

NOTES ON COMPOSITION

INTENT-LINE-COLOR-SPACE-STRUCTURE

INTENT

FINE ART vs. COMMERCIAL ART

Fine art is there for the sake of beauty.
Eye is meant to travel
 $\frac{3}{4}$ of painting has important color
One source of light

Commercial art SENDS a message.
Eye is sent to a particular place
 $\frac{1}{4}$ of painting has important color
More than one source of light.

LINE

Like a ribbon on a Christmas present **LINE** binds together the picture planes.

You can set the emotion of the painting with lines:

CURVED lines show motion.

STRAIGHT lines: vertical = static and horizontal = rest

STACCATO dots and dashes show emotion and truth.

COLOR

IMPRESSION (plein air) – no line

LOCAL COLOR attention to light direction, shadows, and reflected color

EXPRESSION arbitrarily chosen open color

Put the strongest colors on the **C or S** rhythm lines.

Color can also invoke an emotional response.

In still lifes consider any color that hits the edge of the paper should be mirrored on the other edge.

Mediate busy and blank. It is essential to give the eye a place to rest.

SPACE

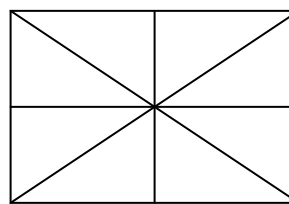
The area around the motif is negative space.

Avoid landing any edge on the idiot lines.

Avoid putting anything in the very middle, bulls eye.

Careful to not equalize space.

Consider interesting shapes.



IDIOT LINES

STRUCTURE

You will either paint a diagonal painting or a parallel painting.

(When you have decided which one you are using remember that a line from the other category may not be longer than half the measurement of the shortest side.)

In using parallel lines they should be different lengths. Again.....don't equalize the space.

In a diagonal painting there must be another diagonal as strong and at 90 degrees.

IF YOU STAY THE SAME THEN YOU KEEP GETTING WHAT YOU ALREADY HAVE.