

## **'Social Distancing' Drawing Activities**

**During these uncertain and challenging times drawing, painting and the arts in general can be one way of keeping yourself occupied and contribute to your well being. With this in mind I am challenging you all to keep creating until we meet again. Should I not be able to communicate for a while or vice versa these activities are my suggestions.**

### **Make a series of studies based on themes titled: What Do You Miss or What you Now Value.**

For example, I will miss my daily cycle round the park so I could do a series of studies around the sketches and photos I have taken.

I value some of the little object that remind me of places I travelled and people I have met such as a collection of spoons from Japan, UK and Germany (plus one Derek made)

### **The Object of the Exercise**

Do drawings of a selection of objects, Still life/natural and practice some of the exercises we have covered in line, tone and texture. Shake it up a bit and re-interpret those things with some of your favourite themes or exercises we have covered. Zentangle, breaking down shape and form based on ideas of cubism, torn paper drawings and collage for example. Work with any media you like. I will not be looking over your shoulder.

**Views Through Your Windows** as note the little changes. Practice the colour theory we have covered and a limited palette. Textural studies in coloured pencil.

**Do the one thing we cannot do in class** as recommended by Raphl Steadman, do a drawing after a couple of glasses of your favourite tippie. Try your own portraits...or members of the family who are with you or photos. I would love to see how they turn out.

**Do whatever drawing you like, keep a drawing and painting diary of things that change, things you discover. The notes below may help. Get your friends and family drawing. Post your drawings on social media and #socialdistancingdrawing #whatwemiss #whatwevalue #kentadulthoodeducation #everyday #draw #everydaydraw #casholmes so we can find you.**

**Drawings are visual notes and studies which are used to plan work or can be a piece of work in itself. In addition to the subject matter they should show texture, shape, pattern and tone. A series of recorded notes and photographs can be often be as useful in addition to a finished drawing. A drawing can be of a given subject, abstract or representations of textures or shapes. They can even be three dimensional. Drawings are used for different things, for design ideas, for quick reference, to communicate an idea where verbal clues would be difficult (a plan, diagram etc). Draw for yourself for personal use. This is my 20 point guide:**

- 1 Make drawings regularly. Once a day if possible, to keep your eye in.
- 2 In absence of paint/colouring implements keep extra notes of the colours and feelings about what you were seeing.
3. Sometimes draw the underlying structure that cannot be seen to enable it to be reconstructed later. Many artists draw bone structures to be aware of how the underlying structure reads in the human body.
4. In 'Objective Drawing', draw only what can be seen, not what you think is there.
5. Every mark you make must mean something. Choose a mark which best represents what you see.

6. Vary marks in thickness and density.
7. Look at everything as though for the first time. Trust your eyes. Have visual curiosity, see rather than look.
8. Don't see anything without its background and the spaces between objects, buildings etc
9. Every line should mean something and should continue into nothing. It should describe a shape or lead the eye elsewhere.
10. Experiment with different methods of making marks.
11. Everything has a relative tone value (darkness and lightness)
12. Nothing makes sense until what is beside it is put down. White paper can appear as holes if not considered as part of the space on the paper..
13. Draw in the direction of growth (follow the lines of branches, fur etc )
14. Try various mediums, eg. charcoal, crayon, pencil, cont— crayon, chalk, ink.
15. Use good quality paper where possible but also experiment. It sometimes helps to draw on coloured paper. Brown, newspaper, collaged surfaces can be a good.
16. Keep even scrappy notes for future us.
17. Refine and extract shapes later to make a design.
18. Make a view finder. It helps to isolate interesting parts/view which worked on later for a project/design.
19. Be prepared to 'play'. Try drawing with charcoal on the end of a stick to improve control in the arm. Draw without looking at the paper. Make a drawing without taking your pen off the paper.
20. Finally, stop worrying if the drawing is 'good enough' or what others may think. You are drawing for your own reference, it is only for you and a reflection of your thought processes. I could just about bear to lose a piece of work...but a sketchbook is another thing!





TOWN GARDENING

be sown in the open ground in May where the plants are required to grow. Support, in the form of trellis-work, poles or thick string, should be provided.

**Hedera (Ivy)**, see page 18.

**Humulus (Hop)** The ordinary hop (*H. Lupulus*) of Kentish and Worcestershire hopfields is a rapid climber, the shoots of which can readily be trained round poles or strings, or through trellis-work. There is a form with golden leaves (*H. Lupulus aurea*) which is better for garden ornament. Both reach about 15 ft. in height and require plenty of sun and good soil.

An annual species with variegated leaves, *H. japonicus variegatus*, the Japanese hop, is another rapid climber for walls, requiring the same sort of support and conditions as the perennial species.

Both the annual and the perennial forms can be grown from seed, the former sown in May where the plants are to grow, or under glass in April, the latter in the open in March or April.

**Hydrangea petiolaris** This is another climber that is not often seen. It has the merit of being self-clinging, and it will grow up to 50 to 60 ft. In summer it bears masses of typical white hydrangea flower-heads.

**Ipomaea (Morning Glory)** The ipomaeas are, to me, the most beautiful of annual climbers. Their only drawback is that they are half-hardy annuals and have to be grown from seed each year, although young plants can occasionally be purchased in Covent Garden Market in late spring. The variety known as Heavenly Blue produces magnificent, huge sky blue trumpets, larger than those

HIDING THE WALLS

9. The most beautiful annual climber, *Ipomaea rubro-caerulea*, Heavenly Blue, is a good plant for town window-boxes, pots or tubs. It produces a succession of brilliant blue flowers through the summer.



of our native bindweed and even more beautiful. There are several others, including *I. purpurea* with smaller, dark purple flowers, and *I. hederacea* with smaller, pale purple or blue flowers. All flower in summer, and alas! their flowers are fleeting, lasting but for the day, and fading towards the evening; but as they open in daily succession, even this evanescent quality is not such a drawback as it might otherwise appear. They are twining plants and will grow very well on a trellis against a wall, or on strings or up tall poles against a wall. Under good conditions I have grown them up to 16 ft. or more, but they will not reach this easily in a town garden.

**Jasminum (Jasmine)** One might say that jasmines are indispensable in the town garden. *J. officinale*, the com-

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The only daffodil 17-3-17



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<http://sketchbookchallenge.blogspot.co.uk/2011/01/special-guest-sketchbook-profile-cas.html>