

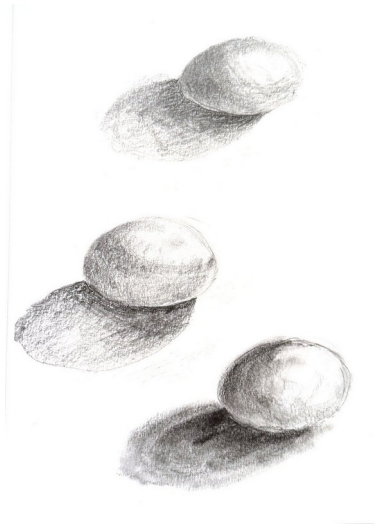
art 101

Studio Companion

An invitation to learn a little bit about a lot of art.

Module 1: Drawing

Handouts, worksheets, and art history notes for pencil, pen, charcoal, and pastels & crayons



This workbook belongs to _____

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How to use this workbook

Welcome. This workbook holds everything from Art 101's Drawing module that's meant to live on paper: a one-page handout for each lesson, worksheets to draw on, and notes from the art history lesson. The videos and full lessons stay online; this is your studio copy. New sections arrive as each module opens.

WHAT'S IN THIS SECTION

- **Supply list:** what's essential, the one recommended purchase, and optional extras.
- **Handouts:** what you need and the practice exercises for each lesson, with photos of my own drawings from the videos.
- **Worksheets:** pages you draw on directly. They're labeled D1 to D7.
- **Art history:** the artworks from the lesson, plus four questions to take with you to a museum.

A FEW GROUND RULES

- **Use what you have.** Most of this module uses things already in your house. Buy only for the lesson you're about to do.
- **Practice, practice, practice.** Draw the egg more than once. (You'll see mine.)
- **Nothing here is meant for a museum.** It's practice, play, and exploration. That's how every artist learns.
- **Keep everything, and date it.** In a few months you'll want to see how far you've come.

PRINTING THIS WORKBOOK

- Print worksheets single-sided. You could send them to a printer (e.g. FedEx Office). If you make them 3-hole punched, then you can put them in a binder.
- Copy paper works for every page except D6 (Color Sampler). Print that one on mixed-media paper (or textured cardstock) if your printer can feed it, or copy its layout onto a sheet of your sketchbook.
- No printer? Draw in your sketchbook and use these pages as a guide.

IN THIS SECTION

Page	What's inside
Supply list	Must-haves · the one recommended purchase · optional extras by lesson · safety notes
Overview + D1	The Drawing module at a glance · optional warm-ups
1.1 Pencil + D2	Marks and value scales
1.2 Pencil + D3, D4	Line drawing · the egg
2 Pen + D5	Lines, one house three ways, hatching
3 Charcoal	Optional lesson; draw in your sketchbook
4 Pastels & Crayons + D6	Color sampler, mixing, the egg in color
Practice page	The egg, again and again
Putting it together	One drawing, every tool: <i>Elizabeth</i>
Art history + D7	A Short History of Making Marks · Look Closer

Drawing supply list

You can do every drawing lesson with things already in your house, plus one pad of paper. Everything else is optional.

MUST-HAVES

☐	Item	Used in	Notes
☐	No. 2 pencil (HB)	Pencil 1.1, 1.2	A yellow school pencil is perfect.
☐	Pencil sharpener	Pencil	A sharp point makes a sharper line.
☐	Eraser	Pencil 1.2, Charcoal, Pastels	Any eraser; a pink school eraser is fine.
☐	Plain copy paper	Pencil, Pen	Regular printer paper.
☐	Ballpoint pen	Pen	A Bic is ideal.
☐	Crayons	Pastels & Crayons	Crayola or any wax crayons.
☐	Q-tips	Pencil 1.2, Charcoal, Pastels	For smudging and blending.
☐	An object with simple shapes	Pencil 1.2, Pen	Padlock, scissors, tape dispenser, or kitchen timer.
☐	A plain white egg	Pencil 1.2, Charcoal, Pastels	Hard-boiled is safer. Set it on white paper.
☐	Paper towel	Charcoal, Pastels	For messy hands.

THE ONE RECOMMENDED PURCHASE

Canson mixed media sketchbook, about \$9–10 for 60 sheets. Copy paper is fine for pencil and pen, but charcoal and pastels need paper with *tooth* (texture) to grab and hold them. You need at least one sheet for each of those lessons.

OPTIONAL EXTRAS, BY LESSON

Lesson	Optional extras (shown in the videos)
Pencil	4H and 6B pencils · white high-polymer eraser (my favorite) · smudge stick
Pen	Paper Mate Flair · Sharpie (put scrap paper underneath) · Micron pens · Pentel Sign Pen
Charcoal	Vine charcoal (about \$3; the one thing to buy if you try it) · compressed charcoal · charcoal pencil · workable fixative
Pastels & Crayons	One stick of each type in one color: oil pastel, Neocolor crayon, soft pastel (about \$4), hard pastel · a lighter shade of that color · a second color · small brush and water · workable fixative

SAFETY NOTES

- Charcoal and soft pastels make fine dust. Don't breathe it; tap it into the trash instead of blowing it off. (Yes, you'll catch me blowing pastel dust off my paper in the video. Twice. Do as I say, not as I do.)
- Fixative spray goes on outdoors or somewhere very well ventilated.
- Sharpies bleed through. Work over scrap paper.

1

Drawing

Drawing is mostly looking.

Drawing – an Overview

1.1 Pencil: Marks and Values

1.2 Pencil: Lines and Shadows

2 Pen

3 Charcoal

4 Pastels & Crayons

Practice, practice, practice

Art History: A Short History of Making Marks

Drawing – an Overview

Drawing is where almost every artist starts, and where many of them return every day. It's the most direct connection between your eye, your hand, and the page.

In this module you'll work through four drawing media, each a little softer and more colorful than the one before it:

- **Pencil:** marks, value scales, line drawing, and light and shadow.
- **Pen:** committing to a line, line quality, and hatching.
- **Charcoal:** big, smudgy, dramatic darks. Optional; it needs at least one art-store purchase.
- **Pastels & Crayons:** drawing in color, wet and dry.

Two objects follow you through the whole module: a padlock (or another object with simple shapes – scissors, a kitchen timer, a tape dispenser) and a plain white egg. Drawing the same things in different media is the fastest way to see what each medium does.

What you need to start: a No. 2 pencil and some copy paper.

One thing to remember: when a drawing goes wrong, it's usually because we drew what we *thought* was there instead of what *is* there. This module is really about learning to see.

OPTIONAL WARM-UP

Worksheet D1 isn't in the videos, but ten minutes of loose, no-pressure drawing is a great start to any session.

Drawing Warm-Ups

Four quick exercises to loosen up. None of these is supposed to look "good." Time: 15 min.

Print on: copy paper

1. BLIND CONTOUR

Hold your pencil with your dominant hand and put the pencil tip on the paper. Don't look at the paper. Look at your non-dominant hand, and only at that hand. Follow the contours of your hand with your eyes, slowly, and simultaneously draw what you see, just as slowly. 2 min

2. OTHER HAND

Same as the first blind contour exercise, only using your non-dominant hand to draw while looking at the contours of your dominant hand. No, it isn't supposed to feel natural. 3 min

3. ONE CONTINUOUS LINE

The pencil never leaves the paper. 3 min

4. UPSIDE DOWN

Turn a familiar object (could be your padlock!) upside down and make a line drawing of it. 5 min

Which one felt most like you? _____

Name _____ Date _____

Pencil: Marks and Values

Start with a plain No. 2 pencil, the same one that haunts your memory from standardized tests. You'll make your first marks, learn to shade, and make the value scale that every other lesson builds on.



My value scales (9 lines of HB, followed by one each of 4H, 6B)

SUPPLY LIST

Essentials

- ☐ No. 2 (HB) pencil, sharpened
- ☐ Plain copy paper

Nice to have

- ☐ A 4H pencil (hard: lighter, finer marks)
- ☐ A 6B pencil (soft: darker, smudgier marks)

If you buy one thing: nothing yet. You already have what you need.

HOLDING THE PENCIL

For lines, hold it the way you'd write a grocery list. For shading, hold it at an angle with your pointer finger resting on top, and rub the side of the point against the paper. You can hear it.

THE PRACTICE EXERCISE · 15–30 MIN

1. In the Marks box on D2, make lines: diagonal, short, long. They don't need to be even. Congratulations, you've made your first work of art.
2. Shade a strip from light to dark: gentle pressure at the left, heavy pressure at the right. That strip is a value scale.
3. Make more. It's meditative. Fill the page while you listen to the story of the pencil.
4. If you have a 4H and a 6B, make a scale with each and compare.

GOOD TO KNOW

9H ... 4H ... 2H ... H ... **HB** ... B ... 2B ... 4B ... 6B ... 9B. **H** stands for hard (lighter, finer lines). **B** stands for black (softer, darker marks). A No. 2 pencil is HB, the sweet spot in the middle. Every brand's scale is a little different.

LOOK CLOSER

Next time you see a pencil drawing in a museum, look for fine, light lines (probably a harder pencil) and deep, soft shading (probably a softer one).

Marks + Value Scales

Make marks, then shade from light to dark. Make as many scales as you like. Time: 15–30 min.

Print on: copy paper

MARKS

Diagonal lines, short lines, long lines. Uneven is fine.

VALUE SCALES · LIGHT → DARK

HB (NO. 2)

light → dark

HB AGAIN

try a smoother gradient

4H (OPTIONAL)

light → dark

6B (OPTIONAL)

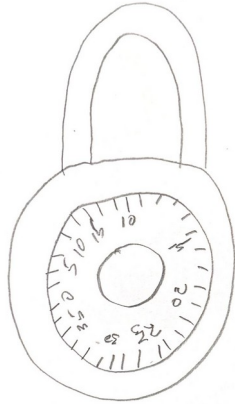
light → dark

Which pencil felt best in your hand? _____

Name _____ Date _____

Pencil: Lines and Shadows

Now we draw real things: a line drawing of a padlock, then an egg shaded with nothing but light and shadow.



My padlock line drawing



My pencil egg

SUPPLY LIST

Essentials

- ☐ Your No. 2 pencil and copy paper
- ☐ An object with simple shapes: a padlock, scissors, a tape dispenser, or a kitchen timer
- ☐ A plain white egg (hard-boiled is safer), set on a sheet of white paper
- ☐ An eraser and a Q-tip

Nice to have

- ☐ White high-polymer eraser
- ☐ Smudge stick (a Q-tip does the same job)

SET UP

Put the egg near a window or a lamp so one side is clearly lit.

EXERCISE 1 · LINE DRAWING · 15 MIN

1. Find the simple shapes in your object: arches, circles, lines.
2. Draw only the outlines, no shading. Press harder for a darker line, lighter for a softer one.
3. Draw it again on D3. Faster, slower, bigger. A whole page of padlocks is a great warm-up.

EXERCISE 2 · THE EGG · 20 MIN

1. Lightly sketch two shapes: the egg and its shadow.
2. Start with the shadow underneath, right where it meets the egg. It's the darkest part and the easiest to see.
3. Shade the egg where you see shadow, and leave the light areas alone.
4. Look closely at the bottom of the egg. It's often lighter than you expect.
5. Erase what you don't like. Soften your marks with a Q-tip.

WATCH FOR

Drawing what you think an egg looks like instead of what you see.

GOING FURTHER

Drawing on the Right Side of the Brain by Betty Edwards. I've had my copy since tenth grade.

Line Drawings

Draw your object four times. Lines only, no shading. Time: 15 min.

Print on: copy paper

1
first try

2
slower

3
faster

4
bigger, or a new object

Name _____ Date _____

The Egg

Two light shapes, then the darkest shadow first. Time: 20 min.

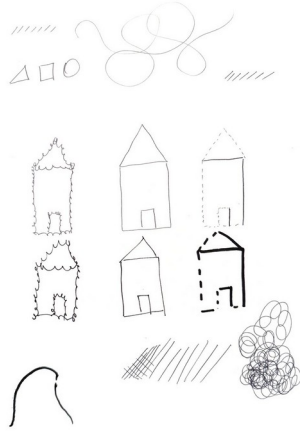
Print on: copy paper

DRAWING ZONE · Which side is your light coming from? Draw an arrow.

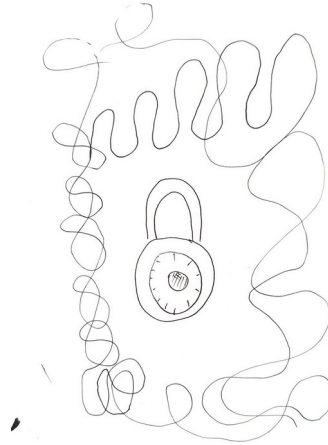
Find these on your drawing: ☐ the darkest shadow (where the egg meets the table) ☐ the cast shadow ☐ the shadow on the egg ☐ the light bouncing up at the bottom ☐ the highlight

Pen: Saying It with Lines

We start with the most basic pen there is: a ballpoint. A pen doesn't shade the way a pencil does. It makes a line, or it doesn't. So this lesson is about how much you can say with lines alone.



My marks, and one house, three ways. Messy on purpose.



The padlock again, in pen, with messy doodles

SUPPLY LIST

Essentials

- ☐ A ballpoint pen (a Bic is perfect)
- ☐ Plain copy paper; its smooth surface is good for pen
- ☐ Your padlock or other object

Nice to have

- ☐ Paper Mate Flair
- ☐ Sharpie (scrap paper underneath; it bleeds through)
- ☐ Micron pens or a Pentel Sign Pen

If you buy one thing: nothing. Check the kitchen drawer.

EXERCISE 1 · LINES AND SHAPES · 10 MIN

Fill the top row of D5 with short lines, long lines, doodly lines, and shapes. Pen is permanent, with no eraser. If a drawing isn't going your way, start over or turn it into something else.

EXERCISE 2 · ONE HOUSE, THREE WAYS · 10 MIN

Draw a simple house: a rectangle, a triangle roof, a rectangle door. Draw it again with dotted lines, then with squiggly lines. Same shapes, totally different feel. That's *line quality*.

EXERCISE 3 · HATCHING · 10 MIN

Hatching is a set of parallel lines; the closer together, the darker they look. *Cross-hatching* adds a second set going the other direction, for even darker areas. Practice on D5, then shade the knob of your padlock.

LOOK CLOSER

Albrecht Dürer's engravings. How many lines does it take him to make a shadow?

Lines, Houses, Hatching

Ballpoint pen only. Time: 30 min.

Print on: copy paper

SHORT LINES	LONG LINES	DOODLY LINES	SHAPES
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HOUSE · straight lines	HOUSE · dotted lines	HOUSE · squiggly lines
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HATCHING

far apart → close together

CROSS-HATCHING

light → dark

YOUR PADLOCK · option: shade the knob with hatching

Charcoal: The Oldest Tool There Is

Charcoal is burnt wood, one of the oldest mark-making tools in the world. It smudges, it's messy, and it might be the medium that makes you feel most like an artist. This lesson is optional and needs one art-store purchase.



My speedy, messy charcoal vase of flowers



My speedy, messy charcoal eggs

SUPPLY LIST

Essentials

- ☐ Vine charcoal (about \$3 a pack)
- ☐ Paper with tooth: a sheet from your Canson mixed media pad. Copy paper turns charcoal to dust.
- ☐ An eraser, a Q-tip, and a paper towel
- ☐ Your egg

Nice to have

- ☐ Compressed charcoal (denser and darker)
- ☐ A charcoal pencil, such as a 6B, for details
- ☐ Workable fixative

If you buy one thing: vine charcoal. **Budget:** Low

SET UP

Protect your table, keep a paper towel close, and wear clothes you don't mind smudging. There's no worksheet for this lesson; work in your sketchbook.

EXERCISE 1 · PLAY · 15 MIN

1. Make marks with the tip and the side of the stick.
2. Smudge them with your finger.
3. Draw back into the smudge with a Q-tip for sharper, smudgy marks.
4. Lift out light areas with your eraser and watch the paper come back.
5. Try a quick, loose vase of flowers.

EXERCISE 2 · THE EGG, AGAIN · 15 MIN

Two light shapes, then the darkest shadow first, then smudge to shade. Notice how much faster it goes than pencil.

SAFETY

- Don't breathe the dust. Tap it into the trash.
- Charcoal isn't permanent without fixative. Spray it outdoors only.

LOOK CLOSER

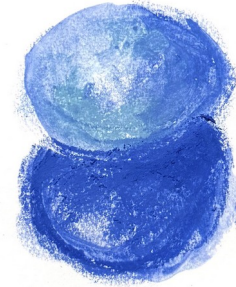
The horses on the walls of Chauvet Cave in France, drawn in charcoal about 36,000 years ago, with smudged shading.

Pastels & Crayons: Drawing in Color

Every stick in this lesson is the same idea: pigment held together by a binder. Wax makes a crayon, oil makes an oil pastel, and a little gum makes a soft pastel. The binder decides how each one behaves.



My blue value scales



My blue pastel egg

SUPPLY LIST

Essentials

- ☐ Crayons you already have
- ☐ Paper with tooth: your Canson mixed media pad
- ☐ A Q-tip, an eraser, a paper towel, and your egg

Nice to have

- ☐ One stick of each type, in one color: oil pastel, Neocolor crayon, soft pastel, hard pastel
- ☐ A lighter shade of that color, and a second color for mixing
- ☐ A small brush and a cup of water
- ☐ Workable fixative

If you buy one thing: pick one color you love and buy single sticks, not a set. **Budget:** Low-Medium

EXERCISE 1 · VALUE SCALES IN COLOR · 10 MIN

On D6, make a light-to-dark scale with each crayon or pastel you have, just like your pencil scales. How much color does each one put down? How does each one feel?

EXERCISE 2 · MIXING · 5 MIN

Lay two colors side by side, like yellow and blue, and blend where they meet with your finger. Ta-da: green.

EXERCISE 3 · THE EGG IN COLOR · 15 MIN

Draw the egg in one color, just like the charcoal egg. Then go back in with a lighter shade for the in-between tones: not the darkest shadow, not the highlight.

TRY IT WET

Brush water across your swatches. Water-soluble crayons like Neocolor II turn into something close to watercolor. Wax crayons and oil pastels won't move.

SAFETY

Soft pastels make dust. Don't breathe it; tap it into the trash. (Yes, you'll catch me blowing it off my paper. Twice. Do as I say, not as I do.) Fixative goes on outdoors.

LOOK CLOSER

Edgar Degas's pastel dancers. Where does he blend, and where does he leave the raw strokes showing?

Color Sampler

One color, every kind of stick you have. Then the water test. Time: 20 min.

IMPORTANT: Print on: mixed-media paper, or copy this layout into your sketchbook

CRAYON <i>light → dark</i>	WET TEST <i>brush with water</i>
OIL PASTEL <i>light → dark</i>	WET TEST <i>brush with water</i>
WATER-SOLUBLE CRAYON (e.g., Neocolor II) <i>light → dark</i>	WET TEST <i>brush with water</i>
SOFT PASTEL <i>light → dark</i>	WET TEST <i>brush with water</i>
HARD PASTEL <i>light → dark</i>	WET TEST <i>brush with water</i>
MIXING <i>Two colors side by side; blend where they meet.</i>	

Which one do you want more of? _____

Practice, practice, practice

The egg, again and again.

Here are some of my eggs from this module. None of them is going in a museum, and that was never the point. Each one taught me something the last one didn't. Draw yours again and again: in pencil, in charcoal, in color. Date each one, and look at what changed.



Egg 1: just the outline



Egg 2: pencil



Egg 3: charcoal



Egg 4: charcoal, with a value scale

For reflection:

Egg count so far: _____

What changed between the first egg and the latest? _____

Putting It All Together

One drawing, every tool in this module.

This is Elizabeth, a sketch from my real sketchbook (the actual Canson Mixed Media book I use in the videos). She's pencil, charcoal, and pastel all together on one page. Each one of those tools – pencil, charcoal, pastel – is doing what we practiced in the lessons, just not one at a time. That's what the exercises are for: once the marks feel like yours, you can combine them any way you like. Or, as my mother used to say: Once you know the rules, they're yours to keep or break.



Elizabeth · pencil, charcoal, and pastel. Jennifer Balink, 2025.

LOOK CLOSER

- Where does the line hold the shape, and where does it let go?
- Where are the darkest darks? Which tool made them?
- Where does the color sit on top, and where was it rubbed in (or washed in with water)?

TRY IT

Pick your favorite egg and draw it once more with all three: pencil for the shape, charcoal for the shadows, one pastel color for the light. Later modules build on this same idea: a drawing underneath, new materials on top.

Art History: A Short History of Making Marks

How a burnt stick became a box of pastels, and the artists who made the most of each tool.

Artwork	Artist	Date	Connects to
Chauvet Cave horses	Unknown	c. 36,000 years ago	Charcoal
Lascaux cave paintings	Unknown	17,000–22,000 years ago	Charcoal and pigment
Silverpoint drawings	Leonardo da Vinci	late 1400s–1519	Pencil's ancestor
Engravings	Albrecht Dürer	early 1500s	Pen: hatching
Pen-and-ink sketches	Rembrandt van Rijn	1630s–60s	Pen and ink
Pastel portraits	Rosalba Carriera	1700s	Pastel
Aman-Jean	Georges Seurat	1883	Conté crayon
Pastel dancers	Edgar Degas	1870s–90s	Pastel
Oil pastel works	Pablo Picasso	after 1949	Oil pastel

WHAT TO LOOK FOR IN A MUSEUM

1. **What did the artist use?** Graphite has a faint silvery shine. Charcoal is matte and velvety. Pastel looks almost powdery. Ink sits in crisp, dark lines.
2. **Where did they press hard?** Fine, pale lines often mean a hard pencil or a light hand. Rich darks mean a soft pencil, compressed charcoal, or many layers.
3. **How did they make the shadows?** Look for smudging and blending, for hatching and cross-hatching, or, as in Seurat's Conté drawings, for tone with hardly an outline anywhere.
4. **What did they leave out?** Very often, the brightest light in a drawing is simply the white of the paper.

Art historians call this the **beholder's share**: a picture isn't finished until someone looks at it and brings their own experience to it. A machine can make a picture. It can't look at one for you.

TRY THIS

The links to the images are in the online lesson, not in this workbook. Some of these works are still under copyright, and museums have their own rules about their photos, so I've linked rather than reprinted them. Look through them on your screen, then pick one and copy it for 10 minutes on D7. You're copying the decisions: where the artist pressed hard, where they let go, and what they left out.

Look Closer

*Your share. Choose one artwork from the art history lesson and look for 5 minutes before you write.
Time: 25 min.*

Print on: copy paper

Artwork: _____ Artist: _____ Date: _____

Where to see it (note museum link so you can remember later): _____

1. What did the artist use? How can you tell?

2. Where did they press hard, and where did they let go?

3. How did they make the shadows?

10-MINUTE COPY · Copy the decisions, not the picture.

One idea to steal for ongoing work: _____