



the big book of



REALISTIC DRAWING SECRETS

Easy Techniques for Drawing People, Animals and More



CARRIE STUART PARKS & RICK PARKS



WILLIAM MAX IRWIN
Graphite pencil on smooth bristol board
12" × 14 ½" (30cm × 37cm)

the big book of
REALISTIC
DRAWING
SECRETS

Easy Techniques for Drawing People, Animals and More



NORTH LIGHT BOOKS
CINCINNATI, OHIO
www.artistsnetwork.com

CARRIE STUART PARKS
& RICK PARKS

Thank you for purchasing this *Artist Network* eBook.

Sign up for our newsletter and receive special offers, access to free content, and information on the latest new releases and must-have art resources! Plus, receive a coupon code to use on your first purchase from NorthLightShop.com for signing up.

[Sign Up Here](#)

or visit us online to sign up at
<http://artistsnetwork.com/ebook-promo>

The Big Book of Realistic Drawing Secrets. Copyright © 2009 by Carrie Stuart Parks and Rick Parks. Manufactured in China. All rights reserved. No part of this book may be reproduced in any form or by any electronic or mechanical means including information storage and retrieval systems without permission in writing from the publisher, except by a reviewer who may quote brief passages for a review. Published by North Light Books, an imprint of F+W Media, Inc., 4700 East Galbraith Road, Cincinnati, Ohio, 45236. (800) 289-0963. First Edition.



Other fine North Light Books are available from your local bookstore, art supply store or visit us at our website www.fwmedia.com

13 12 11 10 09 5 4 3 2 1

DISTRIBUTED IN CANADA BY FRASER DIRECT

100 Armstrong Avenue
Georgetown, ON, Canada L7G 5S4
Tel: (905) 877-4411

DISTRIBUTED IN THE U.K. AND EUROPE BY DAVID & CHARLES

Brunel House, Newton Abbot, Devon, TQ12 4PU, England
Tel: (+44) 1626 323200, Fax: (+44) 1626 323319
Email: postmaster@davidandcharles.co.uk

DISTRIBUTED IN AUSTRALIA BY CAPRICORN LINK

P.O. Box 704, S. Windsor NSW, 2756 Australia
Tel: (02) 4577-3555

Library of Congress Cataloguing-in-Publication data is available from the publisher upon request.

Edited by Kelly C. Messerly
Designed by Doug Mayfield
Production coordinated by Matt Wagner

ABOUT THE AUTHORS



Rick and Carrie Parks blend their love and friendship with their Christian faith, home and art careers. They team-teach forensic art classes throughout the nation, winning national awards for their outstanding instruction and for inspiring others to achieve artistic excellence. They are both forensic artists and have worked on major national and international cases. Their forensic art has appeared on multiple television shows, including *America's Most Wanted* and *20/20*.

In addition to teaching, Rick and Carrie create fine art in pencil, watercolor, pastel pencils and stone carvings. Carrie is a signature member of the Idaho Watercolor Society and has won numerous awards for her paintings.

To find out more about the Parks or to find a class near you, check out their website at www.stuartparks.com. Contact Rick at rick@stuartparks.com or Carrie at carrie@stuartparks.com.

Metric Conversion Chart

| To convert | to | multiply by |
|-------------|-------------|-------------|
| Inches | Centimeters | 2.54 |
| Centimeters | Inches | 0.4 |
| Feet | Centimeters | 30.5 |
| Centimeters | Feet | 0.03 |
| Yards | Meters | 0.9 |
| Meters | Yards | 1.1 |



APPLE BLOSSOMS
14" x 17" (36cm x 43cm)

The following artwork originally appeared in previously published titles from North Light Books (the initial page numbers given refer to the pages in the original book; page numbers in parentheses refer to pages in this book).

Secrets to Drawing Realistic Children © 2008

Carrie Stuart Parks and Rick Parks

2, 4, 12–21, 30–31, 38–39, 60–61, 58–59, 62–69, 46–49, 75, 76, 78–83, 84–86, 87, 88–93, 96, 97–99, 100–105, 106–109, 112–123 (2, 4, 12–21, 30–31, 38–39, 52–53, 54–55, 130–137, 138–141, 142, 148, 154–159, 162–164, 166, 169–173, 177, 180–183, 184, 194–199, 204–207, 208–219)

Secrets to Drawing Realistic Faces © 2003

Carrie Stuart Parks

58, 25, 26–27, 32–39, 46–49, 56–57, 64–65, 32, 78–88, 89–91, 96–98, 100–102, 108–115, 118–119, 122–128, 129, 134–138 (110, 113, 114–115, 116–123, 124–126, 127–128, 129, 142, 144–153, 160–161, 164–166, 167–168, 174–179, 186–187, 188–194, 197, 200–203)

Secrets to Realistic Drawing © 2006

Carrie Stuart Parks and Rick Parks

9, 94, 12, 21, 24–27, 64, 30–31, 40–41, 44–49, 52–61, 62–63, 66–71, 74–77, 80–85, 90–91, 50, 100–101, 117, 86–89, 96–100, 118–123 (5, 9, 10, 19, 22–25, 26, 28–29, 32–33, 36–41, 42–51, 56–57, 58–63, 64–67, 68–73, 74–75, 76, 78–94, 95–98, 99–103, 104–109)

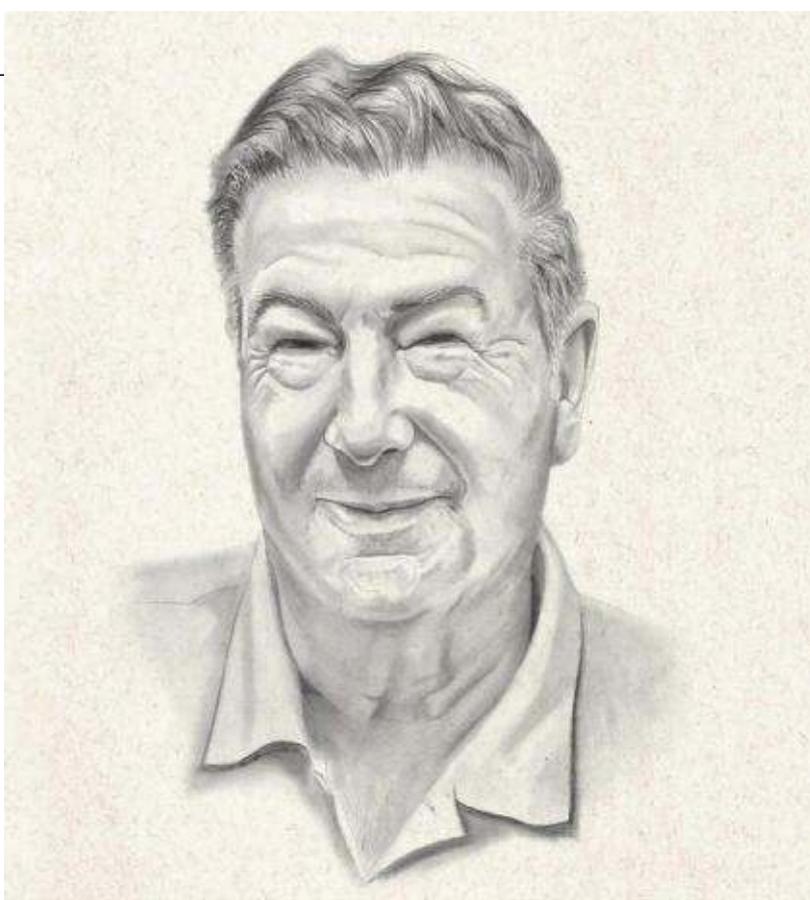


TABLE OF CONTENTS

[Title Page](#)

[Special Offers](#)

[INTRODUCTION](#)

[1 The Right Stuff: Materials and References](#)

The first secret to realistic drawing is having the right tools.

[2 Realistic Drawing Techniques](#)

Once you have the right materials, learn how to properly use them in this chapter.

[3 Drawing Practice](#)

Follow along with the demonstrations in this chapter and put your drawing techniques to work.

[4 Techniques for Drawing Realistic Faces](#)

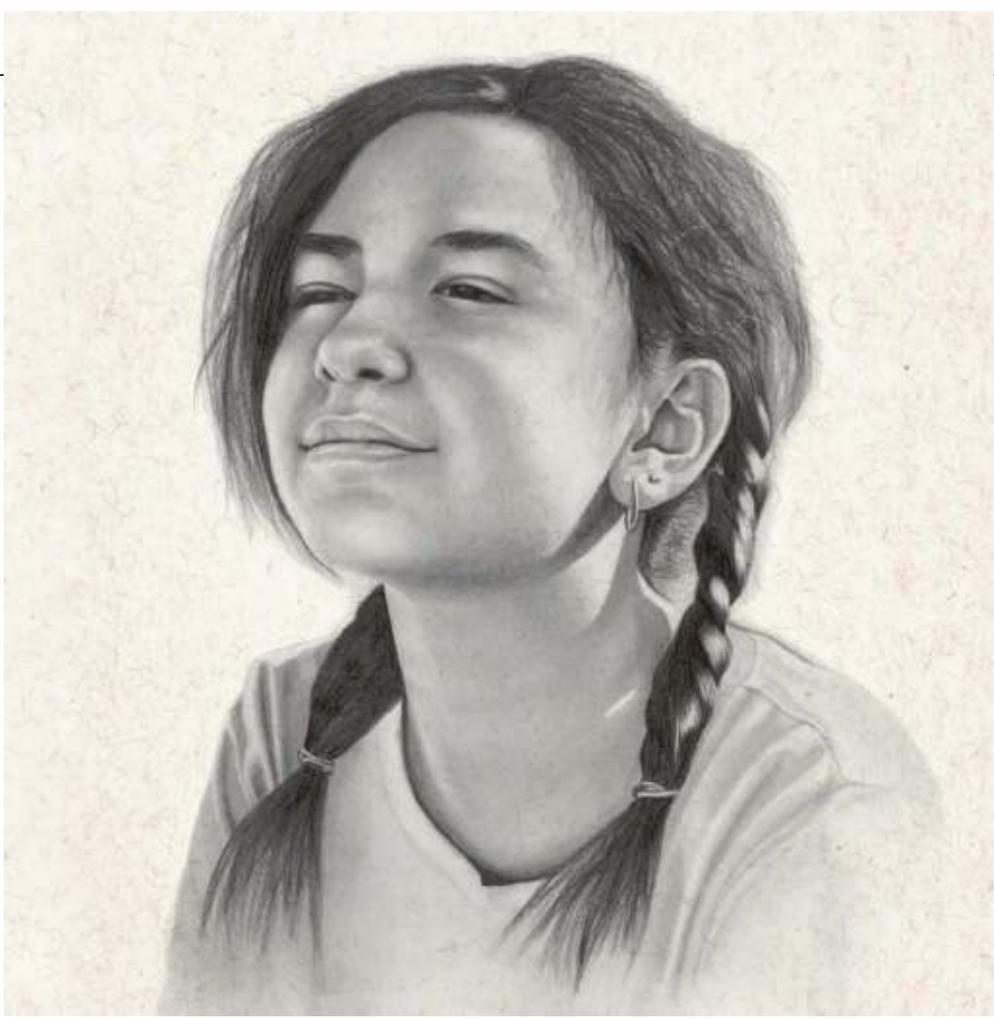
Drawing the human face is tricky. Discover the secrets to success here.

[5 Drawing Realistic Facial Features](#)

Refine your ability to draw the face by focusing on individual facial features.

[6 Drawing Realistic Portraits](#)

Put everything you've learned together to draw portraits of your friends and loved ones.



INTRODUCTION

So many times I have heard someone throw down the sword—make that the pencil—and issue this challenge to me: “Yeah, but you can’t teach ME to draw!” Yes, I can teach you to draw even if you can’t draw a straight line—or draw blood with a knife. You’re reading this book, which means you’ve met the only criteria I have: a desire to learn.

Drawing is a very learnable skill. If you haven’t learned to draw, your drawings are weak or some art teacher told you to take up knitting instead, you just haven’t had the right instruction. I’m not promising that you’ll become Leonardo da Vinci by the end of this book, but I do believe you will draw better than you have ever hoped. All you must do is apply (and practice!) the drawing tools taught in this book. You’ll soon discover that learning to draw is less about talent and more about learning to perceive the world around you differently.

GETTING THERE

My own artistic journey is just colorful enough to make for a good, and hopefully inspirational, story.

I’d always found certain types of art easy. That is, I could look at some things and somehow draw them fairly accurately. I grew up in a small mining town in northern Idaho where the public school system could barely afford textbooks, let alone an arts curriculum. My parents did the best they could to encourage my talent, but when I announced that I was going to be a professional artist, they could barely mask their horror. Art was fine as a hobby, but a career? After much soul-searching, they bravely sent me off to a nearby community college to study commercial art.

I soon found myself floundering. Lessons consisted of the professors placing a mess of white shapes on a table and having us draw them. White balls, white shoes, white drapery and, well, more white stuff. I could never figure out the point. What is so special about white? Then we got to paint. We did paintings of the white stuff in the primary colors of red, blue and yellow. Egads! I just wanted to draw something that really *looked* like something.

After a year of not getting it, I changed majors and figured my art career was probably going to become a hobby after all. I envisioned myself as a gray-haired lady puttering with bad oil paints on Saturday mornings. For several years I drifted from college to college and major to major. I became the consummate professional student.

Then one day I attended a gallery opening of watercolor paintings. As I wandered around the room studying the paintings, it hit me: I can do this! I can paint at least this well. So what was the difference between this artist and me? How did she get her own art show and not me? My husband dryly provided the answer: “She *did* it.” She took the time and effort to actually create enough art for a one-woman show. I made up my mind then and there that I was going to be an artist, too, despite my collegiate setbacks.

THE STORY CONTINUES

After some time as a watercolorist, I found myself developing a fascinating use for my drawing skills. I started working at a crime lab as a forensic artist. Part of my job was sketching crime scenes. I would love to tell you that I was originally hired to work there because I was a brilliant artist with the crime-solving ability of Sherlock Holmes, but that would be stretching it. In 1985, I attended a show

course on composite drawing at the FBI Academy in Quantico, Virginia. Composite drawings are the “Wanted” drawings you see of criminal suspects on the nightly news. They are usually created by combining separate facial features that the victim or witness of a crime selects from a book of faces. The composite is used to identify an unknown suspect. I was invited to the course only because the FBI wanted participants from a variety of regions throughout the United States. My face-drawing skills were still dreadful at this point, but I was inspired to improve.

I worked hard and paid attention to what it would take to do a good job. I became Carrie Parks, Pencil Sleuth. I loved drawing faces and became addicted to forensic art. I finally finished my college degree with a double major in social science and art—with honors, no less. My motto was, “I have a pencil, and I’m not afraid to use it!”

Now my husband and I travel across the nation teaching composite drawing and forensic art courses. We have taught all kinds of people of varying skill levels, from FBI and Secret Service agents to civilian adults and children. We have won awards for our teaching methods, and I’ve even written a book exclusively on drawing faces. And to think, at one point I thought art could only be a hobby!

SO, THE POINT OF THIS IS ...

You, too, can realize your dream of becoming an artist if you set your mind to it. This book aims to teach you what it takes to do just that. I’m not going to set a bunch of stuff in front of you and expect miracles. Instead, I’ll cover all the essentials, teaching you the secrets of realistic drawing one step at a time. Before you know it, you’ll be turning out picturesque landscapes, stellar portraits—any subject that you like!

In my many years of teaching art, I’ve discovered that there are certain characteristics that define success as an artist. My short list is as follows:

Desire. Desire doesn’t just mean wanting something, but wanting it badly enough that you’re willing to try a different approach to get it. At first, you might not like it, might not do well trying it, or might not find it useful, but still you are willing to try. This characteristic is what will allow you to grow and improve your artistic skills.

Interest. It’s hard to whip up a fascination for drawing Harley-Davidson motorcycles when you love to ride horses. You need to draw what interests you, and practice your drawing on the things that interest you.

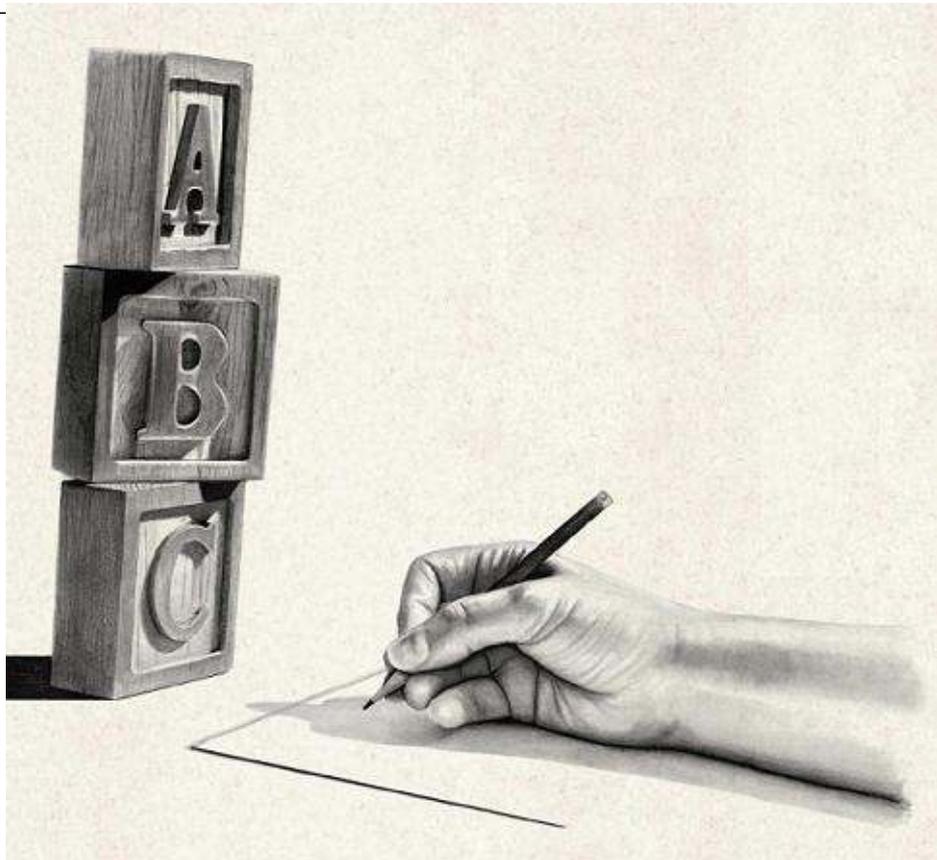
Good instruction. This is my role. Good instruction is not up to the student, it is up to the teacher. If you’ve ever taken a class where you were told to draw something in a particular way but were never told why or how, you haven’t failed—your teacher has. If it’s meaningless to you, you’ll never learn. Art needs to be stepped out, explained and demonstrated. If it were as simple as just drawing something, you would already be doing it!

Focus. The artists who develop the best drawing skills usually have the best observational skills. This means having an eye for the details as well as the overall picture. This takes concentration and training but is well worth the effort.

Practice. To be good at anything, you need practice. One of my students was so thrilled by his new skills that he started drawing everybody, everywhere. I believe he had a sketchbook firmly in hand

wherever he went. Of course, he is a fantastic artist now because he practiced his skill.

Talent. Some artists may have it, but you *don't* have to have natural talent to draw well. In my opinion, it takes far more training and skill development than actual talent to become a successful artist. Anyone can learn to draw by applying her desire and interest. I'll supply the good instruction if you focus on and practice what you're learning. Everyone will then be convinced that you had talent all along!



BUILDING BLOCKS
16" x 20" (41cm x 51cm)

The Right Stuff: **Materials and References**

You want to know the first secret to drawing? Find the best tools available! You have to have the right toys. Having the proper pencils, paper, erasers and other tools can make a big difference in your art. I'll show you what I prefer, but I fully expect you to develop an addiction to trying out new drawing supplies on your own. Think of it as the chocolate in your art life.

In addition to the right supplies, you need something to draw from. Whether it's a photograph, still life setup, live model or a trip to the great outdoors for some plein air sketching (and maybe a little bug-slapping), the inspiration for your artwork can come in many different forms.

Pencils

Your cheerful yellow No. 2 pencil usually contains an HB lead. It would perform just fine as a drawing pencil, but ask yourself, is it really cool? No, buying a sparkly version doesn't make it better. You need stuff, remember? There are quite a few pencil choices to consider:

- **Mechanical pencils** come in a variety of colors and are easily found in most art stores. They usually consist of a plastic holder and a fine HB lead that advances by clicking on an end or side button. They create consistent lines of equal width.
- **Lead holders** are available in the drafting section of most office supply stores and come with an HB lead. Various grades of 2mm lead can be purchased and easily placed into the holder. The main difference between lead holders and mechanical pencils is that a mechanical pencil cannot be sharpened. Unlike a lead holder, its tip is very small and will break if you apply too much pressure.
- **Graphite and charcoal pencils** differ in several ways. Graphite pencils, often called lead pencils, consist of ground graphite mixed with clay and placed in a wooden holder. They are available in many grades, although there is a slight difference in the darkness among brands. They often create a shine in the drawing as light hits the surface. Charcoal pencils have more "drag" when you use them, may be more difficult to erase, and create a different appearance in your drawing. They often come in only three or four degrees of darkness.
- **Carbon pencils** combine the darkness of charcoal with the smoothness of graphite and may be combined with either graphite or charcoal in a single drawing.
- **Ebony pencils** are very dark, smooth graphite pencils. Many artists love these pencils, but they may limit your ability to build subtle tones.
- **Wash pencils** are water-soluble graphite pencils. They may be applied to wet or dry watercolor paper. You can also apply a wash of clean water for different effects.

Pencil Grades

There are about twenty grades of graphite available, ranging from the lightest and hardest at one end of the scale (9H), to the softest and darkest at the other end (9B). The HB lead in your yellow pencil is a medium-grade, workable lead (or, technically, graphite). Your choice of pencil is determined by your drawing style and paper choice.



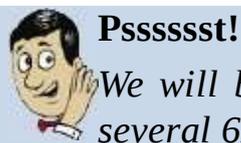
Different Pencils, Different Effects

The standard No. 2 pencil works just fine for drawing, but other grades of lead will be needed for some of the effects found in this book. From left to right are wash pencils, ebony, charcoal, graphite, mechanical and basic yellow.



Pencil Grades

Hard pencil grades make lighter lines, while softer grades make darker lines.



Psssst!

We will be using only four types of graphite in this book: 2H, HB, 4B and 6B. Purchase several 6B pencils; they wear out fast.



Fancy Stuff

Drawing sets are very nice and make wonderful gifts, but they're not necessary for drawing. If you purchase a kit, be sure it looks like you'll try most of its supplies, because some contain pencils you may never use.



Get the Point

Compare the point on a lead holder with the point on a regular drawing pencil and a mechanical pencil.

Special Note:

Pencils

Soft-leaded pencils will break inside their wooden hold-

HOW TO USE LEAD HOLDERS

Lead holders are our choice for drawing because they form a sharp point.



1. Expose the Correct Amount of Lead

The top of the lead pointer has two small holes. Release some of the lead from the holder and place it into one of the holes.



2. Correct Length

The size of the hole is the exact amount of lead you will need to sharpen. Slide the extra lead back in your pencil until the metal tip rests on the sharpener.



3. Ready to Go

You now have the exact amount of graphite exposed.



4. Sharpen

Place the lead holder into the larger opening. Jiggle it so it's correctly positioned. The entire top will rotate in a circle, sharpening all sides. Don't worry if you don't do well the first time. This takes a bit of practice.



5. Clean Up

Push your sharpened tip into the small white area on your lead pointer filled with soft-rolled paper to clean off the excess graphite.

Erasers

Most people have the idea that erasers are used only for boo-boos. Make a mark, erase it. Make another mark, erase again. Erasers are far more useful than that. They can lighten areas, create textures and add a variety of different effects to your drawing.

Unlike pencils, erasers are not lined up and clearly labeled for the shopper's convenience, so you'll need to investigate your options before making a purchase. There is a wide selection of erasers available, each varying in hardness (or firmness) and messiness (how much eraser residue is left behind). The upside, though, is that with so many options you're guaranteed to find an eraser that suits your needs.

Types of Erasers

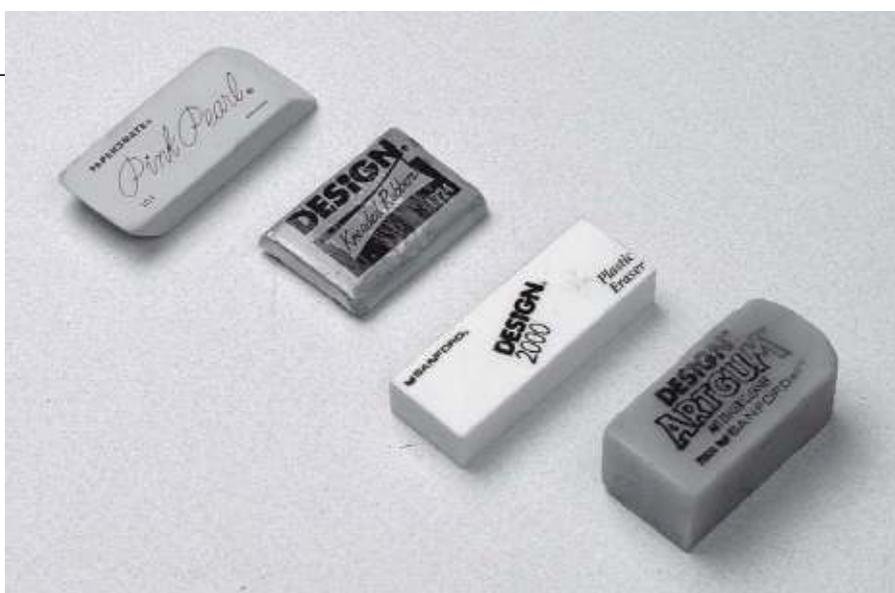
- **Pink Pearl** is a common eraser with attitude. It gets into your drawing and really tears up the graphite. But be cautious: The same aggression this eraser applies to graphite is also applied to your paper. There's a possibility that your paper will be roughened up as well.
- **Kneaded erasers** made from rubber are soft and pliable. You can wad them into a point to lift graphite out of tight places or use them to lighten an area that's too dark by pushing them straight down on the art, then lifting. Clean them by stretching them back on themselves.
- **White plastic** or vinyl erasers are your best choice for general cleanup. They are nonabrasive, tend to be gentle on your work and leave behind no residue.
- **Gum erasers** are useful but terribly messy. They shed worse than a collie in spring.
- **Electric erasers** are great, especially the smaller, battery-operated versions.

I use the white plastic and kneaded erasers the most. I like the way the white plastic eraser handles the paper—gently yet efficiently. The kneaded eraser lifts out the graphite without destroying the underlying pencil lines.

Going Electric

Drawing supplies are inexpensive compared to other mediums. Think about the money you'll save. Because you have all that extra money, you're now going to spend it on your first big purchase: a portable electric eraser.

There are several brands of portable electric erasers on the market, but I find the Sakura brand works best. Some brands spin too fast, grinding into the paper and leaving rough spots. Some brands stop spinning as soon as you touch the paper. The Sakura eraser has the right spin to erase, can be sharpened to a fine point by using a sanding block and is easy to hold.



Rounding Up the Usual Suspects

From left to right are the Pink Pearl, kneaded, white plastic and gum erasers.



My Favorite Electric Eraser

I like the Sakura portable electric because it handles like a pencil and erases cleanly without tearing up the paper.



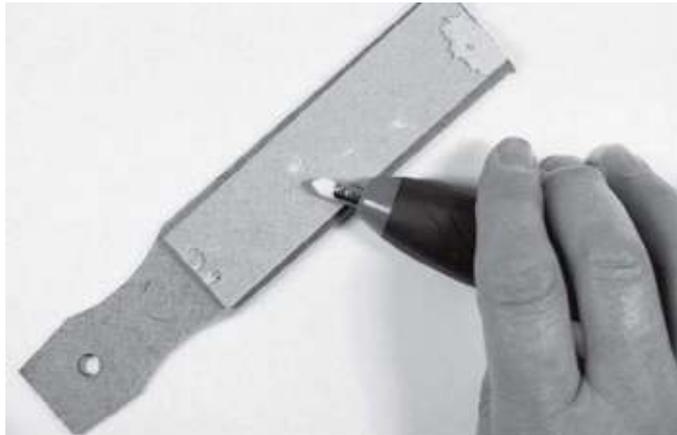
My Favorite Kneaded Erasers

Colored kneaded erasers by Faber–Castell don't stain your work and come in red, yellow and blue. Blue's my favorite; it matches my eyes.



Creating White Lines

You can't draw white lines on white paper, but you can lift them out of your shading using the electric eraser. Practice creating the effect of white hairs, eyebrows or highlights in the eyes and hair.



Sharpening Your Electric Eraser Tip

In order to "draw with white," that is, make fine lines with your eraser, you'll need to sharpen the tip. An old piece of sandpaper works fine, as does a sanding block created for artists. Turn on your eraser and angle it so that the spinning eraser forms a sharp point.



Drawing White Lines

An electric eraser with a sharpened tip allows you to accurately draw white lines through your shaded areas.

Other Absolutely Necessary Toys

I once handed my five-year-old nephew a toy catalog and asked him what he wanted for Christmas. He opened the book and studied the first page intently, then said, “everything on this page.” He looked at the facing page, waved his hand over it and declared, “everything on this page, too.” He went through the entire book like that, asking for everything but the dolls.

No, you don’t need to buy everything on every page of the art supply catalog, but you do need to add a few more items to your shopping cart.

Ruler

We’ll use a ruler for a variety of different projects, and the best one by far is the C-Thru plastic ruler. The C-Thru ruler has a centering section so you can find the middle of anything. The interior lines make it easy to create 90-degree angles (trust me, you’ll need that). I prefer the 12" × 2" (30cm × 5cm) version.

Circle Template

Certain things are a given. Chocolates have calories. You’ll run into the most people you know at the grocery store when you look your worst. And drawing perfectly round circles is impossible without help. The next item for your drawing kit is a circle template. You can find it in most drafting areas or office supply stores as well as general art stores. You will absolutely need it. Find one with a variety of small holes.

Erasing Shields

Erasing shields are inexpensive tools made of thin metal that you erase over top of to create different effects. You can create a custom template by cutting through a piece of acetate with a hobby knife. The best acetate to use is clear plastic report covers.

Blending Tools

Many artists use their pencils to create shading, smudging and blending without resorting to some form of a blending device. It can make for a beautiful drawing, but requires skillful handling of the pencil. You may also take the other route and create nice shading with tools.

A short list of blending tools includes a paper stump, tortillion, chamois and a cosmetic sponge. Don’t even *think* of using your finger because the oils will transfer to your paper. The paper stump is used on its side; the tortillion is used on its tip.

Proportional Divider

A handy (albeit expensive) tool is the proportional divider. It allows you to measure between your drawing and your art. There are several art suppliers on the Internet that carry this item. I demonstrate how to use one in a later chapter (see “[Using a Proportional Divider](#)”).

Horsehair Brush

My final toy is a horsehair brush to remove the erasing dandruff. A bird feather, soft-complexion brush or soft paint brush also work well. You don’t want to use your hand because that will smear the drawing, and if you try to blow the debris off, there’s a good chance that you might include some sp

sample content of The Big Book of Realistic Drawing Secrets: Easy Techniques for drawing people, animals, flowers and nature

- [download The Dark Tower \(The Dark Tower, Book 7\)](#)
- **[The Golden Flask for free](#)**
- [On the Beach for free](#)
- [Tom Swift in the City of Gold: Or, Marvelous Adventures Underground \(Tom Swift, Book 11\) here](#)

- <http://kamallubana.com/?library/The-Dark-Tower--The-Dark-Tower--Book-7-.pdf>
- <http://aneventshop.com/ebooks/The-Golden-Flask.pdf>
- <http://www.mmastyles.com/books/Group-Theory-in-the-Bedroom--and-Other-Mathematical-Diversions.pdf>
- <http://tuscalaural.com/library/Aesthetics-and-Modernity-from-Schiller-to-the-Frankfurt-School.pdf>