

# Line Upon Line



**Janice Arduini**

An Incremental Approach to Drawing

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*For precept must be upon precept ... line upon line, line  
upon line, here a little and there a little.*

*Isaiah 28:10*

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# *Preface*

The lessons in this workbook were designed to teach students ages twelve and up, (junior high and high-school age). The focus of the instruction is to draw using simple tools. Each exercise will require the student to set up certain items commonly found in the home, and draw them realistically. The directions and procedures have been kept simple in order to enable students to go through them without difficulty.

It is the author's intent to encourage students to get started in drawing, experience positive results, and continue with confidence. Knowledge of art in general, and drawing in particular, will contribute to the education of the whole person and can enhance our lives in many ways. Learning to draw should provide each student with the ability to communicate visually to an increasingly visual society.

The lessons have been field tested on a number of home school students at various levels of ability, with very positive results. A sampling of those students' work can be found toward the back of the book. Directions for further and more detailed study in specific areas are given on page 39.

# About the Author

I remember drawing the lamps on the two-tiered side table in our apartment, way back when I was about ten years old. Drawing different things around the house became my after-school entertainment.

In high school, I began painting with both oils and acrylics, and sketching with that messy charcoal stuff. Most of my subjects were people, plus an occasional still life. Later on I took some courses (art fundamentals and life drawing) at the American Academy of Art in Chicago. The basic classes seemed tedious and dull, but when the courses were completed I was amazed at how much control I had over a variety of tools. I quickly realized how important and beneficial those seemingly boring lessons were. During the years that followed art school, I continued to study art on my own—drawing, painting, visiting museums, and reading books on art history and philosophy.

I am truly thankful to the Lord for the gift of art because it has enriched my life in so many ways. Studying art has helped me to appreciate God's created order more and better express myself to others. Doing art helps me clear my mind and relax.

I am pleased to have been able for the past few years to teach drawing and painting to students ranging from age nine to eighteen years. I have also taught my own six children at home with an art emphasis.

*Janice Arduini*



# Vocabulary

<b>contour:</b>	the outline of a shape showing only the edge of an object
<b>composition:</b>	an arrangement of objects
<b>discipline:</b>	training that develops self-control, character, orderliness, and efficiency
<b>ellipse:</b>	a flattened-out circle
<b>form:</b>	the three-dimensional shape of an object
<b>light source:</b>	the place where light comes from
<b>movement:</b>	quality in art representing or suggesting motion
<b>observation:</b>	seeing accurately
<b>overlapping:</b>	the placement of one object in front of another in a composition, which makes for greater variety and provides a more unified effect
<b>perspective:</b>	a system of techniques employed by artists to add depth to a drawing
<b>shading:</b>	the dark area that appears on the side of an object away from the light source
<b>still life:</b>	an arrangement of several objects in a grouping, isolated from a cluttered background
<b>study:</b>	a preliminary drawing
<b>symmetry:</b>	evenly proportioned; equality of parts in size, shape, and position of parts on either side of a dividing line.
<b>texture:</b>	indicates the type of surface of an object (rough, smooth, etc.)
<b>three-dimensional:</b>	having or showing three dimensions: height, width, and depth
<b>tone:</b>	over-all lightness or darkness inherent in the color of an object
<b>value:</b>	refers to the light and dark element in a work of art

# *Drawing, A Skill Anyone Can Learn*

Some people mistakenly believe that art is about free and innovative self-expression; however, if you do not know how to *draw*, you will not be able to express yourself creatively. You simply cannot share ideas or concepts visually if you cannot draw.

## *Drawing is a skill that anyone can learn*

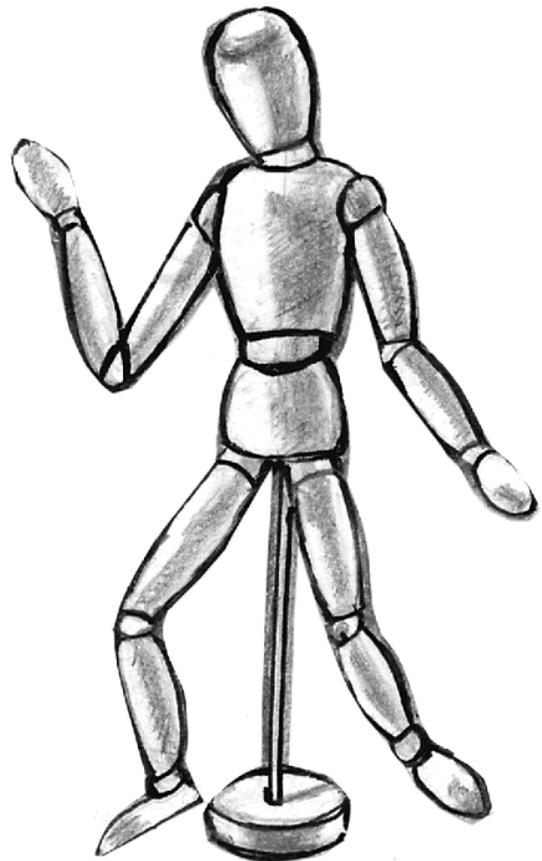
When you were taught how to read, write, and do arithmetic, you were given specific materials from which to learn. You were taught the rules of phonics, shown the right way to print letters, and given the basic steps in solving math problems. You were given an organized system of exercises to help you master those skills, and you had to do practice drills.

## *Drawing is a discipline*

It requires observation combined with eye-to-hand coordination. As you look carefully at the things you are attempting to draw, you see certain details that you may have never noticed before. In a way, drawing helps you to rediscover the world around you.

“Good art” is a result of plenty of practice and serious study: the more you draw, the better you will get at it. Just like playing a musical instrument, engaging in sports, or figuring out complicated math problems, you must invest time and concentrated effort to become proficient. The better you get at drawing, the more you will enjoy art.

The amount of God-given talent added to how much effort you put into your work will determine how far you can go. This workbook was written to help you learn to draw, so that you will be able to communicate visual knowledge and exchange visual ideas in a visual language. Hopefully you will enjoy yourself in the process.



# Gather Your Supplies

Your drawing experience will be enhanced by the quality of materials you purchase. Be discriminating about the drawing supplies you select. All the ability in the world will get lost in the frustration of working with poor quality materials. For the best result, invest in premium quality art supplies. Supplies can be purchased at any local art supply center or craft store. For mail order art suppliers see listing on page 40. Take good care of your tools, and they should serve you well.

## *Pencils*

The pencil is your most basic tool. A variety of effects are created by using different grades (hardness or softness) of pencils. Collect several of them to work with. Pencils are marked with numbers and letters to indicate how hard or soft the “lead” is. (It is not really lead; it is graphite and clay.) **H** is a hard lead that shows up light. **10H** is the hardest or lightest pencil. **B** is a soft lead that shows up dark, and **9B** is the softest or darkest pencil.

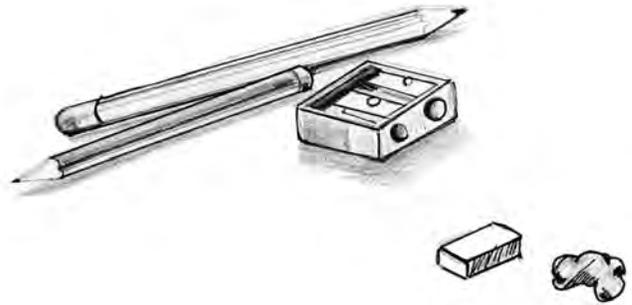
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**NOTE:** A good selection of pencils would include; a 4B, 2B, HB, and 2H. You may also like to try an ebony pencil for darkness.

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## *Eraser*

A kneadable putty eraser is an important tool. It starts out as a small square of blue or gray that is soft and pliable, and it can be molded into any shape to fit your purpose. A pink rubber eraser is not as good to use because it leaves a lot of itself behind and often tears up your drawing surface.



Erasers are not always used to rub out mistakes. They are also used for softening tones, as well as highlighting specific areas. Your initial drawing should always be light, which will enable you to draw over wrongly placed lines with new lines followed by shading or darker values. Try not to erase until you have almost finished your drawing.

## *Pencil Sharpener*

Pencils perform better when they are sharp. Keep a little hand sharpener nearby to maintain a uniform point as you draw. The most resilient ones are made of metal. You may like to keep a strip of sandpaper handy to sharpen your point. Just roll the pencil between your fingers with the lead rubbing on the sandpaper.

## *Paper*

Paper comes in different thicknesses, called weights, commonly classified as rough, medium, or smooth. For detailed pencil drawings, smooth paper is best. Off-white pulpwood paper, known as newsprint, is economical and is sufficient for practice drawings. Drawings you want to save should be done on white, medium to smooth paper. A nine inch by twelve inch sketchbook would be a good choice for the exercises in this workbook. It is also a good idea to carry a smaller sketchbook with you—you never know when you might see something you want to draw.

## *Ruler*

It is often helpful to use a ruler to check to see if your lines are straight or parallel. Some people are inclined to slant their drawings; the straight edge can be used as a guide to correct this tendency.

## *Paper Stump*

Sometimes a “paper stump” is used for shading (smearing or smudging). It is not absolutely necessary to have one when drawing with pencils. You can use your finger or a tissue to spread the graphite around.

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**NOTE:** You may want to keep a clean sheet of paper between your hand and your drawing to prevent unwanted smearing and smudging.

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## *Drawing Board*

A drawing board is like a portable desk that provides a flat, smooth surface for supporting your paper. You can use an oversized clipboard or a lightweight piece of wood if your sketchbook does not have a stiff enough back.

## *Getting the Most from This Workbook*

- Read *all* the instructions before you begin drawing.
- Do each and every exercise in the order they are given. *Do not* skip exercises!
- Always draw from what is in front of you. *Do not* copy from the drawn examples!
- Always keep your art supplies neat and orderly.

*And whatever you do, do heartily, as if it was for the Lord....*

*Colossians 3:23*

# Drawing and Discipline

If you have the desire to learn how to draw, you can do so. Drawing is a branch of learning that requires *study, observation, and practice*. You must apply your mind by giving careful attention to what you are attempting to learn. You must exercise yourself in seeing accurately. You must draw frequently in order to become proficient. As you begin to draw, you will develop *self-control* and *orderliness*. Your perception of the world around you will also improve. You are responsible for your own success!

*Let all things be done decently and in order.*

*1 Corinthians 14:40*

## *You Learn to Draw by Drawing*

If you can write, you can draw! Just as you have your own way of writing, your own way of holding a pen or pencil, you will also develop your own way of drawing that will become your particular style. Your signature is your own unique marking: your drawings will also be your own special achievements. Each person carries his or her own distinctively individual creativity and original artistic talent.

*God makes each soul unique, and the ins and outs of your individuality are no mystery to Him.*

*C. S. Lewis*

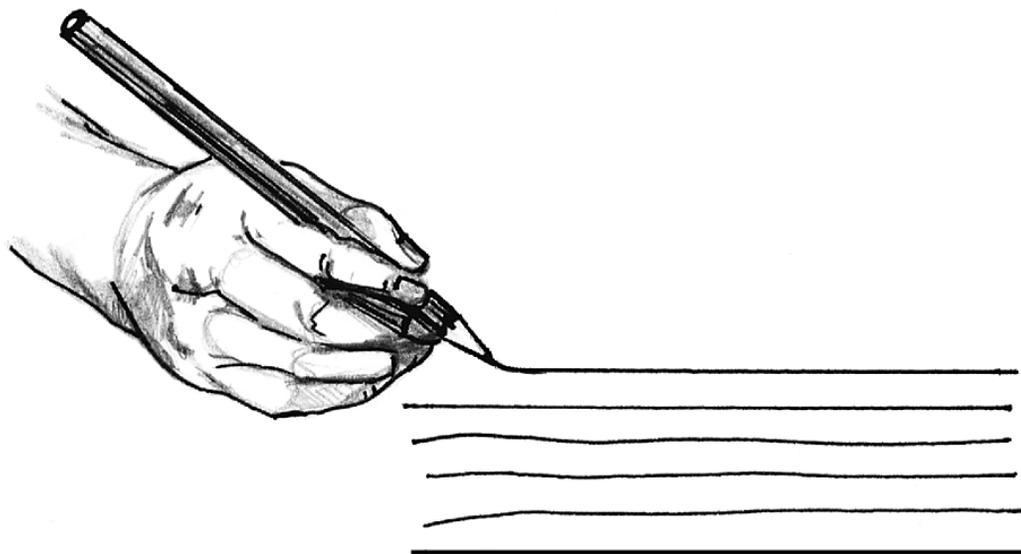
## *Warm-up Exercise 1*

Hold your pencil just as you would to write, and sign your name several times in different ways. Try not to let your hand rest on the paper. Let your fingers, hand, and arm move as if they were one unit. Experiment with various ways of holding the pencil as you write your name. Try holding the pencil further back from the point as you write. See how much control you can maintain. Change the speed and pressure of your stroke. Vary the size of your letters. Use different grades of pencils, from soft to hard. Fill the page with a variety of your signatures.



## Warm-up Exercise 2

When asked to draw something, people often try to excuse themselves by declaring, “I can’t even draw a straight line!”



Use a ruler to draw a guideline at the top of the page. Underneath it, draw lines freehand that are parallel with the guideline. These lines should be drawn about a quarter of an inch apart. Try to draw your lines with one smooth stroke rather than inching across the page. Hold your pencil comfortably between your thumb and finger. Try not to rest your hand on the paper as you draw. Fill the page with horizontal lines.

*Drawing is the fountainhead and substance of art.*

*Michelangelo*

# Important First Steps

Knowing when, where, and how to use shading appropriately will make a noticeable difference in the quality of your drawing. The relative lightness and darkness of an object gives it a sense of depth. Your shading should always include “a full range of values.” Making a **value scale** is a very important step in learning to draw. Do the following exercise carefully because showing value will be an extremely important tool in drawing.

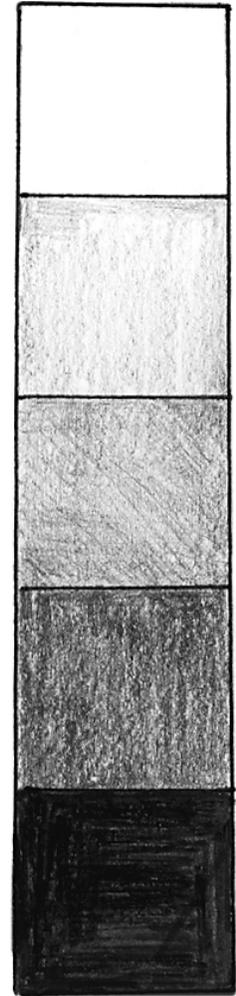
Draw five boxes in a row, about one inch by one inch square. You may line them up horizontally or vertically. Fill in each box accordingly going from light to dark. The first box should be left white; the last box should be very dark (black). Use different grades of pencils to achieve the proper value in each box.

This exercise is a crucial step in the development of your drawing skills. Showing proper values will determine your ability to create a realistic drawing no matter what your subject is. If you find this exercise difficult, keep working at it until you feel satisfied with your finished product.

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**NOTE:** Save all your finished drawings, even the ones you are disappointed with. This will help you see your progress. Be sure to put a date on each drawing.

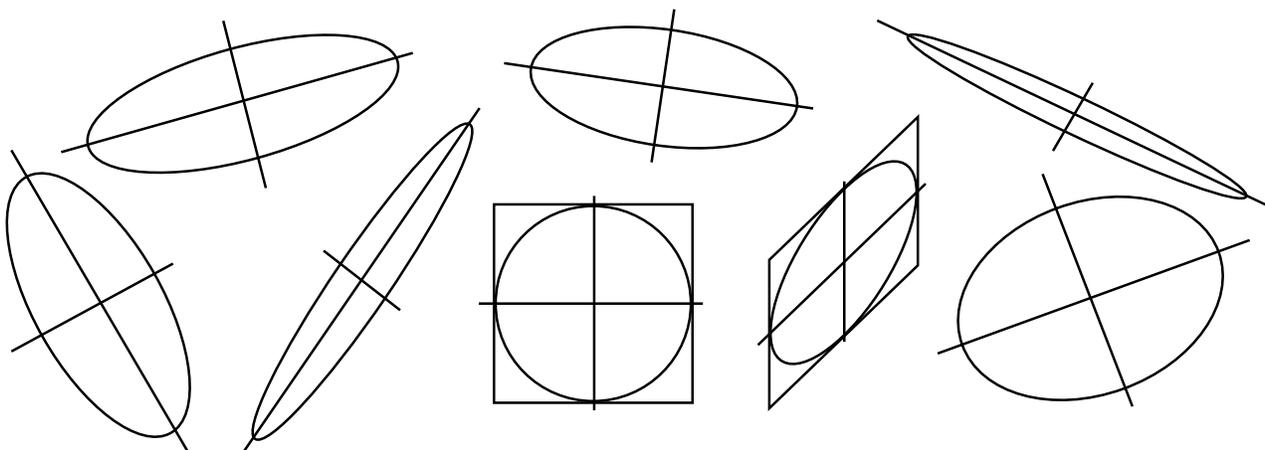
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Value Scale

## Warm-Up Exercise 3

An ellipse is a flattened out, or fore-shortened circle. Ellipses show up often in the study of science and are important in architecture. The planets in our solar system orbit the sun on an elliptical path. Draw some ellipses of various sizes. Make sure they are balanced. Use a series of circular motions; do not expect to draw a good ellipse in one stroke. Fill the page with ellipses.



## *Your sketch folder should contain:*

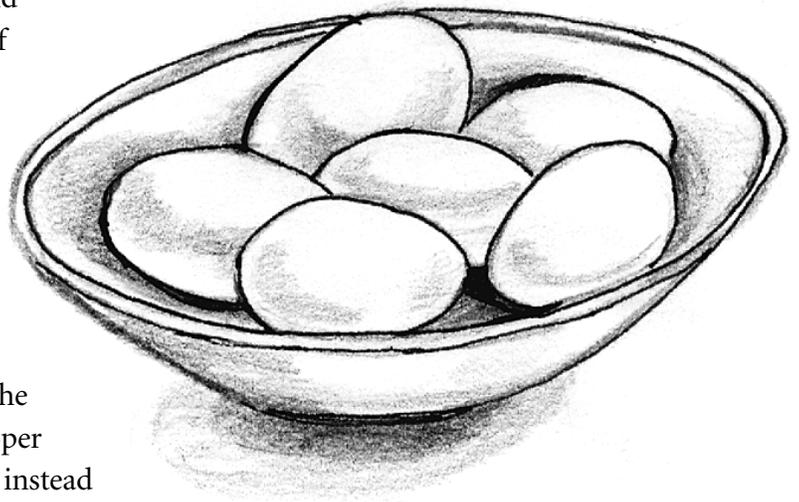
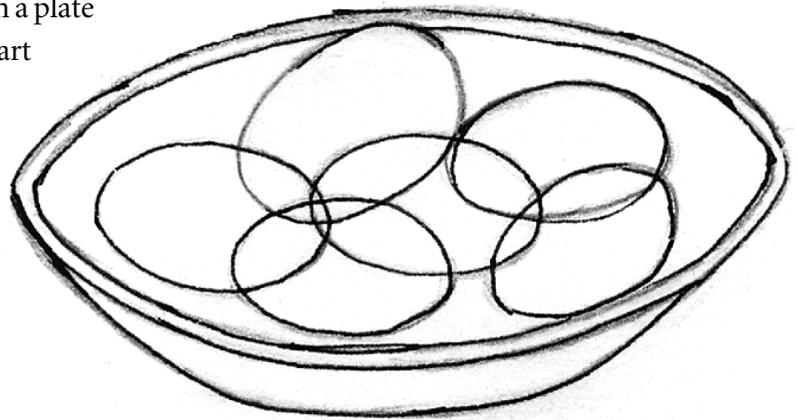
- a page full of signatures
- a page full of lines
- a value chart
- a page full of ellipses

### *Exercise 1*

Place a half dozen eggs in a white bowl or on a plate with a light source behind your subject. Start out with simple lines to sketch, or “map out,” the placement, position, and size of your subject on the paper. Watch out! Do not make your subject too small. Your initial drawing should just be an outline of the shapes of the eggs and the edge of the dish, or bowl. This is called a *contour drawing*.

Good observation is the key to realistic drawing! Look carefully at your subject and notice the different values. The bottoms of the eggs should appear darker and should lighten up toward the tops. The eggs in front should be slightly larger than the ones behind.

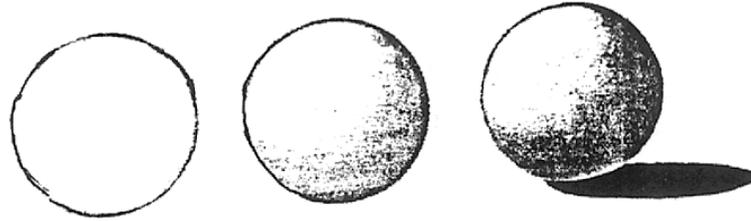
Draw only what you see! Always work your details in gradually, building up areas of shade with light, feathery strokes. Work on the drawing as a whole, adding the proper light and dark tones as you go. Proper shading will make your subject look round instead of flat. Sign and date your work.



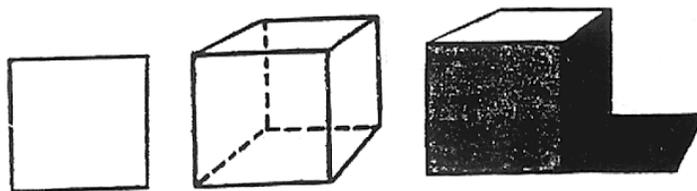
# *Lines, Shapes, and Form*

As you observe things, you will discover that all subjects can be reduced to four basic forms or a combination of forms. Each form can, in turn, be reduced to one of four basic shapes. Nearly everything you draw will begin with these basic forms, or some kind of modification of them.

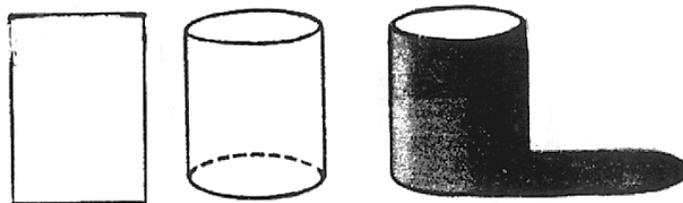
The **sphere** comes from the **circle**.



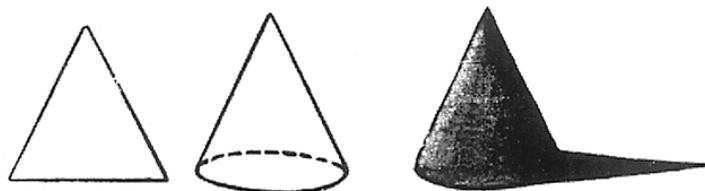
The **cube** comes from the **square**.



The **cylinder** comes from the **rectangle**.

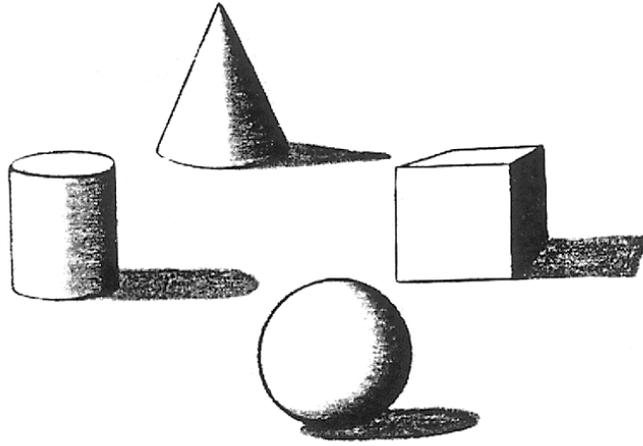


The **cone** comes from the **triangle**.



A **contour drawing** is simply an *outline* of the shape that describes the subject. In this drawing workbook we want to go beyond the outline of the shape to create a complete representation of a form.

Basic **shapes** are two-dimensional, meaning that they have both length and width. **Forms**, however, are three-dimensional, meaning they have length, width, and depth.



**Tone** is the overall lightness or darkness of an object. An object may have one of many tone values.

**Shading** is the dark area that appears on the side of an object away from the light source. A patch of shade, which is thrown, or cast, by an object onto a nearby surface, will make that object appear solid. Most of this shaded area falls on the surface the object is resting on, but sometimes it falls on another nearby object. Proper shading makes an object seem solid and defines its volume. Instead of a flat, contour drawing, appropriately placed light and shadow will bring depth into your drawing. Sometimes you will need to adjust your light source to help make your subject appear three-dimensional. It can also help create a more interesting composition. Proper shading is the key to realistic drawing.

## *Light Source*

Overhead or natural lighting is the best with which to work. Watch out for distracting shadows or a blinding glare that might appear on your paper. You may need to provide an additional light source to create interesting shadows on the subject you are drawing. A reading lamp, a desk light, or a shop light with a clamp on it can be used. Side lighting from slightly above or below gives the best effect.

