



# Drawing Differently

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## 1. Reasons to Draw

The drawing strategies in this section can be used at a **Big Draw** event, or in a workshop or a programme of study on heritage sites, in museums and galleries, as well as in schools and other cultural and community settings.

Those leading drawing activities may not be expert and it will not always be possible to involve artists as *animateurs* or workshop leaders, so the drawing activities described here suggest different ways of using drawing and hint at why they are useful.

If organisers are clear about *why* they are asking people to draw, it will make it easier for them to provide appropriate drawing activities. Drawing can serve a range of purposes to enable people:

- To explore, investigate, re-work, make sense of experience.
- To express feelings as well as communicate ideas and information.
- To be inventive, to interpret, create.
- To put ideas into effect.
- To participate in a collaborative project.

Drawing helps people to understand, to think, to communicate, to be creative and to do things. These key purposes of developing skills of **perception, communication, invention** and **action** are explained in the **Power Drawing** series of publications.

### Museums, galleries and heritage sites

Key purposes for drawing in informal education settings are to prompt focus and concentration and to encourage emotional engagement with a particular place. Drawing helps people:

- To explore and investigate.
- To describe and re-present their experience, to themselves and others.
- To build a visual and spatial vocabulary.
- To interpret.
- To remember.
- To reminisce and tell stories.
- To develop technical understanding.
- To feed the imagination and nurture creative ability.

Drawing might aid contemplation and reverie, but it can also prompt laughter and hilarity! Drawing can be an individual and private activity, small-scale and low-key. It can also be public and celebratory, large-scale, interactive and collaborative. It can be just for fun! Some of the most successful projects require only simple materials and a light touch of encouragement.

In **Big Draw** events, the atmosphere generated by people of all ages experimenting, playing, communicating and collaborating through drawing is evidence of drawing's power to cross boundaries and bring people together in a common purpose of enjoyment. Everyone can join in, regardless of age or ability. Drawing is not merely technical skill, done with the fingers. It is an activity that involves the mind and the spirit. It is physical, mental and emotional. It offers a powerful means of participation.

### Schools

Pupils use drawing all the time to help them learn. It is used in subjects across the curriculum and pupils can spend over 10% of their time each week engaged in drawing activities. Sometimes it is helpful to

create a particular focus on drawing to encourage pupils, teachers and parents to be more aware of the value of drawing as a medium for learning and its power to help us understand the world, to think and communicate in different ways and to do things.

Schools might wish to organise their own **Big Draw**. This might be a secondary school organising a Big Draw Day for feeder primary schools or creating opportunities for drawing in every lesson, or a nursery school creating a Big Draw on a Saturday morning so that mums and dads can join in. Options include:

- **Great Big Draw** – a day devoted to experiment
- **Cross-curricular Big Draw** – drawing features in every lesson
- **Saturday Big Draw** – involving parents, carers and friends.

Teachers will also want to include drawing in off-site learning activities, in the local environment, at heritage sites, in museums and galleries. Drawing can play an important part in recording ideas and information, helping pupils to reflect on their experience and re-work it back in the classroom or studio. This section provides ideas for drawing activities that can be done on-site, in a workshop or studio or as part of a programme of drawing activities.

## 2. Getting Started

Are drawing activities a normal part of your visitors' experience, or do you only consider them at special events or as part of particular programmes? Has the use of drawing as a means of engagement and interpretation been discussed by colleagues?

This will influence how you use drawing on your site or in your institution and the provision you make for it:

- How drawing-friendly is it?
- Are simple drawing materials provided for visitors?
- Can they buy sketchbooks, pens and pencils at the shop?
- Are folding stools or seating pads provided?
- Is drawing encouraged or are people dissuaded from doing it?
- Are there restrictions on drawing materials that can be used?

### Homebase

Set up a warm-up station with someone on hand to help visitors tune in with quick exercises before letting them loose on self-directed activities. Offer paper in different shapes, sizes and colours, and varied drawing implements to encourage choice and experiment.

### Drawing stations

Set up easels and drawing boards around your grounds or inside the building.

### Hello

Invite visitors to 'sign in' by making their mark with lots of thumbprints that they then change into self-portraits - or anything they choose - people, animals, insects, flowers, vehicles, spaceships. The possibilities are endless to start the imagination working (inkpads are really useful here).

### Make your mark

Large cheap rolls of paper (lining paper or end of wall paper or print runs) stretched across floors or walls can be liberating for the timid. You can use them as a pictorial visitors' book, invite cartoons or graffiti-style drawing, or create a wall covering. It is helpful to have a theme and prompts for drawing. 'Starter' drawings by artists, illustrators, cartoonists and other enablers, such as art and architecture students are useful.

At the other end of the scale, post-it drawings can be fun and a post-it gallery takes up little space and can overcome timidity!

### Framing devices

Encourage visitors to focus and maybe see the world differently by using framing devices:

- View-finders cut from card - or use slide mounts.
- Stick tracing paper or acetate on windows to help visitors create drawings of the view outside, or reflect the outside scene on plate glass windows using coloured insulation tape.
- *Claude mirrors.*
- *A camera lucida or camera obscura.*



### **Viewpoints**

Drawing from a vantage point, or lying on the ground looking up, can provide an unusual perspective. Distorting mirrors or surfaces (even shiny domestic utensils like cooking pots or spoons) can create surprising reflections of landscapes or people.

### **Games and puzzles, quirky and quizzical**

Games introduce an element of chance; lucky dips, I-spy clues or taped audio instructions break down barriers and help people to get started. Pictorial consequences can also be fun. Consider printing a selection of ideas relevant to your setting to start people drawing.

### **Pathways**

Literally draw visitors in and create a sense of wonder by making paths to direct them – try mowing trails into grass, or placing markers along a route. Drawing activities could help create and add to these routes or be carried out at different points along them. Treasure hunts can help visitors find and draw hidden aspects of your site. A sketching trail can focus attention on particular features or qualities.

### **Doodles**

Doodle over noodles perhaps? Cafés can provide a 'safe' environment, with placemat or beer mat designing competitions. Customising coffee cup sleeves and paper plates or drawing your favourite dinner is cheap and cheerful. Decorating and wearing a paper hat is more interactive than face painting.

### **Do you know what it is yet?**

The prompt is a long horizontal line drawn on a roll or individual sheets of paper, or directly onto a wall. It does not have to be straight. What might the line represent? The horizon? The ground? A table top? A high wire? A clothes line? Draw on, above or below the line to show what it is.

### **Books**

Write a short story in no more than 10 paragraphs that focuses on themes or items in your collection. Print each paragraph on labels and attach to sheets of paper. Visiting families choose a page to illustrate and go in search of the artefacts or narrative referred to on their label. Bind the results into a book.

### **Materials**

Use materials for drawing that are connected to your collection or heritage site – charcoal, chalk, natural dyes or industrial tools – to investigate whether materials from the site can conjure up its essence.

### **Prop it up**

Life-sized props can help people realise the actual proportions of an architectural feature that may otherwise be out of reach. Bring heritage to life, using live characters, costumes and artefacts to re-enact a story from the site's history, or to recreate a family portrait in a historic house. This gives visitors an opportunity to draw the human form. Historic costumes transform the shape of the wearer's body – providing some extraordinary shapes and forms! Or choose a favourite narrative painting and use actors

to bring it to life. This could prompt a storyboard activity to imagine what happens next – or what happened before.



#### **Drawing Machines**

Use sticks, string, empty water bottles, masking tape – anything – that can create a drawing machine, where your fingers are not in direct contact with the drawing medium.

#### **Put yourself in the picture**

Visitors choose an item from a dressing up box, draw a setting for it on acetate which is projected on an OHP – while they wear it to perform 'in character' against the projected backdrop for a souvenir photo.

#### **I can draw**

Offer 'I can draw' therapy sessions for those that think they cannot draw – make sure that staff wear 'ask me' badges!

#### **Inspiration Gallery**

Create an inspiration gallery of other people's interpretations – old and new – of your theme, site or collection, giving people a chance to explore other ways of looking. Invite artists, designers, cartoonists, botanical illustrators or any other kinds of 'drawers' to demonstrate techniques.

### 3. 100 A-Z Drawing Ideas

Different kinds of drawing can be used for different purposes. Some will be more suitable for outdoors, in natural or historic environments, while others will be useful in museum or gallery settings. Some will be ideal for individuals, while others will be appropriate for group drawing activities. Over a hundred suggestions point to the different kinds of drawing you can use in events, workshops and courses. You might wish to use them as a basis for discussion and planning with artists or other workshop leaders. The key considerations are to be clear about the **purposes** of the drawing activities and the **methods** that you will use. Drawing is not only about technical skills. It is about looking, organising, thinking, wondering, questioning, imagining, communicating.....

#### Animation

Use 19th century optical devices like the **zoetrope** or **phenakistoscope (stroboscope)**, or simple animation techniques like **flip books, video** or **computer animation** programmes to bring drawings to life.

#### Annotated sketches

Visitors choose artworks from your collection that they love or hate and make small, annotated sketches giving reasons for their judgements.



**At arms length**

Attach your drawing materials to sticks to encourage large sweeping mark-making and to enable greater access and participation.

#### Calligraphy

Letter forms are a form of drawing and there are lots of opportunities for invention in new alphabets, perhaps inspired by **scripts** from other cultures.

#### Caricatures

The art of caricature has a long history and involves highly developed observational, analytical and interpretative skills.

#### Cartoons

Young people love telling funny stories and are familiar with many of the stylistic devices used in cartooning – such as framing and speech bubbles. Reference can be made to different conventions for cartooning in various cultures – political cartoons in the UK, **manga** in Japan or American **comic books**. People can be invited to tell their life stories as a **cartoon strip**.

#### Chart

Creating a chart might be a way to encourage young people to look more closely at similarities and differences.

### **Choreography**

What are the possibilities for linking drawing with movement? Can people use their feet instead of hands to draw? How to keep a trace of movement patterns across a flat surface? People might experiment with different media to discover what works best.

### **Collaborative**

Use sticks to draw in sand on the beach, or coloured chalks on the ground. Drawing involves both taking control and letting go. Try drawing with chunky graphite sticks or marker pens attached to metre-long canes on large sheets of paper placed on the floor. Explore how far we control drawing and how it can take on a life of its own. How can you elaborate on these drawings afterwards with more conventional approaches? Or, sitting in a circle, facing outwards, everyone draws his or her chosen view. Then they change places with someone opposite and continue working on that person's drawing. Then they swap their drawing with the person next to them, and help each other do collaborative drawings. People see different things and have different skills to support each other's efforts.

### **Cultural differences**

Explore drawing techniques from different cultures represented in your collection, e.g. silhouettes, Japanese **calligraphy**, Chinese **scroll painting**, Indian **miniatures** or **woodblock printing**.

### **Designs**

Make reference to your collections as stimulus for creating designs for clothes, hats, shoes, wallpaper, interior design, gardens or furniture. Designs on T-shirts are popular, but so often the results are predictable and boring. It is best to explore possibilities on paper first, perhaps using brush and paint, or cut paper, or a stencil. Then the design should be worked out on the T-shirt – but this should be stretched over a cardboard box, so that the drawer can see what the design will look like on a 3D form. As part of a collaborative effort, use a collection or display or explore a theme such as 'natural form', when leaves, flowers, seeds, insects or animals will inspire stylish designs. Drawings are projected onto large pieces of paper attached to a wall, and people work together to select lines and shapes, overlap and intertwined, to form new possibilities.

### **Diagrams**

Many people say they cannot draw – but they can do diagrams! Diagrams can show relationships – **family trees**, **timelines**, **a web** or **mind map**. How might people represent their family trees? What coat of arms might they devise for their family?

### **Doodles**

Free-form and free-flowing drawing found in doodles can be a starting point for group drawing activities, followed by more considered efforts by individuals. It is very difficult to draw just anything from scratch, off the top of your head, so themes give people prompts and stimulus – fantastic animals, journey to the ends of the earth, the circus, traffic jam, treasure trove, cityscape – the list is endless.

### **Elevations**

There are different conventions for drawing buildings, but people might be encouraged to look more carefully at buildings and architectural details, if they had a simple outline drawing as a start and could add the various features that they observed on the facades.

### **Extender drawings**

Provide fragments of photographs of different elements of a historic building or site placed on a larger sheet of paper, and invite visitors to create drawings by extending the marks and lines evident in the photograph. Alternatively, provide fragments of photocopies of engravings of animals or plants for people to use as a starting point to create their own fantastic versions.

### **Field sketches**

Sketches done in the outdoors, on the move, with the drawer pausing to take in the view, jotting down a detail of a plant they have spotted, or trying to capture the movement of clouds across the sky, is a very pleasurable and relaxing way to spend a day outdoors. Sketches can be of anything and everything, or can follow a line of enquiry, focusing on particular elements, such as landforms and rock formations, or trees, plants and roots.

### **Figure drawing**

Drawing the figure is a fascinating experience, encouraging the drawer not only to look at the figure but to consider the human condition. Being able to draw costumed figures, posing in historic environments is a real treat! Stories of the past are brought to life by the sight and the sound of people dressed in the clothes of the period, sitting in a salon or moving through a wood. A pause to draw the figure in context can fix the ideas and associations in the memory.

### **Gestural drawing**

Drawing that is about feeling, rather than seeing, requires freedom of movement and a different approach to **mark-making**. Working in pairs, people might try drawing **'conversations'** where they respond to each other's marks. A long piece of paper is attached to the wall – and might continue along the floor. Working with charcoal, each takes it in turn to draw for a few moments. Different rules can be made up – to echo, add to or change the marks already there, to make contrasting marks, to add something unexpected, to make marks that suggest emotional states, to invent new kinds of mark. See how a joint drawing develops over time. Remember, marks can be erased as well as added!

### **Illustration**

How can you tell a story through drawing? This is what illustration is about. It might be done in a single drawing or a sequence of drawings. What are the key elements and relationships? What happens? What is the dramatic **narrative**?

### **Isometric projection**

This is a **technical drawing** useful for designing interior spaces. It might be an interesting technique to use for exploring interiors. The principle is simple. The floor plane is drawn at 60 degrees to the vertical. If people are given a clear drawing of a space using this format, they can usually manage to fit in furniture and decorative elements, as if viewed from above.



**Light drawing**

Electric torches are good for creating **temporary drawings** in the dark, which can be captured permanently through digital photography or video.

#### **Line drawing**

Here, the quality of line is important, searching out shapes and investigating forms. Encourage people to vary the quality of line, to think about thick and thin lines, continuous and interrupted, with a heavy and a light touch, strong lines, nervous lines, single lines, parallel lines, criss-crossing lines used in cross hatching to suggest shadow and tone, lines that repeat, zigzagging lines, curvilinear lines, lines that fall off the page... The list is endless. A variation is the **continuous line drawing**, which is done in conjunction with observational drawings – of people, artefacts, plants, etc. The drawer does not take the pen or pencil off the paper, but uses it to record all the places over which the eye roves and pauses across the form.

#### **Maps**

People link maps with geography. They are concerned with spatial relationships, but we can be much more inventive, using them as diagrams to plot relationships. We might consider mental maps, done from memory. Or **pictorial maps**, which make use of codes and conventions from both picture making and map making. People might be invited to make a map of an environment they know well, such as their garden or their journey to work / school or their neighbourhood; or fantasy maps such as a treasure island. Reference to historic maps might prompt the use of different **symbols**.

#### **Memory**

Invite older people to record, in drawing, memories of earlier times. They might make a **cartoon strip autobiography**. Sharing these sessions with younger age groups can develop links within, and across, communities and generations. Children might recall their first day at school, their best and worst experiences, or a school trip. A different way to develop a visual memory is to invite people to look at an object, a drawing or a painting, then turn away and draw it from memory. Next, use this as a prompt to create a new drawing.

#### **Mixed media**

It is exciting to mix art forms as a stimulus for drawing: dancers drawing with their bodies, musicians with sound, photography and film students capturing the scene on film; the audience recording the movement and sounds in rapid charcoal sketches.

#### **Mural**

Collaborative murals can inspire people to look closely at, and celebrate, landmark buildings or views. Placing larger features nearer the bottom of the frame and smaller features further up will create a suggestion of distance and perspective.

#### **Observational drawing**

Drawing from observation improves skills of analysis. Drawing permits close scrutiny of aesthetic and design qualities. Drawing enables the visitor to notice and look closely at details that might otherwise go unnoticed, to think about what they are looking at, and understand it more fully. Observational drawing requires focus and concentration. Any subject is appropriate - artefacts, natural form, landscape and buildings or people.

A variation on this is **upside-down** drawings, when the object is viewed from a very different angle, so that viewers are obliged to draw what they see, rather than what they *know* or think that they see.



### **Outlines**

Blank paper is either frightening or inviting, depending on your level of confidence as a drawer. As soon as the first marks are made, there is something to respond to. A very immediate starting point is a life-size outline of the human figure, one person drawing around the outline of another. But what happens next? Then the more interesting and challenging drawing takes place, with the drawer changing the anonymous shape into a portrait of the person, noting details of dress and accessories, hairstyle and expression. Or the outline can become the starting point for a self-portrait. Alternatively, outlines can be overlapped and interconnected, to form new possibilities. Figure shapes can be transformed into something else, colour can be applied, other elements added to create a dynamic interpretation of a crowd scene.

### **Patterns and tessellations**

Repetition is the basis for patterns and tessellations. How can a pattern be developed through repetition of a single shape? How can re-positioning create new pattern opportunities? How does pattern feature in natural form or artefacts? What examples of pattern do you have in your collections that could offer stimulus or starting points?

### **Panorama**

A panorama is a wide view of the landscape. 180 or 360 degree drawings can be done by joining together a succession of drawings done from a fixed point, looking in different directions. If done as a group effort, some discussion would be necessary to agree on scale.

### **Perspective**

There are many different kinds of perspective. An easy way to approach this is to think that whatever is close to you appears very large and anything far away appears small. Other things are in between. Think of foreground, middle distance and background. Try it by putting a large person nearly filling the 'frame' of the drawing, something behind them in the middle distance and something far away, near the top of the frame.

### **Plans**

Plans can be made of rooms, buildings, gardens, landscapes – both those that exist and those that might be. After exploring an outdoor environment, visitors might be encouraged to plan changes to their

garden to introduce ideas they have encountered in their walk. The provision of squared paper in the café as tablemats might prompt lots of ideas – easier to draw on than a paper napkin!

### Pop-up drawings

Sketch out a new development for a gap site or a vacant urban space with a **projected drawing** or use **pop-up paper engineering** to transform your drawing into three dimensions. Use children's pop-up books or **Origami** as inspiration. Origami is like drawing in 3D!

### Portraits

Drawing portraits, either of oneself or other people, can provide wonderful drawing experiences. There are so many possibilities:

Provide actual frames for the model to sit behind to help the drawer focus.

Draw somebody's face by feeling it with your fingertips with one hand and drawing it with the other. Try doing this with your eyes open. Try it with your eyes closed.

Make portraits on paper plates and add hair made from wool or string. Add a stick to the back and hey presto, you have a puppet!

Your choice of handbag says a lot about you – and its contents – say even more! Make a large line drawing of your handbag (or backpack). Make it into a **self-portrait** by using the drawing as the 'body' and adding all the contents to form the hair, arms and legs, jewellery and accessories.

Group portraits are good fun!

**Digital portraits** can offer another starting point. These can be projected, then the drawing can take elements of these, which are exaggerated and refined, so that the drawer concentrates on interpretation, trying to achieve psychological accuracy rather than a mere physical likeness. Alternatively, the drawing can be done on a computer, using one of the many drawing programmes available.

### Printing

**Hand prints, mono prints** and **string prints** are all simple printing techniques that can be used to make variations on the same drawing.



### Projections

With developments in technology, many places are getting rid of overhead projectors. However, they are very useful when it comes to drawing, allowing different connections and new relationships to be explored. Using projectors can enable drawers to change the scale, select elements, experiment and play with possibilities.

Project drawings done from observation - that have then been photocopied onto acetate, onto wall mounted A1 sheets. This allows visitors to make a rapid bold outline as a basis for further development, transforming their drawings into posters, which the whole family can help to complete. If drawings are on a similar theme, they can be joined together to make a giant **montage**.

An exciting alternative is to get up close and personal! The person being drawn stands behind a Perspex screen and the drawer draws various body parts - faces, hands, feet - directly onto acetate placed on top of the Perspex. These images are then projected, overlapped and **overlayed** to form fantasy creations .



**Rangoli**

This is a traditional art in India, used to decorate the courtyards, floors and walls of houses and places of worship during festivals and celebrations. An intricate pattern is created with brightly coloured powders, rice or grain flour. This technique could be adapted to use whatever materials are plentiful, such as dry sand.

### **Scale**

Playing with scale is great fun! You can draw something very big very small. Or you can use a lens to help you draw something that is very small. Or you can draw what you see through a microscope. Make use of drawings of the human figure to suggest scale. Draw them small, lost in a forest of giant plants or attacked by giant insects.

### **Scraffito**

Drawing with a sharp instrument onto stone has a history of thousands of years . Modern **scraperboard** techniques use the same approach. Children can make their own '**scratchcard**' by laying down thick layers of different colours of waxcrayon, then scratching an image through the layers.

### **Sections**

Cross sections can be drawn of fruit and vegetables , buildings or machinery, showing the internal workings.

### **Sequence**

Sometimes we do not learn very much by just doing a single drawing. However, doing a **collection**, **series** or sequence of drawings exploring particular themes might help us get to grips with certain ideas. Collections –such as leaves – might be physical, or information, on costume or furniture perhaps, can be collected through drawing.

How does a space change as we move through it? What can we see now that was hidden from view before? How can we plot the changing scene through a series of drawings that record the changing view point?

A variation of this is to do a series of three-minute postcard-size drawings to record a **vertical slice** of the view. Start with one of the ground on which you are standing. Now change your view and move up through a succession of six views, ending up lying on your back, staring at the sky.

### **Shadow drawings**

On sunny days, it is great fun to make drawings by following the outlines of shadows of plants and objects caught on paper. How will you record their movement in the breeze?



### **Silhouettes**

In the eighteenth century, silhouettes were a very popular form of portraiture. They were made by lighting the subject from behind and projecting their profile onto a sheet of paper. A simple arrangement can be made with an overhead projector providing the light source and a transparent screen separating subject and drawer. Much excitement is generated by this traditional form of drawing. Another form of silhouette is the **cutout**, drawings made of cut and pierced paper, which can use anything as a subject matter – animals, plants, buildings, as well as people.

### **Speed drawing**

**30-second sketches** are a great introduction to exploring, looking and recording information. They focus attention and fix things in the memory. It does not matter what they look like, as long as the drawer knows what they are! Visitors might be invited to make an A-Z of 26 drawings. Here are some ideas, or make up your own list, suitable for your location.

**A** something above eye level

**B** something below knee level

**C** contrast

**D** detail

**E** elevation

**F** something far away

**G** something geometric

**H** hidden treasure

**I** something inside something else

**J** juxtaposition

**K** knot

**L** line

**M** something mysterious

**N** something that makes a noise

**O** opening

**P** something puzzling

**Q** a quarter of something

**R** reflection

**S** skyline

**T** texture

**U** underside

**V** view through

**W** bit of a wall

**X** marks your favourite spot

**Y** you are here

**Z** zzzz... you are tired, so draw something with your other hand!

**Stage set**

Encourage visitors to interpret a story about your site by creating miniature stage sets for a toy theatre or making shadow puppets and props out of pierced card.

**Still-life**

Create large still-life arrangements with artefacts from your collection, or unusual items, or ask visitors to create their own. Invite them to bring an object related to a particular theme, to add to a growing still-life. Suggest visitors draw parts of the still-life from unusual angles.

**Text**

Create outlines of people or objects, perhaps by drawing around them. Annotate them inside the shapes with names, tales and explanations to create drawings that speak volumes.

### Temporary drawings

Drawings can be temporary and **ephemeral** – chalk drawings that disappear in the rain, or drawings done with water dribbled on tarmac or on the sand on a hot day, that evaporate in the sun; ‘drawings’ done with streamers or kites flying in the air on a windy day; drawings done with a stick in the wet sand on the beach. Be sure to photograph them before they vanish!

### Thumbnail sketches

These are for timid or shy visitors, or people in a hurry. They need only be one or two inches in size. They are a form of note-taking, a shorthand, to be used as a trace or an *aide-memoire*.



### Timed drawings

Drawings that have a time limit of a certain number of minutes – one minute, three minutes, five minutes – create a sense of urgency and excitement to get down as much information as possible in the time available. The more quick drawings they do, the more skilful drawers become at focusing, analysing and extracting key information. Musical chair portraits is a great activity for schools – each time the music stops participants have to quickly grab a seat and draw the person sitting opposite them. It is also helpful to create opportunities for an extended period of drawing, focusing only on one subject, to create time for the drawer to focus and concentrate, to wonder, to question and to explore the intricacies of the form.

### Washes

Drawing can use both dry and wet media. Watercolour drawings give plenty of opportunity to experiment and to suggest mood or atmosphere. Drawing with brushes and mud washes can create beautiful tonal drawings.

### Wax resist

In its simplest form a wax-resist drawing can be made by using a candle to draw. A colour wash is then applied, but will not adhere to the area covered with wax, so a ‘magic’ drawing will appear.



### Wheels and more

Finally, if your aim is inclusion and uninhibited self-expression, and you have a large uncluttered space, why not invite people to ‘draw’ using a range of equipment and material to make their mark? They might

draw with decorators' brushes or yard brushes, or bring their own wheels. A rally of toy cars, roller skates, wheelchairs, bikes and buggies, with their wheels dipped in paint (water soluble) running across large sheets of paper, might create a new Jackson Pollock!  
You could even encourage finger drawing with the melt water of ice cubes made from diluted coloured inks, placed on a sloping board covered with paper. The results will be wonderfully random, but everyone should have a good time!

**Above all remember, drawing is not only about technical skills and techniques. It is not about whether the results are good or bad. It is about the process of looking, organising, thinking, wondering, questioning, imagining, communicating and enjoying yourself.**

**The Big Draw promotes drawing as a verb rather than a noun.**

#### 4. Drawing Materials

##### Acetate

Can be attached to windows and glass cabinets to trace a linear view through the glass.

##### Brushes

Brushes create a different quality of mark and tone when working with wet drawing media.

##### Chalk

The drawing surface does not always have to be smooth white paper. Drawing with chalk on coloured paper, stone, concrete or tarmac offers drawing without borders.

##### Charcoal

This is one of the earliest drawing materials. Sticks of charcoal are available in various sizes and are very versatile. People are fascinated by how charcoal is made – on some sites it may be possible to demonstrate this.

##### Crayons

It is good to have a variety of crayons available. Young children may find it easier to grip 'chubby' crayons, but enjoy the challenge of using crayons of different sizes, which create different effects.

##### Cutting tools and adhesive

Will scissors, masking tape and glue sticks suffice? Or will you need cutting boards and blades for more precise work? Think about health and safety factors.

##### Dyes

For use on fabric – make sure they are water-based!



**Fabric**

With a generous supply of fabrics in a variety of colours, patterns and textures, big floor-based drawings can be made quickly and will have an immediate visual impact. Alternatively fabrics can be knotted and suspended to create 3D spatial drawings and installations.

##### Insulation tape

These come in many colours and can be applied to a variety of surfaces to create large-scale collaborative drawings that extend across floors, walls and windows.

##### Masking tape

This is really versatile and can be used for all sorts of purposes. It peels off easily without destroying the surface of the paper underneath. You can use it to attach drawings to boards to make it easier to draw, or to put them in a temporary display (make a sticker like a stamp hinge, and put the tape on the back of

the drawings). You can even draw with masking tape, placing a wash on top and peeling off the tape afterwards to reveal the lines, or using it as a drawing medium directly onto walls, windows and floors.

#### **Mud, sand, sticks, stones**

Many of the Drawing Attractions heritage pilot projects used natural materials. Some materials had links to these sites and allowed participants to engage more deeply with their heritage. Examples include:

- Students from Eccles Sixth Form College drew in the sand at Robin Hood's Bay using natural materials found in the locality such as rocks and stones, pebbles and shale, seaweed and shells, lichens and mosses, grasses, leaves, flowers and berries.
- At Geevor Tin Mine, a visit to the Dryroom was followed by a drawing session in which candles and feathers were used as drawing tools. Candles were vital in tin mining for lighting the way underground and feathers were used for making fuses for blasting.
- At Grimes Graves, visitors drew on chalk plaques similar to those used by the prehistoric dwellers of the region.
- After a visit to the Salt Museum, participants used salt to create a bleaching effect on silk paintings. They used tools from the museum as stencils for their drawings. Other materials that may have connections to your site include plants, leaves, seeds, twigs, clay, charcoal, chalk, rope, natural dyes or industrial tools.

#### **Overhead projector**

A useful piece of equipment for projecting drawings made on acetate, to change the scale, exploit possibilities of layering, modify and create new relationships, develop group drawings.

#### **Paints**

Water-based paints can also be used to draw with and give immediate colour. Brushes, rollers, sponge and felt pads will be suitable tools.

#### **Papers**

Obviously there are lots of different textures, weights, colours and sizes of paper available. Large cheap paper rolls (lining paper or end of wallpaper runs) stretched across floors or walls can be liberating for the timid and kind to your budget.

#### **Pastels**

Chalk pastels and oil pastels provide very different drawing experiences. Chalk pastels are easily mixed and new colours can be created. Oil pastels give immediate and dramatic colour.

#### **Pencils**

Remember there are many different grades of pencil – the soft B grade pencils are good for sketching, while the H range of pencils are suitable for detailed graphic work. Graphite sticks and graphite pencils are versatile, giving a variety of line, tone and texture. Water-soluble coloured pencils can create wonderful watercolour effects.

#### **Pens**

Where would we be without felt-tips? There are so many lovely pens available these days – thin fibre tips for precise drawings, thick markers for bold, dramatic drawings. Always supply children with water soluble pens rather than permanent markers.



### **Recycled materials**

Many councils run SCRAP projects for schools and local community groups. These encourage local industries to donate and deposit scrap materials in a local depot. Ask your council if it participates – if not, badger them to do so! They will provide wonderful resources for new approaches to drawing.

### **Ordering materials**

If you are working with an artist, good communication will ensure that the materials you are ordering are suitable for the activities s/he is planning. Even with basic materials, there are many details to check. It is of course preferable to deal with local suppliers, but the following websites might provide helpful information:

- [www.atlantisart.co.uk](http://www.atlantisart.co.uk)
- [www.londongraphics.co.uk](http://www.londongraphics.co.uk)
- [www.glsed.co.uk](http://www.glsed.co.uk)
- [www.hope-education.co.uk](http://www.hope-education.co.uk)

For general drawing activities, are drawing materials readily available for visitors to use?

For workshops, sort out storage of materials and equipment and the organisation of the drawing environment. Are arrangements for clearing up evident? Is there a dustpan and brush available? Are there separate bins for rubbish and recycled paper? Are there facilities for washing and cleaning? Are there paper aprons, towels or wet wipes?

## 5. Drawings on Display

Celebrate group and individual work by displaying participants' drawings during and after the drawing activities or workshops. Seeing their efforts on view and encouraging people to talk about them is important validation. Mounting an informal exhibition afterwards encourages participants to come back, often bringing relatives and friends.

### Book

You could assemble everyone's contribution into concertina books and make a miniature 3D display.

### Cards

If you have limited display space, offer blank postcards (see our marketing templates), post-its or credit card-size paper for individual drawings and display them in your entrance, café or on the staircase. Invite visitors to submit drawings to be considered for greetings cards, a calendar or leaflet produced by your organisation.

A card display could be easily arranged by having holes punched in cards and hooks or cord to hang them as part of a temporary display of visitors' work. This could show things they remembered, or that particularly interested them. A good supply of water-soluble felt-tip pens (checked often to make sure they work) is helpful here.



**Installation**

Drawings on T-shirts, large prints or laminated drawings can be suspended on washing lines.

Drawings can be done on post-it notes and stuck on a wall or window.

Drawings can be hung on threads to create a 3D installation.

Drawings can be made into flags and placed on a large-scale map of your building or site.

Drawings can be placed on placards and banners and carried in a procession.

### Jigsaw

Large-scale jigsaws can be made from participants' work. Cover the floor with the drawings and cut them into interlocking jigsaw pieces. Alternatively, participants could choose a shape to decorate from a wall full of interlocking blank pieces and watch the jigsaw grow.

### Leaflet

Visitors' drawings can be included in the interpretative material made available to other visitors.

### PowerPoint

Images of drawings and people engaged in drawing activities can form part of a presentation, explaining process as well as product.

### Website

Share the work with others . Create a gallery on your website or choose drawings for your website and explain the ideas behind the drawing activities.

## **6. Acknowledgements**

Our grateful thanks go to all Big Draw and Drawing Attraction participants who have generously shared their experiences with us. We are indebted to the many organisers who have supported the Campaign's aims by creating engaging and accessible activities that focus on drawing. These workshops, exhibitions, talks and seminars have greatly increased public opportunities to explore drawing in all its dimensions, and in many media.

The care and imagination invested by educators, curators, friends groups, artists' collectives, and many others makes The Big Draw exciting and inclusive. The encouragement to draw has opened visitors' eyes to many aspects of our heritage, which often remain hidden, or are taken for granted. In primary and secondary schools, it has united entire school communities, parents and friends in purposeful projects.

Organisers, whether at local community centres or grand, national institutions, have risen magnificently to the challenge of helping to compile a new vocabulary of drawing activities and fresh definitions. Others have invented ways to help their visitors overcome inhibitions and fully immerse themselves in traditional drawing.

Some supporters have held Big Draw events regularly over the past eight years, and aspire to ever more ambitious events. Best of all, more educators now use drawing in their year-round programmes, building on their experiences, sustaining their visitors' interest and attracting new audiences.

We have borrowed from some of these examples; if you find yours included, please forgive us for not acknowledging you, or your organisation, by name. The list would go on for many pages. We hope that the success of your event, its popularity with participants, and our enormous gratitude are sufficient rewards to encourage you to continue developing the use of drawing in your work.