

Basics in Drawing

(Gimp and Traditional Art)

Note: This isn't THE way, this is my just opinion!

Table of Contents

1.[Shapes]
2.[Depth]
3.[Coloring]
4.[Comments]

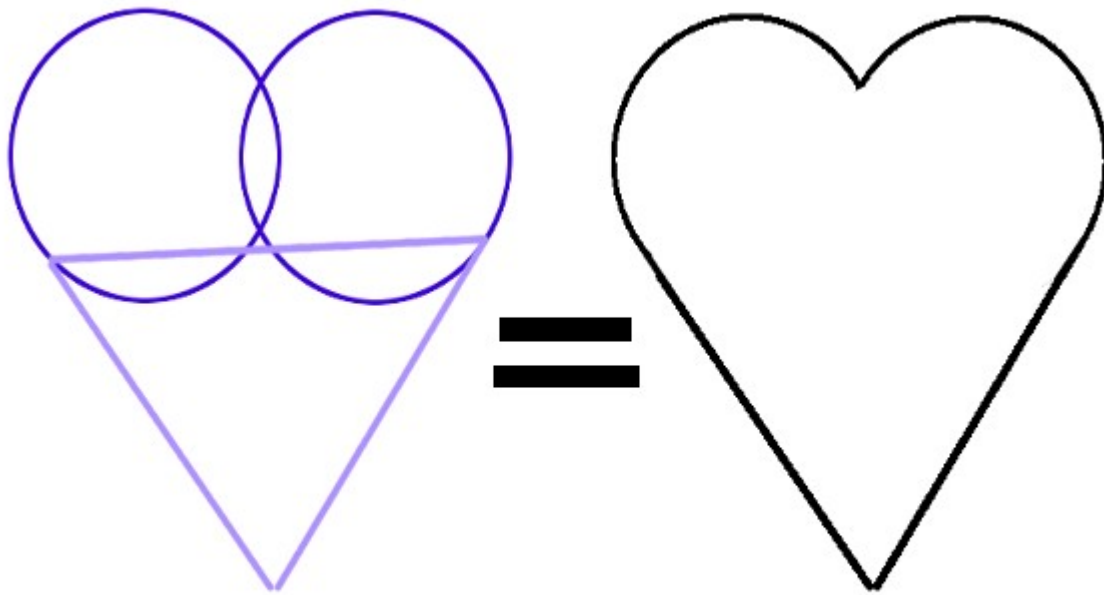
Part One:

Shapes:

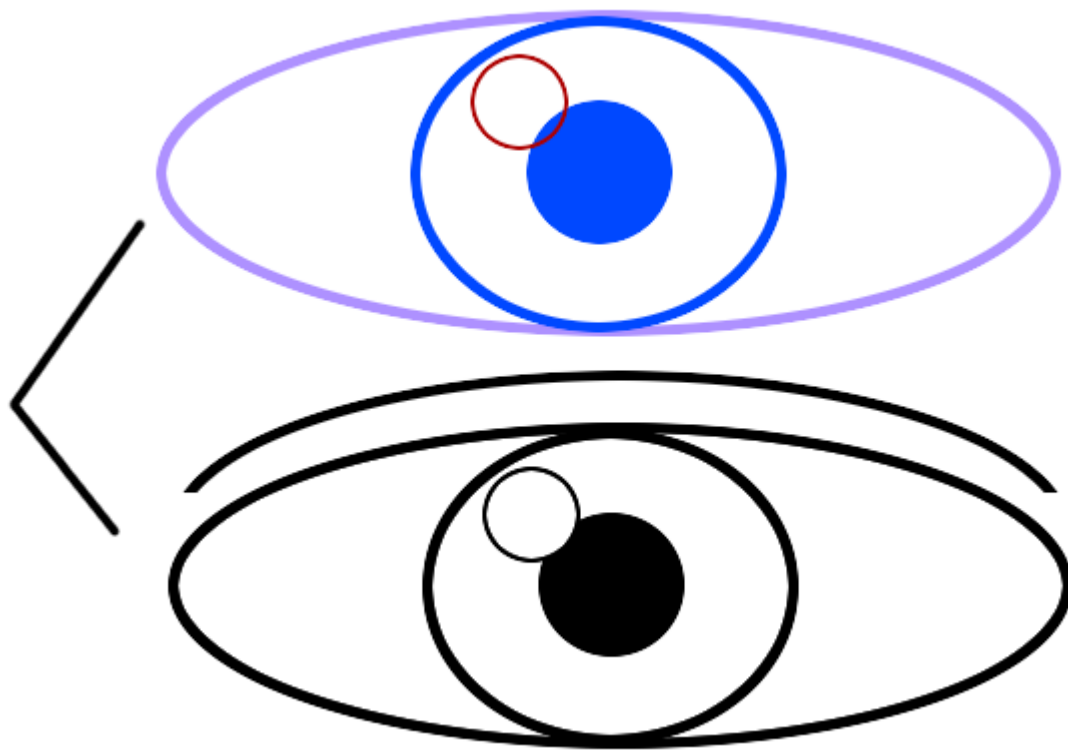
Anything you draw is made up of shapes, whether it be a tree or a human body it all starts with shapes!

Even some shapes start off as other shapes put together to make a new shape.

Take for example, a heart, round on top and pointed on the bottom this shape starts off as 2 circles and a triangle.



If you're going to draw something more complex, like lets say..... an eye, it starts off as an oval and 3 circles.

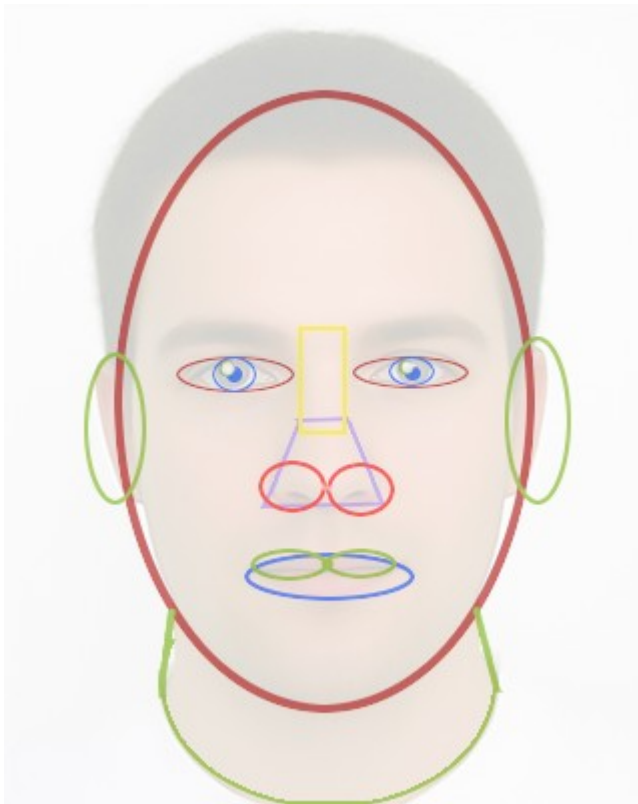


Remember everything starts as a shape or a collection of shapes.

Examples below:

Note: Main Photos Not Mine.





Part Two:

Depth:

There are four definite things that can add depth to your drawing:

1. **Shading**
2. **Different line thicknesses**
3. **Purposeful Perspective**
4. **Details**

I shall address each one of these in their own section.

Shading:

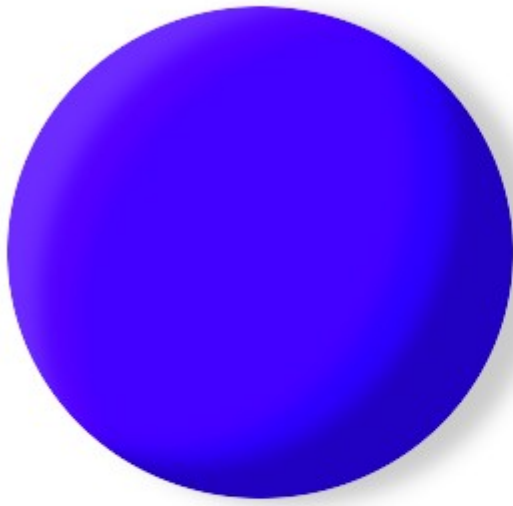
Cell VS Soft:

Shading is one thing that really adds depth and style, the reason is it adds an almost organic feel because shadows are natural in real life, it also adds dimension and a clean professional look as well.

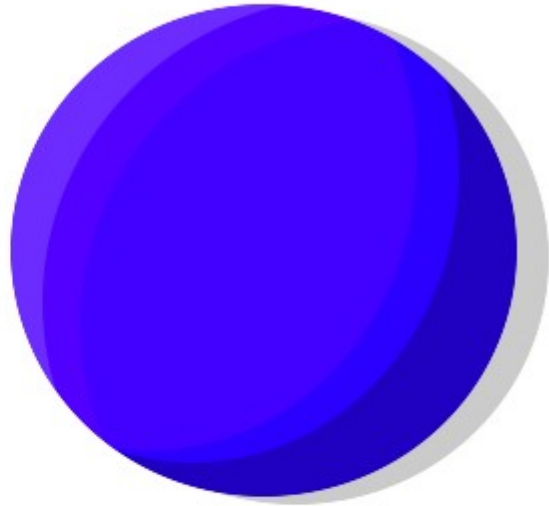
There are two types of shading cores, and there are many styles and mixtures to choose from and create.

Cell Shading and Soft Shading are their names, and adding depth is their game!

Cell Shading has a hard edge; Soft shading has a feathered and airbrush type edge.



Soft



Cell

Cell is more common in cartooning and soft is more common in realism but they can be exchanged with each other just as easy, or mixed.

There are also different styles of shading but we'll get more in to that later we're just in to the basics.

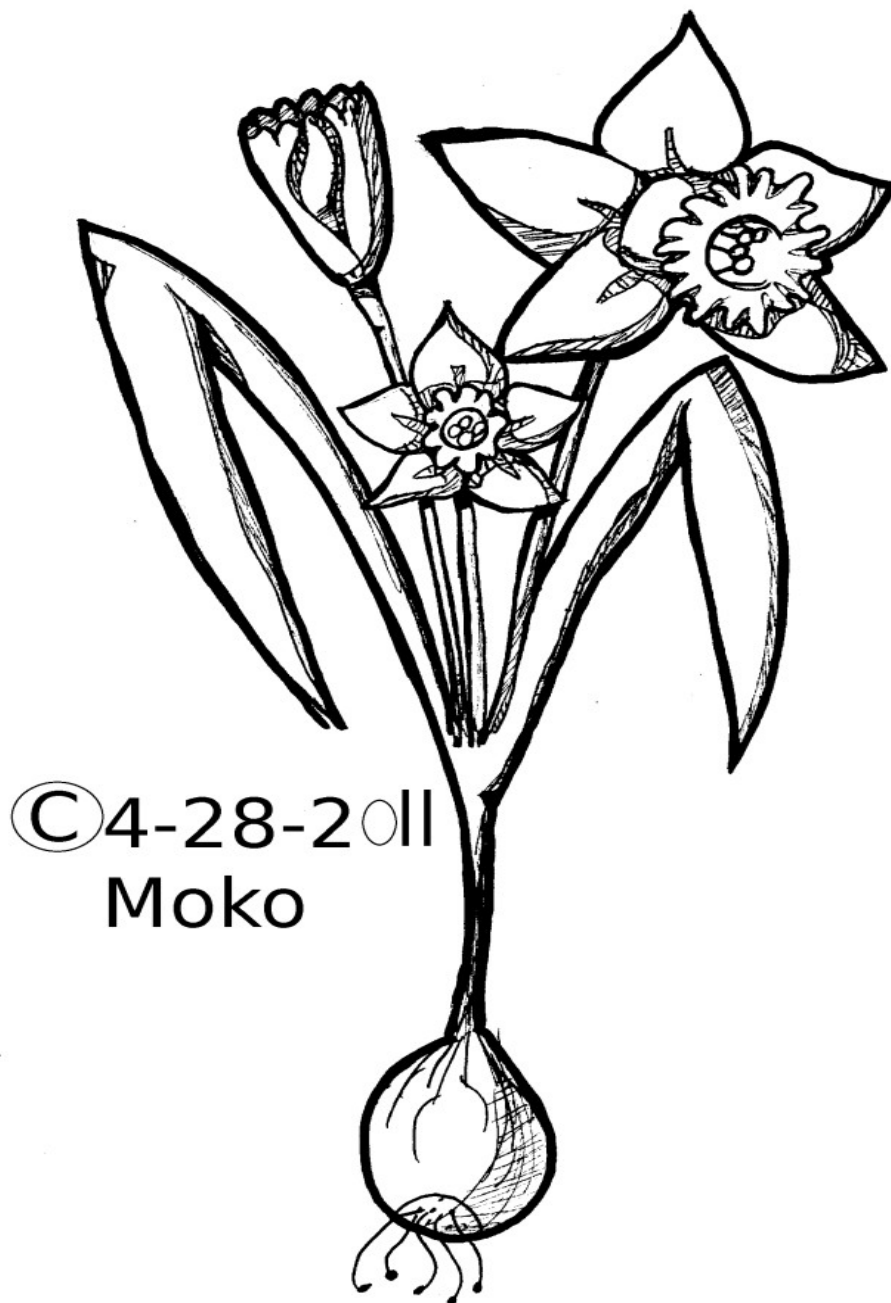
Crosshatching:

There is also another totally different approach called Crosshatching, it's a very unique a lovely style if used properly, this most prominently used in comic books.

I personally do it with ink drawings, normally flowers, but it can be used for almost anything; Faces, Flowers, Objects and other things, it's a really nice style as well.

It's a process of criss-crossing lines together to make a shadow; It also adds nice texture if you do it with pens.

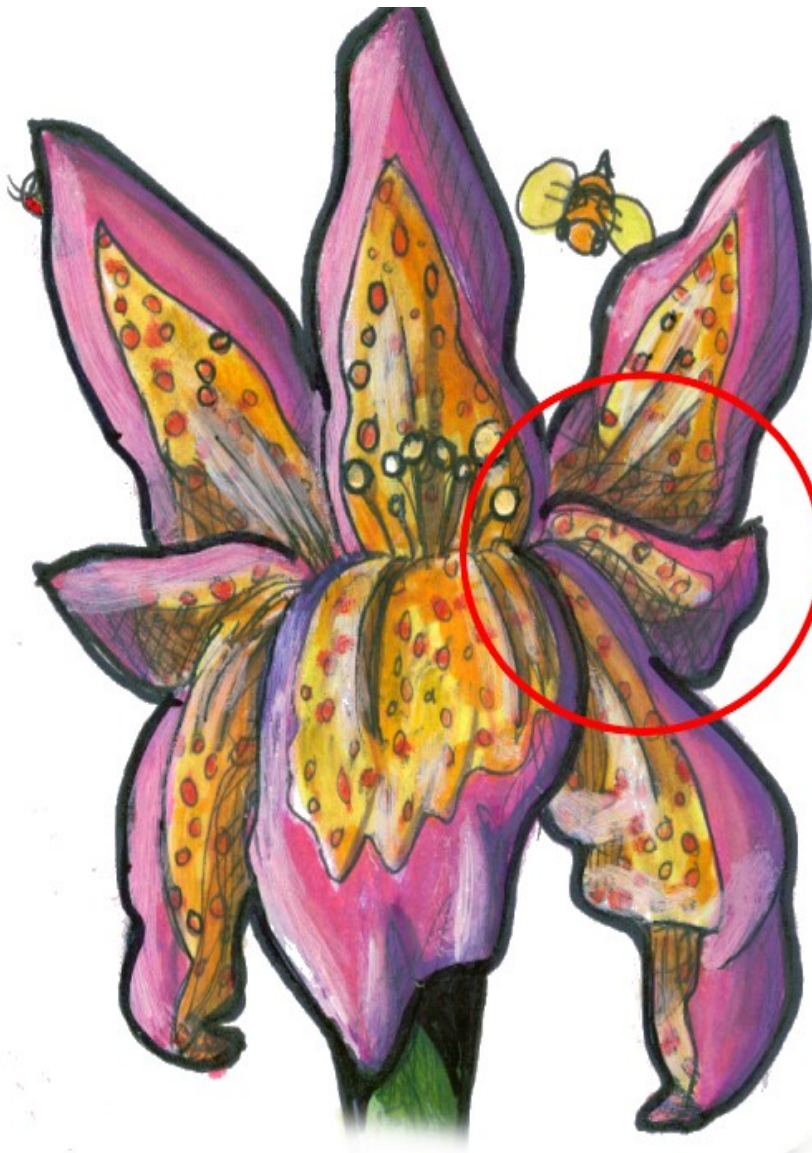
Here's an example, this was drawn by me; It is an Ink drawing.



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You can also color after you crosshatch and still have a nice texture

Here's another example, also a drawing by me: It is drawn with pens and colored with traditional media.



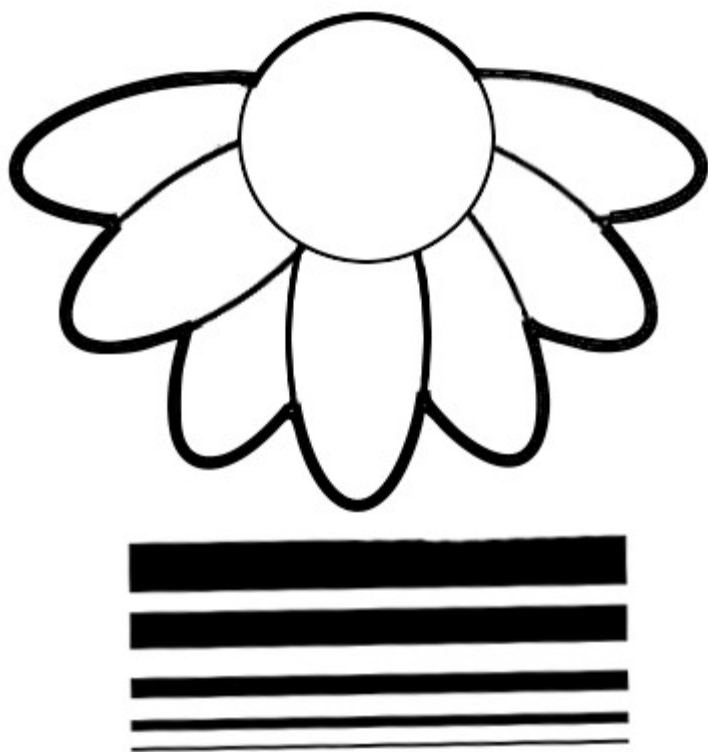
Crosshatched
Coloring

All of these styles can be achieved with both digital and traditional media

Different Line Thicknesses:

Line thicknesses are very important, though you could still make an amazing drawing with a single line thickness, the look of different thicknesses could turn amazing to breath taking!

Here's a simple example for you of what different thicknesses means:



There are 3 different thicknesses in that example: The circle is one thickness; The petals are another; And the third is the thick outline.

There are many techniques and styles you could achieve or simply make your own this that's just one example, but if you really want to add dimension my advice to you is make different thicknesses in your lines. This also go for realism to a certain extent as well, when making curves thickness matters as well and the fine details they all have a different thickness, even if it's just a millimeter it really does make a difference.

My personal style has a lot of bold lines, very rarely do I use thin lines unless it's for very fine details or crosshatching...But that's just my style, follow your own drawing path!

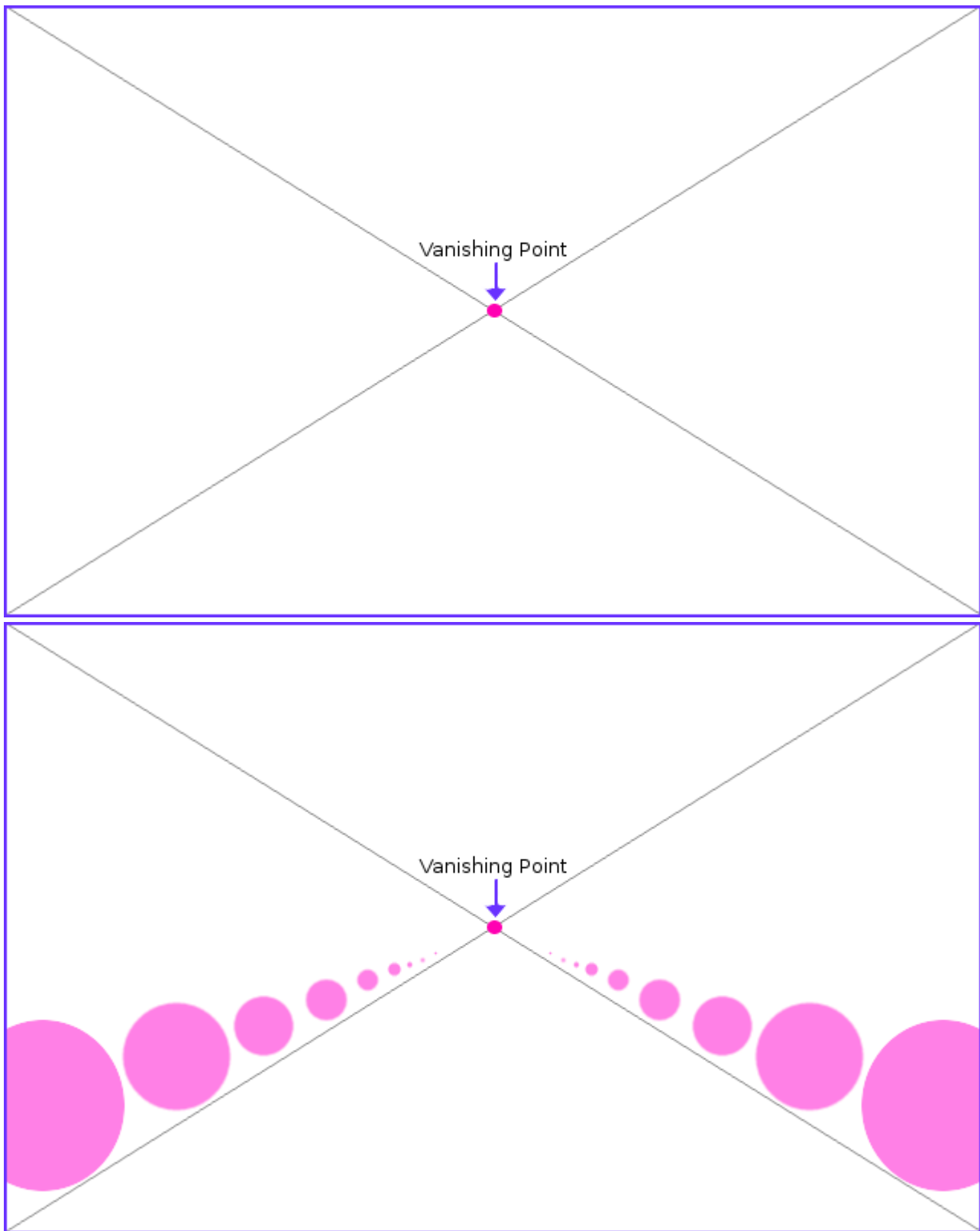
Purposeful Perspective:

This is my biggest weakness but I know that it is needed to make a picture better.

Purposeful Perspective is basically perspective you put there purposefully to make a more dynamic picture, weather that be by drawing a back ground or just adding a shadow, it all has perspective. Even the very screen you are reading this off of has it..

My Definition of perspective:

Perspective in my view is making an object three-dimensional by adding lines and shadows to put together a completed picture. Perspective will always show something closer and further away, even down to the smallest wrinkle in a coat.



My best advice since I'm not that good at it myself, would be go and look at photographs of nature, groups of people, and people laying down, people with their leg kicking up, and their hands straight ahead looking at you. While you look at them think and focus on the perspective to truly see how it works. Get the idea and try to learn from that, also look up some more detailed and more informed

tutorials than my own.

Details:

Details are the things that make a drawing a picture, and a painting an art piece, the little details that maybe people won't even see with the naked eye will be the things that pull it together. Shadows, line thicknesses and perspective could all count as details, but the other things that make detail is the content of the drawing. Let's take for example, a hat. You could draw a basic woman's hat and present it, okay very nice, or you could draw a woman's hat with a soft and lovely feather. That's just a little detail, but it can be the difference to your picture and makes it whole.

Another one would be texture, if you use traditional media for drawing the best way to add texture in my opinion would be to mix coloring tools, like colored pencils, markers and watercolors: Markers are very smooth while pencils have a roughness and/or waxiness to them, and watercolors if used with washable markers can be VERY good for blending assuming you have strong enough paper or board to support water; All these are very nice for things like clothes and surfaces like wood or metal, but also good for skin tones. You can mix and match them to shade and color with, both to add texture and a balance of color.

If you use a computer program like Gimp, my suggestion would be to use overlay a lot and use the galaxy brush (or other brushes) with gradients and the jitter setting turned on to make texture.

You could also scan fabric and overlay it on top of your picture; Remember that everything has balance, and everything isn't the same, there is a mix of smooth, rough, bumpy and dented, try to find the right combinations and you'll do fine.

One more example that I will add to details would be patterns; Spots, plaid, stripes, swirls, tie die and small heart or smileys; There are many patterns to choose from, just be creative!

Part Three:

Coloring:

There isn't too much I can say without going in to an all out tutorial on this but here are a few tips I can give:

1. If you are drawing on paper, always scan your lineart or sketch first (though I break this rule all the time Lol) ;The reason is, if you mess up your drawing with your coloring process your drawing could be ruined forever, and we don't want that to happen.
2. When coloring with Markers always try to color in uniform, though I as well fail in this area this is very important that you use discipline to go the same way, it isn't like pencils that you can somewhat hide that you were everywhere once the area is full of color, markers are tattle tails they will tell on you if you don't color properly.
3. When using markers and pencils together, try to use a pencil of a similar shade to color very lightly on your big surfaces; the reason is if you have a lower quality paper like me the markers

once you layer enough will bleed through the paper, the pencil fills the pores of the paper thus making it easier to color with less worry, it also adds a nice under texture.

Note: The pencil will make the surface of the paper smoother and making the marker easier to smudge be careful while you color that you don't ruin it by smudging.

4. When you color in a sketch book, no matter how good the paper I'd put a piece of printer paper in between your drawing and the next page, just in case the colors bleed they won't put a mark on your next page.
5. When you color on the computer with any program that has layers, always make your line art on transparent layers, and make a new layer from visible with no BG of it once you are finished, then color from underneath. When you color from underneath you don't cover any of the black lines (or whatever color your outline is) and it looks much cleaner.
6. If you want to color BIG spaces with the paint bucket use the fuzzy select tool and select the areas that you wish to fill on the layer with the line art, next grow your selection by 1 pixel, then make another layer underneath and use the paint bucket.

Note: The reason for making it one pixel bigger is to not have the white dots around the color.

7. When coloring a line art that has a white BG in GIMP, use the multiply layer-mode and use the base color to shade on the new layers using multiply, if you wish to use a darker color use overlay instead and move the opacity bar over if needed, and for lighting the best layer-mode to use would be overlay with white.

Part Four:

Comments:

There isn't any real rule to this, just have fun and if you have an idea go with it, it might be the best picture you ever made!

But always remember that if you are doing this on paper mainly though this can apply to CG as well, always know when to stop, there is a point the picture is done, and though you think you can make it better that last thing just might ruin hours of work. I'm not trying to scare you, just pointing it out, all I can say is be wise and use discernment it just might save your master piece! But don't be overly cautious or it will take the fun out of it and you'll just be filled with fear that you'll ruin your picture, have the perfect balance.

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