

# Getting started:

All of the great artists started by learning the skills of observation. You have to learn the rules in order to break them.



Can you guess who?

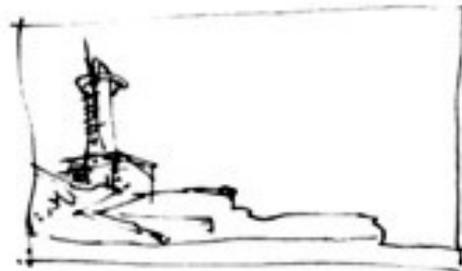
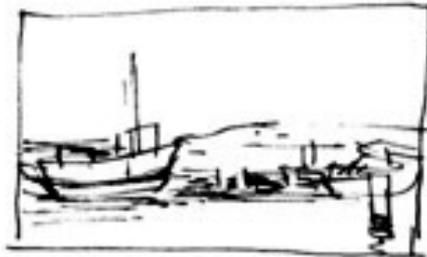


Pablo Picasso

# **HOW TO MAKE A GOOD COMPOSITION**

# Thumbnailing

Small, quick drawings which lay out the major objects in a drawing. Make clear boundaries that represent the edges of the page. The frame is like an electric fence. Using this edge wisely can generate a lot of power. Make many thumbnails sketches and discover many different possibilities.



# Sighting and Proportioning



# THE PRINCIPLES

The **principles of design** are the set of rules or guidelines of art that are to be considered when considering the impact of a piece of artwork. They are combined with the **elements of design** in the production of art. The principles are:

Movement

Unity

Variety

Balance

Emphasis

Contrast

Pattern/Rhythm

# Movement

Action, or alternatively, the path the viewer's eye follows throughout an artwork. Movement is caused by using elements under the rules of the principles in art to give the feeling of action and to guide the viewer's eyes throughout the artwork.



Artists: Antonio Balla, Marcel Duchamp



# Also Movement

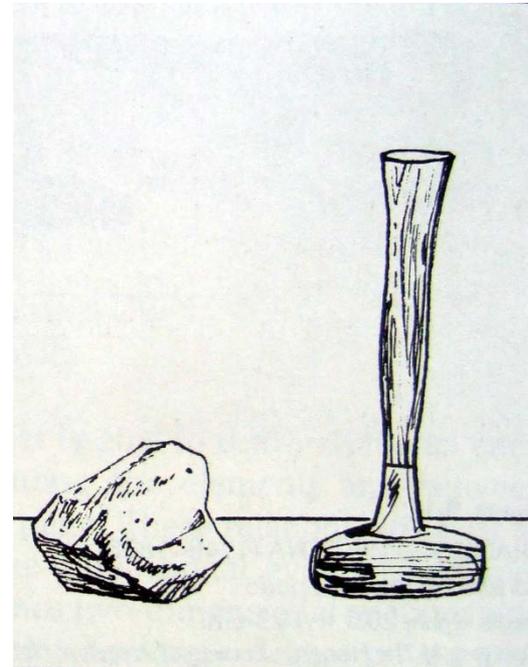
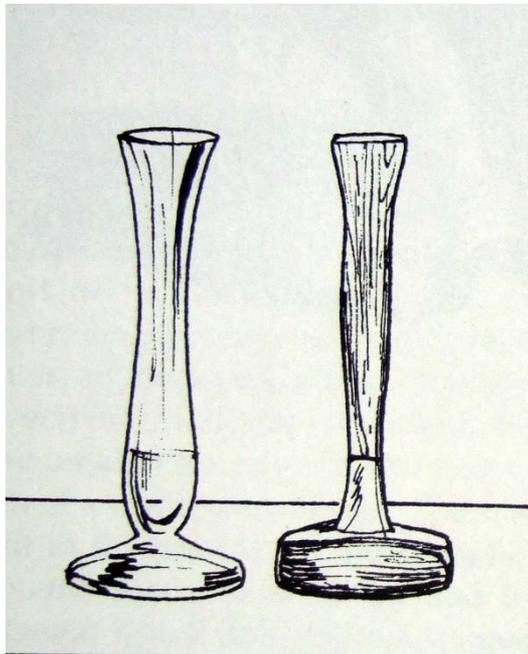


Katsushika Hokusai



# Unity and Variety

- **Unity** (or harmony) is the quality of wholeness or oneness that is achieved through the effective use of the elements and principles of art. The arrangement of elements and principles to create a feeling of completeness.
- **Variety** (also known as alternation) is the quality or state of having different forms or types. The differences which give a design visual and conceptual interest: notably use of contrast, emphasis, difference in size and color.



- Unity



- Variety



- Unity and  
Variety

Artist: Paul Cezanne

# Balance

**Balance** is arranging elements so that no one part of a work overpowers, or seems heavier than any other part.

Two different kinds of balance are **symmetrical** and **asymmetrical**.

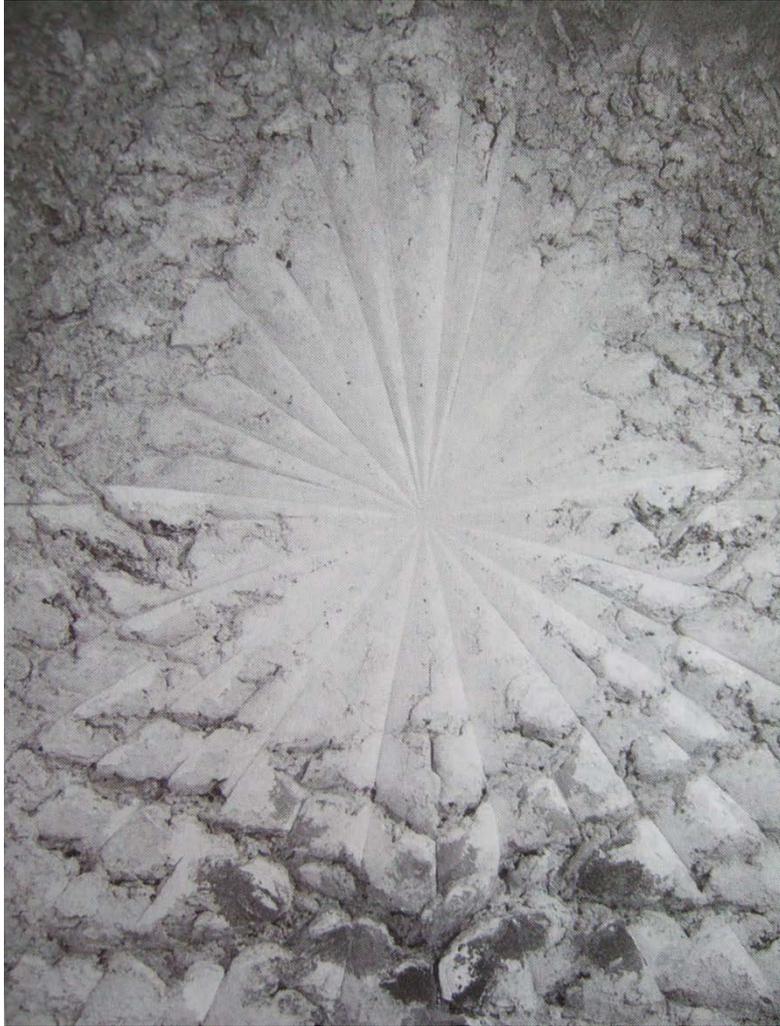
- Symmetrical (or formal) balance is when both sides of an artwork, if split down the middle, appear to be the same. Symmetrical balance is shows strength, calm and seriousness.
- Asymmetrical balance is not the same on both sides and the distribution of the light and dark weight may be a little different. This type of balance is very exciting, moving and energetic.



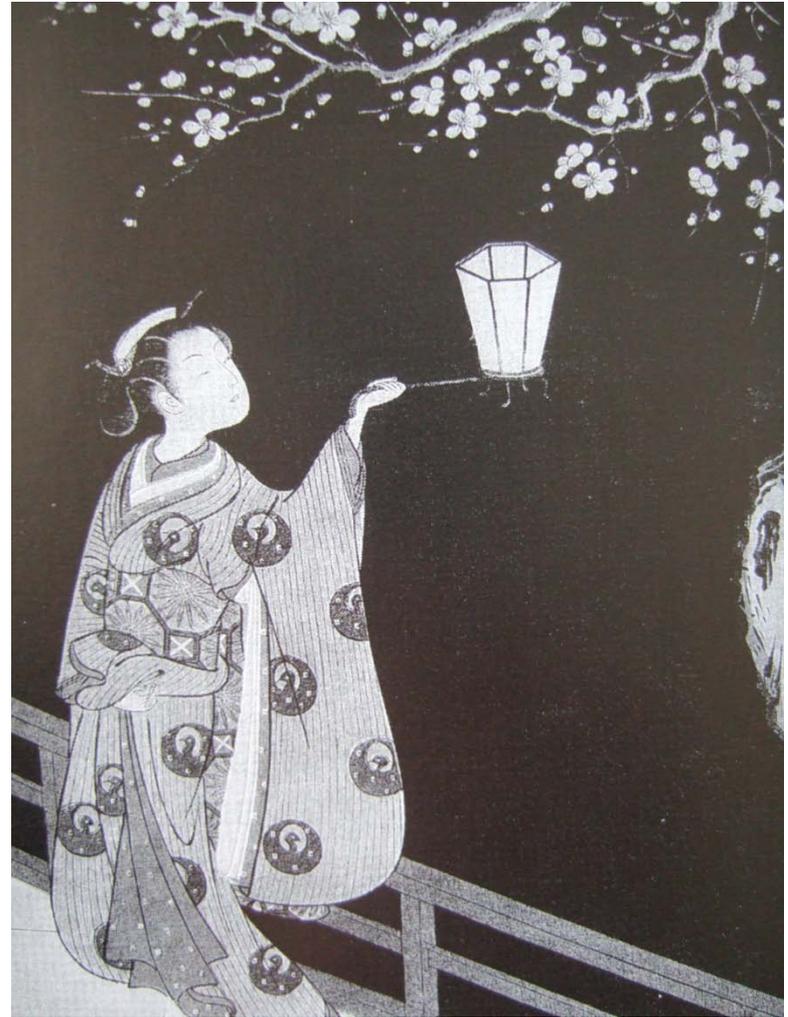
Artist: Edward Weston



- Symmetrical Balance

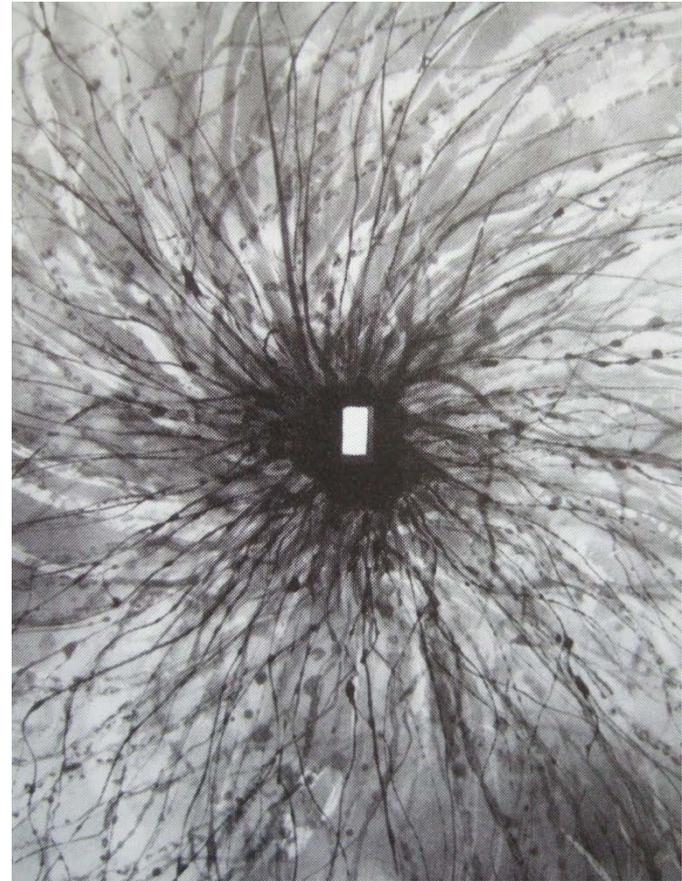
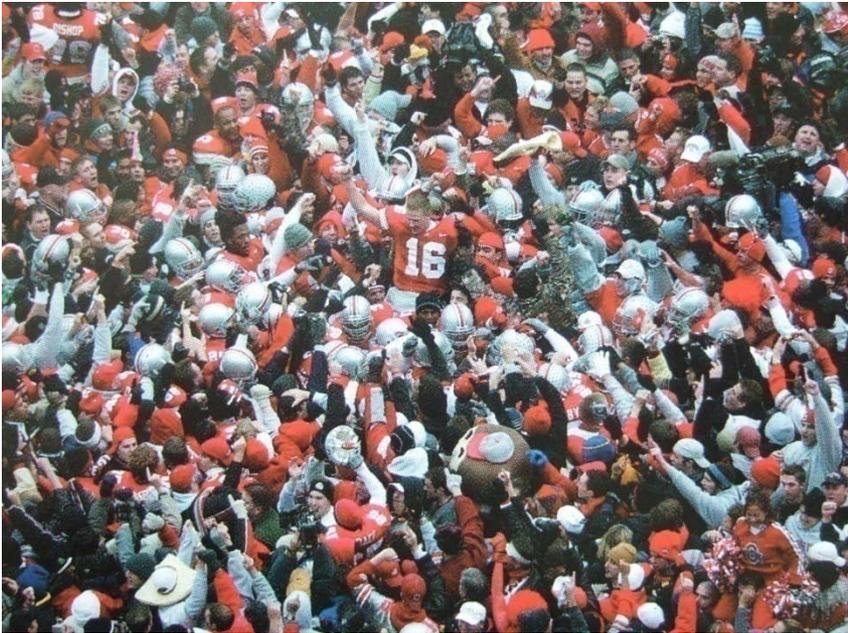


- Asymmetrical Balance



# Emphasis

**Emphasis** (also called focal point) is where the focus is concentrated through design principles or meaning. To do this one develops points of interest to pull the viewer's eye to important parts of the body of the work. It is to make one part of an artwork dominant over the other parts. It makes an element or object in a work stand out. To use emphasis in an artwork is to attract the viewer's eyes to a place of special importance in an artwork.



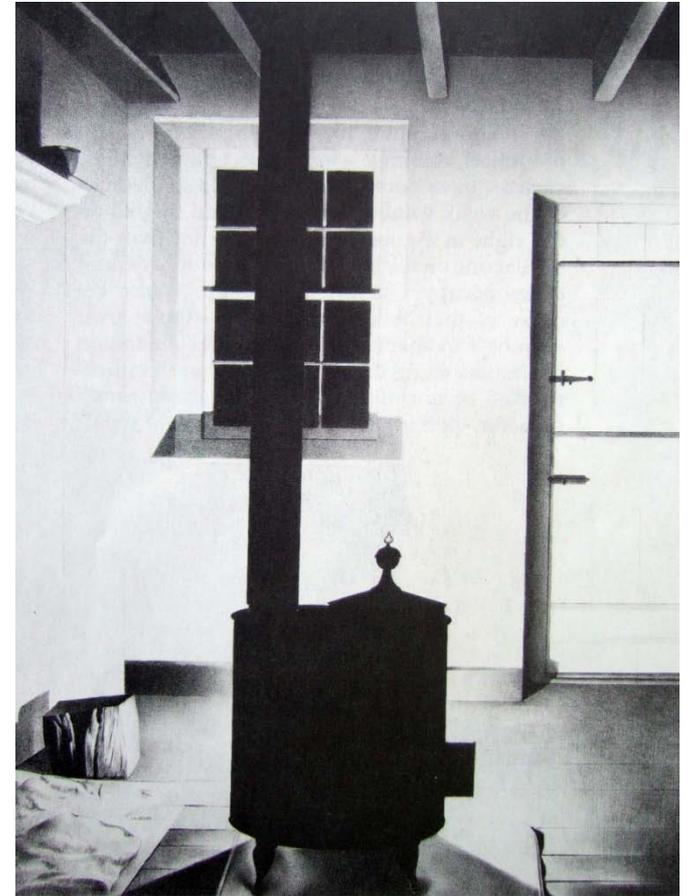
Artist: Anish Kapoor

# Contrast

**Contrast** is used to show difference and diversity in an artwork. Contrast is to provide an artwork with something interesting to break the repetitions. Value is often used as a mode of contrast.



A scene from Citizen Kane

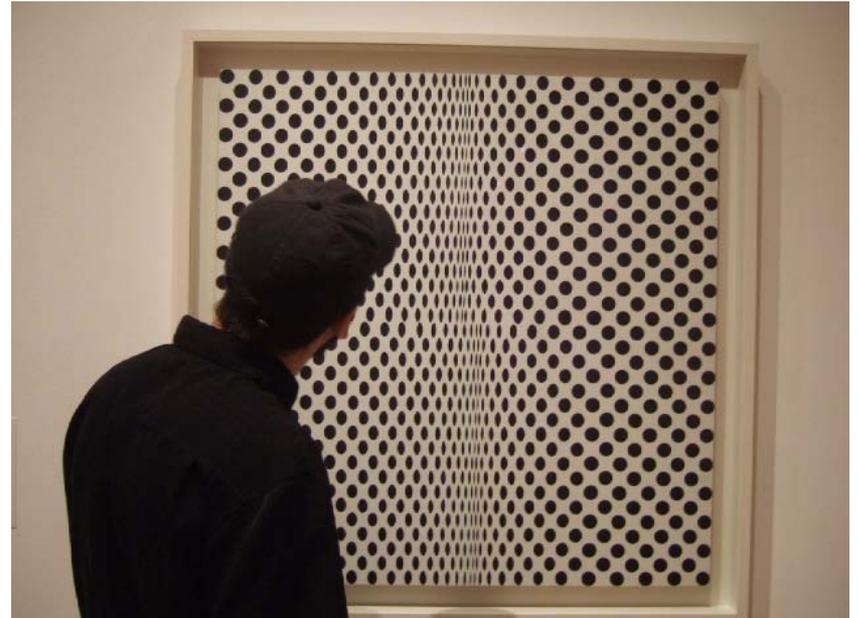


# Pattern, Rhythm and Repetition

**Pattern** and **rhythm** (also known as repetition) is showing consistency with colors, shapes or lines. Rhythm can make an artwork seem active.

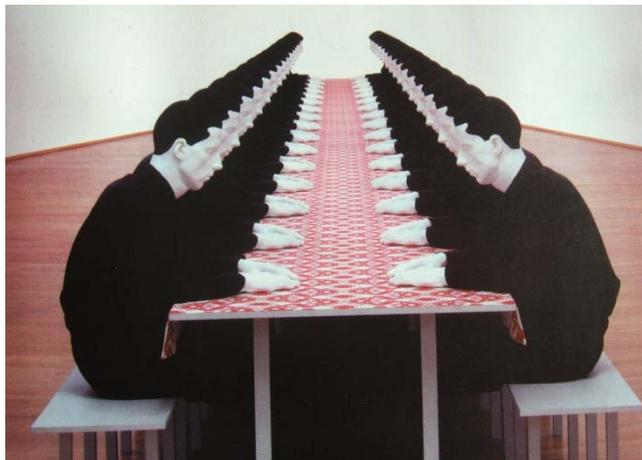
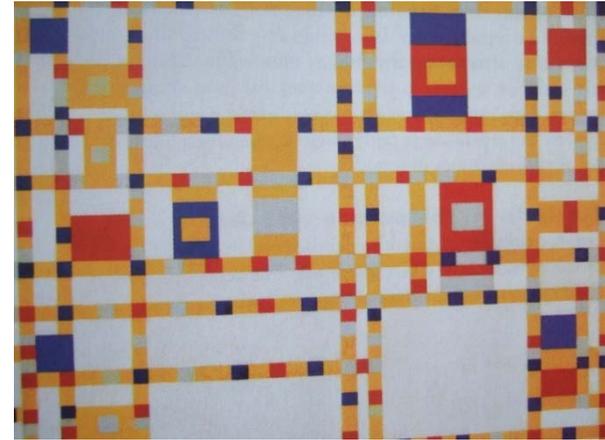


Artist: Edward Weston



Artist: Bridgette Riley

# Pattern, Rhythm and Repetition



# THE ELEMENTS

The **elements of design** are a set of techniques that describe ways of presenting artwork. They are combined with the **principles of design** in the production of art

The elements of art can include some or all of the following:

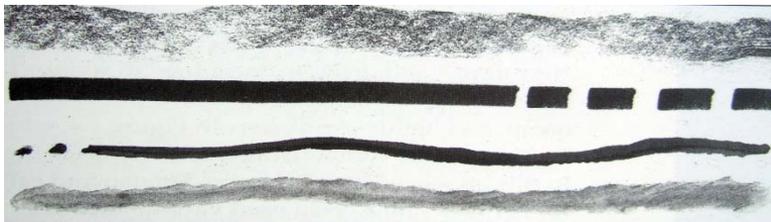
color,  
value,  
line,  
shape,  
form,  
texture,  
and space.

LINE

# Line

It is said lines do not exist in nature; what appears to be a line is only a difference in color. In art there are many types of lines:

- **Actual line:** The form of line drawn by pen, pencil, or other implement. It may be straight or curved.
- **Contour line:** an outline that defines the shape of an object as well as the internal lines that define the form of an object
- **Implied line:** Not a proper line, but an aid that pushes the eye along the artwork, a suggested line.
- **Psychic line:** This form of line has no physical value; it is a psychologically created line (e.g., when pointing to something, the eye travels from the hand to that object as if on a line).



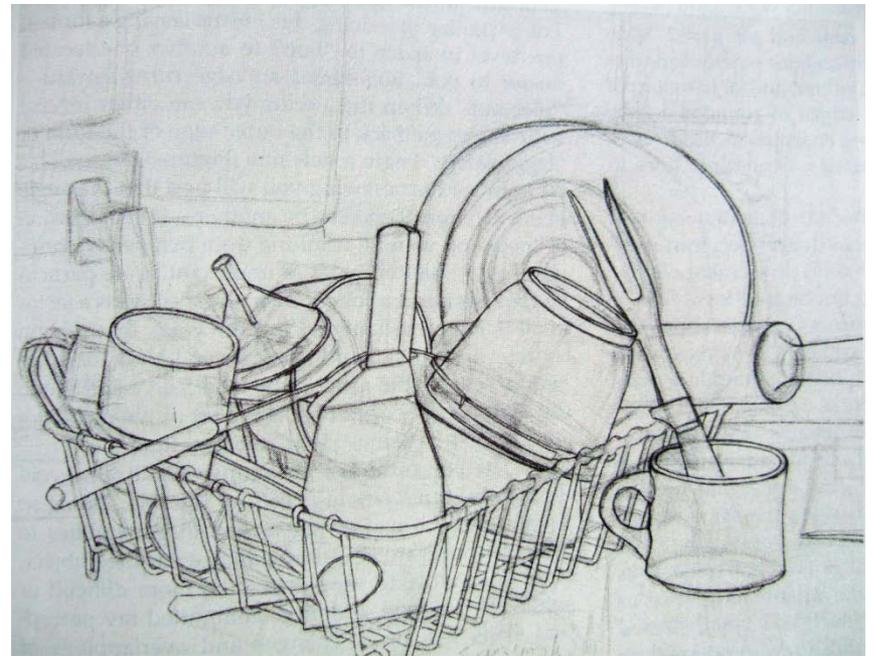
Implied Line

# Contour Line

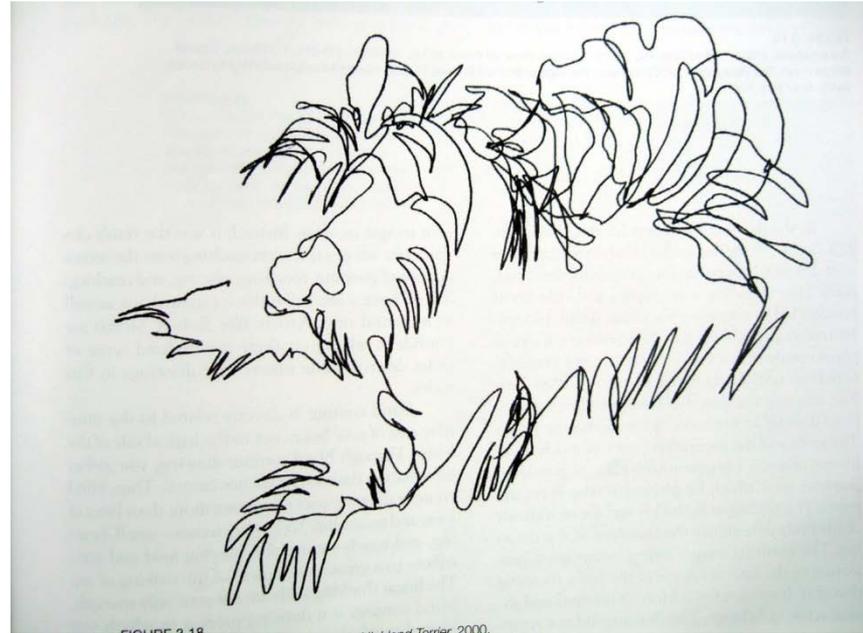
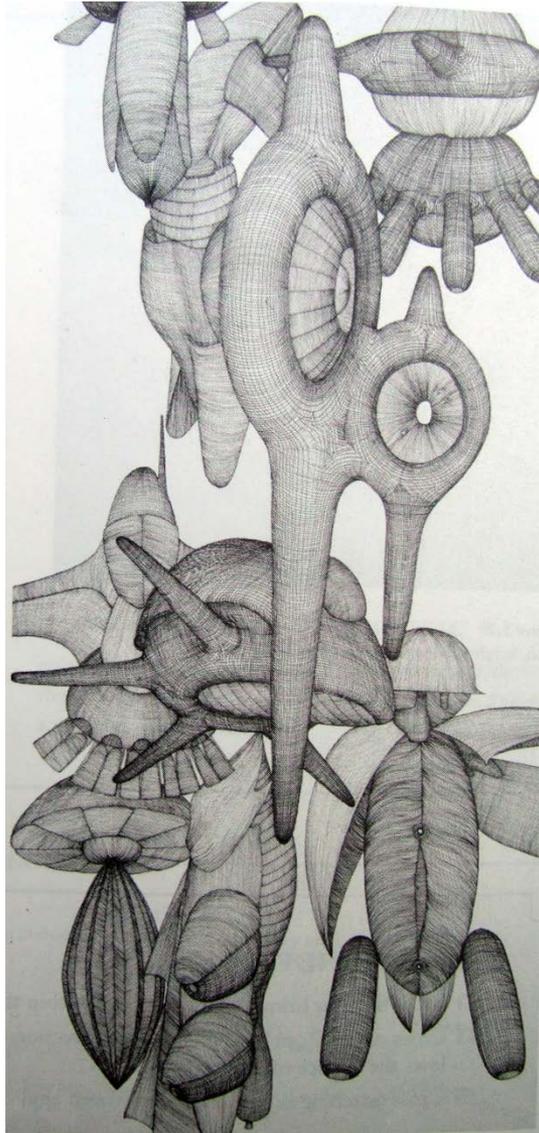
Artist: Egon Schiele, 1890-1918



# Student contour line drawings



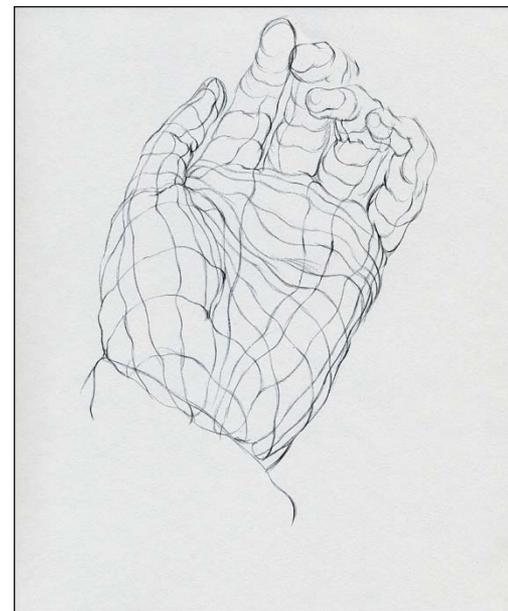
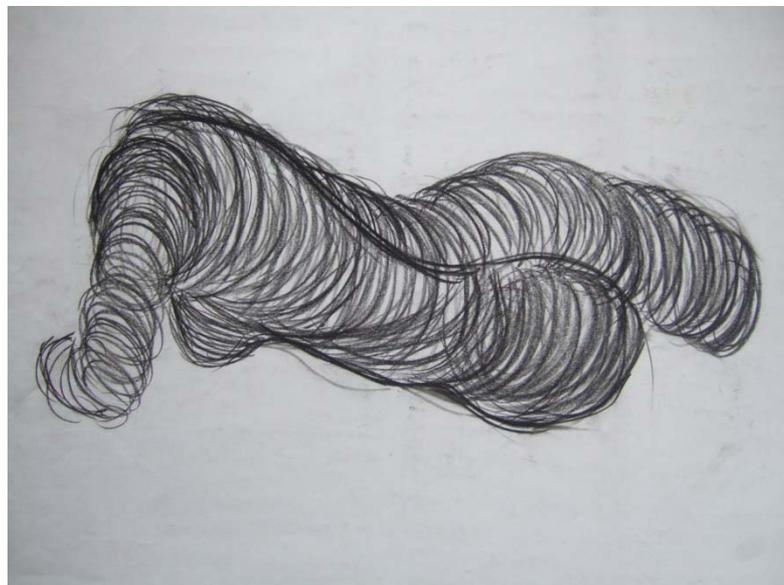
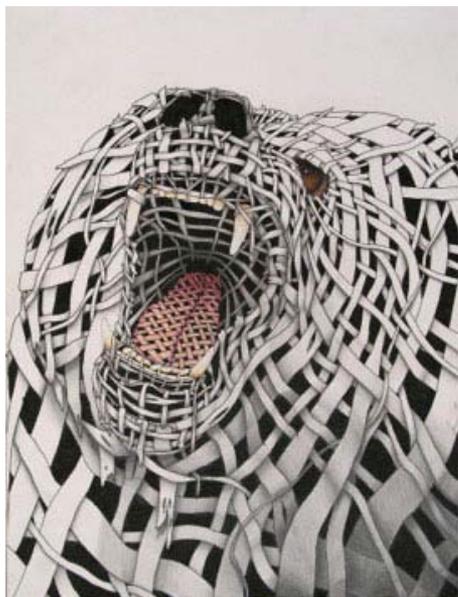
# Cross-Contour and Blind Contour



This dog was drawn without looking at the paper or “blind”.

This image is composed of lines crossing over the form.

# More cross contour examples



# Psychic and Implied Lines

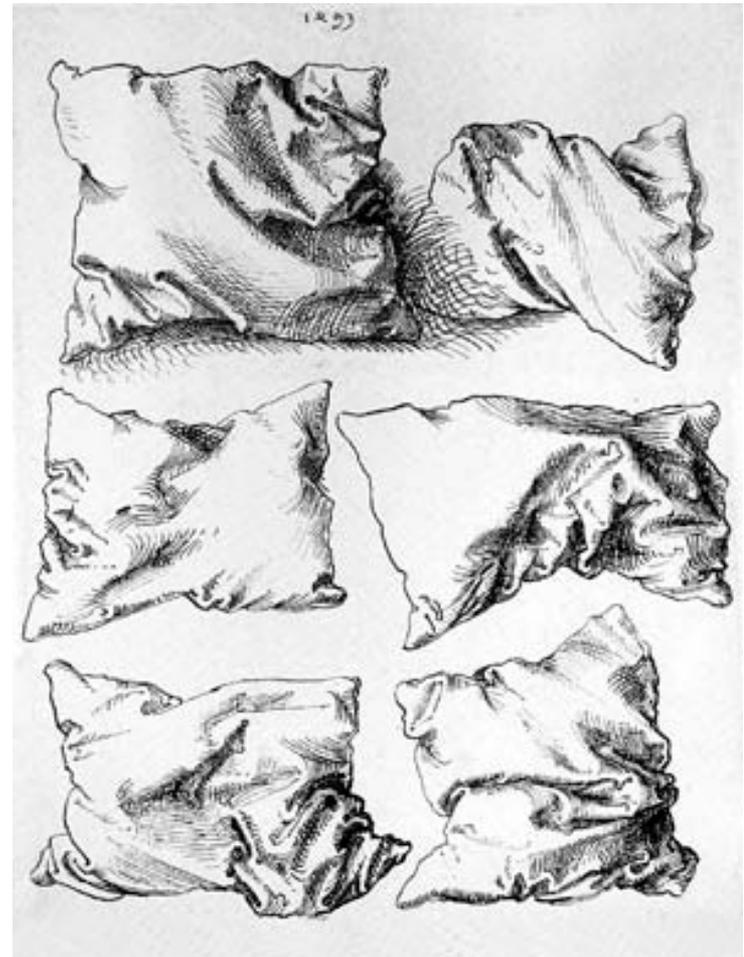
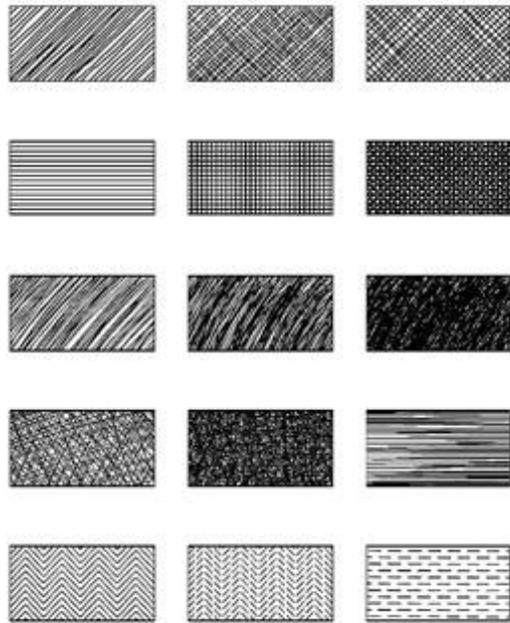
Artist: Jaques-Louis David, 1785



# Hatching and Cross-hatching

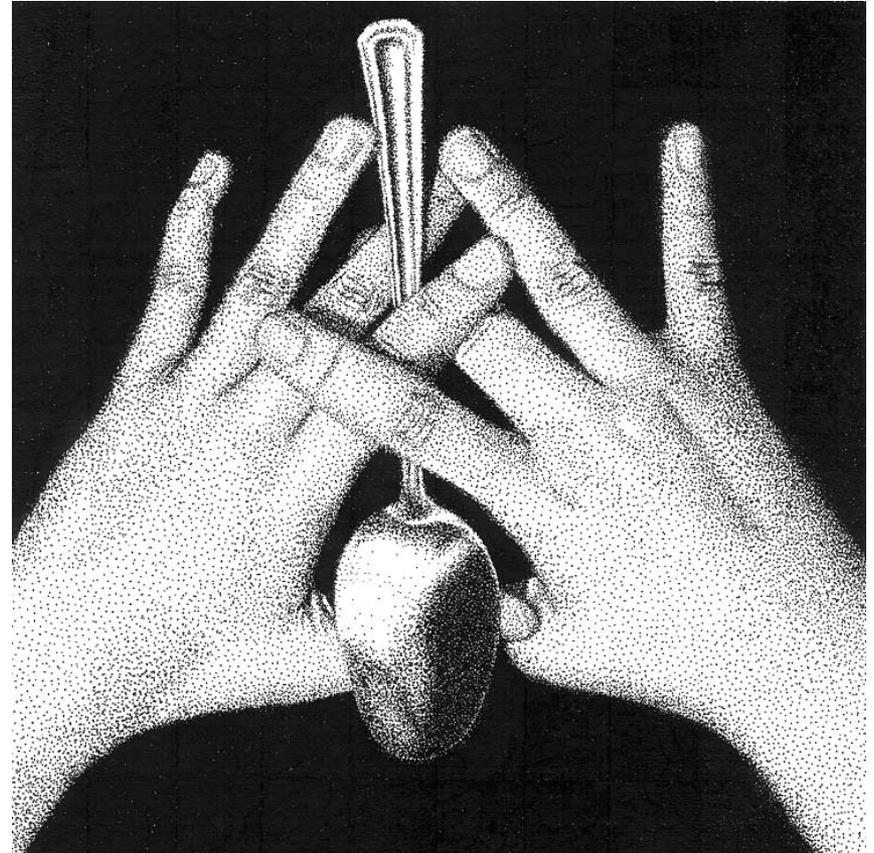
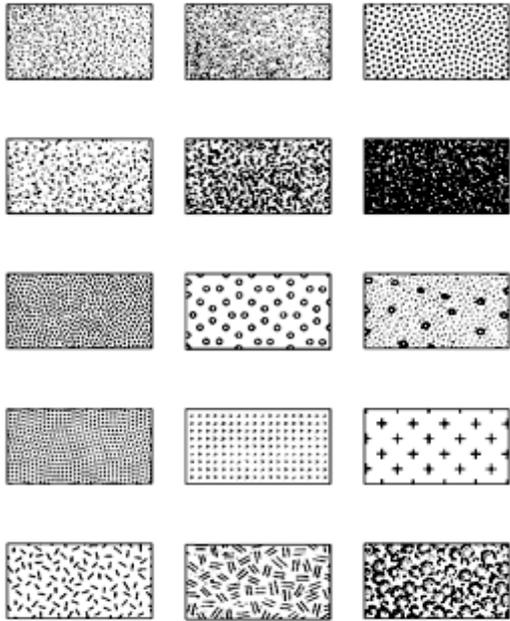
Albrecht Durer

Hatching and Cross Hatching Examples



# Stippling (also called Pointillism)

Stippling Examples

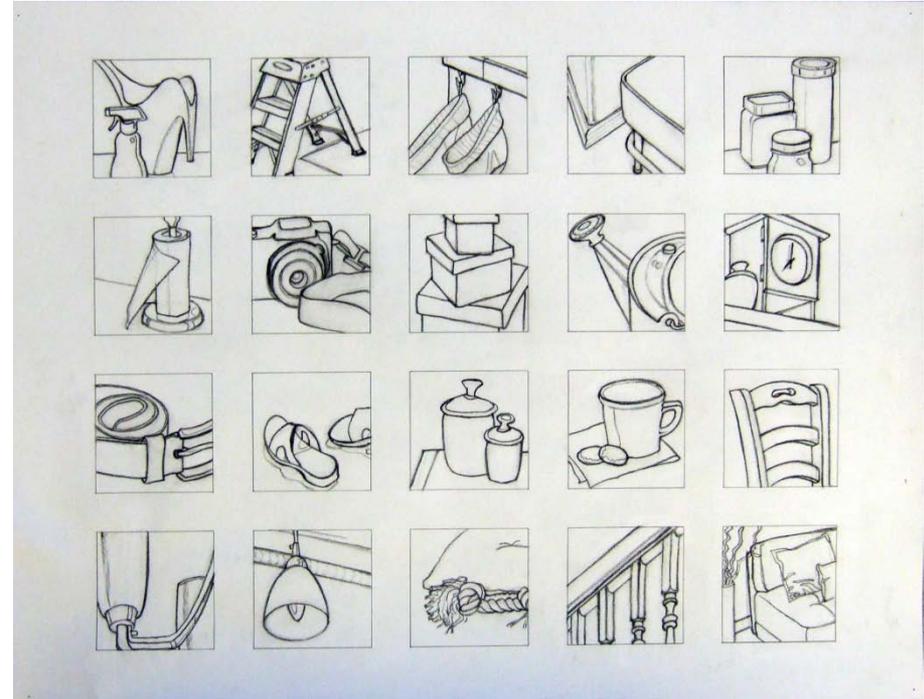
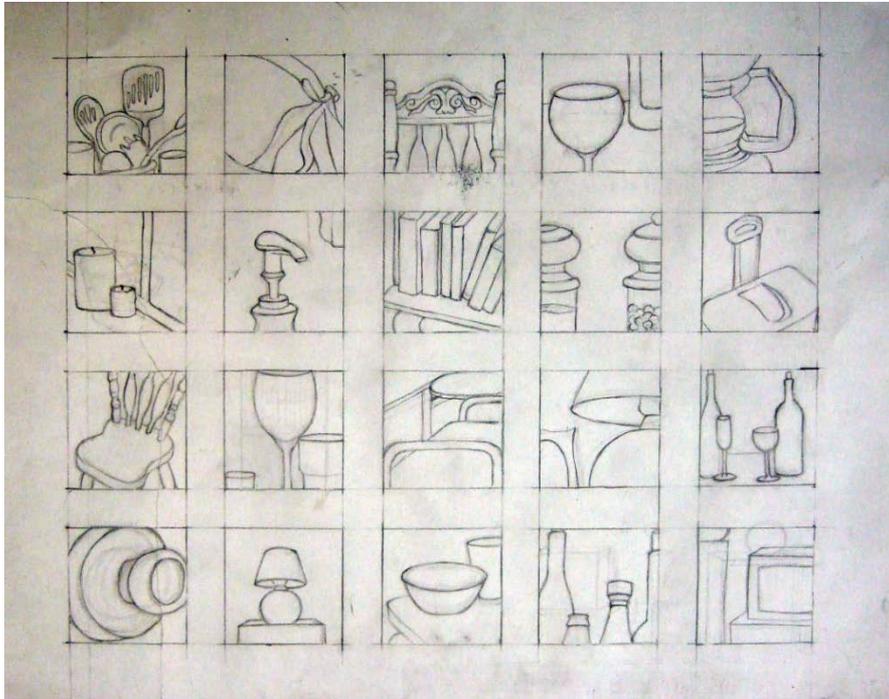


- Stippling (Pointillism)



George Seurat

# 20 Thumbnails Homework Example



PERSPECTIVE

# Perspective (illusion of Space)

- While there is no actual depth or distance in 2-D art, artists have created techniques to create the illusion of depth or distance on these flat surfaces. The following represents some of those techniques:
- The most prominent of these techniques is the application of **linear perspective**. Through this application distant objects are rendered proportionately smaller than closer ones. The determining factors of this space depends upon the horizon line and vanishing points.
- Another of the more prominent techniques is known as **atmospheric perspective**. This application renders distant objects and spaces with less detail and intensity than closer objects. For example, the use of bluer colors for distant shapes can suggest space between the viewer and the shapes.
- The **placement of objects** can give the illusion of space. Distant shapes are higher and closer shapes are lower in the picture plane.
- **Overlapping** of objects on the picture plane can suggest space.



Piero Della Francesca

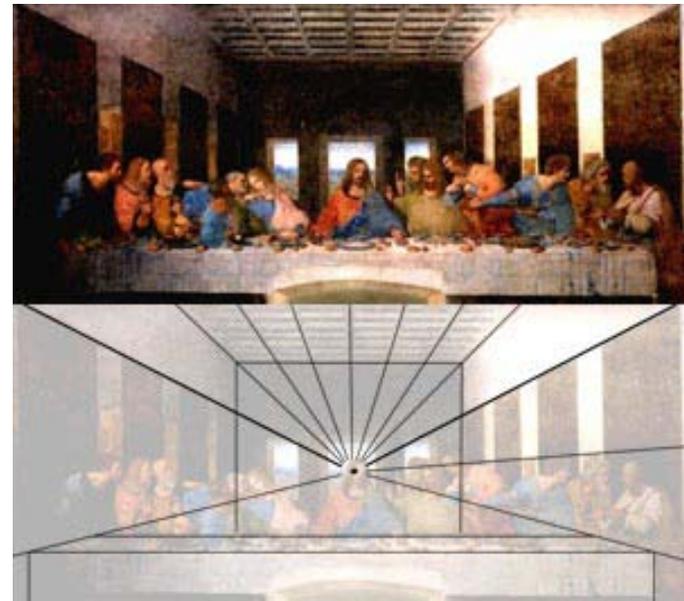
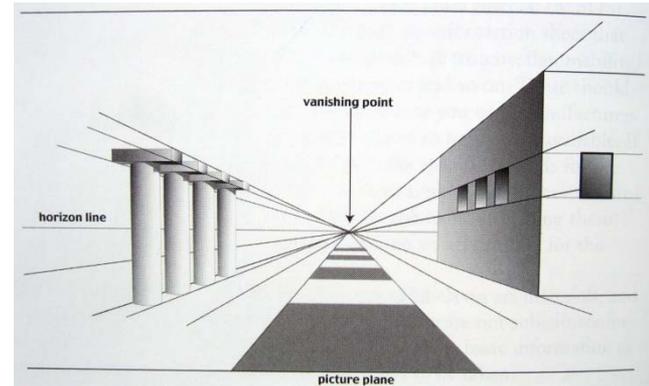
# Linear Perspective:

- One-Point Perspective:

Vanishing point (setting sun)

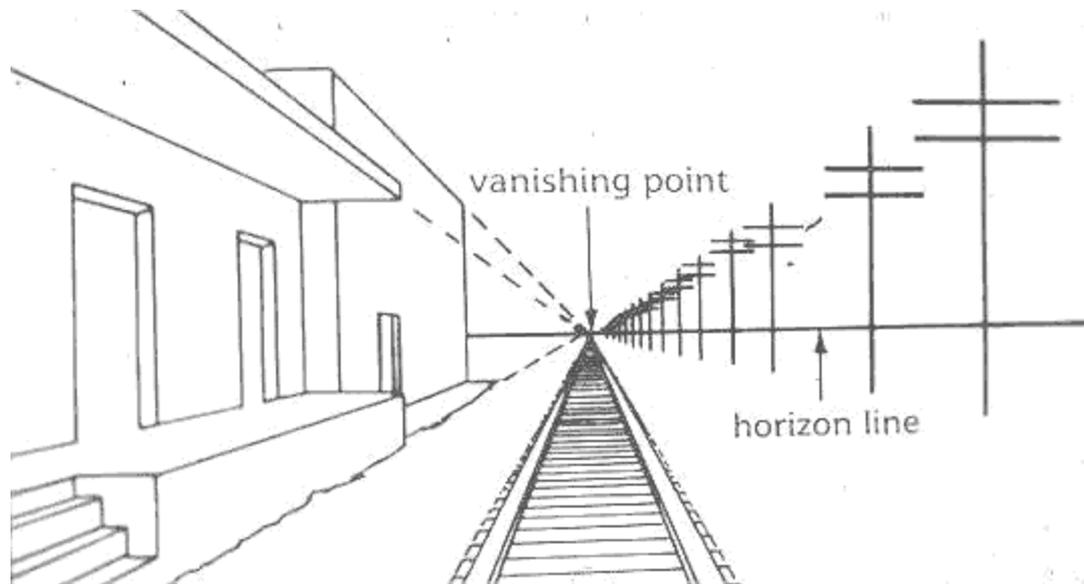
Horizon line (where the earth curves)

Picture/ground plane (where you stand)



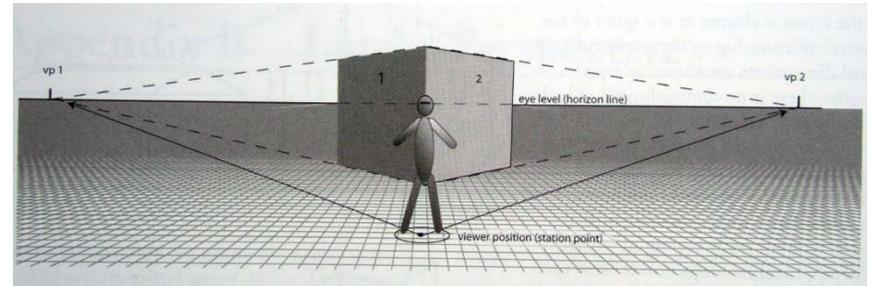
# One-Point Perspective

- Everything recedes to the same point
- Objects get smaller as they recede



# Linear Perspective:

- Two-Point Perspective:  
Two vanishing points on the horizon line



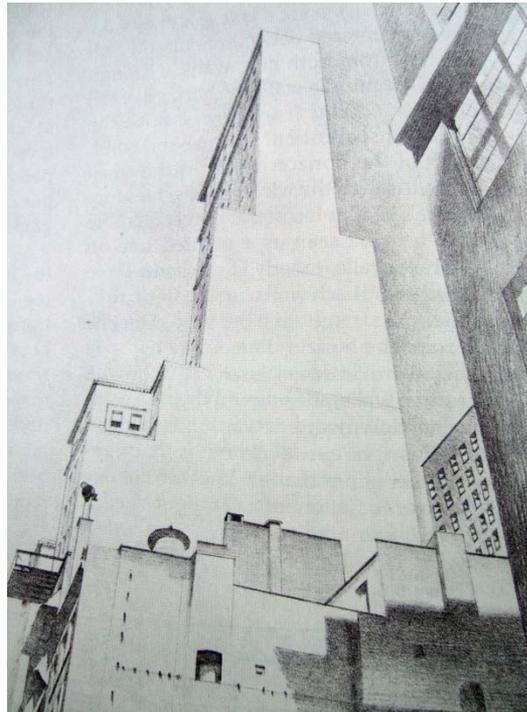
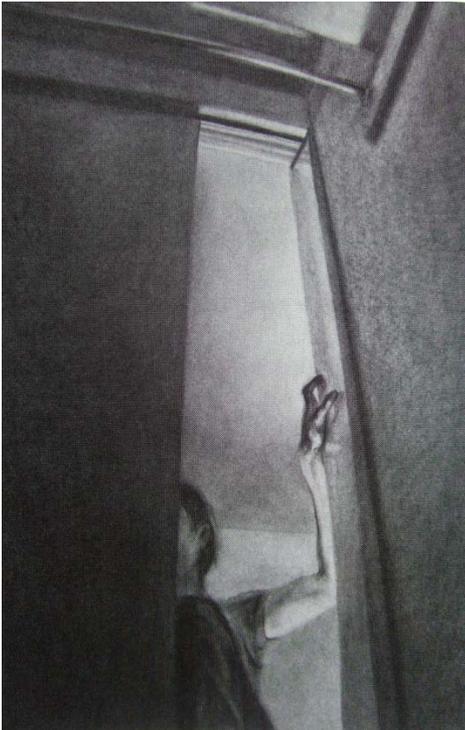
Gustave Cailbotte

# Linear Perspective:

## Three-Point Perspective:

Objects recede in a third direction, either up or down.  
This is needed for the illusion of looking up or down at an object.

(Actually this is 1 point perspective using a Non-traditional point instead of the 2 traditional ones on the horizon line.)



# Atmospheric Perspective

This type of perspective is created when objects in the background are less clear, less colorful and less detailed.



Leonardo Da Vinci

# Other Perspective Devices

- Overlapping



- Placement and size of objects on the page



<http://blog.miragestudio7.com>

Objects of equal sizes appear smaller as they recede into space

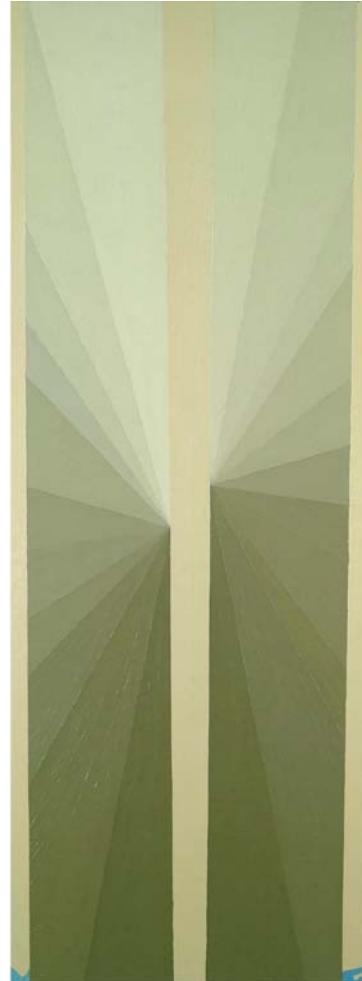
# Really ambitious perspective

Artist: Eileen Gillespe



# Perspective -Contemporary

Artist: Mark Grotjahn



# More artists who use perspective: Edward Hopper and Wayne Thiebaud



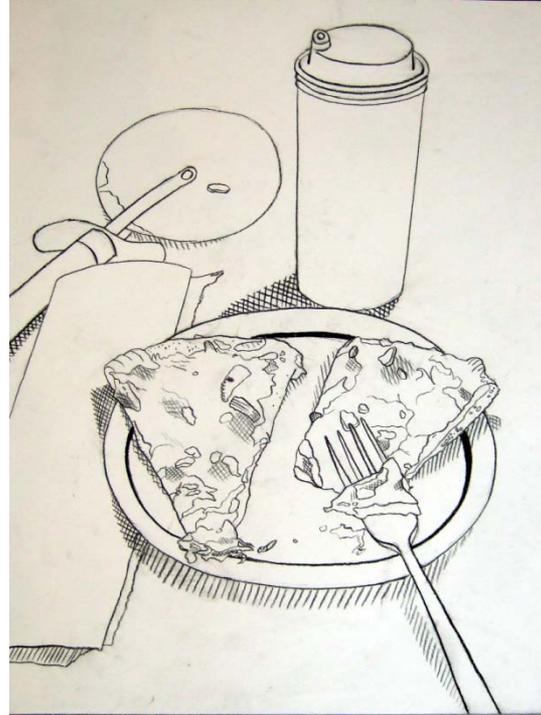
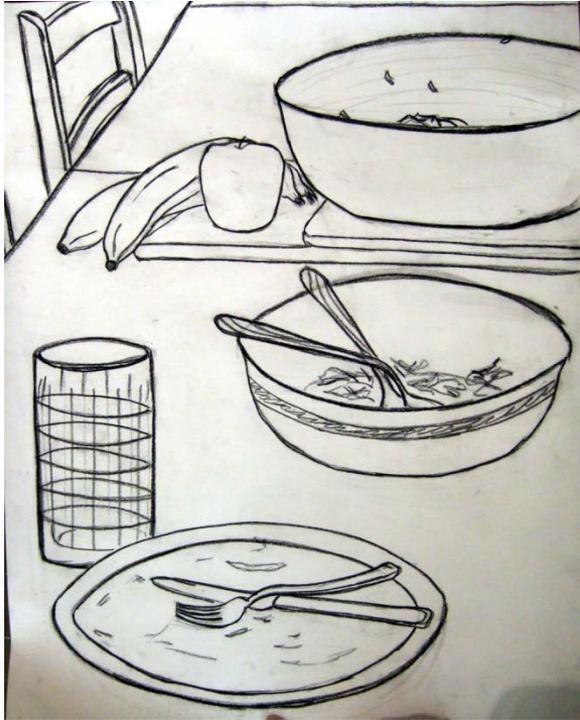
Hopper



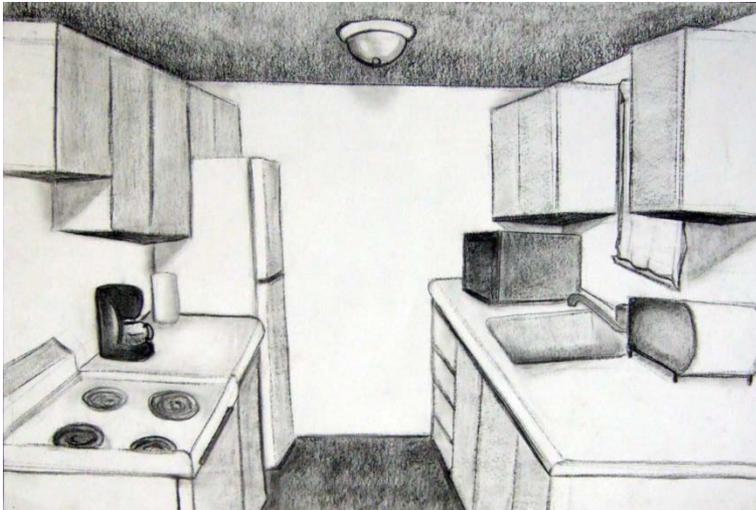
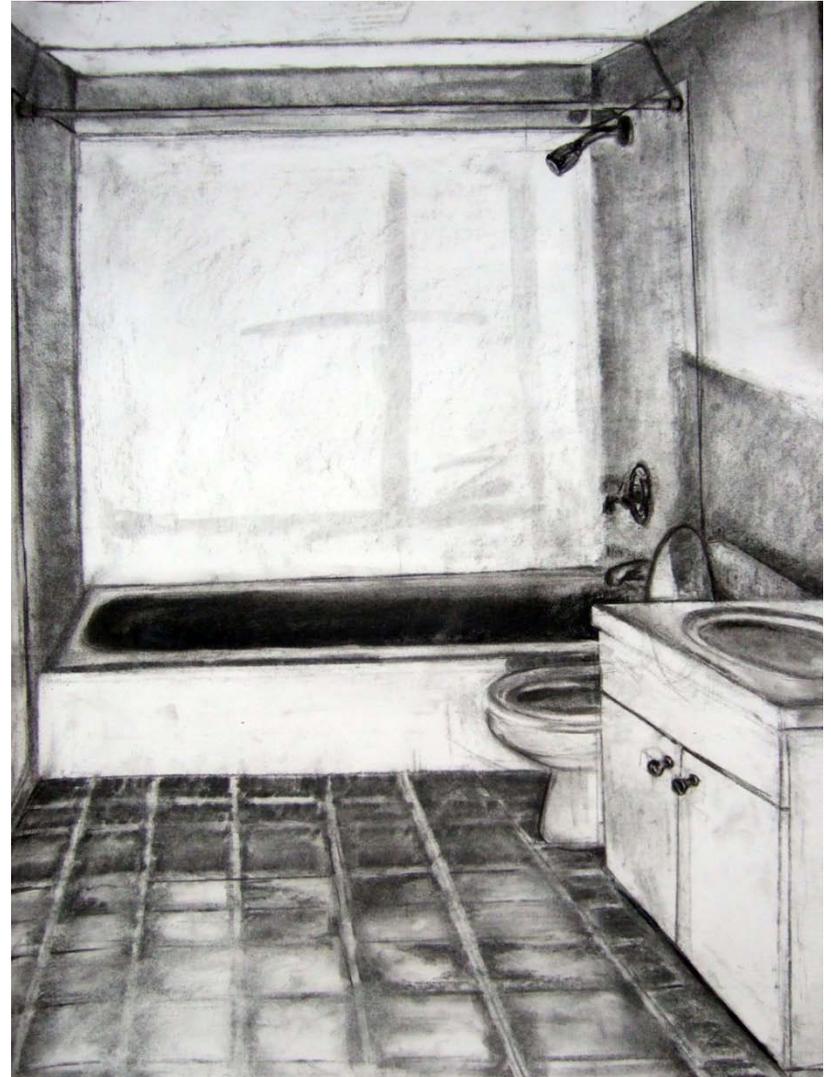
Thiebaud



## A few After Dinner Assignment Examples



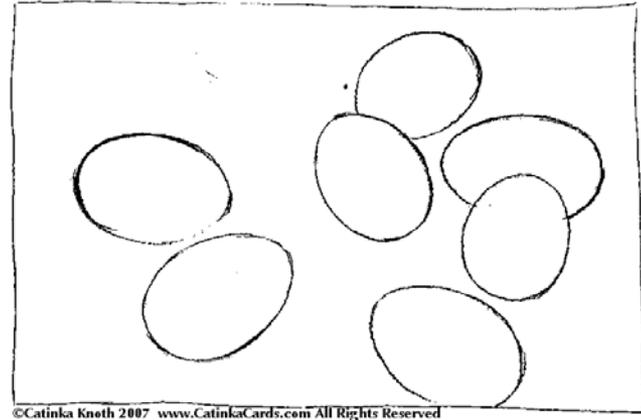
# Interior Room Perspective Examples



VALUE

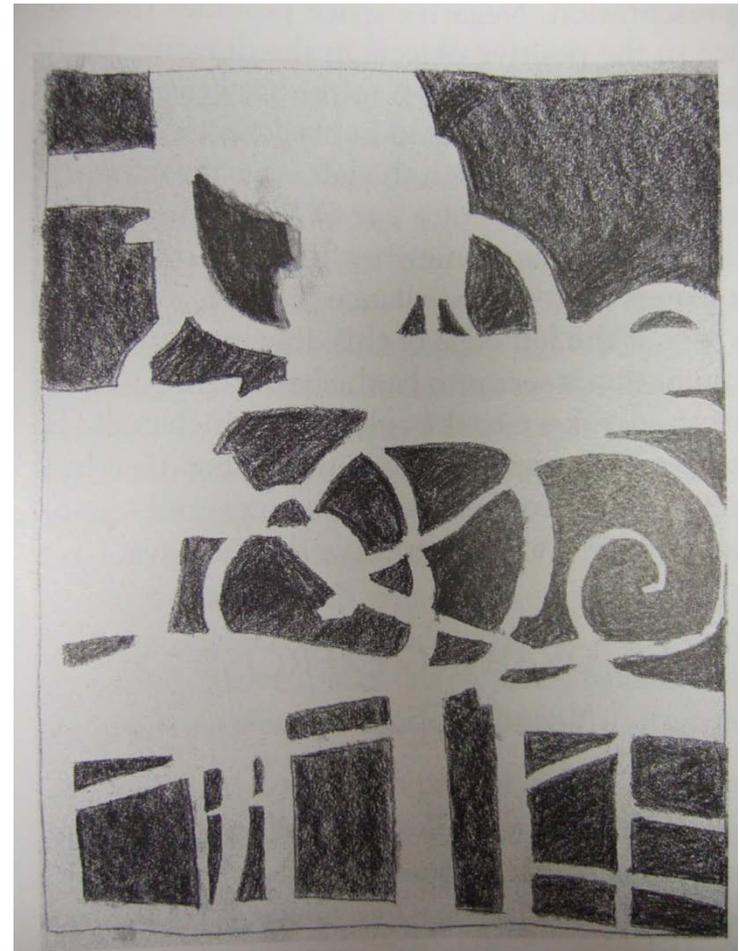
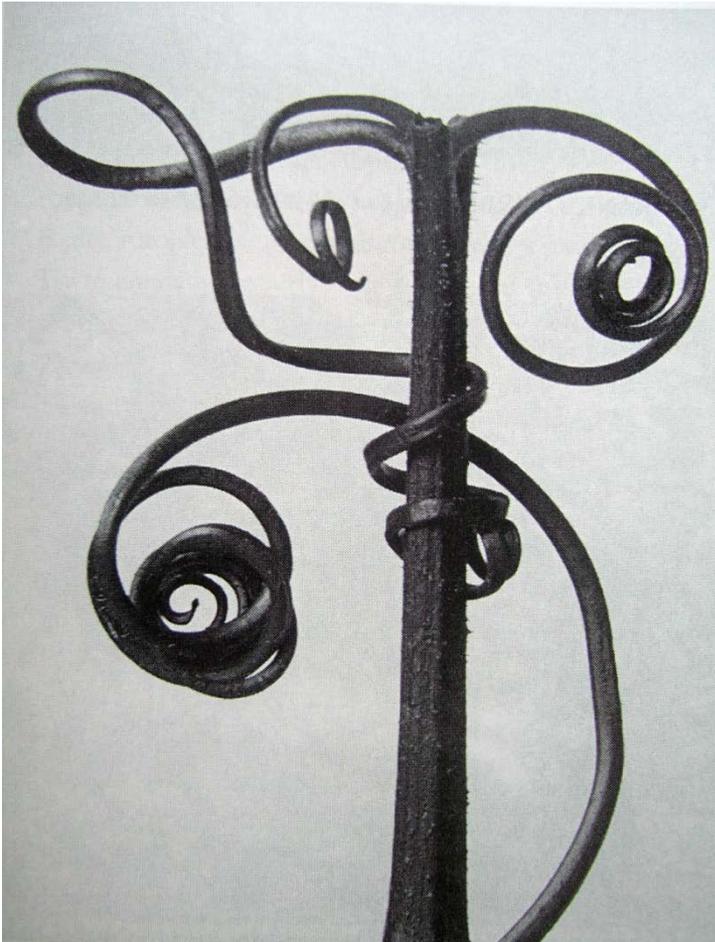
# Shape and Form

- **Shape**
- The two-dimensional representation of an object or idea as a collection of dots and lines. Shapes can be geometric, organic, or free-form.
- **Form**
- The three-dimensional counterpart to shape. There are two types of form: **Illusionary form** is created through the use of concepts such as perspective in order to show form on a two-dimensional work, whereas real form is the form seen in sculpture and other three-dimensional art.

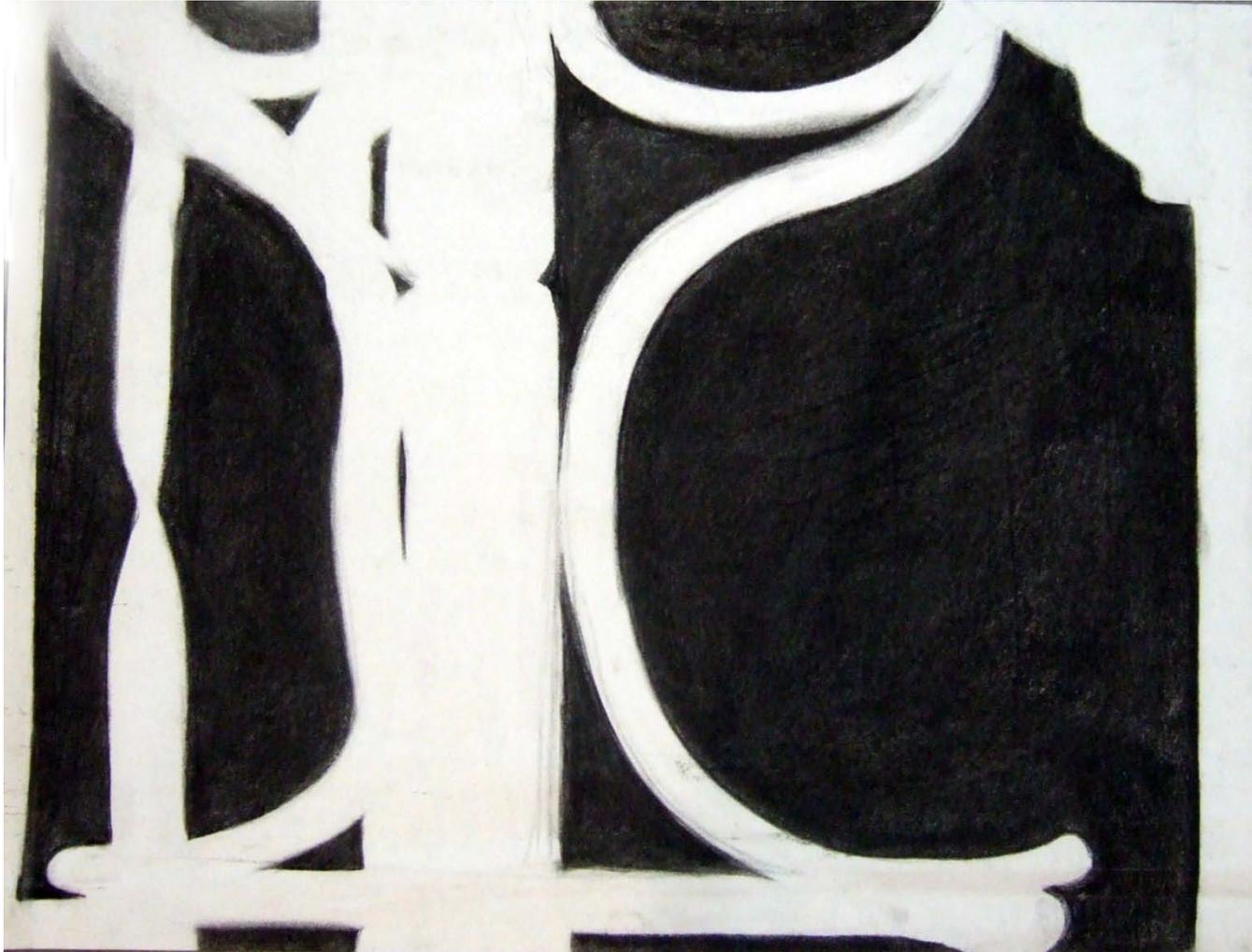


# Positive and Negative Shapes/Spaces

**Positive space** is the space taken up by objects (surface). **Negative space** is the distance between objects. Notice the shape of each space and how they interlock like pieces of a puzzle.



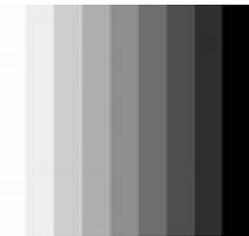
NICE IN CLASS POSITIVE/NEGATIVE SHAPE DRAWING



# Value

Sometimes combined with color, value describes the lightness ([tint](#)) or darkness ([shade](#)) of a color.

- Value is often the single most important element in paintings and drawings and allows the perception of forms. In other words, it is value and the changing values in pictures that cause the perception of not just shapes, but implied three-dimensional forms.
- Value Scale



# More Value



Left: Hilary Brace  
Above: Vija Celmins

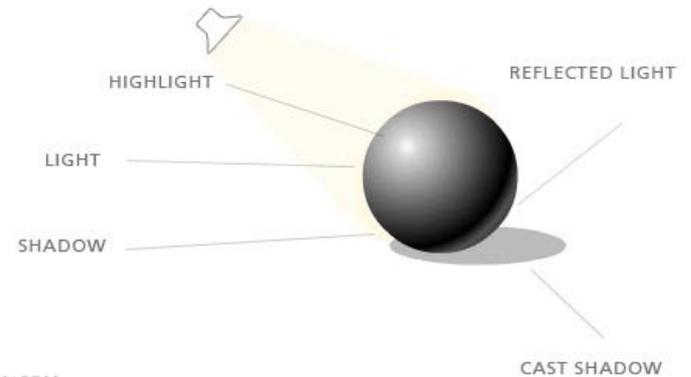
# Chiaroscuro

(clear/obscured or light/dark)



George LaTour

CHIAROSCURO



DOLORESJOYA.COM



Ban Zuan Photography

# Not chiaroscuro!

- I found this image on the internet when I googled chiaroscuro.

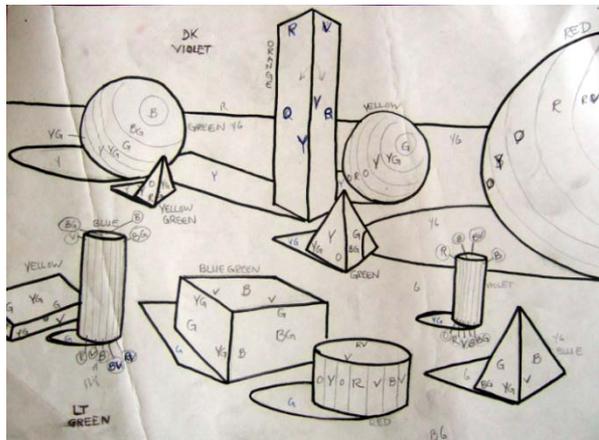
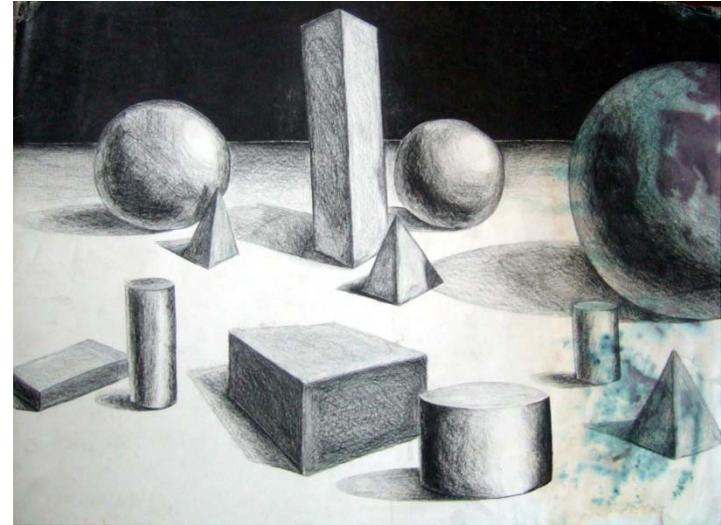
There is not enough contrast in this image to be have the dramatic effect of chiaroscuro.

and this picture is weird.



# Geometric Still Life Assignment

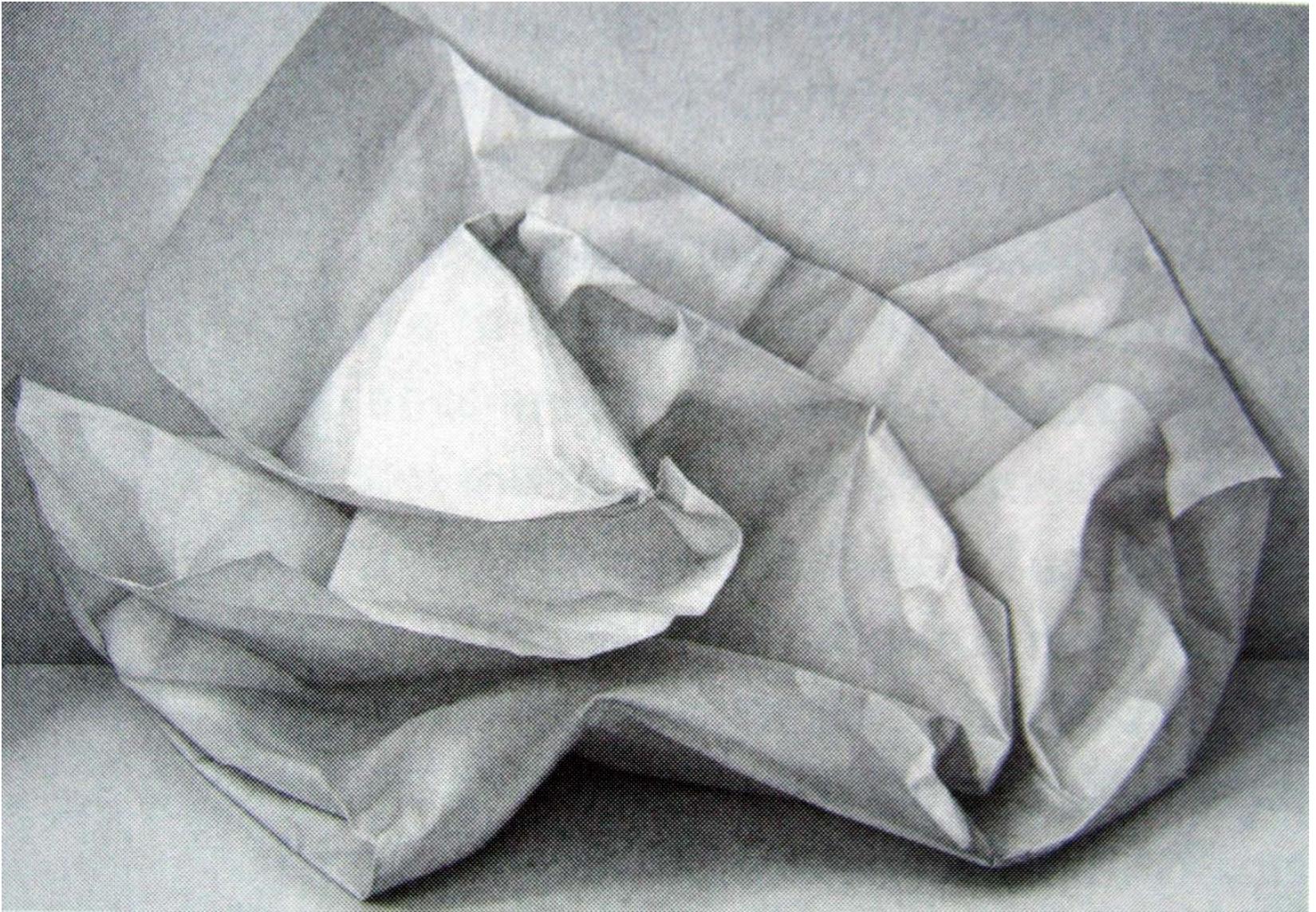
This 3 drawing assignment  
Will be a turning point in  
the class as you learn to use  
Line drawing as a plan, then a  
Full range of black and white  
Values, and then color.  
(These are my drawings from  
When I was in school.)



# A professional artist using this technique

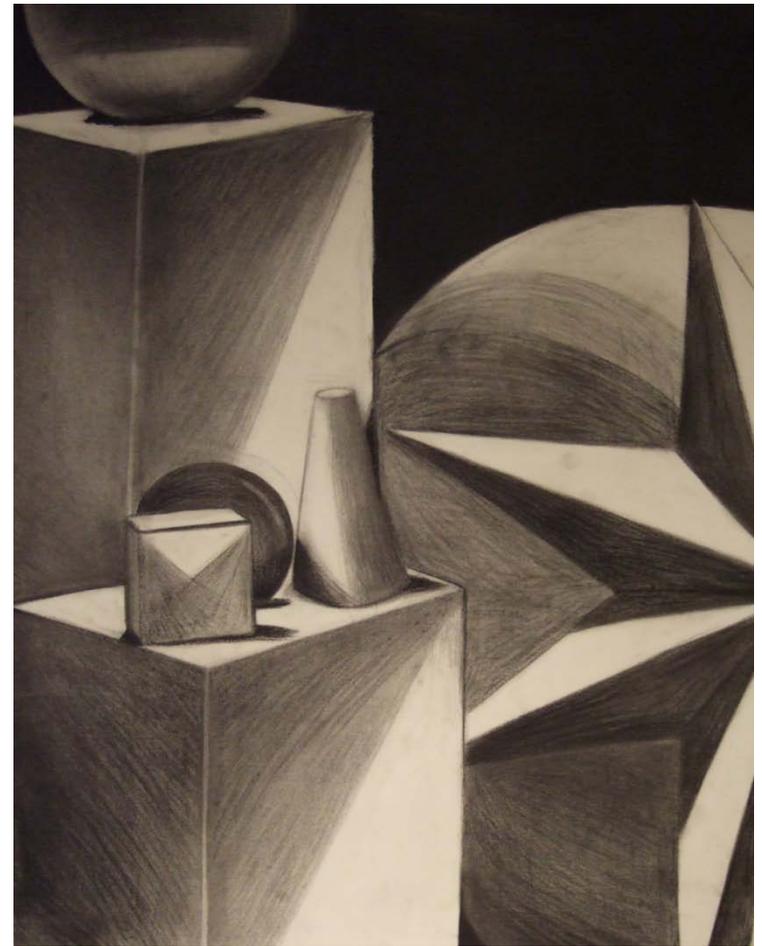


Claudio Bravo



Claudio Bravo

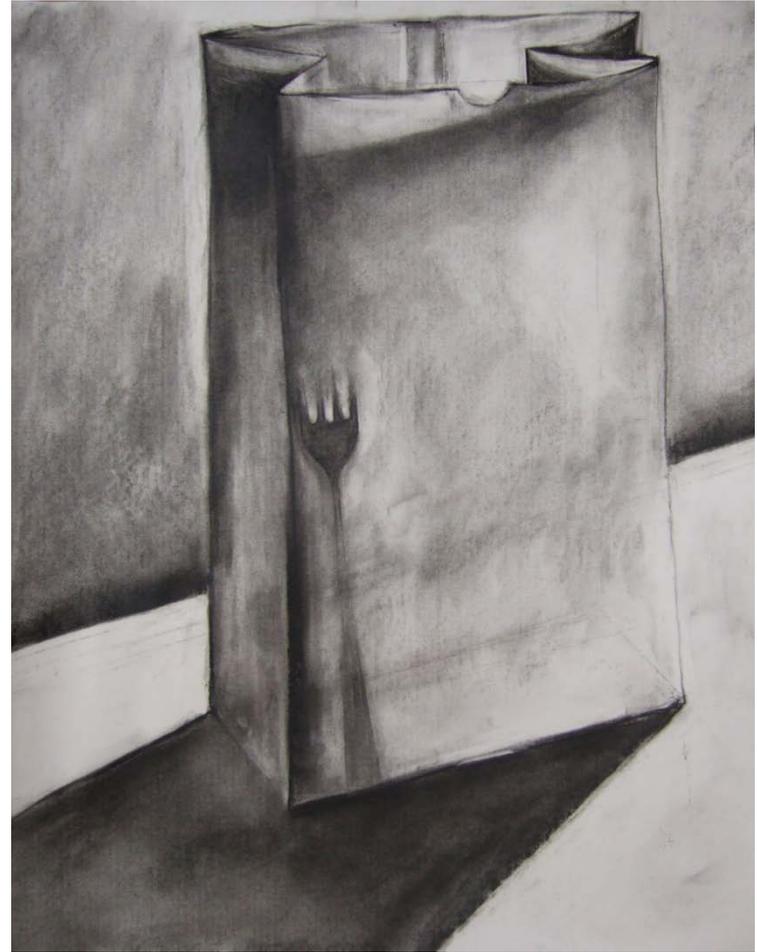
# Student Examples



# Student Examples



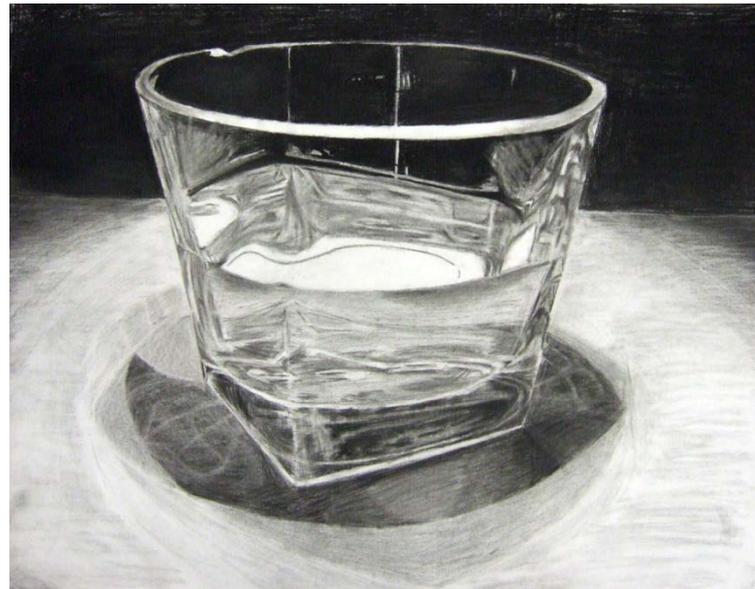
# Student Examples



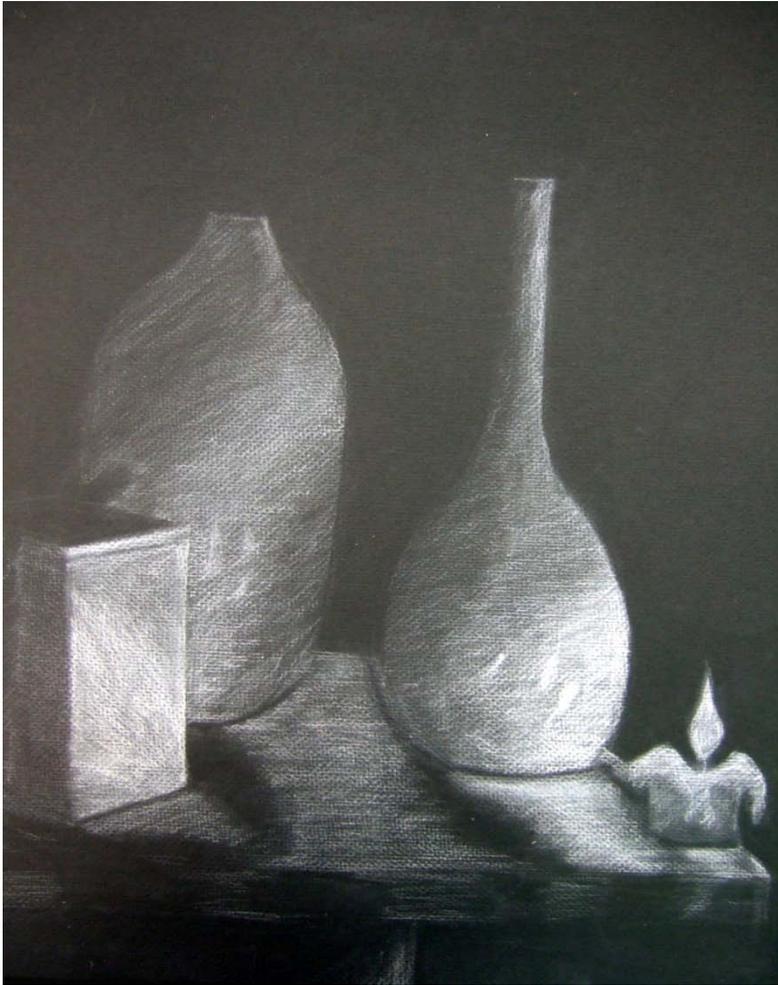
# Student Examples



# Glass ½ Full Assignment Examples



# Homework Examples for White on Black Value



**TEXTURE**

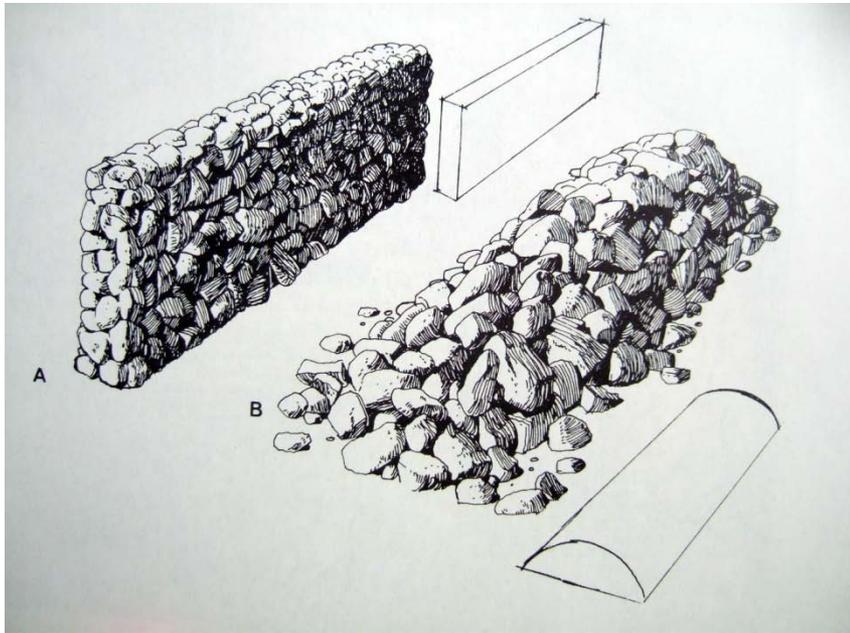
# Texture

Texture can be either real or perceived. **Tactile texture** is how an artwork actually feels, while **implied texture** is how an artwork appears to feel.

- When creating implied texture, consider applying these three elements:
- **Shape**-study the actual shape that each component of the texture takes
- **Line**-vary the weight and quality of your line to the specific needs of that texture
- **Value**-this is the key to making the texture look dimensional.



# Find the shape first



- Texture can be easier to understand when you can, first, discover the geometric **shape** that is created by the compiled elements.
- Next you can find the **value** as it strikes that geometric form.
- Lastly, use a variety of **lines** to describe the character of the texture. Here lines range from stipple and hatching to thick jagged lines.

What is the difference between  
Pattern and Texture?

# Pattern

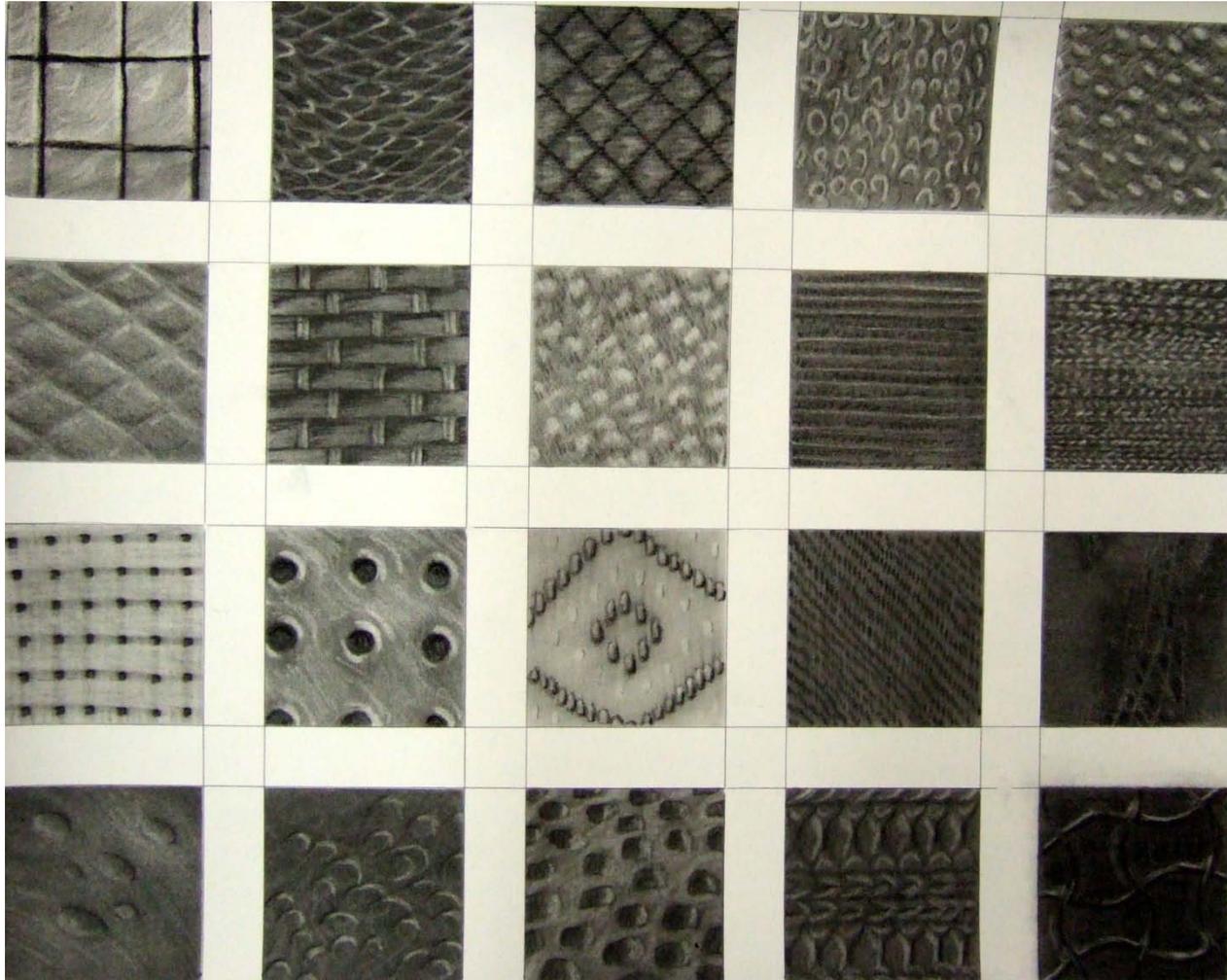
doesn't always describe dimension...



# Texture always describes dimension

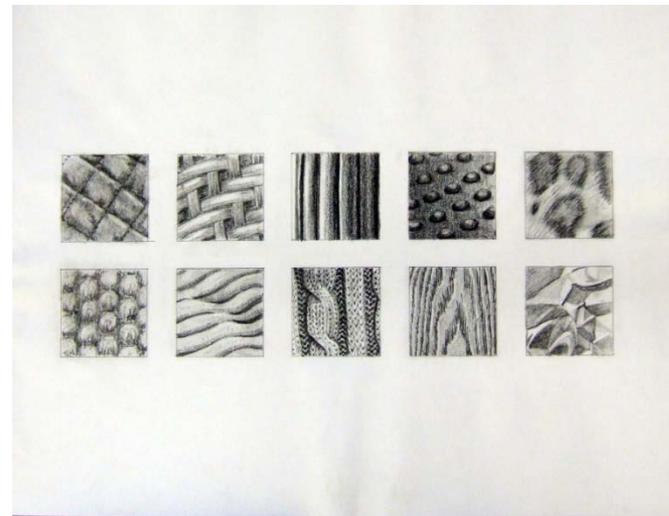
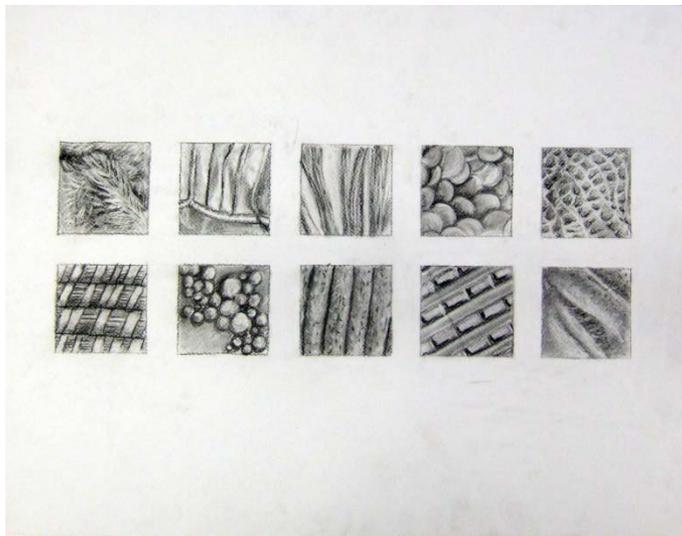
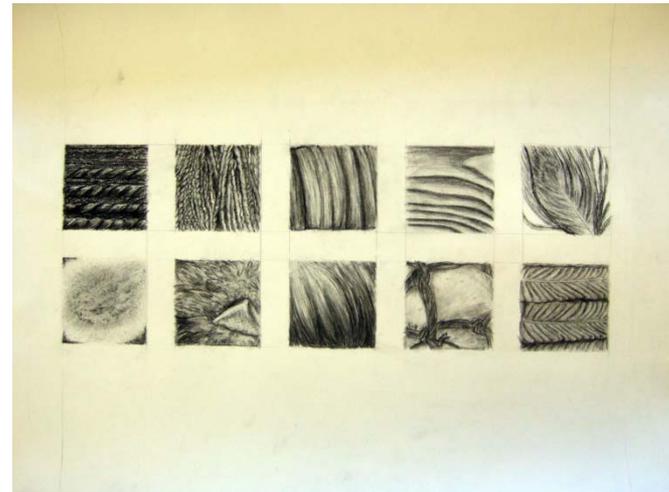
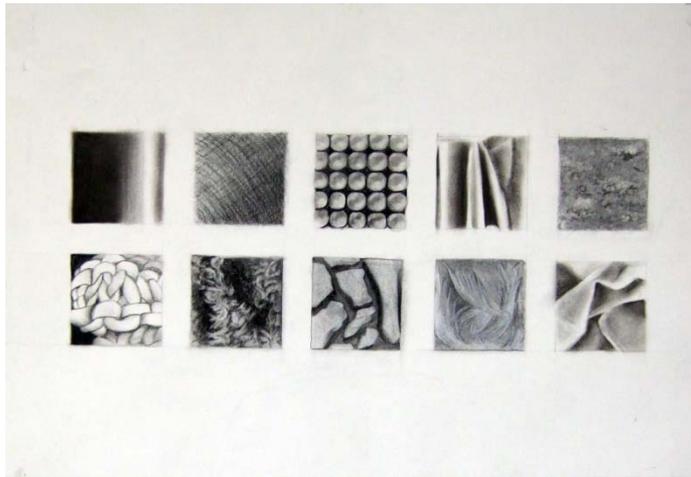


# Student Examples



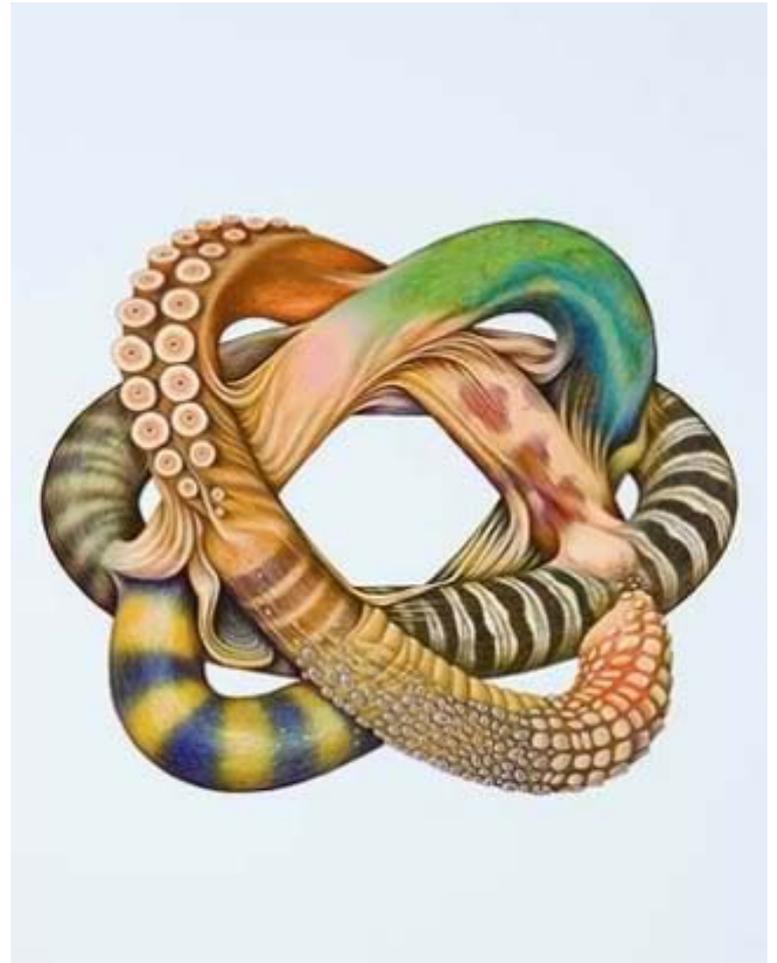


# Student Examples of Texture Assignment



# Pat Boas

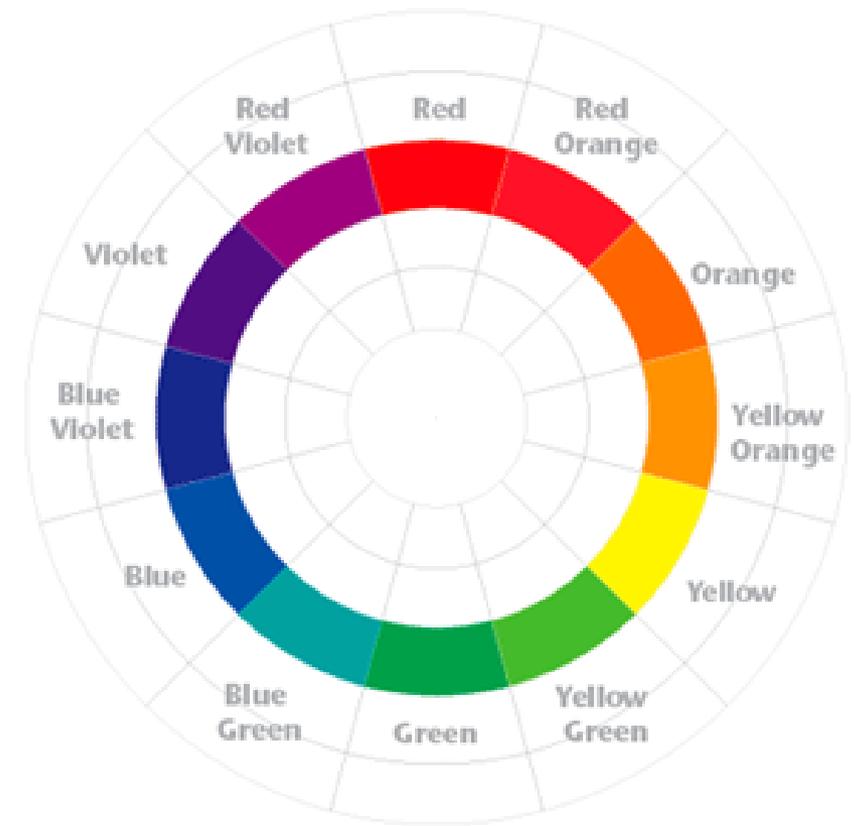
Colored Pencil Drawings



**COLOR**

# Color

- The **primary colors** are [red](#), [yellow](#) and [blue](#), and are used to create secondary and intermediate colors.
- Secondary colors are made by mixing two primary colors together. The **secondary colors** are:
  - [Orange](#) - made by mixing [red](#) and [yellow](#)
  - [Green](#) - made by mixing [blue](#) and [yellow](#)
  - [Violet](#) - made by mixing [blue](#) and [red](#)
- **Tertiary colors** are made by mixing a secondary and a primary color together. Some examples are [blue-green](#) and [red-violet](#).
- Warm, Cool and Neutral colors
- **Warm colors** are the different shades of [red](#), [yellow](#) and [orange](#), and are called so because they convey the feeling of warmth.
- **Cool colors** are shades of [blue](#), [green](#) and [violet](#), conveying a feeling of coolness and quiet.
- **Neutral colors** are also called the earth tones, and are the colors of [black](#), [white](#) and [gray](#). At times [brown](#), [beige](#) and [tan](#) are also considered as neutral colors. These colors can be made by either mixing the complimentary colors, all of the primaries, or mixing black and white.
- **Complementary colors** are colors that are on the opposite sides on the [color wheel](#). They contrast each other and make each other appear brighter, adding energy to an artwork. The complementary colors are:
  - [Red](#) and [Green](#)
  - [Yellow](#) and [Violet](#)
  - [Blue](#) and [Orange](#)
- **Analogous colors** are 2 or 3 colors next to each other on the wheel
- When a variety of values are created with one color + black and white, it is called a **monochromatic scheme**.



# Color Schemes

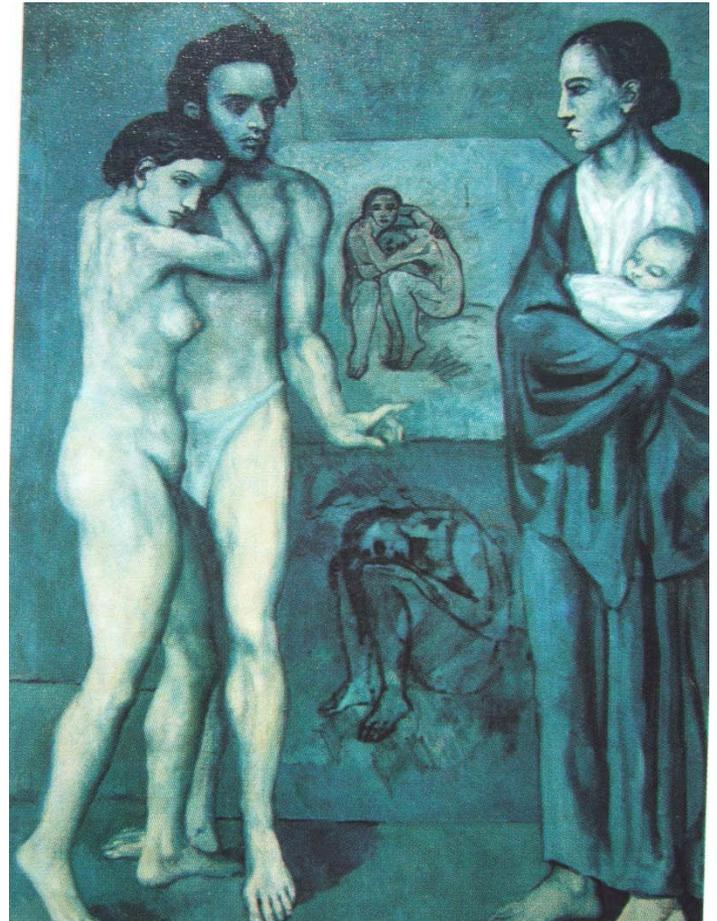
- Complementary

Artist: Henri de Toulouse-Lautrec



- Monochromatic

Artist: Pablo Picasso



# Color Schemes

- Analogous

Artist: Paul Klee



- Triadic (primaries)

Artist: Roy Lichtenstein



# Blue Shadows

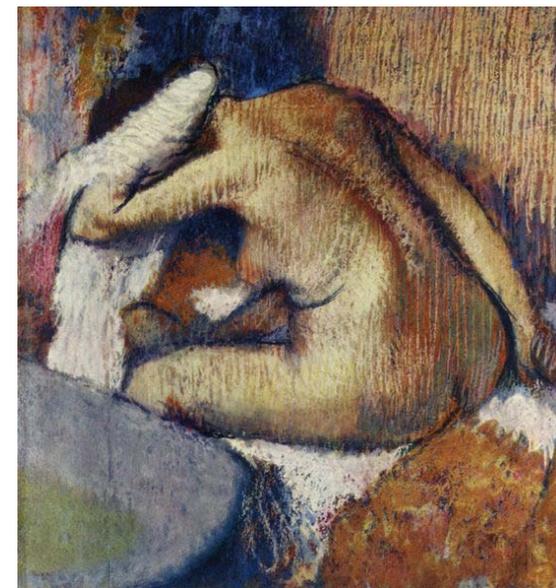
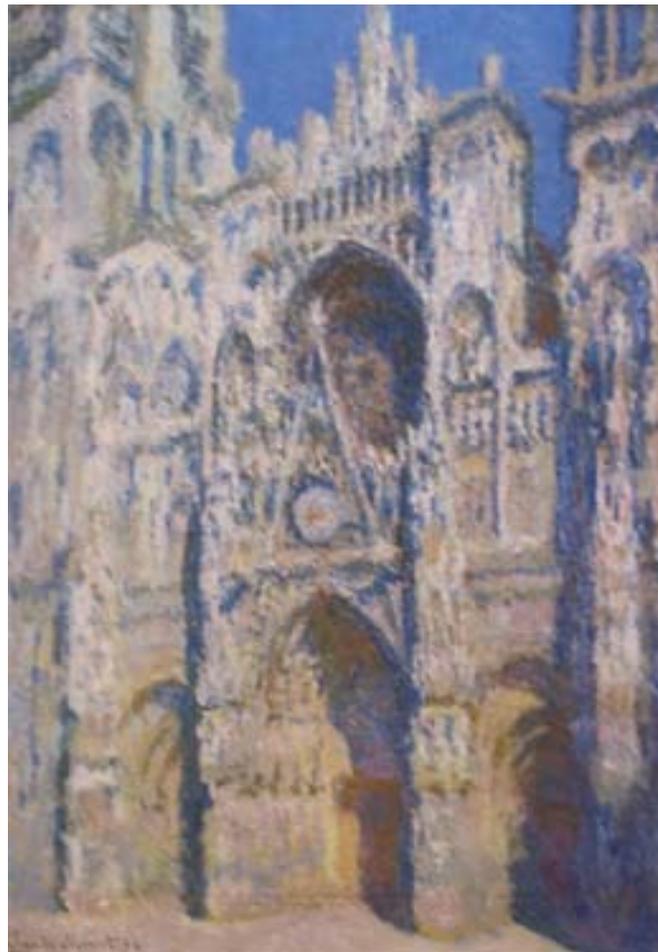
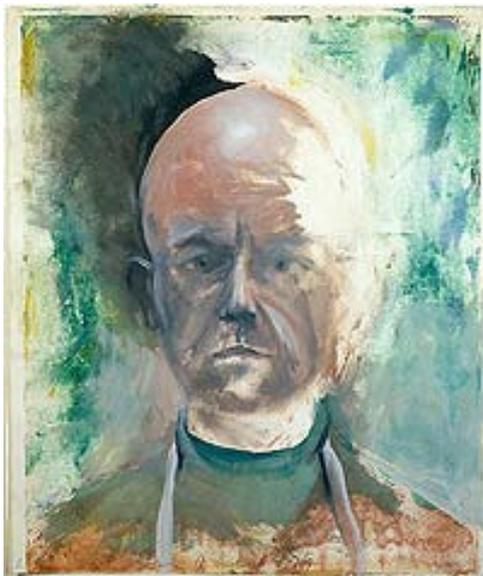


Photo



Van Gogh

# More cool shadows



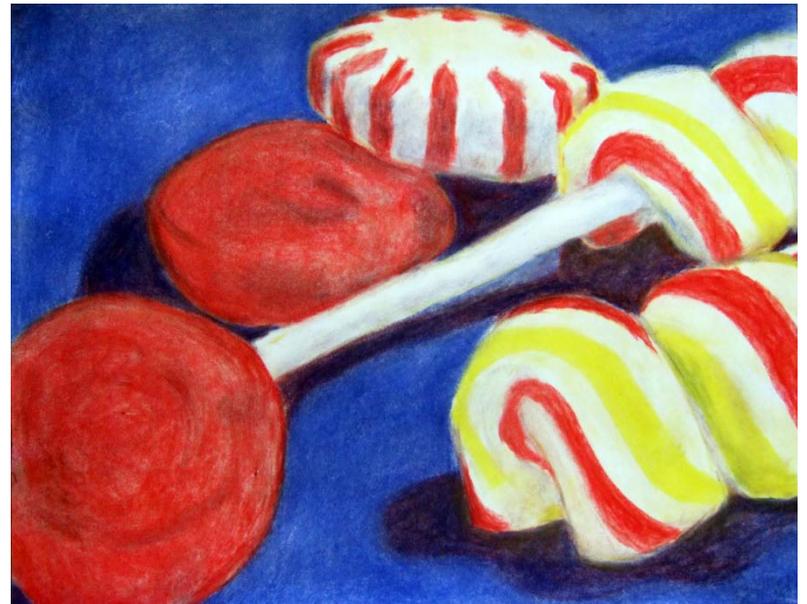
Clockwise from bottom left: Edward Hopper, Jim Dine, Claude Monet, Edgar Degas, Wayne Thiebaud

# Student Examples of BW to Color

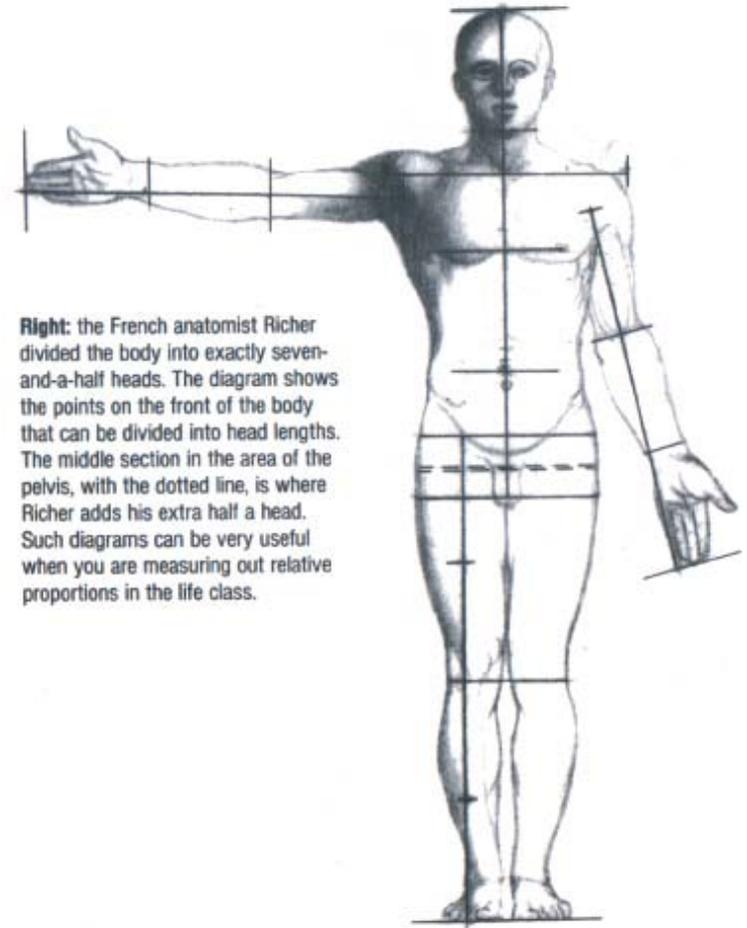
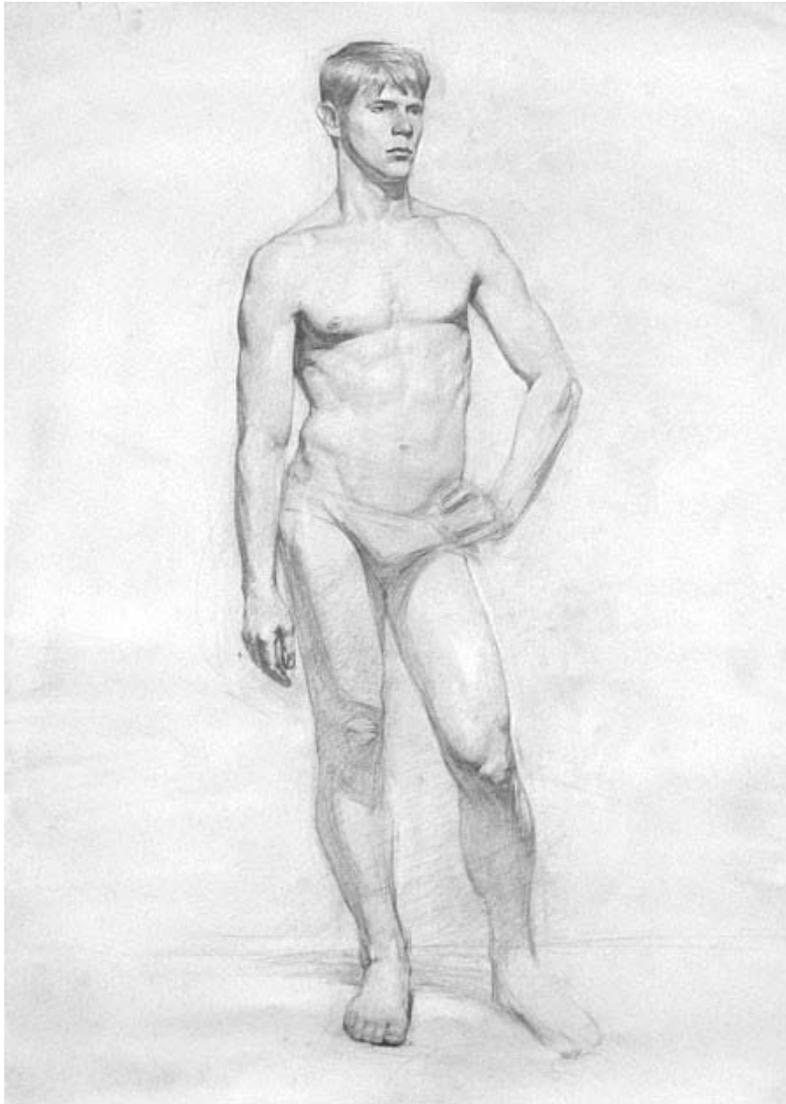


# Candy in Color

## Student Examples

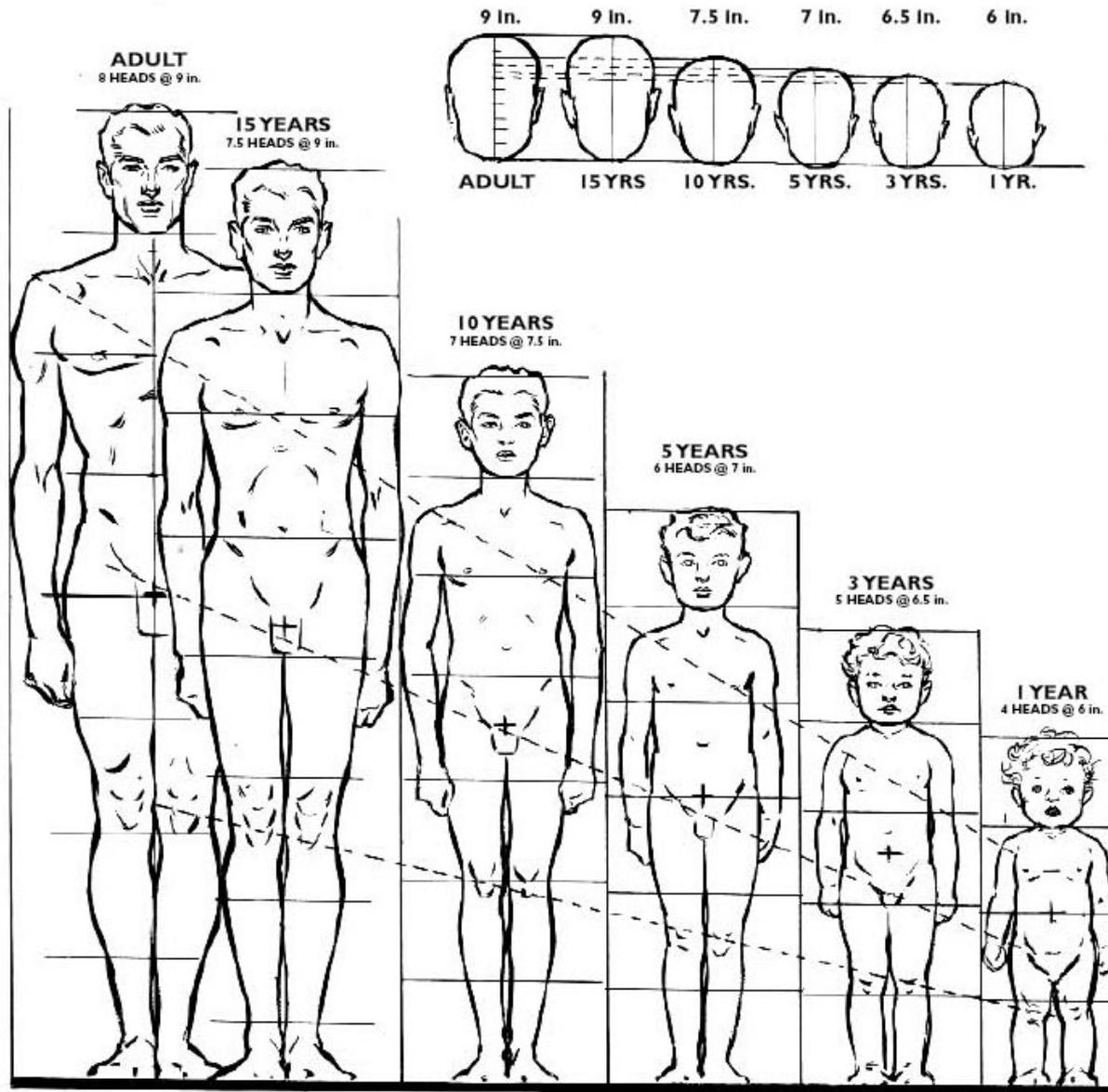


# FIGURE OR LIFE DRAWING

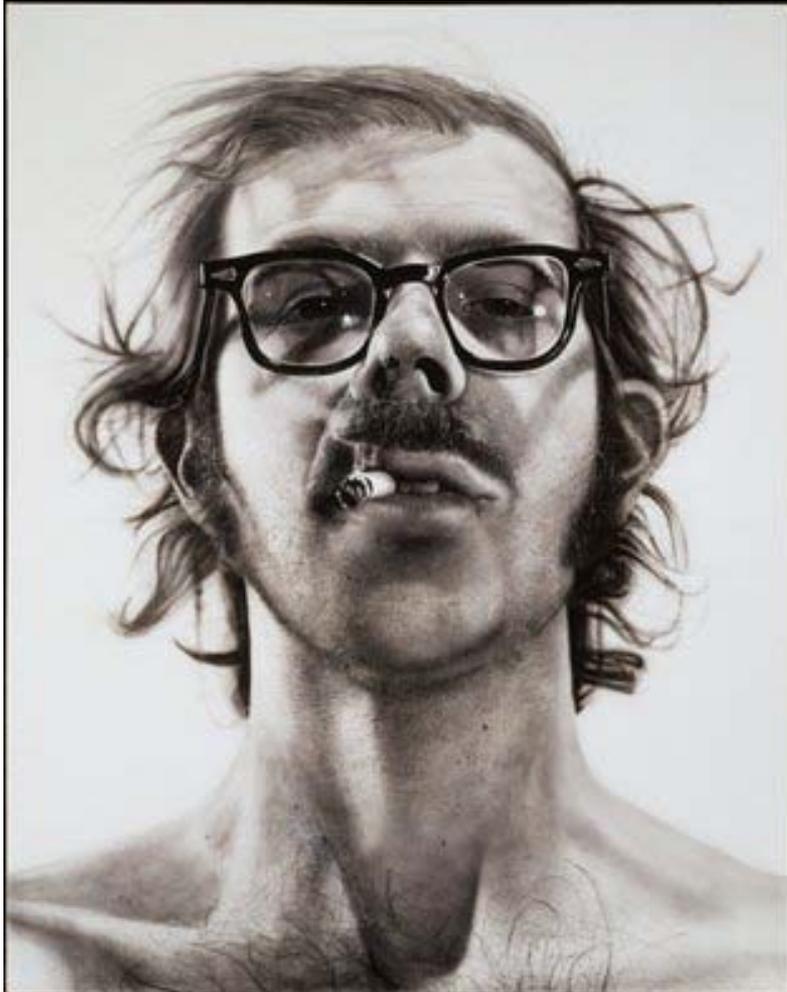


**Right:** the French anatomist Richer divided the body into exactly seven-and-a-half heads. The diagram shows the points on the front of the body that can be divided into head lengths. The middle section in the area of the pelvis, with the dotted line, is where Richer adds his extra half a head. Such diagrams can be very useful when you are measuring out relative proportions in the life class.

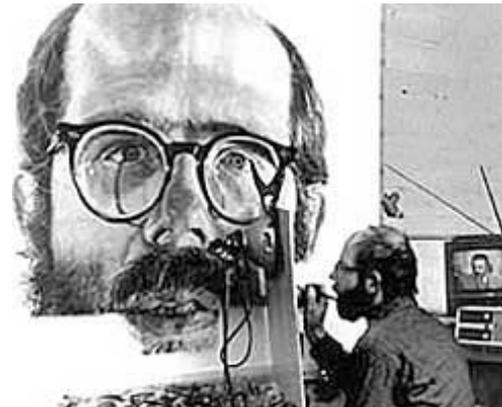
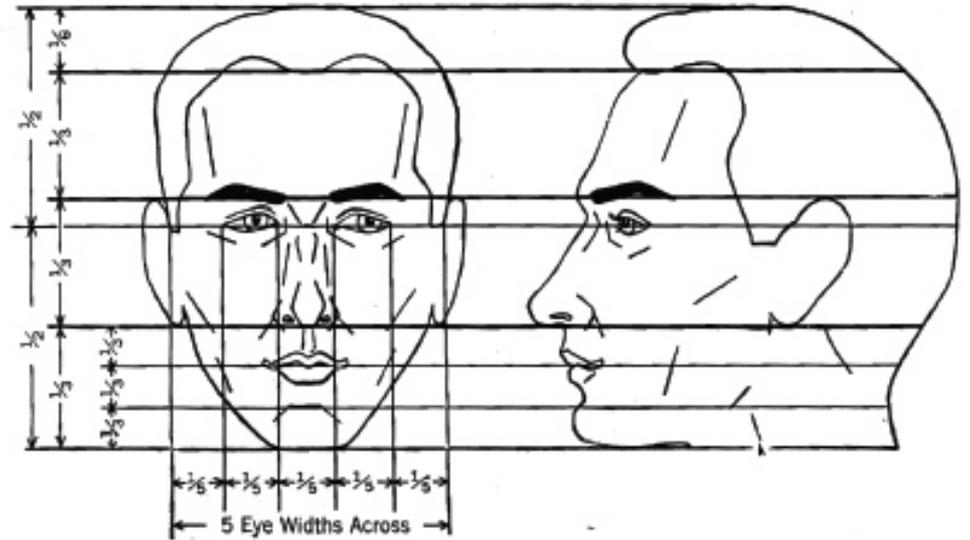
# IDEAL PROPORTION AT VARIOUS AGES



# Proportions of the face

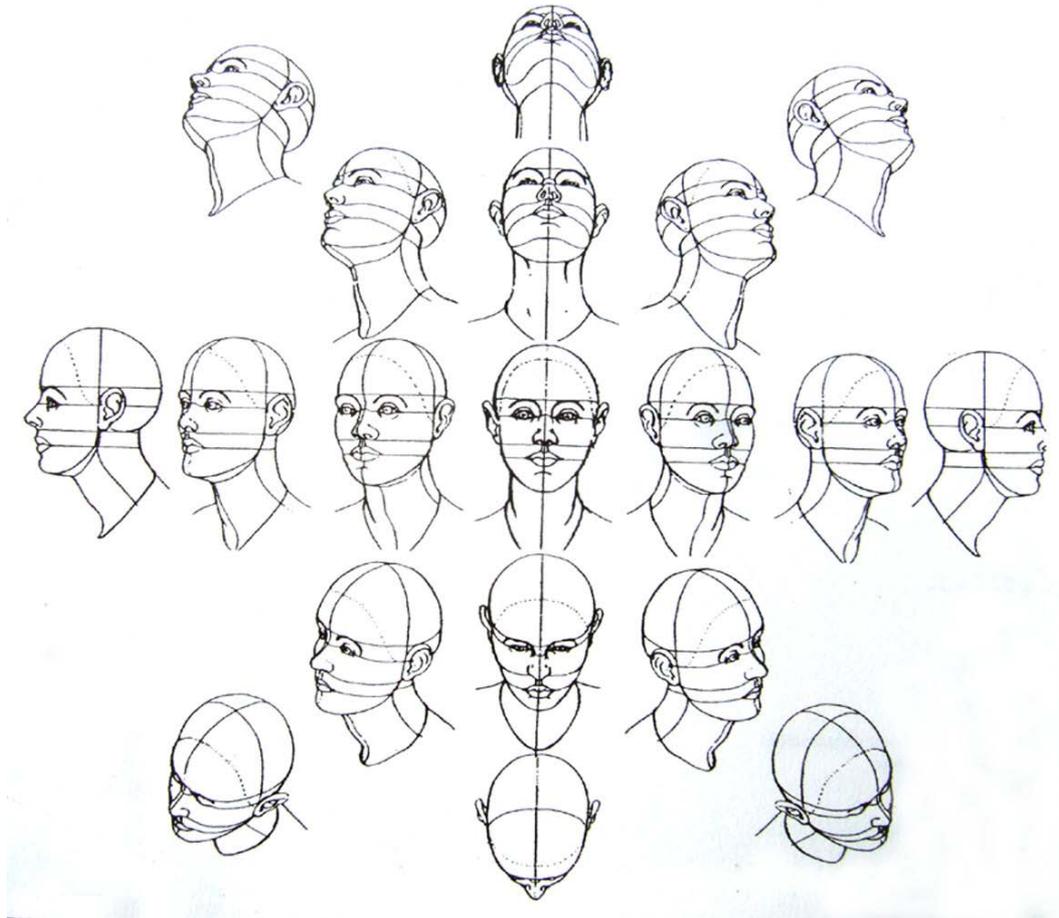


Chuck Close

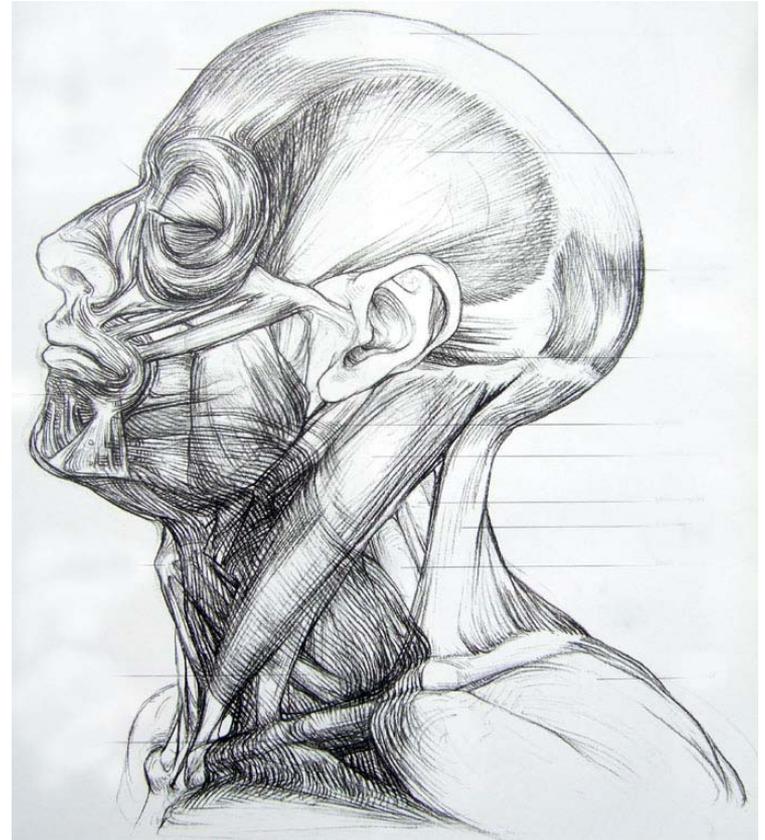


Chuck in the studio

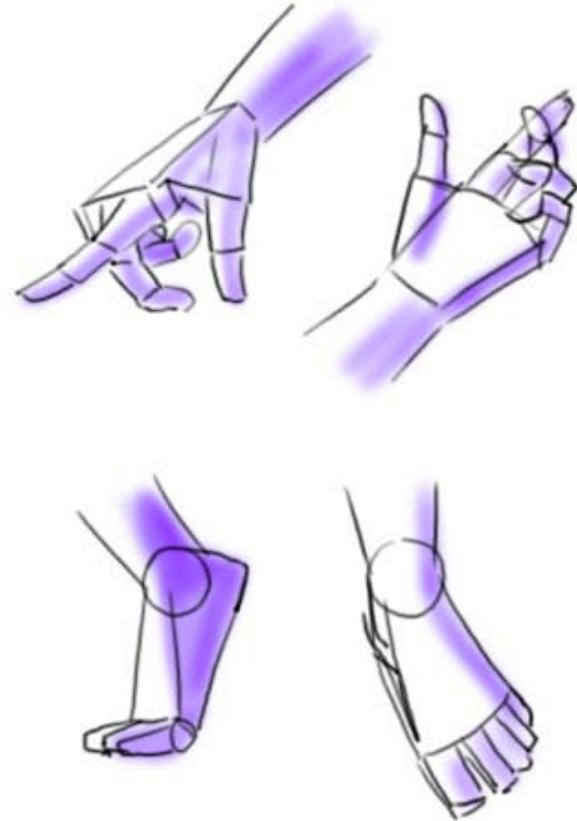
# Drawing the Face, Neck and Head



# Face, Neck and Head

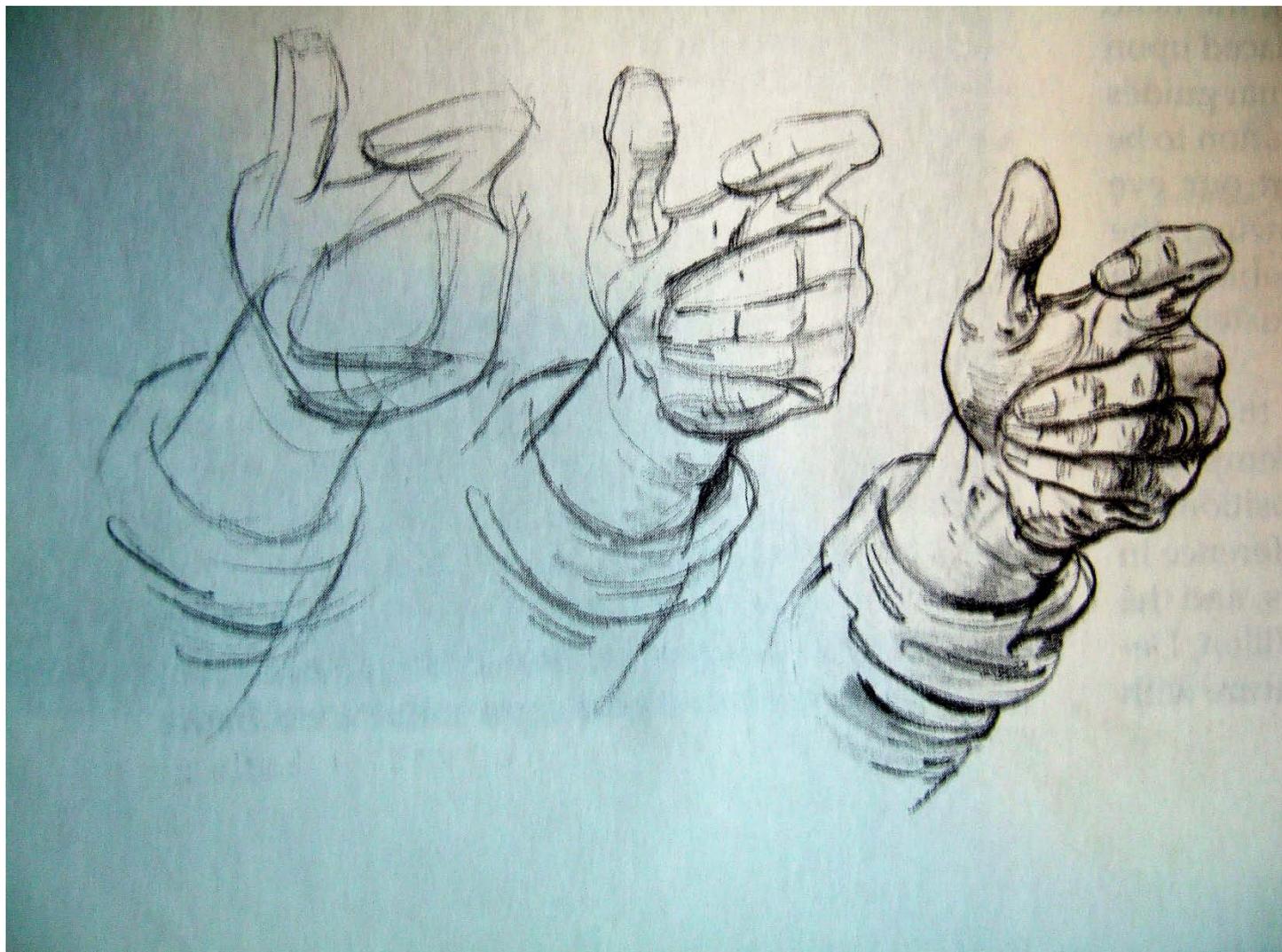


# Drawing Hands and Feet

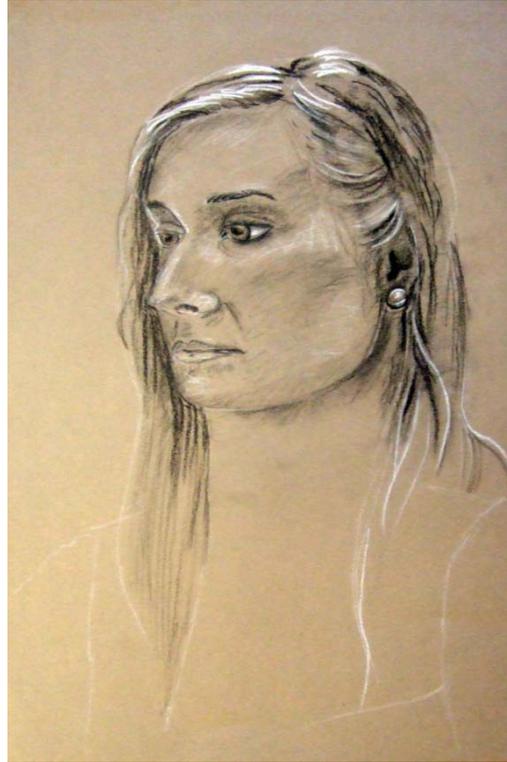
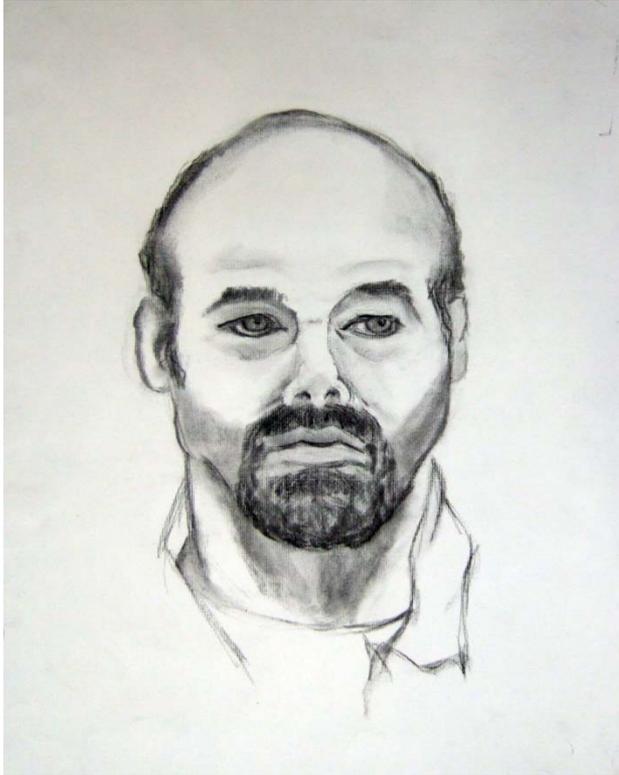


A great way to begin a hand or foot drawing is a technique called Planar Analysis. Break the hand or foot into smaller geometric pieces. Notice how the pieces may overlap each other. Use value generally and in correspondence with those geometric forms.

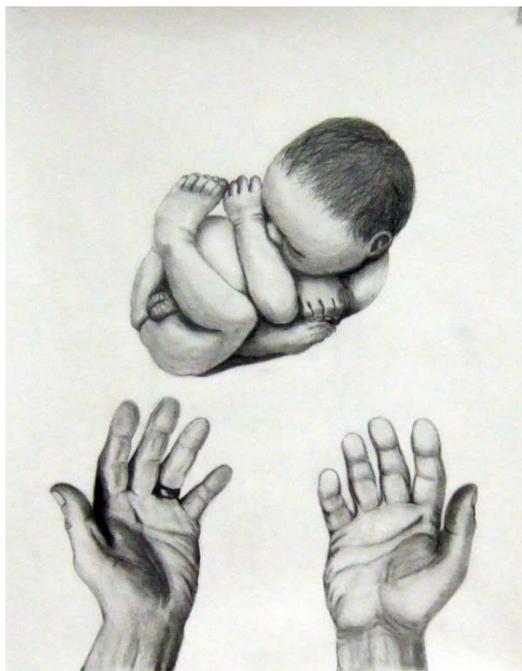
# More Planar Analysis



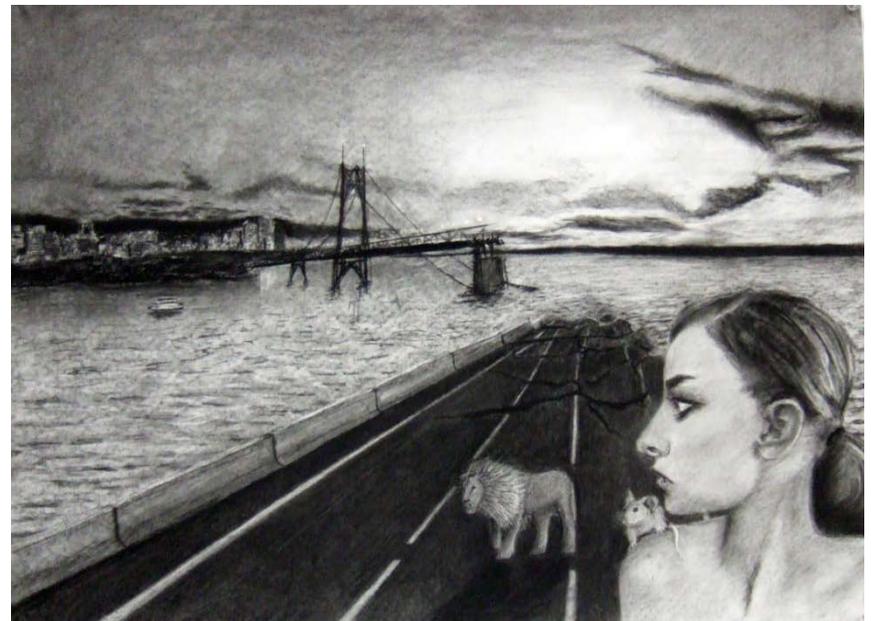
# Student Examples of In Class Portraits



# Student Examples of Final Project: Self-Portrait with Meaningful Object(s)



More  
Student  
Examples  
For  
Self-Portrait  
With  
Meaningful  
Object(s)



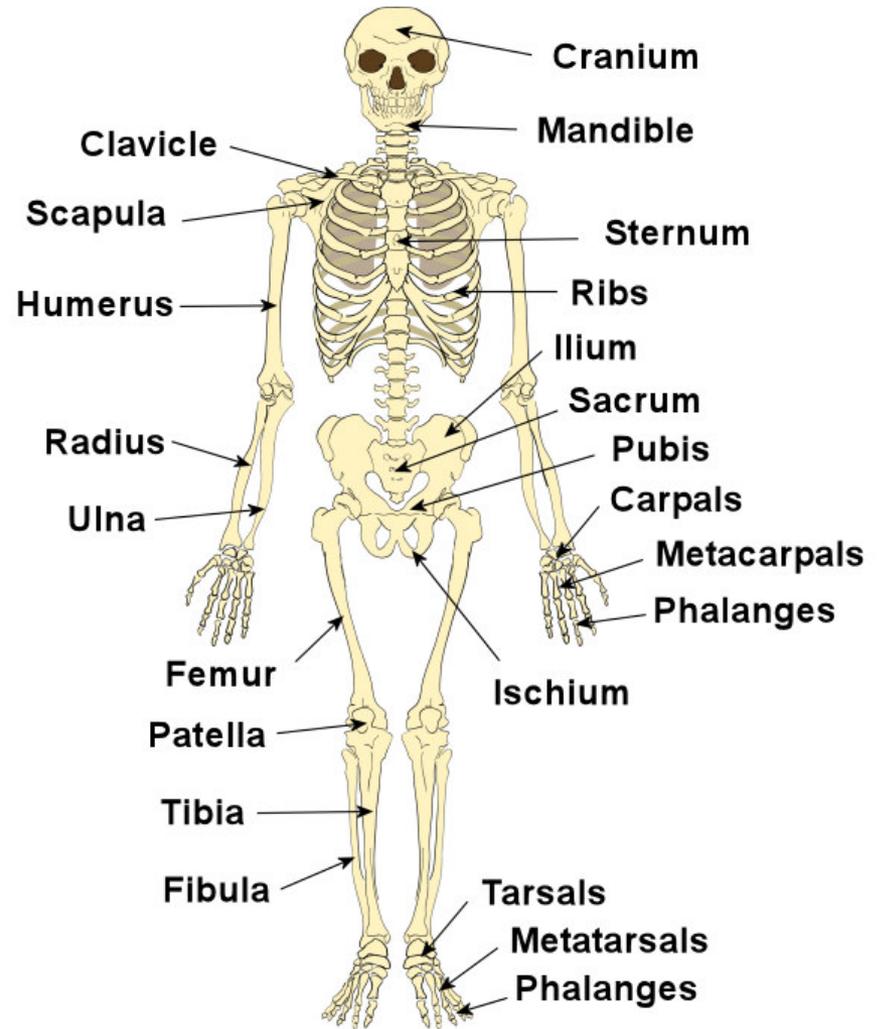
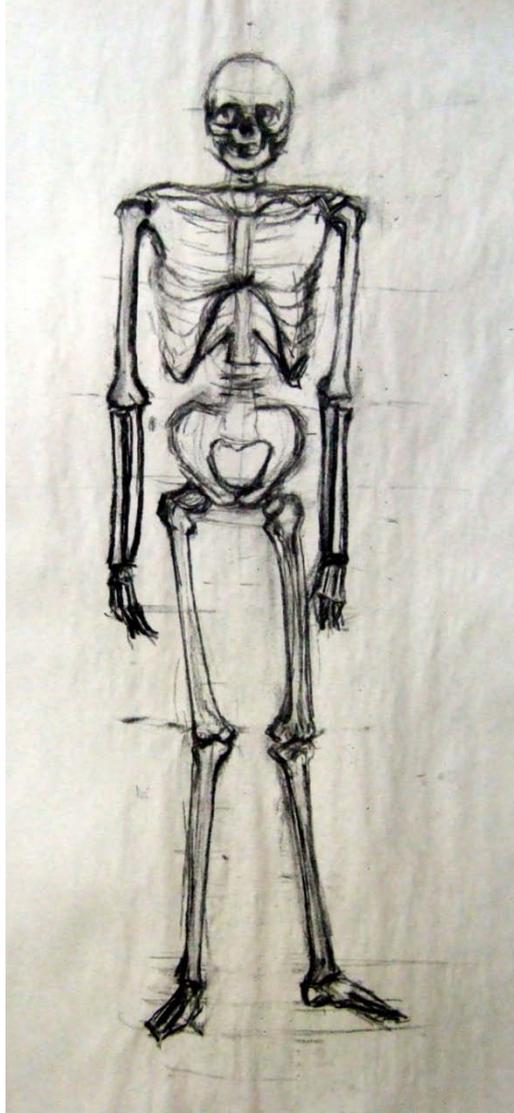
End of Show for Spring 11

# Drawing the Skeleton

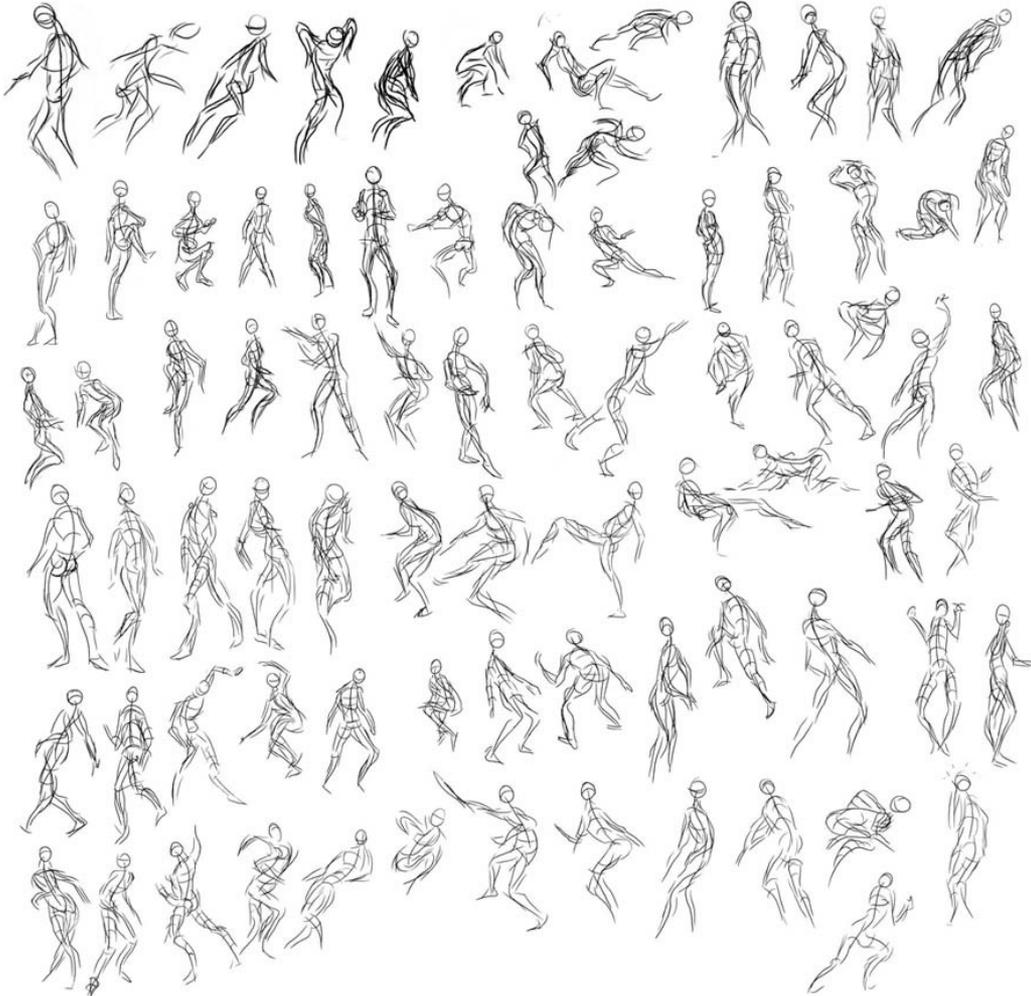
In this drawing of the skeleton, you can still see the measurements the artist made when he began the drawing.

The height of the entire body of a full grown adult is usually around  $7\frac{1}{2}$  times the height of the head.

Getting the right shape of the major bone structures is more important than drawing details such as individual ribs.



# Gesture Drawing



Gesture drawings are very quick. Usually they are made in about 1 Or two minutes or in as little as 5 second!

This technique involves drawing The most important structures of The body that make up the general Movement that is happening.

The drawing is made on the inside of the body, **not** on the outside like a contour drawing

It is helpful to locate the major Shapes of the skeleton and use Them as landmarks.

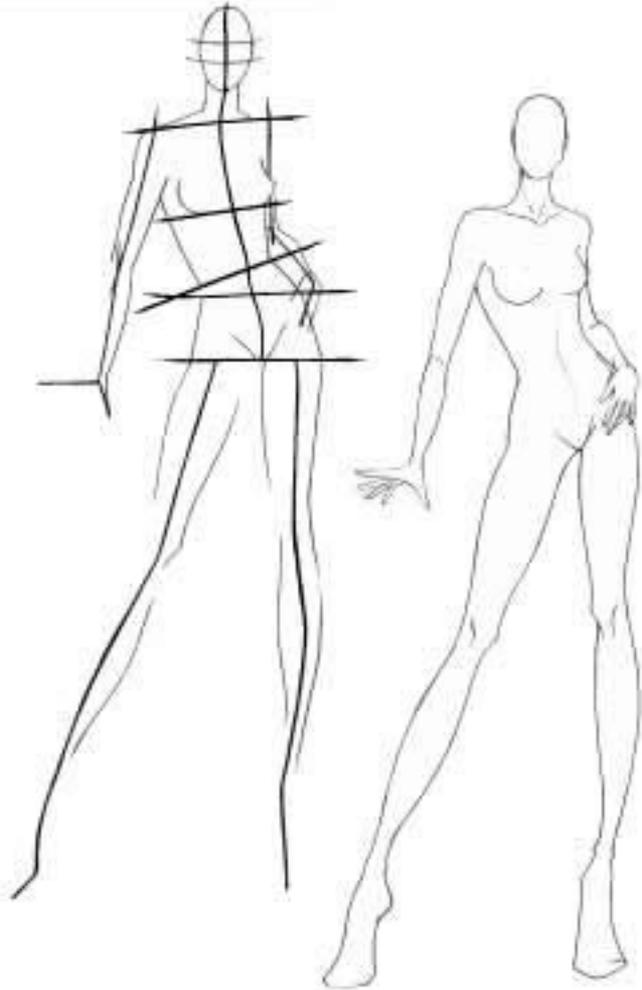
I start with a center line, a hip line And a shoulder line

Why Make Gesture Drawings?

# Why make gesture drawings?

1. Exercise-this is a good stretch for the hand, eye and mind.  
“Drawing Jumping Jacks”
2. Think fast, think better. Sometimes the quick response required for gesture drawing can give a more accurate result.
3. The three ways to get better at drawing...practice, practice, practice. Making many of these quick drawings will help improve proportions and make the longer drawings more successful.
4. The most beautiful marks and shapes can occur when you are responding directly and not over thinking each mark you make. These drawings can be beautiful works of art on their own.
5. Do you need more reasons? There are more if you take the time to discover them

# Find the structure inside



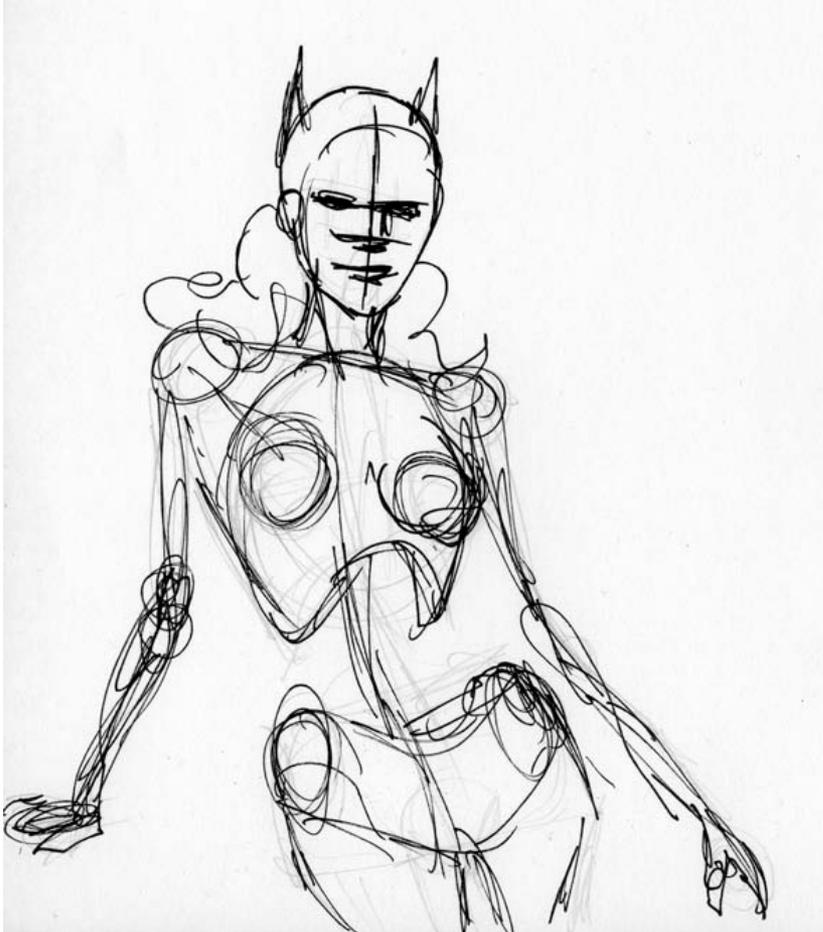
This fashion drawing has elongated proportions but it still follows structural rules of the body.

Notice how the gesture drawing (on the left) locates the spine, shoulder, waist and hips.

Notice how all of these lines are tilted to show the position of the body.

The gesture drawing can lead to a more accurate contour drawing (right)

# More Gesture Drawing



# Gesture Drawing

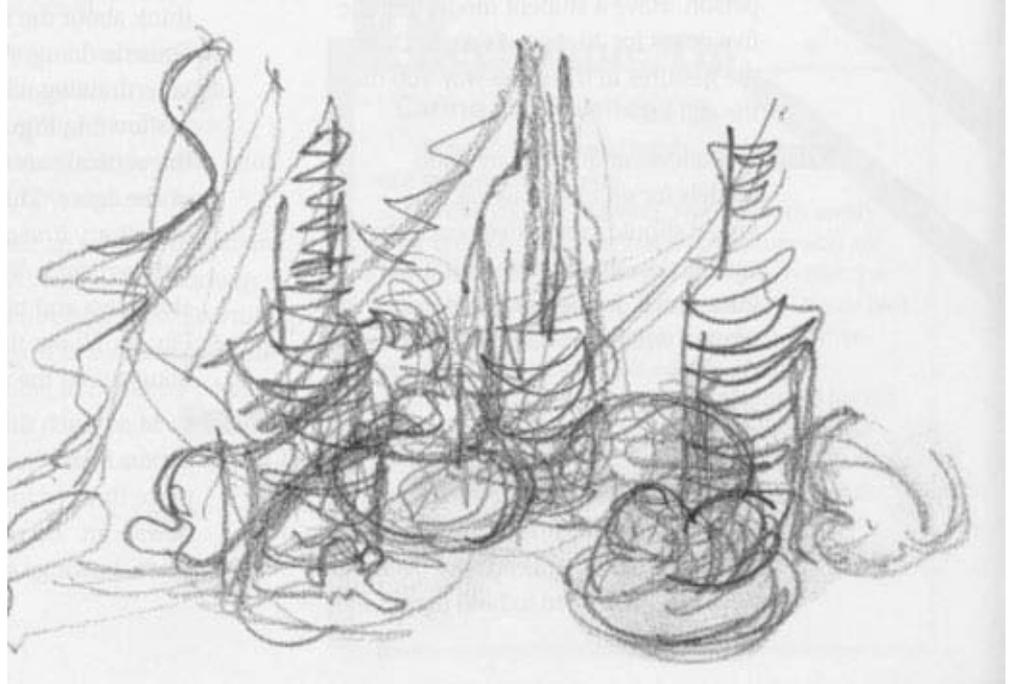


# Gesture Drawing



A gesture of a person in motion

# Gesture Drawing



A still life drawn in gesture

# Drawing the Body



Leonardo DaVinci

