

Western Kentucky University  
Department of Art

2D Design: ART 130, Spring 2022  
ART130-010: Mondays and Wednesdays, 12:40pm–3:20pm  
2/9/22

## SHAPE, MOTIF, UNITY & VARIETY

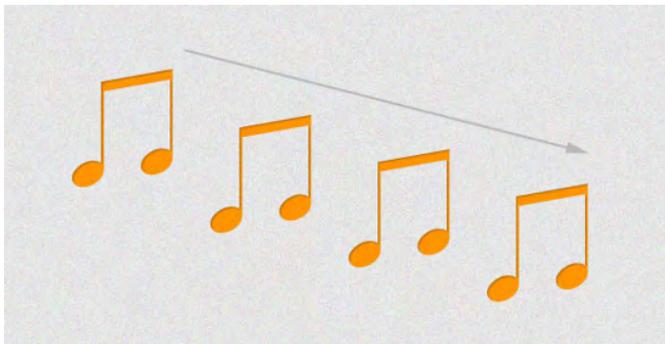
**motif:** a designed unit or shape that is repeated often enough within the total composition to make it a significant or dominant feature. The motif below is a translated musical note.

**unity:** sense of oneness, of things belonging together and making up a coherent whole.

**variety:** difference, which provides interest.

**rhythm:** repetition of visual elements.

**translational symmetry:** the shape/motif is relocated to another position while maintaining its general or exact orientation. This is often used to create patterns.



**pattern:** a repeated element and/or design within a composition.

### TRANSLATIONAL SYMMETRY, MOTIF, PATTERN Assignment

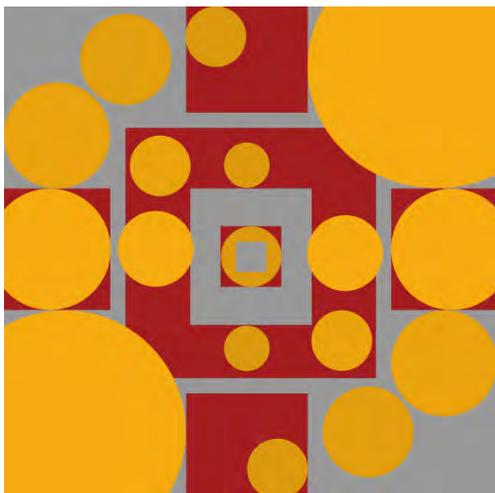
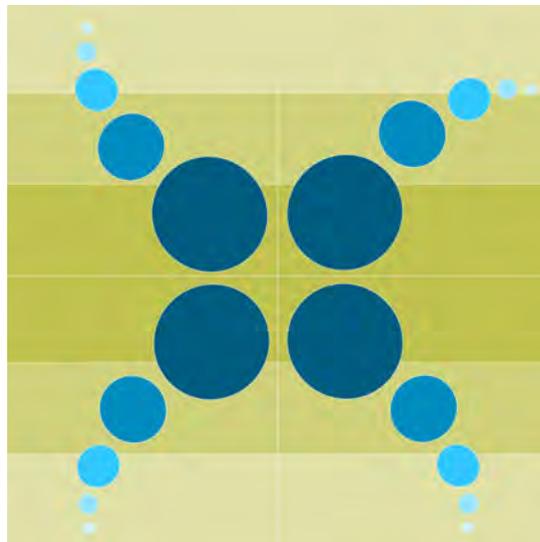
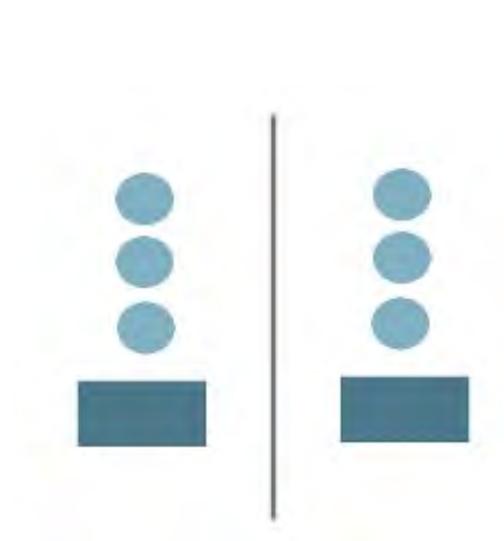
1. Create a grid of 2" x 2" squares on two Bristol boards, using your pencil. It is ok to have the grid run off the edge of your paper, for some of your squares to be cut off.
2. Carefully cut the 1" row plus one row of five 2" x 2" squares off your Bristol. You should have two Bristol boards with 5 x 6 squares.
3. Create five motifs which can be repeated, from the 2" x 2" squares. You will cut out part of the square and move it to the other side of the square (Beth will demonstrate this).
4. Show the motifs to Beth. We will select one to work with; this motif will be your base template.
5. Trace the motif onto your two gridded Bristol boards.
6. Using black ink, neatly ink every other motif (like a checkerboard) on one of your Bristol boards.
7. For the second Bristol board, ink or paint in the motifs however you'd like. Color, black and white, texture, etc. are fine as long as the base motif is present.

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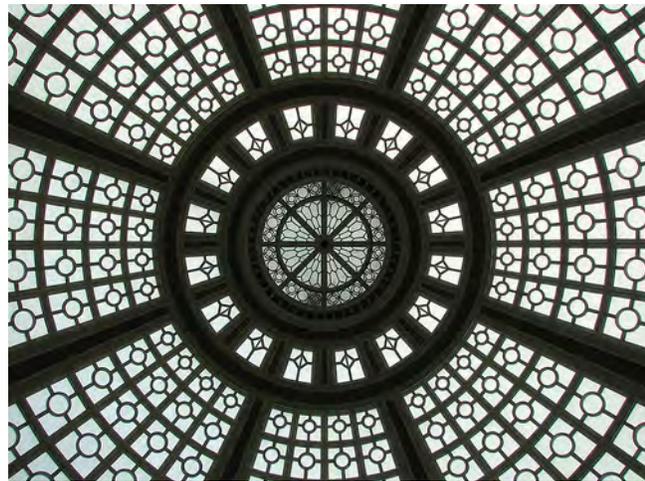
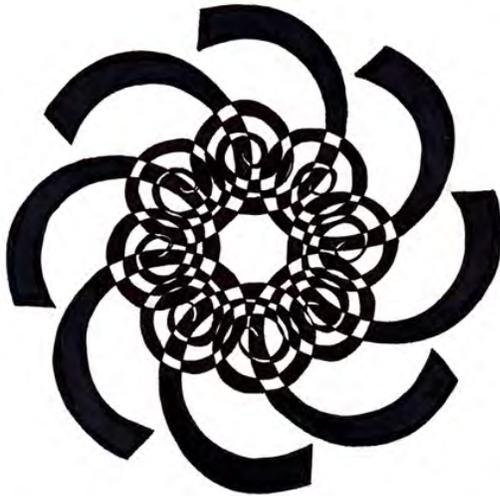
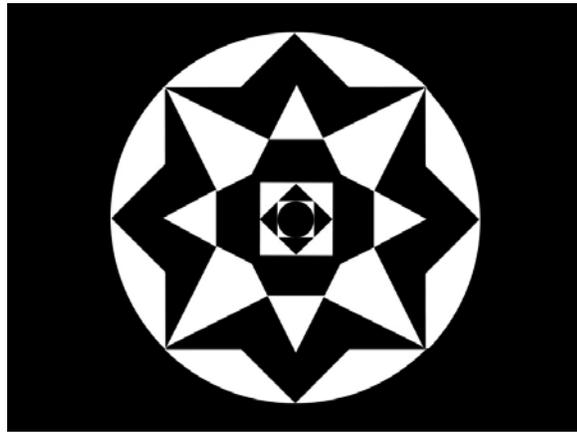
*2D Design: ART 130, Spring 2022*  
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## SYMMETRY

**symmetrical balance:** forms of a composition mirror each other across a central axis, an imaginary straight line that divides the composition in half. The two halves of the composition correspond to each other exactly, with the axis as the center of gravity. This symmetry may be called **bilateral symmetry**, **reflected symmetry**, or **mirror symmetry** if the two halves are reflected across the axis.

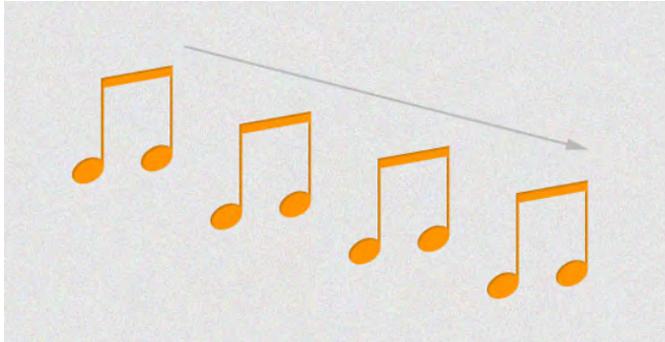


**radial balance:** forms of a composition are arranged around a central point and radiate from it. This is also called **radial symmetry** or **rotational symmetry**. This symmetry may or may not have **mirror symmetry**.

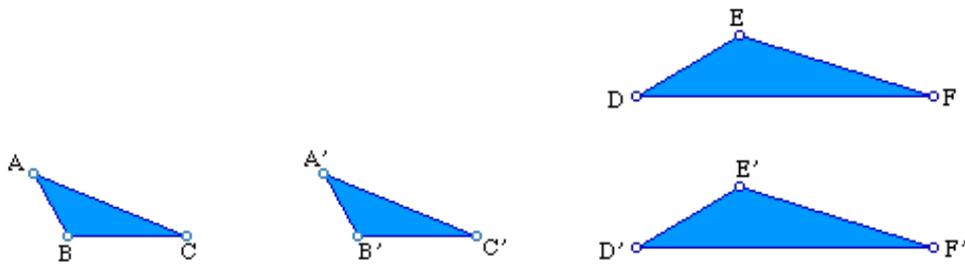


**motif:** a designed unit or shape that is repeated often enough within the total composition to make it a significant or dominant feature. The motifs below are a musical note and a triangle.

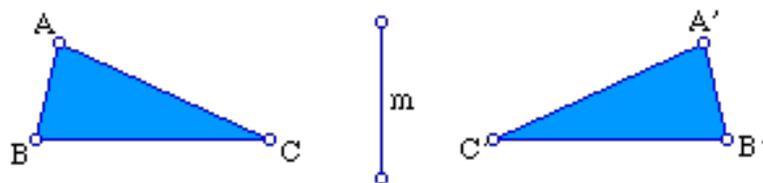
**translational symmetry:** the shape/motif is relocated to another position while maintaining its general or exact orientation. This is often used to create patterns.



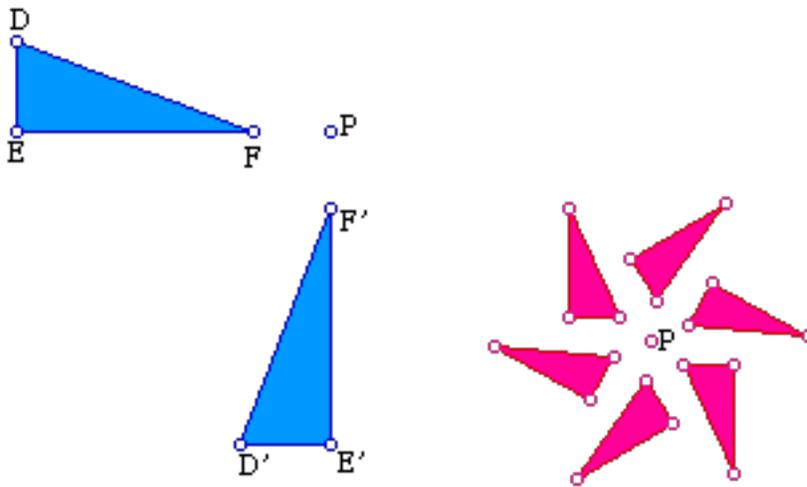
**translational symmetry, relocation:** the shape/motif maintains its orientation while moved to another location.



**translational symmetry, reflection:** the shape/motif is mirrored across an axis. This achieves **symmetrical balance**.



**translational symmetry, rotation:** the shape/motif rotates around a central point. This achieves **rotational balance**.

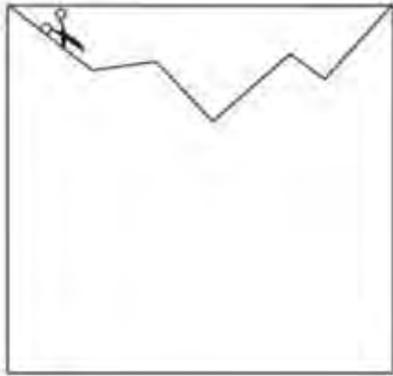


**pattern:** a repeated element and/or design within a composition.

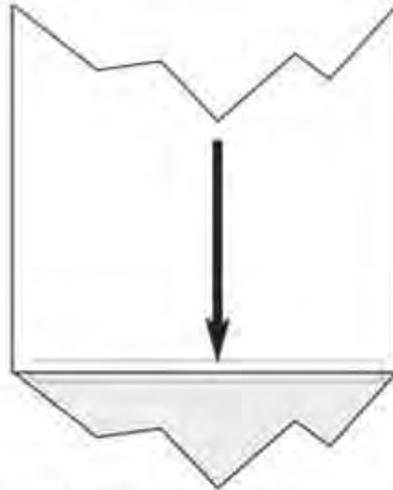
#### SYMMETRY and MOTIF Assignment

1. Sketch five off-center motifs within your sketchbook.
2. Take 2 cube template sheets. The cube faces are 2" x 2." Within the extra bonus 2" x 2" square on the template, create a simple motif. The motif should be organic or complex; it may incorporate black and greys, but no color. Create two motifs, maybe based upon motifs in your sketchbook. It is usually better for the motif to be off-center.
3. Find Beth to approve the motif for you to use with your cubes.
4. Once the motif is approved, transfer/draw it onto the center face of your cube. Feel free to use the light table or a window to trace the motif. Transfer neatly and precisely.
5. Neatly transfer your motif to the other central square on the second cube template via reflection (trace your motif backwards).
6. Photocopy 16 cubes with the original motif and the 8 cubes with the reflected motif.
7. Cut out the cubes. It is better to cut these out carefully with a metal ruler and an X-acto knife. Cut them on your drawing table matts, blue matts, glass cutting tables, or heavy cardboard.
8. Once the cubes are cut out, assemble your cubes by neatly by folding along the lines. You may also want to lightly score the line along your tabs with your X-acto knife to make them fold easier. Use hot glue on the tabs.
9. Complete all 24 cubes by next class.

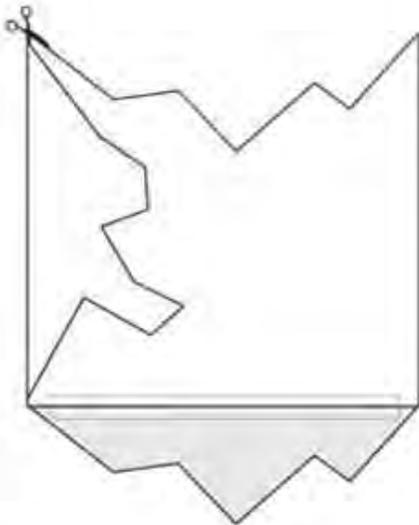
**TESSELLATIONS** – Translating a section of a square to create an irregular shape that will tessellate.



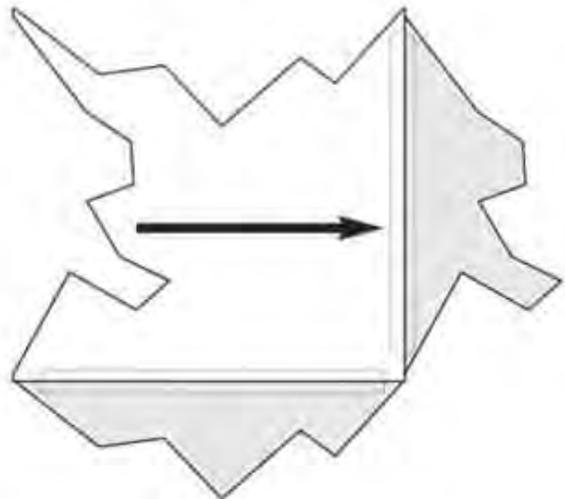
1. Start with a 5 cm (2") square of heavy weight paper. Cut out a section of the square. Start at one vertex and end at the vertex beside it.



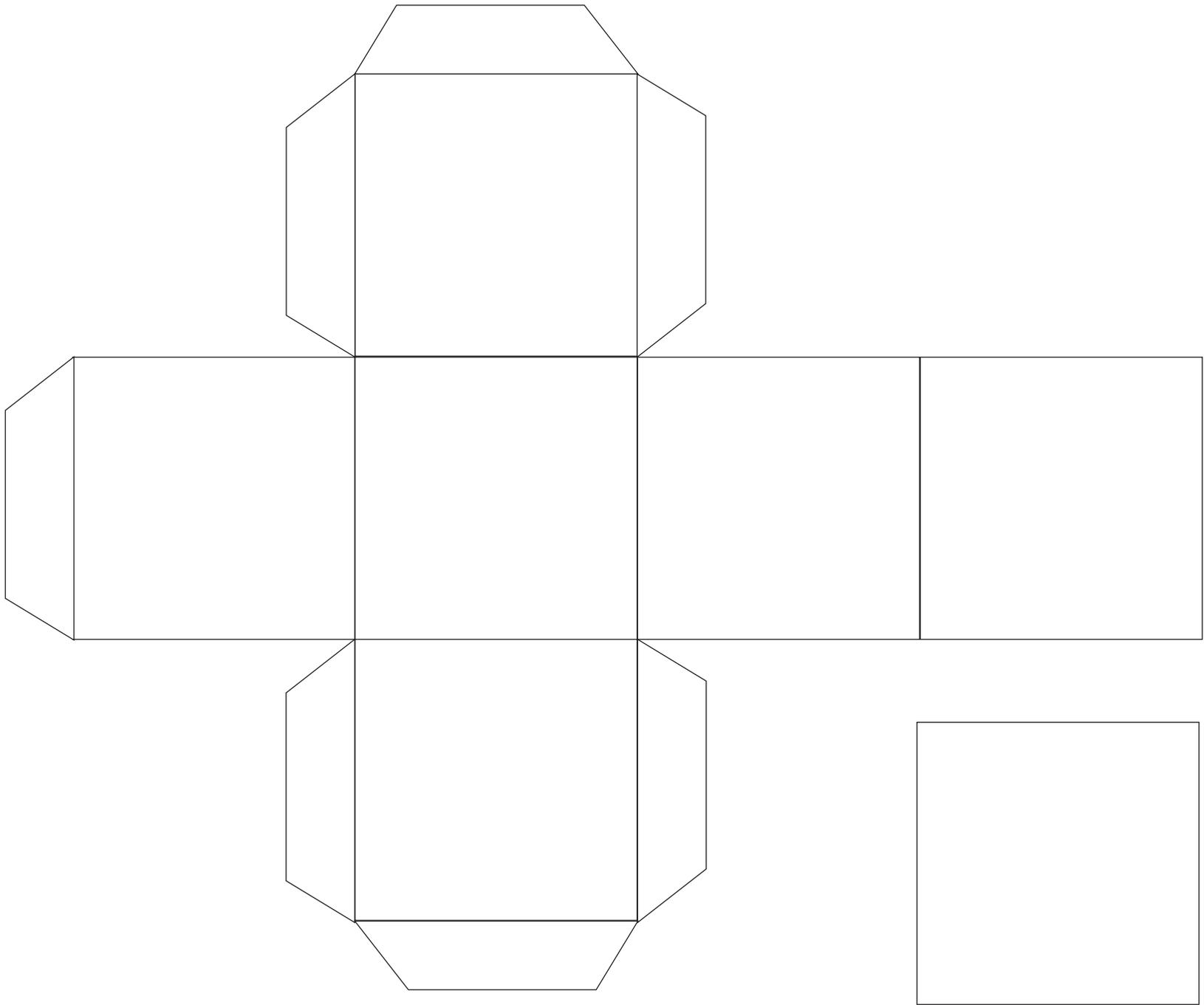
2. Translate the shape by **sliding** it to the opposite side of the square. Tape the shape to the square being sure to fit it right up against the edge of the square.



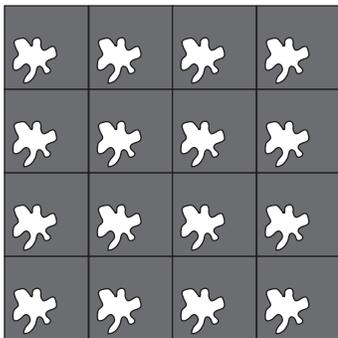
3. Cut out a new shape from the straight side of the square.



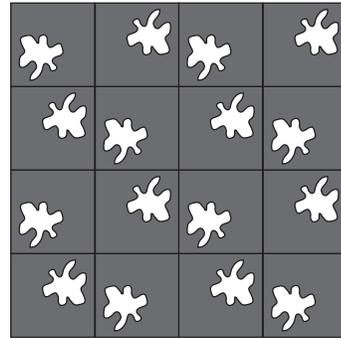
4. Slide it across to the other side and tape it in place.



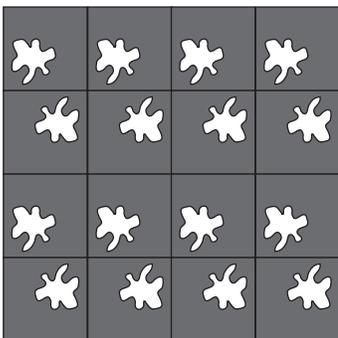
### SYMMETRY: TRANSLATION AND ROTATION



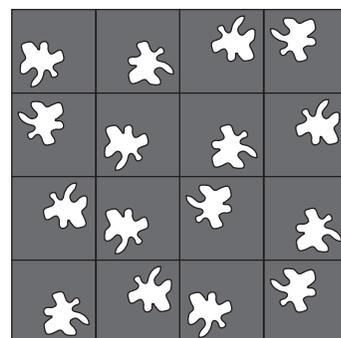
translation



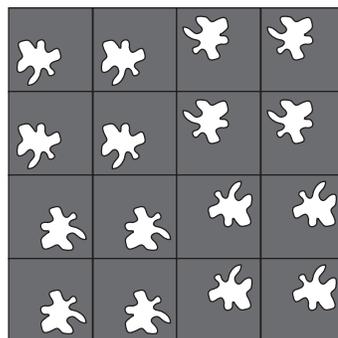
translation & rotation



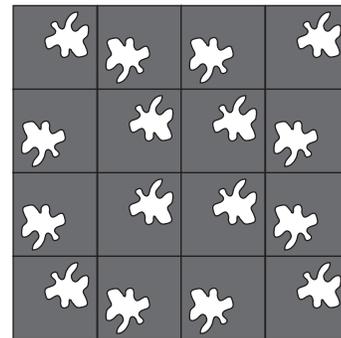
translation & rotation



translation & rotation

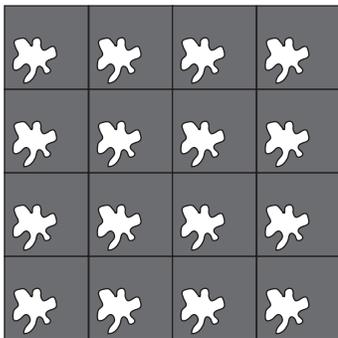


translation & rotation

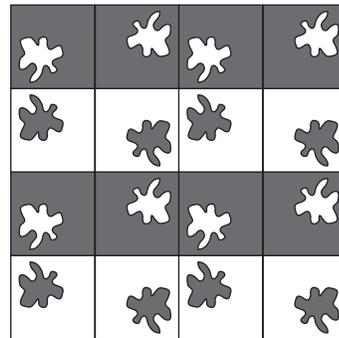


translation & rotation

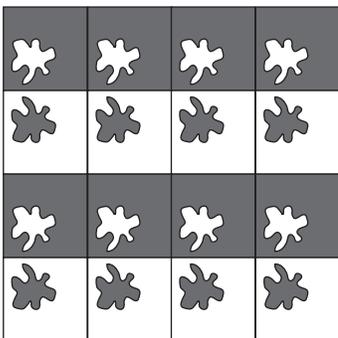
## SYMMETRY: TRANSLATION, ROTATION, AND REFLECTION



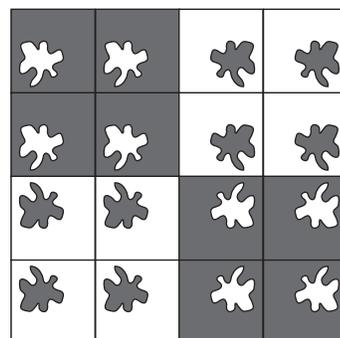
translation



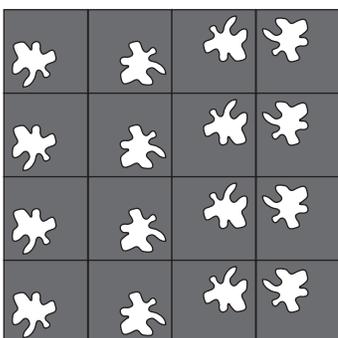
translation & reflection



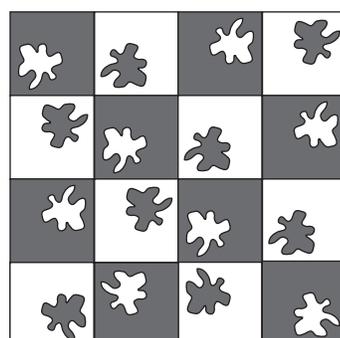
translation & reflection



translation, reflection, rotation



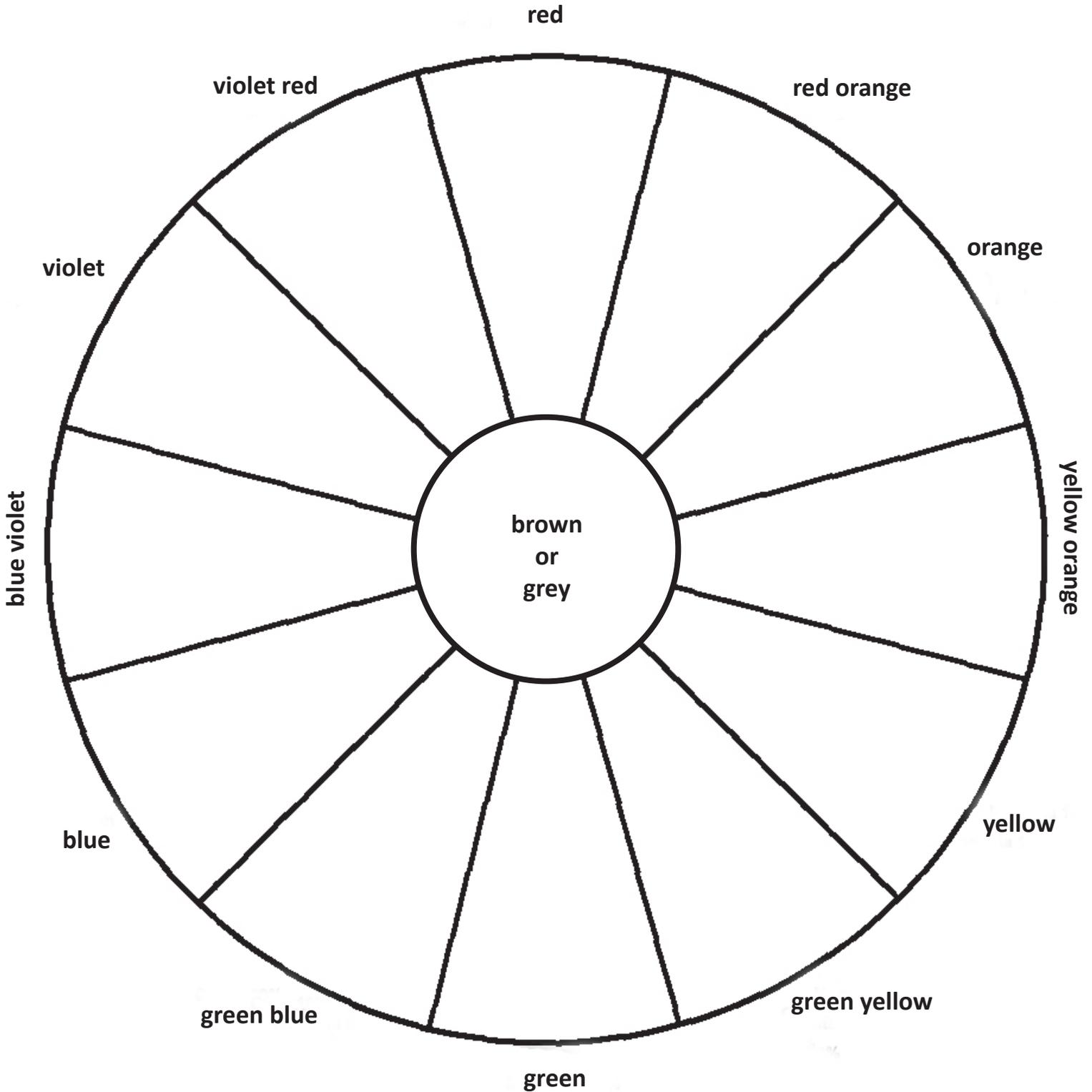
translation & rotation



translation, reflection, rotation

# Color Wheel

Use only red, blue, and yellow to complete this color wheel.



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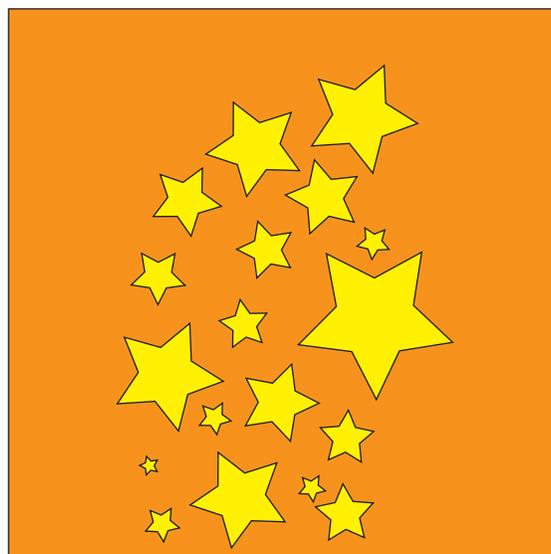
2/23/22 – 2/28/22

## PATTERNS & REPETITION

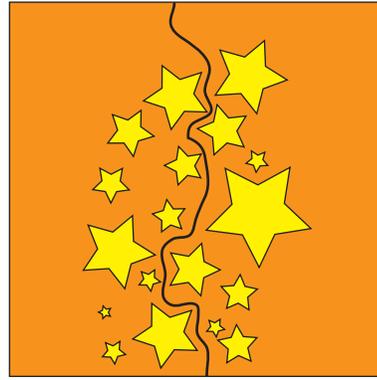
### NONREPEATING REPEAT / JOG LINE Assignment:

We will be learning how to create a nonrepeating repeat via the use of a jog line. This is how a lot of background patterns, wrapping paper, wallpaper, and fabric patterns are created.

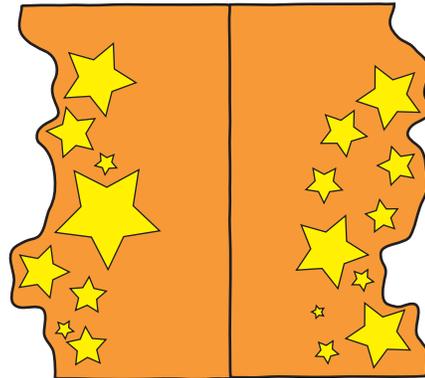
1. Select a theme or motif that you'd like to draw. These may be geometric shapes; organic shapes; animals; logos; characters. These should be simple and fairly easy to draw. Keep in mind that if you select a logo or character, that these are trademarked or copyrighted so you will be unable to reproduce them as finished works for sale.
2. Collect scrap and/or sketches to use as reference as you draw your nonrepeating repeat.
3. Grid off one sheet of Bristol in an 8" x 8" square.
4. Your 8" x 8" square will have a background color. If you are collaging, paint the color onto the square. We will be using WKU Art Department's color printer. As you design your square, keep in mind the copier doesn't copy pastel colors well; motifs that contrast with the background (color and/or value) copy better.
5. Draw/collage a few of the motifs down the center of your page. Do not draw motifs along the left, right, and top edges of your square.



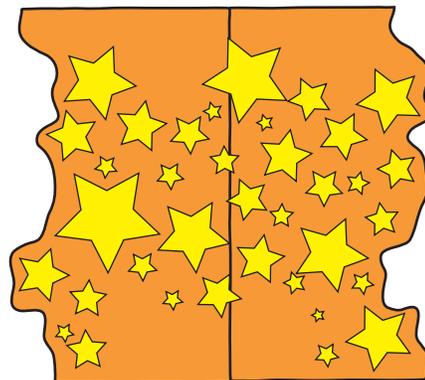
6. Draw a jog line vertically, approximately through the center of your square, making sure not to touch your motifs. Cut along the jog line.



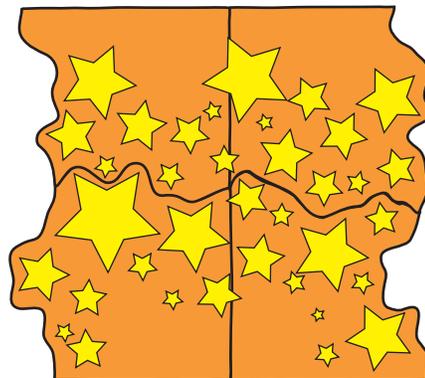
7. Take the two halves of your square and switch sides. Align the left edge with the right edge neatly and accurately. The left and right edges are now the center of your design. Tape the two sides together.



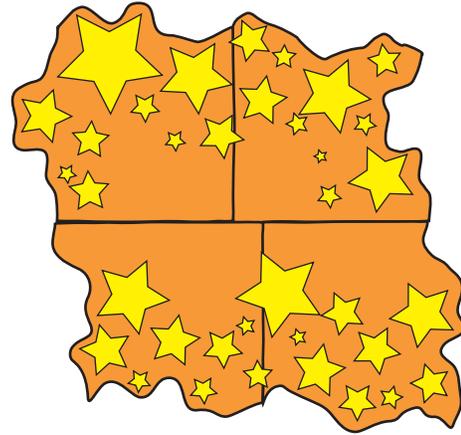
8. Fill in the center of your design with more motifs. Some of your motifs should cross over the center line. Leave space at the top and bottom unfilled.



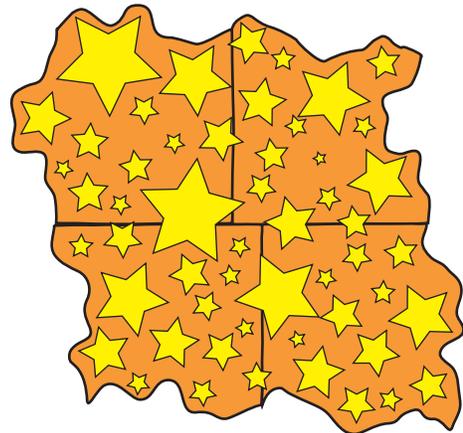
9. Draw a jog line horizontally, approximately through the center of your square, making sure not to touch your motifs. Cut along the jog line.



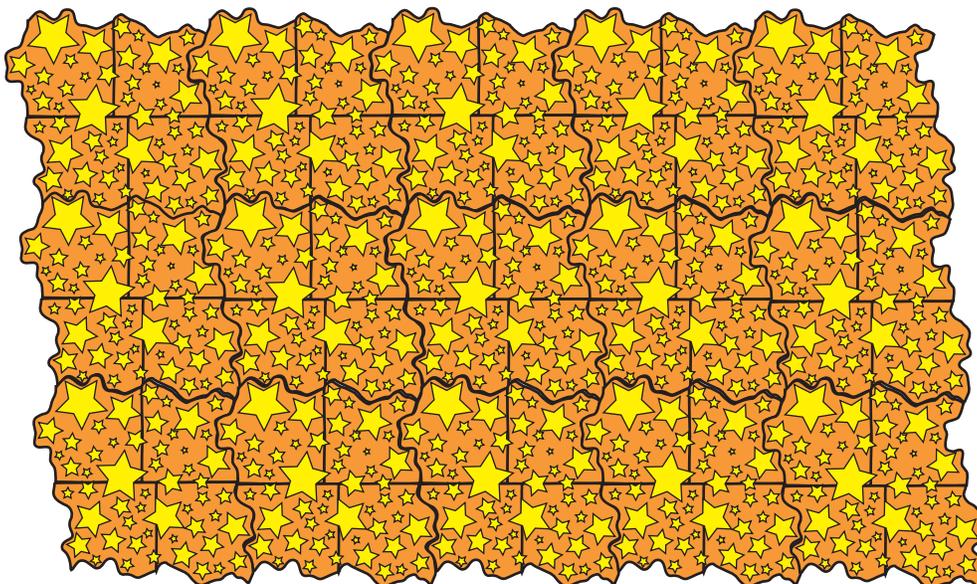
10. Take the top and bottom of your square and switch them. Align the top edge with the bottom edge neatly and accurately. Align the 8" edges together; the center lines will probably not line up. Glue the design down to another piece of Bristol using PVA or minimal hot glue.



11. Fill in the center of your design with more motifs. Some of your motifs should cross over the center lines.



12. Copy your design at least fifteen times on the color copier in the office.
13. Cut along the top edge and one side of all the copies of your design. Match up the edges to form one long line of repeated designs of approximately five copies. Glue these together by gluing the cut side edge on top of the uncut side edge. Make sure to use PVA glue or neatly use the glue gun. Glue a second row along the bottom of the first row. You should have at least three rows of five copies of your repeat; feel free to do more.



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## **THE SCIENCE AND PSYCHOLOGY OF COLOR**

In 1672, Sir Isaac Newton conducted a series of color experiments that laid the foundation for color theory. By observing rainbows and white light shown through a prism, Newton realized that white light is comprised of different colors of light.

Johann Wolfgang von Goethe's contribution to color theory was to argue, in 1810, that color is not merely scientific, but also has an emotional component to how we perceive it.

### **COLOR Assignment**

We will create a composition that expresses an overall tone, emotion, or psychology. To prepare for this painting:

1. Read through the list of adjectives and circle/highlight those that resonate with you.
2. Brainstorm adjectives to base your work on. What is the overall tone and mood you'd like to create?
3. Brainstorm hues that express those adjectives.
4. Brainstorm marks, shapes, types of lines, and textures that can contribute to the communication of the overall mood of the work. How can unity and variety, symbols, motifs, and/or a focal point help communicate your mood? Brainstorm marks and hues on Bristol board or white drawing paper.
5. Extra: think about music that expresses the mood or emotion you'd like to express. How can you translate what is occurring musically into marks, hues, and composition?

## LAYERS, JUXTAPOSITION, and NARRATIVE

Coloring books, copiers, and scanners have taught us to rely upon creating images in one layer, usually systematically going from one area of an image to another. **Layering** – whether it is subtle, thin layers of paint or building up cut out bits of paper within a collage – is a strategy to make your images more dynamic by adding actual depth and space to your image, which supports implied space. Hues and values may also be made richer and intriguing via layering.

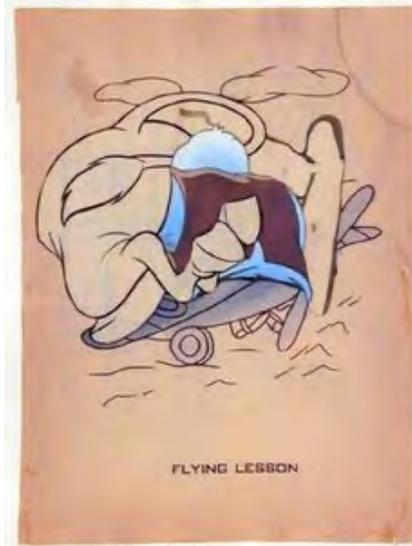
**Juxtaposition** is placing two or more items close together with contrasting effect. Our natural reaction to the closeness of the physical space of the objects naturally leads the viewer to compare and contrast the objects to one another. The meaning achieved from placing the objects next to each other can be richer and deeper than if the objects are viewed apart, as solo works.

**Narrative** is a story presented as a sequence of events or visual elements. A painting, for example, can present a scene from a story, which reminds us of its narrative. The title of a work may also lead us to create a narrative in our minds about a work.

### LAYERS, JUXTAPOSITION, and NARRATIVE Assignment

1. Use one sheet of Bristol board or 11" x 14" drawing paper to create a collage in the style of Arturo Herrera. Search for several coloring sheets via coloring books or online. Cut out the images into barely recognizable parts. Paint a background layer or layers onto your Bristol board. Collage the parts of the coloring sheet onto the Bristol board; paint in areas of the coloring sheet and/or paint over the coloring sheet. You may also want to collage in photographs, patterns, objects, or other images. Give your collage a title.





2D Design: ART 130, Spring 2022

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## JUXTAPOSITION and NARRATIVE

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### LAYERS, JUXTAPOSITION, and NARRATIVE Assignments

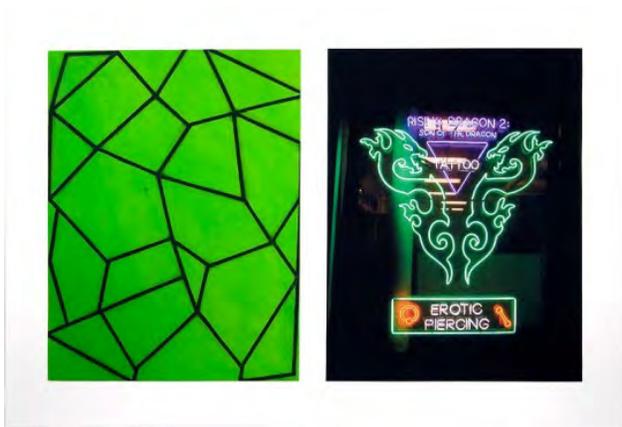
Search for photographs that inspire you. Look first at photographs you have taken. Feel free to take some photos before class, too. Save the photos' digital files and bring them to class (or email them to yourself). Create three pairs of juxtapositions of abstract and representational images. Paint the abstract images as inspired by the photographs. The photographs will be printed at 8.5" x 11", so the abstract paintings will be this size, too (we'll paint them on 8.5" x 11" BFK Reeves). It is ok to have the images at different sizes or shapes, too, if your narrative and composition need this to more effectively communicate the work's story. Consider ways to connect the painting to the photograph using visual elements (line, shape, color, etc.). Give the series of works a title and write a written narrative as a story based on the juxtapositions of the pairs of imagery, which you will share with the class during critique. See the work of Mary Heilmann for examples.



Mary Heilmann, *Thief of Baghdad*, 2007



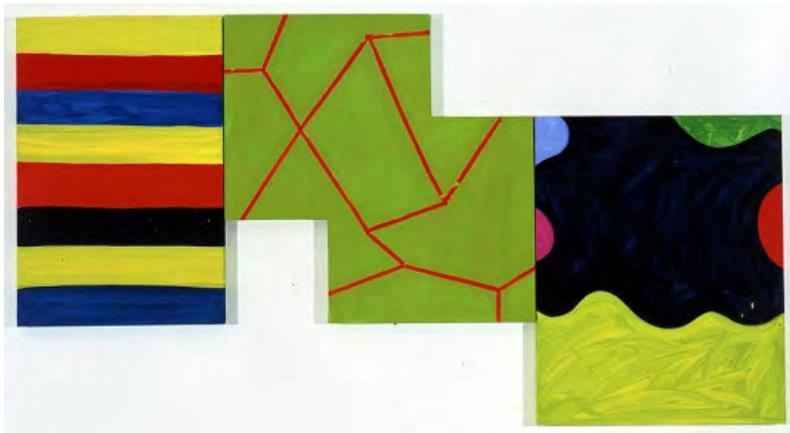
Mary Heilmann, *Converge*, 2007.



Mary Heilmann, *Snakey*, 2007



Mary Heilmann, *Splashy Cut*, 2013



Mary Heilmann, *Interval*, 2002



Mary Heilmann, *Surprise*, 2012

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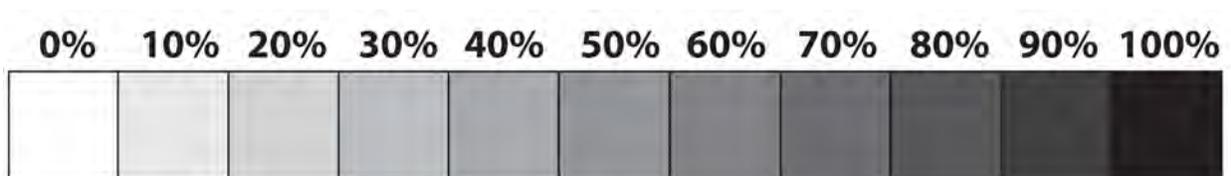
*Drawing:* ART140, SPRING 2022  
ART140-501: Mondays and Wednesdays, 4:00pm–6:40pm  
1/26/2022

## LIGHT, VALUE (SHADING) and DEPTH

**light:** radiant energy which allows us to see.



**value:** shades of light to dark. Black, white, and greys are technically not hues (colors) but values.



**space:** visual element that interacts with other visual elements to give definition.

**three-dimensional space:** actual space in which our bodies also exist.

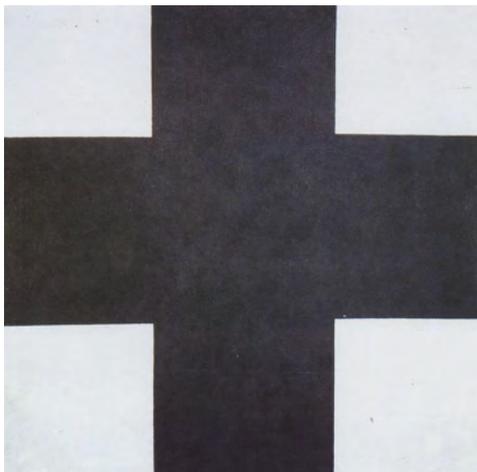
**implied space:** quantities and dimensions of space can be constructed via two-dimensional visual elements.

**depth:** within two-dimensional images, the sense that the image goes back beyond the picture plane, into the distance.

**depth/IMPLIED space via values:** objects and shapes closer to the light source appear whiter/lighter in value; those further away appear darker.



**flat:** within two-dimensional images, the sense that the image does not go off into the distance, that there is no depth.



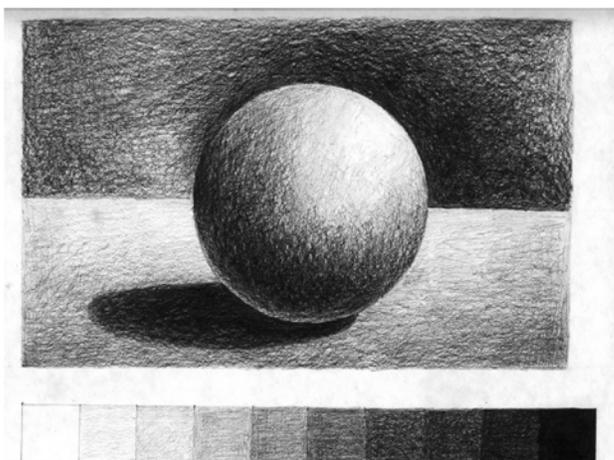
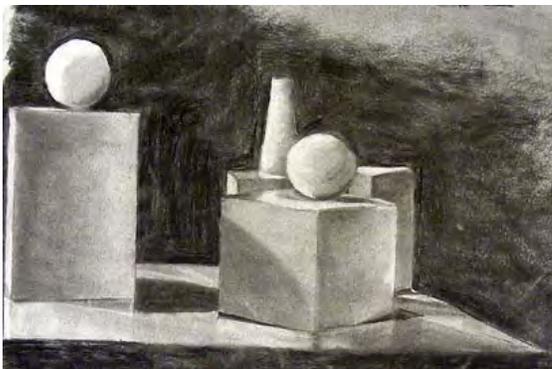
Within a composition, the relationship of the shapes to each other, as well as the shapes' relationships to the picture plane, is crucial. When addressing shapes in relationship to the overall composition, there are two basic types of shapes:

- **positive shapes:** shapes we perceive as figures. **Figures** are the shapes we detach and focus on within a composition.
- **negative shapes:** shapes of the ground / background. The **ground** is the surrounding visual information; the positive shapes / figures stand out from the ground.



#### LIGHT, VALUE, and DEPTH Assignments

1. Complete the value scales. One set: pencils; one set: charcoal.
2. Value compositions with cubes and rectangular prisms.
3. Sketchbook: draw one cube or one sphere with a well-defined light source.



# Value Assignment

Create a grey scale from 0% black (white) to 100% black with pencil and then with charcoal. Use the middle row of boxes for pencil, and the bottom row of boxes for charcoal.

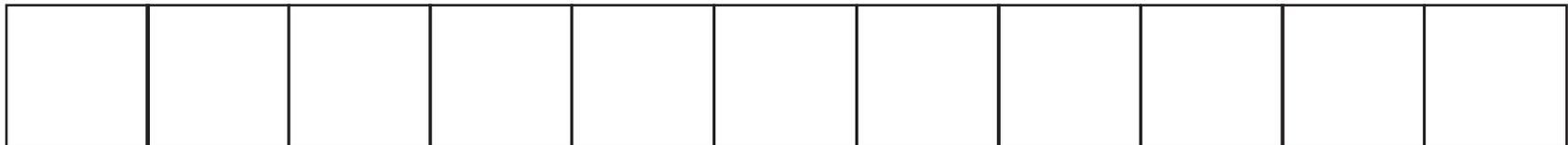
**0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%**



**0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%**



**0% 10% 20% 30% 40% 50% 60% 70% 80% 90% 100%**



*Drawing: ART140, SPRING 2022*

ART140: Mondays and Wednesdays, 4:00pm–6:40pm

1/31/2022

## COMPOSITION, VALUE, and DEPTH

**Composition** is the placement or arrangement of visual elements within an artwork that unite to create one complete work. The elements may include the subject matter, the space around figures, the ground, line, shape, value, color, form, balance, weight, depth, etc.

Within a composition, the relationship of the shapes to each other, as well as the shapes' relationships to the picture plane, is crucial. When addressing shapes in relationship to the overall composition, there are two basic types of shapes:

- **positive shapes:** shapes with perceive as figures. **Figures** are the shapes we detach and focus on within a composition.
- **negative shapes:** shapes of the ground / background. The **ground** is the surrounding visual information; the positive shapes / figures stand out from the ground.



As you determine the placement of the objects within your still life drawings, think about:

- Where do you want the viewer to look? If you want them to look at a specific location, that is the drawing's **focal point**.
- Does the composition have a good, strong range of values, from lights to darks?
- How do the lines and forms help the viewer's eye move around the composition?
- Are the objects the right size? Are they depicted accurately in relationship to one another?
- Does the drawing feel balanced, or do your objects feel like they are going to fall?

Watch tips on composition within the work of photographer, Steve McCurry:

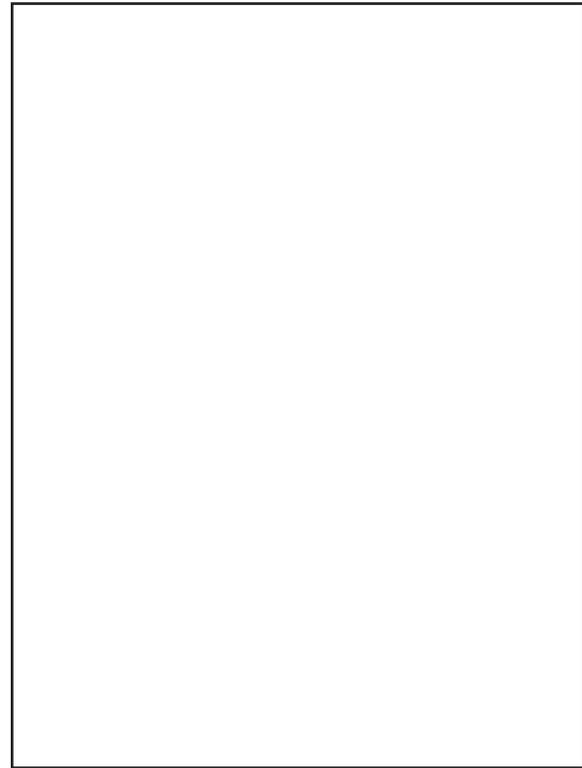
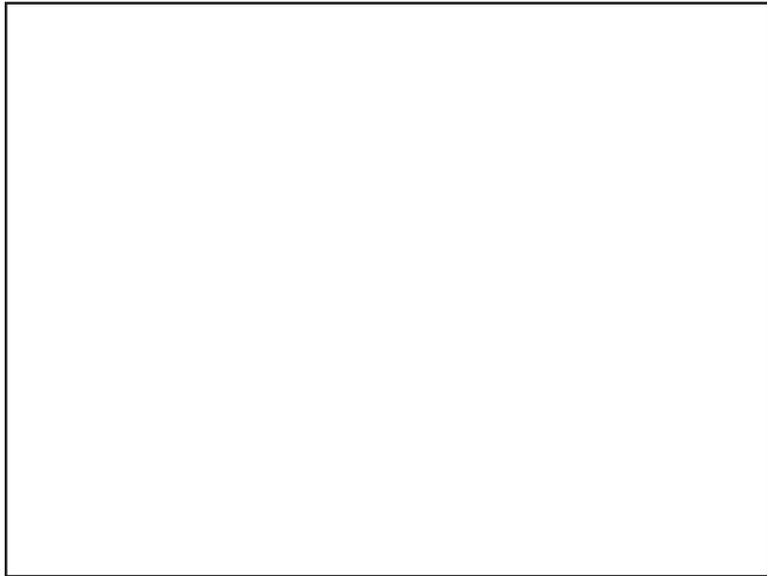
<https://www.youtube.com/watch?v=7ZVyNjSrOM&t=1s>

## COMPOSITION Assignments

1. Warm up: cut out composition frames, using an X-acto knife or scissors
2. Using your cut out frames, sketch four possible compositions of our still-life.
3. Turn on the grid lines within your phone. Identify one composition within the still-life using the rule of thirds.
4. Create one still-life composition, based upon your sketches, using charcoal, 18" x 24"
5. Sketchbook: Play with groups of two to three simple objects within a rectangle. The objects do not have to be real world objects: they can be toys, fruit, shapes, etc. Choose one of Steve McCurry's composition tips to follow for your sketch. His tips:
  - Rule of thirds
  - Leading lines
  - Diagonals
  - Framing
  - Figure to ground
  - Fill the frame
  - Center dominant eye
  - Patterns & Repetition
  - Symmetry

# Composition Windows

Carefully and precisely cut out both of these rectangles with your exacto knife. They are 3:4 — in proportion to your newsprint and drawing paper. Hold these up to the still life to identify strong, dynamic compositions.



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## **COMPOSITION, VISUAL ELEMENTS, and MEASURING**

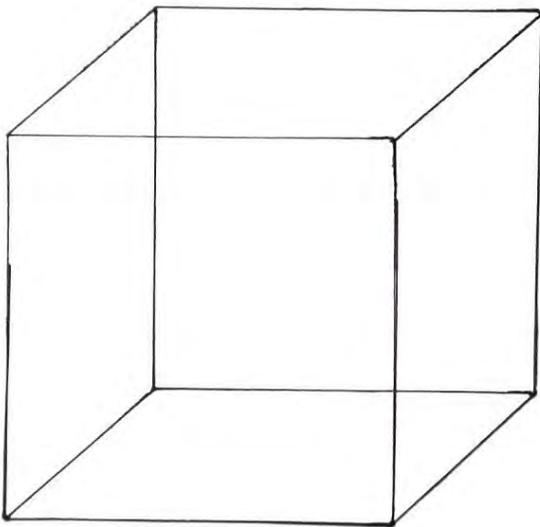
**Composition** is the placement or arrangement of visual elements within an artwork that unite to create one complete work. We have been focusing on value (lights and darks), positive shapes, negative shapes, foreground, and background.

Additional **Visual Elements** are important in creating a dynamic composition. These are usually covered in depth within 2D Design classes, but are extremely important within drawing, too.

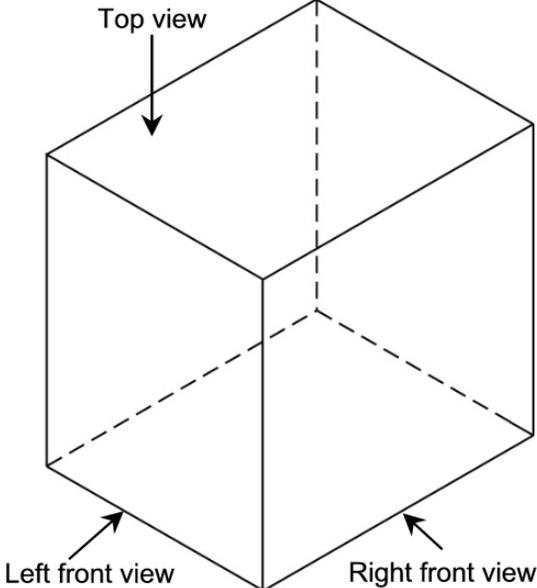
- **line:** a path traced by a moving point
- **contrast:** extremes of light and dark values that create visual interest within your composition
- **focal point:** primary center of interest; small area that your eyes are drawn towards; where the viewer wants to look
- **space:** visual element that interacts with other visual elements to give them definition
- **proportion:** size relationships between parts of a whole, or between two or more items, perceived as a unit.
- **scale:** size relationship of the original object to the object depicted in the drawing.

Use isometric drawing, from the Greek, “iso” equal and “metric” measure, to draw geometric forms. Use equal lines, often diagonal and parallel, to communicate depth and the forms.

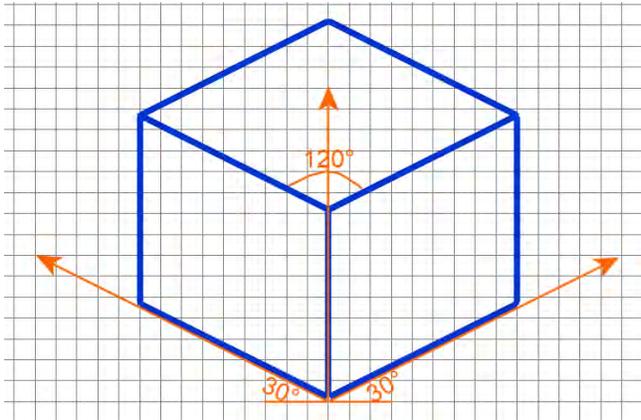
**Cube:**



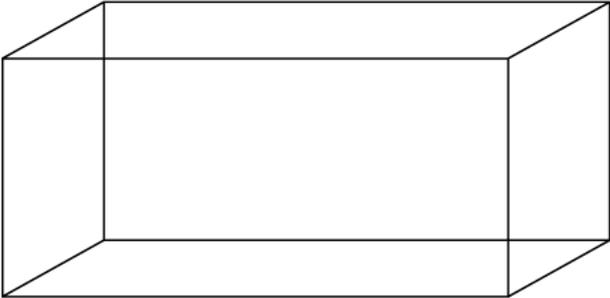
**Cube #2:**



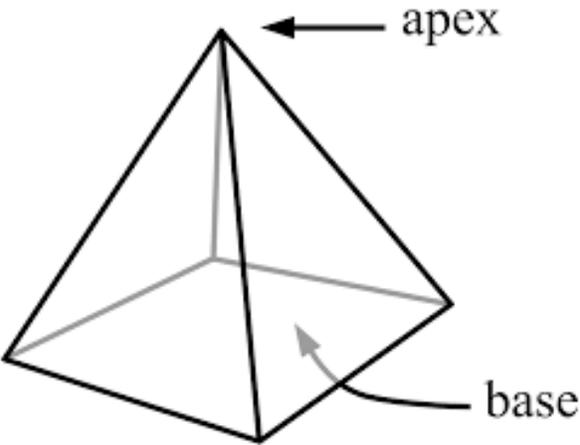
**Cube #3:**



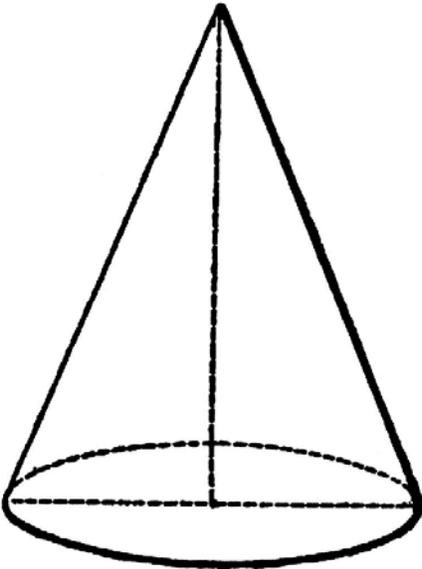
Rectangular Prism:



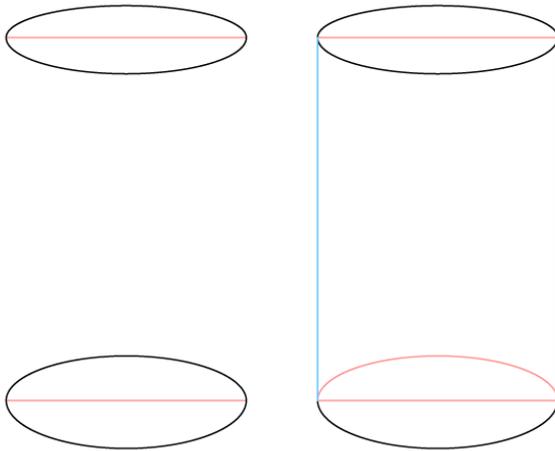
Pyramid:



Cone:

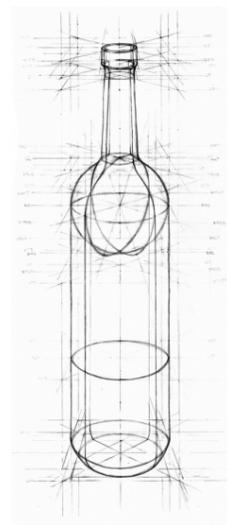
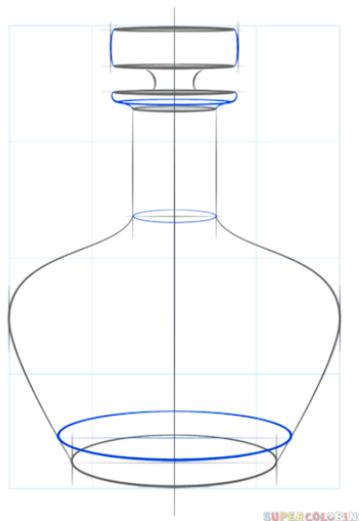
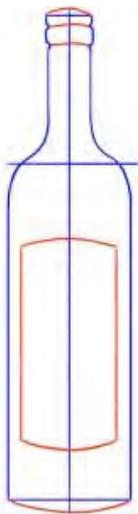


## Cylinder:



Use your pencil and/or ruler as tools to ensure the proportion of your bottle is accurate.

- **measure with a ruler:** compare your bottle to a ruler. Use math to adjust it in scale within your drawing.
- **comparative measure:** compare your bottle to its background. Choose one item or part of the bottle as your key unit to compare the size of this to that.
- **plumb lines:** vertical up and down lines; use a straight object or a string with a weight to compare true up and down to the up and down lines of your objects. The vertical edge of your paper is a key tool to use to ensure your vertical edges are true.
- **level lines:** horizontal side to side edges. Use a straight object to ensure your horizontal edges are accurate. The horizontal edges of your paper is an important tool.
- **transferring angles:** hold up your charcoal or pencil to the angles of your object; carefully hold your hand and drawing tool at that angle and transfer the angle to your drawing.



### ISOMETRIC and MEASURING Assignments

1. Warm up: create the ugliest image you can make within your sketchbook.
2. Using a pencil and ruler, draw a series of isometric forms (see above; draw within this packet).
3. Using a pencil, ruler, and piece of drawing paper, draw a bottle from observation. Use a central axis of symmetry as a basis for your measuring and drawing.
4. As you draw, use your pencil to measure (measure twice, cut once — as they say). Check to make sure your key lines and proportion is accurate.
5. Sketchbook: read “Mike Birbiglia’s 6 Tips for Making It Small in Hollywood. Or Anywhere” from *The New York Times*, August 30, 2016.  
[www.nytimes.com/2016/09/04/movies/mike-birbiglias-6-tips-for-making-it-small-in-hollywood-or-anywhere.html?hpw&rref=movies&action=click&pgtype=Homepage&module=well-region&region=bottom-well&WT.nav=bottom-well](http://www.nytimes.com/2016/09/04/movies/mike-birbiglias-6-tips-for-making-it-small-in-hollywood-or-anywhere.html?hpw&rref=movies&action=click&pgtype=Homepage&module=well-region&region=bottom-well&WT.nav=bottom-well)

#### Respond:

- What small steps can you take to succeed?
- How does failure effect your art creation?
- How does the fear of failure impact your work?
  - How has failure led to more interesting work for you?
  - Has quitting ever led to success for you?
  - Do you rely more on cleverness or more on heart? In what ways can you use both within your art creation?

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ART140: Mondays and Wednesdays, 4:00pm–6:40pm

2/7/2022

## NEGATIVE SPACE

We are going to focus on **negative space** exercises today. **Negative space** is the shape(s) of the ground; the background. Usually we focus on the **positive shapes** or the **figures**: the shapes we focus on, look at.

### NEGATIVE SPACE Assignments

1. Warm up: In your sketchbook, create an image of a starry sky, at night, using only a pencil, black colored pencil, black ink, or black marker. No erasing.
2. In your sketchbook, follow Beth's directions for creating a **negative space** drawing, shading in the negative space. What is the object?
3. Using charcoal and newsprint, create a **negative space** drawing. You are only allowed to draw the space around the main **figures**, the main objects. Don't draw "inside" the chairs, the boxes, or other objects. It is fine to draw the walls, the shadows, the tabletop, the pedestals.



4. Take one sheet of 18" x 12" drawing paper. Cover the entire paper with pencil; use the darkest, highest B pencil you own. Set up an object still life (one to five objects); make sure the lighting allows for a range of values from whites to greys to blacks. Take your white eraser and erase out the greys and whites to create a value still life drawing.
5. Create a value still life by using ripped white, grey, and black paper. Rip the paper into the sizes and shapes you need, gluing them onto one sheet of newsprint to create a value still life. You may layer up the paper as thinly or as thickly as you need to layer it up.

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## VALUE / GRID

We are going to use a **grid** as a drawing tool this week. It is going to teach us about **scale** and **proportion**. The grid is also an important tool to help us see how things are.

**Scale** is the size of the subject matter within the work in relation to a standard or “normal” size. The faces in our class collaborative grid drawings are larger in scale.

**Proportion** is size relationships between parts of a whole, or between two or more items perceived as a unit. Proportion is the “this” to “that” — the width of the subject matter in relation to its height, for example.

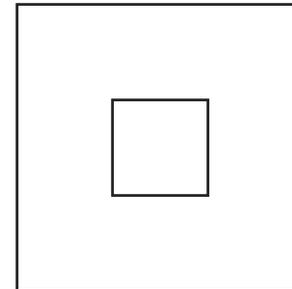
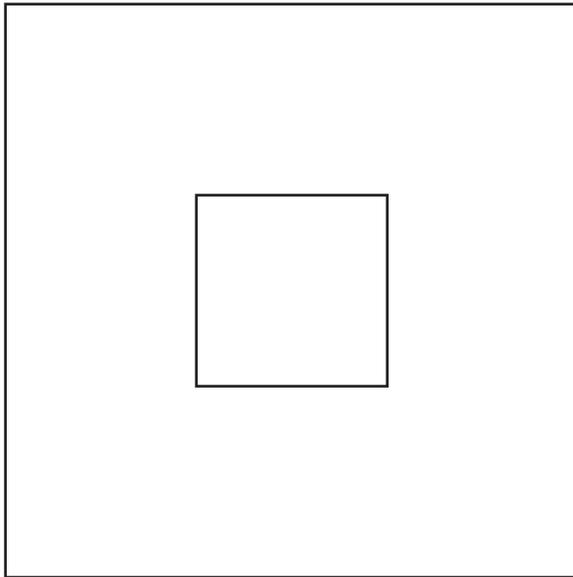
The grid allows us to break down an image into smaller sections, to focus on the parts so that the whole is not so overwhelming. We will be gridding off a grayscale image and enlarging it onto a piece of drawing paper.

### GRID Assignments

1. Warm up: What is something small that brings you great joy? Doodle it and write an ode to it in your sketchbook.
2. Select your photo. Convert it to grayscale, if needed. Depending on its size, grid it off in 1” x 1” or 0.5” x 0.5” squares. Use a ruler and a pencil; you may want to use a colored pencil for this. Label the columns across the top A, B, C, D, etc. Number the rows along either the left or right side 1, 2, 3, 4, etc.
3. Using a ruler, grid off your drawing paper with larger squares. Beth will help you with the math, if needed. Since your drawing paper is larger than office paper, it will have larger squares: probably 2” x 2” squares since 8.5” x 11” is close to but less than half 18” x 24.”
4. Using charcoal, pencil, or ink, begin to draw in the image. Use sight lines and values to draw in each square.
5. Feel free to use the grid window tool given to you by Beth as a tool to help you see and then draw. Use your X-acto knife and ruler to cut it out.

# Grid Windows

Carefully and precisely cut out the square you need with your exacto knife. The center square is 1" on the left with a 1" border; the center square on the right is 0.5" with a 0.5" border. Use this on top of your photo to focus on individual squares and bto block out exterior information.



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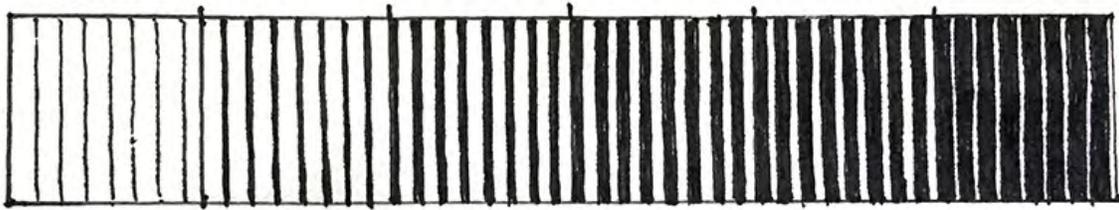
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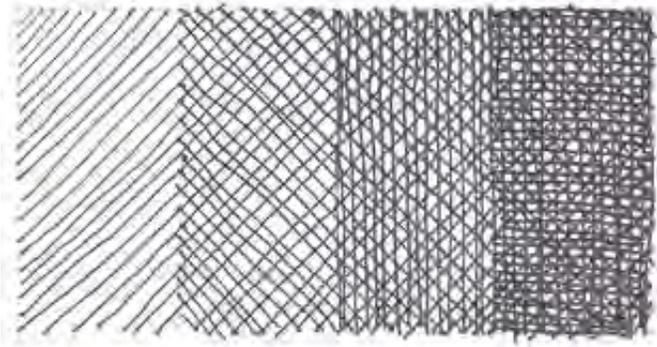
## **LINES AND SHADING (VALUE)**

Today we're going to start off with a dot and line drawing game.

1. Warm up: Capture the hidden life of our still-life objects. What do they do when people aren't around? How did they end up in our classroom? What kinds of social interactions do they have? What kinds of intrigue? Select 1–3 objects to sketch in your sketchbook or on sketch paper, and write about their secret lives.
2. Line spacing and value: draw a value (shading from light to dark) scale using lines; vary spacing between the lines and line weight to create your value scale.



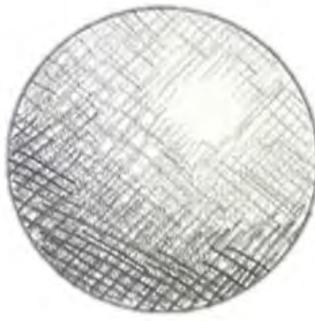
- Hatching and crosshatching are groups of parallel lines that are built up and used to create shading/value. Usually these lines are diagonal to create interest, motion, and volume. Create a value scale using hatching and crosshatching.



- Let's practice drawing a sphere using hatching and crosshatching:

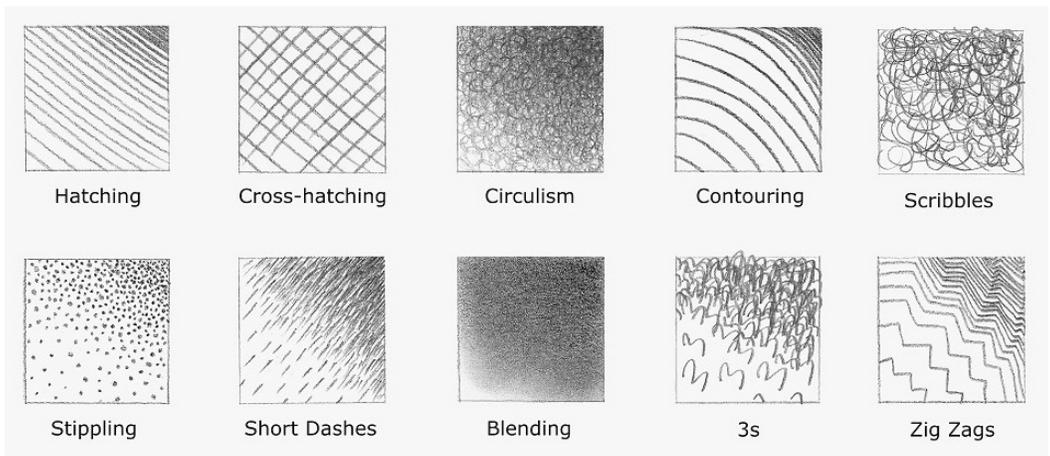
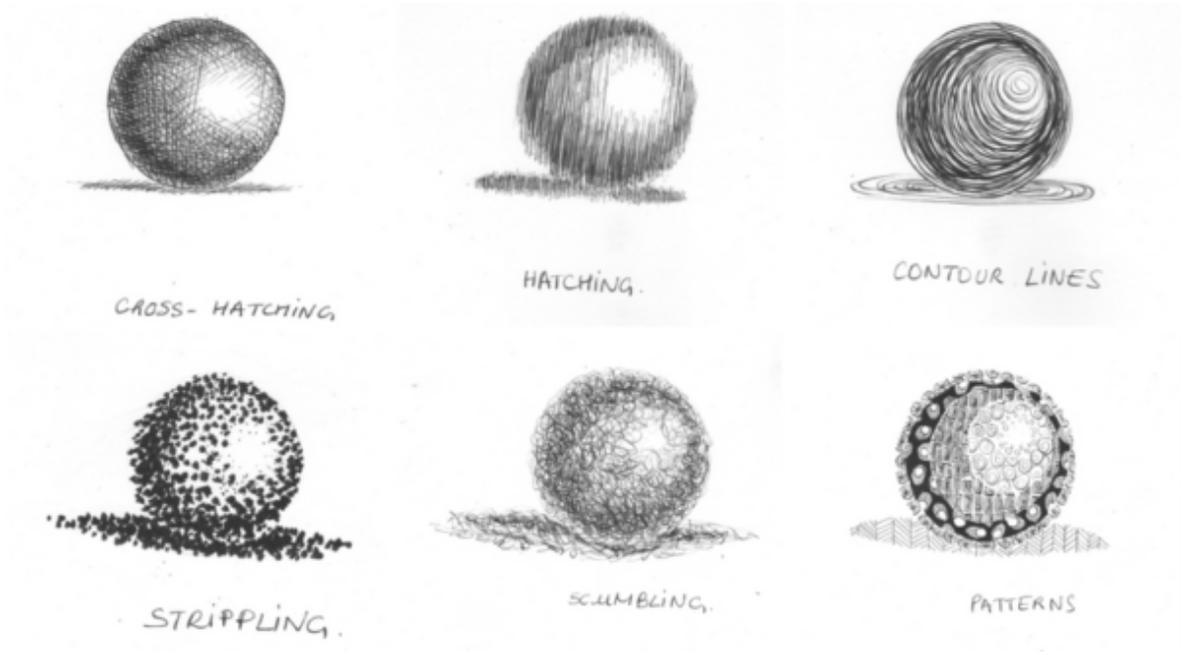


**Hatching**

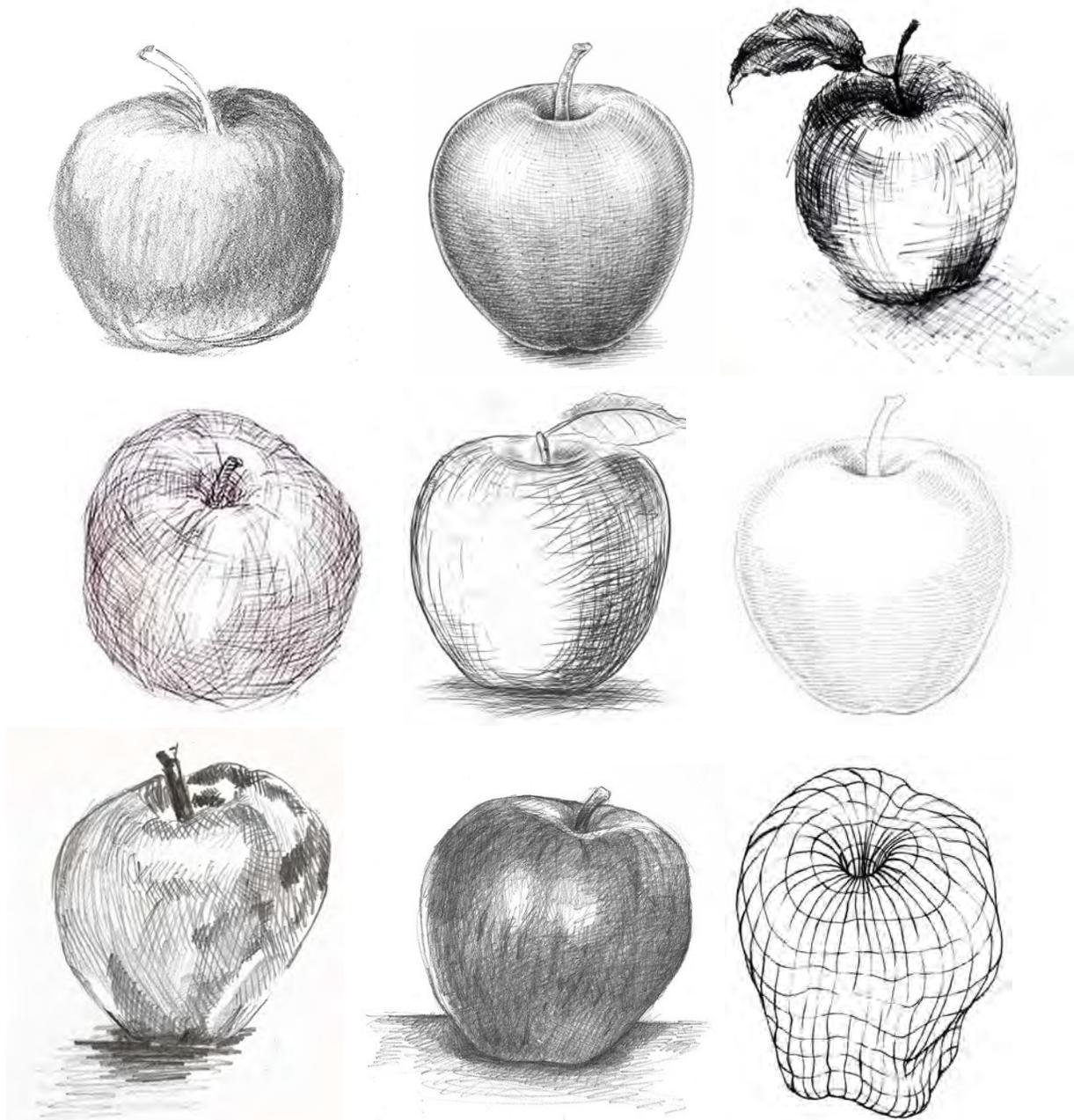


**Crosshatching**

5. In our Pen & Ink Drawing workbooks, we have been practicing different kinds of linework. The variety of kinds of lines will help us create more interesting drawings. Spheres may be drawn using this linework. Pick three additional kinds of lines or mark making and draw three more spheres.

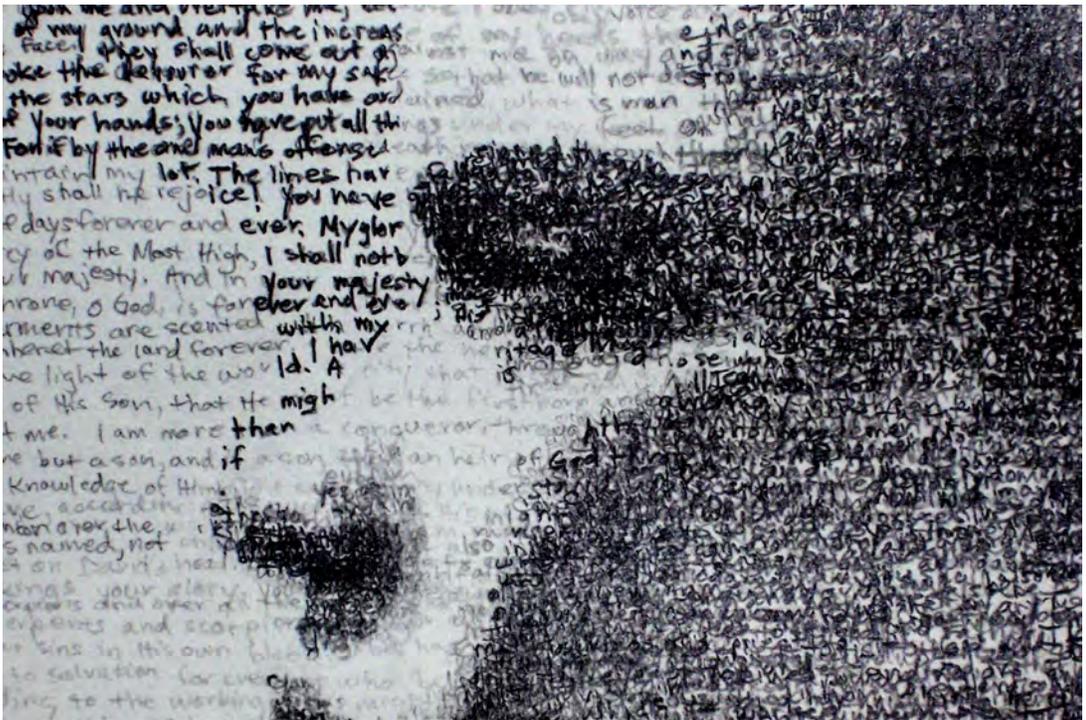


6. Find a simple item, such as an apple, box, mug, ball, to draw. Draw it twice, using two kinds of lines. Here are some sample apples.

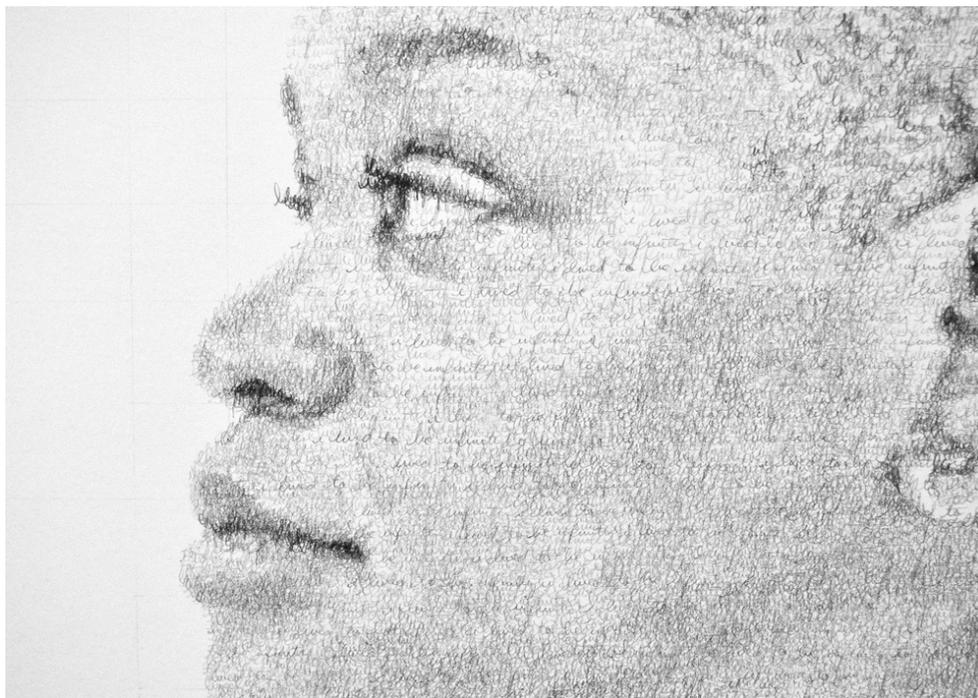


7. What are some other kinds of lines that you make? What kinds of lines are in your life?

8. What is going on in these pictures?



9. Artist Kenturah Davis writes and takes notes when she sketches. One day, her writing became her sketches.



10. Look at the marks and gestures you have made today. Which ones do you want to use in your drawing? Do you want to use text? What subject/object best fits your favorite lines to draw? Create a still-life drawing using your favorite lines and a subject that “fits” with those lines. What does your choice of line, shading, and subject communicate through your drawing? Use markers on 9” x 12” Bristol.

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3/21/22 – 3/23/22

## VANITAS

This week we are going to explore **vanitas** still-life drawing. **Vanitas** developed in the 16<sup>th</sup> and 17<sup>th</sup> centuries as a popular form of painting, symbolic of the brevity of life. One needs to consider that death is inevitable and that most of the things that one values in life are meaningless (vanity) since death happens to us all. Vanitas works are rich in **iconography**. **Iconography**, which literally means “describing images,” is the additional symbolic, historical, and/or cultural meaning tied to the subject matter. These works are also called **memento mori**, life is but a moment.



*Vanitas*, by Pieter Claesz, 1656. Dutch. Kunsthistorisches Museum, Vienna, Austria.

Standard iconography for *Vanitas* paintings includes:

- skull: we will all die; death is inevitable and unescapable
- bubble: life will pop, will end, just like a bubble
- snuffed out candle, with smoke: life will be snuffed out quickly, like a candle
- dying plants or flowers: our lives cycle from birth to death, just like a plant's; beauty is fleeting
- jewelry: wealth is meaningless and useless in death
- coins: wealth is meaningless and useless in death
- books: knowledge is meaningless and useless in death
- globes: knowledge is meaningless and useless in death
- rotting fruit: life leads to death; we are all in the process of dying
- clock or watch: time is passing; we cannot control it
- hour glass, clock, or watch: time is passing; we cannot control it
- sword, gun, weapons: power is fleeting and useless in death
- mirrors: physical beauty is fleeting
- empty glass: life has left the vessels which are our bodies



*Wheel of Fortune* by Audrey Flack, 1977–1978.

### Vanitas Assignments

1. Warm up/sketchbook: look at the items you brought to class today. Find one object from amongst your things or from the still-life closet that you that you'd like to incorporate within your drawing today. Sketch it within your sketchbook.
2. Before we work on our vanitas drawing, we are going to practice drawing fabric. On one sheet of drawing paper, draw some fabric. First practice drawing it in grayscale/black/white. Then draw some using color. Select the drawing tools of your choice.
3. Vanitas still-life: on one large sheet of drawing paper, create a vanitas still-life. Set up a still-life from objects within our closet and classroom. Use the drawing tools of your choice: pencils, charcoal, chalk or oil pastels, ink, markers, colored pencils. Think about how your choice of materials impacts and accentuates your subject matter.



*Triumph of Death* by Juan Leal Valdes, 1672.

Juan de Valdés Leal.  
*Vanitas.*  
1660.  
Oil on canvas,  
51 3/8" x 39 1/16."





Marilyn: Still Life, Vanitas, by Audrey Flack, 1977.



World War II (Vanitas), by Audrey Flack, 1977.

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## **COLOR DRAWING: SIZE / SCALE / NARRATIVE**

Today we are going to focus on how **color**, **size**, and **scale** can create **narrative**. For the most part, our drawings have been fairly large. We are going to make a small drawing. This drawing is going to be a square, which is another change since we have been drawing within a rectangular format.

**Scale** is the size of the subject matter within the work in relation to a standard or “normal” size.

**Proportion** is size relationships between parts of a whole, or between two or more items perceived as a unit. Proportion is the “this” to “that” — the width of the subject matter in relation to its height.

**Narrative** is a story, a set of connected events.

### SMALL SIZE Assignments

1. Warm up: cover a page in your sketchbook with scribbles for five minutes.
2. Select your object. Pick two or three small toys or objects from the class collection. Feel free to look in the still life closet for additional items to draw. Think about potential content.
3. In your sketchbook, draw 3–4 square boxes. Set up some scenes, juxtapositions, and perhaps contrast of scale to create a narrative, which will be your content. Sketch your toys/objects to find ideal compositions.
4. Show your sketches to Beth; one will be approved.
5. Take a 7” x 7” square of BFK Reeves paper from Beth. Draw a color drawing of your toys using colored pencils. Look for all of the detail within and outside of your animal. Layer the color by using a variety of lines, including those from your workbook.
6. Give your drawing a title.

Reference the art of Chris Cosnowski for ideas about how to draw your objects: [cosnowskiart.com](http://cosnowskiart.com)



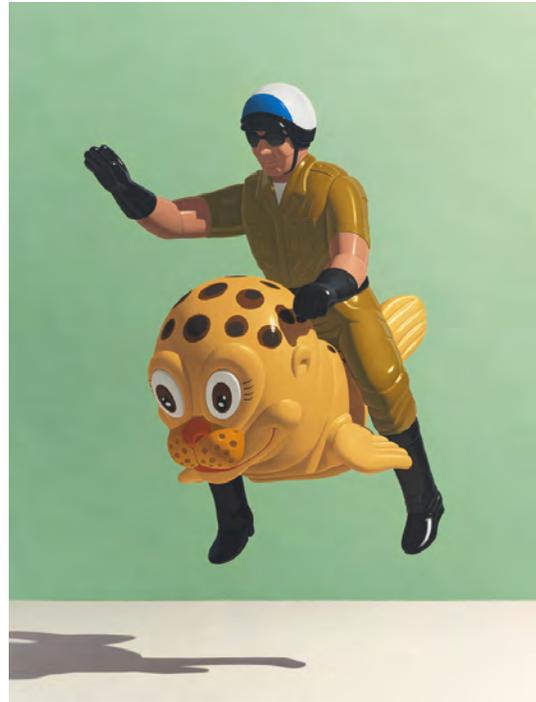
*Cock Fight, 2002*



*How? 2002*



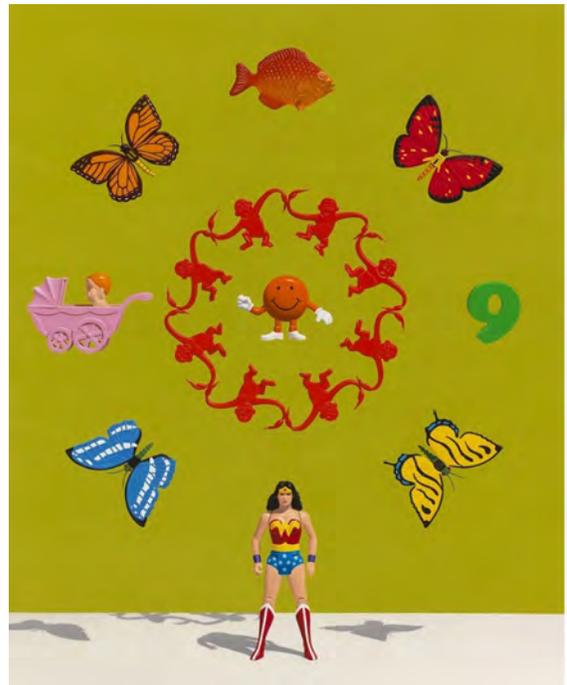
*Worker and King, 2011*



*Disney Drone, 2013*



*Lone Ranger Mandala, 2015*



*Wonder Woman Mandala, 2011*

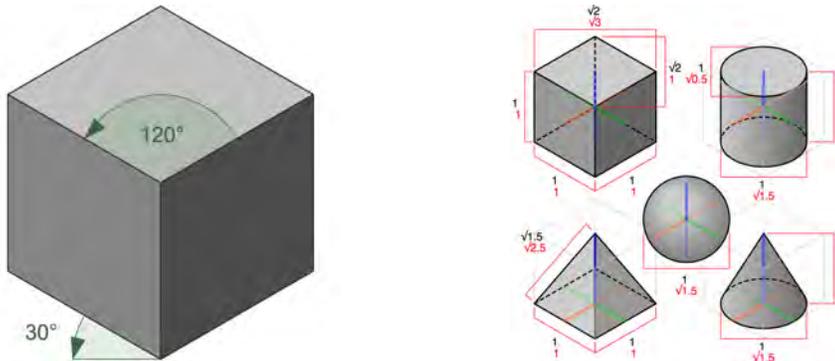
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## PERSPECTIVE

**isometric perspective:** mathematical system in which all lines remain parallel, or equidistant. This system does not use vanishing points or the horizon line.



**Isometric perspective** is often used in Asian art, video games, and graphic novels to create 3D space.



*The Tale of the Genji*, written by Murasaki Shikibu, c. 1000, Japan.



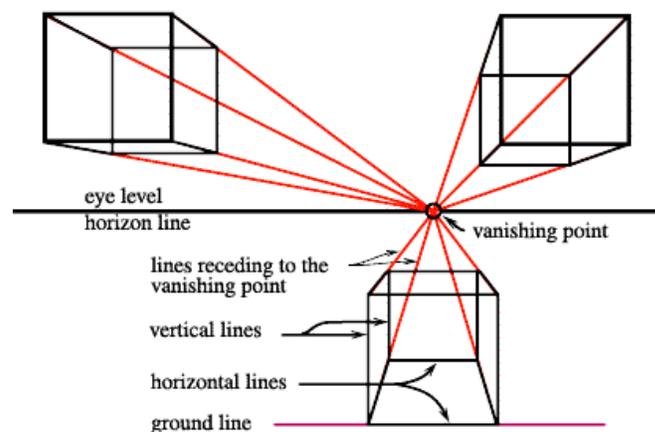
Stuart McMillen, *Rat Park*, graphic novel, 2013.

**atmospheric perspective:** items further back in space appear paler, bluer, and less distinct.

**linear perspective:** mathematical system of constructing space via vanishing point(s), the horizon line, and orthogonal lines (diagonal lines which render parallel lines, often receding into space).

Linear perspective developed during the Italian Renaissance @1415 by architect Filippo Brunelleschi. Leon Battista Alberti, an architect and writer, wrote *Della Pittura (On Painting)* in 1435; in this book, Alberti documented the principles of perspective. It is likely the ancient Greeks and Romans used perspectival principles, but if it existed, Greek and Roman documentation has been lost in regards to perspective.

**one-point perspective** renders objects that are square to the viewer. One of the faces of the object is parallel to the picture plane. This method uses the **horizon line**, the line created where the ground meets the sky and one **vanishing point**, the point where all objects appear to visually disappear.

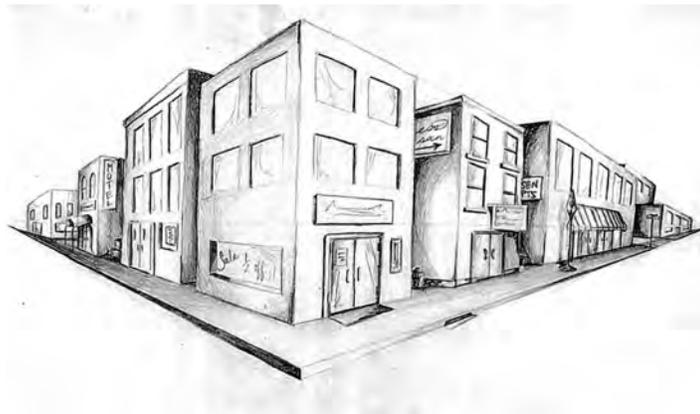
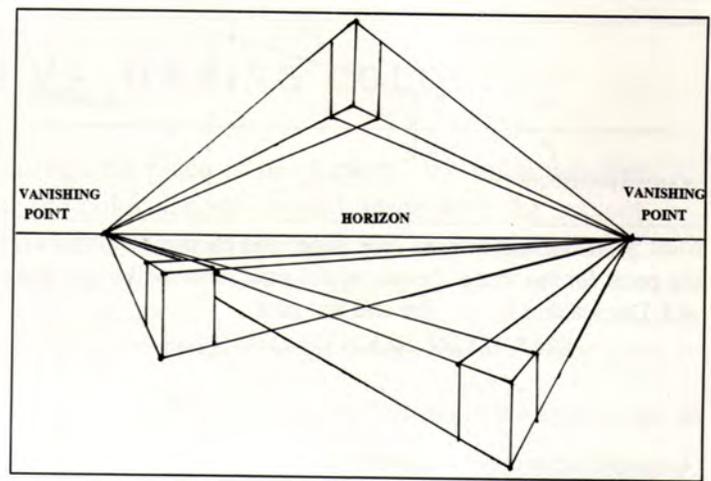


A second point may be used to help determine proportions for floor tiles or heights of people or other things, as they recede in space.

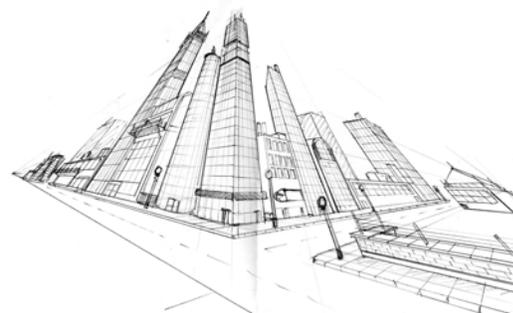
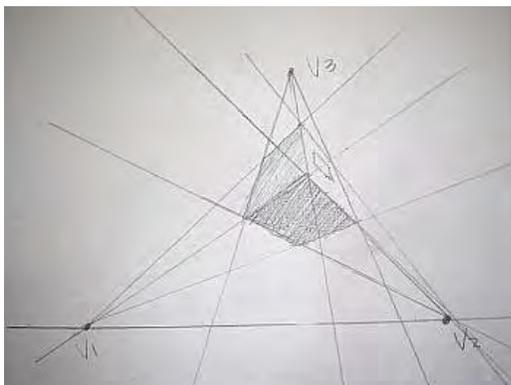


Pietro Perugino, *Christ Giving the Keys to St. Peter*, 1481–1482, fresco, Sistene Chapel, Rome.

**Two-point perspective** renders objects that are at an angle to the viewer. This method uses the **horizon line** and two **vanishing points**.



**Three-point perspective** renders objects that are at an angle to the viewer; the viewer is extremely above or below the objects. This method uses the **horizon line** and three **vanishing points**.

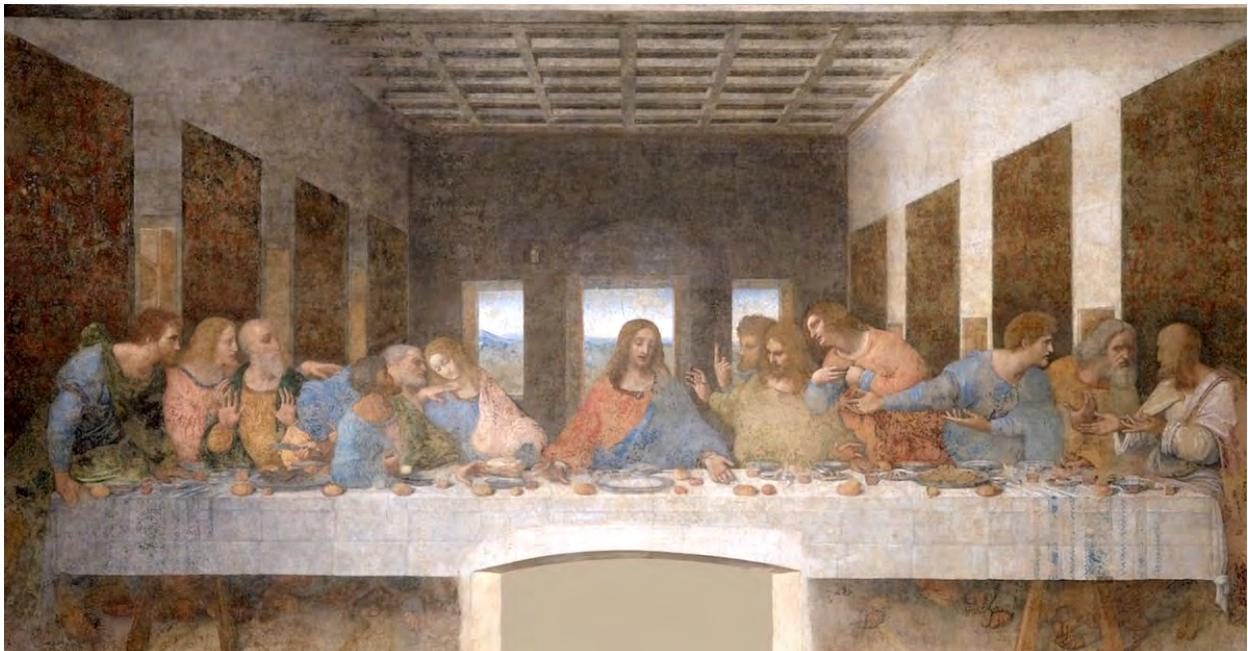


## Perspective Assignments

1. Draw the vanishing point, horizon line, and several lines going to the vanishing point within Pietro Perugino's painting, *Christ Giving the Keys to St. Peter* (1481–82):



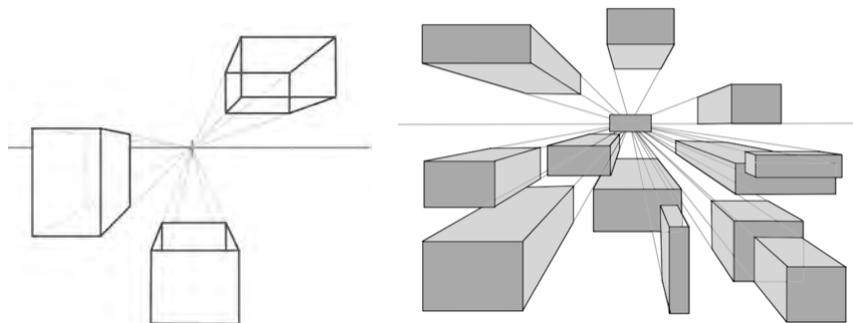
2. Draw the vanishing point, horizon line, and several lines going to the vanishing point within Leonardo da Vinci's painting, *The Last Supper* (1495–98):



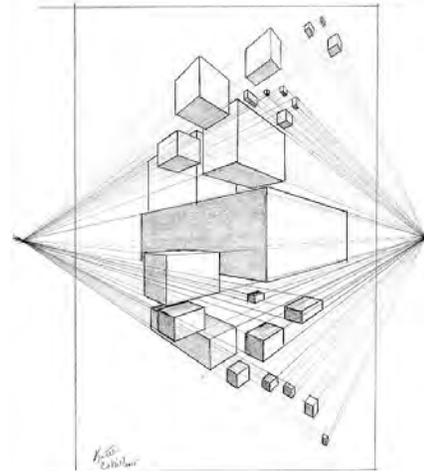
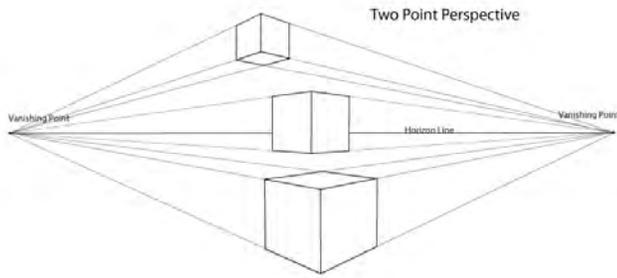
3. Draw the vanishing point, horizon line, and several lines going to the vanishing point within Vincent van Gogh's painting, *The Yellow House* (1888). Note: it's not exact:



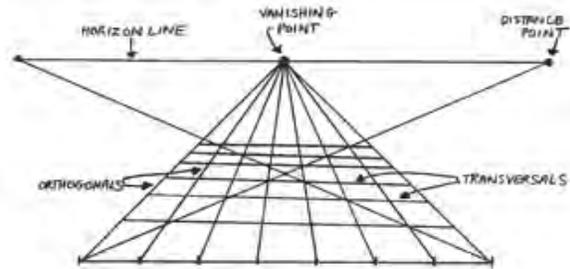
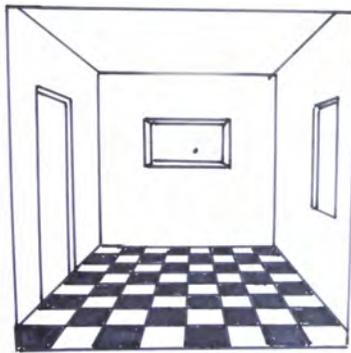
4. One point linear perspective: using one sheet of newsprint, draw a series of cubes, rectangular prisms, and/or other 3D geometric forms using one point linear perspective. Draw at least one cube above the horizon line, one cube below the horizon line, and one cube on the horizon line. Keep in mind that as you get near the edge of your paper, the system may break down. Identify the source of light and shade in the cubes with values, with lights and darks, that show where the source of light is.



5. Two point linear perspective: using one sheet of newsprint, draw a series of cubes, rectangular prisms, and/or other 3D geometric forms using two point linear perspective. Again, keep in mind that as you get near the edge of your paper, the system may break down. Identify the source of light and shade in the cubes with values, with lights and darks, that show where the source of light is.



6. One point linear perspective: using one sheet of newsprint, draw the interior of a room. Include tiles on the floor, windows, and one door.



7. Linear perspective drawing of FAC: We will be spending several class periods drawing the hallways of FAC. First, locate a space within FAC that you'd like to draw. Make sure you will not be sitting in front of a doorway or the elevators. Sketch the hallway quickly in your sketchbook or on a piece of newsprint. Then begin your final linear perspective drawing using pencils and 18" x 24" drawing paper. Be sure to use a ruler to map out the space using linear perspective guidelines. FAC is weird — some of its space have one point and two point linear perspective (these are where hallways jut off at an angle). We will spend at least two full class periods on this drawing.

Western Kentucky University  
Department of Art

*Drawing:* ART140, FALL 2016

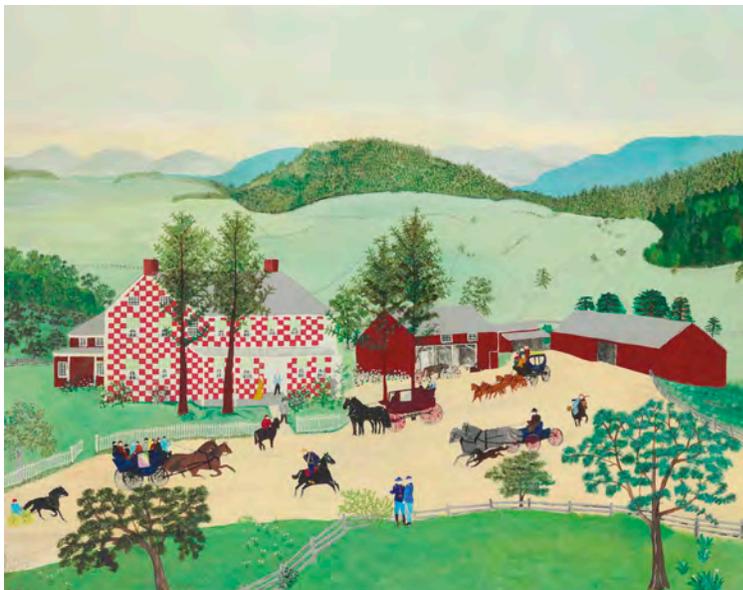
ART140-002: Mondays and Wednesdays, 9:10 am – 11:50 am

ART140-012: Mondays and Wednesdays, 12:40 pm – 3:20 pm  
9/29/21

## LANDSCAPE

**landscape:** art depicting a place — the land. If the landscape depicts a city, it is a **cityscape**. If it depicts the ocean, it is a **seascape**.

Landscapes are comprised of three basic sections:



- **background:** area furthest from the viewer/artist; it is usually towards the top of the landscape. Items in this part of the image are smaller (items far away appear small).
- **middle ground:** Area in the middle section of the landscape. Items in this section are not small and not large. Usually they depict things that are not too far nor too close.
- **foreground:** area closest to the viewer/artist. Usually it is towards the bottom. Items in this part of the landscape are larger (closer things appear large).
- **horizon / horizon line:** where the land or water meets the sky. Often we don't see the horizon line; it is invisible to us.
- **atmospheric perspective:** things far away appear lighter in value and bluer. Things closer are darker and more saturated.

## LANDSCAPE PROJECTS

1. Warm up: in your sketchbook or on a piece of paper, map your favorite place. Describe/document/include details about your place, i.e. shops, houses, street signs, trees, landmarks, animals, people, vehicles, etc.
2. Take your drawing tools (pencils or charcoal pencils, erasers), sketchbook or sketch paper, and a drawing board. Go up to the top of the hill and identify a location to draw.



3. Sketch 3–4 possible landscape compositions and show Beth for feedback.
4. Draw your landscape on a 15" x 22.5" sheet of BFK Reeves paper. The landscape is due on Monday, October 4.