

Sketchbook book club online: 5-6pm every Monday and Thursday, June 8th - August 6th

All content will be accessible to you and you will be able to interact with the rest of the group throughout the month.

Alina Josan, your Free Library of Philadelphia [Art Department](#) librarian here, will post a new prompt every Monday and Thursday during an informal 5:00-6:00pm meeting.

Attending the meetings is not required, you can stop by the private Sketchbook channel any time this month and see what you missed.

Info about accessing ebooks at the end of this document. You can also email me at: ErefArt@freelibrary.org or JosanA@freelibrary.org

Sketchbook Club will continue to meet every Monday and Thursday while the library is closed or until we run out of steam. New participants can drop in any time; just email first for a private invite link.

Prompts: A different exercise idea each Monday and Thursday, straight from our main ebook, [Playing with Sketches](#) to get us to think creatively about keeping a sketchbook. They are not a requirement! You can try them and share the results with the group if you want, try them later or start with the prompt and let it become something else: anything goes.

Day 1 (Mon, 6/8/2020) Prompt: Find your sketchbook

Day 2 (Thurs, 6/11/2020) Prompt: All-over random patterns

Day 3 (Mon, 6/15/2020) Prompt: Blind contour and non-dominant hand drawing

Day 4 (Thurs, 6/18/2020) Prompt: One-day, one-theme

Day 5 (Mon, 6/22/2020) Prompt: First 12 nouns that come to mind then draw some eyes closed

Day 6 (Thurs, 6/25/2020) Prompt: Sketching from the masters

Day 7 (Mon, 6/29/2020) Prompts: Sidewalk drawings

Day 8 (Thurs, 7/2/2020) Prompt: Map your day

Day 9 (Mon, 7/6/2020) Prompt: Collect textures using rubbings

Day 10 (Thurs, 7/9/2020) Prompt: Sketching covers

Day 11 (Mon, 7/13/2020) Prompt: Fast drawings of people

Day 12 (Mon, 7/20/2020) Prompt: Draw a skeleton

Day 13 (Thurs, 7/23/2020) Prompt: Word stacks

Day 14 (Mon, 7/27/2020) Prompt: More word stacks

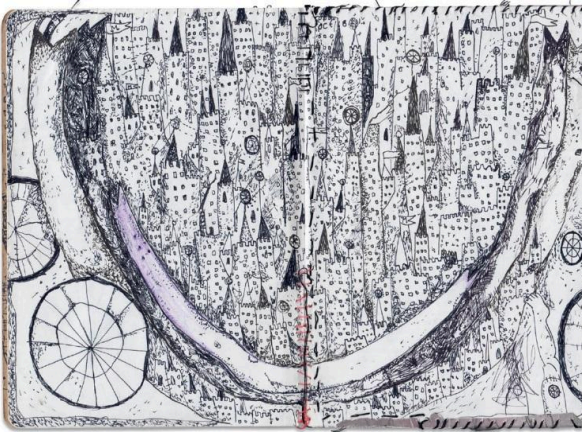
Day 15 (Thurs, 7/30/2020) Prompt: Draw an interior

Day 16 (Mon, 8/3/2020) Prompt: Sketch from film

Day 17 (Thurs, 8/6/2020) Last day of this club, next club starts August 17th with botanical theme

Day 1 - Mon, 6/8/2020:

The only things you will absolutely need to be a part of this class is internet access, something to use for a sketchbook, something to draw or write with and a camera if you wish to share images with the group. Here are four different examples of sketchbook spreads:



All four are examples featured in a second ebook we'll look at often: a catalog of work made by artists for the [Sketchbook Project](#). You can browse a pretty large digitized selection of those sketchbooks right on the project's website and the [ebook](#) will offer some additional context and interviews with the artists.

So what goes in a sketchbook? Some of the artists who filled those sketchbooks above made drawings and added color in different media but others chose to fill theirs with cut paper and text. Browse the examples on the website and in the ebook for many more approaches.

Do you already have a sketchbook? If not, just about any notebook will do, whether blank or ruled with lines. Below are examples of sketchbooks made on top of used printed books or bound together using folded paper stitched with a simple stitch. There are many more ways to bind a book but that's a whole other art book club for the future!



Day 2 - Thursday, 6/11/2020:

For our first prompt we'll try something that is more like a training exercise. I think about this idea of exercise a lot because artists have to practice and build creative muscle just like athletes do. It's usually a good idea to build something like a warm-up into your creative practice.

Most of you are probably using a sketchbook made of paper but when it comes to what you fill it with, the choices are endless. Because this club was designed with people who are practicing social distancing at home in mind, we are going to gather our materials from what we have around the house or can easily obtain elsewhere.

You probably have a pencil or maybe a few different kinds of pencils around, a ball point or felt tip pen, maybe crayons or watercolor and brushes around. This is a chance to get to know your materials. Different things will interact differently with your sketchbook depending on the thickness and type of paper you have; crayons will give you thicker, fuzzier lines than ball-point pen for example.

Try filling a few pages of your sketchbook with an abstract texture pattern that is an exploration of the medium you have to use. This exercise comes right from our ebook:

02. RANDOM TEXTURES

The *Merriam-Webster's Dictionary* defines the word calisthenics as “systematic rhythmic exercise that promotes strength, endurance, and flexibility by placing regular demands on the cardiovascular system.” If you think of your drawing skills as the heart of your image-making life, then this exercise will make perfect sense. Strengthening your manual dexterity will improve your confidence and ultimately appear in the quality of your marks. You will have the endurance to maintain a consistent line quality and the flexibility to easily change your line work, bringing variety to your image.

MATERIALS

Ebony Jet Black pencil
Hard pastel
Fine-tipped marker
Medium-tipped marker
Brush-tipped marker
Crow quill pen
Charcoal pencil
6H graphite pencil



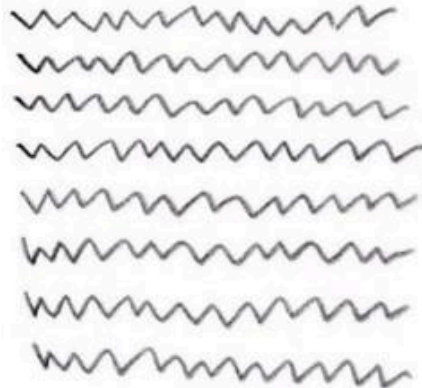
01



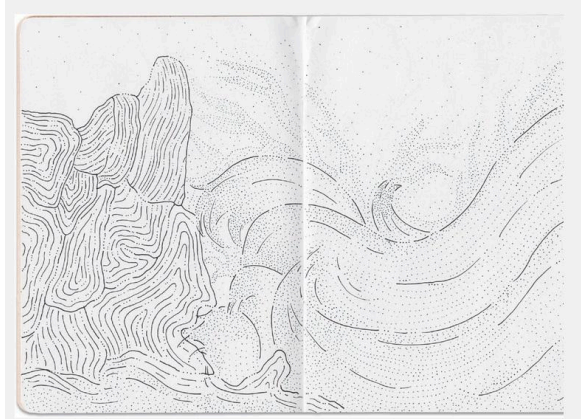
24 \ PLAYING WITH SKETCHES

STEPS

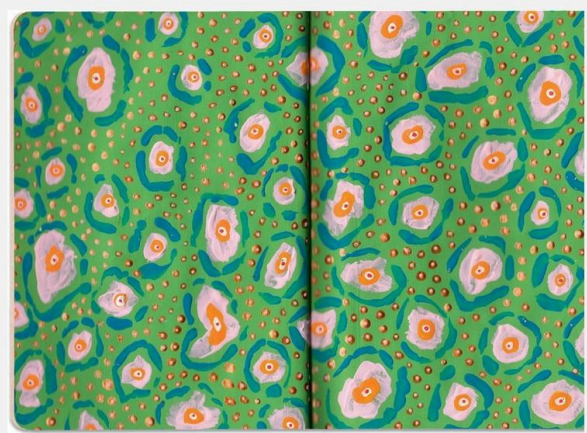
- 1 When testing out tools to see the results of these marks, first grid off small boxes on a sheet of paper and limit your marks to inside the box.
- 2 Once you have discovered tools that are effective for you to use, use individual sheets for mark making and work in a diligent but more uninhibited way, making larger and smaller marks.
- 3 Work until you have filled a sheet. This will loosen your hand to making marks that are more directed and purposeful.



Let the medium decide what the pattern or texture will be and you might be able to choose what you use later or how to approach something based on this exploration. Below are examples of artists filling pages with all-over abstract textures using different kinds of media from the Sketchbook Project, using pen, colored pencils, different kinds of paint and collage.



Hana Shabira Laraswati BANDUNG, INDONESIA



David T. Miller AMBLER, PENNSYLVANIA

Day 3 - Monday, 6/15/2020:

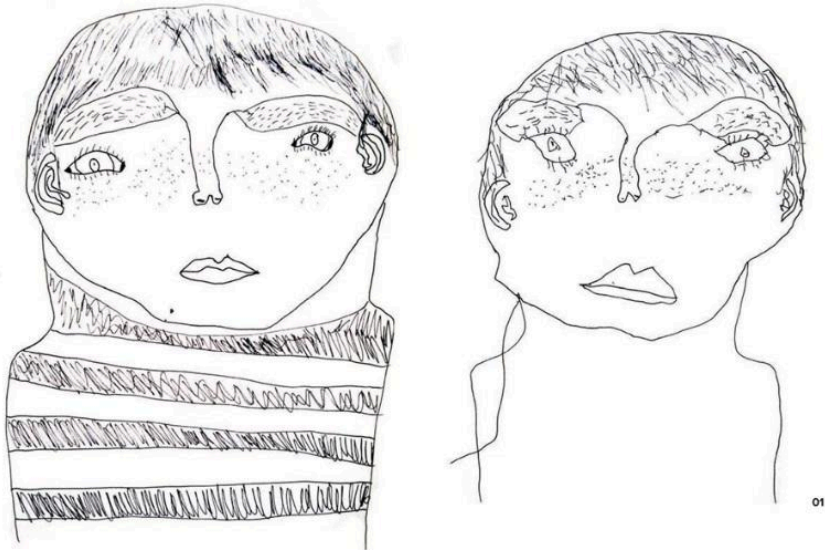
Two exercise prompts today: blind contour and using the nondominant hand. Contour drawing is one of those basic building blocks of learning to really observe something and draw: eye to brain to hand. The classic contour drawing exercise asks the artist to draw something, especially something with a definite outline, using a continuous line. But blind contour, or "[pure contour](#)" as [Betty Edwards, author of *Drawing on the Right Side of the Brain*](#) calls it, asks the artist to look at something and draw at the same time, lifting the pencil as little as possible from the paper, **without** looking down at your drawing.

It's pretty fun to draw someone else in blind contour, most results will give them a good giggle! But you can also do a blind contour self portrait in a mirror or by looking at a photograph of someone else or by just drawing your own hand. Don't worry about how your drawing looks! Remember we're thinking of these first exercises as training for building our drawing "muscle" Here are examples of blind contour drawings from Sketchbook Project artist, Allison Belolan:



The second prompt is similar and comes from our book: try using your nondominant hand to draw.

After drawing something in blind contour (an object, a face) try switching to drawing the same thing with your left hand if you are right-handed and vice-versa. Again, the goal is to loosen up and think about HOW you draw rather than the results.

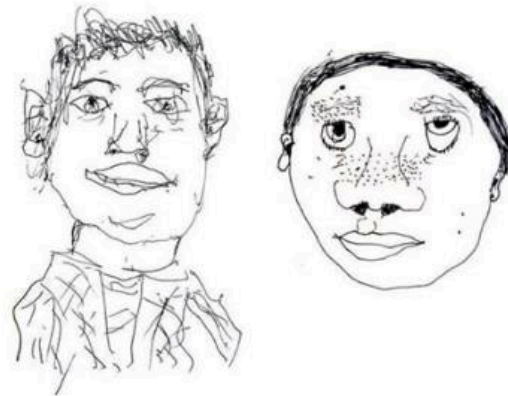
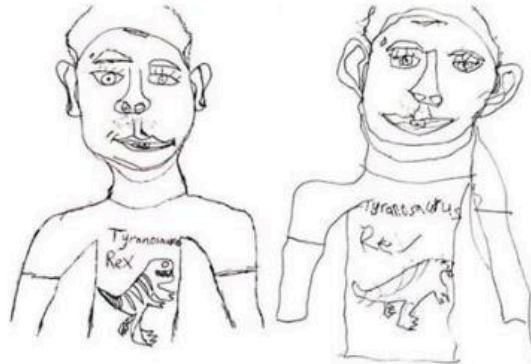


17. NONDOMINANT HAND

Drawing with your nondominant hand can seem like a difficult, even foolish endeavor, except if you are seeking a new line or form. Many years ago, the majority of my drawing was done with photographic reference, yet I yearned to create exaggerated and playful shapes. Relying on my memory of forms, I challenged my unskilled “other” hand to recall those shapes. The goal was not to get better at drawing with my nondominant hand, though in short order I could see improvements. The goal was to see my accidents, memorize them, and recall them later as I ventured to change my mark making and the overall look of my work. Your drawing muscle memory becomes accustomed to making certain marks and perspectives that may make your drawing stale or uninspired. By using your nondominant hand, you will discover a new language for your line and form. According to Dr. Betty Edwards, author of *The New Drawing on the Right Side of the Brain*, by attempting to draw wrong-handed the drawer creates a “set of conditions that create a left brain vs. right brain struggle.”¹

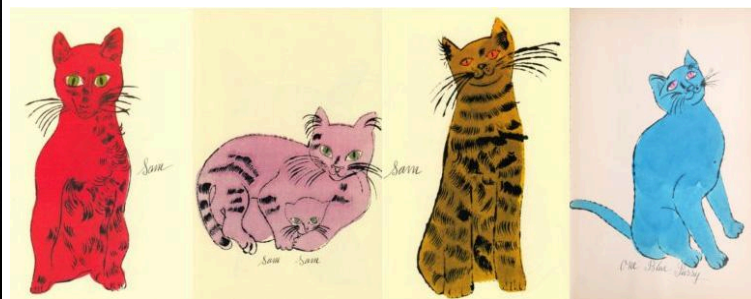
Here are some guidelines for working with your nondominant hand:

- 1 Use a tool that you feel comfortable with.
- 2 Find the surface angle that is right for you—seated using an angled surface such as a drafting table, or standing with paper flat on a table or pinned to the wall.
- 3 Visualize the shape in your mind before making the mark.
- 4 Do not judge the marks. Remember, you are looking for new marks.
- 5 Do several sheets, making the marks independent of each other as well as overlapping.



Day 4 - Thursday, 6/18/2020:

Pick a theme for the day and devote a few pages to it. This could be: variations on a theme or collections, multiple examples of the same kind of thing, collections, lists. Here's a spread from the Sketchbook Project of [a sketchbook devoted to watercolors of rocks](#) in the artist's collection, a set of Andy Warhol's sketches of cats, and a few examples from our book of one artist exploring several themes in a sketchbook:



And an example of variations on a theme using collage by the great [Ellen Gallagher](#) (detail from [Deluxe](#)):

Zodiac Styles WIGLETTE *Nudie Styles*
Only these mixed family Sorry
is like private tutoring, with individualized guidance on all homework you send in. You need no experience, no extensive equipment, and you can know authority on legs with years of experience.

LA CLASSIC snapping
"The hardest part of my job gets the attention of his is getting the animal to cooperate your You can talk to humans but with animals you've really got to depend on good vibes You don't want to get them excited-for

LA SHEBBA absolutely
handsome books Cut gives a new look to curls. Join our Light, capless stretch wig with pleats and hand tied hairline. It's a winner! publicity, increased 100% hairline. Can be styled in 10 minutes. The shorter length

CUTTIE designed for the
"personality" or girl who wants that full humidity or price can all the time. It's plentiful! Our Blow Out Comb reliable publishing program your Natural down -and cover grey hair in 12 to 30 seconds. One application 30 minutes at 7-11 you would foolishly or wait due, not know it. Buy it at party dress.

TEMPEST *Star sold since*
enjoys plays, music is willing to work natural shades NO hair
Opportunities won't last! Let our staff of professional agents, CA 92004, last long. Send your words now a song. Send your best nurse in Buffalo poems for prompt consideration and seeks a mate. PUT IT ON AT HOME

PIXETTE Hello There-
Sigh notice, Big pick "pot belly," really met! It's short, it's and capless. It's right there the beauty benefits of winter, and right there delightful cosmetics it stretches too, forPuffy for the winner's child or anyone the winner chooses. Prize winners will be rewarded to execute an affidavit of

COUQUETTE and it will
little fuller-way-It's "Construction" to give more made with Learn to make Professional Cosmetics hair be Arrangements, Wedding and Funerals. Dark and designs. Study and earn your certificate! Dark and all home. 100% satisfaction or full refund. money making money with high

LA CURLEE permanent
you prefer a more money, enjoy more freedom, win fame. You can get a top girl job, or be your own boss, if you can't come to NYI. NYI training will come home to you. Prepared by leading experts, the NYI Course

DEBUTANTE *white*
marketplace Winners will be determined in random drawings from among all correctly answered and eligible entries conducted by V.I.P. Service, Inc. an independent judging organization whose decisions are final, and will be notified by mail. intended for this

MINI -for cool
hat in our light style on any occasion. Choose from air-conditioned ice-blue, natural, white, pounds and inches. In the tradition of the See how your words can be turned into a song, recorded, phonograph records made. Send your poems or songs for some more information.

BARGAINING WIGLETTE *between*
Learn. The NYI Resident School is African Be sure to use of a day's Ultimate Supply and get all that's offered. Special

RAMONO gentle creme
burst into tears sells FINEST Quality at Lowest prices. Satisfaction Guaranteed on Delivery! Money refunded if not worn or altered. END HAIR. THEY HAVE THE WEAR-RESISTANT BEAM COMPLETE LOOK UP NEXT wearing a wig or attach. WARM PRESSED HAIR. NO "See appeal. VALMOR MORE CREAMY ONLY LOOK!

GYPSY useful musics.
my formula way-to-informed bagpip if needed. Lose Purses for an exciting career in modeling. Send your name Boston, 1770. Crispus Attacks was the first man killed in the Boston Massacre. His statue stands on the Common.

TEMPEST my method of
DYNAMIC-TENSION starts giving AND RECORDING CONCENTRATION. Reduc- Heart Sound in just 10 minutes. Instead stand in line of teaching for snacks, to Bangle help yourself help curb your appetite. guaranteed.

SOUL results you can
when overworked, friends will equipment, with day and evening courses. Our Resident Creative Motion Picture Production Course opens the door to big money careers for you! Snug Better help you, the real, the real, the real! your figure of attractiveness! superficial, quick

27. ONE DAY, ONE THEME

Several years ago during my visit to Rome, I realized that recording my experiences there was not possible with a sketchbook. This seems a bit odd, Rome being a center of art history, but the reality was that I was with friends who knew Rome very well (it was my first time there) and they were moving fast! Using my cell phone camera was just right as I captured buildings, sculpture, mosaics, and graffiti.

One morning, I saw a woman in a grey suit walking in front of us wearing an orange shoulder bag. It was striking! As I followed her to catch a shot of her rushing to work, I decided to spend the entire day only photographing things that were orange. It was amazing to have this observational constraint. It helped me keep a keen focus, and it produced a great series of images that range from water pipes to evening gowns.

This same constraint is the basis of this exercise. Choose one theme, one kind of object, and only draw that thing during the course of the day. You can vary your approach to this by choosing an animate or inanimate object, a color, a size of something, things that are scary or make you laugh, or things that start with a specific letter. You can also use synonyms, such as things that move you emotionally versus things that literally move you like modes of transportation. The more

thoughtful you can be, the more you exercise your concept-building abilities.

Illustrator Kelly Lasserre is masterful in capturing the beauty in everyday objects. Her observational skills convey personality and a sense of loving use in inanimate objects. Look close by at your own personal environment for interesting subjects like the pencils on your desk, the shoes in your closet, the marks on your body, spreads in your fridge, sweets in your pocket, or hairstyles on a TV show!



01



KELLY LASSERRE

01 Shoes

02 Twin Peaks hairstyles

BRUISES, CUTS, SCRAPES & BUG BITES



the signs of life

05

KELLY LASSERRE

05 Bruises

06 Sweets in Pocket

07 Spreads in Fridge

08 Pencils



Day 5 - Monday 6/22/2020

Two closely related prompts that are not based on our book but come from the very prolific artist Gary Panter. If we were meeting in person at the library I would show you [books that reproduce some of his many sketchbooks](#). You can see some [selections from Panter's sketchbooks on his website](#). Here's what Gary Panter wrote on keeping a sketchbook:

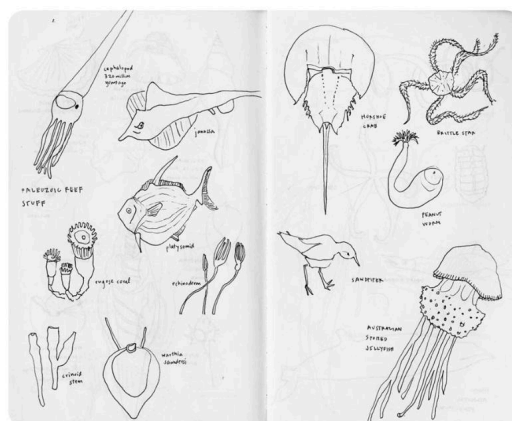
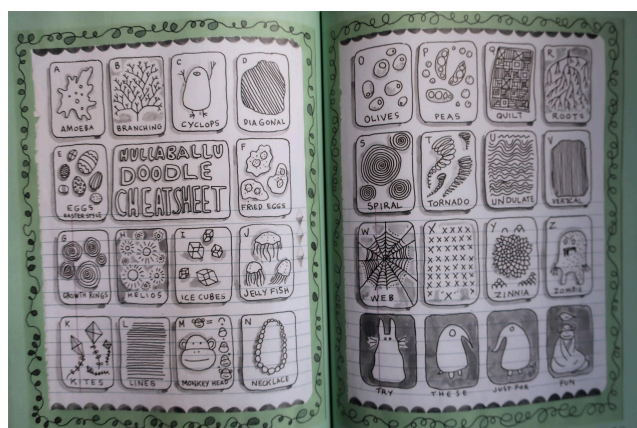
Get a book-size (or paperback-size)d sketchbook. Write your name and date on an early page and maybe think of a name for it — and if you want, write the book's name there at the front. Make it into your little painful pal. The pain goes away slowly page by page. Fill it up and do

another one. It can be hard to get started. Don't flunk yourself before you get the ball rolling. You might want to draw more realistically or in perspective or so it looks slick — that is possible and there are tricks and procedures for drawing with more realism if you desire it. But drawing very realistically with great finesse can sometimes produce dead uninteresting drawings — relative, that is, to a drawing with heart and charm and effort but no great finesse. You can make all kinds of rules for your art making, but for starting in a sketchbook, you need to jump in and get over the intimidation part — by messing up a few pages, ripping them out if need be. Waste all the pages you want by drawing a tic tac toe schematic or something, painting them black, just doodle. Every drawing will make you a little better. Every little attempt is a step in the direction of drawing becoming a part of your life.

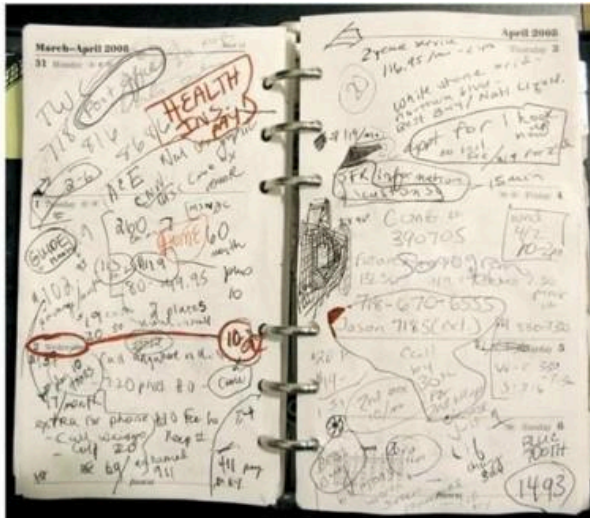
And here are the two prompts from Gary Panter that we are going to try:

1. Quickly subdivide a page into a bunch of boxes by drawing a set of generally equidistant vertical lines, then a set of horizontal lines so that you have between 6 and 12 boxes or so on the page. In each box, in turn, in the simplest way possible, name every object you can think of and draw each thing in a box, not repeating. If it is fun, keep doing this on the following pages until you get tired or can't think of more nouns. Now you see that you have some kind of ability to typify the objects in your world and that in some sense you can draw anything.
2. Choose one of the objects that came to mind that you drew and devote one page to drawing that object with your eyes closed, starting at the "nose" of the object (in outline or silhouette might be good) and following the contour you see in your mind's eye, describing to yourself in minute detail what you know about the object. You can use your free hand to keep track of the edge of the paper and ideally your starting point so that you can work your way back to the designated nose. Don't worry about proportion or good drawing this is all about memory and moving your hand to find the shapes you are remembering. The drawing will be a mess, but if you take your time, you will see that you know a lot more about the object than you thought.

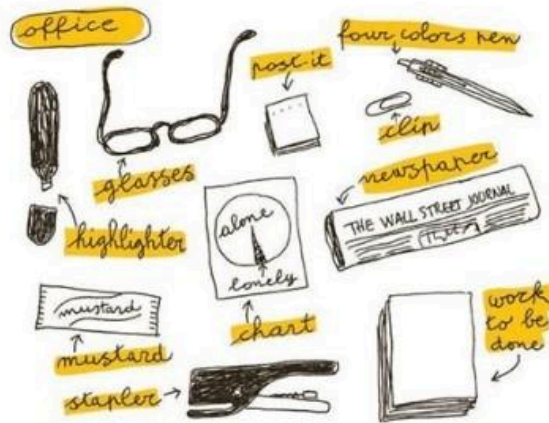
The first prompt asks you to quickly list and draw the first 12 or so nouns that come to mind and the second to do a kind of blind contour of one of them but this time with your eyes completely closed! Below is something like what he described in his first prompt by [Lynda Barry](#), another artist with a very long career in comics from her book called [Picture This!](#) And next to it a sketchbook spread from our book of a series of quick drawings on a theme:



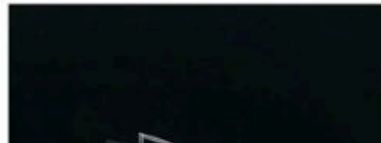
If you are feeling less inclined towards drawing and are filling your sketchbook with text and collage instead, here's an exercise from our book that is sort of similar: make some lists of the first dozen or so things that come to mind. This exercise is meant to help you think of text as a design element in of itself and also an idea-generator:



02



03



ANONYMOUS

02 This page from an organizer offers interesting and textural visuals that feel strangely familiar. They record time through the type of pen used and simultaneously defy it through notations that don't stay inside their individual date boxes!

Day 6 - Thursday, 6/25/2020

Sketching from the masters, another prompt suggestion from Gary Panter in his own words: *Trace some drawings you like to see better what the artist's pencil or pen is doing. Tracing helps you observe closer. Copy art you like — it can't hurt. Most people (even your favorite artists) don't like their drawings as much as they want to. Why? Because it is easy to imagine something better. This is only ambition, which is not a bad thing — but if you can accept what you are doing, of course you will progress quicker to a more satisfying level and also accidentally make perfectly charming drawings even if they embarrass you.*

Do you have books at home that reproduce drawings or prints you can try to copy for the time-honored tradition of learning from other artists in this way? You can trace with actual tracing paper or other thin paper. If you have a light table obviously you can use that but you can also place something like the page of an open book against a window pane and a thin piece of paper on top to trace. Tracing will teach you something about the way other people approach drawing but free hand copying by putting your sketchbook side by side with another drawing is even better!

You can also look around online of course. Most museums have some selections from their collections available to browse online. Some examples: [Dox Thrash](#) at the Free Library. Drawings [from the Philadelphia Museum of Art](#) and [from the Woodmere Museum](#).

6 | SKETCHBOOKS CHALLENGING YOURSELF AND COLLABORATING WITH OTHERS

48. SKETCHING FROM THE MASTERS

Sketching from the masters is a classic and time-honored practice that can help you see how master artists developed their ideas and, in the process, cause you to study their thinking process. How did they choose to represent things, what is suggested, what is articulated? The masters, as they are called, abided by the rigors of study, practice, more practice, and a protocol of setting up a workshop with apprentices who followed the “ways” of their master. The traditions of the masters remain today, but you have the ability to select from works outside this definition to find your own “master(s)” to study and sketch. This exercise is not just about using your eye; it’s also about your thinking, because ideas are the starting point for your final design.

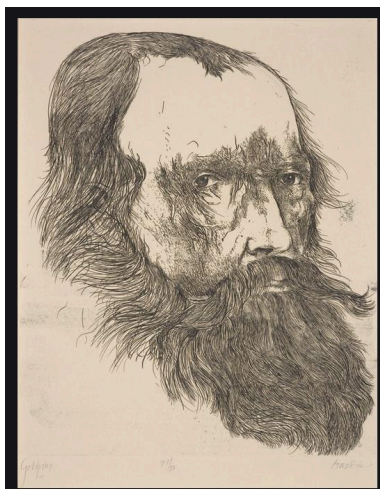
The term *old masters* is generally agreed to mean works by artists practicing prior to 1800, yet as time goes on, this framework has by necessity needed to be relaxed in the world of academia. Being considered an old master required certain training and competency, but never a guarantee of quality. You can engage with visual art of all kinds, not just the pieces labeled as coming from the old masters.

Going to the museum, rather than drawing from reproductions, is the most desirable method for sketching from the masters. On location, you have the ability to assess the surface of original works. And many museums hold sketching classes in their galleries that assist beginning sketchers with their observations. Some simple commonsense guidelines

to follow are: choose works that you love, wear comfortable clothes, work at a portable size, and find locations where you might not be disturbed until you gain your sea legs. It is also extremely important to check with the museum you visit beforehand to learn their sketching rule. Rules vary from museum to museum on materials and sketching hours allowed.



Here’s an example of sketches in ink from a reproduction of a wood engraving by Leonard Baskin; the desired end result is not an exact copy but rather an opportunity to learn from the way the artist makes lines. Children’s book illustrations are a perfect source too!



Day 7 - Monday, 6/29/2020

Sidewalk drawings, another Gary Panter prompt! *Draw a bunch more boxes and walk down a sidewalk or two documenting where the cracks and gum and splotches and leaves and mowed grass bits are on the square. Do a bunch of those. That is how nature arranges and composes stuff. Remember these ideas — they are in your sketchbook.*

We are making abstract compositions by looking at random arrangements in nature. Picking a sidewalk slice or square and drawing whatever is there is one way to do that. You can divide pages into boxes and draw whatever accidental arrangements you find around, whether on a sidewalk or elsewhere.

Day 8 - Thursday, 7/2/2020

Map your day. Try making conceptual or memory maps, or use actual maps for inspiration.

28. MAP YOUR DAY

Designer and educator Sandie Maxa has always been fascinated with maps and their ability to orient someone to an unfamiliar place. "As a designer, I appreciate the economy of information presented on a small piece of paper and enjoy decoding the symbols, colors, and use of line," she says. "While I was in graduate school, I became interested in using information design structures (including timelines, graphs, etc.) to tell stories rather than just facts. Sketching out my day in the form of a map was an easy way to test out the idea. These sketches led to a series of more complex narrative maps and ultimately my thesis project." This exercise will enhance your understanding of how to order complex information and create unique informational graphics that tell a story.

STEPS

- 1 Draw a map of your day by creating symbols and icons to represent activities or events, places visited, modes of transportation, etc.
- 2 Use scale, color, or line quality to differentiate between mundane or daily tasks and unusual happenings, assemble the strip when finished drawing.
- 3 Consider how the composition reflects your sense of time. Was your day ordered and on schedule; mellow like a lazy river; or chaotic and frenzied with many things going on at once?
- 4 Use repeated or dashed lines, negative space, or containing shapes to make connections or emphasize active vs. idle time.

VARIATIONS

- Take a detailed day map and convert it into a streamlined day map by organizing the drawings in a graph that charts location, time, or hierarchy (best to worst, biggest to smallest, etc.).
- Use similar types of imagery to tell your story: your day through the type of trees you saw; your day through the foods you ate; your day through logo encounters; your day through the amount of email you answered, etc.

Some [map-themed examples](#) from the Sketchbook Project digital library and we also looked at map-inspired work by [Mark Bradford](#) and [Nikki Rosato](#).



03. FROTTAGE (RUBBINGS)

The first known use of the word *frottage* as an art form of the Surrealists was in 1935, yet the technique is also a popular method for taking rubbings of headstones, relief carvings, and other ornate and decorative surfaces.¹ As an art practice, Max Ernst (1891-1976) used rubbings in his collages. The technique of reproducing a texture or relief design by laying paper over it and rubbing it with some drawing medium, such as pencil or crayon, is not widely used today, yet the Austrian American artist Nicola Ginzel has taken the form to visually exciting levels. Ginzel uses many materials in her ethereal textured art. For her, frottage is a primary element of her work and directly integrates the textures of her own making into her other works.

To create her unique textures, she embroiders paper ephemera, such as printed forms that have graphic elements such as lines, rules, and typography, thereby combining the old with the new. Ginzel notes, "The hand is evident upon things mass-produced and machine made," with craftsmanship being a by-product of her meditative, intuitive approach.

To begin this exercise, find a number of surfaces that have texture and are varied for you to use as the basis for a drawing. To do frottage in the Ginzel method, you will need embroidered surfaces. If you do not sew or are not interested in learning, look in vintage shops for embroidered surfaces. Other interesting surfaces are wood or metal letterforms, coins, floor and table wood grain, architectural surfaces like concrete, stone carvings, pressed tin panels, or metal openwork.

MATERIALS

Ground materials (For surfaces outdoors, bring a surface to kneel on during the rubbing and scissors for removing overgrowth. If cleaning stone surfaces, use a soft brush or sponge; never use sharp tools on carved stone.)

Masking tape

Rubbing paper (recommended: plain white paper, newsprint, butcher paper, rice paper, lightweight Pellon fabric)

Rubbing media (recommended: crayon, graphite stick, charcoal block)

Fixative (use non-yellowing, workable fixative for dry media like charcoal or graphite)

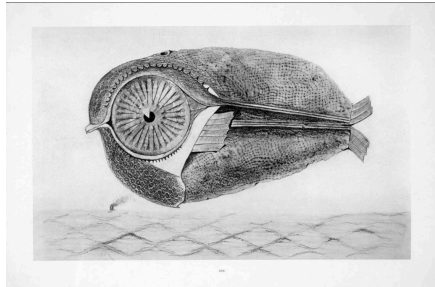
STEPS

- 1 Acquire your ground materials.
- 2 Tape paper down to the ground surface before beginning the rubbing.
- 3 Begin rubbing gently in a circular motion until the character of the ground material shows through. You can make areas of the rubbing lighter or darker to bring dimension to the image.
- 4 Remove the rubbing from the ground and fix the rubbing, then decide whether you want to add a medium to the rubbing, such as white paint or chalk.
- 5 Use the rubbing as the basis for a new drawing or as a collage element.
- 6 Consider using the same rubbing paper on several ground surfaces to create an overlapping effect.



There's a long tradition of making [rubbings from gravestones](#) for documentary or sentimental purposes but if the stones are very old the practice is increasingly frowned upon as it may damage the artifact. [Monumental brass effigies](#) in shallow relief from historic western European sites were also a very popular thing to take rubbings of but have since been discouraged for the same reason. Here's a website for [an exhibit of artwork](#) that incorporates rubbings

The artist [Max Ernst](#) is particularly famous for making compositions out of different rubbings. Some of his frottage prints were made by moving the paper but the example below may have been collaged from different pieces of rubbings of various sources to create this birdlike fish (or fishlike bird). The second example are rubbings from a book with an embossed binding made right into a sketchbook: the page was moved around to create an intentional composition rather than an exact copy. And the third is work by Nicola Ginzel, the artist cited by our ebook for this exercise, a piece that combines a rubbing of a bag of chips with the actual bag using machine sewing.



Day 10 - Thursday, 7/9/2020

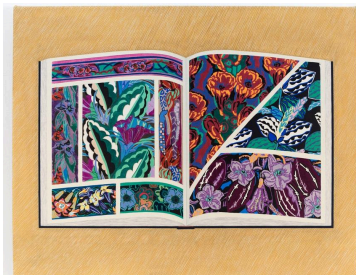
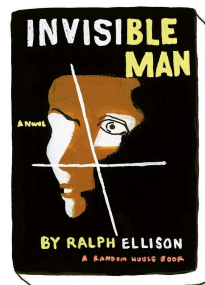
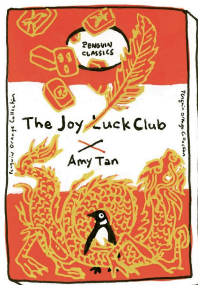
Sketching covers: drawing inspiration from the covers of magazines, books or albums, or other things that incorporate text and artwork.

47. SKETCHING COVERS

This exercise is about looking at everyday objects that use letterforms, such as book covers, magazine covers, or packaging, and distilling them down to simple drawings. Because book and magazine covers contain a combination of image and text, this exercise gives you an almost unlimited selection of shapes and contrasts. Book and magazine covers are designed with strong compositional elements that form a solid platform on which to be expressive.



[Jordan Buschur](#) and [Stanford Kay](#) are two artists who draw and paint books but more like elements in almost abstract formal compositions. Examples we looked at are paintings by an artist Jane Mount that reproduce book covers she found interesting (left). Becky Suss is a local artist who often incorporates books into her paintings or makes them her main subject including one from a book in the Art Department's collections (middle). Lastly a painting from an album cover (right) made by the insanely prolific painter Steve Keene, who painted literally thousands of paintings from album covers.



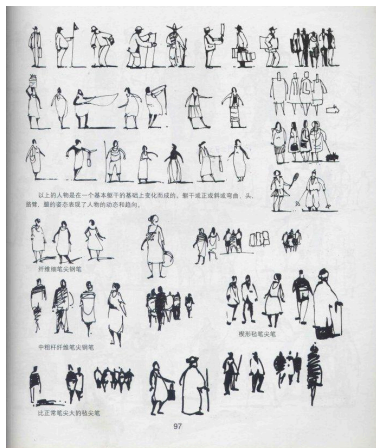
Day 11 - Monday, 7/13/2020

Fast drawings of people: This exercise is about drawing figures, but very quickly, as little blobs even. You might look at people passing by outside and then sketch them from memory, but not worry about details, just the quick impression their movement leaves you with. Here's how Gary Panter describes this exercise:

6. Sit somewhere and draw fast little drawings of people who are far away enough that you can only see the big simple shapes of their coats and bags and arms and hats and feet. Draw a lot of them. People are alike yet not — reduce them to simple and achievable shapes.

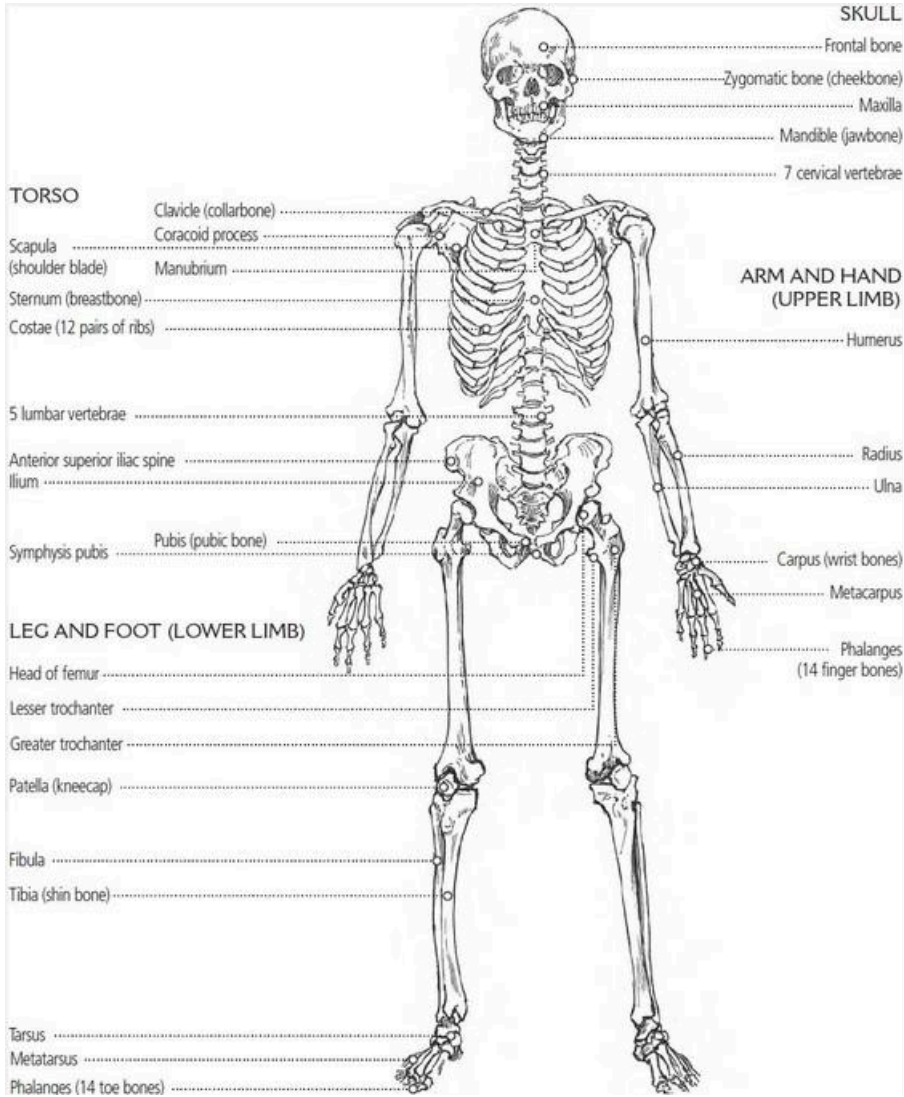
When artists draw from a model to better learn how to draw a human figure, they almost always start with gesture drawings where the model makes a new pose every few seconds.

Instead, we'll sketch people in a public space, look for people passing by our window or if we're social distancing at home we can look at a movie or tv show and draw figures from there. You could also use yourself as a model and see if you can quickly reproduce a simple version of a pose that you observe in a mirror. Stick figures work too! Just make sure you are basing them on a real life observation



Day 12 - Monday, 7/20/2020

Draw a skeleton: There's no better way to get familiar fast with how a body is put together than by drawing a skeleton. It doesn't have to look accurate or correct, but the simple act of looking at a source that names all the different parts and then copying them for yourself helps certain things click and come in handy at a later time. There are a lot of [ebooks on anatomy for artists](#) you can borrow with your Free Library card that are very useful for artists who want to draw the figure but below is just one example of a skeleton you can use for reference from Barber's [Anatomy for Artists](#). Other examples we looked at are a depiction of a skeleton from [a famous 16th century anatomy book by Andreas Vesalius](#) (left) and some stylized skeletons by the artist H. A. P. Grieshaber (right).



Day 13 - Thursday, 7/23/2020

Word stacks: Taking a break from the more structural classic exercises we've been doing and trying something purely fun and about content rather than form. This exercise from our ebook asks you to get a stack of cards or maybe slips of paper. And write a set of random adjectives, then a set of nouns and a set of verbs, a bit like the MadLibs word game. Then you select one of each and draw whatever image you get from that adjective/noun/verb phrase, as in the example below that illustrates the word stack: devilish - book - laughing. A great suggestion from the club members is asking others for the random words or trying this via video chat with friends.

38. WORD STACKS

This exercise is playful, spurs the imagination, and develops conceptual thinking through random combinations of words, specifically an adjective, a noun, and a verb. This exercise first came to me through British illustrator Julian Allen while he was teaching at MICA as part of his Concepts course. The directions below are guidelines, so you can follow them point by point or adapt the concept to suit your own purposes.

MATERIALS

Twenty-five 4 x 5 inch (10 x 12.5 cm) blank index cards

Scissors

Pen

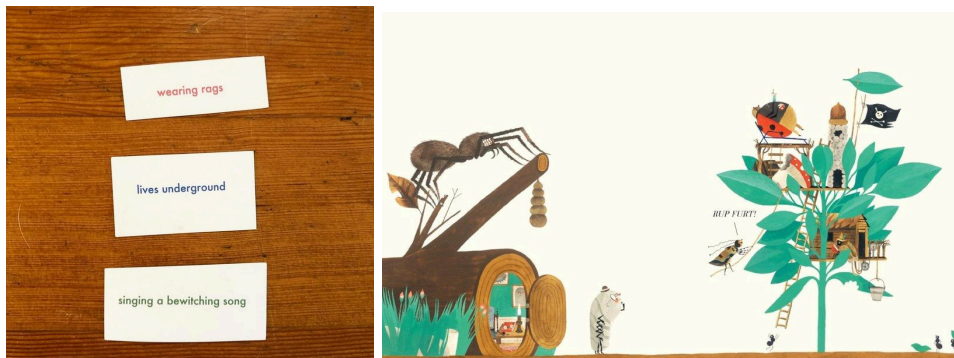
Drawing media

STEPS

- 1 Take twenty-five 4 x 5-inch (10 x 12.5 cm) blank index cards and cut them into thirds. You now have three stacks of twenty-five cards. [01]
- 2 On the first stack print one adjective on each card. Try to think of a variety of descriptive words that relate areas of science, nature, beauty, temper, or color.
- 3 On the second set of cards, write twenty-five nouns. Again, use a variety of word types. Don't try to match them to the adjectives.
- 4 On the last stack, print one verb on each card. Think of the most simple and outrageous things you can, from a rhinoceros to a thumbtack! [02]
- 5 Shuffle the cards within their stack, but don't mix the stacks! Place the stacks face down and choose the top card from each stack. If you are doing this exercise with others, take turns choosing cards. You may wish to put a rubber band around the stacks to keep them in order. [03]
- 6 With your three cards in hand, arrange them so they read like this, for example: DEVILISH / BOOK / LAUGHING. If your language assembles sentences differently, adjust the order accordingly.
- 7 Now, get to work drawing an image suggested by your Word Stack. You may want to add a background to the image, multiply the number of Devilish Books Laughing, or keep your drawing solitary. [04]

Day 14 - Monday, 7/27/2020

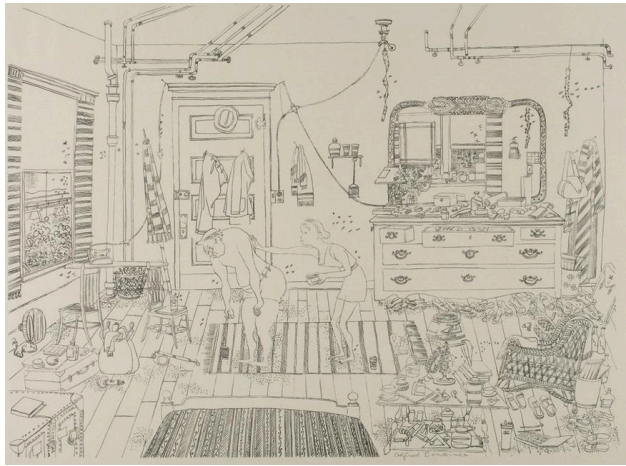
More word stacks: A similar fun drawing exercise but this time based either on prompts from 1000thingstodraw.com or from the [Transmundane Tuesdays prompts](#) shared weekly by the illustrator Carson Ellis, whose work for children's books like [Du Iz Tak](#) is especially beloved. Every week she pulls three slips of paper from three sets she's made in advance and publishes the phrase on her instagram. Illustrators try their hand at making that drawing and share them under that hashtag. Her latest prompt is "wearing rags" "lives underground" "singing a bewitching song," shall we try it?



Day 15 - Thursday, 7/30/2020

Prompt: Draw an interior. Draw the room around you. And here's a way to approach it as described by Gary Panter: *To draw the scene in front of you, choose the middle thing in your drawing and put it in the middle of your page — then add on to the drawing from the center of the page out.* One more last note from that artist which I think is something to remind yourself often: *Don't worry about a style. It will creep up on you and eventually you will have to undo it in order to go further. Be like a river and accept everything.*

Once you've tried this you can fill a page in the same way with imaginary clutter. But definitely give observational drawing a go, without worrying whether it looks good or not, but with the object of filling the page. We looked at some interiors by Alfred Bendiner (top left), Benny Andrews (top right) and Rick Barton (bottom left and right).



Day 16 - Monday, 8/3/2020

Prompt: Sketch from film

We can try to sketch from movies or television and there are a couple of different approaches to this

ebbie Millman makes quick sketches from movies, resulting in whole notebooks that retell her impression of the whole

You can see that these sketches are very fast, maybe she jots something on each page and reworks them later

She makes these little videos of these movie based sketchbooks that you can see here

Access to ebooks:

We're primarily using this ebook, *Playing with Sketches*, as a source for prompts:

<https://catalog.freelibrary.org/Record/2200189>

And we are also looking at the Sketchbook Project World Tour catalog to see how other artists approach sketchbooking:

<https://catalog.freelibrary.org/Record/2199787>

These ebooks are both available for all of us to simultaneously borrow and use online using a Free Library of Philadelphia card. You can still follow along without looking at the books as I'll share lots of images from them and save them in this document for future reference.

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