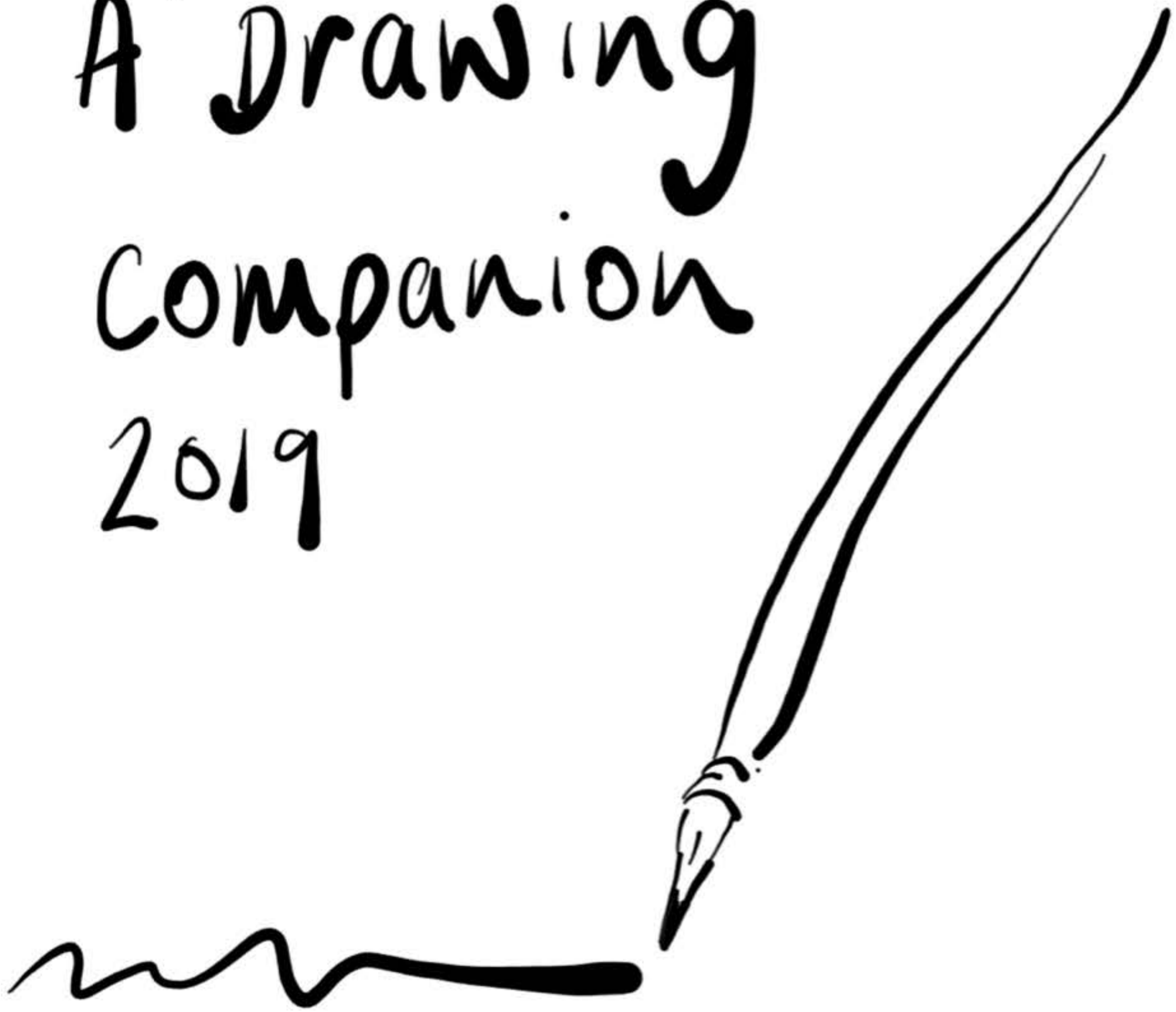


A <sup>^</sup> pocket  
A Drawing  
Companion  
2019





This booklet has been jointly produced by the Drawing Research & Enterprise Group of the School of Art and the Centre for Learning and Teaching, both in the University of Brighton.

All contributions to this booklet are freely shared under a Creative Commons licence. For full details and for more ideas and resources, go to:

<https://blogs.brighton.ac.uk/visual-learning/drawing/big-draw-at-brighton-2019/>

Booklet team:

Yvonne J Foster, Paul Grivell, Patrick Letschka, Philippa Lyon, Pauline Ridley and Claire Scanlon.

September 2019.


"For the artist drawing is discovery. And that is not just a slick phrase, it is quite literally true."

Berger On Drawing, 3.

Ed. Jim Savage

Occasional Press, 2005.

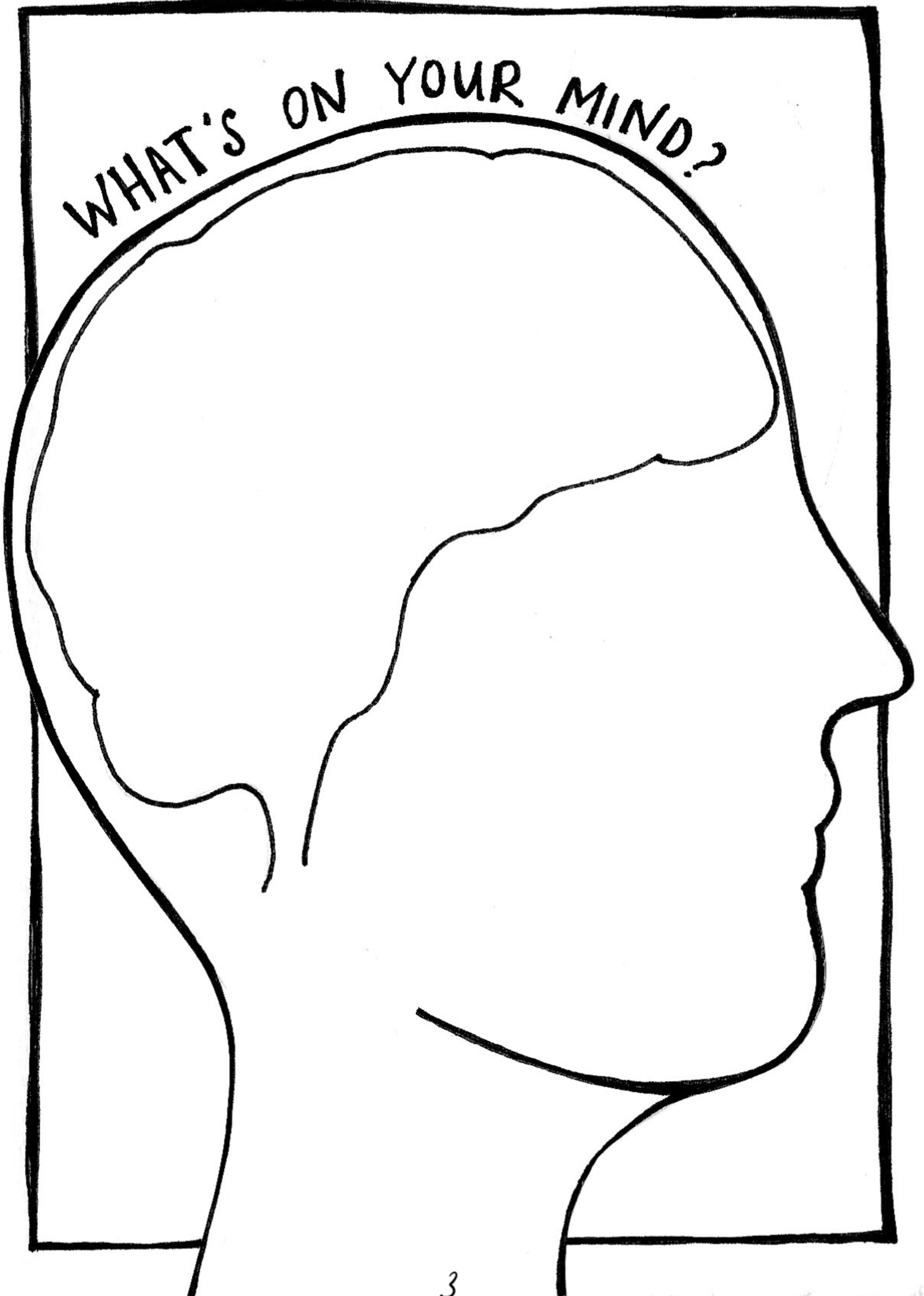
This is a booklet of ideas and exercises you might like to try. There is some drawing space in this booklet but many exercises are for A4<sup>+</sup> format.

 Indicates where exercises are best done with eyes shut.

YOUR NAME: /

-----

WHAT'S ON YOUR MIND?

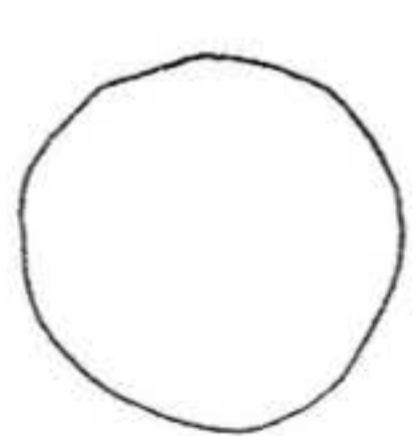
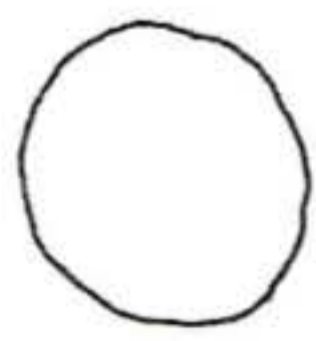
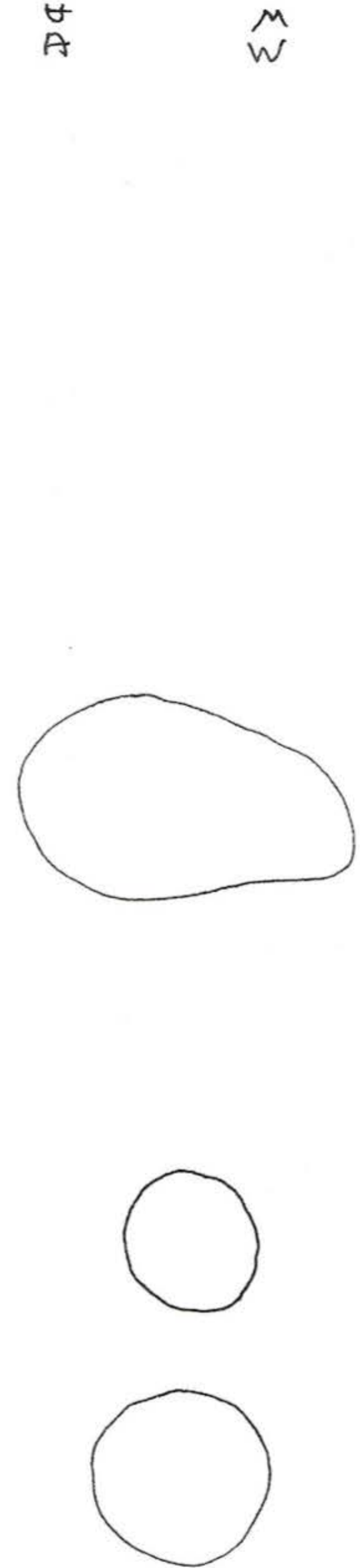
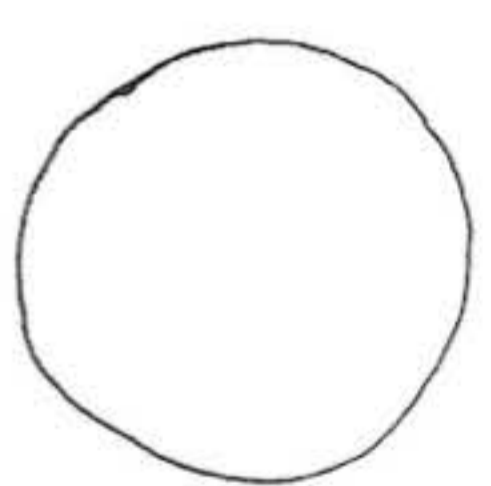
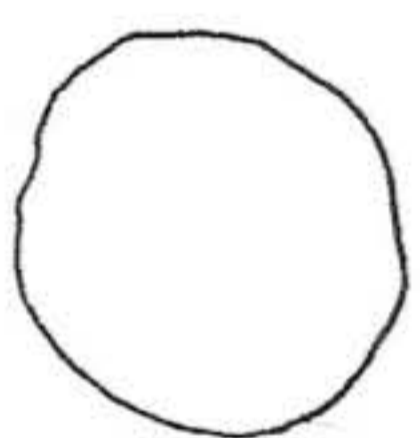
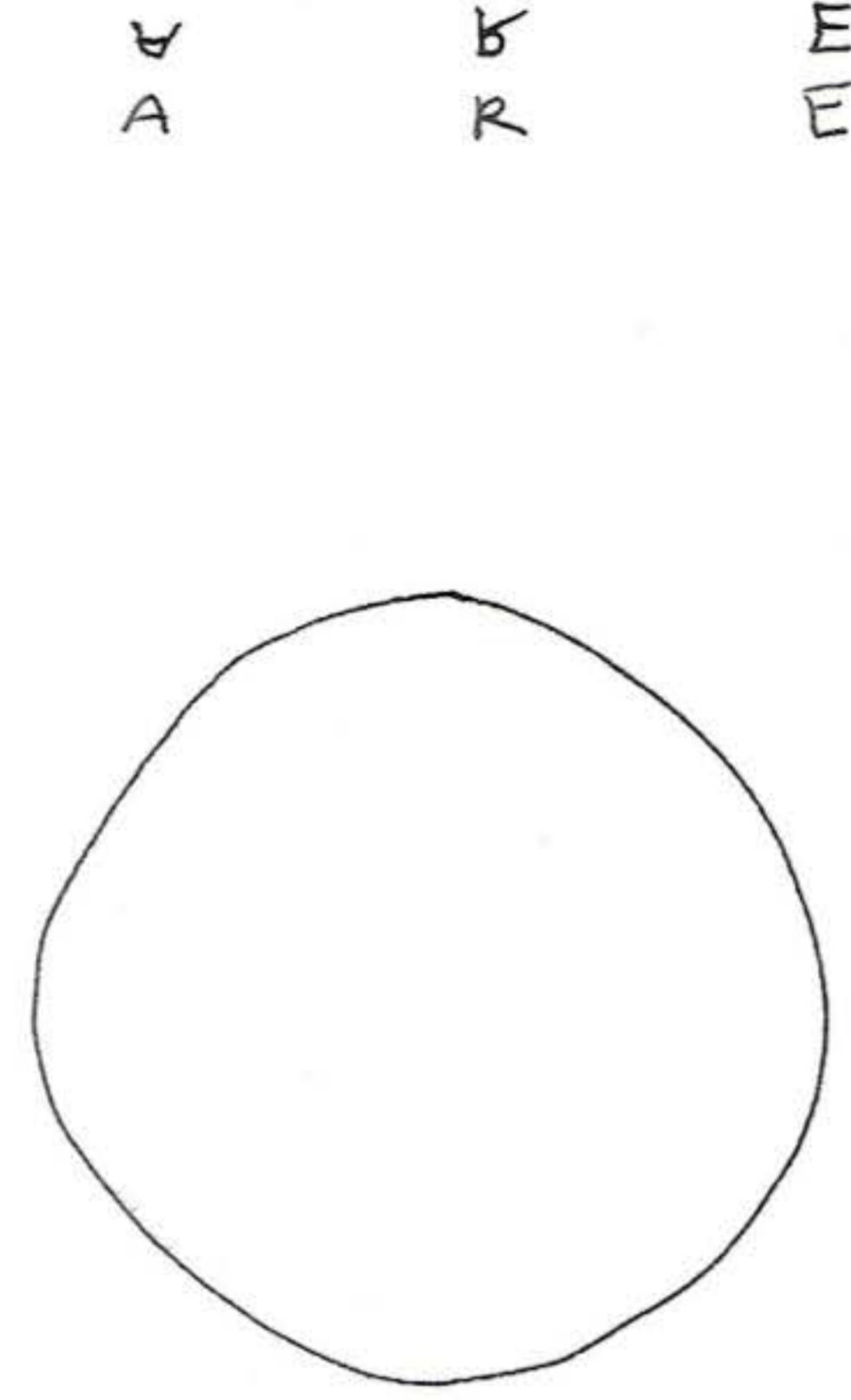
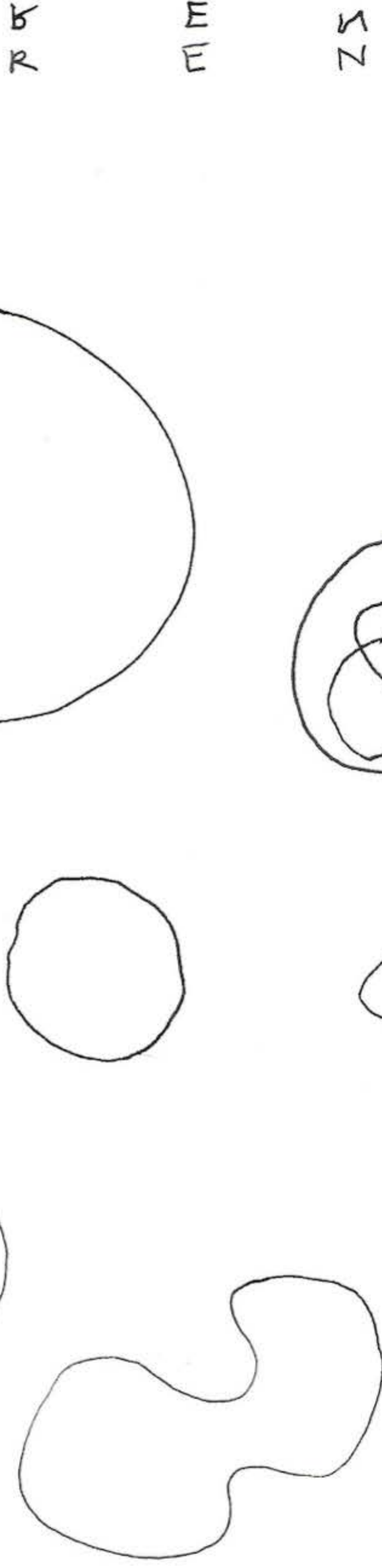
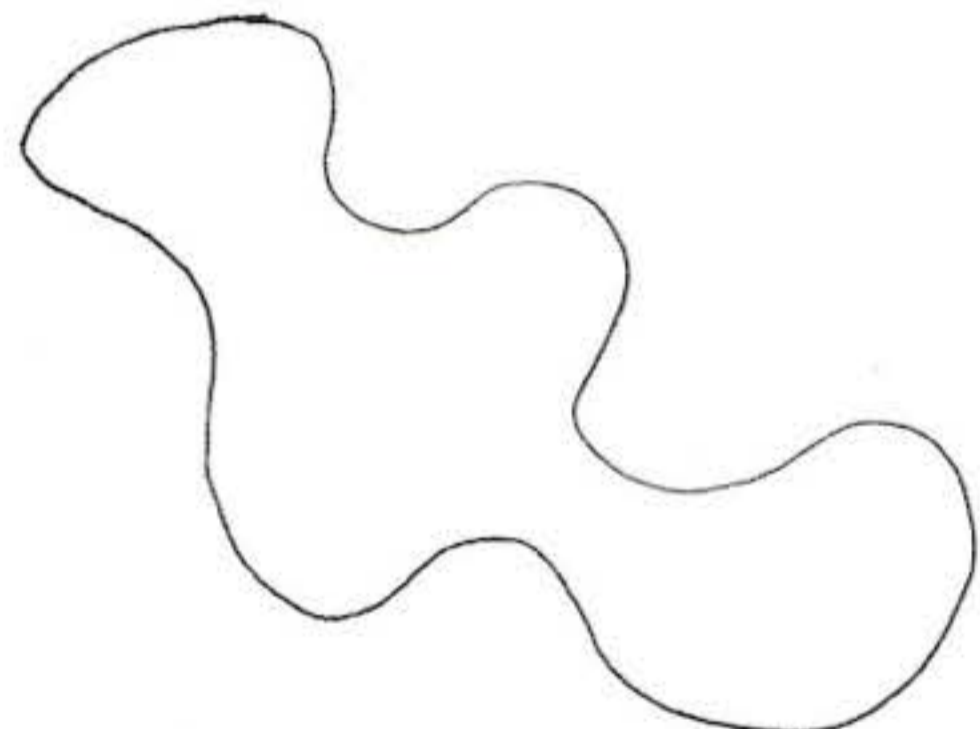


a place for drawing  
DAYDREAMS

scribble down all the things that have been  
bothering you... then scribble over them  
with wild and reckless abandon.

NUM closed forms - let the beginning meet the end... gently

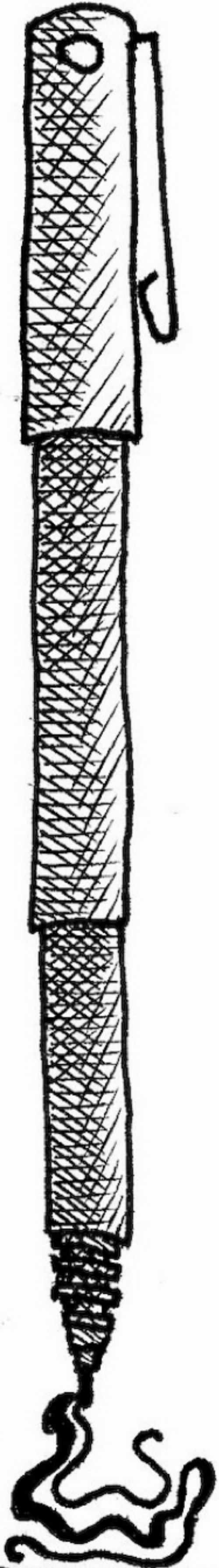
- NUM 1. circles
- NUM 2. blobs
- NUM 3. tangles



DE



draw on this page with BORROWED pens



# felt Feldenkrais fingers

eyes shut



With the thumb of one hand, trace the outline of the fingers of that hand from small finger to index.

With your other hand draw what you feel. Swap hands.

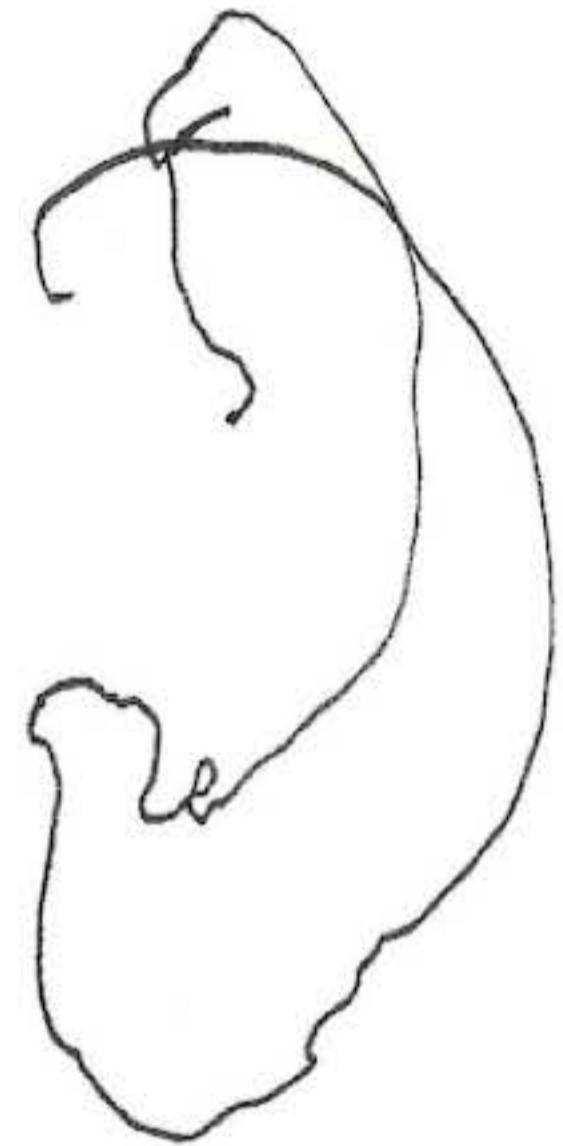
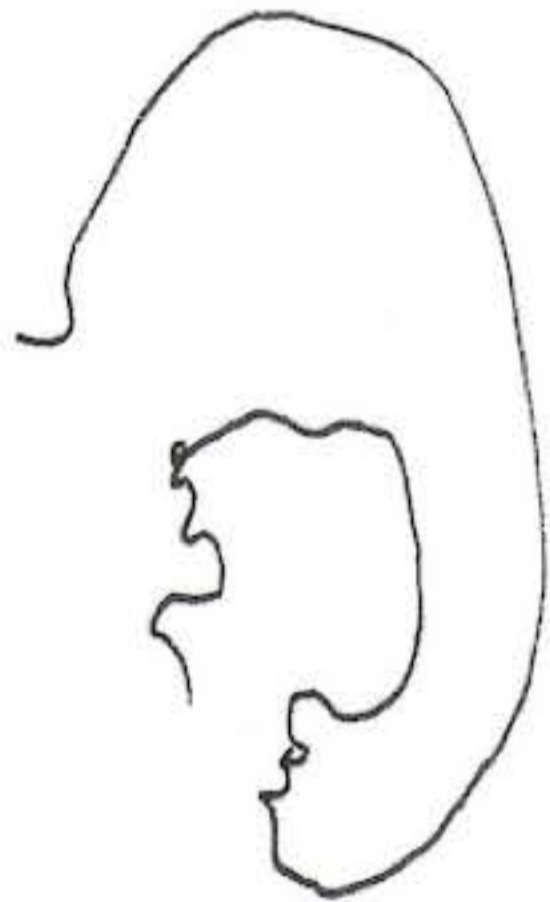


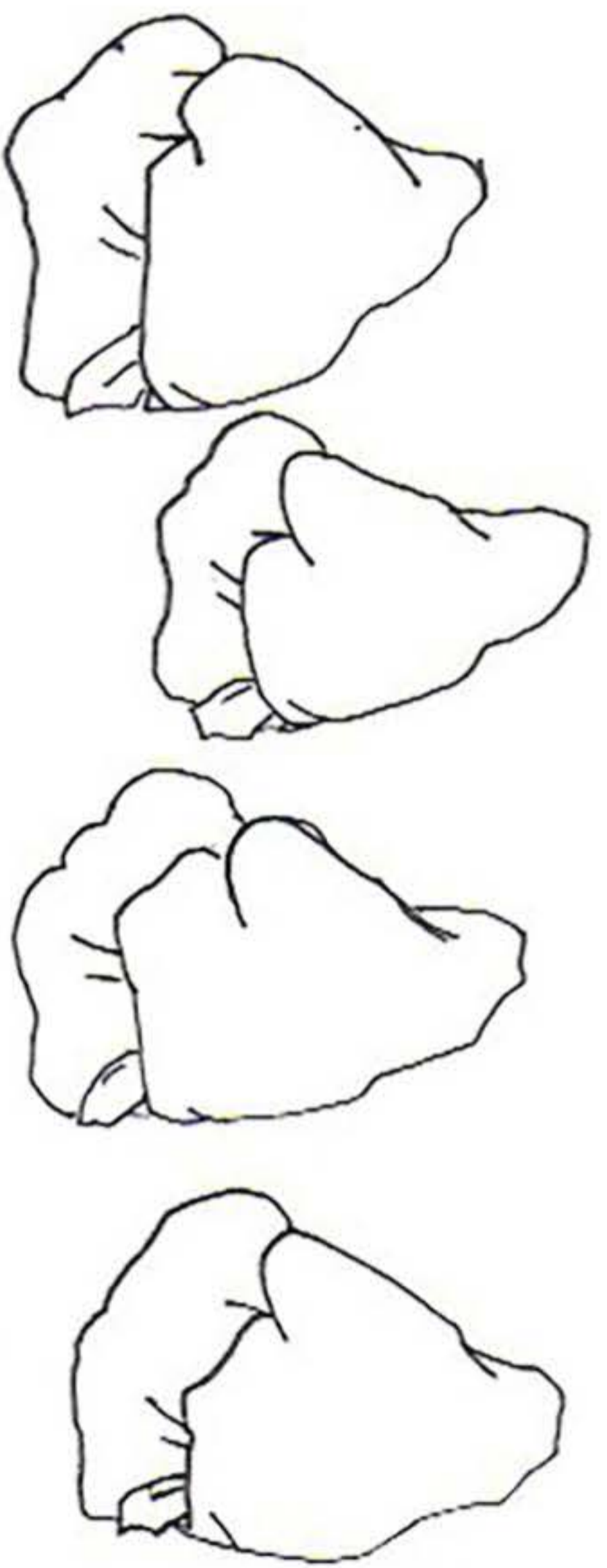
# felt Ears

With one hand feel the contours of your ear.  
With the other draw what you feel.

Swap hands, and ears.

eyes shut  
✂ ✂





attention drawn

'I am reading a book on Kafka.  
It is a library book, and someone  
has marked a passage in the margin  
with a long, wavy line. I pay the  
passage special attention without  
finding it particularly rewarding.  
As I turn the page the line moves.  
It is a long, dark hair.'

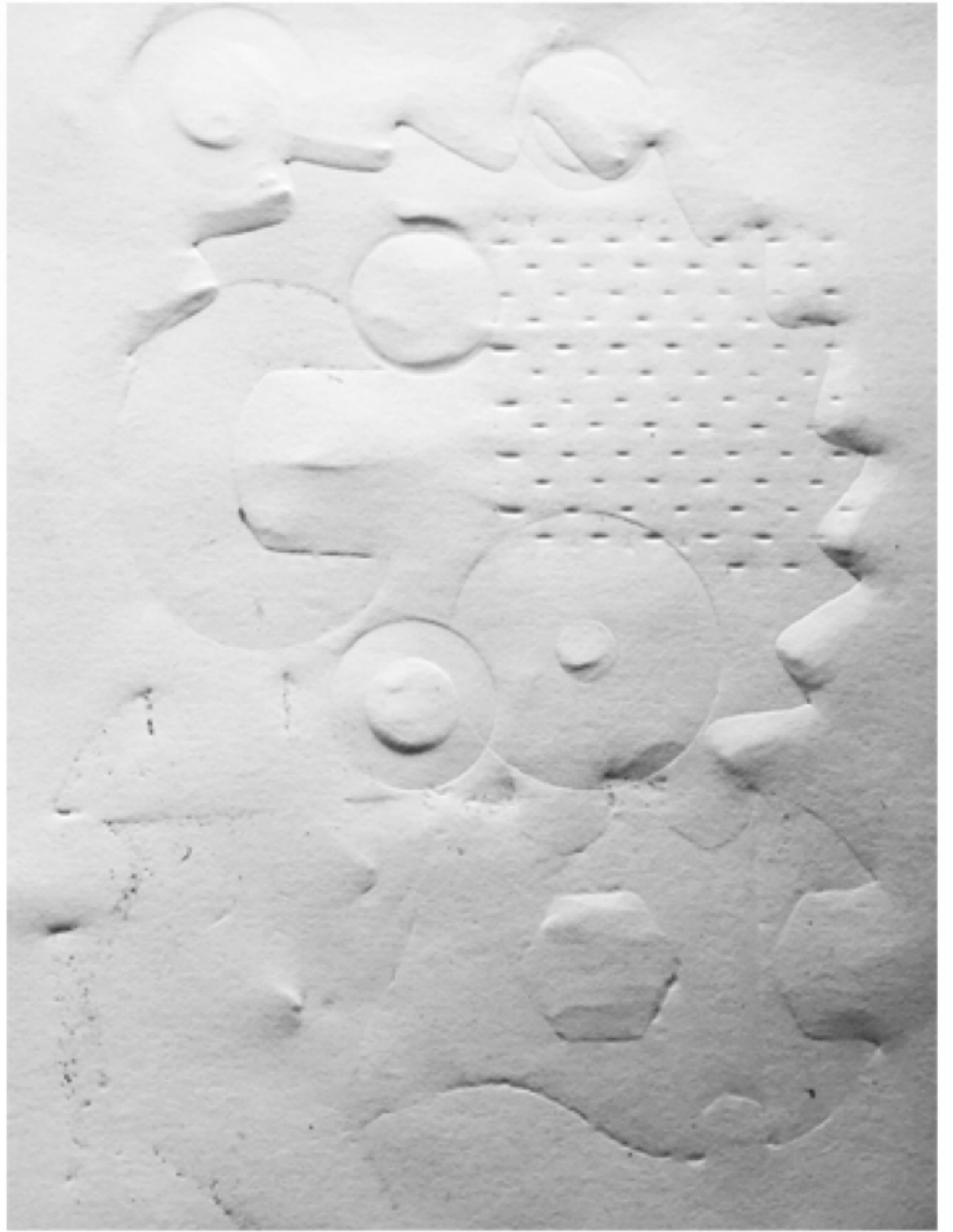
Alan Bennett's diary, 20th Dec 1983.

'Nirvana. The state of zero line'. Tom Lubbock, English Graphic p.193

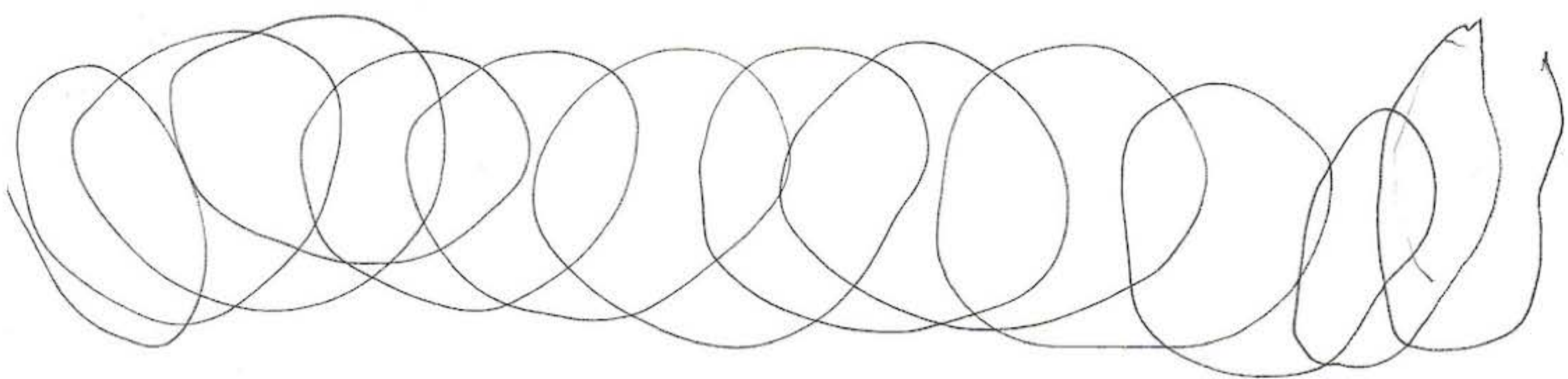
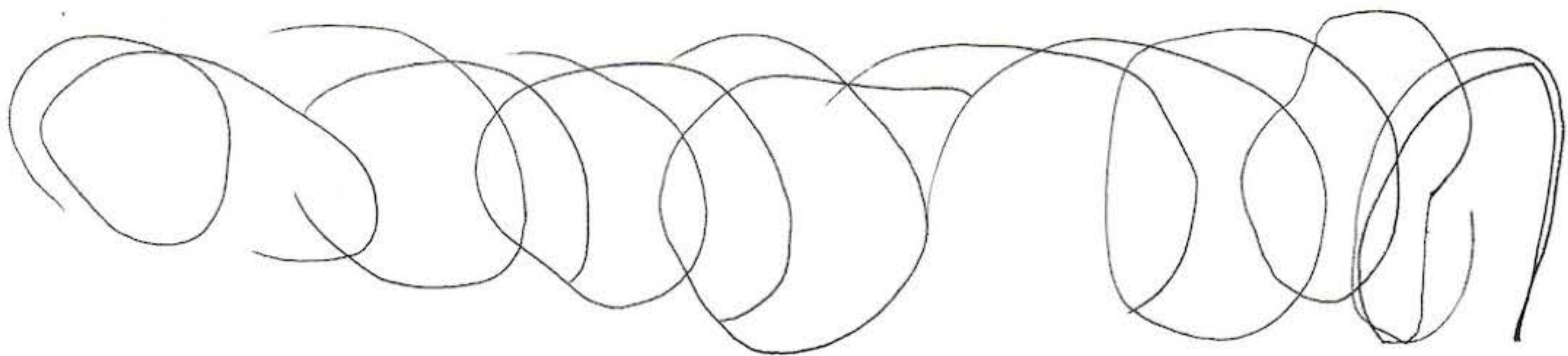


DRAW SOMETHING YOU'VE SEEN  
TODAY USING CIRCLES ONLY

emboss the  
paper using  
a lolly stick  
eg. bicycle



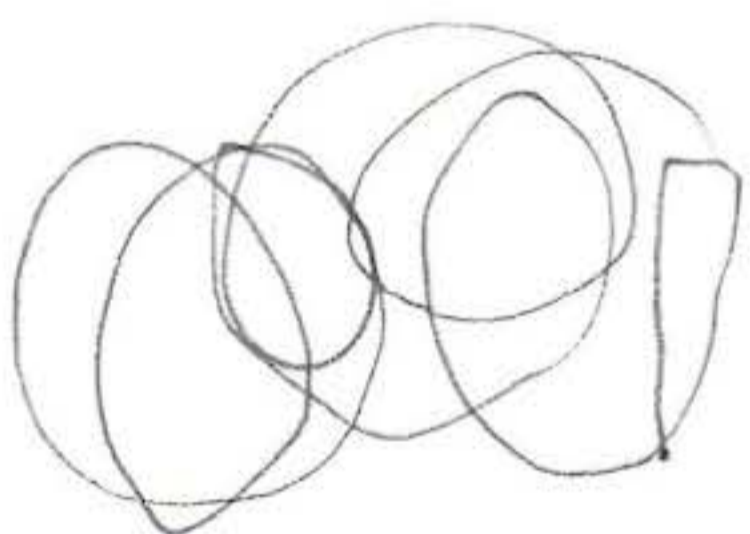
eyes open



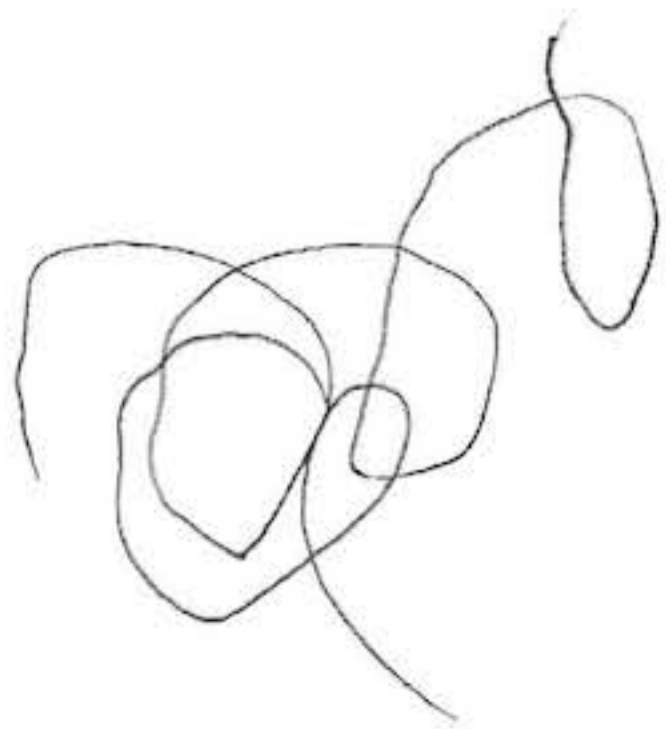
Somatic drawing 1.

Sit down! (oh, I was)

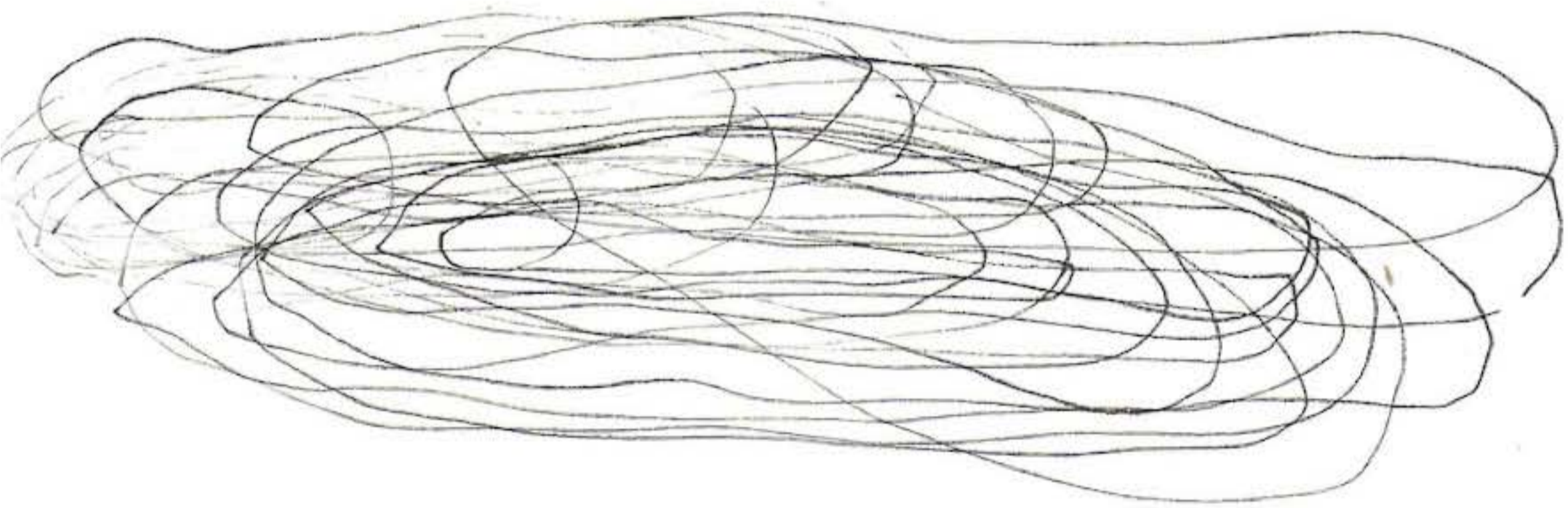
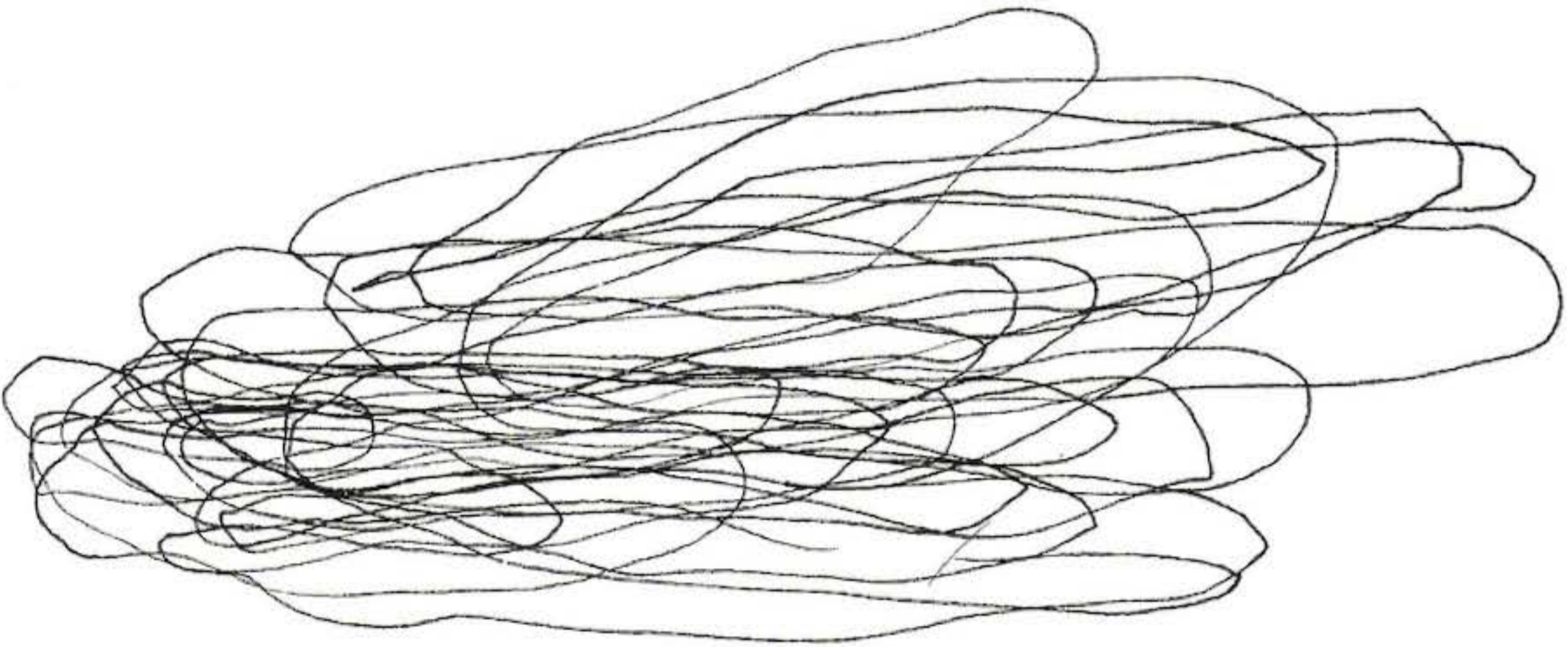
double-handed, top-to-bottom,  
mirror spiral



eyes closed  
H H H



Somatic drawing 2.



eyes closed  
the the

Stand up (oh, I wasn't)  
hold a pen loosely in each  
hand.  
Breathe in, letting the  
line follow, and out..  
involve your whole body

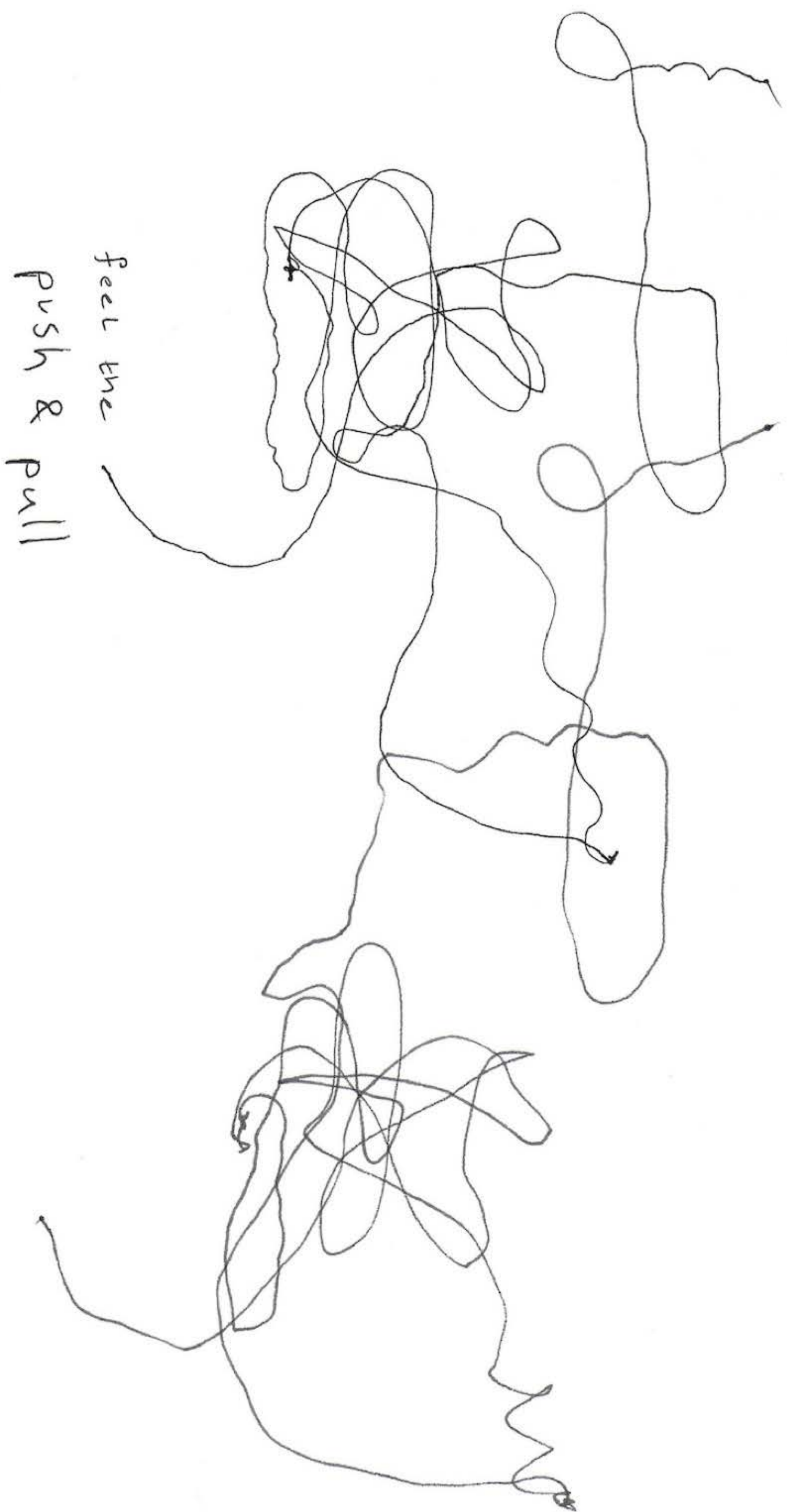


Somatic drawing 3.

Still standing. Dominant hand leads, non-dominant follows.

eyes closed  
xx xx

Then change.



feel the

push & pull

Make clouds of small marks like a murmuration of starlings

# Japanese Cloud Drawing

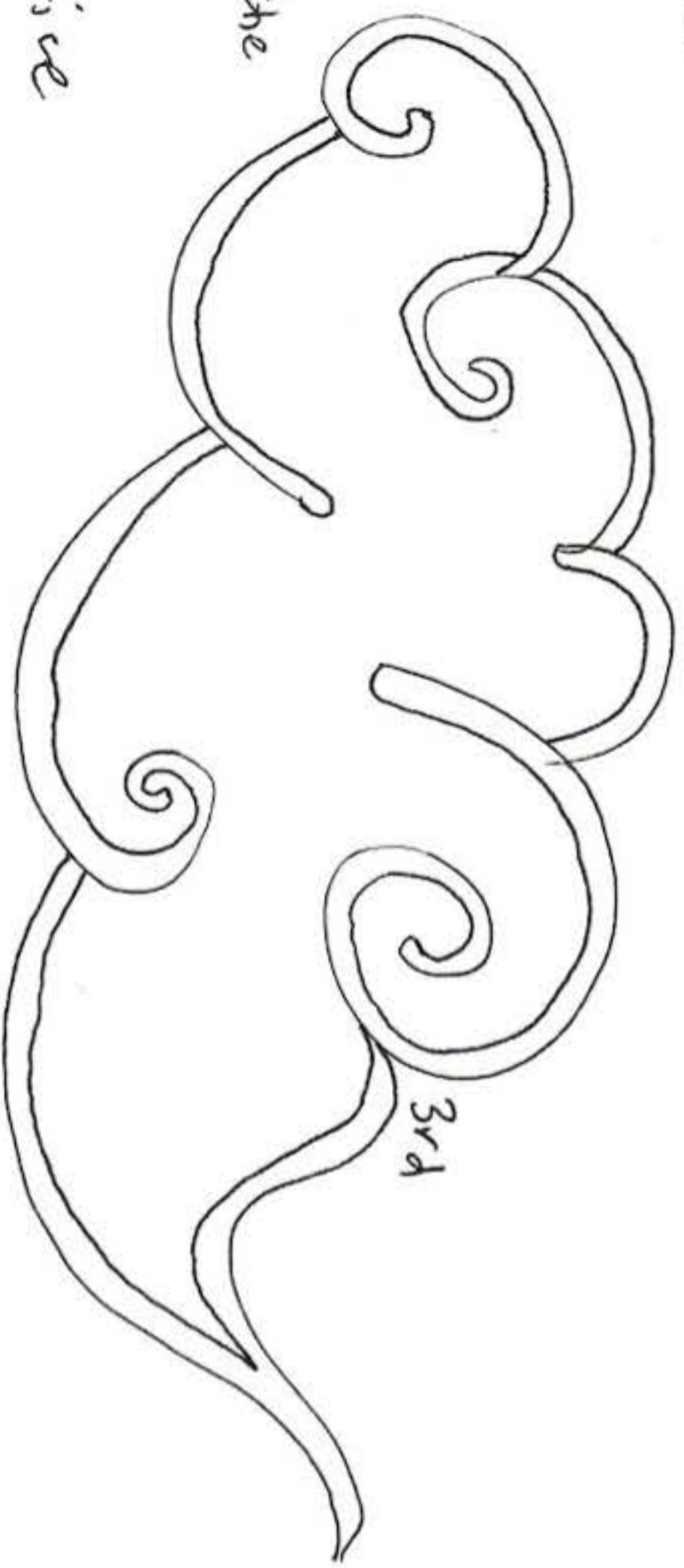
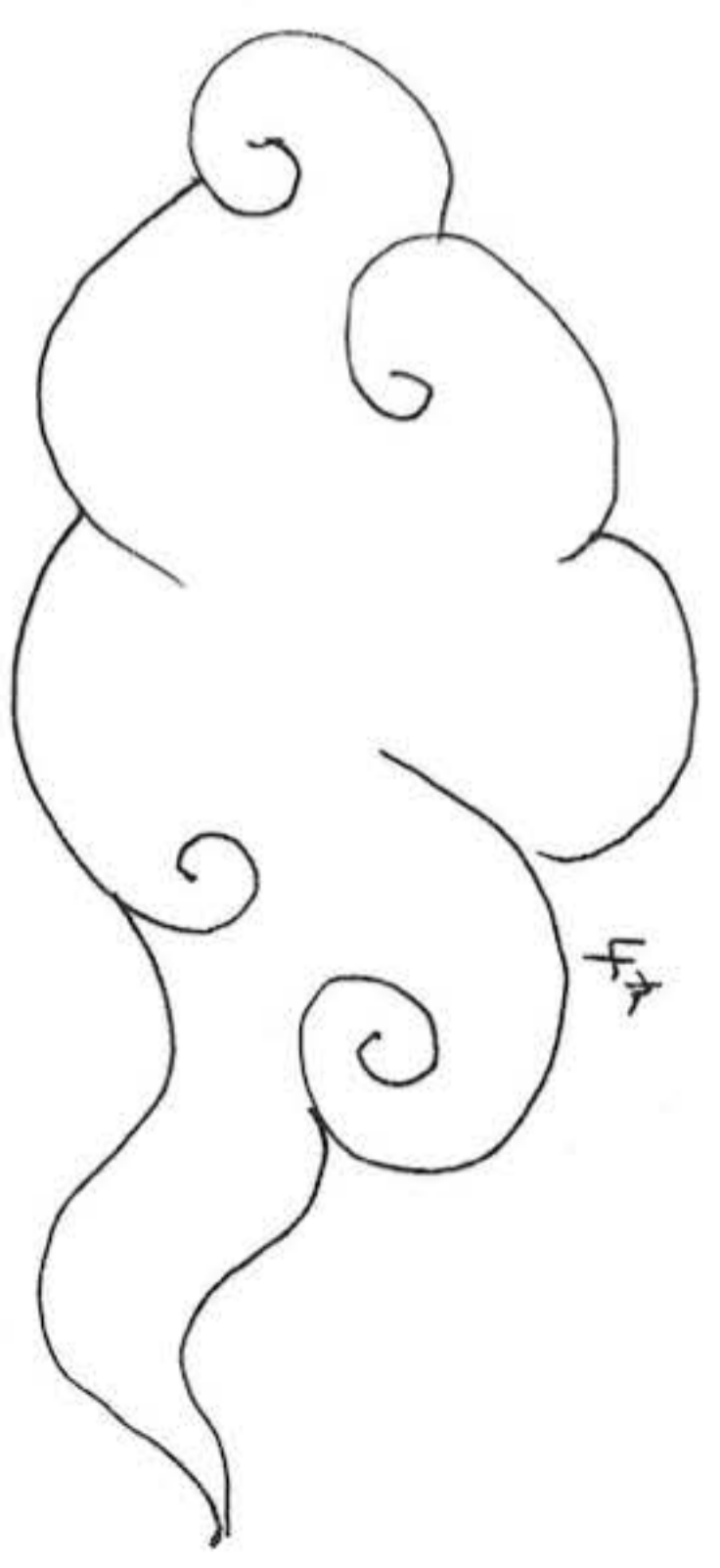
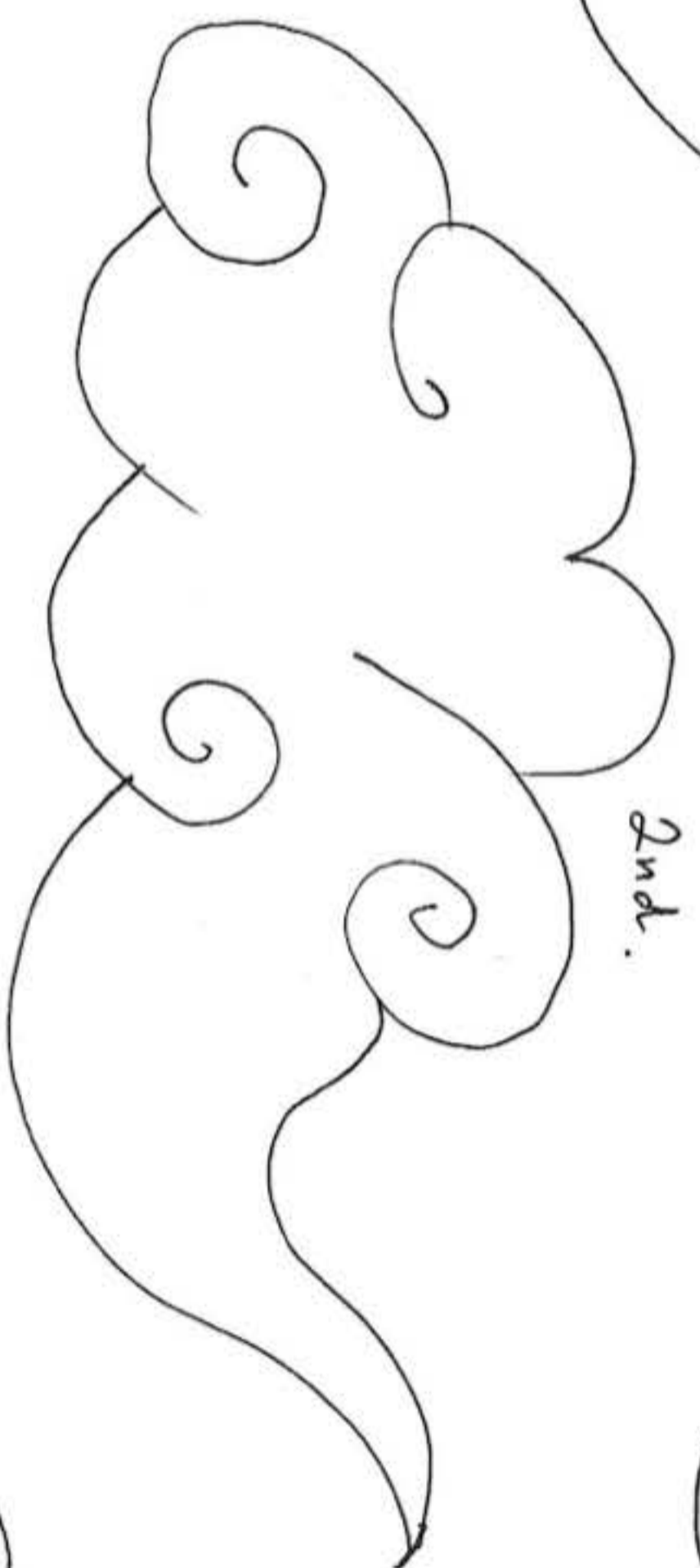
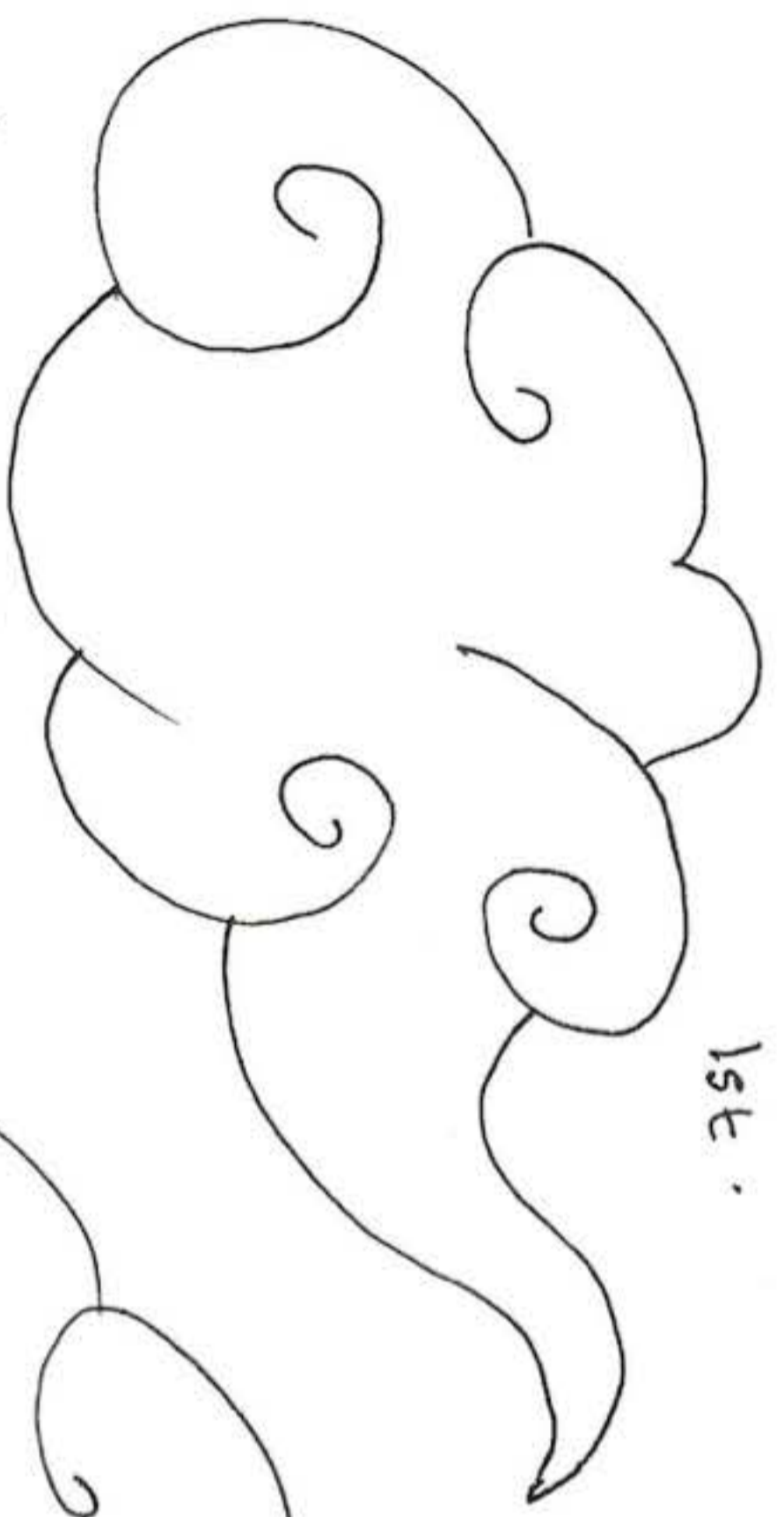
1. Copy the example  
learn the form
2. Copy your own copy  
learn the moves

3. Draw each move  
as a sequence

4. Find the  
rhythm in  
the line

5. Find the  
pleasure in the  
form.

6. Enjoy practice

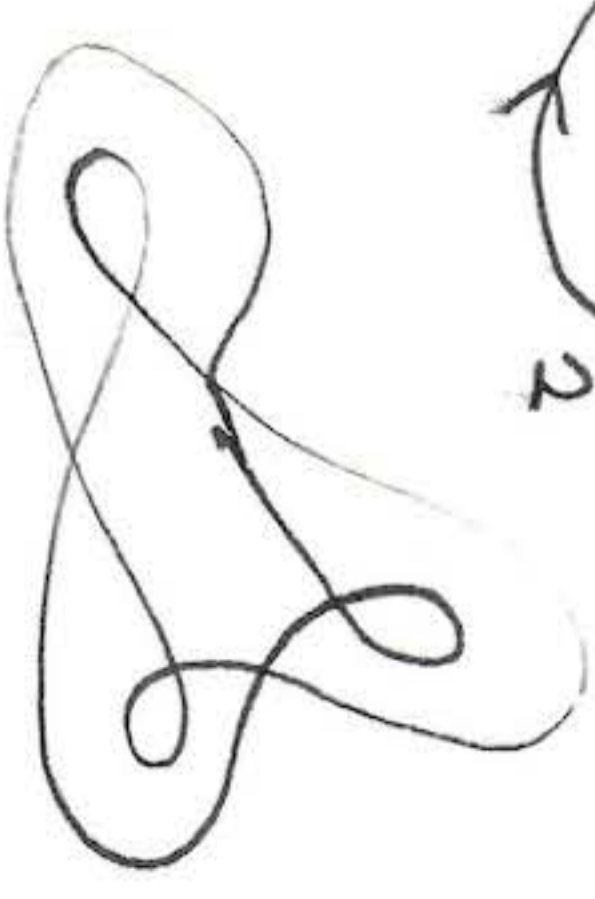
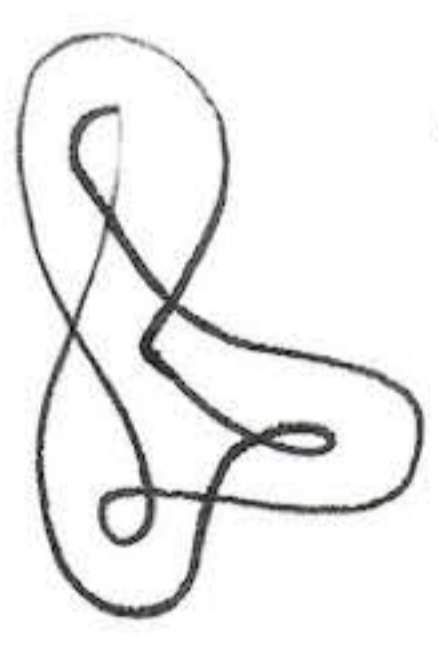
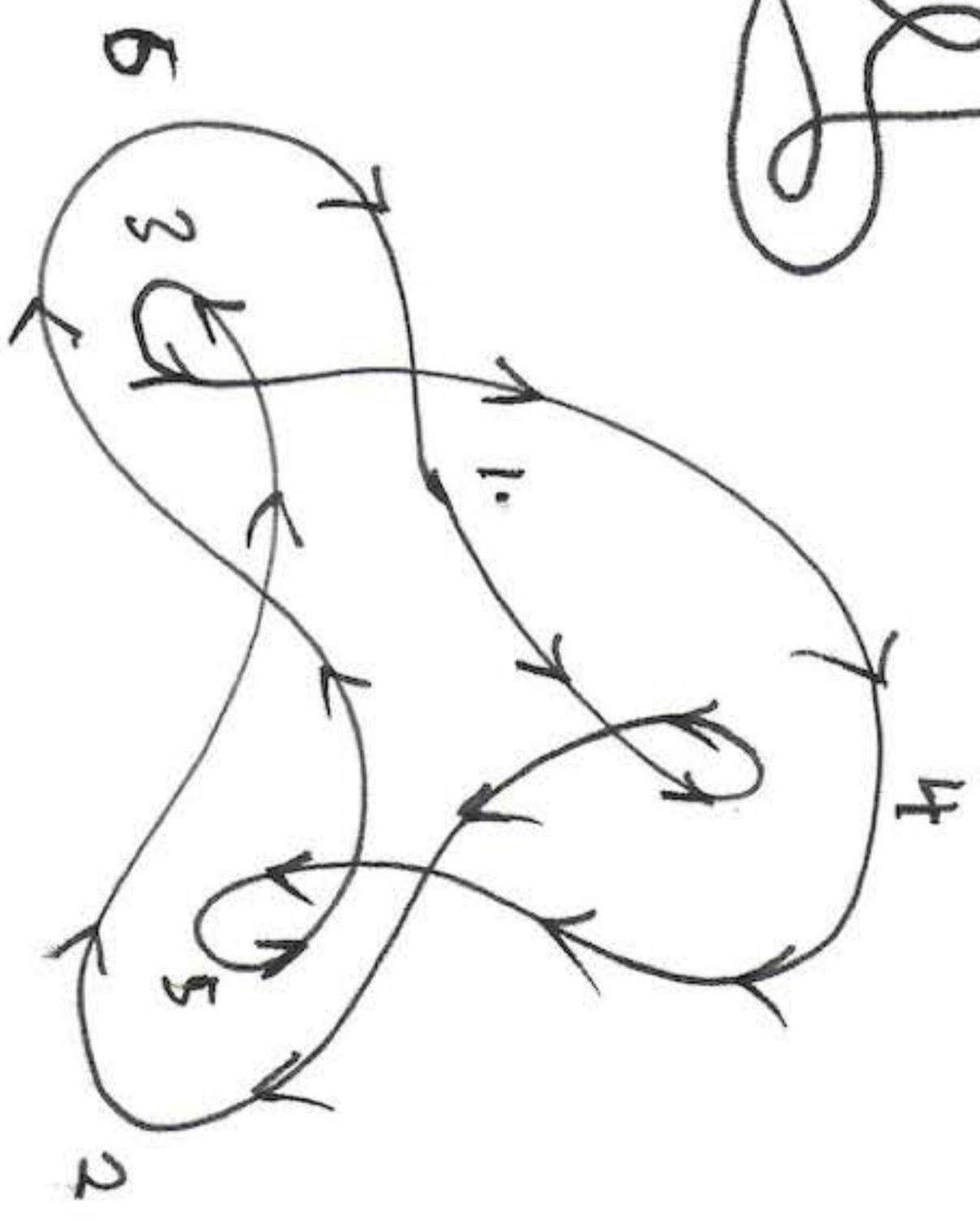
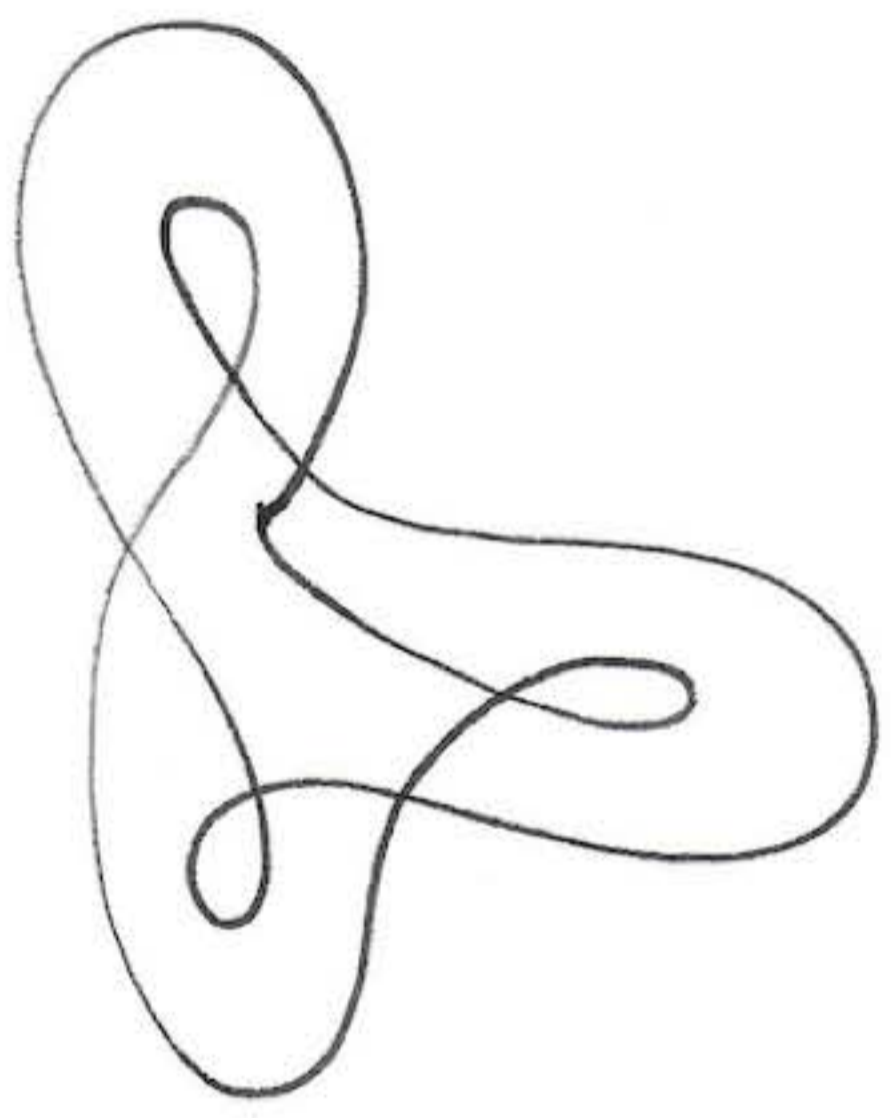
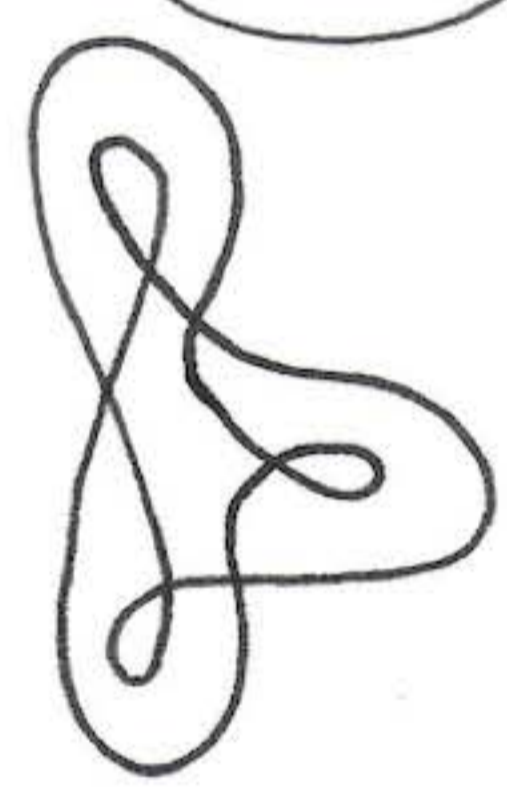
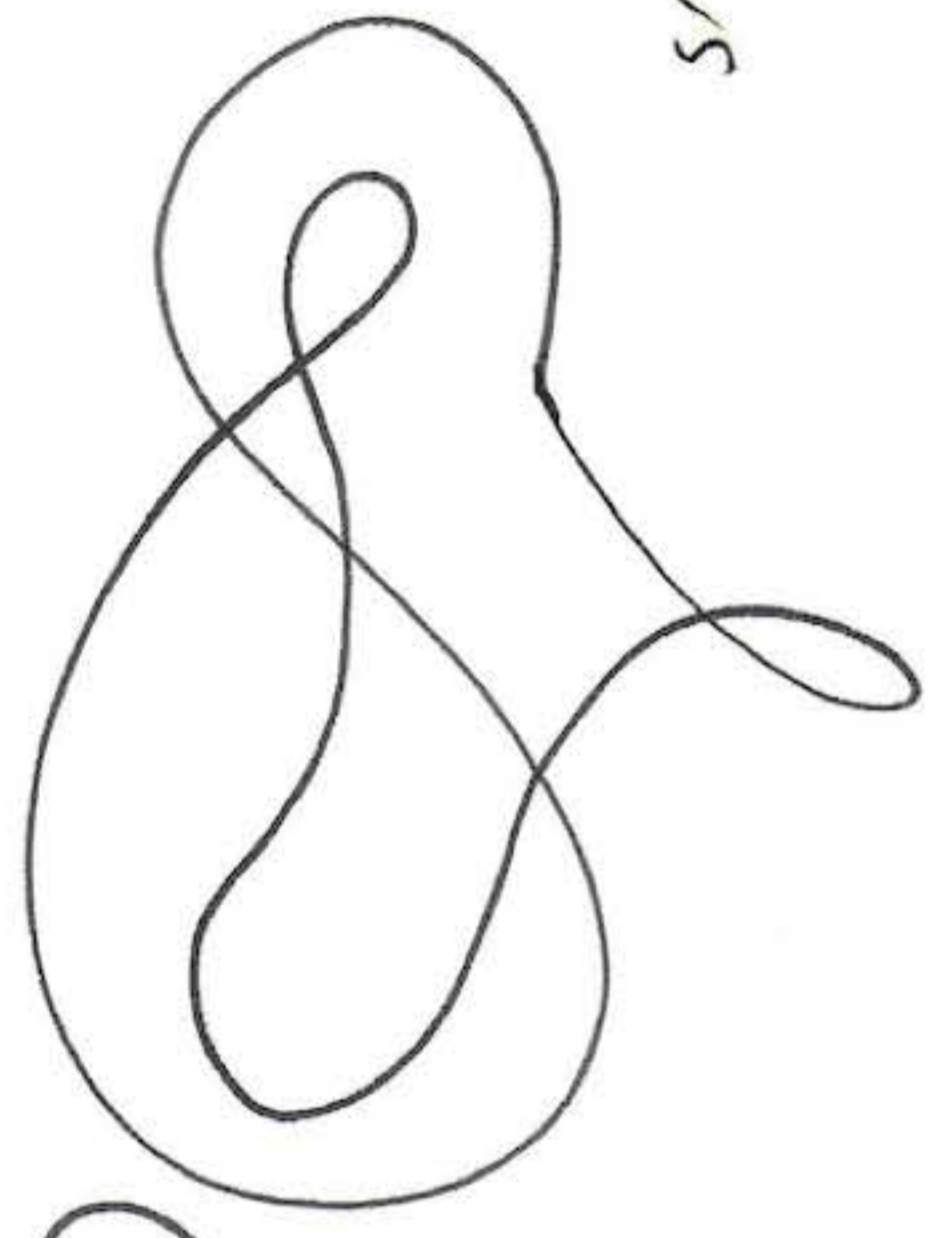
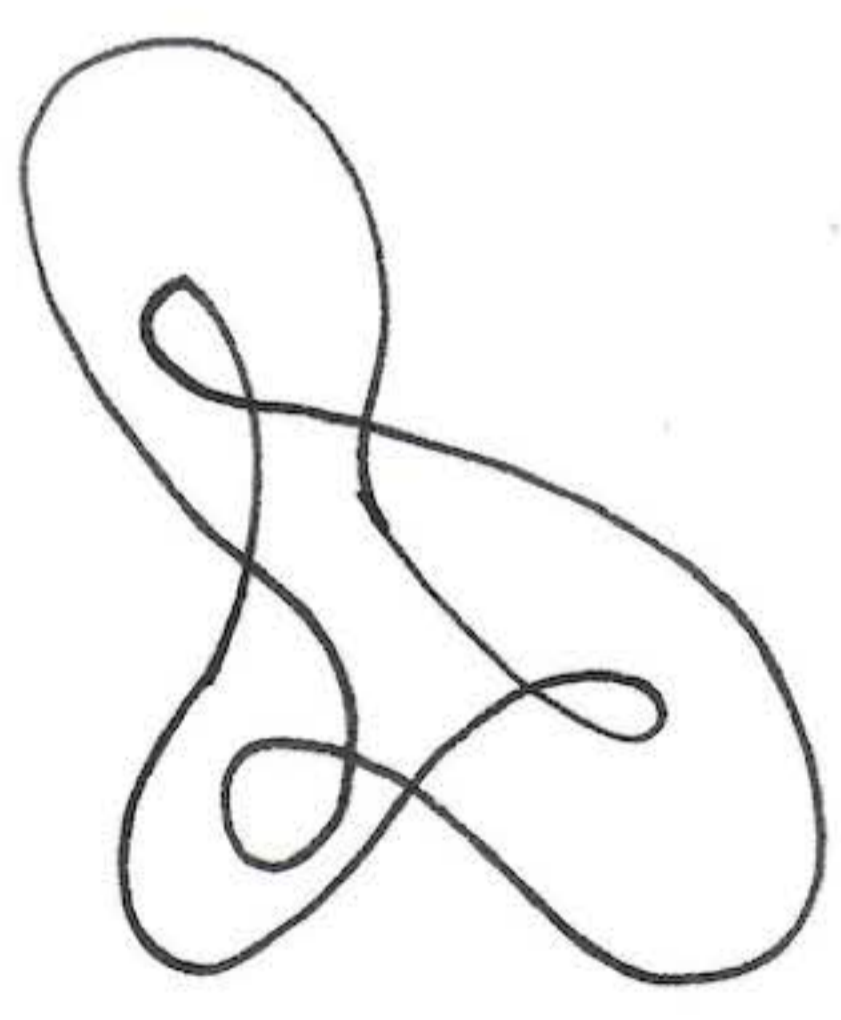
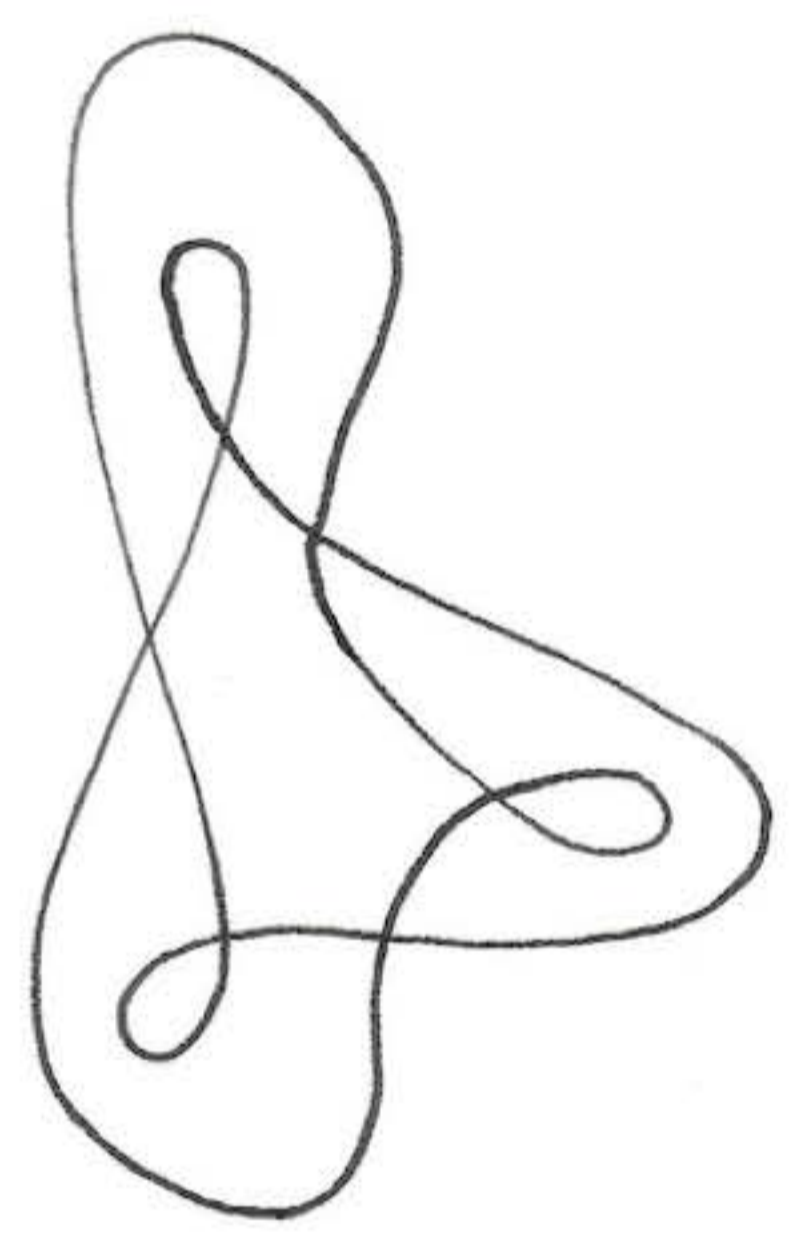


Drawing 3 dimensions  
with a continuous  
line.

start at 1.  
follow the arrows

Small inner  
loop to  
large outer  
loop to  
inner to  
outer

Don't worry  
about mistakes

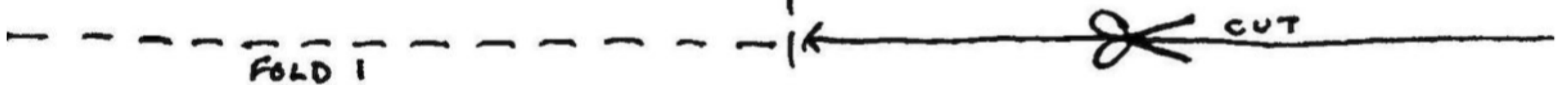


trefoil  
manifold

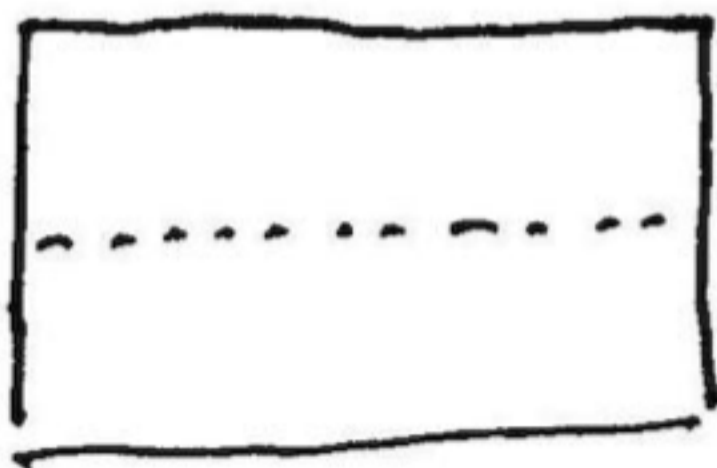


Z?ine  
 a Mini  
 MAKE  
 of  
 MOH

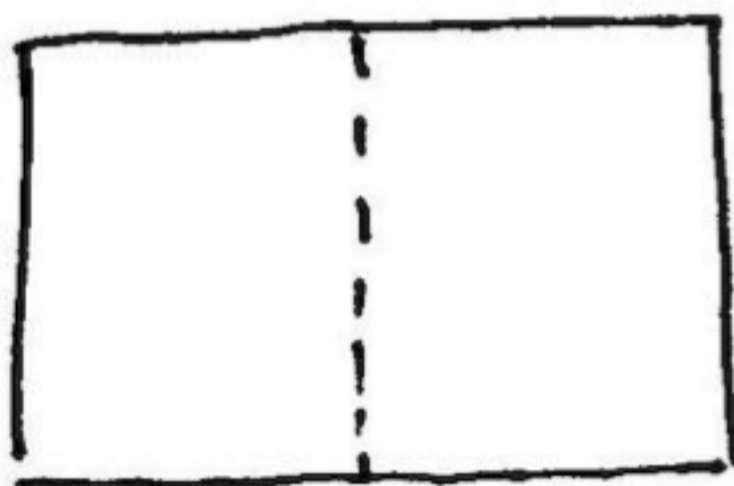
BACK COVER



TAKE A PIECE  
 OF A4 PAPER  
 (OR USE THIS A5 CENTRE FOLD)  
 TO MAKE A MICRO-ZINE

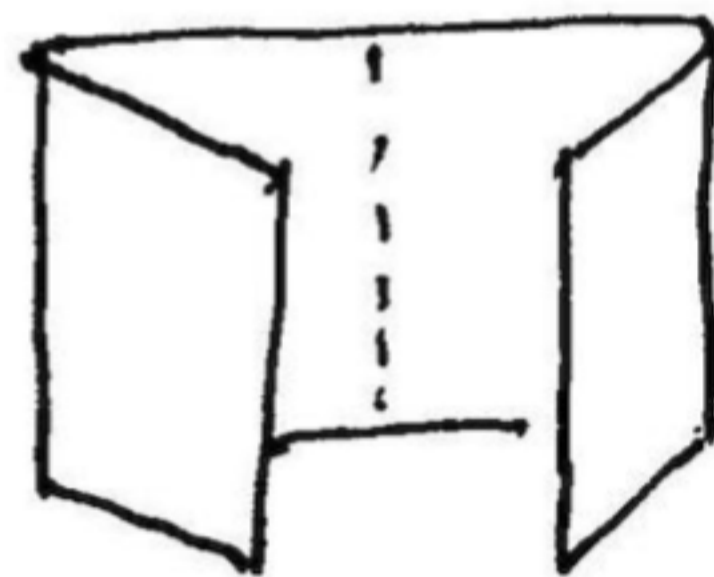


FOLD 1

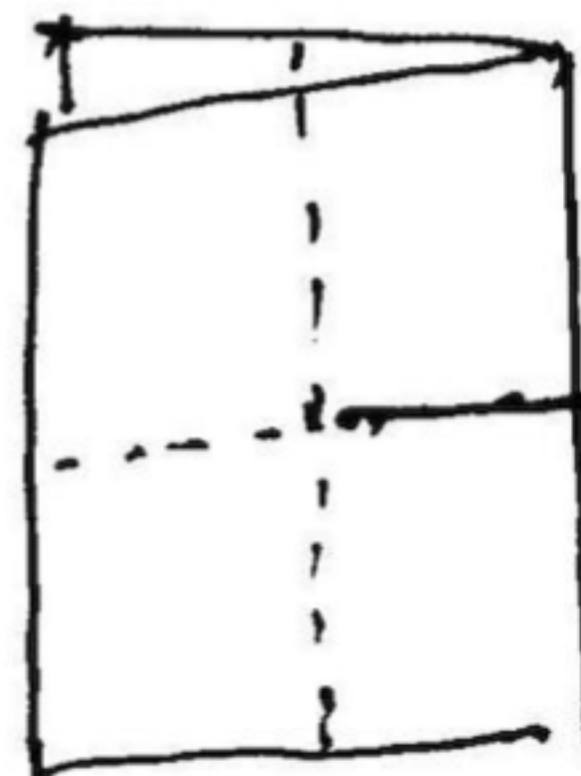


FOLD 2

PAGE 1



FOLD 3  
 AND 4  
 INTO  
 CENTRE



CUT MIDDLE  
 SECTION  
 OF  
 FOLD 1

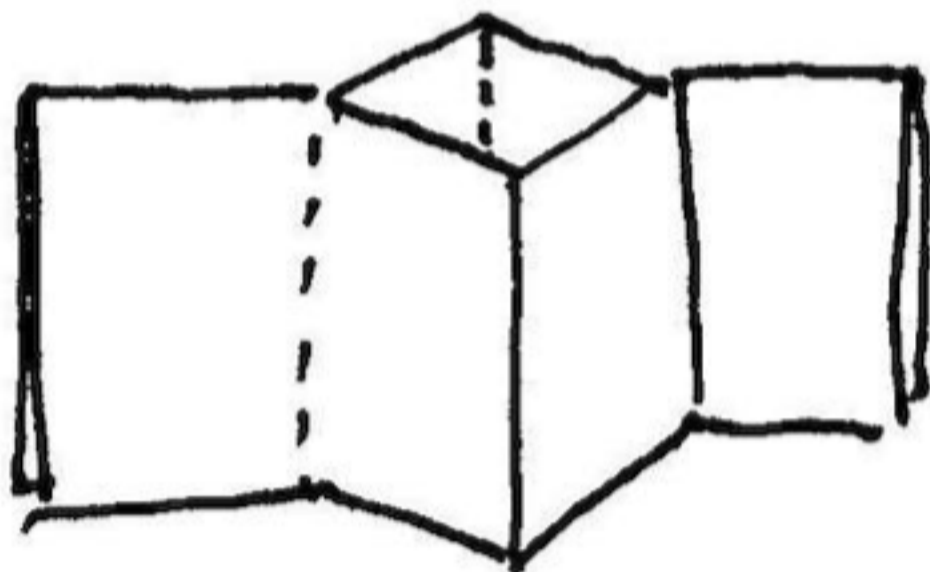
PAGE 2

FOLD 4

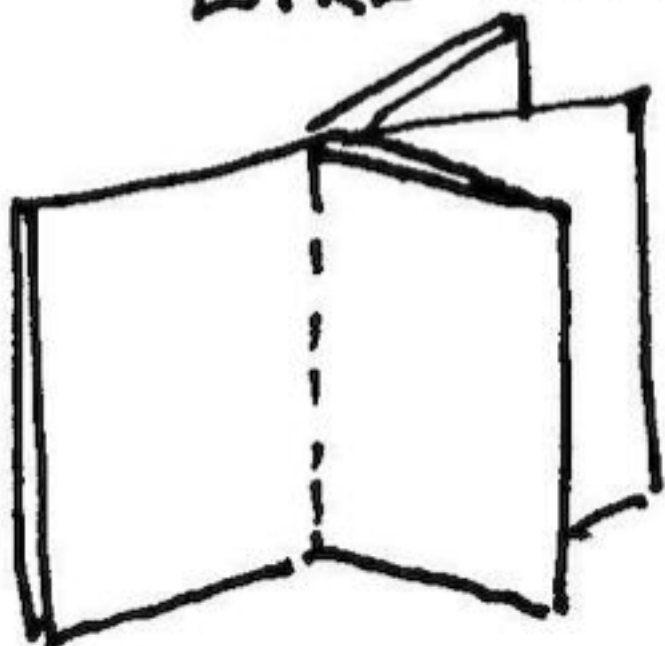
FOLD 2

LIST YOUR OWN IDEAS FOR THINGS YOU COULD DO WITH A MINI-ZINE

CUT



FOLD AGAIN ALONG LINE 1 AND THEN SQUEEZE TOGETHER TO MAKE A BOOK LIKE THIS...



FOLD 2

FOLD 3

OR USE IT AS A MINI SKETCH BOOK: DO A DRAWING A DAY FOR A WEEK

FOLD 1

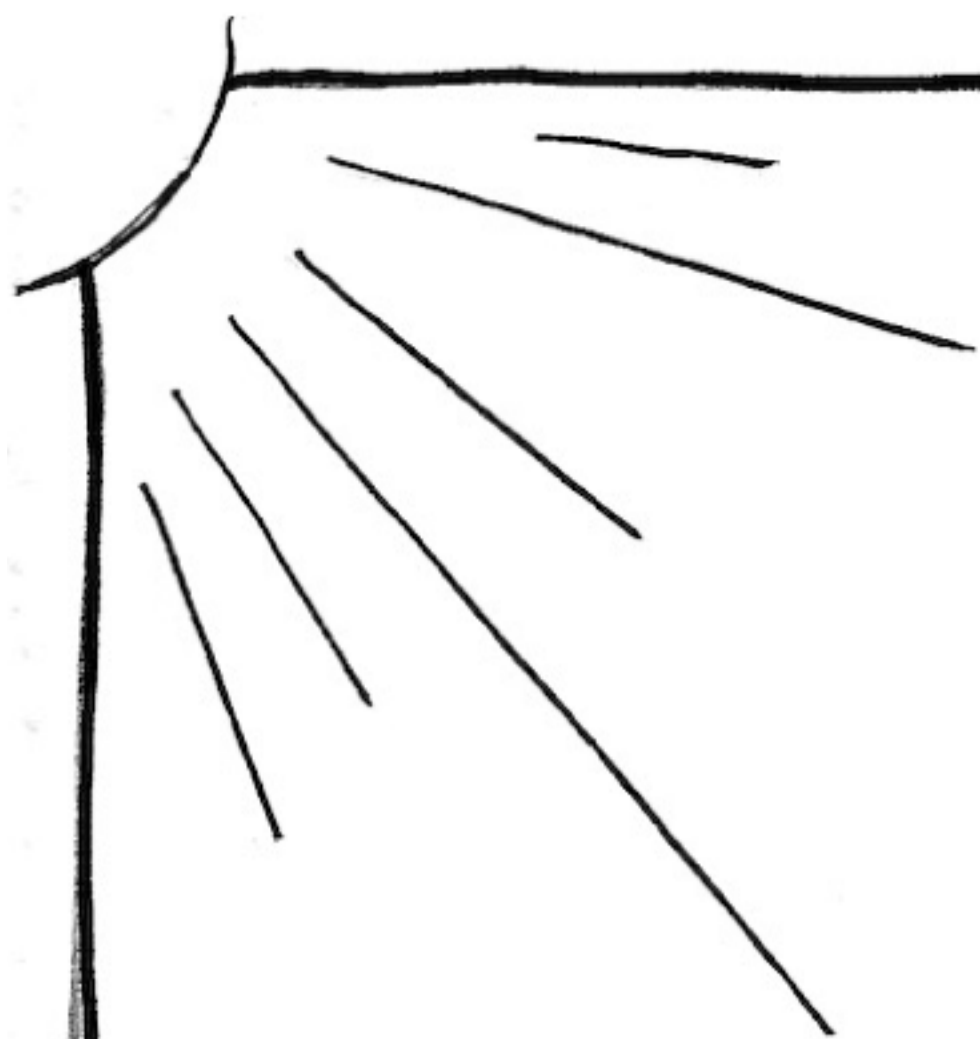
YOU COULD MAKE A MINI-ZINE ABOUT....

- \* EACH LECTURE OR TOPIC IN YOUR COURSE
- \* YOUR PLANS FOR YOUR NEXT PROJECT
- \* YOUR WEEK - USE IT AS A DIARY TO RECORD KEY IDEAS EACH DAY
- \* MAKE A COMIC BOOK

FOLD 3



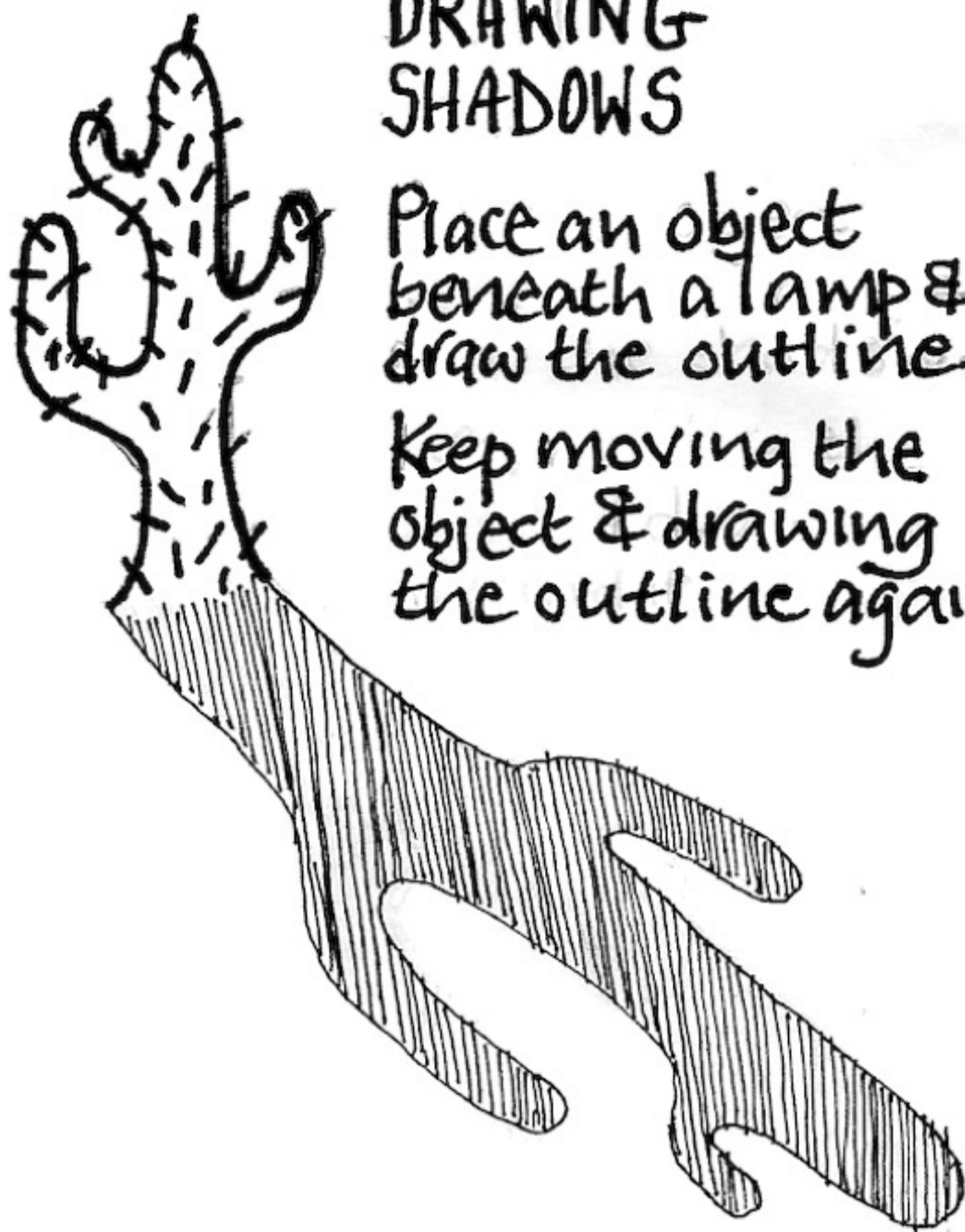




## DRAWING SHADOWS

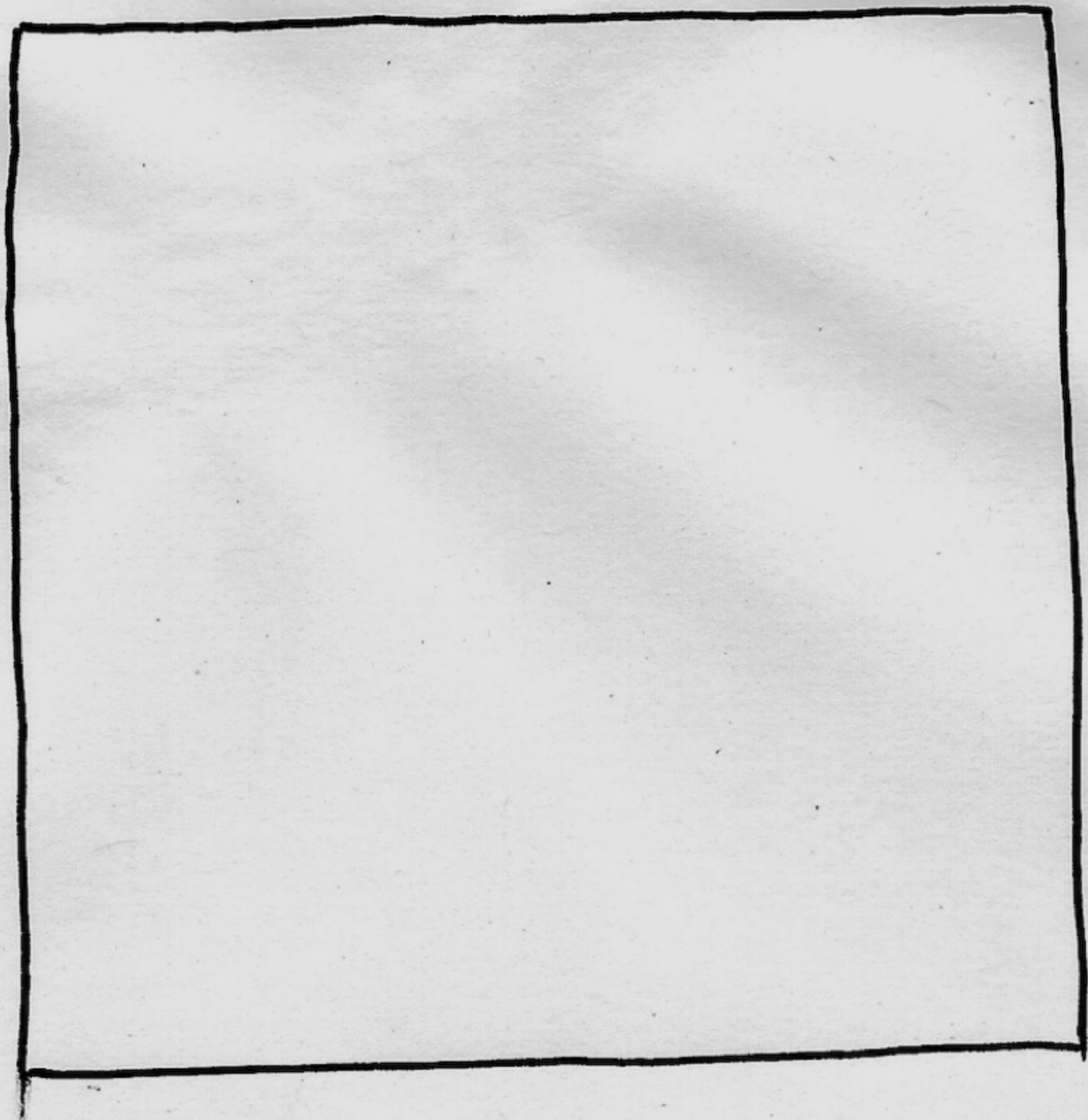
Place an object beneath a lamp & draw the outline.

Keep moving the object & drawing the outline again.



Draw lines across the square, lightly & as evenly as you can, from right to left.

And then from top to bottom.



Then diagonally.

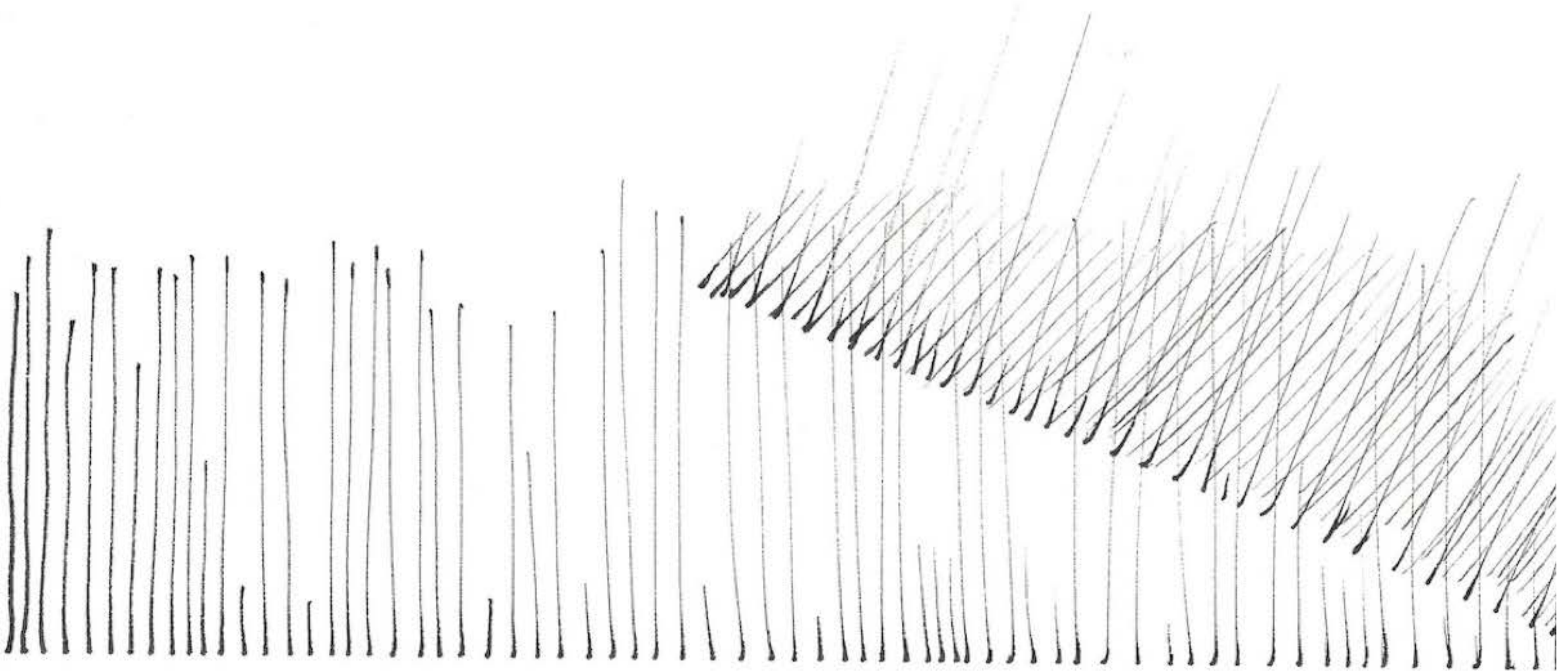
Then diagonally from the other side.

"it shall look like a square patch of grey silk"

Ruskin, The Elements of Drawing, Ex. 1.



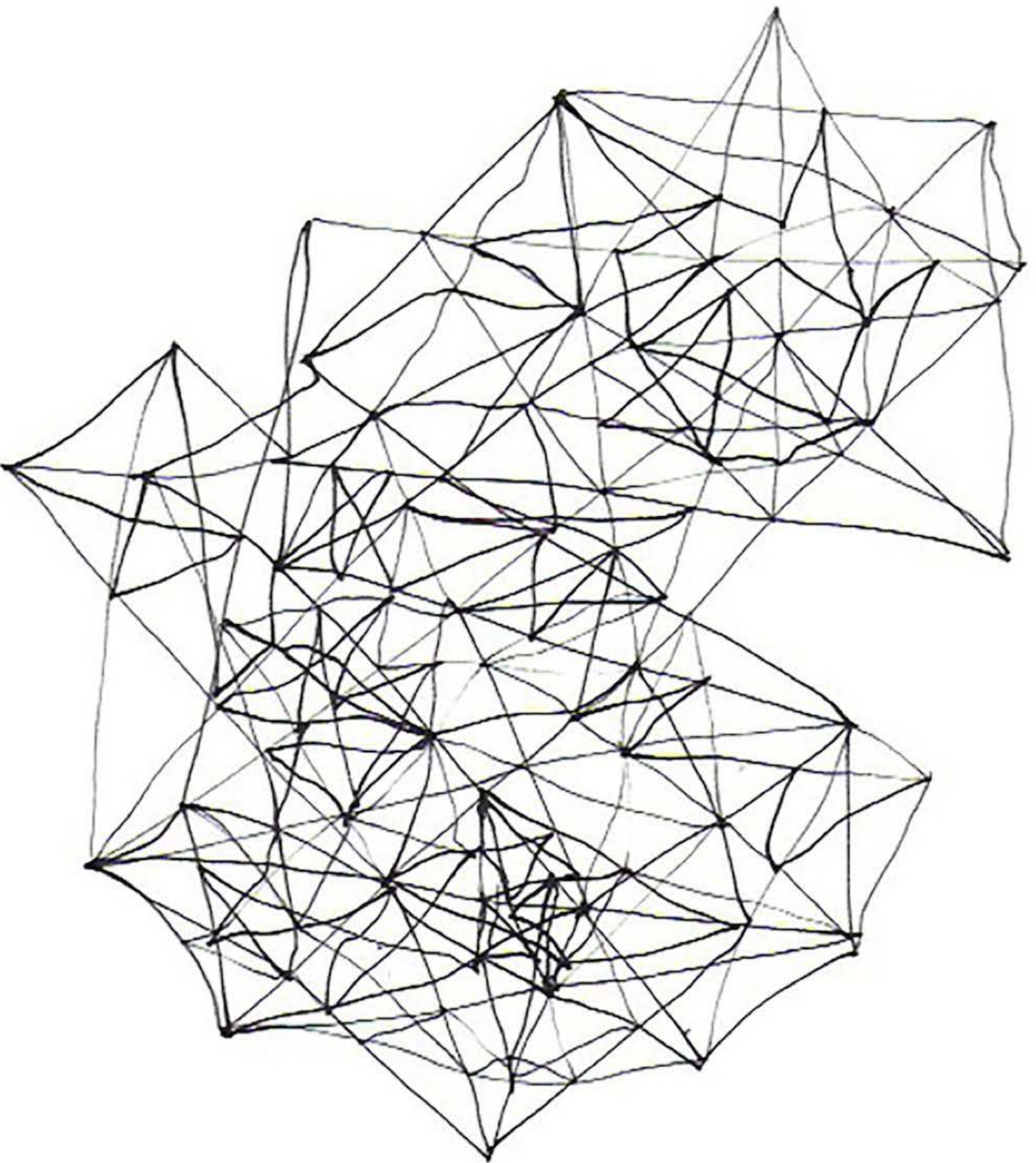
Ruled and  
unruled



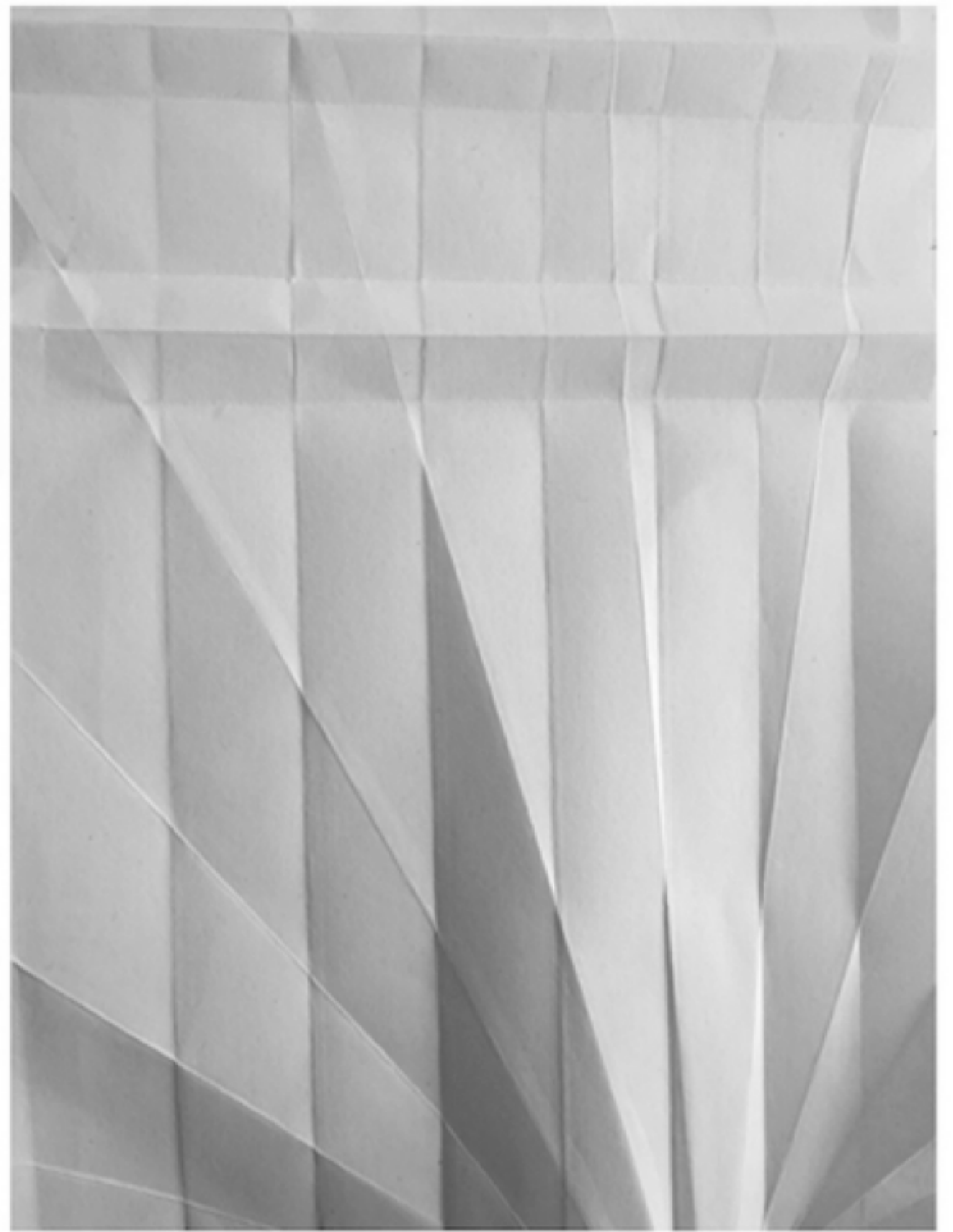
# Network drawing

Play on your own,  
or with others

1. Attempt to draw in straight lines
2. Maintain contact with the surface
3. Draw across the surface until your line meets the edge of the paper, or the start of another line, or an intersection of existing lines. Change direction
4. Game ends when drawing stops
5. Rules may be changed



Fold the paper  
& draw with  
light



28.

they start here →

you start here →

challenge someone to a scribble contest

a 10 second doodle

a 20 second scribble

a 30 second scrawl

a 1 minute drawing


a 2 minute study

a 3 minute sketch

DRAWING BY TOUCH

DRAW AN OBJECT IN YOUR BAG -

DON'T TAKE IT OUT! FEEL ALL ROUND IT WITH YOUR

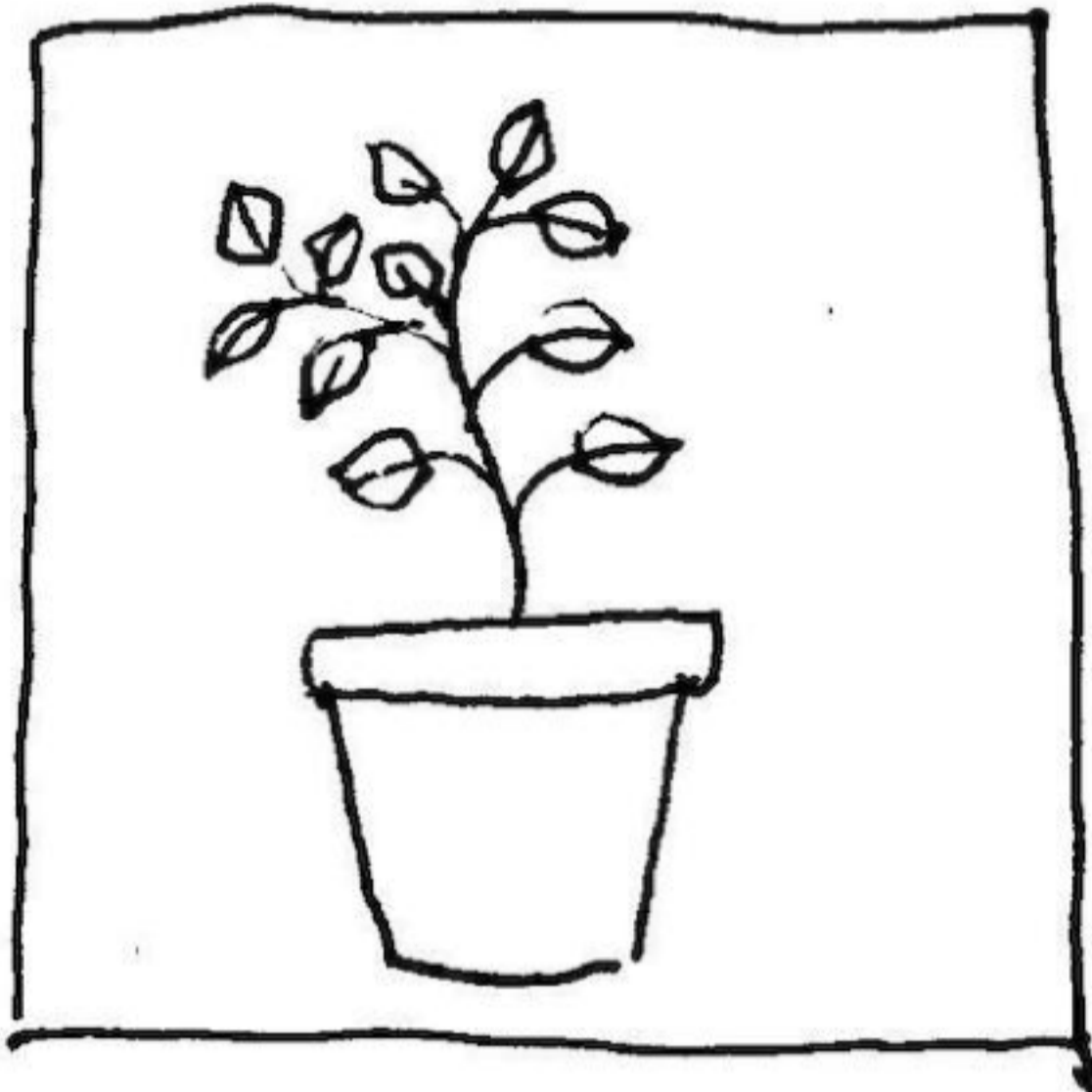


YOU FEEL - SHAPE, TEXTURE, EDGES ....

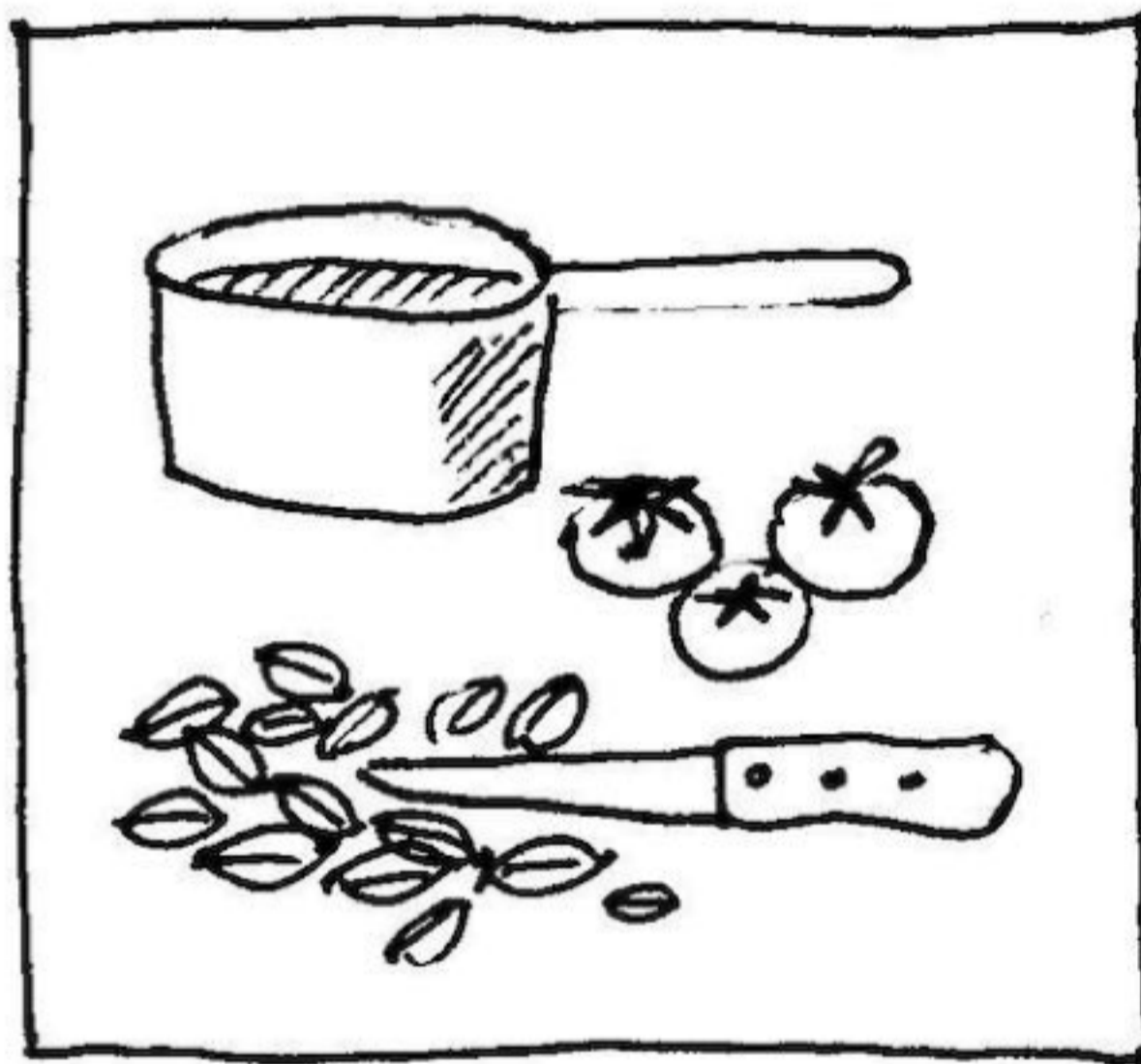
NON-DOMINANT HAND & DRAW WHAT



BUY A POT OF HERBS TO  
PERK UP YOUR COOKING

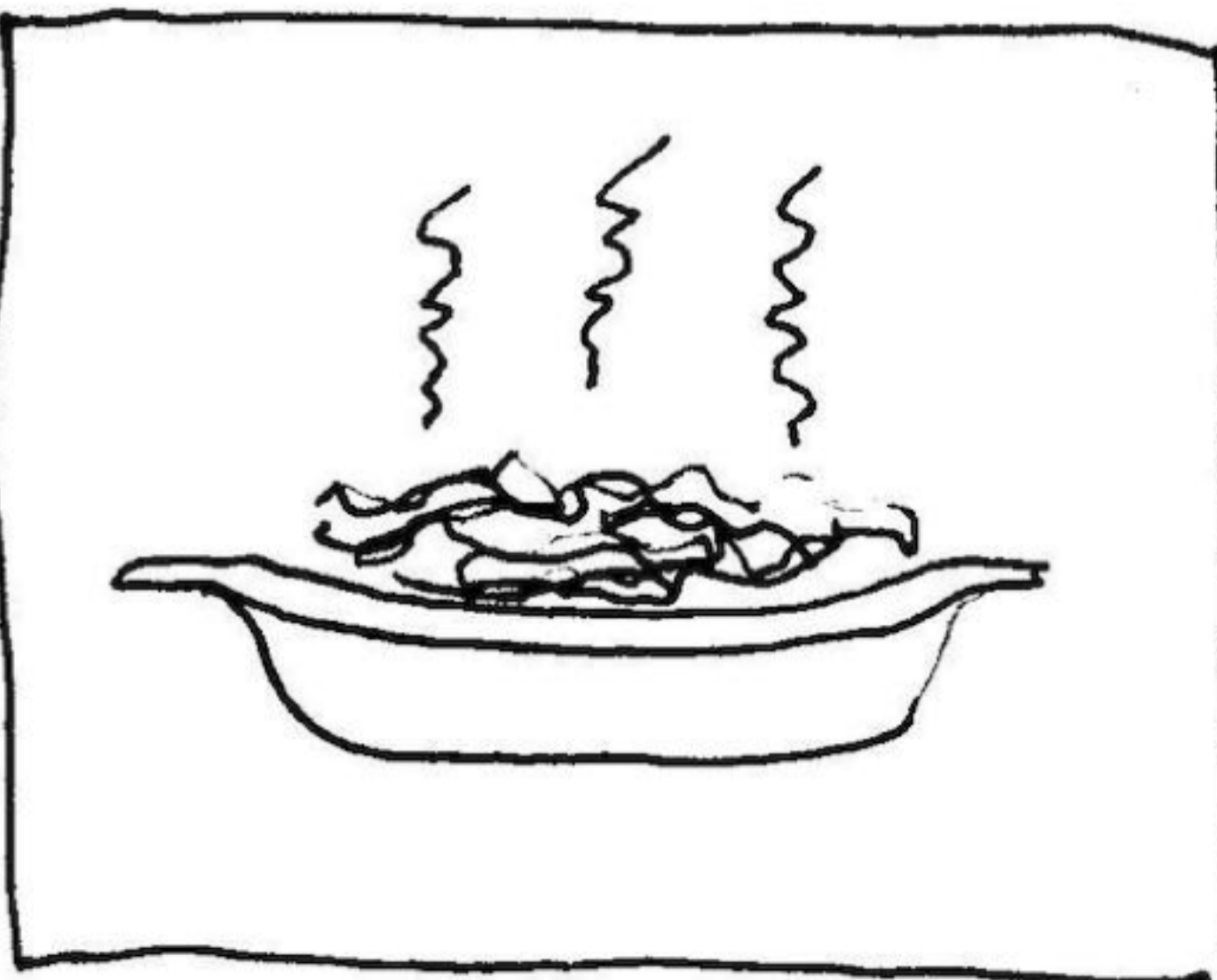


DRAW THE POT

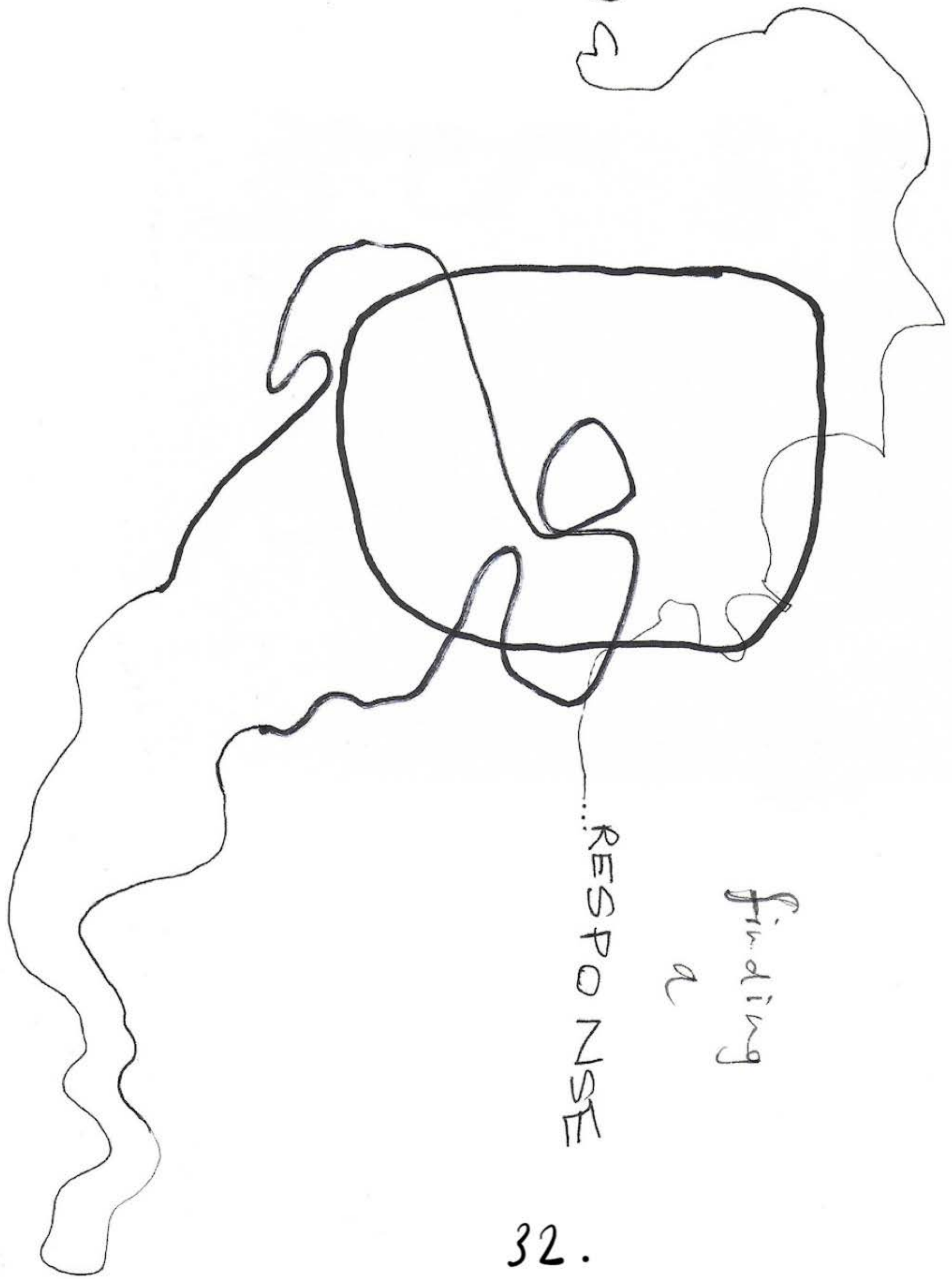


MAKE SAUCE  
FOR PASTA

DRAW YOUR MEAL

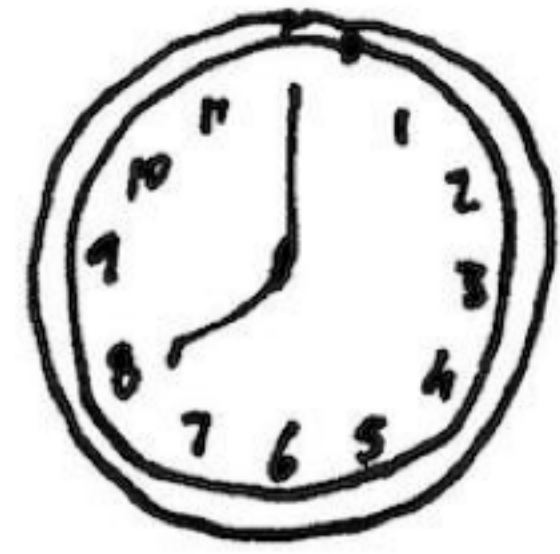


DRAWING  
your  
Journey



finding  
a  
...RESPONSE

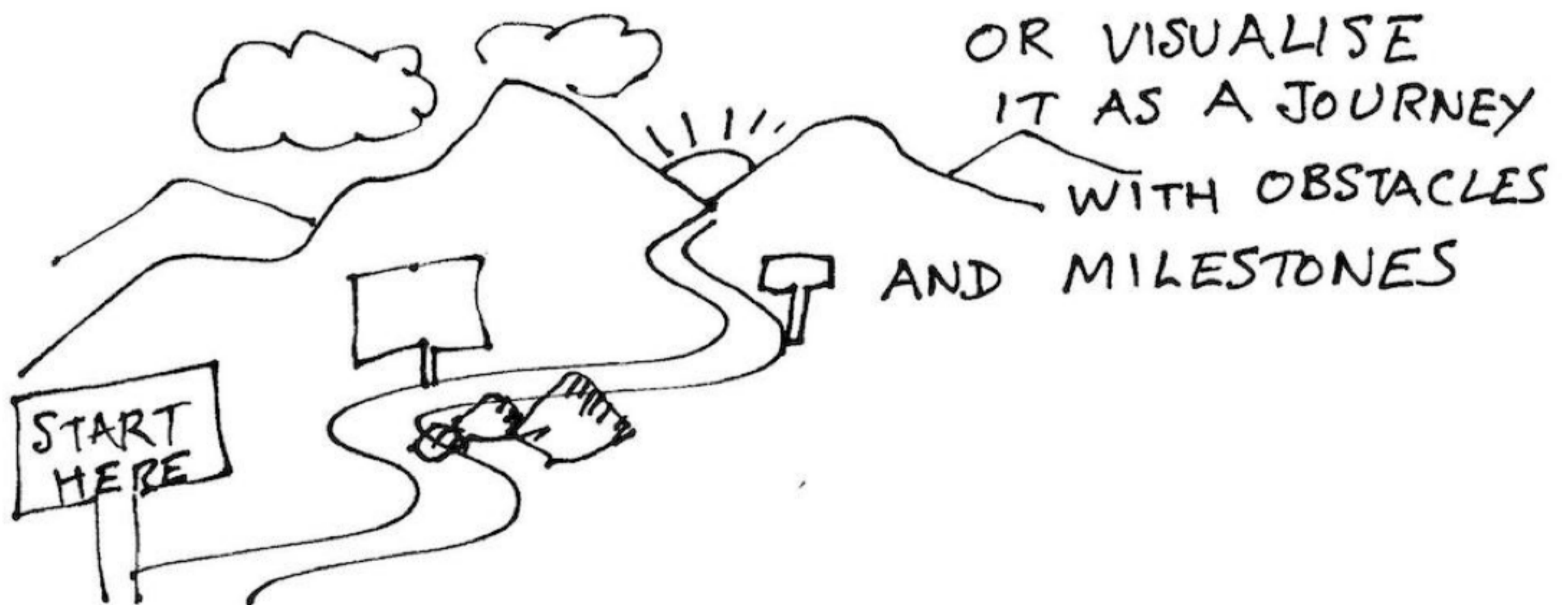
# PLAY WITH TIME



STORYBOARDS AND COMIC STRIPS ARE A WAY TO PLAY WITH SEQUENCE, VISUALISE PAST EVENTS OR PROJECT PLANS INTO THE FUTURE

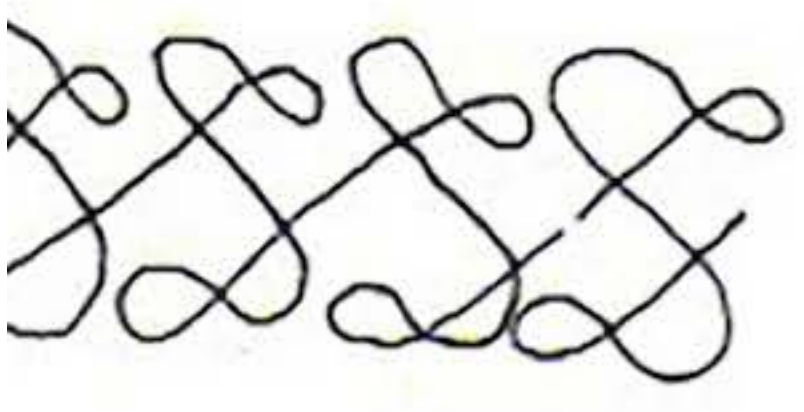
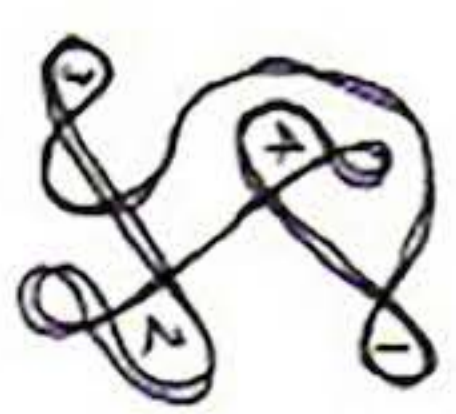
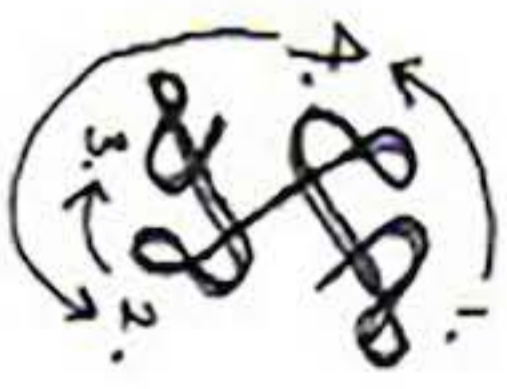
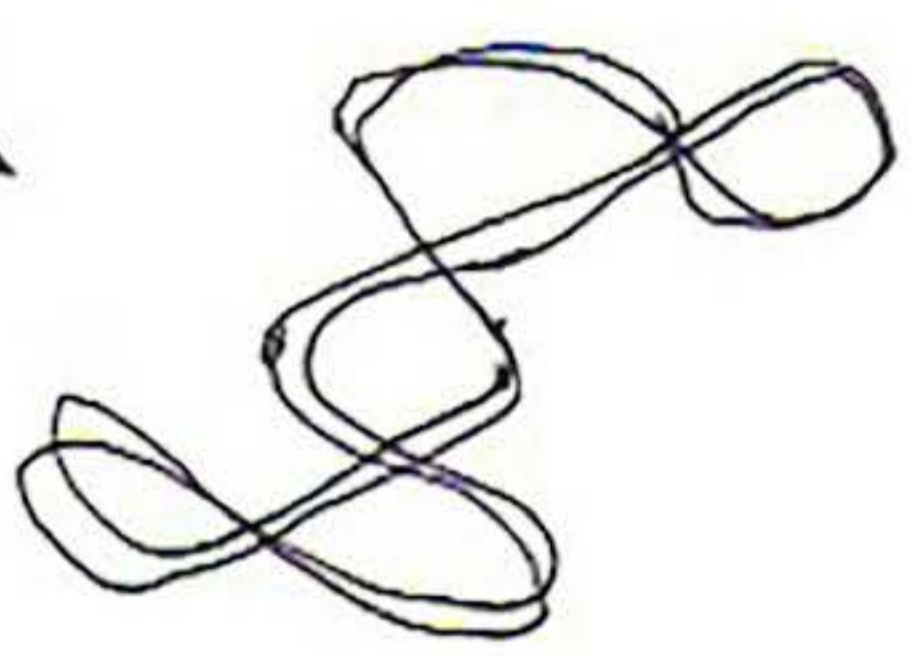
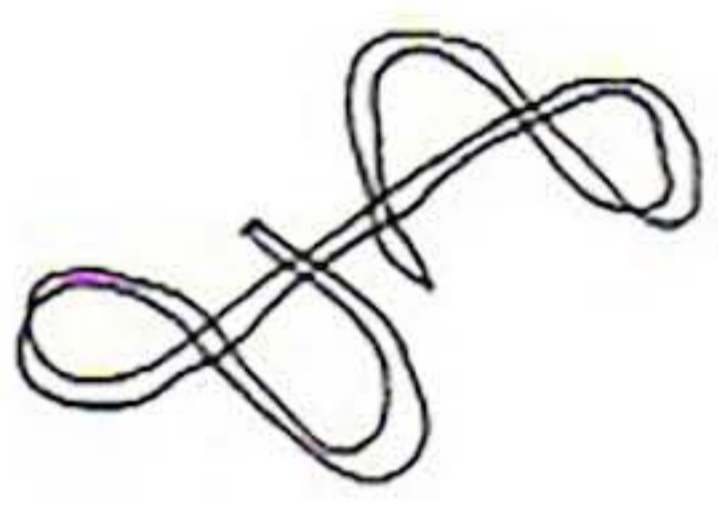
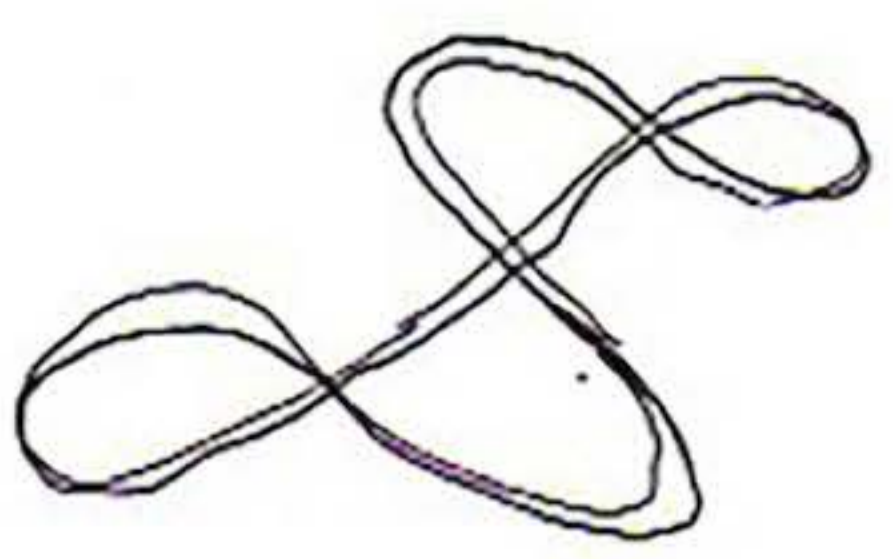
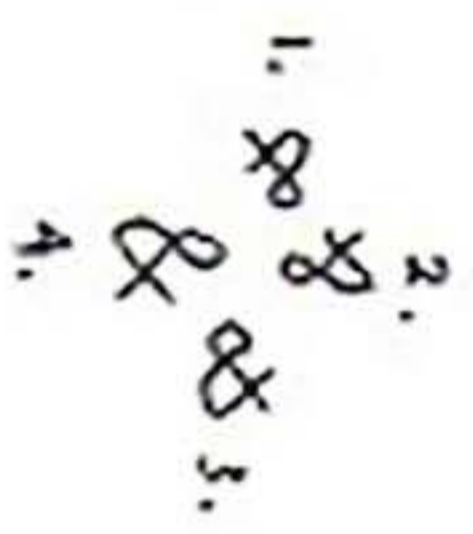
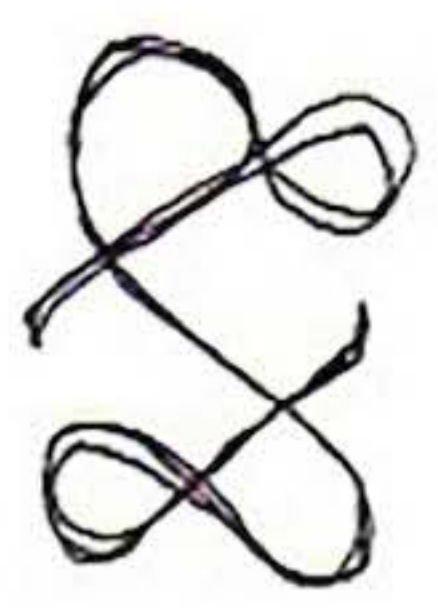
THIS COULD **BE** ABOUT YOU:

KEY EVENTS THAT LED YOU TO THIS COURSE OR WHERE YOU'D LIKE TO BE IN 5 YEARS AND HOW TO GET THERE....



OR TURN YOUR LECTURE NOTES INTO A COMIC STRIP. PEOPLE HAVE EVEN WRITTEN THEIR PHD THESIS AS A GRAPHIC NOVEL (SEE N. SOUSANIS "UNFLATTENING")

when writing becomes drawing



make a talisman,  
where the legible  
becomes illegible

# Alphabet, Pictogram, Ambiguity

A	*
B	bone
C	cat
D	door
E	elephant
F	fish
G	grid
H	hat
I	ice cream
J	jar
K	key
L	lock
M	moon
N	needle
O	octopus
P	pencil
Q	question mark
R	ring
S	sword
T	tree
U	umbrella
V	vase
W	wall
X	box
Y	yo-yo
Z	zebra

write/draw your own code.

write/draw a message:




can it be read without

the code?

Crumple the paper and draw an object chess piece





What do you  
see in this space?

ZONE OF EXCESS

ZONE OF THE RULE

LINE OF RULE

LINE OF RULE

ZONE OF THE  
IMAGINARY

LINE OF THE RULE

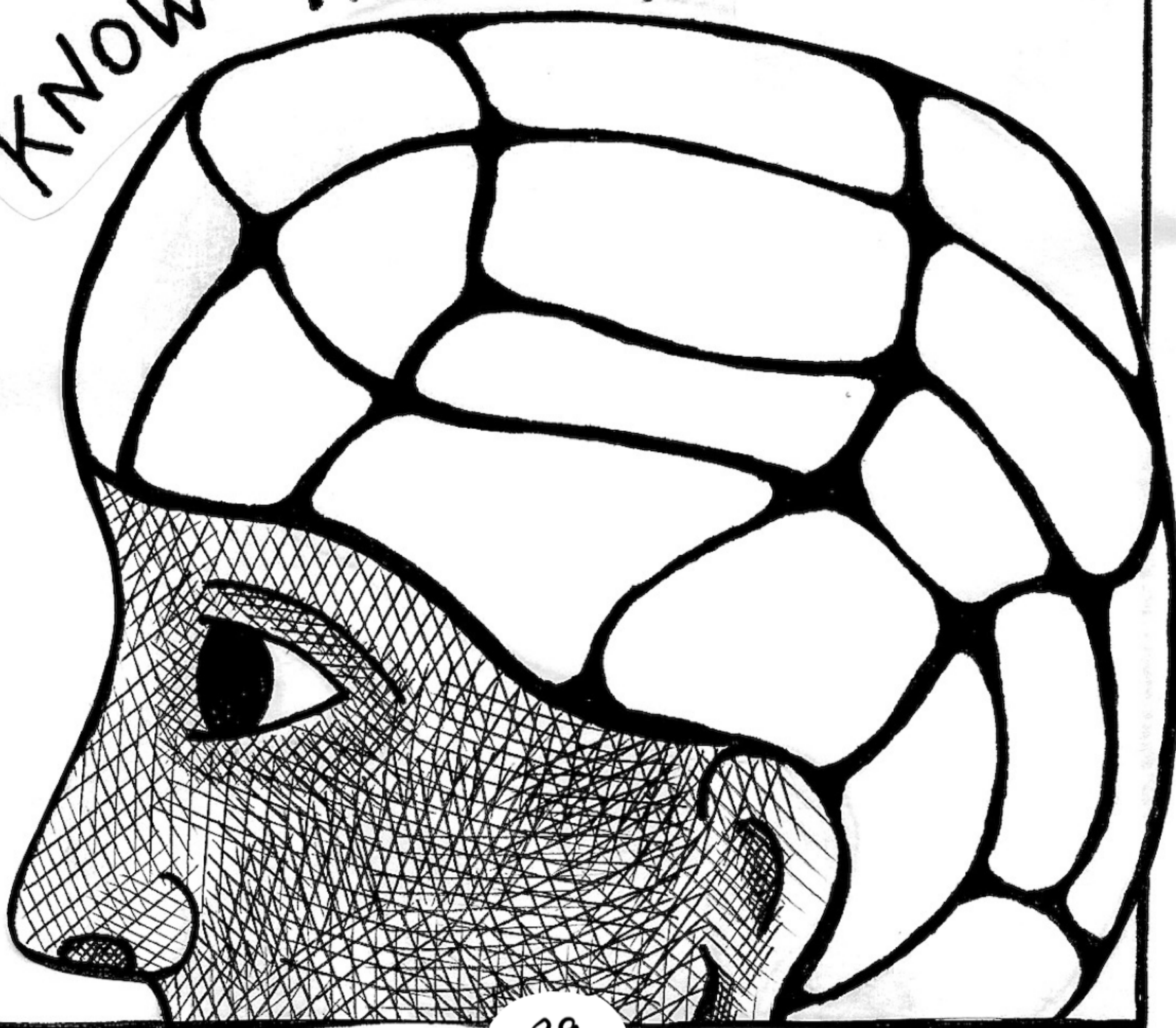
LINE OF RULE



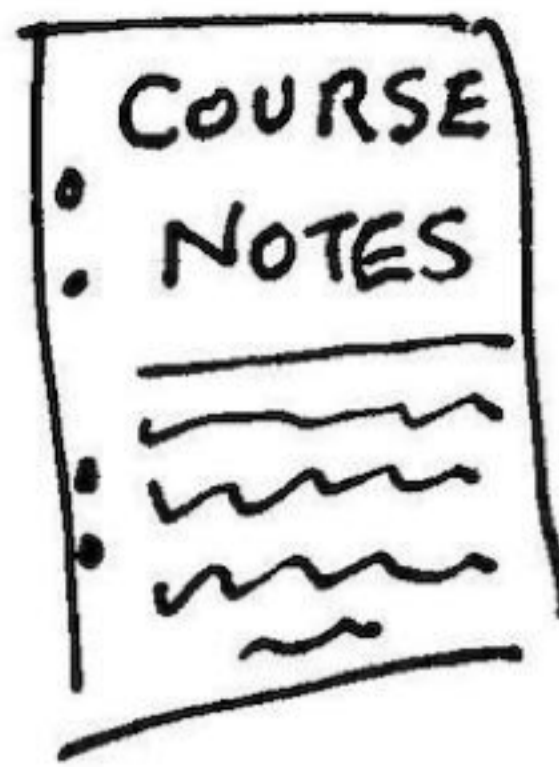
draw some of the things

that live inside your head.

KNOW THYSELF



MAKE YOUR




MORE

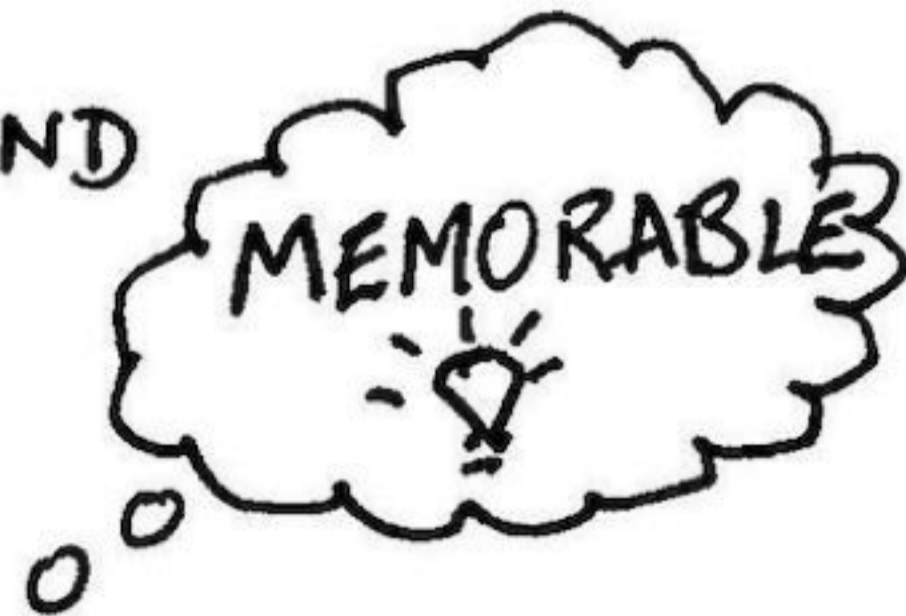
# Visual!

THERE'S A GREAT INTRODUCTION  
TO SKETCH NOTING

"5 STEPS to CHANGE your  
NOTETAKING"

BY EVA-LOTTA LAMM at  
[www.evalotta.net/5steps](http://www.evalotta.net/5steps)

IF YOU DON'T FEEL CONFIDENT ABOUT  
SKETCHNOTING LIVE LECTURES, TRY  
REVIEWING YOUR NOTES AFTERWARDS  
AND TURN THEM INTO SOMETHING  
MORE VISUAL  AND  
TO MAKE REVISING  
EASIER,





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School of Art  
Centre for Learning & Teaching  
University of Brighton  
2019

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