



Dennis Lee Brown

CREATING GREAT COMPOSITIONS

AN ILLUSTRATED GUIDE

Where to Place an Objects
in Drawings & Paintings

Dennis Lee Brown

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An Illustrated Guide

How to Place Objects
In Drawings & Painting



<https://www.dennisfineart.com/>

Dennis Lee Brown
Self Published
Creedmoor NC, USA



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P R E F A C E

***E**very scene I pick up a pencil, I was intrigued with trying to draw. Mentioned by those around me, that I had a gift to draw, but by no means was I near a drawer, let alone an artist. For a long time, I scratch and doodled around on paper, which sparked my interest in learning how to draw. So, for years I applied myself to gain knowledge about generating fine art. I practiced and practiced these skills until I was well versed in perfecting my craft.*

Through my years of education, I realized that the root of creating a picture of beauty is to understand and apply the principles and theories of visual art and the elements of design. Fine artwork exists for admiration, cherishing, and displayed while preserving its originality and values.

Over fifty-five years I have studied and practiced the techniques of the fine art of drawing and painting. There is hardly a day that does not go by that I do not put the drawing pencil to the paper, or the paintbrush to the canvas. I stopped just sketching and painting decades ago as I began producing work of fine art. People have even considered that on average four out of five of my works to be "masters."


In this study concerning "Cresting Great Compositions," we take an in-depth look into the world of the components of putting together well-laid-out drawing compositions. We will explore the basic rules of composition, the elements of design, color within a picture, making the artists' grid, and more.


Create excellent art compositions, by realizing where to place objects in your picture like the pros.' learn how to balance a drawing or painting, set the horizon, and vanishing points. Discover how to position objects in the foreground and background. Apply the right color scheme with its' tints, tones, shades, and shadows. Developing your masterpieces starts here.


A GUIDE TO GREAT COMPOSITIONS

Orchestrating A Fine Drawing or Painting


COMPOSITION

 Placement / Arrangement

 Elements of Visual Art

 Exercise & Practice

 Study Proposition

 Finalize Object Location

Composition is an arrangement of subject matter in your drawing or painting... Defined as the way the arrangement of items and subjects that you are going to draw, organized, and combined. You may want to arrange the things you are going to draw by strictly following the rules of composition. The terms **composition** means "putting together". The composition is known as the placement of elements in association with each other, following the rules of art layout. This principle of composition when applied to any form of art including, music, graphic art illustration writing, performing arts, and others.

There are three main influential forms in the structure of a picture, which are known as "Composition":

- **negative space**, Negative (blank) space is the area outside the drawing (*object, or subject*) (it does not need to be space—it can be just the sky).
- **positive space**, Positive space is the actual drawing of an item (*abstract in nature or literal*).
- **focal points**... The crucial points are the sections you want to attract peoples' attention to look at first, then admire to work as a whole.

Space is an entity (air) that surrounds everything. What is the arrangement, structure composition of a drawing? The definition of Composition is the way you arrange your ideas along with the subjects

and objects that you are going to draw. It relies on how you organize, arrange, and combine the features. Organizing the things, you are going to draw into groups is the best way to begin arranging them.

The composition is **the arrangement of the subjects and objects in your drawing or painting**. The structure of a completed work of art with a focus on how every component combines to produce an impact on the viewer is the main point of “composition.”

Elements of art are stylistic features that include within an art piece to help the artist communicate his or her main meaning of the artwork. Seven of the familiar components consist of line, texture, form, space, shape, color, and value, with the additions of mark-making, and the material employed. When analyzing these deliberately employed elements, the viewer’s eye looks towards a deeper feel and understanding of the work.

The Basic Rules of Composition

Guidelines to basic rules of composition

- **A focal point.** This is the center of interest, “*the focal point*” the one thing in your drawing that grabs the viewer's attention, forcing them to view it.
- **Contrast.** Light and dark values. These create shapes, forms, and shadows.
- **Lines.** Line guides the person who is looking at your picture to look at other sections. No, we do not mean arrows. Let us use the bowl of fruit as an example again. The lines of the banana lead someone's eyes up and to the left to where a glass of orange juice sits beside the bowl. The “lead line” of your subject matter or objects should direct viewers to other areas of your drawing. Just keep in mind, we are discussing natural (*real*) lines, not directional (*indicative*) lines.
- **Negative Space – (Air).** This is space that has not been developed by/as your focal point or an important subject. Space around any given object or subject.
- **Overlapping.** If you draw a still-life with a group of items, you do not want them lined up next to each other. You want them

to overlap or layer. Overlapping adds dimensional depth. It also adds harmony.

- **Proportion.** You do not want a huge banana and an orange the size of a grape. You need to give enough space to the various aspects of your drawing.

The Elements of Art

The most important observable element of art, known as *elements of design, formal elements, or elements of art*, establishes the vocabulary with which the visual artist composes. These elements in the completed design usually relate to each other throughout the whole artwork.

The Elements of Design Are:

Line — the visual path that enables the eye to move within the piece made by a mark however long, short thick, or thin

Shape — areas defined by constructions lines (*edges*) surrounded by the piece, whether geometric, isometric or organic

Color — hues with their various values and intensities

Texture — surface qualities that translate into tactile illusions of being coarse or smooth

Value — Shading used to distinguish and emphasize form - dark & light (tones & tints)

Space -- Object sizes compared to each other and set in front or back of a drawing

Form — 2-D & 3-D length, width, or depth

Line

Lines are marks moving in a space between two points whereby a viewer can visualize the stroke movement, direction, and intention based on how the line is oriented. Construction lines describe an outline, capable of creating texture according to its length and curve. Artist has access to and applies unique styles and types of lines including imaginary applied lines, drawn lines, *either horizontal, vertical, diagonal, contour lines, group lines for shading, and more. All lines have distinct structures and*

functionality. Lines are also situational features, making the viewer know the physical world to understand their place.

Shape

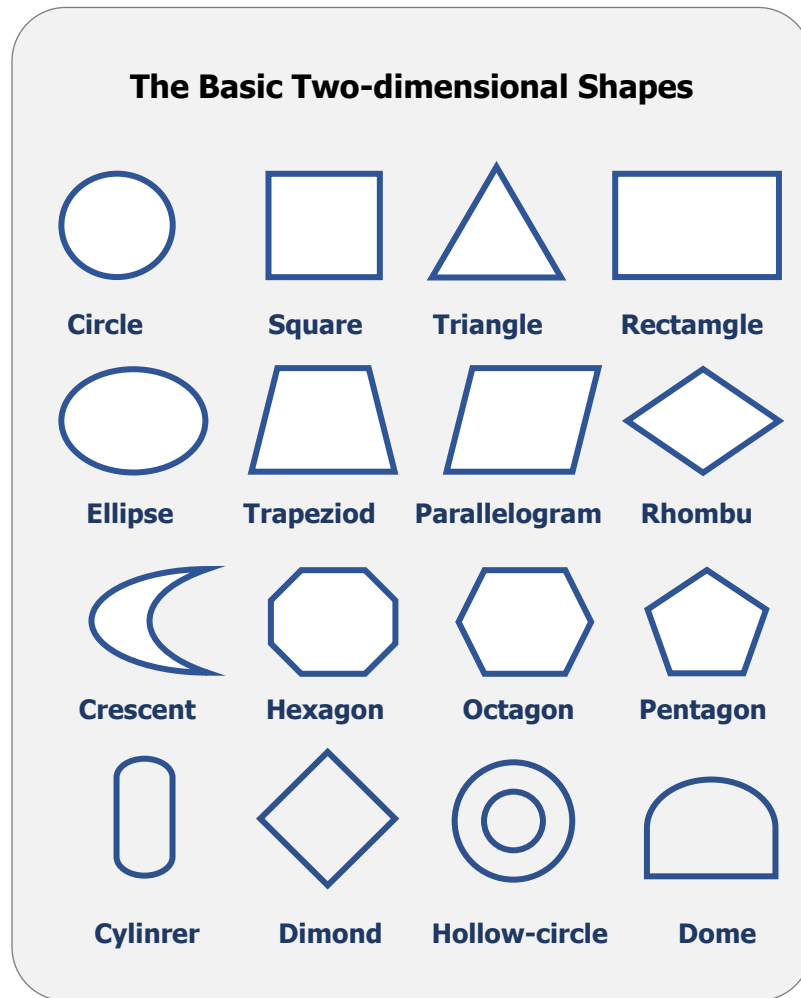
A figure: triangle, circle, square, or rectangle is a two-dimensional design enclosed with construction bylines to signify its height and width structure is a shape. Various values of color, tints, & tones, and shading give it the illusion of three-dimension. With each new color value filling, the shape takes on a new life, becoming a different object. A two-dimensional structure (flat form) or shape is the outline of an object or its outer edge/border, or exterior surface, as opposed to the fill-in properties such as hue, type of texture, or raw material type. A flat surface outline regardless of the filling... commonly considered a two-dimensional shape, or *2D shape*, which is constrained to lie on a plane, in contrast to solid mass figure(s).

Shapes are one of the visual elements which define an enclosed two-dimensional area. Create shapes whenever drawing a line that connects at both ends. There are two main types of shapes in artwork: geometric (*mathematical, and include circles, squares, and triangles*). Organic shapes are irregular or distorted. You will encounter them frequently when painting the landscape, (*mountains, hills, sky, valleys, and vegetation*) Consider these forms when drawing the shapes of rocks, tree limbs, clouds, bushes, and water). Look closely at pictures, and you will find them. Familiarize and train your eye to notice these numerical shapes as they form the basis for any object or subject in your art. An attractive fact regarding positive and negative forms is that they tend to impact each other. If you make a positive shape greater, the neighboring negative shape tends to get reduced, and vice versa. See [Two-dimensional](#) and [three-dimensional](#) shapes below.

An attractive fact regarding positive and negative forms is that they tend to impact each other. If you make a positive shape greater, the neighboring negative shape tends to get reduced, and vice versa. thousands of the objects we observe in a painting or drawing starts with

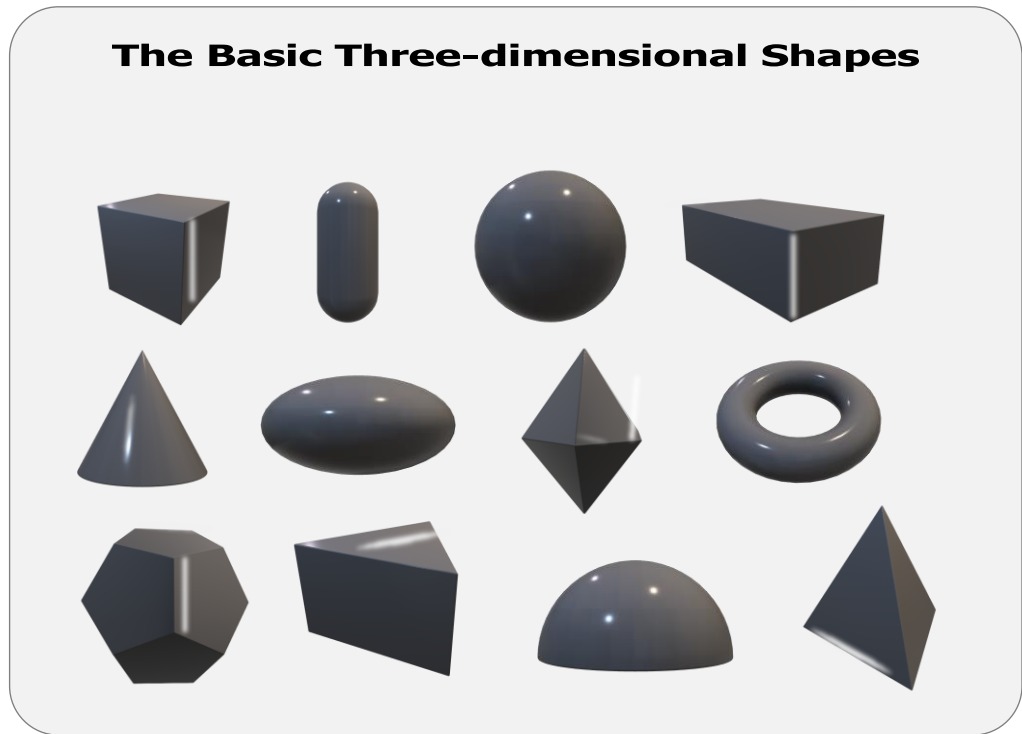
the foundation of a shape, which you will find through any given artwork. Shapes are the foundational building blocks by which composition comes together.

Figure 1: Two-dimensional Shapes



Utilizing shapes as structure models to layout a composition has a crucial function in the creation of a painting or sketching. They can assist in creating complicated artwork. Shapes influence the arrangement and impact the balance within a work. Shapes, a two-dimensional area in which tone, color, value, rotation, and contrast define, and change into an object. Rotating any shape with a few add-ons or even how the element is shaded and/or textured can produce a new item. In the drawing below pick out the shapes used to create the composition.

Figure 2: Three-dimensional Shapes



Two-dimensional shapes have a foundational form or little respective. When drawing with three-dimensional models of the same shapes, they add volume to the composition of the drawing. This bulk is indicated through tilting & turning, along with the use of light, tints, tones, and shades.

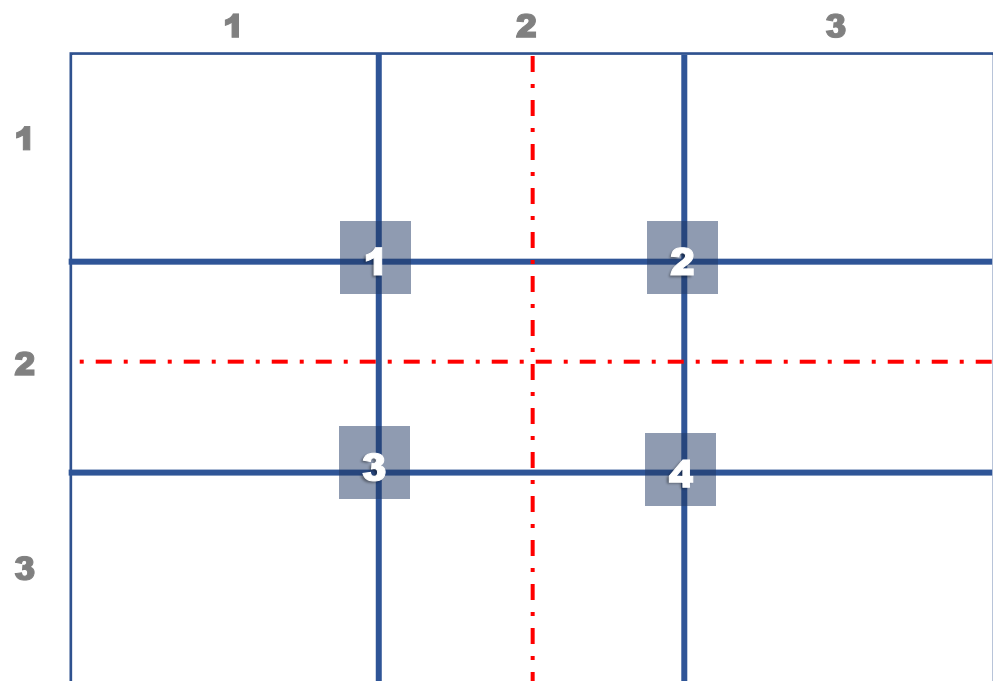
THE ARTIST GRID

Setting Up the Grid Using the Rule of Thirds

Composition in a drawing, painting, or photograph requires basic, grid division either imaginary or literal. In the Rule of Thirds, the surface needs to divide into halves vertically and horizontally.

Rule of Thirds

Figure 3: Rule of Third Grid



This rule is known to be frequently used by artists in the fields of photographers, drawings, and paintings and artists, who use the rule of

thirds mostly likely for landscapes. However, it also works for a variety of other subject matter including still life's compositions, figures, and portraits.

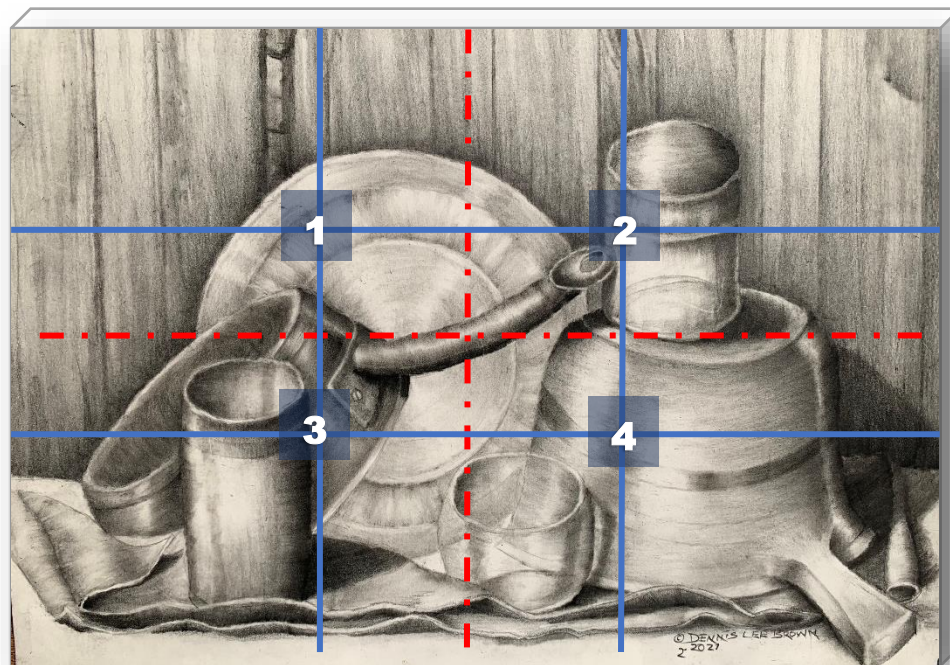
The Rules Thirds Illustrated

Objects placed using The Rule of Thirds is a type of off-centering composition where the main items are in a location along with a three by three (nine parts) grid, which equally divides the whole art surface image into nine parts. See [Figure 3: Rule of Thirds Grid](#). This style of layout structure is a simple approach to give structure to your artwork, making them more pleasing and engaging. This technique is the applied rule of composition symmetry, as the eye loves symmetry.

Using The Rule of Thirds in drawing, painting, and photography the rule of thirds is a composition guideline whereby it places your object or subject in the left or right third of a picture, leaving the remaining two-thirds wide open. An open (airy space) piece of art with the rule of thirds applied is far more attractive than a closed over crowded composition.

Drawing 1: A LITTLE POT & A PAN
14" X 17" Graphite on Paper © 2-2021 IMG-EO952-300USD

Figure 4: Rule of Third Grid (Overlaying Drawing)



The rule of thirds determines that if you divide any drawing or painting surface into thirds, horizontally and vertically, with center lines, and then place the key representation(s) of your image(s) along these lines and/or at the junctions of them, the object arrangement (*the composition*) achieved will be more stimulating, attractive, and energetic.

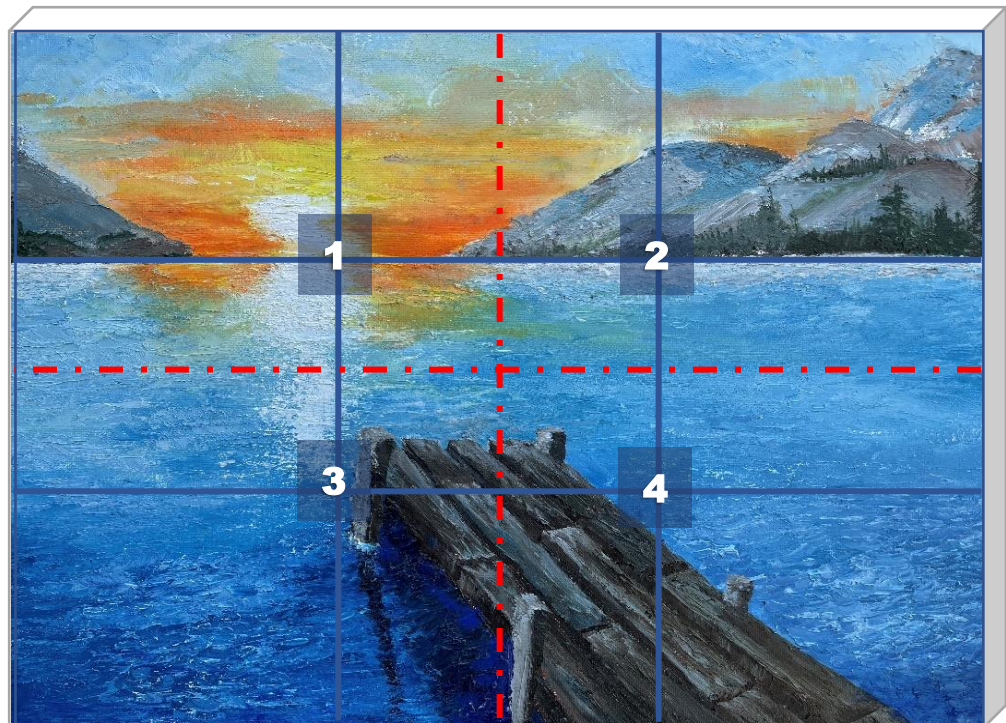
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Painting 1: SUNSET AT THE COAST
16" X 20" Oil on Canvas © 8-2021 IMG 1119-275USD

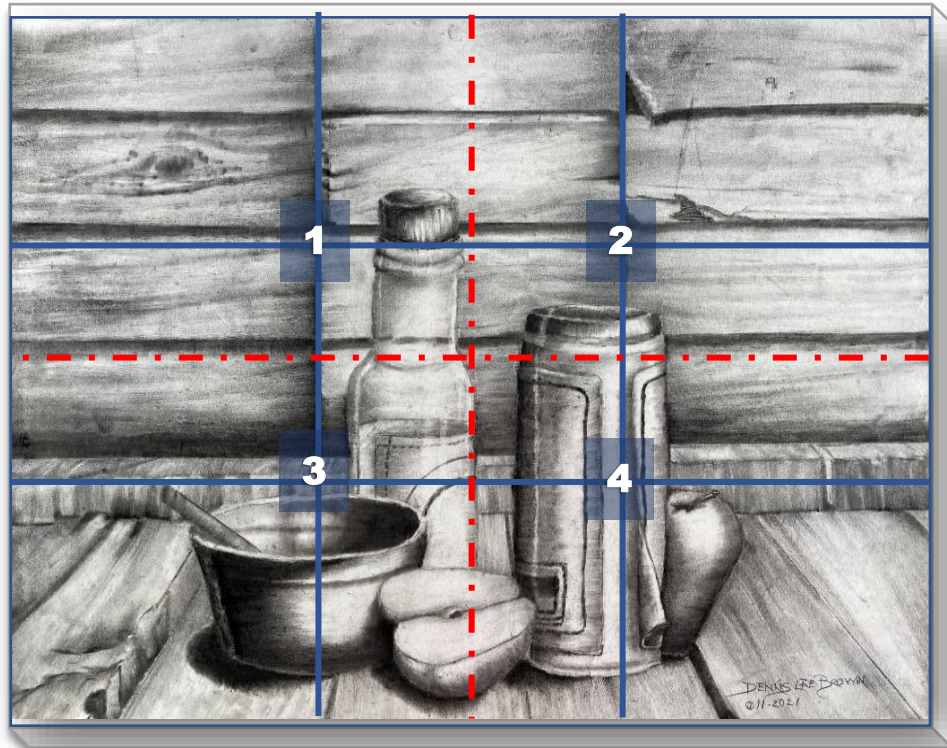
Figure 5: Painting Grid Divided Into Thirds



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Drawing 3: A CAN WITH APPLES
14" X 17" Charcoal & Graphite on Paper (C) 11-2021 IMG 1289

Figure 6: Off-centering Composition Matter

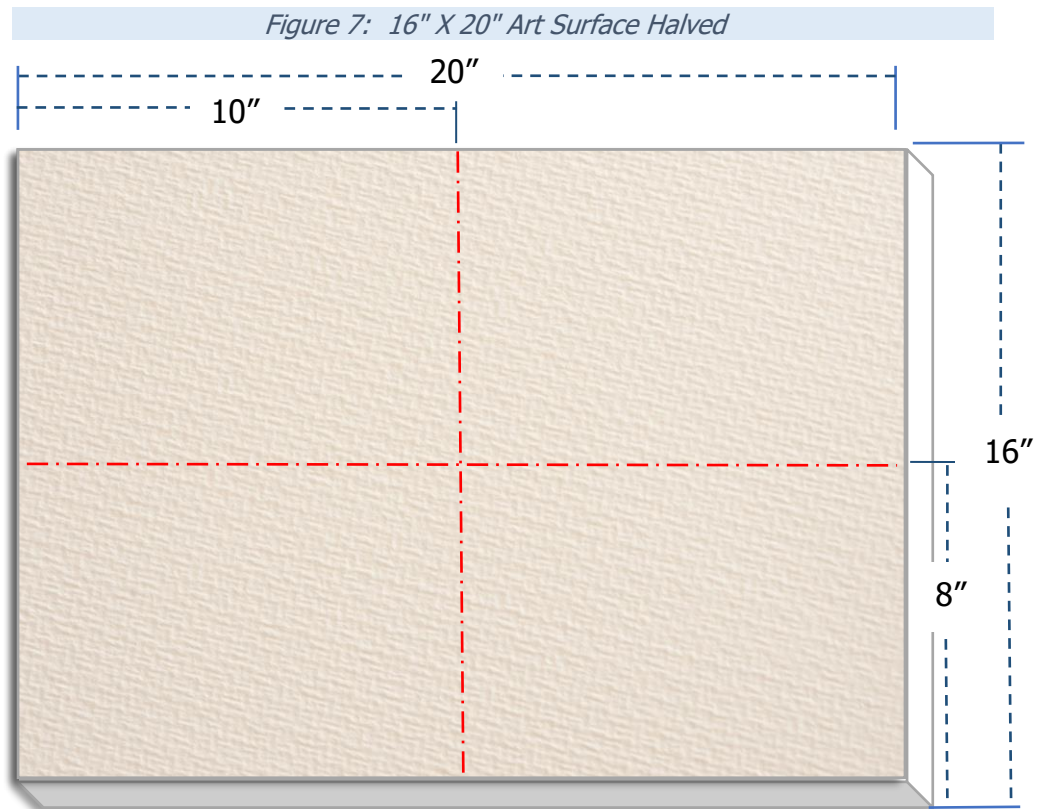


Setting up the gride

The artist's grid is especially useful in planning the layout of a drawing or painting composition. This allows the one who is doing the artwork to have a divided work area for placing objects (subjects) locations in relation to each other. Using this layout tool one can move the composition matter in the perfect location within the artwork.

Grid Setup 1

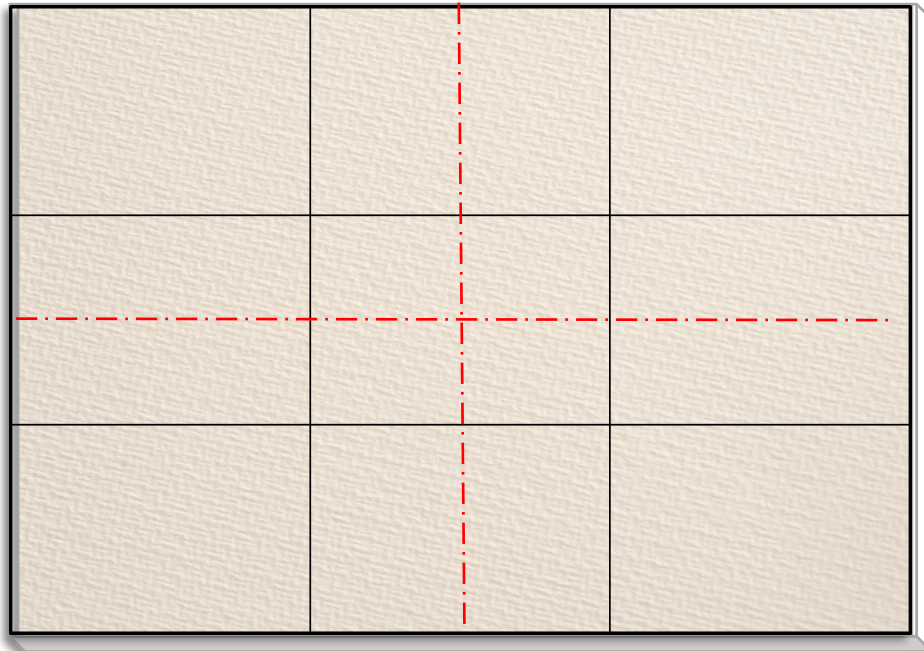
Divide a 16' X 20" drawing or painting support into vertical & horizontal halves



Grid Setup 2

Two horizontal & two vertical lines intersect causing four center points

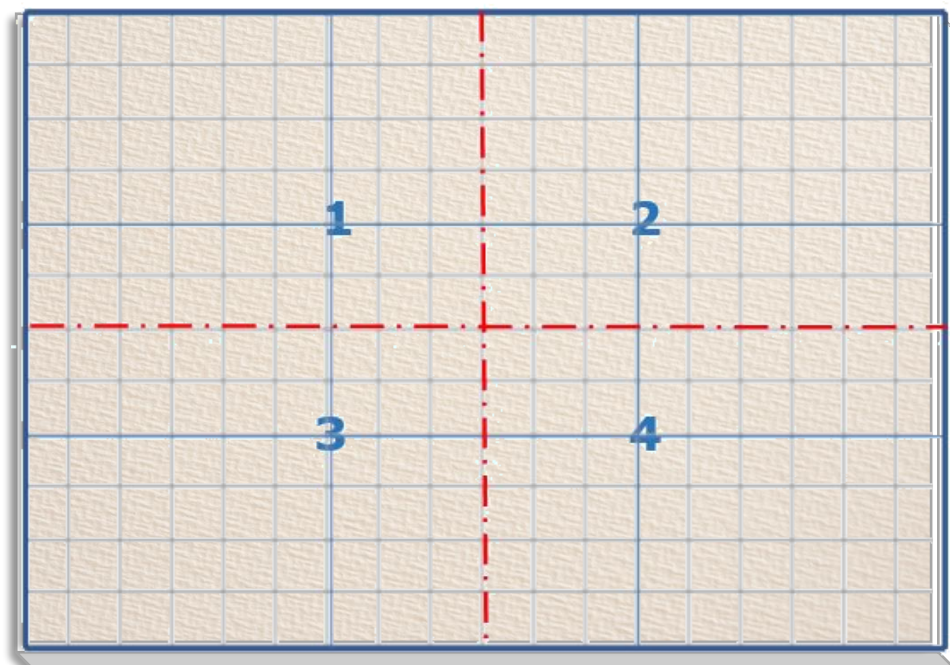
Figure 8: Rule of Thirds Four Intersecting Gridlines



Grid Setup 3

divide the grid into equal parts as necessary

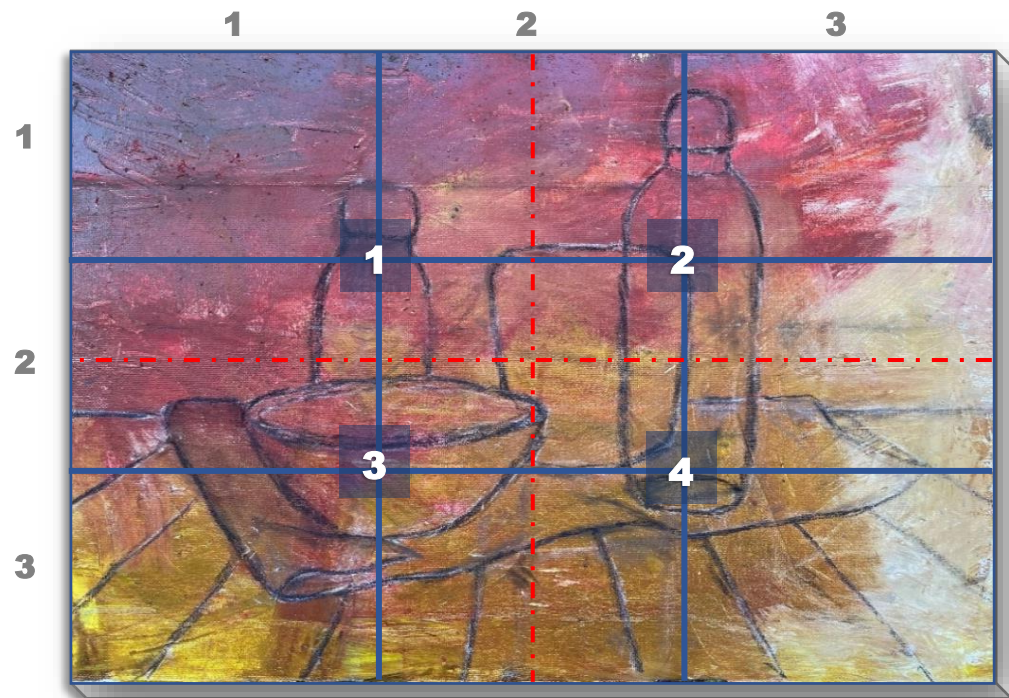
Figure 9: Full Grided Art Surface



Object placement using the Rules of Thirds:

Palmary Sketch On Support

Figure 10: Sketch On A Rule of Thirds Grid



Griding Your Support

By now if you have been drawing or painting pictures griding your artwork support is an essential technique that establishes the balancing of subject or object in any art composition. The procedure is quite simple and takes little to no effort to accomplish this task. Let us say you are ready to draw on a 16" X 20" sheet of art paper, and you would like to grid it using the **rule of thirds**.

Creating The Basic Grid

To divide the art support into thirds, start by measuring and dividing the

canvas or art paper into vertical and horizontal halves, giving you four equal rectangles.

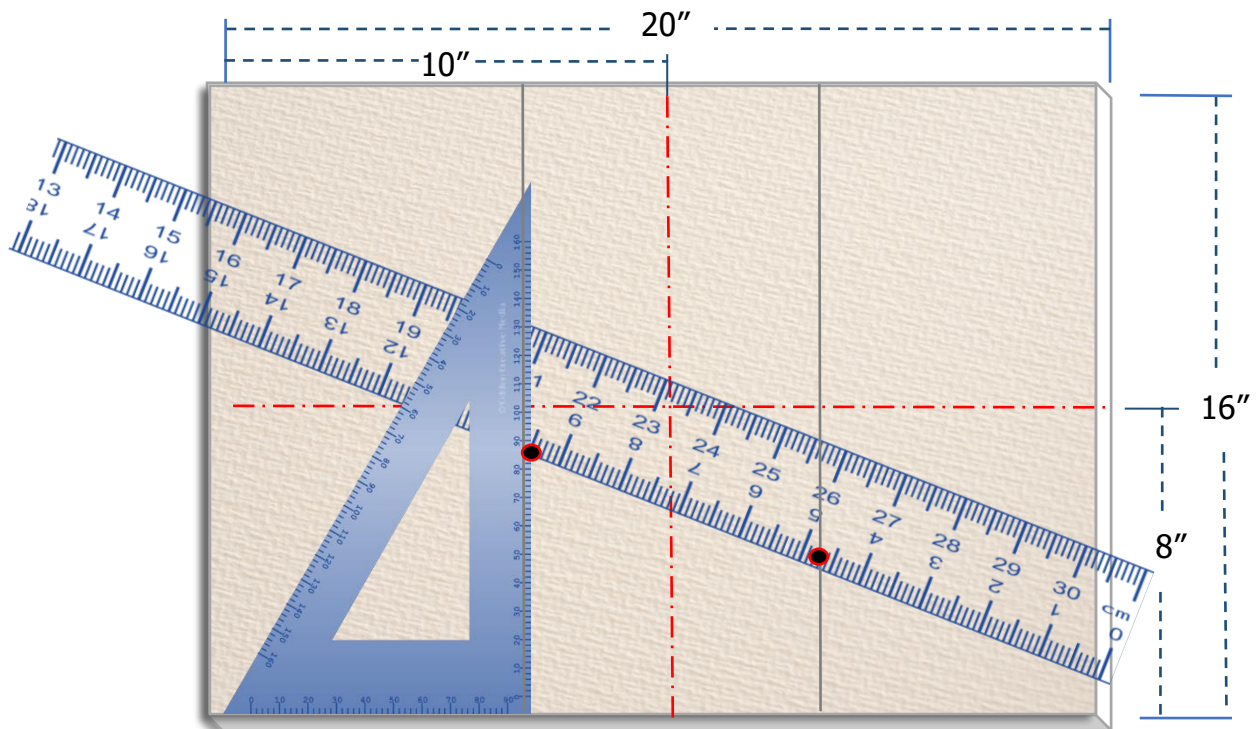
The Basic Grid Layout

- Rotate the support to the landscape position. Divide the two horizontal & vertical halves into thirds by measuring the paper or canvas into three equal parts. An odd number measure supports can be split up into sections by laying a ruler that is longer than the paper or canvas on it at an angle.

See Footnote: ¹

Grid Layout Illustration

Figure 11: Gridlines Landscape Rotation)



¹ Place the ruler so that one inch is lined up with the edge of the paper. Then rotate the ruler until the number on the ruler can divide by three. Mark the division points...

Rotate the Support so you can divide the horizontal grid into sections

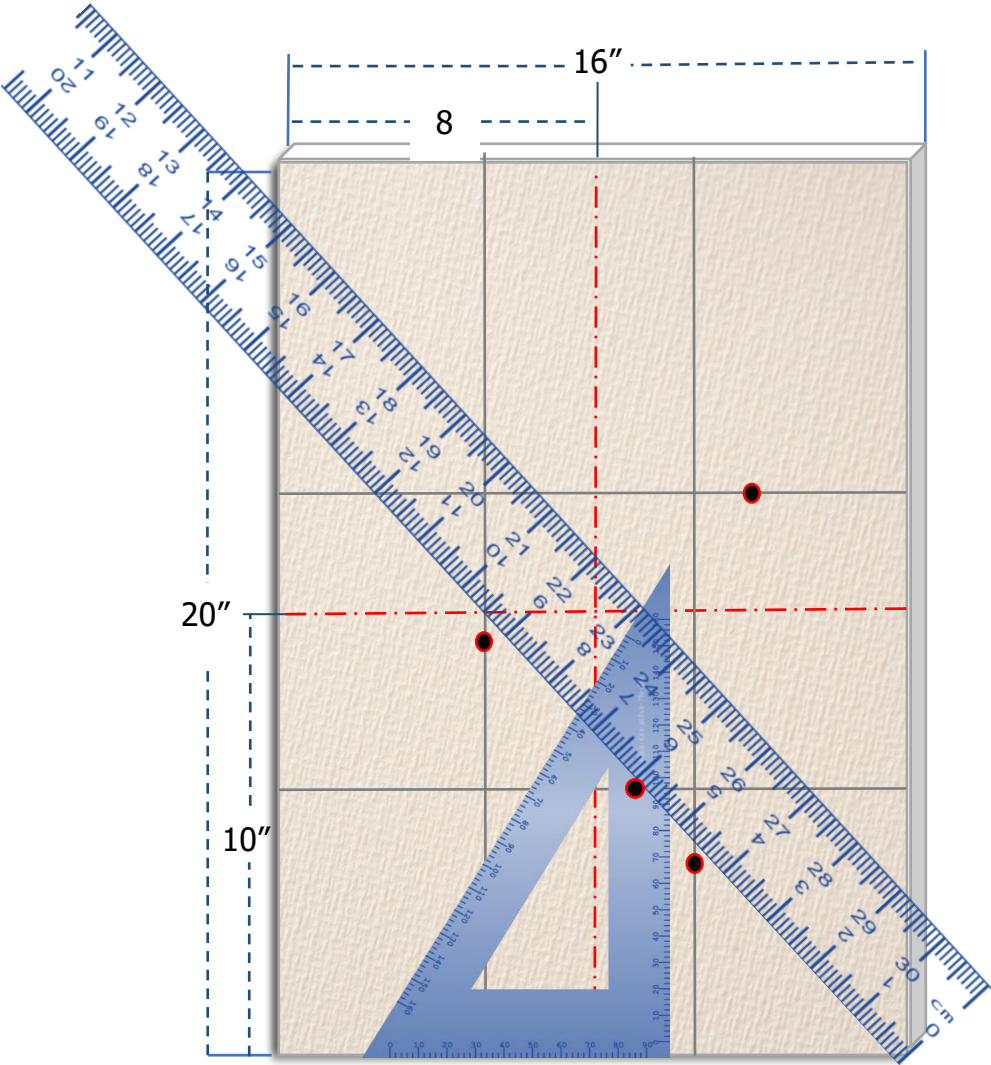
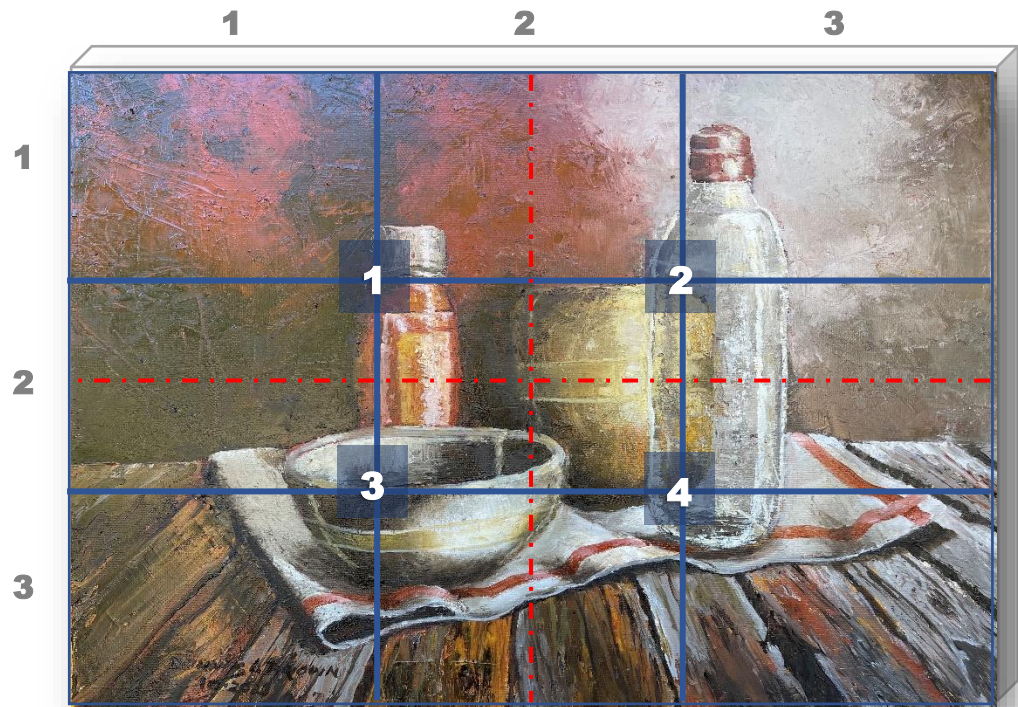


Figure 12: Gridlines (Portrait Rotation)

Example of gridline intersection 1, 2, 3, and 4. Notice that the known object resides in the center of the composition.

Painting 2: ON TOP OF THE WOOD
16"X 20" Oils on Canvas (C) 10-2021 IMG E1198-375USD

Figure 13: Rule of Thirds Grid Overlay



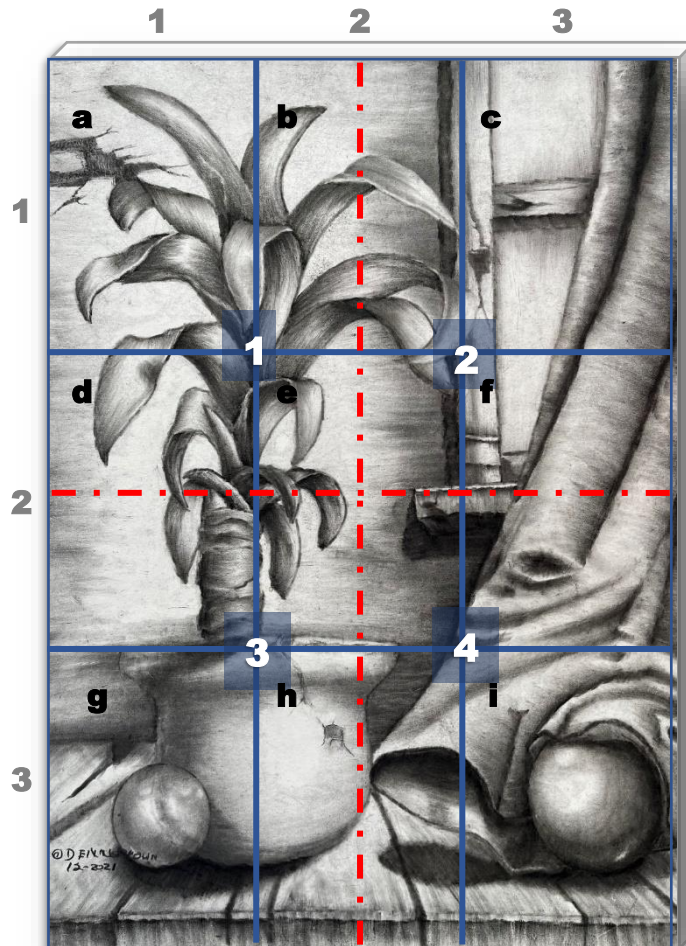
Objects placement on a Rule of Thirds Grid

1. The plant is centered on left gridline intersection 1 covering grid sections **a**, **b**, **d**, & **e**.
2. The window frame is positioned on the right gridline intersection 2 covering grid sections **d** & **f**.
3. The curtain drapes forward crossing grid intersection 4 covering sections **c**, **f**, & **i**.
4. The planter is just below the third gridline intersecting 3 and covering the areas of **g** & **h**.

See [COMPOSITION ANALYZED](#)

Drawing 5: CANE IN A POT
14" X 17" Charcoal & Graphite on Paper © 12-2021

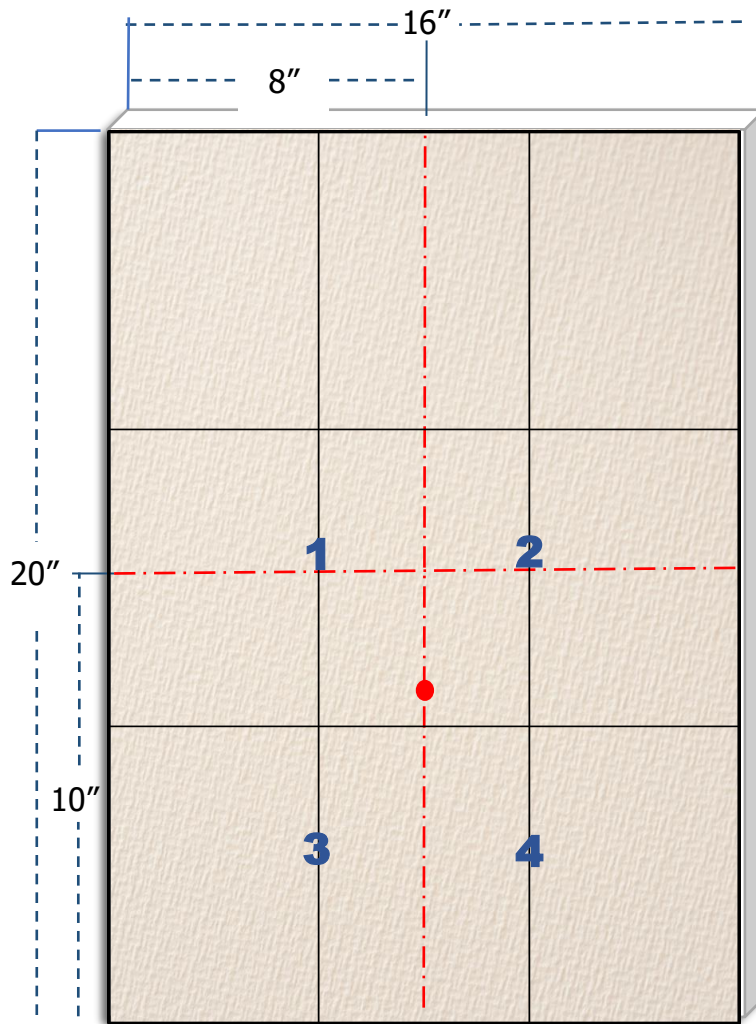
Figure 14: Rule of Thirds Object Placement.



Dividing the art support into a grid gives you control as to where to place the objects/subject occupy in your drawing or painting. Once you have established the grid framework, positioning items on your drawing or painting surface will no longer remain a problem. Place your main “focus” item(s) on the 1, 2, 3, 4 gridline intersection for balance.

See: [FIGURE 20: Rules of thirds –Layout Sketch](#)

Figure 15: 16" X 20" Art Surface Grid



Place the ruler so that **one-inch** lines up with the edge of the support. (If the support is fourteen inches by seventeen inches and you want to divide it into "thirds," when making a grid, rotate the ruler until the number the ruler can divide by **three**, in this case, every six inches. (Eighteen divided by three is six) therefore make a mark at six inches, and twelve inches).

For the fourteen-inch side, rotate the ruler to fifteen inches, and mark off every five inches (fifteen divided by three equals five) therefore make a mark at five inches, and ten inches). Draw a light line from the edge to the edge of the paper.

Drawing with A Grid Layout

Drawing 1: BLACK BOWL & A CUP
14" X 17" Charcoal& Graphite on Pape (c) 3-2021 IMG E0878-350USD

Figure 16: Drawing with Grid Layout



PERSPECTIVE IN ART

Objects Placed In The Forefront Or The Rear Of A Picture

Perspective (*Points of View*) is what provides a three-dimensional sense to a flat image (*which is a two-dimensional shell*) such as a drawing or a painting. In artwork, perspective is a technique used to represent how objects appear to get smaller and closer the farther they seemed placed in the "back" (*the horizon line, at the vanishing point of the line, and point of view*). When observed, the spectator perceives the images are farther away in the back of the picture.

There are two kinds of perspective (perception methods and viewpoints): linear and aerial. Both types of perspective work simultaneously in artists' drawing and painting artwork to give a comprehensive illusion of straight and airborne dimension, space, and depth.

A drawing or a painting is an artists' **representation** of something (usually a three-dimensional object portrayed in a two-dimensional medium. Interest and the feeling of reality in the artwork are by providing its sense of depth through perspective drawing. This is a supporter of the composition because it provides a three-dimensional reality.

In drawings and painting vanishing points on a horizontal plane is a viewpoint at which retreating parallel lines observed in a point of view seem to converge. The vanishing point is the point in the farther distance (*in the rear*) where parallel lines appear to come together on the horizon line, this is the viewpoint of vanishing. This vanishing point in art indicates

the linear perspective that forms depth. The point of diminishing placed in drawings and paintings creates sections of a linear perspective representation.

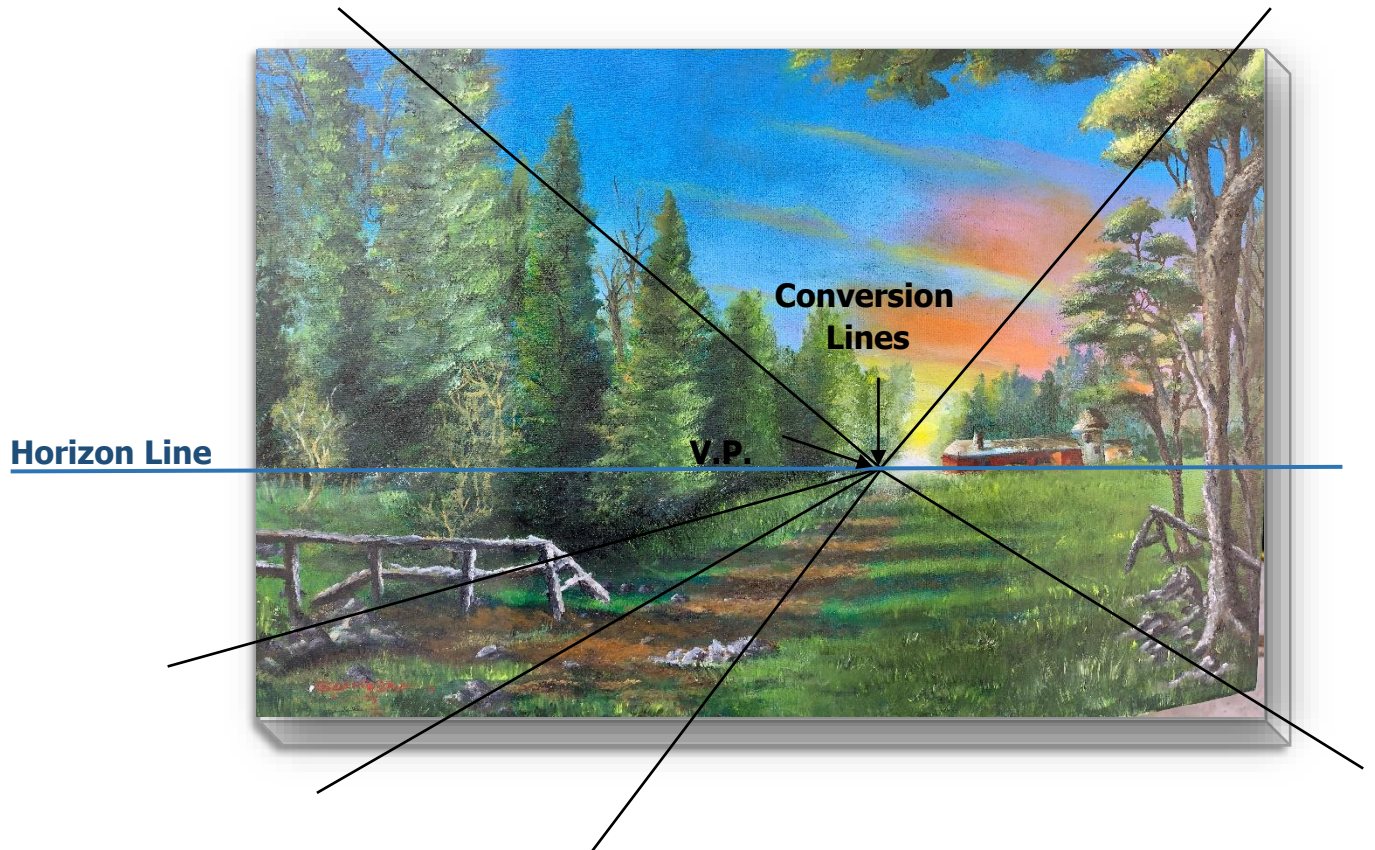
9 Techniques to Indicate Depth in Drawings

1. Overlapping – placing objects in the back of each other will (position smaller subjects behind the taller)
2. Perspective – Use of a horizontal line and vanishing points to reflect the depth
3. The location of objects relative to the horizon line
4. Line Thickness – Lines in the back look thinner
5. Draw Hard- & Soft-Line Usage – Softer lines reside in the background of a scene
6. Utilize 3D Objects rather than 2D
7. Use Tints, Tones, shadows, & shade to imply a 3D form
8. Use of Contrast – Subjects in the distance seems lighter and less detailed
9. Background Objects appears smaller than those in the foreground

Depth Perception

Painting 3: THE TREELINE
16" X 20" Oil on Canvas © 2019 IMG-E1001-375USD

Figure 17: Conversion Lines Vanishing Point



Conversion Lines

Using "**Converging Lines**" to indicate a perception of distance (space: far and near) is a common technique in drawing, photography, and painting, and is commonly recognized as a linear (direct) perspective. Converging lines help to pull your viewer into a picture, and are a fantastic way to convey closeness, depth, and far distance. Use converging lines to add to your compositions as they create vivid appeal.

Lines have a visual effect on the viewers' perception of the location of an object in relation to the placement of other objects. The greatest way to accomplish this is the use of "lead" lines. Leading lines in artworks' definition refer to a technique in the rules of composition where you use lines (well defined: as a street, fence, tree, or bush lines).

A less defined set of lines tend to lie in a rock pattern, telephone poles, streetlight.

Conversion Line Effects

- A single line or two or three converging lines lead the eye of the observer into the picture of the main subject or object.
- Two-point conversion lines express fields of depth.
- Three-point conversion lines produce a sense of three-dimensional effects

Well used conversion lines, (indicative, or actual) converging lines emphasize depth, as items on these lines of focus are smaller the farther, they live in the background. They draw interest to the subject and guide the. Misused, the lines seem clichéish, divert the viewer from the object, and cause competition between elements of the picture.

Perspective Vanishing Points

The aspect of perspective drawing

One-point Conversion Line

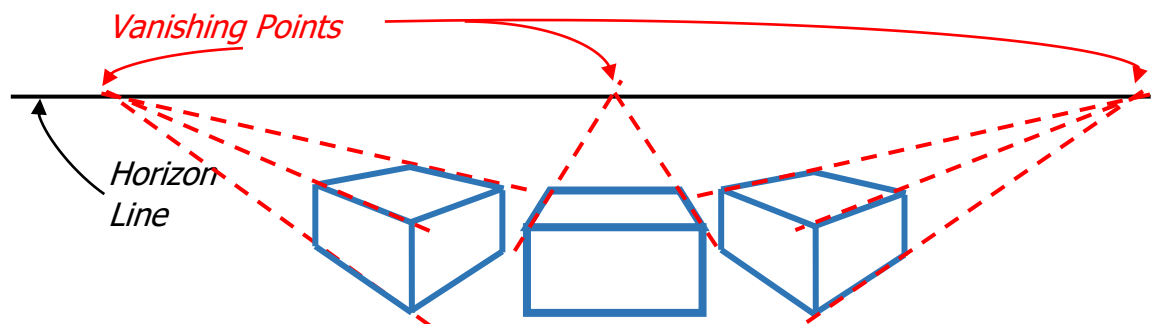


Figure 18: One-point Conversion Line

Two & Three-points Conversion Line

Figure 19: Two & Three-point Conversion Line

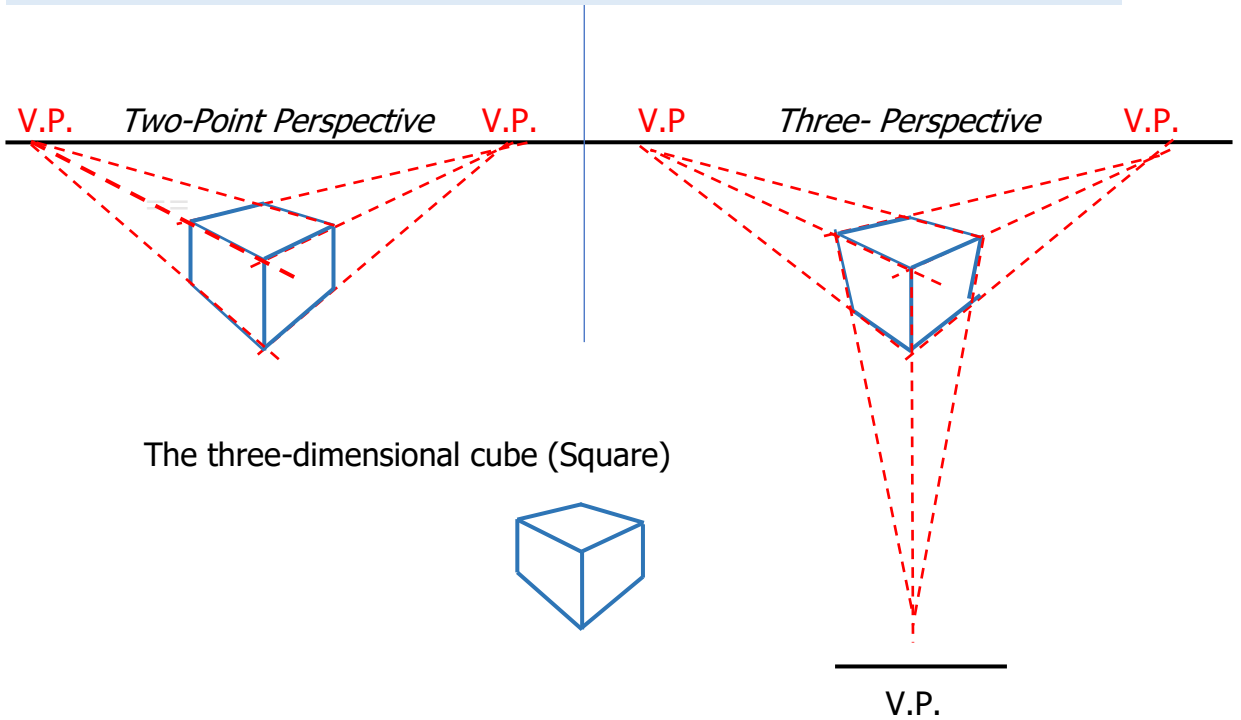


Figure 20: Eyelevel Conversion Lines

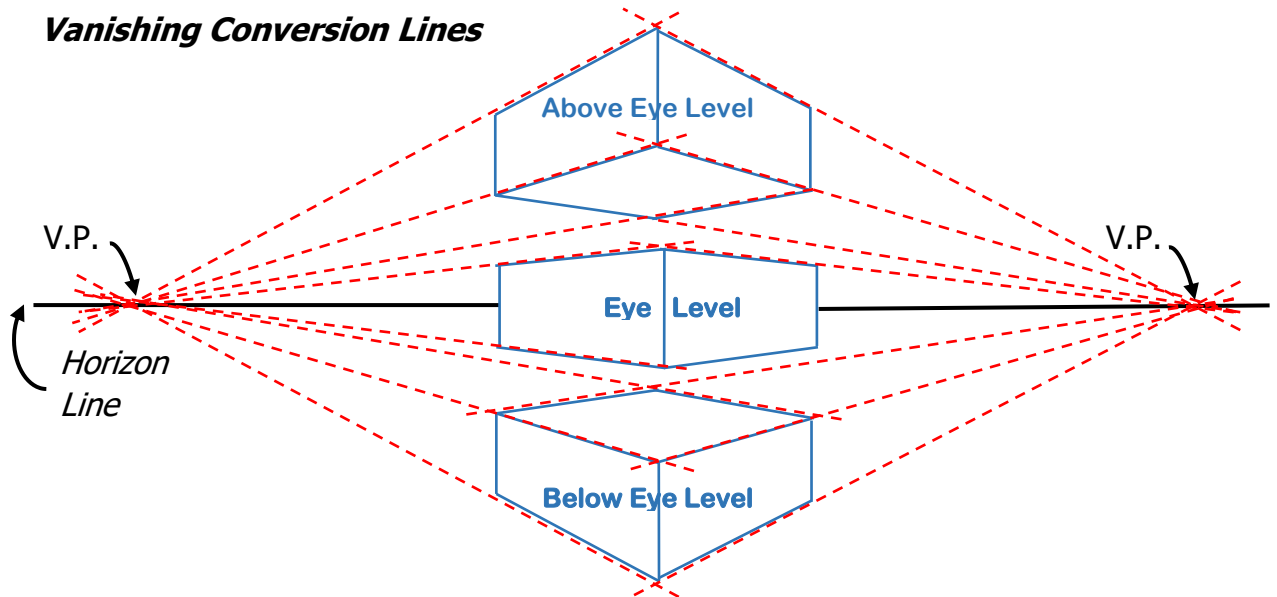


Figure 21: Vanishing Point Perspective Grid

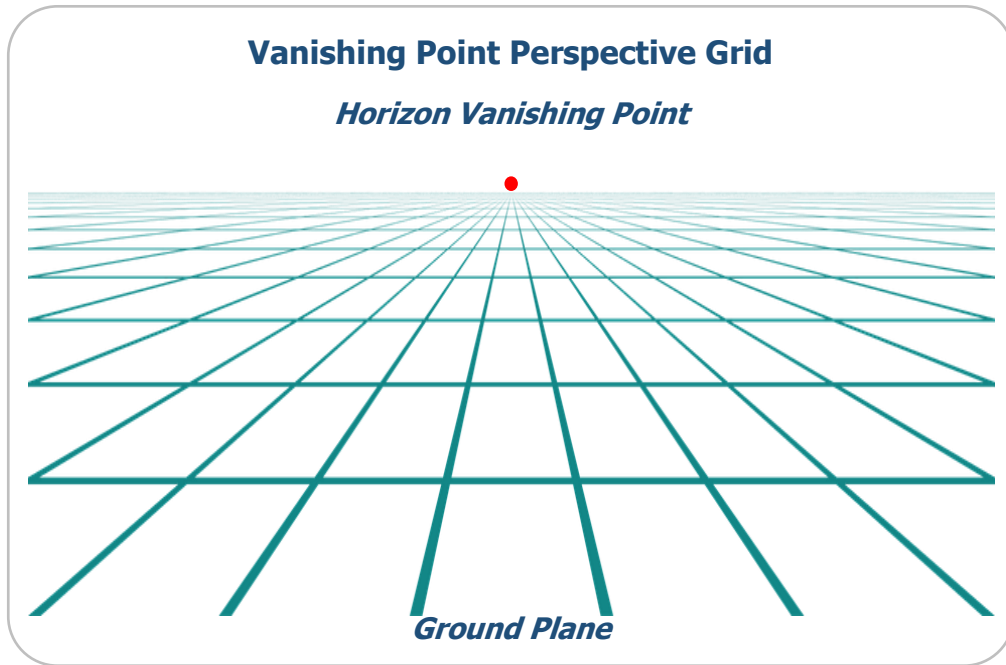


Figure 22: Conversion Lines Meet

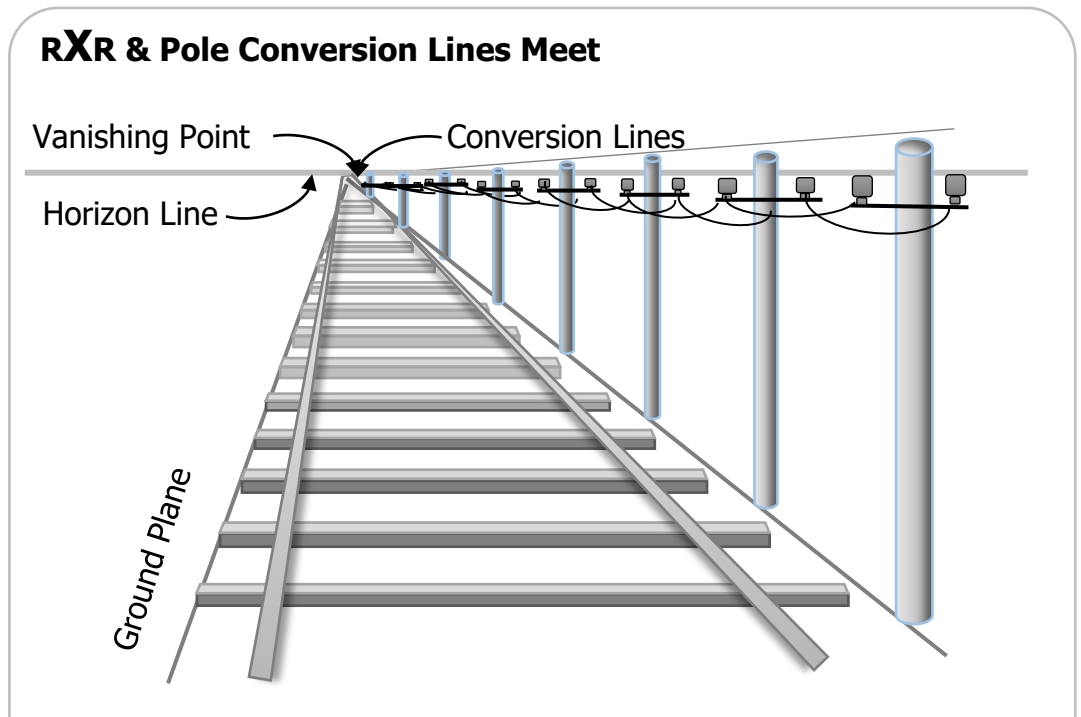
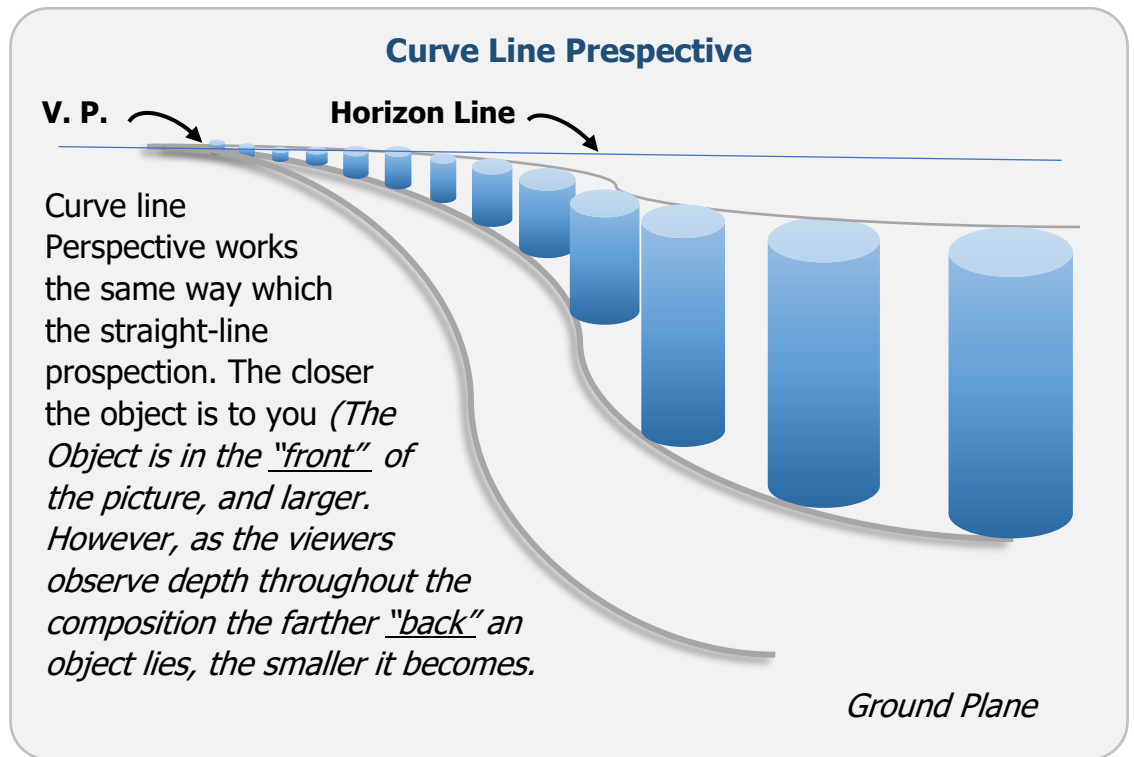


Figure 23: Curve Line Perspective



COLOR WITHIN COMPOSITIONS

Color Complimentary, tint, tones, & shades

Color

COLOR VARIANTS

Primary

Intermediate Tertiary

Secondaries

Hues

Tint & Tone

Color "HUE" is a component containing the pure primaries: red, yellow & blue, with properties of chroma, intensity, and value. Color comes into focus when light collides with an item (*matter*) and the light reflects into the optic nerve, it produces color.

- Blue, red, & yellow (*primaries*) are the only properties of hue
- The next element is tone & tint values, meaning the lightness (*white*) or darkness (*black*) of the hue.
- Chroma (saturation) or intensity, characteristics between strong and weak hue. A visual depiction of the chromatic scale is visible for observation through the artist's color wheel that uses [primary colors](#).

Texture

The texture, now considered as smoothness and/or roughness used in describing the surface conditions of the artwork, looking at the type of lines the artist used along with the technique, the way of its application. The surface quality can either be tangible (real) or strictly visual thru implication (implied).

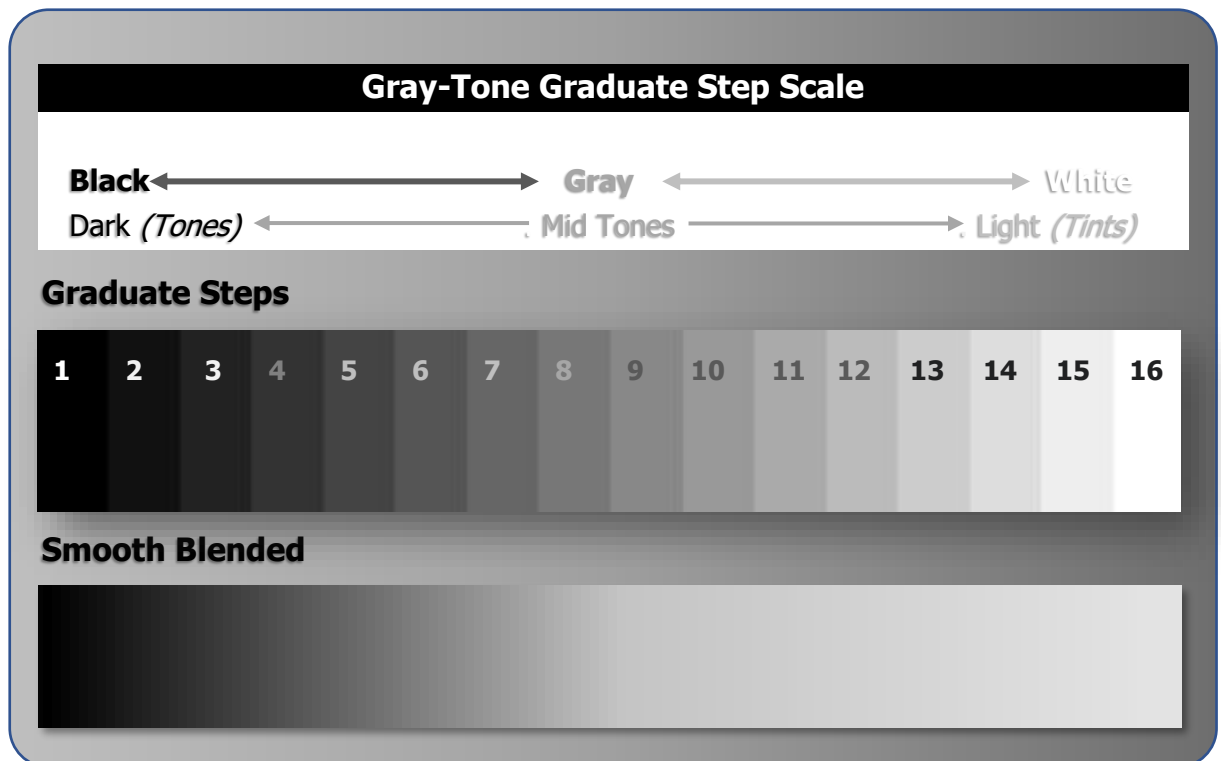
Value

The scale between dark (black - tone) and light (white - tint) values. *"Value" indicates how light or dark an item or space is in a work of art... especially in drawings and paintings.* A drawing has a "gray tone" value when it is in black and white and has no color. Black, white, and the different shades of gray in between the two are known as values (and occasionally tones, as they become interchangeable).

Adding & Subtracting Value in Gray Tones

- To add a lighter value, increase the amounts of white which raise the "tint" ratio.
- To add a darker value, increase the amount of black which decreases the "tone" ratio.
- Color

Figure 24: Gray-tone Graduate Step Scale



Look deeply into the monochrome oil pastel painting below. This one employs the full range of tones and tints within the gray-scale range. The blacks against the whites create vivid contrast, while the grays (mid-tones) bring them together in harmony.

Drawing 2: STRIPPED CLOTH & SWEET FRUIT
14" X 10" Oil Pastels on Canvas (C) 7-2017

Figure 25: Monochrome - Gray-scale Drawing



Primary Color Wheel Value (lightness intensity) refers to the level of perceivable lightness of tones within all images (objects). Value and its' elements are like-minded with the term luminosity (*light, glow, shine, bright*) and can be "evaluated in various units designing electromagnetic radiation".

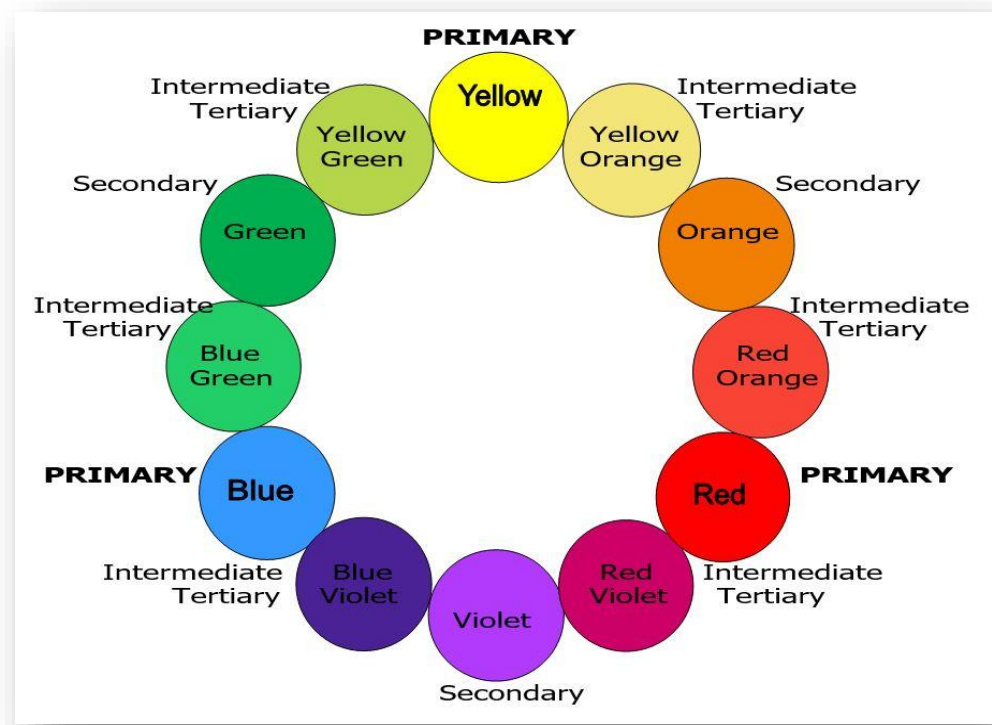
The distinction in "Hue" color, values (*light & dark*) often called contrast (*value opposites*) and notes the lightest (brightness) highlights (white) tint and darkest (blackest) tones of a work of art, with an infinite number

of grey (neutral) variants in between. While it is most relative to the greyscale, though, it exemplifies within colored images. See [Value above](#)

Color in Composition

In color theory, complementary colors are the opposing (opposite) known also as the contrasting hues on the artist's color wheel. In their most basic form, they are one primary color (blue, red, and yellow are the pure

Figure 26: Primary Color Chart



"Hue") because they cannot exist by mixing any other color. Colors directly across from each other complement the other. The secondary color (velvet, (*purple*) green, and orange) occurs by combining the other two primaries. For example, the opposite color to yellow is purple, a *mix of blue and red*. Using complementary colors together you form a sense of color balance. Knowing this, remember the number one rule of complementary colors: mixing two primary colors makes the remainder primary color-complementary (opposite) of the mixture.

- The primary colors are yellow, red, and blue
- The secondary colors: are velvet (*purple*) green and orange
- The tertiary colors:
 - yellow-orange and blue-purple (*indigo*)

- orange-red and blue-green (aqua)
- red-purple (pink) and green-yellow

One primary color and one secondary color equals the tertiary color you will discover that these colors are also complementary and that these colors are also balancing.

It is most important to understand that no matter how dark or light the shade, tint, or tone of the color, the opposite color is always complimentary. Color complements make each other astound

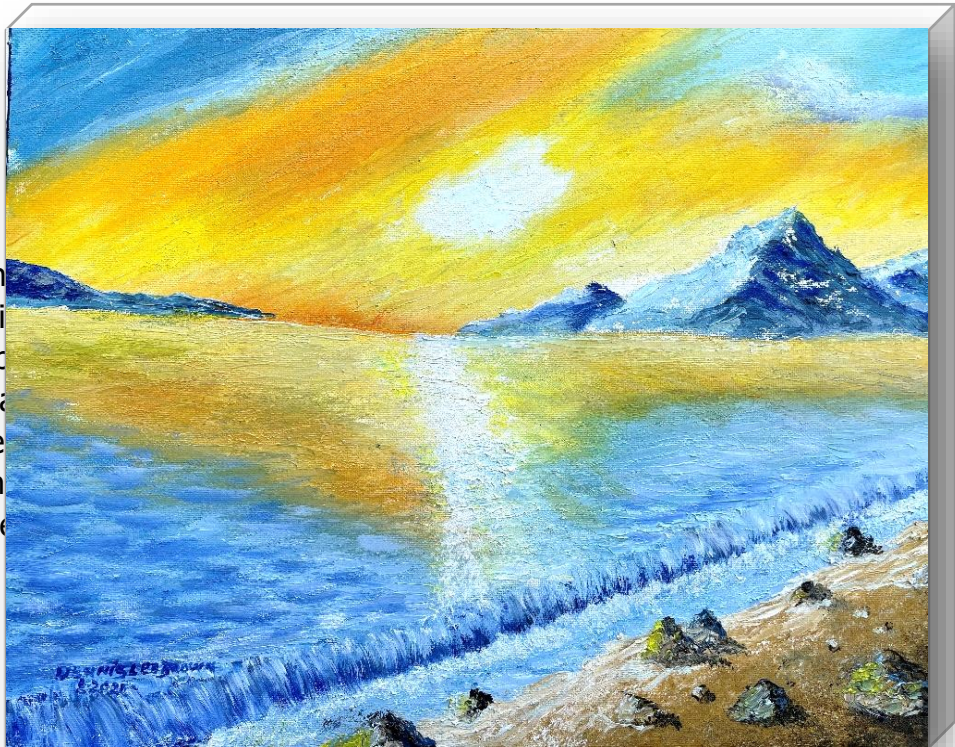
A pair of temperature complementary colors primarily created by one warm color and cool one color.

- The warm colors: orange, reds, and yellows
- The cool colors blues, greens, and purples are.

This creates what is known as simultaneous contrast, the maximum contrast available on the color wheel. Placing two complementary colors alongside one another gives a strong natural illusion of simultaneous contrast. Together these colors will look brighter and attract the observer's attention.

Painting 5: A SUNNY COAST
 17" X 14" Oil on Canvas (C) 8-2021 IMG-1136-300USD

Figure 27: Simultaneous Contrast



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Figure 28: Primary Color Mixtures

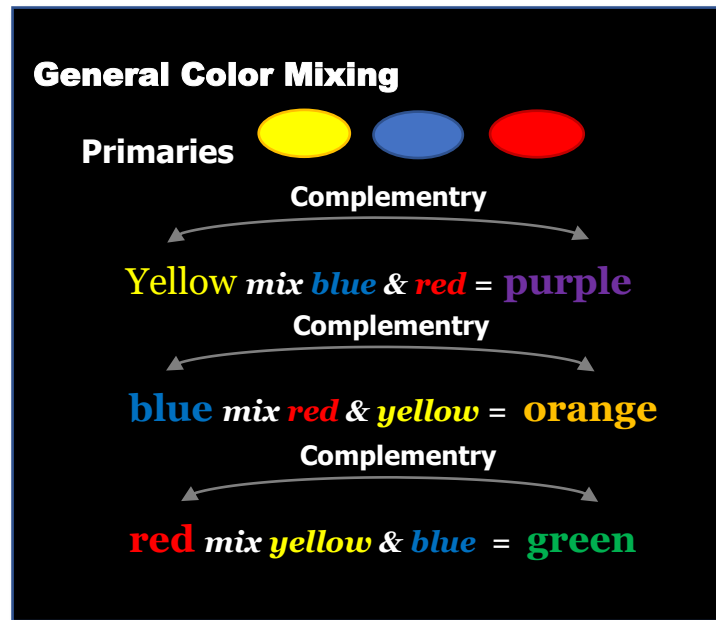
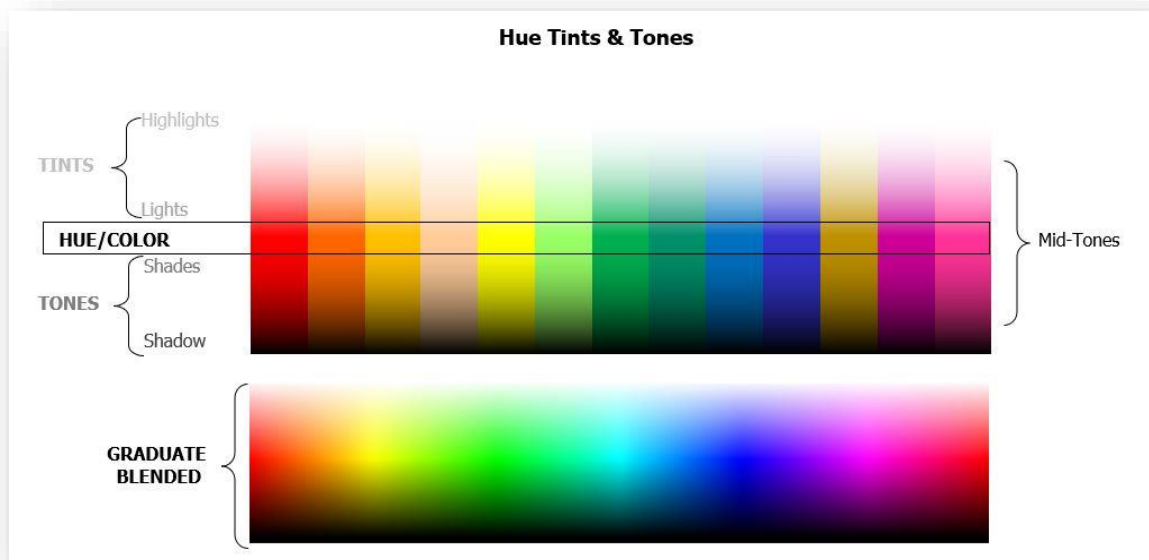


Figure 29: Hues: Tints and Tones



Space

Space." Air (the distance between, and around the subject matter (objects) along with the proportion (size) between the objects and subjects (shapes) and their relationship with the background and/or the foreground perceived by the viewer.

There are distinct types of spaces an artist can achieve by applying different effects.

Positive space refers to the section in the artwork with an object/subject
Negative space is the space not containing any subject matter.

Form

Form matter is a three-dimensional entity with a measurable level of width, depth, and height, Spheres, cubes, blocks, and cylinders make up these objects. "Form" can refer to a physical artwork such as sculptures. These artworks are known as three-dimensional art.

Mark Making and Materiality

Creating "Marks" is the interaction between the artist and the marking instrument (pencil-graphite, paintbrush, charcoal, the strokes created are (marks). Learning technical strokes and instrument control is most needed for the artist to convey how the objects and subjects appear. This delivers to the viewer the technical marks used to create the composition.

The "quality" and "kind" of a mark one makes with the drawing instrument relies on the person's control of that tool. The simplest stroke is the mark (*a mark of and length is a line*). Lines are also one of the most versatile in artwork, especially in drawings.

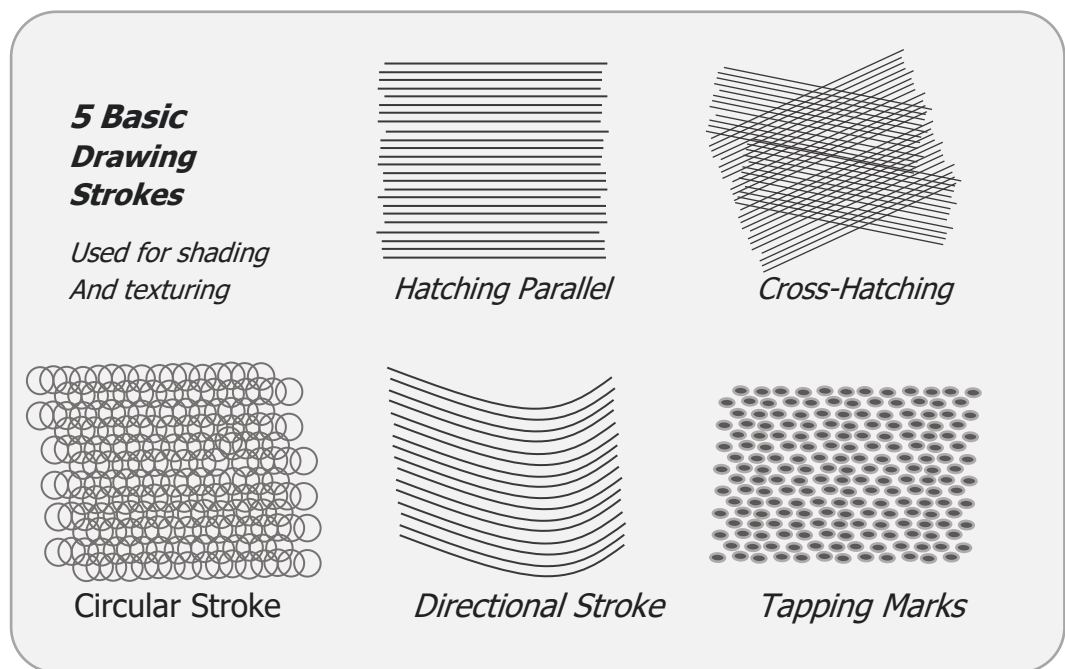
To achieve a variety of lines effects, change the "shape" sharpness of the pencil point, the way someone holds the pencil, and the amount of pressure applied. Using the side of the pencil point with varying pressures results in a wider line with softer edges, which is great for shading objects and covering large areas (space) within a drawing. A longer sharper point and greater pressure create a darker, heavier sharper-edged line.

The larger, and the smaller the gap between lines gives different visual effects to the drawing. The wider the space, the lighter the color, especially when viewed from a distance changes the viewer's perception. The amount of distance stuck between the lines also affects the outcome. When drawing a picture, the most used pencil strokes technique is:

- **"Hatching"** draws parallel lines close to each other to cover the object or space in a drawing.

- **"Cross-hatching"** is when drawing lines that crisscross each other in a different direction
- **"Circular Strokes"** is a round circular motion when filling in a space or an object
- **"Directional Strokes"** The directional stroke is a line that indicates directional movement, the contours of an object. Directional lines follow the form of the item in which it shades.
- **"Tapping"** *tapping is a method involving little or no stroking, just marks instead, by holding the pencil vertically and tapping the paper with the point. The pencil point (sharp, dull, blunt) is an accented stroke that adds emphasis, textures, to surfaces and when combined with shading or any of the other strokes to creates the look of texture. Use a sharp pencil to make tiny, distinct marks. A blunt pencil will make larger, less defined marks.*

Figure 30: 5 Basic Pencil Strokes



Each of these line techniques can produce amazing texture representations of the drawn object. In fine art sketching, using a combination of different line techniques and values will add special effects to the subject matter, space (air), and the entire picture.

With a basic understanding of shading in any part of a drawing, you can use either of these techniques in a vertical, horizontal, or inclined manner. The orientation of your stroke pattern adds definition to every item including the space (air) of a drawing.

Drawing 3: WAVING PEACE LILY
14" X17" Charcoal & Graphite on Paper (c) 2-2021

Figure 31: Various Pencilstroke Techniques



"Materiality" is the choice of materials used as well as how it impacts the work of art by using applied techniques, and how the viewer perceives the finished artwork. Keep in mind that the person laboring to complete the artwork must consider what the completed works' appearance will look like to the viewer. The viewer perceives the art as being a balanced

work when he or she can determine depth, eye-level, vanishing points, horizons, and how the object (subject) location remains left or right of center, by following the "rule of thirds."

The Rule of Thirds is the process of dividing an image (a drawing or a painting surface) into thirds.

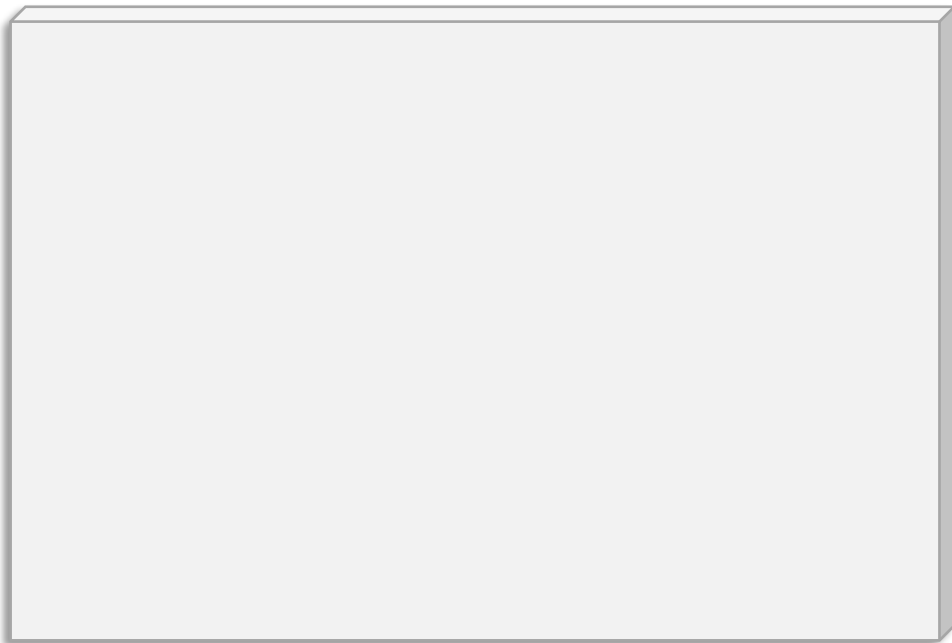
The use of two horizontal and two vertical lines equally divides the space within the paper or canvas (*the Support*).

CREATING THE COMPOSITION

Steps to setting up a great composition

- 1 Set up your support: (drawing paper, board, or canvas) to receive its' media. Be sure to clean the painting/drawing surface of the support from any dust, dirt, or debris, which could ruin your artwork.

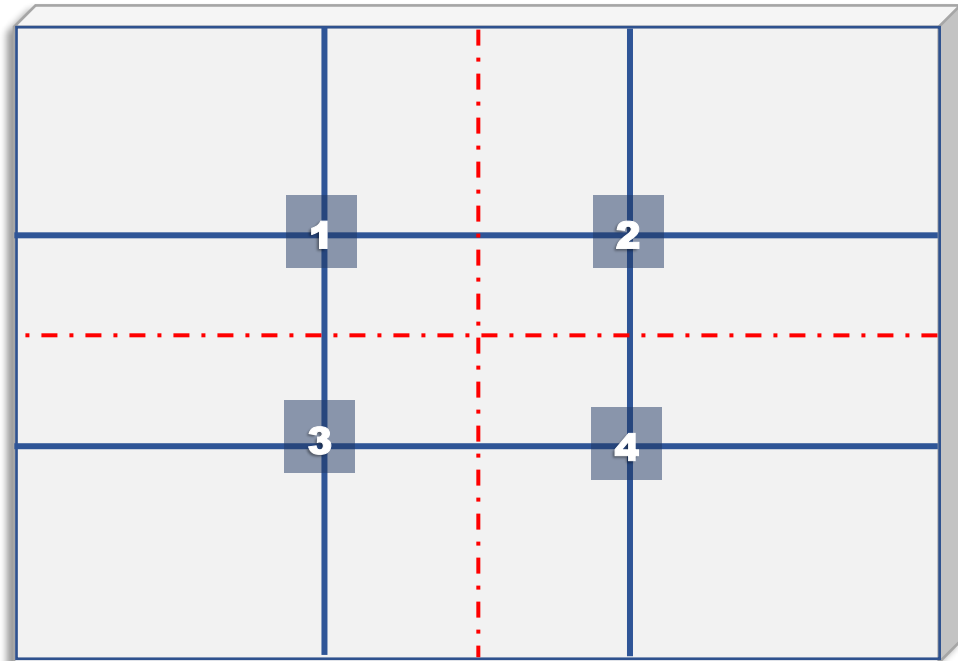
Figure 32: Art Support Surface



- 2 Divide the support into center lines and then the rule of thirds. For additional guidance grid lines, with a ruler, measure off equal

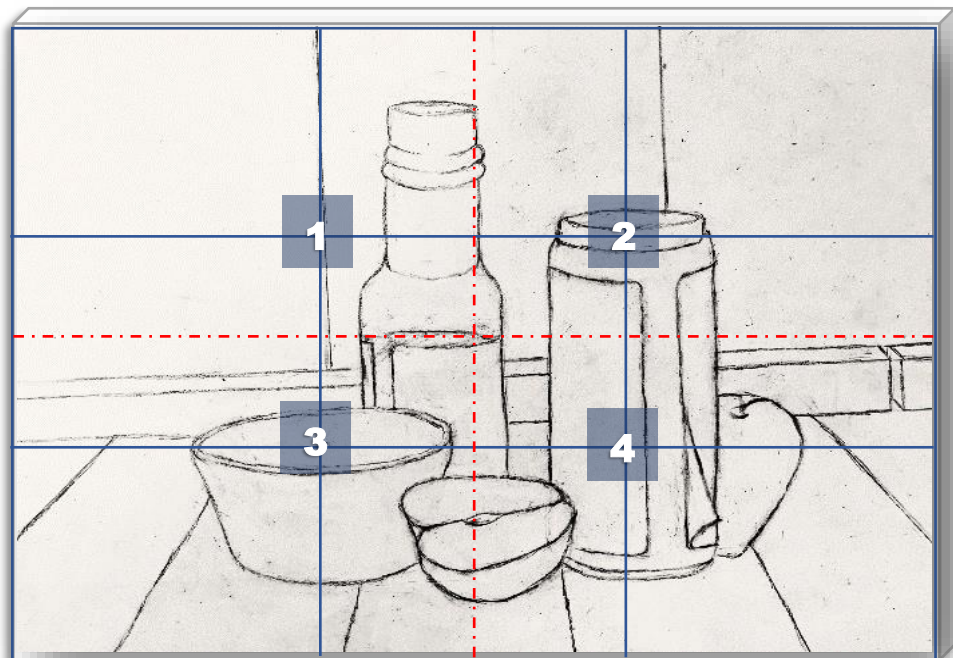
sections, and lightly line them in. Use the grid as your assistant when laying out the composition.

Figure 33: Art Surface Grided & Halved



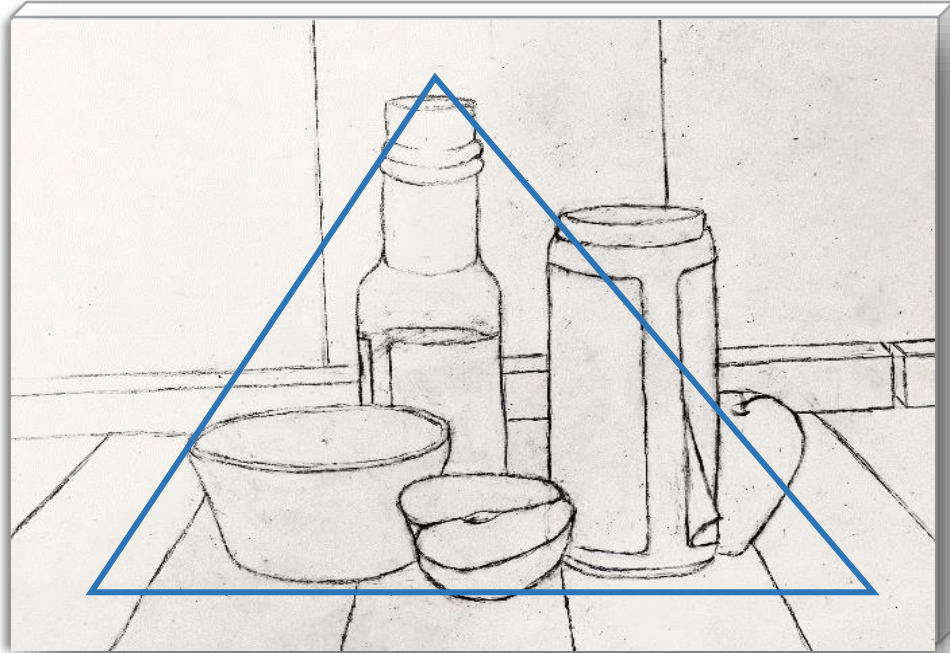
- 3** Use the Gridlines to guide your choices as to where to place objects throughout the composition.

Figure 34: Sketch On A Grid



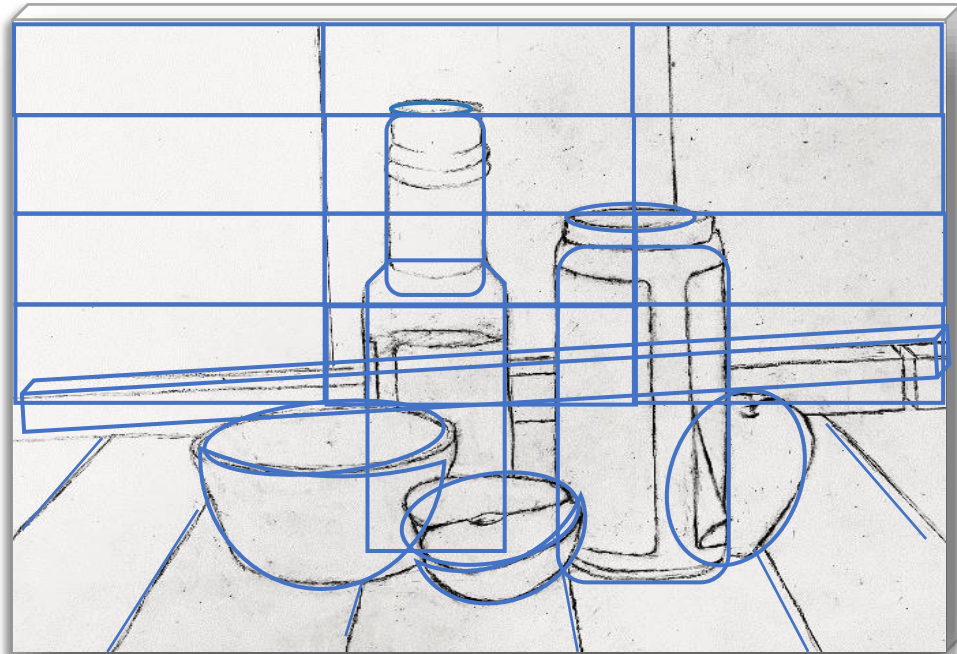
- 4 When arranging the composition, the placements of the objects should form a geometric shape. This is the overall picture shape view.

Figure 35: Composition Overall Shape



Geometric shapes, align the composition by grouping each object to affect those in the surrounding space.

Figure 36: Shapes Within the Composition

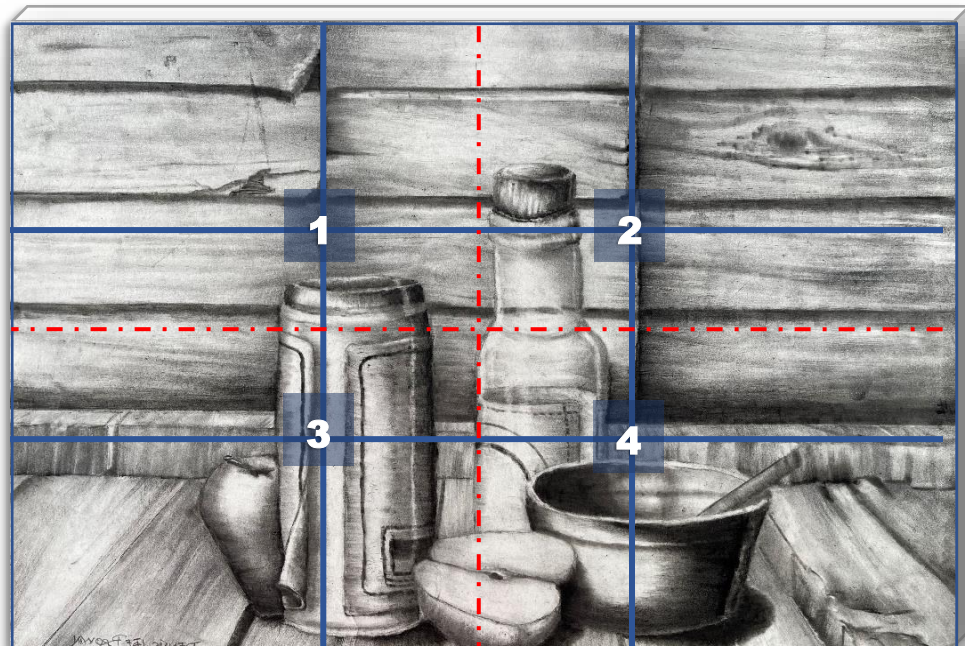


- 6 Keep in mind that the picture has a light source. Every object because of the light, has tints, tones, shade, and cast shadows.

Drawing 5: A CAN WITH APPLES

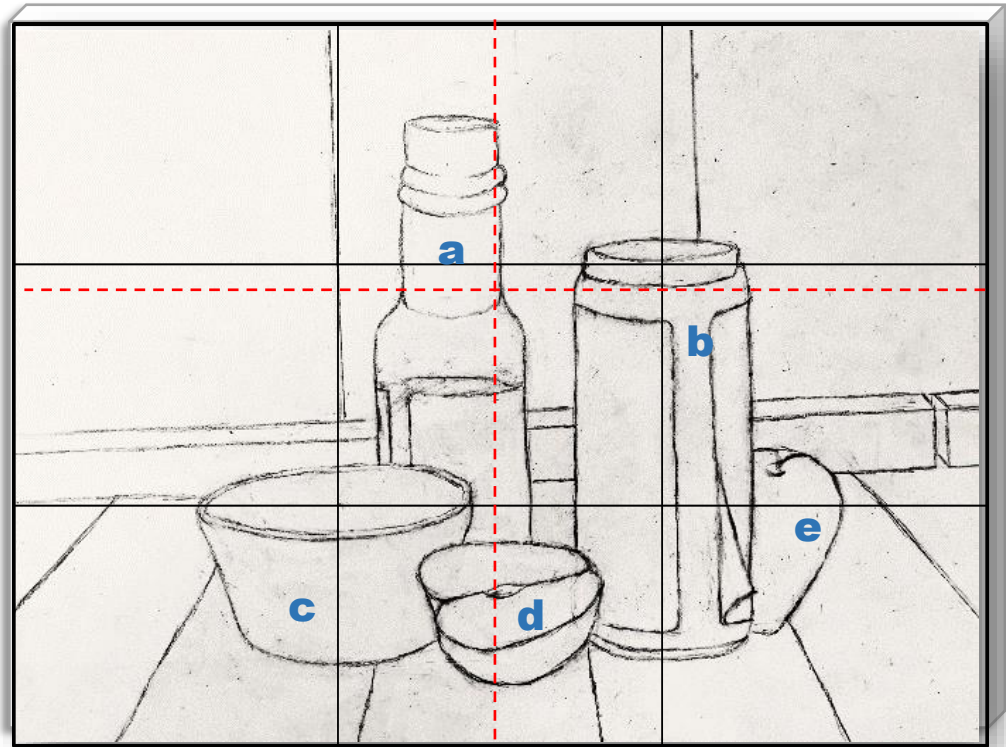
14" X 17" Charcoal & Graphite on Paper (C) 11-2021 IMG 1289

Figure 37: GRID - Completed Composition



Composition Breakdown

Figure 38: Composition Analyzed



COMPOSITION ANALYZED

Notice the placement of each object: *(from the rear forward)*.

- a. *Adjacent to gridline number 1, the bottle is located just left of center and behind everything.*
- b. *The can stands left of the "thirds" division line covering the grids' two & three crossing lines, with an apple placed to its right.*
- c. *The bowl sits where the gridline intersects at 3 left of center and the first horizontal thirds division line.*
- d. *In the front of the composition rest a half-of-an-apple, it lays front, and the center of the composition brings the objects together.*
- e. *The base in which the object resides are boards that draw the eye to the counter stop against the wall in the back. These boards run*

to a vanishing point on a horizon line giving the composition a field of depth and space.

A CAN WITH APPLES

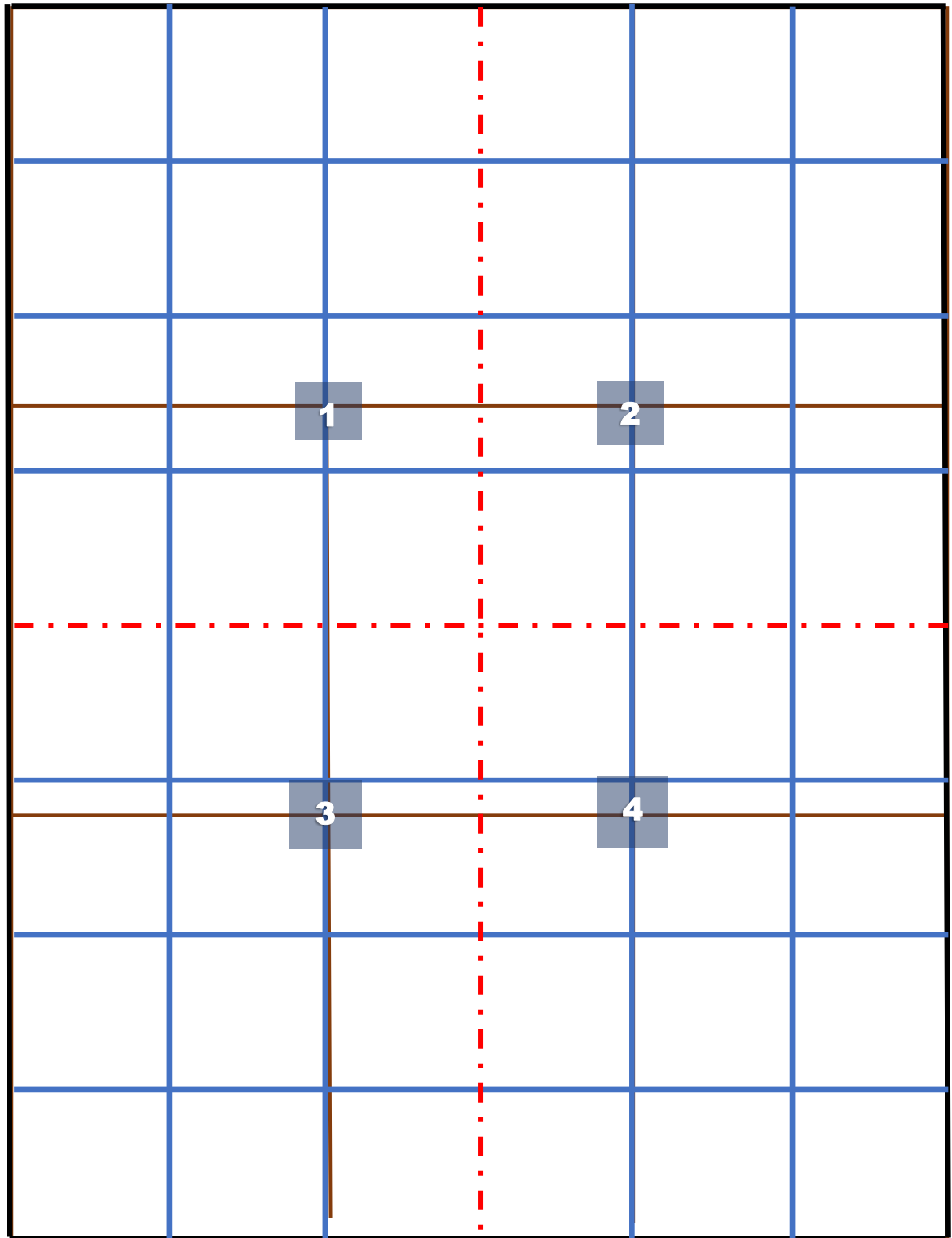
Painting 6: *ON TOP THE WOOD*
20w X 16h Oils on Canvas (C) 10-2021 IMG_E1198-375USD



A CAN WITH APPLES 17x14 Charcoal & Graphite on Paper
Technique:
Hatching & Cross-hatching plus blending techniques
© 2-2021 Dennis Lee Brown – Dennis's Fine Art ING IMG_1289

Free Rule of Thirds Grid

The design of the 1" X 1" (6" X 8") layout grid templates is to be used as a guide for composing a masterful art composition.



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 57 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, the author of “Drawing Techniques”, “Graduate Blending Part 1 & Part 2”, “Contrast of Graphite”, “The Illustrated Color Wheel”, “A Guide To Drawing with Stumps”, “Fine Art Painting & Drawing Terminology” and others plus art study charts and graphs. He has provided art instruction in private school, college level, and well as an art tutor in his community.

Mr. Brown is the architect and administrator of several art galleries and including:



DENNIS'S FINE ART GALLERY & TUTORING

<https://www.dennisfineart.com/>

1. **DENNIS'S FINE ART VIRTUAL GALLERY**

<https://www.artsteps.com/view/60f9d2a4659d8267d0490452>

2. **DENNIS'S FINE ART Virtual Art Gallery II**

<https://www.artsteps.com/view/6113fee53e7ade6b16d6dfba>

3. **DENNIS PLANT GARDEN – Virtual Gallery Tour**

<https://www.artsteps.com/view/618f30ca92fdce9310b08de0>

• **Pinterest Art Gallery**

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

• **YouTube Art Channel**

<https://www.youtube.com/channel/UCLD49p6jVFKbDzNIkyywyJA/videos>

• **Drawing Techniques Video**

<https://www.youtube.com/watch?v=CZLqw8ZCpK4>

• **The Prophetic Word Ministry Website**

<https://thepropheticwordsa.wixsite.com/thepropheticword>

• **Growing Plants - Plant Care & Information**

<https://dennisleebrowncrea.wixsite.com/dennisplantgarden>