

Life Drawing: Drawing Hands and Feet with Hester Berry

[By Hester Berry](#)

Hands and Feet

It can be tricky to tackle hands and feet - many people leave them out all together during short poses, choosing neatly severed stumps over vaguely sausagey arrangements. Indeed they are complex parts of the anatomy – hands offer so many variables, with five independent and sometimes foreshortened fingers; feet are large and relatively featureless, it's difficult to find any landmarks and they often only begin to make sense with successful use of tone.

Because of this, it is impossible to learn to draw 'a hand' or 'a foot', you must objectively draw the object that you see in front of you, relying only on your powers of observation. But in order to aid that observation, I can give you a secret shortcut – think 'mittens' and 'socks'!



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Life Drawing: Drawing the Head by Hester Berry

Red to Green: Wax Resist and Scraffito

Red to Green: Making Sculpture

I wanted students to be pushed to explore how to make a free standing sculpture encompassing modern sculptural principles of form, shape and balance, yet with an accessible and tangible approach to working.

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: Block Printing

enjoyed the process of block printing

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



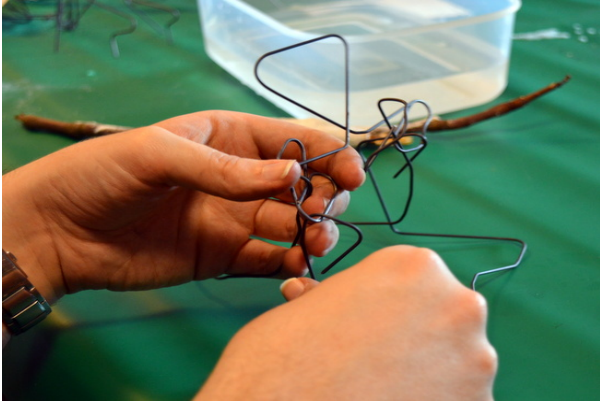
Exploring texture, pattern and mark making through monoprinting

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

Red to Green: Casting

day one of AccessArt's six day residency at Red2Green mark making into clay, mould making and casting

Introduction to Life Drawing with Hester Berry

Cantus Arcticus (Concerto for Birds and Orchestra) Op.61: Images Inspired by Music

How to Make a Simple Origami Bird by Melanie Johns

Melanie Johns suggests using origami to transform old artwork. It's an exciting way of using less successful drawings or paintings on paper to produce a new creative outcome, in the

form of a personalised paper sculpture.

'Dawn Chorus' by Marcus Coates

Making a Scarecrow Out of Moss

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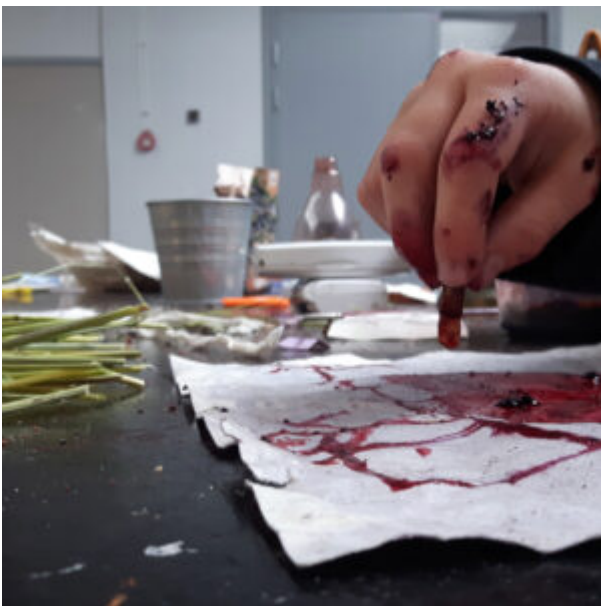
Which Artists: Andrew Amondson



Roots and Shoots: A Sculptural Challenge



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