

WORKSHEET 1 – SEEING BEFORE SKETCHING

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Observation before marking.

Instructions

1. Place a simple object before you.
2. Observe it for one full minute without marking.
3. Note the largest shape and strongest angles.
4. Indicate the main mass with light, searching lines.
5. Stop after 10-15 minutes.

Limits

- No shading
- No detail
- No dark lines

Reflection (optional)

What changed when you waited before marking?

Notes:

WORKSHEET 2 – INDICATING SIMPLE MASSES

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Structure before surface.

Instructions

- Reduce the object to basic masses.
- Indicate only those masses.
- Ignore the surface features entirely.

Limits

- No outlines for decoration
- No refinement
- No refined shading

Reflection (optional)

What changed when you indicated only the simple masses rather than fine details?

Notes:

WORKSHEET 3 – LINE AS SUGGESTION

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Exploratory lines.

Instructions

- Use light, broken lines.
- Let the lines follow the form.
- Avoid enclosing the object.

Limits

- No continuous contour
- No refinement
- No shading

Reflection (optional)

What changed when you sketched rough, exploratory lines rather than deliberate and finished lines?

Notes:

WORKSHEET 4 – PROPORTION BY COMPARISON

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Visual measuring.

Instructions

- Compare height to width.
- Compare one mass to another.
- Adjust lightly as needed.

Limits

- No refinement
- No shading

Reflection (optional)

What changed when you measured the proportions by comparison? Did it change the way you saw what you were sketching?

Notes:

WORKSHEET 5 – CORRECTING THE SKETCH

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Revision as part of sketching.

Instructions

- Begin lightly.
- Pause halfway.
- Compare the sketch to the object.
- Revise at least two proportions.

Limits

- No refinement
- No shading

Reflection (optional)

What changed when you corrected your sketch?

Notes:

WORKSHEET 6 – SKETCHING WHAT IS PRESENT

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Observation over symbols.

Instructions

- Question familiar shapes.
- Replace symbols with observed relationships.
- Keep all marks provisional.

Limits

- No refinement
- No shading

Reflection (optional)

What changed when you sketched what was present, rather than symbolic?

Notes:

WORKSHEET 7 – NEGATIVE SPACE INDICATION

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Seeing spaces as shapes.

Instructions

- Indicate the spaces in or around the object.
- Let the object emerge indirectly.
- Practice focusing on these individual shapes as opposed to viewing them as part of the whole scene.

Limits

- No refinement
- No shading

Reflection (optional)

What changed when you focused on the spaces as shapes as opposed to part of the overall whole or as merely spaces between or around objects?

Notes:

WORKSHEET 8 – BROKEN CONTOUR

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Avoiding enclosure.

Instructions

- Suggest edges with interrupted lines.
- Leave gaps intentionally.

Limits

- No refinement
- No shading

Reflection (optional)

What changed when you suggested the edges in your sketch rather than drawing definitive lines?

Notes:

WORKSHEET 9 – MASS BEFORE DETAIL

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Resisting early refinement.

Instructions

- Indicate only the largest masses.
- Omit all small features.
- Omit fine details

Limits

- No refinement
- No shading

Reflection (optional)

What changed when you sketched the largest masses rather than drawing definitive lines or fine details?

Notes:

WORKSHEET 10 – REPETITION AS STUDY

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Learning through repetition.

Instructions

- Sketch the same object twice.
- Apply one observed improvement the second time.

Limits

- No refinement
- No detailing
- No shading

Reflection (optional)

What changed when you sketched the same object twice?

Notes:

WORKSHEET 11 – LINE WEIGHT VARIATION

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Pressure without emphasis.

Instructions

- Indicate the subject lightly.
- Vary pressure subtly to suggest depth.
- Keep all marks exploratory.

Limits

- No outlining
- No accents
- No refinement
- No detailing
- No shading

Reflection (optional)

What changed when you varied the line pressure in your sketch?

Notes:

WORKSHEET 12 – DIRECTIONAL LINES

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Line following form.

Instructions

- Use short or long, horizontal, or vertical directional strokes.
- Let lines follow the object's movement.

Limits

- No crosshatching
- No refinement
- No detailing

Reflection (optional)

What changed when the lines you sketched followed the form of the object?

Notes:

WORKSHEET 13 – LIGHT AND SHADOW AS MASS

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Value as shape.

Instructions

- Identify the shadow side.
- Indicate it as one flat mass.
- Leave the light side untouched.

Limits

- No crosshatching
- No refinement
- No detailing

Reflection (optional)

What changed when sketched the shadow as one flat mass and left the lighter side untouched?

Notes:

WORKSHEET 14 – TWO-VALUE INDICATION

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Simplifying tonal relationships.

Instructions

- Use one light value and one darker value.
- Indicate large value areas only.

Limits

- No crosshatching
- No refinement
- No detailing

Reflection (optional)

What changed when used two values?

Notes:

WORKSHEET 15 – GRADATION AS SUGGESTION

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Transition without smoothing.

Instructions

- Indicate a simple light-to-dark shift.
- Keep strokes visible.
- Stop before blending.

Limits

- No refinement
- No detailing

Reflection (optional)

What changed when kept the strokes visible rather than blending?

Notes:

WORKSHEET 16 – FIRM AND SOFT EDGES

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Edge relationships.

Instructions

- Indicate some edges firmly.
- Allow others to dissolve.
- Do not enclose forms.

Limits

- No refinement
- No detailing

Reflection (optional)

What changed when you indicated some of the edges firmly while allowing others to dissolve?

Notes:

WORKSHEET 17 – AVOIDING OVERWORKING

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Restraint

Instructions

- Set a strict time limit.
- Sketch quietly.
- Stop immediately when the time ends.

Limits

- No refinement
- No detailing

Reflection (optional)

What changed when you practiced restraint?

Notes:

WORKSHEET 18 – ECONOMY OF MARKS

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Saying more with less.

Instructions

- Limit the number of marks used.
- Consider each line before placing it.

Limits

- No refinement
- No detailing

Reflection (optional)

What changed when you limited the number of marks in your sketch?

Notes:

WORKSHEET 19 – SUGGESTING TEXTURE

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Hinting without describing.

Instructions

- Suggest texture with sparse marks.
- Avoid patterns and repetition.

Limits

- No refinement
- No detailing

Reflection (optional)

What changed when you suggested texture with sparse marks rather than details and shading?

Notes:

WORKSHEET 20 – KNOWING WHEN TO STOP

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Recognizing sufficiency.

Instructions

- Sketch until the main idea is clear.
- Stop immediately when clarity is reached.

Limits

- No refinement or overworking
- No fine detailing
- No heavy shading

Reflection (optional)

What changed when you stopped once the main idea was clear?

Notes:

WORKSHEET 21 – TIMED SKETCH (5 MINUTES)

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Decisive indication.

Instructions

- Indicate placement and proportion quickly.
- Stop at five minutes.

Limits

- No refinement or overworking
- No fine detailing
- No heavy shading

Reflection (optional)

What changed when you indicated placement and proportion quickly?

Notes:

WORKSHEET 22 – TIMED SKETCH (10 MINUTES)

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Speed with observation.

Instructions

- Indicate masses first.
- Add limited secondary information.
- Stop at ten minutes.

Limits

- No refinement or overworking
- No fine detailing
- No heavy shading

Reflection (optional)

What changed when you sketched with speed and observation?

Notes:

WORKSHEET 23 – SKETCHING FROM MEMORY

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Testing observation.

Instructions

- Observe the object for two minutes.
- Remove it from view.
- Indicate what you recall.

Limits

- No peeking once the object has been removed.

Reflection (optional)

What changed when you observed the object for a few minutes and then removed it?

Notes:

WORKSHEET 24 – MEMORY + OBSERVATION

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Comparison and adjustment.

Instructions

- Begin from memory.
- Reintroduce the object.
- Adjust lightly.

Limits

- No peeking until it is time to reintroduce.
- No overworking or fine detailing.

Reflection (optional)

What changed when you sketched from memory and then reintroduced the object?

Notes:

WORKSHEET 25 – SIMPLIFYING COMPLEXITY

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Reducing visual noise.

Instructions

- Choose a complex subject.
- Indicate only the main masses.
- Omit minor features.

Limits

- No heavy shading
- No overworking or fine detailing.

Reflection (optional)

What changed when you omitted minor features and focused on indicating the main masses?

Notes:

WORKSHEET 26 – INTERIOR VS EXTERIOR INDICATION

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Structural awareness.

Instructions

- Indicate interior divisions.
- Let outer edges remain open.

Limits

- No heavy shading
- No overworking or fine detailing.

Reflection (optional)

What changed when you let outer edges remain open?

Notes:

WORKSHEET 27 – EMPHASIS AND OMISSION

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Guiding attention.

Instructions

- Slightly emphasize one area.
- Allow others to remain suggested or absent.

Limits

- No heavy shading
- No overworking or fine detailing.

Reflection (optional)

What changed when you emphasized one area while allowing others to remain absent or suggestive?

Notes:

WORKSHEET 28 – INDEPENDENT SUBJECT

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Judgment and restraint.

Instructions

- Choose your own subject.
- Apply restraint consciously.
- Stop early.

Limits

- No heavy shading
- No overworking or fine detailing.

Reflection (optional)

What changed when you consciously applied restraint?

Notes:

WORKSHEET 29 – REVISITING AN EARLIER SKETCH

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Recognizing growth.

Instructions

- Repeat an earlier worksheet.
- Apply one improvement only.

Limits

- No harsh self-criticism
- No overworking

Reflection (optional)

What changed when you repeated the exercise?

Notes:

WORKSHEET 30 – HABIT OF DAILY SKETCHING

Companion to *Pencil Sketching*

Name: _____ Date: _____

Focus

Continuation

Instructions

- Choose any subject.
- Sketch briefly and quietly.
- End without refinement.

Limits

- No harsh self-criticism
- No overworking

Reflection (optional)

What changed when you started a daily sketching practice?

Notes:
