



Kate: You can't just miraculously be good at drawing. You've got to keep practising and keep pushing yourself. Analytical drawing is like a mini challenge in itself every time.

I kind of feel more drawn to organic forms like plants and shells and trees and things from nature because it is not rigid.

Say if you've got a shell, like a conch shell, one side of it is quite flat and then the other side is very spiky and dynamic. If you want a more exciting drawing you have to try and find the optimum angle and it's nice to pick something up and look at it all around and get a real feel for how it is.

It's so much more important to observe. You'll get to a point where maybe you can draw without looking at the paper because you're so focused on looking at what it is you're observing.

With shading and applying tone, you've got to master applying the right amount of pressure. Be patient because it can take eight layers of pencil to get the dark tone that you want.

But I find the actual process of drawing so relaxing and so therapeutic and I kind of shut everything else out and get into my own world.

It's so important to test things and do little thumbnail drawings of a composition and where you want things to be in the drawing. Test out how you'll draw a certain part of it and maybe try out different colours and see what works best.

There's nothing wrong with messing about in a sketchbook. You don't know how valuable they can be when you realise something. It could make the final piece so much better.