

# Foundation Drawing for Art 1100





# Foundation Drawing for Art

1100

*AMY HANEY*



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# Introduction

This book is created to focus on the elements and principles of art and design and study the fundamentals of visual arts and crafts. Building a foundational guide is vital for artists and students to succeed in an ever growing and complicated art community. The internet can be overwhelming and present disjointed information, here is a fluid linear guide to learning and understanding the progression of art making. You will find a smattering of art history and contemporary art to tie relationships between visual, aesthetic, and conceptual aspects. Visual art cannot stand alone, it is bound to a lengthy history that is connected to craft, fashion, and architecture. Our goal is to present the foundations of art in an interesting and educational fashion that ignites a passion for further exploration of the arts.

# ART 1100: Foundations Drawing Syllabus

University of Nebraska at Omaha, College of Communication,  
Fine Arts & Media, Department of Art & Art History

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This is an introduction to the essential tools of art making through an active exploration of drawing mediums and design concepts. The focus is on the development of conceptual ideas and technical skills used in studio practice. The course will have a strong emphasis on drawing from observation.

## **Competencies, Standards, Goals:**

1. Understand the strong factors of visual representation.
2. Draw with a variety of media.
3. Understand two dimensional design elements and principles.
4. Develop an awareness of critical and aesthetic issues through reading, writing and discussion.
5. Develop the manual, visual and conceptual skills necessary for drawing and visual communication.
6. Form connections with historical art periods and a variety of work from other artists.

**Student Learning Outcomes:** This course is based on visual perception, observational drawing skills, and creativity.

1. Activities include a variety of drawing techniques, from quick

- sketches to drawings that take several hours to complete.
2. Students will learn to use a variety of dry media such as charcoal, conté crayon, pencil, and pastels, along with other mediums such as ink and paint.
  3. Drawing from observation will provide an understanding of proportions, perspective, measuring and plumb and level approaches.
  4. Students will establish a working knowledge of successful compositions.
  5. Observational and creative assignments both focus on visual problem solving.
  6. Reading and writing activities will center on appropriate use of vocabulary associated with design elements and principles, aesthetics and critical thinking.

**Performance Assessment:** Students will create a series of complex drawings. They will develop value and color studies that focus on drawing and design concepts, and representationalism and the illusion of space. All work will be presents in a portfolio evaluation along with digital documentation. Students are required to defend their artwork through written and spoken presentation. Students will participate in critiques in which they articulate their understanding of the formal elements, materials, techniques, and concepts present in their work and the process. Students will explore various artists, movements and genres to find kinship in contemporary and historical art. They must articulate possible interpretations of their work through historical and contemporary critical constructs.

**Course Content & Objectives:** This is a beginning studio course focusing on the foundation drawing skills and concepts central to the creation of two-dimensional art. We will experiment with materials, methods, and ideas as we engage in a perceptual and observational studio practice. Students will learn a variety of techniques in wet and dry media. Students will learn how to use basic traditional drafting tools such as the t-square, triangle, and

compass. Students will learn the fundamentals of observational drawing, including the accurate description of figure/ground relationships, linear perspective, line quality, foreshortening, texture, and the illusion of space. The student will deal with compositional concerns like balance, positive and negative space, and the elements of art and design. Basic color theory will be explored.

**By the end of this course each student will:**

1. Understand basic drawing techniques with materials such as pen/brush and ink, charcoal, conté crayon and graphite.
2. Fundamentally understand linear perspective and be able to use it in their work.
3. Be able to manipulate formal elements in order to create a believable illusion of space within a drawing or painting.
4. Carefully observe an object in space and accurately produce that subject onto paper.
5. Use drawing tools and techniques in creating artwork.
6. Have knowledge and understanding of formal issues found in different applications of visual elements that can communicate various narratives to an audience.
7. Develop a knowledge of applicable vocabulary to articulate descriptions of their work in relation to contemporary and historical artistic practices.
8. Have understanding of how to present and document their work professionally.

The student's dedication to their development and consistent, thoughtful engagement with the concepts and methods presented in class will be apparent in the increasing quality of the work throughout the semester and will be used as criteria for grading.

**ASSIGNMENTS:**

**Contour line drawing: Object**

Find three objects of sentimental value to draw as a still life object. Create a viewfinder by cutting up a 4"x6" viewfinder, which in turn



will be used to correctly center the composition in the picture plane. Draw contour lines (outlines), as well as the perceived shadows, reflections of light and details of the object. Absolutely no shading is allowed.

### **Perspective value drawing: Perspective**

Take a photograph of a room that you either spend a lot of time in, or has sentimental value. Print photograph in black and white and utilizing perspective techniques, create an accurate depiction of the room. Begin this drawing by identifying the horizon line and determining the vanishing points, draw contour lines of all objects within the room and apply value scale accordingly to the original photograph.

### **Graphite transfer drawing: Mode of transportation**

Do you have a vehicle that you always dreamed of but couldn't have? Do you have a vehicle that you spent a lot of memorable time in with family or friends that you always will cherish? Is it a bicycle? A boat? An airplane or a car? Find a photograph or locate an image of that transportation vehicle and print it in black and white on a full letter sized paper. Make sure the image fills out the entirety of the paper. Transfer the image utilizing a graphite transfer technique and complete the drawing by applying textures and value scales to the drawing. Add a corresponding background around the vehicle to give the image a narrative context.

### **Grid charcoal: Portrait**

Photograph yourself or someone close to you and print it on a full letter sized black and white piece of paper. Draw a ½" grid on the printout and create a 1" grid on your 18"x24" drawing paper. Leave 2" borders on top and bottom and 1" borders on left and right and draw within the center of the paper, leaving a 16"x20" grid the drawing area. Reference your photograph and draw one square at a time until you produce an accurate drawing of you or the person you selected. Shade the drawing with charcoal to create a dramatic, moody, high contrast image. Reference artists such as Frida Kahlo for portraiture and Caravaggio to get an idea of this high contrast, chiaroscuro technique.

### **Ink brush painting: Landscape**

Produce a landscape ink wash painting using sumi-e or india ink. The landscape must clearly display your knowledge of foreground, middle ground, and background elements, along with atmospheric perspective to illustrate depth. Start the drawing from observation, then complete the landscape from the reference photo printed in high resolution. The landscape should be based on a personal sentimental relationship with the particular location.

### **Charcoal and Conté Crayon drawing: Create a narrative**

Combine various elements learned in the previous assignments; scenery, machinery, portraiture, and narrative. Your image will be based on personal history or fictional tale. Use gray toned paper for this project, your drawing media will be charcoal and conté crayon. The paper will be your mid tones, while contrast will be developed with your media. Value will be achieved with black, gray, and white charcoal and/or conté. This assignment is open to creative interpretation.

It is vitally important that you spend time *really looking* at all types of art in order to better inform your own practice.

<http://www.googleartproject.com/> (Links to an external site.) - allows you view paintings in museums all over the world. Excellent zoom feature on most paintings allowing close study.

# Foundations Vocabulary

**ABSTRACT:** having intellectual and affective artistic content that depends solely on intrinsic form rather than on a narrative or pictorial representation.

**ABSTRACT SHAPE:** a shape derived from a visual source but is so transformed that it bears little resemblance to the referent.

**ABSTRACT TEXTURE:** texture derived from appearance of a surface that is simplified or rearranged by an artist.

**ACETATE:** a transparent flexible sheet of plastic in various thicknesses used for art the processes.

**ACHROMATIC:** neutral gray from light to dark. It is refracting light without dispersing it into its basic colors. Images free from extraneous colors.

**ACHROMATICE VALUE:** shifts of lightness and darkness.

**ACTUAL SHAPE:** a positive area with clearly defined boundaries.

**ADDITIVE COLOR:** color created by superimposing light rays. Adding together the three primary colors of light-red, blue, and green- will produce white. The secondaries are cyan, yellow, and magenta.

**ADDITIVE SCULPTURE:** building, assembling, or adding material in a sculptural format.

**AESTHETICS:** sensitive to beauty or art. Relating to or dealing with the beautiful. Pleasing in appearance.

**AFTERIMAGE:** an optical phenomenon that occurs when eyes continue to perceive an image after it's no longer present.

**AMBIGUOUS:** vague or open to various interpretations.

**AMORPHOUS SHAPE:** a shape without clear definition: formless, indistinct, and of uncertain dimension.

**ANALOGOUS COLORS:** colors that are closely related in hue. They are usually adjacent to each other on the color wheel.

**ANALYSIS:** detailed examination of complex things to understand its nature or features.

**ANAMORPHIC:** an image that has been optically distorted.

**ANATOMY:** the whole human body: skin, bones, muscles, and organs.

**ANIMATION:** the act of animating, the preparation of animated cartoons or illustrations.

**ANTHROPOMORPHISM:** the representation inanimate objects, animals, or deities with human characteristics. An interpretation of what is not human or personal characteristics.

**ANTS EYE VIEW:** objects that are drawn or perceived from a low perspective or point of view.

**APEX:** an upper most point. A narrow or pointed end.

**APPROXIMATE SYMMETRY:** the estimated appearance of repetition on either side of a straight lined central axis.

**ARCHIVAL:** materials and supplies that are produced to have a long lifespan without decay, color change, or disintegration due to its environmental location. This includes light fast, acid free, and protection from UVA or UVB light.

**ART:** impossible to completely define, art is typically produced with human involvement or creation through thought or action. 2. A branch of learning. 3. A skill acquired by experience, study, or observation.

**ART CRITICISM:** the judgment, analysis, description, and interpretation of a work of art. Art criticism is simply a review of an artist's work.

**ART DECO:** popular design movement from the 1920s – 1930s focusing on bold outlines, geometric form, and the use of new materials like plastic.

**ART NOUVEAU:** design style from the late 19th century that relied on twisting lines and leaf like forms.

**ART MOVEMENT:** a style in art with a unique philosophy or goal.

**ASSEMBLAGE:** found objects composed of or used for a piece of sculpture.

**ASYMMETRY:** the absence of symmetry; having unequal or noncorresponding parts within a composition.

**ATMOSPHERIC PERSPECTIVE:** the illusion of depth depicted by light values, soft details and textures, reduced value contrasts, and neutralized colors in objects as they recede.

**AUTOBIOGRAPHICAL ART:** art made to document an artist's life.

**AXIS:** a straight line in which a body or a geometric figure rotates or is supposed to rotate.

**BACKGROUND:** the area of a drawing or image where the subject is the farthest away from the viewer or positioned behind the subject matter. Background is the opposite of foreground.

**BALANCE:** a sense of equilibrium between areas of implied weight, attention, attraction, or moments of force.

**BAUHAUS:** a German school of architecture that existed between World War I and World War II.

**BILATERAL:** having two sides.

**BINDER:** substances that hold the particles of pigment together.

**BIOMORPHIC:** an irregular shape that resembles the freely developed curves found in living organisms.

**BIRDS EYE VIEW:** also known as aerial view, which is something seen from a high viewpoint. This is the perspective from a bird in flight or an airplane looking down from a high altitude.

**BLEND:** merging multiple values or colors together to create a smooth transition from one to another.

**BLIND CONTOUR:** drawing the contour of a subject without looking at the paper.

**BRIDGE:** support tool you rest your hand on while drawing or painting to prevent contact with the drawing or painting surface.

**BROKEN LINE:** a severed segment in a mark that alters a line, pattern, or shape.

**BUSY:** an area in a composition that is overworked or confusing.

1. **OR CA.:** an abbreviation for circa, in relation to a time period.

**CALLIGRAHPIC LINE:** flowing and rhythmic lines.

**CALLIGRAPHY:** artistic, stylized, or elegant handwriting or lettering.

**CARYATID:** draped female figure horizontal column support.

**CASTING:** a sculptural process where liquids are poured into a mold.

**CAST SHADOW:** when one object is placed in front of another to block a light source a cast shadow will occur on an object.

**CHARCOAL:** porous black carbon vegetable or animal substance charred or baked in a kiln.

**CHIAROSCURO:** distribution of light and dark in a picture 2. a technique of representation that blends light and shade gradually to create the illusion of three-dimensional objects in space and atmosphere.

**CHROMA:** colors other than black, white, and gray. Chroma is the combination of color and its saturation.

**CHROMATIC:** the presence of color.

**CHROMATIC VALUE:** the value of a color.

**CIRCA:** approximate dates or period.

**CLASSICAL:** relating to ancient Greek or Roman era especially its culture, art, ideals, and architecture.

**CLASSICISM:** principles or styles embodied in Roman or Greek literature, art, or architecture. This can also refer to order, unity, or balance.

**CLICHÉ:** an idea that has been overused, lacks originality, or is predictable.

**CMYK:** color reproduction for printing in which cyan, magenta, yellow, and black are layered.

**COLLAGE:** materials such as newspaper, color paper, handmade paper, found materials, or photographs attached to a surface with glue or tape.

**COLLABORATION:** to work with others on an idea or goal.

**COLOR:** visual response to wavelengths of light and color through the physical understanding of hue.

**COLOR FIELD:** an abstract style of painting focused on areas of solid color.

**COLOR SCHEME:** a particular combination of colors.

**COLOR WHEEL:** a radial design where the primary, secondary, and intermediate colors are displayed for identification.

**COMPASS:** a tool with a hinge and adjustable pin in which one point is placed on the paper while the other pin holds a pencil that is rotated to create a circle or arc.



**COMPLEMENTARY COLORS:** two colors, equally spaced on the color wheel, directly opposite each other.

**COMPOSE:** the arrangement of elements and principles of design on a two dimensional or three dimensional works of art.

**COMPOSITION:** the arrangement and/or structuring of all the art elements, according to the principles of organization, that achieves a unified whole. Often used interchangeably with the term design.

**CONCAVE:** a surface where curves turn inward, like the interior of a circle. Opposite of convex.

**CONCENTRIC:** multiple shapes or forms having the same point as their center.

**CONCEPT:** an art idea developed through mental strategy, it may be focused on technical or formal presentation.

**CONCEPTUAL ART:** art that is idea based that may or may not necessarily produce a tangible object.

**CONE OF VISION:** in perspective drawing, a hypothetical cone of perception originating at the eye of the artist and expanding outward to include whatever they wish to record in an illusionistic image such as a perspective drawing. The cone's maximum scope angle is 45 to 60 degrees; anything outside of the cone of vision is subject to distortion.

**CONSTRUCTIVISM:** an art movement from the years 1913 – 1922 that focused on sculpture and architecture.

**CONTÉ:** a drawing medium comprised of compressed graphite and clay.

**CONTENT:** the expression, essential meaning, significance, or aesthetic value of a work of art. Content refers to the sensory, subjective, psychological, or emotional properties felt in a work of art.

**CONTOUR LINE:** the line that defines the outermost limits of an object or a drawn shape. Sometimes considered to be synonymous with outline.

**CONVEX:** the surface of an object that curves outward, like the exterior of a circle. The opposite of concave.

**COOL COLORS:** blue, green, and violet represent cool colors on the color wheel. Cool colors can suggest calm, light, or water.

**CRAFTSMANSHIP:** of high quality and skill, technical proficiency with tools.

**CROSS CONTOUR LINE:** a line that moves across a shape or object to define the surface undulations between the outermost edges.

**CROSSHATCHING:** lines passing over hatched lines in a different direction, usually resulting in darker values.

**CUBISM:** a painting style that was popular between the years 1907 and 1912. It relied on depicting multiple views of objects in a three dimensional fashion upon a two dimensional surface, this was the beginning of abstract art.

**CURVILINEAR:** a shape whose boundaries consist of predominantly curved lines; the opposite of rectilinear.

**DADAISM:** a movement with politically explicit overtones, a reaction to WWII. Artists represented the human form as distorted, manufactured, or mutilated.

**DECORATIVE:** in the sense of fine art, decorative is aesthetic rather than functional.

**DESIGN:** the organizing process or underlying plan in which artists base their total work. In a broader sense, design may be considered synonymous with the terms form and composition.

**DICHOTOMY:** a division into two contradictory groups or something with contradictive qualities.

**DOMINANCE:** the principle of organization in which certain visual elements assume more importance than others within the same composition or design. Some features are emphasized, and others are subordinated. Dominance is often created by increased contrasts using isolation, placement, direction, scale, and character.

**DRAFTSMANSHIP:** technically skilled in drawing.

**EARTHWORKS:** artwork created by changing land while using natural or organic materials.

**ECONOMY:** the distillation of the image to the essentials for clarity of presentation.

**ELEMENTS OF ART:** basic components used when creating a work of abstract or realistic art. The elements of design are line, shape, value, texture, and color.

**ENVIRONMENTAL ART:** the focus on environmental awareness, natural materials, and the resistance of harm to the environment.

**ERASE:** the removal of graphite or charcoal in a drawing.

**EXPRESSION:** artistic form expressed through emotion, thought, and meaning.

**EXPRESSIONISM:** a movement that started in 1910 and was focused on unnatural colors that were associated with the artist's feelings. The desire was to express emotion instead of an external reality.

**EXQUISITE CORPSE:** producing a visual artwork devised by the Surrealists in which several people collaborate in creating an image or story.

**FAÇADE:** front of a building. 2. A false, superficial, or artificial effect.

**FANTASTIC ART:** starting around World War I, artists wished to exploit the horrors of war in which they felt alienated from society.

**FAUVISM:** French expressionist painters that used bold and exaggerated color in their paintings.

**FIBONACCI:** a sequence created by adding together two previous numbers to arrive at each new number, it also demonstrates an increasing ratio of approximately 1:1.6180. It has the same ratio as the Golden Section.

**FIGURE:** the primary or positive shape in a design; a shape that is noticeably separated from the background. The figure is dominant, advancing shape in a figure-ground relationship.

**FIGURATIVE:** artwork that represents human, animal, or recognizable form.

**FIGURE/GROUND REVERSAL:** an arrangement in which the positive and negative shapes alternately command attention. Also known as positive negative interchange.

**FIXATIVE:** a type of varnish used to cover charcoal, pastel, pencil, and other media to protect it from smearing or damage.

**FOCAL POINT:** the point of emphasis in a design or picture, which attracts attention and encourages the viewer to look further.

**FOLK ART:** art and craft objects made by people who have not been formally trained as artists.

**FOREGROUND:** an area in a composition that is closest to the viewer.

**FORESHORTENING:** a method of rendering a specific object or figure with pictorial depth.

**FORM:** is the shape and structure of a thing. 2. In two dimensional works, it is the visual aspect of composition and the work as a whole.

**FORMAL:** traditional and generally accepted visual solutions.

**FORMAT:** the type of picture frame used for the outer edge of an image or design; landscape or portrait format.

**FOUR DIMENSIONAL:** the fourth dimension is time. This aspect in artmaking is notable in film and video work.

**FRAME:** an enclosed border. A structure made for enclosing or supporting something.

**FRESCO:** mural painting technique in which pigments mixed in

water are used to form a desired color. The pigments are then applied to wet lime plaster, that binds with and becomes part of a wall.

**FROTTAGE:** a texture or transfer process in which a piece of paper is laid on top of a surface then drawing media or charcoal is rubbed across the paper surface to create an impression.

**FUTURISM:** an art movement in Italy 1909 focused on art, music, and literature and the formal expression of dynamic energy and movement of mechanical processes.

**GENRE:** paintings and drawings with subject matters that depict everyday life, domestic scenes, family relationships, etc.

**GEOMETRIC SHAPE:** a shape that appears related to geometry, such as a triangle, rectangle, or circle.

**GESTALT:** a German theory about perception, holds that the whole is more than the sum of its parts. It's our ability to recognize patterns, make associations, and relate groups of objects together.

**GESTURE DRAWING:** lines that are drawn freely, quickly, and seemingly without inhibition to capture the intrinsic spirit or animation seen in a subject. Gestural lines can imply the past, present, and future motion of the subject.

**GICLÉE:** fine art photographic reproduction using a high quality inkjet printer for unique individual prints.

**GLYPHIC:** wood or metal that maintains its solidity and integrity after being carved or engraved.

**GOLDEN MEAN:** has *perfect* harmonious proportions that avoid extremes; the moderation between extremes.

**GOLDEN SECTION:** or Divine Proportion, a mathematical principle is the expression of the ratio of two sums by which their ratio is equal to the larger of the two quantities.

**GRADATION:** a smooth transition from dark to light value.

**GRAFFITI:** an image or symbol made to be seen on a wall in public.

**GRAPHIC ART:** painting or drawing processes that exist on a 2D surface while presenting an illusion of depth. Commercially graphic art could be found in books, magazines, posters, etc.

**GRAPHITE:** a drawing medium made of carbon used to make grey or black marks.

**GRAY SCALE:** an illustration of gray value used to explore with varying drawing materials. Can be used as a practice to understand value.

**GRID:** evenly spaced measurements to establish and illustrate proportions accurately.

**GRISAILLE:** a technique used to establish neutral or single color value typically achieved with sepia or gray.

**GROUND:** the area surrounding the primary subject or the background.

**HALFTONE:** images printed and shades of grey with small dots.

**HAPPENINGS:** active or participative performance art that may include the audience.

**HARMONY:** a principle of design in which parts of a composition

are made to relate through commonly repeated or shared characteristics, elements, or visual units. Harmony is the opposite of variety.

**HATCHING:** a repeated stroke of an art tool, producing clustered or uniform parallel lines that create value.

**HEXAGON:** a two dimensional shape with six line segments.

**HIGH KEY COLOR:** value of color that is middle gray or lighter.

**HIGH KEY VALUE:** value that is middle gray or lighter.

**HIGHLIGHT:** area on a surface that reflects light.

**HORIZON LINE:** a physical or figurative line that separates land from sky. Receding vanishing point can meet along the horizon line.

**HORIZONTAL:** line that moves from left to right, parallel to the horizon.

**HUE:** the generic name of a color; also designates a color's position in the spectrum or on the color wheel. Hue is determined by the specific wavelength of the color in a ray of light.

**ICON:** A simple image or form.

**IDEAL:** something that is in perfect form or at a level of excellence.

**IDEALISM:** a theory that ultimate reality lies in a realm transcending phenomena. A theory that the essential nature of reality lies in consciousness or reason.

**ILLUMINATION:** the source of light.



**ILLUSION:** deceptive image, misleading perception which can be intentional or not.

**ILLUSTRATION:** the creation of an image for a book, magazine, or printed to explain a sequence story.

**IMPASTO:** a thick application of paint with a palette knife.

**IMPLIED LINE:** a line in an artwork that is not physically there but is visually suggested by points or diminishing marks.

**IMPLIED SHAPE:** a shape that does not physically exist but is suggested through the psychological connection of dots, lines, areas, or its edges.

**IMPRESSIONISM:** an art movement that focused on color and light which led to fascination of early modern painters.

**INANIMATE:** not endowed with life or spirit. Lacking consciousness or power of motion.

**INCISE:** cutting or scratching into a surface.

**INSTALLATIONS:** works located in a space outdoor or indoor to activate viewers awareness of the environment or location.

**INTENSITY:** the saturation, strength, or purity of a hue. A vivid color is of high intensity; a dull color is of low intensity.

**INTERMEDIATE COLOR:** colors created when mixing a primary and secondary color, also known as tertiary color.

**INTERPRETATION:** a level of art criticism that includes description and analysis in a work of art.

**JUXTAPOSITION:** the comparison or contrast of images or items side by side.

**KINETIC ART:** sculptural work that shows movement, such as a mobile.

**LEGATO:** a smooth connection.

**LINE:** a path of a moving point made by a tool, instrument, or medium as it moves across an area. A line is usually made visible because of its contrast in value with its surroundings. Three-dimensional lines may be made using string, wire, tubes, solid rods, and the like.

**LINE QUALITY:** refers to the thinness or thickness of a line, it's also referred to as line weight.

**LINEAR PERSPECTIVE:** a system used to depict three dimensional images on a two dimensional surface; it develops the optical phenomenon of diminishing size by treating edges as converging parallel lines that extend to a vanishing point or points on the horizon (eye level) and recede from the viewer.

**LOCAL COLOR:** colors seen realistically or in the objective world; blue sky or green leaves.

**LOCAL VALUE:** whiteness or darkness as perceived in the objective world unaffected by the light falling on it.

**LOW KEY COLOR:** color with the value level of middle grey or darker.

**LOW KEY VALUE:** value with the level of middle grey or darker.

**MANDALA:** a Hindu or Buddhist graphic symbol of the universe. A circle enclosing a square with a deity on each side that is used as an aid to meditation.

**MAQUETTE:** a preliminary model for a sculpture or a building.

**MASS:** density or weight of a form in space.

**MEDIUM/MEDIA:** material or substance used to produce a work of art.

**MINIMALISM:** a complex movement that included literature, dance, and music in the early 20th century. It strived for nonobjective abstraction or works without any process expressed.

**MIXED MEDIA:** a work of art that involves multiple techniques.

**MOBILE:** a three dimensional moving object or sculpture.

**MODELING SCULPTURE:** also known as manipulation, this occurs when an artist is shaping materials with the tools.

**MODULE:** standard or unit of measurement.

**MONOCHROMATIC:** having only one hue; may include the complete range of value from white (tint) to black (shade).

**MOTIF:** a consistent or conceptual element.

**MOVEMENT:** eye travel directed by visual pathways in a work of art; one of the principles of organization. Movement is guided by harmonious connections, areas of variety, the placement of visual weights, areas of dominance, choices in proportions, spatial devices, and so on.

**MULTIMEDIA:** a combination of different types of media that may include graphics, instruments, video, etc.

**MUTABLE:** subject to change.

**NARRATIVE:** art that expresses a story.

**NATURALISM:** an artwork that represents a subject as it appears in the natural world.

**NEGATIVE SHAPE:** a clearly defined area around a positive shape; the receding shape or ground area in a figure-ground relationship. A shape created through the absence of an object rather than through the presence of an object.

**NEGATIVE SPACE:** areas that exist between, around, and behind an actual form.

**NEOCLASSICISM:** in 1700s France, ancient Roman ruins were discovered in which an art style emerged.

**NEO-EXPRESSIONISM:** figurative and expressive art from the early 1980s that involved intense color, dramatic figurative form, and emotive subject matter.

**NEUTRALIZED COLOR:** the mixture of the three primaries to establish gray or reduced color intensity.

**NEUTRALS:** a color adjusted with the mixture of its complement to dull its hue.

**NEW REALISM:** works that focused on portraits and human figure.

**NIB:** the point or tip of an ink pen.

**NONOBJECTIVE ART:** or non-representational art.

**OBJECTIVE:** art focused on reality in complete avoidance of personal reflection or emotion.

**OBLIQUE:** neither perpendicular nor parallel, having the axis not perpendicular to the base. Having no right angle.

**OBLONG:** a stretched or long circle.

**OCTAGON:** a polygon of eight angles and eight sides.

**OP ART:** graphic art or works focused on optical illusion that may be perceived as three dimensional illusions.

**OPAQUE** (or opacity): Something that cannot be seen through, not transparent.

**ONE POINT PERSPECTIVE:** a drawing method that illustrates how objects get smaller as they move further away. One point perspective should appear three dimensional on a two dimensional surface.

**OPEN VALUE COMPOSITION:** the appearance of shapes running off the edges of the picture plane.

**OPTICAL ILLUSION:** a deceptive image.

**ORGANIC:** a shape commonly found in nature.

**ORTHOGRAPHIC DRAWING:** a method of representing three dimensional objects visually. Drawing with a first or third projection and showing each side of the design without perspective.

**OVAL:** an egg like circle.

**OVERLAP:** when a liner shape moves in front of another to convey depth.

**PANORAMA:** a broad view of the surrounding area.

**PAPIER COLLÉ:** the addition of scraps of paper that are pasted to a surface to enhance pattern or tactile effects.

**PASTEL:** pigments mixed with gum and water and then formed into a stick.

**PATINA:** the oxidation of bronze or metal that occurs naturally.

**PATTERN:** repetition of shape, line, or color.

**PEDAGOGY:** the art or profession of teaching.

**PEN:** an implement for writing or drawing with ink or similar fluid.

**PENCIL:** a device used for drawing or writing that contains of graphite.

**PENTAGON:** a five sided geometric shape.

**PERCEPTION:** being aware of sound, smell, touch site, and taste around you.

**PERFORMANCE ART:** theater, dance, music, video art that can be participatory.

**PERIFERY:** objects or movement outside the direct line of vision.

**PERIMETER:** outer edges of a shape.

**PERPENDICULAR:** right angles on a given line or plane.

**PERSPECTIVE:** a sense of depth or receding space.

**PHOTOREALISM:** realistic drawing, painting, or sculpture.

**PICTORIALISM:** a photographic international style and aesthetic movement of the late 19th and early 20th century.

**PICTURE FRAME:** the outermost limits or boundary of the picture plane.

**PICTURE PLANE:** the actual flat surface on which the artist executes a pictorial image. In some cases, the picture plane acts merely as a transparent plane of reference to establish the illusion of forms existing in a three dimensional space.

**PIGMENT:** finely ground materials used to produce color for art making media.

**PLAGIARISM:** using the ideas, art, or writings created by another person and claiming it as your own.

**PLANAR:** shapes that focus on height and width yet lack thickness.

**PLANE:** a flat surface.

**POINTILLISM:** the theory or practice in art of applying small strokes of color to a surface so that from a distance the blend together.

**POINT OF VIEW:** a position of where something is viewed.

**POP ART:** the 1950s movement that challenged fine art traditions and borrowed images from popular and mass culture.

**PORTFOLIO:** a selection of a student's work compiled over a period of time and used for assessing performance or progress.

**POSITIVE AREA:** the principle or foreground shape in a design; the dominant shape or figure in a figure-ground relationship.

**POST IMPRESSIONISM:** Impressionist artists who wished to return to structural form and unity. Driven by a conscious exaggeration of objective appearance for an emotional effect.

**POSTMODERNISM:** artists reaction to American disparity between the rich and poor along with the disruption of politics because of the Vietnam War. This movement focused on human form, literature, and previous artistic styles to develop newer methods.

**PRIMARY COLOR:** a preliminary hue that cannot be broken down or reduced into component colors. Primary colors are the basic hues of any color system that in theory may be used to mix all other colors.

**PRINCIPLES OF ART:** the arrangements of the elements of art and design. The principles of art are balance, harmony, variety, dominance, movement, proportion, unity, and economy.

**PROPORTION:** the comparative relationship of size between units or the parts of a whole. For example, the size of the Statue of Liberty's hand in relation to the size of her head.

**PROXIMITY:** closeness.



**PURE FORM:** a non-objective shape created without any reference to a specific subject matter.

**PUSH AND PULL:** the illusion of objects or color receding or advancing.

**QUILL:** an ink pen made from a feather.

**RADIAL:** a composition or design emanating from a center axis.

**RADIUS:** a line that extends from the center of a circle.

**RATIO:** the relationship between objects in relation to size.

**REALISM:** realistic representation of a person place or thing.

**RECTANGLE:** a four sided geometric shape.

**RECTILINEAR:** a shape whose boundaries consist of straight lines; the opposite of curvilinear.

**RELIEF SCULPTURE:** known as low relief or high relief as it is designed to be seen from the front and not in the round.

**RENDER:** and accurate drawing.

**REPETITION:** a texture, shape, or color used multiple times.

**REPRESENTATIONAL ART:** works as observed and depicted as actual objects.

**REPRODUCTION:** copying or recreating to resemble another image.

**RESOLUTION:** the use of pixels that make up an image digitally.

**RGB:** red, green, and blue as seen in the color spectrum.

**RHYTHM:** visual movement that utilizes the repetition of the principles of design.

**ROMANTICISM:** works focused on emotion rather than the rational. 18th century Europe artists studied materials and processes to express mood and artistic expression.

**SANGUINE:** red chalk medium.

**SATURATION:** the intensity or purity of a color.

**SCALE:** measuring the proportion of an object to understand its relationship with another. Scale can help find the representation between objects.

**SCULPTURAL LINE:** using three dimensional materials that have recognizable linear qualities.

**SCULPTURE:** using three dimensional materials as artistic expression.

**SCUMBLE:** layered media on a surface applied with texture to illustrate the illusion of color interaction.

**SECONDARY COLOR:** a color produced by a mixture of two primary colors.

**SEPIA:** dark red brown color.

**SFUMATO:** a technique invented by Leonardo DaVinci in which one blends from light to dark with a subtle transition. This word is derived from *fumo* meaning smoke in Latin.

**SGRAFFITO:** an approach used to reveal color below by scratching or removing a top surface.

**SHADE:** a color produced by mixing black with a hue, which lowers the value level and decreases the quantity of light reflected.

**SHADING:** description of value or physicality of light to dark when drawing.

**SHADOW:** an object or area untouched by light.

**SHALLOW SPACE:** limited depth.

**SHAPE:** an area that stands out from its surroundings because of a defined or implied boundary or because of differences of value, color, or texture.

**SIGHTING:** a measuring process based on observation and drawing.

**SILHOUETTE:** a total shape or outline of a body viewed as confined mass.

**SILVERPOINT:** a type of drawing in which an artist uses thin pieces of silver wire held in a stylus to make marks on a prepared paper.

**SKETCH:** quick drawing.

**SOLUBLE:** to be dissolved. Susceptible of being dissolved in or as if in a liquid, especially water.

**SOLVENT:** a liquid substance used for cleaning, thinning, or mixing media like paint in various processes.

**SPACE:** two dimensional or three dimensional element that is seen between, around, above, or below objects.

**SPATIAL:** the focus of space, form, texture, light, and scale to develop context and content in an artwork.

**SPECTRUM:** a range of colors evident in a beam of light.

**SPLIT COMPLEMENT:** a color and the two colors on either side of its complement.

**SPONTANEITY:** unplanned or media immediate response.

**STACCATO:** abrupt or disjointed.

**STATIC:** a lack of movement or progression.

**STENCIL:** a technique for reproducing designs by passing ink or paint through holes or shapes cut out of card stock, cardboard, or metal onto a surface to be decorated.

**STILL LIFE:** a work of art that shows inanimate objects displayed in a way to draw or paint from.

**STIPPLE:** to mark or draw by means of dots or small, short strokes.

**STRESS:** important emphasis on an object or area.

**STYLE:** unique artists expression.

**STYLIZE:** and approach that dictates a particular style.

**SUBDUE:** muted or soft.

**SUBJECT:** when describing art, it refers to the persons or things represented. 2. In abstract applications, it refers to visual images that may have little to do with anything experienced in the natural environment.

**SUBJECTIVE:** invented or created in the mind as opposed to an object physically in existence. An artwork based on personal interpretation or emotion.

**SUBJECTIVITY:** works made within an artist's unique perspective and expression.

**SUBLIME:** inspiring, spiritual, or dynamic visual fruition.

**SUBSTRATE:** a surface area that is drawn or painted upon.

**SUBSTITUTION SCULPTURE** (casting): made from a material that is melted down then poured into a mold. The materials cool and harden and separated from the cast.

**SUBTRACTIVE COLOR:** the sensation of color that is produced when wavelengths of light are reflected to the viewer after all other wavelengths have been subtracted or absorbed.

**SUBTRACTIVE DRAWING:** a drawing created by the removal of the top surface media.

**SUPERFICIAL:** lacking significant substance or meaning.

**SUPREMATISM:** an art movement from 1920s Russia that used basic forms like circles, squares, and rectangles painted in simple limited colors.

**SURREALISM:** a style of artistic expression, influenced by Freudian psychology that emphasizes fantasy and whose subjects

are usually experiences revealed by the subconscious mind using automatic techniques. Originally a literary movement that grew out of Dadaism, Surrealism was established by André Breton in 1924.

**SYMBOLISM:** a type of art focused on intuition or spiritual reflection in the world.

**SYMMETRY:** the exact duplication of appearances in mirror like repetition on either side of a straight lined central axis.

**SYNERGY:** two or more things working together to create a singular effect.

**SYNETHEISA:** when hearing a sound or music creates a unique sensation that inspires seeing like color or shape.

**SYNTHETIC:** a material or chemical made to imitate a natural product.

**TACTILE:** something you can touch.

**TANGENT:** when two or more lines intersect in a way that creates a relationship between them that the artist did not intend.

**TECHNIQUE:** using materials to create a work of art.

**TENEBRISM:** a style of painting that exaggerates the effects of dramatic lighting. This process demands attention towards important features or areas of a composition.

**TEMPERATURE:** the physical and psychological heat generated by a color.

**TERTIARY COLOR:** color resulting from the mixture of a primary

color with a secondary color. Tertiary colors are characterized by the neutralization of intensity and hue.

**TESSELATION:** shapes or lines that fit together with the illusion of continuous design.

**TETRAD:** four colors, equally spaced on the color wheel, containing a primary and its complement and complementary pair of intermediates. This can also mean the organization of color on the wheel forming a rectangle that could include a double split complementary colors.

**TEXTURE:** the sense of feeling an object physically or simulated.

**THEME:** a unified idea, image, or subject.

**THREE DIMENSIONAL:** the appearance of height, width, and depth.

**THREE POINT PERSPECTIVE:** linear perspective that utilizes three vanishing points to convey the illusion of depth on a two dimensional surface.

**THREE QUARTER VIEW:** the profile of a person that is between full face and side view.

**THUMBNAIL SKETCH:** a small quick study in preparation for a larger work of art.

**TINT:** a color produced by mixing white with a hue which raises the value level and increases the quality of light reflected.

**TONALITY:** value or quality of color.

**TOOTH:** a rough or smooth surface area of paper or canvas.

**TORTILLON:** a tightly rolled tapered piece of paper used for smudging or blending drawing media.

**TRACE:** a drawing made on a translucent piece of paper that is then used for reference.

**TRANSFER:** paper coated with graphite on one side used to redraw an image on to a different surface.

**TRANSLUCENT:** material or surface that allows a little light to pass through it.

**TRANSPARENCY:** a material or surface that light passes through.

**TRIAD:** three colors that are equidistant on a color wheel.

**TRIPTYCH:** a complete work of art that has three parts or segments.

**TROMPE L'OEIL:** a French term meaning, *to fool the eye*. The copying of nature with such exactitude as to be mistaken for the real thing.

**T-SQUARE:** a long flat ruler that has a short T shaped edge on one end. A t-square is used to make parallel lines.

**TURPENTINE:** a solvent used for thinning down paint.

**TWO DIMENSIONAL:** art that refers a form of visual art that is created on a flat surface such as paper or canvas.

**TWO POINT PERSPECTIVE:** lines that converge on two vanishing points.



**UNITY:** a whole or cohesive work of art designed with harmony and balance.

**VALUE:** the characteristic of color determined by its lightness or darkness, or the quantity of light reflected by the color.

**VANISHING POINT:** in linear perspective, the point, or points on the eye level at which parallel lines appear to converge.

**VARIETY:** differences achieved by opposing, contrasting, changing, elaborating, or diversifying elements in a composition to add interest. Variety is the opposite of harmony.

**VEHICLE:** a liquid material used to mix with pigment to create media such as paint.

**VERISIMILITUDE:** the appearance of looking real.

**VERNACULAR:** language, expression, or mode of expression that occurs in ordinary speech rather than formal writing, a mode of expression.

**VERTICAL:** lines that illustrate up and down.

**VESSEL:** objects made by human interaction or production, they can take many forms and be created out of a wide variety of media. Vessels are both contained and bounded by space.

**VIEWFINDER:** and windowed object used to study subject matter designed to find a composition when studying a still life for a drawing composition.

**VISUAL UNITY:** the organization of elements and principles to create a balance between harmony and variety along with other principles of design. A sense of organized oneness.

**VOLUME:** a measurable amount of space in a three dimensional object.

**WARM COLORS:** red, orange, and yellow imply warm on the color wheel. These colors can appear closer to the viewer. They can depict fire or intensity.

**WATERMARK:** when making paper, a watermark is embossed to signify the creator or factory.

**WATER SOLUBLE:** material capable of dissolving in water.

**WEIGHT:** can be physical, visual, or compositional. A measure of how much an element or visual impact attracts the eye of a viewer.

**WEIGHTED LINE:** a varied thick or thin line that grows or expands as it moves across a composition.

# Learning outcomes and materials



Title unknown, Keith Haring, painting on wood, c.1985 Keith Haring  
#sanfrancisco" by glubbert is marked with CC BY-NC 2.0.

## Student Learning Outcomes:

1. Be familiar with basic drawing techniques.
2. Be able to use drafting tools to create artwork.

3. Thoughtfully utilize the elements and principles of art and design.
4. Apply working knowledge of successful compositions.
5. Create observational and creative assignments.
6. Learn visual problem solving.
7. Have a fundamental understanding of perspective, proportion, and measuring.
8. Illustrate the illusion of space and volume.
9. Observe objects/environments and reproduce that vision onto paper.
10. Develop a visual and verbal vocabulary used to articulate your work and contemporary art and practices.

**Course expectations:**

You will need at least six hours outside of regular scheduled class time to work on your projects.

**Course requirements:**

Attend local art centric events such as art openings, panel discussions, art performances, art lectures, open studios, theatre performances, poetry readings, visit museums, galleries, and art centers. Attending events or visiting local facilities extends your education beyond campus and will prepare you for real world work and engagement. Online lectures and presentations are useful and equally valid but attend as many in person opportunities as possible.

**Media used in this course:**

Charcoal

Conté

Scratchboard or white on black paper

India ink

Pastel

Graphite

oil pastel

Archival marker or micron

**Techniques covered:**

Blending stump

Shammy

Stippling

Graphite transfer

enlarging from photo/grid

**ELEMENTS of DESIGN:**

Line

Shape

Texture

Value

Color

# Understanding the Elements of Art

**How do we utilize our knowledge of the elements of design to make effective works of art?**



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=272#oembed-1>

Drawing, painting, sculpting; all art making takes training and time. Practicing hand eye coordination, observing, analyzing, and studying visual art will help you become a better artist and creative visionary.

When you sit down to start a drawing it is wise for you to observe the structure and space around your subject. Look at the objects that will fill your composition carefully. It's helpful to take a few moments to fully observe everything, minute details will be discovered, items that you did not notice upon initial viewing. Pay close attention to how you perceive your subject matter.

When preparing to draw, paint, or sketch follow these suggestions and guidelines.

To start off with, relax! Make sure you are in a comfortable position and location when you start your artmaking. Adjust and hold your

posture, angles and proportions will shift if you start slouching or moving your body. Use your wrist, elbow, and shoulder to make your work. When you allow yourself to loosen up your art will look relaxed, and your pieces will have a sense of surety. When an artist is overly worried or non-committal to their work it will be obvious when viewing it.

- Get comfortable.
- Do not move or reposition yourself too much.
- Stay relaxed.
- Use your wrist, arm, and shoulder (if needed) to make marks.
- Shift paper/media when necessary.

When beginning a piece ask yourself these questions. Are you creating something you are familiar with? Are you excited to get to work and explore or worried and feeling challenged? When working from observation, do not assume you know what the object looks like, keep staring at it. Be aware of your light – is it natural or artificial? Will the daylight shift in your location, will the movement of shadow and light affect what you are seeing? Ease into the process, what is the rush? It takes time for your hand and eye coordination to synchronize. At times, there will be a voice coming from the back of your mind when working. – This is bad, I can't do it. This is called inner critic and it is no friend, find and listen to the inner analyst. Redirect the negative thoughts to – How can I fix this, where do things need to change? Always pay attention to your surroundings, be aware of your thoughts, but most of all be present with your art making.

There are so many types of media one can use. Your subject, image, or concept may dictate what materials to start with or maybe it's the other way around. Explore different techniques within each media. Learning to use various materials will sharpen your skills and knowledge, you never know what you may discover. See the defining media chapter to learn tricks and watch the how to demonstrations.





# Two Dimensional Drawing

**Defining Media, Tricks, and Tools: how it has been made, how it is used, and what it looks like.**

## **Two Dimensional Drawing**

**Charcoal** – charcoal is one of the first drawing materials used by man and was found in cave paintings from as far back as 27,000 years ago. To make charcoal, tree twigs and willow vines are heated at a hot temperature in an enclosed pit or oven type vessel where oxygen cannot get in. Depending on the substance, the charcoal material can be hard or soft. [Charcoal 101, all about charcoal drawing](#)

[Everything I know about charcoal drawing in one video](#)  
[6 of the best art techniques using charcoal](#)



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**Conté** – a French scientist Nicholas Jacques Conté invented conté crayon in the 18th century. It is a drawing material that is made from a mixture of graphite and clay. Traditionally, it has been produced in black, brown, and sanguine (red). Nowadays you can find it in any color. Conté a can be formed into a crayon or embedded into a pencil format. [Conte Crayon drawing Demo](#)



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**Graphite** – the accidental production of graphite occurred when Edward Acheson was it experimenting with carborundum. When baked at an extremely hot temperature carborundum will vaporize and leave behind graphite.

[Drawing Basics: Understanding Pencil Grades](#)

[Faber-Castell: wood cased pencil production](#)

[How to hold and control your pencil](#)



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**Ink** - there are four types of ink that created from natural materials. Lamp black is the most typical but there's also carbon black, purple-black iron gall, blue-black logwood, and brown bistre. There are various devices used when drawing with ink for example, a nib and handle, brush, or technical pen.

The MET: [How a drawing is made.](#)

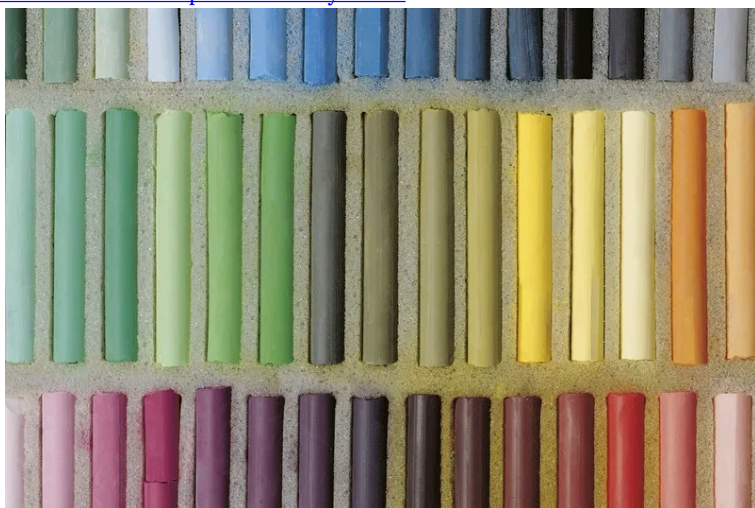
[How to shade with pen and ink.](#)

[Pen & Ink Drawing Tutorials](#) - How to shade simple forms with cross hatching.



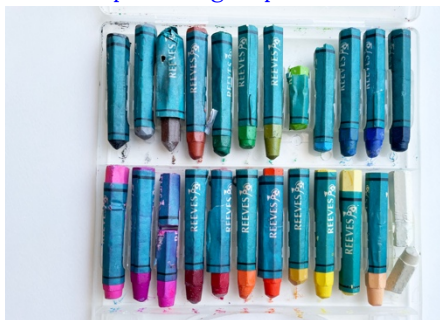
[I, Avenafatua](#) CC BY-SA 3.0

**Dry Pastel** – sticks of pastels are created by mixing a gum binder, filler (to make it a paste), and dry pigment. Variables in the quality of the ingredients will change the consistency and look of the marks. [12 Soft Pastel Techniques for every artist](#)



**Oil pastel** – is has a different feel and appearance than dry pastel because of the binder used in production. Oil pastels are made with

pigments, non-drying oil, and wax. Unlike regular crayons that we know, oil pastels stay loose, easily malleable, and dry slowly. [The 6 best techniques using oil pastel](#)



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**Color pencils** – colored pencil, pencil crayon, or colored lead is an [art medium](#) constructed of a narrow, pigmented core encased in a cylindrical wooden case. Colored pencils' cores are [wax](#) or [oil](#) based and contain varying proportions of [pigments](#), additives, and [binding agents](#). [8 Things I wish I knew as a beginner](#).

[How to blend colored pencil](#).

[Using Vaseline with colored pencils](#)



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**Erasers**– an eraser is used for removing marks from paper, parchment, or vellum. Erasers have a rubbery consistency and come in a variety of shapes, sizes, and colors. Some pencils have an eraser

on one end made from synthetic rubber and synthetic soy-based gum. Or some pencils come with specialized erasers are made from vinyl, plastic, or gum-like materials.

Several types [of erasers](#):

Rubber – typically the pink erasers found on the end of a #2 pencil. [How it has made](#)

Gum – brown in color and easily break down.

Kneaded – gray and are best used with charcoal. [3 ways to use a kneaded eraser](#)

Vinyl or plastic – an eraser, usually white.



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**Reverse drawing** – is created with charcoal and typically a kneaded eraser. In reverse drawing, the surface area is first covered with an even layer of charcoal, then the artist begins their sketch with an eraser to establish highlights first. Contrast and tone are frequently adjusted and manipulated throughout the entire drawing process. [Charcoal reverse drawing](#)





Figure 1 Reverse drawing of Waterhouse's Hylas and the Nymphs by artist [Scott Wade](#), who uses reverse drawing techniques on dusty car windows.

**Blending stump and tortillon** – are cylindrical drawing tools, tapered at the end and usually made of rolled paper. They are used by artists to smudge or blend marks made with charcoal, conté crayon, pencil, or other drawing utensils. A blending stump is tightly wrapped paper and is pointed at both ends. Tortillons produce slightly different textures than stumps when blending.

Cleaning of tortillons and stumps usually involves removing the used outer layer of paper by scraping or rubbing the implement on an abrasive surface, such as sandpaper, carpet, pink rubber erasers, or an emery board.

[How to use a tortillon](#)

[Blending stump vs tortillon](#)

[The basics of using blending stumps](#)

[How to clean old and dirty blending stumps](#)



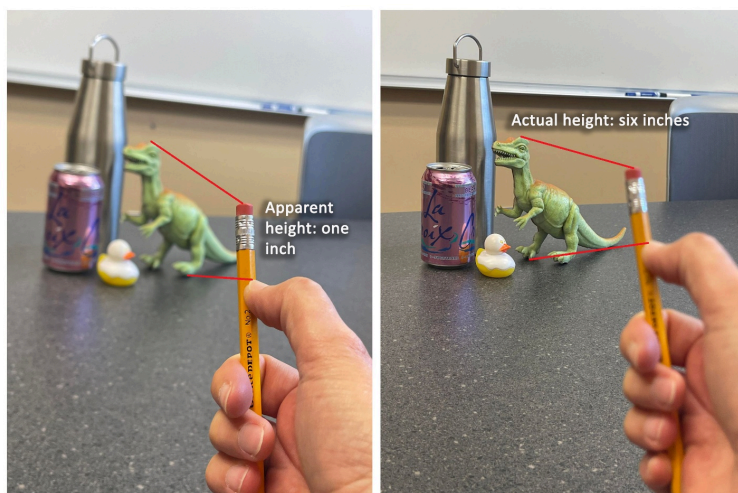


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**Sighting** – is most useful when comparing objects and building uniform relationships within a composition. [How to draw with sighting](#)

[Measuring with pencil for observational drawing](#)

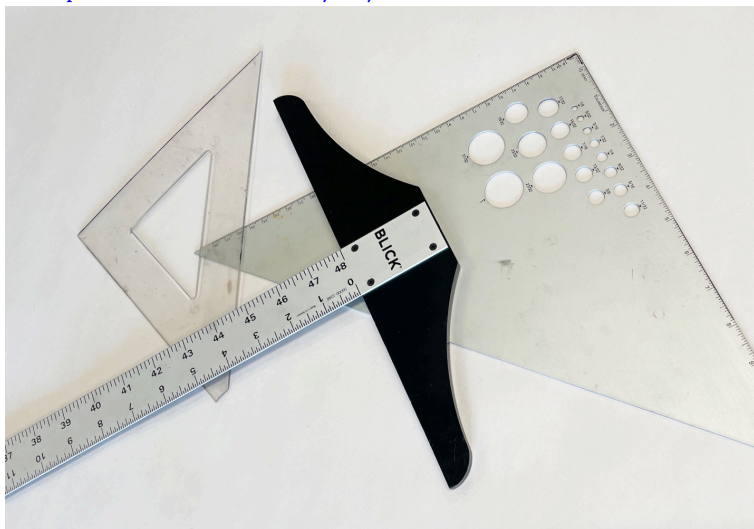
[Sighting, Measuring, Mapping: MCAD](#)



**T square** – also known as a t shaped ruler, is a useful tool used for mechanical or accurate drawing approaches. They are used to establish straight, even horizontal lines and can be guiding tool for a triangle to create vertical lines. The edge of a t square rests along

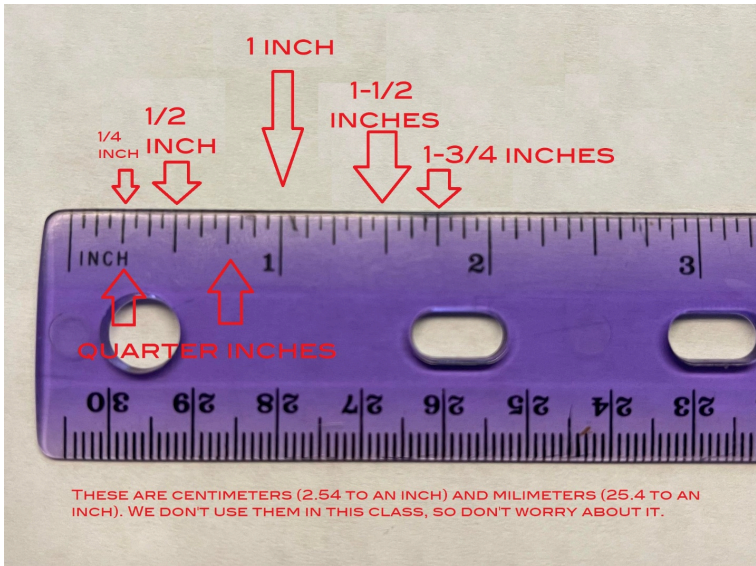
the side of your tabletop as it slides along the top surface of your drawing paper. [How to use a T square](#)

[Set square introduction – 30/60/90 and 45](#)



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**How to read a ruler** – when making art it is vital to have the capacity to read a ruler with accuracy. Rulers are used for measuring, cutting, tearing, scoring, and drawing in general. [How to read a ruler and tape measure](#)



**Compass** – is a tool that helps draw perfect circles and arcs. When using a compass with numbers, you can use one to measure and mark distance in a work.

[Volute Spiral](#)

[How to draw a circle](#) (without a compass)

[How to use a compass](#)

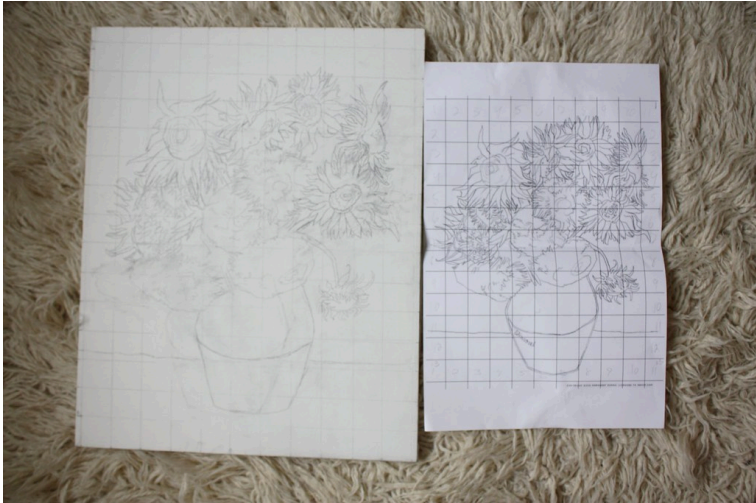


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**Grid transfer drawing** – can be incredibly useful when transferring a photograph or image to larger surface like paper or canvas. By gridding your reference and work surface, you can use each square to accurately depict proportions, architecture, and any

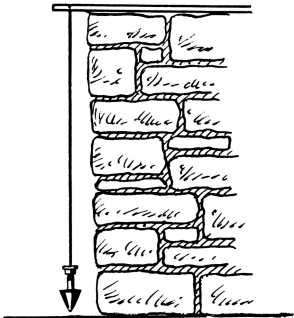
type of subject matter. [How to use a grid to draw and transfer images](#)

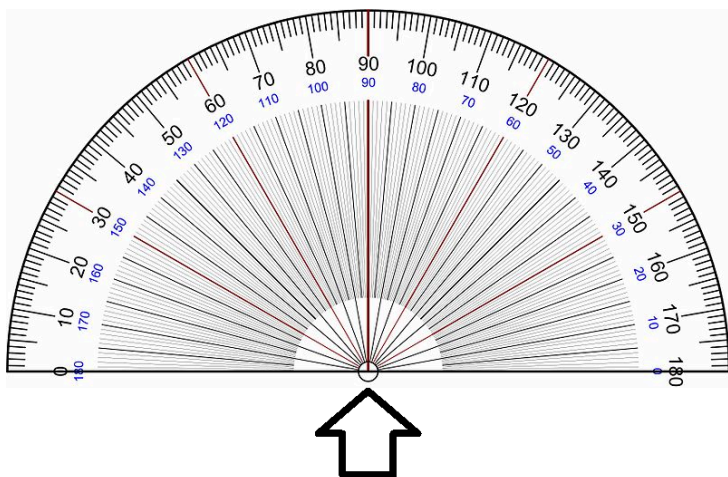
[Using pencil to transfer an image](#)



[osirinthe Attribution-NoDerivs 2.0 Generic \(CC BY-ND 2.0\)](#)

**Plumb line** – can help you find your vertical and horizontal lines accurately.





**ON A PROTRACTOR, THE PLUMB LINE IS IN THE MIDDLE.**

**SET RELATIVE TO THE BOTTOM,  
IT'S AT A RIGHT ANGLE**

**Viewfinder** – a tool that helps artists crop a section or scene to **arrange a composition**. It is made of card stock or cardboard and has a rectangular or square opening cut out of the center for the artist to look through.

[Making a viewfinder](#)

[Making and using viewfinders](#)

[How to use a viewfinder](#)





Figure 2 The view through a viewfinder. Credit: [Bjorn Bulthuis CC BY SA 2.0](#).

Spray Fixative – a clear liquid that is sprayed or brushed on dry media to seal and stabilize the surface of the artwork. [Spray Fixative](#)



# Workable Fixatif | 1306



- Protects pencil, pastel and chalk drawings
- Prevents smudging and wrinkling
- Allows easy rework
- Acid-free/archival-safe

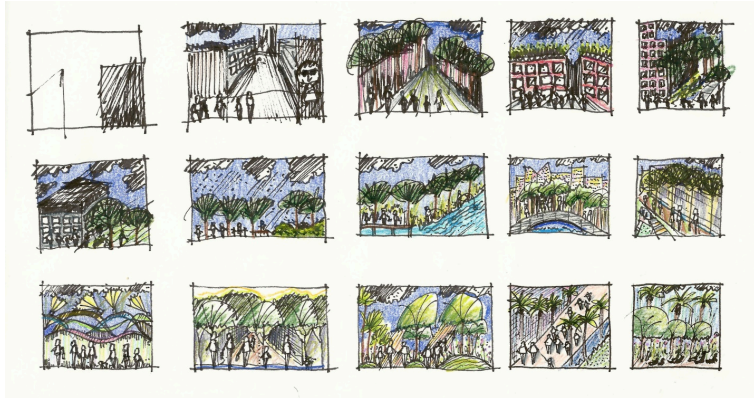
**DANGER! EXTREMELY FLAMMABLE - VAPORS MAY CAUSE FLASH FIRES**  
**CONTENTS UNDER PRESSURE. VAPOR HARMFUL**  
Before using, carefully read CAUTIONS on back of panel.

Net Wt. 11 oz • 311 g

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**Thumbnail sketches** – are quick small studies of objects or a subject matter used for preliminary practices. Thumbnails can help the artist find the most successful composition, locate highlights and shadows, and can be utilized for representations of larger works. [What are thumbnail sketches](#)

[Thumbnail sketches: tips for drawing](#)



Credit: [Brett Lezon](#), [CC-BY-NC-SA](#).

**The rule of thirds** – is the understanding that segmenting a composition into sections will create an interesting image. Splitting a composition horizontally and vertically into thirds can give the artist landing points to place an object. This approach sets up dynamic compositions by avoiding placing an object in the exact center of a composition. [The rule of thirds in art](#)

[The golden ratio vs. the rule of thirds](#)



GIF demonstrating rule of thirds. Credit: [Tadrart01](#), [CC BY-SA 3.0](#).

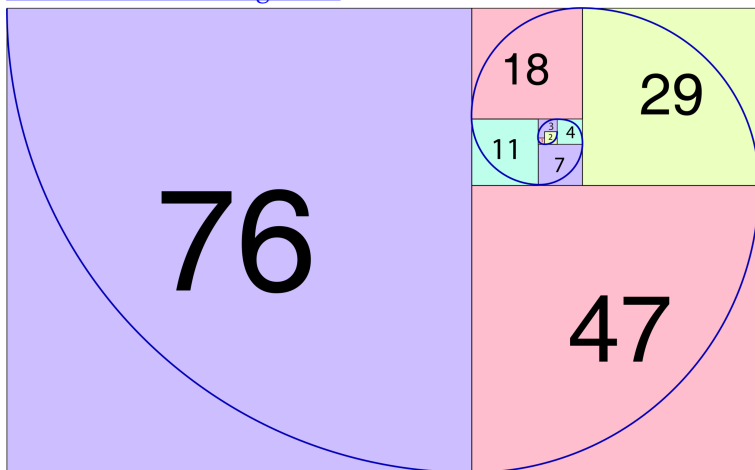


[Drawing & Painting: The Visual Instructor](#) youtube

**Golden ratio** – is mathematic sequence where two quantities is the same ratio of their sum to the larger of the two quantities. It is also known as divine proportion.

[The Golden Ratio is bull](#)

[Golden ratio for art beginners](#)



# Life Drawing

“I have always liked drawing, when you draw you see things more intensely.”

Henry Moore



*Standing Figure*. 1848/52. Jean François Millet. Public Domain. Courtesy of the Art Institute of Chicago.

[Life Drawing: A Helpful Guide](#), by Mahara Sinclair, Assistant Professor, Pasadena City College. [CC BY NC 4.0](#).

What Gesture Drawing Is [YouTube](#)

Figure Drawing Fundamentals [YouTube](#)

Life drawing helpful guide: [OER \(Open Educational Resources\)](#)

Introduction to Human Anatomy for Artists Proko [YouTube](#)

Drawing from human models: [Line of Action](#)

Robert Beverly Hale Lectures [YouTube](#)

Human Body Proportions – Anatomy Master Class [YouTube](#)

Drawing Life [YouTube](#)

How to Combine Gesture and Anatomy Proko [YouTube](#)

Combining Gesture and Anatomy Step by Step Proko [YouTube](#)

## **VOCABULARY**

**ABSTRACT SHAPE:** a shape derived from a visual source but is so transformed that it bears little resemblance to the referent.

**ACTUAL SHAPE:** a positive area with clearly defined boundaries (as opposed to an implied shape).

**AESTHETICS:** sensitive to beauty or art

**AMORPHOUS SHAPE:** a shape without clear definition: formless, indistinct, and of uncertain dimension.

**ANALOGOUS COLORS:** colors that are closely related in hue. They are usually adjacent to each other on the color wheel.

**ASYMMETRY:** “without symmetry” having unequal or noncorresponding parts.



*Anatomical Study and Sketch of Kneeling Figure, pen and ink on paper, Follower of Michelangelo Buonarroti. n.d. CC0*

**BALANCE:** a sense of equilibrium between areas of implied weight, attention, attraction, or moments of force.

**BIOMORPHIC SHAPE:** an irregular shape that resembles the freely developed curves found in living organisms.

**BLIND CONTOUR:** drawing the contour of a subject without looking at the paper.

**CALLIGRAPHIC:** elegant, flowing lines made with a special pen or ink. An expressive quality seen in calligraphy. Lines that are flowing and rhythmical, like the qualities found in calligraphy.

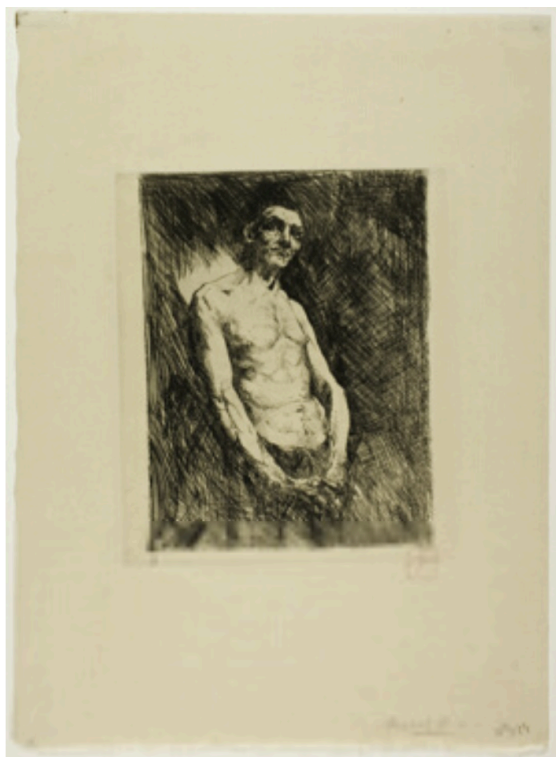
**CHIAROSCURO:** 1. distribution of light and dark in a picture 2. a technique of representation that blends light and shade gradually

to create the illusion of three-dimensional objects in space and atmosphere.

**COMPLEMENTARY COLORS:** two colors, equally spaced on the color wheel, directly opposite each other on the color wheel.

**COMPOSITION:** the arrangement and/or structuring of all the art elements, according to the principles of organization, that achieves a unified whole. Often used interchangeably with the term design.

**CONE OF VISION:** in perspective drawing, a hypothetical cone of perception originating at the eye of the artist and expanding outward to include whatever he or she wished to record in an illusionistic image such as a perspective drawing. The cone's maximum scoping angle is 45 to 60 degrees; anything outside of the cone of vision is subject to distortion.



*Half Nude Figure of a Man, etching, Robert Frederick Blum, n.d. CC0. Courtesy of the Art Institute of Chicago.*

**CONTENT:** the expression, essential meaning, significance, or aesthetic value of a work of art. Content refers to the sensory, subjective, psychological, or emotional properties we feel in a work of art, as opposed to our perception of its descriptive aspects alone.

**CONTOUR LINE:** the line that defines the outermost limits of an object or a drawn shape. Sometimes considered to be synonymous with outline.

**CROSS CONTOUR LINE:** a line that moves across a shape or object to define the surface undulations between the outermost edges.

**CROSSHATCHING:** lines passing over hatching lines in a different direction, usually resulting in darker values.

**CUBISM:** an approach invented around 1907/1908 by artists Pablo Picasso and Georges Braque. They presented different views of objects and figures together in the same image, resulting in paintings that look fragmented and abstract.

**CURVILINEAR SHAPE:** a shape whose boundaries consist of curved lines; the opposite of rectilinear.



*Sketches of Standing Figures and Animals, graphite and watercolor, Paul Gauguin, 1891-93. CC0. Courtesy of the Art Institute of Chicago.*

**DADAISM:** the earliest style of Fantastic Art to appear in the 1900s that opened modern art to a new freedom of humorous expression,

creative imagination, contradictory tendencies, and intentional provocation.

**EXQUISITE CORPSE:** producing visual artwork devised by the Surrealists in which several people collaborate in creating an image.

**FIGURE:** the primary or positive shape in a design; a shape that is noticeably separated from the background. The figure is dominant, advancing shape in a figure-ground relationship.

**FIGURE/GROUND REVERSAL:** an arrangement in which the positive and negative shapes alternately command attention. Also known as positive negative interchange.

**FOCAL POINT:** the point of emphasis in a design or picture, which attracts attention and encourages the viewer to look further.

**FORESHORTENING:** a term that applies to organic and anatomical forms seen in radical perspective, as in the portrayal of lines being shorter than they are, to create the illusion of correct size-and-shape relationships in space.



*Nude Figure  
Lying Down.  
1906.  
Theodore  
Roussel.  
Public  
Domain.  
Courtesy of  
the Art  
Institute of  
Chicago.*

**FORM:** the total appearance, organization, or inventive arrangement of all the visual elements according to the principles that will develop unity in the artwork; composition.



**FORMAT:** the type of picture frame used for the outer edge of a design (landscape/ portrait).

**GENRE:** paintings/drawings with subject matters that concern everyday life, domestic scenes, family relationships, and the like.

**GEOMETRIC SHAPE:** a shape that appears related to geometry usually simple, such as a triangle, rectangle, or circle.

**GESTALT:** a German word for form. Our reaction to the whole is greater than our reaction to its individual parts or characteristics, and our minds integrate and organize chaotic stimuli so that we see complete patterns and recognizable shapes.

**GESTURE:** lines that are drawn freely, quickly, and seemingly without inhibition to capture the intrinsic spirit of an animation seen in the subject. Gestural lines can imply the past, present, and future motion of the subject.

**GROUND:** the negative shape or background design.



*Back View of Seated Figure, Lifting Left Arm, black and white chalk on blue paper, Jean Baptiste Carpeaux n.d. CC0. Courtesy of the Art Institute of Chicago.*

**HATCHING:** a repeated stroke of an art tool, producing clustered usually parallel lines that create value.

**HUE:** the generic name of a color; also designates a color's position in the spectrum or on the color wheel. Hue is determined by the specific wavelength of the color in a ray of light.

**IMPLIED SHAPE:** a shape that does not physically exist but is suggested through the psychological connection of dots, lines, areas, or their edges.

**LINE:** a path of a moving point made by a tool, instrument, or medium as it moves across and area. A line is usually made visible

because it contrasts in value with its surroundings. Three-dimensional lines may be made using string, wire, tubes, solid rods, and the like.

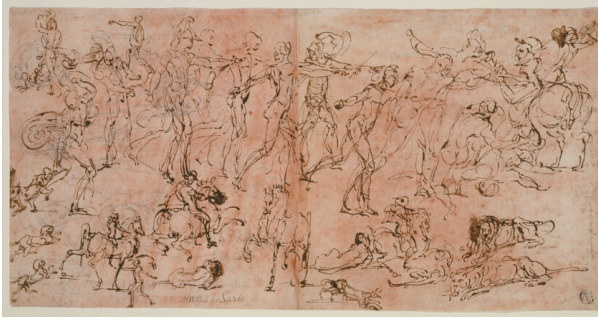
### 13 Types of Line [YouTube](#)

**LINEAR PERSPECTIVE:** a system used to depict three dimensional images on a two-dimensional surface; it develops the optical phenomenon of diminishing size by treating edges as converging parallel lines that extend to a vanishing point or points on the horizon (eye level) and recede from the viewer.

**MASS GESTURE:** rendering the solidity of a subject by bold tone or color, without emphasis on lines or edges. Also known as weight and modeled drawings. A basic exercise in figure drawing, like gesture drawing.

**MONOCHROMATIC:** having only one hue; may include the complete range of value (of one hue) from white to black.

**NEGATIVE SHAPE:** a clearly defined area around a positive shape; the receding shape or ground area in a figure-ground relationship. A shape created through the absence of an object rather than through its presence.



Studies of Warriors, Horsemen, and Lions (recto); Studies of Heads and Nude Figures, Ceiling Plan, and Inscriptions (verso) Date: 1528/33 Artist: Pietro Buonaccorsi, called Perino del Vaga. Italian, 1501-1547. Public Domain. Courtesy of the Art Institute of Chicago.

**ORGANIC SHAPE:** a shape commonly found in nature.

**PICTURE FRAME:** the outermost limits or boundary of the picture plane.

**PICTURE PLANE:** the actual flat surface on which the artist executes a pictorial image. In some cases, the picture plane acts merely as a transparent plane of reference to establish the illusion of forms existing in a three-dimensional space.

**PLANAR:** an analysis of complex curved surfaces into flat planes by using straight lines and geometric shapes. This process helps understand the underlying structure of objects that results in a mechanical appearance.

**POSITIVE SHAPE:** the principle or foreground shape in a design; the dominant shape or figure in a figure-ground relationship.

**PRIMARY COLOR:** a preliminary hue that cannot be broken down

or reduced into component colors. Primary colors are the basic hues of any color system that in theory may be used to mix all other colors.

**PROPORTION:** the comparative relationship of size between units or the parts of a whole. For example, the size of the Statue of Liberty's hand relates to the size of her head.

**PURE FORM:** a non-objective shape created without any reference to a specific subject matter.

**RECTILINEAR SHAPE:** a shape whose boundaries consist of straight lines; the opposite of curvilinear.



*Male Figure with Left Arm Raised Seen from the Back, and Fragment of Old Man, gouache and graphite on paper, 1770-75. CC0. Courtesy of the Art Institute of Chicago.*

**SCRIBBLE:** creating work quickly and loosely, scribble lines give way to form and shape. A method that uses random, uncontrolled lines.

**SECONDARY COLOR:** a color produced by a mixture of two primary colors.

**SHADE** (of color): a color produced by mixing black with a hue, which lowers the value level and decreases the quantity of light reflected.

**SHAPE:** an area that stands out from its surroundings because of a defined or implied boundary or because of differences of value, color, or texture.

**SPLIT COMPLEMENT:** a color and the two colors on either side of its complement.

**SUBJECT:** 1. in a descriptive approach to art, refers to the persons or things represented. 2. in more abstract applications, refers to visual images that may have little to do with anything experienced in the natural environment.

**SUBTRACTIVE COLOR:** the sensation of color that is produced when wavelengths of light are reflected to the viewer after all other wavelengths have been subtracted and or absorbed.

**SURREALISM:** a style of artistic expression, influenced by Freudian psychology, that emphasizes fantasy and whose subjects are usually experiences revealed by the subconscious mind through the use of automatic techniques (rubblings, doodles, blots, cloud patterns, etc.) originally a literary movement that grew out of Dadaism, Surrealism was established by a literary manifesto by André Breton in 1924.

**SYMMETRY:** the exact duplication of appearances in mirror like repetition on either side of a straight-lined central axis.



*Female Head Study Looking Up to Right, chalk on paper, School of Guido Reni, 1630 – 70. CC0. Courtesy of the Art Institute of Chicago.*

**TEMPERATURE:** the physical and psychological heat generated by a color.

**TERTIARY COLOR:** color resulting from the mixture of all three primaries, two secondary colors, or complementary intermediates. Tertiary colors are characterized by the neutralization of intensity and hue.

**TETRAD** (of color): four colors, equally spaced on the color wheel, containing a primary and its complement and a complementary pair of intermediates. This has also come to mean any organization of



color on the wheel forming a rectangle that could include a double split complement.

**TINT:** a color produced by mixing white with a hue, which raises the value level and increases the quality of light reflected.

**TRIAD:** three colors that are equidistant on a color wheel.

**TROMPE L'OEIL:** a French term meaning, “to fool the eye.” The copying of nature with such exactitude as to be mistaken for the real thing.

**VALUE:** 1. The relative degree of lightness or darkness. 2. The characteristic of color is determined by its lightness or darkness, or the quantity of light reflected by the color.

**VANISHING POINT:** in linear perspective, the point, or points on the eye level at which parallel lines appear to converge.



Portrait of a  
Sri Lankan  
Tamil,  
watercolor  
and graphite  
on paper,  
Samuel  
Daniell,  
1806-07. OA

**Videos** focusing on media, approach, and technique:

Charcoal/ Portraits

Quick Portrait Sketch in Charcoal [YouTube](#)

5 Minute Charcoal Portrait Tutorial [YouTube](#)



Charcoal Portrait from Life [YouTube](#)  
Scribble approach  
How to do Scribbling Art [YouTube](#)  
Realistic Skull [YouTube](#)  
Chaotic Line [YouTube](#)  
Gesture  
How to See the Gesture [YouTube](#)  
Gesture Do's and Don'ts [YouTube](#)  
Clothing  
How to Draw Clothing on Dynamic Figures [YouTube](#)  
How to Draw a Body (Clothed) [YouTube](#)  
Charcoal Fabric [YouTube](#)  
Cross contour  
Cross Contour Lines Exercise [YouTube](#)  
Cross Hatching  
Drawing in Pen and Ink [YouTube](#)  
Mini Lesson: Crosshatching in Pen [YouTube](#)  
Foreshortening  
Foreshortening with the Coil Technique [YouTube](#)  
Draw People in Perspective Alphonso Dunn [YouTube](#)  
Hands and feet  
How to Draw Feet [YouTube](#)  
How to Draw Feet Proko [YouTube](#)  
How to Draw Hands David Finch [YouTube](#)  
Drawing Hands [YouTube](#)  
Hatching  
Cross Contour Hatching Technique [YouTube](#)  
Hatching Tutorial [YouTube](#)  
Mass gesture  
Mass Gesture [YouTube](#)  
Planar  
Boxes and Cylinders [YouTube](#)  
Positive and negative  
[YouTube](#)  
Draw Using Negative Space [YouTube](#)



Portrait, wood engraving, Fred Becker, 1935-43. OA

Reverse or Reductive/Subtractive charcoal

[YouTube](#)

Tutorial [YouTube](#)

Unusual figures

Hieronymus Bosch [YouTube](#)

Remedios Varo [YouTube](#)

Zdzistaw Beksiński [YouTube](#)



Sloth  
(Desidia),  
from the  
series *The  
Seven Deadly  
Sins*,  
engraving,  
Pieter van  
der Heyden,  
1558. OA

Toned paper

Step by Step [YouTube](#)

How to Draw on Toned Paper [YouTube](#)

### **Sketchbook:**

**Fabric and figure study:** Ask a roommate or friend to sit for you while you draw them in an outfit or wrapped in a blanket. Notice the peaks and valleys of the fabric, pay attention to where the shadows grow in and/or away from creases. Your light source will dictate the intensity of your value, your fabric material will define your texture quality. Study the examples below, color and pattern can be useful when mapping out surface areas.



Draped with Hooded Figure, chalk on paper, Anthony van Dyck, n.d. CC0



Seated  
Figure and  
Sketch of  
Sash Tied  
Around  
Torso, chalk  
on paper,  
John  
Downman,  
n.d. CCO





Courting Komachi, from the series of Seven Fashionable Figures of Ono no Komachi, woodblock print, 1792, Utagawa Toyokuni I.

*Cubist figure drawing or portrait:* Use photo references or have a couple models pose for you while you initiate a Cubist style figure drawing. Study and draw your figure from multiple views to achieve a cubist like quality in your drawing. Rely on geometric shapes and angles to establish the forms and utilize color as a tool to emphasize the flat qualities that tend to appear in Cubist works.

Picasso's Three Musicians at the MoMa [YouTube](#)



Standing  
Figure, ink  
on paper,  
Elemér de  
Kóródy, 1913.  
OA



Cubist Study  
of a Head,  
graphite,  
Elemér de  
Kóródy, 1913.  
OA

*Half photo half graphite:* Find a portrait in a magazine or from the internet (and print it off). Rip or cut it in half and draw the half you removed in pencil.

[Half Picture Drawing](#)

Process [YouTube](#)

**Portraiture one half at a time! Great for beginners!**

[YouTube video from Day & Night Studio](#)





*Metaphor Drawing:* Make a series of drawings based off a few of these sayings. What do these body parts look like without context or explanation?

Laced fingers

Crossed fingers

Twiddle thumbs

Locked knees

Braided hair

'the' finger

tuck your chin

roll your ankle

shin splint

pierced ears

forehead

kneecap

twirl your hair

worry lines

crow's feet

thumbs up

lift your heels

Leg lifts

twist your arm

middle finger

pointer finger

ring finger  
pinky finger  
piggy toes  
shoulder blade  
Collar bone  
lazy eye  
kink in your neck  
turned up nose  
Charlie horse  
Leg cramp  
Furrowed brow  
Cracked knuckles  
Funny bone  
Roll your eyes  
Don't let the door hit cha in the arse  
Pain in the neck  
Locked jaw  
Sharp tongue  
Cracking bones  
Flick of the wrist  
Pull your ear  
Pull your leg  
Achilles tendon  
Wrapped around your finger  
Skin and bones  
Third eye  
Belly button  
Tippy toes  
Bat your eyelashes  
Tap your foot  
Stomp your feet  
Clap your hands  
Grind your teeth

**Reading:**

Kenneth Clark: The Nude. A Study of Ideal Art [jstor](#)

John Berger: Ways of Seeing [Chapter One](#)

John Berger: Ways of Seeing Episode 1 [YouTube](#)

**Writing:**



*Storyteller  
Figure,  
ceramic and  
pigment,  
Jalisco, 100  
CE – 800 CE.  
CC0*

The Storyteller's Story: This ceramic figure was created in the Ameca Valley of Mexico. The figure appears to be in the midst of telling a story, and in many early societies storytellers told heroic legends and myths that helped people understand their history and their place in the natural world.

Though seated, its pose is energetic and its gestures expressive.

Notice that the mouth on the Storyteller Figure is partially open. What does its posture tell you, the pose overall? Is the figure speaking? If so, what is he saying? Write the story Storyteller Figure might be telling.

**Large projects:**

*Toned paper drawing:* Make a full figure drawing in pastel, oil or dry. Proportions and measurements are crucial, work slowly to find accuracy. The entire figure needs to fill the composition, they may be nude or clothed (no padding like football or hockey players).



Portrait of  
Frederikke  
Tuxen, chalk  
on paper,  
Peder  
Severin  
Krøyer, 1882.  
OA

*Skully Selfie*: Start by drawing half of a human skull then add your face to opposite side of the skull.

### **Halloween Skull Face – Photoshop Tutorial**



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=339#oembed-1>

### Artists to research:

Hayv Kahraman

[Website](#)

[Wikipedia](#)

[YouTube](#)

Henry Moore

[Foundation](#)

[Britannica](#)

TATE [YouTube](#)

Henry Taylor

[YouTube](#)

Philip Pearlstein

[Wikipedia](#)

[YouTube](#)

Lucian Freud

[YouTube](#)

[Wikipedia](#)

[TATE](#)

Jenny Saville

[Wikipedia](#)

[Wikiart](#)

[YouTube](#)

Iona **Rozeal** Brown

[Wikipedia](#)

[YouTube](#)

Mickalene Thomas

[Website](#)  
[Wikipedia](#)  
Wanda Ewing  
[Wikipedia](#)  
[Website](#)  
[YouTube](#)  
Kehinde Wiley  
[Wikipedia](#)  
[Britannica](#)  
[YouTube](#)  
Robert Gober  
[Wikipedia](#)  
[MoMA](#)  
Alice Neel  
[Wikipedia](#)  
[YouTube](#)  
Ellen Gallagher  
[YouTube](#)  
Auguste Rodin  
[YouTube](#)  
[Britannica](#)  
TATE [Human Coursework Guide](#)  
Advice for models: [Open Figure Drawing](#)  
[The Drawing Center](#)  
Human Figure Proportions: Cranial Units Proko [YouTube](#)  
[Experiments in Figure Drawing](#)  
New Masters Academy: Timed Figure Poses 14 video series  
[YouTube](#)  
Measuring the Figure in Life Drawing Otis College of Art and Design [YouTube](#)  
How to Draw the Head from Any Angle Proko [YouTube](#)  
Love Life Drawing [YouTube](#)



Anatomical  
Drawing,  
pen and ink  
on paper,  
Anonymous  
French, 18th  
Century. OA

**Bones:** a mineralized connective tissue that exhibits four types of cells: osteoblasts, bone lining cells, osteocytes, and osteoclasts. The bone exerts essential functions in the body, such as locomotion, support and protection for soft tissues, storage of phosphate and calcium, and houses bone marrow.

#### [All You Need to Know](#)

**Muscles:** a tissue primarily composed of specialized fibers that contract and expand to effect movement.

#### [What are muscles?](#)



Écorché:  
Three  
Studies of a  
Male  
Cadaver, pen  
and graphite,  
Eugène  
Delacroix,  
n.d. OA



**Tendons:** flexible but non elastic cord of strong fibrous collagen tissue that attaches muscle to bone.

**Ligament:** short band of strong, flexible fibrous tissue that connects two bones or cartilage together at a joint.

[What's the difference?](#)

**Fascia:** a thin casing of connective tissue that surrounds and holds every organ, blood vessel, bone, nerve fiber and muscle in place. It provides internal structure and is as sensitive as skin.

[What is fascia?](#)



# ELEMENTS

## Elements of Art and Design

A design is a governing plan or approach by which various parts of an artwork are created and assembled. It is rare to find a work of art that is entirely accidental or has come wholly out of the unconscious intuition of an artist. Further, looking at the way in which various parts of a work of art are arranged—even an intuitive or accidental work—can reveal clues to the goals and beliefs of the artist, the community in which the artist has worked, and the problems the work of art was meant to address.

There are six basic elements of design: line, shape, mass/volume, perspective, texture, and color. One way to think of these elements of design is to “walk up the ladder” of dimension. Our perceived world has three dimensions of space and one of time. Mathematically, a point has zero dimensions. A line has one dimension, length. A shape has two dimensions, length and height. A form with mass or volume has three dimensions, length, height, and width. In moving from points to volumes, we have “walked up the ladder” of dimension from zero to three. In addition to the three dimensions of physical space, there are two more things artists can incorporate into a given work. They can introduce texture, and they can introduce color.

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# Section introduction

## What is art for?



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here: <https://pressbooks.nebraska.edu/1100foundations/?p=260#oembed-1>

### Topics in this section:

The elements of art and design are the basis for the visual arts. By studying the elements, we can comprehend, describe, and articulate a visual experience.

**LINE:** a path of a moving point made by a tool, instrument, or medium as it moves across an area. A line is usually made visible because of its contrast in value with its surroundings. Three-dimensional lines may be made using string, wire, tubes, solid rods, and the like. Line is a compositional tool that initiates an intuitive reaction to what is presented.

**SHAPE:** an area that stands out from its surroundings because of a defined or implied boundary or because of differences of value, color, or texture.

**VALUE:** the characteristic of color determined by its lightness or darkness, or the quantity of light reflected by the color.

**TEXTURE:** an element, texture is the surface quality or “feel” of an object, its smoothness, roughness, softness, etc. Textures can be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are visually suggested by an artist when drawing things like drapery, metal, rocks, hair, etc.

**COLOR:** the character of a surface that is the result of the response of vision to the wavelength of light reflected from that

surface. An optical response to wavelengths of light and color through the physical understanding of hue.

How do we utilize the elements of art and design in a unique and successful manner to create art. Let's look at concepts like composition aesthetics, and gestalt.

## COMPOSITION

What does [Composition](#) mean in art?

Composition is how different elements of an artwork are combined. It is the arrangement of elements within a work of art. The artist uses composition to arrange the subject and object of the image in a way to engage a viewer or provide a visually compelling scene.

There can be rules for a “good composition” depending on schools and genres. Formulas and basic principles can be used to design a rich composition however rules in art are not easily defined. Classical artists worked with triangular or pyramid leading lines created a sense of balance and geometry in their composition. Ancient Greek artists strive for perfection and devised a plan to segment their canvas into eight sections to create a balanced composition. Another technique focused on mathematics is the golden ratio.

### Composition in Art explained:



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## AESTHETICS

[Aesthetics](#) is branch of philosophy that deals with the nature of beauty and taste, as well as the philosophy of art. It examines

aesthetic values, often expressed through judgments of taste. It is concerned with the nature of art and the concepts in terms of which individual works of art are **interpreted and evaluated**.

### **Aesthetics, what good is it?**



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### **SUBJECTIVITY**

The philosopher Immanuel Kant attempted to critique notions of beauty and taste, eventually concluding with the common saying, that [beauty is in the eye of the beholder](#). How do you decide what is beautiful, what is your artistic preference?

Can you answer these questions:

*What is beauty?*

*What makes something beautiful?*

*What is art?*

*Is there a difference between good art and bad art?*

*Who is qualified to decide if art is good or bad?*

When it boils down to attraction, it would be impossible to agree on one definition of beautiful or art. Are there limits on what art is or can be? If you don't like something does that mean, it is not art? If a work of art sells for a lot of money, does that guarantee it is good?

### **Aesthetic appreciation**



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1100foundations/?p=260#oembed-4](https://pressbooks.nebraska.edu/1100foundations/?p=260#oembed-4)

## GESTALT

What is gestalt?

Gestalt theory is about perception, the whole is more than the sum of its parts. It describes our ability to recognize patterns, make associations, group objects that are close together and a larger unit, and relate objects of similar shape. It is based on the idea that the human brain can simplify and organize complex images or designs. Our minds see structure and patterns to help us understand our environment.

### 6 Principles of gestalt:

Similarity: group things together

Continuation: eyes will follow the smoothest path

Closure: mind's eye will fill in missing parts

Proximity: how close elements are to each other

Figure/ground: the way brains process negative space

Symmetry or order: seeing ambiguous shapes as simply as possible

[Designers Guide to Gestalt Theory](#), by Sam Hampton-Smith



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here: [https://pressbooks.nebraska.edu/  
1100foundations/?p=260#oembed-5](https://pressbooks.nebraska.edu/1100foundations/?p=260#oembed-5)

**For more practice and instruction:**



[PROKO - a resource for artists to get good art instruction videos.](#)

[Cristina Teaching Art: drawing guides](#)

[University of Oxford: Introduction to the Elements](#)

# Chapter 1: Overview of Line

ART 1100 Foundation Drawing

**“The process of seeing is what counts, not “how good is my drawing?”**

**– Clare Walker Leslie**

## **Element: Line**



**Line:** a path of a moving point made by a tool, instrument, or medium as it moves across an area. A line is usually made visible because of its contrast in value with its surroundings. Three-dimensional lines may be made using string, wire, tubes, solid rods, and the like. Line is a compositional tool that initiates an intuitive reaction to what is presented. MET [video](#) graphite drawing.

Read the definitions of the diverse types of line to decide which images fall in each approach.

**Blind Contour:** drawing the contour of a subject without looking at the paper.

**Broken Line:** a severed segment in a mark that alters a line, pattern, or shape.

**Calligraphic Line:** flowing and rhythmic lines.

**Calligraphy:** artistic, stylized, or elegant handwriting or lettering.

**Contour Line:** the line that defines the outermost limits of an object or a drawn shape. Sometimes considered to be synonymous with outline.

**Cross Contour:** a line that moves across a shape or object to define the surface undulations between the outermost edges.

**Cross Hatching:** lines passing over hatched lines in a different direction, usually resulting in darker values.

**Gestural Line:** lines that are drawn freely, quickly, and seemingly without inhibition to capture the intrinsic spirit or animation seen in a subject. Gestural lines can imply the past, present, and future motion of the subject.

**Hatching:** a repeated stroke of an art tool, producing clustered or uniform parallel lines that create value.

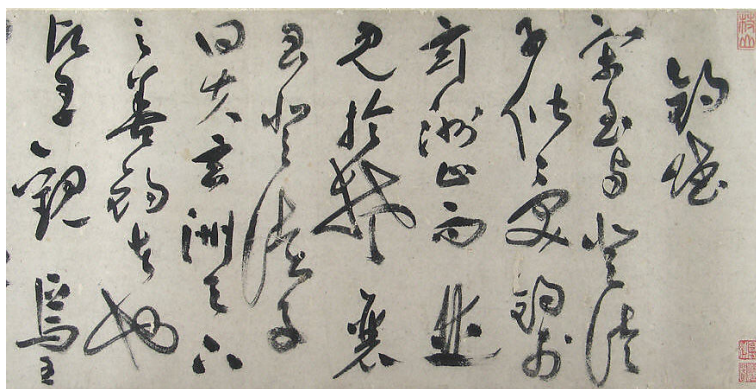
**Implied Line:** a line in an artwork that is not physically there but is visually suggested by points or diminishing marks.

**Line with Varied Weight:** a varied thick or thin line that grows or expands as it moves across a composition.

**Line Weight:** can be physical, visual, or compositional. A measure of how much an element or visual impact attracts the eye of a viewer.

**Sculptural Line:** using three dimensional materials that have recognizable linear qualities.

1.



Prose Poem on Fishing, Zhu Yunming, ink on gold flecked paper, 1507. OA

2.



*Blind Contour Drawing of a Young Man's Face*, J.D. Cabe, graphite on paper, 2018.

3.



*Drawing of a Balistoid*, John Richard, drawing, 1838-1842.

[https://www.si.edu/object/illustration-balistoid:siris\\_arc\\_396415](https://www.si.edu/object/illustration-balistoid:siris_arc_396415)

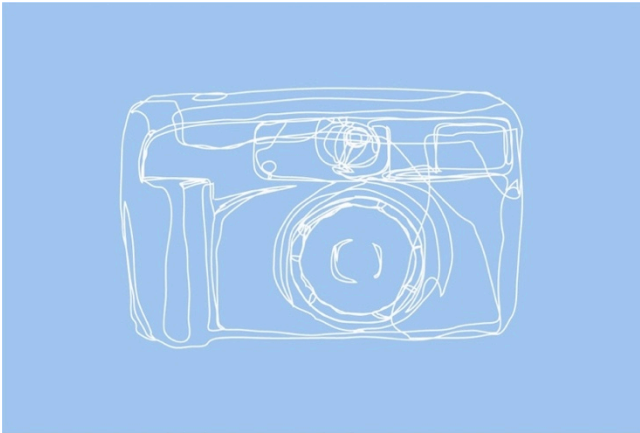
4.



Unknown title, Truman Lowe, Ho-Chunk (Wisconsin), ink on paper, 1980 – 1990.

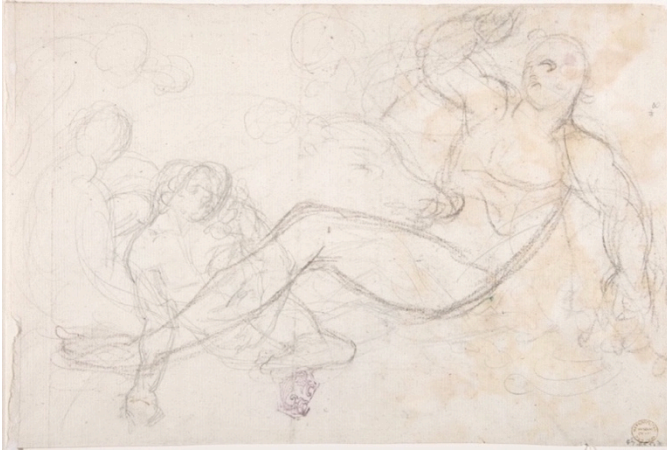
[https://www.si.edu/object/drawing:NMAI\\_416558](https://www.si.edu/object/drawing:NMAI_416558)

5.



“Camera” by [bjornmeansbear](#) is marked with [CC BY-SA 2.0](#).

6.



[“Studies of Angels”](#) by Georg Raphael Donner is marked with [CC0](#)  
[1.0](#).  
7.



[“Detail, gold covered wire weaving, African artist's body suit,](#)



[Seattle Art Museum, Seattle, Washington, USA](#)” by [Wonderlane](#) is marked with [CC BY 2.0](#).

8.



*Yellow Lines*, Steve Loya, photograph, 2007.

<https://wordpress.org/openverse/image/343dbdd5-00ec-463d-966b-3a0cd46f3b73> [CC BY-NC-ND 2.0](#)

9.



*Swift Dog Strikes an Enemy*, Hunkpapa Lakota/ Teton Sioux, mixed media, 1880.

<https://www.metmuseum.org/art/collection/search/751521?searchField=Description&where=North+and+Central+America&ao=on&showOnly=openAccess&ft=line+drawing&offset=0&rpp=40&pos=7>

10.

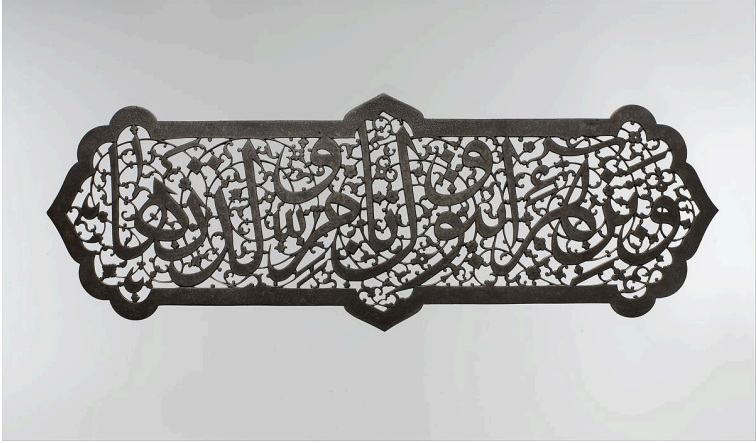


*Title unknown*, Franklin Booth, pen, and ink, 1874-1948.



[https://www.reddit.com/r/museum/comments/18r8ub/franklin\\_booth\\_18741948\\_title\\_unknown/](https://www.reddit.com/r/museum/comments/18r8ub/franklin_booth_18741948_title_unknown/)

11.



Calligraphic Plaque, Iranian, forged, and pierced steel, late 17<sup>th</sup> century. OA

12.



St. James's Street, James Whistler, etching & drypoint, 1849-1903.

[https://www.jstor.org/stable/  
community.27023497?ab\\_segments=0%2F5SYC-6427%2Ftest&refreq  
id=excelsior%3A55fbca5832ac0b79e085e79a0bf68b6d](https://www.jstor.org/stable/community.27023497?ab_segments=0%2F5SYC-6427%2Ftest&refreqid=excelsior%3A55fbca5832ac0b79e085e79a0bf68b6d)

13.



Unknown title, Ethiopia, book, and manuscript pigment on vellum,  
15th century.

[https://www.si.edu/object/manuscript-page:nmafa\\_2004-7-7](https://www.si.edu/object/manuscript-page:nmafa_2004-7-7)

# Chapter 2: Line Reading and Exercises



Two Seated Baby Girls (recto), a Still Life, and Two Animals (verso). The Leonora Hall Gurley Memorial Collection, Art Institute of Chicago.

## Sketchbook:

### From observation:

Practice drawing your hands, shoes, keys, or favorite objects. When you sit down to draw, plan the placement and location of your subject matter on a tabletop, floor, desk, etc. Just sit and look – look for as long as you can. Notice how and where light is hitting the surface and locate your shadows. Look at the details, where do things overlap, how do textures intersect, are there tension areas. Tension occurs when angles or curves intersect and present unnecessary focal points. After sitting with your still life for some time, think about placement on your drawing paper, do not just start in the center. Consider how objects may fit and how or where they may extend off the edge of the picture plane. Items rarely need to be placed exactly in the middle of the composition; drawings are typically more attractive when things are off center.

- Look at the subject – a lot.
- Observe light and details.
- Consider placement on paper.
- Be aware of your composition.
- Do not erase, this is a sketch.

Start with some [contour drawing](#).

### Blind Contour:

Study your foot or shoe for a moment. Set your sketchbook off to the side, rotate your torso, so you cannot see your drawing while you observe your subject. Set a timer for at least 3 minutes; draw the

entire time, don't stop! Using a ballpoint pen, make a blind contour drawing of your foot/shoe, fill the entire piece of paper with the line, details, and textures observed. If your pen drops off the edge of the paper, just pop back on; without looking at your sketchbook.



Credit: [Gritty Jane on Flickr](#). CC-BY-SA.

## Continuous line contour:

Make a line drawing of the room you are sitting in, include as much of the room and furniture as possible. It should look like a panoramic image, so splay your sketchbook out flat and use two

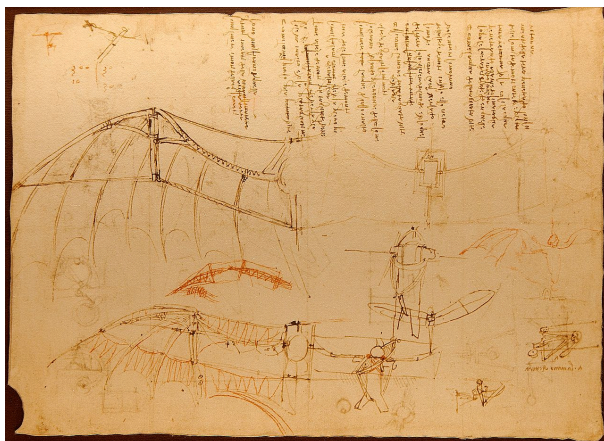
sheets of paper. Create the drawing with one continuous line, do not to lift your pencil or pen. It is okay if you go off the edge of the paper, just hop back on where you dropped off.



Credit: [Flickr user Boz Bros](#), CC-BY NC SA.

## Reading assignment:

Di Vinci: Read about [Leonardo Di Vincis inventions](#), study his drawings and descriptions. How does line help him create objects and draw things from his mind's eye? What sketch or project resonates with you and why? Is there an object or concept of your own that you want to design or research? Take notes and sketch something that fascinates you.



*Design for a flying machine with wings, based closely on the structure of a bat's wings. Image Credit [Luc Viatour](#). Courtesy of [Wikipedia](#). Public Domain.*



## Writing assignment:

Define Line: Go to the [antiracist website](#) locate and select three artworks that emphasize the use of line. Describe how and where the artists use it and what aspects attracted you to their work.

Things to consider when thinking and writing about their art:

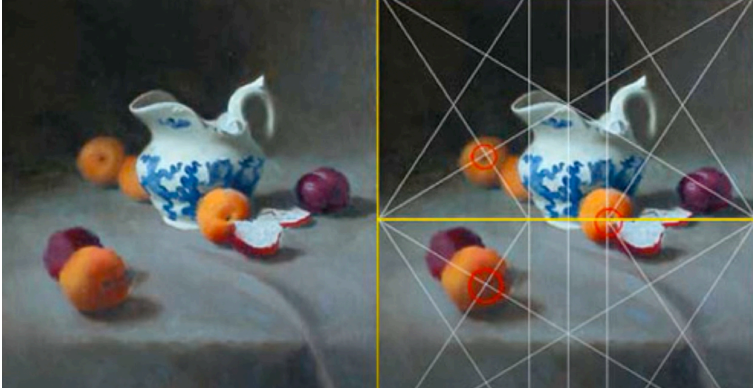
What is happening in the composition, how do your eyes move across the surface area? Is there a directionality with the image, marks, or design? What type of line and media is used? 150 words per artwork.

## Large project

Still Life: Line is a free-flowing manifestation that begins at an artist's shoulder, moves down to the elbow, to the wrist and through the grip of the fingers. Even though it may be a controlled motion, it can be maintained with a loose and comfortable posture. Look often, really see objects, observe all the surroundings.

In every intro drawing class, the assignments begin with a still life. The first steps are to set up a collection of objects on a tabletop, grab all drawing materials, and get situated. Pay attention to how your objects overlap, interact, and affect each other. Lightly sketch the objects on your paper and compose everything in a way that fills your entire paper (picture plane). Locate negative shapes and space. These open areas around your subject can help you proportionately and accurately draw everything. The confident use of line will help you achieve a unique and successful work of art. [Tips for setting up a still life.](#)

After several sketchbook sized still life practice, move to larger format paper, roughly 19"x24". [How to](#) set up a still life –



Still Life Composition, Jenne Hatcher

## Still life composition in graphite



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=270#oembed-1>

Start off with drawing contour lines, map out the entire composition and don't use your eraser until you have everything in place. Keep your pencil lines light and extend your subject off the edges of the paper. When your composition is in place and your objects are proportionate, start to incorporate shadows and table surface (in this case fabric) into the drawing, you do not want your objects to look as if they are floating. Use any type of line or any combination of line to develop contrast, detail, and interest in your drawing. Review the images above or the videos in the defining media section for guidance.

## Artists to research

Alberto Giacometti drawings

[TATE](#)

[Giacometti Foundation](#)

Cy Twombly (broken/ implied)

[TATE](#)

[Prompting Curiosity](#)

Wang Dongling (calligraphic)

[Demo](#)

[Creative Thinking](#)

Abanindranath Tagore (delicate line)

[Indian Culture](#)

[Wikiart](#)

Kathë Kollwitz –drawings & prints (gestural/implied movement)

[MoMA](#)

[School of the Arts](#)

Aung Myint (meandering line)

[Aura Asia Art Project](#)

Christine Ay Tjoe (line builds shape)

[White Cube](#)

# Chapter 3: Overview of Shape

“Another word for creativity is courage”

– Henri Matisse

Element: Shape



“[Face vs vase](#)” by [littleblackcamera](#) [CC BY 2.0](#).

**SHAPE:** an area that stands out from its surroundings because of a defined or implied boundary or because of differences of value, color, or texture.

Read the definitions below and decide which or if any images match words.

**Amorphous shape:** a shape without clear definition: formless, indistinct, and of uncertain dimension.

**Actual shape:** a positive area with clearly defined boundaries.

**Abstract shape:** a shape derived from a visual source but is so transformed that it bears little resemblance to the referent.

**Biomorphic shape:** an irregular shape that resembles the freely developed curves found in living organisms.

**Geometric shape:** a shape that appears related to geometry, usually simple, such as a triangle, rectangle, or circle.

**Curvilinear shape:** a shape whose boundaries consist of curved lines; the opposite of rectilinear.

**Implied shape:** a shape that does not physically exist but is suggested through the psychological connection of dots, lines, areas, or their edges.

**Organic Shape:** a shape commonly found in nature.

**Tessellation:** shapes or lines that fit together with the illusion of continuous design.

**Negative shape:** a clearly defined area around a positive shape; the receding shape or ground area in a figure-ground relationship. A shape created through the absence of an object rather than through its presence.

**Positive shape:** the shapes of actual objects or subject matter.

**Rectilinear shape:** a shape whose boundaries consist of straight lines; the opposite of curvilinear.

**Planar shapes:** shapes that focus on height and width yet lack thickness.

**Graphic Shape:** hard edged, shapes that have the appearance of being produced digitally or hand printed.

1.



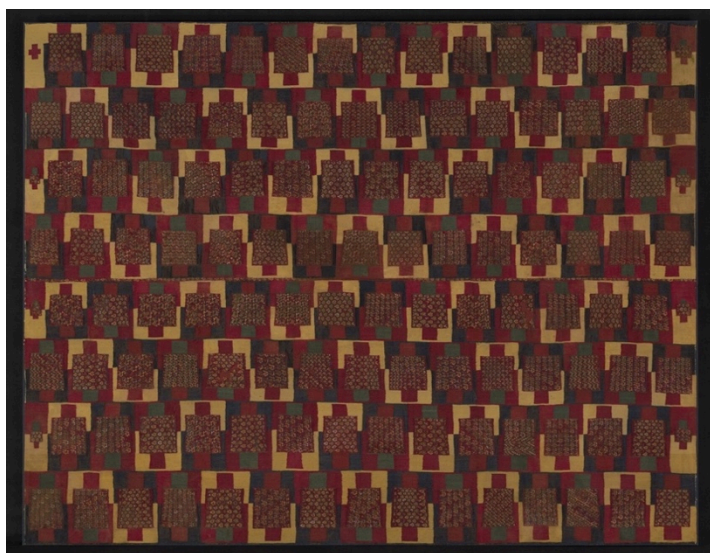
Panel, after designs by Aubrey Vincent Beardsley, cotton block printed, reproductions 1901- 1925 (originals 1894 – 1895). CCO  
2.



Ka'ba Tile, Osman Ibn Mehmed, stone paste polychrome painted under transparent glaze, 1720 -1730. OA

3.





Poncho, Chuquibamba, Peru, 1300 -1550. CCO

4.





Ewer, Real Fabbrica della porcellana di Capodimonte, soft paste porcelain polychrome enamel and gilding, 1740 – 1750. CCO

5.



*Mountains and the Sea*, Helen Frankenthaler, oil paint and charcoal on canvas, 1952. "Fair use" [https://en.wikipedia.org/wiki/File:Frankenthaler\\_Helen\\_Mountains\\_and\\_Sea\\_1952.jpg](https://en.wikipedia.org/wiki/File:Frankenthaler_Helen_Mountains_and_Sea_1952.jpg)  
[Frankenthaler, Mountains and Sea](#)



6.



*Untitled*, Lee Bontecou, welded steel, canvas, black fabric, and wire, 1959.

<https://en.wikipedia.org/w/index.php?curid=10914376>

7.



*Right Hand*, Giambattista Tiepolo, red and white chalk on blue paper, 1716 – 1770. CCO

8.





Le Femme en Bleu, Fernand Léger, oil on canvas, 1912.

[https://en.wikipedia.org/wiki/Fernand\\_L%C3%A9ger#/media/File:Fernand\\_L%C3%A9ger,\\_Woman\\_in\\_Blue,\\_Femme\\_en\\_Bleu,\\_1912,\\_oil\\_on\\_canvas,\\_193\\_x\\_129.9\\_cm.jpg](https://en.wikipedia.org/wiki/Fernand_L%C3%A9ger#/media/File:Fernand_L%C3%A9ger,_Woman_in_Blue,_Femme_en_Bleu,_1912,_oil_on_canvas,_193_x_129.9_cm.jpg)

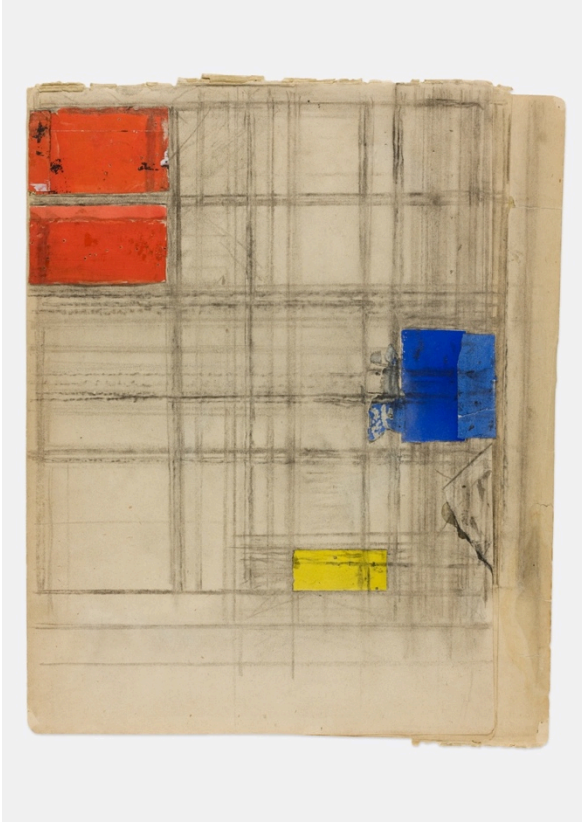
9.



Bronze Horse, Greek, bronze, 8<sup>th</sup> Century BC.

OA <https://www.metmuseum.org/art/collection/search/251050?searchField=Description&sortBy=Relevance&showOnly=openAccess&ft=geometric+art&offset=0&rpp=40&pos=1>

10.



*Study for a Composition*, Piet Mondrian, collage of cut pasted paper, prepared with gouache and charcoal, on pieced cream wove newsprint in the three parts with charcoal on verso, 1940 – 1941. CCO

<https://www.artic.edu/artworks/142570/study-for-a-composition>

11.



Roses in a Vase, Georges Seurat, conté on ivory paper, 1881 – 1883.  
CCO  
12.





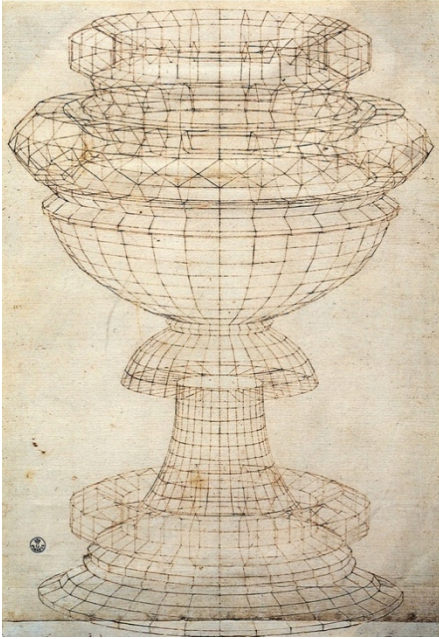
*Woman Lifting Skirt to Walk*, Georges Alfred Bottini, pen and ink  
with red chalk on ivory paper, n.d. CCO

13.



*Gothic Windows in the Ruins of the Monastery at Oybin*, Carl  
Gustav Carus, 1828. OA

14.



Wireframe Drawing, Paolo Uccello, 15<sup>th</sup> century. “public domain”?  
[https://en.wikipedia.org/wiki/Mathematics\\_and\\_art#/media/  
File:Paolo\\_uccello,\\_studio\\_di\\_vaso\\_in\\_prospettiva\\_02.jpg](https://en.wikipedia.org/wiki/Mathematics_and_art#/media/File:Paolo_uccello,_studio_di_vaso_in_prospettiva_02.jpg)  
15.



The chapbook, Boston Public Library CC BY 2.0

# Chapter 4: Shape Readings and Exercises

## How to Draw a Circle



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=291#oembed-1>

## How to Draw Anything Using Simple Shapes



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=291#oembed-2>

### *Planar studies*

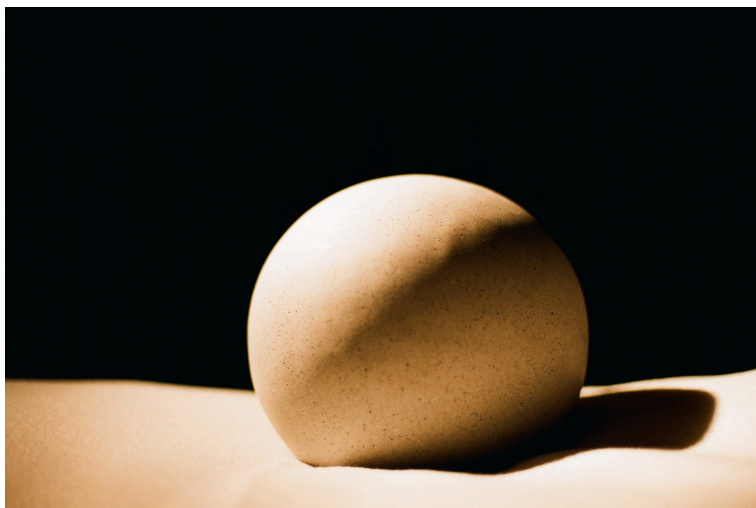
- [How to draw hands & feet using simple shapes.](#)
- [Ellipse perspective](#)

- [Artyfactory](#) – more info on shapes

### *Sketchbook:*

#### Shading shapes

Draw a cube, cone, cylinder, pyramid, sphere, and any other shapes you'd like to explore. Using a pencil, add various types of contrast to the shapes, hatching, cross hatching, cross contour, blending, or smudging. The direction of your lines should match the angle or size of the shapes.



*“Cube,”* by Thomas Vandenberghe, Public Domain.

#### *Shapes can convey emotion:*

What could a single shape represent? Draw at least 5 different shapes in pen, consider types of emotion a shape could evoke. What shapes would you use for anger, fear, hunger, joy...

Acute angled shapes with sharp points could be perceived as dangerous shapes.

*Configure text:*

Look at modern graffiti. Notice how and where letters overlap and engage. Most importantly, focus on the negative space and shapes in, around, and between the letters. Chose a word or use your name to make a three dimensional graffiti shape, one solid shape. Draw it out on a piece of sketchbook or Bristol paper, make sure there is consistency in the height and width of each letter. Use scissors or an exact-o knife to cut the word out. Trace the letters/word at least three times on larger Bristol paper (16"x20") to give it an abstracted dimensional appearance. Extend off the edge of the paper, overlap, or flip your stencil to create an illegible composition. With pastels or color pencils, use a warm or cool color scheme to fill in all the shapes; positive and negative. (Assignment could be possible in Photoshop or Procreate.)

*Room perspective study:*

Look around the room you're in, notice the size and shape of the walls and windows, how the floor meets the edge of a wall, how furniture sits within the area, and how your body is positioned within the environment. In your mind's eye try to simplify this environment. Could the walls be streamlined into rectangles or squares? Could the furniture be visually broken down into circles, rectangles, or triangles? And as you engage in this environment how does your body relate to the space, the furniture, are there other people? Use pencil when starting this drawing, your entire drawing should be based on the use of basic shapes.

*As a reminder:*

- Look at subject – a lot.
- Observe light and details.
- Strategize placement on paper.



- Be aware of composition.
- Do not erase if it is a sketch. (Or don't obsess over erasing.)

### *In class sketchbook:*

Exquisite Corpse: Classmate interaction, minimum of three students producing an exquisite corpse. Fold a large piece of drawing paper into a section for each artist – three persons, three folds; four persons, four folds. Leave leading/starting lines on the edge of the folded section, when the paper is passed to the next artist, use the starting line for their drawing section. Use complete, enclosed shapes to develop a character, creature, animal, insect, etc. with any media.

- Cadavre Exquis (Exquisite Corpse) [Tate Museum](#)
- [MoMA](#) – exquisite corpse with examples from the Surrealists.

### *Exquisite Corpse*



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=291#oembed-3>

Origami: Make a few three dimensional objects and draw them in pencil.



## *How to Make a Paper Moving Flexagon*



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=291#oembed-4>

### *Reading assignment*

**Fibonacci:** Read about the [Fibonacci sequence in art](#). Are there examples found in art and nature that reveal a connection to math. Find three works of art that illustrate the concept of Fibonacci.

- [Art File Magazine](#)
- [The Golden Ratio in Art and Architecture](#), from Fibonacci.com
- [Fibonacci Art](#), from CSU Northridge
- [The Golden Ratio and Fibonacci Sequence in Art](#), from Compulsive Contents
- [The nature of design: The Fibonacci Sequence and the Golden Ratio](#), from Cleveland Design

**Cubism:** Read about Cubism and the ways Pablo Picasso and Georges Braque used shapes in their compositions.

- [Cubism](#), from TATE
- [Cubism](#), from MOMA
- [Cubism](#), from The Art Institute of Chicago
- [Cubism](#), by Sabine Rewald, The Met

### *Writing assignment:*

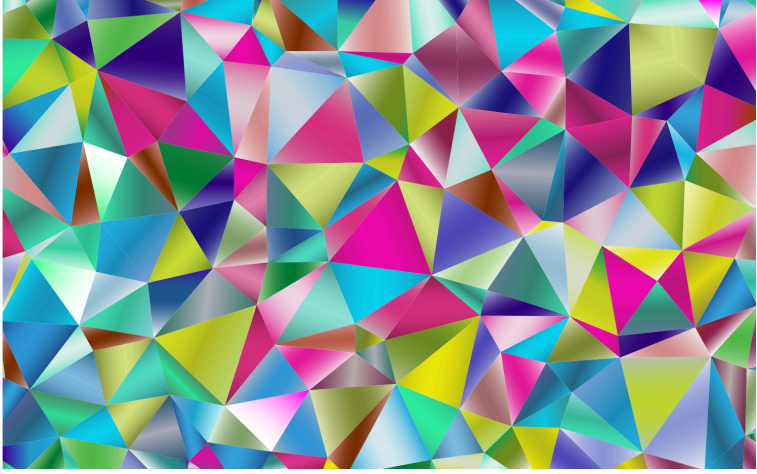
Describe Shape and Composition: go to the [antiracist website](#) locate and select three works that use shape heavily in their artwork. Describe how and where shape is used and what attracted you to their work.

Things to consider when thinking and writing about their art: What is happening in the composition, how do your eyes move across the surface area? Is there a directionality with the image, marks, or design? What type of shapes and media is used? 150 words per artwork.

### *Large projects:*

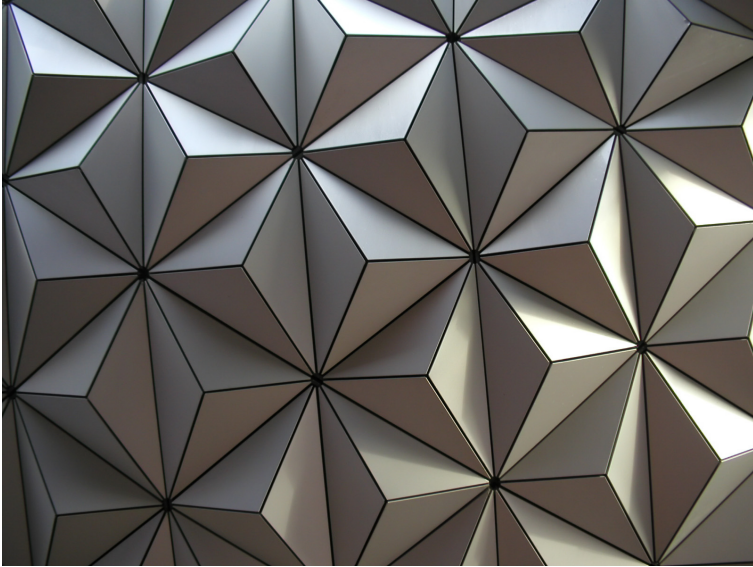
#### Triangle mosaic

Use only triangles to create a dynamic composition. Once you have thoughtfully created your image with varying sizes and rotations of the triangles, consider how color can change/effect your design. Open to any color media. You can only use triangles!!



*Prismatic Triangles, Public Domain.*

ddfdasdf



A close-up shot of Spaceship Earth's tiles at Epcot in Walt Disney World.  
Benjamin D. Esham, [CC BY-SA. 4.0](#)

### *Square design*

Start with a 15"x15" square on your paper. Divide that into smaller squares, rectangles, or poly shapes. Fill the whole area with a shape only (non-recognizable object) design. Think about quilting, tessellations, tiles, honeycombs; use shapes and patterns that could connect and extend beyond the edge of your composition. Use any color media.

[Quilts at the Metropolitan Museum of Art](#)

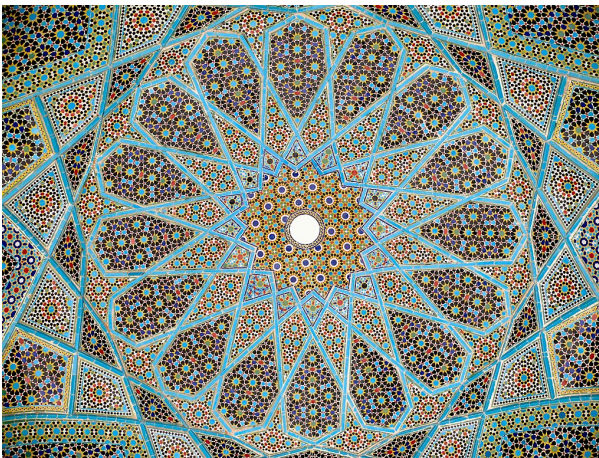


[Friendship Quilt](#), Rebecca Davis, 1842. Courtesy of the Metropolitan Museum of Art. CC0 Public Domain Designation.





[Quilt, Hexagon or Honeycomb Pattern](#),  
Rebecca Davis, 1846.  
Courtesy of the  
Metropolitan Museum of Art. Public Domain.



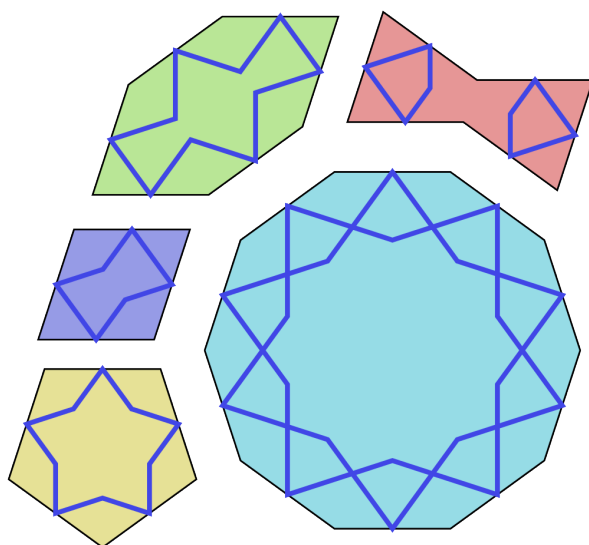
[Complex girih patterns with 16-, 10- and 8-point stars at different scales in the ceiling of the Tomb of Hafez in Shiraz, 1935.](#)  
Image credit: Wikimedia user Pentocelo. [CC-BY 3.0.](#)

## *Girih tiles*

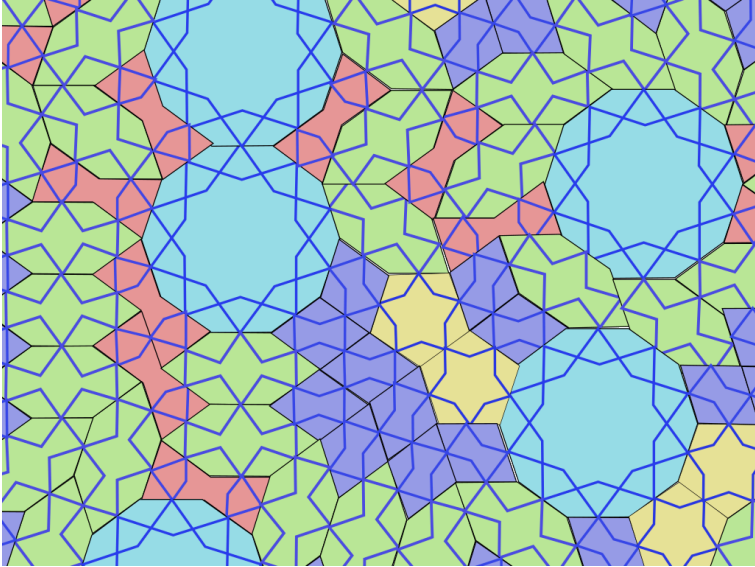
Girih tiles are five geometric designs which are used to create complex mosaics in Islamic architecture, with some of the most notable examples being in Iran. The earliest uses of these shape-based decorations date from around the 12th century CE in what is now Turkey. Around half Anatolian girih tile monuments indicate financial sponsorship and patronage from women, or are dedicated to women.

By examining the basic shapes and then seeing how they are assembled, one can gain a sense of how a few relatively unremarkable shapes can be used to create extremely complex artwork.

[Girih Designer](#) is an online tool which allows one to create their own patterned mosaics in a web browser. [Or, you could try printing your own](#) and cutting out the shapes to get a sense of how the tiles function.

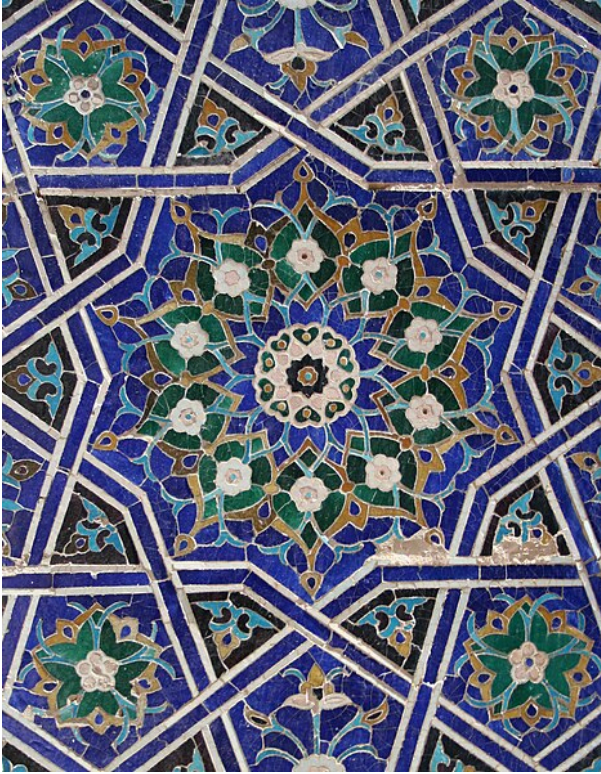


[Girih tiles,](#)  
Trenton  
Cronholm.  
[CC BY-SA.](#)  
[3.0.](#)



[Patterned Girih tiles](#), Trenton Cronholm, [CC BY-SA 3.0](#).





Samarkand,  
Shah-i Zinda  
: decoration  
of the Tuman  
Aqa complex.  
A girih  
strapwork  
design with a  
10-point star  
is infilled  
with floral  
arabesques  
forming 5-  
and 10-point  
stars. Patrick  
Ringenberg,  
[CC-BY 3.0](#).

For more information, see [“Girih Tiles for Interactive Islamic Designs,”](#) from by Laura Taalman.

# Chapter 5: Overview of Value

“Art is a by-product of an act of total attention.”

– Dorothea Lange

Element: Value



Flowers: Poppies and Daisies Odilon Redon 1867

[CCO](https://www.artic.edu/artworks/94240/flowers-poppies-and-daisies)

<https://www.artic.edu/artworks/94240/flowers-poppies-and-daisies>

**VALUE:** the characteristic of color determined by its lightness or darkness, or the quantity of light reflected by the color.

Read the definitions below and decide which or if any images match words.

**ACHROMATIC:** neutral gray from light to dark. It is refracting light without dispersing it into its basic colors. Images free from extraneous colors.

**ACHROMATIC VALUE:** shifts of lightness and darkness.

**AESTHETIC VALUE:** the value of an object or an event based on its

ability to evoke pleasure. This pleasure is understood to be derived from aspects of the object or event that are typically considered to be worthy of attention.

**BLEND:** merging multiple values or colors together to create a smooth transition from one to another.

**BRIGHTNESS:** the degree of lightness or value in a color.

**CAST SHADOW:** when one object is placed in front of another to block a light source a cast shadow will occur on an object.

**CHIAROSCURO:** distribution of light and dark in a picture 2. a technique of representation that blends light and shade gradually to create the illusion of three-dimensional objects in space and atmosphere.

**REVERSE CHARCOAL DRAWING:** creates a dramatic effect and accentuates lights and darks in a drawing.

**GRADATION:** a smooth transition from dark to light value.

**GRAY SCALE:** an illustration of gray value used to explore with varying drawing materials. Can be used as a practice to understand value.

**GRISAILLE:** a technique used to establish neutral or single color value typically achieved with sepia or gray.

**HALFTONE:** images printed and shades of grey with small dots.

**HIGH KEY VALUE:** value that is middle gray or lighter.

**HIGHLIGHT:** area on a surface that reflects light.

**ILLUMINATION:** the source of light.

**LOW KEY VALUE:** value with the level of middle grey or darker.

**LOCAL VALUE:** whiteness or darkness as perceived in the objective world unaffected by the light falling on it.

**OPAQUE** (or opacity): Something that cannot be seen through, not transparent.

**SHADE:** a color produced by mixing black with a hue, which lowers the value level and decreases the quantity of light reflected.

**SHADING:** description of value or physicality of light to dark when drawing.

**SHADOW:** an object or area untouched by light.

**SILHOUETTE:** a total shape or outline of a body viewed as confined mass.

**STIPPLE:** to mark or draw by means of dots or small, short strokes.

**TENEBRISM:** a style of painting that exaggerates the effects of dramatic lighting. This process draws attention to key features or areas of a composition.

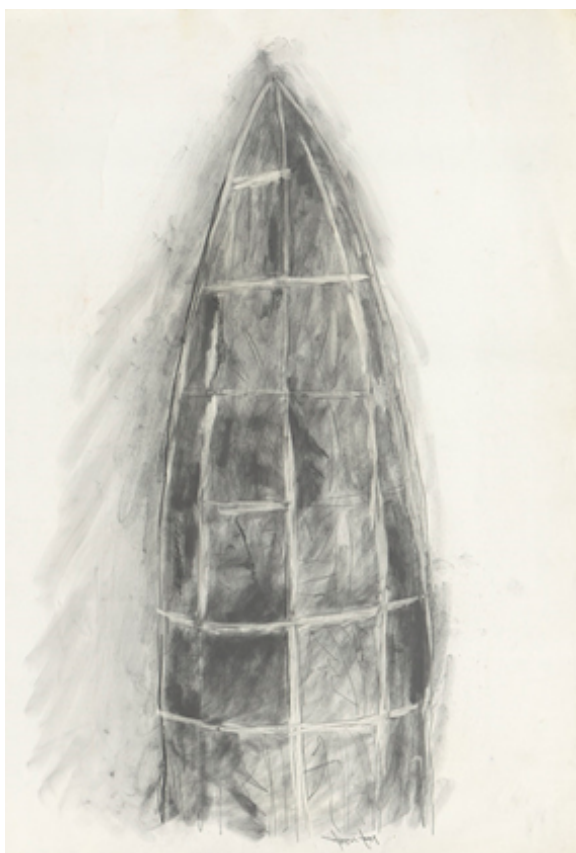
**TINT:** a color produced by mixing white with a hue which raises the value level and increases the quality of light reflected.

1.



<https://www.artic.edu/artworks/76635/head-of-vengeance>

2.



Unknown title, Truman Lowe, Ho-Chunk [Wisconsin], 1944-2019  
[https://www.si.edu/object/drawing:NMAI\\_416548](https://www.si.edu/object/drawing:NMAI_416548)

3.



<https://www.artic.edu/artworks/66284/sun-rays-paula-berlin>

4.





A Stippled Drawing of Jorge Luis Borges, Bhumiya, ink on paper, 2006.

[https://commons.wikimedia.org/wiki/Category:Stippling#/media/File:Stippled\\_Borges.PNG](https://commons.wikimedia.org/wiki/Category:Stippling#/media/File:Stippled_Borges.PNG)

5.





<https://www.artic.edu/artworks/108583/cliffs-and-sea-sainte-adresse>

6.



<https://www.artic.edu/artworks/18300/colinet-s-journey-milestone-marked-lxii-miles-to-london-from-the-pastorals-of-virgil>

7.



<https://www.artic.edu/artworks/32483/picture-of-large-elephant-from-india-tenjiku-hakurai-dai-zo-no-shashin-an-attraction-at-ryogoku-in-the-eastern-capital-toto-ryogoku-mimono>

8.



<https://www.artic.edu/artworks/7732/may-belfort-from-treize-lithographies>

9.



Study of a hand, A. Mongrédien, **charcoal**, July 1881  
10.



Kristian Zahrtmann, **charcoal**, 1902  
<https://www.jstor.org/stable/community.18377308>  
 11.



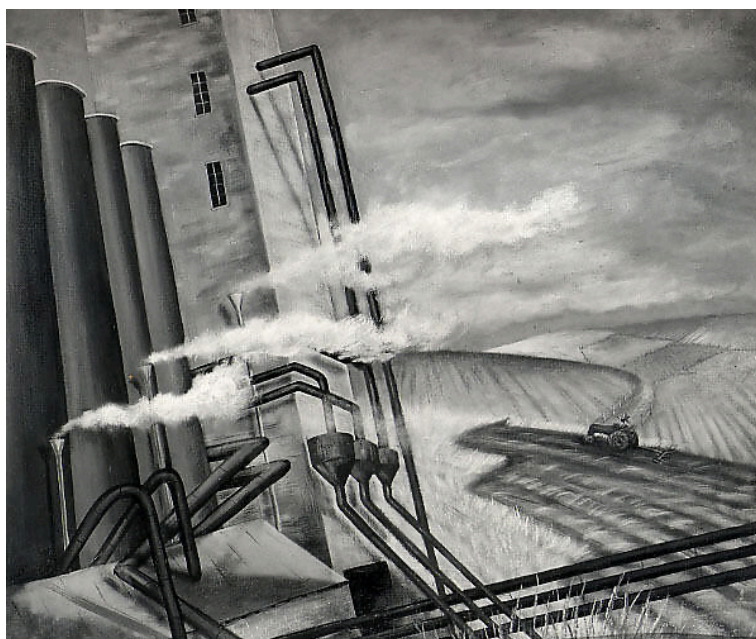
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<https://www.artic.edu/artworks/215319/the-first-whisper-of-love>

13.



[https://www.metmuseum.org/art/collection/search/488107?what=Canvas&ao=on&showOnly=openAccess&mp;ft=\\*&offset=320&rpp=40&pos=351](https://www.metmuseum.org/art/collection/search/488107?what=Canvas&ao=on&showOnly=openAccess&mp;ft=*&offset=320&rpp=40&pos=351)

14.



<https://www.artic.edu/artworks/90316/guardian-spirit-of-the-waters>

15.





<https://www.artic.edu/artworks/147613/allegory-of-death>

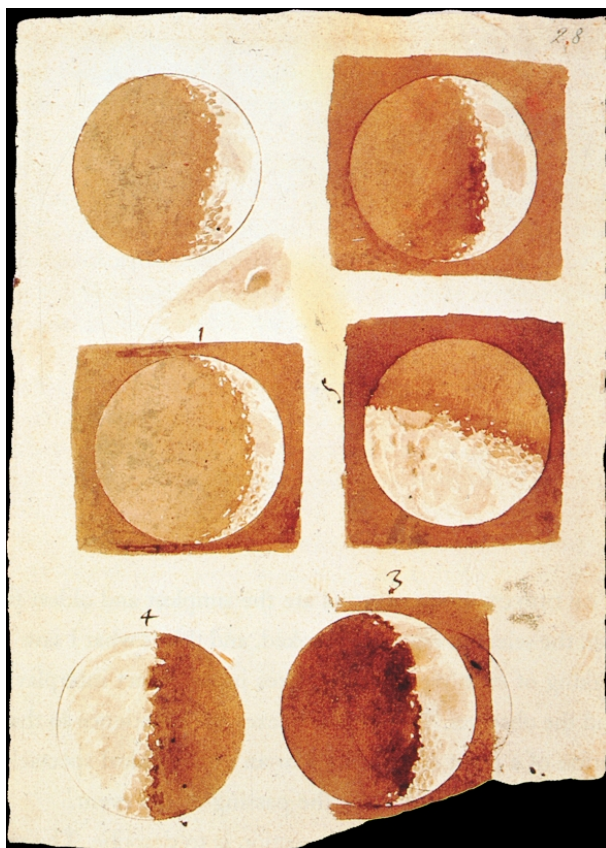
16.



<https://www.artic.edu/artworks/94578/portrait-of-a-peasant-woman>

# Chapter 6: Value Readings and Exercises

## VALUE



[Galileo Galilei](#), Phases of the Moon, 1609 or 1610, brown ink and wash on paper. 208 × 142 mm. [National Central Library \(Florence\)](#), Gal. 48, fol. 28r

d

## Drawing with Charcoal: Historical Techniques of 19th Century France



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-1>

### The Basics of Using Blending Stumps



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-2>

## 3 Ways to Use a Kneaded Eraser for Realistic Drawing



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from this version of the text. You can view them online here:

[https://pressbooks.nebraska.edu/  
1100foundations/?p=312#oembed-3](https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-3)

## Fixative Spray Your Drawings Like a Pro! (Mistakes to avoid + tips)



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from this version of the text. You can view them online

here: [https://pressbooks.nebraska.edu/  
1100foundations/?p=312#oembed-4](https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-4)

## Everything I know about charcoal drawing in one video



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from this version of the text. You can view them online

here: [https://pressbooks.nebraska.edu/  
1100foundations/?p=312#oembed-5](https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-5)

# Sketchbook:

Value scale with all media:

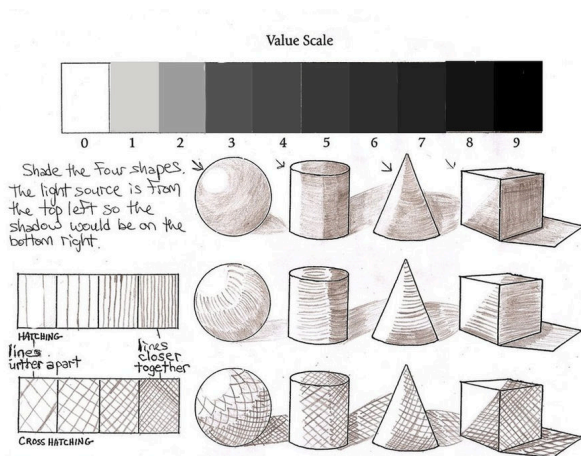
Use charcoal (willow/vine and compress), conté, graphite, or ink. Draw 9 one inch by two inch rectangles. Each gray needs to be stand alone, do not blend between grays.

## Creating Value Scales in Charcoal and Graphite



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-6>



Value Scale,  
by  
[DeviantArt](#)  
[user](#)  
[fluffly11cat](#).  
CC-NC-ND  
3.0.

## Chiaroscuro study:

Shine a flashlight on three objects in a dark room or late at night (then take a photo if possible). Find unusual objects for the still life. Sketch the objects lightly with willow charcoal, then establish your darker values with compressed charcoal. How can you create a dramatic narrative through lack of light? Chiaroscuro is the distribution of light and dark in an image. How does the art or feeling intensify when chiaroscuro is utilized. Be aware of your cast shadows and enhance them.

## Shading with Vine Charcoal:

Still life with eggs. No porcelain, metal, or glass in the still life.



*One or more interactive elements has been excluded from this version of the text. You can view them online*

here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-7>

## Modeling planes:

Create geometric shapes by developing planes. Start with a cube, draw it in various angles and rotations. Shade and manipulate each side of the cube to make it look dimensional.

## Basic Drawing: Standard Flat Plane Exercise



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-8>

## Drawing Fundamentals: Modeling Planes, a how-to guide from ArtistsNetwork. By Jon deMartin.

See this [how-to-guide](#) to start working on your own modeling planes.

Credit: Jon deMartin, ArtistsNetwork

## Basic Drawing: Bent and Rounded Plane Exercise



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here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-9>

## Basic Drawing: Standard Flat Plane Exercise



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-10>

### Drawing on toned paper:

Using a mid-tone paper as your middle values rely on white and black conté to illustrate an object.

[University of Oxford](#)

### Black and white photo or photocopy:

Find an image that has a range of grays and rich contrast. [Grid the photo](#) and your sketchbook paper to assist in enlarging the image for accurate proportions. You can use graphite or charcoal for this assignment.

Alternative option: Photocopy your hand, then take that copy and drag it across the glass as it's being scanned while another copy is being made.



## Folded paper stippling:

Crumple a piece of lined paper. Use ink (micron pen) to stipple value and shadows. The white of your drawing paper will be the highlights/brightest whites found on the crumpled paper.

Notice how Pissarro used stippling to illustrate distance, light, and value in this image:



Marketplace  
in Pontoise,  
Camille  
Pissarro,  
1886.

[Courtesy of  
the MET  
Museum.](#)

### Reading assignment:

*Inferno:*

Read about Dante's *The Divine Comedy Inferno*, check out the video below, and look over these vast collection of images.

[The World of Dante](#)

[Getty Images](#)

[Open Art Images](#)

**Dramatic Depictions of Hell**



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here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-11>

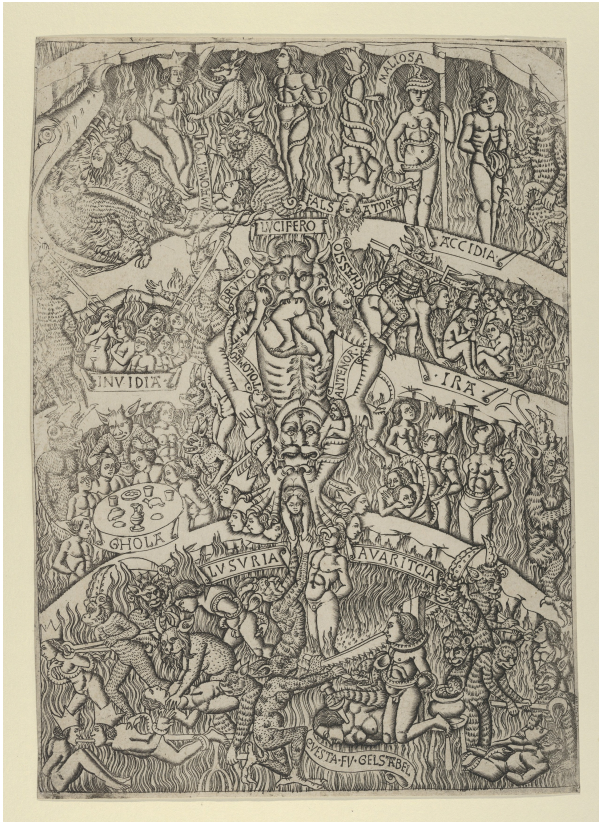
*The Divine Comedy* (1307-1321) is one of the most intriguing and politically driven texts in the 14th Century. Who wouldn't want to write an amazing poem and put all of your political enemies in hell and force them to suffer unspeakable acts of torture and pain! Indeed, Dante also put friends and people he respected in hell because he believed that *all* people needed to repent and care for their souls. The importance of this text lies not in its content necessarily (though that is important as well), but rather that it is written in Italian. This might seem trivial to us now, but that Dante chose to write in the vernacular language and not Latin significantly changes the course of literary history in the West—[not to mention the movies, books, and video games this text has spawned](#). Up to this point in the Western Middle Ages, “literature” was only written in Latin, and anything written in a vernacular language was not worthy of a proper audience—i.e., educated people. The vernacular language was the language spoken by the people, the uneducated masses. So with this in mind, you can begin to see precisely who Dante was attempting to write for, who he wanted his work to touch and speak to, who needed to hear what he had to say.

Dante writes himself into the poem, referred to as Dante-pilgrim, and constructs a scenario in which Vigil, the author of *The Aeneid*, is his guide through hell. Dante meets Vigil just outside the gates of hell. As the two writers enter limbo, they meet other important authors such as Homer, Ovid, Lucan, and Horace. By placing himself in the company of these authors, Dante not so subtly posits his own literary genius. This becomes a standard practice for many medieval authors that follow Dante's lead and begin writing in a vernacular language. (A brief note on time periods and dating: Dante is writing at the very end of the Middle Ages and the very beginning of the Italian Renaissance in the 14th Century—typically scholars date the beginning of the Renaissance when Petrarch is crowned poet laureate in 1341, which comes after Dante's death. In England, however, the 14th through the 15th century are still very much considered medieval. The “progress” that the Renaissance makes in Italy does not fully reach and affect other parts of Europe for some time.)

[Follow this link to read a curated selection from Dante.](#)

As you read, consider the ways in which Dante-pilgrim's journey has shaped our understanding of hell, punishment, and retribution. What kind of world does Dante create not through the creation of hell, but through writing and presenting new images in a language of the people?

Section credit: “From The Divine Comedy Inferno, Dante Alighieri,” in [Introduction to World Literature Anthology Creative Commons Attribution 4.0 International License](#)



*The Inferno according to Dante, after the Last Judgment fresco in the Campo Santo, Pisa. Public Domain. Courtesy of the MET Museum.*

### **Writing assignment:**

*The purpose of color/value:* How can color, value, and texture present a narrative? How would an image shift if you changed the palette or included more white in it? A gentle, delicate butterfly illustrated in all black or a fearsome werewolf made of bright pinks and yellows could possibly confuse a viewer. Look at images by William Blake, Caravaggio, Hieronymus Bosch, and Odd Nerdrum; artists that typically use darker in hue color palettes. What thoughts, stories, or emotions are stirred when you view their works.

### **Large Projects:**

#### *Black Paper drawing:*

Use white, gray, and black conté on black paper to illustrate a mythological, supernatural, mysterious character and/or environment. The materials are reinforcing a visual drama, use it to your advantage. What conceptual narrative could you build by using black?

## **Nazgul the Ringwraith – Charcoal Drawing – Miroslav Šunjić**



*One or more interactive elements has been excluded from this version of the text. You can view them online*

here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-12>

### **Reverse charcoal:**

Cover your drawing paper with charcoal (choose wisely, willow/vine or compressed will have different effects) with a light to medium value. Using charcoal to lightly draw in your subject (spotlight/dramatically lit still life) establish on your composition and proportions. Your kneaded eraser will be used to remove highlights from the paper while the charcoal will intensify your contrast and develop volume in your objects.



*One or more interactive elements has been excluded*

— from this version of the text. You can view them online here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-13>

### **Scratchboard:**

Take a photo of an animal, insect, or person and convert it to a black and white image in photoshop. Start by drawing your subject on your scratchboard using pastel, graphite, or white conté. Scratch away your lines using a needle or drawing tool, be aware of your directionality. To build volume go over highlighted areas multiple times.



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://pressbooks.nebraska.edu/1100foundations/?p=312#oembed-14>

### **Cut outs:**

Consider a story you could tell by only using silhouettes. A silhouette is a cutout, a solid shape, an object seen against light. How can figures, objects, environments be made into simplified shapes and remain readable?

Look at Kara Walker's examples, she utilizes massive walls as ways of telling stories and exposing history. Draw your objects on construction paper or ink-stained paper and carefully cut them out with an exact-o knife. Glue the shapes to compose an image on your large drawing paper in a way that fills the entire surface area, be conscious of the composition. If your paper is buckling due to the glue, place a stack of books on top to flatten the paper (put wax



paper between your art and books so the paper doesn't damage your book!). Kara Walker [website](#)



*Paper  
Silhouette  
Portrait of a  
Woman,  
1840s-1850s.  
Public  
Domain.  
Courtesy of  
the MET  
Museum.*



Cup with  
Running  
Ibexes, 12th  
century.  
Public  
Domain.  
Courtesy of  
the Met  
Museum.

## Artists and terms to research:

**William Kentridge**

[Stop animation charcoal](#)

**Michelangelo Merisi da Caravaggio**

[Wikipedia](#)

[Painting collection](#)

His life and style: [National Gallery](#)

[Louise Nevelson](#)

[MoMA](#)



[In Process 1977](#)

**Agnes Martin**

[Guggenheim](#)

[Beauty is in Your Mind](#)

**Shirin Neshat**

[Wikipedia](#)

[NPR](#)

**Chiaroscuro**

[Britannica](#)

[How to Master Light & Dark](#)

**Tenebrism**

[Explained](#)

[Art History Terms](#)

**Tonalism**

[Wikipedia](#)

[Gallery tour NYSM](#)

# Chapter 7: Overview of Texture

**“Don’t worry about how you ‘should’ draw it. Just draw it the way you see it.” Tim Burton**

**Element: Texture**



(artist) British, 1800 – 1877 (artist) British, 1800 – 1877

photogenic drawing negative

<https://www.nga.gov/collection/art-object-page.92338.html>

**TEXTURE:** an element, texture is the surface quality or “feel” of an object, its smoothness, roughness, softness, etc. Textures can be actual or simulated. Actual textures can be felt with the fingers, while simulated textures are visually suggested by an artist when drawing things like drapery, metal, rocks, hair, etc.

Read the definitions below and decide which or if any images match words.

**ABSTRACT TEXTURE:** texture derived from appearance of a surface that is simplified or rearranged by an artist.

**ADDITIVE SCULPTURE:** building, assembling, or adding material in a sculptural format.

**CROSSHATCHING:** lines passing over hatched lines in a different direction, usually resulting in darker values.

**EARTHWORKS:** artwork created by changing land while using natural or organic materials.

**ERASE:** the removal of graphite or charcoal in a drawing.

**FROTTAGE:** a texture or transfer process in which a piece of paper is laid on top of a surface then drawing media or charcoal is rubbed across the paper surface to create an impression.

**HATCHING:** a repeated stroke of an art tool, producing clustered or uniform parallel lines that create value.

**IMPASTO:** a thick application of paint with a palette knife.

**INCISE:** cutting or scratching into a surface.

**LEGATO:** a smooth connection.

**OVERLAP:** when a linear shape moves in front of another to convey depth.

**PAPIER COLLÉ:** the addition of scraps of paper that are pasted to a surface to enhance pattern or tactile effects.

**REPETITION:** a texture, shape, or color used multiple times.

**SCUMBLE:** layered media on a surface applied with texture to illustrate the illusion of color interaction.

**SGRAFFITO:** an approach used to reveal color below by scratching or removing a top surface.

**SUBTRACTIVE DRAWING:** a drawing created by the removal of the top surface media.

**TACTILE:** something you can touch.

**TOOTH:** a rough or smooth surface area of paper or canvas.

1.



<https://wordpress.org/openverse/image/0ea62001-e036-436b-8549-fb2569016842>

2.



<https://www.artic.edu/artworks/20545/rocks-at-port-goulphar-belle-ile>

3.



<https://www.artic.edu/artworks/248303/a-drapery-study-for-the-knees-of-a-seated-allegorical-figure-of-charity-recto-bust-of-a-naked-allegorical-figure-of-charity-with-two-putti-verso>

4.





[https://www.metmuseum.org/art/collection/search/114401?ao=on&showOnly=openAccess&ft=\\*&offset=0&rpp=40&pos=17](https://www.metmuseum.org/art/collection/search/114401?ao=on&showOnly=openAccess&ft=*&offset=0&rpp=40&pos=17)

5.





<https://www.artic.edu/artworks/15110/mouchoirs-d-instruction-militaire-no-1-handkerchief>

6.



<https://www.artic.edu/artworks/47159/meekness>

7.



[https://www.metmuseum.org/art/collection/search/437159?what=Canvas&ao=on&showOnly=openAccess&map:ft=\\*&offset=240&rpp=40&pos=271](https://www.metmuseum.org/art/collection/search/437159?what=Canvas&ao=on&showOnly=openAccess&map:ft=*&offset=240&rpp=40&pos=271)

8.



<https://www.artic.edu/artworks/151358/male-figure-nkisi-nkondi>

9.



CC0 <https://www.artic.edu/artworks/11874/scarf>

10.



CC0 <https://www.artic.edu/artworks/93008/album-page-with-calligraphic-specimen-and-animal-border>

11.



CC0 <https://www.artic.edu/artworks/19980/baby-pettigrew>

# Chapter 8: Texture readings and exercises

Merzz. 19  
Artist: Kurt  
Schwitters  
(German,  
1887–1948).  
Courtesy of  
Yale  
University  
Art Gallery.



Textures in the MET collection: <https://www.metmuseum.org/connections/texture#/>

Anselm Kiefer [Khan Academy](#)

### **Sketchbook:**

*Frottage:*

Is a technique or process of taking a rubbing from an uneven surface to form the basis of a work of art. Take your sketchbook, some pastels and/or charcoal and wander about the classroom, building, and outside. Take as many rubbings as possible, make sure you label each texture surface and the location you found it on your paper. After you've collected at least 10 textures, select four to recreate. Try your best to draw the texture you've captured in your sketchbook. Check out Kent Bellows work, he masterfully uses texture to create environments and fill negative space.

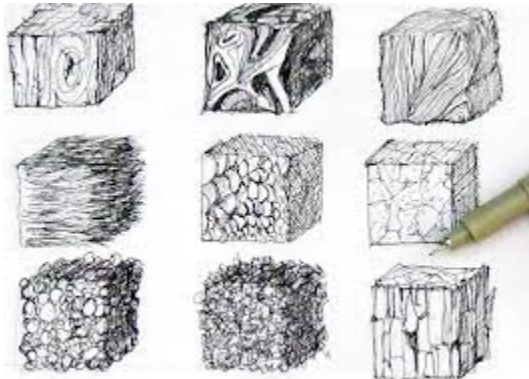


*Danuta, by  
Kent Bellows,  
1984.  
Courtesy of  
WikiArt.*

*Organic boxes:*

Draw 9 cubes or spheres and use various organic textures with any media to enforce the illusion of 3 dimensionality. See examples below.





### *Smooth and Plastic:*

Find two objects that are plastic. Map out the objects lightly in graphite, include highlights and shadows, or any unusual textures. Use color pencils or pastels and illustrate the smoothness of each item.

### *Origami:*

Make an [origami animal](#). Use graphite to draw the shapes and add value. The white of your drawing paper should be the highlights/brightest whites of the draw origami object.

**Reading assignment:**

**Surrealism:** What were the Surrealists about? Their content was confusing, fascinating, full of illusion...open for interpretation. Read about the movement and select few artists to study further. Pick at least three, be prepared to talk about them in class.

[The Art Story](#)

[Britannica](#)

**Rauschenberg:** What type of photography and material did Robert Rauschenberg for his screenprints? How did he overlap and integrate various imagery to build content and visual stimulation?

[TATE](#)



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=324#oembed-1>

**Writing assignment:**

**Poetry:** Write a sestina poem using words to describe an objects texture(s).

A sestina is a poem with six stanzas of six lines and a final triplet, all stanzas having the same six words at the line ends in six different sequences that follow a fixed pattern, and with all six words appearing in the three line conclusion.

[Wikipedia](#) explanation

[Poets.org](#)

**Large projects:**

Roy *Lichtenstein* was part of the American 1960s Pop Art movement. He used ben day dots seen in commercially printed items as the foundation to construct his satirical imagery. His work looks machine made but each piece is painted by hand.

Find a quote from a friend, family member, or meme to make a ben day dot image. The words/language in your art can be coming from a person or object. For this project you can use any color media, however, use primary colors to stick with the Lichtenstein concept.

[MoMA](#) Roy Lichtenstein

[Lichtenstein Foundation](#)

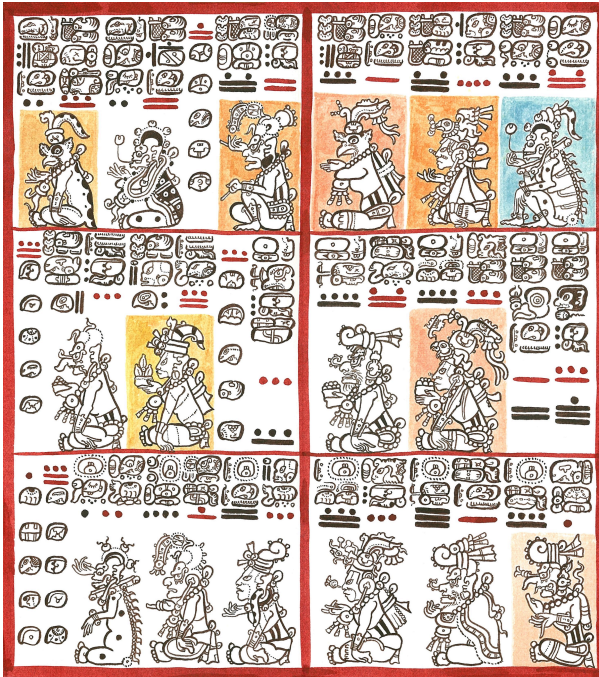
[9 Ways to create Ben Day dots](#)

MoMa [Pop Art Learning](#)

From Op Art to Pop Art – [TATE](#)

### **Maya Codex:**

The most famous codex is the Dresden Codex, with more than half of the content is astronomical information, cycles of planets and stars, eclipses, etc. The Mayans used the codex to plan the calendar year with ceremonies tied to star and planet movement. For them, Mars was represented by a long nosed deer while Venus was a star shape. What type of information is important to you? How could you document your week using shapes, forms, textures, patterns? Can you come up with a codex? – any media –



Plates 10 and  
11 of the  
Dresden  
Maya Codex.  
[Drawing by  
Lacambalam,](#)  
2001. [CC  
BY-SA 4.0](#)

## How to Make the Book: Ancient Book Lab – [Making Your Own Codex Codex Book Binding](#)

### *Therianthropic Self Portrait:*

Draw yourself as half human and half animal. Therianthropes are shapeshifting mythical creatures or deities. Khepri is a scarab headed Egyptian god, Kurma is human tortoise, Kinnara is bird and human, Kumiho is half fox and half human. What animal are you and how will you integrate their physical characteristics into a self portrait? Use any dry drawing media for this project. Focus on textures to illustrate the human and animal aspects; hair/fur, skin, scales, hands/paws/wings...

## Artists to research:

### **Anslem Kiefer**

[Wikipedia](#)

[Gagosian](#)

[My Paintings Change](#)

### **Andy Goldsworthy**

[Studio](#)

[Wikipedia](#)

[Artist and Process](#)

### **Van Gogh**

[Museum](#)

[Britannica](#)

[Starry Night](#)

### **Gerhard Richter**

[MET Museum](#)

[The Story of](#)

### **Andrew Wyeth**

[How Andrew Wyeth Made a Painting](#)

[Wikipedia](#)

[Artnet](#)

### **Dutch Still Life Paintings**

[Daily Art](#)

[MET](#)

### **Kent Bellows**

[Wikipedia](#)

[Studio Visit](#)

### **Aboriginal Dreamtime**

[60 Minutes](#)

[Planet Doc](#)

**Jay DeFeo's** [The Rose](#)

### **Terry Winters**

[Website](#)

[Wikipedia](#)

[On Painting](#)

**Eva Hesse**

[The Artstory](#)

[Wikipedia](#)

[Sol LeWitt's letter to Eva](#)

[Career in Art](#)

**Kehinde Wiley**

[Studio](#)

[PBS](#)

[Artnet](#)

**Ernst Haeckel**

[Nature in art](#)

[Public Domain Review](#)

[Youtube](#)

**El Anatsui**

[Wikipedia](#)

[TATE](#)

[Art 21](#)

[SmartHistory](#)

**Barbara Hepworth**

[Wikipedia](#)

[Website](#)

[TATE](#)

# Chapter 9: Overview of Color

**“Don’t wait for inspiration. It comes while working.”**

**Henri Matisse**

**Element: COLOR**



CC0 <https://www.artic.edu/artworks/183415/valance>

**COLOR:** the character of a surface that is the result of the response of vision to the wavelength of light reflected from that surface. An optical response to wavelengths of light and color through the physical understanding of hue.

Read the definitions below and decide which or if any images match words.

**ACHROMATIC:** without color or hue, as in black, white, or gray.

**ADDITIVE COLOR:** color created by superimposing light rays. Adding together the three primary colors of light—red, blue, and green—will produce white. The secondaries are cyan, yellow, and magenta.

**AFTERIMAGE:** an optical phenomenon that occurs when eyes continue to perceive an image after it is no longer present.

**ANALOGOUS COLORS:** colors that are closely related in hue. They are usually adjacent to each other on the color wheel.

**CHROMA:** colors other than black, white, and gray. Chroma is the combination of color and its saturation.

**CHROMATIC:** the presence of color.

**CHROMATIC VALUE:** the value of a color.

**CMYK:** color reproduction for printing in which cyan, magenta, yellow, and black are layered.

**COLOR CHORD:** a combination of two, three, or four colors derived from a color wheel that work well together. Color combinations that are harmonious or compatible.

**COLOR FIELD:** an abstract style of painting focused on areas of solid color.

**COLOR PERMANENCE:** the ability of a color to maintain its original properties over time under normal lighting and environmental conditions. Any pigment that can be expected to last or remain without essential change is considered to have color permanence. Various color based art materials are sometimes labeled with a code indicating a color's degree of permanence.

**COLOR SCHEME:** a particular combination of colors.

**COLOR WHEEL:** a radial design where the primary, secondary, and intermediate colors are displayed for identification.

**COMPLEMENTARY COLORS:** two colors, equally spaced on the color wheel, directly opposite each other.

**COOL COLORS:** blue, green, and violet represent cool colors on the color wheel. Cool colors can suggest calm, light, or water.

**EXPRESSIVE COLOR:** color chosen by an artist without regard for the natural appearance of the object portrayed. Expressive color (also known as subjective) represents the expression of the individual artist.

**FAUVISM:** French expressionist painters that used bold and exaggerated color in their paintings.

**FOLK ART:** art and craft objects made by people who have not been formally trained as artists.



**GRADATION:** a smooth transition from dark to light value.

**HIGH KEY COLOR:** value of color that is middle gray or lighter.

**HIGH KEY VALUE:** value that is middle gray or lighter.

**HIGHLIGHT:** area on a surface that reflects light.

**HUE:** the generic name of a color; also designates a color's position in the spectrum or on the color wheel. Hue is determined by the specific wavelength of the color in a ray of light.

**ILLUMINATION:** the source of light.

**IMPRESSIONISM:** an art movement that focused on color and light which led to fascination of early modern painters.

**INTENSITY:** the saturation, strength, or purity of a hue. A vivid color is of high intensity; a dull color is of low intensity.

**INTERMEDIATE COLOR:** colors created when mixing a primary and secondary color, also known as tertiary color.

**LOCAL COLOR:** colors seen realistically or in the objective world; blue sky or green leaves.

**LOCAL VALUE:** whiteness or darkness as perceived in the objective world unaffected by the light falling on it.

**LOW KEY COLOR:** color with the value level of middle grey or darker.

**LOW KEY VALUE:** value with the level of middle grey or darker.

**MONOCHROMATIC:** having only one hue; may include the complete range of value from white (tint) to black (shade).

**NEUTRALIZED COLOR:** the mixture of the three primaries to establish gray or reduced color intensity.

**NEUTRALS:** a color adjusted with the mixture of its complement to dull its hue.

**OP ART:** graphic art or works focused on optical illusion that may be perceived as three dimensional illusions.

**OPAQUE** (or opacity): Something that cannot be seen through, not transparent.

**PIGMENTS:** color substances powdery in nature, that are mixed with liquid vehicles or binders to produce color media and paint.

**POP ART:** the 1950s movement that challenged fine art traditions and borrowed images from popular and mass culture.

**PRIMARY COLOR:** a preliminary hue that cannot be broken down or reduced into component colors. Primary colors are the basic hues of any color system that in theory may be used to mix all other colors.

**RGB:** red, green, and blue as seen in the color spectrum.

**SATURATION:** the intensity or purity of a color.

**SECONDARY COLOR:** a color produced by a mixture of two primary colors.

**SHADE:** a color produced by mixing black with a hue, which lowers the value level and decreases the quantity of light reflected.

**SPECTRUM:** a range of colors evident in a beam of light.

**SPLIT COMPLEMENT:** a color and the two colors on either side of its complement.

**SUBTRACTIVE COLOR:** the sensation of color that is produced when wavelengths of light are reflected to the viewer after all other wavelengths have been subtracted or absorbed.

**TEMPERATURE:** the physical and psychological heat generated by a color.

**TERTIARY COLOR:** color resulting from the mixture of a primary

color with a secondary color. Tertiary colors are characterized by the neutralization of intensity and hue.

**TETRAD:** four colors, equally spaced on the color wheel, containing a primary and its complement and complementary pair of intermediates. This can also mean the organization of color on the wheel forming a rectangle that could include a double split complementary colors.

**TINT:** a color produced by mixing white with a hue which raises the value level and increases the quality of light reflected.

**TONALITY:** value or quality of color, neutralized by adding gray.

**TRIAD:** three colors that are equidistant on a color wheel.

**VALUE:** the characteristic of color determined by its lightness or darkness, or the quantity of light reflected by the color.

**WARM COLORS:** red, orange, and yellow imply warm on the color wheel. These colors can appear closer to the viewer. They can depict fire or intensity.

- 1.



*Seated Nude and a Foot*, Arthur B. Davies, black and white chalk on brown laid paper, 1920. <https://www.nga.gov/collection/art-object-page.56982.html>

2.



<https://www.metmuseum.org/art/collection/search/436833?what=Canvas&ao=on&showOnly=openAccess&amp;ft=abstract&offset=0&rpp=40&pos=24>

3.



<https://www.artic.edu/artworks/56905/nocturne-blue-and-gold-southampton-water>

4.



<https://www.artic.edu/artworks/16564/branch-of-the-seine-near-giverny-mist>

5.



<https://www.artic.edu/artworks/864/portrait-of-a-man-with-a-pink>

6.



CC0

<https://www.artic.edu/artworks/13412/mother-and-child-from-the-series-new-patterns-dyed-in-five-colors-shingata-goshiki-zome>

7.

image

CC0 <https://artgallery.yale.edu/collections/objects/31435>

8.



CC0 <https://artgallery.yale.edu/collections/objects/38035>

9.

image

CC0 <https://artgallery.yale.edu/collections/objects/52813>

10.





CC0 <https://artgallery.yale.edu/collections/objects/43720>

# Chapter 10: Color Readings and Exercises

Puppet  
(Wayang  
Klitik) of  
Drona  
Maker:  
Unknown.  
Early 20th  
century.  
Courtesy of  
the Yale  
Museum of  
Art.

# Videos

## Color Theory for Noobs



One or more interactive elements has been excluded from this version of the text. You can view them online here: <https://pressbooks.nebraska.edu/1100foundations/?p=331#oembed-1>

## COLOR THEORY FOR ARTISTS | Resources and Step by Step Techniques for Painting, Mixing and Composing



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## COLOR THEORY BASICS: Use the Color Wheel & Color Harmonies to Choose Colors that Work Well Together



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## A brief history of the invention of modern color | Susan Clark | TEDxBasel



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## The Color Mixing Masterclass



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## How we see color – Colm Kelleher



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## The surprising pattern behind color names around the world

—



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here: <https://pressbooks.nebraska.edu/1100foundations/?p=331#oembed-7>

## Readings:

Defining Warm and Cool Colors [Just Paint](#)

Color Theory and the Color Wheel [Canva](#)

Warm and Cool Color Reflection: [Art In Context](#)

[What is Color Blindness?](#)

## Important Terms

*Transparent* colors allow a light source to pass through them.

*Translucent* allows light to reflect off objects behind the surface replicating their own color wavelengths.

*Opaque* substance does not let any light pass through, in paint, a solid color.

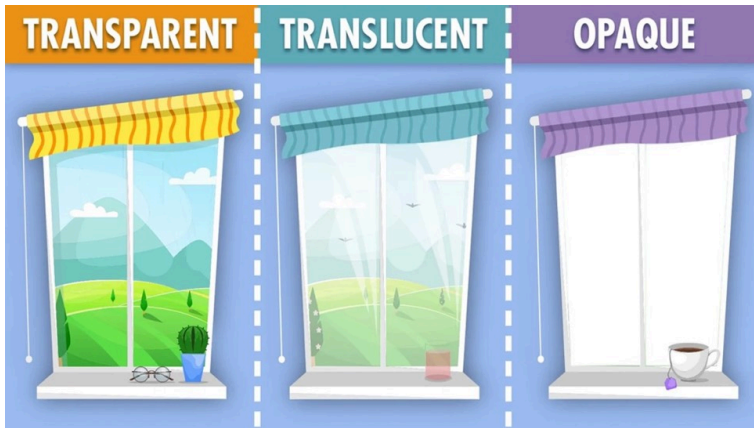
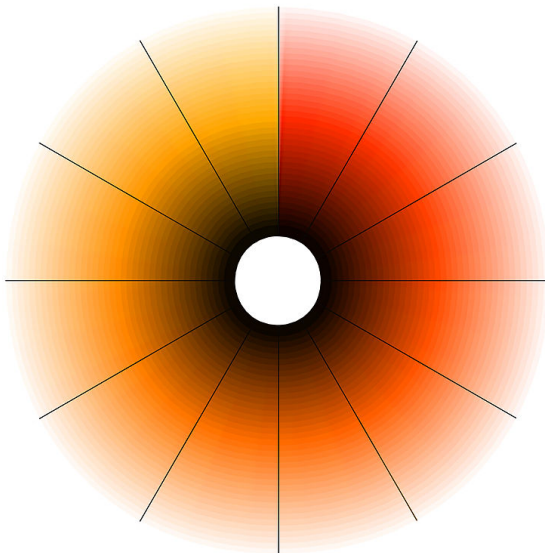


Image: Tatiana Pankova / iStock / Getty Images Plus

## THE HUMAN COLOUR WHEEL

Colour wheel based on the hue and light detected on human skins.



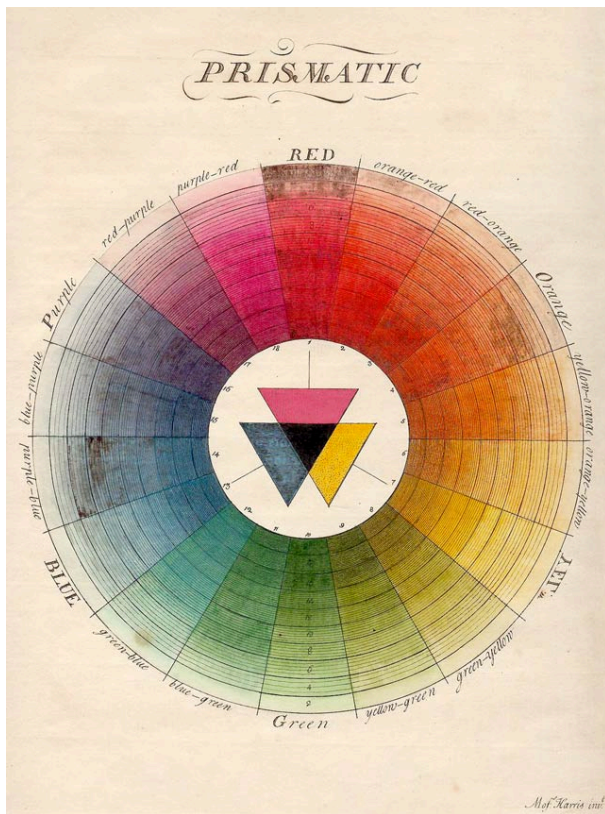
(Neil Harbisson 2009)

Human  
Color Wheel  
based on the  
hue and light  
detected on  
human skins,  
after  
Harbisson  
(2004–2009).  
[Waneford](#)  
[US. CC BY](#)  
[SA 3.0.](#)

## Sketchbook:

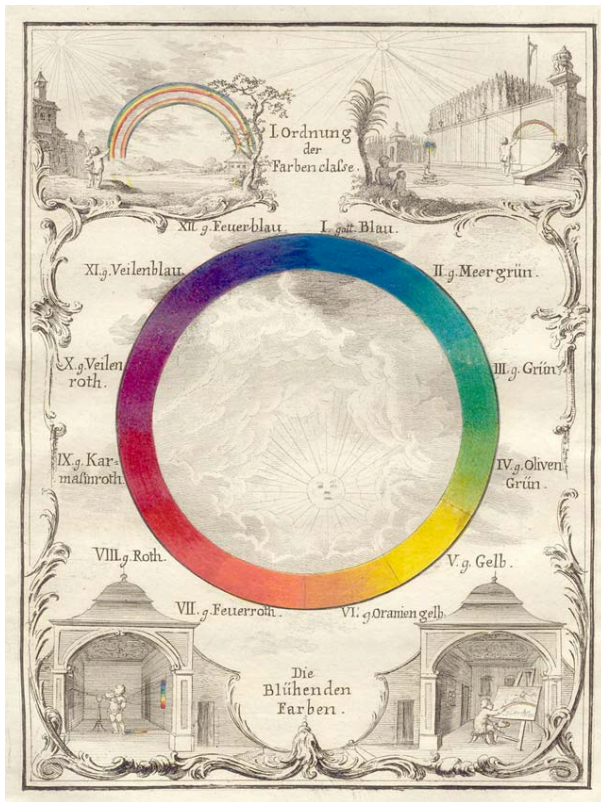
### Color wheel:

Make a color wheel for each color media you own, color pencils, oil pastels, dry pastels, etc. Include the three primary, three secondary, and six tertiary colors. Use an organic or geometric shape to trace for each color, this will make the wheel interesting or contain some sense of narrative.

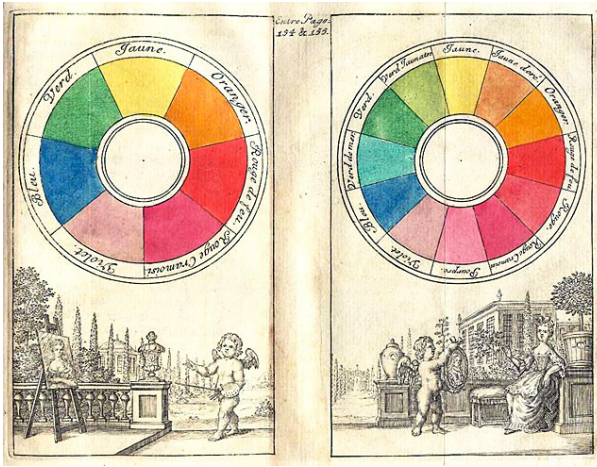


Moses Harris, *The Natural System of Colours and Ignaz Schiffermüller, Versuch eines Farbensystems* (Vienna, 1772), plate I – project Gutenberg. Public Domain.





Ignaz Schiffermüller, Versuch eines Farbensystems (Vienna, 1772), plate I. Color wheels can be used to create pleasing color schemes. Public Domain.

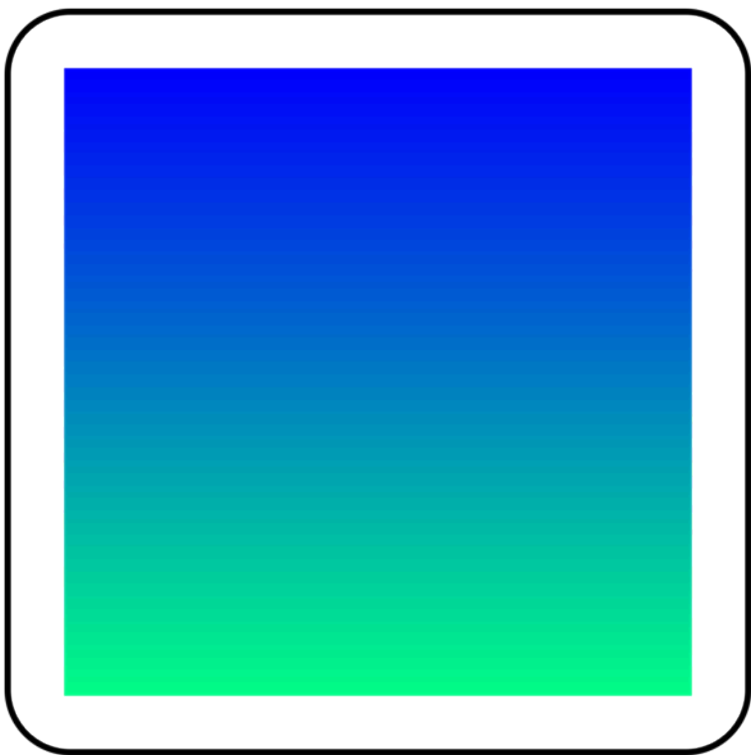


Seven-color and twelve-color color circles from 1708, attributed to Claude Boutet. Public Domain.

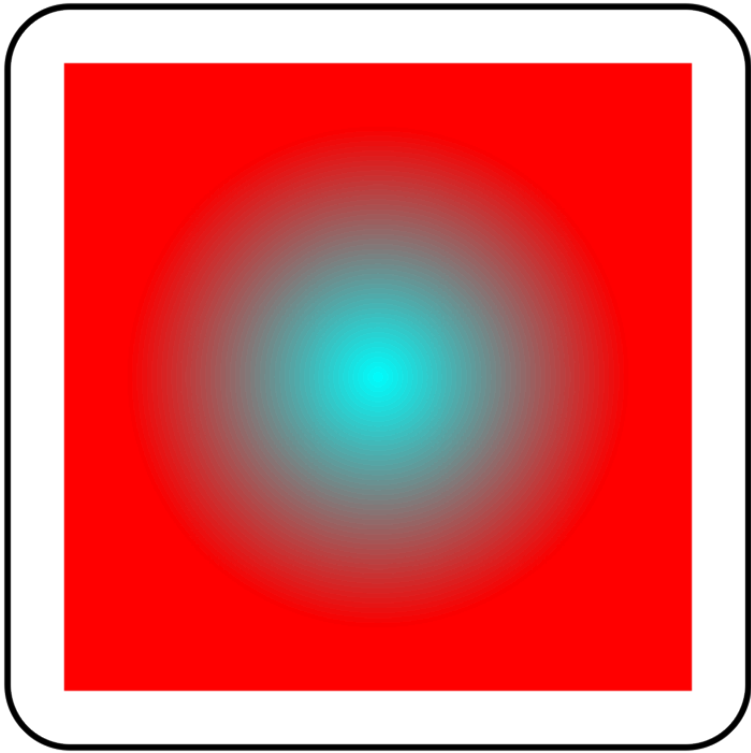
How to spin the colour wheel, by Turner, Malevich and more... from [TATE](#)

Gradients:

Illustrate shifts of color with soft transitions. Make at least two gradient examples; one based on warm colors and the other cool colors.



*A Linear, or Axial, Color Gradient, Chris Chittleborough, CC BY-SA 3.0*

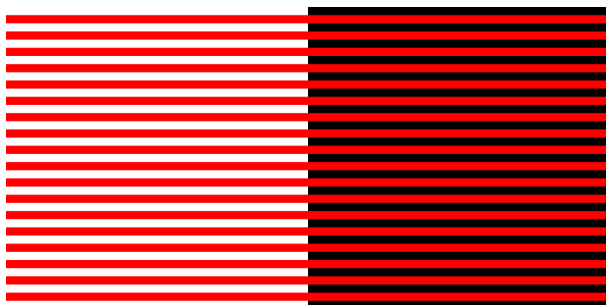


*A Radial Color Gradient, Chris Chittleborough. CC BY-SA 3.*

#### *Bezold:*

Design a composition of an interlocking or connecting pattern that extends across your picture plane. Use acrylic or oil pastels and a minimum of three colors to illustrate the Bezold Effect.

Bezold is an optical illusion, named after a German professor of meteorology. Wilhelm von Bezold discovered that a color may appear different depending on its relation to adjacent colors.



Demonstration of the Bezold effect. The red seems lighter combined with the white, and darker combined with the black. Public Domain.

### Can you trust your eyes? Monday Minute: Color is Relative!



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=331#oembed-8>

#### Clear Objects:

How can you illustrate or represent, plastic, or plastic wrapped object? To paint or draw something white or clear, you need color. Select at least three objects that are glass, ceramic, porcelain, plastic, metal for this assignment. Look for your highlights to start, once you've established your brightest areas using color can help you develop your subject matter.



*Long Island  
Flint Glass  
Works of  
Christian  
Dorflinger  
American  
1859. Public  
Domain.  
Courtesy of  
the MET  
Museum.*

**Look at masters of reflective objects, Janet Fish and Carolyn Brady.**

Janet Fish [Kalamazoo](https://pressbooks.nebraska.edu/1100foundations/?p=331#oembed-9) Institute of Arts



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from this version of the text. You can view them online

here: [https://pressbooks.nebraska.edu/  
1100foundations/?p=331#oembed-9](https://pressbooks.nebraska.edu/1100foundations/?p=331#oembed-9)

*Neo Impressionism Self Portrait* (or Divisionism not Pointillism):

Look at the examples located in the links below. Notice the different styles and approaches that were taken to develop a subject or location. Some works have thick bold marks (Robert Delaunay) while others have smaller intricate strokes (Théo van Rysselberghe). Whatever style you prefer to work with, it should be evident that there is a color relationship happening on the paper that is translated visually from a distance by the viewer.



Paul Signac,  
1890,  
*Portrait of  
Félix Fénéon*  
(in front of  
an enamel of  
a rhythmic  
background  
of measures  
and angles,  
shades and  
colors), oil on  
canvas, 73.7  
× 92.5 cm  
(28.9 × 36.4  
in.), Museum  
of Modern  
Art, New  
York

## Videos

### Divisionism Style – also called chromoluminarism



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from this version of the text. You can view them online

here: [https://pressbooks.nebraska.edu/  
1100foundations/?p=331#oembed-10](https://pressbooks.nebraska.edu/1100foundations/?p=331#oembed-10)

## Impressionism in 8 minutes: How it changed the course of art



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## What is Impressionism



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## Readings

Neo-Impressionism from [TATE](#)

Divisionism [Britannica](#)

Use the links listed above to learn about *Impressionism and Neo Impressionism/Divisionism*. Think about how artists observe color and utilize it in their work.





Madame  
Manet  
(Suzanne  
Leenhoff,  
1829–1906)  
at Bellevue.  
Edouard  
Manet. 1880.  
Public  
Domain.  
Courtesy of  
the MET  
Museum.



A  
Washerwoman at  
Eragny.  
Camille  
Pissarro.  
1893. Public  
Domain.  
Courtesy of  
the MET  
Museum.

*Josef Albers:*

An artist and influential educator, worked in various media, including photography, painting, and printmaking. He is best known for his abstract paintings and color theory. His book, *Interaction of Color* was published in 1963. [Wikipedia](#)

Josef Albers: The Magic of Color [YouTube](#)

Josef and Anni Albers Lecture [YouTube](#)

Homage to the Square: Aurora [YouTube](#)

Interaction of Color [YouTube](#)

**Writing:**

*Explore Impressionism and Op Art.* How are they similar, how are they different? Talk about the way artists use color, texture, and pattern to create illusion and movement.

Impressionism [Wikipedia](#)

Op Art [Wikipedia](#)

What is Impressionism [YouTube](#)

5 Impressionism Art Characteristics [YouTube](#)

Op Art History [YouTube](#)

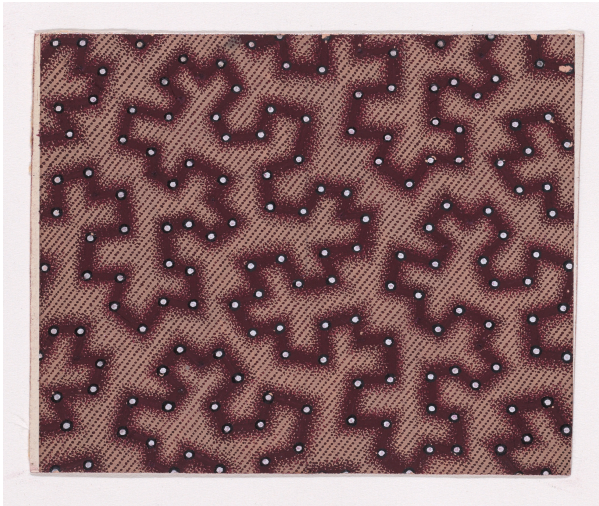


*The Artist's Garden at Saint-Clair*  
Henri-Edmond Cross  
(Henri-Edmond Delacroix).  
1904–5.  
Public Domain.  
Courtesy of the MET Museum.

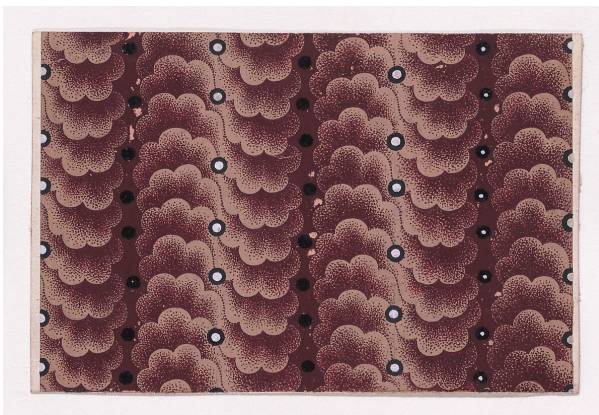


*Study for "A Sunday on La Grande Jatte"*  
Georges Seurat. 1884.  
Public Domain.  
Courtesy of the MET Museum.





Textile Design with a Vermicular Pattern Decorated with Pearls over a Background of Diagonal Stripes  
Anonymous, Alsatian, 19th century. 1840. Public Domain. Courtesy of the MET Museum.



Textile Design with Vertical Strips of Clouds and Circles  
Anonymous, Alsatian, 19th century. 1840. Public Domain. Courtesy of the MET Museum.

### Large Projects:

**Collage:** Research the collage works by Romare Bearden. Notice how he divides his composition with color and shape. How can you use flat sections of color to portray space or distance? Incorporate

figures or present a narrative by including interesting action or details. Use construction paper, painted paper, newspaper clippings, magazines, or catalogs to make a collage. If you have limited printed materials, a digital version is acceptable.

Collages, from the [Romare Bearden Foundation](#).

Collage, from [the MET](#).

Collage with Romare Bearden [YouTube](#)

Romare Bearden, Three Folk Musicians [YouTube](#)

How to Make collage with Helina Metaferia [YouTube](#)

OR a Dada Collage:

How to create a collage (for beginners) [YouTube](#)

German artists and collage [YouTube](#)

Dada [TATE](#)

[Chance Creations: Collage, Photomontage and Assemblage](#), from MoMA.

[DADA Movement in Practice – From Collage to Readymade](#), from Widewalls

### **Surreal Collage**



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=331#oembed-13>

### **Vintage Rock Posters:**

Peruse the extensive online collection of concert posters online. Design a tour or show poster for your favorite musician. Consciously chose colors that relate to, are influenced by, or are evident in the music. How can you use all the elements of design for this project?

Family Dog Official Trailer [YouTube](#)

Where the 1960s “psychedelic” look came from [YouTube](#)

## Poster Art of Wes Wilson



One or more interactive elements has been excluded from this version of the text. You can view them online

here: <https://pressbooks.nebraska.edu/1100foundations/?p=331#oembed-14>

### Folk art:

What is folk art? It covers all forms of visual art made in the context folk culture. It reflects the cultural life of a community; it encompasses the expressive culture associated with folklore and heritage. [Wikipedia](#)

Heritage is about tradition, achievements, the history of your group or nation. What do you value, what positive traits can I attribute to myself and my community? Consider your heritage, where are your grandparents from? Or perhaps you relate closely with a group of friends? Family isn't always blood, who are you connected to, what connects you to your culture. What ties you all together, what could your folk art look like? Who makes up your community, what stories do you share with your kin?

Start off by sketching some designs and patterns in your sketchbook. Look at traditional folk art, does the work have a function or is it decorative. Once you have an idea of how to tell a story in one drawing or painting lay out a composition on a large sheet of paper.

Santa Fe's International Folk Art Market [YouTube](#)

Scandinavian Folk Art [YouTube](#)

Alebrijes [YouTube](#)

Amate paper [YouTube](#)

Santoshi Shyam [hyperallergic](#)

[Lithuanian folk art](#)

[American Folk Art Museum](#)

**Artists (and more) to Research:**

Jean Michel Basquiat

[Wikipedia](#)

1996 Movie [youtube](#)

Henri Matisse

[Wikipedia](#)

MoMA Blue Window [YouTube](#)

Katsushika Hokusai

Fantastic Landscapes [YouTube](#)

Keith Haring

[Great Art Explained](#)

[Documentary](#)

Sandy Skoglund

[YouTube](#)

[Wikipedia](#)

Morris Louis

[YouTube](#)

[Wikipedia](#)

Marc Chagall

Documentary [YouTube](#)

[Wikipedia](#)

Yayoi Kusama

[YouTube](#)

Amy Sherald

Art 21 [YouTube](#)

Lois Mailou Jones

Remembering the Masters [YouTube](#)

[Wikipedia](#)

Mark Rothko

[The Case for Mark Rothko](#)

[What Rothko's Art Teaches Us About Suffering](#)

Richard Diebenkorn

[Wikipedia](#)

[YouTube](#)

[Foundation](#)

Hilma Af Klint

[Abstract Artist](#)

Piet Mondrian

[YouTube](#)

Explained [YouTube](#)

[Wikipedia](#)

Helen Frankenthaler

[Wikipedia](#)

MoMA [YouTube](#)

Anish Kapoor

Black [The Collector](#)

[artnet](#)

Deutsche Guggenheim

[Color Fields](#) exhibit

Little Big History of Paint

[YouTube](#)

A Story of Blue

[YouTube](#)

Most Expensive Pigment in the World

[YouTube](#)

Using petroleum with color pencils

[YouTube](#)

The Amber Room

[YouTube](#)

Gold Leaf

British Pathé [YouTube](#)

Kanazawa Artisans [YouTube](#)

**More Projects:**

*Mural Proposal:* If there is an actual project that you've been wanting to apply for, here's a chance to work on a proposal. Or, make this a dream project, find a building and location that you would love to showcase your work. Find or estimate the measurements and dimensions of the wall surface, research best media and ways to



apply media to surface and decide if you need an assistant (or more) to complete the job.

Cost per square foot ranges from \$10 – \$20 for murals, so a 50 square foot wall would at least be \$500 or up to \$1500.

Is the wall surface; flat, even, smooth? If it needs washing, caulking or putty is that your job? Does the wall need to be treated before or after your paint is applied? Are you painting around objects or including them, gutters, drains, windows, etc. Do you need scaffolding or ladders? Always be aware of your surroundings, is the location safe.

Statement: artist statement and/or idea or intent

Description: what is the project about

Work: show examples or other murals (if possible)

Budget: artist fee (hourly wage), preparation costs, supplies, materials, safety equipment, travel expenses.

How to Write a Mural Proposal Letter, I am Detour [YouTube](#)

Mural Mockup [YouTube](#)

Mural Pricing 101 [pandr](#)

*Branding:* Now that we've taken a deeper dive into the elements, how can you use this knowledge to engage your audiences? Is there a logo or design that your audience associates with you? If so, is there a way to incorporate it into merch, a website, or personal logo? Make a series of design sketches to find an image, acronym, slogan, letter, shape that best represents you and your current work.

Branding for Artists [Constant Contact](#)

Build Your Personal Brand in 5 Steps [Very Private Gallery](#)