

Texas Art Education Association

Galveston, Texas 2017

Road Tested AP Concepts 20: DIY Compose Yourself!
Teaching the Complexities of Composition



By chance I saw this on my desk!!! Is it a message!!

Nicole D. Brisco
NAEA Secondary Western Division Chair
School Arts Contributing Editor
<https://www.teacherspayteachers.com/store/nicole-brisco>
www.pgisd.net

FIGURE DRAWING UNIT

Proportion, Line, Gesture, Positive/Negative Space, Foreshortening, and Composition

1st Year Figure Drawing or Art 2

Micro Lab One – Skeletal Ink Drag

Micro Lab Two – Proportions Five Sides

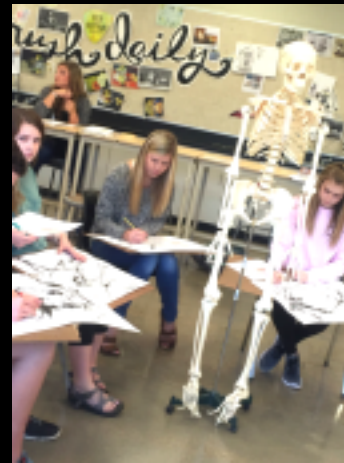
Masterwork – Figure Drawing: My Life's Story

MICRO LAB 1: HUMAN PROPORTIONS, LINE, AND COMPOSITON



Directions for Skeletal Drawing

Tape edges on 18X24 paper
Drag ink with string.
Create drawings in neg space.
Weight line with sharpie/pen
Create washes in spaces
Additional value with ball point



Micro Lab 2: Five Sides of You

Proportions, Gestures, Negative Space, Composition

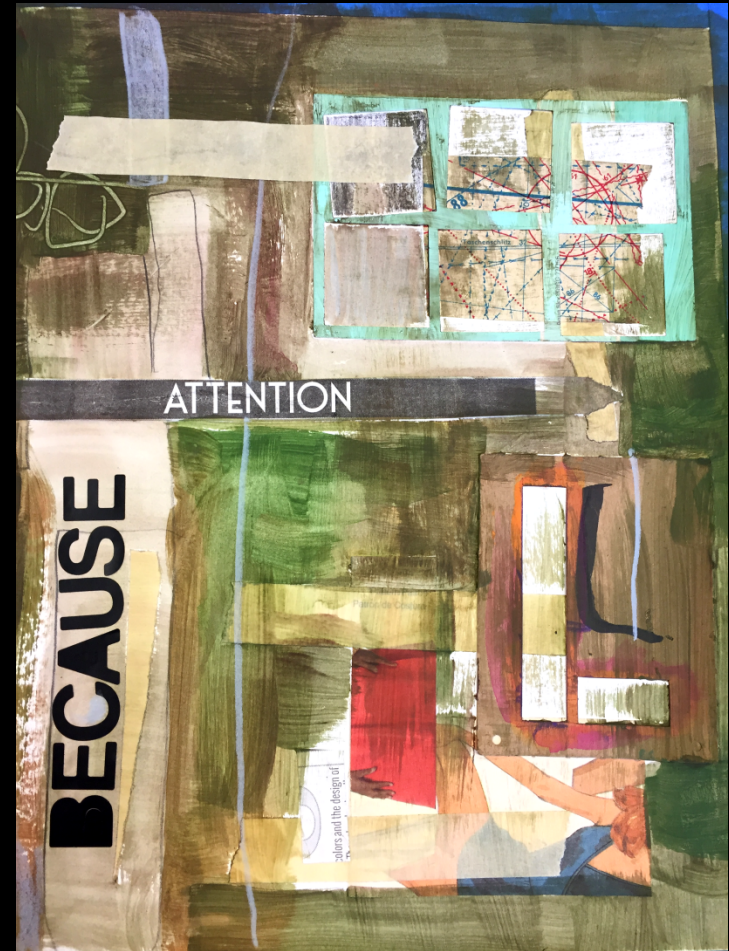
Directions

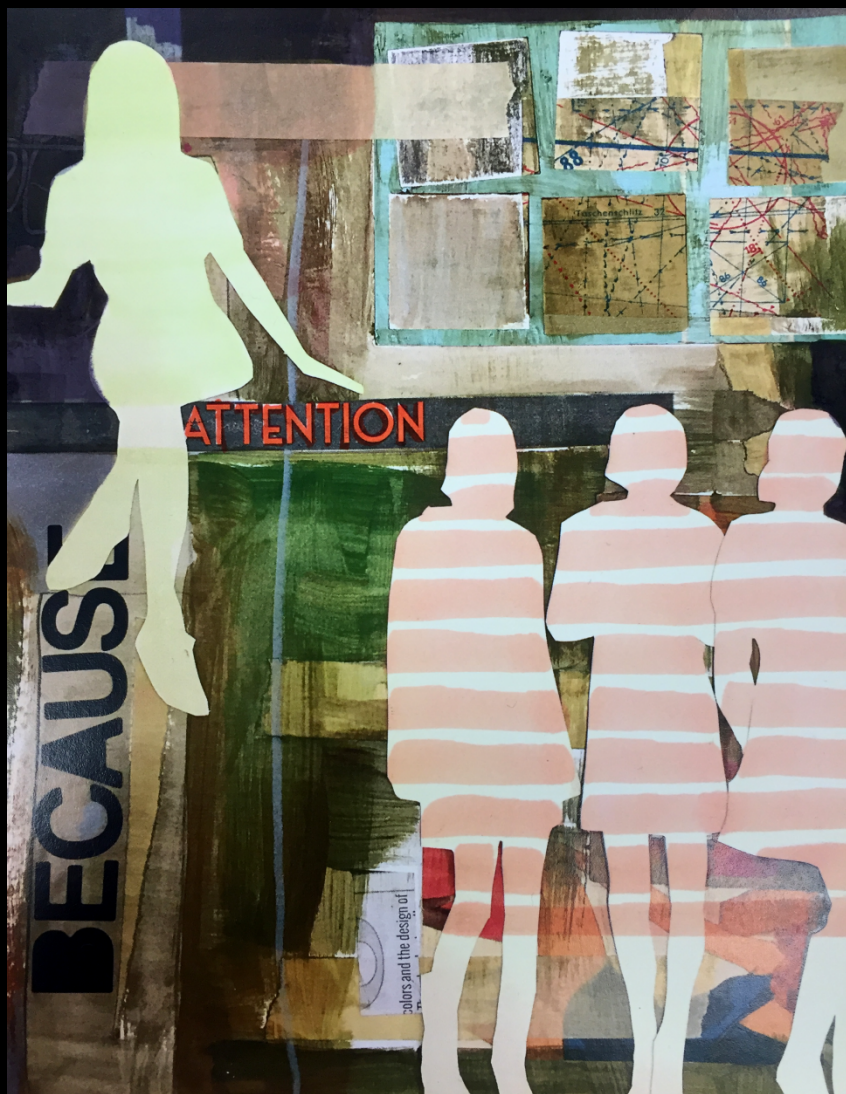
- Take Photos of Yourself/Trim
- Cut Text/Stencils
- Select a color scheme
- Create mixed media collage
- Lay down figurative stencils
- Paint over with contrasting color
- Add additional lines or details



Mixed Media Collage Bases

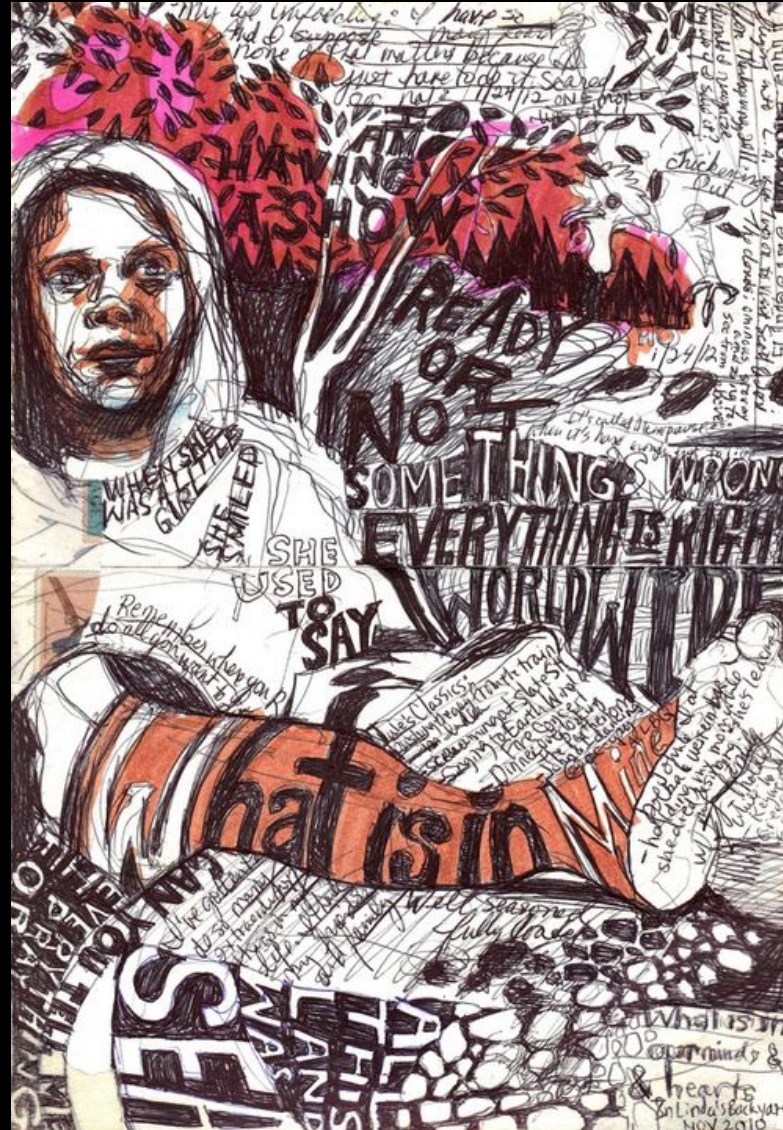
Text, Media, Collage, Directive Lines, Color Scheme





Masterwork: My Life's Story

Life Drawing, Text, Mark-making, and Pattern



Masterwork Directions



DAY TO DAY

Day 1-4 Proportion/Skeletal Unit Microlabs

Day 5 Gesture Drawing/Model

MASTERWORK START

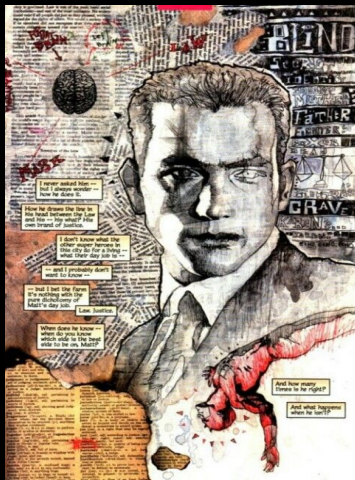
Day 6-9 Figure Drawing 15/30/45 min pose

Day 10 Plan Composition/Brief Thumbnails

Day 11 Incorporate Text/Shapes/Pattern

Text includes a narrative/diary entry about a day in the life, season, or a past event of the artist or model.

Day 12-15 Ink Figures/Weighted/Expressive Line, Color or Grey Tones.



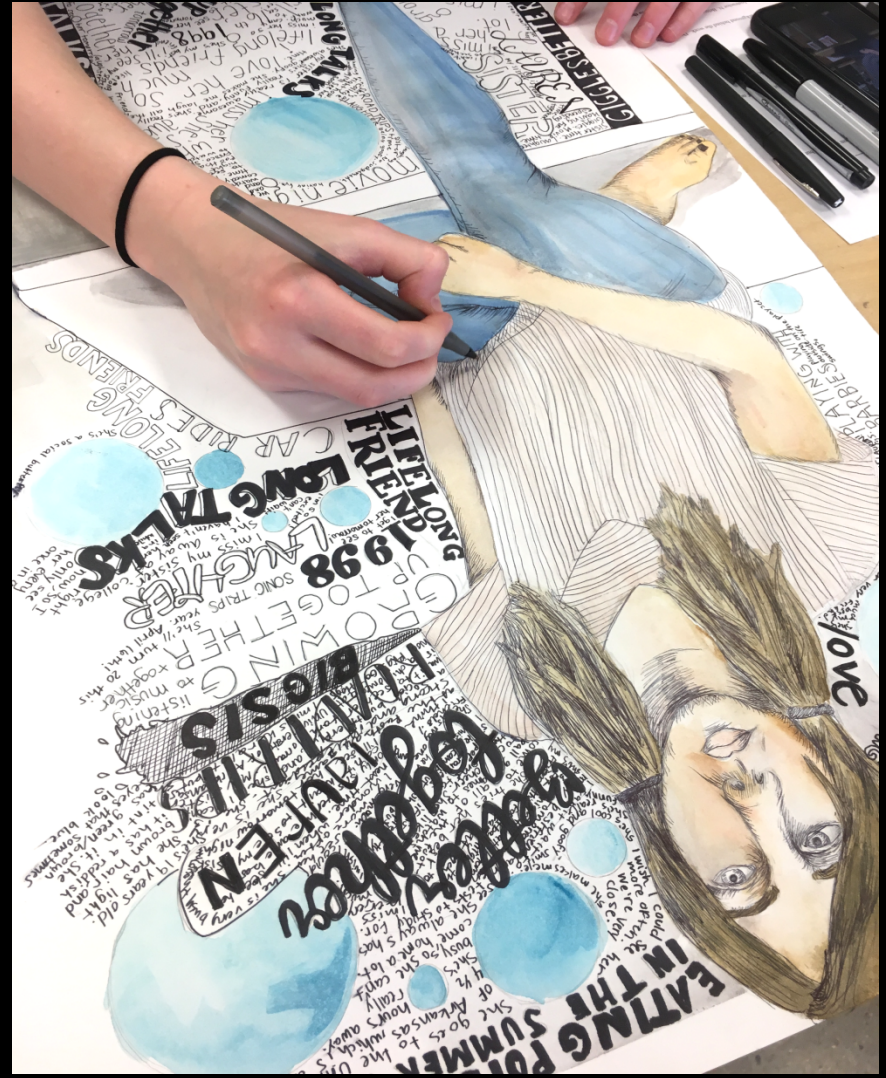
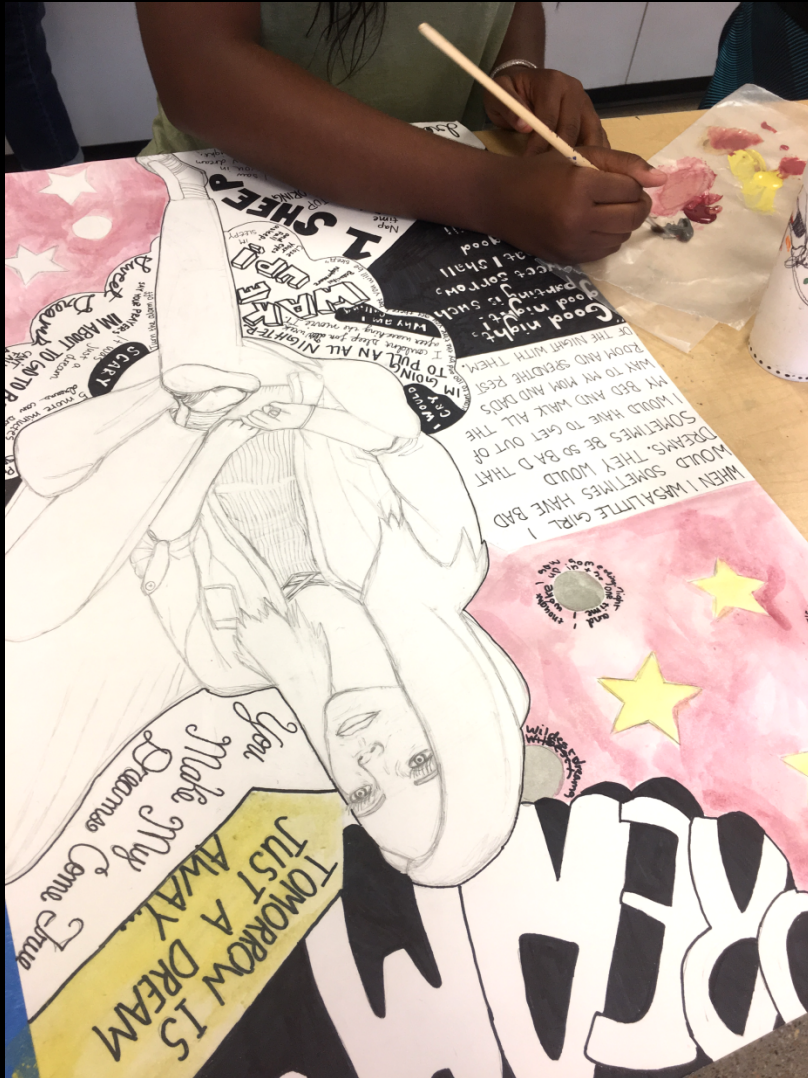
Creating Expressive Weighted Line Quality of Mark-Making

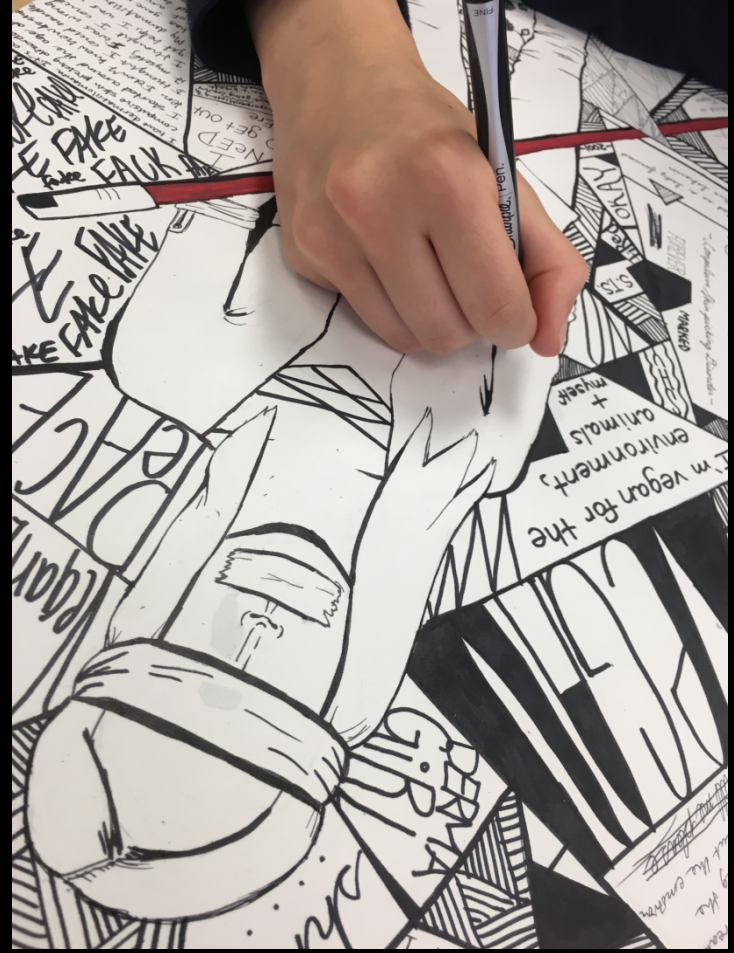
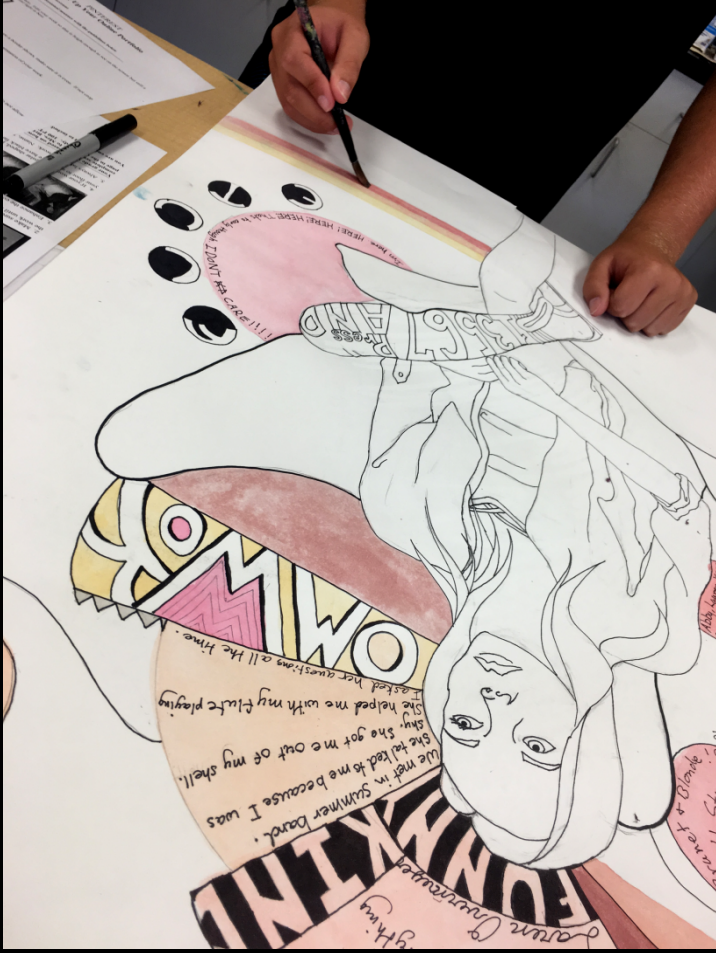
A charcoal or pencil sketch of a man's face, looking slightly to the right. The drawing uses expressive, weighted lines to define the features, with a focus on the eyes, nose, and mouth. The shading is done with soft, blended strokes, giving the portrait a sense of depth and texture.

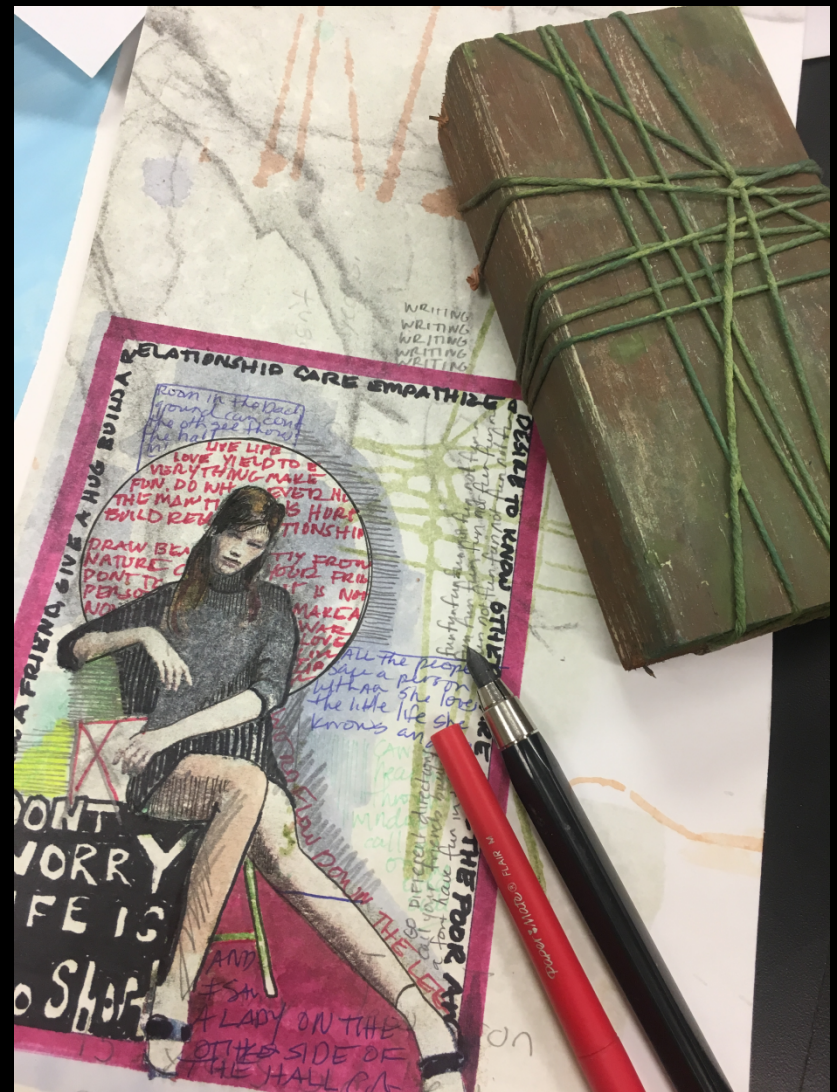
A complex, layered drawing featuring a woman's face in the upper left. The background is filled with dense, handwritten text in various colors (red, black, blue) and styles. There are also various symbols, including a large red 'X' and a large 'S' at the bottom. The overall composition is highly detailed and expressive, with a focus on the quality of the mark-making.

A stylized, high-contrast drawing of a man's profile, facing right. The drawing uses thick, black, weighted lines to define the features, with a focus on the hair, nose, and jawline. The background is a solid dark color, making the white lines stand out. The overall style is graphic and expressive, emphasizing the quality of the mark-making.

Working Back Into Pencil Drawings

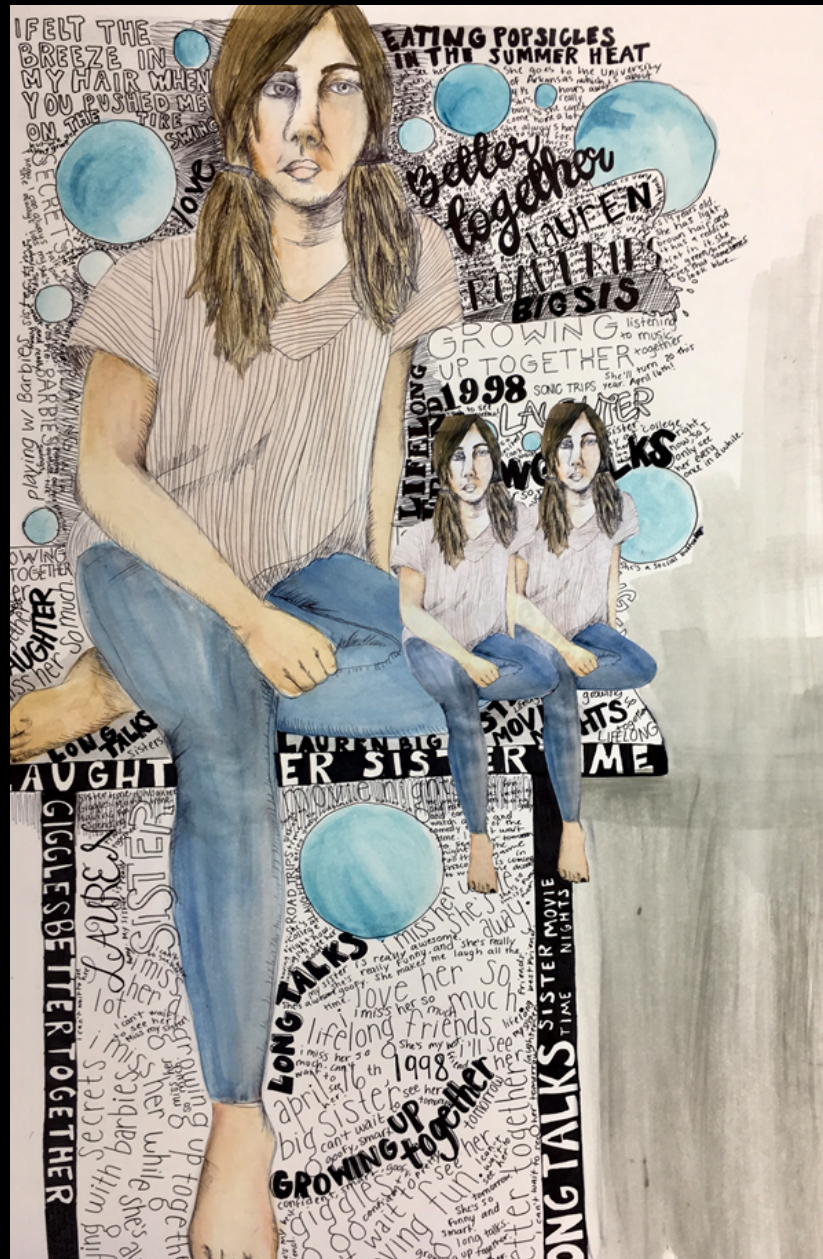






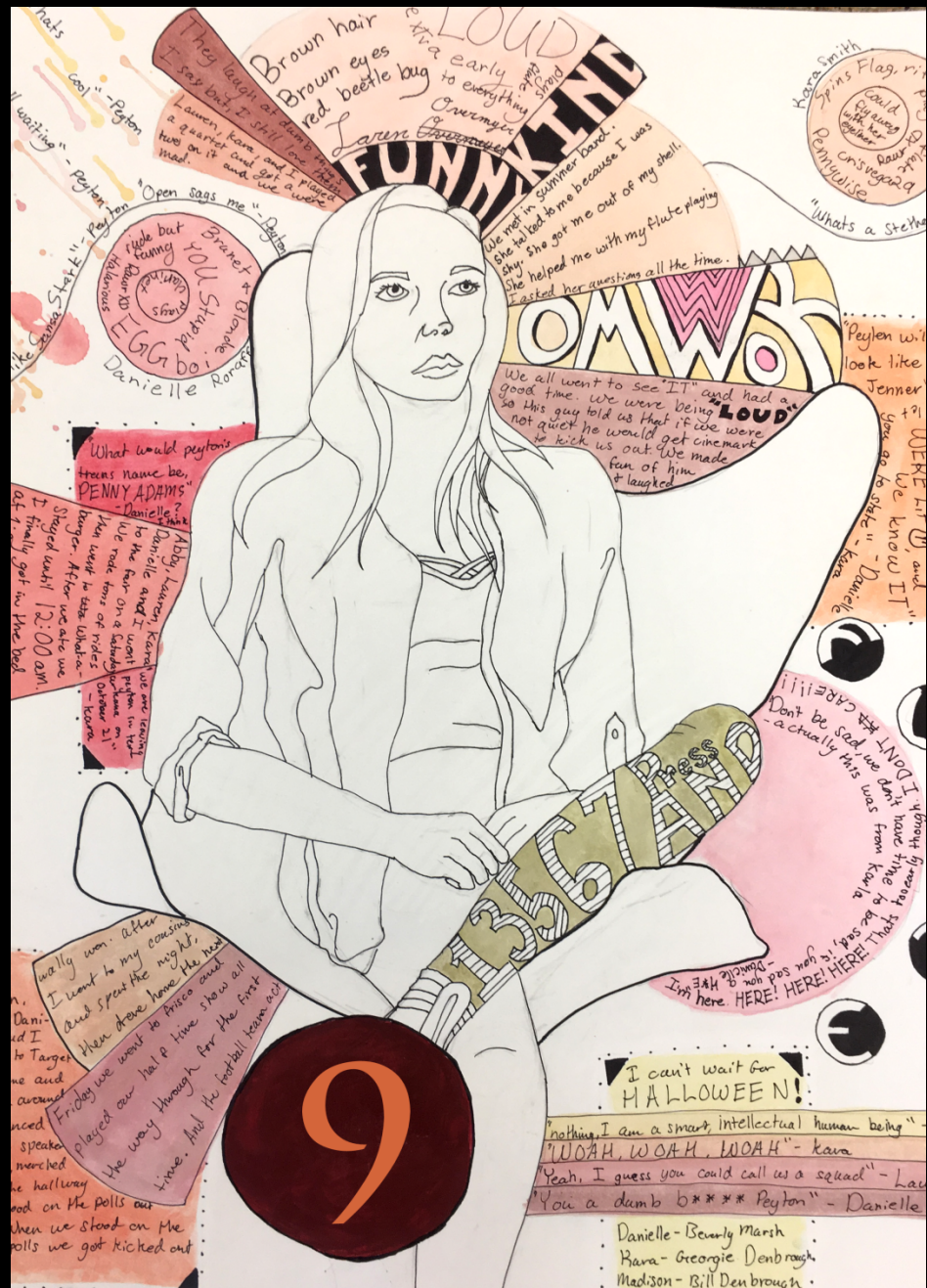




















Went to the lake at
5 years old lay in
the warm sun
cherish

She talked on
the rotary phone
with its long
tension cord
for hours

When I was
a kid I used to
play with the
cat. I was the
only one who
did.

In 1911 she was born in Iowa
and came to the lake in
a trailer. He pets her every
day and enjoys the cat. She
at 100 East Lakeside
Drive, Mt
Springs,
Arkansas
71911

When she was taking the train
to work and she missed the train
and took it to work. I was in
the car.

197

PORTRAIT DRAWING UNIT

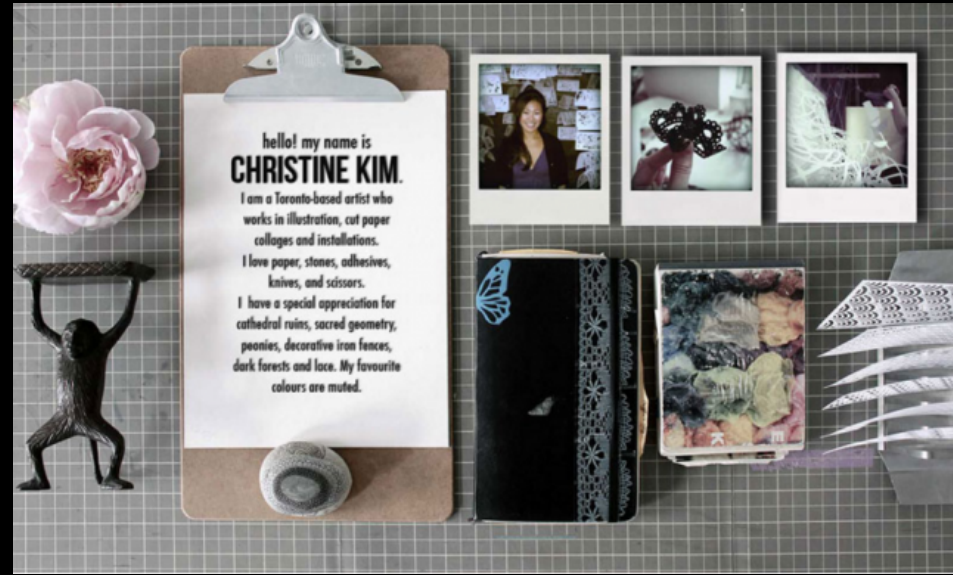
Proportion, Portraiture, Mixed Media,
Composition, Conceptual Imagery, Narrative
Drawing II or III

Micro Lab One – Paper Cuts
Micro Lab Two – Wash Techniques
Masterwork – Personal Portraiture:
Lights, Action, Cut!!!!

Inspired by the elements of artist Christine Kim

“FINDING YOURSELF: Lights, Action....Cut”

MIXED MEDIA PORTRAITS THROUGH LAYERING



Christine Kim Video Links

Christine Kim's work is an interesting mix of portrait, pattern, and line that visually narrates the artist's life.

VIDEO LINKS

<https://www.youtube.com/watch?v=qSO2Q0Ui3RY&t=78s>

<https://www.youtube.com/watch?v=xa-7cEho-Y8>

<https://www.youtube.com/watch?v=m5sez9Mglc>



Essential Elements

What essential elements are presents in Christine Kim's work?

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

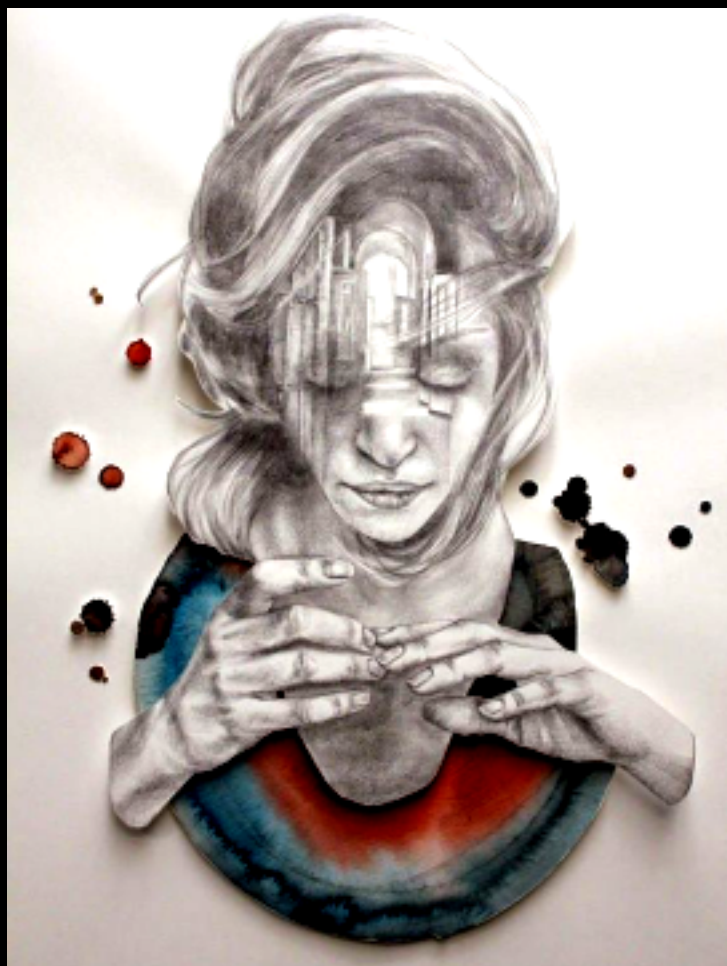


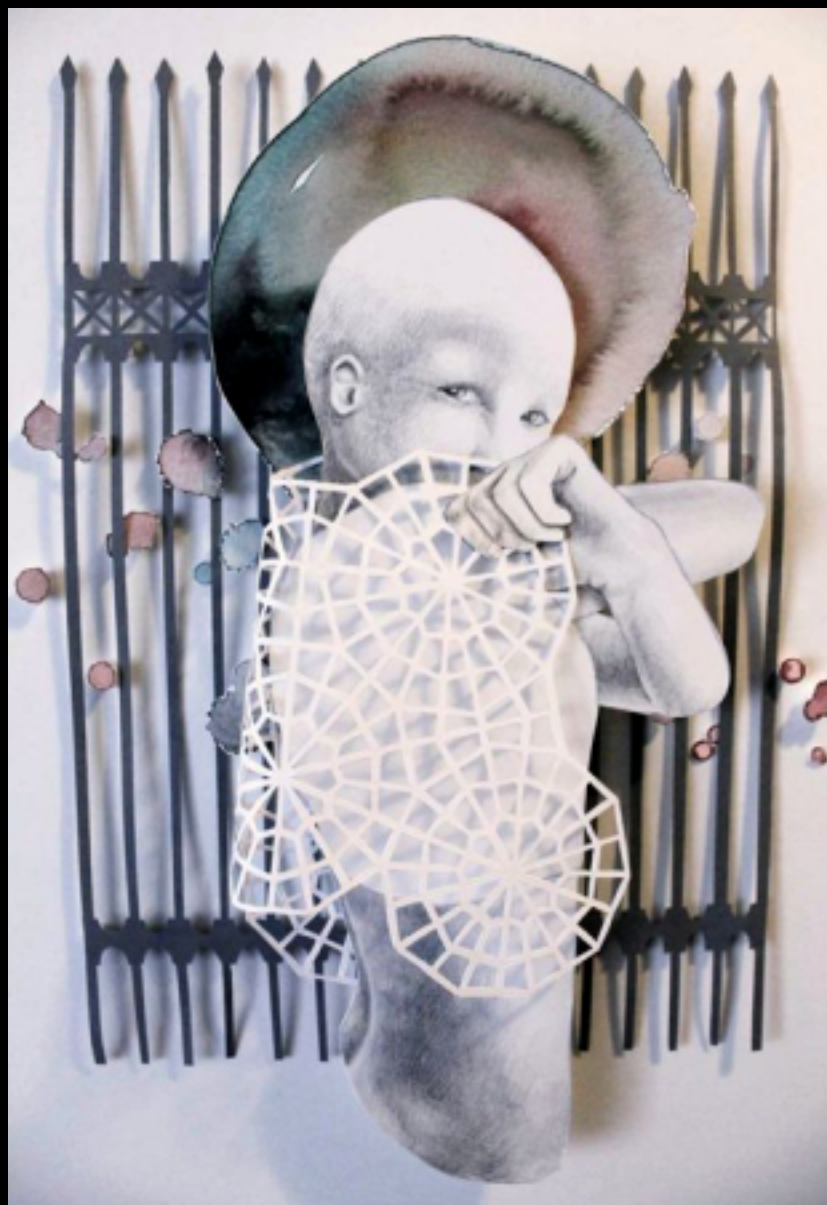
























ELEMENTS

Refined Portrait

Layers

Cut Scribbles

Imaginative Format

Architecture

Stencil Type Spaces

Bleeding Paints/Patterns

Compositional Movement

Narrative/Story

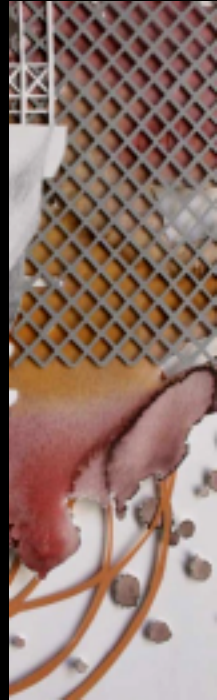
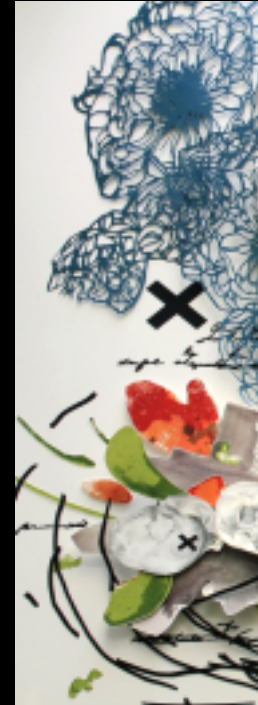
Emotion

Irregular Edges

Natural Formations

Color Scheme/Graphite Greys

Landscapes



DAY BY DAY

Day 1 Intro video, assign portrait photos for homework (consider light and position, print for extra credit (outside class). Discuss scale of portrait. Colored paper scribbles and begin cuts. Continue.

Day 2 – Continue cuts. Discuss/Practive Proportions. Draw face from mirror and self directed photos.

Day 3,4 – Demo face value. Discuss high lights and low lights/topographical elevations to create volume. Color washes if necessary. Complete portrait.

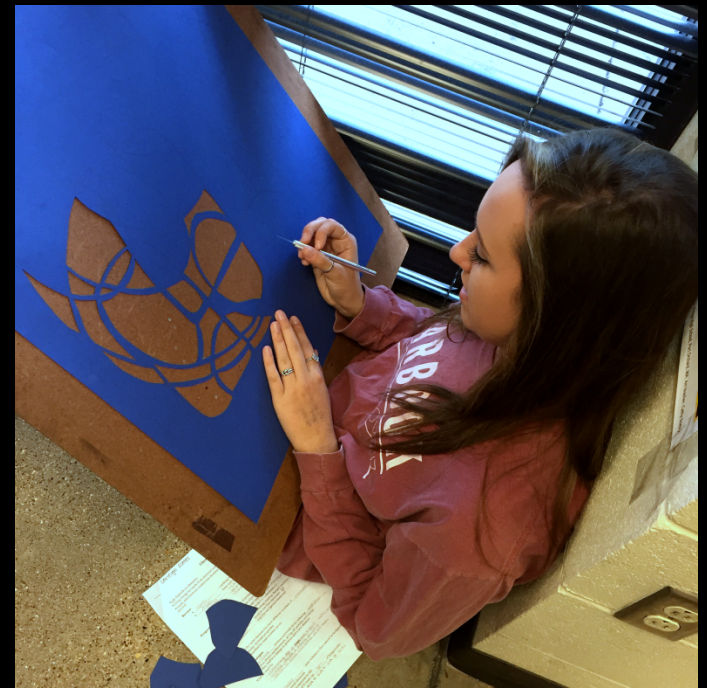
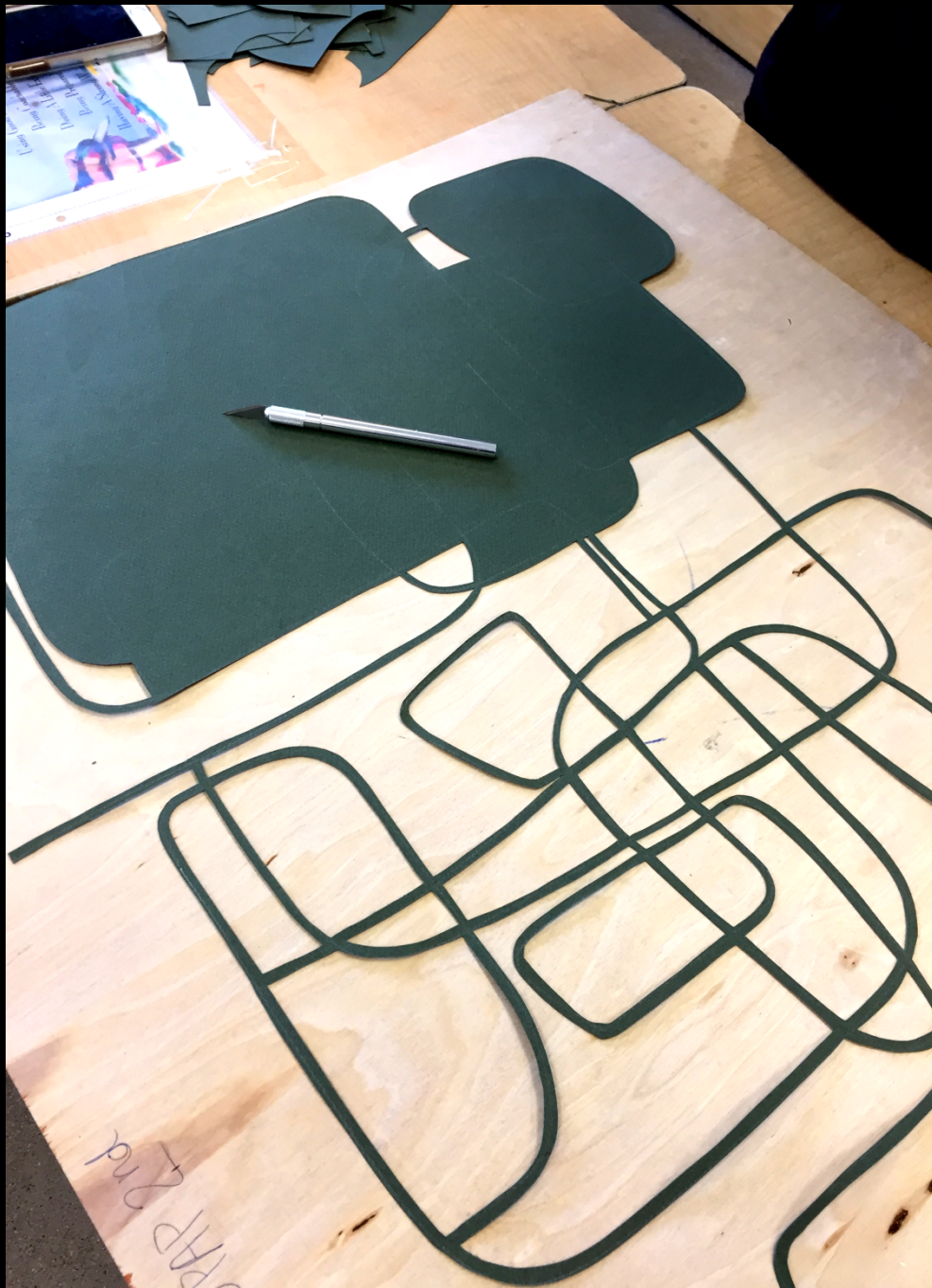
Day 5- Paper Wash Demo – Washes/Color choices. Continue into day 56

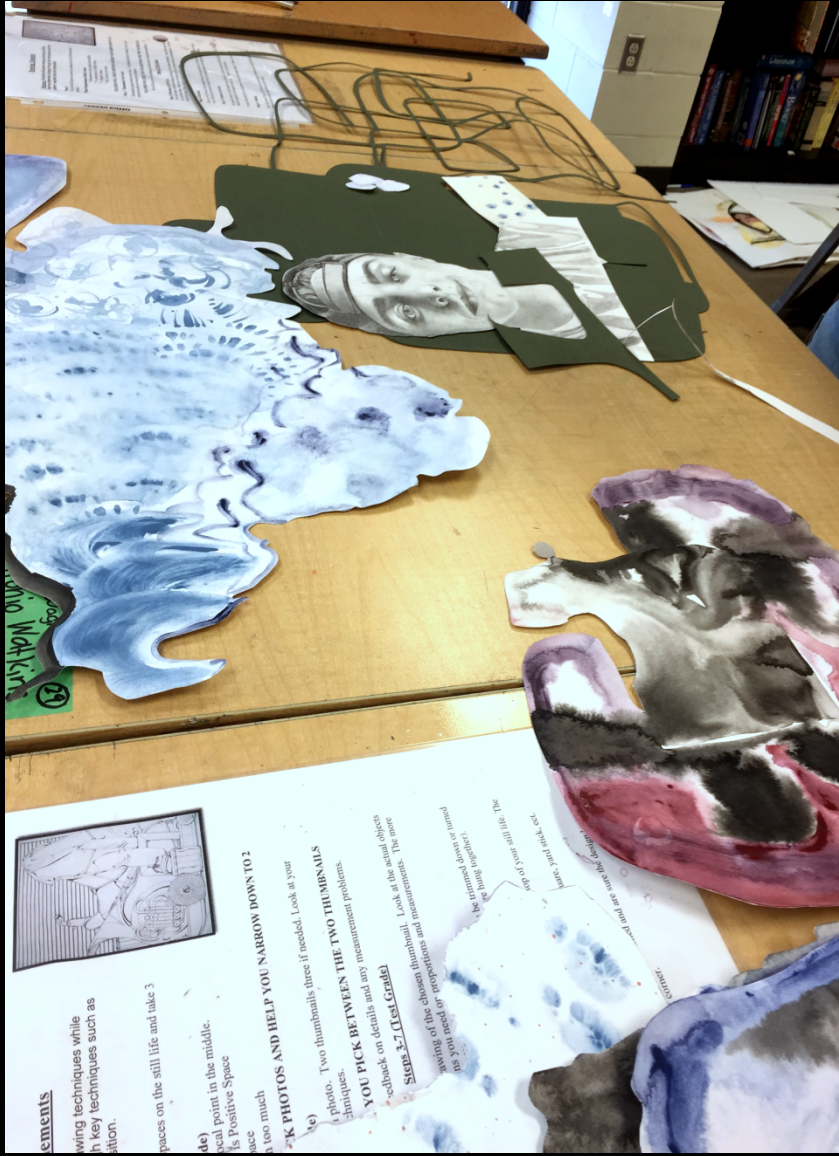
Day 6 – Bring additional materials such as architecture photos, patterns, stencils, bridges/gate photos, along with basic thumbnails ideas.

ALSO

Day 6 – Compose, revise, and revisit. Thumbnails in action.

Day 7-15 – Work, refine craftsmanship, Midpoint review and assemble.





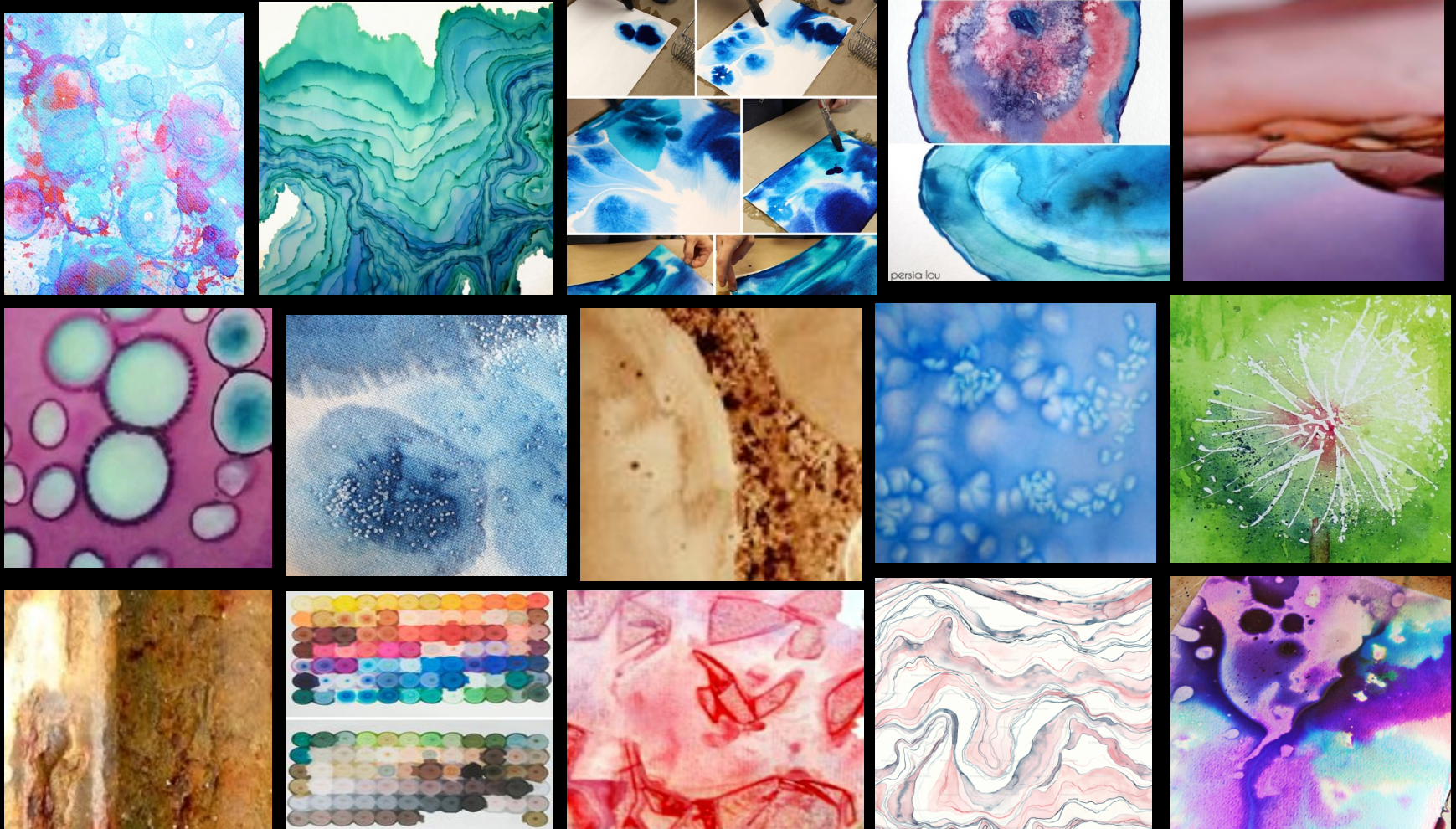
PORTRAIT LAYERING

Working from life, mirror, self directed photos



Exploration of Water-based Media

BUBBLES, PAPER EDGES, MOVING, ALCOHOL, BLEEDING, SALT, INSTANT COFFEE, RICE, MASKING, RUST, WATERBASED MARKERS, PLASTIC WRAP, MARBLIZE, WATERCOLOR AND OIL



Wacky Watercolor Techniques

Plastic Wrap

- Generously add watercolor paint to paper.
- Press crumpled-up wrap over top & leave it to dry.



GENERAL TIPS:

- Use liquid watercolor to get the best results.
- Always create with newspaper underneath so you can transfer to a drying area easily.
- Try layering techniques for endless possibilities.

Rubbing Alcohol

- Start with wet paint on your paper surface.
- Use a Q-Tip, pipette, or a clean brush to touch rubbing alcohol drops to the paint surface.



Glue (and Salt)

- Draw with white school glue and pour small amounts of salt over glue outline.
- Touch loaded brush onto glue/salt. Let dry overnight.



Doily Stencil

- Paint over the lacey part of a paper doily (very watery paint mixture will spread too much under doily surface).
- Repeat until desired space is filled.



Rice

- Paint paper as usual.
- Sprinkle dry rice over paper surface.
- Let dry overnight.



Crystallizing

- Swirl equal amounts of Epsom salts and water (start with 1/2 T. of each) along with a pinch of salt in a covered jar.
- Add liquid watercolor and swirl the mixture gently for 3-5 minutes. Paint as usual. Dry overnight.



Oil

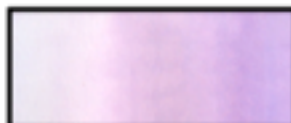
- Using a tray underneath your paper, separately drop watercolor and oil onto the paper using pipettes.
- Let dry overnight.



Basic Watercolor Techniques

Wash

- Load your brush with plenty of wet paint. Smooth your brush over the paper with swooping strokes.

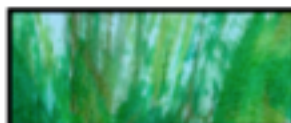


GENERAL TIPS:

- Use liquid watercolor to get the best results.
- Always create with newspaper underneath so you can transfer to a drying area easily.
- Try layering techniques for endless possibilities.

Dry Brush

- Start with a dry brush and almost dry paint.
- Run your brush over your paper to create grass or scratchy lines.



Salt

- Sprinkle salt into a wet (still shiny) wash of watercolor paint.
- The results will appear when dry.



Crayon Resist

- Draw with any color of crayon on dry paper.
- Paint wet watercolor over crayon to reveal drawing underneath.



Blot

- Use a paper towel to blot up wet paint to reveal white paper underneath.



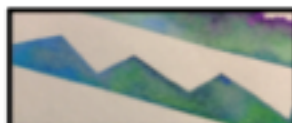
Wet-in-Wet

- Apply clean water to your paper.
- Before the water dries, load up your brush with paint and touch it to the water. The color will spread quickly.

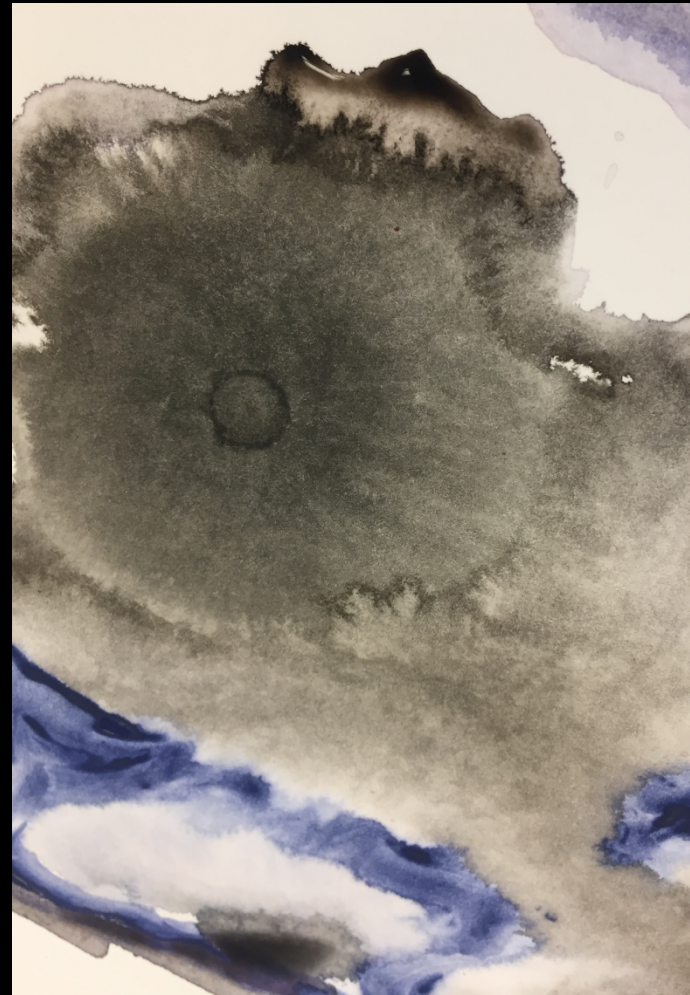
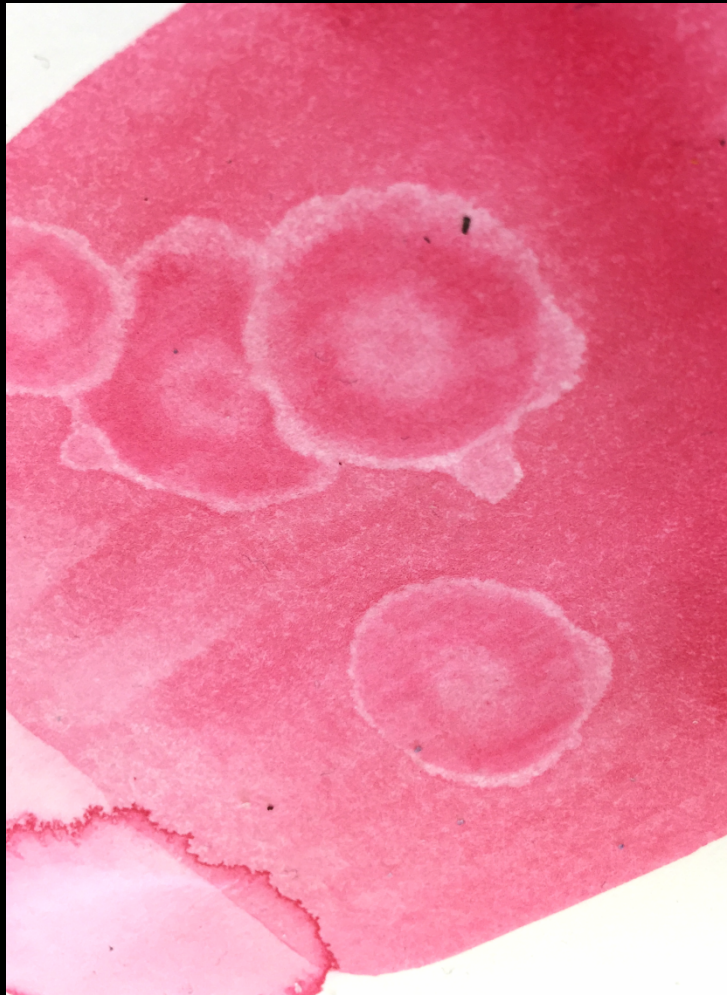


Tape Masking

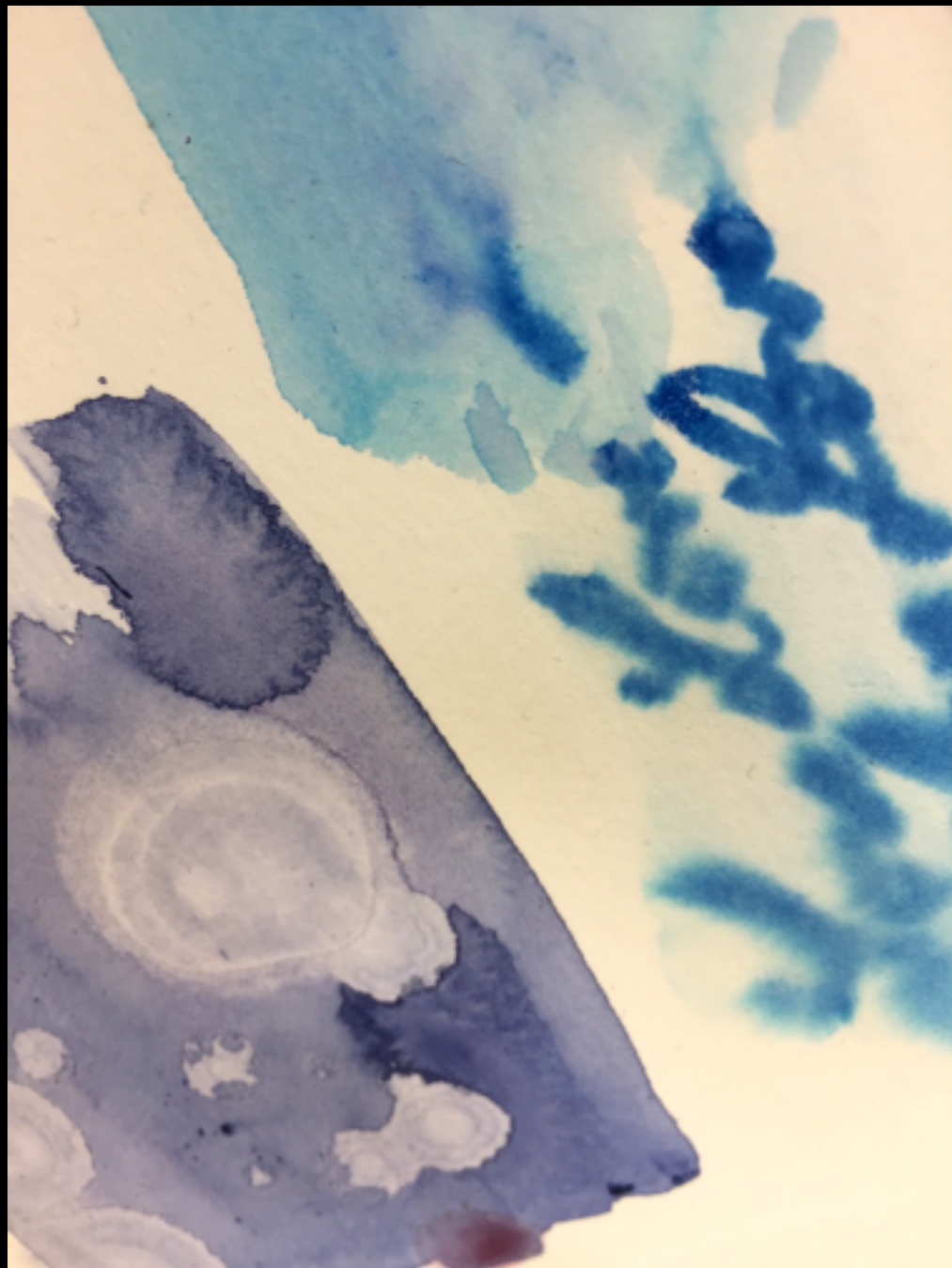
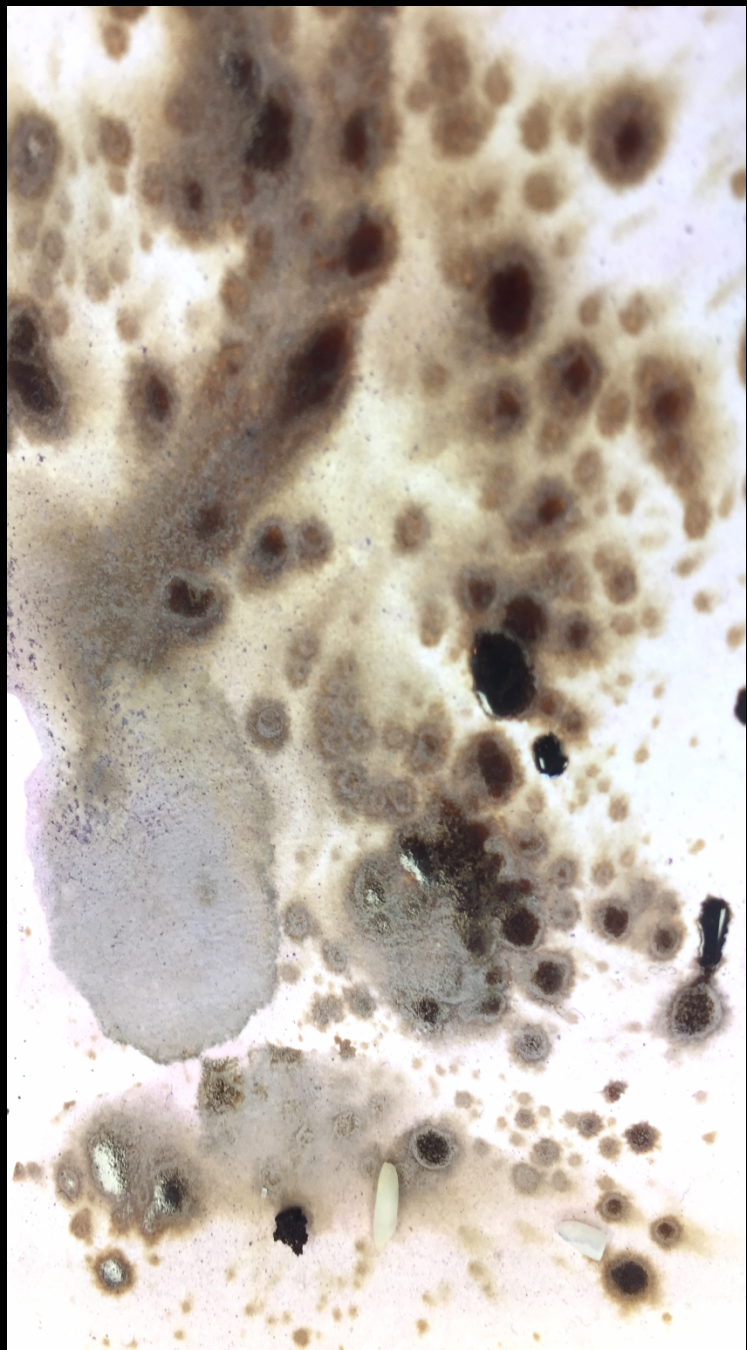
- Tape off sections of your paper with masking tape.
- Paint over the tape and let dry.
- Peel tape off and reveal white paper underneath.



Water-based Textures









Cuts, Scribbles, & Stencils



Gathering all the elements together for production



VISUAL ORGANIZATION

REINVENTING THE THUMBNAIL



1



3

2





1



2



1



2



1



2



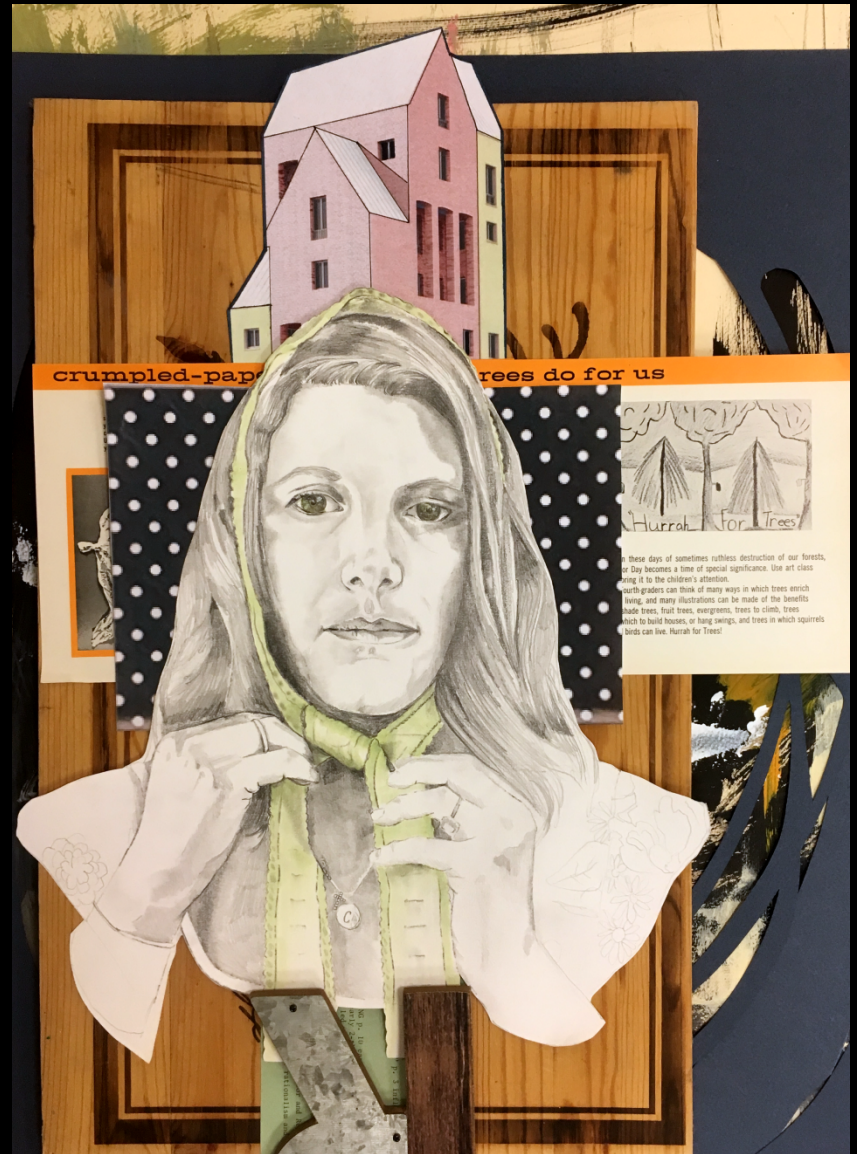
1



2



1



2

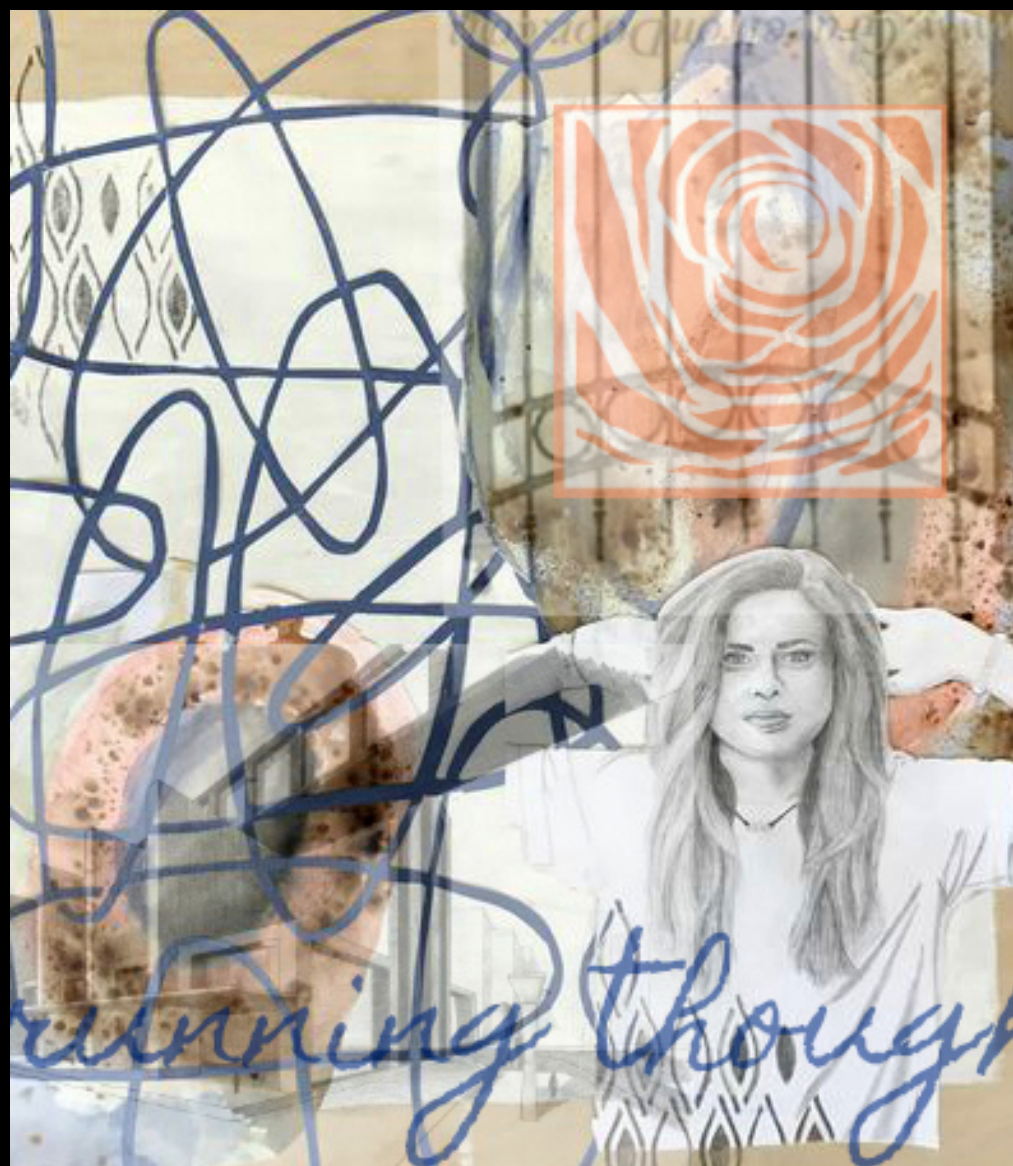


2

Taking an ordinary graphite drawing
and making it into a complex work of
art.

This could be revisited into a
photography, design, or 3D project.
**LOOK FOR THE OPPORTUNITES
TO REVISE THIS FOR YOUR
CLASSROOM!**











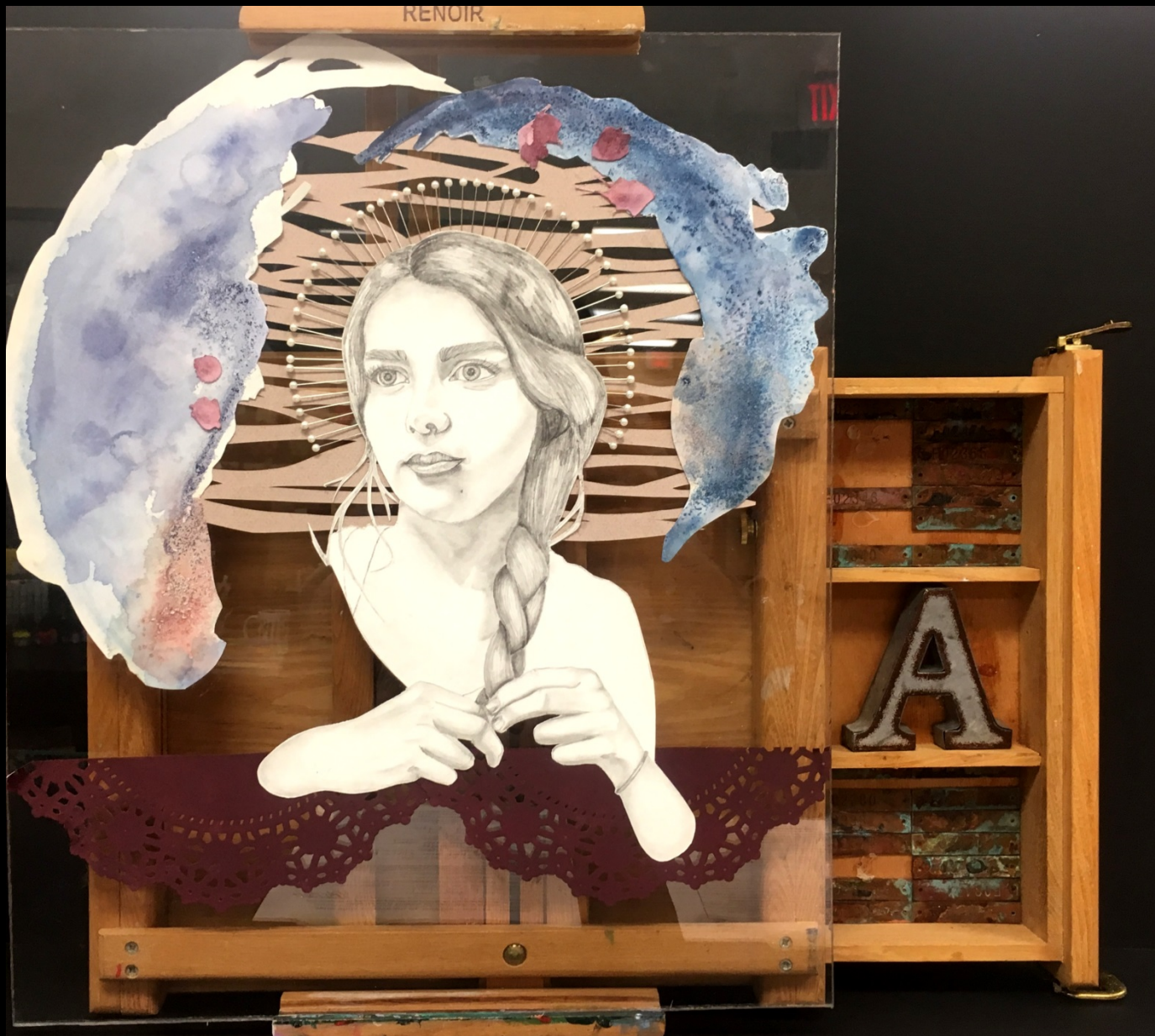












What type of portfolio does
teaching complex composition,
rich content, and idea
development produced?

Artist Statement

Jada Wilson

My concentration focuses on the concept of the connectivity of all elements of existence. This concept is derived from the Chinese legend of the “Red String of Fate” which describes an invisible string that the gods use to tie people to their fated partners. This string cannot be torn or severed, but it is capable of twisting and tangling indefinitely. I expanded this idea in order to encompass the connectedness among both nonliving and living, and intangible and tangible things. I believe that every occurrence has a cause no matter how ambiguous its origins might be. “Humans always try to blame the world’s problems on a single entity they can fight instead of a complex network of interrelated forces beyond anyone’s control” (Steven Universe). It is up to us to research and make educated guesses on how the connections between simple elements can lead to a greater and more impactful climax. My entire series of artwork illustrates my own personal “research and guesses.”

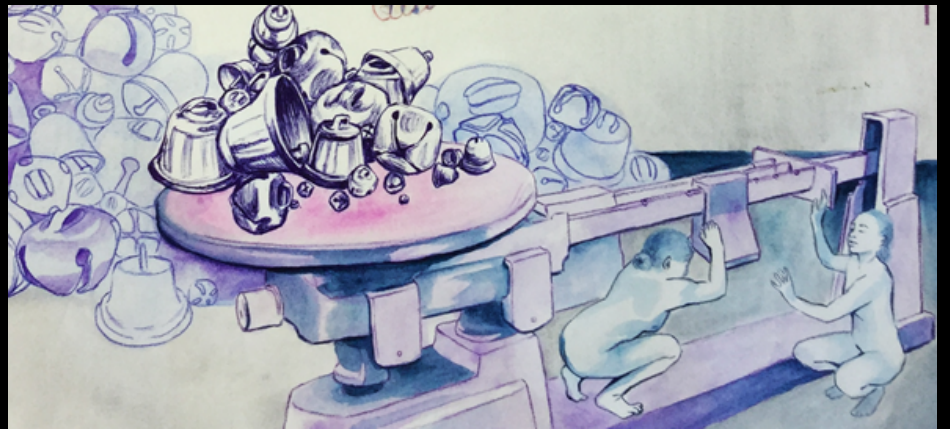
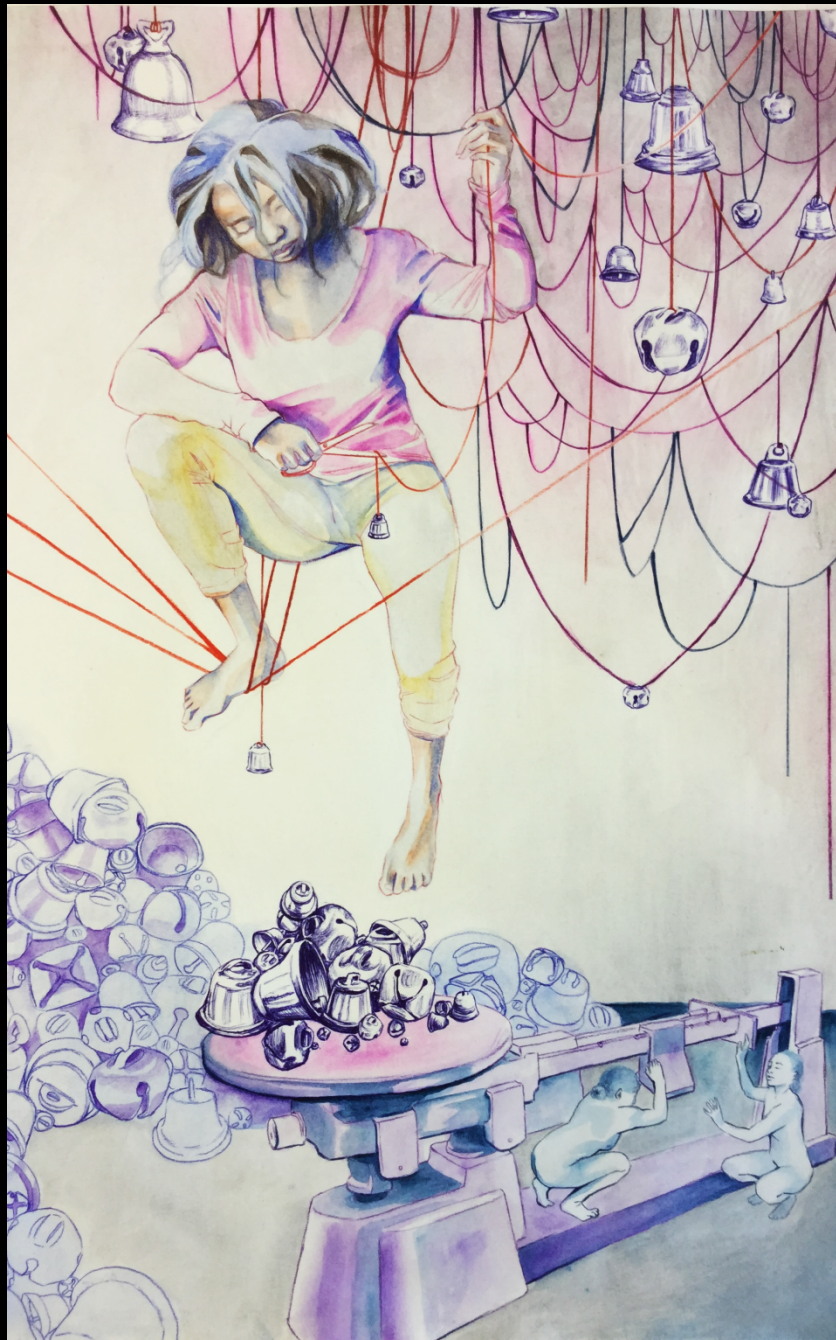
My piece, “Tightly Knit,” illustrates the connection between life and death, two completely abstract elements of existence. The intention of the visuals I create is to convey that I feel that relationships are abstract and only definable by the spontaneous features that we, as the spectators of the viscous cycle of existence, notice most blatantly. This piece is a great example of my characteristic use of sudden bold figures juxtaposed by crammed immensely detailed areas. The juxtaposition of visual space (high mass versus low mass) is key to my intention of illustrating the connectedness of seemingly unrelated forces.



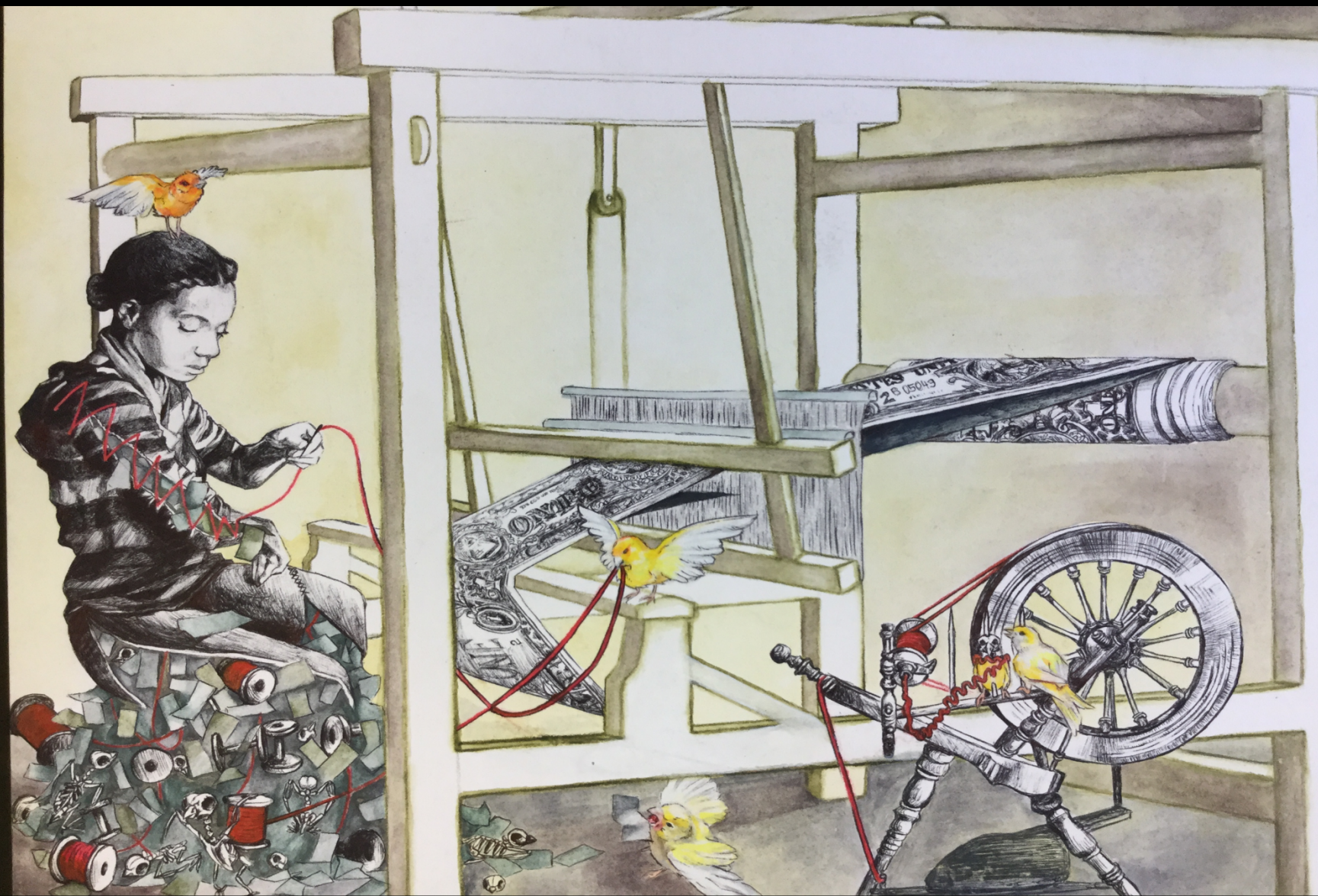






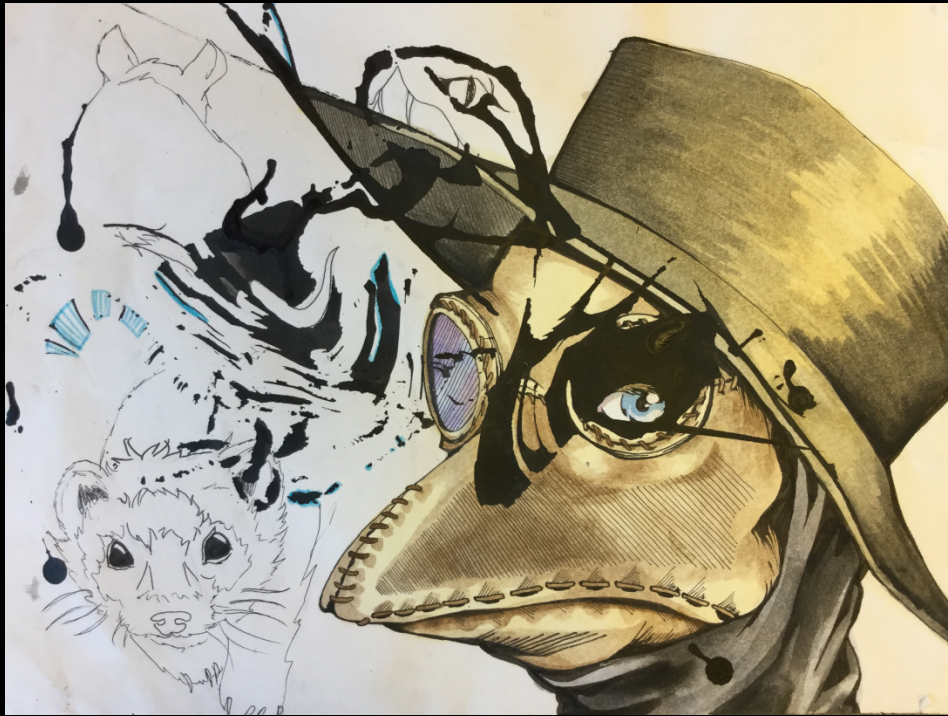


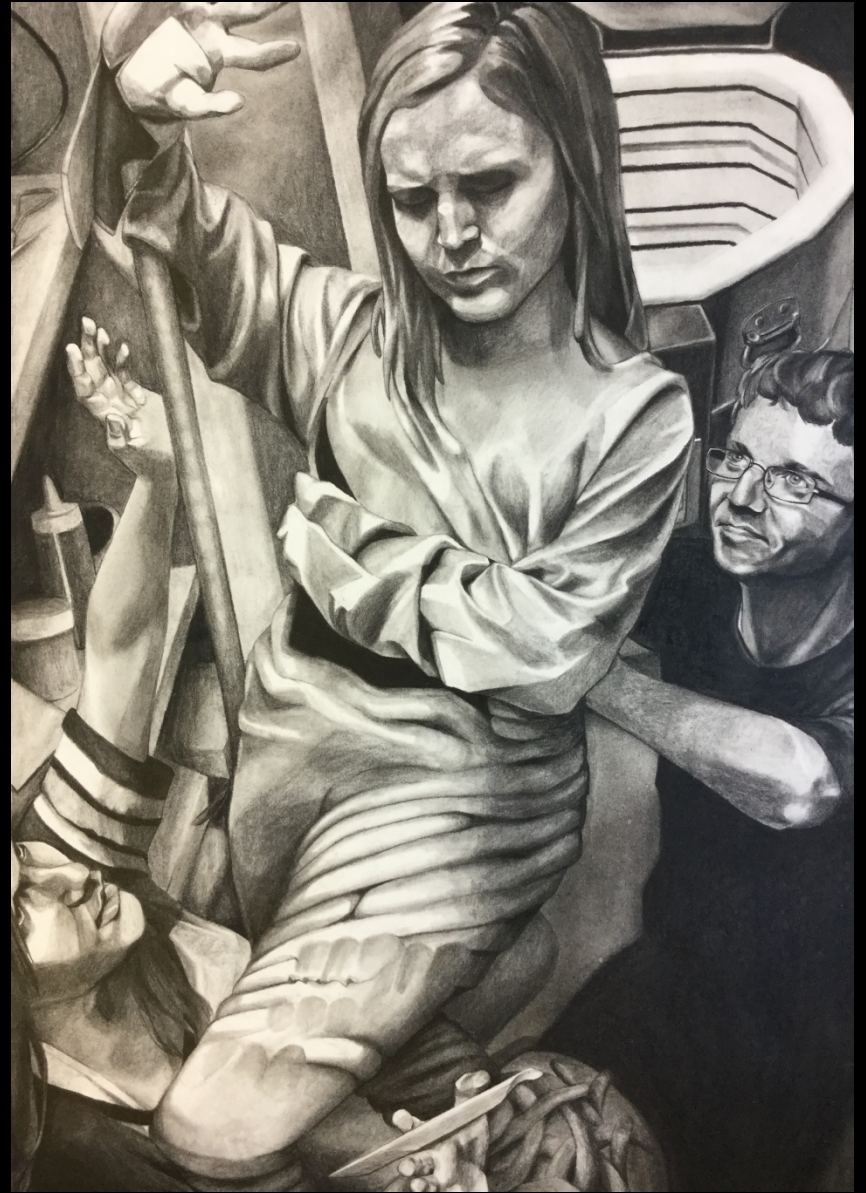






AP Breadth







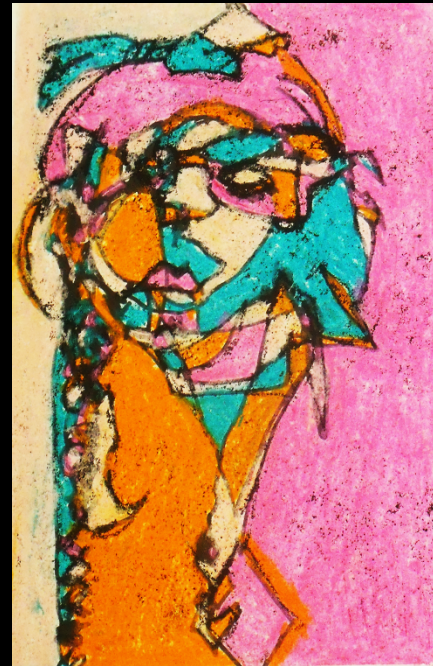
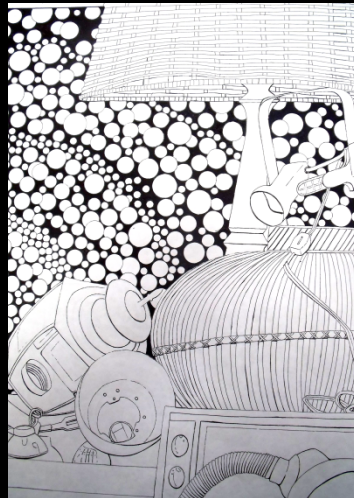
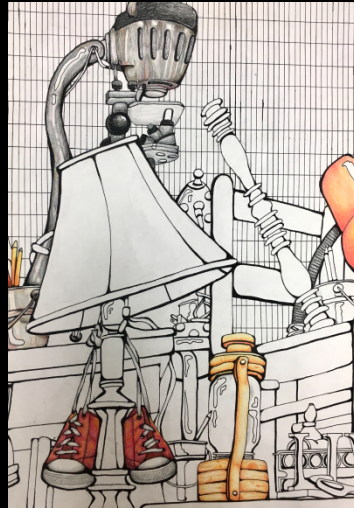






Thank You

Nicole Brisco, Pleasant Grove High School Texarkana, Texas
nbrisco@pgisd.net



Lets take 60 seconds for a moment of silence
for all art teachers who devoted hours to an
incredible assignment and got this 😊



