

## Drawing, Fiber and Sculpture

Youth Art  
Activities with  
Helper Information

Name \_\_\_\_\_





**W**elcome to Sketchbook Crossroads! This activity guide is for you, plus packed with information for the art helper. Have fun exploring. There are three media, **drawing**, **fiber arts** and **sculpting** for you to choose from to develop your artistic skills and talents. All the activities focus on teaching the elements and principles of design and encouraging the development of skills for a lifetime. The Brain Joggers test your problem solving ability. You may connect locally through artistic community service or service learning opportunities. And, you may test your knowledge of art through cultural and historical art experiences that are interwoven throughout the activities. The learning indicators at the end of each activity help you evaluate the learning process.

Art Helpers are teens or adults who assist youth with the activities. Read the Artist Notes at the beginning of each activity to become familiar with the background, history, culture, science, safety and techniques of the activity. Explore the Visual Arts Project Online to enhance your art experience. Read about the experiential learning model and life skill development on pages two and three. Discuss the Reflect and Apply questions in each activity to enhance your overall art experience.

## National Standards for Art Education

*Developed by the Consortium of National Arts Education Associations under guidance of the National Committee for Standards in the Arts through a grant from the U.S. Department of Education, the National Endowment for the Arts and the National Endowment for the Humanities, 1994.*

### Visual Arts Content Standards provide program goals for all grade levels:

- Understanding and applying media, techniques, and processes
- Using knowledge of structures and functions
- Choosing and evaluating a range of subject matter, symbols, and ideas
- Understanding the visual arts in relation to history and culture
- Reflecting upon and assessing the characteristics and merits of their work and the work of others
- Making connections between visual arts and other disciplines



Explore more at

[www.4-hcurriculum.org](http://www.4-hcurriculum.org)

National 4-H Curriculum

## Acknowledgments

**Writers:** Corinne Skulmoski, Alberta Canada; Beth Saxton, IA; Julie Adamcin, AZ; Carol Benesh, NV; Haley Goodwin, Linda Canary, Cindy Hoovel, Brenda Lee Willett and Maureen Toomey, ID; Ina Linville, MO; Sharon Pahlman, MD

**Reviewers:** Steve Sutton, TN; Ellen Rowe, VT; Mary L. Gill, IL; Tom Zurcher; Adele Payden, ID; Constance Miller, NY

**Editor:** Stephanie Shank, ID

**Liaison:** Carol Benesh, NV; Ellen Rowe, VT

**Evaluator:** Ina Linville, MO

**Design and Layout:** Northern Design Group, MN

**Web Design:** University of Arizona

**Illustrator:** Janet Mark Coupe, Coupe Graphics, Medford, OR

**Funding:** Agrium through Canadian 4-H Council

Look for these other guides in the Visual Arts and Craft Series



*A Palette of Fun with Arts & Crafts*  
BU-07597



*Portfolio Pathways*  
BU-08141



# Sketchbook Crossroads

## Table of Contents

National Standards for Art Education .....	Inside Front Cover
About this Book .....	2
Experiential Learning .....	2
Skills for a Lifetime .....	3
Life Skills and Youth Development Outcomes .....	4
Artist Notes .....	4
Art-i-facts .....	4
Brain Joggers .....	4
Cultural Celebration .....	4
Learning Indicators .....	4
The Art of Critiquing .....	5
Service to Community .....	5
Character Issues .....	6
Reflective Sketchbook .....	6
Elements & Principles of Design .....	8
<b>Unit 1 – Drawing</b> .....	<b>10</b>
Continuous Line, Contour Drawing .....	12
Make the Marks, Shading .....	14
Finding Space in Perspective, Perspective Drawing .....	16
Drawing in the Round, Paper Choices .....	18
Blending Lines, Colored Pencils .....	20
Lines of Expression, Pen & Ink .....	22
Characters with Style, Calligraphy .....	24
Brain Jogger—Cartooning .....	27
<b>Unit 2 – Fiber Arts</b> .....	<b>29</b>
Felting Wool for Appliqué .....	31
Working with Cotton Linter .....	34
Batik .....	37
Weaving on a Lap Loom .....	40
Inkle Loom Weaving .....	44
Dyeing to Experiment .....	48
Brain Jogger—Symmetry in Patchwork .....	51
<b>Unit 3 – Sculpture</b> .....	<b>53</b>
Creative Containers .....	55
Clay Heads .....	57
About Faces .....	61
Connecting Boxes .....	63
Sculpting with Cardboard .....	65
Floral Sculpting .....	67
Carving to Form .....	69
Brain Jogger—Mobile Movement .....	71



Explore more at  
[www.4-hcurriculum.org](http://www.4-hcurriculum.org)

National 4-H Curriculum

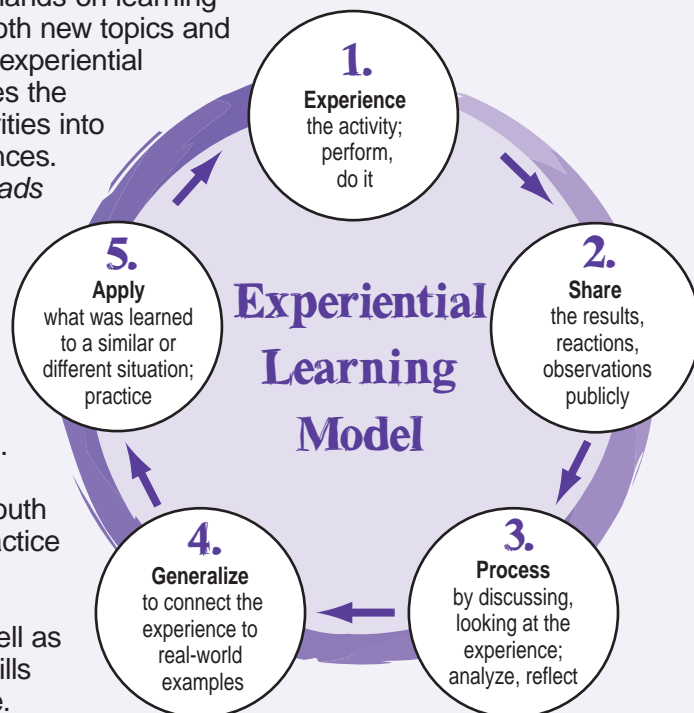
# About This Book

The 4-H Youth Development Program promotes learning-by-doing and focuses on developing skills for a lifetime. Each activity begins with Your Challenge, a description of the activity followed by Create or exploration steps. Reflect questions give you time to stop and think about the creative process. Imagine activities and questions build upon the learning process, providing further art exploration and life skill development. In some activities Create, Reflect and Imagine are followed by ways of simplifying or enhancing the activity.

# Experiential Learning

Experiential learning takes place when a youth is involved in an activity, looks back at it critically, determines what was useful or important to remember, and uses this information to perform another activity. 4-H uses this hand-on learning approach to teach new topics and life skills. 4-H activities use a hands-on learning approach to teach both new topics and life skills. A five-step experiential learning model guides the process turning activities into fun learning experiences.

*Sketchbook Crossroads* combines two of the five steps into a three-step model of Do, Reflect, and Apply. In the art activities the steps are labeled Create, Reflect, and Imagine. By following the experiential model youth learn new topics, practice the elements and principles of design (content skills), as well as learn and develop skills that will last a lifetime.



Pfeiffer, J.W., & Jones, J.E., "Reference Guide to Handbooks and Annuals" © 1983 John Wiley & Sons, Inc. Reprinted with permission of John Wiley & Sons, Inc.



## Experience - Do

**Create** This is the exploring part of the activity that engages you in the creative process. This is your opportunity to learn-by-doing before being told or shown how to learn experientially. Your art helper will assist you by asking questions and suggesting resources and locating supplies.



## Share & Process

**Reflect** Using the reflection questions the youth describe what happened in each art activity. It allows them to process their art experiences and to analyze and reflect upon what happened during the activity. This process becomes the beginning of critiquing their artwork.

Critiquing one's artwork is a valuable skill. It helps the artist grow in developing compositions, techniques and skills. Critiquing builds a sense of appreciation and understanding for art. Learning to assess one's artwork builds the life skills, which can then be transferred to other learning situations.

Providing an experience alone does not create “experiential learning.” The activity comes first. The learning comes from the thoughts and ideas created as a result of the experience. This is a “learn by doing” or experiential process. Each step in the process needs to be followed to create a total learning experience.



Explore more at  
[www.4-hcurriculum.org](http://www.4-hcurriculum.org)  
 National 4-H Curriculum



### Generalize & Apply

The **Imagine** questions allow the youth to generalize and apply the art techniques learned in each activity. Having youth generalize from their experiences allows them to form principles or guidelines that can be used in real life situations. This is the beginning of relating the experience to life skills. Application of the experience focuses the youth on their accomplishments and how they can take the skills and techniques learned and apply them to a different situation. Application can lead back to creating. With art it is a good idea to repeat the art activity more than once and allow the youth to build on each new skill learned.

## Skills for a Lifetime

*Sketchbook Crossroads* focuses on developing skills for a lifetime. A skill is a learned ability to do something well. Life skills are abilities that individuals learn which help them to be successful in living a productive and satisfying life. *Sketchbook Crossroads* uses the Targeting Life Skill Model and focuses on four life skills, one in each area of Thinking, Being, Relating, and Working.

Using the *Reflect* and *Imagine* questions and checking the Learning Indicators in each activity helps the youth and art helper assess if the youth are the developing life skills.

### Being

Self-esteem or Positive identity – Pride in oneself; valuing oneself; understanding one’s abilities, strengths, and limitations; realistic assessment.

### Working

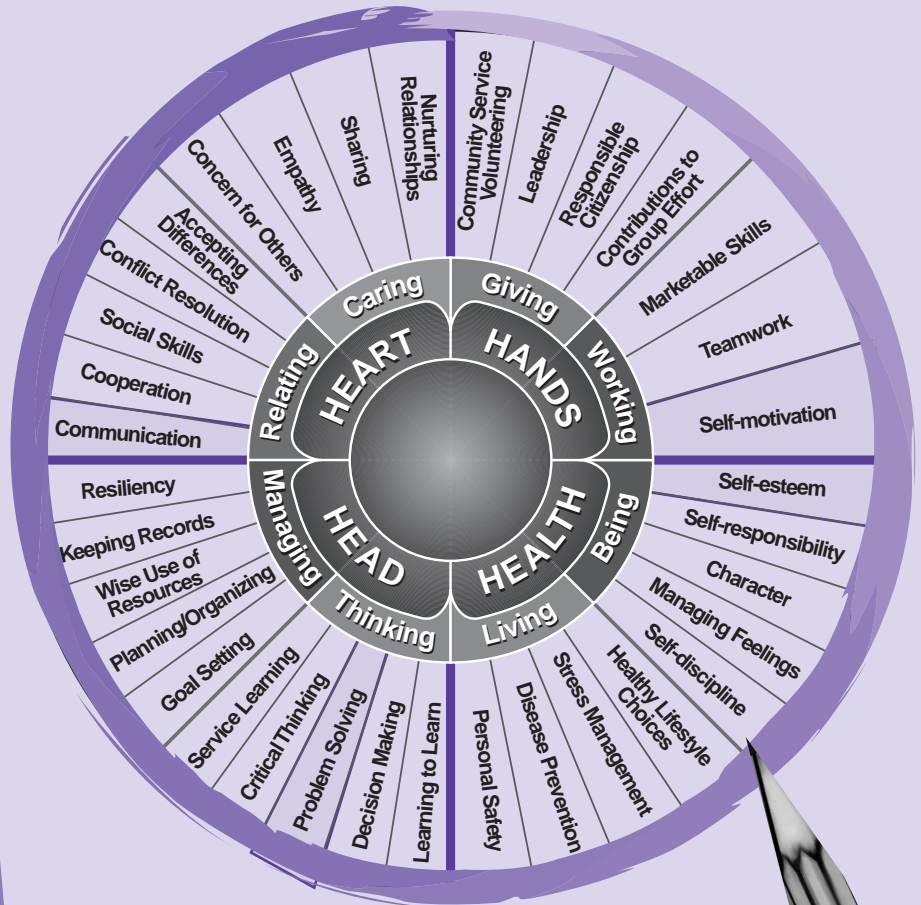
Self-motivation – Able to make the effort needed to carry out a task or plan; inspiring oneself to take action.

### Relating

Communicating – Exchange of thoughts, information, or messages between individuals; sending and receiving information using speech, writing, gestures, and artistic expression.

### Thinking

Problem solving – Clearly identifying a problem and a plan of action for resolution of the problem.



Targeting Life Skills Model by Patricia A. Hendricks, Ph.D., Iowa State University Extension, 1998.

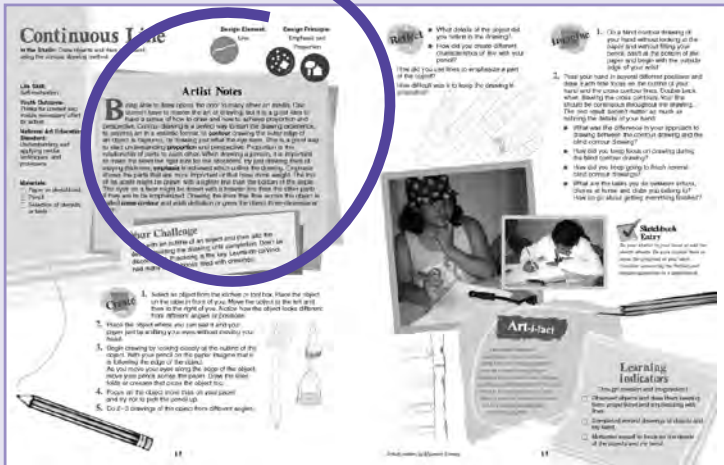
# Life Skills and Youth Development Outcomes

4-H Youth Development promotes experiences that assist youth to grow and develop. Experiences in *Sketchbook Crossroads* target four developmental outcomes for youth, which are tied to a life skill. Each activity lists one developmental outcome. Use the outcome to evaluate the success of the activity.

- Positive identity (LS) – Identity development - Develops a healthy sense of self
- Communicating (LS) – Social Competency - Integrates feelings, thoughts and actions into social competence
- Self-motivation (LS) – Self-determined - Thinks for oneself and makes necessary effort for action
- Problem solving (LS) – Cognitive Competency - Uses cognitive abilities and processes to find solutions

## Artist Notes

Each activity begins with Artist Notes, information and background for you and the art helper. Artist's Notes provide cultural, historical or scientific information, strategies and tips for assisting you in exploring the activity. You will be most successful and prepared when you are familiar with the life skill, elements and principle of design, and background information provided in each activity. The art skills are the elements and principles of design listed in each activity.



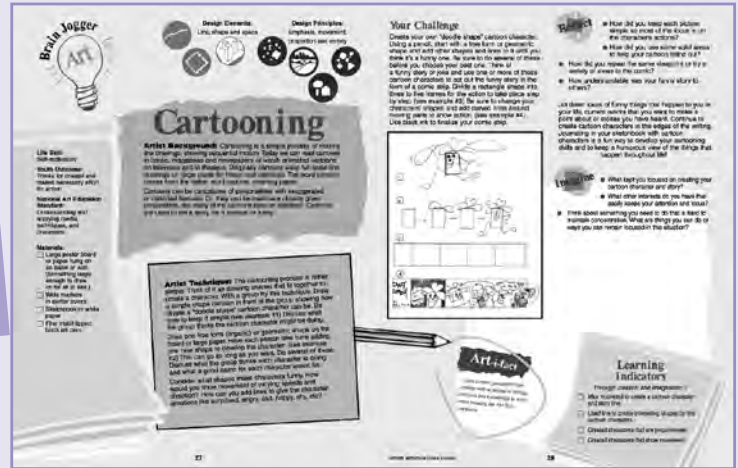
## Art-i-fact

Each unit has facts and information relating to culture, history, science and art. These "art-i-facts" can be used to enhance the art experience.



## Brain Joggers

Artists are creative inventors. Through experimentation they create new techniques that have started more than one art movement. The Brain Jogger activity in each unit provides information and an art challenge. It starts with techniques used by a famous artist and challenges you to give it a try.



## Cultural Celebration

The Cultural Celebration in each unit provides either information or an activity about an art style or technique from a specific culture or historical period. Cultural Celebrations open the door to learning and understanding about customs, traditions and heritage of many people around the globe. It is a good way to expand what you know about yourself and your neighbors next door or half a world away.

## Learning Indicators

At the end of each activity there is a list of learning indicators that describe what you did. These are things you would be able to observe to see if you are learning the intended outcomes of the activities. Use these indicators and add your own questions to help you reflect on what you learned and apply that knowledge to what you may do at home, at school or with friends.

## The Art of Critiquing

Art criticism is all about appreciation and understanding. It takes practice, requiring the viewer to slow down and to look closely at the artwork. Developing a discerning eye and perception helps the viewer and artist become more aware of techniques and skills.



Start critiquing your artwork by answering the questions in the *Reflect* and *Imagine* sections of each activity in your sketchbook. And, whether you critique your artwork or that of others, ask these additional questions:

- Who created the artwork?
- What do you see in the artwork? What is your first impression?
- What materials and techniques were used?
- What elements of design were used in the artwork?
- How do the elements work together to create the principles of design?
- Why was the subject matter selected?
- What is being communicated?
- How does the artwork relate to a point in time?
- Is the artwork successful, does it work?

When selecting artwork for display include only your best work, that which clearly demonstrates the elements and principles of design. You can learn a great deal about critiquing your work from teachers, other artists, family and judges for fairs and art shows.

## Service to Community

Community Service or service learning is a way for you to give back to the community and share your experiences with others. Schools and organizations may require you to complete these types of activities. Art provides many ways to fulfill the community experiences.

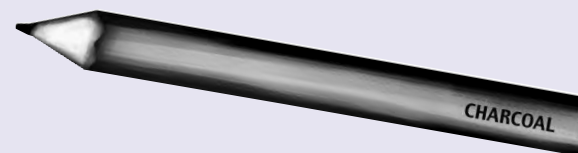
Community Service is volunteering: working to benefit the community. You become a community resource by providing services. It also provides opportunities for you to explore your role as a citizen by helping the community meet educational, public safety, human and environmental needs.

Service learning encourages students to learn and develop through active participation in thoughtfully organized services that are conducted in and meet the needs of community. Service learning is integrated into the curriculum, providing youth with real life situations to use their skills and abilities.

It extends the learning into the community fostering a sense of caring about others. (National and Community Service Trust Act of 1993)

To complete a community service or service learning experience you might:

- Volunteer as an art museum docent
- Teach art activities at an after school or summer program
- Build your own project—Plan and implement an action project that focuses on art such as teaching an on-going art workshop or working with a group to create a public art project.
- Done in a day—Do an art project for an organization that can be done in a short period of time such as a day. For example create posters, banners or flyers for a community event.



## Character Issues

There are many ethical issues involved in the production and marketing of artwork. You would not want someone to use your ideas or likeness for their own benefit without some consideration. Here are some concepts to consider:

- All artwork is essentially the ownership of the artist. The artist can give away or sell his or her rights to the art through agreements or understanding. The artist may also protect his or her work by obtaining a “copyright”. Work that is “copyrighted” will have a © shown somewhere. Graphic artists may protect their logos with ® or ™. In these cases there are specific rules about who may use the image and how the image can be used. They may also limit alterations in the image including specific colors or image sizes.
- After 70+ years, non-copyrighted art is considered to be in the “public domain” depending on the work.
- Clip art is an example of art created by an artist, but the rights to the artwork are sold with the purchase of the software or pattern books. These rights are limited to “reasonable use” of the artwork. You cannot make copies of this artwork to give to others. Some “pattern” companies limit the number of times a pattern can be used so you cannot use the pattern for mass production of articles based on that pattern and the instructions.
- If you want to use the image of someone in your artwork, you will need to get their permission to use their image (photographic or artistic). If they are under 18 years of age, you will also need their parent’s or guardian’s permission as well.
- Even if you have permission for the likeness of the person or a photograph of a piece of art, you will need to give credit or acknowledgements in your text.

## Reflective Sketchbook

Keeping a sketchbook of your work is fun. It may be a messy, funky, strange, unique sketchbook, one where you write notes about the drawings, scribble things out, do some humorous or weird doodles and basically “be yourself”. You may overlap sketches, leave things half undone and do drawings at any angle. Keeping a sketchbook is an important part of being an artist. There is no need to worry if no one else ever sees it; it’s for you. Later on, you can return to your sketchbook when looking for artistic ideas. It is a great place to record your answers to the Reflect and Imagine questions in each activity.



Sketchbooks are as varied as the artists who keep them. Most artists keep sketchbooks in which they experiment with ideas and collect drawings of their environment. Sketchbooks are like visual diaries for artists. Artists often use them for planning and developing their work. Urban-scene painter **Reginald Marsh** cut and bound scraps of paper to fit the size of his coat pocket. Avante-garde advocate **John Graham** snatched moments in a busy career to doodle in a leather bound diary.

- The most famous artist sketchbooks are those of **Leonardo da Vinci**. His sketchbooks are filled with drawings, diagrams and written notes of things he saw and ideas he came up with.
- **Pablo Picasso** produced 178 sketchbooks in his lifetime. He often used his sketchbooks to explore themes and make compositional studies until he found the right idea and subject for a larger painting on canvas.
- **Henry Moore**, a British sculptor, filled one of his sketchbooks with drawings of sheep that often wandered by the window outside his studio.



## Making a Sketchbook

Sketchbooks are available in many sizes from arts and craft stores and bookstores. However, here is a simple way to make a sketchbook. Many types and weight of paper may be used. This simple sketchbook is made from sheets of legal-size paper (8.5" x 14") and scraps of fabric. Follow these steps:



### Materials:

- Four sheets of legal-size paper
- Cardboard
- Scraps of fabric
- Fabric glue or spray adhesive
- Sewing machine with heavy duty needle and thread

**Step 1** – Fold four sheets of legal-size paper in half (7" x 8.5").

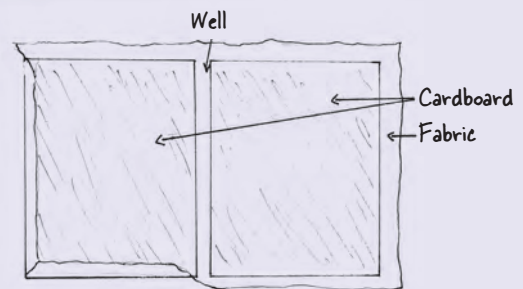
**Step 2** – Cut two pieces of cardboard 7" x 9". Cut two pieces of fabric, one 16.5" x 10.5" and the second one 8" x 13.5". The larger piece will cover the outside of the sketchbook and wrap around the edges to the inside. The smaller piece will lie across the inside of the sketchbook covering the cardboard.

**Step 3** – Lay the large piece of fabric face down. Spread fabric glue or spray adhesive across the fabric. Position the two pieces of cardboard on the glue side of the fabric leaving 0.5" between them. This creates a well. Pull the fabric around the edges of the cardboard and glue.

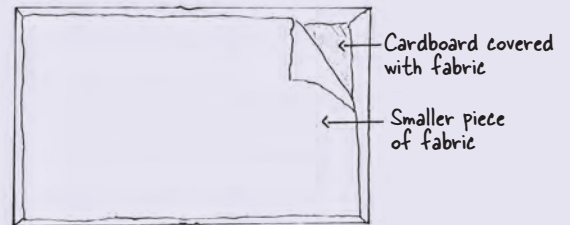
**Step 4** – Add the smaller piece of fabric to cover the remaining cardboard.

**Step 5** – Place the paper over the center of the covered cardboard with the center fold in the well.

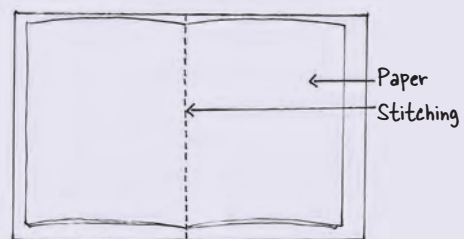
**Step 6** – Using a heavy duty needle, sew the length of the well through the sheets of paper. Tie off the thread ends. Another option to sewing the book together is to carefully staple through the paper and fabric to bind the book.



**Step 3**



**Step 4**



**Step 6**



# Elements & Principles of Design

**A**rt is created through experimentation using a variety of tools and organizational strategies. The tools of art are not just brushes, paints and palettes, but rather elements of design. The elements of design are **color** and **value**, **form**, **line**, **shape**, **space**, and **texture**. How the tools or elements are used or organized creates the principles of design. Design principles are **balance**, **emphasis**, **movement**, **pattern**, **proportion**, **repetition**, **rhythm**, **unity** and **variety**.



## Color and value

Colors are light waves reflected and absorbed by objects. Hues are the names of colors. Primary hues are red, yellow and blue. Secondary hues are green, orange, and violet. Tertiary hues are the mixing of a primary with a secondary hue. Complementary hues are positioned across from each other on the color wheel. Analogous hues sit next to each other on the wheel.

Value refers to the lightness or darkness of a color. By adding white to a hue, a tint is produced; adding black produces a shade.



## Form

Three-dimensional shapes having length, width and depth are forms. They may be spheres, cylinders, boxes, prisms or organic.



## Line

Lines are marks that have length and direction. Line quality is expressed by thickness, thinness, wavy curly, jagged, straight, etc.



## Shape

Shapes are flat and two-dimensional. They may be circles, squares, triangles, organic, etc.



## Space

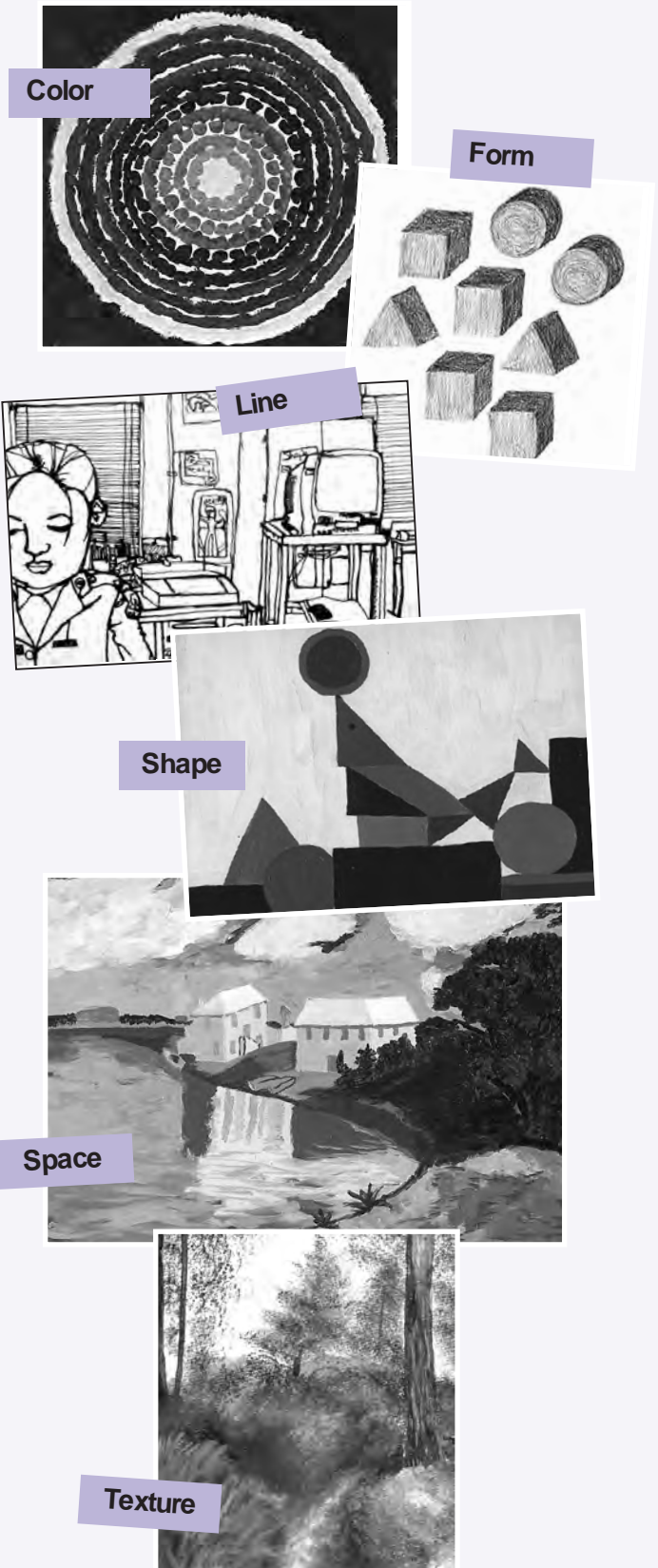
Space is the area between and around objects. The object fills positive space while negative space surrounds the object. Space is created in a two-dimensional artwork by using perspective, overlapping, and color and value, creating the appearance of depth or distance.



## Texture

The surface appearance or feel is texture, which may be smooth, rough, prickly, fuzzy, hard, etc. Texture is created in both two and three-dimensional art using a variety of techniques and materials.

Each activity highlights at least one element and principle of design. Others may be incorporated into the artwork, but it is easiest to develop skills when focusing on fewer tools and organization. Think of the elements and principles of design as the content skills for each activity.



# Principles



## Balance

Balance is the equal visual weight in artwork. When both sides of an artwork are mirror images it is symmetrical balance; when one side is different from the other side, the artwork has asymmetric balance. Radial symmetry is achieved when the design radiates out from the center of the artwork.



## Emphasis

Emphasis calls attention to a point in the artwork. The point of interest is usually in contrast to the surrounding space and is achieved by using several elements.



## Movement

Movement is the path the viewer's eye takes through the artwork, often to a focal area. It can be directed along lines, edges, shapes and color. Movement is closely tied to rhythm.



## Pattern

The repeating of an object or symbol throughout the artwork creates a pattern. The repetition may be organized or random.



## Proportion

When all parts of an artwork—size, amount and location, fit well together the artwork has proportion. Proportion is important and usually thought of when creating living figures.



## Repetition

Repetition works with pattern to make the artwork seem active. Repetition of elements creates harmony within the artwork.



## Rhythm

Repeating one or more elements to create organized movement is rhythm. Rhythm creates a mood or feeling in the artwork.



## Unity

Unity is the feeling of harmony in an artwork; all parts belong together.

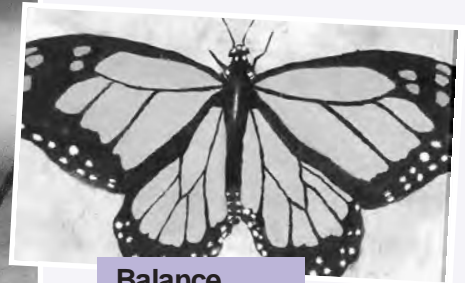


## Variety

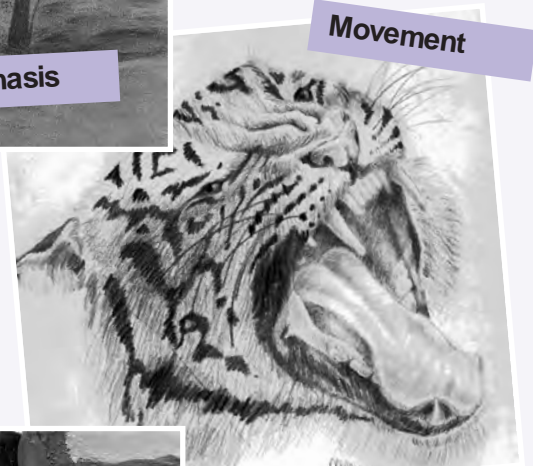
Several elements work together to create variety, which holds the viewer's attention.



Emphasis



Balance



Movement



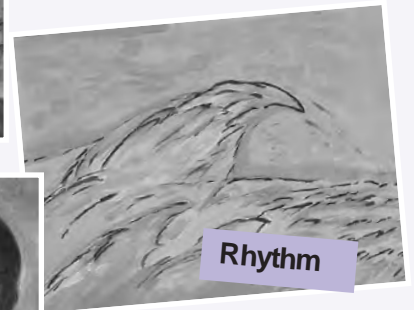
Pattern



Proportion



Repetition



Rhythm



Unity



Variety

# Unit 1

# Drawing

**Continuous Line**, Contour Drawing

**Make the Marks**, Shading

**Finding Space in Perspective**,

Perspective Drawing

**Drawing in the Round**, Paper Choices

**Blending Lines**, Colored Pencils

**Lines of Expression**, Pen & Ink

**Characters with Style**, Calligraphy

**Brian Jogger** – Cartooning

The first time you pick up a pencil or crayon and make a mark with it, that mark says, “I am,” “I exist,” and “I can affect my environment; leave my mark on the world.” That’s powerful. As you continue mark-making (drawing) experiences, you use those drawings to communicate; to tell a story, idea or feeling; to experiment.

At some point in your drawing you seek to have your drawings reflect the real world, draw real people and make your picture look like the real scene outside your window.

Drawing involves learning a set of skills. It requires seeing – careful observation of what we want to draw. Some people draw more easily than others and seem to be able to draw without even thinking. It’s kind of like reading. Some people have to work at reading and others read almost effortlessly. Whether you have to work at it or not, reading is a set of skills that you can learn just like drawing is a set of skills you can learn. The activities in this unit can help you learn to draw realistically, draw to communicate and draw to experiment.

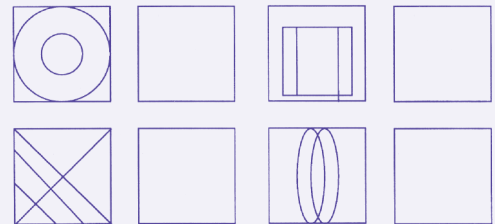
## Sketchbook

Keep all of your drawings, the good ones and the experiments. This is a great way to see how your drawing skill has improved. A sketchbook keeps your experimental drawings together. Sketches are usually quick drawings made to record an idea or try out an arrangement of design elements. Keep each sketch to remember the ideas you were thinking about. An idea that you discard this time might be just the right one next time. When you review your sketches, make choices—use the whole idea or just a part of it, trace part of this idea and part of another idea and combine them with a new idea.

## Learning to Draw

Sometimes seeing a line is hard to do. In nature there are no lines but artists use line to record what they see. Look carefully at what you want to draw. Find the edges because they are what you first put on your paper. The inside details usually are added later. Let your eye tell your mind what to do—“There’s a long, straight line beside a shorter straight line.”

Here are four sets of boxes. In each set, look at the shape and lines you see in the box on the left. Draw it in the box on the right.



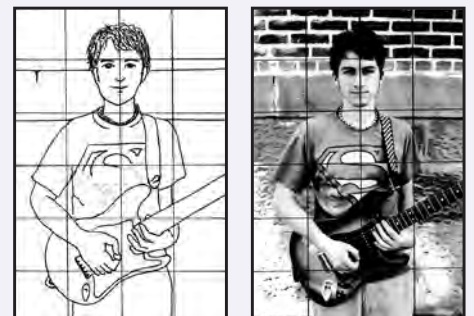
Next try line drawings of things you recognize—a simple bird, a doghouse, a pair of scissors. Try to find line drawings you can look at and draw. This is skill-building work, not creative work. Just copy line drawings long enough to convince yourself you can draw. It’s much more fun drawing your own idea than drawing someone else’s idea.



Now, look at some photographs. Find images in magazine pictures and try drawing them. Remember that you are looking for shapes and lines in relationship to each other. Listen to your eyes.

The next level of difficulty is drawing from real life. Now you need to look at an object in all of its three dimensions (height, width and depth) and try to record what you see on paper. It can be confusing. Try taking a photo of what you want to draw and then draw by looking at the photo. This helps you see the relationships between spaces and where on the page each part fits.

Drawing grid lines on your photo and on your drawing paper helps you see where to locate each part of the picture. You may even want to turn your photo and your drawing paper upside down. This helps your eye focus on shapes instead of sending messages to your brain to identify the thing you are drawing.



## Drawing Tools

There are many drawing tools to use. Any material that will make a mark on paper could be a drawing tool. Materials that take marks off paper (erasers) are also drawing tools when used to remove specific areas.

Some materials to try:

drawing pencils	charcoal pencils	pastels	gum eraser
graphite stick	markers	oil crayon	rubber eraser
colored pencils	crayon	Pen and ink	kneadable eraser
watercolor pencils	melted wax	colored glue	electric-powered eraser

## Drawing Surfaces

There are also many surfaces for drawing. White, very flat paper is only one choice. There are hundreds of types of white and colored papers to try. You can also draw on smooth wood. Experiment with a variety of papers and other non-paper surfaces.

The fiber content and surface of paper will interact with the drawing tool to create a unique look. The roughness, or **tooth**, of the paper finish will determine the absorption of the ink, paint or water. Paper may be **acid-free**, meaning it lacks acid producing chemicals and will last longer. **Bond paper** tends to

be a high-grade paper with a smooth surface.

It is used for business and photocopying. Running paper through very hot rollers compressing the surface to a smooth finish makes **hot pressed paper**. Sometimes fine clay is added, making a smooth absorbent surface. **Cold pressed** paper has a mildly textured surface. Passing the paper through unheated rollers processes it. Cold pressed paper surface allows for wicking (slight spreading) of ink and water. **Rag paper** is made from non-wood fibers such as cotton and linen (flax). A rag paper will have 25–100% fiber pulp. **Rice paper** isn't really made from rice. It refers to lightweight translucent papers.

Experiment by drawing on colored paper, especially black. Use shades of white or cream colored pencils to create rich images. Rather than using shades of gray to black leaving white space as highlights, gently color in the middle and high values using white shades. Artists rarely use black pigment and so is the case when drawing on black paper. Add dark hues in shadow areas to help the artwork really “pop”. If the black paper has a grain or linear texture, make sure it is straight before beginning. If the grain shows and is slightly tilted it may affect the overall appearance of the finished piece.



Doodle here ...

## Community Connection

Leonardo da Vinci (1454–1519) was an Italian Renaissance illustrator, painter, scientist, architect and engineer. He used his amazing skills of observation and his incredible artistic talent to capture most every thing around him. He was one of the first during the Renaissance to take a scientific approach towards understanding how our world works. He constantly recorded his observations in numerous sketchbooks. His sketchbooks are filled with his drawing on animals, the human body, inventions including gears and pulleys, bridges, toys, machines, and canal systems. While serving as an apprentice in Florence, da Vinci learned how to use linear perspective, a mathematical system creating the illusion of space and distance on a flat surface. This technique along with his uncanny ability to use colors, made his paintings life-like.



Explore more at  
[www.4-hcurriculum.org](http://www.4-hcurriculum.org)  
National 4-H Curriculum

# Continuous Line

**In the Studio:** Draw objects and then your hand using the contour drawing method.

**Life Skill:**  
Self-motivation

**Youth Outcome:**  
Thinks for oneself and makes necessary effort for action

**National Art Education Standard:**  
Understanding and applying media, techniques, and processes

**Materials:**  
 Paper or sketchbook  
 Pencil  
 Selection of utensils or tools

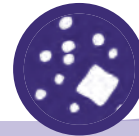
**Design Element:**

Line



**Design Principle:**

Emphasis and Proportion



## Artist Notes – Contour Drawing

**B**eing able to draw opens the door to many other art media. One doesn't have to master the art of drawing, but it is a good idea to have a sense of how to draw and how to achieve proportion and perspective. Contour drawing is a perfect way to start the drawing experience, to express art in a realistic format. In **contour** drawing the outer edge of an object is captured, by drawing just what the eye sees. This is a good way to start understanding **proportion** and perspective. Proportion is the relationship of parts to each other. When drawing a person, it is important to make the head the right size for the shoulders. By just drawing lines of varying thickness, **emphasis** is achieved which unifies the drawing. Emphasis shows the parts that are more important or that have more weight. The top of an apple might be drawn with a lighter line than the bottom of the apple. The eyes on a face might be drawn with a heavier line than the other parts if they are to be emphasized. Drawing the lines that flow across the object is called **cross contour** and adds definition or gives the object three-dimensional form.

### Your Challenge

Start with an outline of an object and then add the details, building the drawing until completion. Don't be discouraged. Practicing is the key. Leonardo da Vinci had many sketchbooks filled with drawings.

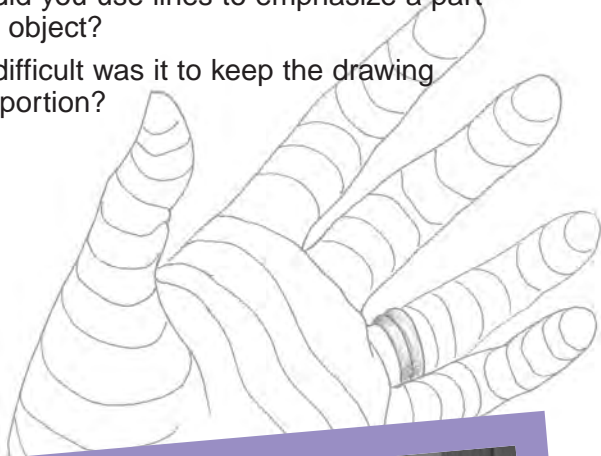
**Create**

1. Select an object from the kitchen or tool box. Place the object on the table in front of you. Move the object to the left and then to the right of you. Notice how the object looks different from different angles or positions.
2. Place the object where you can see it and your paper just by shifting your eyes without moving your head.
3. Begin drawing by looking closely at the outline of the object. With your pencil on the paper imagine that it is following the edge of the object. As you move your eyes along the edge of the object, move your pencil across the paper. Draw the lines, folds or creases that cross the object too.
4. Focus on the object more than on your paper and try not to pick the pencil up.
5. Do 2–3 drawings of the object from different angles.



## Reflect

- What details of the object did you notice in the drawing?
- How did you create different characteristics of line with your pencil?
- How did you use lines to emphasize a part of the object?
- How difficult was it to keep the drawing in proportion?



## Imagine

1. Do a blind contour drawing of your hand without looking at the paper and without lifting your pencil. Start at the bottom of the paper and begin with the outside edge of your wrist.
2. Pose your hand in several different positions and draw. Each time focus on the outline of your hand and the cross contour lines. Double back when drawing the cross contours. Your line should be continuous throughout the drawing. The end result doesn't matter as much as noticing the details of your hand.
  - What was the difference in your approach to drawing between the contour drawing and the blind contour drawing?
  - How did you keep focus on drawing during the blind contour drawing?
  - How did you keep going to finish several blind contour drawings?
  - What are the tasks you do between school, chores at home and clubs you belong to? How do you go about getting everything finished?



## Sketchbook Entry

*Do your sketch in your book or add the sketch sheets. Be sure to date them to show the progress of your work. Consider answering the Reflect and Imagine questions in a sketchbook.*



## Art-i-fact

*Pencils are made with graphite and have never been made from lead. Because graphite looks very similar to lead people confused the two substances. Although graphite was first discovered in the early 1500's in England and used to mark sheep, it was the Italians that figured out how to put a wooden case around the graphite.*

## Learning Indicators

*Through creation and imagination I:*

- Observed objects and drew them keeping them proportional and emphasizing with lines.
- Completed several drawings of objects and my hand.
- Motivated myself to focus on the details of the objects and my hand.

# Make the Marks

## In the Studio:

Experiment with different drawing tools and learn shading techniques.

## Life Skill:

Self-motivation

## Youth Outcome:

Thinks for oneself and makes necessary effort for action

## National Art Education Standard:

Understanding and applying media, techniques and processes

## Materials:

- Pencil
- Your sketchbook
- Any object such as a cup, dish, fruit, etc.
- Lamp or flash light

## Design Elements:

Form and line



## Design Principle:

Rhythm



## Artist Notes – Drawing with Tools

**D**rawing can be done with a variety of tools but this activity focuses on the pencil. A regular number two pencil can be used but a larger variety of marks can be made with **drawing pencils**. They are available in a range of light to dark and in stick and pencil form.

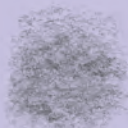
2H—very hard graphite, makes light marks, to 4H, 6H, HB, 2B, 4B, 6B—very soft graphite, makes dark marks. Drawing pencils can be purchased in sets or individually. They cost more than regular #2 pencils but give better line quality.

A **graphite stick** is a square 3" stick without any wood around it. Drawing with the edge of the stick produces a finer line. Laying the stick down and holding it firmly at one end while drawing along a shape will produce light to dark shading in one move.

The basics of drawing involve making marks in a variety of ways. When put together just right the marks create an artwork. Marks may include shading, hatching, cross-hatching, directional, burnishing, pointillism and swirls.

All of these techniques can be used to create shading and thus value in a drawing. **Shading** techniques are used to show value. **Value** is the lightness or darkness of an object. Using value can make an object look close or far away, solid or three-dimensional, rough or smooth, and separate from another object.

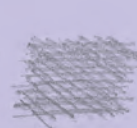
Making marks requires a technique. **Shading** is done by using the side of the pencil. **Hatching** marks are rapidly made lines evenly spaced with some white space between them. **Cross-hatching** is two sets of hatch marks on top of each other going opposite directions. **Directional** marks are short lines quickly made to the contour of the object. **Burnishing** is laying down of layers of graphite giving a polished appearance. **Pointillism or stippling** is making numerous dots with the pencil point, close to together, to create value. **Swirls** or circular squiggles, layered upon each other, are another way to fill space or create value.



Shading



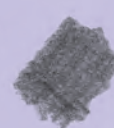
Hatch



Crosshatch



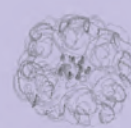
Directional



Burnish



Stippling



Swirls

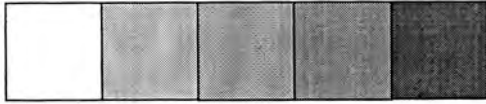
## Your Challenge

Make several value scales using different techniques. Once you see a range of value try drawing a shape and use a technique to give the shape a form.

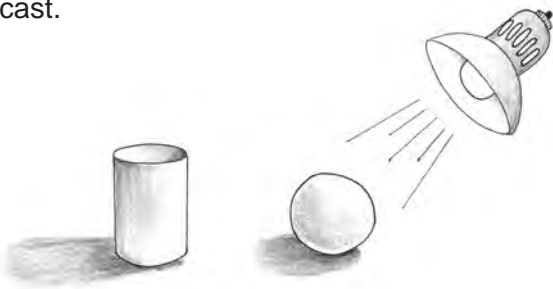


## Create

1. Make a value scale in your sketchbook. Draw five connected boxes each 1" x 1". Leave the first box white. Using a 6B pencil, shade the second box as light as possible. Color the third box a little darker, and the fourth box darker yet; the fifth box black.
2. Shade using one of the techniques above.
3. Do a second value scale using a different shading technique.



4. Draw a circle, square cylinder, and cone in your sketchbook, one per page.
5. Use the value scale to make the shapes appear solid or three-dimensional rather than flat.
6. Remember to shade according to the contour of the shape. Use two techniques.
7. Pretend that a light is shining on the forms from the right. Add a shadow that the shapes would cast.



## Reflect

- What types of lines did you use on the value scale?
- How did using a different line change the value scale?
- How did the shading of the shapes make them three-dimensional?
- Which direction did the forms cast a shadow?
- How did you create a shadow?



### Sketchbook Entry

Draw the two value scales and four forms in your sketchbook. Add your fruit drawing to the sketchbook. Consider answering the Reflect and Imagine questions in a sketchbook.

Arctic J. Cape 11/04

Activity written by Beth Saxton.

## Imagine

1. Select an object such as a piece of fruit, mug, or dish. Place it in front of you.
2. Shine a lamp light on the object. Select the direction from which the light shines.
3. Using a pencil draw the object outline. Keep your eye on the outer edge of the object as you draw.
4. Add value to give the object form. Use a shading technique that suits the texture of the object.
5. Add the shadow the object is casting.



- What did you find most interesting in creating the drawing?
- Describe what you find most interesting in your drawings using terms learned in this activity.
- Why did you choose to learn to draw?
- What goals do you have for learning to draw? How will you make your goals happen?
- Do you have goals for other things that interest you?
- How will you go about making those things happen?

## Learning Indicators

Through creation and imagination I:

- Drew two value scale studies using different marks/techniques.
- Drew four shapes and turned them into forms by adding value.
- Completed a drawing of an object including value and shadow.
- Created goals and strategies to learn to draw.