

DYNAMIC BIBLE



I

Peter Han



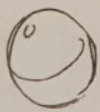
INTRODUCTION

THE PURPOSE OF THE DYNAMIC BIBLE VOLUMES WILL BE TO FOCUS ON THE CONTENT THAT CAN BE FOUND IN THE ORIGINAL PRINTED COLLECTION OF LECTURE NOTES THAT WAS PASSED TO ME BY MY MENTOR, NORM SCHUREMAN. THEY COVERED THE TECHNIQUES FROM THE CLASS TITLED, "DYNAMIC SKETCHING". THE ORIGINAL BOOK'S MAIN PURPOSE WAS TO GIVE YOU, THE ARTIST, THE TOOLS TO APPROACH THE BIGGER PICTURE AND HOW TO VISUALLY BREAK DOWN THE SUBJECT FOR THE ARTIST'S BENEFIT.

WITH THIS VOLUME, WE WANT TO CHALLENGE THE ARTIST. WE WILL EXPLORE TWO MAIN SUBJECTS, ORGANIC AND HARD SURFACE. THE BOOK WILL ALSO DELVE DEEPER INTO THE EXPLANATION ABOUT THE EARLY EXERCISES AND TRAINING METHODS. EACH VOLUME WILL COVER TWO DIFFERENT SUBJECTS. HOPEFULLY, BY THE END OF THE ENTIRE COLLECTION, IT WILL GIVE YOU A STRONGER COMPREHENSION OF THE DYNAMIC SKETCHING APPROACH.

THE BEST MINDSET TO HAVE COMING INTO THIS PRACTICE IS TO BE OPEN TO ATTEMPT THE STEPS AS CLOSE AS POSSIBLE. COMBINE THAT WITH THE DRIVE TO SEEK MORE ANSWERS THROUGH MILEAGE AND DISCIPLINE. TO GET A GOOD HOLD OF A DAILY TO WEEKLY SCHEDULE THAT YOU CAN DEDICATE TO PRACTICE SKETCHING, I WOULD HIGHLY RECOMMEND THAT A MINIMUM OF TWO OR THREE HOURS A DAY IS SET ASIDE AS YOU BEGIN YOUR TRAINING. FROM THERE, THROUGH REPETITION, IT SHOULD BECOME A HABIT FORMED WHERE YOU WILL JUMP INTO SKETCHING EVERY DAY WITH RELATIVE EASE.

THE FOUNDATIONS



C O R E

THE MATERIALS



FELT TIP PENS



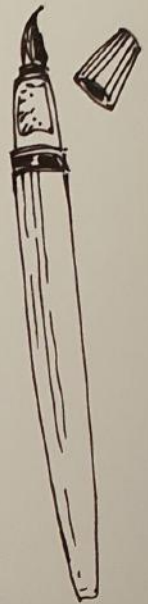
MARKERS



GEL PENS



BRUSH PENS

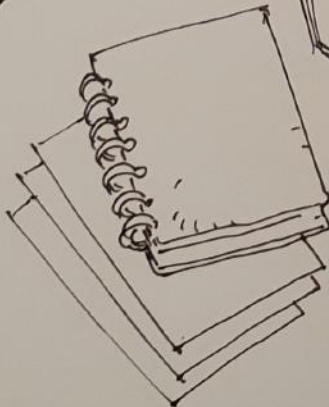


THE MAIN SKETCHING TOOLS WE USE FOR THIS METHOD ARE FELT TIP PENS. THE PERMANENCE OF THE INK REQUIRES US TO COMMIT AND BUILD CONFIDENCE IN LAYING DOWN THE LINES WE INTEND.

MISTAKES ARE MADE AND HAVE TO BE ACCEPTED WHICH REPETITION WILL THEN REFINE THE PROCESS AS WELL AS BUILDING A STRONGER MEMORY.



TRY TO AVOID PENCILS AND BALLPOINT PENS WHEN STUDYING IN THIS METHOD. IT CAN BUILD THE TENDENCY TO CREATE A HABIT OF 'FEATHERING' OF THE LINES.



SEARCHING



DEFINING

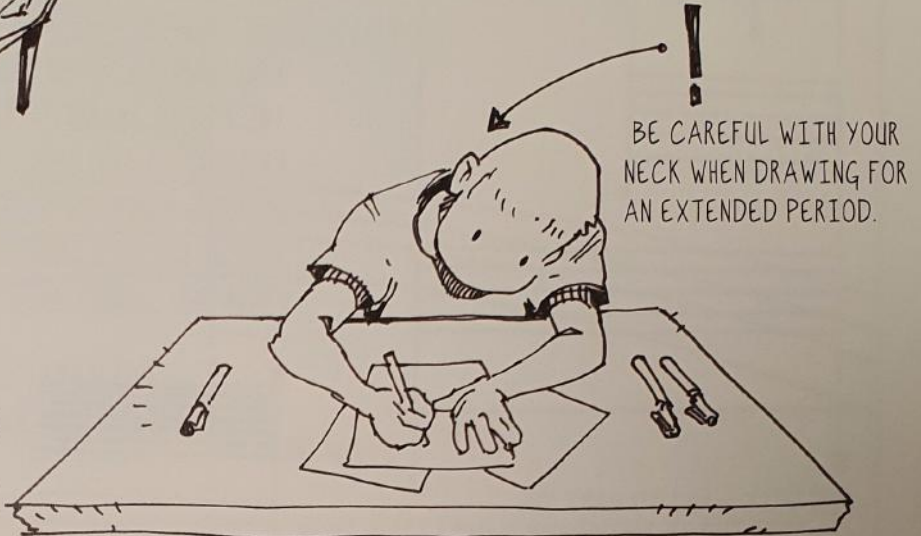


PAPER IS OBVIOUSLY AN IMPORTANT ASPECT IN SELECTING MATERIALS. FOR THIS PRACTICE, ATTEMPT TO USE TONED PAPER TO PUSH THE VALUES DOWN AND UP. HOWEVER IF TONED PAPER CANNOT BE FOUND, SMOOTH WHITE PAPER IS ALSO JUST FINE.

POSTURE

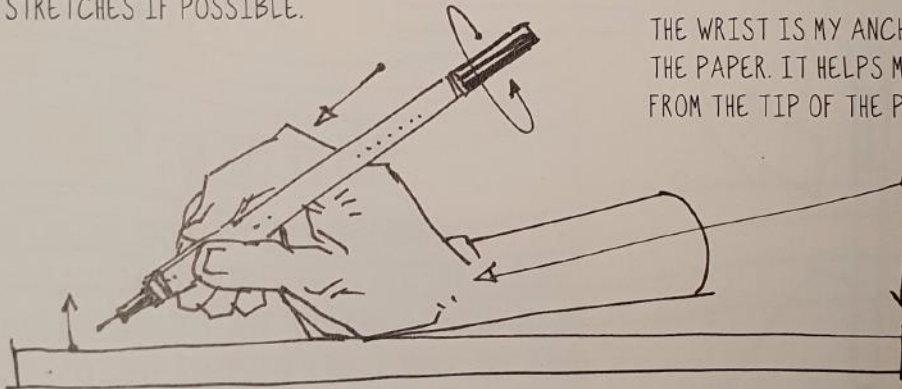


IT IS IMPORTANT TO BE MINDFUL OF YOUR SITTING POSITION WHILE WORKING. TRY NOT TO HUNCH OVER OR HOVER ON TOP OF THE PAPER, AND CONSIDER WHERE YOU ARE SITTING ON THE CHAIR. THIS CAN ALSO OBSTRUCT BLOOD FLOW



TAKING BREAKS

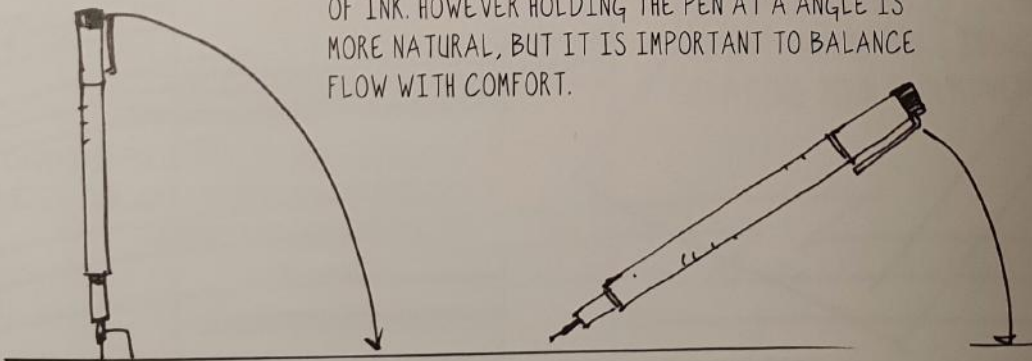
THE AMOUNT OF TIME SPENT SKETCHING THAT IS RECOMMENDED IS IN 4 TO 5 HOUR SESSIONS. WITH AT LEAST 30 MIN BREAKS IN BETWEEN DRAWING AGAIN. THEN DO STRETCHES IF POSSIBLE.



THE WRIST IS MY ANCHOR POINT THAT TOUCHES THE PAPER. IT HELPS ME JUDGE THE DISTANCE FROM THE TIP OF THE PEN TO THE SURFACE.

THE ELBOW IS LIFTED AND I SLIDE ON THE PAGE WITH MY WRIST ALWAYS IN CONTACT.

THE MORE VERTICAL THE PEN, THE BETTER THE FLOW OF INK. HOWEVER HOLDING THE PEN AT AN ANGLE IS MORE NATURAL, BUT IT IS IMPORTANT TO BALANCE FLOW WITH COMFORT.

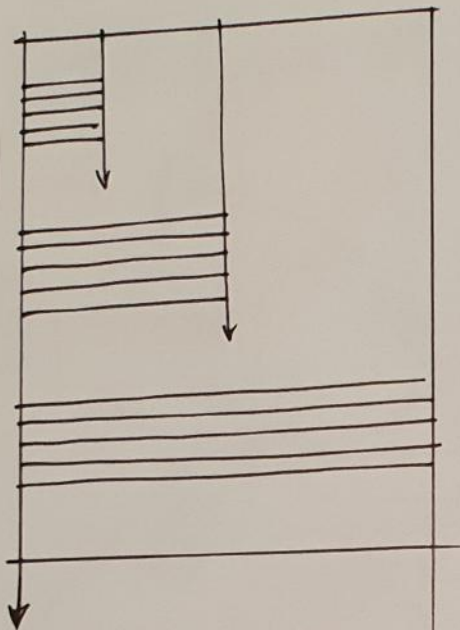


EXERCISES

LINE

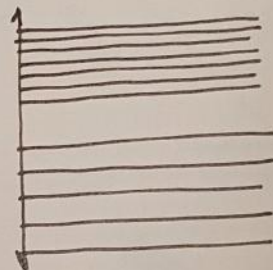
THESE EXERCISES MAY SEEM FAMILIAR, BUT DON'T TURN THE PAGE SO EASILY!

THIS FUNDAMENTAL MUSCLE MEMORY EXERCISE IS ONE OF THE MOST IMPORTANT DAILY REGIMENTED PRACTICES YOU CAN DO TO BUILD DISCIPLINE AND PEN CONTROL. THE FIRST THING TO CONSIDER WHILE DOING THIS EXERCISE IS THE SPACING DISTANCE OF THE LINES THEMSELVES. PAY ATTENTION TO THE NEGATIVE SPACE AND JUDGE THE DISTANCE AS YOU MOVE DOWN VERTICALLY FROM THE STARTING LINE.



YOU WILL WANT TO VARY THE LENGTH OF LINES FOR INCREASED DIFFICULTY.

* SHORT, MEDIUM, AND LONG LINES.

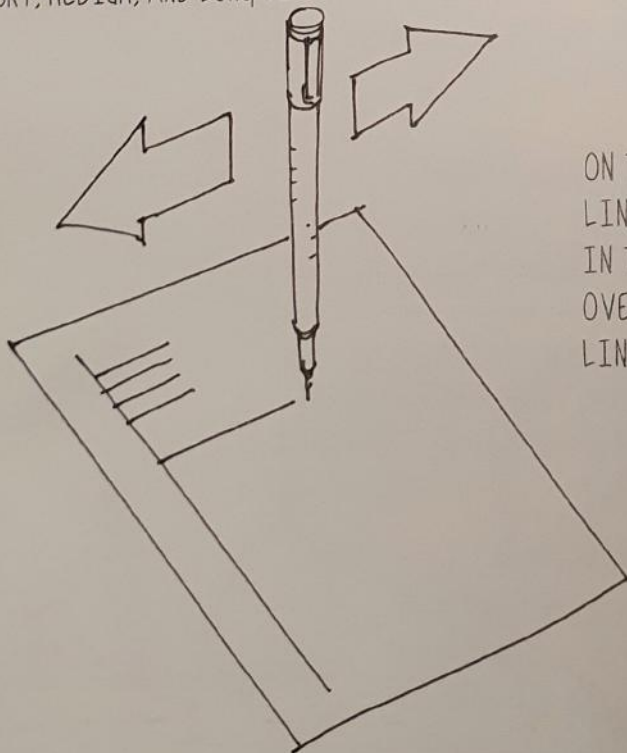


TIGHTER SPACES

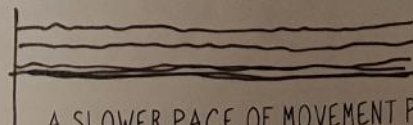
OPEN SPACES

MOVEMENT

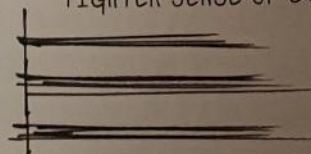
ON TOP OF CONSIDERING THE SPACING OF THE LINES, A REPETITION OF MOVEMENT WILL LOCK IN THE MUSCLE MEMORY. THE IDEA IS TO DRAW OVER THE SAME LINES WITHOUT THE LOSS OF LINE CLARITY.



* FIND YOUR PACE



A SLOWER PACE OF MOVEMENT PRODUCES A POTENTIALLY JITTERY LINE, BUT WITH A TIGHTER SENSE OF CONTROL.



A FASTER PACE MAY CREATE A LOOSER BUT SHARPER LINE.

LINE VARIATIONS

THE ARC

PIVOTING FROM THE ELBOW, MY FINGERS ARE LOCKED IN POSITION. YOU CAN START AND STOP, OR PULL THE LINE TO CREATE A SHARPER POINT.

* REPEAT 10 TIMES OVER
WITH A CLEAN CONTROL.

THE WAVE

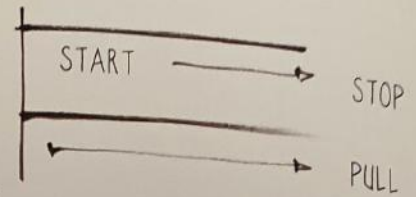
A MORE DIFFICULT MOVEMENT REQUIRING FINGER DEXTERITY.

YOU ARE WELCOME TO EXPERIMENT WITH THE VARIATIONS OF THE LINE EXERCISES BY CREATING YOUR OWN MOVEMENTS.

LINE WEIGHT

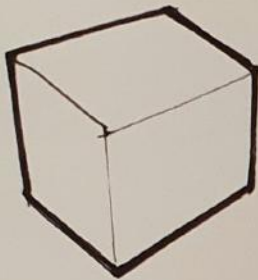
WITH LONG-TERM MILEAGE INVESTED IN THE LINE EXERCISES, MORE CONTROL AND CONSISTENCY IS TO BE GAINED. THE APPLICATION OF CONTROL IS THE NEXT STEP.

* CONSIDER THE LINE EXECUTION.

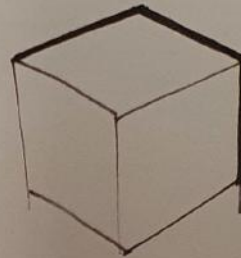
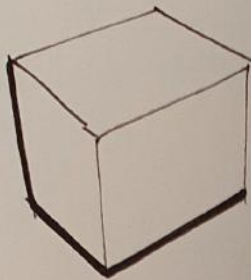


CONSIDER THESE CUBES BELOW AND HOW THE LINE WEIGHT CAN BE APPLIED ON TOP WITH VARIATIONS OF LOCATION.

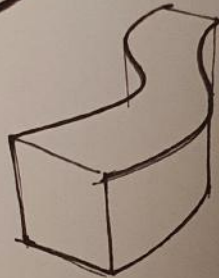
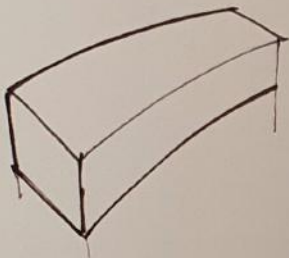
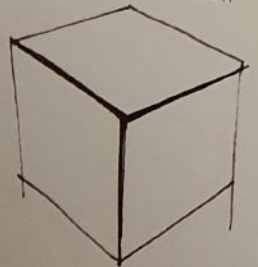
FLAT AND GRAPHIC



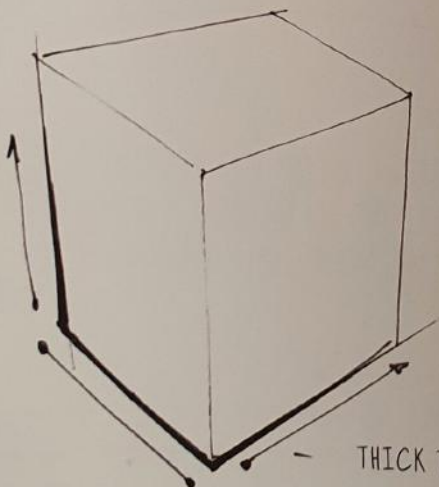
LIGHT DIRECTION



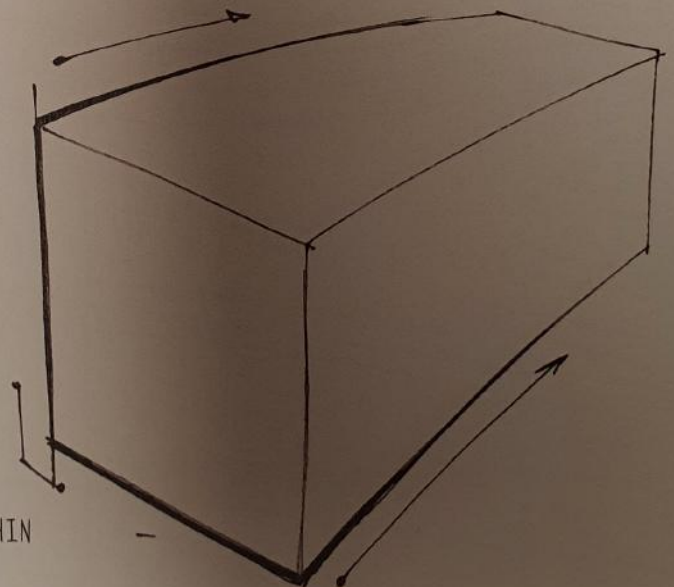
CLOSEST CORNER



* PRACTICE LINE WEIGHT ON CURVED AND BENT LINES.



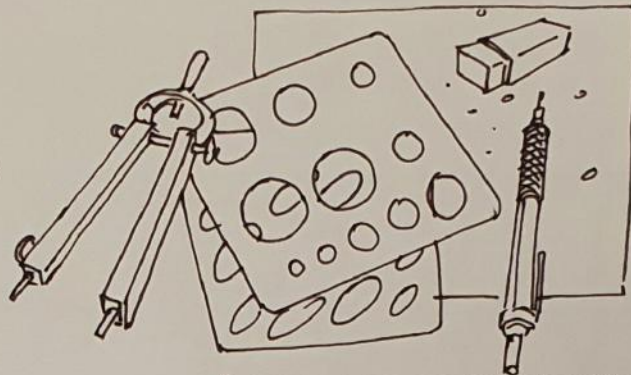
THICK TO THIN



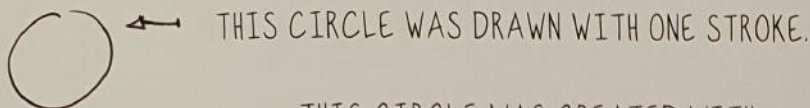
TAPERING LINES CREATE THE SENSE OF DEPTH. IT EMPHASIZES AN AREA OF FOCUS AND CAN ALSO SEPARATE FORMS WITHIN THE SAME SPACE.

- CIRCLES AND ELLIPSES -

THE NEXT MUSCLE MEMORY EXERCISE COVERS THE ROTATIONAL MOVEMENT. DRAWING CIRCLES AND ELLIPSES FREEHAND CAN BE DIFFICULT TO KEEP ACCURATE AND CONSISTENT. WE NEED TO TRAIN IN A REPETITION ACTION EXERCISE MUCH LIKE THE LINE TRAINING TO GAIN MORE CONTROL.



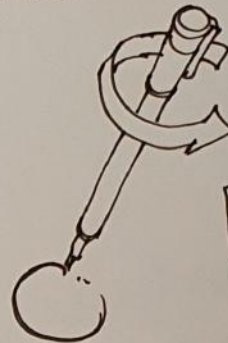
* LET'S AVOID THE ELLIPSE TOOLS AND PENCILS.



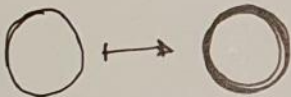
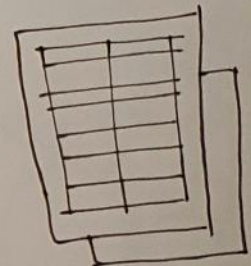
THIS CIRCLE WAS DRAWN WITH ONE STROKE.



THIS CIRCLE WAS CREATED WITH MULTIPLE ROTATIONS. THE CONTINUOUS MOTION IS WHAT I USE TO TRAIN MY HAND TO HONE IN ON THE ACCURACY.

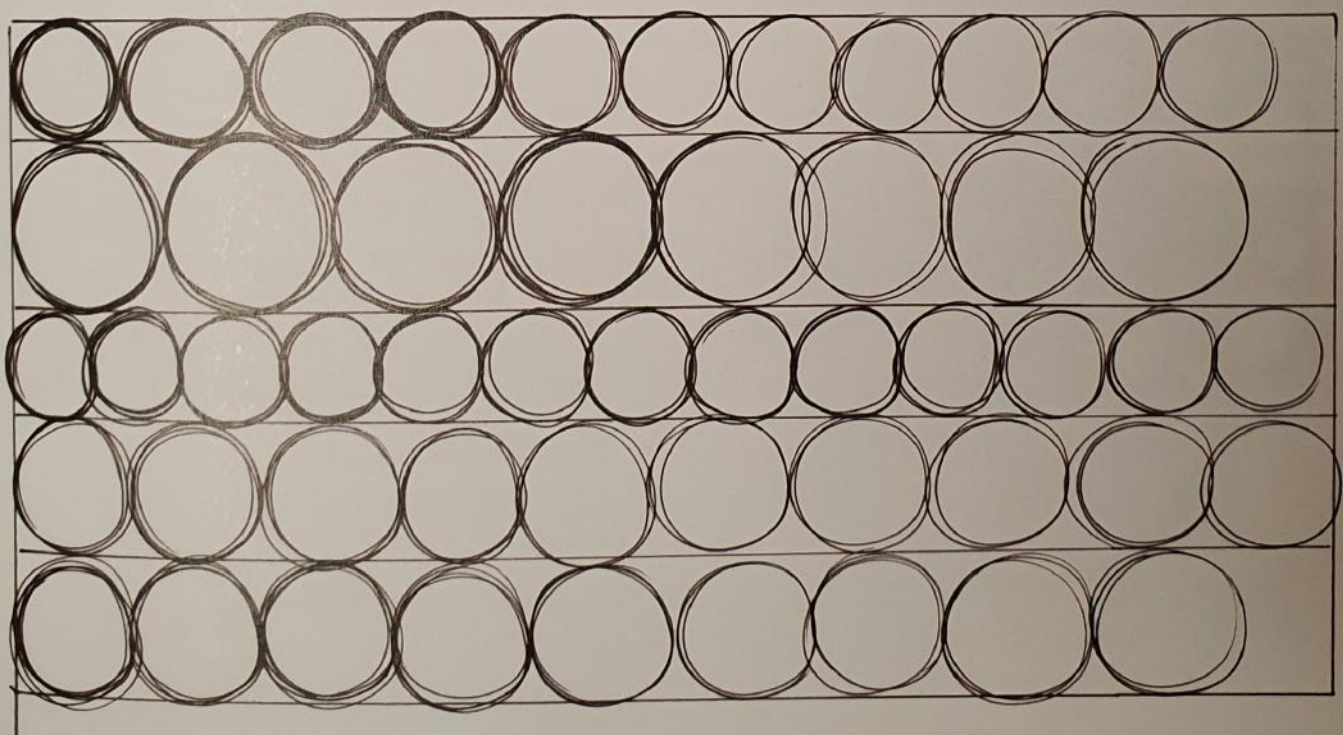


* CREATE WORKSHEETS



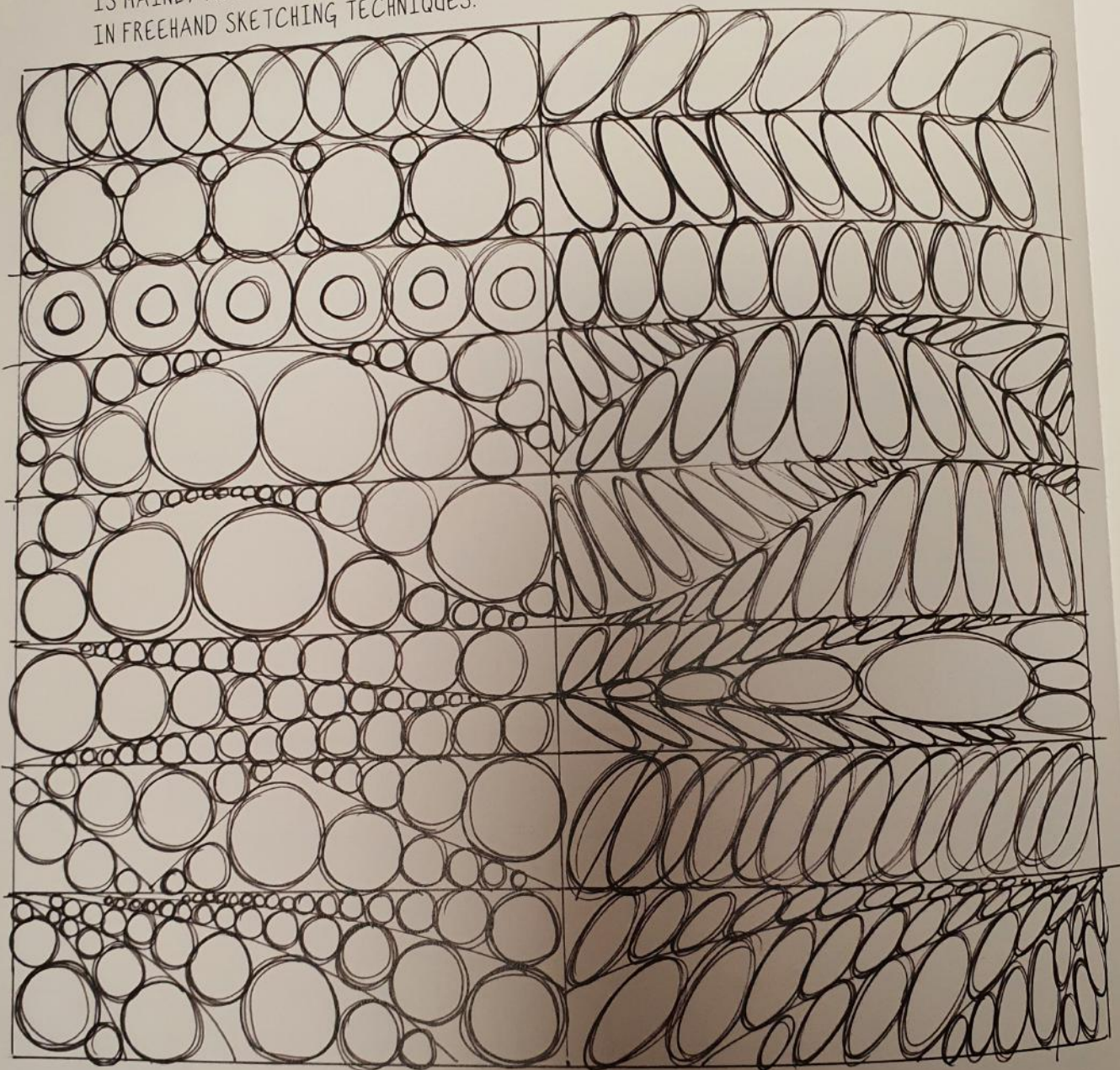
TRUE UP METHOD
THROUGH THE SEVERAL ROTATIONS YOU CAN MAKE AN INACCURATE CIRCLE, WHICH IS OFTEN THE CASE, TO BE TRUER TO A CIRCULAR SHAPE.

*



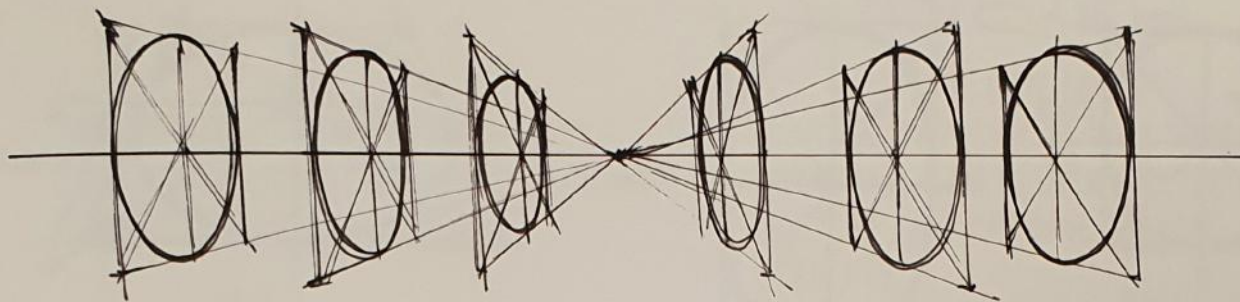
- CIRCLES AND ELLIPSES -

KEEP IN MIND THAT YOU WILL NOT GET ALL THE PRACTICES PERFECT. IF YOU WANT SOMETHING TECHNICAL AND CLEAN, THEN I WOULD USE AN ELLIPSE GUIDE. THIS SETUP IS MAINLY ABOUT BUILDING CONFIDENCE IN THE MOVEMENT AND LINE CONTROL FOR USE IN FREEHAND SKETCHING TECHNIQUES.



THINGS TO KEEP IN MIND.

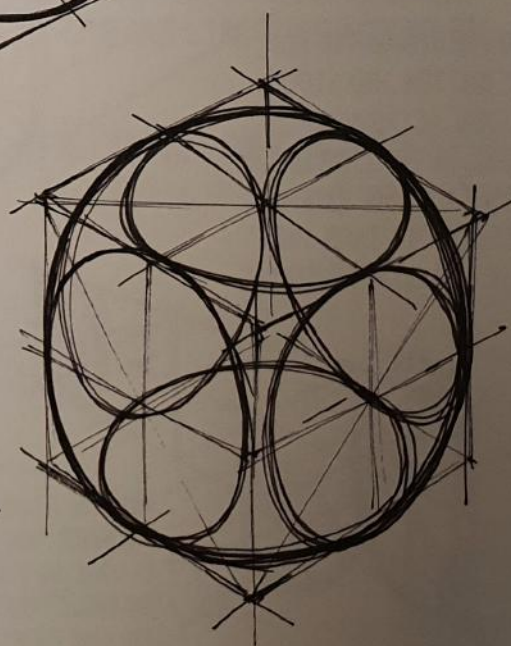
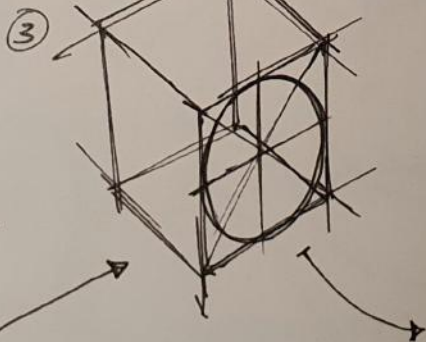
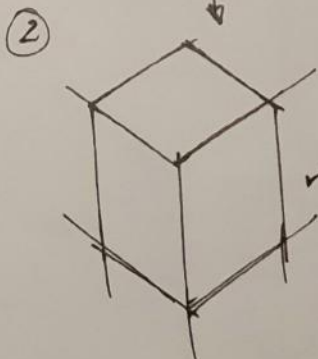
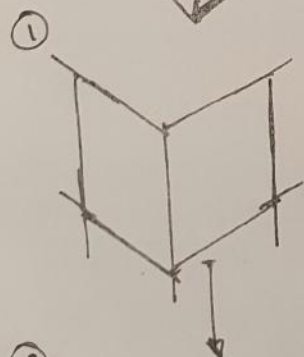
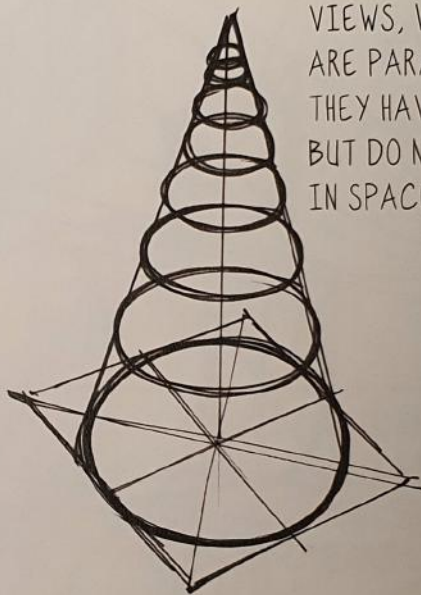
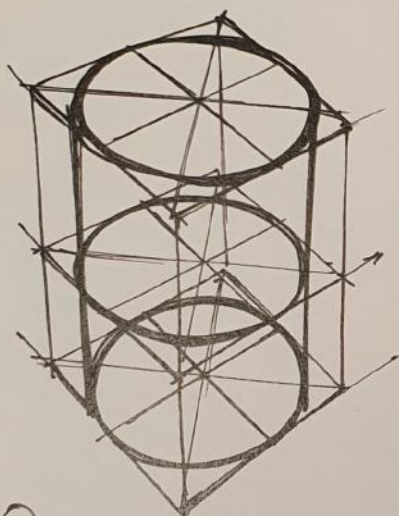
- THIS IS NOT SOMETHING TO GAIN COMPLETE CONTROL OF IN ONE NIGHT.
- EXPECT A LONG ROAD AHEAD OF YOU, AND DO UNDERSTAND THAT YOU WILL NEED TO INVEST TIME TO BUILD COMFORT WITH DRAWING. THESE BASIC EXERCISES WILL HELP YOU GAIN LINE CONFIDENCE.
- CHANGE UP THE SCALE OF THE CIRCLES AND KEEP CHALLENGING YOURSELF.



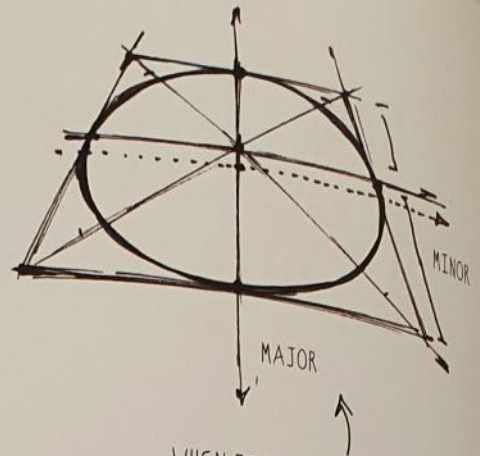
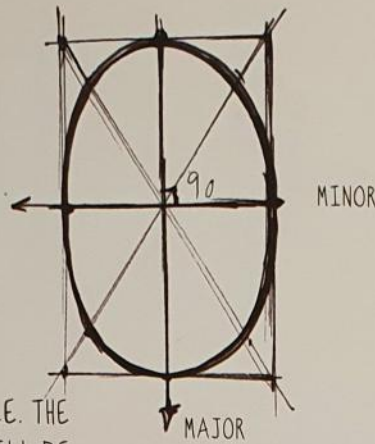
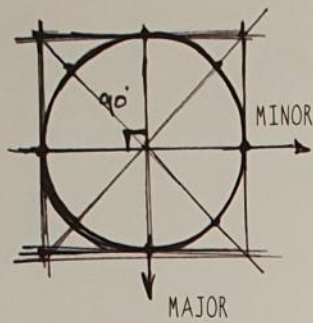
- ELLIPSES DRAWN IN THE PLANE.

THIS PAGE CONTAINS OTHER TYPES OF ELLIPSE EXERCISES TO ATTEMPT. YOU CAN EXPERIMENT AND ALTER THESE AS MUCH AS YOU LIKE.

THESE ARE CONSIDERED ISOMETRIC VIEWS, WHERE THE LINES OF THE PLANE ARE PARALLEL. THEY HAVE THREE-DIMENSIONAL FORM BUT DO NOT TAPER AND RECEDE BACK IN SPACE.

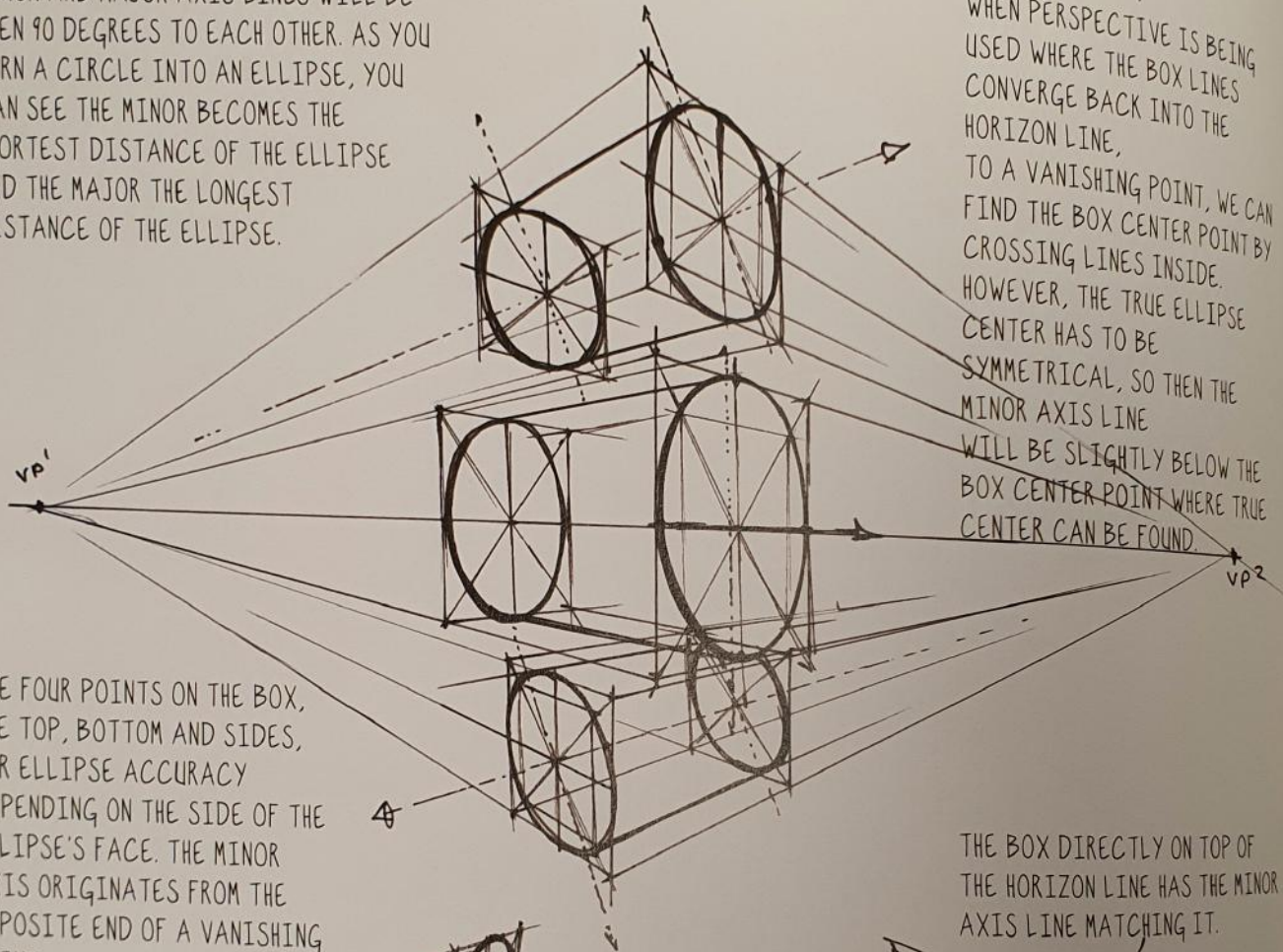


- ELLIPSES IN PERSPECTIVE -



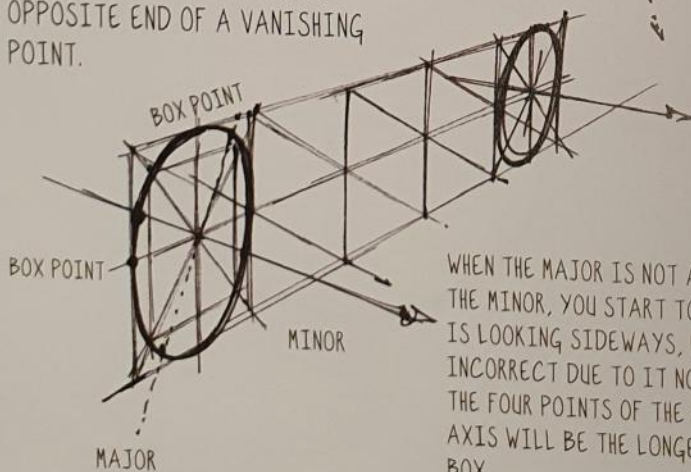
WE ESTABLISH A BOX THAT IS A 1 TO 1 RATIO AND DRAW A CIRCLE. THE MINOR AND MAJOR AXIS LINES WILL BE THEN 90 DEGREES TO EACH OTHER. AS YOU TURN A CIRCLE INTO AN ELLIPSE, YOU CAN SEE THE MINOR BECOMES THE SHORTEST DISTANCE OF THE ELLIPSE AND THE MAJOR THE LONGEST DISTANCE OF THE ELLIPSE.

WHEN PERSPECTIVE IS BEING USED WHERE THE BOX LINES CONVERGE BACK INTO THE HORIZON LINE, TO A VANISHING POINT, WE CAN FIND THE BOX CENTER POINT BY CROSSING LINES INSIDE. HOWEVER, THE TRUE ELLIPSE CENTER HAS TO BE SYMMETRICAL, SO THEN THE MINOR AXIS LINE WILL BE SLIGHTLY BELOW THE BOX CENTER POINT WHERE TRUE CENTER CAN BE FOUND.

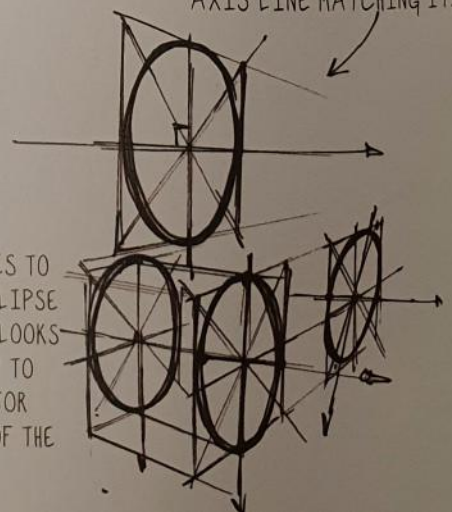


USE FOUR POINTS ON THE BOX, THE TOP, BOTTOM AND SIDES, FOR ELLIPSE ACCURACY DEPENDING ON THE SIDE OF THE ELLIPSE'S FACE. THE MINOR AXIS ORIGINATES FROM THE OPPOSITE END OF A VANISHING POINT.

THE BOX DIRECTLY ON TOP OF THE HORIZON LINE HAS THE MINOR AXIS LINE MATCHING IT.



WHEN THE MAJOR IS NOT AT 90 DEGREES TO THE MINOR, YOU START TO SEE THE ELLIPSE IS LOOKING SIDWAYS, HOWEVER IT LOOKS INCORRECT DUE TO IT NOT LINING UP TO THE FOUR POINTS OF THE BOX. THE MAJOR AXIS WILL BE THE LONGEST LENGTH OF THE BOX.



- SHAPE MANIPULATION -



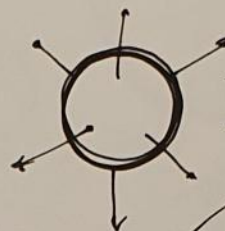
FIVE CORE FORMS

THIS METHOD IS ABOUT USING PRIMITIVE CORE FORMS TO CONSTRUCT AND BUILD WHATEVER SUBJECT THEY ARE SKETCHING.

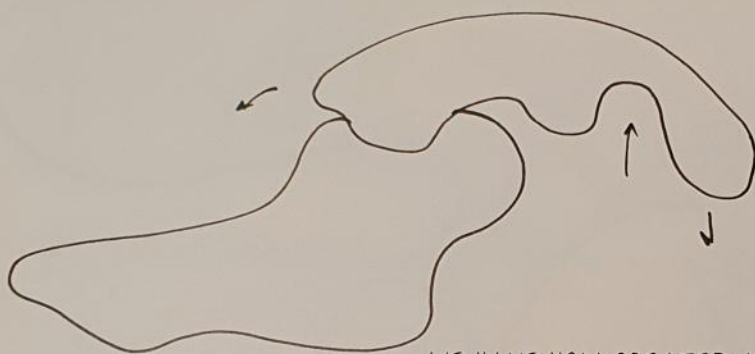
HOWEVER, THE ISSUE IS THAT THE CORE FORMS HAVE LIMITS WHEN APPLIED TO A SUBJECT THAT MAY HAVE VARYING ELEMENTS.

THE ORGANIC SHAPE

BY TAKING A CIRCULAR SHAPE, LET'S BEGIN TO MANIPULATE ITS SILHOUETTE.

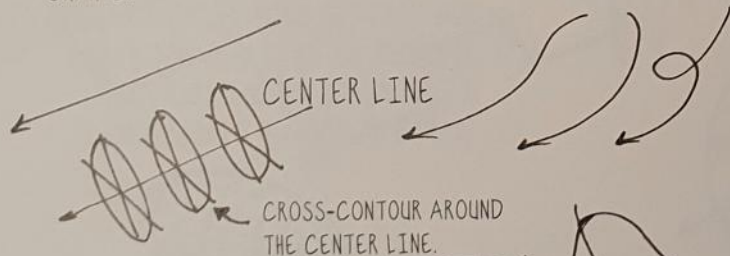


TRY TO PUSH AND PULL ON THE SHAPE.

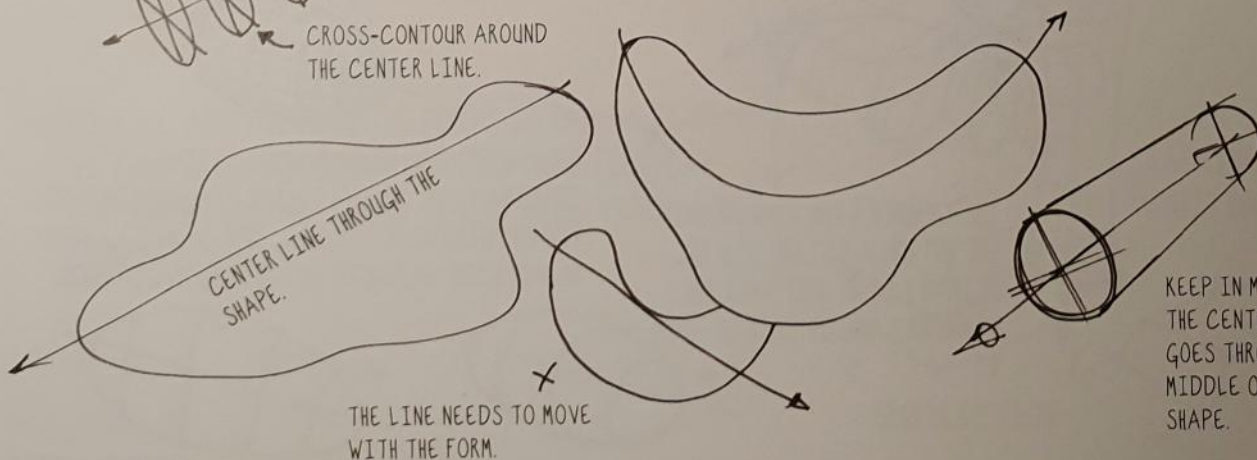


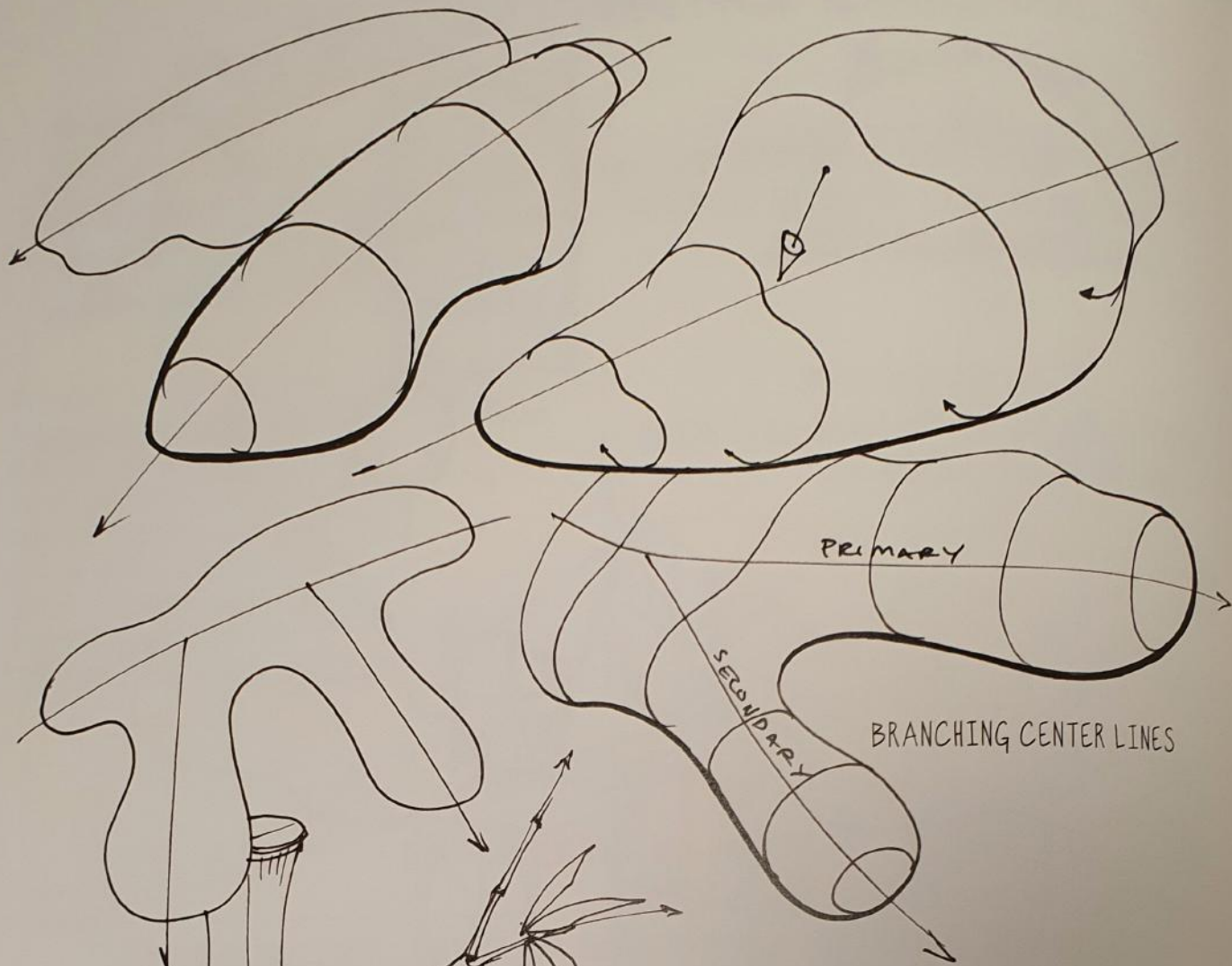
WE HAVE NOW CREATED ABSTRACT ORGANIC SHAPES.

YET NOW THESE SHAPES LACK VOLUME SINCE WE ARE NOT INCLUDING LIGHT OR SHADOW. TO CREATE THAT SENSE OF THREE DIMENSIONS, WE WILL WRAP A LINE AROUND THE SHAPE WHICH WE WILL CALL THE CROSS-CONTOUR LINE. BEFORE DOING SO, WE WILL ALSO USE A CENTER LINE TO HELP US UNDERSTAND HOW THE CROSS-CONTOUR LINE GOES AROUND THE SHAPE.



THE CENTER LINE CAN CURVE AND SPIRAL.





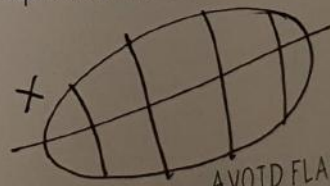
BRANCHING CENTER LINES

THE CROSS-CONTOUR
NOW THAT THE CROSS-CONTOUR LINES ARE
APPLIED, WE HAVE ORGANIC FORMS.
A FORM MEANS THREE DIMENSIONAL,
SHAPES MEANS TWO DIMENSIONAL.



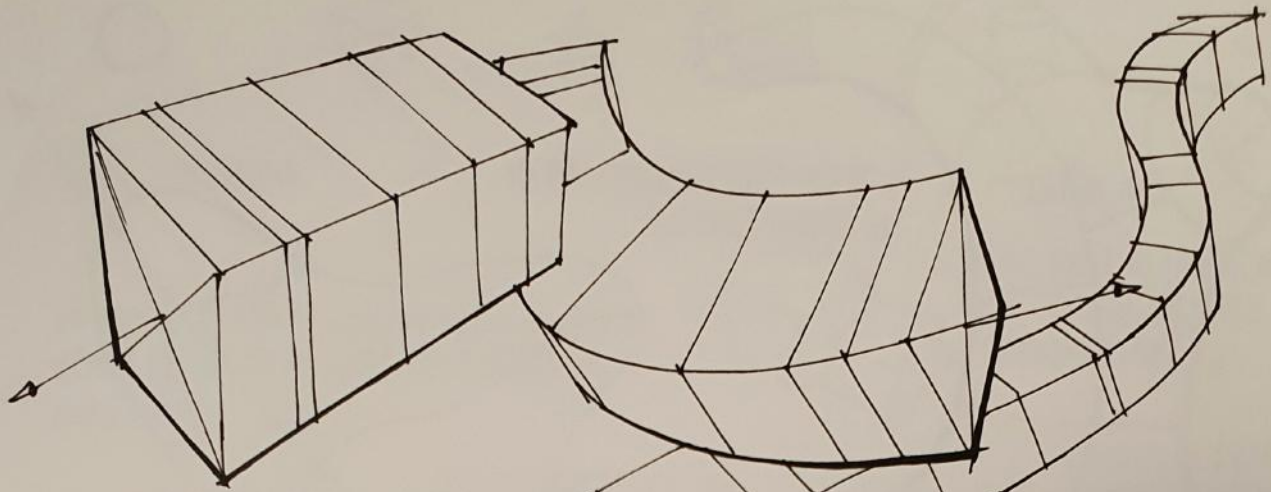
BY HAVING TOO MUCH CONSTRUCTIVE
INFORMATION, IT WILL MAKE THE SKETCH TOO
HEAVY, MINIMIZE THE USE. TRY TO ALSO AVOID
HEAVY LINE WEIGHTS ON THE CROSS CONTOUR.

THE CENTER LINE CAN BRANCH
INFINITELY. ESTABLISH THE
PRIMARY LINE AND THEN THE
BRANCHES WHICH EMERGE FROM
IT.

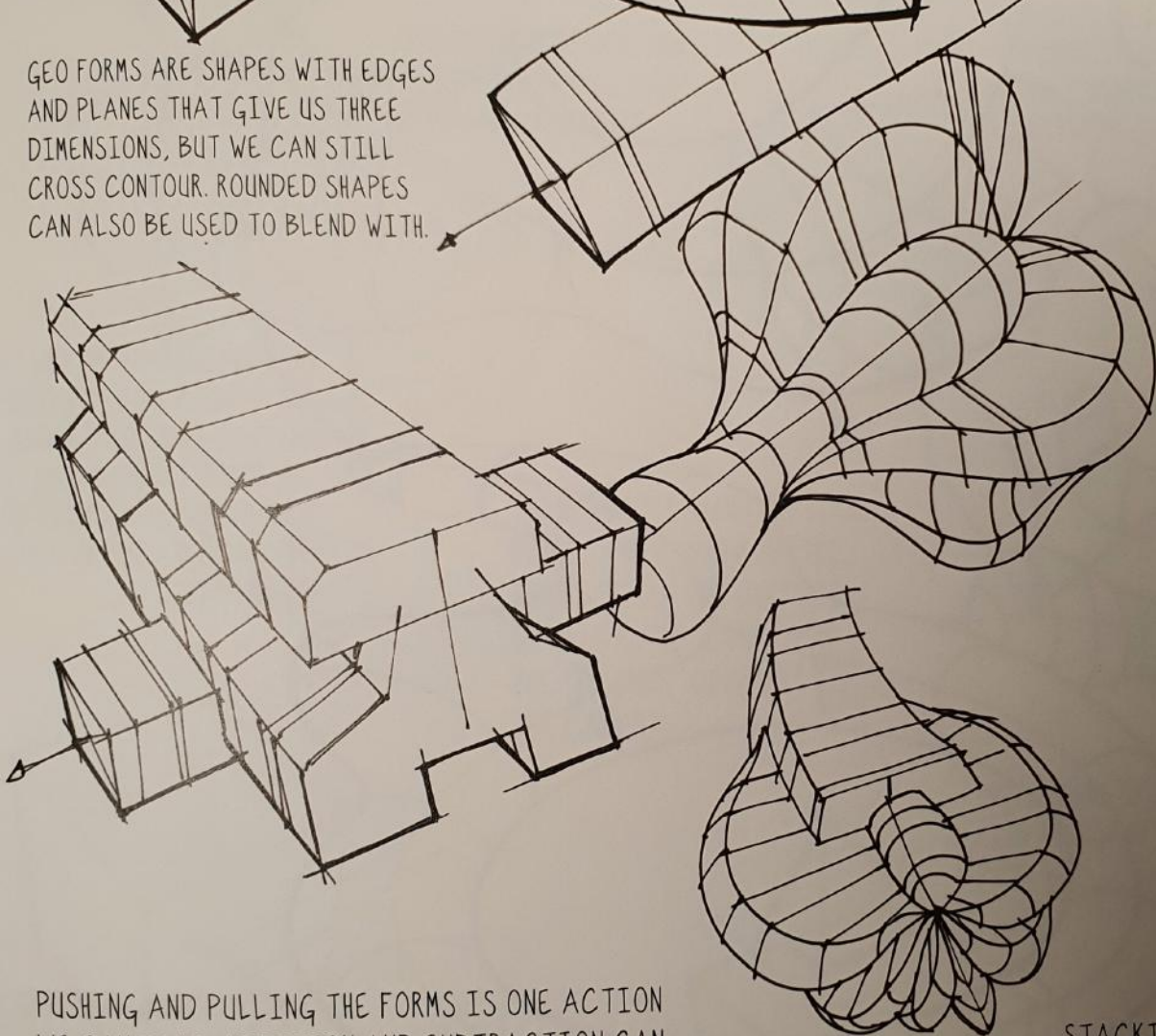


AVOID FLATNESS

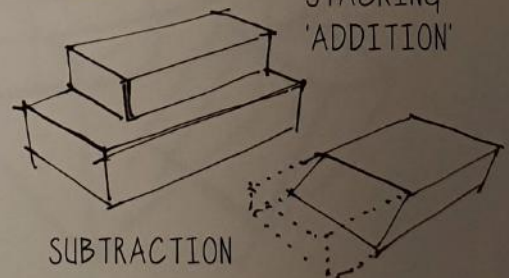
GEO FORMS

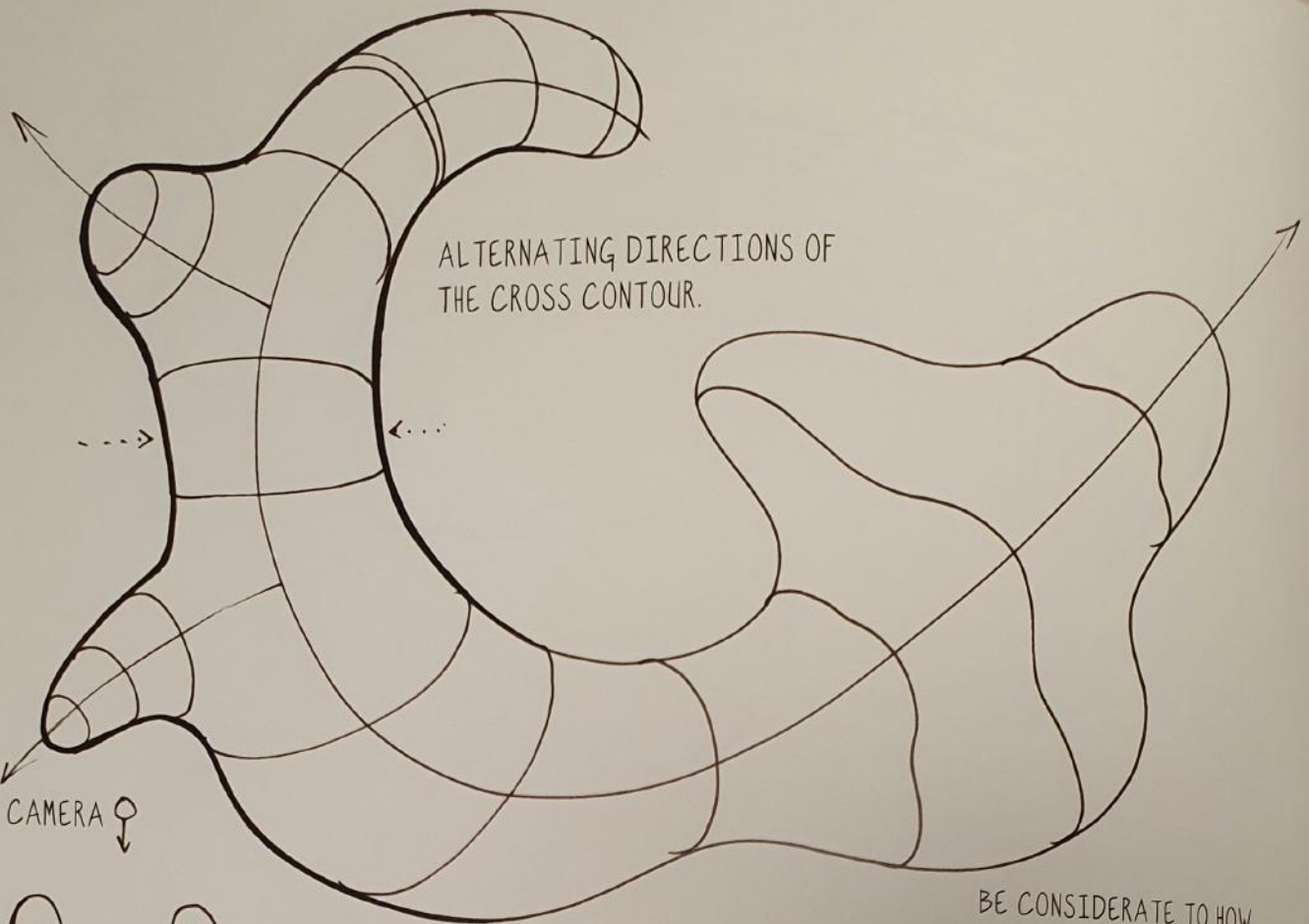


GEO FORMS ARE SHAPES WITH EDGES AND PLANES THAT GIVE US THREE DIMENSIONS, BUT WE CAN STILL CROSS CONTOUR. ROUNDED SHAPES CAN ALSO BE USED TO BLEND WITH.

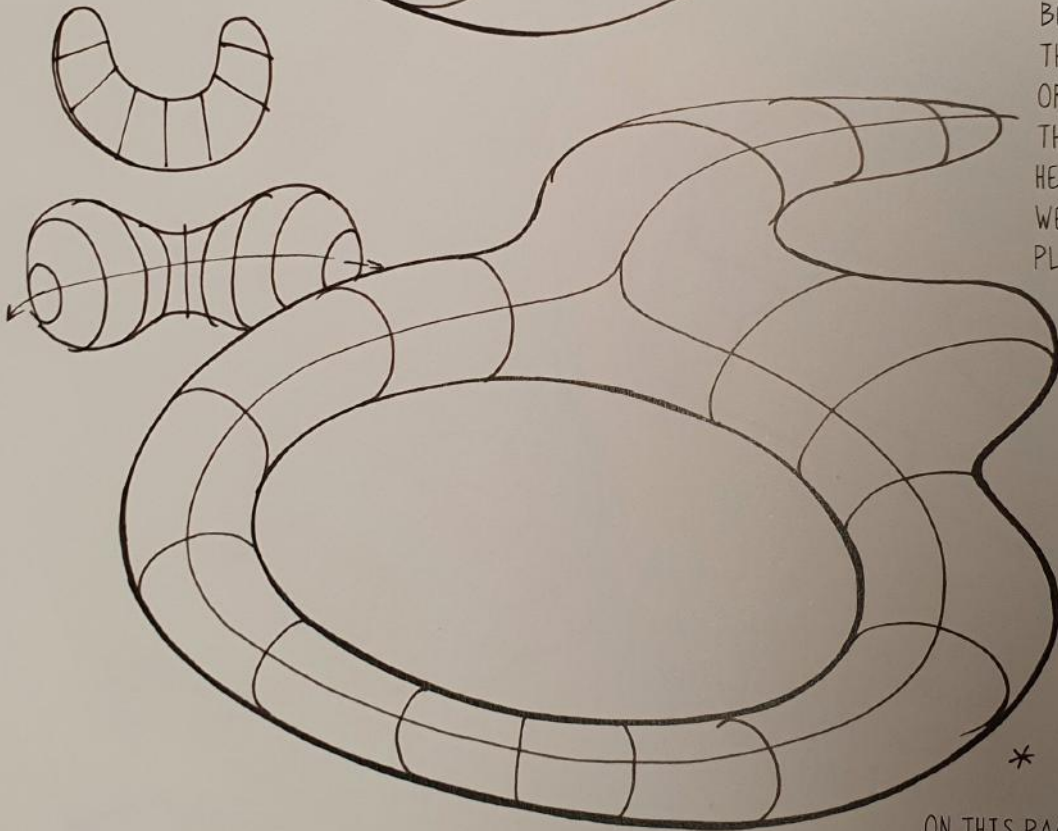


PUSHING AND PULLING THE FORMS IS ONE ACTION WE CAN TAKE. ADDITION AND SUBTRACTION CAN FURTHER ALTER THE FORMS TO GET MORE VISUALLY COMPLEX SHAPES.





BE CONSIDERATE TO HOW THE SHAPE MOVES TOWARDS OR AWAY FROM THE CAMERA. THE CROSS CONTOUR CAN HELP COMMUNICATE THIS AS WELL AS THE LINE WEIGHT PLACEMENT.



- SHAPE RELATIONSHIP -

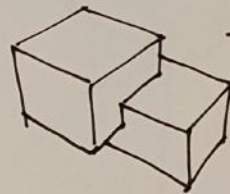


OVERLAP

CUT AWAY

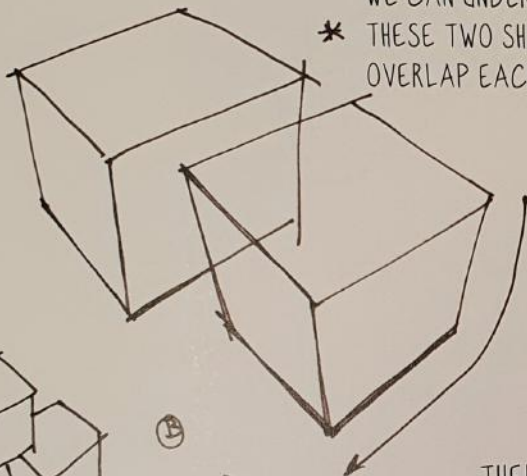
INTERLOCK

IN THIS NEXT EXERCISE, WE WILL BEGIN TO COMBINE AND INTERLOCK THE PRIMITIVE CORE FORMS.

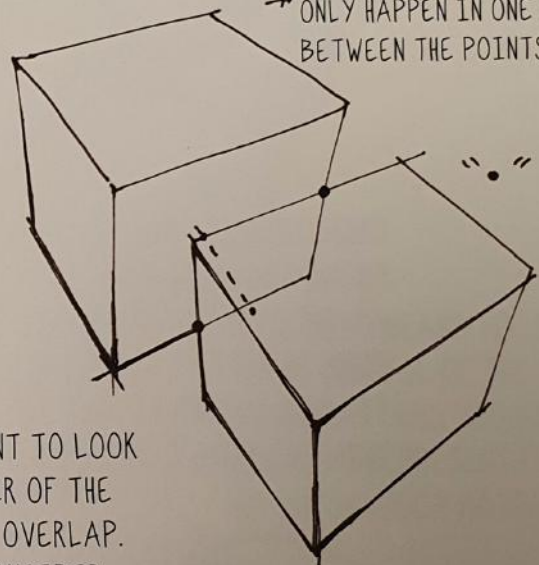


NOW, WHAT METHOD CAN WE USE TO REALIZE THIS COMBINATION?

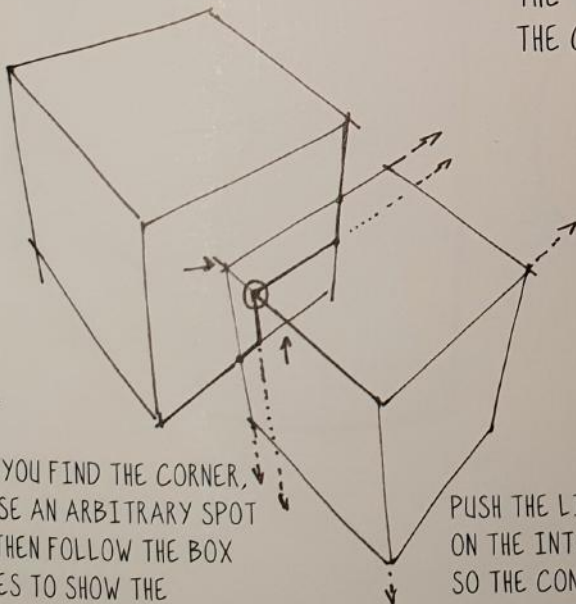
WE CAN UNDERSTAND THAT * THESE TWO SHAPES CAN OVERLAP EACH OTHER.



FIRST, WE ESTABLISH THE CONNECTION THAT CAN ONLY HAPPEN IN ONE AREA BETWEEN THE POINTS.



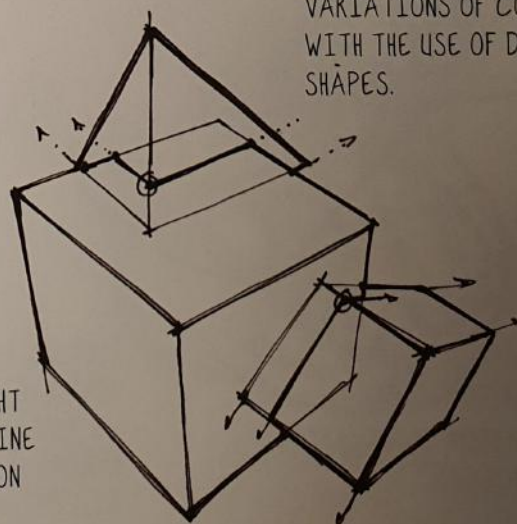
THEN, WHAT I WANT TO LOOK FOR IS THE CORNER OF THE FORM WITHIN THE OVERLAP. IN THIS CASE, CONSIDER THE "DASHES" CLOSEST TO THE CAMERA

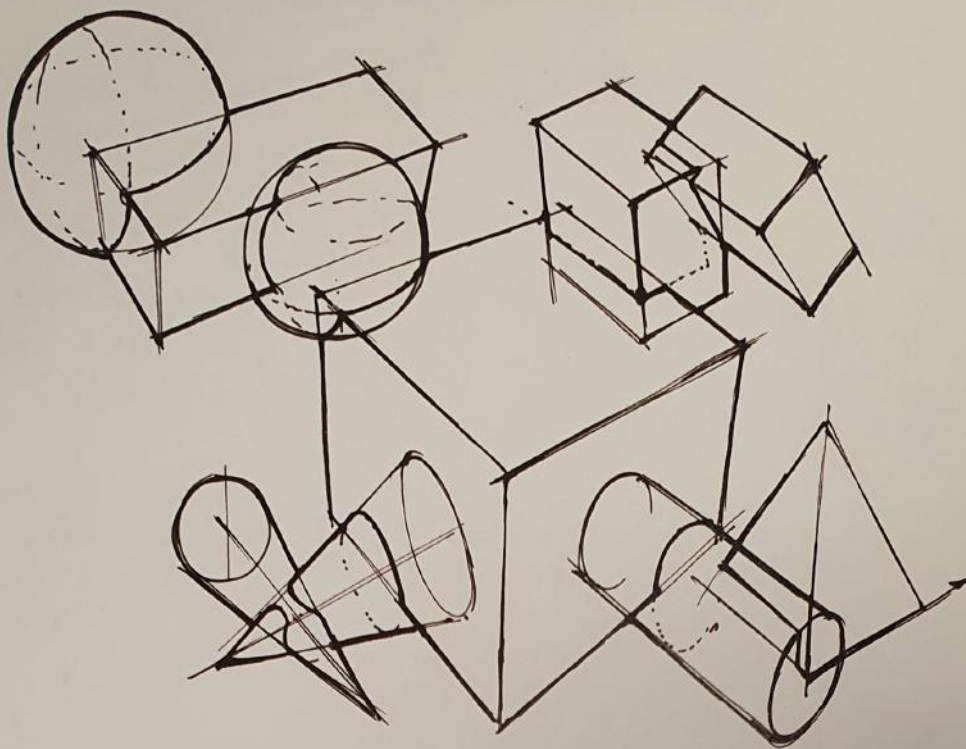


* WHEN YOU FIND THE CORNER, CHOOSE AN ARBITRARY SPOT AND THEN FOLLOW THE BOX PLANES TO SHOW THE INTERLOCKING LINE OF THE TWO FORMS.

PUSH THE LINE WEIGHT ON THE INTERLOCK LINE SO THE CONSTRUCTION GETS PUSHED TO THE BACKGROUND.

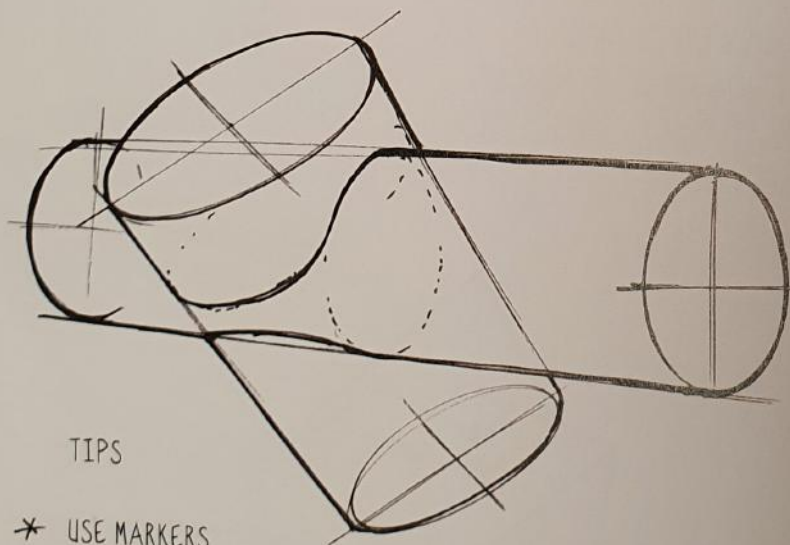
VARIATIONS OF CONNECTIONS WITH THE USE OF DIFFERENT SHAPES.





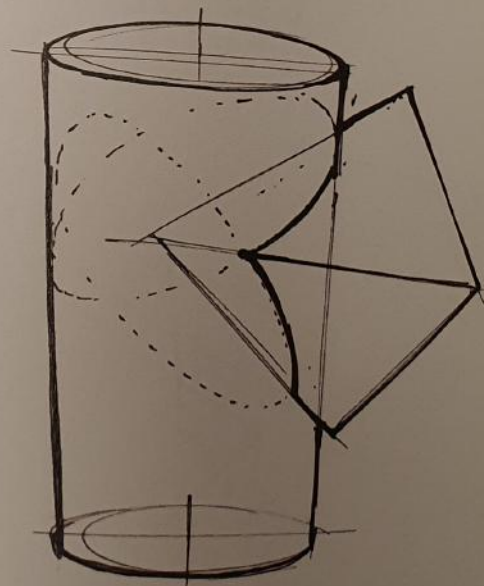
ONCE YOU FEEL MORE COMFORTABLE COMBINING A FEW FORMS, ATTEMPT TO BRING TOGETHER MORE.

AT THE START OF THE EXERCISE IT IS RECOMMENDED TO STICK TO JUST ONE FORM TO REPEAT AND CONNECT. JUST LIKE ON THE PREVIOUS PAGE WE ONLY USED THE BOX TO UNDERSTAND THE PROBLEM, TRYING TO THEN FIND A SOLUTION. ONCE YOU FEEL MORE COMFORTABLE THEN ADD VARYING SHAPES.



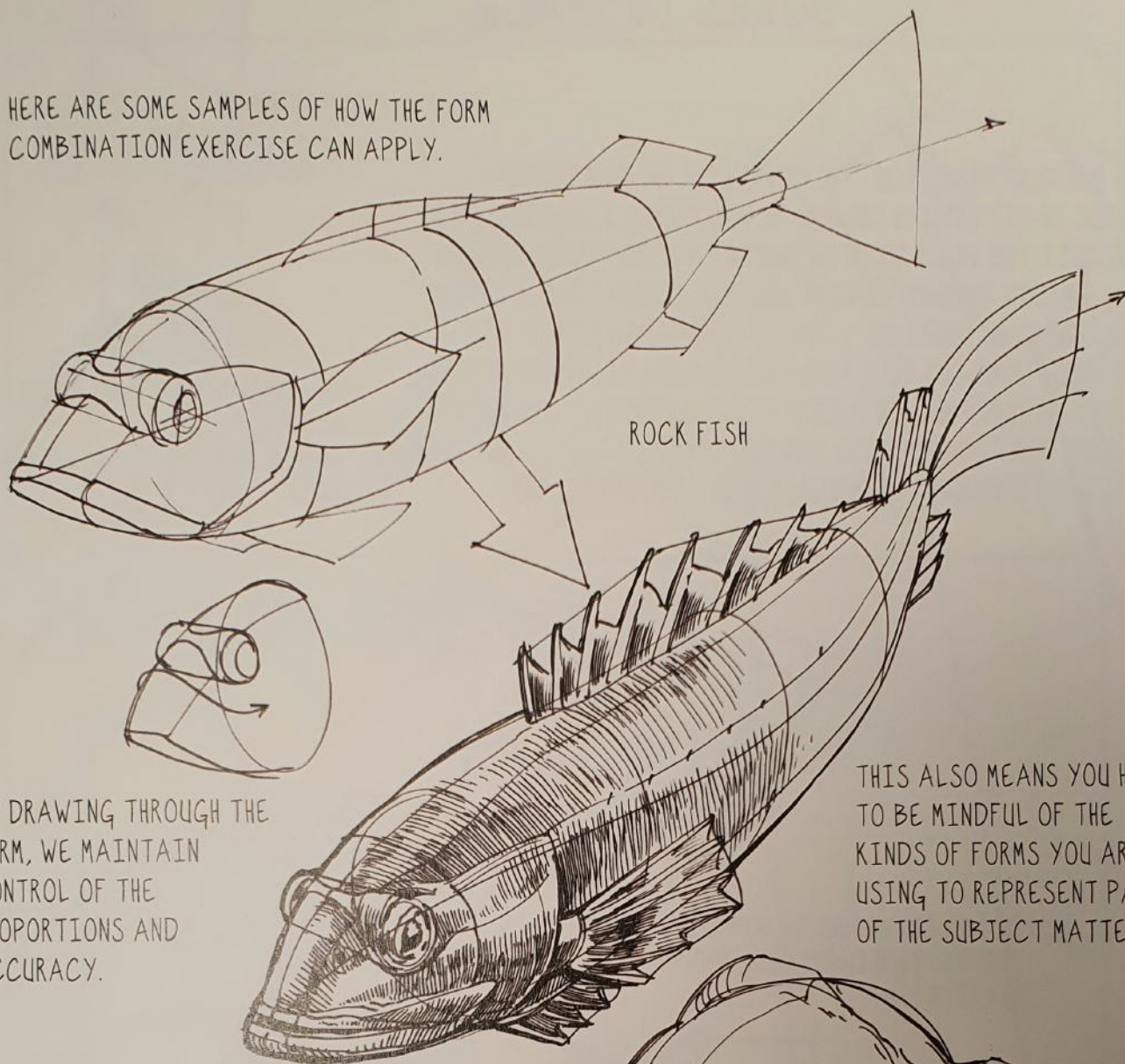
TIPS

- * USE MARKERS
- * DRAW ON SCRATCH PAPER TO THUMBNAIL.
- * DRAW FROM OBSERVATION OF OBJECTS.



FINDING CURVES WITH MATHEMATICAL ACCURACY WOULD BE IMPOSSIBLE WITHOUT TOOLS OR A COMPUTER. BY EYEING THE CONNECTIONS, WE CAN ONLY ATTEMPT VISUAL ACCURACY.

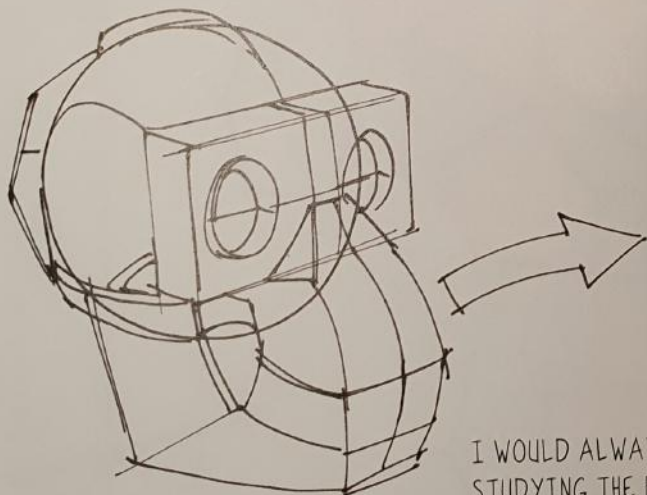
HERE ARE SOME SAMPLES OF HOW THE FORM COMBINATION EXERCISE CAN APPLY.



ROCK FISH

BY DRAWING THROUGH THE FORM, WE MAINTAIN CONTROL OF THE PROPORTIONS AND ACCURACY.

THIS ALSO MEANS YOU HAVE TO BE MINDFUL OF THE KINDS OF FORMS YOU ARE USING TO REPRESENT PARTS OF THE SUBJECT MATTER.



I WOULD ALWAYS RECOMMEND STUDYING THE FORMS TO UNDERSTAND THE APPROACH OF YOUR OBSERVATION.



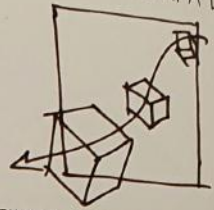
CHIMP SKULL

BOXES IN SPACE

IN OUR NEXT PRACTICE, THE GOAL WILL BE TO CREATE A SENSE OF DEPTH WITH THE USE OF BOX FORMS. I WOULD HIGHLY SUGGEST YOU BRUSH UP ON OR BEGIN YOUR UNDERSTANDING OF THE BASICS IN PERSPECTIVE WHILE YOU LEARN THE DYNAMIC SKETCHING METHODS. WE WON'T BE COVERING THOSE BASICS BECAUSE THAT SUBJECT REQUIRES A WHOLE RESOURCE OF ITS OWN. A SLIGHT PASS ON A CHAPTER WOULD NOT BE ENOUGH TO SECURE THAT FOUNDATION, BUT DO EXPLORE IT WHILE WE ALSO BEGIN TO OBSERVE OUR PERSPECTIVE CONSTRUCTIONS.



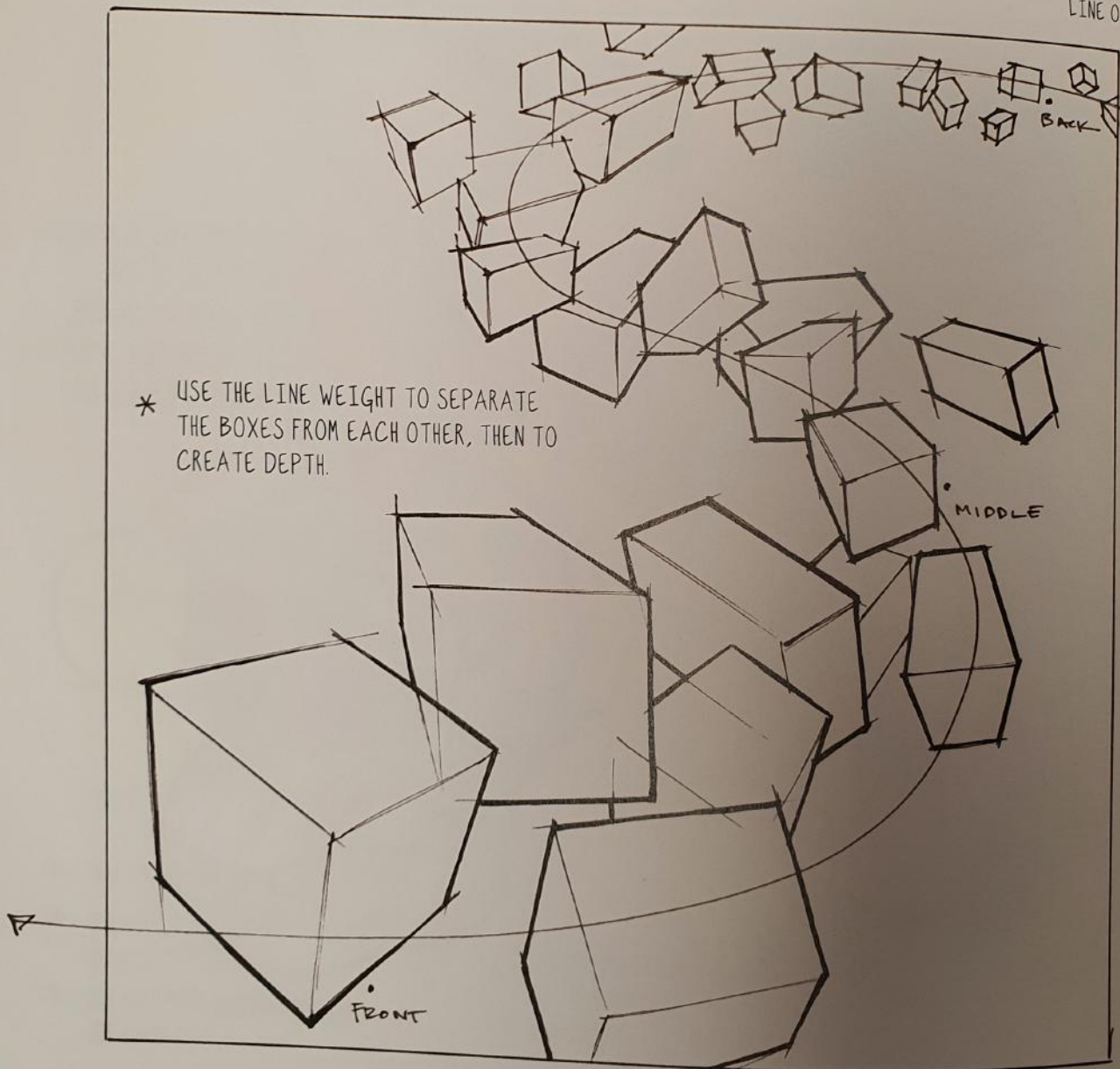
ESTABLISH FLOW WITH A LINE.

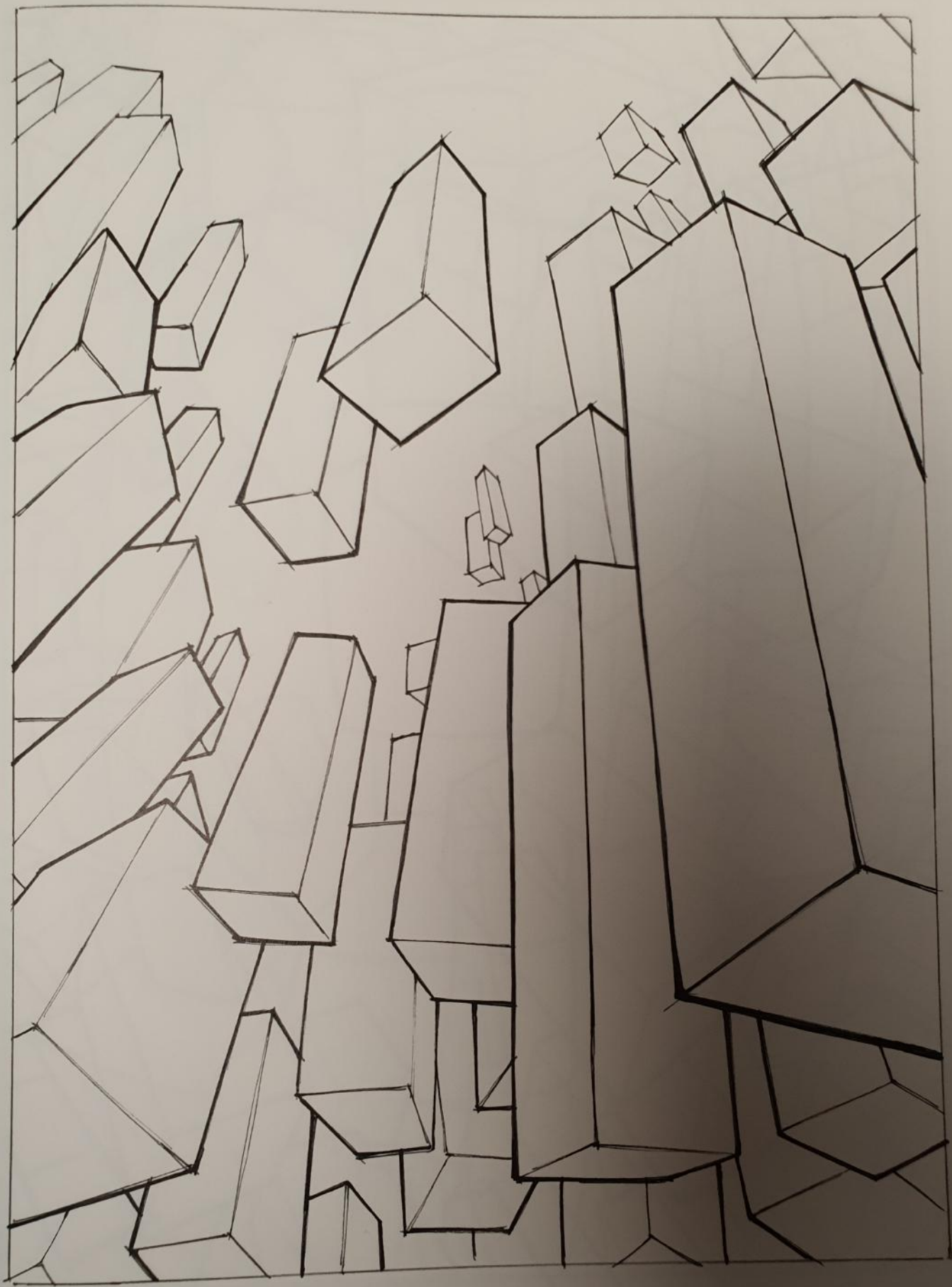


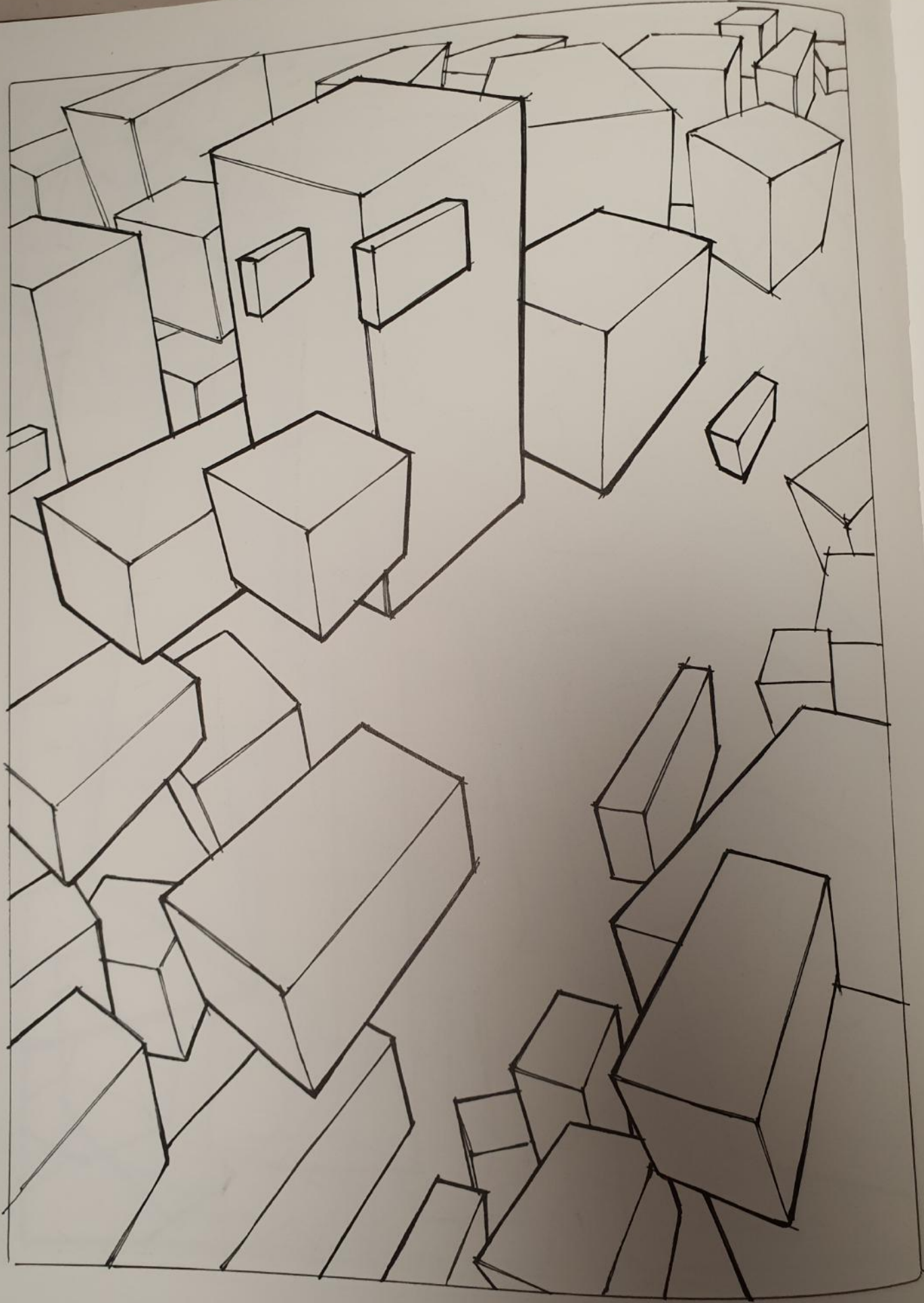
DRAW THREE BOXES. FRONT, MIDDLE AND BACK. THEN FILL THE SPACES BETWEEN WITH BOXES.

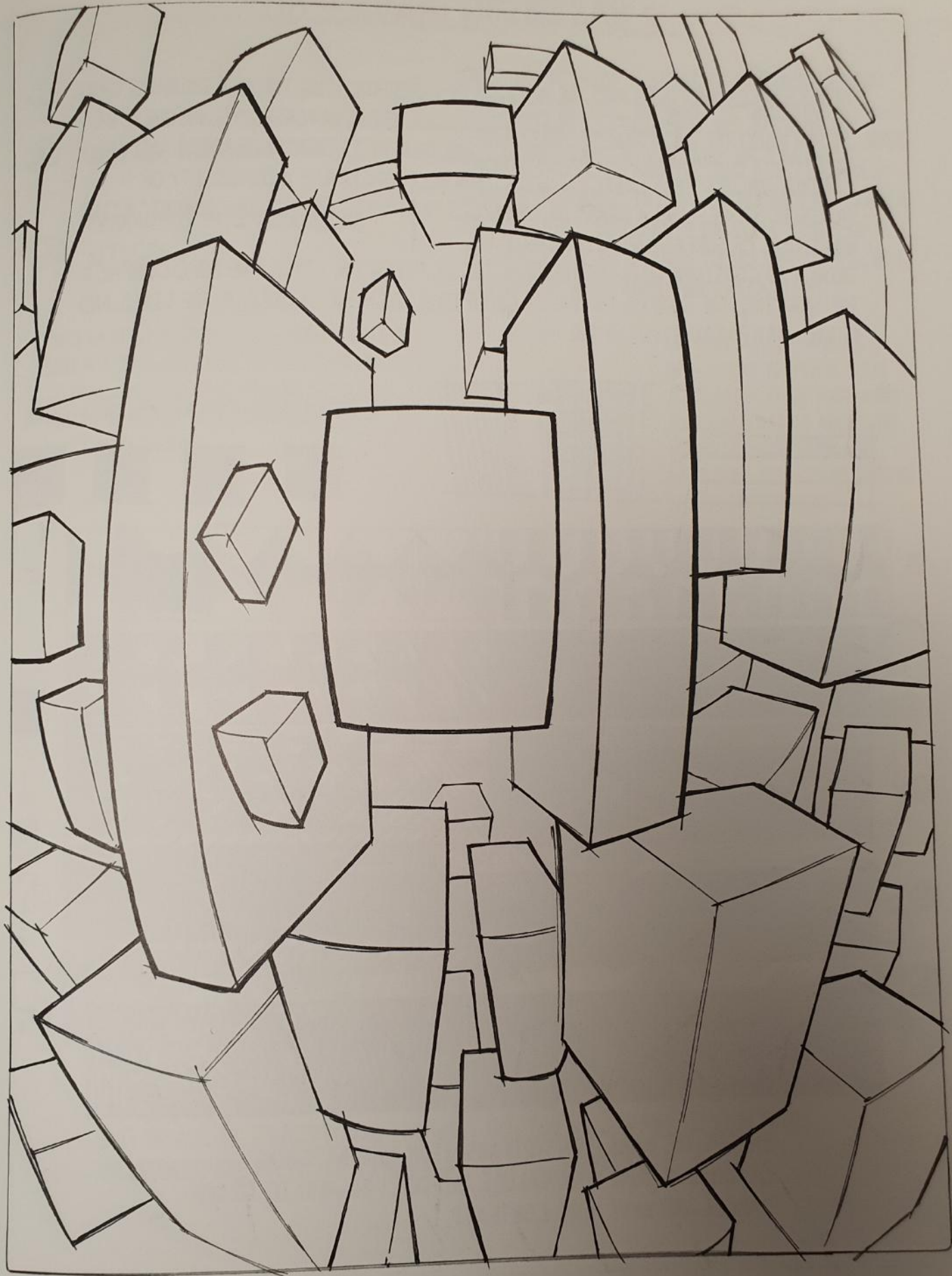
LINE OF ACTION

* USE THE LINE WEIGHT TO SEPARATE THE BOXES FROM EACH OTHER, THEN TO CREATE DEPTH.







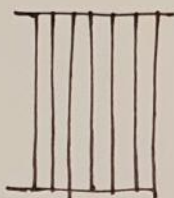
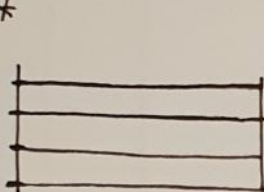


HATCHING

AFTER EXPLORING FORMS AND THE METHODS OF CONSTRUCTING THROUGH THEM, WE WANT TO OBSERVE THE WAY SURFACE REACTS TO LIGHT. USING HATCHING TECHNIQUES, WE CAN VARY THE QUALITY OF THAT SURFACE WHETHER IT IS SMOOTH OR ROUGH AND ALSO CONTROL VALUES. THIS EXERCISE WILL THEN HELP US CREATE A DIVERSITY OF HATCHING STYLES AND A CHART OF EXAMPLES THAT WILL ASSIST IN COMMUNICATING WHAT TYPE OF SURFACE WE WILL INDICATE.

THINGS TO CONSIDER WILL BE THE SPACING BETWEEN THE LINES. THE MORE COMPACT THE SPACING, THE DARKER THE VALUE GROUPINGS. THEN THE DEGREE OF THE LINES AND BEING VERY PARALLEL WITH THE ANGLE.

*



THE DIRECTIONS YOU CAN TAKE IN HATCHING.



1



2

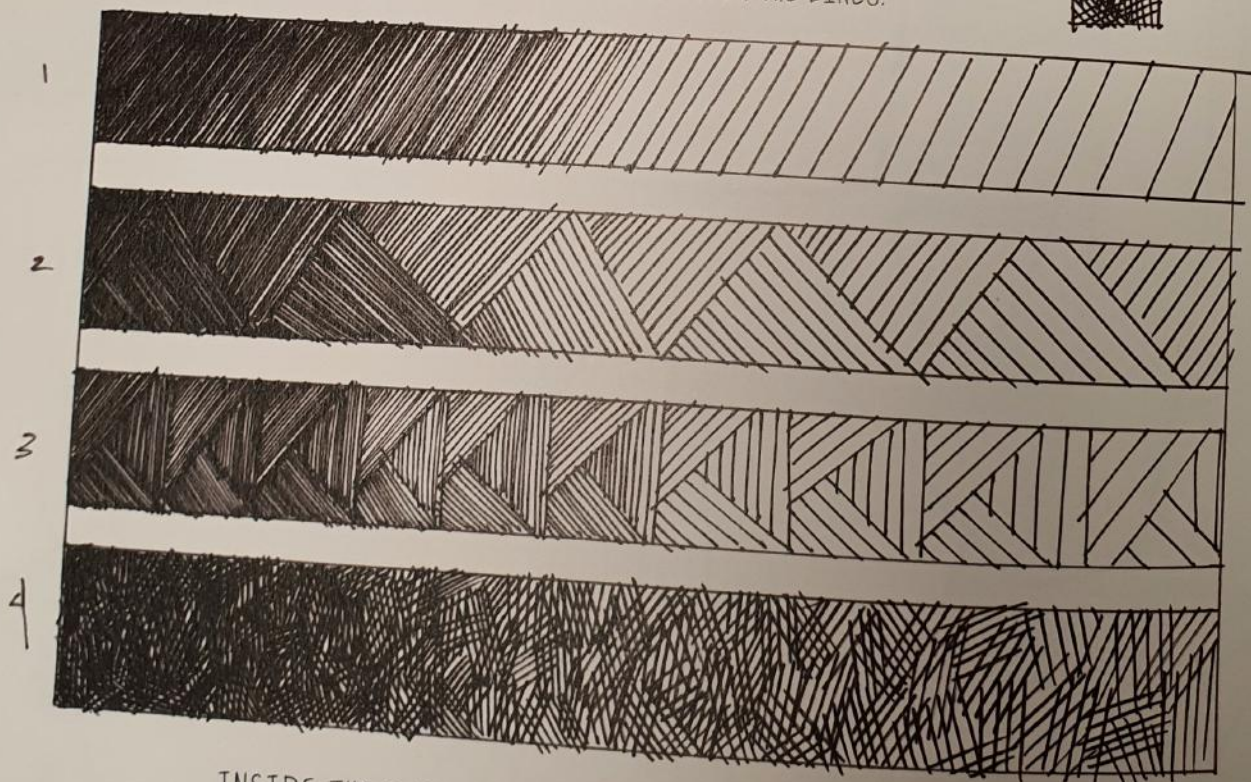


3



4

FROM THE BASICS OF HATCHING, YOU WILL REACH A MAXIMUM NUMBER OF DIRECTIONS. EVENTUALLY, YOU CAN CROSS HATCH THE LINES.



INSIDE THE BARS, TRY TO TRANSITION YOUR HATCHING GRADUALLY. PUSH YOUR VALUES AND DON'T BE AFRAID TO GO DARKER AND HAVE MORE CONTRAST.

OBSERVABLE SURFACES

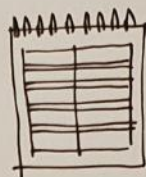
① PATTERNS

② SURFACE TEXTURES

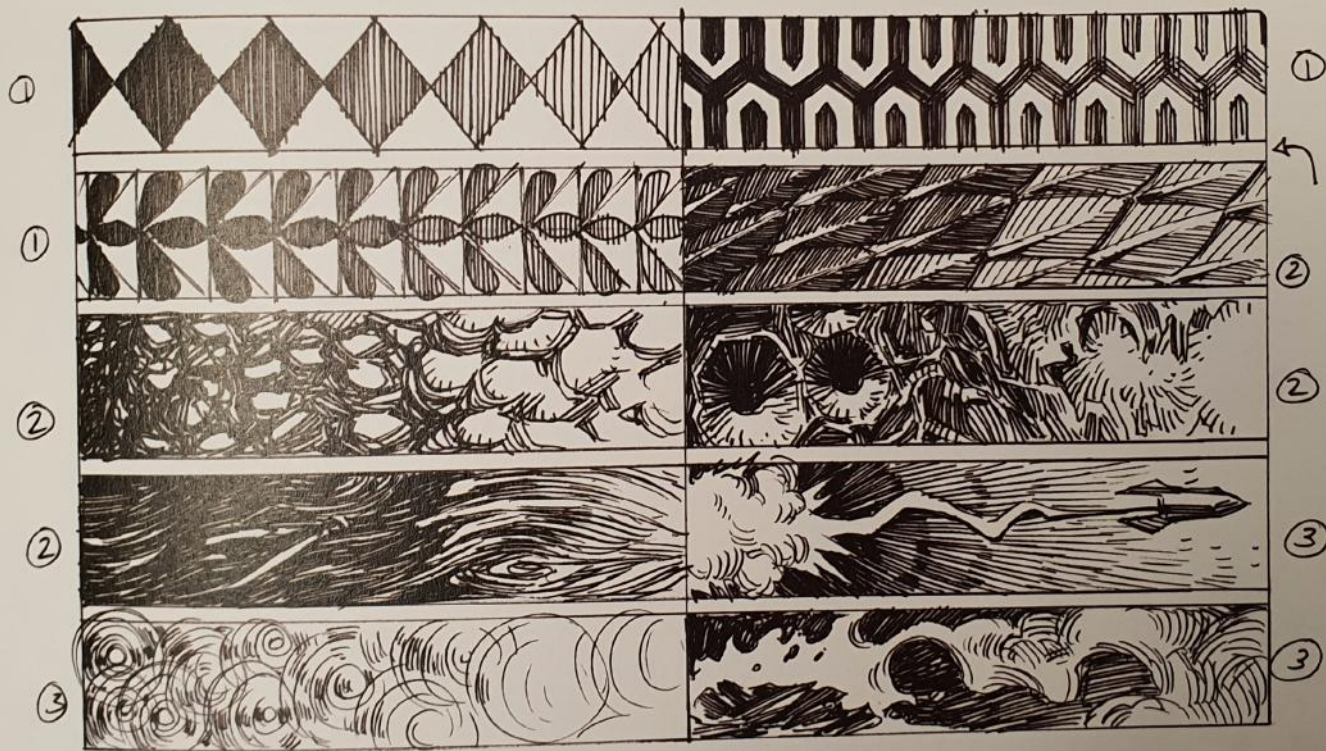
③ PENMANSHIP PRACTICE USING EFFECTS.

ONCE WE DEVELOP A SENSE OF CONTROL OF OUR HATCHING SKILLS, WE WANT TO OBSERVE OTHER KINDS OF SURFACES THAT MAY NOT BE JUST SMOOTH. PATTERNS AND THE SURFACE TEXTURES CAN BE OBSERVED IN LIFE OR THROUGH REFERENCE PHOTOGRAPHS. SO DO RELY ON THOSE KINDS OF RESOURCES IF IT STARTS TO BECOME DIFFICULT COMING UP WITH YOUR OWN VARIATIONS.

THIS LAST CATEGORY IS NOT CONSIDERED A SURFACE TYPE. BUT MORE OF AN OPPORTUNITY TO PRACTICE OUR MARK MAKING SKILLS IN VISUAL EFFECTS SUCH AS WATER, FIRE, SMOKE, AND ENERGY.



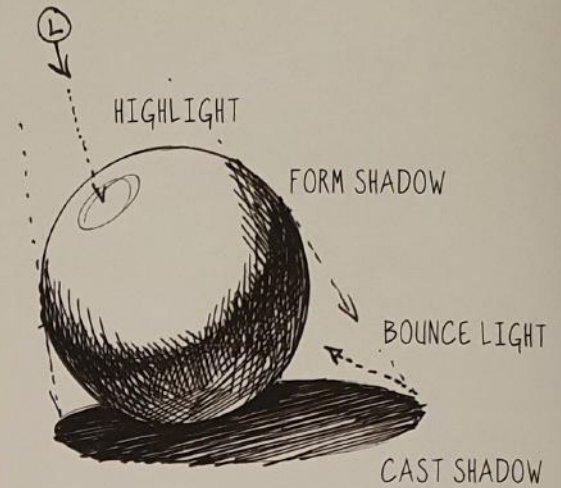
ON YOUR SKETCH PAGE, SET UP A CLEAN TEMPLATE WITH A STRAIGHT EDGE TOOL. MAKE SURE EACH BAR IS ABOUT THE WIDTH OF YOUR THUMB AND MAKE SURE THERE IS NEGATIVE SPACE IN BETWEEN.



HATCHING IS THE FOUNDATION TO ALL THE VARIATIONS OF SURFACE TYPES. OUT OF ALL THE PRACTICING YOU WILL DO, YOU WILL WANT TO VISIT AND REINFORCE THE BASIC OF LINE EXERCISES AS ALWAYS.

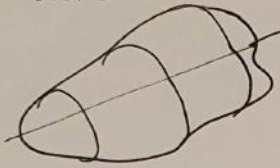
- VALUE WITH LINE -

WE CAN NOW VISUALIZE THE SHADOW SHAPES HITTING THE FORM. FIRST, WE CAN USE A LINE TO GROUP AN AREA WHERE SHADOWS ARE LOCATED. THEN WE CAN FILL THAT AREA WITH HATCHING THAT WILL FOLLOW THE FORM. WE WILL SOFTEN THE EDGES OF A FORM SHADOW AS IT MOVES AWAY FROM THE CORE AND SHARPEN THE EDGES OF A CAST SHADOW WHEN NEAR THE OBJECT.



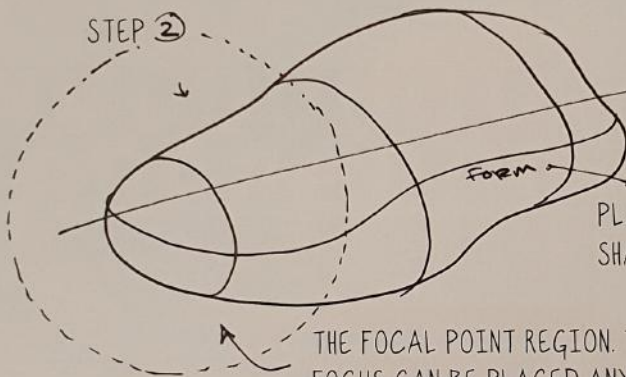
STEP 1

START WITH THE SHAPE, FIND THE CENTER LINE AND APPLY THE CROSS CONTOURS



THE FOCAL POINT CAMERA

STEP 2

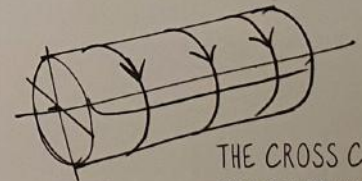
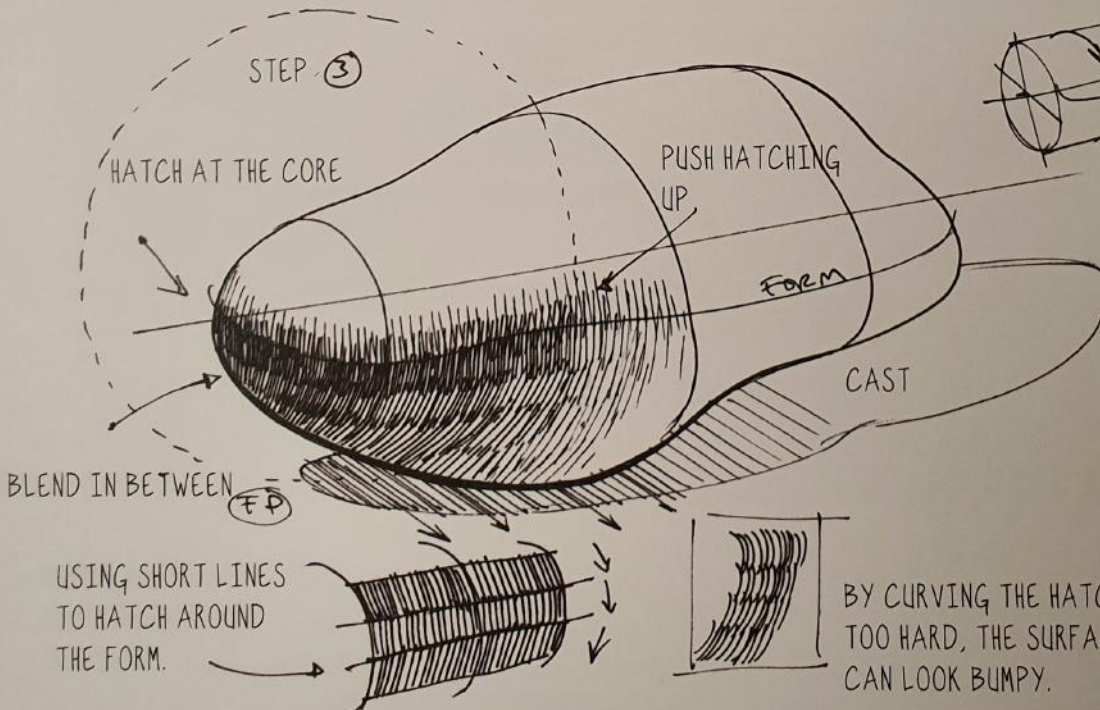


PLACE YOUR SHADOW LINE.

THE FOCAL POINT REGION. THIS AREA OF FOCUS CAN BE PLACED ANYWHERE ON THE FORM, BASED ON THE ARTIST'S CHOICE.

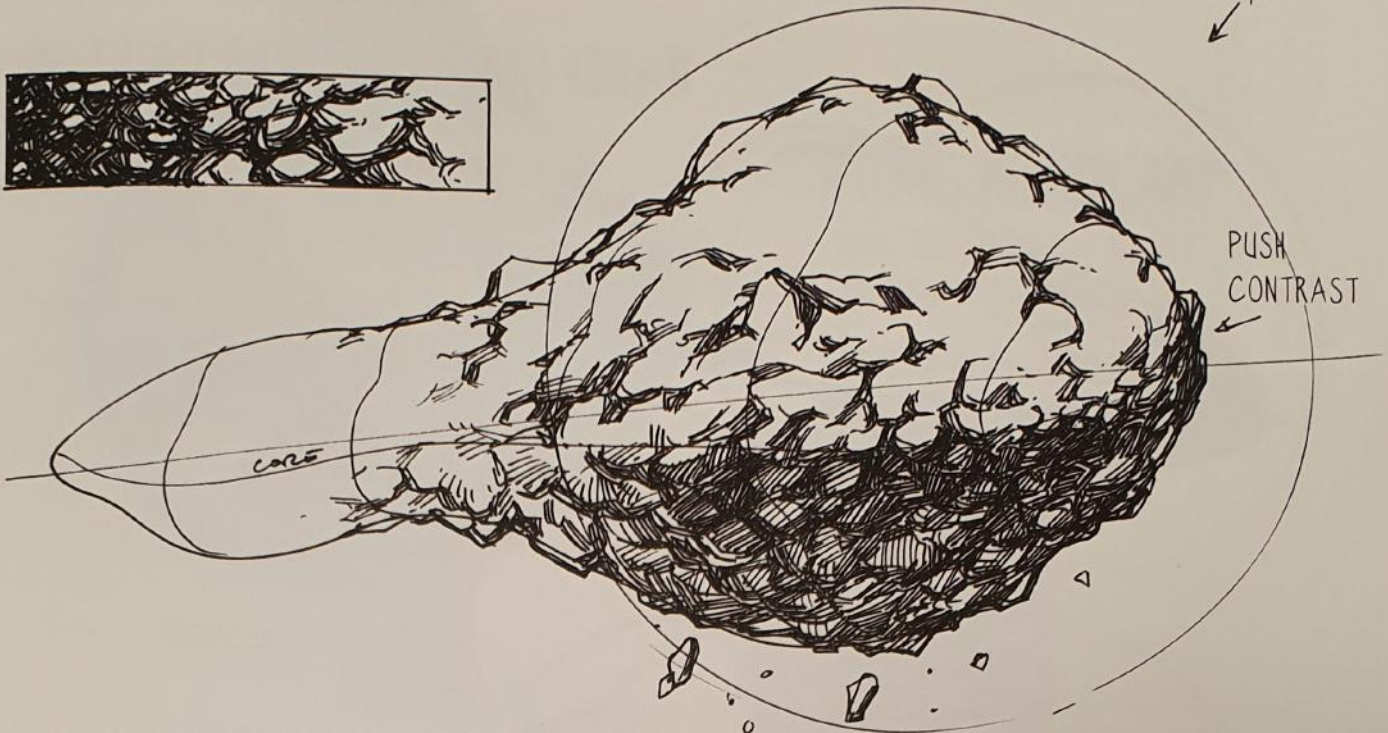
THIS CAMERA IS USER BASED. THIS IS USED TO CONCENTRATE OUR AREA OF INTEREST AND MAKE US MORE EFFICIENT IN LOCKING DOWN THE INFORMATION. THIS CAN ALSO CREATE A SENSE OF DEPTH BY HAVING DETAILS OUTSIDE THE FOCAL POINT BLURRY OR ABSENT.

STEP 3

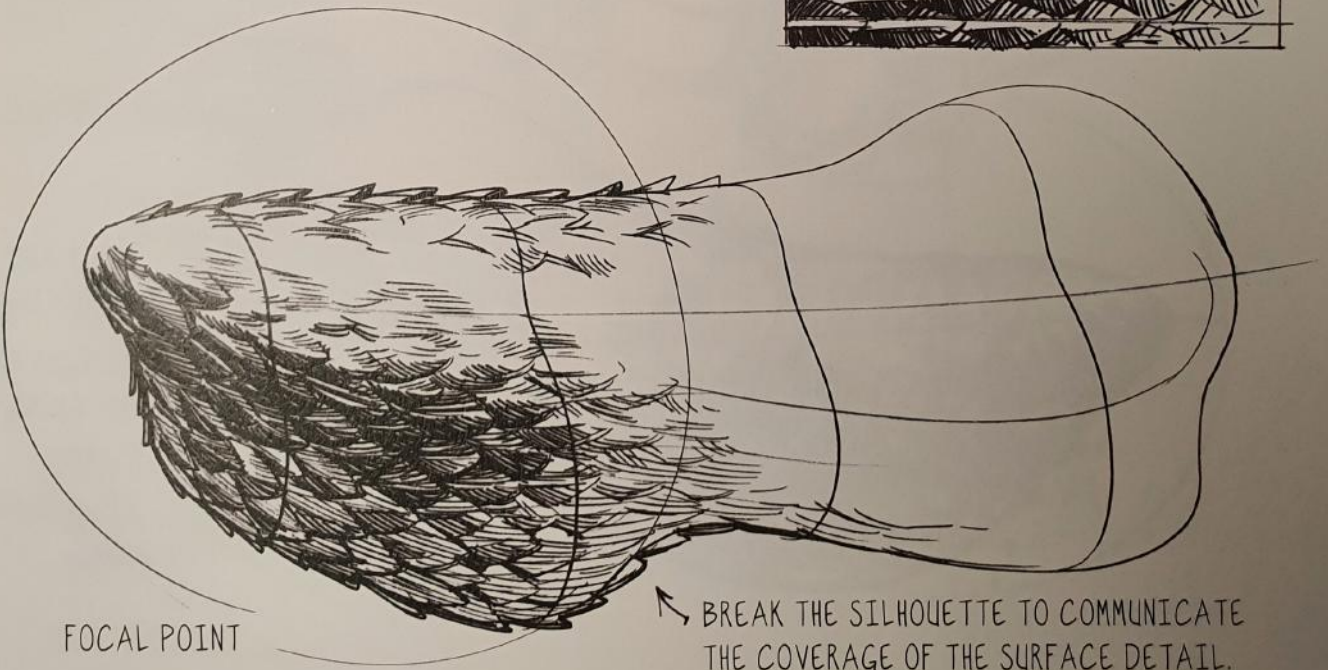


THE CROSS CONTOUR IS NOT ONLY FOR US TO COMMUNICATE VOLUME, BUT IT CAN BE USED TO HELP US UNDERSTAND WHICH DIRECTION TO HATCH ON THE SURFACE OF THE FORM. THE BOTTOM LINE IS TO FOLLOW YOUR CROSS CONTOUR.

VALUE WITH LINE

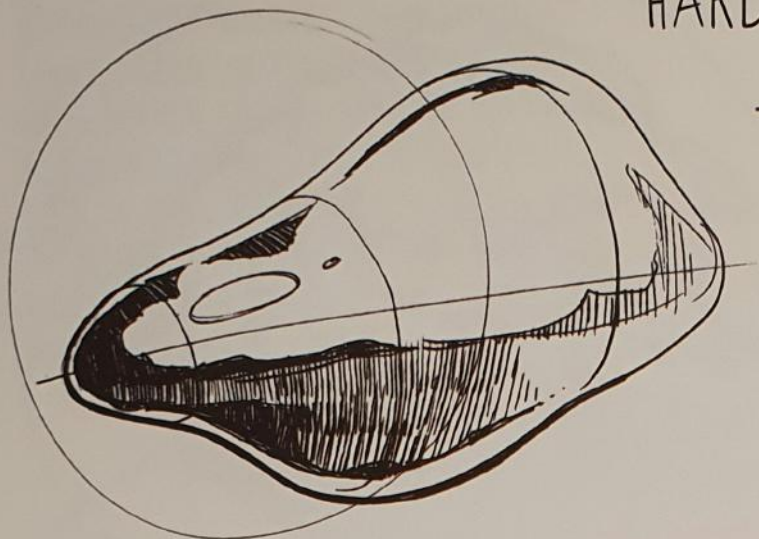


AFTER CREATING SOME FORMS WITH CROSS CONTOURS, SELECT, FROM YOUR REFERENCE SHEET OF SURFACE VARIATION PRACTICE, WHICH ONE TO APPLY. MAINTAIN MUCH OF THE DETAILS IN THE CORE SHADOW AND TRY TO MAXIMIZE COMMUNICATION WITH THE LEAST AMOUNT OF LINES USED IN THE AREA OF LIGHT.



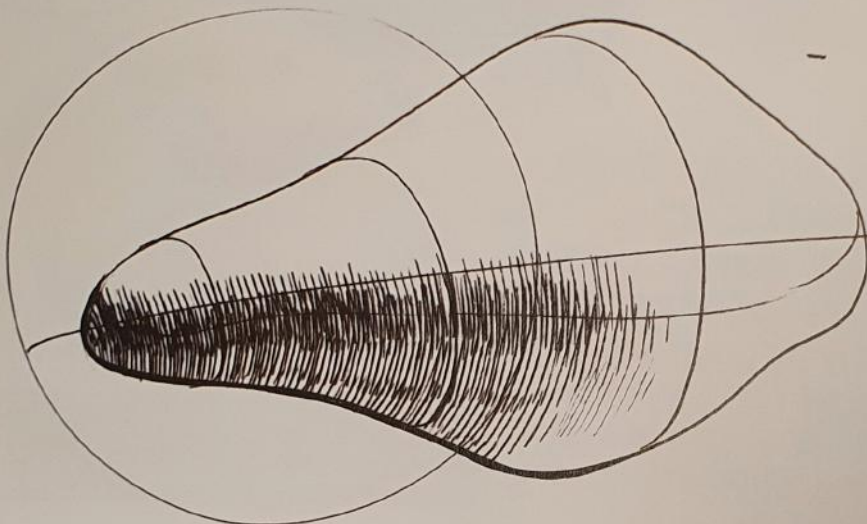
- HARD SURFACE VARIATION -

- REFLECTIVE SURFACE



- * SHARP EDGES
- * DISTORT REFLECTIONS
- * HATCH AROUND THE FORM
- * USE THE GEL PEN FOR HIGHLIGHTS

- DULL SURFACE



- * SOFT EDGES
- * HATCH AROUND THE FORM
- * USE THE COLOR PENCIL FOR THE HIGHLIGHTS

- DAMAGED SURFACE -



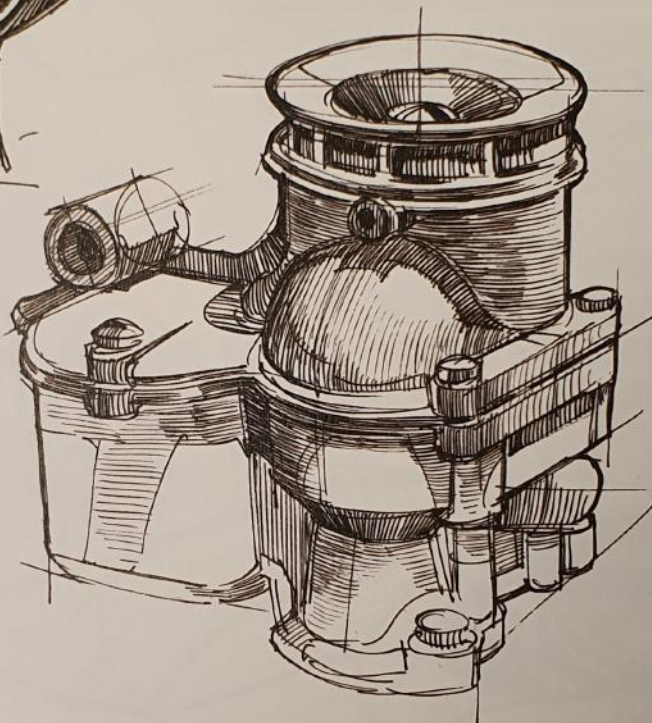
- * SOFT AND HARD EDGES
- * IRREGULAR HATCHING
- * COMBO HIGHLIGHTS



- CHROME HEADLAMP

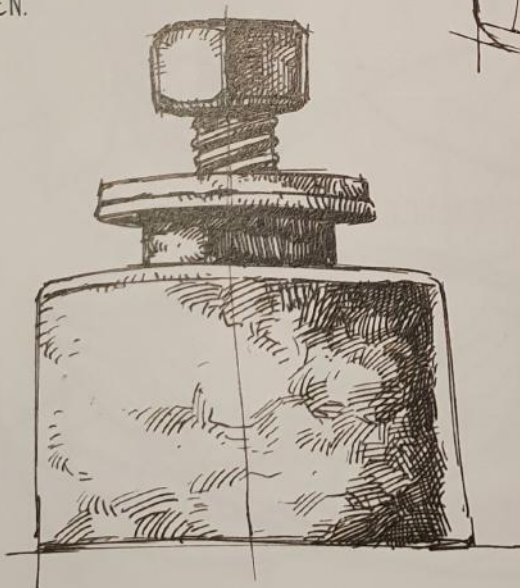
- PUSH THE CONTRAST TO GET THE HIGH REFLECTION.

- STRONG HIGHLIGHTS WITH THE GEL PEN.



- CARBURETOR

APPLY THE DULL HIGHLIGHT WITH THE COLOR PENCIL, INDICATE STRONG HIGHLIGHTS WITH THE GEL PEN.



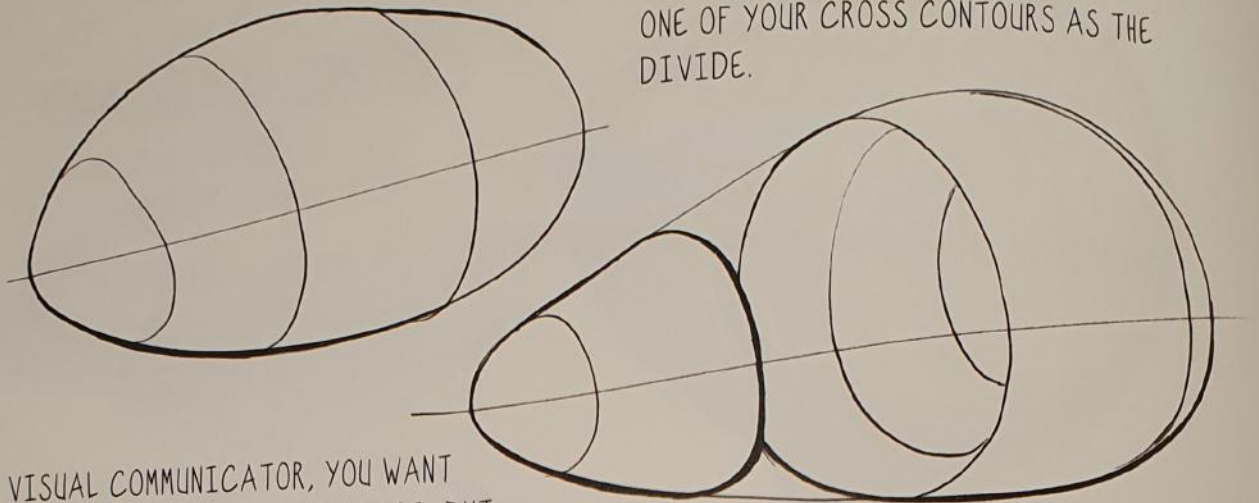
- RUSTED PARTS

- THE HATCHING IS MORE IRREGULAR

- COMBINE HIGHLIGHT MATERIALS

DISSECTING FORMS

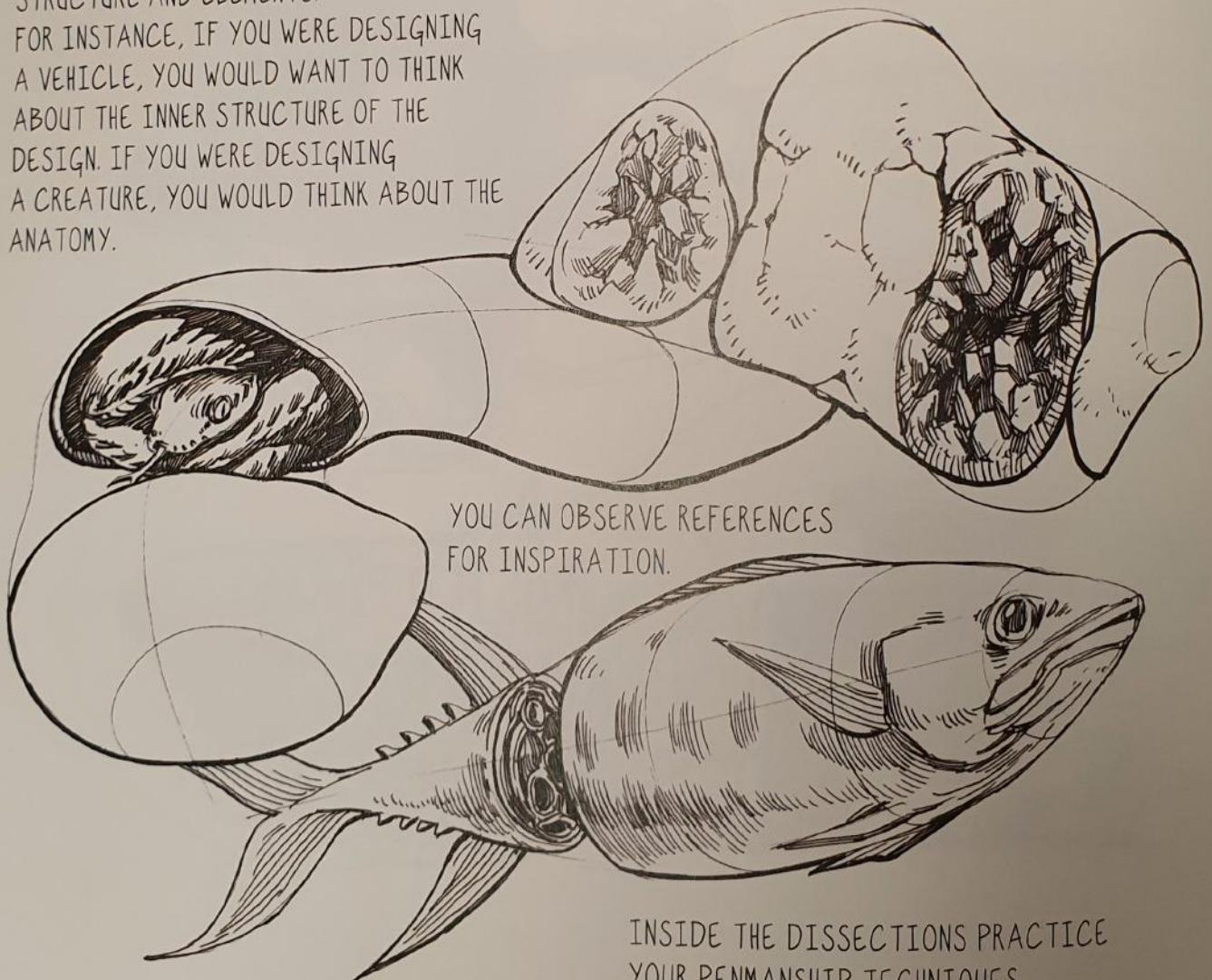
AFTER DRAWING YOUR FORMS, USE ONE OF YOUR CROSS CONTOURS AS THE DIVIDE.



AS A VISUAL COMMUNICATOR, YOU WANT TO BE ABLE TO CAPTURE THE SURFACE, BUT ALSO BE ABLE TO THINK ABOUT THE INNER STRUCTURE AND ELEMENTS.

FOR INSTANCE, IF YOU WERE DESIGNING A VEHICLE, YOU WOULD WANT TO THINK ABOUT THE INNER STRUCTURE OF THE DESIGN. IF YOU WERE DESIGNING A CREATURE, YOU WOULD THINK ABOUT THE ANATOMY.

THE DIVIDE WITH AN EMPTY VOID.



YOU CAN OBSERVE REFERENCES FOR INSPIRATION.

INSIDE THE DISSECTIONS PRACTICE YOUR PENMANSHIP TECHNIQUES.

ARROWS

TYPE ① DIRECTION

THE ARROWS CAN BE AN IMPORTANT TOOL TO COMMUNICATE INFORMATION TO THE VIEWER. IT MAY NOT LITERALLY MAKE ITS WAY INTO AN ILLUSTRATION, BUT FOR DESIGN PURPOSES, IT CAN BE USED EXTENSIVELY.

FORWARD

THREE-DIMENSIONAL SPACE WHEN PERSPECTIVE IS USED.

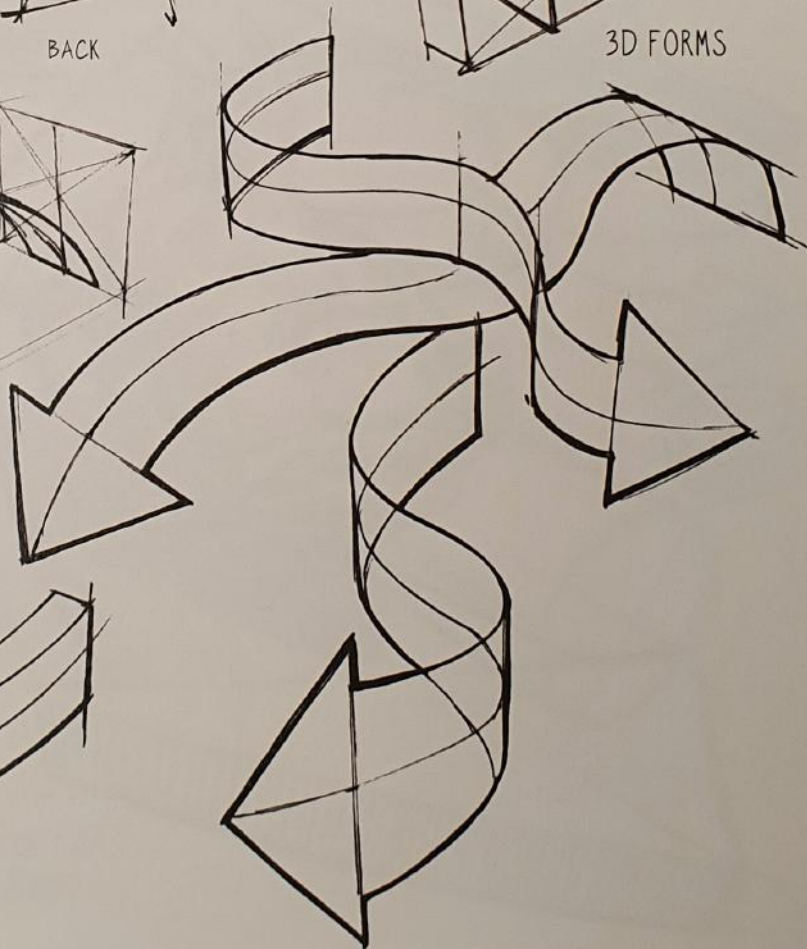
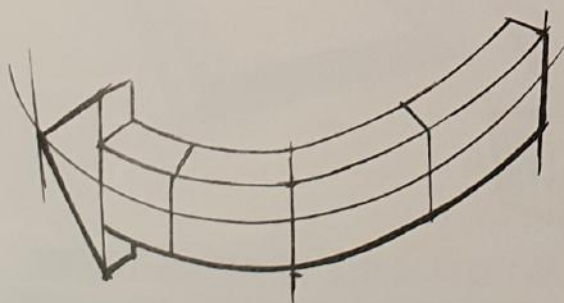
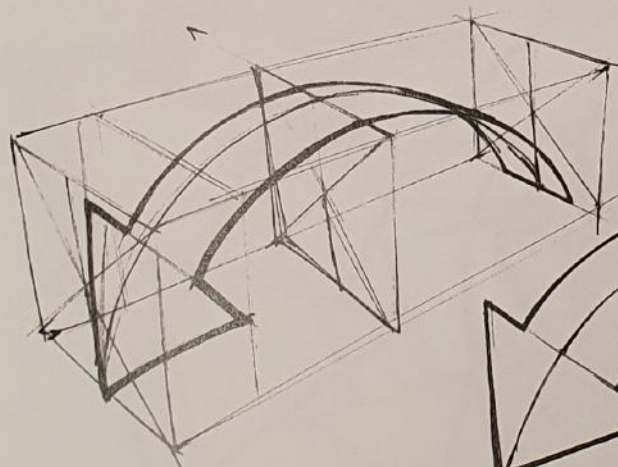
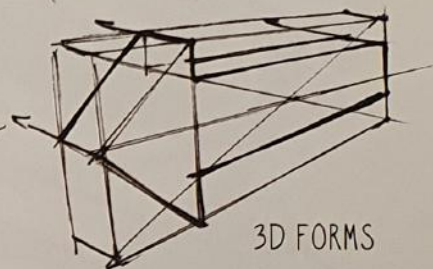
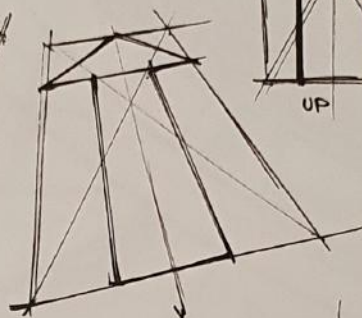
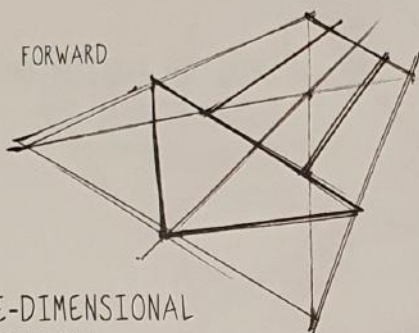
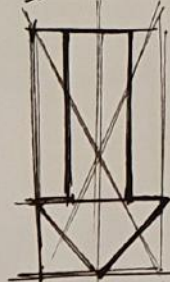
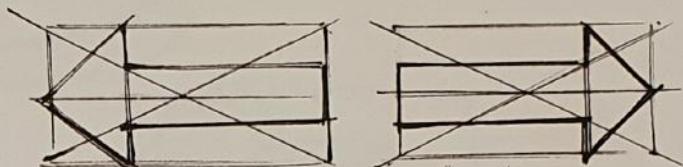
BACK

UP

2D ARROWS

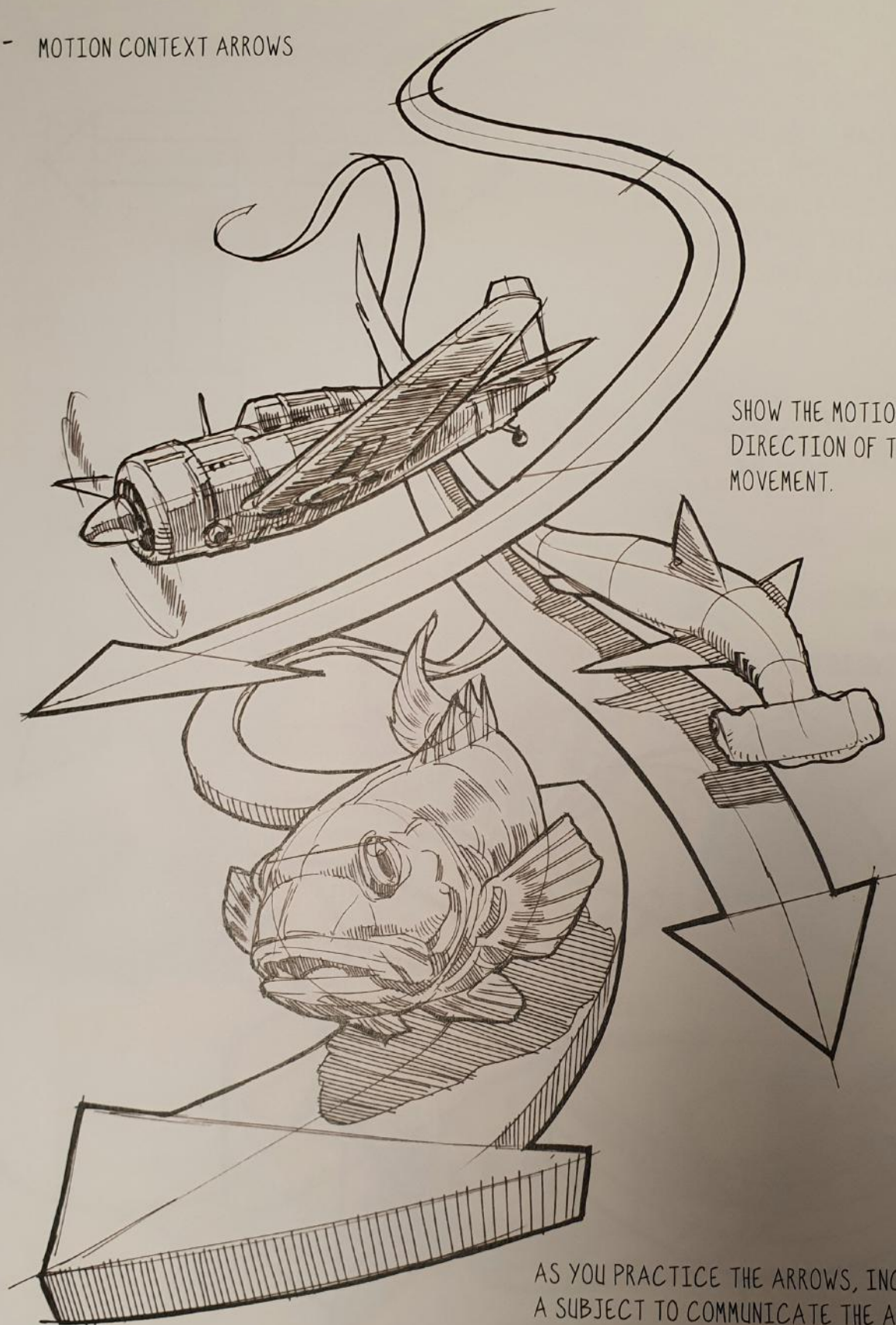
DOWN

3D FORMS



TYPE ② DIRECTION

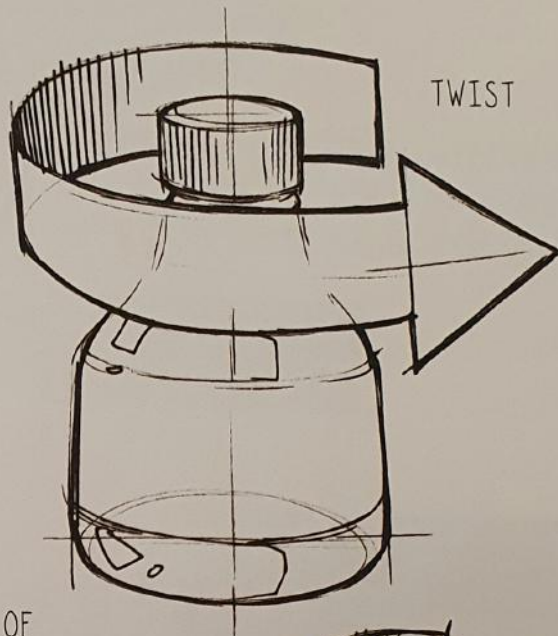
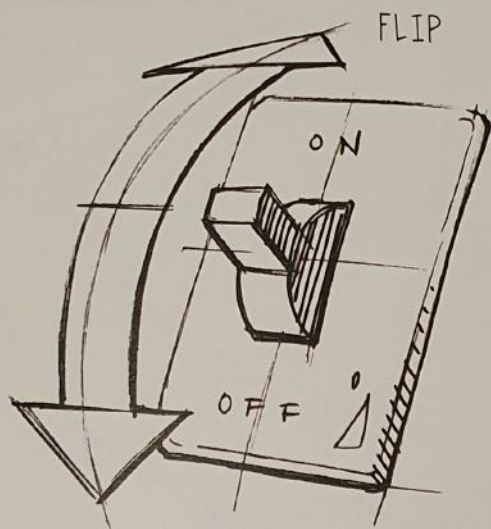
- MOTION CONTEXT ARROWS



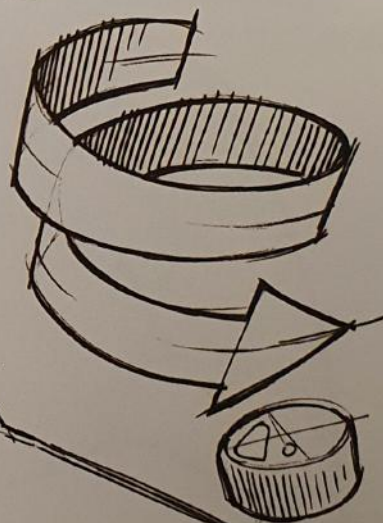
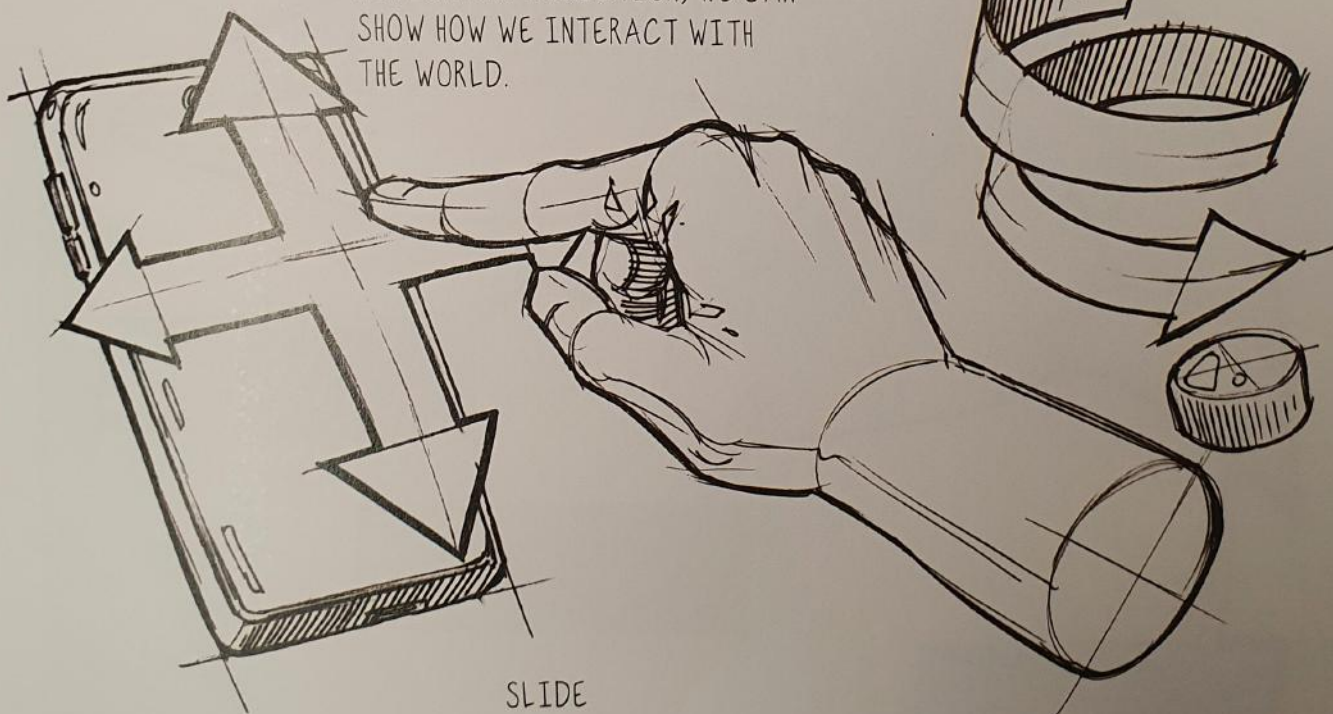
SHOW THE MOTION AND
DIRECTION OF THE
MOVEMENT.

AS YOU PRACTICE THE ARROWS, INCLUDE
A SUBJECT TO COMMUNICATE THE ACTION.

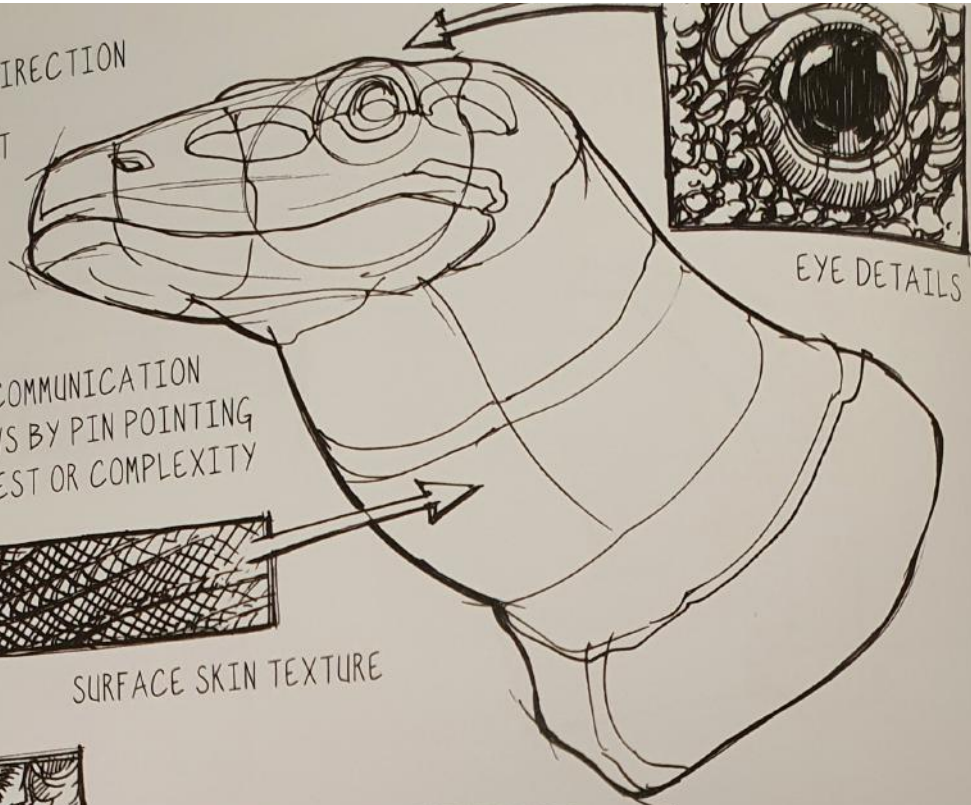
TYPE ③ DIRECTION
FUNCTION AND INTERACTION



USING THE COMBINATION OF
MOTION AND DIRECTION, WE CAN
SHOW HOW WE INTERACT WITH
THE WORLD.



TYPE ④ DIRECTION
CALL OUT



EYE DETAILS

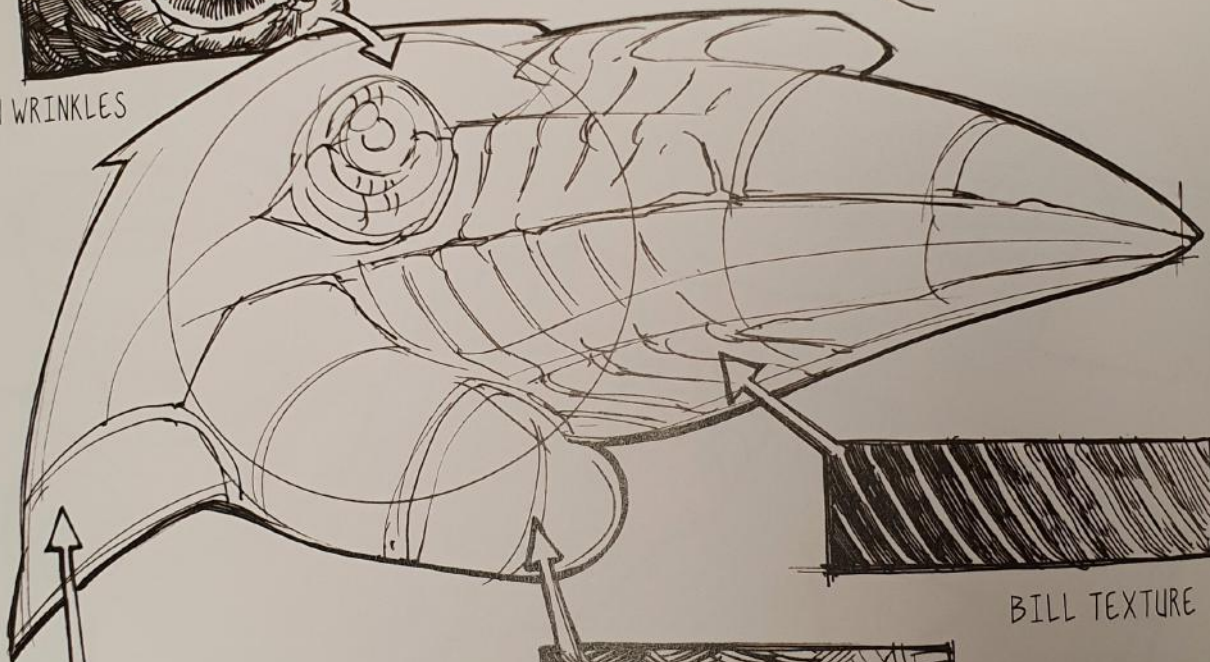
YOU CAN HAVE EFFECTIVE COMMUNICATION
WITH THE USE OF THE ARROWS BY PIN POINTING
SPECIFIC AREAS OF INTEREST OR COMPLEXITY



SURFACE SKIN TEXTURE



SKIN WRINKLES



BILL TEXTURE



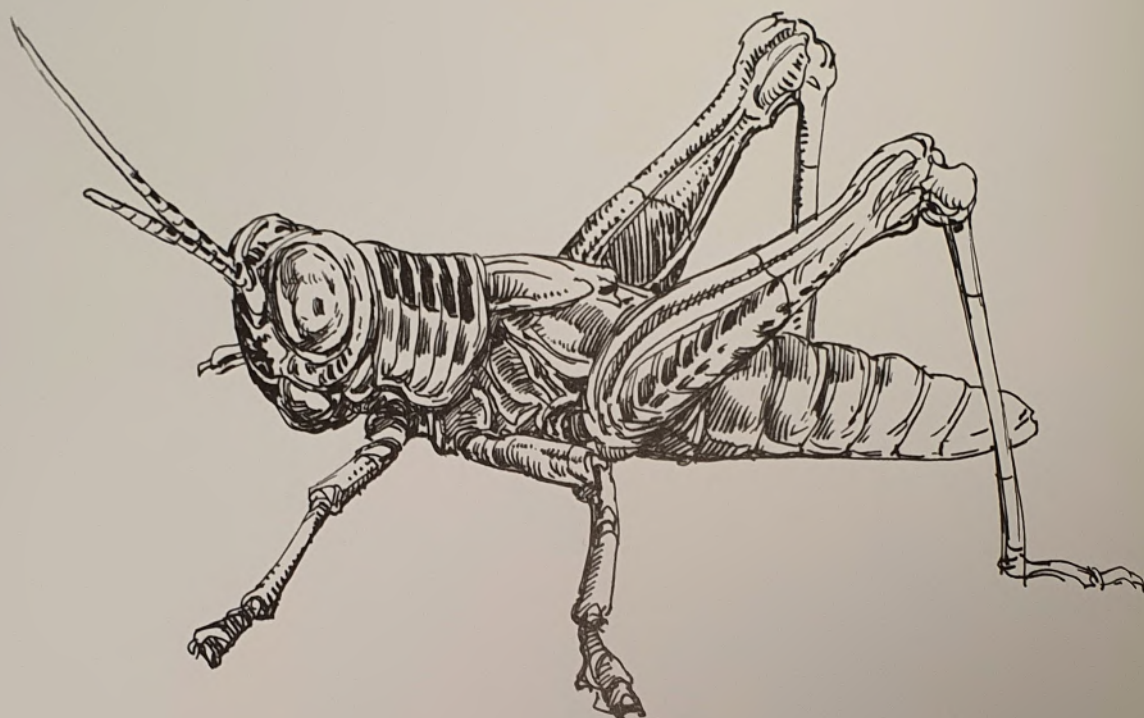
SKIN TEXTURE



FEATHER TEXTURE

IF DRAWING ON LOCATION, IT CAN BE DIFFICULT
TO CAPTURE A LARGE AMOUNT OF INFORMATION IN A
SHORT AMOUNT OF TIME. SO INSTEAD OF RENDERING
THE ENTIRE SURFACE, YOU CAN USE AN ARROW TO
INDICATE WITH A SWATCH WHAT THAT AREA WOULD
HARBOR IN DETAIL.

THE STUDY OF BUGS



PROPORTIONS

SIDE VIEW

• INSECTS •

HEAD

THORAX

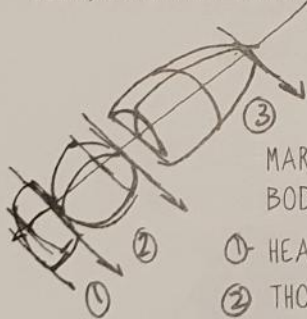
ABDOMEN

THE INSECT FORM IS A GREAT PLACE TO START APPLYING MANY OF THE FUNDAMENTALS FROM THE EXERCISES.

OUR MAIN GOAL IS TO VISUALIZE THE PROPORTIONS AND THE BASIC SHAPES. USE THE SIDE VIEW OR TOP VIEW TO HAVE AN UNDERSTANDING OF LENGTH, WIDTH, AND GENERAL PLACEMENT OF ANATOMY.

INSECTS VISUALLY SEEM SO VARIED, BUT ONCE WE SEE THE BASIC BIOLOGY OF THE ANIMALS, YOU CAN UNDERSTAND THE RHYTHM AND PATTERNS IN HOW THEY ALL CAN RELATE.

① WHEN STUDYING AN ANGLE OF VIEW, WE START WITH A LINE.



MARK THE 3 BODY PARTS

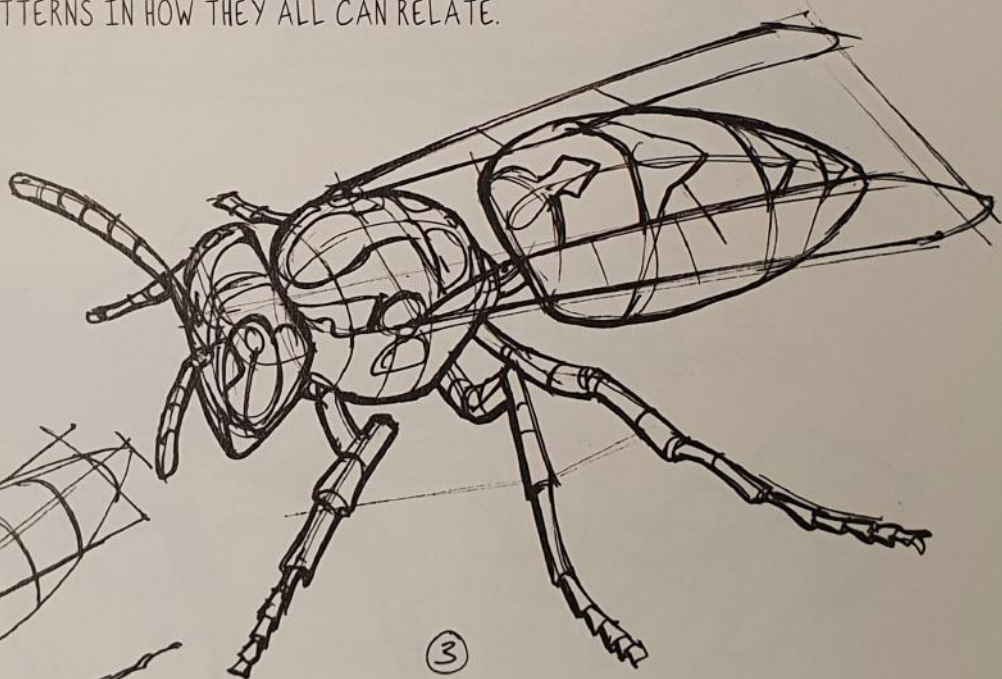
① HEAD

② THORAX

③ ABDOMEN



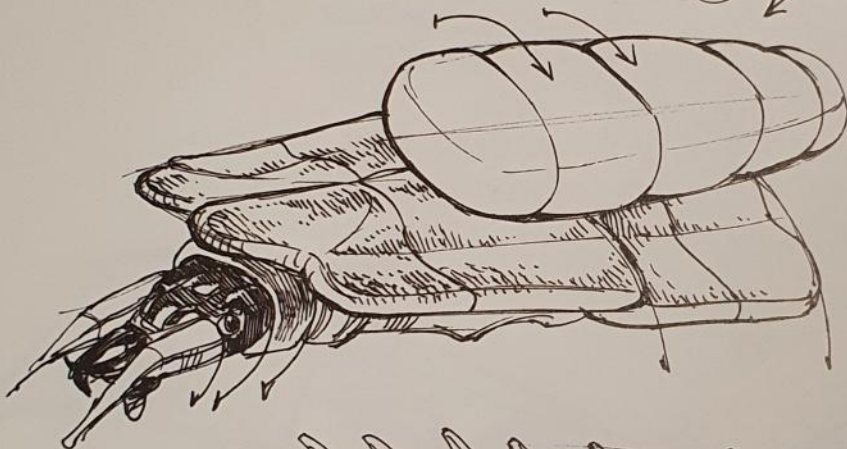
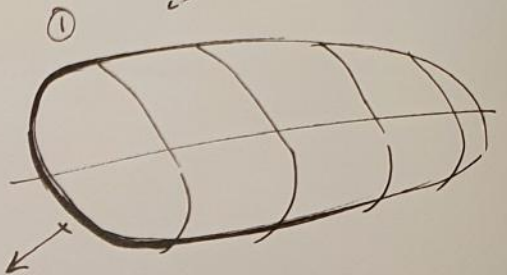
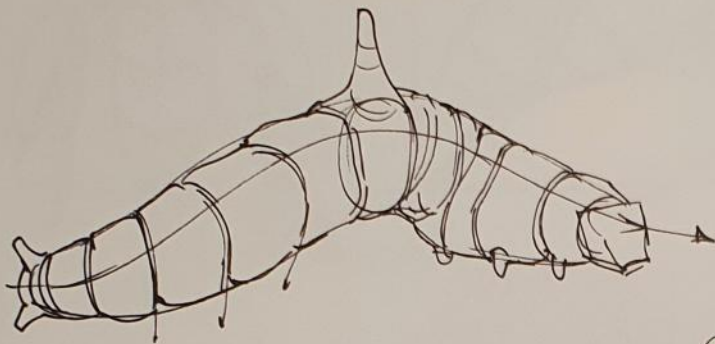
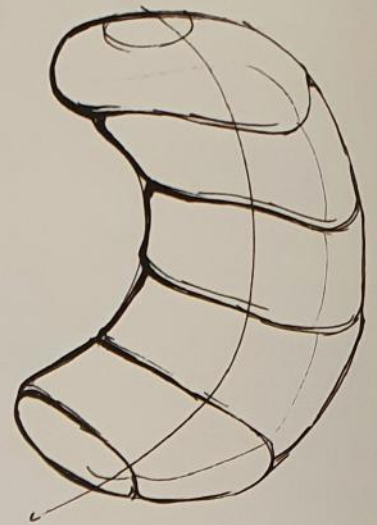
REPEAT STEPS FROM THE FIRST SKETCH, THEN ADD LIMBS.



REPEAT STEPS AGAIN FROM THE SECOND SKETCH, BUT NOW CLARIFY DETAILS. TRY NOT TO RENDER THE LIGHTS AND SHADOWS YET.

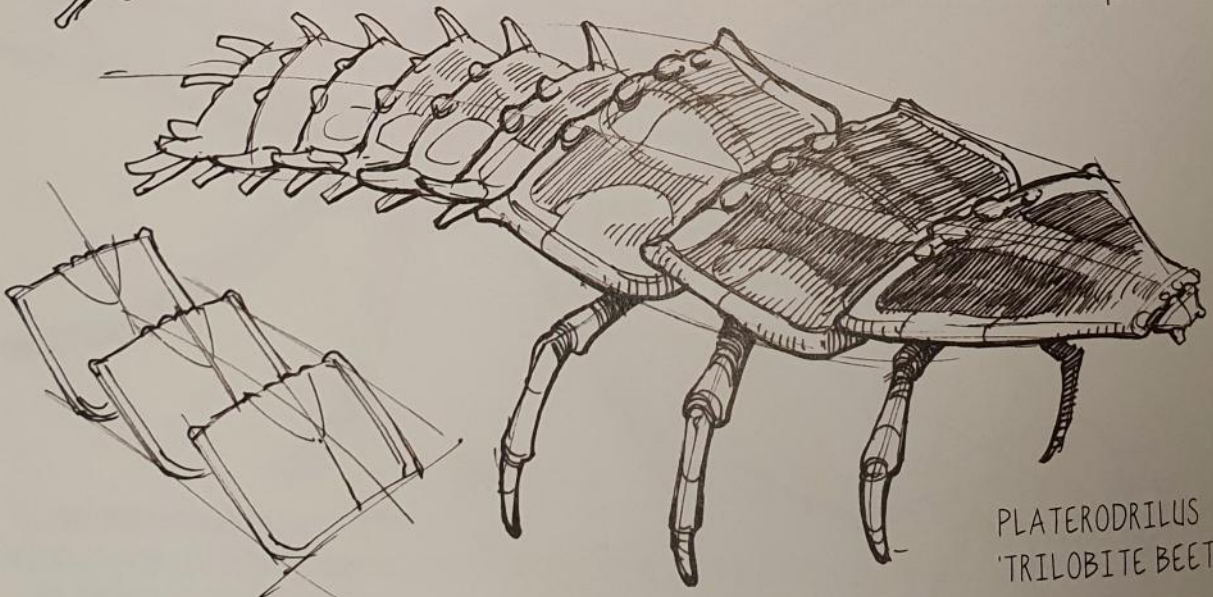
- SEGMENTATION -

THE SEGMENTED BODY PARTS OF A BUG ARE THE DIRECT VISUAL INFORMATION OF THE CROSS CONTOUR FOR VOLUME. AT THE SAME TIME, DO APPLY THE CROSS-CONTOUR LINES ON THE BODY PARTS EVEN IF IT DOES NOT HAVE SEGMENTATION.



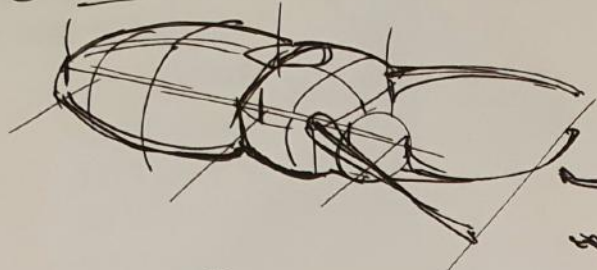
DRAW THE OVERALL FORM. THEN FIND THE CENTERLINE AND SEGMENTATIONS.

WITH THE SEGMENTS, TURN YOUR SILHOUETTES INTO THE CROSS CONTOUR, WHICH CREATES A STRONGER FEELING OF THE PHYSICAL CHANGE.

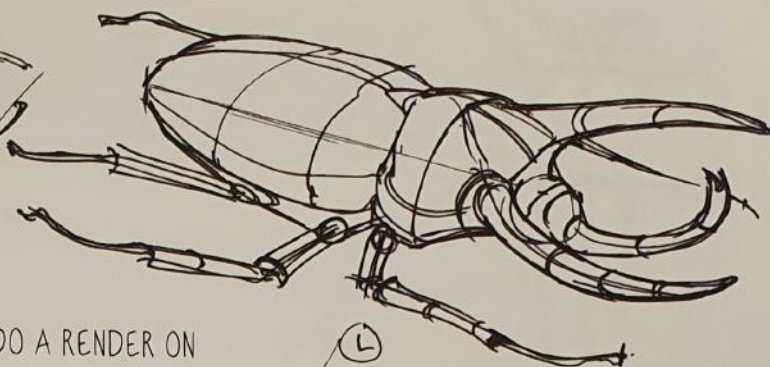


PLATERODRILUS
'TRILOBITE BEETLE'

① PROPORTION . BODY PARTS



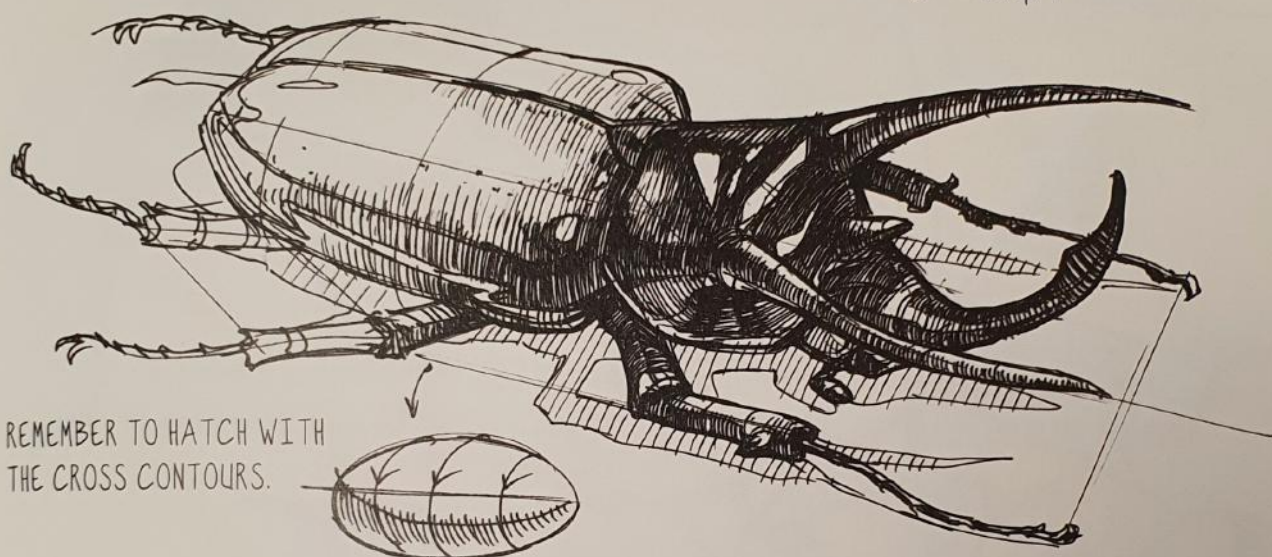
② REFINEMENT . ADDITION



③ FOCAL POINT .

AT THE FINAL STEP DO A RENDER ON THE INSECT.

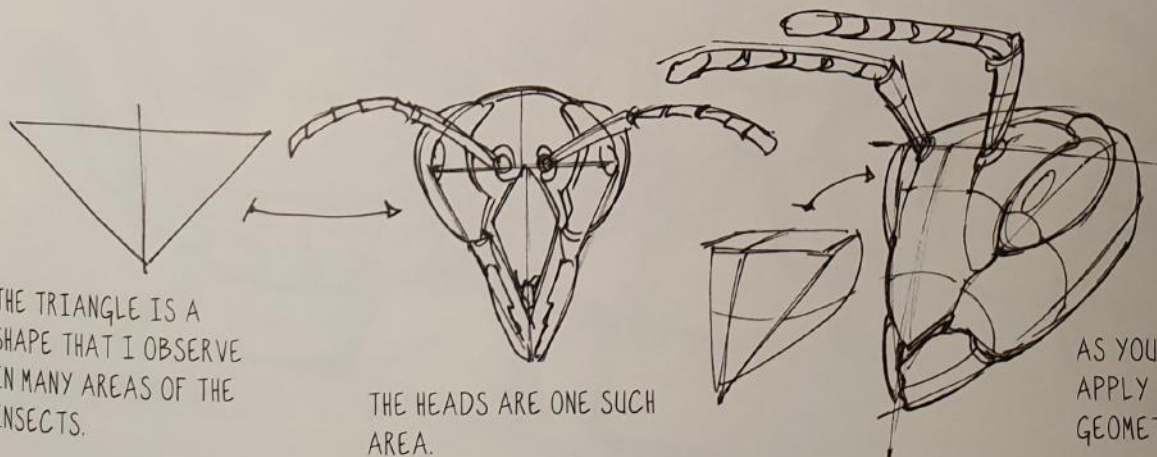
Ⓛ LIGHT



REMEMBER TO HATCH WITH THE CROSS CONTOURS.

SHAPES

AS YOUR EYE FOR PROPORTION BEGINS TO HONE IN ON THE ACCURACY AND ALSO BECOMES MORE CONSISTENT, YOU WILL WANT TO ALSO EXPERIMENT WITH THE TYPES OF SHAPES THAT CAPTURE THE PARTS WITHIN THE SUBJECT.



THE TRIANGLE IS A SHAPE THAT I OBSERVE IN MANY AREAS OF THE INSECTS.

THE HEADS ARE ONE SUCH AREA.

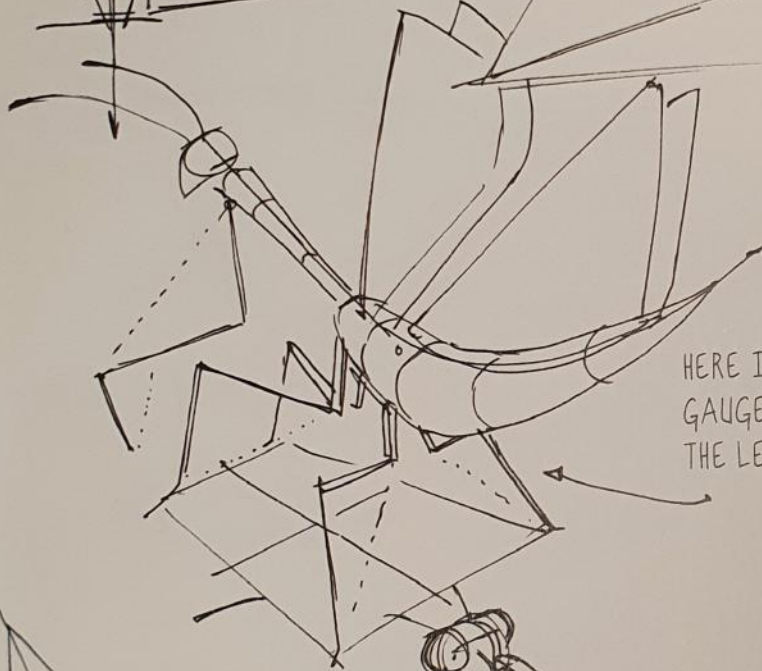
AS YOU TURN THE FORM, APPLY YOUR PLANES OF GEOMETRY.

THE TRIANGLE CAN POTENTIALLY BE USED IN OTHER AREAS WITHIN THE CONSTRUCTION OF THE INSECTS.

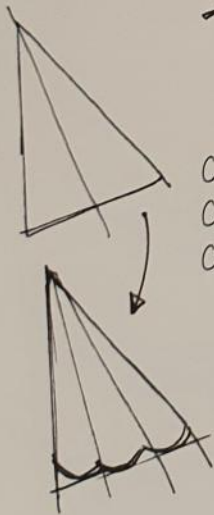


THE IDEA IS TO USE THE PRIMITIVE SHAPE TO REPRESENT LARGE AREAS.

ON TOP OF THE BASIC SHAPE YOU CAN DEFINE IT TO BETTER MATCH THE ACCURACY OF WHAT YOU OBSERVE.



HERE I USE THE TRIANGLE SHAPES TO GAUGE THE PROPORTION OF LENGTH IN THE LEGS.

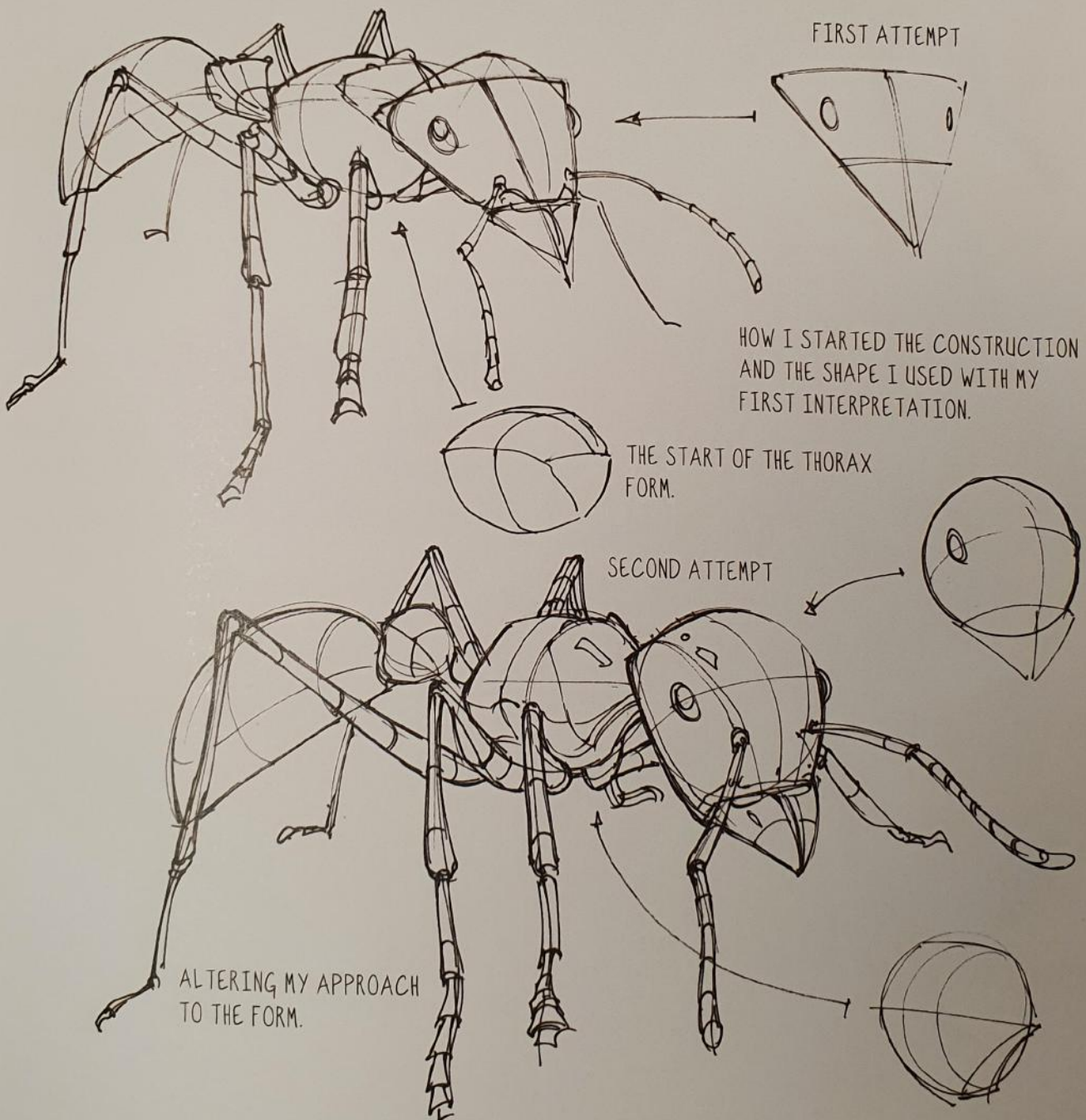


CUT THE SHAPE THEN CURVE AFTER THE CONSTRUCTION.



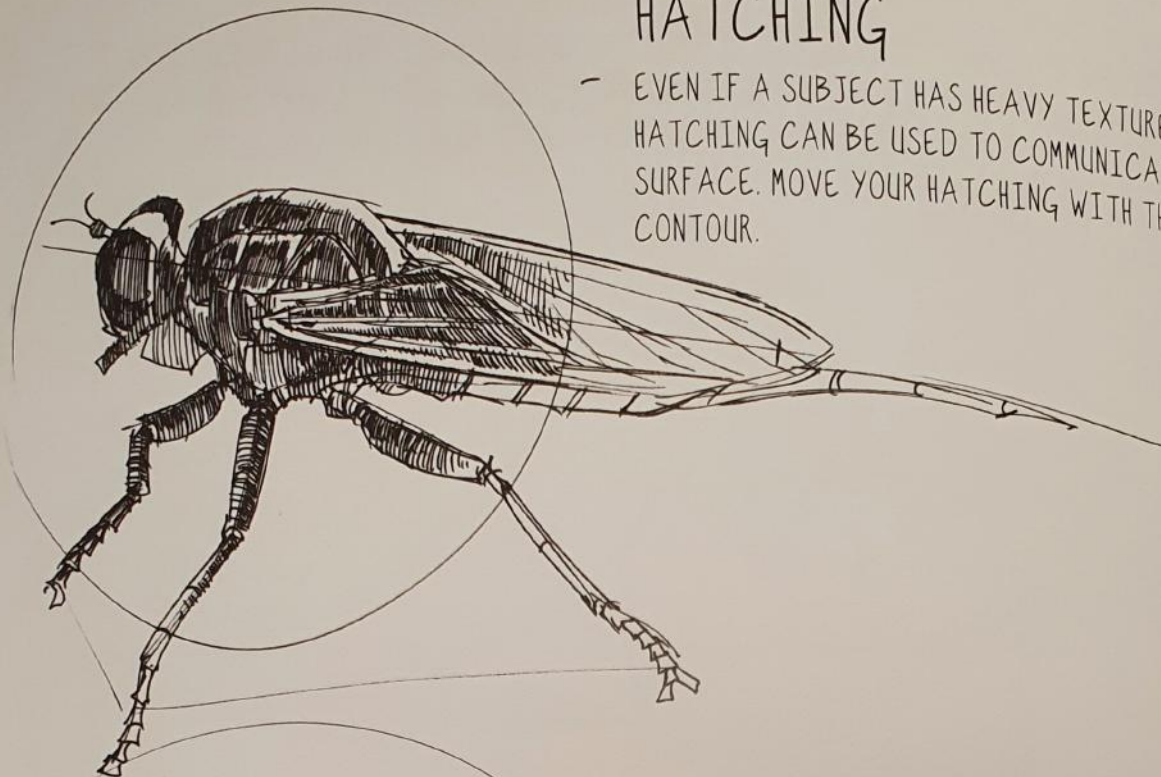
ALTERING SHAPE APPROACH

STUDYING THE INSECTS WILL PRODUCE DRAWINGS CONSTRUCTED WITH FORMS BASED ON YOUR FIRST IMPRESSION. NOT KNOWING WHAT THE BEST APPROACH IS AT FIRST WILL DIRECT YOU TO SEARCH FOR THE BETTER PATH BY REPEATING SKETCHES. AFTER MUCH PRACTICE, YOU MAY GET COMFORTABLE WITH THE SINGLE METHOD OF APPROACH. HOWEVER, WITHOUT FORM EXPERIMENTATION, YOU MAY NOT HAVE ENOUGH FORM COMPARISONS TO SEE IF YOU ARE ON POINT TO FIND THE SOLUTION.



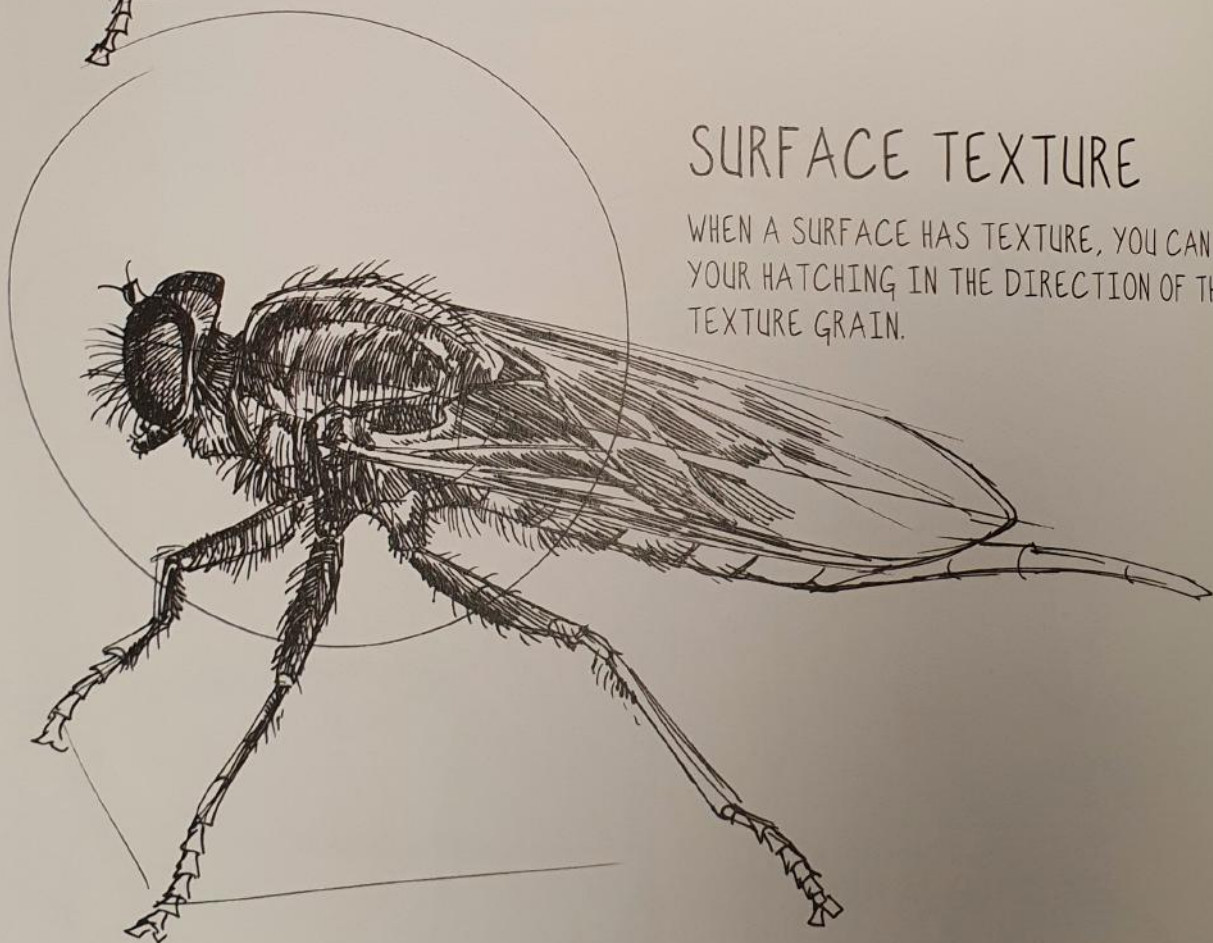
HATCHING

- EVEN IF A SUBJECT HAS HEAVY TEXTURE, SIMPLE HATCHING CAN BE USED TO COMMUNICATE THE SURFACE. MOVE YOUR HATCHING WITH THE CROSS CONTOUR.



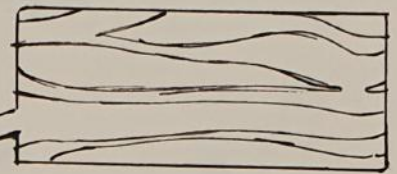
SURFACE TEXTURE

WHEN A SURFACE HAS TEXTURE, YOU CAN MOVE YOUR HATCHING IN THE DIRECTION OF THE TEXTURE GRAIN.



SIMILAR TO SURFACE TEXTURES OR RENDERING SHADOWS, WE CREATE FOCUS POINTS WITH PATTERNS AS WELL.

SIMILAR TO SURFACE TEXTURES OR RENDERING SHADOWS, WE CREATE FOCUS POINTS WITH PATTERNS AS WELL.



WITH THE LEVEL OF COMPLEXITY THE PATTERNS CAN CONVEY, IT IS IMPORTANT TO ALSO INCORPORATE THE CALL OUT METHOD TO EASE THE DIFFICULTY IN THE AMOUNT OF INFORMATION TO SHOW.

DARK PATTERN

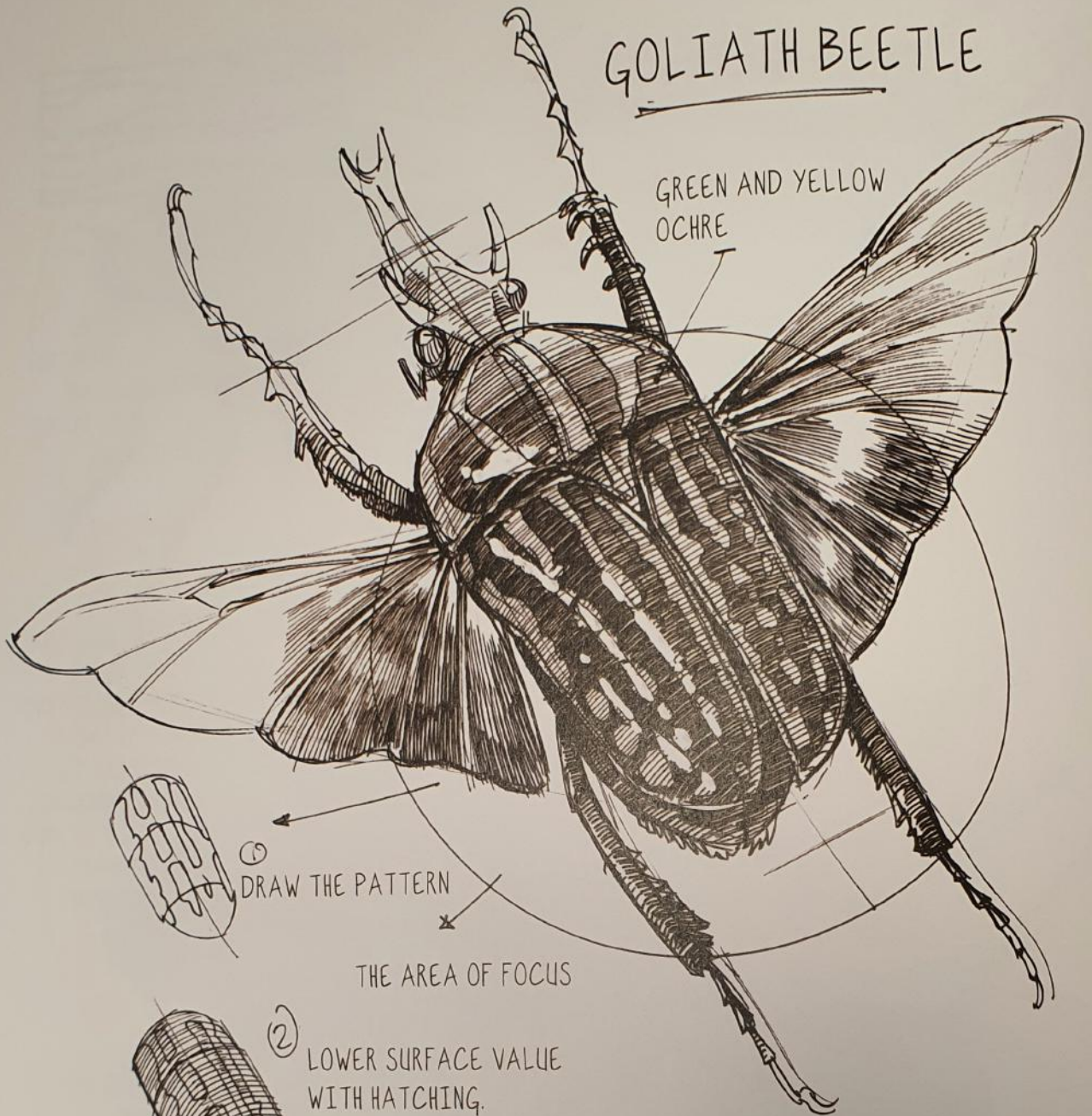
CORE SHADOW LINE

SHADOW BLEND

WHEN HATCHING, YOU CAN PUSH A DARKER VALUE IN THE SHADOWS, WHICH WILL DARKEN THE INNER PATTERNS OVERALL.

GOLIATH BEETLE

GREEN AND YELLOW
OCHRE



① DRAW THE PATTERN

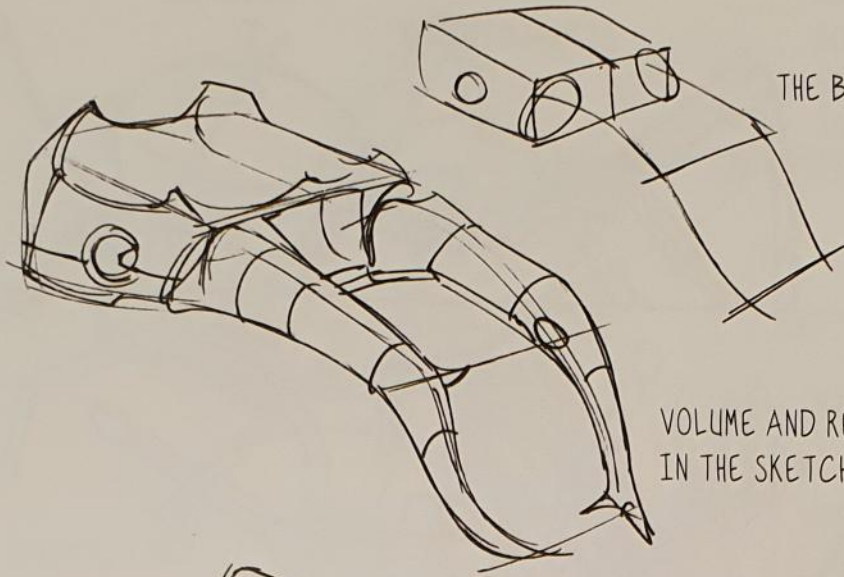
THE AREA OF FOCUS

② LOWER SURFACE VALUE
WITH HATCHING.

③

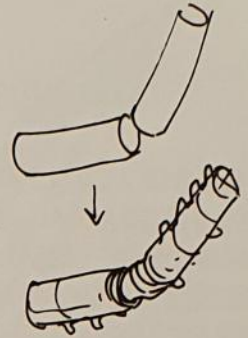
PUSH THE DARK PATTERNS WITH
OVERLAPPING HATCHING.

- CAPTURING THE DETAILS -

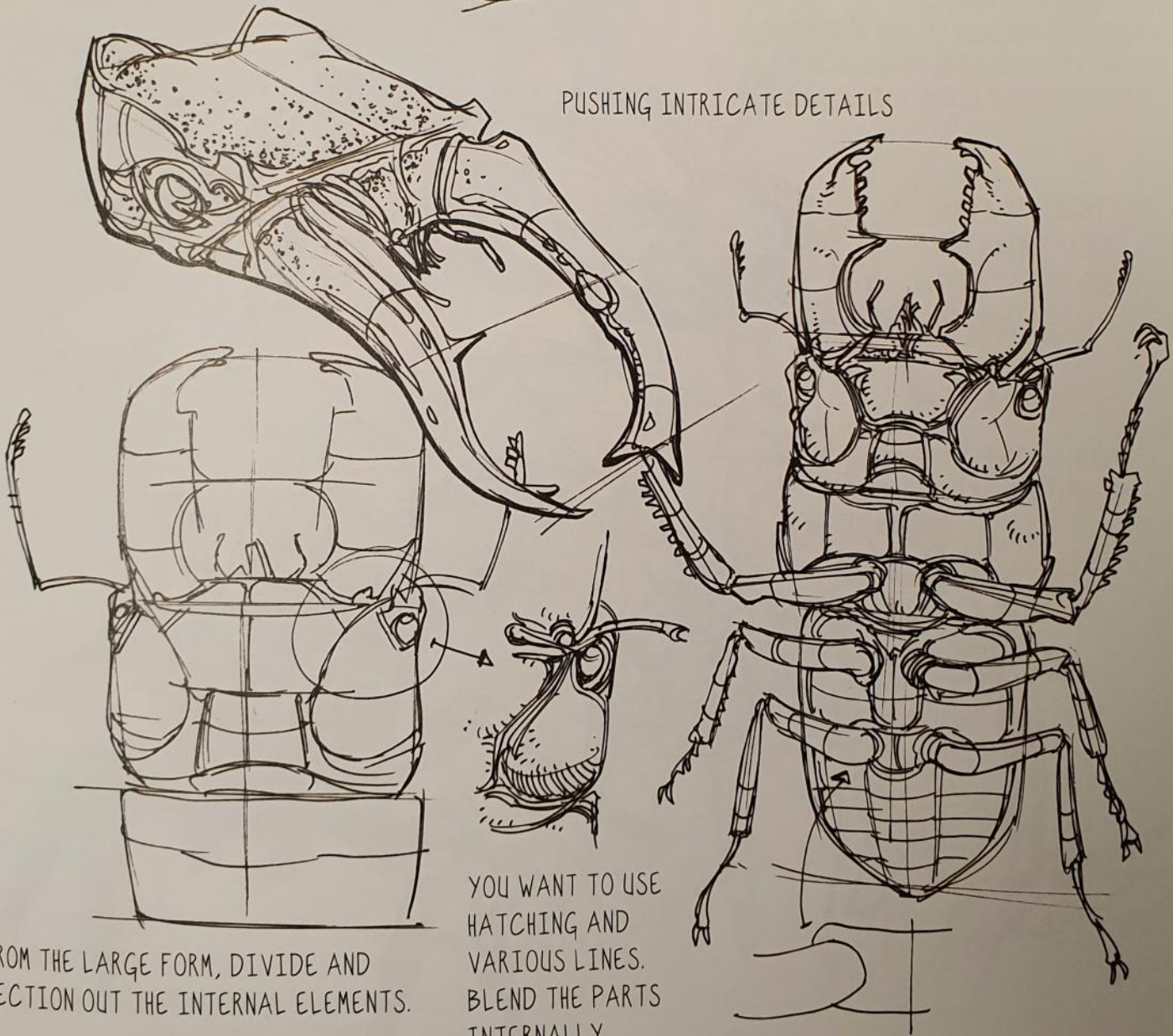


THE BASIC CONSTRUCTION

VOLUME AND REFINEMENT
IN THE SKETCH



PUSHING INTRICATE DETAILS



YOU WANT TO USE
HATCHING AND
VARIOUS LINES.
BLEND THE PARTS
INTERNALLY.

FROM THE LARGE FORM, DIVIDE AND
SECTION OUT THE INTERNAL ELEMENTS.

OTHER BUG FORMS

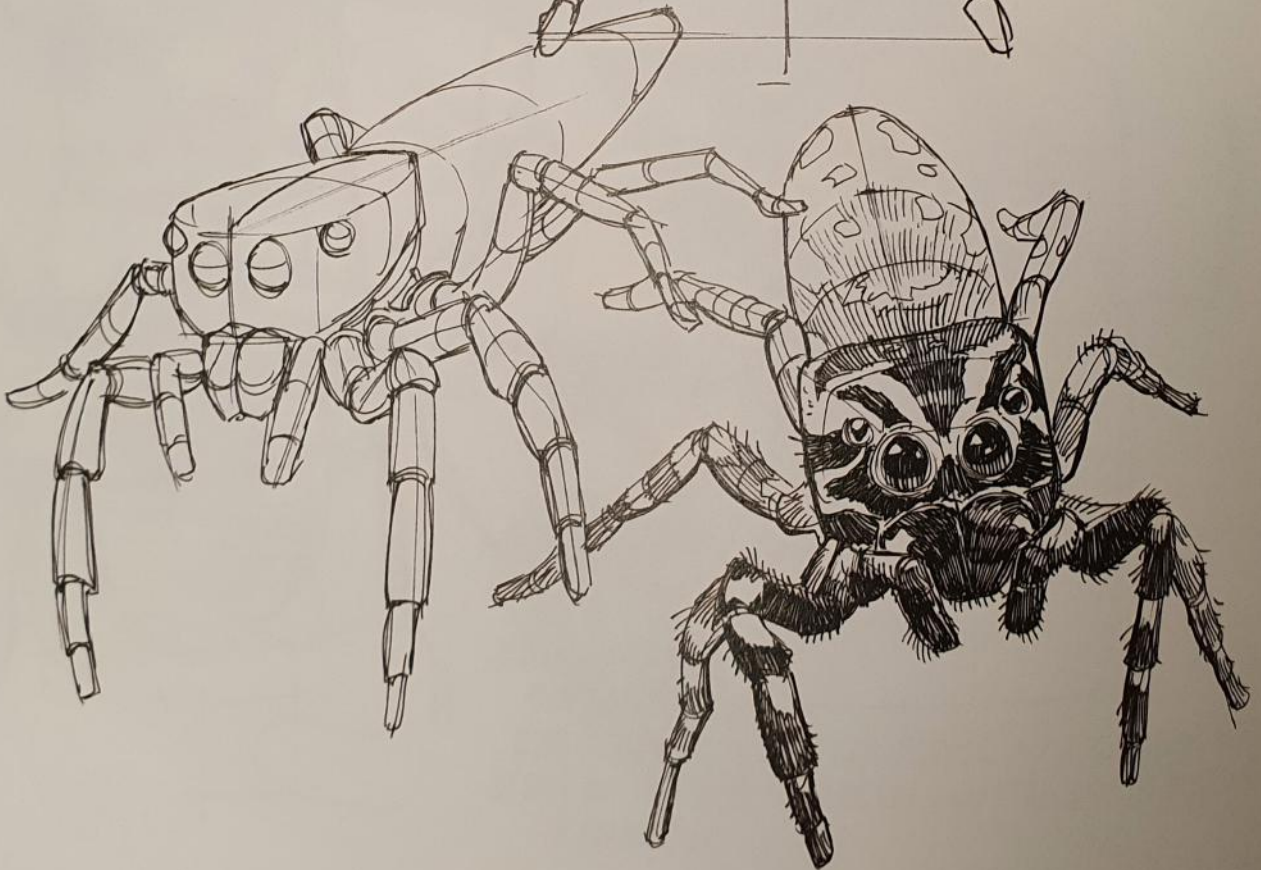
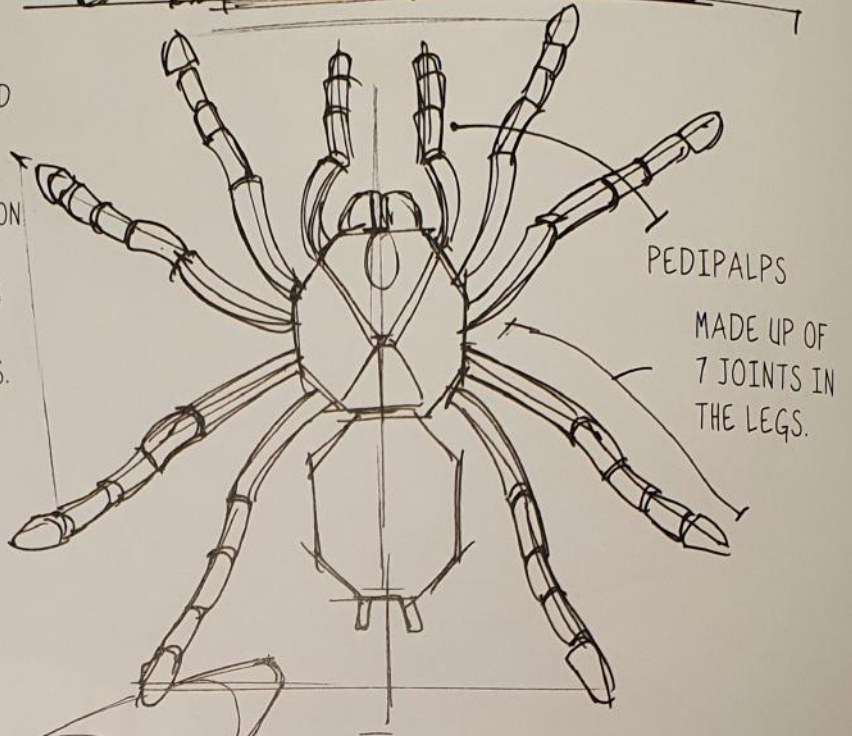
PROPORTIONS

CEPHALOTHORAX

ABDOMEN

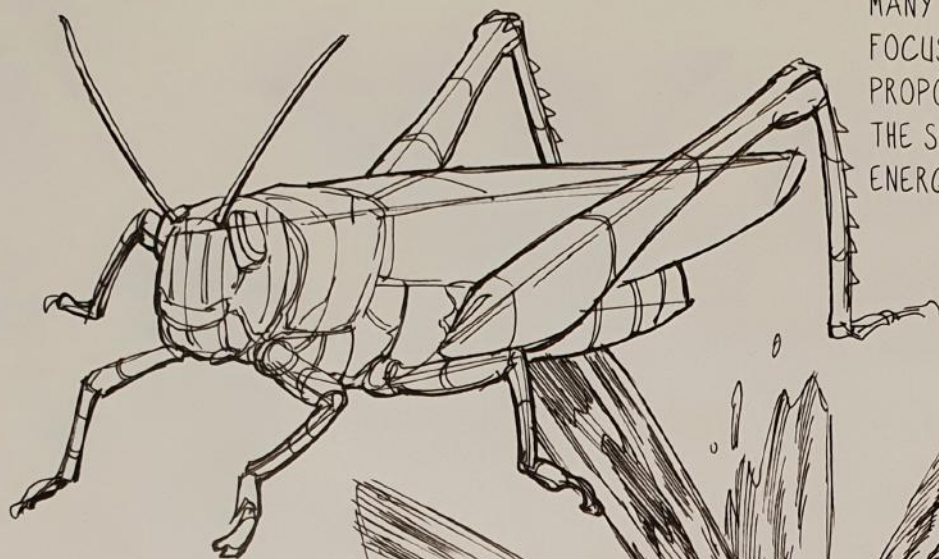
ARACHNIDS

OTHER KINDS OF ANIMALS THAT CAN BE STUDIED WITHIN A SIMILAR FIELD WOULD BE ARACHNIDS AND CRUSTACEANS. MANY ARTHROPODS ENCOMPASS SIMILAR BIOLOGY SUCH AS HAVING AN EXOSKELETON AND SEGMENTED BODIES. ARACHNIDS CONSIST OF TWO BODY PARTS WITH AN EXOSKELETON, FINE SENSORY HAIRS, PEDIPALP LIMBS, AND EIGHT LEGS.



POSING

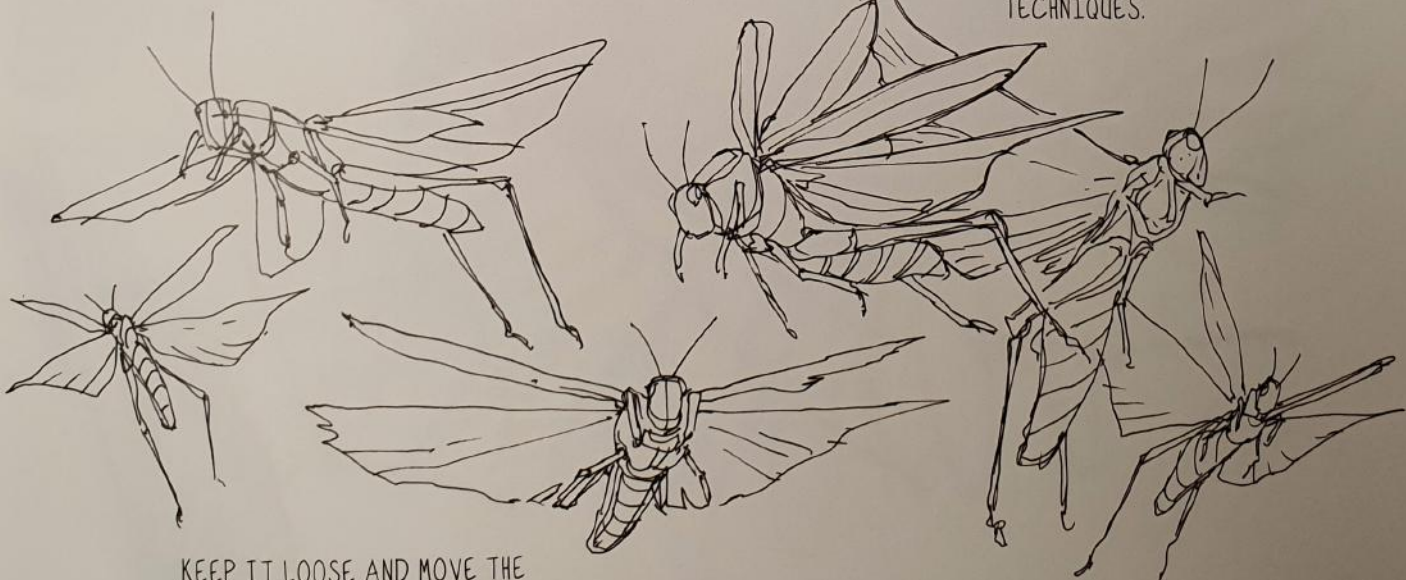
MANY OF THE STUDIES DONE WILL FOCUS HEAVILY ON PROCESS AND PROPORTIONS. THIS CAN STIFFEN UP THE SKETCH DUE TO A LACK OF ENERGY.



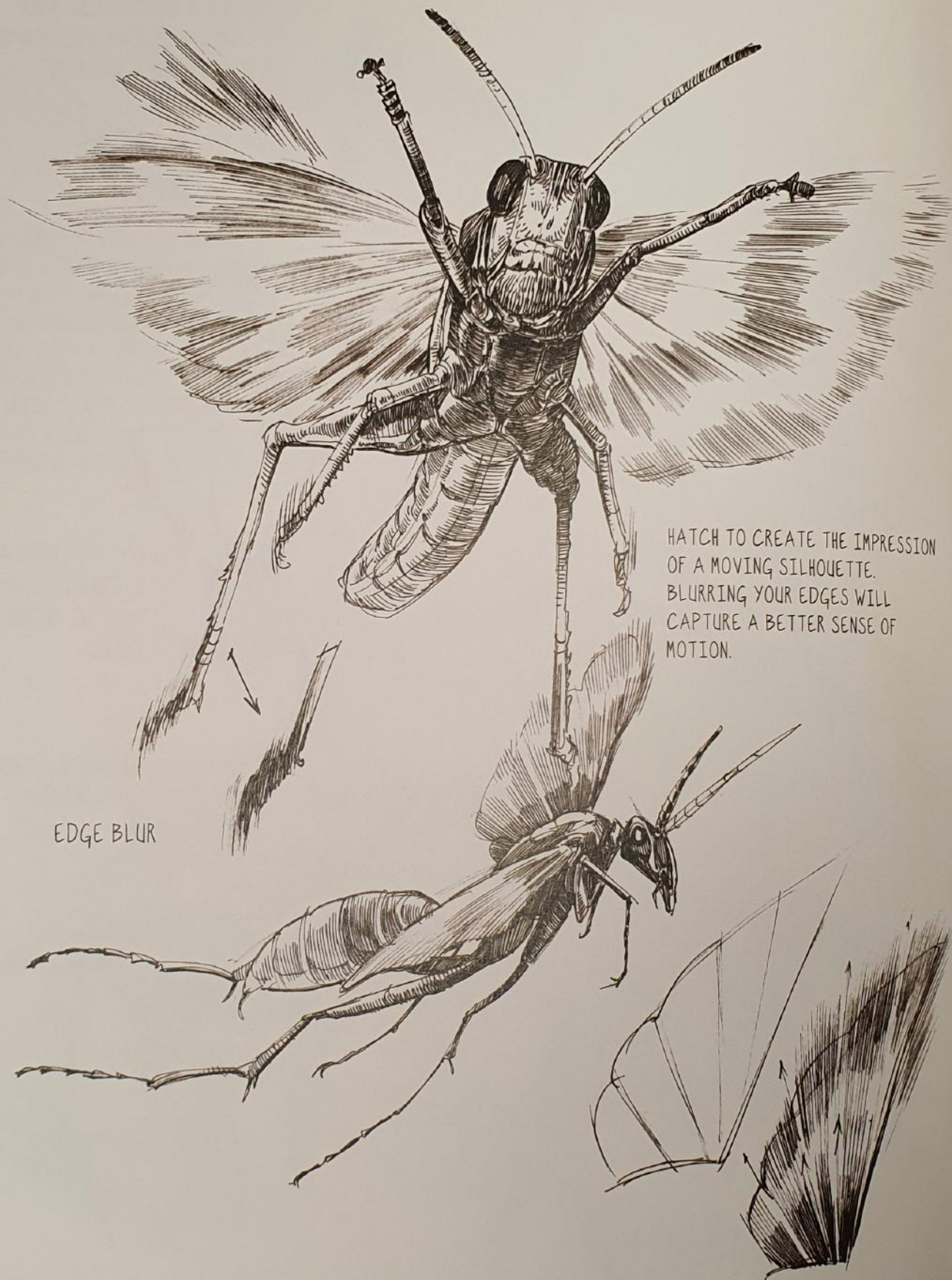
WAYS TO INCREASE THE ENERGY CAN START WITH THE POSING.

THUMBNAILING

THUMBNAILING AND SKETCHING ARE VISUAL EXPLORATION TECHNIQUES.



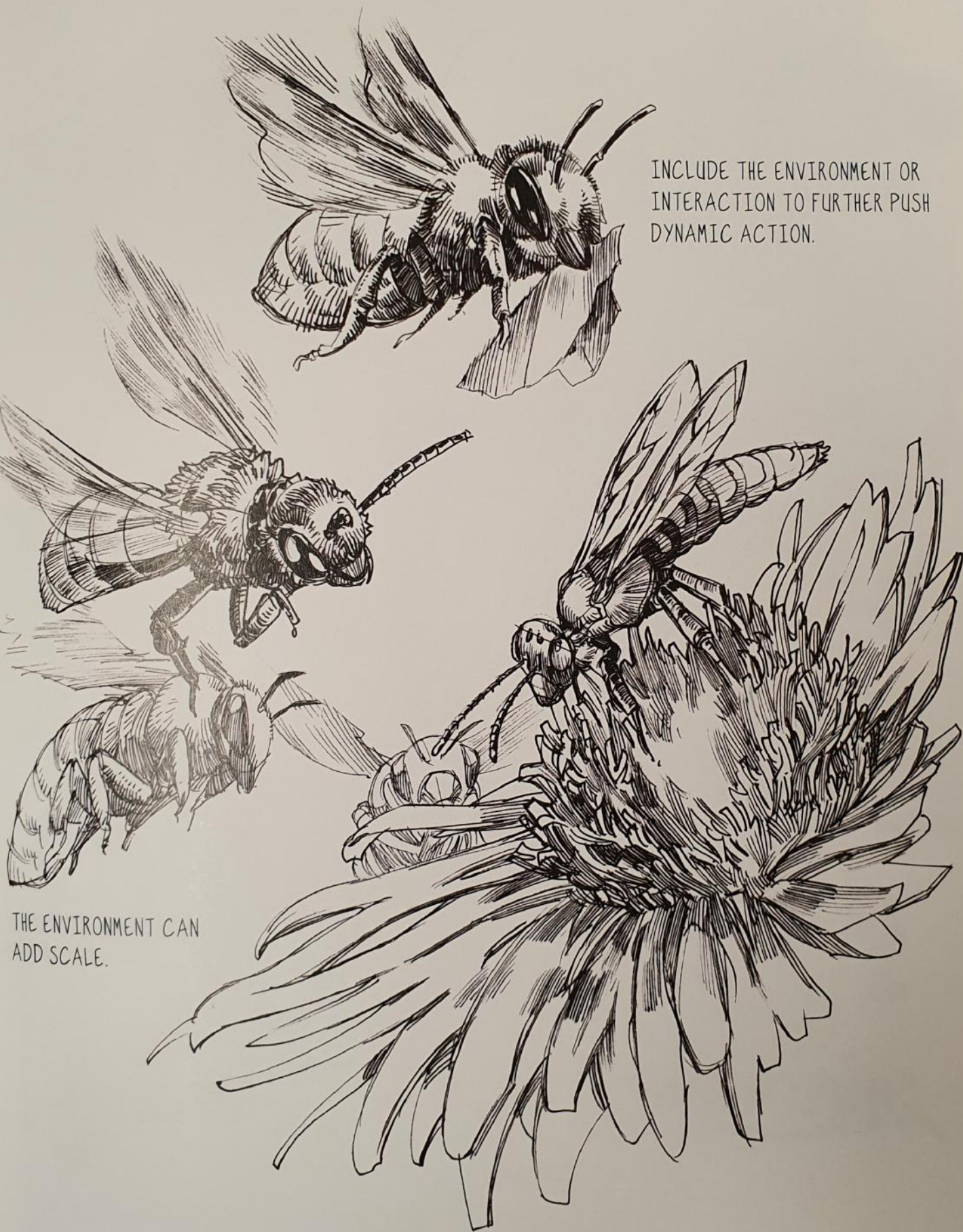
KEEP IT LOOSE AND MOVE THE LINES WITH A GESTURE.



HATCH TO CREATE THE IMPRESSION
OF A MOVING SILHOUETTE.
BLURRING YOUR EDGES WILL
CAPTURE A BETTER SENSE OF
MOTION.

EDGE BLUR

INCLUDE THE ENVIRONMENT OR
INTERACTION TO FURTHER PUSH
DYNAMIC ACTION.



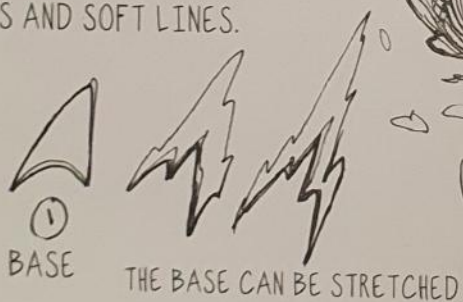
THE ENVIRONMENT CAN
ADD SCALE.

EFFECTS

TO TAKE THINGS ANOTHER STEP FURTHER, A SERIES OF EFFECTS WILL HEIGHTEN THE POSE AND INTERACTIONS.

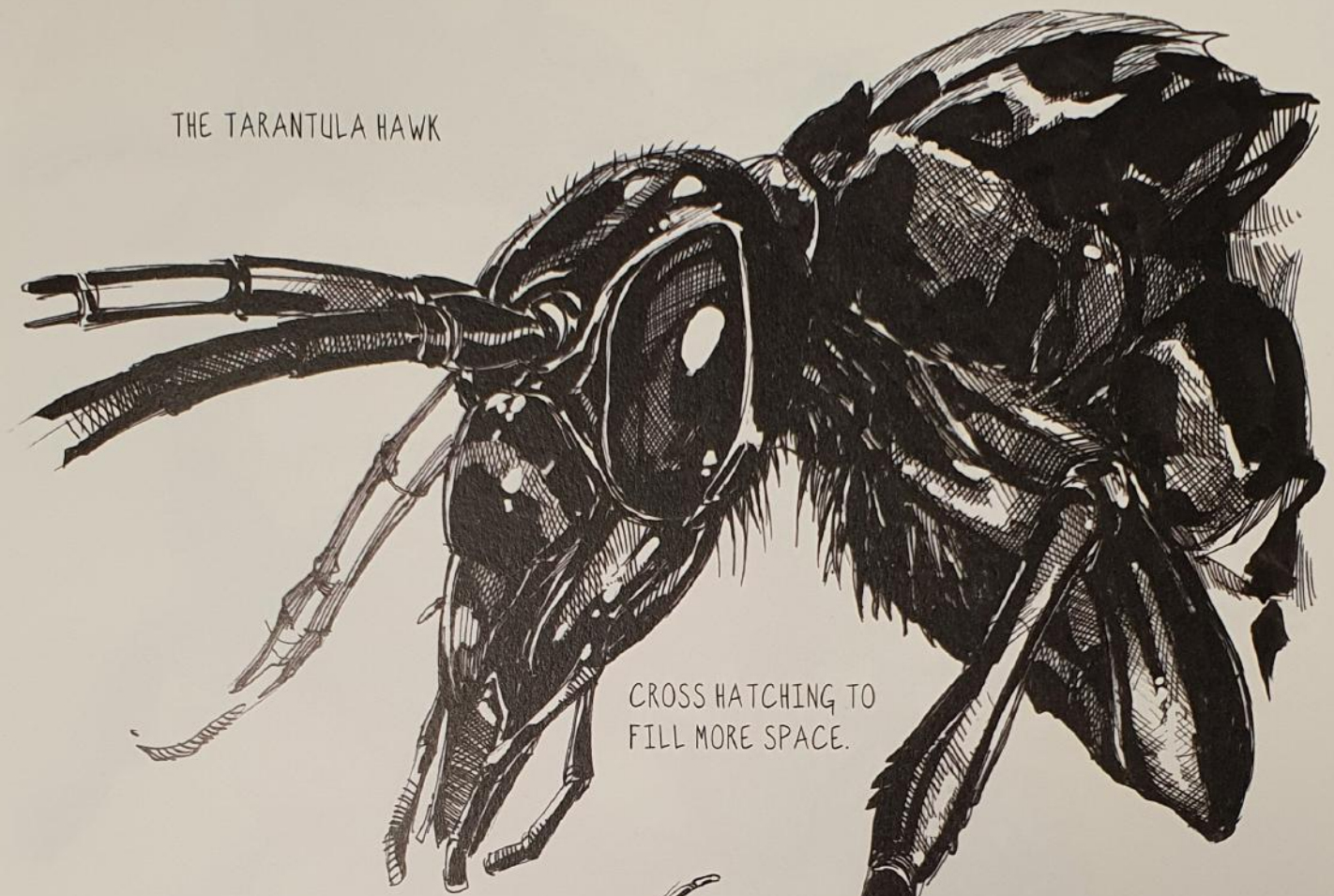


THE BASE SHAPE OF MY EFFECT IS THE CONTRAST OF SHARP LINES AND SOFT LINES.



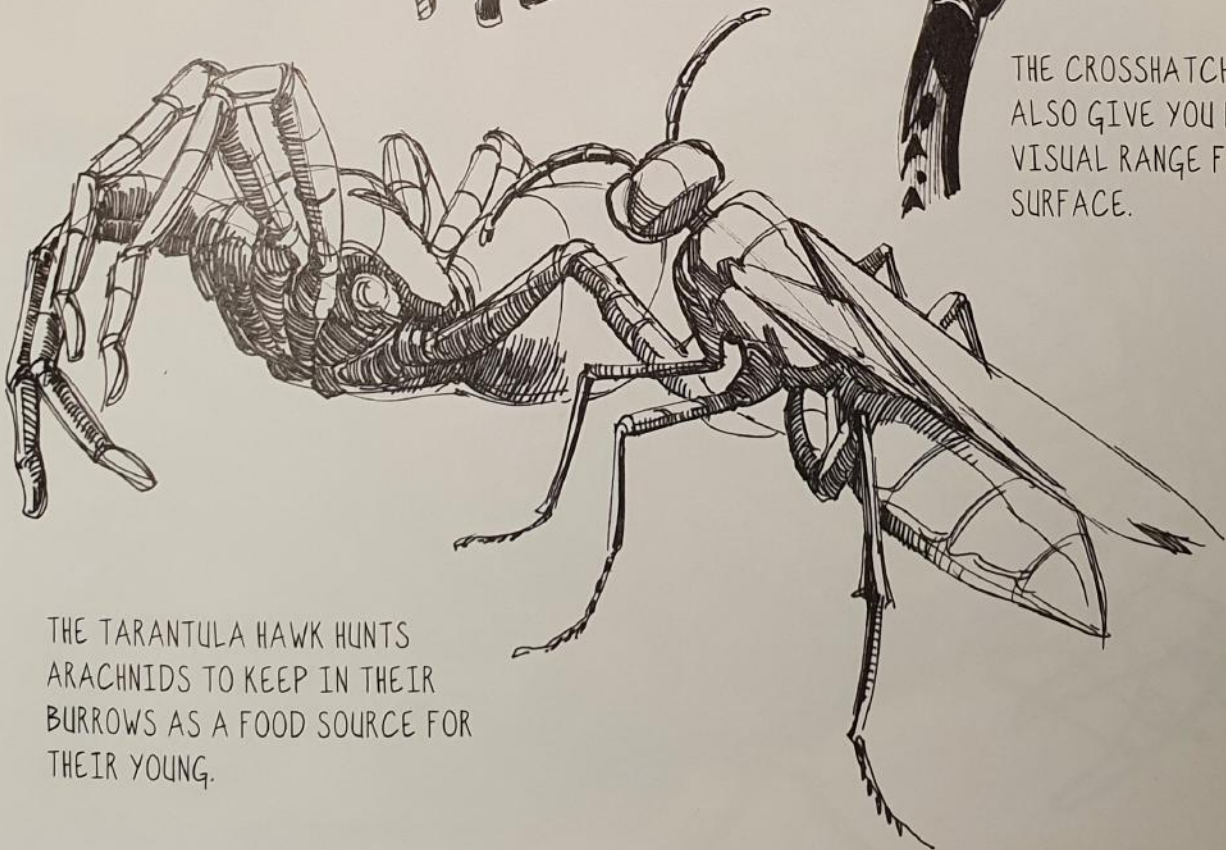
FROM SHARP TO SOFT

THE TARANTULA HAWK



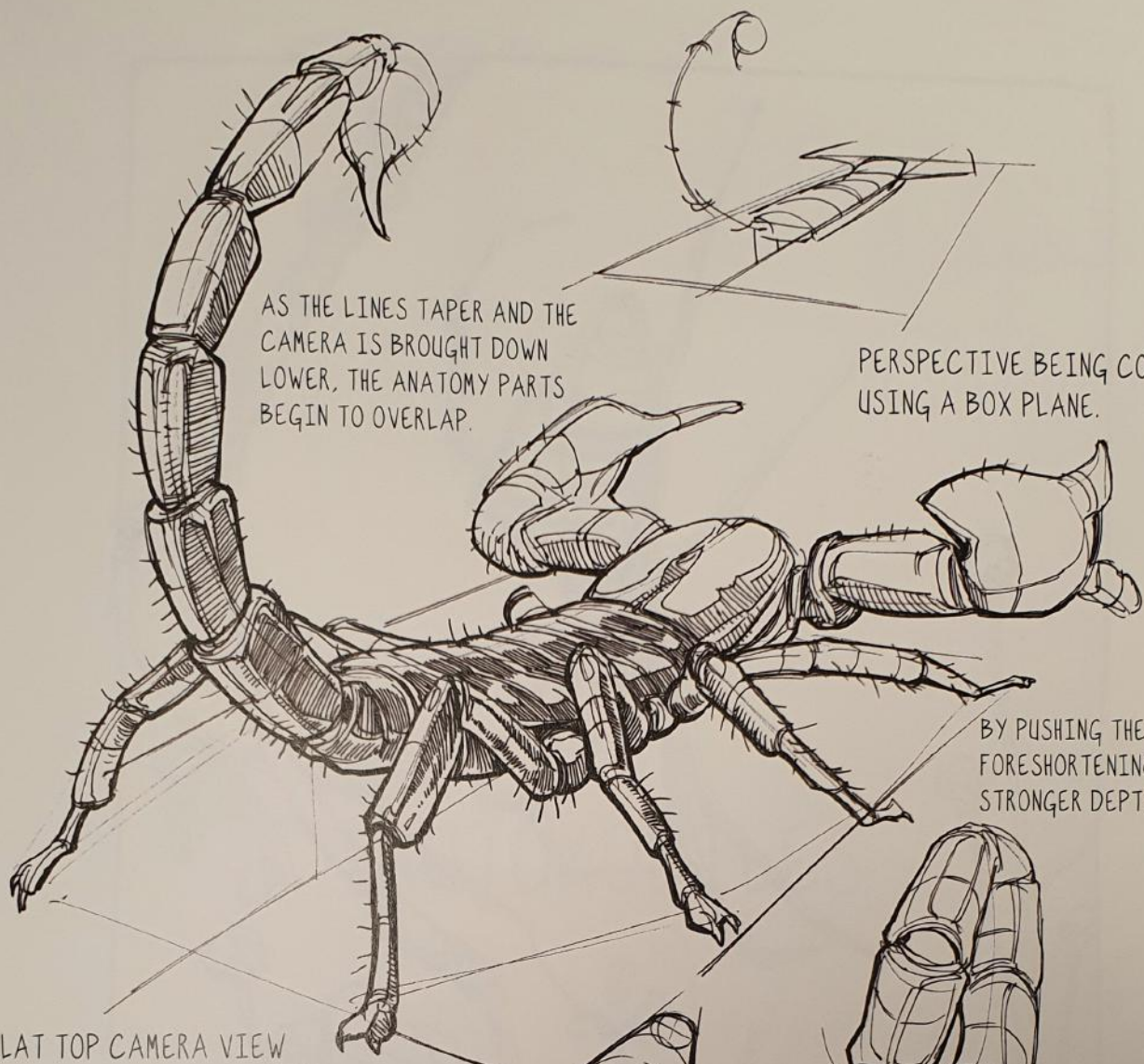
CROSS HATCHING TO
FILL MORE SPACE.

THE CROSSHATCH CAN
ALSO GIVE YOU MORE
VISUAL RANGE FOR THE
SURFACE.



THE TARANTULA HAWK HUNTS
ARACHNIDS TO KEEP IN THEIR
BURROWS AS A FOOD SOURCE FOR
THEIR YOUNG.



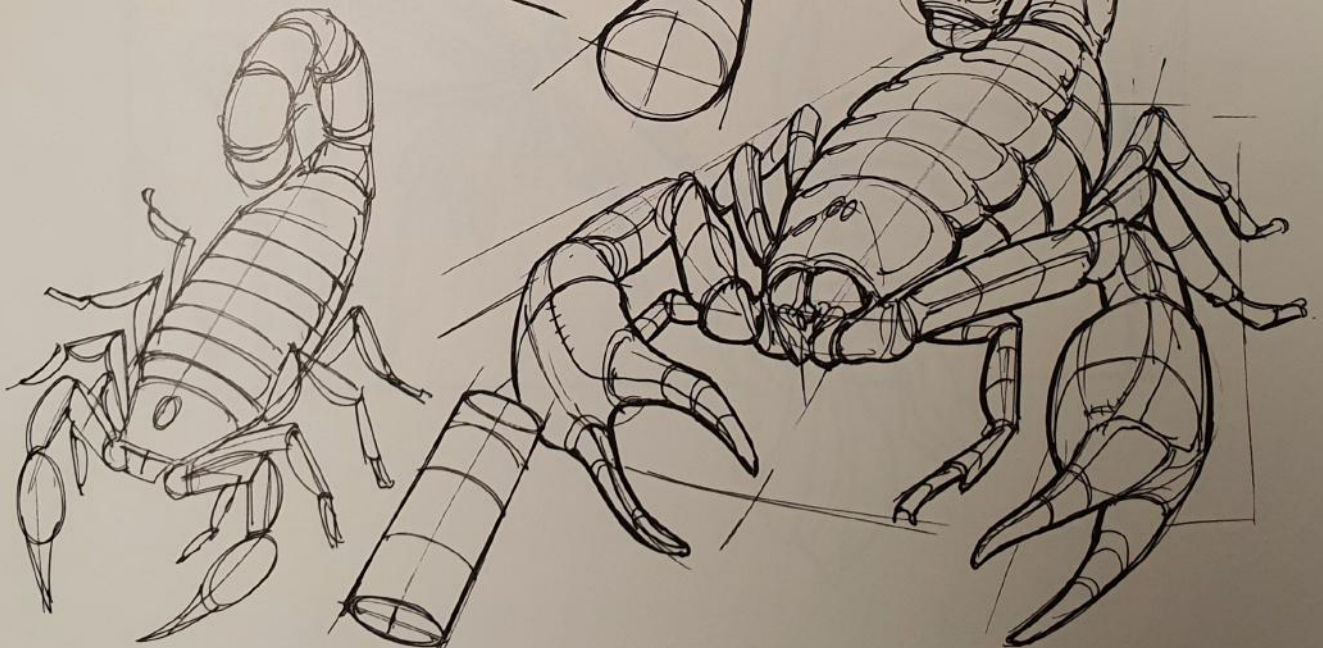


AS THE LINES TAPER AND THE
CAMERA IS BROUGHT DOWN
LOWER, THE ANATOMY PARTS
BEGIN TO OVERLAP.

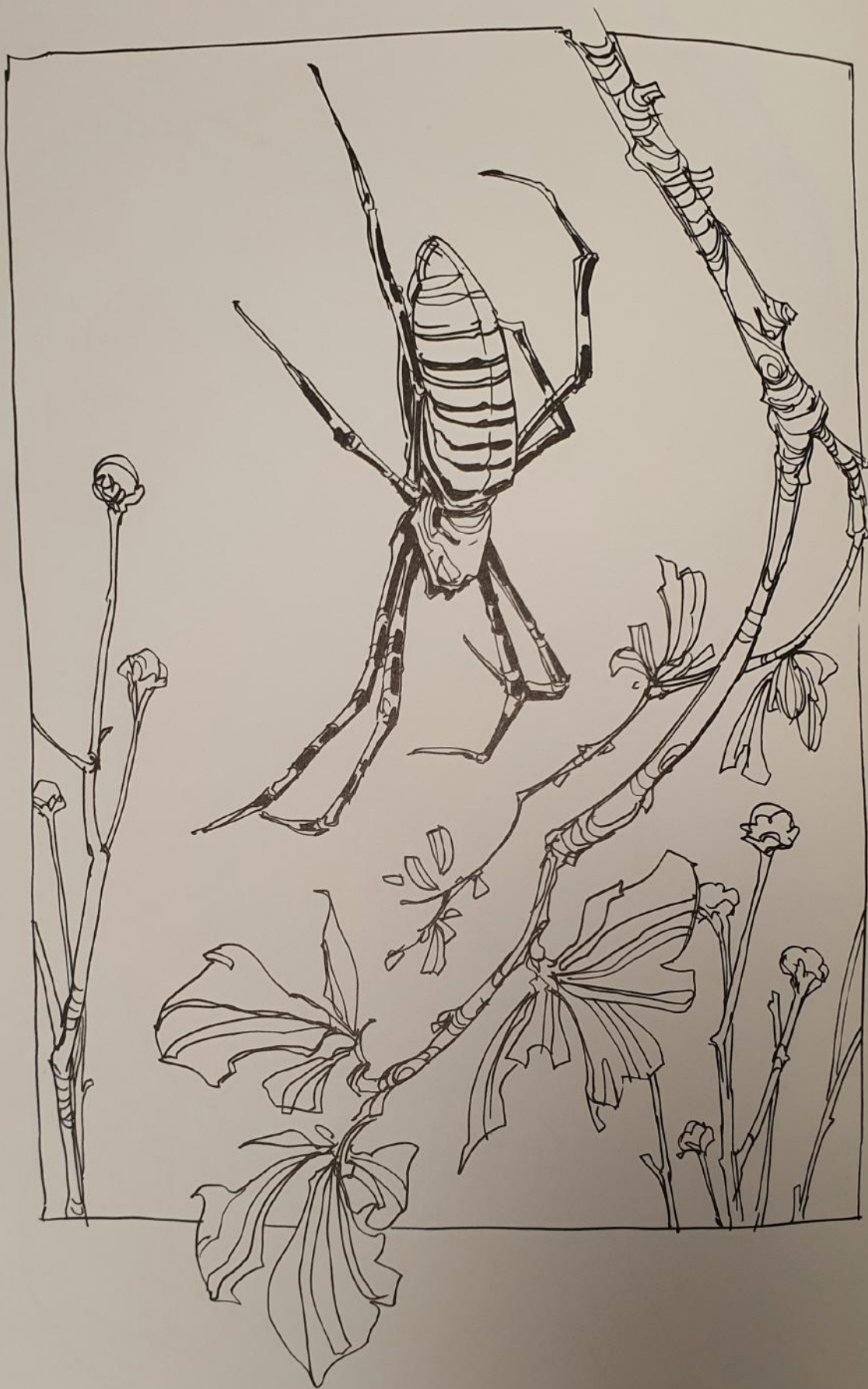
PERSPECTIVE BEING CONSIDERED
USING A BOX PLANE.

BY PUSHING THE SCALE, THE
FORESHORTENING CREATES
STRONGER DEPTH.

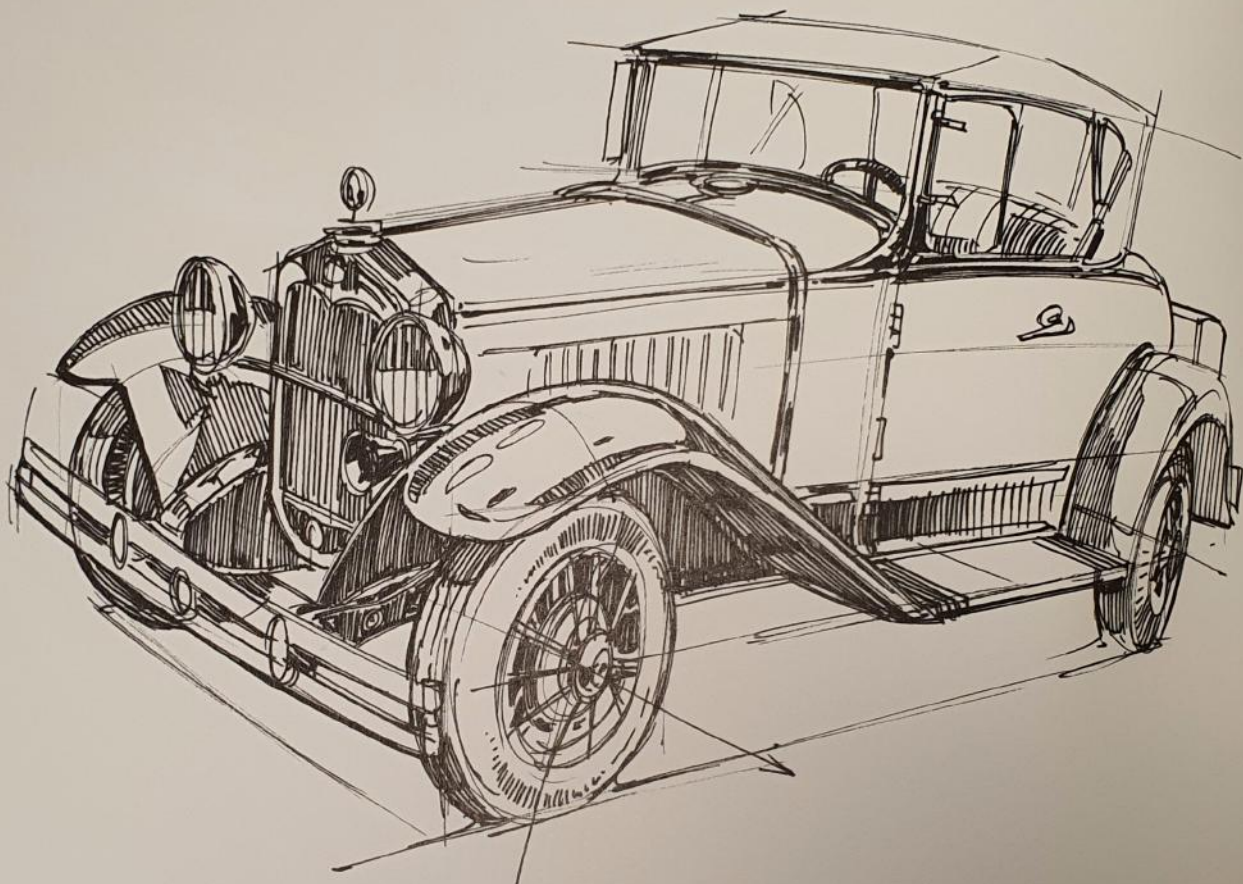
FLAT TOP CAMERA VIEW



THE LINES HERE ARE MORE PARALLEL

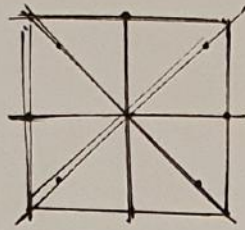


AUTOMOBILES

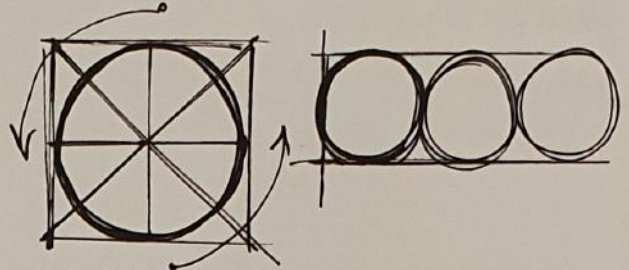


PROPORTIONS

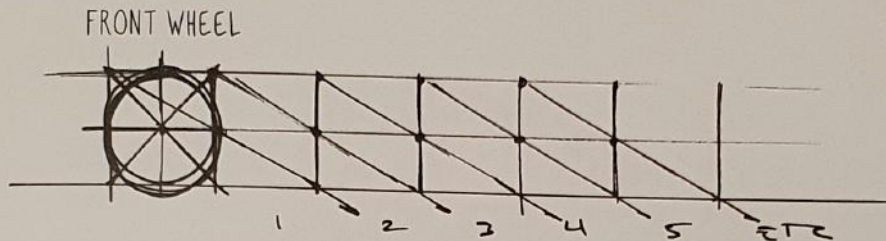
FOR THE STUDY OF AUTOMOBILES, WE USE CLASSIC CARS. BY SEEING THE ORIGINS OF THE DESIGN PROPORTIONS, IT CAN HELP US BREAK DOWN MODERN DAY VEHICLES. USE THE BOX TO ESTABLISH THE WHEEL.



USE THE BOX TO ESTABLISH THE WHEEL.

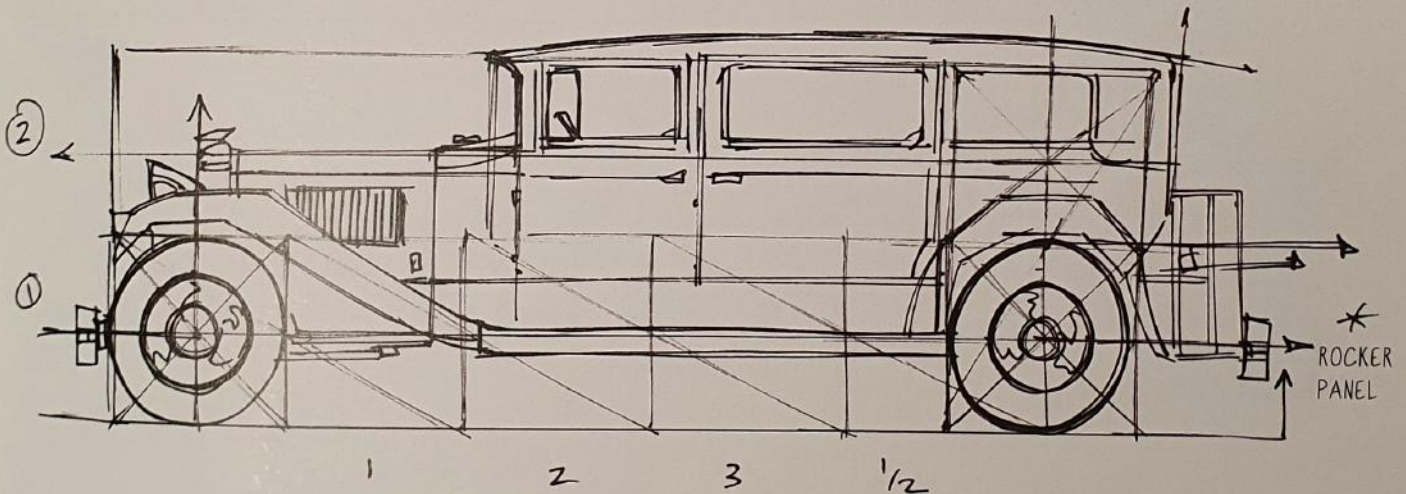


USE THE SAME MUSCLE MEMORY EXERCISE METHOD OF DRAWING CIRCLES FOR THE WHEELS IN CARS. MOVE WITH MULTIPLE ROTATIONS.



DON'T WORRY ABOUT THE WAY THE SKETCH AESTHETICALLY LOOKS. REPEAT TO IMPROVE THE VISUAL CLARITY.

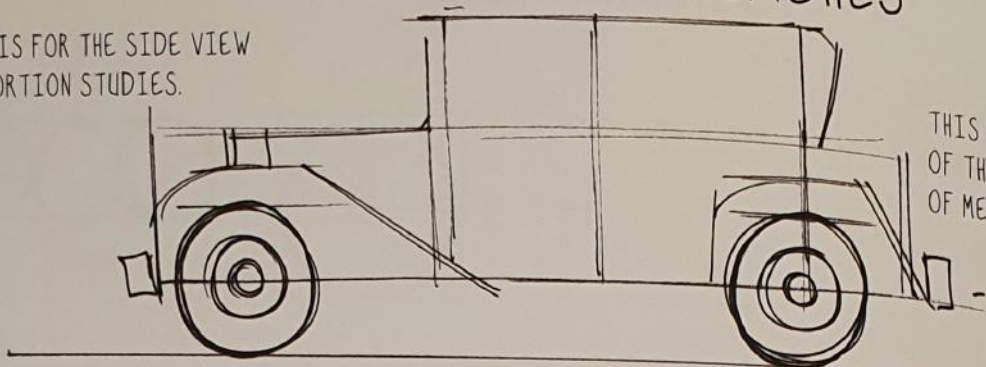
AS YOU PLACE THE FIRST WHEEL DOWN, VISUALIZE THE SPACE IN BETWEEN THE FRONT AND REAR WHEEL. THEN COUNT THE BOXES THAT FIT THE GAP. THESE CLASSIC CARS RANGE FROM THREE TO FIVE WHEELS APART.



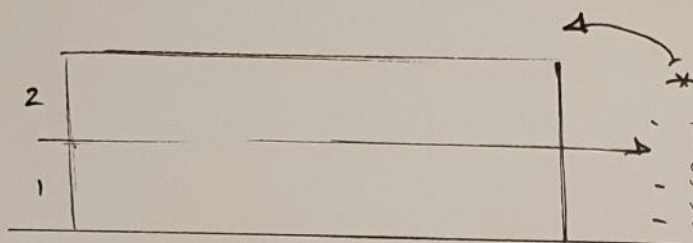
- * THIS VEHICLE, IN PARTICULAR, IS THREE AND A HALF WHEELS LONG.
- * IT IS ALSO ONE WHEEL UP TO FIND THE HEIGHT OF THE CAR.
- * THE OVERALL BOX IS NOT A CAGE, AND YOU CAN ALWAYS ADD OR SUBTRACT FROM IT.
- * THE ROCKER PANEL LINE GIVES YOU THE HEIGHT FROM THE GROUND PLANE TO THE BOTTOM OF THE CAR.

ALTERNATE APPROACHES

THIS IS FOR THE SIDE VIEW PROPORTION STUDIES.



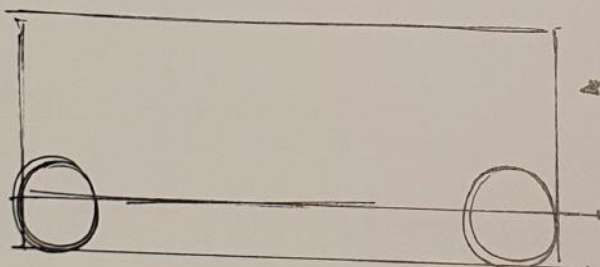
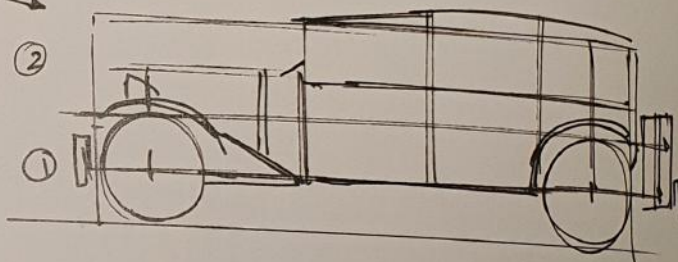
THIS IS MORE VISUAL EYEING OF THE PROPORTION. INSTEAD OF MEASURING.



- GOING STRAIGHT IN CAN BE USEFUL WHEN YOU ARE VERY FAMILIAR WITH THE SUBJECT.

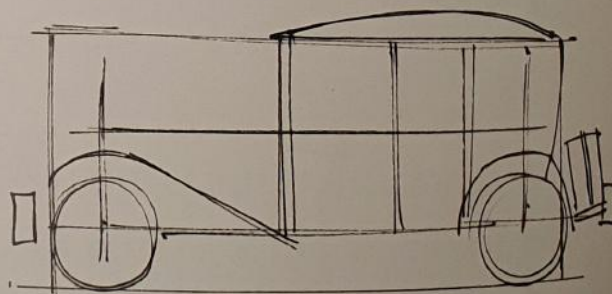
THIS APPROACH STARTS WITH AN OVERALL BOX.
- SPLIT THE BOX IN HALF.
- YOU HAVE TO JUDGE THE PROPORTION BY EYE.

- REPEAT THE FIRST STEP.
- ESTABLISH THE WHEELS. I USE A LINE TO CONTROL THE HEIGHT OF THE WHEELS.
- CUT OUT THE BODY SHAPE FROM THE BOX.

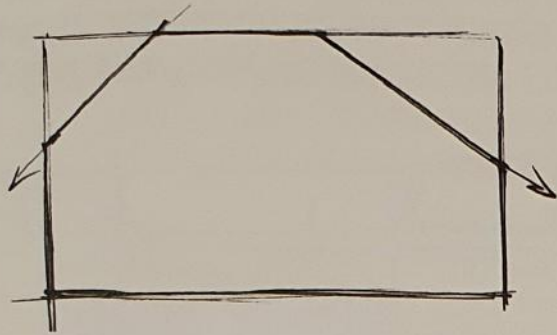


- IN ANOTHER METHOD, START WITH A BOX, GAUGING SIZE BY EYE. BEGIN WITH THE WHEELS FROM THE VERY START.

- FROM THE WHEELS BEGIN TO BUILD OUT THE BODY FORMS.
- WITH THIS APPROACH YOU CAN MISJUDGE PROPORTIONS AND THE SCALE OF THE WHEELS QUITE EASILY IF YOU ARE UNFAMILIAR.



CUTTING THE SHAPES

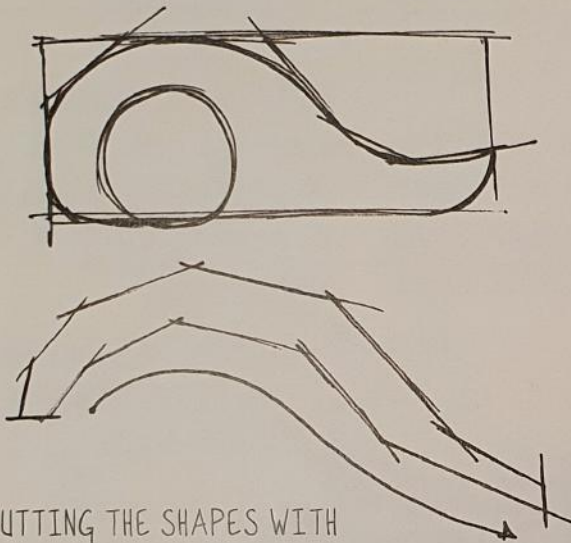


MANY OF THE CURVED AREAS IN AUTOMOBILES CAN BE STARTED BY CUTTING OUT A SHAPE GEOMETRICALLY FROM A BOX.

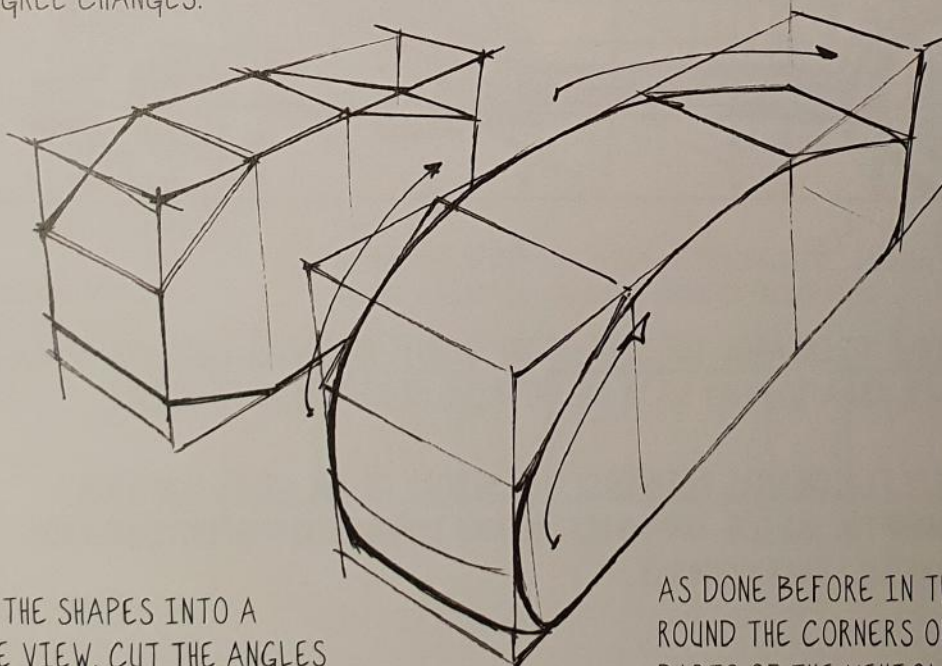


AFTER CUTTING THE SHAPE OUT FROM THE BOX, YOU CAN REFINE IT BY CURVING OUT THE CORNERS. IT WILL HELP YOU BE MORE ACCURATE.

* YOU COULD START TO CUT THE SHAPE USING A LIGHT MARKER, IT GIVES YOU A GOOD IDEA OF WHAT TO GO FOR.



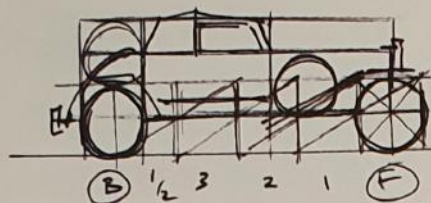
CUTTING THE SHAPES WITH MULTIPLE DEGREE CHANGES.



AS YOU TURN THE SHAPES INTO A PERSPECTIVE VIEW. CUT THE ANGLES WITH THE PLANE.

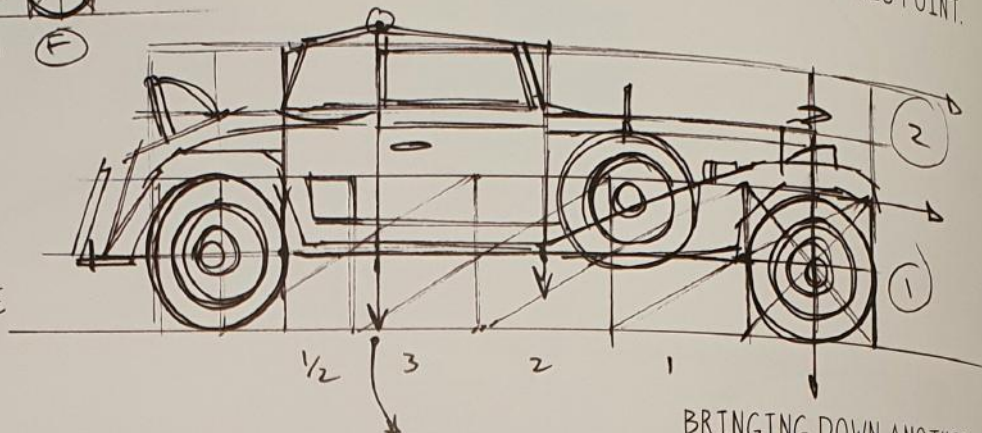
AS DONE BEFORE IN THE SIDE VIEW, ROUND THE CORNERS OFF TO MATCH THE PARTS OF THE VEHICLE.

ATTEMPT A PROCESS



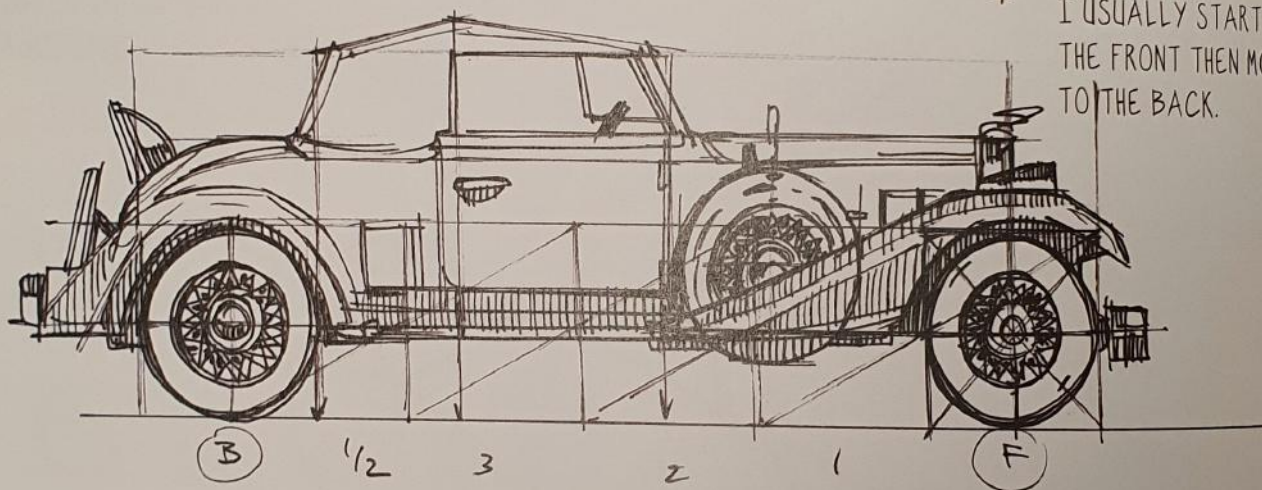
START SMALL AND THUMBNAIL FIRST. KEEP TO THE SIDE VIEW AS THIS IS HELPING US UNDERSTAND THE PROPORTIONS. DO NOT WORRY ABOUT THE DETAILS AND SURFACE INFORMATION AT THIS POINT.

AS A SEPARATE SKETCH, REPEAT THE FIRST STEPS AND INCREASE SCALE OF THE DRAWING WITH THE SECOND ATTEMPT. BEGIN TO ADD OR REFINE SOME DETAILS, AND CORRECT PROPORTIONAL MISTAKES.



NOTE THAT THE TOP CORNER OF THE ROOF AS IT BREAKS OUTSIDE THE BOX. I FOUND THIS POINT BY USING THE WHEELBASE AND DRAWING A VERTICAL LINE TO SEE WHERE IT LINES UP ON IT.

BRINGING DOWN ANOTHER VERTICAL LINE TO SEE HOW THE FRONT GRILL LINES UP WITH THE MIDPOINT OF THE WHEEL.



* I USUALLY START FROM THE FRONT THEN MOVE TO THE BACK.

- ③ CONTINUE TO ENLARGE THE SIZE OF THE STUDY. THIS WILL GIVE YOU MORE SURFACE AREA TO PLAY WITH THE DETAILS OR HATCHING TO RENDER.

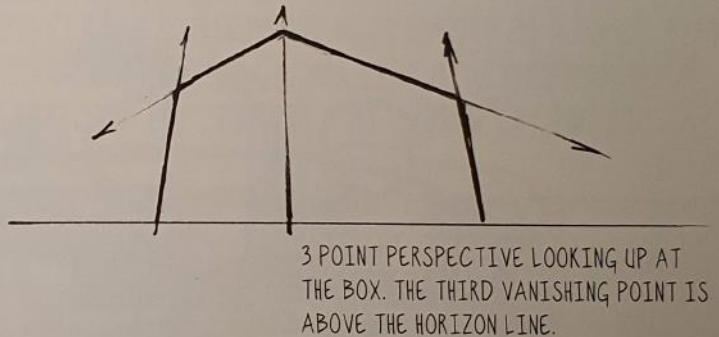
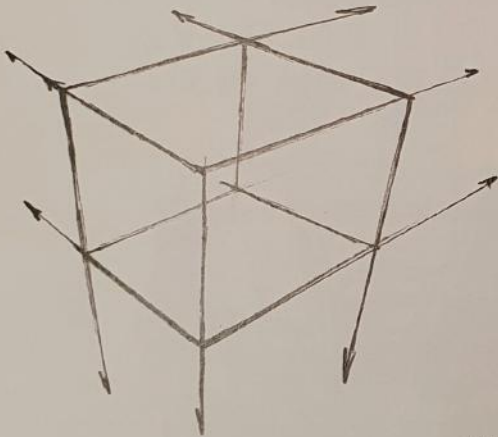
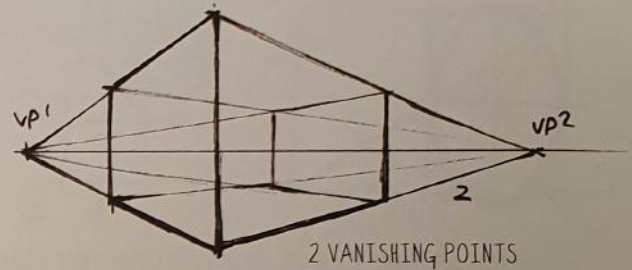
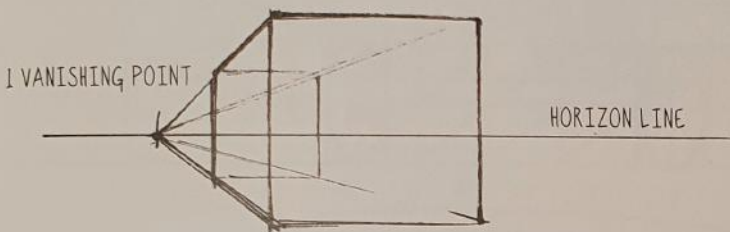
THE REPETITION WILL REINFORCE THE MEMORY OF THE STEPS YOU TOOK TO BUILD THE SKETCH. TRY TO REFINE AND IMPROVE ON PROPORTIONS AND MISTAKES AT EVERY CHANCE.

THE PERSPECTIVE

AFTER STUDYING THE PROPORTIONS OF A CLASSIC CAR, THE ANGLE OF VIEW CAN BE EXPLORED. AS A FIRST TIME BEGINNER IN SKETCHING, I WOULD ALWAYS RECOMMEND YOU BUILD YOUR PRIOR FOUNDATIONS SUCH AS PERSPECTIVE WITH LESSONS OR HEAVY SELF RESEARCH.

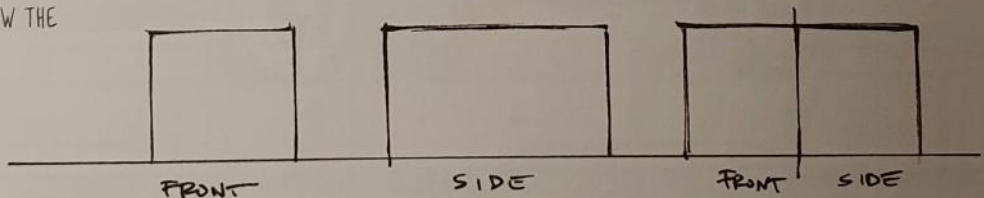
TYPES OF BOXES TO USE.

THE USE OF PERSPECTIVE GIVES YOU THE ILLUSION OF THREE-DIMENSIONAL SPACE ON A TWO-DIMENSIONAL PLANE. ONCE WE ESTABLISH THE HORIZON LINE, WHICH IS ESSENTIALLY OUR EYE LEVEL LINE, WE CAN USE VANISHING POINTS THAT WILL TELL US WHICH DIRECTION THE LINES WILL REcede FROM THE CORNER OF A BOX BACK INTO SPACE.

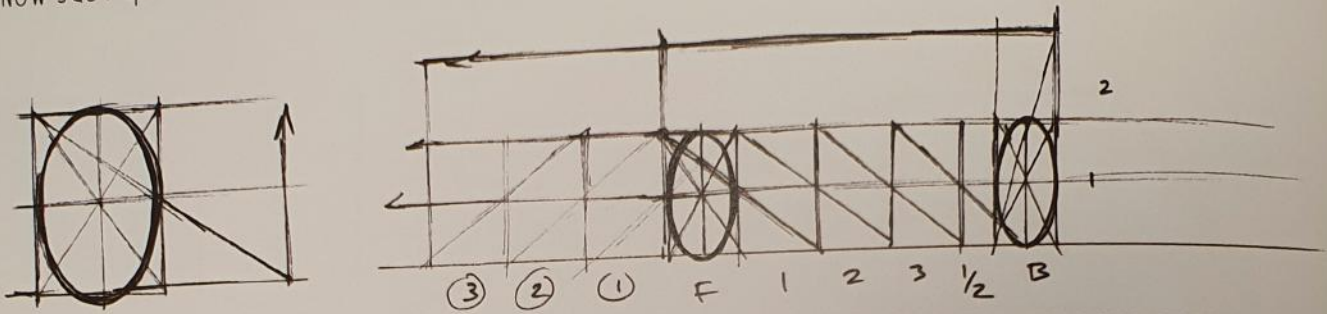
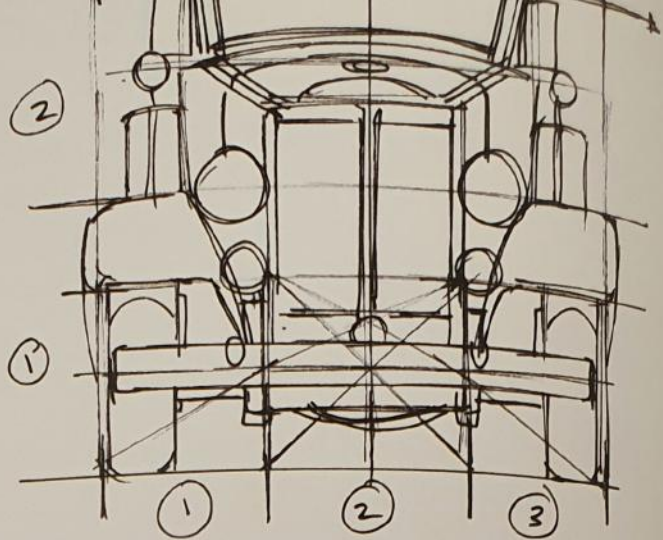


3 POINT PERSPECTIVE IN A DOWN ANGLE. THE THIRD VANISHING POINT IS BELOW THE HORIZON LINE.

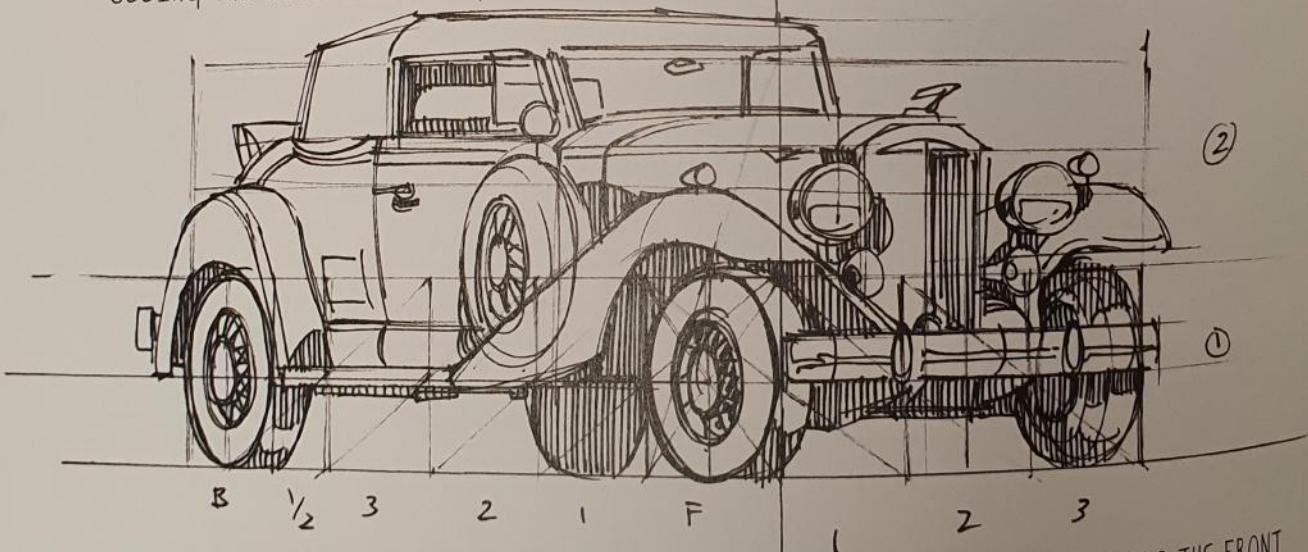
BEFORE YOU ATTEMPT TO APPLY THE PERSPECTIVE, I WOULD RECOMMEND TRYING A FLAT VIEW TO GET A SENSE OF PROPORTIONS.



HAVING STUDIED THE SIDE VIEW, A FRONT VIEW WILL COMPLETE OUR BASIC UNDERSTANDING OF THE PROPORTIONS. THE WIDTH OF THE CAR WILL RANGE FROM TWO TO THREE BOXES WIDE. OF COURSE, EACH MODEL OF CAR WILL NEED TO BE OBSERVED AND WILL EVEN NEED TO BE VISUALLY CORRECTED BY EYE. FROM THE TOP OF THE FENDER, YOU CAN ADD ONE BOX UP FOR THE HEIGHT OF THE VEHICLE, WHICH YOU CAN ALWAYS ADD OR SUBTRACT FROM THAT BASE BOX TO BETTER FIT THE PROPORTIONS. THIS NOW JUST GIVES US A STARTING POINT.

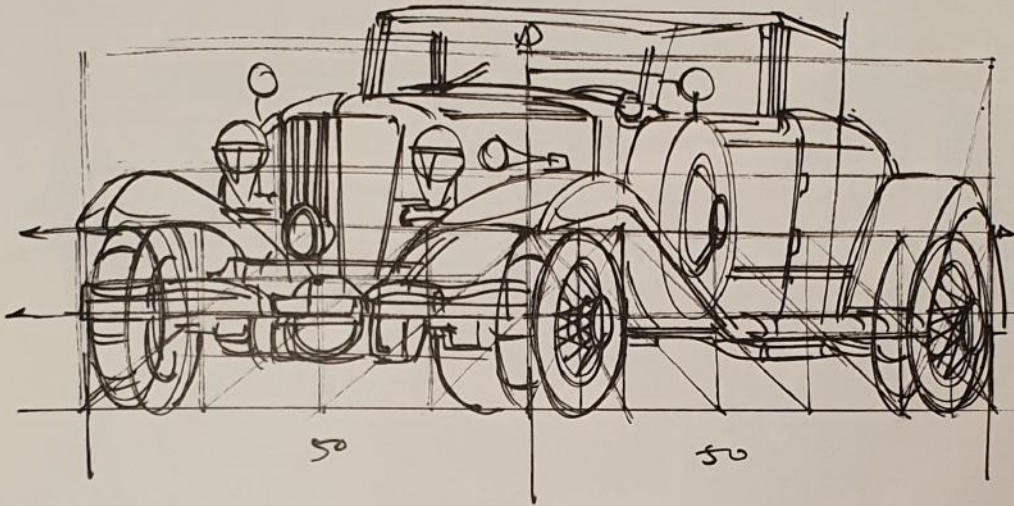
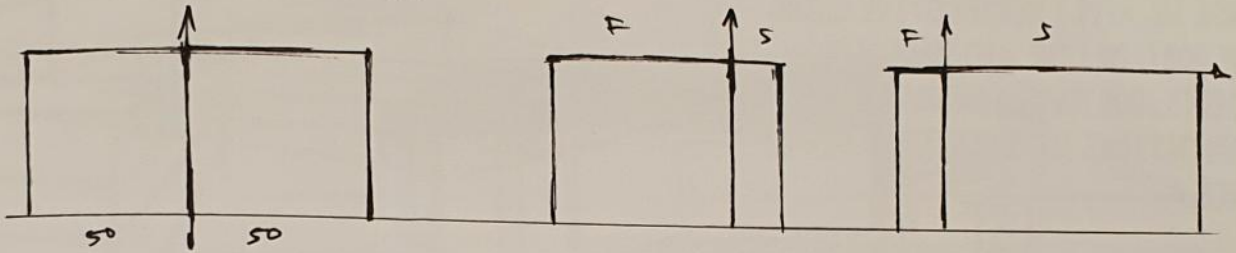


AS OUR FIRST STUDY INTO THE THREE-QUARTER VIEW, WE WILL USE THE WHEELBASE TO HELP US PROPORTION THE VEHICLE. EVERYTHING WE DID IN THE SIDE VIEW IS TRANSFERRED TO THIS ANGLE, SUCH AS WHEEL COUNT. KEEP IN MIND WE ARE NOW SEEING THE WHEELS IN A DEGREE, NOT AS CIRCLES.



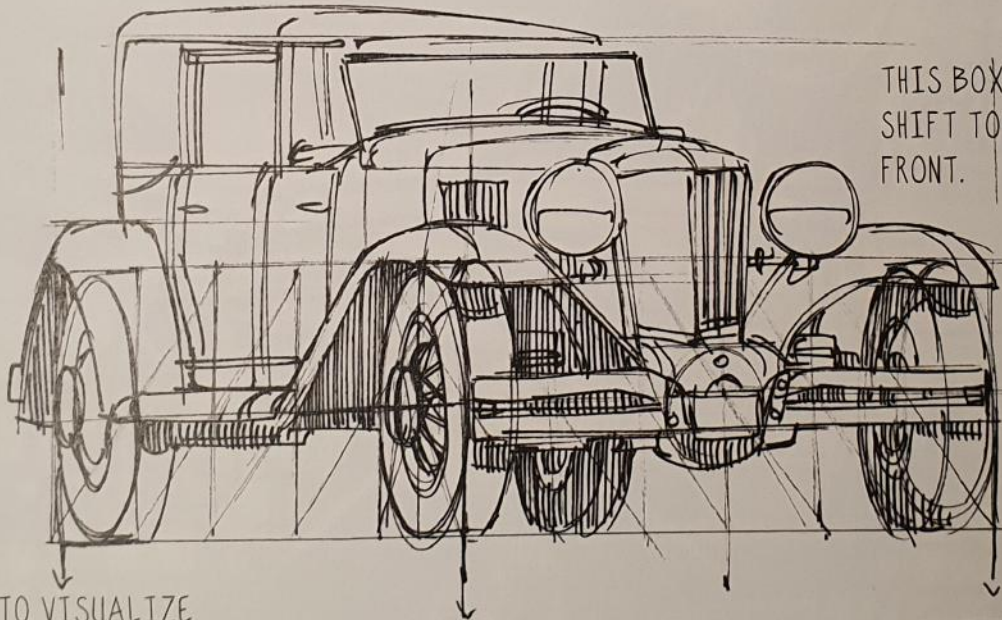
* THIS VIEW IS CONSIDERED AS A FLAT THREE QUARTER. THE CAR HAS THE FRONT AND THE SIDE PLANE SHOWN LIKE A PERSPECTIVE VIEW. HOWEVER, WE WILL FLATTEN THE LINES GOING BACK IN PERSPECTIVE TO BE PARALLEL. YOU CAN ACHIEVE THIS VIEW IN PHOTOGRAPHY USING A VERY LONG TELEPHOTO LENS SHOOTING AT A DISTANCE AS YOU ZOOM IN ON THE SUBJECT. THIS WIDENS THE PERSPECTIVE POINTS, APPEARING VERY FLAT.

BY SHIFTING THE CORNER LINE OF THE BOX, YOU ESSENTIALLY TURN THE ORIENTATION OF THE BOX



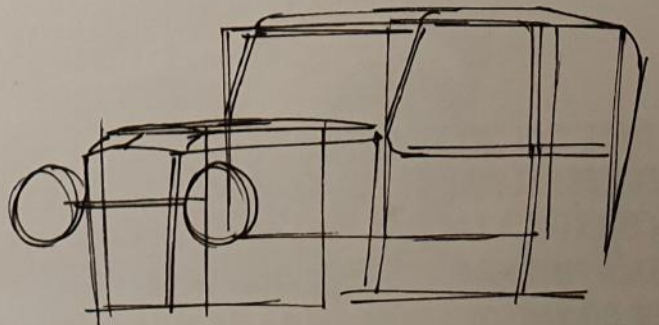
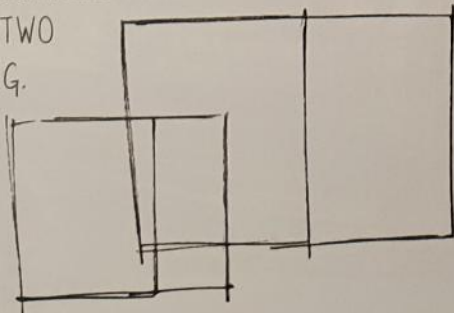
1931 CORD
CONVERTIBLE

THIS VEHICLE HAS A
SYMMETRICALLY SPLIT
BOX.

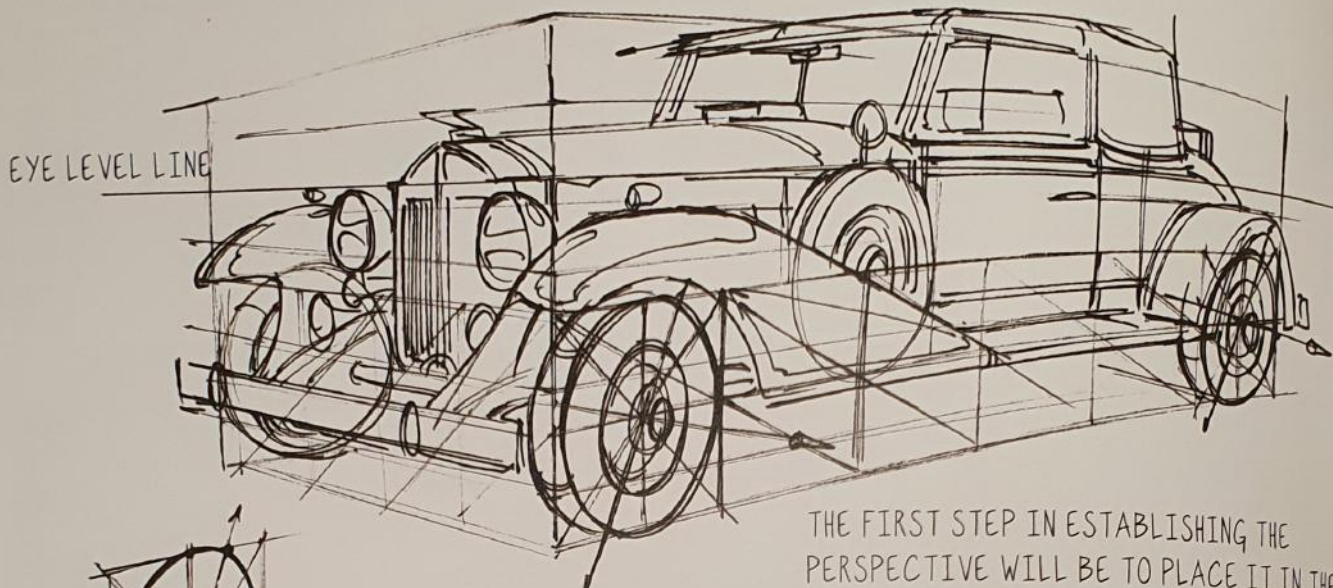


THIS BOX HAS A SLIGHT
SHIFT TOWARDS THE
FRONT.

A GOOD WAY TO VISUALIZE
IT IS TO IMAGINE TWO
BOXES OVERLAPPING.

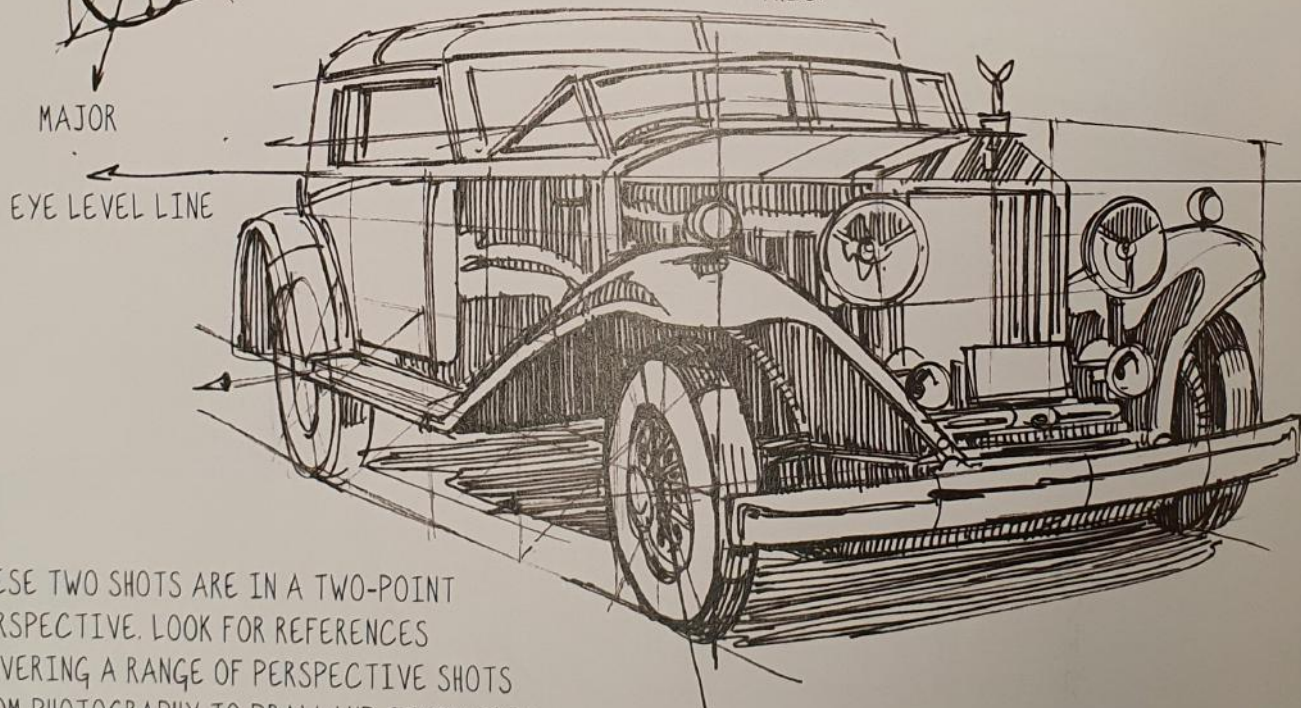


ONCE WE APPLY PERSPECTIVE USING THE HORIZON LINE AND VANISHING POINTS, OUR FAMILIARITY WITH THE PROPORTIONS SHOULD ALSO TRANSFER OVER.

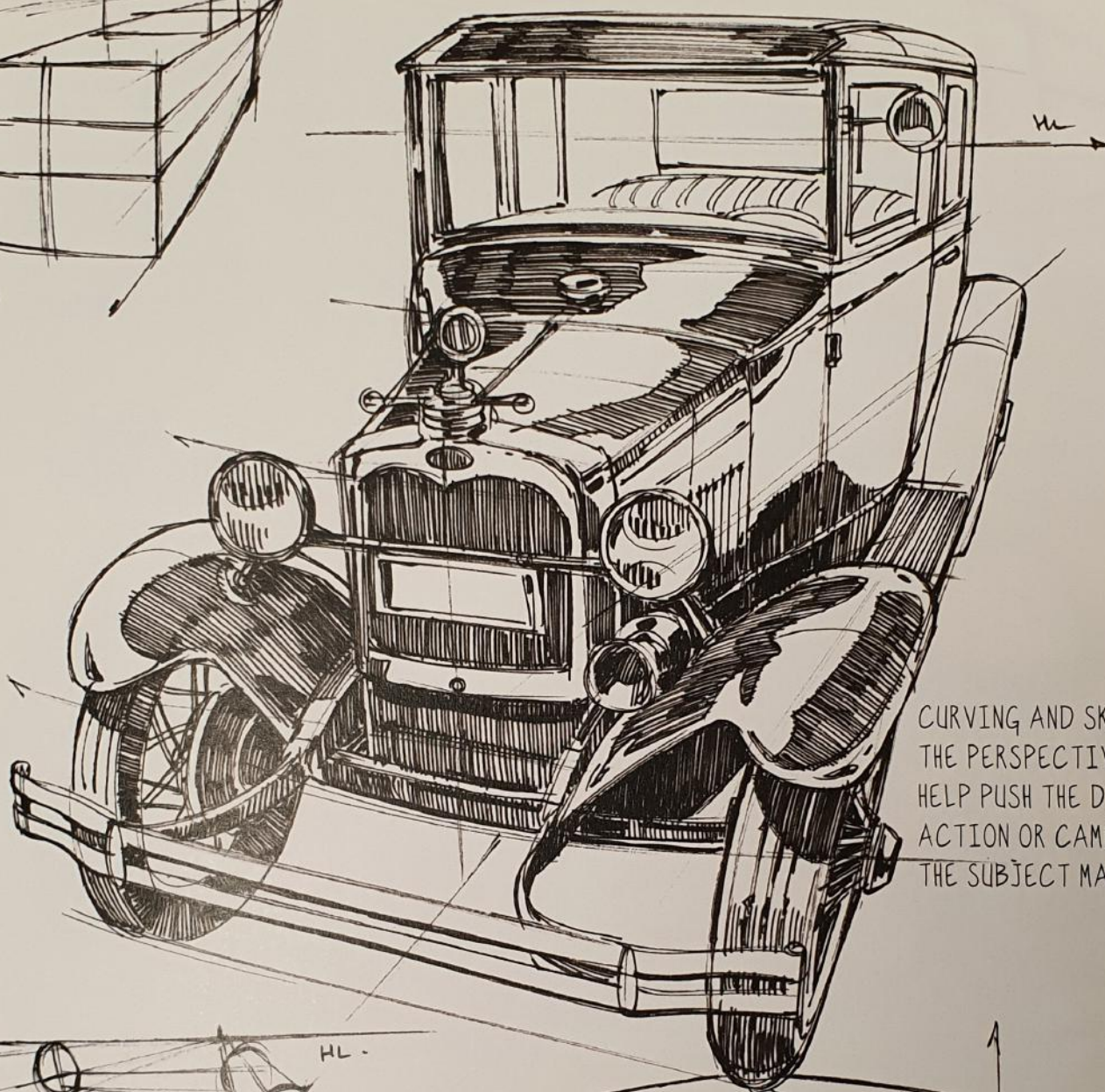


GO BACK TO EARLIER PAGES COVERING ELLIPSES IN PERSPECTIVE

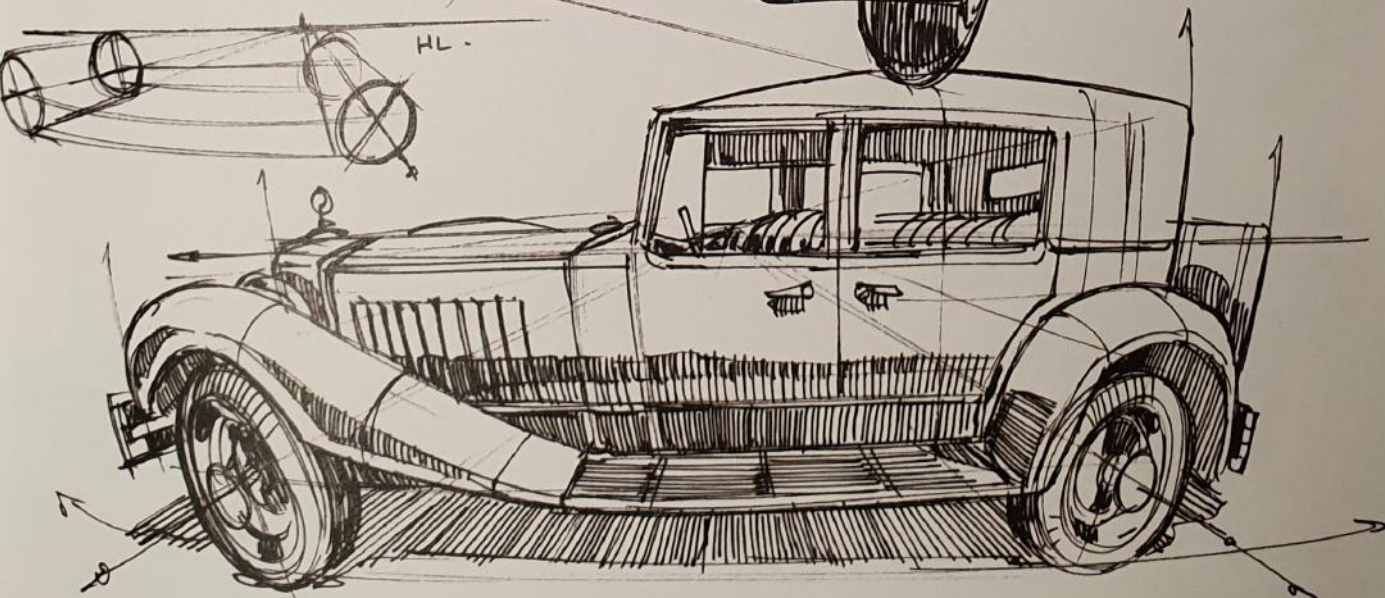
THE FIRST STEP IN ESTABLISHING THE PERSPECTIVE WILL BE TO PLACE IT IN THE EYE LINE. LOOK FOR A LINE PHYSICALLY IN THE CAR THAT IS FLAT AND LEVEL. YOU CAN RAISE YOUR PEN OR DRAWING TOOL TO FIND THIS.

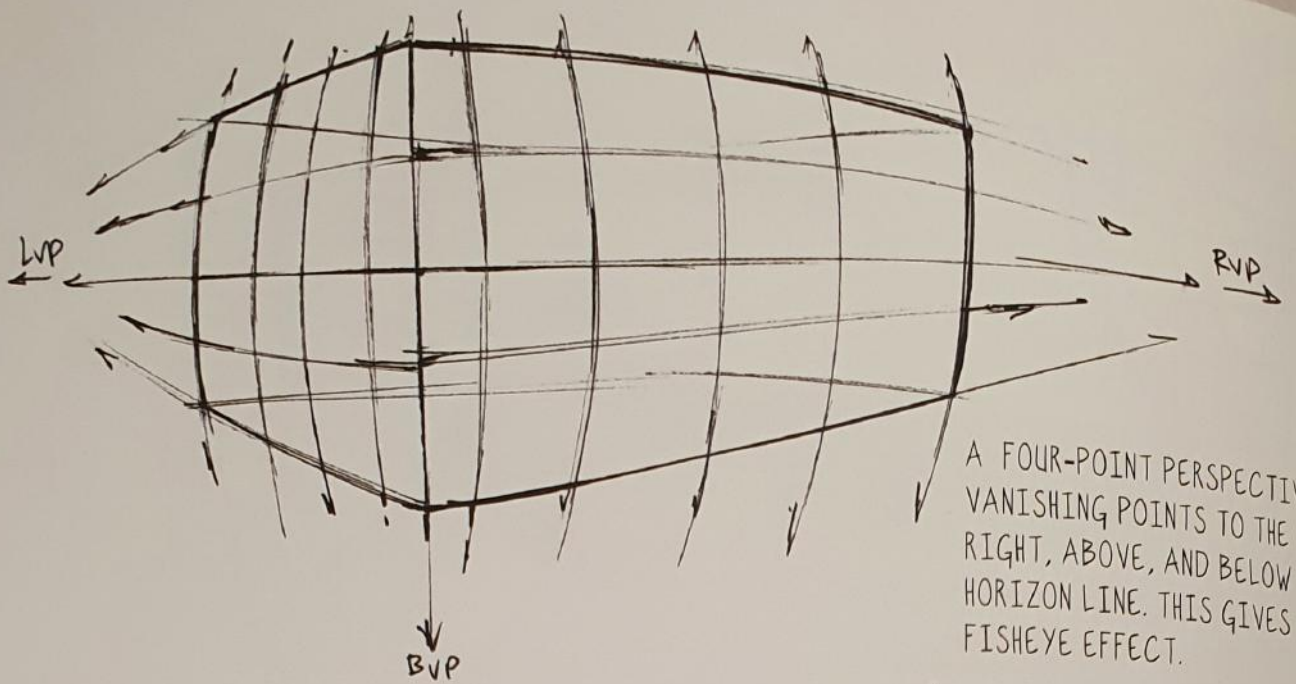


THESE TWO SHOTS ARE IN A TWO-POINT PERSPECTIVE. LOOK FOR REFERENCES COVERING A RANGE OF PERSPECTIVE SHOTS FROM PHOTOGRAPHY TO DRAW AND STUDY FROM. OF COURSE, OBSERVING FROM LIFE WILL GIVE YOU EVEN MORE CONTROL

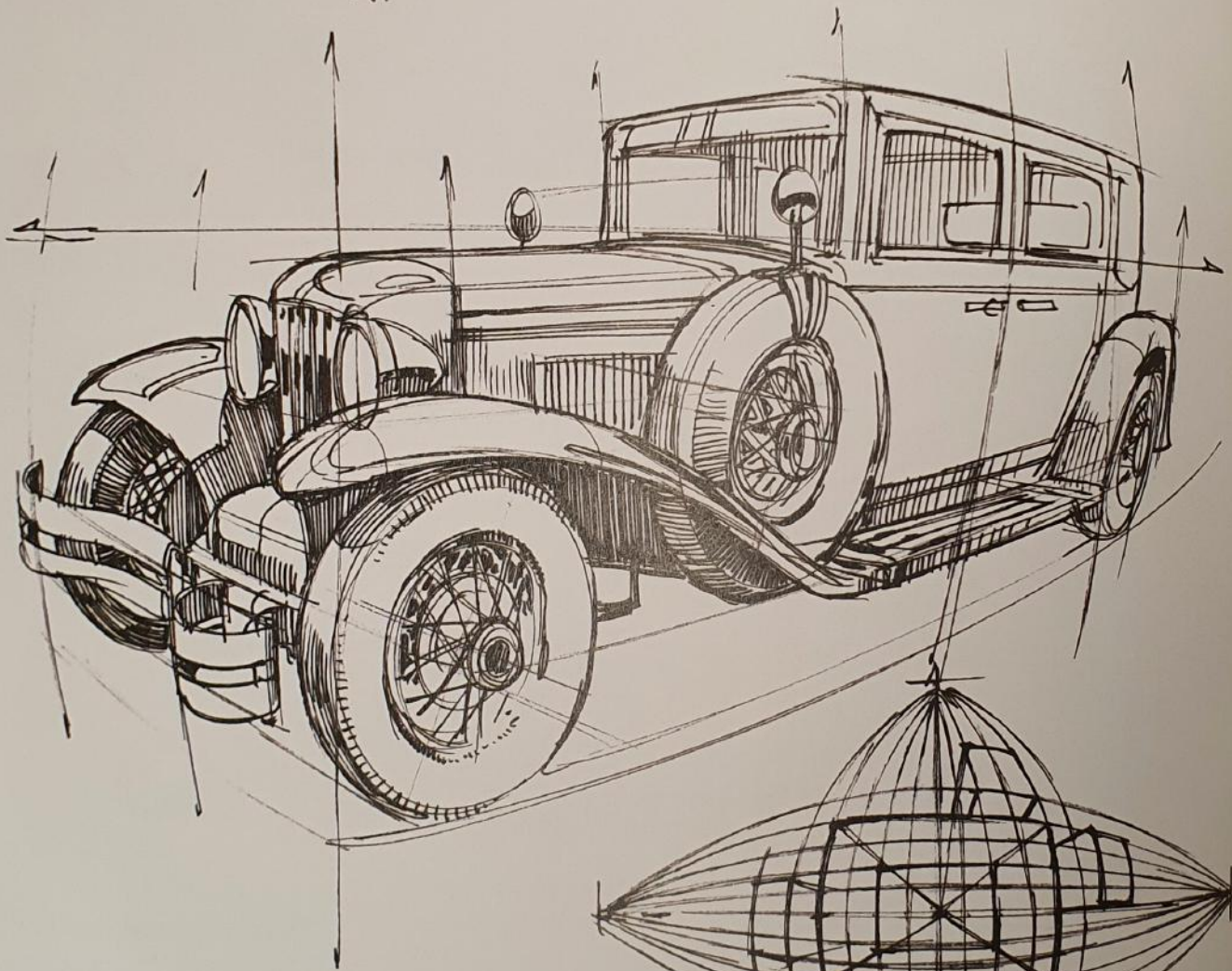


CURVING AND SKEWING
THE PERSPECTIVE WILL
HELP PUSH THE DYNAMIC
ACTION OR CAMERA OF
THE SUBJECT MATTER.

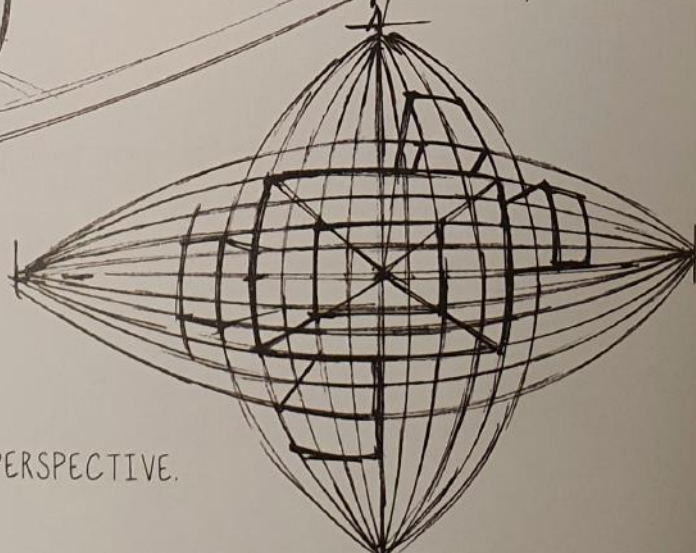




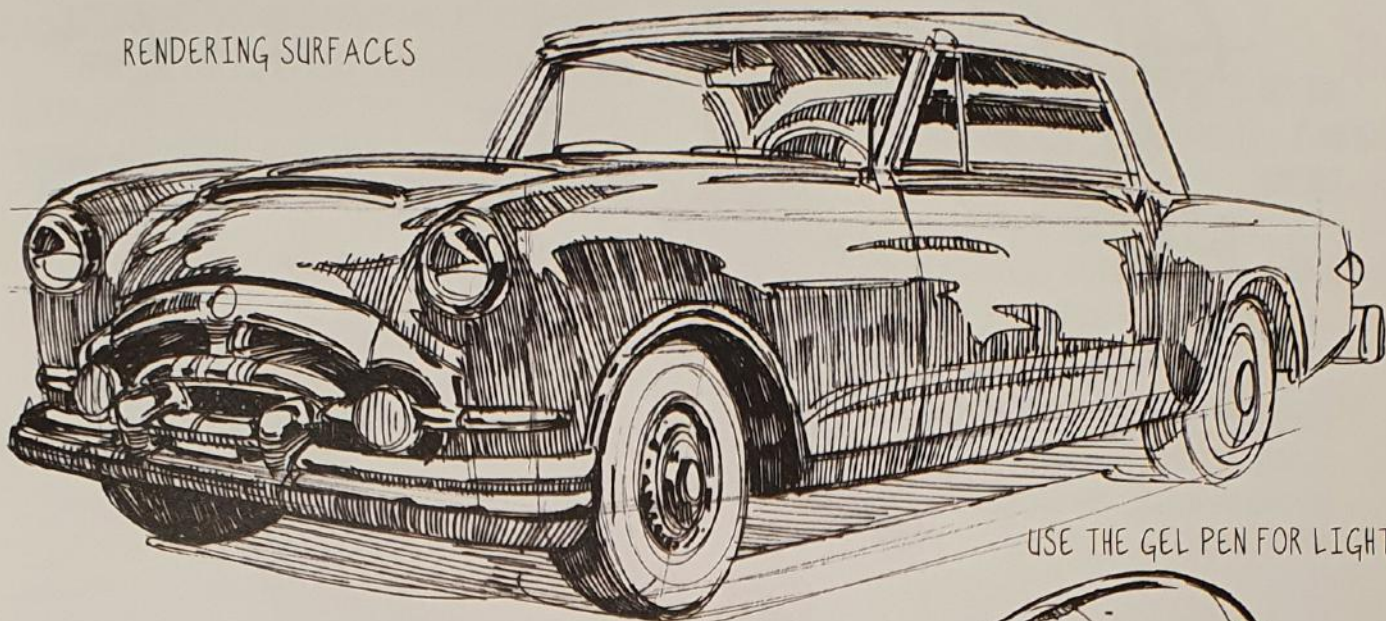
A FOUR-POINT PERSPECTIVE WITH VANISHING POINTS TO THE LEFT, RIGHT, ABOVE, AND BELOW THE HORIZON LINE. THIS GIVES YOU THE FISHEYE EFFECT.



A FIVE-POINT PERSPECTIVE.

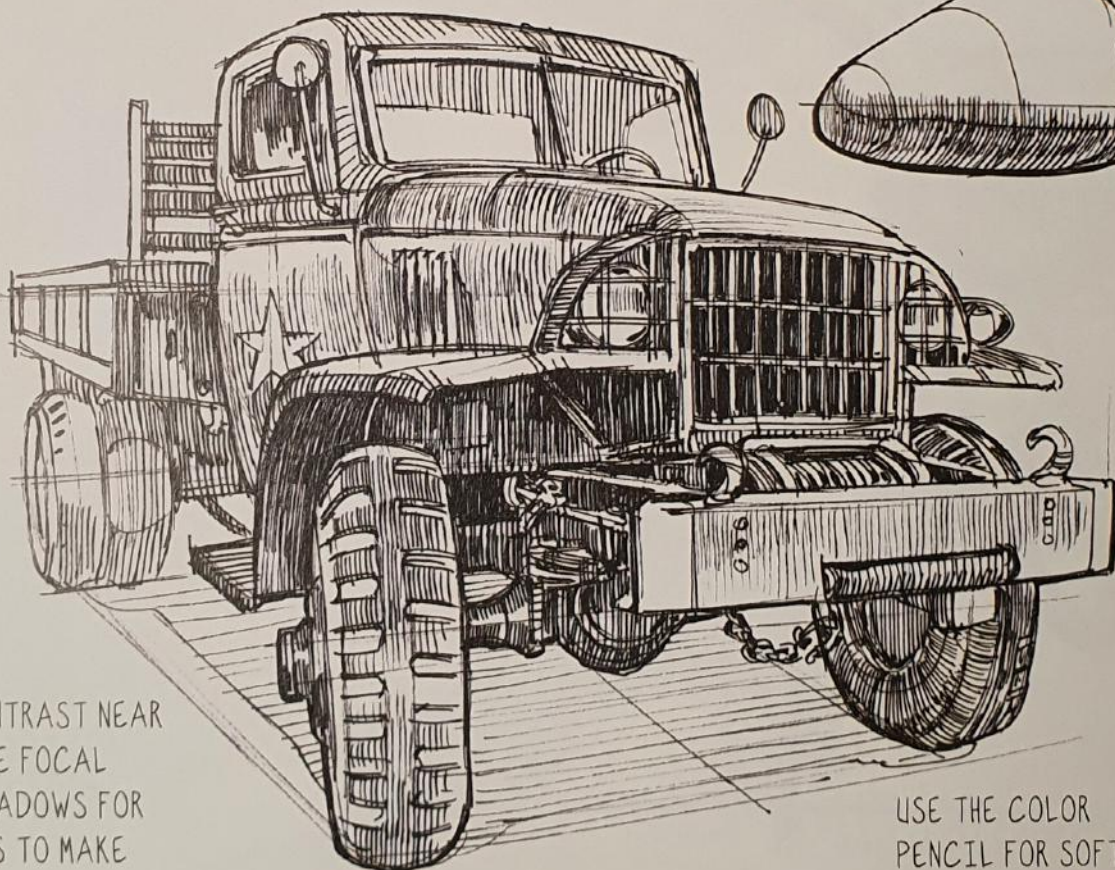
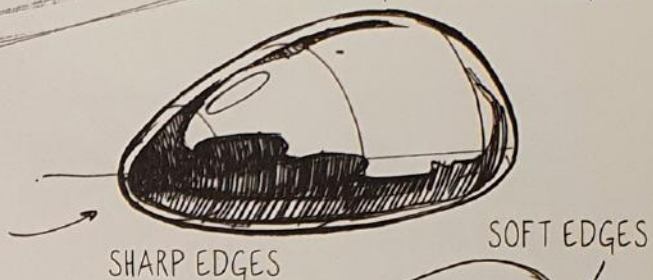


RENDERING SURFACES



USE THE GEL PEN FOR LIGHTS.

GLOSSIER SURFACES CAN INCORPORATE STRONG REFLECTION SHAPES WITH HIGH CONTRAST.



PUSHING THE CONTRAST NEAR THE FRONT AS THE FOCAL POINT. BLEND SHADOWS FOR MATTE SURFACES TO MAKE THEM SOFTER.

USE THE COLOR PENCIL FOR SOFT LIGHTS.

CALL OUTS

ON TOP OF STUDYING THE PROPORTIONS AND PERSPECTIVE. BY CALLING OUT SPECIFIC PARTS, YOU CAN BUILD A BETTER VISUAL VOCABULARY OF THE DETAILS AND PRACTICE THE RENDERING IF YOU FEEL INTIMIDATED BY THE ENTIRE VEHICLE.

MAKE SURE TO THUMBNAIL AND PRACTICE CONSTRUCTING BEFORE HATCHING THE VALUES AND DETAILS.

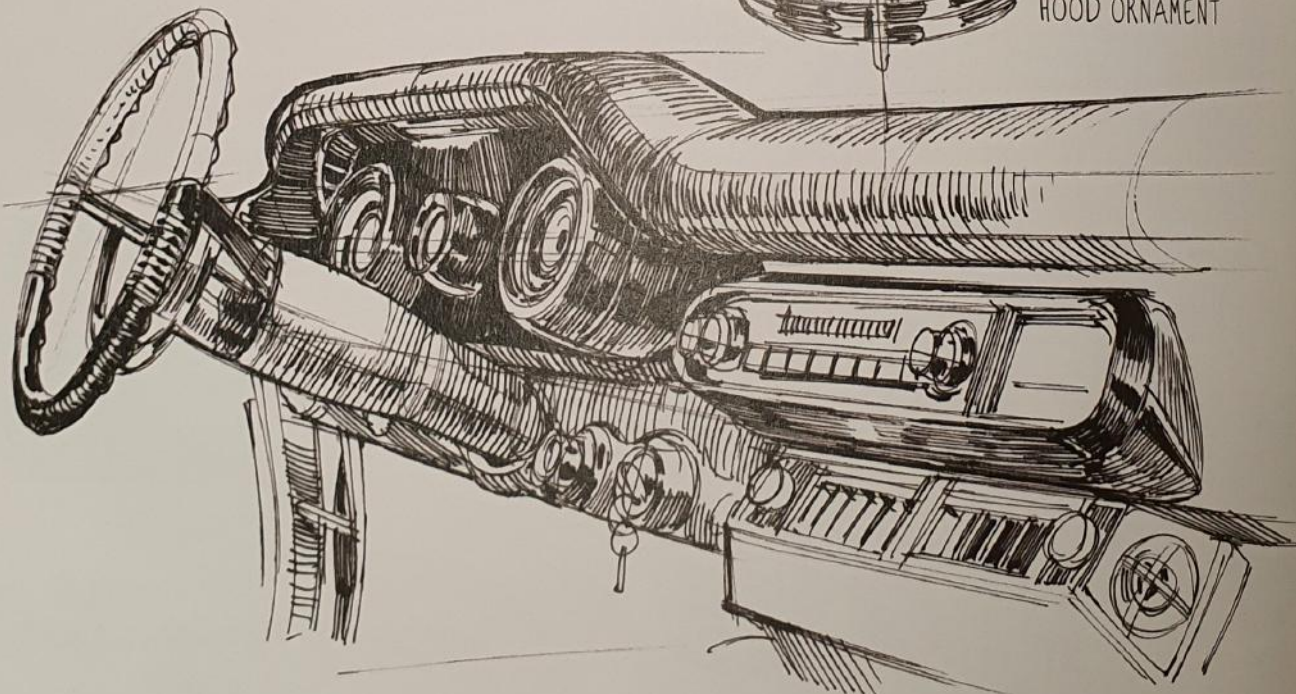
HATCH DIRECTIONS

*

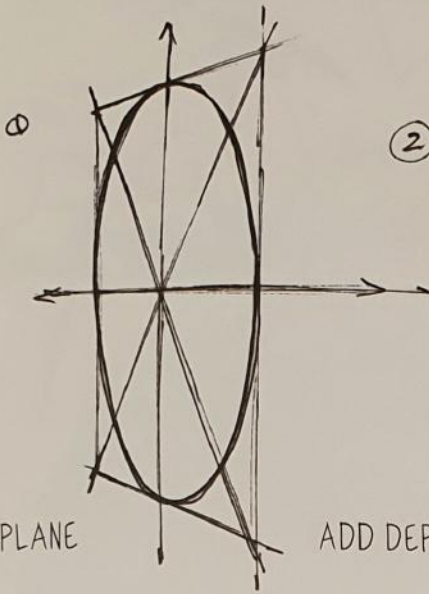
HATCH DIRECTIONS

ANOTHER PRACTICE WITHIN THE RENDERING IS TO COMPARE DIRECTIONS OF YOUR HATCH LINES.

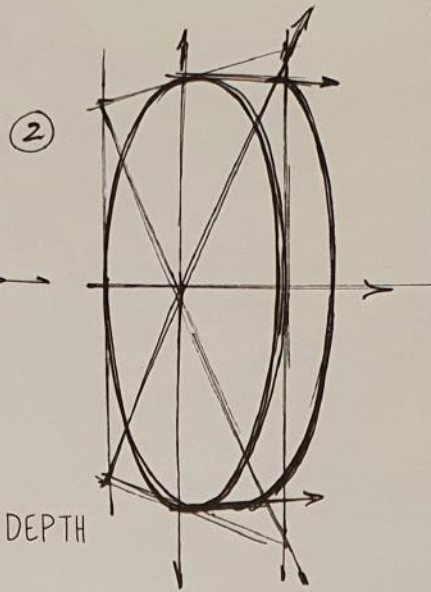
HOOD ORNAMENT



WHEELS AND TIRES

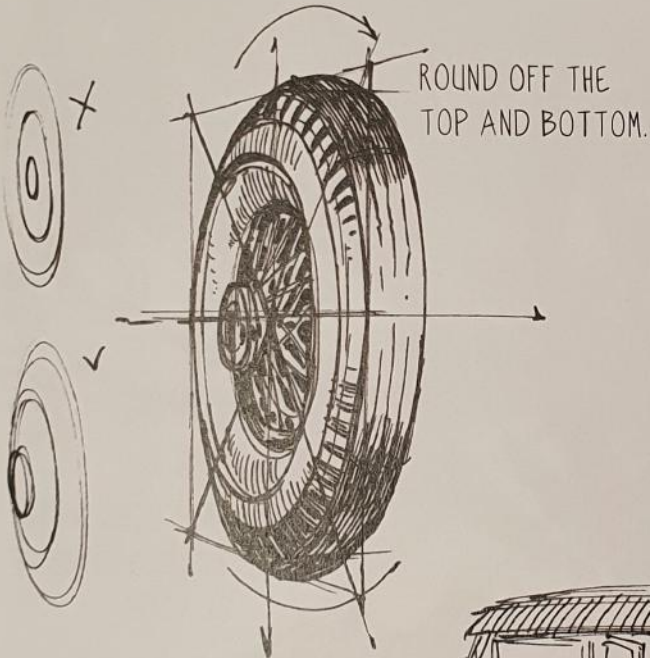


THE PLANE

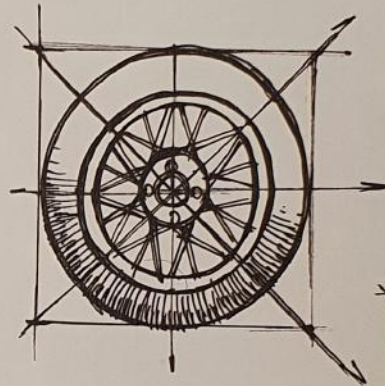


ADD DEPTH

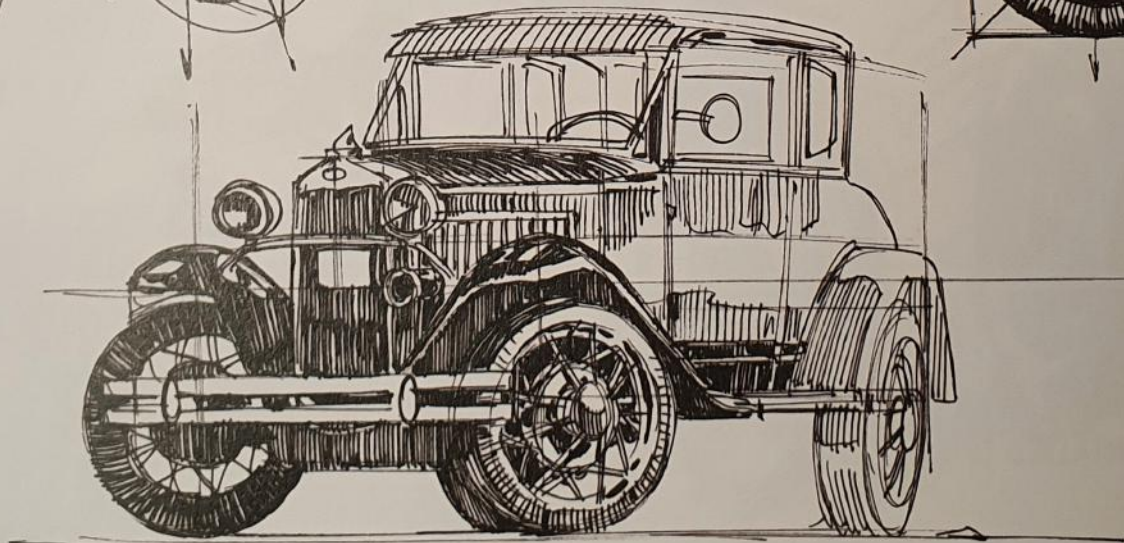
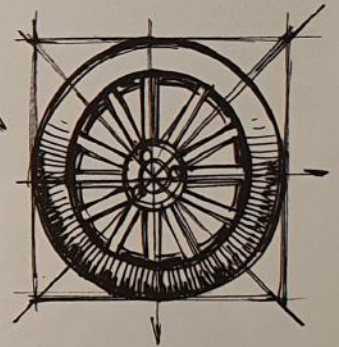
JUST LIKE ALL THE PARTS OF THE CAR, THE TIRES AND WHEELS CAN BE BROKEN DOWN. IN THE BEGINNING, WE LOOKED AT THEM SIMPLY AS A MEASURING TOOL. HERE WE CAN GO INTO CONSTRUCTIVE DETAILS. PUTTING THE BOX IN A PERSPECTIVE PLANE WILL HELP US KEEP THINGS ACCURATE.



ROUND OFF THE
TOP AND BOTTOM.

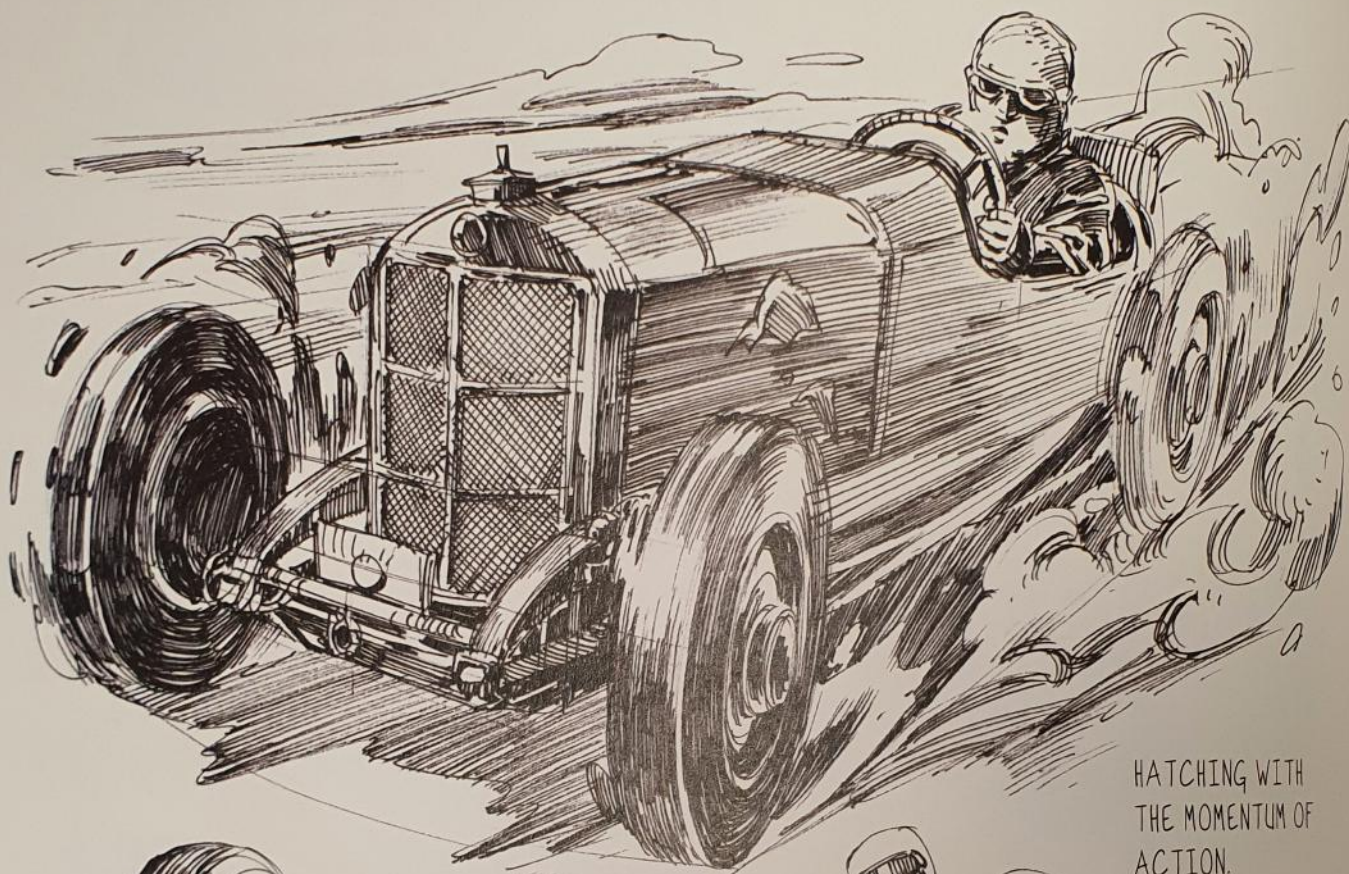


THEN CONSIDER THE
INNER ELLIPSES BY
USING THE CROSS
LINES TO PLACE
POINTS.



BRINGING IN DYNAMIC ACTION

USING SIMILAR EFFECTS DRAWN WITH SHAPES AND HATCHING FROM PREVIOUS LESSONS. WE CAN BEGIN TO PLAY WITH THE CARS' MOVEMENT OF SPEED AND ACTION.



HATCHING WITH
THE MOMENTUM OF
ACTION.



HATCHING CONTAINED IN
THE FORM.



BLURRING THE EDGES.





PUSHING THE EFFECTS

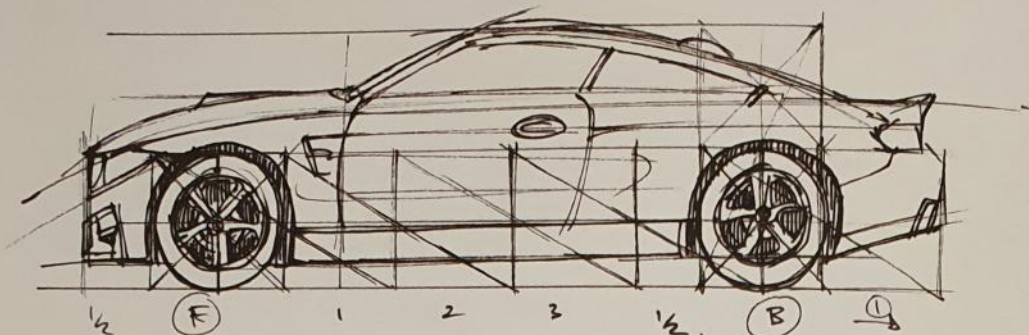
1. START WITH A CORE SHAPE.
2. STRETCH AND PUSH THAT SHAPE.
3. FURTHER MANIPULATE THE SHAPE.
4. SCATTERING AND ADDING NOISE WILL INCREASE ENERGY.



BREAK DOWN THE LIGHT AND
SHADOW GRAPHICALLY.

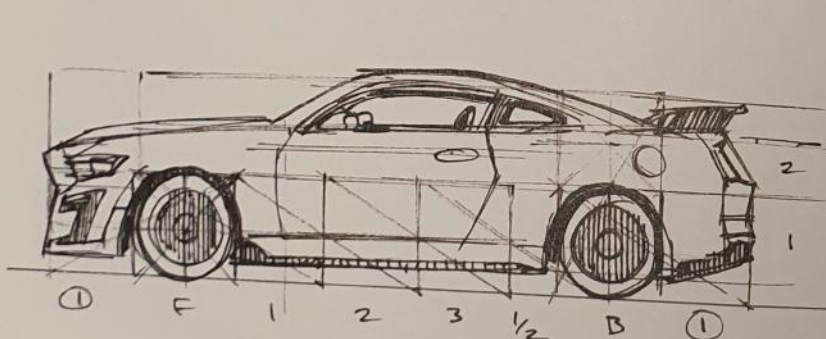
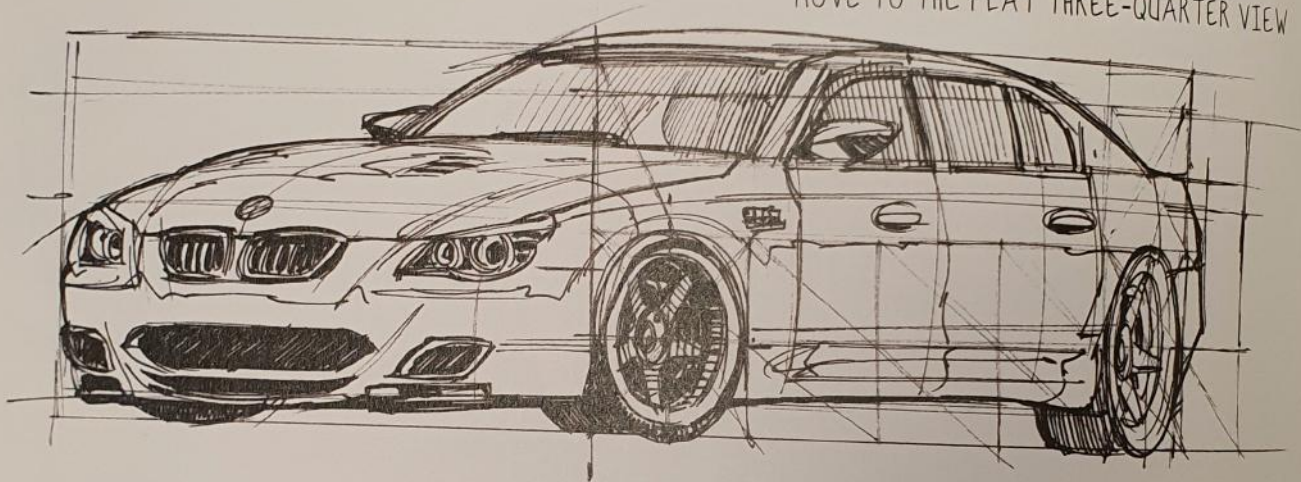
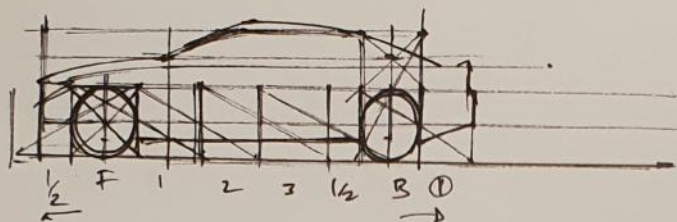


HATCH INSIDE THE SHADOW AREA,
MOVE WITH THE CURVES.

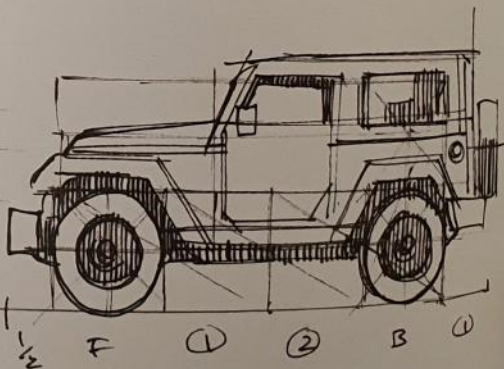


ADAPTING TO MODERN VEHICLES

FROM LEARNING ABOUT THE ORIGINS OF THE PROPORTIONS IN CLASSIC CARS, THE NEXT STEP IS TO TRY AND APPLY IT TO MODERN DAY VEHICLES OR BRIDGING IT TO OTHER SUBJECTS. START WITH THE SIDE VIEW AS ALWAYS TO GET THE PROPORTIONS, THEN MOVE TO THE FLAT THREE-QUARTER VIEW



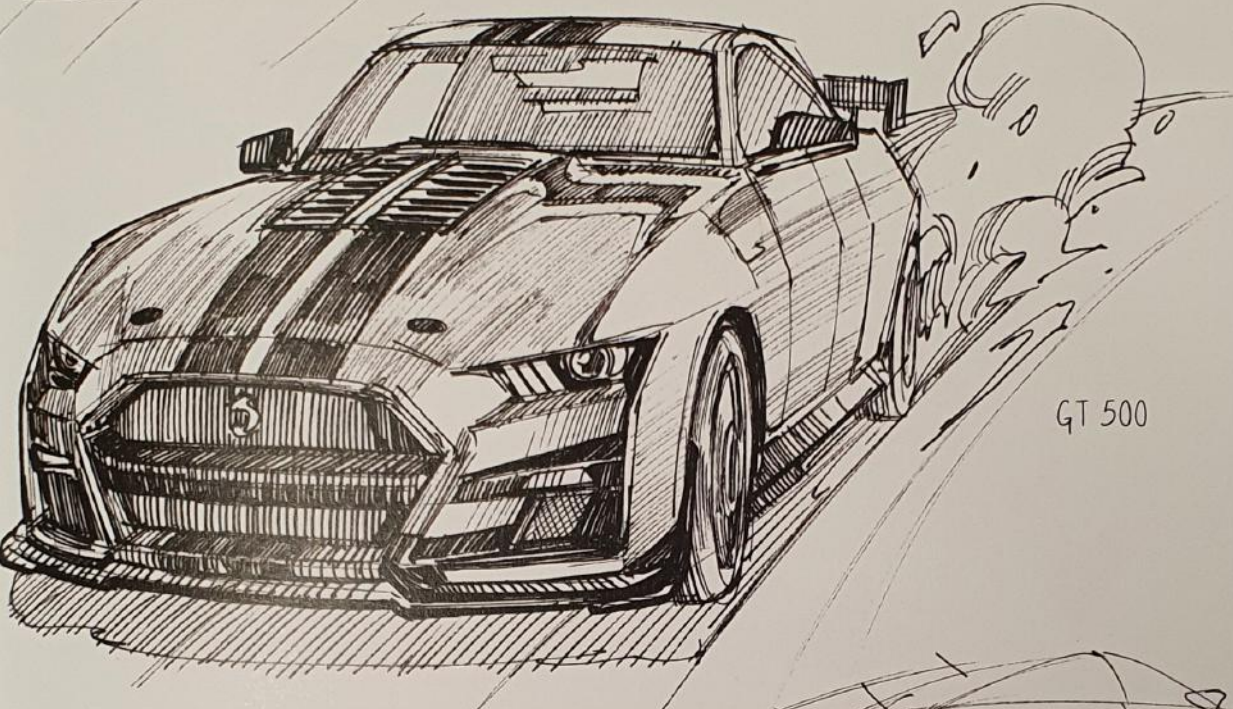
2020 GT500



2017 JEEP WRANGLER

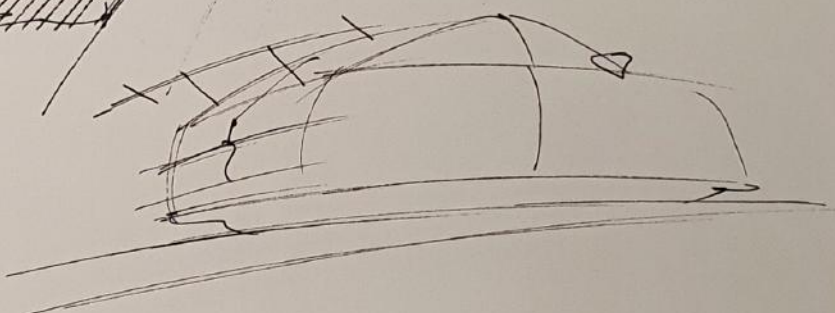
FINDING THE SHORTCUTS

WITH A HIGH INVESTMENT OF MILEAGE IN
SKETCHING THE CARS AND BUILDING A
STRONG VISUAL MEMORY OF THE POSSIBLE
WAYS TO CONSTRUCT...



GT 500

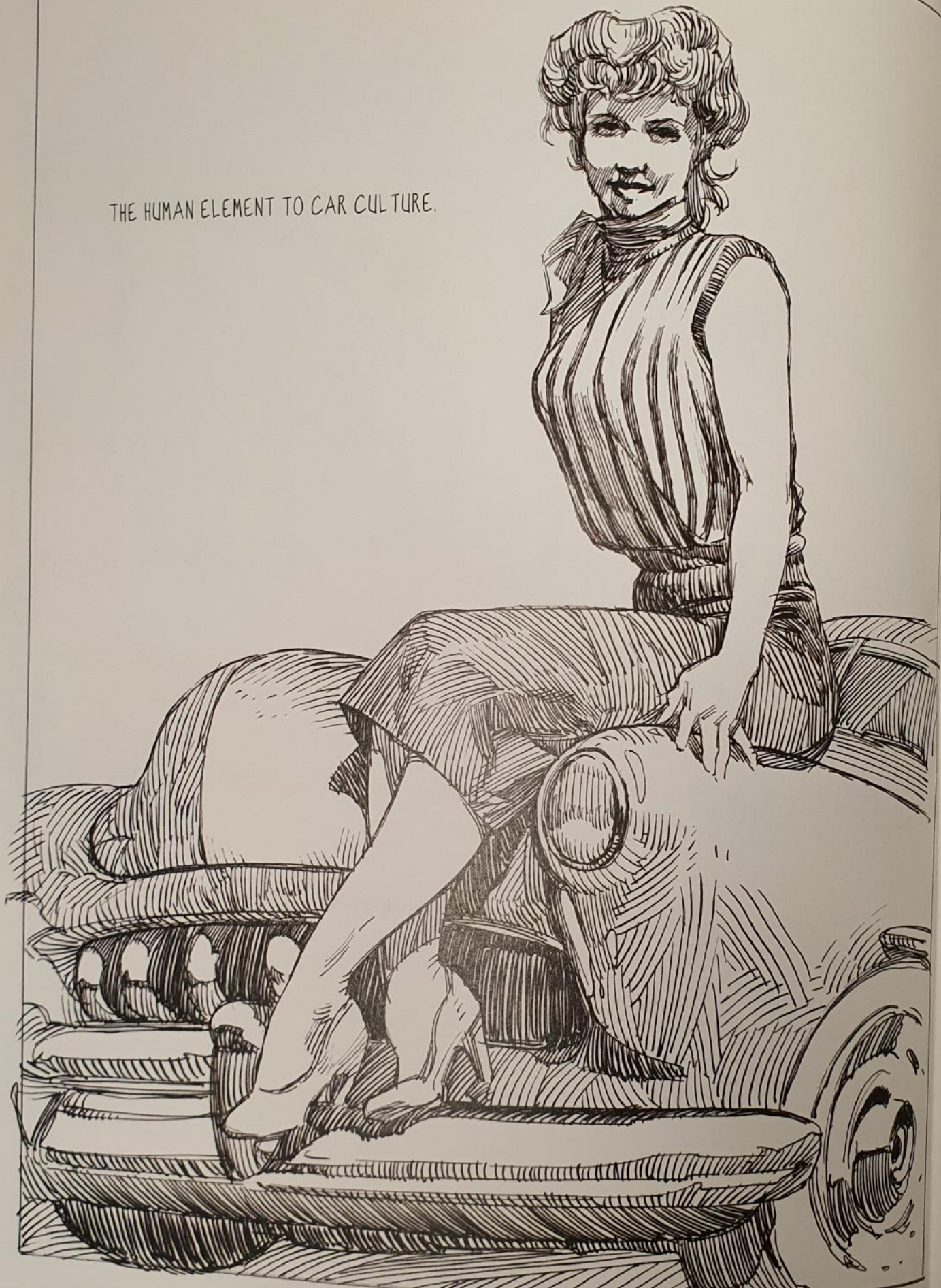
SHORTCUTS CAN BE FOUND SUCH AS
OPTICALLY FINDING THE WHEELBASE,
OR STARTING WITH JUST A
SILHOUETTE.

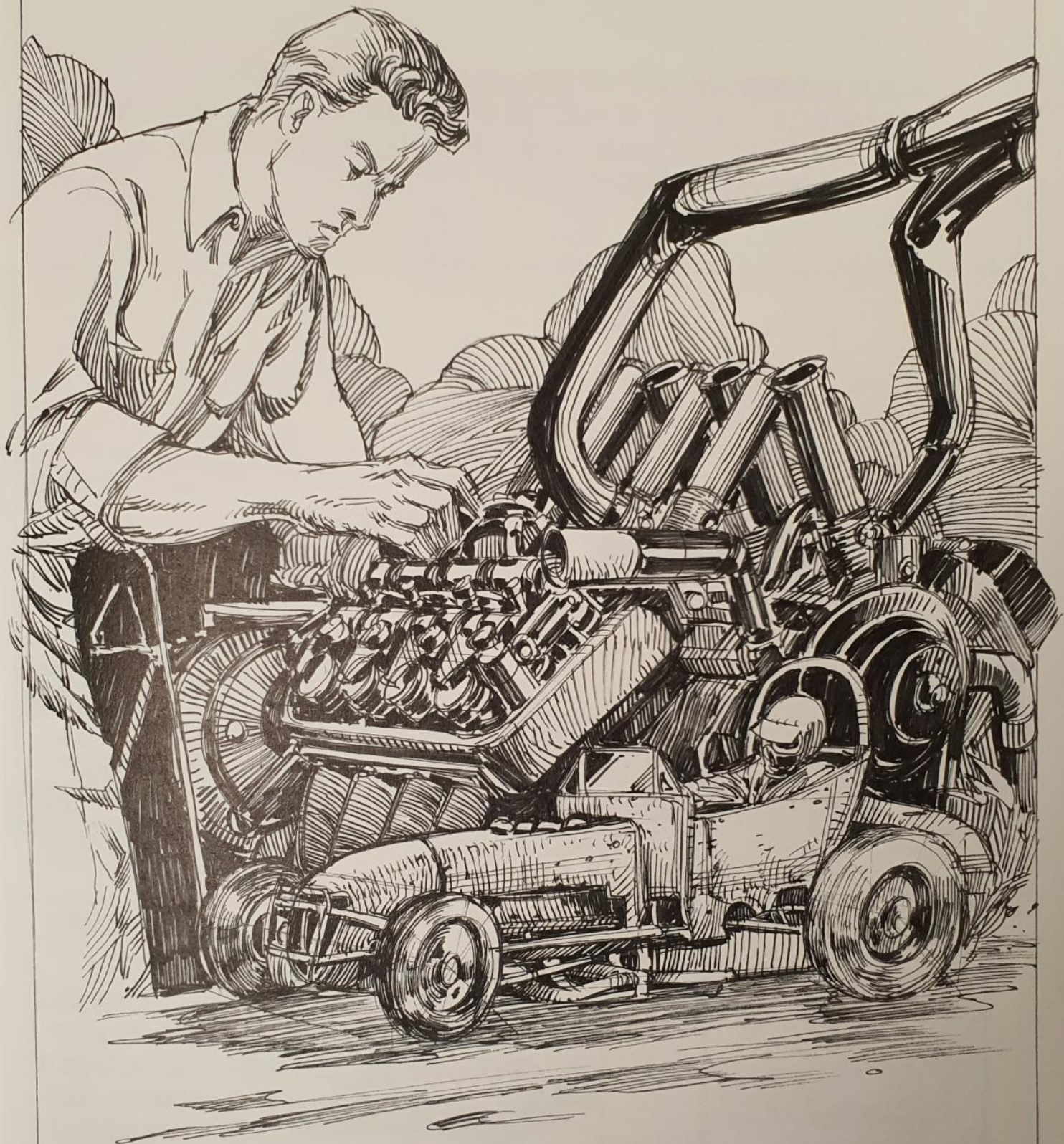


PORSCHE GT3



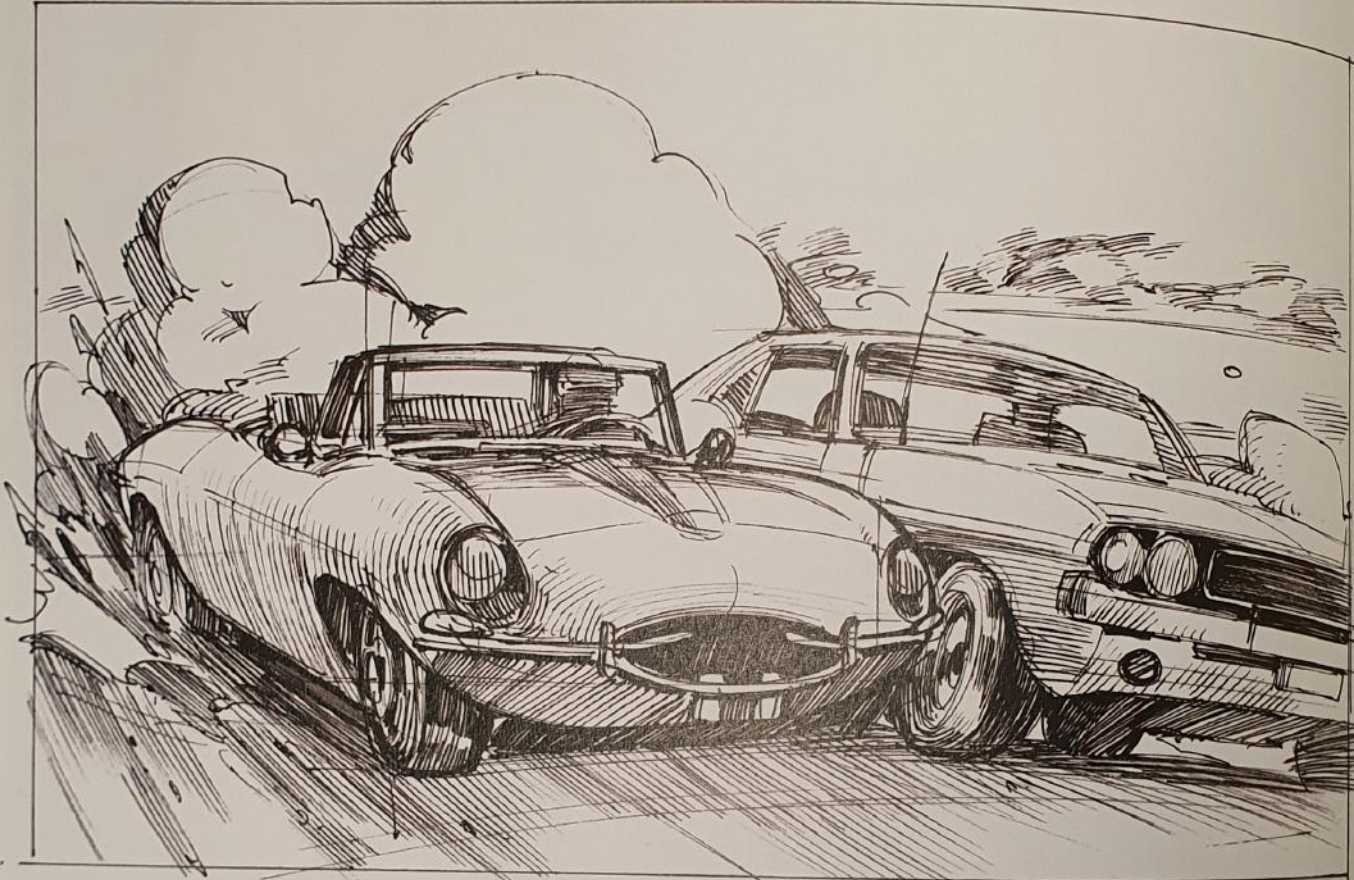
THE HUMAN ELEMENT TO CAR CULTURE.



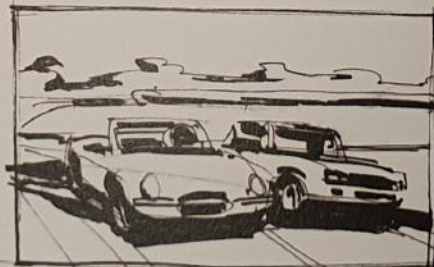


STUDYING FROM FILM

A GREAT REFERENCE YOU CAN STUDY FROM WOULD BE IN CINEMATOGRAPHY. FILM MAKING INCORPORATES THE PRACTICE OF STORYTELLING USING COMPOSITION, VALUE, PERSPECTIVE, AND CAMERA. USING OTHER ARTISTS WORK CAN ALSO BE REWARDING IN GAINING UNDERSTANDING.



A STILL FROM THE MOVIE VANISHING POINT, FILMED IN 1971.



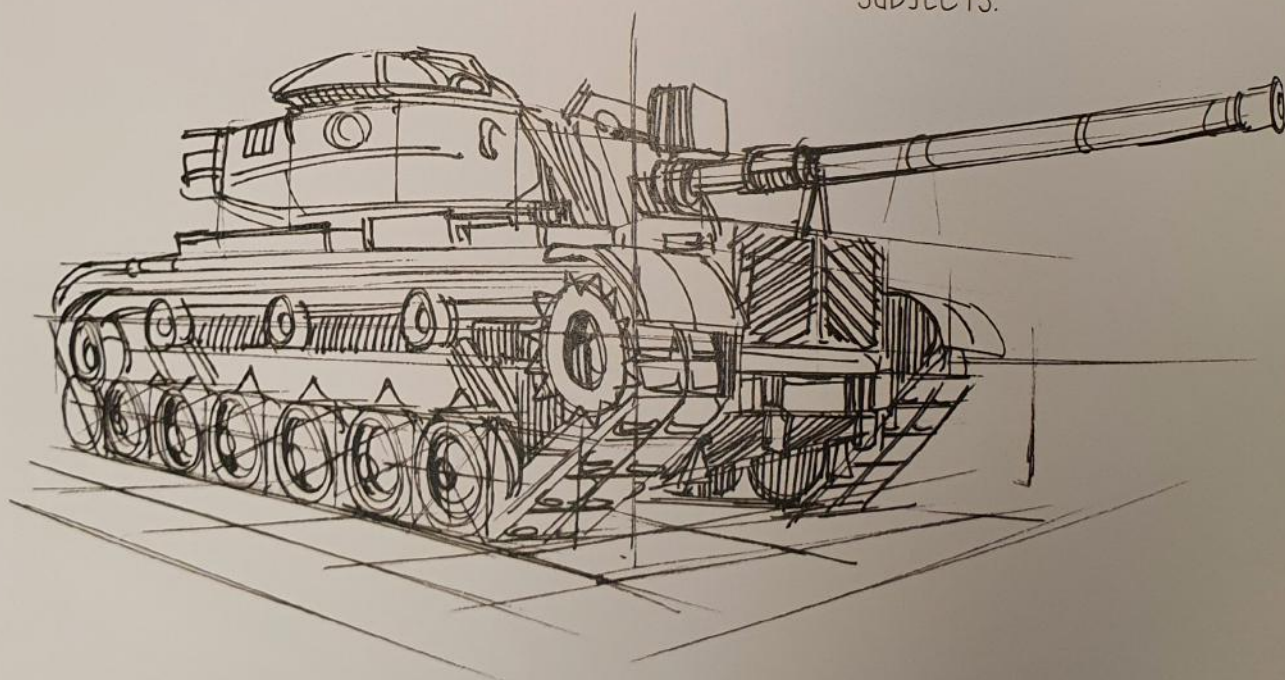
THUMBNAIL FOR PRACTICE AND DO VARIATIONS TO UNDERSTAND THE RANGE OF WHAT A COMPLETE STUDY COULD BE. WHETHER JUST LINE OR SIMPLE VALUE.

THE NEXT VOLUME



IN THE NEXT COLLECTION, WE
WILL EXPLORE TWO ADDITIONAL
SUBJECTS: SKELETAL STRUCTURES
AND MILITARY VEHICLES.

THE NEXT VOLUMES WILL
CONNECT THE WAY WE
VISUALIZE THE DIFFERENT
SUBJECTS.



ADDITIONAL WORDS

THANK YOU FOR EXPLORING THE INTRODUCTION OF THE DYNAMIC SKETCHING PROCESS. FOR THOSE OF YOU WHO WONDER WHAT TO DO NEXT, PRACTICE AS MUCH AS YOU CAN IN ORDER TO GAIN STRONG DRAWING BASIS. OF COURSE, THESE ARE NOT THE ONLY SUBJECTS YOU CAN STUDY. WHILE ANTICIPATING THE RELEASE OF THE FUTURE VOLUMES, IT IS IMPORTANT TO TAKE THE INITIATIVE TO EXPLORE AND OBSERVE OTHER SUBJECTS THAT MAY INTEREST YOU.

THE BASIC MUSCLE MEMORY EXERCISES SHOULD BE PRACTICED BEFORE ANY HEAVY STUDY PERIOD FOR JUST A FEW MINUTES TO GET YOU WARMED UP. I WOULD ALSO SAY WHEN IT BECOMES A DAILY REGIME, YOU SHOULD USE SCRATCH PAPER AND BALLPOINT PEN FOR YOUR WARM-UPS. THAT WAY, YOU WON'T WASTE ANY OF THE GOOD MATERIALS.

LASTLY, THE MOST CRUCIAL ASPECT IS TO HAVE AS MUCH FUN AS YOU CAN, WHILE SKETCHING IN GENERAL. I UNDERSTAND MANY LOOK FOR ANSWERS IN A TECHNIQUE, BUT YOU MUST ASK THE LARGER QUESTION OF, "WHY ARE YOU HERE WANTING TO BE CREATIVE IN THE FIRST PLACE?" THIS SKETCHING METHOD IS TO HELP YOU EXPLORE THE WORLD AND STRENGTHEN YOUR UNDERSTANDING OF IT. BY HAVING FUN WITH THE PROCESS, IT WILL GO HAND IN HAND WITH GENERATING CURIOSITY. THE STRONGER IT WILL BE, THE DEEPER YOU WILL GO INTO ITS ACADEMIC PRACTICES. I TRULY BELIEVE THAT, IF YOU MANAGE TO FIND THIS BALANCE, YOU WILL ALWAYS GAIN FROM THE CREATIVE PROCESS. IT WILL NEVER BE A BURDEN NOR ENERGY DEPLETING, THUS ALLOWING YOU TO HAVE CONTINUED ENTHUSIASM TO DRIVE YOU FORWARD IN YOUR HUNGER TO GROW.
KEEP SKETCHING EVERYONE,

PETER HAN