

# Depth Drawing

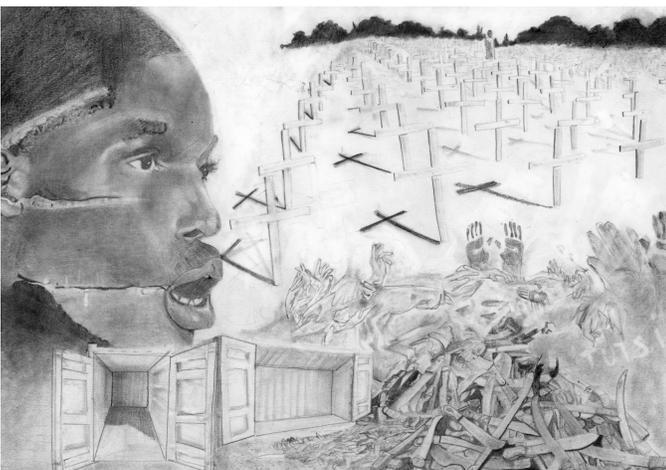
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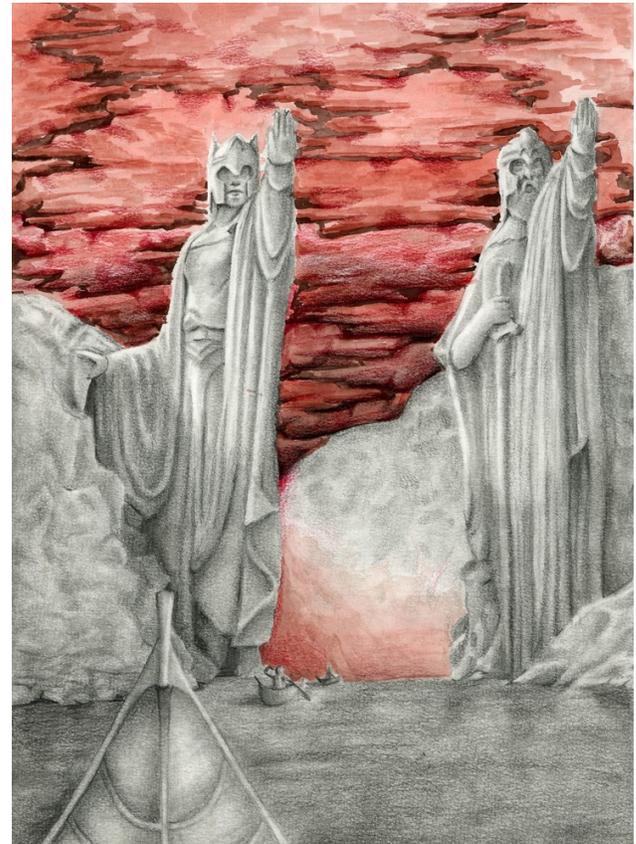
Michael Cuison, Fall 2017



Sophie Fitzgerald, Fall 2017



Kurt Margueratt, Fall 2017



Hayden Coyle, Fall 2017

## Assignments

\_\_\_/10 **Depth drawing: Idea Generation**

\_\_\_/10 **Art analysis: The Ambassadors**

\_\_\_/10 **Depth drawing: Peer feedback**

## Criteria for Depth Drawing

\_\_\_/10 **Technique: Shading and detail**  
Shapes, contour, smoothness, gradients

\_\_\_/10 **Technique: Sense of depth**  
Changing detail and contrast for near/far

\_\_\_/10 **Composition**  
Complete, full, finished, and balanced

Current mark:

0%  
Black

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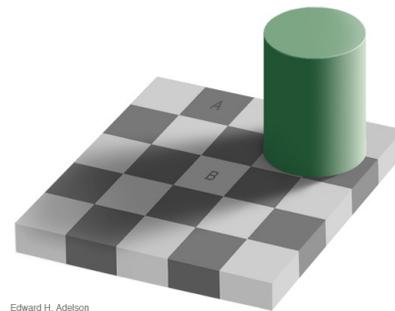
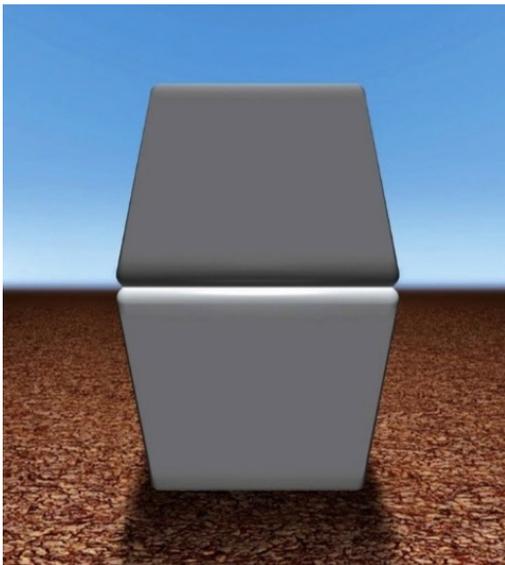
# Drawing

## Grays change according to surroundings

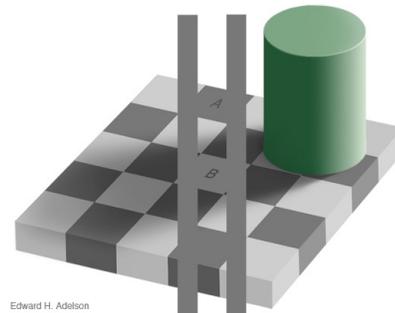
I always have to tell my students to keep shading things darker. For beginners, this can be puzzling because things already look pretty dark while you are still drawing them.

This is because humans don't see greys like a camera does. A camera measures the amount of light and dark at each point. The human eye notices the contrast between an area of gray and it's surroundings.

This means that you have to do tricks to help you see the actual amount of gray in each area. One way is to actually measure the amount of gray to a given standard. That is why there is a grayscale around this page. Another way is to keeping asking yourself, "What is the darkest part of this drawing, the second darkest, the third, the fourth, ... etc."



Edward H. Adelson



Edward H. Adelson

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# Depth drawing evaluation

Uchafu wa kuchora tathmini

深度绘图评估

*Valutazione della profondità*

깊이 드로잉 평가

عمق رسم التقييم

## Shading, proportion and detail

Proportion, contour, deep blacks, smoothness, and blending

Shading, uwiano na maelezo: Uwiano, contour, nyeusi nyeusi, urembo, na kuchanganya

阴影, 比例和细节: 比例, 轮廓, 深黑色, 平滑度和混合度

Pagtatabing, proporsyon at detalye: Ang proporsyon, tabas, malalim na itim, makinis, at pinaghalong

*Ombreggiatura, proporzione e dettaglio: Proporzione, contorno, nero profondo, lisciazza e miscelazione*

음영, 비례 및 세부 사항: 비율, 윤곽선, 딥 블랙, 부드러움 및 블렌딩

التظليل والنسبة والتفصيل: نسبة، كفاف، السود العميق، نعومة، ومزج

## Sense of depth

Changing focus, contrast, size, and perspective

Ufahamu wa kina: Kubadili lengo, kulinganisha, ukubwa, na mtazamo

深度感: 改变焦点, 对比度, 大小和视角

Sense of depth: Pagpapalit ng focus, contrast, size, at perspective

*Senso di profondità: Cambiare fuoco, contrasto, dimensione e prospettiva*

깊이 감: 초점, 대비, 크기 및 원근감 변경

الشعور بالعمق: تغيير التركيز والتباين والحجم والمنظور

## Composition

Complete, full, balanced, and non-central

Muundo: Kamili, kamili, uwiano, na yasiyo ya kati

成分: 完整, 完整, 平衡和非中央

Komposisyon: Kumpleto, buo, timbang, at di-sentral

*Composizione: completa, piena, equilibrata e non centrale*

작문: 완전하고, 완전하며, 균형 있고, 중심이 아님

التركيب: كامل، كامل، متوازن، وغير مركزي

# Drawing — A sense of depth

There are several visual cues to show depth:

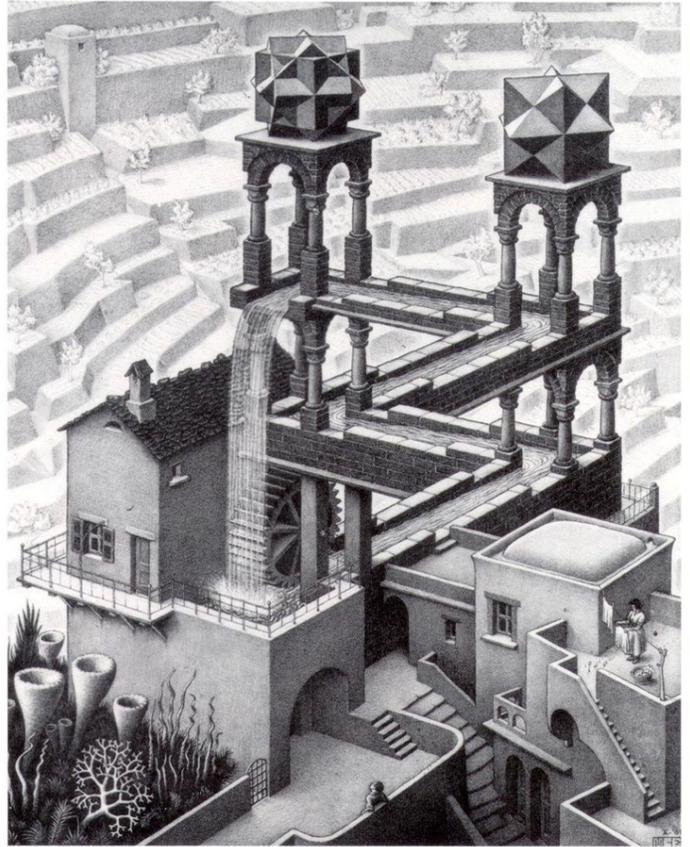
- Contrast
- Detail
- Distance from bottom
- Overlapping
- Perspective lines
- Shadows
- Size



# Drawing — M.C. Escher's sense of depth

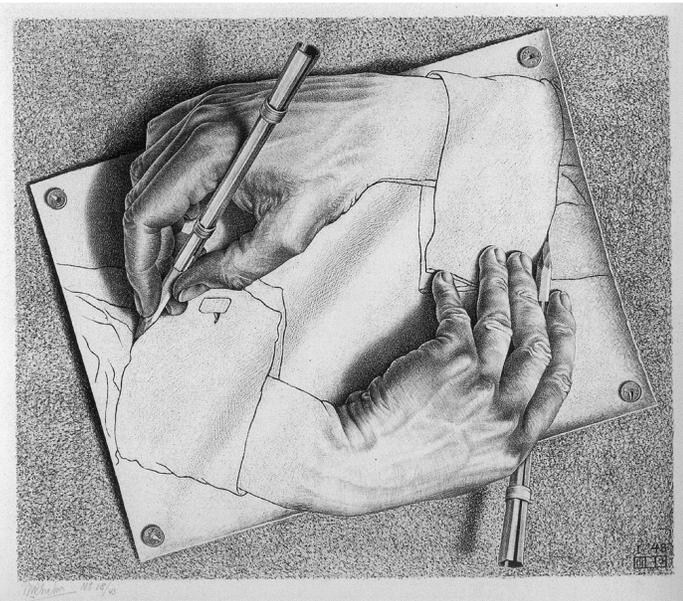
M.C. Escher is most famous for creating artworks that seem to be impossible. They are deeply loved by mathematicians for their precision, geometry, and the way they often contradict themselves.

They also have a remarkable sense of depth. Escher is an expert at using **perspective**. But he also uses changes in **detail**, **contrast**, and **size** to create a dramatic sense of near and far.

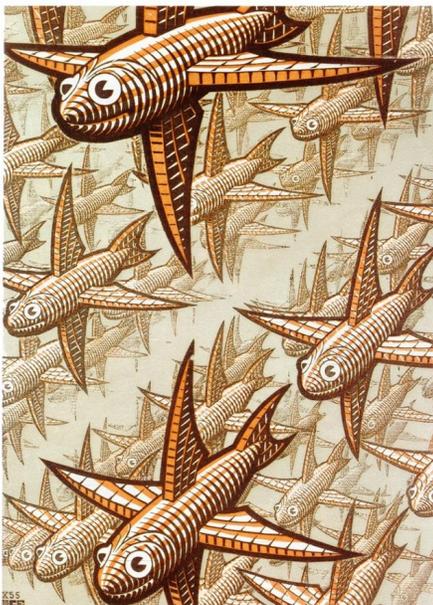


M.C. Escher, **Waterfall**, 1961

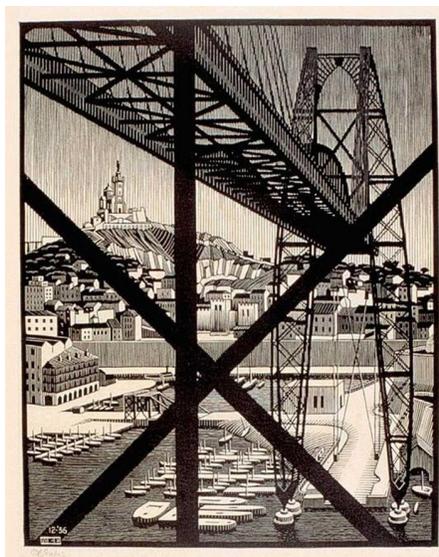
Notice that the sense of depth is exaggerated: this will seem strange to you when you do this in your own artworks, but it is very effective!



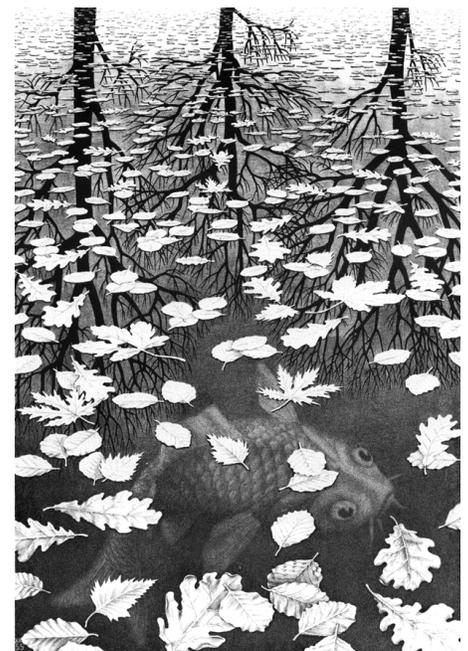
M.C. Escher, **Drawing Hands**, 1948



M.C. Escher, **Dream**, 1955



M.C. Escher, **Marseilles**, 1936



M.C. Escher, **Three Worlds**, 1965

# Drawing — Improving a sense of depth



*The original photo*



Reduce the **contrast** in the background

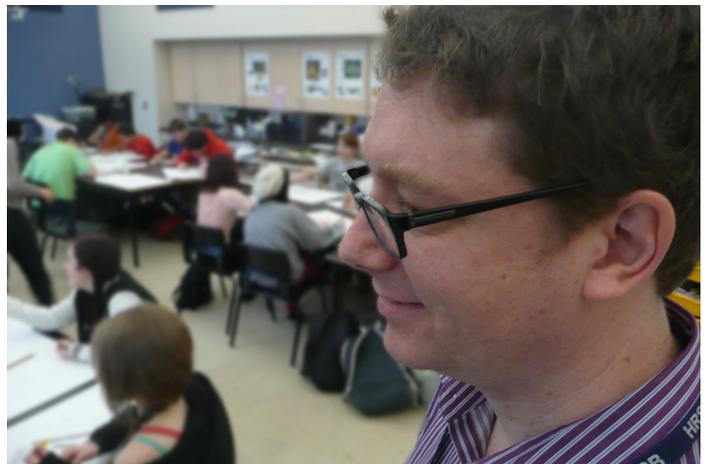
## Artists not only show reality, they improve it.

When you are creating a sense of depth in your art-works, you should improve it as well. This means changing reality to make the sense of depth clearer.

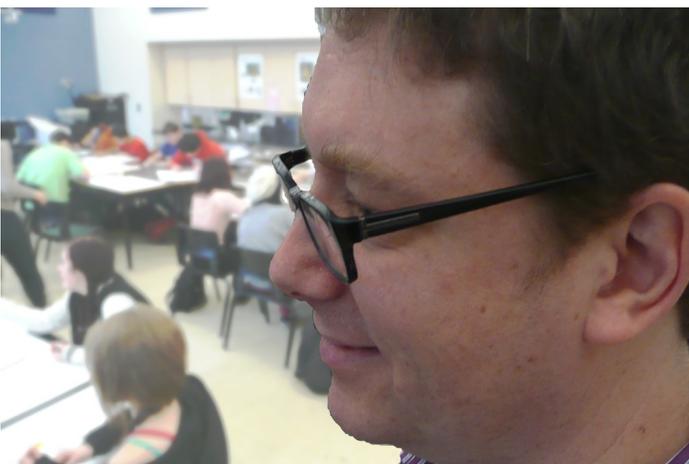
Part of this is because humans use binocular vision to perceive a sense of depth in the three dimensional world. Of course, this does not work when you are looking at a flat piece of paper.

In this example, we:

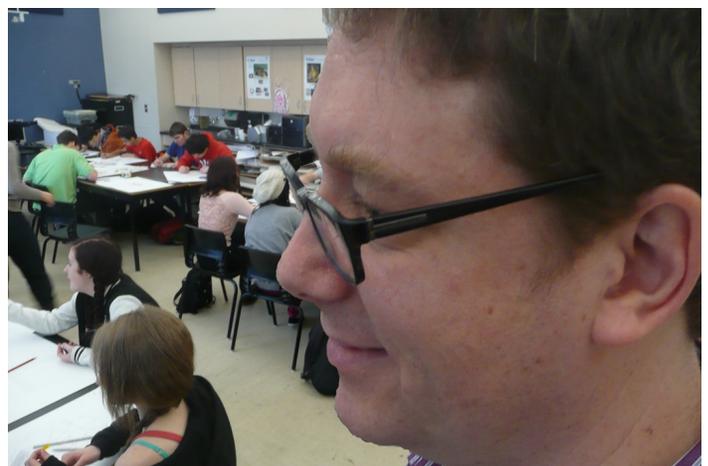
- Reduce the contrast of the background
- Reduce the detail in the background
- Increase the size of the foreground



Reduce the **detail** in the background



*The photo with an improved sense of depth*



Increase the **size** of things that are near

# Composition — Cropping is interesting



**You don't have to show everything in your artwork.**

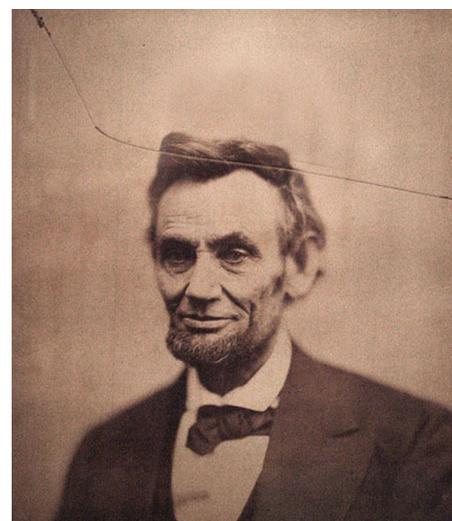
In fact, it often makes for a much more interesting looking artwork if you **do not** show everything.



**Nobody is disturbed by an artwork that is cropped.**

You don't need to show all of Abraham Lincoln in order to show who he is.

In fact, if you crop his face, you make a more interesting artwork, and you have less to draw. Not cropping makes for less interesting artworks that are more work for the artist.



Alexander Gardner, **The "Cracked Glass"**  
**Portrait of Abraham Lincoln, 1865**

# Composition — Rookies are self-centred



Jean Auguste Dominique Ingres, **Napoleon I on his Imperial Throne**, 1806

Beginners always choose central compositions.



Right smack in the middle

Ever since you were a kid, you put the most important thing in the middle of your artwork.

The result of that is that central compositions tend to make your artworks childlike.

There ways to get around this: if you **intentionally** break symmetry and **intentionally** force the most interesting parts off centre, you get a much more interesting.

Artists change the composition in order to keep the viewer interested.

The composition on the right of this page is very unusual—and so much more captivating because of it.



A little better, but symmetrical



Much better

# Composition — Tilting adds drama



Diego Velazquez, **Portrait of Pope Innocent X**, c. 1650

**Tilting the frame makes the viewer feel sense that things are on shaky ground.**

In this portrait of Pope Innocent X, he is holding a letter from the artist that could decide the future of the artist and his family for generations to come.

The pope has a decision to make, and it all depends on how he reacts to the contents of the letter.

So how do you show how this sense of drama? A central composition certainly does not work. But tilting the frame helps to tell the story.



A painfully central composition



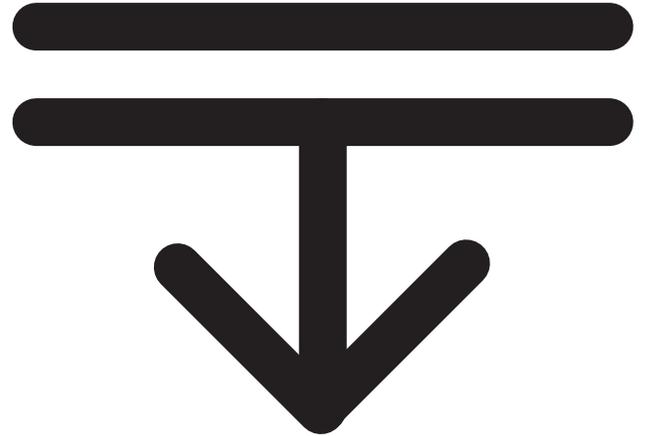
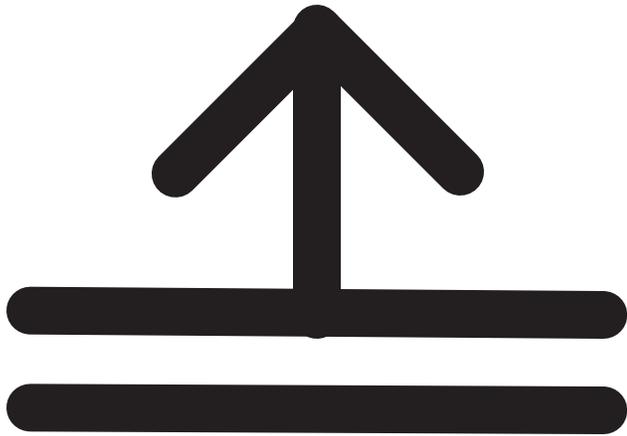
A non-central, balanced composition is a little better...



A tilted, non-central composition with a narrow frame creates a **sense of drama**—everything depends on the letter

# Composition

Look up/Look down  
Zoom in/Zoom out



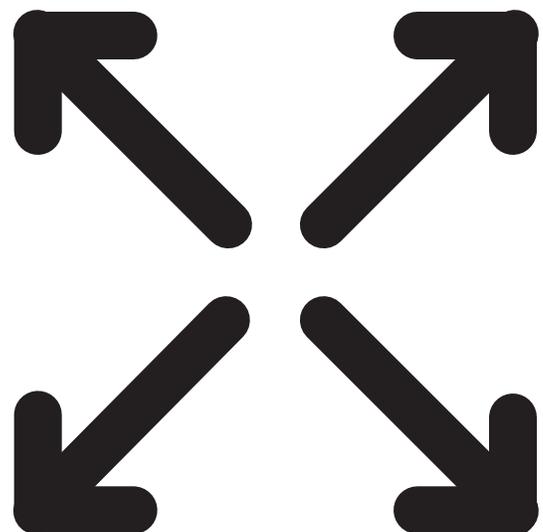
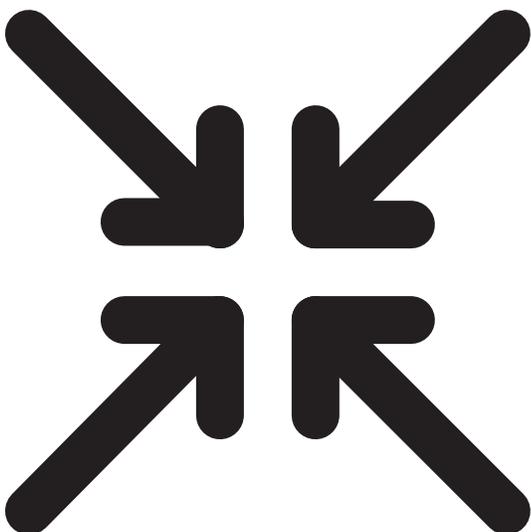
Most people create artworks that mirror the way we see things everyday. This means that they will create an artwork which a viewpoint that is at eye-level, straight-forward, and with a viewing angle of about 30 degrees.

One way to make your artworks more energetic and dynamic is to break that.

Instead of looking forward, look way up. Look right down. Sit on the floor to get a new view point. Or sit on the table.

Instead of having the typical 30 degree viewing range, zoom in on something that nobody would notice except for you. Or zoom way out to show the big picture of what is happening.

People tend to notice the difference and find it more interesting.



# Composition Central/Non-central



Some centrally composed masterpieces



Some of my favourite artworks are centrally composed. And I still love them. But for other things, not their compositional skills.

Central compositions are easy. They have their place. If you want to make something seem primitive, direct, boring, or plainly factual then go with a central composition.

But usually you don't want to do that. Usually you want to create a sense of drama, beauty, suspense, interest, and excitement. And a balanced non-central composition is best for that.

Anyone who can thoughtfully organize a drawing is capable of making a central composition. Making balanced compositions is tougher. So for each project in this course, work hard to create a balanced, non-central composition. It will help you improve your skills so that in the future you can make any kind of composition you want. Even a central one, if that is what will work best.



Some non-centrally composed masterpieces

# Creativity — Visual idea generation

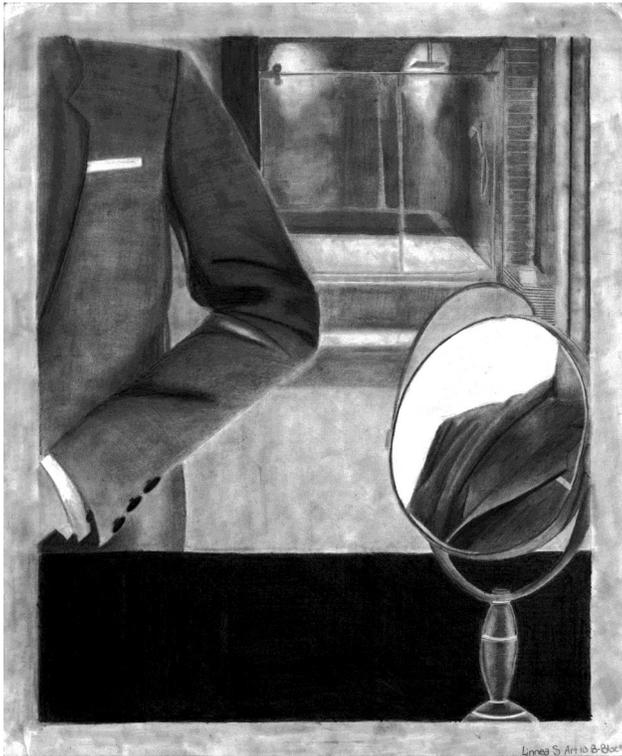
**Creativity can be learned.** The biggest mistake for beginners is trying to keep all of your ideas in your head. You are going to do quick idea sketches in order to improve your creative skills:

- Your ability to generate a large number of ideas and suspend judgement until after your idea is recorded
- Your ability to intentionally seek out unusual or specific ideas and let one idea lead to another
- Your ability to find interesting visual variations on a theme

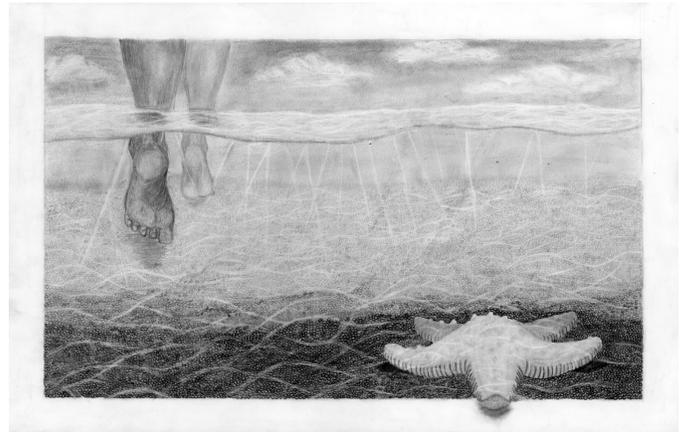
Your chosen topic:  nature  sports  science and technology  games  other: \_\_\_\_\_


When you are finished, please count the number of ideas you generated: \_\_\_\_\_

After counting, please **draw a circle or rectangle** around your most interesting ideas.



Linnea Sinclair, Fall 2016



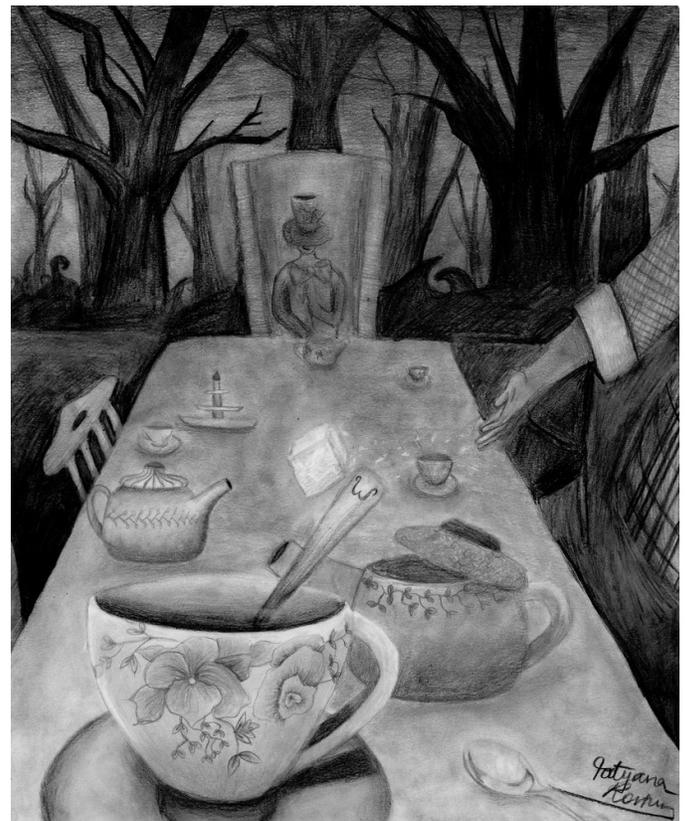
Theiaj Papa, Spring 2017



Lily Kungl, Spring 2017

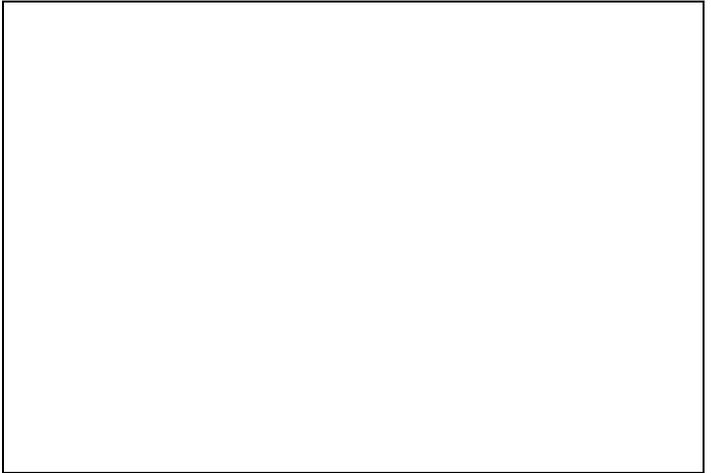
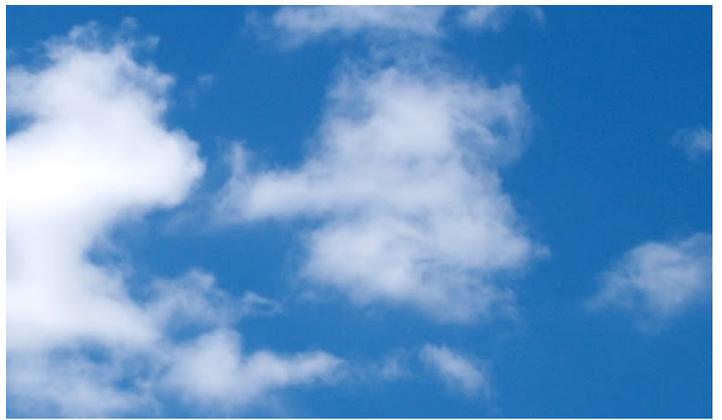
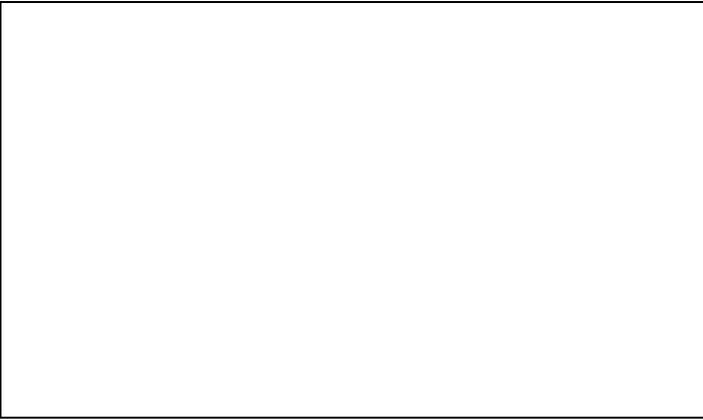
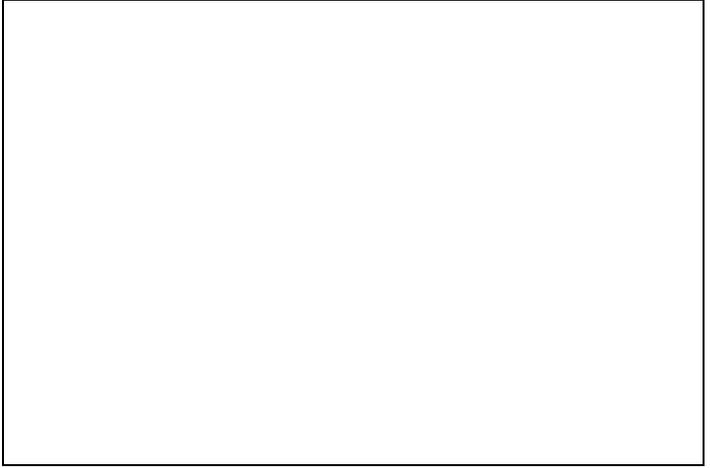


Choi Yoojeong, Spring 2017

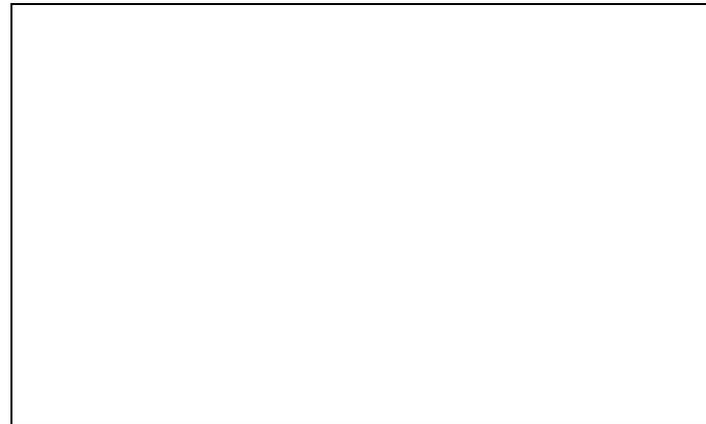
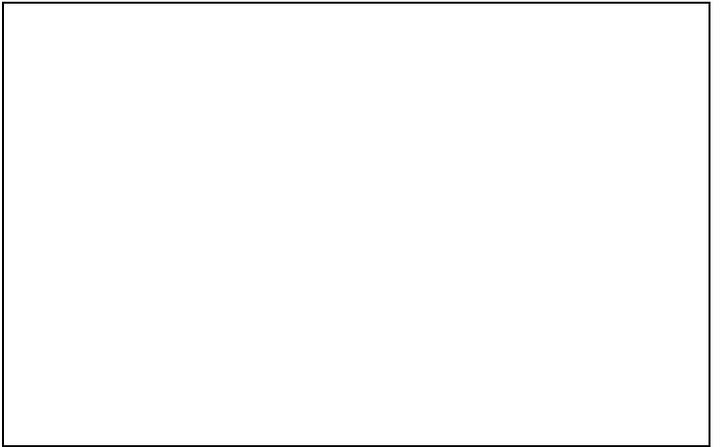
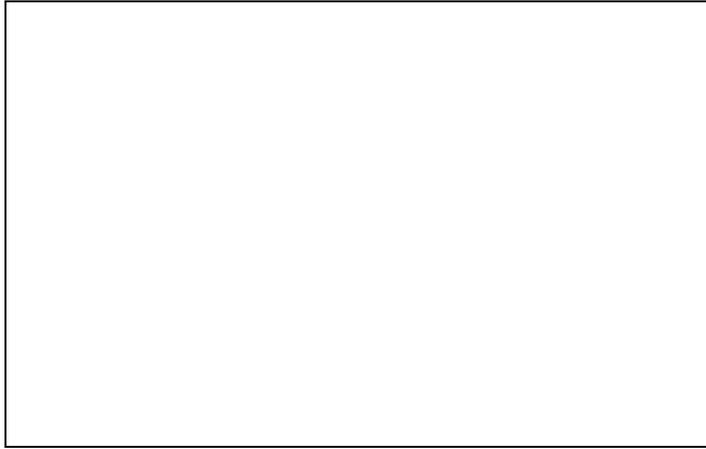


Tatyana Kovtun, Spring 2017

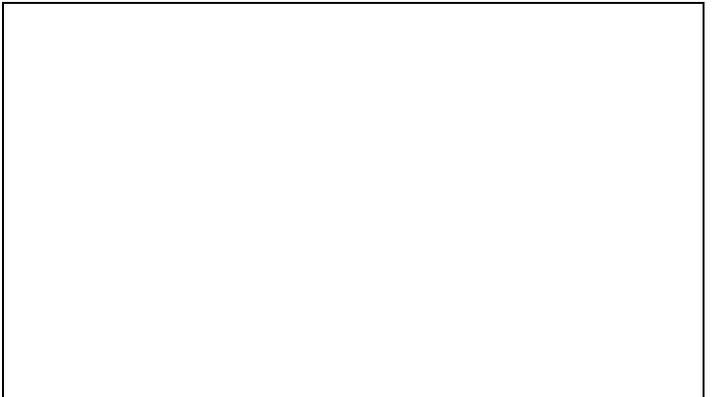
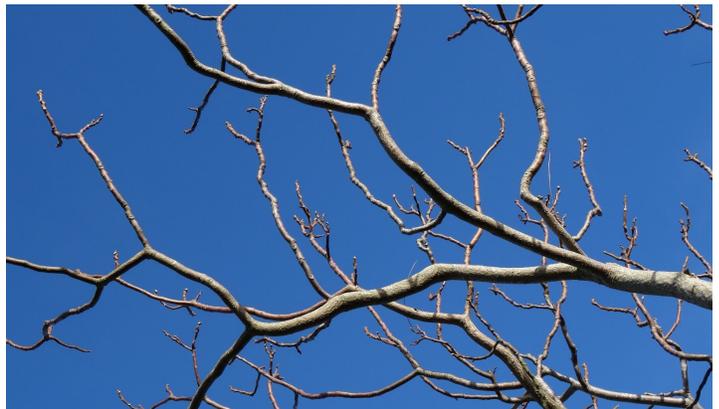
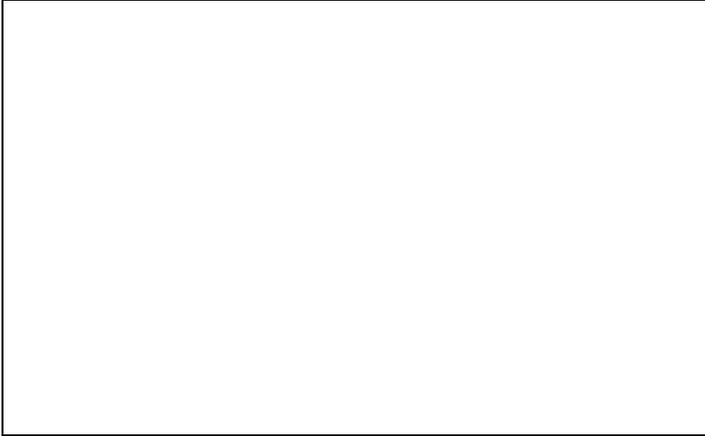
# Drawing Textures of clouds



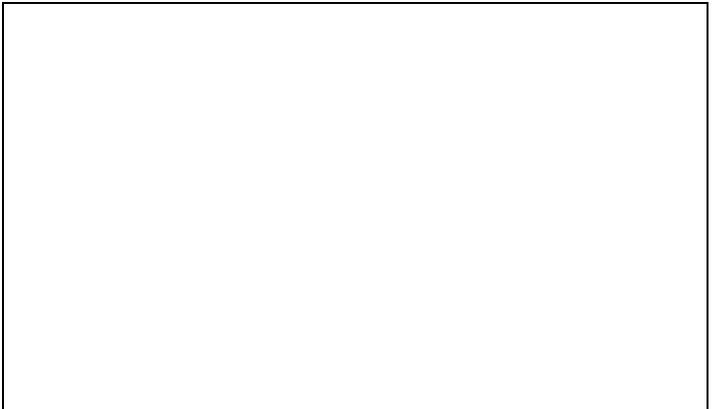
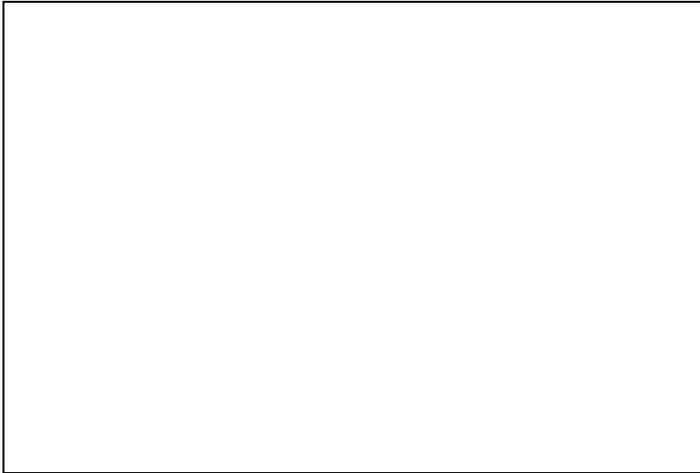
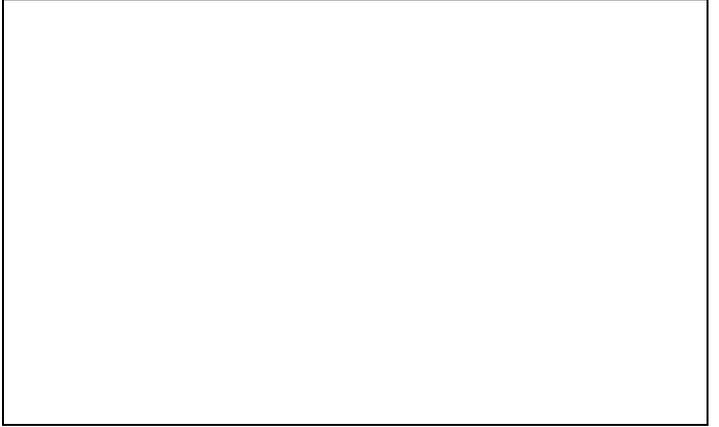
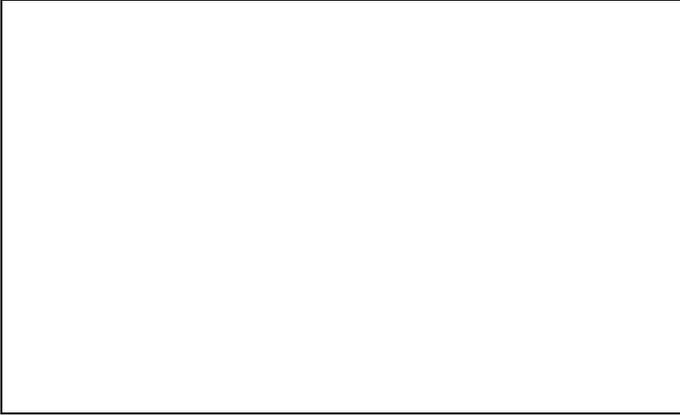
# Drawing Textures of the ground



# Drawing Textures of trees



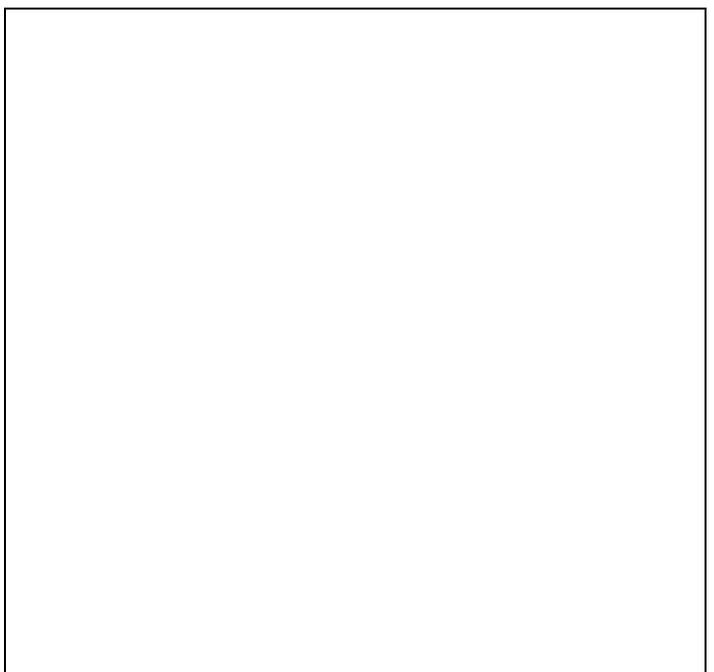
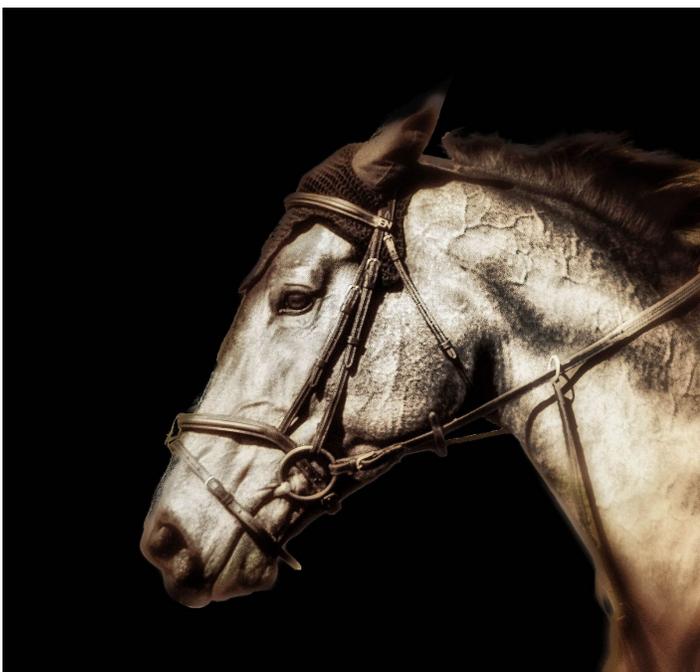
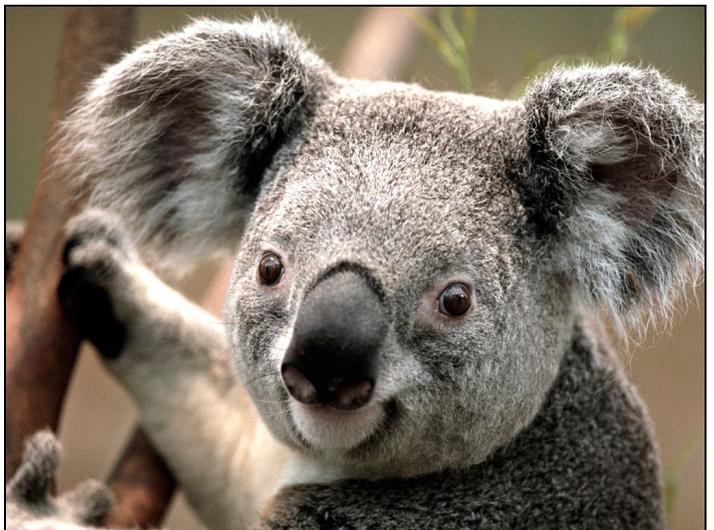
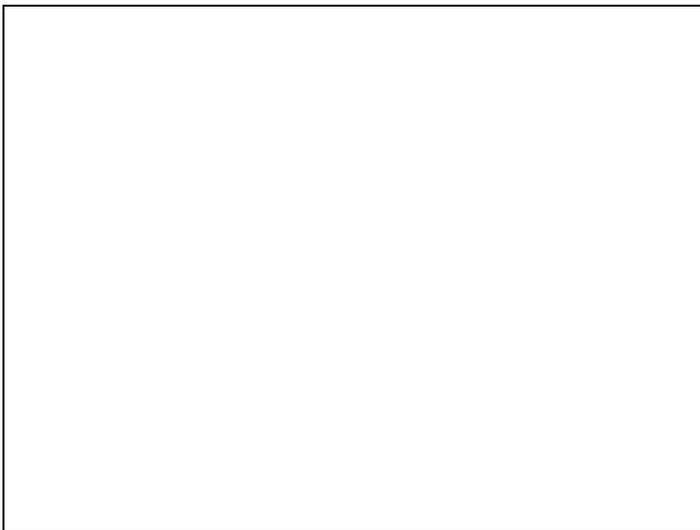
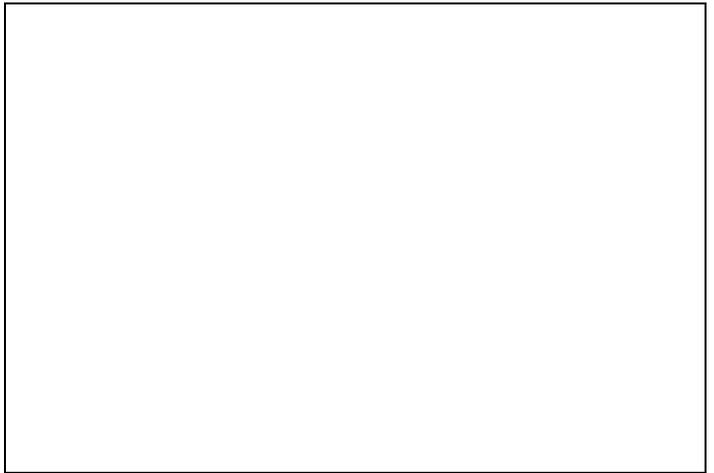
# Drawing Textures of water



# Skill-builder Photographs of animals I

Creative commons images from Flickr:

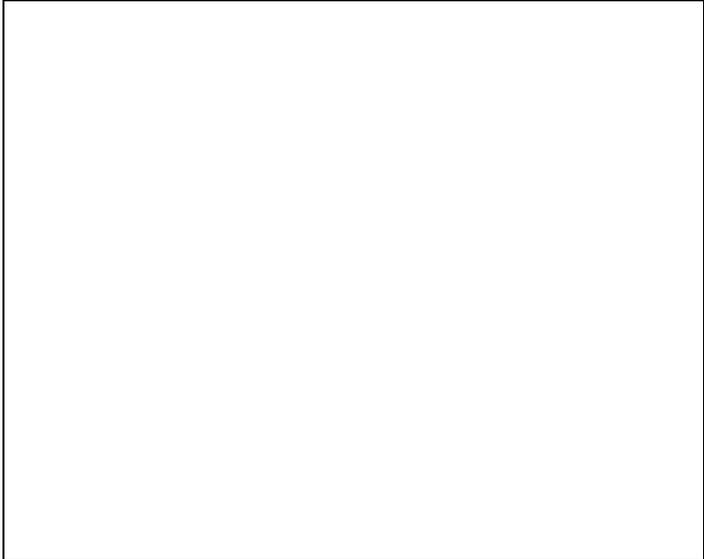
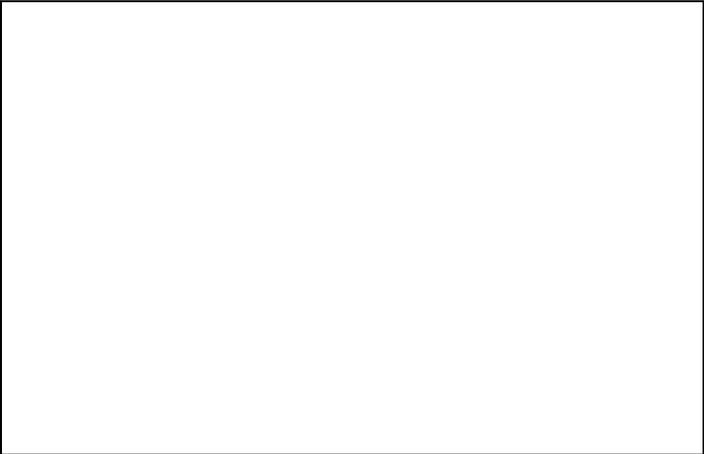
**Kev Chapman**, *Red Deer*; **Gavin Gavin Gavin**, *Koala*; **Patrick Bouquet**, *Horse power*



# Skill-builder Photographs of cloth I

Creative commons images from Flickr:

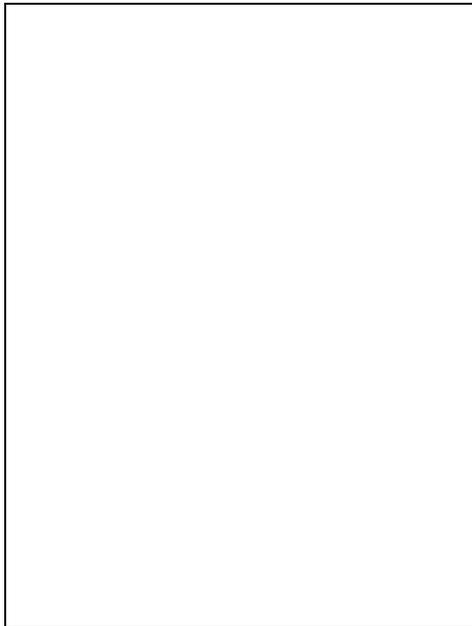
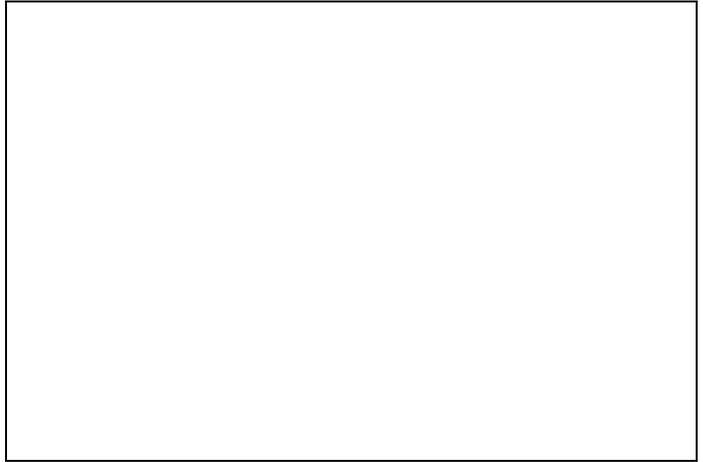
**Yuma Hori**, *Jeans*; **Jeffery Scism**, *cloth*; **chrysostom**, *cloth study #1*



# Skill-builder Photographs of Dancers I

Creative commons images from Flickr:

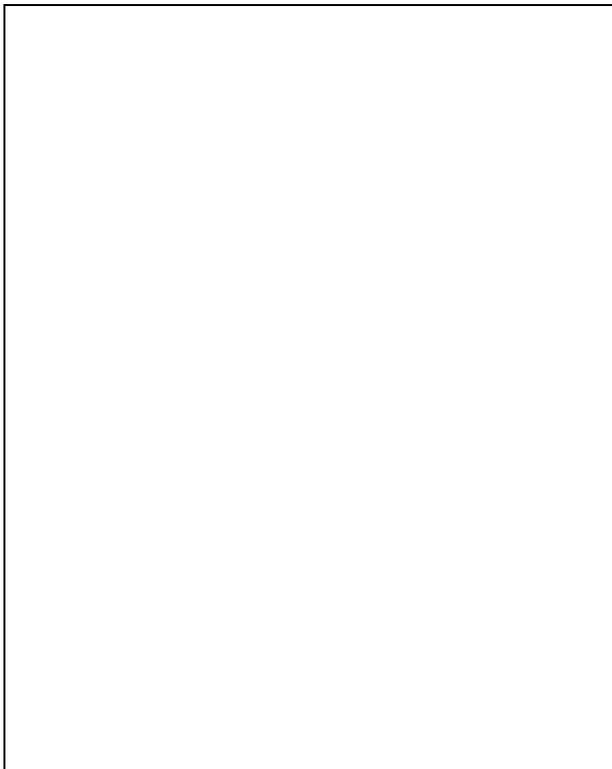
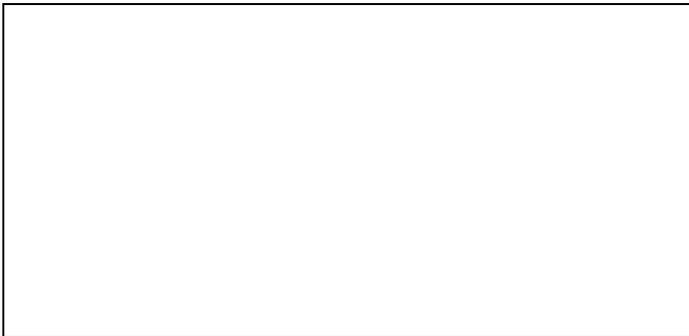
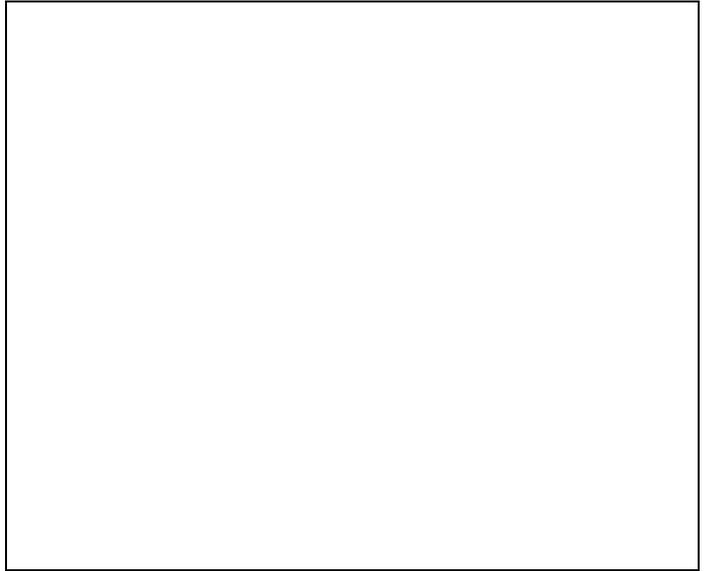
Emilio Dellepiane, *dance*; Ed Schipul, *dance, turquoise on white, with intensity*; Tallis Photography, *Dance Showcase 2017*.



# Skill-builder Photographs of divers I

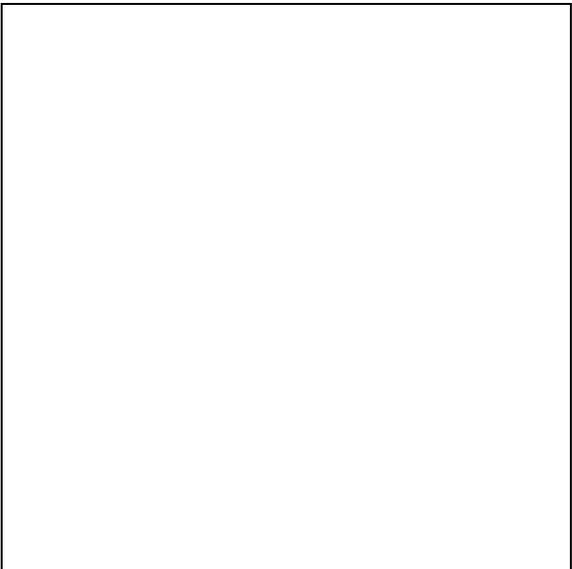
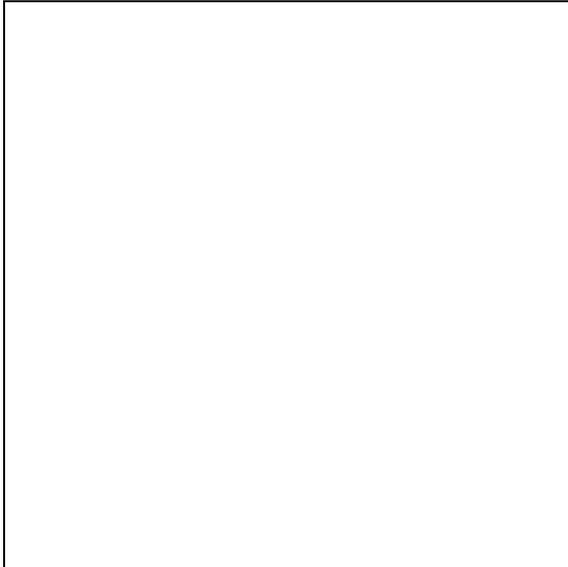
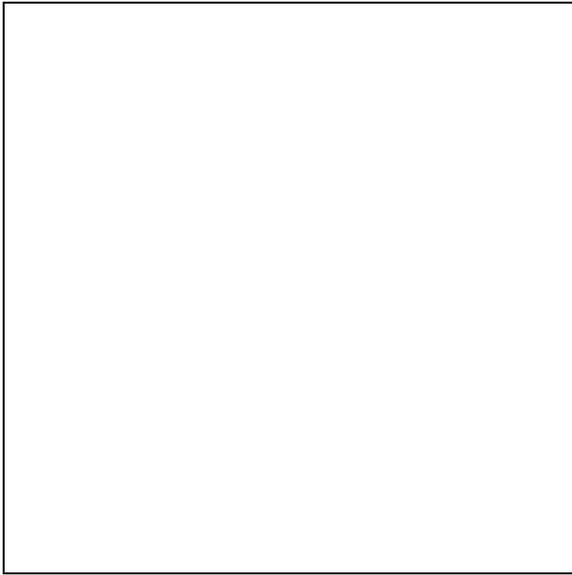
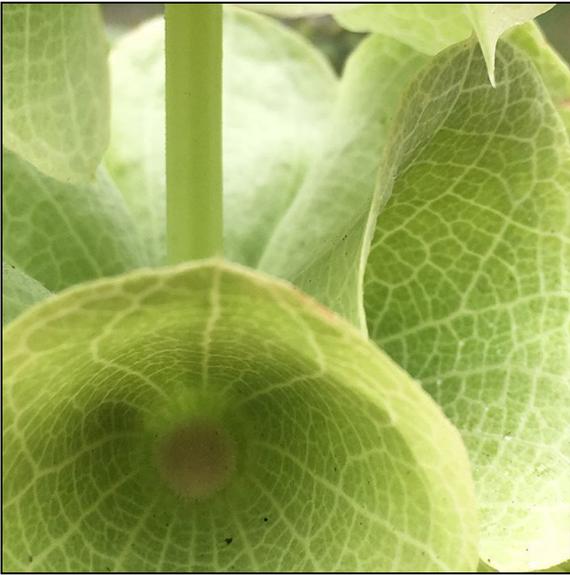
Creative commons images from Flickr:

DVIDSHUB, *JBB Labor Day County Fair*; Shannon Tompkins, *High Fly*; Justin De La Ornellas, *Kahiki Pukana La - Jump Into The Sunset*



# Skill-builder Meg Bennett's photographs of flowers I

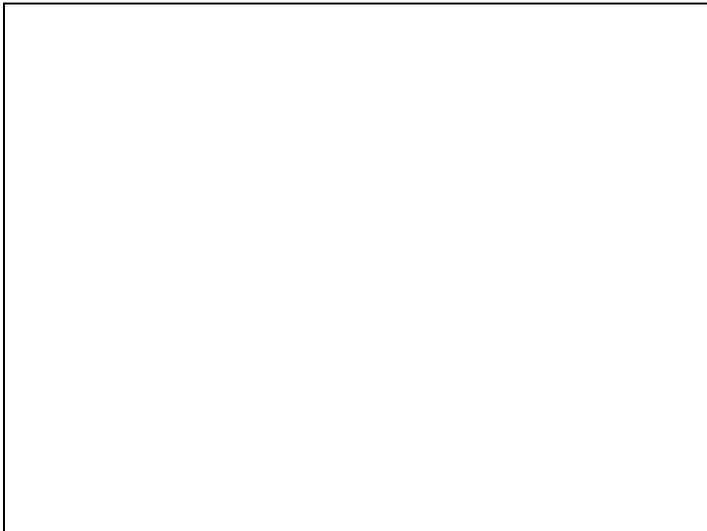
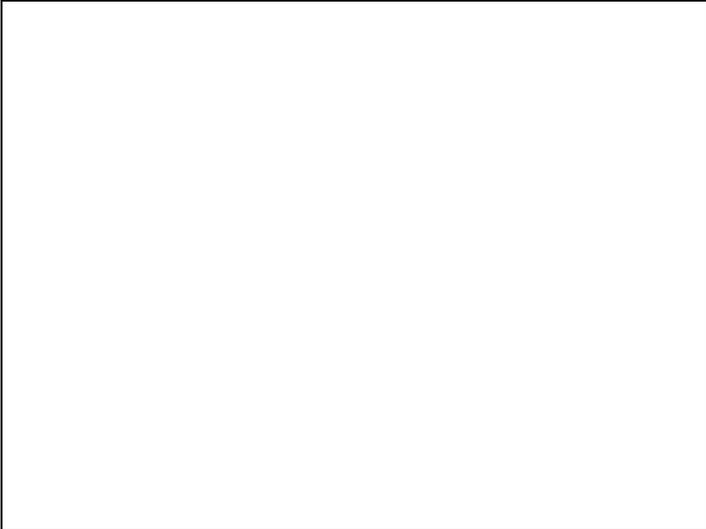
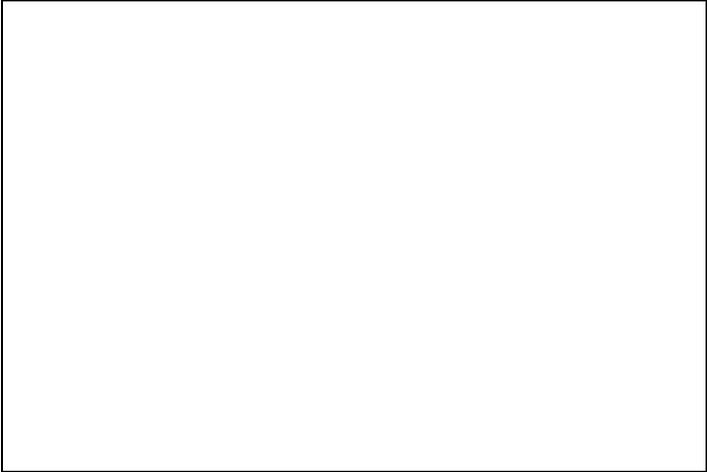
Meg Bennett (@tall\_girl\_big\_world on Instagram) is a former Citadel art student who moved on to study at NSCAD.



# Skill-builder Photographs of fruit I

Creative commons images from Flickr:

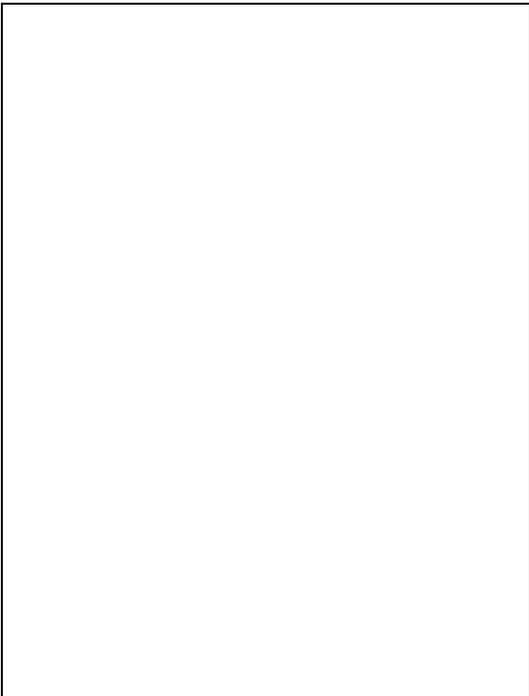
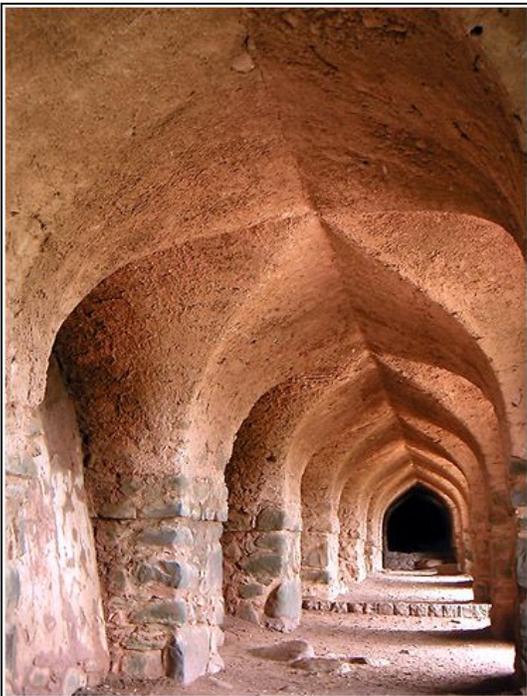
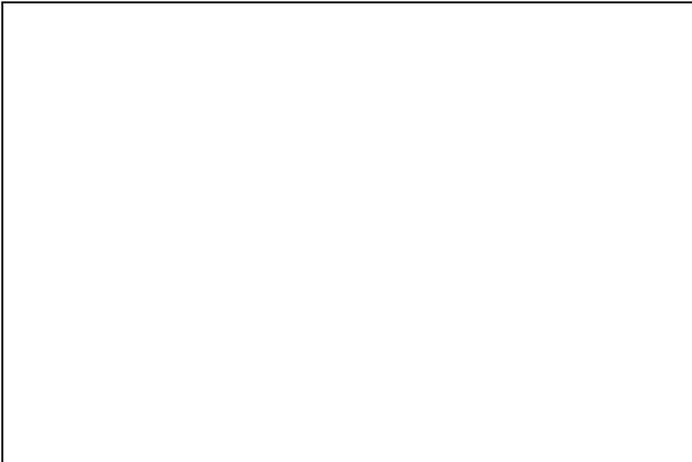
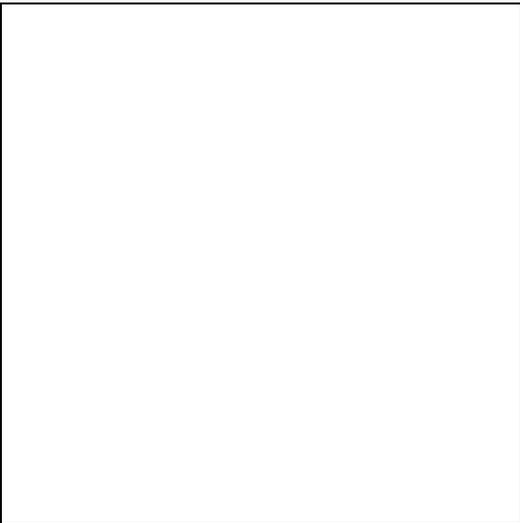
Alex Brown, *Apple/Lemon*; Christian Scholz, *Oh, strawberry of mine!*; essgee51, *Oranges*



# Skill-builder Geometrical photographs I

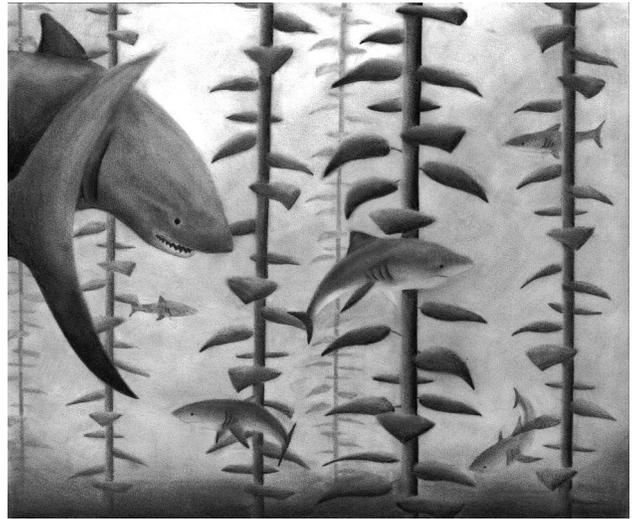
Creative commons images from Flickr:

David Strom, *Geometry*; Richard Ricciardi, *Playground - Geometrical Shapes*; nevil zaveri, *aisle to the darkness, mandu*

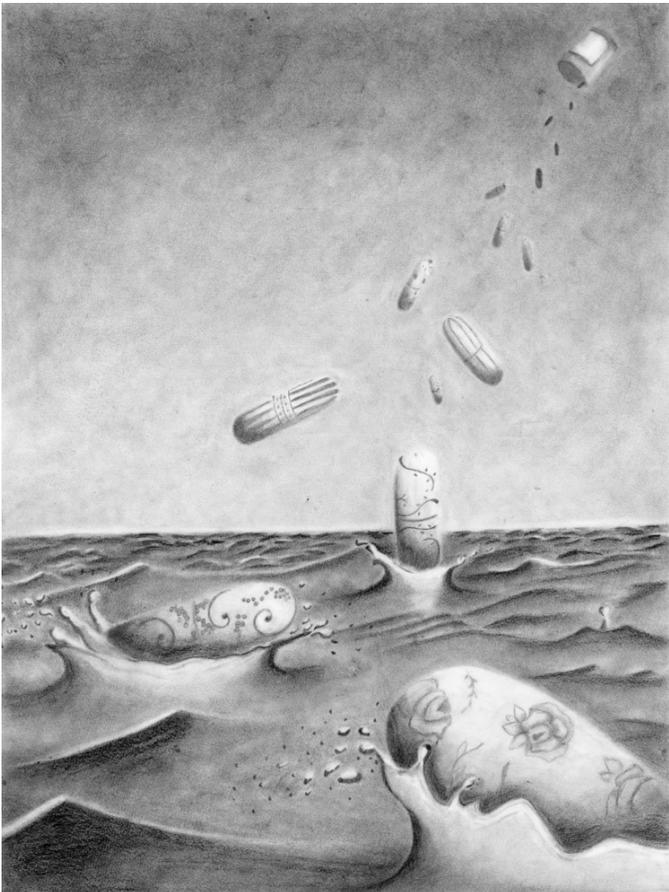




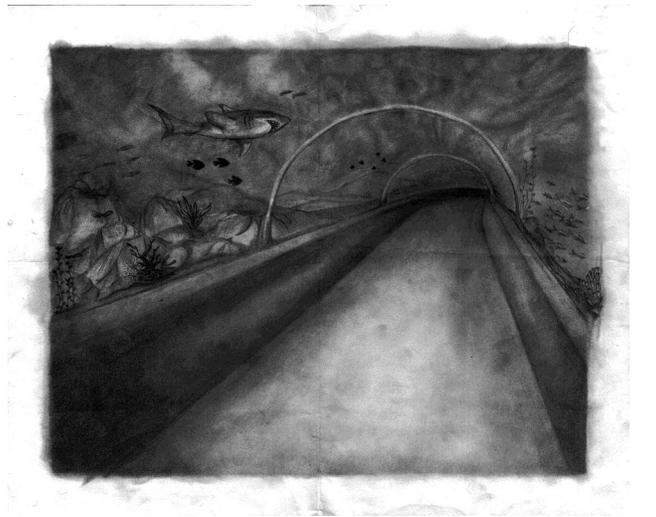
Isabelle Guenther, Fall 2016



Erin Schultz, Fall 2016



Antoinette O'Keefe, Spring 2017



Kate Fredericks, Fall 2016



Vesa Muji, Fall 2016

# Skill builder — Making a sense of depth

Redraw one or more of the photographs on these pages.

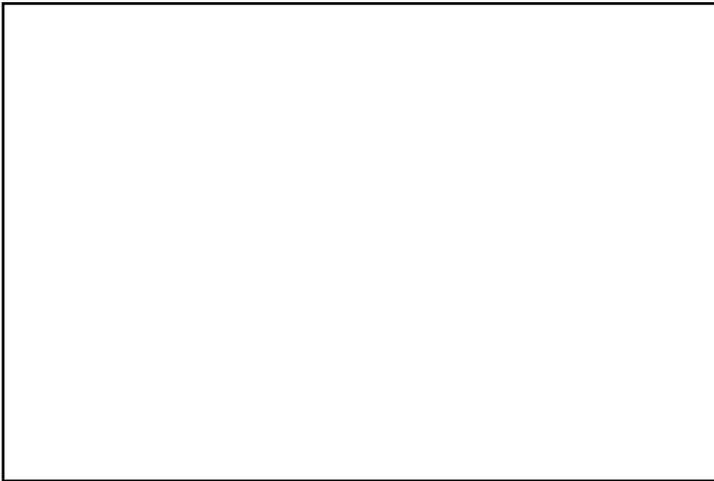
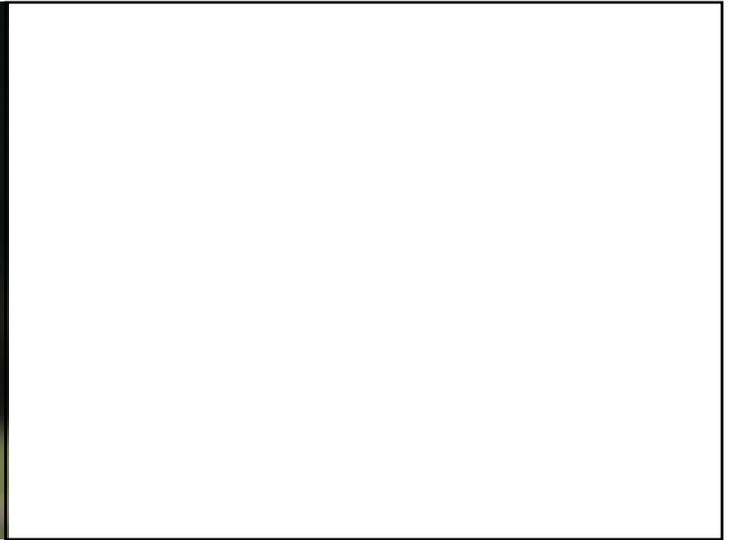
While you are doing so, **intentionally exaggerate** the sense of depth between the foreground and background.

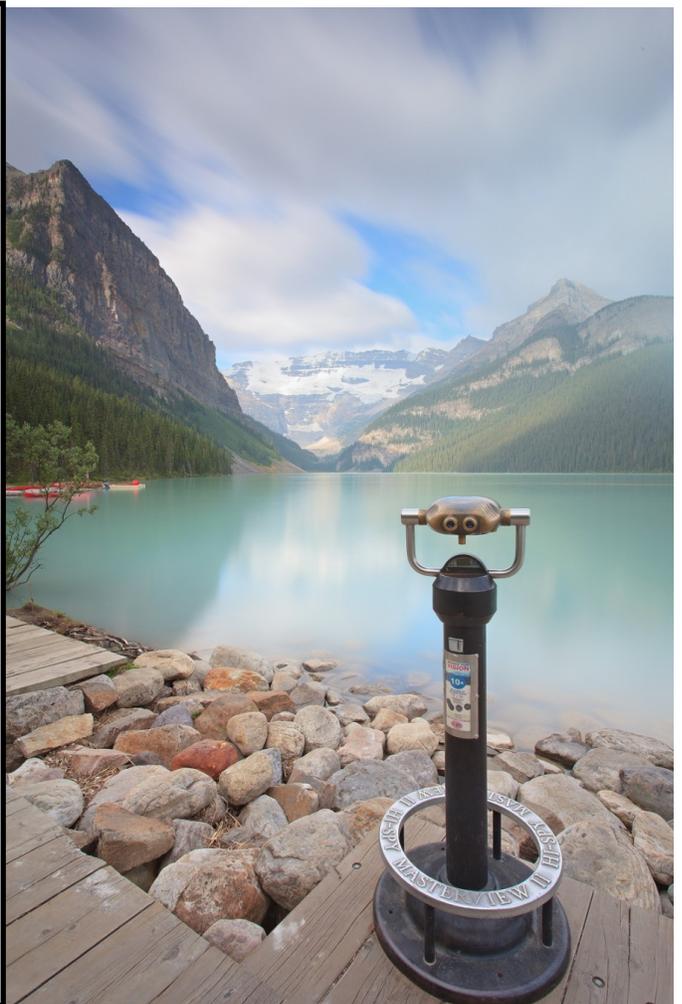
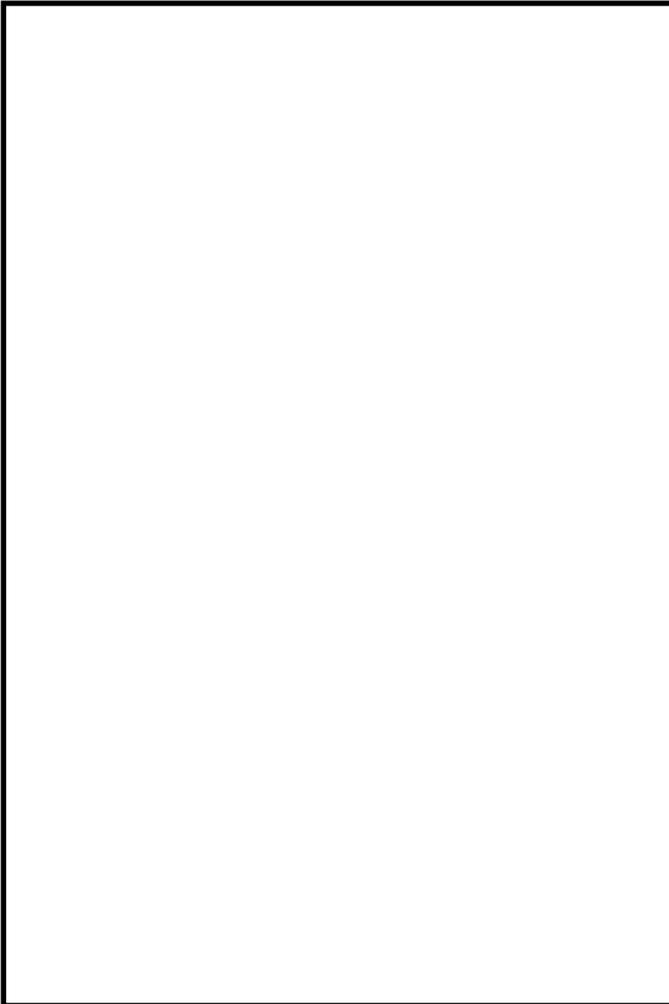
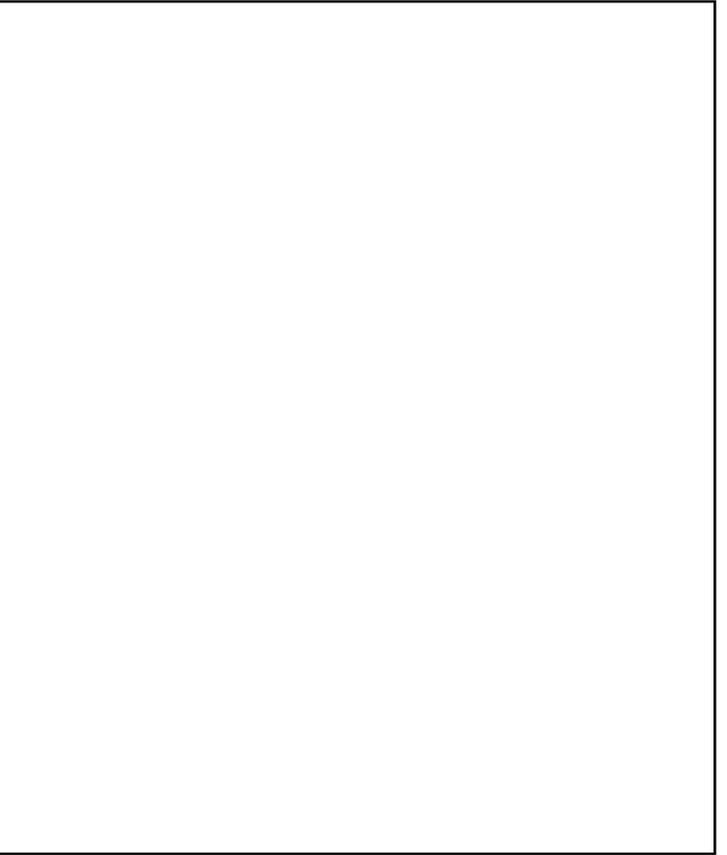
Near Far

Sharp detail Blurry

Big Small

High contrast lights and darks Low contrast greys





# Skill builder — Drawing a model

**Draw part of a person modelling and the background behind them.**

Don't worry—you do not have to draw all of the model. That is not important. You make choose to focus on their head, their feet, how their legs cross, how they cross their arms, or whatever you like.

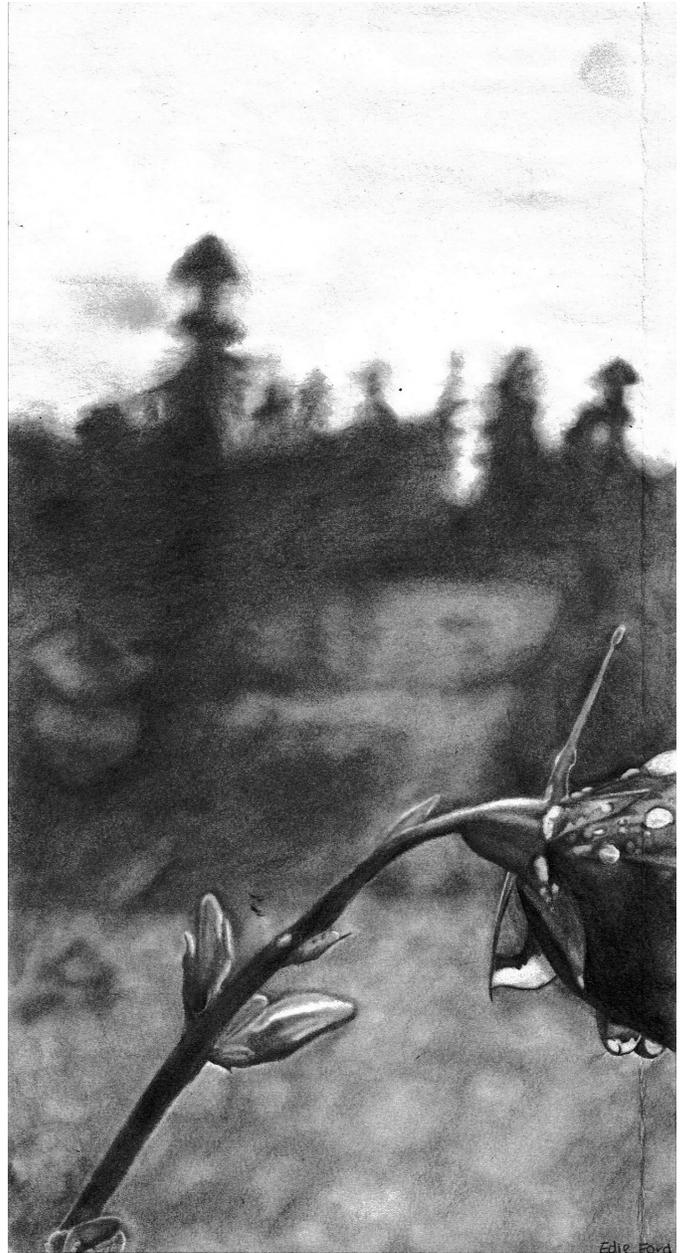
The goal is to draw both the foreground **and the background**, and use the tricks of contrast, detail, and size to create depth.



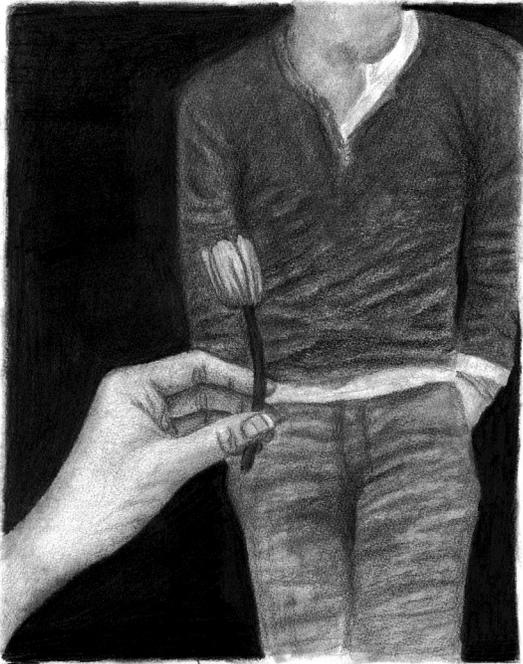
Murray Smith, Fall 2016



Emma Chapman-Lin, Fall 2016



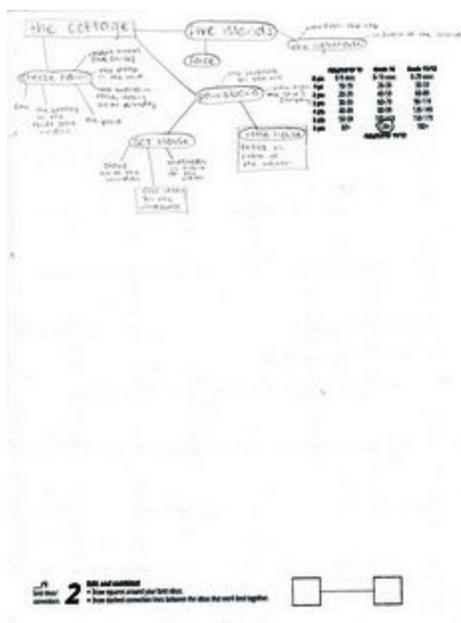
Edie Ford, Fall 2016



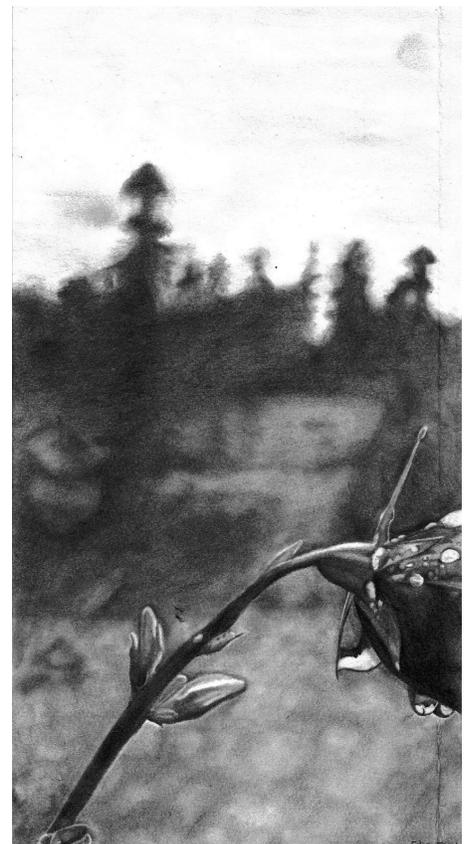
Jenna Clancy, Fall 2016

# Idea generation

## Edie Ford's depth drawing

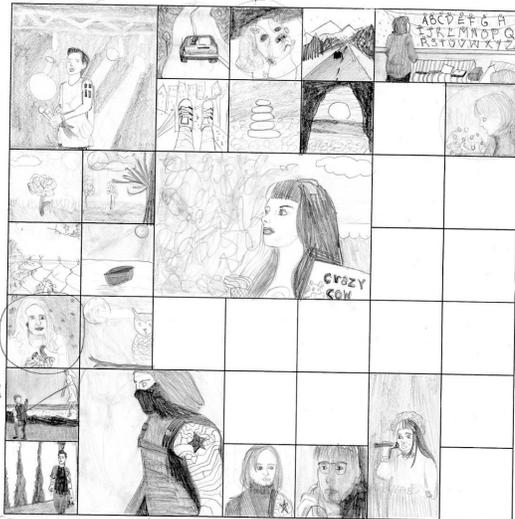


**5 Preliminary drawing**  
 Draw a frame below, then take the best possibilities from above and combine them into an improved composition. If you tackle the most challenging parts of your artwork now, you may be able to work out the bugs before you start your good copy.



# Idea generation

## Vesa Muji's depth drawing



1/4  
number &  
quality

### 4 Draw thumbnails

Create three thumbnail drawings - quick sketches that you use to try out your ideas. They should be based on the best ideas and combinations from Step 2. EXPERIMENT: unusual angles and compositions can be the things that make your artwork stand out from everyone else's.



2/5  
quality of  
drawing

### 5 Preliminary drawing

Draw 3 items below, then take the best possibilities from above and combine them into an improved composition. If you have a most challenging part of your artwork now, you may be able to work out the bugs before you start your good one.



1/20  
TOTAL



# Creativity Image research tips

For your project, you will need to hand in **ONE PRINTED PAGE** with:

- Six quality realistic photos of things you can observe carefully for your artwork

## Some tips for you:

- Log into your gnspe.ca account using the Chrome browser.
- Go to Drive, and click on the new button. Select a Google Docs document.
- Give your document a name. Click on the upper left hand corner where it says, *Untitled Document*. Change this to something like: *Depth Drawing-LastName*. Now Google Docs will automatically save while you work!
- Decrease the margins to 0.5 inches so you can fit more on each page: Go to File → Page setup → Margins and make the margins 0.5 inches each.
- Google gives you more search options if you use Chrome instead of Internet Explorer.
- Use can use the Search tools tab to:
  - Only have medium or large images
  - Only include photos, not drawings (ick)
  - Only include certain colours of photos (not really applicable now, but later...)
- Do not save the image thumbnail. It is too small. Instead, click through to View image or View page to grab a higher quality image.
- Avoid images with a resolution of less than, say 400x600 pixels. Also avoid massive images like say 2000x3000 pixels or larger.
- Use drag-and-drop to copy the image to your document. Click on the image, drag it to the tab with your document, wait while it changes to that tab, and then release the image where you want it to be.
- Drag the corners of the images to resize them so that they will be small enough to fit everything on one page.
- When you are done, you will need to share it with your teacher to print: ddrapak@gnspe.ca

## Forgot your password?

- Go to gnspe.ca, and choose the "Change or retrieve your password" link.
- Click the link that says, "To recover your password click here."
- To change your password, ask your teacher to look up:
  1. Your email username
  2. Your date of birth
  3. Your student number

# Idea Development

Name: \_\_\_\_\_

## Standard evaluation

___/6	Generate	120 ideas (or 24 sketches)
___/1	Count	Total number of ideas: _____
___/1	Circle the best ideas	
___/1	Link into groups of ideas	
___/6	Print reference images	6 printed images
___/4	Thumbnail compositions	3 thumbnails, good quality or better
___/6	Rough copy	Great quality or better
Total: ___ /25 points = ___%		

## Creative process with more reference images

___/3	Generate	60 ideas (or 12 sketches)
___/1	Count	Total number of ideas: _____
___/1	Circle the best ideas	
___/1	Link into groups of ideas	
___/9	Print reference images	12 printed images
___/4	Thumbnail compositions	3 thumbnails, good quality or better
___/6	Rough copy	Great quality or better
Total: ___ /25 points = ___%		

## Creative process with more thumbnail drawings

___/3	Generate	60 ideas (or 12 sketches)
___/1	Count	Total number of ideas: _____
___/1	Circle the best ideas	
___/1	Link into groups of ideas	
___/6	Print reference images	6 printed images
___/7	Thumbnail compositions	6 thumbnails, good quality or better
___/6	Rough copy	Great quality or better
Total: ___ /25 points = ___%		

# 1 Generate!

\_\_\_/6

Use lists, a web map, or simple drawings to come up with a LOT of ideas! If you already have an idea in mind, choose that as your central theme and expand upon it. Let your ideas wander - one idea leads to another. Drawings can be details of source images, different viewpoints, textures, technical experiments, etc.

# 2. Count your total ideas/sketches: \_\_\_\_\_

\_\_\_/1

- single word = 1 idea
- 2-4 word phrase = 2 ideas
- 5+ word sentence/question = 5 ideas
- SMALL SKETCH** = 5 ideas

Target = 120 ideas or 24 sketches

The form consists of a large rectangular area divided into 24 smaller rectangular boxes by dashed lines. The boxes are arranged in a grid that is 4 boxes wide and 3 boxes high. Each box is intended for a student to draw a small sketch or write an idea.

### 3. Select the best

Draw circles or squares around your best ideas

1

### 4. Link into groups

Draw dashed or coloured lines to link your best ideas into groups that could work well together

1

The form consists of a large outer rectangle defined by a dashed line. Inside this rectangle, several smaller rectangles are also defined by dashed lines, creating a grid-like structure. The divisions are as follows: a vertical dashed line near the left edge; a horizontal dashed line near the top edge; a vertical dashed line near the right edge; a horizontal dashed line near the bottom edge; a vertical dashed line near the left edge, lower down; a horizontal dashed line near the top edge, further right; a vertical dashed line near the right edge, further left; a horizontal dashed line near the bottom edge, further right; and a vertical dashed line near the left edge, further right. This layout provides multiple spaces for students to draw or link their ideas.



## 5. Print references

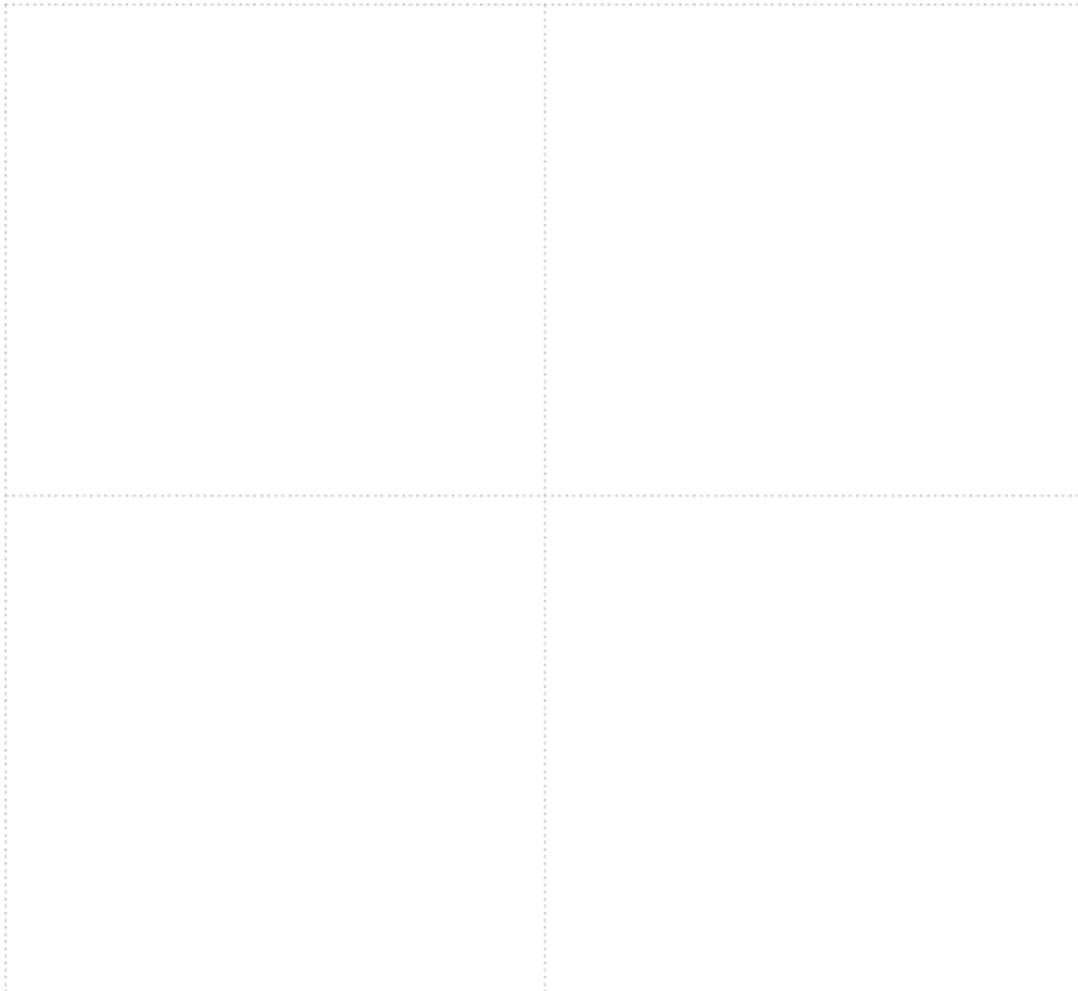
\_\_\_/6

- Print **SIX** reference images so you can accurately observe the challenging parts of your artwork. Taking your own and using your own photographs is preferred, but image searches are also fine.
- **Do not simply copy a picture that you find.** The idea is to edit and combine source images to create your own artwork. If you simply copy a picture, you are plagiarizing and will earn a zero for your idea generation and any criteria involving creativity in your final artwork.
- Up to half of your pictures may be of drawings, paintings, or other artworks of others to use as inspiration. The other images must be realistic photographs.
- You must hand in the **printed** copy of the images to earn the marks.

## 6. Thumbnail compositions

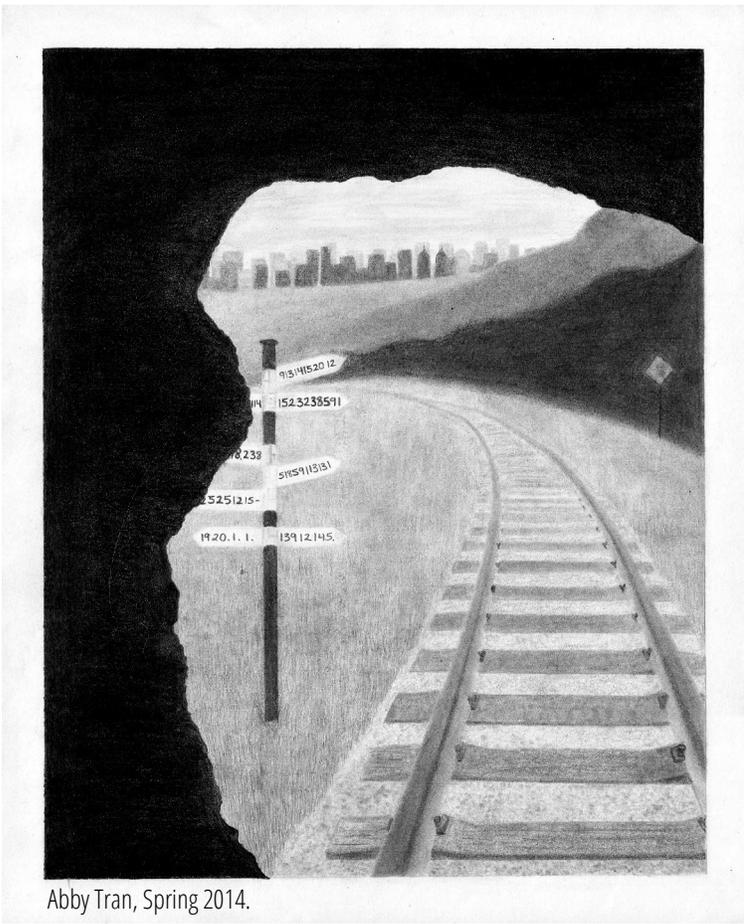
\_\_\_/4

- Create **THREE** thumbnail drawings
- These should be based on combinations of ideas that you can come up with.
- Include both your foreground and background.
- Experiment with unusual angles, viewpoints, and arrangements to help make your artwork stand out



## 7. Rough drawing

- Take the best ideas from your thumbnails and combine them into an improved rough copy.
- Use this to work out the bugs and improve your skills before you start the real thing.
- If you are using colour, use paint or coloured pencil to show your colour scheme.
- Draw in a frame to show the outer edges of your artwork.
- Remember to choose a non-central composition.



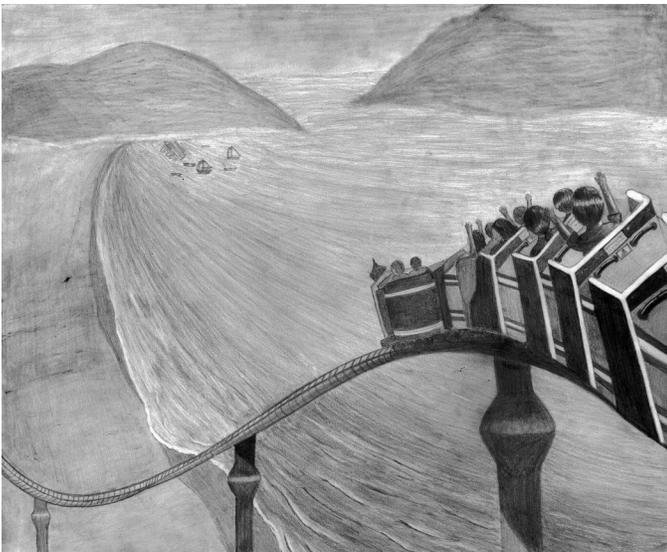
Abby Tran, Spring 2014.



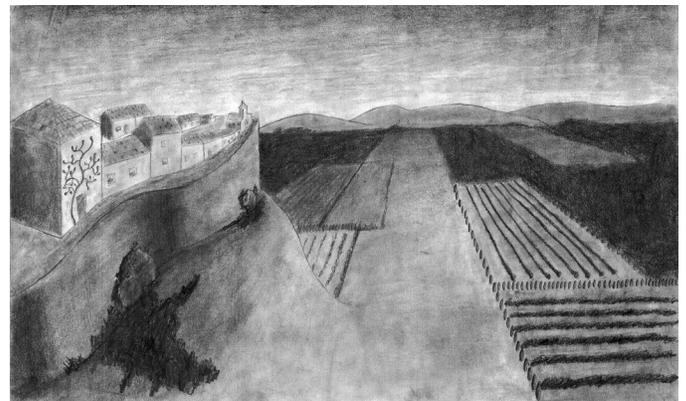
Jennie Bradley, Fall 2015.



Hannah Lawrence, Fall 2015.



Jade Frazer, Fall 2015.



Clay Corson, Fall 2015.



Max Bell, Spring 2017



Liz Graham, Spring 2017



Sawyer Bailly, Spring 2017



Jake Salazar, Spring 2017



Montana Bennett, Spring 2017

# Italian Renaissance Art History



Look online for close up colour versions of each artwork, a copy of the slide presentation, and links to other resources.



da Vinci, **Mona Lisa**, 1503-1519



Leonardo da Vinci, **The Last Supper**, 1494–1498  
Tempera on gesso, pitch and mastic, 460 cm × 880 cm, Milan



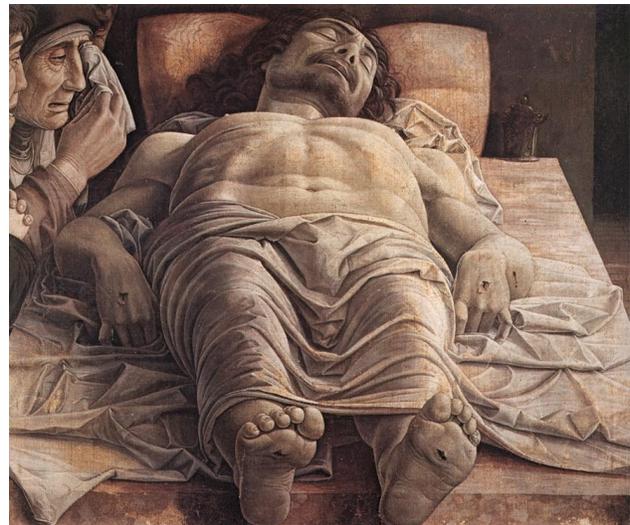
Michelangelo Buonarroti, **The Sistine Chapel**



Sandro Botticelli, **La Primavera**, c. 1482  
Tempera on panel, 202 cm × 314 cm, Uffizi Gallery, Florence



Raphael, **The School of Athens**, 1511.  
Fresco, Apostolic Palace, Vatican City



Andrea Mantegna, **The Lamentation of Christ**, c. 1480  
Tempera on canvas, 68 cm × 81 cm, Milan

# Baroque Art History



Caravaggio, **The Conversion on the Way to Damascus**,



Artemisia Gentileschi, **Judith Slaying Holofernes**, 1611-12



Caravaggio, **Supper at Emmaus**, 1601  
Oil on canvas, 141 cm × 196.2 cm, National Gallery, London



Frans Hals, **Laughing Cavalier**, 1624  
Oil on canvas, 83 cm × 67.3 cm, Wallace Collection, London

*Look online for close up  
colour versions of each  
artwork, a copy of the slide  
presentation, and links to  
other resources.*





Diego Velázquez, **Las Meninas**, 1656



Johannes Vermeer, **The Art of Painting**, 1666



Rembrandt, **Self-portrait**, 1669  
Oil on canvas, 86x 70.5 cm, National Gallery, London



Diego Velázquez, **Portrait of Pope Innocent X**, c. 1650  
Oil on canvas, 141 cm × 119 cm, Galleria Doria Pamphilj, Rome

# Neoclassical Art History



Jacques-Louis David, **The Oath of the Horatii**, 1784



Jacques-Louis David, **The Death of Marat**, 1793  
Oil on canvas, 165 cm × 128 cm, Brussels



Canova, **Psyche Revived by Cupid's Kiss**, 1757-1822  
Marble, 1.55m x 1.68m x 1.01m, The Louvre, Paris



Jean-Auguste-Dominique Ingres, **Princesse de Broglie**, 1851–53  
Oil on canvas, 121.3 x 90.8 cm, The Metropolitan Museum of Art

*Look online for close up  
colour versions of each  
artwork, a copy of the slide  
presentation, and links to  
other resources.*



# Romantic Art History



Eugène Delacroix, **Liberty Leading the People**, 1830  
Oil on canvas, 2.6 x 3.25m, Musée du Louvre, Paris



Francisco Goya, **The Third of May 1808**, 1814  
Oil on canvas, 268 cm x 347 cm, Museo del Prado, Madrid



Caspar David Friedrich, **Das Eismeer (The Sea of Ice)**, 1823-24  
Oil on canvas, 50x38", Kunsthalle Hamburg



John Constable, **The Hay Wain**, 1821  
Oil on canvas, 130 cm x 185 cm, National Gallery, London



Théodore Géricault, **Raft of the Medusa**, 1818-19  
Oil on canvas, 193 x 282 inches, Musée du Louvre, Paris

*Look online for close up  
colour versions of each  
artwork, a copy of the slide  
presentation, and links to  
other resources.*





Hans Holbein, *The Ambassadors*, 1533

1) **Observe:** Please list six things that you see:

- 
- 
- 
- 
- 
- 

\_\_\_/3

*½ pt for each  
thing observed*

2) **Analyse:** How would you describe the kinds of colours, shapes, style, and techniques used in this artwork? What clues and hints about the meaning has the artist included in this artwork? For example: "The \_\_\_\_\_ means \_\_\_\_\_."

\_\_\_/2

•

½ pt per  
visual  
characteristic  
or clue

•

•

•

3) **Interpret:** In full, what do you think the artist is trying to communicate? Please give two specific reasons why you think this is so.

\_\_\_/3

Full meaning  
+ 2 reasons

4) **Evaluate:** Did this artist did a good job of communicating it? (*In other words, Is this a good artwork?*) Please give two solid and thoughtful reasons why this is so.

\_\_\_/2

1pt for opinion  
½ pt each for each  
reason

# Art Vocabulary II

<b>Background</b>	background 背景 <i>sfondo</i> 배경 background خلفية the part of an artwork that is far away
<b>Blending</b>	kuchanganya 混纺 <i>mescolanza</i> 혼합 paghahalo مزج mixing from light to dark
<b>Blurring details</b>	maelezo ya kupakia 模糊细节 mga detalye ng pag-blur <i>dettagli sfocati</i> 세부 사항을 흐리게하기 عدم وضوح التفاصيل making small things have less detail so they seem far away
<b>Brainstorming</b>	kuburudisha 头脑风暴 <i>di brainstorming</i> 브레인 스토밍 brainstorming العصف الذهن coming up with a large number of ideas
<b>Central composition</b>	muundo wa kati 中心组成 <i>composizione centrale</i> 중심 구성 sentral na komposisyon التركيب المركزي an arrangement where the most important thing is in the middle
<b>Composition</b>	utungaji 组成 <i>composizione</i> 구성 komposisyon تكوين the arrangement of things in an artwork
<b>Contour drawing</b>	kuchora mchoro 轮廓图 <i>disegno del contorno</i> 윤곽 그리기 pagguhit ng tabas رسم كفاف drawing the edges and outlines
<b>Contrast</b>	tofauti 对比 <i>contrasto</i> 대조 kaibahan تناقض the difference between the lights and darks
<b>Creativity</b>	ubunifu 创造力 <i>creatività</i> 독창성 pagkamalikhain الإبداع ideas that are useful, unique, and insightful
<b>Cropping</b>	kukua 种植 <i>ritaglio</i> 자르기 pagtatanim زراعة المحاصيل cutting off part of a picture
<b>Cross-hatching</b>	kupiga-kukata 交叉阴影 <i>tratteggio</i> 교차 해칭 cross-hatching عبر الفقس drawing using close parallel lines that that cross each other at an angle
<b>Decreasing contrast</b>	tofauti ya kupungua 减少对比度 <i>diminuendo il contrasto</i> 대비 감소 ang pagbaba ng kaibahan تناقص التباين making the range between the lights and darks smaller so that things look muddier and far away
<b>Depth</b>	kina 深度 <i>profondità</i> 깊이 lalim عمق the sense that some things are near and others are far away
<b>Detail</b>	maelezo zaidi 详情 <i>dettaglio</i> 세부 묘사 detalye التفاصيل small, important parts of a drawing
<b>Foreground</b>	mbele ya mbele 前景 <i>primo piano</i> 전경 harapan المقدمة the part of an artwork that is biggest and closest
<b>Hatching</b>	kukata 孵化 <i>cova</i> 부화 hatching فقس drawing using close parallel lines
<b>Idea development</b>	maendeleo ya mawazo 想法发展 <i>sviluppo di idee</i> 아이디어 개발 pag-unlad ng ideya تطوير الفكرة a process that is used to create useful, insightful, and unique ideas

<b>Increasing contrast</b>	kuongezeka tofauti 대비 증가	增加对比度 pagdaragdag ng kaibahan	<i>augmentando il contrasto</i> زيادة التباين
	making the range between the lights and darks bigger so that things look more intense and close up		
<b>Insightful</b>	ufahamu 见地 <i>penetranti</i>	통찰력있는	pakinabang التفكير العميق
	something that shows deep thinking		
<b>Modelling</b>	mfano 造型 <i>modellismo</i>	모델링	pagmomolde 3D رسم
	making things 3D using blending		
<b>Negative space</b>	nafasi hasi 负空间 <i>spazio negativo</i>	음의 공간	negatibong espasyo الفضاء السلبى
	the shape of the space between the things you would normally look at (the positive space)		
<b>Non-central composition</b>	muundo usio kati	非中心组成	<i>composizione non centrale</i>
	비 중앙 구성	non-central composition	غير المركزية
	an arrangement where the most important thing is NOT in the middle		
<b>Positive space</b>	nafasi nzuri 积极的空间 <i>spazio positivo</i>	긍정적인 공간	positibong espasyo الفضاء الإيجابي
	the contour of the things you would normally look at		
<b>Reference images</b>	picha za kumbukumbu 参考图像 <i>immagini di riferimento</i>	참조 이미지	referenssikuvia الصور المرجعية
	photographs used to look at so you can make a better artwork		
<b>Rotating</b>	kupokezana 旋转 <i>rotante</i>	회전하는	umiikot دوار
	turning a picture to a new angle		
<b>Shading</b>	kivuli 阴影 <i>ombreggiatura</i>	농담	pagtatabing تظليل
	drawing with white, black, and greys		
<b>Sharpening details</b>	maelezo ya kunyoosha 锐化细节 <i>dettagli di affilatura</i>	선명하게하는 세부 사항	mga detalye ng pagpasa شحذ التفاصيل
	making small things have more detail so they seem close up		
<b>Smoothness</b>	laini 光滑 <i>liscio</i>	부드러운	pagkamakinis ناعم
	drawing cleanly, with no bumps		
<b>Stippling</b>	kupigana 点画 <i>stippling</i>	점감기	stippling التتقير
	drawing using small dots		
<b>Texture</b>	texture 质地 <i>struttura</i>	조직	texture الملمس
	drawing that looks the same as what it feels like		
<b>Thumbnail drawings</b>	michoro ya picha 缩略图 <i>disegni di anteprima</i>	미리보기 그림	mga guhit na thumbnail رسومات مصغرة
	small drawings that are used to develop the composition of an artwork		
<b>Unique</b>	kipekee 独特 <i>unico</i>	독특한	natatangi فريد
	something that is rare, or one-of-a-kind		
<b>Web-mapping</b>	ramani ya mtandao 网上地图	웹 매핑	web-mapping خريطة معلومات
	linking together ideas into a web		
<b>Zooming in/zooming out</b>	inakuja katika / kutembea nje  확대 / 축소	放大/缩小	pag-zoom sa / pag-zoom out
	making a picture seem closer (zoom in) or further away (zoom out)		
			<i>zoomare / ingrandire</i> التكبير / التصغير

This project will be evaluated according to three general criteria. In order to help you do your best, here is some feedback with suggestions about how to improve your drawing. I have only chosen what I think are the most important pieces of advice for you. If these suggestions are unclear, please ask me or a friend.

## Shading, Proportion, and Detail

Shading is using light and dark to draw. It is an easy way to make things look realistic and three dimensional. Proportion is the name of the skill where you accurately portray shapes and sizes.

- [ ] **Observe closely.** Keep looking at your photograph. Try to forget what you are looking at, and focus on the component lines and shapes. It appears that some of your artwork is drawn from memory, making it less realistic.
- [ ] **Consider changes in texture.** Hair needs a different kind of drawing than bark, clouds, water, or rock. Try to capture the texture of the different things you are drawing.
- [ ] **Lighten your outlines.** Outlines are essential to getting proportions correct, but they should disappear after you start shading.
- [ ] **Darken your darks.** Doing so will increase the overall impact of your drawing, and may will help it pop.
- [ ] **Add tone to your lights.** Leaving areas white tends to leave the impression that your artwork is unfinished. Instead, look for light shades of grey you can add instead.
- [ ] **Work on smoothness.** Build up your greys by stacking layers of alternating line directions, use lines with overlapping lines (no white gaps), or use a blending stump.
- [ ] **Work on blending.** Your shadows are sometimes going abruptly from light to dark, with few or no middle greys. Add greys to the middle areas until you end up with smooth blends instead of sudden jumps.
- [ ] **Look carefully at the different greys.** You can get basic hair texture by creating lines that flow along the length. However, it works even better when you replicate the pattern of light and dark of the different strands. It takes more time, but the impact is many times stronger.

## Sense of Depth

You can use many techniques to create a sense of depth in your artwork.

- [ ] **Add detail to the closest areas, and reduce it in the distance.** Right now, your artwork does not use changes in detail to show depth. You may have to blur some of the existing detail in the distance to make this look natural, and add very precise detail to the closest objects.
- [ ] **Add contrast to the closest areas and reduce contrast in the distance.** Things that have brighter whites and darker blacks appear to be closer to you. Things that have low contrast, such as fading into a grey background, appear further away.
- [ ] **Add more layers of depth to your artwork.** Right now your artwork has a narrow sense of depth. Add something in front and/or behind so that there are additional layers of distance.
- [ ] **Use overlap, changes in size, or converging lines to show distance as well.** Sure, these are the easy methods, but they are effective. Most people stage their artworks so that the action does not overlap. This is both predictable and flat.

## Composition

Composition is the overall arrangement and completeness of your artwork.

- [ ] **Develop your background.** A background puts a person or object in a particular place, real or imaginary. Compared to drawings without backgrounds, your artwork may look simple and incomplete.
- [ ] **Start shading your background.** You have some lines in there, but it lacks substance in comparison to the rest of your drawing.
- [ ] **Your artwork is centrally composed.** Avoid having important things right in the middle. Move it away from the center and consider zooming in on it or creating a tilted composition.
- [ ] **You seem to be behind.** Please consider working on your project at lunch or before or after school. Or, try to pick up your pace or use your time more effectively during class. If you have enough done, you can ask if you can take it home to work on it. Remember that if too much of your work is done outside school I cannot accept it.

# Depth drawing feedback

**Artist:**

\_\_\_\_/10

**Person providing feedback:**

For each criteria, please give **three** pieces of specific advice. For example:

- **What** should be improved and **where:** *"Look for **more detail** in the **shadows of the trees**"*
- **What** is going well and **why:** *"The **sky** is looking **very distant** because you **lowered the contrast**"*

## **Criteria #1: Shading and detail** - *give three specific pieces of advice*

In terms of shading and detail, what are the best things about this drawing? What things could the artist do to improve their performance with shading and detail? Consider different levels of grey, rich blacks and bright whites, smoothness, blending, detail, and proportion.

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## **Criteria #2: Sense of depth** - *give three specific pieces of advice*

In terms of the sense of depth, what are the best things about this drawing? What things could the artist do to improve their performance in creating a sense of depth? The most skilled way to show this is to have the most detailed and high contrast parts nearby and the most blurry and lowest contrast parts in the distance. Also consider changes in size, overlap, converging lines, multiple layers of depth.

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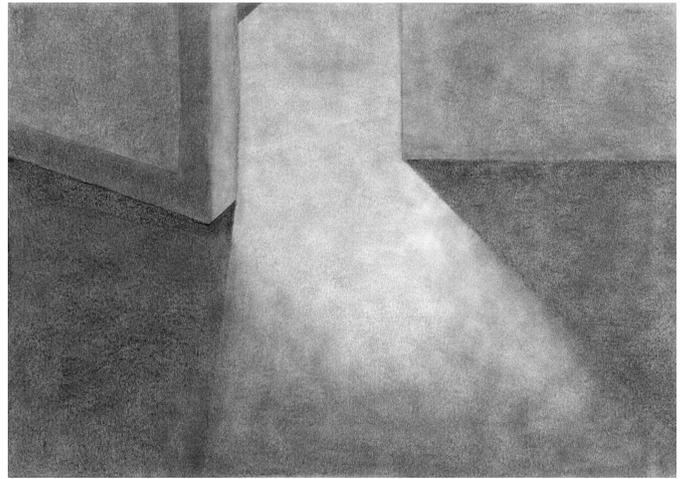
## **Criteria #3: Composition** - *give three specific pieces of advice*

Higher marks will be given for artworks that are fully complete (including backgrounds), strictly avoid central compositions, and that are well-balanced. In terms of the composition, what are the best things about this drawing? What things could the artist do to improve their composition?

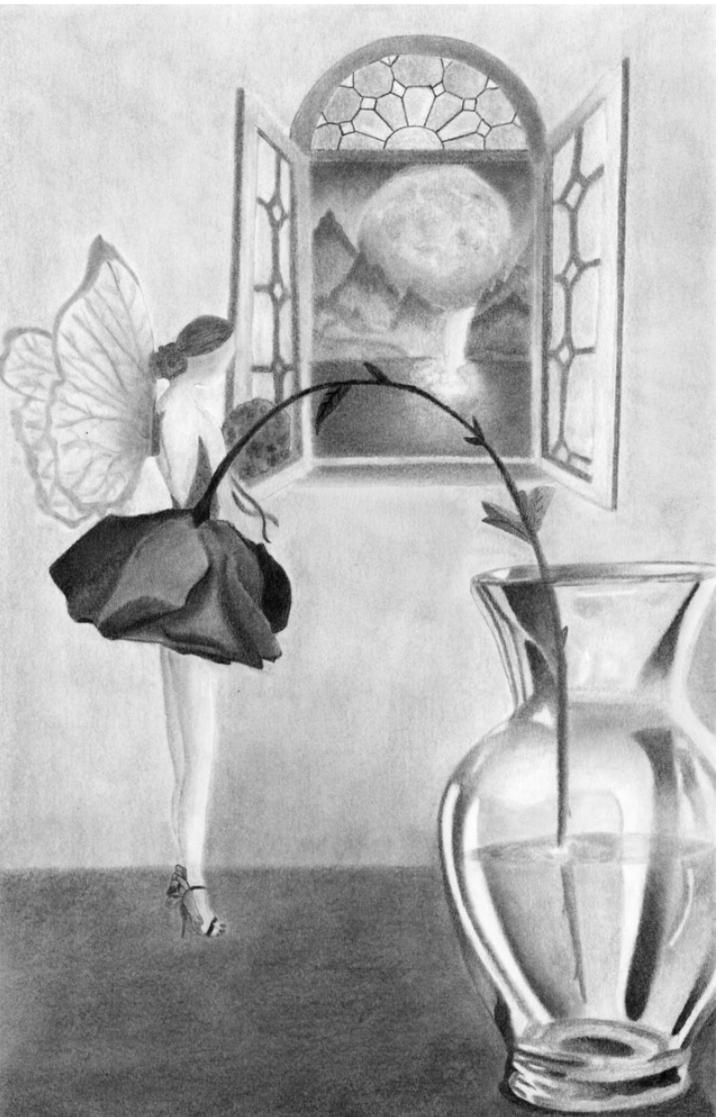
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Giulia Di Matteo, Fall 2017



Anna Pancura, Fall 2017



Sadaf Hajikermani, Fall 2017



May Green, Fall 2017



Sam Faulkner, Fall 2017