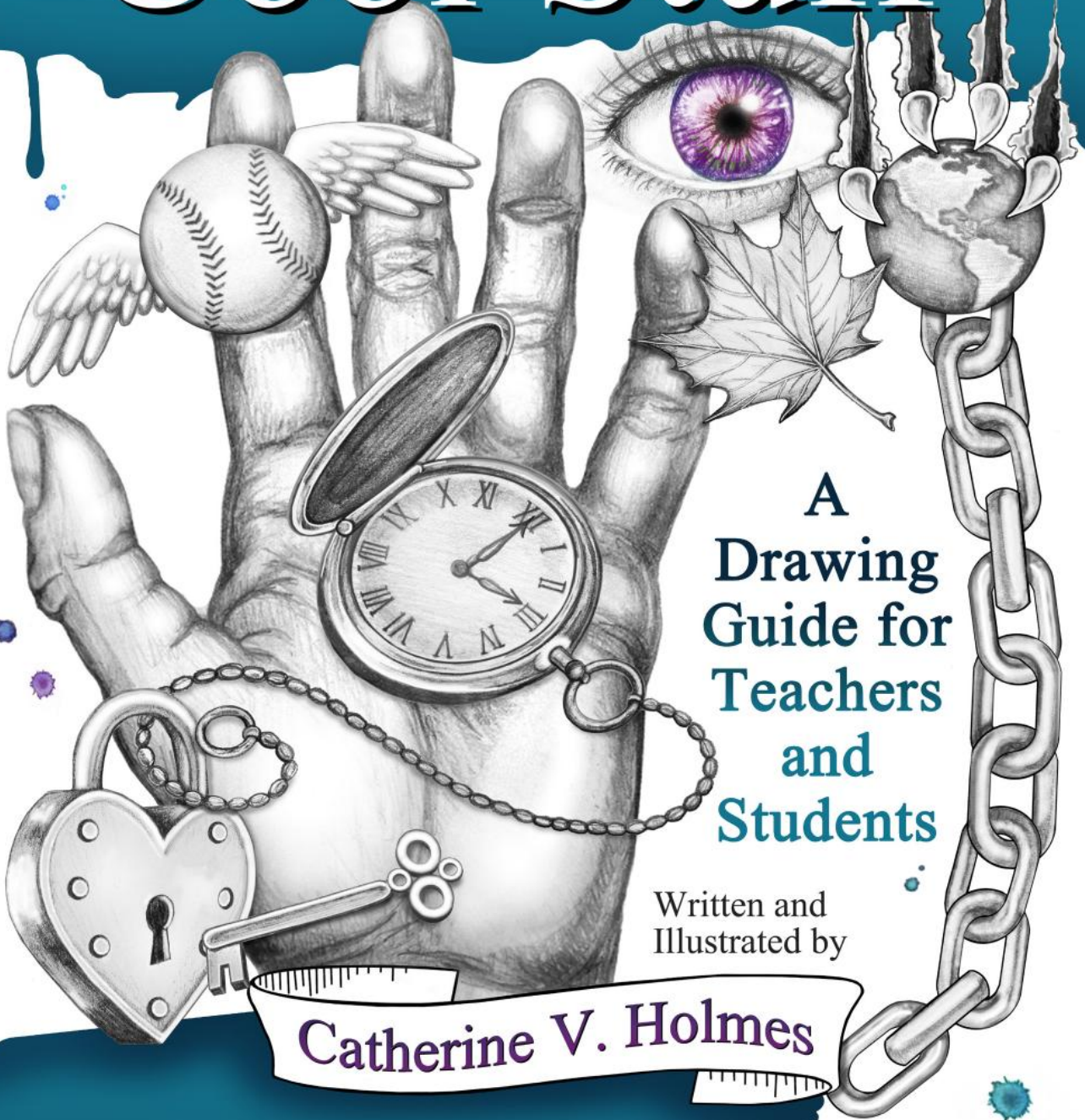


# How to Draw Cool Stuff



A  
Drawing  
Guide for  
Teachers  
and  
Students

Written and  
Illustrated by

**Catherine V. Holmes**

LIBRARY TALES PUBLISHING

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# How to Draw Cool Stuff

This is the one-stop-shop for creating beautiful and interesting artwork!

Inside you will find over 100 how-to, step-by-step drawings that are easy to follow and fun to do.

**For Artists:** Organized with chapters covering the elements of design, human face parts, perspective, holidays, animals, creatures, and more, "How to Draw Cool Stuff" presents hundreds of drawings demonstrating the images you can create just by combining simple shapes. Artists will learn to recognize the basic shapes within an object and turn them into detailed works of art in a few simple steps. These hands-on exercises will help you practice and perfect your skills so you can draw cool stuff of your own.

**For Teachers:** If you are on a limited budget, have limited time, limited resources, or have students that like to draw - this book is for you!

Inside you will find tons of lessons that are easy to transport and can be used to teach art to all levels of students. Each lesson includes easy-to-follow instructions where the whole process is viewed through a sequence of illustrations and minimal text. Also, each art project comes with a chart including the basic skills and concepts your students will learn along with final assessment tasks for your students to complete. The best part is - this is stuff that kids want to draw.

All you need is a pencil and paper and you are ready to draw cool stuff!



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### About The Author

Catherine V. Holmes is a teacher, artist, youth advocate and author/illustrator of "How To Draw Cool Stuff."

"Art provides a venue for every person to learn. I always tell my students, 'Everyone can draw, but no one can draw just like you.'

Each individual brings their own style, creativity and perspective to a work. Look closely at an artwork and you can see history, desire, fear or inspiration. Through art, we have the opportunity for creative problem solving  
self-expression  
artistic meditation and communication  
an increased sense of personal well being  
empowerment  
relaxation  
education  
and a platform to showcase our personal strengths in a meaningful way. This not only helps us to become more perceptive in art, but also in life."

*CV Holmes*

## INTRODUCTION

This book evolved out of necessity. After exploring art catalogs and libraries and wading through the “how to draw” section of book stores, I found a few good resources but none that had all the qualities I was looking for in a drawing book. Some ideas were too basic and often insulting to my older, more artistic students. Other material seemed to serve as a showcase for beautiful artwork but lacked any concrete instruction.

As a “travelling” art teacher with a limited budget and limited preparation time, I need a single resource that is easy to transport and can be used to teach all levels of students from middle school to high school and beyond. This book was created to fill that need and I want to share it with teachers and artists in similar situations. These projects will allow you to bring interesting and informative lessons that offer clear objectives and foster achievement without the need for expensive/multi-dimensional supplies: a regular pencil and eraser is all that is needed (sometimes a ruler or fine pen). Fancy art pencils, costly paper or kneaded erasers are not required for success. All pages have been student tested and approved.

### **The Book Details:**

Inside you will find specific exercises that offer step-by-step guidelines for drawing a variety of subjects. Each lesson starts with an easy-to-draw shape that will become the basic structure of the drawing. From there, each step adds elements to that structure, allowing the artist to build on their creation and make a more detailed image.

Each art project comes with a chart including information that the artist should be able to **KNOW** (facts, basic skills), **UNDERSTAND** (big ideas, concepts, essential questions), and therefore be able to **DO** (final assessment, performance, measurements of objectives) by the end of the lesson.

This additional information gives these pages more power than just 'art for art's sake' - not that you need it - because art is important enough on its own! Artists are learning about themselves as expressive souls through the process of creating beautiful and interesting work.

The best part is, this is stuff that artists want to draw.

### **Information for Teachers using this Book:**

Teachers can feel confident that they are using instructional time in ways that make a difference for their students when using this guide. Each lesson includes easy-to-follow instruction where the whole process is viewed through a sequence of detailed illustrations that can be linked to historical connections, your curriculum learning standards or adapted into an arts integration lesson. You decide how intense to make each project.

The projects can be differentiated to respond to students' diverse learning styles through a mixture of visuals and text.

**For the best results, here are a few tips:**

- Lessons are provided on mostly one-sided sheets for easy reproduction. Copy them on the photo setting of your school's copy machine if possible. The shaded areas will retain their best value.
- Post the "Know, Understand, Do" sheet provided on the board so students will clearly see the lesson objectives.
- Encourage your students not to skip any of the steps. Teachers may find that many students want instant gratification and often try to skip to the last step without following the process. There are a few art students who have a "talent" for drawing or have prior experience with drawing complex forms and do not need the steps, however, most do need to follow the sequence in order to achieve their best result. For greater success, they must follow the steps! By doing so, students are training their brains to see shapes within an object instead of the object as a whole. This will simplify the drawing process.
- Tell students to draw lightly. Once they have a basic outline and a few details, then students can make their lines darker and more permanent. Getting heavy-handed artists to draw lightly can be a constant battle but the struggle is worth it once they see the benefits. Erasing becomes easier and fewer papers are crumbled up and thrown away.
- Every student will find a different level of success with these drawing guides. Encourage students to make their work different from the exercises in the book by adding "extra's" and more details. This makes each work of art unique and personal.
- These simple steps can be adapted to any level - the student can put as much or as little effort into their work as their comfort level allows. NOTE: As a great art teacher, always push your students for more - going beyond the comfort zone is how we learn!

- The techniques and processes presented in this book are well within the reach of what your student can do. On occasion, some students may get frustrated and want to give up. Sometimes a student will declare defeat before even attempting the work. That is unacceptable! Remind them that creating art is a process. In cases like this, encourage your student to try just the first step. They will see that first step is quite easy and may be encouraged to try the next step, etc.
- If all of attempts at drawing seem to be preventing your student from achieving success, you may want to allow that student to trace. The drawings on these pages are presented on a smaller scale in order to discourage tracing, however, it is better to allow tracing as opposed to your student doing nothing at all. Modifications for assignments can include tracing if need be, just have the student add their own unique twist by shading or adding “extra’s” that are not seen in the examples provided. Tracing without even trying - NOT OK!
- This book is great for substitutes. Copy a bunch of these lessons, put them in your sub folder and take your sick day without worry.

With enough practice, eventually students won’t need a “how-to” book. A shift in the brain will occur and your students will be able to mentally break down the simpler image behind the complex one without assistance. That is when they will become Super Smart Artists!

#### **Information for Artists using this Book:**

Following these exercises is a great way to practice your craft and start seeing things in terms of simple shapes within a complex object. Professional art pencils and paper can offer a variety of results, however, the techniques discussed in this book can be successful by using everyday supplies.

This book is intuitive but you may come across a few challenging steps. Follow the tips below for best results.

- Try blocking out the information you don't need. When you begin drawing one of the artworks in this book, cover all of the steps shown with a blank piece of paper except for the first one. Draw just the first step that is exposed. After that step is finished, uncover the next step and work on it. By blocking out the steps you are not working on, the artwork becomes less challenging to attempt. Continue uncovering each step one by one and adding to your artwork until it is complete. It is a simple tactic but it works by getting you to focus on just one action at a time.
- Patience is necessary. Don't rush, take your time and practice patience. Don't crumple up your paper in frustration every time you make a mistake. Look at your artwork and figure out the lines that work and the lines that don't. Change them as needed.

**This is easier when you:**

- Draw lightly. Start with a light, sketchy outline and add more detail as the drawing progresses. Once all the lines look good to you, then they can be drawn darker and more permanent.
- Don't be too concerned with trying to make your drawing look just like the one in the book or spend a lot of time trying to get both sides of a supposed symmetrical object the same. Even our faces are not perfectly symmetrical. Your unique (and sometimes imperfect) approach is what will make the artwork engaging and beautiful. If your drawing doesn't look "perfect," that's OK!
- Want your artwork to look even more professional? Draw your object large then shrink it on the copier using the photo setting. The details and lines appear finer and your work looks more detailed. A great trick to try!

- Finally, don't worry about what your neighbor's artwork looks like. Remember: everyone can draw but no one can draw just like you. That is what makes art so special. If we all drew exactly the same way, art would be boring and there would be no point to it. Look at the way your art work comes out after you finish and compare it to your own previous work. You will probably be impressed with yourself!

### **Tips for Shading:**

- "The Basics" chapter displays several different shading techniques. Using heavy pressure with your pencil will leave dark lines as light pressure will leave light marks. A combination of both with a gradual transition from one to the other is one approach to realistic shading. Practice using different pencil pressures to create a variety of tones.
- Be careful if you choose to smudge your artwork to create shading effects. The technique of smudging an artwork with a finger to create shadows can blur some intricately drawn lines and ruin a beautiful drawing. However, when done properly, smudging can be a quick and effective way to add depth to an artwork. This can be an acceptable practice, just beware of making mud! Rubbing too much will cause all of those fine lines and contrasting shades to become the same muddled, flat gray tone. This takes the depth away from a drawing and makes the work appear less detailed. For best results when shading with the finger rub technique, just smudge a little.
- You will see some examples in this book where hatching and cross-hatching are used. This is another shading technique which can be a unique alternative to smudging or pencil pressure when creating shading effects. Try them all and see which one works best for you.



### **Why We Need Art**

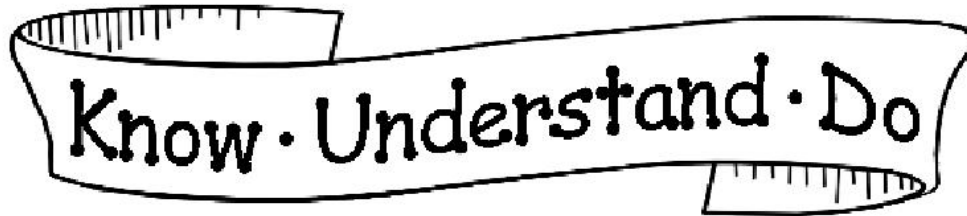
Drawing makes you smarter! Believe it or not, artists are not just mindlessly copying what they see when following the activities in this book. By completing these projects, artists enhance their creativity and artistic confidence while gaining powerful tools for understanding what goes in to creating visual works. Students are actually re-training their brains to see in a different way. This allows them to express themselves and become competent, savvy, literate, imaginative, creative and perceptive in art and in life. Let your students, co-workers and the world know that ART IS IMPORTANT!



## Chapter 1



# Elements of Design



## ELEMENTS OF DESIGN

### **KNOW:**

Elements of Design: color, value, line, shape, form, texture and space

### **UNDERSTAND:**

- The basic components used by the artist when producing works of art
- How those components are utilized
- The difference between shape (length and width) and form (add depth)

### **DO:**

Practice hatching, pointillism, texture, line, shape, form and space using a fine black pen in the space provided next to the examples on the handout. Copy what you see or create your own designs. Use the area in box number 7 to create an original design using at least 4 of the Elements of Design practiced in the boxes above.

### **EXTRA:**

Create an original artwork on a separate piece of paper using at least 6 of the 7 Elements of Design. Fill the paper from edge to edge with your design.

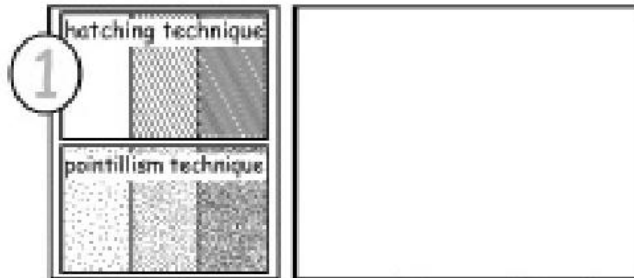
### **VOCABULARY:**

**Elements of Design** - Color, value, line, shape, form, texture, and space. The basic components used by the artist when producing art. The elements of art are the parts used to create subject matter in an artwork.

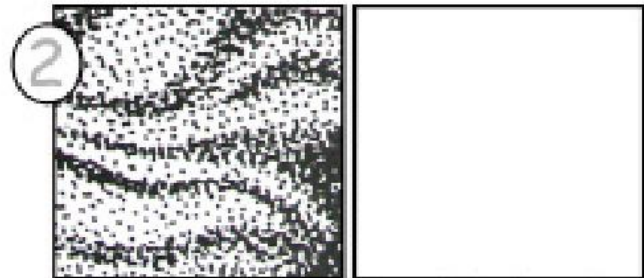
# The Elements of Design

The basic components used by an artist when creating art  
Color, Value, Line, Shape, Form, Texture and Space  
Create examples of each in the spaces provided

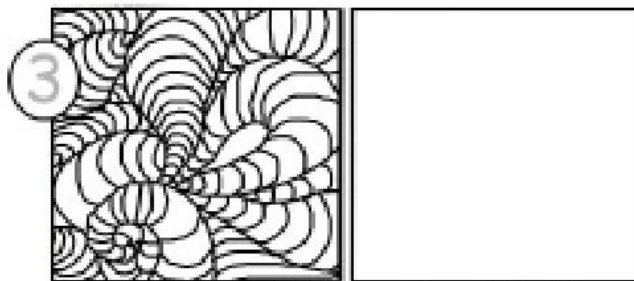
Use a sharp pencil or fine black pen to complete the exercises below (we will skip color for now)



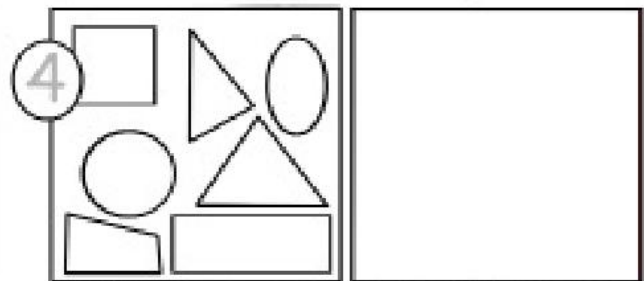
**VALUE** - the lightness or darkness of a color.  
In this box you will show value using lines or dots.



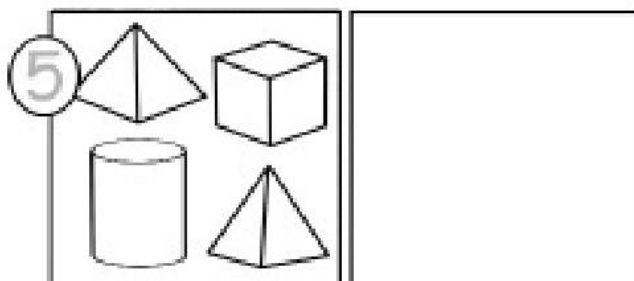
**TEXTURE** - the way an object looks like it feels.  
In this box, draw what you see or create your own texture.



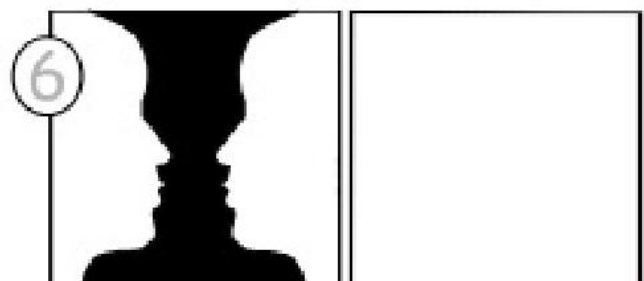
**LINE** - a mark showing length and direction.  
In this box, draw what you see or create your own line art.



**SHAPE** - an enclosed space showing length and width.  
In this box, draw at least 4 different shapes.



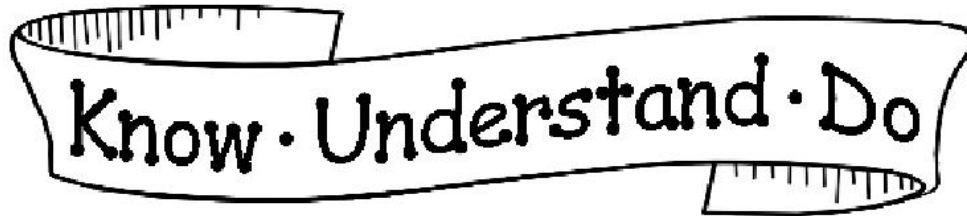
**FORM** - an enclosed space showing height, width & depth.  
In this box, draw the forms seen at left.



**SPACE** - distance or area between, around or within things.  
In this box, draw the positive and negative space seen on left.



**USE THIS AREA** to create an original design using at least 4 of the Elements of Design practiced above.



## SHADING SHAPES

### **KNOW:**

Shading, Shadows and Blending Tones

### **UNDERSTAND:**

- Value added to a shape (2D) when drawing creates form (3D)
- The lightness or darkness of a value indicates a light source on an object

### **DO:**

- Recreate the 9 examples on the “Shading Shapes” handout, starting with creating a value scale
- Shade each object according to the value scale
- Blend values

### **VOCABULARY:**

**Blend** - To merge tones applied to a surface so that there is no crisp line indicating beginning or end of one tone

**Shading** - Showing change from light to dark or dark to light in a picture

**Shadow** - A dark area cast by an object illuminated on the opposite side

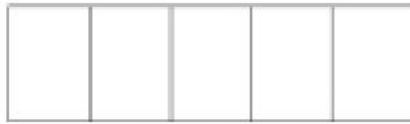
**Shade** - A color to which black or white has been added to make it darker or lighter

**Value** - An element of art that refers to the lightness or darkness of a color

# Shading Shapes

## 1. Value Scale

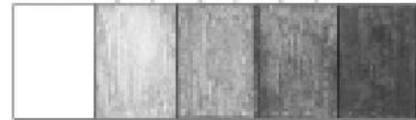
make a rectangle with 5 squares



number them: 1 2 3 4 5

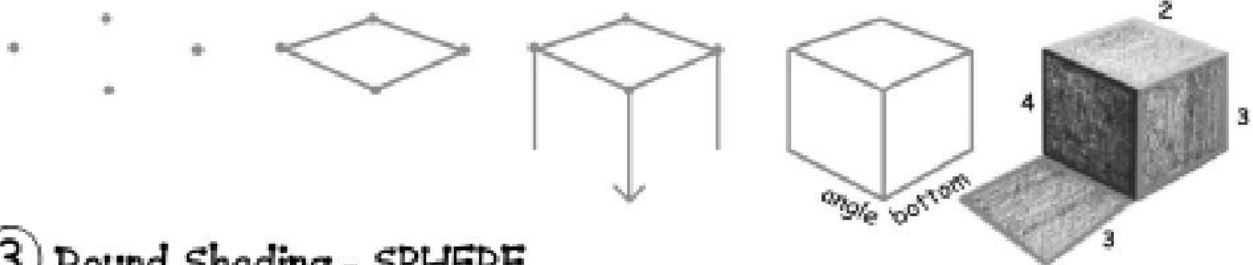
Shade the squares

leave white light gray medium gray dark gray black

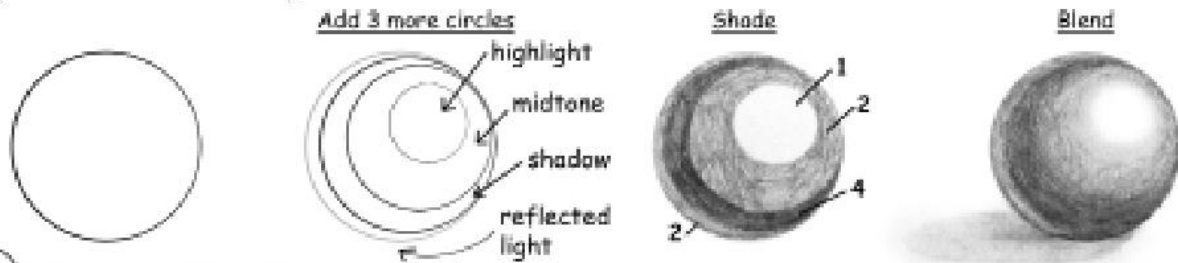


1 2 3 4 5

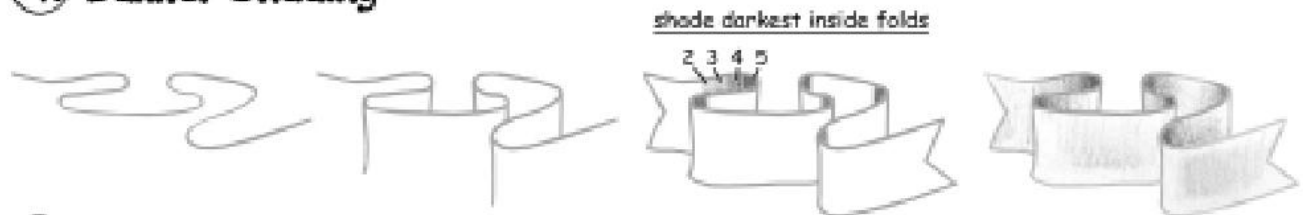
## 2. Flat Shading - CUBE



## 3. Round Shading - SPHERE



## 4. Banner Shading

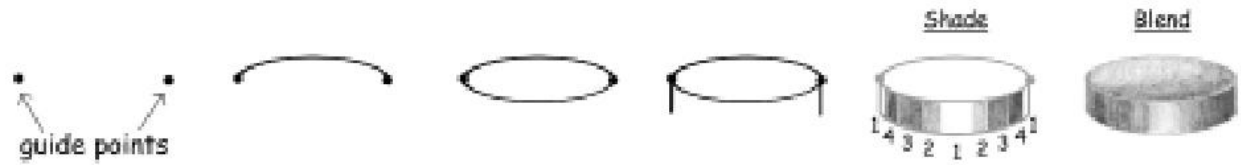


## 5. Pyramid Shading

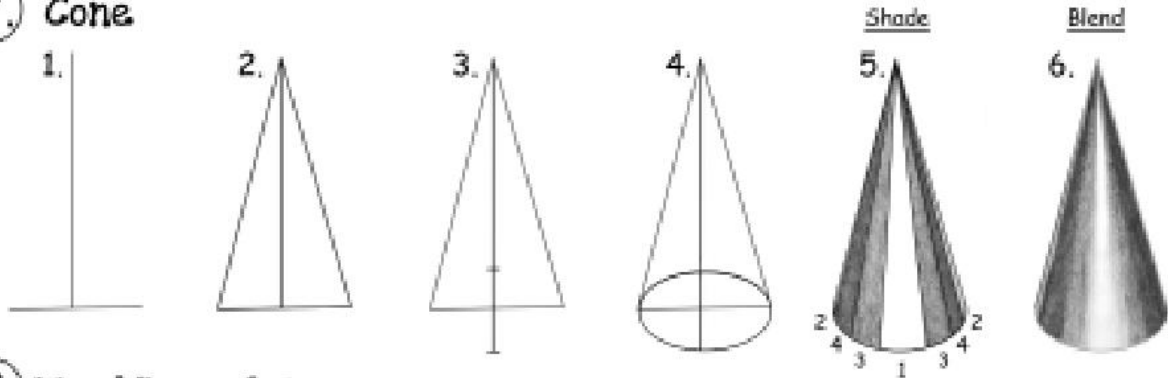


# Shading Shapes 2

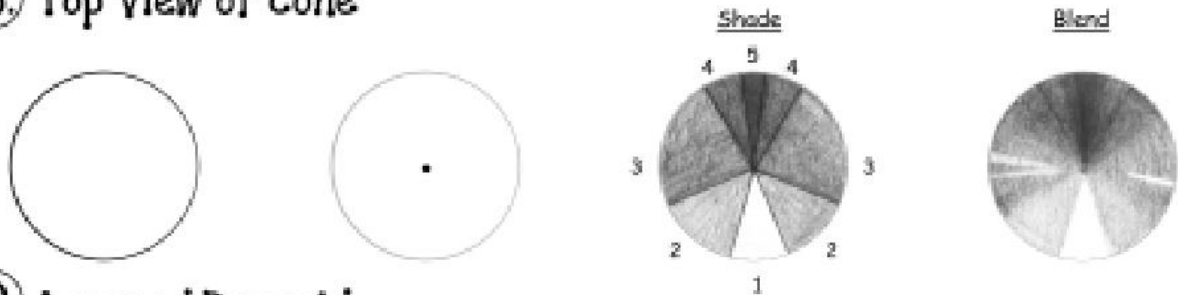
## 6. Coin



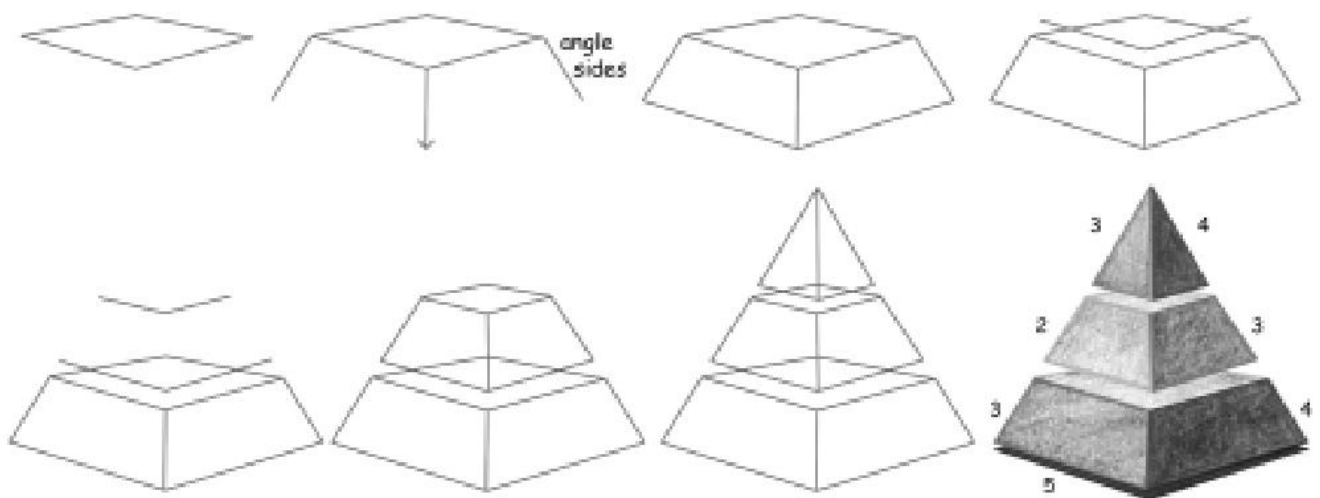
## 7. Cone



## 8. Top View of Cone

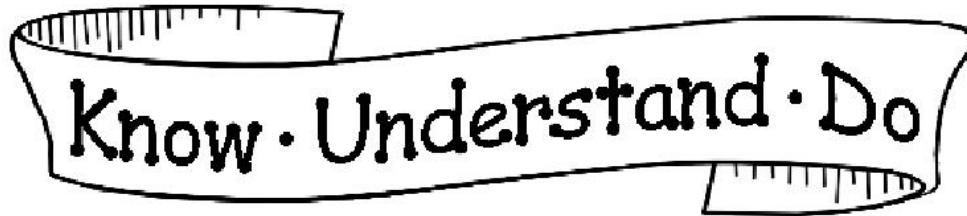


## 9. Layered Pyramid









## GETTING READY TO DRAW

### **KNOW:**

Cross-Hatching, Hatching, Texture, Value Scale

### **UNDERSTAND:**

- Texture is used by artists to show how something might feel or what it is made of
- Value added to a shape (2D) when drawing creates form (3D)
- The lightness or darkness of a value indicates a light source on an object

### **DO:**

To practice different types of shading, complete the value scale, hatching and cross-hatching exercises in the area provided on the handout. On a separate piece of paper, draw a tree (or other object) that includes the types of shading practiced on the handout.

### **VOCABULARY:**

**Hatching** - Creating tonal or shading effects with closely spaced parallel lines. When more such lines are placed at an angle across the first, it is called cross-hatching.

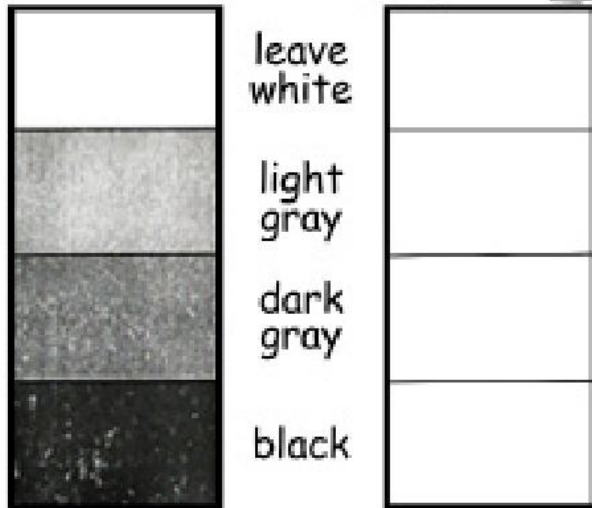
**Shading** - Showing change from light to dark or dark to light in a picture by darkening areas that would be shadowed and leaving other areas light

**Texture** - The surface quality or "feel" of an object; its smoothness

**Value** - An element of art that refers to the lightness or darkness of a color

# Getting Ready to Draw

Create Your Own **Value Scale**



Sample of a birch tree with values, hatching and cross-hatching



Draw at least 4 examples of

**Hatching**

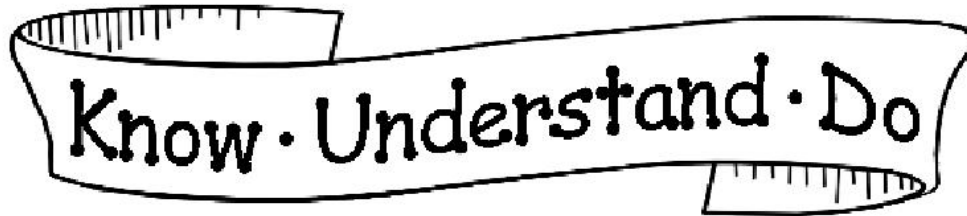


Draw at least 4 examples of

**Cross-Hatching**



**Assignment:** On a separate piece of paper, draw a tree (or other object) that shows hatching, cross hatching and value scale.



## LINE QUALITY (DOVE)

### **KNOW:**

Lines are tools for communication

### **UNDERSTAND:**

- Various types of line in an artwork add depth and interest, imply space, movement, light, and/or thickness (3D edge)
- Range in line quality heightens the descriptive potential in an artwork (textures, movement, light, space, etc.)

### **DO:**

Create an original image using detailed line art that focuses on line quality. Experiment by drawing the artwork of the dove provided and add line weight in the contour areas highlighted on the worksheet. Next, try this technique on an item of your choosing, ensuring that some lines appear to come forward (thicker) and others recede (thinner).

### **VOCABULARY:**

**Line Quality (weight)** - The unique character of a drawn line as it changes lightness/darkness, direction, curvature, or width; the thin and thick lines in an artwork that create the illusion of form and shadow

Line quality describes the appearance of a line - it's look, not it's direction (i.e. thick, thin, light, dark, solid, broken, etc.)

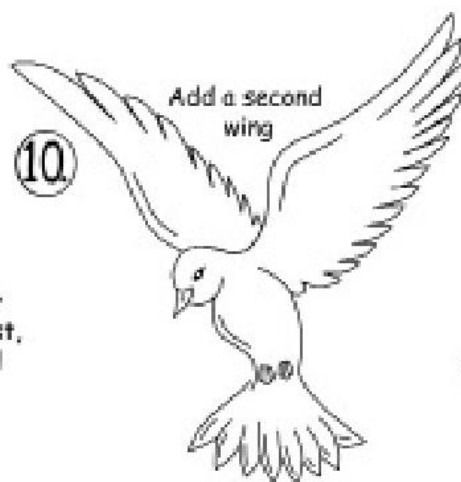
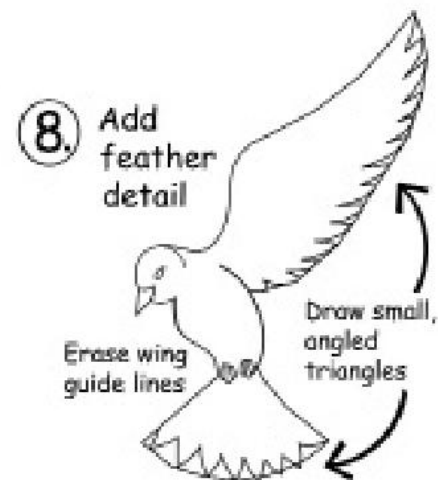
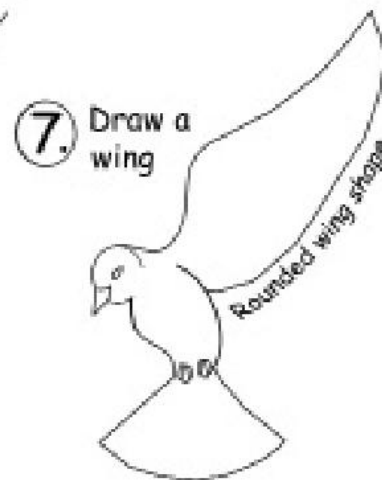
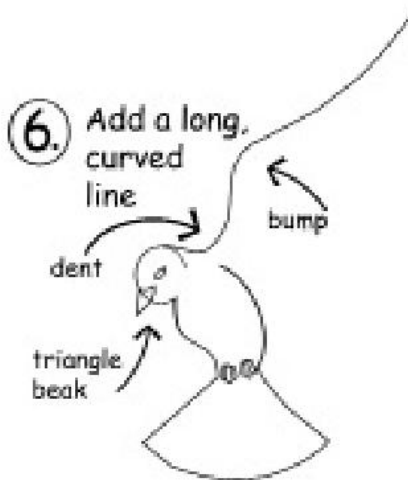
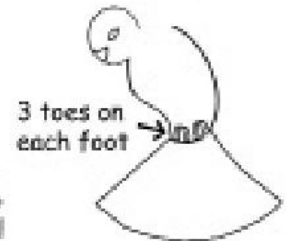
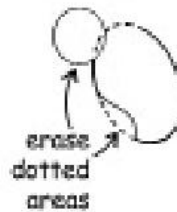
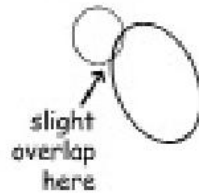


The olive branch and dove are symbols of peace

# Introduction to Line Quality

Line Quality describes the appearance of a line (thick, thin, light, dark, solid, broken, etc)

1. Draw a small circle
2. Add an oval
3. Add curve for chest
4. Add a smile and fan tail
5. Add an eye and two feet



These objects DO NOT HAVE...

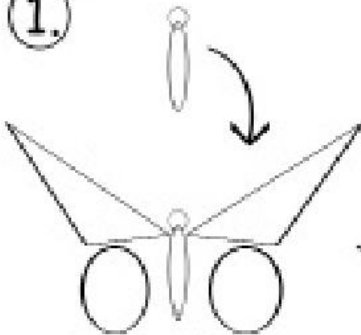
# Line Quality

...yet

Choose one of the following or create your own line drawing. Add Line Quality.

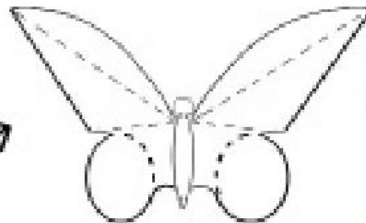
## Butterfly

1.



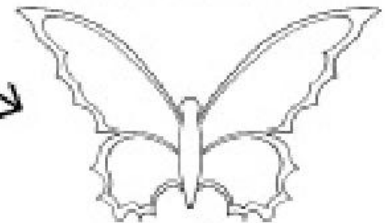
2.

Erase dotted areas. Add curves.



3.

Add scalloped edges. Follow the contour of the wing edges to outline.



4.

Draw "vein" lines



5.

Add "Y" shapes to the vein lines



6.

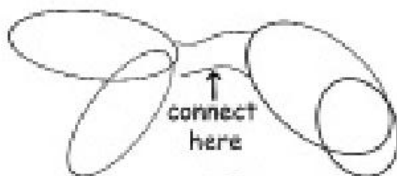
Add antennae and "tails". Add line quality.



## Fishy

1.

Start with 4 ovals



2.

Add fin details



erase dotted areas

3.

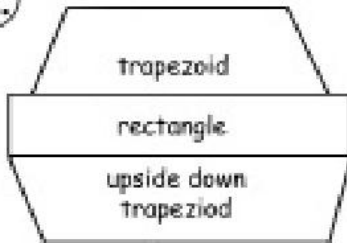
Add scales, eyes, & fin lines



## Ginny's Mini

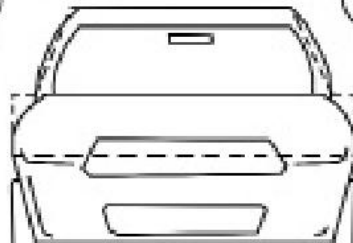
1.

Start with 3 shapes



2.

Add rounded detail



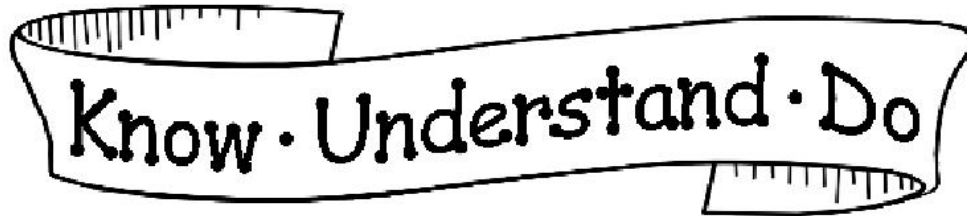
erase dotted areas

3.

Add extra's







## FORESHORTENING

### KNOW:

- Simple steps to turn shapes into forms
- How to create the illusion of 3D

### UNDERSTAND:

- Foreshortening is a way of representing an object so that it conveys the illusion of depth (3D)
- Foreshortening is when an object appears to thrust forward or go back into space

### DO:

- Practice foreshortening by recreating the 7 mini drawings (5 on front and 2 on back) seen on the handout. Don't trace. Shade.
- Create an original drawing of a scene on a separate piece of paper that shows at least 5 examples of foreshortening

### VOCABULARY:

**Foreshortening** - A way of representing an object so that it conveys the illusion of depth, seeming to thrust forward or go back into space

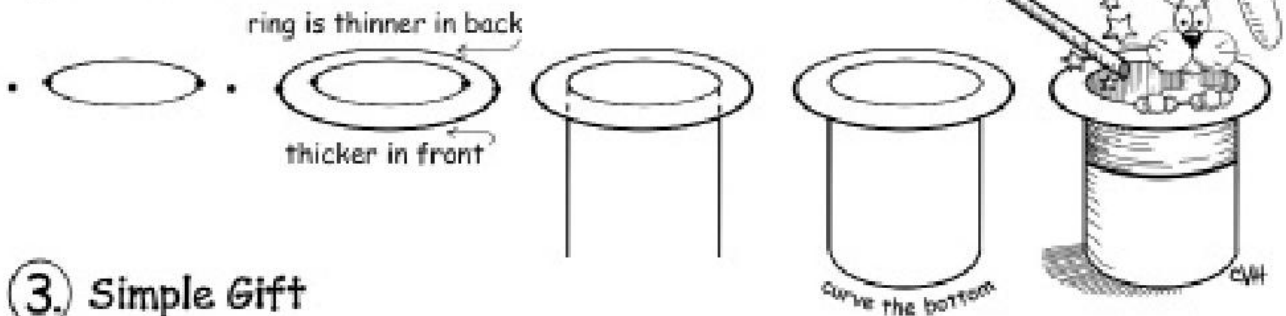


# Foreshortening

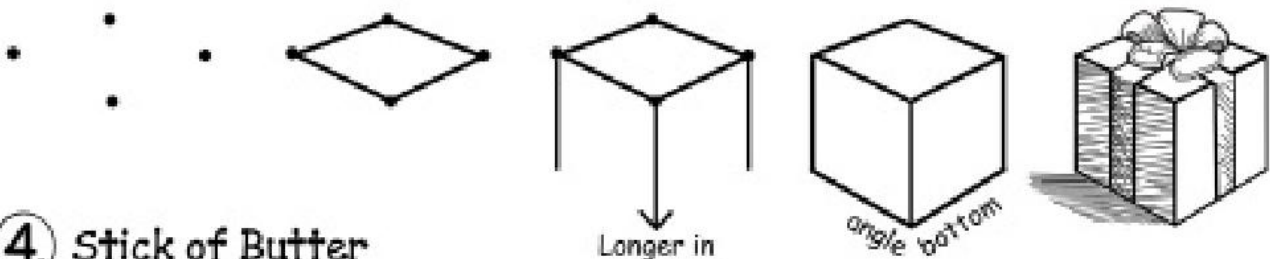
## 1. Easy Cake



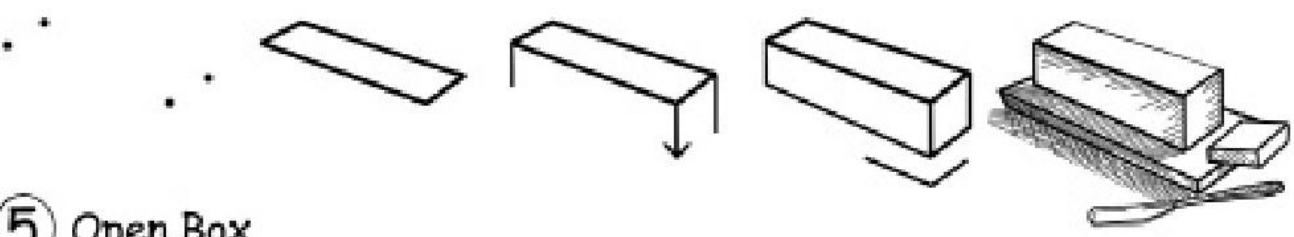
## 2. Magic Hat



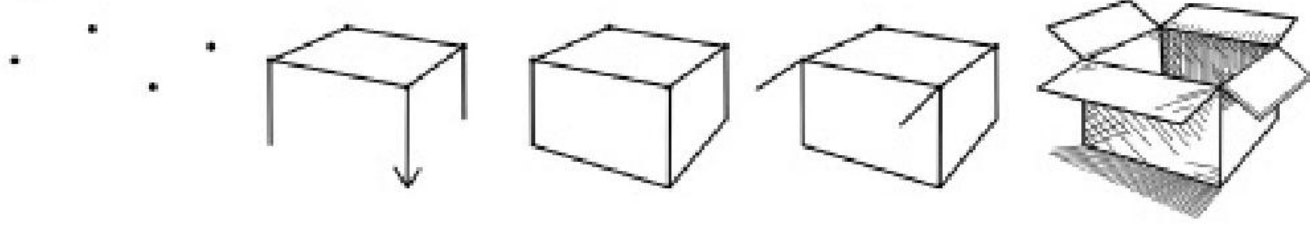
## 3. Simple Gift



## 4. Stick of Butter

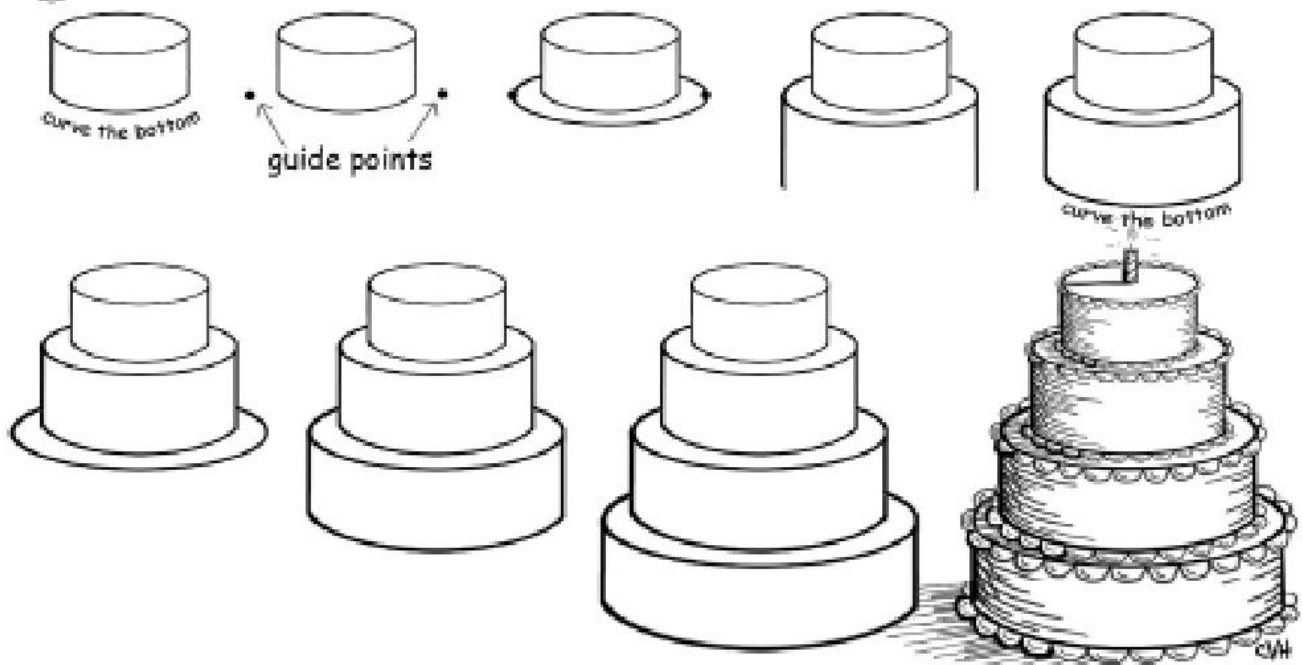


## 5. Open Box

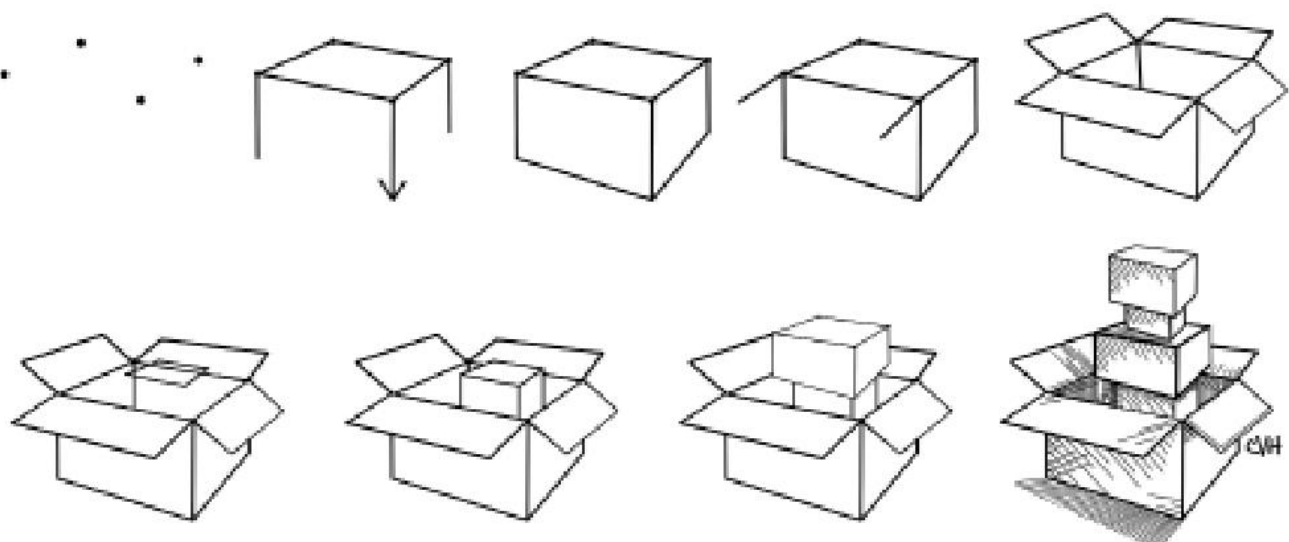


# Foreshortening

## 1. Layer Cake

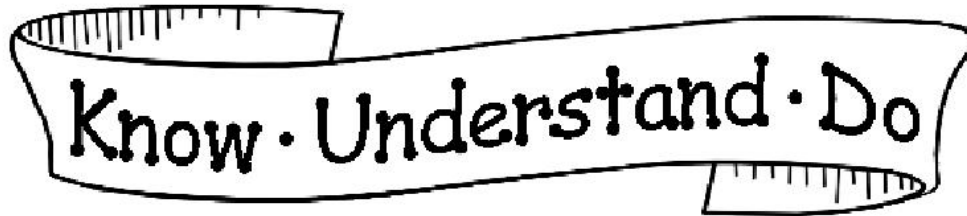


## 2. Box in a box in a box in a box



**Question:** I have 3 boxes. Inside those 3 boxes I have 3 boxes. Inside those 3 boxes I have 3 boxes. How many boxes do I have?





## FORESHORTENED PERSON

### **KNOW:**

Point of view

### **UNDERSTAND:**

Perspective in which the sizes of near and far parts of a subject contrast greatly. Near parts are larger and farther parts are much smaller.

### **DO:**

Practice foreshortening by creating a version of your own foreshortened person as viewed from above. Make sure the head of your character is much larger than the feet in order to give the appearance of foreshortening. Don't trace. Shade.

### **VOCABULARY:**

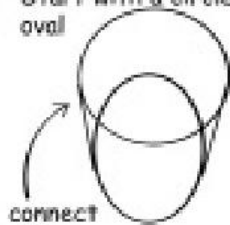
**Foreshortening** - A way of representing an object so that it conveys the illusion of depth, seeming to thrust forward or go back into space. Foreshortening's success often depends upon a point of view or perspective in which the sizes of near and far parts of a subject contrast greatly.

**Perspective** - The technique artists use to project an illusion of the three-dimensional world onto a two-dimensional surface. Perspective helps to create a sense of depth or receding space.

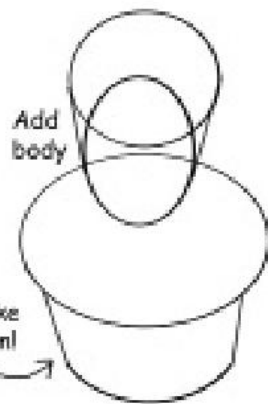
**Point of View** - A position or angle from which something is observed or considered, and the direction of the viewer's gaze

# Foreshortened Person

Start with a circle and oval

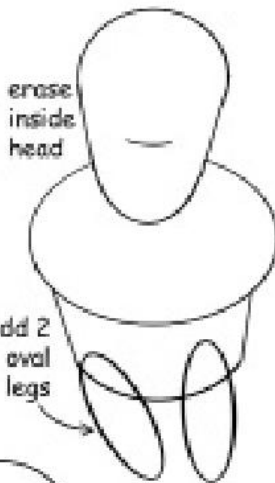


connect sides



Add body

looks like a muffin!

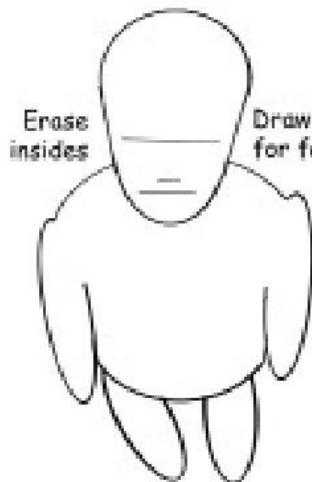


erase inside head

Add 2 oval legs



Add 2 oval arms



Erase insides

Draw lines for face



Add hands, feet and face



Add hairline and sliver of a neck

Add thumbs

Add shape to arms and legs



Erase the parts of arms and legs you no longer need

Add eyeballs and eyebrows



Add hair highlights

wrinkles in clothes

and outfit details



Shade