art connection

STUDENT WORKBOOK

Name: .....

School: .....

Grade/Year: .....

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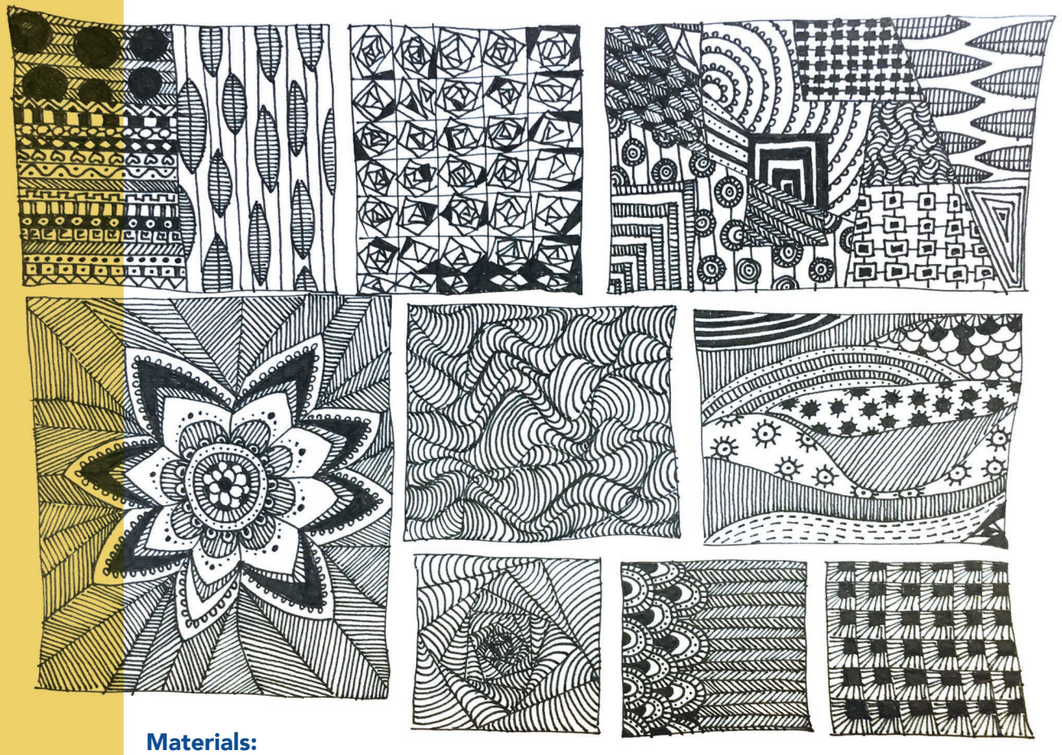
ZENTANGLES



Materials:

Black fine liner or pen

White drawing paper

Zentangles are an easy and fun way to create beautiful artworks with simple patterns, lines, dots, curves and shapes. Traditionally zentangles are drawn in small squares or 'tiles' but the principles used to draw them can be applied to any shape and zentangle designs can be simple or very complex.

If you are experiencing creative block or want to make art but don't know what to draw you can use zentangles to help you connect to your creativity. They are also an excellent tool to help you build confidence in your drawing skills and are a great way to focus your mind.

Further resources and sources of inspiration

https://tanglepatterns.com/tag/zentangle

https://www.artistsnetwork.com/how-to-zentangle/

https://craftwhack.com/zentangle-patterns-starter-sheets/

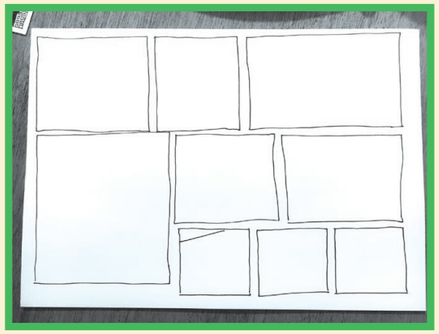
YouTube channels

Draw Tangles with Dawn

Zentangle

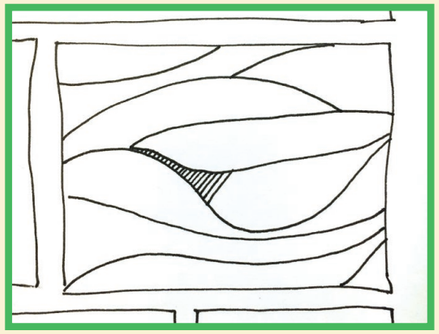
Ulrike Hirsch

Begin by drawing a series of squares and/or rectangles. These will be your tiles.

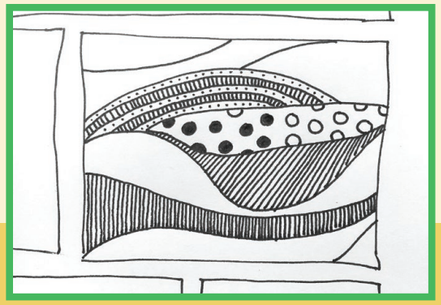


The examples shown here have been drawn freehand, but you can also measure your tiles out with a ruler if you like things to be neat and uniform. Try to make at least 8-10 tiles. Once you have your tiles you can start drawing your patterns.

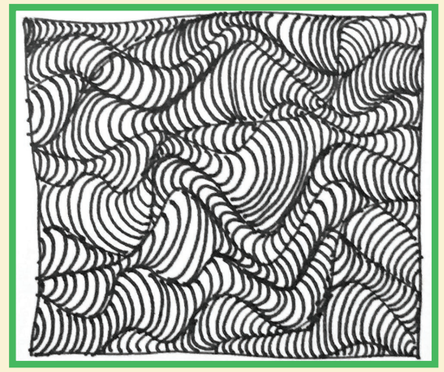
An easy way to begin your first zentangle is to start by dividing one of your tiles with lines to create random shapes.



Then begin to fill these smaller shapes with repeating lines, shapes and patterns.



You can also fill the entire tile or form with the same, repeating pattern.



There are no rules and you don't need to know what your zentangle is going to look like when you begin. Let the lines and patterns take you wherever they go.

Try to fill up each tile with a different pattern and remember, there are no mistakes. If a line is shaky or goes astray, make it a part of your pattern and just trust the process.

While you're working, try to keep rotating the page every so often, so you can view your tiles from different angles. This will help you see things in a different way and give you new ideas to make your patterns interesting.

Keep your hand relaxed and your grip on your pen soft if you can. If your hand is cramping while you're drawing it usually means you're holding your pen too tight.

For a different idea you can try drawing random shapes to fill with patterns. This can be a lot of fun too.

If you're feeling super inspired you might like to colour in sections of your zentangle with coloured pens or pencils.

MANDALAS

Materials

Graphite pencil

Eraser

Ruler

Coloured pencils

1 square of white drawing paper approximately 20cm x 20cm

Mandala is an ancient Indian word meaning ‘circle’ and, like the zentangles you did in the last task, mandalas are simple designs that use repeating lines and shapes to create a circular pattern.

Tips:

It’s a good idea to turn the page as you draw as this makes it easier to keep your drawing even, but it won’t matter if your mandala is not perfect. If some lines are wobbly or not quite right, don’t worry. It will all come together in the end and even a lopsided mandala can turn into an interesting design.

If at any stage you feel your hand cramping while you’re drawing it means you are holding your pen too tight. Tell yourself to relax and see if you can feel your grip softening.

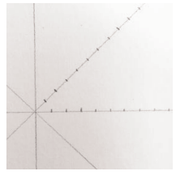
The most important thing is to have fun.

Although they look complex, they are actually very simple and fun to draw and they have the added benefit of helping you focus your mind.

Let’s get started

Take a square of paper approximately 20cm x 20cm.

Using a ruler and sharp pencil, divide your paper into 8 equal parts by drawing a line from corner to corner and dividing the page in half both horizontally and vertically. Use light marks so you can erase the lines later.

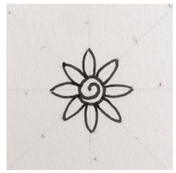


These lines will act as guidelines to help you draw your mandala evenly. Try to draw these guidelines in as lightly as possible so they can be erased when you finish.

It’s a good idea to make a mark along each line every 5mm as this will help you keep your mandala even.

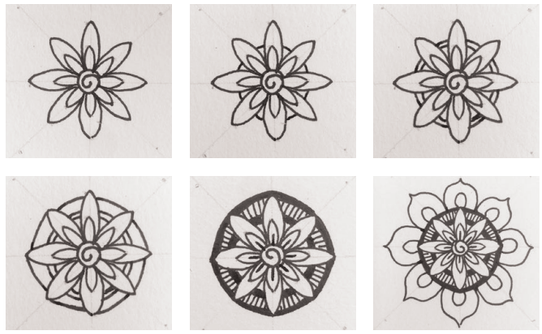
Now you’ve set up your guides you can begin drawing your mandala, starting with a small spiral in the centre.

Next, using your lines as a guide, draw eight petals around the spiral. Your petals can be a different shape to the ones you see here. This is just provided as an example



Continue to build your mandala by adding lines and shapes around your central flower, in whatever pattern you like, until you reach the edge of your paper.

These are a guide only. You can draw any shapes you like around your mandala



Colouring your mandala

We are going to use a limited colour palette for this exercise, so you can see how much can be done with just three colours. You can use any three colours you like as long as one is a light colour, one is a mid-tone colour and one is a dark colour (but not black). For example in the mandala shown here the colours used are yellow (light tone), red (mid tone) and blue (dark tone).

Before you dive in and start colouring your mandala, let’s do a couple of warm up exercises. This will help you understand how to get the most out of your pencils.

Gradating

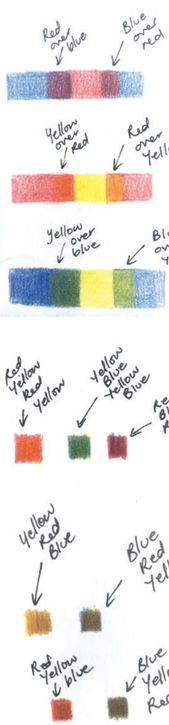
You are going to start by practicing gradating each of your colours from light to dark. As you work, hold your pencil very lightly in your hand and try to work in small, light, even strokes.

At first, if you’re holding your pencil correctly, it will seem like almost no colour is going onto the paper and you will be tempted to press harder. Try to resist that temptation and keep your pencil moving back over the areas you’ve coloured until you get the value (lightness or darkness) of colour you’re trying to make.

Do this with all three pencils so you get to know the value range of each colour.

Colour mixing

You might be surprised how many other colours you can make with just three colours. The finished mandala in this example was completed using only three primary colours, yellow, red and blue.



When you are mixing colours the hue or tone will change depending on the order they are laid down on the paper.

You can also intensify the secondary colour by using multiple layers of alternating colour. In these examples you can also see how the secondary colour was created by laying the colour down in different orders.

Creating tertiary colours using all three pencils over each of the other colours uses the same principles as the secondary colour mixing. As you can see in the example shown here, the colour (hue) changes depending on the order in which you lay down each layer.

Give it a go now with your pencils and see what colours you come up with. If you want to try something other than red, yellow and blue go ahead and see what new colours you can create.

Once you’ve worked out the three colours you are going to use and the shades and hues you can make with these, go on and colour your mandala. Try to keep your mind, body and, most importantly, your hand relaxed and remember to have fun!

WATERCOLOUR TRANSPARENCIES

Materials

Watercolour paints

Brush

Water

White drawing paper

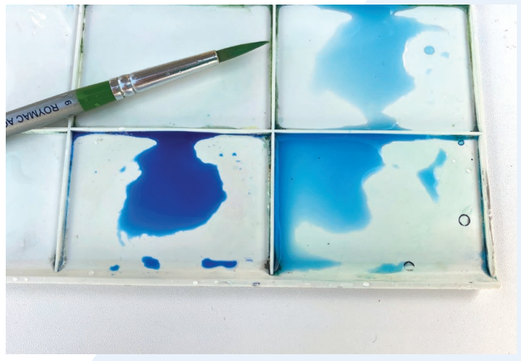
Paint palette

This is a calming, peaceful activity that asks you to slow right down, be patient, and look at how you can create beautiful, subtle layers of colour.

To begin, choose four different colours from your watercolour palette. You may want to choose all cool colours - greens, blues and purples. Or you may want to choose all warm colours - reds, yellows and oranges. You could choose a gradient of colours - going from blue to purple to pink to red. Or perhaps you would like to choose a multi-colour selection that looks like a rainbow - red, yellow, pink, green.

Once you've chosen your colours, wet your brush so it is carrying quite a lot of water and add that water to the first colour you have chosen on your watercolour set - for example, let's say we are using the colour blue. Gently rub the brush on the blue disk so it covers your brush bristles. Then 'pick up' the wet blue colour with your brush and transfer into one of the wells in your palette. Repeat this step quite a few times until your palette well is full of strongly coloured blue water.

Wash your brush out, and then add some clean water into another well on your palette. Using your brush, pick up some of the first blue water you made and add it to the clean water in your palette. It should make a pale blue water. Do this several times until you have a strong blue water, and a light blue water.



Now repeat this with your four other colours.

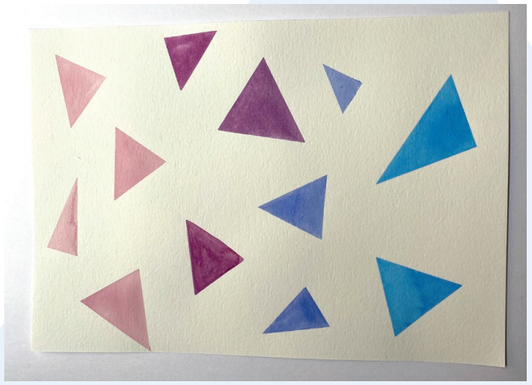
If you want, you can very lightly draw some shapes on your page with a pencil, but it can be a lot of fun to be brave and go in straight away with watercolour.

Using your strong blue water first, paint several shapes on the page. They don't have to be geometric shapes, they can be whatever shape you like.

Cover 1/4 of your page with these shapes. Then choose the strong water of another colour - let's say green this time, and fill another 1/4 of your page with shapes.

If you run out of strong coloured water, just make up some more by picking up more paint with your wet brush like you did before.

Fill the rest of your page with the last three colours.



Now you have to be very patient and wait for everything to dry. You can also use a hairdryer to speed up the drying process.

Once the paper is completely dry, you can begin working over the top with your lighter coloured water.

Wetting the brush with your light colour, paint more shapes over the top of the strong version of the same colour. It is good to layer your shapes, so they overlap unevenly, sometimes covering another shape, sometimes covering a white part of the paper.

You can see as you build up the layers, the overlapping areas create beautiful colours in between.

If you're feeling experimental, see what happens when you layer different colours together - what happens if you layer a light green over a strong blue? Or a light yellow over a strong pink?

Have a play and see what different colours come through when you layer them together - but remember, be sure to wait for your first layer to completely dry before you add the next one!

Painting with Tea

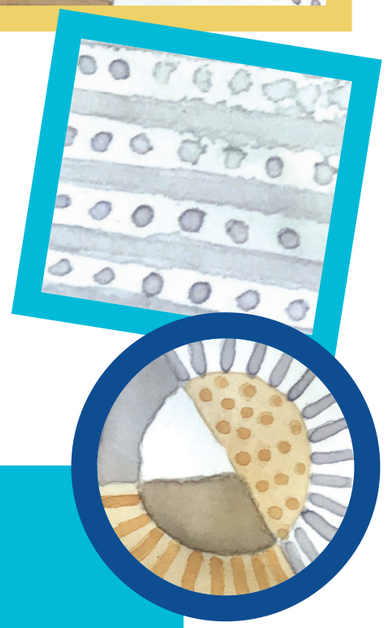
Materials

A range of tea bag teas - black tea, green tea, berry tea etc.

Paint brushes - watercolour brushes are perfect for this, but any small soft brush will work

Graphite pencil

White drawing paper



Painting with tea is super fun and you can get a whole range of colours from different types of tea. It's especially good if you don't have access to a lot of art materials - you can just brew a cup of strong tea. Tea painting does require a bit of patience though. It's a bit like working with ink and you'll need to let it dry between layers to make it work.

Artists to explore

Carne Griffiths

Guilia Bernadelli

Resources and further reading

http://buttonsandpaint.blogspot.com/2014/04/painting-with-tea_22.html

To begin, you will need to brew a really strong cup of black tea or whatever herbal teas you are using. The brew will have to be a lot stronger than any tea you might normally drink and putting at least two teabags in about half a cup of hot water will make it strong enough, as long as you let it brew for a little bit.

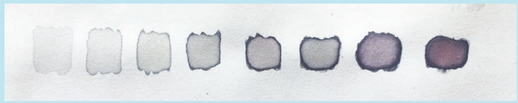
Experiment to find the colour and value range

Once you have your teas all brewed and ready to go you can start experimenting with the kinds of colours you can get. Some tea will go on one colour and dry a completely different colour so it's really worth doing colour samples to see how the tea changes as it dries.

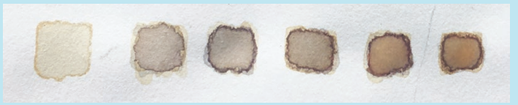
The painting in this example was created with black tea and a cranberry and pomegranate herbal infusion. The cranberry and pomegranate tea was interesting because it was a nice red colour in the cup but dried to a lovely bluish purple on the paper.

Here you can see some small samples of black tea which were layered to create depth of colour. The first sample, on the left, is the lightest because it was only painted once, while the darkest one on the right has multiple layers of tea.

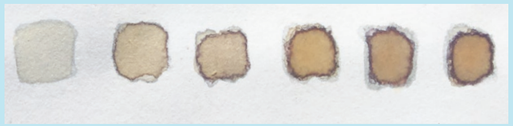
Here is the cranberry and pomegranate tea. Look how deep purple it goes! Lush!



Layering the two teas over one another creates other colours too, and these colours can change depending on what order they were laid down in. Here the black tea was laid down first and alternated with layers of the cranberry and pomegranate tea over the top.

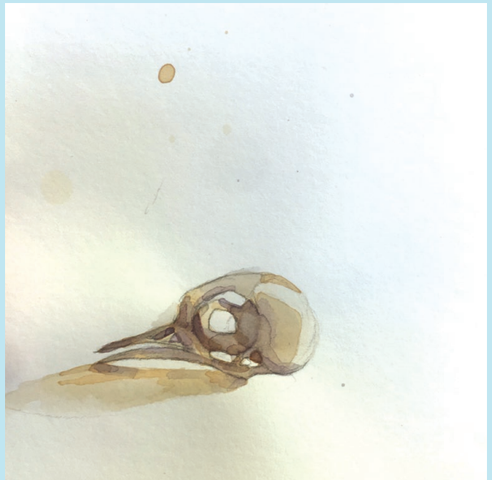


In this one, the cranberry and pomegranate were put down first, then layered over with the black tea to see if this changed the value or hue of the colours. The difference is not so noticeable at the darker end, but the lighter values definitely change colour depending on the order of layering.



Now you're ready to get started

While you can make a pretty complex painting using just tea, try to keep things simple to begin with so you get a feel of what the material you're using is capable of doing. Of course, if you want to do something different or a bit more challenging you are welcome to try it.



Let the layers dry between applications for the best results. You can speed up the drying process by using a hair dryer between layers.

You can add layers of lines and dots or other markings on your painting to add further interest and don't forget to try layering different teas over each other to see what happens. Treat it like an experiment and you will be surprised by the results.

Strange Creatures

It can be quite magical to look at the world this way and if you keep this exercise going as part of your own art practice you will more than likely begin to see and appreciate the beauty of things you would normally not even notice.

Taking time to observe and appreciate these small, usually insignificant things can build a sense of appreciation and gratitude for the bigger things in life. Being in a state of gratitude helps you stay positive and resilient in the face of life's inevitable ups and downs.

Materials

Graphite pencil

Eraser and pencil sharpener

Fine liner

Coloured pencils

Markers

Watercolours

White drawing paper

Photos or drawings of interesting shapes, marks, cracks or bits and pieces you have collected

A curious mind

This week's exercise has been adapted from the book, Drawing and Painting Imaginary Animals, by Carla Sonheim. It is a super fun project and one that will make you look at the world around you with different eyes. After doing this exercise a few times don't be surprised if you find yourself staring at cracks in the pavement, or examining paint stains on the floor thinking about how you could turn it into a work of art.

Shape Hunting

Before you begin drawing you will need to look around for interesting shapes and marks that catch your eye. If you have a camera phone, take pictures to use as references. If you don't have easy access to a camera, use a notebook or piece of paper to draw the shapes you see.

Below is a collection of the shapes and objects that were found in about five minutes of walking around outside.

When you have found your collection of interesting shapes, blobs, cracks or stains and recorded pictures of them (either with your phone or by drawing them) turn them around and look at them from different angles. What you first thought was interesting from one angle may turn out to be even better when viewed from a different angle.

For example when this shape is turned upside down it looks like a bird with a long beak, like an ibis or a stork.

This bit of crumpled paper revealed something that looked like a Dodo proudly strutting its way through life.

This shape is a random blob of dried grass. It looks like a tiny dragon clutching onto a wall.

There are no rules and no mistakes. You are the artist and creator of your creature. It doesn't have to be real or even anatomically accurate. Use whatever combination of mediums - graphite pencil, coloured pencils, markers, fine liners, even try using your watercolours to create your creature!

Scribble Drawing

Materials

Pencil, biro or fine liner

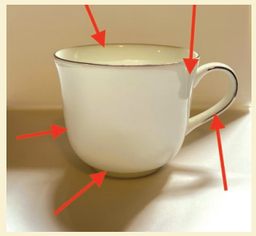
White drawing paper

Scribble drawing is a really fun way of drawing a picture quite quickly. It also has a great stylistic effect, is hard to muck up, and it's so easy to cover up any 'mistakes'.

To begin, have a look around you and choose an object - preferably something with an interesting shape - not a book, that's a bit boring, but nothing too complex. Perhaps a tea cup, a shoe, or a water bottle.

Most often when we want to draw something our first instinct is to draw an outline, like this.

While this is a completely fine way to draw, we want to get more of a 3D feel to our drawing, so instead of starting with an outline, begin to look for where the shadows fall, and start scribbling in those bits first.



In this photo, you can see where the shadows fall.

This is what you would scribble down first.

Then you would lightly add in some loose lines to describe the lighter areas.

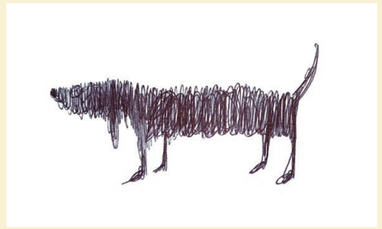
See how tighter, smaller scribbles describe the darker areas, and looser, wider scribbles are used for the lighter areas.

As a final touch, you can add in a couple of lines to mark the edges of the object and there we have it!

Now you can have a go at drawing some other things in this way. Maybe a cat, a tree, a face?

Let's have a look at how to use scribble drawing as a style. The whole point of scribble drawing is that it's not meant to be perfect and the imperfections and loose lines are what give the picture movement and life.

Let's use a dog as an example. Here are three different examples of a scribbled dog.



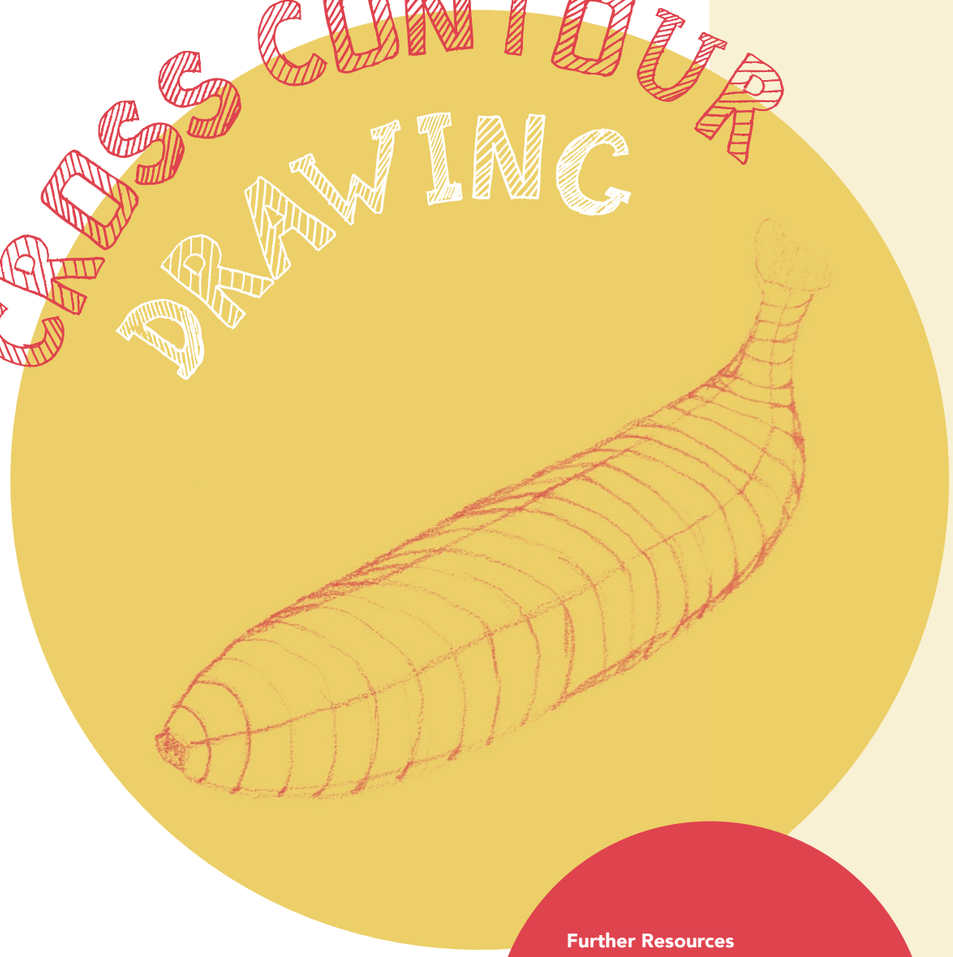
In this first picture, the textures of the scribble are so layered and close together, that it almost becomes a silhouette of a dog - but the style of it is fun and lively.

In this second picture, the scribbles are layered to create a detailed dog's face, but then the picture has an 'unfinished look' because some of the features disappear into loose, scribbled lines.

In this last picture, we have a dog jumping to catch a ball, with scribbles coming off the dog's body and around it to make it look like it's moving.

Have a play using different pencils, biro and fine liner to see how you can make pictures with scribbles!

CROSS CONTOUR DRAWING



Materials

Graphite pencil

White drawing paper

Objects or images to draw

Cross contour drawing exercises are an excellent way to develop your observation skills as an artist, and a useful tool to help you see how objects occupy space. Artists use cross contouring to help them determine how objects appear from different angles or vantage points. Contour drawing is extremely useful in helping you see the object as a solid form as opposed to just an outline or line drawing.

Further Resources

https://concept-art-tutorial.blogspot.com/2017/09/dont-forget-thinking-in-3d-when-you.html

Artists to look at

Oliviero Gatti

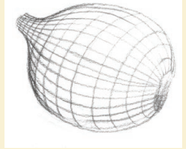
Albrecht Durer

Getting started

Let's begin by drawing the onion. It's an easy, round form and it already has some natural, visible contour lines running from the base of the bulb to the stem which is super helpful.

Begin by drawing an outline to define the basic shape of the onion.

Next lightly sketch in the contour lines along the length of the onion.



Then draw the curved lines around the form that help to define its shape. Make sure your lines follow the shape as it curves around the back of the object if you want it to look 3 dimensional.

You can see how drawing these lines gives the object shape and dimension, as well as describing its position in the picture space.

Something slightly more complex

Now let's have a look at a banana.

It's a bit more complex than an onion as it has multiple faces or planes, which change their shape depending on the angle the banana is viewed.

To help you visualise the contours of the banana even more, lines have been added around the form.

You can see how these lines create a visual reference for the object's position in space. Notice too how the lines get closer together as the form gets further away from you.

Another really fun, easy way to use contour drawing is to draw the outline of your hand on paper by tracing the outline around it.

Using coloured pencils draw a series of repeating lines all the way across the page, making the lines as straight as you can until you hit the outline of your hand. When you reach the outline of your hand imagine your pencil is curving over a 3 dimensional object. As it passes over your hand curve the line should curve up and then straighten out again as you draw your line to the opposite side of the page.

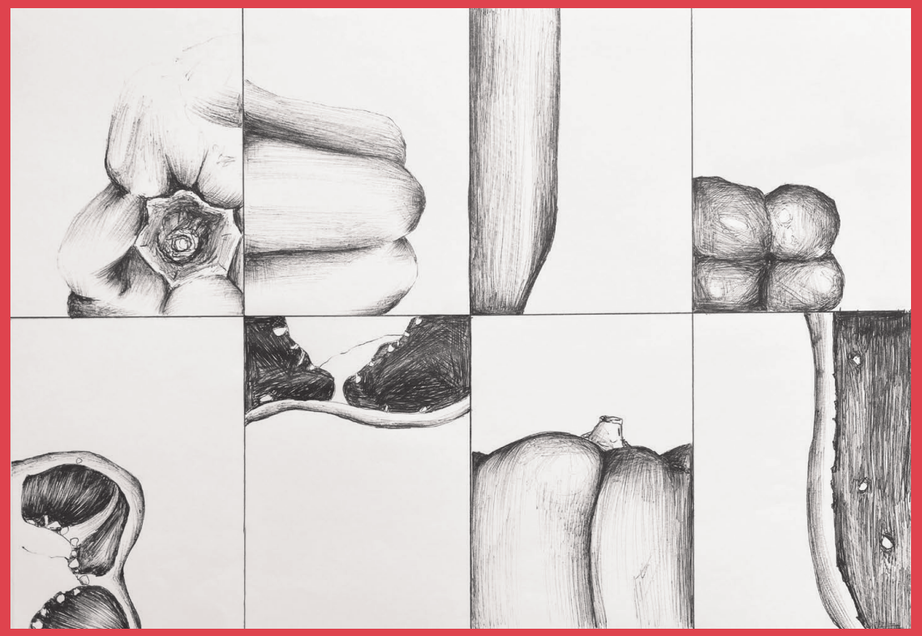
Exaggerate the curve over your hand as much as you can to give it 'dimension' and to make it stand out on the page.

Now it's your turn!

Have a look around your space and see what objects you can draw using contour lines. If you need some inspiration, a quick search in Google using the search term 'cross contour drawing' will also bring up lots of images from artists who have used this method to create the most beautiful drawings. There are also lots of tutorials on YouTube if you want to explore this idea further.

Remember there are no mistakes here, only learning opportunities, so don't be hard on yourself if your drawings don't look perfect. It takes time and practice to draw well and the more you do it the better you will get.

OBSERVATIONAL GRIDS



Materials

Graphite pencil, colour pencil, biro or fine liner

Eraser

Ruler

White drawing paper

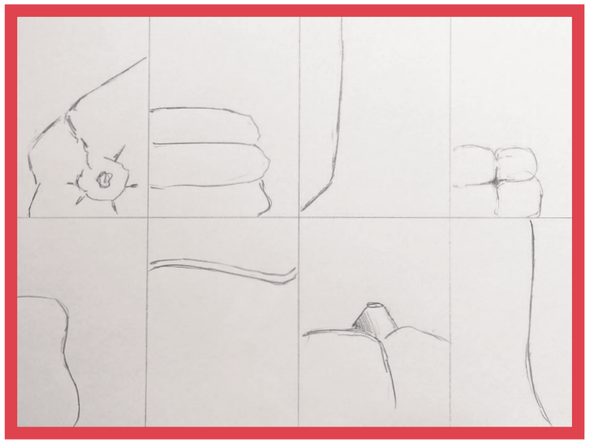
This is an observational drawing exercise to help you see and draw an object from different angles. The aim of this exercise is to increase your observation skills and to get you to understand your subject so well you could almost draw it with your eyes closed!

This exercise has been created using fruit and vegetables as the subject, however you can do this exercise with any object you like. Try to choose something that is interesting when looked at from different angles.

To begin, divide your page into eight equal sections by drawing a line with a ruler and pencil in the middle both vertically (top to bottom) and horizontally (side to side). Now draw two more lines to divide each of these sections in half so your page looks like this:

Now choose which medium you are going to draw with (the example shown here has been drawn with biro).

In each of your grid sections you are going to draw your object from a different angle. In the examples shown you can see that only a section of the object (in this case a capsicum) has been drawn, rather than the whole object. The idea is to fill your whole page with drawings of your object from different angles.



If you are using fruit or a vegetable it can help to cut it into sections so you can easily turn it around and see inside it, creating even more interesting shapes, colours and changes in texture for you to see and draw.

Take your time and keep looking at the object you are drawing, and try to capture as much of what you see as you can.

What shapes can you see? If you're drawing a fruit or vegetable, does it have seeds? Or a stem? Is the inside a different texture or colour from the outside?

Once you've filled all the grid sections with drawings of your object from different angles, have a look at the finished page as one whole drawing. Now you will need to decide how you are going to put the finishing touches on your work. For example, do you want to keep the grid lines? Would you like to outline it in black pen? Or perhaps a colour? Maybe you want to rub out the lines altogether and just have the sections of your object on the page? You could even try turning your page around to see what your drawings look like upside down.

There is no right or wrong answer here so let the creative decision be yours!

Drawing a Lime Wedge with Coloured Pencil

Materials

Coloured pencils

White drawing paper, light coloured paper, or found paper (e.g. paper bag, old box etc.)

Reference image (see right)

Today you will be drawing a lime wedge from a photo using coloured pencils. This exercise is inspired by the Art Tutor YouTube tutorial: How to draw a Lime Wedge in Coloured Pencils, which was made as part of the Art in Isolation challenge. For those of you with access to the internet, you might like to view the original tutorial online at https://www.youtube.com/watch?v=3uFoboZqwsk

The pencils used to complete the drawing for this exercise were cheap pencils bought from the supermarket, so you don't need fancy materials to achieve this.

The colours used were light yellow-green; dark green, black and white. Whatever pencils you're using test the colour on your paper to see if you can get a close match to the colours you see in the reference photo.

If you would like to try something different, work on toned paper as this gives you an overall mid-tone and will allow you to judge the value (lightness or darkness) of your colours in relation to each other much better. The lime wedge in this tutorial was drawn on an old brown paper bag, so you don't need to go out and buy expensive paper. Use whatever you have lying around and if you only have white paper that's ok too.

Reference Image

This is our reference image. If you want a higher resolution image to work from the original image can also be downloaded via the link located in the description box below the video at: https://www.youtube.com/watch?v=3uFoboZqwsk

Artists to explore

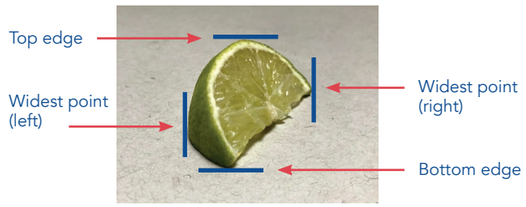
Paul Cezanne

Dennis Wojtkiewicz

Plotting out your drawing

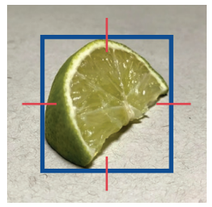
Let's begin by taking a look at the reference image and determining the position of the lime in the picture frame.

Once you have decided where your lime wedge will sit on your page it's a good idea to plot some key points to help you draw your picture more accurately. The points marked on the following image show the edges of the object at its furthest point on the top, bottom and both sides.



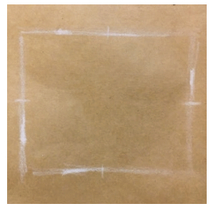
Plot those points onto your page.

Now if you extend each of these points in a straight line they will eventually intersect with the other lines, as shown in the example below and you should see that the lime now sits inside quite a neat square or rectangle. This is called your picture plane.



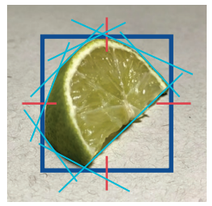
This frame will indicate both the size of the drawing and determine for us where the outermost points are, helping us keep it in proportion.

Draw your picture plane onto your page using the reference points you plotted a moment ago. Try to keep your drafting lines light so you can erase them later.



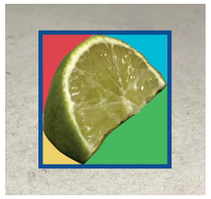
Another helpful tip is to make a mark indicating the approximate centre point on each line of your picture frame as this can be used as a visual reference to help you see where aspects of the object sit in relation to each other.

Drawing the outline



As a beginner, it can be tempting to draw what we think we "know" about the object rather than what we actually see. E.g. We "know" a lime wedge is a semi-circular shape and it is curved, but if we observe it closely we can see it is not a single, continuous curve but is made up of a series of almost straight edges.

It can also be helpful to look at the negative spaces around the lime where it sits within the frame of your square or picture plane.



As you draw the outline of the lime try to keep all of these things in mind and check them against one another as you draw. It can seem like a lot of information at first but if you practice looking and drawing this way it will quickly become second nature.

Once you have the basic outline, look at the abstract shape the skin of the lime makes and draw this in.

Next draw in the segments of the flesh and once you've done this you can begin refining the lines of the entire object until you are satisfied with how your outline looks.

Colouring your drawing

Using your white pencil, add in the highlights and brightest areas first. If you are working on a toned paper or brown paper you won't be able to get these perfectly white or as bright as they appear in the reference photo.

Then begin colouring with your lightest green using as light a touch with your pencil as possible. Remember, if you colour too hard or too dark too early it is harder to correct this later. You want to control how you layer your colours so you can create the illusion of depth in your drawing.

Once you have a foundation colour you can start adding in some of your darker greens and black if you are using this.

Again, don't go in heavily with your pencil. Use light strokes and keep working back over areas where you want the colour to be more intense or darker and if you are using black try to use it sparingly

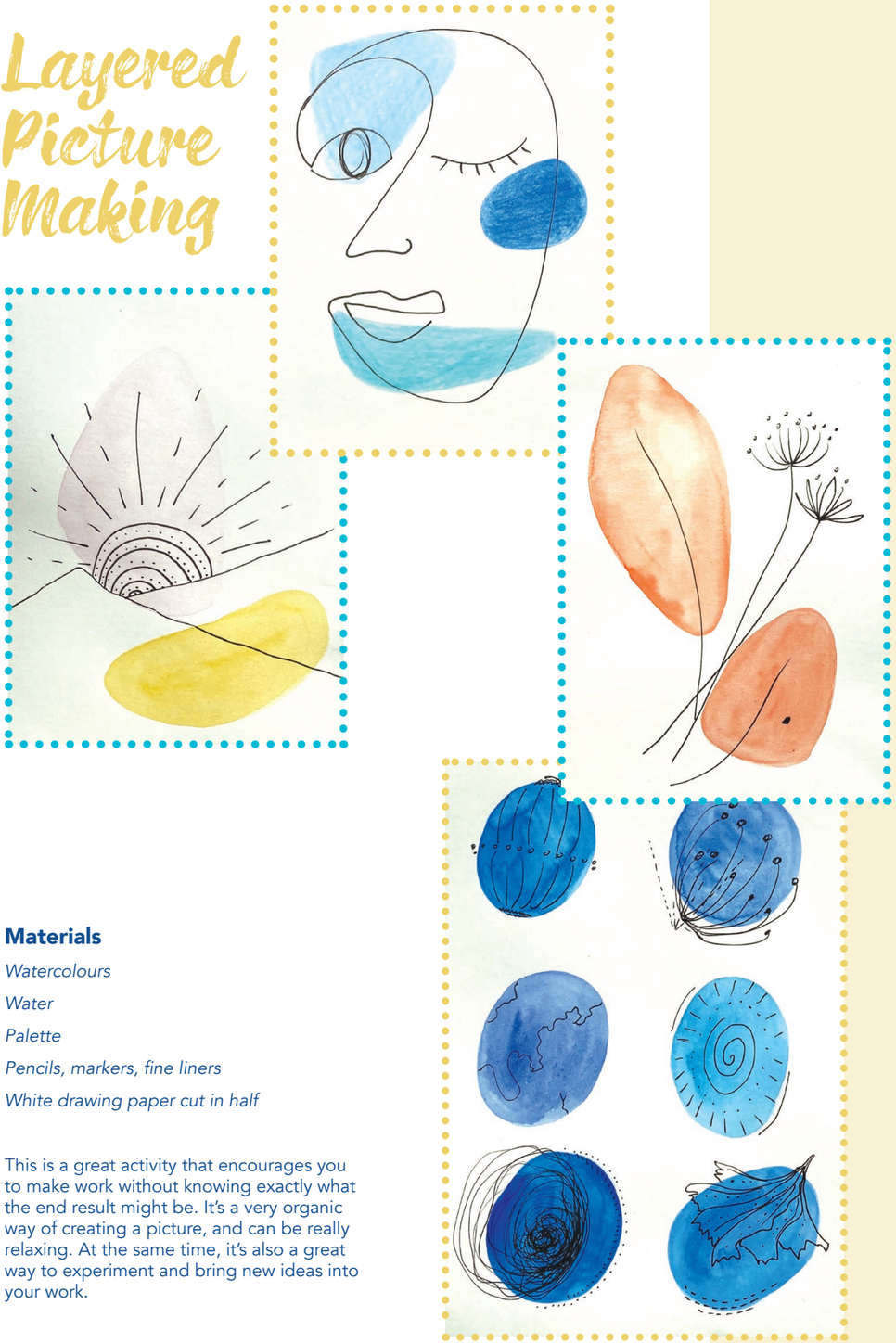
Keep changing your pencils as more details come to light. You will find the more you look at something, especially when you are drawing it, more and more details stand out.

Begin to work in the cast shadow. Note how the colour from the lime is also reflected in the shadow. This is because the flesh of the lime is semi transparent, allowing light to pass through. Light is also bouncing off the surface of the table and reflecting off the underside of the lime.

Keep adding to your drawing, changing between colours to deepen some areas and lighten others with the white. Try not to rush. The more time you take with each step the better your lime will be.

Once you're happy with the drawing you can erase the guidelines.

Layered Picture Making



Materials

Watercolours

Water

Palette

Pencils, markers, fine liners

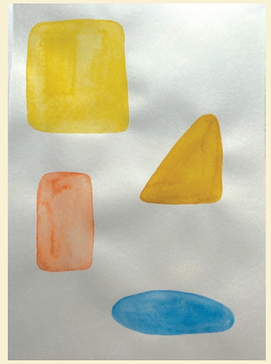
White drawing paper cut in half

This is a great activity that encourages you to make work without knowing exactly what the end result might be. It's a very organic way of creating a picture, and can be really relaxing. At the same time, it's also a great way to experiment and bring new ideas into your work.

To begin, mix a range of light watercolour washes by wetting your brush and then the colour you want to paint with from your watercolour set. Transfer the colour to your palette using your brush, and add water to make a light colour wash - just like in the watercolour layering exercise earlier on.

You may want to work on various different sizes of paper for this activity, so start by cutting some of your paper down to size. You will want to have at least three or four pieces of paper to work with, but feel free to do more!

On your pieces of paper, you are going to paint some shapes with your watercolour wash. You can paint shapes as geometric or as organic as you like. Don't think too much about your shapes, focus more on choosing colours that you feel go well together.

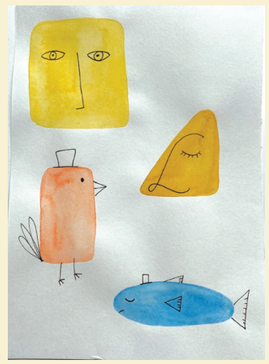


Now it is really important to be patient and let these dry completely before moving on to the next step.

Once your page is dry, you are ready to create the next layer using your pencils, markers, and fine liners. You are going to use these mediums to work over the top of your watercolour shapes.

There are a number of different ways to create these layered pictures.

1.



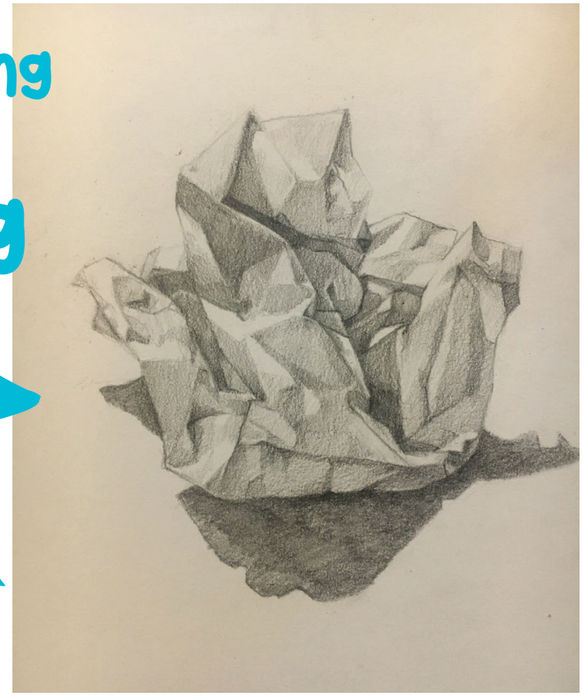
2.

3.

1. You can use your watercolour shapes as the base of your picture, perhaps you see an object or an animal in the shape?
2. You can use your watercolour shapes as the background for your picture, rather than adding a realistic element, it provides colourful depth.
3. You can make patterns over the top of your watercolour shapes. Perhaps even repeat some of the zentangles you drew from the beginning of the book?

You can see that coloured pencil, fine liner, and marker, all have different effects when they are combined with the watercolour. They create depth, and the layering effect makes really interesting pictures. Why not be playful, and experiment with what happens when you use fine liner AND coloured pencil AND marker over the watercolour?

Understanding Value in Drawing



Artists to explore

Zeng Chuanxing
Jason Waskey
Tom Brown
Claudio Bravo
Melanie Nelson
Gustavo Schmidt

Materials

Graphite pencils - if you have a number of grades of graphite pencil (i.e. HB, 2B, 4B) you can use these to give you a good value range.

Eraser

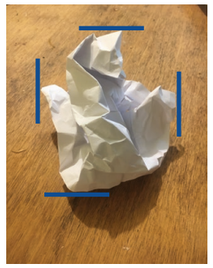
White drawing paper, light coloured paper, or found paper (e.g. paper bag, old box etc.)

This week you will be completing an exercise in value development, using a scrunched up piece of paper as our subject. This paper contains interesting facets, folds and planes, which gives you a range of values (light and dark). These value changes are both subtle and sharp, and are perfect for developing an understanding of how value helps create the illusion of form.

Begin by finding a piece of unmarked paper and scrunching it up into a tight ball to create creases and crinkles in the paper. Once you've done this open the ball of paper up slightly to create a looser ball of scrunched up paper. You should end up with something sort of like this.

Place the ball of paper where you can easily observe it as you draw.

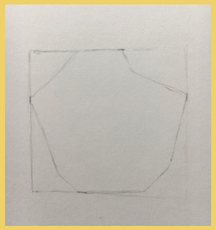
The paper ball shown in the example has been simply lit by an overhead light but for a more dramatic effect you could set up a lamp to shine on it. This will give you more dramatic shadows and sharper value shifts.



To begin your drawing, mark out where your subject will sit on your page. Think back to how we plotted the edges of the lime wedge in a previous lesson.

Look for the furthest edges of the object and plot those points on your page.

Once you have mapped these points and are happy with where you've positioned your object on the page, extend these lines until they intersect one another to form a rough square to create your picture plane.



Next, begin mapping out the general mass of the object within the picture plane, using straight lines.

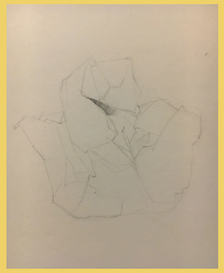
Remember to use light marks when drawing your guide lines so they are easier to erase later on.

Next map out the larger shapes you see within the object, where the paper folds or changes plane. Try to avoid putting in too much detail at this stage. We just want to mark out the larger shapes you see. The details will come later.

Make sure you are observing the paper ball to see how the shapes and folds relate to one another. Think also about the negative space while you draw as well.

Once you're happy with how your basic outline looks, you can erase the initial guidelines around your drawing.

Before you get stuck into shading your drawing it's a good idea to do a swatch test with your pencil or pencils to determine the value range you have to work with. This way you will understand what your darkest value, a mid tone value and your lightest value will be. The lightest value will be the colour of your paper.



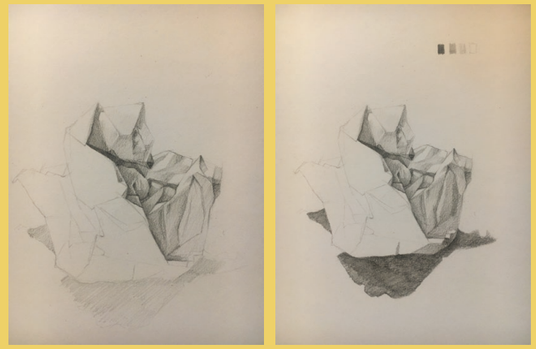
Now that you've mapped out the largest shapes in your drawing and have a good understanding of the value range you have to work with, begin working into the darkest areas on the object, such as in the creases where the paper is receiving the least amount of light.

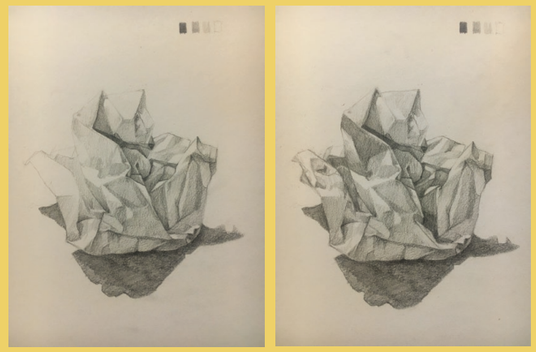
Don't go straight in with the darkest value you have, but lay in a mid-tone value and work the entire section around it. Keep the pressure on your pencil light and keep developing and deepening the values only once you understand its relationship to the other values around it. Try to avoid using pressure to darken your values and instead keep working over the areas you feel need stronger values.

If you go in too hard and are too heavy handed with your values too early you will lose the opportunity to develop the more subtle shifts in value, such as where the planes and creases of the paper turn toward, or away from the light.

Work in sections rather than trying to fill in the whole drawing at once, and continuously return to areas you've already worked, adding depth and subtlety as you go. The more you observe the paper, the more details you will see.

Add in the cast shadow using light shading at first. You want to develop it in context of the other values around it.





Continue working each area and remember to go back over other areas as you're working, making sure the values relate to one another.

When you are close to finishing, go back over areas of darker value and deepen them where necessary. Lastly you can use a kneadable eraser to sharpen any areas of highlight that need to be brighter.

Final thoughts

Observational drawing (particularly drawing from life rather than a photo) like the one we've done in this exercise, is immensely helpful in developing your understanding of value relationships as well as understanding how light and shadow create the appearance of form. Mastering values in drawing is an important step in creating realistic artwork and will help you understand values when it comes to experimenting with colour.

Drawing Fabric

Materials

Graphite pencils

Eraser - kneadable is best

Paper

A piece of (preferably plain) fabric or a piece of clothing

In your last lesson you used a scrunched up ball of paper as your subject to help you develop your understanding of value in drawing. This week you will be taking this idea further, using a slightly more challenging subject, fabric.

Fabric studies were an essential part of the art practice of many leading historical artists, including Leonardo Da Vinci and Michelangelo. These artists were known to make reference models by dipping fabric in liquid clay and arranging the drapery over a form, allowing it to dry in place. Doing this gave them the chance to study the way fabric falls and folds, and how the values change depending on the angle of light or position of the viewer.

Drawing fabric will help you understand the subtle nature of light and shadow and is useful for helping you capture the natural folds of material and drapery.

Michelangelo (left) and Da Vinci (right) fabric studies:

Let's begin

The first thing you will need to do is arrange your fabric or piece of clothing in a way that is appealing to you. Try to position it so it provides you with enough folds and creases to create interest.

Once you're happy with your arrangement begin by plotting out where your subject will sit on your page and draw in your picture frame, as you did in the last lesson and the Lime Wedge exercise.

When you've drawn in your picture frame, begin to plot out the general mass of your subject using straight lines. You're not yet trying to draw in the detail but are getting a feel for the size and placement of your subject.

Remember to keep your lines light. You will be erasing most of these later.

Once you have the basic mass of your subject and are happy with the overall shape you can begin refining the edges and mapping in the general outline of the folds and creases.

Don't start shading your drawing yet. At this stage you are just drafting the lines. If you try to shade as you go you may find your drawing doesn't look right. Your values will be off and you are likely to find your drawing will be out of whack.

When you're satisfied you have the outline as good as you can get it begin working an area where you can see the deepest shadow. Remember to keep your initial tones lighter at first, working in the middle tones and adjusting the values as you work on the surrounding areas.

Working this way gives you more control over your drawing and makes it easier to judge the areas of surrounding value. If you go in too hard too fast you risk losing the opportunity to capture subtle details, which reveal themselves as you continue observing your subject. Going too dark right away also risks throwing off the values around it.

Use your eraser to add the areas of lightest value if needed (a kneadable eraser will make it easy to create finer details) and to avoid smudging your drawing place a clean piece of paper over your drawing to rest your hand on as you work.

Most importantly, take your time. This is not a quick exercise and requires patience to get it right. Work in sections and keep refining your drawing as you go. The drawing in this demonstration took at least 5 hours so be prepared to spend some time working on this if you want to get a good result.

As always, the learning is in the doing and the more you practice the better you will get. This is not an easy exercise so try not to give yourself a hard time if it doesn't look perfect the first time you do it.

Drawing is exactly like learning to play an instrument or master any craft. It takes time and a lot of practice. Eventually you will build muscle memory and confidence. Once you do, drawing what you see becomes easier and easier.

Artists to explore:

Leonardo da Vinci
Michelangelo
Jude Rae
Alphonse Mucha
Rene Magritte

Self Portrait

Materials

2B graphite pencil

White drawing paper

Mirror - if you don't have a mirror, a photo is also ok to use

Today's exercise is a fun challenge. You are going to draw your self portrait.

Self portraits have a long tradition with artists and are still used as a tool of observation and to refine skills for portraiture. Because artists often work alone, it can be hard to find people who will sit still long enough for someone to practice drawing. But if an artist has a mirror (or a mobile phone!) they always have a willing subject to patiently sit for them.

Other artists to explore:

Abdul Abdulla
Artemisia Gentilesci
Salvadore Dali
Rembrandt
Pablo Picasso
Margaret Preston
Doris Zinkeisen
Angelica Kauffman
Alice Bailey
Yoo, Hyun Mi
Liu Ziaodong
Vincent Van Gogh
John Wilson

Frida Kahlo

Barkley L Hendricks

Leonardo da Vinci

Helene Schjeferbeck

Warm up exercises

Before you start drawing your self portrait it's a good idea to warm up. The exercises you are about to do will help you get comfortable staring at your own face and will help loosen you up so drawing yourself doesn't feel so intimidating.

Blind contour drawing

Blind contour drawing is an excellent way to build your power of observation and develop better hand eye coordination. It forces you to concentrate on what you are seeing and transferring it, almost by feel, to the flat surface of your paper.

Begin by placing your mirror (or photo) somewhere where you can see yourself clearly. If you are working on a single sheet of paper you might want to tape it to a surface that won't move, but this is optional. Set a timer for 5 minutes.

As you focus on your face begin moving your pencil to record what your eyes are observing, but resist the temptation to look at your paper while you're drawing. Instead, concentrate on how the lines, contours and shapes that make up your face relate to one another.

Try to keep your pencil going in one continuous line and keep observing and drawing until the timer goes off even if you think you've drawn everything you see.

Now do the same exercise for 2 minutes.

And now do it again for 30 seconds.

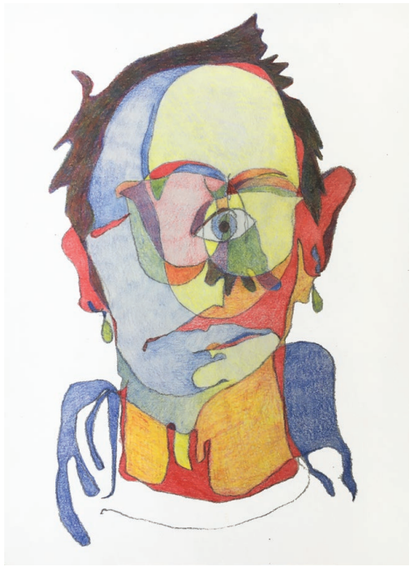
Try to capture as much detail as you can each time you do the exercise. It will be harder of course for the 30 second exercise and you will have to work fast.

Drawing with your non-dominant hand

For your second warm up exercise you will need to draw yourself with your non dominant hand (if you are right-handed, this means you will draw with your left hand). The purpose of this exercise is to increase your skills of observation and disrupt your critical mind. Drawing with your non-dominant hand helps to break old drawing habits that can often get in the way of our creativity. Also it's fun and the results can be interesting.

Once again, set a timer for five minutes and keep drawing what your eyes observe until the timer goes off. You are allowed to look at the paper but try to spend more time observing your image rather than looking at the drawing itself.

You can do those two exercises a few times and try shortening the time limit if you like a challenge. Each time you do it you'll find you get better and better at observing your subject (You!) and you will get better at drawing what you see. You will also create some pretty cool drawings along the way. You might even like to develop one of them into a bigger artwork.



Self-portrait

Now make an artwork using yourself as the subject. In other words, do a self portrait!

It can be an observational drawing using your dominant hand and drawing the way you would normally draw, or you might like to try using one of the drawing techniques from the two warm up exercises to create something different. There is nothing to say your artwork has to be realistic.

Take your time and do the best you can, but don't stress too much about getting it perfect. Look at it as a learning exercise and remember drawing is a life-long learning practice. The only way to get better is by doing it.

Resources and further reading

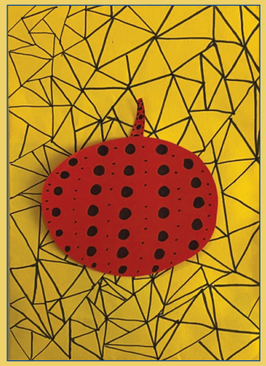
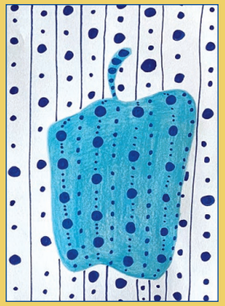
If you want some inspiration or are interested in how other artists have depicted themselves throughout the ages this is a good article:

https://mymodernmet.com/famous-self-portraits/

Also this one:

https://medium.com/@pricelindy/the-power-of-the-self-portrait-6a5569b596ed

Yayoi Kusama's Pumpkins

Materials

White drawing paper (½ sheet)

Colour paper

Graphite pencil

Markers

Coloured pencils

Scissors

Glue

Yayoi Kusama is a Japanese artist who loves bright colours, patterns, and pumpkins!

You can see her, and some of her artwork here: https://en.wikipedia.org/wiki/Yayoi_Kusama

In this activity, you will be looking at some of Yayoi Kusama's pumpkin artwork, and recreating your own work based on hers. Here are some photos of her pumpkin sculptures on Naoshima Art Island in Japan (below).

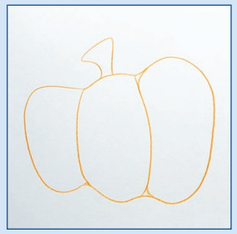
She makes pumpkin sculptures, pumpkin pictures, and whole rooms of pumpkins.

You are going to draw 3 pumpkins today using a couple of different drawing mediums - coloured pencil and marker.

Pumpkin 1

Let's start with coloured pencil and a white piece of drawing paper.

Begin by choosing 2 contrasting colours - Yayoi Kusama's work might be bright and colourful, but she uses a very limited colour range in each work.



If you like, you can lightly draw the outline of your pumpkin on your paper with a graphite pencil, but if you're feeling brave, you can also draw it straight with your coloured pencil.

The strange shape of Yayoi Kusama's pumpkins are what make them fun, so don't try to make your pumpkins perfect - we want them to look stretched or squashed.

You need to decide which colour you are using for the base of your pumpkin, and which colour you are using for your dot patterns.

Begin by drawing your dot patterns first, colour these in so they are nice and bold and solid. This may take a couple of layers of colour pencil.

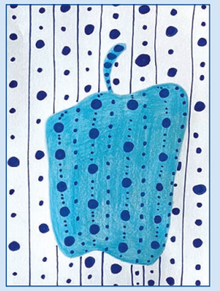
Now you are ready for colouring the base of your pumpkin. Try to do one layer of colour pencil in one direction, and then work over the top of it again in the opposite direction. This will give you a nice solid layer of colour.

Now you just need to add a background pattern. Using the colour you used for your dot pattern, create a pattern behind the pumpkin. This might be more dots, it might be lines, it might be a combination of both!

Pumpkin 2

Let's move onto the second pumpkin. This one is going to be a combination of colour pencil and marker - choose one colour from your colour pencils, and one colour from your markers. You will need to choose a lighter colour for your colour pencil, and a darker colour for your marker. Again, we will be working on a white piece of drawing paper.

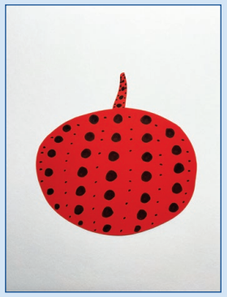
Draw your pumpkin, and this time colour the entire base in colour pencil.



Now draw your dot pattern over the top with your coloured marker, and fill in your background pattern as well.

Pumpkin 3

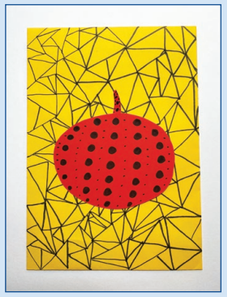
Now for your last pumpkin, you are going to use coloured paper. You will want two different contrasting colours that are nice and bright. You will also need a dark coloured marker.



Start by drawing a pumpkin on one of the coloured pieces of paper, you might want to use your graphite pencil for this. Now fill in your dot pattern with your marker.

Using your scissors, cut out your pumpkin.

Now let's look at your other piece of coloured paper - this is going to be our background. Using your marker, create a pattern that covers the whole page.



Stick your cut out pumpkin on top of the background piece of paper.

There you have it - 3 versions of Yayoi Kusama's pumpkins!

Favourite Artist Master Copy

Materials

Use whatever drawing or painting materials you have a preference for - this could be graphite pencil, colour pencils, markers, watercolour

High quality image of the artwork you are copying

White drawing paper

For this project you will be doing a master copy of an artwork by your favourite artist. Copying the work of masters has a long tradition and is a valued learning tool for artists. It provides multiple benefits for anyone wanting to learn a new technique and improve their composition skills.

Boy Bitten by a Lizard is a painting by the Italian Baroque painter Caravaggio.

Find an artist whose work you like, or whose style you wish you could copy.

Try to find a high-quality image of the original artwork you are copying if you can. Art books are an excellent resource for this as the paintings will have been professionally photographed. Wikipedia is another good resource.

If you have access to a digital copy of your reference image and have a printer you might want to print out your image, but just be aware that some of the quality will be lost if you do.

You don't have to use paint just because you might be copying a painting. You could just do a pencil drawing or you could use a different medium altogether. Use the materials you have, or like best.

If your work is complicated or you're not confident with your drawing skills, use a grid to transfer it to your paper - you will have to have a printed copy of your reference picture to do this.

If you need to know how to use a grid to copy your work here's a link to a quick tutorial: https://www.art-is-fun.com/grid-method

Remember to have fun while doing this. Don't put pressure on yourself to be perfect. As you can see the copy shown in this example is a long way from perfect and when you see it next to the original it's easy to see the problems with it. That's ok. Mistakes are part of learning and none of us can improve without making them.

Just have a go and once you have completed your copy try to make a note of what you have learned.

Further resources

https://www.artistsnetwork.com/art-mediums/drawing/being-a-drawing-copy-cat-is-a-good-thing/

http://www.spacial-anomaly.com/why-reproducing-art-is-an-important-learning-tool-for-artists/

http://www.explore-drawing-and-painting.com/drawing-tips.html

https://steemit.com/art/@jameszenartist/the-practice-and-benefits-of-the-master-copy

https://www.studydrawing.com/howto-master-copy-drawing

Matisse Paper Cut-outs

Materials

Coloured paper

White drawing paper

Scissors

Glue

Graphite pencil

Henri Matisse was a French painter, who is best known for using bright colours, and bold and simple forms. As Matisse grew older, he became unwell and too weak to paint, so he began cutting out coloured shapes and arranging them on paper. He used these paper cut-outs as a new way of making pictures, and these are now some of his most famous works.

In this activity, you are going to be making your own paper cut-outs to recreate one of Matisse's pictures.

Start by looking at the following image of Matisse's work. You can see he has layered squares of paper in the background, and then rough shapes of leaves and flowers on top. You can also see he has used about 10 different colours to create this picture.

From your selection of coloured paper, you are going to choose 10 different colours you would like to use to make your recreation of this artwork.

Start by cutting out your background squares and rectangles. You can use a ruler and pencil if you like, but you will notice Matisse's shapes are not precise, so if you feel like cutting free-hand, you can do that too! You just need to make sure that you have enough squares and rectangles to completely cover your white A4 sheet of paper.

Once you have cut out your squares and rectangles, it's time to cut out your flowers and leaves.

You can copy Matisse's shapes if you like, or you can cut out your own style of flowers and leaves.

Now you have everything ready to glue down. Before gluing anything down, it's good to play around with the shapes on the paper first. Once you're happy with the arrangement, then carefully lift one shape at a time, and glue it to the page. If you take everything off at once, you might forget where to glue back down!

And there you have your version of Matisse's cut-out.
Now have a go at creating a picture of your own using cut-out paper.
What pictures and patterns will you create using cut-outs?

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