

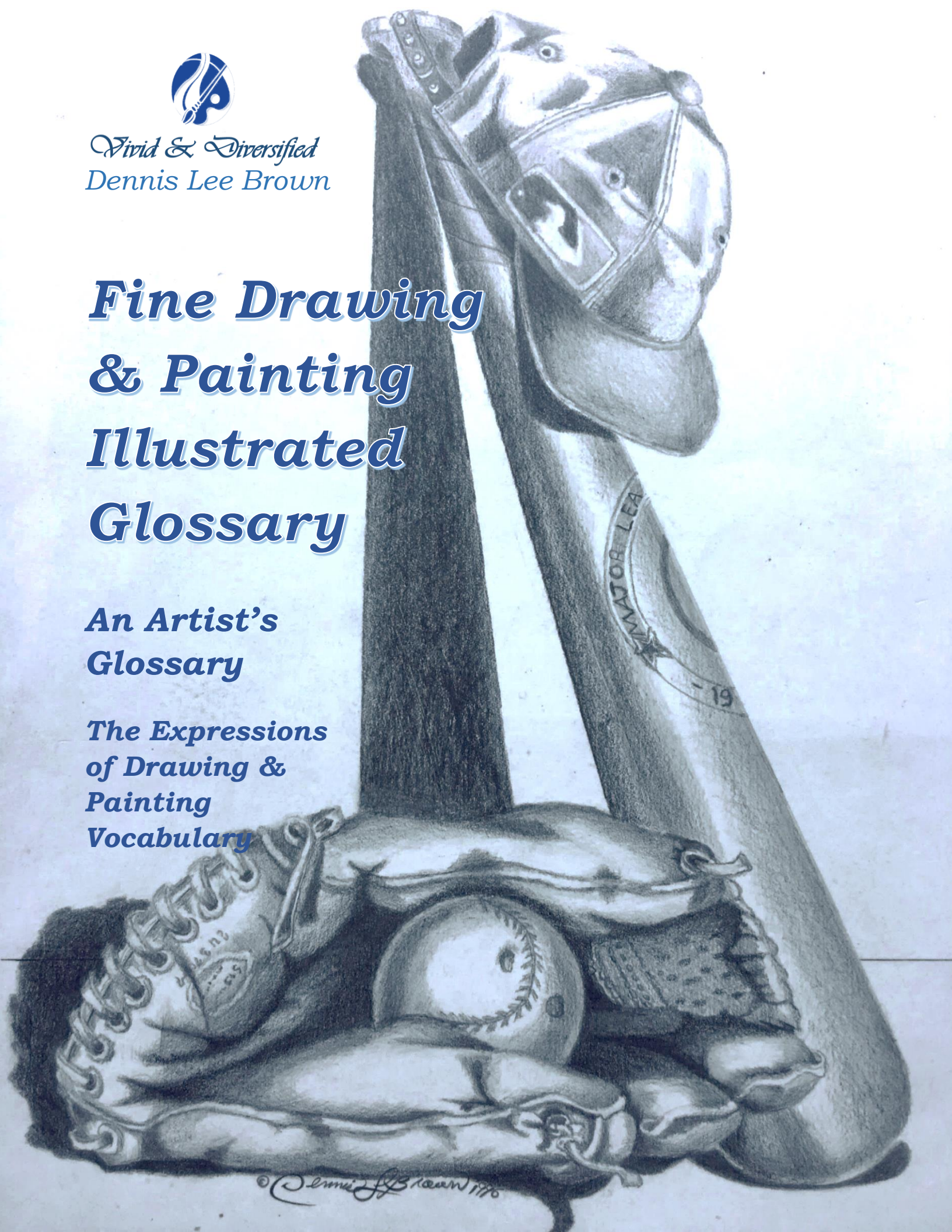


*Vivid & Diversified*  
Dennis Lee Brown

# ***Fine Drawing & Painting Illustrated Glossary***

***An Artist's  
Glossary***

***The Expressions  
of Drawing &  
Painting  
Vocabulary***



*The*  
*Fine Drawing &*  
*Painting Glossary*  
*-Illustrated*

*An Artist's Glossary*

An Artist Glossary of Art Terminology

The Expressions of Art Vocabulary



Dennis Lee Brown

# The Fine Drawing & Painting Glossary - Illustrated

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Email: [artistdennisleebrown@gmail.com](mailto:artistdennisleebrown@gmail.com)

Website: <https://artistdennisleebro.wixsite.com/arttutoring>

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# *The Fine Drawing & Painting Terminology Illustrated*

## *The Elements of Drawing & Painting*

The **elements (components) of art** are the building blocks whereby one uses to produce a work of art. Elements of art are technical characteristics that are included within an art piece to help the artist communicate. The communications may include, mood, feelings,

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



*Artwork Illustration 1: PLANT BY A WINDOW  
- 16" X 20" Oil on Canvas (C) 2019 DLB*

The Elements of Art are normally known as

**Line:** A mark that is longer than it is wide. Lines have the properties of length, width (or thickness), and path (or direction).

**Shape:** A flat (two-dimensional) enclosed loop with either geometric properties (angles and curves) or natural and/or organic – with no regular geometric properties.

**Form:** A three-dimensional shape with the properties of length, width, and depth. A form may be geometric with lines, curves, and/or angles. Alternatively, the form may be of natural or organic shape, but without regular geometric properties (abstract).

**Space:** The absence of objects or things around a subject in your image. However, space does have a shape or form of its own. It is defined by the objects that it engulfs, or which contain it.

**Value (Tonal):** In a monochrome (colorless: black, gray, white artwork), we see shades of gray. Though, those tones can vary from pure black to pure white. This tonal range in art is known as [value](#). It is the lightness or darkness in your image.

**Color:** A visible wavelength of light with a *Hue* (color range) you experience as shades of a particular color; *Saturation* (color intensity) and *Value* (relative lightness or darkness of a color) of the light.

**Texture:** The surface smoothness or roughness quality of the other shell something. It can be seen and sometimes felt in a work of art.

# The Elements of Design

Different designers take into consideration the following elements in a slightly different way to artists. Therefore, for the purposes of clarity, below are further explanations.

## The Principles of Design

- **Balance**
- **Contrast**
- **Emphasis**
- **Proportion**
- **Pattern**
- **Rhythm**
- **Unity**
- **Variety**



Artwork Illustration 2: *STONE POTTERY*  
16" X 20" Oil on Canvas (C) 2020 DLB

**Point:** Also known as a 'mark'. They vary in size and shape, regularity or irregularity. On the other hand, artists consider a mark or point as one of the Elements of Art – a line. It just happens to have the attributes of equal length and width. A designer may think of the use of point as part of a wider context, or distribution, of the same mark. Marks can be used to form a pattern (when grouped) or to imply lightness or darkness in an image (e.g., [shading](#) or color brightness).

**Value:** To an artist, light has relative brightness or dullness – referred to as '[Value](#)' in the element of art known as "[Color](#)". We view objects by seeing the reflected light from them. However, a designer has to express 'Value' through other means than actual light. So, they use pattern, density, and color to express 'Value' in an image they create. However, it is a facsimile of the brightness or dullness of the light (like shading for example) not the actual intensity of the light.

## Art Terminology

### Abstract Art:

**Abstract art** is visual art that **does** not attempt to **represent** an accurate depiction of a visual reality but instead uses random lines, space, shapes, colors, forms, light, and gestural marks to achieve its effect. **Abstract art** uses the visual language of shape, form, color, and line to create a composition that may exist with a degree of independence from visual references in the world. ... Abstraction indicates a departure from reality in the depiction of imagery in **art**.



Artwork Illustration 3: *MIX-MATCH 22"X28"*  
Acrylics on Hardboard (C) 2016

## Asymmetrical:

A balance so achieved through the use of unequal parts or elements. (For example: imagine a beach ball by the side of a stick and two baseballs on the other side balancing out the picture).

## Artist Grid:

A **grid** is a network of intersecting parallel lines,... I-be-it (*literally by drawing a 1:1 ratio grid or by imaginary*). **Grid Drawing** is a technical method that helps the artist improve pictorial accuracy without compromising the development of a freehand drawing in the long-term.

Basically, It involves placing a grid over your reference art material or photo and canvas, then using that grid ratio to assist with the placement of the drawing.

The grid provides you with common reference points between the photo and your canvas. It also allows you to break the reference down into smaller and more manageable segments.

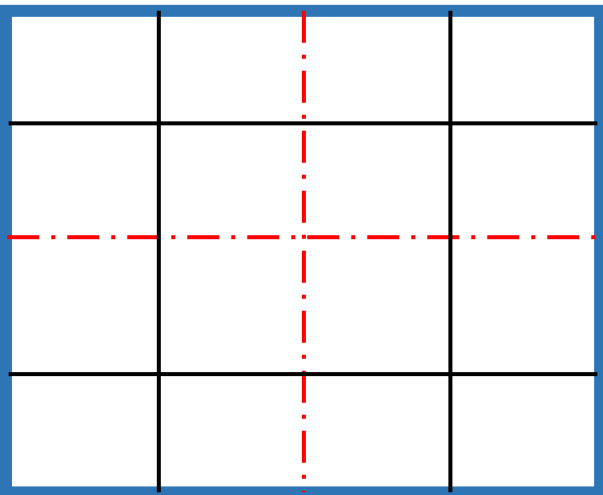


Figure 2: Artist Grid

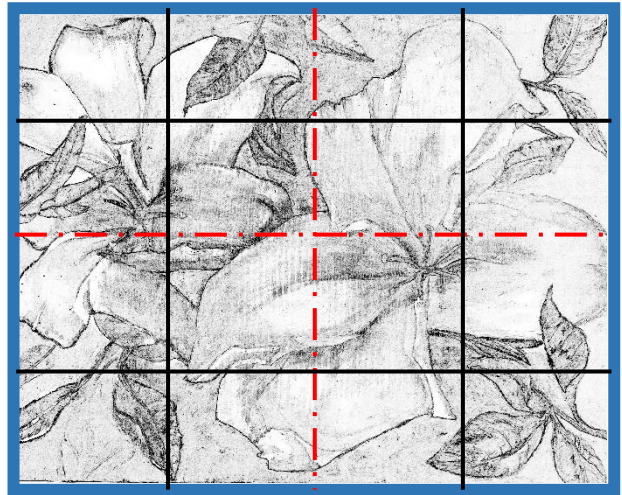


Figure 2: Artist Grid Overlapping Photo

The artist gridlines divide a page into sections to be used as references e.g. a photograph into numerous areas or squares so that the **drawing** page may be divided into the same. When attempting the drawing, draw what is seen in each section of the grid.

## Artist's Palette:

**Paint Palette**, also known as **Artist's Palette**, in the original sense of the word is a rigid, flat, easy-to-clean (*preferably a non-poised*) surface on which a painter arranges and mixes paints. Paint Palette is a necessary tool for acrylic, oil, and watercolor painting unless you splash or pour your paint directly onto the support. The paint/artist's palette acts like a handheld mixing board for liquid art mediums of different consistency. Also, see [Color Palette](#).



## Artist Pencil:

The artist pencil is the drawing instrument used to draw & sketch pictures. It is made of compressed graphite encased in a wooden hollow processed stick, backed at varying degrees causing hardness. The artist pencil has graphite ("lead") graduate degrees from 9B thru 9H, i.e., [Learn More](#).



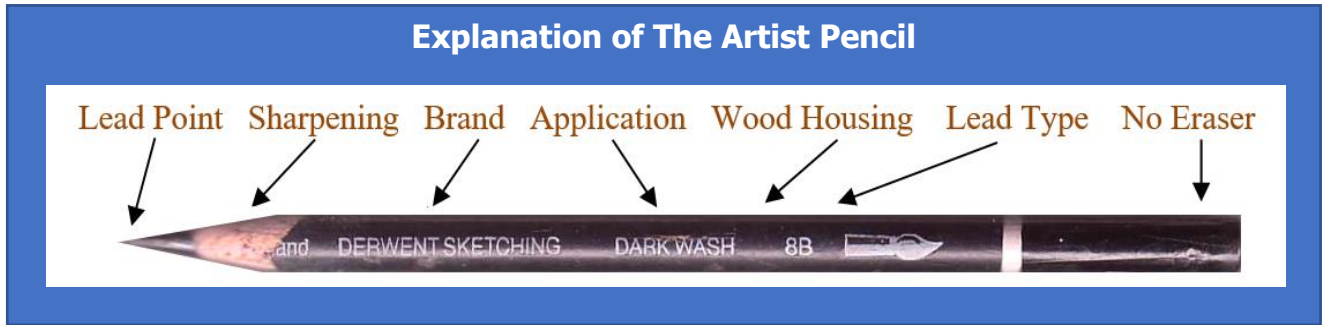


Figure 3: Professional Drawing Pencil

**Graphite Shade Degrees Gradually Blended**

**Graphite – Lead Graduate Degree Steps**

**9B 8B 7B 6B 5B 4B 3B 2B B HB F H H1 H2 H3 H4 H5 H6 H7 H8**

Figure 4: Graphite Shade Degrees

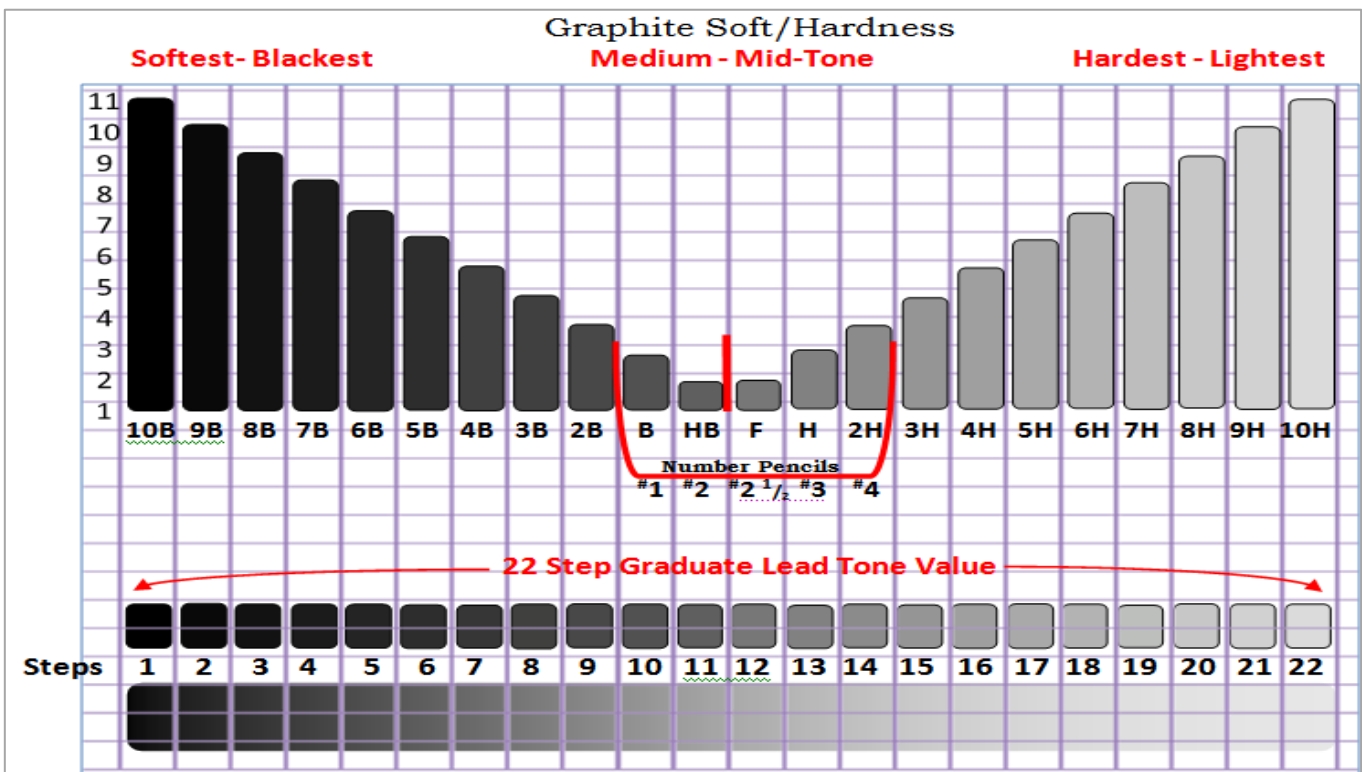


Figure 5: Graphite Softness & Hardness

## Balance:

A principle of art and design when concerned with the arrangement of one or more elements in a work of art so that they appear symmetrical (identical compositional units on either side of an axis) or asymmetrical (not identical) in design and proportion.

## Blending:

**Blending** is a smooth transition between two colors, tones, or tints. It is the technique of gently intermingling two or more colors or values to create a gradual transition or to soften lines without any visibility of demarcation. See "[Graduate Tone](#)"

## Color:

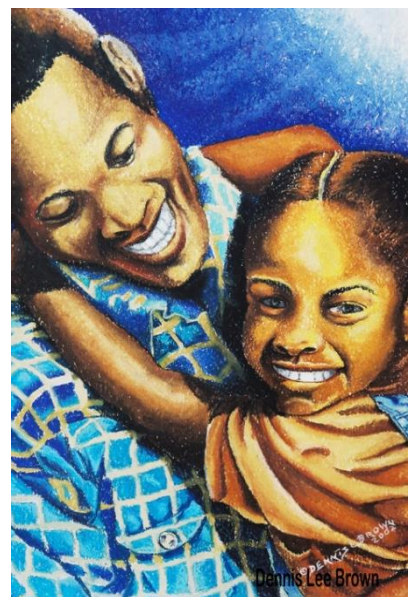
The element of art derives from reflected light. The sensation of color is aroused in the brain by the response of the eyes to different wavelengths of light. COLOR is the general term used to describe every hue, tint, tone, or shade we see. White, Black and Gray are often referred to as color. Color has three properties: *hue*, *value*, and *intensity*. Hue, lightness, and saturation are referred to as the [three attributes of color](#). A HUE refers to the dominant Color Family of the specific color we're looking at. White, Black and Grey are never referred to as a Hue.

## Colors - Cool:



The phrase cool color is used to describe

any color that is calm or soothing in nature, mostly Blues, Greens, & Violets (Purple), Magenta. Colors that belong to these color schemes or groups. Cool colors are not overpowering and tend to recede (fade or diminish) in composition space. In application, they are better in the background as pertaining to proportion depth. See "[Warm Colors](#)" seem to have the opposite effect. On the [Color Wheel](#), The traditional color wheel divides color into Cool and Warm halves.



Artwork Illustration 4: DADDY'S GIRL 18" X 24" Oil Pastels on Paper

## Color Palette:

A **color palette**, in the digital & art world, refers to the full range of **colors** that can be displayed on a device screen or other interface, or in some cases, a collection of **colors** and tools for **use** in paint and illustration programs. In painting, it refers to the color scheme & color theory of the choices used in the artwork.



Artwork Illustration 5: LIGHT AND THEWORD 16" X 24" Acrylics on Hardboard (C) 2017

## Color Scheme:

In color theory, a concept of a color scheme is the choice of colors used in various artistic and design contexts. A color scheme is used to describe the overall selection of colors (color tone) in an artwork.

### The 6 types of color schemes

- **Monochromatic** color scheme.
- **Analogous** color scheme.
- **Complementary** color scheme.
- **Triadic** color scheme.
- **Split-complementary** color scheme.
- **Tetradic** color scheme.

## Color - Temperature:

**Purple, blue** and **green** are **cool colors**; consider "oceanic". **Red, orange** and **yellow** are **warm colors**; consider "fire". The farther away an object is, the more atmosphere particles will be between it and the observer, i.e., the atmosphere color will have a bigger effect.

In works of landscapes/seascapes consider when the sky is blue, the color of **background objects** will shift gradually toward a blue hue due to scattered light and therefore become cooler. Foreground objects will be warmer than the background objects since there are fewer atmosphere particles between the observer and the foreground (in focus) objects. The opposite phenomenon may occur in a sunrise or sunset.



Artwork Illustration 6: HOT SPRING BLOSSOMS - 16"X20" Oil on Canvas (C) 6-2020 DLB

## Colors Warm:



The term **warm color** is used to describe any color that is vivid (brilliant or bright) or bold in nature. **Warm colors** are those that tend to advance (progression) in space and can be, according to usage overwhelming (*hence aggressive*). Colors that indicate warmth reds, oranges, & yellows. See [Cool Colors](#).

## Color Wheel:

The color wheel, known as the artists' **color circle**, is a circular arrangement of colors

organized by their chromatic relationship to one another. The primary colors are halfway between each other on the wheel, and secondary and tertiary colors sit between them. It's used in artwork and design to choose colors and color schemes based on their relationships to one another.

See Color Wheel: [Front of Wheel](#) [Back of Wheel](#)

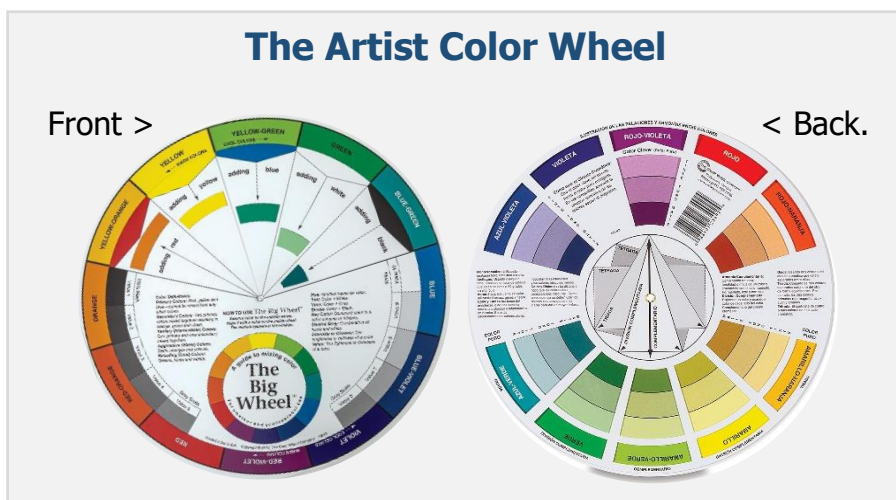


Figure 6: The Artist Color Wheel

## Composition:

The arrangement of forms and space in a work of artwork. Composition refers to the grouping, placement, and mixture of objects within the boundaries (usually the edges of the [support](#)) within a drawing space. A great drawing or painting brings the viewer's eye toward the center of interest within an artistically pleasing composition.

## Content:

A work of art is usually discussed in terms of its subject matter, form, and content. Content refers to the intellectual, psychological, spiritual, narrative, or aesthetic aspect of the work.



## Contour Drawing:

An outline that shows only the edge and not the volume or mass of an object. Sometimes called blind contour if the artists in not looking at their paper, only at their subject. See [Contour Drawing](#)

## Contrast:

“Contrast” in art theory, refers to the arrangement of opposite elements (light vs. dark colors, rough vs. smooth textures, large vs. small shapes, etc.) in an art piece to create visual effects, interest, excitement, and drama. Use of opposites near or beside one another to create and enhance the striking effect.

Creating “Texture” in a painting/drawing...

1. To create a sense of depth in your painting by using rough texture in the foreground and smooth texture in the background.
2. To create a stronger contrast between your lights and darks by using thick paint for your lights and thin paint for your darks.
3. To paint the illusion of numbers and activity.

## Cross-Hatching:

When drawing, lines are placed at an angle to one another (crosses), it's known as cross-hatching. See [“Hatching”](#).

## Density:

An amount of the quantity of an item's physical property (usually mass) per unit in length, area, or volume (usually volume). The density of a material is scientifically defined as its mass per unit of volume. In artwork, it's easier to think of density as actual or perceived weight.

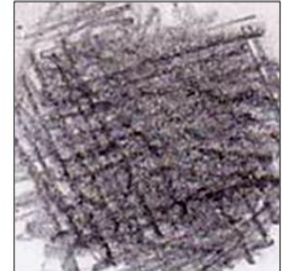


Figure 7: Cross-Hatching

## Depth:

**Depth** in a drawing or painting refers to making objects in the composition appear closer or farther away. and making a two-dimensional image seem three-dimensional. When draining from the imagination, there are several proven methods to create the illusion of depth, which are:

1. **Volume.** Unlike flat objects, 3D objects appear to have volume and therefore indicate depth in the painting or drawing.
2. **Size** of the subject/object compared to each other and placement. Size can be used to create a sense of distance. According to the rules of perspective, the farther an object is, the smaller it will seem to appear. For that reason, when drawing similar objects in different sizes, one can conclude that smaller objects are farther away, thus create a sense of depth in the painting.
3. **Overlap:** Items placed in front or behind each other
4. **Position/Height** - /rule of thumb, objects in the rear should appear to be smaller.
5. **Contrast & Details** Things in the forefront tend to have more details and are darker than their counterparts in the back of the artwork.
6. **Edges** Foreground objects will have hard – sharp edges, hence in focus, as background items have soft edges and seem to be blurry. A stronger line of definition (outlines - bolder contour lines)



7. **Perspective:** Perspective uses Horizon Line & Vanishing Points - perspective is a drawing or painting is a technique for creating an impression of three-dimensions (depth and space (sometimes times negative-space) on a two-dimensional (flat) "support" surface. Perspective is what makes a painting (its' subjects and objects seem to have form, distance, and look "real." The rules of perspective apply to all subjects in a drawing or painting whether it's a landscape, seascape, still life, interior scene, portrait, or figure painting.

## Dominance:

The difference in importance of one character concerning all other aspects of design. What stands out most in a work of art. I.e., the main object/subject, color, pattern, light, etc.,

## Drawing:

Drawing is a form of visual art in which an artist uses instruments to mark paper or another two-dimensional surface, see "**Support**". Fine art drawing is a picture created with such devices and applied methods, and techniques of drawing. Drawing instruments include graphite sticks & pencils, pen and ink, various kinds of paints, inked brushes, colored pencils, crayons, charcoal, chalk, pastels, erasers, markers, styluses, stumps, trillions, and metals. See **Types of Drawings**.

A drawing instrument releases a small amount of material (medium) onto a surface, leaving a visible mark. The most common support for drawing is paper, which consists of cardboard, wood, plastic, leather, canvas, and board. Temporary drawings may be made on a blackboard or whiteboard, and newspaper print. Drawing has been a popular and fundamental means of public expression throughout human history. It is one of the simplest and most efficient means of communicating ideas. The wide availability of drawing instruments, and people drawing, makes drawing one of the most common artistic activities.

In addition to its more artistic forms, drawing is frequently used in creating most items before production begins. Freehand "quick" drawing, usually not intended as a finished artwork, is sometimes called a rough draft, a sketch, and even a rendering.

### Types of Drawing

- **Outline:** A quick sketched drawing to represent a model that will be worked into a completed work of art..(a drawing).
- **Contour Drawing** is an artistic technique used in the field of art in which the artist sketches the style of a subject by drawing lines that result in a drawing that is essentially an outline.
- **Figure Drawing:** A figure drawing is a drawing of the human form in any of its various shapes and postures using any of the drawing media. The term can also refer to the act of producing such a drawing. The degree of representation may range from highly detailed, anatomically correct renderings to loosen and expressive sketches. A "life drawing" is a drawing of the human figure from observation of a live model.
- **Gesture Drawing:** A gesture drawing is a laying in of the action, form, and pose of a model/figure. Typical situations involve an artist drawing a series of poses taken by a model in a short amount of time, often as little as 10 seconds, or as long as 5 minutes. Motion drawing is often performed as a warm-up for a life drawing session but is a skill that must be cultivated for its own sake.
- **Chiaroscuro Drawing:** The term originated during the Renaissance Era as drawing on colored paper, where the artist worked from the paper's base tone toward light using white gouache, and toward dark using ink, bodycolor, or watercolor. These in turn drew on traditions in illuminated manuscripts going back to late Roman Imperial manuscripts on purple-dyed vellum. Such works are called "**chiaroscuro drawings**", but may only be described in modern museum terminology by such formulae as "pen

on prepared paper, heightened with white bodycolor".<sup>[9]</sup> Chiaroscuro woodcuts began as imitations of this technique.

The principle of design to concerned that stresses one element or area in a work of art to make it attract the viewer's attention first.

## Exaggeration:

Increasing or enlarging an object or figure or one of its parts to communicate ideas and feelings.

## Fixative:

In drawings, a workable fixative is a liquid, similar to varnish, which usually a layer is sprayed over a drawing in progress and a final fixative sprayed over a finished piece of artwork, usually a dry media artwork, to better preserve it and prevent smudging.

Modern-day fixative sprays are usually alcohol-based, and hydrocarbon propelled. Certain manufacturers produce fixatives specified for a certain media only, such as soft pastel fixatives. Modern fixatives are elevated in quality in terms of transparency, colorlessness, age-resistance, and UV resistance, which prevents yellowing and fading caused by exposure to light.

## Focal point:

The center of interest of an artwork; the part (subject or an object) that catches your eye, and you look at it first.

## Form:

An artist uses "form" as a vehicle for rendering a particular type of subject matter. The formal elements of an artwork consist of the grouping and combinations of shapes.

## Gouache:

Pigments ground in water and mixed with gum to form opaque watercolor. Gouache resembles school tempera paint or poster paint.

## Graduate Tone:

**Gradation** in art is a visual technique of gradually transitioning from one color **hue** to another, or from one shade to another, or one texture to another. Space, distance, atmosphere, volume, and curved or rounded forms are some of the visual effects created with graduate tone methods. See "[Blending](#)". Also, see "[Tone](#)".

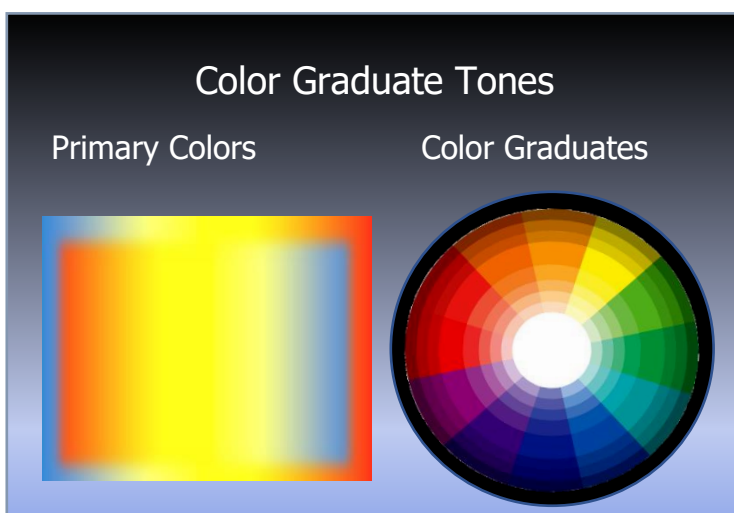


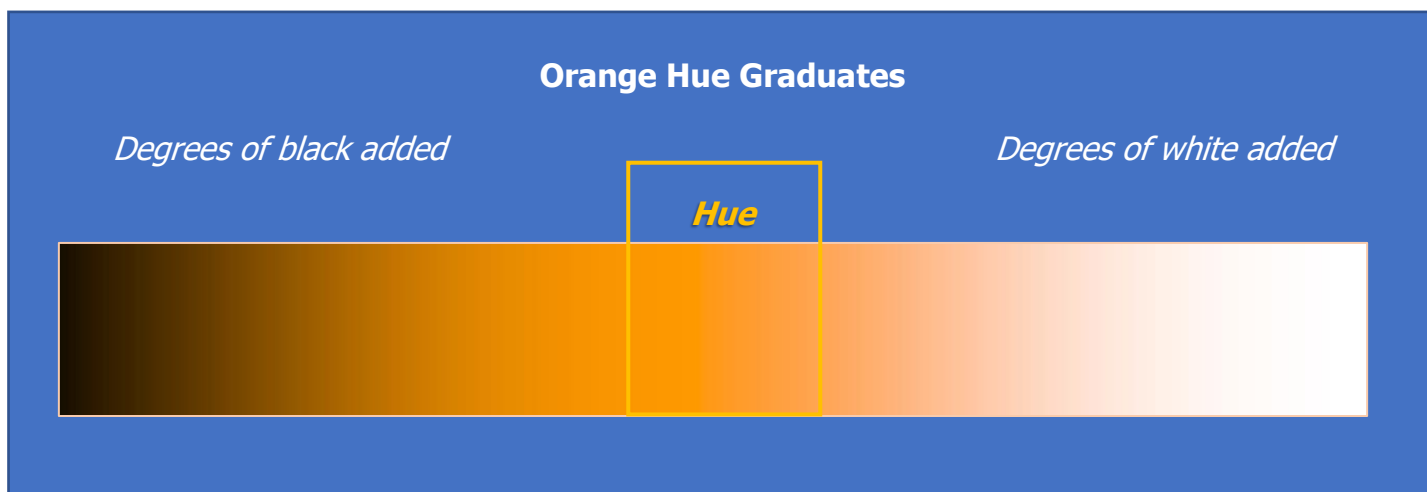
Figure 8: Color Graduate Tones

## Graphite:

Graphite is a form of carbon leaving behind a grayish mark (different degrees of grays thru blacks) on the surface when moved across it. Graphite can be removed with an eraser, and the eraser can be used as a tool to bring about many diverse effects in the graphite drawings. Graphite is the lead that is found in pencils. Graphite is baked to various hardness, and when cooled and used, it makes marks on almost any surface. Graphite is known as the "lead" in the center of

the pencil with varying degrees of harnesses – Light Marking leads ("H" Leads/Graphite sticks)

as well as softness – Black marking leads (“B” Leads/Graphite sticks). When graphite is encased in wood it becomes a [pencil](#).



## Graphite Hardness & Softness Guide

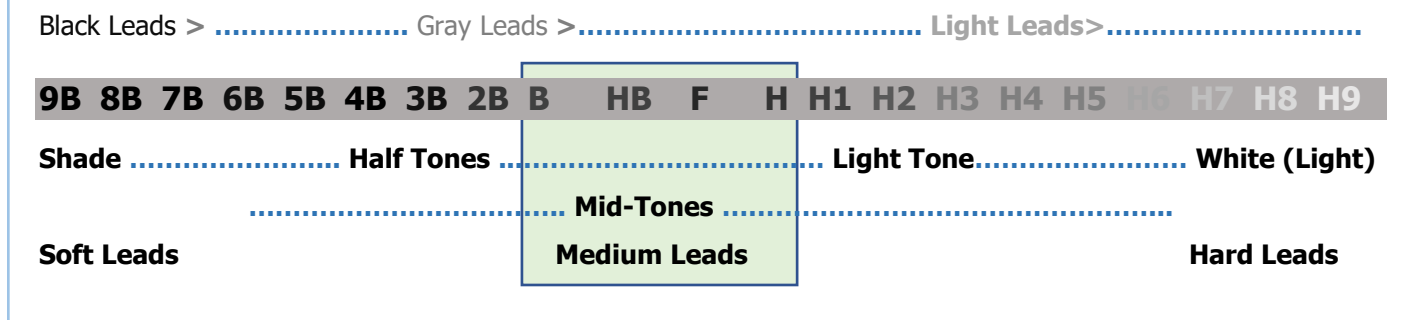


Figure 9: Graphite Hardness & Softness Guide

### Hatching:

the engraving or drawing of fine lines in close proximity specially to give an effect of shading; also: the pattern so made. Hatching is an artistic technique used to create tonal or shading effects by drawing closely spaced parallel lines. See ["Cross-hatching"](#). Hatching (*hachure* in French) is an artistic technique used to create tonal or shading effects by drawing (or painting or scribing) closely spaced parallel lines. (It is also used in monochromatic heraldic representations to indicate what the tincture of a "full-color" emblazon would be.) When lines are placed at an angle to one another, it is called cross-hatching.

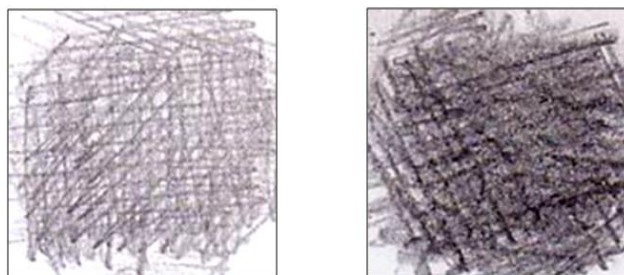


Figure 10: Cross-Hatching Sample

### Horizon Line:

The horizon line is a theoretical line (usually a "thin light" line) that represents the eye level of the observer. The horizon line in art theory is a horizontal line that runs across the paper or canvas to represent the viewer's eye level or to indicate where the sky meets the ground, the background meets the base of the drawing (floor, table, counter, etc.). The horizon line in a two or three-dimensional [perspective drawing](#) is a horizontal line drawn across the picture at eye level. It can be a temporary pencil line or morph into a permanent line where sky and land meet. It can represent your point of view (POV). If the object is below the horizon line, its vanishing lines angle up to the horizon line. If the object is above the horizon line, its vanishing lines angle down to the horizon line. All vanishing lines converge ending up stopping on the horizon line.

### Hue:

The name of a color, especially primary colors – red, blue, yellow, etc. All other colors derive from a mixture of the primaries. Hue is also known as or called a spectral color; the **hue** is the traditional color name given to a specific wavelength of light in the light spectrum. In painting color theory, the term color encapsulates several factors, including **hue**, chroma, and value. The **hue** is what a layperson or the artist would refer to as the color.

### Intensity:

The brightness and vividness of a color. See ["Saturation"](#). The strength of color is known to be its' intensity. It is the degree of purity (TRUE HUE) or brilliance of color.

### Light:

In visual art, Light often illustrates the light source (in which direction the light approaches the object/subject matter in a drawing or painting), or light reflected within the composition.



In realistic compositions, if there is light, there is a shadow cast behind the object in direct line with the traveling light. Reflecting light: light that bounces off of objects. Glowing light: the source of light. The best term to illustrate and understand the use of lighting in painting is "chiaroscuro". In common terms, chiaroscuro gives the effect of a strong source of light from outside the canvas hitting directly on the subjects within the artwork. Artists achieve this by using different methods of gradients and [hues](#), [tints](#), and [tones](#).

## Reflected Light:

Light can strike an object from many different directions, and more than one light source may be in play, but it is the strongest light, the primary light source that best defines an object. Thus, to firmly establish form in a drawing, emphasize the primary light source, then hint at other light sources.

The most common depiction of form, use of the other light sources is the light reflected back to an object from nearby surfaces. Light travels: Light from the primary source that does not fall on an object continues past it into the environment, and some of this light is bounced back as reflected light. Most convex objects will have some reflected light within their shadowed side. The lighter the area reflecting the light, the greater the amount of reflected light on the object.

It would seem logical to assume that the part of an object farthest from the light source would be the darkest. But this is not the case. Because of reflected light, the darkest dark of a convex object is usually within the object, not on its edge.

It would also seem logical that the lightest part of an object would be on the side nearest the light, but this is not so. The light striking the side of an object nearest the light source is bounced back toward the light source. The light on the lightest part we see must bounce off a surface somewhere between the angle of the light source and the angle of our vision. Because of the path light must follow to get to our eye, the brightest part of a list object is not its edge.

The lightest light and the darkest dark rarely appear on the edge of an object; it follows, then, that on a convex object, the value contrast is stronger on the middle of the form than at its edges. Thus, the middle of the form appears to come forward, while its edges appear to recede.



Figure 11: Light on A Sphere

# Light Effects on a Sphere

A Sphere with Light & Shadow - Graphite on Paper (11" X 17") 2016

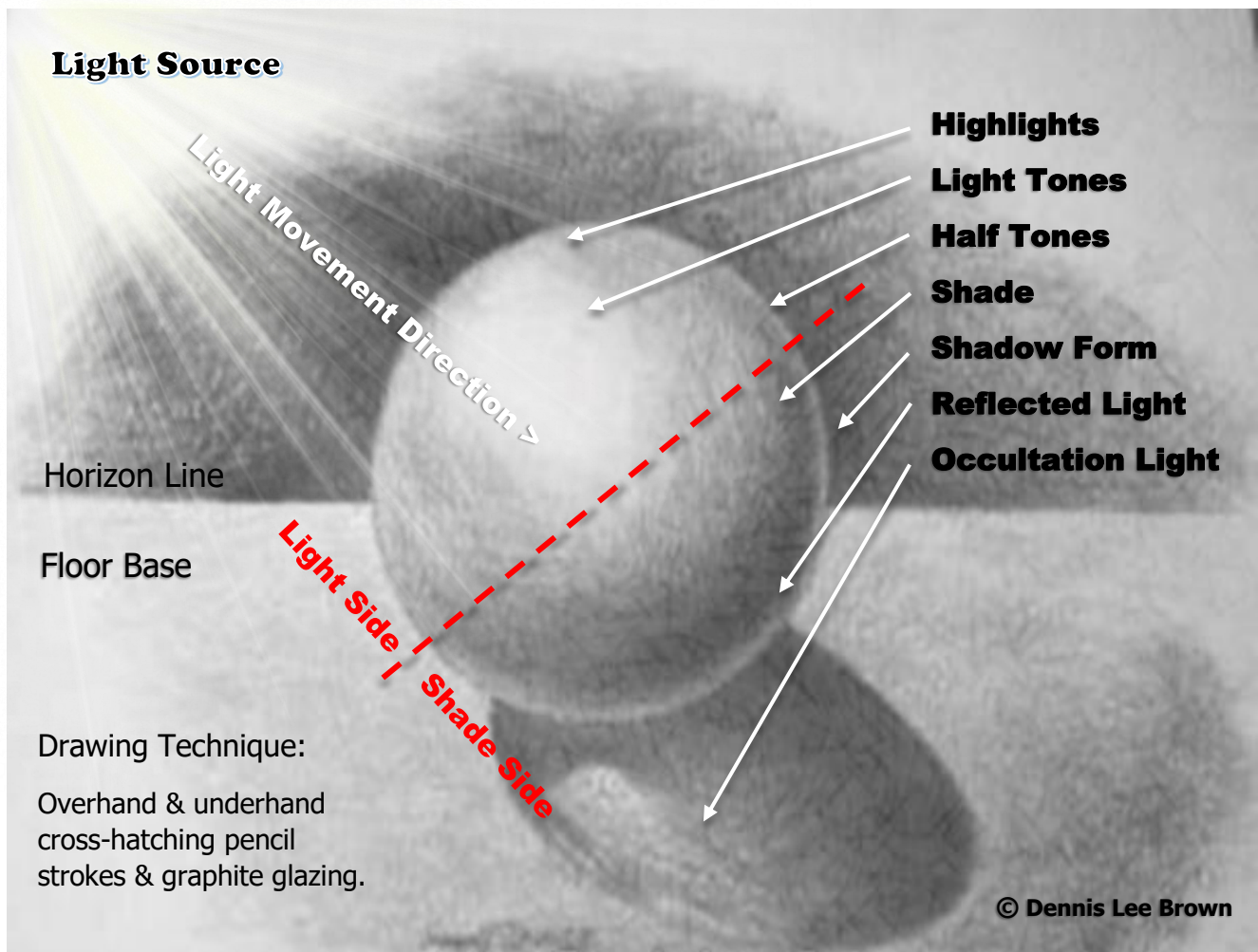


Figure 12: Light Effects on A Sphere - Illustrated

## Line:

An identifiable path of a point moving in space. It can vary in width, direction, and length. Horizontal lines tend to create a sense of calm in a picture. Vertical lines tend to create a feeling of stability. Diagonal lines tend to create a feeling of dynamic movement. See ["Hatching"](#), & ["Cross-Hatching"](#). The seven elements are line, color, value, shape, form, space, and texture. See "The Elements of art" - [Lines](#).

- **Define Lines** – Defined Lines usually are hard bold lines that encompass (The edge of the item) the anatomy of an object. This line theory helps define the object from the others surround it.
- **Implied Lines** - The concept of line stems from an observation of contrast, we tend to use it in our drawings in the same manner. Oftentimes, the contrast that is added in the drawing is much stronger than the contrast that is observed or is drawn in a manner unlike what is observed. This happens because our analytical left brain intercedes in the drawing process and formulates a "plan" for communicating the edge.



Figure 13: Line Drawing

## Medium:

The specific material used by an artist, such as oil and a brush; also, the vehicle used, such as sculpture, painting, or photography. In drawing: graphite, charcoal, pastel, chalk, etc.

## Motif:

Unit repeated in visual rhythm. Units in a motif may or may not be an exact duplicate of the first unit.

## Palette Knives:

A **palette knife** is a blunt tool used for mixing or applying paint, with a flexible steel blade. It is primarily used for applying paint to the canvas, mixing paint colors on a palette, adding texture to the painted surface, paste, etc., or for marbling, decorative endpapers, etc.

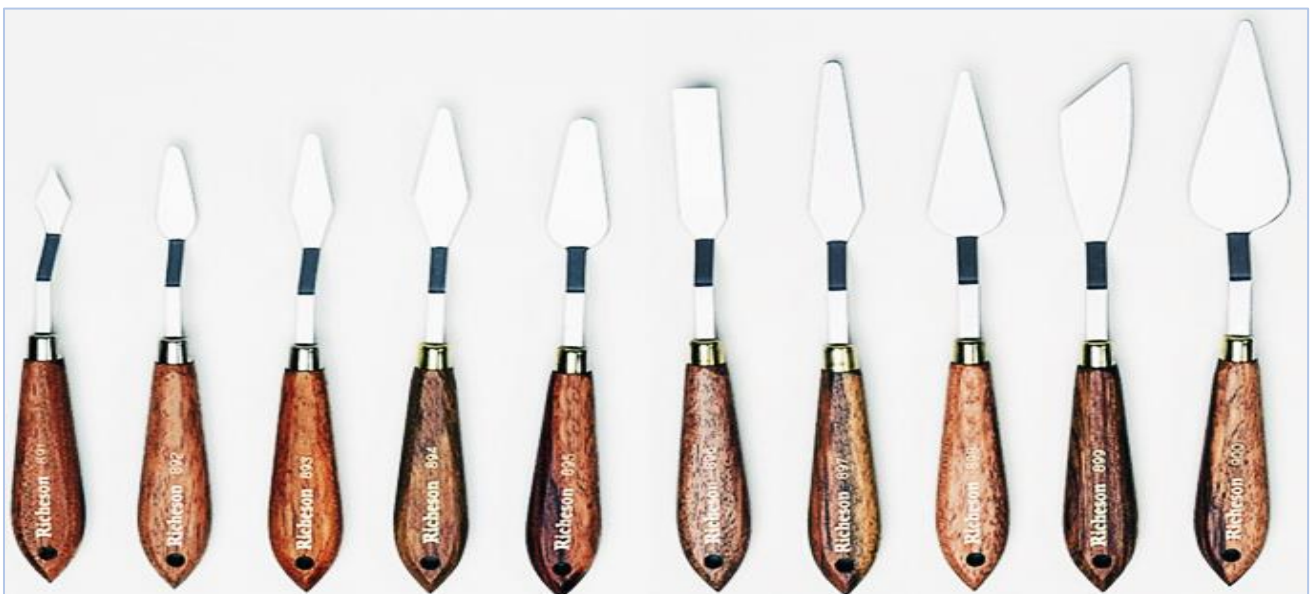


Figure 14: Palette & Painting Knives

## Pattern:

Two-dimensional decorative visual repetition. A pattern has no movement and may or may not have rhythm.

## Pencil Points:

Pencil points may be sharpened into three different shapes: the conical, the chisel, and the elliptical.





Pencil Points Usage			
Each point produces a different type of line			
 Sharp Point	 Round Point	 Blunt Point	 Long Point
Fine Lines	Normal Strokes	Blunt Strokes	Mass Shading
Sharp Accents	General Shading	Soft Shading	Broad Strokes
Hatching	Small Glazing	General Glazing	Area Glazing
Thick & Thin Lines	Thick & Thin Lines	Bold Lines	Accurate Lines

Figure 15: Pencil Points Usage

## Pencil Strokes:

- **One Directional Pencil Strokes** Straight (parallel) one-directional strokes are the most basic shading technique.
- **Crosshatching** A shading technique where strokes are applied overlapping in two different directions with strokes and is probably the most commonly used shading style.
- **Curved Stroke Shading** Useful for shading objects with a curved surface where you want to emphasize the shape of that object.
- **Crosshatch Curved Stroke Shading** Similar in technique to the non-overlapping curved strokes curved crosshatch strokes can be used for shading drawings of curved objects, and they have a more natural appearance.
- **Smooth Shading** Smooth or blended pencil shading (Graduate Blending) can be useful in certain cases where you do not want there to be visible pencil strokes. This is accomplished with the aid of a stump.
- **Circular Stroke Shading** Circular stroke shading is a non-common drawing technique, but can still be very useful for specific effects such as smoke, fume, lightly executed as fog, etc...

## Pictorial Space:

The illusion of space, whether three - or two-dimensional, intentionally created by an artist on the two-dimensional surface of the support i.e., a canvas or board, or paper.

## Representational

**Represent, signify, indication** (*abstract*); *an item in a work of art that denotes an object/subject. A representation is a type of artistic recording in which the sensory information about a physical object is described in a medium. The degree to which an artistic representation resembles the object it represents is a function of resolution and does not bear on the meaning of the word.*

## Perspective Drawing:

**Perspective drawing** is a technique used to depict three-dimensional depth or **perspective**. In other words, it allows you to accurately **draw** three-dimensional proportional objects onto a two-dimensional plane (the support) of artwork. **Perspective** is what gives an object a three-dimensional feeling to a flat image in a drawing or painting.

**There are typically three types of perspective drawing:**



- **One-point perspective**, a one-point perspective is a drawing technique that indicates how things appear to get smaller as they get further away, converging towards a single 'vanishing point' on the horizon line. It is a way of drawing objects upon a flat drawing surface so that they look three-dimensional and realistic.
- **Two-point perspective**, this type of perspective, you are viewing the object or landscape scene so that you are looking at one corner and can see "two" sides of the object with two sets of parallel lines moving away from you to a point on the "horizon line", and each set of parallel lines has its own vanishing point.
- **Three-point perspective**, Linear perspective in which parallel lines along the width of an object meet at two separate points on the horizon and vertical lines on the object meet at a point on the perpendicular bisector of the horizon line. Three-point perspective is used for drawing compositions that are looking up at a large object or looking down from a high place.

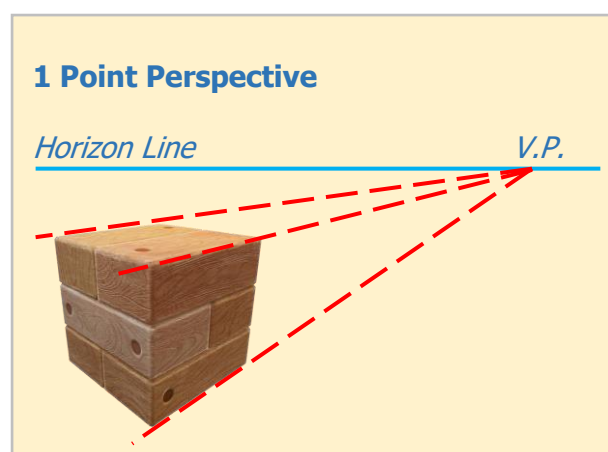


Figure 16: 1-Point Perspective

## Proportion:

The principle of design is mainly concerned with the size relationships of one part to the whole and one part to another.

## Rhythm:

The theory of design that repeats elements to create the illusion of movement. Visual rhythm is perceived through the eyes and is created by repeating positive spaces separated by [negative spaces](#).

- **Alternating rhythm** is when the visual rhythm setting up by repeating motifs (themes, patterns, shapes, style & designs) but changing the position or content of motifs or spaces between them.
- **Flowing rhythm** is created by the repetition of wavy lines.
- **A progressive rhythm** is a visual rhythm that changes a motif each time it is repeated.
- **Random rhythm** is a repetition in no apparent order with no regular spaces.
- **Regular rhythm** is achieved through repeating identical motifs using the same intervals of space between them.

## Rule of Third

**Rule of Third** a term used most often in photography, but artists use this same object placement technique to develop compositions.

The procedure is the process of placing two equally spaced vertical and horizontal lines across the photo (*artwork*) – thus creating nine squares with four intersections – where the lines cross each other.

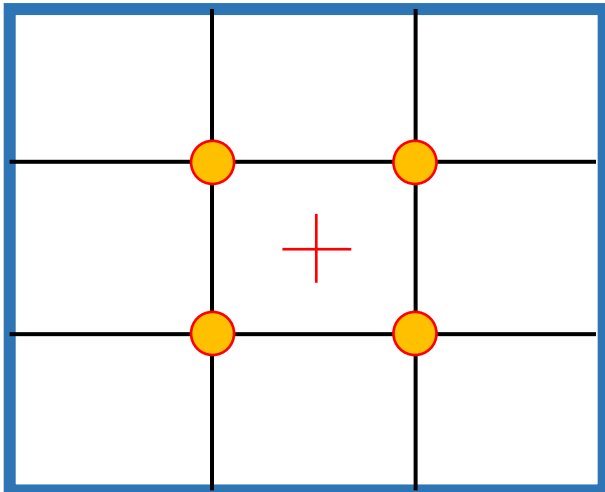


Figure 18: Rule of Third Grid

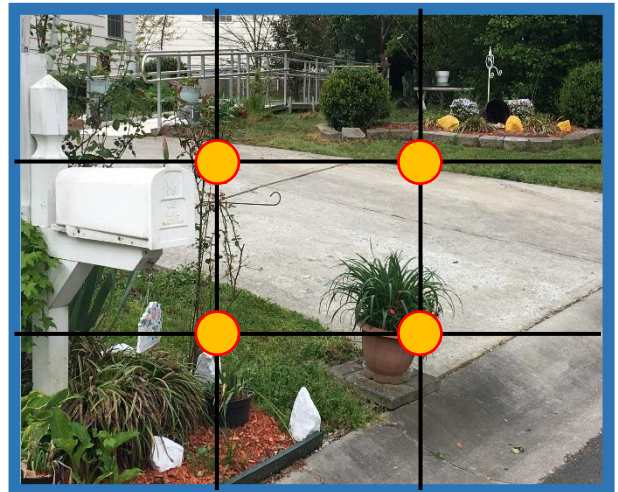


Figure 17: Rule of Third Grid Over A Photo

## Saturation:

Saturation of color is the colors' intensity and Value (relative lightness or darkness of a color) of the light. Saturation (or chroma) is one of the three qualities of color (hue, lightness, and saturation) and refers to the intensity (strength, concentration, or amount), and vividness of color.

## Screen-print:

A printing technique that makes use of a squeegee to force ink directly onto a piece of paper or canvas through a stencil containing the image. (The process is also called silkscreen or serigraphy.)

## Shade:

**Shade - Shading** is a technique used by skilled illustrators, graphic designers, and other visual artists to create the impression of depth in a two-dimensional form. This is achieved by adding a denser number of media in order to create darker sections in the work that corresponds with a precise light source. The dark values of a color (adding black). The general rule of thumb is where the light hits the object, the shade is on the opposite. **Shading** by tradition is used in **drawings & Paintings** for illustrating a range of darkness by applying media more densely or with a darker **shade** for darker areas on objects or space, and less densely or with a lighter **shade** for lighter regions/subjects. Light patterns, such as objects having light and **shaded** areas, help when creating the illusion of depth on paper.



Figure 19: PURPLE BLOSSOMS - Shade Illustration

## Shadow:

A **shadow** is a dark (real image) area where light from a light source remains blocked by an opaque item. It occupies all of the three-dimensional volumes behind an object with light in

front of it on a two-dimensional support. The cross-portion of **shadows** is a two-dimensional silhouette. A reverse projection of the object blocking the light is created with darker media.

## Shadow – Cast:

An object's cast shadow is the object's adjacent shadow in which its outline is distorted. A cast shadow is distinguished from a core shadow in that it is slightly brighter, and its edges are softer the further it gets from the object.

## Shape, Geometric:

Shapes look as though they were made with a straight edge or drawing tool; square, circle, triangle, and oval. **Organic shapes** are also called **free form**. These shapes are not regular or even. Their edges are curved and angular or a combination of both.

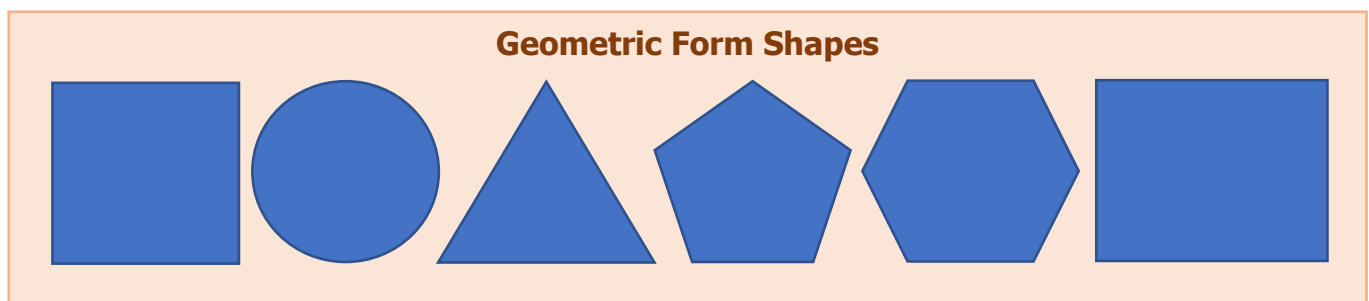


Figure 20: Geometric Form Shapes

## Space: (or negative space):

Space is the element of sculpture, which refers to emptiness or areas between, around, above, below, or within objects.

## Stump Drawing:

A stump is a cylindrical drawing tool, usually made of soft paper that is tightly wound into a stick and sanded to a point at both ends. It is used by artists to smudge, blur, or blend marks made with charcoal, Conté crayon, pencil, or other drawing media. The main usage is to blend dry drawing media.

- A tortillon (The French name for [/tɔ:r'ti:jon/](#); or blending stump) is a cylindrical drawing tool, tapered at the end and usually made of soft rolled paper, used by artists to smudge or blend marks made with charcoal, Conté crayon, pencil or other drawing utensils.
- A blending [stump](#) is similar to a tortillon but is longer, more tightly wrapped, and pointed at both ends. Tortillons produce slightly different textures than stumps when blending, and they also are hollow, as opposed to stumps being solid.
- Cleaning of tortillons and stumps usually involves removing the used outer layer of paper by scraping or rubbing the implement on an abrasive surface, such as [sandpaper](#), [carpet](#), pink rubber erasers, or an [emery board](#). Some people also whittle off the tip if it becomes dull, or mashed in.

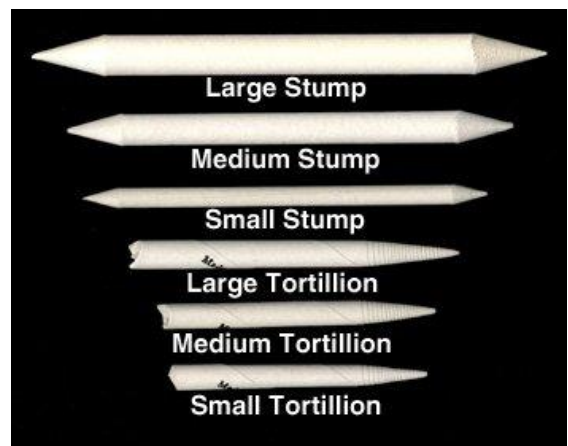


Figure 21: Drawing Stumps & Tortillons

## Subject matter:

The topic of interest or the primary theme of an artwork.

## Support:

The term "**support**" refers to any material onto which medium may be applied to represent a work of art, i.e., such surfaces as prepared canvas, wood, panels, hardboard, paper, etc.

## Technique:

The methodology and skill level in which the artist uses tools and materials to achieve an expressive effect on a support.

## Texture:

refers to the way things feel or look as though they might feel if they were touched.

## Tint:

The light values of color (adding white). A tint is where an artist adds color to white to create a lighter version of the color. An example of a tint is pink. Pink is a tint created by mixing degrees of white to red hue. A shade is where an artist blending black into a color to darken it down. A tint may be added (created) by mixing an additional color of various amounts. a usually slight or pale coloration: any of various lighter or darker shades of a color. To tinge; a variation of a color produced by adding white to it and characterized by a low saturation with relatively high lightness. A tint may be added by mixing an additional color of various amounts.

## Tone:

In art, tone refers to the degree of lightness or darkness of an area or an object in a work of art. 'Tone' varies from the bright white (*light*) of a light source through shades of gray (*gray-tones*) to the deepest black shadows (*cast-shadows*). "**Tone**" in an artistic context refers to the light and dark (color or monochrome) values used to render a realistic object or to create an abstract composition.

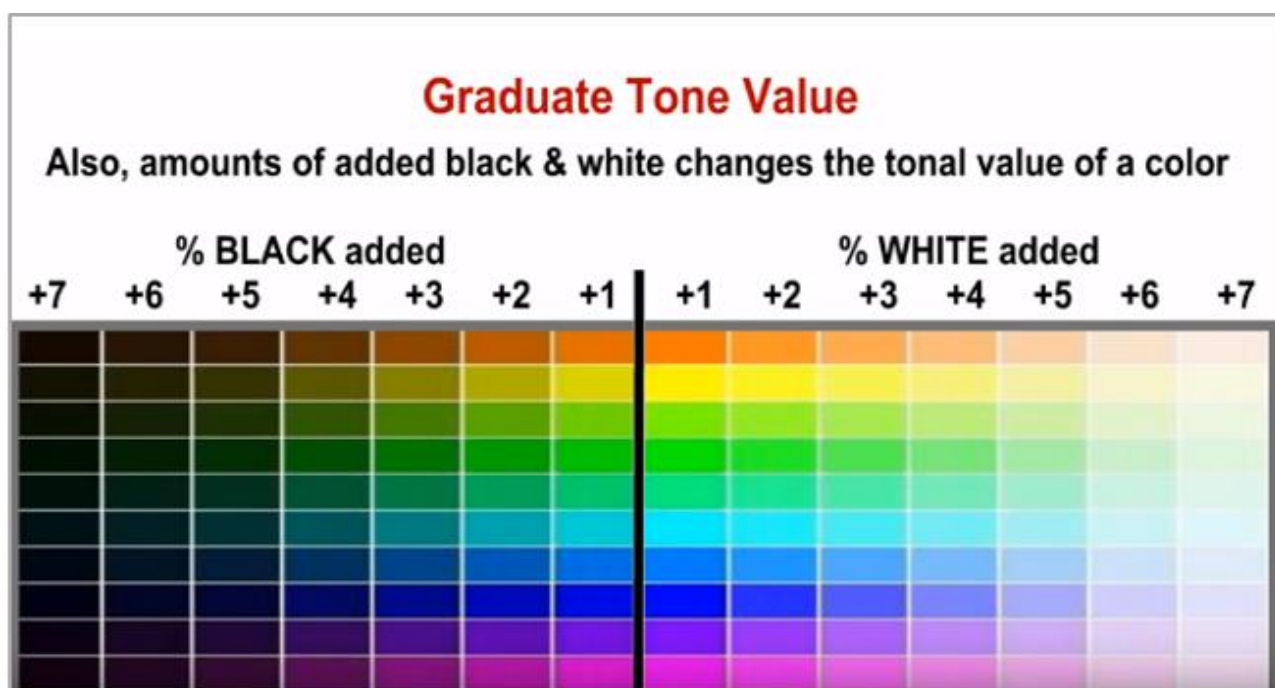


Figure 22: Graduate Tone Valus

## Unity:

The arrangement of one or more of the elements is so used to create a feeling of completeness. Everything in the work seems to belong and contribute to the overall picture.



## Value:

Light or dark; the variations of light and dark on the surface of an object. The lightness or darkness of a color. See [Tint](#), [Tone](#), & [Intensity](#). Values are the different shades of **gray** between **white and black**. Artists use values to translate the light and shadows they see into *shading*, thus creating the illusion of a third-dimension object on two-dimensional support.

## Vanishing Point:

The vanishing point in drawings and paintings forms part of a linear perspective scheme. It is the point in fictive space that is supposed to appear the furthest from the viewer - the position at which all receding parallel lines meet on the [horizon line](#). See [1-, 2-, & 3-Point Perspective](#).

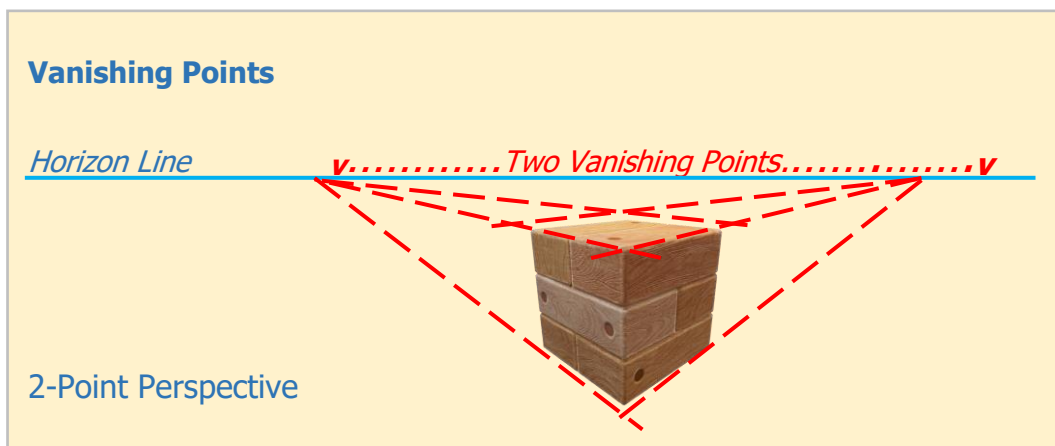


Figure 23: Vanishing Points

## Volume:

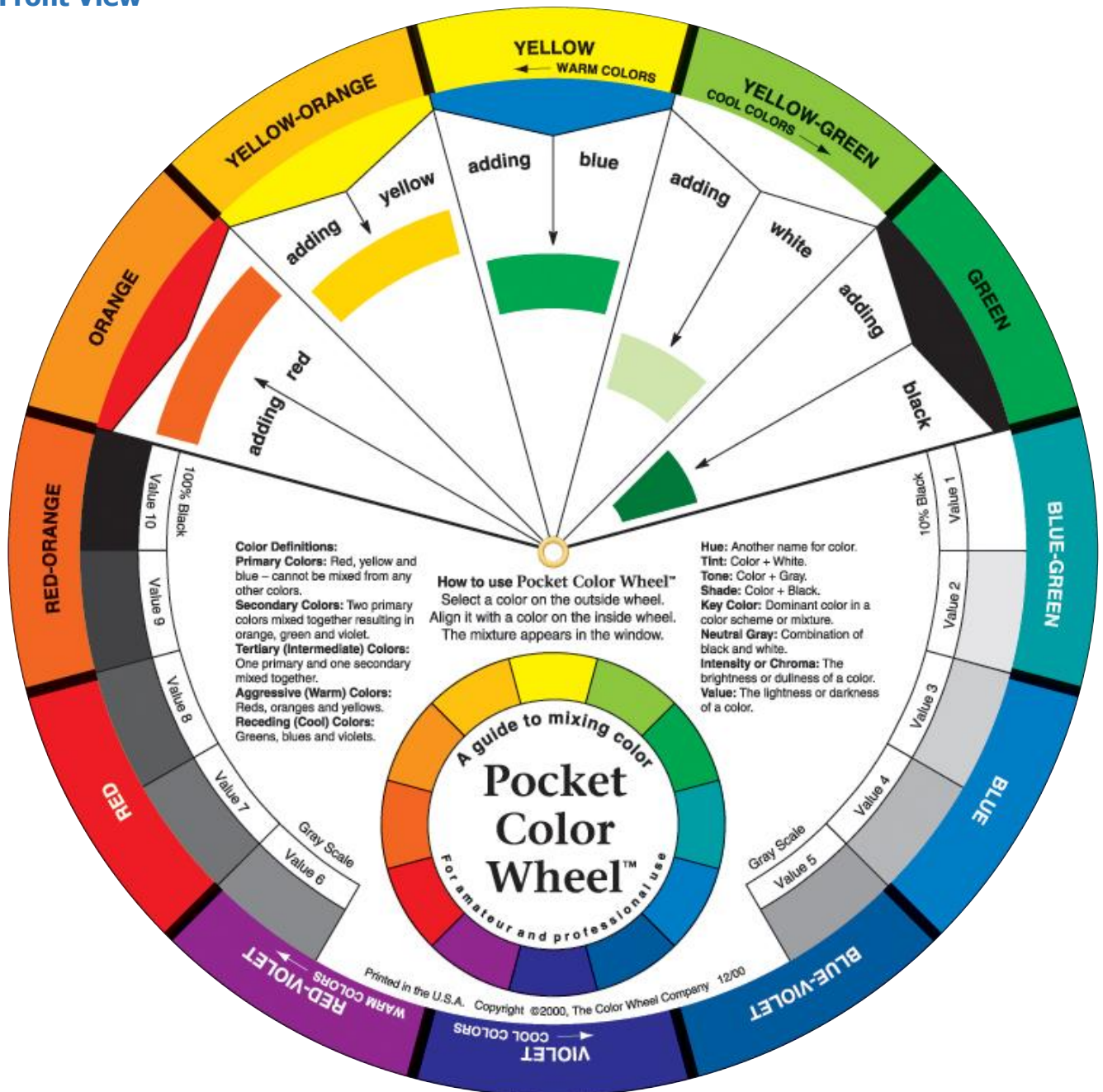
Volume is the representation of mass in an artwork or a sculpture. The three-dimensional form of an object or shape is said to have volume. The drawing of the volume is made to represent the magnitude or scale of an object and the space the object occupies. Hence, it's also called "3D modeling", as it seeks to represent a space with depth. Drawing the volume. When you start drawing, you can practice modeling with geometric shapes.

## Variety:

The principle of design is mainly concerned with the difference (distinction or variation) or contrast.

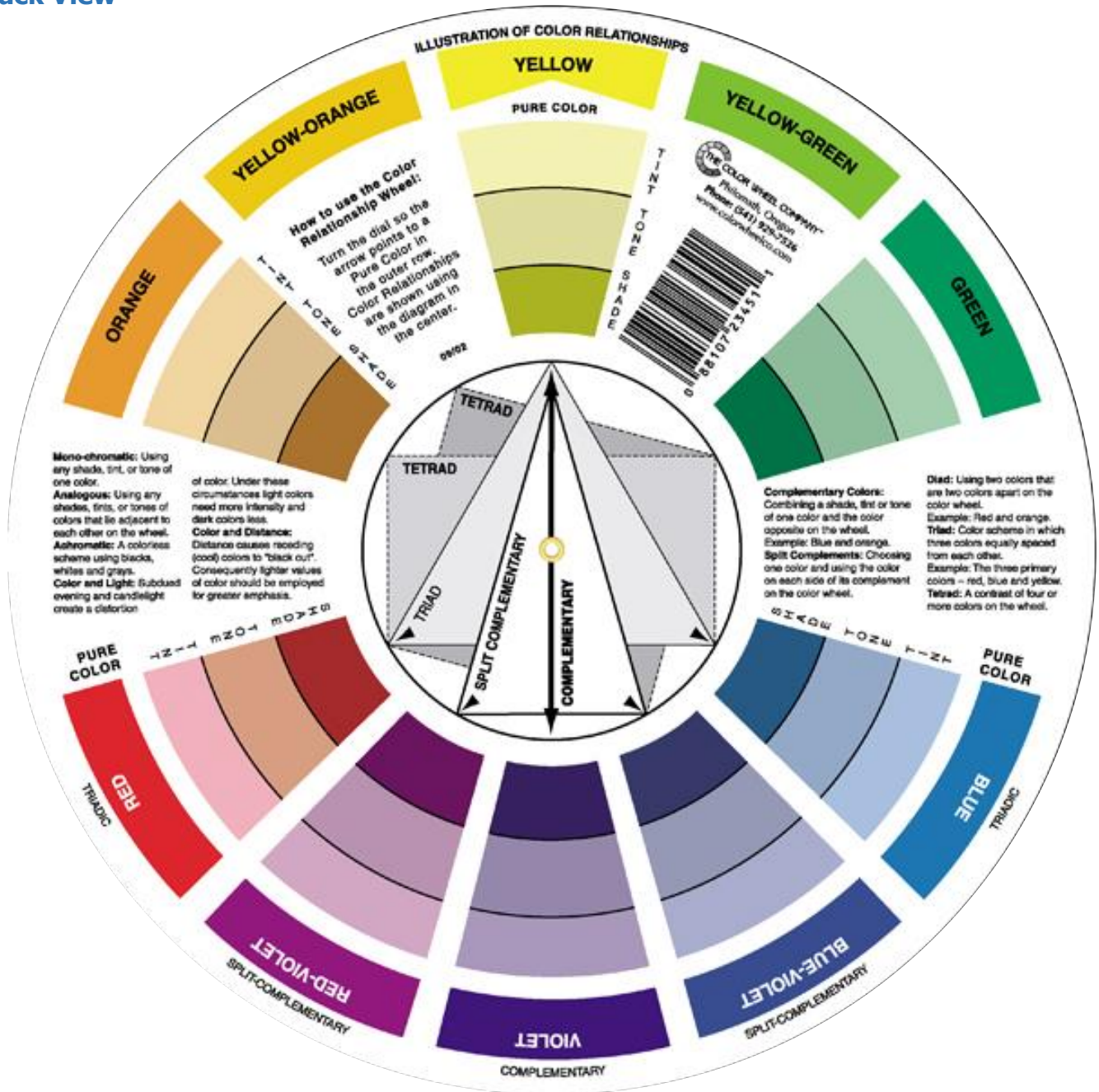
# Artist Color Wheel Illustration

## Front View



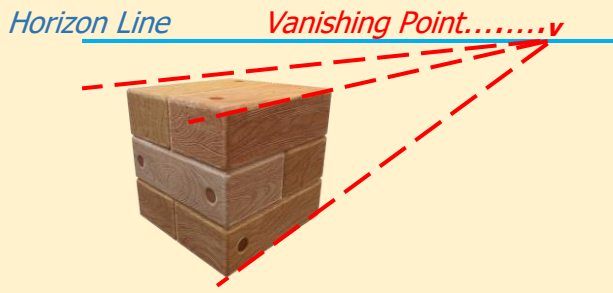
# Artist Color Wheel Illustration

## Back View



# 1-, 2-, & 3-Point Perspective

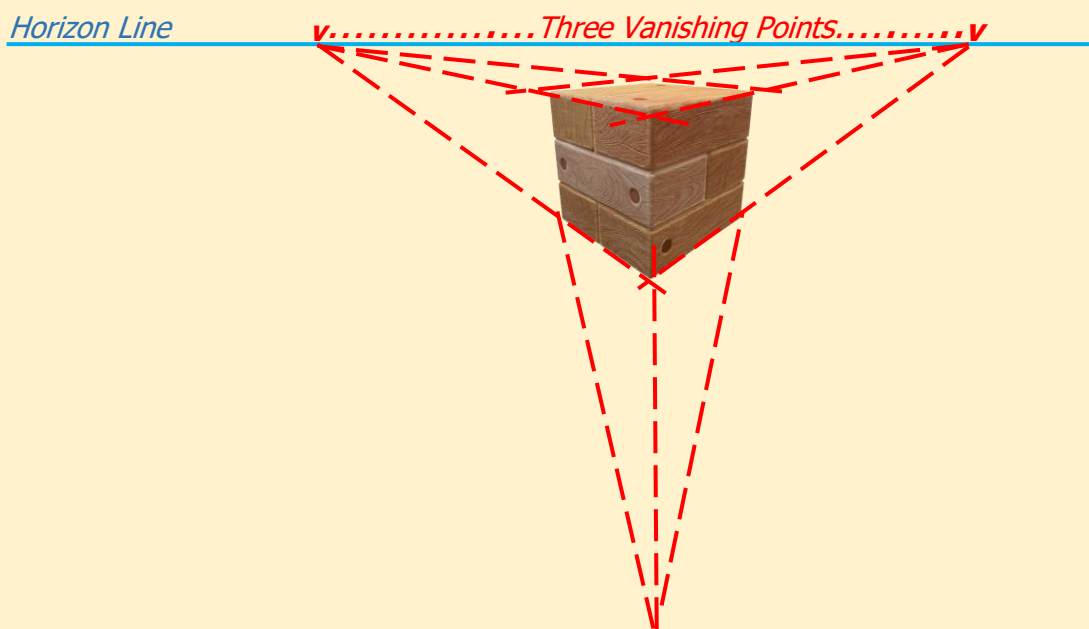
## 1 Point Perspective



## 2 Point Perspective



## 3 Point Perspective





## Artwork Illustrations:



*Artwork Illustration 7: LIGHT & THE WORD - 18" X 24" Acrylic on Hardboard (C) 2005*

[Back to Color Scheme](#)

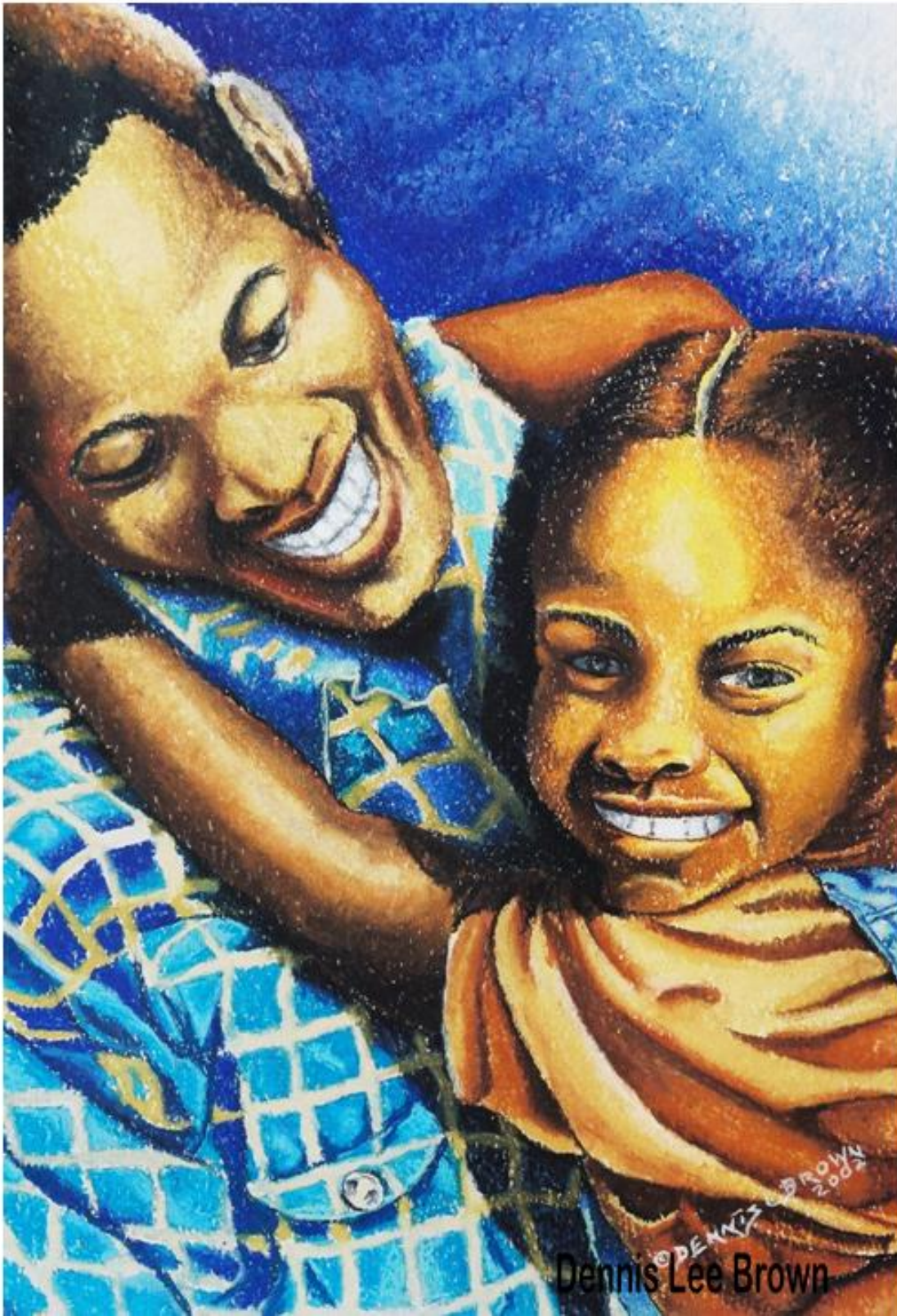




*Artwork Illustration 8: FLORAL ON A RACK 16'X20" Oil on Canvas (C) 2019*

[Back to Line](#)





Artwork Illustration 9: "DADDY'S GIRL" 18" x 22" Oil Pastels on Paper (C) 2002

[Back to Abrastic](#)





*Artwork Illustration 10: Abstract 16"x20" Acrylic on Hardboard (c) 2024*

[Back to Abstract](#)





*Artwork Illustration 11: "HOT SPRING BLOSSOMS" 16" X 20" Oil on Canvas (C) 2020 DLB*





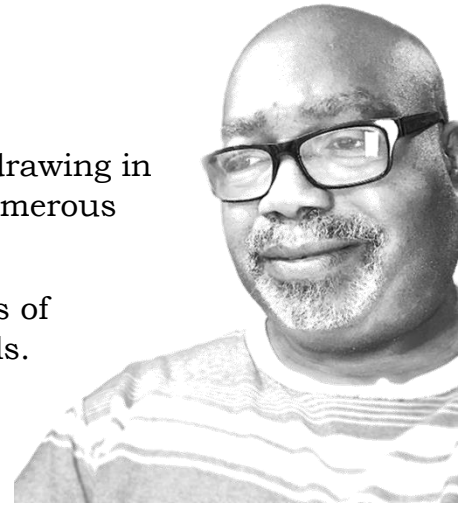




# About the Artist

Dennis Lee Brown is an artist of exceptional talent in the art of fine drawing in graphite, charcoal, and pastels, along with that he has completed numerous paintings in oils and acrylics.

Dennis Lee Brown is an artist of exceptional talent with over 55 years of experience in the art of fine drawing in graphite, charcoal, and pastels. Along with that, he has completed numerous paintings in oils and acrylics. Dennis is the author of various art instruction materials and books and the author of “Drawing Techniques”, “Graduate Blending Part 1 & Part 2”, and others. He has provided art instruction in private school and well as an art tutor in his community.



## Mr. Brown is the architect and administrator of several websites including:

- **His Art Tutoring Website** <https://artistdennisleebro.wixsite.com/arttutoring>
- **Pinterest Art Gallery** [https://www.pinterest.com/artistdennisleebrown/\\_created/](https://www.pinterest.com/artistdennisleebrown/_created/)
  - Life-Like Portraits <https://www.pinterest.com/artistdennisleebrown/portrait-drawings-by-dennis-lee-brown/>
  -
- **YouTube Video Bio** [https://www.youtube.com/watch?v=LwHyKAM\\_hk8](https://www.youtube.com/watch?v=LwHyKAM_hk8)
- **YouTube Art Channel** <https://www.youtube.com/channel/UCLD49p6jVFKbDzNIkyywyJA/videos>
- **Drawing Techniques Video** <https://www.youtube.com/watch?v=CZLqw8ZCpK4>

Additional Websites:

- **Linda’s Headbands & Accessories** <https://www.lindasheadbands.com/>
- **Growing Plants** <https://dennisleebrowncrea.wixsite.com/dennisplantgarden>
- **Ministry Website** <https://thepropheticwordsa.wixsite.com/thepropheticword>



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Art videos

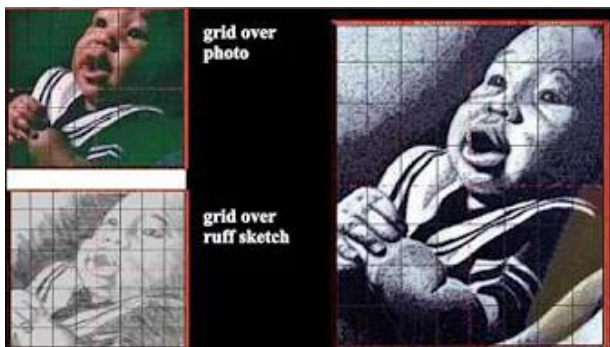
**You Tube**



[Drawing Techniques](#)



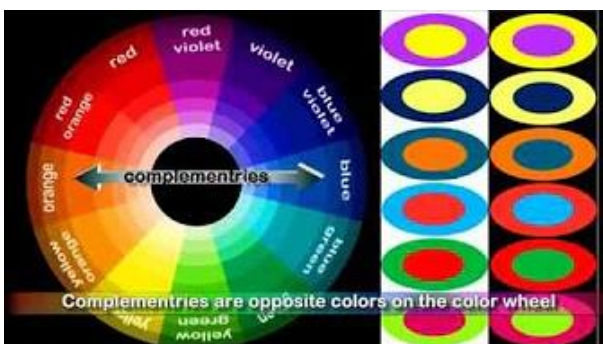
[Graduate Blending Part 1](#)



[Drawing Portraits](#)



[Graduate Blending Part 2](#)



[The Harmony of Color](#)

**Graduate Tone Value**  
Also, amounts of added black & white changes the tonal value of a color

% BLACK added					% WHITE added								
+7	+6	+5	+4	+3	+2	+1	+1	+2	+3	+4	+5	+6	+7
[Color gradient grid from black to white]													

[Art Color Wheel – Color Balance](#)



[Harmony of Color Chapter 2](#)



[The Drawing of Silver Rose](#)

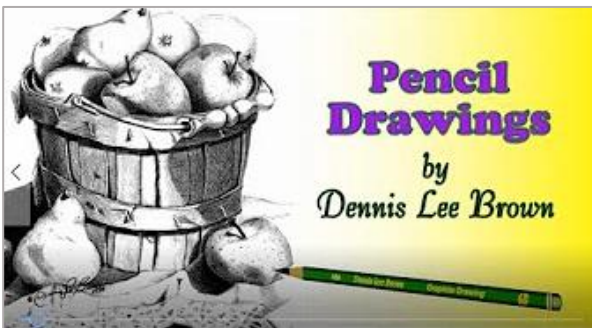
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[Mixed Media Compositions](#)



## Art is What I Do

Fine drawings in charcoal and graphite, and paintings in oils, acrylics, and other mediums are my specialty from the applied science point of view of fine art. "Yes, I have the college, technical knowhow, over forty-five.

experience in art, with years of teaching in a private school as well as tutoring college-level undergrads, and it is a desire burning in my heart to share this tremendous gift from GOD, and my experiences, knowledge of drawing, and painting with you, your friends and family". I have grown from learning and doing art to teaching and tutoring art, to producing art videos, & writing art textbooks. All things around us have some form of art to them,

whether it is cars, houses, clothes, products, and everything in creation. Everything has an artistic appeal to it, and ever since, I could read and write, I took notice of the art of objects and studied anatomy, color, light, and the total value of them. These art tutorials, lessons & exercise videos, with a huge amount of practice, and I mean practice, practice, practice, and then practice some more, you can become a skilled artist. "Art is the Name of the Game" Enhance your art skills, subscribe to this channel, view and share the content, start a conversation, ask questions, post your comments, and send feedback, email me at [artistdennisleebrown@gmail.com](mailto:artistdennisleebrown@gmail.com) and come back, check here often for new and exciting content, new art videos, exhibitions, and slide shows, "how-to" videos and a whole lot more..."

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***The End***

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