Drawing To Learn
DRAWING

Marvin Bartel

Lessons for all children and adults who have learned to read.

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INTRODUCTION

Nurturing a Basic Instinct

You can survive without knowing how to read, but everybody instinctively learns to talk. Reading is extremely helpful, but unlike talking, is not learned by instinct. You can be creative and intelligent without knowing how to draw, but drawing is extremely helpful when doing many kinds of creative work and for a more successful life. Drawing, like talking, is such a necessary and strongly inherited instinct that virtually every child can draw before they go to school without any formal instruction. Reading and writing are less likely to be learned without formal education. Good drawing instruction enhances a basic and instinctive ability. It may be more akin to instruction in speech, rhetoric, and debate. Good instruction increases effectiveness and success.

Some researchers feel that careful visual observation drawing is done in the same parts of the brain where intuitive and creative thinking occurs. Rational thinking, on the other hand, happens in the part of the brain where the trite schematic drawings are stored in the brain (childlike stick figures, triangle nose images, etc.). Observation drawing practice may develop the intuitive part of the brain. This may be true, but if not, there are other basic reasons to learn observation and expressive drawing in order to be more creative, successful and fulfilled in life.

When we learn observation drawing, it facilitates creative thinking in many other areas of our lives. As we learn to draw through observation we also gain ability to accurately and convincingly represent invented subjects, diagram ideas, and chart information of all kinds.

Drawing is very helpful in the development of all kinds of creative ideas and in problem solving. Learning to draw develops the portion of the brain that visualizes. Imagination is generally done through visualization. A mind that can draw well is probably also better able to visualize, even in the absence of drawings. Such a mind can imagine more vividly. Imagination is the basis for our most human instincts and capabilities. Visualizing is used in memory and in all kinds of creative planning activities including charting, graphing, mapping, planning structures, planning communities, thinking of future scenarios, and plans of every kind. Creative workers employ drawing and visualization to check out many scenarios before they make decisions. Visualization skills and drawing are also very useful to grasp and understand math concepts, scientific methods, literature, and virtually every other subject.

Creative planners expect the drawing process to bring out many new ideas that would have been missed without being able visualize with drawings. While planning a creative project, drawings are constantly being modified and refined. Drawings allow creative collaborations with non-drawing participants whose creativity is facilitated by the drawings. Drawing for a creative planner is a dynamic conversation with the plan as well as with other stakeholders. A drawing explains ideas to the stakeholders and the designer. The designer responds with new variations until the best of all imagined outcomes is materialized.

In addition to observation drawing, creativity can be practiced through expressive drawing. When we learn expressive drawing, we are directly engaged in creative production. Every scribbling child is being expressive instinctively without knowing it. Expressive drawing begins at a very young age, but is often abandoned or lost unless it is encouraged and nurtured.

Without deliberate drawing instruction, only a small percentage of us learn to draw well because most of us lack the instinct and courage to keep drawing on our own because our critical sensitivities outpace our observation drawing skills. Just as only a few people would learn to read and write without deliberate study and instructions, most of us stagnate in drawing without teachers or parents to coach and encourage us. Coaching does not require an artist, and is not done by drawing for the child.

In the US at least 40 percent of the elementary schools do not have art teachers. Some art teachers do not teach children to draw. This important mind development is missed and much creativity is missed when learning to draw is abandoned during our development.

How is drawing motivated and taught?
Good drawing coaches use lots of open questions that make us aware of what and how we can observe more carefully. Coaches do not draw for children because it encourages them to copy drawings rather than paying better attention to what they are drawing from. It is good to go over to the thing being observed and carefully look at it in detail and learn how to notice things. It is good to practice drawing in the air while observing before committing pencil to paper. It is good to notice contour, size, texture, value gradations, proportions, and every kind of relationship in the thing, person, or animal observed. Coaches show us how to make visual comparisons by using a pencil or a ruler held at arm's length as sighting devices to compare sizes, angles, and so on. None of these observation skills are learned when an adult draws something for the child.

Coaches encourage touch, smell, taste, and sound as drawing motivation and when experiencing the world. Coaches discourage copy work, drawing formulas, drawing tricks, and other shortcuts. These do not help the brain develop good direct observation drawing skills. It is better to encourage self-learning with practice, experimentation, exploration, comparisons, choice making, and discovery to figure out how things work. It is good to use aides to observation including viewfinders to frame compositions. It is good to practice with blinders (a sheet of paper with the pencil through it) to hide the practice drawing and encourage looking at the thing being observed and avoid obsessing about the way the drawing looks before we have learned to see well. When mistakes are obvious it is good to try another line before erasing the mistake. "Don't nix it ‘til you fix it." Sometimes three or four tries are needed, but experimenting is creative learning and it builds self-confidence. Practice makes it easier. Saving examples over time allows us to see improvement and reminds of us things we meant to do again and practice more.

A Note to Parents

Lesson 1 and several other lessons give instructions and explain ways to learn to draw from observation. This is an important lesson, but the other lessons are each somewhat different than this one. Observation drawing is only one source of inspiration for drawing. Not all children are equally ready to begin observation practice at the same age. Experiences and imagination are also excellent sources of inspiration, but observation helps us learn how to draw things, and provides good preparation for later learning. Any of the lessons may be used first.

If children enjoy part of one lesson, but do not like other parts, it is fine to allow them to use the parts that they enjoy. Free drawing without the use of a lesson is also fine. If I do not recognize what a child has drawn, I do not ask what it is. I invite them to tell me about the drawing and how they got the idea for it.

Also look at the other drawing lessons in this book. All the lessons are challenging and can be repeated and practiced an unlimited number of times. They are presented in a mixed way so that different parts of the brain are getting practice, but we do not need to be strict about it. If a child likes one of the lessons better, repeat that one a number of times until the skills in that lesson are improved. There is no proven sequence by which to learn drawing. The scope of drawing instruction is also an open question, but I believe that observation practice, experimenting with drawing materials and processes to show what is seen and felt, expressions based on memories and experiences, and drawing from the imagination are basic skills and dispositions to learn.

Some children like to do things perfectly, and others enjoy experimentation more. Successful coaches enthusiastically identify and affirm positives. In drawing, even accidents and mistakes often have positive ideas in them that can be used as experiments for the next drawing. With the exception of technical drawings used as instructions to make something, there are unlimited variations on ways and styles to draw. Each individual sees differently. If the drawings of two people look the same, it may mean they are both making copies of a drawing rather than learning how to draw.

We are never too old to learn by these methods. Adults set an example by their own behavior. Parents can participate, but should not assume that their drawings are to be used as examples for children to follow. If you work together, place yourself so your child does not see your work. Imitating your actions and enthusiasm is good, but to copy your drawing is not helpful. If we are encouraged to copy or imitate, we fail to learn observation and expression for ourselves. We develop our own creativity neurons as we observe and express. We need to affirm each other's uniqueness. When I affirm what they are doing and ask good thinking and observation questions, I notice that children imitate my coaching. I hear them asking themselves helpful questions. I may explain my methods of seeing things, but I NEVER draw for them. I often use open non-judgmental questions to encourage awareness of more details that they could be noticing. I try to begin with a clarified affirmation. Example: "This part looks like you saw the shape! Are there any parts that you forgot to draw?"

For observation drawing, it may be helpful to walk over to the thing being observed with the child and encourage them to watch your finger slowly move along the edge of the item. Encourage the child to touch the item and slowly move the finger along the edge in the way the line will be drawn.

Also, walk back to the drawing position and encourage the child to practice in the air with you from the place the child will be looking while drawing. Our drawings get easier when we use all our senses to experience something. These non-drawing ways to observe are fine to show—but I avoid showing my drawings as examples of how to do it. If a child is having trouble drawing something, do not draw it for them on your paper and do not draw on the child's paper. Review the observation practice and encourage experimentation. Artists learn to play their way through the unknown.

Older children can learn to make visual measurements to compare the sizes and the angles in their drawings. By holding out a straight arm, a pencil can measure and compare. Two pencils (one vertical or horizontal and the other corresponding to and angle) can help to see linear perspective and other angles.

All of this is practice. Remember, the purpose of practice is to make it easier. Play and experimentation work better than sure answers in art. Perfection is not as important as having fun and feeling freedom to express. If it is fun and gratifying, there will be more practice and it will get easier. With practice it will get better as well. – mb

Babies First Drawings

Expressive drawing can be fostered as soon as a child can grasp your finger and wave an arm. Scribbling is a very important readiness activity. It is motivated by the sound of pounding and joy of physical activity and expression. Try this game. You bang a crayon on paper. See if your baby imitates you. You may be amazed at how soon a baby begins banging and scribbling. I ask them if the crayon is happy when it jumps on the paper, scoots across the paper, etc.

Visual awareness comes naturally as an outgrowth of scribbling practice. There is no need to push visual observation on a baby, but scribbling play is great for physical and mental development, Lots of scribbling often leads to earlier awareness of the pictorial possibilities of drawing. I never say, "What is it?" I often say, "Can you tell me about this?"

Observation skill practice, if encouraged wisely and softly with sensitive questions, can begin fairly young, and I feel that some actual observation drawing practice is important by grade one so that when they reach the age of critical awareness they will not have a serious crisis of confidence about their drawing ability. I have more information about preschoolers on my website and in *Drawing for Toddlers* by Marvin Bartel.

See this **FOR TODDLERS** - http://www.goshen.edu/art/ed/let2pre.htm
FOR SCRIBBLERS -
http://www2.goshen.edu/~marvinpb/PreSchool/AboutScribbling.html
FOR EARLY DRAWING - http://www.bartelart.com/arted/coach2observe.html

LESSON I

Practice with a

Blinder Drawing Helper

I enjoy a friendly game of basketball with my friends at the corner playground. If I practice shooting hoops with my eye on the hoop (not on the ball), I eventually get better at it. Why do I need to look at the hoop rather than looking at my ball?

What is Needed?

1. Blinder helper. Poke a hole through the center of a large card or a sheet of paper. A piece of a manila folder is fine. Put it on your pencil over your drawing hand as shown above.
2. A #6B drawing pencil
3. A white vinyl eraser
4. About 10 sheets of ordinary printer paper on a clipboard

Appendix A: Explanatory Photos

Using a Blinder helper, as is shown in the picture above, to practice drawing, is like practicing hoops. It helps to keep your eye on the right thing as you draw. You can practice with a Blinder helper anyplace. The Blinder is a reminder to your eyes to look at what you are drawing from and not to worry about how it looks on the paper.

You can do it at the park, at the playground, while waiting for the school bus, in the attic, at the zoo, out in the country, at the Grand Canyon, or even in your closet. Your drawing game will get better as you practice. The Blinder helper keeps your eye on what you are drawing from instead of looking at the pencil and the drawing paper. It is like watching the basketball hoop more instead of watching only the ball.

Getting started with the Blinder helper.

1. Put 5 or 6 sheets of paper on your clipboard.
2. Put a 6B drawing pencil through the hole in Blinder helper so it hides your paper as you practice.

3. Look around. Find something with some interesting **bends** and **wiggles** along the sides.

4. WHAT TO DRAW? - This is easy to find in a messy room, but even in a very neat place there are lots of interesting lines. Maybe it is one side of a pillow that is still wrinkled from when you slept on it. Maybe it is one edge of a stuffed monkey or some other toy. Maybe a houseplant has a broken leaf or a funny looking stem or an air-root that makes an interesting line. Maybe there is an eggshell in the garbage that you can rinse off, crack it a bit more, and set it so it looks interesting. If you are undecided, pick the bigger thing rather than the smaller thing.

5. Adjust whatever you find to make it even more interesting. Walk around it or turn it to see which side looks the most silly (or interesting).

6. One idea is to drop a piece of yarn on a sheet of white paper. A jump rope dropped on the floor works fine. Take five toothpicks; break them each in different places so they bend. Drop them on a sheet of paper. Drop again until it is interesting to you. Now turn the paper slowly until you like it even better.

AIR PRACTICE - Before you draw a line with the Blinder helper, start with air practice. Air practice is like shooting hoops without a ball and without a basket. Air drawing is like "warm up" or "stretching" exercise.

For **air practice** warm up, stand back a bit. Point your finger at what you plan to draw. Does this feel silly? If you feel embarrassed, try it when you are alone in a room. Pretend to draw the interesting line by slowly moving your finger in the air. Slowly move you finger in the air along edge no faster than a speedy ant could crawl along the edge. Stick to the edge and have your pointer finger move along every little bump, wiggle, and zigzag. This is practice for your brain.

How big should you draw it?
Try to draw big enough to use up most of the paper you are using.

1. Now try practice with the Blinder helper. Put your Blinder helper on the pencil. Have it above your hand to hide your drawing as you practice. See the picture on page one.

2. For practice, start near the top or one side of your paper. Draw one interesting edge of what you are looking at. Draw one continuous line as your eyes move slowly (like watching an imaginary ant). Slowly draw the line from top to bottom or across the paper **without looking** at your paper while your pencil draws. This will be only one practice line—not a picture.

3. **Draw it big enough** to go at least half way or further across or down the page. Even if the real thing you are looking at is small, draw it as big as your paper allows. If it comes out small, do it again on the same sheet and make it **twice as big** this time. The line should be six inches or longer.

4. Look at the practice line you made. If your first line was small or short, that is okay. **As you continue to practice, make the second line twice as big and long. Practice** it again and again on the same paper. It is fine for practice lines to overlap each other. Keep drawing it slowly and carefully under the Blinder helper again until it looks about right to you.

5. Practice the same line under the Blinder helper until you can draw the line big enough and so it looks about the same two times in a row. This is like shooting hoops. It is a two-pointer if the line you draw seems about right to you two times in a row. If the line is too hard to draw, pick a different thing with a line that is a little bit easier until you are better at it. Have fun practicing. Make it challenging, but not too hard.

6. If you are drawing fast, slow your eyes and hand to the speed an ant can crawl along the edge. It takes time to see everything.

7. Maybe you picked a line that is too easy. Or, maybe it is too hard, and it is too hard to look at all the small parts of it. If you want to, you can pick an easier or harder line to practice.

8. If the thing has some other interesting lines, practice those lines the same way. Skip all the easy lines.

PLAY THE REAL GAME - Put your Blinder helper aside. On a new sheet of paper, see what happens when you draw the whole picture. Draw **big** enough to use most of the paper. While you draw, just glance down at your pencil, but MOST OF THE TIME **you look straight at the thing you are drawing** – not at pencil and paper. This is like keeping your eye on the basket when shooting hoops.

Feel free to find a person to be your helper when you are first learning. Ask your helper to watch your eyes. If your helper notices that you forget to keep you eyes on what you are drawing from most of the time, the helper gives you a gentle reminder. Finish the same drawing two or three times on new paper each time. Pick the best one to keep. If you do not have a helper, you can draw the whole picture with your Blinder Buddy helper to help keep your eyes on the thing you are drawing from. You may peek under the Blinder helper each time you start a new line.

This is playing the real game. Keep you're your eye on the thing you are looking at, not on the pencil and paper. You will see how many more points your drawings get because you remember to do air practice and you remember to practice the edges first with the Blinder helper to make it easier.

SILLY MISTAKES - You can use the white vinyl eraser to fix things—**but wait.** First experiment and figure out how you want to draw it. Try new lines until you get it like you want it. Then, if you want to, erase the mistakes. Sometimes, I leave my mistakes because I like them. Sometimes my mistakes make the drawing look like it is moving around - like a cartoon. It might look silly, but silly things are fun in some drawings.

Sometimes I erase the whole area and then draw only the good lines again. On your practice paper, try different easers to see how the white eraser compares with your other erasers.

HAVE SOME FUN – If you still have some extra space, it can be fun to add something from your imagination. You could add some neat decoration. Maybe add silly little faces, or cats, or birds, peeking around the edges of things in your drawing. What if little people climb around in your drawing? What if they fall off of things in your drawing? Some drawings look silly with bugs eating things, or worms crawling over them. Could flowers grow in the spaces left in your drawing? These are a few silly ideas. You do not have to draw them. What are your ideas? Try them. Have some fun.

Do you like to add color? Markers, crayons, colored pencils, or watercolors can be used. These are your drawings, so you decide if you want to add things from your imagination and if you want to add color. You can also come back to an old drawing and color it later. Experiment with watercolors on a drawing done with wax crayons. Experiment by painting a pencil drawing. Then after it is totally dry, erase all the pencil to see how it looks. Experiment with the paint to add shadows and shading. What if you leave some white paper show for the lightest highlights? What is the effect if all the background is painted very dark?

PRACTICE OFTEN & DRAWING GETS EASIER

Practice every day. Keep your clipboard with some paper where you see it. It will remind you. If you are too busy and miss a day, practice a little more when you have more time. Write the date on the back of each practice sheet and drawing. Save your work in a folder so you can look back and see how fast you are learning to draw.

Start each practice with air drawing to warm up and to help you focus on the careful looking. Next, do some practice with your Blinder Buddy helper so you learn to see the edges carefully. Lastly, make drawings, but only look at your pencil and paper when you have to. Have fun adding imaginary things. Share your drawings with others who like to see what you are learning.

FOR REAL FUN, PASS IT ON – Teach this lesson to a friend or to a group of friends. Show them the how to use the Blinder helper invention. Make as many Blinder helpers as you need, or show your friends how to make them.

When you are teaching, do **not** draw for your students. You want them to learn to draw their own lines, not your lines. Their own brain has to learn to see things. Help them find fun things to draw. Show them how you do air drawing. Have them use Blinder helpers to practice lines. Tell them how slow to draw. If it is too hard, help them find an easier line. If it is too easy, help them find a more challenging line. Help your students keep their eyes on what they are drawing from and not on their pencils and paper as they draw. Like a good coach, give your students lots of encouragement and praise for their practice.

PARTY TIME Teach this lesson at a drawing party. Each person practices and makes several drawings. When the time for drawing is over, make a surprise announcement! “STOP DRAWING! It is now time to award the drawing prizes!”

PRIZE RULES Everybody gets a prize. The group makes up prizes for anything that is good in a drawing. For example, there can be a prize for the silliest drawing, the darkest drawing, the lightest drawing, the messiest most expressive drawing, the most expressive drawing with lots of erasing, the most original drawing, the most careful drawing with no erasing, best looking mistake, the most imaginative, the drawing with the most energy, the one with the wiggliest lines, even the most erased drawing, and so on. Be creative and experiment.

Find something special in at least one drawing from every person at your party. It is okay to give the same prize to more than one person if it looks like a tie. Ask everybody to help come up with the names for prizes until everybody gets at least one prize. For prizes, give each person a decorated Blinder helper that has their name and the name of their prize written on one side of it. Have everybody agree on who gets which prize. You can only give one award per person until everybody gets a one. So, think of special prizes that make it possible for everybody to get an award.

Appendix A: Explanatory Photos

FIGURE 2 Here a third grader practices drawing a rabbit. Each time it hops to a new place, she draws another outline of the rabbit.

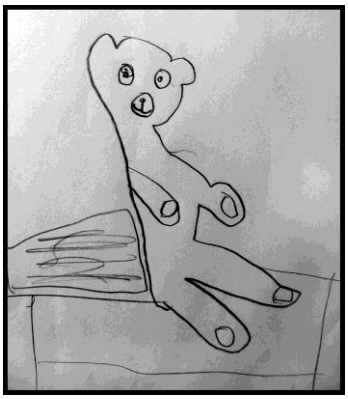


FIGURE 3: The first grader who is shown on page one drew the bear on the left. The bear was turned differently for this drawing. The helper was used on the pencil, but he looked under the helper before beginning each new line.

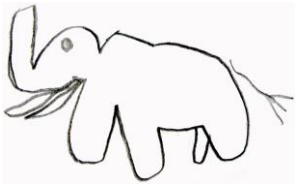


FIGURE 4: This is his elephant drawn from a stuffed toy. Most of it was made with the Blinder helper.

FIGURE 5: A fifth grade girl using a Blinder helper drew the stuffed bear on the right.

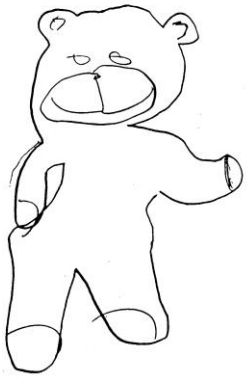
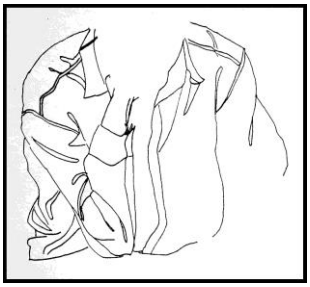
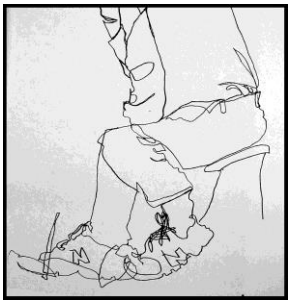


FIGURE 6: The drawing on the left is by a high school student who has been practicing. It is drawn while looking at the model and not watching the paper while drawing. The helper was not used.



FUGURE 7 & 8
These are more blind contour drawings by high school students.

On the left is a jacket. On the right is lower portion of a person.



The photographs of drawings are © bartelart.com

LESSON 2 **HOW TO HATCH AN EGG**

If there were no shading in the world, a white egg might disappear when you put it on a piece of white paper. What makes it show? There are two ways to draw an egg? You can use an outline of a longish loop or oval shape of the egg. This shows an egg shape, but it is flat like a pancake. It might be a pancake or an egg.

You can also draw an egg with shading. Light makes an egg look lighter and darker. Shading makes the drawing of an egg look like a form instead of a flat pancake shape.

What do you need?

You need several sheets of drawing paper, a clipboard, a 6B pencil, a white vinyl eraser, and an egg.

Hatching is done with a black ballpoint (waterproof ink—not a roller ball). A Zebra brand is great. A Bic brand is good.

This lesson has several parts. The first parts are practice to make the egg drawing easier to do. The lesson helps us learn to creatively use an ordinary ballpoint pen to draw anything we want to draw.

Appendix: The end of the lesson has some explanation photos, but do not copy the pictures. Use a real egg because in learning to draw, it is much better to learn to see real things.

We have two reasons to make parts of drawings darker with shading. One reason is to show what light does. The second reason for shading is show which things are darker than others when they are in the same light. Shading can make a black shoe look darker than a white shoe. That would be hard to do with only outlines.

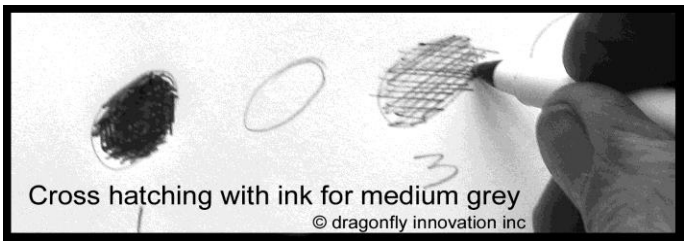
Making four dark and light lines. This is warm-up and practice to make it easier to hatch an egg.

1. Draw a **continuous** (not sketchy) dark line almost all the way across the paper near the top. Do not use a ruler. Just place the paper so it is easy to draw with an arm motion making a line across the paper about an inch down from the top of the sheet with one arm motion. **Practice it first with your finger.** Then do it with the pencil 6B pencil.
2. A about one inch below the first line, draw a continuous line again with the pencil, but this time **see how lightly you can draw** the line and still see it.
3. Make a third continuous line that is about half about half way between the two lines that is a **little lighter than the dark line and a little darker than the light line**.
4. Make a forth line below these three lines. Make it with one continuous motion, but this time try to make the line change so some parts are very dark, some parts are very light, and some parts are medium. Practice this until you can do is while in motion without stopping to make the line get darker and lighter as you move your arm.

5. Practice the last one again and make more changes as the line pencil moves across the paper.
6. Look at the lines. Does it look like some lines and some parts of the lines seem to move away from you and some parts seem to move closer to you. Can imagine these lines as being sound or noise? Can you think of the bold parts as louder and the lighter parts as quieter. Artists like to make their lines says things louder and less loud in their drawings.
7. With the white eraser, try erasing a little piece of each of the first three lines to make a little blank space. Which is easiest to erase? Can the eraser be used to make the dark line speak softer in some areas?

Making dark and light lines tones. This is warm up to learn a new way to show shading.

1. On the same sheet, below your lines, draw a row of little egg shapes—like bird eggs about as big as you thumbnail. Use a very light touch so the little egg shapes are very light. They will be easy to erase later. Make the outlines of 6 six little egg shapes in a row.
2. Put numbers from 1 to 6 under the eggs.
3. Use a black ballpoint pen to make egg number 1 totally black. Keep darkening it with the ballpoint until no paper shows.

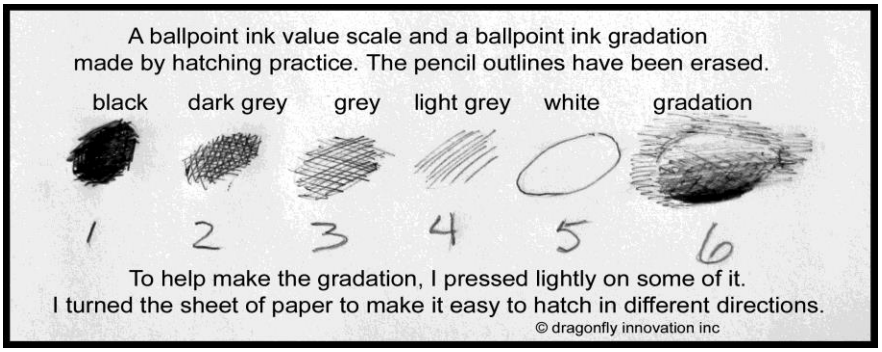


4. Go to egg number 4 and use the black ballpoint again, but this time see how light you can make the egg. Do NOT make an outline around the edge with the ballpoint pen. The pencil outlines will be erased when you are finished. Start with a very light touch so the ballpoint pen ink almost does not show. Make lots of very light back and forth lines to give the egg just a little tiny bit of tone, but leave a little bit of light space between each line so the paper shows. Artists call it **"hatching"** when they draw lots of little lines next to each other to make it look like shading. Are you hatching the bird egg?

   Riddle to ask your parent: What are two ways to hatch an egg?
5. Cover egg 3 with light ballpoint lines and gradually make the egg a little bit darker than the egg 4. Do not draw an ink outline around the edge (only pencil). Keep darkening egg 3 until it is half as dark as egg 1. You can draw lightly back and forth in one direction first. If it needs to be darker, then you can turn the paper and make more lines in a different direction. This is called "cross-hatching".
6. Use the ballpoint to make egg 2 look darker than egg 3, but lighter than egg 1. Try cross-hatching. To cross-hatch, first make a bunch of lines going in one

direction. Then turn the paper and make some lines in another direction on top of the first lines.

7. Leave egg 5 totally white. Do not ink the outline.
8. Erase all the pencil lines that are still showing to remove the outlines around the first four egg shapes.
9. Look at these five eggs. You did a **good job** if each egg shape gets a little lighter from 1 to 5. You may use the ballpoint to adjust how dark they look so each one gets lighter by the same amount. Egg 1 is black. Egg 2 is dark grey. Egg 3 is medium grey. Egg 4 is light grey. Egg 5 is white. You may put a little hatching in the background around it to see if it looks even whiter that way.
10. Altogether, your eggs 1 to 5 make what is called a **value scale** or **value chart**. The word **value** means the same as **tone**.
11. Now make egg 6 so it is black only near the bottom edge and make the tone slowly change to get lighter until it is completely white near the top. You can turn the paper any way to make it easier to do the ballpoint hatching. When we made shading that gradually gets darker or lighter, it is called a **gradation**.
12. Erase the pencil lines that were used to draw egg 6. Now you can use what you have practiced to draw and shade a real egg.



What are Visual Elements? This is a common art teacher question.

Lessons One and Two are about **Line** and **Value (Tone). Line** and **Value** are two of the basic visual elements of drawing and other art. Other art elements are Shape, Form, Texture, and Color. A **line** that comes around and meets itself can show a **shape. Shapes** look flat. A **shape** that is shaded with **values** can appear to have **form (thickness)**. **Shapes** and **forms** can also have **color** and **texture**. Everything we see is made visible because of these visual elements. Without the visual elements, our world would be invisible.

Finding the right light to hatch a real egg.

1. Put an egg on a sheet of white paper.
2. This can be done any time, but it works well during the day when you can use soft window lighting. Turn off the light in the room and place the paper and egg near a window, but not in sunlight. If it is dark out, find a place inside with lighting

that comes partly from one side. Try to find a place where the light makes shadows are soft and gradual.

3. Look at the egg, turn it slowly, and look at the lightest parts. Look at the darkest parts. Notice how the tone changes from light to dark. Look how the tone is lighter and darker on all the parts of the curve of the egg. Where do you see gradations of tone?
4. Look at the paper under the egg. Put the egg close enough to you so you see some paper above and behind it as well as in front of it.

Prepare the egg for hatching. Give yourself a half hour or more for this. If it is getting late, come back and do it when you have enough time to finish the whole thing in the same light.

1. Start a new paper, but keep your practice paper where you can look at it for hatching ideas. Turn the egg until you see some nice light to dark tone gradations on it.
2. With the pencil **draw a** light **line** to show the shape of the egg near the center of your paper. Draw it about the size of the real egg or just a bit larger. If you practice drawing loops first with your finger (without a pencil), it is easier to draw it with a pencil. If the end of your pencil line misses as you make the loop, go ahead and erase as much as you need to. Fix it and make a nice egg shape with a light pencil line that will be easy to erase when your hatching is all finished.
3. Find the darkest part of the egg. Is this near the bottom and away from the window? With the pencil make a very soft and light outline around the darkest part of the egg.
4. Find the lightest or whitest part of the egg. Is this on the side toward the light? Is it on more on the top or more on the bottom? Draw a very soft and light line around the lightest part.

Hatch the egg.

1. Now use the ballpoint. Hatch your egg. Do not draw any outlines with the ballpoint. Use the ballpoint to draw hatch lines and cross-hatch lines on the your egg drawing until the darkest part is as dark as the shading looks when you compare it to the real egg. Try to make some gradations so the hatch gets gradually darker for the darkest parts.

2. Sometimes the paper will reflect some light back into the shadowy part of the egg. If this happens, see if you can leave it lighter to show this.

3. Do not do any hatch on the lightest part. This part is just paper. Study the egg and copy the changing values that go from dark to light or from light to dark as they go around the egg.

4. As the hatching comes close to the white part of the lightest area make it get lighter and lighter. As the hatching gets closer to the darkest part, make the hatching get darker so it matches the tones you see on the real egg. The hatching on the dark part of the egg is called shading.

Shadow hatching.

1. The paper under the egg shows a shadow made by the egg. Look at the bottom of the egg and look at the paper under the egg. If we forget to add shadows in our drawing, the egg might look like it is floating in the air. Use the ballpoint to hatch the darkest part of the shadow.
2. Look at the background all around the egg. Add a little bit of hatching next to the egg all around the egg wherever the paper under the egg and in the background looks darker than the edge of the egg.
3. Look for places where the background behind the top and sides of the egg is lighter than the egg. Add just a little very light hatching where the background is darker than the lightest part of the egg.

Erase the pencil.

The pencil lines were just to help you plan the hatching. Now that you have the tones, you should erase the planning lines (the pencil loop that outlines the egg). I this leaves some places that do not show, add just enough hatching to make it show up, but do not add outlines.

Sign and Date it.

Sign your name. Put you name where you think it looks okay with the whole drawing, but let the egg be the most important part of the drawing. Put a date on the back. Save all your work in a folder. When you look at all your drawing practice, you will see how much you have learned.

What is Creative about this?
This is another good art teacher question.

You are practicing your creativity when you experiment with hatching to see how to make the lines in order to make it look about as dark as you think it should. Since it is hard to make grey with ink, we have to creatively do it with hatching. Every person sees these tones a bit differently and every way of hatching makes it look different. Some like all the lines go the same way, and some like to draw them more like scribbles. It is creative to experiment with many different ways to do something and see which way makes it look best to you.

You are also using your creative imagination if you can look at another egg in a different light and imagine how that egg would look if you drew it with a ballpoint pen. As you learn to draw, you will be able to imagine everything that you see in this way. A glass of milk can be imagined as cross-hatching. A rose in the garden can be seen as a beautiful cross hatched drawing made with many different colored ballpoint pens. If you can imagine the rose drawn with a black pen, you are being even more creative. The more often you use your imagination, the more creative your mind becomes.

Other Ideas to Practice Hatching

An egg is only one example of something to hatch. You can plan any picture with a pencil drawing. Then add hatching and erase the pencil. Ink hatching with a ballpoint is good for shading small drawings. In other lessons we will study crayon drawing. Crayon drawing is better for larger drawings. Markers also make larger marks, so they work

better for larger hatching drawings. This is a list of a few ideas. You will think of many other things to practice. You should pick things that you like to look at.

Two pieces of fruit. One has a piece missing because you ate it. Place one piece so it is partly hiding the other piece.

Use the broken pieces of an eggshell. Set them up so you can imagine something other than a chick hatching. Invent the thing that is hatching.

Two tree leaves on a sheet of paper. They are curled a bit so you see shadows under them.

A wooden spoon. Look for tone changes to show the form. Notice the shadow under it.

A hardboiled egg that has been cut open and arranged so one part hides some of the other part. Salt it and grind some pepper on it. Lay a piece of the shell behind it so you can see some of it. Add shell pieces where you like them. Drawings sometimes tell the story of what has happened (the egg got boiled and peeled).

Two or three crackers or cookies arranged with a bite missing (somebody got hungry).

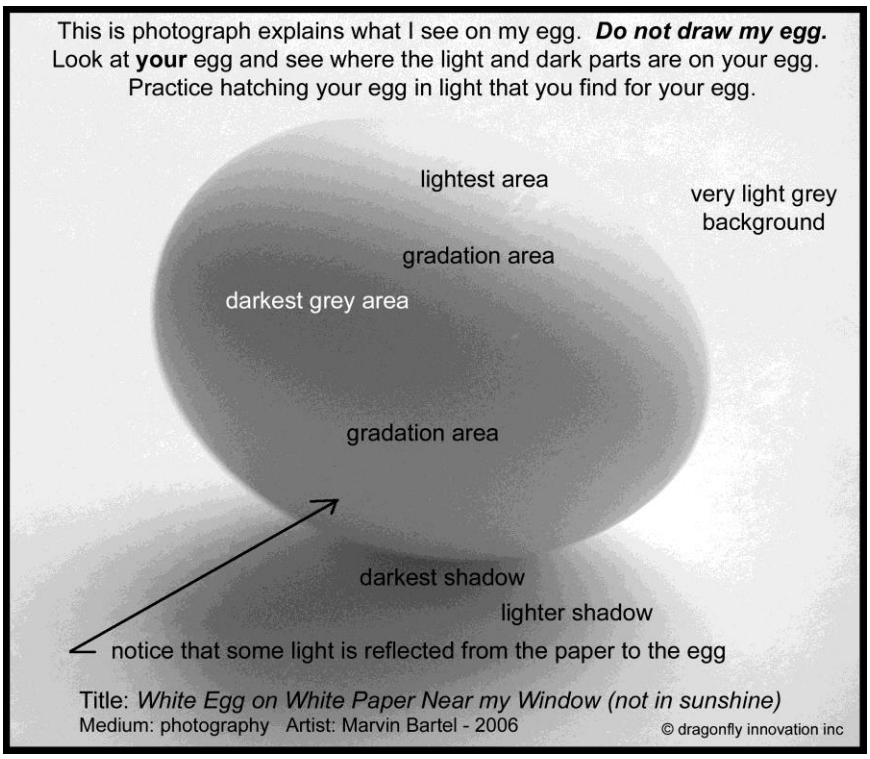
A stuffed animal looking out the window (is it raining again).

Look around at things and use your imagination to decide how they would look if you drew them with ballpoint ink hatching lines. Pick things that you like. Think about the stories being told.

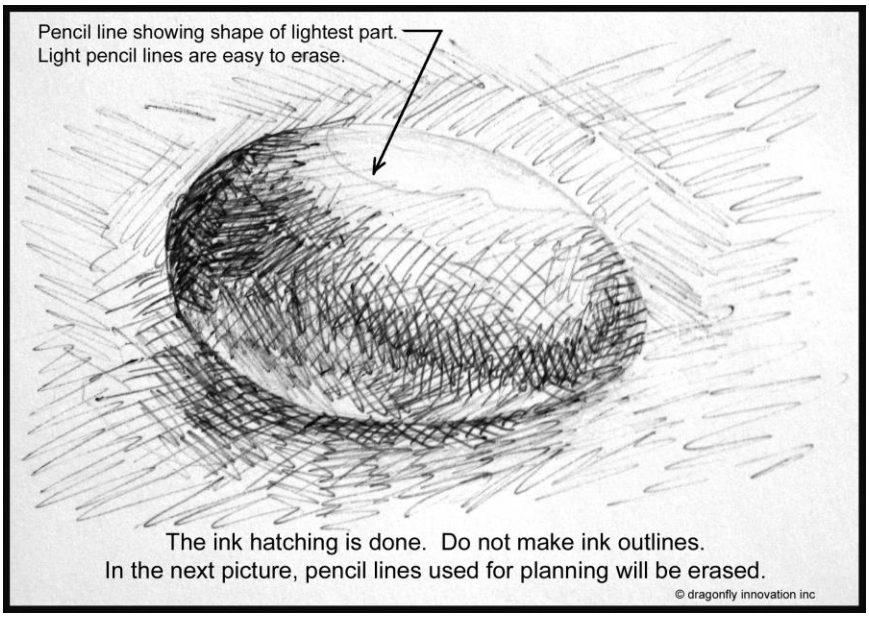
Other Ways to do Shading

Artists invented hatching so they could do shading with ink. When you draw with pencil, with crayon, and so on, you can use hatching, but of course you can draw with more pressure for making it dark and you can use very light pressure to make lighter softer tones. Even a ballpoint is darker and lighter with more and less pressure. You are the artist of your drawings, so you should experiment and see what kind of shading you like to do.

Appendix: Explainer Pictures



By moving the egg around, you can find the kind of lighting and shadows that you like. Soft light shows smooth gradations.



Ballpoint hatch before erasing the pencil line.

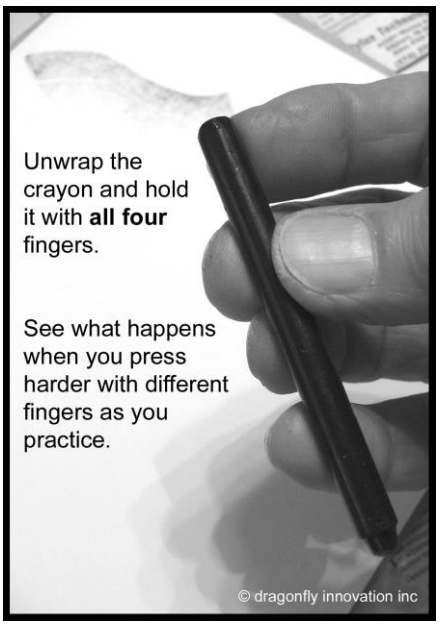
The drawing with lines erased is not shown

LESSON 3 **Expressive Drawing with Crayons**

Is drawing art? Sometimes. When is drawing not art? When is art not creative? In this lesson we are playing with a crayon in order to learn how to make our drawings more fun and more expressive. One way to make drawings that are creative and artistic is to make different kinds of lines in the same drawing. Lines in drawing are like the sounds in music. Lines can make us laugh, make us frown, make us smile, make us afraid, make us sleepy, and so on.

In some lessons, the first step in being creative is to notice or to imagine something very interesting that you want to draw. Sometimes we think of a story that the drawing can tell. In this lesson we will start by playing with a crayon.

1. Try holding a crayon or a piece of a crayon as shown here. See if it is easier to change the lines as draw.
2. Play with it.
3. Experiment with it on several sheets of paper.



See if your crayon can do some things you have never done before with a crayon. While you practice with the crayon fill many sheets of paper with different kind of crayon lines. Use these ideas to get started.

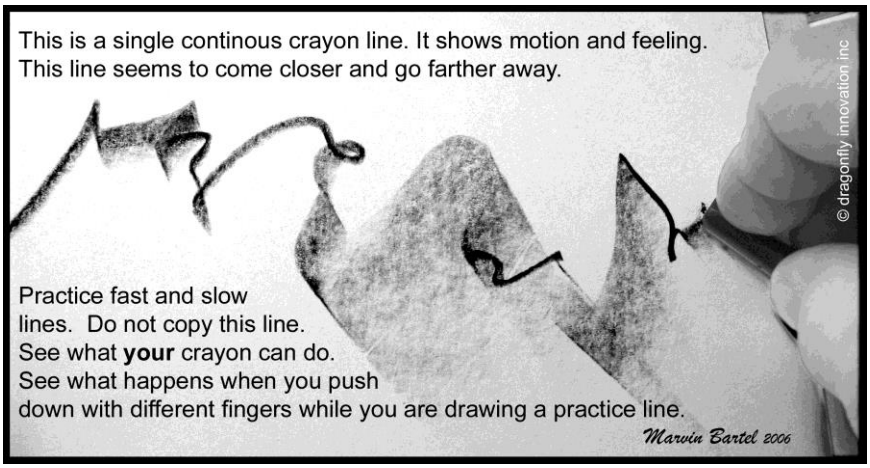
1. Think of every different kind of music, and how it moves, how loud it gets, how quiet it gets, how rhythmic it gets, and so on.
2. Imagine the sounds of many different musical instruments and make lines to remind you of how each instrument sounds (not how the instruments look). If one song gets stuck in your head, think of an opposite kind of song.
3. For some lines, make the crayon move very slowly. Think of slow music. Make some lines that change speed as they move.
4. For some lines, make the crayon move very fast. Think of fast music that gets loud and then very quiet.
5. Imagine bird sounds including hawks, seagulls, owls, and song birds and draw lines for the sounds. Do not draw the birds.
6. Make a line that keeps going and fills a whole sheet of paper, but the line changes itself as it goes. It gets wide and gets narrow. Think of a symphony, a whole orchestra, or a whole band.
7. Think of how different kinds of animals move and pretend your crayon is moving like each kind of animal. Make a sheet that shows how the lines look when the two of the animals get in a fight.

8. Fill some sheets with many lines that do not look like people, but the lines seem to be asking and answering each other, dancing with each other, fighting with each other, flying with each other, playing tag with each other, kissing each other.

Grade yourself: Look at all your sheets of lines and pick at least two of your favorite ones, pick at least two that you do not like very much. What is it that you like about you favorite lines. Is it easy to explain, or is it hard to explain your reasons.

Add things: Use your imagination and see if you can imagine any plants, animals, clouds, faces, or something else hiding in your lines. Draw extra lines to show what you are beginning to see. Sometimes, it is easy to see new ideas.

Sometimes it is challenging to make the new lines look like they belong with the rest of the lines in the picture. Try to draw the new lines look like they happened naturally so it looks they happened by accident as you were experimented.



Can you hear what you see? What music do you imagine when you look at the line in this picture? Does this seem a little crazy? Sometimes it seems a little crazy to be creative, this is an example of allowing your brain to practice its imagination. Can you **sing** the line in the picture above? Which instruments do you imagine? Ask somebody to look at some of your lines and see what songs or sounds they can imagine. Have fun and see if they make any funny sounds. Do any of your lines make you think of sad sounds? Can a line be like an insect flying in the air?

Drawing With More Feeling? Connect what you learned in this lesson with other drawings.

Look at the drawings you have been doing in other drawing lessons using pencil and using ballpoint ink. Which ones would you like to draw with a crayon using lines that have feelings? Look around to find something that you could draw with a crayon without looking at your paper and see what happens when you draw it using several of the crayon line styles that you invented during you crayon practice?

Hatching can also show many feelings. Play around with ink hatching like we did for line in this lesson. Imagine different music and see which new styles of hatching you can invent. Try a drawing with a new kind of hatching to see how hatching can give expressive and creative feeling to a drawing.

Party Idea

Put together a selection of many different kinds of music. When each kind of music plays see how different people draw crayon lines to represent each kind of music. Another idea is to make noises with different toys, pots, pans, and anything you can find to make noises. See what kind of lines people draw when they hear different noises. Hatched areas have texture. It is also fun to fill in little shapes with the textures of noises

LESSON 4

Drawing Self-Portraits

Making self-portraits is a great way to learn about drawing faces. We know that every face is similar to every other face, but except for identical twins, we also know that every face is different.

Leap before you Look

If you want to, you can skip to the next step (on the next page) and leap right into drawing. You may make one practice drawing on the mirror. Then come back to this part before you you're your second practice drawing. Mistakes happen. Practice makes it easier.

What do you need?

1. A mirror that is big enough to see your whole face when you are about a foot from it.
2. A transparent clipboard.
3. A transparent grid. Trace it on clear clipboard or on another piece of clear plastic. Use a permanent black marker.
4. A Vis-à-Vis wet erase marker for plastic and glass.
5. A damp cloth, sponge, or partially dampened tissue to use as an eraser.
6. Later, you will need several sheets of drawing paper, a 6B pencil, a black ballpoint, and a white vinyl eraser.
7. An eye patch may be helpful.

Appendix A: Drawing A Nose

Appendix B: Drawing One Eye

Playing around with the mirror

1. How does the size of you face change when you move closer and farther from the mirror?
2. What are biggest and smallest parts of your face?
3. Use your fingers on the mirror to measure the size everything. Do you find any surprises about yourself?
4. How big are the spaces between things? Compare sizes of the space from your eyes to the top of your head with the space from you eyes to bottom of you chin (when you mouth is closed).
5. Repeat this with your mouth open and again with your mouth closed.
6. Check the distance to other places on you face. Figure out how high things are.
7. Make a few funny faces at yourself, and watch how things change. How wide open can you make your eyes? How much can you close your eyes and still see? What if you open your mouth? Try to lick you cheek and your nose. Experiment, and imagine how different and funny all these drawings would look.
8. Pretend you are in a play and you have to be a different person. Try to think of somebody you know and make a face to imitate the person like a teacher, a singer,

or a friend. Look at all the parts of your face and see which parts of your face change.

9. How do your eyes and cheeks change when you look angry, sad, scared, surprised, and so on?

Draw on the Mirror

Using the Vis-à-Vis wet erase marker, you can draw a normal outline drawing of your face directly on the mirror. Yes, trace yourself on the mirror. This is hard to do at first, so don't worry if it takes some practice to figure it out. See what happens if you look with only one eye instead of two. Some people use an eye patch and some people use a piece of tape to hold one eye shut while drawing.

You will notice that your face in the mirror is a different size than your real face. Can you explain this? How does the size change when you are closer or farther from the mirror?

If you make mistakes, don't worry. Just use the damp tissue to wipe it off the mistake part. Dry off the spot on the mirror, line up your face, and try again until you get the outline about right.

When you finish with all the parts of the face, notice how your cheeks and your neck come together. Notice how high your shoulders are compared to your chin. Add a few lines off to the sides to show your shoulders.

Add ears and hair, if you didn't already do it.

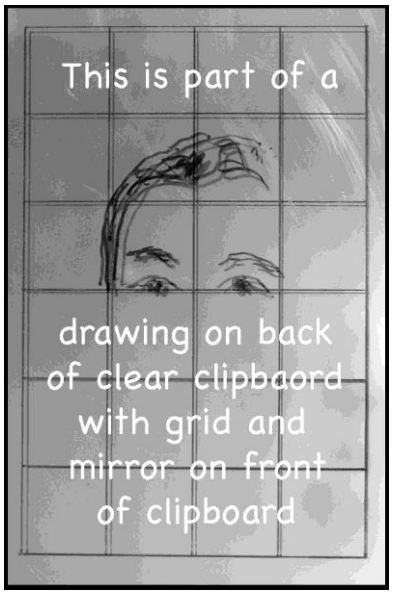
When you have finished your face on the mirror, use a thin piece of paper, place it on the mirror, and trace the picture with a pencil and wipe off the mirror with a damp tissue.

Study the pencil drawing and look in the mirror to see what you think. It does not have to be perfect. If something looks really wrong with the pencil drawing, go ahead and fix it with an eraser pencil while you look at yourself in the mirror.

If you have questions about drawing the nose or the eyes, look at Appendix A and B at the end of the lesson. Practice details.

Draw Yourself With the Grid

1. Place the clear grid on the mirror and put the clear clipboard upside-down on top of it.
2. With the grid you can count the squares and learn how big each of your face parts are.
3. This is a good time to study the sizes of the different parts of your face.
4. Draw with the Vis-à-Vis wet erase marker on the back of the clear clipboard.
5. Put a sheet of paper in the clipboard, hold it on a window so the light comes through your drawing and trace your face onto the paper.



Try it Again

Go back to page one and review the "Looking to See More About Yourself" part. Then practice again. When you practice again, try making your face look a little different than you had it the first time. Have some fun.

Learning about your face

Get close enough to the mirror so your face in the mirror is about half as large as your real face. With the grid on the mirror, study the parts of your face.

1. How tall is your face from the bottom of your chin to the top of you head? ____ grid squares. How far down are your eyes from the top of your head? ___ grid squares.
2. Keep the mirror the same distance from you as in #1. How high are your eyes from the bottom of your chin with mouth closed? ___ grid squares.
3. How far are your eyes from the top of your head? ___ at face, ___ at mirror. Which is smaller for you? Number 3 or 4? ___. The space below my eyes and the space above my eyes seem to be about the same. What do you find?
4. How wide is your head when you measure across you forehead? ___ at face, ___ at mirror.
5. How wide is your face when you measure across just below your nose? ___ at face, ___at mirror
6. How far is it from you mouth to the bottom of your chin? ___
7. How far is bottom of you nose to the bottom of your chin? ___

Having fun with portraits

Get together with friends to practice drawing yourselves and each other. Have a party. After making several practice pictures make a group picture that looks like a big comic book picture with balloons coming out of your heads with some words in them. Add some animals.

One way to make a group picture is to first draw all the faces, then cut them out and glue them together into one picture. Add the bodies to the group picture. Pretend the bodies are doing something funny, tricky, or impossible. If you want to, you can draw the bodies the wrong size on purpose. For fun, you can use animal bodies with people faces. Everybody gets decide which animal, bird, fish, or insect they want to be. What if the bodies were robots, angels, wizards, or aliens? Be inventive and imaginative. Have some fun.

Another idea would be to get together in front of a big mirror and make the group picture on the mirror. Trace the whole picture onto paper. What happens when you take a photo of a mirror? What kind of glare do you get when you use a flash? How can you take a photo of a mirror without getting glare? Can it be done without seeing the camera in the mirror? Does the camera focus on the background or on the drawing on the mirror?

You could pretend you are in a play and draw yourselves pretending to do something funny or tricky? What words and a title does your drama scene need?

Could you each add things around yourself to represent things you like and things you like to do?

Appendix A: Drawing a Nose

If you look at the side of somebody's face, it is easier to draw the side view of the nose. From the front view, the nose is harder to show. Do not draw a triangle. It is easy to think of a nose as a triangle shape, but that does not look right when the other parts of face look more realistic. How can you make the nose look like it is coming forward?

Try looking in the mirror with different kinds of lighting. Use a portable mirror and move to different places so the light hits you face in different ways. Compare how the nose looks when light comes from the front, from the side, and so on. What do you see when the light is from the side, from the back, from the top, from the bottom, and so on?

1. The nose will look okay if you only draw the parts that show the most.
2. Try it by showing only the strongest shadows.
3. Skip the parts that do not really change tone in the mirror.
4. Draw some practice noses using the mirror in the different kinds of light.
5. Experiment. Practice. Study the drawings and pick one that you like and try drawing the whole face in the same light.

Appendix B: Drawing One Eye

Read this list of questions to examine your eye. Then, using pencil and paper, practice the details of one eye by using a portable mirror. Take your time and draw all the details of one eye. This is not a drawing on the mirror. It is directly on. Draw one eye a bit larger than it really is. Include lots of detail.

1. Tip your head back a forth to find a natural view that you like.
2. How is one end of the eyelid a different shape than the other end?
3. How is the top of your eye a different shape than the bottom of the eye?
4. How do top eyelashes look different from the bottom eye lashes? Which are darker? How much darker? In which direction to they curve?
5. How much of your iris (the colored part) of your eye shows and how much is hidden? What pattern do you see in the iris?
6. How does the iris itself change between the pupil to the white part of the eye? Does the pattern change around the edges of the iris?
7. How much does the white part change in tone from the top to bottom? Is some it whiter?
8. Where is the bright highlight reflection on your eye?
9. Can you draw your eye with the highlight showing pure white paper?
10. Can you see and show different tones in the white part of the eye?
11. How much darker or lighter is your eyelid compared to the parts of the eye itself?

Practice other face details in the same

LESSON 5
Invisible Person Drawing

FIGURE 1: A model ready for drawing

Do not draw from the pictures here. Draw from the real people you wrap and look at while drawing.

The invisible person drawing is similar to what some artists call Cross-Contour Drawing. The ribbon crosses over the person. By drawing the ribbon you draw the person, but not the edges of the person. The finished drawings show **evidence** of the person. Seeing the ribbon lines and getting them at the right place is good seeing practice and drawing practice.

What do you need?

8. Blinder helper (punch a hole in a card or paper at least 8 x 8 inches. Half of a manila folders works well as a blinder.
9. Several sheets of drawing paper on a clipboard. Printer paper on a clip board is fine for practice drawings.
10. 6B pencil
11. Black or dark crayon and/or chalk on black or brown paper
12. Felt tip pen
13. White vinyl eraser
14. Colored pink or orange 1 inch thin plastic ribbon available at building supply stores and/or hardware stores
15. Masking tape from paint stores
16. Scissors (ask others bring some along if it is a party activity)

When we learn to see better, we also learn to draw better. This lesson is another way to have fun practicing so we learn to see well and draw better. Because you are drawing the ribbon, it is a totally new thing to draw. You have to pay attention to what you are looking at because you have never seen it or drawn it before.

If you want to practice by yourself, use a stuffed toy or large doll and arrange it in an active pose. Wrap it with ribbon. When wrapping use enough strands so that it begins to show enough evidence of what is being wrapped. Enjoy some practice drawings.

You can also try sitting in front of a big mirror to draw ribbon that you tapped to yourself. Change your position several times and make a practice drawing of each position.

Party Fun

If you do this at a party, take turns with friends or ask somebody in your family to be your model. If it is large group, ask others to bring along their scissors to use for the last part.

Prepare the Model

1. Use thin high visibility orange plastic ribbon.
2. Pose the person in an active dance or athletic open pose so each arm and leg is easy to see.
3. Wrap with ribbon so that the tape makes a series of lines that go across each of the parts of the body.
4. Tape it in place—do not tie it.

FIGURE 2: Posing

SAFETY NOTE: Use only with adult supervision. Use only thin plastic ribbon that can break very easily. Do not tie knots. Attach the thin plastic ribbon with pieces of masking tape. Never wrap it around where it might restrict you movement or breathing.

Blinder drawing helper practice

- Use Blinder helper on your pencil, marker, or other drawing tool so the drawing is not seen while you draw only the ribbon. You may look under the drawing helper when starting a new line.
- Draw ONLY the ribbon - not the figure. Leave the figure invisible.

FIGURE 3: Drawing. These are marker drawings.

- Make at least three drawings of different poses, or turn the model for each drawing. Work as fast as you can. Each drawing should only take from one to three minutes at the longest.

- If you are working with a group, take turns being the model.

What to do with these drawings --

Spread them all out on the floor and try to imagine the people in them. Take turns and ask the models to take the same pose they had earlier so you can look at the models to help you cut out the person shape.

Figuring Out the Figure

Can you find the invisible person? If you want to, you can start with a light pencil outline before you cut. Or, you can just use the scissors and cut away the background from the figures. You can "draw" with the scissors and see what happens. Pick at least one of each artist's best cutouts to keep.

To display the cutouts, ask permission for a place to tape your cutouts on a wall. Play with an arrangement of people on the wall. Take two inches of masking tape an make a loop with the sticky side outwards. One loop of tape per cutout should hold each paper person on the wall while you plan the arrangement of paper people on your wall that you and your friends like best.

What can you have the paper people doing as a group on the wall? Could they be having a ghost party, a picnic, a dance, or add a small paper ball shape and have them playing soccer or some other game on your wall. What if you add tennis rackets or something else to their hands? Use your imagination to decide what the invisible people are doing. What happens when you flip some of them over so they go the opposite direction? What if you add skates, skis, or something else on their feet? Do they need helmets?

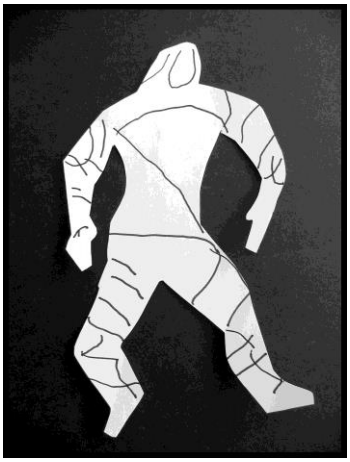


FIGURE 4: This is a cutout of an invisible person drawing done by a fourth grader. It is tapped to a dark wall. Imagine a group of others with it.

Draw the Action

Once you get the wall arranged, each of you can draw the whole arrangement.

If you have digital cameras, take some pictures.

I would enjoy seeing a photo of your wall.

Email me at Marvin Bartel <marvinpb@goshen.edu>

LESSON 6 **Fast Expressive Gesture Drawing**

Most of us make many gestures with our hands when we are excited about something. So we could also use the words ***exciting*** and **expressive** to describe this way of drawing.

This drawing lesson uses hatching ideas from the How to Hatch an Egg lesson and the idea of putting feeling in our lines from the Expressive Drawing With A Crayon lesson. Toward the end of the lesson it will also use ideas form the first lesson where we learned to observe things around us using the Blinder helper to hide the paper while drawing.

Materials needed:

1. 6B Pencil
2. A Dark Crayon
3. Ballpoint
4. Practice paper on clipboard
5. Old newspaper
6. A clock, watch, or timer.

Appendix A, at the end of this lesson has some explanation photos, but do not copy the pictures. Draw from your own crushed paper and other selections. When learning to draw, it is much better to learn to draw real things. You brain will get stronger and you will become a more creative and fearless artist if you practice from real things rather than from pictures.

Setup for Practice Fun

1. Wait to start practicing until you get all set up and the instructions say, **Start Practicing**.
2. First, for something easy to draw, get one big sheet of paper from an old newspaper. Open it. Crush it into a ball.
3. Now pull it apart a bit so that parts of it stick out a few inches in several directions. Turn it around on the table and play with changing it until it starts to look sort of like something alive.

FIGURE 1: Crush and shape your paper in a new way so it starts to look like something to you.

4. Do NOT make it look real, but just sort of like a real thing—so only you can tell what it is, but nobody else could guess it. It could be an animal, a duck with broken wing, a silly puppet, a funny clown, an impossible acrobat, a broken bush, or whatever looks like fun. It can be doing something or it can be dead, but it died suddenly in a bad accident. It is your secret imaginary thing, so just use your imagination. If you want to, you can use some tape to hold the crushed newspaper a certain way.
5. Place six sheets of practice drawing paper on the clipboard and have a 6B pencil, a ballpoint, and a black or dark crayon without the paper on it handy to use.
6. Set up where you can see a clock or a watch so you can time yourself for each sheet of paper or use a timer that rings a bell. Or, a friend can be your timer to get you to draw very **fast**. When you draw fast, the lines will look very different than when you draw slowly.
7. Set up with the crushed newspaper form in front of your clipboard while you are standing at the table. Do not sit on a chair because you will need to move your drawing arm very fast while you draw so you can draw as large as possible on you piece of drawing paper.
8. Turn the clipboard so the shape will fit best (vertical or horizontal).
9. Let this get a bit wild, so put some newspaper under your clipboard to protect the tabletop.
10. If you want to (optional), you can have some exciting music playing while you draw. I suggest you try practicing without music first, but then try the lesson again with music to see which way gets the most creative drawings for you.
11. This lesson is the ***opposite*** of drawing the edges. You will **NOT** draw any outlines around the edge of the newspaper. When you used the **Blinder helper** for drawing you drew slowly like an ant crawling along the edge, but this is the opposite. This time you will start in **middle**. You draw very **fast**, and do not draw any of the outside edges and outlines.

Start Practicing

The first practice drawing must stop after one minute, so you will work very fast to see how much you can do in one minute.

For the first practice drawing, place the ballpoint in the middle of your paper. Look at the newspaper and study the shape of it.

1. When your minute starts, move the ballpoint pen to draw a line from the middle to the farthest edge of the paper and then quickly draw across to the opposite side to the longest part of the newspaper on the opposite side. Move quickly back and forth and up and down trying to fill in hatching of the shape. Make very fast picture of your piece of crushed newspaper. Do not draw a line around the edges. Keep drawing as fast as you can. Draw up and down and across and fill in the shape of the newspaper shape you are drawing.

-- see next page ---

2. Draw fast. See how much you can get done in one minute.
3. Stop at the end of one minute and see how far you got. Try again. Draw faster.

2nd Practice Drawing

1. For the second practice, use the 6B pencil.

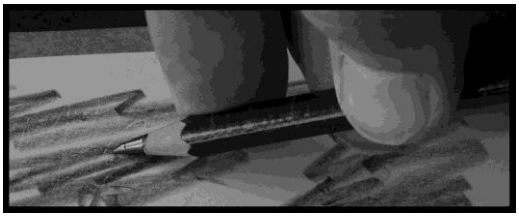


FIGURE 2: A pencil can make a wider line if you hold it flat. Experiment to see what kind of lines you can make with a pencil.

2. Turn the piece of newspaper so it looks a little bit different.
3. Study the crinkles in the paper before you start drawing.
4. Keep studying the **lines formed in the crushed paper** until you feel like you will be able to draw these lines very fast.
5. For this drawing, again do not draw the edges of the newspaper, but try to draw all the crinkles, shadows, and folds in the paper as fast as possible.
6. Look at the clock, write down the time, and start drawing as fast as you can. See how long it takes to draw all the main lines as fast as possible. **Draw at least one minute, but not more than 4 minutes.** It is okay to miss some details, but draw fast and see if you can get the expressive feeling of the crushed paper.

3rd Practice Drawing

Try the same thing as the 2nd practice. This time use a dark crayon and try to add some shading where the paper has less light on it by using the side of the crayon for parts of this practice drawing. Use the crayon to add some shadowing on the table under the newspaper form. Work fast and finish the drawing in 4 minutes or sooner.

Other Practice

Make several more practice drawings working very fast without drawing any outlines. You do not need to time them, but work fast. You decide which drawing tools to use. These drawings do not need to look real, but they should show feelings. Try to make some very exciting and try to make some very relaxed looking.

Ideas for Gesture Drawing

Now that you have some practice, look around for something that you would like to draw so that it has feeling. Use the viewfinder to decide how big to draw in order to fill the paper with your drawing. Draw big enough to fill the paper.

These are some ideas for drawing with expressive lines. See the **Expressive Drawing** instructions below the list.

1. A pile of fruits and/or vegetables.
2. Some tools placed in a pile.
3. A friend posing in a sports action.
4. An animal.
5. Some toys put together so some are partly hidden behind others.
6. A house plant.

Make an Expressive Drawing that uses more than one lesson from this book.

Make a drawing of your favorite things while you look at them. Make the drawing fit your paper or make it so big it starts to run over the edges. Start the drawing by drawing some of the outlines with a pencil while using the Blinder Buddy drawing helper. Only draw some of the outlines—not all the way around. Use the fast gesture methods practiced in this lesson to add shading and shadows similar to the way the egg drawing was hatched, but work faster to make it show more feeling. You may add something from you imagination if you want to.

Pass it On

Have some fun by teaching gesture drawing to your friends. Pose for each other in some real active dance positions. Try holding an impossible pose for 30 seconds while your friends draw very quickly.

Appendix: Explainer Pictures

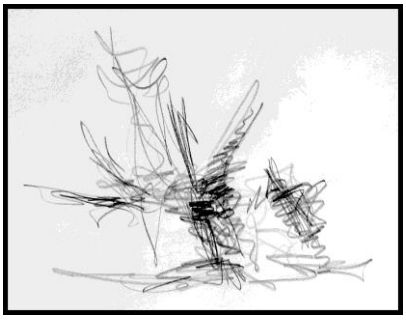


FIGURE 3 & 4: This is a crushed newspaper shape and a gesture drawing using expressive line done on a full sheet of paper using a 6B pencil. This drawing was done in one minute. Then some more lines were added during a second minute. Do NOT draw these drawings. To learn to draw, it is best to practice from real things that you look at—not from pictures that others have already drawn.

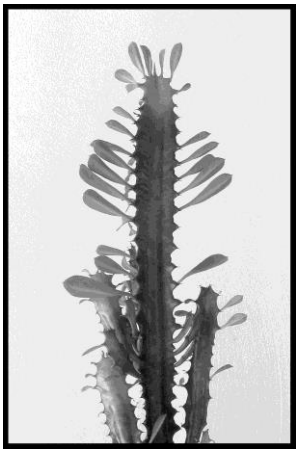


FIGURE 5: This is a house plant selected with the veiwfinder.

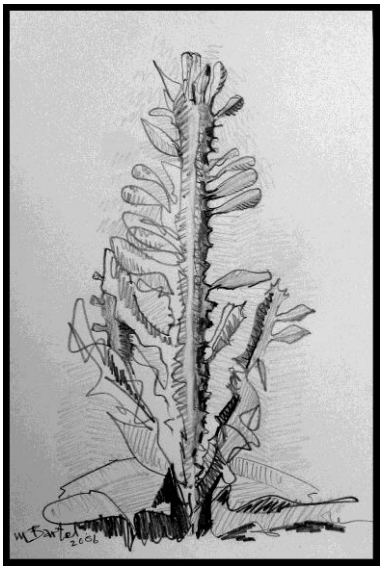


FIGURE 6: On the right is a drawing that uses some gesture lines and some lines that are drawn by using the Blinder drawing helper. Can you find the part of the drawing that is drawn with the expressive lines, and the parts made with the Blinder drawing helper? Can you find the hatching?

Email me your drawing ideas to: marvinpb@goshen.edu
Do you like this lesson? Tell me why or why not.
Send me a picture of one of your drawings.

LESSON 7 **Drawing with Viewfinders and Grids**

This lesson shows some pictures, but do not draw these pictures. These pictures are to help explain how to find things to draw. You will learn drawing better when you practice with real things to draw—not by copying drawings from pictures.

This lesson has many parts, so you can come back to it and try different parts on different days. You may want to skip back and forth to other lessons for a change of pace. Come back to this lesson and practice all the parts until you feel confident. Practice makes it easier.

What do you need?

- A simple viewfinder for younger artists.
- A viewfinder with black strings that create a half-inch grid for older artists. You can decide which one you like better.
- A bold black 1½-inch grid pattern to place under the drawing sheet.
- 6B drawing pencil and white vinyl eraser
- **Appendix A: Making a Viewfinder**
- **Appendix B: Buying a Viewfinder**
- **Appendix C: Adding Grid Threads**

Looking to see

In this example a toy bear is posing for a drawing. You should find something to draw? Use the plain drawing viewfinder to help find something.

FIGURE 1:

The pictures show what I picked.

After you pick a view, use the viewfinder with the string grid to lightly sketch your drawing. Look at what you see in each grid square to help decide how to draw each part.

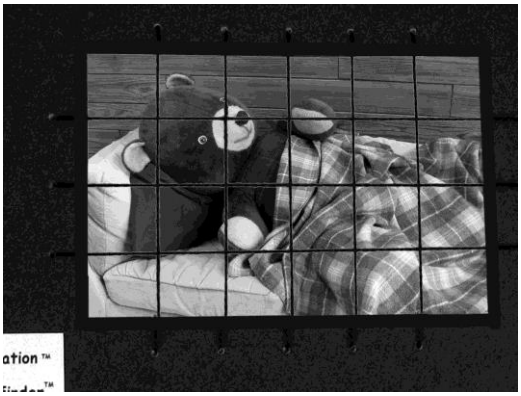


FIGURE 2:

First look through a plain viewfinder to decide how much you want to include in your drawing. Then the use the viewfinder with the string grid to see where to draw the different parts.

This 2 x 3 inch viewfinder has black thread every ½ inch.

See Appendix B to see how to make it.

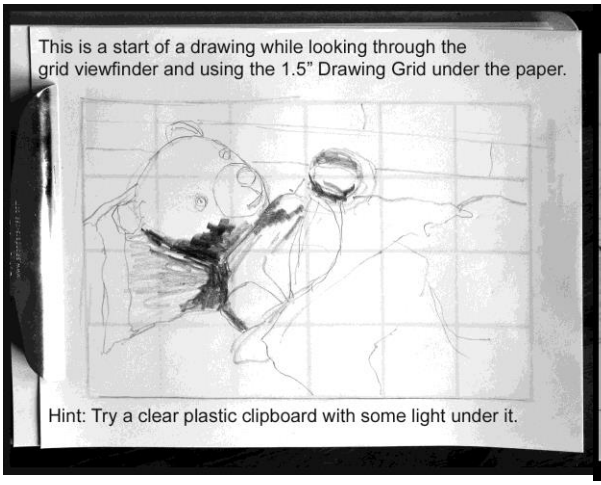


FIGURE 3
Do not copy my picture. Work from something you find or set up.

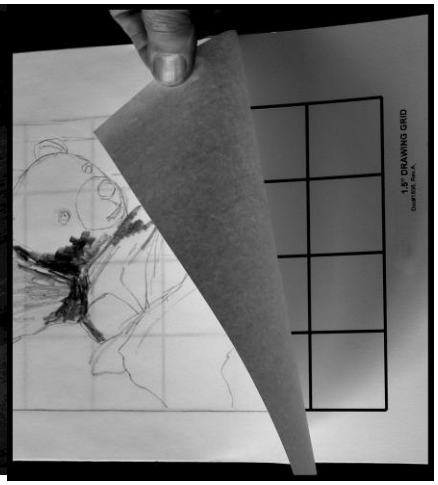


FIGURE 4
Thin paper lets you see the grid through the paper.

1. You can plan a grid paper with a ruler and pencil. Plan a pencil grid with 1½ inch squares.
2. Make it six squares wide and four squares high. Measure so all squares are the same size. Go over the lines with black marker or black crayon to make the grid bold enough to show through.
3. Place the grid paper pattern under the your drawing paper. Find or set up something you want to draw so you can practice using these drawing tools.
4. Start with a light pencil sketch on the paper. Start with a light sketch. Finish shading **without** the grid.
5. You could add shading to the drawing by hatching with a ballpoint. Or, you can choose to shade it with a pencil or even a crayon. If you shade with ink, markers, or paints; you could erase the pencil sketch.

FIGURES 5, 6, and 7

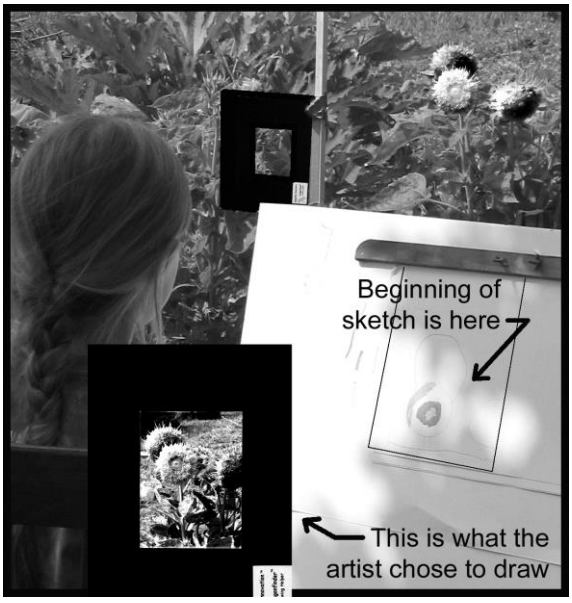
You can also find outdoor things to draw. After finding a scene that you like, use the viewfinder to help decide which part to draw. Which one do you think I should draw? I like both of them. I like the way the path goes into the bottom picture. Can you see how the grid strings help show me how draw the shape and lines in the picture?

Do not draw this picture. Use the viewfinder to frame some scenes of your house and things close to your house to find more pictures to practice close to home.

Look at things with the viewfinder and move around. Pretend it is your camera. Before you draw something, move closer and farther to see the choices. Move the frame closer to your face and farther away to see how the picture changes.

FIGURE 8

This girl found sunflowers in the garden and taped the viewfinder to a stick so she does not have to hold while she draws.



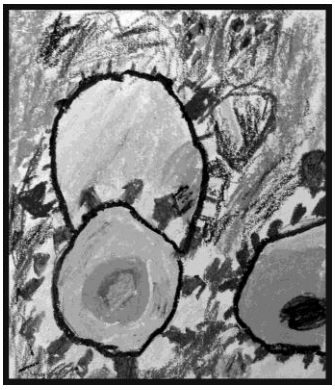


FIGURE 9 (left) She made this drawing of the sunflowers in color using oil crayons. She used mostly greens and yellows. Our gardens are a great place to find things to draw.

Some of the Challenging Things to Draw

Do you think these things are easy or challenging? Draw them to find out. Practice makes things easier.

Seeing and Drawing Round Things ----------

Set **a round plate** on the table. Get your eyes down to the level of the table and look at it through the viewfinder with the grid. Watch how the edge of the plate changes shape while you move higher while looking at it through the string grid. Try looking from several higher levels. Practice a few sketches of what you see.

Next do the same thing with **a clear glass of water** on the table. Pay close attention to how the top and the bottom lines of the glass seem to change together. Watch to see if the top of the water changes shape. Practice a few sketches of what you se

Seeing and Drawing A Simple Chair ----------

Sit down on a chair in the same room with another chair that you look at. Look at a simple four-legged chair.

1. Turn the chair it so you see it from a front corner.

2. Look through the viewfinders. Adjust the distance so you see all four legs, the seat, and the back of the chair, but very little space around it.
3. To help see angles, lay a pencil across your viewfinder and line up the pencil with the angles of the chair seat and other parts of the chair so you can see how much the pencil slants up or down. The helps get the angles in you picture better.
4. Use the viewfinder with the grid. Look at it and use the grid pattern under your paper when you sketch the chair.
5. Find where each leg touches the floor.
6. Study the grid and mark these spots on same places on your paper that has a grid under it.
7. Continue to find all the points on the chair.
8. Then connect the marks on your paper to show the whole chair.
9. Try to wait until you have the whole drawing started before you try to fix mistakes. Then see if you can fix them. It is good to learn from mistakes.
10. When you are done, hold up your paper so you can see your drawing at the same time that you look at the chair. How did you do? It is okay to make mistakes.
11. When we see our mistakes, it is a good way to learn to see better in order to draw better.

Seeing and Drawing the Neighborhood

Go outside and use the viewfinder with the grid to look down the street or down a road. Notice how the size of the road changes as it seems to change size when they are closer and farther from you.

Look at the **spaces between** things (artists call these the negative spaces) and notice how the spaces change in size.

Seeing and Drawing Buildings ----------

Stand so you are over to one side of the building or go down the street a bit and look back at your house (so you see both the side and front of the house). Look at the building through the viewfinder with the grid. You may need to move the grid closer to your face or farther away. You may need walk closer or back up so the building fits and you can to see the parts you are studying.

1. Tip the viewfinder to line up the bottom of the grid with a horizontal line at the top of the foundation. Look how the horizontal line of the roof (top of the wall) does not line up with a string at the same time as the foundation does.
2. Straighten the viewfinder and line up a vertical string of the grid with a nearby vertical corner of the building. Look at how both the foundation and the rooflines appear to be slanted in the grid. Look to see if all of the other corners of the building are also vertical at the same time.
3. Place you pencil across the viewfinder and line up the pencil with rooflines, window tops and other things in the picture. Notice the angle of you pencil when

you line it up with things that you see. As an artist draws, the pencil is often used as a sighting tool to check angles and even to measure and compare distances and lengths.

4. Compare the sizes of the windows that are close and those that are far away from you. Study the spaces between the windows also. Try walking sideways in both directions to see how this changes how the building lines change their angles in the grid strings. Make a few sketches of the things you see.
5. You have been learning to see linear perspective. In linear perspective, like looking down a set of railroad tracks, have you noticed how everything seems to get smaller and closer together in the distance? In the linear perspective which way do the horizontal lines below our eyes (like the foundation lines) appear move? Hold something like your pencil or the viewfinder sideways in front of you and compare it so you can see which way things slant. Do they seem to go higher or lower, as they go into the distance?
6. Do the horizontal lines above our eye (like the roof lines) appear to slant down or up as they go away from us? Again, hold your pencil sideways with your extended arm to see how the lines slant.
7. Hold your pencil straight up and down in front of you (or look through the viewfinder). See if the vertical lines in front up us just stay vertical. If you can find some very tall lines, stand close to them to one side or between two tall poles or buildings and use the grid and look up at them. Which way to they seem to lean? If you get down on the floor in a doorway and look up, you can even make the vertical lines of a doorway seem slanted. Linear perspective always changes depending on where are and how close you are.
8. Sometimes artists draw things different (with the wrong perspective) on purpose. It is fun. It makes things look more mysterious. Mona Lisa looks more mysterious because the background does not match up on the two sides of her head.
9. Two very creative artists invented Cubism about 100 years ago. It was about the time that movies were invented. Picasso and Braque were friends who went to see the new movies. They were both artists. After that, when they painted, it looks like they kept moving to a new place as they worked so each picture was created with many different perspectives (sort of like a movie with lots of takes edited together). They made drawings and paintings that look broken up, but they blended the parts together with shading and hatching. It would be as if you were walking down the road and looking at a house.
10. If you were drawing it, you would make a few lines, then move to a different place and make a few more parts of it. You would keep doing this until the whole page is filled with shapes that come from looking at the house from many different perspectives. Is this the way we often actually see the things in real life? You could add some gradations, some shading, do some erasing to make it all fit together. When movies are made, it often takes longer to do the editing than it does to take the pictures. The same is true for many drawings. If you try drawing a live animal that keeps moving around while you draw, you might get the beginnings of a very nice cubist drawing by the time you fill you paper with the moving animal lines. Then with few more hours of shading, erasing, and editing, you either have a mess or a moving masterpiece. Practice makes it easier.

Funhouse Time (making drawings of motion) ----------

If you are up for some fun, try to draw a picture of something in your room and keep moving, tipping over, or turn the thing every few minutes (before the drawing is finished). When you are finished, see if you get what you imagine the motion of what you were drawing. **After you have tried this,** look up Cubism. This way you can feel like a real inventor instead of like a copying machine. Whenever you draw something and make a mistake, look at it before you erase it. Maybe it will look like a new invention. Sometimes it works to add something instead of erasing. Next time you see a car that has been in an accident, imagine drawing it while it is in the process of being smashed.

Cubist Party Drawing Game

1. Sit in a circle on the floor. Everybody helps make an arrangement of toys in a setup (a pile) in the center of the room. Each person has a clipboard or drawing board with paper. Viewfinders are optional, but they can help with getting the sizes to fill the paper.
2. Every body sits around in a circle and starts drawing the setup until a few shapes are done. The party host says, “Time Out.” Every body passes their drawing three places to the right. Now everybody looks at the set up and adds to the drawing. Nothing will fit right, but use your creativity do what you can.
3. The next person in the circle becomes the leader. As soon as a few lines and shapes are added the new leader calls, “Time Out.” This time you take your drawing with you and move to the opposite side of the circle. Everybody switches places.
4. Pick a new leader and everybody draws about the same amount of time until the leader stops you. Repeat number 2 above.
5. Pick a new leader, and repeat number 3 above.
6. Repeat until the drawings fill the paper. Everybody must be a leader at least one time.
7. After everybody has been the leader once or more and the paper is getting filled, keep drawing five minutes or so to add shading and connection to make the drawing finished.
8. Turn all the drawings over. Stack them and mix them so nobody knows which is which.
9. Take turns choosing either the top or bottom drawing without looking at them. Everybody keeps the one they pick. The party host gets to keep the last drawing. Each person has to find the best part of the drawing picked, and mention why it is a good thing about that drawing.
10. An alternate ending: See if your group can invent your own art auction game. Let everybody buy a “Famous Cubist Drawing” with play money, pretend credit cards, or pretend checks. **Can you send me a picture of something you did from this lesson? Do you have ideas to make this a better lesson? What are your questions? Email me at: Marvin Bartel <marvinpb@goshen.edu>**

Appendix A: Making Your Own Viewfinder

The cardboard or plastic frame from a 35 mm photo slide makes a simple small viewfinder that is easily carry in your pocket. The lesson shows viewfinders that have a window that is 2 inches by 3 inches.

1. You can make a 2 by 3 inch viewfinder from two rectangle pieces of a cardboard cereal box.
2. With scissors, make two rectangles that are 6 by 7 inches each (outside measurements).
3. With scissors, cut out a section of each one so that you have two L shapes. The piece you cut out to make the rectangle into and L shape is 4 inches wide and 5 inches high, leaving 2 inches of frame material along the left side and bottom of each one.
4. Flip one of the L shapes over and upside down and overlap the opposite corners to make a 2 x 3 inch window.
5. Fasten the overlapped parts together with tape, staples, and/or glue.

Appendix B: Buying a Viewfinder

For a thicker and more durable version, commercial frame shops can quickly and safely cut a viewfinder from a single piece of heavy mat board. They have special tools and lots of scrap from the mats they make, so it should not be very expensive.

If you have a shop at home, you could ask an adult helper to show you how to safely make a viewfinder from thin plywood, plastic, or even metal. If you have an adult that understands safe use of tools, a viewfinder can be cut with a utility knife from a single piece of heavy cardboard.

DANGER. Do not do this yourself unless you have safety instruction and careful supervision by one of your parents or an adult teacher. **Never** hold a hand anyplace where it would be cut when the knife accidently slips (it often does). If you cannot safely hold the materials and the cutting guide with your hands totally out harms way, use must use mechanical clamps and stops (not your hand anywhere near the path of a knife)

Appendix C: Adding Grid Threads to a Viewfinder

Start with a sturdy viewfinder that has a window that is 2 inches by 3 inches. If it is not sturdy, add more layers, by laminating and gluing it up until it is strong enough to stretch tight threads across it.

1. Measure along the outside edge of the viewfinder frame and carefully mark it at ½ inch intervals.
2. Cut slight notches at exactly each mark.
3. Wrap sturdy black thread around the viewfinder so it crosses the window every ½ inch, creating the grid pattern.
4. Adding a few spots of white glue will keep the threads in place and tight. Use tape to hold the thread until the glue hardens.

LESSON 8 **Action Drawing**

This lesson is for fun and practice to see how fast you can draw things. While you fill up the page with lots of lines.

Artists develop all kinds of ways to express themselves. Some artists use this kind of practice to make their drawings or parts of their drawings more expressive. In lessons one and five, you learned to draw using outlines. In this lesson you use no outlines.

What do you need?

17. Several sheets of drawing paper on a clipboard.
18. Black crayon
19. Colored plastic ribbon
20. Masking tape
21. A clock, watch, or timer

Appendix
More about Action Drawing

Warm-Up ACTION Practice

PLEASE, **no outlines** – just fill in areas of paper with very fast scribbles that look sort of like the forms.

Start in the center of the paper, and move out until the page is almost filled. It is fine to make some lines go off the edge. Without using any model or subject, draw a page or two of several kinds of really fast scribbling and hatching.

As you draw, make some lines very **BOLD** and other lines very light. Make some lines long, some short, some sideways, some up-down, some curving, some diagonal. Invent. As you draw, go ahead and repeat the same kind of line in an area, but if it starts to seem boring, invent to something else. Repeat all your line inventions. This warm up can look just like a toddler made it. It can also look like a very famous artist made it as an Abstract Expressionist drawing. After practicing with no subject, look in a mirror or take turns being the model and the artist.

Drawing Things & Party Fun

You can practice this alone or try it at a party. Take turns with friends or ask somebody in your family to be your model. If you want to practice by yourself and can't find a model, draw an animal, a stuffed toy, large doll and arrange it in an active pose, or work in front of a big mirror. Your model should be in a position to be doing something. You can also use a piece of your favorite sporting equipment, musical instrument, or play equipment. Arrange it with diagonals (slanting lines) and overlapping parts to give the drawing more action and to connect it all together.

Mark the Model

Use pieces of masking tape to mark the bone joints like elbows, knees, ankles, elbows, wrists, and shoulders. Put one piece of tape near the center of the body. The center is the starting point.

Air Drawing ACTION Warm-Ups

Look at the model and everybody pretends to draw in the air. NO PAPER. Pretend to be drawing. Do not make outlines. Start in the center of the body and quickly move to every piece of tape moving around the body as fast as you can. Feel the motion in your arm as you pretend to draw while looking at the model. Pretend to fill in all the forms, but **do not** pretend to draw any outlines. Starting in the middle is a NEW drawing habit. It is a different way to see and draw things.

Posing and Drawing the Model

Pose in an active open pose so the arms and legs all show. Think about a dance position, a sporting action, a marching band position, or somebody playing an instrument during a very lively song.

Appendix: More thoughts about ACTION DRAWING

Sometimes I call this lesson the Opposite Style, but it is still Observation Drawing. Some teachers call this kind of drawing Gesture Drawing. It is good to use as a change of pace to loosen up and work more spontaneously. It must be understood that this is not intended to give the same results as contour drawing.

Gesture drawing is from observation, but gesture drawing is the opposite of slow and careful contour drawing. It is done very fast. The whole model is drawn in less than a minute or two. Students can take turns being the model. Ask them to try to get the overall pose, the angles, the lengths, and the forms filled in as quickly as possible working from the center to the edges of each form and quickly moving from one area to another area and back again.

I teach a version of gesture drawing that allows no outlines at all. You have to begin in the center and very quickly fill in the drawing of the figure with a rapid coloring motion while looking at the model at least 75 percent of the time. Sometimes I say, "Oops, somebody is still drawing the outline." I keep repeating this with new poses until everybody does it without drawing any outline.

Students in a group working in a group are encouraged to look around between drawings to see how others solve the problem. Every student does this differently and you often get some ideas from each other. Experiment with each other's approaches if you choose to. Find the most expressive line, or group of lines in each drawing that you look at. Often the most interesting cluster of lines is the also the most expressive.

Gesture drawing is very active and very physical. **Stand up to draw.** The paper is taped to smooth pressed-board drawing boards at arms length. The arm moves fast and jerky as it navigates the paper to reproduce the forms, angles, and sizes being observed.

Paper size depends on the drawing tools being used. At least 12 x 18 inch paper is good to get lots of arm motion into the work. Newspaper publishers often give their role ends as a source of free or very inexpensive practice paper.

Crayons, markers, soft pencils, graphite sticks, pastels, oil crayons, and charcoal work well. For a variation, try both black and white on gray paper using dramatic lighting on the model for strong tonal modeling.

Various action poses with arms and legs extended are good for gesture drawings. Ask the model to pretend to be dancing, skating, stumbling, or sliding into home. Pose them on a table in the center of the room facing a new direction for each pose. Add spots of bright colored tape or paper at structural points (knees, elbows, toes, heels, etc.). Sporting equipment can be helpful. The model can pretend to be in the act of throwing a ball or swinging a racket.

Good gesture drawings are expressive, have strong line character that is not monotonous while still having some kind of unity. Some parts of the drawing become more dense and others parts are more open. Drawings capture the feeling of the action

pose. Artists frequently change length of their lines, the orientation (angle) of their lines, and the boldness of their lines. They change the speed while making a line from slow to fast and from fast to slow. They alternate between smooth and jittery motions. Music plays with different tempos while they draw.

Allow the crayons to bounce, dance, and twirl. Look for a full range of tone. Try to do these changes in response to what you are looking at. Another experiment is switch drawing hands every five or ten seconds during the drawing. Enjoy.

Is this the end?

No. This is the end of these lessons. However, art is never over. Now you can go back and review all your drawings. Look back over the lessons. Each time you do this for the rest of your life, you will think of more ways to practice. You will think of new things to draw and new stories to tell with your drawings. You will use drawing in many ways. Try all the ways to mix the approaches together in different ways in different drawings. Then combine them in one grand drawing. Sometimes it is good to repeat the practice you did before. See if you can do it better or try it differently. If you have a bunch of old drawings that you no longer need, you can cut them into parts and paste them into a collages. You can always add more tone and lines to the collage.

Other people's drawings

Next time you visit an art exhibit, think about the person who did the drawings, paintings, and other artwork. Try to read the mind of the artist. Why do you think the drawing was made? What was the artist thinking about? How would you have done the drawing differently? If you made a drawing for similar reasons, how would you have made it?

Photography

These days we are all photographers. How is drawing different than photography for you? How does your drawing help you take better photographs?

Send me an email with your ideas and questions about drawing to:
marvinpb@goshen.edu

If you have a digital camera, share a picture of a drawing have made.

Why do we draw?

Why is drawing an instinct we were all born with? We have to be taught to read and write, but we are born with the ability to learn to draw. Drawing is so important that we learn it without a teacher. Drawing is so essential for our survival and success that toddlers learn to draw before they begin first grade. Here are some of the many ways that drawing helps us in our lives.

1. We need drawings to figure out things that we are thinking about. Drawing makes us smarter. When I make something, I often do several drawings to see how it should look or it figure out if it will even work. What would happen if architects, designers, and inventors did not draw first? Many math problems are much easier if you draw them first.
2. Inventors do lots of drawing to help them imagine better ideas. Drawing helps us become more creative and successful. I have one invention that I have been drawing and changing and improving for the last 40 years. Most inventions have not yet been invented. Drawing will help us discover them.
3. Drawing makes us surer of ourselves, more confident, and less afraid to make mistakes. Drawing teaches us that many mistakes can be fixed and many mistakes are good because they help us discover new ideas.
4. Drawing teaches us how to think better because when we draw our mind is always thinking about new ways to draw things. This makes us grow more thinking neurons and we get smarter.
5. Drawing helps us notice and see more. After you draw something, it is harder to forget how it looks. If you make a very careful drawing from a real fish, you will notice all the parts of the fish. If you want to learn all the parts of anything, there is no better way to learn them. Without drawing it, you could easily miss some very important part.
6. Drawing helps us explain things and give instructions. It is often much easier to understand something from a drawing than from words. Drawings are much better than words when you do not know the language and you looking for the bathroom. Maps are drawings that tell us about the world and keep us from getting lost. Drawing a chart or a graph helps us make comparisons and choices. It makes things easier to remember.
7. Drawing helps us keep records, keep track of things, and record history as it happens.
8. Drawing is wonderful way to help us tell stories and jokes.
9. Drawing is good way to make an argument. We often see drawings in the newspaper that exaggerate something to make a point about politics. Drawings often are used in advertizing to try to convince us to buy something.
10. Drawings are often used to keep us safe. Warning signs use drawings to remind us what might happen and that we need to be careful.

11. Drawing is used to make things more beautiful. Like music, drawing can lift our spirits.
12. Drawing can remind us of bad and good things that happen and bad and good things that people do. This can make us into better people if we learn from these drawings.
13. Drawings, symbols, and designs are used in churches, mosques, synagogues, museums, offices, homes, and special places to help give meaning to ideas and feelings that are often too hard to put into words.
14. Like dancing and singing, drawings and other artworks help us express our feelings and our dreams. Drawing helps us celebrate, express joy and sadness, and show our feelings to each other and for each other.