
TABLE OF CONTENTS

A Few Words about Materials	6
Setting up a Drawing Board	8

PORTRAITURE

Impressionistic Pastel Portraits.....	10
Whodunit?	11
Personality Portraits.....	12
Sensational Self-Portraits	13
Reflections on Art	14
Taking Sides	15
Super Star Sketches	16

FIGURE DRAWING

Invest in your Gesture	18
Handsome Hands	19
Topsy Turvy Treatments	20
Sports Shorts	21
Minute Marvels.....	22
Poster Pizazz	23
Matisse Masterpiece.....	24

STILL LIFE

Emotional Objects	26
Totally Wired	27
Light Makes Right.....	28
Enchanting Plants	29
Accentuate the Negative	30
On a Shoestring	31
The Magic of Fabric.....	32

LANDSCAPE & ANIMALS

Joyful Japanese Gestures	34
Terrific Textured Terrains.....	35
Pet Portraits.....	36
Close up, Far Away.....	37
Grid Calves, Kittens & Kids.....	38
Aesop's Fabulous Fables	39
Seascape Escape.....	40

CARTOONING

Caricature Building	42
Giggles with Squiggles.....	43
Crazy Cartoon Characters	44
Comic Strip Cacophony.....	45
Poking Fun at Politics.....	46
Superheroes	47
Animate your Students.....	48

CREATIVE IMAGINATIVE

Leonardo's Daily Learning Journal.....	50
Architectural Aspirations	51
Mythological Monsters.....	52
Creative Costumes.....	53
Fabulous Footpaths	54
Marvellous Machine.....	55
The <i>Time Traveller Times</i>	56

TWO-MINUTE INTENSIVES

On Colour	57
On Composition.....	58
On Perspective	59
On Shading and Shadows	60

Glossary	61
Bibliography.....	63

A FEW WORDS ABOUT MATERIALS

The world of art materials can be a confusing, daunting and expensive one. Because of this, I have tried to recommend commonly found media. Most of the materials needed for this book are basic ones that can be found in your local art-supply store. Where more inexpensive solutions are available, I have tried to recommend them. Luckily, supplies for drawing, as opposed to those for painting, sculpture, multimedia or many other artistic pursuits, are relatively inexpensive or at least long-lasting. Pencils, charcoal, conté crayon and other basic drawing media are very affordable. Even though a good set of pastels might be expensive, if properly cared for, it will last for years.

To create a drawing requires only pencil, paper and eraser. However, I suggest that you and your young artists experiment with different types of art pencils, papers and erasers as well as with other media. Sometimes a chalky pastel can lend a certain atmosphere to a work of art that would be unattainable with a regular pencil. Also, the standard HB pencil that is common in schools does not have the rich black colour of a soft art pencil, nor does it come in the variety of shapes and sizes that art pencils do. This small investment is well worth the effort. When it comes to purchasing paper (probably the most expensive material needed for drawing), use common sense. If the class is doing quick gesture drawings, use cheap butcher's paper. However, if students will be labouring over a detailed portrait, a good quality paper that does not tear with repeated erasing or a paper in a striking colour could aid and inspire your class.

Here are a few kinds of art materials you may want to try for activities in this book:

bamboo brushes: Bamboo brushes were originally intended for use in Japanese calligraphy but are relatively inexpensive and can be used with a variety of waterbased paints .

chalk: Chalk is the same thing as pastel – but pastels are of a higher quality. Still, coloured chalks can be a good and inexpensive alternative to pastels. Use chalks to turn your playground asphalt or concrete into a colourful and non-permanent artistic masterpiece.

charcoal: Charcoal has been used to draw since the first artists pulled it out of fires and made pictures on cave walls thousands of years ago. It may be purchased in sticks that can be smudged and blended in a messy but fun way or in pencils which tend to be neater. I know of artists who make their own charcoal—a fun and interesting project.

clips: Use jumbo clips to attach students' works to their drawing boards when going outside or when using drawing boards in the classroom.

conté crayon: This is a material much like pastel or charcoal, but easier to control. Conté crayons come in sticks or pencils and in a variety of earthy colours from russet red to deep black.

drawing board: Drawing boards are one of those things that at first seem like an extra but quickly become essential. They can be purchased or home-made (usually made of masonite with a cutout at the top to use as a handle). With papers clipped or taped to drawing boards, students can go outside to draw. Inside, they can be propped against a tabletop for a better angle when drawing.

Indian ink: This is a black, permanent ink that can be used either with pens or brushes to create striking effects. Thin it with water to achieve greys.

ink pens: Ink pens in a variety of shapes and sizes are a great drawing tool. Try dipping pens with nibs,

.....

or textas in a variety of shapes and sizes from fine point to thick. Calligraphy textas are also great to use.

kneaded eraser: Use a gum or kneaded eraser to erase more dusty drawing materials such as pastel, charcoal or conté crayon. It erases cleanly and can be kneaded like dough to expose a clean surface. Your students will love to play with these!

paper: There are many different kinds of paper that come in a variety of price ranges. Use butcher's paper for practice exercises and plain white or coloured sheets for other projects. Plentiful amounts of paper in large sheets will inspire your class to work with enthusiasm and not fear 'wasting' paper. For charcoal, pastel and conté, a paper with some kind of texture or 'tooth' is good.

pastels, chalk: Soft, delicate, chalky pastels are messier than oil pastels, but can be used to beautiful effect. They are easily blended and fun to use on coloured paper. Good pastels can be surprisingly expensive, but are essential for any artist serious about drawing.

pastels, oil: These are the most commonly found pastels in schools because they are not as messy or expensive as the chalk type. For a unique and painterly effect, try using them with a brush dipped in odourless mineral spirits, paint thinner or liquin.

pencil: There are many different kinds of pencils in different hardnesses, shapes and points. If a light, sketchy effect is desired, use a harder pencil labelled with a number and an 'H'. If a darker, smudgier look is desired, use a softer 'B' pencil. For most of the projects in this book, I suggest the softer 'B' pencils. Some interesting and different kinds of pencils to try are woodless ones (composed entirely of graphite) and chisel-shaped 'carpenter's' pencils, which must be sharpened with a knife.

sketchbook: A sketchbook is essential for a young artist to practise drawing, to have on hand when inspiration strikes, and even to write down ideas for future projects. It may be a simple unlined notebook, a beautiful hardbound journal or anything in between.

tortillons or blending stumps: These are inexpensive little paper cones which can be used to blend pastels, charcoal and conté crayons. They save wear and tear on fingers, which can be rubbed raw after hours of blending.

watercolour pencils or crayons: These can be used just like normal coloured pencils or crayons, but when a wet brush is added, they turn into paint. They can also be dipped in water and used for drawing to create many beautiful effects. They produce a painterly effect but are more controllable.

IMPRESSIONISTIC PASTEL PORTRAITS

In this exercise, the students get a chance to create their own impressionist pastel portraits. This is a good introduction to portraiture and, if your students enjoy this project, you may later choose to move on to painted portraits.

A good way to start is by showing students examples of many different kinds of impressionist art, especially pastel pictures of people, since that is what your young artists will be creating. Many of the impressionists such as Edgar Degas, Berthe Morisot or Jane Sutherland did lovely pastel pictures which will inspire your class. You may talk to your class about how these artists drew and painted people close to them, such as family, friends, people in cafés, or local performers. In this exercise, your class draws people familiar to them.



STUDIO

Ask everyone in the class to choose a partner. Students take turns posing, then drawing their partners. Since the impressionists showed people involved in everyday activities, the portraits may show an everyday activity as well, or the model simply sitting still. Remind your class to look closely as they draw and to try to fill in all the white space with vibrant, impressionistic colour. When finished, spray your masterpieces in a well-ventilated area with fixative or hair spray to keep them from smudging.

Materials

- chalk
- coloured pastels
- pastel paper or paper with some 'tooth'
- kneaded erasers

Optional

- tortillons

WHODUNIT?

In this exercise, students get to practise being real-life police artists. They have to use their powers of observation and language skills to describe the appearance of someone seen only briefly or their imaginations to portray in portrait form a person that is unknown to them.

Police artists help to solve crimes by being able to draw portraits of people that they have never even seen! How do they do this? By asking detailed questions of a witness who has seen the subject that they are trying to draw. In this exercise your class will get an opportunity to try being 'detective artists'.

STUDIO

Divide the class in half. One half of the class at a time gets to be 'detectives', and the other half the 'witnesses'. It is important to separate the two groups so that only the witnesses see the face of the 'suspect' to be drawn. Bring in your suspect (a parent or school volunteer) for the witness group to study. If a volunteer is not available, you may show a photograph of some random person, although it is more exciting to have a real volunteer come to class! Depending on how elaborate you wish to make this exercise, you may have your volunteer commit a 'crime' (such as stealing a chair) or just stand for a few minutes in front of the class. This is a good time to discuss how difficult it is to remember details about something that is seen only briefly. This is why it can be hard for police to find witnesses, or why witnesses often have disparate descriptions of a suspect.

Pair the students so that each detective artist has a witness to question. By these questions alone (with no names of suspects given), the artist must draw the suspect as accurately as possible. Questions that might be helpful could be: 'Was the suspect male or female?' 'Approximately what age was the suspect?' 'What clothes was the suspect wearing?' 'Did the suspect remind you of anyone famous?' 'What shape was the suspect's face – round, oval or square?' 'What length and colour hair did the suspect have?' 'Were there any distinguishing characteristics, such as moles, freckles, dimples, beard or moustache?'

Materials

- **soft pencils**
- **erasers**
- **large sheets of white paper**
- **volunteer 'criminal' or a photograph**

When your drawings are complete, bring the volunteer back into the classroom to see how your detective artists did. How close did they get? Ask them which drawings are the most accurate and why? If there is time, switch roles so that all the class has a chance to be a detective. (Of course, you will need a second 'criminal'.)