

# Sketching Warm-Ups

## Exploring Marks and Lines

Look at the works of art in front of you. Think about how lines suggest ideas, emotions, and movement.

Draw a quiet line . . .

An angry line . . .

A dancing line . . .

A gentle line . . .

A cold line . . .

A calm line . . .

A screeching line . . .

A happy line . . .

## Take a Line for a Walk

Start at the starting point, and begin drawing.

Let your line wander freely around the page for one minute, then return your line to the starting point.

Start Here!



## Texture and Value

Artists can use many techniques to create **texture** and **value**, or a sense of light and dark, in their drawings. How can you use different textures to create a sense of value?

Practice your graded shading in the spaces below.  
Use the side of your pencil to smoothly shade in the space below...

With the **darkest black** on the left...

and the **lightest white** on the right.

Now try a graded shading using **hatching**.



**Hatching** is shading made up of many parallel lines. Make the value lighter by drawing lines far apart from each other, or darker by placing them close together. To make it even darker, layer lines in another direction—**crosshatching**.

Remember, **darkest** on the left...

and **lightest** on the right.

Now try a graded shading using **stippling**.



Make dots with your pencil to indicate value. Placing dots further apart makes the value lighter. How can you make it seem darker?

What other texture can you use to make value?

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## Blind Contour Drawing

A contour drawing is a drawing with no shading or color, only line. Drawn lines follow the subject as if they were strings wrapped around the object.

**Try a contour drawing without looking at your drawing paper!**

- Focus completely on your subject. Resist the temptation to peek—if you look once, it will be difficult to continue without looking again and again!
- Do not take your pencil off the paper. Use one continuous line to draw your subject.
- Follow both outside and inside contours. Inside contours, or **cross-contours**, create a sense of depth in your drawing.
- Fill the page; don't be afraid if your drawing runs off the paper.

Don't worry about how your drawing will look. This is an important exercise in learning to look like an artist. You will be drawing the objects as you see them, not as you think you see them!

This type of drawing takes a great deal of concentration and focus. Proceed carefully, and note every detail. Concentrate, focus, and draw the object as if you are tracing or feeling your way around the form.

## The Great Gallery Games

### Sculpture Scramble!

Sculptures change a lot based on your perspective.

How many different perspectives can you draw?

Sketch a sculpture from one spot for 5 minutes, then switch positions.

Add details to your existing sketch from a new perspective!

**This drawing exercise might look weird or make you uncomfortable—it's not supposed to be a perfect image of the subject. Drawing this way will exercise your close-looking and observation skills, so keep at it!**

## Sounds All Around

What sounds would your work of art make? Add marks to your sketch that represent those sounds.

Turn to a partner and make that noise aloud.

Form two groups; in your large group, compose a song based on the sounds that your work of art makes.

Sing your song to the other group!

## Exquisite Corpse

Work with a team to make a mystery monster out of art in the gallery! Draw each part in its appropriate section, extending small marks past the blue line so your partners know where to pick up. Fold over on the blue line to keep your addition a secret, then pass to another person to add the next part. After three passes, unfold to reveal your creature!

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Draw a head.

Fold over.

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Draw a torso.

Fold over.

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Draw legs and feet.

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## Back-to-Back Drawing

Ready for a challenge? Flex your observation and description muscles with this drawing activity!

Grab a partner, and without showing them, select an artwork you'd like to draw. Sit back to back so that you are facing the object, and they are facing away from it.

Your partner has to draw the object without looking at it—they can only draw based on your description!

Communicate with your partner so that they have a clear idea of your object. What details do they need to know?

**Let's draw!**

## Composition

The arrangement of visual elements in the painting is called **composition**.

Choose a still-life painting and make a rough sketch of its composition. As you draw, look for vertical, horizontal, and diagonal lines, as well as geometric shapes.

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## Perspective

Choose a landscape painting that you could imagine entering.

Sketch one or two details. Consider the relationship of objects in space as you sketch. Continue to add details as you notice them.

## Expression

Select a portrait of someone you find intriguing.

Sketch the features that most strongly convey that person's individuality.

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## Gesture

**Gesture drawing** is a way to study the human figure in motion. Choose a figural sculpture that conveys a sense of movement.

Do a few quick sketches from different angles.

As you sketch, start with the largest shapes and their relationships to each other. Don't worry if you can't get in all the details; gesture drawing is about capturing the most important shapes and movements.

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## Re-Work the Art!

### Pick Your Pair

Find two works of art that you like and draw them below.  
Consider line, shape, form, tone, texture, pattern, and composition.

### Reflect

What about these two works is similar? Different?

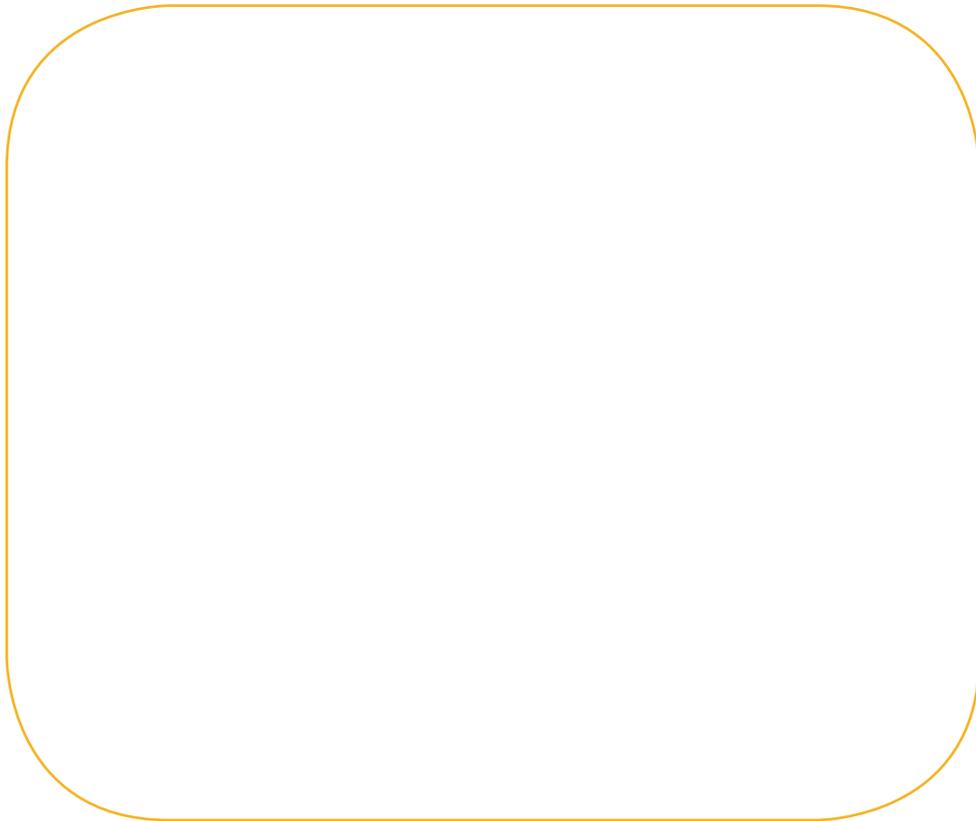
**Similarities**

**Differences**

## Out of the Box!

Find a painting you like and draw it in the frame below.  
But don't stop there . . .  
Extend this painting **outside of the frame!**

What might the artist have included if the work was bigger? Draw it outside the frame.  
Or, draw past the frame to include the gallery space, other visitors, or even yourself.



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