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

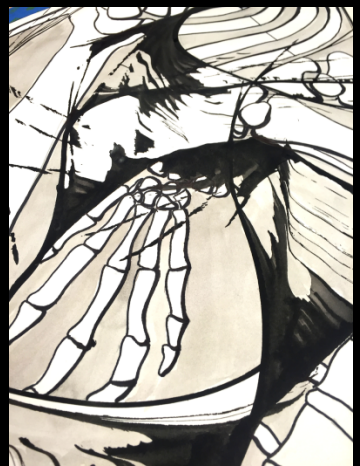
Micro Lab Two – Proportions Five Sides

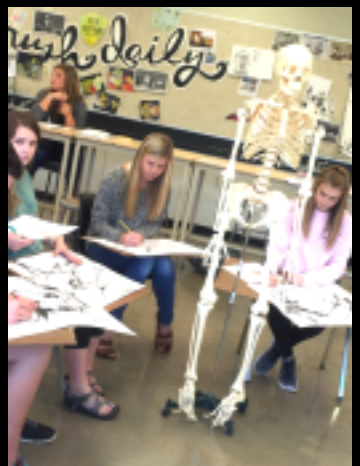
Masterwork – Figure Drawing: My Life's Story

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

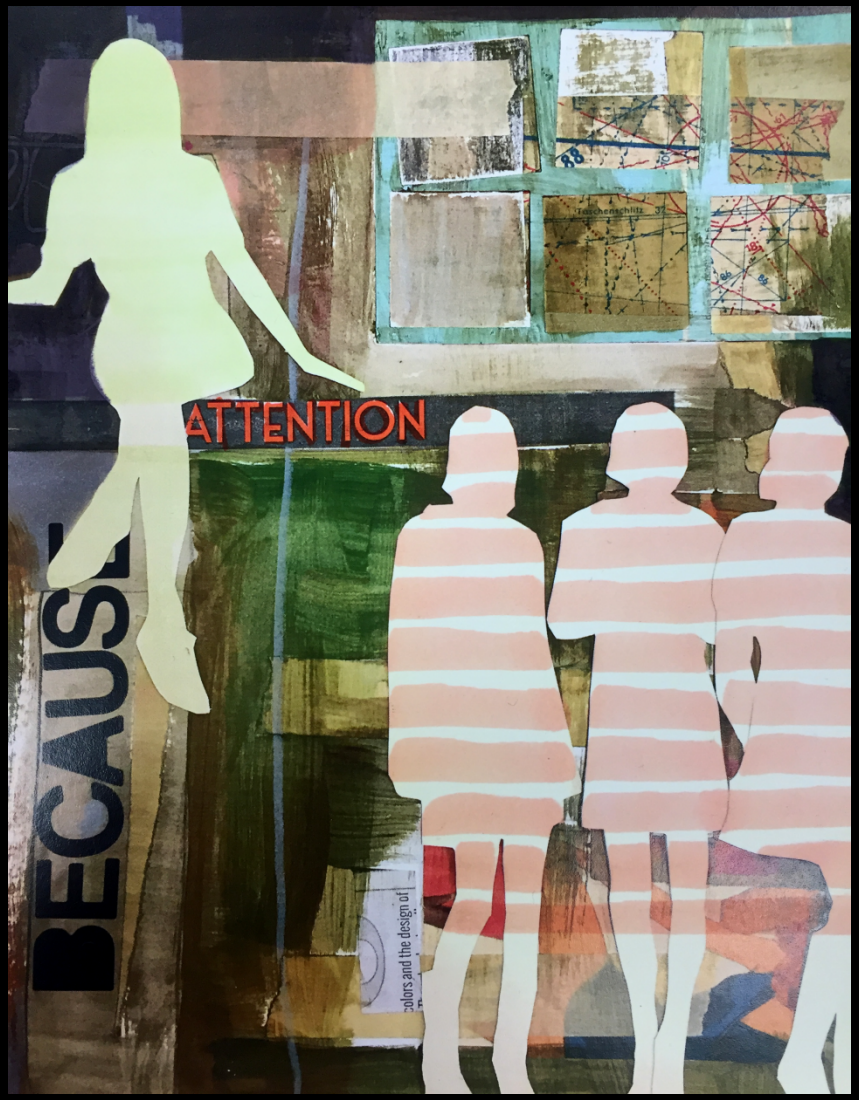
Proportions, Gestures, Negative Space, Composition

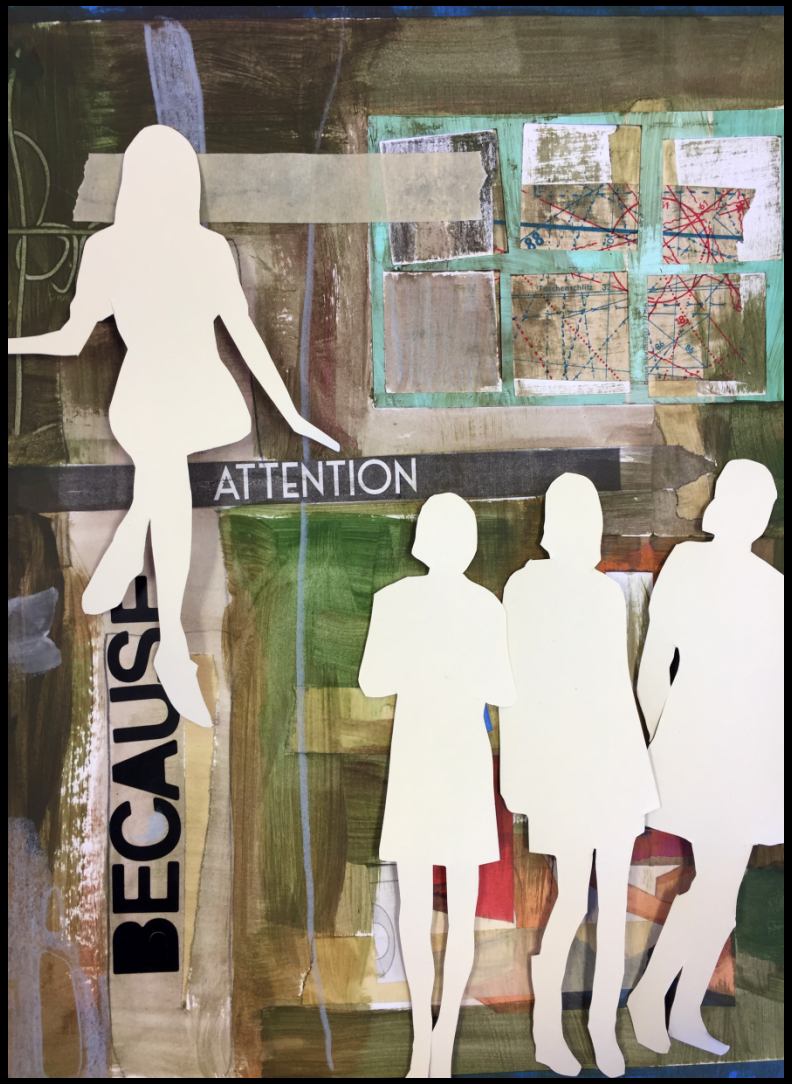
Directions

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


ATTENTION
BECAUSE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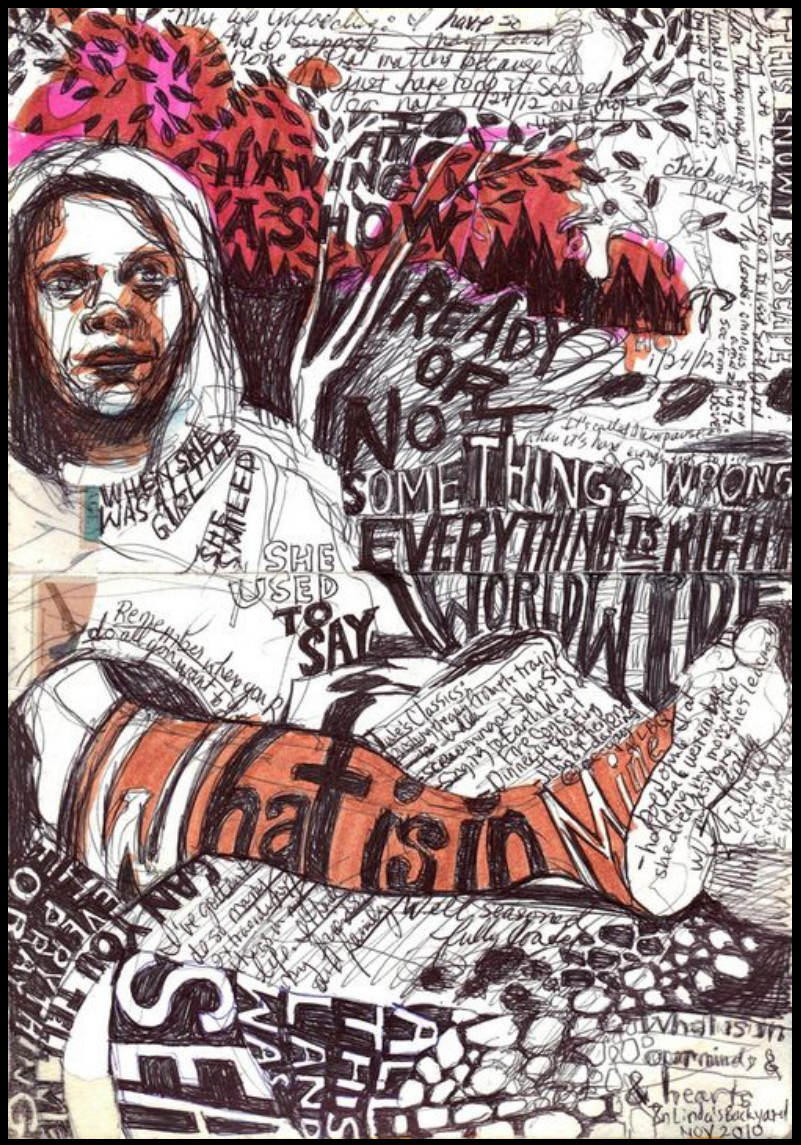
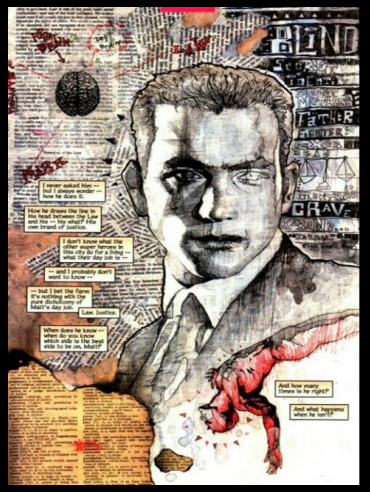
Masterwork: My Life's Story

Life Drawing, Text, Mark-making, and Pattern



Masterwork Directions

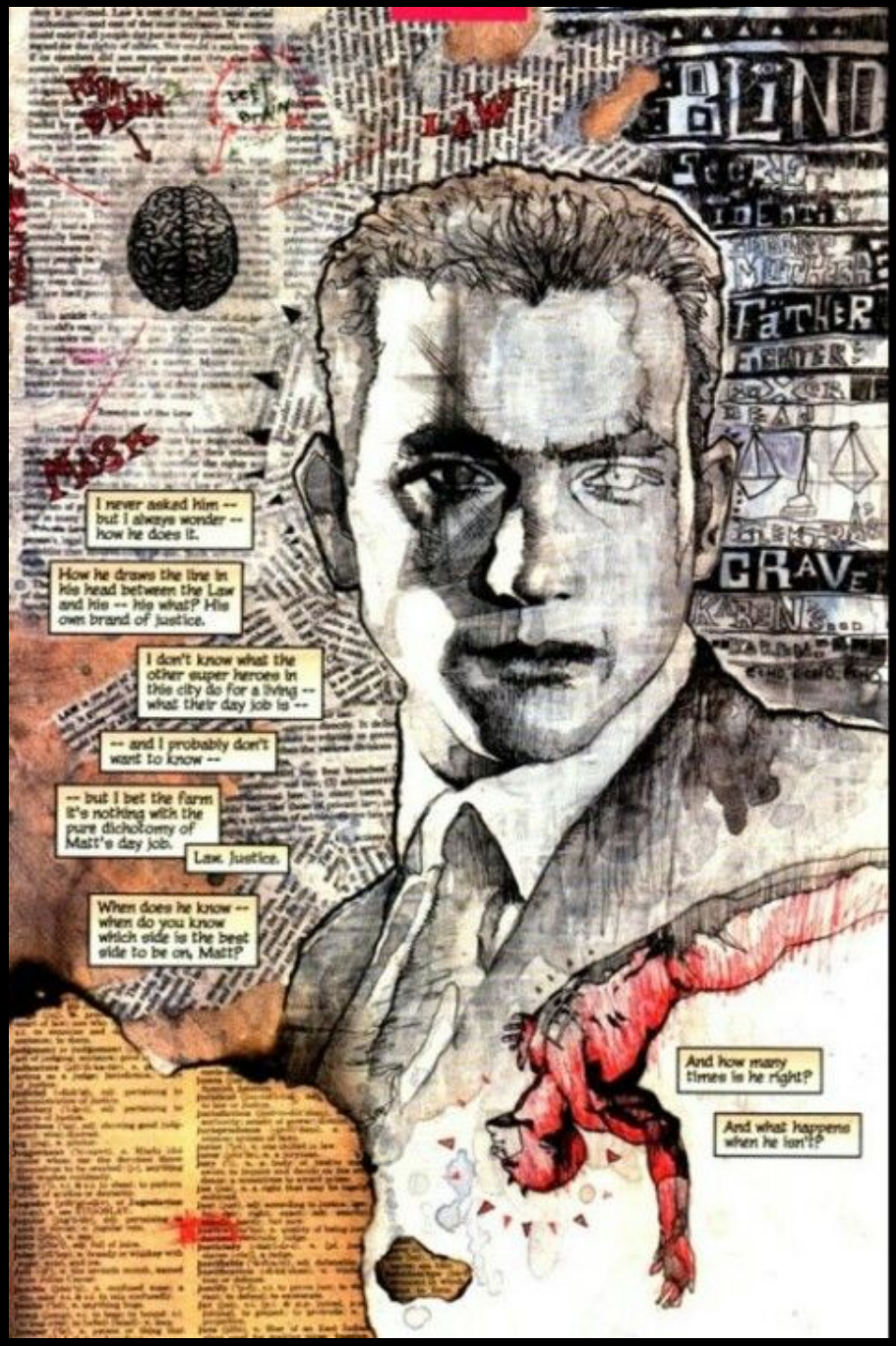


DAY TO DAY

Day 1-4 Proportion/Skeletal Unit Microlabs
Day 5 Gesture Drawing/Model

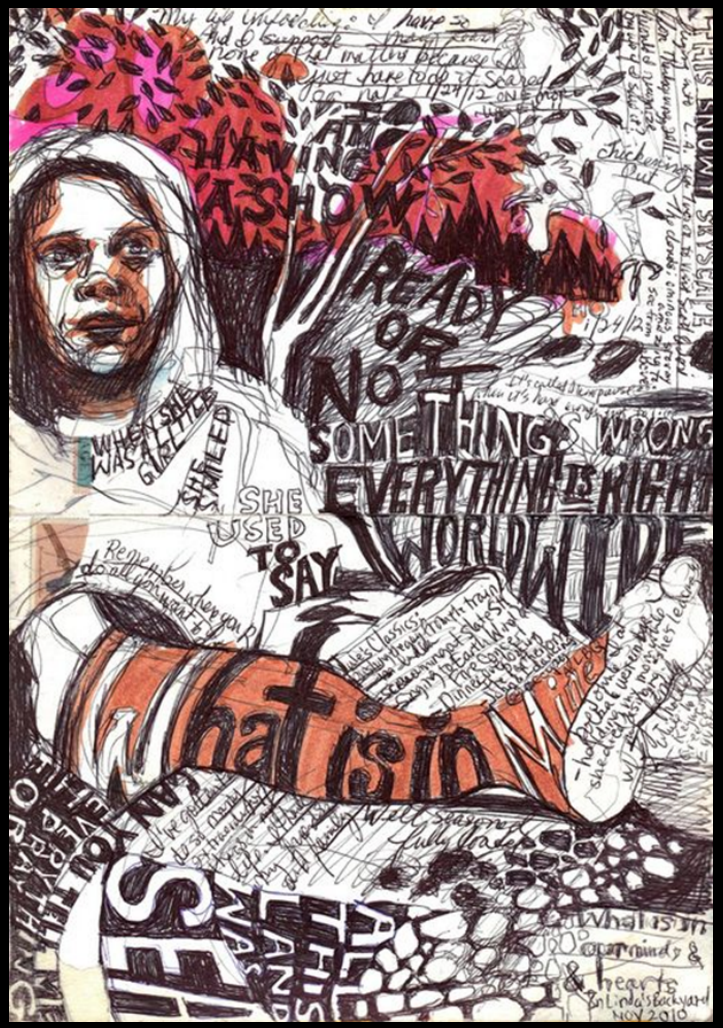
MASTERWORK START
Day 6-9 Figure Drawing 15/30/45 min pose
Day 10 Plan Composition/Brief Thumbnails
Day 11 Incorporate Text/Shapes/Pattern
Text includes a narrative/diary
entry about a day in
the life, season, or a past event
of the artist or model.
Day 12-15 Ink Figures/Weighted/Expressive
Line, Color or Grey Tones.

OUT IN THE COLD
CONVENIENCE OF DISCOM FORT
HOW I FEEL
WE SHRED THE CENTER IN MY DEFINITION OF LOVE
THE WAY WE EX PERIENCE PAIN
OLD
WHERE WILL THEY FIND ME
GIVE A LITTLE BIT LOVE
I need to go get my sister
OF IT IS A PAINTING
The end of the most Beautiful STORY
Solstice Java Joe's

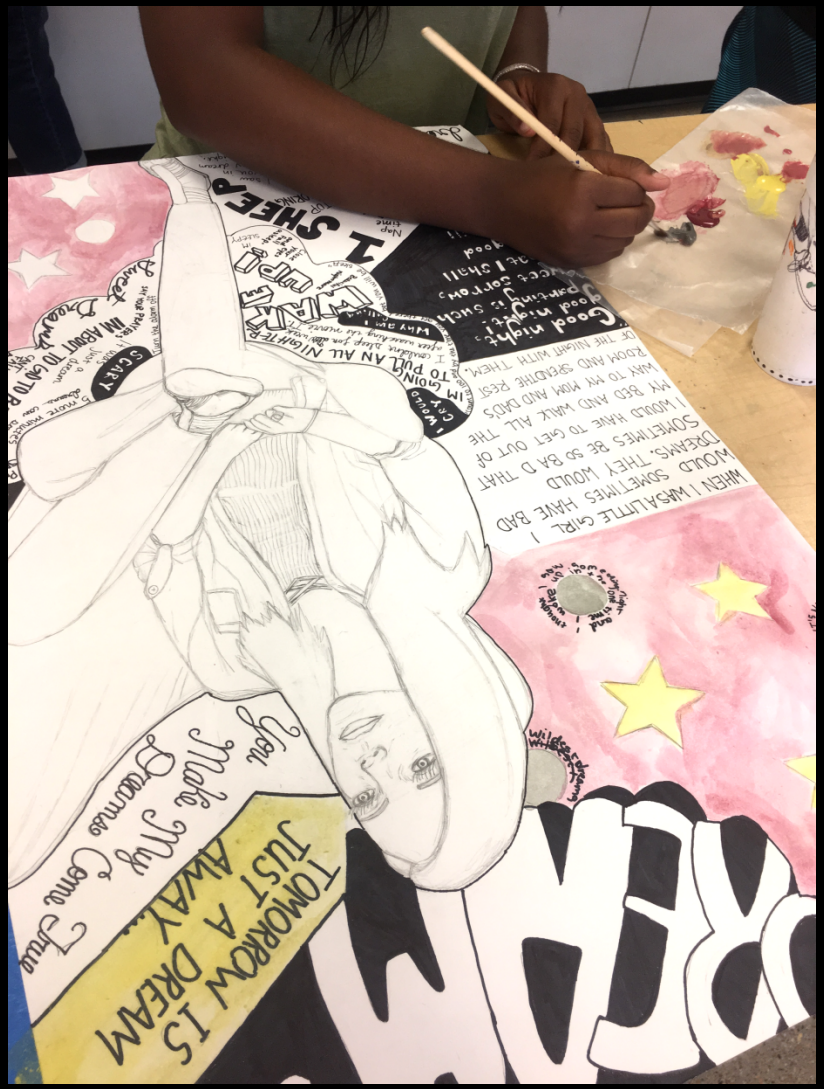

I never asked him -- but I always wonder -- how he does it.
How he draws the line in his head between the Law and his -- his what? His own brand of justice.
I don't know what the other super heroes in this city do for a living -- what their day job is --
-- and I probably don't want to know --
-- but I bet the farm it's nothing with the pure dichotomy of Matt's day job.
Law. Justice.
When does he know -- when do you know which side is the best side to be on, Matt?
And how many times is he right?
And what happens when he isn't?

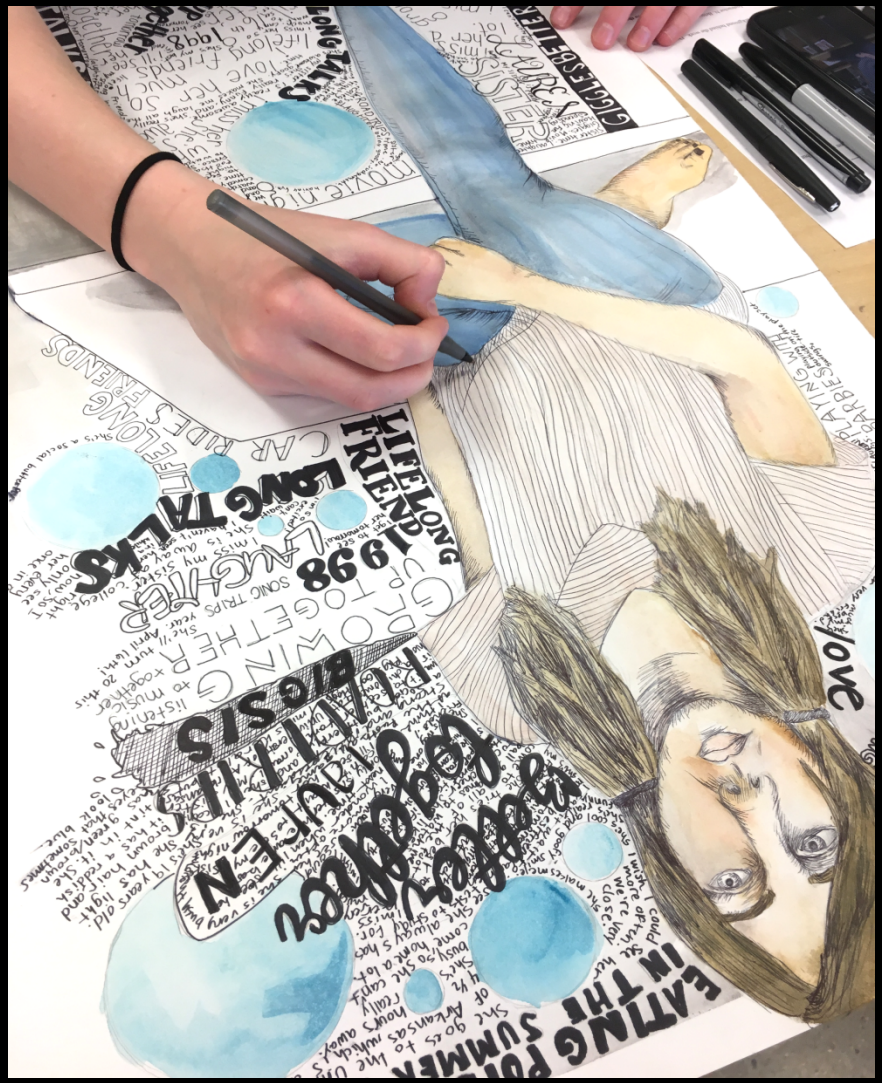
FROM THE SAFETY
OF THE SHORE
I WATCH THE M
SAIL BY IN TH
LUNAR
BOAT
THE
POLARIS
PUT YOUR HAND
OVER THE
SIDE OF
THE
BOAT
IT
HASNT
RAINED
SINCE
THEN
HAT DID I
WITH THIS
I DID
TRUST
let it rain
let it rain
WAITING
FOR A
MONSOON
LIKE
HAD
NEVER
BEEN
WHITE FISH BAY
THE GREAT LAKE

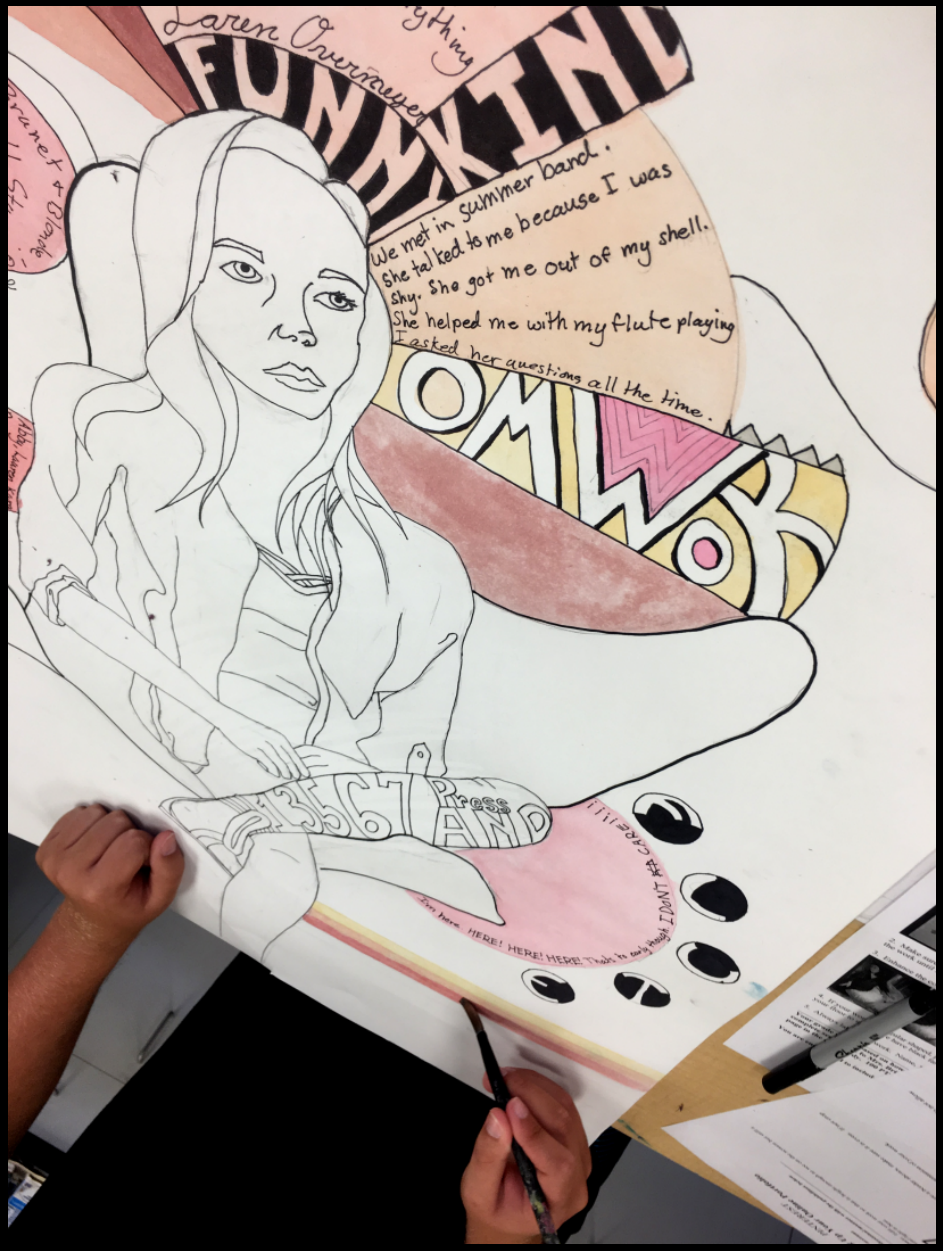
Creating Expressive Weighted Line Quality of Mark-Making

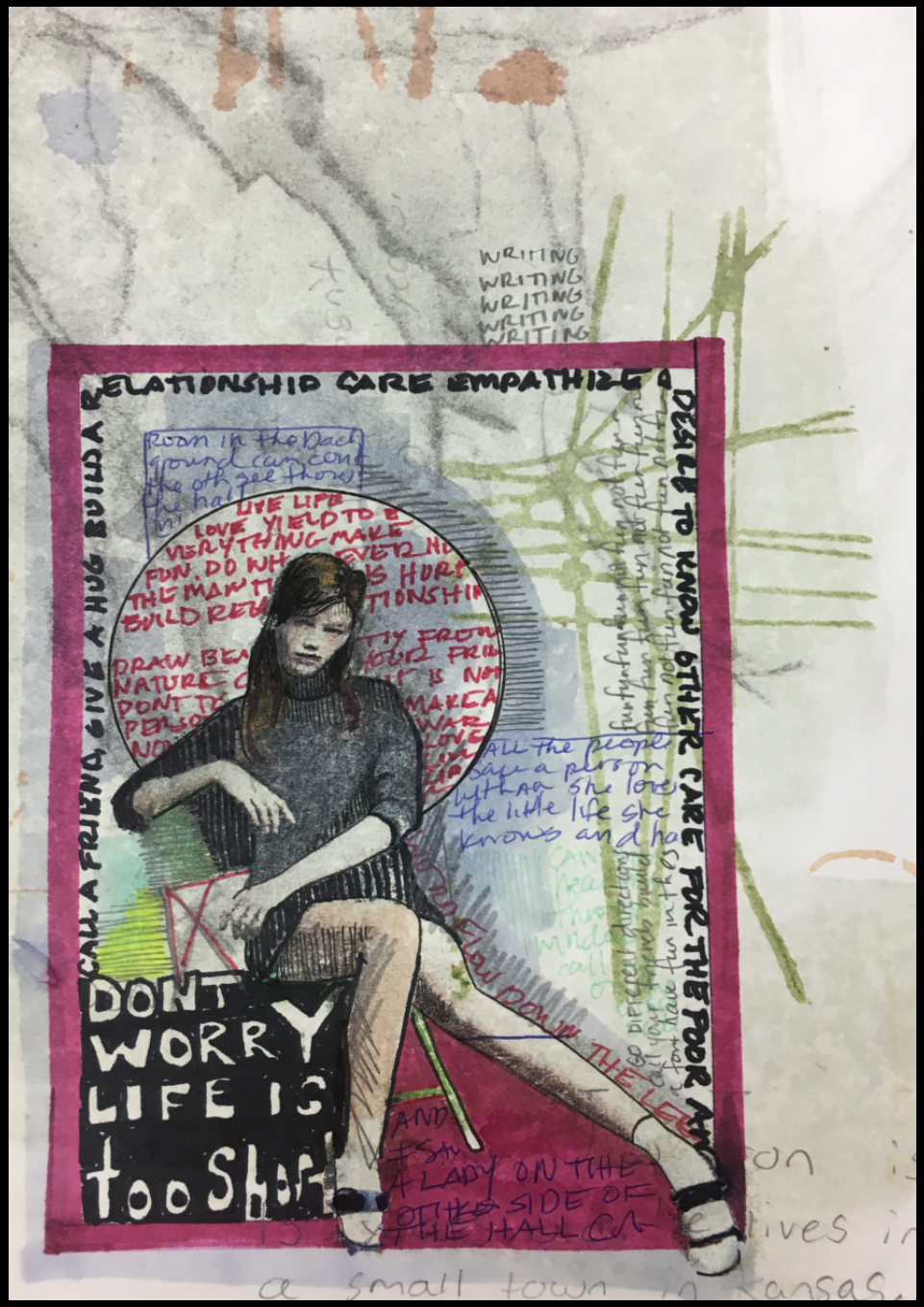


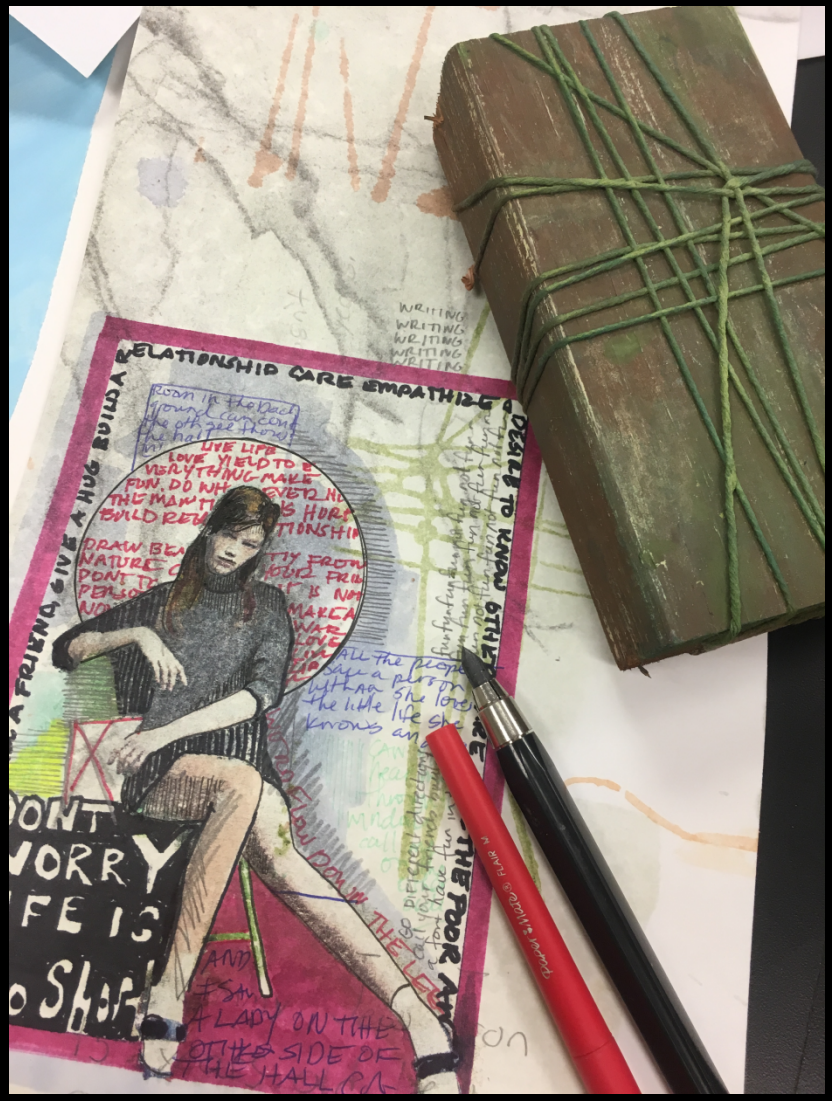
Working Back Into Pencil Drawings





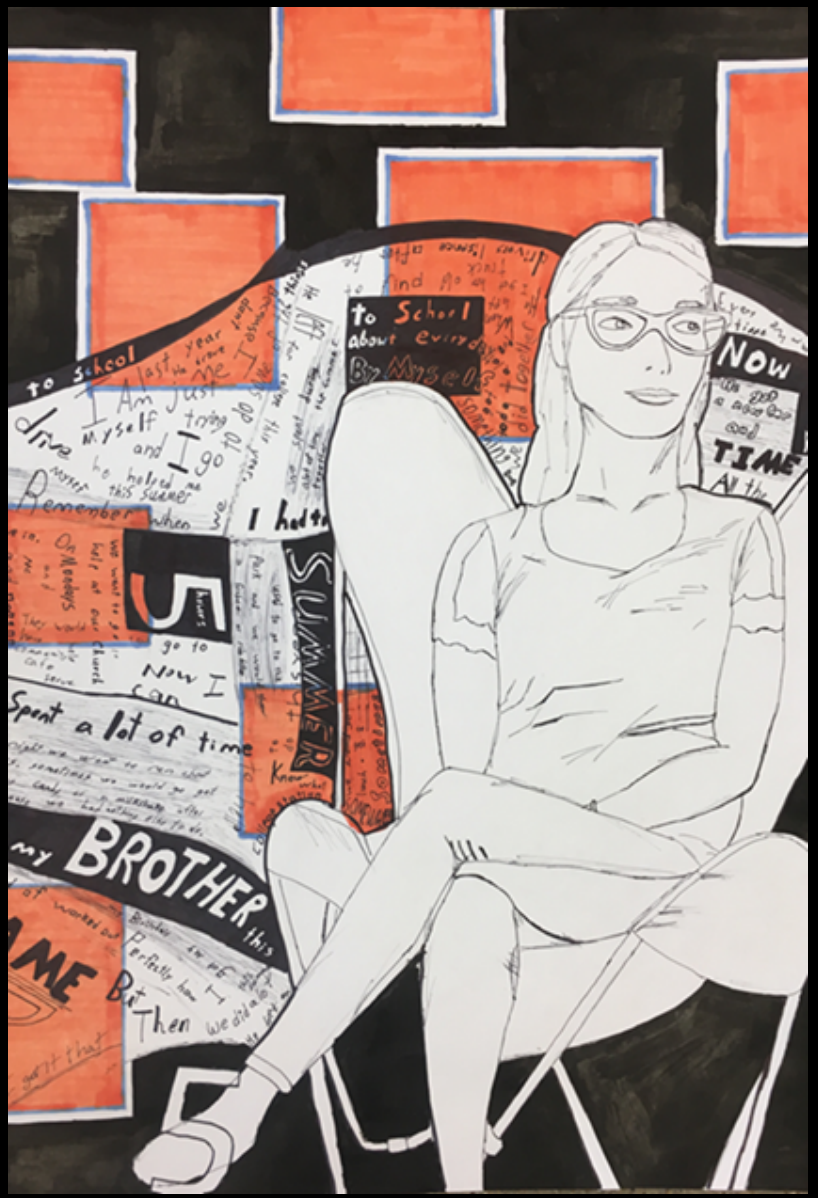

Laren Overmayer
FUNNY KIND
We met in summer band.
She talked to me because I was
shy. She got me out of my shell.
She helped me with my flute playing
I asked her questions all the time.
OMWOK
AND


WRITING
WRITING
WRITING
WRITING
WRITING
RELATIONSHID CARE EMPATHIZE
CALL A FRIEND, GIVE A HUG BUILD A
DECIDE TO KNOW OTHER CARE FOR THE POOR
DONT WORRY LIFE IS too Short
A LADY ON THE SIDE OF THE HALL
a small town in Kansas.



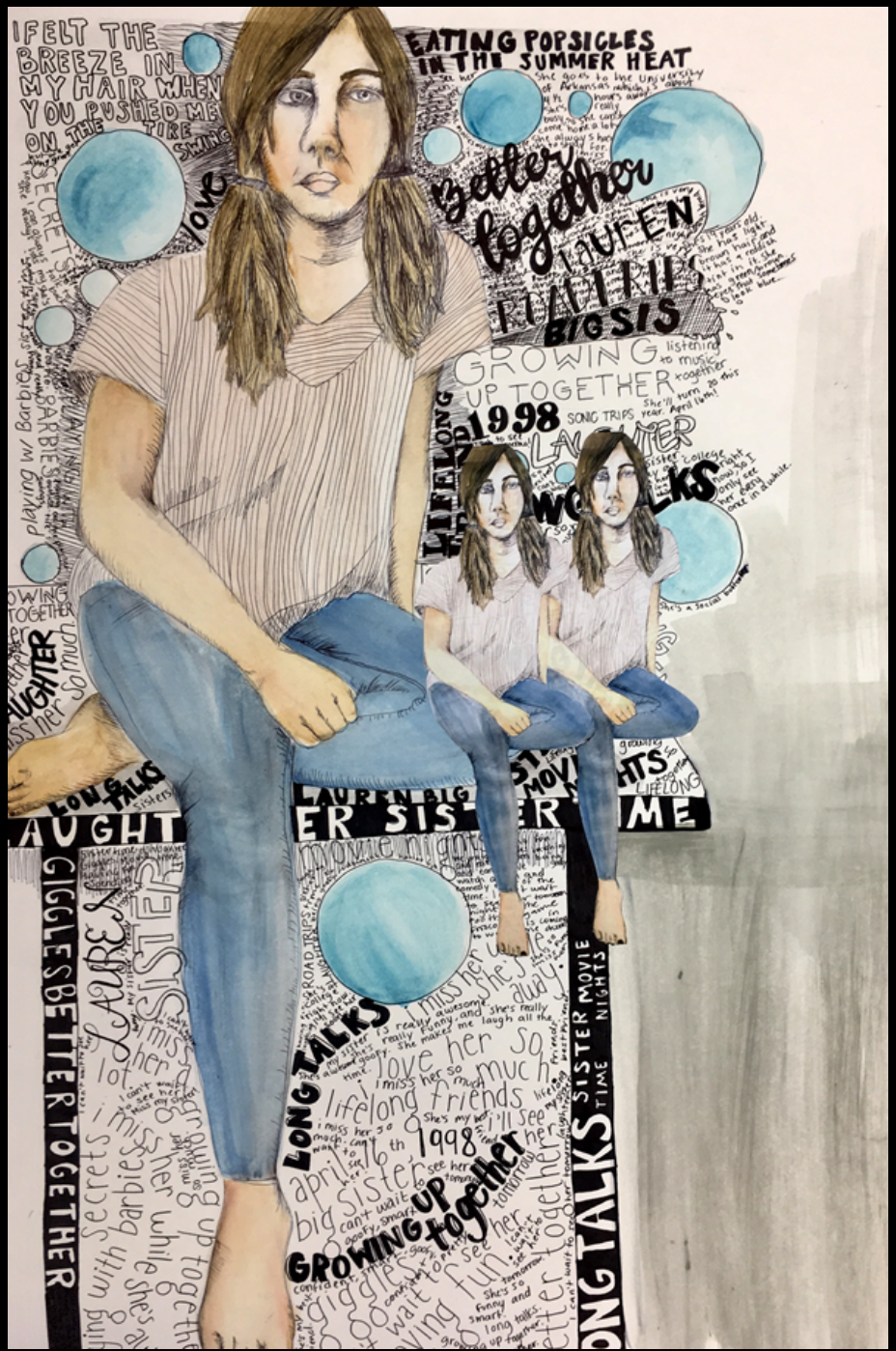
DEAR DIARY YESTERDAY I WOKE UP TO
A BUSY DAY WHERE I GOT DRESSED
WORLD WEAR HOW I WOULD
BE SEEN I DECIDED ON
A BOLD STRIPE TO DIST
ACT OTHERS FROM MY
WHAT
LEARNING PROJECTS ONO
SPACK
OH NO
OH MY
EXT
LOUD
Pain

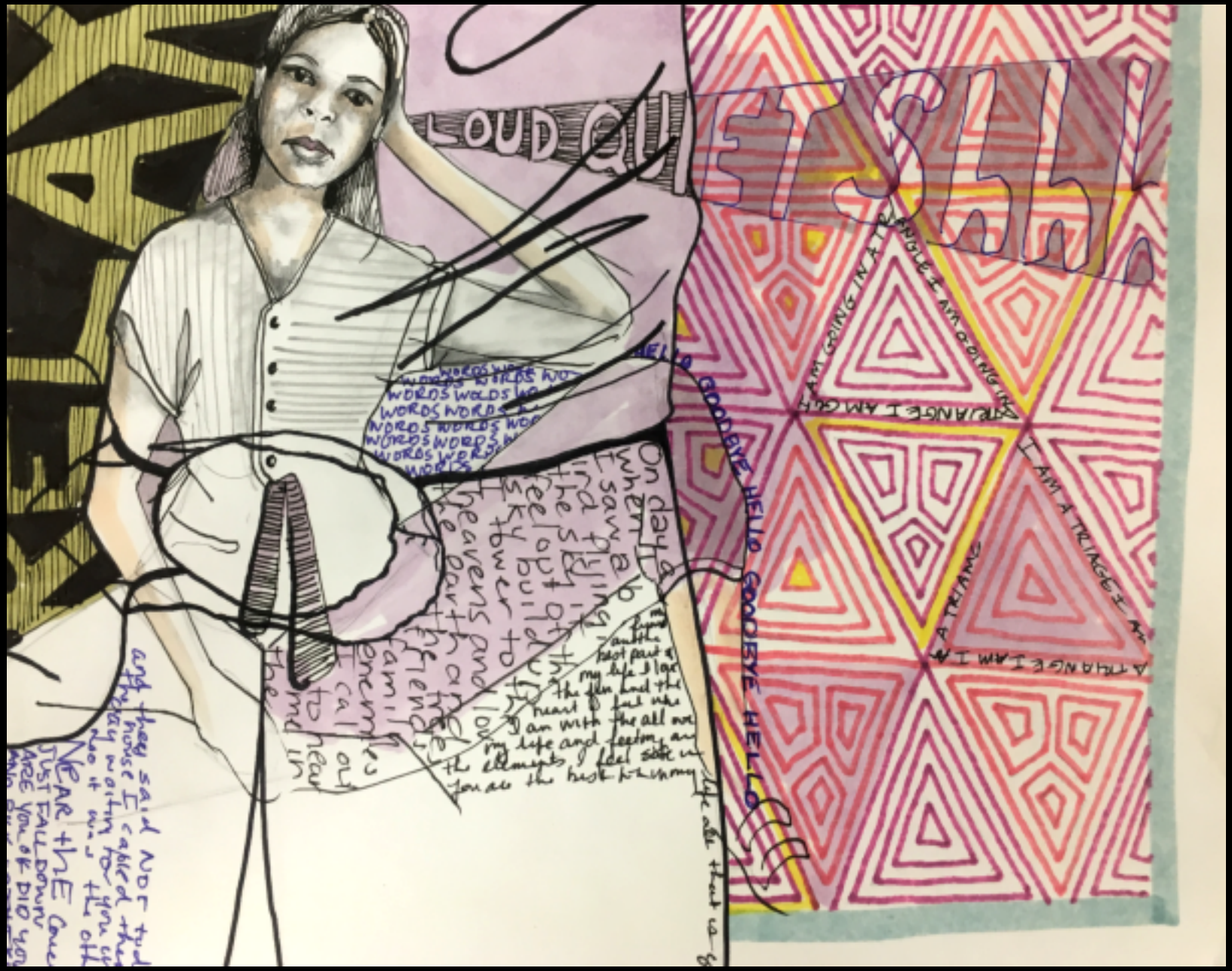
I CALLED AND SCREAM MY NAME
HELLO
CALL ME TOMORROW AND WE CAN TO

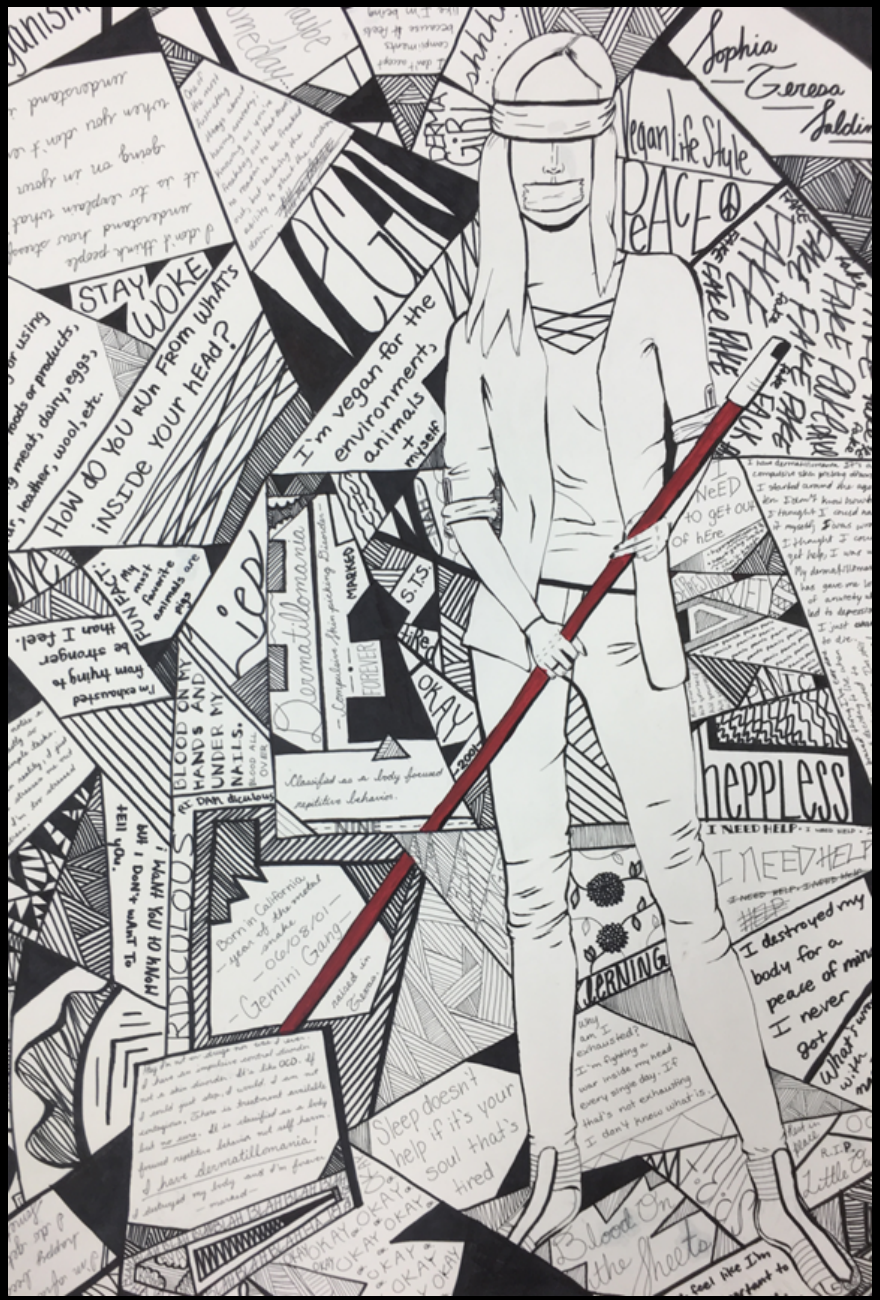

to School
Now
TIME
Spent a lot of time
BROTHER
5

I sit here staring off into the distance, thinking about my future my past my present!
The City Wakes UP At Night.
Los Angeles.
Live 2017
EXCITE
Gymnastics Is a
Writing in curvature is pretty fun

PROCRASTINATE
PROCRASTINATE
PROCRASTIN
TOMORROW
TIRED
EXHAUSTED
STOP LOOK
LISTEN STOP LOOK
LISTEN STOP LOOK

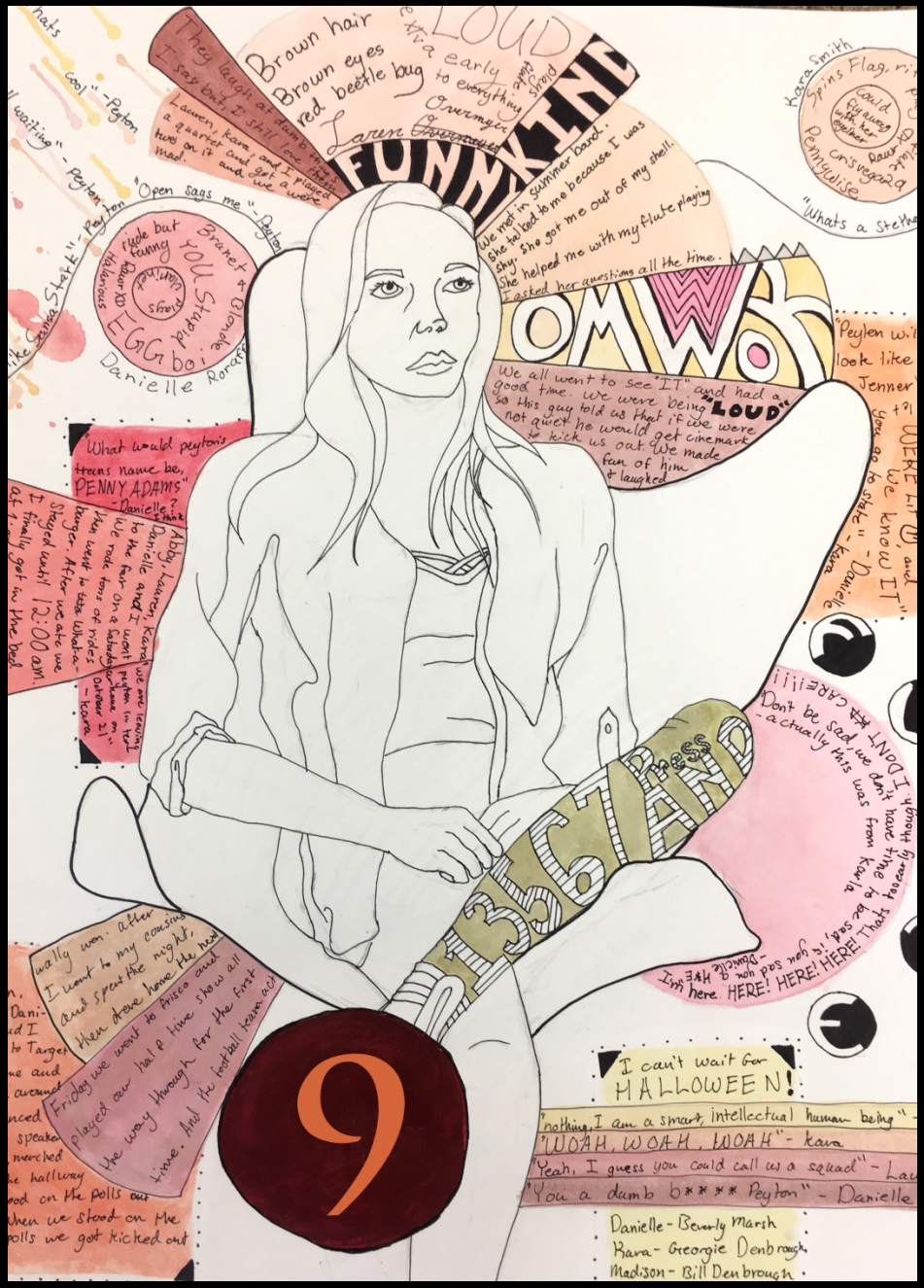

IFELT THE BREEZE IN MY HAIR WHEN YOU PUSHED ME ON THE TIRE SWING
EATING POPSICLES IN THE SUMMER HEAT
Better together
LAUREN
BIG SIS
GROWING UP TOGETHER
1998
SONG TRIPS
LIFELONG
LONG TALKS
LAUREN BIG
ER SIS
ME
GIGGLES BETTER TOGETHER
LAUREN
SISTER
LONG TALKS
GROWING UP together
SISTER MOVIE TIME NIGHTS
LONG TALKS


LOUD QUIET SHH
WORDS WORDS WO
WORDS WORDS WO
WORDS WORDS
WORDS WORDS WO
WORDS WORDS WO
WORDS WORDS
WORDS
HELLO GOODBYE HELLO GOODBYE HELLO
I AM A TRIANGLE I AM
A TRIANGLE I AM I
A TRIANGLE I AM GOING IN A TRIANGLE I AM GOING IN
On day a
when I
I saw a b
ind flying
the sky it
feel out of the
sky build up
tower to the
heavens and low
the earth and
the tree
friends
family
enemies
I call out
to hear
me in
the
and they said NOT tod
house I called the
they waiting for you
no it was the oth
NEAR THE
JUST FALL DOWN
ARE YOU OK DID YO

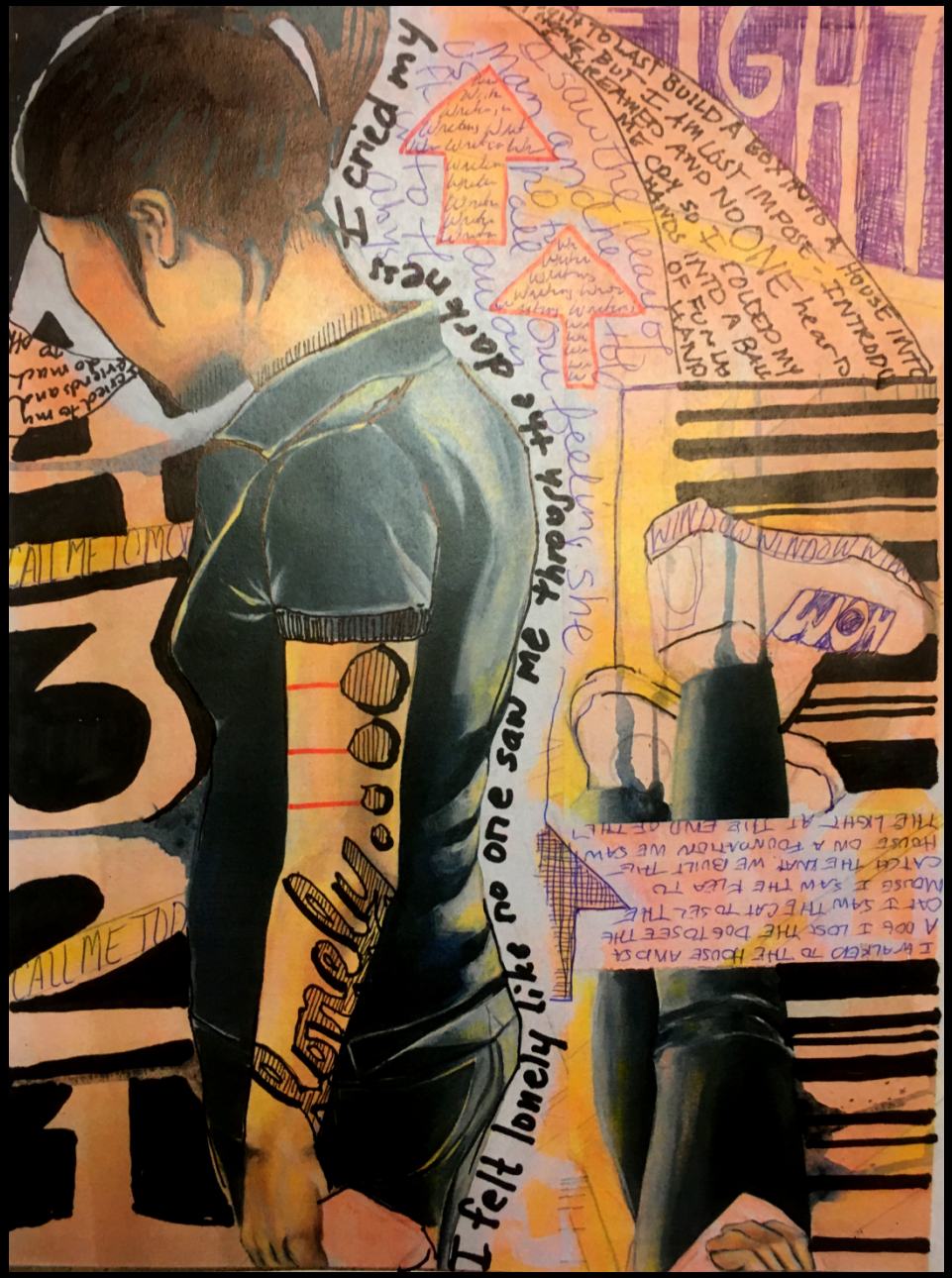

Sophia Teresa Saldin
Vegan Life Style
PeACE
STAY WOKE
HOW DO YOU RUN FROM WHATS INSIDE YOUR HEAD?
I'm vegan for the environment, animals + myself
FUN FACT: My most favorite animals are pigs
I'm exhausted from trying to be stronger than I feel.
Dermatillomania
Compulsive Skin-picking Disorder
MARKED
FOREVER
S.T.S.
OKAY
BLOOD ON MY HANDS AND UNDER MY NAILS.
Classified as a body focused repetitive behavior.
NINE
NEED TO GET OUT OF HERE
HEPPLESS
I NEED HELP
I destroyed my body for a peace of mind I never got
Born in California year of the metal snake 06/08/01 Gemini Gang
raised in Texas
I WANT YOU TO KNOW BUT I DON'T WANT TO TELL YOU.
Sleep doesn't help if it's your soul that's tired
I have dermatillomania!
I'm fighting a war inside my head every single day. If that's not exhausting I don't know what is.
Blood On the Sheets
R.I.P.

I'm vegan for the environment, animals + myself
MARKED
S.T.S.
OKAY
NEED TO GET OUT OF HERE
FINE

"DON'T BE SAD IN A CHAIR UNLESS I CAN BE THERE."
WE RAN BACK & FORTH LAUNCHING MISSILES (THOSE PEPPERS w/ ANTICIPATION).
WHEN I TURNED SOMETHING DOWN, HE'D CONVENSE ME
The only two there, we waited in our own silence.....
FIRECRACKERS BEING THROW IN DRAINAGE PIP MAKING CRAS LOUDER THAN I WOULD'VE EXP
One of the rare times I drank soda, telling him I wanted to
HE WOULDN'T LET ME FEEL DISTANT DRAWING OUT PLAC ES FOR ME TO EXIST.
THE SCREEN TALLIED SCORES AGAIN
WE RARELY SEPA RATED, HIM AND I BY EAC H OTHER
IN PEACE WE STOOD TOGETHER



Brown hair
Brown eyes
red beetle bug
LOUD
FUNNY
KIND
OMWOT
"LOUD"
"Open sags me" - Peyton
"What would peyton's trans name be, PENNY ADAMS" - Danielle?
I can't wait for HALLOWEEN!
"nothing, I am a smart, intellectual human being"
"WOAH, WOAH, WOAH" - kara
"Yeah, I guess you could call us a squad"
"You a dumb b**** Peyton" - Danielle
Danielle - Beverly Marsh
Kara - Georgie Denbrough
Madison - Bill Denbrough
9


I felt lonely like no one saw me through the dark nes
I cried my
I WALKED TO THE HOUSE AND SA
A DOG I LOST THE DOG TO SEE THE
CAT I SAW THE CAT TO SEL THE
MOUSE I SAW THE FLEA TO
CATCH THE RAT. WE BUILT THE
HOUSE ON A FOUNDATION WE SAW
THE LIGHT AT THE END OF THE
WINDOW WINDOW WIN
WOW
CALL ME TOMO
CALL ME TOD

CALL ME BACK
I am reaching for my cup that is half full living
PEPPER
SALT
NO
Reach out to those who need a hand Hello in the world of lost people and find a hat on the shelf to cover your head I need a cover

BLOCKED
BY THE 3
HELLO
HELLO OUT THE
CAN YOU HEARE
SEE IF THEY NOT SURE IF THEY
ARE HOME
CATARINA

EARS OLD LAY in
he WARM SUN
CHERISH
LOVE

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

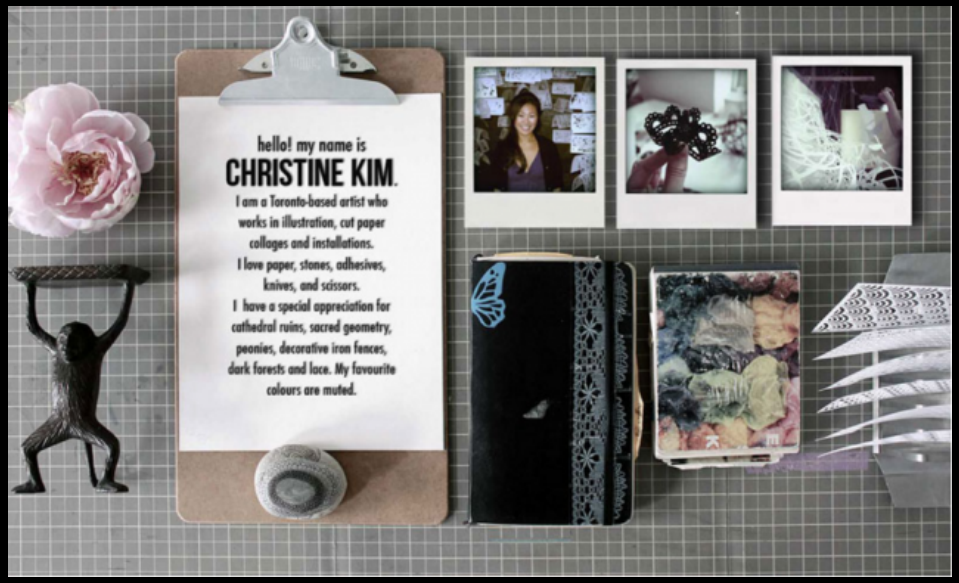
Masterwork – Personal Portraiture:

Lights, Action, Cut!!!!

Inspired by the elements of aritist 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

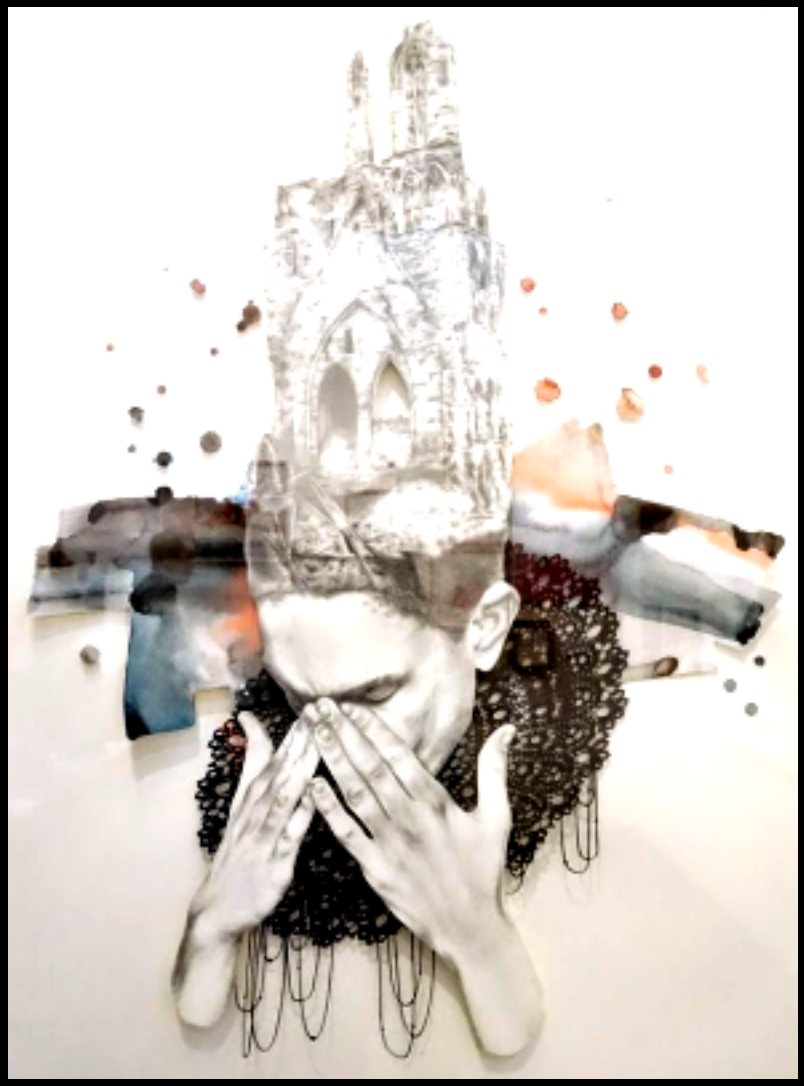
https://www.youtube.com/watch?v=xa-7cEho-Y8

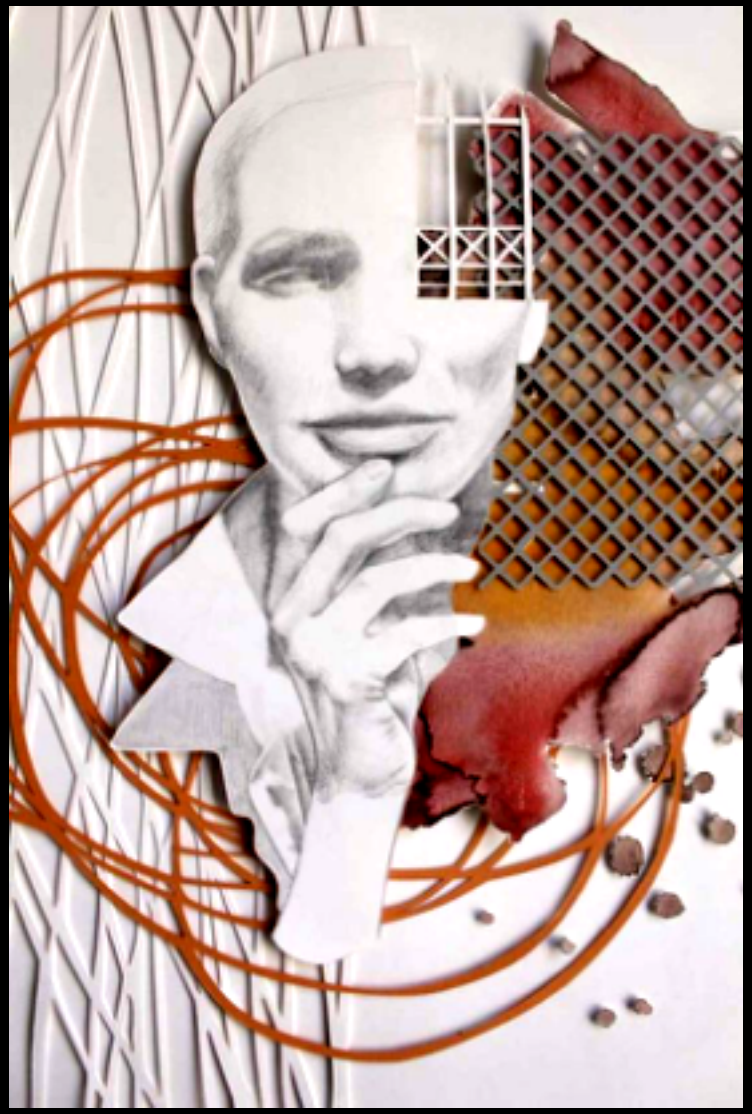
https://www.youtube.com/watch?v=m5sezm9MgIc

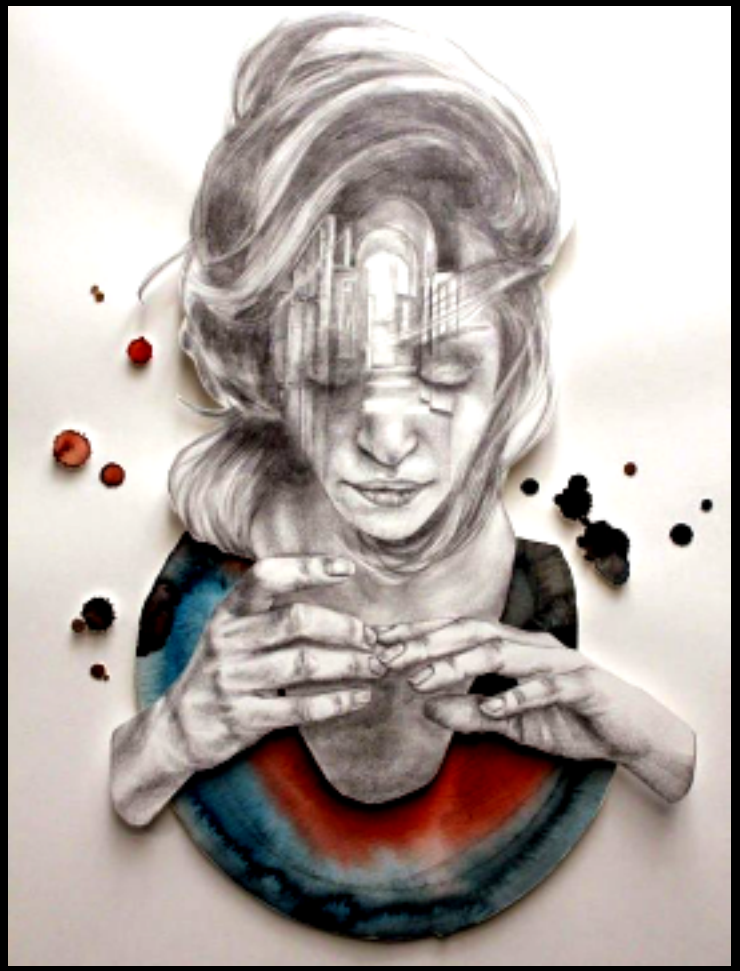
Essential Elements

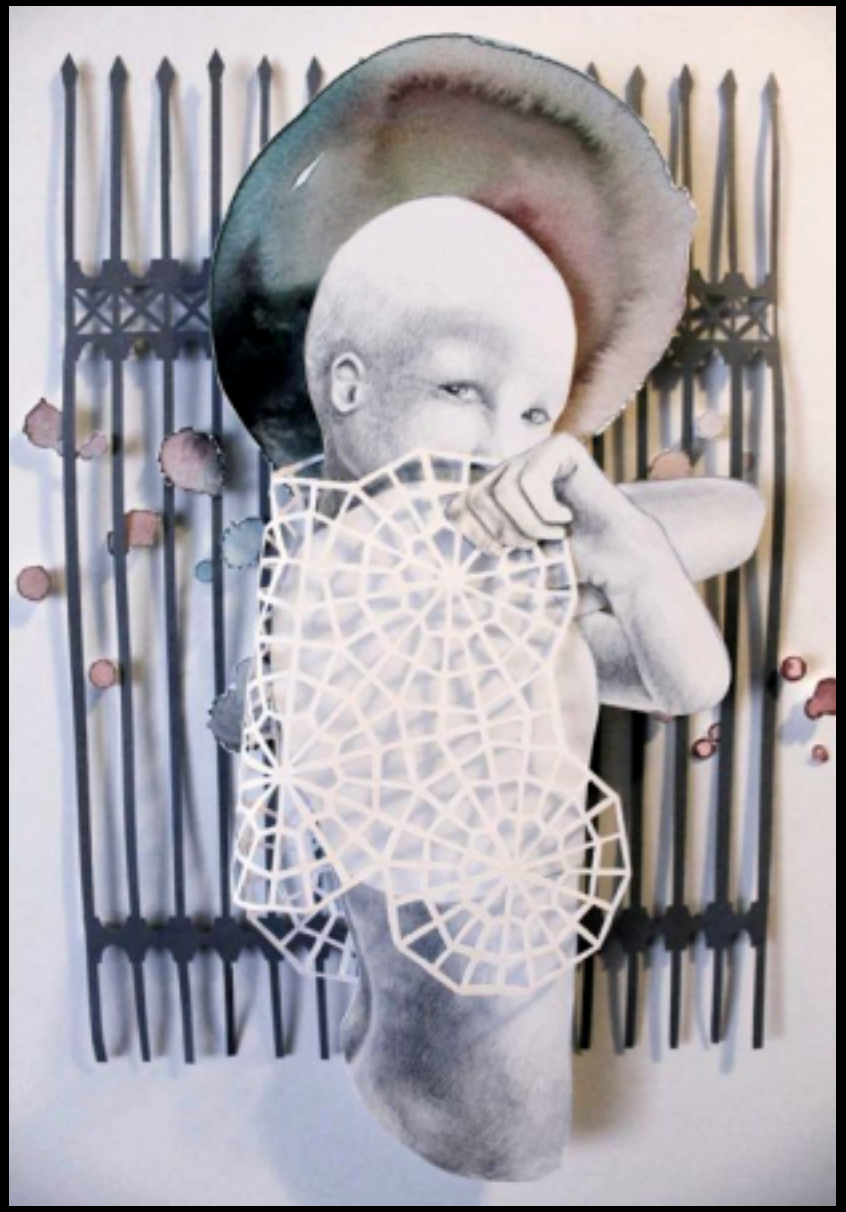
What essential elements are presents in Christine Kim's work?

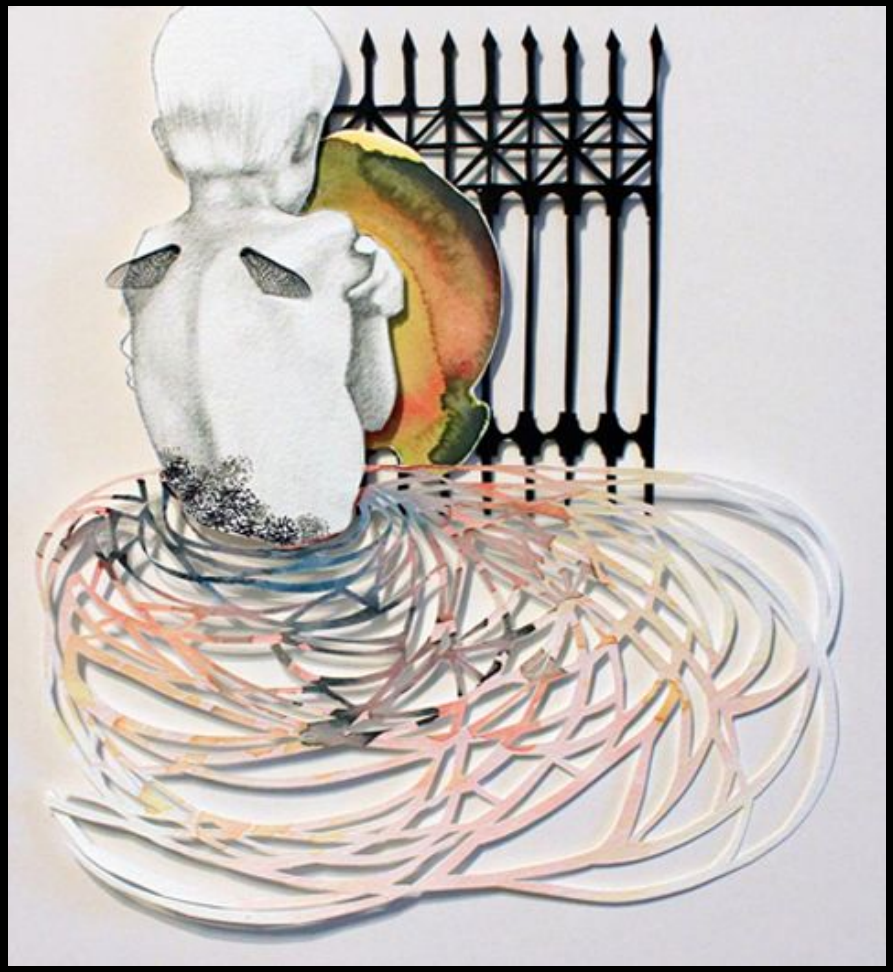
1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10_____











ELEMENTS

Refined Portrait

Layers

Cut Scribbles

Imaginative Format

Architecture

Stencil Type Spaces

Bleeding Paints/Patterns

Compositional Movement

Narrative/Story

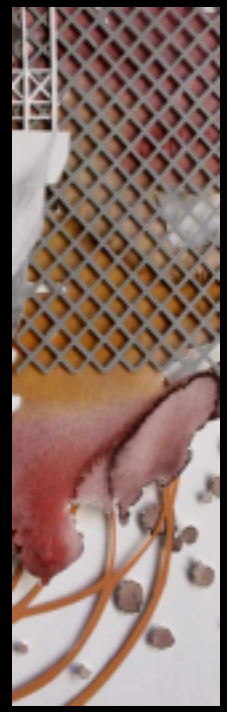
Emotion

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/topigraphical elevations to create volume. Color washes if necessary. Complete portrait.

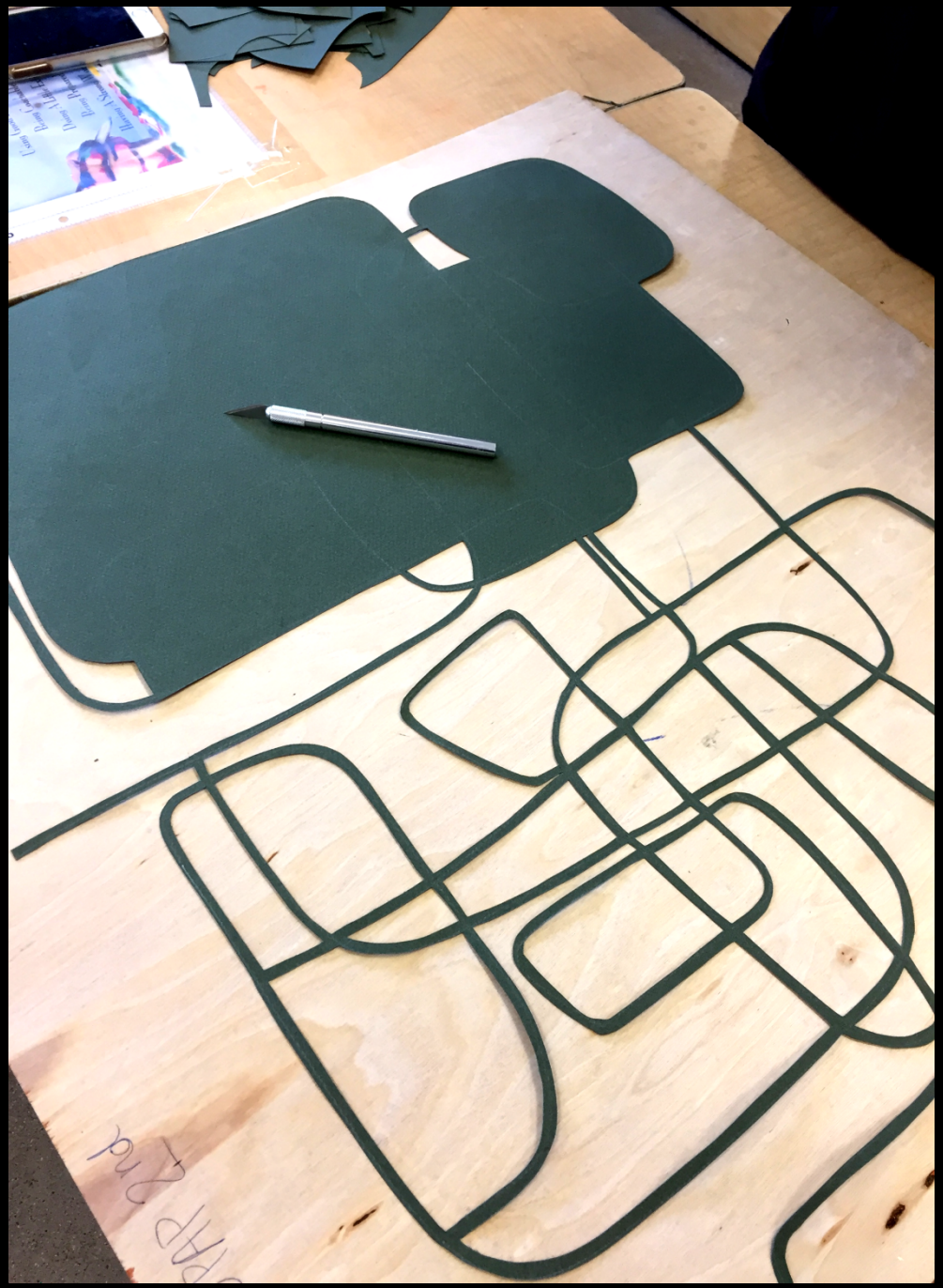
Day 5- Paper Wash Demo – Washes/Color choices. Continue into day 56

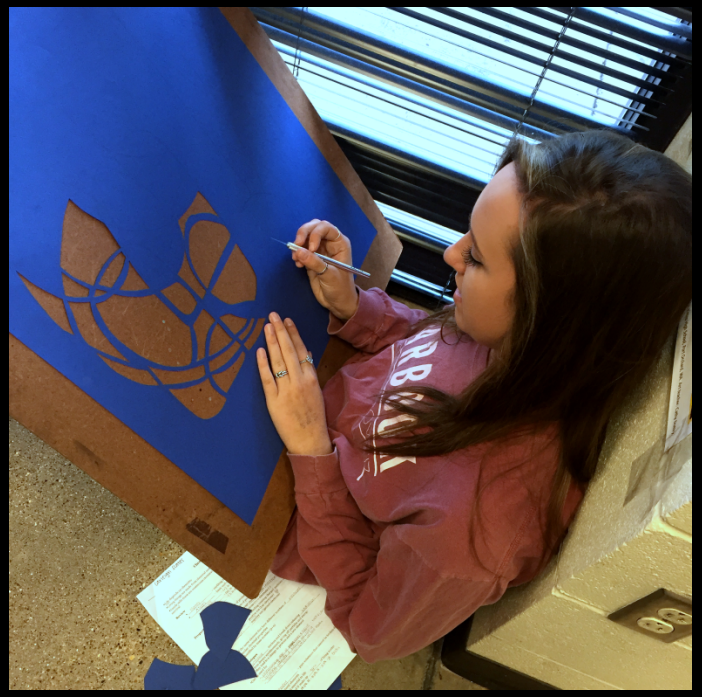
Day 6 – Bring additional materials such as architecture photos, patterns, stencils, bridges/gate photos, along with basic thumbnails ideas.

ALSO

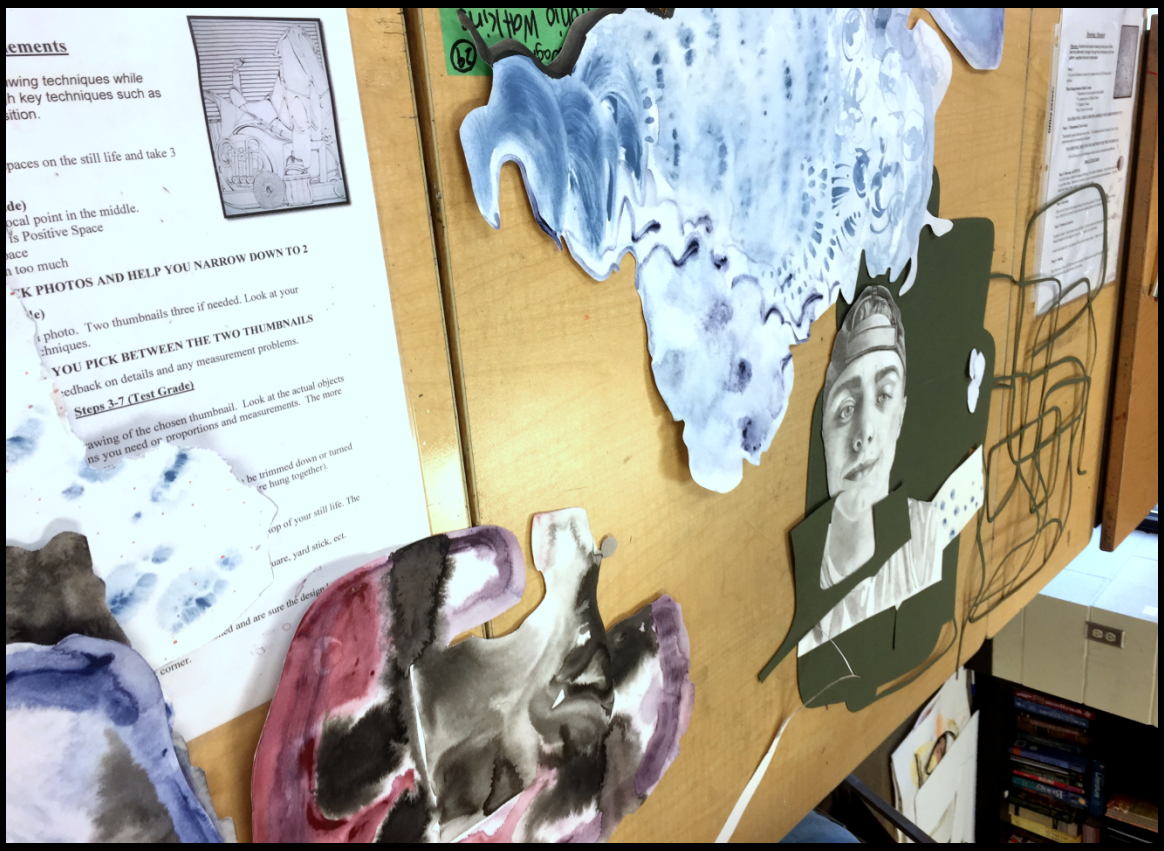
Day 6 – Compose, revise, and revisit. Thumbnails in action.

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





No!!!!


ements
wing techniques while
h key techniques such as
ation.
paces on the still life and take 3
de)
ocal point in the middle.
ts Positive Space
ace
too much
K PHOTOS AND HELP YOU NARROW DOWN TO 2
te)
photo. Two thumbnails three if needed. Look at your
chniques.
YOU PICK BETWEEN THE TWO THUMBNAILS
edback on details and any measurement problems.
Steps 3-7 (Test Grade)
awing of the chosen thumbnail. Look at the actual objects
ns you need or proportions and measurements. The more
be trimmed down or turned
re hung together).
op of your still life. The
uare, yard stick, ect.
ed and are sure the design
corner.

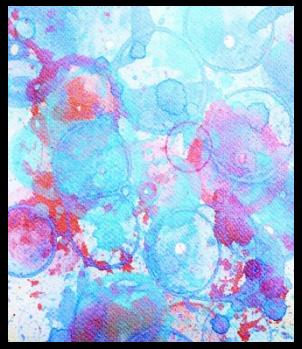
ART IS FO
VERYONE

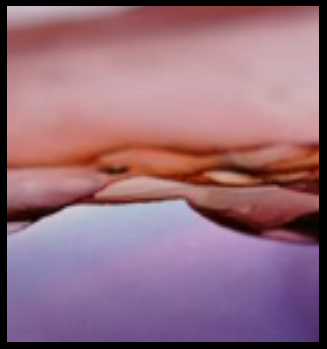
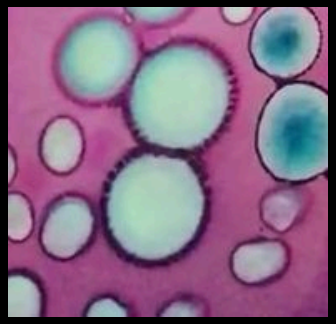
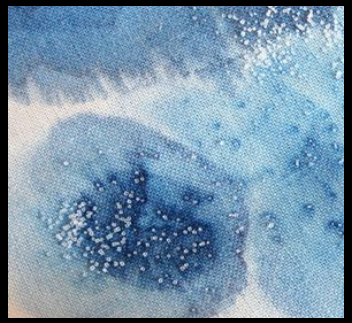
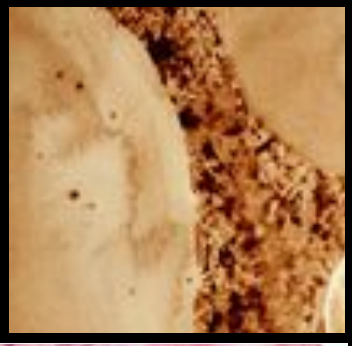
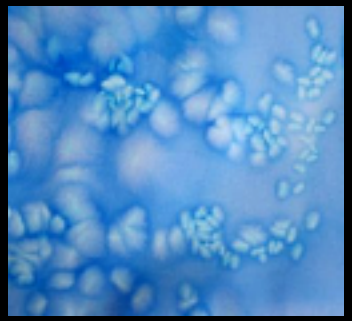
PORTRAIT LAYERING

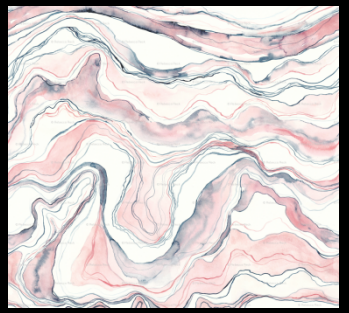
Working from life, mirror, self directed photos

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 scrunched-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)

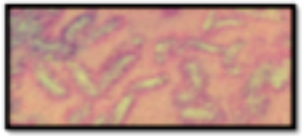
- Draw with white school glue and pour small amounts of salt over glue outline.
- Touch loaded brush onto glue/salt. Let dry overnight.

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.

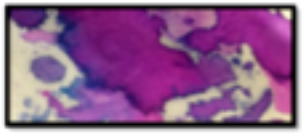


Crystallizing

- Swirl equal amounts of Epsom salts and water (start with ½ 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.

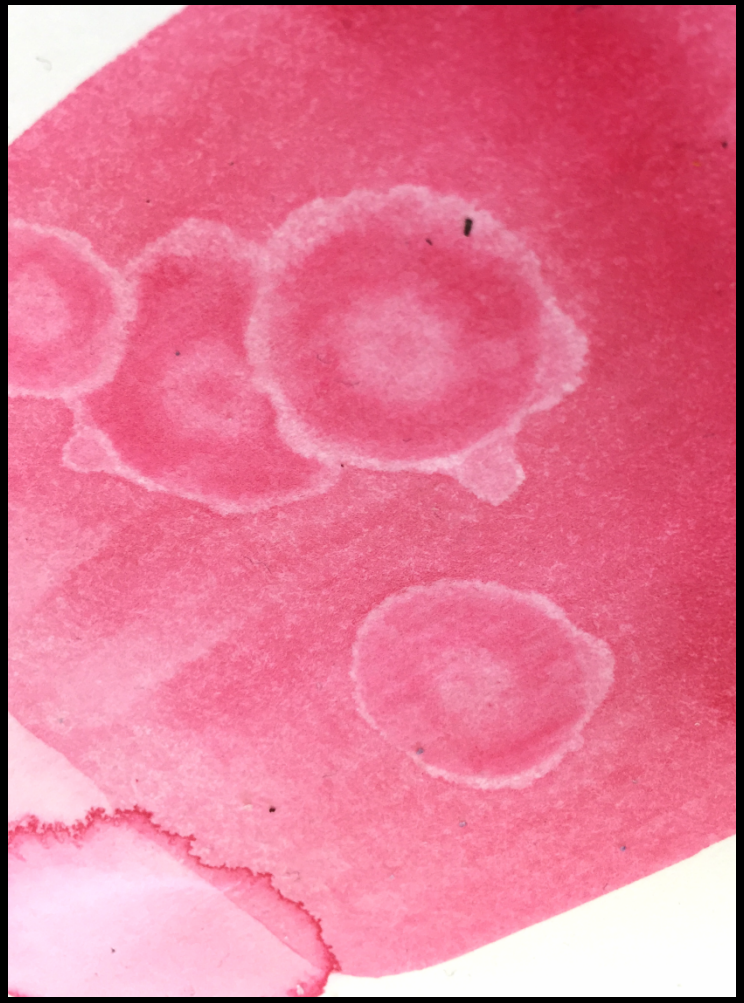
Wet-in-Wet

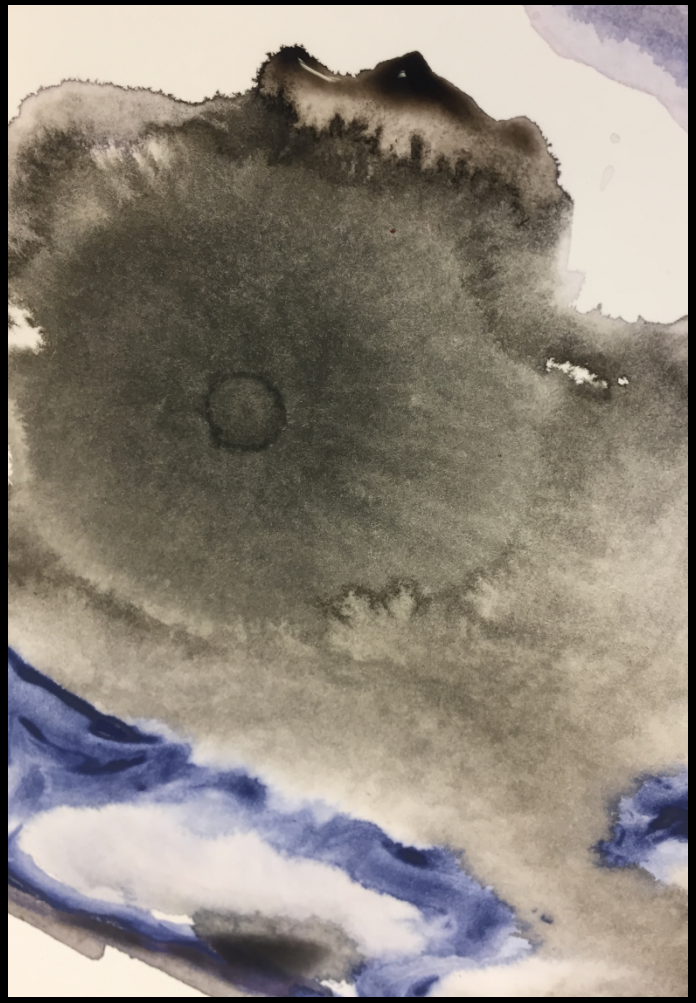
- Apply clean water to your paper.
- Before the water dries, load up your brush with paint and touch it to the water. The color will spread quickly.

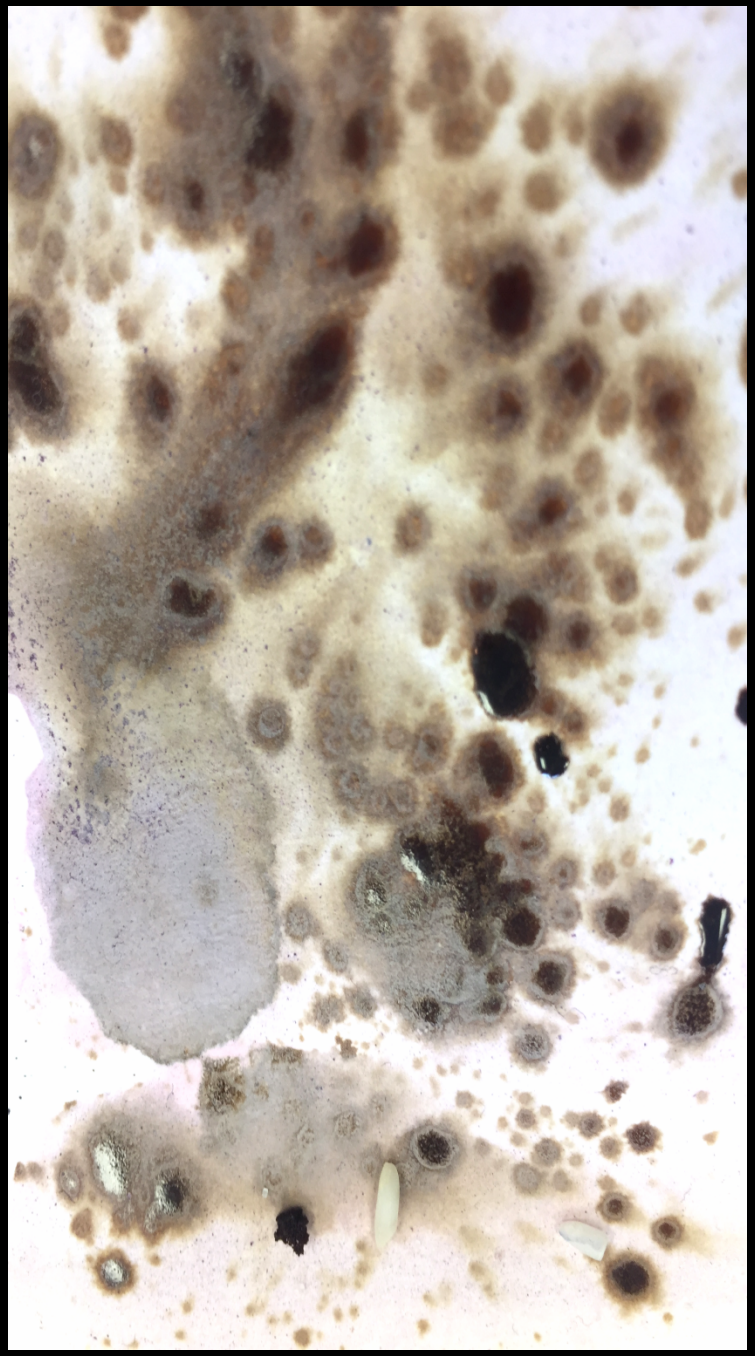
Tape Masking

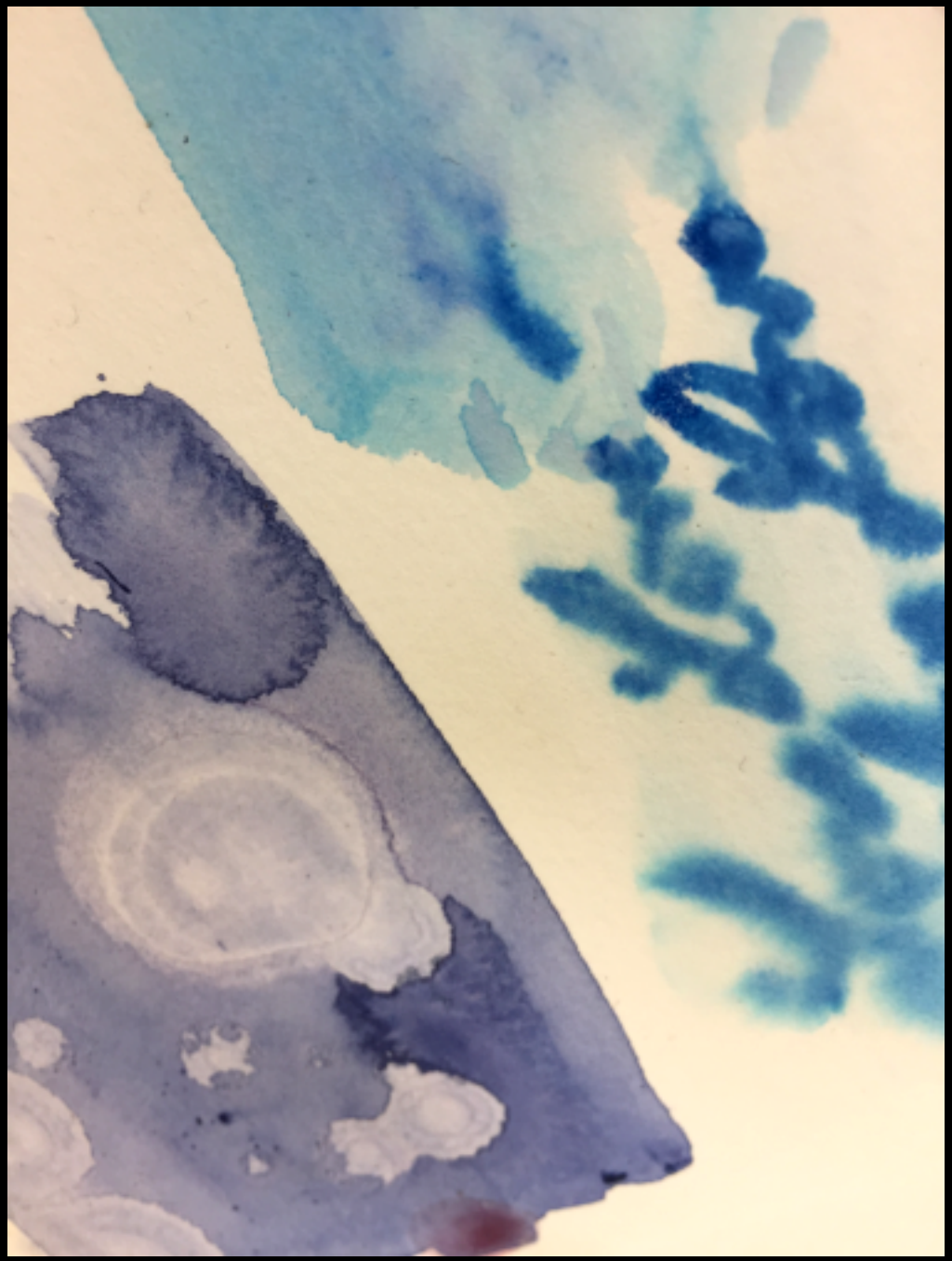
- Tape of sections of your paper with masking tape.
- Paint over the tape and let dry.
- Peel tape off and reveal white paper underneath.

Water-based Textures









Cuts, Scribbles, & Stencils

Gathering all the elements together for production

VISUAL ORGANIZATION

REINVENTING THE THUMBNAIL

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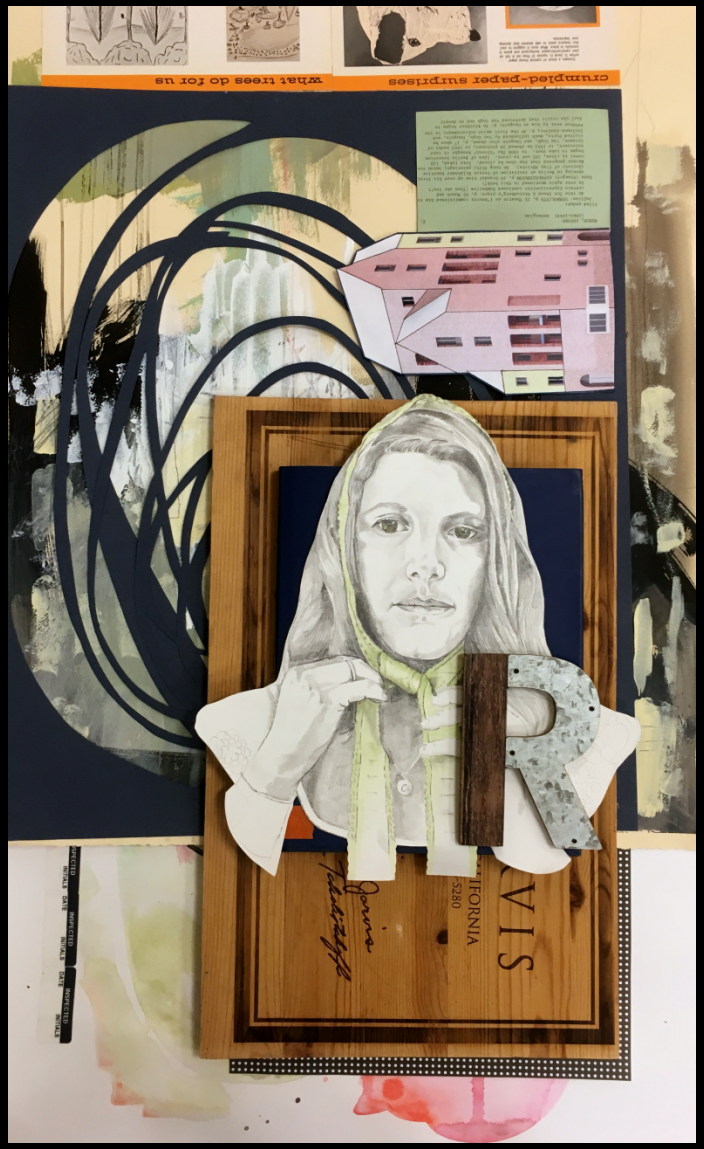
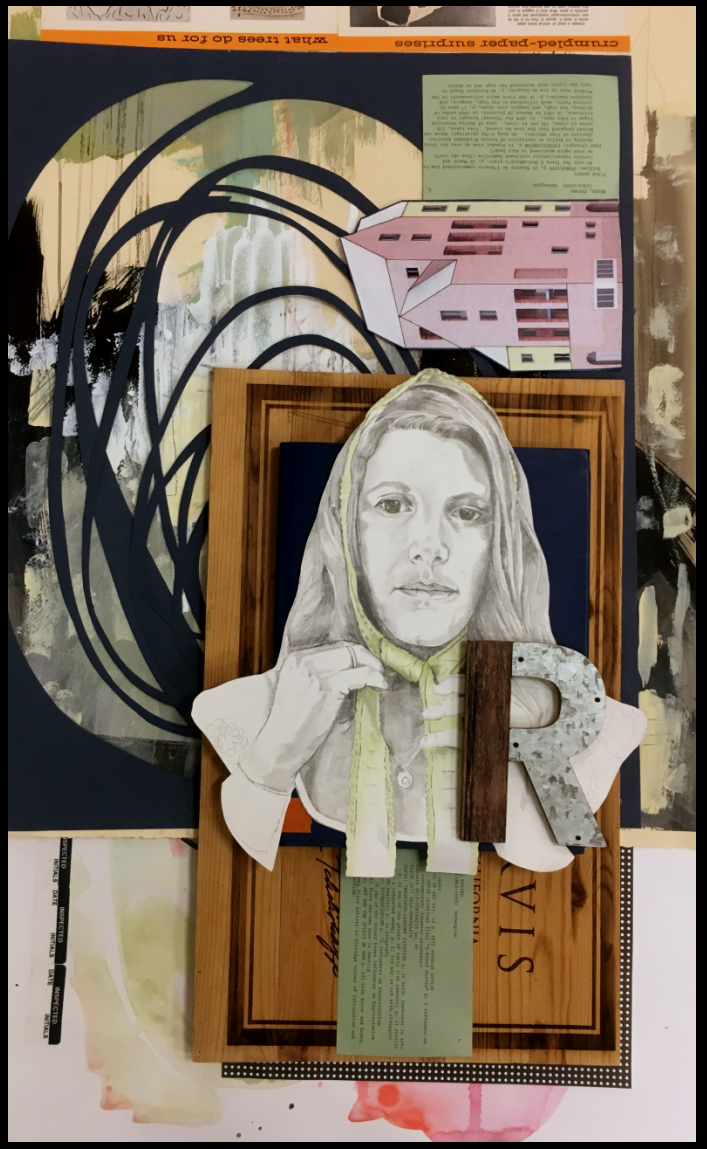

crumpled-paper surprises
What trees do for us

1


crumpled-paper surprises
What trees do for us

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what trees do for us

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what trees do for us
crumpled-paper surprises

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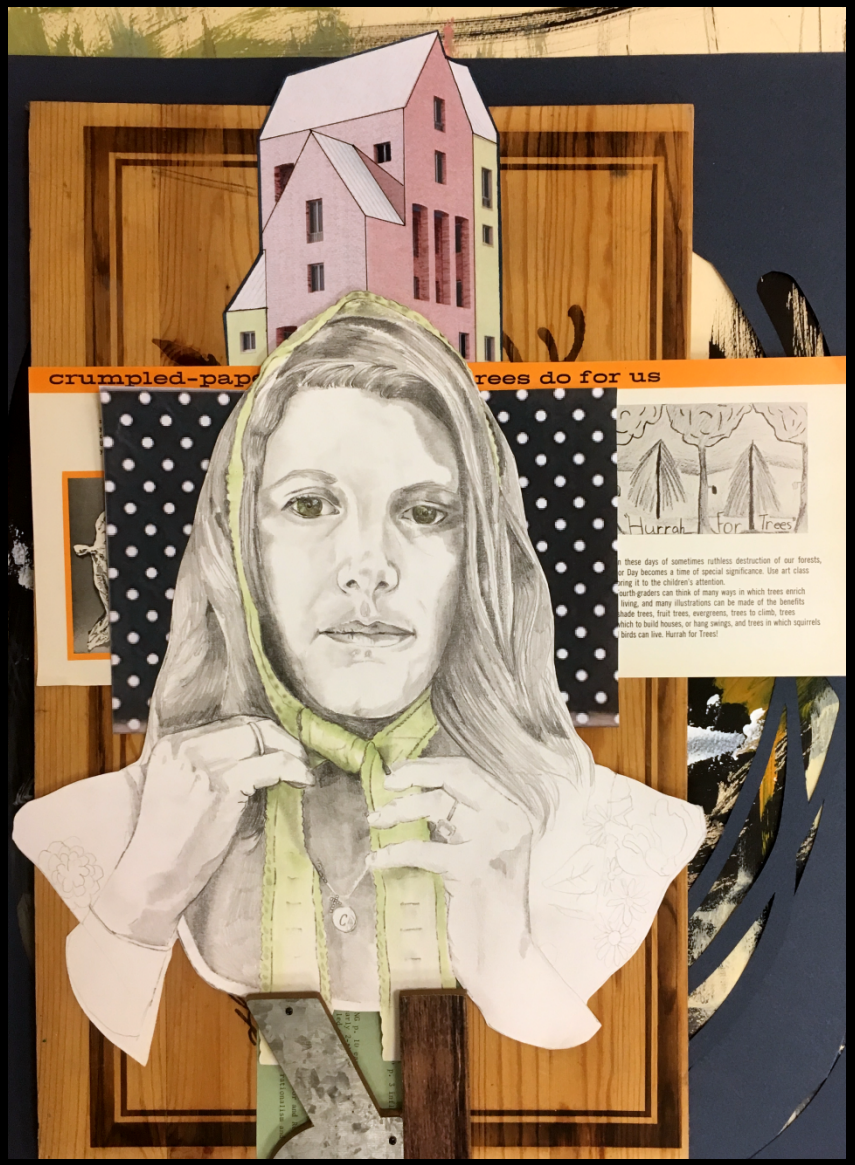


2

ees do for us

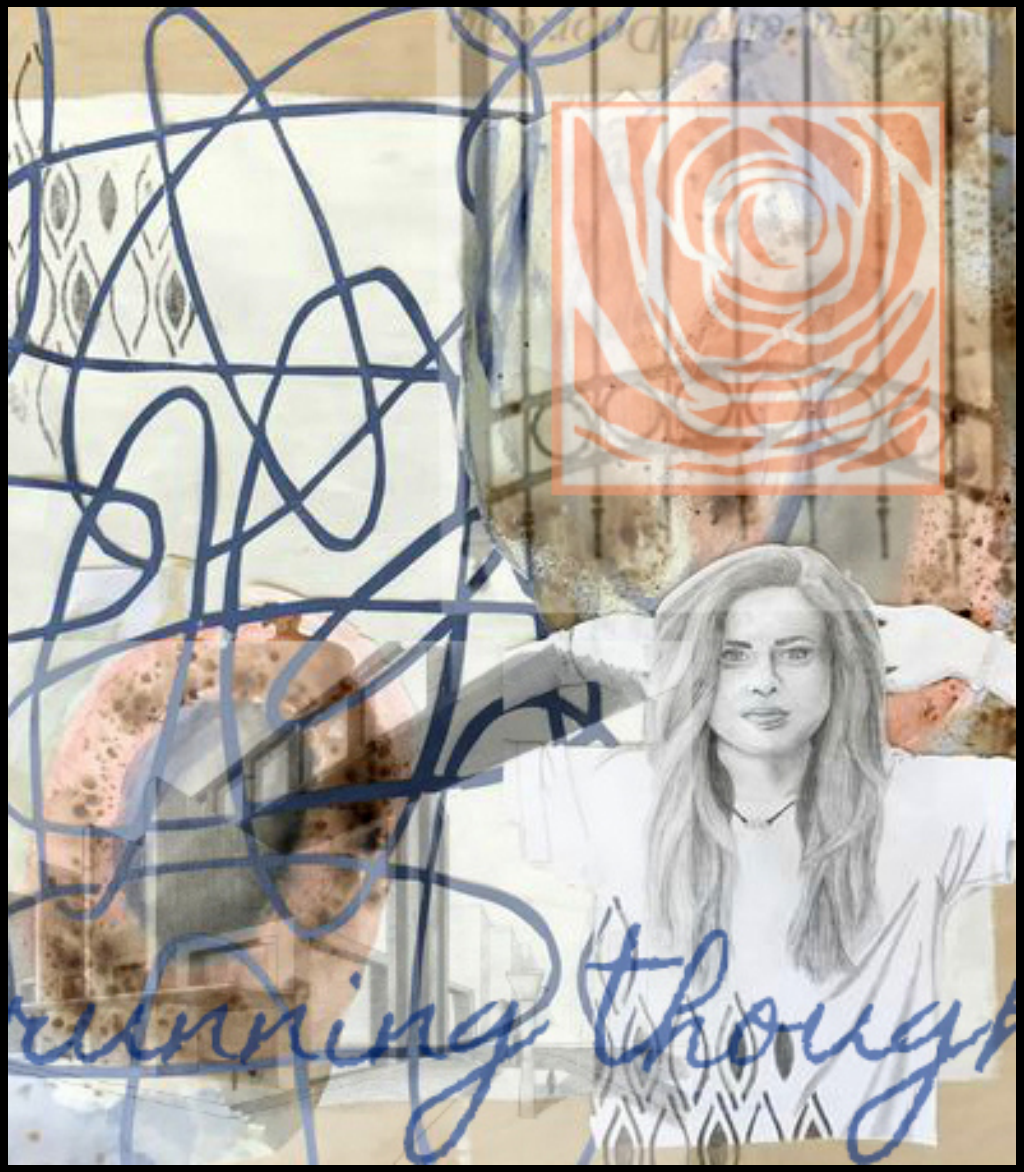
1

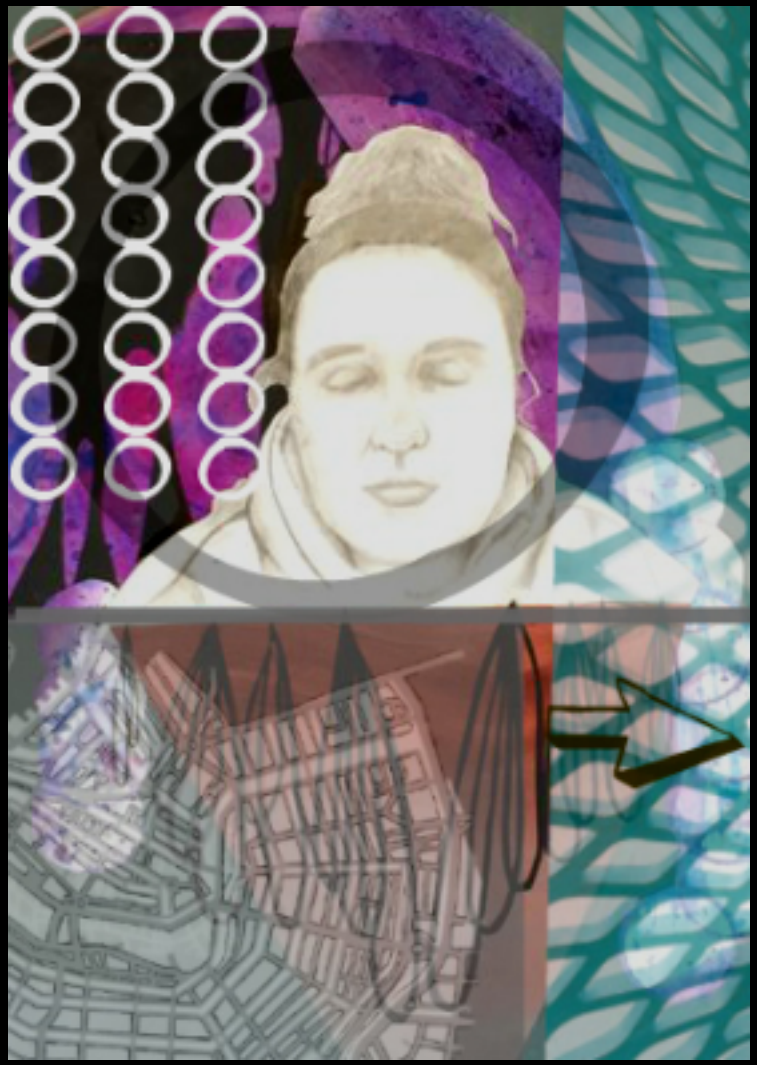
ees do for us
Hurrah for Trees!
These days of sometimes ruthless destruction of our forests,
Day becomes a time of special significance. Use art class
g it to the children's attention.
th-graders can think of many ways in which trees enrich
ing, and many illustrations can be made of the benefits
de trees, fruit trees, evergreens, trees to climb, trees
ch to build houses, or hang swings, and trees in which squirrels
rds can live. Hurrah for Trees!

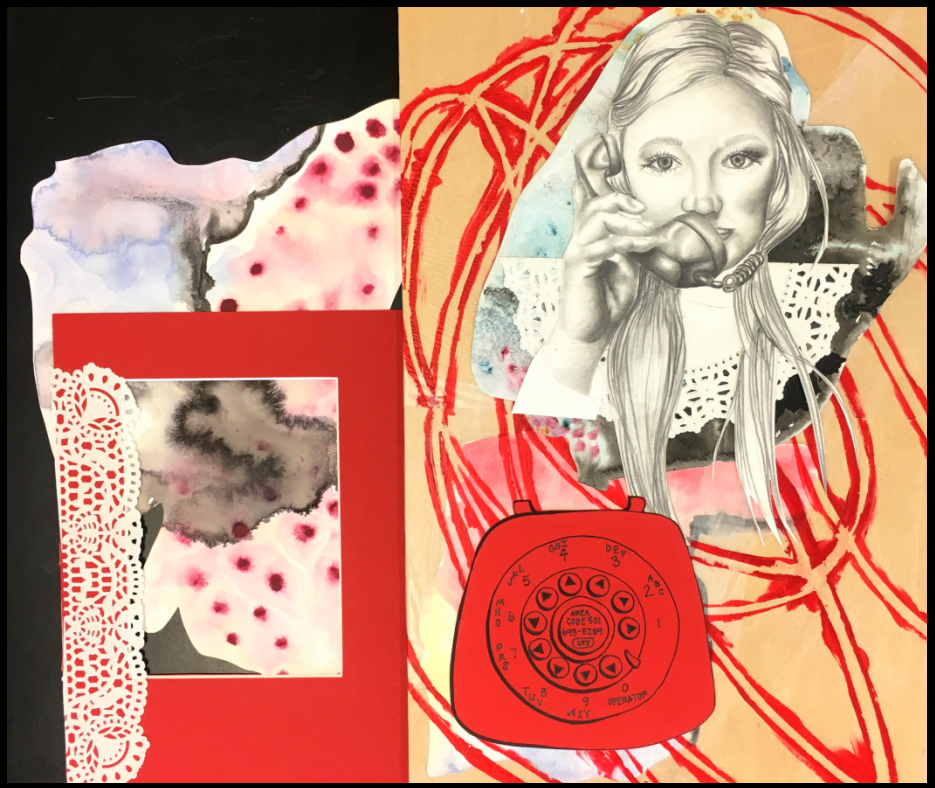
2

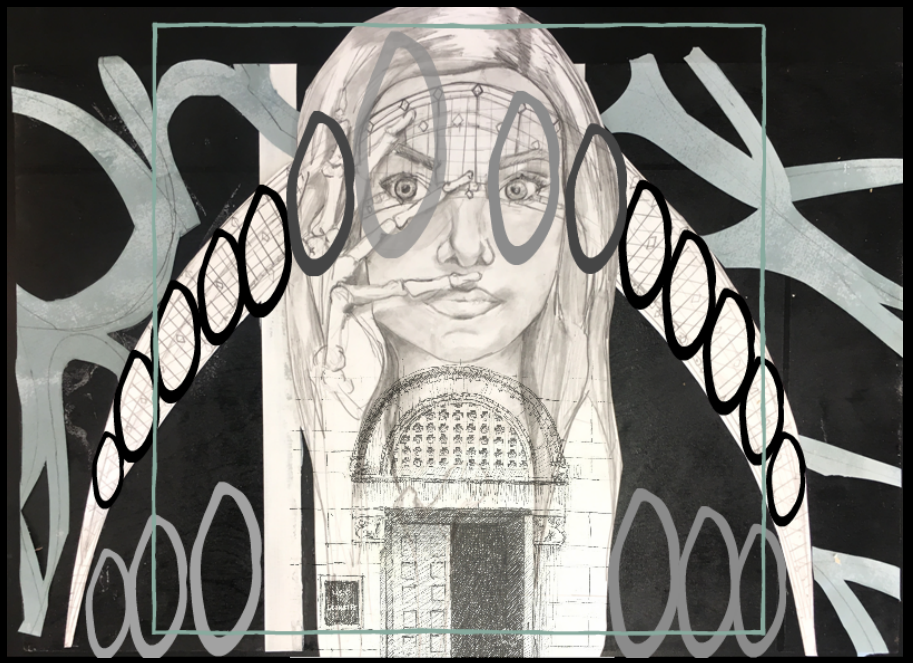
Taking an ordinary graphite drawing and making it into a complex work of art.

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


running through




OPERATOR



RENOIR
A

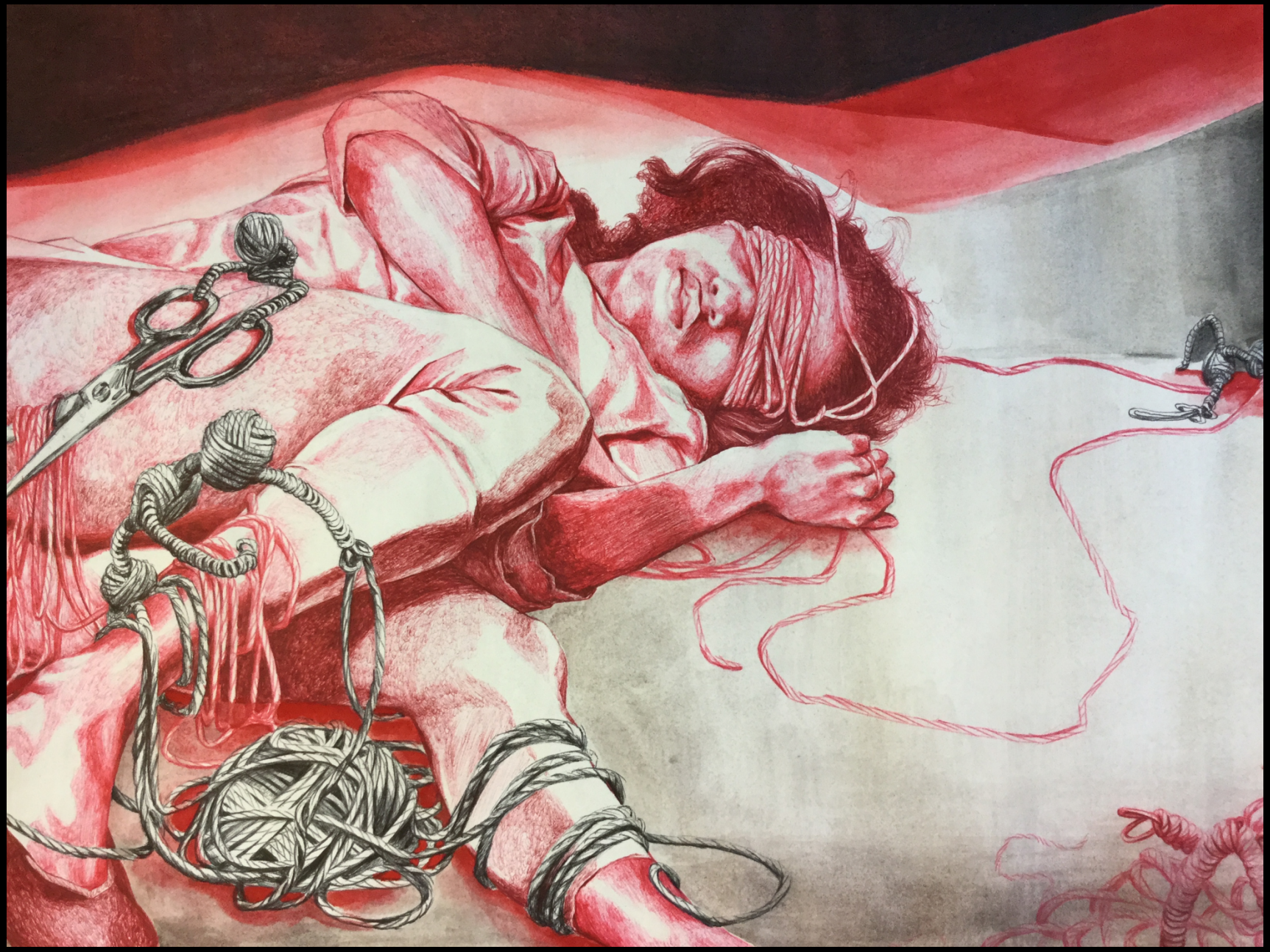
What type of portfolio does teaching complex composition, rich content, and idea development produced?

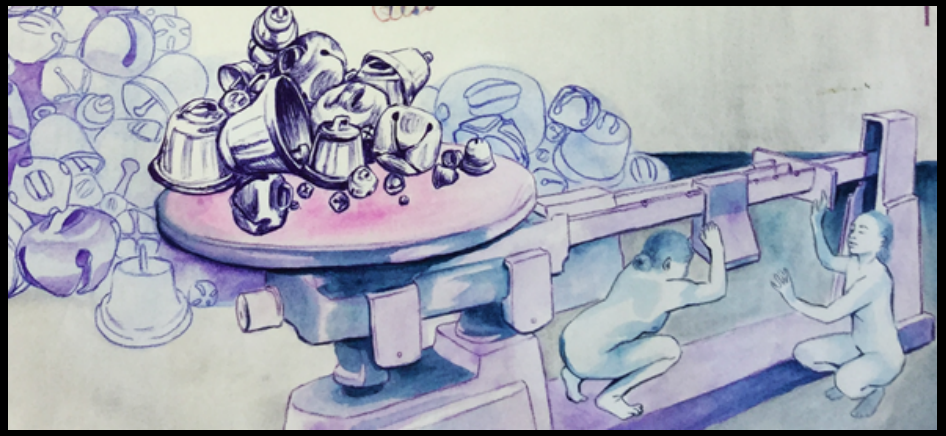
Artist Statement

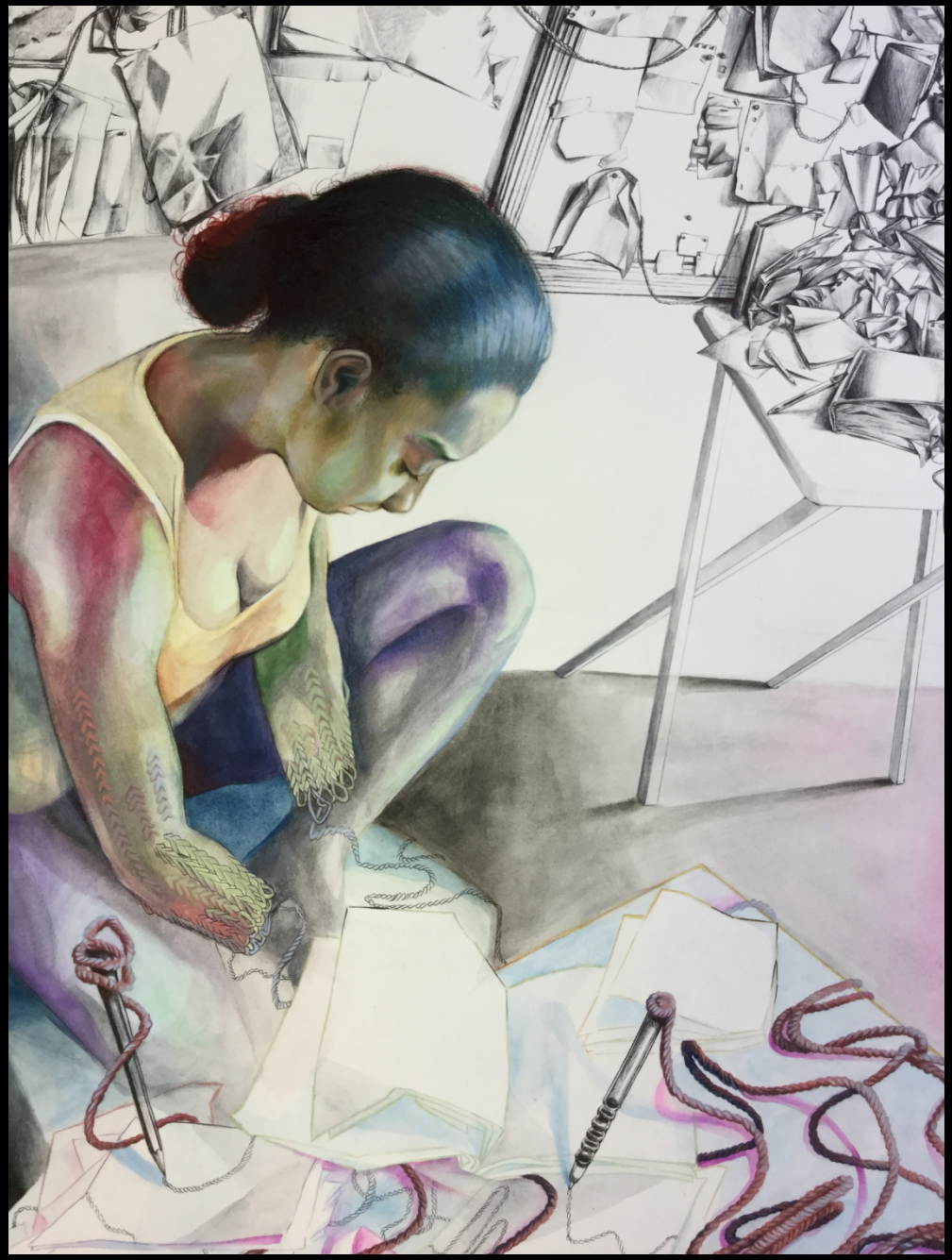
Jada Wilson

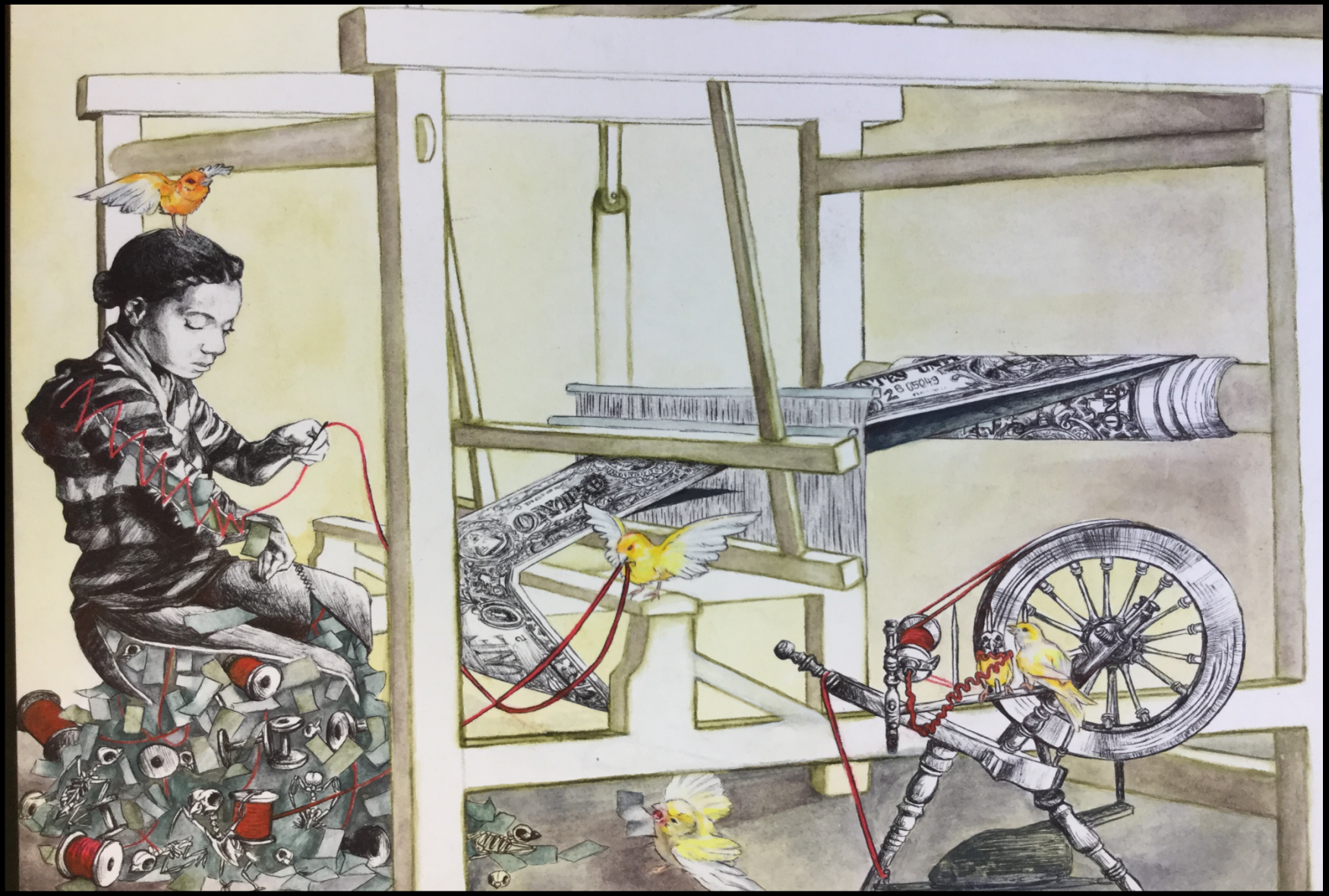
My concentration focuses on the concept of the connectivity of all elements of existence. This concept is derived from the Chinese legend of the "Red String of Fate" which describes an invisible string that the gods use to tie people to their fated partners. This string cannot be torn or severed, but 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.

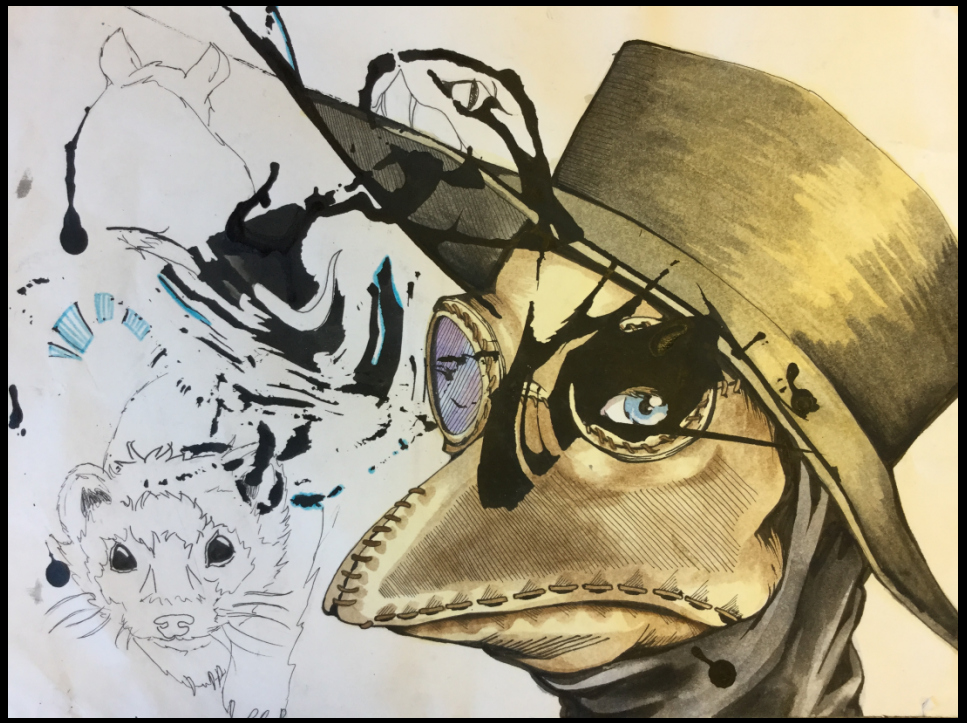


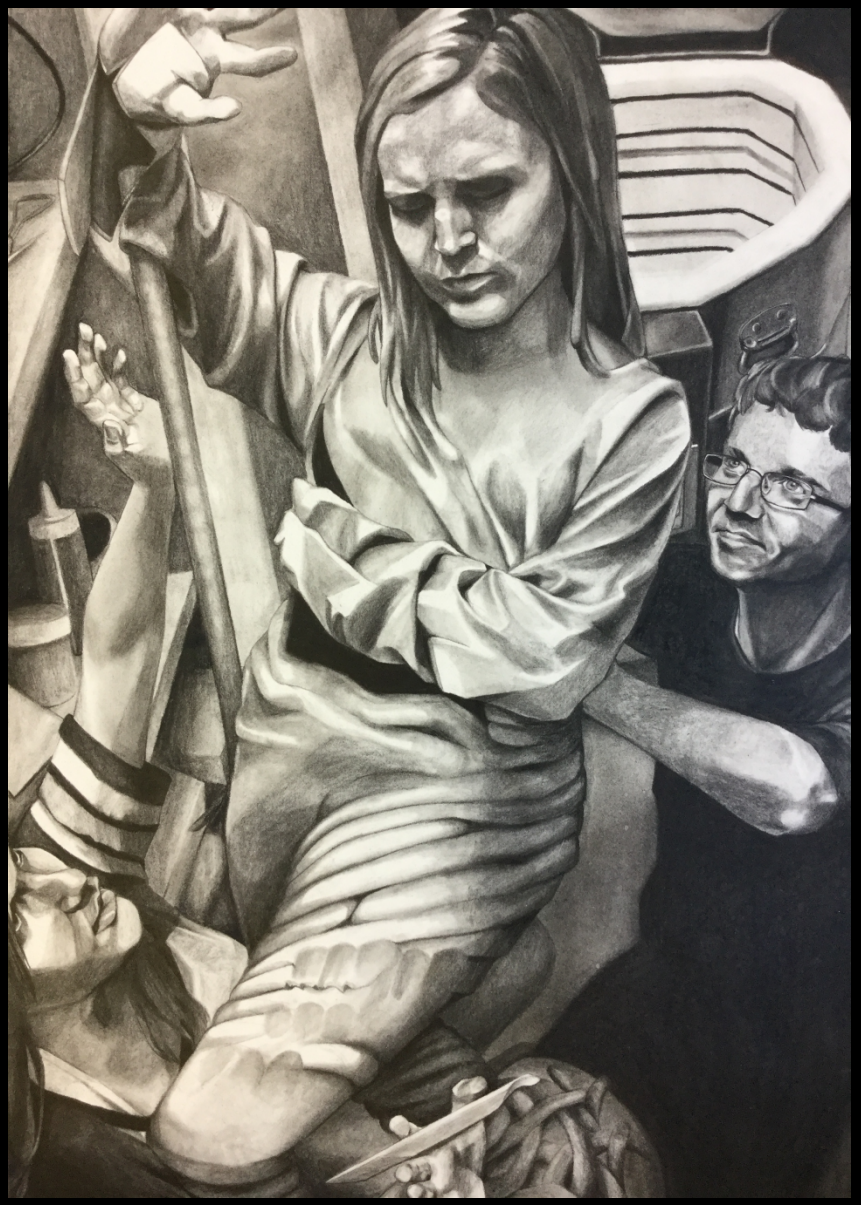






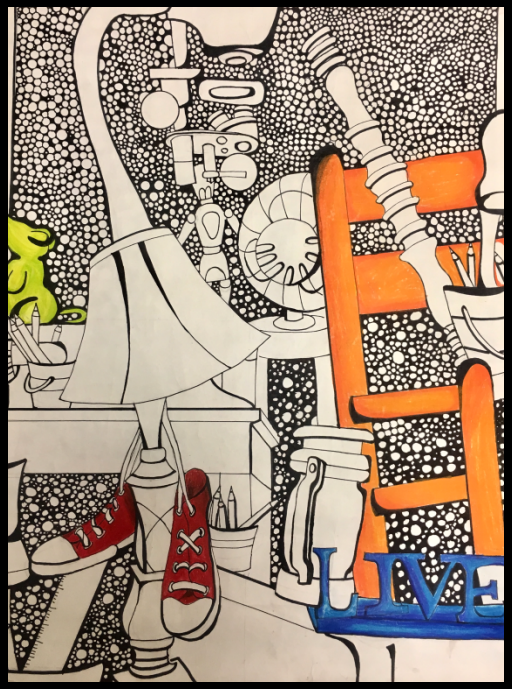
AP Breadth

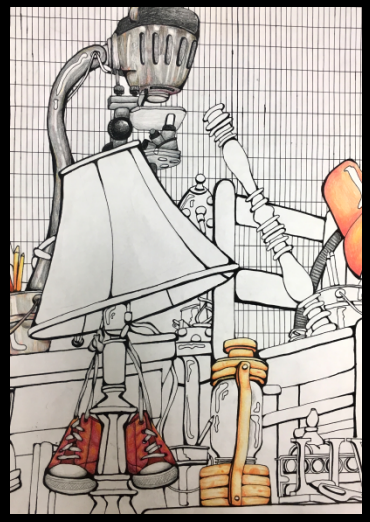


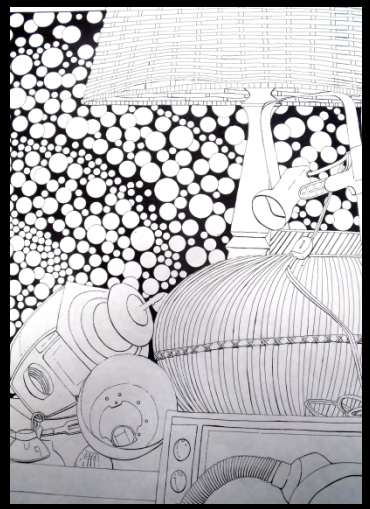


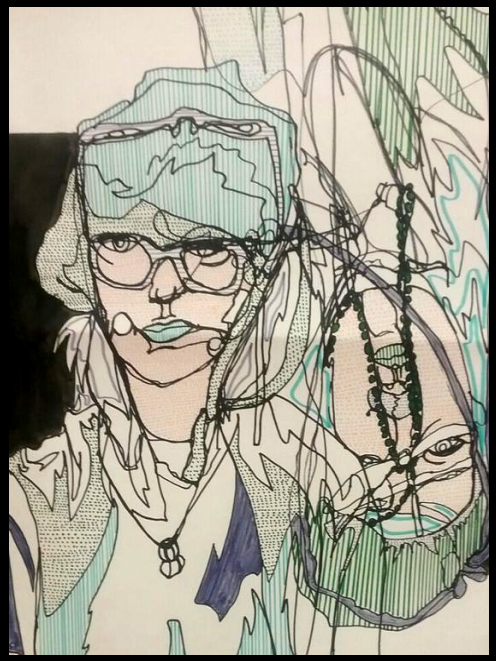
Thank You

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 ☺