

# Composition

## Week 1 Introduction and the Inside story

### Figure/Ground

Class focus on surface and illusion and expression.

Spatial Depth, Patterns, Tension, (golden section, visual balance, canons of proportions from different periods)

Shapes, singular-connected

Introduction to: Visual Components, Methods of Measure, and Primaries of Design

*How do we show or express specific moods, ideas, or feelings through our compositions? How do we visually capture what is going on inside some one's head?*

Sargent; Birthday painting, Boit children Velasquez, double portrait, Levitan; landscape, Grabar; self portrait

Movies: To Catch a Thief, Shadow of a Doubt

*Homework: "Going Places" is the theme.*

*1. Draw an illustration based on this theme. Determine the who, what, when, where, and how, along with displaying the text and subtext of the scene. Meaning I want you to make the motivation or intent driving your illustration clear, who is going somewhere, are they excited to go, fearful, cautious, or what ever you choose.*

## Week 2 Matrix-Methods of Measure

*Review Going Places*

Contrast Notan vs. Chiaroscuro realizing the contrasting shapes in your Matrix.

Demonstrate breaking down images into two or three values for design clarity.

Major and Minor Key as our method of visual measure. From tone, color, shapes, to design modes every mark you put down has an affect on the total that needs to be considered.

Demonstrate changing modes to direct interest, Sargent

In class show periods of art and their dominant Matrixes.

Notan dominant, Chiaroscuro dominant, and combinations of both

See: Egyptian, Velasquez, Caravaggio, Persian miniatures, Botticelli, Michelangelo, Byzantine, Japanese Prints, Impressionism, Rembrandt.

Viewing time as a factor in design and image clarity

Wyeth- antlers on the wall in both mass and form. (how has the mood or story changed?)

*Homework: Pause and Paint 24 to 30 frames in black and white, use a middle value only if necessary to define shapes if they are grouping too abstractly. Make clear images, do not redesign or stylize these images. This is an assignment to practice your observational skills not your creative design capabilities, that will come later.*

### **Week 3 Tone**

*Review Pause and Paint*

In class break down value grouping from a two or three value Matrix to finish.

Demonstrate the importance of a clear Matrix. Break a Matrix down from a two or three value design into value groups.

Mood: Tone is the “Mood Maker” Show images that have strong value groups, in all different major and minor keys and how their moods differ.

Movies: Iron Man, The Natural and The Godfather

*Homework: 9 panel tonal chart*

*Select an image with a clear Matrix. You can design one for this exercise, use your Going Places image, or use one of your other images, a painting, illustration, photo etc. Determine its Major and Minor Tonal Keys and put it in the proper panel. From this point make value*

*adjustments to your image so they conform to the tonal format listed below.*

*Major Key in columns left (High Major Key) to right (Low Major Key).  
Minor Keys in rows from top row (High Minor Key) to the bottom row (Low Minor Key)*

#### **Week 4 Tone**

Repeat and reiterate, correct 9 panel tonal chart.

More on Tone, show value grouping within a Notan dominant design as well as a Chiaroscuro dominant design or a combination. Homework; revise your 9 panel tonal charts.

Homework: First select an image, break it into its three value Matrix, group your values clearly and illustrate the image in tones. Next do the same image, this time change the mood of the image. Do this through determining the correct adjusted tonal relationships.

#### **Week 5 Line**

In Class show examples of the different uses of line as a visual component. Physical line, implied line, intersecting planes, contrast edge, eye line, tracking line. Demonstrate different characteristics of line as a visual component.

*Homework: (Theme to be chosen in class) Create an illustration that contain three uses of line and orchestrate the importance of each. One use of line should be the most dominant within your composition, another secondary, and another use of line third.*

#### **Week 6 Shape**

Shapes that convey a mood, designing shapes that have variation within a theme

In Class go over mood shapes as well as Eyvind Earl images. (Gothic shapes) Gather images that display variations on a theme, or clear shapes that can be adapted to designing variations on a theme. Demonstrate the interaction of both mood shapes or variations on a theme, have a point of view about what you want out of your image before you begin. Demonstrate balance, axis and force of shapes

*From an image or from life (if you do it from life take a picture and post it with your homework so we have a context). Design shapes to represent your point of view. Adjust shapes, scale, direction, balance, axis, etc.*

### **Week 7** Primaries of Design Line Mass and Form

Application of descriptive marks: Line, Mass, Form

Show examples of line, mass, and form dominant images: Robert Fawcett, Famous Artists course, Botticelli

Present art history images in chronological order then re-arrange images by their design bias.

*Homework: Draw an image with one design bias and another secondary, then draw it again with another bias, and one other secondary. Continue until you cover all the possibilities.*

### **Week 8** Space

*Review drawings on primaries of design*

In class explain the difference between flat, limited, deep, ambiguous, and cubist space. Show examples within images, and define characteristics of spatial differences.

Beginning with one composition of your choice, with a clear image message or visual idea, then adjust the space according to what you want to express. Design 5 compositions, each with different spatial relationships that will change the depth

and possibly meaning of your composition. These are roughs and you will have another week to polish so do versions of the 5 images until you understand each of these use of space.

### **Week 9 Rhythm**

Directional forces, clustering and separation of shapes, spatial movement of forms, passages, tilting of surfaces, and axis, are all various ways to move the viewers eye across an image. We will look at and draw from various artists who employ such compositional rhythms in their work.

Homework: From three images, find as many examples of Rhythms that the artist employed in each image.

### **Week 10 Color**

Demonstrate and show examples of how color relationships can impact, contribute to, or dominate the mood or characteristics of your compositions. Color schemes, creating harmonies and discords of color relationships.