

Drawing Space/Drawing in Space

By [Andrea Butler](#)

Space is an essential component in the successful function of our world (think of the space underneath the table you might be sitting at; the gaps between the words that help you make sense of this page) but we tend to ignore it most of the time, paying more attention to the objects that surround us.

In Western art, we use the term 'negative space' to talk about the areas between objects on the page/canvas but this tends to convey quite a static idea of space. There is a Japanese word, '[ma](#)' (間), that suggests a more evocative and dynamic spatial experience and it was this concept that inspired this workshop, in which we made three dimensional drawings to explore the space around us.



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AccessArt is a UK Charity and we believe everyone has the right to be creative. AccessArt provides inspiration to help us all reach our creative potential.

Monoprinting Inspired by Goya, Turner and Cornelius in

the Education Room at the Fitzwilliam Museum, Cambridge

This post follows on from Gathering Marks and Tearing Paper to Appreciate Prints by Goya, Turner and Cornelius at the Fitzwilliam Museum, Cambridge and shares how teachers enjoyed monoprinting on a big scale. The session was facilitated by Paula Briggs and Sheila Ceccarelli from AccessArt and Kate Noble from the Fitzwilliam Museum, Cambridge.

Doppelganger Drawing

Adaptation Drawing

Water and Rock: Teenagers explore building drawings with graphite and modroc

Teenagers look at pieces of chalk and flint and explore the physicality of rocks and geological processes with graphite and plaster.

Teachers Start the New Year with Sketchbooks

AccessArt introduces teachers from English Martyrs Catholic Primary School in Worthing, whistle stop introduction to drawing and sketchbooks as tools for recording and thinking.

Life Drawing: Using Tone by Hester Berry

Life Drawing: Understanding Foreshortening by Hester Berry

Life Drawing: Drawing Hands

and Feet with Hester Berry

Life Drawing: Drawing the Head by Hester Berry

Red to Green: Wax Resist and Scraffito

Red to Green: Steps to Observational Drawing

Foundations for students to be able to approach observational drawing without feeling inhibited or paralyzed and reinstate their confidence in their ability and right to draw.

Red to Green: Monoprinting

Monoprinting is an excellent way to access mark making and drawing but with a bit of 'distance' from the finished work. Results are always unexpected and the process itself very engaging, so any potential anxiety about what a finished drawing 'should' look like is taken away.

Life Drawing: Capturing Gesture by Hester Berry

Red to Green: Taking Rubbings and Making Compositions

process of recording by taken rubbings from natural and man made objects whilst incidentally making uninhibited gestures and marks with graphite

Red to Green: Patterns in

Nature, Line and Wire

using drawing as a way into exploring designs and patterns in nature, followed by a making session using wire to extend ideas into 3D

Aspire to Create: Inspired by Nature & Empowered by Creativity – Red to Green

One: Casting



Exploring mark making into wet clay, mould making, mixing and pouring plaster

Two: Patterns in Nature, Line and Wire



Using drawing to look at designs and patterns in nature to inspire the creation of wire sculpture

Three: Taking Rubbings and Making Compositions



Recording the surrounding world by taking rubbings

Four: Block Printing



Learners are introduced to block printing

Five: Monoprinting



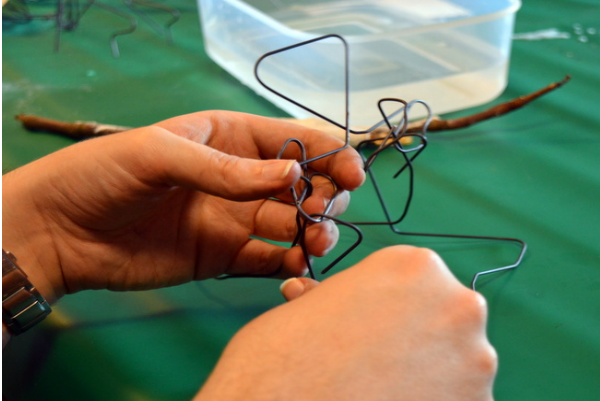
Exploring texture, pattern and mark making through monoprinting

Six: Steps to Observational Drawing



Four steps to enabling observational drawing

Seven: Making Sculpture



Learners explore sculptural principles of form, space and balance

Eight: Wax Resist and Scraffito



Introducing colour with wax resist and scraffito techniques

3D Drawing with Paper: Texture – Surface – Structure

Artist Andrea Butler sets teenagers the challenge to create 3D forms from sheets of paper experimenting with structure and texture using manipulation techniques.

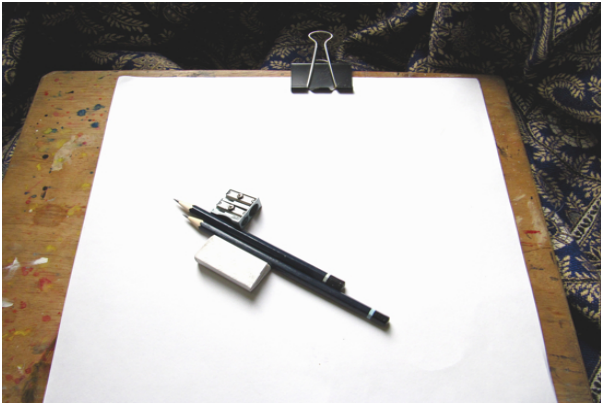
Life Drawing: A Collection of Resources by Hester Berry

How to Run a Life Drawing Class



[_](#)Introducing Hester and providing an overview of how Hester sets up and facilitates a life class.

An Introduction to Life Drawing



Getting started with life drawing and some simple warm-up exercises to help you become familiar with your drawing materials and the life model.

Capturing gesture



Hester provides some helpful advice along with a series of short drawing exercises, that will enable you to identify the essentials of a pose and successfully record the movement and gesture of the life model.

Drawing the head



Drawing faces can be daunting, but Hester explains how you can tackle them successfully using

simple and logical steps.

drawing hands and feet



Hands and feet are tricky subjects and often get omitted because the forms seem too complicated to draw. Hester shares a secret shortcut to understanding and drawing these complex forms ...think mittens and socks!

Understanding Foreshortening



When drawing the life model, it can be difficult to process your view of a 3D form into a 2D representation. Hester explains clearly and concisely how to successfully achieve a foreshortened figure to create the illusion of space in your drawings.

Using Tone



[Hester](#) explains how to use tone effectively to give your drawings more definition and an increased sense of volume and suggests ways of using tone when drawing short poses, that will build your confidence and skills.

Introduction to Life Drawing with Hester Berry