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Exercise 3: Timed Sketches

Try sketching the same object using each of the time limits rather than choosing a different subject every time. Begin by capturing the overall shape and proportions in the 30-second sketch, then gradually add more information and detail as the available time increases. This exercise will help you learn to identify what is most important in a subject before refining it further.

Objective: Encourage spontaneity and quick observation.

Create quick sketches of different subjects using short time limits:

- 30 seconds
- 1 minute
- 3 minutes

Possible subjects:

- Shoes
- A chair
- A houseplant
- Self-portrait in a mirror
- Animals

The goal is not detail, but capturing the overall form and energy of the subject.

EXAMPLES FOR INSPIRATION







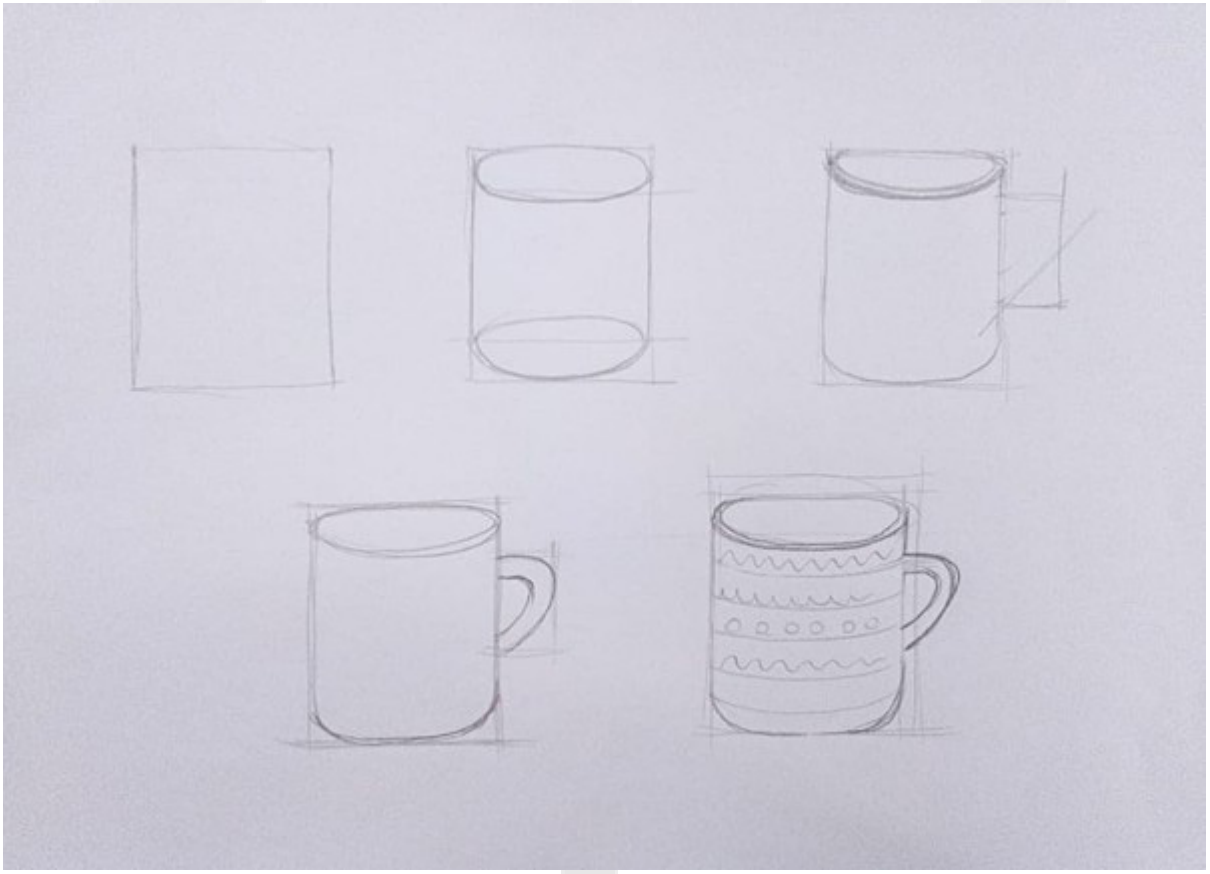
Look at a mug, for example. You might first recognise its body as a rectangle with an oval at the top. But when you begin to think three-dimensionally, you can see the body as a cylinder. The oval describes the circular opening seen at an angle, while the sides show the depth and volume of the mug.

The same principle can be applied to many everyday objects. A book can be thought of as a box, an apple as a sphere, and the legs of a chair as narrow box-like or cylindrical forms.

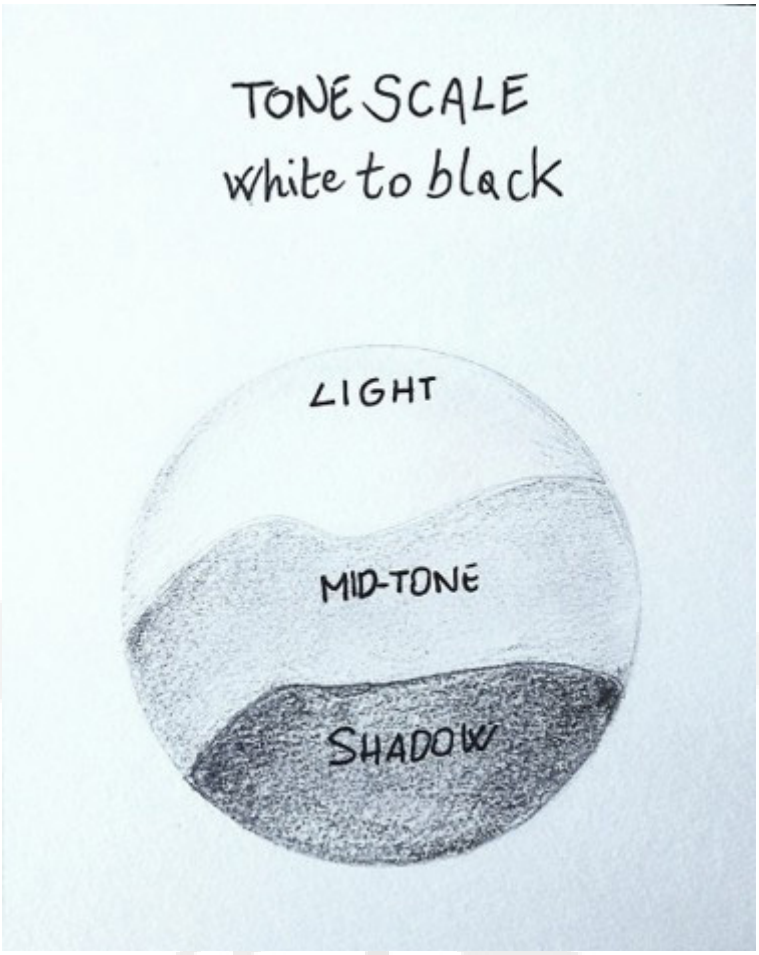
Try to look through the surface details of an object and ask yourself:

What simple three-dimensional forms could I use to build this?

You do not need to draw perfect geometric forms. They are simply a way of helping you understand what you see and providing a framework from which to develop your sketch.



INTRODUCING TONE



Tone is the gradual shift from light to dark and It is one of the most important tools we use to create the impression of form, depth and space.

When looking at an object, you will ususually see more than simply a light side or dark side. Between the lightest and darkest areas there may be many subtle variations. Together, these values create a tonal range.

Together, these different values help us understand the three-dimensional quality of an object.

Think about drawing a sphere. If you draw only its outline, you can suggest its shape, but it may still look flat. Once you introduce lighter and darker areas, the sphere begins to appear rounded. The transition from light to dark gives the viewer information about the direction of the light and the form of the object.

Tone is not simply about making parts of a drawing darker. It is about observing and representing the relationship between light and dark.

Practise — Exploring Placement

Choose two or three everyday objects and arrange them in front of you.

Make three small thumbnail sketches, experimenting with how the objects are arranged within the space of the page. You could move the objects closer together or further apart, change their positions, or try placing the whole arrangement towards one side of the page.

Keep your sketches simple. The aim is to explore different arrangements rather than produce detailed drawings.

Look at your three sketches together. How does changing the placement of the objects affect the composition? Does one arrangement feel more balanced or interesting than the others?

