

JAN 10th - MAY 6th 2010

TU. & TR. 5:45PM - 8:45PM

FINE ARTS ROOM 176

VOCABULARY:

Disassociation:

- To remove remembered or imagined feelings, emotions, ideas, or sensations linked to a person, object, or idea.
 - To experience something with a fresh beginning. Removing previous associations from a person, object, or idea.
 - A state in which some integrated part of a person's life becomes separated from the rest of the personality and functions independently.
- i.e. – Radio Lab episode-deception, First person shooter video games

Line:

- A point in motion,
- A series of adjacent points,
- A connection between points,
- An implied connection between points.

It defines a space, and may create an outline or contour, define a silhouette; create patterns, or movement, and the illusion of mass or volume. It may be two-dimensional (as with pencil on paper) three-dimensional (as with wire) or implied (the edge of a shape or form).

Mark:

A visible trace or impression on a surface, such as a line, a dot, spot, stain, scratch, blemish, mar, bruise, crack, dent, boss, kerf, or pleat.

Outline:

A line that simply defines the outer edges of a form with no suggestion of three-dimensionality.

Contour Line:

A line that defines the inner and outer edges of a form and suggests three-dimensionally.

Cross Contour:

Multiple, curving, parallel lines running over the surface of an object horizontally and/or vertically which describe its surface topographically. A cross-contour drawing is much like wire framing in three-dimensional computer modeling.

Cross Hatching:

A technique used in drawing and printmaking to shade an object using two or more networks of parallel lines. Darker values are created as the number of linear networks increases.

Calligraphic Line:

Derived from the Greek words for beautiful and writing; an expressive line, highly personal line. Calligraphic lines are often produced with brush and ink and generally vary in thickness.

Composition:

Composition is the two-dimensional arrangement of visual elements on a drawing surface using principals of art and design. The surface itself establishes a format, and it is the relationship of all the visual elements to this format that creates the composition.

Shape:

A flat, enclosed area created when: 1. A line connects to enclose an area, 2. An area of color or texture is defined by a clear boundary, 3. An area is surrounded by other shapes.

Form:

An element of art that is three-dimensional (height, width, and depth) and encloses volume. For example, a triangle, which is two-dimensional, is a shape, but a pyramid, which is three-dimensional, is a form.

Definition:

- The degree in which a shape is distinguished from both the ground area and from other shapes within the design. Clearly defined shapes tend to advance while blurred shapes tend to recede.
- The degree of resolution or focus of an entire image.

Geometric Shape:

A shape derived from or suggestive of mathematics. Geometric shapes are characterized by crisp, precise edges and mathematically consistent curves.

Organic Shape:

A shape based on forms from the natural world or suggestive of living organisms. also know as bio-morphic shape.

Non-Objective Shapes:

Circles, squares and other shapes which are not based on a specific perceptual source.

Figure:

The primary or positive shape in a design; a shape which is noticeably separated from the surrounding ground or negative shape. The figure is the dominant, advancing shape in a figure-ground relationship.

Figure/Ground Reversal:

An arrangement in which positive and negative shapes alternatively command attention. Also known as positive and negative interchange.

Positive Shape:

The principal or foreground shape in a design and the dominant shape or figure in a figure-ground relationship

Negative Shape:

- Any clearly defined area around a positive shape.
- The receding shape in a figure-ground relationship.
- A shape created through the absence of an object rather than through the presence of an object.

Rectilinear Shape:

A shape whose edges are created by straight lines and angular corners.

Space:

An element of art that refers to the distance or area between, around, above, below, or within things. It can be described as two-dimensional or three-dimensional; as flat, shallow, or deep; as open or closed; as positive or negative; and as actual, ambiguous, or illusory.

Plane:

Any flat level or surface.

Perspective:

The technique artists use to project an illusion of the three-dimensional world onto a two-dimensional surface. Perspective helps to create a sense of depth — of receding space.

One-Point Perspective:

A form of linear perspective in which the lines receding into space converge at a single vanishing point of the eye line (also called the horizon line).

Two-Point Perspective:

A form of linear perspective in which the lines receding into space converge at a two vanishing points of the eye line (or horizon line), one to the left of the object being drawn and one to the right of the object being drawn. Used when the object being drawn is placed at an angle to the picture plane.

Three-Point Perspective:

A form of linear perspective in which the lines receding into space converge at a two vanishing points of the eye line (one to the left of the object being drawn and one to the right of the object being drawn) plus a third vanishing point above or below the eye line. Used when the picture plane must be tilted to encompass an object placed above or below the eye line.

Atmospheric (Aerial) Perspective:

A visual phenomenon in which the atmospheric density progressively increases, hazing over the perceived world as distance increases. Overall definition lessens, details fade, contrasts become muted and in a landscape, a blue mist descends.

Amplified Perspective:

The exaggerated use of linear perspective to achieve a dramatic and engaging presentation of the subject. Amplified perspective is often created using an unusual viewing position, such as a bird's eye view, an accelerated convergence, or some form of distortion.

Scale:

A size relationship between two separate objects, such as the relationship between the size of the Statue of Liberty and a human visitor to the monument.

Proportion:

a comparative relationship between the parts to a whole. For example, in figure drawing, the model's head is often compared to the overall height of the body.

Value:

Refers to luminance or luminosity, the lightness (white) or darkness (black) of a color. This is important in any polychromatic image, but it can be more apparent when an image is monochromatic.

Light:

- Electromagnetic radiation that allows us to perceive the difference between objects, and unveils many of the essential qualities of the objects themselves.
- The bright areas of an image or object.

Shading:

Showing change from light to dark or dark to light in a picture by darkening areas that would be shadowed and leaving other areas light. Blending of one value into another is sometimes called feathering. Shading is often used to produce illusions of dimension and depth.

Highlight- The area on any surface which reflects the most light.

Shadow:

An area that is not or is only partially illuminated because an opaque object is between the area and the source of light. Or, the image cast by an object blocking rays of illumination.

Chiaroscuro:

A word borrowed from Italian ("light and shade" or "dark") referring to the modeling of volume by depicting light and shade by contrasting them boldly.

Stippling:

A drawing, painting, or engraving method employing dots rather than lines. Stippled works can be produced with any of a variety of tools, including pencils, crayons, pens, and brushes.

Scumbling:

A random, scribbled texture, with figure-eight and concave shapes used to create a spiky texture, rather than the common circular scribble.

Texture:

The surface quality of a two dimensional shape or a three dimensional volume.

Actual Texture:

texture that can be felt physically

Characteristic Texture:

The inherent or familiar texture of a material, such as the gritty texture of sand versus the bumpy texture of burlap.

Contradictory Texture:

The unfamiliar use of a texture or the addition of an unusual texture to the surface of an object.

Balance:

An equilibrium among interacting and/or opposing forces in a visual composition.

Visual Weight:

- The inclination of shapes to float or sink based on their solidity and compositional location.
- The relative importance of a visual element within a design.

Asymmetrical Balance:

An equilibrium among visual elements which differ in size, number, weight, color, or texture. Asymmetrical balance is generally dramatic and dynamic.

Symmetrical Balance:

A form of balance that is created when shapes are mirrored on either side of an axis, as in a composition that is vertically divided down the center.

Radial Symmetry:

A form of balance that is created when shapes or volumes are mirrored both vertically and horizontally, with the center of the composition acting as a focal point.

Emphasis:

Special attention given to some aspect of a composition that gives it prominence.

Juxtaposition:

Adjacent placement of opposing visual elements

Accent:

A line, shape, or color that has been emphasized. Using an accent, a designer can bring attention to a specific part of a composition, shift visual balance, and increase the rhythmic variety within a pattern.

Anomaly:

An obvious break from norm in a design. Often used to create an accent or to emphasize an idea.

Contrast:

The degree of difference between compositional parts or between one image and another. High contrast tends to be eye catching, and is often used to create dynamic, highly readable images.

Concept:

An idea, thought, or notion conceived through mental activity. The words concept and conception are applied to mental formulations on a broad scale.

Analogy:

A similarity or connection between things which are apparently separate and dissimilar. Analogies are often used to explain a difficult concept or unfamiliar skill. For example, when a teacher describes wet plaster as having the "consistency of cream," she is using an analogy.

Convergent thinking:

A problem-solving strategy in which a pre-determined goal is pursued in a linear progression using a highly focused problem-solving process. Six steps are commonly used: 1. Define the problem, 2. Do research, 3. Determine your objective, 4. Devise a strategy, 5. Execute the strategy, 6. Evaluate the results.

Divergent thinking:

An open-ended problem solving strategy. Starting with a broad theme, the designer explores in all directions, expanding ideas in all directions.

Metaphor:

A figure of speech in which one thing is directly linked to another dissimilar thing. Through this connection, the original word is given the qualities of the linked word. For example, when we say, "she's a diamond in the rough" we attribute to a woman the brilliance and value of an unpolished gem.

Content:

What a work of art is about; its subject matter. Content should not be confused with form (a work's physical characteristics) or context (a work's environment, time, place, audience, etc.), although each of these effect each other, and a work's total significance.

Context:

The situation in which an artwork is seen.

Series:

Multiple images that are meant to be viewed together as a whole. The images should relate to each other through content and style.

Sequence:

An order in which one thing follows another; a linear arrangement; a successive arrangement. And, in cinema, a series of single film shots so edited as to constitute an aesthetic or dramatic unit, an episode. Also, to organize or arrange in a sequence.

FUNDAMENTAL STUDIO - DRAWING

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Reproduce this drawing twice. First, flip this paper around and draw the image right side up in your sketchbook. Then, on a separate page in your sketchbook, draw this image again from the original up side down position. Write a few sentences about what you believe the point of this assignment was, or what you learned.

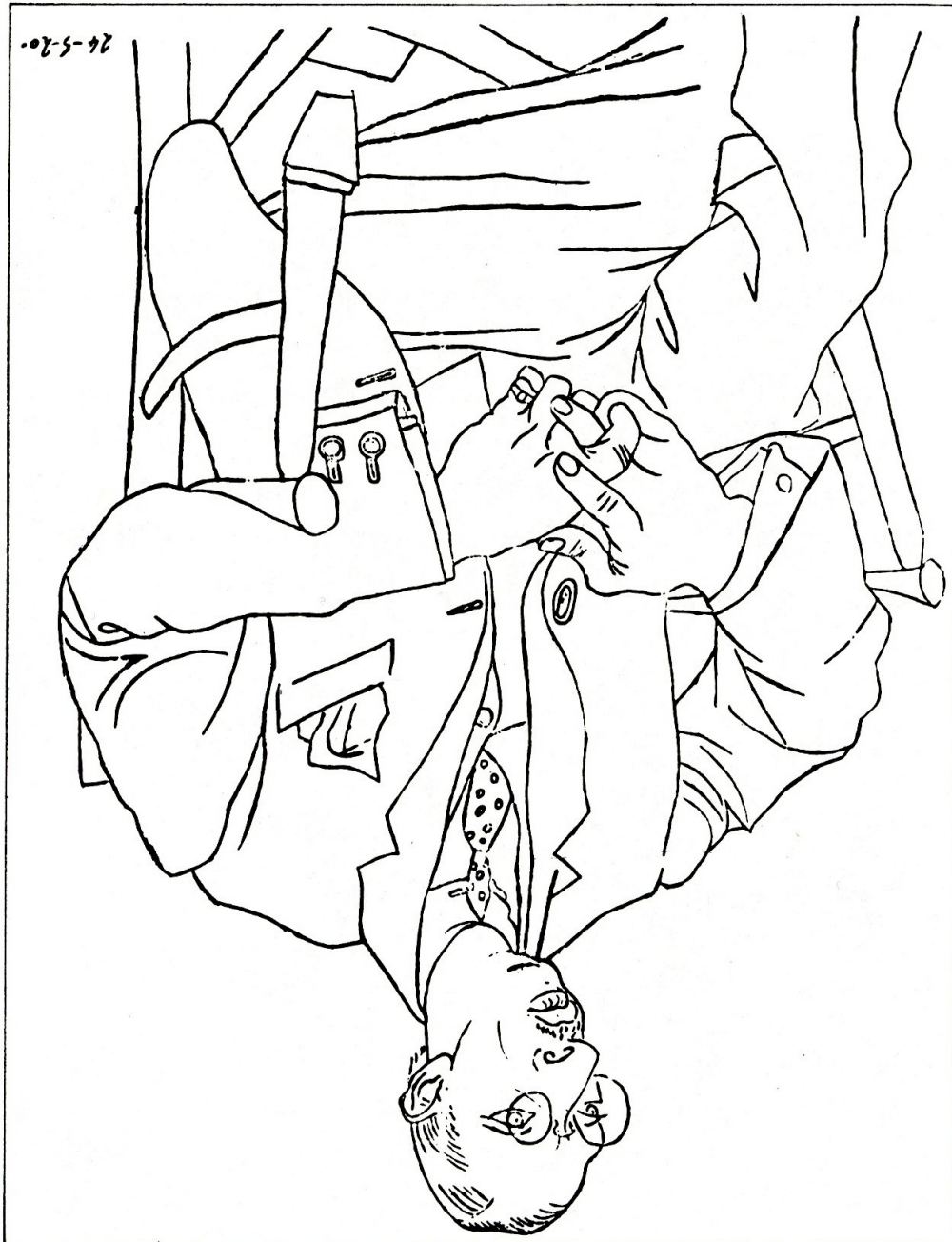


Fig. 4-7. Pablo Picasso (1881–1973), *Portrait of Igor Stravinsky*. Paris, May 21, 1920 (dated). Privately owned.

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Composition

Composition is the two-dimensional arrangement of visual elements on a drawing surface using principals of art and design. The surface itself establishes a format, and it is the relationship of all the visual elements to this format that creates the composition.

Interchangeable with various terms such as design, form, visual ordering, or formal structure, depending on the context.

A work of art is said to be aesthetically pleasing to the eye if the elements within the work are arranged in a balanced compositional way.

An image is created using the Elements of design:

- Line
- Shape
- Color
- Texture
- Form
- Value
- Space

You should know the rules of composition to successfully break them. Some of the best artist's were those that when against compositional standards of their time. But for this class, you will use conventional rules for now since you are still learning. Before you break the rules, learn them well and then you'll know how and when to break them. Learn it before you break it.

Golden Mean (Golden Section, Golden Ratio, Divine Proportion):

Classical approach to composition discovered by Luca Pacioli. (On Divine Proportion) It is a mathematical concept which expresses the relationship of two parts of a whole with each other and with the whole. Pacioli's work influenced Leonardo da Vinci and Albrecht Durer and is seen in other master works. It was used to achieve perfect balance.

The Golden Ratio between x and y is that x is to y as y is to x+y.

Natural mathematical sequence- 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144 etc.

Rule of thirds:

The picture plane should be imagined as divided into nine equal parts by two equally-spaced horizontal lines and two equally-spaced vertical lines, and that important compositional elements should be placed along these lines or their intersections. Aligning a subject with these points creates more tension, energy and interest in the composition than simply centering the subject would. The rule of thirds is in fact a simplification of the golden mean.

Rule of Odds:

Compositions using odd numbers rather than even. Framing the object of interest in an artwork with an even number of surrounding objects, it becomes more comforting to the eye, thus creates a feeling of ease and pleasure. It takes advantage of asymmetry. Often more dynamic than a composition of even numbers. (Similar to the rule of thirds.)

Rule of Diagonals:

Each 90° corner of a work of art can be divided into two angles of 45° . This dividing line is actually called the bisection line (a bisection is a line that divides an angle into two equal parts).

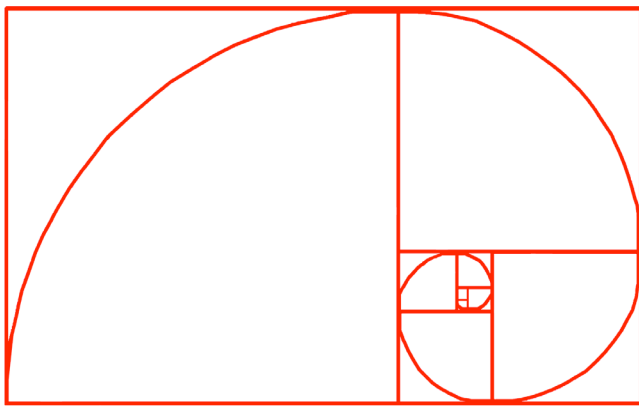
OR

Using diagonals from corner to corner.

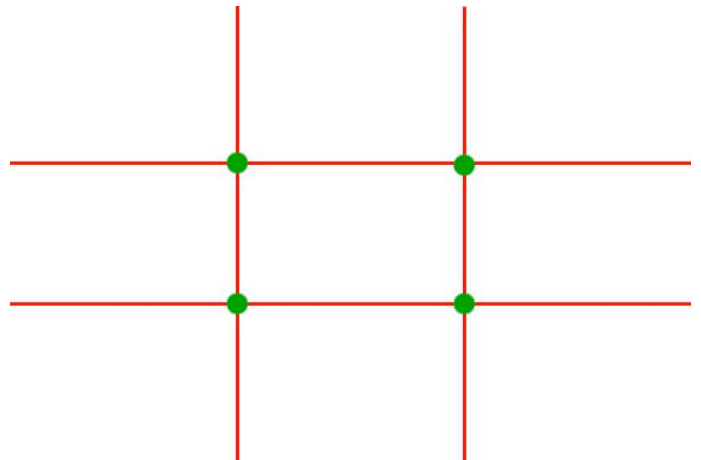
Similar to the cross-sections of the rule of thirds, aligning your subject(s) with these points helps to create a more interesting composition. Composing parts of your image to be visually connected by these invisible lines helps the viewers eye flow throughout your work.

Mapping out a drawing:

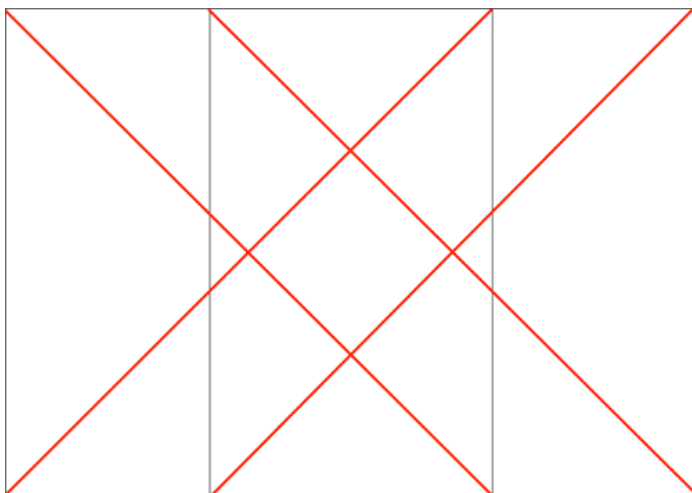
Use your viewfinder to create a successful composition, using some of the elements we talked about. The center of your viewfinder represents the center of your page.



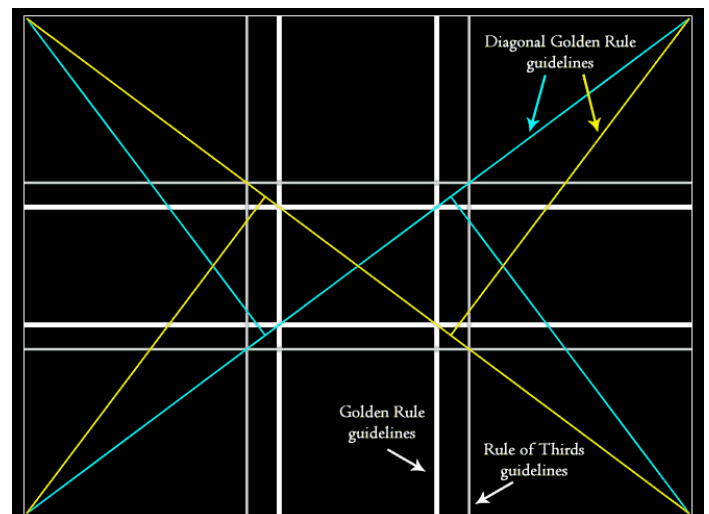
The Golden Mean



The Rule of Thirds



The Rule of Diagonals



Multiple Compositional Rules in Combination