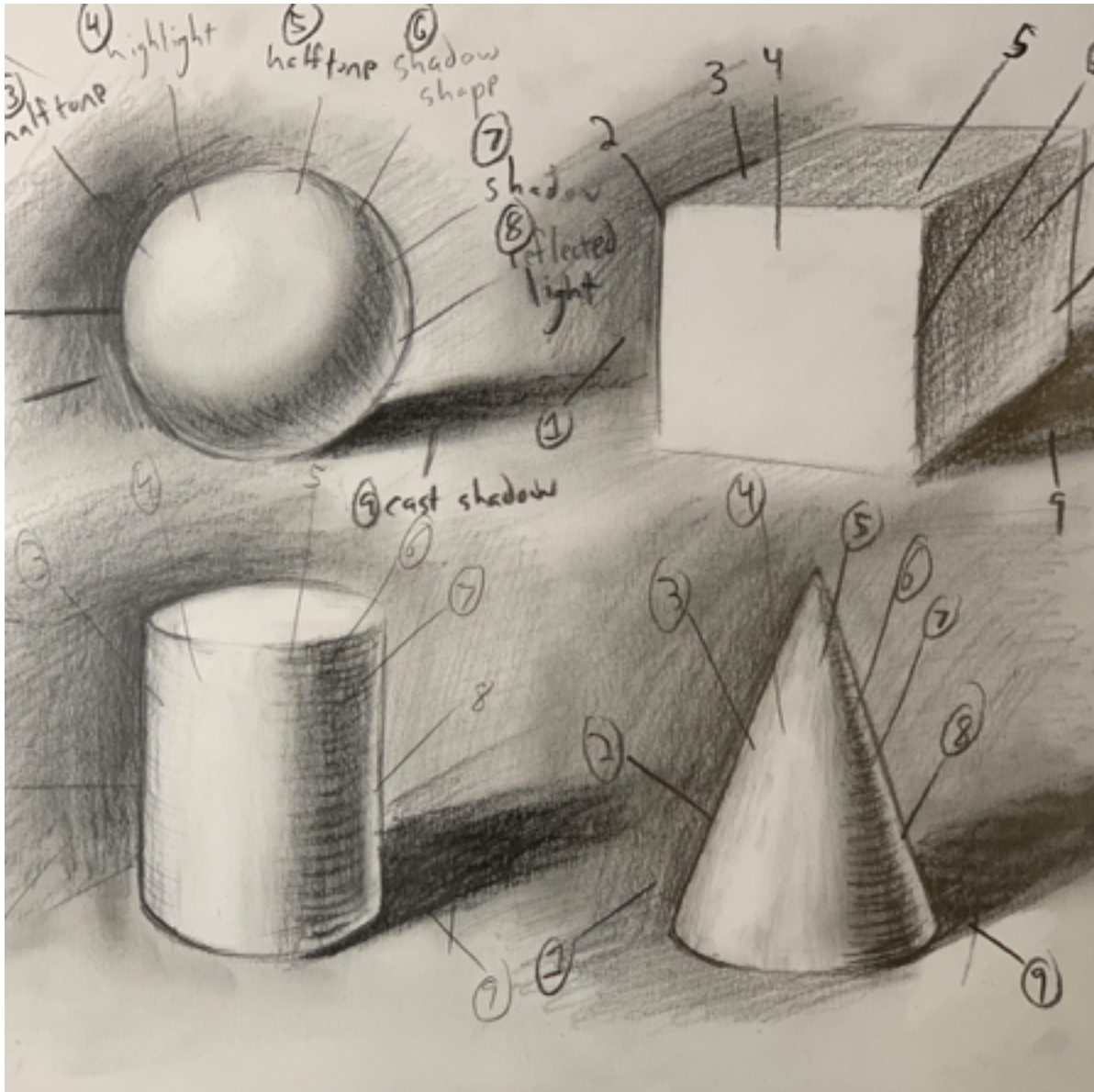


Foundations of Drawing

Mastering the Fundamentals of Classical Art



by The McEvoy Atelier of Drawing & Painting
WORKBOOK

Published by <https://mcevoyatelier.com/>
Copyright by Kevin McEvoy 2021
Written by Kevin McEvoy and Camille Apicella

All rights reserved
Printed in the USA

~A Word from Kevin McEvoy

As a boy, I wandered the museums of New York and viewed beautiful works by the Old Masters, and with a longing I wondered how I could ever enter into the world of drawing and painting. As a young man, I moved to Italy and soon came to learn that the basic concepts in drawing and painting are the most important concepts one will ever learn. In this drawing course, you learn how to reduce the complexity of the world around you to refreshingly basic concepts. This course will also give you a wonderful immersion in the practical side of drawing, such as thorough discussions of materials. From pencil selection, to sharpening tricks for extra long pencil points; from thinking in terms of light and shade, to actually shading in the paper quickly with your fingertips; from the basic building blocks used in the Renaissance, to the best types of paper for each exercise, this course is designed as a door into the world of drawing and painting.

And into these and upcoming courses, art history is woven in. I love the stories of artists who came before me, with the lessons they have to offer me. As the saying goes, "If I see further, it is because I stand on the shoulders of giants who came before me."

In "Foundations of Drawing" you will learn about materials and how to use them. a new way of holding your pencil while drawing simple shapes, and learn how to draw a circle and make it into a 3D sphere. By the end of the course you will be able to confidently draw and understand the basic foundations of classical art.

To Receive a Free Lesson from McEvoy Atelier of Drawing & Painting go to: [McevoyAtelier.com/Free-Lesson/](https://mcevoyatelier.com/free-lesson/)

This WORKBOOK is not a stand alone book. It is used in conjunction with our online course. It helps students to use this along side online video instruction.

INDEX

I:Materials

- . Preparing Your Drawing Materials
- . How to Sharpen Your Pencils 3 Ways
- . Different Types of Erasers
- . Art History: Alphonse Mucha Pencil Drawings
- . Activity: Sharpen your pencils using the 3 methods

Pencil Gradations

- . Pencil Drawing Dynamic Range
- . Vocabulary Review
- . Activity: Make Your Own Graduation Chart

II: Beginning to Draw with Shapes

- . Drawing Shapes
- . Pencil Grips
- . Activity: Drawing Different Shapes

III: Perspective 3D Shapes

- . Drawing A Sphere Relative Values
- . Art History: DaVinci Eddies of Water & Rembrandt with Two Circles
- . Vocabulary: Drawing the Sphere
- . Activity: Draw the Sphere, Shade and Label

. Drawing A Cube: Light Source

- . How to Draw A Cube
- . Art History: NC Wyeth: The Morris House, Port Clyde
- . Vocabulary
- . Activity: Draw A Cube and Label

. Drawing A Cylinder: Flow of Light

- . Art History: Albrecht Durer: Christ Crucified, Drawing
- . Vocabulary: Cylinder
- . Activity : Draw A Cylinder

- . Drawing A Cone: Volumetric Form
- . Draw A Cone Upside Down
- . Activity: Draw A Cone

III:Geometric Essence

- . Geometric Essence: Shapes in Perspective
- . Art Reference:
- . Activity: Draw Geometric Essence

Geometric Essence: How to Find Shapes in Paintings

- . Find Shapes in Charin Jar of Apricots
- . Re-draw Shapes in Charin Jar of Apricots

Geometric Essence: How to Find Shapes in Portraiture

- . Find Shapes in Shannon's Portrait

- . Homeschool Schedule
- . Teacher Assignments
- . Vocabulary
- . Art History Timeline
- . Artist Flashcards
- .

EACH LESSON CONSISTS OF:

Watch: Each lesson begins with an instructional video demonstrating the concept being taught. Leading by example, Kevin draws the concept out for you to see while also explaining the reasoning, vocabulary and concepts behind the method. You will find the lesson both approachable and filled with useful information.

Do: In each lesson you will copy whatever concept that is covered in the lesson. We have broken down the lessons into doable parts so you can actually learn the technique which is being taught.

Technique: Each lesson is a building block of skills that are taught one on top of the other so our students are gradually building up their muscle memory and vocabulary and artifice? understand find so they don't get frustrated or overwhelmed that they stop.

Art History: Many lessons have art history lessons interwoven into the instruction, and so an Art History Reference page is provided for you to remember all the artists and images. This is intended to give you the context for the concept being taught, in order to provide a well rounded understanding as well as to help you develop. The ability to draw and paint from life is built on the shoulders of the giants, ranging from Michelangelo to Sargent. By incorporating Art History into every lesson you will begin to learn in a very natural way how something as simple as drawing shapes connects to the most influential artwork of the past and also the present.

Vocabulary: Each lesson either introduces new vocabulary, or refers to vocabulary used in prior lessons. The Vocabulary page helps you remember these key terms and concepts

Activity/Practice: At the end of each lesson a activity is presented for you to practice what you have just learned. If helpful, you can do the activity while re-watching the lesson. Keep in mind that your activity should take longer than the video length of the lessons I offer. Each activity can take from twenty minutes to two hours, depending on you as an artist, and the speed at which you work. In the art world, there are no points for speed, only for mastery.

In Foundations of Drawing You Will Learn:

1. Which materials you need to begin drawing
2. How to use and care for the materials
3. Pencil Gradations- when to use the right pencil
4. A new way of holding your pencil while drawing simple shapes
5. Geometric Essence concepts- the building blocks for all art
6. Relative Values- the interplay of rich darks, delicate greys and brilliant lights
7. Deciding on your light source while drawing a cube
8. A system of transitions that help you “see” the light and shadow patterns on any form
9. How light flows over a cylinder
10. How light flows over a cone
11. How to see the Geometrical Essence Shapes that make up everything in your world
12. Lastly, you will understand what you are drawing and just how to draw it.

Here I am in my studio, this is where everything takes place as far as my drawings are



concerned and it's exciting too because here in this spot is where the world of drawing and painting opens up for me.

As you yourself jump into this foundations course the question you

can have is naturally "Where will all this lead?" I'd like to pan out from art for a moment and actually talk a little about life in general and I am really struck by this whole idea of why we choose to draw, why we choose to paint, and what happens when we see. One of the most inspirational figure's for me as a visual artist is actually a woman who is blind from the age of 19 months onward, Helen Keller.

Helen Keller has this beautiful essay that she wrote regarding: if I were given three days to see what would I do? And it goes something like:

"Those who have eyes apparently see little. The panorama of color and action which fills the world is taken for granted. It is human perhaps to appreciate little that which we have and to long for that which we have not, but it is a great pity that in the world of light the gift of sight is used only as a mere convenience rather than as a means of adding fullness to life, for long ago I became convinced that the seeing see little my hands have lingered upon the living marble of Roman sculpture I have passed my hands over a plaster cast Michelangelo's inspiring and heroic Moses I sense the power of Rodan. I've been awed by the devoted Spirit of Gothic wood carving these Arts which can be touched had meaning for me but even they were meant to be seen rather than felt I can only guess the beauty which remains hidden from me I can admire the simple lines of a Greek vase but it's figured decorations are lost to me the gnarled bearded features of Homer are dear to me for he too knew blindness oh they're so much Rich meaning and Beauty in the art of the ages for you who have eyes to see yet I am told that to many of you who have eyes to see the world of art is a dark night unexplored and unilluminated the only thing worse than being blind is having sight but no vision."

-Three Days to See by Helen Keller The Atlantic January

1933

As you embark on this journey of drawing and painting the things that I would say is you are opening up a world that is to be delighted in and to be enjoyed if you want. My views as an artist and as a creator, is that we were given creation by the Creator, and that we are meant to delight in it. You could say “well I'm not really the same persuasion as you and I would prefer to just your hear art from you. I don't really want to hear all this other stuff added in,” but you can no more separate me from that belief in the world around me, then you can separate I don't know a musician from the instrument that is held in their hands. So for me the act of drawing and painting much like Leonardo DaVinci, was not only drawing for the sake of acquiring technique, but drawing in order to understand. I want to understand the things that are around me and I believe that I'm welcomed in to participate in these things. We start with geometric essence. We learn the basic building blocks. We see how the whole universe is laid out, and very simple symbols that we come up with. We learn a lot about the basics of our drawing materials. We learn how to care for our drawing materials. We learn how to save pennies, how to source them, where we where we can obtain them from, and which makers might offer better product than others. These are very important things.

I'll share one last little story, which is to me whimsical. When I arrived in Italy as a young student I had a very American mindset; of just give me a number 2 pencil and I'll take over the world. The Europeans were like you could just work with a number 2 pencil forever, but you can also listen to us as the generations that has come before us. They said to listen to the thousands of people who came before you and see how they did what they did. I realized that in my self-perceived humility of saying that all I need is a number 2 pencil, there's actually an arrogance in that. So I put that on the shelf and said okay, teach me about your materials and in learning about materials (that really stem all the way back to the renaissance), I was really able to learn about the philosophies, reason, and concepts behind things which I aspire to do in this day and age. With that I look forward to having you in this video series!

Materials needed for this course

The art materials needed for this course can be very simple.

Just a typical **pencil, paper, sharpener, erasers (kneaded & hard)**

For those who wish to have a better setup, the “Fundamental Drawing Supplies List” link is at the button below. Bear in mind that you do not need to buy all the drawing materials at once.

Foundation of Drawing Kit:

Go to: <https://mcevoyatelier.com/product/large-sketchbook-w-drawing-kit/>



Materials List:

Pencil Leads- NOT actual lead, but graphite. Pencil leads are not harmful to health.

Pencil Gradations- the range of pencils from light to dark. The range from light to dark are seen in the below picture.

Sanding Block- a small stack of sandpaper that is typically affixed to a wooden board (or similar surface.) The sanding block is used by artists to sharpen the graphite only, NOT the wood.

Pencil Extender- a small device that is affixed on to the end of shorter pencils, so that the life of the pencil is lengthened

Kneaded Eraser- a soft eraser that is malleable in shape, which can be used to gently remove larger passages of a drawing, or to generally lighten larger passages of a drawing

Hard Eraser- there are many types of hard erasers (gum, vinyl, etc). These erasers are for more precise, sharp removal, or are for more aggressive removal of larger passages

Blending Stump- a small, paper cone that is shaped like a pointed pinky finger. It is used to soften passages of a drawing, and to fuse moments together

Sharpening Knife- a blade (box cutter, small pocket knife, etc) or a potato peeler that is used to remove the wood of the pencil. Once the wood is removed, the remaining graphite is sharpened on a sanding block. Though a blade can also be used to remove graphite, this is a precarious practice, and must be done with care, or the blade/peeler will easily snap the graphite.

Mechanical Pencil- an automatic pencil that drives graphite leads of varying diameters, used (but not limited to) drawings that are schematic in nature. A mechanical pencil is typically not as responsive to applied pressure, in that the stroke does not go thicker as more pressure is applied. Rather, a mechanical pencil has the strength of giving a crisp, consistent incised line.

Mechanical Pencil diameters-

.35 leads are very fragile, but the line is crisp and super sharp.

.5 leads are considerably stronger, and the line is crisp, sharp, and dense

.7 leads are very strong, and the line is wide, and very dense

.9 leads are extremely strong, and the line is extremely broad, and dense. These leads are somewhat more responsive to pressure, because they are wider and will not snap.

Graphite Barrel Pencils- These are pencils with very wide graphite barrels, which can be sharpened to a fine tip. They are somewhat different in design than a typical mechanical pencil, in that the lead is so broad that it is in a different category.

White Chalk Pencil- a white, powdery pencil that pairs with toned paper, these pencils can be used to indicate light in a drawing, called “heightening”

White Conté Pencil- same as a white chalk pencil, but the white material is more oily in nature

Toned Paper- paper that has been darkened by any color or value. Typically, this paper is used in conjunction with white pencil media, such as white chalk or white conté pencil. This paper has the benefit of already satisfying all the midtones in a drawing, so that the artist can primarily address the twin poles of dark shadow, and brightest light.

Sketch Paper- a simple, common sheet of paper that is not too expensive, and yet receives the graphite nicely. Typically, this “throwaway” paper is often (though not always) on the thinner side, and not too bulky. Note: sketch paper is typically not balanced in pH, and so will deteriorate over time

Bristol Paper- a hearty, strong paper that comes in various thicknesses, called “ply”

Ply- the thickness of a paper. For instance, one ply paper is quite thin. Two ply paper is twice as thick, and somewhat more resilient. Three ply paper is very thick, et al. Note: the thickness of a paper can also be measured by GSM

GSM- Grams per Square Meter, this is a means of measuring the weight/heftiness of a paper. Literally, a square meter of any given paper is cut, and weighed. And so, if a paper weights 40 gsm, it would be considerably thinner than paper that weighs 300 gsm.

I: Materials

Foundations of Drawing -Mastering the Fundamentals

GO TO > **[McEvoyAtelier.com/How-To-Draw](https://www.mcevoyatelier.com/how-to-draw)**

WATCH VIDEO >1-What Materials You Need to Start

.

How to Sharpen your Pencil in Three Ways

Supplies: Regular Sharpener, Sand Paper or Sand Paper Block, Paper Towel

GO TO > **McEvoyAtelier.com/How-To-Draw**

WATCH VIDEO > 2-How to Sharpen your Pencil with Hand Held Sharpener & Potato Peeler

Practice Page

ACTIVITY

1. Sharpen Pencil with Regular Sharpener, using sand paper or sand paper block rotate the pencil as you sand to sharpen pencil tip.

(Pay attention to the feel and see how sharp of a point and how long can you get the point before it breaks, and write a word, sketch and shade to get a feel of the affect of a pencil sharpened this way.)

2. How to Sharpen your Pencil with Potato Peeler

(Pay attention to the feel and see how sharp of a point and how long can you get the point before it breaks, and write a word, sketch and shade to get a feel of the affect of a pencil sharpened this way.)

3-How to Sharpen your Pencil with Utility Knife

(Pay attention to the feel and see how sharp of a point and how long can you get the point before it breaks, and write a word, sketch and shade to get a feel of the affect of a pencil sharpened this way.)

Practice Page

ACTIVITY: Sketch with Blunt Point Pencil and sketch foliage using your blunt point pencil. (Blunt edge for quick sketches.)

Practice Page

ACTIVITY: Draw a simple shape and shade from dark to light to gain understanding of the response of the parasite at this level of sharpening and learn how to capture the desired effect of your drawing.

Practice Page

ACTIVITY: Sharpen Pencil with Potato Peeler, using sand paper or sand paper block rotate the pencil as you sand to sharpen pencil tip.
(F Pencil - 10H)

Practice Page

ACTIVITY: Sketching with Fine Long Pointed Pencil

Practice Page

ACTIVITY: Sharpen Pencil with Potato Peeler, using sand paper or sand paper block rotate the pencil as you sand to sharpen pencil tip. (This is NOT a traditional classical method of sharpening pencils, however we have added this methods for our younger students will be taking our course and we wanted to keep them safe. >Do with every pencil you have.)

Practice Page

ACTIVITY: Sketching with Fine Long Pointed Pencil

I: MATERIALS

Erasers

Practice Page

ACTIVITY: Sketch using your sharpened pencils and use Hard Eraser to erase part of a drawing. Watch the affect of the hard eraser.

Supplies: *Soft Erase and Hard Eraser, graphite pencil, paper.*

Practice Page

ACTIVITY: Use Soft Eraser and erase part of a drawing.

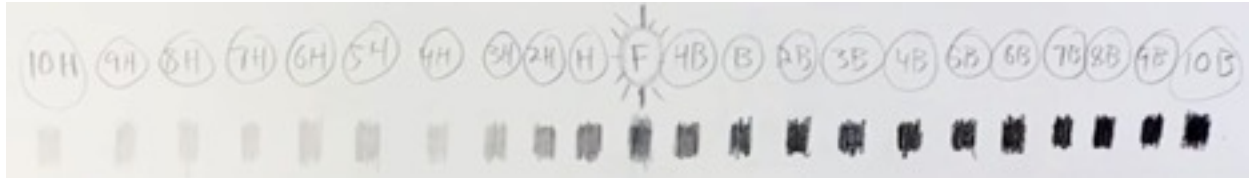
Practice Page

ACTIVITY: Draw a Sphere & Erase using a Kneaded Eraser.

Practice Page

ACTIVITY: Draw a Cube & Erase using a Hard Eraser.

Pencil Gradation



Practice Page

ACTIVITY: Fill the whole page and do a full swatch of pencil shade gradations, starting from the lightest pencil to the darkest pencil that you have. Just use what you have.

ACTIVITY

ACTIVITY: Draw a swatch under each circle with corresponding pencil. If you don't have all the pencils, just use what you have.

Pencil Gradations

- 10H
- 9H
- 8H
- 7H
- 6H
- 5H
- 4H
- 3H
- 2H
- H
- F
- HB
- B
- 2B
- 3B
- 4B
- 5B
- 6B
- 7B
- 8B
- 9B
- 10B

Practice Page

ACTIVITY: Draw a sphere with 5B verses 5H. Theses an exercise in Compare and Contrast between the pencils.

Practice Page

ACTIVITY: Walk around your house experimenting looking at different objects and seeing how the different pencil radiation range how that greatest range can be used best for different purposes. Find an object to draw using your **5H Pencil**

Practice Page

ACTIVITY: Walk around your house experimenting looking at different objects and seeing how the different pencil radiation range how that greatest range can be used best for different purposes. Find an object to draw using your **5B Pencil**.

Practice Page

ACTIVITY: Walk around your house experimenting looking at different objects and seeing how the different pencil radiation range how that greatest range can be used best for different purposes. Find an object to draw using your **5B Pencil**.

Practice Page

ACTIVITY: Walk around your house experimenting looking at different objects and seeing how the different pencil radiation range how that greatest range can be used best for different purposes. Find an object to draw using your **5B Pencil**.

Practice Page

ACTIVITY: Walk around your house experimenting looking at different objects and seeing how the different pencil radiation range how that greatest range can be used best for different purposes. Find an object to draw using your **5B Pencil**.

II: Beginning to Draw with Shapes

PRACTICE PAGE

ACTIVITY: Windshield Wiper Grip, For 15 minutes practice holding your pencil in the Windshield Wiper Grip and sketch broad strokes on the paper. Then draw loose circles and sweeping shapes. Turn the paper as you draw with the windshield wiper grip to form a loose circle.

PRACTICE PAGE

ACTIVITY: Penmanship Grip, For 15 minutes practice holding your pencil in the Penmanship Grip and draw broad strokes on the paper. See how well you control the pencil compared to the windshield wiper grip. Draw a circle and other shapes and see how precise you can make them.

PRACTICE PAGE

ACTIVITY: Drawing Shapes -Take 45 minutes to practice drawing these four shapes: the Sphere, Cube, Cylinder and Cone. Try drawing each shape with both the windshield wiper grip and the penmanship grip and notice the different applications they have.

III: Perspective 3D Shapes

How To Draw A Sphere

PRACTICE PAGE

ACTIVITY: Spend the next 20 min. - 1 hour drawing your sphere. Label using vocabulary from next page.

VOCABULARY

1. **Background** -The negative space behind the positive, foreground object.
2. **External Contour** -The imaginary line we superimpose on the external perimeter of an object.
3. **Half Tone** -Not deep shadow, not bright highlight, the values in between.
4. **Highlight** -The brightest bright area, receiving the most direct force of light.
5. **Deep Shadow** -The darkest area on a as a consequence of receiving the least amount of light.
6. **Reflected Light** -Secondary light which strikes the far side of a form, as a consequence. – a secondary light which does not come from the principal source, but rather, from the bouncing back of light on the far side of the shadow.
7. **Cast Shadow** -The absence of light on a secondary form, beyond the principal form, where light cannot reach. Example: an egg on a table. In the flow of light, an egg is the primary form which obstructs the flow of light. The table is the secondary form which is beyond the primary form. The light cannot reach the table beyond the egg, and a cast shadow is the result.
8. **Shadow Shape**- The boundary between light and dark, a line which we force ourselves to see which demarcated the border between what is discerned as light and what is determined as state, typically occurring at the plane change on a form.

PRACTICE PAGE

ACTIVITY: From where you are sitting, choose a object and find the shadow shape. If you can find it easily squint your eyes and try and find it. Chose another object and keep on trying to find the show shapes of all the objects around you. This exercise will be very helpful as you mature as an artist. Soon you wont have ot look to find the shadow shape to draw it, you will automatically see it as you draw. it will be me part of the process.

III: Perspective 3D Shapes

How To Draw A Cube

ACTIVITY: Draw a cube, label (Background, External Contour, Half tone, Highlight, Half tone, Shadow shape, Shadow, Reflected light, Cast shadow)

ACTIVITY: Draw a cube with light coming from the right and label.

III: Perspective 3D Shapes

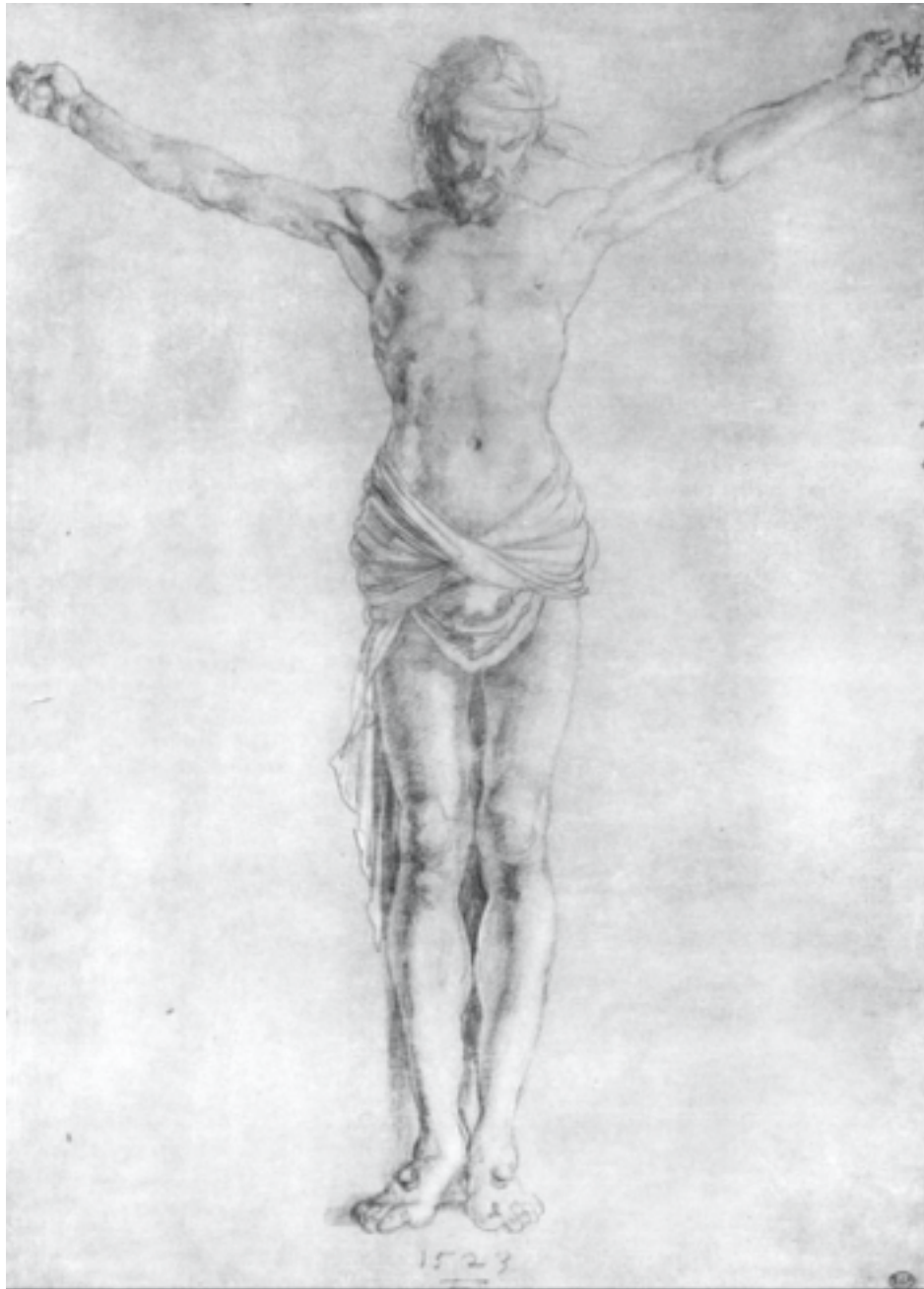
How To Draw A Cylinder

ACTIVITY: Spend the next 20 min. With the light coming from top left take your time drawing your cylinder. Label using vocabulary: Background External Contour, Halftone, Highlight, Halftone, Shadow Shape, Reflected Light, External Contour, Background, Cast Shadow

ACTIVITY: Spend the next 20 min. With the light coming from top left take your time drawing your cylinder. Label using vocabulary (Backgrounds, External Contour, Halftone, Highlight, Halftone, Shadow Shape, Shadow, Reflected Light, Cast Shadow)

ACTIVITY: Label Christ Crucified: Drawing by Albrecht Durer

Again, you can study the still image of this and just flick your eyes back and forth to see these transitions. See how it takes place in the entire rib cage, and see where there's an exception. There's not too much reflected light on the face of Jesus, but there is a decent amount on the far side of the nose because he didn't want to put too dark a shadow right there. It probably was a pretty dark shadow but he opted to go lighter. So spend a little bit of time studying the light flowing over the form. Think about why he made certain decisions, and why he opted to not go super dark in certain places. (**Backgrounds, External Contour, Halftone, Highlight, Halftone, Shadow Shape, Shadow, Reflected Light, Cast Shadow**)



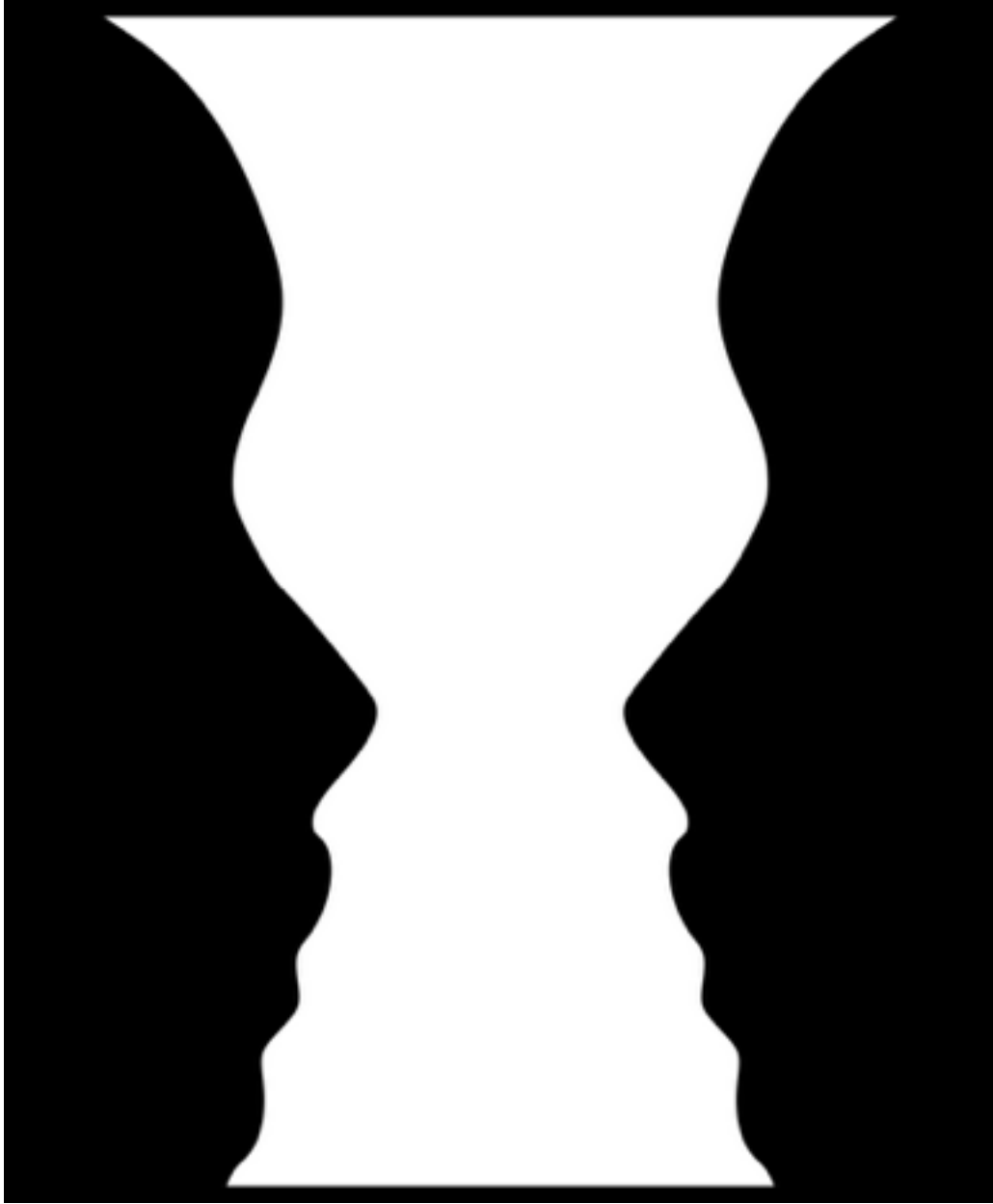
III: Perspective 3D Shapes

How To Draw A Cone

PRACTICE PAGE

ACTIVITY: Draw a Cone and label (Background, External Contour, Half tone, Highlight, Half tone, Shadow shape, Shadow, Reflected light, Cast shadow)

IV:Geometric Essence



ACTIVITY: Rubin's Vase -Now You Try It!

Activity: Geometric Essence -On a piece of paper, experiment with drawing several different geometric forms at different angles and with different sources of light. Notice how it changes the shape and how the angle of the light brings out the volumetric form. This is meant to be a short activity for 30 –1:00 minutes simply to bring exposure to these concepts. Don't worry if you are struggling to get the likeness you'd like. That is what you will learn in the upcoming section.

IV:Geometric Essence

In Still Life Paintings

Practice Activity: Draw shapes on the right side of the paper copying what Kevin has done in the video.







III:Geometric Essence In Portraiture

GEOMETRIC ESSENCE

Follow along in the video and then draw the shapes on top of Shannon's image. See how shapes are used to form her face.



Teacher Assignment Checklist

Activity Assignments:**Materials**

- 1. Sharpened Pencils
- 2. Erasers
- 3. Pencil Graduation
- 4. Pencil Graduation Worksheet
- 5. Make Your Own Pencil Graduation Chart with Pencil #'s

Drawing Shapes

- 1. Loose Draw: Sphere, Cube, Cylinder, Cone

3D Shapes

- 1. Vocabulary Sheet for Sphere
- 2. Draw A Sphere: Shade and Label
- 3. Vocabulary Sheet for Cube
- 4. Draw A Cube: Shade and Label
- 5. Vocabulary Sheet for Cylinder
- 6. Draw A Cylinder: Shade and Label
- 7. Vocabulary Sheet for Cone
- 8. Draw A Cone: Shade and Label

Geometric Essence

- 1. Draw 3D Shapes free form
- 2. Label Christ Crucified: Drawing by Albrecht Durer
- 3. Find the Shapes in The Still Life Painting from Charin Jar of Apricots
- 4. Re draw the Still Life Painting from Charin Jar of Apricots shapes on a separate
- 5. Find The Shapes in Still Life Painting from Dick Ket

Finding Shapes in Portraiture

- 1. As you are watching Kevin McEvoy draw a portrait of Shannon when Kevin draws the shape on the portrait draw the shape on the paper. (pg.66)

What Next?

As students we know that you need a flexible learning experience, so we offer our courses with extensive videos that teach classical drawing in step by step engaging instruction so you are able to understand and then actually do!

Now That You Have Finished **“Foundations of Drawing: Mastering the Fundamentals of Classical Art”**.

The next Course is **“DRAWING FROM LIFE”**: Where Kevin uses common household objects to teach you how to find the Geometric Essence in everything you see. Listen to various lessons that teach you how light flows over form, and learn to understand and draw “shapes” and “shadows” in your work. These common objects, once mastered, lead you on to understanding advanced concepts in drawing and painting. We are finishing our first textbook, “Foundations of Drawing -Mastering the Fundamentals of Classical Art”.

We are constantly adding to our online McEvoyAtelier.com . We have added “Foundations of Painting: Mastering the Fundamentals of Classical Painting”, we have added Art History Lectures, and are working on



Join us on a joy filled journey of exploring the wonderful world that God has created for us.