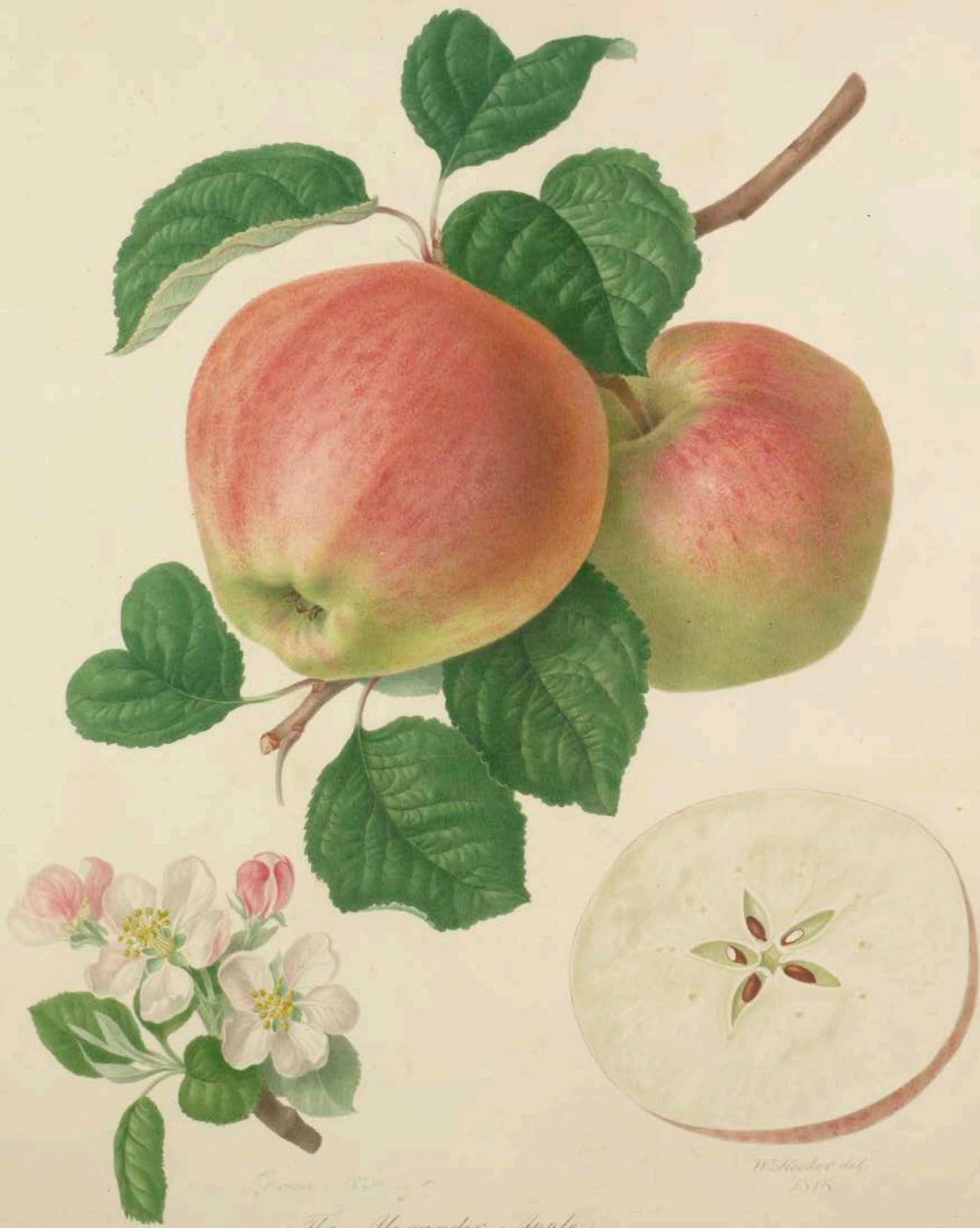


FRUIT & FORM



'The Alexander Apple.' by
William Hooker, (1779-
1832), 1818.

When my sister and I were born my Dad planted an apple tree in the garden. The trees grew alongside us and have a strong presence in my childhood memories. In Autumn, when I was big enough, I climbed the branches and picked the fruit.

EXERCISE 1. The Camera and Our Eye

I have long been fascinated by the way in which taking photographs has an integral part in my process of looking at nature and making things. This year, I have set myself the challenge of using the camera (my telephone) in ways that mirror how I draw and paint. This involves: moving about my subject with the same freedom I find my gestures when I draw a line and tricking my camera's cyclopean autofocus with quick movements to bring the less obvious details front and centre. I'm patient with light, in the same way that I am mixing colours, letting it mature and bring my colour to its optimal hue.

Botanical drawings of fruit trees, such as the beautiful watercolor of the ('The Alexander Apple.' by William Hooker, (1779-1832), 1818). on the cover of this booklet, typically include the branch, the blossom and a detail of the fruit.

For this exercise, I invite you to discover the fruit growing around where you live, either growing wild or cultivated. STEPS:

1/ Make photographic studies of a branch with its growing fruit. Try to capture what is distinct about the plant, is it: the shape of the leaves? the weight of the fruit? the texture of the fruit's skin? the colours?

The aim is to make an image that hangs in the frame as elegantly as Hooker's drawing.

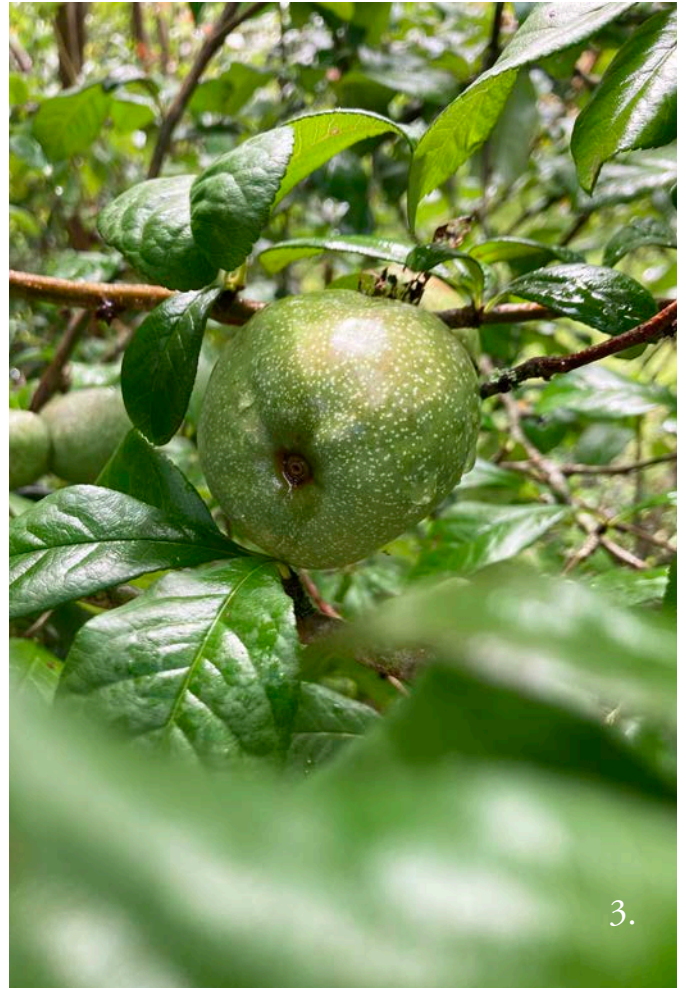
2/ To develop this work, you could photograph the same branch and fruit over time. This Spring, I returned to the same trees in my friend's community garden on a weekly basis and I witnessed and took images of the evolution of the cycle from bud, to blossom, to fruit.



1. Blossom of a Crab Apple Tree, in a community garden in Paris.
2. A Peach Tree, in a garden in South-West France
3. A Japanese Quince, in my Dad's garden.



2.



3.

EXERCISE 2. Repeat Pattern

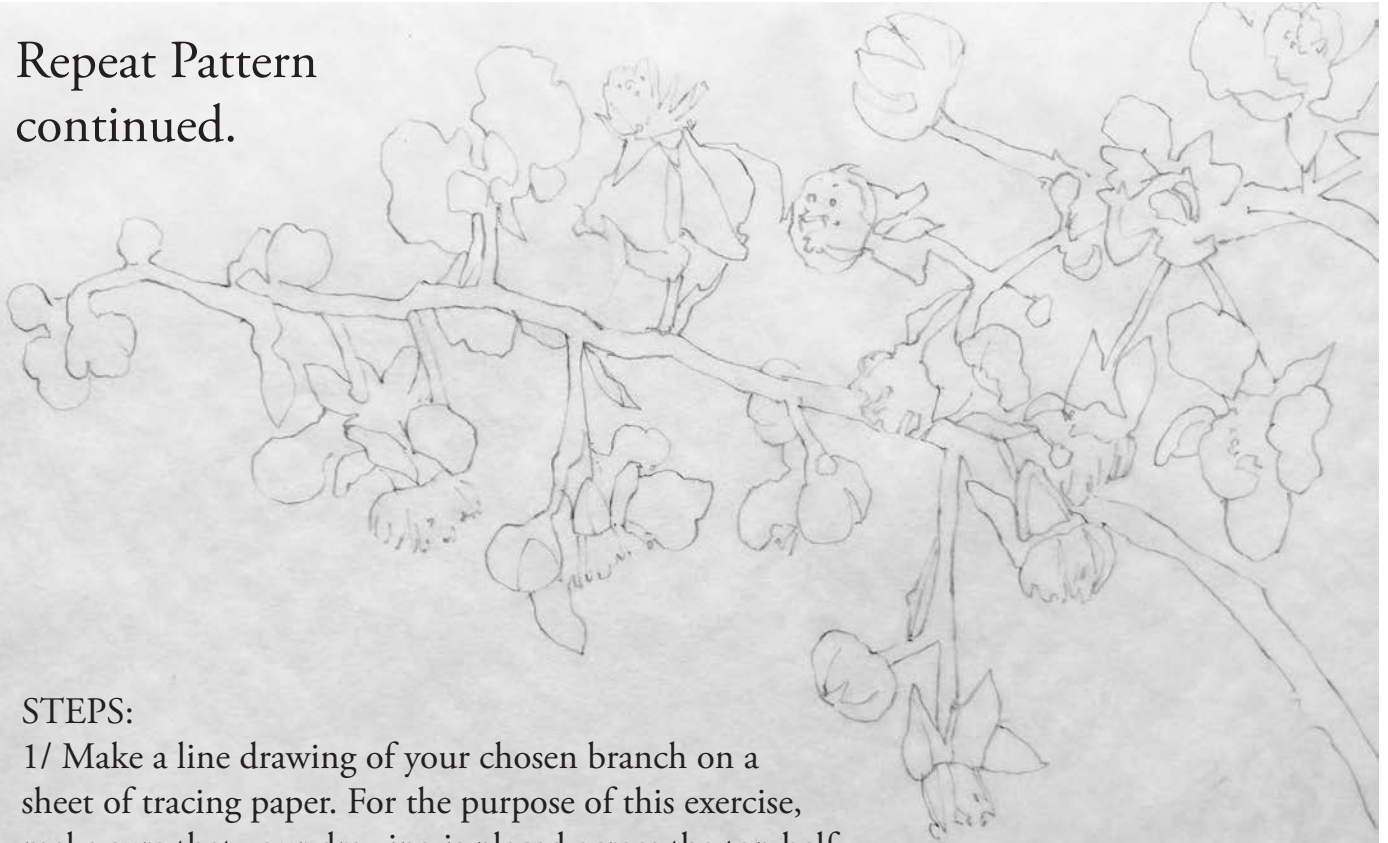
We will now use the subjects of your fruit branch studies and transform them into a design. I have chosen to work from a blackberry branch as it is growing freely alongside the country tracks

that currently surround me. The blossoms are turning to fruit and the berries are starting to ripen.



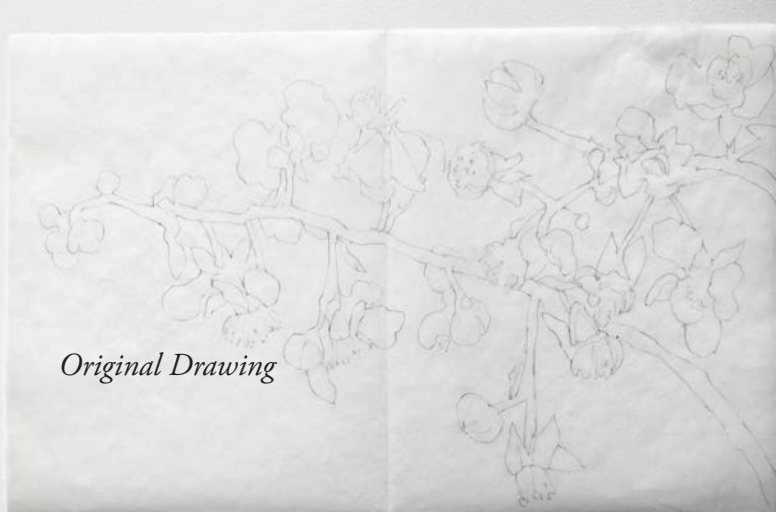
Left: a page from my sketchbook. A blackberry branch in water-colour.

Repeat Pattern continued.



STEPS:

1/ Make a line drawing of your chosen branch on a sheet of tracing paper. For the purpose of this exercise, make sure that your drawing is placed across the top half of the paper. (this is a photograph of half of the tracing paper page)



2/ Fold the page in two and trace your original drawing as you see on the left.

3/ Now fold your tracing paper into four and draw again on the four sides. You can now select the shapes that you want to emphasize and leave those that you would like to fade into the background.

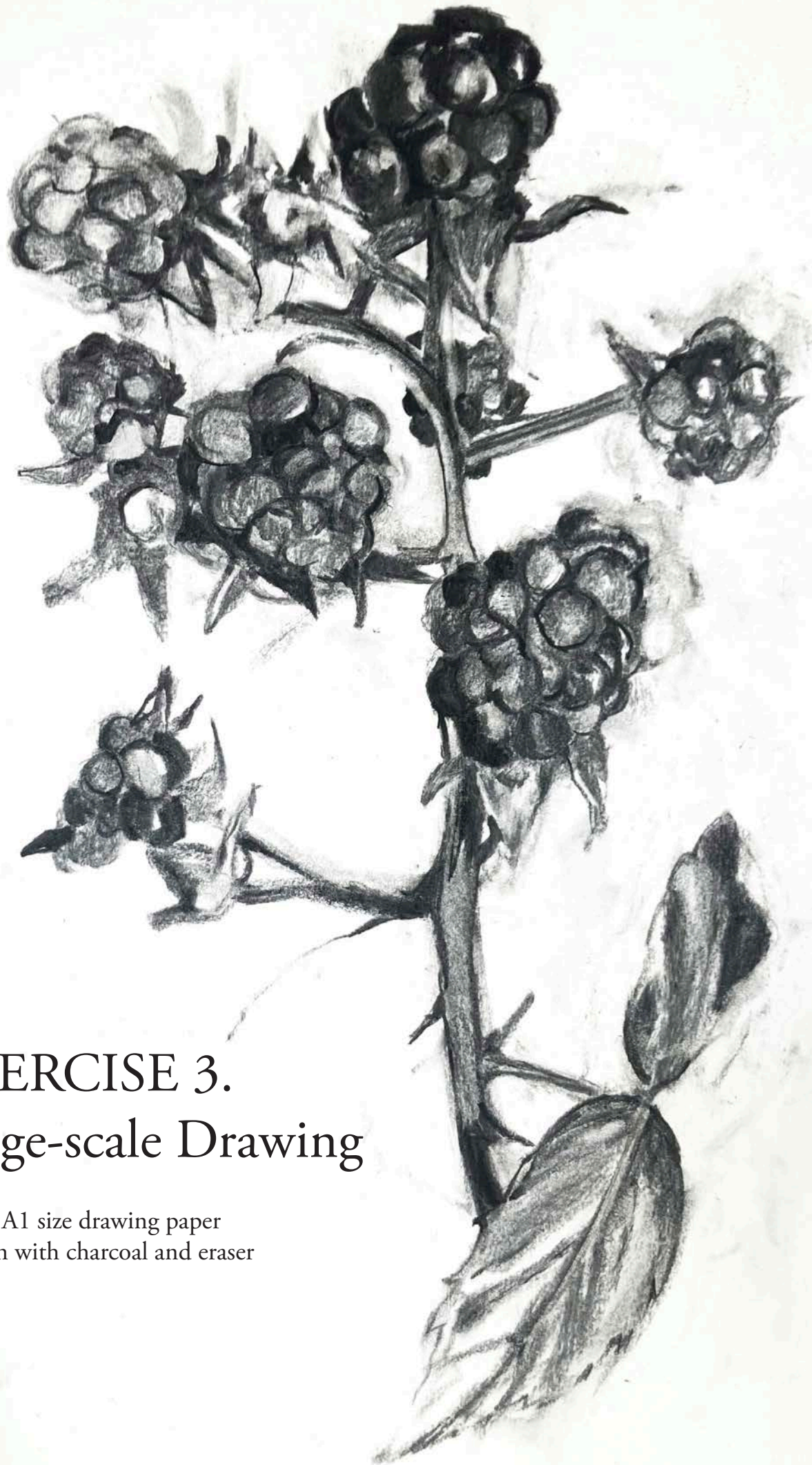
4/ Decide on which of the four images is working the best in terms of composition and variety of shapes. Colour your pattern intuitively, imagining a plant from your internal world.

Working in this way, your relationship to colour will be subjective but this is where we often lack confidence. Our colour choices - even the seemingly random ones, are as personal and revealing as the lines we make - they are intimately connected to a deeper, 'who we are'. With this in mind, I cannot stress enough that there is no right or wrong, only what feels good to you.



My small design on the left is firing my mind for future projects: silk painting, embroidery, fabric print.

Drawing has the capacity to safeguard potential. When, as a creative person, you do not have the means (financial, physical, logistic) to practice or realize your work to its full extent, I believe that your drawings will retain the energy for when you do.



EXERCISE 3. Large-scale Drawing

Scale: A1 size drawing paper
Drawn with charcoal and eraser

This drawing does not aim for the refined qualities we find in William Hooker's study, but it is another way of looking at and responding to nature. When we take the fruit branch up dramatically in scale, we have to tackle the construction of the image differently. Charcoal is versatile and you can coax an almost infinite scale of grey tones from it: deep black when applied with pressure, to a soft veil of light grey quietened down by removing some of the dust with our fingers. By breaking it and using it on its' side you can cover vast areas, and on its head you can draw a sharp edged line. As a material, it is forgiving: you can smudge, erase, and rework, accumulating geological layers in the image being made. This must be embraced as a quality, not feared as a fault in the work. STEPS:

- 1/ Using the largest paper that you have (you can always tape smaller sheets together), find a place to work where you can stand and move your body freely.
- 2/ Spend time looking at and arranging your branch. This is where alot of work of composition happens, before you even start.
- 3/ Assert yourself, channel the power of nature, don't give up. PERSIST.

'To Draw My Own Paradise Garden'

THE FINAL EXERCISE is to make an image of *your* complete Paradise Garden.

Using one or a combination of methods, approaches and techniques we have explored. Your design must include elements of the Islamic Garden that have been the subjects of these booklets: Trees, Flowers, Herbs and Fruit, use symmetry and the grid of four. - The final work could be in any form, including (but not limited to): painting, collage, 3-D model, textiles, printmaking, drawing, digitally rendered.

TO HAVE YOUR WORK INCLUDED IN A SMALL PUBLICATION PUBLISHED BY DRAWING IS FREE please submit:

- A high quality Jpeg of your work (300dpi) to contact@drawingisfree.org with subject heading 'My Own Paradise Garden'
- Write a short description of your work and thinking behind it. What does a 'Paradise Garden' mean to you?

DEADLINE: Friday 1st October, midnight.

All work in progress can be shared on instagram:
[#paradisegarden](#) [#drawingisfree](#)

[@drawingisfree_org](#) / [@esenkaya.art](#) / [@agakhancentregallery](#) / [#rhslindleylibrary](#)

LOOKING FORWARD TO SEEING WHAT YOU CREATE!

ARTISTS

Working with charcoal:

Anita Taylor, large-scale self-portraits (British artist 1961 -)

Kate Boucher, landscape (British artist, 1972 -)

Photography:

Cy Twombly Photographs, (Art Data, 2007)

Ogawa Kazumasa's Hand-Coloured Photographs of Flowers (1896) which can be found at:

www.publicdomainreview.org



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