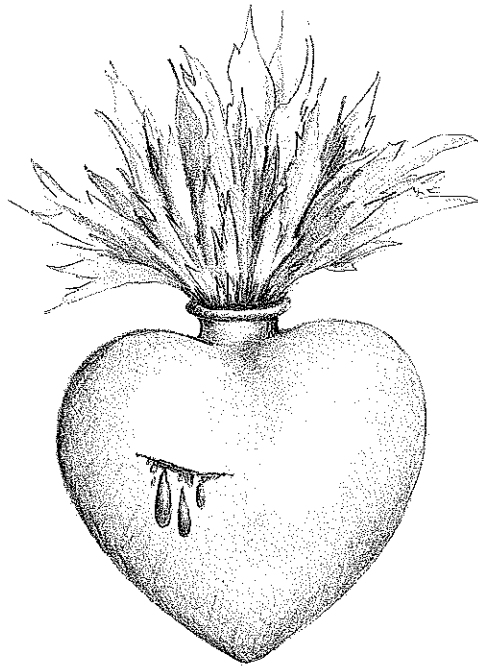


Drawing God's Magnificent Garden

Basic Course



Dedicated to His Most Sacred Heart

With eternal gratitude to God for His *magnificent garden*, and to Holy Mother Church who safeguards His teachings and sacraments. I thank my guardian angel and my patron saint, St. Elizabeth Ann Seton, and my artist friends Jeanette and Paula for their 'inspiration' and 'critiques'. To Jo Sonja Jansen I owe much of my own development over the years as an artist, but I especially thank her for her work in color definitions that I relied on for this book. I am grateful to Scott Jones and everyone, especially Tammy, at Lepanto Press for their encouragement and support. A very big thank you to my husband Bob, and our children Frank and Liz, and also to Grandma Alta. *Special thanks to the Catholic boys and girls whose illustrations helped bring these lessons to life!*

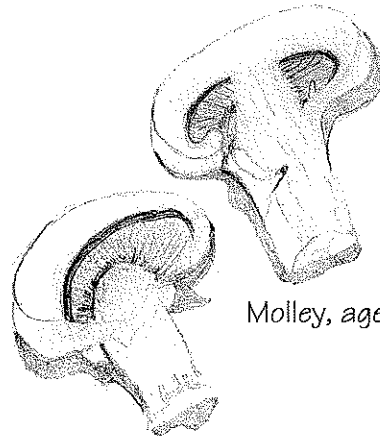
*Holy Scripture quotes are from
The Holy Catholic Bible, Douay-Rheims version,
translated from the Latin Vulgate.*

Sherry L. Foster © 2009

Published by Lepanto Press
421 S. Lochsa Street, Post Falls, Idaho 83854
(208)773-7265, FAX (208)773-1951 Website: www.olvs.org

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Molley, age 16

Materials List

The following supplies have been chosen specifically for this program. Please purchase the exact size and type of each product, especially Crayola® sets which are non-toxic and have specific colors needed for the color theory lessons. They should not be substituted for other brands.

Required Supplies:

- * *General's Graphite Pencil Set, #525 BP - or similar set*
2B, HB, 2H pencils, an Ebony Layout pencil and a red eraser
- * *General's kneaded eraser - or similar kneaded eraser*
- * *Crayola® Brand drawing supplies – do not substitute:*
Oil Pastels #28
Colored Pencils #50
Crayons # 64
- * *Spiral bound sketchbook, approximately 8 ½" x 11", 100 sheets, 50 lb*

Additional Supplies:

colored construction paper – with five sheets of each color (per student)

modeling clay or homemade dough –see recipe in Lesson 10, page 31

small directional desk lamp

1" - 2" old soft paint brush for brushing off eraser crumbs (prevents smudges)

wire, twine, ribbon, belts, branches, clear bottles, jars, bowls and glasses

access to the outdoors and/or potted plants, fresh flowers and fresh produce

nature magazines, seed catalogs, plant/animal reference books –see Teacher's Guide

pets – especially sleeping pets (bugs, birds, and other creatures)

Student Notes

"For God loveth a cheerful giver." II Cor. IX, 7

critique: go over, review, comment, discuss; especially works of art or literature

As part of each lesson in this course you will ask someone to critique your finished art work. The idea of an art critique may seem new to you, in fact, you may not have ever asked anyone to critique your art work before now. Usually, a student's art work is politely admired and never criticized; but since the goal of this drawing course is to help you *improve* your drawing skills you will need someone else to help point out what you may have drawn incorrectly. Accept each critique in good spirit, in fact, refuse to become offended or discouraged when your work is critiqued, instead be thankful for the help!

Love your Critics

In an art class you will have an instructor who can point out problem areas in your drawings, but if you are using this course independently you might be relying on your parent, friend, or sibling to help you see what needs correcting. Have each of your potential critics read *How to Critique Art Lessons* on the following page before they help you critique your work. Ask for a critique after every lesson and try to receive each critique with humility and thanksgiving for the love of Jesus. Always thank your critic for their honesty and their time. By using the help of a critic you can look forward to the deep satisfaction of seeing your art work improve and look more realistic.

Self Critique

Sometimes frustration or lack of confidence may tempt you to over-criticize your work. Imagine handing a gift to a friend while you are saying, "It's not very good; I did a horrible job; I really don't like it," and so on. How would your friend feel about the gift? Because your work is offered as a gift to Jesus, show Him that you are working hard and that you have a hopeful attitude that with His help you will improve as an artist. Remember, your ultimate goal is to glorify God by using the talents and resources He has given you.

How to Critique Art Lessons

Read the entire lesson with the student before he begins each exercise. However, if that is not possible, read the lesson before critiquing in order to be certain that you are critiquing *only what is asked for in the lesson*. This is important because some of the exercises produce odd or unattractive work as their intended result.

Critique the work when the artist asks for a critique - usually after the work is completed. Remember that you are helping the artist critique their own work, so first ask what they think needs adjustment. Point out something done well first, never declare 'what is wrong' or what your personal likes and dislikes are.

Smile; keep your voice soft and your critique brief. Use as few words as possible, instead, if appropriate, point from the model to the drawing to emphasize corrections needed. Usually, you need only begin to place your finger on the area in question and the student will see something not seen before and will take it from there. Resist making blanket sentiments such as: 'I love it!', or 'It's beautiful!' instead give specific information, 'I see a curve here', 'This area looks darker to me', or 'This stem looks very much like the stem on the actual leaf.'

When possible, ask questions instead of declaring a mistake, 'Is that shadow on the side of the pear a bit darker?', 'Hmmm, I wonder if that line is flat on the bottom of the can, or is it curved?', (better yet, take your finger and trace the curve on the can and then trace the curve over the straight line on the drawing), 'Does this vase look taller to you from your angle?', 'Oh, did we forget to put colored paper under that egg?', and so on. Sometimes you may not be able to help reveal what is 'a bit off' so just point in the direction that demands attention and say 'Something here looks a bit 'off', but I can't pin it down - what do you see?'

View the model and drawing from different angles - get up and walk around, then come back and examine it again. Try to limit a critique to one or two of the most important aspects of the lesson. For instance, are the correct materials being used? Has the student captured the main point of the lesson? If not, refer the student back to the lesson for clarification and suggest that the lesson be repeated.

End the critique on a positive note with a specific observation: 'I enjoy watching you draw'; 'You're working hard on this, and it shows in your progress'; 'Those leaves look very realistic'; 'I have seen an improvement in your drawing!'; 'I admire your hard work!'

Why Create Art?

*"My soul doth magnify the Lord: and my spirit
hath rejoiced in God, my Savior..." Luke I: 46-47*

Our Blessed Mother's 'Magnificat' reminds us that the purpose of making art is to glorify God. When you copy God's creation, you are magnifying and reflecting His beauty back to Him and to those who view your art. Learning to draw what you see is a very good way to learn more about God because it brings you into close contact with Him through His creation - which is one of the ways God has chosen to communicate with us! His animals and plants - all of nature- will show you how truly magnificent God is!

As you carefully observe what you are drawing in God's Magnificent Garden you can't help but think of Him, and the more you think of God when making art, the more pleasing your art will be to both of you!

This year we will draw many of the wonderful things God has given us to use and enjoy in His magnificent garden. Most of our drawing will be "from life" - fresh from the hand of God - using fruits, vegetables, flowers and leaves. We will learn to really see what we are looking at so that we may draw beautifully and with confidence; but especially, so that we may "draw" closer to Him who is Beauty.

Enjoy your year in God's magnificent garden!



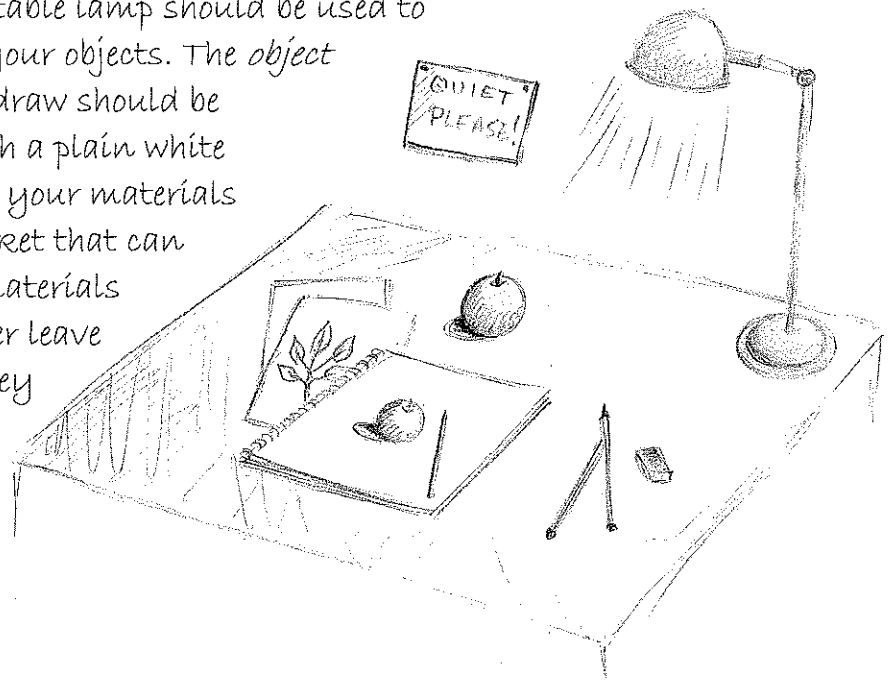
Starting off Right

"All whatsoever you do in word or in work, do all in the name of the Lord Jesus Christ, giving thanks to God and the Father by Him." Col. 3:17

Before you create art, make a reverent Sign of the Cross and dedicate your work to Jesus. Ask your guardian angel to help you to do well. Do your best, but if the work is not to your liking, offer it as a sacrifice without complaint.

*"O My Jesus, I offer my art for Thy Sacred Heart.
Please give it Thy blessing. Amen"*

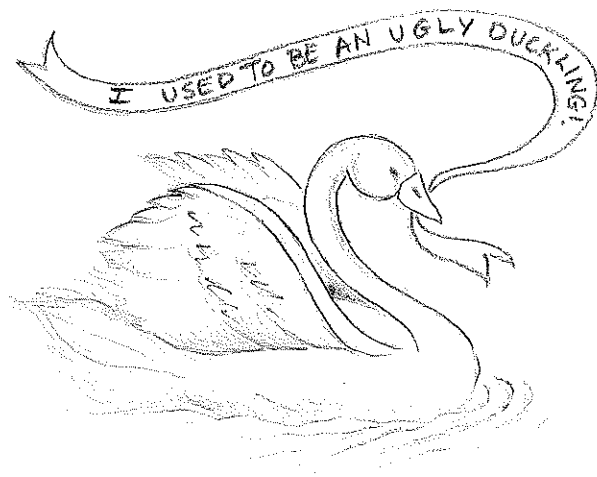
Where to Draw: You will need to draw in a quiet place and on a firm and uncluttered surface. Drawing is much easier when you are quiet also! A table lamp should be used to control the light source on your objects. The *object* (called *model*) you wish to draw should be centered in front of you with a plain white cloth or paper under it. Keep your materials in a safe place - a box or basket that can be put out of the way. Art materials are expensive, therefore, never leave your materials out where they might get broken or lost.



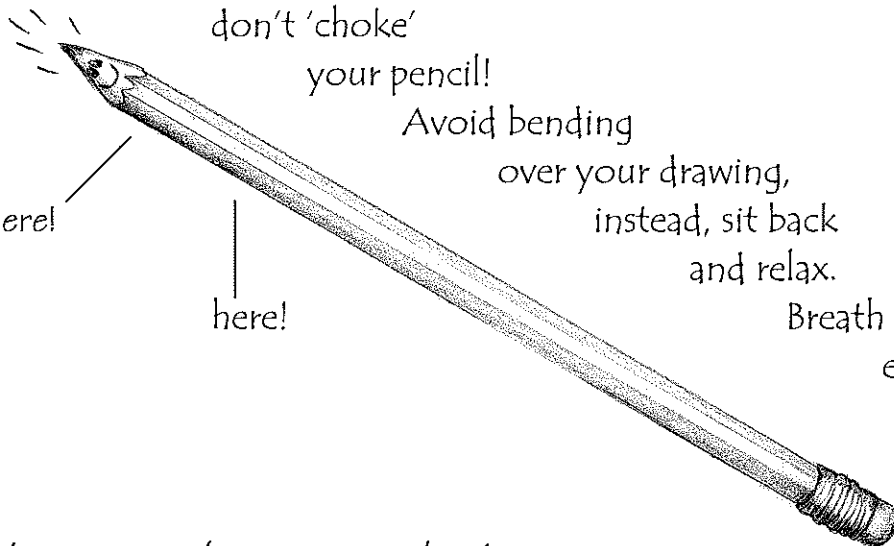
"The freedom to make mistakes provides the best environment for creativity." Anon

The lessons in this book are not competitions, they are exercises to help your art skills grow stronger over time - like muscles do with regular exercise. You will create working drawings (a working drawing is called a study) with lots of erasing and sketch-overs. Most of these are not going to be "finished artwork" for the refrigerator door. However, by the end of this year, if you practice daily and do all of your 'exercises', your art skills will grow stronger and you will see a big improvement in your work. Look back in your sketchbook occasionally to see your progress.

Everyone learning to draw must draw some 'ugly ducklings' before they will be able to draw 'beautiful swans'. This means that your first attempts at many of your exercises will not turn out perfectly - in fact, some may be very ugly ducklings! Eventually, you will draw more beautiful swans than ugly ducklings!



Hold your pencil loosely
and away from the tip,
in other words



don't 'choke'
your pencil!

Avoid bending
over your drawing,
instead, sit back
and relax.

Breathe
easily
and
SMILE!

Check your pencil grip against this drawing.

Know Your Mediums

Mediums are the materials you use to make art with: pencils, paints, pastels, crayons, papers, canvas, clay, and so on. Here is a list of the mediums (or drawing tools) you will use in this course, along with some information about how they are used.

Pencils

2B - dark, soft lead used for most drawing and sketching - especially for shading with *side* of pencil tip, can be finger blended

2H - light, hard lead used for light sketching and thin lines - difficult to blend

HB - dark, medium hard lead used like the 2B, but it is lighter

Ebony - dark, soft lead used for value studies, dark shadows and quick sketches

Erasers

Use a dry, clean paint brush for dusting eraser crumbs off of your drawings; do not wipe or blow because wiping smears the pencil lines, and blowing wets the paper.

Red Eraser - This is a general purpose eraser which can be used for erasing large areas; a corner can be cut to make a small sharp point for erasing small areas.

Kneaded Eraser - This eraser should be stretched and 'kneaded' frequently in order to clean it between uses. It can be *shaped* to fit into small areas and it is perfect for lifting (using a blotting motion) dark pencil values from drawings.

Oil Pastels - The box of 28 oil pastels has all 12 colors needed for a color wheel, along with some other useful colors. They blend well and have strong solid colors.

Crayons - The '64' box has all the colors needed for a color wheel, and a variety of extra colors useful for color observation. Crayons are more transparent than pastels.

Colored Pencils - The box of 50 has all the colors needed for a color wheel and the pencil tips can be used for finer, more exact work.

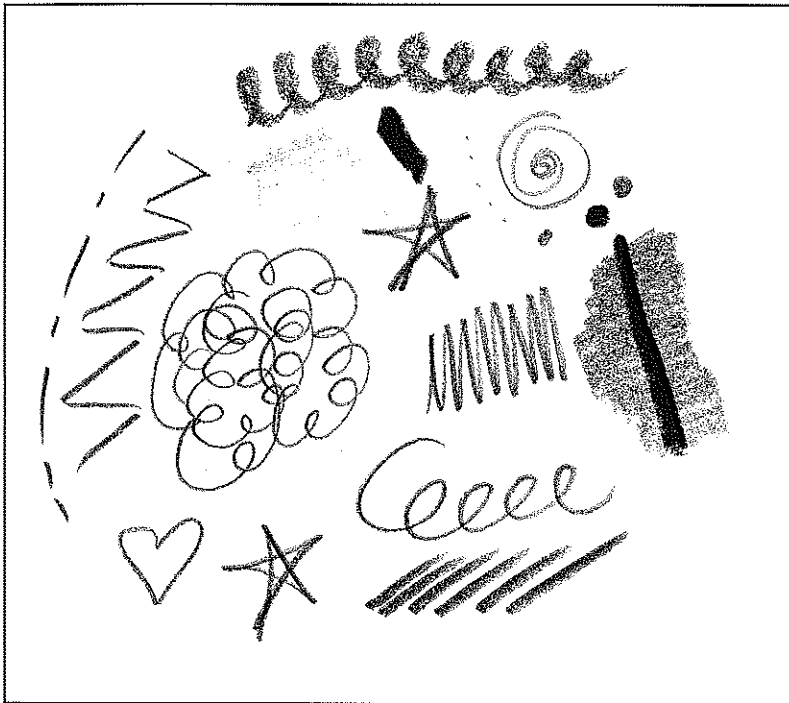
When using Oil Pastels, Crayons and Colored Pencils it is very important that you rub the tips after each use to remove any colors picked up from your previous drawing. The tiniest speck of a color will streak and ruin a drawing in one stroke! Keep a scrap paper available to gently turn and rub the tips before using them again.

Sketchbook - A spiral bound sketchbook or drawing pad is essential for drawing because it lays flat. Use both sides of the paper for learning exercises, but only one side for special drawings.

Lesson One: Playing with Lines

"Pencils are free and crayons grow on trees!" Anon

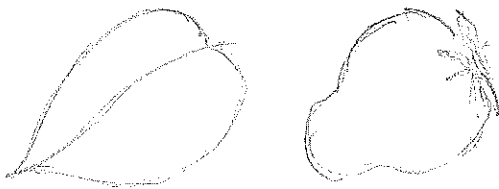
This little quote reminds us to be generous when using our art supplies because being too careful can limit an artist's creativity. However, we must not carelessly waste our supplies!



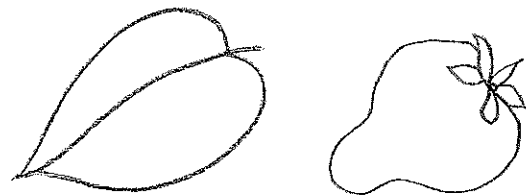
Exercise: Take out all of your supplies, look them over and play with them today. Compare the different colors and textures. Play with your new pencils and pastels – you can try doodling with the tips first and then the sides of the tips for a different effect. Scribble, sketch, and make some interesting lines! Always use both sides of each page in your sketchbook when doodling.

Pay close attention to the instructions in each lesson and look carefully at the sample drawings before you begin. You will be asked to either lightly sketch (soft broken lines) or line draw (solid continuous hard lines). Look at the difference below and then copy these in your sketchbook using your new drawing mediums.

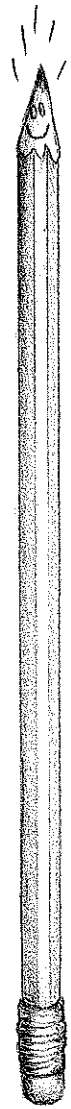
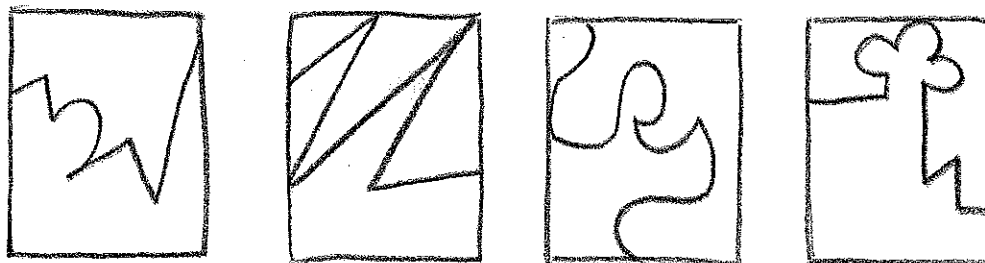
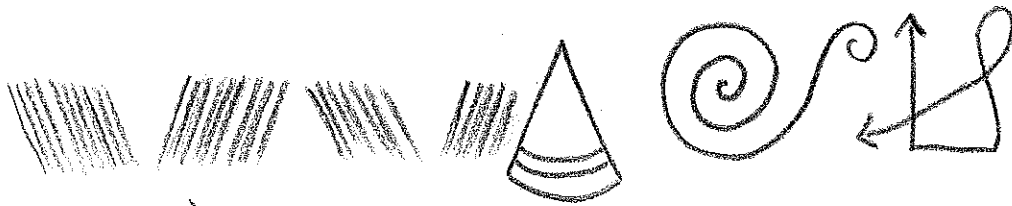
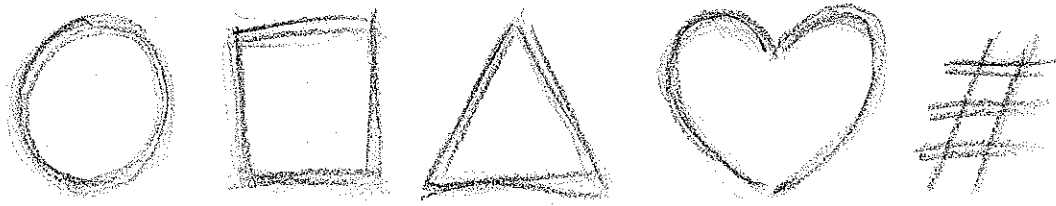
Lightly Sketch



Line Draw



Exercise: Draw these shapes as *exactly* as you can. Try to render (draw or sketch) each one exactly the same size as the model. Do this several times using various pencils. Look carefully to see whether the example is lightly sketched or line drawn.

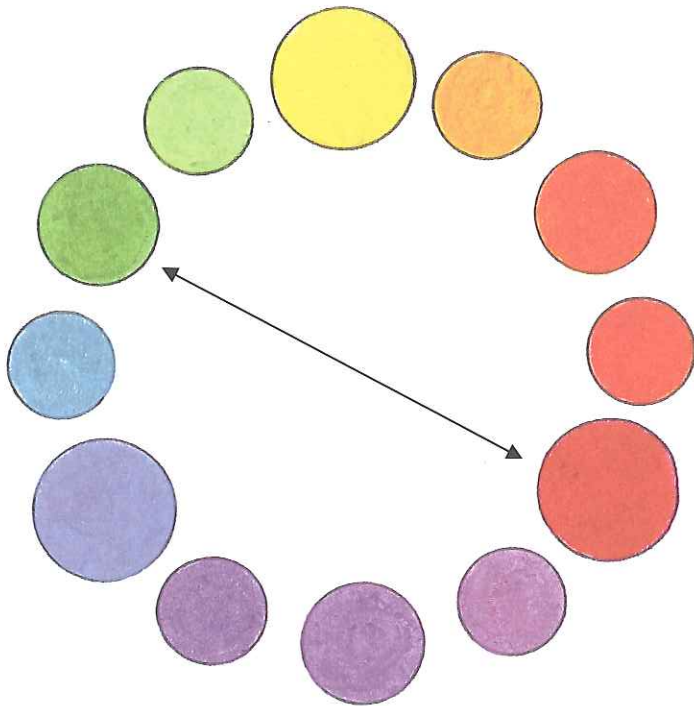


Don't choke your pencil!

Lesson Fifteen: Color Schemes

"Knowledge consists not in the study of things as they are but in the understanding of God's teachings as revealed in all things." Emile Mâle

You can create interesting drawings using these color schemes. Refer to your own Color Wheel as you work.



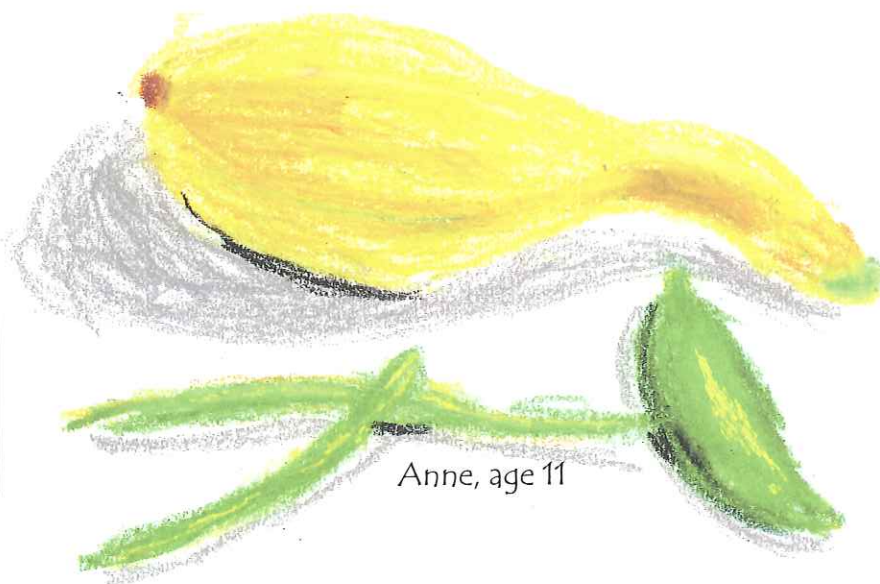
A Complementary color scheme uses a Primary color (like Red) with the Secondary color opposite it on the color wheel (which is Green). When placed together, especially side by side, Complementary colors intensify each other.

A Split Complementary color scheme (below) uses a Primary color from one side of the color wheel with its complement and the color next to the complement. For example, Yellow (Primary), Violet (its complement) and Red Violet (next to Violet).



A Monochromatic color scheme (above) uses only one (mono) color in different values and intensities. (For example, using all Blues, some dark and some light, or some dull and some bright.)

An Analogous color scheme (right) uses three to five colors next to each other on the Color Wheel - as in this squash drawing: Green, Yellow Green, Yellow, and Yellow Orange.



Anne, age 11

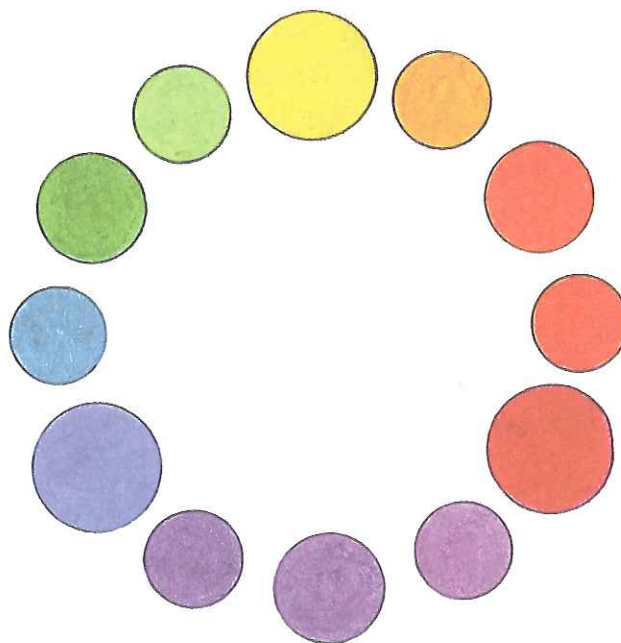


A Triadic color scheme uses either all three Primary colors (Red, Blue and Yellow - above left) or all three Secondary colors (Orange, Green and Violet- above right).

This cherry was drawn using oil pastels and an Analogous color scheme. Can you point to the colors on the color wheel that were used? (White was added to some colors.) Try to draw this cherry using the same colors of the oil pastels.



Rose, age 13



Lesson Eighteen: Cast Shadows

"The true work of art is but a shadow of the Divine Perfection."

Michelangelo

Cast Shadows: These are shadowed areas which are cast onto surfaces under or around an object by light shining onto the object. These cast shadows sometimes have more than one value to them. Usually they are darkest next to the object. They very often have hard outside edges. (See the cast shadows of the eggs in Lesson Seventeen for an example of cast shadows on a curved surface.) Cast shadows help to 'anchor' a model to the surface under it - otherwise the model in the drawing will look like it is floating on the paper.

Exercise: Set up a simple model like a ball, orange, apple or egg with a strong light source; create cast shadows by moving the light source around. You may need to darken the room first. How many values does the cast shadow have? Draw the model paying close attention to rendering the cast shadow accurately.



Liz, age 13

This apple had two low overhead light sources. Each light source produced a dramatic cast shadow. The artist carefully observed and rendered the overlapping cast shadows as well as the cast shadow on the apple under the leaf. It is usually easier to draw an object which has only one light source.

Look through this book for other drawings with cast shadows.

Follow Up: Using something from nature, like a crooked branch or stem, a curled leaf or a flower, set up a light source which gives your model clear cast shadows, then sketch your model and its cast shadow(s). Review *Lesson Four* on contour lines. Carefully check whether the cast shadow has one or more values and whether it has colors in it. You can draw with colored pencils or pastels using colored paper under the model if you wish.