

## DRAWING TERMS

### Aerial Perspective

A means of indicating relative distance in terms of a gradation of clarity, tone, and colour, especially blue. Also called atmospheric perspective.

### Balance

As a basic principle of art (specifically of design), balance refers to the ways in which the elements (lines, shapes, colors, textures, etc.) of a piece are arranged.

Balance can be symmetrical ("formal"), where elements are given equal "weight" from an imaginary line in the middle of a piece. For the most basic example of symmetry, think of your eyes in relation to either side of your nose.

Balance doesn't necessarily mean symmetry, though. Asymmetrical ("informal") balance occurs when elements are placed unevenly in a piece, but work together to produce harmony overall.

### Cliché

A frequently used subject, symbol or motif that is overly familiar to most viewers and therefore is to be avoided in one's assignments. (examples: unicorns, rainbows, anime figures, zombies, castles, fairies, etc.)

### Collage

The definition of collage, as found in the Oxford English Dictionary, is "an abstract form of art in which photographs, pieces of paper, newspaper cuttings, string, etc. are placed in juxtaposition and glued to the pictorial surface; such a work of art" Although it is considered an "abstract form of art", the materials used are pictorial and textual representations of recognizable objects. When placed next to each other, however, these representations may lose their autonomous meaning by creating a new, collective.

Collage came into the focus of the art world in the 20th century, often employing the "object trouvé", or the "found object", and fixing these objects on a two-dimensional surface. Art historians often attribute the conception of collage as a reflection of the disorientation that resulted from the pace of the modern world. The first use of collage in fine art came from Picasso in 1912, one example being "Still-Life with Chair- Caning", in which he used printed oil-cloth that looked like chair-caning, as well as a rope encircling the painting to form a frame.

## Composition

In the visual arts — in particular painting, graphic design, photography and sculpture — composition is the placement or arrangement of visual elements or ingredients in a work of art, as distinct from the subject of a work. It can also be thought of as the organization of the elements of art according to the principles of art.

The term composition means 'putting together,' and can apply to any work of art, from music to writing, that is arranged or put together using conscious thought. In the visual arts, composition is often used interchangeably with various terms such as design, form, visual ordering, or formal structure, depending on the context. In graphic design and desktop publishing, composition is commonly referred to as page layout.

## Contour Drawing

Contours are lines that follow the edges of a shape and clearly define the various volumes and parts of the whole form—they describe the exact shape of the forms by carefully defining the placement of their edges and contours

It should also be noted that contour lines are not simply cut-outs—the artist is sensitive to overlapping forms and how issues of foreshortening are represented graphically.

Contour lines are used to represent the 3-dimensionality of the form and can change in weight, length and intensity.

## Cross Contour

Contour lines that appear to go around a depicted object's surface, thereby indicating the turn of its form.

## Crosshatching

Crosshatching is an extension of hatching, which is the use of fine parallel lines drawn closely together, to create the illusion of shade or texture in a drawing.

Crosshatching is the drawing of two layers of hatching at right-angles to create a mesh-like pattern. Multiple layers in varying directions can be used to create textures. Crosshatching is often used to create tonal effects, by varying the spacing of lines or by adding additional layers of lines. Crosshatching is used in pencil drawing, but is particularly useful with pen and ink drawing, to create the impression of areas of tone, since the pen can only create a solid black line.

## Eye Level

The eye level is the position where your eyes are located (physically) in relation to the subject viewed. If you look up and down without moving your head, your eye level is unchanged. Your eye level will change if you stand up, sit down, or lie down. When you are looking at a photo or a drawing, you are seeing the subject from the eye level of the camera or the artist.

## Foreshortening

A method of rendering a specific object or figure in a picture in depth. The artist records, in varying degrees, the distortion that is seen by the eye when an object or figure is viewed at a distance or at an unusual angle.

In a photograph of a recumbent figure, for instance, those parts of it, such as the feet, that are nearest the lens will seem unnaturally large, those at a distance, such as the head, unnaturally small. The artist may either record this effect exactly, producing a startling illusion of reality that seems to violate the picture plane (surface of the picture), or modify it, slightly reducing the relative size of the nearer part of the object, so as to make a less aggressive assault on the viewer's eye and to relate the foreshortened object more harmoniously to the rest of the picture. Insofar as foreshortening is basically concerned with the persuasive projection of a form in an illusionistic way, it is a type of perspective, but the term foreshortening is almost invariably used in relation to a single object, or part of an object, rather than to a scene or group of objects.

<http://www.britannica.com/EBchecked/topic/213452/foreshortening>

## Frottage

The act or process of taking a rubbing from a rough surface, such as wood, for a work of art

## Gesture Drawing

Gesture drawing explores the form and movement of an object in space, as your eye follows its shape. Often it may look quite realistic, but more often gesture drawings will have just a sense of the overall form. Gesture drawing isn't an outline, nor is it an abstract drawing. It might not always look realistic though, because it isn't trying to represent the figure in a photographic way, but to suggest the essential feeling of the subject.

## Grayscale

To understand value it is best to start with a grayscale, which is concerned only with the different tones of black and white. If you pick a value of gray in the

mid-range (halfway between black and white), then you can lighten or darken the original gray color to create new color values. At each end of the scale you will find the colors of pure white and pure black.

## **Horizon Line**

The horizon line is where the earth meets the sky. The horizon line is the same as your eye level because the height of your eye level determines where you will see the horizon. The horizon line is always a straight line and is most easily seen on flat land.

## **Implied Lines**

Implied lines are lines created by positioning a series of points so that the eye automatically connects them —  
i.e. a dotted line of a treasure map, people standing in line for a bus, or the broken lines of the highway.

## **Linear Perspective**

A form of perspective in drawing and painting in which parallel lines are represented as converging so as to give the illusion of depth and distance.

Including:

### **a) One-Point Perspective**

In one-point perspective, only the depth is receding from the picture plane. The width and the height do not have a vanishing point. There will be a 90-degree angle or square corner-between the height and width edges.

### **b)Two-Point Perspective**

In two-point perspective the depth and width are receding from the picture plane and each will have a vanishing point. The height is parallel to the picture plane.

### **c) Three-Point Perspective**

In three-point perspective, the depth, the width, and the height are receding from the picture plane, and each will have a vanishing point. When the height dimension recedes, its vanishing point will be either directly above or directly below the eye level vanishing point that would otherwise govern it. Three-point perspective is also called the perspective of the slanted plane.

## Picture Plane

The picture plane is the surface on which you draw: it is also an imaginary vertical surface like a window through which you look at your subject, best illustrated by what you have done with your aerial perspective drawing.

## Positive and Negative Space

Similar to how lines create movement, shape, and volume the organization of positive and negative space is used to control the viewer's eyes through the composition, and can have very different visual effects.

Another common way to describe this relationship is Figure and Ground, as we might find in a painting with visible subject matter—the subject is recognizable from the ground or background that surrounds it.

## Psychic Lines

Psychic lines are lines that do not physically exist—we feel the line through a mental connection between two points i.e. when the subject of looks or points in a certain direction.

## Render

Rendering uses controlled line to tonally interpret the surfaces of objects or elements in an image.

As the sketch is built from assertive lines to define form, rendering is built with layers of parallel, adjacent, and often cross-hatched lines. By varying their density, lines depict contrasting light, medium and dark areas and clarify patterns and textures on surfaces, objects, and the more generalized image elements.

As tone evolves “edges” are suggested with the butting together of contrasting tones. These are placed next to each other with no line between them. As tones accumulate without lines at their edges, an illusion of volume and form evolves with a subtle and convincing weight.

## Sketch

Where the gesture image was suggestive, the sketch is specific, and where the gesture used soft touch and pattern to suggest general form, the sketch uses assertive touch to produce light, medium and dark lines to construct concrete form.

A sketch follows careful and methodical observation of both the object and the image on the paper. Qualities such as height, width, depth, scale, and location, are depicted with line, which describe the internal surfaces and planes of the object and articulate its edges. As recommended with gesturing, the edges of an object are treated as “flexible” until you format the form and then fix the edges at the end of the study. Sketching is a slower process than gesturing and requires more time to analyze the form.

## **Subject Matter**

Subject matter is what something is about.

In artwork, the subject matter would be what the artist has chosen to paint, draw or sculpt.

## **TEXTURE**

### **a) Abstract Texture**

Abstract texture is a texture derived from the pattern observed in an actual texture, which is then altered by the artist to better suit his or her own artistic needs.

### **b) Actual Texture**

Actual texture is a surface that can be experienced through a sense of touch. (As opposed to surface visually simulated by the artist)

### **c) Artificial Texture**

A texture made by man as opposed to one made by nature. (mesh screen as opposed to wood grain)

### **d) Simulated Texture**

The copying or imitation of an object's surface.

### **e) Invented Texture**

A texture whose only source is the imagination of the artist. It generally produces a decorative pattern and may be confused with an abstract texture

## **Thumbnail Sketch**

A small, rough preliminary drawing that is intended as a study for a larger, more refined work.

## **Value**

Black, white and the gradations of grey tones between them, or the lightness or darkness of a colour when compared with a grey scale.

## **Vanishing Point**

A vanishing point is where diminishing size appears on the horizon line. (I.e. the parallel lines of a railroad track).