

# ADVENTURES IN DRAWING

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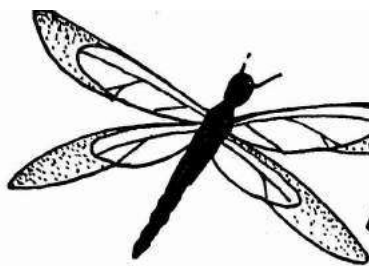
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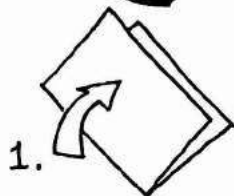
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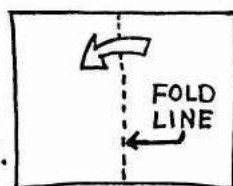
# DRAWING BUTTERFLIES AND DRAGONFLIES



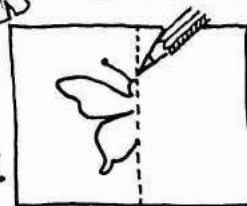
BUTTERFLIES ARE **GREAT** EXAMPLES OF "FORMAL BALANCE" IN NATURE. WHEN THEY ARE DRAWN FROM A "STRAIGHT-ON" VIEW, THE LEFT SIDE WILL BE A "MIRROR IMAGE" OF THE RIGHT SIDE.



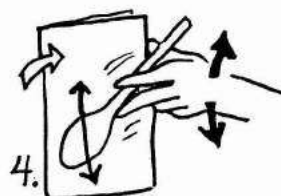
1.



2.



3.



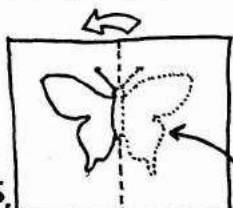
4.

DRAWING PERFECTLY BALANCED WINGS IS NOT AS HARD AS YOU MAY THINK. FIRST, FOLD A SHEET OF PAPER IN HALF.

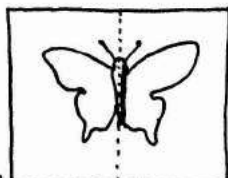
OPEN THE PAPER BACK UP AND NOTICE THE CREASE OR FOLD LINE DOWN THE CENTER.

DRAW HALF OF YOUR BUTTERFLY ON ONE SIDE OF THE FOLD LINE. MAKE YOUR LINES EXTRA DARK!

FOLD YOUR PAPER BACK IN HALF AND WITH A HARD OBJECT, (LIKE A METAL SPOON) RUB HARD OVER THE BACK OF YOUR DRAWING.



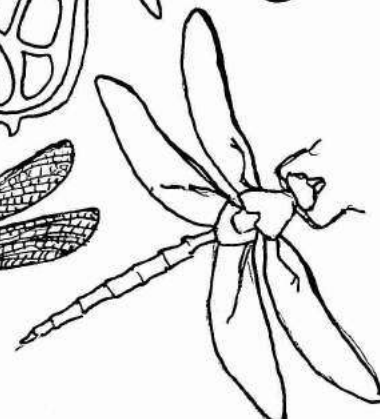
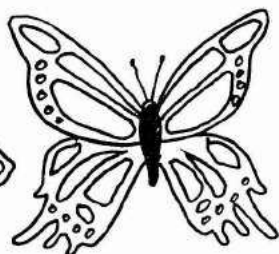
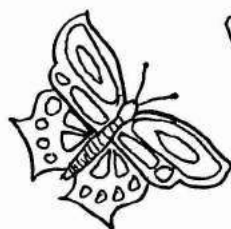
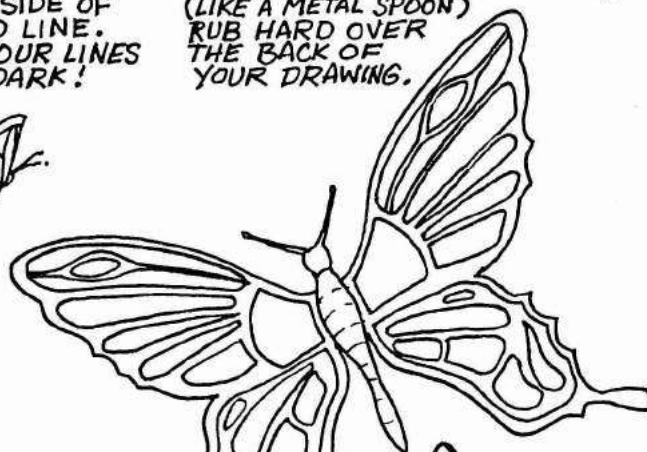
5.



6.

WHEN YOU OPEN YOUR PAPER, YOU SHOULD SEE A LIGHT OUTLINE MADE BY THE TRANSFERRED GRAPHITE.

DARKEN THE TRANSFERRED LINES. YOU CAN THEN TRANSFER YOUR BUTTERFLY TO A CLEAN SHEET OF PAPER OR USE A WINDOW OR LIGHT TABLE TO TRACE IT ON A NEW SHEET.

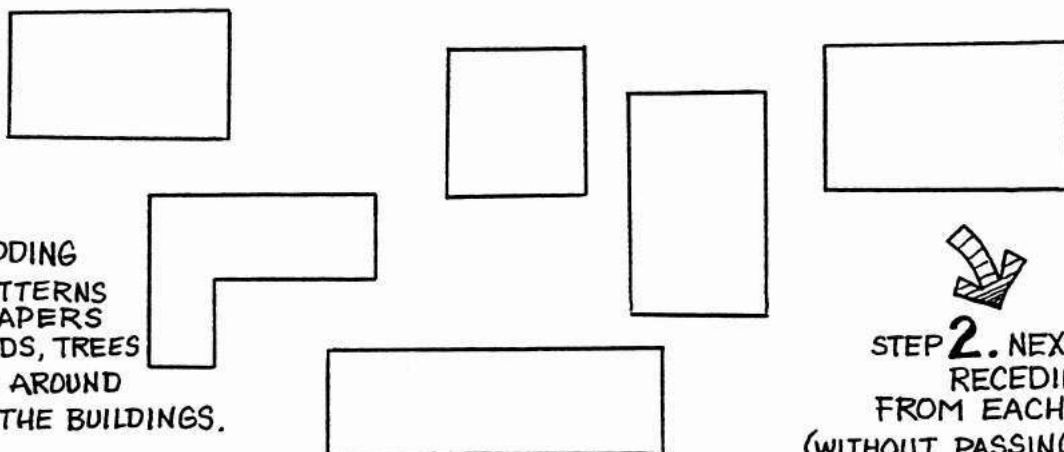






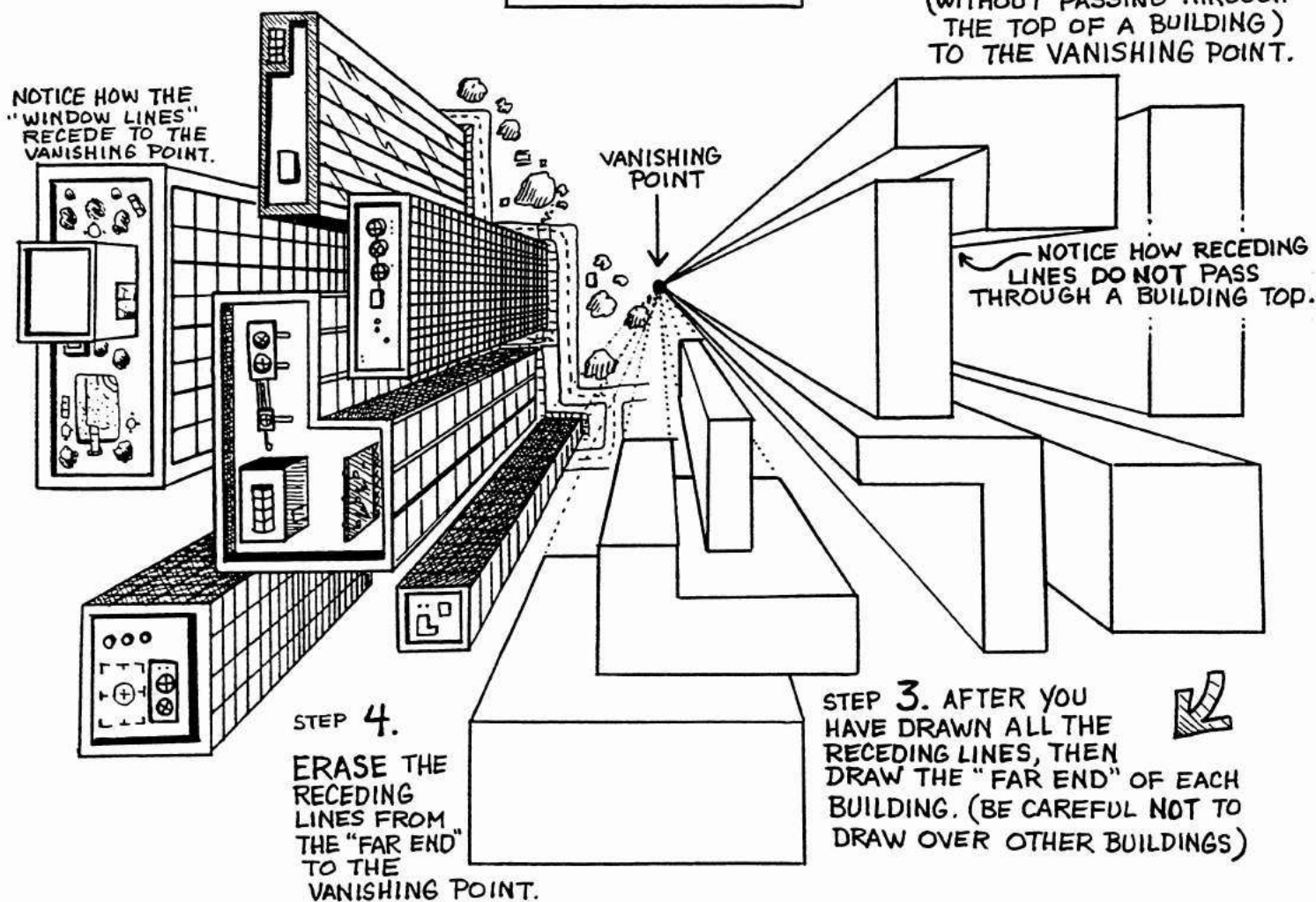
# A 1-POINT PERSPECTIVE PROJECT! DRAWING A BIRD'S-EYE VIEW OF A CITY

**STEP 1.** FIRST, DRAW SEVERAL RECTANGLES AROUND A CENTRAL VANISHING POINT. THESE RECTANGLES WILL BE THE **TOPS** OF YOUR SKYSCRAPERS!



**STEP 5.** FINISH YOUR DRAWING BY ADDING SHADING AND PATTERNS TO YOUR SKYSCRAPERS ALONG WITH ROADS, TREES AND SIDEWALKS AROUND THE BASES OF THE BUILDINGS.

**STEP 2.** NEXT, DRAW RECEDING LINES FROM EACH CORNER (WITHOUT PASSING THROUGH THE TOP OF A BUILDING) TO THE VANISHING POINT.



**STEP 4.** ERASE THE RECEDING LINES FROM THE "FAR END" TO THE VANISHING POINT.

**STEP 3.** AFTER YOU HAVE DRAWN ALL THE RECEDING LINES, THEN DRAW THE "FAR END" OF EACH BUILDING. (BE CAREFUL NOT TO DRAW OVER OTHER BUILDINGS)



# DESCRIPTIVE LETTERING

"DESCRIPTIVE LETTERING" IS A FORM OF LETTERING WHERE THE STYLE AND DESIGN OF THE LETTERS HELPS SHOW THE MEANINGS OF THE WORDS.

HERE'S A FEW EXAMPLES....



## DESCRIPTIVE LETTERING PROJECT

TRY YOUR HAND AT CREATING DESCRIPTIVE LETTERING WITH WORDS FROM THE FOLLOWING LIST (OR A FEW OF YOUR OWN WORDS)

DIRTY  
SMOOTH  
METALIC  
HARD  
COLD  
LIGHT  
GOLDEN  
LIQUID  
GLASS

WET  
SHOCKING  
BROKEN  
HEAVY  
SLIME  
ANCIENT  
LOVE  
FUR  
BUMPY

FOLDED  
QUICK  
SPOOKY  
WILD  
SANDY  
ROUGH  
SWEET  
BRICK  
RICH

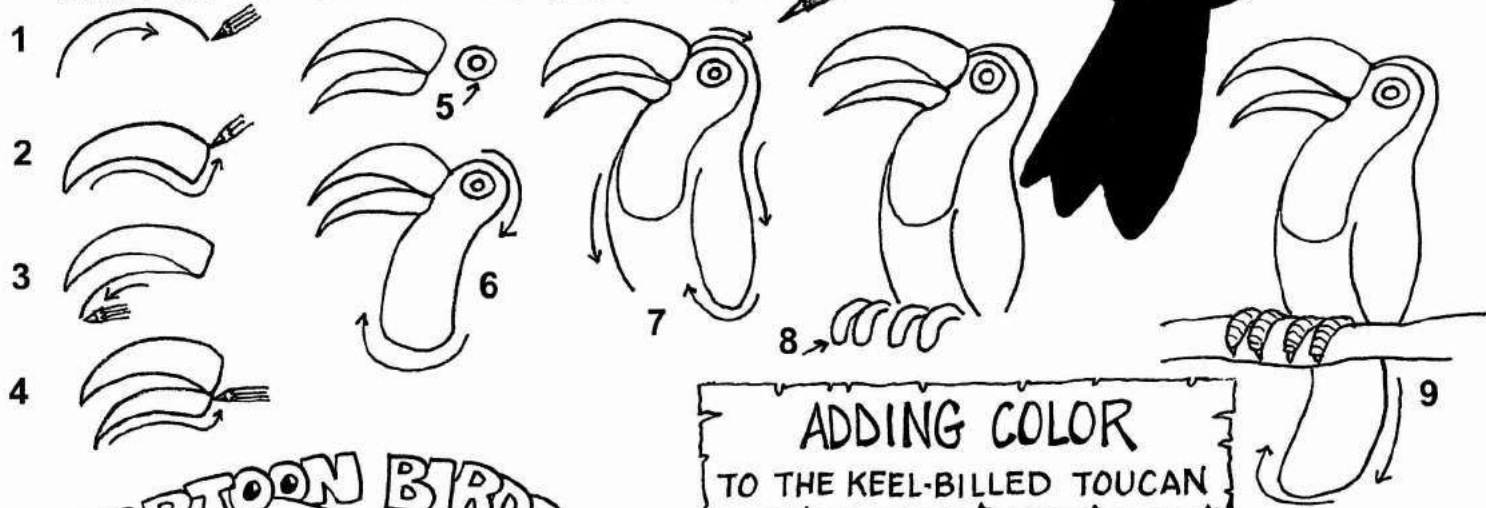
HOT  
SLIPPERY  
LOUD  
WOOLY  
RIBBON  
WINDY  
ROCKY  
SMOKE  
MUSIC

# DRAWING TOUCANS



THESE SOUTH AMERICAN RAINFOREST RESIDENTS CAN EASILY BE RECOGNIZED BY THEIR HUGE BEAKS, BLACK FEATHERS & BEAUTIFUL COLORS.

## DRAWING A TOUCAN IN 9 EASY STEPS.



## CARTOON BIRDS

WITH THEIR LARGE BEAKS AND DISTINCTIVE BODIES, TOUCANS ARE ONE OF THE EASIEST BIRDS TO TURN INTO CARTOONS.



TREETOP STUDIO

## ADDING COLOR TO THE KEEL-BILLED TOUCAN

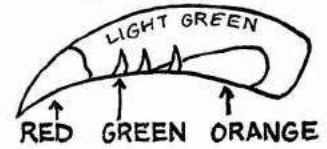
**BEAK COLOR**  
THE KEEL-BILLED TOUCAN HAS THE MOST COLORFUL BEAK OF THE SPECIES.

**EYE COLOR**  
BLACK, SURROUNDED BY LIGHT GREEN OR BLUE SKIN.

RED TIP →

BLUE-GREEN FADING DOWN TO LIGHT GREEN.

UPPER BEAK



THE "TOCO" TOUCAN



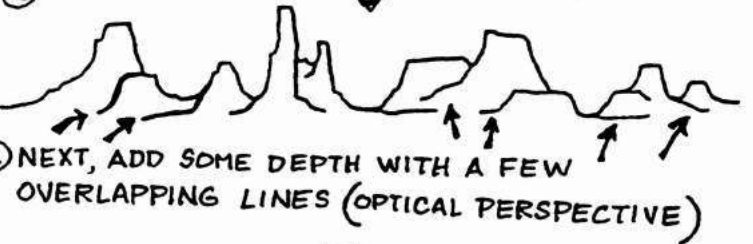
**CHEST COLOR**  
THE TOUCAN'S CHEST IS YELLOW WITH A LINE OF RED FEATHERS AT THE BOTTOM.

**BODY**  
BLACK FEATHERS



# DRAWING DESERT SCENERY

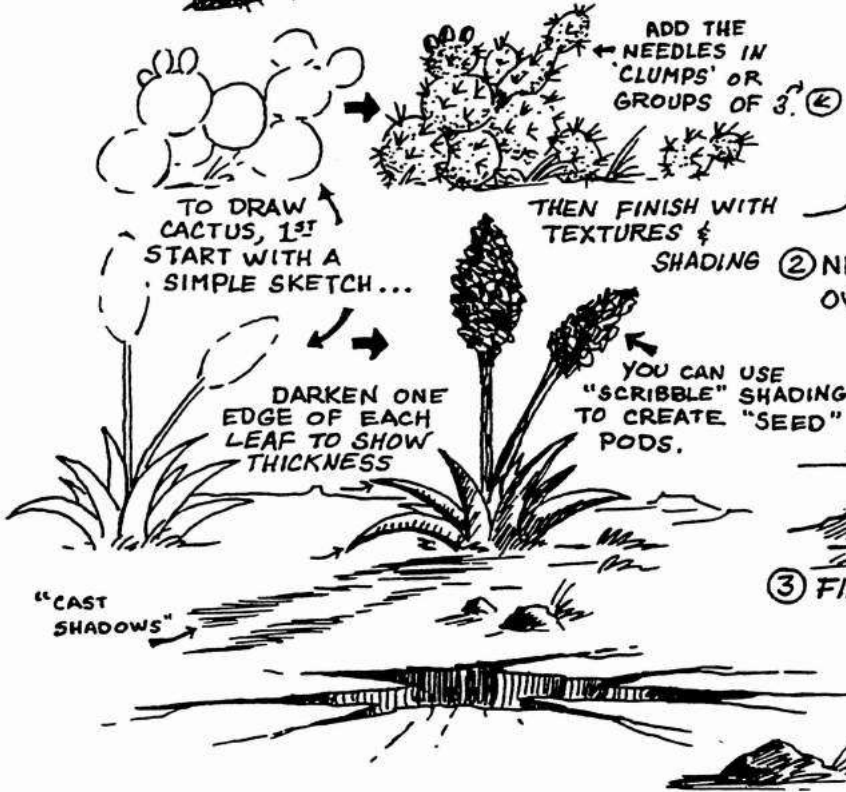
① FOR A 'CLASSIC' SOUTHWEST HORIZON, START WITH A LONG LINE SHOWING THE OUTLINE OF PINNACLES, BUTTES & MESAS.



② NEXT, ADD SOME DEPTH WITH A FEW OVERLAPPING LINES (OPTICAL PERSPECTIVE)



③ FINISH YOUR BACKGROUND WITH SHADING.



SHOW THE HEAT OF THE DESERT SUN WITH /BROKEN RINGS.

1<sup>ST</sup> START WITH THE BASIC OUTLINE.

2<sup>ND</sup> ADD LONG VERTICAL LINES TO THE TRUNK AND ARMS.

3<sup>RD</sup> NEXT, COVER YOUR CACTUS WITH CLUSTERS OF NEEDLES.

4<sup>TH</sup> FINISH YOUR DRAWING WITH SHADING

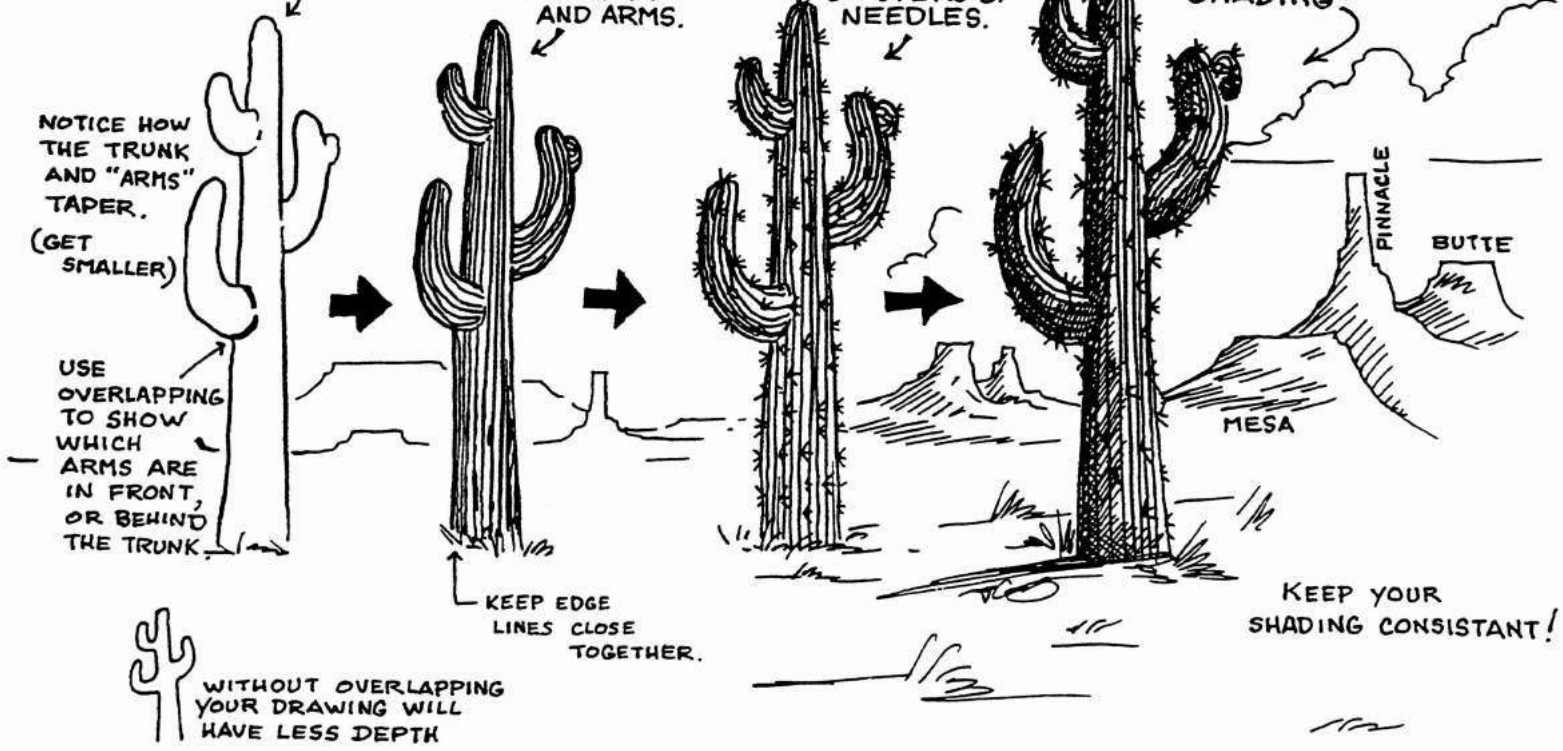
NOTICE HOW THE TRUNK AND "ARMS" TAPER. (GET SMALLER)

USE OVERLAPPING TO SHOW WHICH ARMS ARE IN FRONT, OR BEHIND THE TRUNK.

KEEP EDGE LINES CLOSE TOGETHER.

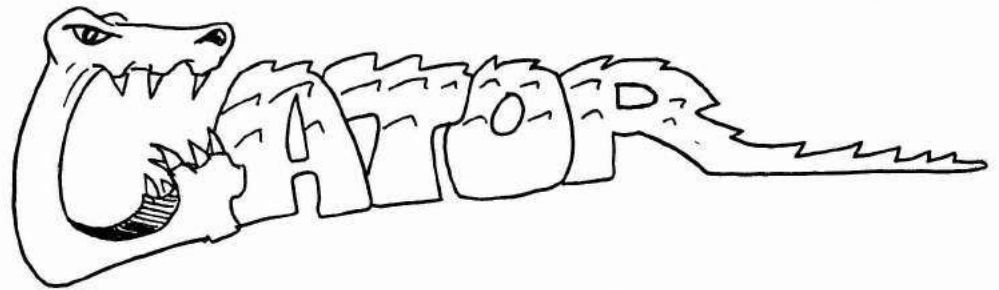
WITHOUT OVERLAPPING YOUR DRAWING WILL HAVE LESS DEPTH

KEEP YOUR SHADING CONSISTANT!

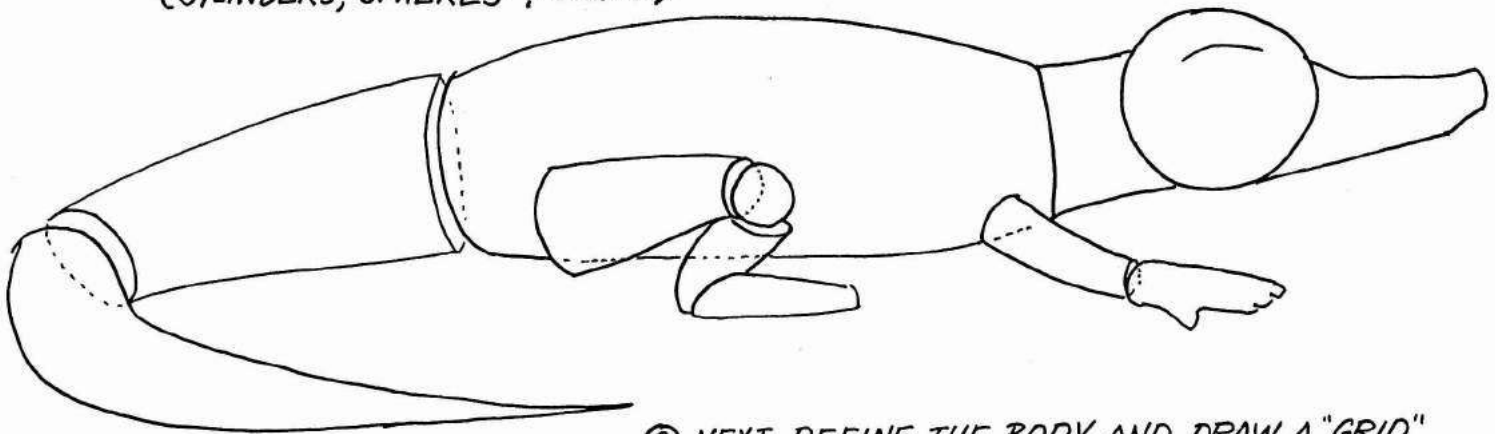




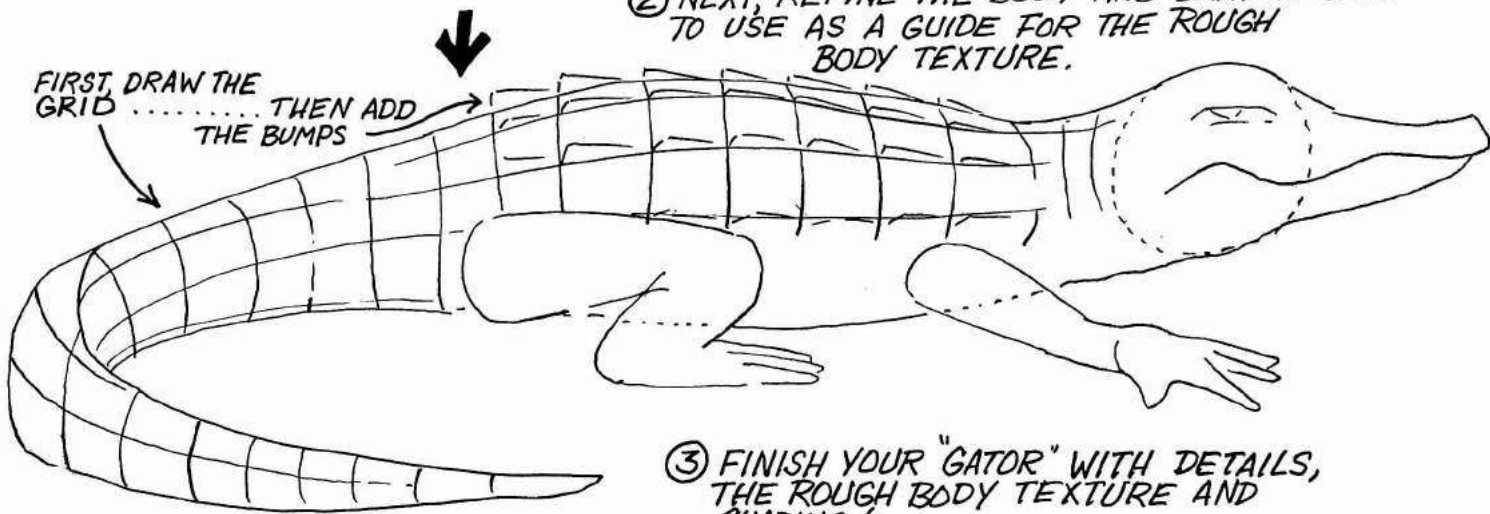
# DRAWING A



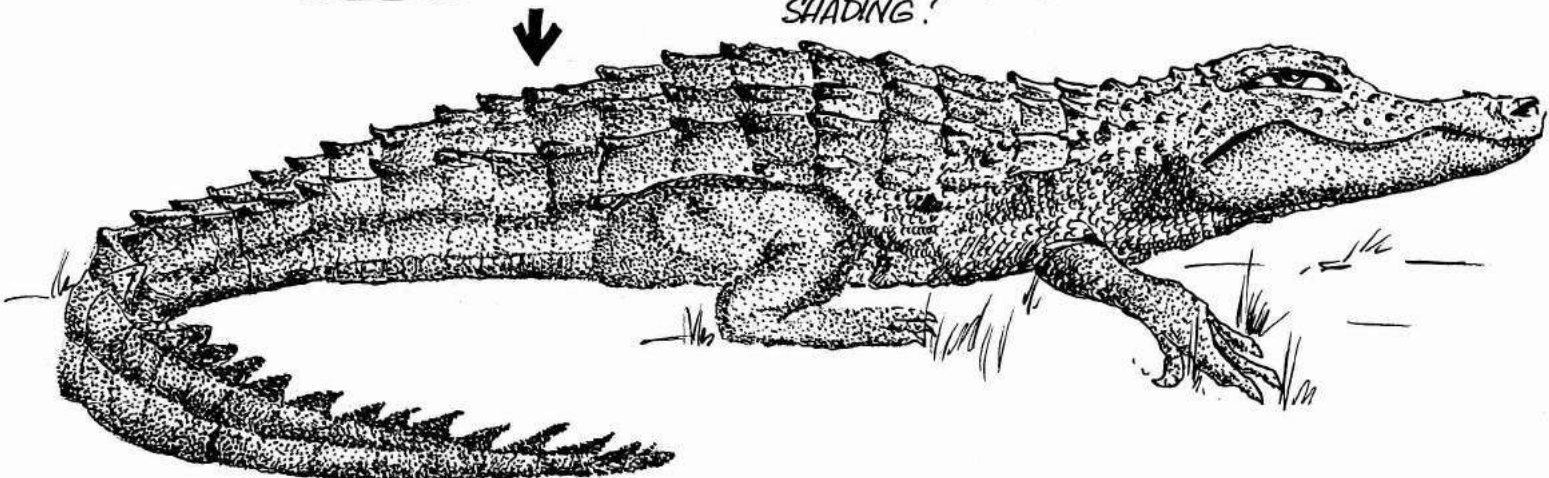
- ① START YOUR "GATOR" WITH A LAYOUT OF BASIC SHAPES. (CYLINDERS, SPHERES & CONES)



- ② NEXT, REFINE THE BODY AND DRAW A "GRID" TO USE AS A GUIDE FOR THE ROUGH BODY TEXTURE.



- ③ FINISH YOUR "GATOR" WITH DETAILS, THE ROUGH BODY TEXTURE AND SHADING.



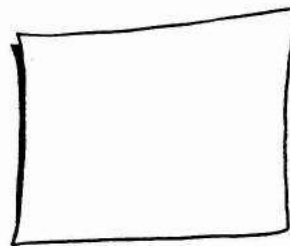
# TORN-PAPER

# CLOUDS

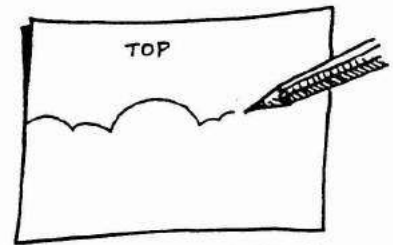


USING A "TORN-PAPER" STENCIL, HERE'S A GREAT WAY TO MAKE SOFT, FLUFFY CLOUDS ON YOUR DRAWINGS.

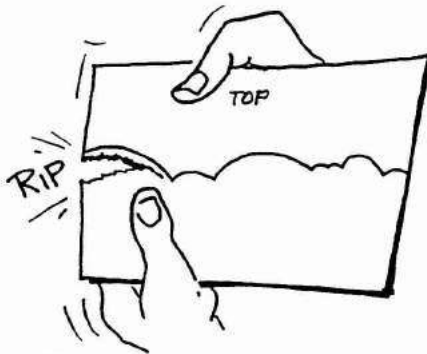
ALL YOU'LL NEED IS A PIECE OF SCRAP PAPER AND A SOFT, DARK PENCIL...



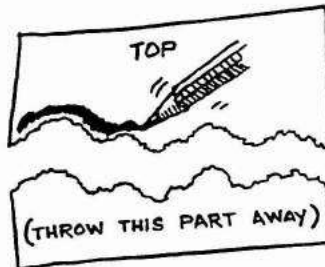
1. START WITH A PIECE OF SCRAP PAPER.



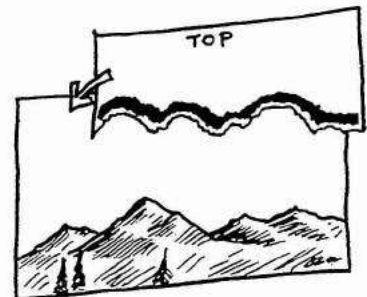
2. NEXT, DRAW A ROW OF "HILLS" OR BUMPS ACROSS THE PAPER.



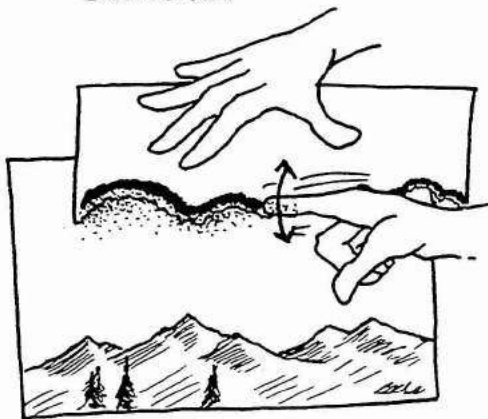
3. USING YOUR "HILL" LINE AS A GUIDE, CAREFULLY TEAR THE PAPER IN HALF ALONG (OR CLOSE TO) THE GUIDELINE.



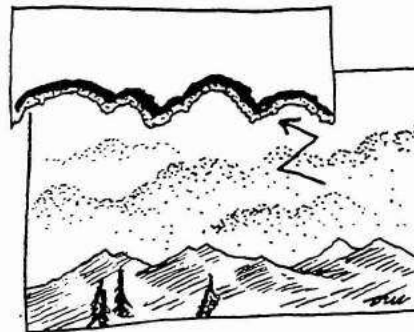
4. WITH A SOFT PENCIL, MAKE A THICK, DARK LINE NEXT TO THE TORN EDGE OF THE TOP HALF.



5. NOW YOU'RE READY TO ADD CLOUDS TO YOUR DRAWING. PLACE THE TORN PAPER ON YOUR DRAWING. (THE RIPPED EDGE WILL BE THE TOPS OF YOUR CLOUDS.)



6. WHILE HOLDING YOUR "STENCIL" IN PLACE, USE YOUR FINGER TO RUB ACROSS THE TORN EDGE, TRANSFERING THE PENCIL GRAPHITE ONTO YOUR DRAWING.



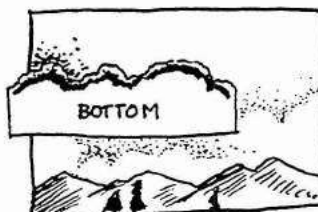
7. MOVE YOUR STENCIL TO A DIFFERENT SPOT AND "RUB" MORE CLOUDS ON YOUR DRAWING. CONTINUE UNTIL YOU HAVE ALL THE CLOUDS YOU WANT.

PERFECT!

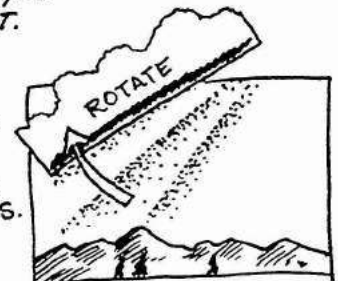


NOTES

FOR THE OPPOSITE EFFECT (LIGHT CLOUDS ON A DARK SKY) USE THE BOTTOM HALF OF YOUR TORN PAPER.



YOU CAN ALSO USE THE STRAIGHT EDGE OF YOUR SCRAP PAPER TO CREATE SUNBEAMS.



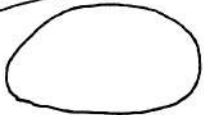


# DRAWING AND SHADING

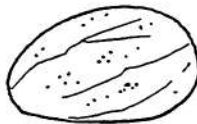


LIGHT  
↙

## DRAWING A SMOOTH STONE



START WITH A SIMPLE OUTLINE



ADD A FEW SMALL SURFACE CRACKS AND PITS.



DECIDE WHERE YOU WANT THE LIGHT SOURCE AND START THE SHADING ON THE DARK SIDE, GRADUALLY WORKING TOWARDS THE LIGHT SIDE.



ANCHOR YOUR STONE TO THE GROUND WITH A "CAST SHADOW" AND SOME BLADES OF GRASS.

FINISH YOUR SHADING BY ADDING TONE TO THE SURFACE AND LIGHT SHADING UNDER THE CRACKS ON THE SURFACE.

## DRAWING A ROUGH STONE



START YOUR DRAWING WITH A ROUGH OUTLINE. USE SHORT, STRAIGHT LINES WHICH SHOW DIFFERENT ANGLES.



NEXT, OUTLINE THE DARK SHADOW AREAS. ADD SURFACE CRACKS.

(NOTICE HOW BY BENDING THE CRACKS YOU CAN DEFINE THE SHAPE AND FORM.)



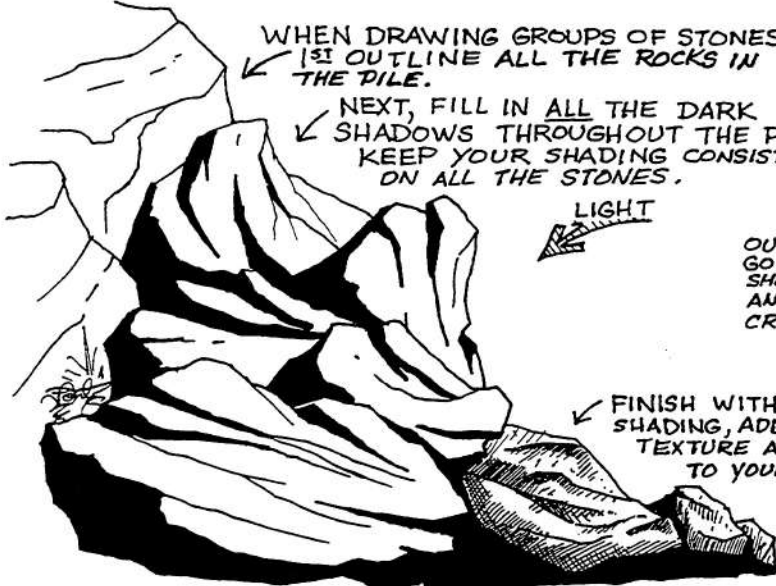
FINISH YOUR STONE WITH SHADING, WORKING FROM THE DARK AREAS TOWARDS THE LIGHT. ADD A CAST SHADOW, SOME STONE CHIPS AND GRASS TO SHOW THE GROUND.

## DRAWING GROUPS OF STONES

WHEN DRAWING GROUPS OF STONES, 1<sup>ST</sup> OUTLINE ALL THE ROCKS IN THE PILE.

NEXT, FILL IN ALL THE DARK SHADOWS THROUGHOUT THE PILE. KEEP YOUR SHADING CONSISTANT ON ALL THE STONES.

LIGHT  
↙

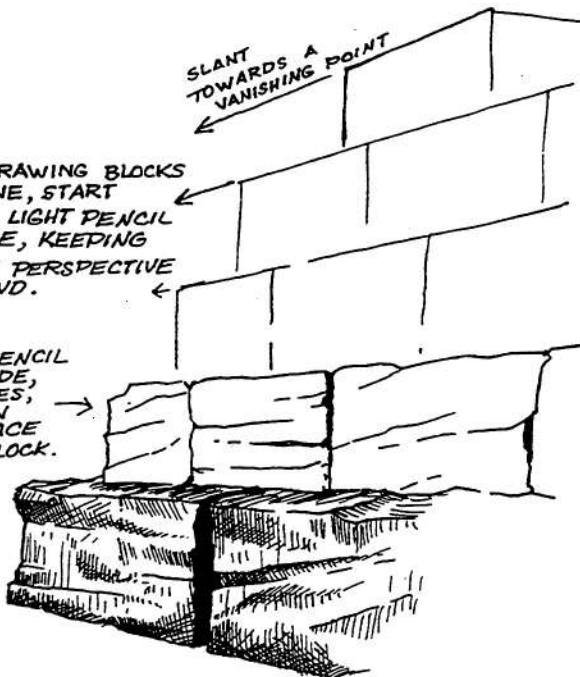


FINISH WITH DETAILED SHADING, ADDING SURFACE TEXTURE AND TONE TO YOUR STONES.

WHEN DRAWING BLOCKS OF STONE, START WITH A LIGHT PENCIL OUTLINE, KEEPING LINEAR PERSPECTIVE IN MIND.

SLANT TOWARDS A VANISHING POINT  
↙

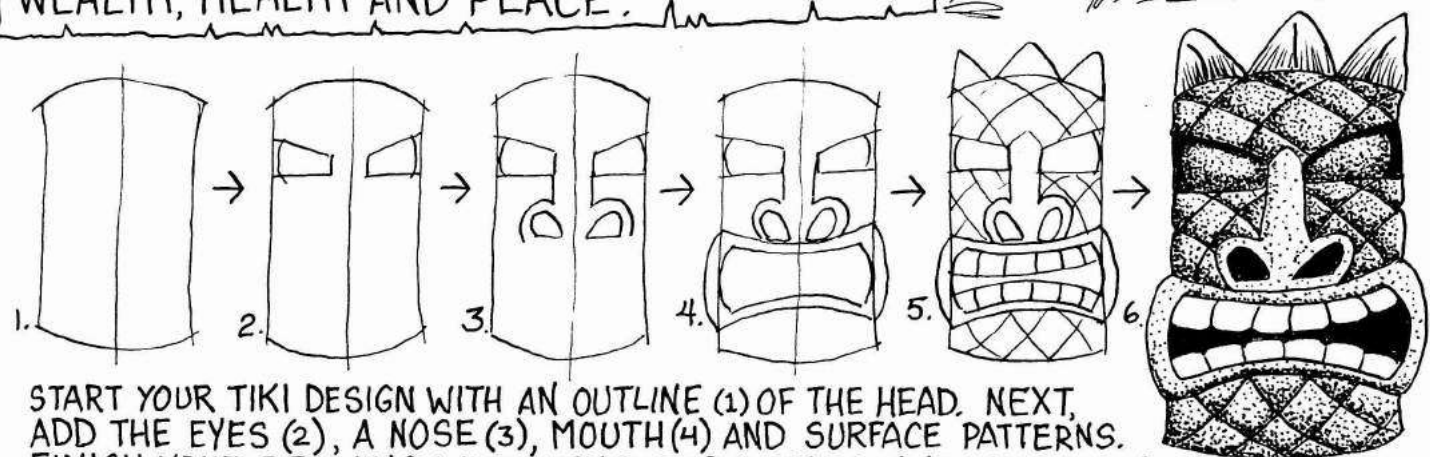
USING YOUR PENCIL OUTLINE AS A GUIDE, GO OVER THE EDGES, SHOWING EROSION AND ADDING SURFACE CRACKS IN EACH BLOCK.



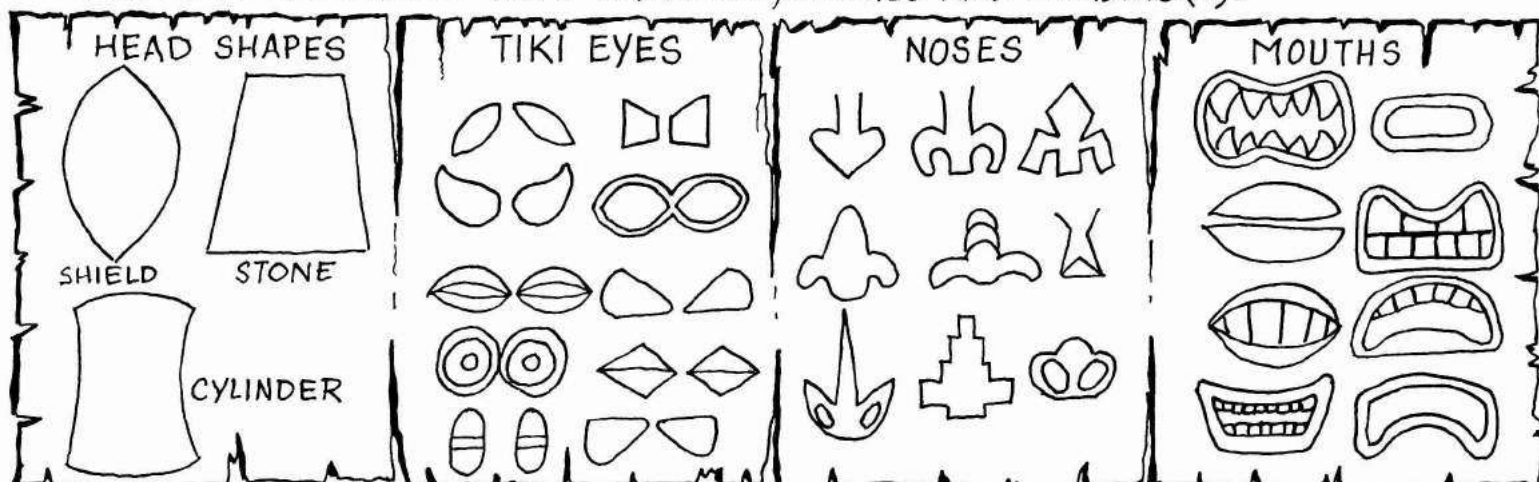
# DESIGNING & DRAWING



TIKI ART HAS BEEN AROUND THE SOUTH PACIFIC OCEAN ISLANDS FOR THOUSANDS OF YEARS. FROM EASTER ISLAND, TO FUJI, TO HAWAII, THESE CARVED DEITIES BROUGHT THEIR OWNERS GOOD LUCK, PROTECTION, WEALTH, HEALTH AND PEACE.



START YOUR TIKI DESIGN WITH AN OUTLINE (1) OF THE HEAD. NEXT, ADD THE EYES (2), A NOSE (3), MOUTH (4) AND SURFACE PATTERNS. FINISH YOUR DRAWING WITH TEXTURES, DETAILS AND SHADING (6).



TIKIS ARE CREATED FOR WEALTH, HEALTH, GOOD LUCK, LOVE, PROTECTION AND A SUCCESSFUL HARVEST AMONG OTHER THINGS. DESIGN AND CREATE 3 DIFFERENT TIKIS, EACH WITH A SPECIFIC PURPOSE. THINK ABOUT THE SYMBOLS YOU'LL NEED, (LIKE "HEARTS" FOR LOVE) AND TRY TO INCLUDE THEM IN YOUR DRAWINGS.