



Adam's Drawing Kit

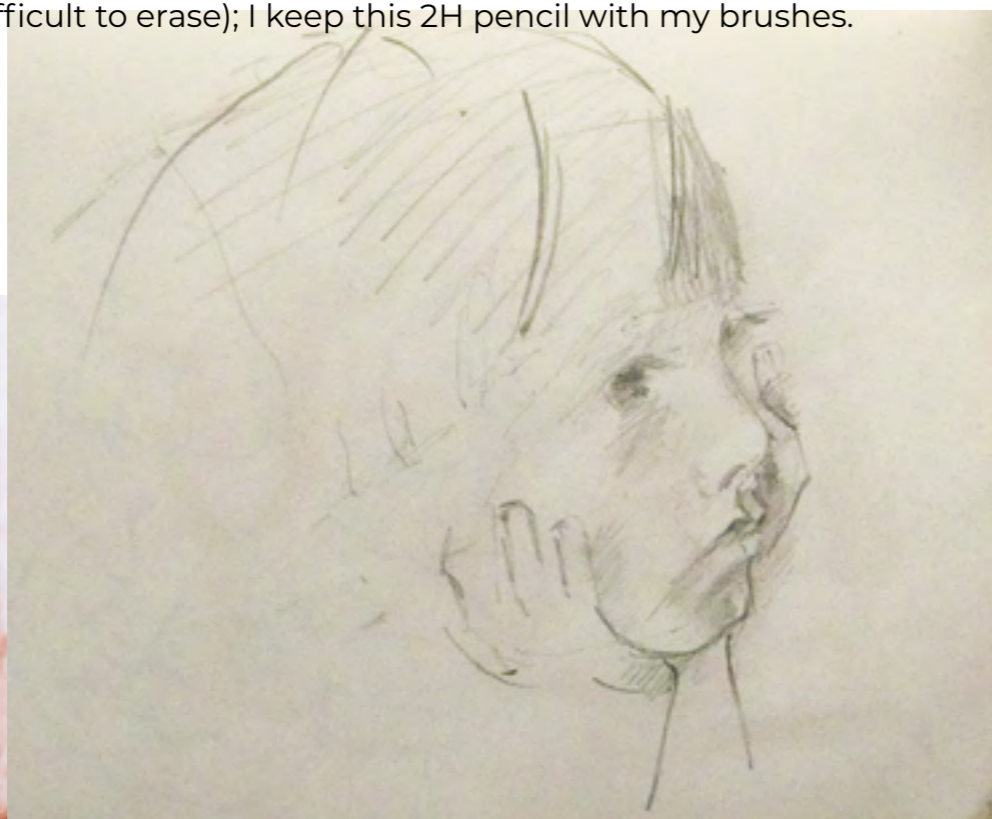
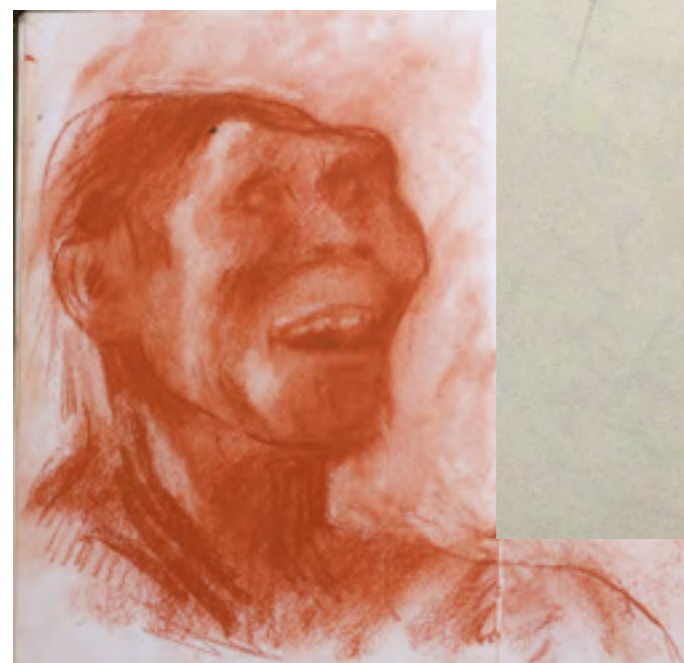


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The sketch book should fit nicely into one's hand. A5 (about 6x8 inches) is about right for quick sketching outside. I like hardbound covers because its rigidity makes it easier for drawing whilst standing up. But you can also choose a soft bound sketch book if you like. The paper weight should be at least 110gms, otherwise the watercolours will seep through. Try the texture ('tooth') out & see if you like it. 'Bristol' & watercolour paper is not good for sketching.

I like metal 'clutch mechanical pencils because they protect the lead from breaking. No more sharpening! I like how they feel in my hand. I suggest you go into an art-shop & see if you like the feel & weight.

And you can choose which leads you put in : here I have 3B (the best all rounder for drawing) & 6B (soft & dark, easy to rub out). Please note for watercolours you need a 2H (silvery, faint & hard; difficult to erase); I keep this 2H pencil with my brushes.



There's a broad & generous thick clutch pencil 'Koh-i-noor' (plastic)(5,6 mm diameter leads) It has some fantastic leads : russet red ocre is my favourite lead of all. There's sepia & charcoal as well, which are also incredible! There's even white chalk. Life has never been so good :-)

The eraser is self-propelling, which makes it far more precise than 'ye olde rubber'. Note that an eraser is the plastic type with low sand content (which can damage the paper). When I'm drawing a lot with charcoal, I also pack a kneadable putty eraser & maybe some white breader & an estompe(blurring tool).

You don't have to have the watercolours, if you don't want. I like colouring in my drawing. Sepia & transparent neutral tint give grace & air to drawings. There's a travel brush because I enjoy thinking with a brush rather than a lead or a nib. A simple water brush holds enough water for a few drawings. You can play around with a rollerball which has delicate water soluble ink ((Pilot brand).

Student's Drawing Kit

The Minimum I suggest you have

- A5 sketchbook 110gms minimum
- 2H, HB, 3B pencils (traditional wood pencil are OK)
- Metal pencil case
- Pencil sharpener
- Eraser (plastic type)
- Charcoal pencil
- Red ocre soft pastel 'Conté' or red ocre soft pencil
- Black 'Conté' soft pastel
- Black roller ball



10 Tips for Beginners to Help Start to Draw

1. Draw frequently so that drawing becomes instinctive.
2. Start with a five-minute drawing. Little & often is best.
3. Have a small sketchbook readily at hand for those 'Ohh, I'd like to draw that!' moments.
4. ENJOY yourself. Give yourself the space and time to draw in an un-crushed way.
5. Compare your drawing with your own past work and not other people's work.
6. Remember: You'll never be any good if you aren't willing to (maybe) make mistakes.
7. Feel good when you draw. Losing yourself in a drawing is akin to meditation and provides relief from the stress of everyday life.
8. Achieve mastery of a medium or technique. Repeat it a few times.
9. Drawing is a journey. Try things out.
10. Start drawing at home ...in comfort... and then start traveling.

Some of My Favourite Quotes about Drawing

“Do not fail, as you go on, to draw something every day, for no matter how little it is, it will be well worthwhile, and it will do you a world of good.” ~ Cennini.

“Drawing never dies, it holds on by the skin of its teeth, because the hunger it satisfies – the desire for an active, investigative, manually vivid relation with the things we see and yearn to know about – is apparently immortal.” – Robert Hughes

“A sketch has charm because of its truth – not because it is unfinished.” Charles Hawthorne

” Why does a fine sketch please us more than a fine picture? It is because there is more life in it... Why can a young student, incapable of doing even a mediocre picture, do a marvellous sketch? It is because the sketch is the product of enthusiasm and inspiration, while the picture is the product of labour, patience, lengthy study and consummate experience in art. ” – DIDEROT, 1767.

“I have always considered drawing not as an exercise of particular dexterity... but as a means deliberately simplified so as to give simplicity and spontaneity to the expression, which should speak without clumsiness, directly to the mind of the spectator.” – Matisse

“The process of drawing is, before all else, the process of putting the visual intelligence into action, the very mechanics of visual thought. Unlike painting and sculpture it is the process by which the artist makes clear to himself, and not to the spectator, what he is doing. It is a soliloquy before it becomes communication.” Michael Ayerton

“What do drawings mean to me? I really don't know. The activity absorbs me. I forget everything else in a way that I don't think happens with any other activity...” John Berger

“There is only one right way to draw and that is a perfectly natural way. It has nothing to do with artifice or technique. It has nothing to do with aesthetics or conception. It has only to do with the act of correct observation, and by that I mean a physical contact with all sorts of objects through the senses.” Kimon Nicolaïdes

“For I am nearly convinced that, when once we see keenly enough, there is very little difficulty in drawing what we see; but, even supposing that this difficulty be still great, I believe that the sight is a more important thing than the drawing.” Ruskin

” It is only well painted if its spiritual value is complete and satisfying. “Good drawing” is drawing that cannot be altered without destruction of this inner value, quite irrespective of its correctness as anatomy, botany, or any other science. There is no question of a violation of natural form, but only of the need of the artist for such form.” Wassily Kandinsky

“Drawing is a kind of hypnotism: one looks in such a way at the model, that he comes and takes a seat on the paper.” Pablo Picasso

“... In your opinion, what is it that makes a carnet de voyage authentic?”

“As an author, I can recognise in a few seconds the difference between a work that is , even before the departure of its authors, prefabricated in the comfort of a publisher's studio & a work of which the author has taken risks along the route and the time to reflect upon & conceive the work. Personally, I never leave for voyaging, saying to myself that I'm going to make such or such a work. It's upon return that the project takes shape.” Yvonn le Corre.

“From the age of six I had a mania for drawing the shapes of things. When I was fifty I had published a universe of designs. but all I have done before the the age of seventy is not worth bothering with. At seventy five I'll have learned something of the pattern of nature, of animals, of plants, of trees, birds, fish and insects. When I am eighty you will see real progress. At ninety I shall have cut my way deeply into the mystery of life itself. At a hundred I shall be a marvelous artist. At a hundred and ten everything I create; a dot, a line, will jump to life as never before. To all of you who are going to live as long as I do, I promise to keep my word. I am writing this in my old age. I used to call myself Hokusai, but today I sign my self “The Old Man Mad About Drawing.” ~ Hokusai, The Drawings of Hokusai