Drawing Anatomy with CBTV Live

Chapter 1 - Chapter 1
Drawing Anatomy
(upbeat music) - Hey everybody, welcome to Creativebug. We're coming at you live like we always do on Tuesdays and Thursdays, and I have a special guest in the studio. This is David Tenorio. I said that right, right? - Yes. - Ten Oreos. - Yes. - And David's a local artist, and he also works at a local artist place, which I love to death, ARCH. How long have you been working there? - I've been there a little over three years. - We, before the live shoot, were just talking about our love of pens, and watercolor, and, really, that's all I still wanna talk about, but actually David is an amazing artist, illustrator. How else would you define what you do? - Yeah, like, artist, illustrator, educator-- - Educator. You've been teaching for a long time. You teach people all over the world? - I do, yeah. I've taught people of course here in the United States, and then I also do tutoring online. So yeah, I've been teaching for awhile. I've been teaching for almost 10 years. - That's awesome. That totally shows. Wait 'til you see what he does. Can I just show you right now? (laughs) Do you see this Great Dane? It's the most beautiful thing ever. That's colored pencil on acrylic ink, you said? - [David] Yeah, that's actually acrylic paint. - [Courtney] Acrylic paint. - [David] Yeah, so, acrylic paint, and some colored pencil. - (gasps) Stunning! David's gonna share with us some tips for drawing a head, because we hear a lot from you Creativebug folks that drawing people is really hard, and he has some amazing tips where you don't actually need to know anatomy, like, from a science perspective. - No, yeah, I mean, that's an important thing I like to talk a lot about when drawing the head or doing anatomy, is, even though it's nice to know a lot about muscles or bones, you don't actually have to know those things, initially. In fact, there's a lot of really easy steps and easy tips, I think, can improve your drawings, immediately, like even today. - It's really exciting. Okay, so, we're working on some Bee heavyweight drawing paper. And we've got David's favorite pencil: this is a Caran d'Ache Pablo. So this is not water-soluble, it's like a traditional colored pencil. - [David] Yeah, traditional colored pencil, and what I like about the Pablo is it's pretty smooth, like, some of the other pencils they have great color, and of course, all the brands have really nice pigments, but the Pablo, I notice, doesn't drag a whole lot, like it's really, really smooth when we draw. - [Courtney] Nice, awesome. And then, we are drawing from a photograph, and this is Adam. - [David] Yeah, this is Adam. He's actually a co-worker of mine, and Adam, like many people that I draw, just, you know, there's these great things about his facial features, like, about the structure of his head. I was just talking to Courtney about, you know, all the people that I draw, on the train, or outside, or at the coffee shop, it's just, it's amazing to see all these little things about people that are unique, that are interesting, just, like, totally eye-catching, and Adam's definitely that. - [Courtney] Yeah. And like, his little tiny earring right there. - [David] (laughs) Yeah, the little details. - [Courtney] Okay. So if we, how are we gonna start? I'm gonna follow your lead, but if you could kind of talk me through how you would start this. - [David] Yeah, so, the first thing I do is when I look at a picture like this, one of the main questions I'll ask myself would be, "Am I looking up at this person? "Looking down on them? "Are they about eye-level?" and so, I'd say we're at about eye-level with this photo. And then, a lot of the drawing that I do involves really simple shapes at the beginning, and then kind of adding the detail onto that later on. - [Courtney] I find, like, that's the hardest, right? Like, you're like, the eyes are amazing, I wanna get right to the eyes, but you really need the foundation elements to make sure everything, like that the eyes are in the right place and not in the middle of

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the forehead. - [David] Totally, yeah, and a lot of those things, think of it just like making a cake, or like, the icing on the cake. Making the cake is, like, yeah, the head, getting the features lined up, you know, doing those big moves, and then at the end, you can, like, put the eyelashes, you know, put the little earring. But I understand, sometimes you get so excited, like you just wanna start on those things cause that's the stuff that interests you. - [Courtney] Yeah, totally. Okay. So, big shapes to start. - [David] Yeah, so what I would do is one of the first big shapes that I love is just a circle. So do a nice size circle, cause this tells me a lot about how big the head's gonna be on the page. And it's also just, like, a good, simple landmark. - [Courtney] Okay. - [David] And then, the next thing I would do, so I have this nice circle to kind of get the size of my head. And since we're drawing a profile, which I think is a little bit easier, it's a little nicer to work with. The next thing I would do is I would work on adding in what we call the jaw. So we have the ball, here, is kind of the size of the head, and then the next shape that I like is I like to add a jaw, and so that the sort of the angle of his face, like whether it's tilted up, or tilted down-- - [Courtney] And this is pretty, like, he's just looking straight ahead. - [David] Yeah, he's just looking straight ahead, so there's a lot of nice stuff going on today with this picture. And then we add a little bit of a line for his jaw. And then I like to connect a little bit of that into the ball. - [Courtney] Okay, and right now it's looking like something from nature. I mean, it does look like a skull, actually. So that makes sense. - [David] Yeah, and again, that's a lot, the things I go after, I chase with the drawing, is keeping the shapes really simple, but still relying on that foundation, like skull and facial anatomy, things like that. - [Courtney] My circle's not, the proportions of mine are different, but I'm just gonna keep going with it. - [David] Yeah, just (laughs) yeah, let's just rock and roll. Okay, so, we've got the head, we have the jaw. The last thing I'll do is, before I get into some of the features is I might add a little bit of the things on the outside, like his neck. So add a couple lines of his neck. For now I can go ahead and add just a very simple line for his collar, where his shirt's gonna go. And again, all the things, like the wonderful folds, or the way the collar's tipped, or anything like that. Not too concerned yet, just kind of getting these big shapes in. And then, of course, another really important one on anyone's head would be the hair, and so I'll do that, too. I'll add just a little bit of kind of a simple shape to sort of imply where that hair's gonna go. - [Courtney] It's like a very stylish haircut, here. - [David] Yeah, it's a great haircut. Again, another thing that's very eye-catching about Adam, just-- - [Courtney] He's also very tall, I've actually met Adam, because he's rung me up at ARCH. - [David] Yeah, yeah. - [Courtney] He's very tall. - [David] (laughs) Okay, so now that I have this structure, and we should note, a very important thing, by the way, is that we're drawing very light. We're using a very light touch, which a lot of times, I characterize that as using more of my arm. Kind of using a lot of my arm to draw-- - [Courtney] So you're not flicking your wrist, you're, like, it's a whole body motion, you're like, rocking your arm to get that. - [David] Totally, yeah. And these are lines that we could erase, but otherwise they're light enough that we can just kind of leave them on the drawing. Okay, so what now what I'm gonna do is I'm gonna start to add a couple of lines for these big features, like his eyes, his nose, his mouth, his ears, and so usually what I do with that is I just simply put in some lines. So I'll kind of mark a line for where his eyes are gonna go, a little bit of a line for his nose, his mouth, or his lips, and then, for his ear, I'll actually change a little bit, and kind of go into that oval or circle idea. Again, just to sort of plot it on there. - [Courtney] So you're always kind of referring back to your photo-- - [David] Yeah, another very good point is that that time is definitely 50-50, if not even, like, 70-30, like, spending a lot of time looking at my photo, and then, a little bit of time on the drawing. Make sure to go back and forth. Okay, so now I have the big shape, kind of looks like a Spartan, right-- - [Courtney] (laughs) Totally, I was just thinking! It's like straight out of 300. -

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[David] Yeah. So, now that we have this going, we can start to stack some detail on here. And so I'm gonna do first, is I'm gonna go ahead and drop in another nice shape that I love, I draw this on every single person I draw, which would be sort of a socket. So not just the eyeball, but kind of a socket to show... - [Courtney] So, like, this. - [David] Yeah, very good, yeah. Just that nice shape that houses the eye, the eyebrow. For his nose, right now, we can also keep it pretty simple and just sorta plot in his bridge. - [Courtney] And you, I mean, you can correct, like I... Right, like I am, like, oh, I put a line for the nose but really I feel like it's coming more here? - [David] Oh, yeah, totally, yeah. That's the point of keeping this light, is we can kinda draw over it and have a lot of the lines overlap and if they do, you know, that's okay, especially for this since we're just doing a sketch. - [Courtney] Yeah, and remember, you guys, we're live, so you can write and ask questions, although I know you're all rapt attention because David's, like, telling us everything (laughs). - [Aly] Oh, we do have our first question. - Oh, here we go. - We do have a question. - [David] Let's do it, I'm ready. - [Aly] Kathy is wondering, why do you hold your pencil that way? - Oh, there it is! - That's a great question, Kathy! - [Aly] Easier to draw? - So Kathy's question is why is David holding his pencil like, in the middle? I asked him the same thing before we started. - Yeah, so, when I do the first part of the sketch, like, the lighter part, what I've noticed about myself, which, always important to, like, figure out those things that you're doing naturally. I noticed that if I hold it regular, kind of like I'm writing, you know, the handwriting hand? I tend to pull, like, everything's kind of, like, pulled to one side, or feels more off-center. And so I've learned that if I hold it sort of down the middle, it's very neutral. It feels very soft, and relaxed. - It feels super awkward if you're not used to doing it-- - Yeah, totally. (laughs) Yeah, and again, sometimes you come up with these unique ways-- - Yeah. - To improve your drawing, and yeah, so I've noticed is I like holding it down the middle when I first start. - So it helps him stay loose. I know, like, some people also hold, like, further back, instead of right at the tip? So that you're not so, like, tight. That helps, too, I happen to be very tight on all of it. (laughs) So, we'll see. That's why mine's not looking as-- - [David] It's strong, I like it. - [Courtney] Okay. - [David] Okay, so we've got our, again, the socket, which I like a lot, just to kind of plot the eye. We have our nose in there, and then, for the lips, for now, what I'm actually gonna do is I'm gonna go ahead and just draw sort of a little mound, or like, a little hump, to imply that those are kind of sticking out, they're not just totally flush to the face. And then I'll do the same thing with his chin. I'll do, like, a little bit of a mound, little hump there. - [Courtney] Okay. And I feel, okay, so this is something that, like, personally, I have a hard time with profiles. And something that I have to always check back on is that, like, the chin doesn't stick out as much as the mouth, it's kind of, like, on this angle, right? Like, nose, lips, chin, and so then I, for myself, I know that, like, I kind of need to remember this. - [David] Yeah, no, there's a very distinct angle from the nose down to the chin. Not necessarily, like, a measurement, not something that's unique on everyone, or, pardon me, is not consistent with everybody-- - [Courtney] Yeah, but just not like an upright, 90-degree angle. - [David] No, no, not at all. And then very rarely would you see it, like, go the other way. You know? - [Courtney] Depends on who you're drawing. - [David] Yeah, right? (laughs) Okay, so, we have some pretty nice structure going on here, and, like, Courtney, like you were saying earlier, this is a time to sort of check to make sure thing's looking okay, I'm feeling pretty decent, so far, about these proportions, like to his head, and his features, and I'm just about to start to get some more detail in here, I'm gonna start adding in some of these features. So I'm just doing a little bit of kind of looking at my reference, checking back over here. Now, for his ear, we have the oval, we've got some of these features here on the left. For the ear, I'll go ahead and also tighten that shape just a little bit, and so the main thing would be kind of like a question mark. We have sort of a larger top, and then kind of

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narrows as it gets towards the bottom. - [Aly] Alright, I'm gonna jump in with a question. - [David] Alright. - [Aly] Ursula is asking, "Do you measure the eyes halfway down the skull?" - So Ursula, we're gonna repeat the question just so everyone can hear. Ursula is asking, and Ursula has a history of drawing, so she's trying to trick you. She's asking, "Do you measure that the eyes "are halfway down the skull?" So I think that's, like, there's a rule of proportions, right, for where things land? - Yeah, yeah, and that's, it's a great rule, do you mind if I pull this a little? - Oh, yeah. - Yeah, so here's-- - [Courtney] David has some great teaching tools! - Yeah, I'm onto you, Ursula, I've gotcha. (laughs) So. Yes, the eyes are halfway on the head. A lot of these rules really help a lot to learn and apply as you're drawing, and again, you don't need them to start drawing. You should just start drawing, but, yeah, that's a great rule, and it's one of my favorites because it's so important, and then, also, cause it seems weird. Like, it doesn't seem like it's true. - What I think, it's, yes, I agree with you. I think that, like, people think, oh, the, on the face, so that they're like this part. And you're like, no way, from here to here is not half. But, really, it's the top most part of your head. So, someone has puffy hair, you need to think, like, where is there skull ending, and their eyes are, literally, like halfway through. - Yeah, exactly. Yeah, and again, what I boil it down to is perception. - Yeah. (laughs) - We think the top of our head stops right here, and yet, truly, you know, it's like, more up here-- - Yeah, that's like, another two inches! - Yeah, exactly, and so, yeah. It's a great rule, and that's why this diagram, for example's a good one where I show the eyes are halfway, and that your ear is also halfway on your head on the profile. And Adam's a great example of that in this picture because we can see he has, like, a really nice amount of head still going on behind his ear. - [Courtney] Yeah. Oh, gosh, crazy. That, I keep doing this, like, he needs, his head's actually, like, out here. - [David] Yeah, and again, it's another funny perception, like, we don't realize, like, how far back our skull or our head goes. But great-- - [Courtney] Yeah, really more than that, maybe. - [David] Great question and a good thing to always bring up, is those little halfway rules, and all those things, the way stuff lines up. - [Courtney] That's what this stage is for, for refining. - [David] Yes. Yeah, exactly, so that's why I kept it light. - [Courtney] Is this erasable? - Kind of. (laughs) - Okay. - I didn't tell you that? Okay, so, this, again, was, is what I call, like, some pretty nice, like, base, or structure to start with. And so now, we can go in and start to get a little more unique, and start to make it look a little bit more like Adam. And since we're doing a profile, what I'm gonna start with is I'll start it with a lot of that stuff in the profile part, like the nose and the lips, before I get into the eyes, and so what I'm gonna do is I'm gonna start to make, in my own head, and of course, out loud, some of these really great observations about Adam. Like Adam has a very strong brow. He has a very kind of defined brow. His nose, I would say the bridge of it is very smooth. So there's not, like, a lot of bumps in it. And those bumps usually are from, like, bone, and things like that, so it's pretty nice and smooth. And we'll get his nostril in here. And again these shapes, or these, you know, lines that I'm putting down right now, are still pretty, pretty soft, like not super tight or super technical. Just very softly getting them there so that I can, I can always change it. Whether it's erasing, or just pressing down harder. - [Courtney] Pressing a little harder. - (laughs) It's okay, I like it. It's aggressive, it's good. Okay, now, here comes the part where I'd say is a little bit challenging, where you get into stuff like the mouth. And so, an important thing like you talked about with the angle of the face, is that most of the time, like, 90% of the time, that top lip is a little bit farther out than the bottom one. And, so, instead of this equal kind of shape that we have currently, now we can go ahead and we can modify that a little bit. - [Courtney] And I think the thing I always get, like, hung up on, is, like, you have, like the top of the lip, you have where, like, the lip, what you would recognize is the lip, where the, like, skin changes color, and it's just, like, okay. What am I drawing,

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I'm drawing the whole shape, and then I can focus on where the lip, the pretty lip part is. - [David] Yeah, and what's great again with the idea of like the foundation or putting in the base is that now that we have this big base to work with, that's where we can take our time to like really focus on the picture. - [Courtney] Gotcha. - [David] Like looking just the lips or just the ear. And have like almost like this whole map that we're just laying things down on top of. - [Courtney] Yeah, this is important because I actually never sketch anything before I paint. But the few times where I've been made to sketch first, it actually like makes it easier because it's not like you're filling in a coloring book exactly, but you have the foundation and so you can focus on the color mixing and laying down the paint and all of that because you're not still focused on the drawing and the placement of your features, because you've already established those. - Yeah, and what's funny is that although people, like everyone's unique, like everyone has very unique features, they have very unique arrangements, even to like the size of their ears or the size of their eyes. What's really funny is that, that said, people still follow these rules. Like they still have their eyes halfway in their head, they still have their nose halfway from their eyes to their chin, their nose. And so even though we all look different, a lot of that is about, you know, the shapes of things. But the way stuff is spaced is very consistent. And so that's why it's fun to-- - [Courtney] Amazing. Unless you're working with a baby head. - Oh yeah, that goes off the rails. Like those proportions get totally crazy. Like did you know that on a baby's head, their entire face, like their brows, their eyes, and everything is in the lower half? - I believe it. - So we talked about the halfway on the eye, like the whole baby head would be... It's crazy stuff, like it's wild. - [Courtney] It's creepy. - [David] Crazy to us, right? - [Courtney] Right, right. Until you're looking into the baby's face and isn't it the cutest? But when you're drawing it, it's a little crazy. - [David] Yeah. Okay, so we're going back here to again our profile. We're trying to get in some of the unique parts of Adam's face or of his features, like the character of his nose. You know, his lips. We could say he's got like a good volume to his lips, they're not too thin. And then same thing with his chin, like he's got a nice strong chin so we can put that in there. And then, oh, go ahead. - [Courtney] And you're adding like the angle here. - [David] Yeah, and I'm adding a little bit of the angle of that line that I can see on there. And then a really nice moment that I think is really, again, just a nice thing to see on people and something we forget sometimes in our drawings is this sort of transition from there's our jaw, there's our neck, but then there's always this nice little soft layer right here of what we call fat. It's like your neck fat. And although that word has a... Neck fat, oh, it's so scandalous, so taboo. - [Courtney] But it's like pretty and curvy on Adam. - [David] Exactly, yeah. And it's also just a nice moment too because instead of like this really sharp jaw, like a sharp neck, like that moment of transition is so important when you draw people. - Right, okay, so David was explaining to me that like although you don't need to know too much about anatomy right when you're starting that there is something called rhythm, right? And it's the way that one thing flows or curves into another feature, another structure of the face. And I feel like that's what you're talking about. - Yeah. In fact, down here I'll go ahead and pull this little... - [Courtney] Another teacher card. - A card. So yeah, rhythm I feel like is the main word when, I teach a figure drawing class here in the city, and so when I first talk to people that don't draw a lot or they're just starting out, they feel so intimidated about like, well, do I need to know the skeleton, do I need to know muscles? And to me it's like those things are important, they help, but like the very first word, like the most important word when you start to draw people or almost anything is rhythm. Like you're trying to find out the way things change direction, sort of like the natural flow of even parts together. Because what we try to get rid of when we first start to draw is just making things so stiff. You know, like making things like either really stiff or sort of like awkward feeling. - So it's like the

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relationship of all of the elements, right? Like you could draw one eye perfectly and you could draw another eye perfectly, but if you're not looking at them as a pair then they're still gonna look weird. - Totally, yeah. And in this little card for instance, I do this a lot with my students, where I talk about like an evolution. Like you know, like the way we first think of something and then like hopefully we can arrive at with some tips. And so this would be an example where, you know, we think of the eye as this shape. And this isn't wrong because it's a symbol. Like it's a symbol that makes us think of an eye. Then we get a little bit better and we think of it more like a football or like an almond. But then, like when we really, really get into it is when we start to think about rhythm, like how the eye doesn't divide right down the middle. You know, it has a nice short side and a long side and then also a long side and a short side. You know, it has this certain axis that it behaves on. And so those are those things that you start to look for in the human body and even on faces of course is how do things... Like the center of things is almost never like totally down the middle or down sideways. It's like there's always these little twists and turns and that's what makes us feel alive. You know, it's just all those nice little flows that we have in our body. - I love it. So that little neck fat moment. - [David] Yeah, neck fat. - [Courtney] (laughs) Who knew it was so sexy? - [David] Right? Okay, so that's it, we got our little neck fat on there. Now I can also go ahead and add a little more to his neck, which would be that adam's apple. - [Courtney] I love that part. And this, is this the decolletage or is that more-- I just touched my mike, sorry if that was rustly. - [David] Oh, like the little pit right there? - [Courtney] Yeah. - Yeah, I tend to call it just the pit of the neck. Because there's a couple of pits in our upper body of like where the tendon or the muscle goes in, and so that's like a really important landmark is that pit of the neck where our neck muscles kind of converge. Okay, so got my profile down, got my neck down. Now it's a good time I can also come back into the ear and I'll add a little bit more to that. - [Courtney] My ear is, I don't know, I need a huge eraser for the ear but we're just gonna keep going with it. So like for me, I'm noticing that like the bottom of the ear lines up with the bottom of the nose. - [David] Yes, so one of those rules, although it's funny because I think it would be more the angle of our picture possibly a little bit of Adam-- - [Courtney] It's like lower actually. - [David] Yeah, it's like usually our ears line up with the bottom of our nose and they actually sort of end at our brow, just slightly above our eyes. And with Adam it seems a little bit different, which could be probably from my photo, I'd say, more the angle I took the picture on. But otherwise, yeah, that's what I talked about, where sometimes we're a little bit different. But otherwise we almost always line up with those rules. - [Aly] Alright, we have more questions coming in. - [David] Alright, I'm ready. - [Aly] The first one is from Glenda. - [Courtney] Hi, Glenda. - [Aly] This is such a cool question. Glenda is wondering what is the process of drawing a face, like a criminal? - A police sketch? - [Aly] Yes, a police sketch. So if you don't have a photo to use, what is the process of drawing anatomy from reference? - Or almost like without reference, right? - Without reference. Okay, so the question is like when you don't have a photo reference, how would you go about drawing a head? - Yeah, I think a lot of it would be the fundamentals and these foundations, like learning about the proportions of the head, learning about these shapes of like the shapes of the nose and the eyes. And not just unique shapes, but sort of like that core shape or that basic shape. - Like the bowl of the head and then what you called the jaw. And then, okay, now where these certain features line up. - Yeah, exactly. And so what I think with police sketch work and things like that where you don't have reference, and an example in urban sketch is when people walk away. - Oh yeah, great point. Like just to give them a note for the urban sketching, David leads these like out in the world sketching environments, so you're constantly just like observing people walk past you but you don't have the opportunity of like having them pose for you. - Yeah, and I draw a lot on

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the train, so that involves of course people getting off at a stop. And so sometimes we think "Oh, you must have "like a photographic memory to remember that person." And that helps, but what really helps is when that person walks away, I use a lot of the thoughts of structure, like how the head's structured and those unique shapes that I notice, whether it's their eyes are small or their cheeks are really big or they have big small ears. - But your foundation is still pretty consistent and that's what allows you to still make it look like a face even though the face isn't there any longer. - Yeah, and so Glenda, to answer your question, I think for stuff like that where you're drawing without reference, those artists, I think they rely heavily on that, like that they have a strong foundation of knowing the features, knowing how they're again spaced on the head like we've been talking a little bit about with like halfway and stuff. And then when someone's describing a face to them or describing somebody, I think they're trying in their head to picture, you know, those unique attributes, especially when it comes to stuff like criminology or something where you're also dealing with things like maybe the age of the person or... - Facial hair. - Yeah, facial hair, like the geography of their background, things like that. But I think a lot of it again relies on not just observation. They can't have observation because they don't have a picture of course, but then knowing a little bit about fundamentals. A word I use sometimes is even like engineering. Like you understand something, like you don't just look at something and draw it, like you begin to actually work more in understanding it. - Yeah, that makes sense. - [Aly] Alright, our next question come from Susan, who's wondering how do you draw the tilt of the head? - Susan's asking how do you draw the tilt of the head. So I think this is probably this that you're talking about, right? - [David] Yeah, possibly. - [Courtney] So in the beginning, when we were looking at our reference photo, David said like the first thing I think of is am I looking up at this person or am I looking down this person, and this one happens to be more eye-line or just looking straight at the side of the face. But here's a good sketch of looking up and looking down. - Yeah, and so again, this question I think extends to even to anything that you draw. Like am I looking up or down on it? Because it says so much about curvature and about angles. But when you draw people tilting their head, what I find is that when you learn some of these landmarks about how things line up, like about we said like the nose lining up to the ear or the brow lining up to the top of the ear. Then when people are doing a certain angle, you start to realize how much those things shift. Like a lot of times when I draw people, I look at the ears as a huge landmark because it lines up so well with the eyes and the face, or with the nose. And so when people tilt their head, you'll notice that their ears go much higher than their brow or than their nose. And then when they tilt their head up, you'll notice that it goes much lower. And so something like that, like being able to place the features in accordance with that tilt helps a lot. And another important thing I'd say also would be the size of the head. Like you know, when we think about just again how far back your head can go, like how large the top of it can be. - [Courtney] How much dome. - Yeah, how much dome or chrome. That can help a lot with making the head look like it tilts because if you cut it too short, that's where it doesn't have the illusion anymore of being tilted as much. - Right. Right, right, right. Just looks like you've cut part of the head off. Okay, gotcha. These are good questions, you guys, thank you. - Yeah, and notice I have a card for every question. These are plants (laughs). - Experienced. - [David] Let's see. So we got our ear on there, so now I'm gonna go ahead and get into the eye. And so we have this socket or this shape for the eye and again, I love this shape because I like to put the eye into it. And so I have that socket on there and then I'll go ahead and do the same thing with the little circle to put in the eye. - [Courtney] And also like something that I noticed just in taking some time to slow down and I think just watching you draw is that nothing is, like, straight. Like looking at his eyelashes or this brow

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bone or even the top of his eyelid, like I'm not just drawing a straight line, there's like a curvature like when you're talking about the rhythm. - [David] Yeah, again, that's a wonderful example of the rhythm idea. Nothing is straight. Like almost nothing in nature, even like trees and plants and stuff, especially on our human body, like none of it is straight. - It's like all cradled. Everything's being cradled by some other, like a piece of skin or a muscle or what have you. - I think a lot of it too is like the balance of things, like how all of our stuff sort of like fits together. You know, it's not like just pasted on there, it's like all these things are inside of our skull or outside of our skull and so it makes sense that they would kind of like flow with one another. - I feel like the world is teaching me a lesson today because I had a physical therapy appointment this morning which I've never gone to and they were talking about muscles I'd never even heard of. And all of today has been about that. Like the relationship of one muscle to another. - [David] Right? - [Courtney] How one thing affects the other. Also like we're working with a black and white photo and the contrast is pretty great and we have white whites and dark darks. I'm guessing that also helps kind of identify the features as you're working. - [David] Yeah, totally. I mean, especially because there's these little pits of dark, whether it's nostrils or the inside of the ear or the pupil, and those things sometimes help as landmarks as well, especially when you're doing like a sketch, those are nice moments to kind of pronounce your force on the drawing. You'll notice that Adam's eye, and this is with everyone's eye, but we can see in this picture really well. It's very similar to the lips, where there's also very distinct angle to the eye. Where the top lid goes a little bit farther out and then the bottom lid recedes a little bit more. And so that's a nice thing in the profile drawings when you work on those to give the eye a nice angle so those lids don't match but they kind of have a little bit of a tilt. - [Courtney] Good point. Oh yeah, I just wanna get in there and do the eye. - [David] Yeah. You know, one time in life drawing class, I talked for probably like a solid five, 10 minutes about this moment. Like right here where, here, I'll kind of point to it on this one. Like right here where there's that nice shadow of like your eye sinking into your brow. Oh, love that moment. It's so nice. - [Courtney] It's so fun, you guys. This is the best. - [David] So another thing that I do right now real fast is I'll do this. I'll draw a little bit of shade or shadow just because it kind of makes me see more of the landmarker, more of the idea that's happening in there. So I'm not doing like a specific technique of shading, I'm just kind of dropping a little shade in there. - [Courtney] Which is great, working with this colored pencil because now we've drawn a little bit, we've got like kind of a flatter side, which is nice for some soft shading. - [David] And then we can go ahead and also very gently put in his actual eye, like the eye inside. Which of course when turned to the side here in the profile, it gets very skinny. It turns very much into an oval. - [Courtney] It's nuts. Love it. - And then let's see. Now what I'm gonna do is I got a lot of these features here in the front. I'll come into the ear in a little bit but let me go ahead and continue on the rest of the head. And so what I'll do now is I'll go ahead and put in that brow, so that's this little hump. So that's our actual brow, of course where our eyebrow would be. And then I'll also put in his forehead. And then we'll notice that there's very kind of distinct pivot from the forehead to like the top of the head. So there's almost like a little break or a little cut into that. - [Courtney] He's got one here too with his hair. - [David] Yeah, so now we'll go ahead and add a little bit of the hair. I'm gonna take my pencil and go on the side and I'll just sort of, for the sake of a sketch, since we're doing something fast here, I'll just add a little texture right now to show the top of that. And if we have some time, we can shade that a little. - [Courtney] Yeah, even in here, I'm like oh, this head is not big enough. Should be more here. - [David] And also drop down just a little, this hair on this side of his head. - [Courtney] My ear is in the wrong spot, but it's okay. - [Aly] Okay, our next question come from Phil. - [Courtney] Hi Phil! - [David] Hey Phil. - [Aly] So David, I posted a

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link to your Instagram feed so folks could check out how talented you are and Phil is wondering how did you get into drawing fantasy? And do you look at humans and animals for reference? - So Phil checked out David's Instagram, which is Drawcumentary. Documentary but draw. Oh, look at this. Drawcumentary. And Phil is asking a question about his feed, which is how did you get into doing some fantasy stuff and do you use photo reference when you draw? - Yeah, definitely. In fact, that's part of what I think motivates me about life drawing and learning about the human body is to do other kind of illustration work where I have to invent more, or like you know, create poses even or just create things that are totally imaginary. Yeah, I very much look at pictures of animals, pictures of people. I think right now in my career, like I'm really, really like deep into buying books on animal anatomy and studying, you know, all kinds of biology. And learning how to like incorporate those things into my work, and then also to come up with these possibly some new ideas altogether. But yeah, I definitely look at a lot of reference. I think for another time, like another conversation, there's that thing of like looking at reference but never relying too hard on it. And so that said, that's what I love is I love to collect a lot of different pieces of reference and then sort of find inspiration from all of that together versus trying to do like one picture too hard, that kind of thing. - I think that's really interesting that you mention that because we had an artist here last week, Jen Orkin Lewis, also known as August Wren, and she is very stylized. She just filmed a daily challenge with us, she was on live shoot last week. She has photo reference for so many animals but they're not anywhere near like an anatomical rendering or like I said, highly stylized. She has a very specific kind of illustration look. But she even made that point. She's like even though we're kind of really diverging from this, I still never use a single reference, I'm always looking at multiple things. And part of that is also just to really keep it her own. - Yeah, totally, trying to make it your own. And that goes back to kind of those two terms of like there's observation and then there's understanding. - [Courtney] Right. I love that distinction! - Yeah, it's very distinct because people can draw from photos, which of course is good, it's very good practice, but then what's interesting is if you only draw from photos, then when you're handed a blank piece of paper and a pencil and you say "Okay, draw a head," you know, you might feel lost or you could be lost. And that's because you've been drawing this whole time and you never actually went to understand more about it. - Right, right, right. It's a very superficial kind of... - Yeah, well, it just fits the different purposes. Like you know, again, some people they work specifically with like tool technique and so the photo reference is very important but they don't need to know as much about the photo. And then there's people who do other kind of work, or especially when you again draw people like outdoors and stuff like that, where I think that understanding part becomes really important. - Yeah, I love it. So many words of wisdom today, David. Okay. - [David] Okay, so now what I'm gonna do is I'm gonna go ahead and add just a little bit of kind of lines or just a little sketch of this other shape part of the head, kind of the nice shaved-- - [Courtney] Like where the hair. - [David] Yeah. And then I'll also go ahead and drop in a little bit of the work in the ear. And the ear to me is one of the crazier parts of your head in terms of what's going on with it. - [Courtney] Like a little seashell. - [David] Yeah, and there's so many like twists and turns and like things that come in, come out. And a lot of times, like before you get into the anatomy of the ear, I just look for those shadows, like those big pockets of dark and light. - [Courtney] And he has a great little earring I'm dying to draw in. I'll wait. - [David] I'm going for it. - [Courtney] I love the shadow too that's being cast below his ear. - [David] Yeah. That's a nice one. - [Courtney] Separate from his jaw shadow. You start to like look at the proportions of things and realize how, in my case, off your drawing is but... It's okay, it still looks like it. Still looks like a human. Some progress. - [David] Well, and yeah. Again, part of today, especially

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talking about the head and some of the techniques for drawing, some proportion would be, you should spend some time also just making these drawings where if you have lines going through it or some parts are a little bit off, like that's okay, you know? I think a lot of the work that you do, especially if you're learning art or trying to get better, very much is just stuff that's in your book and you can show it to people but it doesn't have to go on your wall, you know. It's work that really helps your other pieces. - Put it in your creative gallery. (laughs) Yeah, I mean all of that informs what you do, right? Just like you said, makes you stronger, contributes to the understanding component as opposed to the just like not mimicking but what did you say? Observational. - [David] Yeah, and also I mean a lot of it's just about, I call it the reps, the practice. As long as you're drawing, that's what's important. - [Courtney] Do you draw every day? - [David] Yeah, I draw every day and I try to do a variety of it. So it could be like the anatomy studies like looking at my anatomy books. It could be the stuff where I'm on the BART train or drawing outside. I don't do this stuff as often, which is nice, where I just get to sit and look at a photo, kind of work with it. But yeah, I definitely draw every day. And even on those days where it's hard, like you're tired or you're just really busy, those are the days that I like to do the studying. Because studying doesn't take too much brain work, like you want to learn and you want to be aware. But those are the days where I don't need to be super creative, I can just kind of sit and draw some skeletons or some muscles or something like that. - [Courtney] Oh yeah, so like when he says that, what he means. Like this? - [David] Yeah, so again, this is kind of the stuff where... - [Courtney] Don't be intimidated, guys. - [David] No, these are like the things that I can just sort of shut off a little bit creatively and just get really into like the engineering again. Like I understand it. - [Courtney] I totally covered up what you're working on right now, but when he says studies, this is what he's talking about. It's amazing. I was looking through this sketchbook earlier and you were saying someone asked if you were a doctor because... - [David] No, sometimes if you draw, I feel like there's some of the outside people who probably think like "Why are you taking this, "like you must be a doctor or something, "what are you doing?" And it's like "No, I just paint, I just draw." It's sort of underwhelming. Like "No, I draw." - [Courtney] I feel like this is a good one when we talked about rhythm and also like no straight lines. There are all these S curves in the body. - [David] Oh yeah. I mean this is one that I covered in one of my last figure drawing classes in the last kind of six week block where I said yeah, look at all this crazy rhythm in your body that basically starts at the bones. Like it starts with your bones and how they bend and curve and the way things are set, but yeah, it's like every part of your body has these twists and turns. Even like your finger has all these twists and turns to it. - [Courtney] Here we are, here's your finger. Hands are so hard. I love this like... I mean, it's like your leg is like a stretched out S. - [David] Yeah, and same thing with up here even, even from the head, like starting at the head there's just so much of that curve going on. - [Courtney] There's some other rules about the five eyes with... Amazing. Okay, I'll let you get back to Adam. Just had to share. - [David] So I think right now, Courtney, we're both, and this is one of those places where we get excited, we're like "Oh, let's shade" you know? Let's get... (Courtney growls) Let's get a little shade. But shading course is great because that gives form. You know, that starts to add form to this drawing that we're working on. - [Courtney] This is so fun. Do you draw your friends? I know you're outside and you're drawing strangers in like kind of more pen sketch, which we'll show in a minute, but do you also like draw friends or photos or... - [David] Yeah, like again, this is really fun. Like I'm actually really enjoying that I get to draw Adam today since I get to be around these people like Adam or my friends. Yeah, I think it's good to draw them or I have been drawing them. Especially because it's really challenging. Like that's really challenging to draw people that you

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know, because then you walk in with all these assumptions or you also feel very self-conscious to make it look like them. - [Courtney] Yeah, and like you have an attachment. When I was in college, I painted mostly from photos of me and my little brother when we were kids. So there was like a familiarity but there was enough detachment, because like we don't look like we did when we were five. Exactly, right? Especially with those proportions. But I don't know, sometimes I feel like it's harder to draw people you know because you come to the table with like what your perception of them and not actually... It's like drawing what you think you see and not actually what you see kind of thing starts to enter. - [David] Yeah, no, I totally agree. It's strangers and then even just photographs do the same thing, right? Like photographs are not as intimidating as drawing somebody live, like drawing somebody in front of you. But I look at all those things as challenges, like very good challenges. Like yeah, draw people that are outside, draw people from pictures, draw people that you know. That variety's so important. - [Courtney] What would you say to somebody who's like not... Like I'm not a drawer, I would never sit down and do this, but this is super fun, I love it. But somebody who's maybe wanting to start a drawing practice, what would you recommend? Just daily practice or going out and observing, or what do you think is the best way to start? - It's totally that variety idea. I think to have any like one, all encompassing, like "Oh, do this for six weeks" or whatever, or like "Do this and that's it." No, it actually should be the opposite. Like try to do a big variety of things, like start with drawing from photographs. You know, start from drawing people at the coffee shop. You know, start with drawing from books, of course. Like get a book on anatomy or life drawing, which there's a lot of really nice ones out there. And then try to do as many of those as possible, with the big thing again being like just do the stuff in your book and never be concerned that it has to be perfect or that is has to be show-worthy, because you fill so many of these books with drawings that are not great or not very good. And that's what you're doing is you're using those to work towards doing really well. And then the number one also, thing about all this life drawing stuff is you have to do it a lot to even begin to learn some of it. I mean, that's why even in that book of all the studies, so much of it is drawing the same thing over and over again. Like drawing the same shapes, drawing the same like little rules, because there's never like a time, at least for me, where you can just draw that one time and suddenly you've learned it. You know? It's like it takes a while. - [Courtney] Finally struck. - [Aly] Next question. We have a couple of folks watching who are wondering about your sketch book and if you have a preference for red pencil and why do you use red when you draw? - [Courtney] Oh, here, in this guy. - That's a really good question because I have two, I would say, distinct reasons. The first one would be I drew in graphite for a long time and I still do, so like your typical pencils, your B and your HB. But I would smudge it a lot. Like I'd kind of smudge it in my books and my books would get kind of dirty. - Like the back of my hand is purple right now. - Yeah, yeah, you're right. This one has like a little bit of smudge. - It's not too bad though. - Yeah, and so somehow I think like I first started to think like "Oh, I don't want to have "all that kind of dirtiness in my books "where it's like smearing a lot." So that was one reason and then the second one is that there is a very huge difference between the colored pencil and the graphite. The colored pencil, whether it's this one, another one that a lot of the stuff in that book is done with is the Col-Erase pencil, the Prismacolor Col-Erase. They're very smooth. Like they have a certain flow to them that doesn't, I think, drag as much as graphite. And so especially for studies and for kind of long sessions of sitting and drawing, I like the colored pencils. And then finally just like as a little detail, it's just cool I think to have it in color. Like I kind of like having all the different colors in my book and I've definitely taken to red, like red's one of my favorite colors to draw in. - [Courtney] That's fun. And we're working on, this is Bee heavyweight drawing paper, which has a

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little bit of tooth. It's not like a super smooth. It's nice because it gives you some variety in the texture. - [David] Yeah, in fact, I'll show the cover real fast. So this one is, they have a line called Bee Creative. They have a watercolor, a drawing, and a marker pad, and so this is the heavyweight draw. It has really heavy paper, it's 160 pound. - [Courtney] 160, wow. That's a watercolor paper weight. - [David] Totally, yeah. And it even has a little bit of cotton in it, it's got some cotton content, is nice. But yeah, it's got some good tooth too, which I think works well with the colored pencil. - [Courtney] I love that. So at this stage, you're just adding your shadows to create some depth. - [David] Yeah, to add a little bit of form. You know, again, like with the proportion, feeling not too bad about the proportions and so that's why I can start to move into this. And a lot of these initial shapes like the socket or the line that I did for the front of the face, if I really wanted to I could come in here and start to lighten or erase those a little bit. And the Pablo erases a bit, not too much but some. But otherwise, a lot of times I just leave that in the drawing. I don't mind it, sometimes I even like it, I kind of like seeing the structure in there. - [Courtney] It's interesting. - [David] But yeah, this would be a stage if you were wanting to polish it more, you could start to take that away. And the only difference between this and a really polished drawing, like something that I was doing for a wall or to put in a frame is I would just start really light at the beginning. - [Courtney] Right, so you would still go through all the steps that we did, but just super super pale, something we could not see on camera. - [David] Yeah, yeah, that's part of the thing is like if we start that light, then we could almost not see it. But yeah, that's the only difference, otherwise I start exactly the same. And something that I always tell my life drawing students is I don't care if I'm doing a drawing that's 20 minutes or 20 hours, I would literally start the same way every time. - [Courtney] I think that's such good advice. - And I also start even at the same speed. Like I wouldn't sit there and think like, oh, my 20 hour drawing I have to (blows), like one hour. No, I would start exactly the same way with a lot of the energy, because it kind of goes back into like the big moves and then to the small. Like you should always try to start with a lot of energy and a lot of momentum and speed because that adds a lot of life to the drawing. And then as you slowly kind of tighten it up and get more detail, that kind of like slows the drawing down a little bit. And so if you can at the beginning, it's great to just put a lot of that energy into it so that later on you can tighten it up and it doesn't get too stiff. - I love that. - [Aly] Next question comes from Latisha. She's wondering about the materials you're using. Can you go over the brand of paper and pencils that you're using? - Yeah, Latisha's just asking about the materials again. So David was showing the Bee paper. It's Bee Company, like bumblebee. B-E-E. - [David] Yeah, so there's the Bee paper and then also, let me see, I'll show this one real fast. This is the same company, a different book, called the Super Deluxe, which is mixed media. - [Courtney] Oh yeah, I have that. - [David] Yeah, so you can do watercolor in it. I think I have some watercolor on here. - [Courtney] Oh my god, the same, can I see? Look how beautiful that is. So this is a drawing from life starting with pen. - [David] Yeah, these are actually the Micron. Because like we had talked about before, these are nice because you can draw with Micron and then do watercolor on top later if you wanted. - [Courtney] Yeah, we love the Micron here on Creativebug. So yeah, this is nice because, like David just said, once it's dry you can watercolor on top of it. So this is also Bee paper. And then, oh god, it's so pretty, all these beautiful things. Like that looks like highlighter, I love it. - [David] (laughs) A lot of the pen work, like a lot of this ink work, I really enjoy the Microns and then I also like these really small pens. This might be a little hard to get a shot of it. There's a Pentel one called the Slicci . Or at least that's what I call it because it's Slicci. The Slicci and also the Pilot G-Tech. - [Courtney] Yeah. But these are not waterproof, so you can't watercolor over them. And then the colored pencil that we're using today is the Caran d'Ache

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Pablo. - Yeah, the Pablo pencil. And this one I very recently got into, like maybe just a month or two ago, because what I like about it is if I do watercolor on top of it, it's one of the few pencils I notice it doesn't beat up. Like it doesn't kind of like resist the colored pencil, it actually flows on top of it pretty nice. - Cool. Good questions. But you guys are drawing with anything. Don't let any of the material inhibit you. Just start. - Yeah, really like a lot of times when it comes to materials, especially because I work with so many different brands, I never ever say like totally flat out "Oh, this material's good, this one's bad." You know what it really boils down to is a lot of times the more expensive materials, they just last longer. - Oh, interesting. - You know, like whether it's paint in a certain pigment or even like these colored pencils, they just tend to last a lot longer. They might be more durable or they might be of course better quality versus another one. But yeah, a lot of it boils down to that. Like if you put a little bit of money into your tools, then I think they last longer. And then when it comes to color, of course, a lot of times the vibrancy is very different. You know, the pigment's very different. - Totally. Good questions, you guys. - [David] Yeah, these are really good questions. So when I do a lot of the shading on here, I do go back to something you talked about where sometimes I'll hold my tool a little bit higher up so I can just very gently kind of drop a shade in like this. - [Courtney] Love that. That's really, like, I think the texture of the paper is nice too. - [David] Yeah, that's where this paper works well for something like this, especially for like the shaved side of his head and even some of the texture in the shadows. - [Aly] Oh, sorry. - [David] Oh, no, go ahead. - [Aly] Our next question comes from Elizabeth. She's wondering can you use mechanical pencils? - Elizabeth's asking can you use mechanical pencils? - Yeah, totally. In fact, I don't think I have a sketch here today but one of my favorite tools for sketching, like doing this stuff, is a mechanical pencil with blue led. Yeah, like the .7 mechanical pencil and the blue led in there, that's really nice. And if you do the mechanical pencil, I think there's larger ones, like the .7 or the .9. Those are really cool. Because something that also I think I like a lot about colored pencil is I don't have to sharpen it a lot. And when I use graphite, I have to like sharpen constantly. And so mechanical pencils are also great because you never have to sharpen them. You can put it in your bag without getting dirty or things like that. But yeah, mechanical pencil's great too. I just, I tend to champion like those larger ones. That way you're not getting like super kind of like tiny at the beginning. - Not too tight. - Yeah, not too tight. Like I like those ones that are soft and kind of larger in size. - Yeah. I think though, the nice thing about the colored pencil is just this whole like laying it on your side and you get, you wind up with a half inch that you can really shade with. Where a mechanical pencil, on the thicker lead you can get a little bit of an angle but not anywhere near what you can get on the colored pencil. - Yeah, the compromise, I don't think I have one today either, would be what they call the two millimeter pencil with the led holder. And so that's the one that looks like a mechanical pencil, yeah, but it holds like a big led in it. And that one also has really nice alternative if you don't want things too small but you still kind of like a pencil that feeds. Those two millimeter can be really nice to work with. - [Courtney] Love his little mustache. So nice and (mumbles). - [David] And again, a lot of these shapes we can definitely observe from the picture, like we try to use our picture and look at it very intently but something that I've learned to work well is a lot of these shapes of like the lips and the chin, they very much fall back to these things I've learned from books, learned from life drawing, to just really become so much more perceptive about what am I looking at? - [Courtney] Yeah, to know, yeah, to understand like you said. - [Aly] Alright, more questions about materials. - [David] Love it. - [Aly] Latisha is wondering what erasers would you recommend and Liza is asking about good sharpeners. - [David] Oh man, that second one, I'm all about that second question. - Okay, so Latisha's asking about what erasers and Liza's

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asking which sharpeners. - Yeah, the sharpener one, like oh, I love that question. But so the erasers, there's a couple different types. And I think I only have one on me today but there's the kneaded eraser which is sort of the gray putty one. - Yeah, it's like dough. You can like pull it apart. Or gum, it's like gum. - Yeah, and that ones good for lightening up tones but it's not as good for like wiping out as we would call it like where you totally wipe out something. - It's good like, I think Heather Ross in her class, she has like a drawing class on our Creativebug site, she'll use it and you can like kind of pick up, it's like (clicks tongue), it makes like a little noise and you can kind of pick up like the top layer of whatever you've drawn. But not, like you said, completely obliterate. - Yeah. So there's the kneaded one, then there's what we call the vinyl, which is usually like a white one, like a kind of white block. And that one is really good to have because that's good for being able to totally wipe out an area or kind of like start over on something. And so it's always good to have that one. And then there's a lot of different varieties. The one that I pulled out just a little bit ago was more like this, more like an eraser stick. Which again is also just convenient for travel. - [Courtney] It's like the mechanical pencil version of an eraser. - [David] Yeah, and you'll see a lot of different ones. Like there's some that they're like big and round. This one's kind of nice because it's like really stiff. - [Courtney] Chisel-y. - [David] Yeah, it's kind of like a little chisel to it. - [Courtney] The tiny one that they make, it's like... - [David] Yeah, that little circle one? - [Courtney] Oh my god, so tiny and cute. It's like a thing of spaghetti. Like a single piece of spaghetti eraser. - [David] Yeah, it's really good for like little, little tiny stuff. - [Courtney] The highlight in the eye. - Yeah. But yeah, so for erasers, like I think there's so many different ones but definitely have one of those white ones. Like always have one that you can kind of wipe out stuff with, that way you're always able to adjust if you need to. - And then sharpeners. - Yeah, and then sharpeners. So sharpeners, there's a lot of different ones, but the one that I tend to walk around with a lot is this one that's a long point sharpener. It's a German one from a a brand called Kum, K-U-M. And what it does is it sharpens the wood on the pencil first so it kind of takes the wood down. And then the second time you sharpen, it really gets the point sharp, and so you end up with this really nice long point. - [Courtney] Nice, great for shading. - [David] Yeah, great for shading. And I've noticed that for a lot of pencils, they don't break in this one. - That's nice. Yeah, I feel like it's so frustrating when you go, especially with colored pencils, you go to sharpen, I feel like it's the kid experience like deep rooted in me that makes me so angry. You go to sharpen it and then you pull it out and like you have this really long lead and then it's all left in the sharpener. But I feel like a lot of that's from dropping your pencils, because the led breaks inside. - It is, yeah, it's from dropping your pencils. I don't think we have a Prismacolor on us today, but sometimes when you buy the regular Prismacolor pencils, if you look down the middle of it, sometimes the led's a little off center and those are gonna break. So like you should always check that led to make sure it's centered on there. - Good to know, a hot tip. - Even like on pencils like this where they have the eraser on them, you can look down the middle of that pencil and if it's centered, that's gonna work pretty well. - Good to know. I think I'm too far ahead. I think I'm done on mine. - [David] Oh, yeah, that's good, yeah. We started together and then we kind of broke off-- - [Courtney] Diverged. - [David] (laughs) Yeah, that's good. - [Courtney] So what else would you, like what are you looking for now? You're just really looking for creating the volume with the shadows. - Yeah, and so like for instance something that we wouldn't draw with a hard line would be this really nice cheekbone area right here, which lines up very closely with your ear. Although it's lower, I think of a lot of times like a pair of glasses, like it almost comes off your ear and then kind of goes toward your eye. But those kinds of shapes we wouldn't want to define with lines, and so now with the pencil we can come in and start to shade those in. But besides getting shapes, like kind of

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getting the shapes onto the drawing, then the second phase is what we call form. Like trying to show form, show things wrapping. You know, coming towards us, going away from us. And of course giving it volume, giving it a sense of 3D and of depth. And so yeah, as I go along again, this drawing, I would start the same way depending on how long I would take. And so if I spent a long time, it would just be that just to start to wear the shading up, work on the hair a little bit. And a lot like the sketch at the beginning, the shading still starts very light to me. Because I can always go darker. But I think it's a little bit harder sometimes to go back if you go too dark. - [Courtney] Absolutely. Do you have a favorite thing that you like to draw or is it always changing? - It does change, but I love drawing people. I mean, I love drawing people. And I think that's what has not changed over my career even, like the time that I've spent from first starting drawing to today is I love to draw people and I love to draw all kinds of different people. In fact, sometimes when I want some photo reference, it's hard because if you go on Google and you type in like "picture of a man" or "picture of a woman" they're like so perfect and Photoshopped and everything. It's like no, I like people that look real. You know, I like people from different backgrounds and I just love people that are the people on the train or like the people on the street or the people in like a warehouse or something, because everyone has a story and a lot of times their face and the way they look and the clothes they wear-- - [Courtney] Tell that story. - [David] Yeah, tells that story. - [Courtney] We actually, you have some. I mean, these are good people. We saw these a little bit, these like two traffic cops. - [David] Yeah, and again, stuff like this I just get excited about shapes, like I love their puffy jacket and all the folds in their pants. And even going back to rhythm, like the rhythm of something like this, of like the big top and the little hat. - [Courtney] (laughs) Oh my god, the hat's great. That's beautiful. That's from a photo. - [David] Yeah, it is. That's a photo from the National Geographic account. That's a great account to look for photos of people. - [Courtney] Is that an Instagram account? - [David] Yeah, it's an Instagram account. It's wildly popular but then there's a lot of interesting people there. Like so many great examples of culture and people of all ages on there. - [Courtney] Probably some really interesting outfits and stuff. Where are those ones with the washi tape? These, I love these. So these are pen and this is from your BART ride. - [David] Yeah, and again, a lot of times it's stuff like this where I just catch somebody. This is one of my favorite angles. You know, I just love like the head looking down and seeing like those nice shadows and the brow and the shadow from the nose. - [Courtney] There's a lot of opportunities, everyone's on their iPhone. - Yeah, no, totally. (laughs) I've always joked about that with the urban sketch thing, that I've become nearly mastered at drawing people holding a phone. Like their elbow and like their hand on a phone because that's what almost everyone's doing. - Yeah, especially on BART. - [David] Yeah, especially on BART. Yeah, and BART is a great place for this because people are kind of quiet, they're reading or they're looking at their phone. And so it's a good time to observe people. And again, you see these people from all walks of life. Because everyone rides the train. - Yeah, I love that. I know like I've done blind contours in restaurants and people who are talking and eating is really difficult because they're constantly moving, so it's nice that the BART people are kind of like, they're just in a pose for a long time. - Yeah, totally. - I think we might have another question. - [Aly] Just trying to get to work. - Or yeah, Aly's like "Forget drawing on BART, "I'm just trying to get to work." - Yeah, you're right, I'm trying to have like a whole art session like around people. And everyone else is just like "I'm just trying to get to work." Like "I don't care." (laughs) - Well, are there any other like last minute parting tips that we should send off to our viewers as we say goodbye? - Again, I think a point of like the tips today, like offering tips and kind of like giving tricks for things is to never have like an intimidation about drawing. And so, especially with drawing people, because

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they can be so challenging, I think it's important to just go out there and do it. And a lot of times when we want to draw, like, well, I want to learn to draw and I eventually want to learn to draw people. Just start drawing people. Like just start-- - I love that. Like don't let something be the inhibition to getting you where you want to go. - Yeah, just jump right into it. Because even again today, like five minutes from now or after this is over, there's many of these little tips and little measurements and ways that you work with your tools that can immediately improve your drawings and that's how you should always look at it is that it's little steps to improvement. - I love that. I think that's like much more approachable than like "Okay, now sit down and draw this perfect face," right? - Yeah, totally. - And I think you're right too about you said something just now about the tips with using your tools. Like just your own familiarity with what you have in front of you will help you become more comfortable, will help you be a more confident drawer or painter, whatever it is. And I like the dailiness too. We're really big about the daily practice here at Creativebug. Right now we're in the middle of one of my acrylic painting daily paintings. - I saw that, yeah. - So just, I mean the dailiness regardless of whatever it is, I feel like that really does help. And even if it's just five minutes of looking and drawing just those basic shapes that you start with. - Totally, yeah. And again, like everyone has those days, even people that do it for a living have those days where they like are busy or they don't feel like it. And that's part of the reason I do the BART drawing is because there are certain days where I am a little too busy or just too tired or something to really do a ton of drawing. And so at least I can do a little bit on the train. But yeah, like every little bit counts. And if you're just not feeling creative, then grab a picture and work on a picture or something like that. - I love that. Thank you so much for coming. It was so nice to have you, David! Oh my god, we have to have him back, did you see that sketchbook? I mean, can we just look at this Great Dane one more time? - [Aly] Speaking of having him back, you have so much love, people are wondering can you teach classes, can you show how to draw hands? - Hands. - Yeah, hands are great. - I need a hand tutorial. - Yeah, that'd be a good one. - So everyone sending the love, thank you guys for writing in all of your great questions. There were a lot of great questions today. Thank you. We will definitely have David back, so no worries. And we always do these live shoots on Tuesdays and Thursdays so you can like our Facebook page to get notified so that when David's back in the studio or any of our other artists are here, you'll know about it. See you next time. - Alright, take care. (upbeat music)

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