

PUTTING

PENCIL TO

PAPER: A WAY

TO START

DRAWING

# PUTTING PENCIL TO PAPER: A WAY TO START DRAWING

DRAWING CAN SUPPORT AND ASSIST IN LEARNING ACROSS ALL DISCIPLINES BY PROVIDING A WAY TO COMMUNICATE IDEAS AND CONCEPTS TO OTHER PEOPLE.

THE ACT OF DRAWING ALLOWS US TIME TO LOOK, MAKE CONNECTIONS, PROBLEM SOLVE, INVENT AND PLAN.

DRAWING IS A TOOL TO DEEPEN OUR KNOWLEDGE AND UNDERSTANDING. IT GIVES US TIME TO WONDER AND IMAGINE.

THIS DRAWING RESOURCE IS FOR PEOPLE WHO ARE GUIDING OTHERS IN THEIR LEARNING.

IT REFLECTS AN APPROACH THAT RECOGNISES AND VALUES THE PROCESS OF DRAWING AS MUCH AS THE END PRODUCT. YOU CAN DIP INTO IT AT ANY POINT FOR IDEAS AND INSPIRATION FOR PUTTING PENCIL TO PAPER.



WE ARE  
**ROLE  
MODELS**

WHEN WE GUIDE OTHERS IN  
CREATIVE EXPERIENCES, THIS  
REQUIRES US TO EMBRACE THE

**LET'S REMIND  
OURSELVES...**

# CREATIVE MINDSET

**CELEBRATE DIFFERENCES**

**ALLOW TIME FOR CREATIVE THINKING**

**JOIN IN AND EXPLORE YOUR OWN CREATIVE ABILITIES**

**HAVE CONFIDENCE!**

**MODEL THE JOY AND SURPRISE OF CREATIVITY**

**EXPERIMENT WITH ART MATERIALS**

**BE OPEN TO BEING TAKEN IN A DIFFERENT  
DIRECTION TO THE ONE YOU HAD PLANNED**

**DON'T BE AFRAID OF CREATIVE CHAOS**

**CREATIVE EXPRESSION INVOLVES PLAY**

**ENCOURAGE OPEN-ENDED EXPLORATION AND  
BACK THIS UP WITH THE LANGUAGE THAT SUPPORTS IT:  
"I WONDER WHAT WILL HAPPEN IF..."**

**LISTEN TO STUDENTS' IDEAS AND HAVE FAITH IN FOLLOWING THEIR DIRECTION**

**HAVE PRINTS, IMAGES AND ART BOOKS EASILY ACCESSIBLE**

**REVISIT, REWORK, AND REFLECT ON THE THINGS YOU MAKE**



## CHOOSE GOOD MATERIALS

GOOD QUALITY ART MATERIALS ARE REWARDING TO USE; THEY MAKE PLEASING MARKS, THEY CREATE ARTWORKS THAT SUSTAIN REWORKING, AND THE ARTWORK LASTS LONGER. THE FOLLOWING BASICS ARE ALL YOU NEED TO GET STARTED:

CLIPBOARD: FOR DRAWING WHEN YOU ARE AWAY FROM YOUR DESK OR EASEL.

### CHARCOAL:

MAKE MARKS THAT STAND ALONE OR CAN BLEND AND SHADE IN A RANGE OF TONES.

### BLACK WATER-SOLUBLE FELT TIP PEN AND A FINE PAINT BRUSH:

CREATE INK LINES THAT ARE BOLD AND STRIKING, YET CAN BE REWORKED WITH A BRUSH AND WATER TO PRODUCE A SOFT INK-WASH EFFECT.

### WHITE OR CREAM CARTRIDGE PAPER

#### 110GSM OR HIGHER:

THE HIGHER THE GSM (GRAMS PER SQUARE METRE) THE HEAVIER THE PAPER. PHOTOCOPY PAPER IS JUST 80GSM, NEWSPRINT 40GSM.

USING QUALITY CARTRIDGE PAPER ENHANCES THE EXPERIENCE OF THE DRAWING.

### SOFT ERASER: AN

ERASER CAN BE USED AS A DRAWING TOOL TO MAKE MARKS, NOT UNDO THEM.

### 2B-6B GRAPHITE OR LEAD

PENCIL: THE SOFT LEAD ALLOWS YOU TO CREATE A RANGE OF MARKS AND TONES.



MAKE FRIENDS WITH

YOUR ART MATERIALS

THIS IS WHERE THE

FUN BEGINS!

①

FEEL YOUR PAPER.  
ARE BOTH SIDES THE  
SAME? WHAT IS IT LIKE  
WHEN CUT OR RIPPED  
INTO A FEW DIFFERENT  
SHAPES AND SIZES?

②

DRAW A SERIES OF SMALL  
BOXES OR SHAPES WITH  
YOUR PENCIL AND FILL THEM  
FROM LIGHT TO DARK. HOW  
MANY 'TONES' CAN YOU  
MAKE?





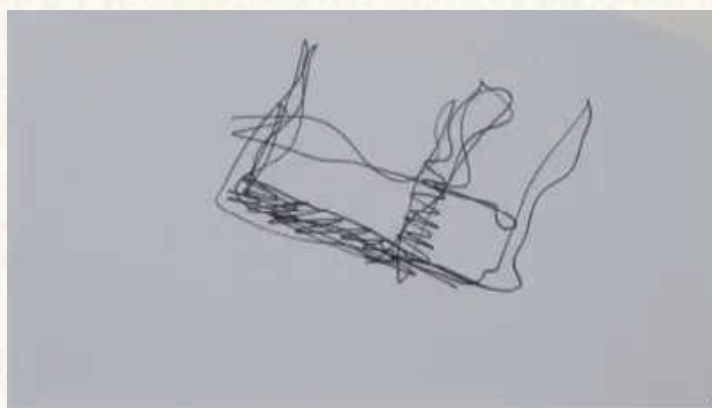
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DRAW A STICK FIGURE  
STANDING ON ONE LEG.  
SHOW THE STANDING LEG  
HAS WEIGHT BY MAKING  
THE LINES OF THIS LEG DARKER.

TONE ALTERS HOW WE READ  
A DRAWING - PLAY AROUND  
WITH CHANGING THE MEANING  
OF THE IMAGE BY USING  
DIFFERENT TONES.

4

WITH THE FELT TIPPED PEN,  
DRAW LOTS OF LINES:  
CLOSE TOGETHER, SITTING  
ON TOP OF EACH OTHER,  
FAR APART. DIP A BRUSH  
IN WATER THEN CHOOSE  
LINES TO PAT WITH THE  
WET BRUSH. WATCH AS AN  
INK WASH APPEARS.



5

USING CHARCOAL,  
DRAW AN ABSTRACT  
PATTERN OF LINES  
AND SHAPES. SMUDGE  
SOME AREAS WITH YOUR  
FINGERS. DRAW BACK  
OVER THE SMUDGES  
USING DARKER MARKS THAT  
SIT ON TOP. HOLD YOUR  
ERASER AS A PENCIL AND  
DRAW LIGHTER MARKS  
INTO YOUR WORK.



### WHAT ABOUT COLOUR?

COLOUR IS EXCITING - IT CAN  
ADD MEANING, FEELING  
AND RICHNESS TO DRAWINGS.  
LEARNING TO USE COLOUR IS  
A SKILL IN ITSELF AND CAN  
BE A DISTRACTION WHEN  
STARTING TO DRAW. TRY  
INTRODUCING LIMITED  
COLOURS GRADUALLY TO  
EXPLORE AND EXPERIMENT  
WITH THEIR IMPACT AS YOUR  
SKILLS AND CONFIDENCE BUILDS.



## WARM-UP EXERCISES

HAVE FUN WITH THESE EXERCISES. THEY GIVE YOU LESS CONTROL OVER YOUR LINES AND FOCUS YOU INSTEAD ON LOOKING CAREFULLY AT YOUR SUBJECT AND CAN PRODUCE UNPREDICTABLE DRAWINGS. PREPARE SEVERAL PIECES OF PAPER TO WORK ON, AND THEN CHOOSE AN OBJECT TO BE THE SUBJECT OF YOUR DRAWING. USING A 6B PENCIL, DRAW THIS OBJECT USING EACH OF THE FOLLOWING TECHNIQUES:



DRAW WITHOUT LOOKING AT THE PAPER



STAND UP AND DRAW AT ARM'S LENGTH



DRAW WITH THE PENCIL IN THE OPPOSITE HAND TO THE ONE YOU NORMALLY USE




DRAW THE OBJECT WITHOUT TAKING YOUR PENCIL OFF THE PAPER

WARM UP EXERCISES ARE JUST LIKE DOING STRETCHES. PRACTISE THEM ON A REGULAR BASIS AND YOU WILL NOTICE YOUR ABILITY AND CONFIDENCE WILL INCREASE !




# PLAYING WITH LINES

DRAWING LINES CAN BE THE  
START OF A NEW INVENTION OR DONE  
SIMPLY FOR THE PLEASURE AND BEAUTY OF  
MAKING A MARK  
.....



SHUT YOUR EYES AND ALLOW YOUR PENCIL TO  
TRAVEL FREELY OVER THE PAPER. OPEN YOUR  
EYES TO SEE THE MARKS YOU CREATED.

FILL IN SELECTED SPACES USING TONES  
OR LINES TO CREATE AN INTERESTING  
ARTWORK FROM THESE RANDOM MARKS.



CONSIDER HOW YOU MIGHT SHOW A JOURNEY  
WITH A SINGLE LINE. DRAW A WAVY LINE  
THAT FLATTENS OUT AND COMES TO A STOP  
BEFORE TAKING OFF TO THE MOON, AND  
THEN FLOATS BACK DOWN  
TO REST AT THE BOTTOM OF THE PAPER.



# DRAWING FROM IMAGINATION

DRAWING IS A WONDERFUL WAY TO EXPLORE IDEAS. IT CAN BE DONE INDIVIDUALLY, WITH A FRIEND, OR TOGETHER AS A GROUP.

## MAKE UP A STORY



IF YOUR STORY HAS A CHARACTER, BEGIN BY DRAWING THE CHARACTER AND THINK ABOUT ALL THE DETAILS THAT WOULD SHOW A VIEWER WHO THEY ARE. THEN WONDER:

DO THEY NEED SHELTER?

DO THEY HAVE FRIENDS?

WHAT IS THE TIME OF DAY?

WHAT SORT OF ENVIRONMENT DO THEY LIVE IN?

ALLOW THE VISUAL STORY TO GROW ON THE PAGE.

THE FORMAT OF YOUR PAPER CAN HELP A VISUAL STORY FLOW PHYSICALLY. TAKE A LONG STRIP OF CARTRIDGE PAPER AND FOLD IT INTO A CONCERTINA BOOK. THIS FORMAT CREATES A SENSE OF TIME PASSING OR A SEQUENCE OF EVENTS.

RETELL YOUR STORY IN WORDS USING YOUR DRAWING AS A GUIDE. THIS PRACTISES VISUAL LITERACY AND ART INTERPRETATION.



# TIPS TO FEEL GOOD ABOUT DRAWING

DRAWINGS SUCCEED IN  
DIFFERENT WAYS, BE  
OPEN TO CHANGE.

OWN YOUR LINES,  
THEY ARE YOUR MARKS  
AND THEY CAN CONTINUE  
TO CHANGE.

THEY CAN BE MADE  
DARKER, LIGHTER,  
TAKEN OFF ON ANOTHER  
ANGLE — YOU ARE FREE  
TO CHOOSE WHAT  
HAPPENS NEXT.

GIVE YOURSELF  
PLENTY OF TIME WHEN  
DRAWING.

RETURN TO YOUR  
FINISHED DRAWINGS.  
CONTINUE TO BUILD ON  
THEM, PLAY AND EXTEND  
YOUR IDEAS.

WORRIED ABOUT A LINE?  
LEAVE IT THERE AND  
WORK AROUND IT,  
SOMETHING REALLY  
INTERESTING COULD  
COME OUT OF IT.

★  
KEEP A HISTORY OF YOUR  
MARK-MAKING BY  
COLLECTING YOUR  
DRAWINGS. PIN SOME UP  
ON THE WALL WHERE YOU  
CAN SEE THEM. REVIEW  
AND REFLECT ON YOUR  
WORK; YOU WILL KEEP  
NOTICING NEW THINGS.



# OBSERVATIONAL DRAWING

OBSERVATIONAL DRAWING IS DRAWING WHAT WE ARE LOOKING AT IN ORDER TO CAPTURE WHAT WE SEE. DOING THESE DRAWINGS GIVES YOU TIME TO NOTICE DETAIL, TO ASK QUESTIONS, TO MAKE CONNECTIONS AND DEVELOP AN UNDERSTANDING OF THE SUBJECT.

TO BEGIN WITH, CHOOSE A SUBJECT THAT WON'T MOVE!

ONCE YOU HAVE A SUBJECT, TAKE A MOMENT TO LOOK CAREFULLY. ALTER YOUR VIEWPOINT, WALK AROUND, LOOK AT IT FROM ABOVE THEN EYE LEVEL AND CHOOSE THE BEST ANGLE TO REPRESENT THE OBJECT OR SCENE.

A GOOD STARTING POINT WHEN DEVELOPING AN OBSERVATIONAL DRAWING IS TO IMAGINE PATTING SHAPES. IF YOU ARE DRAWING AN ANIMAL, FOR EXAMPLE, 'FEEL' THE SHAPE OF ITS HEAD BY PATTING IT ON THE PAPER WITH YOUR PENCIL.

ARE YOU REALLY DRAWING WHAT YOU SEE, OR DRAWING WHAT YOU THINK YOU SEE? KEEP LOOKING UP FROM YOUR PAPER.

WHEN YOU START TO THINK YOU HAVE FINISHED, LOOK ONCE AGAIN WITH AN EYE TO THE DETAILS YOU MAY HAVE MISSED.



## EXTENDING OBSERVATIONAL DRAWING

COMPLETING AN OBSERVATIONAL DRAWING IS AN ACHIEVEMENT, BUT IT CAN BE JUST THE BEGINNING:

- ◆ 'ZOOM IN' ON A SMALL PART OF YOUR SUBJECT AND DRAW THE ENLARGED DETAIL. BY SHIFTING SCALE WITHIN YOUR DRAWING YOU ALSO ALTER MEANING.
- ◆ TAKE YOUR IMAGE INTO ANOTHER ART MEDIA SUCH AS PRINTMAKING, SCULPTURE OR COLLAGE.
- ◆ USE YOUR OBSERVATIONAL DRAWING TO CREATE A STORY, TAKE IT ON A REAL OR IMAGINARY JOURNEY. THE CHANGE MAY BE AS SIMPLE AS ADDING IN THE WEATHER OR AS FANCIFUL AS TRANSPORTING YOUR SUBJECT INTO ANOTHER WORLD.
- ◆ RESPOND TO YOUR DRAWINGS WITH CREATIVE WRITING, DIGITAL TECHNOLOGIES, MUSIC COMPOSITION, ETC.





# DRAWING ON EXCURSIONS

DRAWING CAN BE USED ANYWHERE, ANYTIME TO ENHANCE EXPERIENCES AND LEARNINGS OF ALL KINDS. IT IS A SIMPLE AND EFFECTIVE WAY OF ENGAGING WITH AN EXPERIENCE.

IT HELPS IF STUDENTS HAVE SOME FAMILIARITY WITH THEIR ART MATERIALS AND IF ANTICIPATION IS BUILT AROUND THE OUTING BEFOREHAND:

- ◆ DISCUSS EXPECTATIONS. USE DRAWING BEFORE AN EXCURSION TO IMAGINE AND RECORD WHAT YOU THINK YOU MIGHT SEE.
- ◆ INTRODUCE THE EXCURSION BY PROVIDING A SENSE OF PLACE, HISTORY AND COMMUNITY.
- ◆ CHECK IF THERE ARE ANY RESTRICTIONS ON MATERIALS ALLOWED WHERE YOU ARE GOING.

## AFTER THE EXCURSION:

REFLECT ON THE EXPERIENCE BY LOOKING AT EVERYONE'S DRAWINGS AND DISCUSSING AS A GROUP:

- ◆ WHAT DO THEY SAY ABOUT THE EXPERIENCE? WHAT DO THEY REMIND US ABOUT WHAT WE LEARNED THAT DAY?

## ON THE EXCURSION:

- ◆ TAKE TIME TO STROLL AROUND AND GAIN A SENSE OF PLACE BEFORE DRAWING.
- ◆ ALLOW STUDENTS TO IDENTIFY POINTS OF INTEREST THAT CONNECT WITH THEM.
- ◆ ENCOURAGE STUDENTS TO TRY A FEW POSITIONS AND FIND THE BEST ANGLE FROM WHICH TO DRAW BEFORE THEY START.
- ◆ GET COMFORTABLE.
- ◆ ALLOW STUDENTS TIME AND SPACE TO WORK ON THEIR IMAGES.
- ◆ ENCOURAGE STUDENTS TO LOOK DEEPER AND RECORD MORE DETAIL.
- ◆ HELP STUDENTS TO NOTICE MORE BY SHARING OBSERVATIONS.
- ◆ CELEBRATE DIFFERENT PERSPECTIVES, RESPONSES AND INTERPRETATION.
- ◆ KEEP ALL DRAWINGS.
- ◆ COMPARE THESE DRAWINGS WITH THE ONES DONE BEFORE THE EXCURSION. HOW ACCURATE WERE OUR EXPECTATIONS? WHAT WERE THE SURPRISES?
- ◆ WORK BACK INTO YOUR DRAWINGS FROM THAT DAY OR RESPOND TO THEM IN ANOTHER MEDIA OR DISCIPLINE.



# DISCUSSIONS ABOUT DRAWING

VERBALISING AND EXCHANGING VISUAL IDEAS TOGETHER IS EMPOWERING AND CAN LEAD US TO RECOGNISE AND DISCOVER OTHER WAYS OF RESPONDING AND CONNECTING.



SOMETIMES WE JUST NEED TO LISTEN.  
THIS ANIMATION IS BASED ON A REAL CONVERSATION.





I'VE MADE A MISTAKE.  
I NEED TO START AGAIN.



CAN YOU DISCOVER  
ANOTHER WAY TO  
USE THAT LINE?

CAN YOU USE THIS  
DRAWING TO PLAN  
YOUR NEXT ONE?



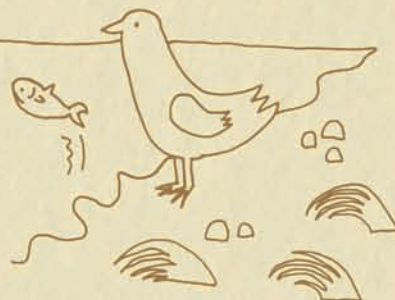
OPEN-ENDED QUESTIONS ARE  
A POWERFUL TOOL WHEN  
HELPING SOMEONE ELSE  
FIND ANOTHER WAY TO SEE,  
THINK AND DRAW.

IT'S NOT UNCOMMON TO  
EXPERIENCE BARRIERS WHEN  
FIRST STARTING TO DRAW. ONE  
WAY TO DISSOLVE SUCH BARRIERS  
IS THROUGH CONVERSATION.  
THERE ARE NO RIGHT ANSWERS  
IN THESE CONVERSATIONS. IT'S  
ABOUT SHARING PERSPECTIVES,  
FINDING OTHER WAYS IN, COMING  
UP WITH A NEW APPROACH.

I'VE FINISHED!



WHERE IS YOUR  
BIRD STANDING?  
HAS HE A FRIEND NEARBY?



IS IT A WINDY DAY?  
I WONDER WHAT HE EATS?

I CAN'T THINK OF  
ANYTHING TO DRAW!

DRAW A HORIZONTAL LINE  
AND START TELLING A STORY...

DRAW A CIRCLE AND TURN  
IT INTO SOMETHING SCARY,  
FLUFFY OR SPIKY!

DRAW A LINE THAT'S  
GOING DOWN A SLIDE...



# KEEP DRAWING

HOPEFULLY THIS RESOURCE HAS PROMPTED YOU TO PUT PENCIL TO PAPER, TO START EXPLORING THE POTENTIAL OF DRAWING FOR YOURSELF. THE IDEAS AND EXERCISES IN THIS RESOURCE ARE JUST A BEGINNING. DRAWING IS SO MUCH MORE THAN AN ART TECHNIQUE, IT IS A POWERFUL TOOL FOR ENGAGING IN AND RESPONDING TO ANY ASPECT OF YOUR WORLD.

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DETACHED

