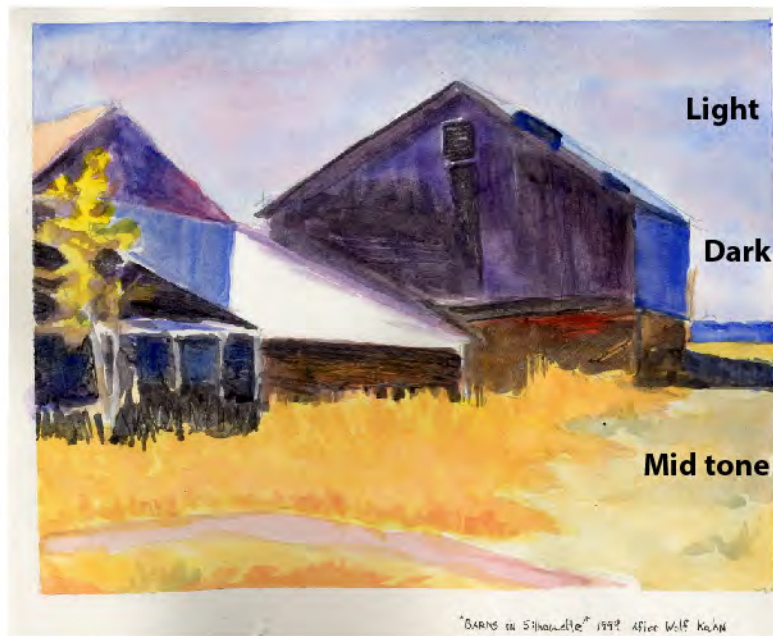


CREATING DEPTH IN A SKETCH

The illusion of depth draws the viewer into the picture and holds attention. A variety of techniques are used to achieve this effect. Most are well known but the methods are seldom all listed in a convenient to use format. They are noted here to make it easier for you to use these techniques to improve your sketches.

1. **Overlap** - Objects behind other objects appear farther away.
2. **Atmospheric perspective** - Objects become bluer as they recede.
3. **Line weight** - Heavy line advances, light lines recede.
4. **People** - Changing size of people show depth.
5. **Tonal value** - Tonal values become lighter in the distance.
6. **3D drawing** - A 3 dimensional view has more depth than a 2 dimensional view of the same object.
7. **Placement** - Objects placed high on the page appear farther away than objects placed lower down.
8. **Contrast** - Contrasts decrease with distance.
9. **Detail** - There is more detail in close objects than those farther away.
10. **Edge quality** - Soft edges appear more distant than hard edges.
11. **Tonal layering** - Tonal layering separates fore ground from mid ground and back ground, increasing the sense of depth.



Examples of tonal layering.

UNITY -

By Kenneth Williams 5-22-20

Unity is how parts of a picture work together to form a harmonious whole. Questions we might ask about our work are: Does it all hang together as whole? Are all parts of the picture related to each other? Does anything stand out that appears not to belong in some way?



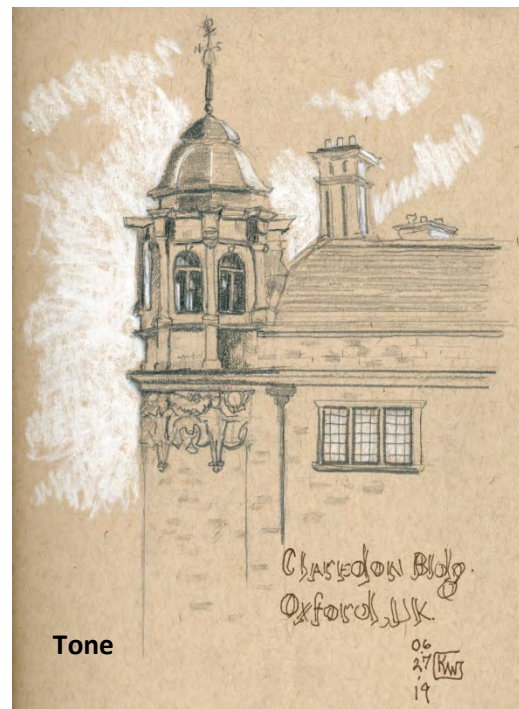
As artists there are several things we can do to increase the unity of our sketches and paintings. We can use one or combine several methods to provide unity to our compositions. Most of these methods help provide a consistent approach across the painting . Unity must also be balanced by contrast. A plain, white sheet of paper is completely unified but has no contrast and so lacks sustaining interest for most people.

Line – A consistent use of line across a painting provides unity. This can be subtle as in the use of a predominate line direction throughout the painting or more direct by the use of strong pen lines.

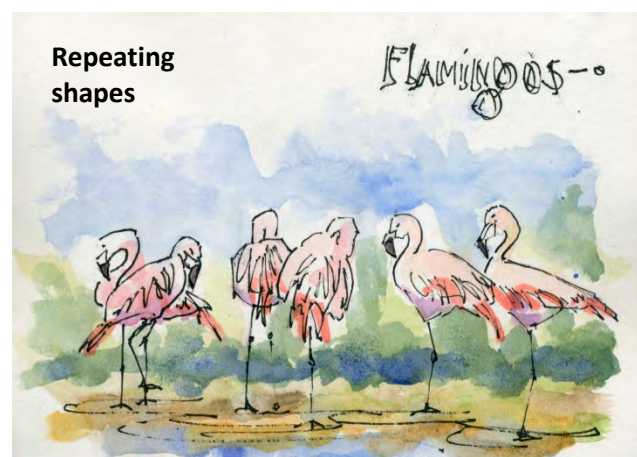
Tone – Toned paper, underpainting

or large shapes of similar connected tones are strong unifying devices. A strong predominant color in a painting also provides unity.

Shape – Repetitive shapes provide rythm and unity to a drawing.



Tone



Repeating shapes

Texture – Texture and brush strokes provide unity and are often applied almost unconsciously by the artist, much like handwriting.



Color temperature – Consistently warm or cool color combinations work to unify a composition much like using a toned paper.

Value range – Painting in a high key (predominately light values) or a low key (predominately dark values) adds unity to a picture.

Color dominance – A painting made with a single color or a predominating color used with small amounts of supporting color or complimentary colors will be unified.

Limited palette – Limiting the color palette to 2 or 3 colors will unify a painting. Most paintings rarely call for more than 6 or 7 colors. Using too many colors in a painting can lead to a disjointed (non-unified) look.



Study of the examples given here and others will demonstrate how many of these methods can be combined to unify a picture and make it a more coherent and rewarding piece of art for the viewer.





Unify this sketch using one or more of the methods discussed in class.

Paint using a triad of your choice. Either a red, blue and yellow or a green orange purple combination.

It is not necessary to exactly match colors with the photo.



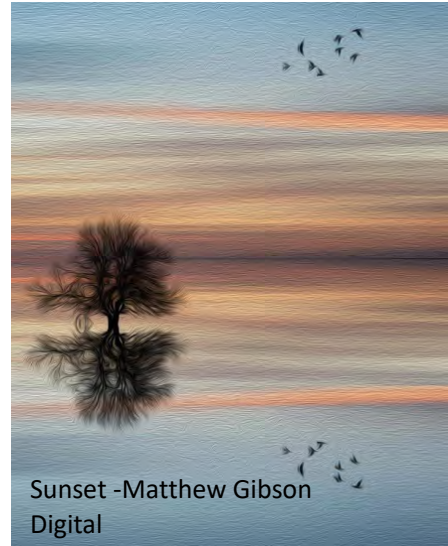
MOOD AND EMOTION IN SKETCHES

By Kenneth Williams 5-23-20

Many nuances of mood can be expressed through the way artists manipulate line, tone, mass, color and symbolism. Sketches will more effectively communicate our feelings about a subject if these expressive methods are consciously used. **Remember – Sky sets the mood** in many images.

Line direction expresses life and action.

Horizontal line- expresses stability, stasis, calm and repose. The line is flat. It cannot fall and is not likely to move much. It is not perceived as a threat. Landscapes often are composed from predominately horizontal lines and so are restful to view.



Sunset -Matthew Gibson
Digital



Vertical

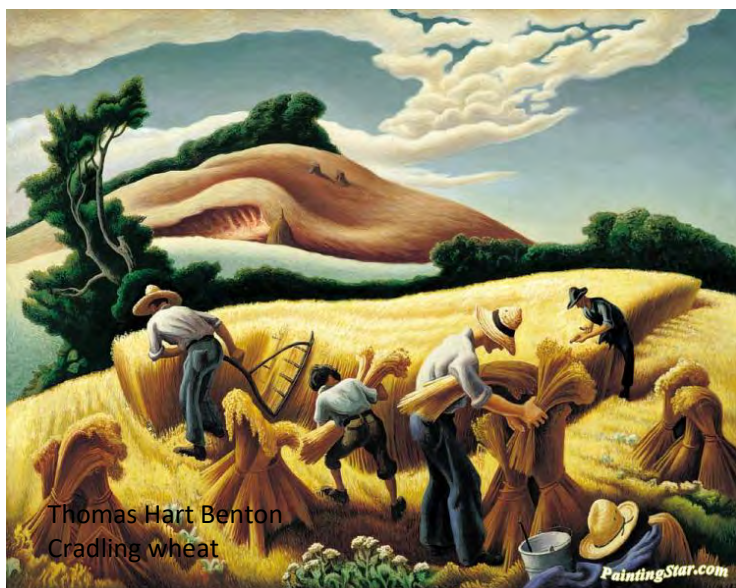
line- expresses strength, dignity and some permanence although it can fall. Vertical line can be intimidating when contrasted with smaller objects or people. Some portraiture and statues are built with a predominately vertical line. Large sequoia and pine trees are good natural examples of this quality of vertical line.

Angled or slanting line – is un-balanced, likely to fall. Angled lines imply movement and speed. Angled lines add a dynamic or exciting

quality to pictures. There is some sense of danger. Angled lines can help move the eye through a picture. Runners in a race present strong angles in a composition.

Curved lines – are organic and filled with life. Curves are found in all life forms from the tight spiral of a snail's shell to the smooth curving lines of the human body.





Thomas Hart Benton
Cradling wheat

Curved lines

mood by a feeling of weight and solidity vs lightness and fragility. For example a butterfly would look more like a fragile, fluttering insect were it to be sketched with light, delicate broken lines. A delicate line rendering is more compatible with the character of the insect and aids communication about the subjects' nature. A dark heavy line would be out of place used in this context.

Mood is expressed by two types of gradation.

1. **Excitement to calm** in just about any form that can be depicted or suggested. Sketches of landscape and urban scenes benefit from the contrast of active and passive passages. Passive areas provide a resting place for the eye in a busy view. This is also true of depictions of the human figure. Poses of the human body often have an active and a passive side
2. **Strong to delicate gradations**, again in most imaginable forms.

The strong to delicate gradation sets

Expressing mood through gradations of excitement to calm.



Exciting

Warm colors
Complimentary colors
Bright colors
Complimentary values
Fast rhythms
Suspense/mystery
Off-balance
Dissonance
Contrast
Diagonal lines

Calming

Cool colors
Analogous colors
Neutral colors
Analogous values
Slow rhythms
Expected
Symmetrical
Consonance
Gradation
Horizontal lines

Artist's techniques are manipulated to produce the desired moods established in our works. Take a moment to consider how you emotionally respond to a subject before beginning a sketch. Emotional response will subtly affect our sketch and the way we approach it even without consciously manipulating our methods.

Excitement to calm gradations in a painting - exciting.

- An Exciting mood!
- Suspense
- Diagonal lines
- Unbalance
- Bright colors,
- Complementary color
- High contrast



Thomas Hart Benton "Spring on the Missouri"

Excitement to calm gradations in a painting - calm.

- Neutral colors
- Horizontal lines
- Slow rhythms
- Expected
- Gentle gradations



Helen Warlow

Expressing mood through gradations of strength to delicacy.



Strong

Heavy line
Dark colors/shades
Dark values
Large masses
Blocked movement
Low key
Solidity

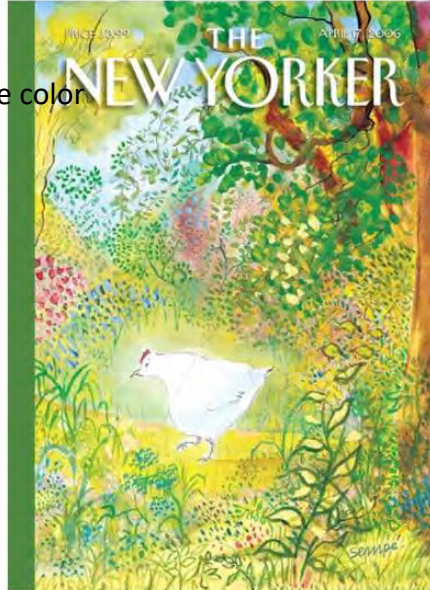
Delicate

Light line
Light colors/tints
Light values
Small masses
Easy free movement
High key
Lightness, thin

This table suggests some of the elements that can be used to produce a strong or delicate mood in a painting. Gradations of mood combine to produce endless variation and nuance. Examples of strong and delicate paintings are shown on the next page.

2 views of April

- Light line
- Warm delicate color
- Small masses
- High key
- Low contrast



- Heavy line
- Cold, strong color
- Large, solid masses
- Low key
- strong contrast

"April" —
Jean Charles Burchfield

"Spring Chicken" —
Jean - Jacques Sempe

Emotion – An emotional response can be evoked in viewers by use of symbolic and empathetic inferences. Distortion and selection or suppression of detail also can focus psychological response to a painting. Brush stroke energy and direction contribute to this effect. Examples below illustrate these techniques.



The symbolic associations in the "Veterans Day" sketch on the left evoke feelings of patriotism, sacrifice and loss. The evening sky sets a mood of quiet contemplation. Taps" is heard on the bugle as the ceremony, the church is symbolic of all things spiritual; family, love, through marriage, birth and death. We feel the peace of death in the tombs and graves.

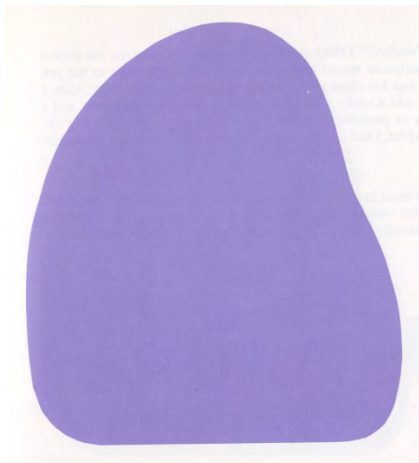




Empathetic response - The roach, antennae probing tentatively at the thumb, arouse feelings of disgust, repulsion and perhaps some fear.

Sharp pointed objects evoke feelings of fear and the possibility of pain.

Rounded, soft colored objects feel comfortable and benign.

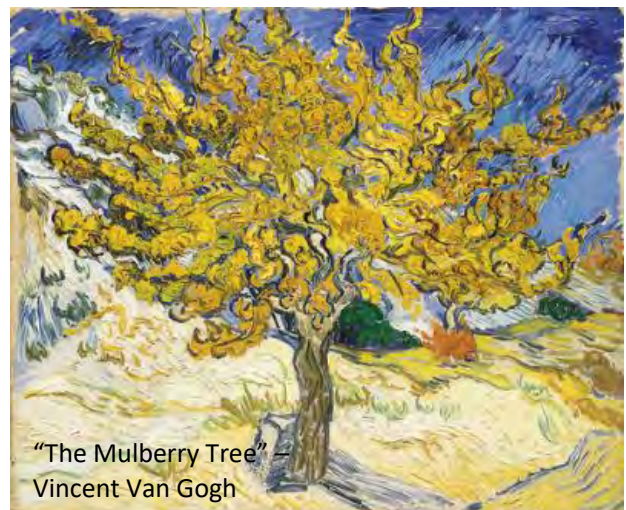


Brush strokes in this seascape induce a feeling of calmness and serenity. While the brushstrokes in the Van Gogh tree arouse a sense of nervous energy and activity.



Quiet Sunset, Machrihanish, William McTaggart
Photography by Antonia Reeve
Creative Commons - CC by NC

NATIONAL GALLERIES SCOTLAND



"The Mulberry Tree" -
Vincent Van Gogh

Distortion – Distortion is disorienting to the senses, filling us with a vague, unsettling feeling of uneasiness. Things are not “right”. We have lost our grounding in reality. Distortion exaggerates and emphasizes what the artist wants to say.



"Threshing Rice" – Thomas Hart Benton



"Eiffel Tower" – Robert Dulauney