

**Twelve contemporary drawing exercises designed to develop new practice and thinking in drawing. Each activity is linked to a contemporary artist and contains images of their work & areas for further study.**

**For students aged 8-16.**

# **Contemporary Drawing Practice**

by Paul Carney

# New Practice in Drawing

## Teacher's notes:

You may want to give one exercise out to all of the students each week or set up a number of exercises and let them choose, it's up to you.

Be mindful that some exercises are longer than others. The Gormley one for example is quite short, so there are extension exercises for students to develop their work further. Anyway, the students should be made aware that doing something once does not mean it is completed and they will need to repeat it to perfect it. In my classroom, I always allow students to move onto other exercises as materials permit and if I think they have given the first exercise a good effort. It is easy to simply do these exercises then go back to old ways of drawing, so encourage students to maintain these new methods and to explore contemporary drawing themselves.

Students of all abilities enjoy the exercises and differentiation is usually achieved through 1 to 1 discussions and support.

## Instructions:

**Drawing has changed. It isn't only a process for the talented few who can draw realistically anymore. There are many new, exciting ways to draw and anyone can express themselves through the medium of drawing.**

Drawing from observation is as important to an artist as an instrument is to a musician. You can make art without observational drawing, just as you can make music without a formal instrument, but knowing how to draw from observation will make your students understand, appreciate and see the world around them with the clarity and insight of an artist.

The exercises are designed to enable inclusion and students with any drawing ability should be able to explore and develop drawing in new and contemporary styles.

### Identify a subject

What would your students like to be the theme of their drawing? It is important that they have the freedom to choose and select something that interests them. They might bring something in from home or you might agree as a class what it will be. Think of something that would keep them interested for several weeks but not too complicated as to be too hard to draw. The subject matter for observational study can usually be divided into several groups:

**Natural Forms** – flowers, fruit, seeds, plants, shells, animals (even living ones) or anything that has grown naturally.

**Man-made** – toys, cars, masks, machinery, glass, chrome/shiny objects, bottles, fabrics, clothes, vases, bikes, wheels, food packaging or anything artificial.

**Environment** – buildings, landscapes, houses, bridges, statues, structures or architecture. This involves going outside to draw on location.

Working from photographs: Copying from photos is not permitted unless they are photographs taken by the student of an object or location that would be otherwise inaccessible. Good quality, clear, in-focus photos are imperative.

## Here are some ideas:

- *Babies clothes on a coat hanger*
- *A collection of trophies, rosettes or medals*
- *Make up, jewellery, perfume bottles*
- *An arrangement of favourite shoes*
- *Bike parts, kids bikes.*
- *A bike helmet, gloves and pads.*
- *A football and football boots.*
- *Packaging and/or food containers.*
- *Action figures, models or toys.*
- *Cuddly toys.*
- *Flowers in a vase.*
- *Sliced fruit and vegetables.*
- *Food.*
- *Cup cakes or cream cakes.*
- *Sweets.*
- *Fresh Fish or Meat.*
- *Sea Shells.*
- *Goldfish, a dog or cat, a pet lizard or pet rabbit.*
- *A seaside arrangement of seashells, bucket & spade, fishing nets etc.*
- *Musical instruments.*
- *Fishing gear.*
- *Headphones and mobile/iPod.*
- *An arrangement of sports equipment.*
- *Plants, Garden pots and gardening equipment.*
- *Cutlery and kitchenware, bowls, jugs.*
- *Ornaments.*
- *Skulls.*
- *Cacti.*
- *Dolls.*
- *Puppets or dolls.*
- *Old books and antiques.*
- *Computer technology, taken apart or whole.*



**Antony Gormley VECTOR IV, 2008**

Carbon and casein on paper, 77 x 111 cm, Photograph by Prudence Cuming Associates Ltd, London © the Artist

# Gormley Drawing

This is an **ABSTRACT** drawing exercise that shows you how to draw using your instincts.

## What you will learn:

To draw freely, without fear in an abstract style.

## Materials you will need:

- Large sheets of watercolour paper, about A2 in size.
- Indian ink, watered down to a very pale colour.
- Large decorating brushes, the bigger the better.
- A blunt drawing tool, such as a thin paintbrush upside down or a very blunt, soft pencil.

## Extension

Study your artwork when it is dry. Pick the best piece and put it away safely. Now look at the other, less successful ones. Can you draw on top of these to improve them?

Use a soft pencil or ink, clearing your mind again and developing more detail, tone or line.

## Tips for success

The secret with this exercise is not to think too much! Just let your hand move around the paper with confidence.

## Instructions:

1. Place your sheet of paper onto a clean surface, making sure you have placed a few sheets of newspaper underneath. Have your tools and materials close at hand because you will need to work quickly using this method.

2. Using your largest brush, dip it into a tray of diluted ink and make an even layer of tone all over the paper. Work quickly and do not make the ink too dark. Try to make the layer as smooth an even as you can, blending untidy marks and brush strokes.

3. Now, while the ink is still wet and fresh, close your eyes and clear your mind of all thoughts for 1 minute. Try to focus on your breathing and ignore all sounds around you, concentrating your mind on the absence of thought.

4. Open your eyes now and just draw whatever comes into your mind using a thin, blunt drawing tool. Do not try to force images or even draw pictures, just let your mind flow. Make marks freely, without controlling them. You should feel the smooth, rhythm of your hand moving without worrying about what your picture looks like or how good it is.

5. It takes a lot of practice to do this exercise well. Even though it is easy enough to do, it is another thing to master it! You will need to have several more attempts before you are loose enough to do it well. Aim to do about four drawings at least.



## Antony Gormley

*Antony Gormley is a British sculptor from Yorkshire, England. He is one of the most famous artists in the world today.*

*He won the **Turner Prize** in 1994 for his work: 'Field for the British Isles' in which 35, 000 small clay figures covered the floor of a room. His work is based on the human figure and much of his work is made from plaster casts of his own body.*

*Antony's work is shown all over the world and is often placed outside, near the sea, on buildings and on the land. He is a very spiritual person and this is shown in his work. He says his work is about the space we take up in the world.*

**Task:** Find out more about Antony and see more of his work at [www.antonygormley.com](http://www.antonygormley.com) then make a series of drawings about the space you take up in the world. What happens to this space when you move?

## What does Vector IV mean?

A vector is a word used in maths that means a path or a point in space. This work makes us focus on the point where the lines meet, bringing a feeling of strength and power.

Antony draws lines quickly, over and over again. This creates the effect of movement. The feeling is strongest where the lines are closest together.



**Jon Burgerman - Clegg**

One of a series of skulls with a pizza slice lodged within them.  
Ink and marker pen on watercolour paper 2012. © the Artist



**Jon Burgerman - A Whole Heap of trouble**

ink and acrylic on watercolour paper, 18x24" © the Artist

# Doodle Drawing

Turn a mad, crazy doodle into a work of art with this fast and fun drawing exercise.

## What you will learn:

To use the power of your imagination when drawing.

## Materials you will need:

- A4 paper
- Black marker pens, thick and thin, (not too fine though.)
- A3 good quality paper or bigger.
- Coloured inks and brushes.

## Extension

Get a roll of wallpaper and lay a big piece out on the floor. Now draw squiggles with your friends to fill the paper. Swop around and turn someone else's picture into a cartoon. Then use inks to paint the whole scene.

## Tips for success

The secret with this exercise is to draw with speed. As soon as you try to draw carefully and slowly it doesn't work as well. This is why you need to practice, so that you can get used to moving your hand quickly and with purpose.

© paulcarneyarts

## Instructions:

1. Practice this exercise on pieces of A4 paper so that you get the hang of it. Take a black marker pen and draw a fast squiggle on the paper. Don't make it too detailed, but make sure you have enough lines that overlap each other.

2. Now study the doodle you have just made. Use your imagination to change it into a cartoon or a picture. Turn the paper round and look at it from different angles, trying to see something funny or interesting. Maybe you need to have another go, to make a better doodle. Maybe you could add faces, body parts or animal features. It's up to you!

3. When you have made at least six, A4 doodle drawings you will be just beginning to get the hang of this exercise! Ok, so now you need a large piece of good quality drawing paper, at least A3 or even bigger. Repeat the exercise using a thick black marker. Turn the doodle into an interesting character or picture.

4. Using ink and watercolour brushes, paint your doodle using bright vibrant colours. Let the colours merge for interesting effects or let one colour dry before using other colours, to avoid them running into each other. Sometimes the black marker pen 'bleeds' so be careful not to let your lovely drawing wash away.



## Jon Burgerman

*Jon Burgerman is a NYC based artist who draws from instinct and imagination to create bold, colourful, exciting pictures.*

**Q. What is your process when doodling, is there any planning?**

*A. I think about what I want to draw, how it might look or more likely, how it might feel. I draw. I keep drawing, starting a new page when I'm bored / done / happy / horrified with the last drawing I made. I end up with a bunch of drawings I can select the best bits from, depending on what it is I'm doing.*

**Q. Do you have any advice on doodling?**

*A. Doodling is a hard master if you want to take it seriously, it's a piece of pie if you just want to mess around though. Always sharpen your pencils and keep your desk tidy. Carrying a sketchbook with you at all times is useful, though you have to remember to draw in it.*

**Q. Who, what, where and when do you get your inspirations from Mr Burgerman?**

*A. Generally I reach for The Big Book of Art Ideas and steal everything from there. Inspiration, like chewing gum, can be found everywhere. Sometimes you don't even have to look for it, you'll just be walking along and -bam- you'll get some inspiration, or some chewing gum on your shoe.*

**Q. How do you start your character and illustrations?**

*A. Quite often my work is done in one drawing. However, sometimes it can take many many drawings to get to just the right one. Each drawing is just practicing a little more for the next one I do.*

**Q. How would you characterise your work?**

*A. Wonky, wibbly, odd, angry, happy, dumb, wrong.*

[www.jonburgerman.com](http://www.jonburgerman.com)



'Fiona Banner - 'Black Hawk Down' 2010, Indian ink on wall, 1300 x 600 cm, Installation, South London Gallery. Courtesy the artist and Frith Street Gallery, London

# Drawing with writing

Use your handwriting to make drawings and really make your drawing tell a story.

## What you will learn:

A new way of using writing to 'draw' your thoughts.

## Materials you will need:

- Good quality drawing paper.
- A selection of pens so you can find the one that suits you best.
- Scrap paper.

## Extension

Other artists also use writing rather than drawing to make art. Investigate the work of the artist Bob and Roberta Smith or Ed Ruscha. Compare the way all three artists use language and make visual (or written) records to describe your favourite.

## Tips for success

This exercise works really well if the writing is contained within a very tight, recognisable shape. If the writing cleverly says something about the object then the reader is given more to think about.

## Instructions:

1. Carefully select interesting objects you would like to draw. Now sketch a very light outline of them on your paper. Choose good quality paper such as watercolour paper for this.

2. Now think about what kind of pen you would like to write with. You might use a dip pen and ink, or a ball-point pen, a fineliner, a pencil or a marker. Maybe you might make your own writing tool from sticks or a rolled up paper stump. Experiment to find which pen suits you best.

3. Next, look closely at the objects you are drawing. Think about what their history might have been or the journey they have gone through to get to the art room. Did they have a purpose or a function before? Are they a dead thing or are they alive? If they could speak, what would they say? On a scrap piece of paper, write some words about the objects you are drawing. Maybe you could make up a story about them or describe what they look like or even how they make you feel.

4. Ok, now you have your paper, your pen and your words, it's time to sketch out the objects you are drawing lightly on the paper with a light pencil. Then begin writing the words you have thought of to fill the shape, playing with the direction of the lettering to make the readers eye travel on a journey with you. You can really become absorbed with this kind of art and it is a very relaxing and poetic way to draw. When you have completed one, perhaps you could repeat the exercise, using different coloured inks or experimenting with the paper you are writing onto.

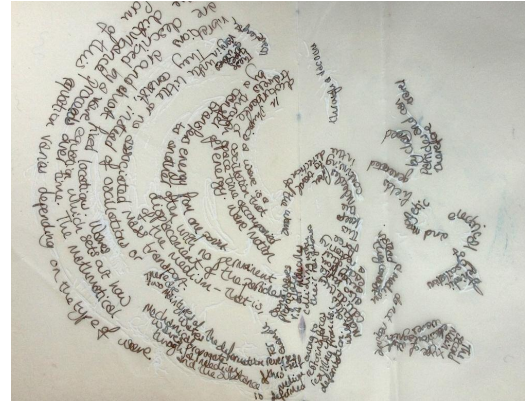


Image by kind permission of Becky Mizon

## Fiona Banner

Fiona is was born in Merseyside, Liverpool in 1966. She began her work Black Hawk Down in 1994 and completed it in 2010. The artwork is a description of a movie with the same name about an American army helicopter that crashed in Somalia, Africa during a war.

The writing is drawn directly onto the wall and is so big and long that it is almost impossible to read. Some of the writing has been partly rubbed out as she struggled to describe her feelings about the event. She describes the shape of the text like a split screen TV that is bursting out of the frame.

Much of Fiona's artwork uses text and writing to describe how she feels about war and the human body. Instead of drawing pictures that illustrate her ideas she uses language. Not happy with simply writing her thoughts, she presents the writing in a way that makes it interesting to look at.

She says she has always been fascinated with war. She loves watching war films and she thinks that aircraft are objects of beauty, yet she is uncomfortable with the fact that they are designed to kill. Like beautiful monsters.

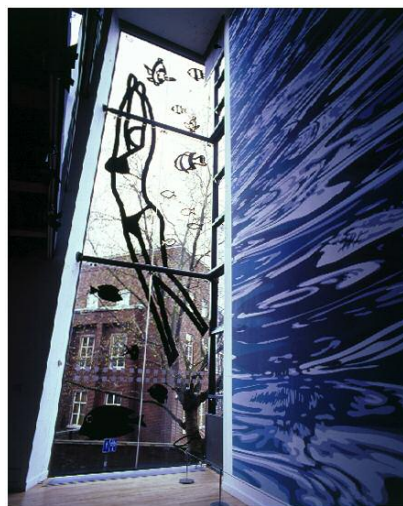
## Further study:

Visit Fiona's website with your teacher and look at more of her work. Because her art is based around language you have to look harder than if it were made of pictures. You have to study it closely to understand it, but it makes you think deeply.





**Julian.**  
2012 © Julian Opie,  
courtesy Alan Cristea  
(UK).



**Julian Opie - Sadler's Wells London 2003.** © the Artist

# Big Drawing

Make drawings on walls or on the floor, go HUGE!!

## What you will learn:

1. How to apply size, proportion and scale when drawing.
2. Drawing with bold, minimal lines.

## Materials you will need:

- Black border roll.
- White-tac.
- A small step-ladder.
- Scissors and sketchbook.

## Extension

You can make more permanent lines using tape (masking, electrician's, duck tape etc) But this is harder to remove. Maybe your school will give you permission to make a tape drawing in the yard or on a boring outside wall!!)

## Tips for success

The important part of this project is to keep standing back and judging your work. Making small adjustments and improvements is important.

## Instructions:

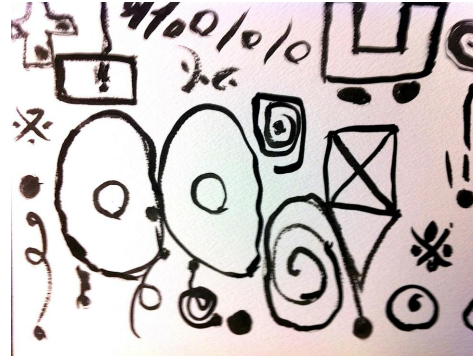
1. Take a good, long look at the objects you are drawing. Study them from different angles, to work out which is the best way of drawing them to their full potential.

2. Now make a few small sketches, where you are trying to describe the object as fully as you can, but with the minimum amount of information. This is much harder than it looks, because you can't simply make it up in your head, you have to find the right lines to make your drawing work.

3. Now clear a space on a wall or floor. Working with border roll and white-tac, create your sketch on a huge scale. Take your time to get the sizes and proportions correct or it won't look right. When trying to make curved lines with the border roll you might need to make tiny cuts with a pair of scissors.

4. Ok, now stand back and look at what you have created. Think about the sizes of the things in your drawing in relation to each other. Do you need to adjust anything? Look back at your sketch and have another look at the objects. Have you got it right? Do you need to add more lines or take some away? The nice thing about using this method is that you can adjust and alter your lines to get them more accurate.

5. You have completed your drawing when you have used the minimum amount of lines and you can still make out what it is. This is the true skill of this way of working.



Drawing with symbols and codes.

## Julian Opie

Julian was born in 1958 and grew up in Oxford, England. He became famous in the 1980's for his animated portraits of people using minimal line and detail. He has worked for major clients and galleries all over the world.

Artists are trained to look closely at things and draw exact details. But people who can't draw, turn things into simpler shapes. For example, they turn a person into a stick man. This way of drawing things is a powerful 'language' in our society. They are called signs and symbols and we use them all the time, to tell us which bathroom to use or which direction to drive in.

Julian's work is very much focussed on the signs and symbols people use when they draw. He isn't interested in making things look detailed and amazingly realistic, he is doing the opposite of that.

'How can I communicate a message to you with the minimum information?'

He forces us to complete his work in our own minds because we fill in the gaps he leaves ourselves. Julian also uses the space he draws onto very cleverly, making it a part of the art itself.

## Further study:

Julian's website [www.julianopie.com](http://www.julianopie.com) is very interesting. On it he shows us much more of his work and ideas, including his film and his writings. Take a good look! Instead of simply copying his work, why not produce a piece of your own work about signs and symbols that has been influenced by him.



**Dawn Dupree- Domestic Bliss**

Hand drawn and photographic images printed onto textile with dye pastels, pigments and silkscreen. © the Artist



# Glue-gun Drawing

This exercise will really make your drawing stand out.

## What you will learn:

To draw with less control but with more expression.

## Materials you will need:

- A piece of white cotton (a piece of an old white shirt will do)
- Glue guns
- Printing inks and tissue

## Extension

You can take rubbings of glue gun drawing. Lay a sheet of thin paper over the surface of the drawing, then use a wax crayon to rub gently over the surface. Create interesting effects by mixing different coloured wax on coloured paper. This way you get two for the price of one!

## Tips for success

Don't worry if your glue lines are a bit shaky or messy. that is natural. It will help to make your drawing look more expressive.

© paulcarneyarts

## Instructions:

1. When people draw, they often just draw outlines of shapes. They miss out the important details. Even shadows and highlights have edges you can draw, so you should include them too. Study your still life objects closely to identify where all the lines and edges are **INSIDE** the outlines.

2. Now make a drawing of your objects onto some cotton. You might pin the cotton sheet onto a piece of board first to hold it in place. Don't press too hard with your pencil, you want to keep the lines light.

3. Next, the fun part! Using a hot glue gun on a safe workbench draw over your lines with glue on the material. You will find it difficult at first, so maybe you need to practice on scrap paper. Be careful not to burn your hands and remember to work safely.

4. Ok, now you have your drawing in wax, you need to let it cool off for a couple of minutes. Whilst it is cooling, get some printing inks and mix them to the colours you would like for your drawing. You don't need to mix much and you only need two or three colours. When you are ready, take a piece of tissue and gently rub coloured ink over the wax drawing, building dark and light tones and soft, subtle areas of colour.

5. When finished, you might draw a fancy patterned border around it and make it into a cushion cover.



Hot glue gun drawing

## Dawn Dupree

Dawn has been making Textile Art since 1990, and has had exhibitions in the UK and abroad. She is also a very experienced teacher, having taught for ten years at Goldsmiths College and at the London Printworks Trust, amongst many other places.

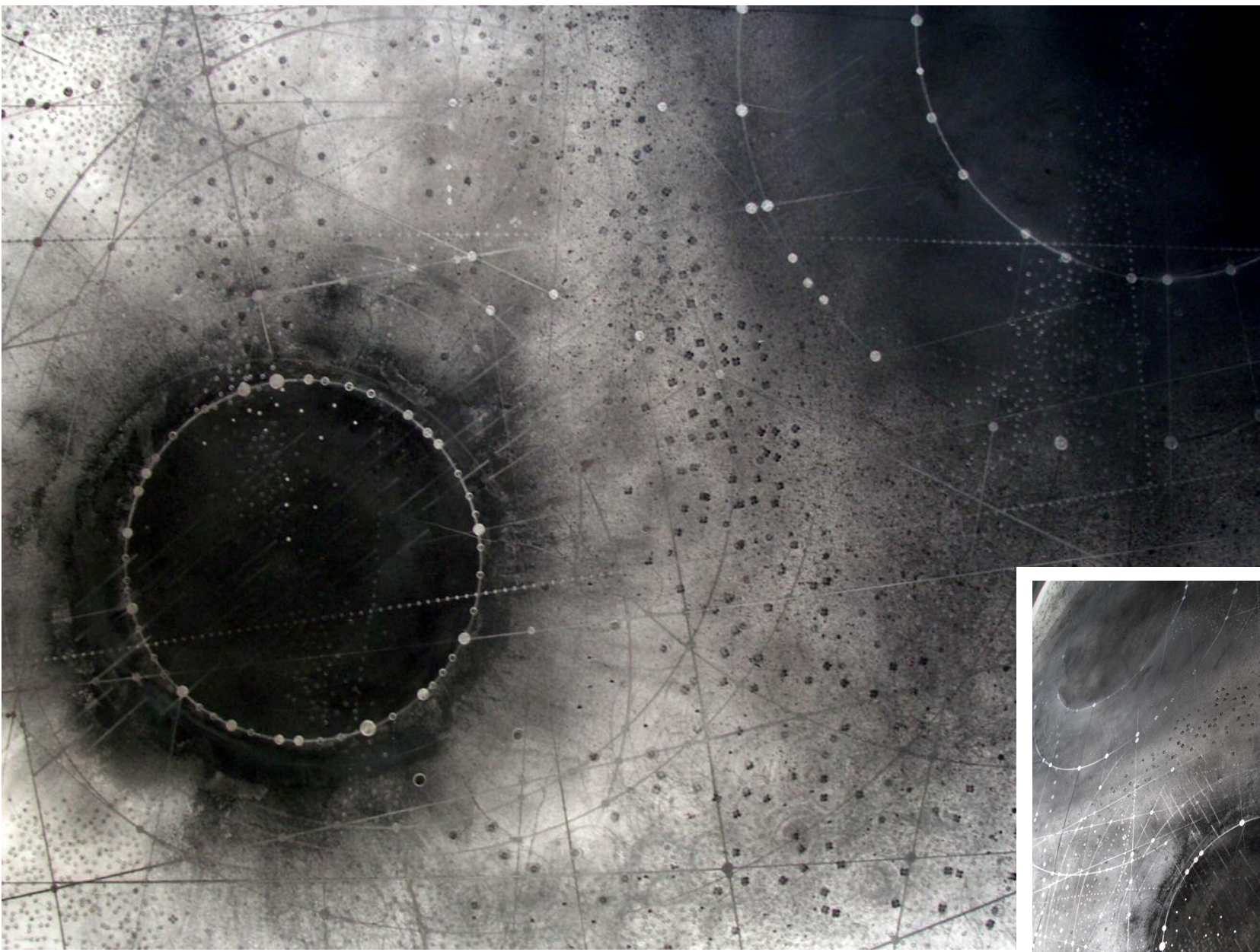
Textiles is a type of art in its own right and means that you make art with material and fabric rather than just drawing and painting. It is very closely related to the fashion industry. Textiles is a very exciting form of art because you get to experiment with lots of different materials. It is very creative.

Dawn gets her ideas from a range of sources; her own life, movies, the land, unwanted household objects and cities. She works by drawing and printing photographic images onto a range of cottons, linens and fabrics with dyes, inks and silkscreen methods.

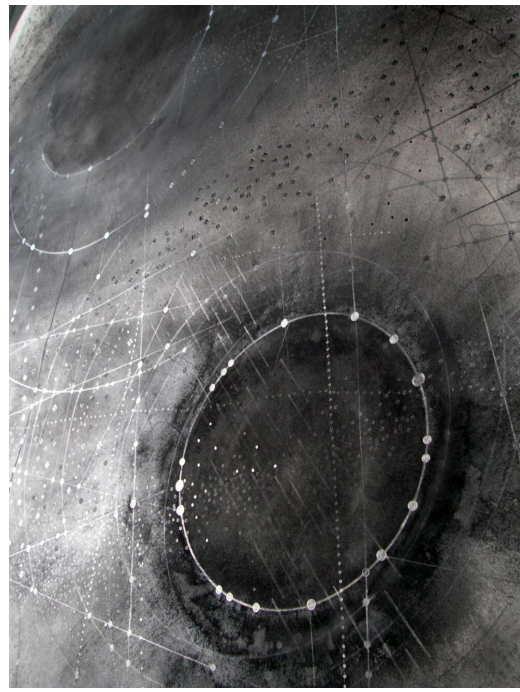
Working from her art studio in Camberwell, she makes wall panels and textiles for exhibitions and commissions. She also produces a range of textile products including cushions, tea towels, aprons and screens.

## Further study:

The real skill of Dawn's textile art is being able to successfully combine different materials together onto fabric. This involves experimenting and trying out new things and not being afraid if things go wrong. Keeping a sketchbook is vital to record what you have done and how you produced certain effects. Make further studies of textile art so that you can appreciate and understand how amazingly diverse it is.



**Emma McNally - C19**  
Carbon, graphite and steel nails on paper, mounted  
on panel. © the Artist



# Graphite Drawing

It may seem strange to ask you to draw with powder or even to sand your pencil down, but that is exactly what you will do in this exercise!

## What you will learn:

A way of creating dark, powerful drawings using paintbrushes and graphite powder.

## Materials you will need:

You will need some graphite powder. You can buy it, but a quicker way is to break a pencil open and then rub the graphite over sandpaper to make a powder (boys love doing this.) You also want a small pot of vegetable oil and some thin and medium paint brushes.

## Extension

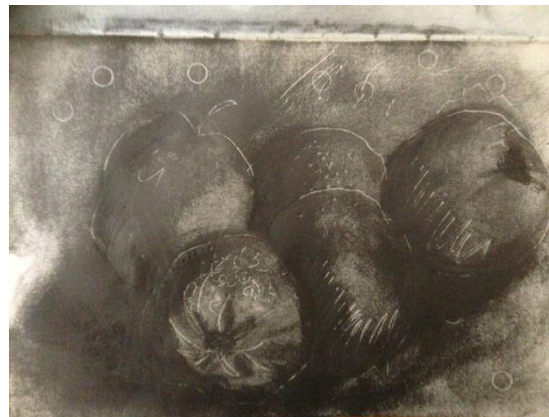
Use a pointed tool or pin to make patterns of holes into tissue paper. Then spray the back with spray-mount glue then gently place it over some white paper. Now sprinkle some graphite powder over the tissue paper and rub gently. Remove the tissue paper.

## Tips for success

You should begin to understand that the areas where you scratched the paper remain white. This can be used to make interesting effects.

## Instructions:

1. Draw out your still life using a 2B pencil (use HB if you have to) Don't shade it, just draw the outlines and press hard to make dark lines.
2. Now scratch into the paper surface with blunt tools such as the top of a paint brush. You might make patterns or pick out highlights. You can also create light areas by drawing with wax. I used a small birthday candle to draw with in my example.
3. Next, you need your paint brush and your graphite powder. Dip the brush into the powder and gently build up layers of tone. You will need to do it several times to get dark tones. Be careful not to get fingerprints on your paper.
4. The final stage is to mix some graphite powder with vegetable oil. This will make a black oily paint. Brush this into the areas you want to be really dark, then use a tissue to smudge and blend it to look more natural. The vegetable oil creates superb dark tones.
5. Repeat this exercise to make more drawings. Here is my own drawing using this method.



## Emma McNally

Emma McNally's abstract drawings seem to remind us of maps, star charts or diagrams, when in fact she draws entirely from her imagination. Her drawings are usually done on a huge scale and these small pictures do not do them justice.

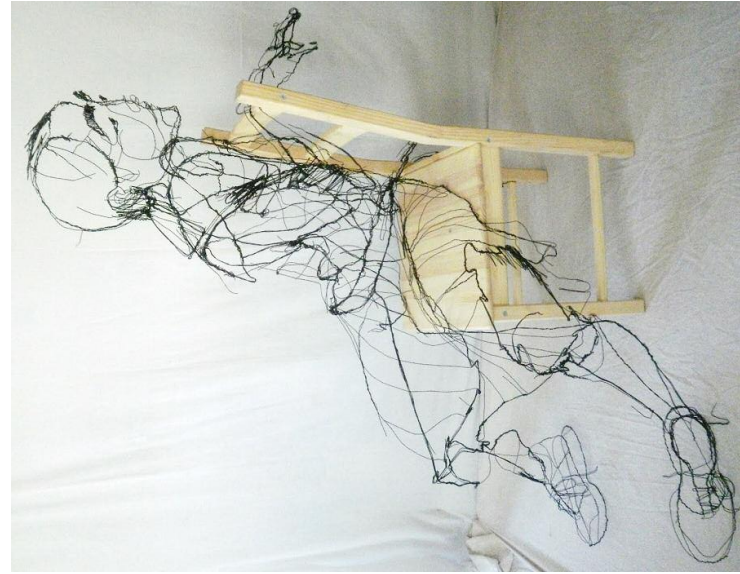
Emma is a self-taught artist and studied English and Philosophy at University. She also works on a small scale, layering tissue paper and punching holes in the surface.

'I like the quality of graphite: it's messy and dirty and yet it leaves the sharpest marks and lines. I feel like I'm (creating) land formations when I use it, or scattering particles of smoke and water,' she writes.

## Further study

Find much more of Emma's work on Flickr and Tumblr or just search for 'Emma McNally artist.' Now do a search for images of star charts. Can you see similarities between some of them?





**David Oliveira** - Wire sculpture © the Artist

# Wire drawing

An exercise in drawing that doesn't require a pencil or paper!

## What you will learn:

How to represent the 3D form of objects.

## Materials you will need:

You need to select the right wire for this exercise, especially for younger children. Art suppliers sell modelling wire or flexi wire, that is easier to bend and mould. You also need wire cutters or pliers.

## Extension

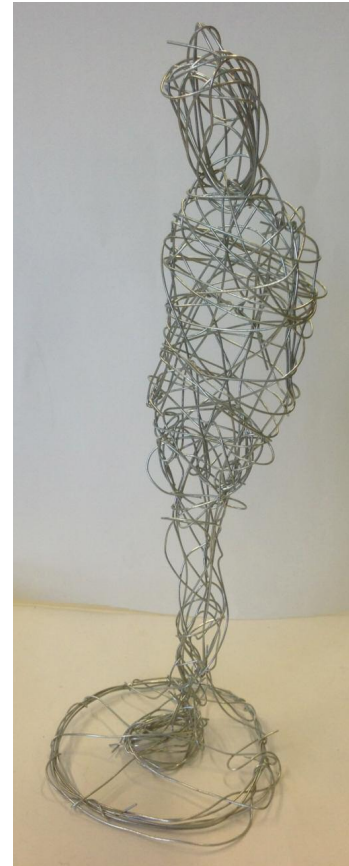
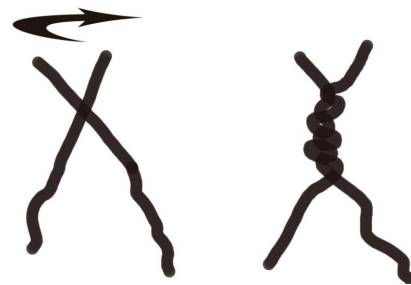
You can cover your finished shape with tissue paper soaked in PVA glue. When dry it will make a strong, light shell around your shape, which you can paint.

## Tips for success

It's easy to give up on this exercise when it gets difficult. Practice joining two pieces of wire together using some scrap pieces. When you can do that, practice bending the wire in your hands. If you use long pieces of wire it is easier to bend than short pieces. Grip one end with your pliers then use your other hand to bend the wire.

## Instructions:

1. Take a good long look at the subject you are drawing. Pick it up and feel it in your hands. For this exercise to work well you need to be familiar with its 3D shape not its 2D shape. Select objects to draw that have good, strong shapes (teapots are fab.)
2. If this is your first time making things in wire, you might want to stick to making 2D shapes. In this version, you find and print out a line drawing of an object then tape it to your desk. Bend the wire around the line drawing, sticking it with tape to hold it in place. Then add more wire from side to side to make the shape more solid. Flatten it under an old book.
3. There is one important technique you need to learn and that is how to join two pieces of wire together. Cross the two ends over each other, then twist them together in a clockwise direction a few times. Flatten down the ends with pliers to make them look neat.



Wire sculpture year 8

4. To make 3D wire shapes, build up the main 2D shapes first and fix them securely. Begin building the 3D form of the object by wrapping and fixing wires around the whole shape of the object, going from front to back and top to bottom. It will take time so you need to be patient.
4. It can be very difficult to get the exact shape correct when making things in wire, so don't worry too much if yours isn't quite right. Just keep standing back and making small adjustments. Start off by making simple 2D objects then gradually build more difficult, 3D shapes.

## David Oliveira

David Oliveira was born in 1980, in Lisbon, Portugal. He got a degree in Sculpture and Anatomy from the Faculty of Fine Arts of Lisbon. He also won 1st prize for sculpture in the Young Creators of Lisbon competition 2009.

Oliveira quit a masters degree to turn his focus to Art full time, but not before learning how to beautifully draw the human figure. David's art looks like it's been drawn with a black pen - but in fact, it's all made from wire.

After graduating with a degree in Sculpture from the University of Fine Arts in Lisbon in 2008, Oliveira quickly turned his attention from ceramics to wire - exhibiting two award-winning shows the following year.

"Inspiration for my art comes from many different places, but in the main, I am inspired by drawing," he explains.

## Further study:

Other artists use wire to create art in a variety of ways. Look at David Mach's Gorilla made from wire coat hangers or search for the artist Cathy Miles who makes amazing wire shoes amongst other things. Make some further studies of artists you like who use wire and think about what you might learn from them.





**Yayoi Kusama**

THE DAYBREAK: THE ARRIVAL OF MORNING 2010  
162 x162cm Acrylic on canvas © the Artist



**Yayoi Kusama**

A TALE IN BLUE IS FILLED WITH MY LIFE 2009  
130.3 x 162cm  
Acrylic on canvas  
© the Artist



# Digital Drawing

Drawing with tablets and iPads is VERY difficult. This exercise attempts to make it a bit easier.

## What you will learn:

How to draw digitally using pattern and abstraction methods.

## Materials you will need:

Some way of drawing with a computer. A tablet, or iPad is best, but you could use an Interactive Whiteboard. You can still do this exercise on a laptop or PC though.

## Extension

Drawing on tablets and iPads isn't easy. You can buy special pens to draw on the screen with, but the secret is to zoom in to draw. Why not try to draw objects from observation without taking a photo? It's not easy!

## Tips for success

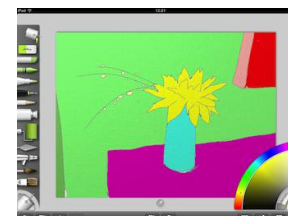
Don't leave white gaps and spaces in your work. Keep edges of shapes neat and tidy. Don't try to make it too complicated. If you finish one, do another.

## Instructions:

1. Take a photo of your still life group and open it in a drawing programme on your computer. Think about the photo carefully. You should make sure it is bright enough to see clearly. Find a good angle to take your photograph from so it looks interesting.

2. Most drawing programmes allow you to make a NEW LAYER over the top of your photo. Working on your new layer, draw the outline shapes of your still life with a medium black line. Don't draw the detail or shading of the objects, just keep it simple. Then flood fill the shapes you have drawn with the PAINT BUCKET.

3. Ok, now you have to paint random patterns inside and outside your line drawing using black line. Just make it up as you go along. The only rule now is that you have to still be able to see the shape of the still life objects.



This example was done using Artrage App on iPad but you can use others such as Brushes, Sketchbook, Paper, Art Set and many others.

## Yayoi Kusama

Kusama was born in 1929 in Japan and is both a writer and an artist. She is one of the most famous artists to come from Japan and her work is loved all around the world.

Despite coming from a wealthy family she had an unhappy childhood. She went to art school in Kyoto but she disliked the strictness of the way she was taught art. Shortly after this she began producing art using the polka-dots which she is famous for.

She moved to the USA at the age of 27 and met many famous artists, though she was very poor and ill for much of this time. Kusama has suffered mental-illness all her life and by her own choice, she lives permanently in a hospital for the mentally ill in Japan.

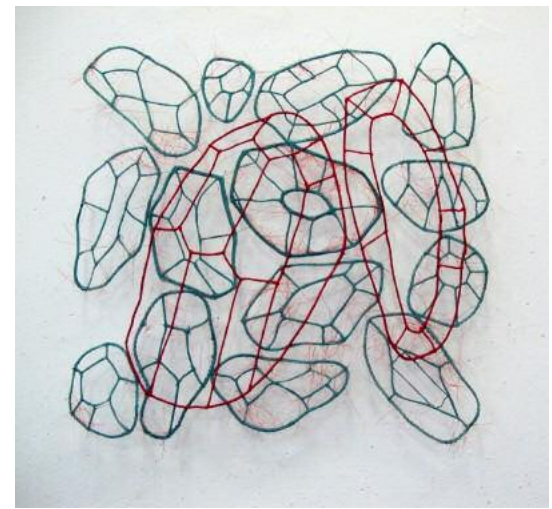
She still goes to her art studio every day, which is a short walk away. She says: "If it were not for art I would have killed myself a long time ago." This very brave and courageous woman continues to make colourful, bright and imaginative art that brings joy to people all over the world. She shows us that creativity can bring hope.

## Further study:

Research Kusama's Polka dot artwork on the internet. What are your opinions of her work? She says the dots are like the sun and the moon, that they bring energy to us. Describe how her work makes you feel.



**Marian Bijlenga**  
Dots & Dashes I, 2011, Horsehair, fabric 14" x 14" © the Artist



**Marian Bijlenga**  
Untitled (crystal), 2010, horsehair, viscose 16"x16"  
© the Artist



**Marian Bijlenga**  
Untitled (line), 2010, horsehair, fabric 16"x16"  
© the Artist

# Physical Drawing

Use your handwriting to make drawings and really make your drawing tell a story.

## What you will learn:

A new way of physical drawing using found objects.

## Materials you will need:

Get as many coloured objects as you can. Anything goes, from tissue paper, fabrics, felt, cellophane, coloured paper to bottle tops, plastic, rubbish etc.

A large sheet of white or black paper.

A microscope and something to study under it such as bacteria or insects (borrow from science dept.)

A camera.

## Extension

Why not change the scale even more and make a HUGE version of your drawing outside?

## Tips for success

Add as much detail over the top of materials as you can to make it interesting.

© paulcarneyarts

## Instructions:

1. Study a bacteria slide or insect under a microscope.
2. Make space on the floor and place a large sheet or paper on it.
3. Next, begin drawing your tiny microscope image on a huge scale using the materials, fabrics, plastics, coloured paper etc.
4. When you have finished, take a photo of your drawing by standing on a high surface. Make sure you get lots of good, focussed pictures and zoom in on areas that look interesting.
5. It's that easy!!



## Marian Bijlenga

Marian is a textiles artist who graduated from the Rietveld Art Academy in Amsterdam, Holland. She has won many awards including the Excellence Award at the 1999 International Textile Competition in Japan and the Biennale Prize at the Second International Tapestry Art Biennale 2002 in Beijing.

Marian studies natural forms and bacteria to influence her work. She creates small, woven shapes and stitches them together into a web of invisible nylon thread. The shapes she makes seem to float, touching neither each other nor the wall from which they hang. The result is calm, orderly, and thoughtful work that beautifully expresses the natural world.

All her work hangs precisely one straight-pin's length from the wall and are never hung behind glass.

"I see my work as drawing," says Bijlenga. "I like patterns, and when you work with lines and dots, you see lines and dots everywhere."

## Further study:

Visit Marian's Flickr page to study more of her images.

[www.flickr.com/photos/marianbijlenga](http://www.flickr.com/photos/marianbijlenga)  
Can you see what influences her as an artist? She sees lines, shapes and colours everywhere in nature, at both a small scale and in landscapes.

Take a camera and look for lines and shapes in your own environment. Make your own Flickr or Instagram page of the results or make them into a sketchbook.



**Marco Maggi**

Vertical Carousel, 2010, slide carousel, drypoint on aluminum in 80 slide mounts, 8.5 inch diameter  
© the Artist

# Aluminium Foil Drawing

Make metallic looking drawings with this piece of kitchen craft.

## What you will learn:

A new way of physical drawing.

## Materials you will need:

Exercise 1: Thick aluminium foil from a pie dish or food container. Cocktail sticks or blunt pencils (anything to draw with) Black acrylic paint, cloths, scissors.

Exercise 2: Kitchen foil, PVA glue, strong card, a hot glue gun (you can use PVA in spreader bottles with a thin nozzle) acrylic paint or permanent markers.

## Extension

Make a large metallic wall hanging and frame it.

## Tips for success

You need to press hard in exercise 1 to make clean, strong lines. Don't forget to add details inside the outlines. Create textures by stippling dots or cross hatching lines.

## Instructions 1:

1. Using a cocktail stick and/or other blunt tools, make a detailed drawing from observation onto thick aluminium foil. You need to place a towel or soft cloth underneath the foil and press hard.
2. This is optional. Make a border around the outside edges by pressing repeatedly into the foil with a round object. (You can use any shape for this.)
3. With a soft cloth, cover the whole surface of the foil with a thick layer of black or dark brown acrylic paint. Make sure you rub the paint into all the drawing marks you have made.
4. Wait a couple of minutes then wipe away the paint from the foil, polishing as you go. You should be left with black paint in your drawing marks.



## Instructions 2:

1. Cut a piece of thick brown card about A4 size and draw your still life on the surface.
2. Copy/trace the shapes you have drawn onto spare pieces of card and cut them out. Stick them over the still life drawing using PVA to create a card relief. Add more lines to the relief using either a hot glue gun or trails of PVA glue. Leave to dry.
3. Smooth a piece of kitchen aluminium foil. Cover the shiny side with a thin layer of PVA glue. Lay the foil neatly over the card relief and press.
4. When it is dry you can either; repeat steps 3 and 4 from the first exercise to make an antique silver picture OR you can colour it with permanent markers or acrylic paint.

## Marco Maggi

Artist Marco Maggi takes everyday objects such as photocopy paper, aluminum foil, apples, and parking mirrors for his sculptures and drawings. Marco comes from Uruguay in South America. He attended the State University of New York, graduating in Printmaking in 1998.

By making works that are very detailed, Marco tries to make his viewers slow down and study his work more closely. He believes that in our modern world, we don't take time to look properly. He wants his art to overcome our short-sightedness and short attention span.

Describing Marco's work, fellow artist Ana Tiscornia writes, "Whether he uses one or a thousand sheets of paper, a ruler, aluminum foil, a pencil or a scalpel, Marco always seems to be making some kind of coded information. (His incredibly detailed drawings) are just out of our understanding."



Mandy Barker SOUP © the Artist

# Map Drawing

Can you draw from your memory and imagination?

## What you will learn:

How to think and draw spatially.  
(This means using your mind to draw something from a new angle)

## Materials you will need:

Balls of string, bin liners and newspaper. A large space on the floor.

## Extension

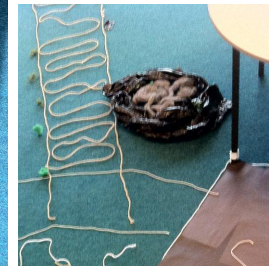
Investigate the pollution in the Pacific ocean. Find out about the Garbage Patch and how artists such as Chris Jordan and Barbara Benish are trying to bring it to our attention. Visit the website [www.5gyres.org](http://www.5gyres.org) to see how bad the issue is. Can you make some art that shows your feelings? Maybe you could make this part of a Science project?

## Tips for success

You need to really think hard when doing this project, because you have to turn your usual way of seeing places into an overhead view. Try to imagine yourself walking down a street and draw the roads, then the buildings.

## Instructions 1:

1. Think very hard about a place that is familiar to you. A town or city, a housing estate or village. Perhaps it is a place you visit on holiday or a journey you take.
2. Think of all of the streets, buildings, landmarks, parks and roads. Now try to imagine what it would look like from above, as a bird would see it flying overhead.
3. Using string, bin liners and newspaper, create a map of your special place on a large scale to cover the floor. Make it big!



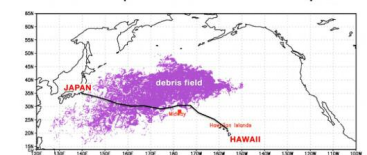
© paulcarneyarts

## Mandy Barker

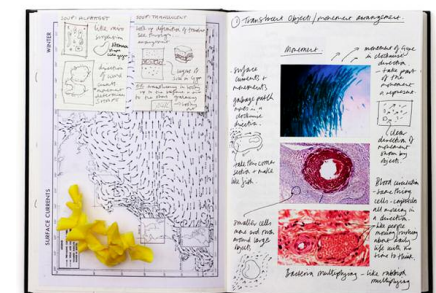
Mandy Barker is a designer and photographer from Leeds, England. Her photographs have been printed in over 20 countries in the world. She is passionate about the environment and this has become the focus of her work. Her work: SOUP is a description given to plastic rubbish floating in the sea, in an area of The North Pacific Ocean known as the Garbage Patch. All the plastics photographed have been collected from beaches around the world. They represent man's pollution of the oceans and the death of sea creatures that try to eat the plastic. In 2012 Mandy sailed across the Pacific to record the rubbish created by the Japanese Tsunami. She wanted to make us aware how bad the pollution is.



Route of the Japanese Tsunami Debris Field Expedition



(Source: International Pacific Research Centre, Masimken/Haber, Hawaii University)







**Peter Freeman**  
Glamrocks  
Blackpool promenade, England.  
© the Artist



**Peter Freeman**  
Twist ' Tilt, Wakefield, England.  
© the Artist



**Peter Freeman**  
Light Cube, Exchange Island,  
Skelmersdale © the Artist

# Shadow Drawing

Drawing shadows is very good for the soul!

## What you will learn:

How to make shadows a very interesting part of your drawings.

## Materials you will need:

An overhead projector, a whiteboard and some whiteboard pens. You might need a BIG piece of paper and a spare wall. Some long sticks about a metre in length and some tape. Some things to draw such as lace, toys or anything with strong shapes.

## Extension

Using a table lamp and some interesting objects, create shadows onto walls. Draw and shade the shadows using charcoal and chalk onto sugar paper.

## Tips for success

You need to loosen up when doing this exercise, because you should not try to be too realistic when you draw. Keep it quite abstract.

## Instructions 1:

1. This is a simple exercise, but very enjoyable. Set up an overhead projector to shine onto a whiteboard or a wall covered in paper. If you are drawing onto a whiteboard you can draw with whiteboard markers and it creates a nice effect if you don't clean the board too much. If you are drawing onto paper then you might want to create a textured background by spraying ink or paint in the background. An exciting way of drawing in this exercise is to tape your marker or pens onto a long stick, then draw at arms length. It's good fun, try it!

2. Place some interesting objects onto the projector and focus it. Old net curtains are great for this exercise, as are things with a strong shape, such as toys, flowers or shells.

3. Draw the objects, but try not to just draw the outlines. You might have to make up some details inside the shapes because the projector will only produce silhouettes. Draw some patterns or shade inside the shapes.

4. Take photos of your results.



## Peter Freeman

Artist Peter Freeman was born in Manchester in 1956 and makes art using artificial light in public places.

One of his first memories of artificial light came from a family outing to see the Blackpool illuminations.

After graduating in Fine Art at Bristol it was a trip to Las Vegas that inspired him to want to make art from light. He loved the neon lights in Vegas and spent years learning how to blow glass and make neon lights.

He says: I see my light sculpture as a way of bringing colour and life into the environment.

I'm interested in the qualities of light and space. I like using electric light and computers to make sculptures that create a positive energy in their locations.

Sometimes my sculptures stand on their own and shine into the empty space around them. Others are light sculptures that blend in with a building and change how you see it.

My sculptures are often public art and I work closely with clients, local people, architects, manufacturers and town planners. It's a very exciting process because I get to hear people's opinions and how much the area means to them. My wish is that sculpture should bring pleasure and lustre to everyday life.

## Further study

Visit Peter's website

[www.peterfreeman.co.uk](http://www.peterfreeman.co.uk) to see more of his work. Now, take a photo of a drab, local building that needs cheering up. Perhaps it's your own school or your house! Print out the photo and use art to bring it to life, add colour, shapes or even light to cheer it up a bit.