

Introduction to Portraits by Hester Berry

[By Hester Berry](#)

This resource is one of [four resources](#) created by painter Hester Berry which aim to introduce some basic drawing and painting concepts to primary-aged children and their teachers. [See all the resources in this series here.](#)

Introduction

Drawing and painting faces is notoriously difficult, but there are some simple things that can help you. The trick is to look very hard and draw what you see, rather than what you think you see. For example, lips don't really have an outline, yet everybody puts that in. Really you can see the darkness of the top lip, and the shadow above the chin, which suggests the bottom lip.

To illustrate this point, ask the children to look at the images below and to decide which is the more realistic mouth? Which is the more realistic eye?

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Seeing and drawing features

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basic concepts in drawing and painting



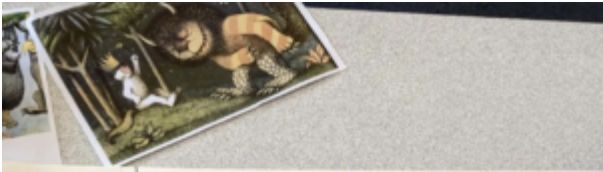
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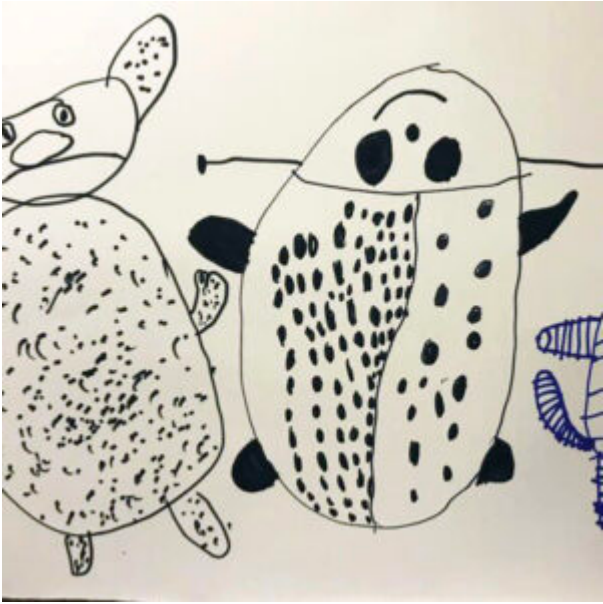
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Magnets and Forces

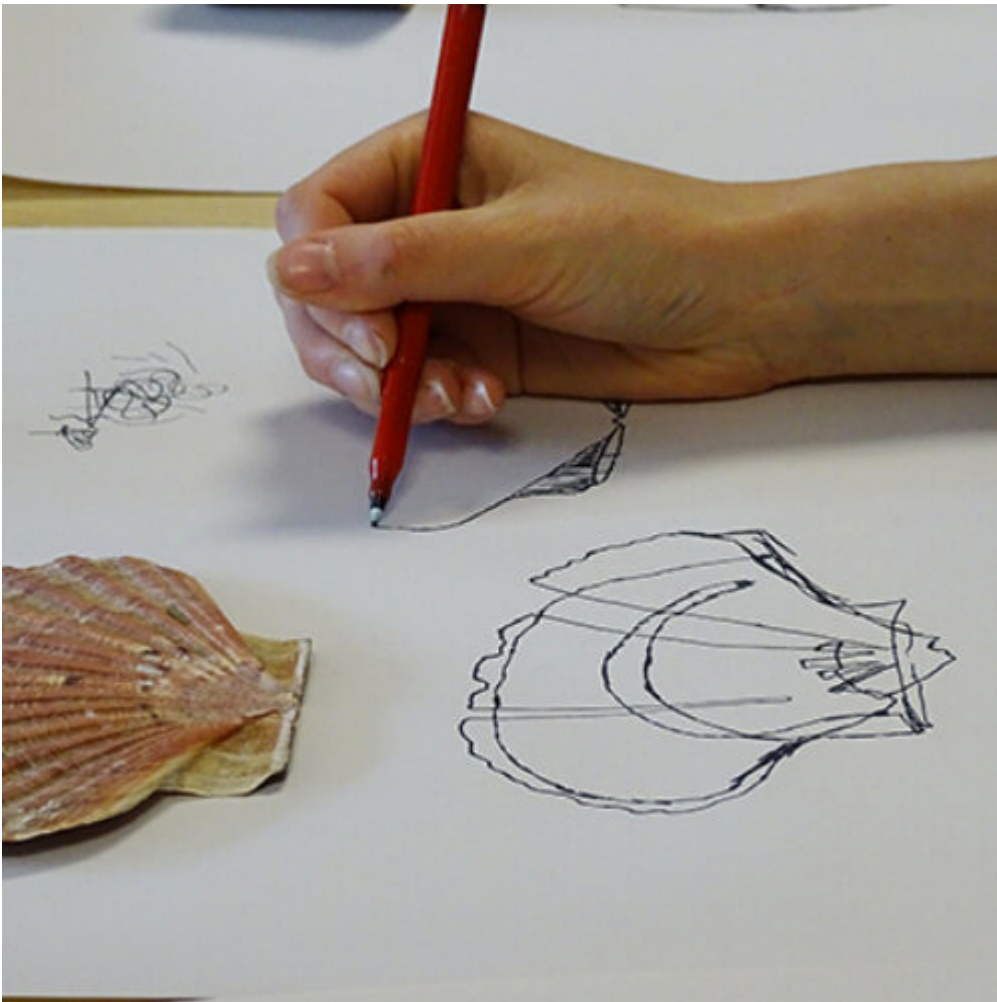
Secondary school students are likely to study properties of magnets in their science classes, but in this workshop, artist Melissa Pierce Murray, encourages teenagers to explore playful and aesthetic responses to magnets, rather than analytic and quantifiable ones. Using artistic and scientific approaches together aid in developing curiosity and imagination.

The Opposite of Light

Teenagers work with artist Melissa Pierce Murray on a range of explorations looking at light and contrasts. This workshop explores contemporary themes around placement, object and meaning.

Explore and Draw

Ten Minutes, Five Times a Week



Ten Minutes, Five Times a Week is a simple set of drawing exercises designed to get people drawing.

The resources are aimed at a broad audience, but designed particularly with educators in mind.

Each exercise is designed to give non-specialist educators the confidence to approach drawing, by committing to regular, brief drawing activities for just one week.

Find a 45-minute [session recording](#) demonstrating the exercises and approaches you'll find on the page below.

WHAT ARE THE BENEFITS AND HOW DO WE FIT THE EXERCISES INTO THE DAY?

- Who can I use the exercises with?

The exercises are adaptable and suitable to learners in all settings, including EYFS, Primary and Secondary Schools, Health & Community Care, Home Education, Lifelong Learning and Museum and Gallery Education.

- What might the benefits be?

Our experience has shown the following benefits from similar projects:

1. Opening minds as to what a drawing activity can be as both an activity and an outcome
2. .

Improved dexterity (which also helps with handwriting).

- Helps learners transition between parts of the day.
 - Improved concentration.
 - Improved sense of wellbeing through the mindful element to the exercises.
 - Improved drawing skills and improved creative confidence.
 - Improved confidence amongst non-specialist educators teaching art.
- How might you fit the exercises into the day?

Ten Minutes, Five Times a Week would make a great activity to start any session in your educational setting. Try swapping your usual morning activity with this challenge, and see how it impacts the week. You could also use the exercises immediately before any other art session as a way of helping learners transition and tap into their creativity.

It's worth noting that it doesn't need to be a one-off venture: you can repeat the exercises as often as you want, as repetition provides an opportunity for learners to gain meaningful drawing skills over time.

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Before you start...

Before Each Session: Set Expectations

The following exercises work best if the learners work quietly and with concentration. A quiet atmosphere will help learners tune into close seeing and set a calm and mindful intention for the session.

After Each Session: Reflect

At the end of each session, it's worth investing two minutes in getting learners to walk around the room to look at each other's work. This will help them focus and reflect on their experiences and the experiences of others. Reflection also gives learners space to recognise the value of the work that has been made. Learners might comment on what they like about their peer's work.

At the End of the Week: Revisit

Please make time to revisit the exercises to allow learners to articulate and reflect upon their progress over the week. You may like to ask some questions...

- What was their favourite exercise to do?
- Which outcome do they feel was the most successful and why?
- Is there something they would like to try next, for example, a new material?

You might like to give them a chance to repeat an exercise to allow them to consolidate their experiences and reflections.

The Five Drawing exercises...

Day 1. Continuous Line Drawing



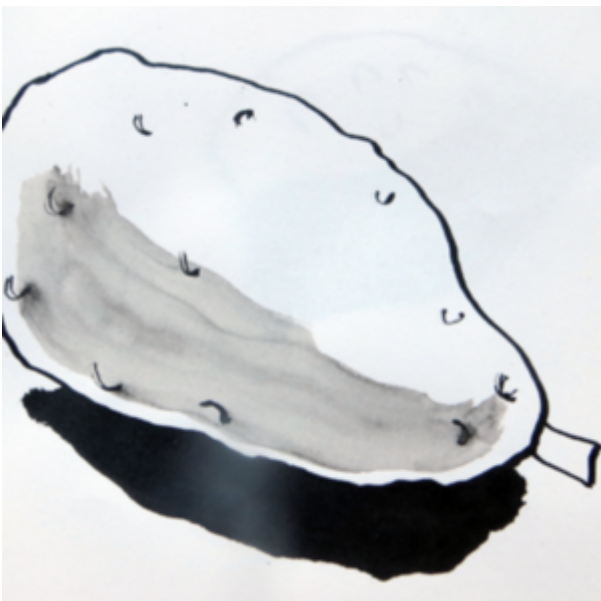
Find out how to do a simple continuous line drawing exercise to start the week.

Day 2. Backwards Forwards Drawing



The backwards forwards drawing exercise helps develop looking and sketching skills.

Day 3. See 3 Shapes



Explore how to get children to describe an object in just three lines or shapes.

Day 4. Thoughtful Mark Making



Find out how encouraging diverse mark making will improve drawing outcomes.

Day 5. Making Stronger Drawings



[Explore how drawing on different surfaces helps encourage stronger mark making.](#)

Show Me What You See: Drawing Inspired by Anglo Saxon Architecture

Continuous Line Drawing Exercise

Many thanks to AccessArt Young Artist Alex Tunstall for composing the music for the video in the Continuous Line Drawing Resource.

Style and Aesthetic

**Balancing Observational &
Experimental Drawing**

**Teaching for the Journey not
the Outcome**

**A “Wallpaper” Sketchbook –
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Talking Points: Kittie Jones



Talking Points: Vanessa Gardiner



Talking Points: The Shoreditch Sketcher



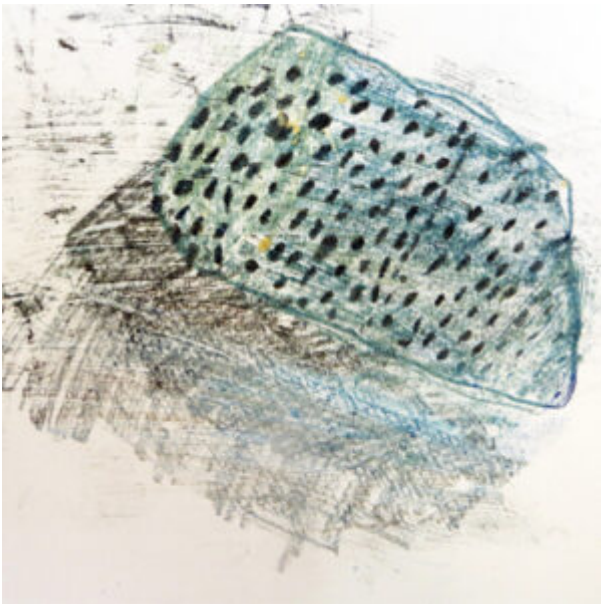
Using Colour to Develop

Gestural Drawing

Backwards Forwards Drawing Exercise

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Drawing Large



Drawing small



The Anatomy of a Pencil

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