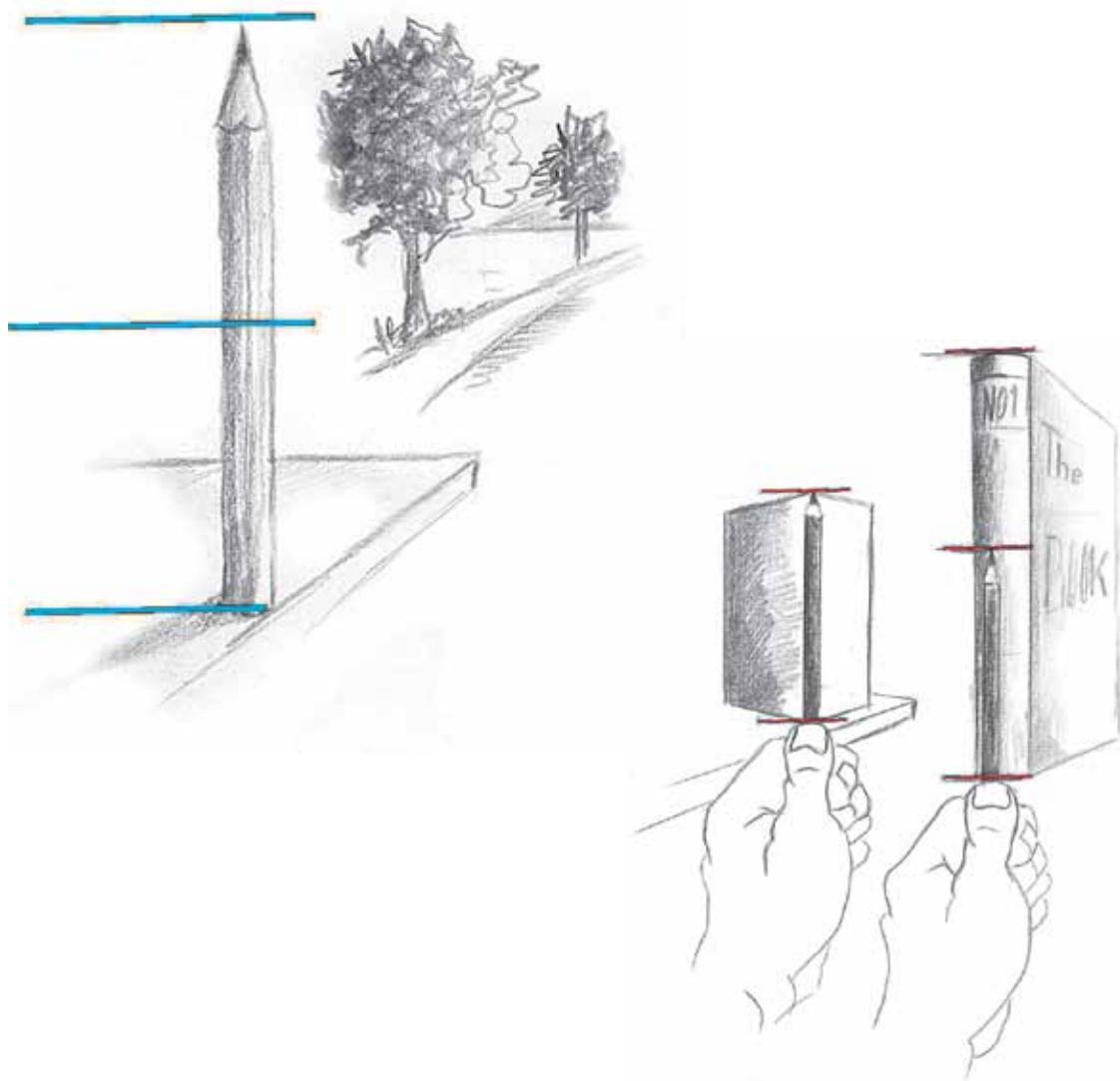
- Take a pencil in your hand and close one eye.
- Hold your arm straight in front of you with your pencil vertically.
- Take two objects (you see here a box and a row of books).
- Use your pencil to take the measurement of the box in front.
- Slide your thumb along your pencil, if necessary.
- Go to the books; you will see that they are twice the size of the box.





Now you know that you the proportion between the box and books in your drawing needs to be 1 to 2.

The proportion that you now know you can put on paper.



### Exercise 3

Look around in your room.  
Take the proportions of as many objects as possible.

For example:

- My glass on the table is twice the size of the chair in the back of my room.
- My chair is one and a half times smaller than the lamp in front of me.

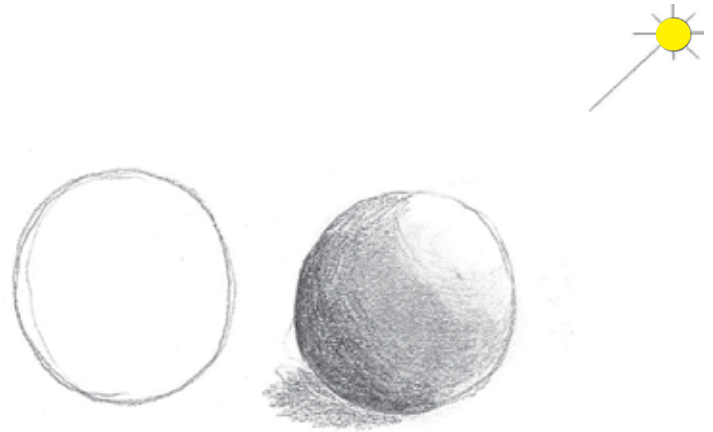
**Make as many examples as you can.**

## Flat and round shapes

You will see in this drawing that we are able to create more perspective by adding shadows to an object. The flat drawing is called a 'line drawing' and the shadow drawing we have here is a 'three-dimensional drawing'. It seems as if you can take it from your paper. To make a three-dimensional drawing, you need to work with the light. Light is the key to seeing objects. Colors come from light, depth and feelings. Everything is light and you can do a lot of things with it. What we do now, is putting light and dark shadows in our object, to make it realistic.

We have to find out something first.

- Where is the light coming from, reflection from other objects on that surface et cetera?
- With this light, we can give the same object different shapes (see drawing).



- Find the lightest point.
- Where is the darkest point?
- Where are the shadows going to, where and how far away from that shape?
- Look carefully at your object and remember that the light changes every second!
- Find out if the surface of your object is smooth or rough. This also makes a difference.
- See, feel and be that object.

### Exercise 4

Choose a piece of fruit or some other object.

Take a lamp and put it on one side of your object.

Look at the shapes and find out what the lightest and darkest areas are.

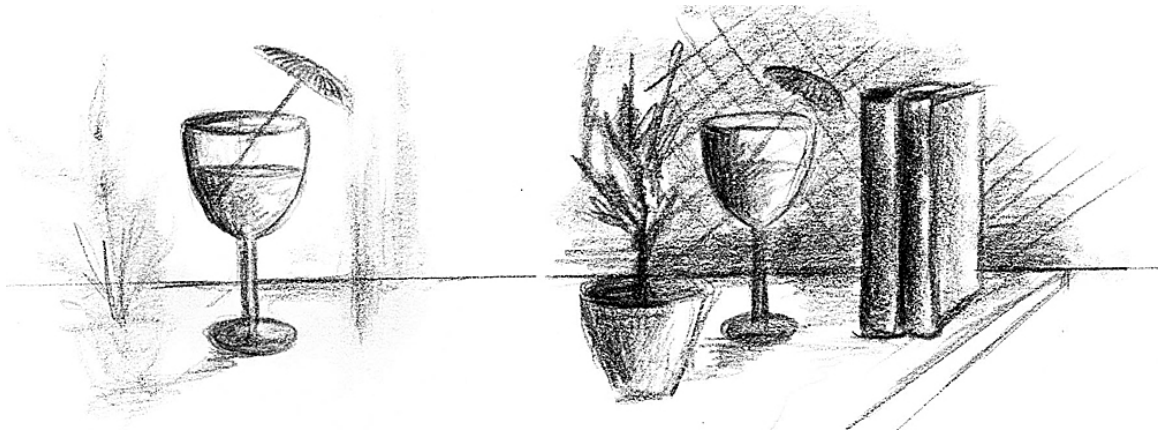
Look at the object over and over and transfer it to your drawing paper. It doesn't need to be a masterpiece, but it is very important that you get the shadows in the right place.

## Exercise 5

If you have finished this, do the same with some other objects. Or go outside and draw some trees, flowers or other things. But remember: the shadows are important now.

## Total drawing and detailed draw-

You can make a drawing in many and different ways. You can put everything on paper, or you can take a detail from something and make it the 'eye-catcher'! What I mean is the following; If you sit in your room and look straight ahead, you see thousands of details. If you make a drawing and put all these details on paper, you do not know what to look at and it looks like one big picture. Nobody knows what you want to say or show in that 'total drawing'. But from that same image in your room, you could also take one or a few details from everything you see, and draw these on your paper. Add some blurred lines around the one or few details that you have selected. This is the way to create your 'eye-catcher' and everybody knows what you want to say or what they need to look at. Before you know what you have done, you have put perspective in your drawing.



## Exercise 6

- Take an object in your room and draw it by itself, with all its details (no other objects around it).
- Take the same object and draw it completely with all details, but now with some other objects around it. These objects need to be drawn with blurred lines.
- Draw this object with the other objects again, but now with everything in full detail.

**Do you see any differences?**

## Working with colors and gradations

Around the earth, we have an atmosphere. This atmosphere does many things and one of them is to fade colors. The further you see your object, the less sharp it seems. The colors are not so bright anymore.

This depends on the weather and the atmosphere. The colors fade away, because the air value is changing at a large distance (moisture). That is also a way to create depth in a drawing. With indoor drawings, this technique is not possible and you need to use different techniques.

### Exercise 7

Take a picture (photograph) from a magazine or look out of your window and sketch what you see. Fill the areas with different colors and remember that the colors in front need to be bright and those in the background need to fade away.



## Exercise 8

Working with colors is wonderful. You can transfer the whole atmosphere and all your feelings on paper. Colors are very powerful media.

Make a drawing with realistic colors.

**Remember that the further away the object is from the main object, the more the colors will fade.**

Make the same drawing, but use different colors from the ones you see in the real world, for example; a red road, a purple sky and so on. Do not fade any colors in this drawing, but use only bright ones. This is a completely different exercise, but now you can see and feel that colors are very important for what you want to express in your drawing.

## Session 5

### Linear perspective

You see everything around you in perspective, from that small box or plant in front of you to the tallest building behind you.

What is perspective?

Just think of the example of the pencil and the house a little while ago: that is perspective. Everything close to you appears larger than what is far away from you.

A simple answer is that the earth is round and when we look around everything has an end. This end passes into the sky. The place where this happens, is the horizon.

Behind this horizon, we cannot see anything, it is too far away from us, out of our range of sight. This is because the earth is a round object and every object has an end. For our eyes, everything comes together on this horizon, all lines end there.

This is easily illustrated by taking a simple road you drive on. You know there is no end, but your eyes tell you there is an end and you cannot go further. Is it possible to see the end of the world when you are on the beach? Looking at the horizon, we see this as the place where the earth meets the sky.



## Exercise 9

What we learned in the first course was to see and feel things. This is what we need to do over and over.

Now we are going to start our first experiment. Choose a simple object in your room. Sketch it on your piece of paper and find out the end of these lines that we call vanishing points. It is not easy to do without practice. But what I want to make you realize is that even without this knowledge, you are still able to see these things.

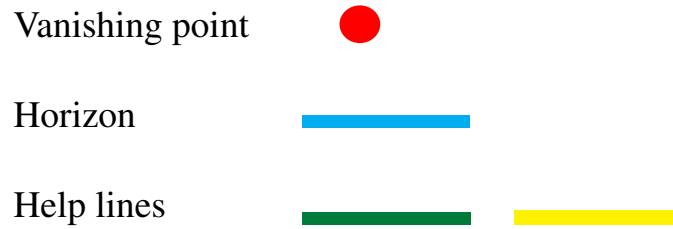
## Exercise 10

Take a photograph or a simple object. Find out where the lines end and come together. Do not be afraid to take your ruler and draw these lines. After you find the horizon, put the photo away. With these lines, we can see later if we did this exercise right.



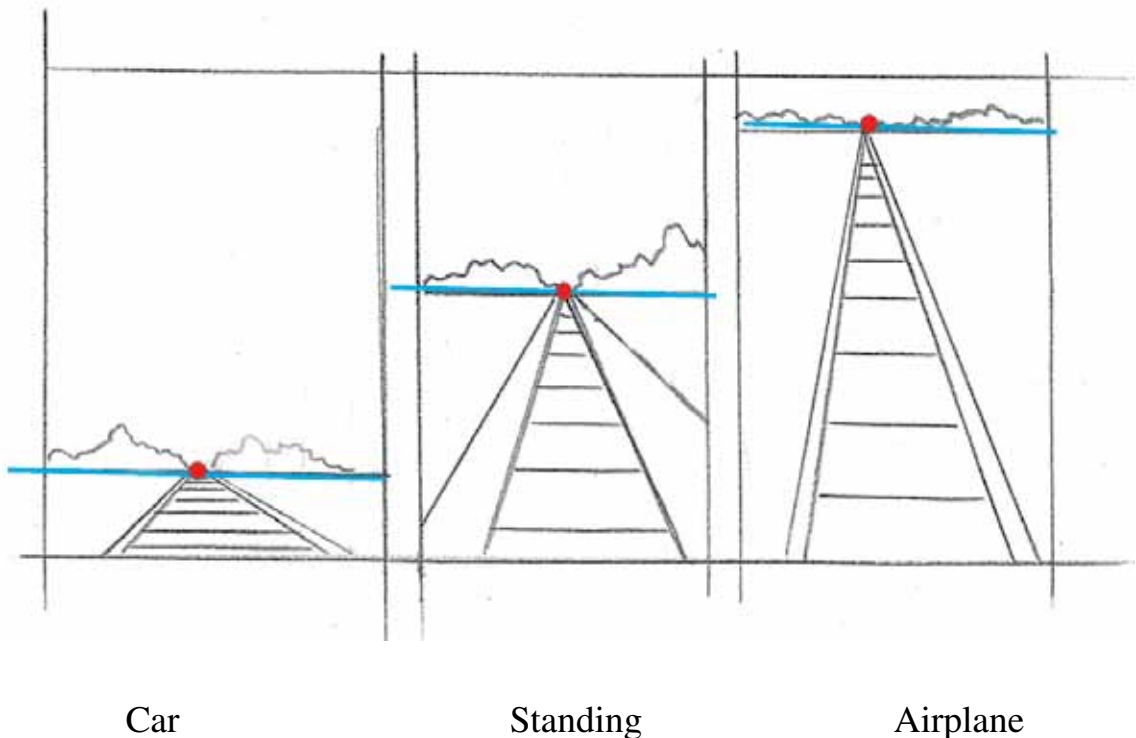
(Answer on the last page)

## Explaining line points



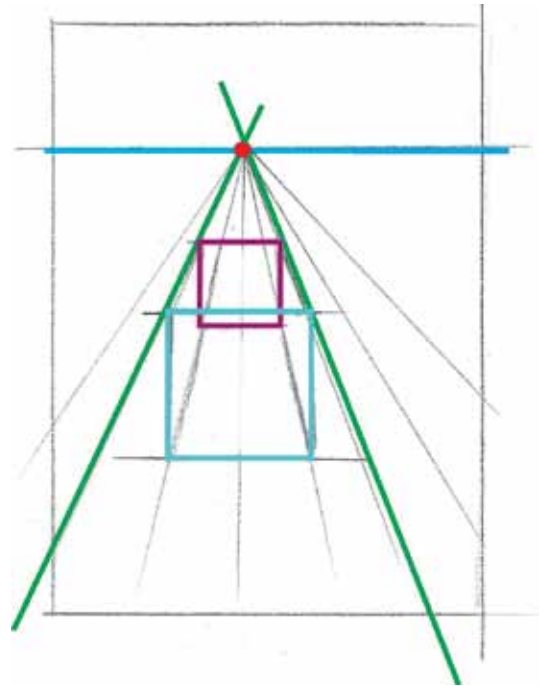
### Fact

Standing at eye level, your horizon is halfway the paper.  
Sitting in your car your horizon is  $1/3$  from the bottom of your paper.  
Flying in a plane, your horizon is  $2/3$  from the bottom of your paper.



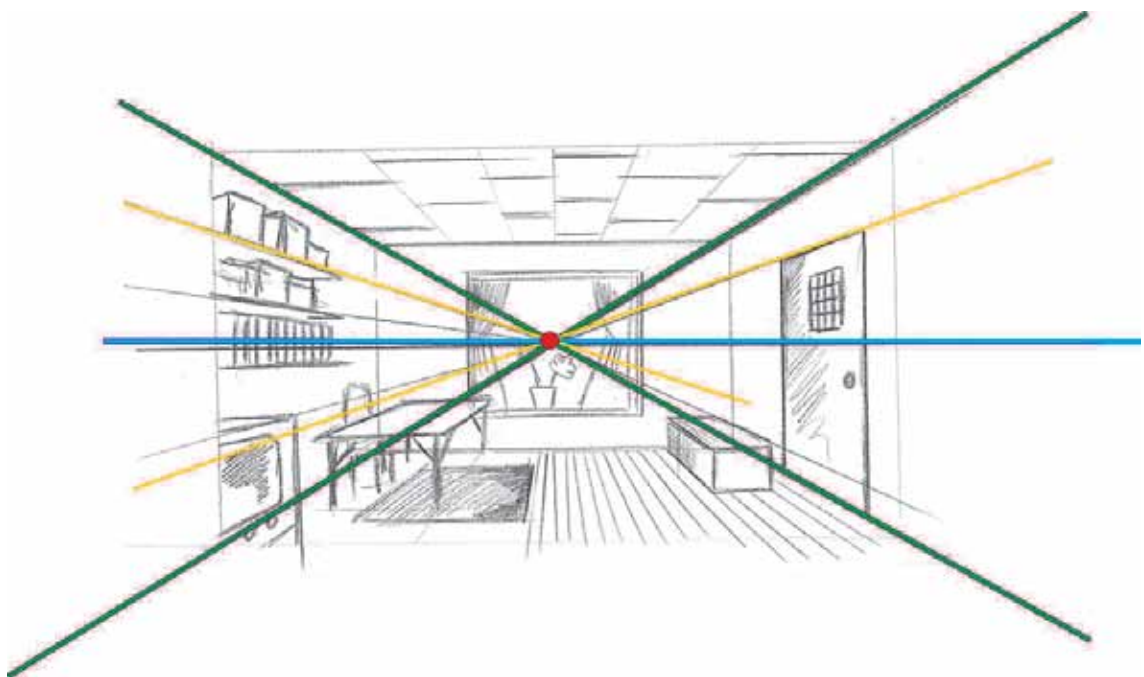
## Exercise 11

Draw a horizon at  $\frac{1}{4}$  from the top of your paper.  
Draw a box under that horizon. Make a vanishing point on your horizon.  
Draw a line from each of the four corners of the box to this vanishing point. Draw a second box behind the first one, inside these four lines.  
Now you can see that you have made your first perspective drawing of a box.



## Exercise 12

Draw your room.  
All lines should go to eye level (horizon). Draw the lines from your floor, walls and ceiling (see example). Find your vanishing point. Put some other things in your room.



Is it too much? No problem, here is a little help.

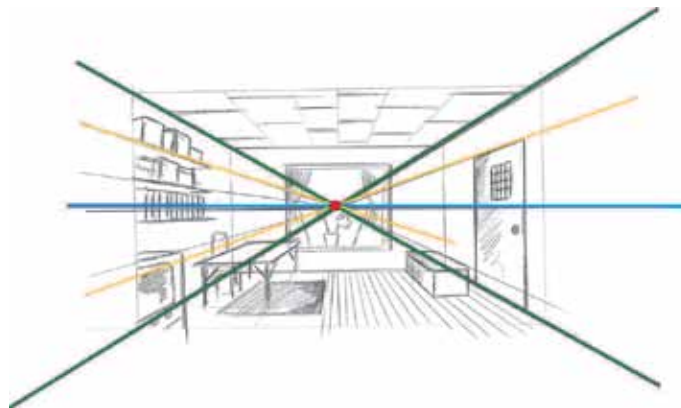
- Choose one of the following pictures or make a photograph of your room. Make a light copy of it on a large piece of paper. Take some tracing paper and draw the master lines. These lines are your guidelines for drawing your room.
- Now draw your room from that photograph and create the same lines yourself on a new piece of paper. No tracing paper, no copy!
- Draw the same room again from the same spot where the photograph was taken. No tracing paper, no copy, no photograph!

You see it is working and maybe the first time you do this, your drawing will seem a disaster. You will see if you draw this over and over, you will finally get your room on that paper without help.

This exercise can also be done with magazine pictures or other photographs. What you have to learn to see is those important master lines. Do not be afraid of making errors, you can always take a step back and start again. But you will certainly get the feeling and touch with these lines.

## Clue

**In complex drawings with various objects, there will be more vanishing points. See the drawing again.**



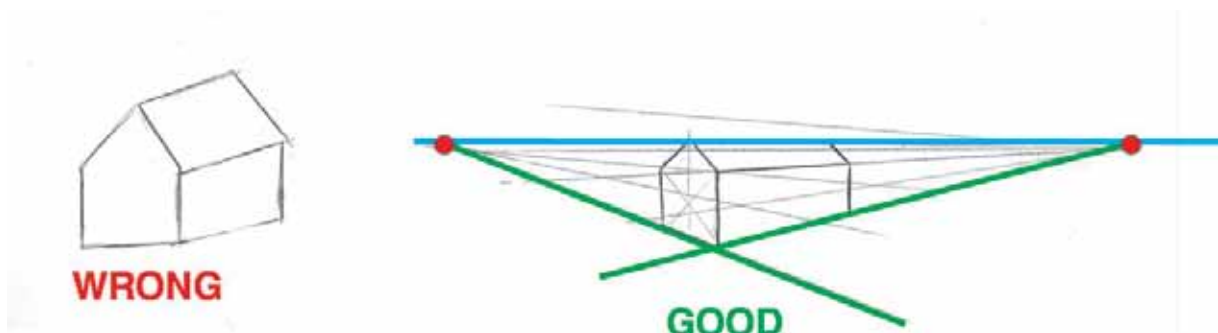
## Session 6

### Vanishing points and master lines

Remember that I told you about vanishing points?  
Where everything disappears behind the horizon.  
These examples show you good and bad perspectives. As an exercise, trace the good examples and find the different master lines.  
Trace them and you can finish the drawing.

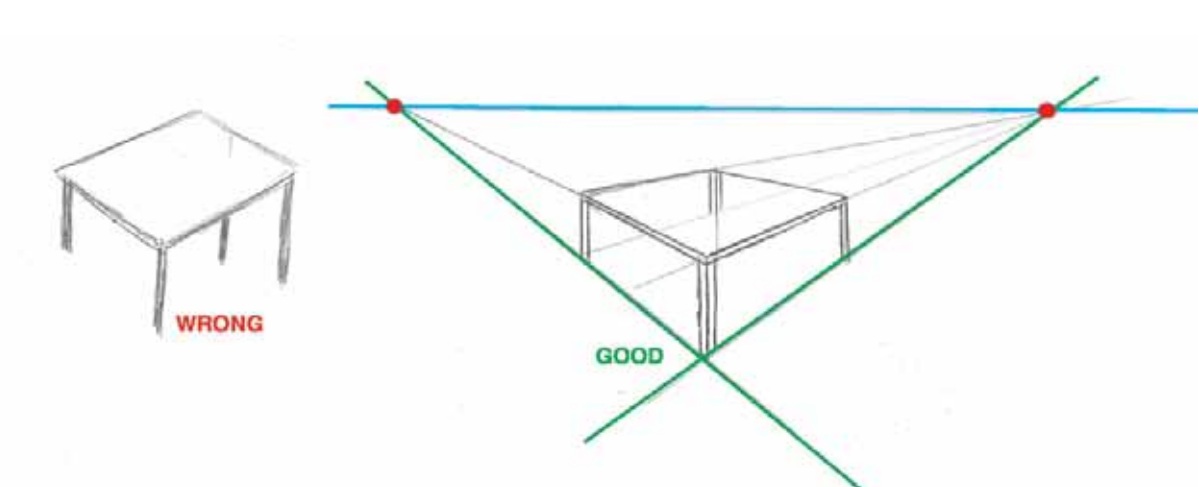
#### Example 1

First of all, the good and bad perspectives of a simple house.



#### Example 2

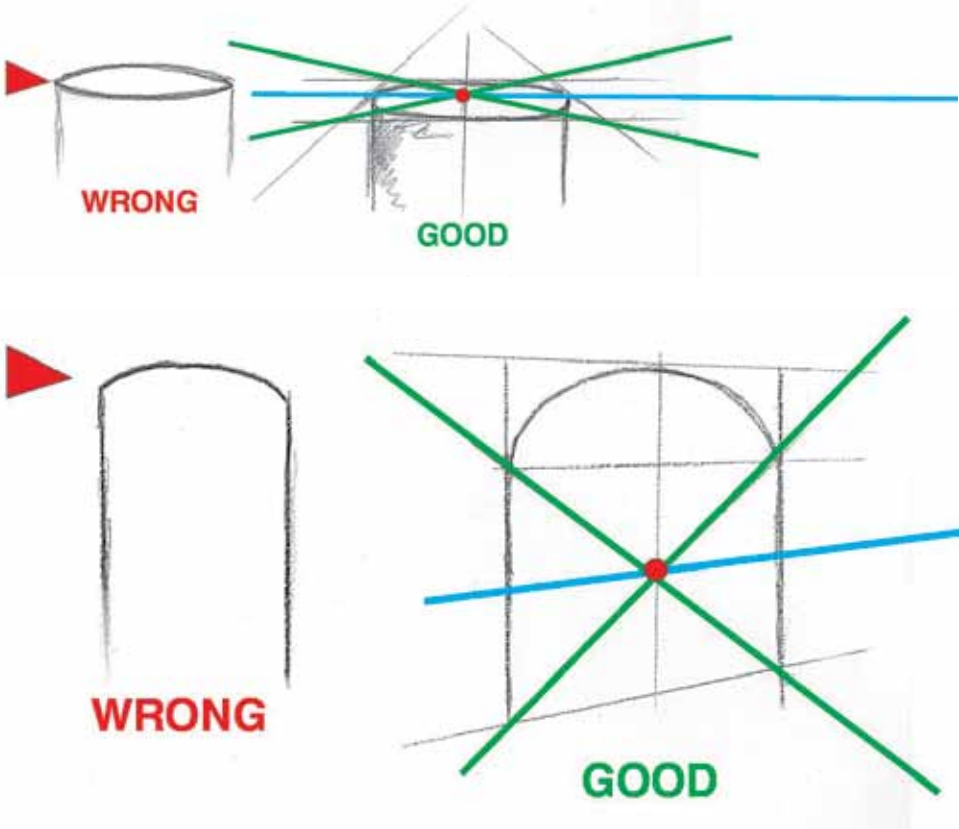
The good and bad perspectives of a table.





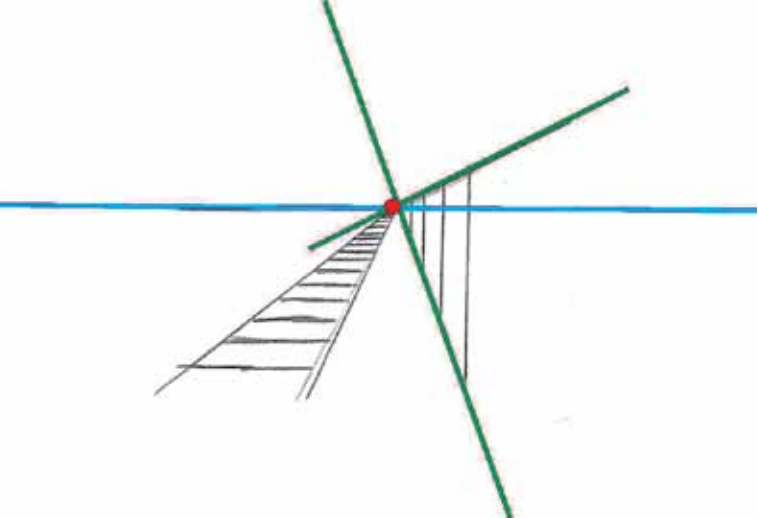
# Examples 3 and 4

How to draw exact ellipses (a good and a bad example).



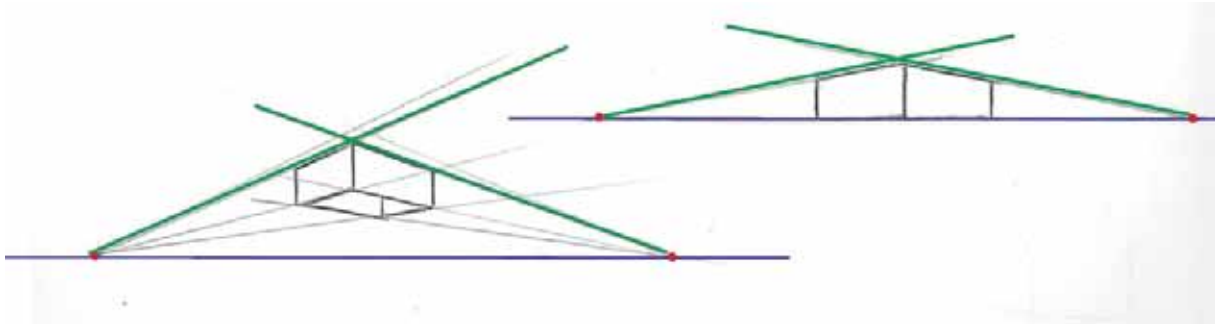
# Example 5

Example of a perspective with one vanishing point .



# Example 6

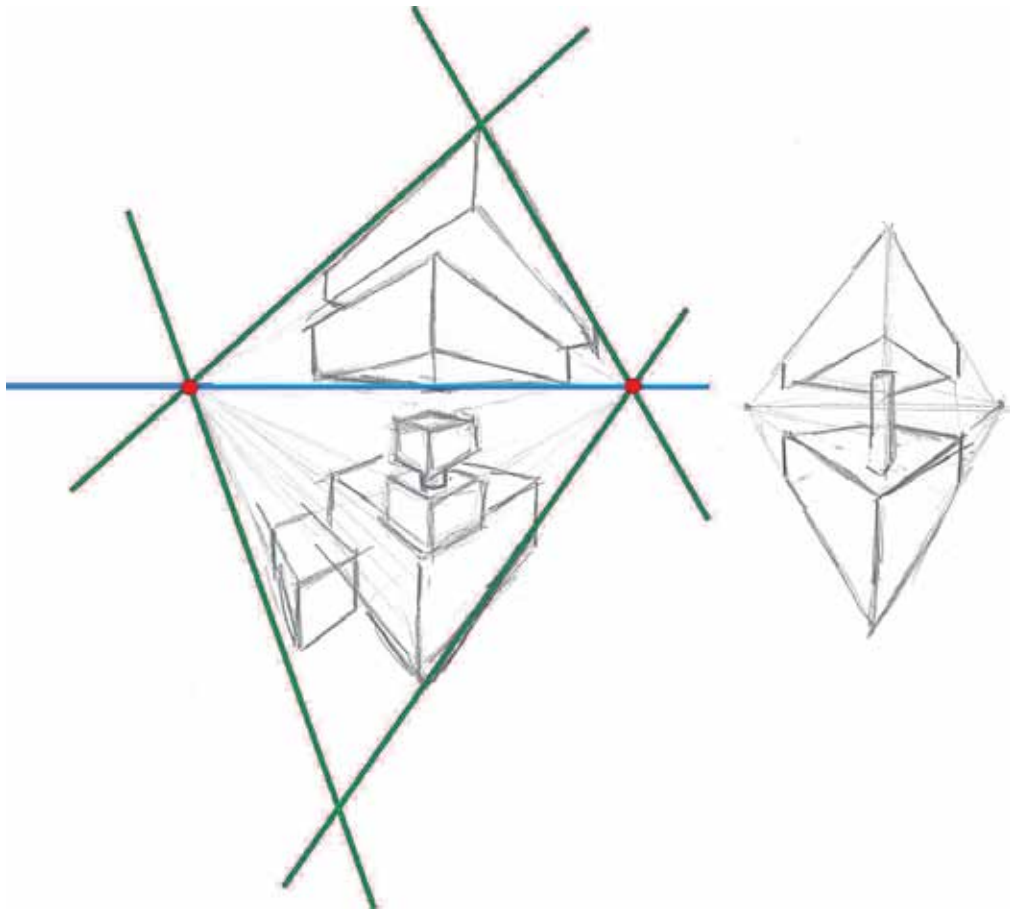
Examples of a perspective with two vanishing points.



# Example 7

Example of a perspective with three vanishing points.

↑  
● The third point is way beyond this paper

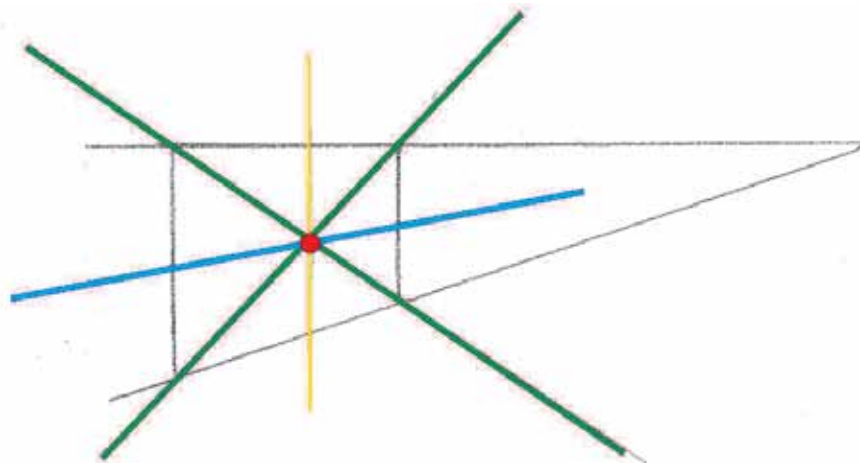


## Session 7

### Drawing an ellipse and finding a perspective center

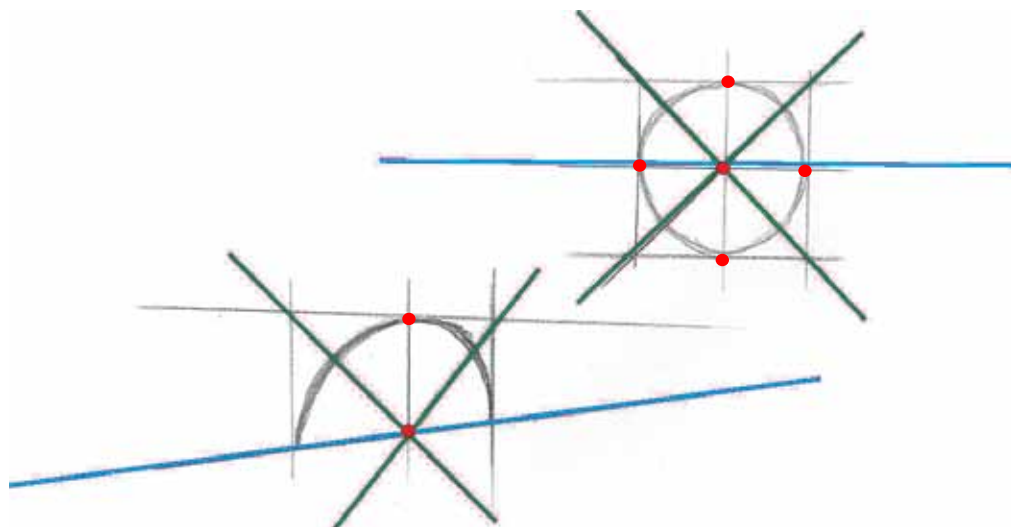
#### Example 8

First of all, you need to find a 'perspective center' for your object (circle). This is because you need to find out where you have to draw your 'helping lines'. These lines are needed to calculate where to draw your final lines. It does not matter how the perspective is; you can always find the middle by connecting the corners with each other. This is shown in the example.



#### Example 9

If you know how to find the perspective center, you can draw your ellipse in perspective. There are 4 points where the circle touches the square and these points are important.

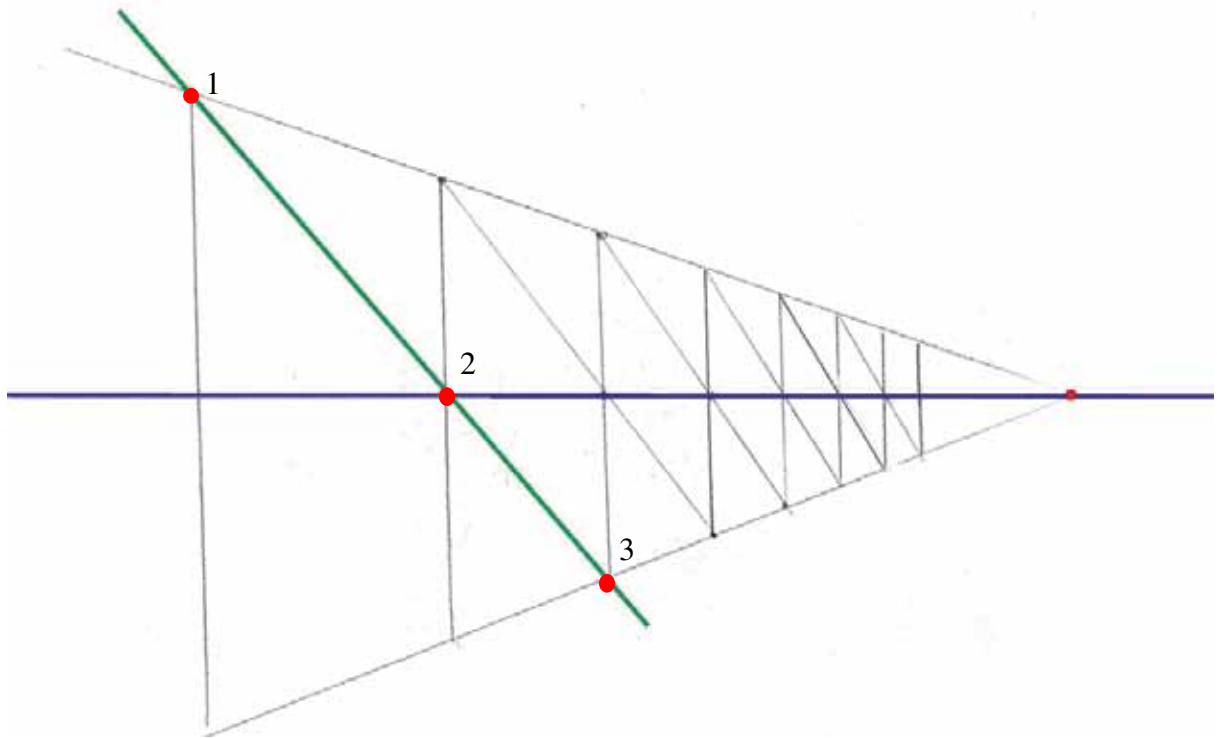


## Example 10

If you want to draw more ellipses, you can find the exact point by following the next step.

Connect the upper left corner (1) with the centre (2).

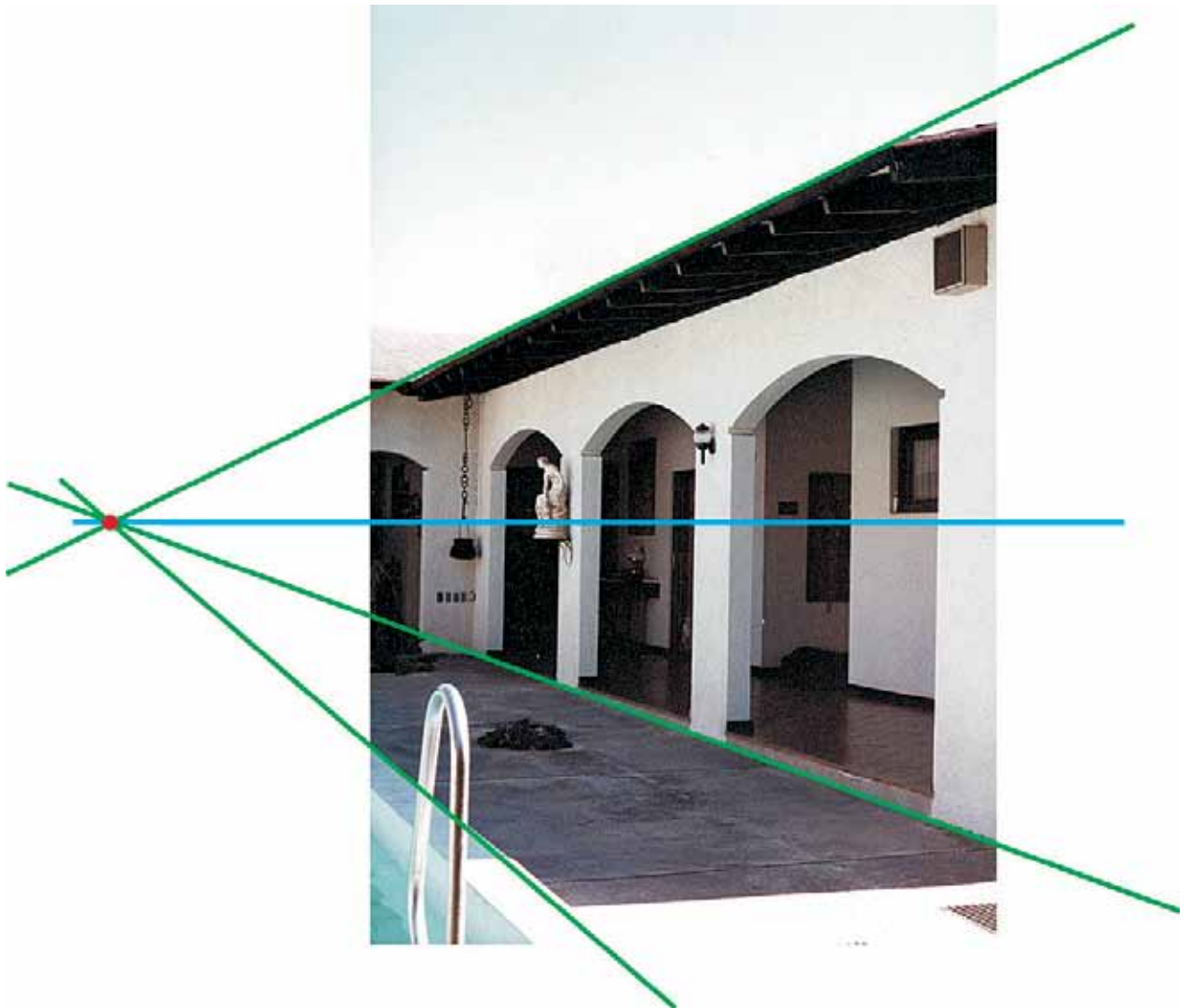
Below right you get the beginning of the new second vertical line (3).



## Exercise 11

Copy the examples (A, B, C) in your sketchbook and use these lines.  
Discover the way in which these lines come together and provide a perspective look.

### Example A

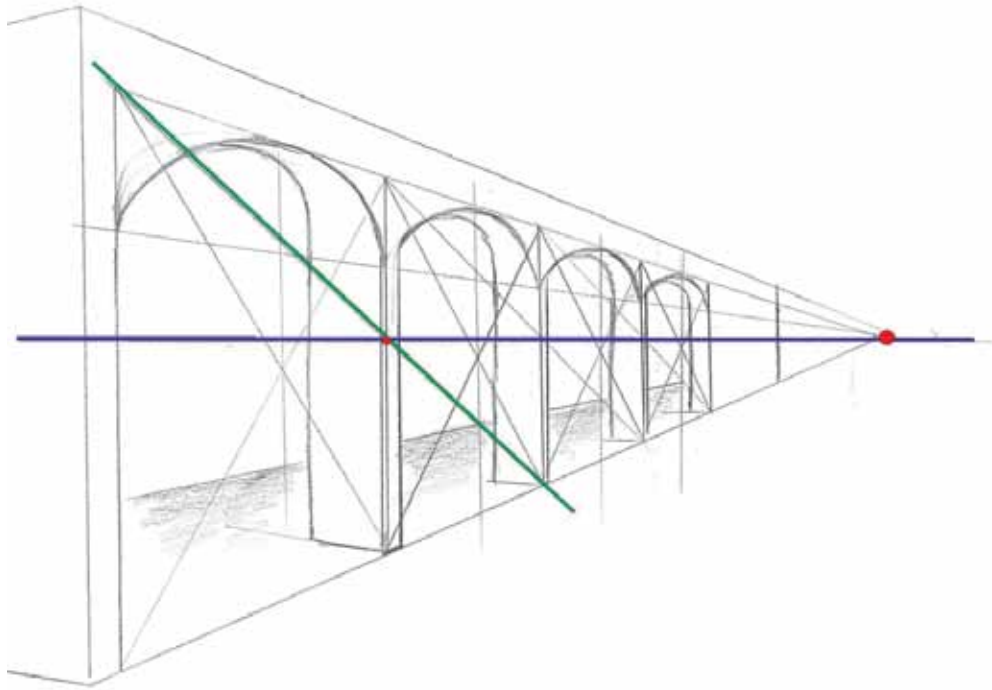




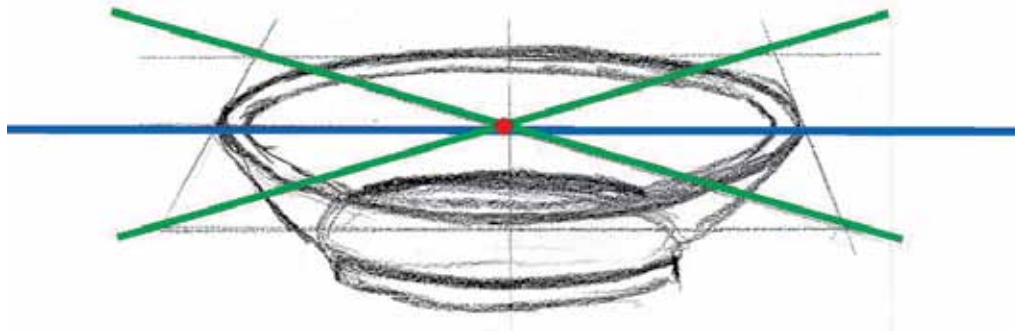
# TIP

The corners will always be round!

## Example B



## Example C

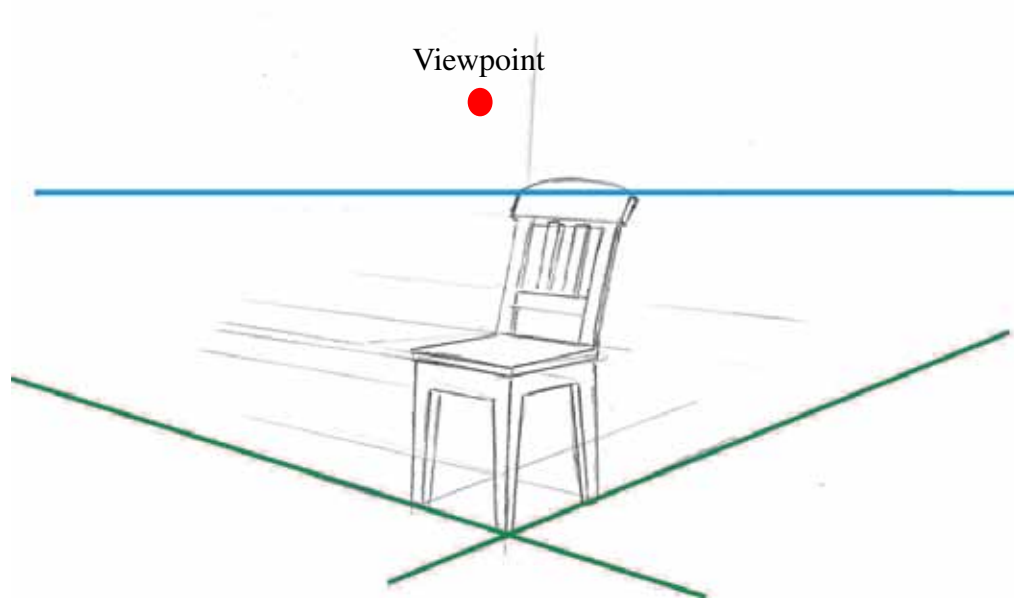


## Session 8

### Perspective rules

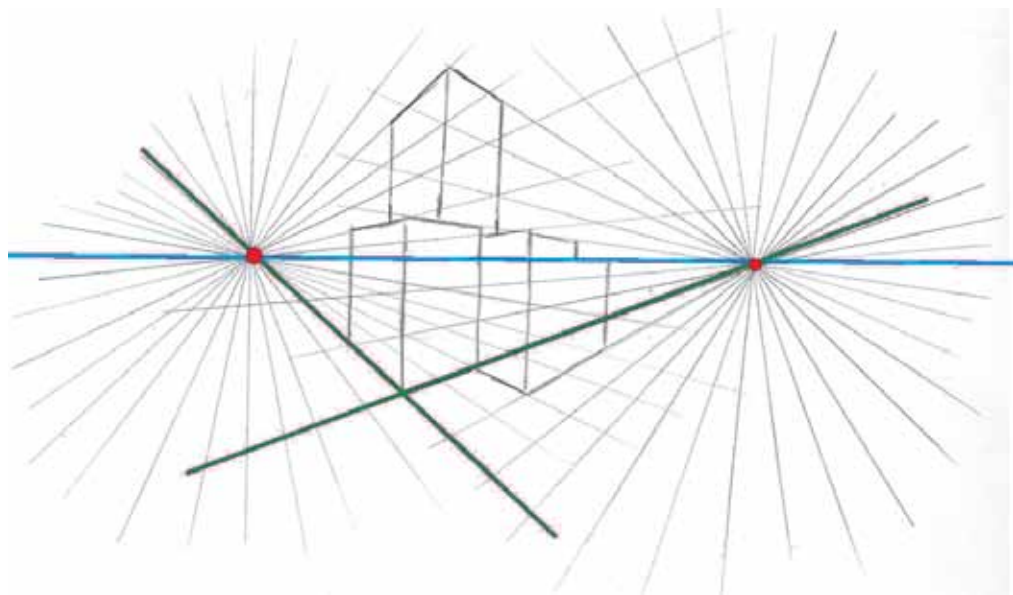
#### Example 12

- A** The line of the horizon is always in front of you, at eye level.

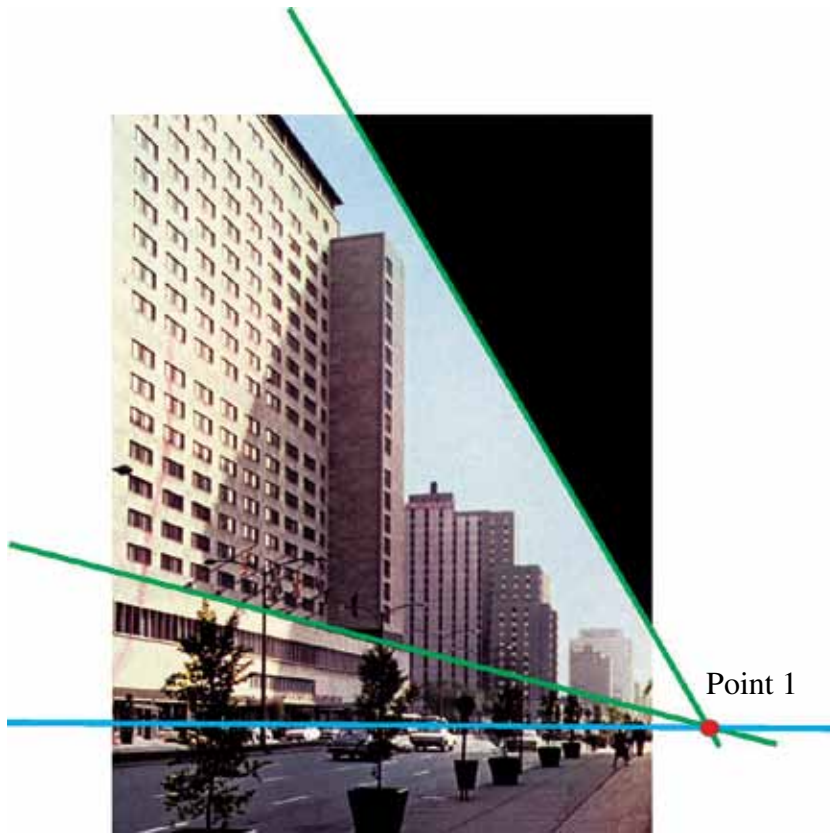


- B** The viewpoint is always in the middle of the horizon, in front of you.

- C** Vanishing points (normal 2), are always located on the horizon. Except the third one, which ends lower or higher than where you are (not the most common point for you and me).

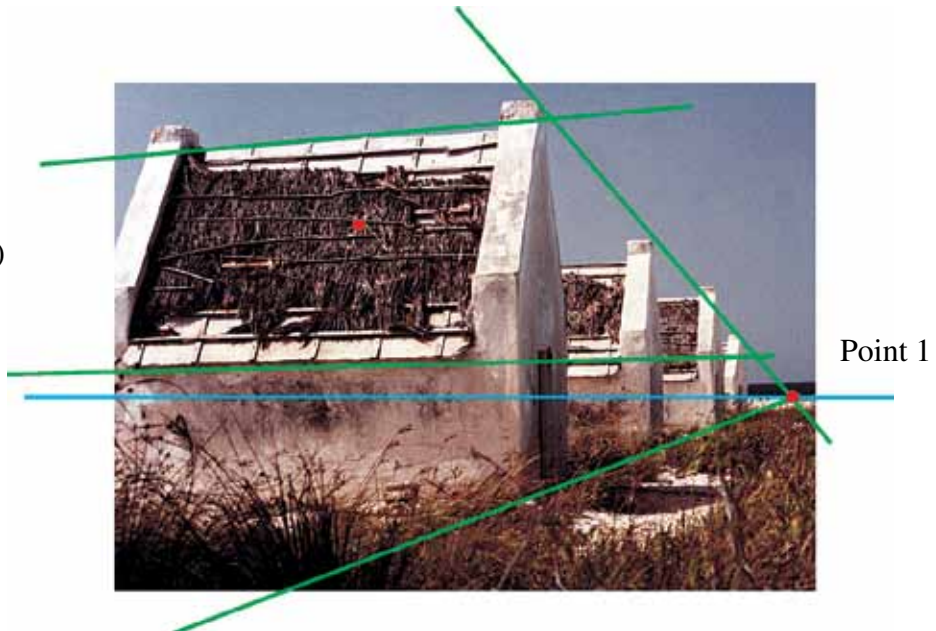


## One-point perspective

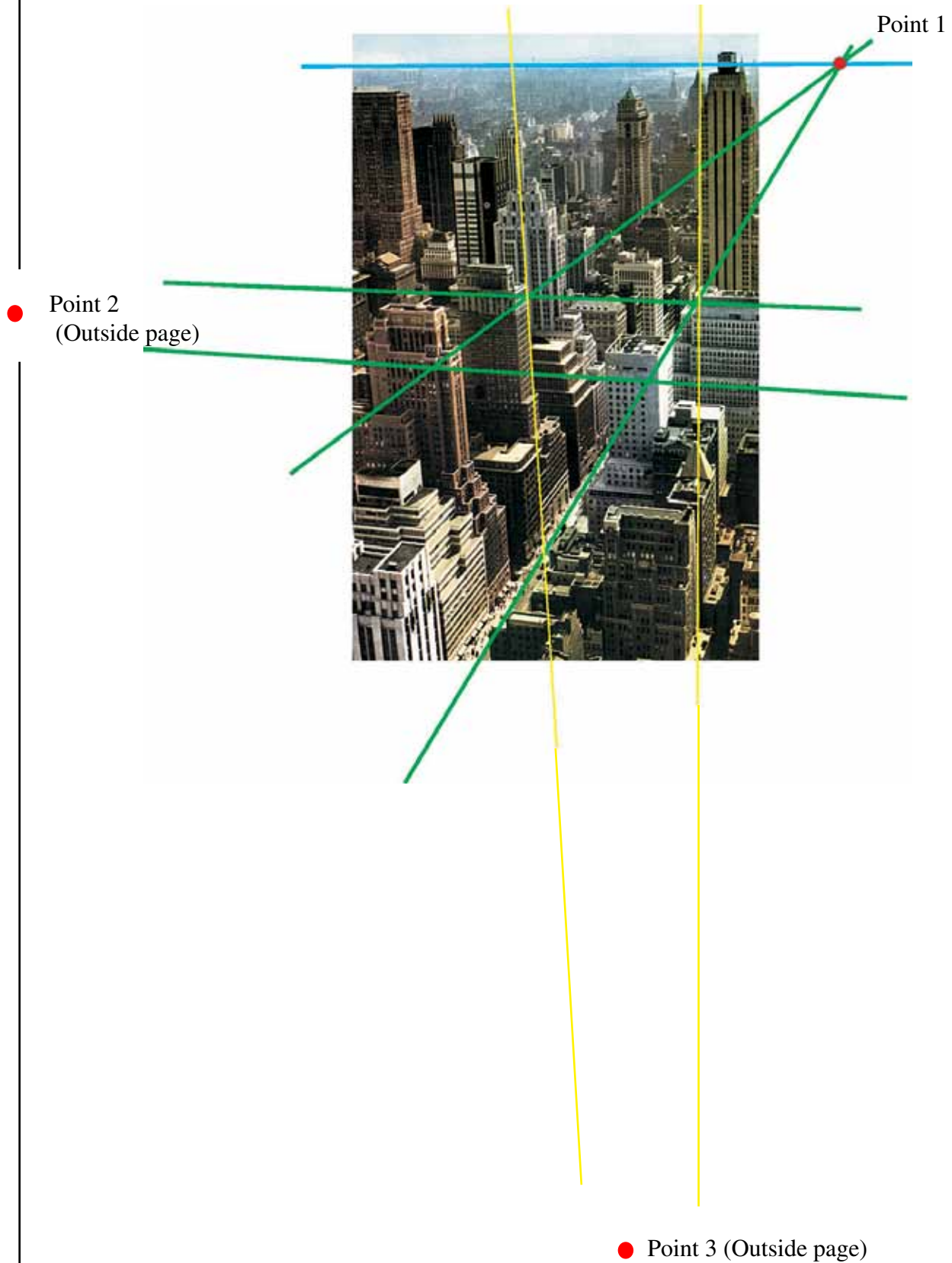


## Two-points perspective

Point 2  
(Outside page)



## Three-points perspective



## Conclusion

In this course, I have shown you some simple initial steps in the magic world of perspective. I told you in the beginning that this is a difficult part of the course, but if you practice and keep practicing and make as many drawings as possible, you will discover that you can master these basics.

After mastering these basics, you can start drawing with most media. Always try to understand the examples I have given in this course. Trace them and after some exercises, you will see the principles of perspective. Always think, that the object you draw has a vanishing point, which has to be on the horizon. If it remains difficult to find these lines, do as I told you in Exercise 11. Work with photographs and tracing paper and first find the master lines. Later, you will see that you can do this without any help of photographs, copies or other materials. But in the beginning, they can help you understand perspective.

- **Practice and reread the course.**
- **Repeat the exercises and learn how to draw.**
- **Do not be afraid to make mistakes. These mistakes will help you learn to see and feel how to draw your masterpiece.**

**Good luck and never give up!**



## The end or a start

These are the last pages of this book. As you can see, the courses are different from those in regular books. The reason for this is that I believe everybody can draw and can place lines on paper. The problem is that most people are afraid of making mistakes, but what is a mistake? Something that someone else tells you is wrong? Or something, someone else doesn't like. In the past, I went to different schools and saw that there was not so much to learn. I knew already what to do and found out that children initially are not afraid of showing their masterpieces. The drawing was what they had in their minds at the time and transferred to paper. So I thought 'I can do that too' and started to draw. The outcome was not always perfect drawings, so I kept drawing day and night. Practice makes perfect.

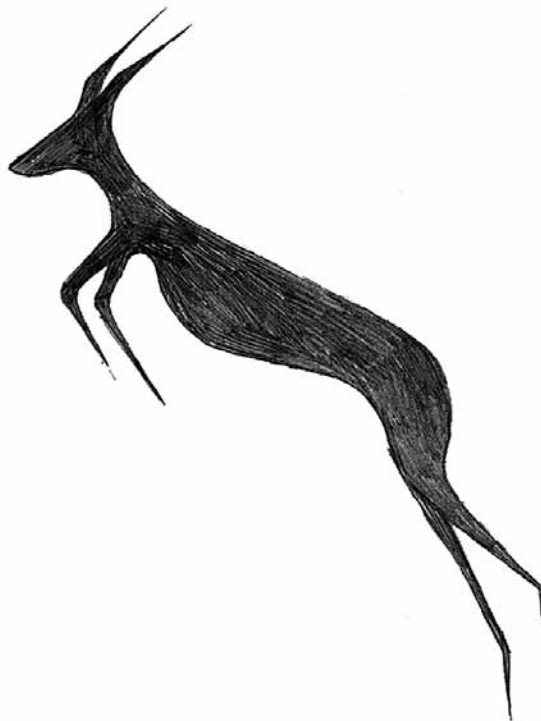
When people come to me for lessons, I tell them to start drawing and show me what is in their minds. Learning to draw is not sitting at school with a teacher telling you how to draw! Learning to draw is taking a piece of paper and starting by putting your heart and soul on paper. Everybody knows how to draw, but because others say that something is a childish drawing, people stop and never draw again! How do they know what is in your mind? How do they know what you feel? And most importantly, how do they know HOW YOU SEE! So, the next time you start drawing, be convinced that all your drawings are masterpieces! You may have noticed that in these courses I haven't told you what to do. I only give suggestions and if you think you do not need them, turn the page. Drawing has to come from the heart and from the soul. The only thing that I can do, is introduce you to this world.

Technical information is something I do not believe in! If you have it in you, you know it already. What about the perspective and photographic drawings you see in this book? It is not more than what I know, and in all my studies, there was never a teacher who could tell me something new. Do not expect that you can make these drawings immediately or create that perfect perspective, but that is not important! You do not need to be perfect or draw like others. You have to draw like YOU, your inner self. That is all that is important and nothing more. So, take that piece of paper and start your first drawing and let nobody else tell you what to do. Create from your heart and soul and the rest will come from your inner self.

**GOOD LUCK!**

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**Answer of Exercise 9**

**Lines Exercise 9**





