

## REPETITION with VARIATION

A series of 9 or 12 miniature drawings of an object.

Investigate the object from a series of sides, angles and distances.

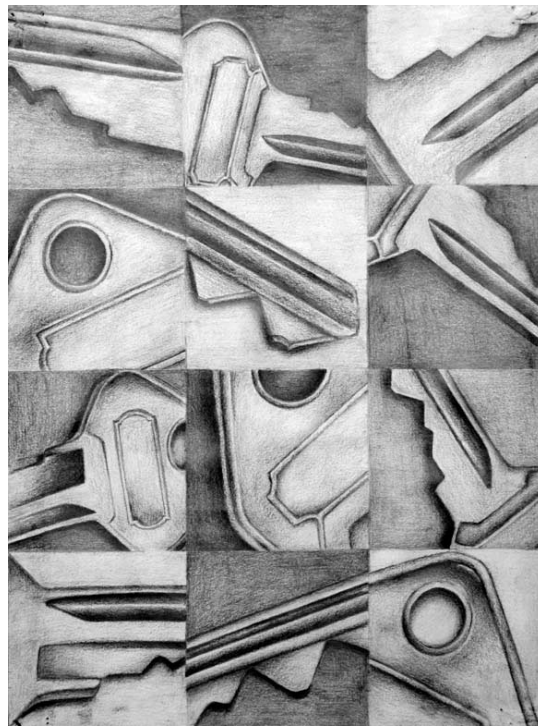
Make a grid with 9 or 12 squares. Consider different options for establishing a grid.  
(See below)

No more than 5% of the entire piece should be white. (reserve the white for the brightest, brightest, brightest highlights.)

Push your darkest-darks so your object and lights pop out.

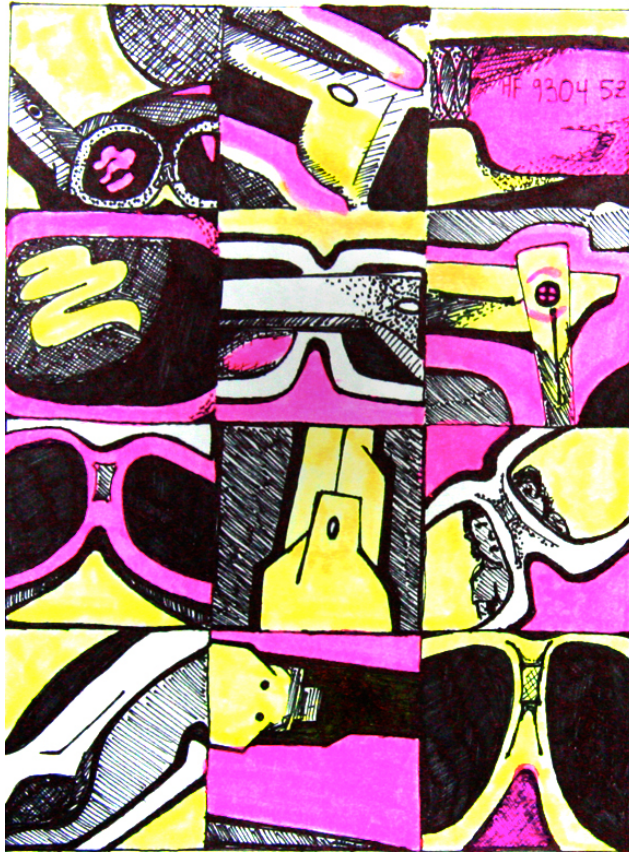
Vary line weight. (Don't flatten your piece by enclosing the object in a heavy outline).

Consider the balance of the piece as a whole.



Example one: Notice how the Artist allows the shapes of the keys to flow into each other.

He doesn't outline the borders. Instead he uses different tones in the background in each square. He also balances these tones to evenly distribute them throughout the whole piece, as well as in the individual squares.



Example Two: Andrea carefully chose a two color palette and distributed the colors, line variations, and textures of the pen renderings to create a playful sense of rhythm and balance.

Positive and negative shapes become interchangeable.

### **ARTIST PROBLEM/BIG IDEAS:**

"9 or 12 views of an object"

Emphasizes multiple viewpoints, looking closely and observational skills, (Students usually only see a couple of views of a small object unless this way of "seeing" is stressed.)

Opens the door for talking about cropping, image selection, repetition, variation, pushing past "1st idea" in compositional development, etc.

Could lead to an "extension" where students pick favorite view to blow up and do in color with more "feeling" and less detail (and less time).