INTERMEDIATE DRAWING: TECHNIQUES AND CONTENT



Melissa Delaney
Coalinga College

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This text was compiled on 09/10/2026

Preface

The Importance of Drawing in Art

Drawing, a timeless and fundamental part of the visual arts, has transcended time and technology, from ancient cave paintings to modern digital art. It serves as a universal language, enabling artists to communicate, solve problems, and express themselves across diverse cultures and eras. Delving into the history and evolution of drawing not only deepens our understanding but also fosters a sense of connection to the rich artistic heritage that continues to influence art today.

Moreover, drawing skills are crucial in many areas of the arts, including illustration, graphic design, animation, fine arts, and more. These skills help artists bring their ideas to life and connect with their audience. Drawing acts as a bridge, turning abstract concepts into visual realities.

Transitioning to Intermediate Skills

The transition from basic to intermediate drawing is crucial for artistic development. This phase involves enhancing one's technique, embracing complexity, and exploring personal expression. Students must learn to navigate this transition, leveraging their foundational skills to tackle more sophisticated artistic challenges.

As we move from basic to more advanced drawing skills, we must recognize how central drawing is to the visual arts. This journey is more than just getting better technically; it is about unlocking creativity, finding your style, and expressing yourself. Learning the basics sets the stage for exploring more complex ideas and techniques that we will explore in this textbook.

At the intermediate level, drawing becomes a powerful tool for personal expression. Students are encouraged to try different materials, tackle more complex compositions, and think deeply about what they want to say through their art. Drawing moves from simple sketches to more detailed and meaningful artwork at this stage.

This textbook is designed to help students grow artistically. It covers everything from improving technical skills to developing a unique artistic voice. Each chapter focuses on a different aspect of drawing, such as advanced techniques, creating a cohesive collection of work, and understanding perspective. The goal is for students to improve their drawing skills and learn how to express their ideas and worldviews through art.

Purpose of the Textbook

This textbook aims to help students improve their drawing skills and understand the significance of drawing in the arts. It provides a platform for students to explore intermediate skills and artistic concepts, enabling them to express themselves in art. The book bridges basic to advanced drawing skills and stresses the importance of building upon fundamental techniques to encourage creativity, personal style development, and a deeper understanding of artistic concepts. It prepares students for specialized studies and conceptual exploration and guides them through intermediate drawing. This textbook is a continuation of the OER textbook "Drawing Basics: Introduction to Observational Drawing" and can be used to reference any terms or concepts not discussed in detail in this book.

Structured Learning: This book is designed with progressive difficulty to ensure steady growth in your drawing skills. The book is structured to ease you into each new concept, ensuring you have a solid understanding of more advanced techniques in drawing.

Hands-on Approach: Theory is essential but best understood when applied. This book emphasizes a learn-by-doing method to help you improve your drawing skills. You will have many opportunities to practice what you learn through practical exercises, projects, and critical analyses.

How to Use this Book

1. Read the chapter introductions and instructions carefully. This content will provide an overview of each chapter and give you an idea of what you will learn.

2. You can search for resource references using digital devices and URL links. This book is designed to be used in conjunction with digital devices, allowing you to easily access online resources and links.
3. Use diagrams to understand the concepts better. The book includes diagrams and illustrations to help you visualize the concepts and techniques you are learning.
4. Use artwork examples for inspiration. The book includes examples of artwork from various artists and student work to inspire creativity and help you develop your own style.
5. Complete practical exercises, projects, and critical analyses to improve your drawing skills. The exercises and projects are designed to help you practice what you learn and apply the techniques in a practical way.
6. Use this book as a resource to design, sketch, make studies, and improve your future drawings. It is designed to help you develop intermediate drawing skills and improve your future artwork.

Example Drawings

This book incorporates student drawings as examples to set realistic standards and provide visual explanations of concepts. These examples demonstrate diverse approaches to completing assignments while meeting learning objectives.

Creative Freedom and Responses

Learners are encouraged to explore different perspectives and solutions to any given assignment. Nurturing creative freedom fosters individuality and personal expression.

Refining Skills

Continual practice is necessary for refining drawing skills. Sketchbook exercises offer a personal space for experimentation and growth, encouraging continuous engagement with drawing.

Critical Thinking

Critique is critical to developing a positive attitude and confidence. It provides opportunities for critical thinking and helps learners understand their strengths and areas for improvement.

Time Management

Efficient time management and peer learning are essential aspects of the drawing process. They foster a collaborative and productive learning environment, enhancing the educational experience.

The Drawing Environment

Finally, the physical environment and workspace significantly impact the drawing experience. A well organized, comfortable space fosters focus and creativity, making the drawing process more enjoyable and effective.



"Drawing Studio" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

Health and Safety in the Drawing Studio

Regarding drawing, health and safety should be a top priority for the artist and the environment. This involves taking precautions to oversee materials safely, practicing good ergonomics, and being mindful of the environmental impact. Keeping these aspects in mind is vital for a well-rounded approach to drawing that prioritizes creativity, responsibility, and sustainability. By following these principles, artists can ensure their own well-being while positively contributing to the world around them.

- **Safe Handling of Materials** Some drawing materials can be toxic or irritating if not handled carefully. Use them in well-ventilated areas and wear protective gear if needed. Charcoal and pastels produce fine dust, so clean your workspace regularly to avoid inhalation.
- **Ergonomic Practices:** Drawing for extended periods can cause physical strain. Ergonomics play a vital role in preventing such injuries. Artists should maintain a comfortable seating position, take regular breaks, and be mindful of their grip on drawing tools to avoid repetitive stress injuries.
- **Environmental Considerations:** Artists should prioritize using eco-friendly and sustainable materials like recycled paper and non-toxic, water-based inks and paints. Proper disposal of waste materials is also crucial in minimizing environmental harm. By being environmentally conscious, artists protect their health and contribute to preserving the natural world.

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1: DRAWING FUNDAMENTALS



"Freshly Baked Apple Pie" by Art-005B student, Allison Thomas, used with permission.

Learning Objectives

Upon completing this chapter, you will be able to:

1. **Identify** the characteristics and expressive qualities of drawing media, including charcoal, Conté, pen and ink, wash, and mixed drawing tools.
2. **Select** appropriate materials and techniques to achieve specific visual effects, including contrast, texture, depth, and tonal variation.
3. **Apply** value, highlights, shadows, and cast shadows to create the illusion of three-dimensional form on a two-dimensional surface.
4. **Analyze** compositional strategies such as balance, rhythm, focal point, the Rule of Thirds, and grid systems in drawing.
5. **Create** drawings that demonstrate thoughtful composition, effective value control, material proficiency, and intentional visual arrangement.

Introduction

This chapter introduces intermediate drawing media, materials, value systems, and compositional strategies used to create dynamic and expressive drawings. Students explore charcoal, Conté, pen and ink, wash, blending tools, erasers, and paper surfaces while learning how materials affect visual outcomes. Emphasis is placed on value, light, shadow, composition, grids, and design systems. Through exercises and projects, students develop observational skills, technical control, and creative decision-making across multiple drawing approaches.

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1.1: Drawing Media and Materials



Introduction

Drawing media and materials shape how artists think, see, and communicate visually. This chapter introduces foundational drawing tools, including graphite, charcoal, Conté crayon, chalk pastel, colored pencil, and ink, while connecting each medium to historical artwork examples. Students explore how materials influence line, value, texture, mood, and expression. By understanding each medium's properties and supporting tools, artists expand their technical range and make more intentional creative choices.

Graphite Pencils

Graphite is one of the most popular drawing materials available to artists. It is known for its versatility, ability to capture intricate details, broad strokes, and shading to create depth. These pencils come in a range of hardness levels, from hard (H) to soft (B). They are versatile, allowing for fine lines (9H) to velvety depths (9B), allowing artists to create a broad spectrum of shading tones.

Joseph Wright's "Study of the Terrain near Vesuvius" is a captivating art piece highlighting the artist's unique style. Wright's use of graphite in this landscape allowed him to explore mountainous terrain with a dramatic and realistic approach characterized by value, texture, and forms typical of his representational style. The landscape suggests humans' need for progress, evidenced by a dirt road marring the natural landscape. Wright's use of graphite lines, value, and texture effectively expresses the "spirit of the Industrial Revolution," making this landscape a remarkable and thought-provoking piece of art.



Study of the Terrain near Vesuvius, Joseph Wright 1774, Pencil on paper, 31.1 x 45 cm; Public domain:

Charcoal Media

Charcoal is a popular drawing tool known for its ability to create expressive and dramatic artwork. It is available in various forms, such as sticks, pencils, and powder, and offers a wide range of shading techniques. Charcoal produces rich black tones that create a high level of contrast. However, it can be messy and challenging to control. Artists who use charcoal need to practice mastering the technique. Charcoal can be applied softly for subtle shading or with bold strokes for intense contrast, making it a versatile medium with many possibilities for creative expression.

An iconic work highlighting charcoal mastery is **"Peasant Woman, Head"** by Vincent van Gogh, created in 1884. In this piece, van Gogh employs charcoal to capture the intensity of the subject's gaze, utilizing the medium's inherent richness and texture to evoke a sense of raw emotion.

Conté Crayons

Conté crayons, with their earthy hues and smooth consistency, offer artists a unique medium for creating subtle nuances and bold statements. Conté crayons provide a rich palette of colors and textures to explore, whether used for delicate figure studies or vibrant landscapes.

An exemplary work demonstrating the versatility of Conté crayons is **"Three Studies of a Dancer in Fourth Position" by Edgar Degas**, created in 1898. In this piece, Degas utilizes Conté crayons to capture the fluidity and grace of the dancers' movements, employing the medium's soft lines and warm tones to evoke a sense of movement and rhythm.



Three studies of a dancer in fourth position by Joseph Wright is in the Public Domain

Chalk Pastels

Pastels, with their vibrant colors and velvety textures, offer artists a unique medium for creating expressive and dynamic works of art. Soft pastels provide vibrant colors that can be blended easily on paper. They are great for creating textured, layered color fields but can be fragile and dusty. They can be applied by layering, scumbling, and feathering with a brush.

Whether used for delicate portraits or sweeping landscapes, pastels provide artists with a versatile tool for capturing the beauty of the world around them. **Edgar Degas's "After the Bath,"** created in 1885-1886, displays pastels' versatility. In this piece, Degas utilizes pastels to capture the softness and intimacy of the moment, employing the medium's vibrant hues and subtle blending to evoke a sense of warmth and tranquility.



After the bath by Edgar Degas is in the Public Domain, via WikiArt.org

Colored Pencils

Colored pencils are excellent for artists who want to create intricate and detailed work. They offer a precise and controlled medium with a wide range of colors that can be easily blended right on paper. Colored pencils are also highly portable, making them perfect for artists on the go. They are made of pigments encased in wax or oil based cores, allowing precise control over color and shading. This means that artists can easily create intricate illustrations or expressive sketches with endless possibilities.

Layering, burnishing, and sgraffito are some techniques that can be used with colored pencils to create vibrant and detailed artwork. By layering colors, you can create complex hues and textures that bring your drawing to life with realistic or stylized effects. The addition of burnishing can add a shiny, polished look to your work, while sgraffito can create interesting textures and patterns by scraping the pigment off the paper. Colored pencils are an excellent choice for artists who want to create detailed, vibrant, and expressive works of art. Whether a beginner or an experienced artist, colored pencils can help you achieve your artistic vision. An exemplary work that highlights the mastery of colored pencils is "Le Puits Qui Parle...Rue Du Government" by Fernand Combes, created in 1919. In this piece, the artist utilizes colored pencils to capture a cityscape's subtle light and shadows, employing a soft palette of colors and delicate marks to evoke a sense of inertness and dawning light.



Le puit qui parle des anciens palais des ducs de savoie bourg en bresse rue du govouvernement by Fernand Combes is in the public domain.

Ink Media

Ink is a popular medium artists use to create stunning works of art. It is usually applied with pens, brushes, or quills and provides a clear, smooth line perfect for creating bold, precise drawings and calligraphy. One of the main advantages of ink is that it dries quickly and is permanent, allowing for high contrast and vibrant colors.

Due to their versatility, ink pens are a preferred choice for artists. They enable the creation of detailed and bold compositions with precise lines and rich pigments. Ink can be applied to a surface in several ways, including disposable black illustration pens, a calligraphy brush and bottled ink, colored ink markers, and printmaking techniques like woodblock prints.

Working with ink requires a combination of confidence, thoughtfulness, and caution. Ink is a permanent medium, meaning errors cannot be easily corrected, and artists must exercise care to avoid smudging or smearing their work. Despite the challenges of working with ink, the medium remains popular among artists due to its expressive potential and striking visual effects.

One of the most famous artworks that highlights the mastery of ink woodblock printing is "Waterfall in Yoshino" by Katsushika Hokusai, created around 1832. Hokusai used ink and woodblock print in this piece to depict nature with bold lines and dynamic compositions, creating a sense of wonder.

To create unique artwork, understanding different drawing media is essential. Through exploration, artists can choose the medium that best suits their message and express themselves more effectively. Learning to work with different media expands technical skills and deepens the understanding of drawing's expressive potential. Exploring drawing media is essential for creating meaningful artwork.



Waterfall at Yoshino in Washington by Katsushika Hokusaithe Public Domain

Drawing Tools for the Artist’s Toolbox

The artist's toolbox is incomplete without various tools and accessories that support and enhance the drawing process. Each tool has a specific function and contributes significantly to creating and preserving artwork.

- **Erasers** are crucial for creating highlights and removing unwanted marks in drawings. The main types are kneaded, rubber, and vinyl erasers.
- **Pencil sharpeners** maintain the desired point on drawing tools. They come in different types, from handheld to electric

sharpeners.

- **Blending tools**, such as stumps and cloths, are used for smudging and blending drawing mediums for a smooth, graduated effect.
- **Fixatives** protect drawings, particularly those in charcoal, pastel, or pencil, from smudging or fading. They are available in workable and final versions.
- **Storage containers or bags** protect and transport art materials and tools, coming in various sizes and types.
- **Other Drawing Tools:** Drawing precision requires rulers, compasses, and protractors for straight lines, accurate circles, and angles.
- **Drawing boards** provide a flat, sturdy surface for drawing, adaptable to different angles and ergonomic comfort.
- **Drawing horses** provide comfort and functionality during extended drawing sessions, with an optimal height and angle for better figure drawing.
- **Portfolio bags** protect and transport artwork and supplies, preserving their integrity and quality from environmental elements

Artists rely on various tools and accessories to create their work. These tools are essential from the initial sketch to the final preservation of the piece. Proper use and understanding of these tools are fundamental for the desired effects in the artwork. You can find tools at local art supply stores and online art suppliers.



"The Artist's Toolbox for Drawing" AI generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy.

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1.2: Charcoal Drawing

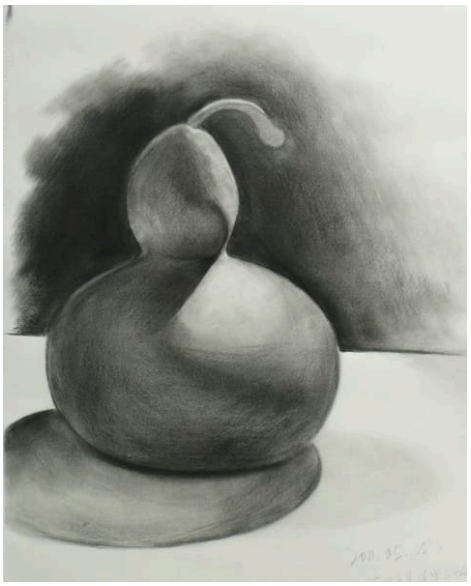


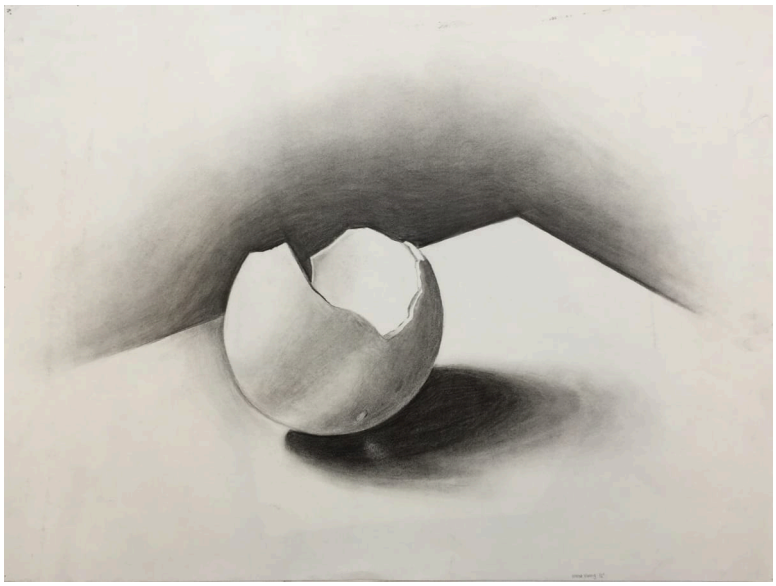
Charcoal

Charcoal is arguably the oldest of drawing media used by humans going back over 20,000 years. It has several advantages over other drawing media. You can achieve a rich black at one end of the value scale. Also, it can be blended into the subtlest of tones, while also being able to be scrubbed into the paper so you can erase out the areas you want revealed. That is much like drawing in reverse! Using that technique, which I call a "reverse-out" drawing, you can achieve amazing results in a matter of a few hours at the drawing table. To use a graphite pencil and create a similar visual illusion would take days, instead of hours.

Because of the subtleties of the medium, charcoal is a favorite of artists producing figurative drawings. Charcoal clubs were popular venues for professional and aspiring amateur artists to draw from the nude or partially draped model. Today, figure study sessions and classes are still available for artists to learn to draw human anatomy and to learn the aesthetics of this specialized art genre. Charcoal as a medium is a great choice for portraits and figurative work.

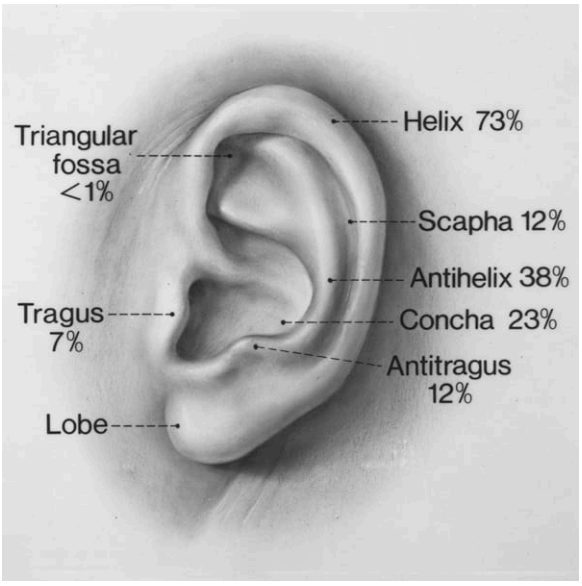
The preferred erasers for charcoal drawing are the kneaded eraser and the white plastic eraser, each performing specific tasks. The **kneaded eraser** works well for subtle and detailed erasing when made into a point. Flattening out this eraser allows for broad areas to be lifted from the paper. The pressure from your hand or fingers determines the amount of the drawing removed. With enough practice, you can become adept at removing very specific area and amounts of the drawing with this eraser. It really is a versatile tool! The **white plastic eraser** can also be used for detail work if it is trimmed to the desired size and shape using a blade, and held in a brass ferulle. You can even draw with the eraser in this way. Of course, you can purchase a white plastic eraser that is in the shape of a pencil and use that to erase and draw as well. The white plastic eraser also is used for firm scrubbing of the charcoal to remove it. Again, another versatile tool for the artist with some specific uses.





Student Drawings in Charcoal. 2011





Student Reverse Out Charcoal Drawing with kneaded and white plastic erasers). 2018.

Illustration using brushes and carbon dust (charcoal/Conté mixed powder). 1982

Conté Pencils and Crayons

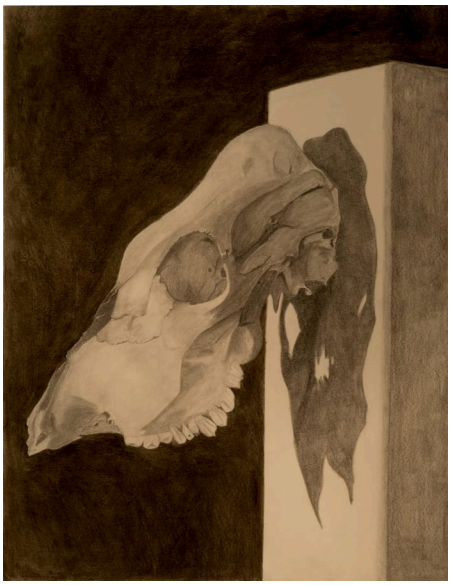




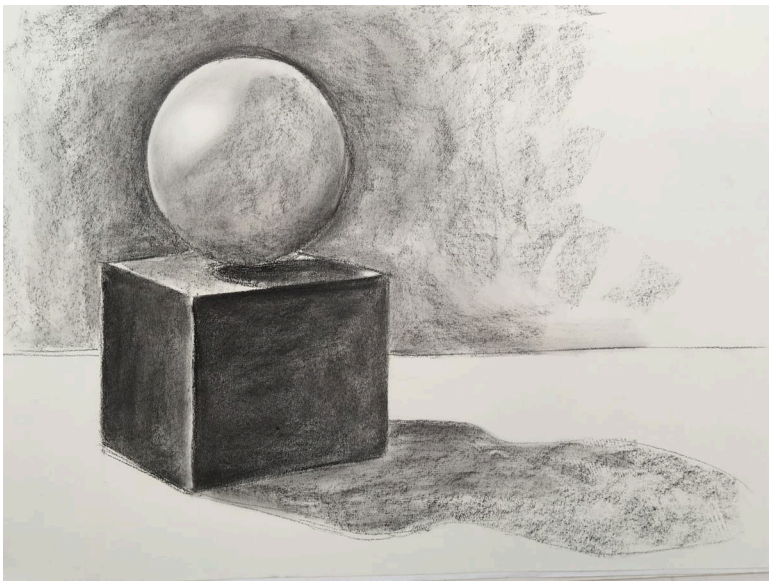
Drawing demonstration. Conté (white and burnt sienna). 2008 - 2011

Demonstration drawing from live model. Conté. circa. 1995

The characteristics of Conté are similar to charcoal, yet there are some differences that should be noted. The size of the Conté sticks is ideal for both drawing with the end, as well as drawing from the side of the stick. Conté comes in different levels of hardness as does charcoal. I prefer the softer sticks since I find it easier to get a range of tone and textures on the paper surface. Drawing directly with the sticks yields a drawing different from one that is blended and pushed into the paper with brushes, paper stumps, or blending tools. Conté is harder to erase than charcoal, yet is more permanent on the paper surface. Both charcoal and Conté benefit from using a fixative to help prevent smudging and lifting of the drawing. To protect and preserve a finished charcoal or Conté drawing, it is best to place it under glass after placing a properly sized cut mat around the drawing.



Charcoal reverse out drawing by student. circa. 2015



Using compressed charcoal (some scrubbing and blending of charcoal) circa. 2016



Variety of media with compressed charcoal jet black (on the right)



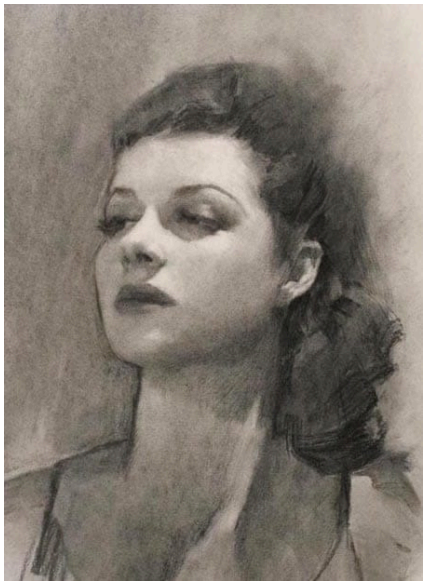
Charcoal drawing demonstration (without blending). Conté. 2018.



Student Charcoal Drawing on Newsprint. 2012



Charcoal student drawing. 1978

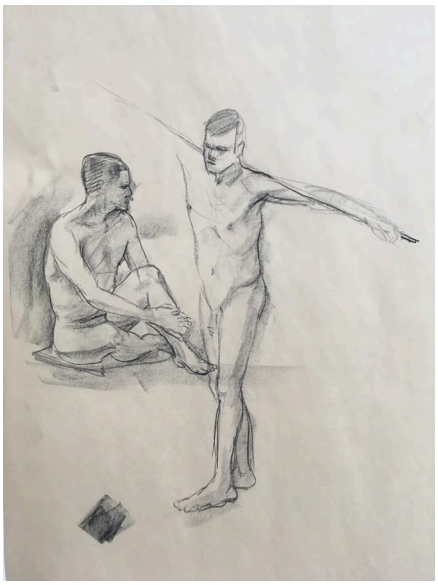


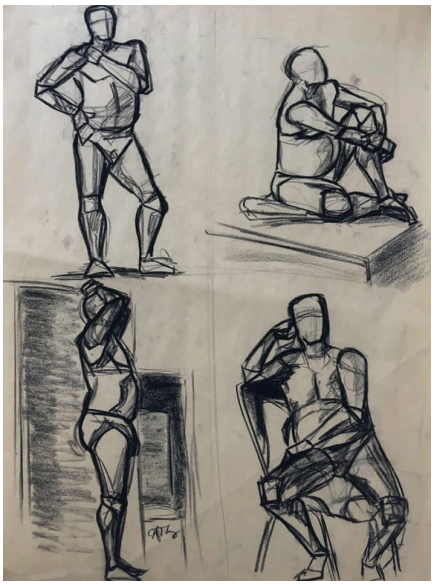
Charcoal "Painting"

Charcoal and pastels have a unique ability to appear as either a drawing, or as a painting depending on the application. The beautiful drawing above is more like a charcoal painting in the strokes and subtle shifts in value.

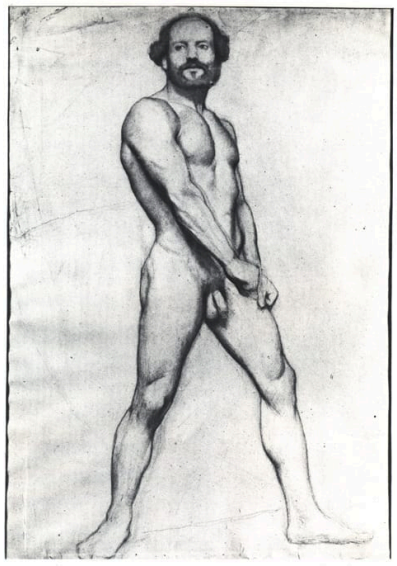
Figure Drawing

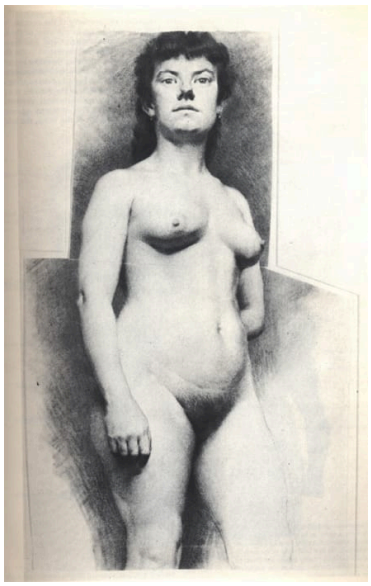
Drawing the human figure is a difficult task for beginning artists. The complexities of the forms may frustrate the student since the human body is all so familiar. We see our heads, hands, and feet regularly, but try to draw them accurately! A thorough study of the anatomy for artists helps to unlock the mysteries behind drawing this challenging subject. If you really are intent on mastering drawing the human figure, don't give up. Keep practicing and carefully observing the model. Make connections with the textbooks and other resources and your observations of the figure in the drawing studio. First learn to recognize the bony landmarks. Next, study the muscles, tendons, and fat pads – both the underlying anatomy as well as the surface anatomy. Study the human figure proportional systems associated with the male, female, and children. Do not neglect the most challenging areas of study – head, hands and feet. Devote extra practice time to drawing those parts of the body. Perfect practice makes perfect, so use reliable sources to help guide you in your figure studies.



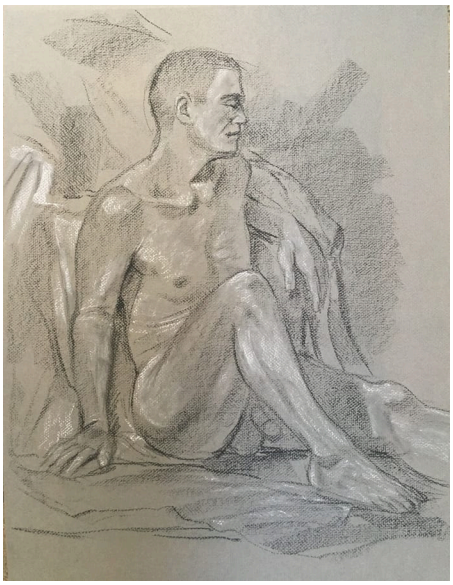


The quick gesture drawing is a staple of the figure drawing studio. In my drawing studio, drawings from the model are timed at 2:00 minute intervals, 5:00 minute intervals, 10 minutes, with a maximum of 20 minutes per model pose. Longer poses can combine 20 minute poses into 40, 60, 80 minutes combined as needed. The above drawing on the left is from the 5:00 minute poses. The drawing on the right demonstrates ways of using geometric shapes to better capture the quick gesture.





The artists of the 1800s were often banned from drawing from nude models. Here are two charcoal drawings from that era.





This is a longer drawing demonstration of about 40 minutes. Black and white Conté are used with a middle value of gray established by the paper. 2019 (left); 10 minute drawing demonstration using Conté. 2019 (right).



20 minute drawing demonstration using Conté. 2019

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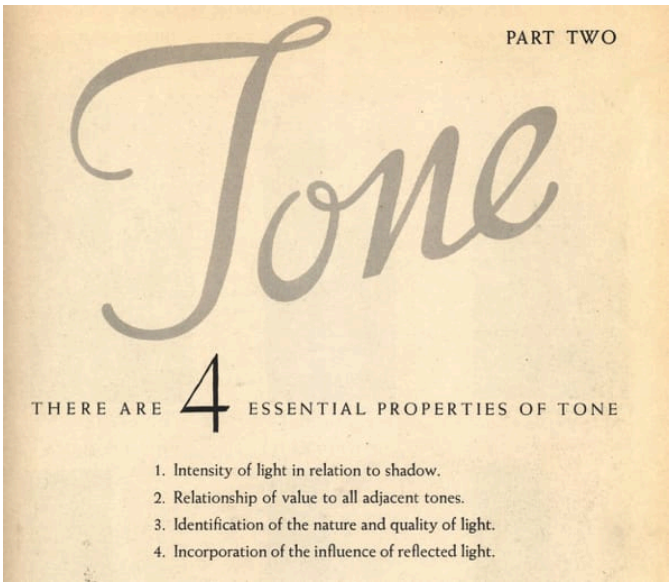
1.3: Tone

Tone

Creating drawings using tone has been an interest of mine since childhood. My mother was the colorist, so naturally I moved in a different direction focusing more on drawing in pencil and charcoal. Even in my professional career as a medical illustrator, I am known more for my carbon dust work than my color illustrations. Carbon dust is a specialized technique using mainly brushes and a mix of ground charcoal and soft, black Conté pencils. I will share some examples during this chapter to make certain educational points.

Historically, tonal studies have mainly been for the creation of larger works such as paintings, and frescoes. Since much of the artwork created prior to the 20thcentury was commissioned by a patron, it tended to be for the patron's enjoyment, to express power, to document history, to educate, for a gift, or for commemoration. Few drawings in black and white for created as an end unto itself. That changed during the age when artists began to separate from the patron and create art for the sake of creating art. This trend begins in the mid 1800s and continues today.

Creating drawings with a continuous tone allows for modeling of the form in a more natural way. No longer are we abstracting from the visible forms as in line drawing, but are observing the light as it falls on the subject creating highlights and shadows – form in three-dimensions. Most of these forms can be reduced down to geometric shapes like spheres, cylinders, cubes, pyramids, cones and so on. Mastering the fundamental qualities of light on these forms helps tremendously in drawing them in tone. Applying this knowledge to even the most difficult subjects, like the human figure, will help the student create the illusion of three-dimensionality on the two-dimensional plane of the paper.



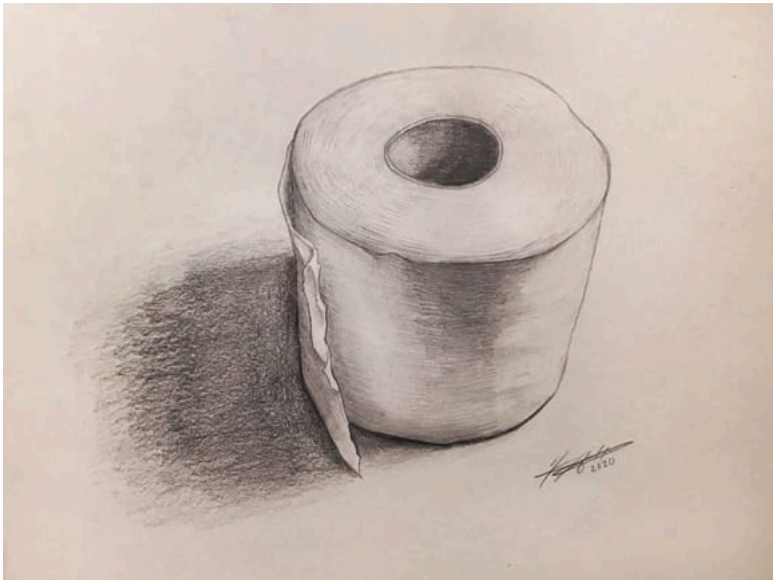
The Importance of Light

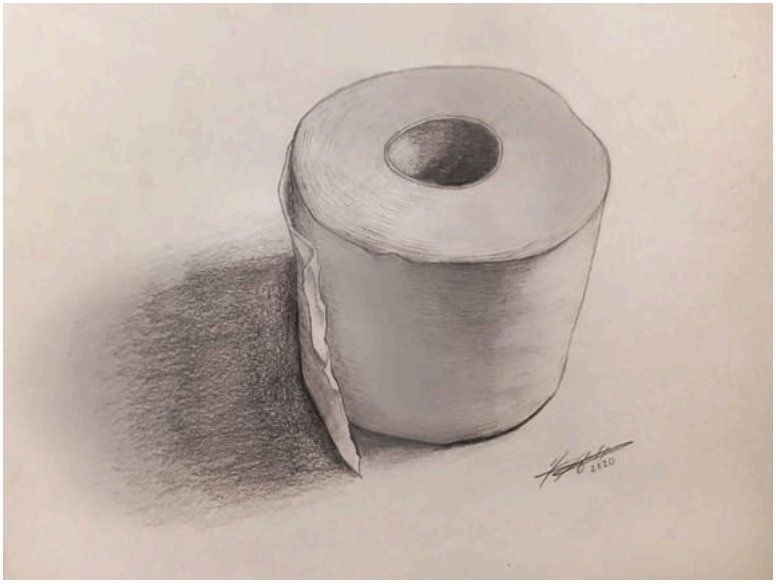
- The quality of light on form is very important
- A one-point (like a lamp) light source will give predictable highlights and shadows
- A strong on point light (like a spotlight on a stage) will be dramatic!
- Try to arrange the object(s) to maximize the effect of light and shadow on the form
- Strong one-point lighting also creates the most contrast
- Strong one-point lighting may also show less number of tones
- Soft lighting often will reveal a higher number of tonal variations
- Sunlight is high quality, fluorescent lighting is low quality
- Creating a value scale is good practice!

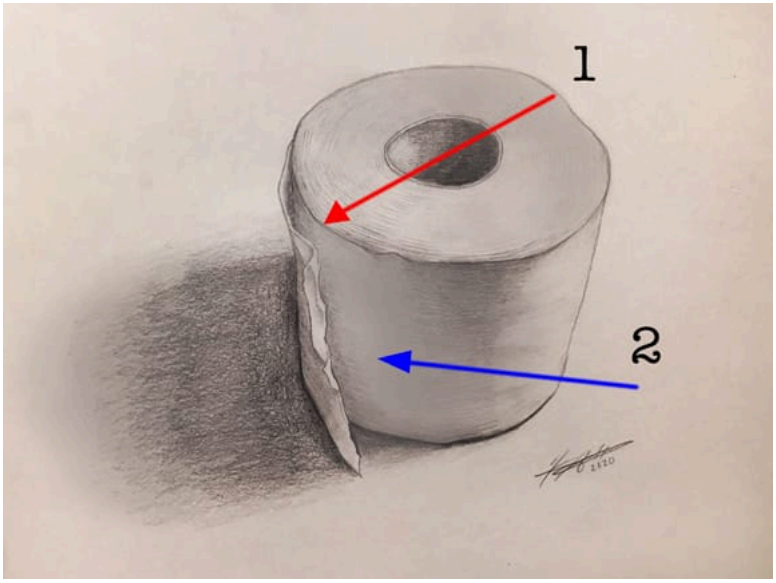
Adjacent Values

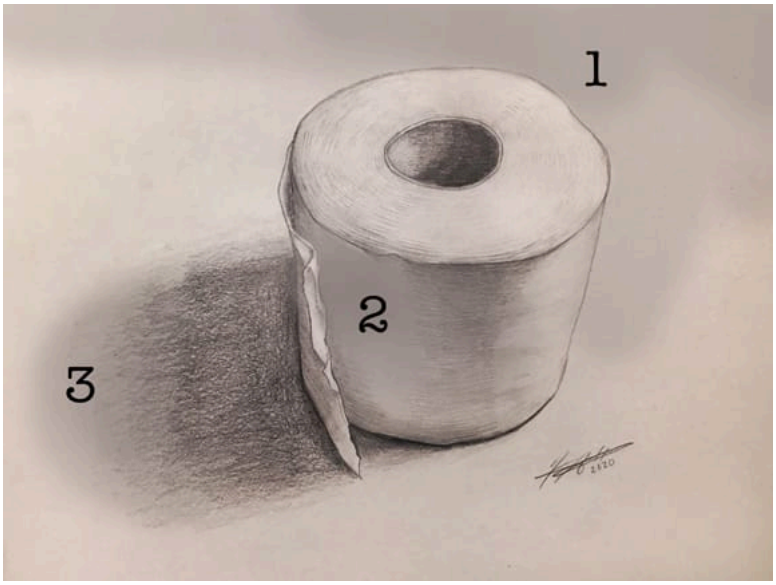
One very important property of tone mentioned in the above figure is the relationship of value to all adjacent values. The student drawing below is excellent (Figure 1). So how can we take it further? We can do this by focusing on and changing around the **Adjacent Values.** Look at how the intensity of the light and three-dimensional qualities of the form change. In Figure 2, the focus now becomes the form and separating the value on the top plane from plane of the table surface, also the reflected light is darkened. Why? It is darkened because it should be darker than the highlight area catching the light directly (not reflected off another surface). Notice also that the tone added to the top surface is added as a gradation to further push contrast (Figure 3, #1). The darkened reflected light area is labeled #2 in Figure 3. The approach in Figure 2 does improve the overall drawing, however, an even better approach is Figure 4. Figure 4, #1 shows the background plane darkened creating the illusion of light on the flat top plane of the toilet paper roll. The reflected light is still darkened at Figure 4, #2, and the cast shadow from the toilet paper is darkened and developed further.

Adjacent Values have an effect on each other - they can create more contrast; make form appear more three-dimensional; create the illusion of light on an object and so on. Look at her drawing again, and then look at the effect created by changing values in specific areas.

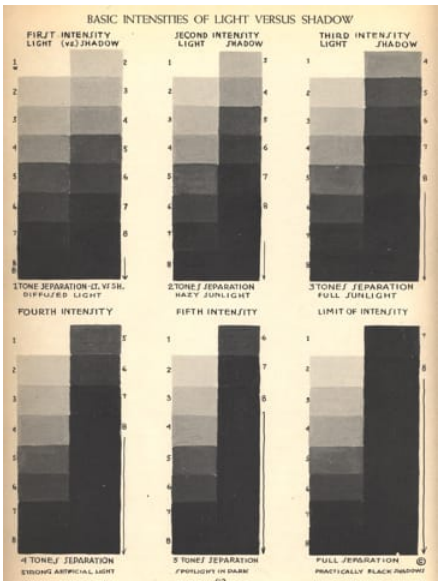




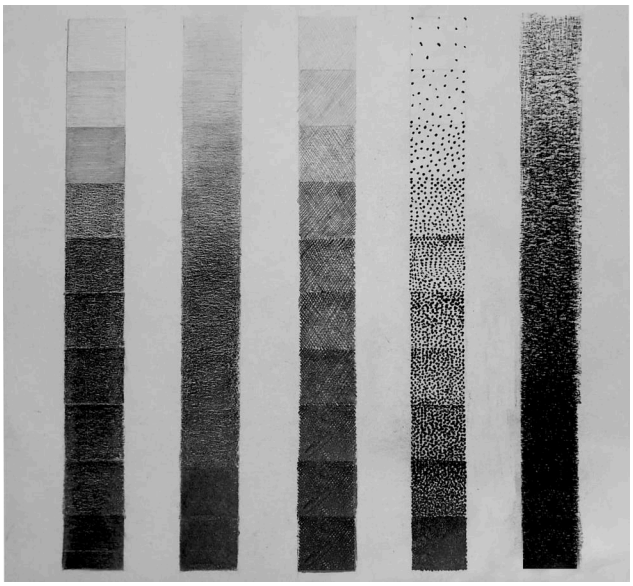




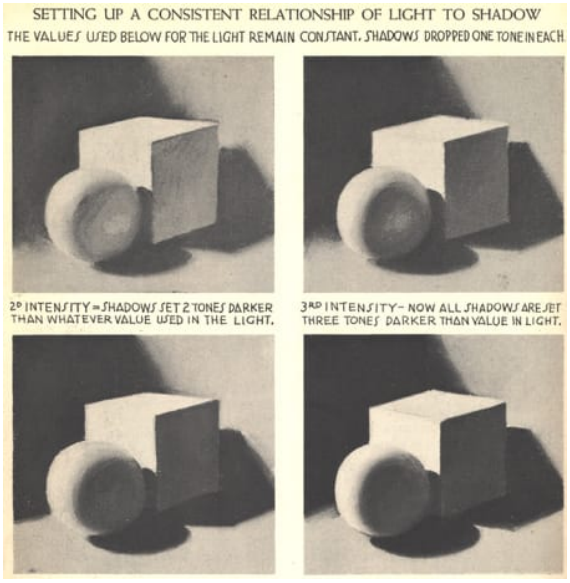
Value Scale



- Create a scale that has even transitions from one value to the next
- Use a variety of media and mark-making
- Notice the First Intensity scale has the broadest range of values
- The Limit of Intensity has the most contrast

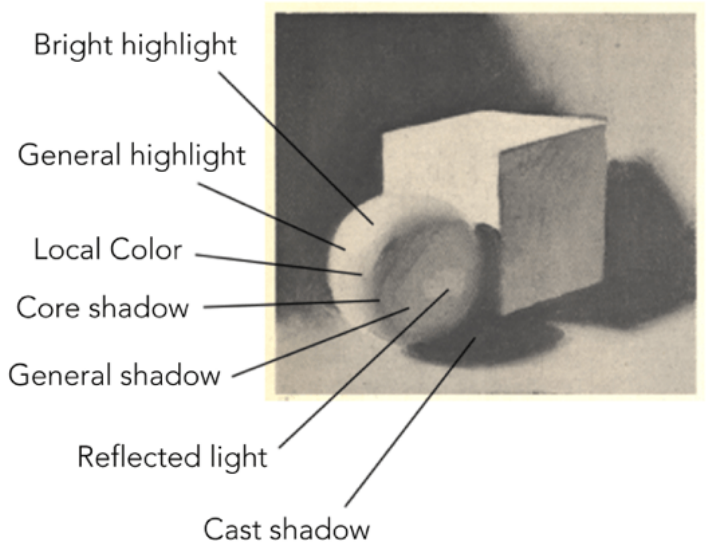


Tonal Study



- Draw basic shapes with one-point lighting
- Notice the first drawing has the broadest range of values
- The last drawing has the most contrast

Tonal Study with Sphere



- The forms have bright highlights
- The forms also have general highlights
- The forms have shadows
- The forms have cast shadows
- The forms have reflected light

Example of Contrast and Value Range



The figure above shows a very successful composition by an artist using black-and-white tones. Where do your eyes go when you look at this black-and-white painting? How does the artist use contrast and tone to direct your eyes to the most important part of the composition?

Answer:

The artist places the most value contrast at the woman's face and hair. Additionally, the top of the sofa with its dark wooden frame directs the eyes also to the face. The dark pillow to her right creates a line on the edge of her dress again leading us up to her face. If we travel down her right arm we reach her elbow and again and move upward to her left arm which then directs us back to, you guessed it, her face! This is a great example of an artist carefully designing a composition that successfully directs the viewers eyes to the exact place where he/she intended for the eyes to land.

Also note the overall compositional form –it's a pyramid shape which is very stable–a favorite design construct of Da Vinci.



Here the artist began by "mapping out" the drawing (see above figure)

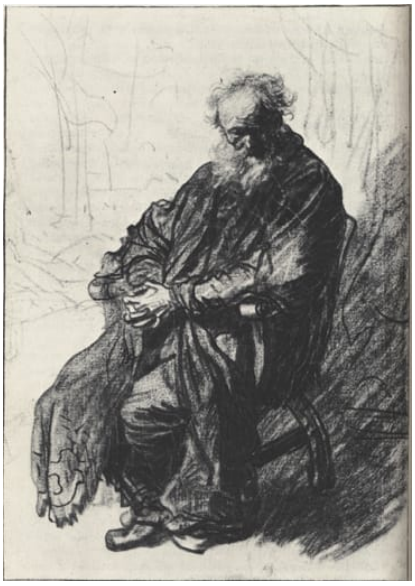
The artist next filled in darker values, including the background –this creates the illusion of light on the form

Next, the artist continued working all over (not just in one area) to build up the drawing –by doing this, changes can easily be

made during the process

The final art has strong lighting from the back (backlighting) and a soft “fill” light from the front

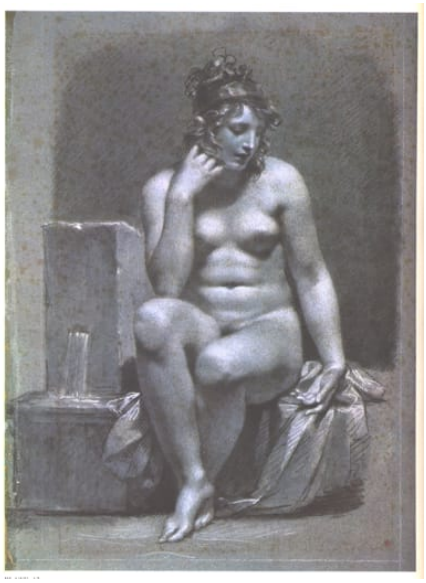
Tonal (Value) Studies



The next three figures show artists using tone to draw the human figure. The first dark drawing is by Rembrandt. It is very solid, almost like a sculpture. The next two charcoal drawings are by Pierre-Paul Prud’hon. Notice that Pru’dhon tones in the background of the paper in order to show light hitting the skin of the figure. He also uses white chalk in his second drawing of the female nude sitting by a fountain. The use of white chalk is possible in this case because he is using gray paper.



The lighting is very soft in the drawings (in charcoal) by Prud’hon. He is a French master artist from the 1800s. Notice also the use of reflected light in his drawings helping to reveal the roundness of the forms.

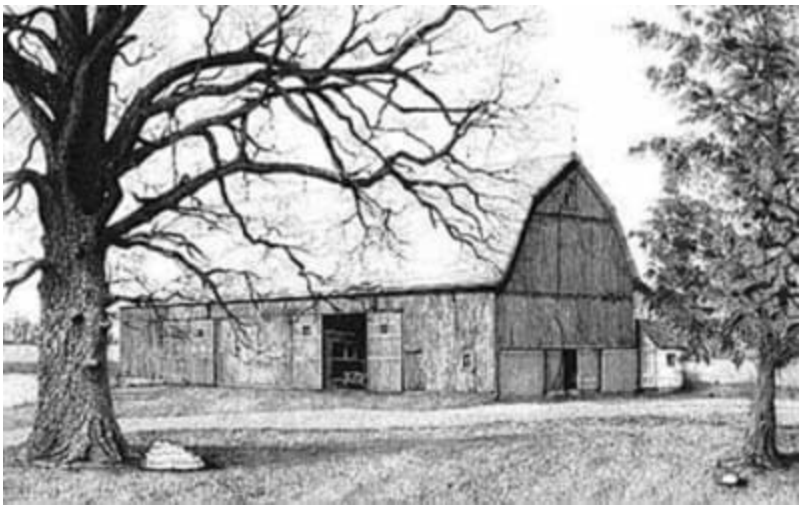


Use of Tone in a Landscape

- Notice the planes of the buildings have different values
- Also see the use of positive and negative shapes are revealed by tone, not line
- The branches of the trees are revealed by dark tones and the snow, by leaving the paper white



Use of Contrast in a Landscape



Use of Light to Show Depth and Shadows from Sunlight



Tone Assignment

Where to Begin?

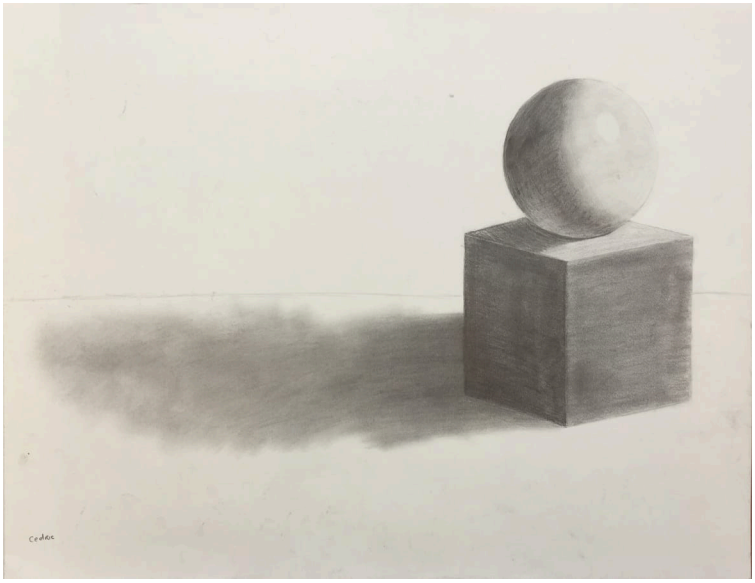


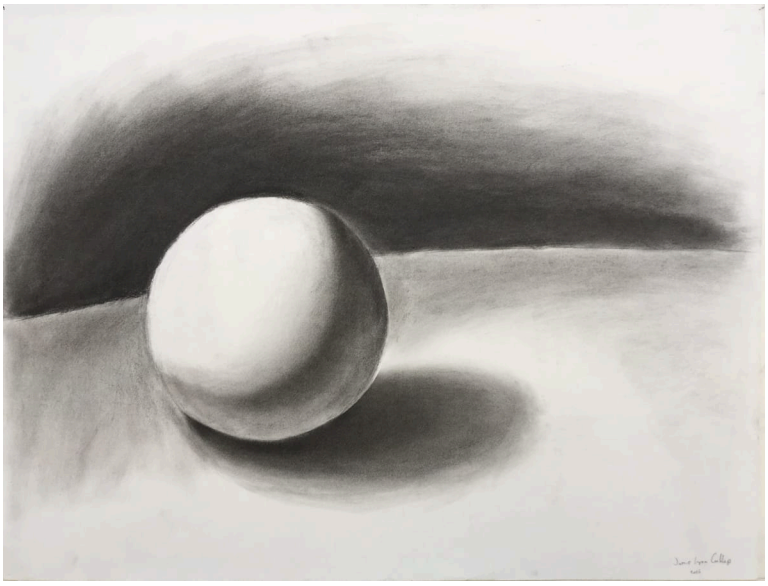
If we look at the form above we see an image made up of values. This image of a rose is made out of a kneaded eraser by a student. Very creative. But the point is that we see soft light hitting the slightly curved planes of the sculpted petals. Each petal in turn has a gradient from the lightest area through the curve to the edge. Under each petal is a cast shadow. When you begin to break down a complex three-dimensional form like this logically, then you are not as overwhelmed by drawing it. Again, we see highlights, gradations, and cast shadows. There are the three major tonal characteristics of this form.

For this assignment, follow these directives:

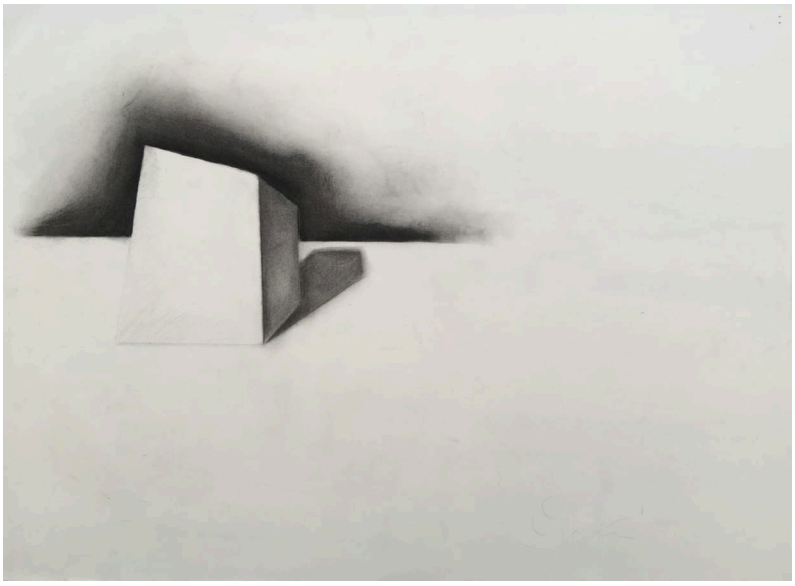
- Choose a place inside to draw where you control the lighting
- A one-point light source (like a lamp) is ideal
- Determine your eye level
- Choose simple geometric forms like a ball, sphere or box
- Simple round organic forms may also be used like an apple, orange, or egg
- Try to arrange the object(s) to maximize the effect of light and shadow on the form
- Create a balanced composition by cropping and the placement of the cast shadow
- Possibly use “Rule of Thirds” to create balance
- Use softer pencils from HB up to 6B
- Hold the pencil loosely and relax
- Focus on values
- Repeat using charcoal

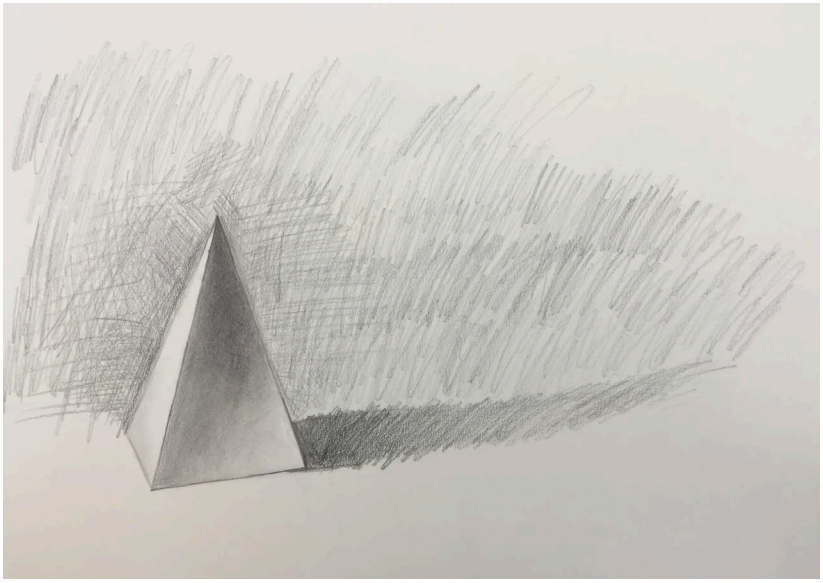
Here are student drawings in pencil and charcoal:



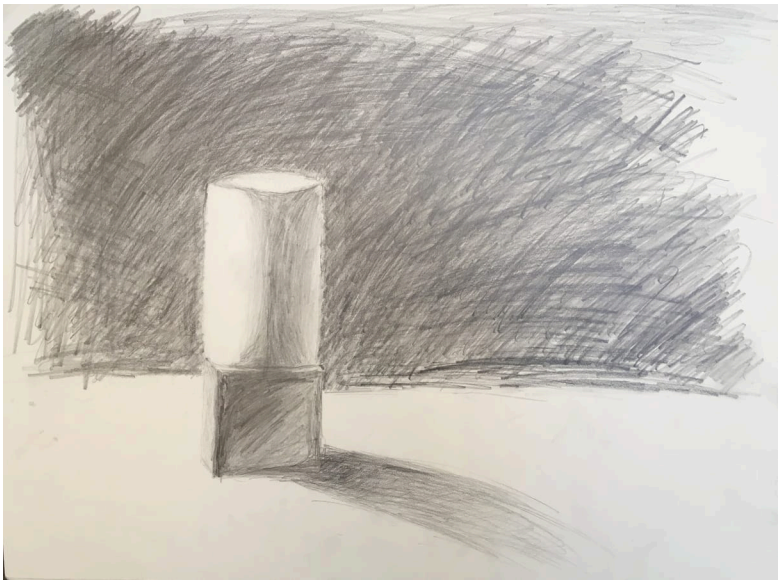


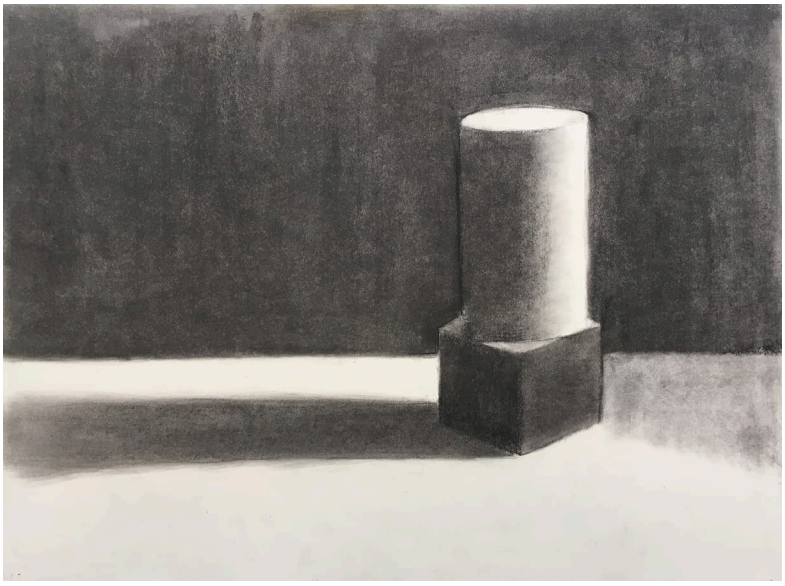

Crystal Vu '13

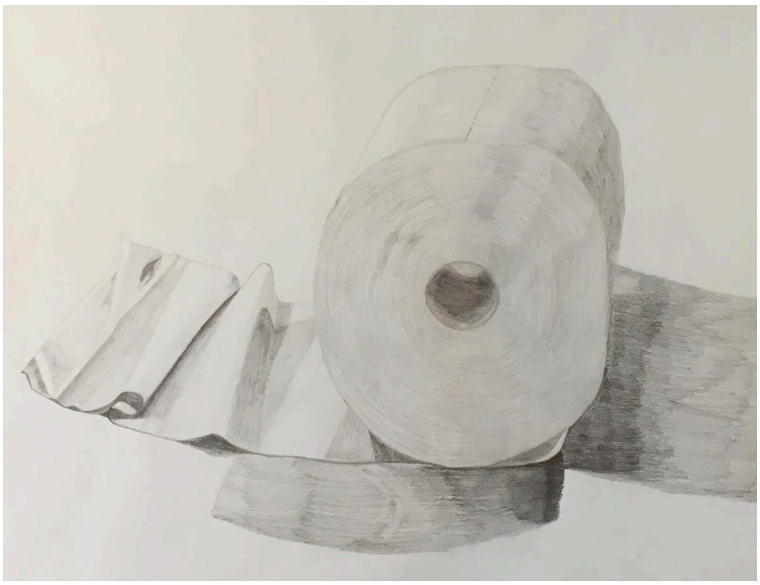


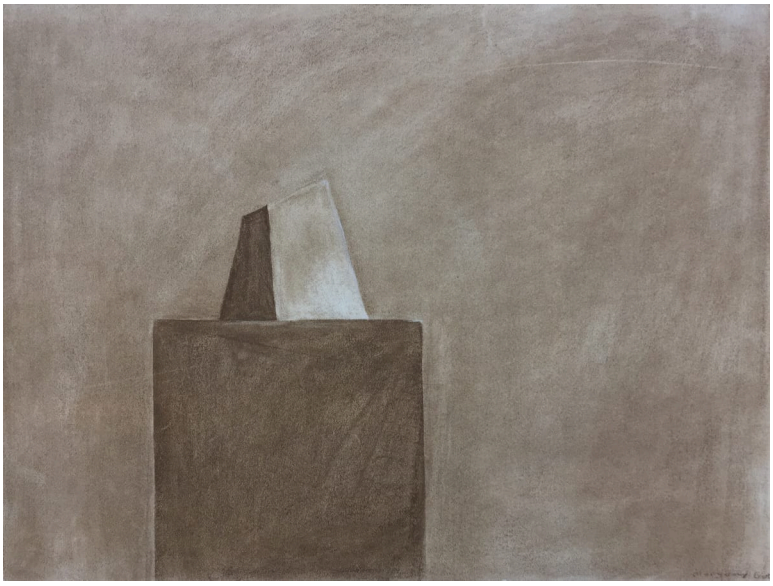










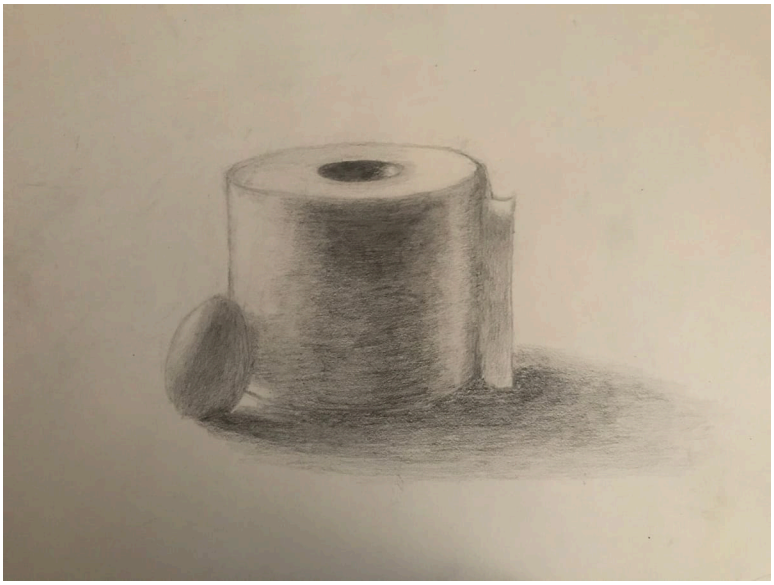


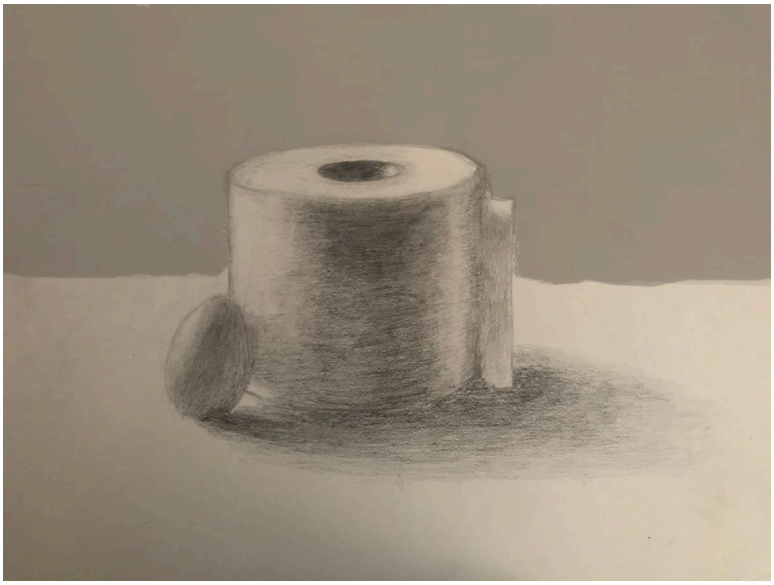
Below are student tonal studies using squares and organic forms:

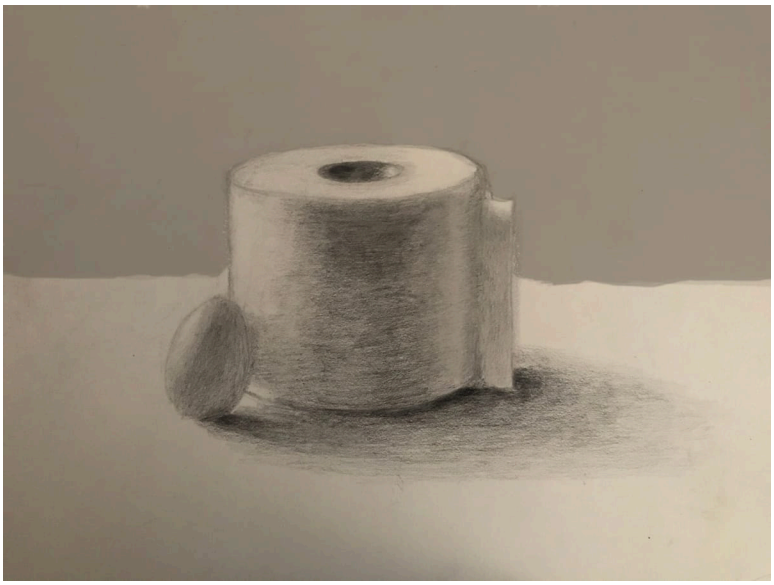


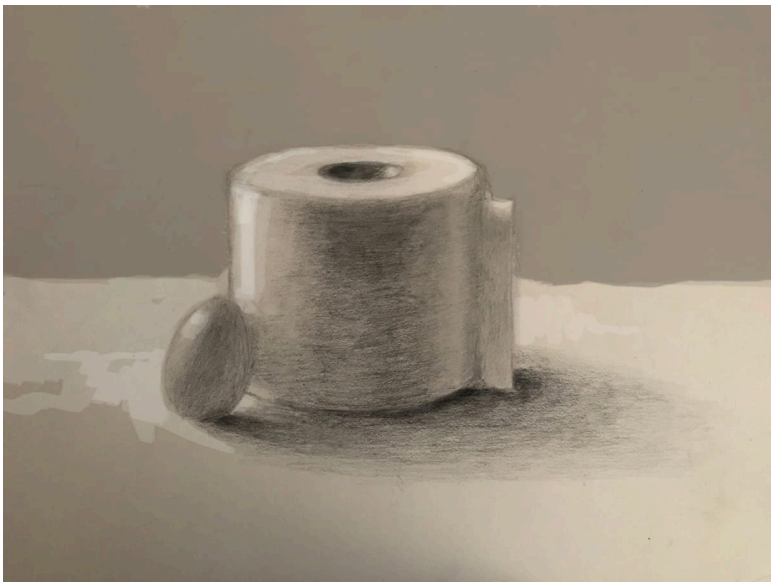


Elevating your Drawings:

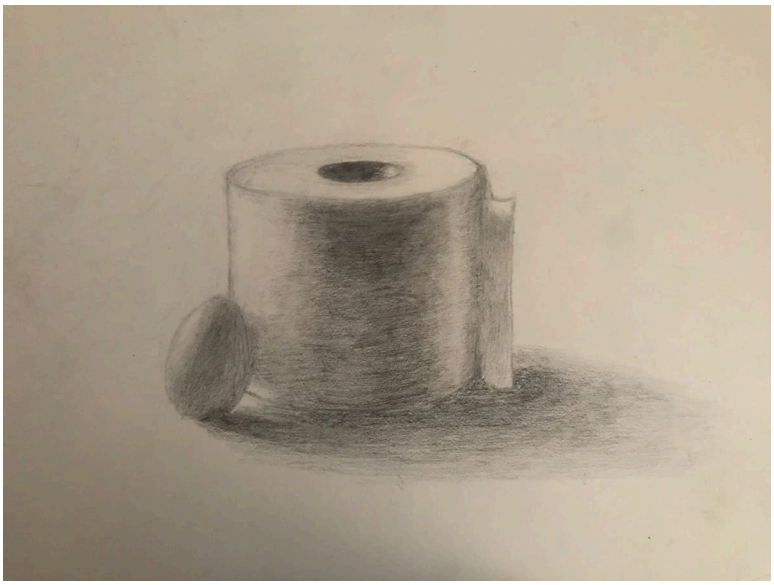


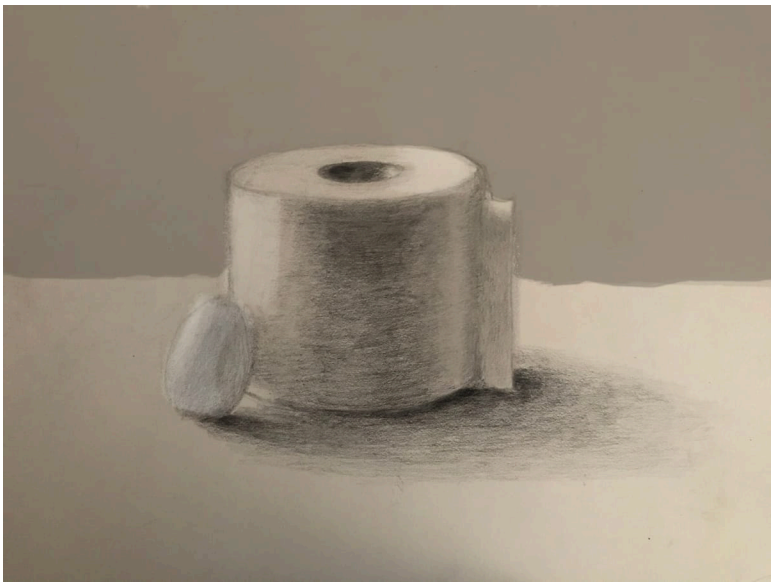


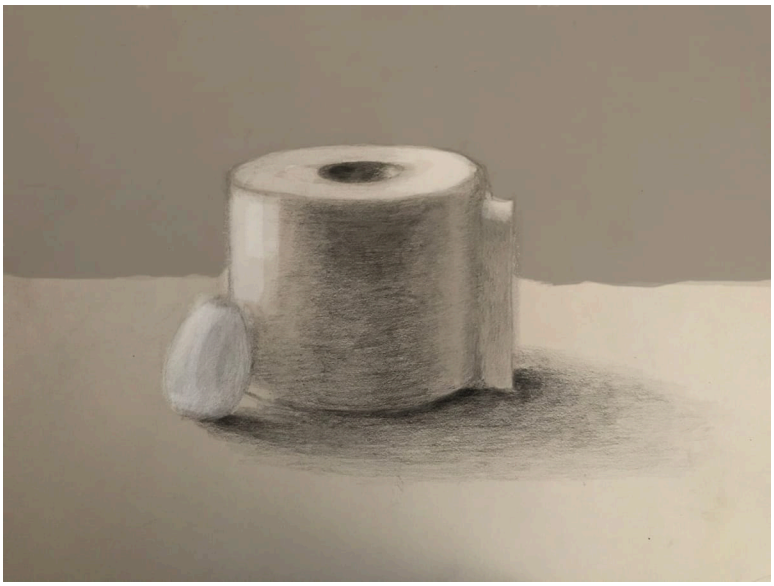


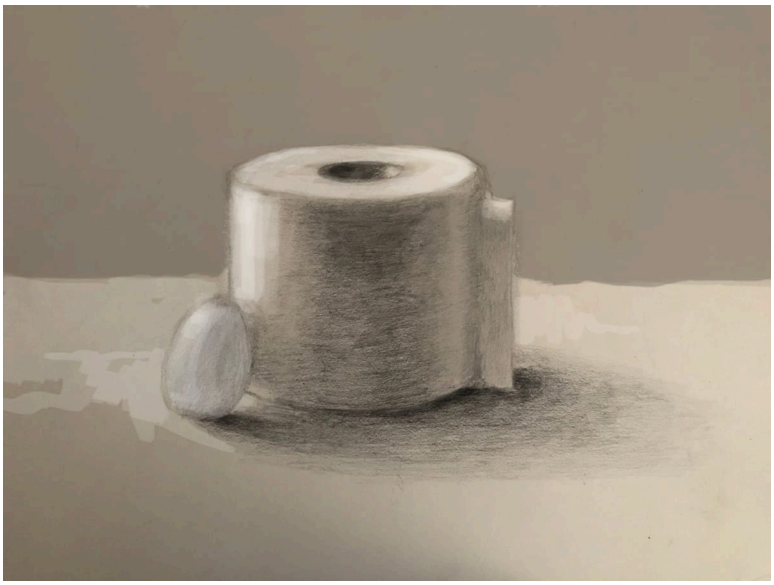


The above set of drawings show a student drawing that demonstrates upper left lighting. The sequence that follows shows adding a background value and additional highlights to create more of an illusion of light on the forms.

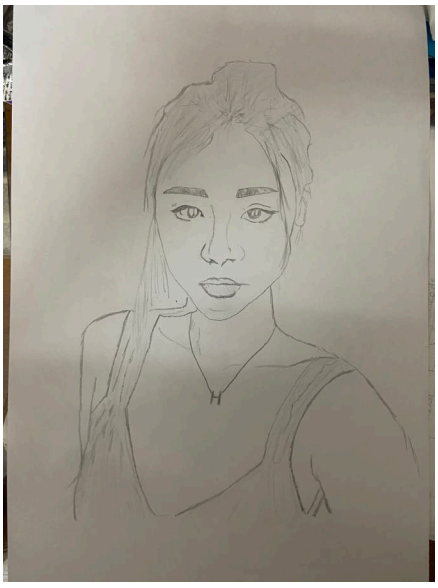


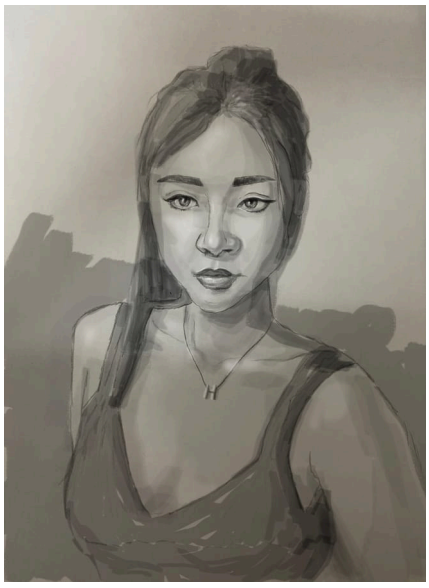


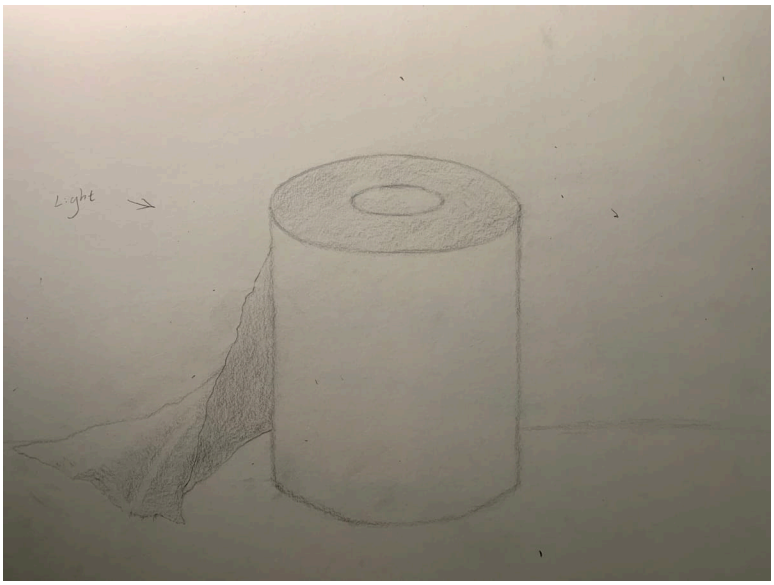


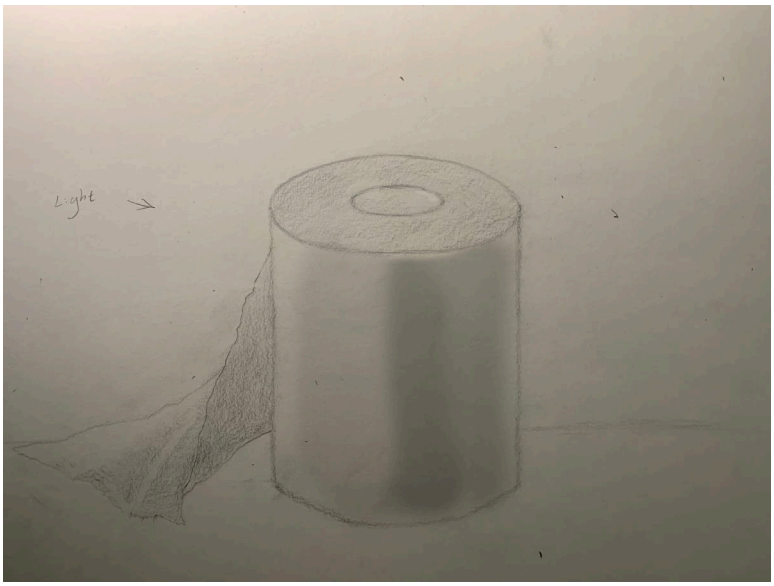








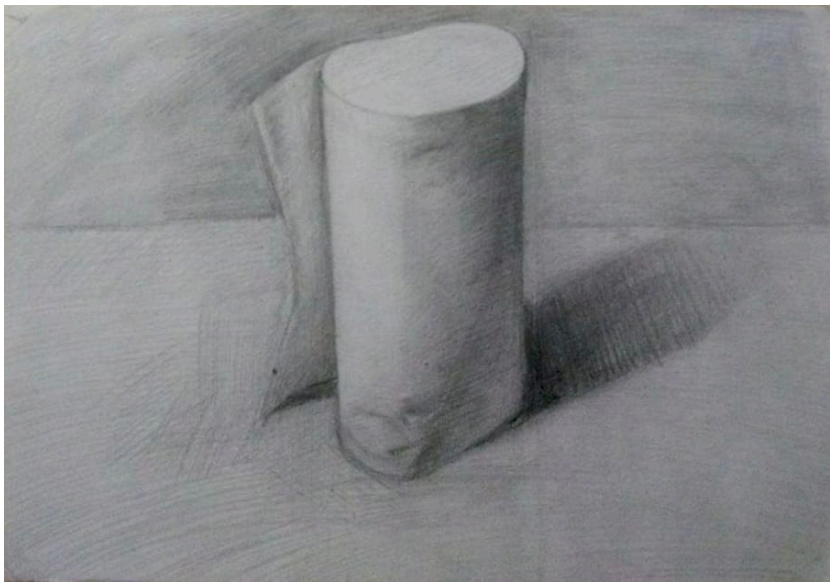

Light


Light


Light







Drawing Lesson on Tone:

Lesson3_ Beginning_Drawing_Tone.pdf

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1.4: Pen and Ink and Wash Drawing

Pen & Ink and Wash

Drawing includes wet media, such as pen and ink and wash which often will refer to watering down ink and using a brush to apply a tone to the paper. The tone can be applied prior to or after drawing lines in ink, pencil, charcoal or other drawing medium. This expands the drawing repertoire and presents one more area for creative exploration. Do not concern yourself with whether you are creating a painting or a drawing since the lines are blurred when using wet media. The emphasis, when drawing in wash, is placed on the various aspects of drawing rather than the more expansive painting techniques using watercolors. It is more of an adjunct to drawing and a logical expansion of the pen and ink drawing techniques that go back centuries.

Pens

The most traditional quill holders are made of wood and have a metal holder at the end to hold the pen nib. Below are wooden holders made by the Joseph Gillott company of England. This are the pen & ink supplies I'm used to using and hold up quite well to professional production in applied art. They certainly will serve traditional fine artists well when creating ink drawings on Bristol paper, vellum tracing paper, and scratch board. Nibs come in a variety of sizes from the tiny crow quill nibs to the larger, stiffer nibs.

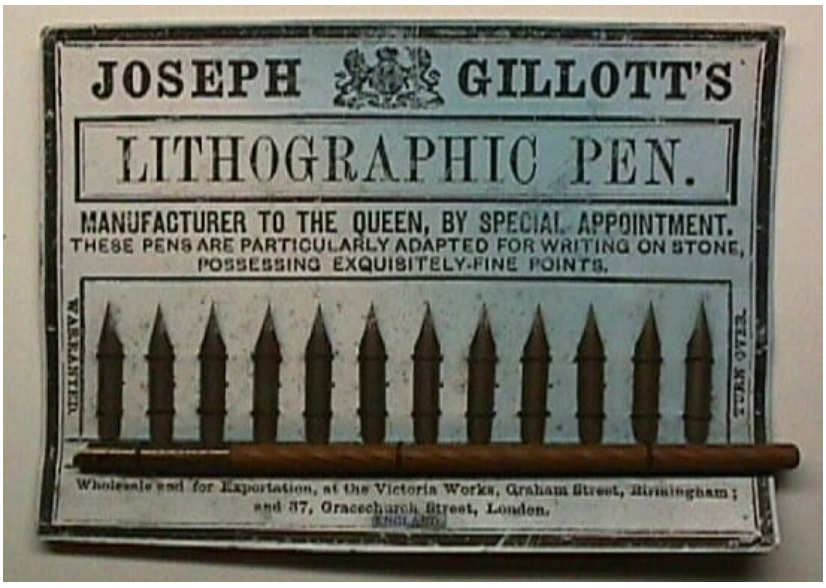





MICRON 005
MICRON 01
MICRON 02
MICRON 03
MICRON 04
MICRON 05
MICRON 08
GRAPHIC 1
BRUSH
0.05
0.1
0.2
0.3
0.4
0.5
0.8
1.
BR


JOSEPH GILLOTT'S




JOSEPH GILLOTT'S
LITHOGRAPHIC PEN.
MANUFACTURER TO THE QUEEN, BY SPECIAL APPOINTMENT.
THESE PENS ARE PARTICULARLY ADAPTED FOR WRITING ON STONE,
POSSESSING EXQUISITELY-FINE POINTS.
Wholesale and for Exportation, at the Victoria Works, Graham Street, Birmingham;
and 37, Gracechurch Street, London.

Ink


Higgins®
Black Magic®
Waterproof Ink
1 Fl. Oz./29.6 ml/cc

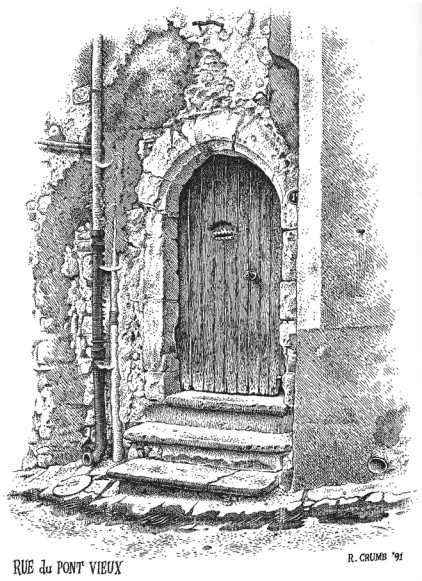

Higgins
Black Magic
Ink • Encre • Tinta
Higgins
India Ink • Encre de Chine
Tinta de la India

Papers


SB-B-10-8
10 SHEETS
8 1/2" X 11"
10 POINT
SCRATCHBOARD
An economical clay-coated board for all scratching sgraffito techniques using scratch pens, knives and blades.
BLACK: PRE-INKED READY TO SCRATCH
A PRODUCT OF SCRATCH-ART CO., INC. AVON, MA 02322 USA
www.scratchart.com

Containers

Pen & Ink Drawings



Traditional pen and ink drawing includes the use of a well of ink, a flexible nib pen, and a drawing surface that will accept the ink without the ink bleeding. This is a difficult technique and not easily mastered by beginning students. An easier method is to use Micron pens on Bristol paper. Erasing ink is a different matter and best left to professionals.

Traditional Pen & Ink

There are different size nibs and holders. Nibs come in different shapes and also levels of flexibility. For the most part, the concept of ink application of the same. The nib of the pen is dipped into the well of ink, then applied to the paper. The pressure on the nib as the ink is drawn has an effect on the amount of ink dispensed. Pressing down separates the two parts of the nib point allowing the ink to flow downward towards the tip and onto the paper. The more pressure on the nib, the thicker the line.

How to hold the pen.

How to dip into the ink well.

Thick and thin lines. Eye lashing

Surfaces (supports)

Erasing.

Cloth for cleaning and wiping

Wash Examples

https://www.youtube.com/watch?v=gm63WcJXTkY

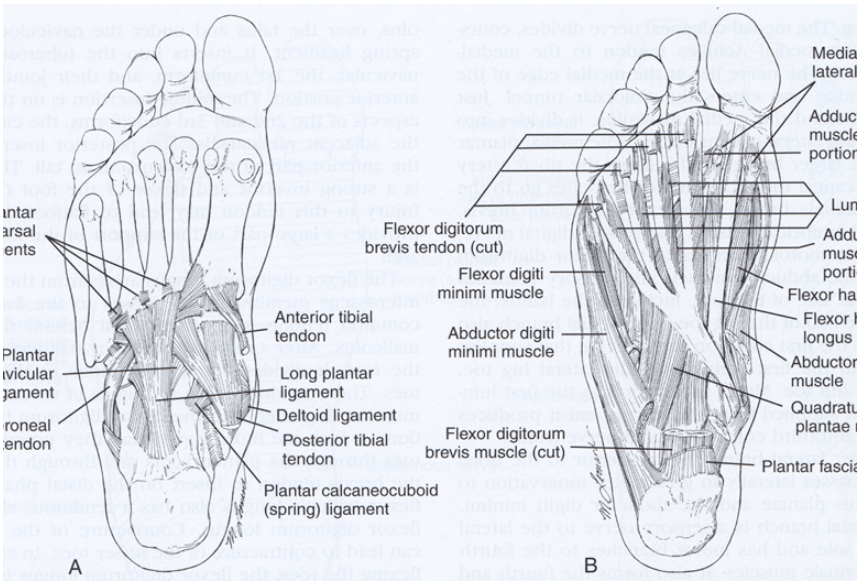
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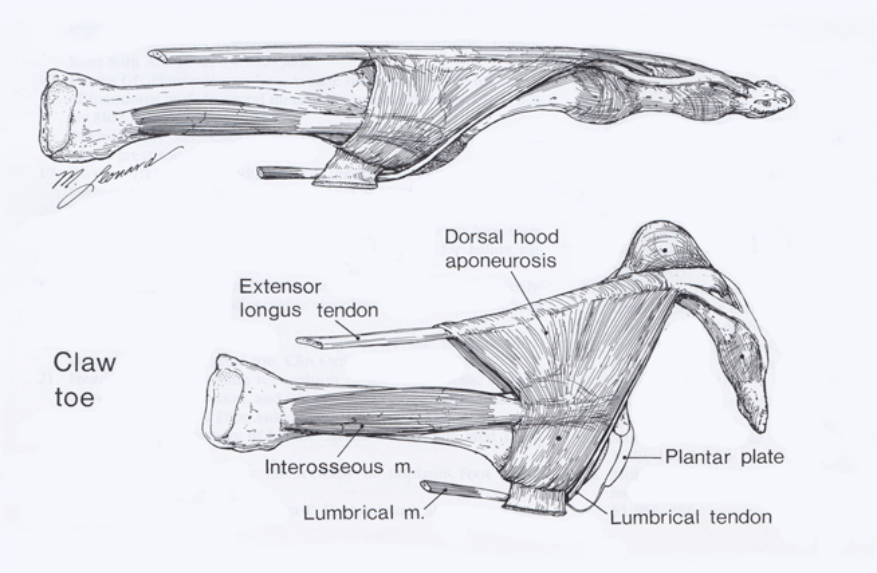
Demonstrations

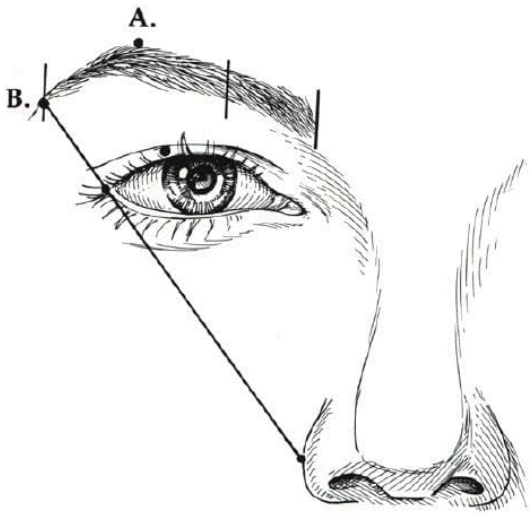


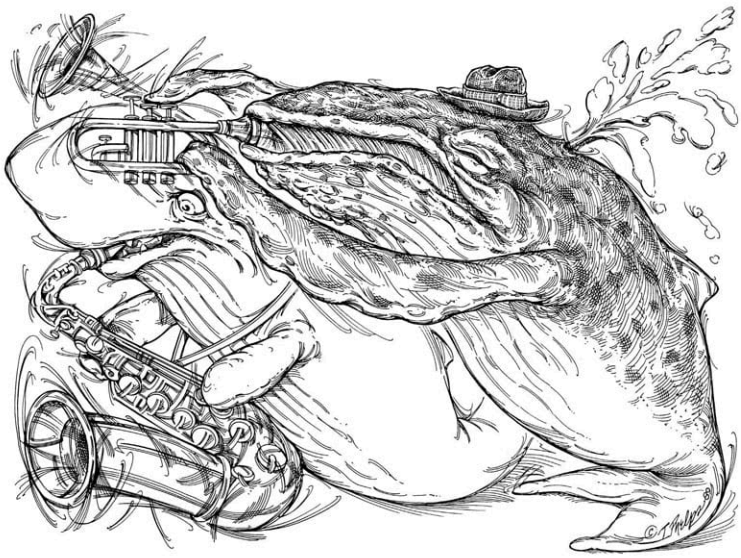


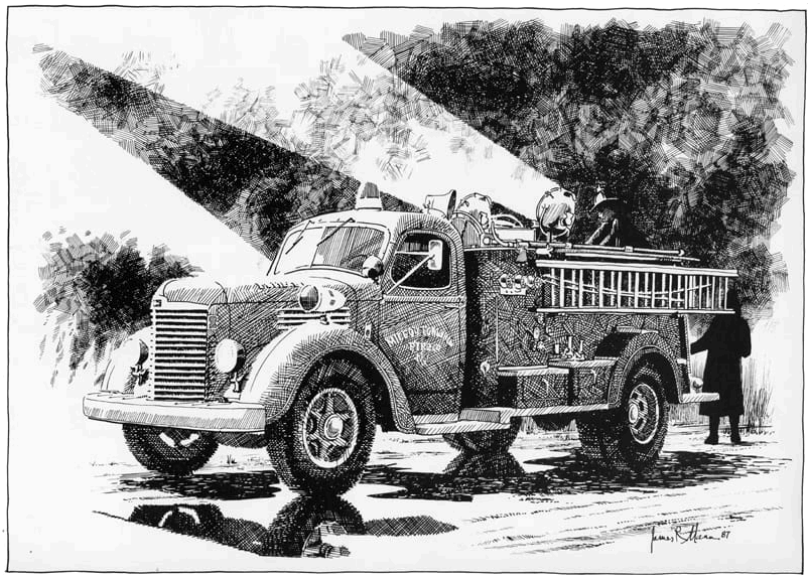
Pen & Ink Examples




Dorsal hood
aponeurosis
Extensor
longus tendon
Claw
toe
Interosseous m.
Plantar plate
Lumbrical m.
Lumbrical tendon


A.
B.









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1.5: Compositional Concepts

Composition, the arrangement of elements and principles within an image, is a crucial factor in the success of a drawing. Since the arrangement of elements significantly impacts the outcome, it is best to plan the overall composition before making marks on the final surface. A well-executed composition requires careful planning and deliberate choices to effectively convey the artist's intent.

When drawing, pay careful attention to composition and design principles. Arrange elements such as lines, shapes, colors, and textures thoughtfully to communicate a story or evoke emotions. This arrangement guides the viewer's gaze and influences the interpretation and emotional response, making it a crucial aspect of the process

Thumbnail Sketching

A thumbnail drawing is a small preliminary sketch that artists create in the early stages of their artwork to plan the layout and composition of the image. These sketches are usually done quickly and are not highly detailed, and they are typically small and proportional to the final drawing surface. Artists often make multiple thumbnail drawings to test different compositional arrangements, allowing artists to compare the sketches and decide on the best one for their final composition. Creating thumbnails is an important step of the drawing process and should not be skipped for finished drawings, as planning is a crucial part of drawing success. It allows artists to make important decisions
about the arrangement of subjects within the picture before moving on to the final drawing, ensuring a more cohesive and well-structured final piece.



"Thumbnail Sketch"
AI-generated image, DALL-E 4.0, 2024
by Kristen R. Kennedy

Positive and Negative Space

When creating drawings, artists must effectively manage the space within the picture plane. The areas of interest within a drawing are called positive space, while the areas surrounding these are known as negative space. Positive and negative spaces work together to define the overall composition. To illustrate the concept, consider an image where one might see a vase or two faces. If you perceive the white space as the positive space, you see the vase; if you perceive the black space as the positive space, you see the faces. Both positive and negative spaces work together to create a cohesive composition, regardless of how the image is interpreted. Artists can arrange areas of positive and negative spaces to influence the composition of a drawing. For example, a balanced composition may feature equal areas of positive and negative space, while another might be dominated by one or the other. There are no strict rules for balancing these spaces; the allocation of space is entirely up to the artist. Consider

a composition mostly filled with positive space, affecting the drawing's overall impact. Conversely, a composition dominated by negative space can also create a strong visual effect. Ultimately, the thoughtful arrangement of positive and negative spaces is a crucial aspect of effective composition in a drawing.

Strategic Ideas in Composition

Directing Attention: Good composition can control where people look first and how they look through the artwork, ensuring the artist's main message or story is conveyed.

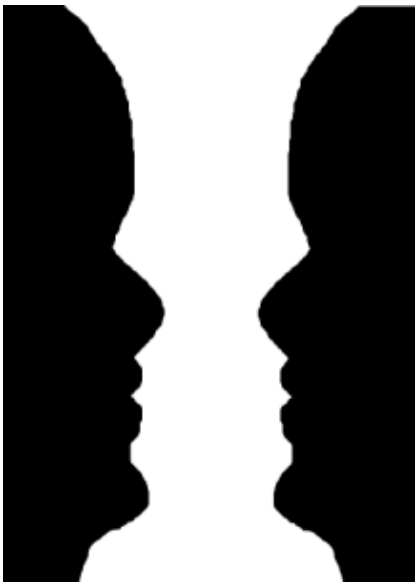
Visual Harmony: Visual harmony is about making the artwork feel stable and harmonious so that no single part overpowers the rest. This can be done using the principle of balance, symmetrically (like a mirror image) or asymmetrically, creating an interesting but balanced look.

Setting the Mood: How an artwork is arranged can affect our feelings. A crowded scene might feel tense, while a more open space might feel calm.

Narrative: Composition helps to unfold a story within a picture, highlight connections between elements, and add a sense of motion or development.

Engaging the Viewer: A well-planned composition draws people in, encouraging them to explore the artwork more profoundly and find hidden details.

Meaning and Symbolism: The placement of elements can suggest different meanings and ideas, such as the relationship between objects, their importance, or an overall theme.



"Faces to Vase-Positive and Negative Space" by Kristen R. Kennedy is licensed by Creative Commons Attribution-ShareAlike 4.0.

Visual Elements: Building Blocks of Art

To create powerful art compositions, artists must grasp the foundational visual elements and use them in a drawing to produce engaging and meaningful artwork.

Line: A line is a moving point that creates a path. Lines vary in length, width, direction, and character and define shapes, convey movement, and evoke emotions. Their direction and placement impact the composition's dynamics and mood.

Shape: Shapes are enclosed areas in two dimensions:geometric (circles, squares) and organic (irregular forms). They determine the layout and balance of artwork and can be arranged to generate patterns, express significance, or establish subjects and objects.

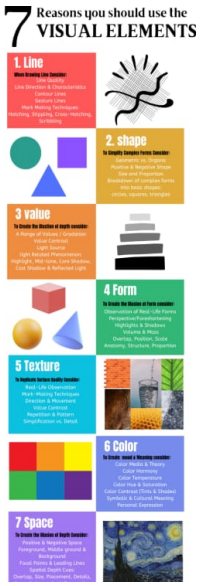
Form: In art, form is created using light and shadow to give objects a three-dimensional appearance. Drawing forms help artists create realistic and engaging pieces.

Texture: Texture is the surface quality of objects, conveying their tactile characteristics. Mark-making techniques can imply texture, adding richness and complexity to surfaces and enhancing realism.

Value: Value in art is the contrast between light and dark tones, creating depth, volume, and form while conveying mood and enhancing visual impact.

Color: Color is created by light reflecting and seen by the human eye. It includes hue, saturation, and value. In drawing, color conveys emotion, symbolism, and mood. Artists use color strategically to enhance their artworks' visual appeal and communicative power.

Space: Space refers to the area between objects, which can be positive or negative. Artists use it to create depth and perspective.



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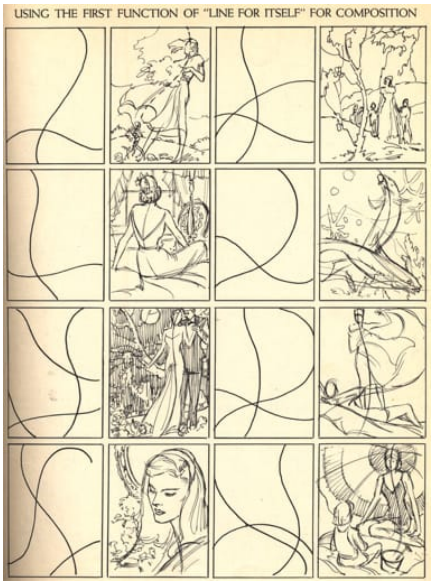
1.6: Composition

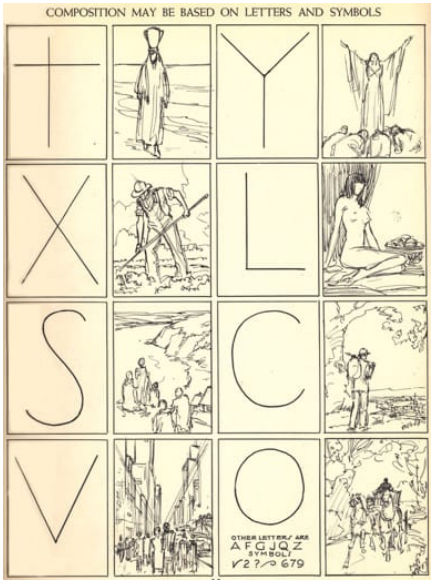
Composition

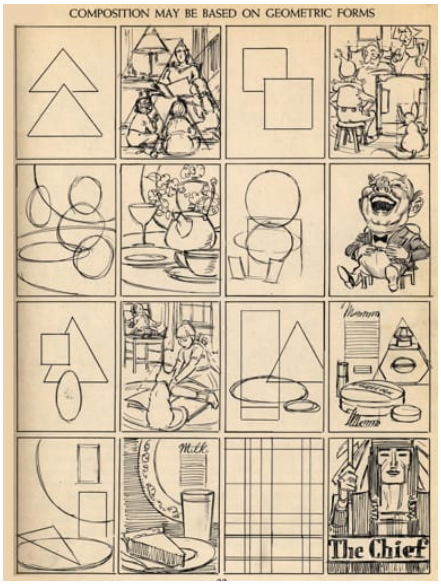
When we think of someone composing a creative work we may think of a composer creating a work of music, like a symphonic poem, or orchestral suite, maybe a piano concerto? We may not immediately think of an artist creating a drawing. However, composition is the term used for an artist designing within the two-dimensional visual field using **art elements** and the **principles of design**.

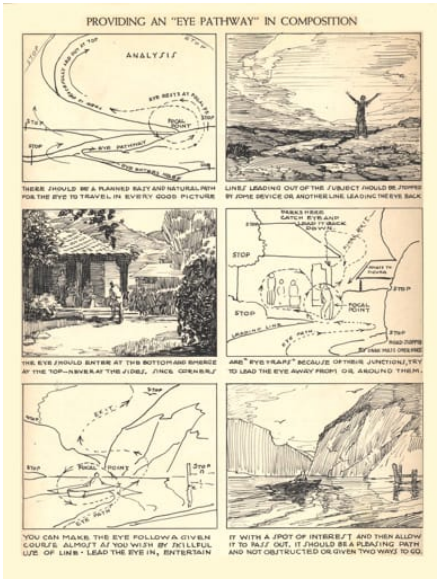
An assignment I give my Two-Dimensional Design and Color class is one that really makes them think about the visual forces at play in creating a work of two-dimensional art. I begin by defining a boundary on a white board, usually a portrait format rectangular outline. I then ask a student to go up to the whiteboard and place a mark or shape anywhere within the borders of the rectangle. I ask the class if the art being created is balanced? I then ask a second student and so on to go up and add a mark or shape considering balance and the aesthetics of the art. Each time a shape is added, the entire composition is affected. Some shapes take on a more dominant role and some smaller shapes may be subordinate, yet each piece plays a part in process of building an aesthetic work of art.

Much consideration must be given to the many aspects of composition since the study of the visual forces at play is complex and multifaceted: symmetrical and asymmetrical balance, directing the eye, implied lines, weight of tones and values, line weight, vertical placement of shapes, the play of positive and negative shapes, how packed the space is, or conversely, how open the space is, and the list goes on. An intuitive eye for design is helpful and there are techniques and art principles to be learned. Once mastered, artists begin to bend or break the rules of art in creative ways while still having success with the final work. This is one of the joys of visual art, learning the rules of the game, and then sometimes successfully breaking those same rules.







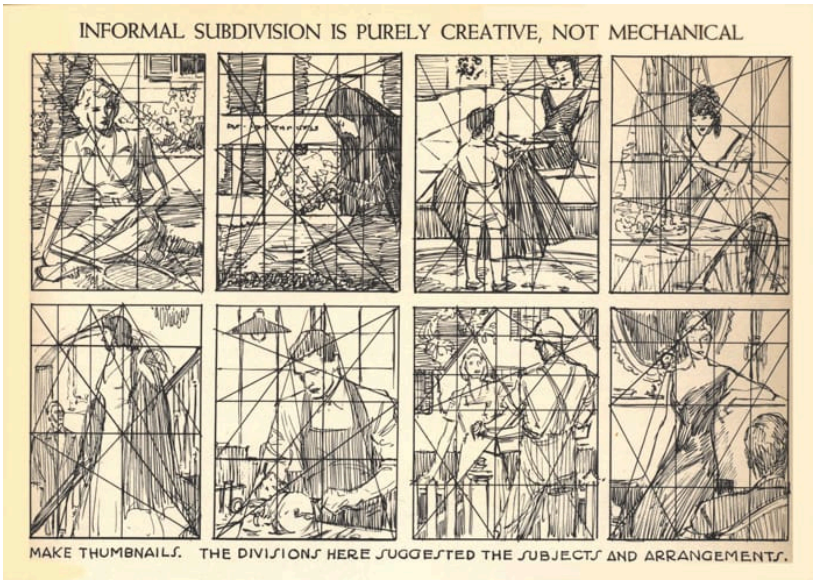


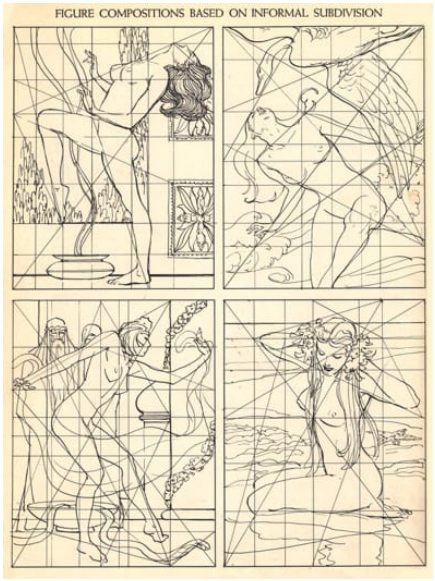
https://www.joshuanava.biz/creative-illustration/the-form-principle-as-a-basis-of-approach.html



M.C. Escher. **Möbius Strip**. 1962

https://mathstat.slu.edu/escher/index.php/M.C._Escher





https://www.joshuanava.biz/creative-illustration/the-form-principle-as-a-basis-of-approach.html

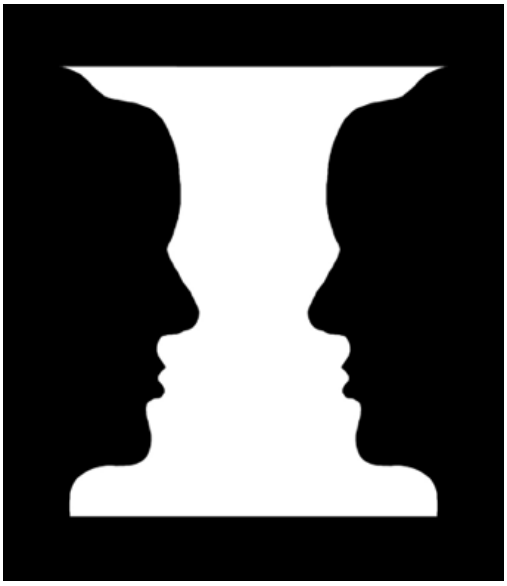
Positive & Negative Space

Overview

Positive and negative space play an important role in determining the overall composition in a work of art. By understanding positive and negative space and applying your knowledge, you can become more successful in designing your compositions.

What is Positive & Negative Space?

Positive space is best described as the areas in a work of art that are the subjects, or areas of interest. Negative space is the area around the subjects, or areas of interest.



Take a look at the image to the left. If you are seeing a vase, then you are seeing the white area as the positive space. The black areas become the negative space. If you are seeing faces, then you are seeing the black areas as the positive space, and the white area as the negative space.

Balance of Positive and Negative space



Mostly negative space (below image)



Mostly positive space



Example of an M.C. Escher lithograph focusing on the play of Positive and Negative spaces and shapes (below image)



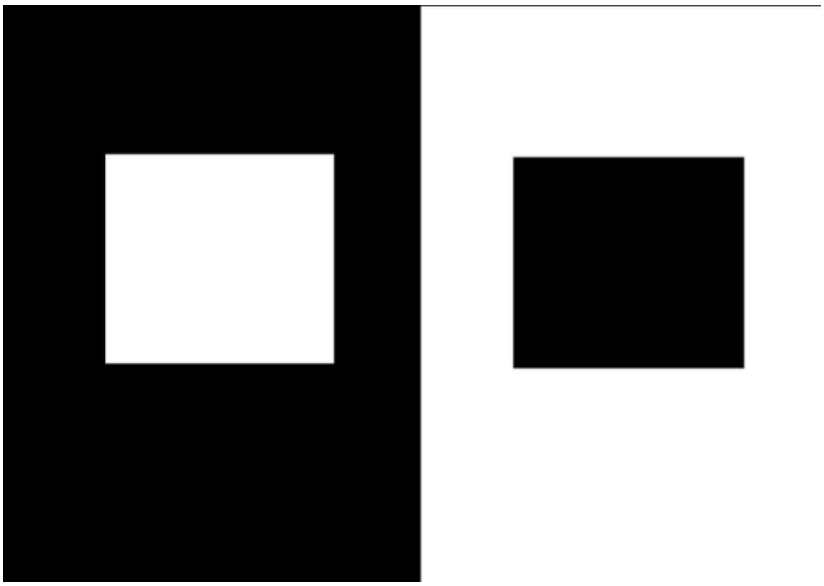
Positive and Negative space and forms created by contemporary artists (see below images)

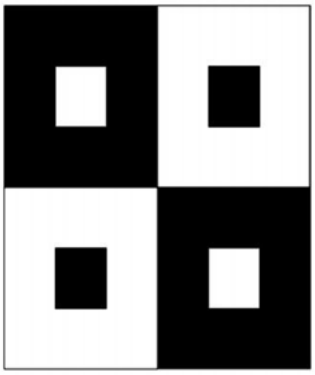


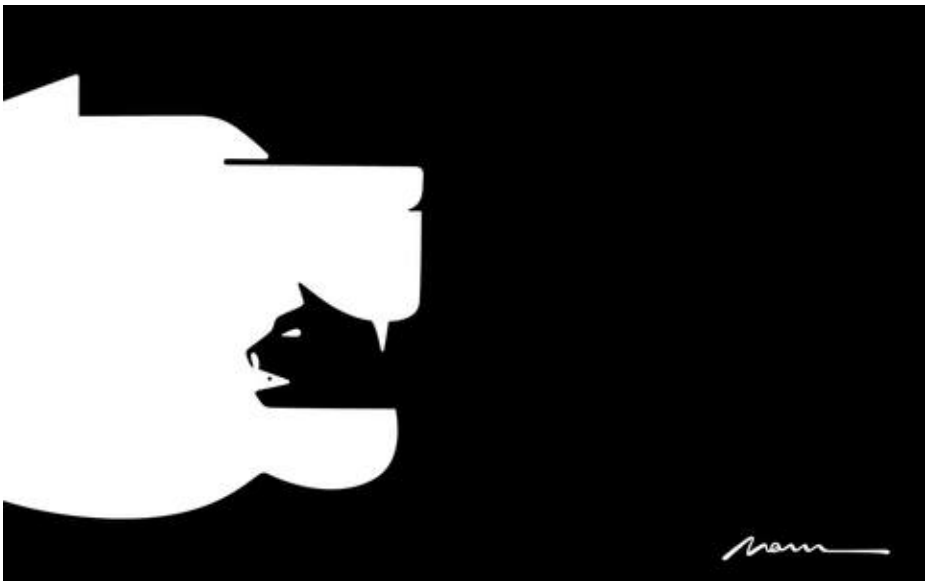



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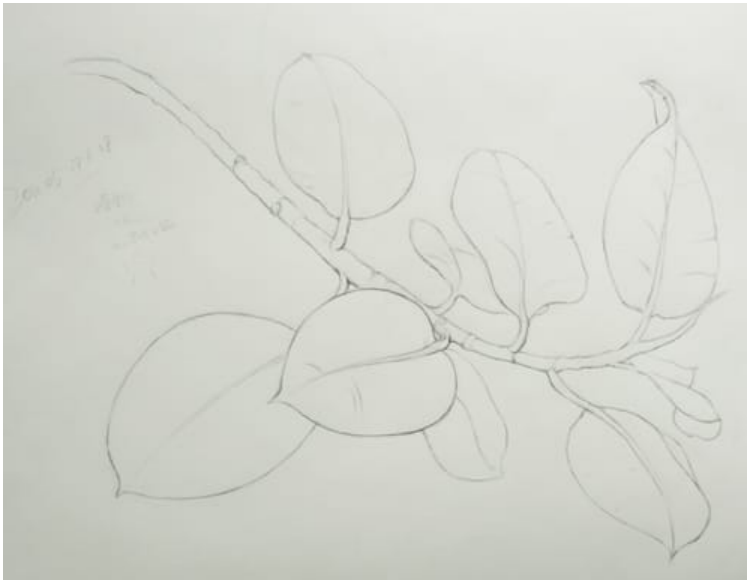




https://www.fromthegrapevine.com/arts/artist-turns-negative-space-into-positive



Drawing Assignment



We have learned about the following concepts in studying contour line drawing:

- Sensual (organic line)

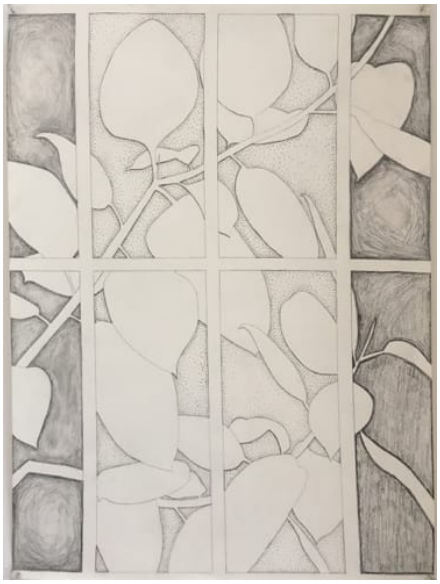
- Thick & thin

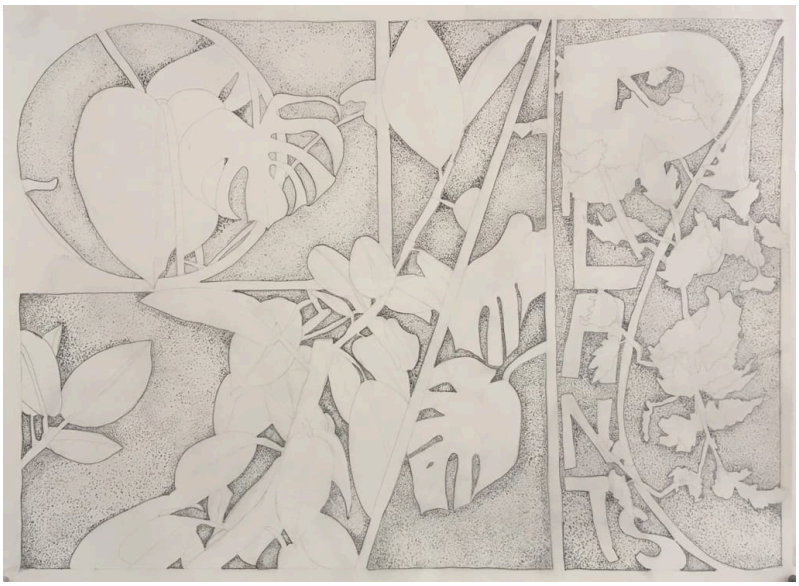
- Light & dark

- Loose and find

The above drawing combines those concepts with am aesthetic composition in the visual field.

Now we want to combine a contour drawing of a plant and a formal geometric design (composition) emphasizing the negative space. The types and sizes of the geometric shapes you choose are up to your imagination. One objective is to create a sense of balance. Another is to incorporate one of the design systems into your drawing (see design systems featured later in the chapter). Here are some student drawings created for this assignment:







Focus on **Composition**

• Composition is a very broad but important term in art. Art is not just about being able to accurately render a scene. It is the visual form of music and you are the composer.

• Composition in art is essentially the arrangement of Visual Elements using various Principles of Art and techniques. It is often used to describe the overall design of a drawing.

• A well composed drawing will intrigue and invite the viewer and help communicate the artist's statement.

Rule of Thirds

• Rule of Thirds is dividing the visual field into thirds

• Divisions into thirds can be horizontal, vertical, or both

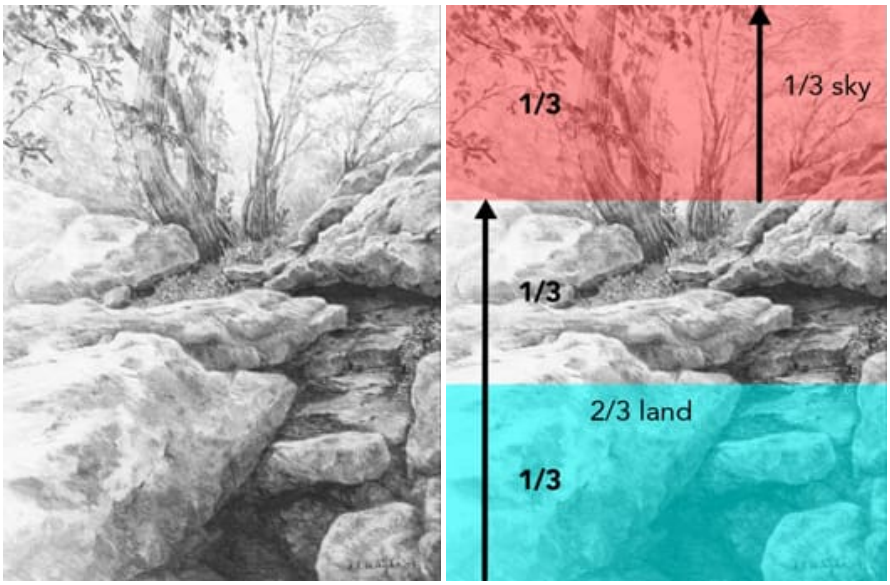
• It does not have to be exact, since it is an aesthetic design principle

• Rule of Thirds applies nicely to landscape photography, painting, and drawing

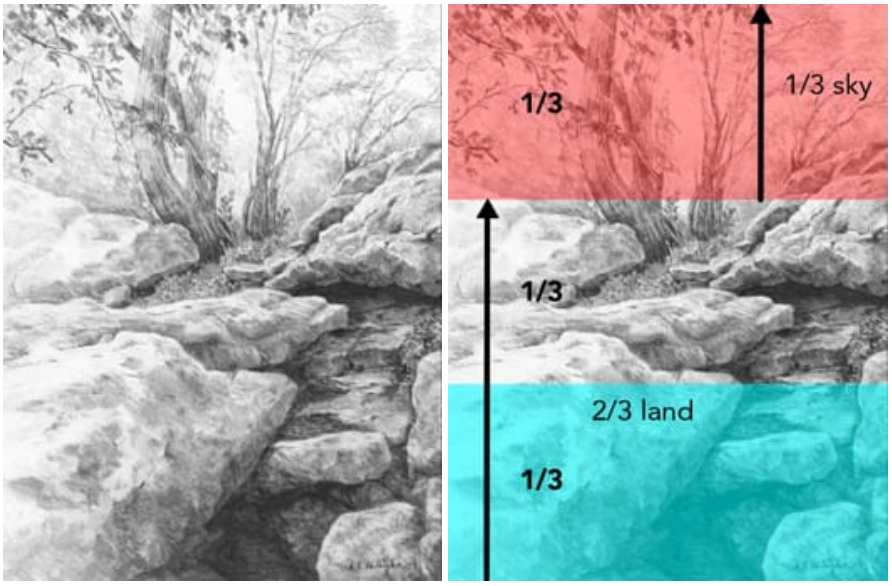
• The concept of the Rule of Thirds is a Principle of Design



Examples of 2-D Art using rule of thirds landscape format

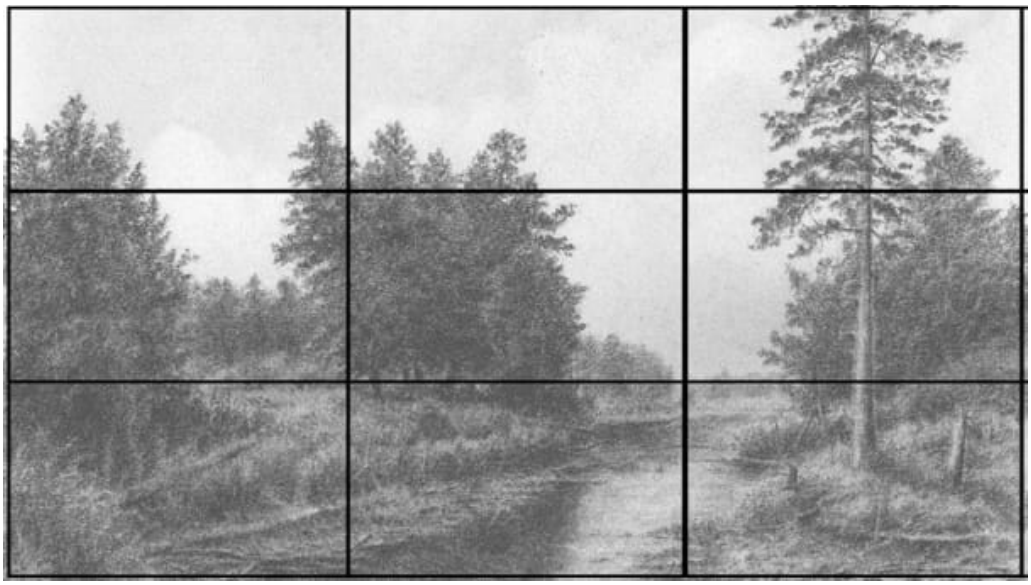


Example of rule of thirds portrait format



Vertical rule of thirds may relate to foreground, middle ground and background

- The foreground is made up of the large rocks
- The middle ground features the closest trees
- The background includes the lightest in value trees - fading them into the background

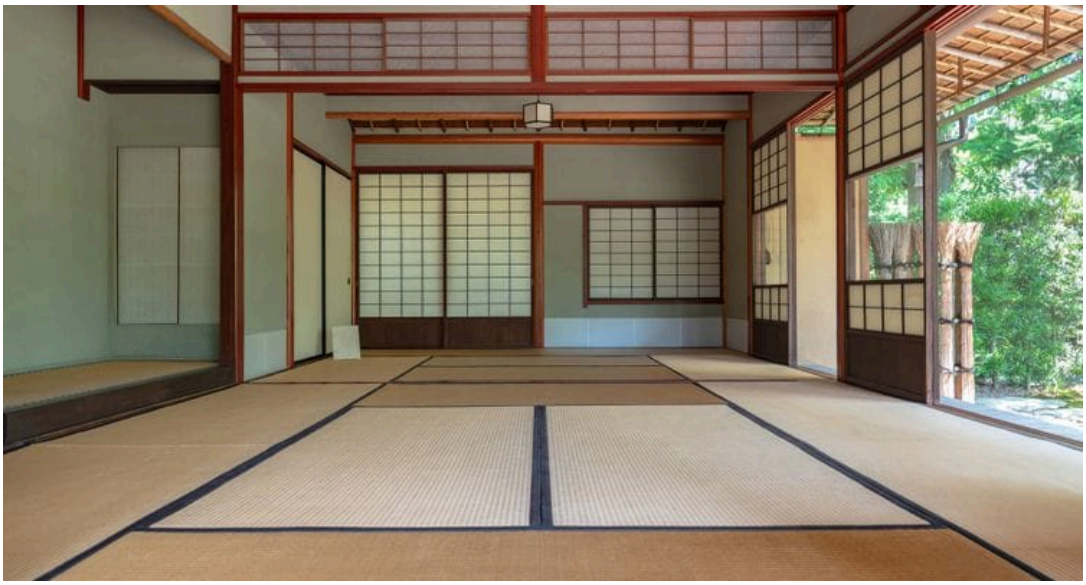


Contemporary drawing with use of Rule of Thirds

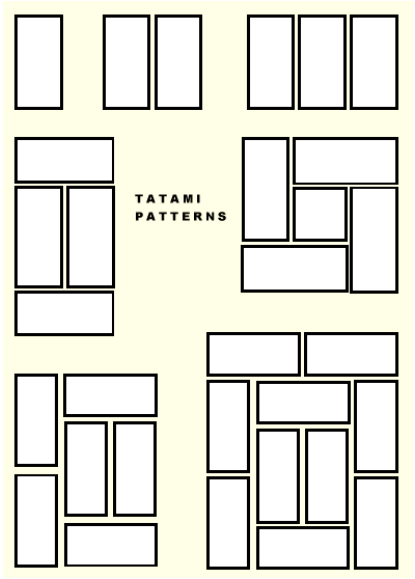
Japanese Design



- Japanese design is based on two squares side by side.
- This is represented in the Japanese tatami mat seen here:

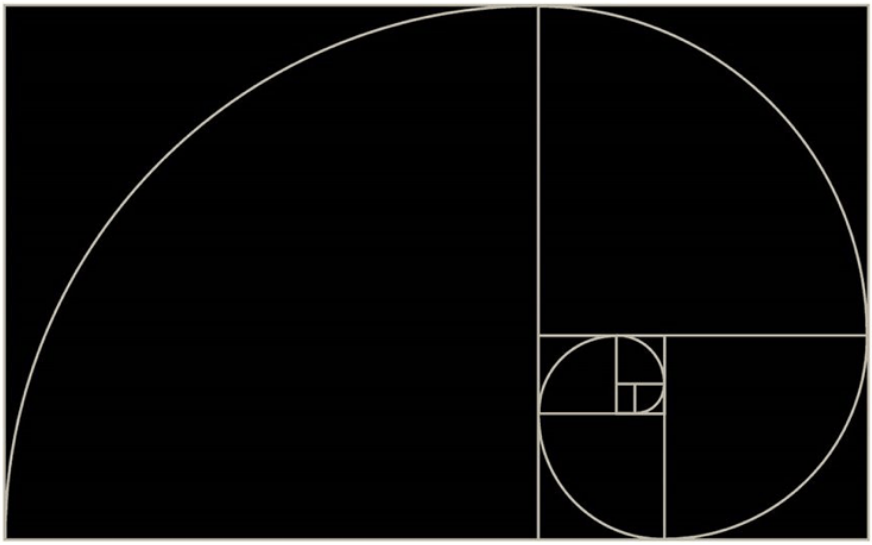


Tatami mats are two squares side by side and form the basis for the Japanese design system.



The two square system of Japanese design = repeated rectangles incorporated into living quarters

The Golden Ratio



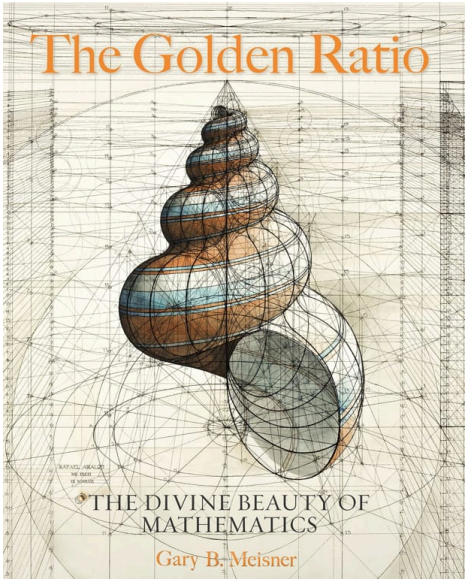
The Golden Spiral

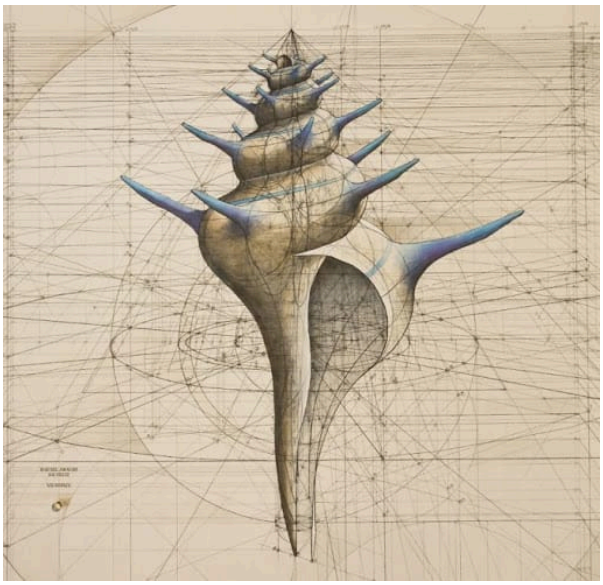
The **golden ratio** is also called the golden mean or golden section.

Mathematicians since Euclid have studied the properties of the golden ratio, including its appearance in the dimensions of a regular pentagon and in a golden rectangle, which may be cut into a square and a smaller rectangle with the same aspect ratio.

The golden ratio has also been used to analyze the proportions of natural objects. The golden ratio appears in some patterns in nature, including the spiral arrangement of leaves and other plant parts. The golden spiral appears in seashells!

The Golden Ratio





Drawing Lesson for Composition:

Lesson9_Beg_Drawing_Composition.pdf

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- 5: Composition by Michael Leonard is licensed CC BY 4.0.

1.7: Essential Techniques for Artistic Composition

Composition in art refers to the thoughtful arrangement of visual elements, a crucial aspect that directs the viewer's gaze and communicates the artist's intended message or emotion. Over centuries, artists have developed various techniques to craft balanced, engaging, and aesthetically pleasing compositions. Notably, the Rule of Thirds, Golden Ratio, and the use of Focal Points have emerged as predominant methods for structuring the compositional layout of artworks due to their widespread applicability and effectiveness.

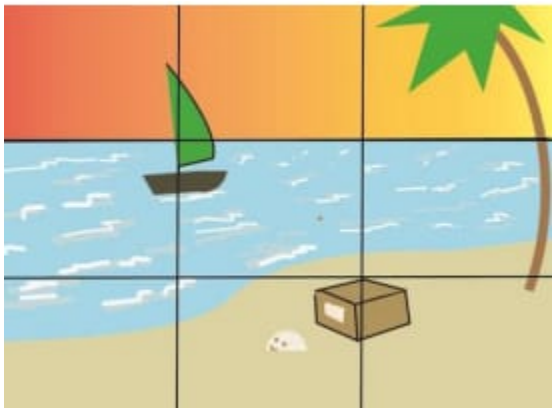
The Rule of Thirds

The Rule of Thirds, a practical and versatile guideline, simplifies composition by dividing the canvas into nine equal parts using two horizontal and two vertical lines. This technique is not limited to a specific art form but is widely applied in photography, painting, and graphic design to achieve a balanced composition. For dynamic drawings that benefit from movement or tension, artists can sketch a grid following this rule and place key subjects at the line intersections, ensuring a visually engaging and harmonious layout.

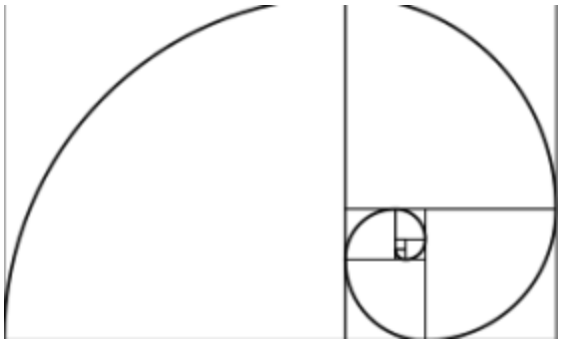
The Golden Ratio

The golden ratio, a naturally occurring mathematical ratio also known as 1:1.618, is widely used in art, architecture, and design. It is derived from the Fibonacci sequence and is particularly effective in drawings that require a natural flow or sophistication. The golden spiral, derived from the golden ratio, not only guides the viewer's eye to the focal point but also adds a touch of elegance to the artwork.

The golden ratio, a naturally occurring mathematical ratio also known as 1:1.618, is widely used in art, architecture, and design. It is derived from the Fibonacci sequence and is particularly effective in drawings that require a natural flow or sophistication. The golden spiral, derived from the golden ratio, not only guides the viewer's eye to the focal point but also adds a touch of elegance to the artwork. The Golden Ratio occurs when the ratio between two quantities is the same as the ratio of their sum to the larger of the two quantities. Visually, it can be represented by the Golden Spiral, which expands uniformly with each quarter turn it makes.



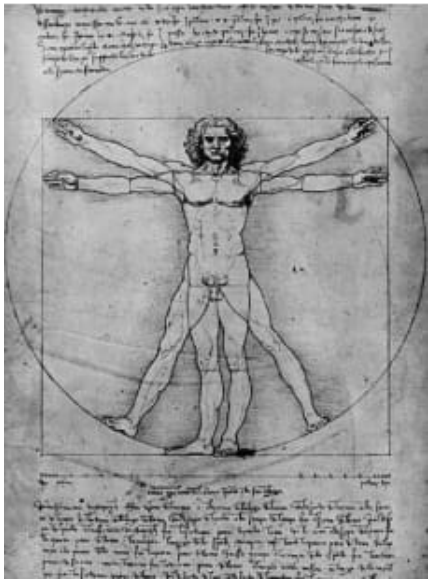
"Wilson" (Rule of Thirds) digital drawing by Kristen R. Kennedy is licensed Creative Commons Attribution 4.0



(Golden Ratio from Wikipedia, is in the public domain https://en.Wikipedia.org/wiki/File:Fibonacci_spiral_34.svg

If you want to apply the Golden Ratio to your creations, here is a helpful guide:

1. **Create a Golden Rectangle**
   - Start by drawing a square. Measure the side of the square, then divide that length by 1.618 (or multiply by 0.618) to find the new width for your rectangle.
   - Extend one side by dividing its length by 0.618 (or multiplying by 1.618) to get a new length. This forms your Golden Rectangle.
   - Attach this new rectangle to the side of your square.
   - The combined shape is a Golden Rectangle, whose sides are in the Golden Ratio.
2. **Construct the Golden Spiral: This spiral can guide the placement of elements in your artwork.**
   - Inside the golden rectangle, divide it into squares and smaller rectangles, then divide each successive rectangle into squares and even smaller rectangles ad infinitum.
   - Draw a quarter curve in each square to connect each square's opposite corners, creating a spiraling effect.
3. **Apply the Golden Ratio to Your Composition**
   - Focal Point Placement: Use the golden spiral as a guide to place your composition's focal point at the spiral's center. This helps draw the viewer's eye to the main subject of your artwork.
   - Element Arrangement: Arrange secondary elements along the spiral curve, maintaining your composition's natural flow and balance. This can help in creating a sense of movement and depth.
4. **Practical Tips**
   - The Golden Ratio can guide the placement of subjects and elements, creating balance and focal points.
   - Experiment with layouts using thumbnail sketches to see how the Golden Ratio affects your composition.
   - Remember, The Golden Ratio is a tool, not a strict rule. Flexibility and creativity in its application are essential.



The Vitruvian Man by Leonardo da Vinci is in the public domain via WikiArt.org

is often cited as an example of the Golden Ratio in art. It highlights the harmony and proportion of the human body. Da Vinci applied these principles to achieve a balanced and dynamic composition.

The golden ratio is a powerful compositional tool that can enhance your artwork's aesthetic appeal and harmony. By understanding and applying this ratio, artists can create compositions that naturally attract the viewer's eye and convey a sense of balance and beauty. Experiment with the golden ratio in your compositions but remember to allow for creative expression and flexibility in its application.

Focal Points

Focal Points draw the viewer's attention by highlighting key aspects of the artwork using contrast, color, texture, or placement. They are essential for directing the viewer's gaze and underscoring narrative or thematic elements. In the drawing, particularly for stories or themes, using focal points with strategic contrast or color aligned with the Rule of Thirds or Golden Ratio effectively amplifies the narrative impact.

"The Scream" by Edvard Munch - Munch's iconic figure on the bridge, with its open mouth and swirling colors around, serves as the undeniable focal point of this artwork. The radial lines and the contrast of warm and cool colors emphasize the figure's emotional turmoil, directly drawing the viewer's attention. Creating compelling focal points in your artwork involves drawing the viewer's attention to the most important parts of your composition.



The Scream by Edvard Munch is in the public Domain via WikiArt.org

Here is a straightforward guide to using focal points effectively:

- **Identify Your Main Subject**
  - Decide on the main subject or the key message of your artwork.
  - This will be your focal point, the area you want to draw the viewer's eye towards first.
- **Use Contrast to Highlight the Focal Point**
  - Apply contrast in colors, shapes, or textures around the focal point to make it stand out.
  - Bright colors against a dull background or detailed textures surrounded by simplicity can effectively draw attention.
- **Apply Strategic Placement**
  - Place your focal point strategically.
  - Utilizing the Rule of Thirds, position your main subject off-center, where the dividing lines intersect, to create a more dynamic, engaging composition.
  - Lead the Eye with Leading Lines.
  - Use natural or constructed lines within your composition to guide the viewer's eye toward the focal point.
  - These can be pathways, rivers, or objects arranged to direct attention
- **Adjust Brightness and Sharpness**
  - Brighter and sharper areas tend to attract the eye.
  - Adjust the luminance and clarity of your focal point relative to the rest of the artwork to make it naturally attract attention.
- **Experiment with Size and Isolation**
  - Larger elements can serve as focal points, but smaller ones can stand out if isolated or surrounded by negative space.
  - Consider the size and isolation of your subject from the rest of the composition.

Practical Application: Start with a sketch or rough artwork layout, identifying where you want the viewer's attention to focus. Experiment with different techniques to emphasize this area, adjusting your approach based on the medium and style of your

work. Remember, the focal point is where you want to tell the story or convey the emotion of your piece, so it should be the most striking and compelling part of your composition.

Effectively used focal points attract the viewer's attention and contribute to the artwork's overall narrative, emotional impact, and aesthetic appeal. You can create more engaging and meaningful drawings by carefully considering how you highlight and position the focal point.

Leading Lines

Leading Lines guide the viewer's eye toward the artwork's main subjects or points of interest, effectively organizing space and providing direction. These lines, whether real (like roads and rivers) or implied (through object arrangement), enhance the narrative and depth of composition. By drawing the viewer's gaze along a specific path, leading lines clarify the story or theme being conveyed. In practice, artists can create or utilize existing lines within their work to focus attention on important elements. "The Great Wave off Kanagawa" by Katsushika Hokusai (c. 1829-1833) - Although primarily a print, this famous work effectively uses the curving lines of the wave to lead the viewer's eye towards the vulnerable boats at its mercy and further to Mount Fuji in the background. The dynamic lines of the wave create a sense of movement and tension.

Leading lines direct the viewer's attention through the artwork to the focal point or along a desired path. This technique enhances narrative clarity and compositional depth. **Here is how to effectively incorporate leading lines into your art:**

- **Identify the Path**
  - Determine the path you want the viewer's eye to follow.
  - This could lead to your focal point or guide you through the composition’s narrative elements.
- **Find or Create Lines**
  - Look for natural lines in your subject or scene, such as roads, rivers, or architectural elements.
  - If none exist, consider arranging objects, shadows, or light to create them.
- **Use Different Types of Lines**
  - Leading lines can be straight, curved, diagonal, or zigzagged.
  - Each type can create a different mood or speed at which the eye travels through the artwork.
- **Position Your Lines**
  - Place leading lines to guide the eye into the composition from the edges towards the focal point.
  - Lines entering from the lower corners are particularly effective.
- **Ensure Lines Lead Somewhere Interesting**
  - All leading lines should guide the viewer to something worth seeing:The main subject
  - A secondary point of interest Or contribute to the overall story or emotion of the piece.
- **Consider Line Strength and Visibility**
  - Make sure your leading lines are visible and pronounced enough to guide the eye without overwhelming the rest of the composition.
  - Adjust their contrast, color, or sharpness as needed.
- **Balance the Composition**
  - While leading lines direct attention, ensure the rest of the composition is balanced to prevent the artwork from feeling skewed or lopsided unless that is your intention.
  - Use your artistic judgment (a.k.a. Artistic License)

Practical Application:

Start with a rough layout, sketching your leading lines and observing how they guide the eye through the composition. Experiment with different arrangements and line types to see which best enhances your focal point and the overall narrative. Example: In landscape painting, a river winding through a scene can serve as a powerful leading line. It draws the viewer's eye through the landscape and towards a carefully placed sunset in the background, which acts as the focal point.

Combining Techniques for Enhanced Effectiveness

Artists often combine these methods, applying the Rule of Thirds for layout, the golden ratio for element flow, and focal points to accentuate essential aspects. This composite approach yields artworks that are not only visually appealing but also rich in narrative and emotional depth.

Practical Application and Experimentation

Mastering composition requires understanding these principles and a willingness to experiment. Artists should practice thumbnail sketches to explore compositional possibilities and consider their work's emotional or narrative dimension when selecting a technique. Remember, these rules serve as guidelines, not strict dictates, and can be adapted or occasionally disregarded to achieve the desired artistic effect. Incorporating composition techniques such as the Rule of Thirds, Golden Ratio, focal points, and leading lines can significantly enhance the aesthetic appeal of drawings. These techniques help direct the viewer's attention to essential elements of the artwork and communicate the artist's intended message more effectively. By following these key principles, artists can create more compelling visual narratives that capture the viewer's attention and convey their message with clarity and power. It is essential to apply these compositional strategies to produce impactful and meaningful art that resonates with viewers. Therefore, design and composition principles are crucial to creating art that effectively communicates emotions and ideas.

Mastering Value Contrast

In drawing, value and contrast are foundational elements artists use to create depth and emotional impact. Value refers to the range of lightness and darkness; contrast is the interplay between them. Proficiency in managing these elements is essential for artists to elevate their work and create compelling, realistic scenes. Mastery of value and contrast is critical in drawing, allowing artists to create technically proficient and captivating work.

Value is a fundamental concept in art that helps artists simulate three-dimensionality on a flat surface, creating the illusion of volume. By applying lightness and darkness to an object, artists suggest its shape and form, making it appear more realistic.

The strategic use of value can achieve depth in artwork by differentiating between the foreground and background. Typically, objects closer to the viewer have higher contrast and sharper details, while elements in the distance are portrayed with subtler value contrasts, creating a sense of spatial depth.

The manipulation of value in art significantly impacts its mood and atmosphere. A low-contrast palette can create a calm or mysterious feeling, while a high-contrast approach can suggest tension or dynamism. Value not only defines the physical attributes of space and form, but it also contributes to the emotional and narrative qualities of art. By mastering how to manipulate light and dark, artists can realistically portray depth, volume, and emotional tone.

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1.8: The Grid

The Grid

The grid has long served artists as both a practical tool and a conceptual structure. From ancient Egyptian proportional systems used to organize the human figure, to Roman mosaics, Cubism, Pointillism, and the monumental portraits of Chuck Close, grid-based methods have helped artists measure, enlarge, organize, and reinterpret visual information. In drawing, the grid supports accurate proportion and scale while also encouraging artists to think abstractly, breaking complex images into smaller shapes, values, marks, and patterns.

Why Use a Grid?

Artists use grids to make drawing more manageable, accurate, and organized. A grid breaks a complex image into smaller sections, allowing the artist to focus on one area at a time instead of trying to draw the entire image all at once. This can help with proportion, placement, scale, and visual accuracy.

Grids are also useful for enlarging an image while keeping the original proportions intact. For example, an artist can place a small grid over a photograph and then draw a larger version of that same grid on drawing paper. By carefully copying what appears in each square, the image can be enlarged without distortion.

In addition to helping with accuracy, grids can support strong composition. Artists and designers use grids to organize space, create unity, establish rhythm, repeat visual elements, and plan layouts for drawing, painting, graphic design, print design, and web design. Throughout art history, grid systems have appeared in ancient Egyptian figure drawing, Roman mosaics, Cubism, Pointillism, and the work of contemporary artists such as Chuck Close.

https://www.tate.org.uk/research/publications/tate-papers/12/the-grid-as-a-checkpoint-of-modernity

Professional Applications

The grid, along with the Rule of Thirds and the Golden Section, is a practical design and composition tool used to organize visual space.

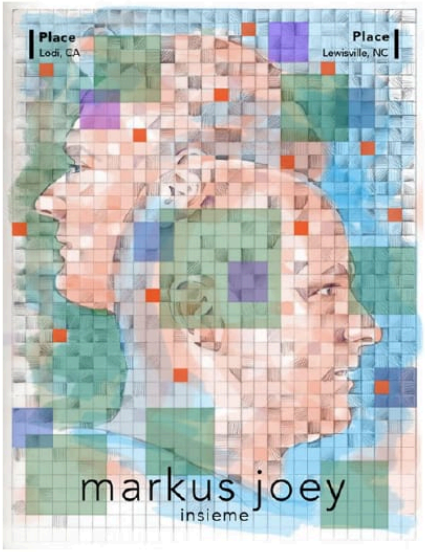
Artists and designers use grids to plan balanced layouts for drawings, paintings, print materials, websites, and digital media.

Grids can also support professional illustration, logo design, packaging, labels, and other visual projects where proportion, structure, and clarity are important.

https://www.meleonarddesign.com/wine-labels?lightbox=dataItem-iiw09hx41

https://markuswine.com







General History of Grid and Grid-related Art

http://www.artnowpakistan.com/the-grids-before-modernism/

Ancient Egyptians

https://www.ucl.ac.uk/museums-static/digitalegypt/art/artgrids.html

❖ The ancient Egyptians were the first to create and utilize the grid system as a step in the formation of their art

❖ Some of the unfinished temples from the Middle Kingdom have surviving grid line systems still showing on the stone walls

❖ The parts of the body relate to a grid consisting of eighteen squares from the soles of the feet to the hairline (see below)



Grid applied to unfinished tomb painting

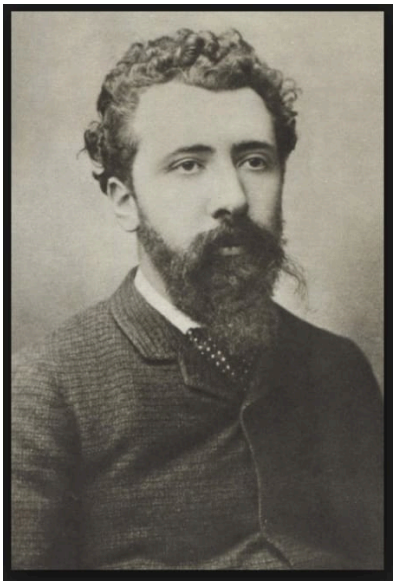


Typical Ancient Egyptian figure using the standard Egyptian proportional grid system

The Grid in Modern Figurative Art

- Post-Impressionism (1886-1905)
    - Georges Seurat (1859-1891)
- Cubism (1910s-1020s)
    - Pablo Picasso (1881-1973)
    - Georges Braque (1882-1963)

Georges Seurat (1859-1891)



https://mymodernmet.com/pointillism-art-georges-seurat/

❖ Known for **Pointillism**:

❖ Pointillism is a technique of Post-Impressionist painting using tiny dots of various pure colors, which become blended in the viewer's eye. It was developed by Seurat with the aim of producing a greater degree of luminosity and brilliance of color.

❖ Although technically not a grid, there is a systematic application of the tiny dots of color creating a similar organized rhythm within the painting.



A Sunday Afternoon on the Island of La Grande Jatte, 1884 - 1886



A Sunday Afternoon on the Island of La Grande Jatte, 1884 - 1886 (detail)

Pablo Picasso

https://www.metmuseum.org/toah/hd/pica/hd_pica.htm

https://www.nationalgallery.org.uk/artists/pablo-picasso

With Picasso and Georges Braque we see exploration into new ways of seeing and representing the world through visual art. Les Demoiselle d'Avignon cleared the way for new and radical ways of representing subject matter as well as creating art. It shocked viewers and some of Picasso's patrons. Nevertheless, it helped pave the way for the art movements that follow. One of those movements is Cubism.

https://www.moma.org/collection/works/79766



Les Demoiselles d' Avignon, 1907

Les Demoiselles includes symbolism and abstraction, however it is not considered Cubism at this point. Cubism, to follow shortly after this landmark painting, is a systematic approach to art involving an underlying framework upon which shapes are attached. There is, in a sense, a loose grid underlying the forms drawn or painted on the two-dimensional surface. Additionally, color becomes less and less important and the focus is on the placement and nature of the forms in the visual field. No longer is the intent to create a sense of depth, but rather the forms tumble out towards the viewer. A similar effect was achieved in the realistic Baroque paintings of Caravaggio where the depth of field was limited and the figures projected outward with hand and arm gestures.



The Conversion of St. Paul, 1600

https://www.nationalgallery.org.uk/artists/michelangelo-merisi-da-caravaggio

https://www.metmuseum.org/toah/hd/crvg/hd_crvg.htm

Cubism also plays with our point of view. The same subject may be represented in a drawing or painting simultaneously from different angles. For example, a nose may be shown in profile, while an eye may be represented from the front. Where have we seen this before? The Ancient Egyptian grid proportional system for depicting the human form is similar to what Picasso and Braque were creating with their Cubist works. However, the Egyptians created logical images in their minds. They show the head in profile, but the eye from the front; the shoulders and hips from the front, but the hands and feet from the side. Each body part is drawn or painted to its most advantageous point of view. Logical. The below paintings are by Picasso.



Girl with a Mandolin (1910)



Ma Jolie (1911-1912)

Georges Braque

https://www.tate.org.uk/art/artists/georges-braque-803

https://www.sfmoma.org/artist/georges_braque/



Man with a Guitar (1912)

Chuck Close (born 1940) - *read more about Chuck Close at the end of the chapter*

https://www.pacegallery.com/artists/chuck-close/

https://www.sfmoma.org/artist/chuck_close/

❖ He uses a grid to divide the image into small sections which he scales up onto a large canvas.

❖ His later work uses the grid as a structural element in the composition.

❖ Due to their large scale, Chuck Close's paintings can be read in different ways: up close each section of the grid becomes a small abstract color study; from a distance all the sections of the grid combine to create a realistic portrait.

Chuck Close's Early Artistic Work

❖ Influenced by late Abstract Expressionism:

- ❖ Jackson Pollock
- ❖ Willem de Kooning (Chuck thought of himself as an inferior copy of de Kooning)

Jackson Pollock (1912-1956)

https://www.moma.org/artists/4675

https://www.guggenheim.org/artwork/artist/jackson-pollock

❖ Abstract Expressionist known for his drip paintings.

❖ Chuck Close saw his work and thought "that's not art." However, within a day or two, he was dripping paint on his work.

❖ Pollock, obviously was an influence on Chuck Close.





Willem de Kooning (1904-1997)

https://www.moma.org/artists/3213

https://www.guggenheim.org/artwork/artist/willem-de-kooning

https://www.tate.org.uk/art/artists/willem-de-kooning-1433

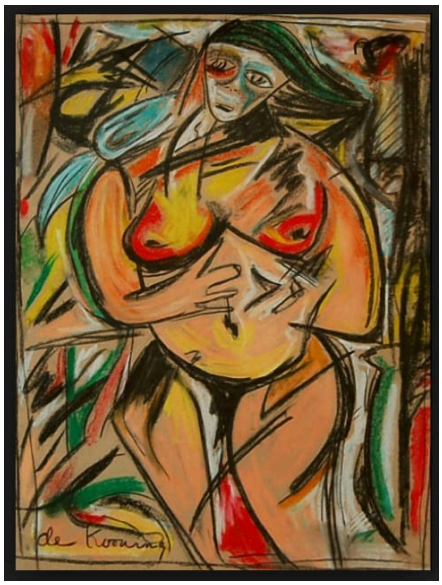
❖ Both de Kooning and Pollock are Abstract Expressionists.

❖ They are part of a group of artists who are known as the New York School.

❖ His images of women show aggression and complexity, much like the paintings of women by Pablo Picasso.

❖ He was the most influential artist in the early development of Chuck Close.





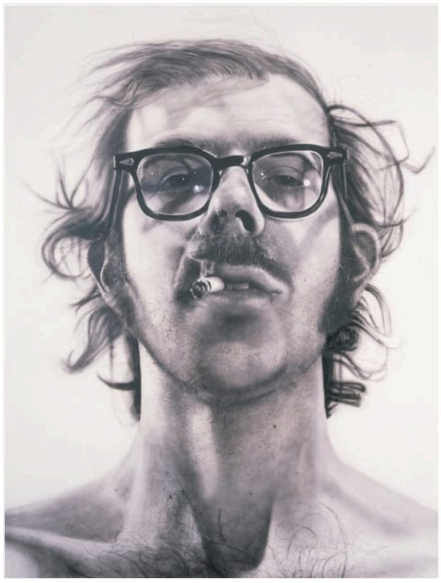
The Early Works (1960s-1970s) of Chuck Close

- Monument is scale
- Personal subject matter (himself, friends and family)
- Exhibited in 1967-68
- Black and white Photorealism
- Uses a grid to enlarge
- Influenced by ancient Roman mosaics

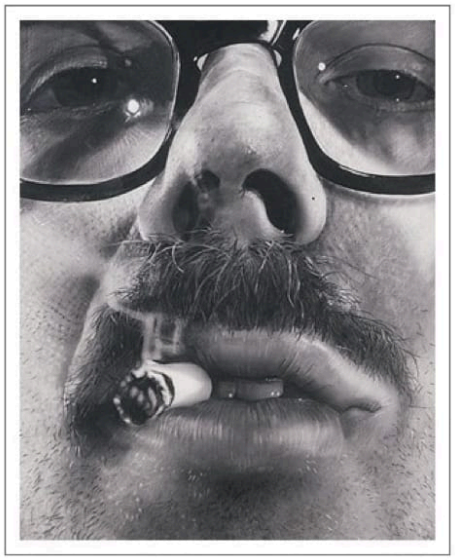
https://blogs.getty.edu/iris/a-brief-introduction-to-roman-mosaics/



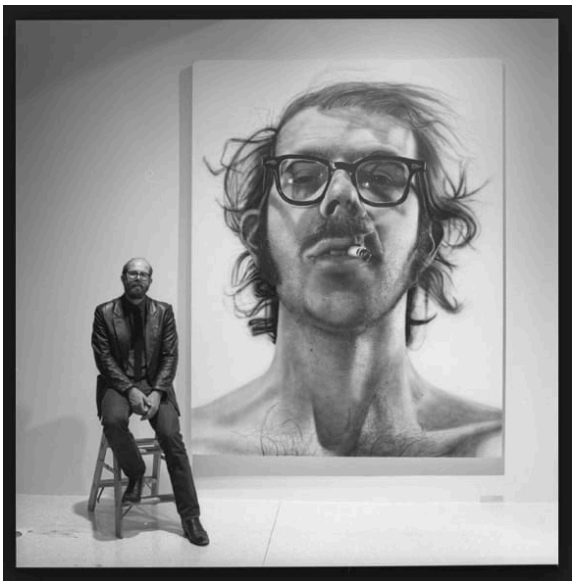
Ancient Roman Mosaic



Chuck Close Self Portrait (1967-68)



Chuck Close Self Portrait (1967-68) (closeup)



Size and scale of the painting.



Another painting from the first show.



Mark (1978-79)



This shows the process Chuck Close was using for the paintings of the late 1970s.





Details of the painting *Mark*

Chuck Close and “The Event”

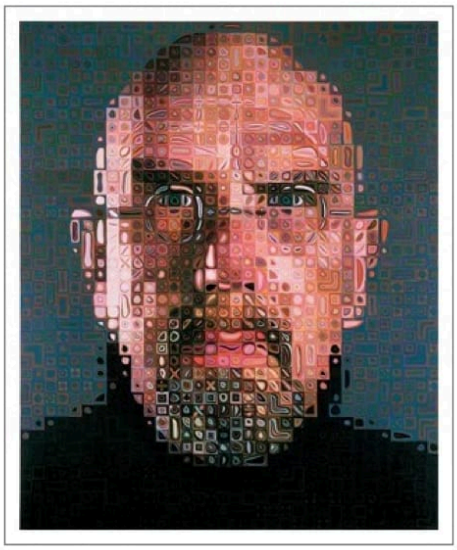
❖ In 1988 he suffered a spinal stroke which left him paralyzed from the neck down and dependent on a wheelchair for mobility. He refers to this as “The Event.”

❖ After “The Event,” he was determined to continue with his painting despite the limitations of his disability.

❖ He now uses a splint to enable him to hold a paintbrush and a mechanized easel to raise, lower, and rotate his canvas to a suitable position for painting.



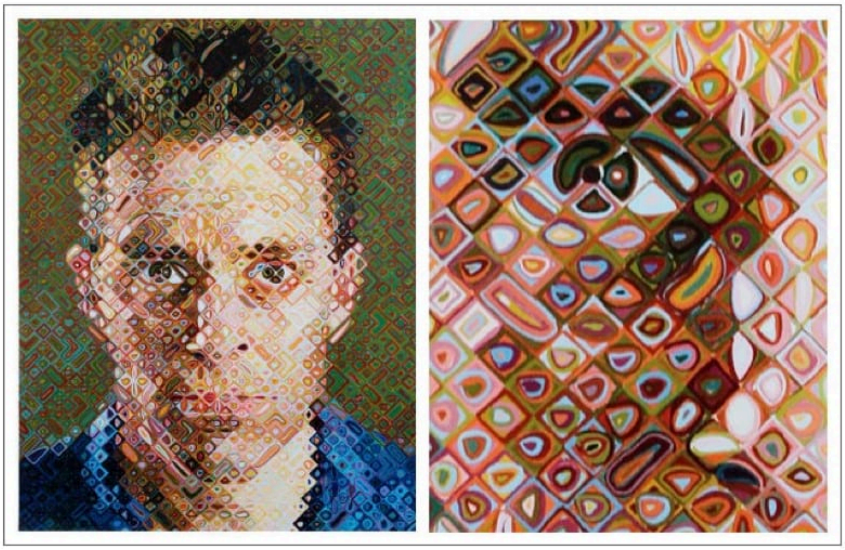
Current painting technique.



There is now a heavy influence by the color theory work of Vasily Kandinsky (1866 - 1944) as seen here and the following examples.

https://www.moma.org/artists/2981





The Grid Drawing Assignment

OBJECTIVES:

The student will learn how to draw using a grid and enlarge a photographic print based on the artwork of the artist, Chuck Close. The drawing will transcend the photo in one or more ways to become art. This project allows students struggling with drawing from life to successfully create a drawing of depth, correct proportions, strong values, interesting mark-making and enough contrast to be visually appealing, from both a distance, and from up close.

STUDENT LEARNING OUTCOMES:

Upon completion of this assignment, the student will be able to:

- Create value contrast in a drawing
- Match a variety of values in a graphite drawing
- Create art from a photographic image
- Successfully incorporate a grid to enlarge a photograph
- Effectively draw using shapes, symbols and patterns

MATERIALS:

- High resolution 8 1/2" x 11" photographic print
- 18" x 24" Strathmore Series 400 drawing paper
- Variety of graphite drawing pencils (HB, 2B, 4B, 6B)
- White plastic eraser
- Metal ruler!

DIRECTIONS:

Step 1:

Choose a portrait photograph that has good contrast and is relatively high resolution. The subject of this portrait can be yourself, a family member or friend, a celebrity or an animal.



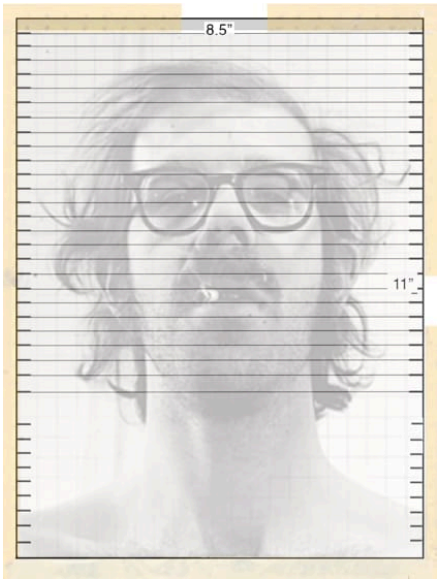


Step 2:

Print this photograph in black and white on 8 1/2” x 11” paper. Most printers do not print to the edge of the paper, so about a 1/4” white border will remain. That is OK. Note: if you enlarge the photo digitally, make sure you hold down the “shift” key as you drag the object box corner to enlarge, so that you do not distort the photo.

Step 3:

Using your metal ruler, carefully mark all four sides of the photograph with small tick marks at predetermined intervals. The intervals are typically 1/4” or 1/2”.



Step 4:

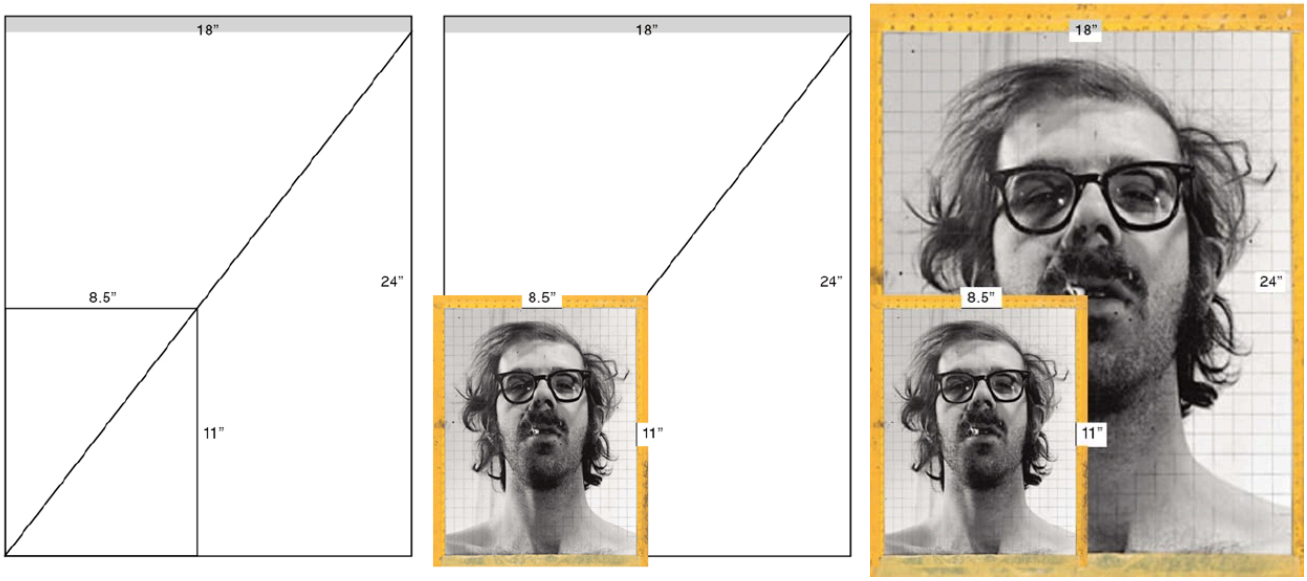
Again, using the ruler, draw lines connecting the tick marks carefully to create a grid over the entire photograph using a marker visible over the values in the photograph. The grid can be straight up and down or on a diagonal. You may need a pen to do this.



Step 5:

Label the squares on all four sides (top, bottom, left and right) with numbers and/or letters. You are now ready to move to the drawing pad.

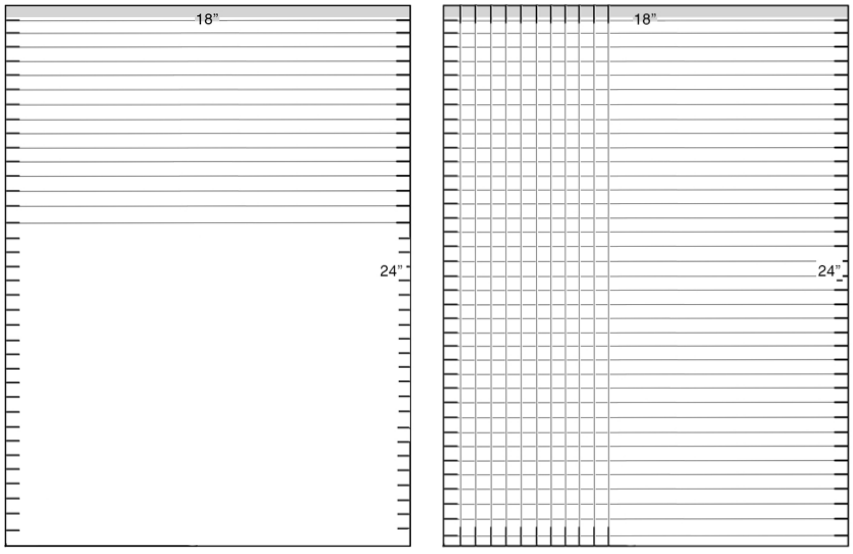
Step 6: You will enlarge your photo proportionately as follows. If you created a 1/4" grid on your photo, then create a 1/2" grid on your 18" x 24" drawing pad. Note: the ratio of the 8 1/2" x 11" printed photo is not the same ratio as the 18" x 24" drawing pad. You will have four more squares from top to bottom and also from left to right. Given a little thought, these extra rows of squares can be successfully added into the final drawing.

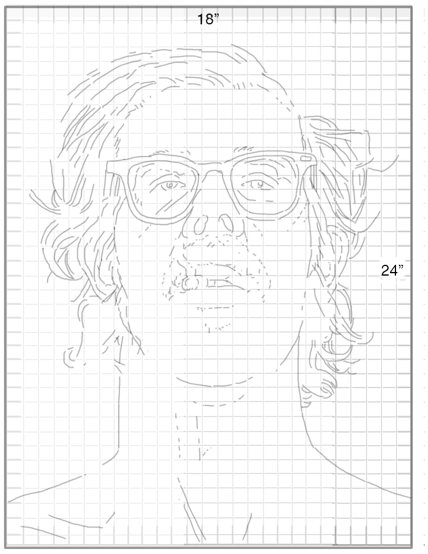


If you chose the 1/2” grid for your photograph, enlarge your drawing paper grid to 1” squares.

Step 7:

Follow Steps 3-5 above on the drawing paper. Your lines will be light and drawn with a pencil.





Step 8:

Study the photograph. Examine various drawing solutions to represent the values in the photograph. On a separate sheet of paper, experiment with mark-making, shapes and symbols, cross-hatching, stipple and any other creative ways to represent the values seen in the photo. The drawing may have two different experiences for the viewer; one from a distance where it looks like representational art, and one from up close where the abstract patterns, symbols and shapes dominate.

When confident you have a strategy to complete the drawing, move on to Step 9.

Step 9:

Lightly draw in the major shapes of the photo using an outline. Be careful to create this outline using the correct squares. Take your time. Once the major shapes are in place, in outline, move to Step 10.

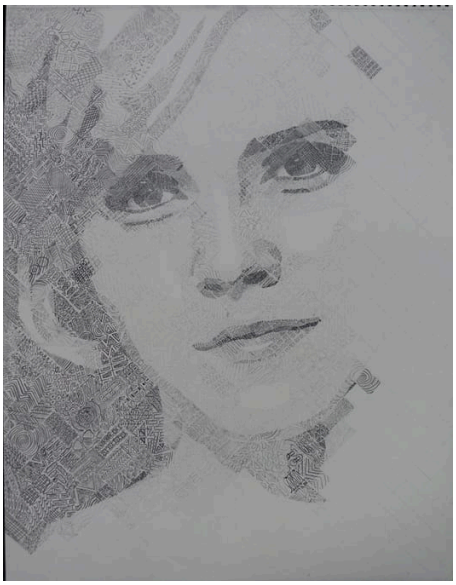
Step 10:

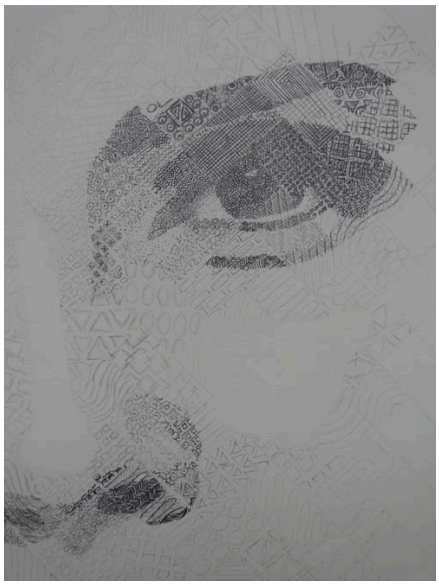
Following your strategy for tones and shapes, begin drawing square by square. Pay attention to values Match the values of the photo closely in the drawing. Note: if you are having difficulty “seeing” the values in the photo, cut a 1/4” (or 1/2”) square out of paper and place it over the square on the photo you wish to replicate in the drawing. This will isolate the value. Likewise, you can place a cutout square over the square in the drawing to assist you.

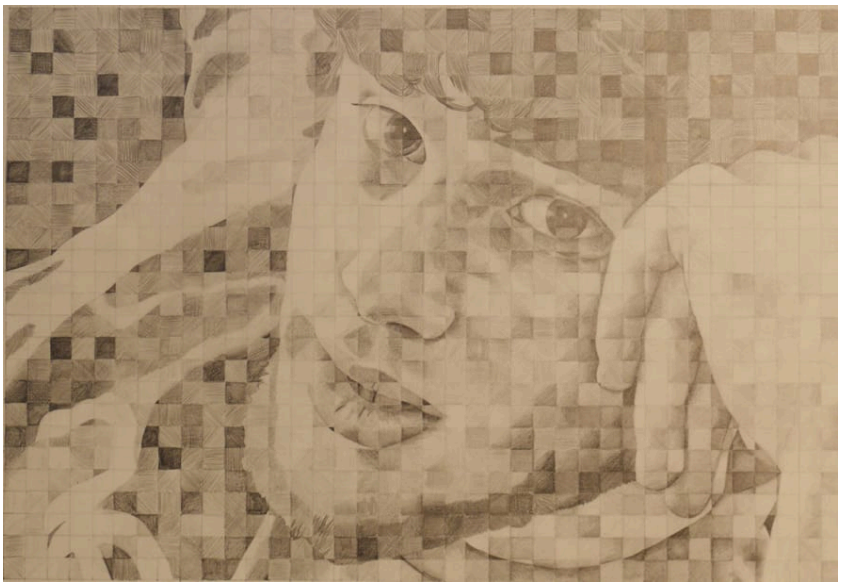
Step 11:

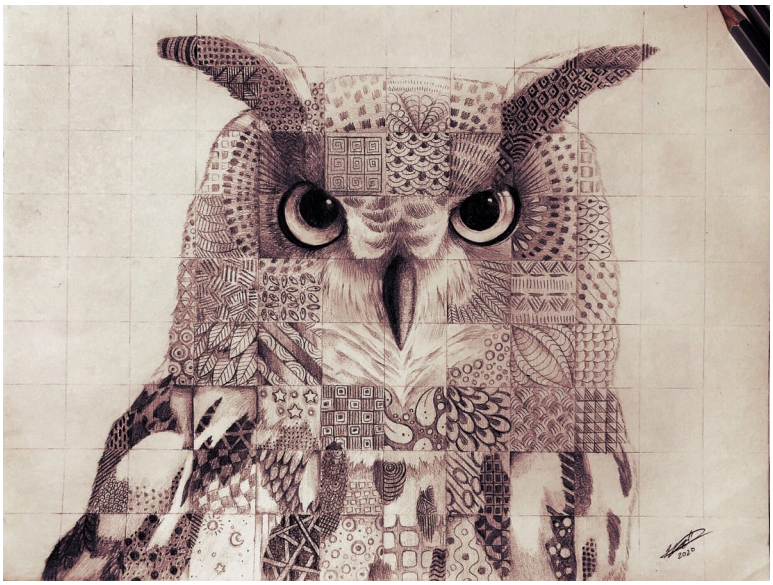
Complete the drawing square by square.

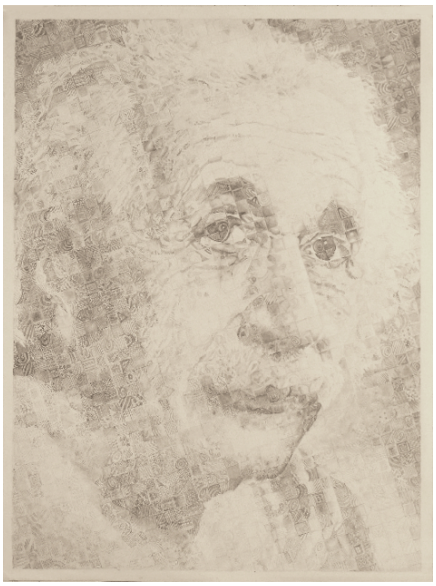
Recent Student Grid Drawing Examples:

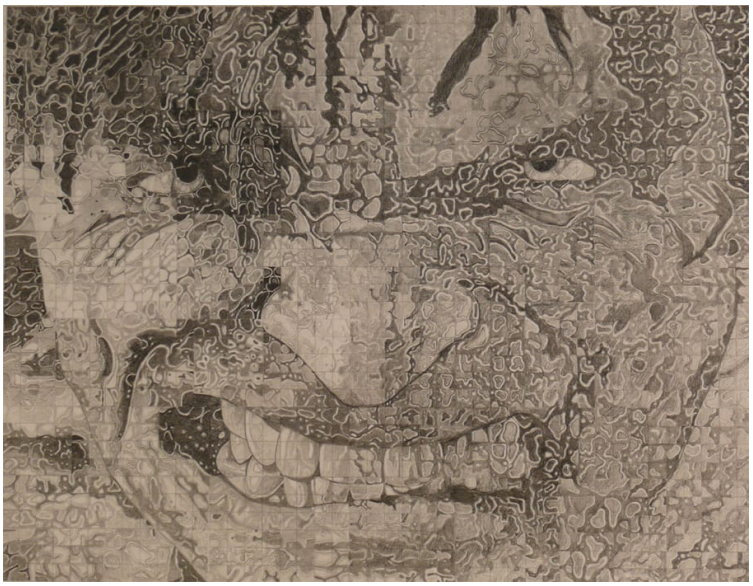


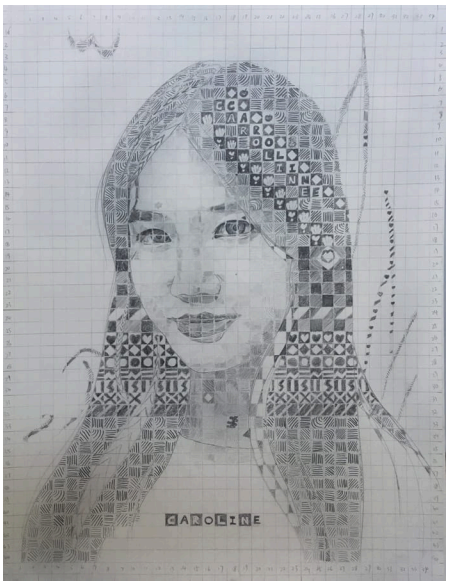




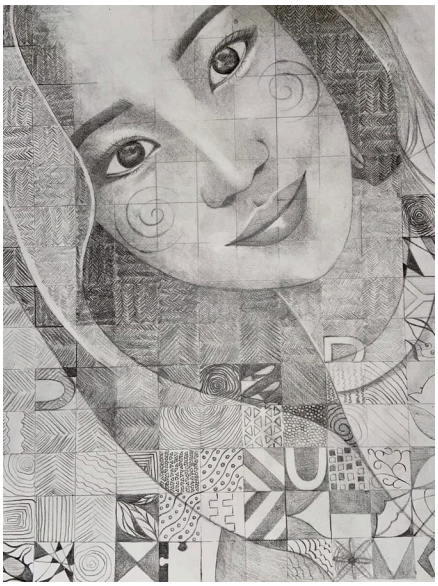







CAROLINE







https://www.thebroad.org/art/chuck-close

Chuck Close

Chuck Close's paintings are studies in both patience and the limits of seeing. When his monumental close-ups of human faces appeared in the late 1960s, there was already a burgeoning return to realism in painting, even if the dominant modes of art making at the time were color field painting, pop art, and minimalism. In this return to realism, the photograph was often used as a guide to enhance the detail of painting or, as in the case of Gerhard Richter, to question the reliability of both painting and photography. Close took a fresh and different approach, using an airbrush and a grid to painstakingly expand a photographic image to monumental size. In the process, Close showed the limitations of the photograph through his intuitive adaptation and changing of the image to accommodate the demands of painterly detail and scale.

• Chuck Close is a modern American artist who is famous for his massive portraits of his family and friends.!

• He works from large printed photographs of his subjects.

• He helped to revived the art of portraiture at a time when abstract art was all the rage.

• His early works are painted in black and white in a Photorealist style.

• He is influenced by many different styles and techniques from Pop Art to Pointillism to ancient Roman mosaics.

• He uses a grid to divide the image into small sections which he scales up onto a large canvas.

• His later work uses the grid as a structural element in the composition.

• Due to their large scale, Chuck Close's paintings can be read in different ways: up close each section of the grid becomes a small abstract color study; from a distance all the sections of the grid combine to create a realistic portrait.

• His artworks are a careful balance between the representational, the abstract and the conceptual qualities of the image.

• Chuck Close has learning difficulties such as dyslexia and prosopagnosia (the inability to remember faces) which have had a major influence on his style.

• In 1988 he suffered a spinal stroke which left him paralyzed from the neck down and dependent on a wheelchair for mobility. He refers to this as 'The Event'.

• After the 'Event' he was determined to continue with his painting despite the limitations of his disability.

• He now uses a splint to enable him to hold a paintbrush and a mechanized easel to raise, lower and rotate his canvas to a suitable position for painting.

• Chuck Close works in a wide range of techniques and materials including acrylic, oils, watercolor, drawing, pastels, printmaking, collage, tapestry, photography, CYMK color separations, digital imaging, rubber stamps, fingerprints, paper pulp and string.



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1.9: Techniques for Controlling Value

Controlling value, the element of art that denotes the lightness or darkness of a color or tone, is fundamental in creating depth, volume, and emphasis in artwork. Artists have developed techniques to manipulate value effectively, each offering a unique texture, contrast, and mood approach. These techniques—hatching, cross-hatching, stippling, blending, and chiaroscuro—are essential tools in the artist's repertoire, allowing for a rich variety of expression and realism.

Hatching

Hatching involves drawing closely spaced parallel lines to build up light and dark areas. The density and spacing of the lines determine the value; closer, denser lines create darker areas, while more spaced-out lines represent lighter areas. This technique is particularly effective for adding details and shading in drawings, creating texture and depth with a relatively simple method.



"Sognare con la lettura" (hatching) by Gustave Courbet, via Flicker is licensed under Creative Commons Attribution-NonCommercial-ShareAlike 2.0

Cross-hatching

Cross-hatching builds on the concept of hatching but adds another layer of complexity by overlaying sets of parallel lines at an angle to the first, creating a mesh-like pattern. This technique allows for even finer value gradations and can create more dynamic textures and deeper levels of shadow, enhancing the three-dimensional illusion.



"Saint George on Horseback" (crosshatching) by Albrecht Durer is in the public domain

Stippling

Stippling uses dots instead of lines, where the concentration and size of dots are varied to depict different values. Closer, larger dots create darker values, while lighter areas are achieved with fewer, smaller dots. This technique requires patience but can produce highly detailed and textured effects, suitable for achieving a wide range of tonal depth without using traditional shading.

Scribbling

Scribbling is a versatile artistic technique that uses loose, rapid marks to add texture, tone, and form to artwork. It suits preliminary sketches or final touches and supports various artistic styles. This method allows artists to convey energy, movement, and emotional intensity within a piece, while encouraging a personal touch and a connection between the artist and the viewer. It is a valuable tool for exploring artwork's value, depth, and texture.



Lady Gaga (Stippling)" Art 5A student is used with permission.

Blending

Blending is a technique for creating smooth transitions between light and dark areas without the apparent texture that hatching and stippling provide. Depending on the medium, this can be achieved with various tools, including fingers, blending stumps, or brushes. Blending is critical to creating soft, realistic gradients in drawings and paintings, contributing to the illusion of form and volume.

Chiaroscuro

Chiaroscuro, an Italian term for "light-dark," refers to the dramatic effect of contrasting light and dark areas in an artwork. This technique controls value and creates a compelling composition using light and shadow. Originating during the Renaissance, chiaroscuro enhances the three-dimensional form, directs the viewer's focus, and evokes mood. Artists like Caravaggio are renowned for their mastery of chiaroscuro, using it to create powerful narratives and emotional depth.



"Sacred Love and Profane Love" (Chiaroscuro) by Giovanni Baglione is in the Public Domain.

Rendering

Rendering is a technique used in drawing to create realistic representations of subjects by manipulating value and contrast. This involves layering and refining tones to create subtle nuances of light and shadow to achieve a lifelike appearance. Mastering value control through various techniques is vital for artists to bring their creative visions to life on the canvas. Understanding and applying these methods empower artists to create captivating and life like artwork, whether aiming for subtle gradations or dramatic contrasts. By observing and replicating the interaction of light with objects and adjusting the intensity, distribution, and gradation of values, artists can suggest volume and spatial relationships, effectively creating the illusion of three-dimensionality on a flat surface. The strategic use of value contrast allows artists to skillfully direct the viewer's gaze, highlight focal points, and convey a specific mood or atmosphere in their artwork.

Conclusion

You have taken the first important step toward unlocking your artistic potential by exploring the fundamental techniques and principles discussed here. Drawing is not just about mastering skills but also about unleashing creativity and personal expression. As you move forward, continue to practice and explore, pushing the boundaries of your artistic abilities. With dedication and perseverance, you will continue to grow and evolve as an artist. So, stay inspired, stay curious, and keep drawing! Remember, the sky is the limit when it comes to expressing your creativity.

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1.10: Practical Assessments

Discussions, exercises, and projects are vital for developing observational skills, applying theoretical knowledge, and fostering creativity. They provide structure and challenge, helping students gain practical experience and confidence while building a unique personal style in their art.

Sketchbook Exercises

Each exercise is designed to develop technical skills in mastering value and contrast and encourage personal expression and experimentation with different drawing media. Through practice, students can discover their preferences and strengths, leading to a deeper understanding and mastery of drawing techniques.

Exercise: Hatching- Linear Light and Shade

Objective: Practice using parallel lines to create gradients of light and shade, focusing on the illusion of form and depth.

Exercise: Draw an egg using only hatching. Start with closely spaced lines for the darker areas and gradually space them further apart as you move to the lighter areas.

Suggested Media: Use fine-tip ink pens or sharp pencils (HB or 2H) for precise lines.

Exercise: Cross Hatching- Building Depth and Texture

Objective: Develop skill in layering intersecting lines to create complex textures and deeper values.

Exercise: Sketch a wrinkled piece of fabric, using cross-hatching to depict the folds and creases, paying attention to areas of shadow and light.

Suggested Media: Mechanical pencils or fine liners, offer control for detailed cross-hatching.

Exercise: Stippling- Dot Density for Value

Objective: Use dots to simulate varying degrees of value, focusing on the gradual build-up of tone to suggest form.

Exercise: Create a portrait focusing on the stippling technique for the entire piece, varying dot density for different value areas.

Suggested Media: Use fine-point ink pens or markers, which allow consistent dot size.

Exercise: Smooth Transitions

Objective: Practice smooth gradients of value from dark to light, aiming for seamless transitions.

Exercise: Draw a sphere, blending to create a soft transition from the shadowed side to the light, including cast shadow and reflected light.

Suggested Media: Use colored Pencils (burnish) or Graphite pencils (ranging from 2B to 6B) with blending stumps or a clean brush for smooth transitions.

Exercise: Chiaroscuro- Dramatic Light and Shadow

Objective: Master the chiaroscuro technique to create strong contrasts and a sense of three dimensionality.

Exercise: Choose a simple object and light it dramatically from one side. Draw the object using chiaroscuro to emphasize the contrast between light and shadow.

Suggested Media: Use charcoal or soft graphite pencils, which are ideal for dark shadows and bright highlights.

Exercise: Scribbling- Expressive Textures and Forms

Objective: Explore using loose, expressive marks to build up value and texture.

Exercise: Sketch a landscape, using scribbling to fill in areas of varying value, from the dark foliage to light sky areas, aiming for an expressive quality.

Suggested Media: Use Ballpoint pens or soft graphite pencils (B or 2B), which can easily vary pressure.

Exercise: Rendering- Realistic Detail

Objective: Achieve high realism through detailed rendering, focusing on accurate values.

Exercise: Select a photograph of an animal with various values and textures. Use rendering to replicate the image, paying close attention to the light, shadow, and details.

Suggested Media: Use a combination of graphite pencils for detail and blending tools for smooth gradients, supplemented by precision erasers for highlights

Drawing Project

Project Overview – Spatial Depth Assessment

This assignment assesses intermediate students' current skills in contour line drawing, spatial depth, and perspective. Students will create a series of three related contour line drawings of a group of objects, displaying their ability to depict depth and spatial relationships. This assessment will inform future instructional plans and identify areas for improvement.

Learning Objectives:

1. Evaluate students' proficiency in using contour lines to represent form and spatial relationships.
2. Assess students' observational skills in capturing the details and nuances of a group of objects.
3. Determine students' understanding and application of techniques for creating the illusion of depth in a two-dimensional format.
4. Review students' ability to design and compose a cohesive series of related drawings.

Project Instructions

1. **Observation and Selection:**
    1. Choose a group of 3-5 objects that vary in size, shape, and texture.
    2. Arrange these objects to emphasize depth and perspective.
2. **Sketching:**
    1. Create preliminary sketches to explore different compositions and viewpoints, focusing on how the arrangement affects depth perception.
3. **Drawing:**
    1. On three separate sheets of high-quality drawing paper (minimum 9x12 inches), create contour line drawings of the

selected arrangement.
    2. Each drawing should offer a different perspective or focus on a different group aspect, maintaining a cohesive theme.
    3. Use only graphite pencils, ranging from H to 6B, to achieve varied line weights and tones.
4. **Spatial Depth Techniques:**
    1. Use overlapping, size variation, and placement techniques to enhance the illusion of depth.
    2. Consider the spacing and orientation of objects to create a convincing three-dimensional effect.
5. **Refinement:**
    1. Refine each drawing by cleaning up stray marks and ensuring crisp and clear lines.
    2. Maintain a consistent style and approach across all three pieces.

Additional Notes:

- Students are encouraged to experiment with different viewpoints and take creative risks in their compositions.
- Regularly stepping back from the work to assess the overall effect and make necessary adjustments is recommended.
- Peer review and feedback sessions may be conducted to foster a collaborative learning environment.

Submission Guidelines:

- Format: Submit the three contour line drawings on separate sheets of paper, unmounted. Ensure each drawing is clean and free of extraneous marks.
- Due Date: Submissions are due by [insert due date].
- Labeling: Label each drawing on the back with your name, the date, and the series title
- (Assessment of Spatial Depth in Contour Drawing). Additionally, number the drawings (1, 2, 3) to indicate the intended sequence.

Assessment Criteria:

1. **Accuracy of Observation (30%):**
    1. Precision and detail in capturing the forms and spatial relationships of the objects.
    2. Demonstrated understanding of the object's proportions and perspectives.
2. **Technical Skill (30%):**
    1. Proficiency in using graphite to achieve varied line quality and tonal values.
    2. Cleanliness and clarity of the drawings, with minimal extraneous marks.
3. **Composition & Design (20%):**
    1. Effective use of compositional principles to create a visually engaging series.
    2. Triptych is consistent and coherent, with each drawing contributing to the overall narrative of depth and perspective.
4. **Creativity and Personal Interpretation (20%):**
    1. Demonstration of originality and personal expression in the drawings.
    2. Solutions that are fresh and original in representing content and in establishing a sense of depth.

This pre-instructional drawing assignment aims to gauge students' current abilities and inform future teaching strategies to address skill gaps and enhance overall drawing proficiency.

Critical Analysis

Discussion Prompt: Critical Analysis of a Peer's Artwork

Written Reflection
Please write a brief reflection summarizing your feedback and any personal takeaways. Also, outline the specific skills you intend to improve upon in this course

Peer Review Instructions
Students will participate in paired discussions to critically analyze their and their peers' contour line drawings. The goal is to develop critical thinking, provide and receive constructive feedback, and reflect on personal drawing practices.

All students must bring their completed contour line drawings and thoroughly review the assessment criteria. Present drawings and provide a brief summary of your methods. Analyze each drawing based on the assessment criteria provided below. In addition, you must provide constructive feedback using positive language and actionable suggestions.

Assessment Criteria:

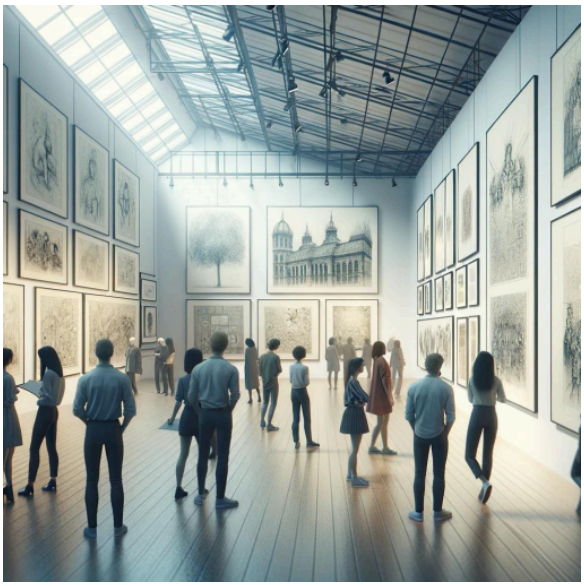
1. **Engagement in Discussion (40%):**
    1. Active participation and thoughtful feedback.
    2. Respectful interaction with peers.
2. **Quality of Feedback (30%):**
    1. Constructive and specific feedback.
    2. Balance of strengths and areas for improvement.
3. **Reflection (30%):**
    1. Insightful written reflection.
    2. Clear articulation of takeaways and improvement plans.

Additional Notes:

- Encourage a supportive and open discussion environment.
- Emphasize constructive criticism for artistic growth.
- Consider using peer review rubrics for standardized feedback.

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2: THE ART CRITIQUE



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Learning Objectives

Upon completion of this chapter, you will be able to:

- 1. **Comprehend** the Fundamentals of Art Critique
- 2. **Recognize** and Evaluate drawings utilizing Key Concepts and Terms
- 3. **Employ** Critique methods of evaluation effectively.
- 4. **Develop** Self-Critique Skills
- 5. **Practice** Ethical and respectful communication in group and individual critique.
- 6. **Communicate** Constructive Feedback to Peers
- 7. **Reflect** on Artistic Growth and Development

Introduction

In the academic pursuit of art and design, the Art Critique is a pivotal teaching strategy to foster critical thinking, articulative skills, and creative growth among students. This chapter delves into the framework, methodologies, and outcomes associated with effective classroom critiques in art education. It examines the roles of instructors and students, the structure of critique sessions, and strategies for constructive feedback to equip future artists with the skills necessary to critically assess their work and that of their peers. This chapter will emphasize the significance of critique in art education, highlighting its role in promoting critical thinking, communication skills, creative exploration, and community support. Students can improve their artistic talents and prepare for the professional art world by participating in constructive critique. Incorporating critique into the curriculum equips students with essential tools for success as artists and critical thinkers, enabling them to navigate the complexities of the art world confidently.

2.1: Defining Critique and Criticism

2.2: Purposes and Benefits of the Classroom Critique

2.3: The Process of Evaluating Art

2.4: Communicating Feedback Effectively
2.5: Methods for Evaluating Art
2.6: Conclusion
2.7: Practical Exercises

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2.1: Defining Critique and Criticism

Critique is an insightful evaluation of an artwork's technical execution, composition, theme, and emotional impact. It is a collaborative and educational process that offers artists practical feedback to hone their craft, enrich their comprehension, and elevate their abilities.

Criticism evaluates and interprets art, considering personal opinions, aesthetic judgments, and theoretical analyses. It contextualizes artworks within cultural, historical, and social contexts, exploring their conceptual foundations, artistic traditions, and impact on audiences. Through criticism, art is connected to broader conversations about culture, identity, politics, and society, providing diverse perspectives that enhance the public's understanding and appreciation of art.

Critique and criticism are vital in art for fostering dialogue, facilitating learning, and promoting engagement. Critique provides artists with formative feedback from peers or mentors to refine their artistic practices, while criticism allows for thoughtful contemplation and diverse perspectives on artworks. Both processes drive the evolution and adaptation of art, reflecting the interplay betweenindividual creativity and collective cultural expression.

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2.2: Purposes and Benefits of the Classroom Critique

Classroom critiques serve multiple purposes: they provide a platform for students to present their work, receive feedback, and engage in analytical discussions of artistic principles and personal expression. This process enhances the student's ability to critically evaluate art and fosters a community of practice that values constructive criticism and mutual growth. The benefits extend beyond technical improvement, encouraging students to develop a deeper understanding of their artistic goals and the diverse perspectives within the art community.

Roles and Responsibilities

Instructors are responsible for moderating critiques to maintain a respectful and productive environment. They lead discussions, provide professional insights, and assist students in expressing their ideas. Instructors also demonstrate how to give and receive feedback effectively, considering technical, aesthetic, and conceptual aspects.

Students are expected to actively participate, presenting their work openly and engaging with their peers' critiques. Learning to accept feedback gracefully and use it constructively is crucial for student participation.

Key benefits of critique:

Skill Development: Critique fosters critical thinking skills in students by having them articulate observations, interpretations, and evaluations of art, enhancing their ability to appreciate subtle nuances in artwork.

Creative Growth: Constructive feedback helps students identify strengths and areas for improvement in their work, refine techniques, experiment with new concepts, and push creative boundaries.

Artistic Communication: Engaging in critique helps students communicate more effectively about art, express their thoughts and feelings, and foster a deeper understanding of artistic intentions and messages.

Constructive Feedback: A well-structured critique should offer specific, objective, and helpful feedback while providing a safe space for constructive criticism and positive reinforcement. It should avoid personal or dismissive comments.

Community Building: The critique process fosters community, respect, empathy, and student collaboration. It also encourages them to appreciate diverse perspectives and artistic approaches.

Critical aspects for creating a compelling critique:

Creating a Supportive Environment: Establishing a culture of trust and respect is crucial. Participants should feel safe expressing their opinions and open to receiving feedback.

Structured Format: Having a clear structure for critiques, such as the “See-Think-Wonder” method (What do you see? What do you think about that? What makes you wonder?), can aid in maintaining focus and ensuring balanced and productive feedback.

Encouraging Active Participation: All students should be encouraged to participate as critics and artists. Active engagement can clarify the critique process as a collective learning experience.

Fostering Self-Reflection: Encouraging students to evaluate their work promotes self-awareness and personal growth and enables them to develop an internal dialogue about their creative process and artistic choice

Utilizing Diverse Critique Methods: Incorporating various critique methods, such as written critiques, group discussions, and one-on-one feedback sessions, can cater to different learning styles and preferences.

Strategies for Constructive Feedback

Constructive criticism is crucial for artistic growth in art and design education. A supportive environment with trust and respect ensures that participants are open to feedback. Feedback should address strengths and areas for improvement in technique, composition, color use, and theme depth. The goal is to encourage progress and inspire confidence.

Learning not only how to give feedback constructively but also how to receive it is an essential aspect of critiquing art. This involves active listening, asking for clarifications, and reflecting on the feedback received without taking it personally. In this chapter, you will learn practical strategies for integrating constructive criticism into your artistic practice. It highlights the importance of being resilient, open minded, and ethical when receiving feedback. The chapter also stresses the significance of inclusivity in critique sessions, which involves respecting diverse artistic expressions, cultural backgrounds, and personal experiences. It advocates for an environment where all students feel valued and heard.

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2.3: The Process of Evaluating Art

The art critique process is a thoughtful journey that enhances one's appreciation of art. It starts with carefully observing an artwork's details, followed by noting personal reactions, both emotional and intellectual. Next, it closely examines how the artwork is made, including its techniques and materials. This leads to interpreting the artwork's deeper meanings and messages, considering its broader context. The final step is giving feedback, combining detailed observations with personal insights. Through these steps—observing, reacting, analyzing, interpreting, and providing feedback—the critique process helps deepen our connection with art, benefiting viewers and artists alike.

Initial Observation and Response

Art analysis requires a dual approach. Firstly, it involves objectively examining the physical qualities of the artwork, such as its composition, colors, and techniques. This step should be taken without any personal biases interfering and should be described clearly and factually. Secondly, it involves reflecting inward on your emotional and intellectual reactions to the piece. Record your thoughts, feelings, and questions as they arise, as introspection is crucial in capturing your engagement with the artwork. Combining these objective observations with subjective experiences allows for a deeper and more nuanced understanding of the piece. This method leads to a rich analysis beyond simple likes or dislikes, exploring the artwork's broader significance and impact. It is a balanced and direct approach that deepens appreciation and understanding without rushing to judgment.



"Observe That...Wow!" AI generated image, ChatGPT 4.0, by Kristen R. Kennedy

Critical aspects of describing a work of art include:

- **Formal Elements:** Briefly describe how the different visual elements of art, such as color, line, texture, shape, form, space, and composition, interact without analyzing the artwork deeply.
- **Medium and Technique:** Identifying the materials used by the artist (e.g., charcoal, ink, digital media) and the techniques applied (e.g., linework, value shading, layering). This can also include mentioning any notable aspects of the craftsmanship or innovative methods.
- **Subject Matter:** Stating what is depicted or represented in the artwork. This could include describing observable scenes, objects, figures, or abstract compositions.
- **Scale and Size:** Providing information about the physical dimensions of the artwork and its scale in relation to the viewer or its intended display context.
- **Contextual Information**: While primarily focused on observable details, including brief contextual information such as the title of the work, the artist's name, and the date of creation can offer helpful reference points for further discussion.
- **Condition:** Noting the current state of the artwork, including any aspects of construction, preservation, or degradation that might affect its appearance and interpretation.

The descriptive phase creates a shared understanding of the artwork being critiqued. Participants can move beyond superficial reactions by carefully describing the work to engage in a more thorough and meaningful evaluation. They should consider the artwork's aesthetic qualities, technical execution, conceptual depth, and emotional impact. This systematic approach to observation and description is a critical first step in the art critique process, which enables a holistic understanding and

appreciation of the
work in question.

Analyzing Technical Qualities of a Composition

Analyzing technical elements in a work of art, when critiquing and evaluating, involves a detailed examination of the methods, materials, and processes used by the artist to create the artwork. This aspect is crucial as it delves into the 'how' of the artwork—how the artist achieved specific effects, how the choice of materials contributes to the work's overall impact, and how the technical execution supports or enhances the intended message or aesthetic of the piece. When examining a work of art, it is essential to comprehensively analyze its visual, thematic, and technical elements to fully comprehend and appreciate the depth of the work beyond its immediate aesthetic appeal. Art analysis is a critical skill for those studying art history, criticism, and education, as it enables scholars and enthusiasts to uncover the layers of meaning, context, and significance embedded within an artwork.



"Analyze This...hmm!" AI generated image, ChatGPT 4.0, by Kristen R. Kennedy

Critical Aspects of Analyzing Technical Qualities:

- **Visual Analysis:** Examining the visual elements of the art, such as color, line, shape, texture, space, and form. This involves understanding how these elements work together to create the overall visual effect and how they contribute to the work's meaning.
- **Technical Analysis:** Investigating the materials, techniques, and processes used by the artist to create the artwork. This includes looking at the medium (e.g., oil paint, marble), methods of application, and any innovative techniques that contribute to the work's uniqueness.
- **Contextual Analysis:** Considering the historical, cultural, social, and personal context in which the artwork was created. This involves exploring the artist's background, the historical period, artistic influences, and any events or circumstances that may have influenced the creation of the work.
- **Thematic Analysis:** Identifying and interpreting the artwork's themes, symbols, and messages. This includes considering the artist's intentions, the subject matter, and any symbolic elements used to convey deeper meanings or critique societal issues.
- **Intellectual (Objective) Response:** When looking at art, it is important to think about how the artwork connects with the people looking at it. We study what the artwork is trying to do and how it speaks to people through what they see and understand. We want to know how the different parts, the way it is put together, and the techniques used help the people looking at it get involved and understand it. This means we look at symbols, visual comparisons, and things from different cultures to see how the art gets people thinking and reacting. By studying artworks and exploring their different parts, students can learn more about the art's intellectual impact and how it talks to the audience.

Analyzing a work of art is a multifaceted process that deepens one's appreciation and understanding of the artwork. It involves carefully examining the work's visual and technical aspects and exploring its broader contexts and meanings. Through analysis, viewers can engage more deeply with art, gaining insights into the artist's world, the time's cultural landscape, and the work's enduring relevance to contemporary audiences.[73]

Interpreting the Meaning of Artworks

Interpreting the meaning of artworks is a fundamental aspect of art critique and evaluation, encompassing the analysis and understanding of the various elements that make up a piece of art and their integration to convey a message, evoke emotions, or provoke thought. This process involves a comprehensive examination of the artwork's
visual language, including its use of color, form, line, texture, space, and composition, as well as contextual factors such as historical, cultural, social, and personal contexts in which the artwork was created and is viewed. In art critique and evaluation, interpretation plays a crucial role in bridging the gap between the viewer's initial perceptual experience and a deeper understanding of the artwork's underlying meanings, intentions, and significance.



"Let's Interpret That!" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

Critical Aspects of Interpreting the Message in Artworks:

- **Visual Literacy:** The ability to interpret visual components such as line, shape, form, texture, color, space, and overall composition arrangement to understand how these elements interact to convey meaning and insight into an artwork's aesthetic structure.
- **Contextual Factors:** Incorporation of historical, cultural, social, and personal contexts to enrich the interpretation of artworks. This includes knowledge of the period, cultural norms, societal values, and the artist's experiences and intentions that influence its creation.
- **Theoretical Frameworks:** Utilization of various art theories and critical perspectives (e.g., formalism, psychoanalysis, feminism, semiotics) to provide lenses for analyzing and understanding artworks.
- **Emotional Connection:** The ability to emotionally connect with the artwork and empathize with the artist's vision, enhancing the depth of the critique and appreciation.
- **Subjectivity in Art Interpretation:** Recognition of the personal experiences, cultural backgrounds, and individual perspectives that influence the interpretation of art, allowing for diverse interpretations and a richer dialogue around the artwork.
- **Subjective and Objective Response:** Interpreting art involves logic (objective facts) and emotions (subjective response) to fully appreciate and critique art.
- **Dynamic Multifaceted Process:** Art interpretation is viewed as a complex, ongoing process thatconnects visual experiences with deeper insights into the meanings and intentions of art.

Interpreting the meaning of artworks is a complex and multifaceted process essential to art critique and, evaluation. Through developing visual literacy, contextual knowledge, and analytical skills, students can uncover the depths of art's meanings and appreciate its power to communicate, evoke, and inspire.

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2.4: Communicating Feedback Effectively

The critique process serves as a vital tool for artistic development and learning. Feedback in art critiques is essential for learning and growth. This section focuses on how to give feedback that is clear, helpful, and respectful. Our goal is to make critiques beneficial for everyone involved.

Critical Aspects of Giving Feedback:

- **Clear Communication:** Good feedback starts with being transparent and using specific descriptions and art terms when discussing the artwork presented. This helps the artist understand exactly what you are pointing out, whether it is about the color, the shapes, or how the piece is put together.
- **Constructive Criticism:** Feedback should help the artist improve their knowledge and skills about their work. Mention what works well and what could be improved. Offer specific advice on how to make the artwork stronger. Remember to talk about the art, not the artist, to keep the critique focused and professional.
- **Being Respectful:** How you say something is as important as what you say. Be kind and empathetic, recognizing the effort behind the artwork. Consider the artist's background and intentions. Encouraging artists to share their thoughts can make the critique more meaningful and helpful.
- **Dialogue and Growth:** Encouraging conversation is critical. When artists explain their work and respond to feedback, the critique becomes more complex. This dialogue makes the critique a two way exchange, enriching the feedback experience for both the giver and the receiver.



"Giving Feedback" AI generated image, AIgenerated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

Constructive Critique Comments

Effective feedback is crucial in art education. Clear, constructive, and respectful critiques can inspire artists to grow and improve. This section guides you in giving feedback that positively supports learning and development.

Guidelines for balancing positive and constructive critique comments:

1. **Start with Positive Feedback (Highlight Strengths):** Begin the critique by identifying and discussing the artwork's strengths. This could involve praising the artist's use of color, texture, composition, or emotional expression. Highlighting what works well boosts the artist's confidence and sets a positive tone for the critique.
2. **Maintain a Supportive Tone (Encouraging Language):** Recognize the effort and intention behind the artwork. Frame your constructive comments in a way that shows you understand the artist's goals and are offering feedback to help them achieve those goals. Use language that is encouraging and supportive. Phrases like "Have you considered...?" or "What if you tried...?" invite exploration and experimentation without diminishing the artist's current achievements.
3. **Encourage Dialogue (Ask Questions):** Encourage the artist to share their thoughts, intentions, and any challenges they face. This provides valuable context for your critique and makes the artist feel more engaged and respected. Pose questions that prompt the artist to reflect on their work and the feedback. This can help them think critically about their artistic choices

and how they might apply your suggestions.

4. **Leave on a Positive Note (Reiterate Strengths):** Conclude the critique by reiterating some of the artwork's key strengths. This ensures that the artist feels motivated and positive about their work and potential for growth. Express confidence in the artist's ability to incorporate the feedback and continue developing their skills. A simple statement of encouragement can significantly impact the artist's motivation and self-esteem.

By following these guidelines, you can provide balanced and effective feedback that respects and acknowledges the artist's current achievements and guides them toward their potential for improvement.

Objectivity and Subjectivity in Art Critique

In art critique, we often discuss two ways of looking at art: objectivity and subjectivity. Here is a more straightforward explanation of what these terms mean:

Objectivity is when you try to look at art without letting your personal feelings or biases get in the way. It is like being a judge who focuses just on the facts:

- **Skills and Techniques:** Checking if the artwork is made well, using skills correctly.
- **Art Rules:** Looking at how the art uses colors, shapes, and layout according to art principles.
- **Art History:** Consider where the artwork fits art styles or historical movements.

Subjectivity is when personal feelings, opinions, and experiences influence how you see art. It is like seeing art through your lens:

- **Personal Feelings**: How art makes you feel or what it makes you think about.
- **Background and Culture:** Your experiences or culture might affect your understanding of art.
- **Artist's Message:** Trying to figure out what the artist wanted to say with their work, which can be different for everyone.

Looking at art usually involves a mix of both objective and subjective views. Good art critique can appreciate the artist's skill and the formal aspects of the work (objectivity) while also exploring personal reactions and meanings (subjectivity). When talking about art, it is helpful to recognize both the technical side of how it has been made and the personal side of how it speaks to each of us differently.

Critical Aspects in Art Critique:

- **Being Open:** It is essential to know your preferences and biases and be open to different ways of seeing art.
- **Listening to Others:** Hearing different opinions can help you see art in new ways, mixing objective facts with personal feelings.

Constructive Feedback vs. Destructive Criticism

In the context of an art critique, constructive and destructive feedback serve distinctly different purposes and have markedly different impacts on the artist receiving the feedback. Understanding the differences between these two types of feedback is crucial for fostering a supportive, productive environment that encourages growth and creativity.

Constructive Feedback: Feedback provides positive, actionable advice that helps artists improve their work.

It is characterized by:

- **Specificity:** Rather than vague comments, constructive feedback focuses on specific aspects of the artwork, offering clear examples of what works and suggestions for improvement.
- **Balance:** It includes positive reinforcement of what is effective in the artwork and polite suggestions for areas of improvement, ensuring the artist feels valued and understood.
- **Respect and Empathy:** Constructive feedback is delivered with respect and empathy, acknowledging the effort and intention behind the artist's work
- **Focus on Growth:** The primary goal of constructive feedback is to support the artist's development, encouraging them to explore new techniques, perspectives, and ideas.

Destructive Feedback: On the other hand, it can be damaging and discouraging. It is characterized by:

- **Negativity:** Destructive feedback often focuses solely on the negative aspects of an artwork without offering any positive reinforcement or suggestions for improvement.
- **Vagueness:** It tends to be vague and does not provide specific examples or ways to improve, leaving the artist confused about how to proceed.
- **Disrespectful Tone:** Delivered with a tone that can be harsh, dismissive, or condescending, destructive feedback fails to acknowledge the artist's effort or potential for growth.
- **Discouragement:** Instead of fostering growth, destructive feedback can demoralize artists, potentially stifling their creativity and willingness to take risks.

In short, constructive feedback is excellent for helping artists develop and feel supported, while destructive feedback can stop their growth and hurt their confidence. Giving good feedback means finding a balance between honest critiques and offering encouragement.

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2.5: Methods for Evaluating Art

The study of art involves various methods that help us understand, interpret, and appreciate art sincerely. From observing closely with the "See, Think Wonder" method to analyzing artwork in detail with Feldman's Four Step Critique, these approaches offer different ways to explore art. They help us see beyond the surface, uncovering the stories, emotions, and ideas behind each piece. By learning these methods, we gain the skills to connect more profoundly with art, enhancing our appreciation and allowing us to discover the rich meanings that art brings to our lives. This introduction will lead you through the essential methods used in evaluating art, providing you with the critical tools to engage with art more meaningfully.

Emotional Meaning in Art

Art is a powerful way to express and explore emotions. Artists investigate how their work connects to their feelings and experiences and how it might affect viewers:

- Personal Connection: Reflecting on the personal experiences and emotions in their art.
- Emotional Impact: Thinking about how their art makes themselves and viewers feel.
- Use of Symbols: They use symbols and metaphors to express complex ideas.
- Telling Stories: Assessing how well they convey stories or messages that emotionally connect with people.

Self-evaluation is crucial for artists wanting to grow personally and professionally. By assessing their technical skills and the emotional depth of their work, artists gain insights into their creative expression and its impact. This reflective practice improves their abilities and ideas and makes their art more meaningful and authentic to themselves and their audience.

"See Think Wonder" Method for Observing Art

The "See Think Wonder" method, as the J. Paul Getty Museum advocates, encourages students to engage with art through observation, interpretation, and inquiry. Initially, students are instructed to "See" by closely observing an artwork and noting the visible details without making judgments. This step emphasizes the importance of acknowledging every element of the piece. Following this, students are asked to "Think" about what they have observed. This involves making educated guesses about the artwork, including its possible meanings, the emotions it evokes, or the artist's intentions. Finally, the "Wonder" phase allows students to express curiosity, posing questions about the artwork's context, creation process, or impact on viewers. This method enhances visual literacy and cultivates a habit of thoughtful questioning and exploration.

“The Four-Step Critique Method

Edmund Feldman's "Four Step Critique Method" offers a systematic approach to art criticism, breaking down the process into four distinct phases. The first step, "Description," asks students to articulate what they see in the artwork, including its subject matter and the use of elements such as line, shape, and color. Moving to the "Analysis" phase, attention shifts to how the artwork is organized, with students examining the application of design principles like balance, rhythm, and emphasis. The "Interpretation" step encourages students to speculate about the underlying meanings or messages of the artwork, considering the artist's possible intentions and the work's emotional or symbolic dimensions. Finally, "Judgment" allows students to evaluate the artwork's effectiveness, aesthetic value, or significance within a cultural or historical context. This systematic critique process not only sharpens analytical skills but also deepens students' appreciation for the multifaceted nature of art.

Self-Evaluation Techniques in Art

Self-evaluation is vital for artists to reflect on their growth and creative path. This process helps artists become more aware of themselves and their work, encouraging them to keep learning and evolving. Artists analyze their art and experiences, paying attention to their skills and the deeper meanings behind their creations. This is not just about judging technical skills but about understanding the emotions, ideas, and cultural influences shaping their art.

Artists can use checklists to evaluate their skills in areas such as:

- Handling of Medium: How well they use their chosen art materials.
- Composition and Design: Their ability to effectively arrange elements in their art.
- Color Use: Understanding and applying color to enhance their work.
- Idea Development: How they develop and express ideas through art.
- Critical Thinking: The ability to critique their and others' work to better understand art.
- These checklists help artists identify what they are good at and where they can improve, setting goals for growth.

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2.6: Conclusion

The Art Critique is an indispensable tool in art education, offering a dynamic forum for learning, growth, and community building. It fosters an environment where students can develop their analytical skills, enhance their understanding of diverse artistic perspectives, and refine their own artistic practices. Through structured critique sessions, students learn to articulate their thoughts coherently, listen actively, and engage in constructive dialogue, all of which are crucial for their professional and personal development. By mastering the art of critique, both in giving and receiving feedback, students are prepared to engage deeply with the art world, gaining insights into different artistic processes and philosophies. They are equipped with the critical skills necessary to navigate their creative journeys, enabling them to produce more thoughtful and impactful work. Moreover, these skills extend beyond the classroom, empowering students to contribute meaningfully to the broader artistic community and fostering a culture of continuous improvement and mutual respect.

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2.7: Practical Exercises

Discussions, exercises, and projects are vital for developing observational skills, applying theoretical knowledge, and fostering creativity. They provide structure and challenge, helping students gain practical experience and confidence while building a unique personal style in their art.

Self-Evaluation Critique Worksheet

Complete the following self-evaluation form for one of your finished works of art. Be honest and critical when evaluating your own artwork.

Name:

Date:

Artwork Title:

Artwork Medium:

Instructions: Reflect on your artwork and answer the following questions honestly and critically. This self-evaluation worksheet assesses your artistic process, techniques, and conceptual development.

1. **Concept and Intent:**
   - What was the central concept or idea you wanted to convey through this artwork?
   - Did you successfully communicate your intended message or theme? Why or why not?
   - How did you approach conveying your concept through visual elements and composition?
2. **Composition and Design:**
   - Evaluate the overall composition of your artwork. Is it balanced, dynamic, or chaotic? Explain.
   - How did you use line, shape, color, texture, and space to enhance the composition?
   - Did you consider design principles such as balance, contrast, rhythm, and emphasis? Provide examples.
3. **Technique and Execution:**
   - Reflect on the technical aspects of your artwork. How proficient were you in managing the chosen medium?
   - What techniques did you use to achieve desired effects or textures?
   - Were there any technical challenges you encountered during the creation process? How did you address them?
4. **Evaluate your Artwork:**
   - Step back and objectively assess your artwork. What are its strengths and weaknesses?
   - Consider aspects such as craftsmanship, creativity, originality, and innovation.
   - How does your artwork compare to your initial vision or intention? Discuss any deviations and their significance.
5. **Emotional and Intellectual Impact:**
   - Reflect on the emotional and intellectual response your artwork evokes
   - What emotions or thoughts do you hope viewers experience when engaging with your artwork?
   - Did you achieve the intended impact? How do you know?
6. **Context and References:**
   - Did you draw inspiration from specific artists, movements, or cultural references? Explain their influence on your artwork.
   - How does your artwork contribute to or challenge prevailing artistic trends or conventions?
7. **Future Development:**
   - Based on your self-evaluation, what areas do you want to improve or develop in future artworks?
   - How will you incorporate feedback and lessons from this critique into your artistic practice
   - What new techniques, concepts, or themes do you wish to explore in your next project?

Conclusion: Reflect on the overall experience of creating this artwork and engaging in self-evaluation.

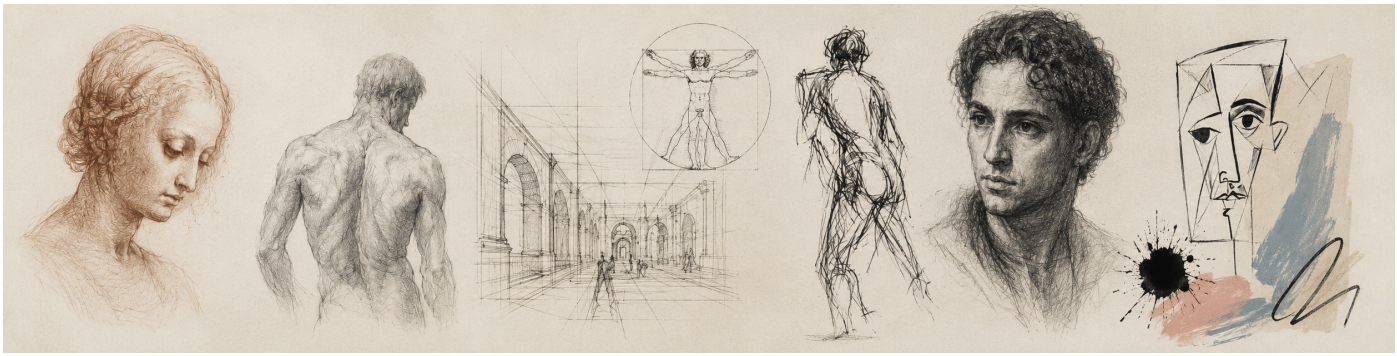
Consider how this process contributes to your growth as an artist and thinker.

Additional Notes (optional): Jot down any additional reflections, insights, or questions that arise during the self-evaluation process on a separate sheet of paper.

1. Summary Questions for Self-Critiquing Artwork:
2. What was my intention or concept behind creating this artwork?
3. How effectively did I execute my ideas through the chosen medium and techniques?
4. What are the artwork's strengths, and how do they contribute to its overall impact?
5. What are the weaknesses or areas for improvement in the artwork?
6. How does the artwork reflect my personal style, interests, or artistic growth?
7. What have I learned from creating this artwork, and how will it inform my future artistic practice?
8. How will I address any shortcomings identified in this self-critique?

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3: ART MOVEMENTS AND THE INFLUENCE OF DRAWING



Learning Objectives

- **Identify** key drawing media and distinguish dry and wet techniques, from charcoal and graphite to ink and collage.
- **Analyze** how artists like Leonardo da Vinci and Albrecht Dürer used drawing as investigation and preparation.
- **Examine** how Pablo Picasso and Georges Braque fractured form in Cubism.
- **Interpret** abstraction through works such as Theo van Doesburg's *Composition VIII (The Cow)*.
- **Explain** Surrealist automatism as defined by André Breton.
- **Compare** historical and contemporary drawing practices across movements.
- **Apply** Cubist and Surrealist strategies to create imaginative, movement-informed drawings that demonstrate structural awareness and expressive intent.

Introduction

Drawing has played a vital role in the development of art across cultures, time periods, and major artistic movements. From Renaissance studies of anatomy and perspective to the expressive marks of modern and contemporary art, drawing has served as both a foundational skill and an experimental process. Artists have used drawing to observe the world, plan larger works, explore ideas, challenge traditions, and develop new visual languages.

In this chapter, students will examine how drawing influenced key art movements and how artists used line, value, gesture, composition, abstraction, and mark-making to reflect changing ideas about culture, identity, perception, and expression. By studying historical and contemporary examples, students will gain a deeper understanding of drawing as more than preparation, rather, as a powerful, independent art form that continues to shape artistic innovation.

3.1: A Brief Introduction to the History of Drawing

3.2: 20th Century Modern Art Movements- Cubism

3.3: 20th Century Modern Art Movements - Surrealism

3.4: Contemporary Directions in Drawing

Banner image: "Generate banner image for 'Art Movements and the Influence of Drawing'" (Prompt), ChatGPT, OpenAI, (date), **https://chat.openai.com**. **Copyright status:** No copyright claimed (U.S.); AI-generated work.

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3.1: A Brief Introduction to the History of Drawing

Learning Objectives

By the end of this chapter, students will be able to:

- **Identify** major dry and wet drawing media, including graphite, charcoal, chalk, pastel, crayon, pen and ink, brush and ink, paper, erasers, collage, and paper sculpture.
- **Explain** how drawing has functioned historically as both a preparatory process and an independent art form.
- **Compare** the visual effects, handling qualities, and expressive possibilities of different drawing materials and surfaces.
- **Analyze** selected historical and modern drawings in relation to medium, technique, mark-making, value, texture, and artistic purpose.
- **Describe** how artists use drawing to record observation, develop ideas, communicate emotion, and experiment with materials across time and cultures.

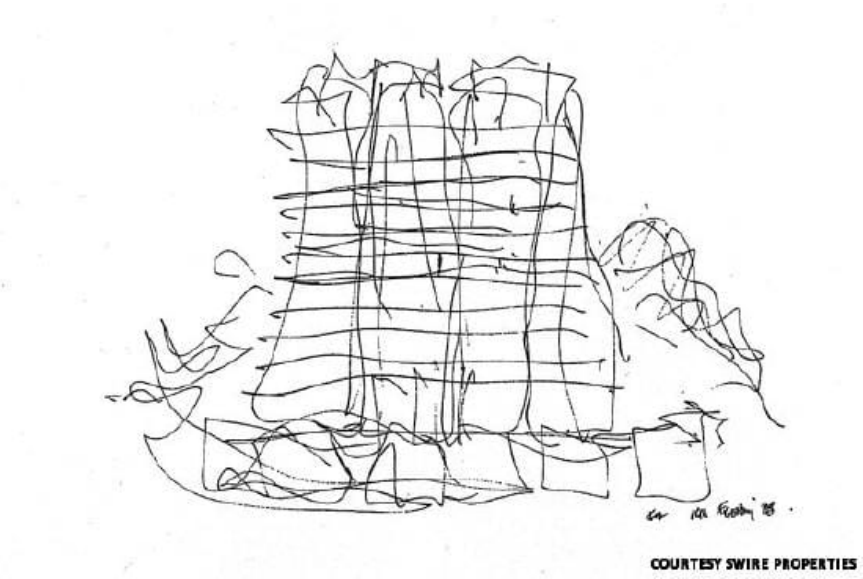
Drawing

For centuries charcoal, chalk, graphite and paper were adequate tools to launch some of the most profound images in art. Leonardo da Vinci's *The Virgin and Child with Saint Anne and Saint John the Baptist* wraps all four figures together in what is essentially an extended family portrait. Da Vinci draws the figures in a spectacularly realistic style, one that emphasizes individual identities and surrounds the figures in a grand, unfinished landscape. He animates the scene with the Christ child pulling himself forward, trying to release himself from Mary's grasp to get closer to a young John the Baptist on the right, who himself is turning toward the Christ child with a look of curious interest in his younger cousin.



Leonardo da Vinci, The Virgin and Child with St. Anne and John the Baptist, c. 1499-1500 or c. 1506-8, charcoal, black and white chalk on tinted paper mounted on canvas, 55.7 x 41.2". PD-US

The traditional role of drawing was to make sketches to plan the compositions that would finally be made manifest as paintings, sculpture or even architecture. Because of its relative immediacy, this function for drawing continues today. A **preliminary sketch** by the contemporary architect Frank Gehry captures the complex organic forms of the buildings he designs.



Taken on April 18, 2012, Some rights reserved 準建築人手札網站 Forgemind ArchiMedia | Frank Gehry – Opus Hong Kong 香港豪宅

Types of Drawing Media

Dry media includes charcoal, graphite, chalks and pastels. Most of these drawing media are made by combining **pigment** (the color source from materials like ground charcoal or minerals) with a binder which allows it to be formed into a stick or suspended in a liquid (for wet media like ink), and that let it adhere to the surface of paper. Each of these mediums gives the artist a wide range of mark-making capabilities and effects, from thin lines to large areas of color and tone. The artist can manipulate a drawing to achieve desired effects in many ways, including exerting different pressures on the medium against the drawing's surface, or by erasure, blotting or rubbing.

Artists use drawing in a number of ways. In art school, **gesture drawing** – quick, big movements that develop hand/eye coordination – is a standard. Artists often use similar quick drawings as preliminary sketches to capture the images they will further refine in a finished painting, sculpture or other work. Sometimes artists make finished drawings that are collectable pieces of art in their own right.

This process of drawing can instantly capture the sense of character in an image. From energetic to subtle, the immediate and unalloyed spirit of the artist's idea are apparent in the simplest works. You can see this in the self-portraits of two German artists: Kathe Kollwitz and Ernst Ludwig Kirchner.



Kathe Kollwitz, Self-Portrait, 1933, charcoal on brown laid Ingres paper, 47.7 x 63.5 cm, National Gallery of Art. PD US http://www.nga.gov/content/ngaweb/Co...page.8139.html

Kollwitz was a German artist of the twentieth century. She was the first woman to be elected to the Prussian Academy of Arts. Her work records the suffering of common people, especially mothers, after WWI and II. Kollwitz' work in this self-portrait shows how expressive charcoal can be with an economy of means such as the quick gestures with which she has drawn her sleeve.

Wounded during the First World War, Kirchner's '*Self-Portrait Under the Influence of Morphine*' from about 1916 presents us with a nightmarish vision of himself wrapped in the fog of opiate drugs. His hollow eyes and the graphic dysfunction of his marks attest to the power of his drawing.



Ernst Ludwig Kirchner, 'Self Portrait Under the Influence of Morphine', around 1916, ink on paper

Graphite media includes pencils, powder or compressed sticks. Each one creates a range of **values** – or range of tones from light to dark suggesting light and shadow – depending on the hardness or softness inherent in the material. Hard graphite tones range from light to dark gray, while softer graphite allows a range from light gray to nearly black. James Ward captures the texture of this old tree using line, hatching, cross-hatching and areas of smudged shadow.



James Ward, an Old Oak Tree, n.d., graphite on medium, smooth, cream wove paper, 5.39 x 7.76”, Yale Center for British Art. PD US IgGeQ57T_CImmQ at Google Cultural Institute

Artists buy graphite pencils according to hardness – B suggests a level of softness which allows for very dark darks while HB or H usually indicates a very hard “lead” and a sharper, thinner, grayer line quality. Graphite is a naturally occurring form of carbon that was mined but now is extracted from various ores. Mixed with clay (the **binder**) and encased in a wooden tube it became the drawing medium we know today. As with the other dry media we will discuss, the higher the content of the **binder** the harder or less amount of **pigment** will be left behind on the **support** (paper or other material being drawn upon).

Metalpoint

Metalpoint was historically used in much the same way graphite or pencils are today. Some contemporary artists still work in metalpoint, but it is not common. During the Renaissance artists like Fra Fillippo Lippi made drawings using metalpoint on a prepared surface. The **support,** or drawing surface, must be covered with a **ground** – a preparation made in the Renaissance of bone ash, glue, and white pigment in water. Other pigments can be added to give the surface a pale color like pink or, as in this case, ochre (yellowish brown). The metal – usually a silver wire encased in wood like the graphite in a pencil – would be drawn over the dry surface of the support leaving traces of the metal behind. Silver tarnishes and darkens when exposed to the light, and it does on paper as well. The big issue was erasing – this could only be done by painting over the image with the ground and starting again.



Filippino Lippi, Standing Male Figure, ca. 1480, soft metalpoint, highlighted with white gouache (some touches of black chalk probably added by later hand), on ochre prepared paper, 6 7/8 x 2 15/16", MET. This file is made available under the Creative Commons CC0 1.0 Universal Public Domain Dedication. http://www.metmuseum.org/art/collection/search/335191

Charcoal

Charcoal, perhaps the oldest form of drawing media, is made by simply charring wooden sticks or small branches, called **vine charcoal**, but is also available in a mechanically compressed form. Vine charcoal comes in three densities: soft, medium and hard, each one handling a little differently than the other. Soft charcoals give a more velvety feel to a drawing. The artist doesn't have to apply as much pressure to the stick in order to get a solid mark. Hard vine charcoal offers more control but generally doesn't give the darkest tones. Compressed charcoals give deeper blacks than vine charcoal, but are more difficult to manipulate once they are applied to paper.



Left: vine charcoal sticks. Right: compressed charcoal squares.

Charcoal drawings can range in value from light grays to rich, velvety blacks. A charcoal drawing by American artist Georgia O'Keeffe is a good example.



Georgia O'Keeffe, Drawing XIII, 1915, Charcoal on paper, 24 3/8 x 18 1/2 in., MET PD US

Chalk

Artists can get a full range of color from chalk, pastel, and crayon. Chalk comes primarily from finely textured stone that can be combined with binders like clay. Red chalk like that Michelangelo used to create his study for the Libyan Sibyl on the Sistine Ceiling would have been made of iron oxide and clay. Artists often use a touch of white chalk or paint to create highlights in drawings in other mediums. Chalk is not as widely used today as it was in Michelangelo's day, but can still be found. Other varieties of chalk are black, made of a composite of carbon and clay, and the traditional white chalk made of calcite or calcium carbonate.



Michelangelo, Study for the Libyan Sibyl, ca. 1510. Red chalk on paper, MET. Public Domain.

https://www.metmuseum.org/exhibition...7/michelangelo

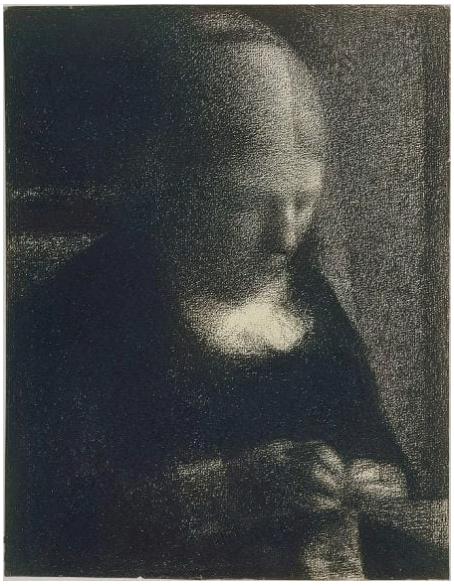
See the above link for a discussion of this image by a curator at the MET.

Crayon

Crayon and Pastels are essentially made of pigment combined with a waxy or greasy binder and usually compressed into stick

form for better handling. With these a full range of hues (colors) becomes possible. Crayons use a binder of wax and oil – artists' crayons come in a wider range than childrens' crayons and they are a little more dense, but the idea is the same. Because the binder is more substantial crayon is less easily blended than other media. A crayon with a creamier consistency that is blendable is called oil crayon or oil pastel. And the **conté crayon**, invented in 1795 by Nicolas-Jacques Conté, was created from a combination of clay and graphite in response to the shortage of graphite during the English blockade of France during the Napoleonic Wars.[1] Conté crayons were relatively cheap to manufacture and could be made in various degrees of hardness. Today conté crayons come in a variety of colors besides black including red and gray.

Georges Seurat, the inventor of the pointillist technique, used conté crayon on paper with a very raised "**tooth**" – or surface texture – to approximate his dot technique in drawing. The waxy crayon sits on the elevated weave of the paper leaving the valleys white creating a kind of automatic dot screen.



Georges Seurat, Embroidery, the Artist's Mother, 1882-83, conte crayon on Michallet paper, 12 5/16 x 9 7/16 in. MET PD-US
http://www.metmuseum.org/art/collection/search/334652

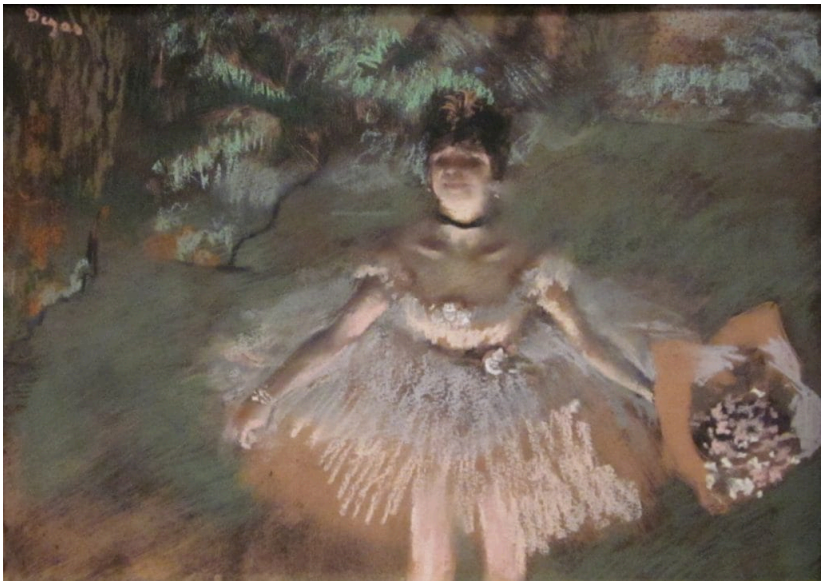
Pastels

Pastels are like very soft chalk that come in a huge variety of colors. They are characterized by leaving soft, subtle changes in tone or color and give the effect of paint in many cases because of the possibility of blending. Pastel pigments allow for a resonant quality that is more difficult to obtain with graphite or charcoal. Picasso's *Portrait of the Artist's Mother* from 1896 emphasizes these qualities.



Pablo Picasso, Portrait of the Artist's Mother, 1896, pastel on paper, Museo Picasso, Barcelona. PD US

You can see where Picasso has blended the pastel in her skin areas especially. It looks very much like an oil painting, but if you look closely at the hair that brushes her neck in back you can get a sense of the soft, dry chalky pigment going down on the paper surface. Paper used with pastels usually has more tooth, sometimes resembling velveteen with tiny hairs that allow the dry pigment to sit between them. Modern pastels are usually fixed with something like a spray-on acrylic to hold the pigment in place.



Edgar Degas (French, 1834–1917). Dancer Onstage with a Bouquet, c.1876. Pastel over monotype on laid paper. Plate: 10 5/8 × 14 7/8 in. Private collection. PD-US; image taken from http://www.huffingtonpost.com/entry/...b0c3ef5217b69a with credit to MoMA

Degas used pastels to create soft, painterly images, especially of dancers. The Phillips Collection has an informative short essay on his process here: http://blog.phillipscollection.org/2011/12/20/degas-and-pastels-part-i/



Clementina, 'Pastels'

More recent developments in dry media are **oil pastels**, pigment mixed with an organic oil binder that deliver a heavier mark and lend themselves to more graphic and vibrant results. The drawings of Beverly Buchanan reflect this. Buchanan was an African-American artist whose work celebrates rural life of the south centered in the forms of old houses and shacks. The buildings stir memories and provide a sense of place, and are usually surrounded by people, flowers and bright landscapes. She also creates sculptures of the shacks, giving them an identity beyond their physical presence.



Beverly Buchanan, Ferry Road Shacks, 1988, Oil Pastel on Paper, 38″ x 50″. Courtesy The Estate of Beverly Buchanan, Jane Bridges

Drawings are also done in wet media. It is the linear quality of the work that determines its genre (drawing) even though the media is more like paint than pencil.

Wet Drawing Media

Pen and Ink

Drawings are also often done with a pen and ink. The ink again uses pigment, both colored and black, but suspended in a liquid medium. Sometimes gum arabic – the hardened sap of the acacia tree – is added to help with adhesion and viscosity. Many different cultures and throughout different periods in history pen and ink drawings have served to capture quick impressions of a scene or put down an artists initial ideas about a larger and more complex work. Some ink drawings are finished compositions in their own right.

Pen nibs are the point of the pen; metal pen nibs like those used today have been around for a relatively short time – only since the 19th century. Earlier versions of pens used things like reeds with one end sharpened to a point, or a bird's quill similarly sharpened. More technical drawings are made today by a tool known as a rapidograph pen. Here the metal points allow ink to flow through them onto the paper. They come in a variety of thicknesses allowing for lines of varying widths.

Brush and Ink

Soft pointed brushes are also used to make drawings with ink. The artist's dexterity with the brush allows for the variety in width of line. Drawings made with brush and ink is a tradition in the East in particular.



Bird bathing, Ten Bamboo collection of Calligraphy and Painting, vol. 5 and 6 (birds), leaf 11, ed. Hu Zhengyan, China, Nanjing, 1633, woodblock print of ink drawing. Photo: Daderot, This file is made available under the Creative Commons CC0 1.0 Universal Public Domain Dedication

Paper and Erasers

Paper itself can be used to make drawings – or at least very linear images. Erasers also function in the drawing process for many artists. One artist, Robert Rauschenberg, made an entire "painting" or "drawing" with an eraser. We will see him explain it himself in a video in class.



A YouTube element has been excluded from this version of the text. You can view it online here: https://boisestate.pressbooks.pub/arthistory/?p=95

Papermaking has been around for literally hundreds of years. Historically it is traced back to 105 CE when Cai Lun, an official with the Han Dynasty in China, made paper with natural fibers and old fishing nets. From China it spread by way of the Silk Road to

the Islamic world, and by way of the Crusaders, most likely, to the West.

Not surprisingly, the Kingdoms of Northern Spain in the 12th century were the first European areas to develop papermaking of their own, probably because of the Islamic heritage in that country. In Italy by the 13th century paper was made using rags, a rigid wire mold and gelatin sizing.[2]

Today papermaking is practiced by artists as a discrete artform. Necessary is some method of pulping organic rag material which is then poured onto the wire mesh frame molds and stacked to dry. The molds are called “deckles” and the word is then used to describe the uneven end that is characteristic of hand-made paper.



The vatman about to dip a paper mould into the vat. From the Encyclopédie of Diderot, 1751-1777. PD US accessed 8/23/17: http://www.wovepaper.co.uk/background.html

Commercial papers are sold today by weight. 500 sheets of paper are called a ream; 500 sheets of a good, heavyweight paperstock weighs more than 500 sheets of a cheaper copy paper stock and costs accordingly. Good paper for wedding invitations and the like might be made on 100 lb. stock while copy paper is about 60 lb. or less.

Good quality paper is thick and holds up well to various wet media. It can also be used to create paper sculpture, a popular illustrative medium. Here are a few examples of the kind of work being done with – as opposed to on – paper.

Collage

Paper itself can become a drawing medium. Picasso and Matisse pioneered the “**papier collé**”, or collage, in the early 20th century. In the middle of the 20th century artists like Romare Bearden, an early member of the Harlem Renaissance, used cut and pasted papers in a particularly expressive way to record the experience of African-American culture.



Romare Bearden, Spring Way, 1964, collage on paperboard sheet, 6 5/8 x 9 3/8" Smithsonian American Art Museum. americanart.si.edu/collections/rights/ Taken on March 4, 2010 Some rights reserved

Paper Sculpture

Paper itself can be the drawing medium. Paper, manipulated, glued, and sometimes painted has been a popular medium for illustration and gallery art. In this example, individual pieces of a heavy hand-made paper that could withstand soaking in water were cut out, bent and shaped, then pasted down on a black surface to create a Surrealist-inspired image for an album cover for a string quartet.



Muffet Jones, illustration for the Naumburg Foundation. Courtesy the artist

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1 https://en.wikipedia.org/wiki/Cont%C3%A9
2 http://www.wovepaper.co.uk/background.html

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3.2: 20th Century Modern Art Movements- Cubism



Learning Objectives

- **Identify** Cubism as a major 20 th-century art movement and describe how Picasso, Braque, and other artists challenged traditional perspective and realism.
- **Analyze** how Cubist artists used multiple viewpoints, geometric simplification, fractured planes, and shallow space to represent form and perception.
- **Explain** how abstraction can simplify, reinterpret, or transform observed reality into a more imaginative visual structure.
- **Apply** Cubist drawing strategies by breaking a subject into facets, planes, values, shapes, and contrasting tones.
- **Create** an original Cubist-inspired drawing or collage that demonstrates visual balance, movement, rhythm, value contrast, and "new ways of seeing."

Introduction: Cubism and the Practice of Drawing

Cubism changed the way artists understood and represented form, space, and perception. Rather than drawing objects from a single fixed viewpoint, Cubist artists such as Pablo Picasso and Georges Braque explored multiple angles at once, breaking subjects into planes, facets, and geometric shapes. For drawing students, Cubism offers a powerful way to move beyond copying what is seen and begin analyzing how forms are constructed, simplified, rearranged, and re imagined.

In the practice of drawing, Cubism encourages artists to think of the subject as an arrangement of shapes, values, edges, and spatial relationships. A portrait, still life, or interior space can be fractured, shifted, layered, and reconstructed to create a more dynamic visual experience. This approach challenges traditional perspective and realism while strengthening core drawing skills such as observation, composition, value contrast, mark-making, and abstraction.

For intermediate drawing students, studying Cubism provides an opportunity to experiment with "new ways of seeing." By simplifying forms into geometric structures, using contrasting values, and exploring multiple viewpoints, students can create drawings that are both analytical and expressive. Cubism reminds us that drawing is not only a method for recording appearances—it is also a creative process for investigating perception, structure, and visual invention.

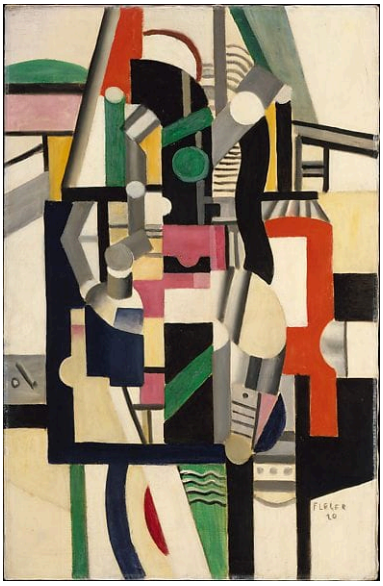
Cubism

https://www.metmuseum.org/toah/hd/cube/hd_cube.htm

https://www.tate.org.uk/art/art-terms/c/cubism

Cubism was one of the most influential visual art styles of the early twentieth century. It was created by Pablo Picasso (Spanish, 1881–1973) and Georges Braque (French, 1882–1963) in Paris between 1907 and 1914. The French art critic Louis Vauxcelles coined the term Cubism after seeing the landscapes Braque had painted in 1908 at L'Estaque in emulation of Cézanne. Vauxcelles called the geometric forms in the highly abstracted works "cubes." Other influences on early Cubism have been linked to Primitivism and non-Western sources. The stylization and distortion of Picasso's groundbreaking *Les Demoiselles d'Avignon* (Museum of Modern Art, New York), painted in 1907, came from African art. Picasso had first seen African art when, in May or June 1907, he visited the ethnographic museum in the Palais du Trocadéro in Paris.

The Cubist painters rejected the inherited concept that art should copy nature, or that artists should adopt the traditional techniques of perspective, modeling, and foreshortening. They wanted instead to emphasize the two-dimensionality of the canvas. So they reduced and fractured objects into geometric forms, and then realigned these within a shallow, relief-like space. They also used multiple or contrasting vantage points.



Abstraction

Cubism is a form of abstraction. Many students when asked the question "do you understand abstract art?" answer that they do not. A second question is then posed, "do you like abstract art?" and the same students often answer no as well. I explain that like many things in life, if you study the subject and have a general understanding of the "Ws," (who, what, where, when, and why) you may come to appreciate it. That certainly pertains to modern art of the 20th Century. Why was Dada art created? Without the context of the First World War as a backdrop, we may not understand at all this approach to art. However, with the context of the time considered, it makes begins to make sense.

Abstraction in art can be a simplification. Consider the large published scientific article. With what does it begin? An Abstract that condenses the article into the most salient points. It can also be so with abstract art where the artist sees the world and abstracts from reality presenting an imaginative vision of that reality. We have the need to be creative, and when creating art that records only what we see we become bored. Why create what we see? We can use our eyes for that. The Ancient Greeks worked hard to create realistic, life-size images of Koure and Kouros (idealized men and women). They reached that goal with the landmark sculpture Kritios Boy, yet, in about a generation, they began lawfully distorting the human body by evidence of the Riace bronzes and other works of that period. The Riace bronzes go beyond human through idealization and subtle exaggeration. The stylistic formula for the Riace bronzes and much of the Greek Classical and Hellenistic sculpture is attributed to Polykleitos and Pheidias.

http://www.getty.edu/art/collection/artists/3266/polykleitos-greek-active-460-415-bc/

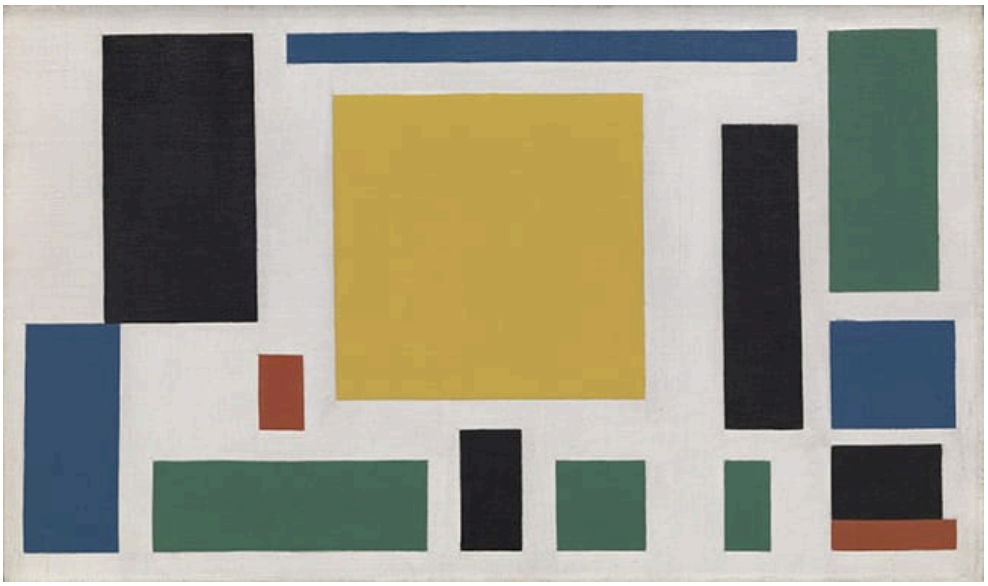
https://www.theacropolismuseum.gr/en/content/kritios-boy-and-severe-style

https://www.bbc.com/news/world-europe-25468964



https://www.moma.org/interactives/exhibitions/2012/inventingabstraction/?work=207

https://www.tate.org.uk/art/artists/theo-van-doesburg-1017



Theo van Doesburg, *Composition VIII (The Cow)*, 1918, oil on canvas, 37.5 x 63.5 cm, (MoMA)

Theo van Doesburg's *Composition VIII* consists of just fourteen rectangles. One nearly perfect yellow square in the center is surrounded by thirteen rectangles of different proportions: four green, three blue, four black, and two red. They are scattered evenly across the surface, not overlapping (although two pairs abut), and are carefully aligned with the edges of the rectangular white canvas. This seems to be a good, and fairly early, example of what is called "abstract art," art without any subject matter or visual resemblance to actual objects in nature.

In what appears to be a ludicrous parenthetical statement, however, the title also declares the work to be a cow. And indeed, there are a number of preliminary studies by van Doesburg that may justify that subtitle.



Top left: Theo van Doesburg, *Study for Composition (The Cow)*, 1917, pencil on paper, 11.7 x 15.9 cm (MoMA); top right: Theo van Doesburg, *Study for Composition (The Cow)*, 1917, pencil on paper, 11.7 x 15.9 cm (MoMA); bottom: Theo van Doesburg, *Composition (The Cow)*, 1917, gouache, oil, and charcoal on paper, 39.4 x 58.4 cm (MoMA).

One graphite drawing is immediately recognizable as a cow or bull grazing head down in a field, despite its sketchy execution and the simplification of its muscular contours. Another graphite drawing squares off those contours; the cow's hip and thigh muscles are simplified into a block, and the rear leg is straightened into an elongated peg. A painted study continues this squaring off process. The head is now composed of a few rectangles: a broad forehead in purple, a black snout terminating in a nested red band, and a yellow antenna-like vertical suggesting an ear.

Now it is possible to see *Composition VIII* as a cow as well. The central yellow square is a massive, weighty ribcage, and the black rectangle on the left is a hip, with the blue and red below representing two legs. In the lower right is a tripartite head: blue forehead, black snout, and red mouth/nostrils. The title is appropriate after all; at first sight what we see is just an abstract "composition" of colored rectangles, but hidden within is a cow.

The above highlighted areas by authored By Dr. Charles Cramer and Dr. Kim Grant (full article accessed by using link below)

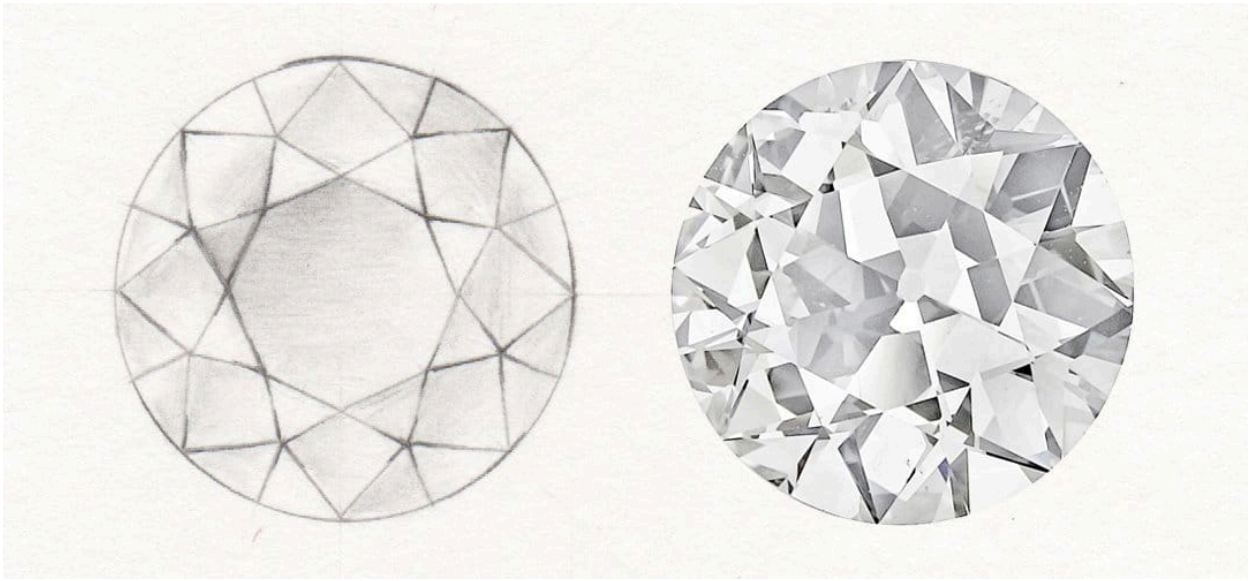
https://www.khanacademy.org/humanities/art-1010/cubism-early-abstraction/de-stijl/a/de-stijl-part-ii-near-abstraction-and-pure-abstraction



Visualizing Cubism

There are several helpful ways to look at creating an imaginative abstract drawing inspired by Cubism. Imagine that the form you wish to draw is simplified into facets, planes and surfaces each catching light differently. Each may have its own value. Gradations in tones may be added and contrast, by allow the lighter side of the facet, or plane, to be placed next to a darker side of a plane. This creates a shimmering effect like a mosaic, or a cut gemstone. Below are examples of cut gemstones and you will see the light effects on the many facets. Each facet is on a plane catching light in a unique fashion.



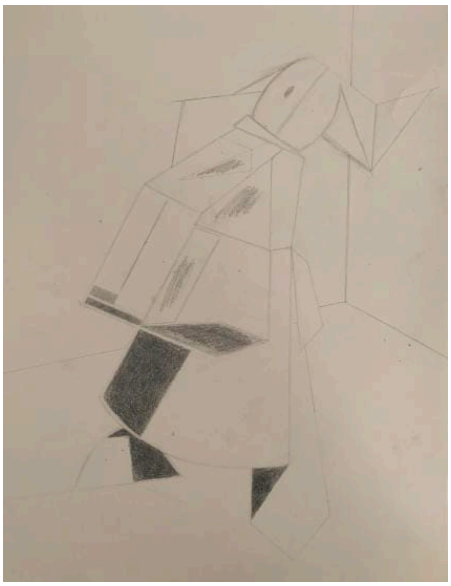


Another way of looking at Cubism is to consider what happens when a mirror is cracked and you look at your subject in that mirror. The image is distorted in a way that separates the whole image into shapes shifted in various directions creating a unique image quite similar to the drawings and paintings we sometimes see in Cubism.

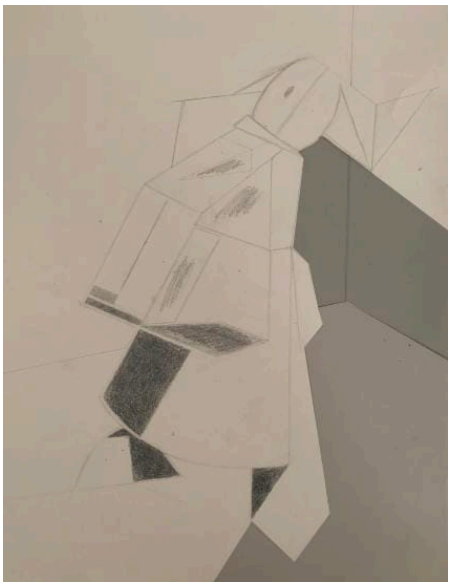


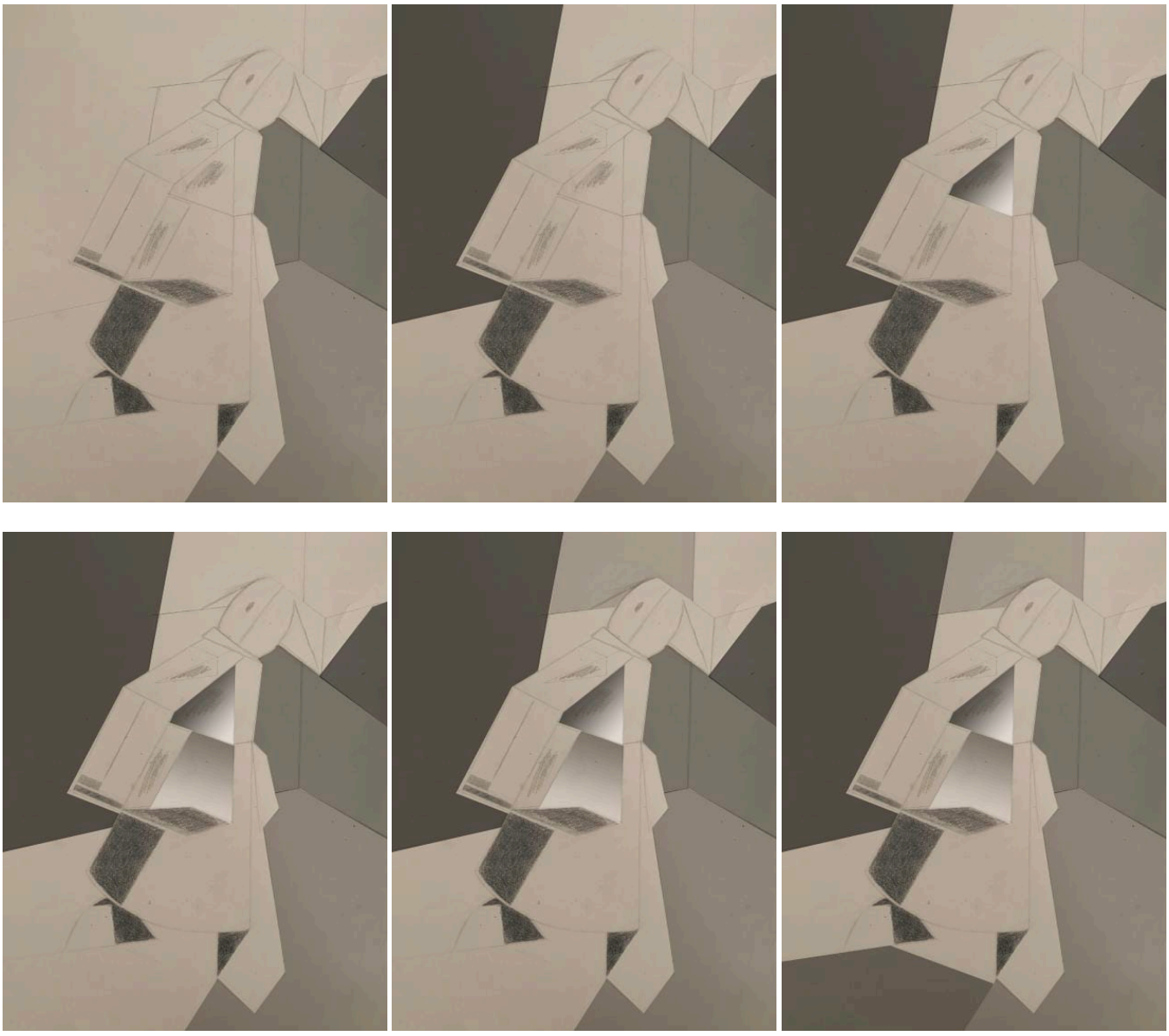


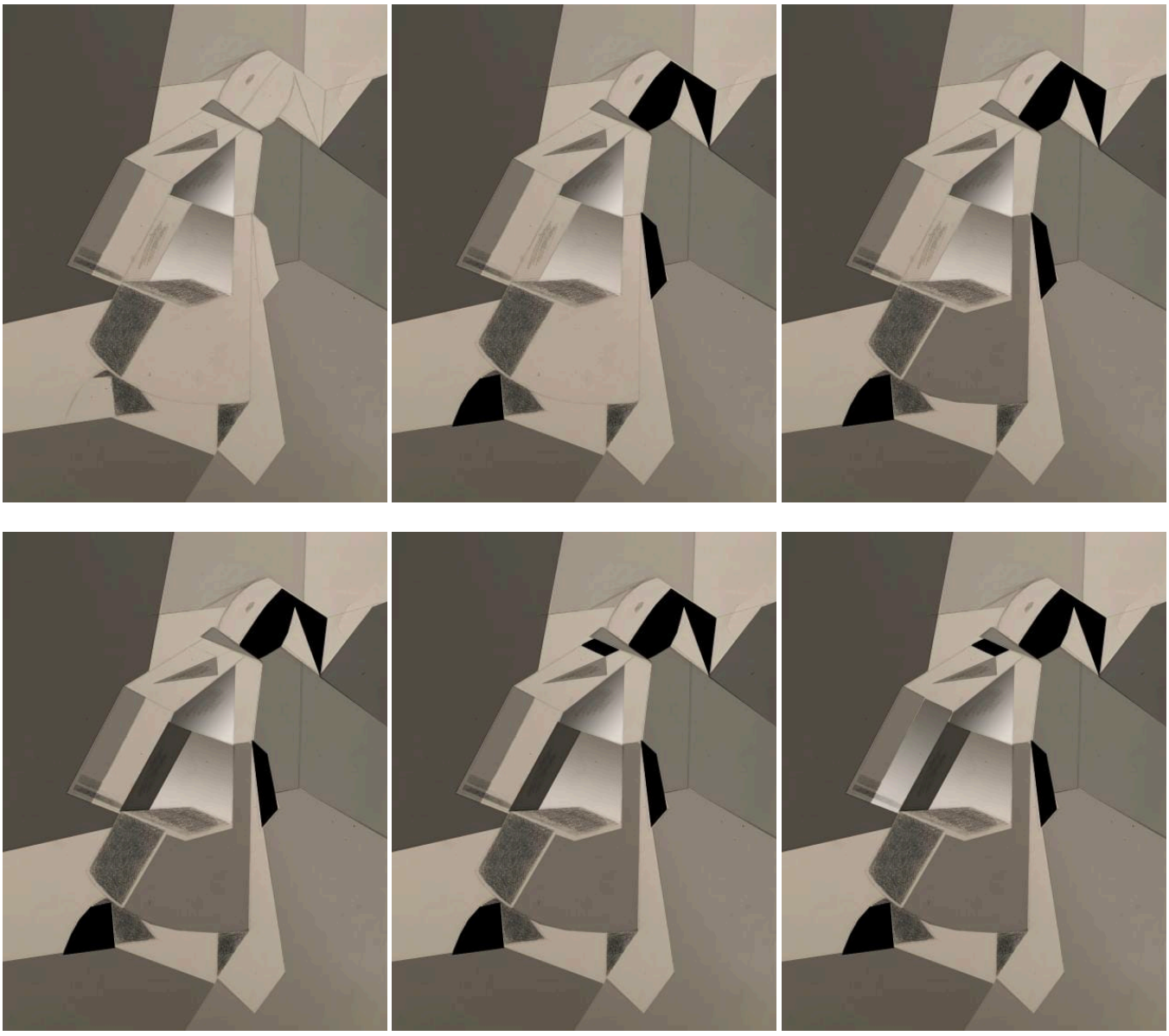
Often students have difficulty applying the concepts and new ways of seeing the world that Cubism affords. The first drawing below is the beginning of a Cubist student drawing. It represents an abstract bunny that is broken up into geometric shapes using line and some tone. The student is unsure what to do next and how to complete the drawing. Since this is from an online drawing class I am not able to easily demonstrate drawing solutions using tracing paper and a pencil over the student drawing. Instead I am relying on Photoshop to teach the student how to take this drawing to the next level. Each time I add an element the composition is changed. When adding shapes, values, and textures, the balance is effected and so I work over the entire piece adding elements with the goal of creating a balanced drawing with contrast, movement, and rhythm. Note that I place several values on identified planes, create facets with gradations, patterns with lines, texture with a rough stipple, and areas shadows. Most importantly, I add black shapes which immediately change the look of the work from a rather flat art with middle grays, to a work of art with a full range of values. It becomes more dynamic and complete. I could also play up the use of white in the drawing, but decided to stop where I was considering the art completed to an adequate point. Sometimes it is good to know when to stop when creating art. You can overwork a piece.

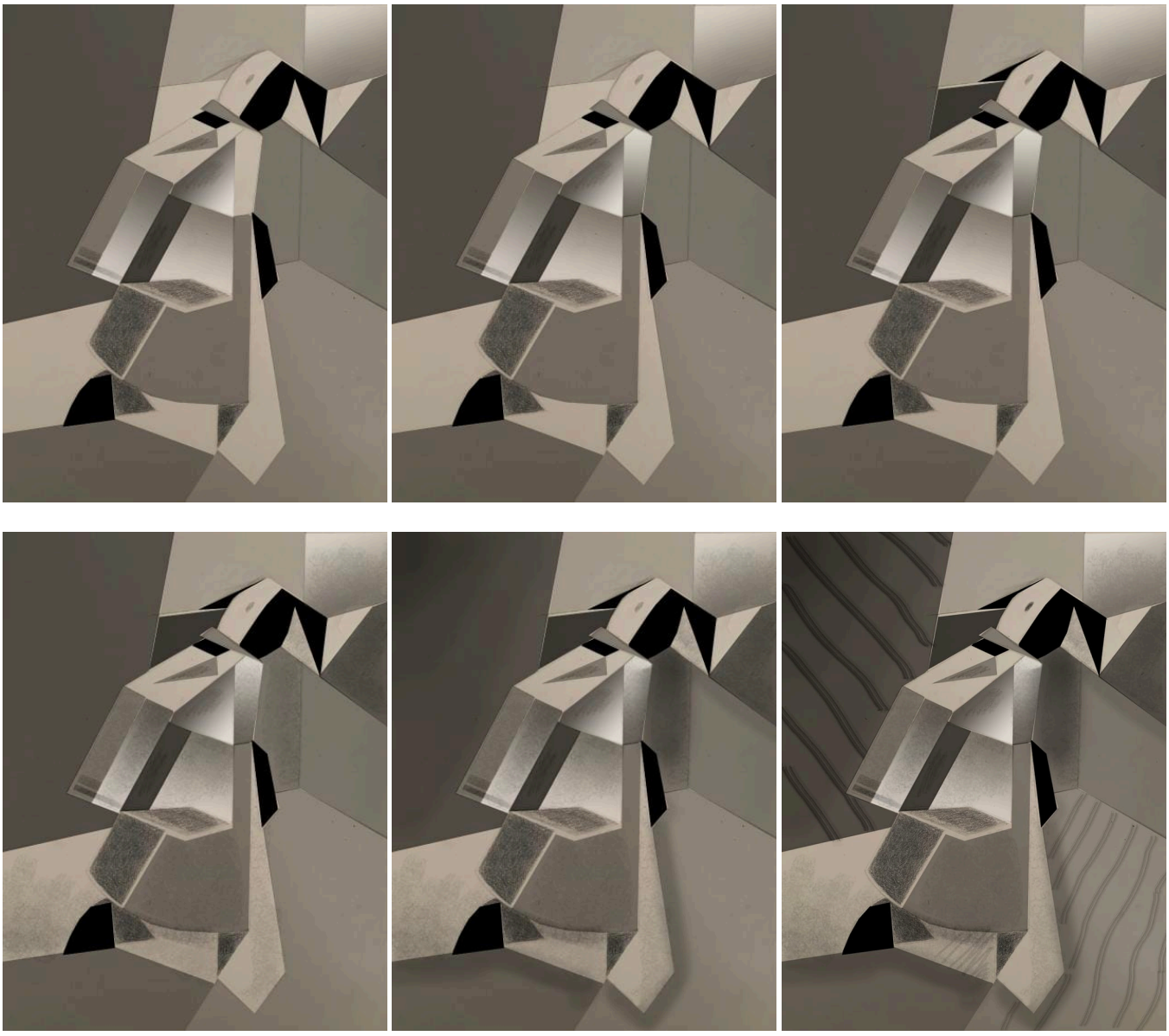


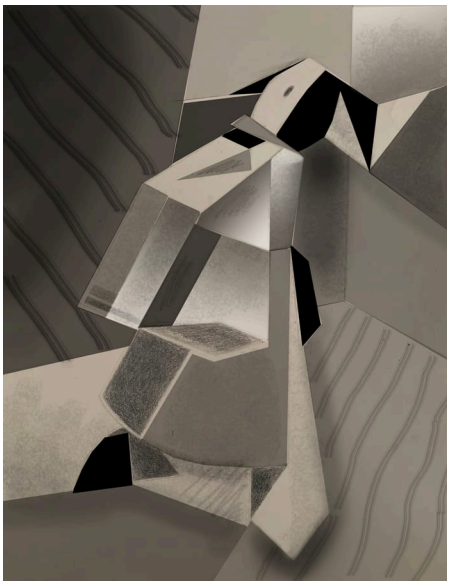


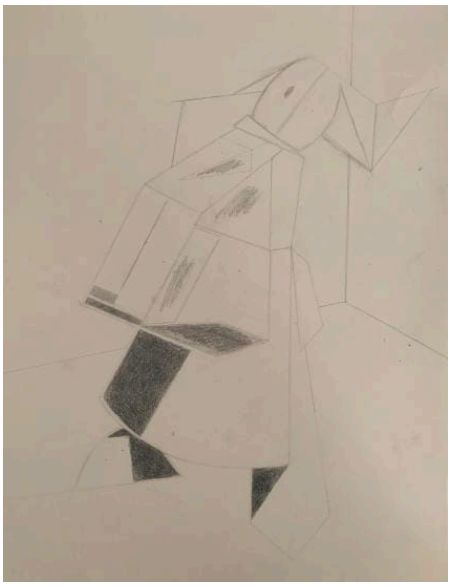


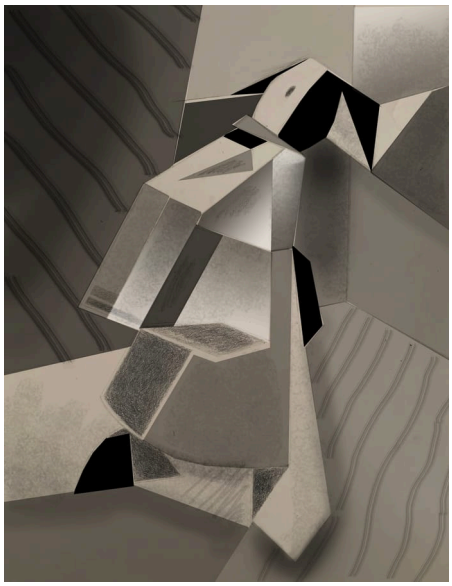












Before After

Assignment

• Study the Cubist work of Picasso and Braque

• Be inspired by their “new ways of seeing”

Thumbnail your concept

AFTER YOU DETERMINE YOUR CONCEPT

• Share your concept with the instructor

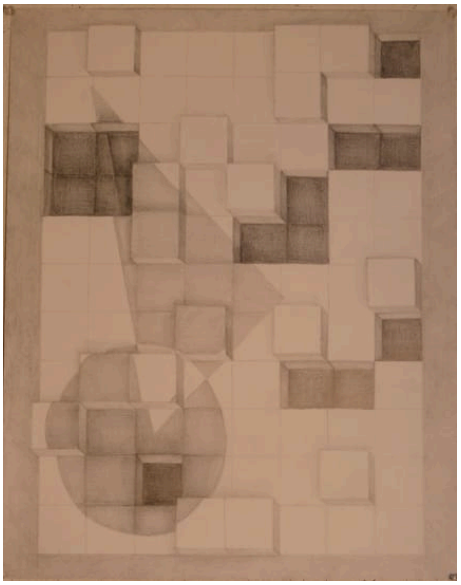
• Gather your materials

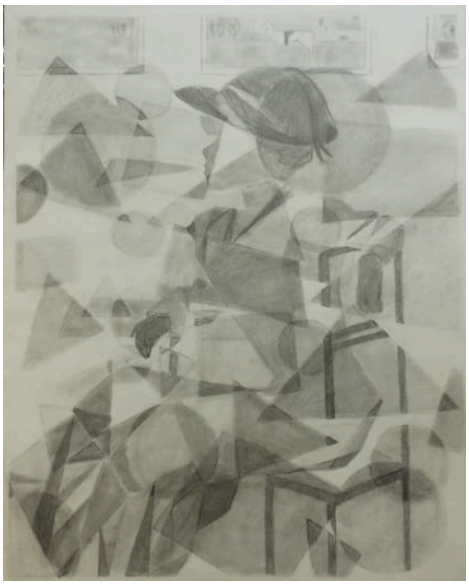
• Carefully execute the design (collage or drawing)

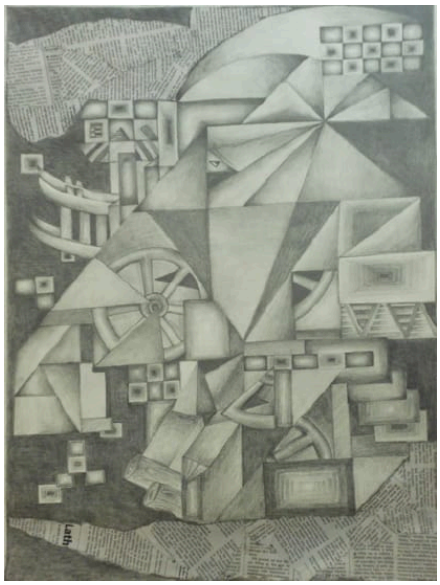
Student Work

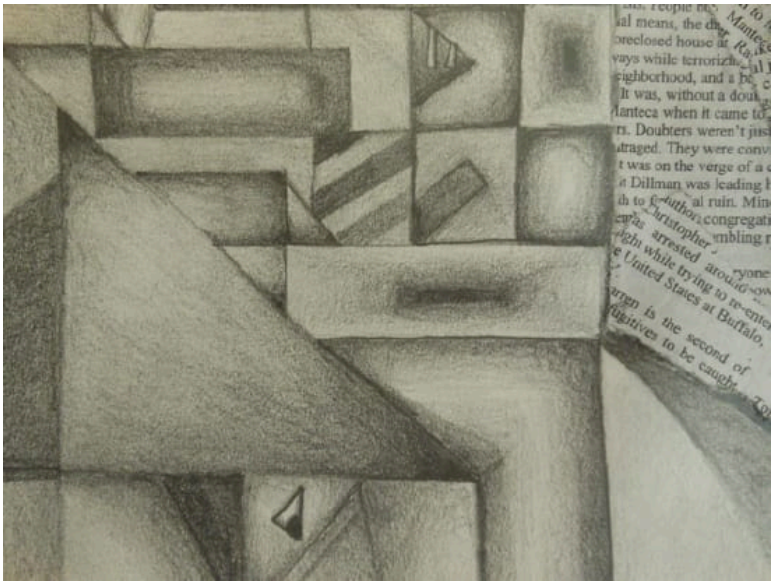


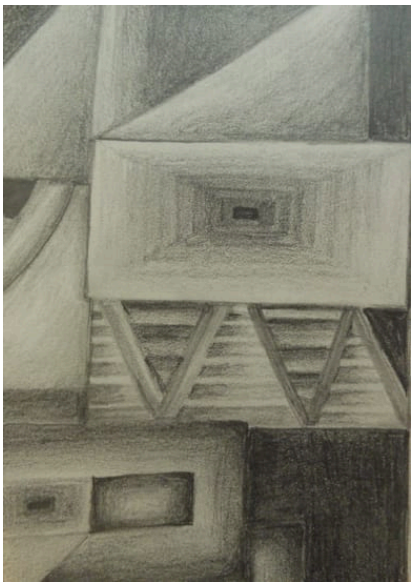


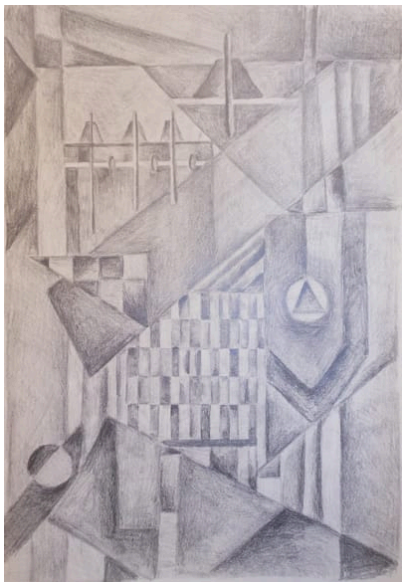


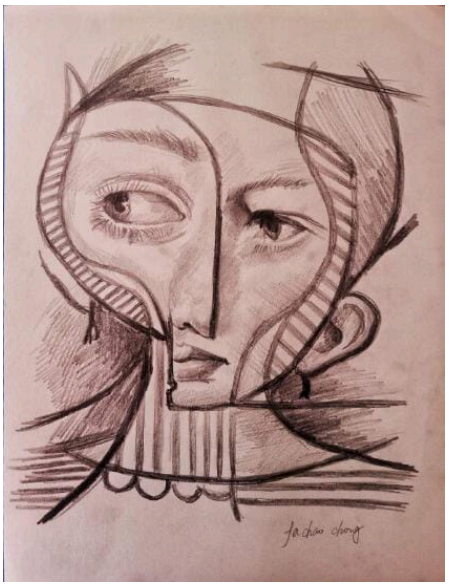








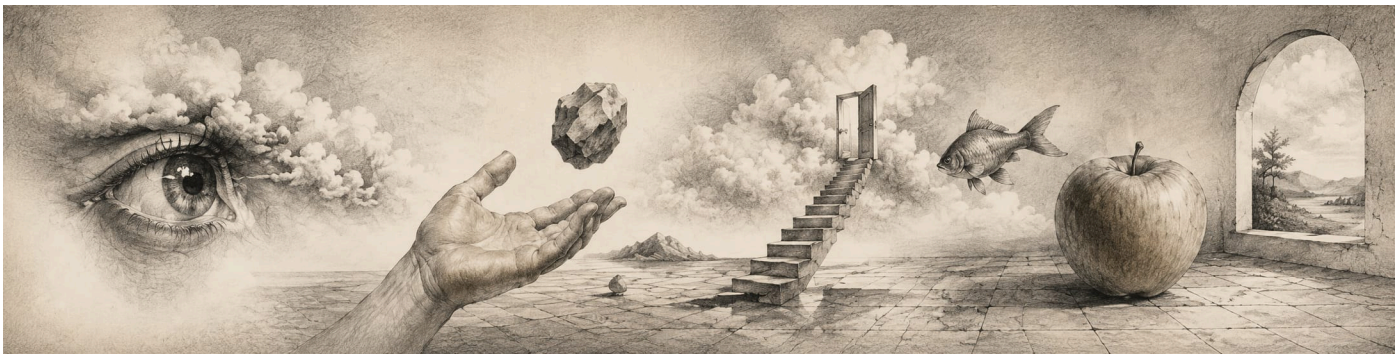




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3.3: 20th Century Modern Art Movements - Surrealism



Learning Objectives

Upon completion of this chapter, you will be able to:

- **Identify** major ideas of Surrealism, including dreams, imagination, chance, memory, and the unconscious mind.
- **Describe** how Surrealist artists altered reality through distorted scale, unexpected object combinations, impossible spaces, and dreamlike imagery.
- **Analyze** how artists such as René Magritte, Salvador Dalí, and Max Ernst used believable rendering and illogical imagery to blur the boundary between reality and imagination.
- **Apply** Surrealist strategies to create an imaginative drawing that combines recognizable forms with symbolic, transformed, or recontextualized imagery.
- **Develop** technical drawing skills in value, proportion, texture, perspective, and mark-making while creating a Surrealist-inspired composition.

Introduction: Surrealism and the Practice of Drawing

Surrealism opened new possibilities for artists by shifting attention from the visible world to the imagination, dreams, memory, chance, and the unconscious mind. Rather than using drawing only to record what can be observed, Surrealist artists explored how images could reveal hidden thoughts, unexpected associations, and strange visual relationships. For intermediate drawing students, Surrealism offers a powerful way to combine technical skill with invention, symbolism, and personal meaning.

In the practice of drawing, Surrealism encourages artists to alter reality, combine unrelated objects, distort scale, invent impossible spaces, and create dreamlike scenes that challenge logic. Artists such as René Magritte, Salvador Dalí, and Max Ernst used believable rendering, unexpected imagery, collage-like thinking, and experimental processes to blur the boundary between reality and imagination. These approaches invite students to think beyond accurate representation and use drawing as a tool for visual discovery.

For intermediate drawing students, studying Surrealism provides an opportunity to develop imaginative compositions while continuing to strengthen observation, value, proportion, texture, perspective, and mark-making. A Surrealist-inspired drawing may begin with recognizable forms, but those forms can be transformed, displaced, combined, or recontextualized to create mystery and meaning. Surrealism reminds us that drawing is not only a way to describe the world we see—it is also a way to explore the inner world of thought, dream, memory, and imagination.

Surrealism

André Breton



André Breton, French (1896 - 1966)

André Breton was the founder and chief theorist of the Surrealist Movement. Through his study of medicine and work with the insane, he became interested in irrational imagery. After serving as a medical auxiliary during the First World War, he discovered the work of Sigmund Freud. The subjects of psychiatry, the illogical and the unconscious mind appealed greatly to the Surrealists. By 1924, Breton had become a prominent figure in the Parisian avant garde and had gathered around him a group of poets and artists interested in exploring the subconscious. The Surrealist Movement was launched that year with Breton's 'Manifesto of Surrealism'.

https://www.nationalgalleries.org/art-and-artists/artists/andre-breton

Surrealist Manifesto

André Breton wrote the manifesto of 1924 that defines the purposes of the group. He included citations of the influences on **Surrealism**, examples of Surrealist works and discussion of Surrealist automatism.

Definitions

Dictionary: Surrealism, n. Pure psychic automatism, by which one proposes to express, either verbally, in writing, or by any other manner, the real functioning of thought. Dictation of thought in the absence of all control exercised by reason, outside of all aesthetic and moral preoccupation.

Encyclopedia: Surrealism. Philosophy. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life.

Surrealism and Reality

The way artists approach reality is part of their visual toolbox: Artists may depict much of what they see in the physical world, they may alter appearances, or they may invent forms that no one has seen. Breton initially had a group of writers in his small group of Surrealists, but eventually several visual artists were accepted into the group. The following are several prominent Surrealist

artists and examples of their work.

René Magritte



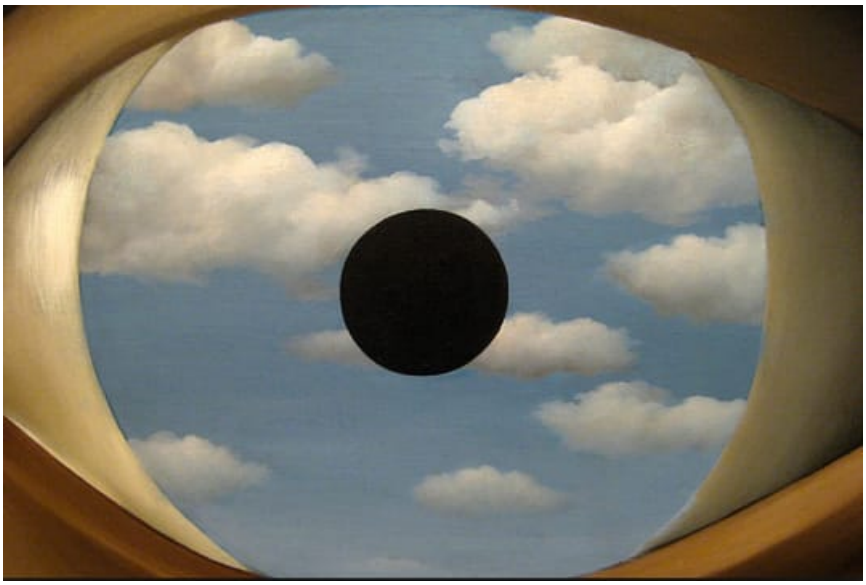
René Magritte, Belgian (1898 - 1967)

https://www.nationalgalleries.org/art-and-artists/artists/rene-magritte

Magritte was born in Belgium and, apart from a few years spent in Paris in the late 1920s, lived there all his life. Unlike many Surrealists, Magritte did not subscribe to the view that the unconscious could be expressed through chance or 'automatic' techniques. Instead, he planned and executed his paintings with all the deliberation and skill of an academic painter. The results are surprisingly credible images of seemingly illogical scenes. Magritte would undermine logic by tampering with scale and by placing unrelated objects in unexpected settings. A constant theme running through his art is the relationship that exists between the painted image and the visible world, between fiction and reality. Magritte's art blurs the boundaries between the two. In his art, Magritte shows images that appear real. However, he may add writing that tells a different story and leads the viewer to a place where they must interact with the work and answer the literal posed question, or visual conundrum. These paintings require the interaction and participation of the viewer and are best represented by his series of paintings *The Treason of Images* painted in 1929.



The Treason of Images, 1929






Surrealist paintings by René Magritte.

Salvador Dalí

Salvador Dalí spent much of his life promoting himself and shocking the world. He relished courting the masses, and he was probably better known, especially in the United States, than any other 20th-century painter, including even fellow Spaniard Pablo Picasso. He loved creating a sensation, not to mention controversy, and early in his career exhibited a drawing, titled *Sacred Heart*, that featured the words "Sometimes I Spit with Pleasure on the Portrait of My Mother." Publicity and money apparently mattered so much to Dalí that, twitching his waxed, upturned mustache, he endorsed a host of products for French and American television commercials. Modesty was not in his vocabulary. "Compared to Velázquez, I am nothing," he said in 1960, "but compared to contemporary painters, I am the most big genius of modern time."

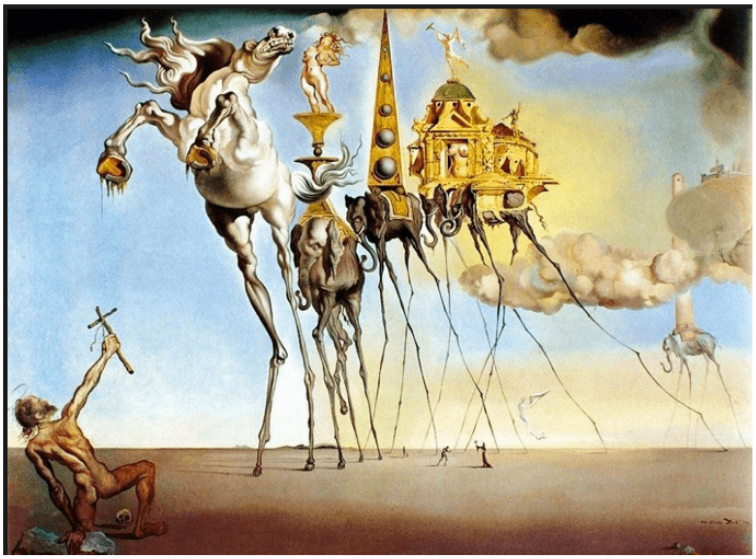
https://www.smithsonianmag.com/arts-culture/the-surreal-world-of-salvador-dali-78993324/

https://thedali.org/about-the-museum/timeline/



Salvador Dalí, Spanish (1904 - 1989)

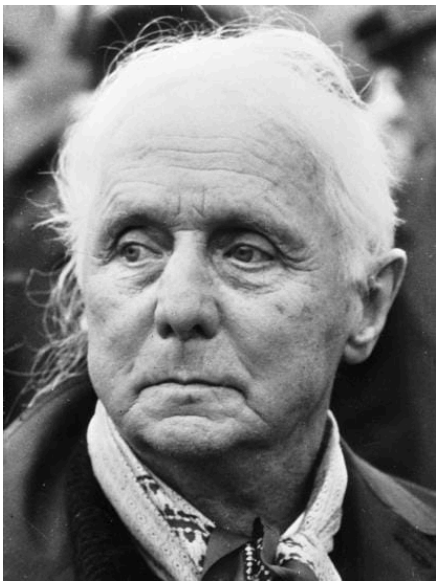




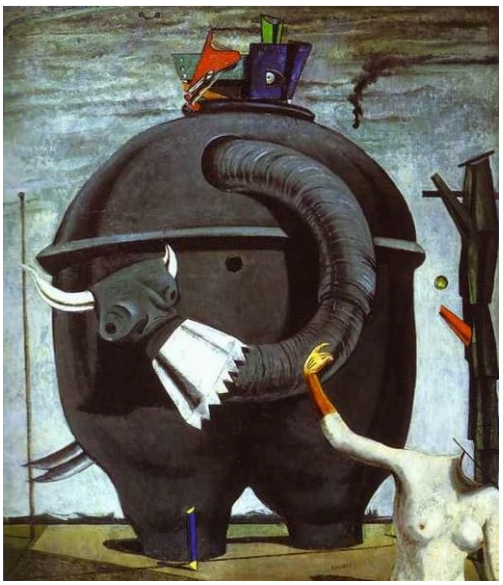
Max Ernst

A key member of first Dada and then Surrealism in Europe in the 1910s and 1920s, Max Ernst used a variety of mediums—painting, collage, printmaking, sculpture, and various unconventional drawing methods—to give visual form to both personal memory and collective myth. By combining illusionistic technique with a cut-and-paste logic, he made the incredible believable, expressing disjunctions of the mind and shocks of societal upheavals with unsettling clarity.

https://www.moma.org/artists/1752



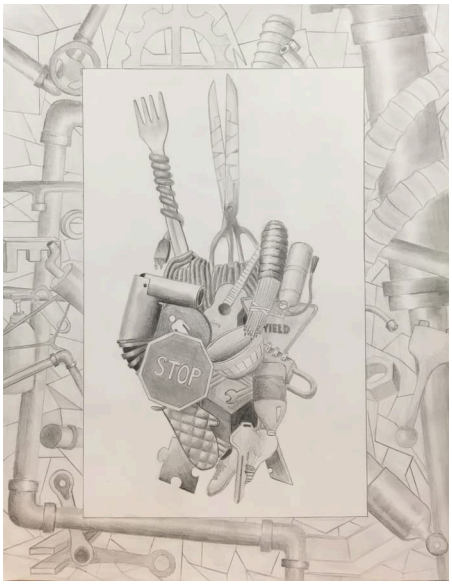
Max Ernst, French and American, born in Gemany (1891 - 1976)



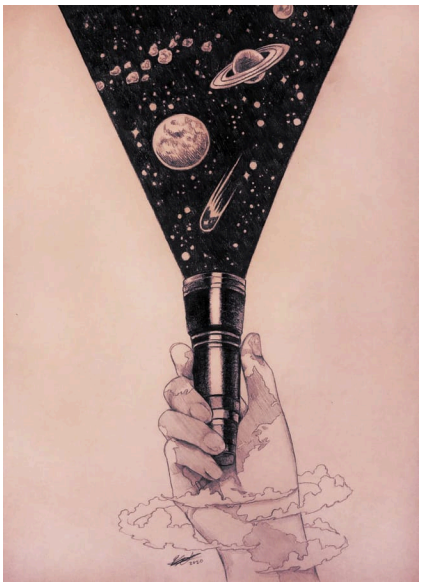


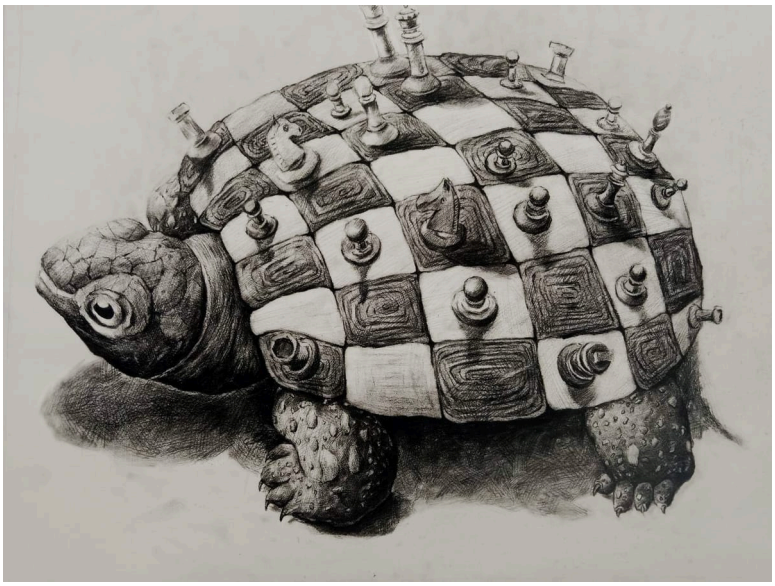
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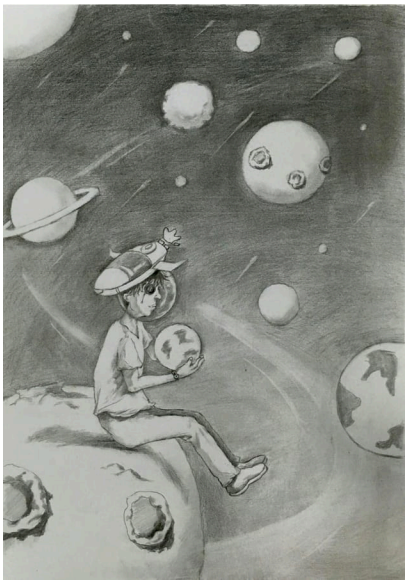
Examples of Student Surrealist-inspired Drawings

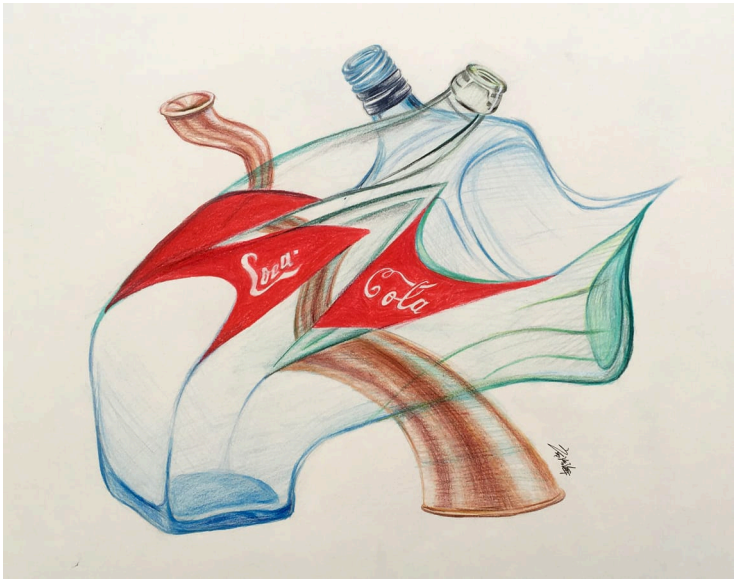












Surrealist Drawing Assignment

Using a full sheet of drawing paper, create a drawing from your imagination after studying the philosophy and artwork of the Surrealists. Examples of student work is above.

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3.4: Contemporary Directions in Drawing

Introduction



Lineage, Expansion, and the Evolving Language of Mark

Drawing has never been a static discipline. While traditionally associated with graphite on paper, drawing has continually evolved in response to new materials, technologies, cultural shifts, and philosophical inquiry. To understand contemporary directions in drawing, it is helpful to recognize that today's innovations grow from historical foundations. This chapter traces a conceptual lineage from master artists to contemporary practitioners, demonstrating that contemporary drawing is not a rejection of the past, but an expansion of it.

Observation and the Discipline of Looking

In the Northern Renaissance, *Albrecht Dürer* elevated drawing to a tool of scientific inquiry and intellectual rigor. His studies of plants, animals, drapery, and the human figure demonstrate sustained observation and deep engagement with proportion, geometry, and natural systems. For Dürer, drawing was a means of understanding the world structurally and spiritually.



In contemporary practice, this commitment to observation persists, though often stripped of narrative context. ***Vija Celmins*** creates graphite drawings of ocean surfaces, spider webs, and night skies with meticulous detail. Like Dürer, she asks the viewer to slow down and examine surface closely. However, her work removes focal points and hierarchy. Instead of illustrating symbolic meaning, Celmins presents perception itself as subject.

Link to Artist Museum Website

Explore the work of Vija Celmins at the Tate Modern Museum

Here, drawing becomes meditation — a sustained act of looking where time and attention are embedded in every mark.

Expressive Line and Emotional Energy

In the nineteenth century, post impressionist painter *Vincent van Gogh* used line as emotional force. His reed-pen drawings and ink studies vibrate with urgency. Landscapes, fields, and figures are animated through rhythmic mark-making. Drawing becomes a direct channel between perception and psychological intensity, as well as a means of emotional expression.



Similarly, contemporary artist Julie Mehretu uses dynamic line, but her concerns shift from personal emotion to global systems. Her layered compositions reference architectural plans, mapping systems, and geopolitical instability. Lines collide, fragment, and accumulate, suggesting migration, protest, and urban transformation. View her artworks at the

Link to Artist Website

Julie Mehretu artist page — Whitney Museum of American Art

Both artists rely on gestural mark-making, yet the context expands. Van Gogh externalized his internalized emotion through portraits and landscape. Mehretu externalizes collective instability through abstraction, demonstrating that drawing evolves from personal expression to spatial and political language.

Realism and Social Presence

Gustave Courbet challenged idealized academic traditions by depicting laborers and rural life with unembellished directness. His realism insisted that ordinary people and contemporary life were worthy of artistic attention. Drawing became a tool for confronting lived reality, often times in vivid, visceral detail.

In contemporary art, social presence takes on new urgency. Artist *Kara Walker* uses stark silhouetted forms and works on paper to confront the legacy of slavery and racial violence in American history. Her imagery is direct yet unsettling, using simplified shapes to address complex historical trauma.

Where Courbet grounded realism in material and class visibility, Walker extends drawing into critical examination of power structures and memory. Drawing becomes not only representation, but confrontation.

Movement, Time, and the Figure

Edgar Degas explored movement through countless studies of dancers, bathers, and horses. His drawings capture fleeting gestures, asymmetrical compositions, and the instability of bodies in motion. The drawn line tracks time through the body.

Contemporary artist William Kentridge expands this investigation of movement by transforming charcoal drawings into animated films. Figures are drawn, erased, redrawn, and altered frame by frame. The viewer witnesses not only the image, but its transformation.

Degas captured motion in stillness. Kentridge activates drawing across time itself. In contemporary practice, drawing becomes durational — a record of change rather than a fixed image.

Atmosphere and Perception

Claude Monet investigated shifting light and atmospheric perception. His preparatory sketches and studies demonstrate an interest in capturing transient sensory experience — reflections, mist, and seasonal change.

Contemporary British artist *Tacita Dean* similarly explores temporality and atmosphere through film, chalk drawings, and studies of natural phenomena such as eclipses and clouds. Like Monet, she is concerned with fleeting experience — but her approach foregrounds memory and duration rather than optical sensation alone.

In both cases, drawing becomes a tool for recording the instability of perception.

Reduction, Contour, and Abstraction

By the twentieth century, Henri Matisse distilled drawing to its essence. His contour drawings reduce the figure to flowing, economical lines. Later cut-outs extend drawing into shape-making, what he famously described as “drawing with scissors.”

Modern and contemporary abstraction continues this reduction. **Ellsworth Kelly** derived simplified shapes from observed architectural and environmental forms, refining visual experience into essential contours and color fields.

In this lineage, drawing is no longer about illusionistic depth. It becomes clarity — the stripping away of excess to reveal structural essence.

Expanded Field: What Is Drawing Now?

Across these historical and contemporary examples, drawing shifts in several key ways:

* From representation to perception

* From personal emotion to collective systems

* From static image to time-based process

* From object depiction to conceptual inquiry

* From hand gesture to technological and spatial expansion

Contemporary drawing may involve graphite, digital code, installation, animation, or performance. Yet at its core, it remains an *act of marking, a trace of thought made visible*.

The lineage from Dürer to Celmins, from Van Gogh to Mehretu, from Degas to Kentridge, reveals continuity rather than rupture. Contemporary artists inherit drawing’s foundational concerns, from mere observation, movement, emotion, to ever more structure, often reconfiguring them in response to present conditions.

Drawing, therefore, is not defined by its tools but by its capacity to record attention, movement, and ideas across time. Throughout time, it has always been an instinctive means to capture the contemporary moment.

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4: CREATING THE ILLUSION OF SPACE



Learning Objectives

Upon completion of this chapter, you will be able to:

- **Identify** key spatial depth cues used to create the illusion of three-dimensional space on a two-dimensional surface.
- **Apply** still life drawing strategies, including composition, perspective, controlled lighting, modeling of form, and ellipses.
- **Differentiate** between positive and negative shapes and explain how each contributes to visual balance and spatial organization.
- **Use** design elements and principles, such as contrast, emphasis, overlap, size variation, and leading lines, to strengthen depth and focal points.
- **Evaluate** completed drawings by reflecting on the effectiveness of spatial techniques and identifying areas for improvement through self-assessment and peer feedback.

Introduction

This chapter introduces students to the illusion of space in visual art, emphasizing how artists create depth and volume on flat surfaces. Through still life, positive and negative shapes, composition, overlap, perspective, shading, contrast, and emphasis, students learn to organize space effectively. Practical assessments encourage reflection, peer feedback, and skill development in creating balanced, dimensional drawings and paintings.

4.1: Still Life

4.2: Space in Visual Art

4.3: Positive and Negative Shapes

4.4: Strategic Use of Designing Elements

4.5: Composition Design Principles of Space

4.6: Creating the Illusion of Space

4.7: Conclusion

4.8: Practical Assessments

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4.1: Still Life

Still Life



A **still life** (plural: **still lifes**) is a work of art depicting mostly inanimate subject matter, typically commonplace objects which are either natural (food, flowers, dead animals, plants, rocks, shells, etc.) or man-made (drinking glasses, books, vases, jewelry, coins, pipes, etc.).



One advantage of the still life genre of art is that it allows an artist much freedom to experiment with the arrangement of elements within a composition of a painting or drawing.

History of Still Life

With origins in Ancient Greco-Roman art and the Middle Ages, still life painting emerged as a distinct genre and professional specialization in Western painting by the late 16th century, and has remained significant since then.



Roman fresco (wall) painting (Pompeii), 70 AD



Still-life paintings often adorn the interior of ancient Roman rooms. These were meant as decorative images similar to the paintings we place on the walls of our homes today. However, they may have more to do with the quality of life enjoyed by the upper-class of Roman society and an expression of that affluence.

Still Life Vanitas



Also starting in Roman times is the tradition of the use of the skull in paintings as a symbol of mortality and earthly remains, often with the accompanying phrase *Omnia morsaequat* (Death makes all equal). These vanitas images have been re-interpreted through the last 400 years of art history, starting with Dutch painters around 1600.

Still Life in Ancient Egypt



Still-life paintings are also seen in the interior of ancient Egyptian tombs. It was believed that food objects and other items painted there would in the afterlife become real and available for use by the deceased. By the 16th century, food and flowers would again appear as symbols of the seasons and of the five senses.

Middle Ages and the Renaissance

By 1300, starting with Giotto and his pupils, still life painting was revived in the form of fictional niches on religious wall paintings which depicted everyday objects. Through the Middle Ages and the Renaissance, still life in Western art remained primarily an adjunct to Christian religious subjects, and conveyed religious and allegorical meaning. This was particularly true in the work of

Northern European artists, whose fascination with highly detailed optical realism and symbolism led them to lavish great attention on the overall message in their paintings. Painters like Jan van Eyck often used still-life elements as part of an iconographic program.



Still life, as a particular genre, began with Netherlandish painting in the 16th and 17th centuries, and the English term *still life* derives from the Dutch word *stilleven*.



Early still-life paintings, particularly before 1700, often contained religious and allegorical symbolism relating to the objects depicted.



Later still-life works are produced with a variety of media and technology, such as found objects, photography, computer graphics, as well as video and sound.

Still life occupied the lowest rung of the hierarchy of fine art genres, but has been extremely popular with buyers in part because they are easily displayed on the walls within a home. In the hierarchy of painting subjects, history painting is considered high, followed by landscapes and portraiture.

Female artists before 1900, were usually relegated to painting still lifes and portraits.





The trompe-l'oeil painting, which intends to deceive the viewer into thinking the scene is real, is a specialized type of still life, usually showing inanimate and relatively flat objects at their actual size (life size).

Late Gothic Still Life



The development of oil painting technique by Jan van Eyck and other Northern European artists made it possible to paint everyday objects in a hyper-realistic fashion, owing to the slow drying, mixing, and layering qualities of oil colors.



Among the first to break free of religious meaning were Leonardo da Vinci, who created watercolor studies of fruit (around 1495) as part of his restless examination of nature, and Albrecht Dürer who also made precise colored drawings of flora and fauna.

Albrecht Dürer Watercolors







These watercolor studies are removed from religious context and are simply close observation and recording the beauty and wonder of nature.

Caravaggio (1600s Italian)



Spanish Painters Influenced by Caravaggio



At the turn of the century,the Spanish painter Juan Sánchez Cotán pioneered the Spanish still life with austerely tranquil paintings of vegetables, before entering a monastery in his forties in 1603, after which he painted religious subjects.

Still Life as a Fine Art Genre

Prominent Academicians of the early 17th century, such as Andrea Sacchi,felt that genre and still life painting did not carry the "gravitas" merited for painting to be considered great. An influential formulation of 1667 by André Félibien, a historiographer, architect, and theoretician of French classicism became the classic statement of the theory of the hierarchy of genres for the 18th century:

He who produces perfect landscapes is above another who only produces fruit, flowers or seafood. He who paints living animals is more estimable than those who only represent dead things without movement, and as man is the most perfect work of God on the earth, it is also certain that he who becomes an imitator of God in representing human figures, is much more excellent than

all the others ...”

Still Life in the Dutch Region



Around 1600, flower paintings in oils became something of a craze; Karel van Mander painted some works himself and records that other Northern Mannerist artists such as Cornelis van Haarlem also did so. No surviving flower-pieces by them are known, but many survive by the leading specialists, Jan Brueghel the Elder and Ambrosius Bosschaert, both active in the southern Netherlands.

Still Life in France in the 1700s



The 18th century to a large extent continued to refine 17th-century formula and levels of still life artistic output decreased. In the Rococo style, floral decoration became far more common on porcelain, wallpaper, fabrics, and carved wood furnishings so that buyers preferred their paintings to have figures for visual contrast. Chardin (see below) was a leading proponent of still life genre and celebrated every day life of the French people. This was in stark contrast to the erotic paintings by French court painters like Françoise Boucher.



Jean Baptiste Simeon Chardin

Still Life in Spain in the late 1700s, Early 1800s



Francisco Goya

France in the 1800s



Camille Carot

With the rise of the European Academies, most notably the Académie française which held a central role in Academic art, still life began to fall from favor. The Academies taught the doctrine of the "Hierarchy of genres" (or "Hierarchy of Subject Matter"), which held that a painting's artistic merit was based primarily on its subject. In the Academic system, the highest form of painting consisted of images of historical, Biblical, or mythological significance, with still-life subjects relegated to the very lowest order of artistic recognition. Instead of using still life to glorify nature, some artists, such as John Constable and Camille Corot, chose landscapes to serve that end.

The Rise of Still Life in the Late 1800s

However, it was not until the final decline of the Academic hierarchy in Europe, and the rise of the Impressionist and Post-Impressionist painters, that technique and color harmony triumphed over subject matter, and still life was once again avidly practiced by artists.

This painting below is by French Realist/Impressionist painter Edouard Manet.



Impression & Post-Impressionism



Mary Cassatt



Paul Gaugin



Paul Cezanne



Vincent Van Gogh

Vincent van Gogh's "Sunflowers" paintings are some of the best-known 19th-century still life paintings. Van Gogh uses mostly tones of yellow and rather flat rendering to make a memorable contribution to still life history.

Still Life in Modern Art





Hidden Gems - Female Artists of the 20th Century

Without a patron, art dealer, or connection to a male figure, such as a prominent husband or artist, many female artists of the 20th century and beyond have significant artwork unknown to the academic world. Hopefully as these artists are discovered their work will be added to the canon of art history. One such artists is Alleen (Chic) Leonard.





Alleen (Chic) Leonard

Still Life Drawing Assignment





Choose three to five objects and group them together creating a balanced composition. Once you are satisfied with your grouping, use the viewfinder to assist you with the compositional framing around the grouping.

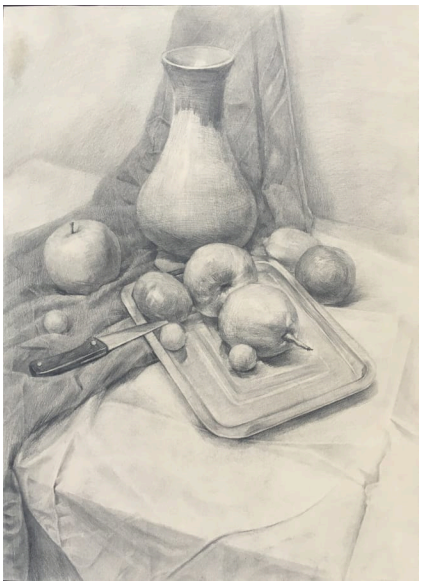


This still life demonstration has some of the elements that make the drawing aesthetic. There are directional forces through the use of diagonals, several objects at differing elevations, asymmetrical balance, contrast, overlapping forms, strong lighting, and vigorous mark-making. The detailed pattern on the large vase can be drawn before or after adding the shading to the vase. If you add the shading after drawing the pattern, you can come back in and reinforce the pattern if needed. This is about a 30-minute drawing demonstration using pencil, no eraser, on 18" x 24" drawing paper.



Another still life demonstration showing overlapping forms with both organic and manmade objects. Lighting is more diffuse and is coming from above and slightly from the left. Again, the drawing is first mapped out and adjusted during the drawing process adding details and values as the drawing progresses. No erasing allows the gradual buildup of the drawing.

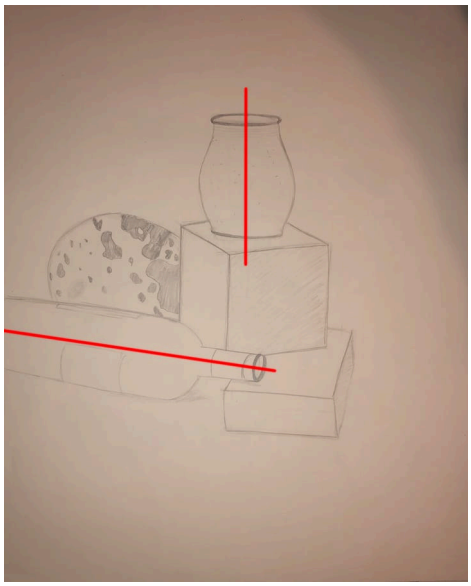




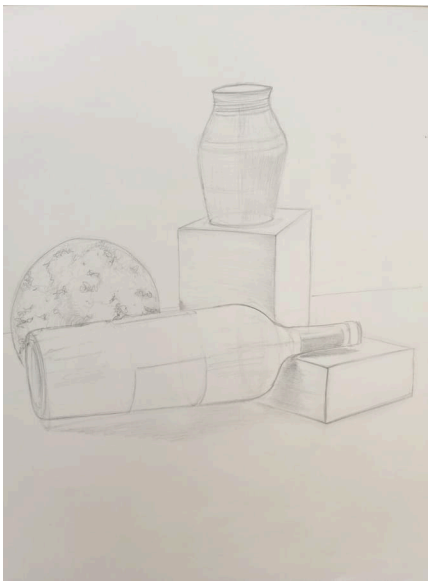


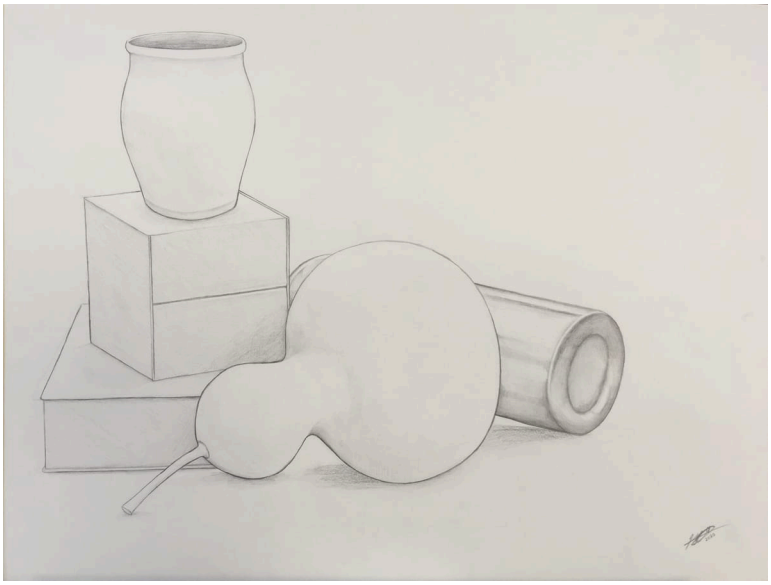


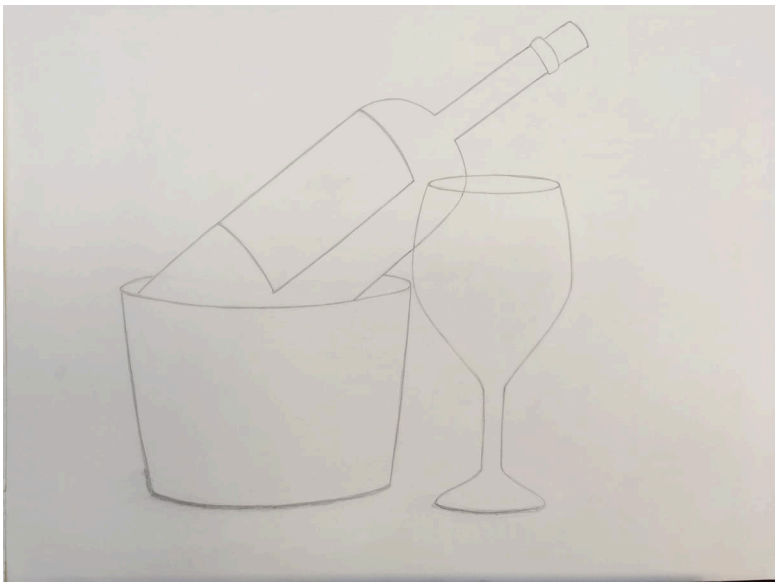












Drawing Lesson on Still Life:

Lesson10_Beg_Drawing_Still_Life.pdf

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4.2: Space in Visual Art

Space in Visual Art

Space in visual art is a fundamental concept that refers to the area within, around, between, above, or below objects or forms. It is crucial because it gives artwork depth and perspective, allowing artists to imagine the third dimension on a two-dimensional surface.

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4.3: Positive and Negative Shapes

Shapes can be categorized into positive Shapes, which refers to the area occupied by the artwork's main subjects, and negative shapes, which is the area around and between the subjects. Both types of shape (or space) are essential in creating a balanced composition, guiding the viewer's focus, and enhancing the artwork's overall aesthetic appeal.

Technical Application

To apply this concept, begin by focusing on the main subject of your artwork to create a positive shape(s). Then, equally consider the area around, between, and beyond the subjects to effectively use negative space (or shape). This balance can enhance the composition and make the subject stand out more.

For example, imagine a drawing of a tree. The tree occupies the positive space (or positive shape), while the sky and theground around it represent the negative space (or negative shapes). By carefully designing both, the tree can appear more grounded in its environment and the sky vaster.

Henri Matisse's cut-outs, such as "Blue Nude II," beautifully illustrate the use of positive and negative shape/space. Matisse expertly crafts the shape of the nude figure using blue cut-outs (positive space) against the white background (negative space). The way the figure and the surrounding space work together emphasizes the shape and encourages viewers to see the composition in a lively and engaging way. This shows the balance and rhythm in how the positive and negative shapes or spaces relate to each other.



"Blue Nude II" (1952) by Henri Matisse is included on the basis of fair use as described in the Code of Best Practices in Fair Use for Open Education

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4.4: Strategic Use of Designing Elements

Below are several methods to effectively utilize shapes to create the illusion of space in a two dimensional artwork, such as a drawing or painting. Visual elements of art are powerful tools for manipulating the perception of shape/space within a composition. Through the strategic use of shapes and other design elements and principles, artists and designers can convey depth and dimensionality within a flat surface.

Line

Lines are crucial in art. They guide the viewer's eye, create depth, and outline shapes. For instance, converging lines in linear perspective lead the eye to a vanishing point, showing distance. They define shapes, create textures, and direct the viewer's eye across the artwork. Lines can be straight, curved, vertical, horizontal, or diagonal, each giving different feelings. Try using different line qualities like thickness, direction, shading, and texture to add depth and interest to your art.



"The Great Wave off Kanagawa " (1831) by Katsushika Hokusai is in the public domain

Shape

Shapes are essential for creating forms and spaces in art. Overlapping shapes add layers and depth. Geometric shapes organize space, while organic shapes create a natural and flowing feel. Lines define shapes and can be either geometric (precise and regular) or organic (irregular and found in nature). Combining geometric and organic shapes creates contrast and interest. Geometric shapes provide structure, while organic shapes add naturalism and spontaneity. For instance, a cityscape (geometric) with a park in the foreground (organic) demonstrates how these shape types interact and balance each other.

Pablo Picasso's "Les Demoiselles d'Avignon" (1907) revolutionized art with its bold use of shape, breaking away from traditional representations. Picasso fragmented the human form into geometric shapes, creating an abstract and disjointed depiction of five female figures. This painting challenged conventional views of beauty and proportion and marked the advent of Cubism, a movement that Picasso co-founded. "Les Demoiselles d'Avignon" underscores the expressive and conceptual power of shape, highlighting its significance in the evolution of modern art. Through this work, Picasso demonstrated how shape could transcend mere representation, inviting viewers to engage with art on a more profound level.



"Les Demoiselles d'Avignon" by Pablo Picasso is in the public domain via WikiArt.org

Value

Value refers to the lightness and darkness of colors and is crucial for creating depth and volume in art. Light and dark values create contrast and define forms, making objects appear three-dimensional. Gradual changes in value, called gradients, suggest curvature and depth, adding volume to flat shapes. Artists use different values to simulate light and shadow, enhancing the illusion of space and form. By practicing shading, artists create a range of values from light to dark. Shadows add volume to objects, and light areas suggest surfaces closest to the light source. For example, a sphere with a light source from the top left creates a gradient from light to dark across its surface, showing form and depth.

Johannes Vermeer's "Girl with a Pearl Earring" offers a stunning demonstration of value to create depth, realism, and focus. Vermeer's masterful use of light and shadow, particularly the soft gradations of value on the girl's face and the luminous highlight on the pearl earring, creates a sense of three-dimensionality and immediacy. The subtle transitions between light and dark areas sculpt the features of the girl's face and draw attention to the focal point of the artwork—the reflective pearl. This meticulous attention to value nuances highlights Vermeer's skill in manipulating light to enhance the emotional and aesthetic impact of the painting.



"The Girl with a Pearl Earrings "1665, by Johannes Vermeer, is in the public domain via WikiArt.org.

Color

Color variations can improve the perception of space. Additionally, atmospheric perspective utilizes color saturation and lightness

to convey distance. Color adds depth to the artwork through its hue (the color itself), saturation (the purity or intensity of the color), and brightness (how light or dark a color appears). These aspects of color can influence the mood of the artwork and the perception of space and distance. Different color, saturation, and brightness levels can create focal points and depth. Cooler, less saturated colors can appear more distant, while warmer, brighter colors can seem closer. For instance, a landscape with a foreground in warm, vivid colors and a background with mountains in cooler, muted hues enhance the sense of distance.

Claude Monet's painting "San Giorgio Maggiore at Dusk" illustrates how color can depict atmosphere and time of day. Monet skillfully employs subtle color transitions to capture the evening light during dusk. The warm hues of yellow, red, and orange are surrounded by cool hues of blue, suggesting the setting sun and evening sky reflecting on the water's surface. The interplay of colors creates an instantly recognizable mood, demonstrating how color choices significantly affect the viewer's experience.



"San Giorgio Maggiore at Dusk" 1908, by Claude Monet, is in the Public Domain via WikiArt.org.

Texture

Texture refers to the surface quality of an artwork, either actual (tactile) or implied (visual). It can suggest depth and add interest to a composition, making elements appear closer or farther away depending on their smoothness or roughness. To suggest depth, apply texture through varied mark making or media techniques. For example, a close-up of a rock with a detailed, rough texture contrasted against a soft, blurry background implies spatial depth.

Albrecht Dürer's "Young Hare" is a masterful demonstration of texture in art. Dürer, with meticulous attention to detail, captures the softness and variation in the hare's fur, from the delicate whiskers to the dense coat. Using watercolor and gouache, he achieves astonishing realism, making the hare's fur appear tactile and lifelike. The texture is so precisely rendered that viewers can almost sense the feel of the hare's fur beneath their fingers. Dürer's work is a testament to the power of texture in art to bring subjects to life, enhancing the viewer's sensory experience and deepening the connection with the artwork. Through "Young Hare," Dürer highlights his unparalleled skill in using texture to create depth, dimension, and a sense of presence.



"Young Hare" 1502, by Albrecht Durer is in the Public Domain via WikiArt.org

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4.5: Composition Design Principles of Space

Design principles, such as balance and harmony, contrast and emphasis, unity and variety, and movement and rhythm, govern how design elements are organized within a space.

Balance and Harmony

Balance and harmony create a sense of stability and coherence. Distribute visual weight evenly across the composition or use asymmetrical balance for dynamic compositions. Harmony can be achieved by repeating colors, shapes, or values. For example, a landscape divided by a river, with trees on both sides of the river balancing each other, and the repeating color of the water and sky creates harmony.



"Landscape with Balance and Harmony" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

Unity and Variety

Unity and variety prevent monotony by using similar elements alongside contrasting ones. Combine elements with similarities to create unity and introduce variations to maintain interest. This balance keeps the viewer engaged. For example, a garden scene where the repetition of flower shapes (unity) is varied by diverse types of flowers and colors (variety).

Contrast and Emphasis

Contrast and emphasis draw attention to focal points. Use contrasting values, colors, or shapes to draw attention to the artwork's focal point. Emphasis can be achieved by isolating the subject or using leading lines.

For example, a brightly colored bird on a neutral background, where the contrast in color and the bird's isolation emphasizes its importance





"Flowers in Chalk Pastel" (unity & variety), AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy "Colorful Bird" (Contrast & Emphasis"), AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

Movement and Rhythm

Movement and rhythm guide the viewer's eye through the composition, creating a visual narrative or flow. Use elements like lines, shapes, and color transitions to create a visual flow that guides the viewer's eye through the artwork. For example, a stream that meanders through the landscape, with the flow of the water creating movement and the repetition of rocks along its path providing rhythm.



"Rocky River" (Movement/Rhythm) AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

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4.6: Creating the Illusion of Space

Artists apply spatial depth techniques in their drawing practice to create dynamic compositions that engage viewers, drawing them into the depicted scenes or narratives. Mastery of space and the elements and principles of design allows artists to effectively communicate their visions, making their artwork more compelling and immersive. Creating the illusion of space in a drawing is achieved through six **spatial depth techniques:**

Overlapping

Overlap is a compositional technique in which elements are placed in front of each other to create a sense of depth within a two-dimensional artwork. It helps establish a visual hierarchy, indicating to the viewer which objects are closer and thus should be focused on first. Overlap can be used effectively across various art forms to suggest spatial relationships between different parts of the scene.

For instance, when sketching a highly detailed tree trunk in the foreground, make the trees and bushes behind less detailed to create the illusion of distance, aiding viewers in understanding the spatial relationship.

Technical Application: Identify which elements in your composition should appear closest to the viewer and intentionally place them so they overlap and partially hide objects behind them. This technique can be combined with changes in size and placement for a more nuanced depiction of space.

Historical Artwork Example: Mary Cassatt's "The Boating Party" uses overlap effectively to create depth and focus within the composition. The central figures in the painting are the mother and child, positioned in the middle ground and placed higher in the picture plane. In the image, the mother's body overlaps the bow of the boat, the child overlaps the mother, and the oars overlap both the mother and child. This arrangement not only anchors them as the primary subjects but also creates a spatial distinction between them and the expansive water and distant shoreline behind them, enhancing the intimacy and immediacy of their interaction within the broader setting of the boating scene.



"The Boating Party" 1893-94, by Mary Cassatt , is in the Public Domain via WikiArt.org.

Placement

Placement in art refers to strategically positioning elements within a composition to create depth and perspective. By placing objects higher or lower in the scene, artists can manipulate the viewer's perception of distance. The purpose of thoughtful placement is to establish a spatial hierarchy within the artwork, guiding the viewer's eye through the composition and enhancing the illusion of three-dimensionality. [41]

For instance, when creating a beach scene, consider placing seashells and rocks in the foreground at the bottom of the canvas, close to the viewer's vantage point. As the beach extends toward the ocean, position the people and umbrellas higher on the canvas. This arrangement helps to create a sense of depth, giving the impression that the beach is receding into the distance.

Technical Application: To apply placement effectively, consider the scene's horizon line as a reference point. Objects that appear closer to the viewer should be placed lower on the canvas or paper, while those perceived as further away are positioned higher. This technique is advantageous in landscapes or scenes with multiple layers of depth. Placement involves positioning elements within a composition to suggest depth.

Historical Artwork Example: Pieter Bruegel the Elder's paintings, such as "Hunters in the Snow," demonstrate a masterful use of placement. Bruegel arranges human figures, buildings, and natural landscapes at varying heights to create a deep, immersive space, inviting viewers to explore every part of the snowy village scene.



"Hunters in the Snow" 1565, by Pieter Bruegel the Elder is in the public domain via WikiArt.org.

Size

Using size in artwork involves altering the scale of objects to convey their distance from the viewer. Larger objects are perceived as closer, while smaller ones appear further away. This technique is crucial to creating depth and realism in art, allowing artists to construct believable three-dimensional spaces on a two-dimensional surface.

In a city street drawing, it is crucial to depict cars and pedestrians in the foreground significantly larger and more detailed than those in the background. As the scene moves into the distance, the cars and pedestrians should become progressively smaller and less detailed, effectively creating the illusion of depth in the drawing.

Technical Application: Establish the relative scale of objects in your composition based on their intended distance from the viewer. Foreground objects should be drawn larger and more detailed, gradually reducing in size and detail as you move to the background. This approach requires a good understanding of perspective and proportion.

Historical Artwork Example: In "Red Hills with Flowers," Georgia O'Keeffe uses size to create depth. The flower is painted more prominent than the distant hills, bringing them to the foreground and drawing the viewer's attention to their beauty. The contrast in size makes the landscape appear vast and the flowers vibrant.



"Red Hills with Flowers", 1937, by Georgia O-Keefe is licensed CC BY 2.0 via Art Institute of Chicago

Diminishing Details

Diminishing details is a technique in which the level of detail decreases as objects move further from the viewer. This approach is based on the observation that the human eye sees distant objects with less clarity than those close by. Employing diminishing details in artwork enhances the illusion of depth and distance, creating a more realistic portrayal of space.

Technical Application: Start by rendering objects in the foreground with a high level of detail, including textures, sharp edges, intricate patterns, shadows, and highlights. Gradually reduce the level of detail as you progress to objects in the middle ground and background. This can involve simplifying shapes, using less contrast, and minimizing textures. The key is subtly transitioning from detailed to less detailed, ensuring the background elements do not compete with the foreground for attention.

Historical Artwork Example: Gilbert Abbott A Beckett's work, particularly the illustration "The Comic History of Rome," is an excellent example of diminishing details. Beckett meticulously detailed the characters and objects in the foreground while rendering the landscapes and scenes unfolding in the background with progressively fewer details, drawing the viewer's focus toward the narrative's main Atmospheric Perspective



"The Comic History of Rome" 1850 by Glibert Abbott A Beckett image by John Leech is in the public domain via Wikipedia

Atmospheric perspective, also known as aerial perspective, is a technique that simulates how the atmosphere affects the appearance of objects viewed from a distance. It is characterized by changes in color, value, and clarity to suggest depth. The purpose is to recreate the natural way distant objects appear hazier, lighter, and bluer than those near, thereby adding a sense of three-dimensionality to two dimensional works.

Technical Application: Apply atmospheric perspective by adjusting the colors of distant elements to be cooler (shifting towards blue), less saturated, and lighter in value. Additionally, reduce the contrast between light and shadow areas as they recede into the background. This approach should be combined with the technique of diminishing details for a cohesive spatial illusion.

Artwork Example: J.M.W. Turner's landscapes, including "Rain, Steam, and Speed—The Great Western Railway," demonstrate the use of atmospheric perspective. Turner employed techniques such as blurred outlines, reduced contrast, and a muted color palette for background elements to evoke a feeling of vastness and depth. His masterful technique effectively portrays how the atmosphere affects visibility and color, immersing viewers in the scene's atmospheric conditions.



"Rain Stream and Speed, The Great Western Railway"1844, by J.M.W Turner is in the Public Domain via Wikipedia.org

Linear Perspective

Linear perspective involves drawing objects so that parallel lines converge at one or more vanishing points on the horizon line, simulating how objects appear smaller as they get further away. One-point perspective uses a single vanishing point, while two-point and three-point perspectives use two and three vanishing points to convey more complex spatial relationships.

For instance, when drawing a one-point perspective, envision a straight road that fades away in the distance while bordering a series of streetlights. The road gradually narrows towards a single vanishing point on the horizon, and the dimensions of the streetlights decrease in size as they move away from the observer.

Technical Application: Draw a horizon line to represent the viewer's eye level. Choose one or more points on this line to serve as vanishing points. Draw orthogonal lines from these points to the edges of your drawing, ensuring objects within the scene follow these guides to recede realistically into the distance. Adjust the size of objects according to their placement along these lines to enhance the depth further.



"School of Athens" 1511, by Raphael is in the public domain via WikiArt.org

Artwork Example: Raphael's "The School of Athens" highlights the use of linear perspective to organize the figures and architectural elements around a central vanishing point, creating a deep, cohesive space that draws the viewer's eye towards the central figures of Plato and Aristotle.

Artists can master these fundamental techniques to create dynamic compositions that convincingly convey depth: placement, size, overlap, diminishing details, atmospherics, and linear perspective. They can lead viewers through the artwork's visual space and enhance the scene's overall realism and immersion.

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4.7: Conclusion

Mastering the illusion of space through the strategic use of spatial depth cues and the careful balance of positive and negative space is a vital skill for any artist. Artists can transform a flat surface into a dynamic, three-dimensional scene by understanding and applying techniques such as linear perspective, atmospheric perspective, overlapping, size variation, and shading. The interplay between positive and negative space further enhances the composition, guiding the viewer's eye and creating visual harmony. As you continue to explore and practice these concepts, you will gain the ability to create compelling and realistic works of art that captivate and engage your audience. This foundational knowledge enriches your technical skills and expands your creative possibilities, allowing you to convey depth and volume with confidence and precision.

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4.8: Practical Assessments

Critical Thinking

Discussion Prompt: Analyze how spatial depth cues are used in a selected artwork from the Renaissance period and a modern abstract piece. Compare and contrast their techniques and effectiveness.

Sketchbook Exercises

Observing Vertical Placement: Find a landscape or set up a still life with objects at varying distances. Sketch the scene, placing distant objects higher in the composition and closer objects lower. Focus on the vertical alignment without worrying about detail or scale.

Scale Change Practice: Choose a simple object (e.g., a fruit or a book) and draw it three times on the same page. Start with the object's standard size at the bottom, then draw it at a reduced size in the middle and the smallest at the top, mimicking its appearance at different distances.

The Overlap Technique: Draw overlapping shapes or objects (e.g., circles, rectangles, or trees). Ensure some shapes are partially hidden behind others, focusing on how overlap can suggest which objects are closer to the viewer.

Integrating Diminishing Details: Draw a scene (real or imagined) in which the amount of detail gradually decreases as you move from the foreground to the background. Pay close attention to textures and outlines, simplifying them as they recede.

Exploring Atmospheric Perspective: Illuminate (color) a landscape using cooler, lighter colors for distant elements and warmer, darker colors for closer objects. Subtly transition between these tones to simulate the atmosphere's effect.

Combining Techniques for a Complete Scene: Apply all the learned techniques to create a cohesive drawing that effectively demonstrates the illusion of space. Choose a complex scene with foreground, middle ground, and background elements. Draw this scene, integrating vertical placement, scale change, overlap, diminishing details, and atmospheric perspective. Focus on how each technique contributes to the overall sense of depth.

Reflection and Analysis: Reflect on each piece after completing the previous exercises. Identify which techniques were most effective in creating the illusion of space and which areas could be improved. Consider asking peers for feedback or comparing your work to reference images or artworks known for their spatial composition.

These exercises are designed to build foundational skills in creating the illusion of space, a crucial aspect of drawing and painting. Through practice and reflection, artists can develop a more intuitive understanding of manipulating spatial perception to enhance their work.

Drawing Project – Works in a Series

Project Overview

Create a triptych (3) detailed drawings that focus on three different spatial depth cues and a balance of positive and negative space

Project Instructions

1. Choose a subject that allows for varied spatial depth cues (e.g., a landscape or an interior scene).
2. Plan your composition with thumbnails, focusing on the placement and relationship of elements.
3. Execute the drawings on a minimum 11x14-inch sheet of mixed media paper using ink (black/color).
4. Pay close attention to spatial depth cues, positive/negative space, and value shading.

Proposal

Instructions: Brainstorm an idea or concept for your body of work. Then, draft a proposal that clearly outlines the concept, materials, and execution plan. Be sure to include all necessary details and make your proposal direct and to the point.

Thumbnail Sketches

Instructions: Explore a series of detailed thumbnails in your sketchbook to thoroughly develop and refine the themes and variations for your upcoming art series.

Peer Feedback Session

Overview: Initiate a feedback session with several of your peers, reflect on and write down any constructive feedback given, and then have the peer sign and date your feedback reflection.

Instructions: As part of your series project, you are expected to engage in peer feedback sessions with peers to receive input on the series concept and approach. Do not forget to maintain a reflective journal to capture the challenges, successes, and ideas that arise during the process.

Works in a Series Portfolio

Portfolio Presentation: Finalize a series of cohesive drawings centered around your chosen theme. Comple these works into a professional portfolio with your proposal, thumbnail sketches, artist statement, and summary reflection. Present your portfolio to the class or a selected peer, highlighting your thematic exploration, execution strategies, and reflections on the artistic journey.

- You will need to present a completed series, discussing the coherence of the work, the explorationprocess, and the evolution of your concept or technique throughout the series.
- You will need a written reflection, analyzing the works in a series, which discusses the context ofartistic development and future directions.

Artist Statement:

Write an artist statement reflecting on your work. This statement should address:

- Your overall thoughts on the project, including the materials and techniques you used.
- The difficulties and successes you encountered.
- What you would do differently if you were to undertake this project again?

Critique Presentation:

Present your finished artwork during a group critique discussion on the scheduled due date of your Mid-Term Critique. Be prepared to discuss your process, challenges, and the decisions you made while creating your drawings. This assignment will also contribute to your final portfolio grade.

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5: PERSPECTIVE AND TECHNIQUES



"Transit Lines" Art-005B student, Francisco Guadron, used with permission

Learning Objectives

By the end of this chapter, you will be able to:

- **Explain** the principles of linear perspective and describe its historical role in representational drawing.
- **Identify** horizon lines, vanishing points, and orthogonal lines in artworks and observational settings.
- **Apply** one-point perspective techniques to create the illusion of depth on a two-dimensional surface.
- **Construct** drawings using two-point and three-point perspective to represent more complex spatial viewpoints.
- **Analyze** and critique artworks by evaluating how effectively linear perspective is used to organize space and create depth.

Introduction

Linear perspective is a technique used by artists to create the illusion of depth and distance on a flat surface. It relies on the principle that parallel lines appear to converge as they recede into the distance, meeting at a single point on the horizon known as the vanishing point. This system allows artists to construct three-dimensional objects and scenes with realistic proportions and spatial relationships, dramatically enhancing the viewer's immersion in the depicted space.

5.1: Perspective

5.2: Key Aspects of Perspective

5.3: Development of Linear Perspective

5.4: Sighting

5.5: One-Point Perspective

5.6: Drawing Interior Spaces and Simple Structures

5.7: Two-Point Perspective

5.8: Three-Point Perspective
5.9: Challenges and Solutions in Linear Perspective
5.10: Conclusion
5.11: Practical Assessments

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5.1: Perspective

Perspective

Perspective is an art technique for creating an illusion of three-dimensions (depth and space) on a two-dimensional (flat) surface. Perspective is what makes a drawing seem to have form, distance, and look "real." The same rules of perspective apply to all subjects, whether it's a landscape, seascape, still life, interior scene, portrait, or figure drawing. The use of the technique and application of perspective to two-dimensional art has not always been apparent in the artwork created prior to the Italian Renaissance and the end of the Gothic Art Period in Northern Europe. We will first examine the art of earlier time periods and see whether use of perspective is evident. For the most part, storytelling was more important and the illusion of depth is not present. The development and understanding of this concept in art, and the interest to include the illusion of depth in drawings and paintings will come later.

Historical Overview

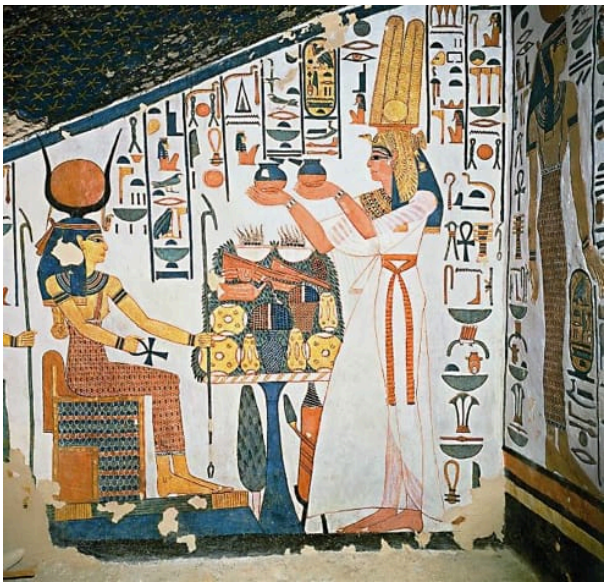
Prehistoric Art





- Cave painting dates back 50,000 years
- Symbols are drawn or painted
- Perspective is not evident

Ancient and Medieval Art



- Egyptian 3250 - 1280 BCE: the artwork is flat and formulaic
- Sumerian 2600 BCE: used registers similar to the Egyptian hieroglyphs
- Assyrian 883 - 889 BCE: flat depictions of war-like leaders
- Persian 490 BCE: similar to Assyrian art, for power and influence



• Minoan 1550 - 1450 BCE: beautiful, but rather flat, artwork of an advanced, peaceful people

• Greek 540 - 530 BCE: focus is mainly on the surviving architecture and sculpture; art of Athens moved western art forward

• Normandy & England 1066 - 1183: tapestries and illuminated manuscripts most significant art of the period; perspective not completely understood

• Italian 1305 – 1311: strides in modeling the forms; awkward renderings of spaces and buildings

Early Christian Art









• Spirituality, not space, is the concern

• Creating “royal images” in a new vocabulary - mosaics with glittering gold and bright colors

• Perspective not natural

Islamic Art









- Narrative important - the art of storytelling
- Most art is quite decorative without emphasis on human form
- Perspective not natural

Late Medieval & Gothic







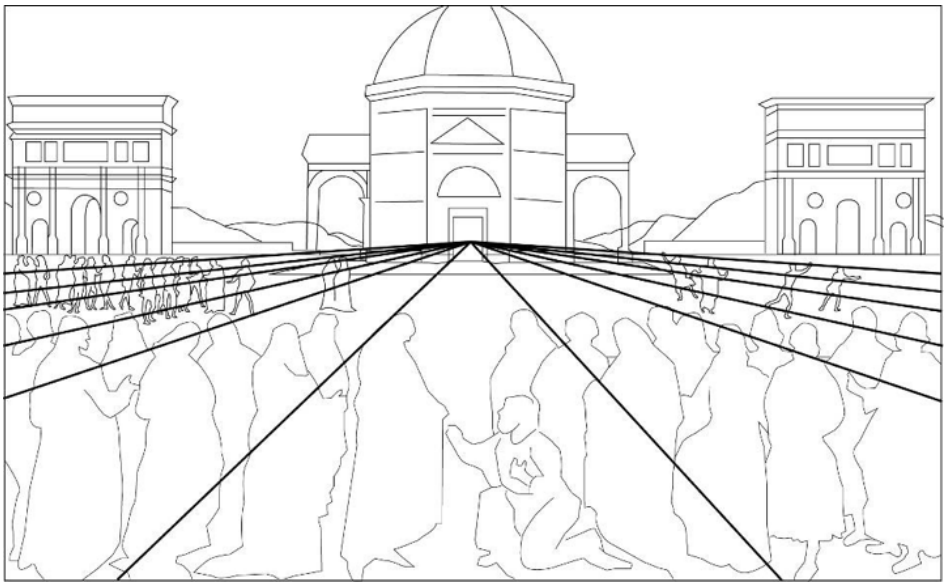


• Strides are made in creating natural forms in painting

• Perspective not natural with the exception of the paintings by Jan van Eyck

Italian Renaissance





• A rebirth in science and art takes place in 15th century Florence

• Brunelleschi is credited with linear mathematical perspective

• Natural perspective is achieved in two-dimensional art for the first time

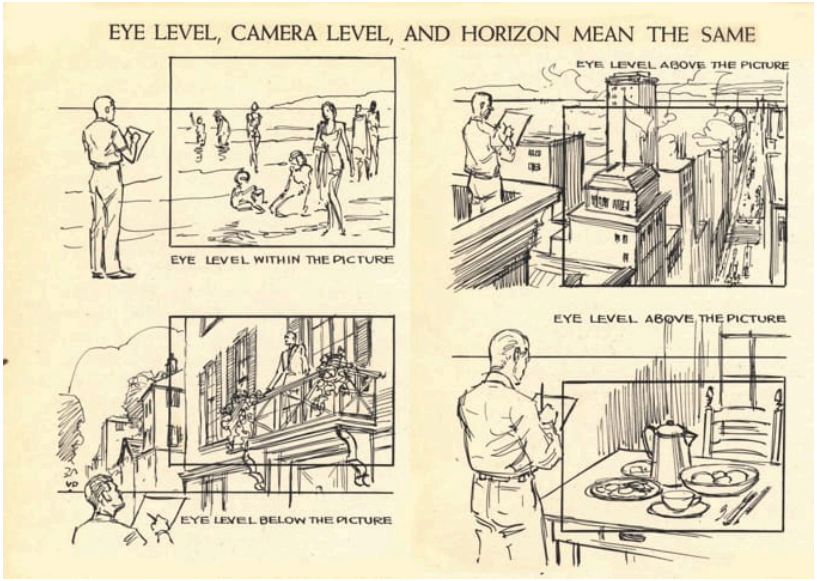
There are three approaches to Perspective when drawing, each with their own rules:

1. Linear Perspective (also called vanishing point perspective)
2. Aerial Perspective
3. Isometric Perspective

Linear Perspective

Linear perspective, a system of creating an illusion of depth on a flat surface. All parallel lines (orthogonals) in a painting or drawing using this system converge in a single vanishing point on the composition's horizon line.

HORIZON LINE

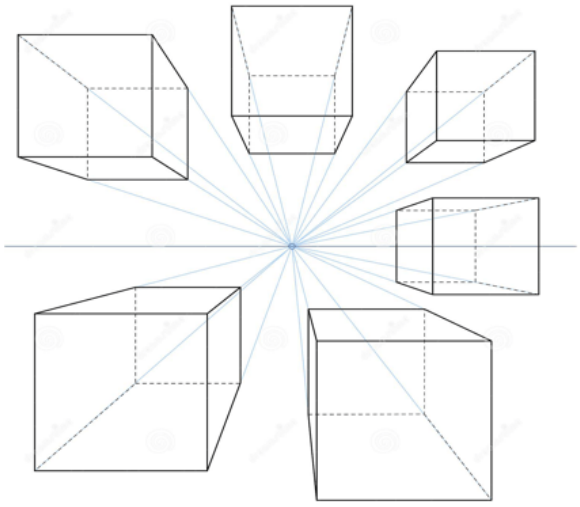


The **horizon line** is where the curvature of the earth and the sky meet when looking into the distance. It is also equal to your eye level.

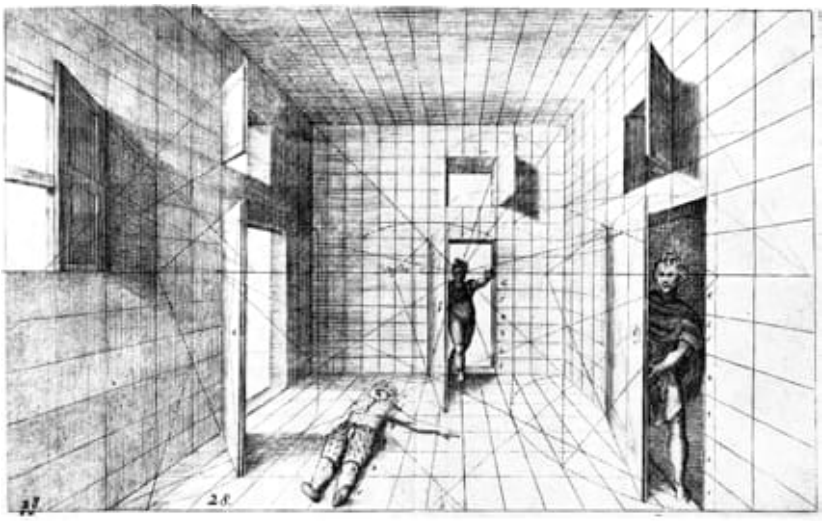
LINEAR **ONE-POINT** PERSPECTIVE

A drawing has **one-point perspective** when it contains only one vanishing point on the horizon line. This type of perspective is typically used for images of roads, railway tracks, hallways, or buildings viewed so that the front is directly facing the viewer. Any objects that are made up of lines either directly parallel with the viewer's line of sight or directly perpendicular (the railroad slats) can be represented with one-point perspective. These parallel lines converge at the vanishing point.

ONE-POINT PERSPECTIVE



Renaissance



JAN VREDEMAN DE VRIES, *Perspective* (Leiden, 1604–5), plate 28. Courtesy, the Bancroft Library, Berkeley, California.

Italian Renaissance

Writings on the topic of perspective by Alberti give credit to Brunelleschi for his study of perspective. The new application of perspective coincides with other interests of Italian Renaissance artists and thinkers. There is an interest in beauty, perfection, the classics in literature, revival of lost knowledge, fusion of ideas of the ancient philosophers like Plato and Christian theology, innovations, and money flowing from wealthy patrons like the Medici and other banking families as well as the Roman Catholic church. With knowledge of linear persepctive, painters began to explore the creation of an illusion of depth in painting. This became quite a fascination for painters for centuries to come.



Leonardo da Vinci created a wall painting that unfortunately has deterioated over time in the humid conditions of Milan, Italy. It is, however, an excellent early example of a correct use of one-point perspective.



Modern illustration also uses one-point perspective.



Another great one-point perspective example by an anonymous artist painting during the Renaissance.



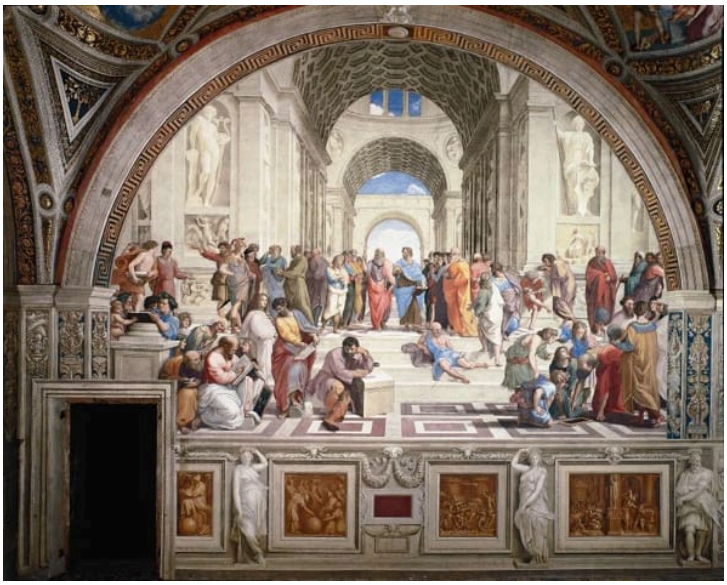
A more modern design from CalArts showing one-point perspective



Early Renaissance painting demonstrating reasonable one-point perspective



Brunelleschi architecture represented in this one-point perspective fresco



Vatican fresco by Raphael is a great example of High Renaissance one-point perspective

• Linear Perspective

– 1435 “discovery” by Filippo Brunelleschi

– 1st treatise on painting by Alberti

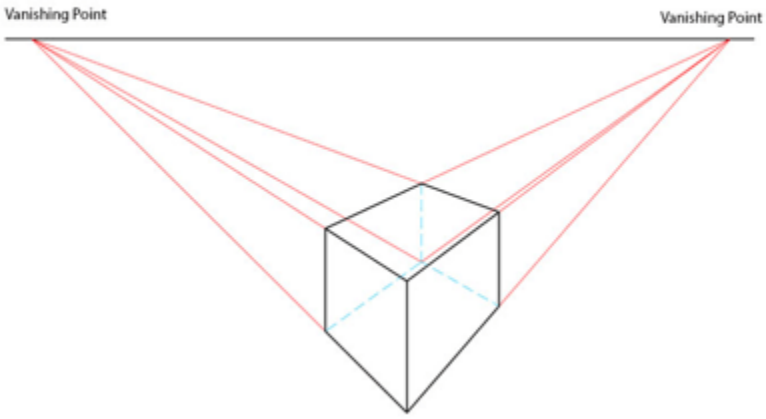
• Oil Painting

– Flanders artists used oils as a painting medium in early 1400s; advanced painting significantly

• Artistic Geniuses helped push art in the west forward

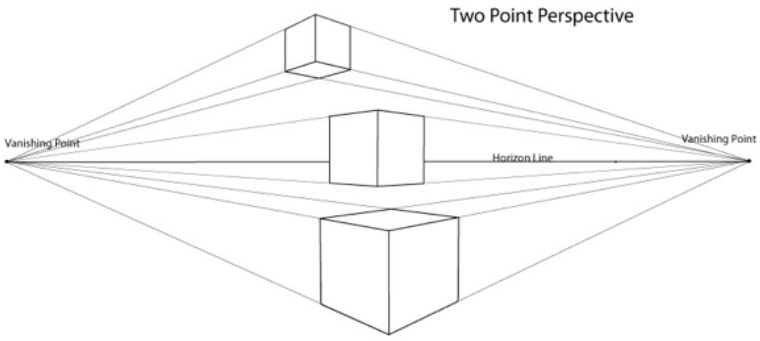
– Jan van Eyck, Albrecht Dürer, Leonardo Da Vinci, Michelangelo

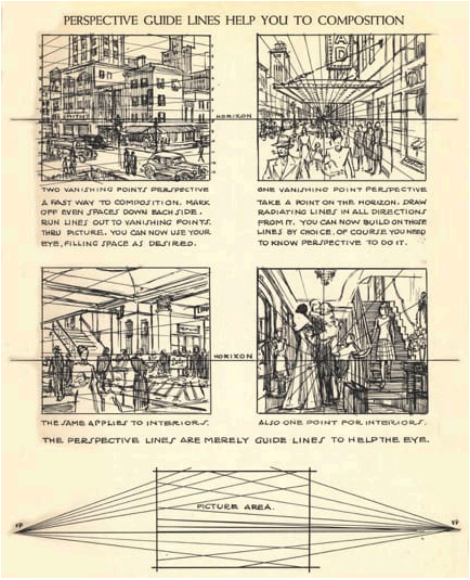
LINEAR **TWO-POINT** PERSPECTIVE



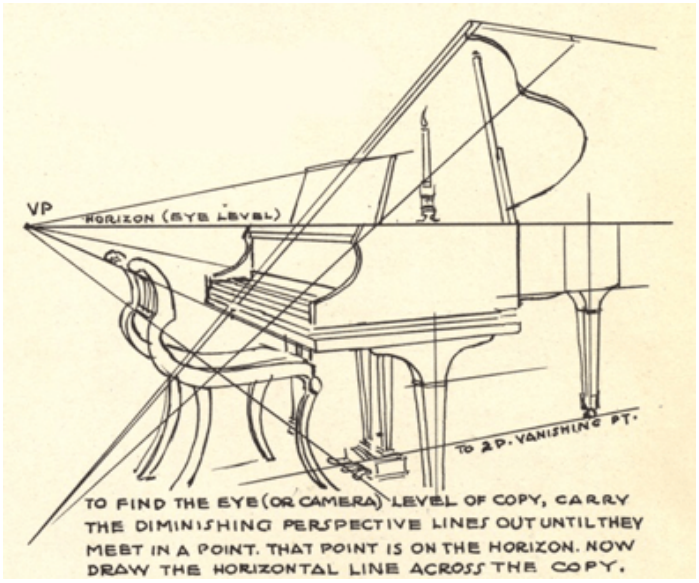
A drawing has **two-point perspective** when it contains two vanishing points on the horizon line. In an illustration, these vanishing

points can be placed arbitrarily along the horizon. Two-point perspective can be used to draw the same objects as one-point perspective, rotated: looking at the corner of a house, or at two forked roads shrinking into the distance, for example. One point represents one set of parallel lines, the other point represents the other. Seen from the corner, one wall of a house would recede towards one vanishing point while the other wall recedes towards the opposite vanishing point.

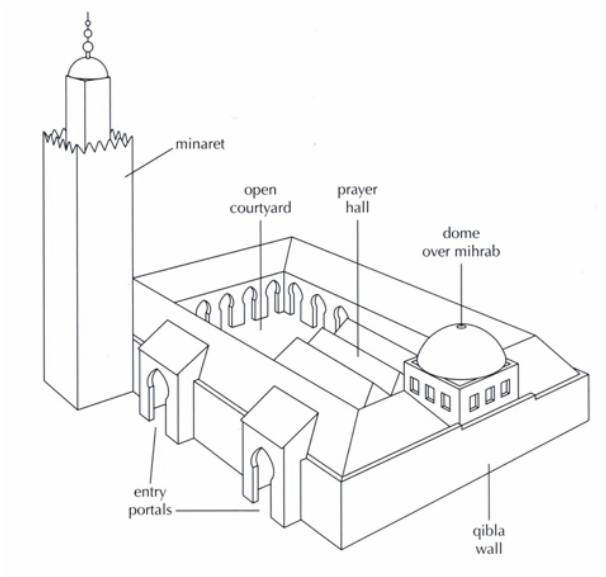


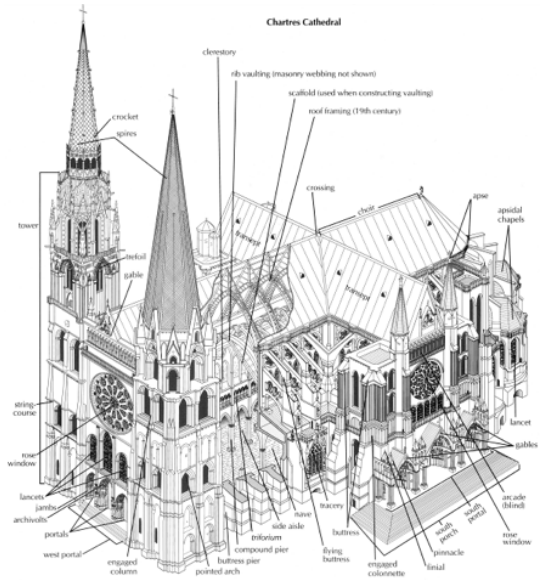


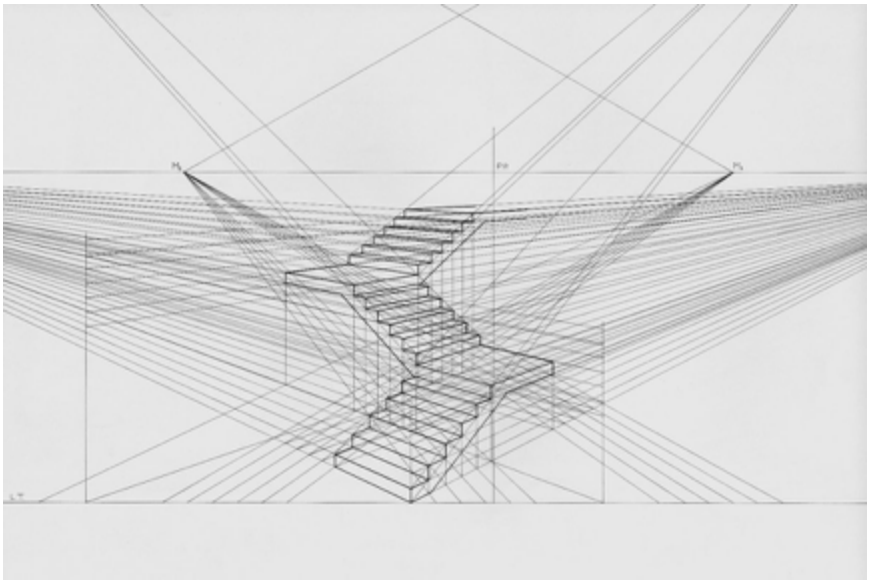
Two-point perspective = two vanishing points on the horizon line. Note how vertical the vertical lines of the box are. The verticals are 90 degree angles from the horizon line since the box is viewed at a distance.

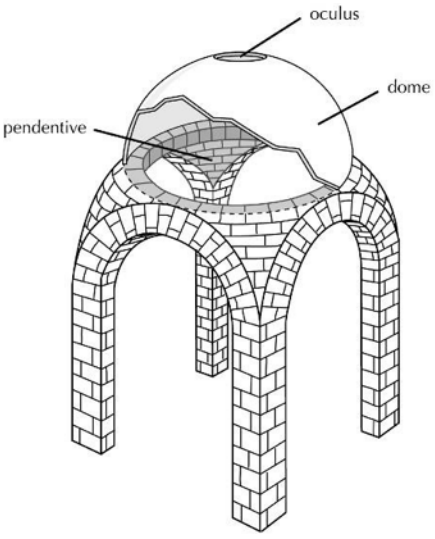


Without knowledge of perspective, drawing something as complicated as a grand piano and chair would be very difficult.

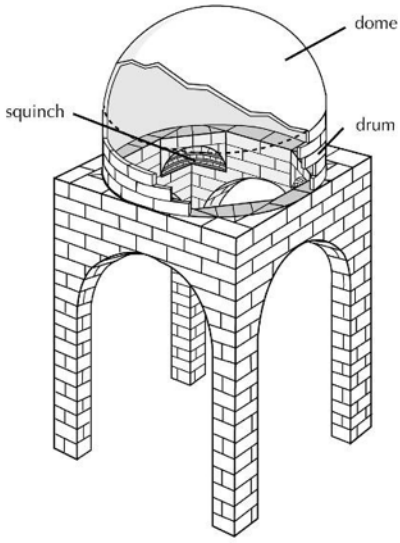




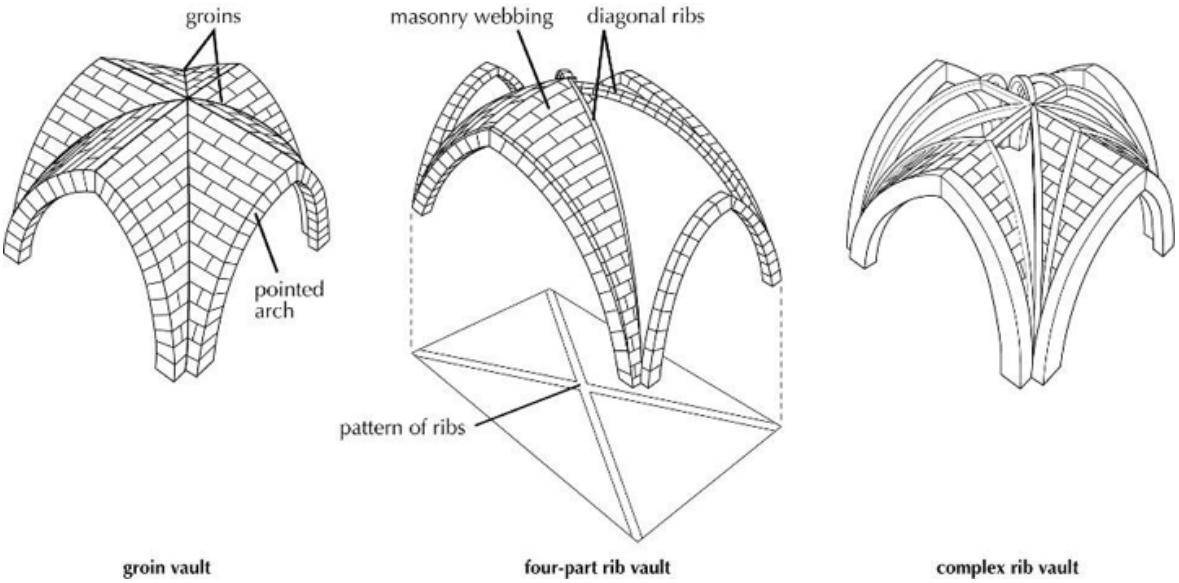




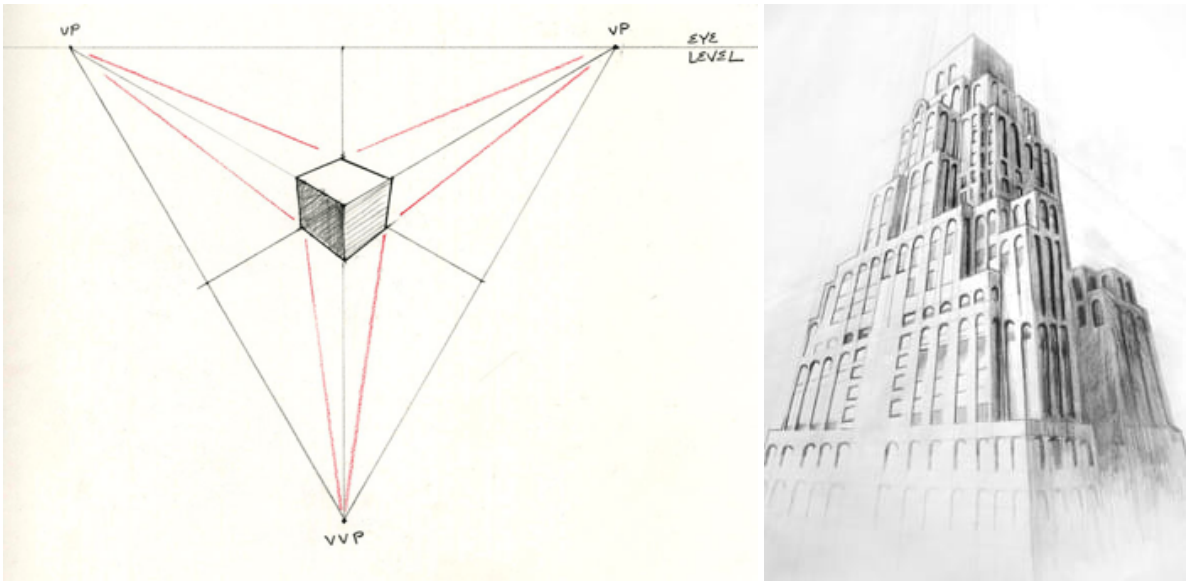
dome on pendentives



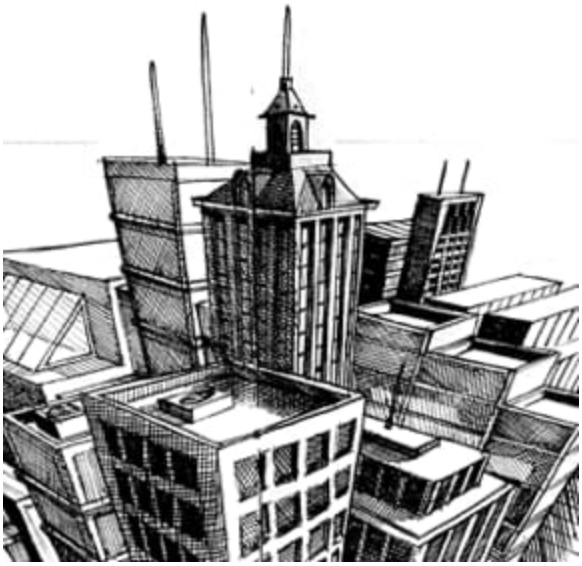
dome on squinches

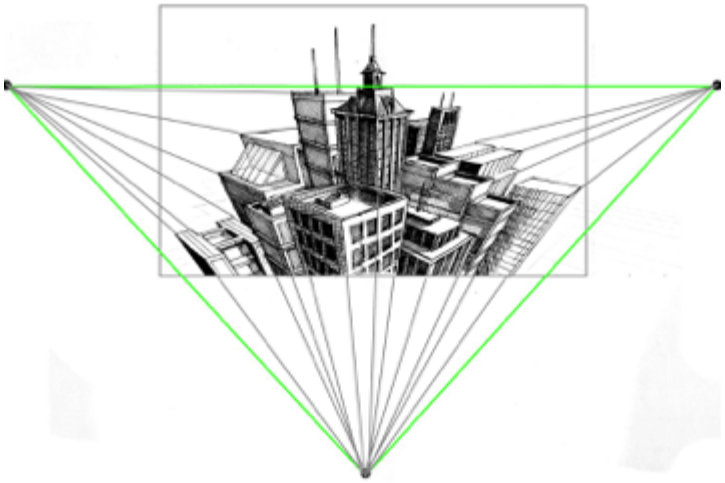


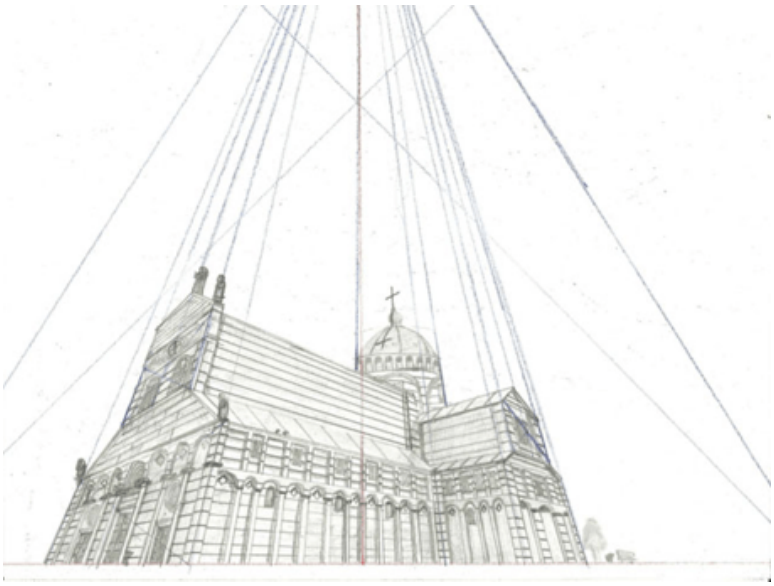
LINEAR **THREE-POINT** PERSPECTIVE



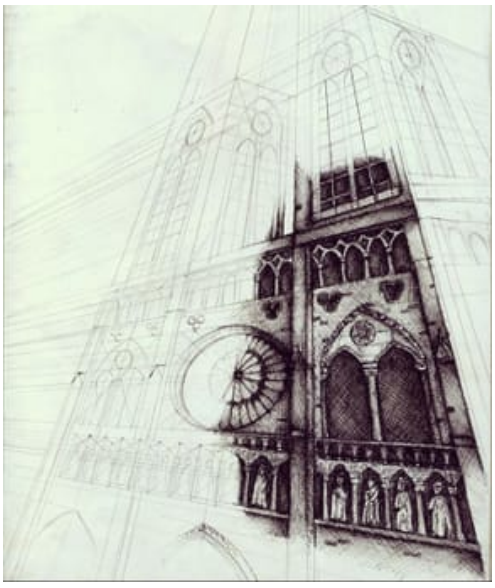
Three-point perspective is most commonly used when drawing buildings viewed from a low or high eye-level. The low eye level in our illustration above creates the illusion that the box shape is towering above us and that we are looking up. It naturally suggests the scale of a tall building.

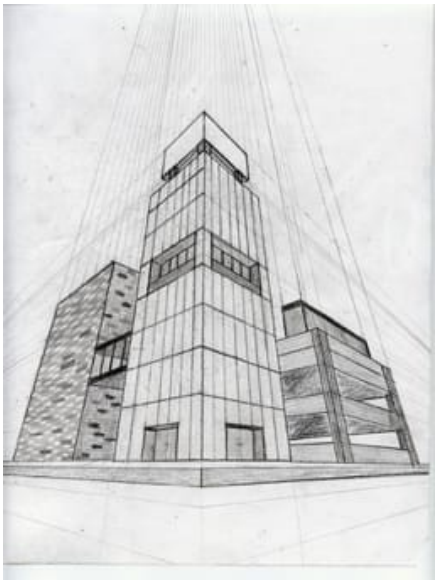


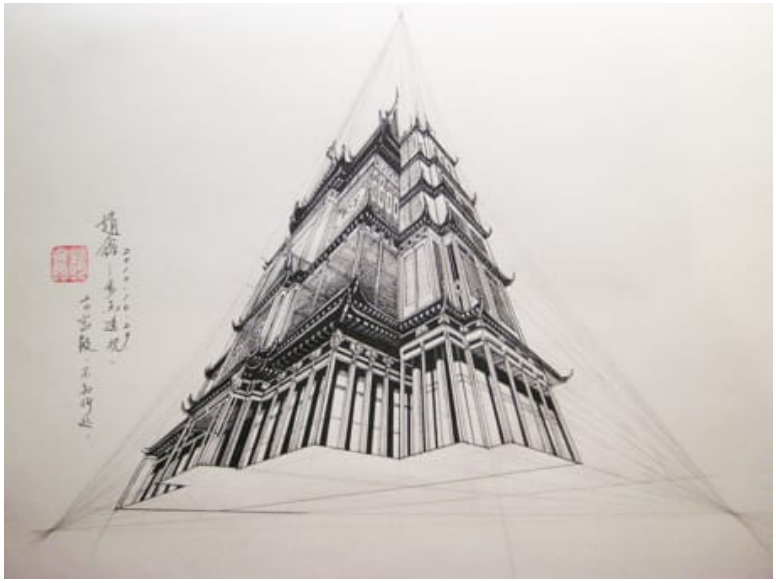






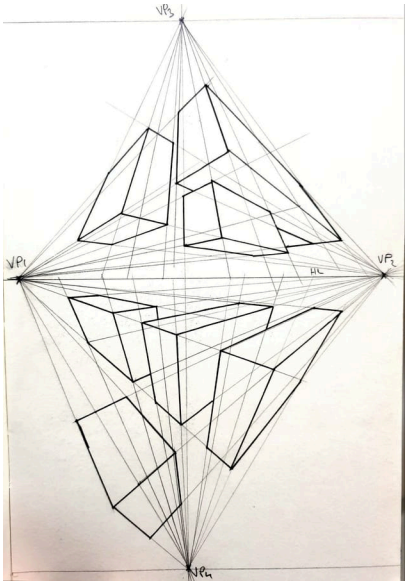






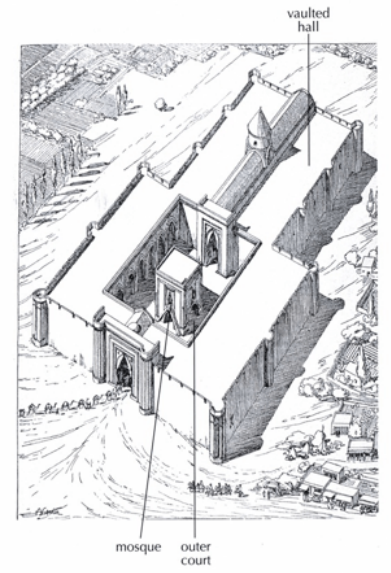
Note how the vertical transversal lines, which were parallel in one and two point perspective, now appear to recede. They form a third set of orthogonal lines, which rise from the ground plane and eventually meet at vanishing point 3, high above the picture plane.

Four-point perspective (see below drawing) is achieved by combining the an upward and downward looking three-point perspectives in a drawing.



Aerial Perspective

Aerial Perspective or atmospheric perspective refers to the effect the atmosphere has on the appearance of an object as it is viewed from a distance.

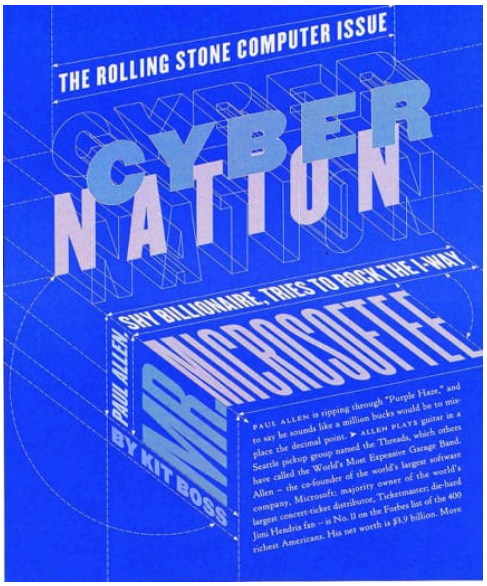


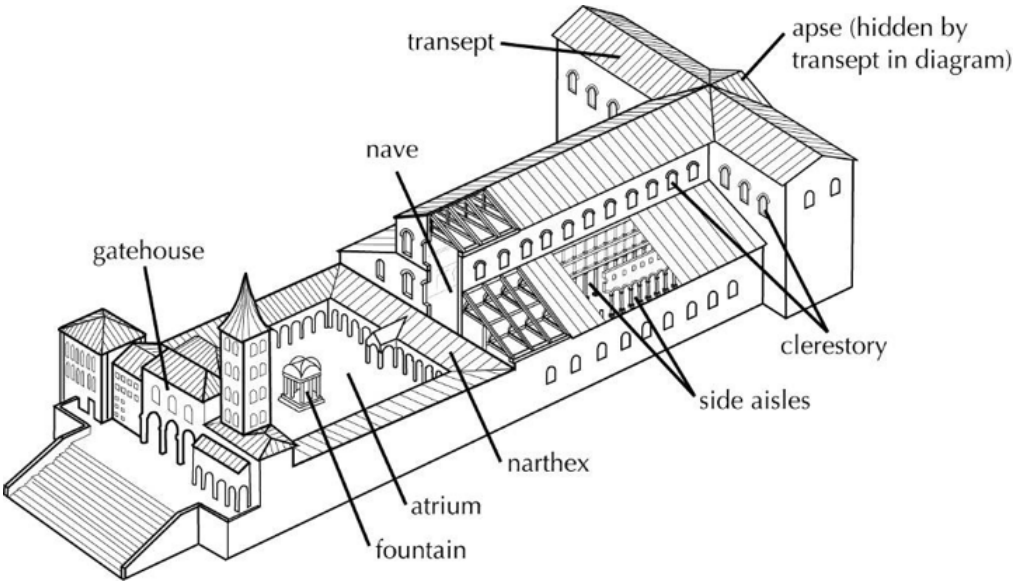


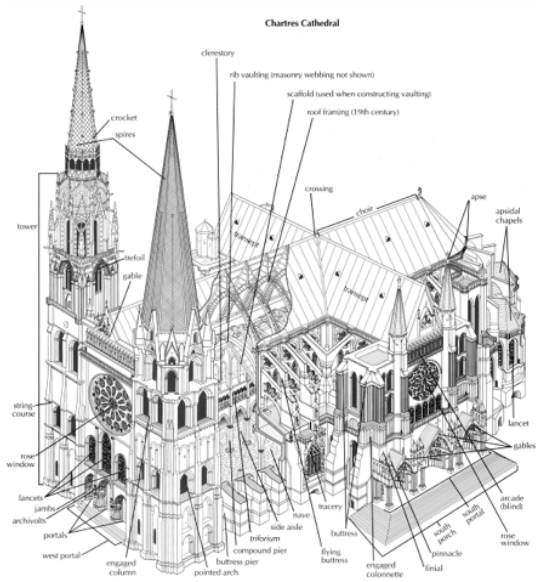
Isometric Perspective

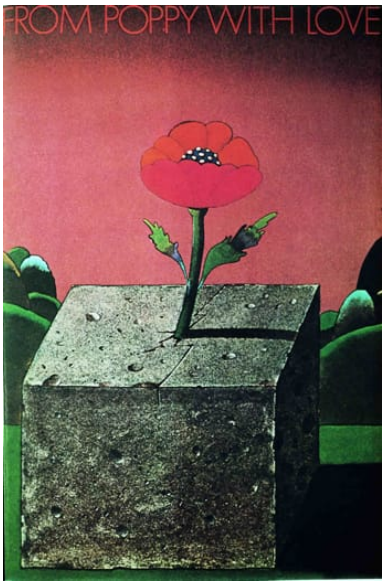
In **isometric perspective** views, all lines on each axis are parallel to each other, and the lines do not converge. Such drawings are commonly used in technical illustrations because of their clarity, simplicity and speed of creation.




THE ROLLING STONE COMPUTER ISSUE
CYBER NATION
SHY BILLIONAIRE TRIES TO ROCK THE I-WAY
PAUL ALLEN'S MICROSOFTEE
BY KIT BOSS
PAUL ALLEN is ripping through "Purple Haze," and to say he sounds like a million bucks would be to misplace the decimal point. ► ALLEN PLAYS guitar in a Seattle pickup group named the Threads, which others have called the World's Most Expensive Garage Band. Allen – the co-founder of the world's largest software company, Microsoft; majority owner of the world's largest concert-ticket distributor, Ticketmaster; die-hard Jimi Hendrix fan – is No. 11 on the Forbes list of the 400 richest Americans. His net worth is $1.9 billion. More

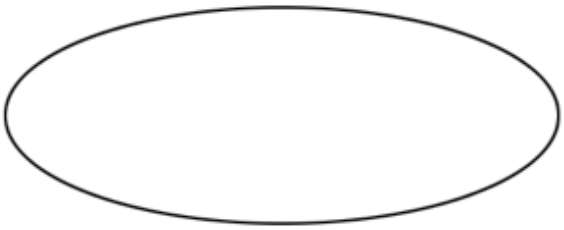

transept
apse (hidden by transept in diagram)
nave
gatehouse
clerestory
side aisles
narthex
atrium
fountain


Chartres Cathedral
clerestory
rib vaulting (masonry webbing not shown)
scaffold (used when constructing vaulting)
roof framing (19th century)
crocket
spires
crossing
choir
apse
apsidal chapels
tower
oculus
gable
transept
nave
string-course
rose window
lancets
jambs
archivolts
portals
west portal
engaged column
buttress pier
pointed arch
triforium
compound pier
side aisle
tracery
buttress
flying buttress
engaged colonnette
pinnacle
finial
wall pinnacle
wall portal
arcade (blind)
rose window
lancet
gables



- A favorite of Japanese artists
- Frequently used by graphic designers
- Has a playful quality

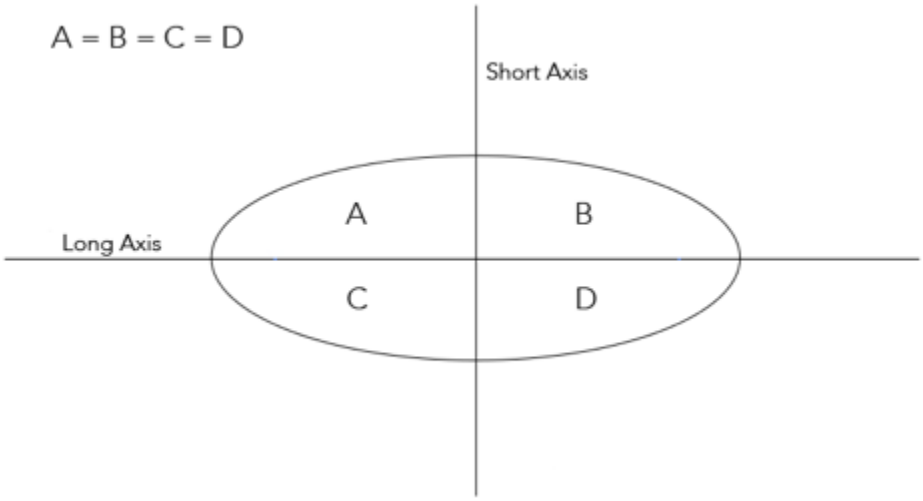
Ellipses



An ellipse is a continuous curved line without pointed ends and without straight lines. It is a circle viewed in perspective. Drawing accurate ellipses takes practice!

- An **ellipse** is a foreshortened circle. In geometry, it's a closed curve, like a circle, but with a long axis and a short axis.
- In terms of perspective drawing, an **ellipse** is what we see when we view a circle from its edge, rather than from directly overhead.

- An **ellipse** has a continuous curve. It does not have straight lines anywhere along its path.
- An **ellipse** does not have pointed ends.

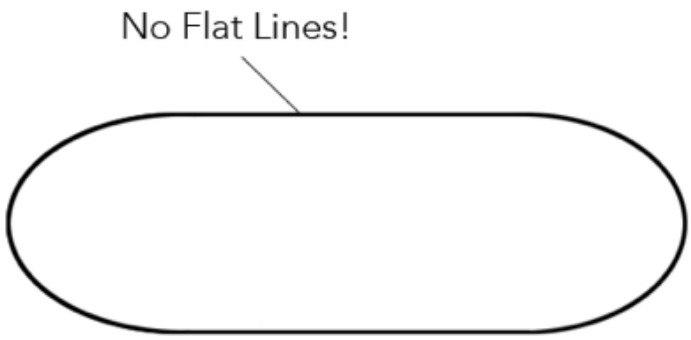


- An ellipse has four identical quarters. It is also easier to draw if you divide the ellipse using a Long Axis and a Short Axis.
- An ellipse has a continuous curve around the entirety of the shape.

IS THIS AN ELLIPSE?

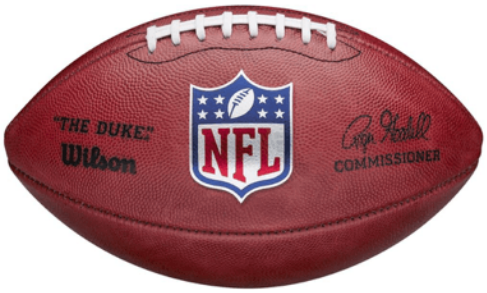


THIS IS NOT AN ELLIPSE

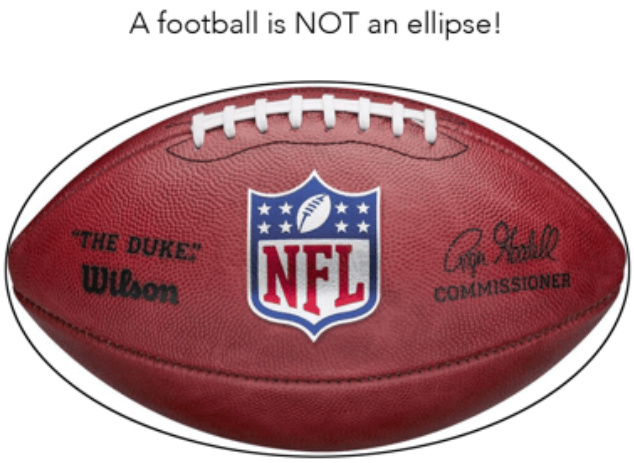


This is NOT an ellipse since it has flat lines and is not a continuous curve!

IS THIS AN ELLIPSE?

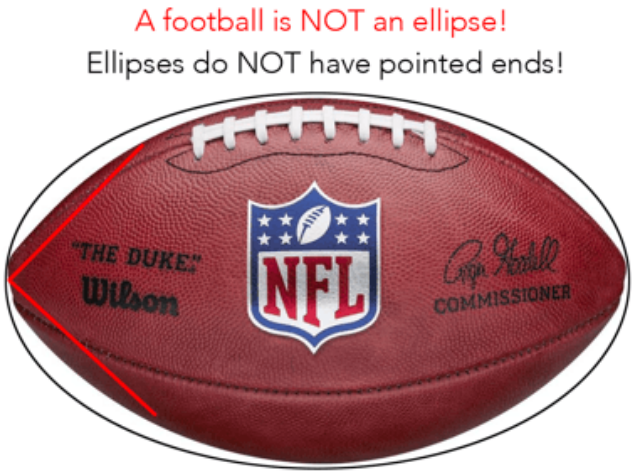


Answer: NO!



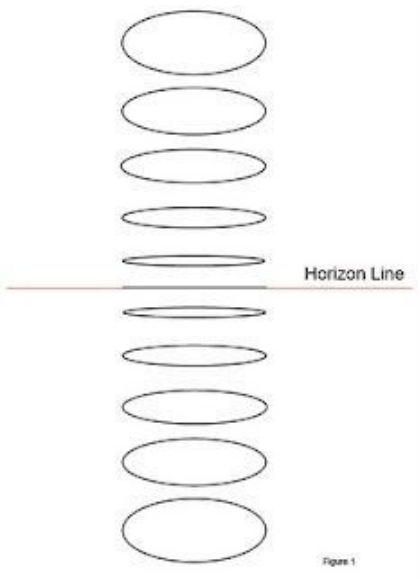
Although an American football may look like an ellipse, in fact, it is not! As you see it does not conform to an elliptical shape. Why?

THE AMERICAN FOOTBALL



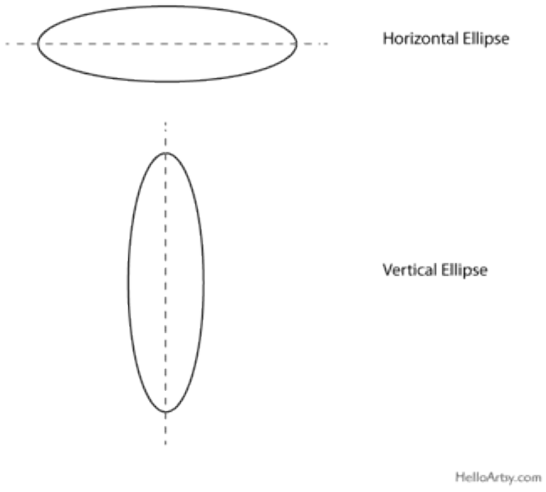
An American football has pointed ends, thus making it different from an ellipse. If your drawn ellipse looks like this, you must change the curved ends making them rounder. This is a common error in drawing ellipses!

ELLIPSE IN RELATION TO THE HORIZON LINE

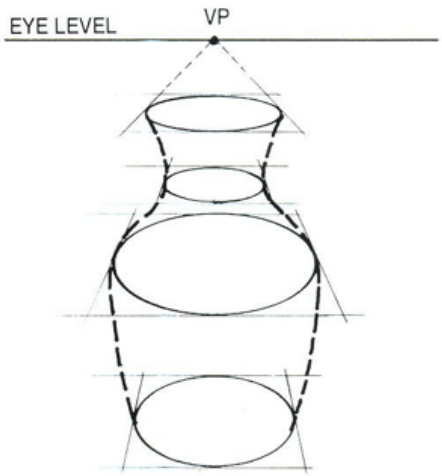


At the Horizon Line, an ellipse is visible as a Line. As you move above or below the Horizon Line, the ellipse is viewed wider. You can demonstrate this by looking at the top edge of a cup. As you drop the cup down from your eye level, the ellipse widens.

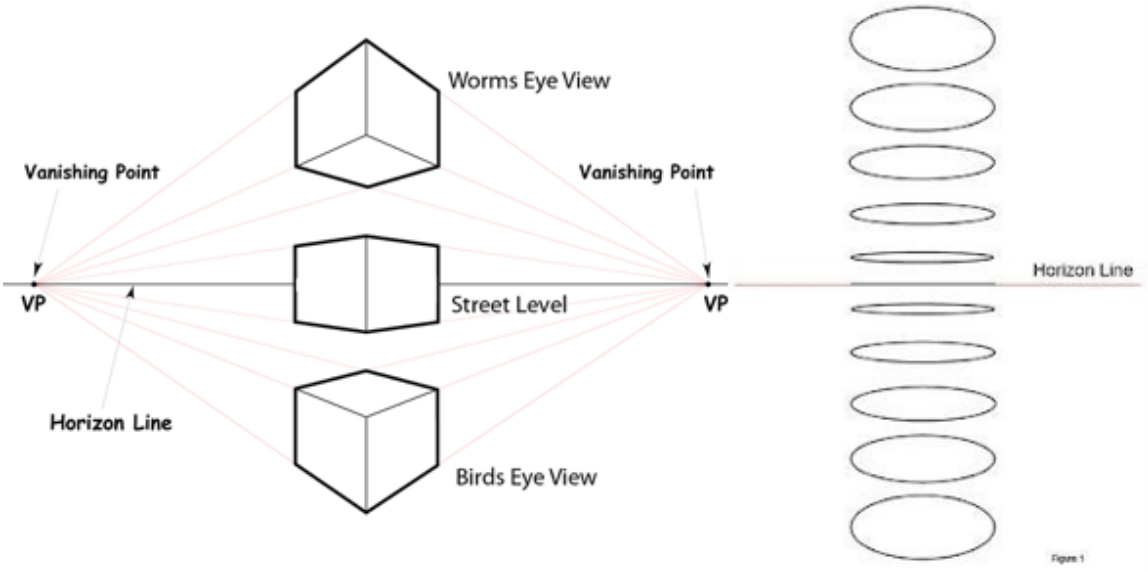
ELLIPSES IN PERSPECTIVE



Ellipses can be horizontal or vertical. They conform to the laws of perspective. It is important to identify the orientation of the Long Axis and the Short Axis.



When viewing a vase, cup or bowl, the ellipse closest to your eye level will be the thinnest and the bottom of the vase, cup or bowl will be a rounder (wider) ellipse.



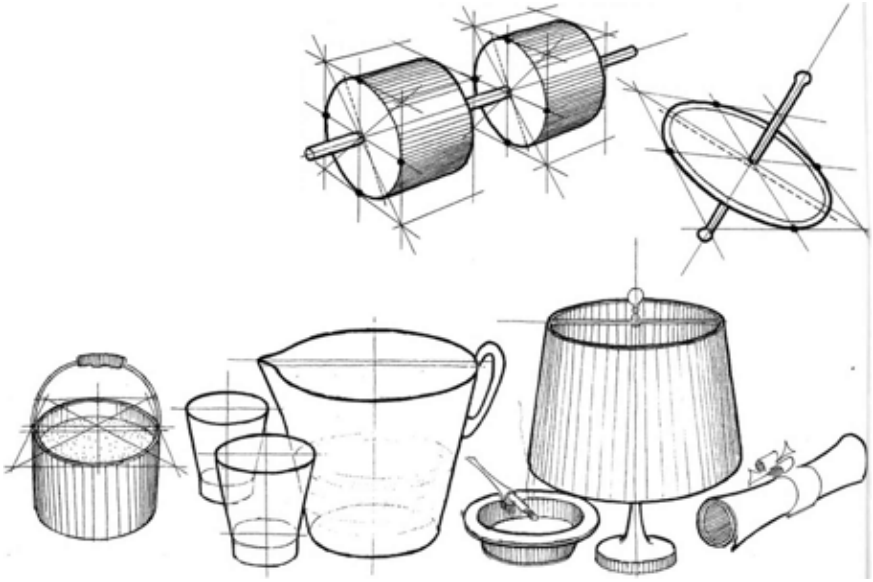
Ellipses follow the laws of Linear Perspective!

DRAWING ELLIPSES



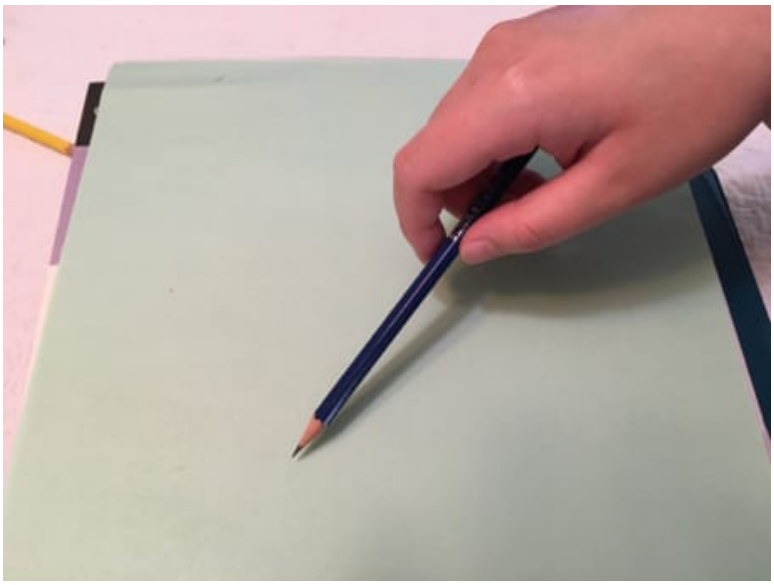
Drawing ellipses is best done using a loose sketching approach. It takes a lot of practice to master drawing ellipses! Since we see ellipses in many man-made objects, it is important to master drawing this shape.

ELLIPSE AXIS LINES



Using axis lines may help you to draw accurate ellipses.

DRAW ELLIPSES USING THE SKETCHING GRIP



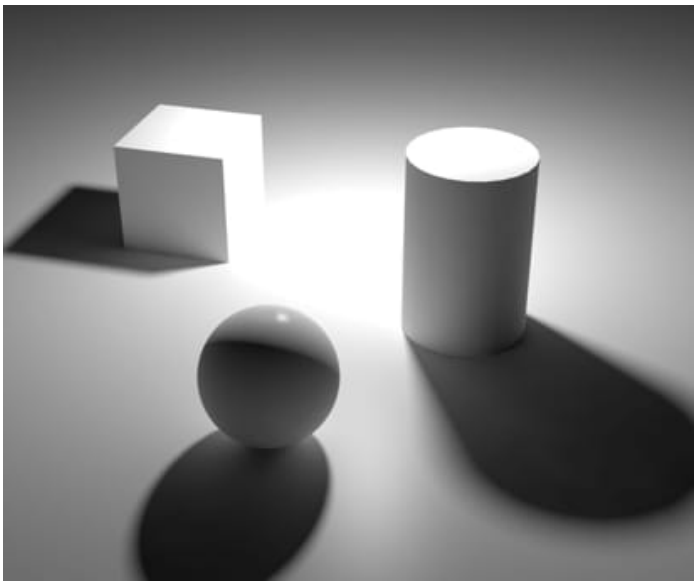
Using the sketching pencil grip is a good way to begin drawing the ellipse. Finish using the thumb and index finger for accuracy.

DRAWING THE ELLIPSE



Here we see the thumb and finger grip used for finishing the drawing. Notice the axis lines! Also note the horizon line (eye level) has been drawn in lightly in red.

ELLIPSES ARE ONE OF THE BASIC FORMS

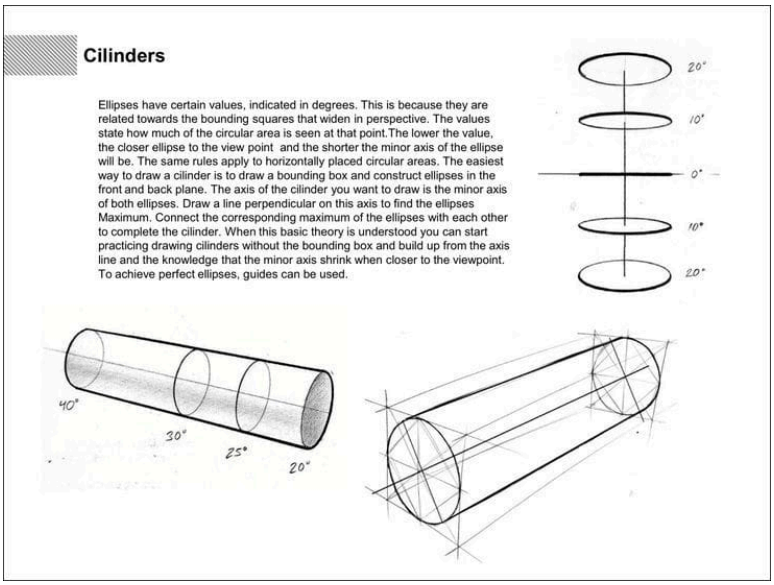


Mastering drawing the Cube, Cylinder and Sphere helps to understand drawing the basic shapes of many subjects including the human figure.

ELLIPSES AND THE HORIZON LINE



Can you identify the Horizon Line (eye level) for each of these images?



Assignment:

Part 1:

Draw rectangular boxes using line using one-point, two-point, and three-point perspective:

1. Establish a Horizon Line (eye level) about 1/3 the way up on 18" x 24" drawing paper.

2. Arrange the objects in proper linear (vanishing point) perspective establishing one-point, two-point and three-point perspective

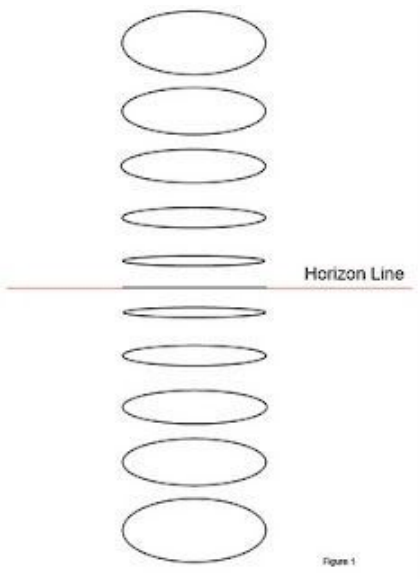
Part 2:

Draw seven ellipses:

1. Establish the horizon line in the center of the paper. Measure carefully so the horizon line is 90 degrees from the sides of the paper. Draw the horizon line.

2. Using 18" x 24" paper, draw three ellipses above and three ellipses below the horizon line in sequence from horizon line upwards and also down below the horizon line. The seventh ellipse is just a line on the horizon line. The ellipses should be about 5" long.

3. Establish the long axis for each ellipse and use to assist in drawing the ellipse symmetrically. Also, draw in the short axis in the center of the ellipse. When completed, it will look similar to the image below:



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- 7: Perspective by Michael Leonard is licensed CC BY 4.0.

5.2: Key Aspects of Perspective

Mastering the basics of linear perspective is essential for creating realistic and accurate drawings. The key elements of perspective drawing are the horizon line, vanishing points, and orthogonal lines. The horizon line represents the viewer's eye level and serves as a reference point for establishing perspective. Vanishing points are located on the horizon line, where parallel lines appear to converge in the distance, creating the illusion of depth. Orthogonal lines, which extend from the edges of objects to these vanishing points, illustrate how objects diminish in size as they recede into space. Understanding and applying these concepts enables artists to create convincing three-dimensional forms and environments on a two dimensional surface, enhancing the overall realism and depth of their work.

Horizon Line

The horizon line is where the sky meets the ground or sea, representing the viewer's eye level. It is essential in establishing the scene's perspective because it determines the viewer's vantage point and the overall alignment of objects within the composition. For example, in a landscape drawing, the horizon line can be positioned to represent the viewer's eye level, helping to anchor all elements within the correct perspective.

Vanishing Points

Vanishing points are the points on the horizon line where parallel lines appear to converge in linear perspective. Depending on the scene's complexity, there can be one, two, or even three vanishing points. These points are crucial for guiding the angles of all lines that are not parallel to the viewer's line of sight. For instance, when drawing a street scene with buildings on both sides, lines extending from the edges of the buildings will converge towards these vanishing points, creating a realistic depiction of depth.

Orthogonal Lines

Orthogonal lines, also known as convergence lines, extend from the edges of objects toward the vanishing points. These lines illustrate how objects appear smaller as they move farther away from the viewer. For example, in an interior drawing of a hallway, the orthogonal lines of the floor tiles will recede towards the vanishing points, showing the diminishing size of the tiles as they move further into the distance, thereby enhancing the illusion of depth.

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5.3: Development of Linear Perspective

The concept of linear perspective was formally developed during the Renaissance, a period marked by a deep interest in realism, science, and the accurate representation of the natural world. Italian architect Filippo Brunelleschi is credited with the first demonstrable use of linear perspective in art in the early 15 th century. Leon Battista Alberti later codified his methods, and artists like Leonardo da Vinci and Raphael perfected the technique, using it to create some of the most revered works of art in history. This development represented a significant shift in visual representation, allowing for more accurate and realistic depictions of space and form.

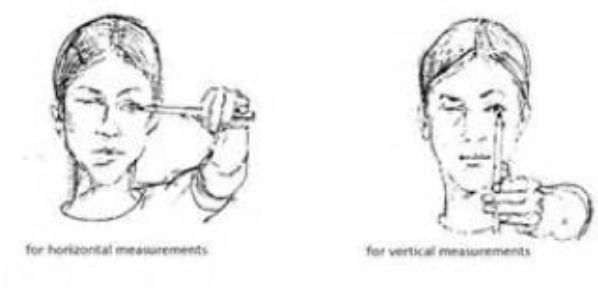
This page titled 5.3: Development of Linear Perspective is shared under a CC BY-SA 4.0 license and was authored, remixed, and/or curated by Kristen Kennedy.

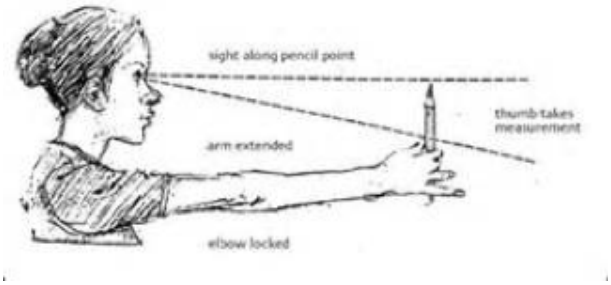
5.4: Sighting

Sighting

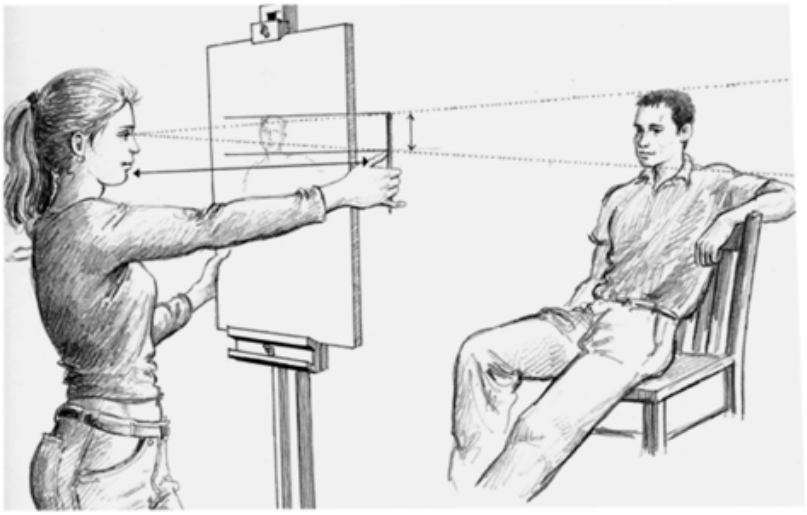


Sighting is a useful technique when drawing from life. It helps to draw objects in proper proportions.





Sighting involves comparing the angles and axes of viewed objects with those of your drawing



Sighting involves translating the 3-D world onto a 2-D surface with accuracy and confidence.

Note the incorrect positioning of the easel to the artist.

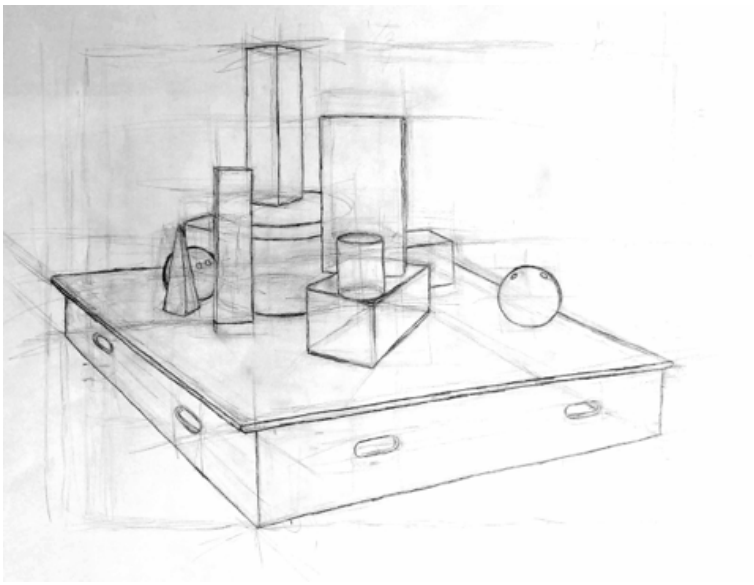


The pencil is used to capture angles of objects to be drawn and also, by using the thumb, to measure (Unit of Measure Technique).





If you hold out your pencil and capture the angle of an object, you can move your arm carefully, maintaining the same angle and, while holding the pencil over your paper, draw in the angle as a light line.



Sighting helps when drawing objects in proper perspective and proportion.

You can build upon what you draw, step by step, by seeing the relationships from one form to the next (especially if they overlap).

Also, the negative spaces should be observed and used for accuracy.

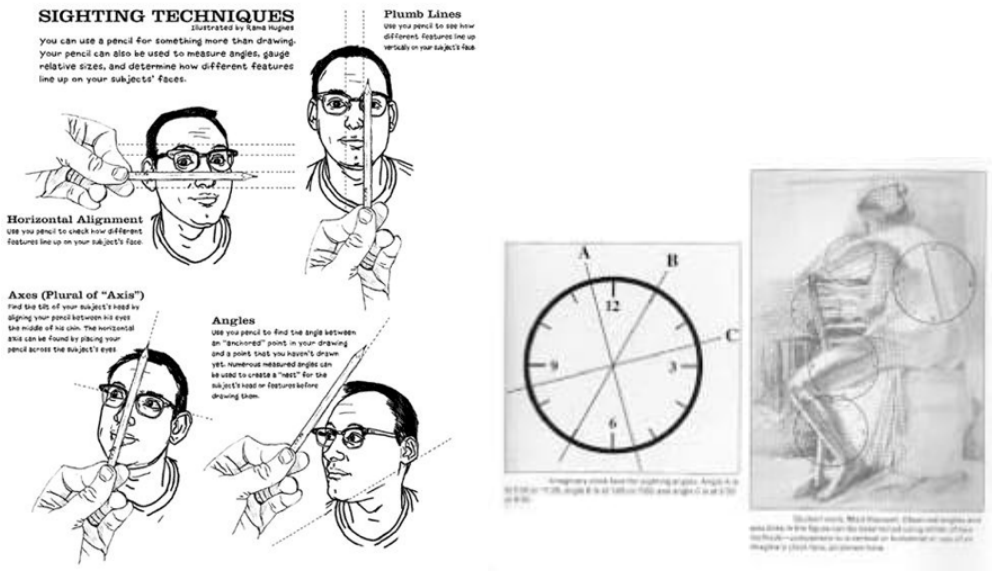


If you check all of the angles of the object you're drawing with your actual drawing and they match, then the proportions will be correct!



Locate a tilt by using a straight edged object held at arms length. Then find your time.

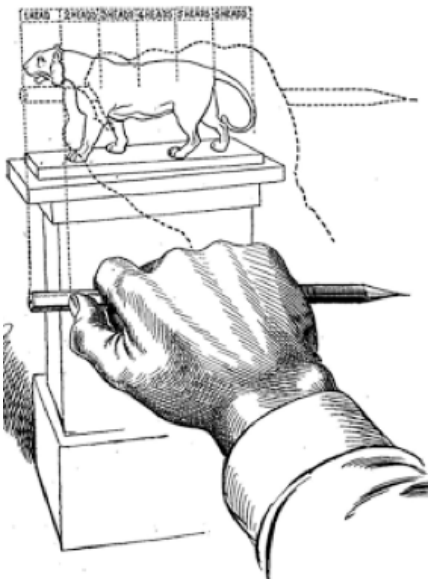
Another helpful technique is to use the hands of a clock to help establish the correct angles when viewing 3-D forms from life. Move the pencil to your paper and maintain the same clock time (angle) and draw a light line.



Even after you draw, go back and compare the “clock angles” with the angles in your drawing. If they do not match, then the proportions of the form(s) may be off.



Unit of Measure is another helpful technique to draw in accurate proportions. When drawing the body, the head becomes the unit upon which the body is measured.



In this instance, the head of the lion is used as the Unit of Measure. The length of the big cat is six head lengths long. When drawing on the paper, the artist will also make it six head lengths.

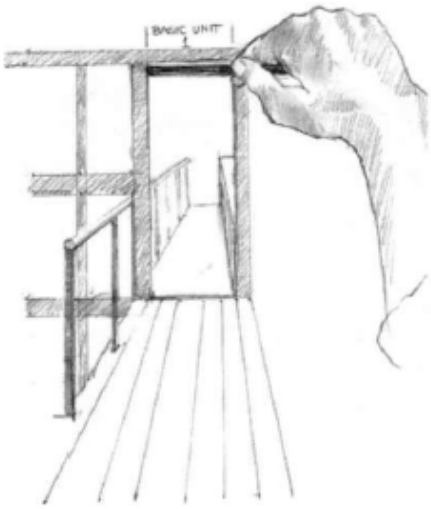


Fig. 8-13. Measure "One . . . "

Step One:

Measure “the unit.”



Fig. 8-14. "... to one ..."

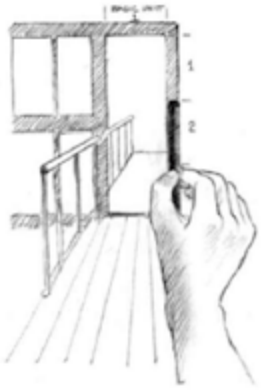


Fig. 8-15. "... two ..."

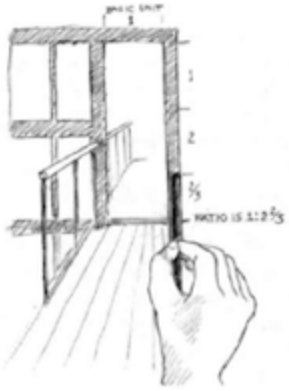
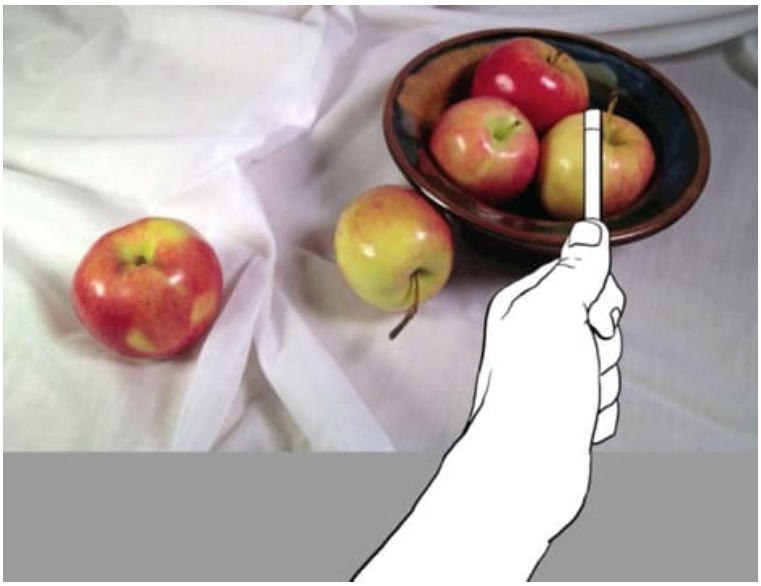


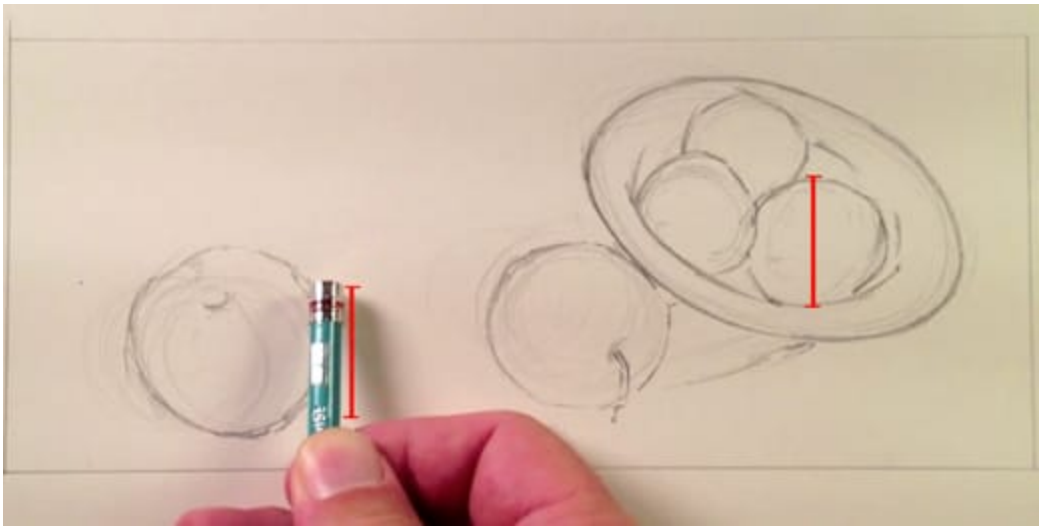
Fig. 8-16. "... and two-thirds."

Step 2:

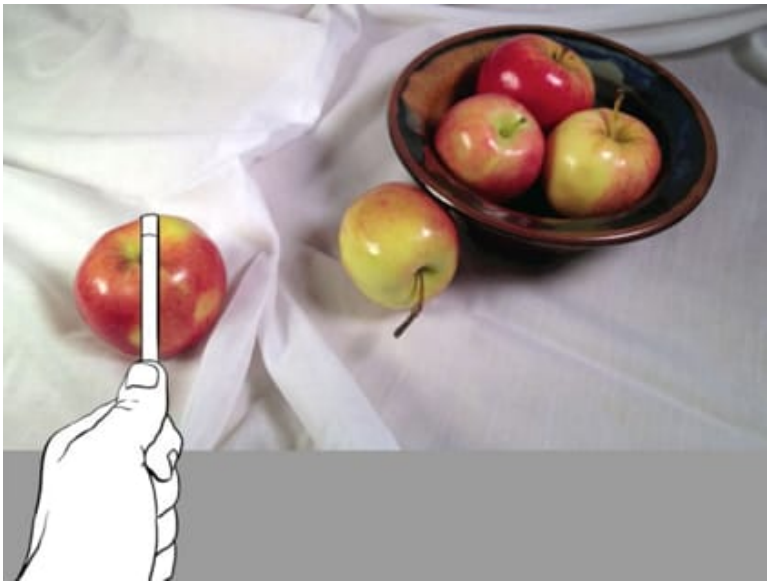
Use that “unit” to then measure other forms (parts) within the composition. Use the same measurements in your drawing.



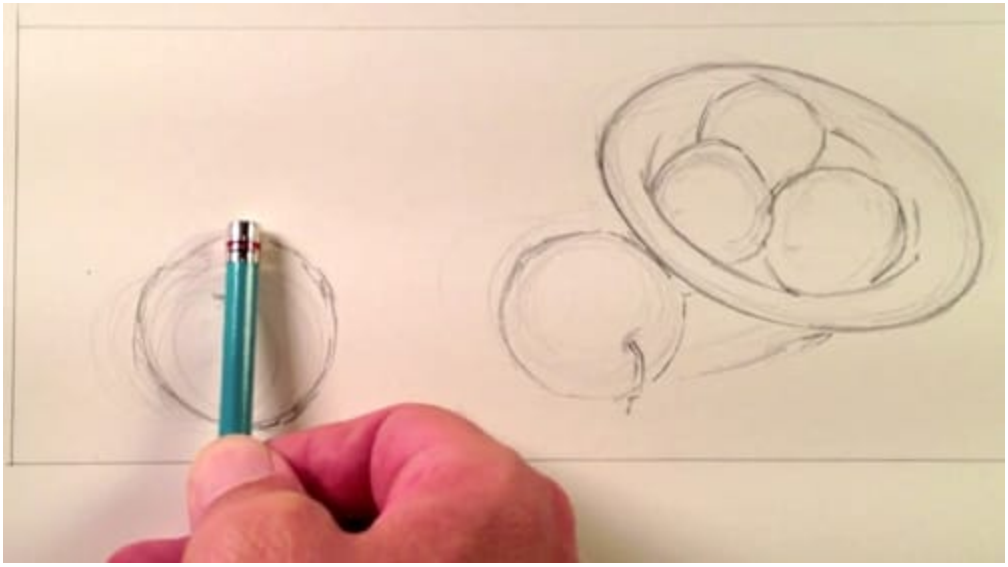
When drawing a still life, a smaller object in the Visual Field is chosen to be the Unit of Measure (the unit upon which the other objects sized are calculated).



The Unit of Measure is used to then draw the other objects as they relate to your established “unit.” In this case, the smaller apple is the unit. The apple in the foreground is larger and drawn in that way.



When drawing a still life, a smaller object in the Visual Field is chosen to be the Unit of Measure (the unit upon which the other objects sized are calculated).



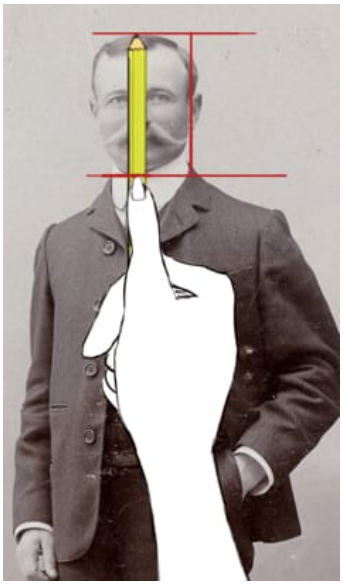
When sighting, you begin by holding your pencil out to determine angles and axes of the forms (the big picture) and then use the Unit of Measure technique to draw proper proportions.



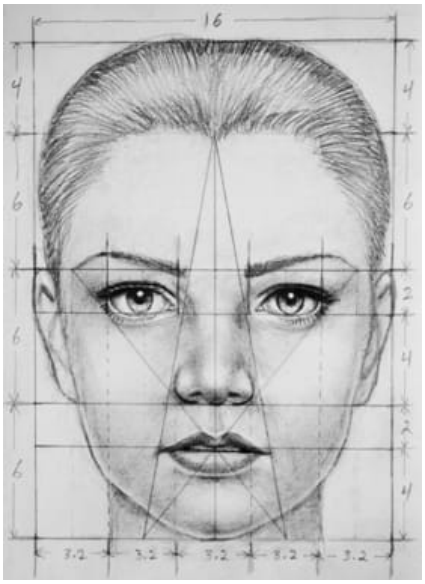
Here an apple is used as the Unit of Measure to determine the height of the bottle. This would first be observed viewing the objects from life and then adapted to the drawing.



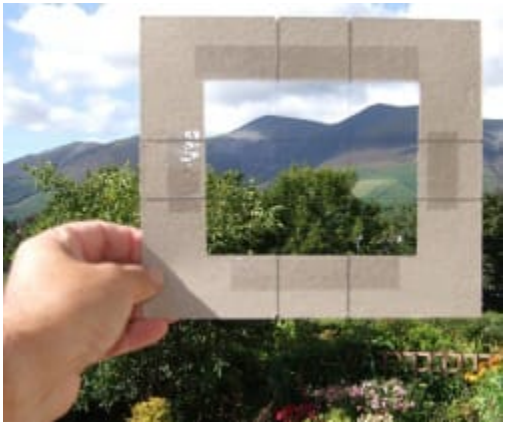
When drawing the body, the head becomes the unit upon which the body is measured.



When drawing the face, the eye becomes a unit of measure. Angles carefully observed also help in drawing correct facial proportions.



A viewfinder is a helpful tool for beginning artists to determine the composition and placement of objects in the rectangular Visual Field.



You can buy or make a viewfinder.



You can also use your fingers to form a rectangular window through which you view the world. This becomes a simple viewfinder!



Viewfinders can be simple of have clear plastic sectioned into halves, quarters or even more sections.



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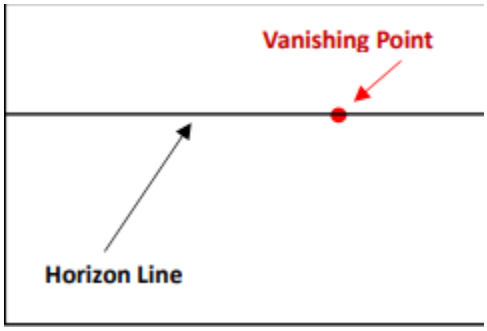
- 6: Sighting by Michael Leonard is licensed CC BY 4.0.

5.5: One-Point Perspective

One-point perspective is a drawing method using lines to create the illusion of space on a two dimensional surface. It is one of the six ways an artist can create the illusion of space in a drawing. This perspective occurs when a scene or object is oriented toward the viewer so that its sides are perpendicular to the viewer's line of sight, leading to a single vanishing point on the horizon line. This technique is often used to draw interiors or roads stretching into the distance, where all receding lines converge at one point, creating a straightforward sense of depth.

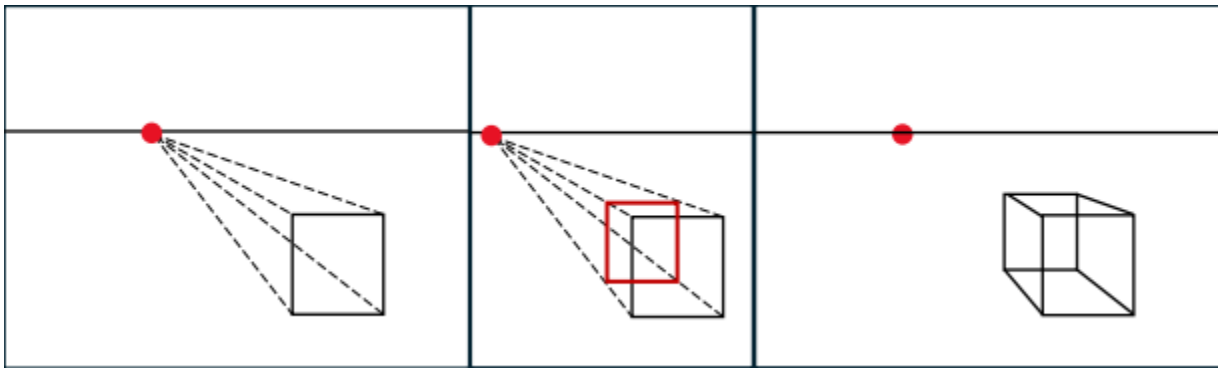
Fundamentals and Application

The first step from a one-point perspective is to define a horizon line. The horizon line is the line that divides the sky from the ground and can also refer to the viewer's line of sight. Next, define a vanishing point on the horizon line. The vanishing point is where objects begin to disappear because of distance. It is a point of reference where our lines of perspective will recede and must be placed on the horizon line. Because the horizon line continues indefinitely, the vanishing point may be placed off the picture plane.



"Horizon Line with Single Vanishing Point" by Kristen R. Kennedy is licensed CC BY 4.0

Once the horizon line and vanishing point are established, draw the shape of the object. For example, if the object is a cube, start with a square. Next, draw four lines from each corner of the square to the vanishing point on the horizon line. These lines are the orthogonal lines that guide the perspective. Then, draw a smaller square that touches all four of these lines, ensuring each corner of the smaller square intersects with the receding lines. Finally, erase any unnecessary lines to reveal the completed cube.

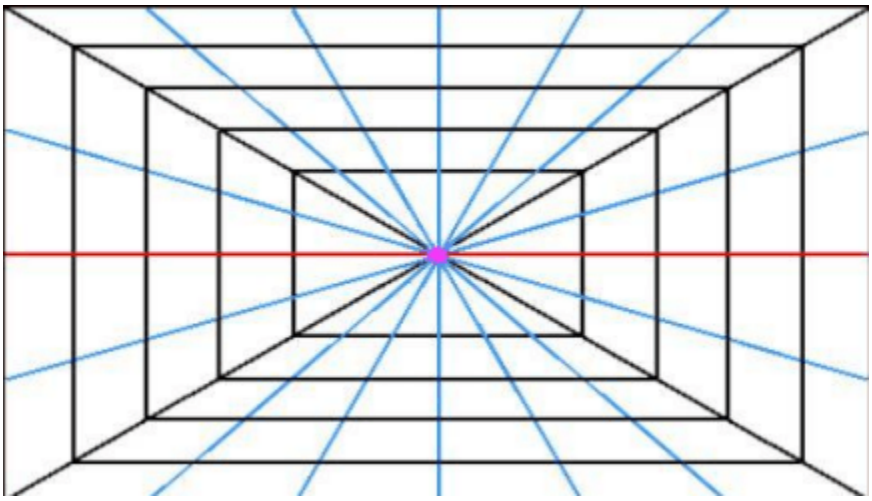


“Drawing a Cube in 1-Point Perspective (orthogonal lines)" by Kristen R. Kennedy is licensed CC BY 4.0

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5.6: Drawing Interior Spaces and Simple Structures

Mastering the art of drawing interior spaces and simple structures using a one-point perspective is crucial for creating realistic and immersive environments. This technique is indispensable for rendering rooms, hallways, and any space that extends directly away from the viewer. By establishing a horizon line and a single vanishing point, artists use orthogonal lines to guide the depiction of walls, floors, and ceilings, making them convincingly recede into the distance. This approach enhances the three-dimensional illusion and ensures that proportions and spatial relationships are accurately maintained, resulting in drawings that effectively convey depth and realism.



Application for Interior Spaces

One-point perspective is ideal for drawing rooms, hallways, or any space that extends directly away from the viewer. Here are detailed steps to create convincing interior spaces and simple structures using a one point perspective:

1. **Defining the Space:**
    - Begin by drawing a horizontal line across the center of your paper (red line). This line represents the horizon and the viewer's eye level.
    - Draw a vertical line through the center of your paper (blue line), intersecting the horizon line. This will help in aligning the elements of your drawing symmetrically.
2. **Determine the Vanishing Point**
    - From one corner of your paper, draw a diagonal line (black line) to the opposite corner. Repeat this step for the remaining corners by drawing another diagonal line (black line) from the other two corners of your paper.
    - The point where these diagonal lines intersect is your vanishing point (red dot). This vanishing point is crucial for guiding the perspective lines in your drawing.
3. **Drawing Interior Elements (walls, floor, and ceiling)**
    - Front Wall: Draw a large rectangle on the paper where you want the front wall of the room to be (black rectangle). This wall will face the viewer directly.
    - Side Walls: From the top and bottom corners of the front wall, draw orthogonal lines (blue lines) receding towards the vanishing point to form the side walls. Connect these lines with vertical lines to complete the walls (black lines).
    - Floor and Ceiling: From the vanishing point, draw lines (blue lines) to the bottom corners of your paper to represent the floor edges. Similarly, draw lines (blue lines) from the vanishing point to the top corners of the paper for the ceiling.
4. **Adding Elements within the Room**:
    - **Doors and Windows:** First,draw a vertical line from the floor to the desired door height to draw a door on the side wall. Then, draw orthogonal lines towards the vanishing point from the top and bottom of this vertical line. Add another vertical line to complete the door frame. For windows, follow a similar process but place them higher on the wall.
    - **Furniture:** To add furniture, start with the basic shapes. For example, draw a rectangle for a table's top, then use orthogonal lines from the rectangle's corners towards the vanishing point to show depth. Add legs by drawing vertical lines from the corners of the rectangle down to the floor.

5. **Creating Depth and Detail:**
    - **Floor Tiles or Planks:** From the vanishing point, draw evenly spaced orthogonal lines towards the bottom of the paper to create the appearance of floor tiles or wooden planks. Add horizontal lines to show the divisions between individual tiles or planks.
    - **Wall Features:** Add details like picture frames, shelves, or wall patterns using the same principles of perspective. Ensure that all horizontal elements follow the horizon line, and that vertical elements remain perpendicular to it.
    - 
6. **Shading and Lighting:**
    - **Light Source:** Determine where your light source is coming from (e.g., a window, lamp). Use this to guide where shadows and highlights will fall
    - **Shadows:** Add shadows to enhance the three-dimensional effect. For example, if the light source is from a window, objects opposite it will cast shadows away.

Application for Exterior Spaces

To add more details, such as a street with buildings, follow these steps:

1. **Define the Horizon Line and Vanishing Point:**
    - Draw the horizon line across your paper.
    - Place the vanishing point in the center or where you want the viewer's focus to be.
2. **Draw the Street:**
    - From the vanishing point, draw two lines extending to the bottom corners of your paper to represent the edges of the street. These lines will converge at the vanishing
    - 
    - "Atomic City" by Art 5B student, Rachel Johnson used with permission

3. **Sketch the Buildings:**
   - **Front Faces:** Draw vertical lines perpendicular to the horizon line to create the front faces of the buildings along the street. Space these lines evenly or variably for different building widths.
   - **Side Faces:** Draw orthogonal lines receding towards the vanishing point from the top and bottom of each front face. These lines will form the sides of the buildings.
   - **Back Faces:** Complete the buildings by drawing vertical lines connecting the orthogonal lines to define the back edges of the buildings.
4. **Add Windows and Doors:**
   - **Windows:** Draw horizontal and vertical lines on the front faces of the buildings to represent windows. Ensure these lines are parallel to the edges of the buildings.
   - **Doors**: Draw rectangles at the base of the buildings for doors, keeping their top edges ligned with the horizon line for consistent perspective.
5. **Add Additional Details:**
   - **Sidewalk:** Draw a line parallel to the bottom of the street to create the edge of the sidewalk. Add small rectangles or lines along this edge for texture.
   - **Streetlamps, Trees, and Other Elements:** Use the same perspective rules to add streetlamps, trees, or other elements. Draw vertical lines for the height and use orthogonal lines to maintain perspective.
6. **Shading and Texturing:**
   - **Shading:** Determine your light source. Shade the sides of buildings opposite the light source to create a sense of volume.
   - **Texturing:** Add textures such as brick patterns, window details, or road markings. Ensure these details follow the perspective rules.

By following these steps, artists can create detailed one-point perspective drawings that accurately convey the illusion of space and depth. This technique is fundamental for artists aiming to enhance the realism and dimension of their work, making it an essential skill in the artist's toolkit.

One-Point Perspective Tutorial Videos

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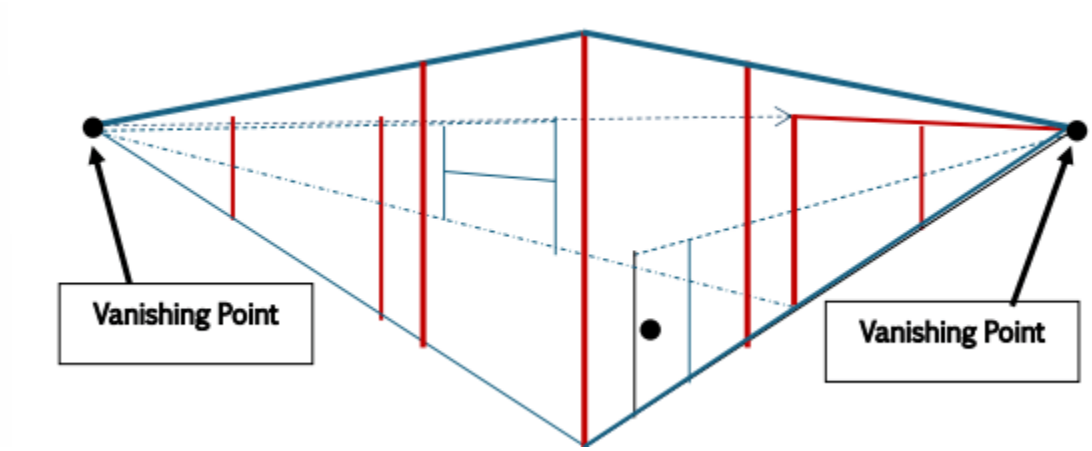
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5.7: Two-Point Perspective

Two-point perspective is a drawing method that uses two vanishing points on the horizon line to create the illusion of depth and space on a two-dimensional surface. This technique is particularly effective for drawing objects or scenes where the viewer sees two sides of an object, such as corners of buildings or structures, making the drawing more dynamic and realistic.

Fundamentals and Application

The first step in the two-point perspective is to define a horizon line. The horizon line represents the viewer's eye level and separates the sky from the ground. Next, place two vanishing points on the horizon line. These points can be positioned near the edges of the paper for a more dramatic perspective or closer together for a subtler effect.



"2-Point Perspective Diagram using" by Kristen R. Kennedy, licensed CC BY 4.0

Detailed Steps for Drawing in Two-Point Perspective

Two-point perspective is particularly useful for drawing the exteriors of buildings and complex architectural forms. Here are detailed steps to create convincing exterior scenes using a two-point perspective:

1. **Define the Horizon Line and Vanishing Points:**
    1. Draw the horizon line across your paper.
    2. Place two vanishing points on the horizon line, one on the left and one on the right (see diagram above).
2. **Draw the Building's Corner:**
    1. Draw a vertical line between the vanishing points
    2. Make sure the vertical line crosses over the horizon line.
    3. This line represents the corner of the building facing the viewer.
3. **Draw the Building's Sides:**
    1. From the top and bottom of this vertical line, draw orthogonal lines receding towards the left vanishing point to create one side of the building.
    2. Repeat this process towards the right vanishing point to create the other side of the building.
4. **Define the Building's Width:**
    1. Choose points along the orthogonal lines to determine the building's width.
    2. Draw vertical lines from these points upwards and downwards, parallel to the initial vertical line, to define the front and side faces of the building.
5. **Complete the Structure:**
    1. From the top corners of the vertical lines defining the building's width, draw orthogonal lines receding towards the respective vanishing points to complete the building's form.
6. **Add Windows and Doors:**
    1. Draw vertical lines to define the width of the windows and doors.
    2. Use orthogonal lines from the vanishing points to ensure that the tops and bottoms of these elements are correctly

aligned with the perspective.

3. For windows, draw orthogonal lines between the verticals to create windowsills and tops, making sure they converge towards the vanishing points
4. 
5. “It’s a Small World Afterall...Covid-19 Pandemic” by Art 5B student, Viviana Quezada Ramirez, used with permission.

7. **Add Roof and Other Architectural Details:**
    1. From the top corners of the building, draw orthogonal lines towards the vanishing points to establish the roofline.
    2. Add additional details such as chimneys, balconies, and architectural features using the same perspective rules.
    3. Draw orthogonal lines across the building faces representing different stories or floors.
8. **Enhance with Shading and Texturing:**
    1. Determine the direction of the light source to apply value shading.
    2. Shade the sides of the building accordingly to enhance the three-dimensional effect. The side facing away from the light source should be darker.
    3. Add textures such as brick patterns, window details, and other surface details, ensuring they follow the perspective guidelines.
    4. For example, bricks should be smaller and closer together as they recede towards the vanishing points.

Drawing Exterior Architectures and Complex Forms

A two-point perspective is especially useful for drawing the exterior of buildings or complex architectural forms. By adjusting the distance between the two vanishing points, artists can control the degree of perceived depth and angle, making the structures appear more natural and believable. To apply a two-point perspective in various scenarios, consider these additional instructions:

1. **Drawing a Street Scene:**
    1. Start with the horizon line and place two vanishing points at the edges of the paper.
    2. Draw a central vertical line for the corner of a building.
    3. Use orthogonal lines to draw the sides of the building towards each vanishing point.
    4. Add other buildings along the street by repeating the process, ensuring each building's corners align with the orthogonal lines from the vanishing points.
    5. Draw the sidewalk by adding parallel lines along the base of the buildings, converging towards the vanishing points.

6. 
7. "City Street in Japan" by Art5B student, Darius Loera, used with permission.

2. **Creating Complex Architectural Forms:**
    1. For more complex structures, break them down into basic geometric shapes.
    2. Draw each shape using the same two-point perspective rules, ensuring consistency in the vanishing points and horizon line.
    3. Combine these shapes to form intricate buildings, ensuring all orthogonal lines recede correctly towards the vanishing points.
3. **Enhancing Depth with Foreground and Background Elements:**
    1. Include elements in the foreground, such as trees or streetlamps, by drawing them larger and closer to the viewer.
    2. Ensure background elements, like distant buildings or mountains, follow the perspective lines and appear smaller, enhancing the depth of the scene.
    3. By following these comprehensive steps and incorporating detailed elements, artists can create intricate and realistic two-point perspective drawings. Mastering this technique allows for the depiction of dynamic and convincing three-dimensional spaces on a two-dimensional surface, which is essential for any artist's skill set.



4. "Atomic City...After the Fall" by Art 5B student, Rachel Johnson is used with permission.

Two-point perspective is a powerful drawing technique that utilizes two vanishing points on the horizon line to create realistic and dynamic compositions. This method is particularly effective for depicting objects and scenes where two sides of an object are visible, such as corners of buildings or other structures. By accurately placing vanishing points and drawing orthogonal lines that converge towards them, artists can create convincing depth and spatial relationships. Mastering two-point perspective allows for the creation of detailed and immersive environments, enhancing the overall realism and impact of the artwork.

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5.8: Three-Point Perspective

Three-point perspective introduces a third vanishing point, typically above or below the horizon line, to account for the vertical receding lines of tall structures or objects viewed from extreme angles. This perspective is essential for depicting the height and depth of skyscrapers or the depth of objects seen from a bird's or worm's eye view.

Advanced Concepts and Techniques

Implementing a three-point perspective involves understanding how the third vanishing point affects the height and depth perception. When drawing skyscrapers or scenes with significant vertical depth, artists must carefully consider the placement of the third vanishing point to achieve realistic proportions and angles.

Drawing Skyscrapers, Extreme Angles, and Dynamic Compositions

Three-point perspective is an advanced drawing technique perfect for capturing skyscrapers' towering presence and creating dynamic compositions with extreme viewpoints. Unlike the one-point or two-point perspective, which uses horizontal and vertical vanishing points, the three-point perspective adds a third vanishing point either above or below the horizon line. This additional vanishing point introduces a sense of height or depth that is particularly effective for depicting scenes viewed from extreme angles, such as looking up at a tall building or down from a high vantage point.

Capturing Towering Skyscrapers:

- **Application:** Three-point perspective is ideal for illustrating the grandeur and scale of tall buildings. The third vanishing point is placed above the horizon line when looking up at a skyscraper. This point governs the convergence of vertical lines, making the building appear to rise dramatically into the sky.
- 
- "3-Point Perspective-Theatre" by Art 5B student, Vivianna Quezada Ramirez, is used with permission
- **Example:** To draw a skyscraper using a three-point perspective, start with a horizon line and place two vanishing points at the far left and right ends. Add a third vanishing point high above the horizon. From the base of the building, draw orthogonal lines that converge towards the two horizontal vanishing points for the sides and towards the upper vanishing point for the verticals. This creates a realistic depiction of the building's height.

Creating Dynamic Compositions with Extreme Viewpoints:

- **Application:** Three-point perspective also excels in creating compositions with a sense of dramatic depth, such as scenes viewed from a bird’s eye or worm’s eye view. This method allows artists to convey the depth and spatial relationships in a

dynamic and immersive way.
- **Example:** Place the third vanishing point below the horizon line for a bird's eye view of a city. Start with the horizon line and the two horizontal vanishing points. Then, draw the vertical lines of the buildings converging towards the lower vanishing point. This perspective makes the buildings appear to recede dramatically into the distance, enhancing the sense of depth and scale.

Conveying Awe-Inspiring Scale:

- **Effect:** Three-point perspective enhances the viewer's sense of scale and space. It effectively conveys the immense height of structures and the vastness of open spaces. When used correctly, it can evoke feelings of awe and immersion as the viewer perceives the depicted scene from an exaggerated yet realistic angle.
- **Example:** To create a dynamic cityscape with towering buildings, start by establishing your horizon line and three vanishing points. Draw the orthogonal lines from each vanishing point, carefully aligning them to ensure the perspective is accurate. This technique will result in a composition that powerfully conveys the dramatic height and depth of the urban environment. By mastering the three-point perspective, artists can achieve a new level of realism and drama in their work. This technique opens up possibilities for creating visually stunning scenes that capture the viewer's imagination, highlighting technical skill and a deep understanding of spatial dynamics and perspective.

By mastering the three-point perspective, artists can achieve a new level of realism and drama in their work. This technique opens up possibilities for creating visually stunning scenes that capture the viewer's imagination, highlighting technical skill and a deep understanding of spatial dynamics and perspective.

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5.9: Challenges and Solutions in Linear Perspective

Mastering linear perspective requires dedicated practice and a thorough understanding of its foundational concepts. Here are some common challenges artists face and solutions to overcome them:

1. **Maintaining Consistent Vanishing Points:**
   - **Challenge**: Keeping vanishing points consistent can be difficult, especially in complex compositions where multiple elements interact.
   - **Solution**: Use a ruler and lightly mark the vanishing points on your horizon line. Ensure these points remain fixed throughout your drawing process. If necessary, extend the horizon line beyond the edges of your paper to keep vanishing points within sight.
2. **Ensuring Orthogonal Lines Converge Accurately**:
   - **Challenge**: Orthogonal lines must accurately converge at the vanishing points to create am convincing sense of depth. Misalignment can distort the perspective, making the drawing look unrealistic.
   - **Solution**: Regularly check that your orthogonal lines are converging at the correct vanishing points. Use a straightedge or ruler to draw these lines, and consistently verify their alignment with the vanishing points. Practice drawing simple shapes like cubes and,boxes to build confidence in creating accurate orthogonal lines.
3. **Achieving Realistic Proportions**:
   - **Challenge**: Maintaining realistic proportions while applying perspective techniques can be tricky, particularly when dealing with complex forms and multiple objects.
   - **Solution**: Begin with basic shapes and gradually build complexity. Use a grid system to help maintain proportional accuracy. Start with a rough sketch to establish the overall composition and proportions before adding detailed elements. Regularly step back and review your work to ensure that proportions remain consistent.
4. **Handling Multiple Vanishing Points**:
   - **Challenge**: In scenes requiring a two-point or three-point perspective, managing multiple vanishing points can be overwhelming, leading to potential errors in alignment.
   - **Solution**: Clearly mark each vanishing point and consistently refer to them as you draw. For a two-point perspective, ensure that both vanishing points are on the same horizon line. Add a third vanishing point above or below the horizon line for vertical lines for a three-point perspective. Practice drawing objects from different angles to become comfortable with using multiple vanishing points.
5. **Dealing with Curved and Irregular Shapes**:
   - **Challenge**: Applying linear perspective to curved or irregular shapes can be challenging, as these forms do not have straight edges that naturally align with vanishing points.
   - **Solution**: Break down complex shapes into simpler geometric forms that fit within the perspective framework. Draw bounding boxes around curved objects and use these boxes to guide the placement of curves within the perspective. Practice drawing cylinders, spheres, and other rounded shapes in perspective to develop this skill.

By understanding and addressing these challenges, artists can refine their ability to use linear perspective effectively, leading to more accurate and compelling drawings. The key to mastering perspective is consistent practice, patience, and a willingness to learn from mistakes. As you continue to practice these techniques, you will gain greater confidence and proficiency, enabling you to create drawings that convincingly depict depth and space.

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5.10: Conclusion

Mastering linear perspective is a transformative skill that empowers artists to create compelling and realistic depictions of the world around them. By understanding the fundamentals of the horizon line, vanishing points, and orthogonal lines, artists can infuse their drawings with a profound sense of depth and dimension. This chapter has equipped you with the essential techniques and knowledge to render scenes that draw viewers into your work, making them feel as though they are stepping into the spaces you create. As you continue to practice and refine these skills, let the power of perspective open new doors to your creative expression. Embrace the journey of seeing the world through a new lens, where every line leads to infinite possibilities, and every drawing becomes a window into a richer, more vibrant reality.

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5.11: Practical Assessments

Critical Thinking

Analyze a Renaissance painting that utilizes linear perspective. Discuss how the artist used vanishing points, horizon lines, and orthogonal lines to create depth.

Sketchbook Exercises

- Exercise 1: Draw a simple interior scene using a one-point perspective.
- Exercise 2: Create a street scene using a two-point perspective.
- Exercise 3: Illustrate a tall building viewed from a low angle using a three-point perspective.

Drawing Project – Works in a Series

Project Overview

Create three finished drawings using three different media. Each drawing should demonstrate a different type of linear perspective: one-point, two-point, and three-point perspective. Important: Submit a concept proposal with thumbnail sketches before starting your finished drawings.

Project Instructions

1. Choose a subject suitable for the type of linear perspective drawing you are creating.
2. Each drawing must incorporate spatial depth cues such as overlap, placement, diminishing sizes, values, and details/textures.
3. Use a different medium for each drawing. Media choices can include graphite, charcoal, ink, watercolor pencils, colored pencils, and chalk pastels.
4. Your drawings may depict interior or exterior spaces or a combination of both. Select your own subject matter and theme.
5. When creating your drawings, be sure to use a minimum 11x14-inch sheet and choose the right paper for your preferred medium.
6. Pay close attention to positive/negative space and value shading.

Required Criteria:

- Demonstrate the illusion of three-dimensional space.
- Clearly show one-point, two-point, and atmospheric perspectives, along with other spatial depth cues such as overlap, vertical placement, and diminishing details (size, value, and texture).
- Include contrasting values, light sources, forms, and textures.
- Utilize three different media.

Examples of Subject Matter:

- Corner of a building
- Crossroads or intersections
- Nature landscapes
- Interior rooms of a building

Proposal

Instructions: Before beginning your drawings, submit a written concept proposal outlining your ideas for each of the three perspectives. Brainstorm an idea or concept for your body of work, and then draft a proposal that clearly outlines the concept, materials, and execution plan. Ensure that your proposal is clear, direct, and includes all necessary details.

This proposal should include:

- A description of your chosen subject matter and theme for each drawing
- The media you plan to use for each perspective.
- An explanation of how you will incorporate spatial depth cues in your drawings.
- Three thumbnail sketches per linear perspective drawing; a total of (9) thumbnails.

Thumbnail Sketches
Instructions: Explore a series of detailed thumbnails in your sketchbook to thoroughly develop and refine the themes and variations for your upcoming art series.

Peer Feedback Session

Overview: Initiate a feedback session with several of your peers, reflect on and write down any constructive feedback given, and then have the peer sign and date your feedback reflection.

Instructions: As part of your series project, you are expected to engage in peer feedback sessions with peers to receive input on the series concept and approach. Do not forget to maintain a reflective journal to capture the challenges, successes, and ideas that arise during the process.

Works in a Series Portfolio

Portfolio Presentation: Finalize a series of cohesive drawings centered around your chosen theme. Comple these works into a professional portfolio with your proposal, thumbnail sketches, artist statement, and summary reflection. Present your portfolio to the class or a selected peer, highlighting your thematic exploration, execution strategies, and reflections on the artistic journey.

- You will need to present a completed series, discussing the coherence of the work, the exploration process, and the evolution of your concept or technique throughout the series.
- You will need a written reflection, analyzing the works in a series, which discusses the context of artistic development and future directions.

Artist Statement:

Write an artist statement reflecting on your work. This statement should address:

- Your overall thoughts on the project, including the materials and techniques you used.
- The difficulties and successes you encountered.
- What you would do differently if you were to undertake this project again?

Critique Presentation:
Present your finished artwork during a group critique discussion on the scheduled due date of your MidTerm Critique. Be prepared to discuss your process, challenges, and the decisions you made while creating your drawings. This assignment will also contribute to your final portfolio grade.

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6: ATMOSPHERIC PERSPECTIVE



"Atmospheric Landscape" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

Learning Objectives

Upon completing this chapter, you will be able to:

- **Define** atmospheric perspective and explain how it creates the illusion of depth, distance, and spatial recession in drawing.
- **Apply** atmospheric perspective techniques, including value shifts, reduced contrast, softened edges, and diminished detail, to create depth in landscape and spatial compositions.
- **Analyze** how historical and contemporary artists use atmospheric perspective to communicate space, mood, and visual distance.
- **Compose** a still-life arrangement that demonstrates thoughtful use of placement, proportion, negative space, and visual balance.
- **Render** form, texture, and spatial depth in still-life drawings through accurate observation, value relationships, edge control, and mark-making.

Introduction

The technique of atmospheric perspective has been a fundamental component of art since ancient times, and it was significantly refined during the Renaissance period. Leonardo da Vinci was one of the first to observe and systematically apply its principles, noting how distant objects appear less distinct, lighter, and more bluish due to the scattering of light by particles in the air.

This chapter will explore the principles behind atmospheric perspective, examining how changes in color, value, and clarity can affect the perception of space. Additionally, we will delve into landscape composition and techniques for rendering form and texture to enrich students' artistic capabilities. Understanding atmospheric perspective is crucial for any artist aiming to produce realistic and immersive scenes, as it helps convey the natural effects of the atmosphere on objects as they recede into the distance

6.1: Atmospheric Perspective

6.2: Key Concepts- Color Modulation, Value Changes, and Reduction in Detail
6.3: Visual Characteristics of Atmospheric Perspective
6.4: Understanding Atmospheric Perspective
6.5: Conclusion
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6.1: Atmospheric Perspective

Atmospheric Perspective

The technique known as atmospheric perspective, or aerial perspective, is utilized by artists to create the illusion of depth and distance in their work. This method involves mimicking how changes in the atmosphere affect the appearance of objects, leading to alterations in color, value, and detail as they recede into the distance. Understanding and implementing atmospheric perspective allows artists to manipulate visual elements to convey a sense of space and dimension in their compositions. For example, distant mountains appearing lighter and bluer than nearby objects due to the scattering of light by air particles is a typical application of this technique. Atmospheric perspective extends beyond linear perspective by integrating the subtleties of light and color changes over distance, making it an essential tool for artists aiming to capture the realism of the natural world.



"The Rocky Mountains Landers Peak" by Albert Bierstadt is inthe Public Domain via WikiArt.org.

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6.2: Key Concepts- Color Modulation, Value Changes, and Reduction in Detail

Color Modulation

Color modulation involves the shift in colors as objects recede into the distance. Distant objects appear cooler (more blue or gray) and less saturated because the atmosphere filters out warmer wavelengths of light. For example, in Albert Bierstadt's "Among the Sierra Nevada, California"(above), the distant mountains are rendered in cooler, bluer tones compared to the warmer, vibrant hues of the foreground. This use of color modulation helps create a sense of vast distance, making the mountains appear far away.

Value Changes

Value changes refer to the lightness or darkness of objects as they recede into the distance. Distant objects appear lighter due to atmospheric haze, which causes them to blend more with the background or sky. For example, in Bierstadt's painting, objects appear lighter as they recede into the distance due to atmospheric haze. The distant mountains and trees are depicted in lighter, hazier tones compared to the darker, more detailed foreground trees.[59]

Reduction in Detail and Texture

As objects recede into the distance, their details and textures become less distinct due to atmospheric interference. This technique helps create the illusion of depth by simplifying and softening distant elements (i.e., lines, textures, shapes). For example, in Bierstadt's painting, the distant mountains and trees are painted with less detail and softer textures compared to the trees and figures in the foreground. This reduction in detail and texture in the background contributes to the perception of depth and vastness in the landscape.

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6.3: Visual Characteristics of Atmospheric Perspective

Atmospheric perspective relies on the observation that the atmosphere affects how we perceive distant objects. As distance increases, the scattering of light by particles in the air results in several visual changes. Understanding these characteristics is crucial for artists aiming to create the illusion of depth and distance in their work. The primary visual characteristics of atmospheric perspective include a decrease in contrast and saturation, a shift in color towards the blue end of the spectrum, and a reduction in detail and texture visibility in distant elements. Each of these elements plays a vital role in achieving realistic depth in drawings and paintings.



"Forest - Atmospheric Perspective" by Art 5B student, Blusterer Picazo, is used with permission.

Decrease in Contrast and Saturation

As objects recede into the distance, the contrast between light and dark areas diminishes. This decrease in contrast occurs because the atmosphere scatters light, reducing the intensity of shadows and highlights. The result is a softer, more muted appearance of distant objects. Alongside this, the saturation of colors also decreases with distance. Saturation refers to the intensity or purity of a color; in atmospheric perspective, distant objects appear less vibrant. For instance, a tree in the foreground will have vibrant, saturated colors, while a similar tree far in the distance will appear paler and less vivid. Artists can use these principles to create a sense of depth by gradually reducing the contrast and saturation of objects as they move further away from the viewer.

Shift in Color Towards the Blue End of the Spectrum

The atmosphere scatters shorter wavelengths of light (blue and violet) more than longer wavelengths (red and yellow). As a result, distant objects often take on a bluish tint. This shift in color is most noticeable in outdoor scenes, where mountains, trees, and other distant elements appear bluer compared to objects in the foreground. This phenomenon, known as Rayleigh scattering, is the same reason the sky appears blue. Artists can replicate this effect by using cooler colors for distant objects. For instance, in a landscape painting, the mountains on the horizon might be painted in soft blues and purples, contrasting with the warmer greens and browns of the nearby fields and trees. This color shift helps to reinforce the sense of distance and creates a more realistic depiction of natural scenery.

Reduction in Detail and Texture Visibility in Distant Elements

As objects move further away, the visibility of fine details and textures decreases. This reduction occurs because the atmospheric particles between the viewer and the distant objects obscure these finer features. Consequently, distant objects appear smoother and less defined than those in the foreground. For example, in a landscape, the individual leaves of a tree in the foreground might

be clearly visible, while the trees in the background would appear as simple, blurry shapes without distinct leaves. Artists can use this reduction in detail and texture to their advantage by simplifying distant elements. This technique helps to create a sense of depth and directs the viewer's attention toward the more detailed and important parts of the composition in the foreground. By understanding and applying atmospheric perspective's visual characteristics, artists can create more convincing and immersive depictions of depth and distance. Whether working on a landscape, a cityscape, or any scene requiring the illusion of vast space, incorporating these elements will enhance the realism and emotional impact of the artwork.



"A Chicken's Perspective" by Art 5B student, Natalie Solario, is used with permission.

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6.4: Understanding Atmospheric Perspective

The visual characteristics of atmospheric perspective include decreased contrast, a shift in color towards cooler tones, and a reduction in detail and texture as objects recede into the background. By studying these characteristics, artists can effectively mimic the natural phenomena that create a sense of depth in a scene. For instance, in landscapes, artists often use atmospheric perspective to represent distant hills and mountains with less detail and cooler colors compared to the foreground.

Landscape Composition

The principles of landscape composition are essential in creating visually compelling artworks. This section will guide you through the basics of object placement, arrangement, grouping, and spatial relationships within the picture plane. By understanding and applying these principles, artists can select and arrange elements to enhance the visual interest and depth of their landscape compositions. Techniques such as the rule of thirds, leading lines, and focal points will be used to help create balanced and dynamic compositions. The role of lighting is also crucial; by carefully positioning light sources, artists can highlight forms, cast realistic shadows, and emphasize the three dimensionality of the scene.

Rendering Form and Texture

Rendering three-dimensional forms and textures accurately is essential for achieving realism in art. This section introduces various techniques, including shading, modeling, cross-contour lines, and stippling, to help artists capture the tactile qualities of different materials.

- Shading involves creating gradients of light and dark to suggest volume and depth, while modeling refers to the use of light and shadow to enhance the three-dimensionality of objects.
- Modeling is the process of using light and shadow to give form and volume to an object, making it appear three-dimensional. This technique involves careful observation of how light falls on an object and how shadows are cast, allowing artists to depict the nuances of shape and contour.
- Cross-contour lines follow an object's contours to depict its form, and stippling uses small dots to build up texture and value.

By closely observing and analyzing objects' surface qualities, artists can learn to render subtle variations in value and texture, adding a sense of realism and depth to their drawings. For example, accurately depicting the reflective surface of water or the rough texture of tree bark requires careful observation and application of these techniques.

Applying Atmospheric Perspective

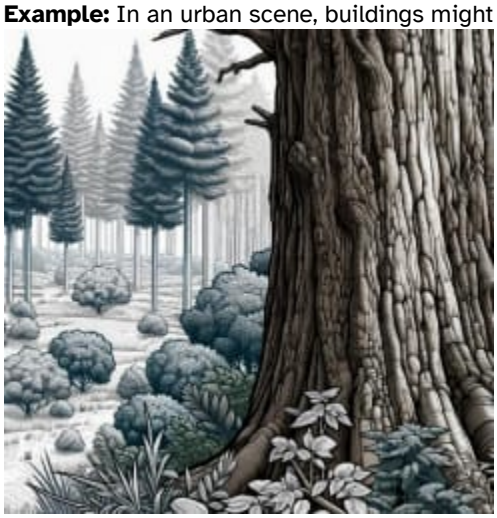
Case studies of historical and contemporary artworks will illustrate these techniques in practice, revealing their emotional and symbolic potential. For example, analyzing works by Leonardo da Vinci, J.M.W. Turner, and other masters who employed atmospheric perspective to create depth and realism can provide valuable insights. Contemporary artists, too, use atmospheric perspective in digital art, photography, and film to achieve similar effects. Furthermore, exploring how atmospheric perspective can convey emotional tones or symbolic meanings, such as using misty, indistinct backgrounds to evoke a sense of mystery, can deepen an artist's understanding of this technique.

Applying atmospheric perspective effectively can transform a flat composition into a vivid, immersive scene. This section provides step-by-step demonstrations for creating depth in various settings, from rural landscapes to urban scenes and fantastical worlds. By following these steps, artists can enhance their compositions, making them more dynamic and realistic.



Atmospheric Perspective" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

Step-by-Step Instructions:

1. **Preparing Your Composition**
   - **Choose Your Scene**: Decide whether you will create a rural landscape, an urban scene, or a fantastical world. Gather reference images if needed.
   - **Sketch the Outline:** Lightly sketch the basic outline of your composition, including key elements like mountains, buildings, or fantastical structures.
2. **Establishing the Foreground**
   - **Vibrant Colors**: Start with the foreground elements. Use vibrant, saturated colors to bring these objects to life.
     - **Example:** Paint the grass and trees in rich greens and browns for a rural landscape. In an urban scene, use vivid colors for nearby buildings and streets.
   - **Detail and Texture**: Add detailed textures and sharp contrasts to foreground elements.
     - **Example:** In a rural scene, individual leaves on a tree and blades of grass should be visible. In an urban scene, show detailed brickwork or windows.
3. **Transitioning to the Middle Ground**
   - **Gradual Shift:** Gradually reduce the saturation and contrast as you move to the middle ground.
     - **Example:** In a landscape, the forest and trees in the middle ground should be painted with slightly muted greens and fewer details.
     - **Example:** In an urban scene, buildings should have less vibrant colors and softer edges.
   - **Simplified Detail**: Begin to simplify textures and details in the middle ground elements. For example:
     - **Example:** In a landscape, Forest Trees might be represented by general shapes rather than individual leaves
     - **Example:** In an urban scene, buildings might be represented by simplified forms.
     - 
     - "Forest Landscape" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy
4. **Creating the Background**
   - **Cooler Colors:** Use cooler, desaturated colors for the background elements to create a sense of depth.
     - **Example:** In a landscape, distant hills and mountains can be painted in soft grey hues.
     - **Example:** The far-off buildings can be rendered in light blue or gray tones in an urban scene.

- **Minimal Detail:** Reduce the level of detail significantly in the background.
  - **Example:** Distant mountains should have smooth, simplified shapes.
  - **Example:** Basic silhouettes should represent city skylines.

5. **Enhancing Depth with Linear Perspective**
   - **Horizon Line and Vanishing Points**: Establish a horizon line and vanishing points to guide the placement of objects. This step is crucial for both rural and urban scenes.
     - **Example:** In a cityscape, use vanishing points to ensure that all buildings and streets converge correctly, reinforcing the sense of depth.
   - **Align Elements:** Ensure all elements align with the established perspective lines.
     - **Example:** Roads, rivers, and pathways should follow perspective lines, getting narrower as they approach the vanishing point.



   - "Atmospheric Perspective Values" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy
6. **Adding Atmospheric Effects**
   - **Haze and Fog:** Incorporate atmospheric effects like haze or fog to enhance the sense of distance.
     - **Example:** Add a light mist over distant hills in a rural scene. In an urban scene, apply a hazy overlay to distant skyscrapers.
   - **Softening Edges:** Use soft brushes or blending techniques to soften the edges of distant objects.
     - **Example:** The edges of mountains or distant buildings should be blurred to mimic thescattering effect of the atmosphere.



   - "Urban Scene with Atmospheric Perspective" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy
7. **Final Adjustments and Details**
   - **Refine Transitions**: Ensure smooth transitions between the foreground, middle ground, and background. Adjust color gradients and blend as needed.
   - **Highlight Key Areas**: Add highlights or focal points in the foreground to draw the viewer's eye.
     - **Example:** In a rural landscape, a brightly colored flower in the foreground can serve as a focal point. In an urban

scene, a well-lit streetlamp can attract attention.

Example Demonstrations

Urban Scene:

- **Foreground**: Use vivid hues for nearby buildings and detailed street textures.
- **Middle Ground:** Shift to less vibrant colors and softer edges for mid-distance buildings.
- **Background:** Render far-off skyscrapers in light blue tones with simplified shapes.
- **Final Touches:** Apply a hazy effect to the skyline and ensure proper alignment with perspective lines.

Rural Landscape:

- **Foreground**: Start with vibrant green grass and detailed trees.
- **Middle Ground**: Transition to muted greens and simplified tree shapes.
- **Background:** Paint distant hills in soft blues and grays with minimal detail.
- **Final Touches:** Add a light mist over the hills and ensure smooth transitions.



"Atomic City Skyline...After the Fall" by Art 5B student, Rachel Johnson, is used with permission.

Fantastical World:

- **Foreground:** Start with bright, saturated colors and detailed fantastical structures or flora.
- **Middle Ground:** Use muted, cooler colors and simplified forms for mid-distance elements.
- **Background:** Paint distant fantastical elements in very soft, ethereal tones with minimal detail.
- **Final Touches:** Add an exaggerated atmospheric effect like glowing mist or magical fog to enhance the otherworldly feel.

By following these steps, artists can effectively apply atmospheric perspective to create depth and dimension in their compositions, transforming flat images into immersive visual experiences. Whether depicting a serene rural landscape, a bustling urban scene, or an imaginative fantastical world, these techniques will enhance the realism and emotional impact of the artwork.

Atmospheric Perspective Tutorial Videos

• YouTube Video:

YouTube Video

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6.5: Conclusion

Mastering atmospheric perspective is essential for creating realistic and engaging drawings. By manipulating color, value, and detail, you can transform flat compositions into immersive scenes with depth and emotion. This chapter provided practical techniques like reducing contrast, shifting colors to cooler tones, and simplifying distant details. Integrating these with strong landscape composition will enhance your skills and ability to convey mood and atmosphere. As you practice, your drawings will gain depth and resonance, captivating your audience.

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6.6: Practical Assessments

Critical Thinking

Question: How does atmospheric perspective differ from linear perspective, and how can both be used together to enhance a composition? Discuss specific examples from art history or your own work.

Sketchbook Exercises

- **Exercise 1:** Create a series of gradient scales using different colors to practice the transition of hues over distance. Experiment with warm and cool colors.
- **Exercise 2:** Draw a landscape incorporating at least three layers of depth using atmospheric perspective techniques. Focus on gradual changes in color, value, and detail.
- **Exercise 3:** Arrange a landscape composition with elements of varying textures and materials. Experiment with lighting to highlight form and create depth. Draw the composition, focusing on accurately rendering the textures and forms.

Drawing Project

Project Overview

Develop a series of three landscape drawings that clearly demonstrate an understanding of atmospheric perspective. Focus on modulating color, value, and detail to create a sense of depth. Create a proposal with thumbnail sketches of your ideas to present in a peer review. Show your work briefly explaining the techniques used and analyzing the overall impact of atmospheric perspective on your composition. **Important: Please submit a proposal before beginning your final drawings.**

Project Instructions

1. Choose a subject that works well with atmospheric perspective (i.e., landscape scene).
2. Plan your composition with thumbnails, focusing on the placement and value relationships of elements.
3. Execute the drawings on a minimum 11x14-inch sheet of mixed media paper using ink (black/color).
4. Pay close attention to spatial depth cues, positive/negative space, and value shading.

Proposal

Instructions: Brainstorm an idea or concept for your body of work. Then, draft a proposal that clearly outlines the concept, materials, and execution plan. Be sure to include all necessary details and make your proposal direct and to the point.

Thumbnail Sketches

Instructions: Explore a series of detailed thumbnails in your sketchbook to thoroughly develop and refine the themes and variations for your upcoming art series.

Peer Feedback Session

Overview: Initiate a feedback session with several of your peers, reflect on and write down any constructive feedback given, and then have the peer sign and date your feedback reflection.

Instructions: As part of your series project, you are expected to engage in peer feedback sessions with peers to receive input on the series concept and approach. Do not forget to keep a reflective journal to document the challenges, successes, and ideas

during the process.

Works in a Series Portfolio

Portfolio Presentation: Finalize a series of cohesive drawings centered around your chosen theme. Comple these works into a professional portfolio with your proposal, thumbnail sketches, artist statement, and summary reflection. Present your portfolio to the class or a selected peer, highlighting your thematic exploration, execution strategies, and reflections on the artistic journey.

- You will need to present a completed series, discussing the coherence of the work, the exploration process, and the evolution of your concept or technique throughout the series.
- You will need a written reflection, analyzing the works in a series, which discusses the context of artistic development and future directions.

Artist Statement:

Write an artist statement reflecting on your work. This statement should address:

- Your overall thoughts on the project, including the materials and techniques you used.
- The difficulties and successes you encountered.
- What you would do differently if you were to undertake this project again?

Critique Presentation:

Present your finished artwork during a group critique discussion on the scheduled due date of your MidTerm Critique. Be prepared to discuss your process, challenges, and the decisions you made while creating your drawings. This assignment will also contribute to your final portfolio grade.

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7: DEVELOPING A UNIFIED BODY OF WORK



"Studies for a Beach Series" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

Learning Objectives

Upon completing this chapter, you will be able to:

- **Identify** interests, symbolism, and themes in art for personal narratives.
- **Create** a cohesive art series for artistic exploration.
- **Discuss** thematic exploration for cohesive work development.
- **Encourage** experimentation with diverse styles and techniques.
- **Assemble** a professional artist portfolio highlighting your best work.

Introduction

Creating a body of artwork around a consistent theme can benefit artists. This approach allows them to explore a subject deeply, display their best work, and engage viewers with a cohesive narrative. Committing to a theme over time can lead to personal and artistic growth, and it is important to have a portfolio that is both cohesive and clear in its overall theme. Each artwork should contribute to an overarching story. Developing complex ideas and expressing a cohesive artistic vision is essential for both professionals and students, especially when preparing portfolios for exhibitions or academic pursuits.

7.1: Works in a Series

7.2: Purposes and Functions of Art

7.3: Themes of Art

7.4: Landscape

7.5: Portraiture

7.6: Planning a Series of Drawings

7.7: Execution Strategies

7.8: Reflection and Evolution
7.9: Conclusion
7.10: Practical Assessments

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7.1: Works in a Series

Works in a Series in the context of drawing and art refers to a collection of artworks connected by a common theme, concept, subject matter, or aesthetic approach. A series in art is not just a collection of works connected by a theme, concept, or visual elements. It is a journey of freedom and creativity, where artists can explore subjects in depth, experiment with techniques while maintaining a consistent theme, or tell a story across multiple pieces. Working in a series also helps artists improve their skills, gain new perspectives, and form deeper connections with their subjects. This series-based approach to creating art is significant for several reasons, as follows:

Thematic Consistency

Artists often embark on a journey of exploration, diving deep into a particular theme or concept through a series. This could be studying a specific subject (like natural landscapes or urban architecture), an idea (like shamanism or spiritual journeys), or a personal narrative. By focusing on a theme, artists can delve deeper into their subject, offering a more nuanced and comprehensive exploration than a single piece might allow. This process of thematic exploration is not just a task but a challenge that can ignite your creativity and engagement.



"Lotus Women Series" AI-generated image, DALL-E 4.0, 2024, by Kristen R. Kennedy

Stylistic or Technical Cohesion

A specific style or technique can also unify a series. For instance, an artist may create a series of drawings using only charcoal, focusing on the nuances and possibilities of the medium. Alternatively, a series could highlight a distinct stylistic approach, such as minimalism, expressionism, or surrealism.

Evolution of Ideas

Artists can effectively display the evolution of their ideas and skills over time by working on a series of artworks. Each piece in the series has the potential to complement and build upon the previous ones, resulting in a cohesive exploration of the chosen theme.

Cohesive Presentation and Impact

When presented together, works in a series can have a more significant impact than individual pieces. The repetition and variation within the series can deeply engage viewers, encouraging them to make connections and discern the nuances between different pieces.

Personal and Artistic Growth

By developing a series of artworks, artists can fully immerse themselves in exploring a specific concept or technique over an extended period of time. This dedicated focus allows for a deeper understanding and mastery of the chosen subject matter, leading to significant artistic and personal development.

Professional Development

For professionals like yourself, developing a series can be particularly beneficial in displaying your depth as an artist. It demonstrates your ability to sustain focus, design ideas, and create a cohesive and wellconceived body of work. This is especially relevant when creating portfolios for exhibitions, galleries, or
academic pursuits.

Art History and Contemporary Practice

In art history, many famous artists have effectively used the series format. For example:

Claude Monet's "Water Lilies is a famous example, where Monet painted the same pond in his garden at Giverny over 250 times, capturing the changing light and seasons.



"Water Lilies " 1916-1919 by Claude Manet is in the Public Domain via WikiArt.org.

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7.2: Purposes and Functions of Art

Art is more than just something nice to look at; it is a powerful way for artists to express themselves and share their ideas and views of the world. We will discuss six main purposes that are the reasons why people create art.

Self-Expression

Drawing provides a direct and intimate way for artists to express personal feelings, thoughts, and experiences. Through the use of line, texture, and form, drawings can serve as a visual diary, capturing the artist's innermost emotions and ideas. For example, a series of personal sketches can serve as a visual diary, reflecting the artist's inner world. Historical artists and artworks include:

Vincent Van Gogh's : "Self Portrait with Bandaged Ear" expresses his personal struggles with mental health issues which is quite different from his earlier self-portraits.

Frida Kahlo : She is known for her deeply personal self-portraits ,often portraying her physical and emotional pain.

Jackson Pollock : Famous for his abstract expressionist works, his drip paintings express his inner turmoil and artistic freedom.



"Self Portrait with Bandaged Ear" (1889) by Vincent van Gogh is in the Public Domain.

Delight

Drawings have the unique ability to evoke joy, wonder, and delight. This function of art is about creating works that please the senses, stir the imagination, and bring aesthetic pleasure to the viewer. From whimsical doodles to intricately detailed sketches, the purpose is to provide visual enjoyment and uplift the spirit.

Claude Monet: Known for his Impressionist style, characterized by loose brushwork and a focus on light and atmosphere.

Georgia O'Keeffe: Recognized for her large-scale, close-up paintings of flowers, presenting them in a new and unique way.

Mary Blair: Recognized for her storyboard illustrations and colorful stylization of characters, Alice in Wonderland, Small World, Peter Pan, and other artwork designs for Disney.



"Peter Pan" by Mary Blair is included on the basis of fair use as described in the Code of Best Practice in fair Use of Open Education

Commentary

Artists use drawing as a social and political commentary tool. They can critique and comment on societal issues, current events, or cultural norms with pencil, charcoal, or ink, often conveying powerful messages through visual metaphors and symbols. Editorial cartoons are classic examples of artists using humor and satire to comment on current events.

Banksy: A street artist whose work often addresses political issues, capitalism, and human rights.

Kara Walker: Known for her provocative silhouettes that comment on race, gender, and the history of slavery in America.

Ai Weiwei: His installations and sculptures frequently serve as social commentary, particularly on the Chinese government and human rights issues.



"Rage, Flower Thrower" by Banksy is included on the basis of fair use as described in the Code of Best Practice in Fair Use for Open Education

Ritual/Worship

Drawings are significant in various religious and spiritual contexts. They can be integral to religious texts, ceremonies, or spaces, visually representing spiritual narratives and beliefs. This can range from intricate mandalas used as a focus for meditation to religious iconography depicting sacred figures and stories.

Michelangelo: His frescoes in the Sistine Chapel are integral to the religious experience of space.

Islamic Calligraphy: Often used in mosques and religious texts, it is a form of worship and a way to convey spiritual messages.

Tibetan Buddhist Thangka Paintings: These paintings, often depicting deities or spiritual concepts, are used in meditation and religious ceremonies.



" Al- Fatiha Prayer" (Calligraphy), Safavid Period, by Mir Emad Hassani, is in the public domain via WikiArt.org

Commemoration

Drawing has a long history of commemorating essential figures, events, or ideas. It can be used to create portraits that honor individuals or sketches that capture and

Shepard Fairey: His "HOPE" poster, created during Barack Obama's presidential campaign, is a prime example of persuasive art.

Norman Rockwell: His paintings, like "Rosie the Riveter," boosted morale and supported the war effort during World War II.

Barbara Kruger: Her bold, text-based works often challenge viewers to question societal norms and politics.

These six functions demonstrate the medium's versatility and impact in relation to drawing. Drawing is a powerful and expressive art form that can capture the complexity of human emotions, critique society, preserve memories, influence perspectives, enrich spiritual practices, or bring joy.

Persuasion

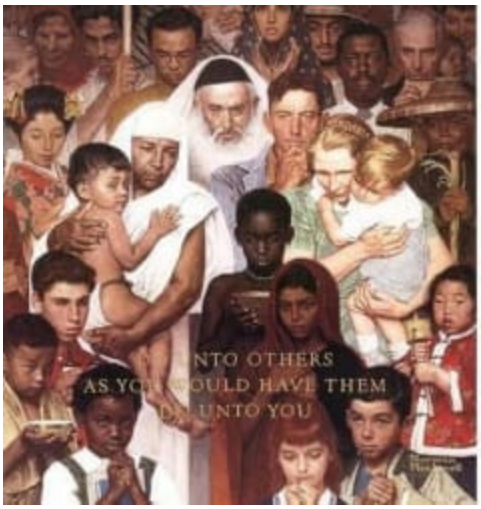
In drawing, persuasion is often achieved through compelling imagery. This is evident in areas like advertising, where illustrative drawings influence consumer choices, or in political cartoons, where the goal is to sway public opinion.

Shepard Fairey: His "HOPE" poster, created during Barack Obama's presidential campaign, is a prime example of persuasive art.

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Barbara Kruger: Her bold, text-based works often challenge viewers to question societal norms and politics.

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https://www.wikiart.org/en/norman-rockwell/the-golden-rule " Painting, 1961, by Norman Rockwell, is included on the basis of fair use as described in the

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7.3: Themes of Art

Engaging with themes like nature, spirituality, or science fiction allows artists to delve deeper into specific subjects. This exploration often involves incorporating symbolic elements, stylistic decisions, and compositional strategies that align with and enhance the chosen theme. For instance, drawings centered on nature might emphasize organic forms and detailed textures, while those exploring science fiction themes might lean towards stark contrasts and futuristic motifs. Exploring art themes can help artists determine their direction in subject matter and function, furthering their skills as competent artists.

Identity

The theme of identity delves into the exploration of self, the dynamics of personal and collective identity, and the social constructs that shape our understanding of who we are.
Contemporary art often interrogates identity through the lens of culture, ethnicity, gender, and the intersections of personal and societal narratives.

Exploring identity, **Frida Kahlo's "The Two Fridas"** (1939) is a poignant example. This painting delves into Kahlo's personal and cultural identity, depicting two versions of herself, connected yet disparate. It highlights her struggles with her dual heritage and personal turmoil.



"The Two Fridas" by Frida Kahlo, Wikipedia, is in the public domain.

The Body

Artistic representations of the body encompass various interpretations, from celebrating physical form and beauty to critical reflections on body politics, health, disability, and the body as a site of identity and resistance. The body in art is a powerful medium for expressing the tangible and intangible aspects of human existence.

Édouard Manet's 1863 painting Olympia challenged traditional representations of the female body in art. It presented a nude woman in a confrontational and direct
manner. Olympia questions societal norms and the objectification of the female form, making a bold statement on the depiction of the body in art.



"Olympia" 1863, by Edouard Manet is in the Public Domain via WikiArt.org

Memory

Memory, with its ability to connect the past with the present, is a poignant theme in art. Artist's harness memory to evoke emotions, provoke thought, and comment on the
nature of remembrance and forgetting. Through visual narratives, they explore personal histories, collective memory, and how memory shapes our perception of reality.

Salvador Dalí's "The Persistence of Memory" (1931) offers a surreal exploration of memory and time. Featuring melting clocks in a dreamlike landscape, it challenges the
viewer's perception of reality, reflecting on the fluidity and distortion of memory.



"Persistence of Memory" by Salvador Dali is included on the basis of fair use as described in the Code of the Best Practice in Fair Use for Open Education

Place

This theme encompasses exploring physical and metaphysical spaces, the relationship between individuals and their environments, and the concept of belonging. Artworks that engage with this theme often reflect on cultural, social, and personal narratives tied to specific locations, questioning notions of home, displacement, and the interaction
between nature and urban landscapes.

"Nighthawks" by Edward Hopper, Hopper's 1942 painting, captures American life's isolation and urban experience. "Nighthawks" depicts individuals in a
downtown diner late at night, highlighting the emotional and psychological spaces created by urban settings.



"Nighthawks" by Edward Hopper is in the public Domain, via Wikipedia.org.

Time

Time is a multifaceted theme in art that addresses the passage of time, the temporal dimensions of human experience, and the intersections of history and futurity.
Artists use time as a conceptual framework to investigate change, permanence, and the ephemeral nature of existence.

Georges Seurat's "A Sunday Afternoon on the Island of La Grande Jatte" (1884-1886) encapsulates the theme of time by depicting leisurely moments in a Parisian park. Seurat's use of pointillism innovates with technique and captures a snapshot of time, frozen yet alive with the era's social dynamics.



"A Sunday Afternoon on the Island of La Grande Jatte" by Georges Seurat is in the public domain via WikiArt.org.

Language

Language in art transcends verbal communication and encompasses visual, textual, and symbolic forms of expression. This theme explores the power of language to
convey ideas, emotions, and narratives, highlighting the interplay between textual and visual elements in articulating complex messages.

Jules Chéret's "Moulin Rouge, Paris, Cancan" poster embodies the fusion of language and artistry. It conveys a direct message to viewers with bold text and captivating
imagery. The poster not only informs but also engages, illustrating the power of art to communicate on multiple levels. Through Chéret's skillful integration of text and visuals, viewers are invited to explore the dynamic interplay between artistic expression and human interpretation.



"Moulin Rouge, Paris, Cancan" by Jules Cheret is in the public domain via WikiArt.org

Spirituality

Spirituality in art explores themes like the soul, the divine, and the profound sense of connection beyond the material world. It delves into the ineffable aspects of human experience, using various forms and styles to embody personal beliefs and cultural rituals. Artists use religious iconography, mythological narratives, or personal visions to
meditate on the divine, reflect on the nature of the soul, and interrogate the sacred and profane. This theme invites viewers to contemplate their beliefs, the mysteries of the universe, and the interconnectedness of all beings for a deep, introspective experience.

Paul Ranson's "Christ and Buddha" painting masterfully blends symbolism and spirituality, offering a profound exploration of interconnected themes. The artwork seamlessly intertwines Christian and Buddhist iconography through intricate symbolism, inviting viewers to contemplate the convergence of these diverse spiritual traditions. Moreover, Ranson delves into the realms of nature, shamanism, and mysticism, further enriching the narrative with layers of meaning and depth. The painting serves as a visual
journey, prompting reflection on the universal aspects of human spirituality and the intrinsic connections between humanity, nature, and the divine.

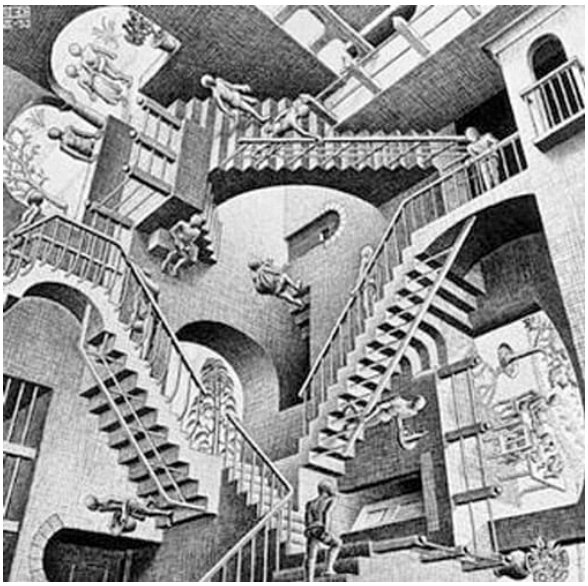


"Christ and Buddha" 1888 by Paul Ranson is in the public domain via WikiArt.org

Science

Science and art intersect when artistic exploration meets scientific concepts. Art can range from realistic depictions to abstract interpretations of theories such as quantum mechanics, biology, ecology, and cosmology. With this theme, artists aim to visualize complex concepts, critique ethical implications, or envision futuristic scenarios. Science in art encourages a dialogue about how we perceive reality and our place in the universe. By integrating scientific themes, artists contribute to a broader understanding of scientific principles and their relevance to human experience.

"Relativity Lattice," a 1953 lithograph by M.C. Escher, explores the concept of gravity and perspective. It depicts a world in which the normal laws of physics are visually defied. This work invites viewers to reconsider their understanding of space, perspective, and the physical laws that govern our perception of reality.



"Relativity Lattice" 1953, by M.C. Escher is included on the basis of fair use as described in the Code of Best Practices in Fair Use for Open Education.

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7.4: Landscape

Landscape Drawing

Drawing or painting our surroundings is something artists have done for thousands of years. Most of the ancient images of landscapes are lost forever along with the plaster walls or other supports used in their creation. Some early paintings survive decorating the walls of palaces and rooms found in areas of volcanic activity in the ancient cities of Thera and Pompeii. These dwellings were buried in volcanic ash preserving the beautiful frescoes of flora and fauna. Additionally, during the Amarna Period in Egypt there was a flourishing of artistic activity unlike any the Ancient Egyptians previously experienced. Some of the artwork depicted natural scenes similar to landscapes with vitality and life.

LANDSCAPE FROM 3,500 YEARS AGO!





Island of Thera, Minoan 2000 - 1400 BCE

https://kuscholarworks.ku.edu/bitstream/handle/1808/10273/King_ku_0099M_12275_DATA_1.pdf;sequence=1

https://www.cs.princeton.edu/courses/archive/spring07/cos598C/notes/4_feb_2007_presentation.pdf



Amarna Landscape 1353-1336 BCE

https://www.amarnaproject.com/pages/amarna_the_place/north_palace/index.shtml

https://www.britannica.com/art/Amarna-style

DETAIL OF FLEMISH LANDSCAPE FROM 1500s



NORTHERN RENAISSANCE LANDSCAPE

- Take a look at this early Flemish 1500s painting of a landscape
- What areas can you identify that help create the illusion of depth?
- Some of these are known as Principles of Design, others are Art Elements
- There are also three distinct areas of the landscape explained below



IDENTIFIABLE LANDSCAPE PARTS

- Take a look at this 1800s painting of a landscape
- What areas can you identify that help create the illusion of depth?
- There are also three distinct areas of the landscape – can you name these three areas?
- Answer below



Answer: FOREGROUND, MIDDLE GROUND, AND BACKGROUND

- Foreground is in yellow
- Middle ground is in blue
- Background is in violet



OTHER FACTORS

• Notice that the landscape features a full range of values

• The shapes with the highest contrast are closest to the viewer in the foreground

• The **Principle of Verticality** is the landscape forms closest to us are located at the bottom of the visual field (area of the paper if a drawing, canvas if a painting)

• The middle ground has less contrast and detail

• The background has the least amount of contrast giving the illusion that the shapes “fade into the distance”

• In a painting, the intensity of color may be brighter in the foreground and become less intense (more dull/diluted) in the middle and backgrounds



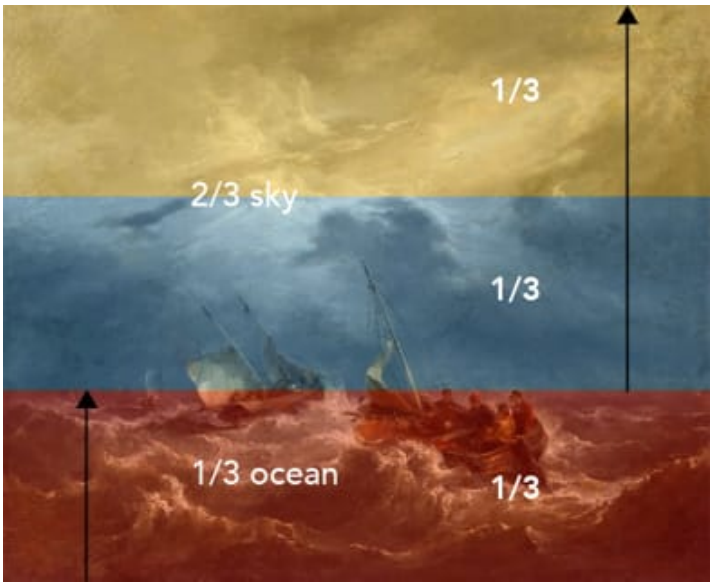
“RULE OF THIRDS”

• Rule of Thirds is dividing the visual field into thirds

- Divisions into thirds can be horizontal, vertical, or both
- It does not have to be exact, since it is an aesthetic design principle
- Rule of Thirds applies nicely to landscape photography, painting, and drawing
- The concept of the Rule of Thirds is a Principle of Design

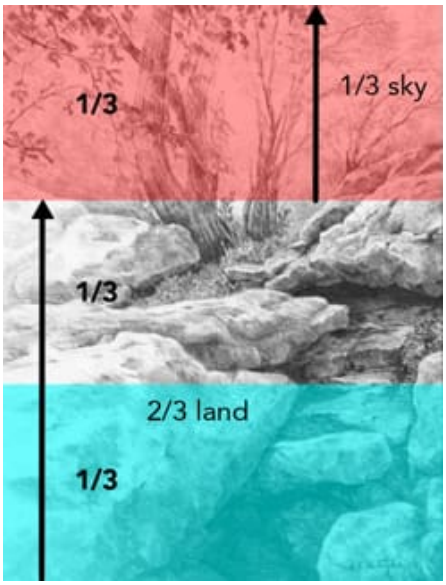
EXAMPLES OF 2-D ART USING RULE OF THIRDS LANDSCAPE FORMAT





EXAMPLE OF RULE OF THIRDS PORTRAIT FORMAT



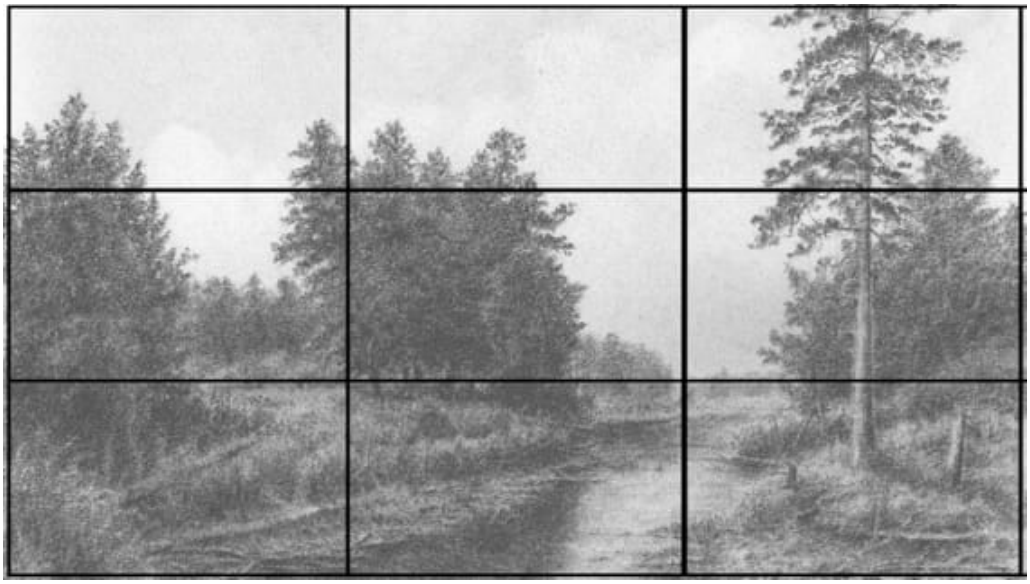


VERTICAL RULE OF THIRDS MAY RELATE TO FOREGROUND, MIDDLE GROUND, AND BACKGROUND

- The foreground is made up of the large rocks
- The middle ground features the closest trees
- The background includes the lightest in value trees - fading them into the background



CONTEMPORARY DRAWING





1500s DUTCH/FLEMISH PAINTING



NOT ALWAYS RULE OF THIRDS

- This painting creates balance through asymmetrical placement of the sailboats

- Other important factors include the use of light and shadow, repetition of forms (boat sails), shape of the clouds, and the placement of the horizon line



LATE 1700S/EARLY 1800s BRITISH PAINTING



EARLY 1800s BRITISH PAINTING





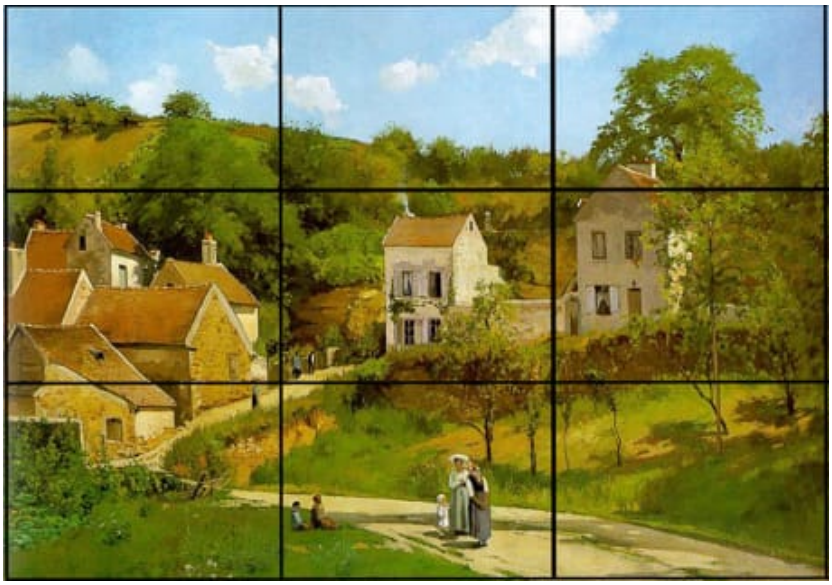
EARLY-MID 1800s FRENCH PAINTING





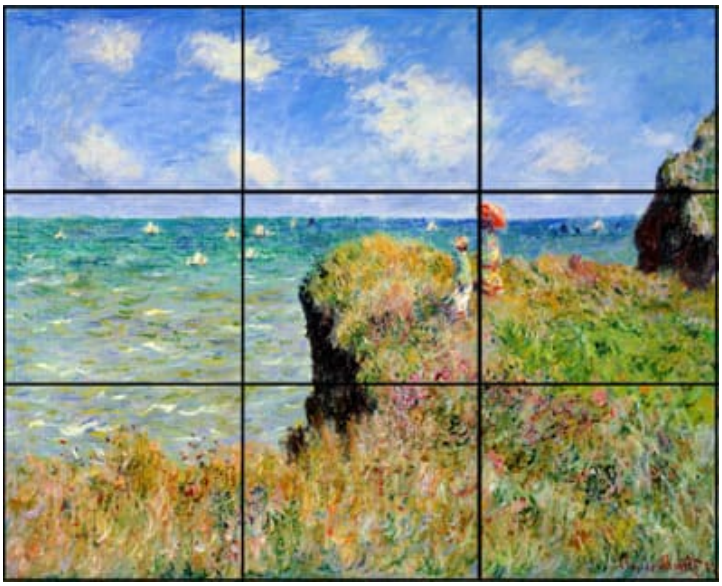


MID-LATE 1800s FRENCH PAINTING

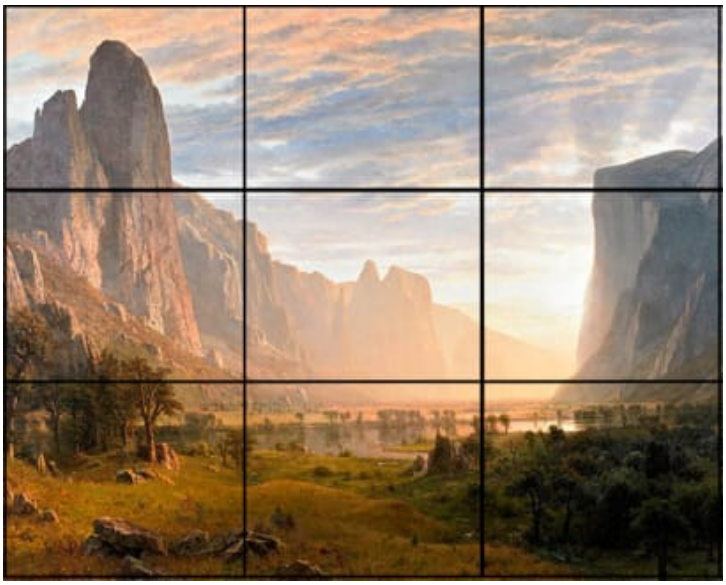








MID-LATE 1800s AMERICAN PAINTING





MID-1900s AMERICAN







LANDSCAPE DRAWINGS INCLUDING BUILDINGS





CITYSCAPES

If you include a building in your landscape, looking at these next several cityscape slides may help you





Student Work



Landscape Drawing Assignment

Where to Begin?

- Choose a place outside to draw where you can view a natural setting
- If you successfully include a building that's extra credit
- Determine your eye level
- Can you include a foreground, middle ground, and background?
- Create a balanced composition by cropping
- Possibly use "Rule of Thirds" to create balance

- Use softer pencils from HB up to 6B and a full sheet of paper
- Hold the pencil loosely and relax
- Focus on values

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- 10: Landscape by Michael Leonard is licensed CC BY 4.0.

7.5: Portraiture

Portraiture

https://www.tate.org.uk/art/art-terms/p/portrait

Art performs many functions. It can celebrate beauty, represent power and influence, document history, make us feel a variety of emotions, and inform us. Humans are the primary subjects in art, and portraits are a large part of that body of work. Prior to the invention of photography in the early 1800s, portraits of people were commissioned and created as drawings, paintings, and sculpture. The quality of the portrait was dependent on the skills of the artist, available materials, and the artist/patron interaction. Stylized portraits were often created in Ancient civilizations and often represented the power or status of the individual. By the height of the Roman Empire, realistic sculptural portrait busts were created showing every wart, scar, and wrinkle of the Republican patrons.



Paintings using the **encaustic** method (wax-based medium) on Egyptian caskets during the time of Roman governance are well-preserved and are quite beautiful portraits. The quality of both drawn and painted portraits will mirror the centuries-long struggle for stability after the gradual decline and fall of the Roman Empire. When people are struggling to survive, as Europeans were during the early Middle Ages, creating **monumental art** may not be a priority or even possible.



Jan van Eyck (Belgium, 1390 - 1441). Sitter: ***Cardinal Albergati***. (silverpoint). Date: 1431

https://www.metmuseum.org/toah/hd/eyck/hd_eyck.htm

However, by the end of the **Gothic Period**, we see great portraiture emerging by Northern artists such as **Robert Campin**, **Rogier van de Weyden**, and **Jan van Eyck**. This was in the 1400s before the ideas and influence of the emerging Italian Renaissance were realized in Northern Europe.

https://www.nationalgallery.org.uk/paintings/jan-van-eyck-portrait-of-a-man-self-portrait

https://www.metmuseum.org/art/collection/search/470304



Man in a Red Turban, Jan van Eyck *Portrait of a Woman*, Rogier van de Weyden

Renaissance

Albecht Dürer twice traveled to Italy and experienced first-hand the **Italian Renaissance**. He brought back to Germany inspiration and new ideas from his travels, but also had a profound effect on many Italian artists. He is considered a fine artist,

illustrator, accomplished printmaker, and a graphic designed as well as one of the first German Renaissance artists. In his self portrait he shows himself as a serious artist who merges both **Northern Realism** portrait techniques of Van Eyck, with its extreme attention to detail, dark backgrounds, and clarity, with a compositional style similar to that of da Vinci. Like da Vinci's Mona Lisa painted just several years later, parts of the torso, arm, and hand are included and the overall composition is in the shape of a pyramid or triangle, which is another favorite compositional device used by da Vinci.



Self Portrait, 1500, Albrecht Dürer

https://lutheranreformation.org/history/albrecht-durer-man-behind-self-portrait/

https://www.nytimes.com/2007/05/18/arts/18iht-conway.1.5769292.html

The Italian Renaissance spanning over one hundred years saw several larger-than-life artists creating and advancing painting, sculpture, and architecture forward. With his famous painting, *Mona Lisa*, **Leonardo da Vinci** put his creative genius to work in a most magical way. He added a landscape of great depth and interest, turned her shoulders to her right, rotated her head to her left, and included her arms and folded hands. Revolutionary. That alone would not be enough if it wasn't for his use of **sfumato**, or haziness that envelopes the painting. Brushstrokes are not visible and his painting technique, which legend has it made Verrocchio put away his paint brushes for good, is still a mystery.



Mona Lisa – Portrait of Lisa Gherardini, wife of Francesco del Giocondo, 1506

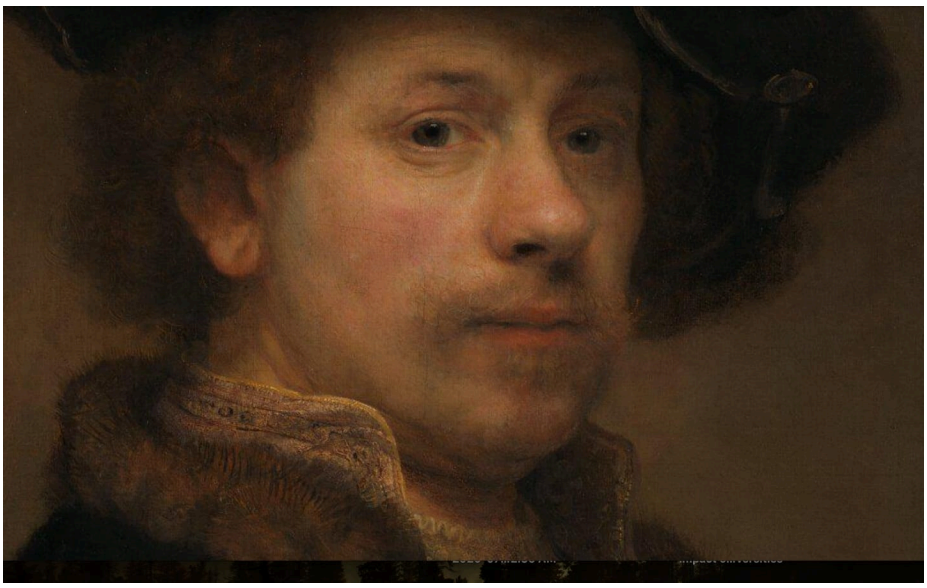
https://www.louvre.fr/en/oeuvre-notices/mona-lisa-portrait-lisa-gherardini-wife-francesco-del-giocondo

https://www.metmuseum.org/toah/hd/leon/hd_leon.htm

Baroque

In Amsterdam, **Rembrandt** became a prominent portraitist, attracting attention with dramatic compositions like *The Anatomy Lesson of Dr. Tulp* (1632; Mauritshuis, The Hague). In securing commissions, the artist was assisted by the Mennonite art dealer Hendrick Uylenburgh, whose cousin Saskia married Rembrandt in 1634. The Mennonites advocated personal interpretation of scripture, which probably influenced Rembrandt's subjective and often moving treatment of biblical subjects. The artist became highly successful in the 1630s, when he had several pupils and assistants, started his own art collection, and lived the life of a cultivated gentleman, especially in the impressive residence he purchased in 1639 (now the Rembrandt House Museum). Rembrandt exudes confidence and urbanity in his *Self-Portrait* of 1640 (National Gallery, London), which was modeled upon courtly portraits by Raphael and Titian. These artists probably also inspired his Amsterdam signature, "Rembrandt" (dropping "Van Rijn").





Self Portrait, 1640

https://www.nationalgallery.org.uk/paintings/rembrandt-self-portrait-at-the-age-of-34



Diego Velázquez, with a letter of introduction for the pope from the Spanish king, initially was denied audience with the pope. With time on his hands, he painted his assistant and companion, Juan de Pareja. The painting gained attention in Rome for its originality. Velásquez uses the **chiaroscuro** technique developed by da Vinci, as well as a composition similar to the Mona Lisa by including the torso, arm, and turned shoulders. However, what is new is the blurred painted background. When we focus on a person's face, the background cannot simultaneously be seen in sharp detail. Velázquez paints what the human eyes see naturally, and portraiture, as an art form, moves forward once again.

Velázquez most likely executed this portrait of his enslaved assistant in Rome during the early months of 1650. According to one of the artist's biographers, when this landmark of western portraiture was first put on display it "received such universal acclaim that in the opinion of all the painters of different nations everything else seemed like painting but this alone like truth." Months after depicting his sitter in such a proud and confident way, Velázquez signed a contract of manumission that would liberate him from bondage in 1654. From that point forward, Juan de Pareja worked as an independent painter in Madrid, producing portraits and large-scale religious subjects.



Juan de Pareja, 1650

https://www.metmuseum.org/art/collection/search/437869



British Portraiture

Sir Joshua Reynolds vs. Thomas Gainsborough



Thomas Gainsborough (British 1727 - 1788). Sitter: ***Mrs. Siddons*** (British 17--). Date: 1785

Gainsborough was, with Reynolds (his main rival), the leading portrait painter in England in the later 18th century. The feathery brushwork of his mature work and rich sense of colour contribute to the enduring popularity of his portraits. Unlike Reynolds, he avoids references to Italian Renaissance art or the Antique, and shows his sitters in fashionable contemporary dress. He was a founding member of the Royal Academy, though he later quarrelled with it over the hanging of his pictures. He became a favourite painter of George III and his family. He was born in Sudbury, Suffolk, the son of a wool manufacturer. He trained in London, and set up in practice in Ipswich about 1752. In 1759 he moved to Bath, a fashionable spa town, attracting many clients for his portraits. He settled in London in 1774. His private inclination was for landscape and rustic scenes, and his amusing letters record his impatience with his clients' demands for portraits.

https://www.nationalgallery.org.uk/artists/thomas-gainsborough

Reynolds was the leading English portraitist of the 18th century. Through study of ancient and Italian Renaissance art, and of the work of Rembrandt, Rubens and Van Dyck, he brought great variety and dignity to British portraiture.mReynolds was born at Plympton in Devon, the son of a headmaster and fellow of Balliol College, Oxford: a more educated background than that of most painters. He was apprenticed in 1740 to the fashionable London portraitist Thomas Hudson, who also trained Wright of Derby. He spent 1749-52 abroad, mainly in Italy, and set up practice in London shortly after his return. He soon established himself as the leading portrait painter, though he was never popular with George III. He was a key figure in the intellectual life of London, and a friend of Dr Johnson. When the Royal Academy was founded in 1768, Reynolds was elected its first President. Although believing that history painting was the noblest work of the painter, he had little opportunity to practise it, and his greatest works are his portraits.



Sir Joshua Reynolds (British, 1723–1792). ***The Age of Innocence***. Date: 1788

https://www.tate.org.uk/art/artists/sir-joshua-reynolds-444

https://www.nationalgallery.org.uk/artists/sir-joshua-reynolds



Sir Thomas Lawrence (British, Bristol 1769–1830 London). Sitter: ***Portrait of Elizabeth Farren***, ***Countess of Derby*** (British, 1759?–1829). Date: 1792.

https://www.nytimes.com/2011/04/24/nyregion/thomas-lawrence-regency-power-and-brilliance-review.html

Neoclassical

Jacques-Louis David





General Wolfe

Impressionist and Post-Impressionist

Manet

Van Gogh

John Singer Sargent

Modern

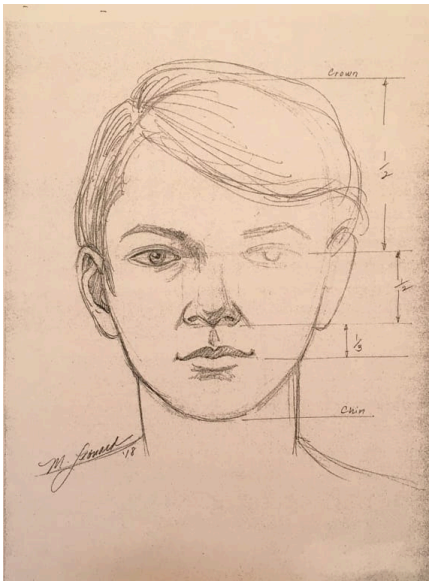
Becker

Wood

Portrait Drawing

Drawing portraits from life is a difficult proposition for a beginning drawing student. However, the benefits outweigh the challenges posed by this drawing. Drawing a person from life allows the artist to infuse the artwork with the personality of the sitter. This is may feel awkward at first, especially with students more attuned to communicating with and navigating through the world using social media. Once past any awkwardness, students usually respond in a very positive way to this drawing assignment.

A basic template (Figure 1) is provided as a starting point and modifications are made to the template as close observations and sighting techniques are applied to the drawing of the sitter. As long as you possess a mirror, you always have a sitter available. Draw yourself as a last resort if you have difficulty having someone sit for you, or for your own reasons. Drawing self portraits is more than looking in the mirror as self-examination since you must slow down to really observe your facial features during the drawing process. Either way, if you draw another person, or yourself, to be successful you must really see by looking with intent and focus. By going step by step using the template and instructions I provide, you will have a plan to execute in the process of drawing the portrait.



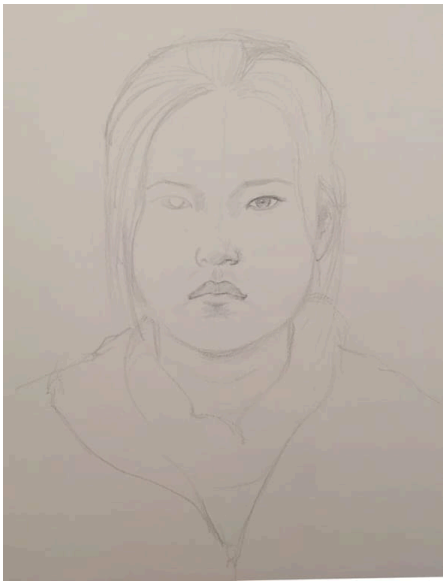
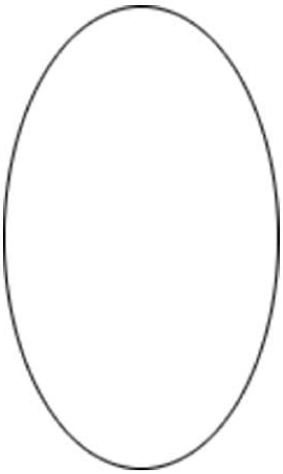


Figure 1 Figure 2







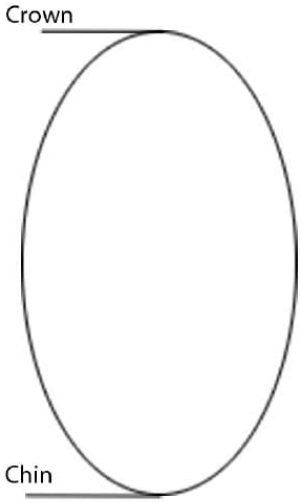


Figure 3a Figure 3b Figure 3c Figure 3d

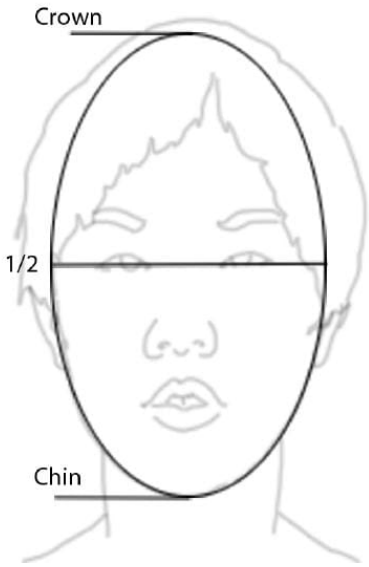
Step 1:

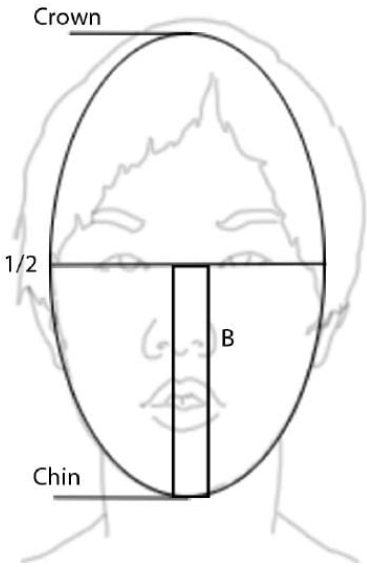
A basic template is useful when learning to draw the face from the front. When my daughter was 10 she wanted to draw a face and asked for help. Having some printing paper available I quickly drew the template as a guide and a starting point for her exploration into portrait drawing (Figure 1). This should be useful for you as well to simplify the complexities of drawing the face. Use the following steps as a guide and note that I use an underlying face to help show how the template really does match the features of the face. After this guide is explained, I include partially finished portrait drawings so you can see the various stages. Note how light the lines are and that the more finished areas are progressively becoming darker with more added details. Additionally, the anatomy section of this chapter should be carefully and thoughtfully studied since it goes into more detail about the underlying structures and portrait drawing techniques not covered in this step-by-step instruction. Read both sections of the chapter carefully before attempting to draw a portrait.

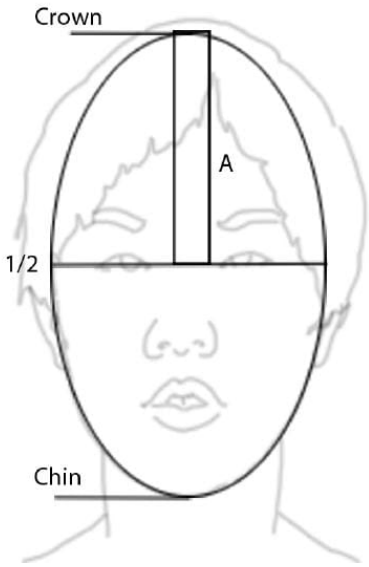
Using a full sheet of paper, visually map out the placement of the head, neck, shoulders, and upper torso on your paper. Place the head slightly above the center of the paper, not in the middle (Figure 2). Anticipate drawing the head life size or slightly larger if the paper size allows. After visualizing the placement of the head, neck, shoulders and upper torso, lightly sketch using an HB pencil an almond shape for the head. Relax as you do this using the sketching grip (Figures 3a - 3c). The top of your almond (elliptical) shape is the crown of the head (this does not include the hear, just the scalp) and the bottom margin os the chin (Figure

3d).

Step 2:







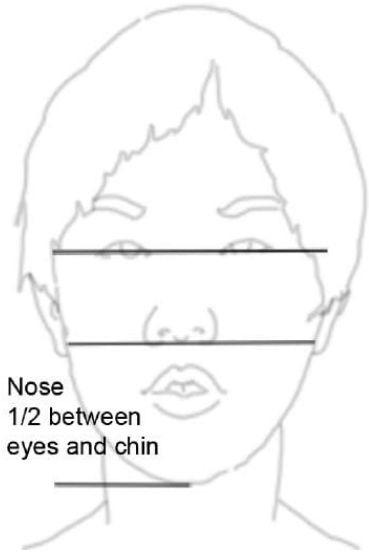
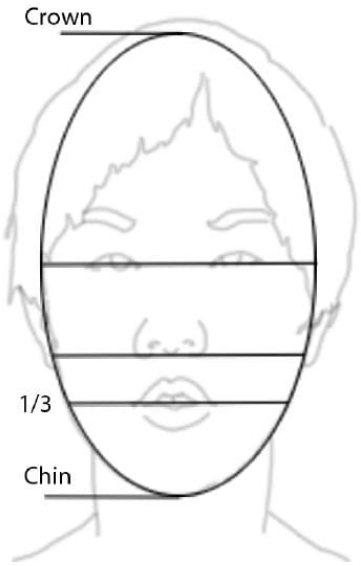


Figure 4a Figure 4b Figure 4c Figure 4d

Using light guidelines, draw lines for vertical placement of the eyes (Figures 4a - 4c), nose, and mouth. The horizontal guideline for the eyes is one half the distance from the chin to the crown of the head, so right in the center of the almond shape. Note that in diagrams 4b and 4c Distance A = Distance B. The horizontal guideline for the nose is halfway between your eye guideline and the chin (Figure 4d). In this case, it is observed that the distance from the mouth to chin is slightly longer than the template and the nose ends up a bit higher than the halfway position between eyes and chin. The horizontal guideline for the mouth is approximately one third of the distance down from the nose guideline to the chin (Figure 4e). Also, place a light vertical guideline centered in the almond shaped head (Figure 4f). These are the primary guidelines to help you place the facial features.





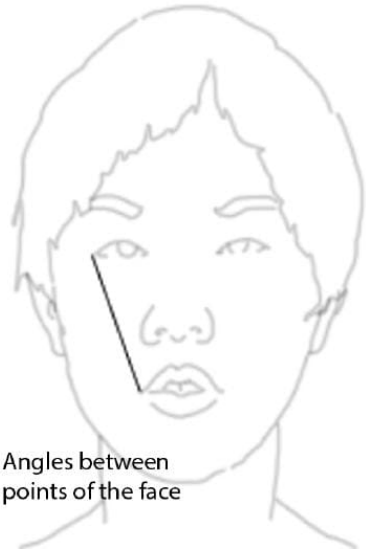


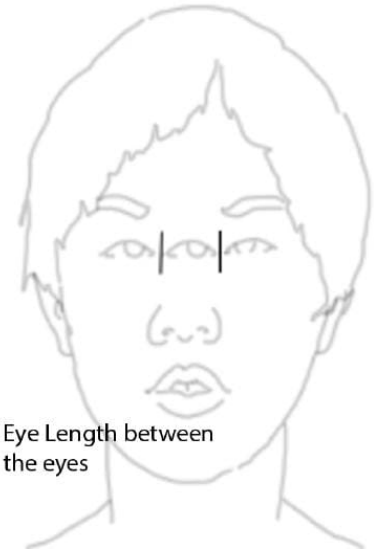


Figure 4e Figure 4f Figure 5a Figure 5b

Step 3:

Carefully observe the face using sighting techniques. Holding the pencil out and closing one eye, look at the angles between various facial features, for example the angle of the bottom of the ear lobe to the corner of the mouth, to the bottom of the nose, and to the outer angle (corner) of the eye (Figure 5a). Do this using several of features of the face. This helps you become accustomed to sighting the face and really seeing and observing the facial proportions which may vary from the template. Now carefully sight the eyes. Where are they in relation to the width of the head? Are they slightly above the eye guideline or slightly below? Placement of the eyes is an important step since the placement, shape, and size of the eyes will be used to place the other features. This is an important step so take your time and make careful observations. Using your pencil and the unit of measure technique, measure one eye (Figure 5b). Now measure the distance of the outer corner of the eye to the side of the head (Figure 5c). Lightly draw the outer outline of one eye. Now look again at the sitter and check your measurements. Note that there is usually the distance of one eye between the eyes (Figure 5d) and you must also account for the width of the second eye and the distance of that eye to the side of the head on the opposite side of the head from the eye you placed. This is arguably the most difficult part of this drawing, so please take your time. Using sighting and unit of measure, place the second eye as a lightly sketched outline.







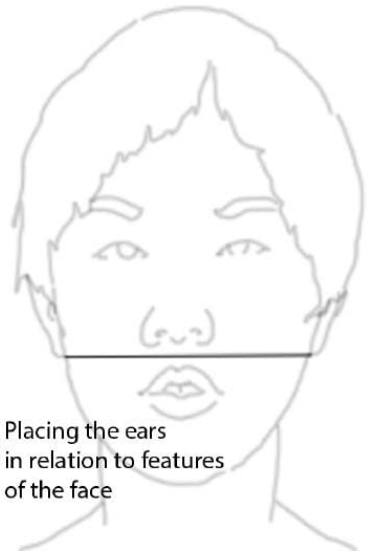


Figure 5c Figure 5d Figure 6 Figure 7

Step 4:

Using the same intent and careful observations, use sighting to determine the shape and placement of the nose (Figure 6). The template is a guide, but do not force what you observe into the measurements of the template. Delight when you observe slight variations since drawing these differences is what will make the drawing look like your sitter. We are interested in celebrating our uniqueness in this drawing, not creating standardized clones. Lightly draw in the root of the nose, alae, nostrils, and bulb, using the template guide. https://en.Wikipedia.org/wiki/Human_nose

Step 5:

Lightly sketch the shape of the mouth using sighting similar to above. Sketch in the general shape of the eyebrows noting their placement in relation to the eyes. Look at the distance from the upper edge of the eyes and make sure your placement is allowing the right space between the two features. Is there an identifiable break in the eyebrows where the angle changes? Make that observation and include it in your drawing.

Step 6:

Make sure your sitter is in the position where the head is straight. Ideally, you are also at the same height. With the head straight,

observe the upper and lower points of the ears. Sight the position of the top of the ear (top of the helix) in relation to the eyebrow and outer corner of the eye. On the side of the head, make a light mark with your pencil. Now observe the bottom of the ear lobe and, using sighting, compare it to nose and outer corner of the mouth (Figure 7). Make a mark on the side of the head for that placement. Double check your work. Look at the shape of the ear and the distance away from the head the feature is visible. Lightly draw in the ear. Note that you may see either the helix or the anti-helix as the outer shape of the ear. At this point check all the angles between the facial features you've drawn. If they match, move on to Step 7. If not, revise your drawing.

Step 7:

Look at the jaw line and make any modifications. Note that from profile the angle of the jaw using the hands of a clock as reference is usually either 4:00 or 7:00. Look for that angle of the jaw from your frontal view. Can you see the slight change of direction in the jaw line? If so, draw it. Now look at the outer edges of the neck as they relate to the jaw line. Draw the vertical lines of the neck. Also, look at the shape of the neck you just sketched in lightly in relation to the shoulders. Using sighting and unit of measure, sketch the horizontal, slightly sloping lines of the shoulder in your drawing. While sighting the shoulders, take a point at the crown of the head and an angle to the outer edge of the shoulders. This will help you properly place the shoulders. If the shoulders are too large to draw on the paper, that is OK. Let the shoulders extend in your drawing in the correct proportion, do not force them into the drawing by changing their shape and size. Check your work.

Step 8:

At this point you have all of the major features and shapes in place and the details are what remains. If your sighting was accurate, you have successfully mapped out your drawing. If after checking angles and using unit of measure you see errors, make adjustments at this time in your drawing. It is better to correct now while your drawing is a light sketch. Drawing in the details begins with sketching the irises into the eyes. Make sure you draw them the correct size in relation to the outlines of the eyes. Continue drawing the features of the face by working all over the face a little at a time allowing for adjustments in tone. Rather than completely drawing one feature at a time, which requires a commitment in style and values, draw in stages all across the features of the face building in a more intuitive fashion. The face in the drawing is the sum of the parts and each part is critical and individually of visual significance, yet each must work in harmony to create a unified whole. This is the art of portraiture.

Anatomy

Having a basic understanding of the bones, cartilage, and muscles of the face is key to drawing a portrait with accurately and with confidence. The bones create the three-dimensional framework and is where we begin. Areas of importance are the bone around the orbits of the eyes, top of the nose, cheek bones, bones of the forehead, chin, jaw, and underlying the mouth. Unless you are studying anatomy or biology you may not know the medical or anatomic terminology associated with these structures. It is great to learn the proper terms so I will use them here and relate them to the more common lay terms as well. Below is a list of the bones to study. I will refer to them during the discussion on portraiture.

Bones

- Vertebrae of the neck (Cervical vertebrae)
- Skull (Frontal, Parietal, Zygomatic, Temporal, Occipital, Nasal, Maxilla, Mandible)
- Hyoid bone
- Manubrium
- Clavicles
- Mastoid Process

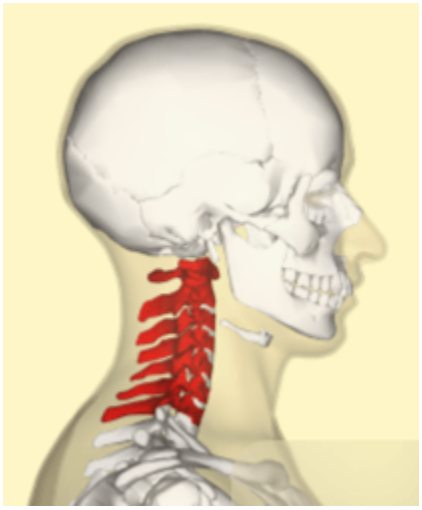
KNOWLEDGE IS POWER!



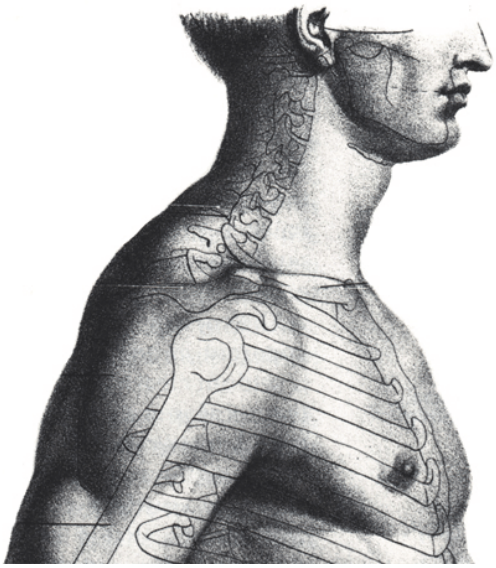
Study the following to have grater understanding and to improve your drawing:

- Bony framework
- Structure and function
- Muscular attachments
- Movement

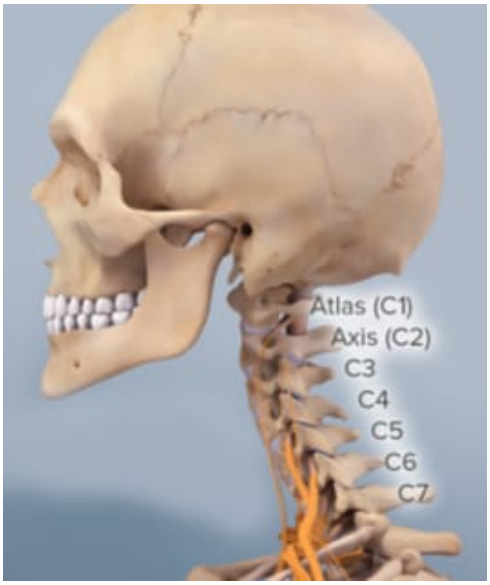
Cervical Vertebrae



- 7 in number (C7 of particular importance)
- Atlas and Axis
    - Atlas, like the name implies, bears the weight of the head
    - the Axis allows the head to turn side to side
- Flexibility
    - there is tremendous flexibility in the cervical vertebrae, more so than any other section of the vertebral column
    - note the position of the cervical vertebrae in relation to the neck, it is positioned in the posterior (back) third of the neck



LABELED C1 –C7

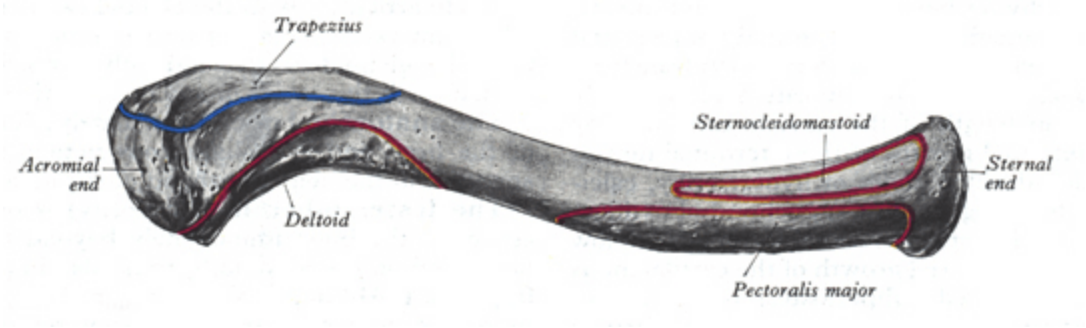


Clavicle

• The two clavicles form a wishbone shape

• They have an "S" curve rising from the center line of the torso, dipping down and then rising to meet the acromion process at the shoulder

• The muscular attachment tend to hide the edges of the clavicles where the muscular tendons attach - on the superior (upper) edge, the sternocleidomastoid and trapezius muscular attachment are seen. Inferior (lower) attachments include the pectoralis and deltoid muscles (see below)



Skull

• Areas to focus with the skull are the bony orbits made by the fusion of the Frontal bone, Zygomatic bones, Maxilla, and Nasal bone

- the bony orbit creates shadows around the eyes that help create the three-dimensional look of the head

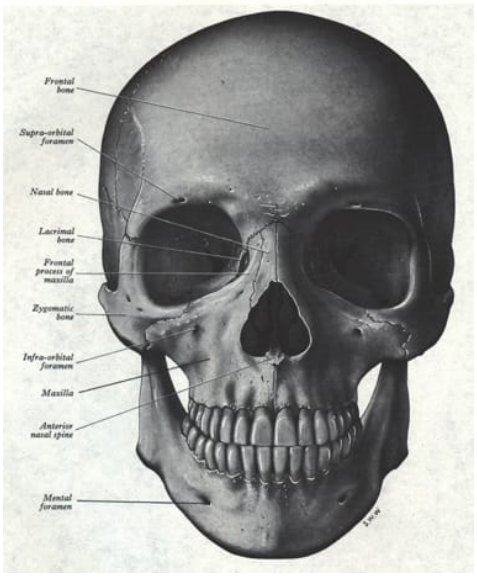
• The Zygomatic (cheek) bone creates a flat plane and is a foundation for several muscular attachments including the Masseter muscle (for chewing)

• The Mandible (jaw bone) has a visible angle at the inferior (lower) edge, often viewed from the lateral (side) position as 4:00 or 7:00 o'clock

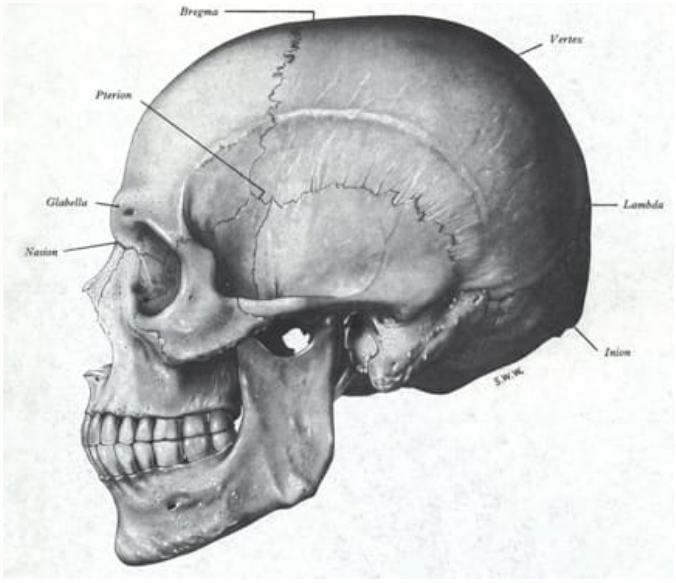
• The combination of teeth, Maxilla, and Mandible project outward creating a three-dimensional form

• The Nasal bone creates a hard, elevated structure that, depending on the height of the bone, creates shadows and highlights

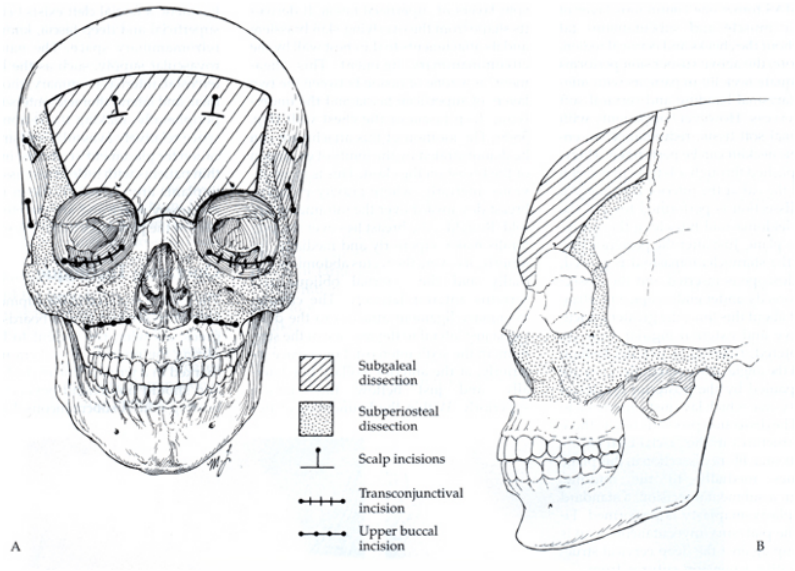
• The bulb and alae of the nose is supported by cartilage



Lateral View below: Note the 7:00 o'clock angle of the Mandible (jaw); projection of the teeth, Maxilla, and Mandible; elevation of the Nasal bone; Bony framework comprising the orbit; Planes of the Zygomatic (cheek) bone



Below is a line illustration of the skull by the author.

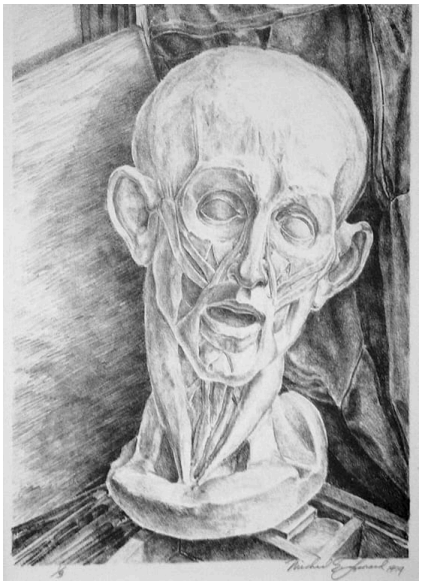


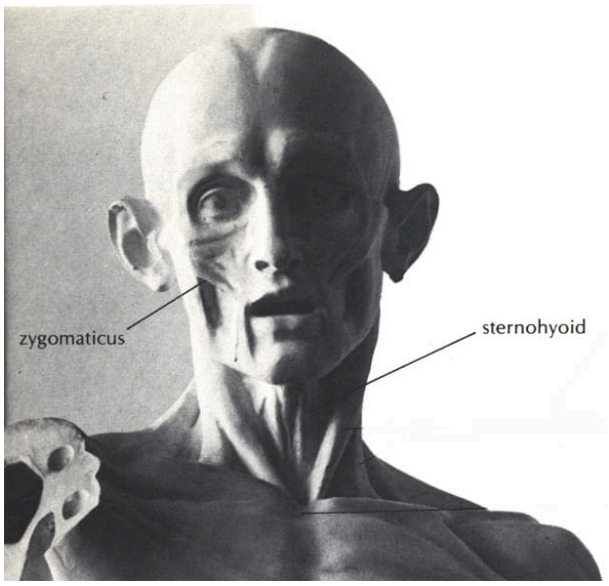
MUSCULATURE

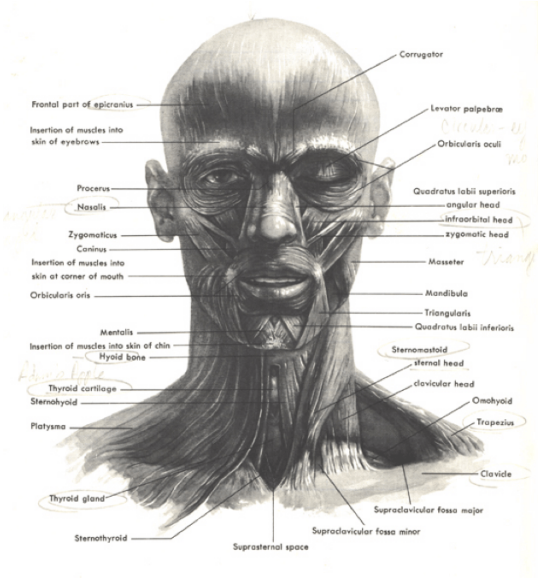
The muscle we focus on in portraiture are listed below:

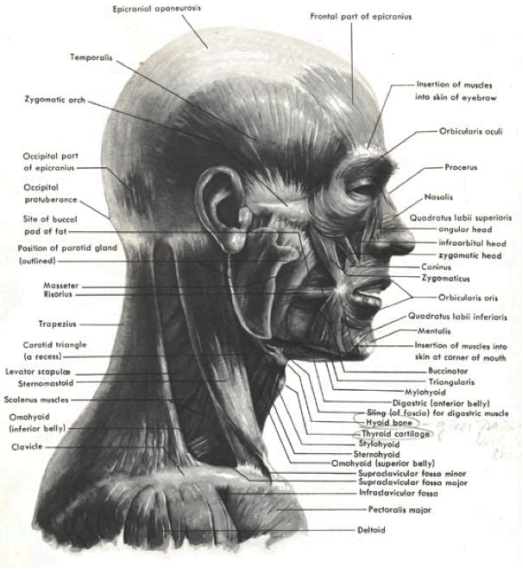
- Sternocleidomastoid
  - this is the most visible muscle in portraiture so focus on the shape, planes, and how it helps establish the "pit of the neck"
- Trapezius
  - this may also be visible at the clavicle, the upper portion creates the contour of the shoulder
- Masseter
- Orbicularis oris, Orbicularis oculi
- Temporalis

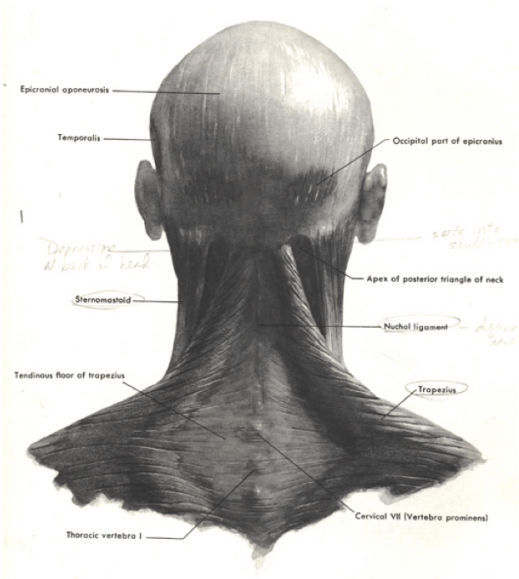
Studies (this is student work by the author) like the lithograph below are great for studying anatomy and modeling forms.

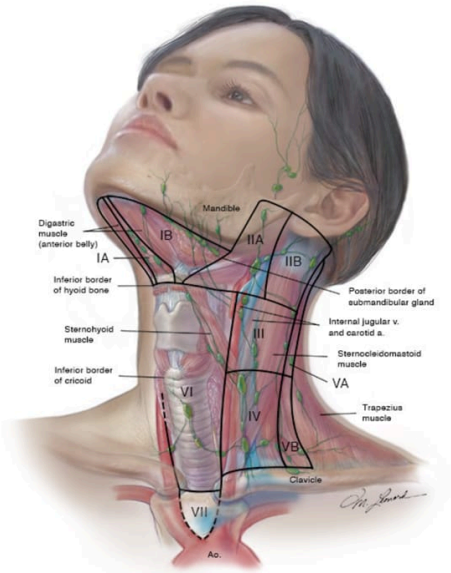












Aesthetic Blepharoplasty

Edited by

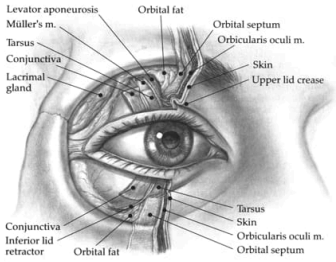
Francis G. Wolfort, M.D.
Associate Professor of Surgery, Harvard Medical School; Surgeon and Program Director, Division of Plastic Surgery, New England Deaconess Hospital, and Consultant Plastic Surgeon, Massachusetts General Hospital, Boston

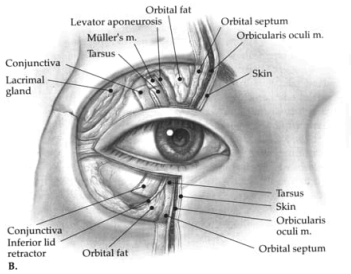
William R. Kanter, M.D.
Instructor in Plastic Surgery, Johns Hopkins University School of Medicine; Attending Staff, St. Agnes Hospital, Baltimore

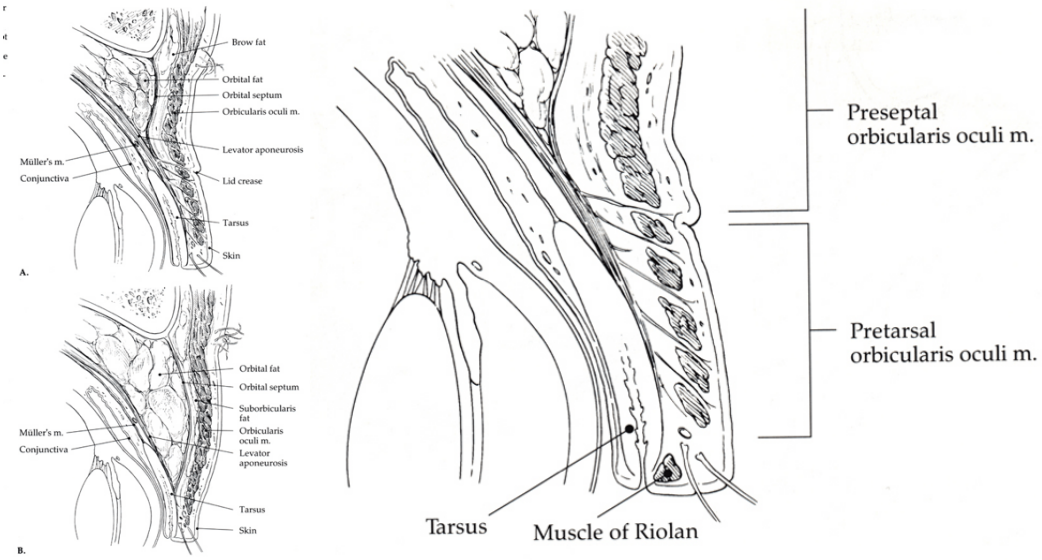
With illustrations by
Michael Leonard and Craig Luce

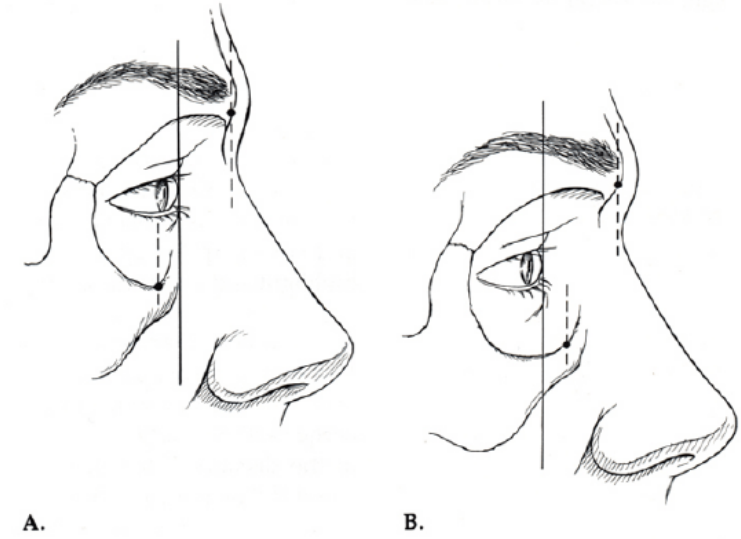
Foreword by
Robert M. Goldwyn, M.D.
Head, Division of Plastic Surgery, Beth Israel Hospital; Clinical Professor of Surgery, Harvard Medical School, Boston; Editor, *Plastic and Reconstructive Surgery*

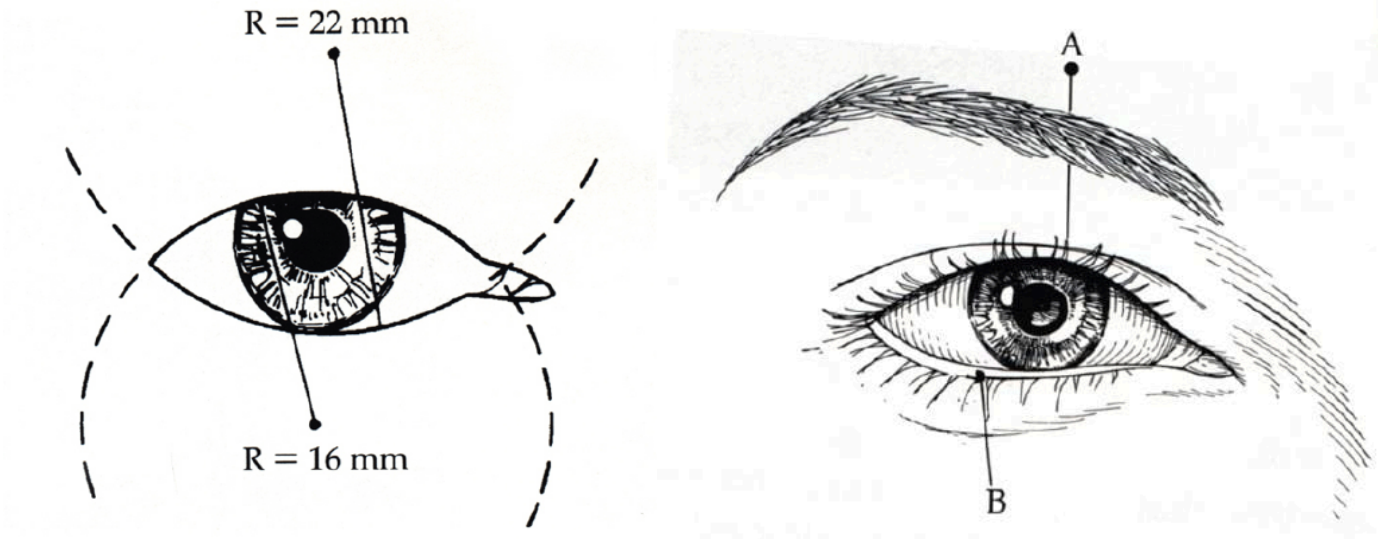
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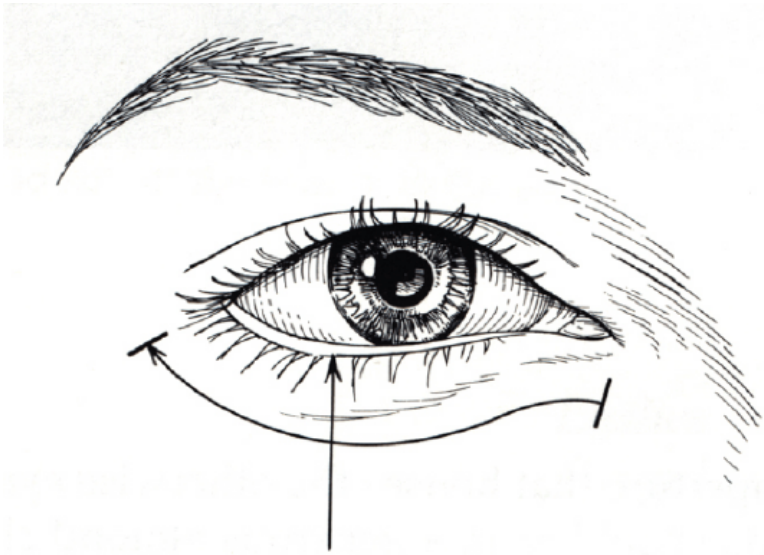


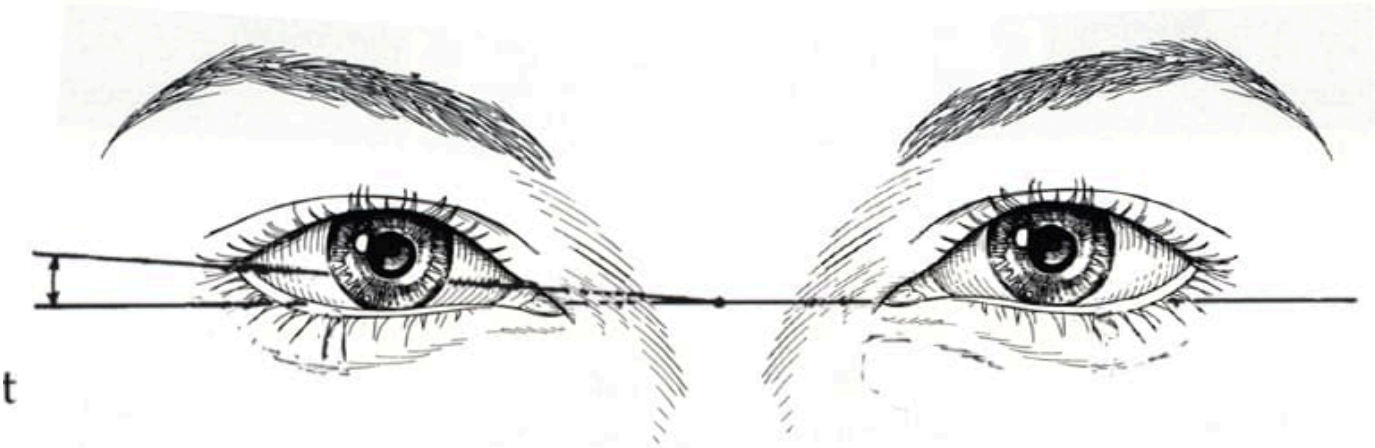



Brow fat
Orbital fat
Orbital septum
Orbicularis oculi m.
Levator aponeurosis
Müller's m.
Conjunctiva
Lid crease
Tarsus
Skin
A.
Orbital fat
Orbital septum
Suborbicularis fat
Müller's m.
Conjunctiva
Orbicularis oculi m.
Levator aponeurosis
Tarsus
Skin
B.
Preseptal orbicularis oculi m.
Pretarsal orbicularis oculi m.
Tarsus
Muscle of Riolan

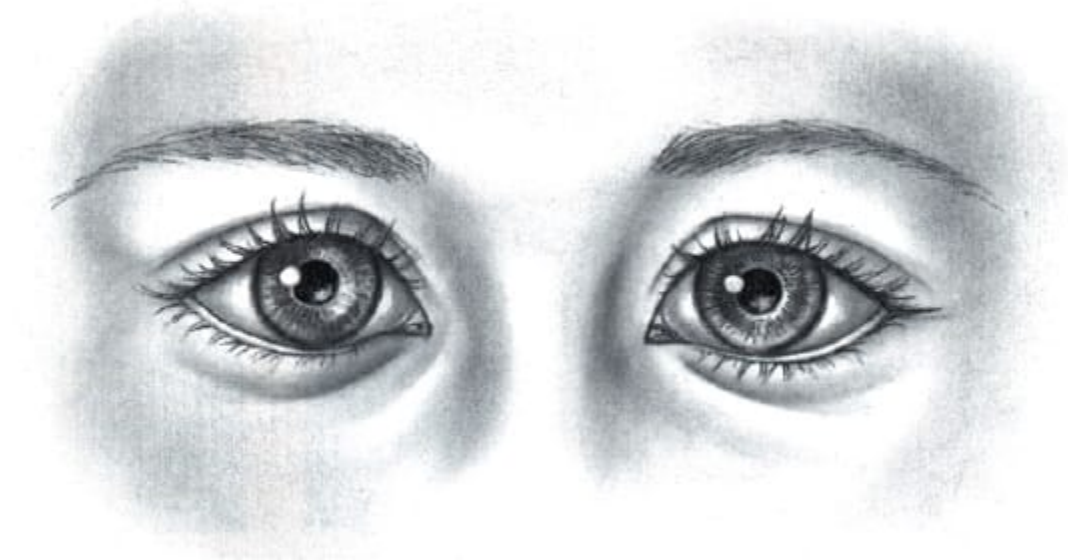

A.
B.

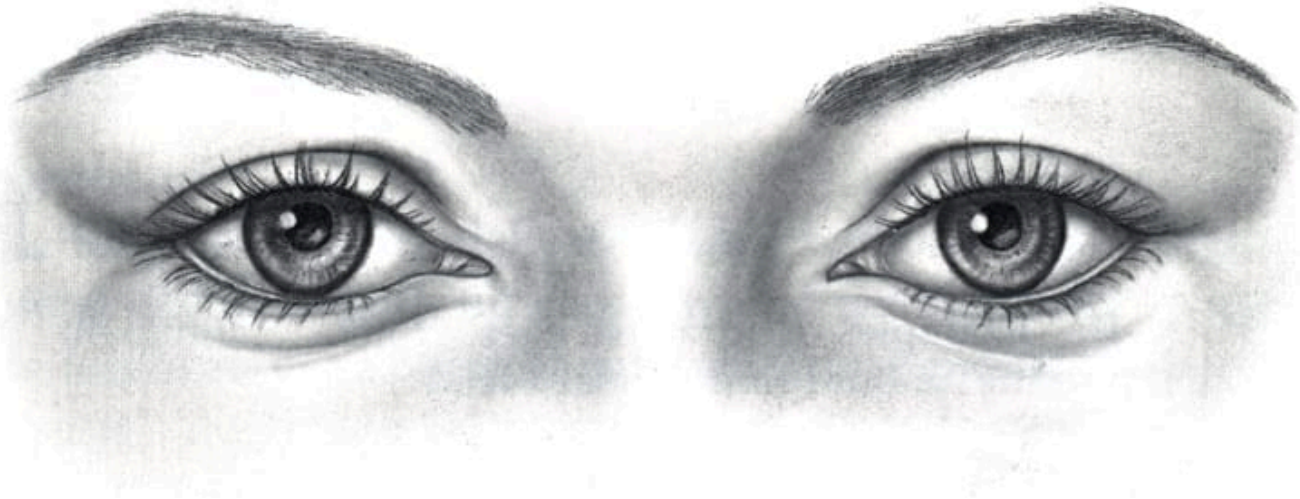

R = 22 mm
R = 16 mm
A
B

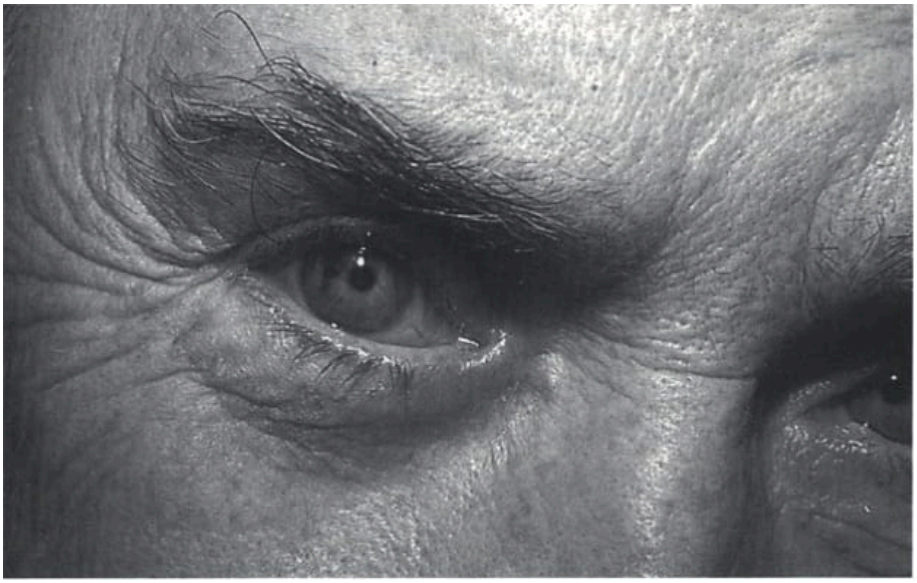


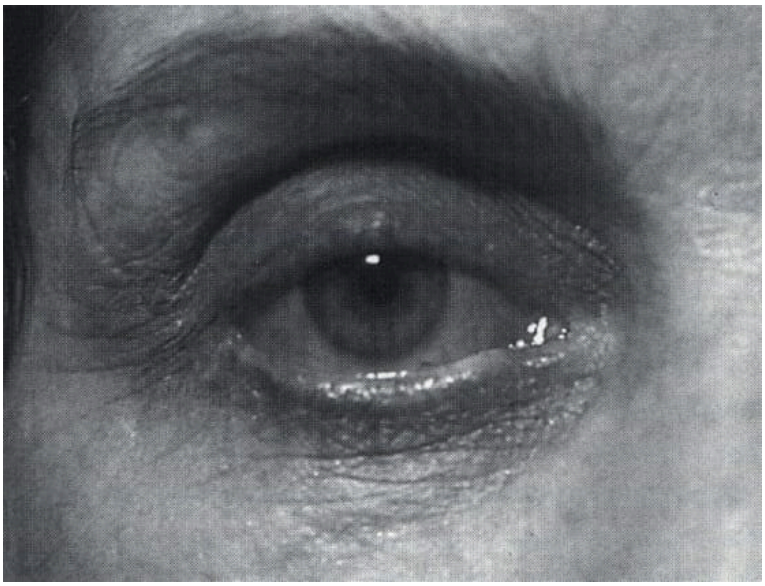


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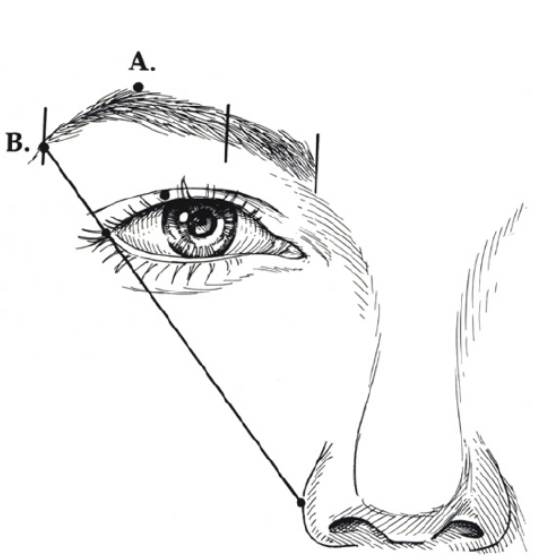


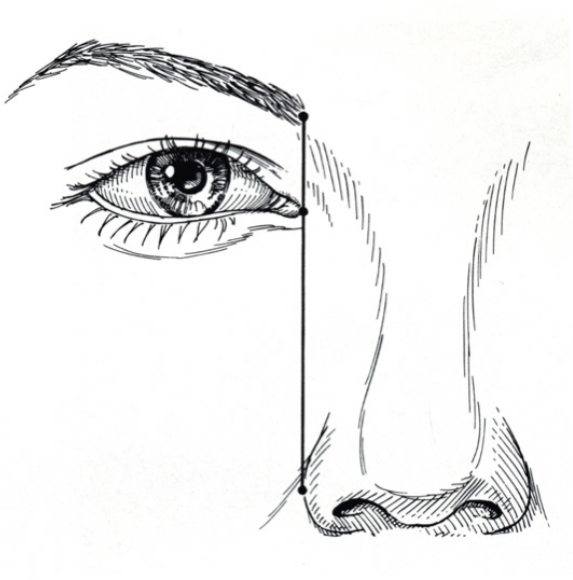


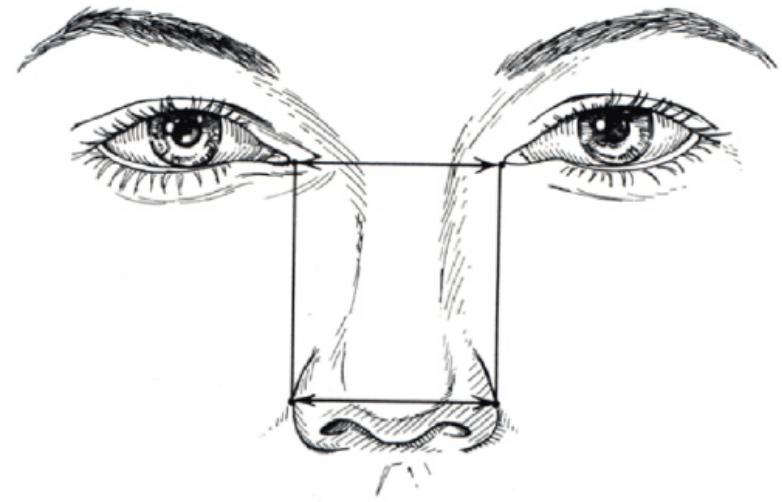


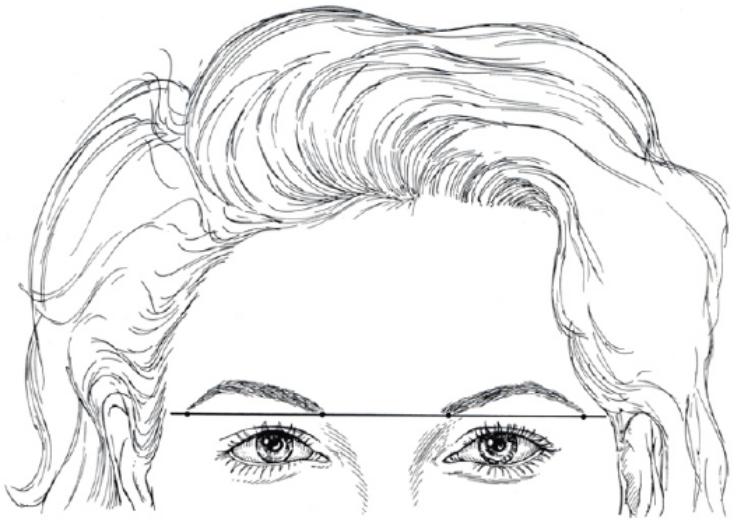




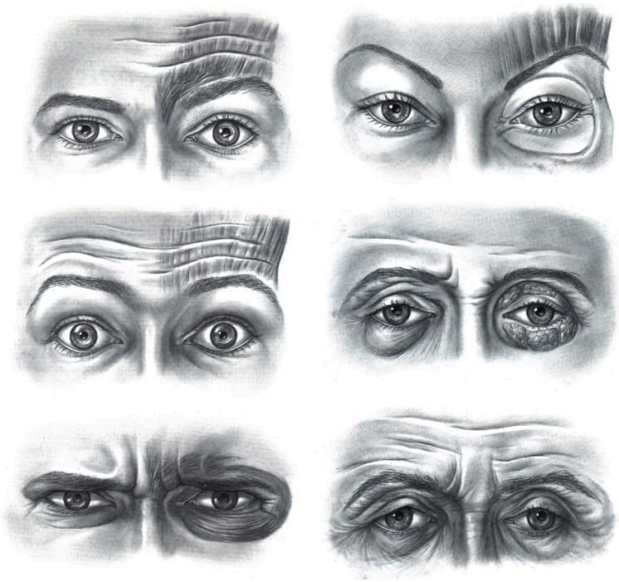

A.
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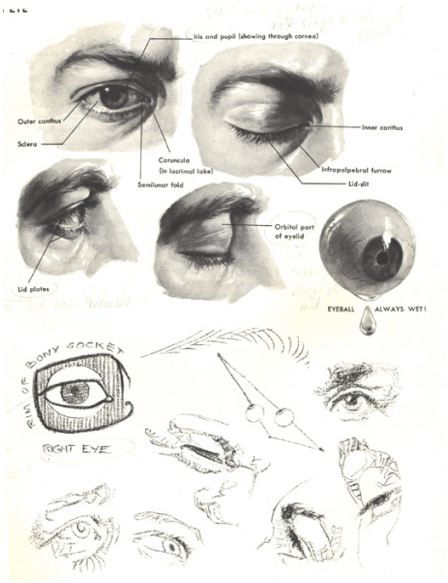


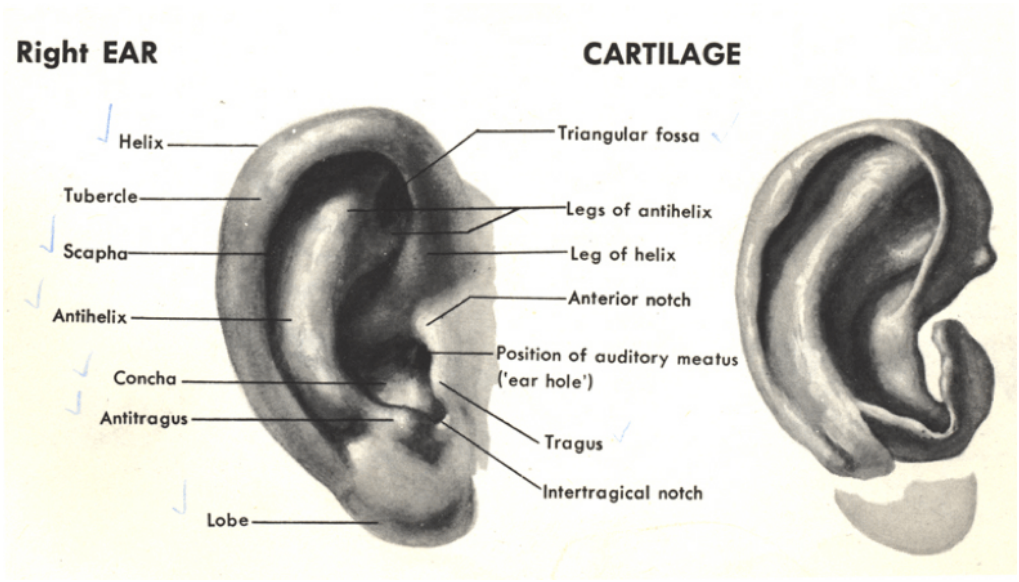


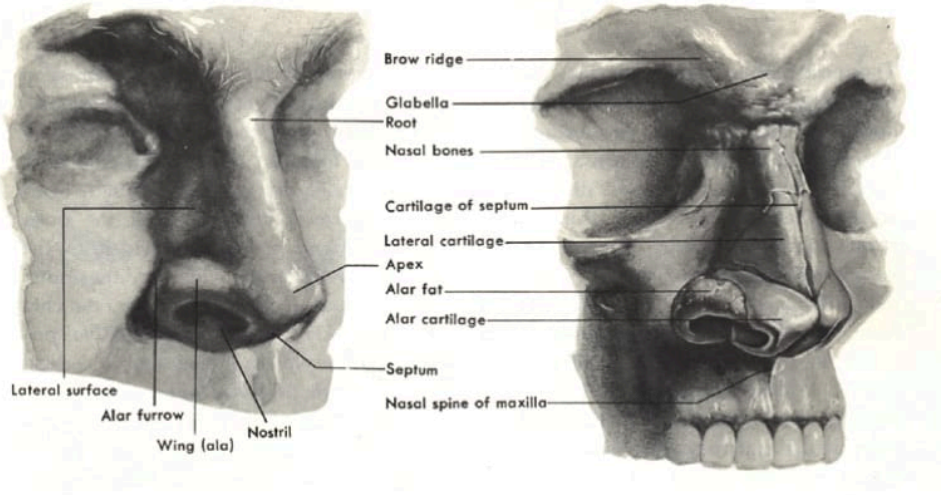


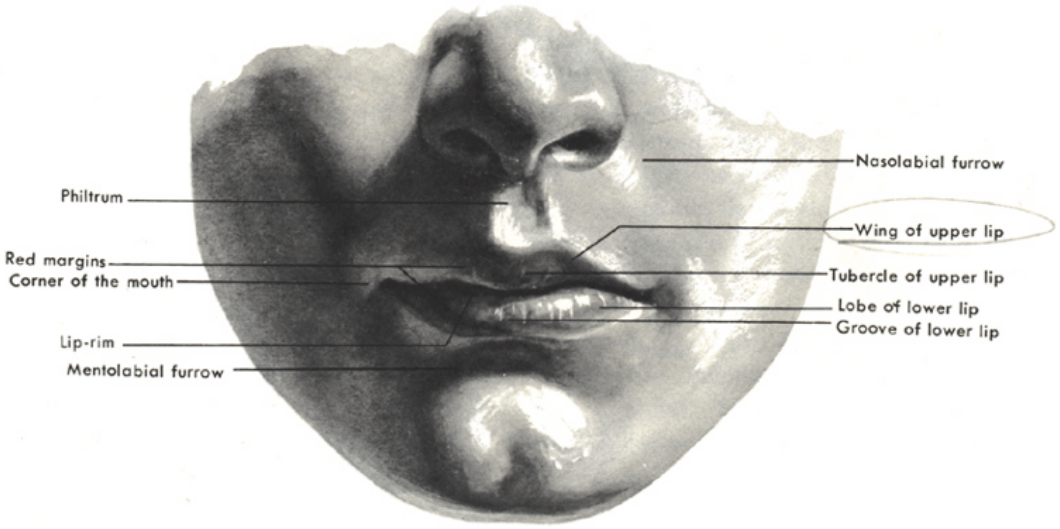
A.



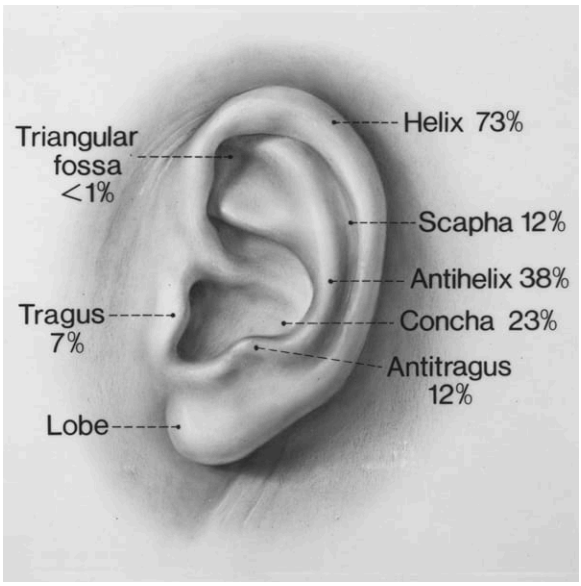

Iris and pupil (showing through cornea)
Outer canthus
Sclera
Caruncula (in lacrimal lake)
Semilunar fold
Inner canthus
Infrapalpebral furrow
Lid-slit
Orbital part of eyelid
Lid plates
EYEBALL
ALWAYS WET!
BONY SOCKET
RIGHT EYE

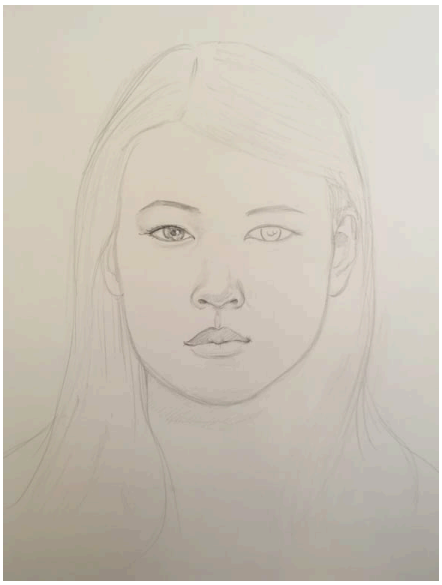
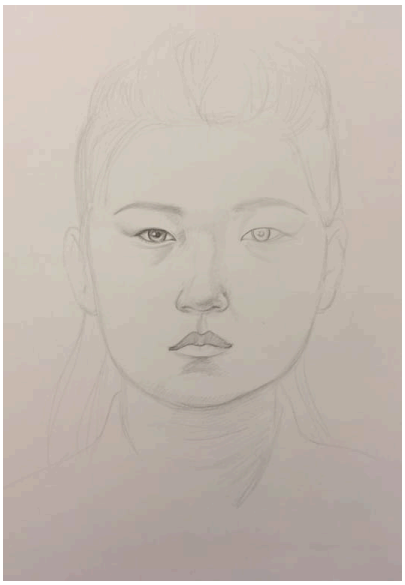
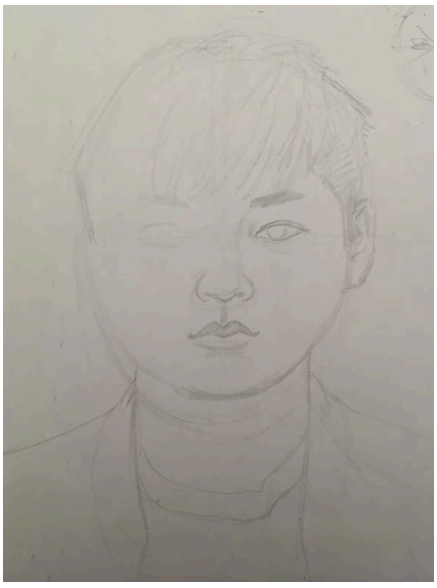
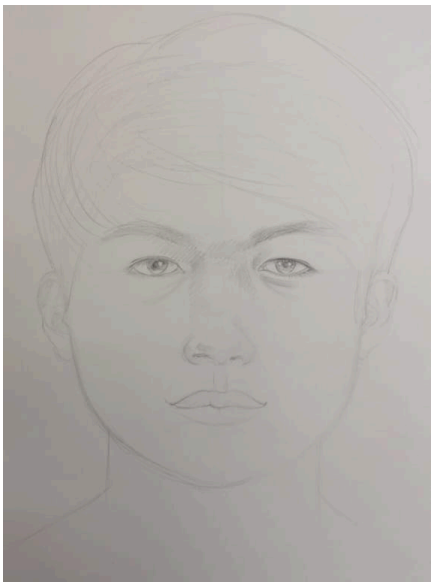

Right EAR
CARTILAGE
Helix
Tubercle
Scapha
Antihelix
Concha
Antitragus
Lobe
Triangular fossa
Legs of antihelix
Leg of helix
Anterior notch
Position of auditory meatus ('ear hole')
Tragus
Intertragical notch

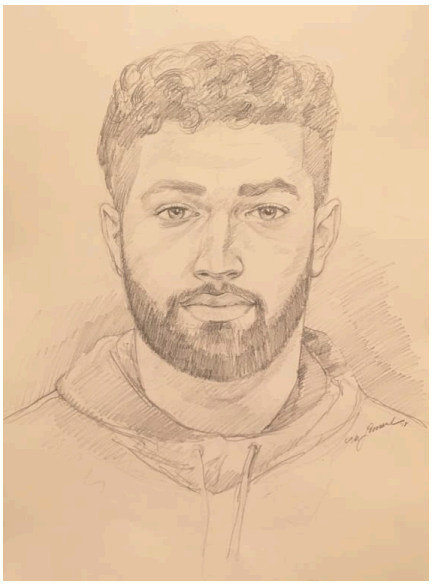

Brow ridge
Glabella
Root
Nasal bones
Cartilage of septum
Lateral cartilage
Apex
Alar fat
Alar cartilage
Septum
Nasal spine of maxilla
Lateral surface
Alar furrow
Wing (ala)
Nostril


Nasolabial furrow
Philtrum
Wing of upper lip
Red margins
Corner of the mouth
Tubercle of upper lip
Lobe of lower lip
Groove of lower lip
Lip-rim
Mentolabial furrow




Triangular fossa <1%
Helix 73%
Scapha 12%
Antihelix 38%
Tragus 7%
Concha 23%
Antitragus 12%
Lobe



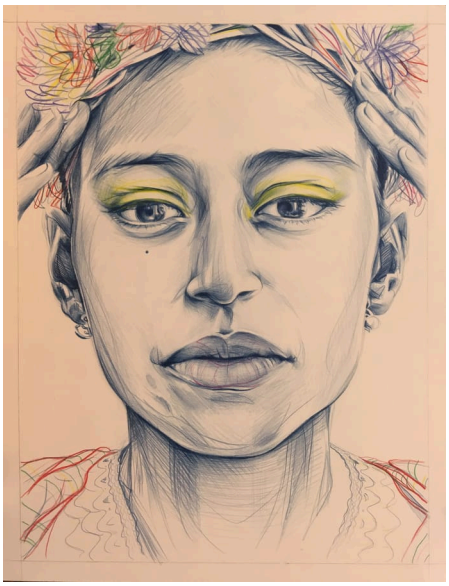




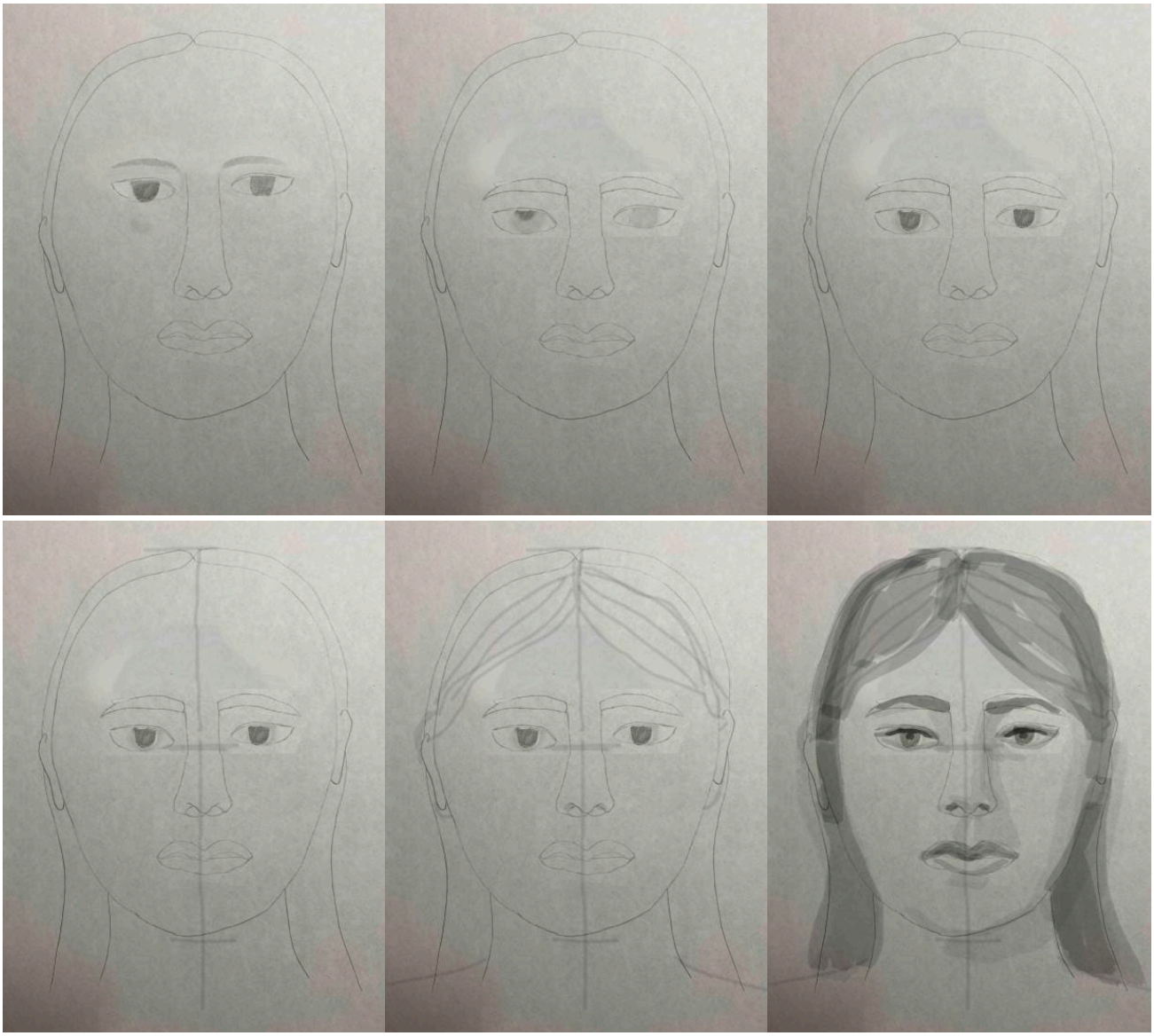


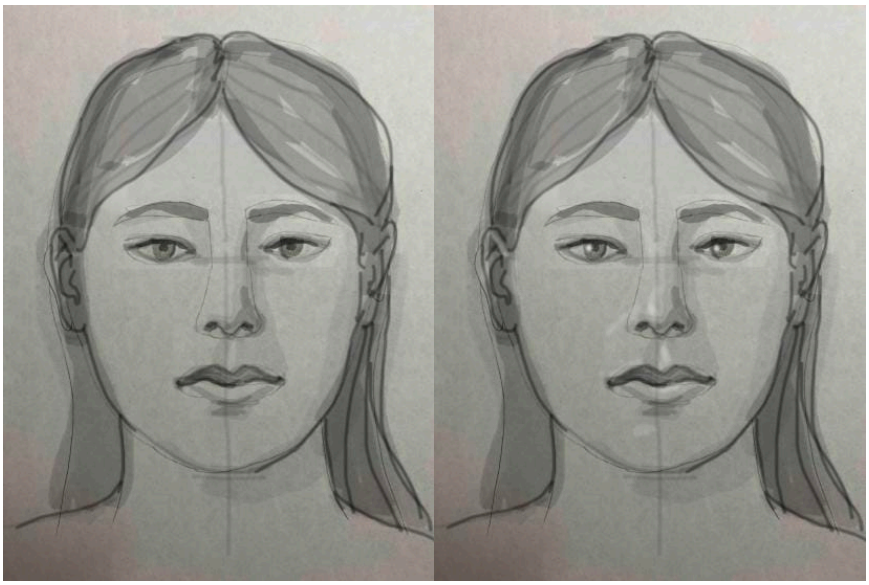


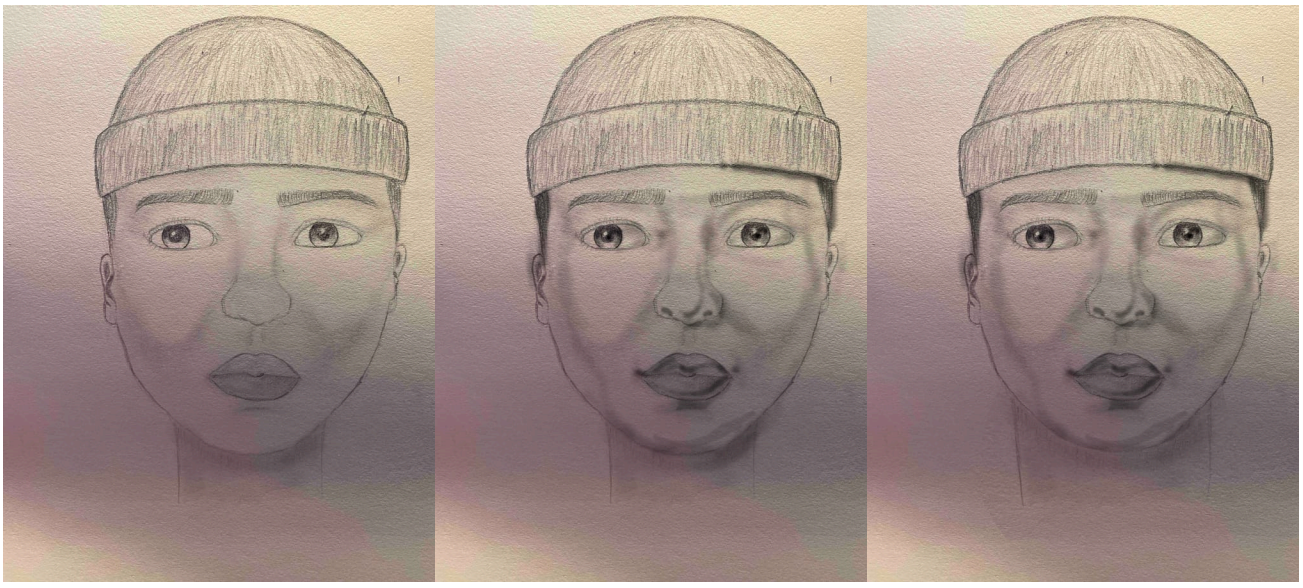


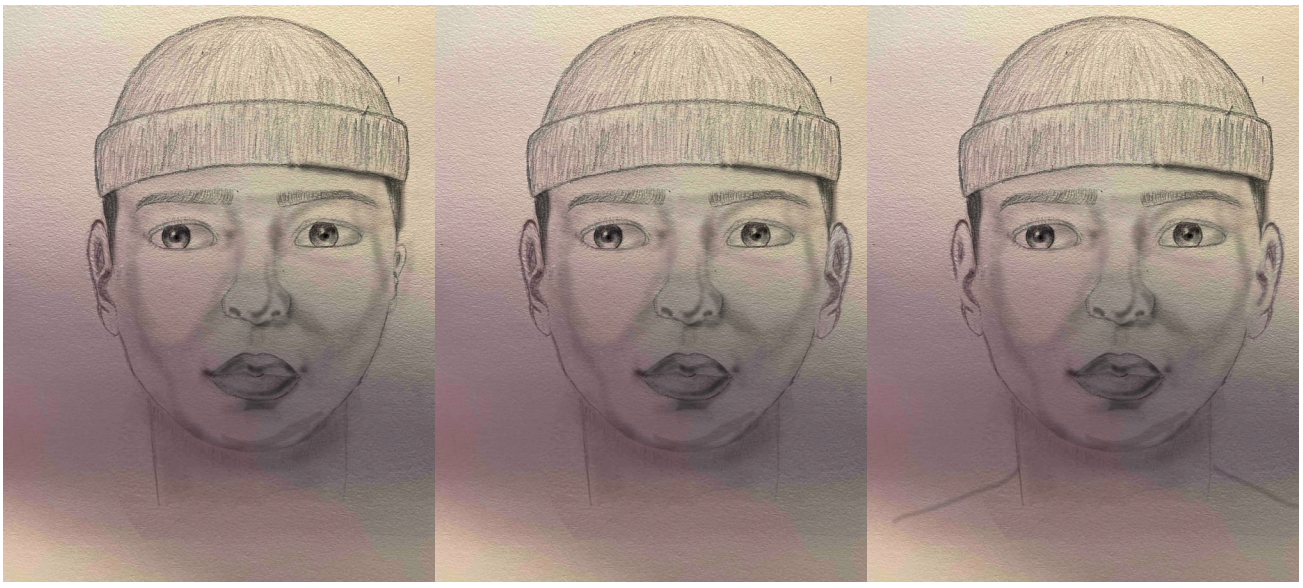


Common Pitfalls and Remedies











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7.6: Planning a Series of Drawings

Introduction

Planning a series of drawings, or "Works in a Series," means systematically creating a collection of artworks united by a shared theme, concept, or style. This involves conceptualizing the idea, researching, sketching, structuring the series, establishing visual cohesion, executing the artwork, and reflecting on the results. Through deliberate planning, artists develop a cohesive narrative or aesthetic thread that connects the individual works, allowing them to explore complex ideas and create a compelling visual experience for viewers.



Selecting an Idea or Concept

When planning a series, choose a theme that resonates with you and offers opportunities for exploration and creativity. It should be broad or specific but allow for a deep dive into its various aspects.

For example, if you are passionate about exploring the concept of time, you can break it down into smaller aspects such as seasons, moments, or historical periods. Once you have your theme, consider how each piece will contribute to it while also fitting together visually. This could involve experimenting with different color palettes, compositions, or stylistic elements to establish coherence across the series. If you are creating a series on seasons, you might use warm, vibrant colors for summer and cool, muted tones for winter to create a visual progression.

As you create your artwork, feel free to experiment with different techniques and materials to bring your vision to life. Whether you enjoy graphite, charcoal, digital drawing, or mixed media, let your chosen medium enhance the thematic elements of your series. Pay attention to details like value, color, textures, or digital effects to further strengthen the series' cohesion.

Structuring the Series

Balancing consistency and variation in a drawing series is crucial for creating compelling and coherent artwork. Recurring motifs, unified color palettes, and consistent techniques are essential for ensuring cohesion. For example, using a consistent set of colored pencils or inks can evoke a unified atmosphere, while maintaining uniform line quality or shading techniques can reinforce the theme.

However, variation is important to keep the series engaging. Different compositions, perspectives, and focal points add visual

interest, preventing monotony. For instance, varying between close-up details and broader scenes within the same thematic series can create a dynamic viewing experience. Techniques like combining different drawing media—such as pencil, ink, and color markers—can introduce layers of texture and complexity. Varying subject matter within a cohesive framework, such as depicting different aspects of urban life like bustling streets, quiet parks, and intimate indoor scenes, balances unity and diversity.

Creating a balanced body of work involves careful planning. Artists can achieve this balance by using similar themes, colors, and techniques while also introducing variety in compositions, techniques, and subjects. This balance enhances the overall appeal and depth of the artwork, providing the audience with a harmonious yet engaging experience.

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7.7: Execution Strategies

Material and Technique Consideration

It is essential to select appropriate materials and techniques that align with the series' theme. For example, a series focusing on the fragility of nature might utilize delicate watercolor techniques, whereas a series on urban decay might call for the use of gritty charcoal or ink. The choice of materials and techniques should enhance the series' thematic content.

Remember to plan your series of artworks carefully. Start by making rough sketches and small thumbnail drawings to visualize your ideas. Decide on the size and format of each piece to make sure they all go well together. Then, figure out the order in which you will create them to keep your story or theme consistent. Also, think about things like colors, themes, and how everything will look together. Depending on your process, you can work on each piece one after the other, really focusing on each one, or work on them all simultaneously to keep them connected.

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7.8: Reflection and Evolution

Self-Critique and Further Development

Self-critique is crucial for creating a series, as it allows for continuous improvement from one piece to the next. Artists should consistently assess their work, identifying successful elements and areas that could be refined or further explored in subsequent pieces. After completing a body of work (works in a series), take some time to reflect on the journey and its outcomes. Consider which aspects of the theme resonated most with you and how effectively you expressed them through your artwork. Reflect on any challenges you faced and how you creatively overcame them. This reflective process enhances your understanding of your artistic process and offers valuable information and insight over time.

Evolution of a Series Over Time

A series can change significantly from its initial concept to its final form. This evolution is a natural part of the creative process, reflecting the artist's deepening understanding of the subject matter, technical development, and conceptual refinement. Embracing this evolution can result in a more complex and compelling body of work.

For example, **Pablo Picasso** created a series of eleven lithographs called "The Bull." In these artworks, he broke down the image of a bull into simple shapes and lines. This series shows how an artist can explore different versions of a theme, with each one offering a new perspective while still being connected to the original idea.



"The Bull" 1946, by Pablo Picasso, is licensed CC BY-SA 2.0

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7.9: Conclusion

This chapter has provided students with valuable skills to enhance their artistic practice. By focusing on creating a series of works with a consistent theme, students have learned to maintain a cohesive style. Emphasizing the development of ideas and personal growth, this chapter has encouraged continuous reflection and adaptation. Highlighting the importance of professional development through portfolio assembly ensures that students can effectively present their work. Understanding the purposes and functions of art history provides students with insight into how historical themes influence their work. Mastery of planning and organizing ideas has strengthened their execution strategies. This comprehensive approach ensures that students are well-prepared to develop a distinctive and unified body of work, fostering both personal and professional growth.

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7.10: Practical Assessments

Works in a Series Proposal

Instructions: Brainstorm an idea or concept for your body of work. Then, draft a proposal that clearly outlines the concept, materials, and execution plan. Be sure to include all necessary details and make your proposal direct and to the point.

Sketchbook Exercises

Instructions: Explore a series of detailed thumbnails in your sketchbook to thoroughly develop and refine the themes and variations for your upcoming art series.

Peer Feedback Session

Overview: Initiate a feedback session with several of your peers, reflect on and write down any constructive feedback given, and then have the peer sign and date your feedback reflection

Instructions: As part of your series project, you are expected to engage in peer feedback sessions with peers to receive input on the series concept and approach. In order to track your progress and growth effectively, it is essential for you to maintain a reflective journal. This journal will serve as a valuable record of the challenges you face, the successes you achieve, and the ideas you develop throughout the process.

Final Portfolio Project – Works in a Series

In each chapter, you will engage in a project that involves creating three interconnected drawings. At the end of this course, you will assemble a final portfolio highlighting all your drawing projects from this course. For detailed guidance on developing a professional portfolio, please refer to Appendix D.

Final Portfolio Presentation: Finalize a series of cohesive drawings centered around your chosen themes/ideas. Compile these works into a professional portfolio with your proposals, thumbnail sketches, artist statements, and summary reflections.

- You will need to present a completed series, discussing the coherence of the work, the exploration process, and the evolution of your concept or technique throughout your entire body of work.
- You will need a final written reflection, analyzing all your works in a series that discusses the context of your artistic development and future directions.
- Finally, you will present your portfolio to your instructor and/or a selected peer, highlighting your thematic exploration, execution strategies, and reflections on your artistic journey.

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GLOSSARY

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