

Summer Drawing Challenge

Drawing is something we do naturally from a young age. It is only when we become aware of others judging our drawing that many of us become self-conscious and over criticise our own drawings. In basic terms, drawing is marks made on paper.

The aim of this summer drawing challenge is to give you the confidence to try new ways to draw and work in a fresh, instinctive and expressive way – showing that you can work in a quick loose way as well as in a more controlled and refined way

As with the AQA example – these drawings do not need to be perfect – in fact the opposite , this sketchbook should contain sketches that look messy & like you are experimenting, looking & learning as you go along.

The work you produce over the summer holiday will support your first A Level Art project – ***you can choose any subject matter to work from and this could vary throughout the tasks.***

There are 12 tasks + an extra extension task at the end (this one is optional but a great task to do if you are a keen art student!)
Some tasks will only take 20 minutes and others will take a bit longer.
You will hand in your work in your first art lesson in September.



Exemplar pages from AQA Set 13 (80 marks = A grade work)

Summer Drawing Challenge

Your sketchbook should be used like a visual diary during your summer holiday.
Try to fill it if you can.



- ☐ Work in the small sketchbook
- ☐ Work on SINGLE sides only (so that we have the option to take out the individual drawings to mount them up later)
- ☐ TIP: use different papers (such as the brown paper) to create interesting surfaces to work on. Experiment with different drawing mediums – pencil, pens, charcoal etc.
- ☐ Do not throw any drawings away or cross out/ scribble over All the work counts even the drawings you don't like!!

Summer Drawing Challenge

1. Be a Copycat

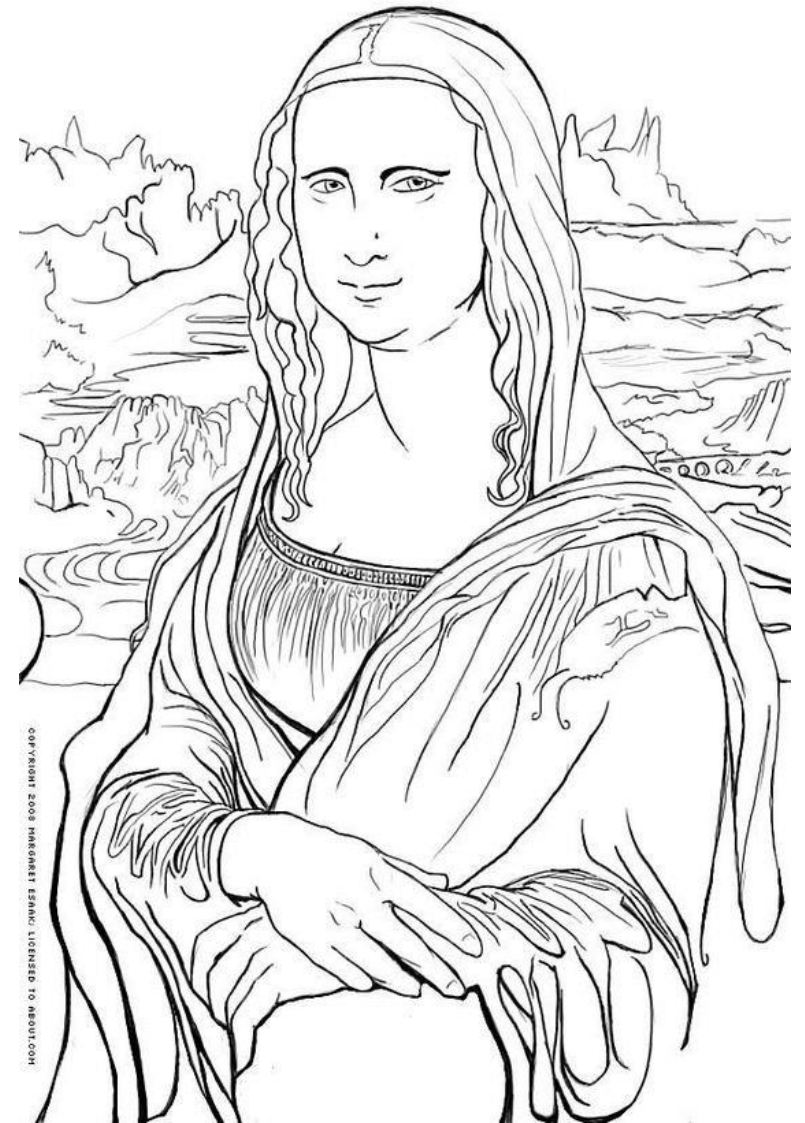
Well, not literally, because copying is a big no-no in the world of art (and any intellectual property, actually). But so long as it's for your own personal learning, and stays within your sketchbook, you can totally go ahead and attempt sketching a famous artwork. Doing so may stretch your abilities, and lead you to try techniques you may not have otherwise thought of, or inspire you to draw new subject matter.

Use LINE only to make a drawing of an artists work (choose an image you have not studied before) Work in PENCIL.

Annotation: Label your drawing with the artists name & title of the image, Explain what you find interesting about this artwork & what you noticed as you were drawing it.

e.g.' Line drawing transcription of the 'Mona Lisa' by Da Vinci.'

Making this drawing made me look more closely at the detail in the drapes of clothing and the perspective in the landscape'



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2. One liner (continuous line)

One-line-drawings have been around for forever and they're simple enough to do. All you need to know is that once your pencil touches the paper you cannot lift it until you're finished.

So, the entire drawing is one single line, every part of it is connected to every other

Make 3 continuous line drawings working from objects in front of you or photographs on the screen– work with different PENS – e.g. FINE LINER BEROL BROAD FELT TIP. Tear up 1 or 2 pieces of brown or graph paper & stick them onto a page to draw on top of.

Annotation: Label your drawing as 'Continuous Line Drawing', what you were observing & what parts of the drawing you find effective

e.g. 'Continuous line drawing from a photograph of my sister'

'I find the positive & negative shapes I have created very interesting'



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3. Flip It

One of the greatest challenges in sketching and drawing realistically is to train your hand to draw what you *see* and not what you *know*. One of the most effective exercises for this skill is to draw upside-down.

Find a reference image of something you'd like to draw, and turn it upside-down. Copy the upside image. You may be surprised at how much this forces you to study each line you put to paper, and even more surprised at how awkward your drawn image looks when you finally look at it right-side-up. USE PENCIL or BIRO.

Annotation: Label your drawing with the title 'Upside –Down Drawing'
Explain what you noticed as you were making the drawing.
Did you look at the subject differently, did you notice anything new, WWW?
EBI?



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4. Left vs. Right

Try using your non-dominant hand for your next sketch, so all you lefties- use your right, and vice versa. I love this exercise, because it often yields a playful and wonderfully awkward aesthetic, one that you can't always achieve when are trying to be loose and expressive! You'll most likely see your lines be quite wobbly, and things won't come out quite as your brain wants them to, but you just might come up with something that you'll wish to re-create with your dominant hand. WORK IN FINE LINER PEN. Work onto a page that you have added torn paper collage.

Annotation: Label your drawing with the title 'Non Dominant Hand Drawing'

Explain what you noticed as you were making the drawing. Did you look at the subject differently, did you notice anything new, how did you feel when you were making the drawing, is there anything that you are pleasantly surprised by????



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5. Artist References

Drawing is a pursuit that dates back millennia. When you draw you connect with a glorious tradition.

Do some research into drawing, you can research some of the artists' drawings named below or find your own examples. Create an artist reference page with 2-3 examples of drawing – try to link the examples to the theme of your own work or link the style and technique to work you have made.

Examples :

1. Cave Painting, Lascaux, France 15000 B.C.E
2. Durer – Praying Hands 1508
3. Rembrandt – Simeon & Jesus 17th Century
4. Canaletto – Roman Ruins 1730
5. Hokusai – Men & Woman Dancing 1823
6. Van Gogh – Fishing Boats 1888



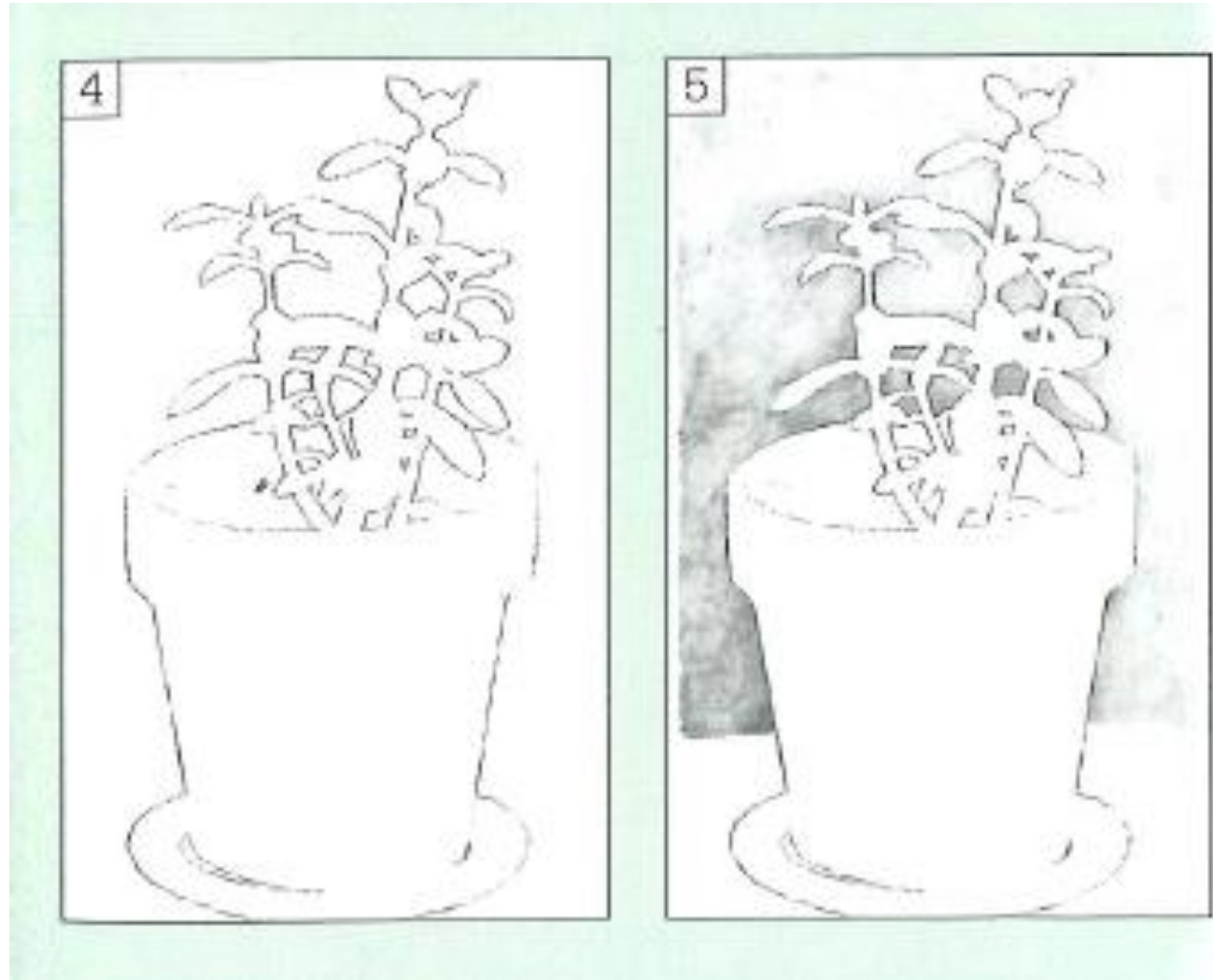
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6. Negative Space

Space is all around us: it lies between the tiniest cracks and fills the biggest chasms. But what does it actually look like? One way to approach a drawing is not to focus on the subject but on the space around it.

Choose something to draw with strong simple shapes... work with a sharp pencil. It might help to set up your object in front of a plain background (a plain piece of fabric or paper)

1. Before you draw look at your subject for a while, think about the overall shape and how this will fit onto your paper.
2. Draw the space & shapes between around the object rather the object itself.
3. Make darker more confident lines as the drawing progresses and shade parts of the background to add depth to your drawing (like the plant drawing in picture 5)



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7. Layering Drawings

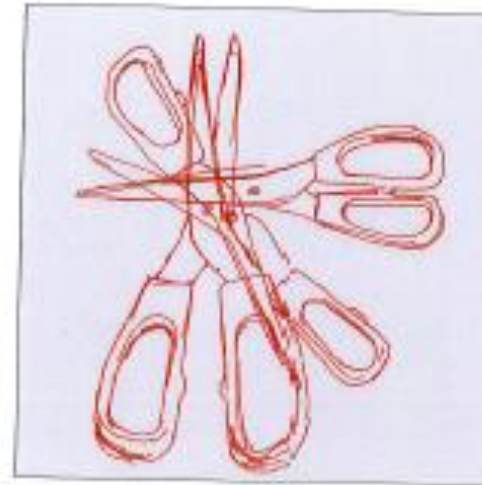
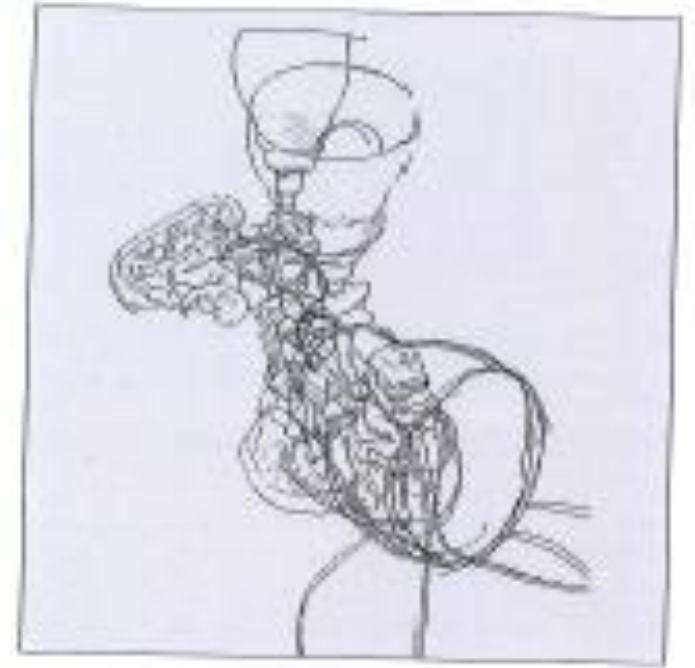
Make 3 drawings of the same subject all on the same page or piece of paper. Alter your viewpoint slightly for each drawing (you could look down on it, up at it, from far away, close-up)

OR Turn the page/ paper around and repeat the same drawing in a different space. Move fluidly, with conviction and without hesitation when you are drawing. You could try working in a different colour for each layer.

Use with the different coloured PENS –BEROL BROAD FELT TIP

Drawing on top of something else really forces you to look at your subject carefully, as you have to find your way not only across the paper but also through the lines of the previous work.

Annotation: Label your drawing as 'Layering Drawings', describe what you found difficult & what you noticed or found effective.



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8. Mood

1. Choose 2 different types of music to listen to whilst you make your drawings in today's lesson...

Create marks whilst you are listening that describe your mood, the tempo of the music & your feelings – try to choose very different types of music e.g. Classical/piano, drum & base, funk or dance music.

Work with BEROL felt tips, watercolour pencils and conte crayon to create different types of line & mark making to describe the music.

Extension: Now try to make a drawing from a photo listening to the music & let this influence your mark making.

Mood

Varying the quality of the line will heighten the descriptive potential of your work. Atmosphere as well as appearance can be communicated by a sensitively drawn line, adding weight and

interest to the final picture. Notice how the same bowl of fruit drawn in two different styles reflects different moods – the rougher, expressive charcoal on the left versus the calm coloured pencil on the right.

TRY THIS . . .

You may or may not prefer to listen to music when you draw. For this little exercise, put some music on and draw along with it. The subject is not as important as the lines you make in response to it – just abstract scribbles will do. Try to vary the music you hear, and let the mood of each piece determine how your lines turn out. Once completed, reflect on your results and what lessons you can take from them. Below are marks made when listening to (from left) classical, techno and funk.



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9. Coloured Pencil

With coloured pencils you can layer, blend and burnish (where you push very hard, obliterating any traces of the paper underneath). You can create a bright or subtle composition depending on how you use them.

Using colour can evoke different emotions.

Gill Roth's mark making & use of colour is playful and exhilarating.

Your task: Select a subject and work with a range of 3+ colours – decide which ones will be your dark tones, mid-tones and lighter ones. Layer colours up on top of each other to create different shades and colours. Vary the pressure but try to press down heavily to make your colours bold and vibrant like the artist Gill Roth.

Annotation: Label your drawing as 'Coloured Pencils', describe what the mood or atmosphere you have created in this drawing through the use of colour.



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10. Blue

Using just one colour alongside your choices of subject, mark making and composition can express specific moods in a drawing.

The colour blue is often associated with balance, cold, wisdom, power, nature, expanse, dreams, cleanliness and sometimes melancholy.

George Dawney joins artists throughout history who have had a special relationship with colour. Kandinsky, for example, believed that colour has power and influences our soul – blue being the most spiritual of all colours. He thought the deeper the blue, the more our desire for ‘the eternal’ comes to the surface.

Your task: Choose a subject that you think will work well in BLUE, or draw something that isn’t normally associated with blue and apply the colour to see how it affects the interpretation of your subject. Work with blue pencil or biro.

Extension Task: investigate how other colours used in isolation affect the mood of your subject matter

Annotation: Label your drawing as ‘Coloured Pencils’, describe what the mood or atmosphere you have created in this drawing through the use of colour.



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11. Borderless Pattern

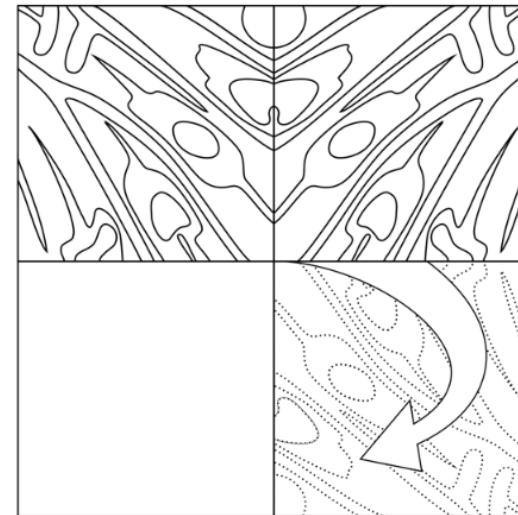
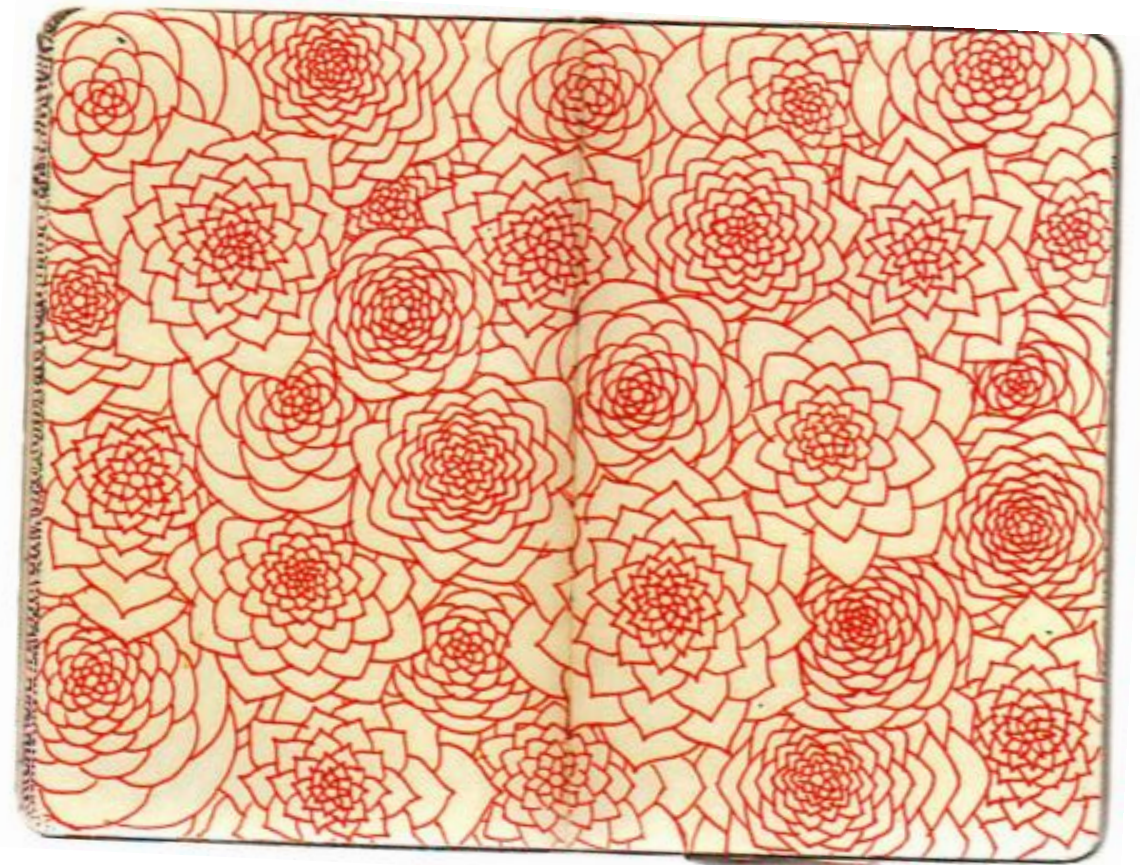
Look at this example of a repeating pattern sketch....
There is an organic feeling to this drawing, partly due to its floral subject matter but also the way it 'grows' across the space.
This task is focusing on achieving a flowing, repeating, pattern-like image across the whole page.

Your task:

Use the tracing paper and go back to one of your previous drawings to trace all or part of the image chosen– use the trace& transfer method to repeat the image as many times as you can to fill the page so that the image appears to come off the edge of the sketchbook...

Go over the traced line in a single pen or fine liner & rub out any pencil marks left when the pen has had time to dry.

Annotation: Label your drawing as 'Memory & Imagination', briefly describe your ideas for this piece of work



TIP: Use the trace & transfer technique to make copies of your image. You can use the tracing paper the same way up each time or FLIP it to get the mirror image.

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12: Final Task: Review, Reflect, Refine

Finish & Improve: Spend some time making final improvements & finishing the drawings you have made in your sketchbook, refine details, add tones or colour....
Label and briefly annotate the drawings...

Evaluation

On a clean page write an evaluation, reflecting on all the different drawing techniques you have used throughout your book. Explain what you have learnt or discovered and which techniques you have enjoyed the most or found the useful for exploring your chosen subject matter....
Include as many of the **keywords** listed below as you can.

Keywords:

- ☐ **Blending:** the merging of one colour or tone into another.
- ☐ **Chiaroscuro** : the interplay of light & dark & a way to create the illusion of space
- ☐ **Composition:** The arrangement & balance of the different elements in a picture.
- ☐ **Contour:** the outline of different elements
- ☐ **Contrast:** The relationship between 2 separate elements in the same image.
- ☐ **Cross hatching:** the build up of a series of lines drawn at different angles to create tones.
- ☐ **Gestural** drawing: A spontaneous, instinctive way to convey form, movement & expression
- ☐ **Medium** : any drawing tool (plural 'media').
- ☐ **Negative Space:** the space surrounding an object.
- ☐ **Proportion:** the relationship on one element to another within a drawing.
- ☐ **Shading:** creating light & dark to suggest space & depth.



Extension Work

Task 14: Re-create 1 of your drawings after watching the video tutorial – apply one or more of the 3 tips you have seen in this video to make an improved version a drawing.

WATCH: Improve Your Drawing with These 3 Quick Tips:

<https://www.youtube.com/watch?app=desktop&v=cTO3F-G0ga8>

Examples of student drawing pages



paper - using tracing paper to get an accurate line drawing in black and my drawing with I used pencil for my tracing as it finally shows me to blend my tones

I found it challenging but refreshing to draw over the previous design - as separate entities but also connected

