



# SKETCHING IS SEEING

NATIONAL GALLERY OF ART

# WELCOME

## to the National Gallery of Art

Everyone can draw! Maybe you're an artist, or maybe you haven't drawn since you were a child. Sketching is a way to look more closely and notice details. Take a moment, relax, and observe the world around you. Use this sketchbook to draw what you see.

Visitors of all ages welcome; no experience is needed.

The National Gallery of Art and its Sculpture Garden are located on the National Mall between 3rd and 9th Streets along Constitution Avenue NW, Washington, DC.

The Gallery is located near several Metrorail stops: Archives–Navy Memorial–Penn Quarter (Green and Yellow Lines), Judiciary Square (Red Line), and L'Enfant Plaza (Blue, Orange, and Silver Lines). Metrobuses stop on 4th Street, 7th Street, and Pennsylvania Avenue NW.

### Gallery Hours

Monday–Saturday: 10:00 am–5:00 pm

Sunday: 11:00 am–6:00 pm

Visit [nga.gov/community](https://www.nga.gov/community) for more information about Sketching Is Seeing.

All images in this booklet are details from paintings and sculptures in the National Gallery of Art collection.

# PROGRAM SCHEDULE

## Daily in October | All Day | Sketching Is Seeing

Throughout the month of October, pick up a sketchbook and pencil at any Information Desk and go on a sketching adventure.

## Oct 5 & 12 | 11:00 am, noon, 1:00 pm | Mindful Sketching

West Building Rotunda

## Oct 19 & 26 | 11:00 am, noon, 1:00 pm | Mindful Sketching

East Building, Ground Level

Visit the National Gallery of Art for a 45-minute sketching experience. Take Five Meditation will guide participants through a series of exercises that combine close looking and mark-making with basic meditative techniques.

## October 14 | noon – 4:00 pm | Drop-in Drawing

Education Studio, Concourse

Participate in the process of art-making. Drop by the Education Studio on the Concourse to experiment, create, and collaborate.

## October 27–28 | 11:00 am–5:00 pm | The Big Draw Festival

West Building and East Building

Join us for the world's largest drawing festival! This museum-wide celebration of drawing includes a Sketching Lab, in-gallery sessions with teaching artists, live models, music, and film.

Learn more about the International Big Draw Festival at [www.thebigdraw.org](http://www.thebigdraw.org).

# WARM-UP EXERCISES

## Exploring Marks and Lines

Emotional mark-making: Think about how lines suggest ideas, emotions, and movement. Draw what might represent a quiet line, an angry line, and a dancing line. Draw gentle, cold, calm, and screeching lines. What other kinds of lines might you draw?



Take a line for a walk: Find a starting point on your paper and begin drawing. Let your line wander freely around the page for one minute, then return your line to the starting point.

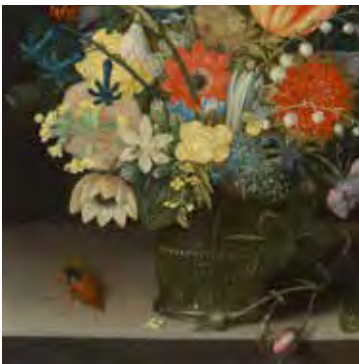
Vincent van Gogh, *The Harvest*, 1888, Collection of Mr. and Mrs. Paul Mellon

# STILL-LIFE PAINTING

## Composition

Composition is the arrangement of visual elements in the painting.

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.



**top** Willem Claesz Heda, *Banquet Piece with Mince Pie*, 1635, Patrons' Permanent Fund. **top middle** Joseph Decker, *Green Plums*, c. 1885, Collection of Mr. and Mrs. Paul Mellon. **bottom middle** Peter Binoit, *Still Life with Tulips*, 1623, Gift of Robert H. and Clarice Smith. **bottom** Henri Matisse, *Still Life with Pineapple*, 1924, oil on canvas, Gift of the W. Averell Harriman Foundation in memory of Marie N. Harriman

# LANDSCAPE PAINTINGS

## 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.



**top** George Bellows, *The Lone Tenement*, 1909, Chester Dale Collection. **top middle** Canaletto, *The Square of Saint Mark's, Venice*, 1742/1744, Gift of Mrs. Barbara Hutton. **bottom middle** Thomas Moran, *Green River Cliffs, Wyoming*, 1881, Gift of the Milligan and Thomson Families. **bottom** Georges Seurat, *A Summer Landscape*, 1883, oil on wood, Collection of Mr. and Mrs. Paul Mellon



# PORTRAIT PAINTINGS

## Expression

Select a portrait of someone you find intriguing. Sketch the features that most strongly convey that person's individuality.



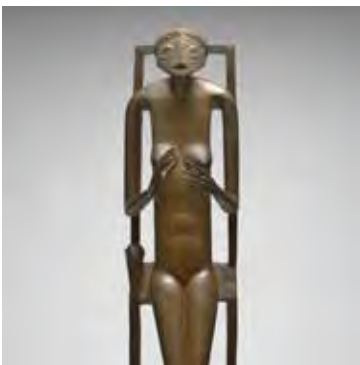
**top** George Catlin, *Boy Chief— Ojibbeway*, 1843, Paul Mellon Collection. **top middle** Gilbert Stuart, *Catherine Brass Yates (Mrs. Richard Yates)*, 1793/1794, Andrew W. Mellon Collection. **bottom middle** Mary Cassatt, *Girl Arranging Her Hair*, 1886, Chester Dale Collection. **bottom** Rozeal (formerly known as Iona Rozeal Brown), *afra.died, T.*, 2011, acrylic, pen, ink, marker, and graphite on birch plywood panel, Corcoran Collection

# SCULPTURES

## Gesture

Gesture drawing offers a way to study the human figure in motion.

Choose a figural sculpture that conveys a sense of movement. As you sketch, start with the largest. Try doing a few quick sketches from different angles.



**top** Frédéric-Auguste Bartholdi, *Allegory of Africa*, model 1863/1865, cast date unknown, Gift of the 50th Anniversary Gift Committee. **top middle** Randolph Rogers, *Nydia, the Blind Girl of Pompeii*, model 1855, carved 1860, Patrons' Permanent Fund. **bottom middle** Francisco Antonio Cijón, *Saint John of the Cross (San Juan de la Cruz)*, 1675, Patrons' Permanent Fund. **bottom** Alberto Giacometti, *The Invisible Object (Hands Holding the Void)*, model 1934, cast 1935, bronze, Ailsa Mellon Bruce Fund