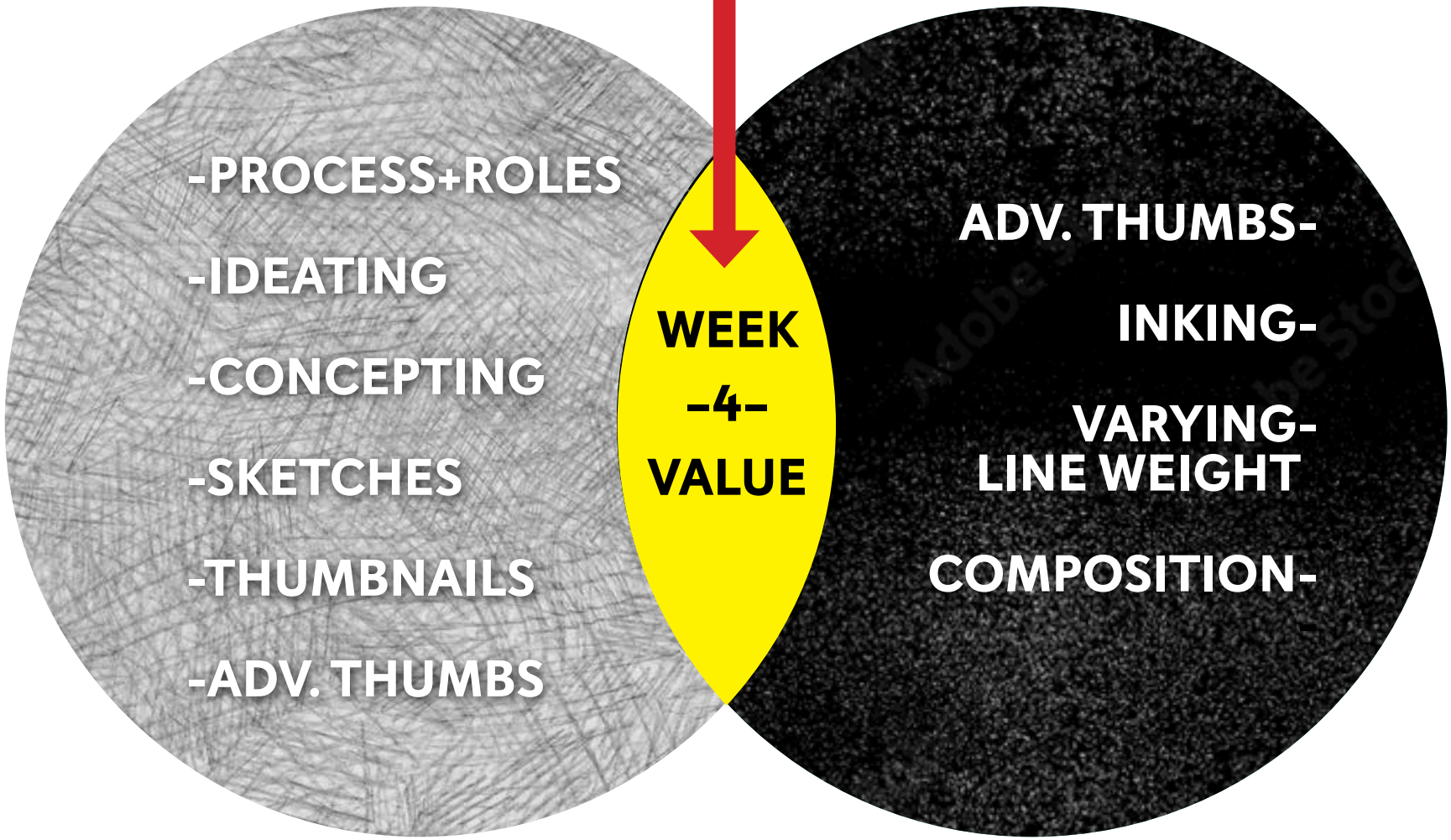
YOU ARE HERE


-PROCESS+ROLES
-IDEATING
-CONCEPTING
-SKETCHES
-THUMBNAILS
-ADV. THUMBS
WEEK
–4–
VALUE
ADV. THUMBS-
INKING-
VARYING-
LINE WEIGHT
COMPOSITION-

WEEK 5/6/7 HEADS UP: BRISTOL BOARD

Sketchbook: BLANK 8.5” x 11” or larger

Favorite drawing pencils

Ruler and/or triangle

Kneaded Eraser

Graphite transfer paper or light box

Brush pens (Tombow or Pigma recommended)

Felt pens (Micron or Staedtler recommended)

Sharpie Marker: Round/Chisel/Both

Bristol board: 11” x 14” or larger

Cloud storage, for backup

Scanner or digital camera

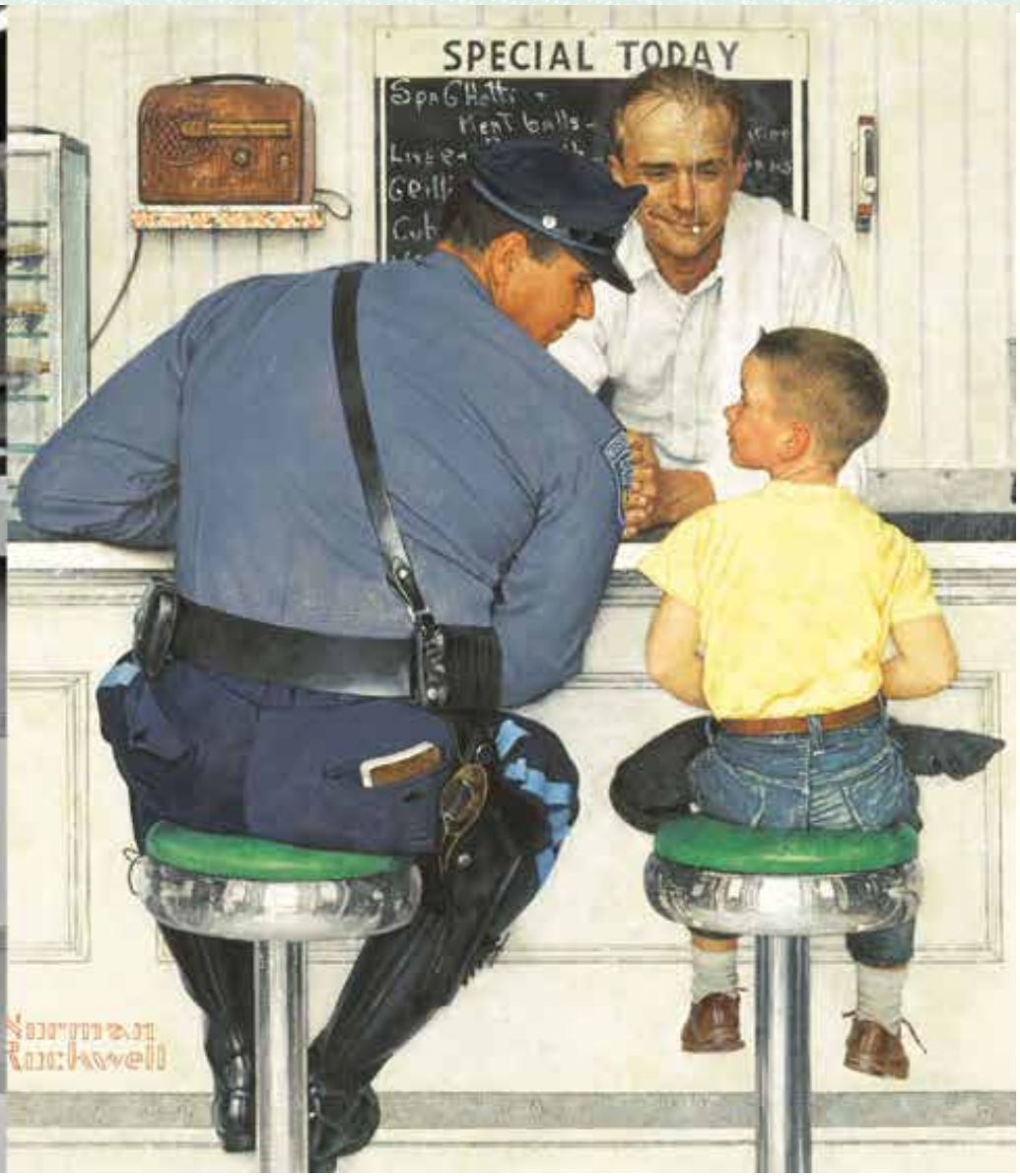
Adobe PS strongly recommended

Drawing tablet strongly recommended

TOOL FOR TRANSFERRING AN IMAGE / DESIGN FROM ONE SURFACE TO ANOTHER: TRACE ONTO A FINAL DRAWING SURFACE SUCH AS PAPER OR CANVAS.

RE: GRAPHITE TRANSFER PAPER ON SUPPLIES

THIS OBVIOUSLY CONNECTS TO YOUR SKETCHBOOK ASSIGNMENT#3



W3 SKETCHBOOK ASSIGNMENT 3:

ARTIST SELFIES

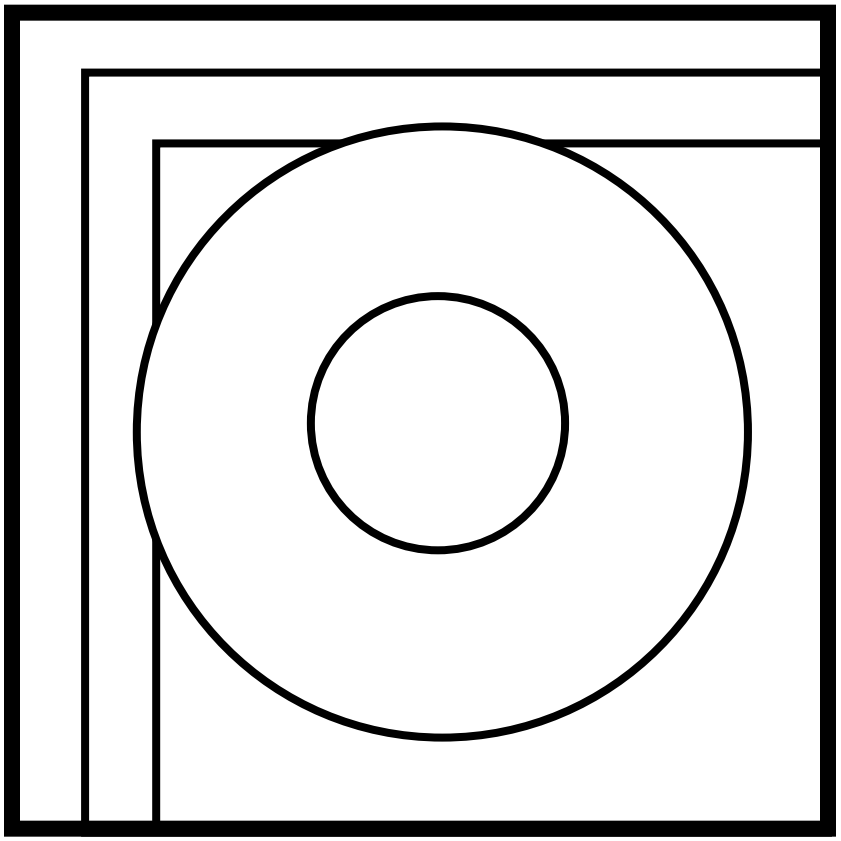
DO NOT OVERTHINK THIS.

PRACTICE working from your own reference to suit your needs.

Set a timer or get some help. Take many photos & pick 1 to adapt into a SKETCH—PROVIDE REFERENCE PHOTO

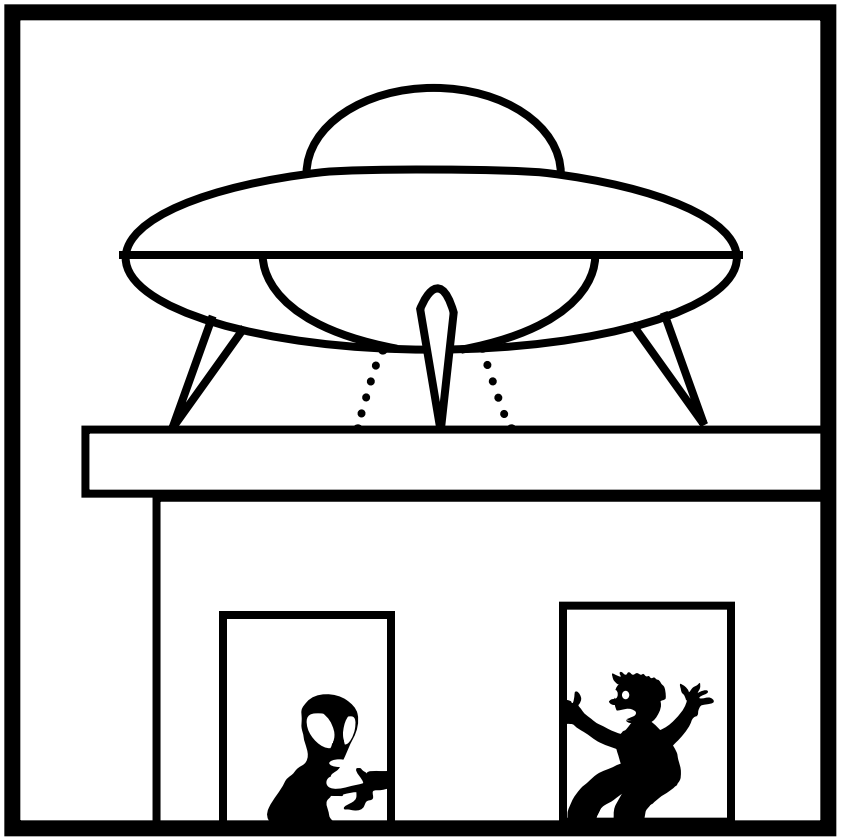
W3: COHESION THROUGH COMPOSITION

CONCEPT is the first building block; the first choice you make.
COMPOSITION is the second. NAIL THEM BOTH DOWN W/ADV. THUMBS



COMPOSITION IS EFFECTIVE BUT THE CONCEPT IS NOT

VS.



CONCEPT IS EFFECTIVE BUT COMPOSITION COULD IMPROVE

~~1ST THUMBNAIL IS TO NAIL DOWN THE CONCEPT~~
ADVANCED THUMBNAIL DEFINE INTENT + DEFINE COMPOSITION

SKETCHBOOK ASSIGNMENT 1:

ADVANCE 5

•30 THUMBNAILS OF SOMETHING
YOU WOULD WANT TO BE A PART OF
— MAKE THUMBNAILS PROPORTIONAL TO THE PROJECT
— EACH THUMBNAIL = MINIMUM OF 2″

BOOK COVER / MOVIE or SHOW POSTER / COMIC BOOK CVR
GAME BACKGROUND or MENU SCREEN / GREETING CARD
EDITORIAL ILLUSTRATION / YOU KNOW WHAT'S UP!

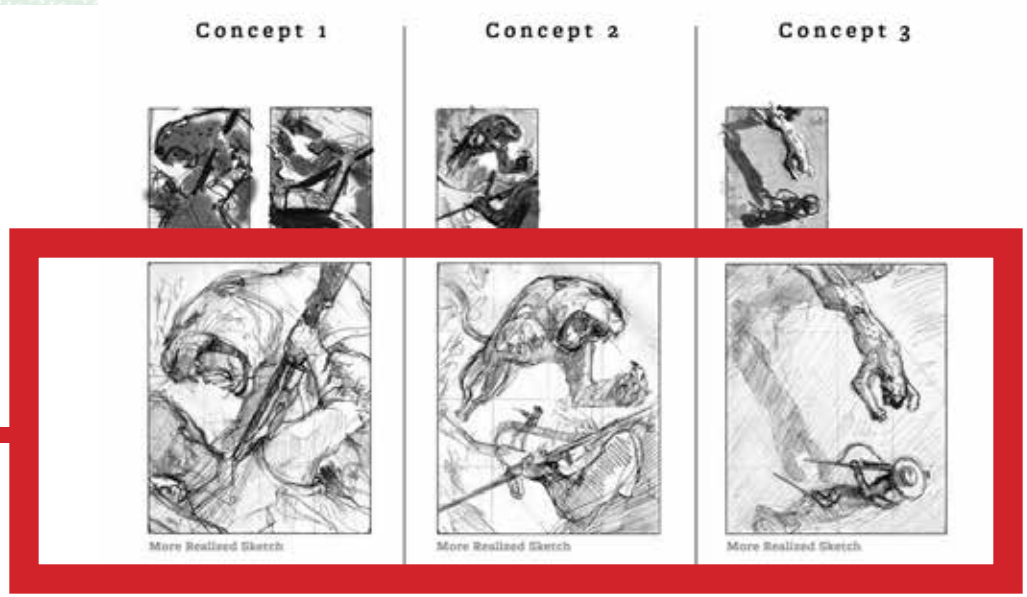
5 ADVANCED THUMBNAILS

CHOOSE A PROJECT/ SELECTION OF THUMBNAILS IN YOUR 30 TO ADVANCE

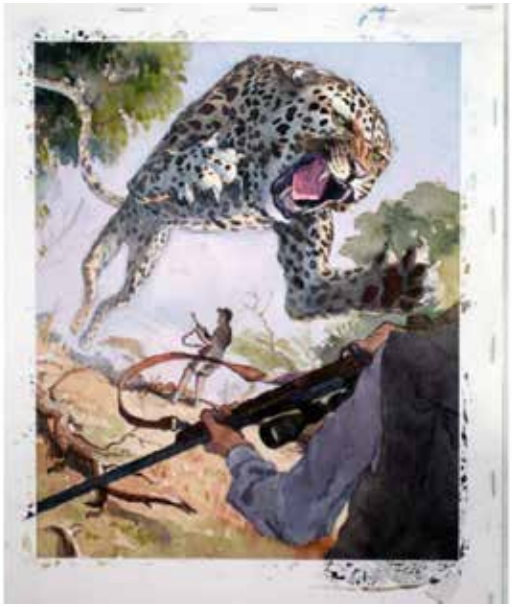
• PROVIDE 5 ADVANCED THUMBNAILS.
-LARGER THAN THE PREVIOUS THUMBNAILS
-MORE DETAILED THAN THE PREVIOUS THUMBNAILS
-WORK OUT ALL THE PROBLEMS YOU AVOIDED PREVIOUSLY

THUMBNAILS SHOULD BE IN PENCIL & IN PROPORTION TO FINAL PRODUCT.

ADVANCED THUMBS IN THE TIMELINE



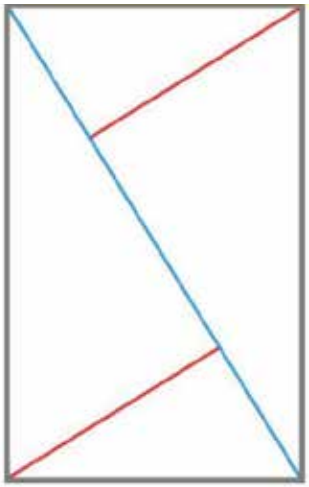
ADVANCED THUMBNAILS: ESTABLISH THE COMPOSITION



CHAD GOWEY

W3: Making a good idea better through composition

CONCEPT IS THE FIRST BUILDING BLOCK; THE FIRST CHOICE MADE.
COMPOSITION IS THE SECOND.



BAROQUE
DIRECTIONAL LINES

NEGATIVE SPACE

BALANCE: SYMMETRICAL/ ASYMETRICAL

UNITY

RHYTHM

MOVEMENT

FOCAL POINT

PART OF THE PROCESS IS KNOWING HOW TO RESPOND TO ANY INQUIRY FOR WORK. CONFIRM THESE 4 AREAS WITH ANY POTENTIAL CLIENT TO ENSURE YOU UNDERSTAND THE WHOLE PROJECT:

-DATE
-RATE
-SIZE
-USAGE

RATE + DATE + SIZE + USAGE

HOW MUCH YOU CHARGING?

-HOW LONG WILL IT TAKE?

-HOW LONG TO IDEATE?

-INDUSTRY RATES?

-MATERIALS?

WHEN IS IT DUE BY?

-CAN IT BE DONE BY THEN?

-LOOK AT YOUR SCHEDULE

MAKE SURE YOU CAN DELIVER

DIMENSIONS/SPECIFICS

-WEB RES?

-PRINT RES?

-COLOR/BW?

-MAKE SURE YOUR WORK MATCHES

RATE + DATE + SIZE + **USAGE**

HOW WILL YOUR ART BE USED

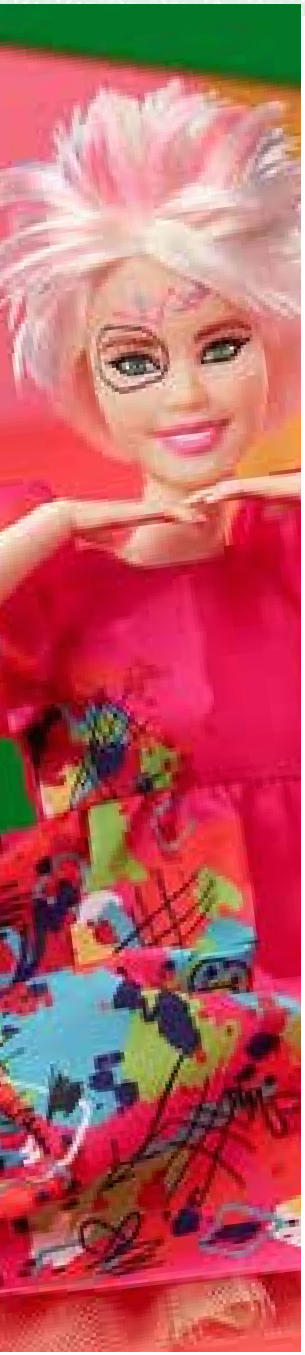
-EXTRA FEE CONSIDERATIONS

-APPROVE OR NOT

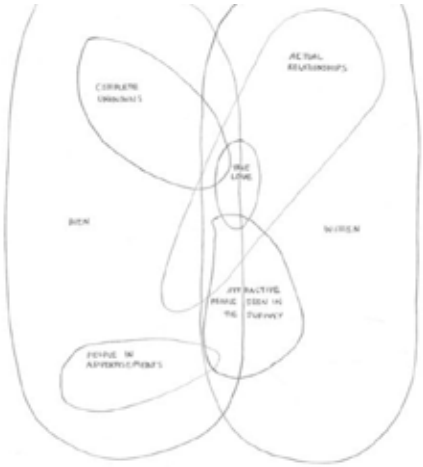
-AUDIENCE

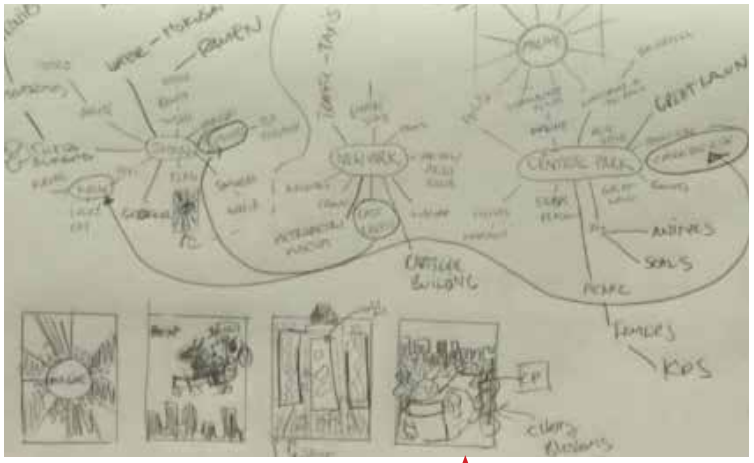
-DISTRIBUTION

-REPRINTING



- **WHERE TO BEGIN?** DEFINE CONCEPT WITH WORDS





- **THUMBNAILS!**

- **PERSONAL VISION**

YOUR OWN APPROACH & STYLE

- **DRAWING FROM REFERENCE**

HOW DO YOU DO WHAT YOU DO

-RESEARCH + PHOTO REFERENCE/SELFIE

- **REVISE, REWORK, RE-IMAGINE**

- **PENCIL TECHNIQUES**

HATCHING + CROSS-HATCHING + SCUMBLING + STIPPLING

POSTER MIDTERM

MARCH 8, 2023 | WEEK 7 — Midterm Presentations

END RESULTS: ONE 8.5″ X 12″ INKED POSTER
(ON 11″ x 14″ BRISTOL BOARD OR LARGER)

WEEK 4 SKETCHBOOK ASSIGNMENT 1:
IDEATE + 8 THUMBNAILS

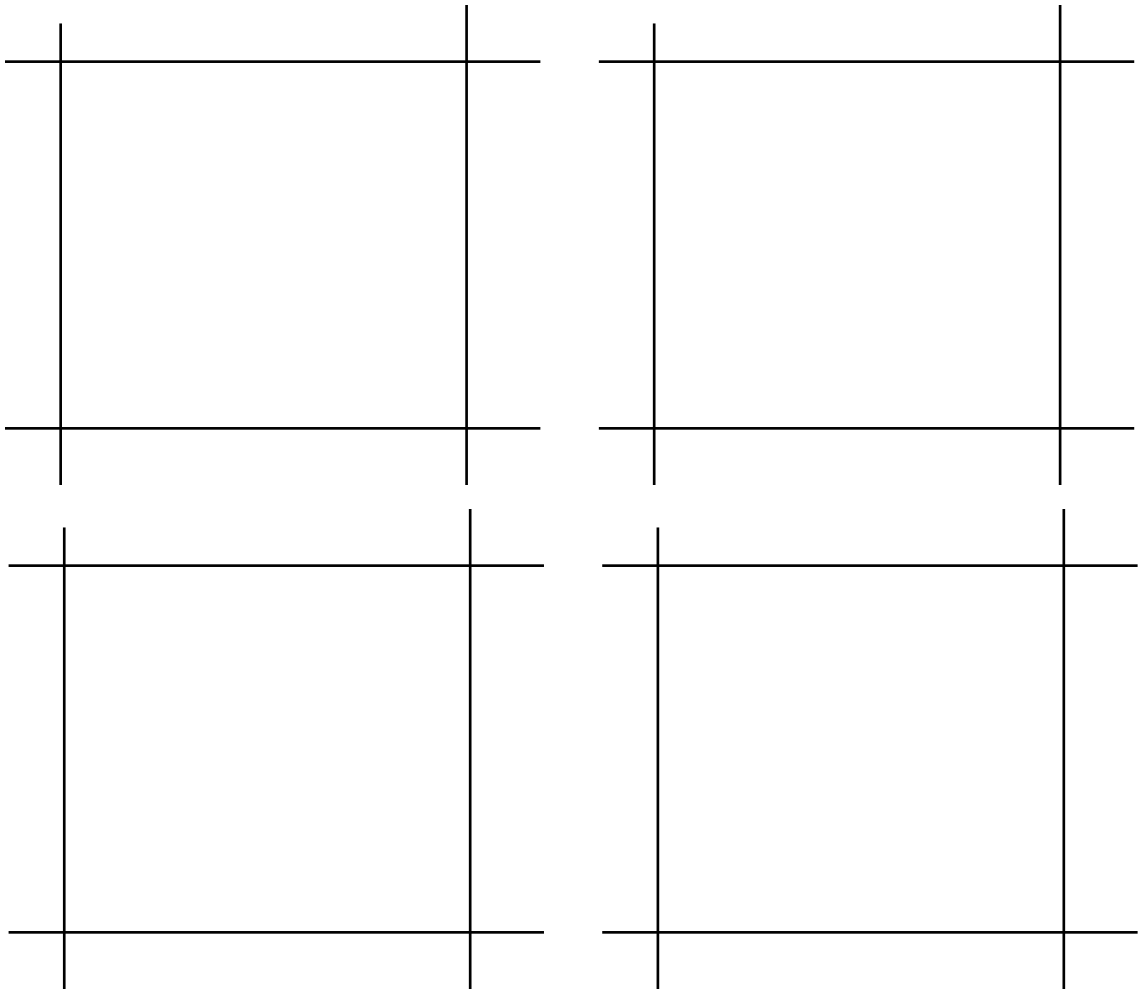
I WANT TO SEE:

- **YOUR WORDS USED TO DEVELOP THE CONCEPT.**
- **DIFFERENT IDEAS & DIFFERENT COMPOSITIONS.**
- **THUMBNAILS & IN PROPORTION TO FINAL SIZE!**
  (4.25″ x 6″ IS A GREAT SIZE)
- **THUMBS THAT GUIDE YOU TO THE NEXT PHASE.**
- **TEXT IS OPTIONAL / 20% OF IMAGE MAX**
- **TOPIC/CLIENT IS UP TO YOU**
- **PENCIL TECHNIQUES**
  (HATCHING + CROSS-HATCHING + SCUMBLING + STIPPLING + ETC)

PENCIL QUICKFIRES (THERE WILL BE 3)

1 SQUARE FOR EACH QUICKFIRE

AT LEAST 3″ x 3″ (wxh)



-LOOK AT THE GRID

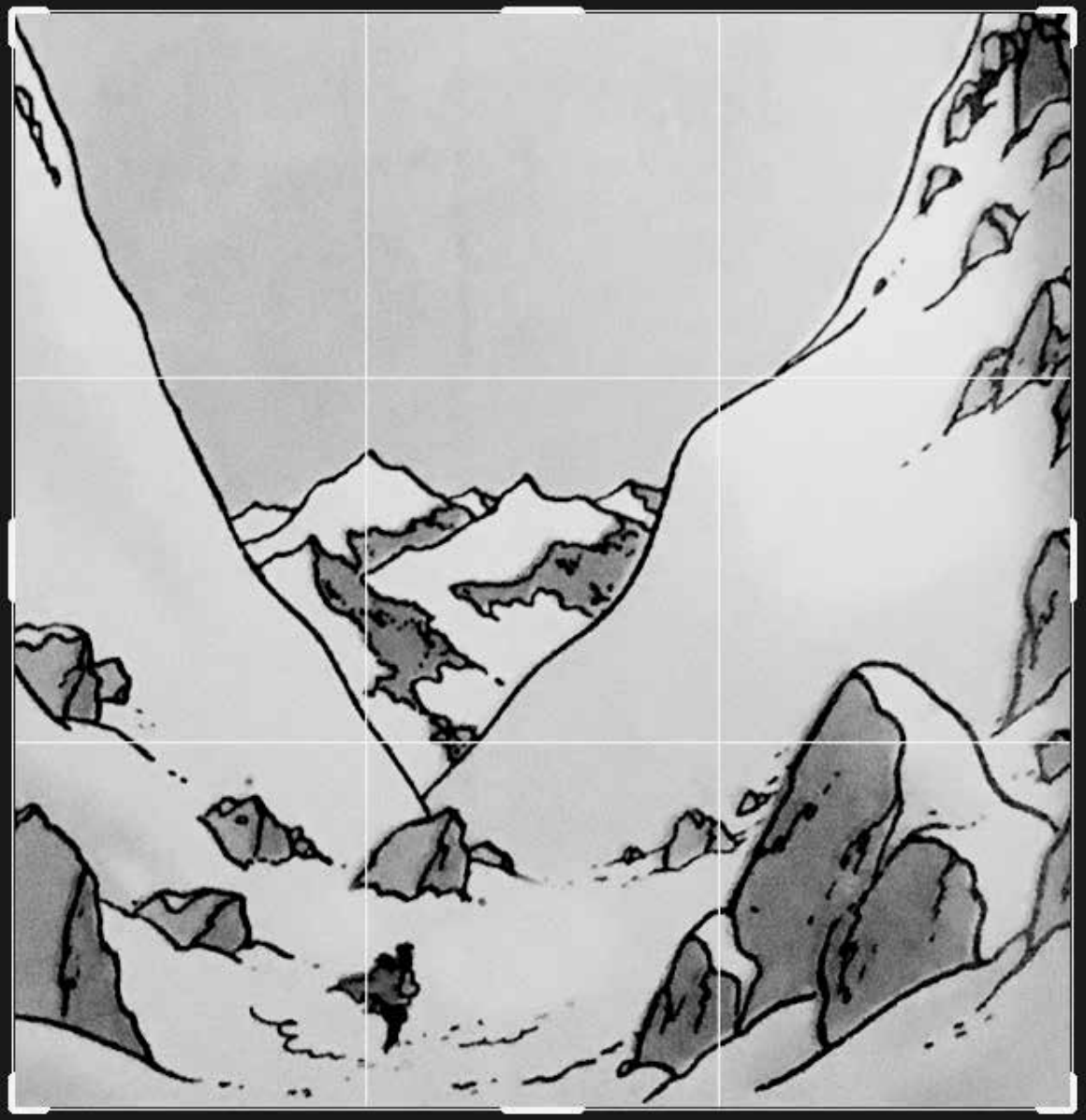
-BREAK DOWN WHAT YOU SEE

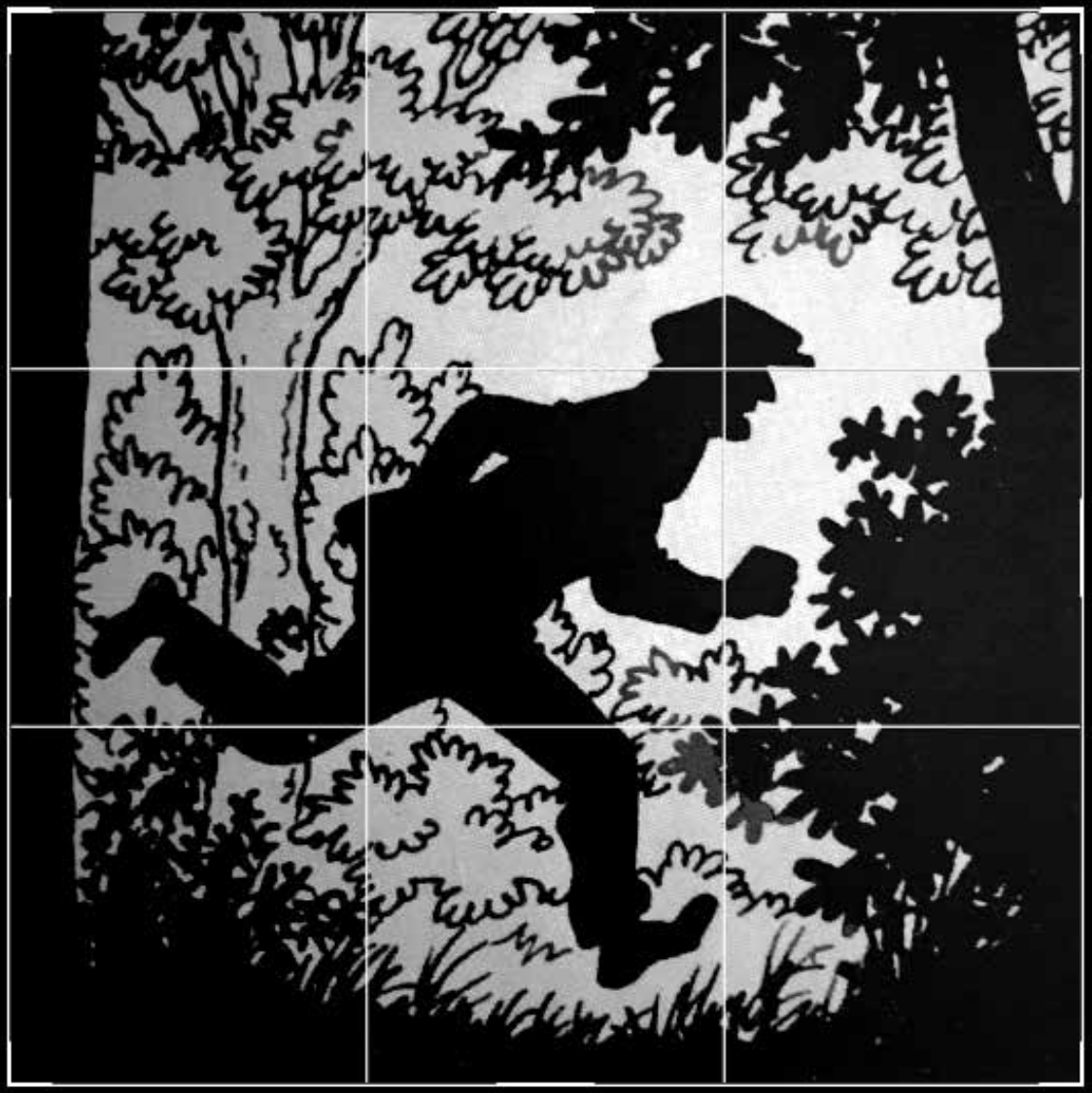
-SKETCH LIGHTLY FIRST

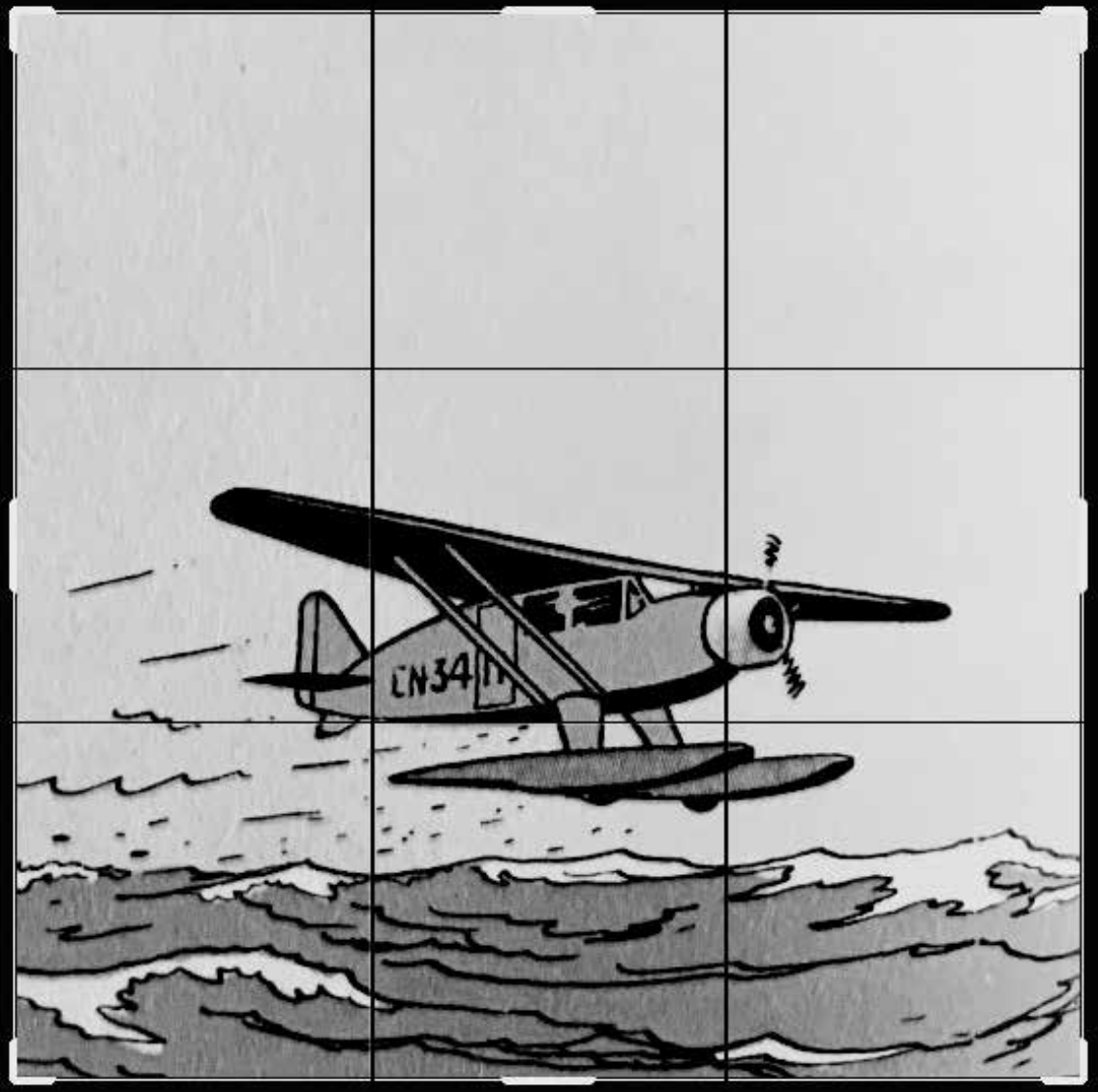
-ONLY GO INTO DETAIL AFTER IT'S FULLY SKETCHED OUT

-ONLY GO DARKER AFTER IT'S FULLY SKETCHED OUT

-AIM FOR 3 VALUES:
DARKS - MIDTONES - HIGHLIGHTS



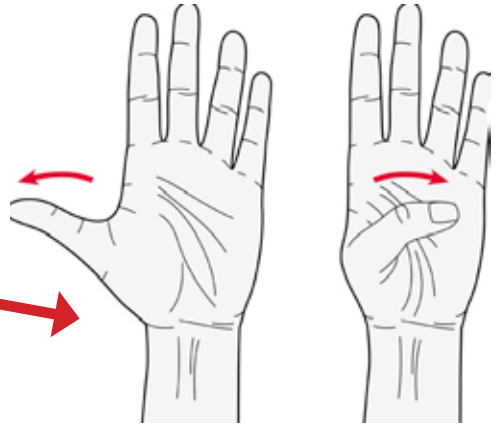



CN34

STRETCH IT OUT!

Outstretch hands + fingers x3

Thumb Stretches x3



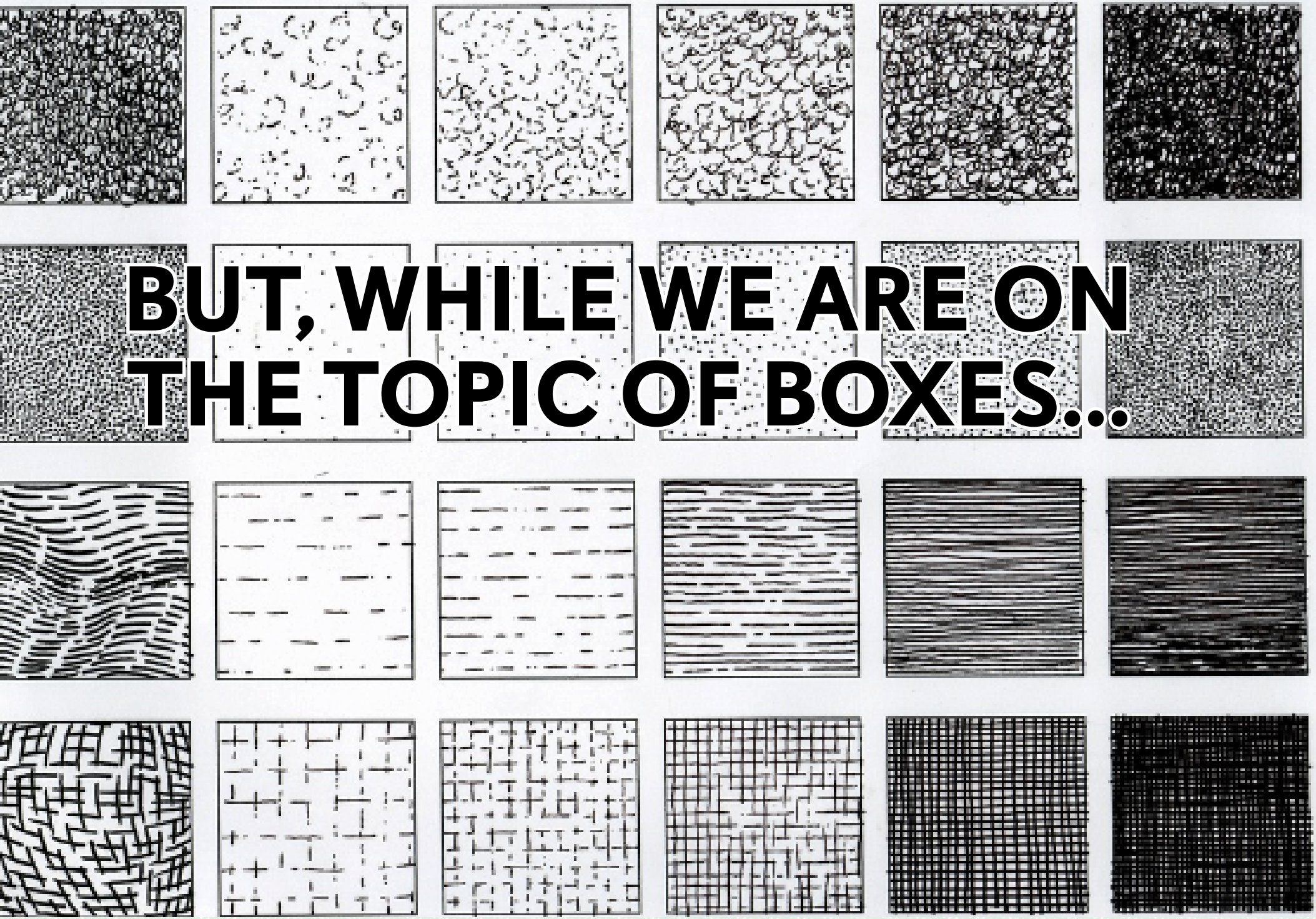
CLAWS x3

Palm Glides (down to up) x3

Open Palm Cascade into Fist (thumb outside) x3

Thumb-Finger Pinches x3

Finger Press



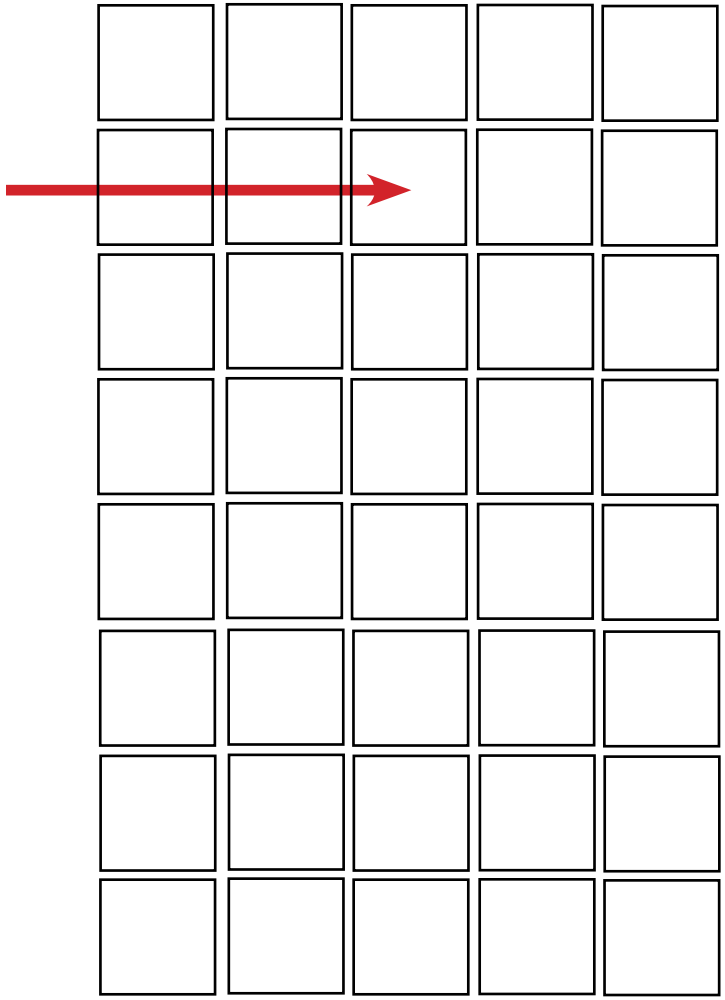
BUT, WHILE WE ARE ON THE TOPIC OF BOXES...

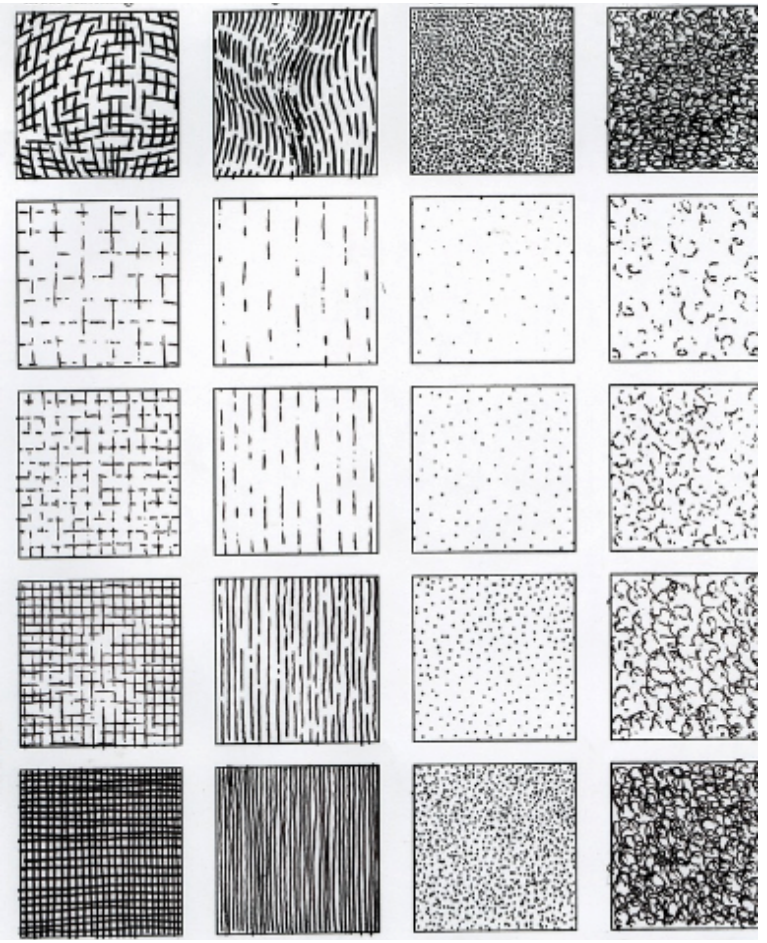
SKETCHBOOK ASSIGNMENT 2: CREATIVE QUILT

• USING YOUR RULER, CREATE A GRID OF 5x7
• EACH SQUARE SHOULD BE AT LEAST 1″

USING INK!

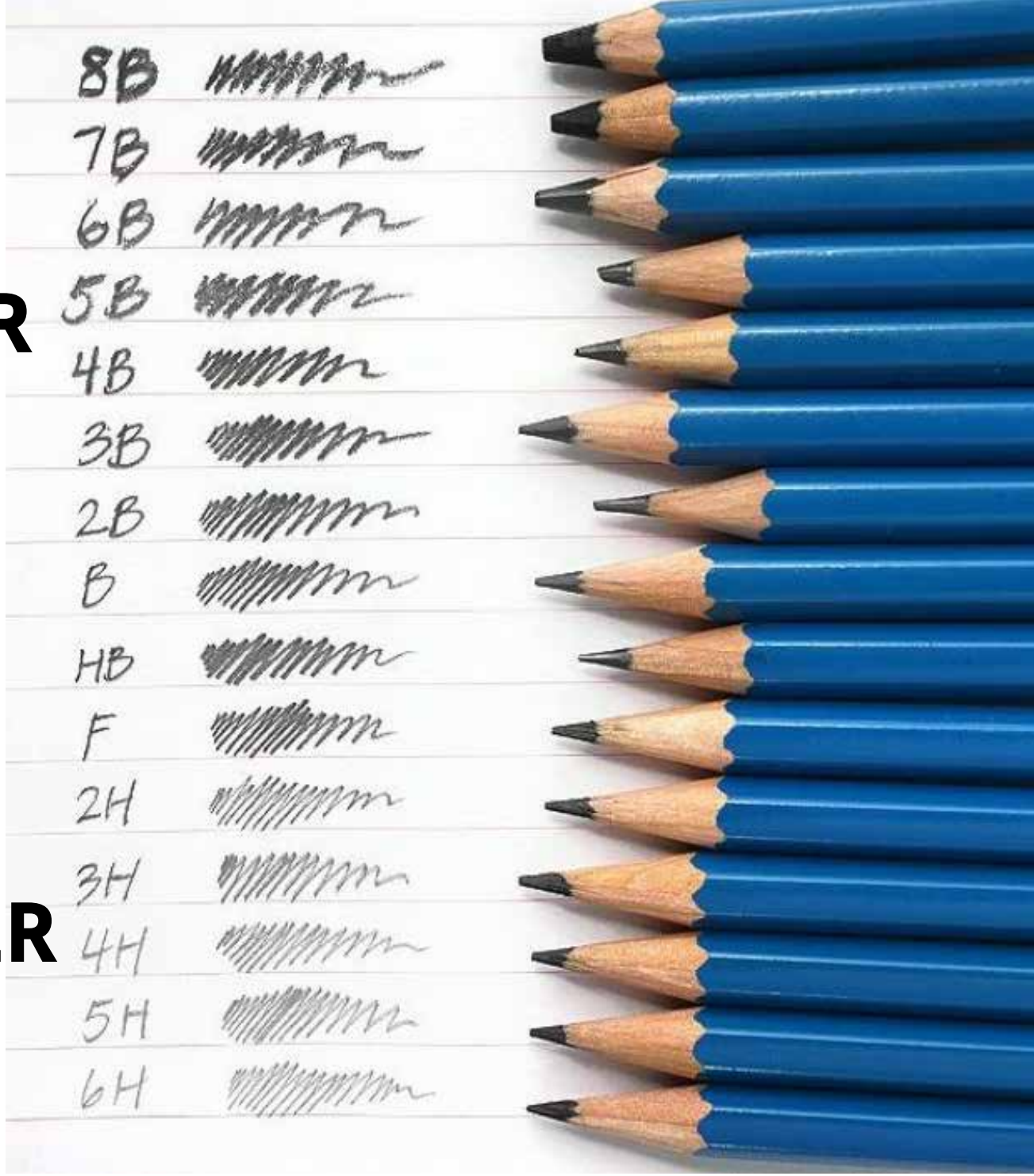
INK YOUR VARIOUS HATCHING, CROSS HATCHING, SCUMBLING, PATTERNS, DESIGNS, WAVES, DESIGNS, PATTERNS, STIPPLES, ANIMAL PRINT, ZIGZAG LINES, TYPOGRAPHY....





SOFT/DARKER

HARD/LIGHTER



BRUSH PENS | MODERN CALLIGRAPHY

How to Hold & Control a Brush Pen for Calligraphy

By Heidi • October 25, 2023

Did you know there are right and wrong ways to hold brush pens when using them for calligraphy?

If you're frustrated with a brush marker not working like you expect it to, it might just be how you're holding it!

When using a brush pen for calligraphy, hold it at about a 45 degree angle to the paper and position the tip to the side of your writing. Figure out a grip that's comfortable for you, angle the paper if needed, and guide the pen with wrist movements, not just with your fingers.

READING: EXPRESSIVE LINE WORK: THICK VS. THIN

GERMAN EXPRESSIONISM

WORKS FROM THE COLLECTION

3,828 German Expressionist Works Online

Search by Artist, Work or Keyword

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Styles | Themes | Techniques | Artists | Print Publishers | Illustrated Books | Portfolios | Periodicals | Maps | Chronology

Search Filter Open

Egon Schiele

Austrian, 1890–1918

Starr Figura, *German Expressionism: The Graphic Imp*
Modern Art, 2011

Painter and precociously talented draftsman; accepted into Vienna's Academy of Fine Arts in 1906 at age sixteen. From 1907 was mentored by Gustav Klimt, who invited him to exhibit at monumental 1909 Kunstschau exhibition. From 1910, works characterized by virtuosic use of line in penetrating portraits with expressive, contorted, sexually explicit bodies. Lived in small towns of Krumau and Neulengbach from 1910 to 1911, and scandalized the locals with his bohemian, licentious lifestyle. Briefly jailed in 1912, charged with seducing a minor; judge publicly burnt one of his drawings in court.

In 1911 Munich-based Sema artists' group's portfolio project provided impetus to try printmaking, which important patron, critic Arthur Roessler, also encouraged. Appreciated printmaking for potential financial rewards; disliked its technical complexity. Made only seventeen prints: seven lithographs, six etchings, two woodcuts, and four rubbercuts; many published posthumously. Preferred ease of drawing; was prolific in pencil or crayon, often with watercolor. Drafted into Austrian army in 1915. Eventually transferred to a desk job, where he could draw and paint. Exhibition at Vienna Secession in March 1918 heralded financial and critical

Works by Egon Schiele

View All Related Works [20]

Drawing [7]

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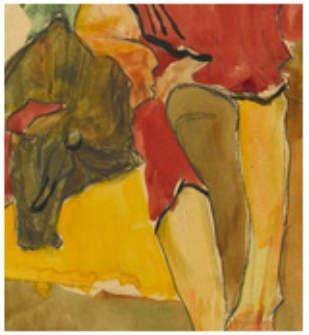
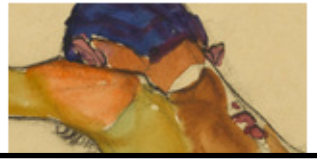
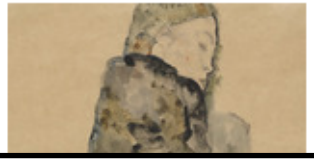
Lithography [4]







READING: EXPRESSIVE LINE WORK: THICK VS. THIN

YOSHIDA, TOSHI (1911 - 1995)

Toshi Yoshida was born in Tokyo to a family of artists. His father, Hiroshi Yoshida, educated him in art and fostered his interest in landscapes and animals. Despite the influence of Hiroshi, Toshi's style is distinct in its daring color schemes and composition. The subject matter of Toshi's artwork largely draws upon his travels, which went as far afield as Antarctica. He briefly experimented in abstract painting in the aftermath of his father's death in 1950, but returned to his more traditional style. Toshi Yoshida's woodblock prints have received great acclaim and can be found in prestigious museums such as Museum of Modern Art, NY and the British Museum.

71 PRODUCTS

Show: 24 per page

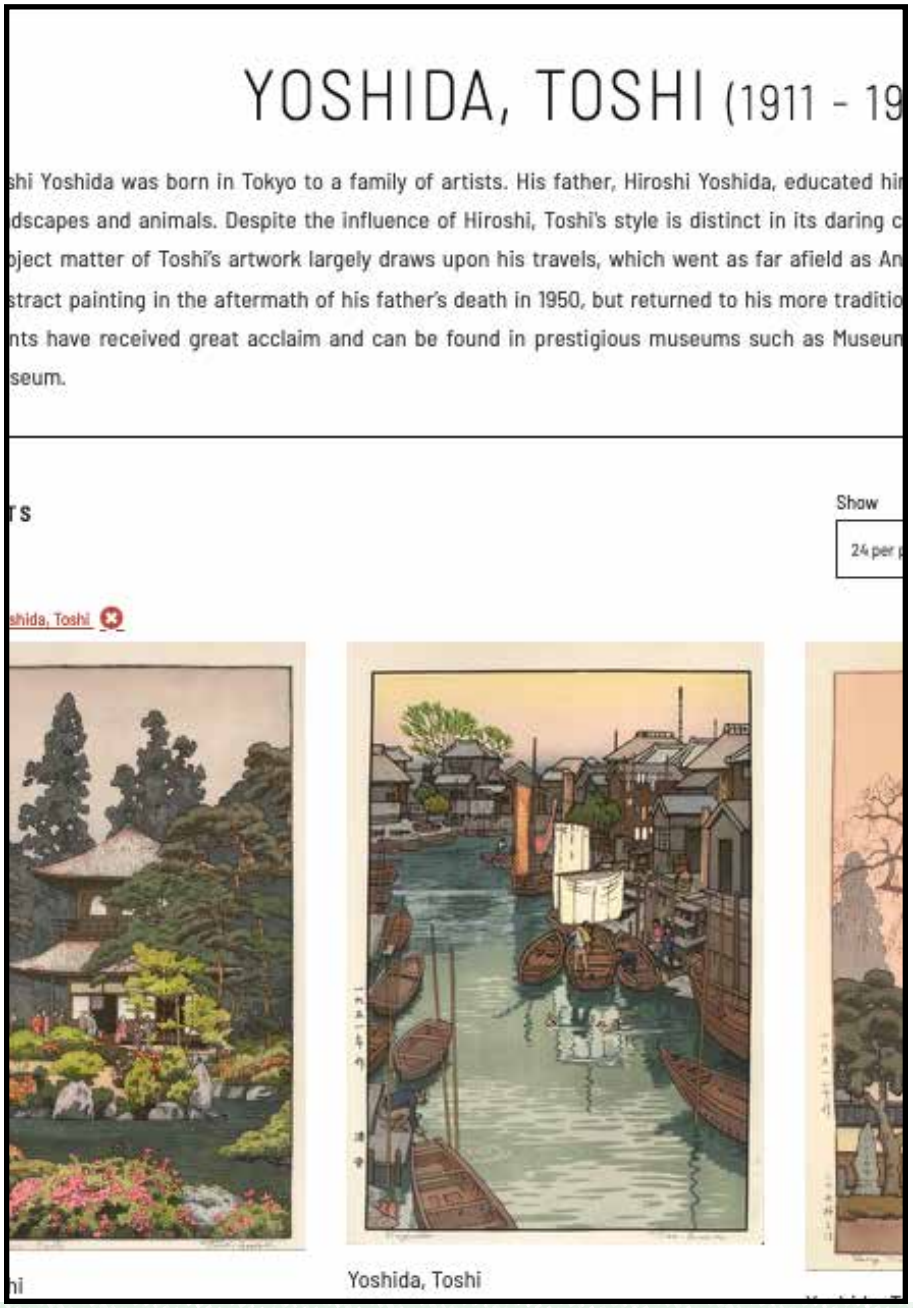
Sort by: Newest

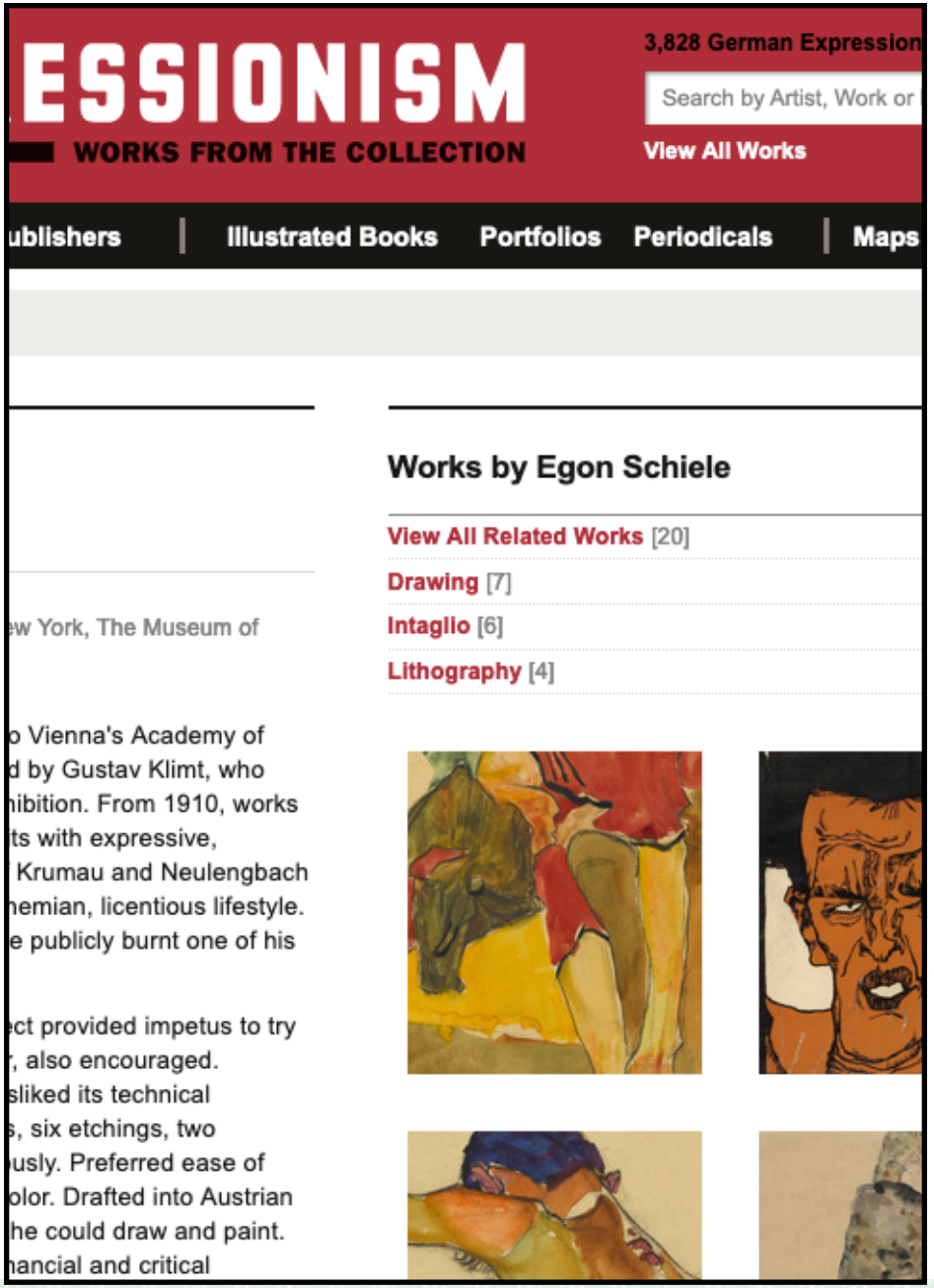
Filtered By: Yoshida, Toshi

Yoshida, Toshi

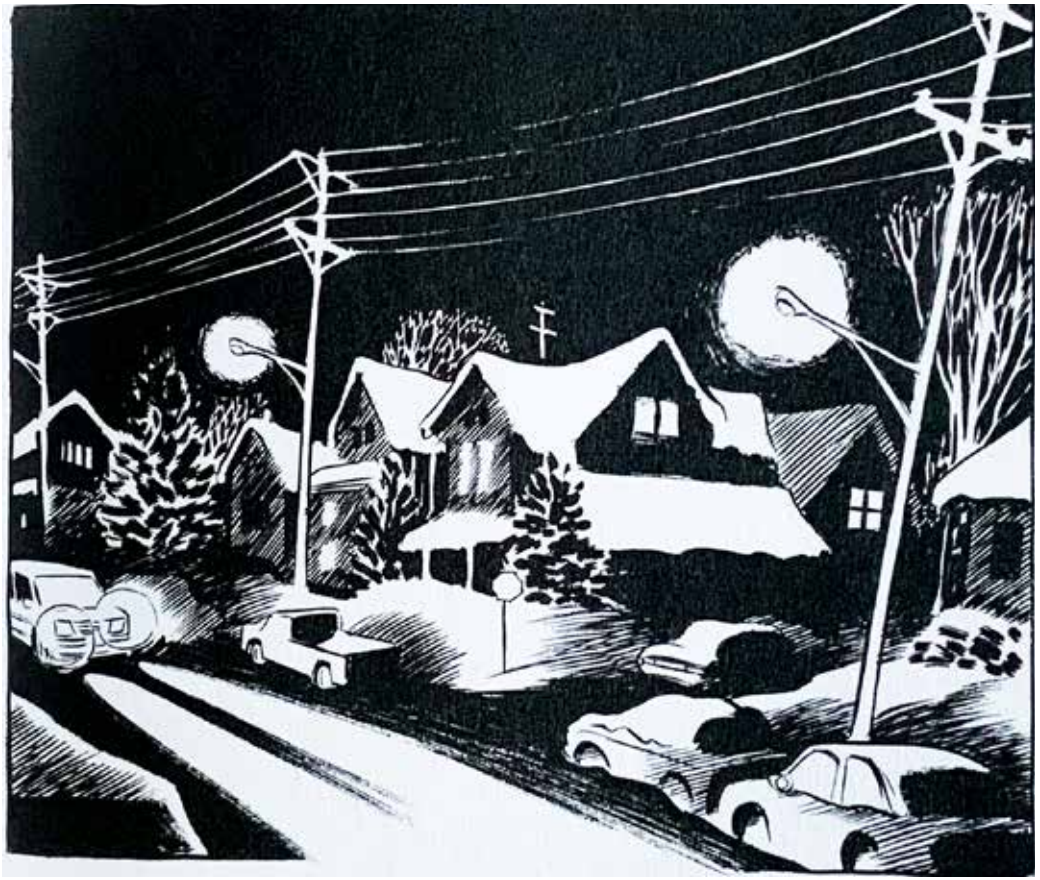
Yoshida, Toshi

READING: EXPRESSIVE LINE WORK: THICK VS. THIN

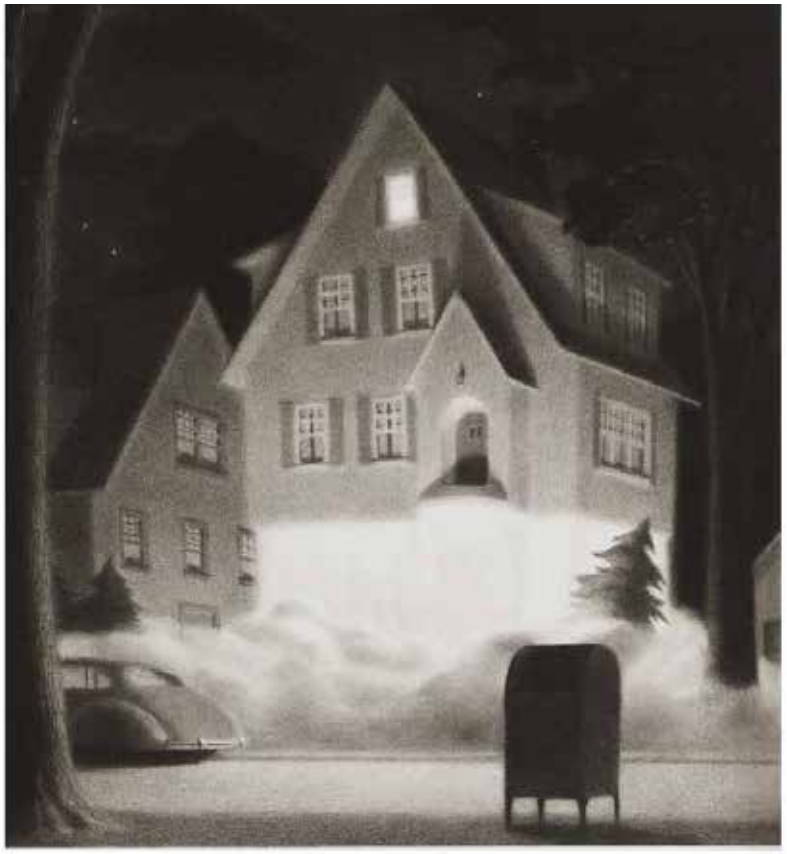




VALUE VS. CONTRAST

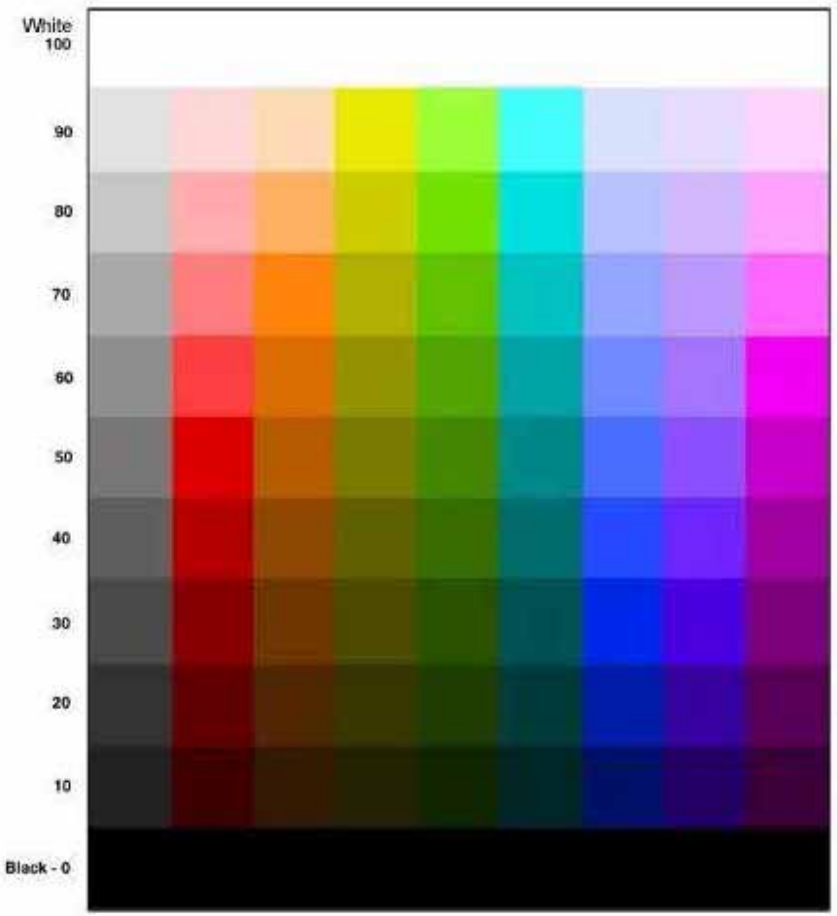


CONTRAST: DIFFERENCE IN LIGHT AND DARK. OR LIGHT VS DARK.



VALUE: GRADIATIONS OF LIGHT AND DARK. ALL COLORS HAVE AN INHERENT VALUE.

VALUE IS THE RELATIVE LIGHTNESS OR DARKNESS OF A COLOR

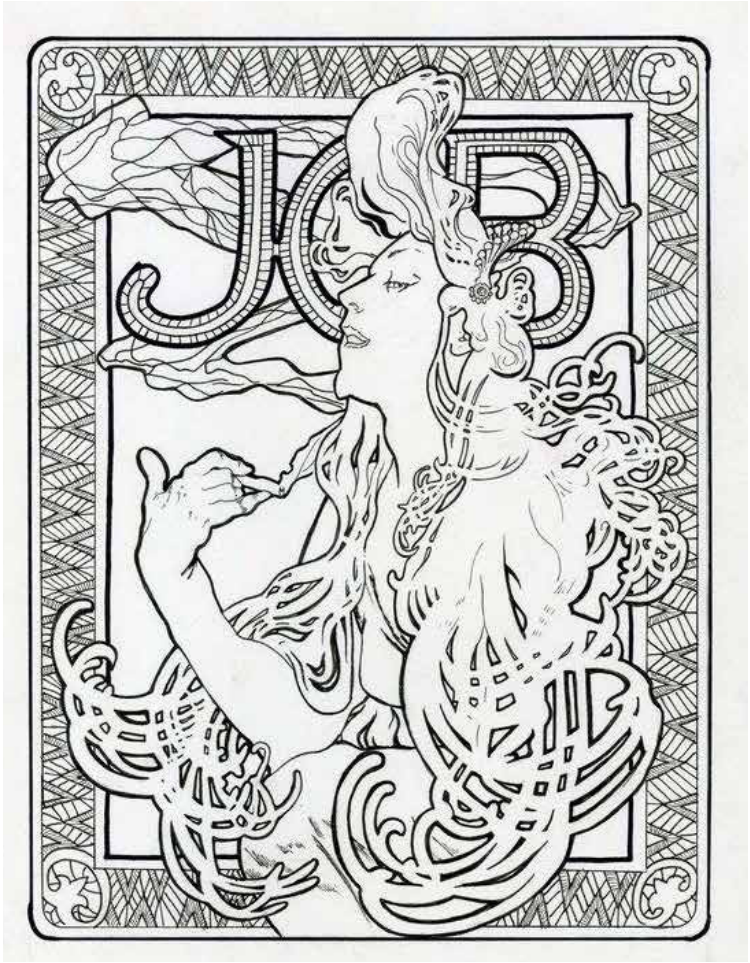


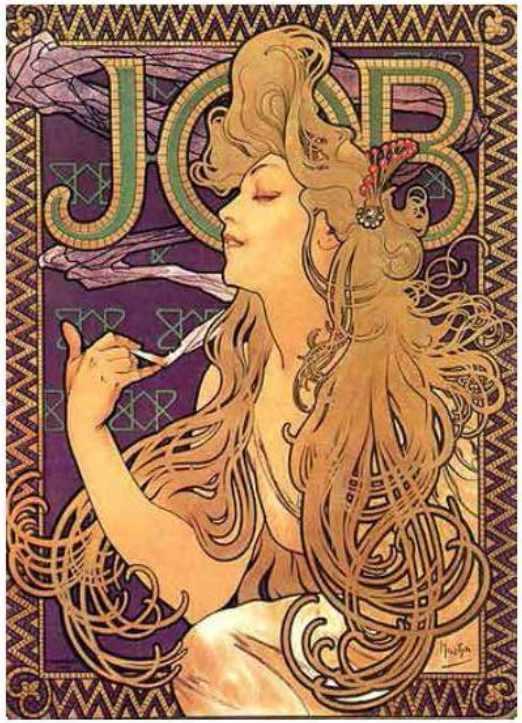
VALUE DOESN'T REFER TO WHETHER A COLOR IS GRAY, BLACK, OR WHITE.

VALUE REFERS TO THAT COLOR'S POSITION ON A SCALE BETWEEN BLACK AND WHITE.

VALUE IS INDEPENDENT OF ITS HUE. THIS IS A FUNDAMENTAL ELEMENT IN THE IMPACT OF VISUAL ART WHETHER ABSTRACT OR REPRESENTATIONAL.

WE CAN DEFINE VALUE IN ART AS A MEASUREMENT TOOL USED TO REFER TO THE RELATIVE DARKNESS OR LIGHTNESS OF A COLOR.

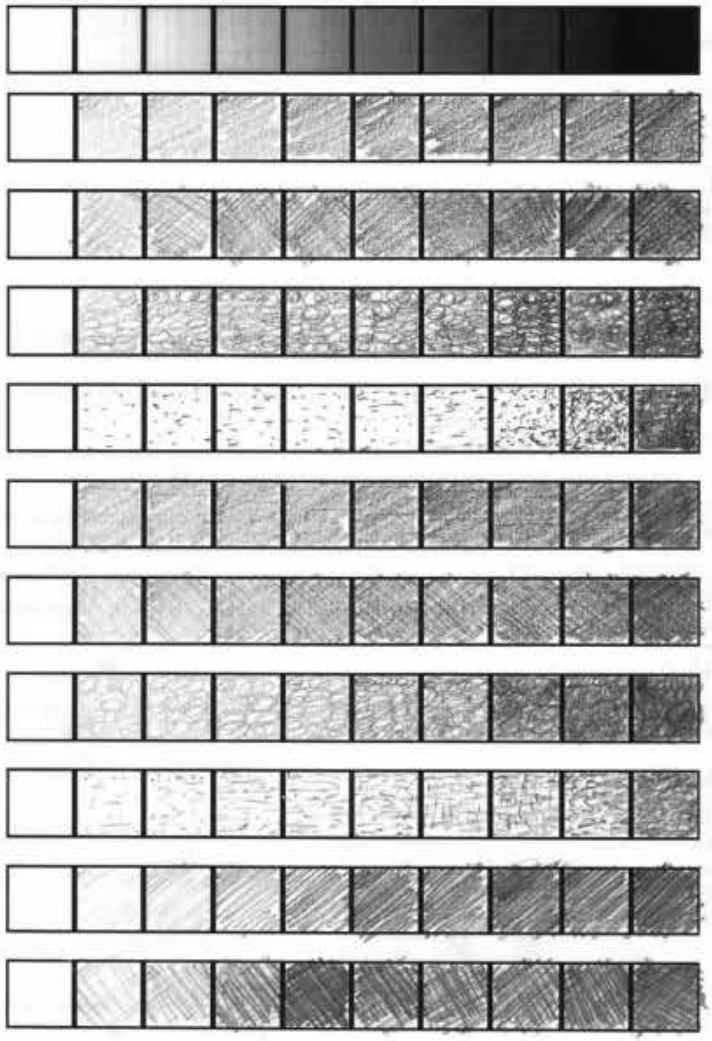




ALPHONSE MUCHA
POETRY

WE CAN DEFINE A VALUE SCALE AS A TOOL USED TO MEASURE THE PLACES AT WHICH COLOR FITS INTO THAT SPECTRUM OF LIGHT AND DARK.

A GRAYSCALE REFERS TO THE RANGE OF LIGHTNESS AND DARKNESS THAT EXISTS IN AN IMAGE.



A GRAYSCALE SHOULD MOVE IN CONSISTENT INCREMENTS, FROM THE LIGHTEST LIGHT POSSIBLE TO THE DARKEST DARK POSSIBLE.

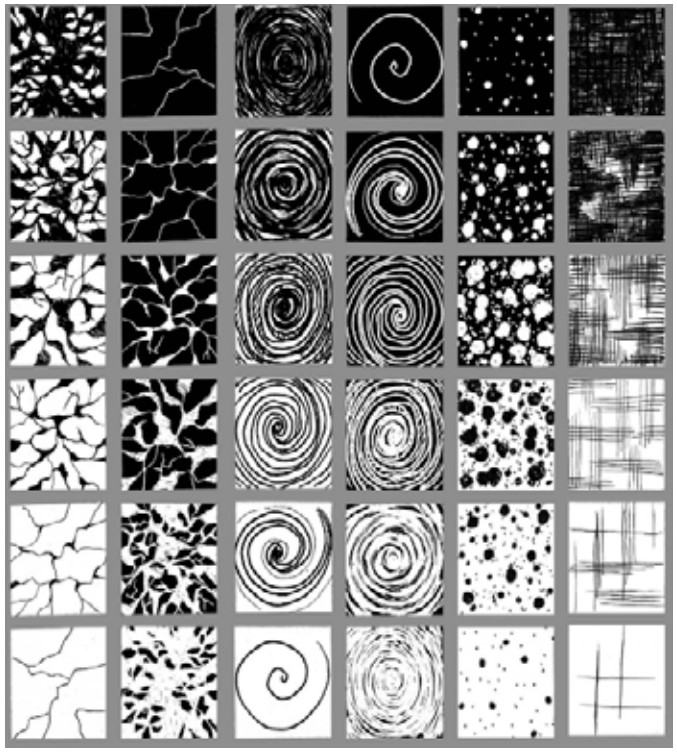
GREYSCALE IS FLUID TRANSITION. THERE SHOULD BE NO LARGE JUMPS IN VALUE.

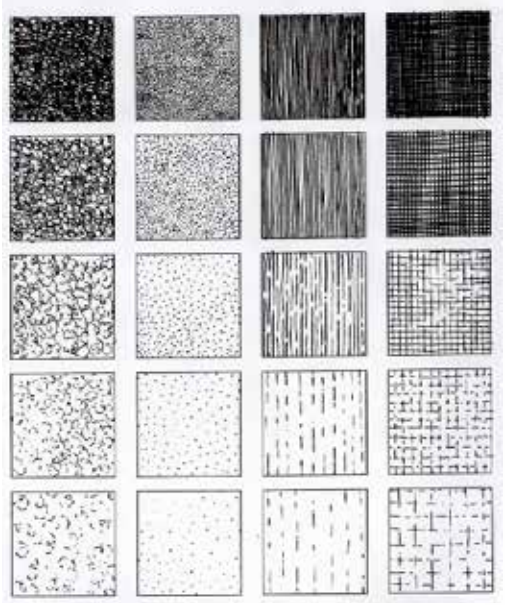
RECALL THE IN-CLASS QUICKFIRE—*AN EXTENDED HAND-DRAWN GREYSCALE IS DIFFICULT.* IT TAKES TRUE SKILL TO RECREATE.

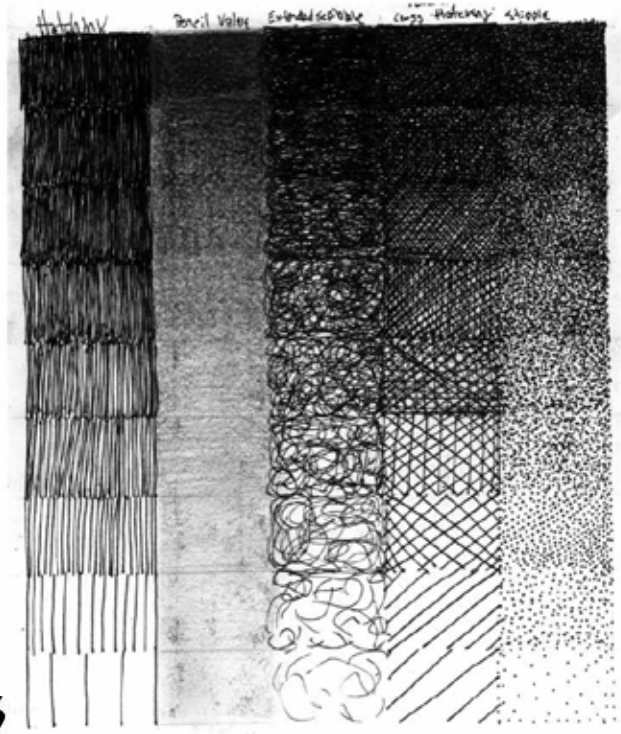
GREYSCALE: THE 1-DIMENSIONAL COUSIN OF VALUE

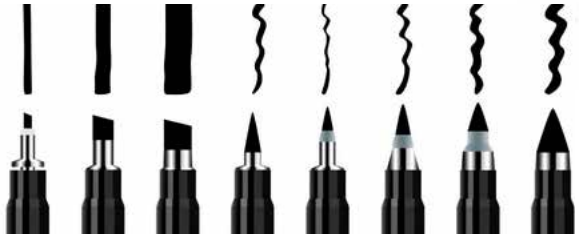
A GOOD WAY TO THINK ABOUT THE GRADUAL NATURE OF THE GRAYSCALE'S FLUCTUATION IS TO THINK ABOUT USING A DIMMER IN ORDER TO GRADUALLY ADJUST THE AMOUNT OF LIGHT IN A ROOM, AS OPPOSED TO SIMPLY TURNING THE LIGHT ON OR OFF.

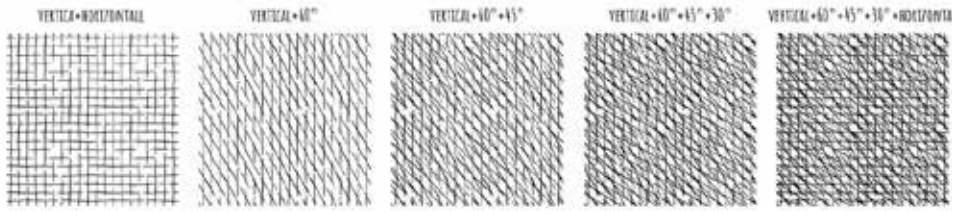
VALUE BY WAY OF INK

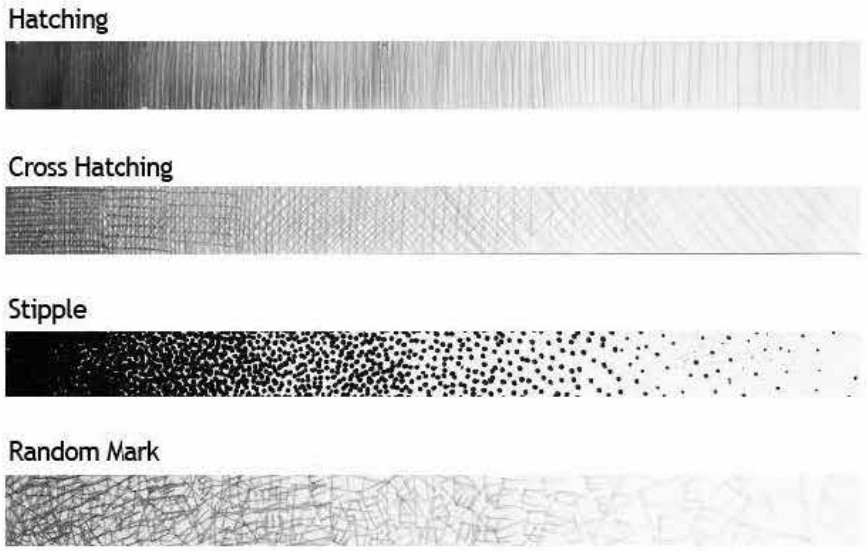










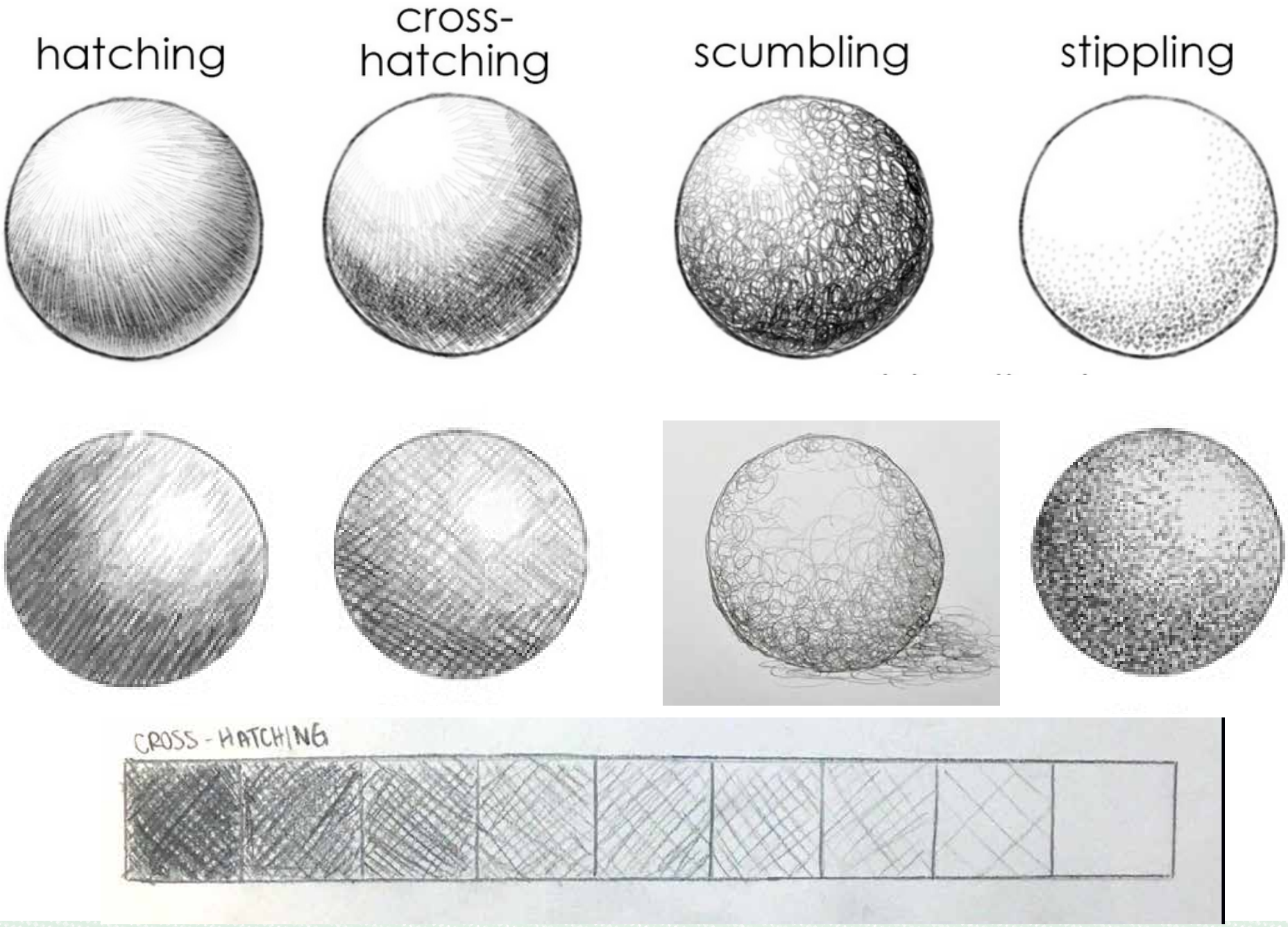


- **HATCHING REFERS TO LINES DRAWN IN ONE DIRECTION.**

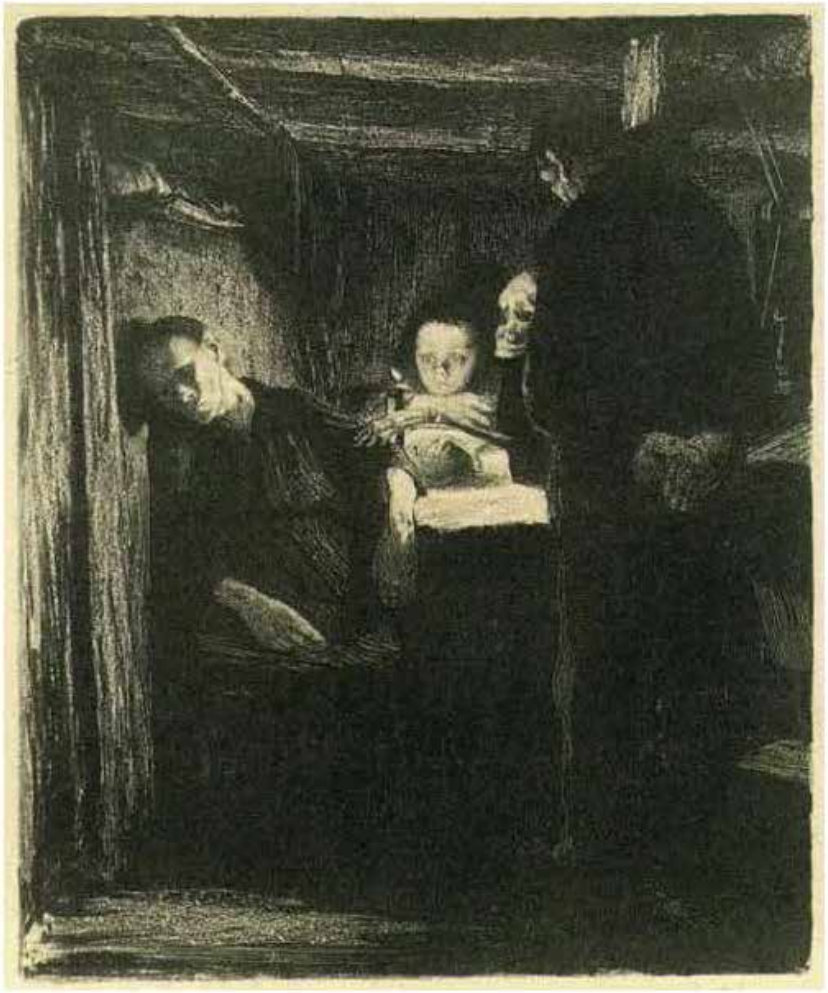
- **CROSSHATCHING REFERS TO LINES DRAWN IN TWO DIFFERENT DIRECTIONS.**

- **STIPPLING REFERS TO A PATTERN OF DOTS.**

- **~~RANDOM MARKS~~ SCUMBLING! SHOWS HOW A CHANGE OF DENSITY OF ANY KIND OF PATTERN WILL READ AS A CHANGE IN VALUE.**


hatching
cross-hatching
scumbling
stippling
CROSS-HATCHING

VALUE CAN CREATE FOCAL POINTS



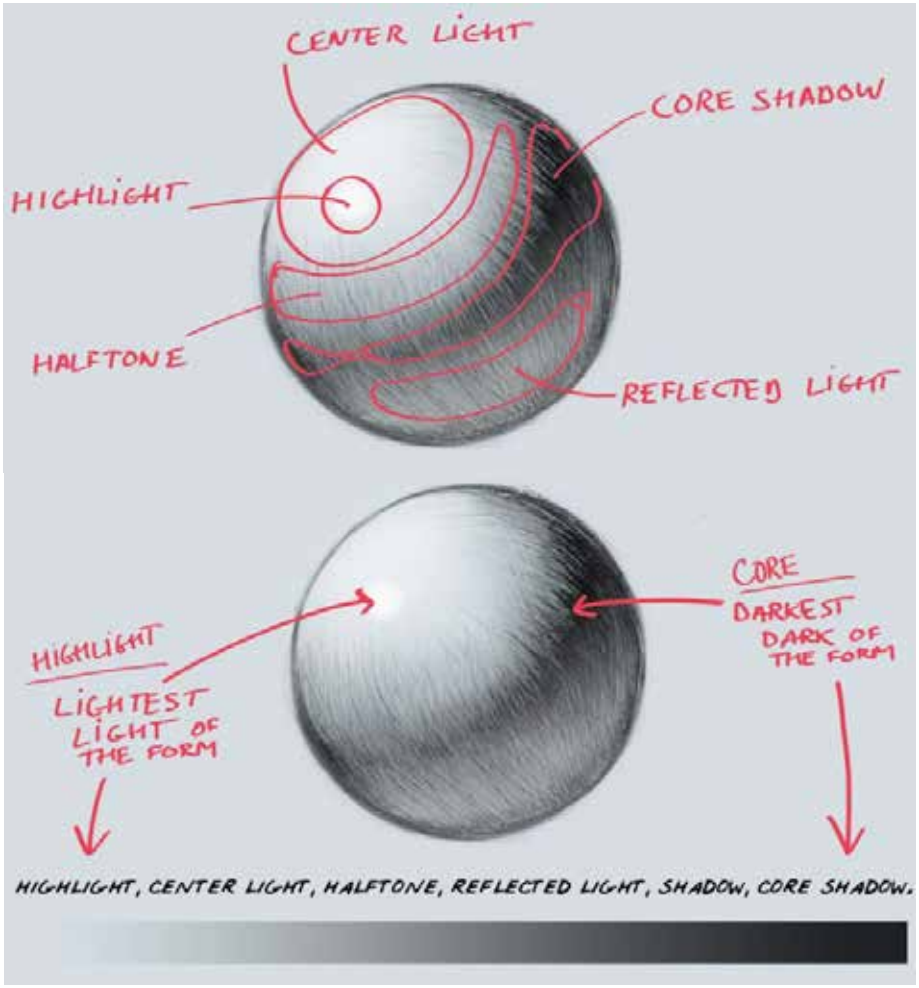
IN THIS IMAGE BY GERMAN ARTIST KATHE KOLLWITZ, NOTICE THE PURPOSEFUL USE OF CONTRAST, WHICH BOTH DIRECTS THE VIEWER AS WELL AS ESTABLISHES MOOD.

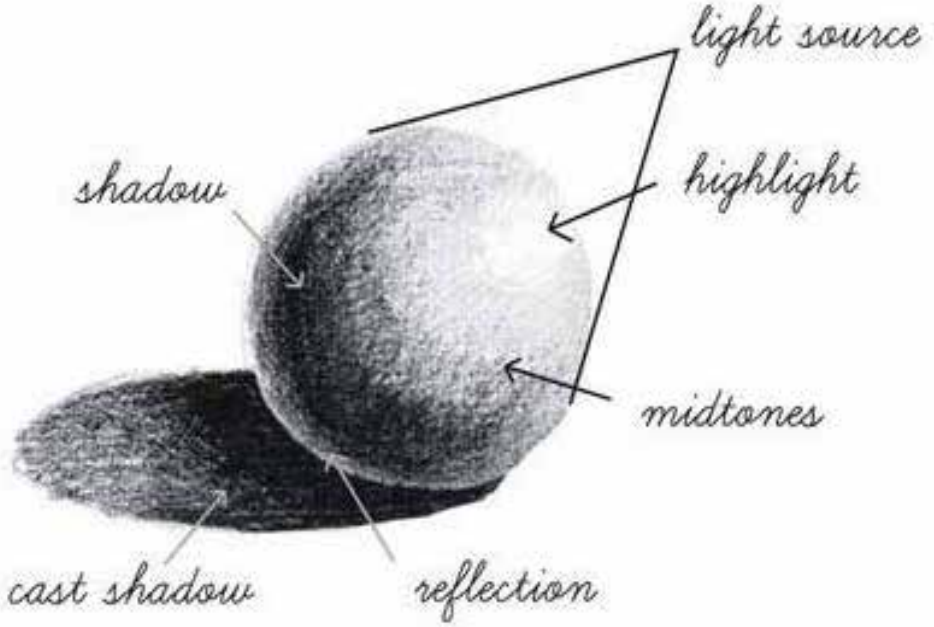
SHOUT OUT TO "LIGHTING" FOR BEING THE CATALYST FOR THE MAJORITY OF THE CONSIDERATIONS THAT DICTATE HOW THE ARTIST USES VALUE TO GUIDE THE EYE OR CREATE MOODS.

VALUE CAN CREATE CONTRAST

STRONG CONTRAST OF LIGHT AND DARK, OR PLACING VALUES FROM OPPOSITE ENDS OF THE VALUE SCALE CLOSE TO ONE ANOTHER CREATES HIGH CONTRAST, ACTING LIKE A MAGNET THAT DRAWS THE VIEWER'S EYE RIGHT IN!

VALUE CAN DEFINE LIGHT, SHADOW & FORM





BY MIMICKING HOW LIGHT LOOKS IN THE REAL WORLD,
WE FOOL OUR MIND INTO SEEING 3D FORM ON A 2D SURFACE.

TYPES OF VALUE IN ART

HIGH KEY: HIGH KEY COLORS CONTAIN THE MOST WHITE AND ARE ON THE PALEST END OF THE GRADIENT SCALE.

LOW KEY: LOW KEY COLORS CONTAIN THE MOST BLACK, AND ARE ON THE DARKER END OF THE GRADIENT SCALE.

HIGH CONTRAST: WHEN TWO COLORS HAVE OPPOSITE VALUES, SUCH AS VERY DARK AND VERY LIGHT BLUE, THEY ARE CONSIDERED HIGH CONTRAST.

LOW CONTRAST: WHEN TWO COLORS HAVE VALUES THAT ARE ONLY SLIGHTLY DIFFERENT FROM ONE ANOTHER, THEY ARE CONSIDERED LOW CONTRAST.

Q: WHY IS VALUE SO IMPORTANT?

A: BECAUSE IT CAN...

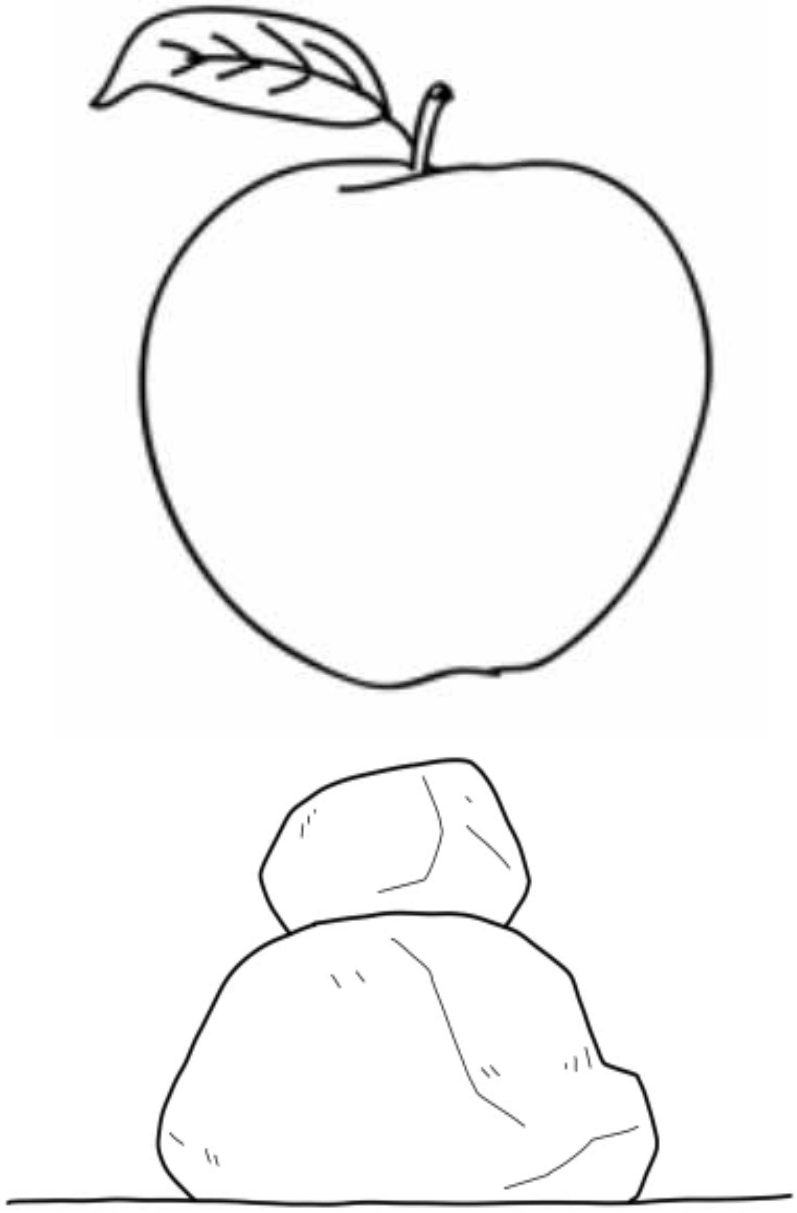
- CREATE MOOD
- DEFINE LIGHT SOURCES
- CREATE FOCAL POINTS
- GUIDE THE EYE THROUGH THE IMAGE
- DESCRIBE THE TIME OF DAY
- EXPRESS DEPTH

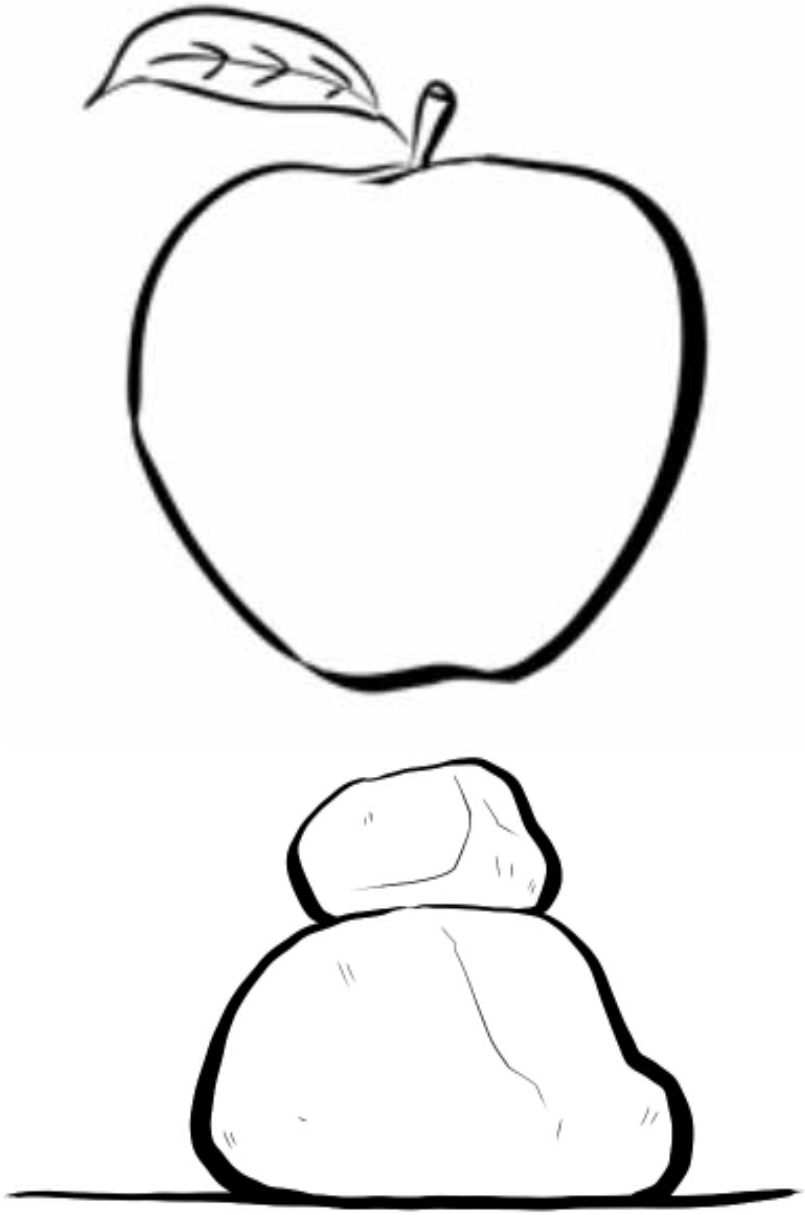
UNIFORM LINE WEIGHT

VARYING LINE WEIGHT

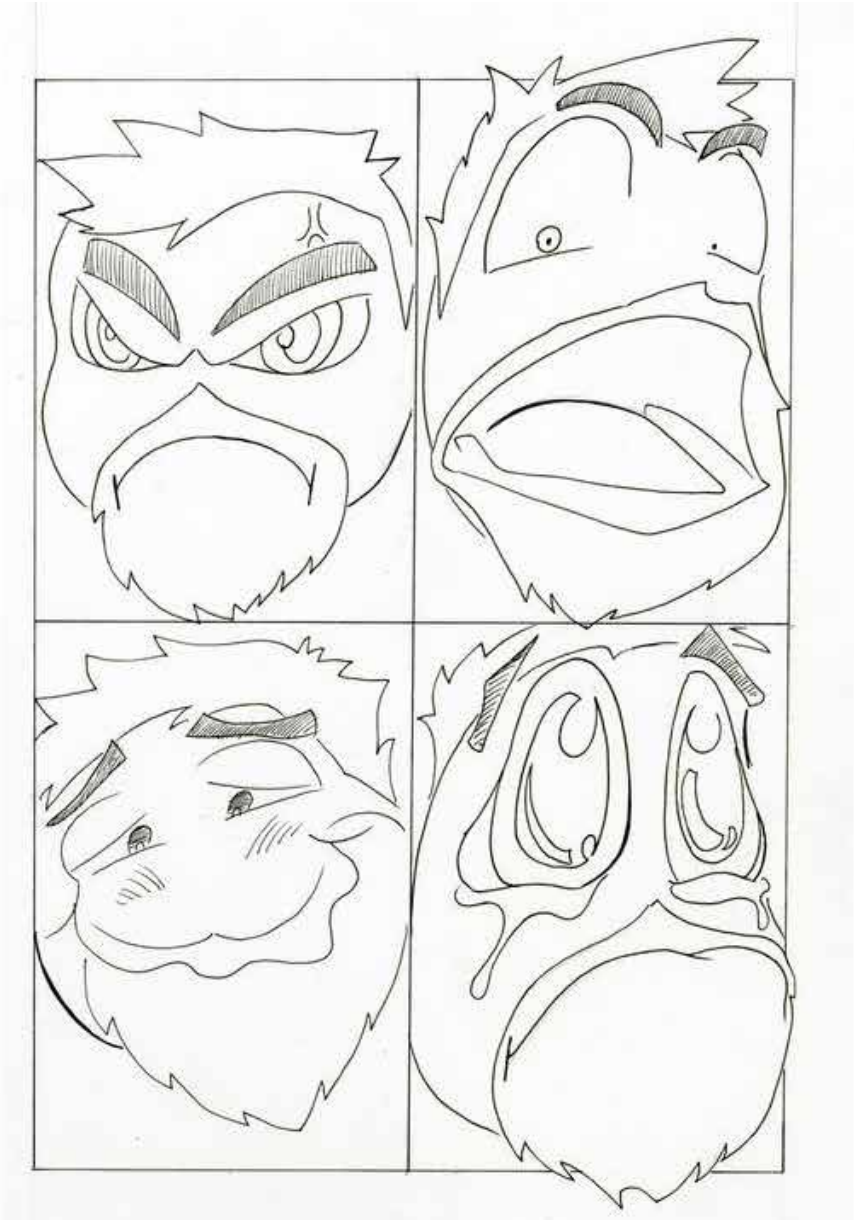
UNIFORM LINE WEIGHT

VARYING LINE WEIGHT

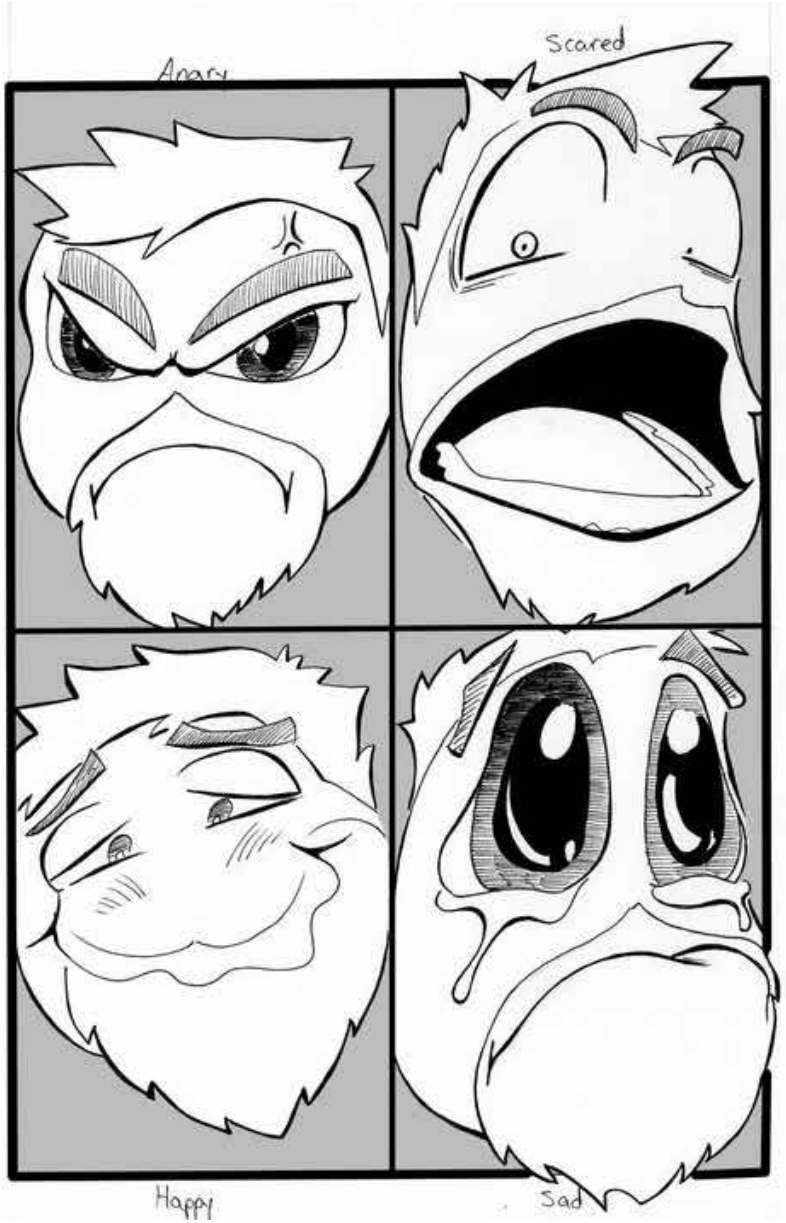




UNIFORM LINE WEIGHT

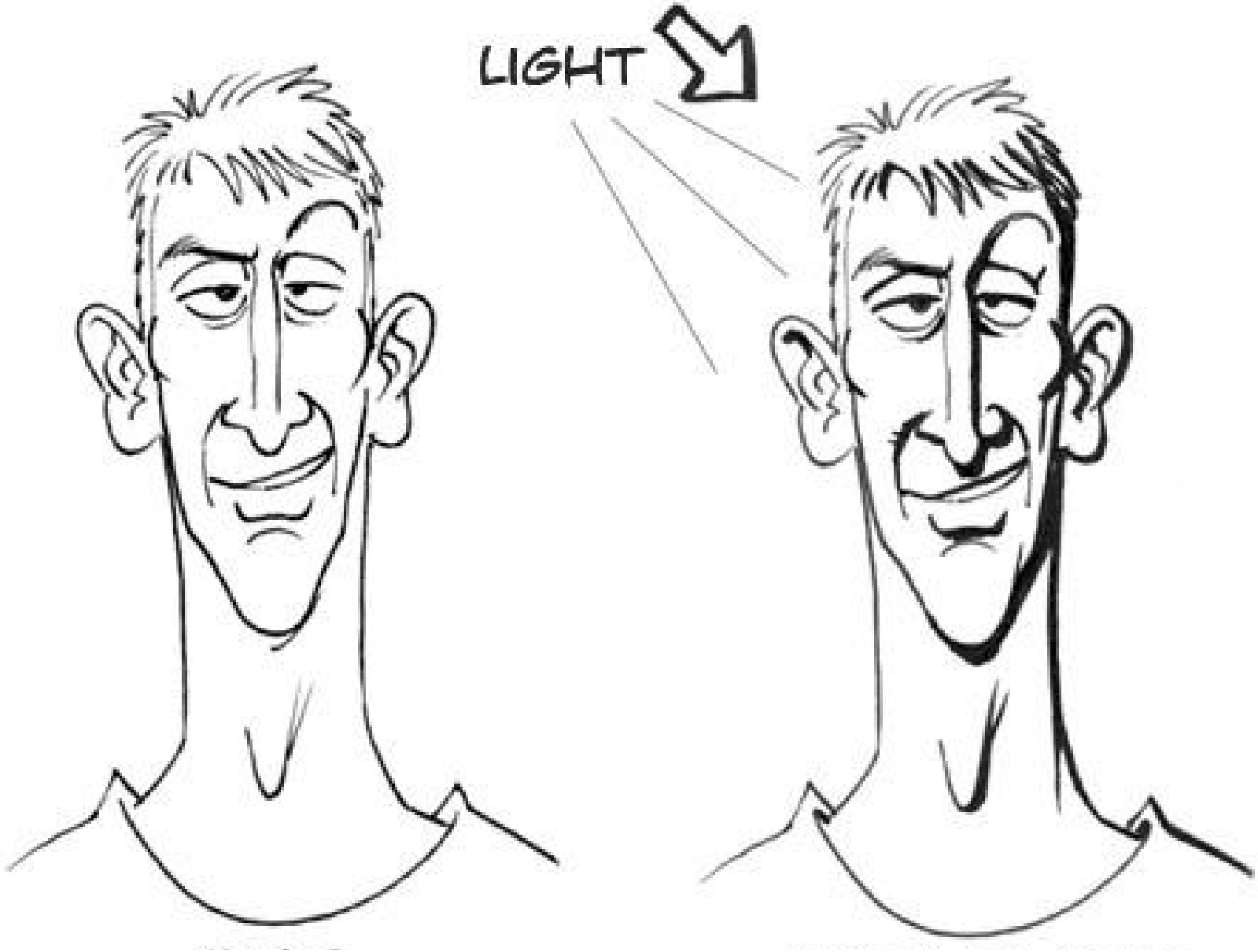


VARYING LINE WEIGHT



UNIFORM LINE WEIGHT

VARYING LINE WEIGHT



ROUGH SKETCH IRL OBJECTS + INK VARYING LINE WEIGHT

SKETCHBOOK ASSIGNMENT 3:

CROSS-CONTOUR 4 ITEMS:

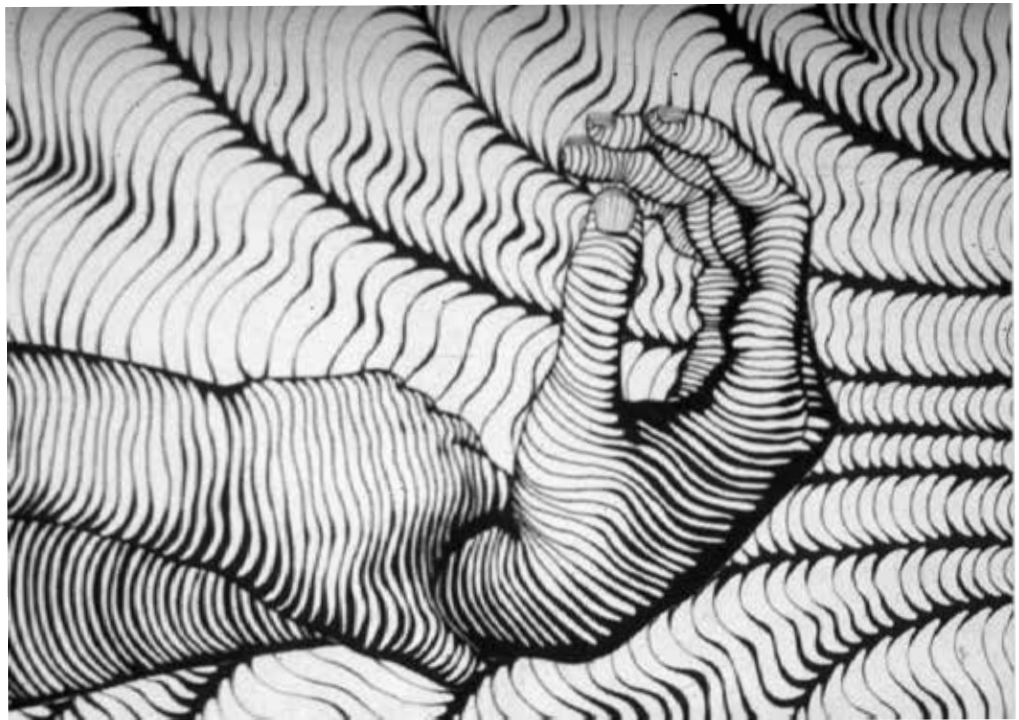
1) LOOSELY PENCIL SKETCH OBJECT

SKETCH DOESNT NEED CONTOUR LINES—BUT IT MIGHT HELP!

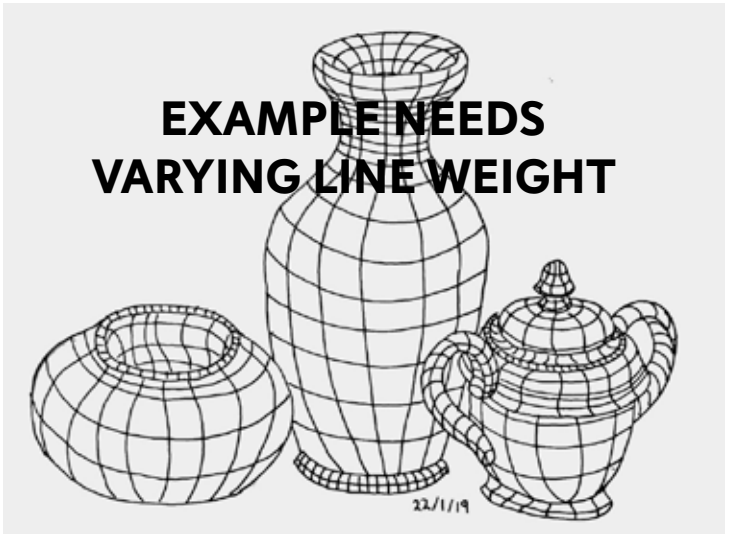
2) INK CROSS-CONTOUR LINES W/(BRUSH) PEN

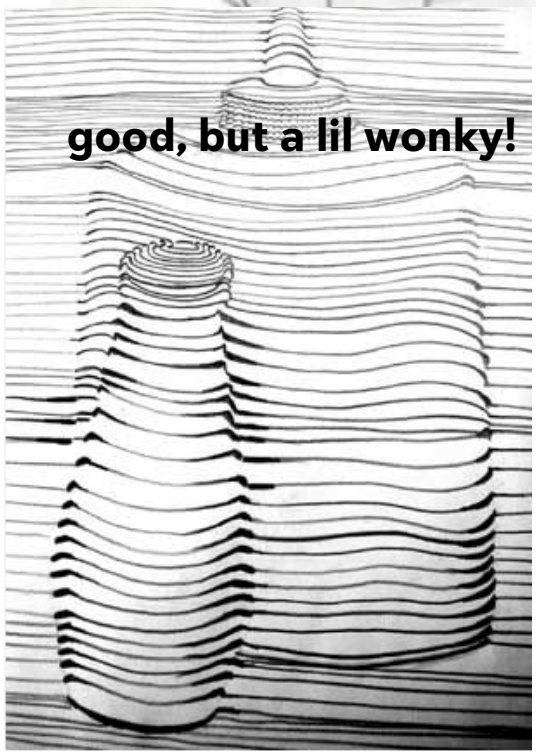
USE THE LINE WEIGHT TO PORTRAY TEXTURE, LIGHTING, VOLUME, ETC

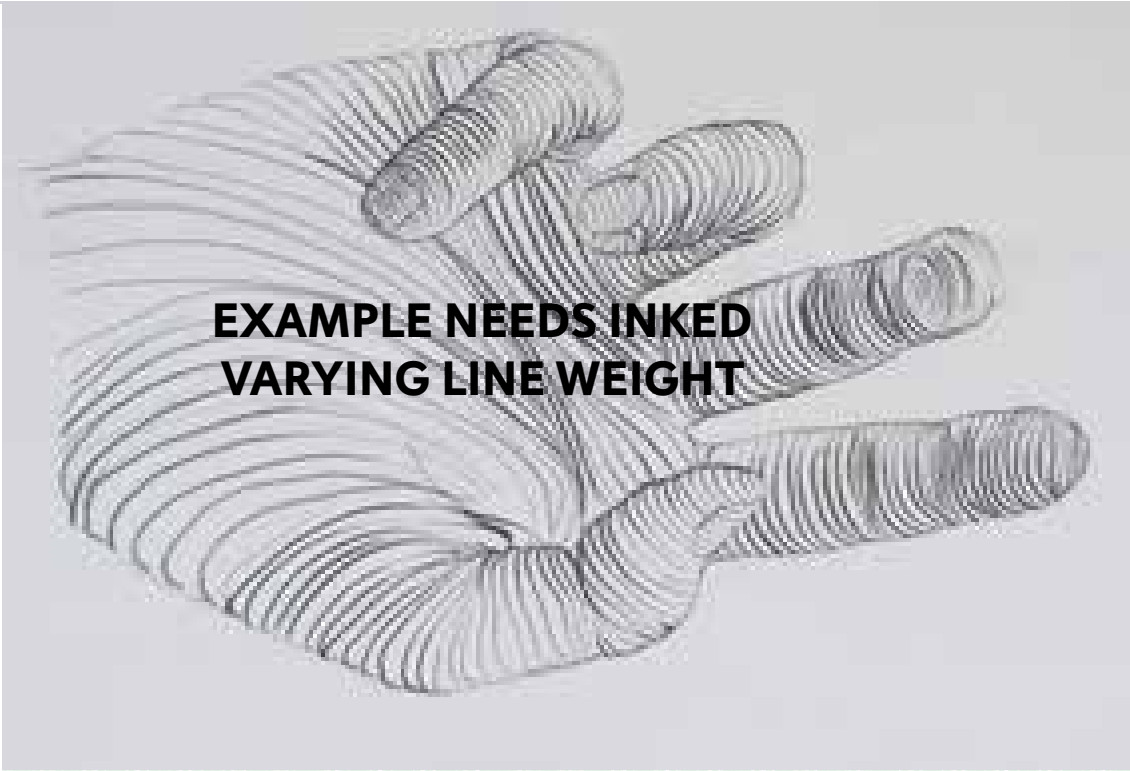
3) SHOW VARYING LINE WEIGHT!



EXAMPLE NEEDS INKED
VARYING LINE WEIGHT


EXAMPLE NEEDS
VARYING LINE WEIGHT
22/1/19


good, but a lil wonky!


EXAMPLE NEEDS INKED
VARYING LINE WEIGHT

UNIFORM LINE WEIGHT
ACHIEVING VALUE

VARYING LINE WEIGHT
ACHIEVING VALUE

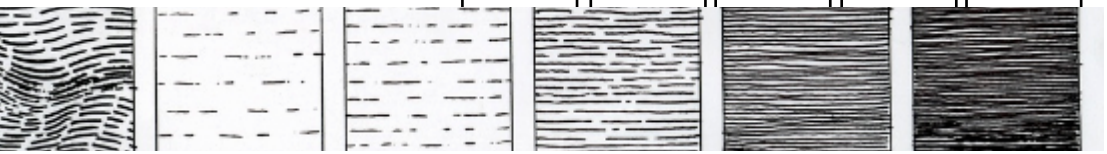
WEEK 4 SKETCHBOOK ASSIGNMENTS (2)

2) FINISH INKING YOUR QUILT

YOU KNOW WHAT TO DO,
CHALLENGE YOURSELF

USING INK!

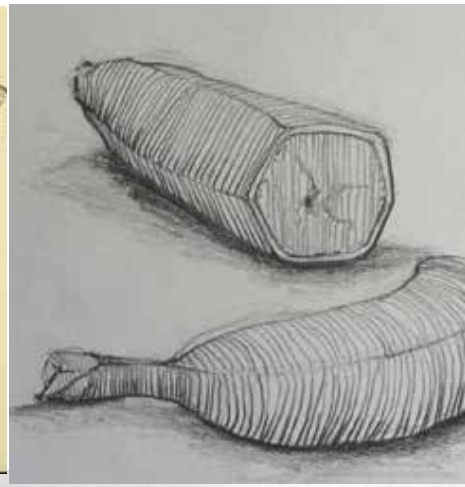
INK YOUR VARIOUS
HATCHING, CROSS
HATCHING,
SCUMBLING,
PATTERNS, DESIGNS,
WAVES, DESIGNS,
PATTERNS, STIPPLES,
ANIMAL PRINT,
ZIGZAG LINES,
TYPOGRAPHY....



3) CROSS-CONTOUR

CROSS-CONTOUR 4 EVERYDAY ITEMS

- PENCIL SKETCH OBJECT
- INK CROSS-CONTOUR LINES
- SHOW VARYING LINE WEIGHT



POSTER MIDTERM

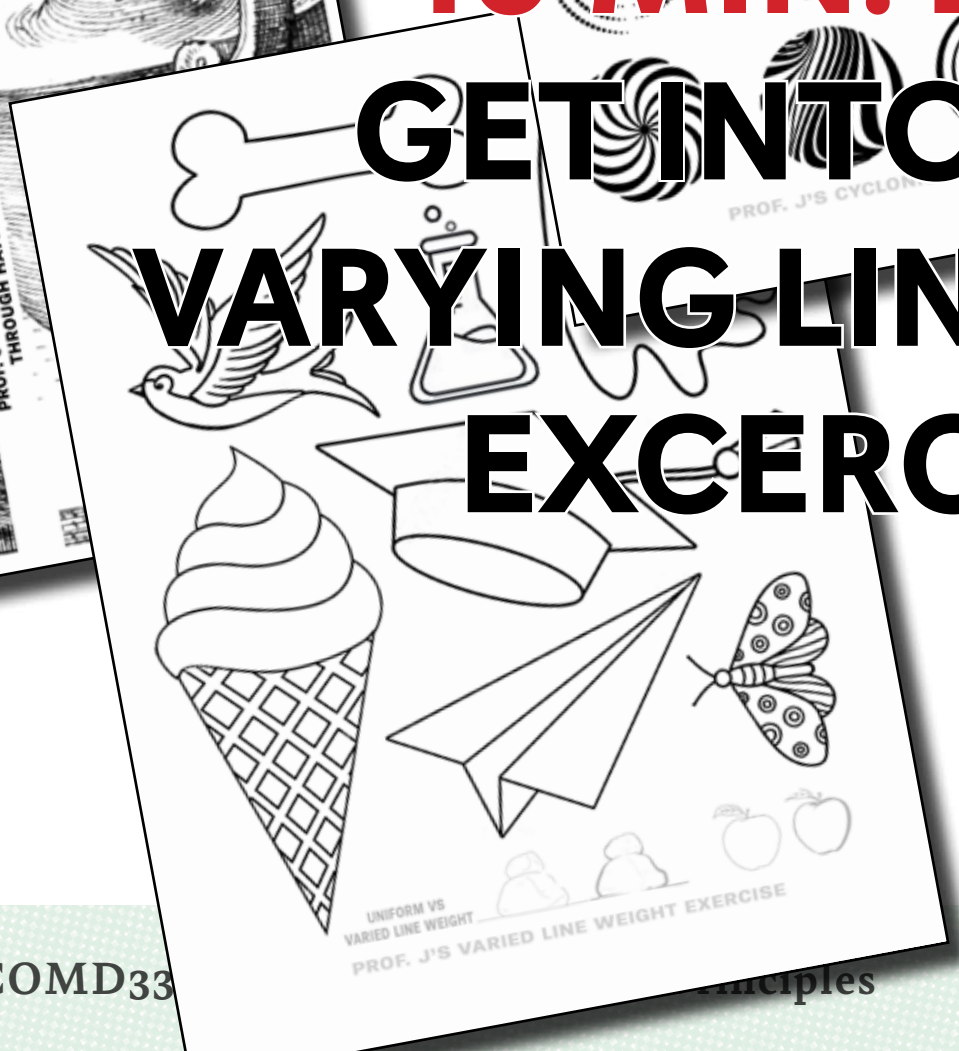
MARCH 8, 2023 | WEEK 7 — Midterm Presentations

END RESULTS: ONE 8.5″ X 12″ INKED POSTER
(ON 11″ x 14″ BRISTOL BOARD OR LARGER)

WEEK 4 SKETCHBOOK ASSIGNMENT 1:
IDEATE + 8 THUMBNAILS

I WANT TO SEE:

- **YOUR WORDS USED TO DEVELOP THE CONCEPT.**
- **DIFFERENT IDEAS & DIFFERENT COMPOSITIONS.**
- **THUMBNAILS & IN PROPORTION TO FINAL SIZE!**
  (4.25″ x 6″ IS A GREAT SIZE)
- **THUMBS THAT GUIDE YOU TO THE NEXT PHASE.**
- **TEXT IS OPTIONAL / 20% OF IMAGE MAX**
- **TOPIC/CLIENT IS UP TO YOU**
- **PENCIL TECHNIQUES**
  (HATCHING + CROSS-HATCHING + SCUMBLING + STIPPLING + ETC)

10 MIN. BREAK

GET INTO SOME VARYING LINE WEIGHT EXCERCISES!