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Things to draw and colour

People commonly say the eyes are the window to the soul, so if you are drawing a person, it is vital you get the eyes right. The good news is, while the details of the eyes may seem challenging, with the right tutorial the task doesn't have to be complicated. The following is a quick guide to drawing eyes that you can then build off as you grasp the basic concept and learn to add in your own details. The first thing you need to do is gather the art supplies you will need to draw eyes. The list is small though, so you should be able to find most of these in your art box. To get started, you will need a mechanical pencil with a .5mm HB lead, a kneaded eraser, and a blending stump. You'll also want a 6B pencil or equivalent, and some smooth Bristol paper to draw the eye on. To get started, you will use the HB pencil to create a basic sketch an outline of the eye. You want to keep your outline light because you will be darkening around it and the shape may change a bit by the end. Create a square shape in the pupil to represent the natural glare in an eye, and then draw a pointed oval to encase the eye inside. Add in two small circles, the pupil and the iris, and then gently outline a wavy eyebrow overtop. Next, take your 6B pencil and gently fill in the pupil taking time to maintain your circular shape as you do so. You don't want to press too hard, because it will be hard to erase if you make an error, or need to move the pupil a bit more to correct the shape later. Remember, you can always go back later and darken if you need too but erasing now will be a bit more difficult. Take some graphite and smear it on another scrap piece of paper to make a lighter area. Now take the blender and absorb some of the smeared graphite so that you can use the tip and fill in the iris. This does not have to be perfect, as imperfect smudging will actually add to the depth of the eye. Now that the iris is shaded, you need to go back and add a bit more definition by adding spokes and intricate details. To do this, take your 4B pencil and draw spokes that are reaching outward from the inside of the pupil. To make thicker lines and a more accurate image, overlap some of the spokes that are coming out from around the eye. You don't need to fill in the entire eye, just vary your spokes in an irregular pattern. kate_sun / Getty Images Now take the blending stump and carefully fill in the white space that makes up the iris. To do this, you need to be ginger while working your way around the highlight. Resist the urge to press too hard. Your goal will be to still see the lines coming out around the pupil. If you cover up the lines, this is an indication that you are using the blender a bit too forcefully. At this point, you should really see your eye taking shape on the paper, but you are not quite done yet. Grab your 6B pencil again and add some shadow under the eyelid so that the eye becomes rounder. This shadow will also make the eye look more lifelike as everyone naturally has some shadow under their eyelids. Now you want to bring the eye out of its socket on the skin, which you can do by taking a few quick and easy steps. Shade the eye whites and the skin that is around the eyes to add some a more natural feel to the eye. A lot of people are tempted to leave the eyeball completely white. Avoid this temptation, because it will ruin the illusion of depth, and is not very realistic. Everyone has some cast of gray to their eyeballs. A quick look in the mirror will show you this. Thene go back and darken the creases around the eye with a 4B pencil. At this point, you are almost done, and just need to add a few finishing touches. Fill the eyebrows in with a light color making sure to leave plenty of fine lines on the outer and inner edges. Now, attack the eyebrows using a thin HB pencil. As a general rule of thumb, eyelashes should always be drawn with curved lines, and never straight lines. You will want to choose a darker color for the eyelashes so that they stick out, like a 6B pencil. At this point, the only thing you have left to do is add on your finishing touches. Go back over your drawing and darken in some of the naturally dark areas like the shadows, pupil, creases, and clean up your highlights. You may want to add in some blood vessels if you are feeling adventurous and add a few more shades to the eye to add more depth. Monkeys swing through the trees with ease using their strong hands, feet, and tail. Find out how to sketch this jungle acrobat.In this section, we'll show you how to draw the above monkey. Either draw it freehand while looking at your computer monitor or print out this page to get a closer look at each step.Follow the red lines in each illustration to learn exactly what to draw in that step. The lines drawn in previous steps are shown in gray. We'll show you an illustration of each step and then give you a description of how to draw it.Step 1: Draw a kidney-bean shape for the body. Add an overlapping oval and circle for the face and the head. Draw two more ovals, one on either side of the head, for ears.Step 2: Draw a curving, snakelike shape for the tail. Add two long shapes from the bottom of the body for legs. Sketch the feet, and don't forget that monkeys' feet look like hands.Step 3: Add two more curved shapes for the arms. At the end of the arms, draw the shapes for the hands.Step 4: Draw ovals for the eyes, pupils, and nostrils. Add a crescent shape for the mouth. Sketch curved lines for eyebrow, nose, and hair details. Put details in the ears, mouth, fingers, and toes.Step 5: Trace the pencil lines you want to keep with a felt-tip pen, and erase any extra lines.Congratulations! You've learned how to draw a monkey in just a few steps. You can make your drawing even better with practice.The next animal drawing begins with two simple oval shapes. Read on for detailed directions for drawing a penguin.Want to expand your drawing skills? See: A draw is a payment taken from construction loan proceeds made to material suppliers, contractors and subcontractors. That means the borrower doesn't have to pay them from personal funds while the project is ongoing. Draws also keep vendors happy because they're getting regularly paid.Deeper definitionAlmost all construction loans have extra funds that are withdrawn immediately and deposited in a locked account called an "interest reserve," which is based on the project's construction budget. Because the construction project can take a long time, contractors, material suppliers, and members of the construction team need to get paid at different stages. That's when they draw from the construction loan.Draws offer relief to borrowers from having to meet expensive payment schedules. Borrowers also don't get penalized by the draw, since they usually only have to make interest payments on the principal.Draws usually begin upon completion of a pre-designated stage, such as building under roof or pouring of the foundation. It also may occur periodically, typically once a month for the specified term, followed by a "final draw." They're subject to approval from the creditor, who verifies that the stage has been completed according to the terms of the contract.Do you owe money on a loan? Bankrate can help you dig yourself out. Draw exampleBob is a builder who can fix anything. He's hired by Wendy to renovate her home theater. It's an expensive job, so Wendy takes out a construction loan to help pay Bob and his subcontractors. Bob needs to buy new insulation for the home theater, and his materials vendor draws payment from Wendy's construction loan to cover his costs. Once Bob begins, he estimates it'll take six months to complete. After the first month, Bob needs to get paid. He shows Wendy's bank that he's met a predetermined construction milestone, and the bank lets him draw a payment from the loan for the month of work he performed. Over the course of history and across the world, black people have been called many things by many people. We had "coloured", and "negro". We also had a series of incredibly offensive names given to us (see any innocuous YouTube comment thread for many examples of these). Here and now in 2015, we've largely settled on "black" - but we also append what we call ourselves depending on the part of the diaspora we originated in (e.g. "African-American", "Nigerian-British", "Afro-German" etc).Increasingly, another expression has come to be used as a blanket term for non-white people. That umbrella term is "people of colour". By some accounts the phrase has been around for centuries, but in its current form it is relatively recent, having arrived in the late 1970s. You may find variations depending on context and location: "person(s) of colour", for example, or, in feminist spaces, "women of colour". It has its roots in solidarity, in anti-racist movements where it was politically expedient to combat white supremacy as a bloc. Note the difference, please. "Coloured" is not equivalent to "people of colour". Visit the Own a Colour website and in exchange for a donation of £1 or more, you can put your name to one or more of the 16.7 million colours in the 24-bit Truecolour spectrum. The site was designed by Feed London for paint company Dulux and displays a matrix of coloured triangles - click on a pink one, for instance, and you can choose one of the hundreds of pinks available.If your colour is free, you can buy it. When you've picked your pink, you can attach your name and a comment to the colour and then leave your donation. The site launched this week and has already raised over £55,000 for UNICEF.Once you've selected a colour, decide how much you want to donate. Donations will be used to fund various projects UNICEF runs around the world including free vaccinations for children, water purification and anti-malaria measures. Because there are so many colours people can lay claim to, there's the potential for the site to raise tens of millions of pounds.When we looked, the UK was in the lead of donor tables by a long way. So, all that's left to do is ask: what's your favourite colour? If you decide to donate, let us know what colour you chose by commenting below. Even the most creative of us sometimes fall into a rut. Sadly, once you get stuck, it can be hard to get started again, especially when there's a gulf between your artistic vision and what you are actually able to produce. When you produce something dissatisfying, you may believe you've lost your ability, causing you to fall into an even deeper rut. We visualize creating art as we did when we were at the top of our game and forget all the practice that went into getting there. Fortunately, there are some tried-and-true exercises you can do to get your creative juices flowing again. Start by acknowledging to yourself that as much as you wish to be really creative, you will need to dust off your artistic skills, spend a bit of time practicing the basics again, and accept the fact that you're probably going to be dissatisfied with what you initially create. Make an agreement with yourself that you're going to do it anyway and that you will make a decent effort, not fool yourself with a feeble attempt. You know in your heart that it's only by practicing that you can get back into your art. Acknowledge your desire to be creative, and let that desire motivate you. Treat yourself to a painting sketchbook you're going to love, that you'll enjoy holding in your hand, that is pleasing to you before you've even done anything with it. A Moleskine with watercolor paper is a great choice, but there are all sorts of options, from large wire-bound sketchbooks to small leather-bound books you can carry with you in your pocket. When you're ready to use it for the first time, don't open it to the first page. Instead, open it to somewhere in the middle or near the back and start there. This immediately eliminates the pressure for the first thing in your new sketchbook to be something "good." For the next week, spend 15 minutes a day making marks in your sketchbook. Use a pencil, art pen, ballpoint pen, marker, paint, anything. It doesn't matter what you use as long as you spend 15 minutes wielding it on the paper without stopping for too long. Sit somewhere comfortable and draw in your sketchbook what you see, whether it's the whole scene around you or merely one small object. Don't cheat yourself by spending the 15 minutes thinking about what you might do. Put pencil to paper and move it around. The goal of this exercise isn't to produce a masterpiece, it's for you to turn the sketchbook page from an empty one into one with a picture on it. Spend a week doing this exercise each day. Don't do more than 15 minutes a day for seven days, even if you have the time or inclination. Set a timer and stick to the limit. If you begin to feel frustrated that you can't spend more time drawing, good. You're developing an itch. If, after a week, you've got your creative itch back, then run with it. If you haven't, keep it up for another week and add another artistic element to it. This could be visiting an art gallery or museum if there's one nearby (if they do free tours, take one), or browse the collection of a museum on the web. Perhaps try watching a how-to or biographical painting DVD (such as the "Impressionists" series or Simon Schama's "Power of Art") or reading a biography of a famous artist. Copy a painting by an artist you like, or dig out one of your own old paintings and try copying that. Keep at it, a little bit every day, and the itch to create will eventually reappear. People are (obviously!) everywhere, which makes them an obvious choice when it comes to creating art. Even if you're by yourself, you can still look in a mirror and find a person to draw. People are also, unfortunately, just about the most difficult subject to accurately capture. The ability to draw humans is regarded as one of the most admirable artistic skills. To get a feel for drawing people, you need to do more than look in a mirror; you need to get some help from outside sources. Before you jump in feet first, it helps to have a reason for wanting to draw people. Maybe you want to do a sketch of your Grandparents' wedding picture for their 50th anniversary; maybe your little sister is graduating high school, and you want to do a drawing of her in her cap and gown as a present for your parents. Whatever the reason, whenever you're creating art it helps to have an inspiration rather than just learning to do something simply to prove you can. The "great" artists often had muses. Mona Lisa was a real person, as are many of the other people in classic drawings. Is there a TV character you find attractive? A movie star? A singer? Why not choose them as your model? Having a specific person in mind gives you a framework to strive for, and when you're done you have a one-of-a-kind poster of your favorite celebrity to hang on your wall. Ultimately, give yourself a goal, and make sure you're inspired to meet that goal. Picking someone in particular to draw helps for two reasons: the first was that it motivates you to keep trying; the second is because it's easier to draw something you can see. Some people don't think art drawn from a reference is "real" art. Guess what? It is! There's no shame in using a model or photo to guide you along as you translate reality to paper. The "great" artists were well known for using references for their art. Monet's lily pads were real lily pads in his pond; as said before, Mona Lisa was a real person. Leonard da Vinci is perhaps one of the greatest artists of all time - not necessarily because he made the best art, but because he sought intrinsic truths through his art. Da Vinci's sketches detail human anatomy and provided an invaluable foundation in both the artistic and scientific fields. His search for understanding of the human body was so intense that he even visited morgues in order to perform autopsies and artistically capture what he saw. Drawing humans isn't just about what you can see: to really represent a person, it helps to know the science of the human body. While this seems tedious, you'll appreciate a foundation of knowledge on skeletons, muscles, tendons, et cetera. Just because you can't see it doesn't mean it's not important to the final drawing. Embrace your inner da Vinci. Now, this doesn't mean you should go out and do autopsies, but it does mean that you need to invest time in your education when it comes to understanding the human body. One of the more popular styles of drawing people is drawing cartoons. Cartoons seem simple, right? You get to forget all that stuff about anatomy for cartoons, right? You have to learn the rules before you can break them. Knowing how to maintain proportion, knowing how limbs bend, knowing how the body is connected (which is all stuff that studying anatomy will teach you!) then lets you alter those elements to craft your cartoon humans. In a cartoon, you have to draw characters consistently. Learning how to capture realistic humans gives you the skill to design and repeatedly produce your imaginary cartoon characters. From there, cartoon characters are all about imagination. Drawing cartoon people is one dash real-world anatomy, two dashes playtime! Don't get discouraged if you read up on accurate human proportions, learn about the skeletal and muscular systems, and find a muse you're compelled to capture, but your human drawings still aren't up to snuff. Don't give up! The most important thing you can do is keep at it. You came to this corner of the internet because you want to draw humans. Hold on to that spark! Keep working, keep learning, keep practicing, and one day you'll sit down to sketch and realize that drawing people is second nature to you!

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