

DRAWING WITH CHARCOAL

Artists draw with charcoal when they want a very rich, dark value drawing.



MATERIALS

Charcoal comes in many forms. Vine is the long thin sticks. Compressed can be in the form of a pencil or a stick.

KNEADED ERASERS

are squishable gray erasers and can be shaped to get small areas



[Rich, intense blacks are blendable and adhere well to drawing surfaces]



VINE CHARCOAL

- made from sections of grape vine burnt to a precise degree of hardness.
- softer stick, harder to get crisp lines
- lighter & easier to erase
- good for light sketching

COMPRESSED CHARCOAL

- made of powdered charcoal held together with a binder
- harder than vine & better for finer detail drawing
- darker & harder to erase
- good for finer lines, textures, and details

TIPS & TRICKS

- Charcoal looks the best when you keep building up layers
- Artists often cover the whole paper with charcoal, then create their drawing by erasing & adding more on top
- To avoid smudging, work Left to right, turn your paper if necessary and use newsprint to cover parts you've already completed.
- Sometimes your fingers are the best blenders
- Charcoal is good for making various types of texture
- Charcoal pencils CAN be sharpened in a regular sharpener
- Drawing with Charcoal is all about values, try to make the darkest darks you can, and leave some areas completely white



FIXATIVE

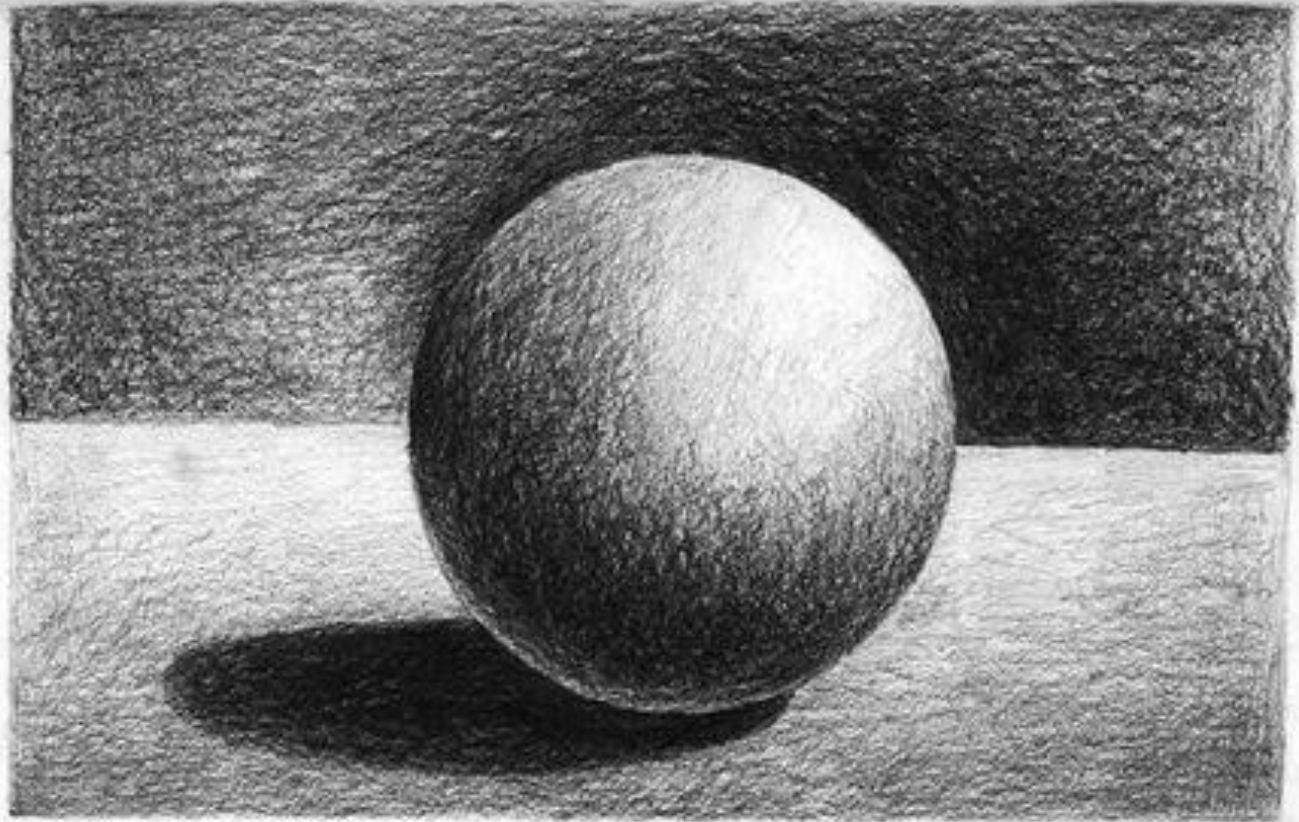
When you are finished with a piece, spray it with fixative so it will not smudge!

VALUE:

The lightness or darkness of a surface.

VALUE SCALE:

A gradation of value levels found in an artwork.





Gradation: Use the underhand position to create a full range of values (see drawing on next page).



Flat Shading: Use the underhand position to shade large areas. This stroke is for generalized half-tones.



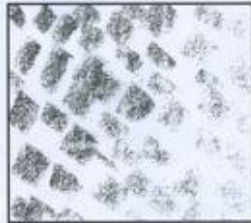
Blending: Use a stump or finger to create subtle value passages and soft edges. See pages 7, 8, and 9.



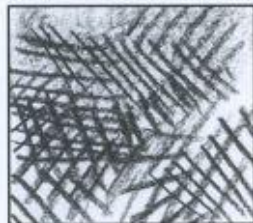
Eraser Strokes: Cut off a sharp piece of vinyl eraser or use a small piece of kneaded eraser to soften edges and vary line quality (or use white chalk). See page 27.



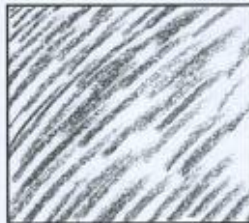
Expressive Lines: Use the mid-hand position. Push, pull, twist, and vary pencil pressure as you draw a line. Study Degas or Egon Schiele to help you understand expressiveness.



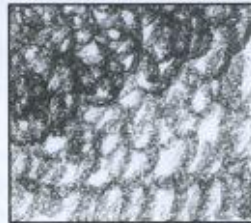
Dotting: This technique creates texture on a wall, carpet, or parts of the ground. Use your imagination and vary the pressure.



Cross-Hatching: This technique is a great way to enhance form in conjunction with shading and blending. The more strokes that crisscross one another, the darker the passage. See page 41.



Linear Hatching: Use flat, medium, or thin strokes in one predominant direction. Darken or lighten values by increasing or decreasing pressure. See page 17.



Squiggles: Just one of many textural possibilities (i.e., smoke, bark, rocks). Use in conjunction with hatching to increase straight or curve contrasts.

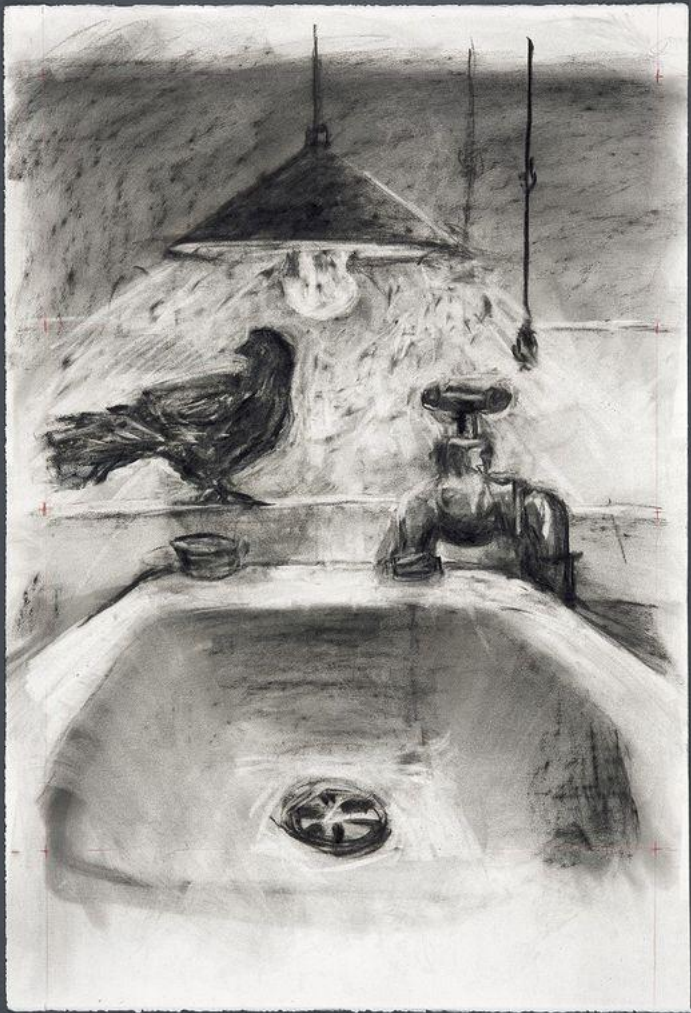
https://www.artistsnetwork.tv/courses/dynamic-charcoal-drawing-lessons-with-chris-wynter?et_mid=633941&rid=236374225



**DRAW LOOSE TO
PAINT LOOSE**

*life is too short
for boring art*



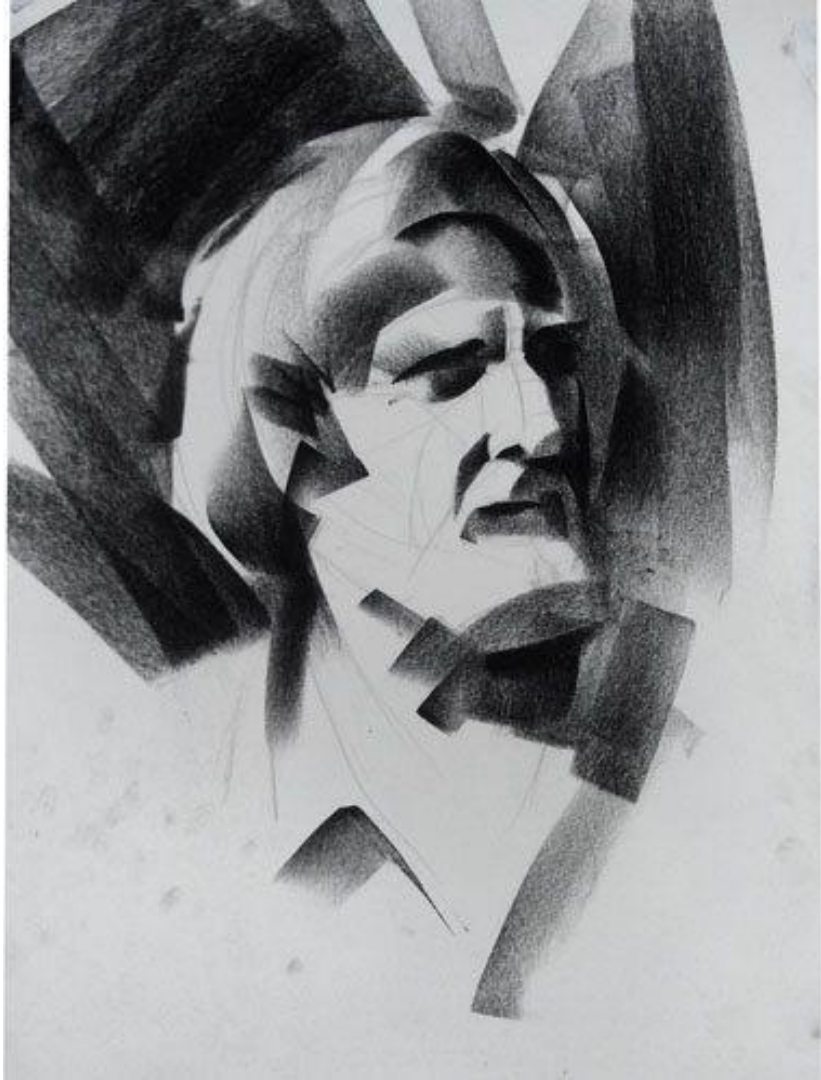




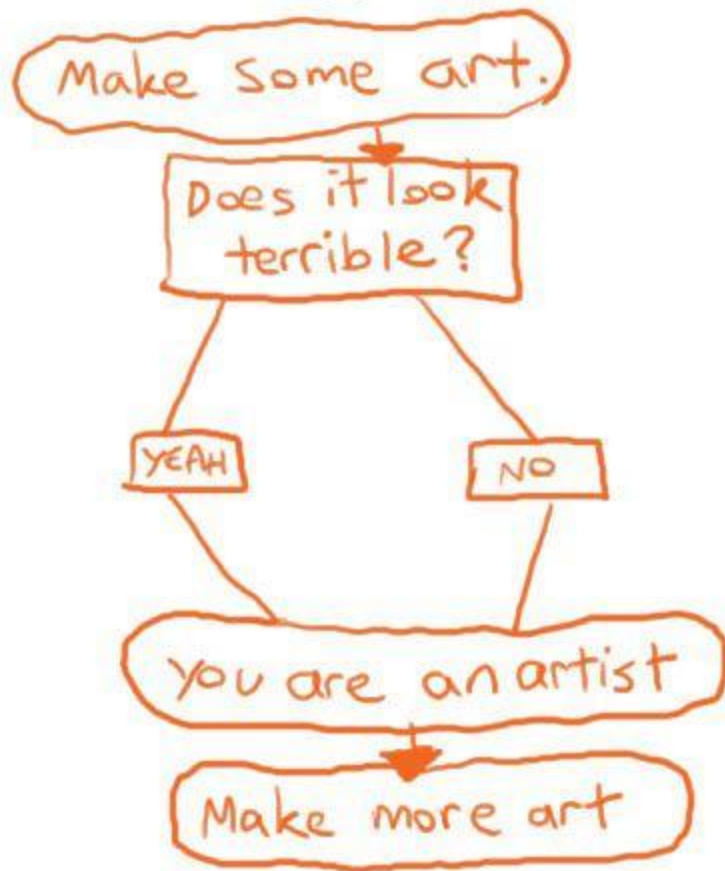


HOW TO DRAW A LANDSCAPE IN CHARCOAL

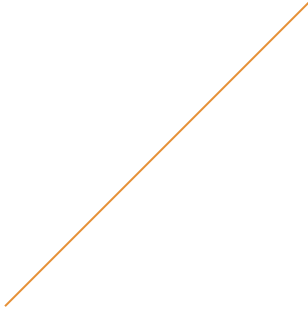
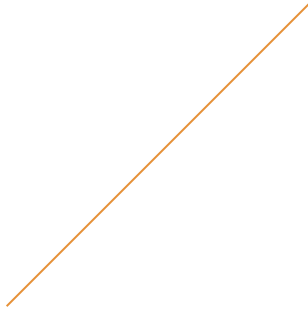
Art
Tutor



HOW TO BE AN ARTIST.



THIS WEEK'S SCHEDULE:

Monday	Tuesday	Wednesday	Thursday	Friday
		[Project One] Contour Drawing <i>Presentation Practice/Thumbnails</i>	[Project One] Contour Drawing	[Project One] Contour Drawing

[PROJECT ONE]: LAYERED CONTOUR DRAWING

Contour Line:

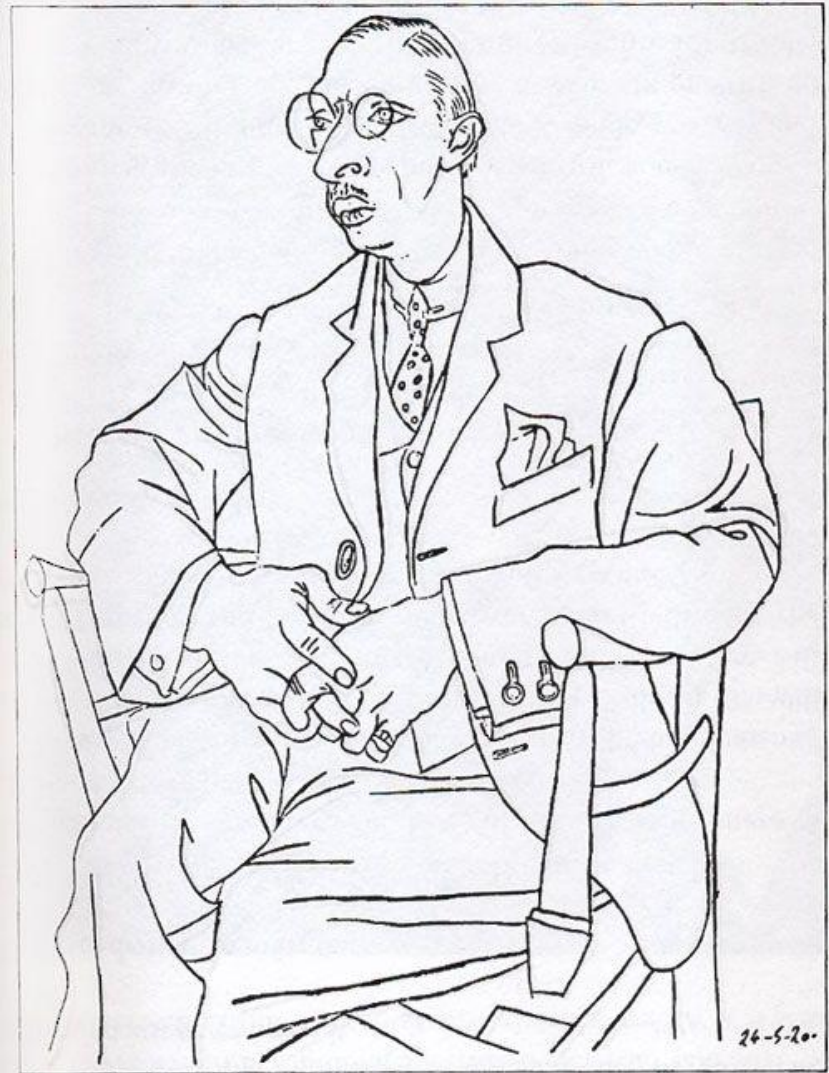
In drawing, is an outline sketch of an object.

The purpose of contour drawing is to emphasize the mass and volume of the subject rather than the detail; the focus is on the outlined shape of the subject and not the minor details.



- Contour drawing is an essential technique in the field of art because it is a strong foundation for any drawing or painting; it can potentially modify a subject's form through variation within the lines.
- Its' objective is to capture the life, action, or expression of the subject

Pablo Picasso.



TYPES OF CONTOUR LINES: BLIND CONTOUR

“Blind Contour Line”

A style of contour line drawing where the artist does not look at the paper or picks up his/her pencil.



Great warm up exercise!

TYPES OF CONTOUR LINES: LINE VARIATION

“Line Variation”

Line variation refers to creating various sizes of line in an contour line drawing.

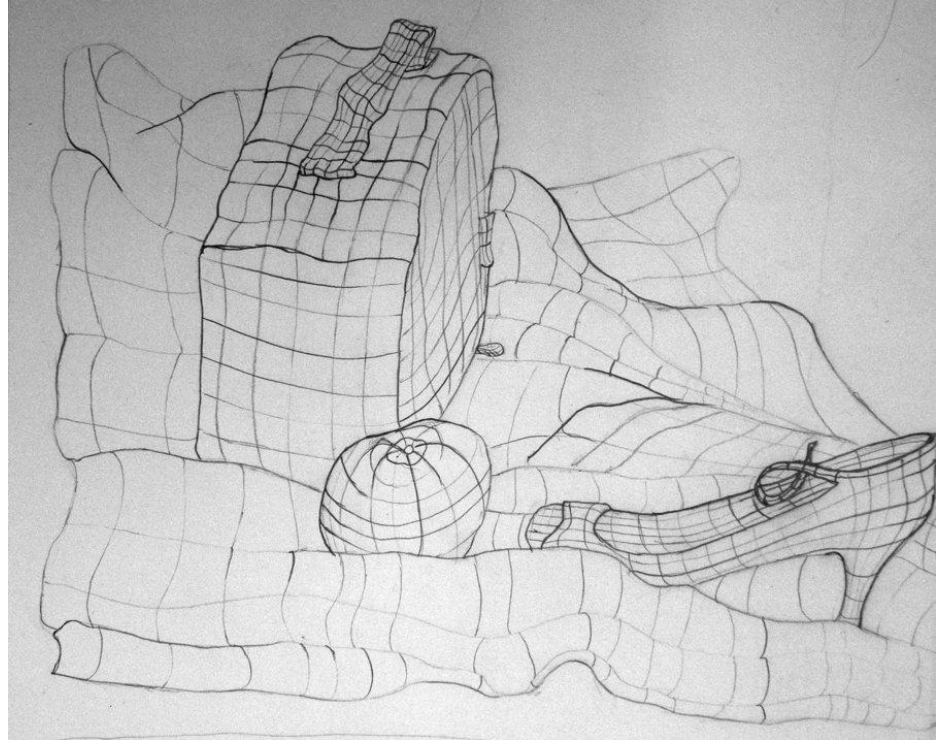
This is a great way to show depth!

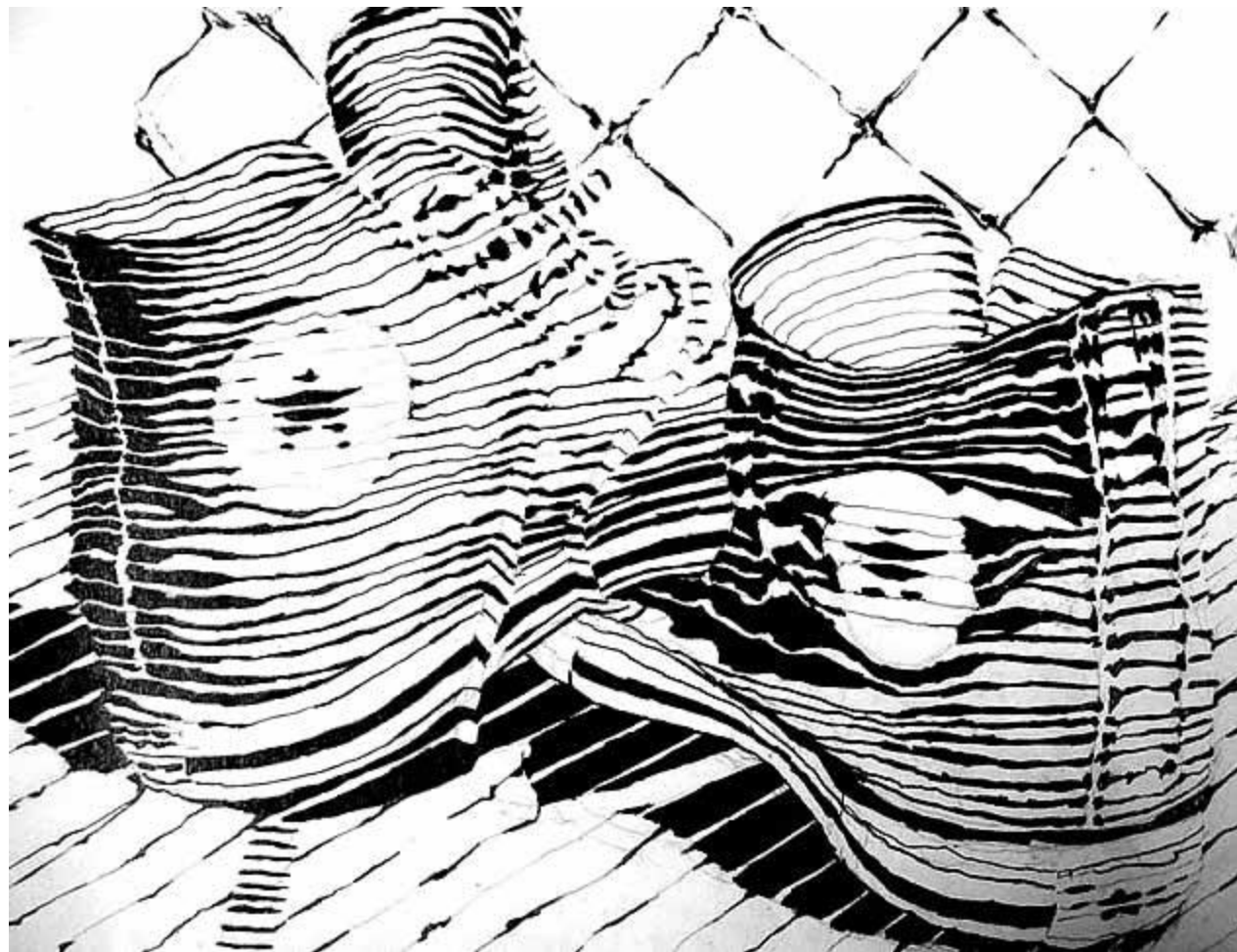


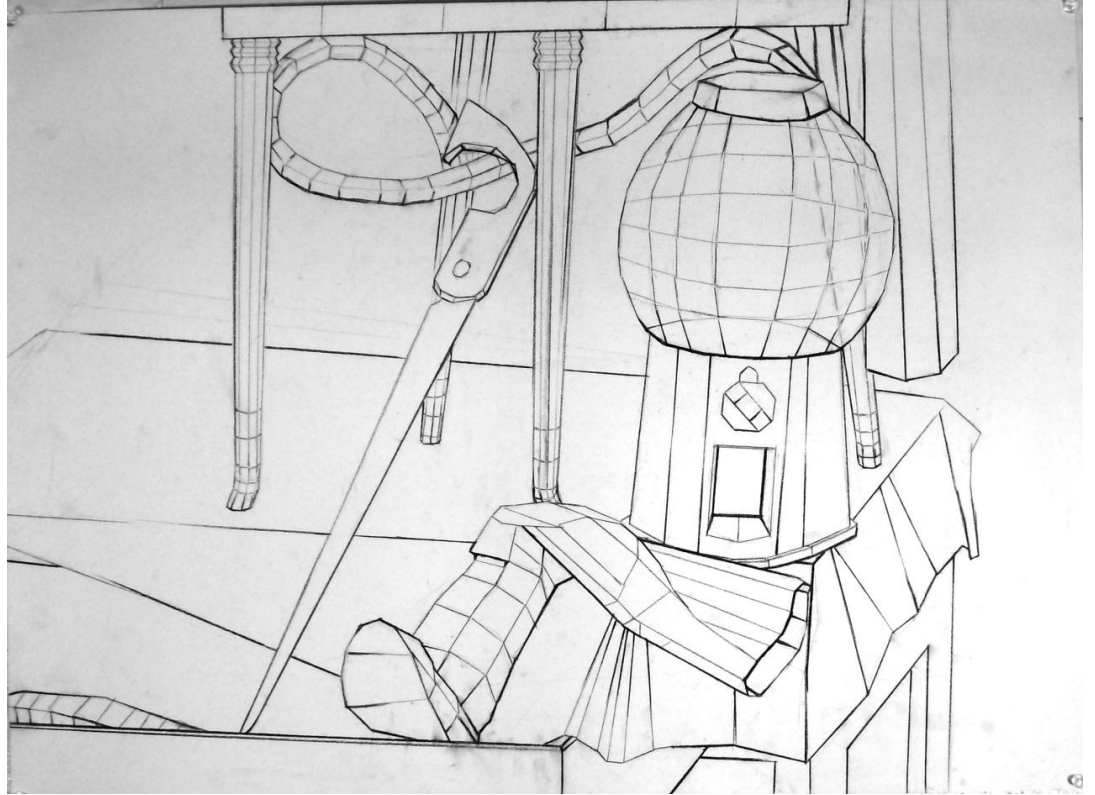
TYPES OF CONTOUR LINES: CROSS CONTOUR

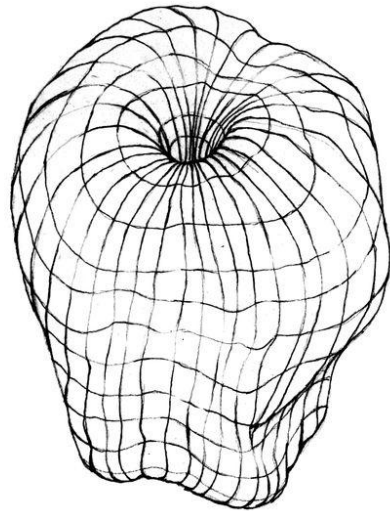
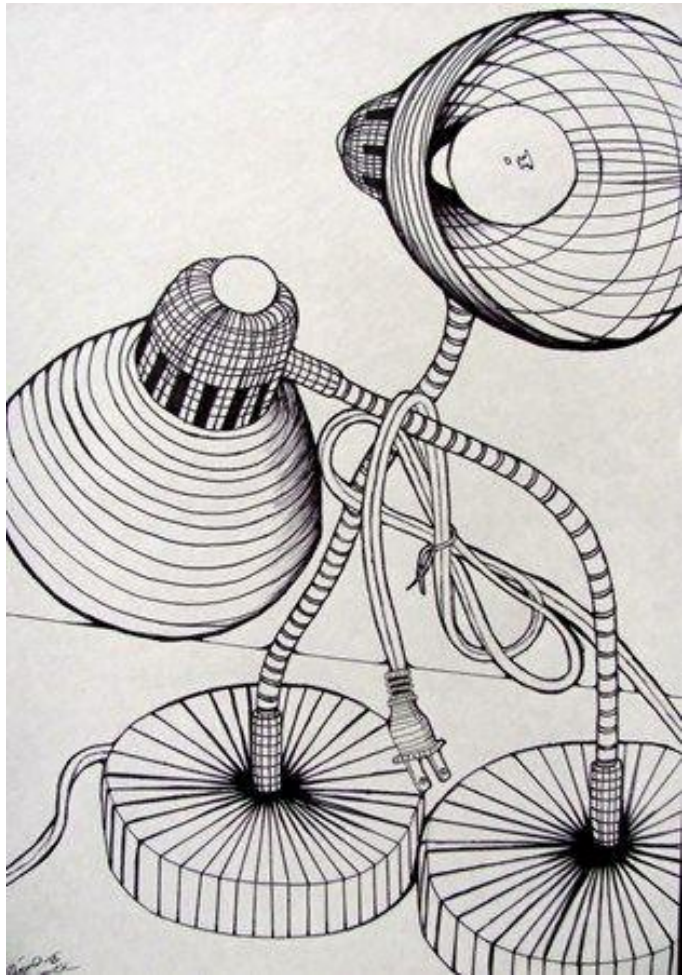
“Cross Contour Line”

A style of contour line drawing where lines are created around the object to express its form.





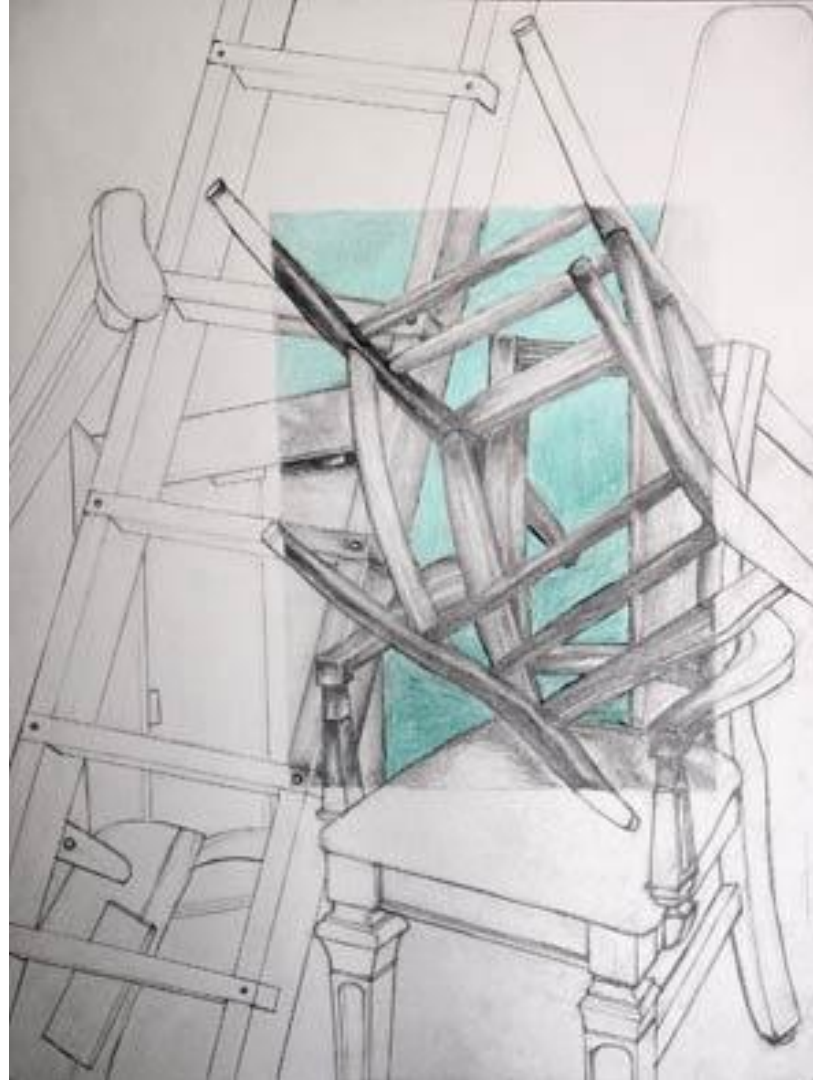




[PROJECT ONE]: LAYERED CONTOUR DRAWING

GUIDELINES:

1. 12"x19" Drawing Paper
2. Graphite + Charcoal
3. 1-2 Objects
 - a. Must be drawn with various sizes at least **5** times.
 - b. Must be drawn from at least 3 different angles.



COMPOSITION

COMPOSITION: The arrangement of visual elements in an image.

GOAL: To emphasize the subject/mood/action of an image and make it both easily understood and aesthetically pleasing to the viewer.

Composition includes: Color, Shape, Line, Contrast, Proportion, Positioning, Cropping, Viewpoint, Rhythm, Perspective, and Geometry, AND MORE!

Basically, it includes everything in an image!

(that's why it's so tough to master, you have to keep track of a bunch of stuff!)

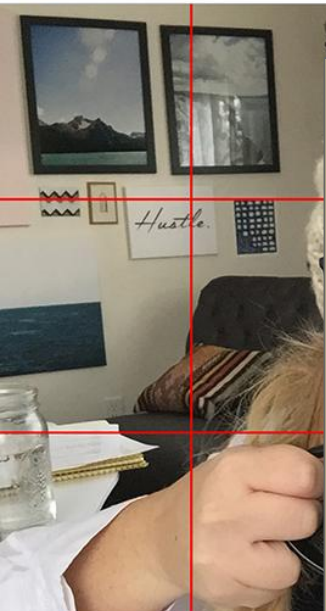


Composition Tricks: The Rule of Thirds

The rule of thirds is a three-frame wide by three-frame deep grid that can rest over an image and tell artists a lot about how eyes will follow the image or design.



ventureshorts 3min ventureshorts 3min



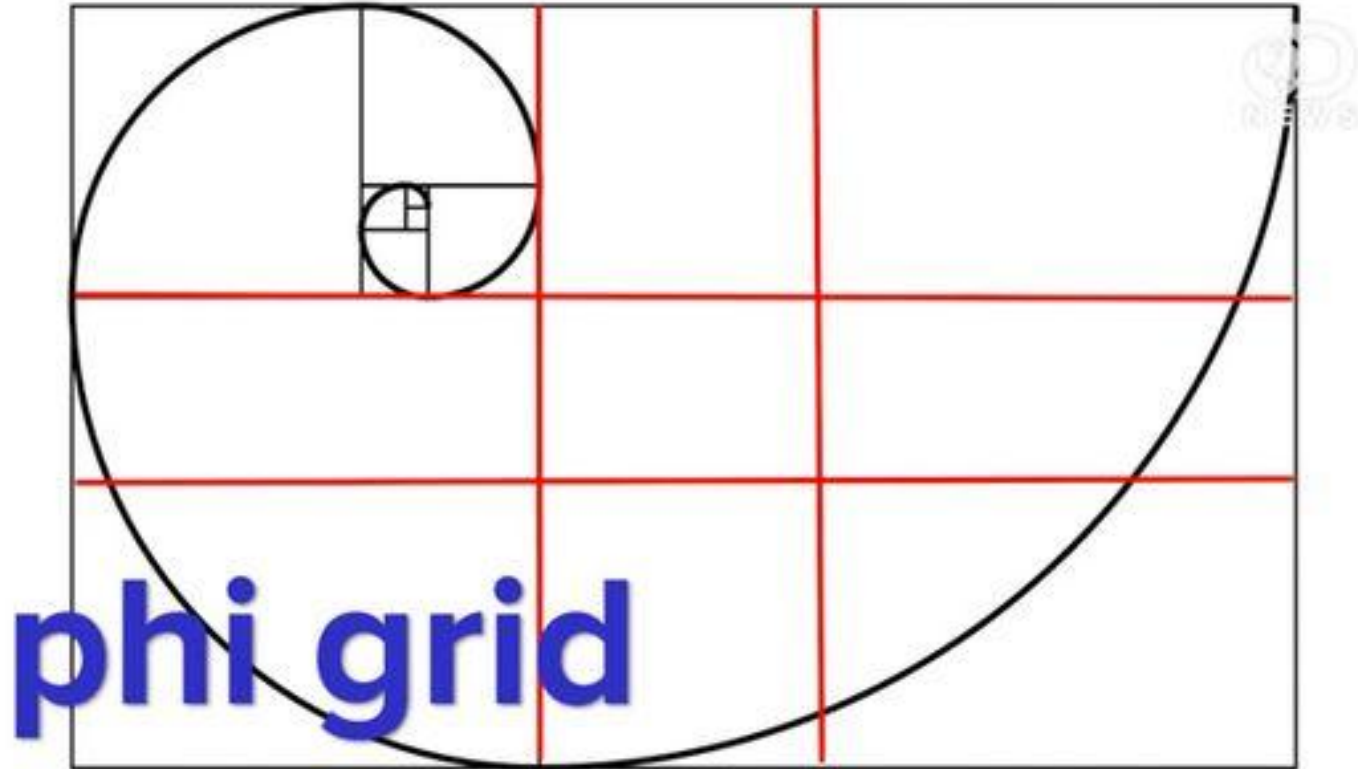
These same rules apply to our drawings & make them better!

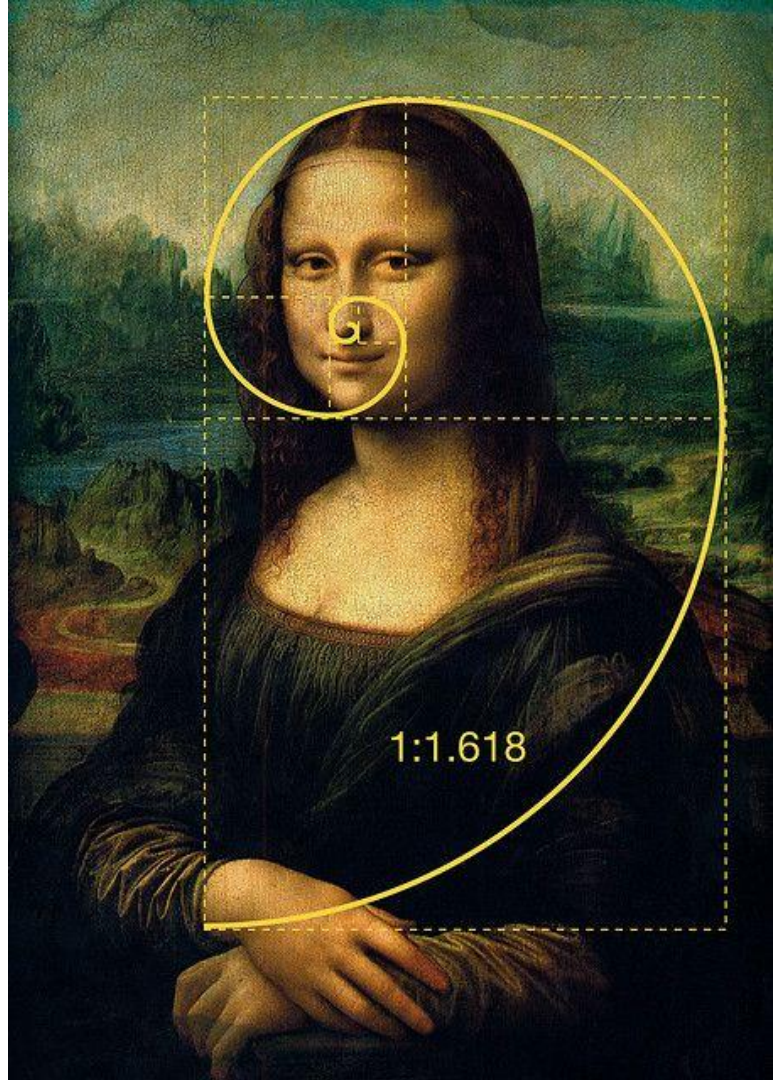
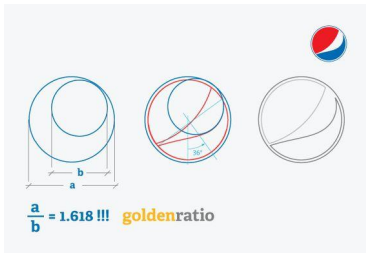
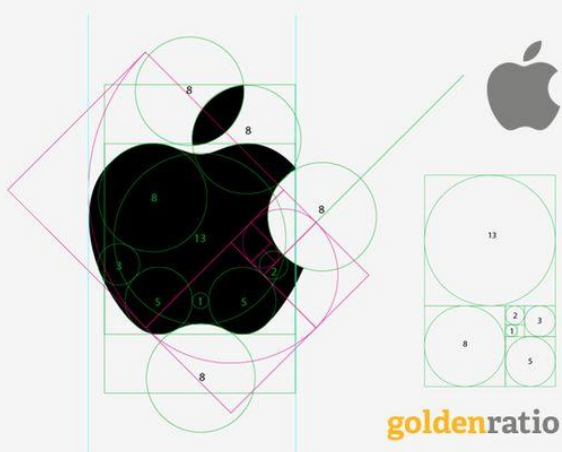
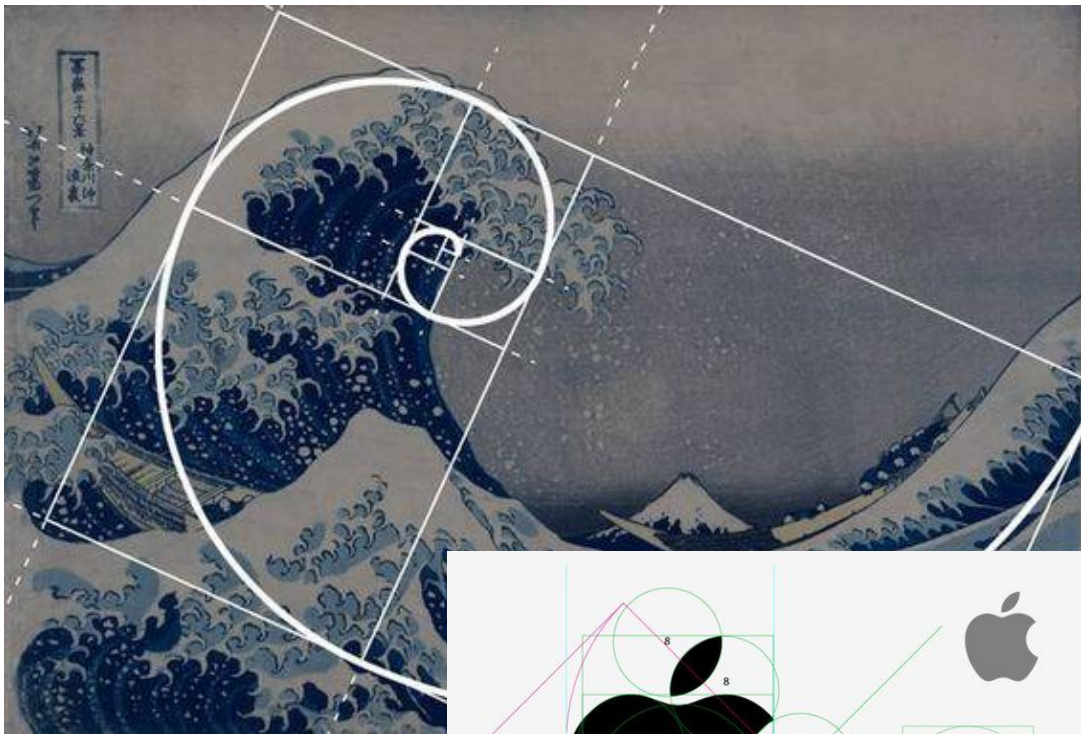
24 Likes
ventureshorts Get better instagram photos!
ventureshorts Get better instagram

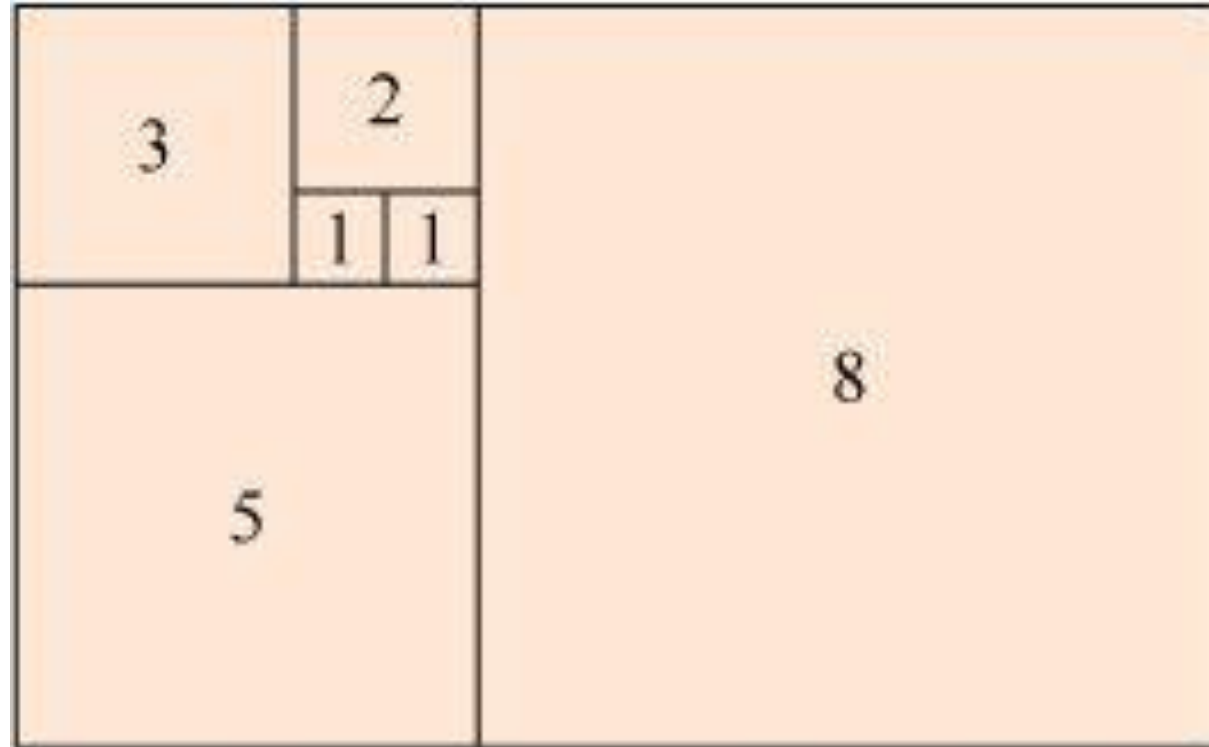
Like Comment Like Comment



Composition Tricks: The Phi Grid



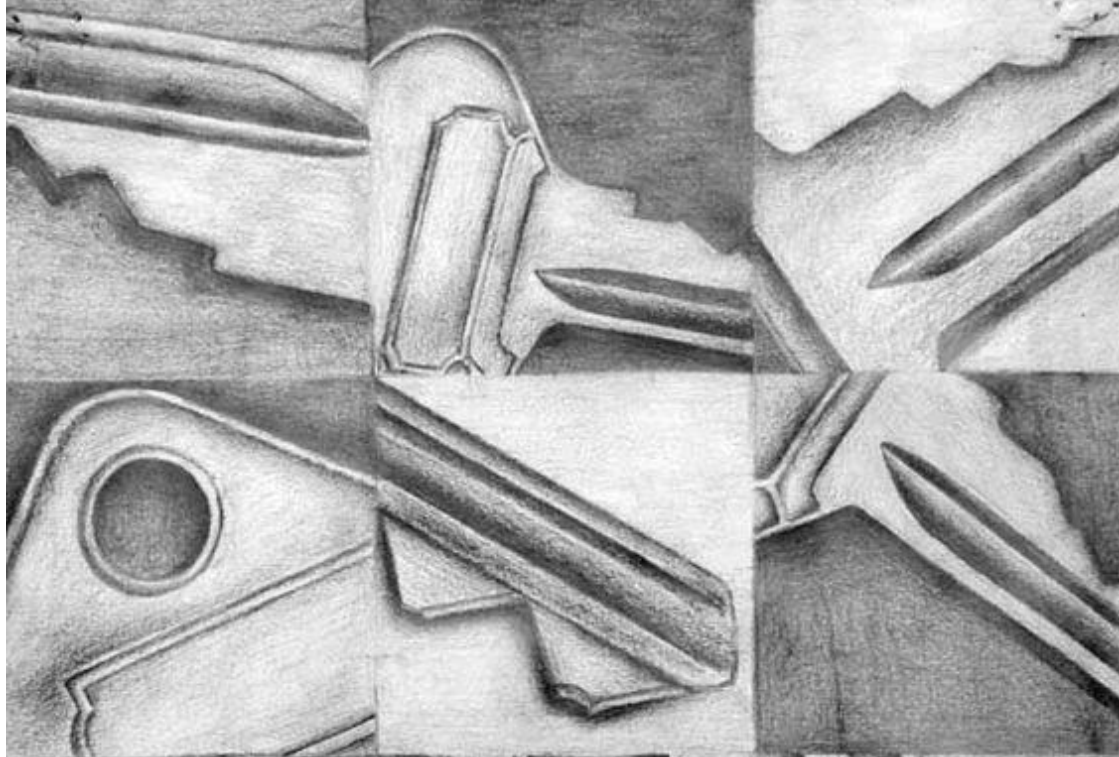


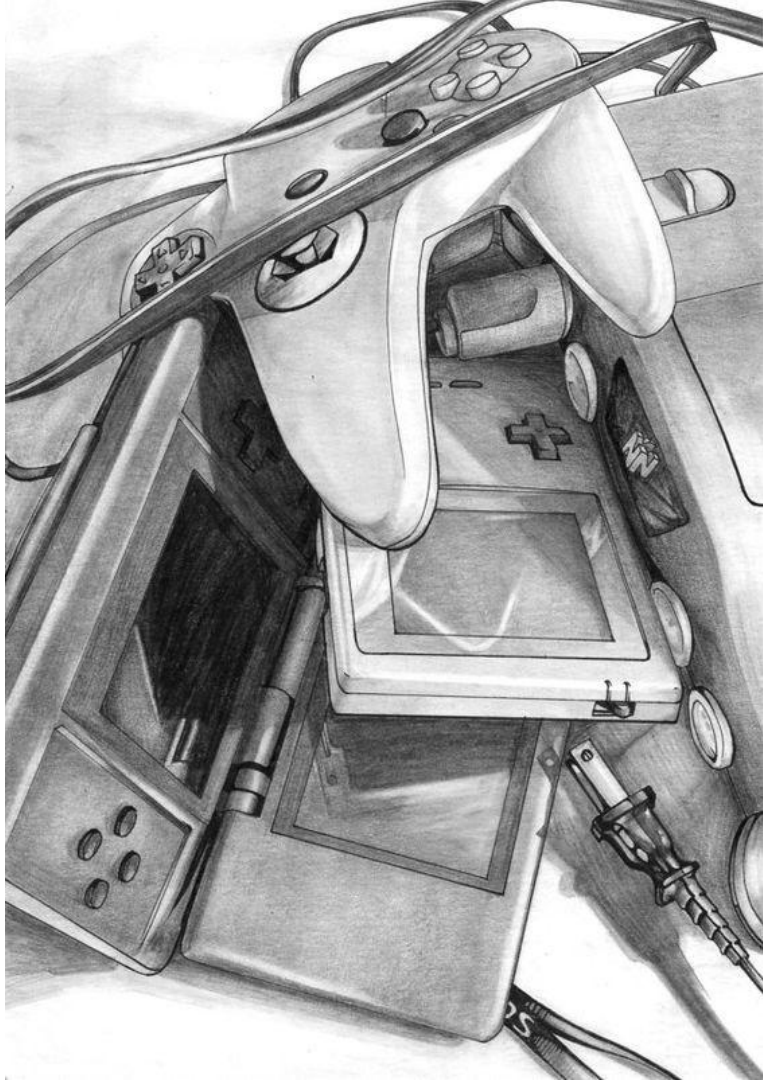


A tiling with squares whose sides are successive Fibonacci numbers in length.

Composition Tricks: Cropping

By being selective in the *cropping* of your drawing, you add great compositional elements that bring interest to the focus of your artwork.







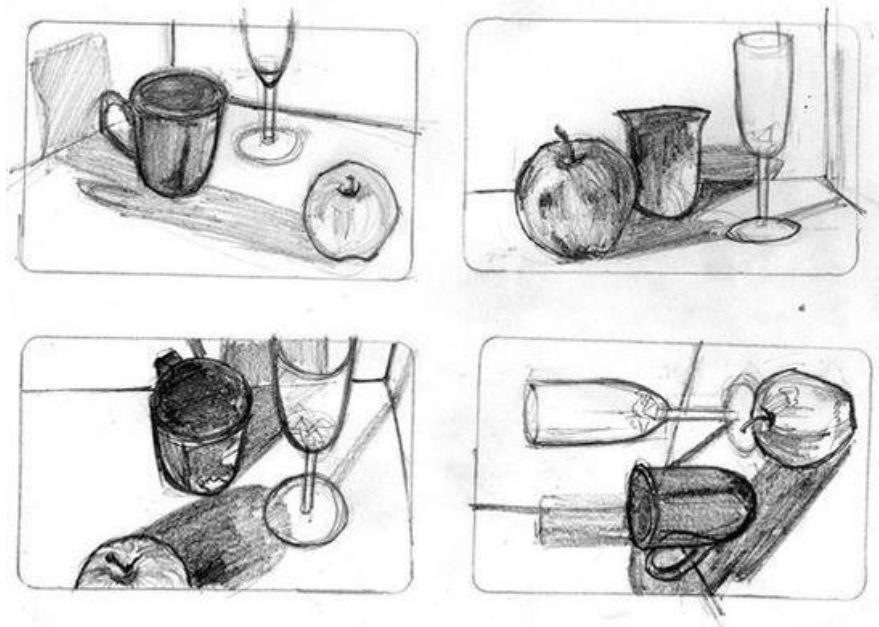
Composition Tricks: Overlapping

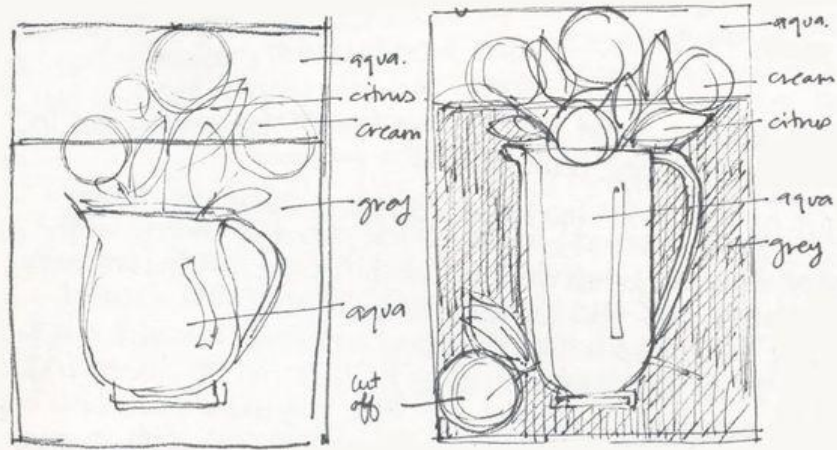
Overlapping objects in a drawing is the simplest way to show depth and complexity!



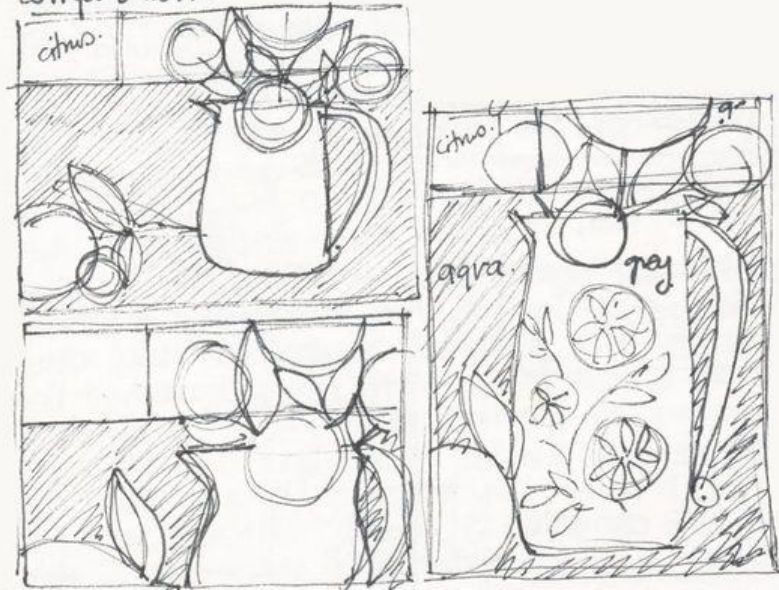
HOW TO CREATE A SUCCESSFUL COMPOSITION YOU MIGHT SAY?!

THUMBNAILED: The making of numerous small drawings in order to explore multiple ideas at a very fast pace.





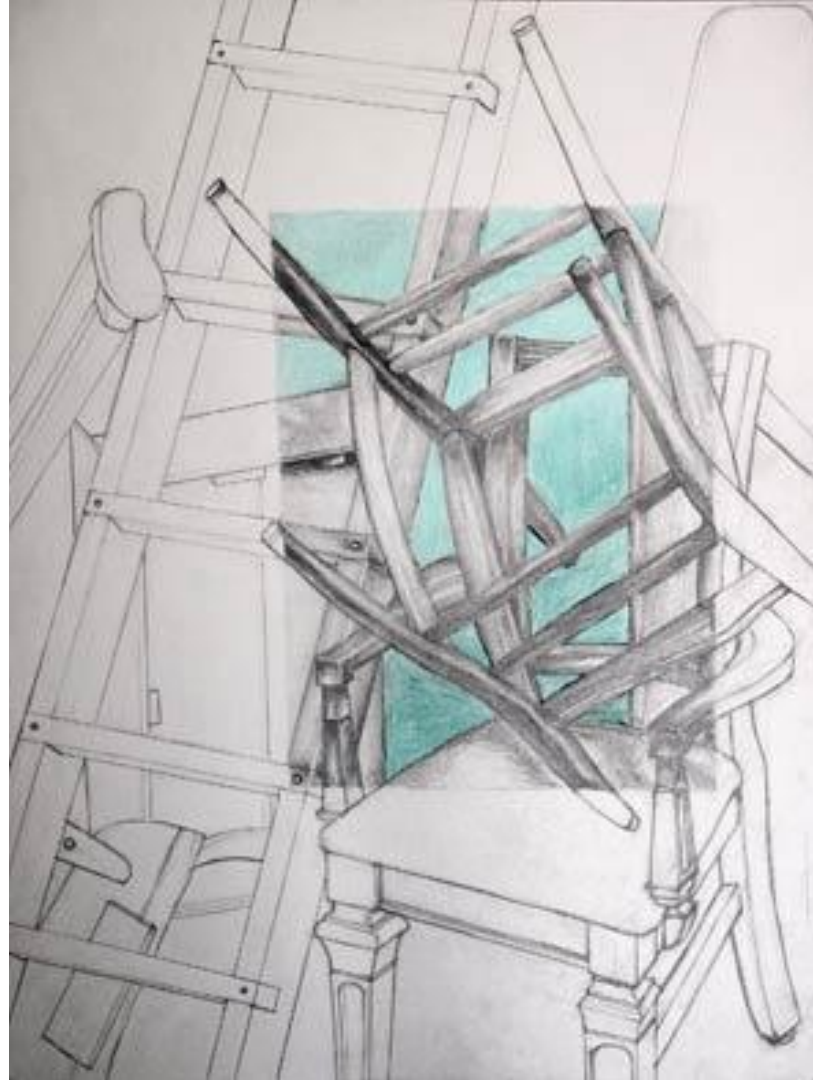
Composition-



[PROJECT ONE]: LAYERED CONTOUR DRAWING

GUIDELINES:

1. 12"x19" Drawing Paper
2. Graphite + Charcoal
3. 1-2 Objects
 - a. Must be drawn with various sizes at least **4** times.
 - b. Must be drawn from at least **2** different angles.



PROJECT ONE [PLANNING PROCESS]:

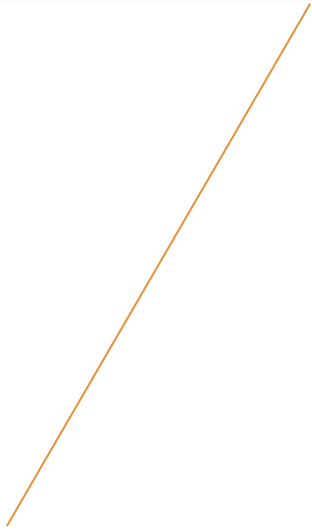
1. Choose an object to highlight for your contour object.
(These can be simple!)
2. Practice in your sketchbook rough contour sketches of the object. (no shading, just lines)
3. Create 5-10 Composition Thumbnails. Remember the angles and compositional tricks like overlapping/cropping.

PROJECT ONE [MAKING PROCESS]:

1. Choose the thumbnail that you enjoy the most.
2. Begin drawing the final onto your 12"x19" drawing paper.
3. Choose a section (remember composition!) to block off in your contour drawing.
4. Shade that section to add another piece of composition to your final contour drawing.

TA-DA - you have a bad ass work of art now!

THIS WEEK'S SCHEDULE: AUGUST 29TH - SEPTEMBER 2ND

Monday	Tuesday	Wednesday	Thursday	Friday
<p>*Finish "Layered Contour Line Drawings" Due Today.</p> <p><u>Cross-Contour:</u> Demo Exercise Journal Practice</p>		<p>[Project Two] "LINE" Intro Sketch/Research</p>	<p>[Project Two] LINE *Finish research/sketches *Prep materials</p> <p><u>Begin working on final.</u></p>	<p>[Project Two] LINE</p>

Cool
Opportunity!

Please see me
for an
application if
interested.

MCA DENVER

TEEN AMBASSADORS

Apply Now For Fall 2016

What is a Teen Ambassador? This fall, the Museum of Contemporary Art Denver is launching a Teen Ambassador program. Participants in MCA Denver's Teen Ambassador program engage with staff and peers in specialized collaborations over the course of one semester. Ambassadors implement and advise on teen events and engagement at MCA Denver. They serve as liaisons between MCA Denver and the larger teen audience in Colorado.

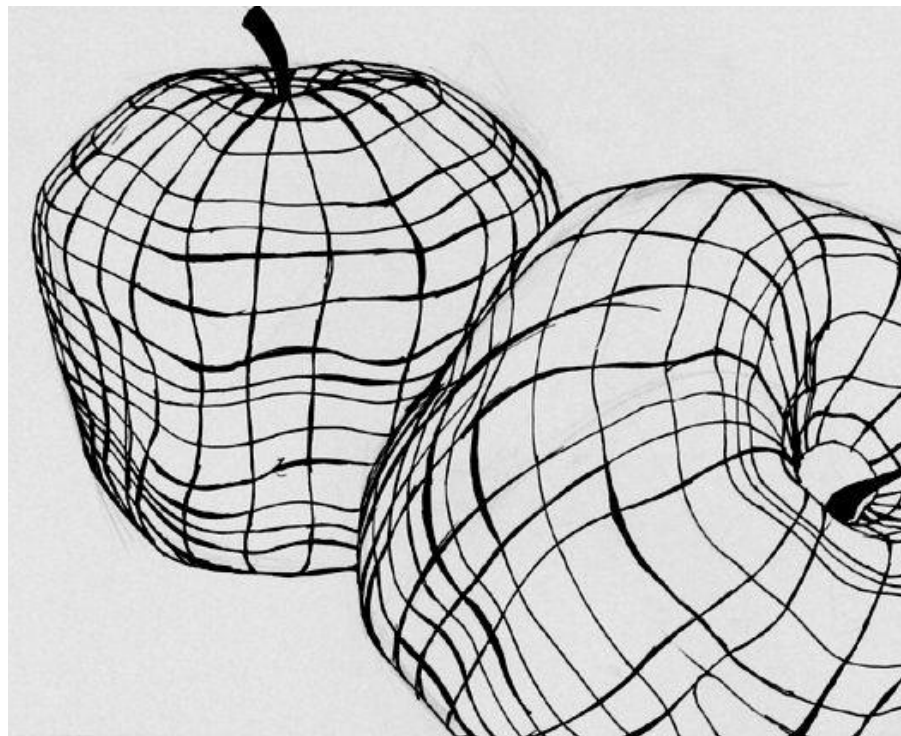
Who can apply to be a Teen Ambassador? All current high school students are eligible to apply. Ambassadors are a diverse group representing a multitude of experiences. We are looking for students who are outgoing, curious, and committed to creating a vibrant spaces for teens. Ambassadors are encouraged to take chances, engage with museum professionals, interact with artists, and work with other teens to organize programs and events for their peers.

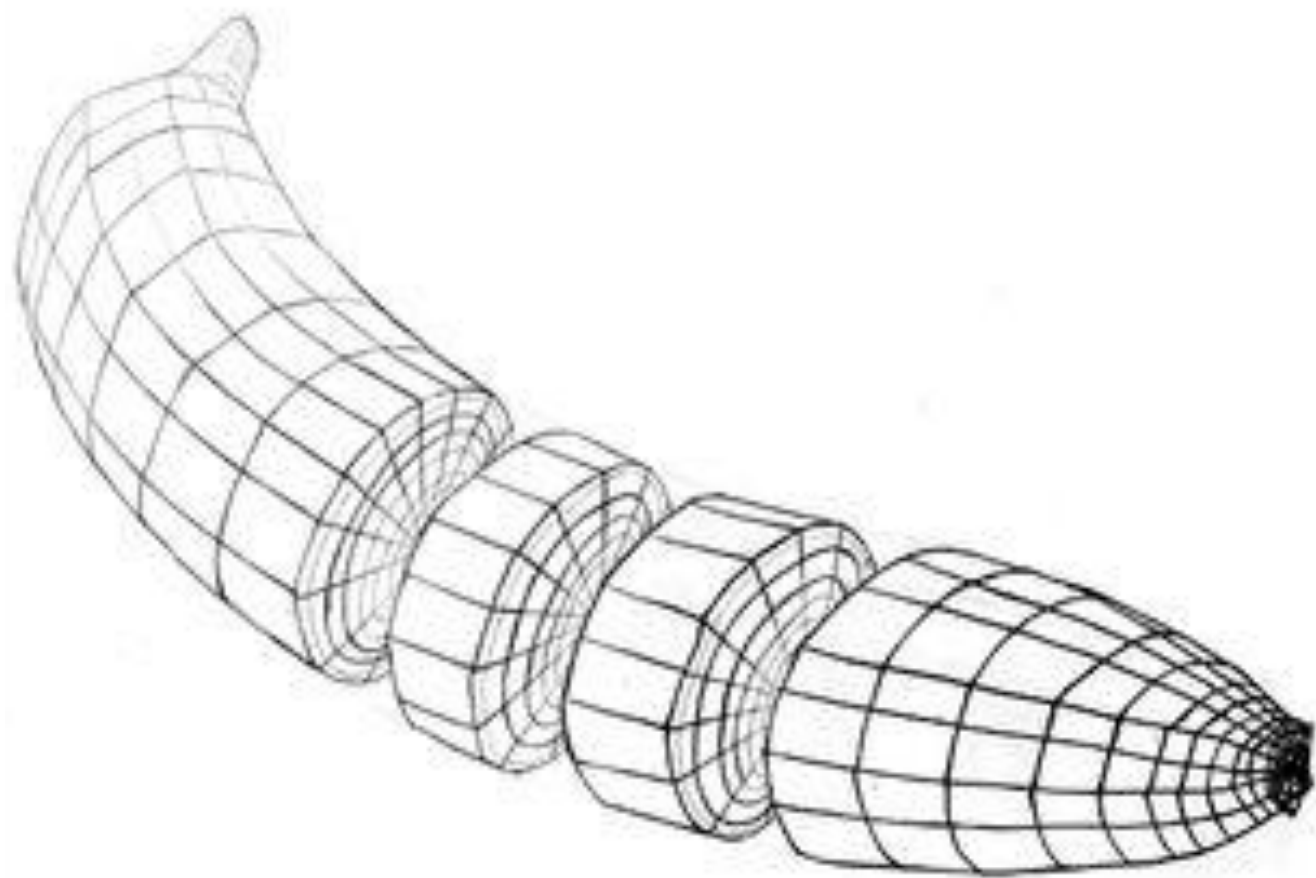
How do I apply? An application and reference form is [available on-line](#) and in person at MCA Denver.

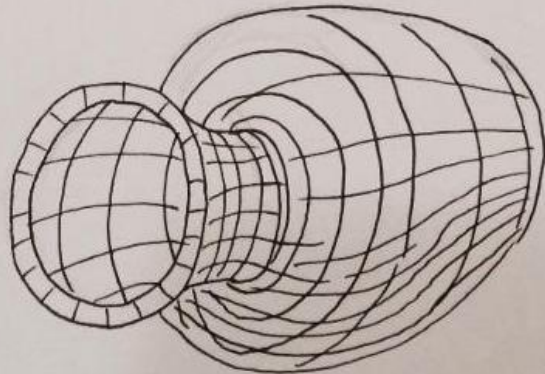
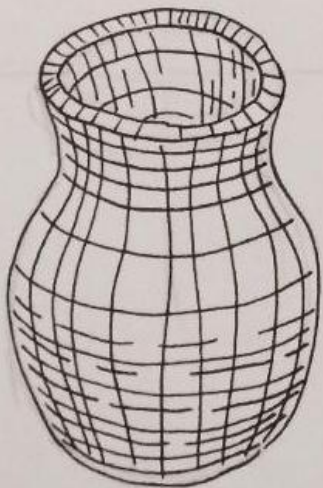
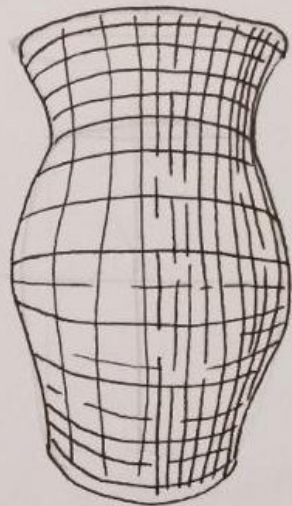
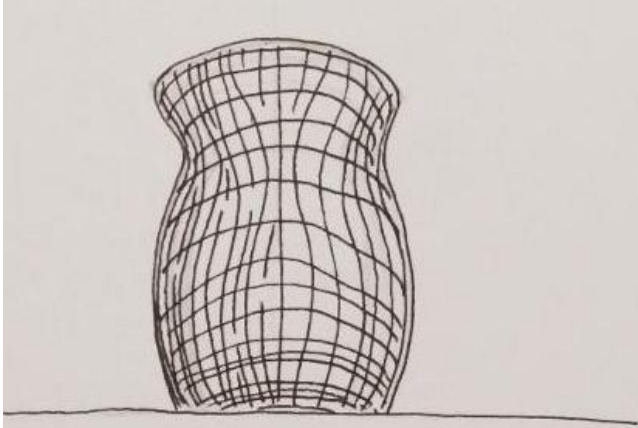
Additional Details: In exchange for their service Ambassadors are granted an award at the end of their term \$300 for fall and spring semester and \$150 for summer session. Please note awards are based on participation. Ambassadors are paid for their time at the end of each semester. In order to receive the full award amount as listed above an Ambassador must complete their scheduled hours by the final session. Fall semester 2016 requires a 36 hour commitment as follows: 4 mandatory meeting hours, 18 event hours and 14 development hours.

CROSS-CONTOUR LINES

Cross-contour lines are very much an attitude of the approach to drawing. They are the lines that reflect the movement of your eye in and around what you see. While **contour** lines describe edges, **cross-contours** describe form and volume.







**HOW TO
DRAW WITH
CROSS
CONTOUR
LINES**

Art Tutor





[PROJECT TWO]: LINE

Line:

An “element of art” meaning the path of a moving point.

Lines are incredible. They are informative, descriptive, emotional, physical or nonphysical. They cover a whole range of ideas that can be expressed in art.

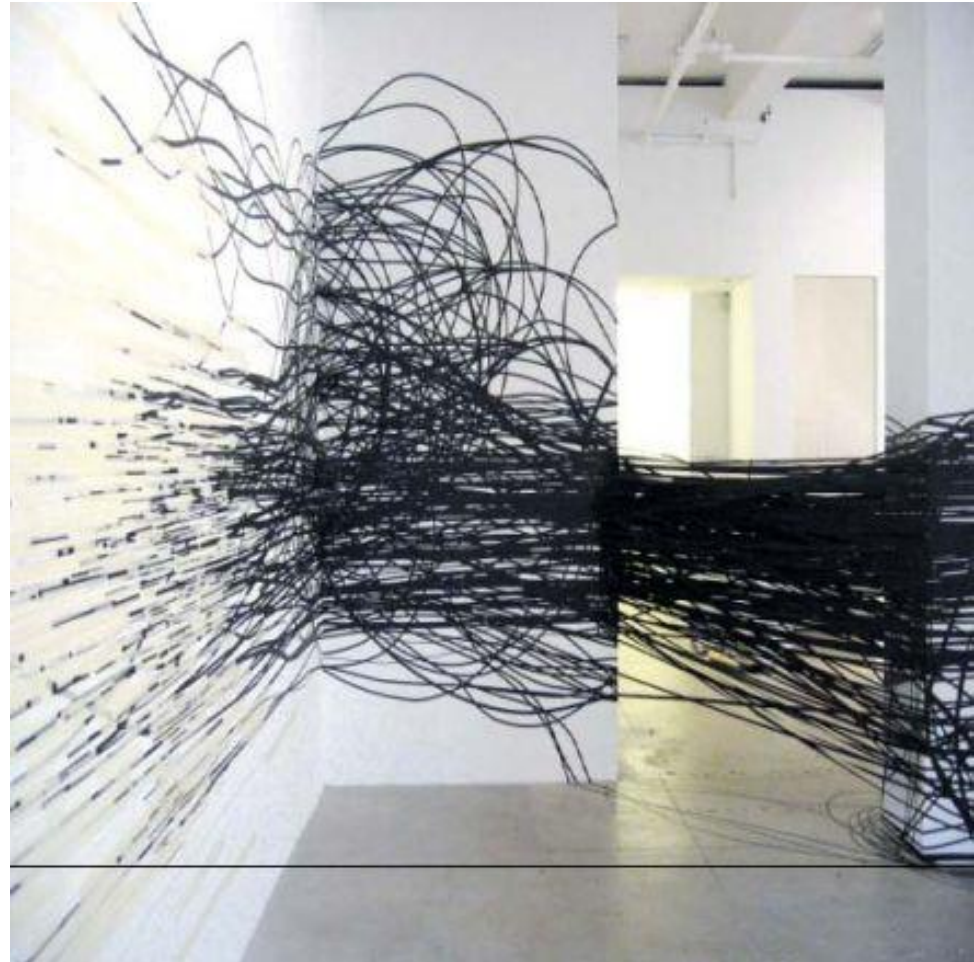
AWESOME RESOURCES:

- <http://www.moma.org/interactives/exhibitions/2010/online/>
- https://www.google.com/search?q=contemporary+art+with+line&espv=2&biw=1253&bih=688&source=Inms&tbm=isch&sa=X&ved=0ahUKEwiG3trs4OLOAhVW-2MKHZpUD_YQ_AUIBigB&safe=active&ssui=on

[PROJECT ONE]: LINE

GUIDELINES:

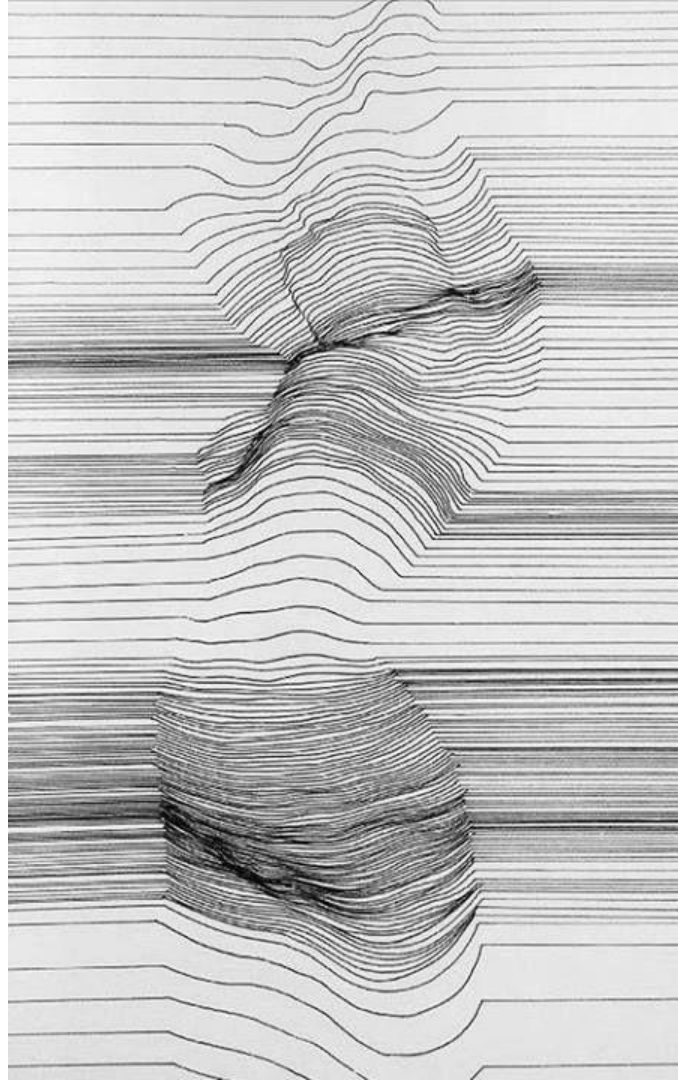
1. Needs to emphasize the element of line.
2. (Part Two) Written explanation of your work, *like what you would see in a gallery next to a piece.*
3. AT LEAST, 9"x12" (drawing, painting, sculpture, etc.)



INSPIRATION:

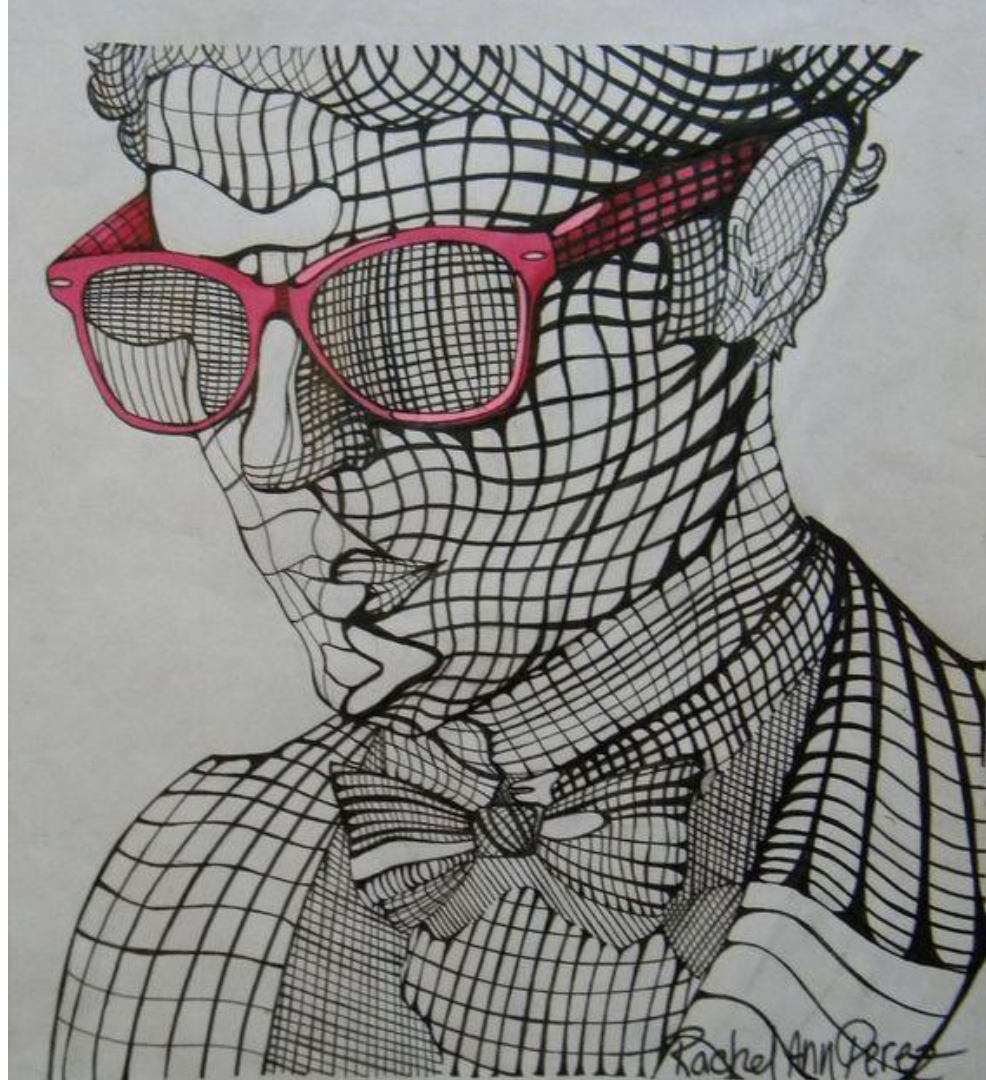






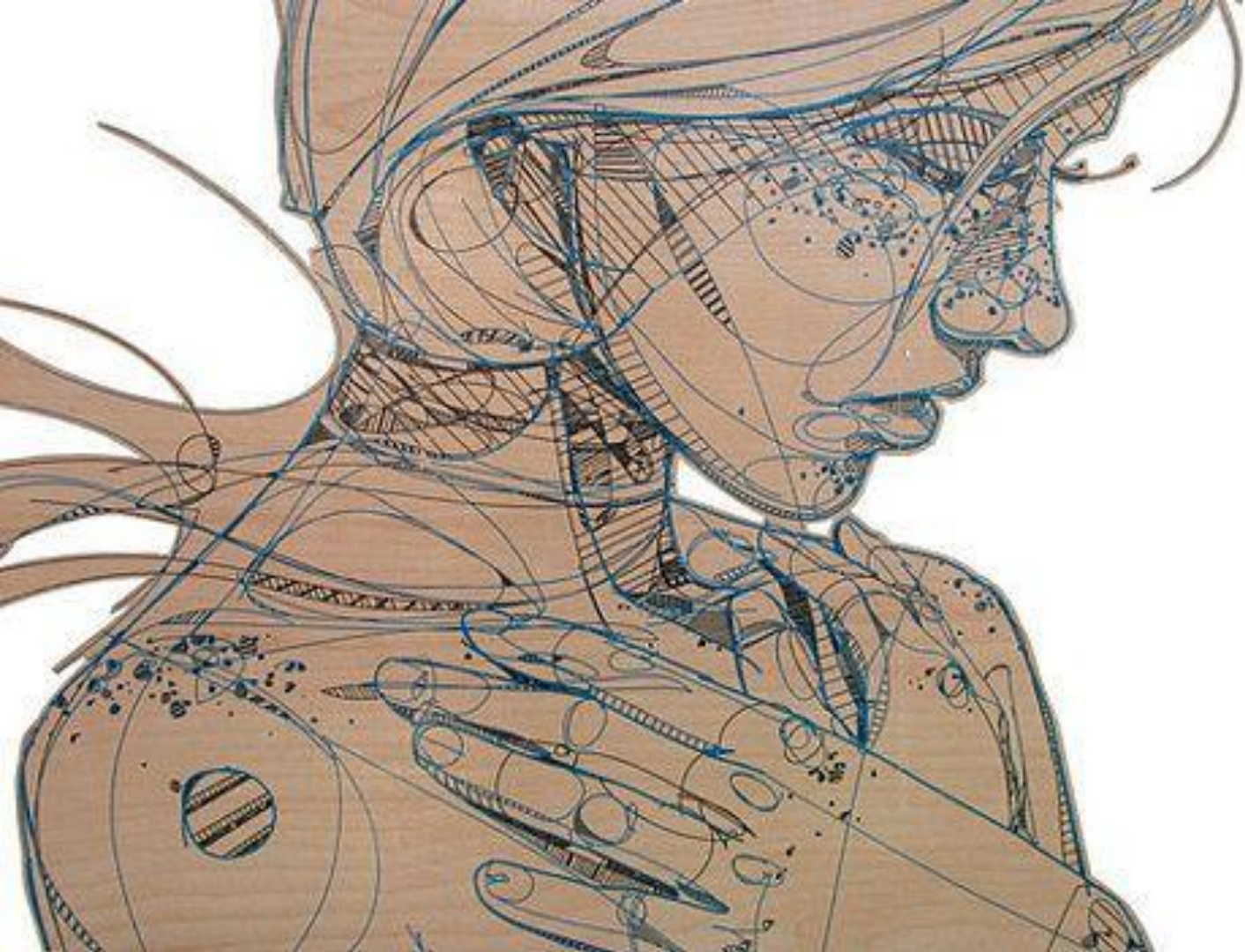












[PLANNING PROCESS]:

1. Research and sketch ideas that stick out to you.
2. What interests you?! What drives you!?
3. Create thumbnails and think of any materials you need for this project.


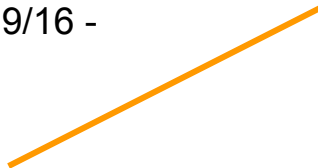
**SAVE THE CHEESE
FOR YOUR NACHOS!**





FORTUNE

"LINE" PROGRESS CALENDAR

	9/6 - Finish research!! BEGIN FINAL!	9/7 - BEGIN FINAL!	9/8 - WORK DAY.	9/9 - WORK DAY.
9/12 - WORK DAY.	9/13 - WORK DAY.	9/14 - WORK DAY.	9/15 - WORK DAY.	9/16 - 
9/19 - Brain Sesh/Check In WORK DAY.	WORK DAY.	9/21 - WORK DAY.	9/22 - WORK DAY.	9/23 - WORK DAY.
9/26 - FINAL WORK DAY	WORK DAY.	9/28 - <u>Exhibition Text</u> <u>Turn IN</u>	9/29 - <i>Next project.</i>	9/30 - <i>Next project.</i>

TODAY:

- Finish any final details on your Line Project.
- Write your "Exhibition Text"
- TURN IN YOUR LINE PROJECT!

TOMORROW: FALL PHOTO CHALLENGE (PLEASE BRING YOUR OWN SMARTPHONE - OR I WILL ALSO HAVE SOME PROVIDED.)

Writing your Exhibition Text:

TITLE

Medium (What was used to create the project)

Size (inches)

Brief description of the outline/meaning behind the work.

For this exhibition text, I want you to include an explanation of your process and why this connects with the theme of LINE.