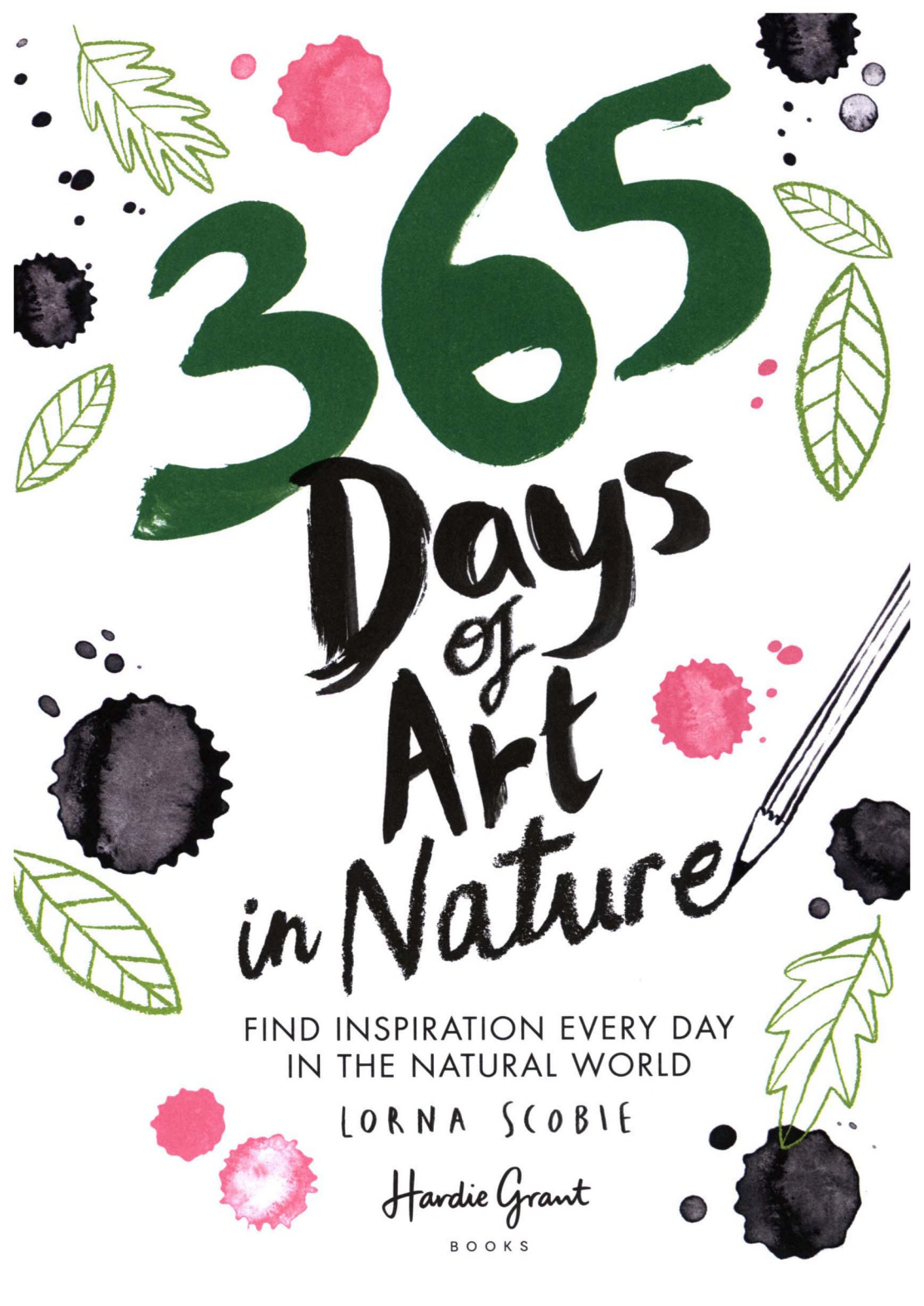
365 Days of Art in Nature

This book belongs to:



FIND INSPIRATION EVERY DAY
IN THE NATURAL WORLD

LORNA SCOBIE

Hardie Grant
BOOKS



Welcome to 365 Days of Art in Nature!



Nature and art have always been intertwined. From prehistoric cave paintings to modern-day ceramics, artists have always turned to the natural world for their creative explorations and as an ever-changing source of inspiration. Whether you live in the city or the countryside, wildlife and plants are just on your doorstep. This book invites you to take a closer look at the nature that surrounds you – both in and out of your home – and helps you find artistic inspiration in its details: observe the shape of a leaf, the range of colours in the sky, or capture the movement of the oceans.

Being in nature has been proven to be beneficial for your health and wellbeing. Spending more time outdoors or even simply observing plants in your home can help reduce feelings of stress and anxiety and increase feelings of happiness and joy. This is especially important to remember now, in an age where we're tied to technology in work and play. So much of our time is spent rushing around, that we don't often take a moment, just to pause. Spending a few minutes each day to do a creative task, inspired by the natural world, is a fantastic and easy way to help you to relax, reset and also develop your artistic skills.

Observational art, or drawing from life, is about looking, really looking. The attention-to-detail needed when drawing from life can change the way you see the world, as you examine landscapes and objects that you might ordinarily have missed. Each time you look and draw, you will see something new – maybe the light shifts, changing the tone and mood, or perhaps on closer inspection you notice patterns and shapes in plants and trees. I encourage you to draw and paint from life whenever you can, as this is the best way to improve your observational skills and boost your creative self-confidence.





The most important thing to note before you begin – and to remind yourself throughout the process – is that there is no right or wrong way to complete the activities. How you choose to express your creativity is unique to you. Work through the book at your own pace: you may complete one task a day, a couple a week or even just dip in and out when you have a few spare moments.

The activities don't need to be completed in a particular order. You may enjoy some tasks more and these may spark further ideas – if you like something, explore it. Remember to enjoy the process, and don't worry too much about the end result. Allow yourself to make mistakes and discover the joy of art through trial and error.

As well as nature-based art activities, I have included a selection of quotes from artists, which highlight the connection between art and nature. These are designed to be cut out and stuck into your sketchbooks (if you wish) or even on a mood board, for daily, creative motivation.

Also interspersed throughout this book are reminders to observe the natural world on walks. You may feel inspired to create art on these excursions – but if not, that's OK! Take time out and embrace nothing but experiencing the wild. These pages are designed to give you time to just be you – to tune into your senses and to notice the world around you. Maybe you'll find that just being more engaged with the natural world can help your artwork be fuller and richer.

All the activities in this book have been loosely sorted into one of four categories – *relaxation*, *imagination*, *out and about* and *tutorials*. If you want to, you can select a task that is best suited to what you feel like doing in that moment.

FEEL RELAXED: These exercises are simple, mindful tasks, designed to help you to unwind and switch-off. Let your mind wander, and simply enjoy the moment.

USE YOUR IMAGINATION: These tasks are designed to be done anywhere – at home or on the go – and it's a chance to explore different art materials and to be as creative as you like.

GO OUT AND ABOUT: Based on observational drawing, these activities encourage you to draw from life outdoors, but also indoors. The aim is to really focus on the natural world, to concentrate on drawing and to build your artistic confidence.

TUTORIALS: For more practical and prescriptive artistic advice, these tasks focus on skill and techniques, often with illustrated, step-by-step instructions. You can interpret these however you like and are free to add your own ideas too!

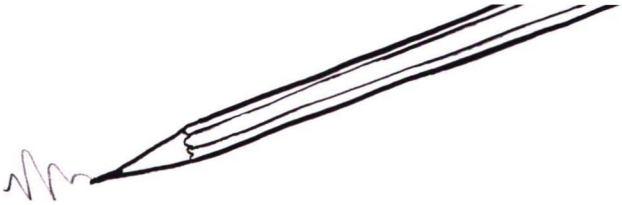
Your creations can be personal and private, but if you'd like to share your artwork, do so with confidence! Use the hashtag **#365DaysOfArtInNature** to share your art with the online community and see what else has been shared.



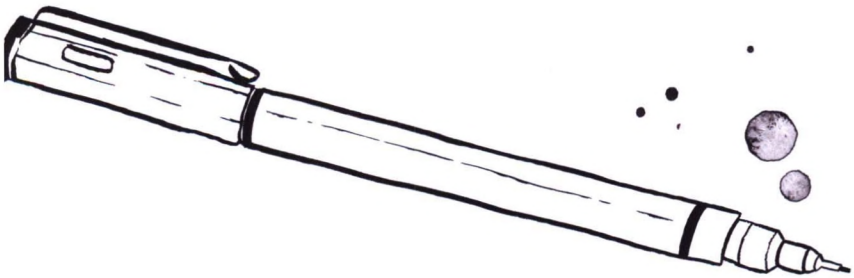
Activities Completed

KEY: Feel Relaxed | Use Your Imagination | Go Out and About | Tutorials

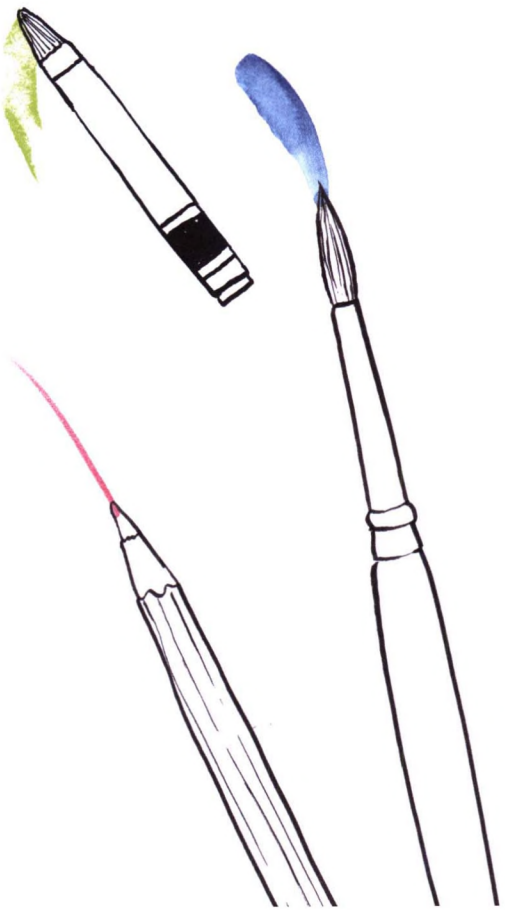
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Materials



You can use any materials you like to complete this book – it's about finding what works for you. Explore materials you haven't used before, or use the exercises as opportunities to really enjoy the tools you love. Remember that the focus of this book is on your enjoyment of the tasks, and it's fine to try different materials to those suggested, if you'd like.

You may sometimes like to use collage to create artwork. As well as collecting your own coloured or textured paper, you can use the pre-made pages that I have included at the back of this book. These pages can be cut-out and used whenever you like for any of the activities. You could even use them to create your own artworks in a sketchbook.

Your materials don't need to be expensive. I have suggested a few of my favourite brands here, but these are by no means a necessity. Visit art shops for a range of options, and speak to the staff, who most likely can offer excellent advice about different pens, pencils and paints to suit your needs. You could browse online for recommendations, or swap tips and discuss thoughts with fellow friends and creatives on social media.

Some ink pens and paints might bleed through the page, so, if you are concerned that this might happen, you could prime the paper with clear gesso before you start your activity. This will form a layer between the paper and the material and will prevent bleeding – just be sure to allow plenty of time for the gesso to dry before you start.



Pencils

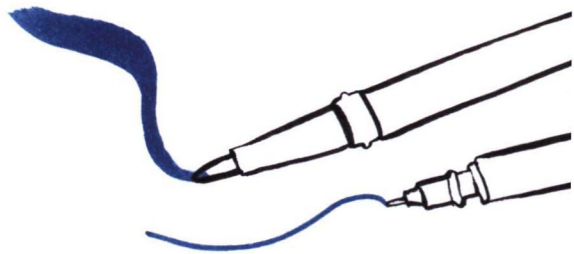
Pencils and coloured pencils are a good place to start as they are a quick, easy and relatively mess-free material. Pencils range in softness, most commonly from a 9B, which will create a very soft black line, to a 9H, which is very hard and creates a very sharp, light line. It might be useful to have a variety of pencils so you can experiment with the different effects they make. Try a 3B for shading and an H or 2H for crisp lines. If you are using pencils, you'll also need a good pencil eraser and pencil sharpener.

Mechanical pencils are also a great tool to have. Despite still containing a pencil lead, these feel more like a pen to hold as they are metal or plastic and often have a rubber grip for your fingers. I enjoy using the **Staedtler Mars Micro 0.5** and the **Pentel P205 0.5**. Mechanical pencils don't need sharpening, but you will need to buy extra lead refills for them. Make sure you choose the correct size of lead for your pencil. (The mechanical pencil will say the lead it takes on its side.)

Coloured pencils are a must-have tool for any art kit. My favourite sets are the **Staedtler Ergosoft** pencils, which are hard and create very solid, bright colour, and the **Caran d'Ache Supracolor** pencils, which have a softer lead and come in a huge range of colours. In art stores you can buy individual coloured pencils, so you can choose the perfect colour and style. I really enjoy the hues available in the **Faber-Castell Polychromos** range. Some coloured pencils are water soluble, so you can blend them with water and a paintbrush.

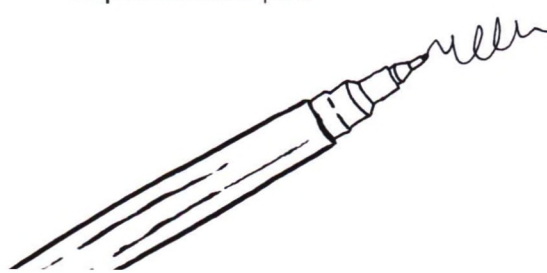
Brush tip pens

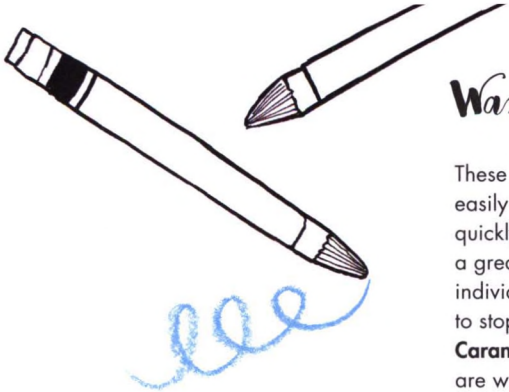
These come in great colours and can be excellent tools to draw with. I enjoy using the **Tombow dual brush pens**, which are useful for colouring backgrounds, or creating bold shapes and marks.



Fine liner pens

It's really useful to have a few black fine liner pens in your kit. These can be used for anything from jotting down notes and ideas, to quick sketches and adding details to artwork. There is a wide range of brands and nib sizes to choose from, so I recommend experimenting with the testers in an art store to see which you prefer. My favourites include the **Uni Pin Fine Line** pens, the **Sakura Pigma Micron** pens and the **Derwent Graphik Line Maker** pens.





Wax Pastels

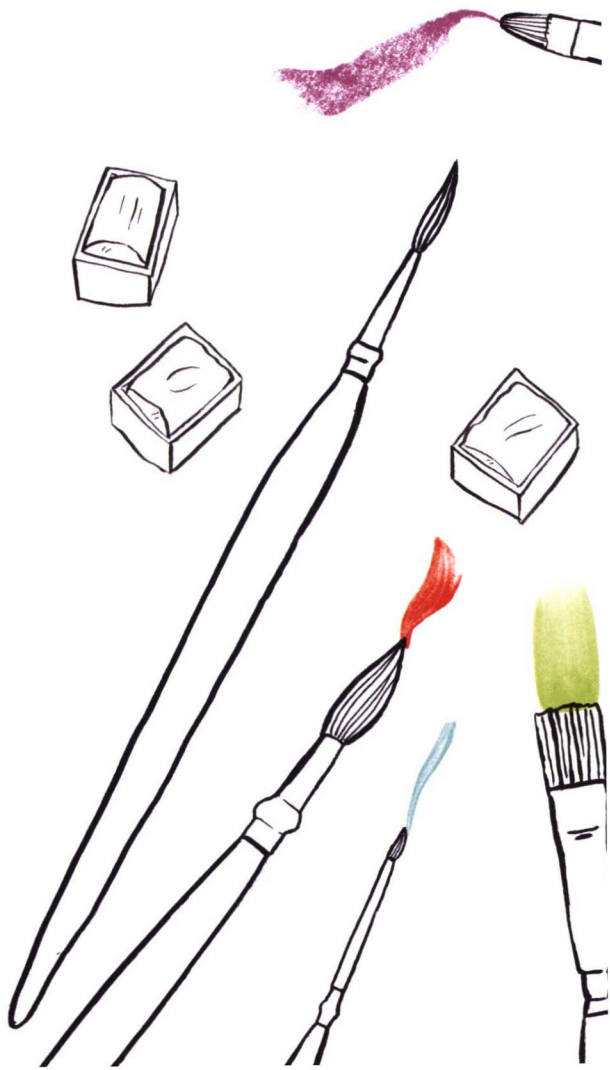
These are a really fun material to use as they slide easily over paper and you can cover large areas quickly when using them on their sides. There is a great range of colours which can be bought individually or in sets, and you can even buy grips to stop your hands getting too messy! I like the **Caran d'Ache Neocolor II Aquarelle** pastels, which are water-soluble. Just add a little water to your wax pastel drawing using a brush or sponge for an interesting effect.

Watercolour paints

Sizes of watercolour palettes can vary. It can be convenient to have more colours in your palette, but the smaller sets are also great and you can mix colours to create a whole rainbow of hues. **Daler-Rowney** and **Winsor & Newton** both produce wonderfully vibrant colours. When you run out of a particular colour, you can even purchase individual replacements so your set of watercolours can last forever!

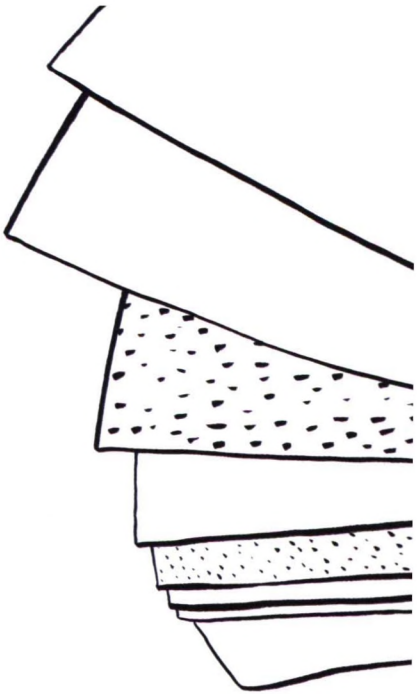
Paint brushes vary greatly too, and it's useful to have a range of brush sizes and shapes. Tips can be pointed, rounded and even square-ended, and each will produce a different effect. Experiment with different types. You'll also need a container for your water, which can be anything from a mug to an empty yoghurt pot, and some paper towel for blotting water off your brush. Make sure your brush is wet before you use it to pick up watercolour paint, and rinse it in the water before changing colour to keep colours clean. You could also try water brush pens. These brushes can be filled with water and provide a useful alternative to a pot of water and paint brush when painting with watercolours.

Most palettes come with a space inside the lid to mix colours – a mixing palette. These can be revisited even when the paint has dried out, just by applying a bit of water from your brush. You can also buy additional mixing palettes if you prefer to have more space.



Coloured paper

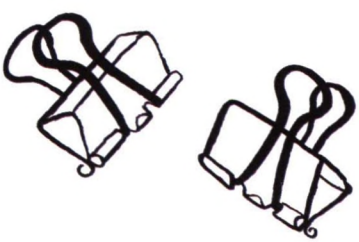
Coloured paper is something you could buy as you go, and you can even use wrapping paper (gift wrap) or brown paper bags. It's a fantastic material to have in your kit, as it's really useful for covering large surface areas, and for creating collages. It can also be painted or coloured. Origami paper is handy as it is thin, easy to tear and cut, and often comes in a range of exciting colours. There are a few sheets of coloured paper at the end of this book that you can cut out and use.



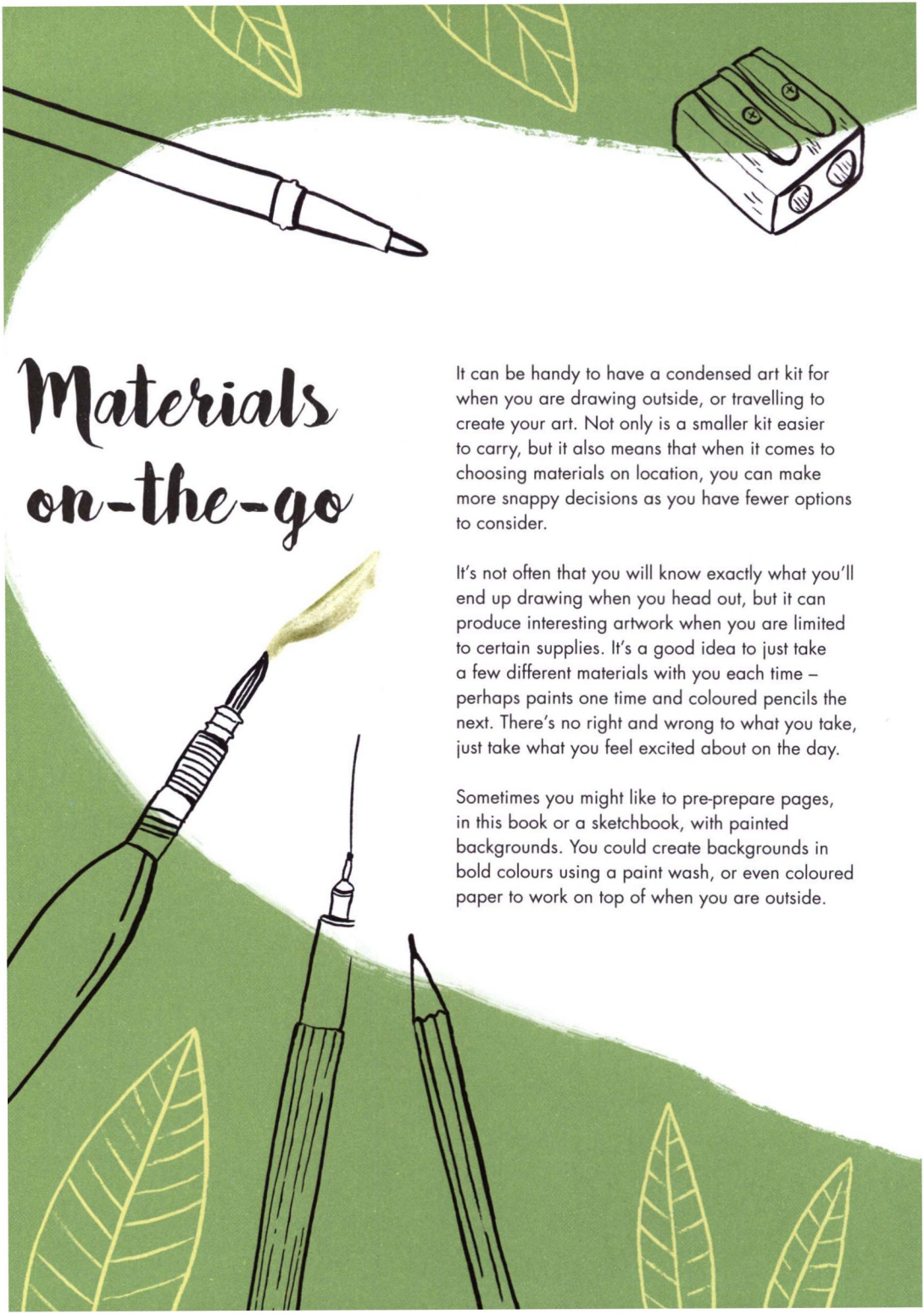


Here are some other materials you may like to have in your art kit:

- **Sketchbooks:** Use these to continue your creative journey. They are a great place to experiment and record your ideas, and come in a huge range of sizes.
- **Clear gesso:** A primer to apply with a clean brush to paper or board to prevent materials from bleeding.
- **Acrylic paint:** Strong, bright colours, which dry quickly and can also be watered down. Be sure to wash brushes before the paint on them dries.



- **Gouache:** These are water-based paints, similar to watercolour, but provide a more intense colour as they are more opaque. They dry quickly, but are great if you're interested in layering colours.
- **Scissors:** For collages and cutting paper.
- **Glue:** PVA or a gluestick can be used to stick down collages. Water down PVA to make it less gloopy.
- **Masking tape (sticky tape):** Handy for sticking things down quickly, and easy to remove and draw on.
- **Tracing paper:** Stick this over drawings that are a bit messy, using masking tape.
- **Fixative spray:** Apply on top of completed artwork to prevent smudging.
- **Bulldog clips:** Useful for holding back the rest of your pages whilst you work on an activity.
- **Magnifying glass:** Useful for seeing pattern and detail up close!



Materials on-the-go

It can be handy to have a condensed art kit for when you are drawing outside, or travelling to create your art. Not only is a smaller kit easier to carry, but it also means that when it comes to choosing materials on location, you can make more snappy decisions as you have fewer options to consider.

It's not often that you will know exactly what you'll end up drawing when you head out, but it can produce interesting artwork when you are limited to certain supplies. It's a good idea to just take a few different materials with you each time – perhaps paints one time and coloured pencils the next. There's no right and wrong to what you take, just take what you feel excited about on the day.

Sometimes you might like to pre-prepare pages, in this book or a sketchbook, with painted backgrounds. You could create backgrounds in bold colours using a paint wash, or even coloured paper to work on top of when you are outside.

Here are some ideas of what you could include in your on-the-go kit:

- **Sketchbook, this book, or some paper:** For drawing, and for rough ideas, thumbnail sketches and colour swatches. If you work on paper or a book that doesn't have a hard backing, then it's good to take a stiff piece of card or board, to lean on.
- **Drawing pencils:** For quick sketches.
- **An eraser and pencil sharpener:** You may want to work with your errors, but still handy!
- **Black or brown fine-liner pens:** For notes and sketches.
- **Selection of coloured pencils:** Perfect for adding colour to your drawings. I suggest having a couple of each colour so that you have multiple options – perhaps some light and dark, as well as cool and warm colours. I recommend lots of greens and browns, but also bright colours for when you need an unexpected 'colour pop'.
- **Water brush pens:** Fill these with water before you head out. These are so handy as they can be used with any water-based paints – watercolour, gouache, acrylic – as long as you keep them clean and don't allow paint to dry on them.
- **Sheets of kitchen roll (paper):** For blotting and cleaning your brushes.
- **Small watercolour palette:** You can do a lot with limited colours, as you can mix them!
- **Brush-tip pens:** Just a few, for adding quick backgrounds or bold shapes. I suggest some light greys, blues and browns, as well as some bold and dark colours.

If you'd like to explore using collage, then also consider:

- **Small sheets of coloured paper:** Perhaps origami paper, used envelopes, or any paper you have collected.
- **A glue stick:** Best used on a scrap piece of paper, on a flat surface.
- **Scissors:** Be aware of where these are in your bag, perhaps keeping them closed with a rubber band or hair-tie.

1 ———— Fill the page with doodles of leaves.
You may feel like adding colour afterwards.





Drawing outside, amongst nature, is a brilliant way to relax. Once outside, sit somewhere you feel comfortable, and draw something from nature which takes your interest. It could be a plant, an animal, the sky, or the whole scene in front of you.

Tip: It doesn't really matter what you draw, or what your end product looks like. This task is mostly about enjoying being amongst nature, and switching off from other demands in your life. Try to relax, and focus completely on drawing.


3
Create a page of beautiful overlapping butterflies.
You could add patterns and details, bodies and antennae.
A group of butterflies is called a kaleidoscope.



Fill the page with guinea pigs or other little animals.
Try drawing their environment too.







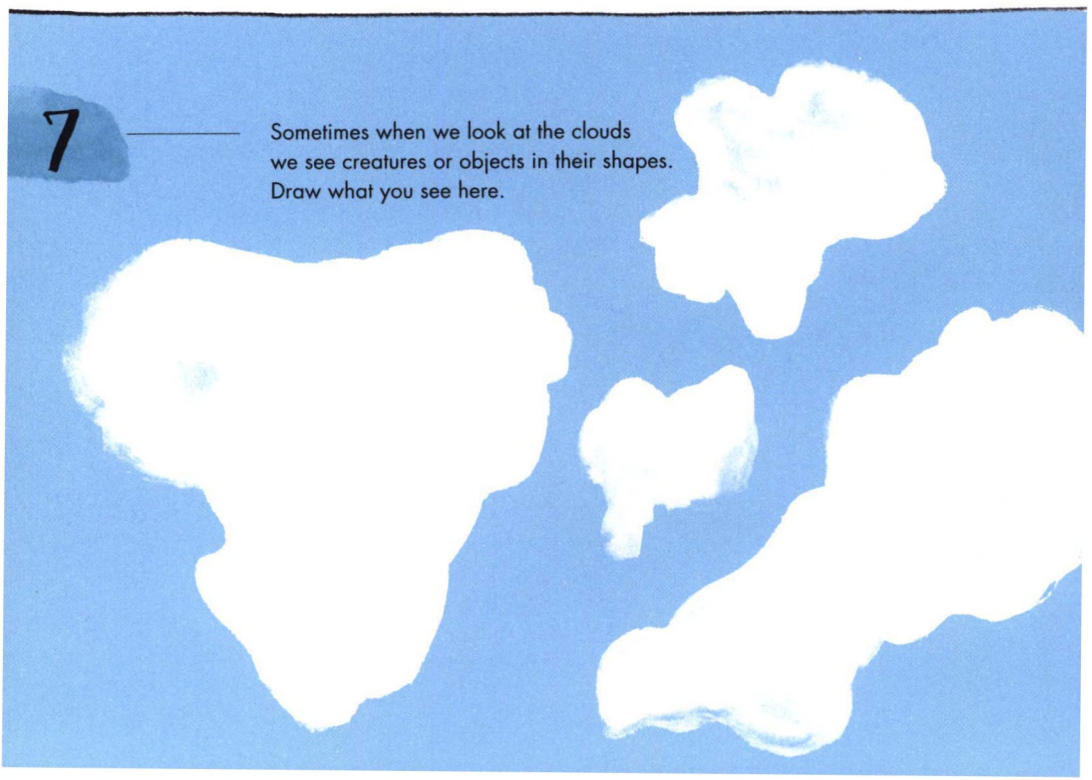
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Fill the page with different types of trees you can see outside. Notice the variety of colour and shapes. You could keep your drawing style very loose, and just suggest the shapes that you see. Or perhaps you could spend time adding in intricate details like leaves and texture onto the bark.



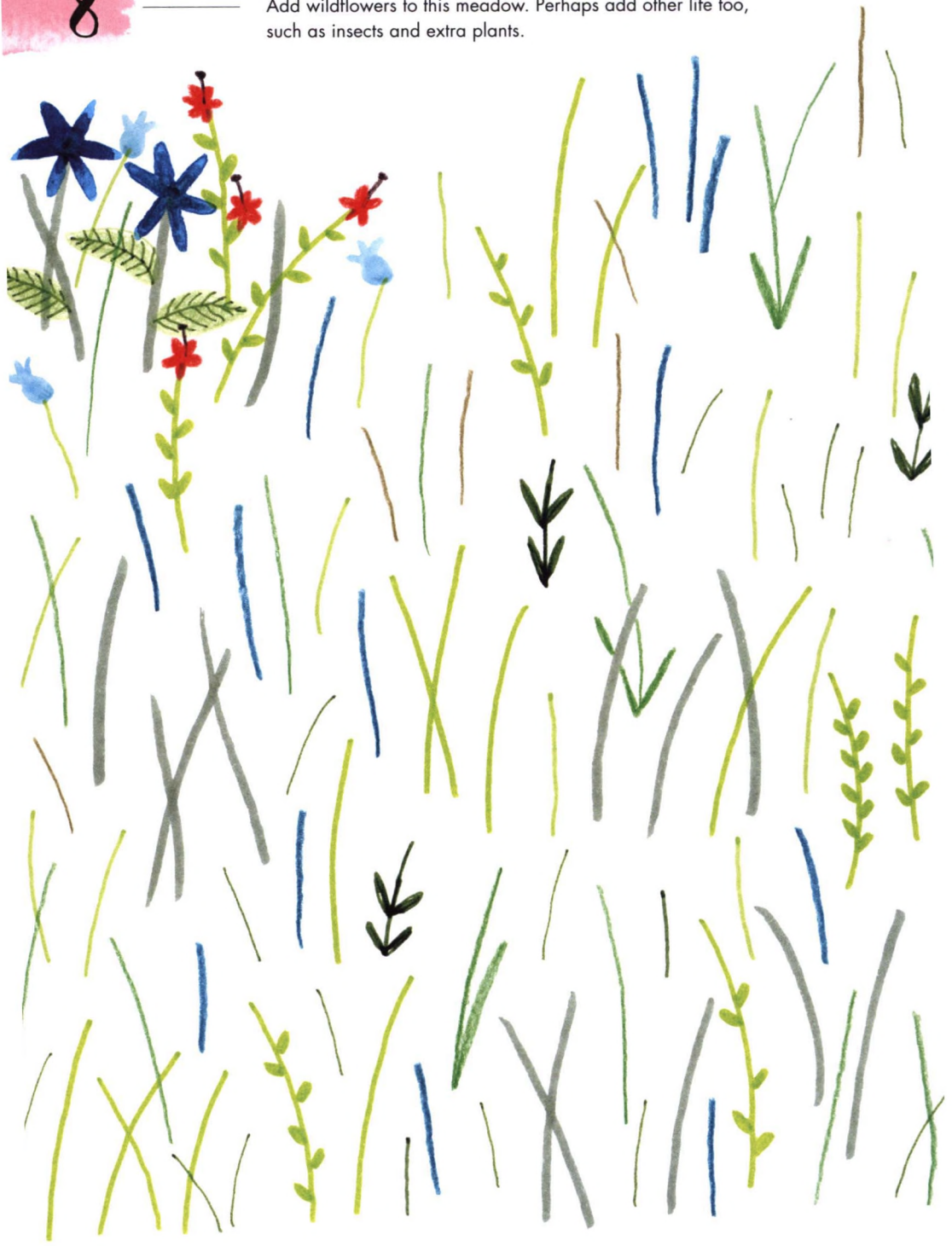


6 Draw the rain. What effect is it having? Are plants growing? Or fields flooding?



8

Add wildflowers to this meadow. Perhaps add other life too, such as insects and extra plants.



9

Draw a turtle or tortoise. Think about how you could represent the textured shell. You could explore using cut paper or tissue paper to create the pattern. You could also experiment with using oil pastel and watercolour – as the water will be repelled from the waxy oil pastel areas you draw.

Tip: You could use this page to explore and test ideas, rather than worrying too much about creating a finished drawing.

10

Add colour to the fish!



11

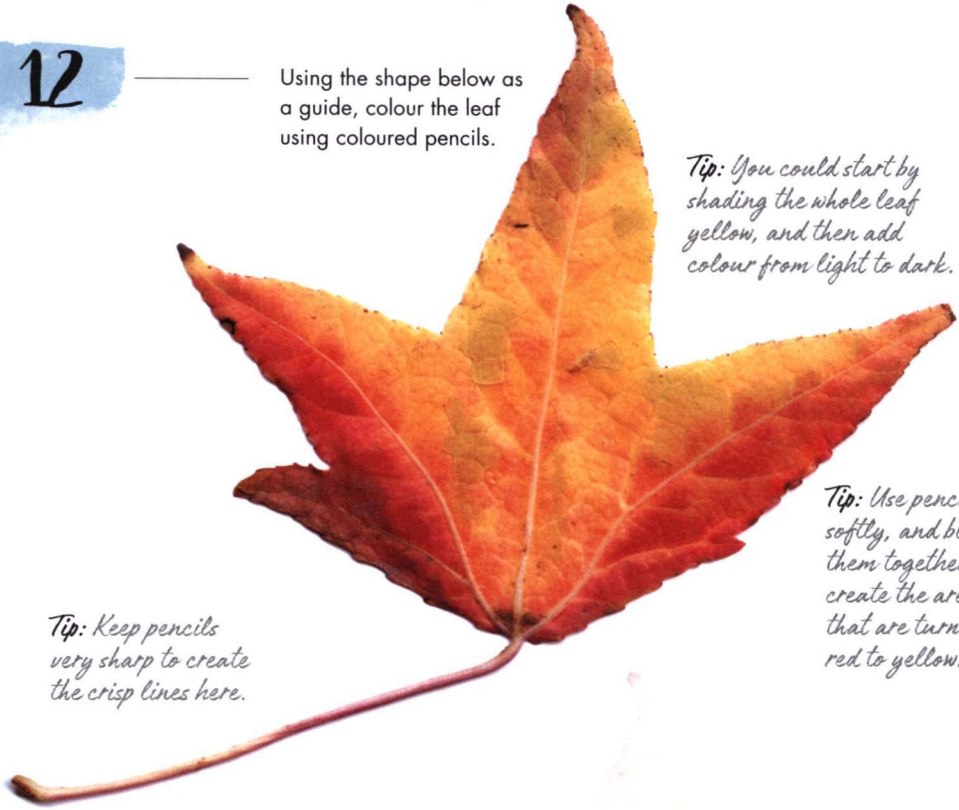
Paint the colours of a calm sea. You could use watercolour paint, or any other materials you like.

Tip: Consider how you could make marks and shapes that remind you of the sea and the way it moves.



12

Using the shape below as a guide, colour the leaf using coloured pencils.



Tip: You could start by shading the whole leaf yellow, and then add colour from light to dark.

Tip: Use pencils softly, and blend them together to create the areas that are turning red to yellow.

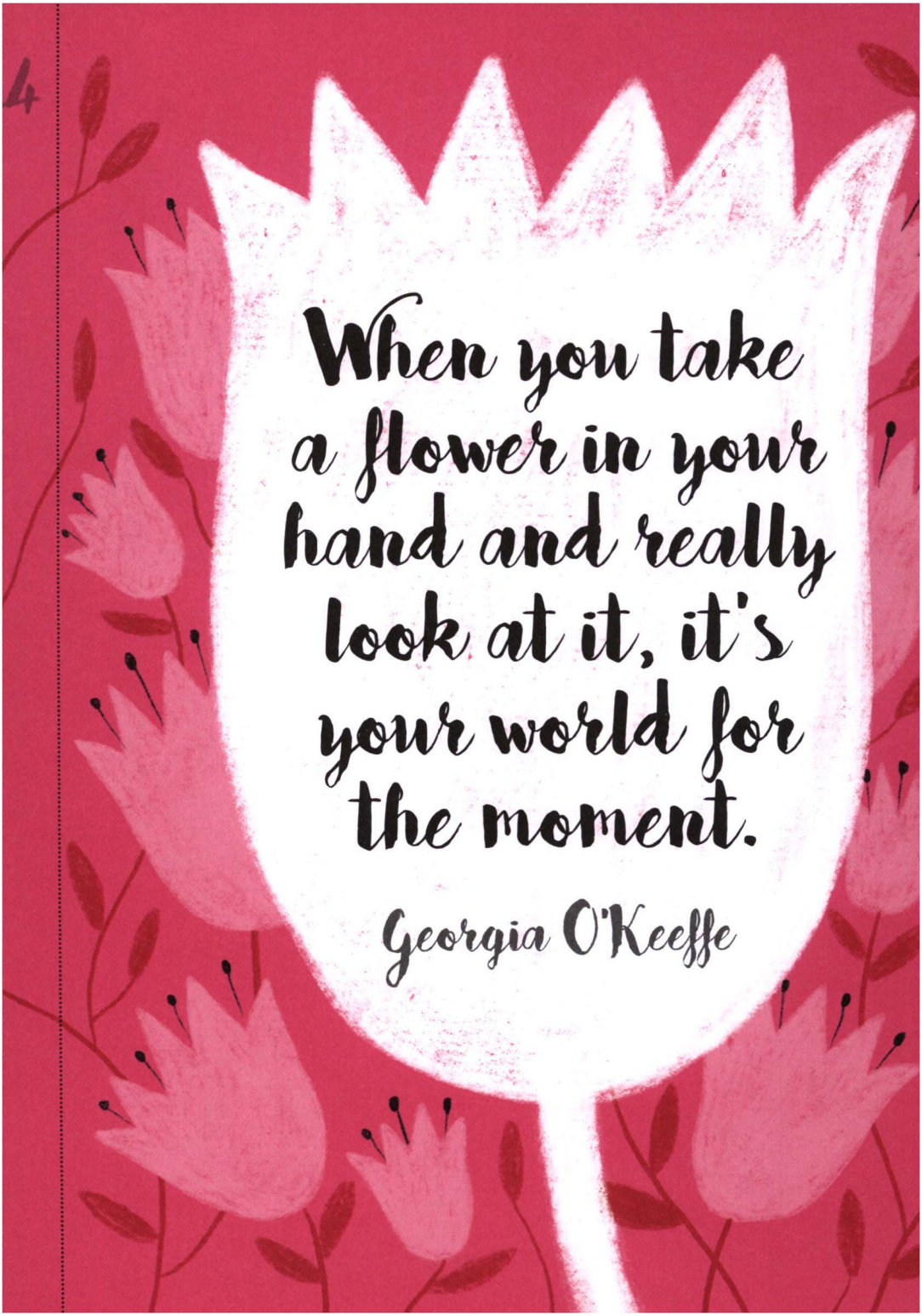
Tip: Keep pencils very sharp to create the crisp lines here.

13

Spend some time looking at a pet or animal, and then make drawings of them.

Tip: Pets move quickly! Don't worry about making mistakes, just draw what you see as quickly as possible and then start a new drawing.




When you take a flower in your hand and really look at it, it's your world for the moment.
Georgia O'Keeffe

15

Take yourself on a nature walk.

With a sketchbook and some simple drawing materials, visit somewhere where you will find nature. As you walk around, enjoy being amongst it, and draw anything that takes your interest. Perhaps there are trees, an interesting sky, or even bird song which you could try and capture through drawing.

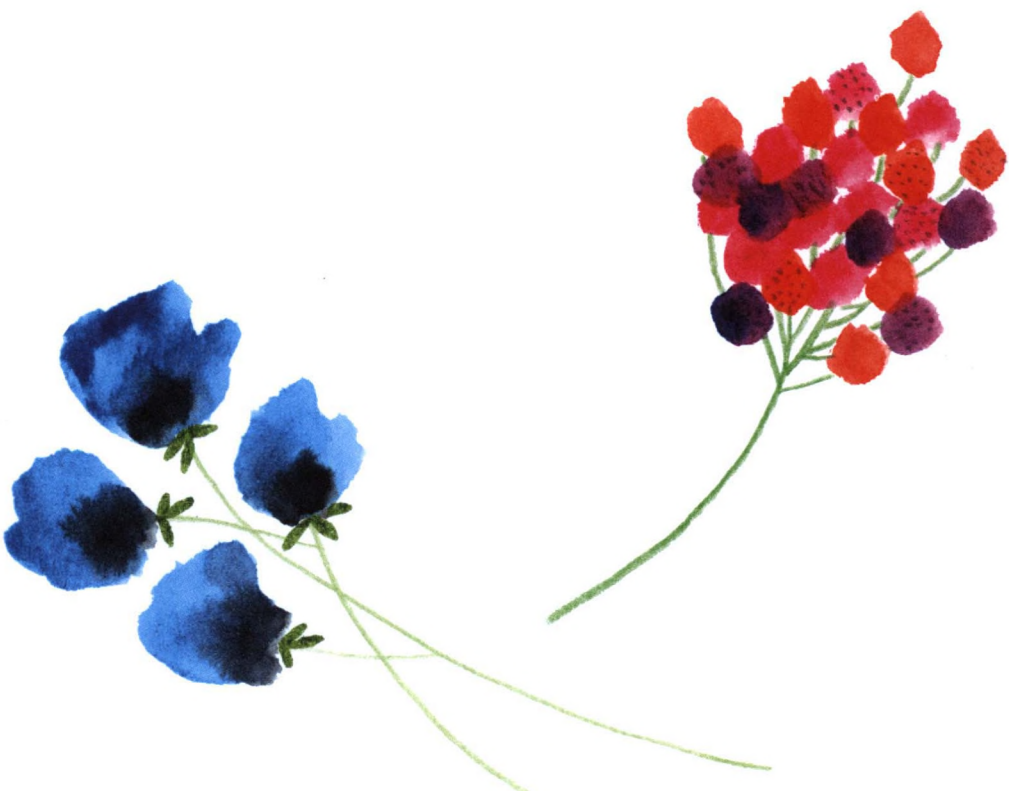
Be in the moment, and adapt to changes that happen around you. If an insect flies into your view as you draw a flower, perhaps try to quickly add it to your sketch.

If you don't feel like drawing – that's completely fine! Just take the time to be outside, around nature.

Tip: Your nature walk could be a park, a garden, a forest, a beach, even a tree-lined street or garden centre. It doesn't have to be a big space.

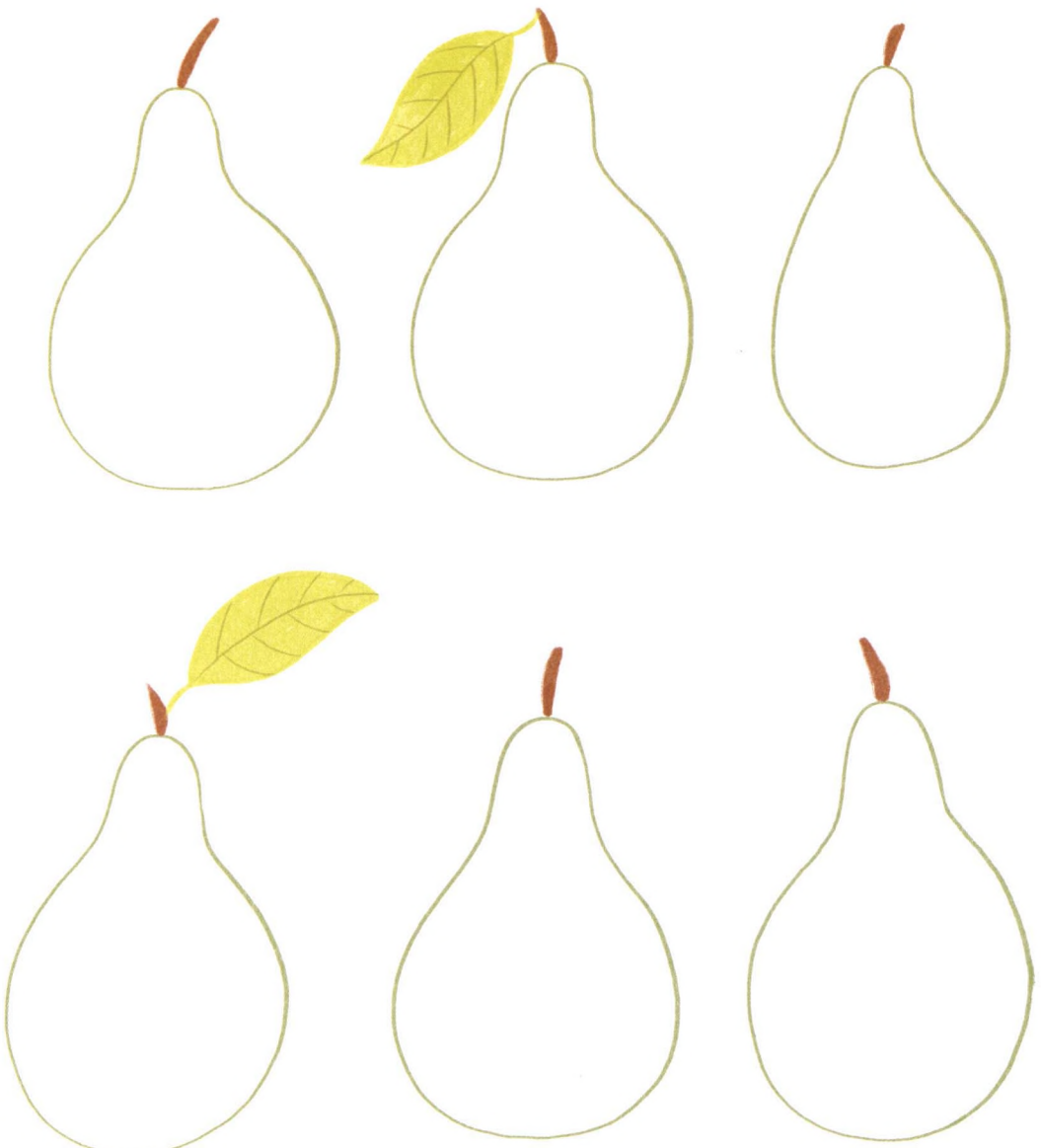
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Fill the page with drawings of imaginary flowers.
They could be as simple or as fantastical as you like.



17

Explore using different materials to create your art. Use a different material to colour each pear. Perhaps try cut paper collage, and paints.



18

Add details to this leaf design.
You may feel like adding flowers too.



Explore the materials you have. Create swatches of them below – you may like to refer back to this page to remind yourself of what you have. You could note down the material you have used next to the swatch.

Green	*Brown*	*Blue*	*Red*
			

Tip: *Think about how varied colours can be, for example you may have some very greeny blues in your blue column, and also some very grey ones.*

Yellow	Purple/Pink	Grey	Orange
			



Create an alphabet or typeface using natural forms.
Perhaps it's an alphabet of animal shapes, flowers or leaves.

21

Nature is everywhere, even when you are in a city. Note down some ideas of where you might find nature in the city. Think about lakes, rivers, trees and birds.

Tip: Think big and small. A large city lake attracts wildlife, as might a single tree.

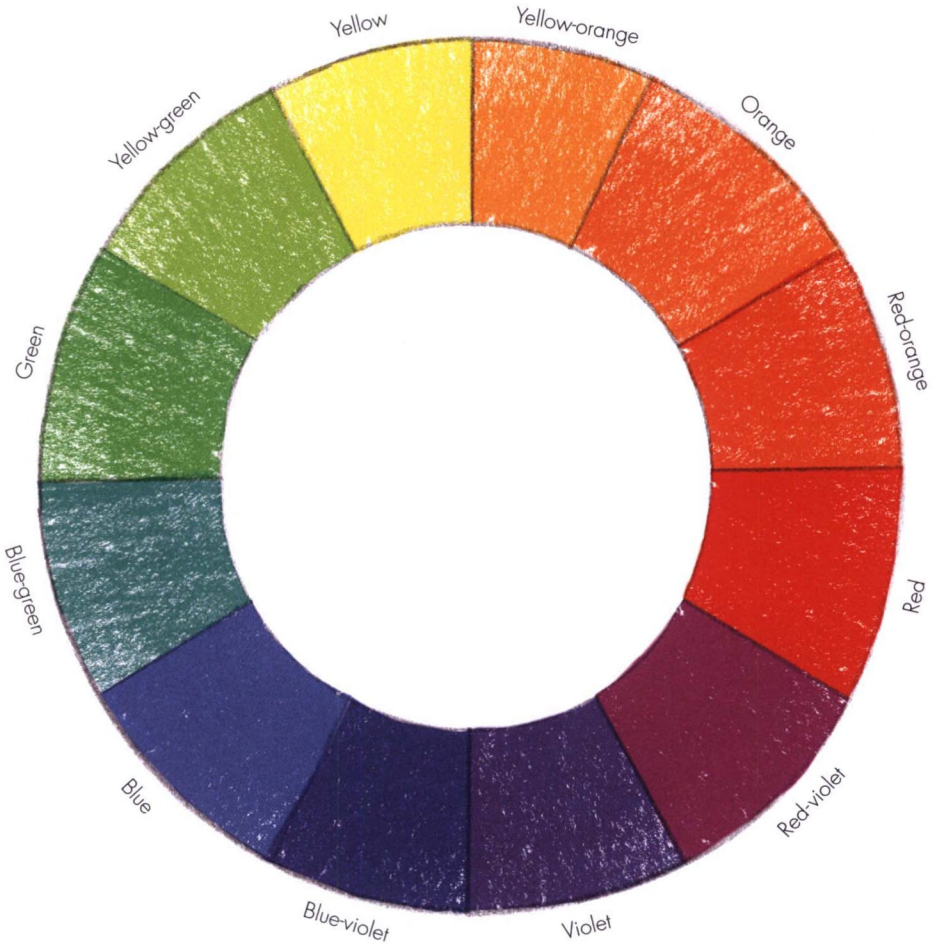
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Continue this simple pattern.



23

A colour wheel can be used to see the relationship between colours and helps with choosing palettes.



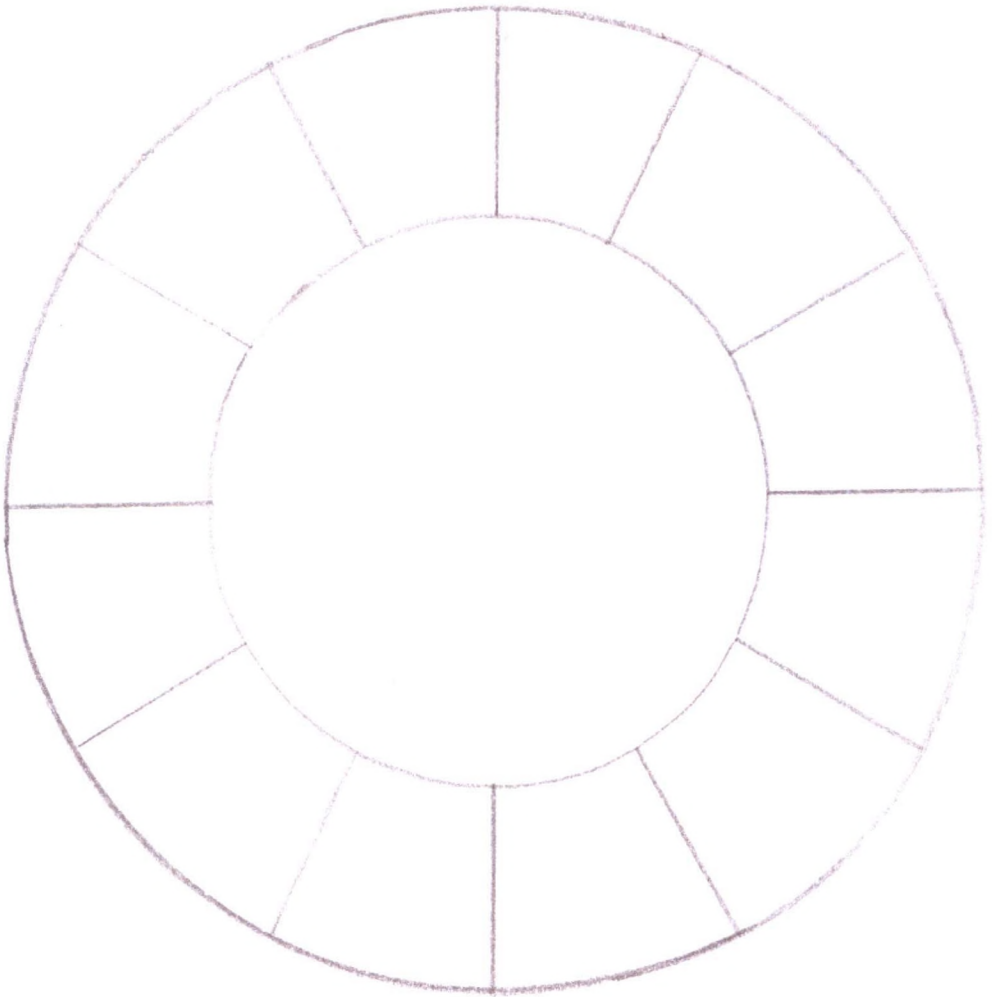
Analogous colours are groups of three or more colours next to each other. These often form a harmonious palette when used together.



Complementary colours can be found opposite each other in the wheel, and these pairs will create striking contrasts within your work.



Create your own colour wheel by adding in the colours below. You can use any material you like, but it may be easier to mix colours with paints such as acrylic or gouache.



Tip: You may like to refer back to this colour wheel when you are completing other activities. It provides a useful reference when considering your palette choices.

24

Add designs to the butterflies and moths.



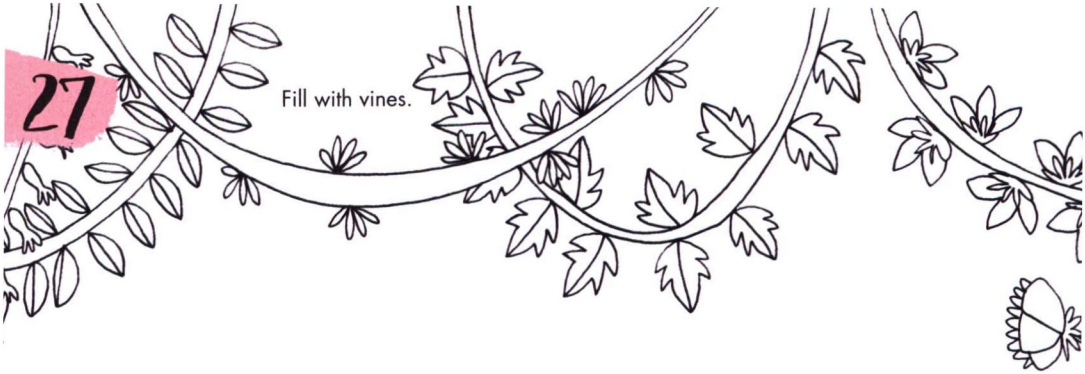
25 Add plants or flowers to the vases.



26 Study the pattern of a tiger's fur. Draw it here.

27

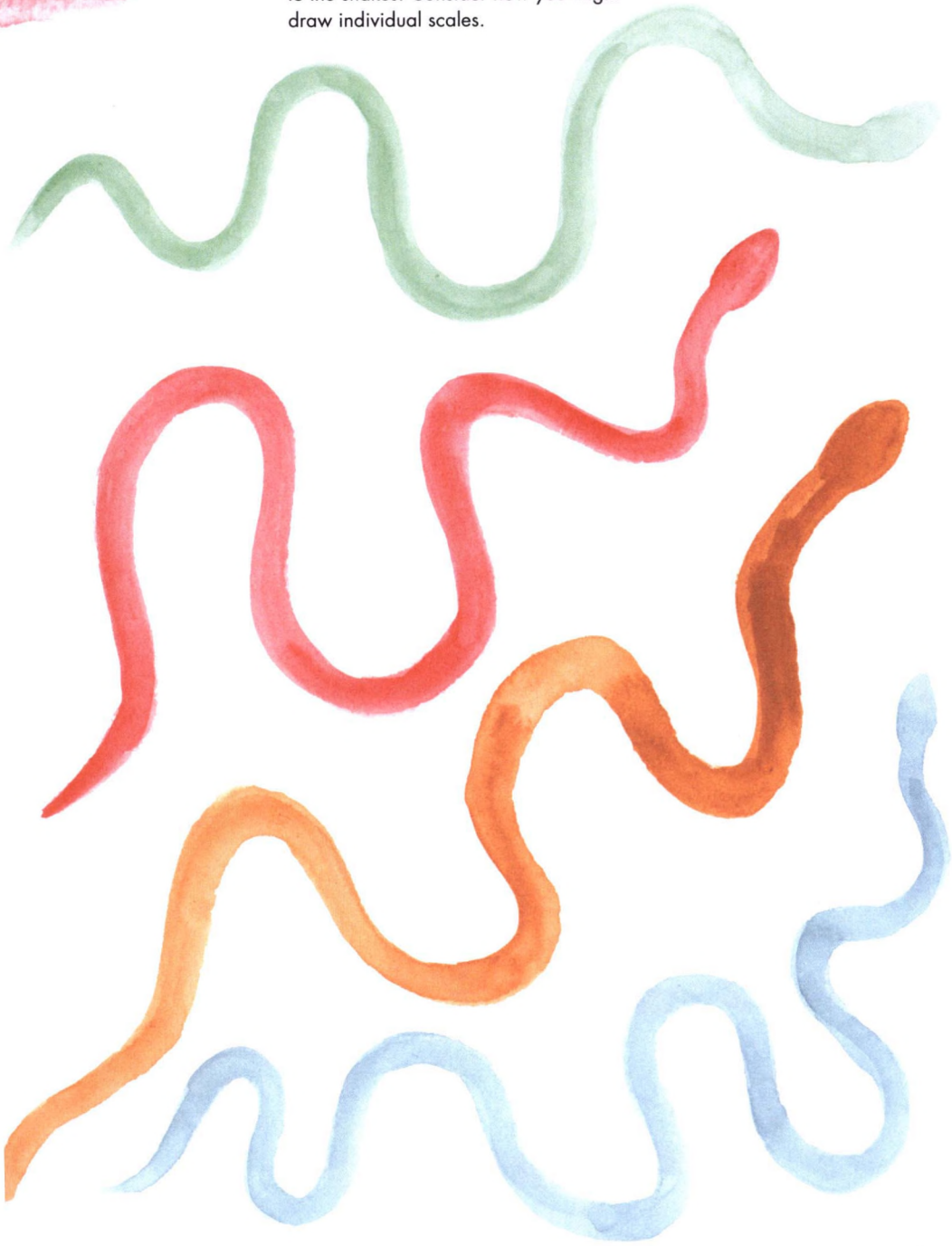
Fill with vines.



28

Make a drawing outside, choosing something low to the ground as your subject. Perhaps some plants you find, or even insects, or the base of a tree.

Add patterns, features and markings to the snakes. Consider how you might draw individual scales.



33

Study a picture of a lion. Look at the shape of the body and how the head connects to the shoulders. Draw a lion below using just one continuous line (so, without lifting your pen from the paper). Keep the form as simple as possible.

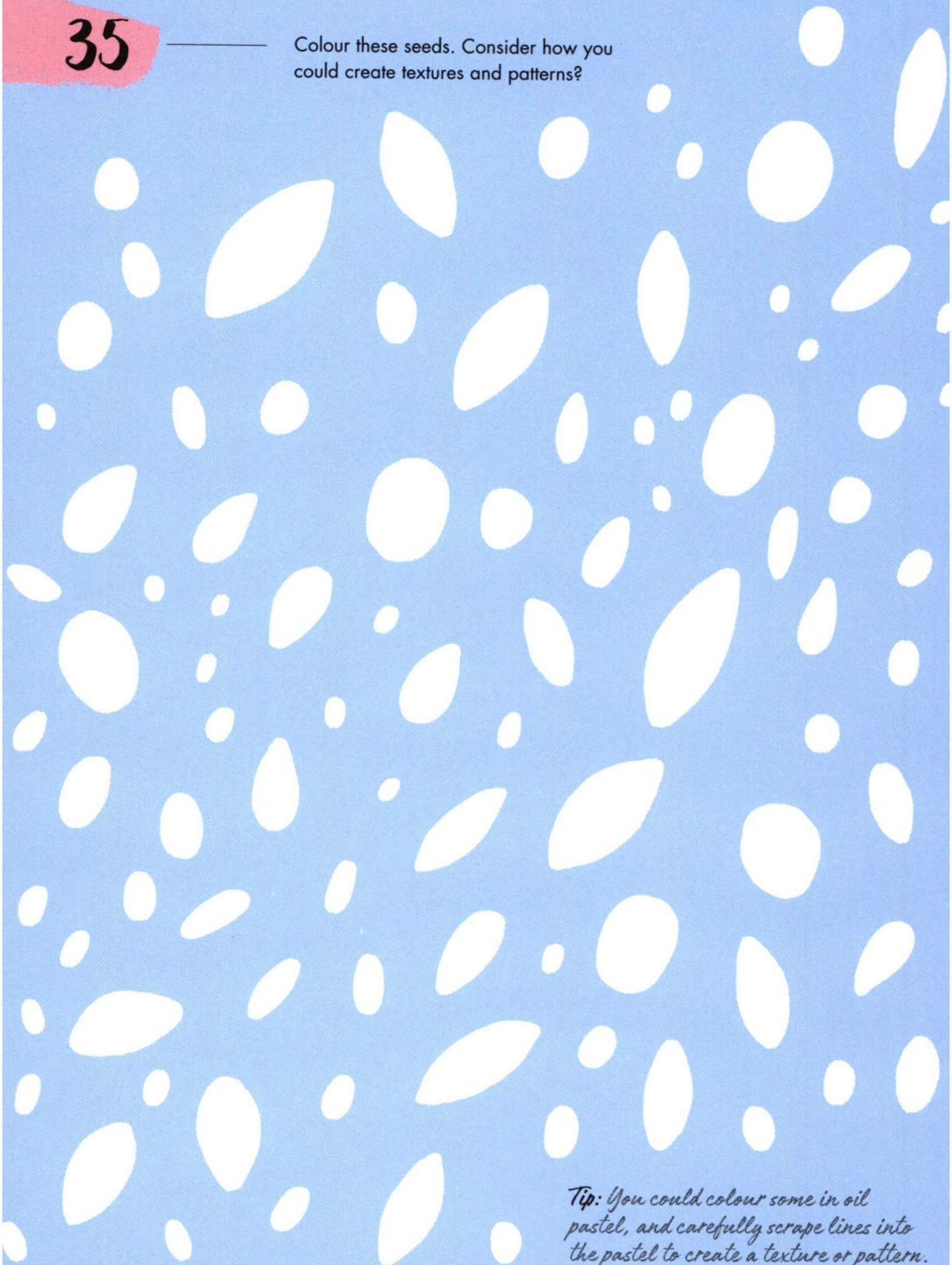
Tip: Perhaps use a material that glides easily across the page, like a brush pen, or a soft coloured pencil.

34

Continue drawing the wild sea across the page. Use gestural marks.



Colour these seeds. Consider how you could create textures and patterns?



Tip: You could colour some in oil pastel, and carefully scrape lines into the pastel to create a texture or pattern.

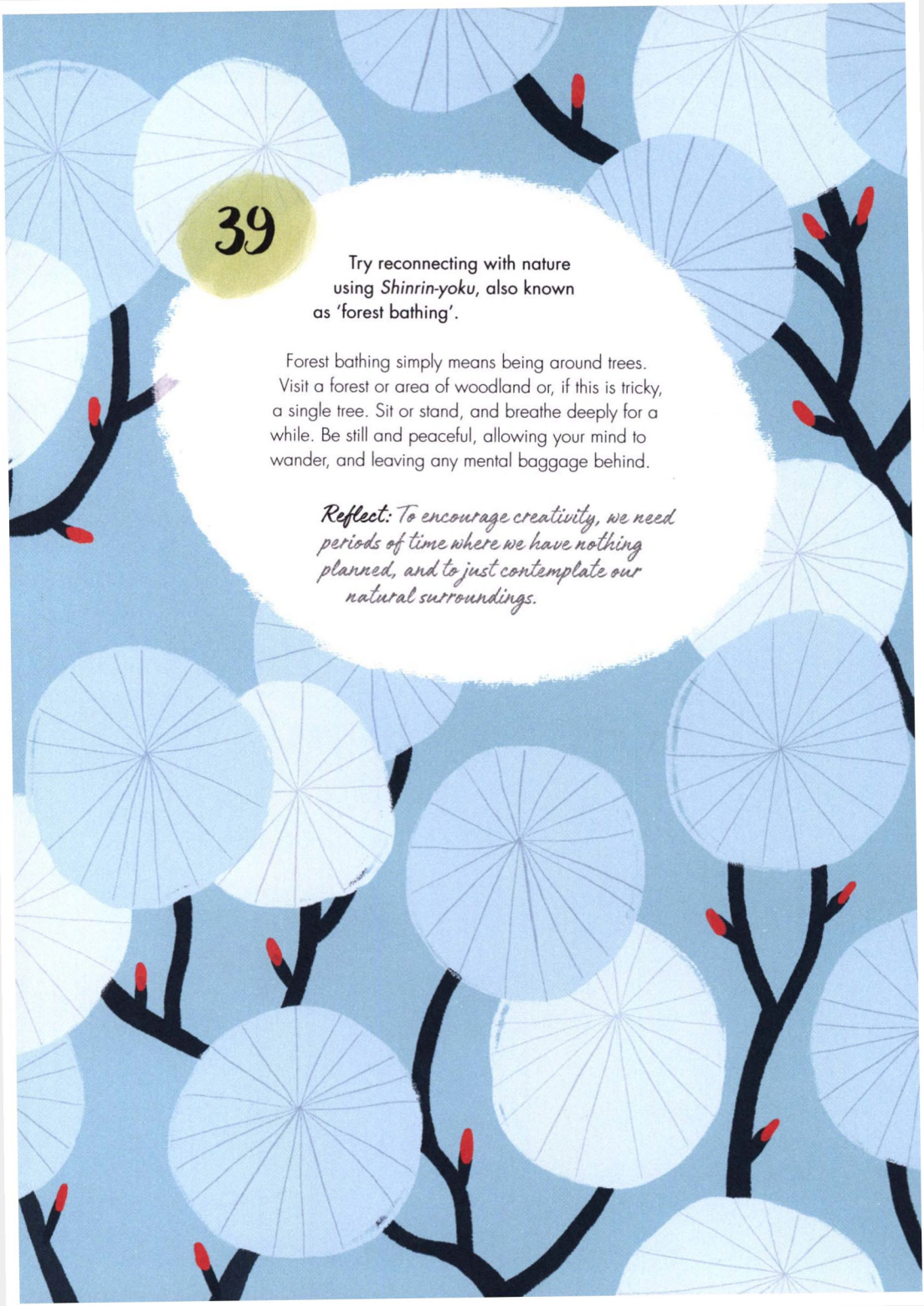
36 ——— As a florist would, design posies and bunches of flowers.

37 ——— Fill the space with bees. Are there flowers around too?



I myself almost don't know which season I like best; I believe all of them, equally well.

Vincent van Gogh



Try reconnecting with nature using *Shinrin-yoku*, also known as 'forest bathing'.

Forest bathing simply means being around trees. Visit a forest or area of woodland or, if this is tricky, a single tree. Sit or stand, and breathe deeply for a while. Be still and peaceful, allowing your mind to wander, and leaving any mental baggage behind.

Reflect: *To encourage creativity, we need periods of time where we have nothing planned, and to just contemplate our natural surroundings.*

40

Draw a cockatoo or parrot on the empty perch below. Start by painting the loose shape of the bird in colour. Then add distinguishing features such as the beak and plumage using pen or coloured pencil.



Tip: You could leave your drawing very loose and gestural, like this, or continue to add finer detail like individual feathers.

41

Sometimes, leaves and petals are slightly transparent, so we can see other shapes and colours through them. Using the space on the opposite page, explore this by making an image using tissue paper and any other materials you like. One quality of tissue paper is that you can see through it slightly, so consider how you can use this in your image.

1. Begin by painting or drawing stalks or branches for your leaves or petals. These will form a rough framework, and help you decide where to place your cut shapes.

2. Cut out your leaf shapes using coloured paper and tissue paper, then glue them on to your stalks. Consider how paper that is more transparent will show the shapes below, and explore this as much, or as little, as you like.



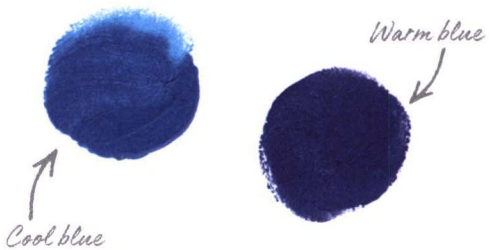
3. Perhaps add smaller details, such as berries, or elements of the flowers, to create balance and contrast against the abstract blocks of cut paper.

Tip: Tissue paper is delicate. Once you have your shapes cut out, apply a thin layer of glue gently and slowly, to avoid tearing.

42

You can make many different shades of green by mixing just 4 blue and 4 yellow paints. Using acrylic or gouache paints, follow these steps to explore how you can make your own variety of greens.

1. Start by choosing 2 blue hues. You will need a cool blue, and a warm blue. There is no right or wrong with this, just go with your instincts – which blue feels cold, and which feels warm?



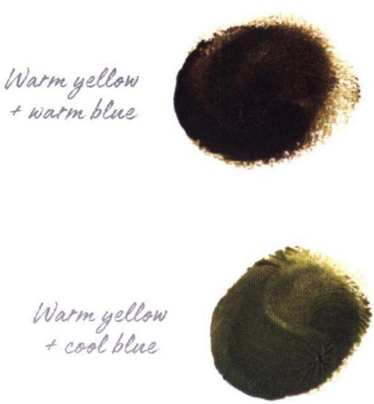
Tip: A cool blue will tend to look slightly more green, compared to a warm blue which will look slightly more violet.

2. Now choose 2 yellows – a cool yellow and a warm yellow.



Tip: A cool yellow will tend to look slightly more green, compared to a warm yellow which will look slightly more red.

3. Mix the different blues and yellows together to create swatches of greens on the opposite page. Note down whether you have used a cool or warm blue and yellow. Try mixing the blues and yellows in different amounts too, to create a huge range of greens.



Tip: You could also try adding white to some of the greens you have mixed, to create even more greens.

43 Draw your favourite flower.

44

Continue adding to the leaf pattern. Explore mixing materials.



45

Draw plants and flowers using bright colours.



46

Today, spend some time on the opposite page making preparations for a longer drawing or painting. It can sometimes be a good idea to explore colours, sketch rough plans and make little sketches before starting a bigger piece. It helps you work out and simplify the more complex areas of the drawing before you start. After this, or another day if you'd prefer, you have the opportunity to create a more sustained drawing in activity 75.

1. After choosing your subject, for example a vase of flowers or a plant, make some quick sketches in coloured pencils or pens. Try different compositions and colours to get a sense of what will be the most visually pleasing.





2. Explore different materials you could use for your longer piece. Create colour swatches using different materials and create your palette.



Tip: Use this time to look carefully at your subject. Are there any colours you didn't expect?

3. Spend some time practising drawing the complex parts of your subject, looking carefully at details and shapes that could be used in your longer piece.





Tip: Perhaps try something quite experimental, with bold and clashing colours!

4. Finally, create a colour plan for your longer piece. This is a miniature version, with the colours and materials you intend to use. This can be a final check to see if your composition and colours are working well.

Reflect: *Is there anything you'd change?*



47

Fill the pots with plants. Explore using different materials here, perhaps oil pastels or paint.

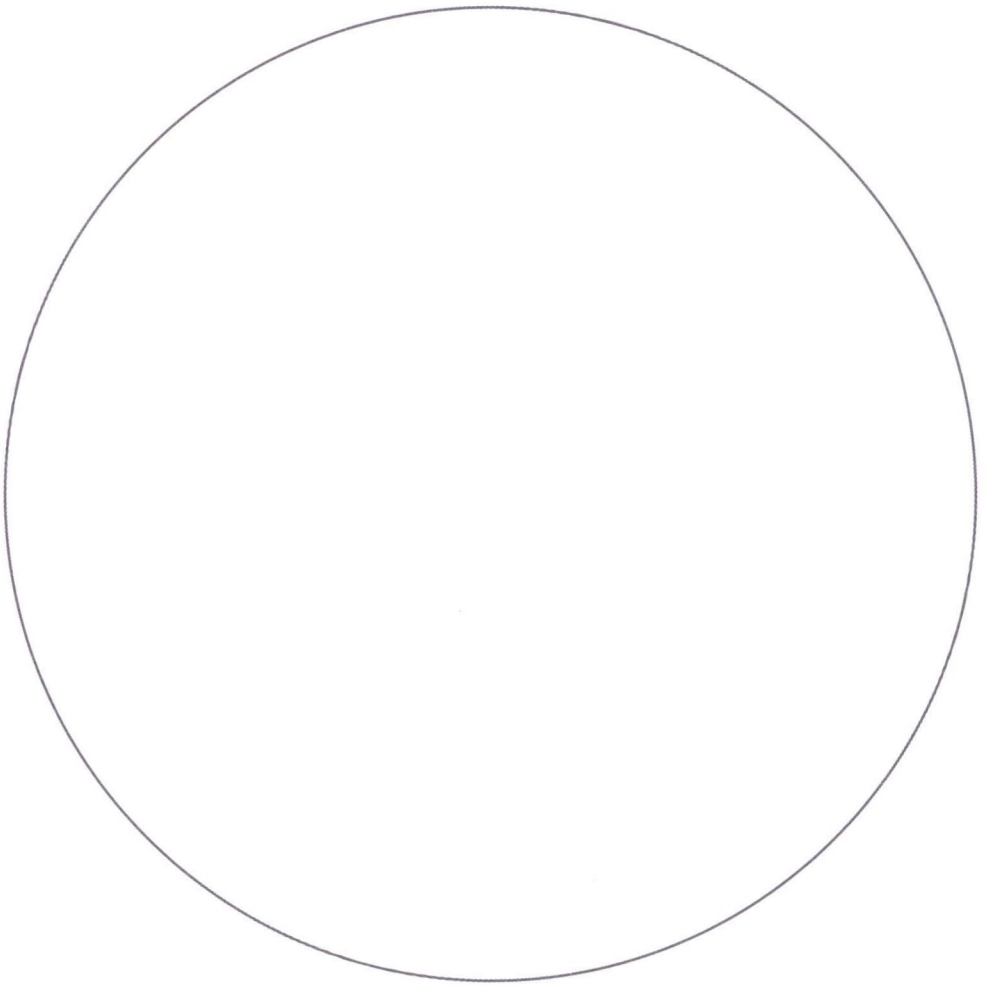


48

Although we don't all have access to the sea, we can still imagine it. Sit somewhere that you feel relaxed, and find some online videos of the sounds of the sea. Close your eyes and focus all your attention on what you hear, and how it makes you feel. As you listen, consider the colours and shapes of the sea. What marks would you make on the page to represent how you feel? Make a drawing below, based on what you've heard. It could be very abstract if you like.

Tip: If you have the chance, visit the sea and practise the same exercise.

We can take inspiration from zooming out (looking at a big scene) and also zooming in. Find a leaf or flower and look carefully at it. Look at the plant as close up as you can, and fill the circle below with what you see. Imagine you are looking at it under a microscope – do you see tiny patterns, shapes and lines?



Tip: Perhaps use a magnifying glass, if you have one.

50 Design some mushrooms.



51

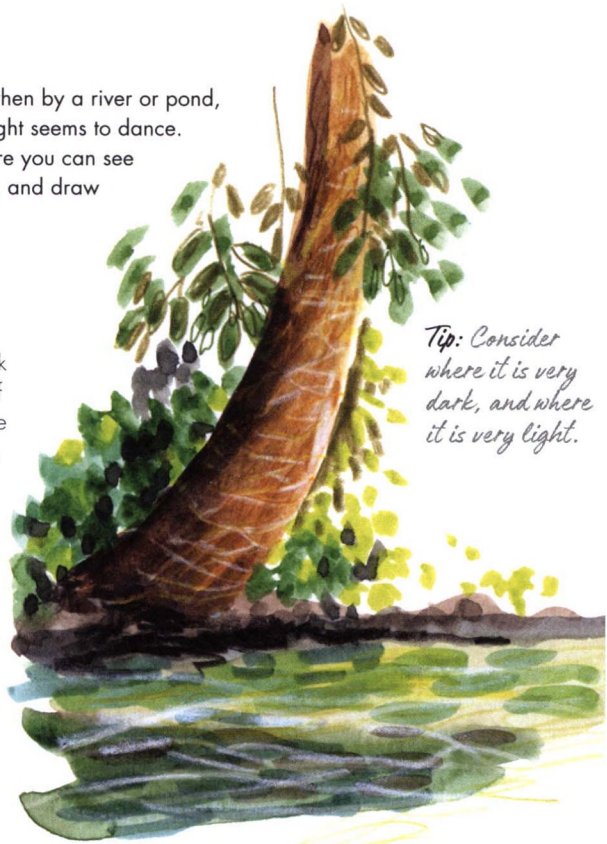
Take a walk and look out for flowers. Draw them here. Look for the differences and similarities between them.



52

Notice how, when by a river or pond, the reflected light seems to dance. Visit somewhere you can see trees by water, and draw what you see.

First draw your scene using colour and tone. Don't be afraid of adding very dark areas, as these will enhance the areas of light in your drawing. You could draw the dancing lines of light using white acrylic, a sharp white pencil or pastel.



Tip: Consider where it is very dark, and where it is very light.

53 Design leaves for this plant.



Although they are all interesting, not all birds are typically 'beautiful'. Fill this space with unusual looking birds. They could be from your imagination.



55

Using bright, bold, colours, draw a scene from nature. Explore different colours from those that you really see, or exaggerate the colours you do see.

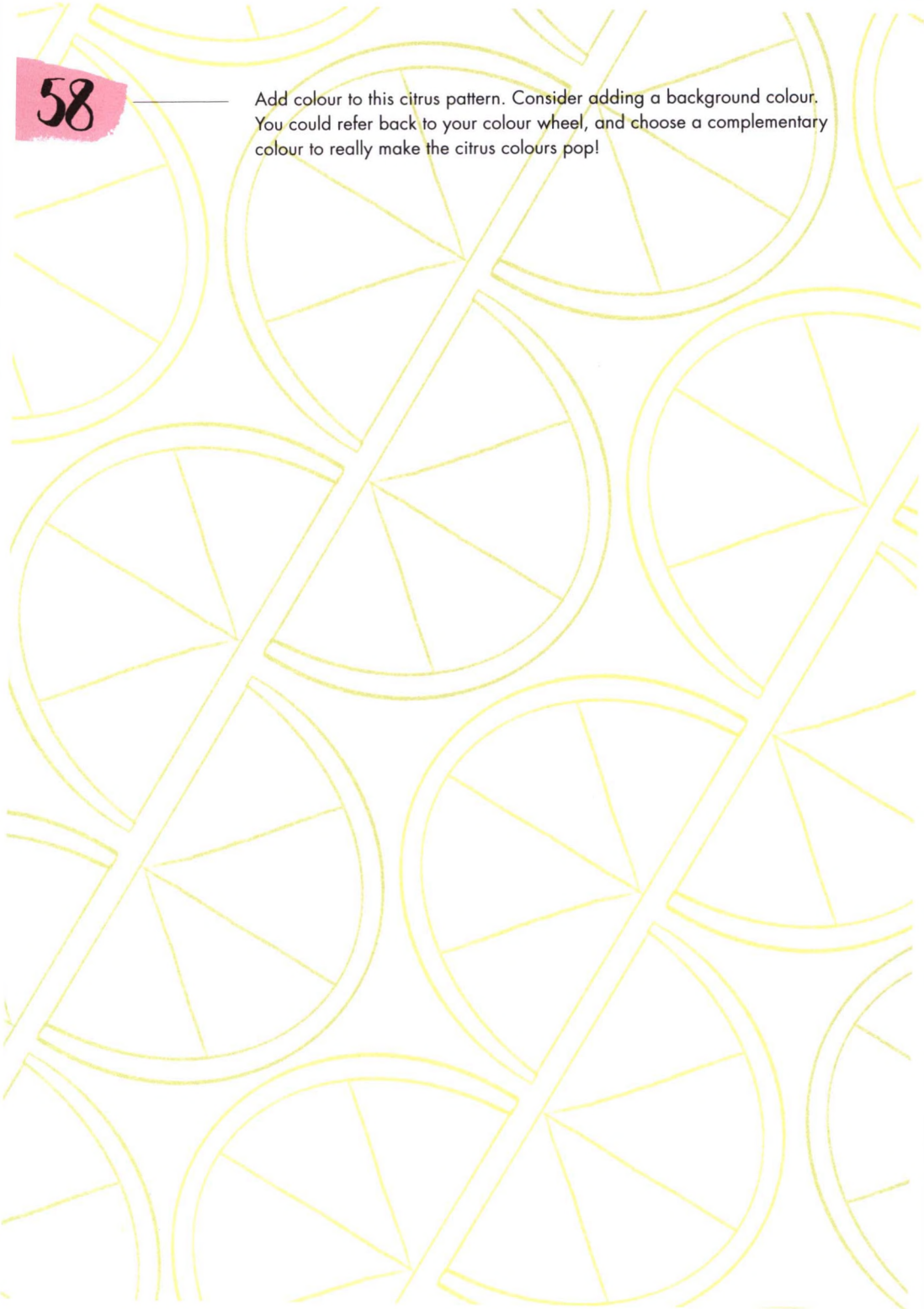
56

Turn these little blobs into little animals.



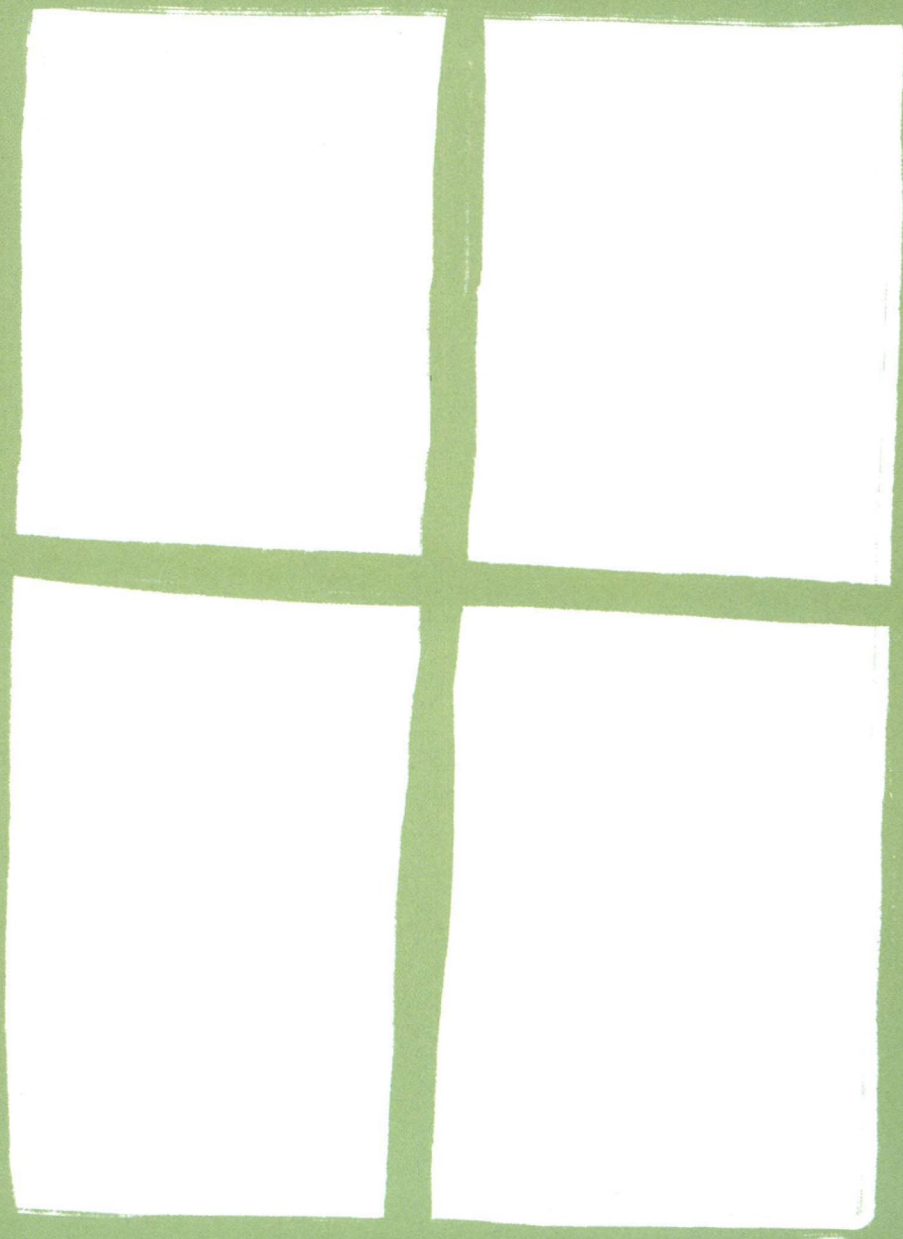
57 ——— Using any motif from an animal (such as its shape or print) design a pattern for a fabric.

Add colour to this citrus pattern. Consider adding a background colour. You could refer back to your colour wheel, and choose a complementary colour to really make the citrus colours pop!



59

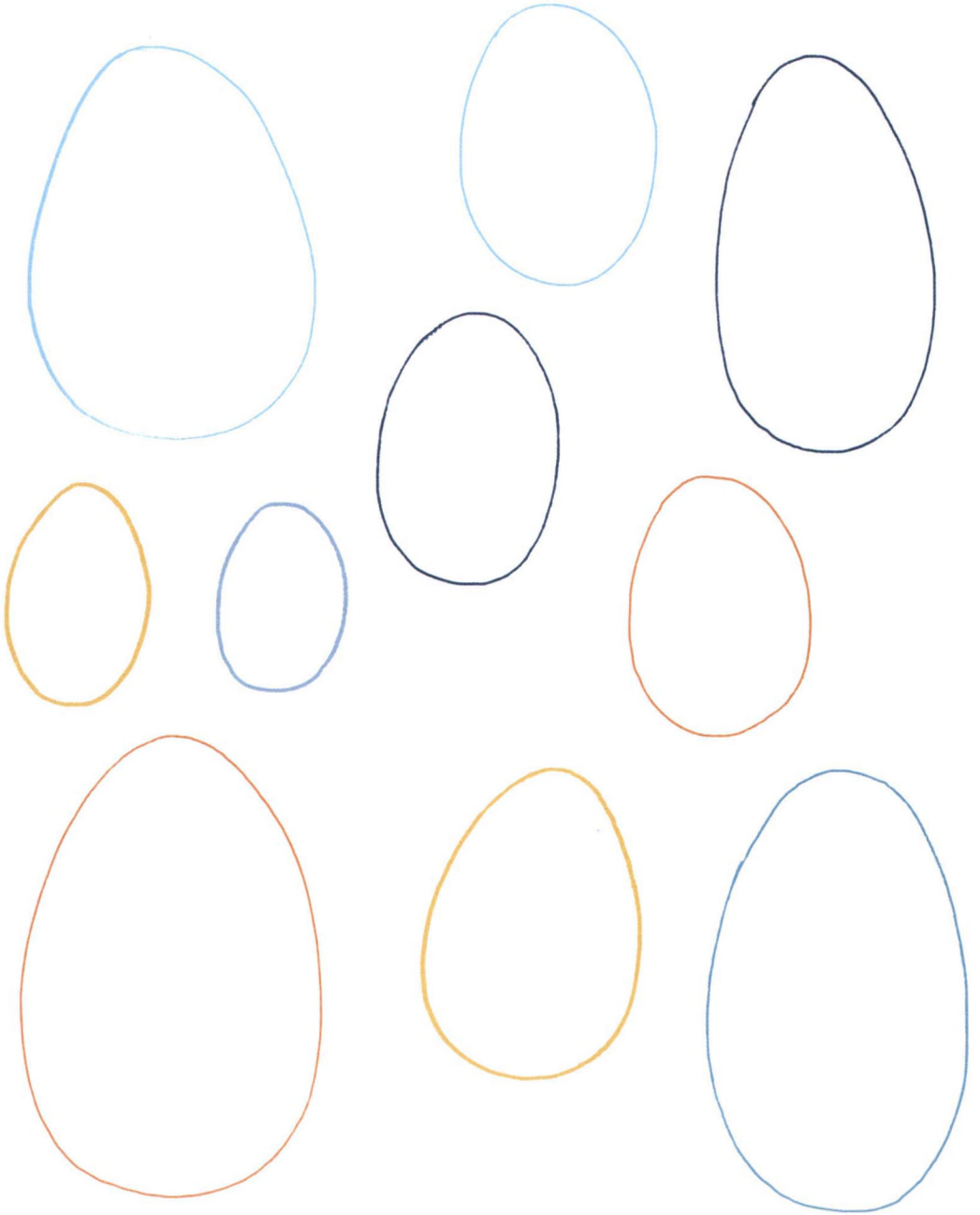
Imagine there was a storm raging outside. What would you see through the window? Trees blowing? Leaves scattered?



As mountains and hills recede into the distance, they appear less saturated and lighter in colour. Keep adding mountains and hills below, making them lighter as you go.



Design different bird eggs below. You could explore creating different textures with different materials. Perhaps try cut paper collage, and flicking paint on top to create spots.



62

Draw the lines or shapes of a tree, bush or plant against a sky. If it's not possible to draw this from observation, looking out of a window, then using your imagination is absolutely fine.



1. Draw a sky. Perhaps use a material where you can create a wash, and where the colours blend into each other, such as watercolour. One way to create a wash is to paint in a few strokes of just water on its own, and then drip watercolour paint in to it, moving it around gently with your brush. Allow this layer to dry.



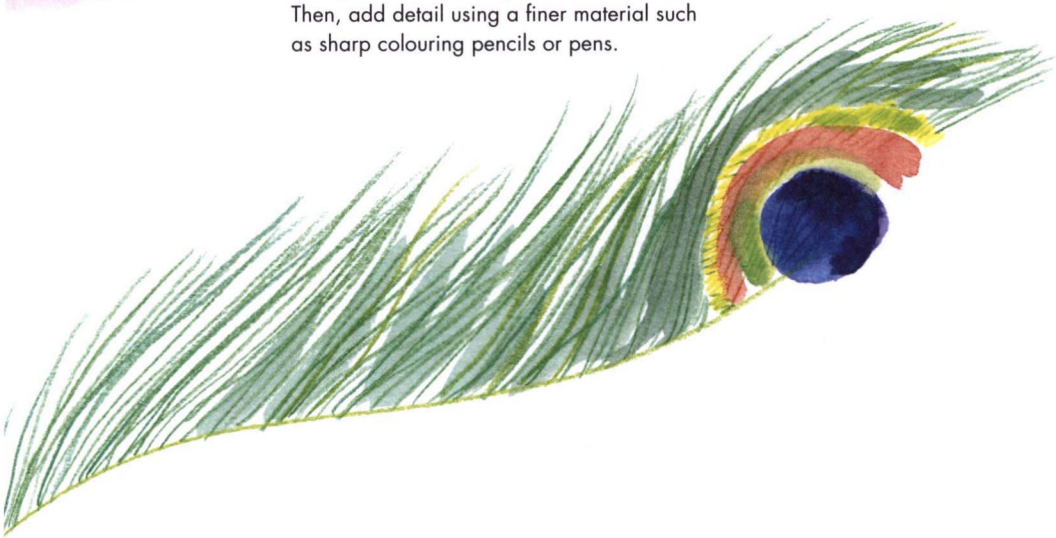
2. Add your natural object – perhaps a tree or plant – into the foreground. You could use materials like oil pastel to create bold, thick lines and coloured pencils where more detail is needed.



3. Add details, perhaps bright, colourful leaves or flowers. Perhaps try different materials, like coloured pens, pencils and oil pastels. Explore creating different marks. Consider if there is a breeze in your image, how might the leaves be angled?

63

Draw the rest of this peacock feather. You could try using watercolour first, or any material where you can create a broad stroke. Then, add detail using a finer material such as sharp colouring pencils or pens.



64

Continue this drawing of plants and flowers, starting with the negative shape.



65

Birds are tricky to draw from life as they move quickly and are gone in an instant! But have a go. Sit somewhere you can observe birds. Have your materials ready, and as soon as you see a bird, draw the shape as quickly as you can!



Tip: You may have to be patient! Perhaps whilst waiting to see the birds, you could draw the branches.

A 'continuous line' drawing is a drawing where you make a drawing of an object or scene from life, without lifting your pencil from the paper. Whilst looking at an object – perhaps a plant or vegetable – work your eyes around the shapes that you see, drawing as you go. Start with a sharp pencil, and try to keep contact between the pencil and paper at all times.



Tip: This activity will help you to really look at an object, and to draw what you really see, rather than what you imagine you see. It requires concentration, and it can be frustrating! Be patient with yourself.

Tip: As you go, keep looking at the spaces and relationships between different parts of the object. How close is this leaf to that? What shape is the space between the stems? Keep looking.



Design a greetings card based on the natural world. It could be inspired by somewhere you have travelled to, or on your local area. It could be abstract, or depict a real scene.

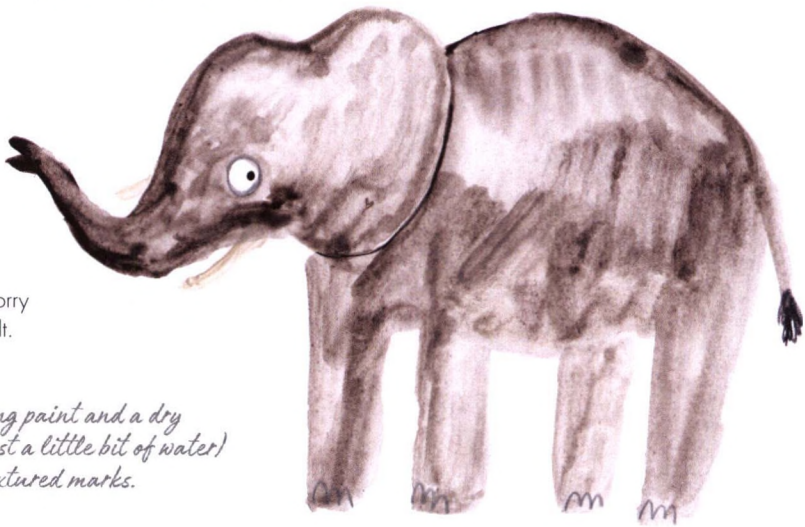
Reflect: *You could consider making your own greetings cards based on nature, to send to friends and family. Perhaps use this space to explore ideas.*

68

Explore drawing animals using simple shapes and loose brush strokes.

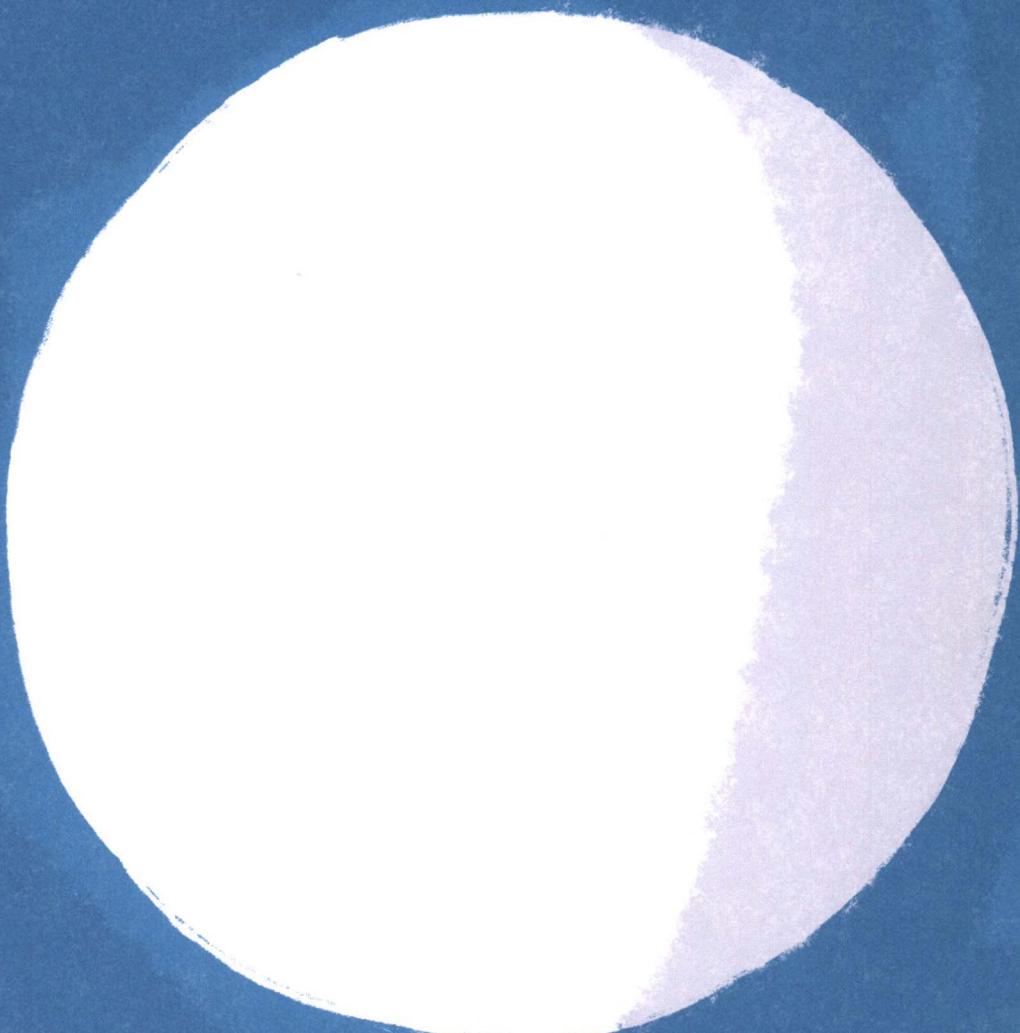
You could do this without looking at animals, or you could look at photos for reference. Consider what shape an animal would be in its simplest form.

Relax and enjoy yourself during this activity – don't worry too much about the end result.



Tip: Try using paint and a dry brush (or just a little bit of water) to create textured marks.

69 _____ Draw the craters on the moon.



70 Draw a whale. There are many different types of whale. Which will you draw?

71 Swatch all the colours of sunset.

There is so much variety in the natural world. Fill the page with drawings of shells, or pieces of shell. Consider all the patterns and colours you might find.





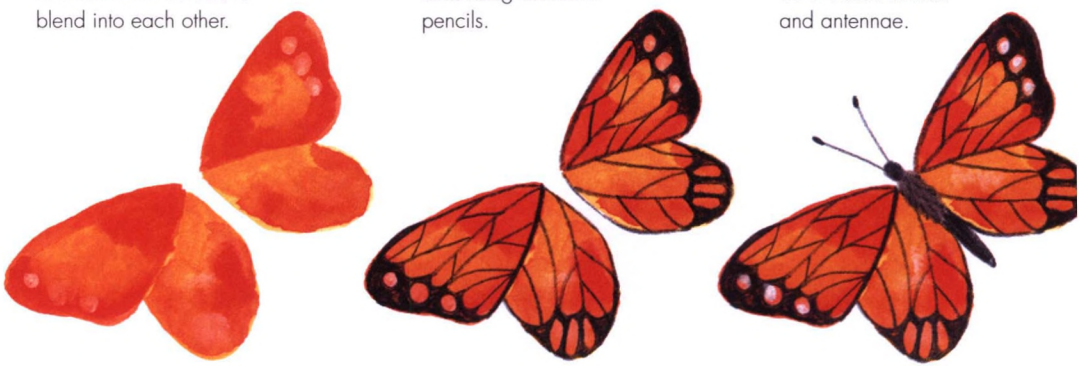
73

Draw a butterfly. You could look at photographs for this, or draw it from imagination. Materials are suggested, but you can use anything you like.

1. Paint the shape of the wings. Perhaps use watercolour or gouache and allow the colours to blend into each other.

2. Once the paint has dried, add details and shapes. Perhaps black lines using coloured pencils.

3. Draw the body using coloured pencils or paint. Add fine details such as hair and antennae.



Tip: The sides don't need to be totally symmetrical, and you could keep this stage quite loose and organic.

Using lots of colour in one drawing can be daunting, but there is no wrong way of using it. Flower beds can have a plethora of colour – draw one below and let yourself go wild!



75

Use the opposite page to create a sustained drawing or painting, based on the preparatory sketches you made in activity 46. Or, if you'd prefer, start something entirely new.

1. Start with your subject in front of you. Referring to your colour plan, create the basic shape around your object with your background colour. Begin to fill out the painting using blocks of colour.



2. Continue to add colour to your piece, keeping shapes simple at this stage. It might help to squint as you look at your subject, as this helps you see the block shapes.



3. Consider areas of darkness and light (tone). Add finer details and draw an outline on some areas where the subject is very dark.

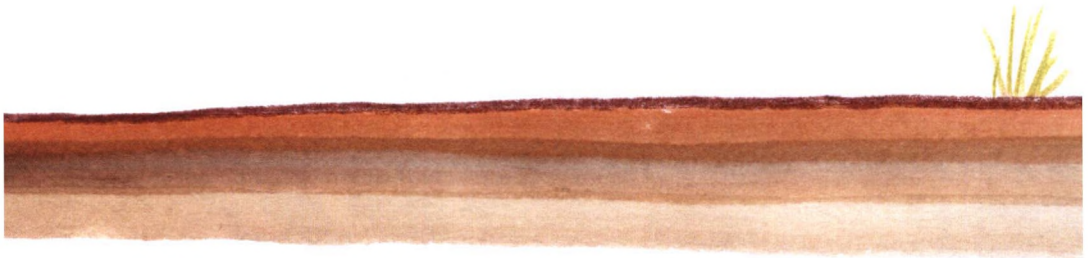


4. It's never too late to make big changes to your drawing if you don't think it's working! Just paint over it when it's dry.



76

Create your own vegetable patch below. Think about what the plant would look like on the top, and underneath the soil. What would you grow?



77

Find a picture of a dolphin and study it carefully. Make a drawing below using just one continuous line – so without lifting your pen from the paper – and keeping the form as simple as possible.

Tip: As whales are underwater, perhaps try using a fluid material, such as watercolour paint.

78

You don't always need to be sat still to capture the natural world in a drawing. Try drawing whilst you are on the move, perhaps whilst on the train.

Tip: If looking out of a train window, you might only be able to see a small section of the landscape as it passes by. This is great as it means you already have a natural frame for your drawing. You could incorporate the shapes of the window into your drawing.



When drawing an animal, you may want to use just a few simple lines and marks to suggest its form. Use the opposite page to explore drawing or painting a lion.

1. Loosely, but carefully, draw the shape of the face in a light coloured material.

2. Build up tones from light to dark, to subtly suggest the 3D form of the lion.



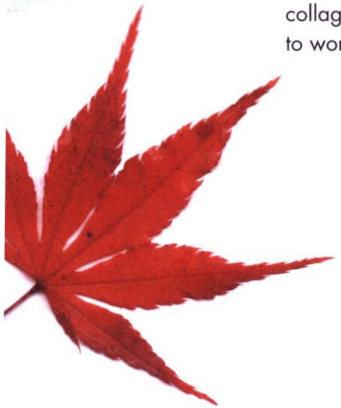
3. With a relaxed wrist, add the mane. Rather than drawing every hair, use bold brush or pen marks to roughly show where the mane falls.

4. Add a few details such as individual hairs, and add any very dark areas using a dark coloured pencil.

Reflect: *This can be a very effective technique for easily identifiable animals, such as lions, elephants, and whales.*

80

Leaves can be found in a huge variety of incredible forms. Using this leaf as inspiration for colour and shape, create a collage of a leaf or leaves, using cut paper. You may then want to work on top of your collage using coloured pencil or paint.



81 Create an underwater collage using cut paper.

82 Using photos, study the texture of an elephant's skin. Draw it here. Perhaps use pencils – you could hold them on their side to create a larger surface area.

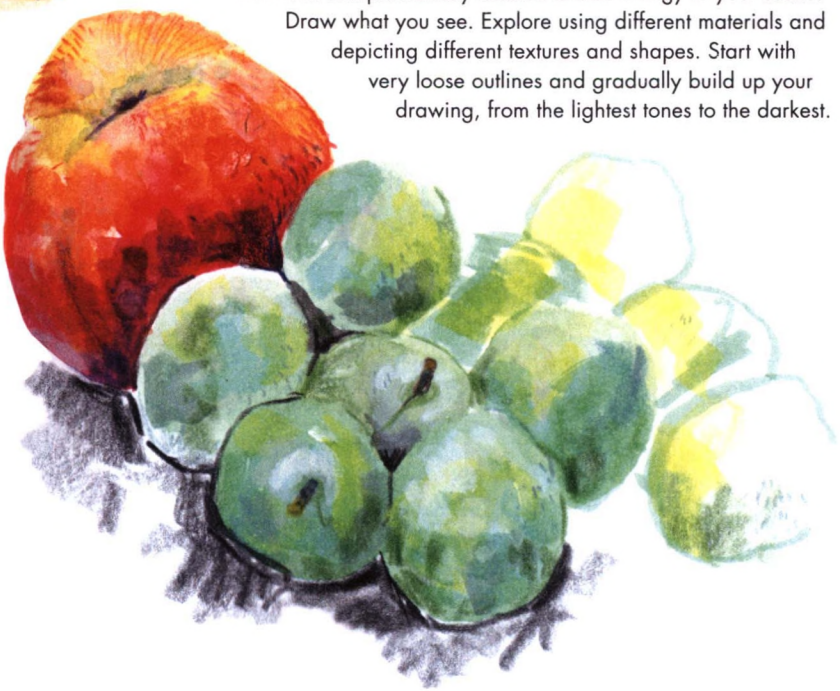
83

Take a walk with your sketchbook, observing the natural world as you go. Draw everything that interests you, being sure to look at the micro (small plants, insects and flowers) and the macro (trees further away, the sky, the horizon). Enjoy all the forms you see, near and far.



84

Create a simple still life scene using fruit. You could choose fruit with complementary colours to add energy to your scene. Draw what you see. Explore using different materials and depicting different textures and shapes. Start with very loose outlines and gradually build up your drawing, from the lightest tones to the darkest.



85

Design a pattern based on water.

Reflect: Where could this pattern be used? A wallpaper? A fabric?

86

Add to the design. Does it sweep across the page? Or fill the whole space?



87

Draw a river.

88

Explore blending different coloured oil pastels together to make fun, graphic drawings of flowers.



Tip: You may like to use coloured pencil to add details or stalks.

89

Create an image of the sea using lots of different materials. If you aren't able to visit the sea itself, have a look at photos or videos. Try to capture the energy of the waves.

Explore using coloured pencils on their side to create broad marks.

To add depth to your sea, try making small strokes and marks in the distance, and larger marks in the foreground. You could also add brighter colours to your foreground, as colours appear duller as they get further away.

The scene will be constantly changing so try to take a snapshot of a moment in your mind, and keep your marks fluid and expressive.



Tip: Perhaps leave areas of white to represent the reflections of light on the surface of the waves.

Fill the page with stars. You may want to listen to relaxing music whilst you do this, and really get into the flow.



91

Draw an imaginary plant.

92

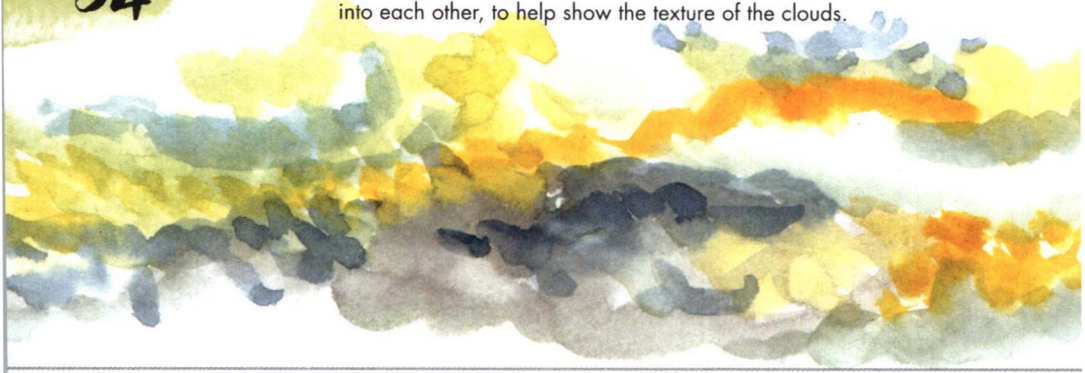
Fill the space with loose drawings of flowers. Perhaps create a pattern, using oil pastels or coloured pencils.



93 What would the Amazon rainforest look like from above?

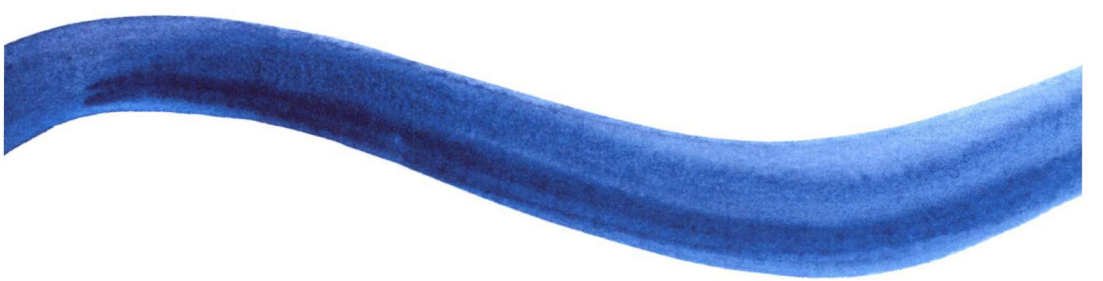
94

Draw 3 skies using paint. Perhaps allow the colours to run into each other, to help show the texture of the clouds.



95 Draw a sunrise.

96 Bring the banks of this river to life. Are there plants growing? Animals? Does it cut through a jungle or forest? Or fields?



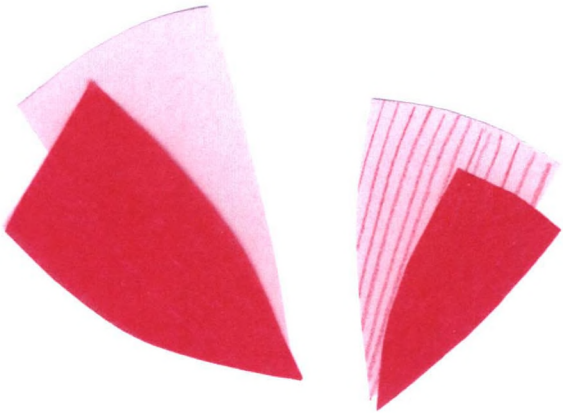
Continue the flower pattern.



Add colour to the design.
Consider using a limited colour palette, and perhaps use materials that you don't usually try.



Using cut paper, create an abstract drawing of flowers. You could try layering colours using tissue paper.



Tip: Apply glue slowly to the back of the paper to ensure it doesn't rip.

100 Draw the rest of the tortoiseshell cat.





Draw snowflakes here. You could use white pastel, pencil or paint.

Where animals, or objects are light in colour, it can be effective to create a drawing using negative space. This is the shape around an object. First, find an image of an animal which is light coloured, for example a zebra or snow leopard. It could be close up or show the whole body.

1. Using a bold colour, start by just drawing the shape you see around the outside of the animal – the negative space.



2. You will now have what looks like a white silhouette of your animal, so add in the key details and features, such as eyes and ears. Look for rough measurements – for example, on this zebra, I noticed that the eye appeared to be right between the two ears, and about two thirds up the face.

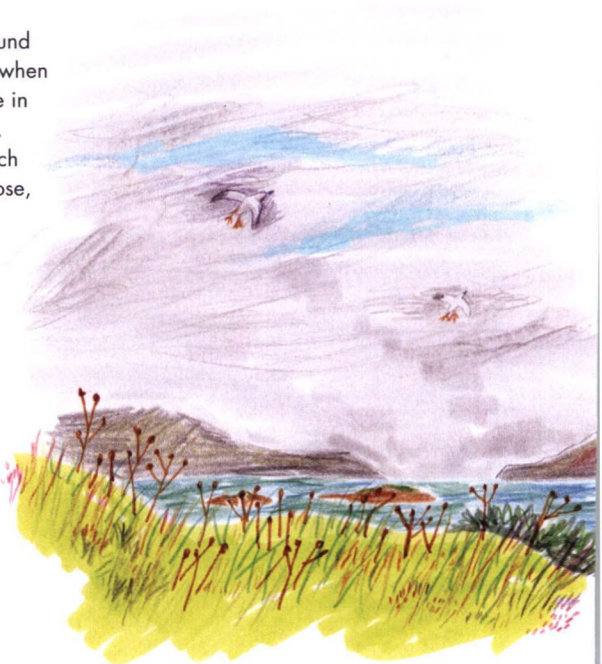
3. Now enjoy adding pattern and detail to your animal. Does it have stripes? Or spots?

Tip: Avoid adding an outline around the outside your animal, instead letting the negative shape describe the form.

103

Consider foreground and background when you draw a scene in the natural world. Draw a view which has something close, and something further away.

Tip: The foreground often appears to be brighter and more colourful than things further away, so you might like to use different materials within your drawing to emphasise this.



104

Draw different phases of the moon. You may like to start with a black background, or perhaps on black coloured paper, and use white paint or white cut paper to create the shapes.

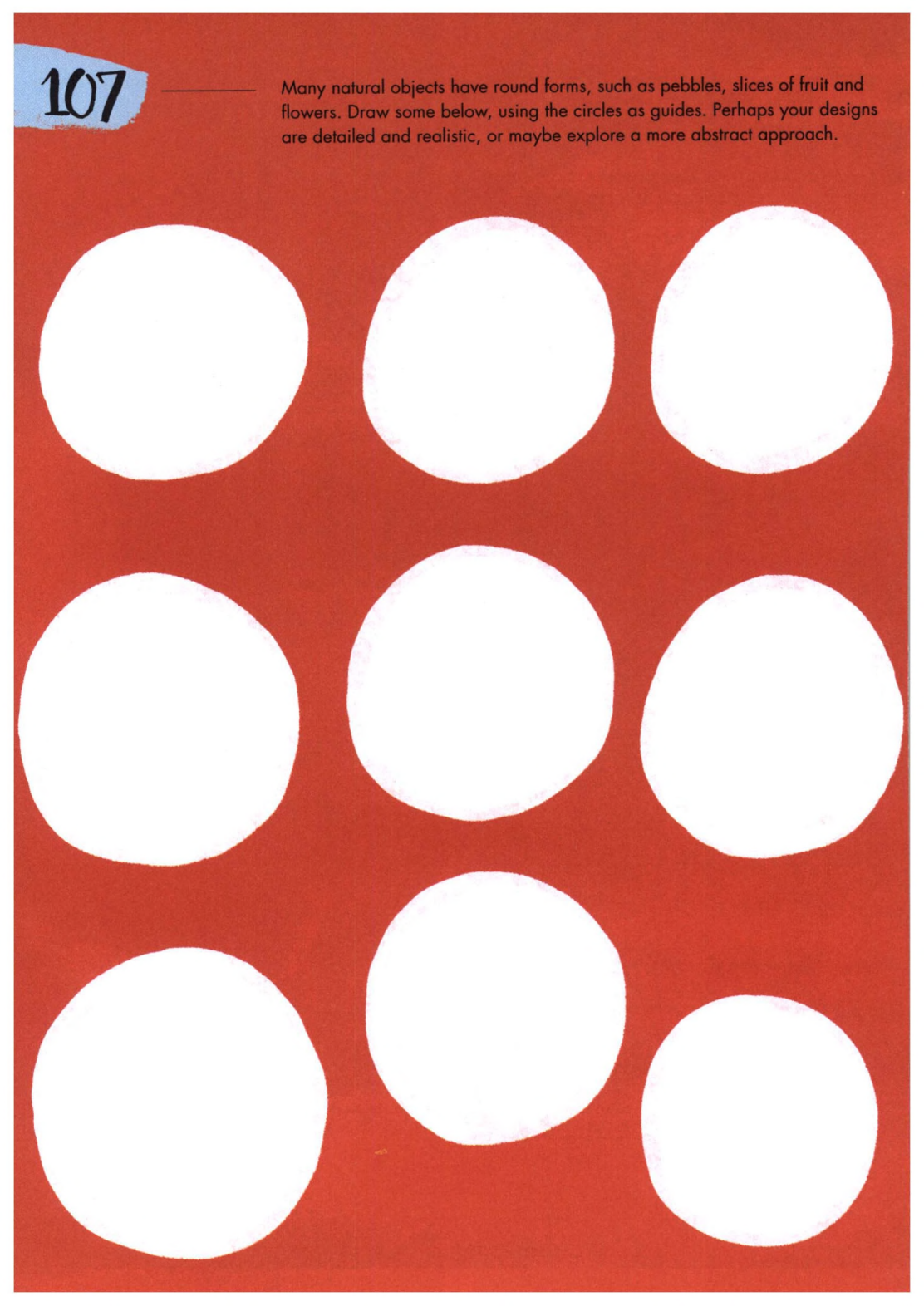
105 Draw an icy landscape.

Draw the rest of this leaf. Try to match the colours as closely as you can.



Tip: You could use any materials for this. Perhaps start with cut paper, or paint a base layer.

Many natural objects have round forms, such as pebbles, slices of fruit and flowers. Draw some below, using the circles as guides. Perhaps your designs are detailed and realistic, or maybe explore a more abstract approach.



108

Fill the page with doodles of colourful flowers.



109

Take a look outside. Draw leaves from 3 different trees.

Add colourful birds to the perches.
Perhaps they could be interacting with each other.



Look carefully at a hedge or bush and then draw it here. See the whole shape rather than individual leaves. Start with the lightest tone you see, then build up your drawing from light to dark, focusing always on the shapes. Add detail and highlights once you've worked on the tones.

112

Practise drawings of a plant using the opposite hand to the one you would usually use to draw. This is a great activity as it encourages you to really concentrate on what you are seeing – it's difficult!



Tip: You may like to focus on just one part of the plant, or draw the whole thing.

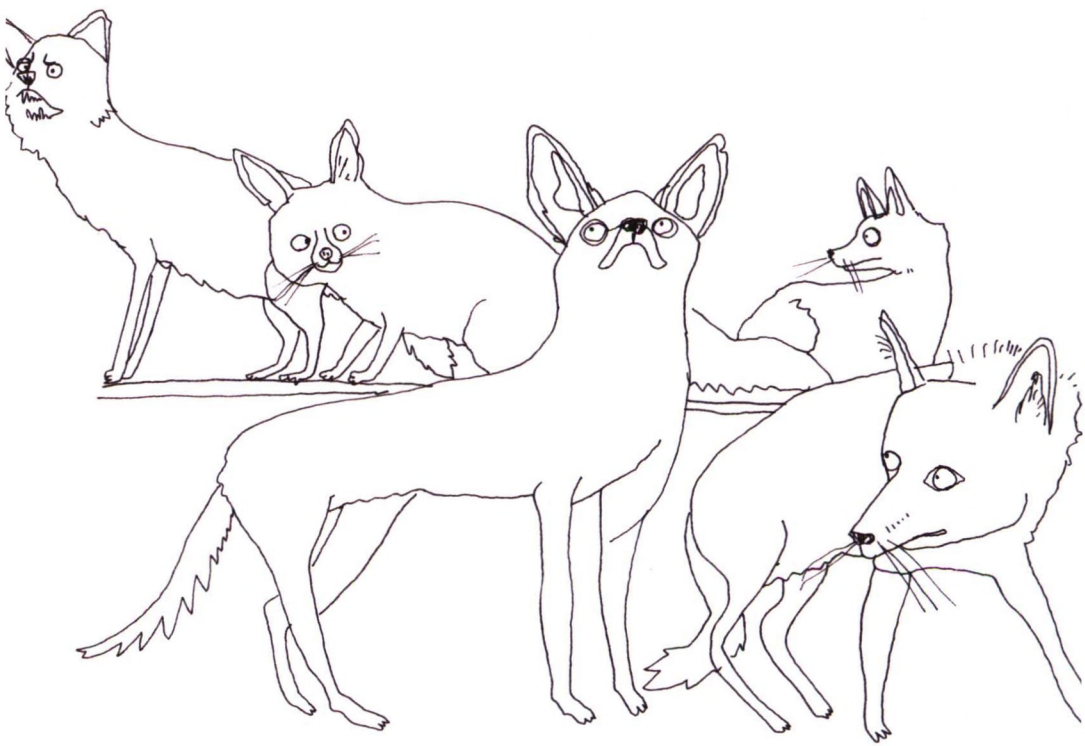
Tip: You can use whatever materials you like, although pencils and pens might be easier to control.

Tip: Not only is this a great activity for building up your drawing skills, but it is also a fantastic brain workout!

Tip: You could focus on the shapes and outline of the object, or look at colour and tone. Or, try a bit of both, in one drawing or multiple.

113

Fill this page with line drawings of wolves or dogs. Don't worry too much about accuracy, as this drawing is more about exploring the shape and posture of the animals. You could watch videos of dogs, wolves, dingoes and coyotes for reference.



Draw rain using watercolour and coloured pencils. Think about the feelings you would like to create. What colours will help inform the mood of your drawing?



115

Take a walk outside with a sketchbook or this book. Focus completely on colour today, and make drawings just exploring colour. Ignore line, and tone, and just capture the colours that you see as you walk around.

116

Fill the page with colourful scales. You could explore using different materials, and adding patterns to the shapes you make.



Fill the page with leaf shapes.



118

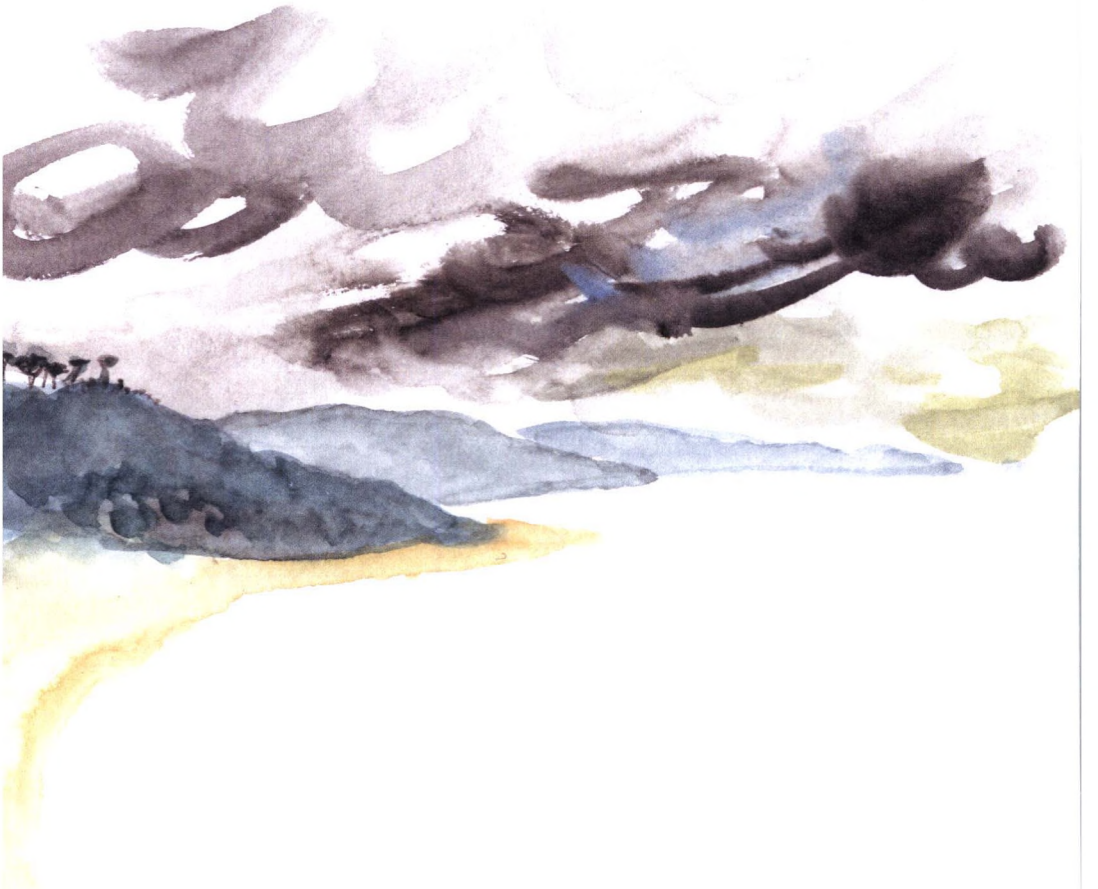
Can you think of 3 places in nature where you find the colour red? Draw them here. Mushrooms? Insects? Birds? Underwater?

119

Draw lots of little, colourful insects.



Here is the headland and a beach. Draw the wild, stormy sea.



121

Rather than feeling restricted by the seasons or changing weathers, try to find pleasure in all of them. Draw something you find exciting about your least favourite weather or season.

Add to the rainbow.



123

Create a 'blind' drawing of a vegetable. This means, draw what you see but without looking at your page. You could do this in one colour, black line, or even a selection of colours.



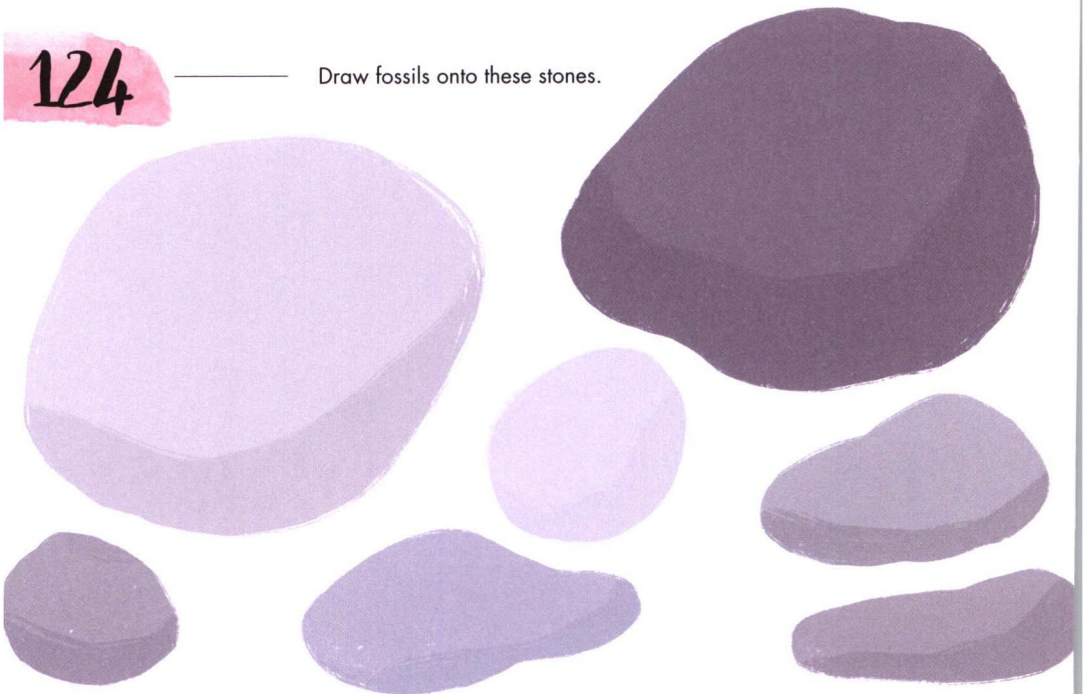
Tip: Have a think about some of the colours you might want to use, and prepare them before you start. This will make it easier when you start to draw.

Tip: Although it's tempting, try to avoid looking at the page, unless you are changing colour, and instead focus on looking at the subject. This challenge is all about looking, and is a good warm-up exercise, so don't worry too much about the end result.



124

Draw fossils onto these stones.



125

When visiting the sea or looking at photos, notice all the different colours. Draw them here to create an abstract pattern.



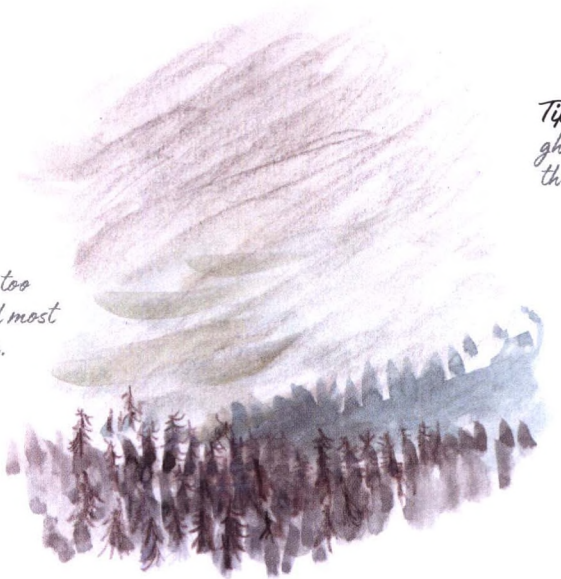
One way of starting a drawing is by focusing on the negative space around an object, before then looking at the object itself. Here I have started off a drawing of some flowers in a vase. Continue this drawing by 'filling in' the details of the flowers, leaves, stems and vase.



Tip: Be as imaginative as you like, perhaps keeping the drawing very abstract, or perhaps adding in a lot of detail.

Reflect: Could you start any of your own observational sketches in this way, by drawing the negative space first? It helps simplify a busy shape, and also helps to quickly give a sense of the mass of an object.

Use the space below to draw a misty day, building thin layers of colour gradually. Notice that none of the colours are vivid and are instead shades of grey or light blue.



Tip: Objects appear ghostly, and lose their distinct shapes.

Tip: Avoid using black or too much contrast, as instead most colours have a milky hue.

Nature can be an excellent place to find inspiration for colour palettes. Look carefully at the leaf below and make swatches of all the colours you can see. Use any materials you like, perhaps mixing colours together to create the perfect hue.



Tip: Your colour swatches could be little blobs of colour, or squares, or even just scribbles.

129

Today, explore adding tone to your drawings. You could use paint, such as gouache or acrylic, or even collage. Start by choosing a subject. Here I've chosen a tomato.

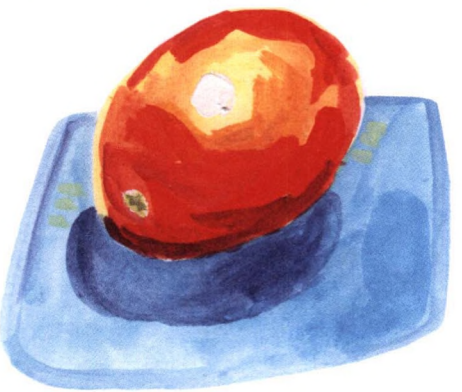
1. Start by identifying the colours you see in the subject and its surrounding area. Create swatches of them from light to dark using your paints, both in your paint palette and on the paper. This will help you to start to really look at your subject, and also notice how tone is created with colour, rather than just with black.



Tip: You may end up using more colours than this, but it's a good way to start.

2. Roughly draw your subject, working from light to dark. Build up the image using shapes of tone, not worrying too much about accuracy of the form.

Tip: Squint your eyes whilst looking at your subject to help identify areas of light and dark.



3. Keep building up your drawing using tone, from light to dark. If your subject has a smooth surface, like a tomato, you may choose to blend the blocks of tone together to appear smooth and shiny.

4. Add highlights in white, and define shadows with crisp, sharp lines. You may want to use coloured pencils for the sharper areas of tone.



130

You can always incorporate parts of the urban landscape, or man-made objects into your drawings of nature. It may even create an interesting contrast, and help to place your drawings. Draw a scene from life, where you also show some evidence of human life.



131

Take a look at the scales of a crocodile. Draw them here. Perhaps add the appearance of shine using a white oil pastel.

132

Design these fish. Consider how you can create the illusion of scales and textures. Could you blend colours together? Or create collages out of cut paper?



133

Draw the rest of this bear.



134

Using oil pastels or chalk, continue drawing the coral.



135

Look closely at the smallest parts of a flower or inside a fruit. Draw what you see, zooming in and filling the space with your artwork.

Tip: Use a magnifying glass if you have one.

136

Take a walk outside. Draw 3 different flowers.

137

Often we see 'white' objects in nature, but are they really white? Look carefully at something you'd initially think to be white, such as a cloud, a flower or perhaps a pet. What colours do you really see?

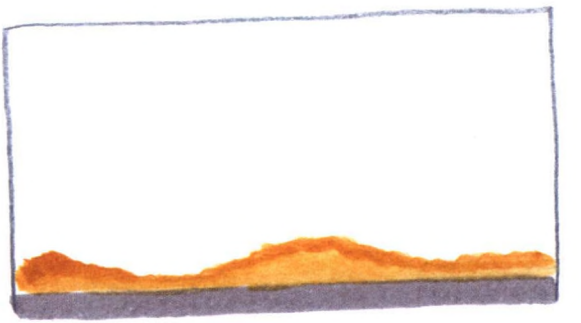


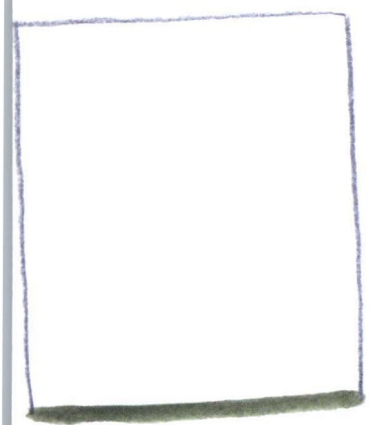


Tip: Perhaps some parts of the object really are a very bright white, but you can emphasise this by adding the other colours you see around these lightest areas.

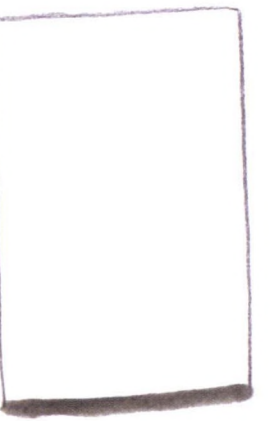
Design these aquariums. Add fish, plants and stones.

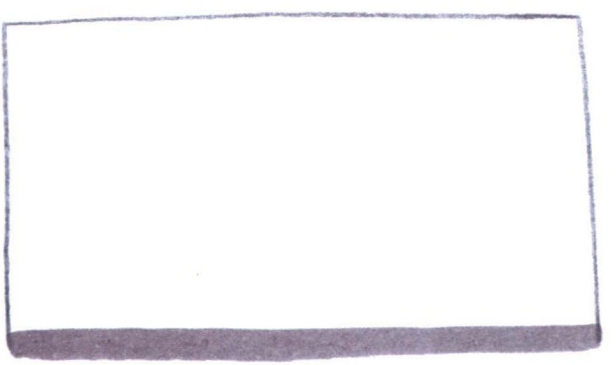


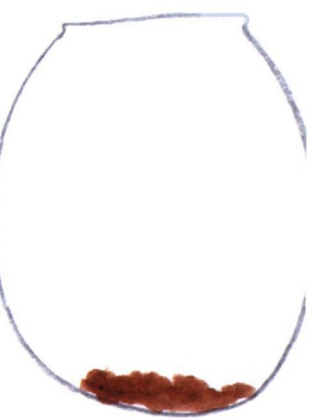




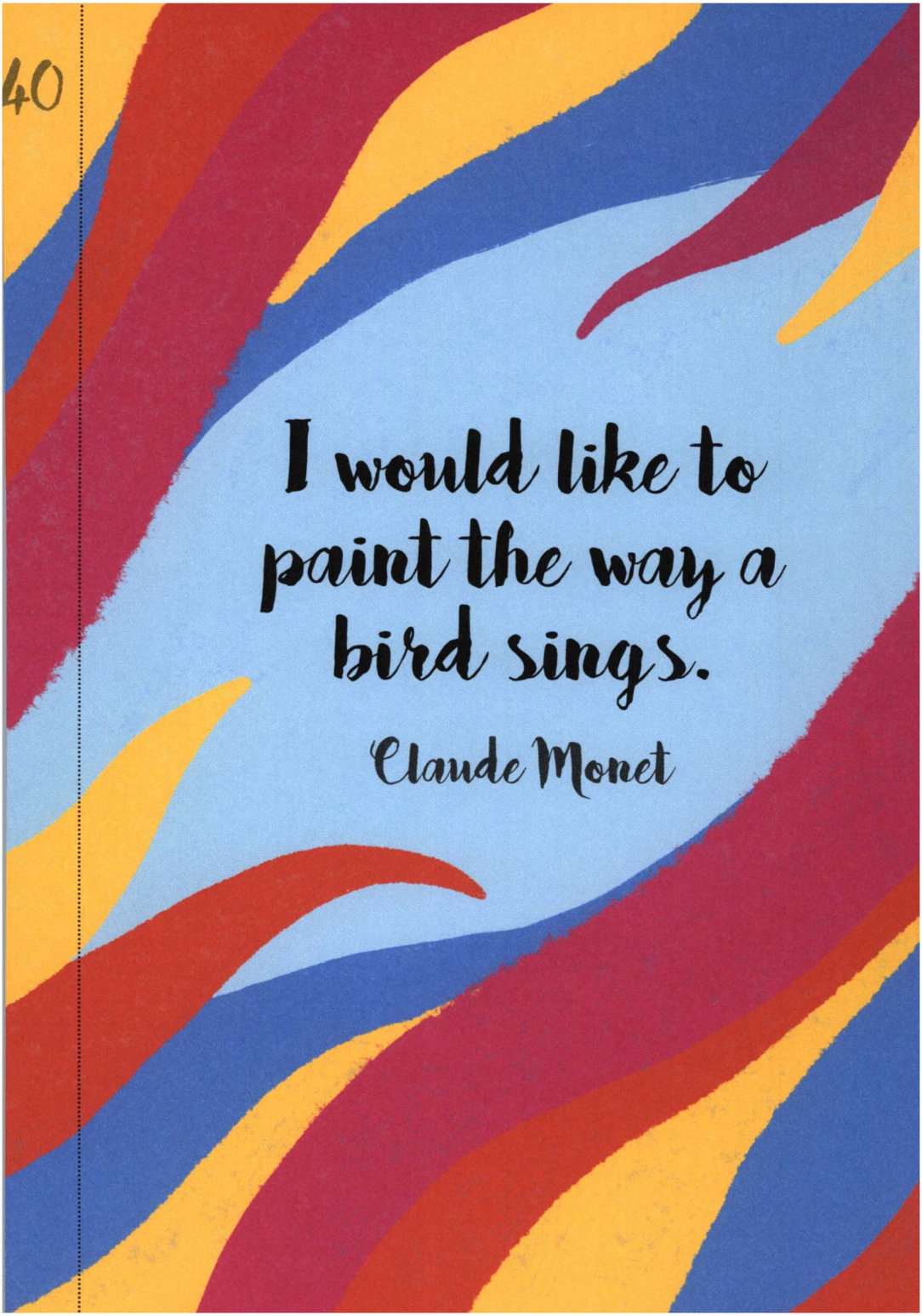








Read the quote on the opposite page.
How would *you* paint the way a bird sings?
Explore below.


I would like to paint the way a bird sings.
Claude Monet

141

Take a nature walk.

We are often equipped with smart phones and Wifi, and we rarely take the time to wander aimlessly, or truly feel lost in the natural world. If there is somewhere you feel safe to do so, go for a walk without checking your phone or looking at maps. Just explore a path that interests you in that moment.

Be observant, and look at things that are near and far, small and big. Perhaps take a magnifying glass with you on your walk, to closer observe nature on a micro scale. Perhaps upon closer inspection a stone isn't just grey, but rich in pattern and colour. Could you draw it? Could it become inspiration?

You might like to take a sketchbook with you, to jot down any ideas or interesting things that you notice, or, just enjoy the walk.

Tip: Using a magnifying glass extends your range of vision and therefore breaks up the familiar. Looking through this lens will help you see things in a new way, and can help you form new ideas and feel inspired.

142

Fill these squares with abstract pattern designs based on elements from the natural world. You could create bold shapes with cut paper.



143

Draw a river with tributaries.

144 Add colourful plumage to this bird.



145

Try drawing a leaf from life. Here I have chosen the waxy leaf of a rubber plant, but it can be any leaf you see.

1. Start by drawing the shape of the leaf, lightly, in coloured pencil. Fill with the lightest colour you can see on the leaf.

2. Add mid-tones (the greens you see on the majority of the leaf).

3. Add highlights in white paint, and detail in coloured pencil, to show lines and shadows. Adding tone will help make the leave look three-dimensional.



Tip: You may not need to add line detail everywhere, just where shadows or details are very crisp.

146

Find a subject outside that interests you. A simple scene, or an object which is part of the natural world. Draw the same subject 3 times, using different materials or approaches.

Reflect: *There is no one way, or 'right' way, to draw something.*







147

Paint some coloured blobs, allow the paint to dry, and then turn them into flowers. You could use oil pastel or coloured pencils to add details.



148

Sit at a window or outside. Choose a subject to draw, and explore drawing it using different materials.



Reflect: *Which materials do you feel most comfortable with? Which are you surprised by? Perhaps this might inspire you to take different materials out drawing.*

149

Create an explosion of colourful flowers on the opposite page.



1. Start by creating splodges of bright colours. Don't worry too much about composition, just go with whatever feels natural to you.



2. Using pens and pencils add some recognisable flower details – perhaps stamen and petals. Your marks can be loose and free.



3. Add the suggestion of leaves in a variety of greens. Perhaps the shapes are quite abstract and gestural, and they could overlap.



4. Use sharp coloured pencils to add detail, lines and patterns to the petals and leaves. Perhaps some areas are left as colour shapes.

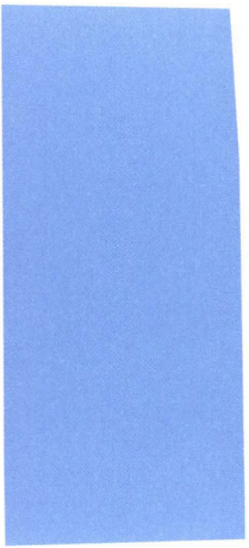
Tip: Don't be afraid to leave some blank space in your image as breathing space.

150

Create mini landscapes using cut paper. Perhaps add details in pen and pencil.









151

Look at a picture of an eagle in flight. Notice the shapes of the wings. Draw an eagle below using just one continuous line (without lifting your pen from the paper). Keep the form as simple as possible.

Reflect: *This drawing can be done at any speed, but consider how a fast drawing will create dynamic shapes and a sense of movement.*

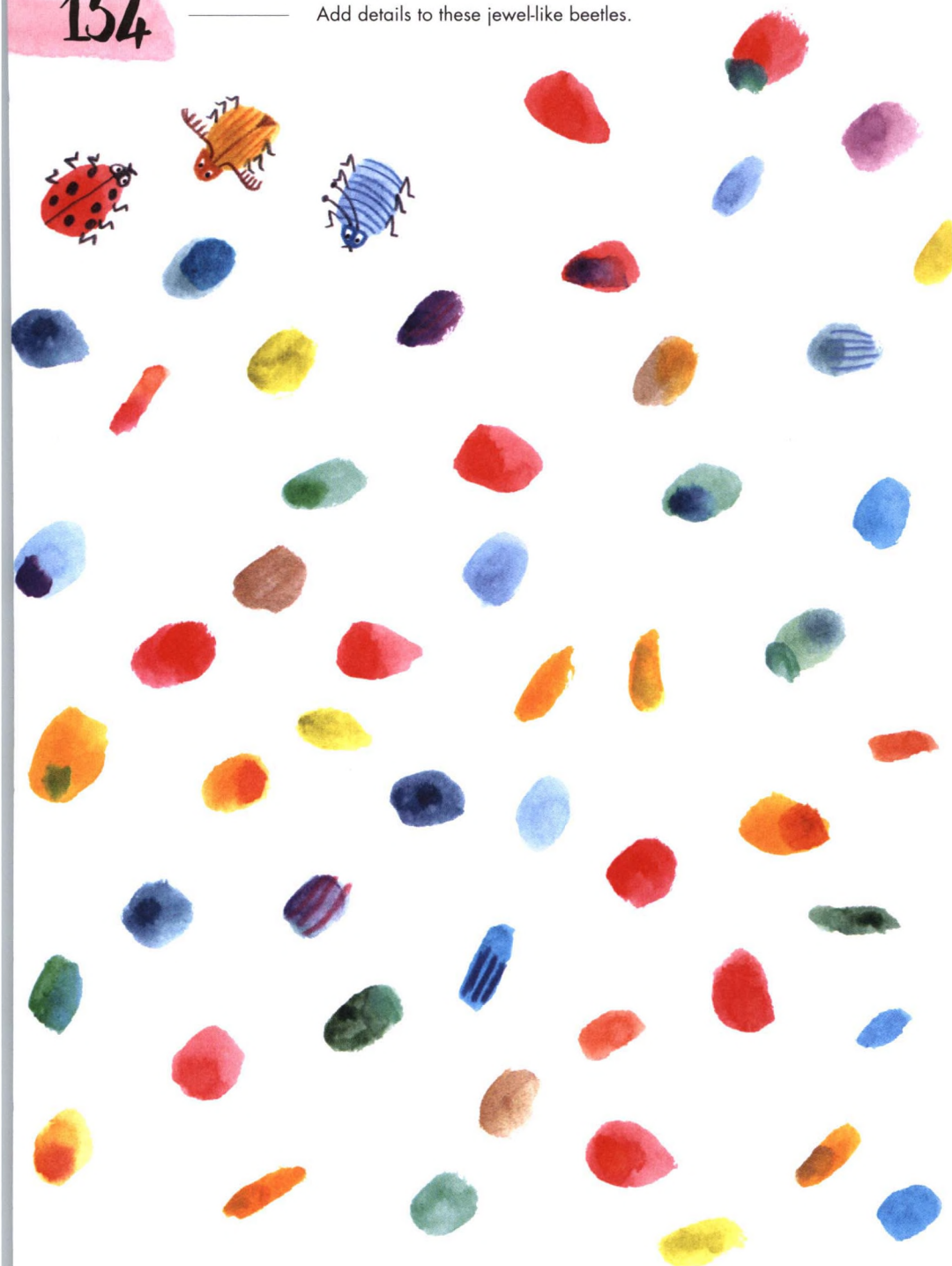
152

Take a walk outside amongst nature. Draw something that inspires you using only line. You could use coloured pencils, or just one black fine liner – whatever you prefer. Focus only on the shape of objects, rather than tone and colour.

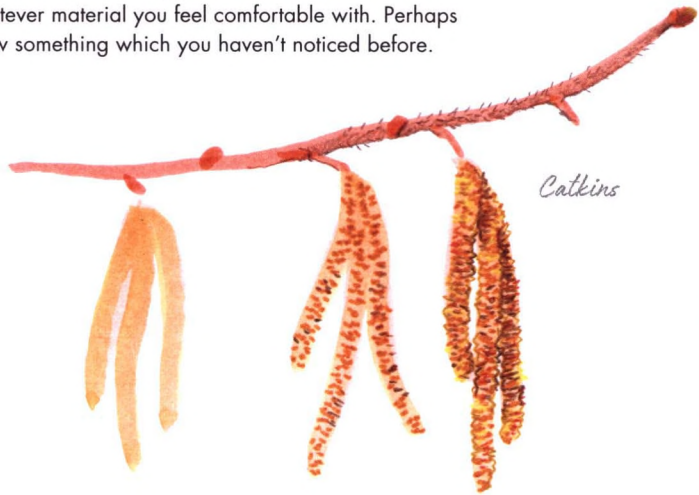
153

Go outside on a clear night and look at the stars. Draw them here. You might prefer to look first and draw from memory. Try using a white oil pastel, chalk, or a white colouring pencil.

Add details to these jewel-like beetles.



Go on a walk outside and draw something that interests you. Take time to study your subject, and draw it in whatever material you feel comfortable with. Perhaps draw something which you haven't noticed before.



Fill the page with simple line drawings of fruit. How can you represent them in a very graphic, bold way?



Reflect: Could you create a pattern in this style?

Below is something Paul Cézanne wrote about creating art based on nature. Rather than worrying too much about a drawing being accurate, consider what you can bring to your artwork. Draw something from nature here, whilst considering Cézanne's words. Think about how your subject makes you feel and what you experience.

Painting from nature is not copying the object, it is realising one's sensations.

Paul Cézanne

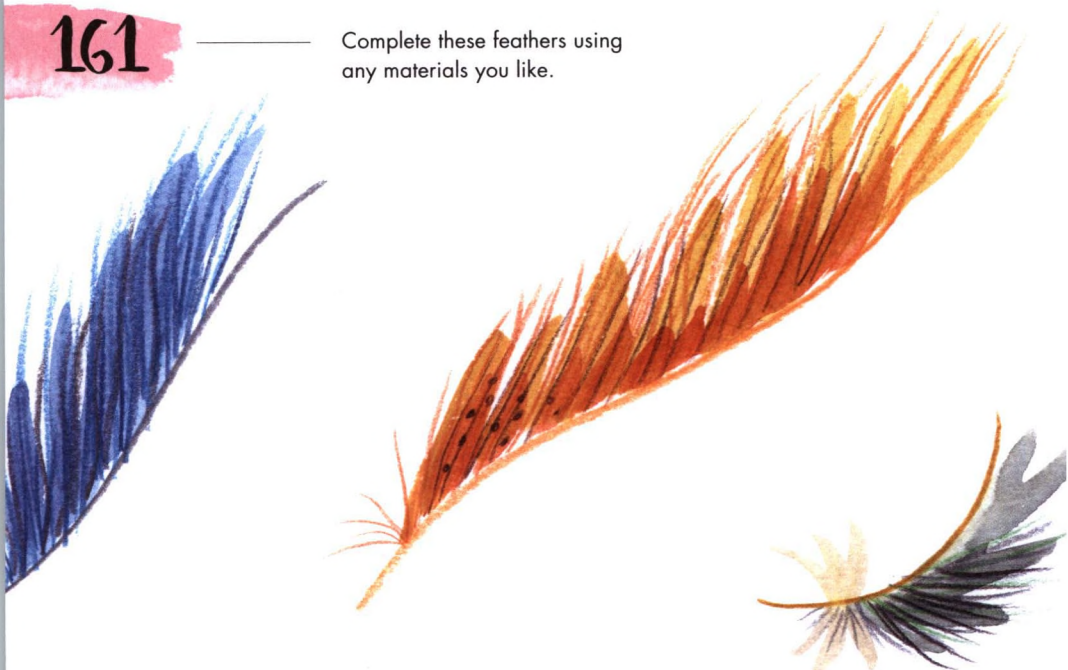
158 Draw the waves in a sea.

Add detail. You could add more colour, and more flowers to the bunch.



160 ——— Draw a sunset on water.

161 ——— Complete these feathers using any materials you like.



Trees come in such a variety of shapes and sizes. Fill this page with drawings of trees, focusing on their outline and how different each one can be. You could draw from life, or perhaps from pictures in books or online. Try using different materials and greens, and allow the shapes to overlap.

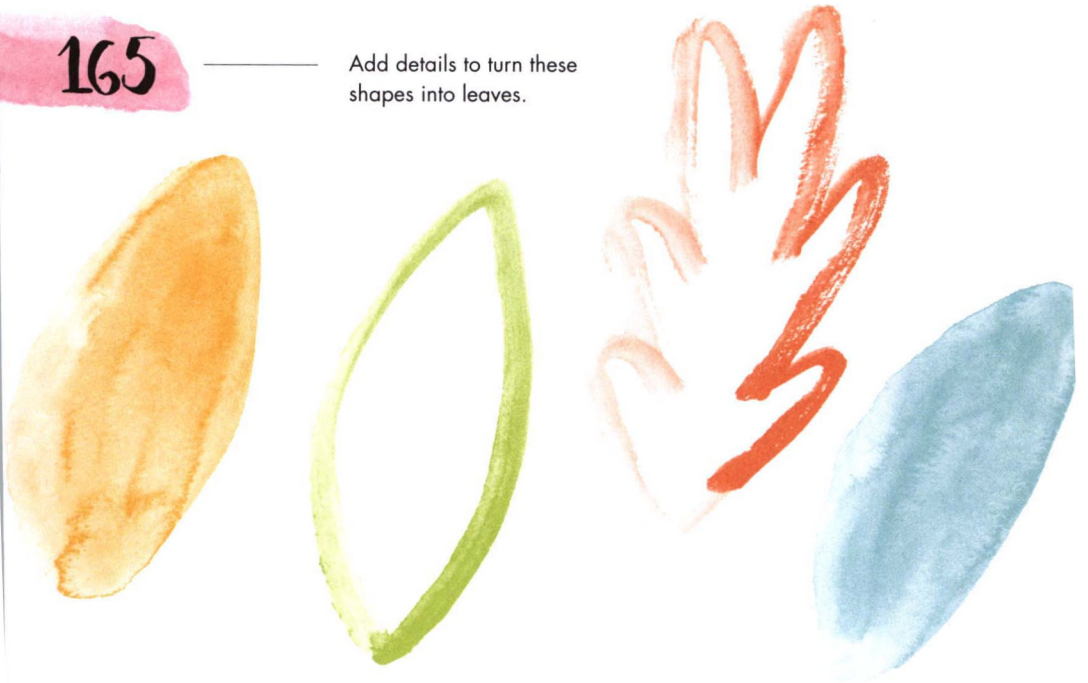


163 ——— Draw a desert.

164 ——— Draw some crops or grasses.

165

Add details to turn these shapes into leaves.



166

Design some flowers using line drawing.



167 ——— Fill the page with sheep.

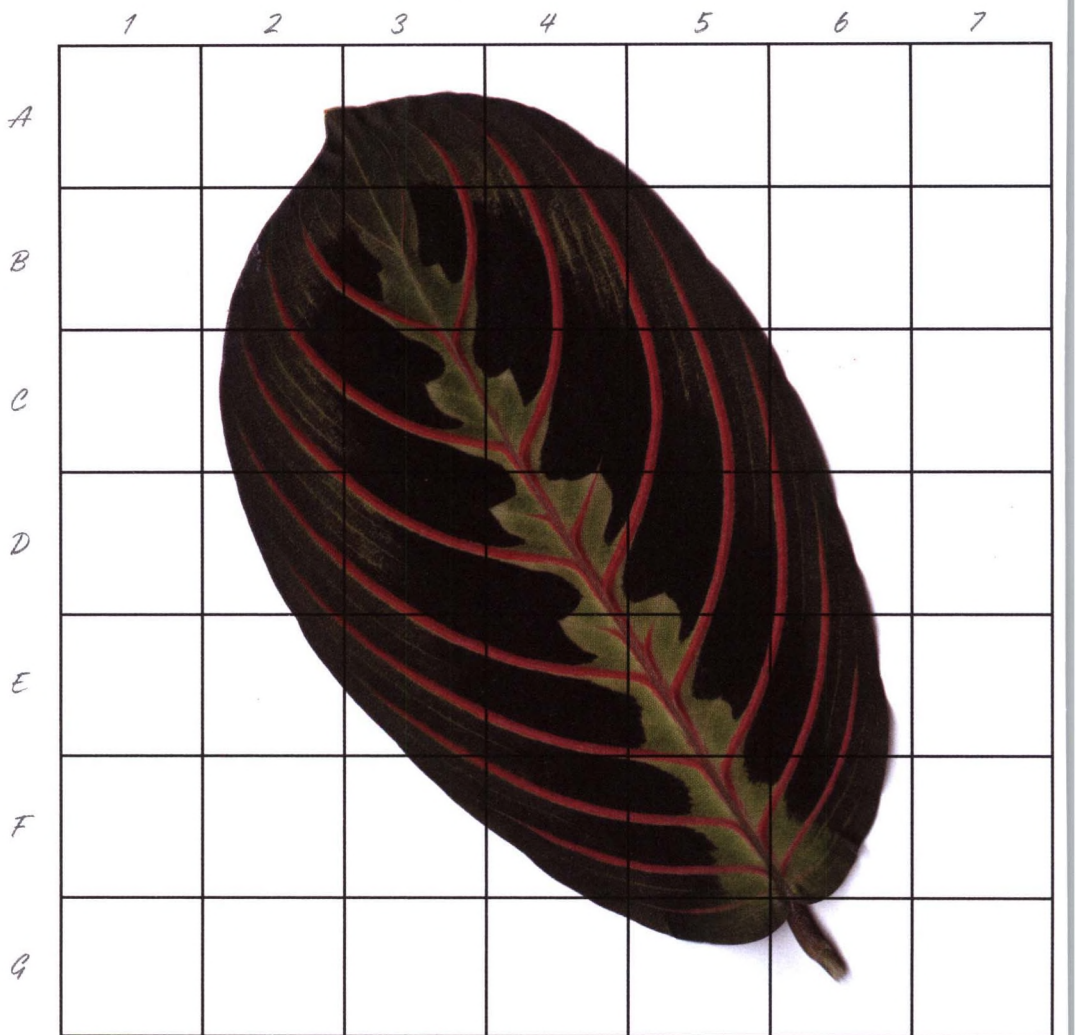


168 What colours would you see in a storm? Draw them here. Perhaps draw shapes you associate with storms.

169 Draw a sunset.

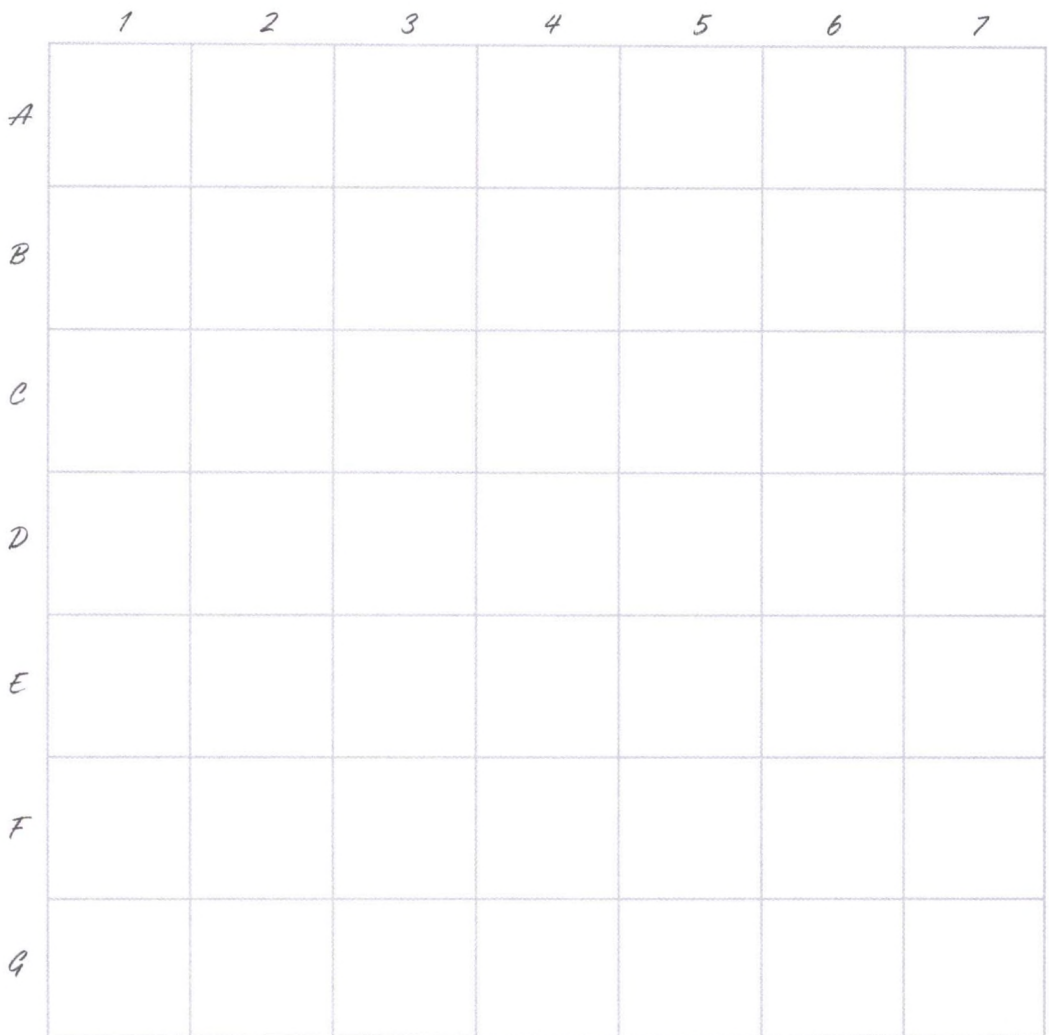
170

Create a study of this leaf. A great way to create an accurate copy of something is by using a grid. Here I have drawn a grid over an image of a leaf. This is a complex leaf with many different colours, shapes and patterns on its surface, so rather than looking at the leaf as a whole, just look at the angles and shapes you can see in each cell, and draw this in the corresponding cell opposite.



Numbering the cells means you can keep track of where you are. This cell is G1.

Tip: *As well as looking at the shapes and angles at the edge of the leaf, also look at the shapes made by the different colours inside each cell.*


1
2
3
4
5
6
7
A
B
C
D
E
F
G

171

The idea of drawing a whole landscape can be daunting – there is often so much to look at and knowing where to start isn't always obvious. You could start by drawing the colours you see as simple, block shapes, perhaps in watercolour paint or pen. You may want to add more detail in once this has dried. You could also leave your landscape looking simple and abstract – there is no pressure to make it very detailed.



Paint some flamingoes. Enjoy drawing the curves of their necks.



173

Draw the wind.

Tip: Although we can't see wind itself, we can see the effects of it. How could you show it is a windy day? Perhaps use fast, gestural mark-making.

174

What made these footprints? Draw them here.



175

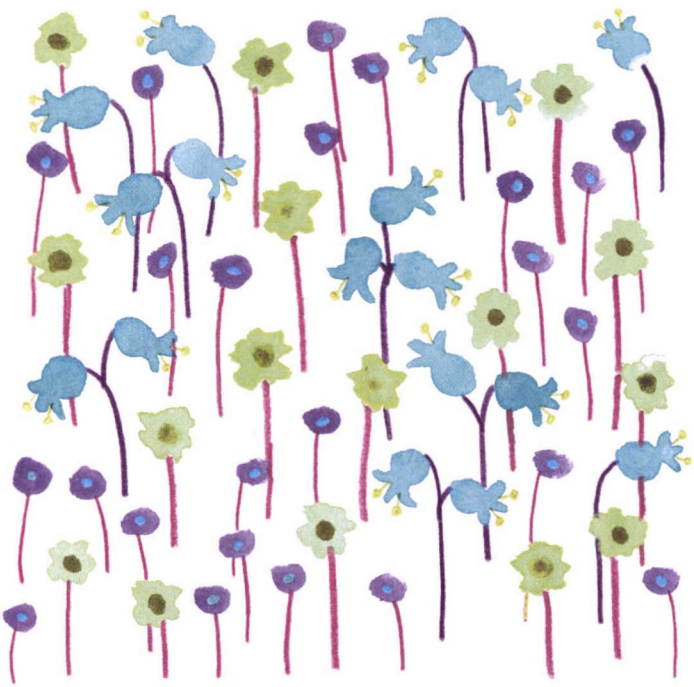
Visit somewhere there are birds, and spend some time drawing them from life. Use any material you like, and focus on their body shape. Perhaps note down personality traits you see in the birds.



Seagull: cheeky, inquisitive

Tip: You could also visit a natural history museum, to find birds that stay still!

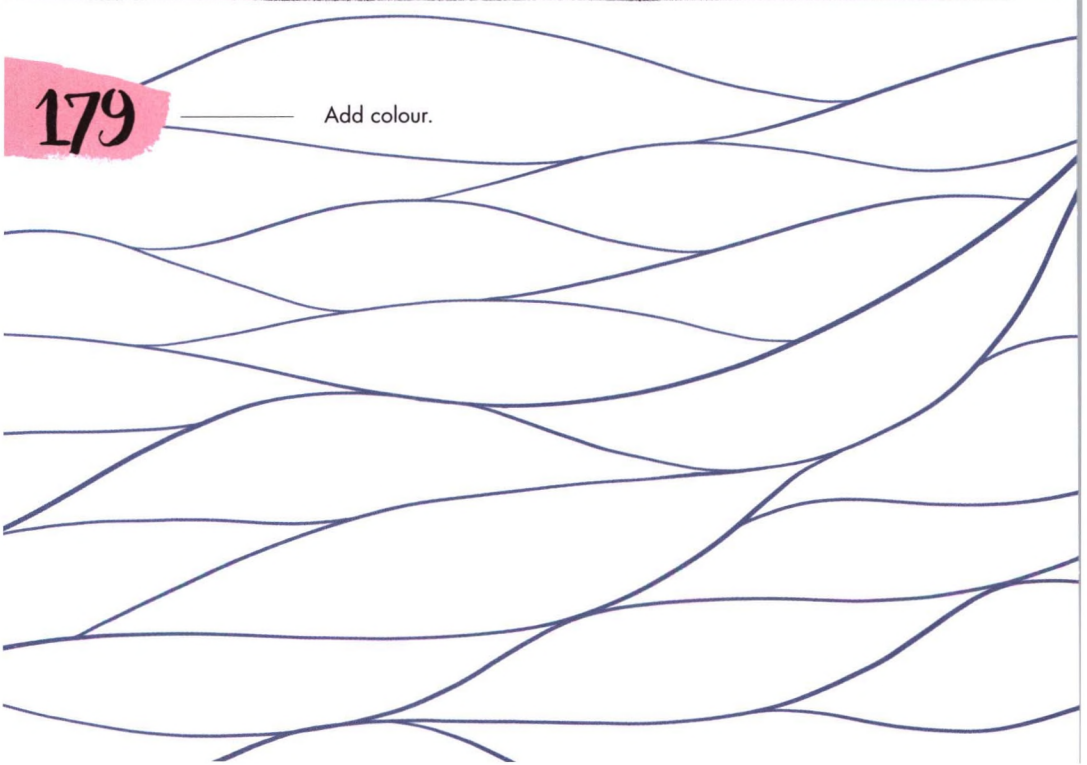
Continue the pattern to fill the page.



177 Draw as many mammals as you can think of.

178 Draw lots of animal ears.

179 Add colour.



180 Look at the pattern of a leopard's fur, and draw it here. You may choose to create a graphic, stylised pattern, or draw it realistically.

181 Fill the area with holly leaves.



182

Design a poster for where you live, inspired by the natural forms you have seen. It could be very abstract, using simple, bold shapes. Consider adding typography too.

Continue this drawing of flowers. You could add more flowers, or detail to those already there. You could explore adding areas of tone, a background, or maybe a pot.



Cut a piece of fruit in half and draw what you see using line. Try to add as much detail as you can. You could use coloured pencils, or a fine liner pen.

I felt my lungs inflate with the onrush of scenery — air, mountains, trees, people. I thought, this is what it is to be happy.

Sylvia Plath

186

Set yourself some time to try some *Shinrin-yoku*, also known as 'forest bathing'.

Visit a forest or area of woodland or, if this is tricky, a single tree. Open up to using as many of your senses as you can – what can you hear? Are there birds? A river? Perhaps you can hear the wind in the trees. Look up, and down.

Tip: Perhaps after you've spent time around trees, you might want to make a piece of art based on the experience. It could be abstract, or you could draw specific things that you have noticed.

187

Create a line drawing led by the mood of a location.



Choose somewhere to draw, it could be somewhere you can see right now, or somewhere from memory. You could also use a photograph or video.

Reflect: *How does this place make you feel? How can the colours and marks that you make help to communicate a sense of place?*

This drawing is all about feeling rather than accuracy, so choose your colours and then just go for it.

Avoid the temptation to colour in, and instead focus on adding line to the drawing.

188 Draw a jungle.

189 Draw the body of this long dachshund!



190

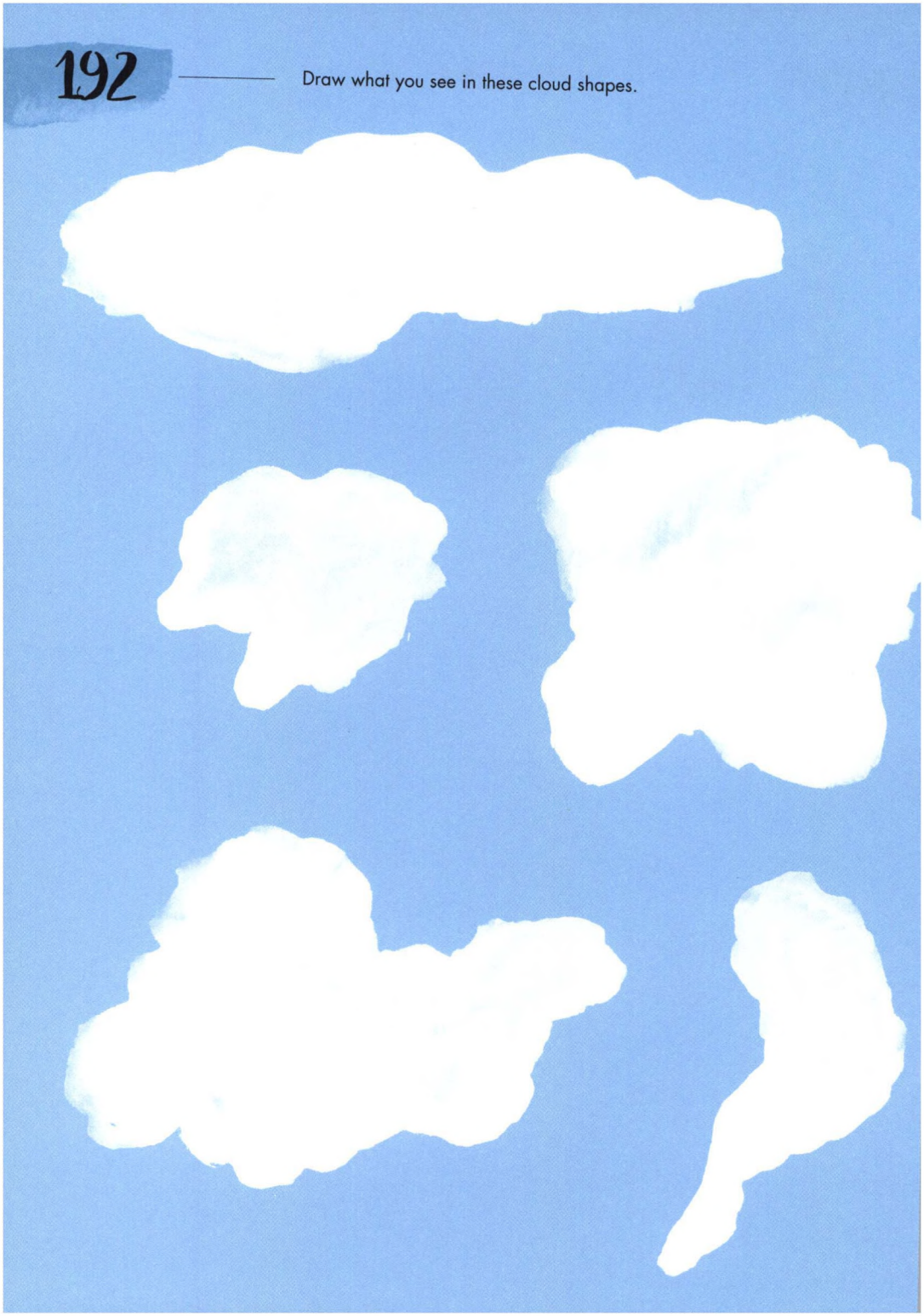
Turn these coloured marks into flowers.



191

Draw your favourite fruit from 3 different angles.

Draw what you see in these cloud shapes.



Find a hedge or flower bed outside, or somewhere where plant life naturally grows. Create a 'continuous line' drawing, but using paint. Lift your paintbrush from the paper only to add more paint, and perhaps use this moment to add a different colour. This way, you will be regularly considering which colours to use and making careful decisions about your drawing.



Tip: A continuous line drawing is a great exercise to practise as it forces you to look carefully at your subject, and think carefully about every mark you make. It can make for a lovely, energetic sketch!

194 Draw the sky at 3 different times of day.

Draw a scene outside, focusing in particular on the colours that you use. Colours can help tell a story, as much as what you draw. Are there certain colours associated with your location? Exaggerate these in your drawing.



Scotland in a storm. I focused on the purple heathers Scotland is famous for, and added purple tones to the sky.

Create several studies of a flower, from life, using different materials. Explore how different materials can create different textures.



Watercolour and coloured pencils



Gouache



Coloured pencils

Reflect: *Which materials did you enjoy the most? Which would you like to explore further?*

A hedge or garden can be very dense with life. Try using black line, perhaps an ink pen, brush pen or watercolour paint, to capture a busy scene. Fill as much of the page as you can with your drawing. It may end up looking almost like a pattern.

Tip: Using a material that moves very easily, like a brush pen with ink or watercolour, means you can glide over the page, capturing shapes quickly.



Draw a shoal of fish.



199

Go for a walk somewhere you feel close to nature. When you arrive home, or when you next have a chance, draw a scene that you remember from the walk. What was the mood? What were the colours? How did the place make you feel? Perhaps you remember some of the details clearly, and others not so well.

Tip: Try and memorise details whilst on the walk. Try to avoid looking at photographs and instead, just work from memory. It's no problem at all if the scene isn't accurate.

200

Sit outside or by a window where you can see birds. Look at the shapes they make when they fly, and create 'blind drawings' of them below. Draw their forms without looking at the paper. Move your pencil as you move your eye around the shape of the birds.

Tip: This can create a very free and energetic drawing, which suits the subject – birds – very well.



Fill the page with flower shapes.



202

Draw an animal that you associate with your town or country.

203

Enjoy capturing simple details in nature. What can you see that is beautiful and simplistic? Draw it here, and note down any observations.



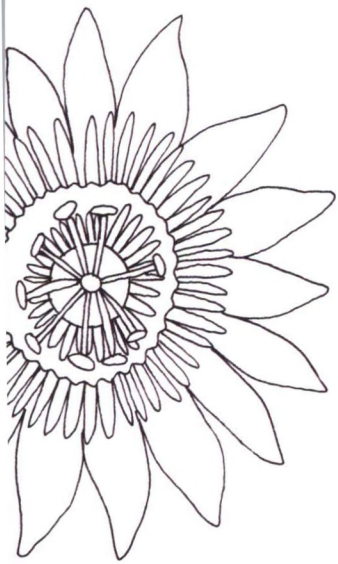
The branches of a bush against the sky look green.
There was a bird but it flew off before I could draw it!

204

Design 3 eggs here. Perhaps you could you create marks and textures by using splats of paint?

205

By drawing elements from the natural world in simple line, you can create graphic designs, that could be used in patterns, logos and prints. Choose an object from the natural world. Perhaps a plant or flower. Start by creating an observational drawing from a photo or real life, and then draw a simplified version of it using just outline.



206

Choose a fruit or vegetable. Fill the page with abstract drawings of it, using a variety of different materials.



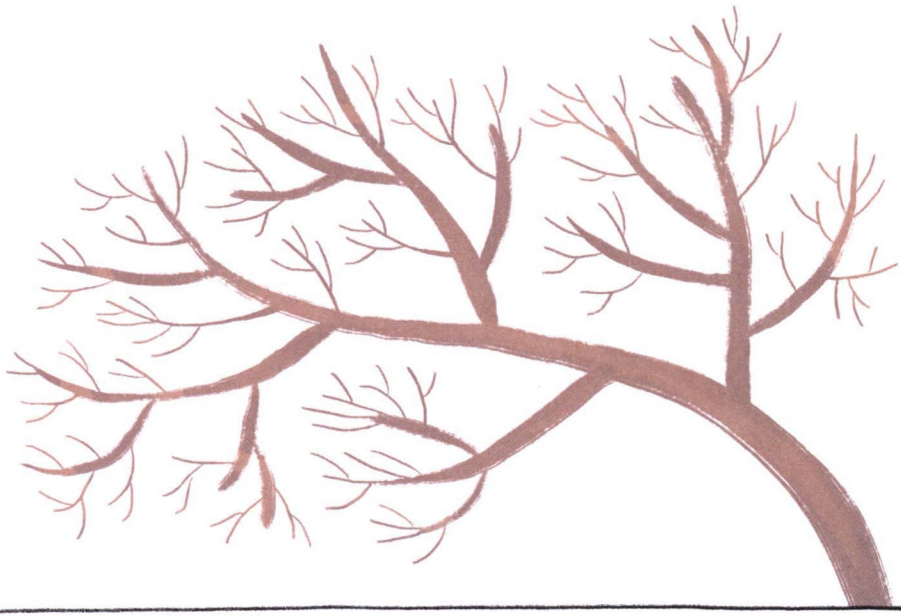
Tip: Try a fast, expressive drawing.

Tip: Perhaps look only at the negative shape around the object.

Tip: Perhaps create a drawing using cut paper and collage. If you don't have the colour you would like to use, then you could colour paper yourself using pastels or paint.

207

Spend some time being mindful, whilst you draw the leaves on this tree.



208

Practise colour mixing with paints. Look carefully at an area of skin on your hand. Now try mixing the exact colour that you see using watercolour or acrylic. Create swatches below until it is exactly right.

Tip: Think about all the colours that you can see. Are there greens? Purples?

209 Create a pattern using stars. Perhaps start with a dark background and paint on top.

210 Draw meadow grasses from imagination.



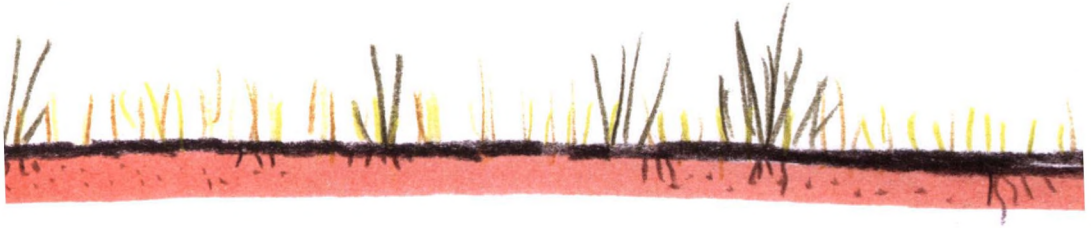
211

Deciding on a subject or scene to draw can be overwhelming, especially if you are surrounded by the natural world. There is just so much you could draw! But remember, you don't *have* to draw it all! Take a small section of what you can see, and perhaps just focus on one thing within that.



Tip: For example in this drawing, I was interested by how bright the moss growing on the wall looked, so I've focused on that, and left the other background areas very loose. You don't have to give everything in your drawing equal attention, in fact, many more successful drawings leave a lot of areas unfinished. This guides your eye to the detailed areas.

What is under the ground? Are there animals in burrows?
Tree roots? Layers of soil? An underground cave?



213

Turn these splodges of colour into animals.



214

Using cut paper, collage a leaf or plant.
Consider making a coloured background.

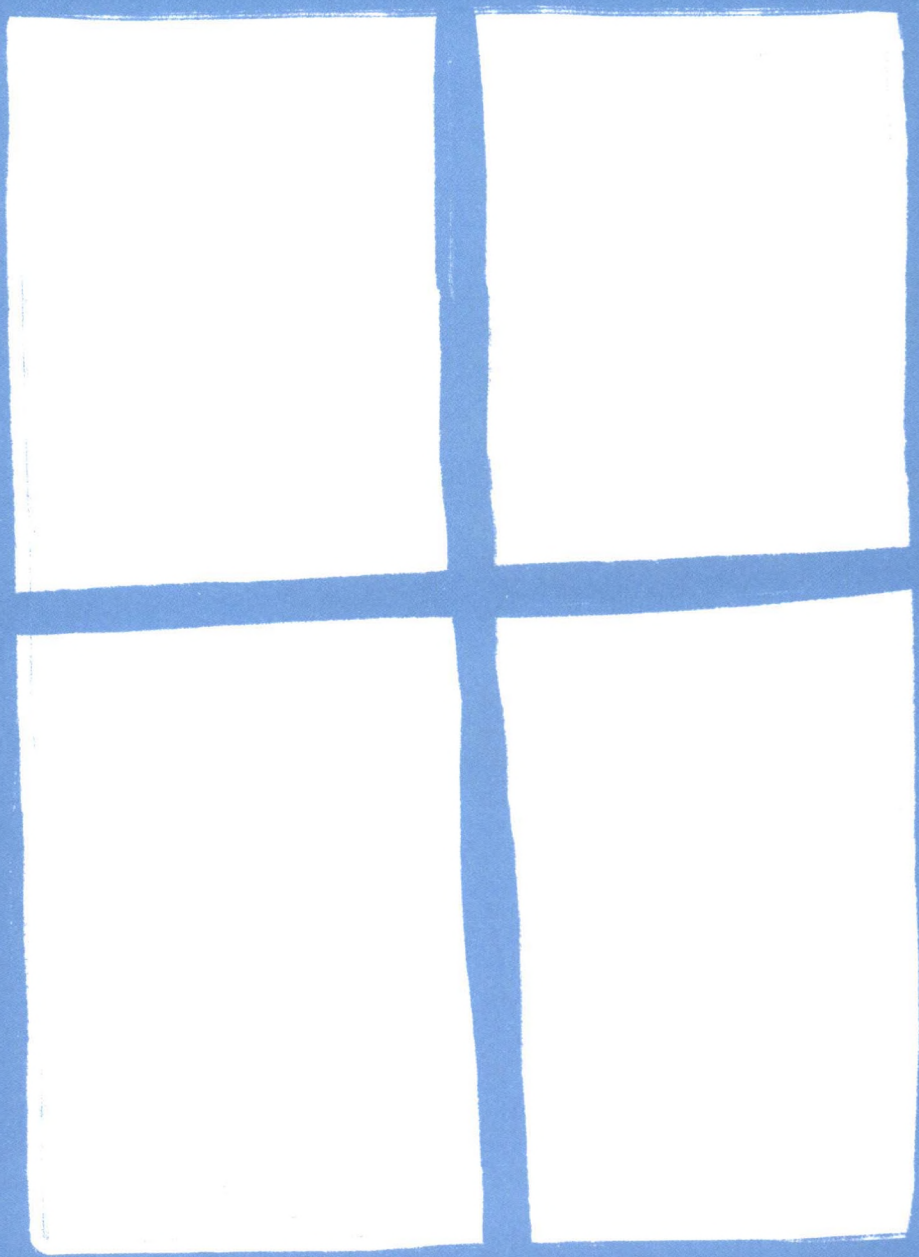
215

Paint a bunch of flowers using only shades of grey. Focus only on the tone of what you see (the areas of light and dark) rather than any colours. It may be easier to see relative dark and light areas if you squint your eyes.

Tip: If you don't feel like using paint, any other material will work.

Tip: Consider where the lightest areas are, and the darkest.

Imagine that it is winter. What would you see through the window?



Add the rest of the leaves to this stem. Try to get your drawing as realistic as possible, perhaps using sharp coloured pencils.



Tip: You may like to draw out the leaf shapes first, and then add a light wash of colour before adding detail.

Design your dream island. What natural resources would it have? You could draw it graphically, like a map, or go for something more realistic.

219

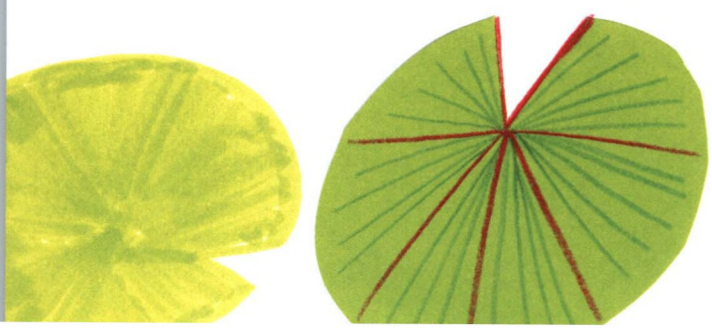
Take a walk and create swatches of any colours in nature that you like. You may find that certain colours look great together – perhaps these can become a palette for a later piece of work?



220

How many ways can you draw the sun?

Fill the page with water lilies.



222 Draw a flock of birds.



223 Fill with raindrops.



224

Using these shapes and colours as a guide, create a forest of trees. Add details such as leaves, trunks, branches and even wildlife.

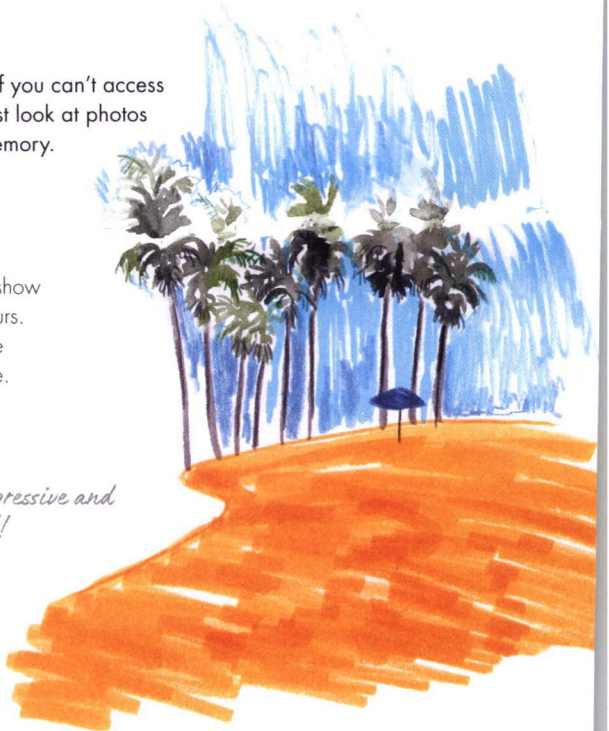


225

Draw a beach. If you can't access a real beach, just look at photos or draw from memory.

Think about the key elements you'd like to communicate in your drawing. You could show the temperature by using warm/cool colours. You might want to add in the sea, or leave negative space to show where it would be.

Tip: *There is no right or wrong. Be expressive and loose with your drawing, and enjoy it!*



Cut some pieces of fruit in half and create pieces of artwork based on what you see. Perhaps use cut paper and collage to make bold shapes, or make gestural marks using paint.

Tip: Try using fruit like passion fruit, oranges and pomegranate which have lots of seeds or interesting details to draw.

Continue drawing this tabby cat.



228

Draw anything from nature which has a colour you find interesting. Then, think about why it has that colour. You may like to write down your thoughts below.

Reflect: *Why are berries bright red? Is it to make sure we can see them, so we eat them? Red stands out well against green foliage as they are almost complementary colours.*

229 Fill the area with flowers.



230 Design a wallpaper based on plant life.

231

Notice the colours in a storm.



232

Look at a picture of an elephant. Draw one here using just one continuous line (without lifting your pen from the paper). Keep the form as simple as possible.

Reflect: *Consider what your elephant is doing. Is it going to be standing still? Trumpeting? Splashing?*

233

Visit a natural history museum, or anywhere where you can study animals closely. Make a drawing, or series of sketches, of the animals that interest you the most.

Choosing what to draw

It can feel overwhelming when you get to the museum, as there are so many interesting things to see. Try walking around the museum quickly first, to get a general sense of what is available, and what appeals to you. Find somewhere that you can sit or stand comfortably to make your drawing.



Materials

Some museums have certain rules about what art materials can be used in the galleries so it's best to check with the museum before you go. Brush tip pens are great for applying background colours quickly, and coloured pencils are good generally, as they are light to carry and safe to use in most places.

Drawing a scene

You could choose to focus on just the animals themselves – perhaps a close up of a face, a paw, or maybe even lots of tails. Alternatively, you could consider adding some context to your drawing. Where is the animal placed? Are there other animals around? Are there signs? These other forms could be left as sketches, just to give a suggestion of the surroundings.

Tip: If you end up making less drawings than you expected, that's no problem at all! Sometimes it's fun just to look around.

Draw the rest of the dog. Add colour, and fur.



235

Swatch all the colours of a sunrise.

Reflect: Could you use these colours in another piece of art? A pattern perhaps? Or a painting?

236

Draw a waterfall.

237

Draw the sky, from life, noting down what time of day it is. Observe the colours you see very carefully – what *exact* colours do you see? If the sky is moving and changing you could choose to work quickly, perhaps using paint to capture the energy and movement.

Tip: It is easier to work from light to dark with your colours, but you can always add in bright highlights using paint once your image has dried.

9.20 Sunday morning. View of the clouds and hedge. Clouds gathering.



Tip: Perhaps add in a bit of the foreground, perhaps the horizon line or what you can see in front of the sky.

There are cool colours and warm colours, and these can affect the mood of your artwork in different ways. You can use them all together in one image – there are no rules – but it can also be useful to understand the effect of the colours you use. Explore how different greens can feel cool and warm below.

1. Start by creating swatches of lots of different greens below. These could be greens you have mixed yourself, or green pens and pencils that you have. You could also use bits of green paper.

2. Now decide which colours seem cool, and which seem warm. Remember that there isn't a right answer to this, it's just your own personal feeling. Add a 'c' next to the cool colours and a 'w' next to the warm ones.

3. Using the space below, group the colours together in cool and warm. You could have a middle area where the colours feel neither warm or cold.

Cool *Warm*

Reflect: *What do you feel when you look at the different colours? How could you use them in your artwork?*

239 — Draw a landscape from memory. Don't think too much about this, just let your materials guide you.

240 — Draw a cobweb, from life.

241

Continue this design to create a border or a scene.



242

Continue the colours of the sea.



243

Draw a shell. Spend time really looking at the shapes and tones, perhaps using a magnifying glass. If your shell is light coloured, it may be useful to put it on a coloured background, and draw this too.

Tip: You could draw directly on to coloured paper, or start by drawing the negative space around the object.



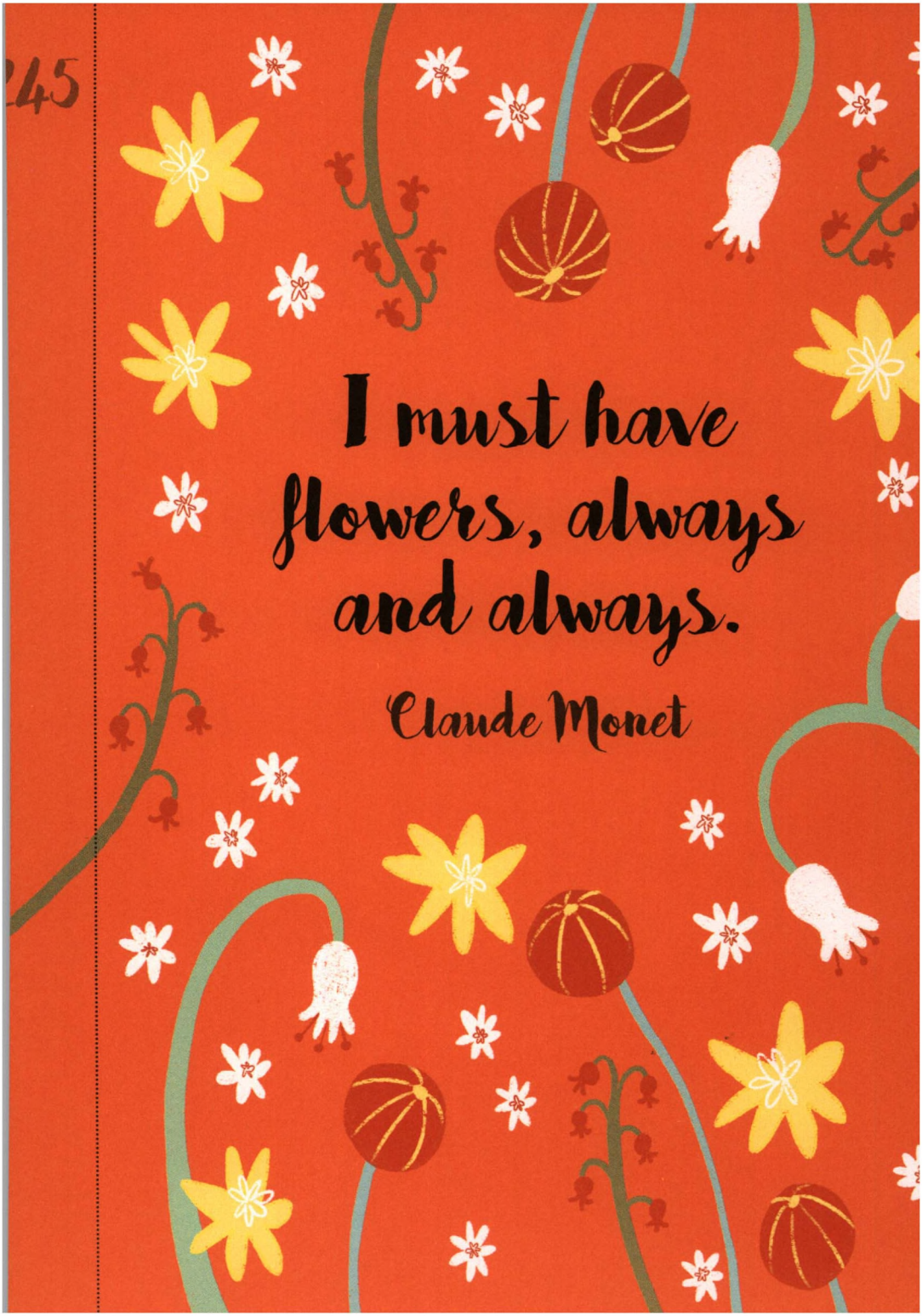
Tip: What colour are the shadows? Really look carefully at your subject.

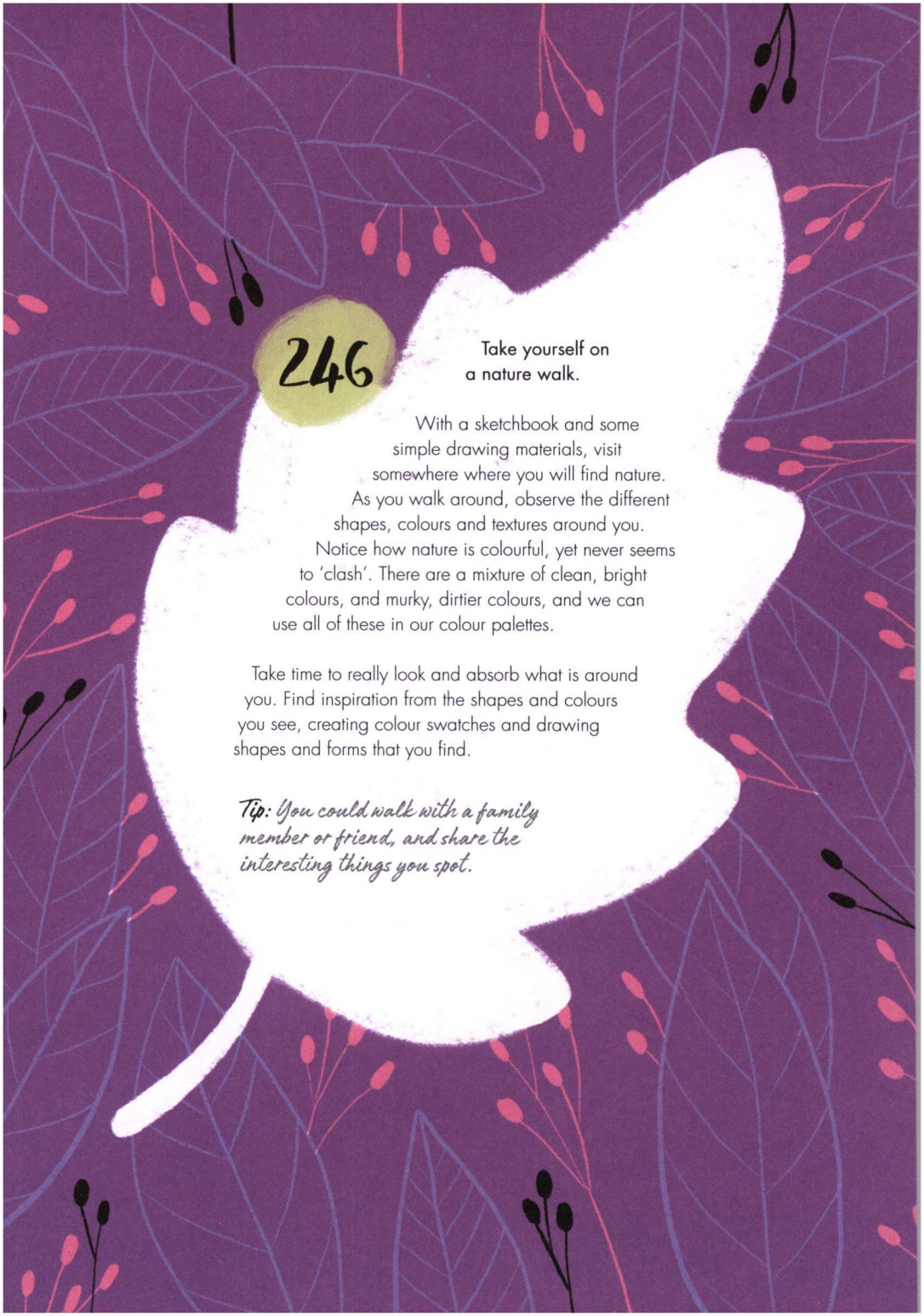
Tip: Here I have used gouache and coloured pencils on coloured paper. I added the colour from light to dark, starting with a white shape.



Inspired by the quote on the opposite page, fill the page with flowers. These could be abstract, perhaps created using cut paper. You could even start with a coloured background, and build your image up in layers.

245





Take yourself on a nature walk.

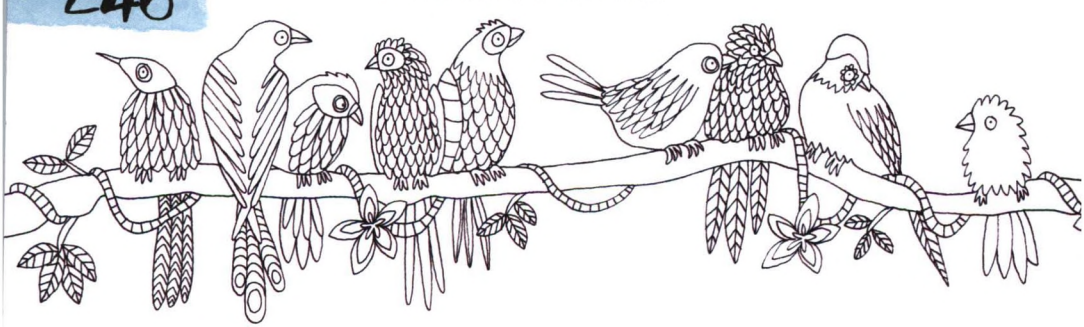
With a sketchbook and some simple drawing materials, visit somewhere where you will find nature. As you walk around, observe the different shapes, colours and textures around you. Notice how nature is colourful, yet never seems to 'clash'. There are a mixture of clean, bright colours, and murky, dirtier colours, and we can use all of these in our colour palettes.

Take time to really look and absorb what is around you. Find inspiration from the shapes and colours you see, creating colour swatches and drawing shapes and forms that you find.

Tip: You could walk with a family member or friend, and share the interesting things you spot.

247 Paint the sky today. Look carefully at the colours.

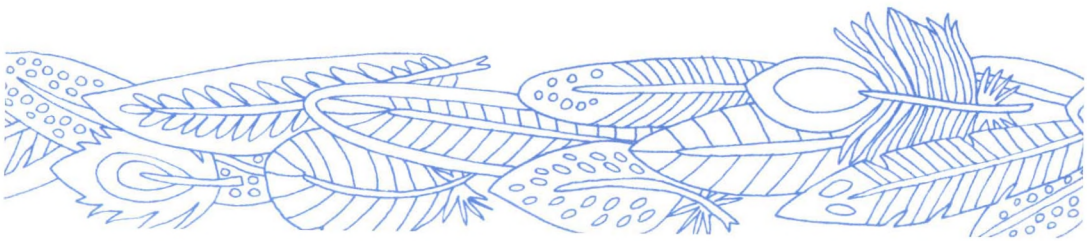
248 Add another branch full of birds.



249 Paint a thin layer of acrylic or gouache. Allow the paint to dry, and then explore drawing flowers and plants using coloured pencil or oil pastel.



250 Fill the page with feather patterns.



251

Draw a little forest.

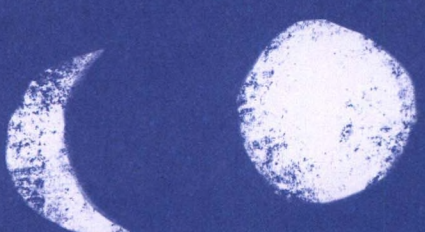


252

Draw the sky you see today, using a collage of cut paper.

253 Draw food that grows.

254 Using white chalk or oil pastel, draw the shapes of the moon.



Fill the page with trees and branches from imagination. You might like to add in a striking coloured background behind them.



Look through drawings you have made outside. They might be in this book, or in a sketchbook. Choose one of your favourites, and create a fresh piece of artwork from it. You may choose to use different materials, perhaps acrylic or collage.



Original drawing, through a train window. Watercolour and pencil

Tip: Be selective about what you re-draw. Consider what has worked well and what you would like to change.

Tip: This is a good way to create a more finished painting in the comfort of your own home. It may not retain all of the energy of your original sketch, but it will be interesting in its own right.



Acrylic painting

257

Create a field of sunflowers. You may prefer to look at photographs whilst you do this, rather than using your imagination. Consider how you could represent the repeating shapes – do you cut lots of circles out of paper? Or create paint splodges?

Draw a variety of leaves. Explore using different materials and colours other than green.



259

Fill the whole page with life. Add insects, plants and animals. Perhaps there is a beehive?



260

Take a walk with this book or a sketchbook and focus on the tone of what you see. Just look at how light and dark something is, rather than thinking about outlines or colours. To force yourself to draw only in tone, perhaps only take grey materials with you, for example 3 to 5 grey brush-tip pens, which give you a range from light to dark.

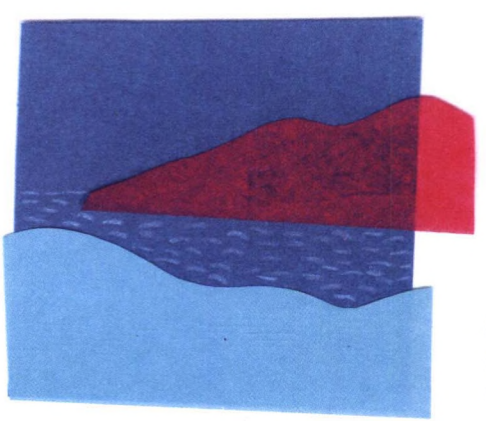
Tip: Squint your eyes as you look, to help see the light and dark tones in relation to their surroundings.

Add the surroundings to this lion. Where is he? Are there other animals around? Foliage? The rest of the pack?





Create thumbnails (mini, simple compositions) of landscapes, using cut paper and collage. You may like to add smaller details afterwards using pencil or pen. Explore using bold colours and dramatic shapes.



Reflect: *You might feel inspired by the thumbnails you create. Perhaps you'd like to create a painting based on your compositions.*

263

Sit where you can see a tree, and draw it. Really look. Observe the areas of light and shade, the bark, the shape of the branches. It's not just any tree, what makes this tree unique?

264 Using a black fine liner pen, doodle leaves below.



265 Take a look outside. Draw 5 different pebbles or stones you find.

266

Create an underwater scene. Consider the location you are drawing – is it in a murky river? Is it a coral reef?

267

Take a look back through the pages of this book, or any sketchbooks you have been keeping recently. Find a sketch that you really like, and repaint it here, but using a different material.

Rather than copying exactly, keep just the parts of the original drawing that you like.

Perhaps you'd like to try a slightly different composition, or zoom in more?



Original watercolour sketch



Acrylic painting

Reflect: *Notice how using different materials can give the same subject a very different feel. Here, the sketchbook drawing is fluid and light, and the acrylic painting seems looser and bolder.*

Study a leaf closely. Can you see a texture? Perhaps different colours? You could even use a magnifying glass. Draw what you see below.

Continue drawing the coral reef. Are there fish? Other underwater animals?



When you create a painting of a natural object, try to see every colour. Choose a fruit and spend some time looking carefully at the colours before beginning to paint it.

Create swatches of the colours you see. This will help keep you focused on the colours when you begin to paint, and will remind you how many different colours there are.



When you come to paint your fruit, keep your brush marks loose and free. Rather than drawing outlines, you could explore building up the drawing using blocks of colour, concentrating on the shape of each colour you see within the fruit.



Tip: Perhaps add detail and crisper areas of colour using a coloured pencil.

271 Draw a wave in a graphic style.

272 Visit somewhere there are lots of plants together, and draw from life using watercolour paint. Explore the variety of greens and the different shapes you see.



273

Look out for areas of strong contrast in nature. Where is there something very bright against something very dark?

Tip: Squint your eyes to see the shapes made by tone.



274

Use your imagination to draw a shoal of fish underwater.

275

Go to a window in your home and draw the same view, twice, in different weather conditions. This may mean coming back to this activity in a few weeks time. Observe how the different conditions can change the scene, whether that is the light, the colours or the mood.

Reflect: What do you notice? Does your drawing style change between the two images?

Draw the other side of the butterflies.

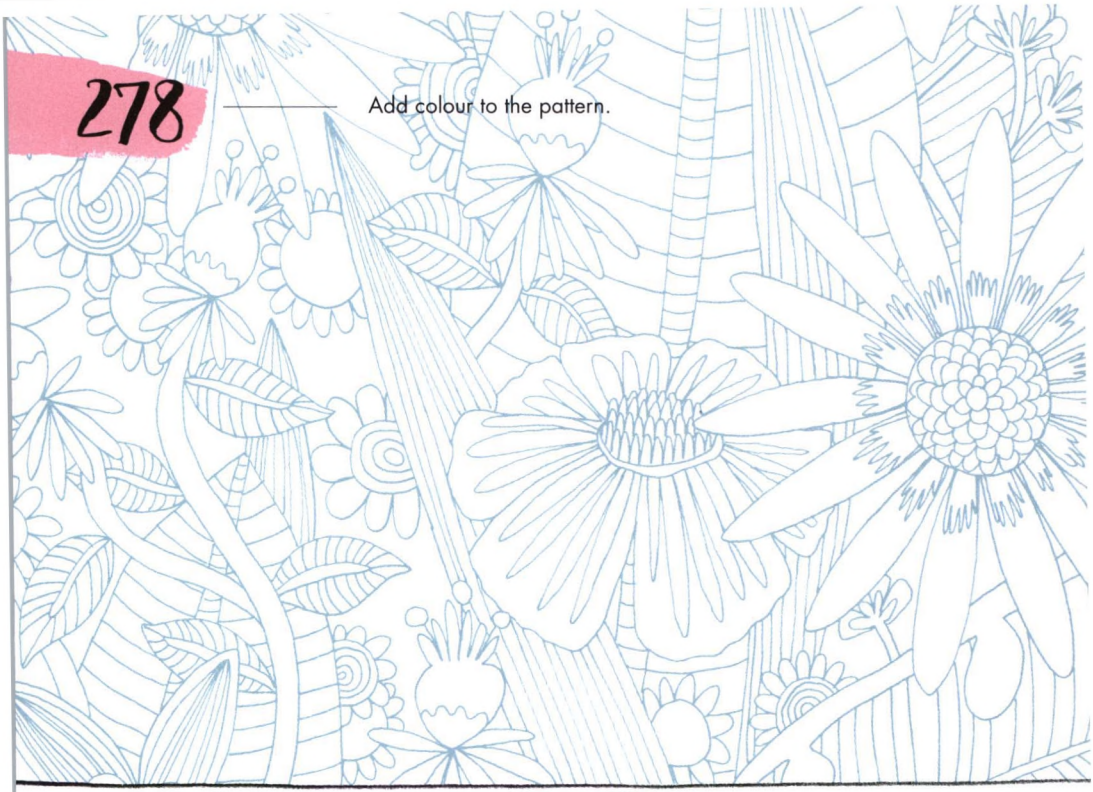


Look out for change in nature, and how different light, times of day and weather can have a drastic effect on scenes you see everyday. Go for a walk outside when the light feels unusual. Make sketches in colour, to show what you notice.



Here, the sky after a storm suddenly changed to a very dark, but glowing blue. The contrast between sky and trees made the usually dark cedar trees appear very bright green. I tried to capture it quickly, before the light changed again.

278 Add colour to the pattern.



279 Draw an imaginary animal.

Explore creating a still life painting using any materials you like. You can do this at home, or outside. Start by choosing a few elements to draw – perhaps flowers in a vase, some fruit, or even a fish! Just have fun and enjoy exploring colour and shape. There is no right or wrong. You could work quickly, just choosing materials and colours that you naturally feel drawn to. Be expressive!



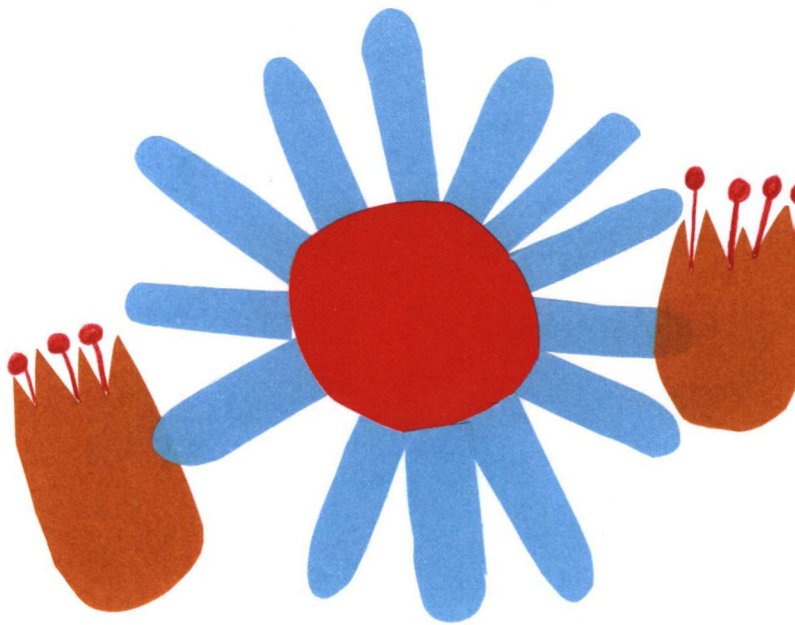
Tip: Consider using complementary colours to make your image feel energetic and really pop.

Tip: You could layer up different materials, once dry.

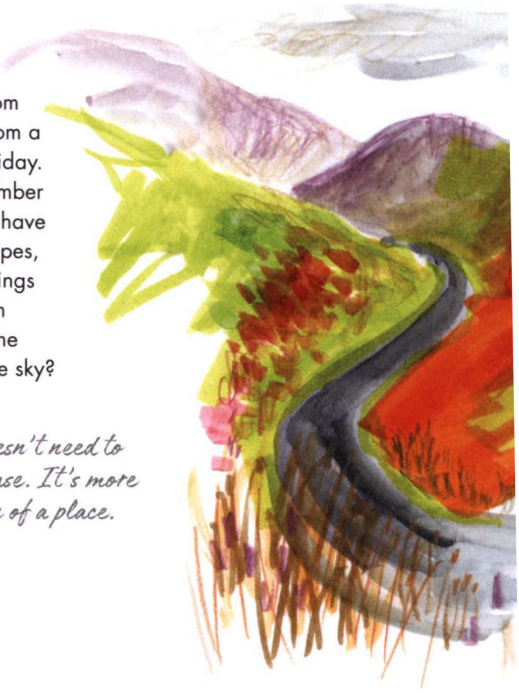
Tip: Look out for shadows, and areas of light and dark so your image has contrast.

281

Create a flower scene using collaged cut paper. Add finer details using coloured pencils.



Draw a landscape from memory – perhaps from a train journey or a holiday. Maybe you will remember blocks of colour, and have a general idea of shapes, and the position of things in relationship to each other. What was on the horizon? How was the sky?



Tip: This is difficult, and doesn't need to be accurate or even make sense. It's more about remembering the sense of a place. How did it make you feel?

Reflect: If you are out and about in future and see a landscape that you'd love to paint, try and fix a memory of it in your mind. Notice how it looks in that moment, especially the colours, and how it makes you feel. What are the shapes you'd like to remember for your painting?

283

Draw, from memory, your favourite spot in nature as you were growing up.

Organic shapes like trees can be daunting to draw. They are wild and messy and their branches turn and twist in unpredictable ways. Look at a tree outside. Notice where the branches cross each other and the angles and shapes that they make. Draw trees here, and don't be afraid to make a mess and go wild!



285

Take a walk outside amongst nature, and when you get home, draw as many things as you can from memory. Perhaps you remember shapes or objects, or perhaps just colours. You may just want to write down the thoughts that you had on the walk.

286

Add plants to the pots. You could decorate the pots too.

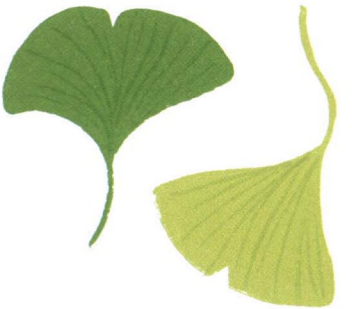


287

Find something from the natural world in your home or nearby outside and draw it here. Is it fruit? A plant?

Reflect: We can find nature wherever we are, even in the smallest places!

Study the beautiful shape of ginkgo leaves. Draw them here.



Nature is to be found in her entirety nowhere more than in her smallest creatures.

Pliny the Elder

290

Allow yourself some time to try some *Shinrin-yoku*, also known as 'forest bathing'.

Visit a forest or area of woodland or, if this is tricky, a single tree. As you walk around, or sit amongst the trees, consider if you feel as if the forest has a particular character. Does it have a personality, or a mood? How would you draw it?

Tip: Let your mind clear of thoughts and concerns as you spend time amongst the trees, in the same way it does when you are creating art. Don't worry if you don't feel like making any drawings after your walk, the most important thing is that you take a break!

Draw the Labrador. Where is it sitting?



It can be useful to practise drawing a silhouette of a tree. Often we see trees as silhouettes against the sky, and we can use them a lot in our drawings of nature. It also helps us understand how they are formed, by drawing just their shape, rather than thinking about colour and texture. For this activity, draw a tree from life if you can. It can be any type of tree.

Generally, it's a good idea to start with the larger, simpler shapes, and gradually work up to adding the finer details. So, start by drawing the widest area of the tree, then move on to the larger branches.

1.

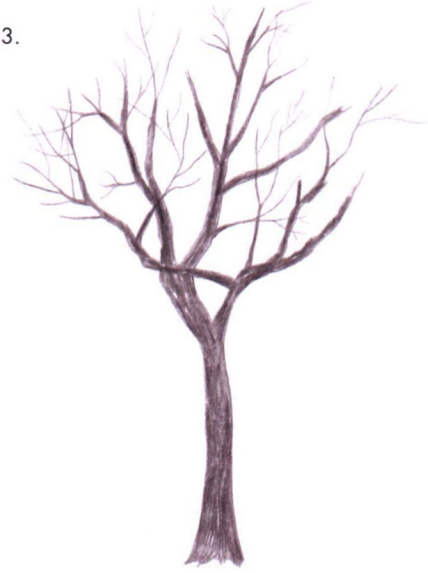


Tip: Remember that although the tree you are drawing is a flat shape, the tree in real life is 3D, so branches may well cross over and behind each other.

2.



3.



4.

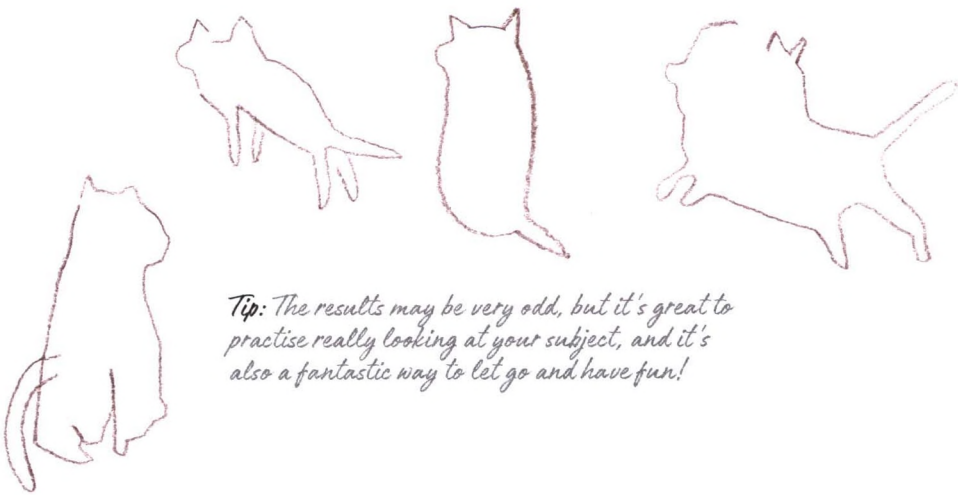


Be inspired by the natural world wherever you see it, and allow it to permeate all your artwork. The quote below, by Marc Chagall, is a brilliant reminder of how your experience of the natural world is just the starting point for your art. You can exaggerate and enhance the colours and the shapes that you see. Draw the sky, whilst thinking about these words.

Great art picks up where nature ends.

Marc Chagall

Create some 'blind drawings' of an animal, for example a cat or dog. Draw quickly whilst looking at the animal, rather than your page.



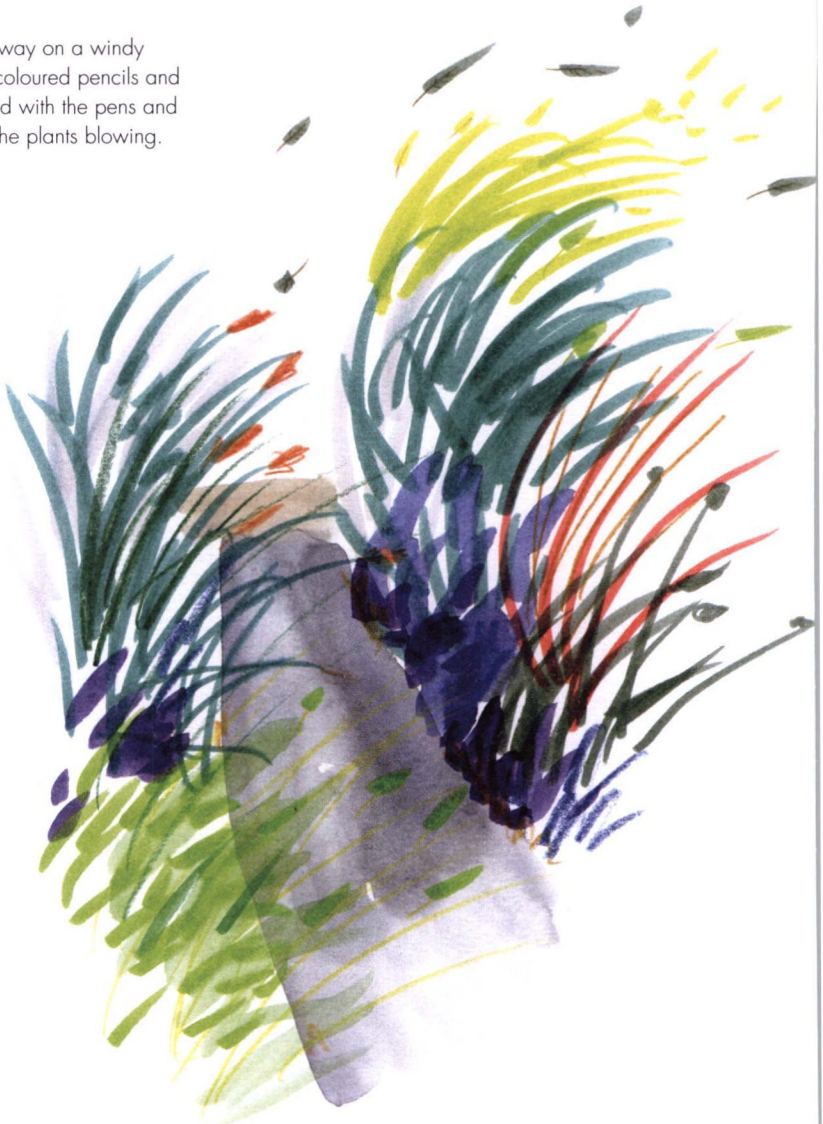
Tip: The results may be very odd, but it's great to practise really looking at your subject, and it's also a fantastic way to let go and have fun!

295

Make a drawing on a day where the weather is very noticeable. Try to communicate what you see out the window using mark-making, colour and the materials you use. Make careful decisions about how you represent the weather in your artwork.

Here I have drawn a pathway on a windy day using brush-tip pens, coloured pencils and watercolour paints. I started with the pens and made fast marks to show the plants blowing.

Consider which materials might best describe the weather you see. Perhaps hot, dry weather could be emphasised by using a dry material, like oil pastel or chalk. Watercolour could be used to show wet weather.



Tip: *You may need to be patient and then capture a scene quickly in your mind. Sometimes I had to wait for a really big gust in order to observe what was happening to the bushes and plants.*

Reflect: *What differences does this weather cause? Are the colours you are seeing different? Are the plants moving in a different way? Show this in your drawing.*

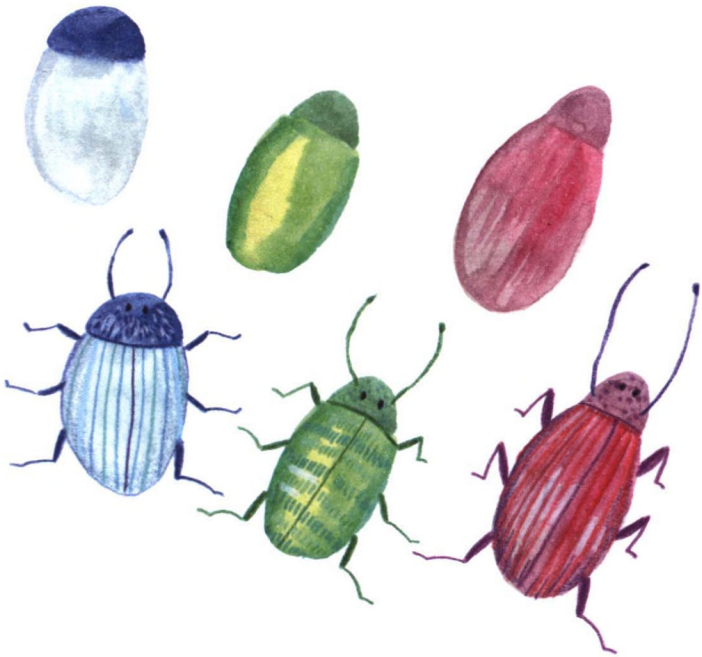
Draw as many birds as you can think of. They could be real or imaginary. Perhaps focus on one area, so draw all their heads for example. Consider the variety of beaks and colours.

297

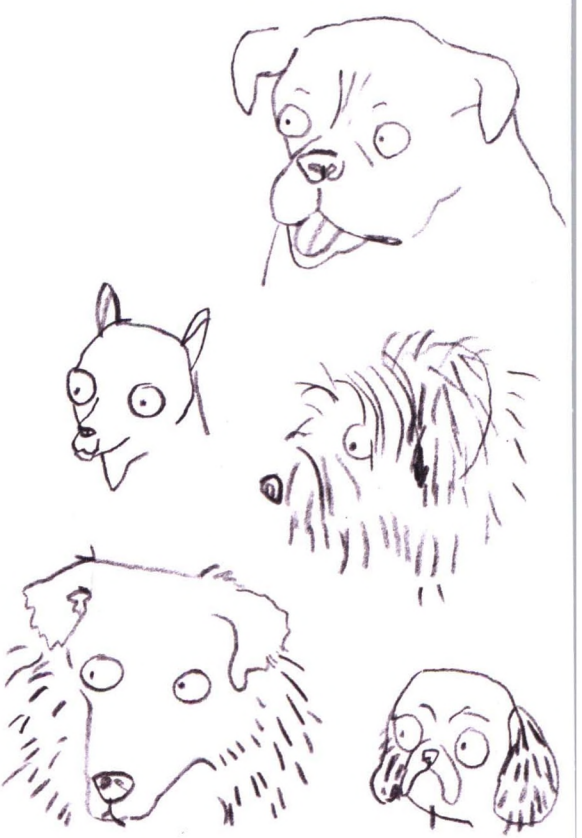
Draw colourful beetles.

1. You could start by painting coloured shapes, allowing colours to blend into each other. You could also use coloured paper. Be bold in your colour choices.

2. Add details using sharp coloured pencils. Consider patterns and extra details you could add.

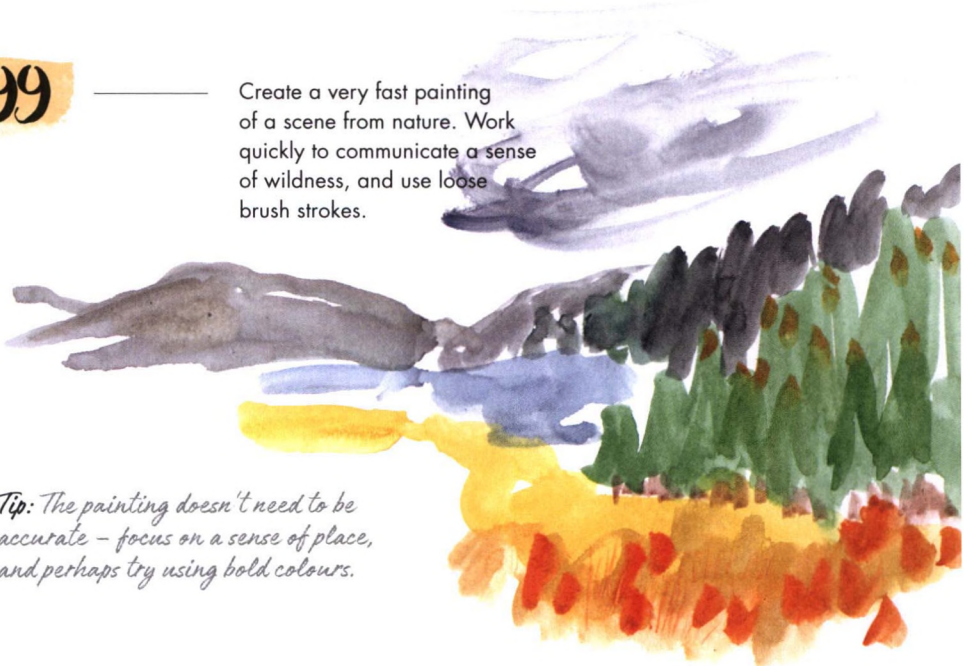


Dogs come in so many different shapes and sizes. Look at different breeds of dog and draw them below. What makes each breed distinct?



299

Create a very fast painting of a scene from nature. Work quickly to communicate a sense of wildness, and use loose brush strokes.



Tip: The painting doesn't need to be accurate – focus on a sense of place, and perhaps try using bold colours.

300

Take a walk outside in a garden or park. Draw something that inspired you, using colour and shape boldly.

Add birds to the perches. Perhaps the colours and shapes overlap to create a vibrant, busy scene.



302 ——— Spend some time drawing vines on the page.



303 Draw the pattern of a cheetah's fur below.

304 Take a look outside. Draw the bark from 2 different trees.

305

Consider how you might draw the texture of a fish without drawing each individual scale. You could use watercolour, and allow the colours to blend into each other. For best effects, use watercolour paper for this, and then stick in your experiments on the opposite page.

Start by drawing a light outline of your fish in coloured pencil. Keep the shapes simple for now. Then, using watercolour and a brush pen/paintbrush add colour to the top of the fish's body, fins and tail. Using a clean brush, add water to the bottom side of the fish. Then, allow the colour and the water to meet and blend.





Tip: Consider leaving some areas entirely free of paint - this bright white area suggests that the fish is shiny.

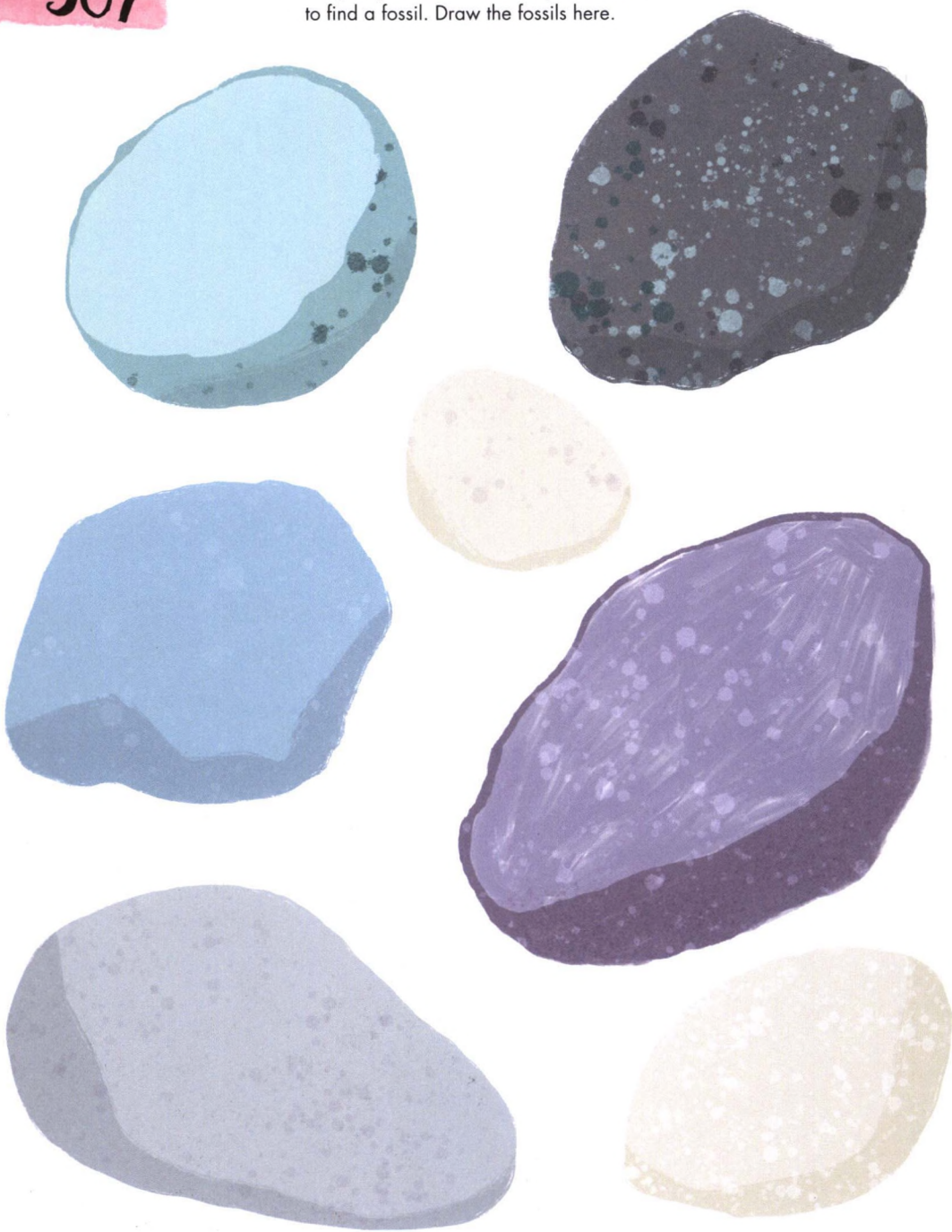
Add more watercolour on top of the blended areas, perhaps to show stripes or marks, or even to just create a colourful fish. Enjoy exploring how the colours run into each other and mix. You may like to add finer details when your painting is dry, in paint or perhaps pen or coloured pencils.

Tip: If you use too much water, you can gently dab it away using a kitchen towel.



306 _____ Draw a storm at sea.

Imagine you have cracked open a stone to find a fossil. Draw the fossils here.

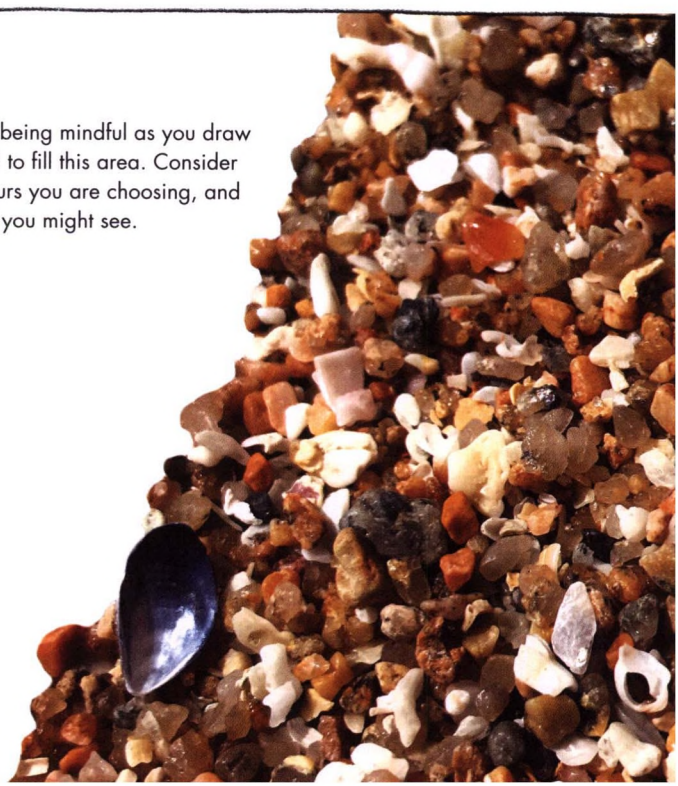


308

Turn these coloured blobs into a flock of birds, or perhaps a shoal of fish.

309

Practise being mindful as you draw the sand to fill this area. Consider the colours you are choosing, and patterns you might see.



310

Make a drawing where you are looking up.

Lie on your back or in a reclined chair, and look upwards. You could choose a spot under a tree, in woodland, or even in an open space.

Explore this new perspective, drawing what you see.

Tip: You don't need to capture everything you see, just what interests you.



311

Draw a still life of some natural objects, perhaps fruit, vegetables or flowers. Put them in a coloured vase or bowl and be really bold with the colours. Don't be afraid to use 'clashing' colours, and be as expressive as you like.

Tip: Look back at your colour wheel at the complementary colours. Could you include these so that parts of your image really jump out?

Complementary colours



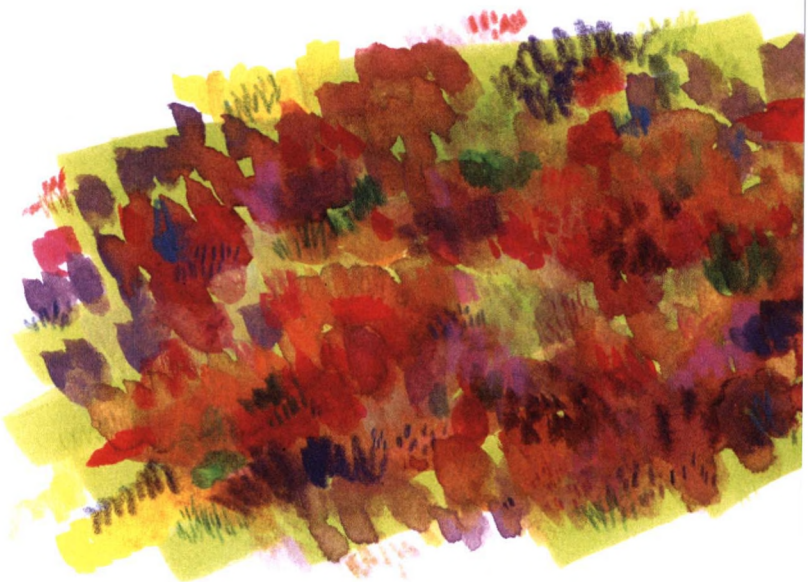
Analogous colours



Tip: Using analogous colours will create a more harmonious palette

Tip: Perhaps use cut paper or brush tip pens to create your base layer. You can quickly apply these colours in blocks, and then add layers of tone, detail and colour on top.

Try focusing on one small patch of ground, perhaps grasses or heathers. Build up layers using paint, pens and pencils and aim to capture the depth and a range of colour and textures.

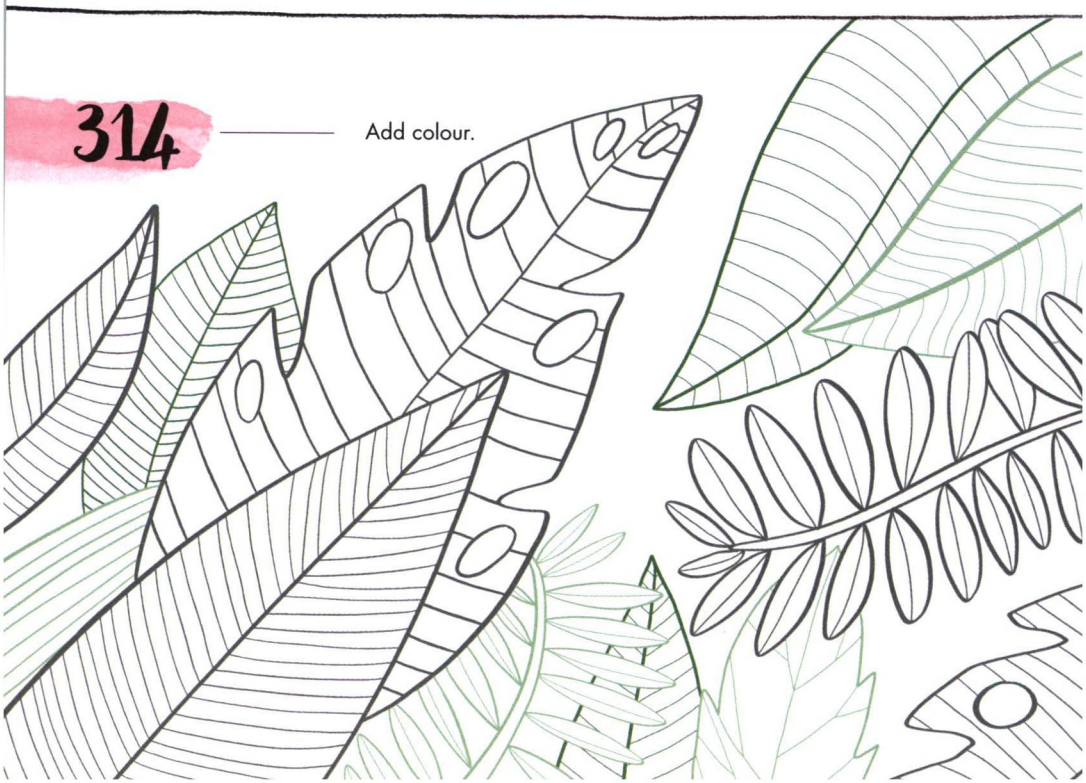


313

Draw an owl.

314

Add colour.



Continue painting this lake scene. Could there be land in the foreground too?

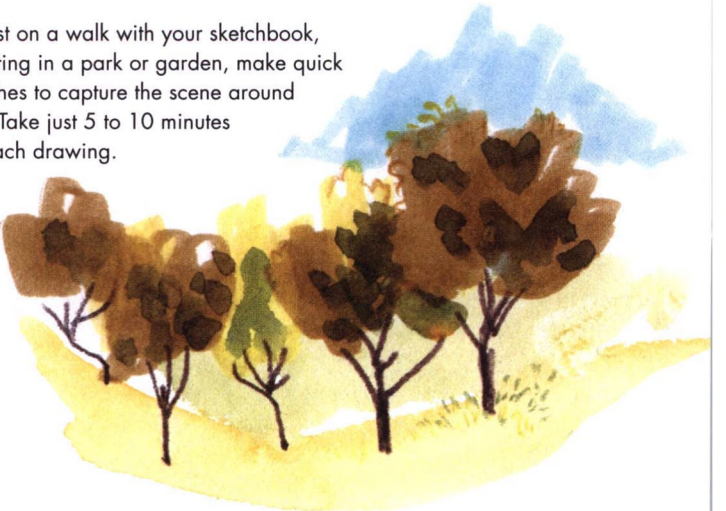


316

Visit a garden or park and fill the page with drawings of small things that you see. Perhaps pebbles, little flowers, or insects. You could also do this activity from imagination if you prefer.



Whilst on a walk with your sketchbook, or sitting in a park or garden, make quick sketches to capture the scene around you. Take just 5 to 10 minutes on each drawing.



Tip: Be selective about what you draw. What interests you? What would make a pleasing composition?

Draw the rest of the ocicat. What is it looking at? Perhaps it is trying to catch a butterfly?



Explore the effect different coloured backgrounds can have within your artwork. We don't have to draw the colours we really see, but can imagine and exaggerate hues to change the mood and feel of a drawing. Choose a piece of fruit or a plant – a lemon or orange would work well for this. Draw it on the opposite page, each time with a different coloured background.



Tip: You could use a variety of different materials too, to explore how this changes your art. I've used oil pastels, pens and coloured pencils here.

Reflect: What do you notice about using different colours?
There are no wrong answers, just note how the feel of the drawing varies.

320

Take some time to practise drawing the shape of birds in flight by focusing on their silhouettes.



Tip: You may be able to do this from life, but if not, try studying online videos or documentaries.

Tip: Watercolour paints flow easily which means you can capture shapes quickly. You could also try brush tip pens.

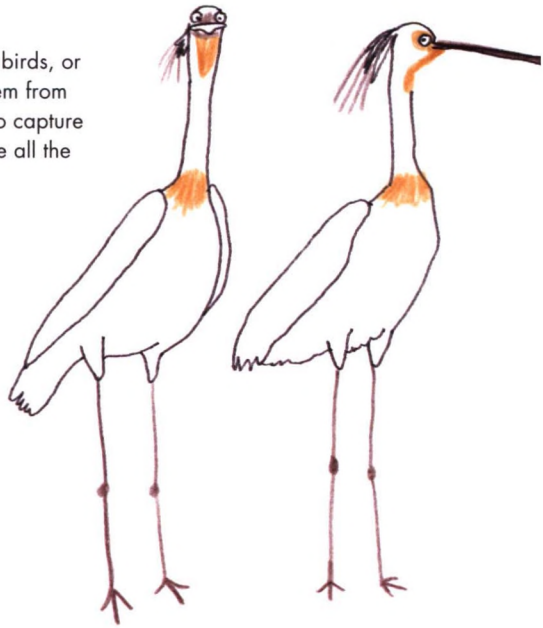
Limpet shells come in an infinite variety of colours, sizes and patterns. Fill this page with your own designs.



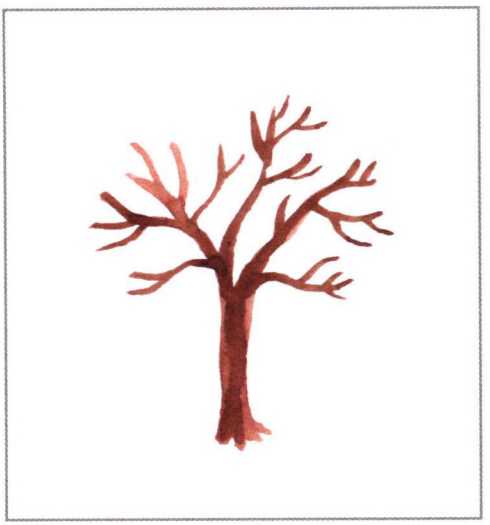
322

Draw a constellation of stars. Use white paint, perhaps acrylic. You could create 'splats' and 'flicks' of paints to create galaxies.

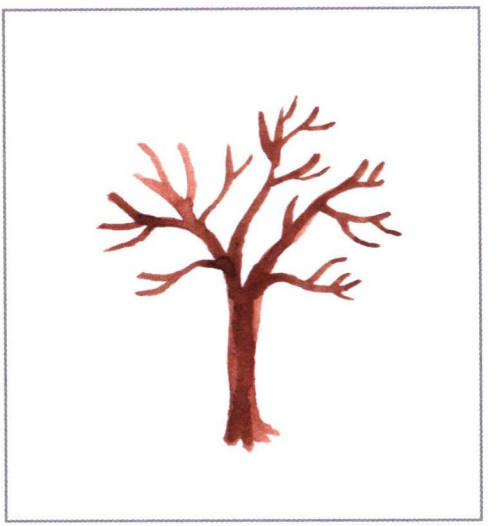
Watch a video of birds, or animals. Draw them from different angles, to capture what they look like all the way round.



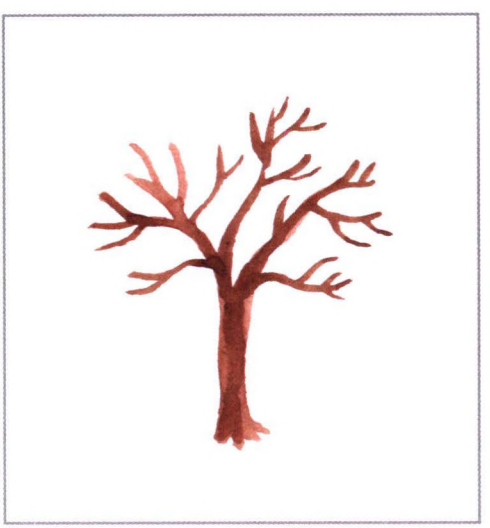
Draw a scene in each of these boxes to depict a different season. How would the tree look? Are there other plants around? And animals?



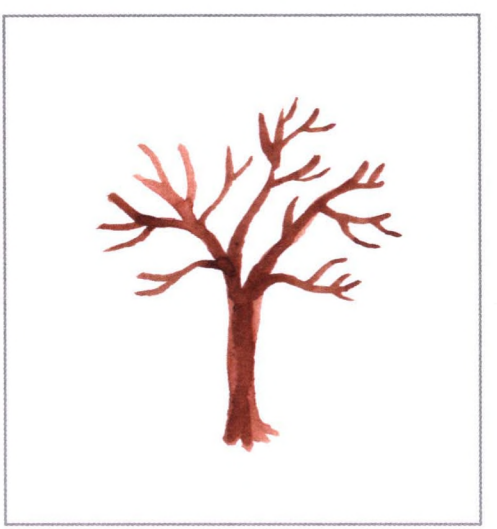
Season:



Season:

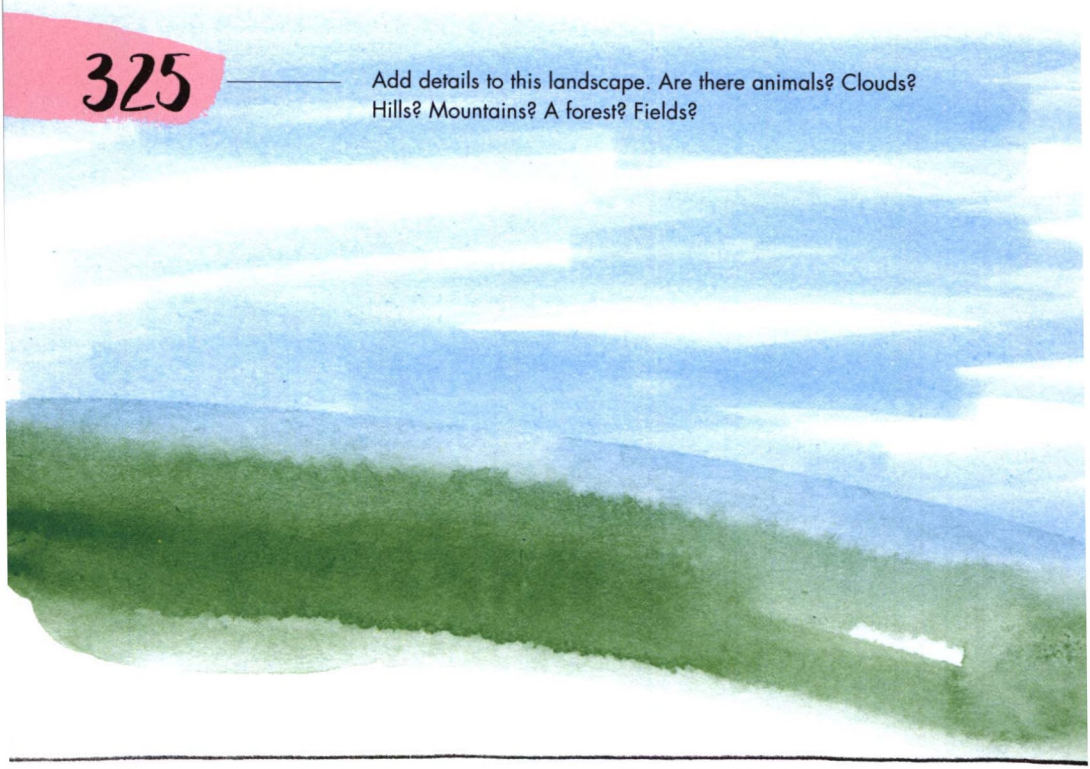


Season:



Season:

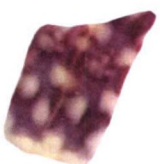
325 Add details to this landscape. Are there animals? Clouds? Hills? Mountains? A forest? Fields?



326 Draw a herd of animals.

327 Draw a rock pool from imagination.

328 Here is a fragment of shell. Draw from imagination what the rest of the shell might look like.



To the attentive eye, each moment of the year has its own beauty, and in the same fields, it beholds, every hour, a picture which was never seen before, and which shall never be seen again.

Ralph Waldo Emerson

330

Take a nature walk.

As you walk amongst the natural world, through trees or past rocks and plants, scan the scenery around you. Look for compositions which interest you and could become drawings at a later stage.

You may find it easier to create a 'view-finder' using your hands. Hold up you thumbs and index fingers to create corners, and then hold them together to create a rectangle. Look through this to 'capture' compositions in your memory. Finding a composition that works simply means that the shapes and forms you can see are pleasing to look at in relation to each other.

You might like to take a sketchbook with you, and create quick sketches of any scenes you like. These rough drawings could later be used to create more sustained pieces of art.

Tip: Have a think about things near and far away. You might see a lovely composition of a tree and sky, or equally, a single leaf against a branch might form a beautiful image .

331 Create a forest.



332

Draw the animals that these snouts belong to.

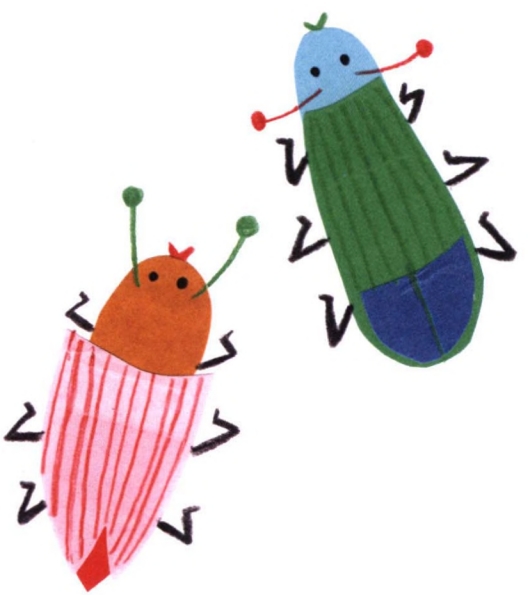


333

Draw the sky outside using oil pastels and coloured pencils.

334

Design some bugs using cut paper. You could add details and features using coloured pens and pencils.



Often when drawing outside, you will notice that some things you'd expect to be the same colour – like these reeds – actually appear surprising colours depending on their distance, and how the light falls on them. Choose a subject to draw, perhaps some plants, and paint them below, paying particular attention to the different colours that you see.



336

Fill the page with loose, gestural, drawings of leaves.
You could use oil pastels.

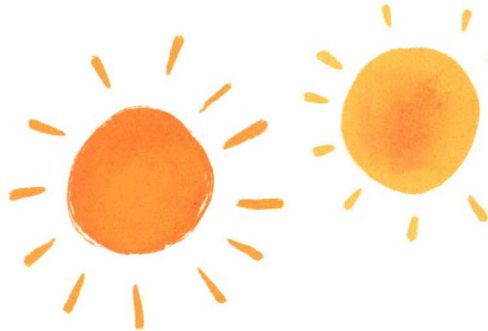


337

When the sun is out, and there are shadows forming beneath flowers and bushes, you can create a drawing of the shadows. Find a bush or flowers, and hold this page underneath, ideally resting on the floor. Trace the shadows that fall onto the book.



Fill this page with drawings of the sun.



339 Using oil pastels, make some rubbings on thin paper against the bark of different trees to capture their texture. You could make a collage here, perhaps abstract or perhaps depicting a scene.

340 Add flowers to the vases.









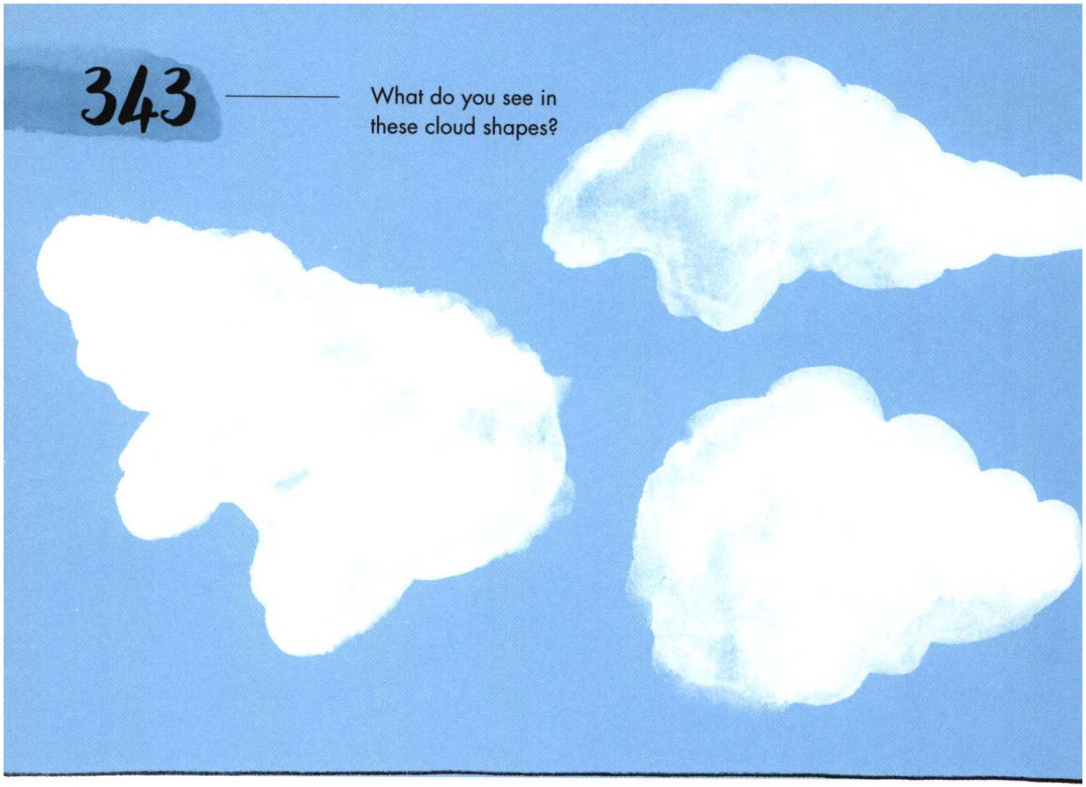
341

Create a pattern using starfish.
Perhaps all their points are touching more starfish?



When drawing anything, including nature, you don't need to use the exact colours you see. Your drawings can still 'make sense', even when you use colours that are more unusual. In fact, using exaggerated colours can make for really exciting images, and can help communicate the mood of a picture. Use the space below to explore drawing the natural world using wild colours.

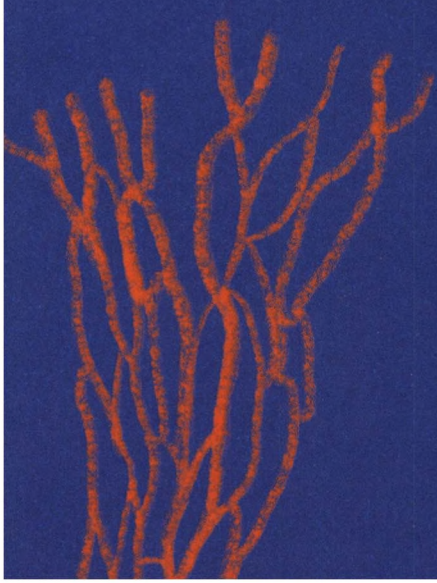




344 ——— Draw your dream pet.

345 Can you think of 3 places in nature where you find the colour blue? Draw them here. Underwater? Insects? Birds?

346 Using oil pastels or chalk, continue drawing the intricate shapes of coral.



347

Make a drawing or painting outside where you focus on areas of light, dark and contrast.



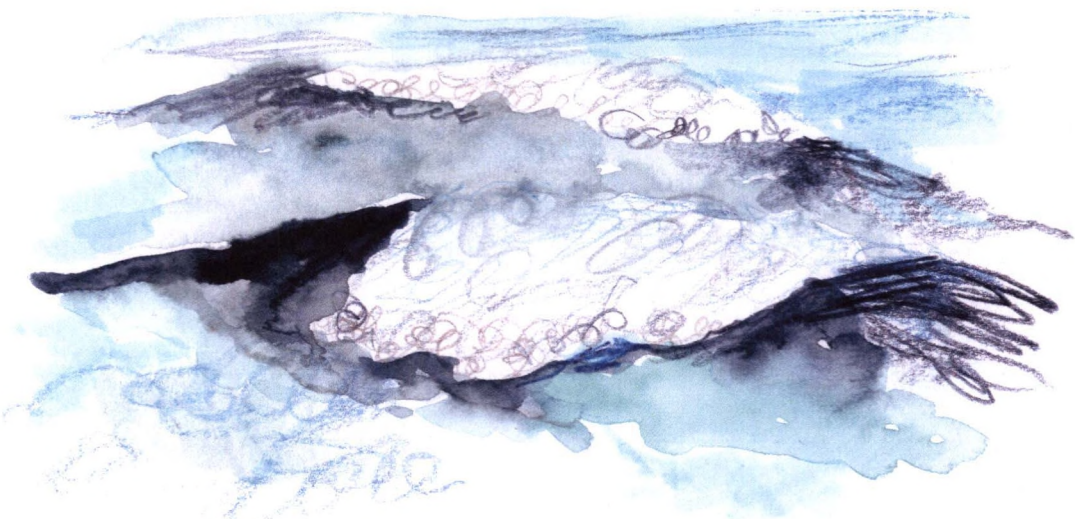
The areas of strong contrast can become the most interesting parts of your drawing, and it will be where your eye is naturally drawn. Look out for this in the natural world, and use it in your artwork.

Where can you see a bright colour against dark? Or darkness right next to light?

Tip: You could exaggerate the contrast that you see. For example, in this scene the tree is much lighter than the bushes behind it, and to emphasise this I have left some areas white, making a very strong contrast.

Drawing waves can be tricky because the water moves so quickly. Practise trying to capture a snapshot of a single moment in time – a freeze-frame of the scene in your mind. Use the page on the right to create studies of waves. You may have access to the sea from life, but you can also watch videos of waves online – which is handy, as you can pause them to draw!

Tip: Notice where the colour is lightest and where it is darkest. This will help to add depth to your image.



Tip: Using expressive marks and materials like watercolour can help add energy and movement to your drawings.

Tip: Remember that you are just creating studies and sketches. You are looking and exploring – there is no right and wrong and it is OK for them to look rough and unfinished!

349

Use the space below to draw a zebra's stripes. You could use paint, and create the pattern using bold strokes.

350

Add lines and textures to these pebbles.

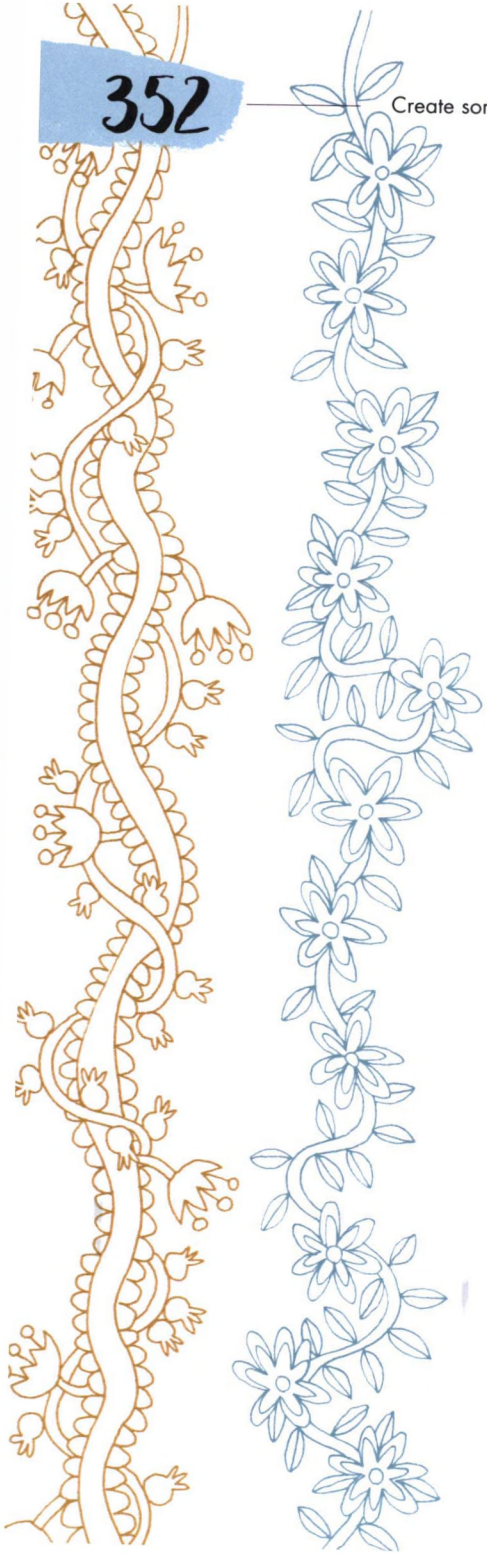


Explore using bold colours and expressive marks to draw a plant or bunch of flowers from life. Consider using a variety of different materials and enjoy the textures you can create. Look at your subject carefully, but allow yourself to be free and creative whilst making the drawing.



352

Create some designs based on vines and flowers.



353

Take some time to make some sketches and paintings outside, on location. Sit somewhere that you feel comfortable, and where you are able to lay out your materials.



Tip: Trying to decide exactly what to draw can be a challenge, but perhaps this is because we put pressure on ourselves and our drawing being 'right'. Treat this more as an exercise in looking, and enjoying, your surroundings. Try not to worry too much about what it is that you are drawing, and focus instead on how enjoyable it is to be creating art outside.

Study the tones you can see.

The sky may change quickly in your drawing. Try to capture it as quickly as you can. You could communicate the movement of the clouds by using fast, gestural brush marks or scribbles.

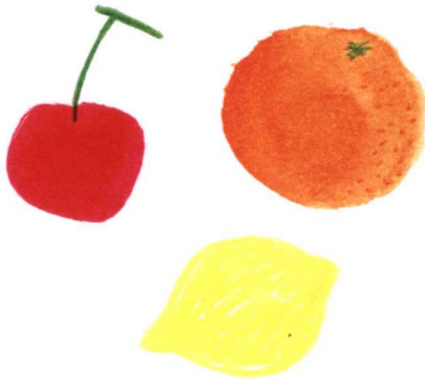
Work in any material that feels right at the time – perhaps mix them up in your drawings. Here, I felt that the intense turquoise colour of the lake would be bolder if I worked on top of watercolour with pencils.



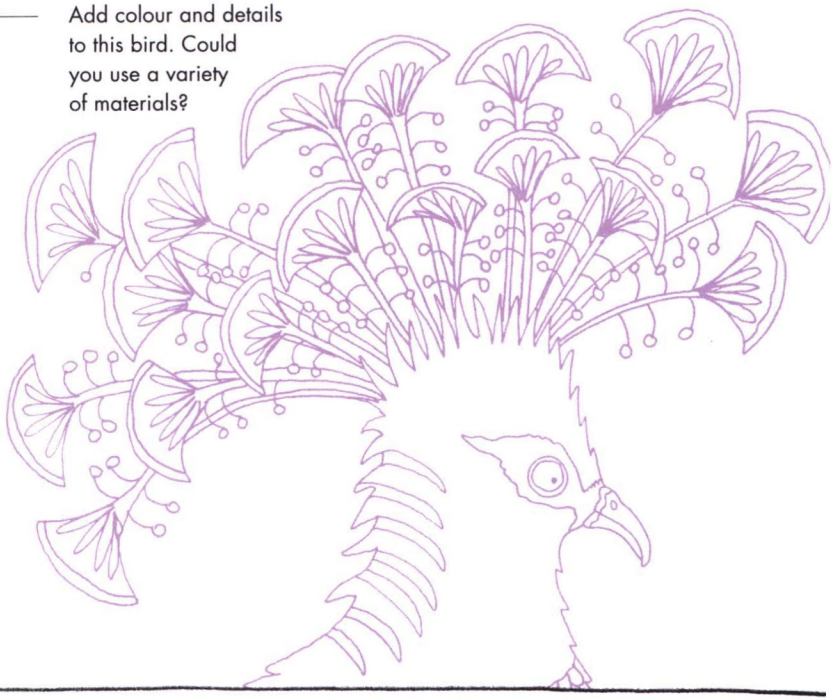
Tip: Look out for colours that are striking and add them confidently to your drawings. Perhaps there is a very bright yellow on the clouds, or shadows appear very purple. Explore exaggerating these colours.

354 ——— Draw a landscape using completely the wrong colours.

355 Fill the page with fruit, from imagination.



356 Add colour and details to this bird. Could you use a variety of materials?



357 Design a pattern based on flowers.

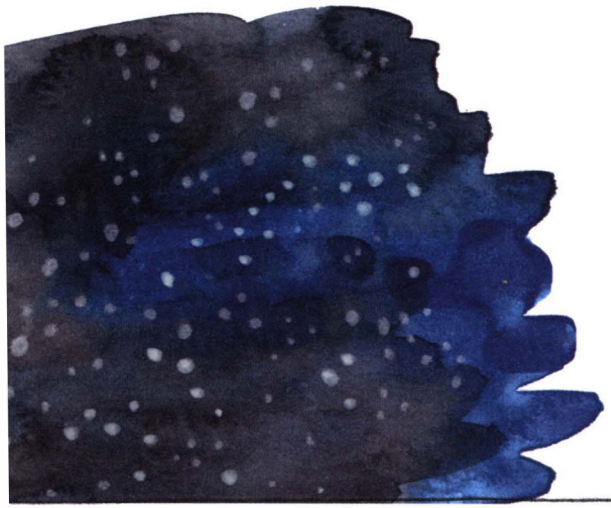
358 Draw your favourite plant.

359 Draw the rest of the husky.



361

Create a night sky, or drawing of space using a painted watercolour wash. Add stars in acrylic or gouache paint.



362

Design some imaginary plants.

360

There are cool colours and warm colours, and all can have an effect on your artwork. Today, explore how different oranges and yellows can feel cool and warm.

1. Start by creating swatches of lots of different yellows and oranges below. These could be colours you have mixed yourself, or pens and pencils that you have. You could also use bits of paper.

2. Now decide which colours seem cool, and which seem warm. Remember that there isn't a right answer to this, it's just your own personal feeling. Add a 'c' next to the cool colours and a 'w' next to the warm ones.

3. Using the space below, group the colours together in cool and warm. You could have a middle area where the colours feel neither warm or cold.

Cool *Warm*

Reflect: *When could it be useful to use a cool yellow in your artwork?*

Nature gives to every time and season some beauties of its own; and from morning to night, as from the cradle to the grave, it is but a succession of changes so gentle and easy that we can scarcely mark their progress.

Charles Dickens



Once again, try some *Shinrin-yoku*, also known as 'forest bathing'.

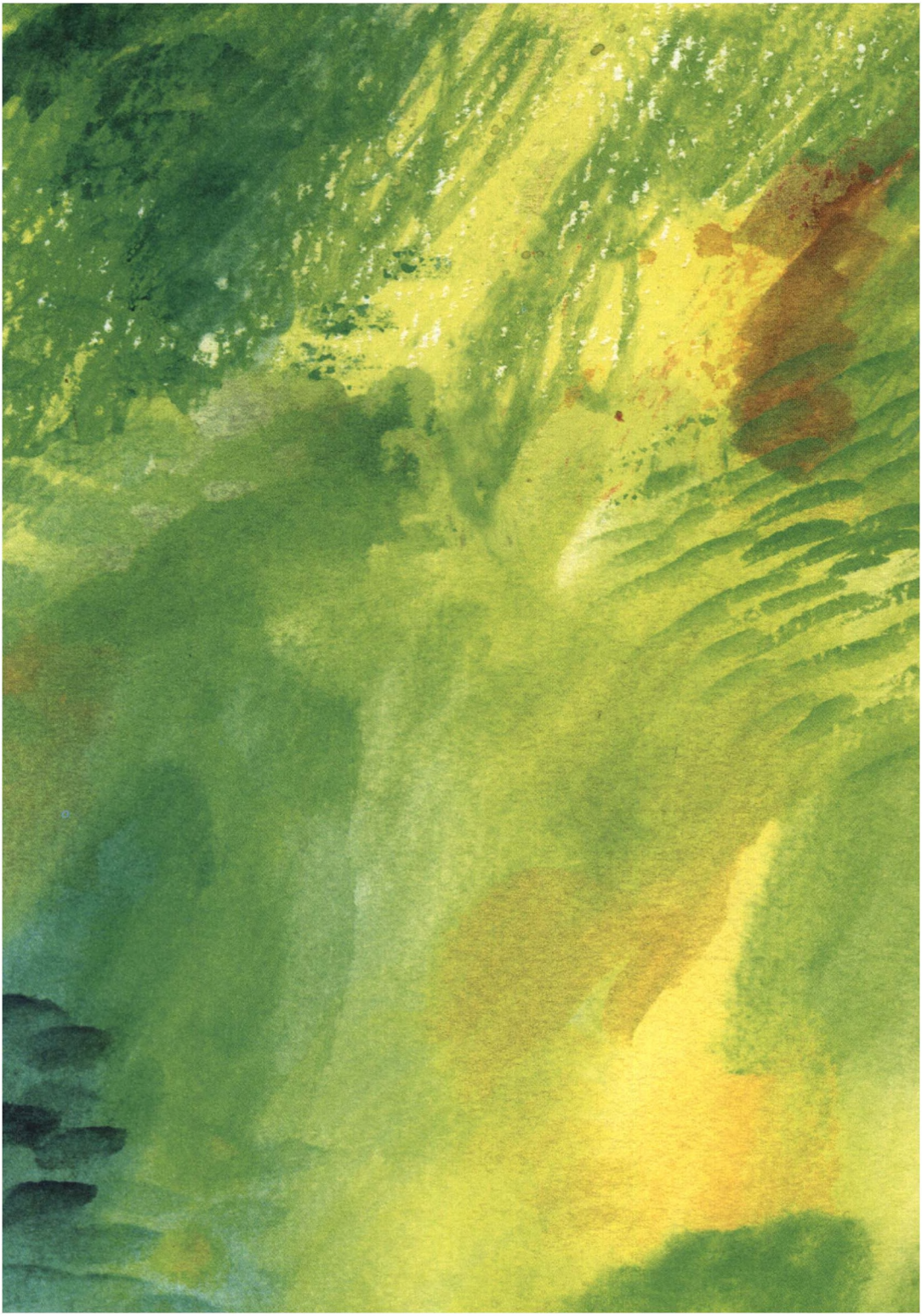
Visit a forest or area of woodland or, if this is tricky, a single tree. Sit in one spot near a tree and breathe in deeply. Feel the bark, the moss, the leaves. Look up and around – what do you see? Are there repeating patterns? Twists in trunks? Notice everything.

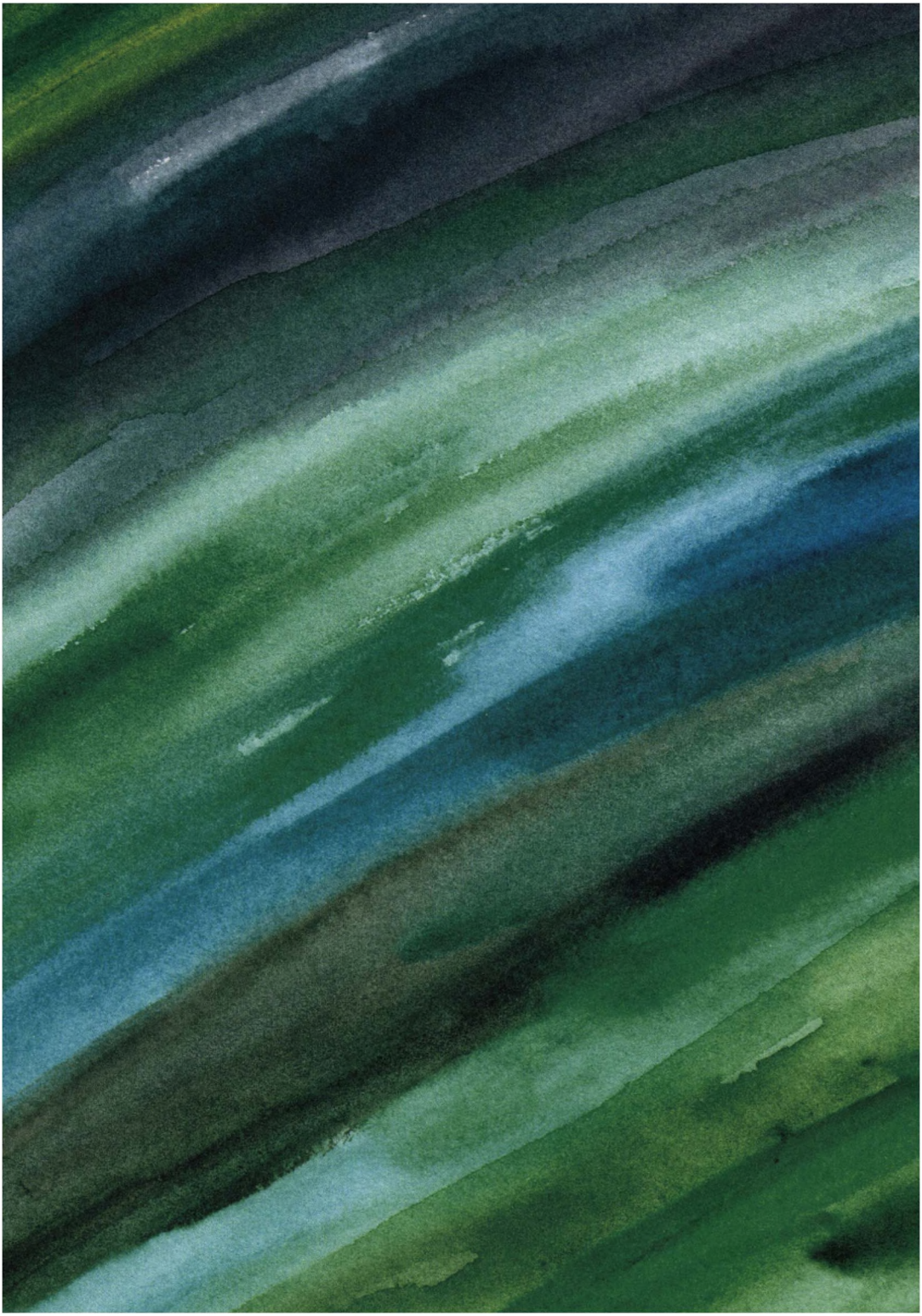
Tip: Shinrin-yoku can be an excellent way to clear your mind of unhelpful chores and helps us be more creative. It creates space, and gives us time to think.

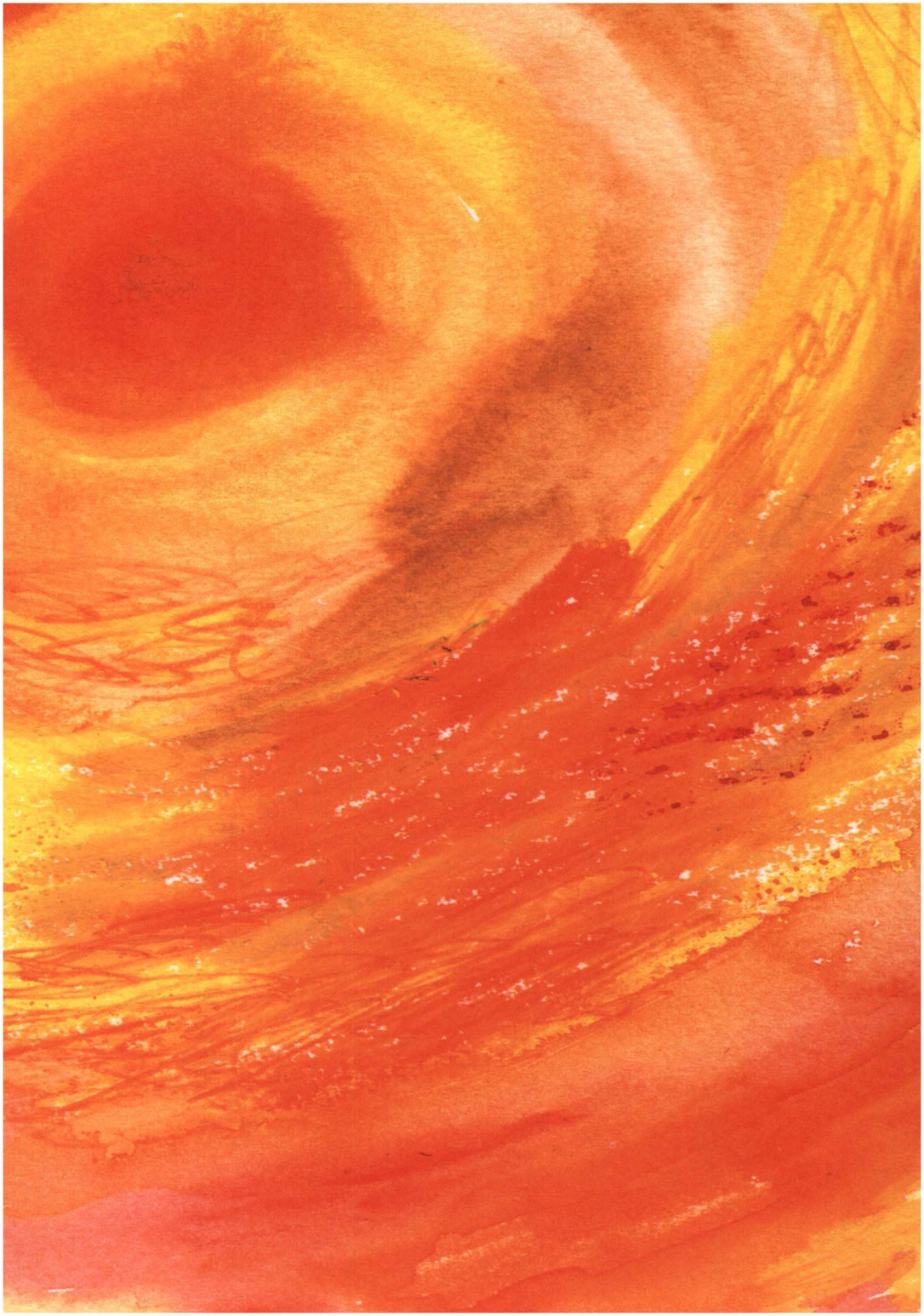
365

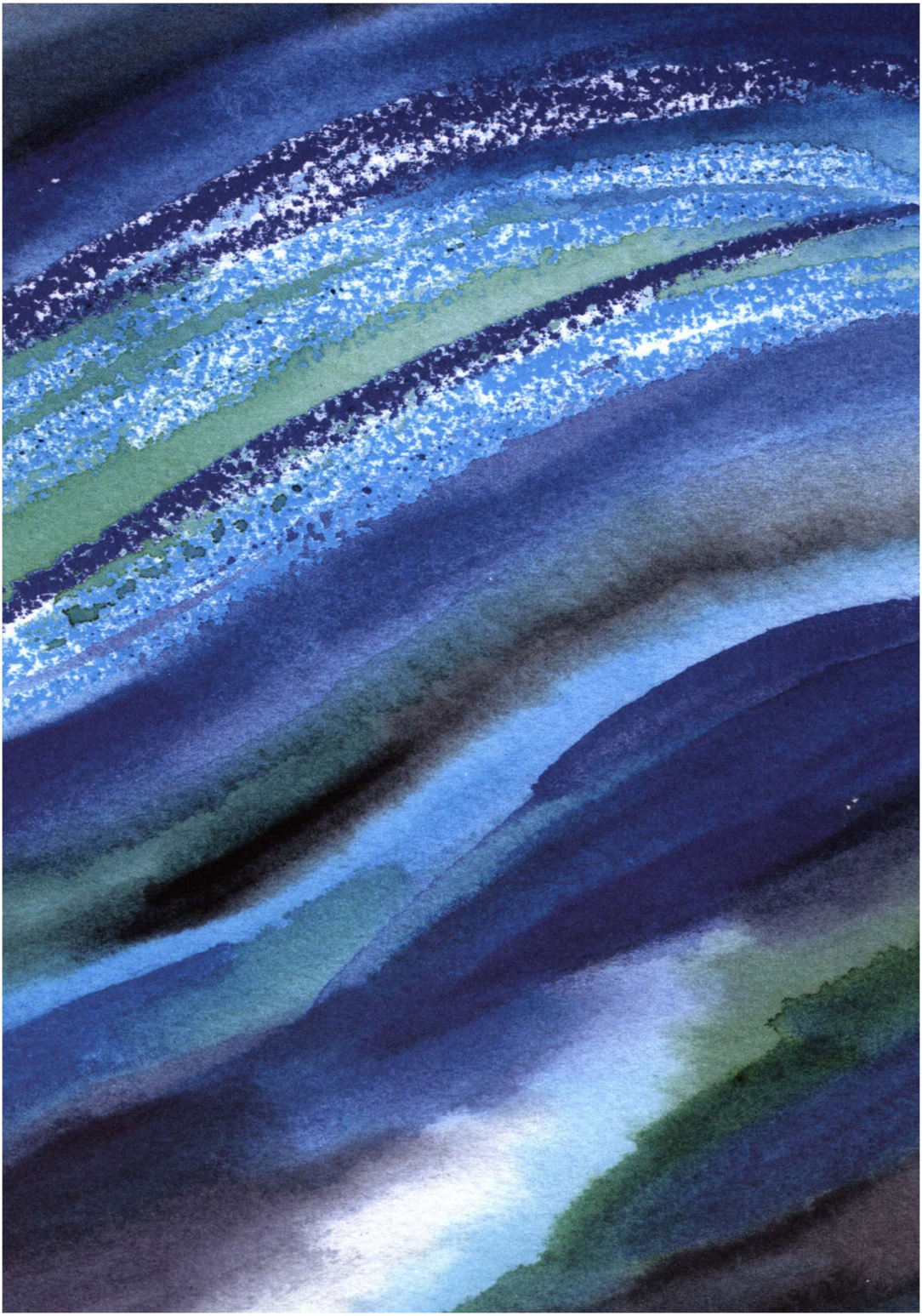
Use the coloured papers on the next few pages to create a collage drawing of somewhere in nature. Try this in a new sketchbook! This can be the start of a new creative journey, where you record thoughts, drawings and ideas about the natural world.

Tip: Starting a sketchbook can be intimidating, but be bold, cut up some coloured paper and go for it! Remember that there is no 'bad' art – and enjoy expressing yourself!



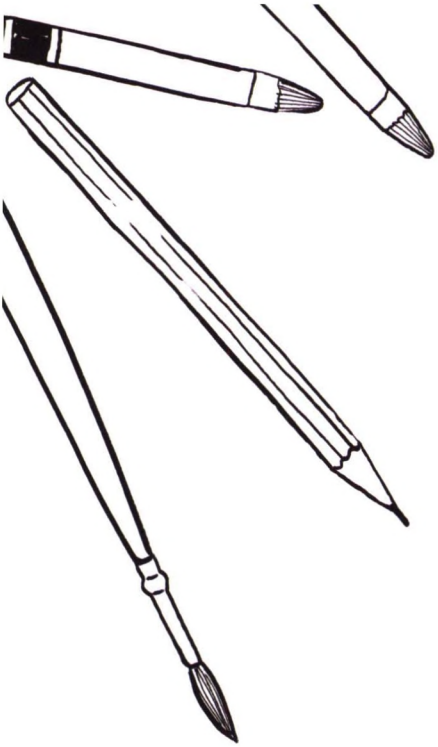








Notes and ideas





About the Author

Lorna Scobie grew up in the English countryside, climbing trees and taking her rabbit for walks in the fields. She is an illustrator and designer, who is now based in south London. Growing up surrounded by nature has influenced her illustrations greatly, and her work often revolves around the natural world and animal kingdom.

Lorna draws every day, and always has a sketchbook close to hand when she's out and about, just in case. She illustrates her work by hand rather than digitally, as she enjoys the spontaneity and also the 'happy mistakes' that can happen along the way. Her favourite places to draw are museums and botanical gardens.

This is the fourth book in Lorna's *365 Days* series, following on from *365 Days of Art*, *365 Days of Drawing* and *365 Days of Creativity*.

If you'd like to keep up to date with Lorna's work, she can be found on Instagram and Twitter: **@lornascobie**

www.lornascobie.com

Thank you

To Tom, for your endless support, interest and ideas. Thank you to Stefan Batorijs for providing such insight into the history and practice of forest therapy, and to Juliet Docherty for your mind-opening lessons about colour. Thank you also to my fantastic family, and my super editor, Kajal.

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