

Form 3

Visual Arts Units

ART TECH NIQUES

Silvia Rozema-Carty

Visual Arts Units

The following are the units you will be exploring this year in compliance with CXC regulations. Complete each assignment to the best of your abilities using all the skills you have learned.

Start each assignment with sketches, research, and mock-ups if so applicable. Taking pictures of your process as proper documentation is important for your development as an artist.

Before filling in/submitting any assignments, double check that you meet all the criteria for the assignment.

All video links are there to support your learning, you can watch them as often as you need/want to.

Be conscious of the time you have for each assignment, deadlines are firm.

**Write with a pen,
draw with a pencil!
Work neatly!**

Wishing you an amazingly artistic school year, good luck and have fun,

Silvia Rozema Carty

This year you will learn multiple Art Techniques and to work with many different types of mediums. You will also learn to apply the Principals of Design (POD), as well as revisit the Elements of Art (EOA).

You will learn to work with the following mediums and the appropriate Art Techniques and tools for each.

- **Coloured pencils**
- **Drawing pencils**
- **Charcoal**
- **Acrylic paint**
- **Watercolour paint**
- **Sculpture in a variety of mediums and tools**

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* **AT** = Art Technique

TERM 1**UNIT 1 - UNDERSTANDING/ USING THE PRINCIPLES OF DESIGN****Art Talk unit 3, chapter 9, 10, 11 & 12**

Introduction to the principles of Design – Rhythm, Movement, Repetition, Pattern, Harmony & Unity, Balance, proportion, contrast, variety, emphasis.

For each assignment you will be told which surface to work on, as well as the necessary mediums. This can be in your sketchbook, a loose sheet of paper or on a canvas board. Make sure you know which one you need to use as only these will be accepted and graded as your final project.

During the process of creating your artwork the following will be expected and will also be part of your grade.

- Make sketches of your ideas (Concept Development) and your final idea (Design development).
- Make practice samples of your color and material choices, etc.
- Take pictures of your work during the process.
- Write down your thoughts about the project you are working on (Artist Statement).
- Place these into your sketchbook if so applicable.

Discussion: Principles of Design in local Artist work (Bevil Byam) that show the principles clearly in the work.

Expressing creatively comes from the soul, and my expression is reflected primarily through painting and jewelry making. A Caribbean man at heart, my career as a graphic designer and design studio owner allowed me to push the envelope in design and client expectations thus becoming the multidiscipline artist I am today. I firmly stand by the motto, doing what you enjoy and enjoying what you do makes expression effortless.



Years of preoccupation with the philosophy of life led me to a study of Practical Mysticism which has greatly influenced both my work and how I view life and my existence as a part of the whole. Though the ordinary daily visuals still form part of my artistic subject matter, as a metaphysical practitioner and artist my paintings are a reflection of my innermost thoughts, feelings and visions with a penchant for the spiritual. I live for the vibrancy of colour and the pulsating energy derived from their juxtaposition.

Jewelry making began with my relocation to Austria and the need for a reinvention of self. I suppose this was a natural direction as I have designed and created carnival costumes for many years.



The jewelry is one of a kind, hand-crafted wire wrapping and my material of preference is copper, both for its warmth of colour and energy conducting properties.

I presently live in Austria, with my partner, and two cats. I am super partial to spicy food.

Bevil Byam

(Taken from his website)

<https://www.byamdesign.com/>

<https://www.youtube.com/watch?v=YahBs8wfek8>

Bevil Byam

His diverse expertise in design has allowed for his continued participation in graphic design, costume and stage design spanning 26 years on St Maarten.

Trinidadian born Bevil Byam has made St. Maarten his home since 1989. Byam graduated from Presentation College High School, and trained as a General Draughtsman at the San Fernando Technical Institute, Trinidad. He is a Communication Design graduate of International Fine Arts College, Miami, and has followed courses in pattern design and dressmaking.

Byam's life has always been centered on art. He's been awarded a Certificate of Merit by the Commonwealth Institute, London, for work submitted in the "Young Artists Exhibition". In 1997 he was invited to show work at an exhibition hosted by the American Women's Association in Trinidad. The St. Maarten Independent Theatre, then under direction of Sir Ian Valz awarded Byam for his contribution to work in stage design and makeup artistry, and via this theatre foundation Byam was recognised for his work as costume designer and makeup artist for the award winning locally produced movie "The Panman".

Committed to the development of Children's Carnival, Byam has designed award-winning children's troupes over the years and is presently engaged with a Foundation to develop that aspect of St. Maarten carnival.

A Graphic Designer by profession, Byam has worked in Miami, and Trinidad. Over the course of 20 years he has owned and operated Terracotta Design Studio and up until recently, co-owned Blue Orange Advertising Design, which is still in operation today with Zetsia Shigemoto at its helm. While with Blue Orange, Byam and Shigemoto published Caribelle magazine, a women's publication with a contemporary approach to the lifestyle of the northeast Caribbean.

Byam has held three solo and one joint exhibition on St. Maarten.





ART TECHNIQUES - Color Pencils

Colored pencils, when used correctly, you can produce lifelike drawings done in brilliant hues. Colored pencil techniques range from basic to advanced—from simply pressing hard on the page to applying oil over your drawing.



Vocabulary/Technique words to know:

- | | | | |
|-------------------|--------------------|---------------------|-------------------|
| 1. Back & Forth | 5. Scraping | 9. Layering Colors | 12. Highlights |
| 2. Hatching | 6. Oil or Alcohol | 10. Pencil Pressure | 13. Blending |
| 3. Cross Hatching | 7. Watercolor wash | 11. Incising Paper | 14. Underpainting |
| 4. Burnishing | 8. Rubbing | | |



Essential Colored Pencil Drawing Techniques

Back and Forth: This coloring technique is so basic you've undoubtedly done it before; simply move your pencil back and forth in one continuous motion on the paper until you cover the entire area.

Hatching: Hatching is an approach that you can use in all facets of drawing. To create it, make parallel lines on your paper. They can be vertical, horizontal, or angled, just as long as they don't touch. Unlike the back and forth method, you will pick up your pencil to create each new line.

Cross Hatching: Cross hatching is the cousin to hatching, but instead of parallel lines, you form intersecting lines (hence the name). This technique is ideal for creating shading and texture. To ensure that your cross hatching will appear clean and precise, make sure you've got a sharp point on your pencil.



Burnishing: One of the most defining characteristics of colored pencil art is its smooth, waxy finish. To achieve this, try burnishing—apply thin layers of color with the back-and-forth technique. Continue this process until the paper has a noticeable sheen. You can also use a tortillon to help in this process.



Scraping: Scraping can only happen from burnishing. Once you've got a lustrous area, take an X-ACTO knife and scrape away at the parts that you want to remove. This technique will probably look scratchy, so make sure you use it in places you want to be highly textured—such as animal fur.

Oil or Alcohol: Rubbing alcohol or baby oil can alter the appearance of your colored pencils. With a cotton swab, soak it in either one of the materials and rub it on your drawing. The effect will smear and blend the pigment.

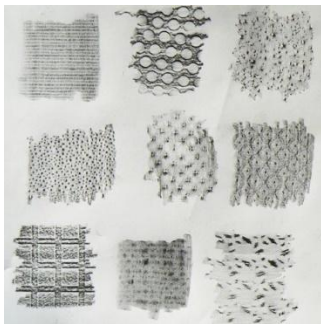
Watercolor Wash: Break out your watercolor paints for this mixed-media approach! Begin painting a layer of watercolor on your paper. Once dry, use any one of the coloring techniques with colored pencils on top of it.

Video Link:

<https://www.youtube.com/watch?v=J-Yj40ZGy-E>

How to Paint a Portrait with Watercolors + Color Pencils in 7 Steps, by **Lioba Bruckner**

Rubbing: Many of these approaches challenge you to create your own texture—but not rubbing. Find a tactile item like seashells or coins and place a piece of paper on top of them. Then, using your colored pencil, move it back and forth across the object. Its ridges and other bumps will show through. For rubbings, you'll want to use thinner paper; thicker paper is less likely to capture all of an object's fine details.



Video Link:

<https://www.youtube.com/watch?v=0wBosqhYNA0>

Testing Everyday Products to Blend Colored Pencils, by **SuperRaeDizzle**

Layering Colors

Say it with us: Layer, layer, layer. This is *the key* to getting vibrant colors and realistic shading.

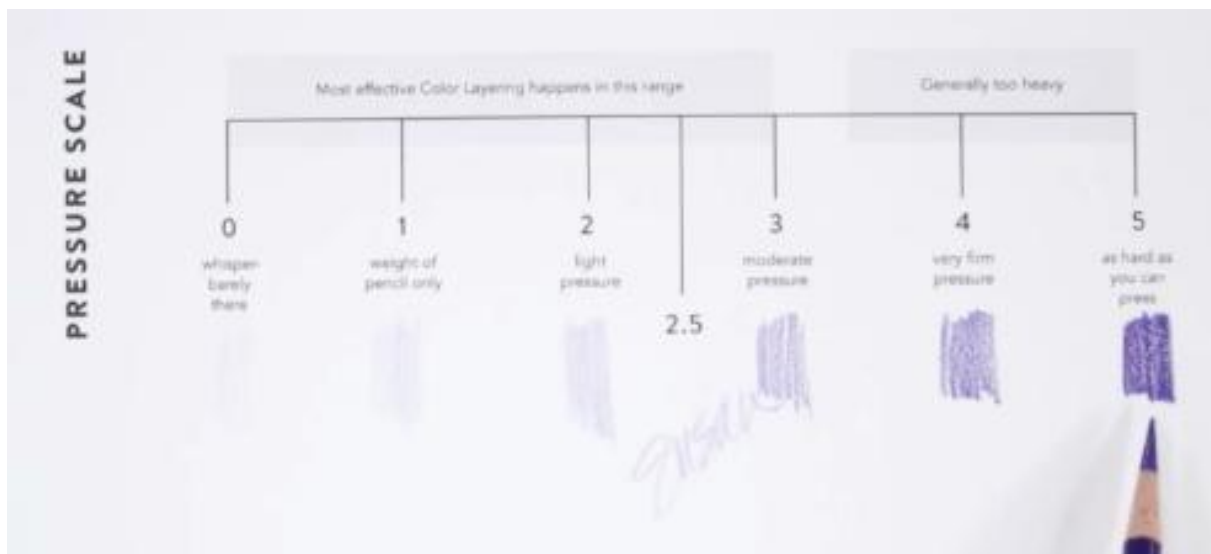
Check out the first persimmon below, which uses only one shade each of red and green. Pretty dull, right? But by layering in shades of gray, orange, green, violet and blue, the final result is much more lifelike. Watch the tutorial for a detailed look at how layering brought this fruit to life.



Pencil Pressure

The pressure is on! On your pencil, that is. And how much makes a huge difference: A lighter pencil pressure results in a lighter color, of course, while a heavier hand gives you a dark, saturated hue.

Lighter pressure is the usual go-to because it makes a better base for layering colors, but the best way to feel it out is to make a pressure scale. Draw swatches of the same color using different pressures and you'll quickly see the difference. Then you can refer to your scale as you work on your piece.



Incising Paper

Incising or indenting is a technique that allows you to make very thin, white lines within dark values. So cool!

To do it, place a piece of transparent paper (such as tracing paper or waxed paper) over your drawing paper. Use a ballpoint pen or a 2H graphite pencil to draw the incision lines, pushing down hard enough to make an indent on the paper below.



Once you've drawn all the lines, remove the sheet of transparent paper and shade over the indented areas. (This comes in especially handy when drawing fine details like animal fur, flower filaments and anthers, leaf veins, scratches and more.)



Drawing Highlights

There are several methods to create the lightest areas in your colored pencil drawings, and they often depend on the types of paper you draw on. On white paper, simply use the blank paper itself as the highlight. (You can create an outline of your highlight with a light color, so that you remember not to shade there!) On colored paper, you'll need to use pencils to add the highlight.

Start with a light colored pencil first (cream, light peach, cloud blue, etc.) and then finish up shading with white. Apply a very heavy pencil pressure to achieve the necessary brightness. (If the highlights are super tiny or need a punch, try using touch of white crayon, pastel, gouache or even acrylic paint with a 00 brush.)



Blending

Blending is certainly not a necessary step, but many artists like the smooth finish. (It's what makes it look more like a painting, too!) Using blending solvents and tools, you can smooth out the pigments, eliminate the lines you made when applying color and make the overall image darker, smoother, and more vibrant.



Underpainting

Underpainting is the first layer that's applied to your subject. These initial layers create a structure for your drawing and influence the final look. In the image below, the first color we add to the cherry is a light yellow around the center, where the highlights fall. Then orange is added throughout to act as a midtone, and then the darks are marked in with magenta.

Now that you have this roadmap, you know exactly where to place your final pigments!



Here are some videos showing multiple Colored Pencil Techniques:

Video Link:

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

Underpainting with Complimentary Colors(Colored Pencil Drawing Technique),
by **NidhiPrakashArts**

Video Link:

<https://www.youtube.com/watch?v=DG36Ne7P1c0>

Colored Pencil Techniques – 3 Approaches,
by **Drawing & Painting – The Virtual Instructor**

Video Link:

<https://www.youtube.com/watch?v=LeYitWpA6ZU>

7 Ways of Blending Colored Pencils for Beginners,
by **Unmask Art**

Video Link:

<https://www.youtube.com/watch?v=5uclphuui0A>

Most important tip for Blending Colored Pencil,
by **Kirsty Patridge Art**

Video Link:

<https://www.youtube.com/watch?v=pZrcj6kq0TE>

Do's & Don'ts: How to Draw with Colored Pencils,
by **Kirsty Patridge Art**

Video Link:

<https://www.youtube.com/watch?v=2CwtuUepY70>

How I blend Colored Pencils,
by **SuperRaeDizzle**

Video Link:

<https://www.youtube.com/watch?v=t0RlnRXB7qk>

How to blend/burnish Prismacolor Pencils – Josilix HTD #001,
by **Josilix**

Follow the directions in the following video and recreate it as exactly as possible.

Master the Art of Layering: Unlocking the True Potential of Colored Pencils!

<https://www.youtube.com/watch?v=eTLI7m6gRoc>

By Jeannette Sirois

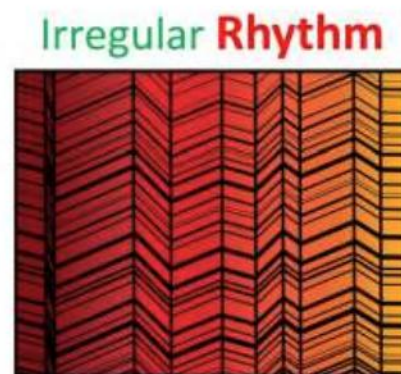
Unit 1/ Project 1- RHYTHM & MOVEMENT, REPETITION & PATTERN

Definition: A regular repetition of the elements of art can create a sense of rhythm and movement.

Definition for Rhythm and movement: Movement is the path the viewer's eye takes through a work of art. Movement can be directed along lines, edges, shapes and color. Rhythm is created when one or more elements are used repeatedly to create a feeling of movement. Rhythm creates a mood like music or dancing.

Rhythm is a regular spacing of visual elements (lines, shapes, colors, etc.) just like the beat in a piece of music. It does not have to be continuous, so long as it repeats, so 1–2–3, 1–2, 1–2–3, 1–2 is a rhythmic pattern just as much as 1–2–1–2–1–2–1–2.

Movement is the path that your eye takes through a work of art. Rhythm can help accomplish this, but it is not necessary.



Definition for Repetition: Repetition, in a similar manner to the rhythm, helps to create a sense of movement within an artwork. In visual production, it is a recurrence of a particular line, pattern, shape, or other visual elements in a single or part of the series.



Definition for Pattern: A **pattern** is a design in which lines, shapes, forms or colours are repeated. The part that is repeated is called a motif. **Patterns** can be regular or irregular.



And of course all elements can be combined!



Warhol: strong rhythm and pattern, no clear movement



Kandinsky: strong diagonal movement, no discernable rhythm or pattern.



Finally in this image, there is Strong movement created by use of space (proximity and arrangement), a repeated shape, and diminishing size.

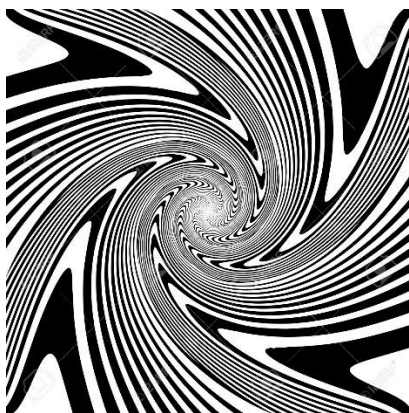
The eye is drawn in a swoop, although the arrangement of the triangles is too chaotic to be considered a pattern or rhythmic.

Assignment: Create a piece of art that has one or more of the four elements discussed here, rhythm, movement, repetition and pattern. (Be original) Material: As indicated by the teacher Size: No less than A4 Use a 2"- 5 cm margin.

Video Link:

https://www.youtube.com/watch?v=HmG1XwNQaf0&feature=emb_logo

<https://www.youtube.com/watch?v=qBIQnHclT-Y>



ART TECHNIQUES - Drawing Pencils

Graphite is the dark gray material usually found encased within a wooden pencil. It comes in many different forms, but most commonly we find it within a pencil.

Although most of us have heard someone refer to the material within a graphite pencil as "lead", you may be surprised to learn that there isn't any lead there at all. Instead, graphite is a form of carbon and is completely safe for drawing.

Graphite Grades

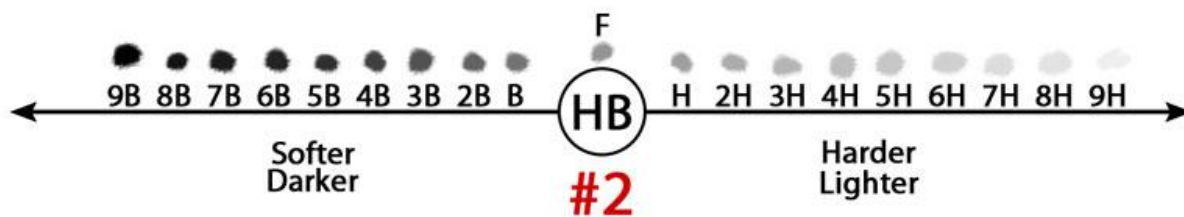
Graphite is produced in various grades or degrees according to the softness or hardness of the material. Different grades produce different types of marks. The grade of the pencil is usually designated on the side or the end of the pencil. For drawing pencils, this designation is an alphanumeric value.



Alphanumeric designation

Writing pencils differ in how they are categorized and usually only feature a number. For example, a #2 pencil is a standard writing pencil - which happens to be of the same softness as an "HB" drawing pencil.

Grades of drawing pencils are organized in a scale based on softness or hardness. An "HB" pencil is found directly in the center of the scale.



H = HARD	"H" pencils feature harder graphite. (The "H" stands for
F = FINE	"hard".)
HB = HARD BLACK	"B" pencils feature softer graphite. (The "B" stands for
B = BLACK	"black".)

The number found in front of the letter reveals just how soft or hard the pencil is. In other words, a "4H" pencil is harder than a "2H" pencil while a "4B" pencil is softer than a "2B" pencil.

Harder pencils produce lighter marks since less of the material is released as pressure is applied. Softer pencils make darker marks since more of the material is released. Therefore, a "4H" pencil will produce lighter marks than an "2H" pencil while a "4B" pencil will make darker marks than a "2B" pencil.

What is an F Pencil?

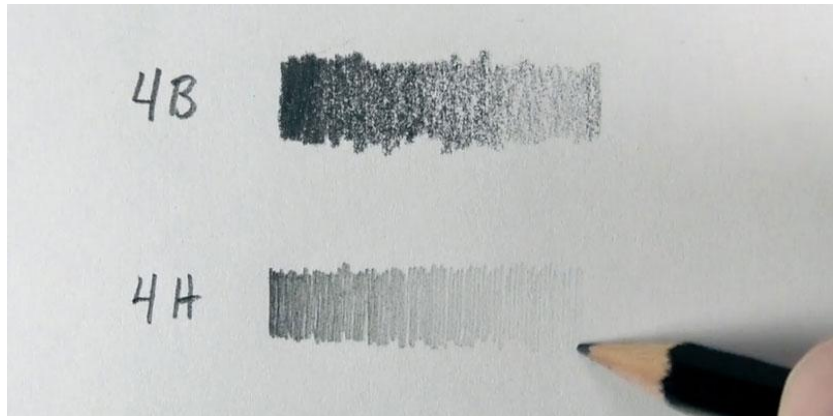
The "F" pencil is similar in mark to an "HB" pencil, only slightly lighter. Like an "HB" pencil, it is capable of producing darker and lighter marks, but without any extremes. The graphite material found in an "F" pencil is slightly harder than an "HB" pencil meaning that it can stay sharp for a longer period of use. For this reason, this pencil is designated as "fine" which is why this pencil is labeled with an "F".

The Advantages and Disadvantages of Using Different Grades

A clear advantage of the "H" pencils is that they can stay sharp for a longer period of use. In contrast, "B" pencils tend to dull quickly due to their softness.

"H" pencils are better suited for filling [the tooth or texture of the paper](#), resulting in smoother transitions of tone and value. "B" pencils fill the tooth to a lesser degree, making the texture of the paper more noticeable. By combining "H" and "B" pencils in a drawing, smooth transitions of tone can be developed without compromising a [full range of value](#).

"H" pencils are clearly capable of producing light marks but are limited in the range of tones. Putting more pressure on a "4H" pencil will not result in a very dark mark. "B" pencils, however, allow for a much broader range of possibilities. A "4B" pencil for example can produce lighter marks by reducing pressure but is also capable of producing darker marks with additional pressure.



You may be tempted to use a hard pencil such as a "4H" for a preliminary sketch since the mark is light. If your pressure is light, then this is an acceptable practice. But if too much pressure is applied to the pencil, then grooves can be created in the surface of the paper. These grooves become difficult to fill in or cover with softer graphite applications. This can lead to noticeable inconsistencies in the drawing.



Another factor to consider is "graphite shine". Graphite is naturally shiny. However, this shine can be reduced if the graphite is applied using a layered approach. Lighter pencils may be used earlier in the process followed by darker pencils. Even and consistent pressure should be applied with each layer so that the tooth of the paper is not destroyed. (Flattening the tooth often increases the shine.)

"B" pencils tend to produce more shine compared to "H" pencils, so it's recommended to gradually increase the contrast in a drawing using a layered approach.

Which Drawing Pencils Should You Use?

The pencils that are best for you to use will vary depending on several factors. These factors include:

- The amount of pressure that you naturally place on the pencil.
- The texture of the paper.
- The approach that you take for developing the drawing.

Some folks place a heavy amount of pressure on the pencil naturally. For these artists, a "4B" pencil may be the darkest pencil that is required. For those that naturally produce lighter marks, a much darker "6B" or "8B" may be required.

The surface of the paper also plays a role in the pencils that you choose. Papers with a lighter tooth (smoother surface) may be more receptive to harder pencils and show less of the texture when softer pencils are applied. Papers with heavier textures may be more receptive to softer pencils but reveal more of the surface texture as they are applied.

For quick sketchy drawings, usually only one drawing pencil is required to produce an adequate range of value. If this approach is taken, then a softer "2B" pencil may be all that is needed. For more refined drawings that require a layered approach, several hard and soft pencils may be required.

No matter what the circumstance, every single graphite grade is not required. Most artists will only need a few pencils to be successful. Because softer pencils have a bit more range, most of the pencils that an artist will use fall on the "B" side of the scale. I suggest the following grades - "2H, H, HB, 2B, 4B, and 6B".



Pencil Alternatives

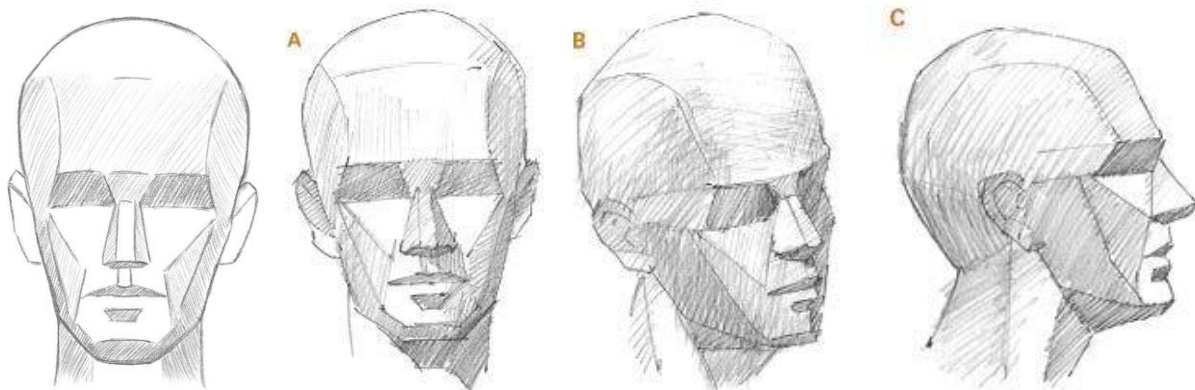
Pencils produced by different manufacturers vary in quality and behavior. Inevitably, each artist will discover their favorites. I have found that Derwent Graphic, Prismacolor Turquoise, and Staedtler Mars Lumograph are among the best choices. But even with these great pencil choices available, there are other options.

My favorite alternative drawing pencil is the General's Layout pencil. This pencil is capable of producing rich dark tones but without dulling quickly. Because this pencil is harder than most equivalent "B" pencils, it does a better job filling in the tooth of the surface. As far as darkness goes, this pencil is most similar to a "4B" pencil. Because this pencil has such a broad range, it can sometimes be used alone or with just one lighter pencil.

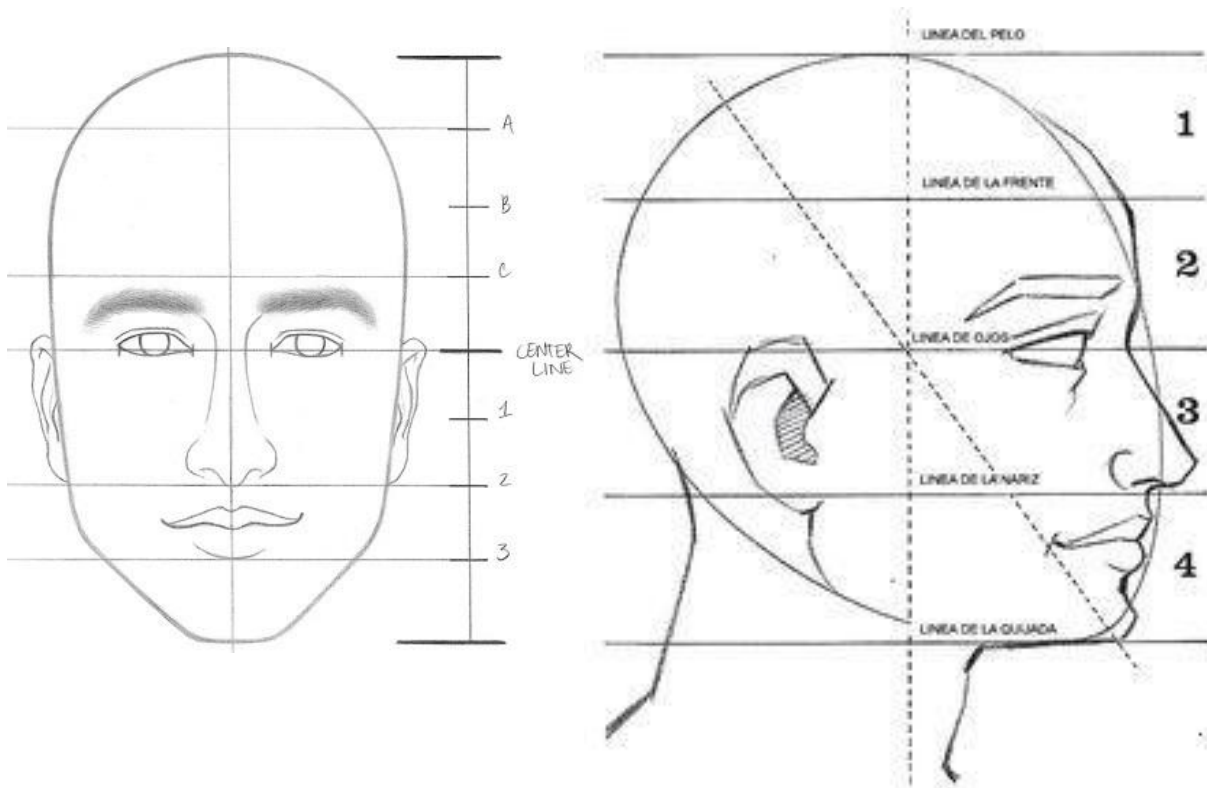
Summing it Up

In any drawing, creating a full range of values should be one of the priorities of the artist. By using a variety of degrees of graphite, we are better prepared to develop a full range of tones. However, we must understand that every grade is not required to produce the necessary contrast and that there are advantages and disadvantages to each grade of graphite.

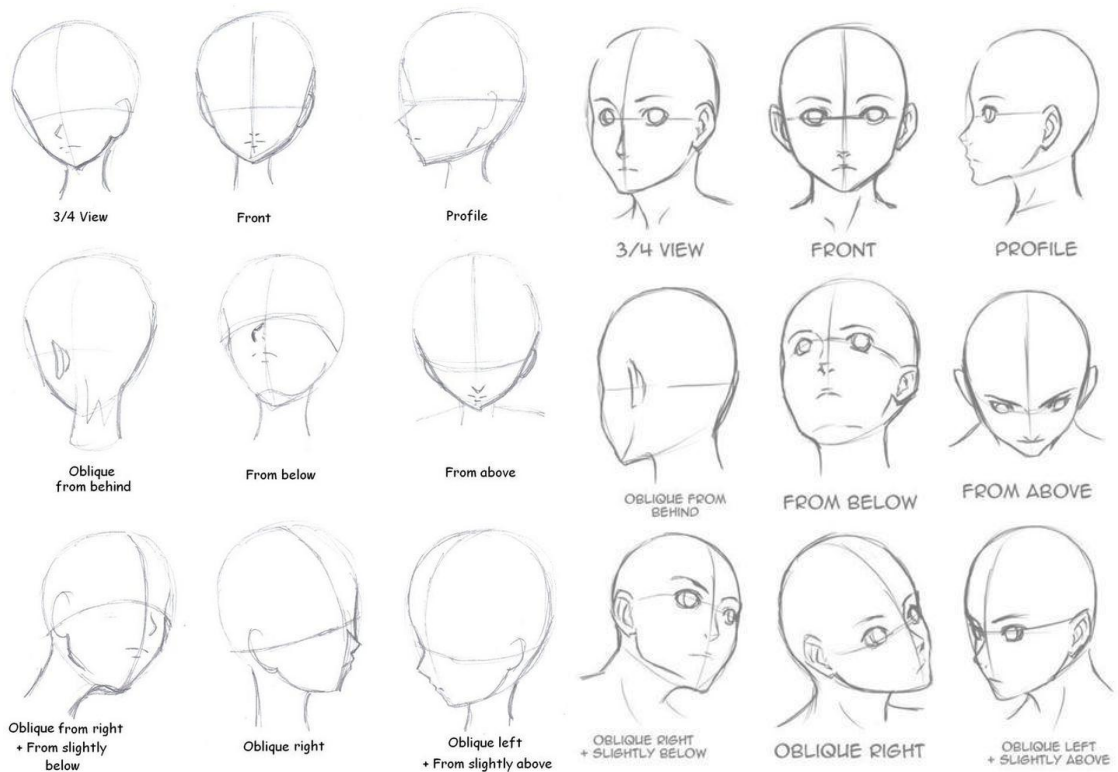
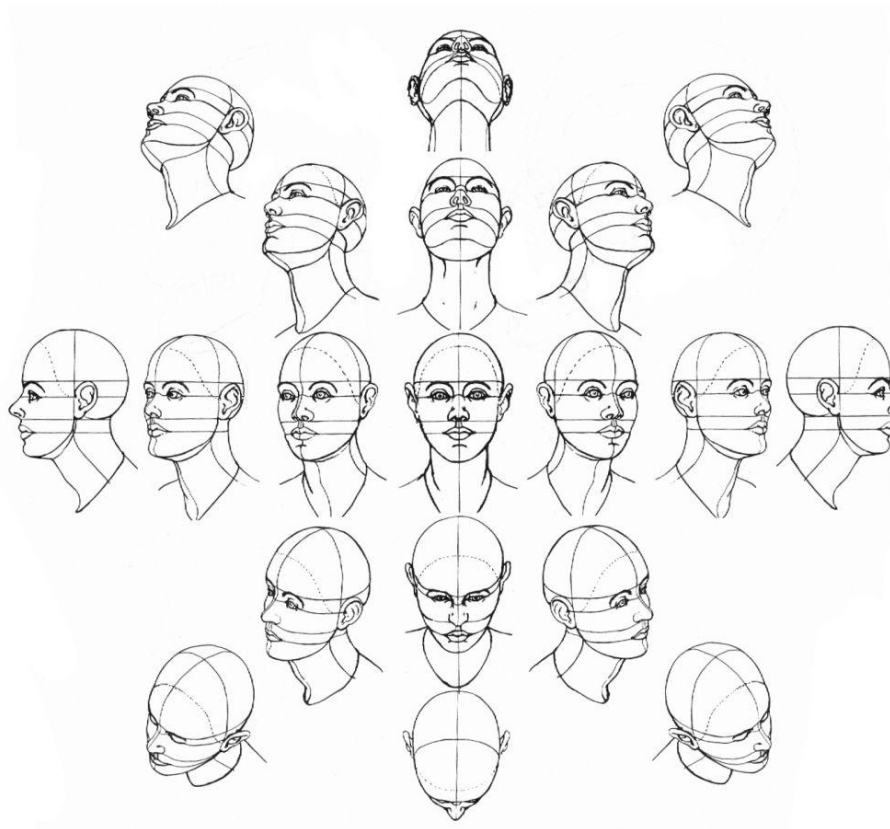
Drawing Faces



Guidelines:



Different Angles



Unit 1/ Project 2- BALANCE

Definition: The arrangement of the elements, in a work of art to create a sense of equilibrium.

Types of balance.

1. Symmetrical

1.1. Which includes radial symmetry, repeats patterns of forms systematically.



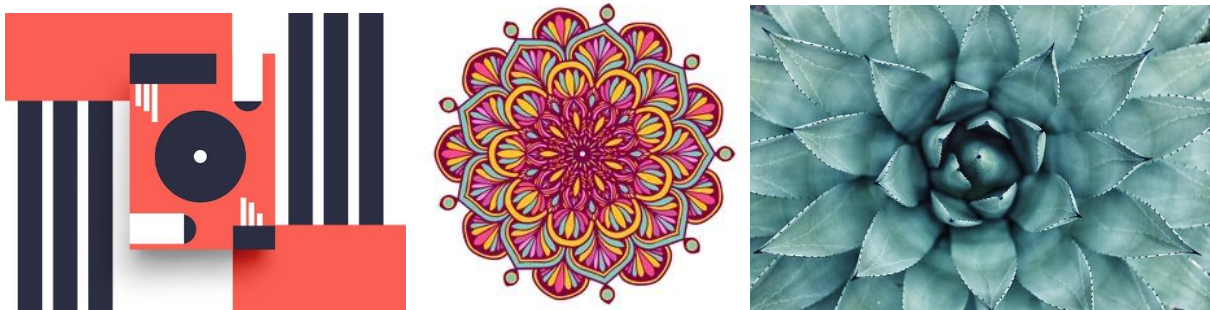
2. Asymmetrical

2.1. Counterbalances different elements that have equal visual weight or equal physical and visual weight in a three-dimensional structure.



3. Radial

3.1. Is based more on the artist's intuition than on a formulaic process.



When creating an artwork, artists keep in mind that certain elements and characteristics have greater visual weight than others. In general, the following guidelines apply, although each composition is different and the elements within a composition always behave in relation to the other elements.

Color

Colors have three main characteristics (value, saturation, and hue) that affect their visual weight. Transparency can also come into play.

- **Value:** Darker colors seem visually heavier in weight than lighter colors. Black is the darkest color and the heaviest weight visually, while white is the lightest color and the lightest weight visually. However, the size of the shape matters, too. For example, a smaller, darker shape can be balanced by a larger, lighter shape.
- **Saturation:** More saturated colors (more intense) are visually heavier than more neutral (duller) colors. A color can be made less intense by mixing it with its opposite on the color wheel.
- **Hue:** Warm colors (yellow, orange, and red) have more visual weight than cool colors (blue, green, and purple).
- **Transparency:** Opaque areas have more visual weight than transparent areas.

Shape

- Squares tend to have more visual weight than circles, and more complex shapes (trapezoids, hexagons, and pentagons) tend to have more visual weight than simpler shapes (circles, squares, and ovals)
- The size of the shape is very important; larger shapes are heavier visually than smaller shapes, but a group of small shapes can equal the weight of a large shape visually.

Line

- Thick lines have more weight than thin lines. Texture
- A shape or form with texture has more weight than one that is not textured.
Placement
- Shapes or objects located toward the edge or corner of the composition have more visual weight and will offset visually heavy elements within the composition.
- Foreground and background can balance each other.
- Items can also balance each other along a diagonal axis, not just vertical or horizontal. Any type of contrast can be employed in the striving for balance: still vs. moving, smooth vs. rough, wide vs. narrow, and on and on and on.



Symmetrical Balance

Drawing Faces – Alien

What to do.

- Create a humanoid alien, with all the features you expect to find on a regular human. This face must be symmetrical.
- The face/head must have eyes, ears, nose and mouth, everything else is up to you.
- Add in lots of detailing, texture, and shading.
- Add a background, if necessary, but do not over-emphasize it.
- Head/face must occupy 2/3 of the page.
- This must be a black and white drawing.

Good luck and have fun.

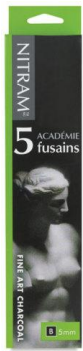
ART TECHNIQUES – Charcoal

Choose your materials for charcoal drawing

When you're first starting out with charcoal drawing, it's important to choose the right materials. There are a few supplies that are specific to charcoal drawing. Here are a few things to keep in mind:

Types of charcoal

You'll want to choose charcoal that is suited to your needs. Will you be doing large-scale loose, painterly style drawings or smaller detailed sketches? There are different types of charcoal available, including willow sticks, pencils, and compressed charcoal blocks.



Nitram charcoal is the most durable type of charcoal; it is resistant to breaking whilst also being soft enough to create smooth blends. Also, it's a great choice for detailed work, as it can produce a crisp line when sharpened.

Willow charcoal is ideal for large-scale drawings, as it is soft and blendable. Vine or willow sticks can also be used to create quick sketches. There are also **compressed charcoal blocks**, which are good for large-scale drawings or for creating extra dark shadows and **texture** in your work.

Charcoal pencils are a good option for detailed work or for sketching on the go. They come in a range of hardness, from soft to extra-soft. For a more detailed guide about different types of charcoal, read our review of the **best charcoal for artists**.



Charcoal drawing paper



The type of **charcoal drawing paper** you use is important. You'll want to use a heavy-duty paper that can handle the gestural charcoal drawing techniques without tearing. The paper should have tooth or surface texture so that layers of charcoal adhere.

Papers designed for use with pastel are perfect for charcoal drawing as they have enough tooth to hold onto the charcoal layers. **Pastelmat** is a sanded paper that feels smooth and velvety to the touch. This paper provides excellent layering potential and reduces the need for fixative. **Canson Mi-Teintes Touch paper** is another sanded paper that is excellent quality and will

give your charcoal drawings depth.

Other drawing supplies

You may also want to consider other **charcoal supplies**, such as **fixative** (to keep your charcoal from smudging), **kneadable erasers**, and **blending stumps**. **Tombow Mono Zero erasers** will allow you to erase extra thin lines and details, for those small highlight areas. Get a **sharpening block** to sand your charcoal to a point.



One awesome supply that can enhance your drawing practice is **powdered charcoal**. This can be brushed onto paper to create soft backgrounds, gradients, transitions and fill in large areas. Now that you have an idea of the supplies you'll need, let's move on to charcoal drawing techniques!

Charcoal drawing techniques

Pencil drawing techniques used with other drawing mediums such as graphite are transferable to charcoal. With charcoal, you can create contour line sketches, hatch, stipple and create tonal sketches. However, there are some techniques are carried out differently, due to the unique properties of charcoal.

Blending charcoal

Charcoal is ultra soft and easy to blend. Blending with charcoal is much easier compared to other drawing mediums. Use a **tortillion**, **chamois**, **blending tool** or even a **brush** to create smooth transitions and smokey effects. If using a brush, make sure to use an extra soft brush. Brushes have more of a tendency to brush away particles of charcoal, whereas tortillions, chamois and blending tools will press charcoal into the paper.

Layering charcoal

Get a paper with a toothy texture like **Pastelmat** to optimise the layering potential of the drawing. Build layers gradually in the artwork to create matte, deep blacks. Start with light pressure and increase pressure with consecutive layers.

What are the unique properties of charcoal?

Charcoal does have some unique properties that you'll need to take into account. For example, charcoal is darker than graphite and can create deeper blacks. Compressed charcoal can also be a bit more challenging to erase, so you'll need to be careful when planning your composition and work in the shadow tones gradually.

Charcoal is soft, easy to smudge and blend. So you can create wonderfully smooth transitions and effects with this medium.

Methods and approaches to charcoal drawing

Charcoal drawing is different to drawing with other mediums like graphite or coloured pencils. Due to the softness of the material and the fact that it is easy to erase, artists can work with the subtractive method.

Video Link:

<https://www.youtube.com/watch?v=BAi100vt76g>

Charcoal Portrait Drawing Tutoria

The subtractive method is where artists start with mid tones, then deepen shadows and refine edges. Finally, artists will lift highlights with an eraser. However, for the brightest highlights, leave the white paper bare.

The advantage of this approach is that it's easy to make corrections and shift elements around. The structure of the drawing with start to take shape as you add in tonal values, as opposed to establishing form with a detailed drawing in the first step.

Create a range of tones by erasing back into the charcoal drawing. The aim is to increase the contrast of light and dark values and refine details as the drawing progresses. Remember, compressed charcoal and **charcoal pencil** is harder to erase than vine and willow charcoal, so make sure only to reserve these for the deepest shadows.

The opposite way of working with drawing mediums is to create a detailed outline drawing, then begin **shading**. Whereas, with charcoal, artists can choose to build details from the tonal masses. It's a method than can make drawings appear loose, expressive and almost painterly in style.

How to create textures with charcoal



Use the charcoal on its side to pick up the texture of the paper. For example, if you're using a toothy paper, the charcoal will grip onto the tooth and create a textured mark. Experiment with different charcoal types, papers and charcoal tools to create different effects.

Textured mark-making can be used for a range of subjects such as fur, hair, grass, fabric and more. Draw with charcoal pencil for sharp lines and blend out areas with a blending tool to create soft edges.

How to create a charcoal drawing: Step-by-step

Now let's explore charcoal drawing in more detail with a step-by-step tutorial. This simple process will help you understand the basics of charcoal.

Mount your paper to a board.

The first step, which is essential if you're working vertically at an easel, is to mount the paper, or tape to a board with masking tape for surface stability. Alternatively, you can buy paper boards, like Pastelbord.

Plan the composition of the drawing.



Observe and analyze your reference, then plan where you want the focal point to be in your artwork. Loosely and lightly sketch out the **composition**. To ensure accuracy in your drawing, You could use the transfer method, **the grid method**, or sight measure and map.

Draw broad shapes

If you're struggling with the drawing, remember that any image in a reference can be broken into constituent geometric shapes. Whether that's the broad circle shape of a flower head, or the triangle shaped pointed end of a leaf. Draw out the simple shapes from your reference first, you can refine them later.

Shade tonal masses



Use a light touch to shade where the broad tonal masses are. Shade lightly where you see shadow, avoid shading areas that are lighter in tone. Build up tones on the paper and your drawing will start to take shape. In this step you will establish light passages in the drawing. Use a stick of charcoal, or a tool such as a tortillion with charcoal residue on the end to create these tonal values.

Increase contrast

Now that you have broadly established lights, darks and mid tones, you can work to increase the contrast. Layer charcoal, applying a little more pressure for the darkest areas. Use a **kneaded eraser** to lift highlights in the brightest areas, or to smooth the transitions between elements. Don't worry about drawing hard edges, or separate lines, it's fine for the drawing to appear blurry, or as if different elements are smudging together slightly.

Refine and define edges

Look at your reference and try to describe the edges of different elements. Hard edges have sharp value transitions, whereas soft edges have smoother value transitions. For elements with hard edges, you could go in with a sharpened charcoal stick to add definition, or create a harder edge with a kneaded eraser.

Deepen shadows

Continue refining the drawing, increasing pressure for the darkest areas. With more layers of charcoal application, you may start to fill up the tooth of the paper, so that less of the paper's texture is visible. Save the final shadow layers for those areas you want to appear as matte black.

Lift highlights

Use a kneaded eraser to lift lighter areas of midtones and to smooth transitions. The brightest light passages should have been left clear to reveal the white of the paper. However, if you're **drawing on toned paper**, you can go in right at the end with a white charcoal or **pencil** to add the lightest highlights.

For tiny highlight details, you can use a **Tombow Mono Zero eraser** to lift small areas of charcoal.

Draw the details

Use a sharpened stick of charcoal, or a charcoal pencil to draw in the sharpest looking details. You can spend as much or as little time on the details as you want, but sometimes less is more. Try to only add details in where necessary, take a step back and consider: will adding more details affect the overall impression of the piece? If not, you can leave them out. This is a useful way to conduct a charcoal drawing, as it make the process more efficient.

If using toned paper, get a white charcoal pencil, or white coloured pencil and draw in the final lightest highlights.

Fix the charcoal drawing

The optional last step of a charcoal drawing is **fixing it with a charcoal fixative**. Make sure you use this outside, or in a well ventilated room, depending on the manufacturer's instructions. With most fixative sprays, three coats should be enough to protect the drawing from smudging. However, some fixatives may cause values in a drawing to change. Check out our review of **charcoal fixatives** for more information.

How to start a charcoal drawing: 3 ways

The first way is to start with broad shapes and tonal masses, then deepening shadows and lifting highlights.

Alternatively, you could start with a loose contour sketch, to map out where the main areas and details of the drawing will be. This may be the most intuitive way to start your charcoal drawing if you are used to drawing with graphite.

Another way to start a charcoal drawing is by blocking in areas with **charcoal powder**. This is a more direct approach and can be used to create deep darks quickly. However, it can be harder to control charcoal powder and achieve subtlety. So, it's best to use this method sparingly and build up layers gradually. A great way to use the charcoal powder, is to lightly brush over where you plan for the mid tones to be, so that you're not working with a stark white paper.

Essential tips for charcoal drawing: Avoid beginner mistakes

Now that you know the basics of charcoal drawing, here are some essential tips to avoid making common beginner mistakes.

Don't start with dark shadows

When starting a charcoal drawing, it's tempting to want to go in with the darkest darks straight away. However, it's best to start with mid tones and work your way up to the shadows. This will give you more control over the charcoal and help you create a range of tones.

Use gentle pressure when drawing with charcoal

One of the great things about charcoal is that you can create a range of tones by varying the pressure you apply when drawing. For example, use light pressure for mid tones and slightly more pressure for shadows.

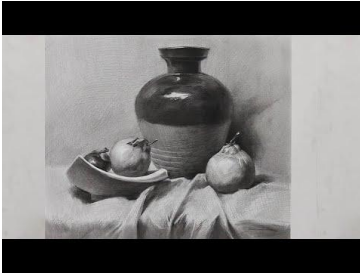
However, avoid using too much pressure as this will make the charcoal harder to control, some types of charcoal are delicate and can break easily. The key to drawing with charcoal successfully is having a light touch.

Don't focus on one spot

Focusing on one small spot of a drawing can lead you to agonize over details. This will prevent you from considering how elements interact with one another and the overall effect of the composition, when looked at as a whole. Take a step back from your drawing regularly and constantly move around the drawing whilst working. For example, focus on shading mid tones of a similar value in the entirety of the drawing, then the darkest shadows. Avoid outlining a feature, then filling it in. As this can create too much separation in a drawing. The goal is to create a sense of cohesion, to think of the composition as a whole and to focus on the relative values of the different elements.

Charcoal drawing ideas

If you feel just about ready to tackle some charcoal drawing for yourself, here are some **charcoal drawing ideas** to get you started.

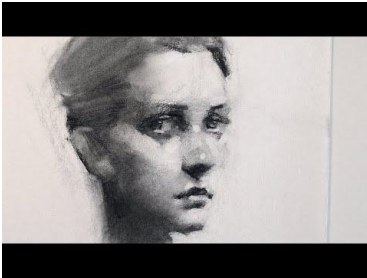


Draw a still life: A great way to practice charcoal drawing is to set up a still life and draw it from different angles. This will help you get used to working with charcoal and experimenting with tones. Plus, you can practice measuring and sighting your reference, instead of working from a photo.

Video Link:

<https://www.youtube.com/watch?v=sfbRnTels8>

Learn to draw Still life in Charcoal pencil



Draw a portrait: Portraits are a great way to **practice charcoal drawing** as they allow you to experiment with different techniques. For example, you can use charcoal powder to create smooth blends or smudge charcoal for a softer effect.

Video Link:

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

Portrait Sketch in Charcoal



Draw from nature: Drawing from nature is a great way to get outside and explore your surroundings. It's also a good way to practice charcoal drawing as you can experiment with different textures. For example, you can use charcoal to capture the rough texture of bark or the smoothness of water.

Video Link:

<https://www.youtube.com/watch?v=uhaPDa9HvY>

Charcoal Landscape - By the River

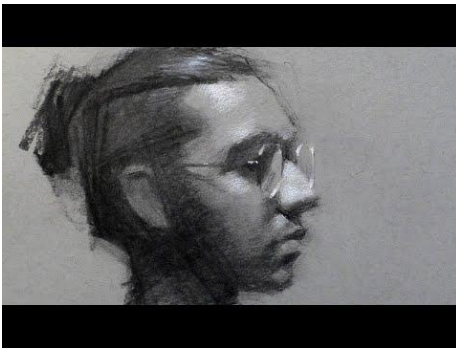
General drawing tips that can help you master the charcoal medium

Aside from learning about the charcoal medium specifically, you should learn skills that will make you a better artist, regardless of your medium.

Focus on rendering values accurately

Values in a drawing are simply how light or dark a tone is. It's the relationship between these values in a drawing that can make it look realistic. The best way to accurately render values is to start with midtones or tonal masses and gradually increase contrast. Most often, subtlety is key.

It can help, when working from a photograph, to put a greyscale filter on your reference. Make sure the filter doesn't also toggle the contrast, however. This way, you can accurately see the value relationships, without the colours confusing the image.



Video Link:

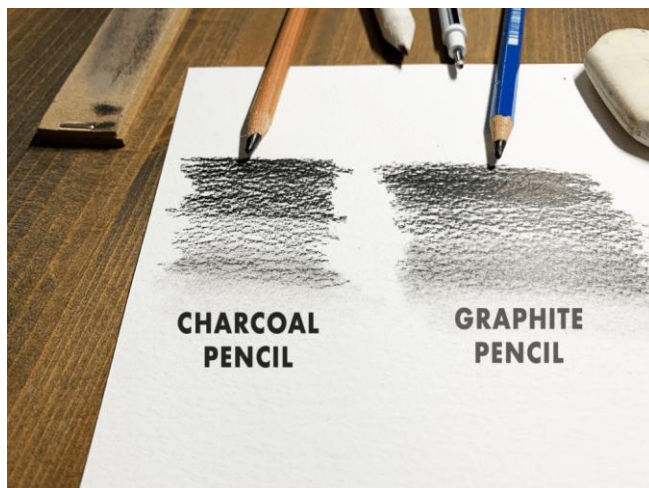
<https://www.youtube.com/watch?v=ZKVTZmowii4>

Charcoal Portrait Drawing on Toned Paper

Another way to help artists with accurate values is to draw on **toned paper**. By starting from a midtone, you can discern between value relationships with ease. Of course, you may need a **white pencil** to hand for those brightest highlights.

Pay attention to edges

In an artwork, edges are where one tone meets another. They can be hard or soft, depending on the light, time of day or atmospheric perspective in the reference. Soft edges blur into one another, hard edges consist of sudden shifts between values. Elements in the foreground will likely have harder edges than those that appear to be in the distance for example. Use edges in a drawing to create a sense of realism and depth of field.



What are the benefits of working with charcoal?

Charcoal offers some advantages. For example, charcoal is easier to smudge and blend than graphite, so you can create softer edges and gradients.

When you shade with **graphite pencils** and apply some pressure, you can get an unwanted side effect. The pencil marks start to look shiny and reflective. This is a common problem in graphite drawing that makes

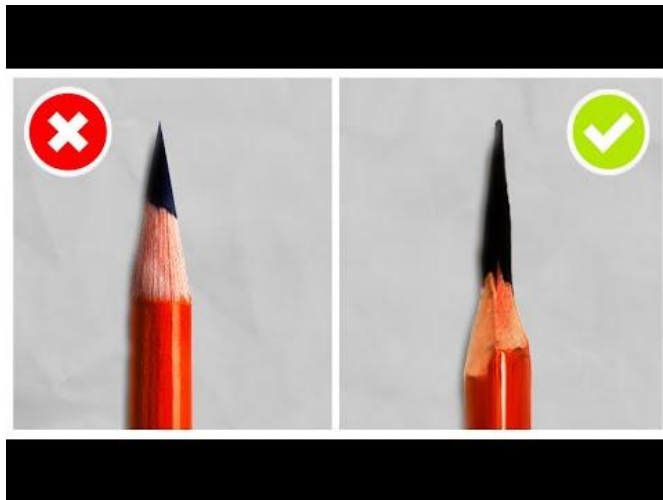
photographing artwork tricky. Luckily, you won't have this problem with charcoal. Marks made with charcoal appear rich, matte and deep black. Apply as much pressure as you want to create your shadows without the drawing appearing reflective.

Should you work at an easel with charcoal?

Charcoal is a naturally dusty and crumbly medium, working vertically at an **easel** can help reduce mess. Working at a vertical angle can help with precision and particular drawing techniques. Mount or tape your charcoal paper to a board, such as an MDF board to provide surface stability whilst working. Additionally, drawing with a charcoal holder can lengthen the charcoal stick and make it easier to hold.

How to sharpen charcoal

Sharpen charcoal with a sanding block, such as **this one by Nitram**. This will create a fine point and help render details. Make sure to get a durable charcoal like **Nitram charcoal** that is resistant to breaking, so that your charcoal pieces last longer. To sharpen, hold the charcoal in one hand and use the other hand to hold the sanding block. Gently rotate the charcoal against the block until it's sharpened to your desired point.



To sharpen charcoal pencil, use a craft knife. Push downwards on the pencil casing to create a long tapered point.

Can you use charcoal with other mediums?

Charcoal can be used in conjunction with other mediums. For example, you could use charcoal to create an underdrawing for an oil painting.

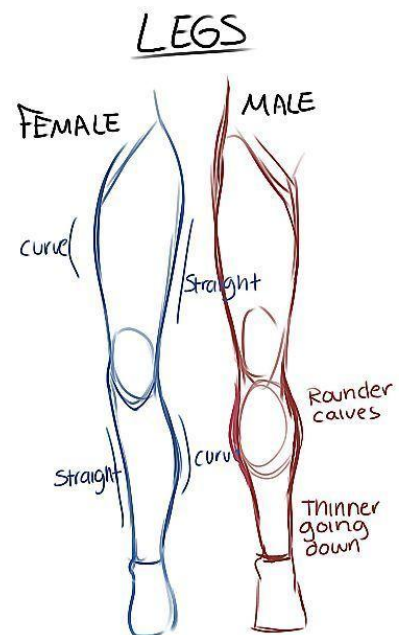
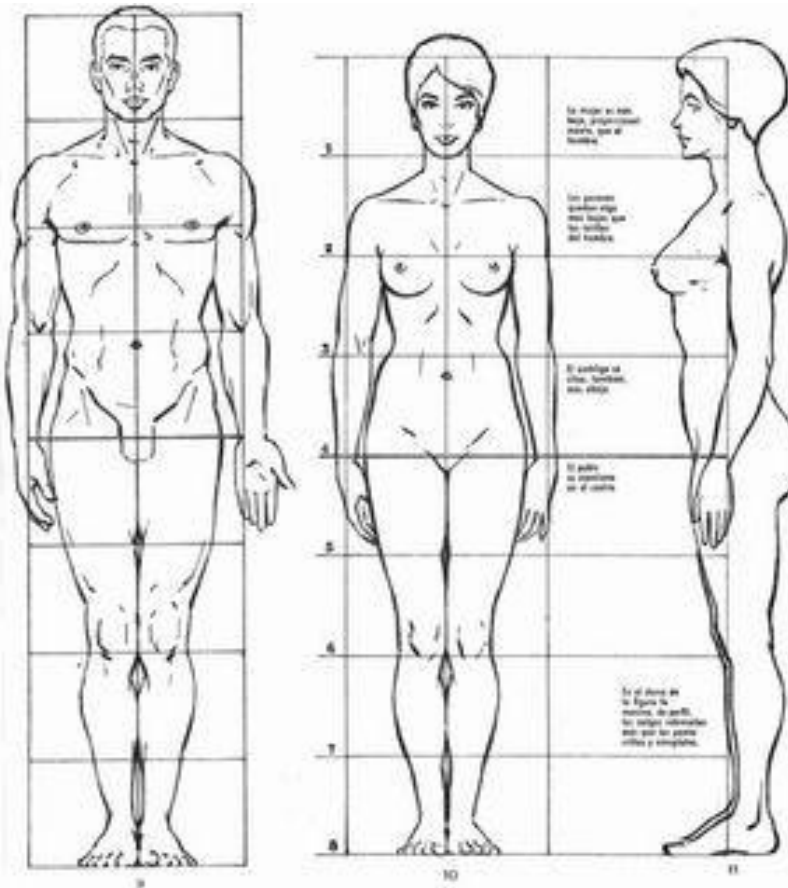
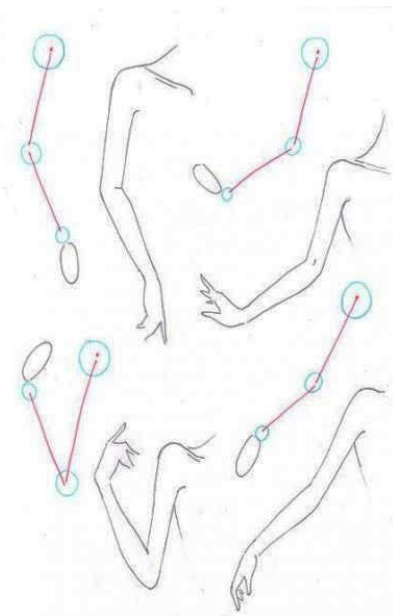
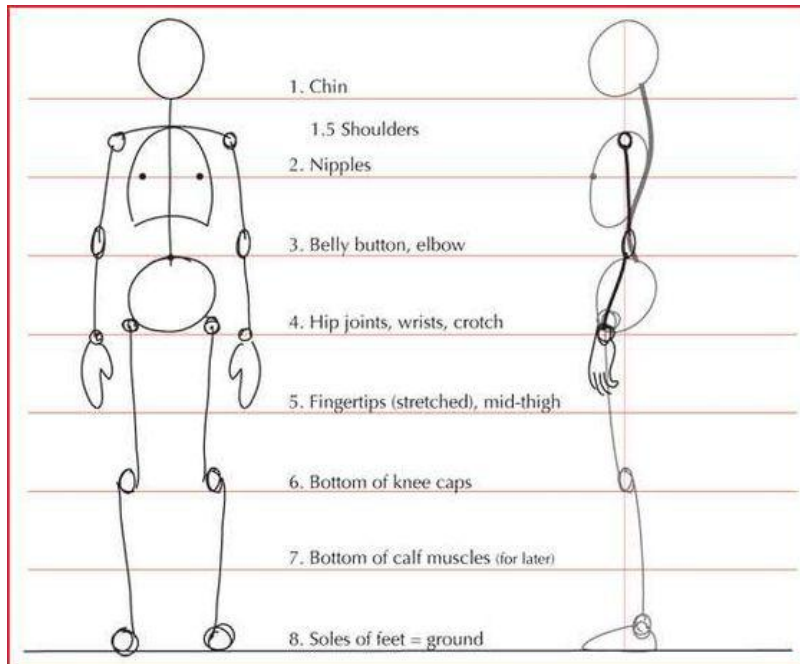
Charcoal is also a popular medium for creating preliminary sketches for other

types of artwork. It can be used with other drawing mediums, such as graphite and alongside soft pastel. Avoid using it over oil pastels, oil pencils or oil paint as it will have trouble adhering to the surface.

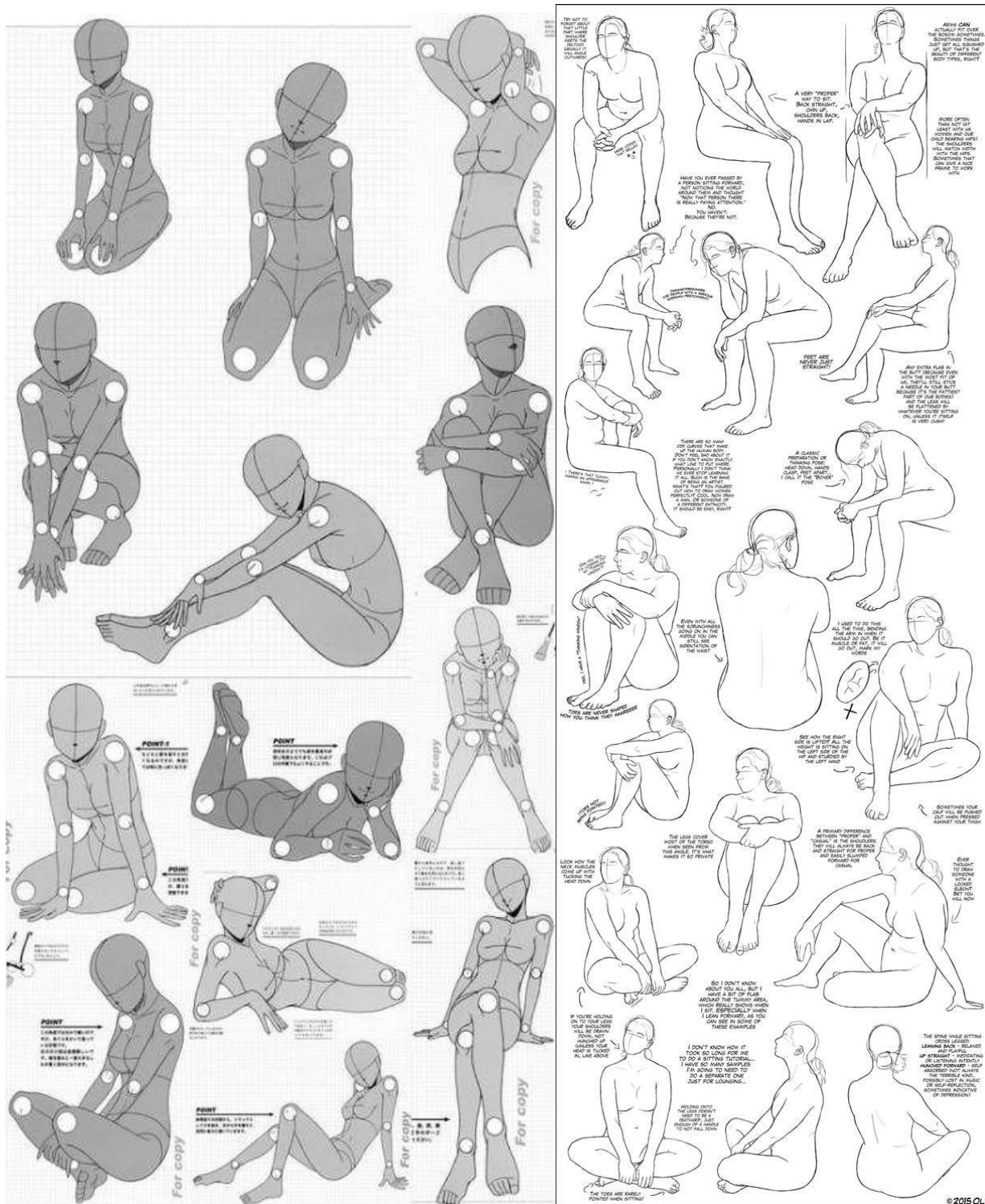
Finally

When you're starting a charcoal drawing, the most important thing is to experiment and find a drawing method that works best for you. Charcoal is a versatile medium, so have fun exploring all the different ways you can use it.

Drawing Figures



Poses



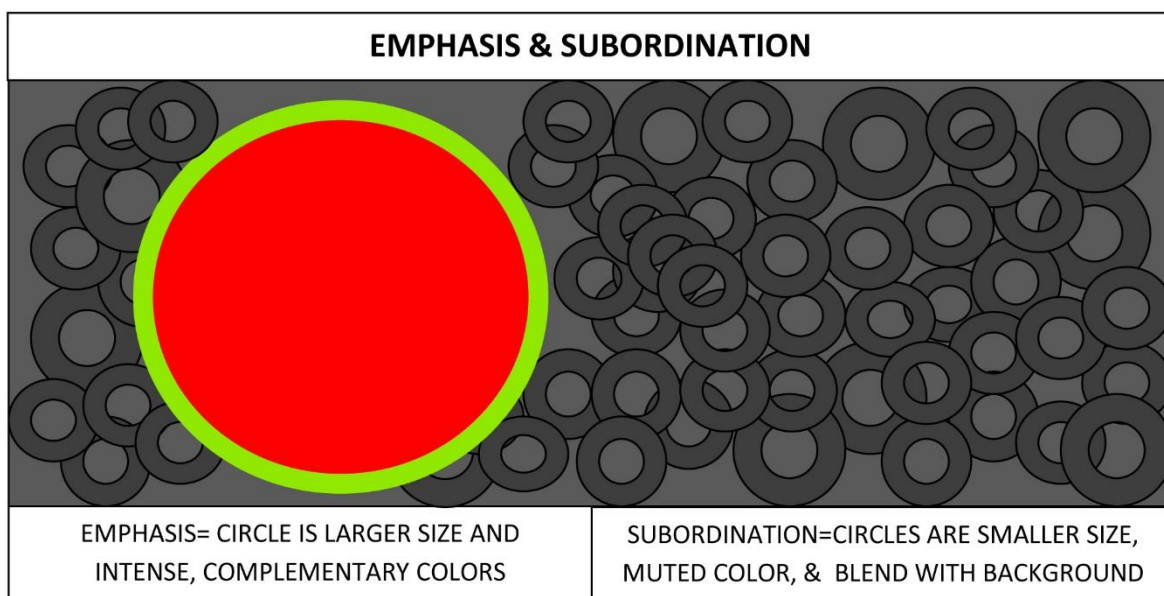
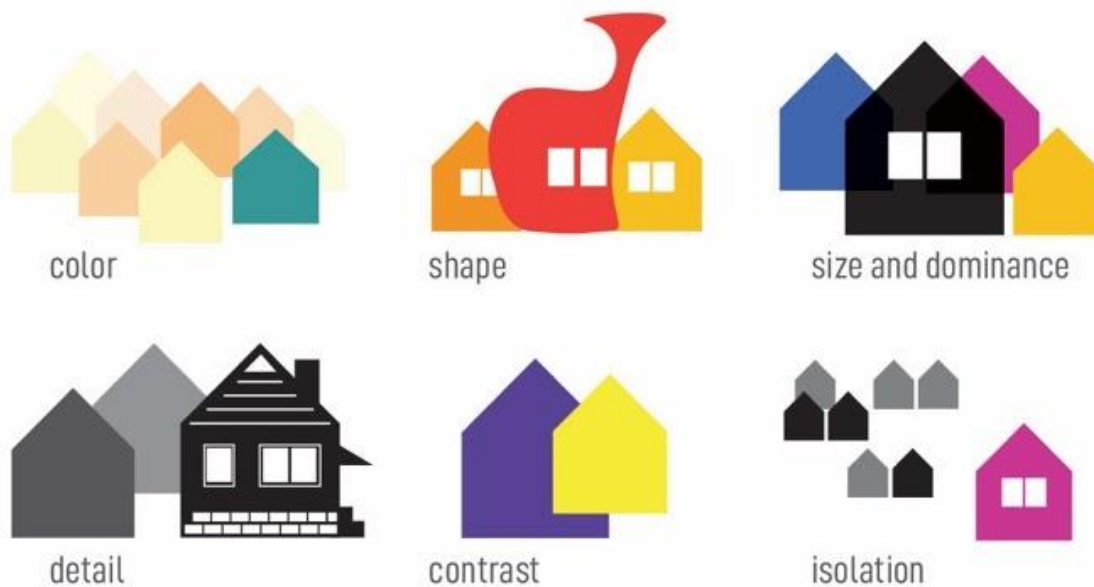
Unit 1/ Project 3 – EMPHASIS

Definition: Is the main focus – main idea – “What grabs” my attention? Can be achieved with any of the elements of art.

Emphasis is defined as an area or object within the artwork that draws attention and becomes a focal point.

Subordination is defined as minimizing or toning down other compositional elements to bring attention to the focal point.

Focal point refers to an area in the composition that has the most significance, an area that the artist wants to draw attention to as the most important aspect.



TERM 2

Unit 2 – ACRYLIC PAINT

How to Use Acrylic Paint: Materials, Methods and More

By Jessie Oleson Moore



Acrylic paint is a versatile and vibrant medium with which you can create paintings of any style. But before you can create beautiful paintings, you'll have to learn how to use acrylic paint.

Assemble your materials:

What do you need to get started with acrylic paint? Actually, not a whole lot. Here are some of the things you'll need.

Paint

Acrylic paint comes in a dizzying array of colors and textures. Which kind is right for you? In general, you'll find two different types of acrylic paint:

- Fluid, which is thinner and will drip out of the tube
- Heavy body or high viscosity, which is more like the texture and thickness of soft butter.



One is not better than the other; it simply depends on what type of look you are going for. If you ultimately want to move on to thick, Van Gogh-style creations, go with the heavy body style. If you want to create fluid, dreamy landscapes, try out the fluid kind.

In terms of colors, for a beginner, it's good to start out basic with tubes of red, blue, yellow, black, and white paint. Between these colors, you can mix any color, from skin tones to nature scenes.

Not only is choosing minimal colors the most cost-effective way to get started with acrylic paint, but it will help you learn how to mix colors so that you can attain your desired hue and can understand the role that each color plays in mixtures.

Brushes

You'll need some brushes appropriate for acrylic paint before you get started. Acrylic brushes are typically longer and sturdier than watercolor brushes, and needfully so, as they are often pressed harder into the work surface while painting.

To get started, stay fairly minimal: one large and one small round brush, and maybe one large and one small flat brush, should be a perfect starting point.

Two reputable brush brands include Winsor Newton and Grumbacher.

Types of brushes:

- acrylic paint flat brush
- acrylic paint round brush
- acrylic paint wash brush
- acrylic paint angled brush
- acrylic paint liner brush
- acrylic paint fan brush



You'll also need a product that keeps your brushes in good condition. We recommend The Masters Paint Brush Cleaner and Preserver.

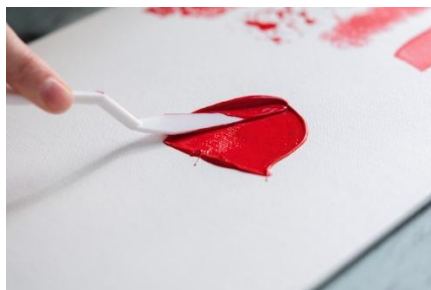
Canvas & Easel

At the beginning of your acrylic paint journey, it's best to buy a pack of acrylic-approved canvas boards. Either prime them yourself or make sure they're primed for you. Primed canvas boards are white and will have labels like "triple primed gesso."

Though an easel isn't absolutely necessary, you may find that it makes your painting experience more pleasurable.

A palette

You need a surface to mix different colors of paint. Paper is too absorbent, and your paint will stick to it. You want a non-stick surface. You can use palette paper, a professional palette, or even a porcelain plate.



A palette knife

A palette knife is an inexpensive and invaluable tool for working with acrylic paint. It will help you mix paint colors in the most efficient way. You can use the knife not only for mixing colors but to apply paint to a surface, too — this lends particularly painterly effect to your pieces.

You can, technically, mix colors with your brush. But you may find that paint gets embedded in the brush and ultimately gets wasted and not mixed properly. Plus, the vigorous mixing motion can damage the bristles, so it's not suggested that you use a brush to mix colors as a rule.

A work surface



What type of surface would you like to paint on? If you'd like to ultimately paint on canvas, canvas paper is a great beginning medium that is inexpensive and has a texture similar to stretched canvas. Board, wood, and Bristol board are all great choices, too.

Depending on your work surface, you might find it easier to set up your surface on an easel. An easel is not appropriate for paper or more flexible work surfaces, though.

Water

Have a cup of water at the ready for cleaning your brush and watering down the paint if needed. If you're using a drinking cup, designate this as a paint-only cup from now on.

Scrap paper

Scrap paper is fantastic to have on hand to wipe away excess paint from your brush or test out paint quality. It can be as simple as a sheet of blank printer paper.

Assemble your work station:

By having your work station set up properly, you'll make the painting process far easier.

Find a tranquil space in your home or even outdoors, then set up your easel and supplies. "Place your canvas on the easel, place a rag or paper towel near the palette, and put your brushes in a sturdy cup near the palette. All of these should be placed in orientation to whether you are left-handed or right-handed," says Webster. If inside, you'll want to cover the floor below you with a tarp, an old rug, or garbage bags.



Set up your Palette

Once you have your supplies ready, you can set up your palette. Regardless of what you want to paint, it can be helpful to have a dab of each primary color plus black and white.

Space each color so that there is plenty of “white space” around it, so that you have room to mix and that the paint can spread without getting crowded.

Treat your surface

If you're painting on canvas, you'll want to treat your surface before you get started. A coat of gesso will dry quickly and will keep your painting archival. Not all surfaces require treating. Check the manufacturer's suggestions on whichever work surface you've chosen.



Mix colors



Get painting

Start painting! Adjust the consistency of your paint using a small amount of water on the brush as desired. You can begin to paint free-form, or try out a simple method like a monochromatic painting or try a self-portrait.



Experiment, and enjoy!

From here, you can take your art into your own hands. Experiment with different styles, or different media, including painting with your palette knife or including catalyst wedges in your art.

The first step in mastering an art form is to become familiar with your media. For acrylic painting specifically, that means getting a feel for how the paint applies, how quickly it dries, how it sets on your canvas of choice, and how it blends with other colors. You can even experiment with other products that affect all the above.

“[For instance], there are many products available to ‘extend’ the paint or to modify the consistency and sheen, making the paint thicker for a more dimensional effect, and also changing from a matte finish to glossy,” notes Griffin. He adds, “Most acrylic paints can also be diluted to varying degrees with water or can be used as-is straight from the tube.”

We do have a few actionable ideas for ways to practice and experiment with acrylic paints. Each assignment is relatively short and will bolster your confidence and abilities as you move forward:

- Exercise #1: Swatch all your acrylic paint colors on a canvas to get a feel for how quickly they dry, their opacity levels, and how they apply to your canvas.
- Exercise #2: While you do this, feel free to incorporate some of the modifying products mentioned above to see how it impacts each swatch. You can also experiment with how water affects the consistency and opacity of the paints. If this step overwhelms you, reserve modification products for later.
- Exercise #3: Create a linear gradient from black to white, and another with two corresponding colors — such as red to blue, or yellow to green. This will really help you get a feel for how the paints blend with each other.

Start Painting

The only thing you have left to do is to actually begin crafting your first acrylic painting. If you’re still feeling hesitant about diving in then we recommend sticking to just a couple of colors, or if you’re feeling confident then the world is your colorful oyster.

Some general rules to keep in mind when painting with acrylics:

- Progress from mid/light tones to darker colors. “Apply the larger mid-tone first, then add darker tones for depth and put highlights at the end,” says Webster. “The mid-tone allows you to address shape and form and the darker tones add richness and the lighter colors will demonstrate where the light falls. It’s a balancing act as you move through the work.”
- Begin creating large shapes then move to small details. It’s much easier to go back over your larger shapes to create finer details instead of taking the opposite approach. You really want to think about the painting “coming into focus” as you work.
- Remember that acrylics dry really quickly. This means most blending should be done on your palette before it hits the canvas. You can use a spray bottle to spritz your paints to keep them moist as you go, which will give you a little more time. The exercises in step one will help you get a feel for how acrylics apply and dry.

“A true painter captures the essence of a thing whether they are working in the abstract or painting a portrait. When you are painting, try to get out of the mechanics of the application and reach deeper into the feeling and experience,” says Webster. “This will give your work your own unique signature and allow you to explore the use of paints more freely and creatively.”

Preserve & Move Forward

As mentioned, acrylic paints are water-resistant and dry quickly, which means that they preserve pretty well on their own. However, if you're especially proud of a painting and want to ensure it lasts, or if you want to add another dimension, we recommend applying an acrylic-approved varnish on top. This will add a shiny and glassy feel to your painting and protect it from scratches and paint-flaking.

If you weren't super impressed with your first painting, no sweat. You'll be hard-pressed to find a beginner that creates a masterpiece right out of the gate. This is only the beginning of your acrylic journey and there's so much more fun in store. “I'm a fan of ‘go big or go home,’”. “If you have the desire to paint — large or small, inside or outdoors, for pleasure or for money — please follow your heart.”

Acrylic paint tips:

These tips will help ensure painting success.

Cover colors if you need to take a break

Acrylic paint cannot be “revived” once it dries, so if you need to take a break, seal your paint in an airtight container to keep it wet. For a short break, you could simply cover the palette with plastic wrap; for a longer break, you could put the entire palette in an airtight storage container, or use your palette knife to transfer individual colors to airtight containers.

Let your painting dry completely

After your painting is done, let it dry completely before you move it. There's no bigger bummer than creating a masterpiece and then accidentally mashing your thumb into wet paint.

Video Link:

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

10 Simple Acrylic Painting Tips | Do's & Dont's, Be a Better Painter

Video Link:

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

Acrylic Paint Basics

Video Link:

<https://www.youtube.com/watch?v=zV1LRY0r41Y>

How to blend Acrylics like oil 6 Easy ways 🐱 👍 🖌️ | TheArtSherpa

Video Link:

<https://www.youtube.com/watch?v=YDEz5RIA1dA>

Cloud Acrylic STEP by STEP Painting Tutorial (ColorByFeliks)

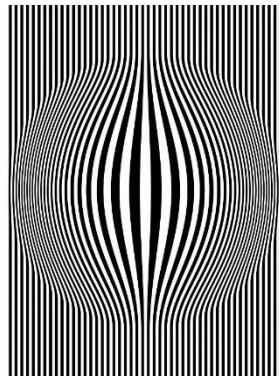
Video Link:

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

Acrylic Painting Techniques (9 Easy Tricks)

Unit 1/ Project 4 – CONTRAST

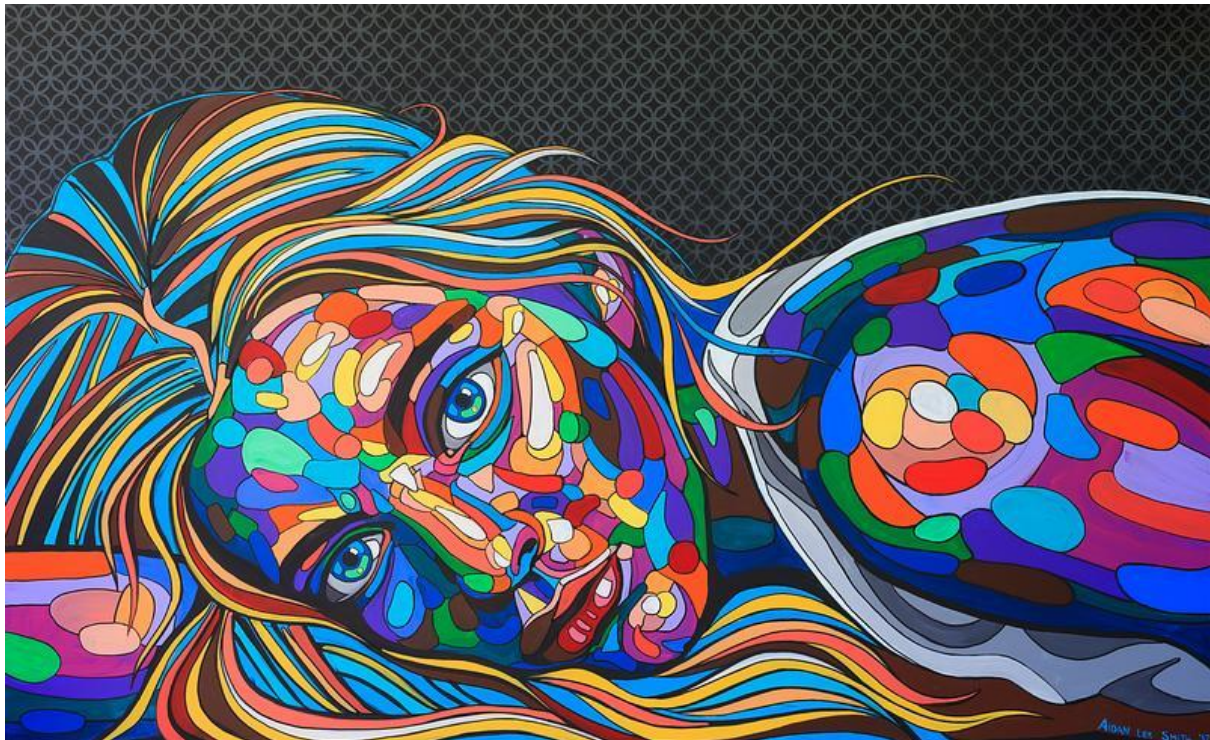
Definition: As a principle of art, contrast refers to the arrangement of opposite elements and effects. For example, light and dark colors, smooth and rough textures, large and small shapes. Contrast can be used to create variety, visual interest, and drama in an artwork.



Left: Richard Anuszkiewicz – Plus Reversed. Image via museummuesum.tumblr.com /

Right: Op Art – Vertical Lines, Black and White contrast. Image via op-art.co.uk

Below: High Contrast, by Aidan Smith



Video Link:

<https://www.youtube.com/watch?v=I5Q52qe9mUI>

<https://www.youtube.com/watch?v=c5TlavXOv18>

CONTRAST

<https://blog.thepapermillstore.com/design-principles-contrast/>

A large **difference** between two things to create **interest** and **tension**

Contrast refers to **differences** in **values, colors, textures, shapes, and other elements**.

Contrasts create **visual excitement** and **interest** to a work of art.

*If all the other elements – value, for example, are the same – the result is monotonous and plain. **No contrast = boring***

Examples of Contrast

1. Contrast of **Color** – warm vs. cool colors
2. Contrast of **Texture** – smooth vs. rough
3. Contrast of **size** – large vs. small
4. Contrast of **shape** – organic vs. geometric



CONTRAST

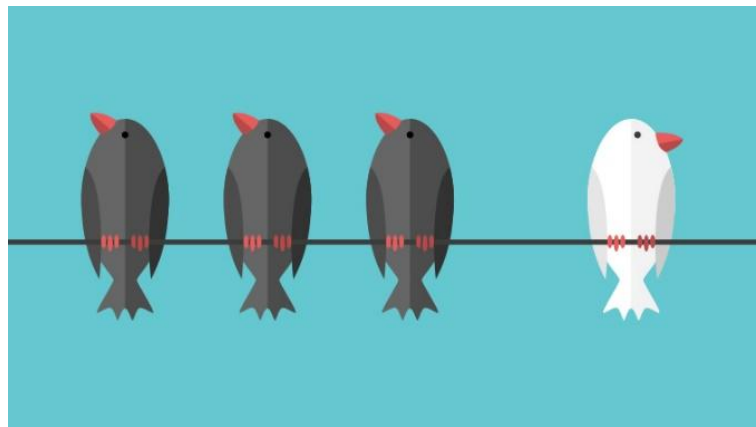
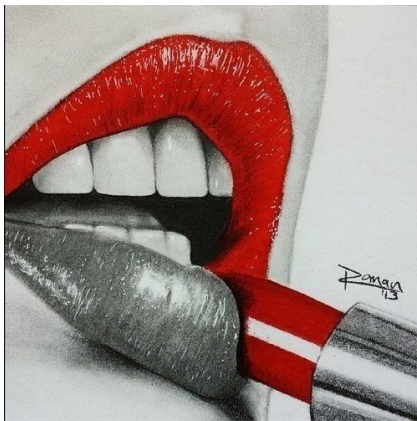
- The placement of two opposing elements/colors
- Examples: Complementary colors, Negative and Positive space
- Contrast attracts the eyes of the viewer



Assignment:

Create a composition featuring the principle of art Contrast. Some ways to create contrast: Big/small, black /white, rough /smooth, young /old, warm /cool

- Create your artwork clearly demonstrating the concept of contrast.
- Use the medium Acrylic Paint
- Use a 1 1/2 cm margin.
- Size: A3

Contrast

Unit 5 – WATERCOLOR PAINT

16 Watercolor Techniques You Have to Try

Before you start adding fancy details and textures to your work, you need to know a few of the most basic watercolor painting techniques. Use these to get started, then build on them however you like.

1. Water color washes
 - a. Dry wash
 - b. Wet wash
2. Wet-In-Wet Watercolor paint
3. Underpainting
4. Gradients and Color Blending
5. Layering watercolors
6. Dry brush
7. Lifting color
 - a. Lifting from wet watercolors
 - b. Lifting dry watercolor
8. Watercolor blooms
9. Back washes
10. Feathering
11. Lines, Hatching and Crosshatching
12. Scumbling
13. Stippling
14. Splattering
 - a. The taping method
 - b. The flicking method
 - c. Make a stencil
15. 15. Sponge painting
16. Adding texture with salt.

Video Link:

By Jessie Oleson Moore

<https://www.craftsy.com/post/watercolor-techniques-you-have-to-try/#>

1. Watercolor Washes

There's more than one way to approach laying a [watercolor](#) wash — you can do it either on a wet surface or a dry one. One tip for any watercolor wash: If you notice a mistake in a previous stroke, don't try to fix it. Once the wash has started to dry, a new stroke will almost definitely be more noticeable than any small mistake. It's best to leave these happy little accidents as they are.



Dry Wash

Use a large flat or round brush and an angled surface like a drafting table or easel (this way, gravity does some work for you.) On your palette, mix a generous amount of water with your chosen pigment. Remember that watercolors dry lighter than they look when they're wet. You might want to practice on a scrap of watercolor paper first.

Load your brush with as much paint as it'll hold. Then, working quickly, make a steady, controlled horizontal stroke along the top of the paper. You'll notice the water in the first stroke starts to pool along the bottom edge — don't let this dry! Reload your brush with pigment and paint another stroke just below the first one, overlapping with the bottom edge.



When you reach the bottom, blot your brush on a paper towel, then use the dry tip to carefully pull up the excess paint along the bottom of the final stroke to avoid a darker bottom. Let your paper dry completely at an angle before setting it down flat again.

Wet Wash



A wet surface watercolor wash is about the same as a dry wash, with one main difference: First you'll dip your brush in water and brush it over the whole surface. Be generous with the water here — you want the paper glistening with moisture.

Once you've wet the area, dip the brush in paint and apply lines of color within the wet area, just like

you would with a dry wash. The paint will blend together into one luminous wash of color.

2. Wet-In-Wet Watercolor Painting

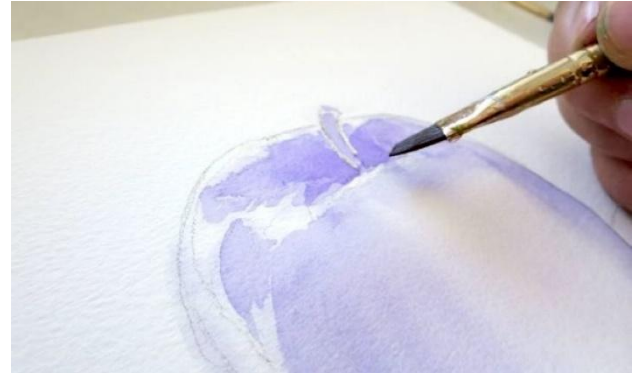
Wet-in-wet painting is one of the most basic techniques — so basic you might have already done it before without realizing it!

Start by brushing water (and only water) onto your paper. Then dip your brush in paint and spread it over the water wash. The paint will feather and diffuse like magic.

3. Underpainting

An underpainting is essentially a monochrome wash that's used for the first layer of the painting. You'll add layers of transparent washes over the underpainting, which gives realistic and luminous effects.

First, mix a light purple shade (a combo of cadmium red and ultramarine blue works great). Neutral shades of blue or green can also work.



Lightly paint your subject using the purple, and pay careful attention to light and shade. Since you're only working in one color, you can really focus on rendering the shape. Use a soft brush and a light hand to keep the purple from overpowering the rest of the painting.

Let the underpainting dry completely before moving on to glazing in color. If it's wet, you might muddy your colors.

4. Gradients and Color Blending

A simple [watercolor](#) wash uses just one color, but you can add depth to your work by using more [hues](#) in a gradient. Start by adding fresh watercolor to a wet paint surface.

Then place the second color — either a more intense version of the same hue or a different hue entirely — right beside the first color.



Because the paints are on a wet surface, they'll blend slightly and create a natural gradient in the tones. You can control how neat or painterly a gradient comes out by the wetness of the paint.

5. Layering Watercolors

Once a color of paint has dried, you can add layers of watercolor to create dimension, texture and color variation. Just know that the paper has to be completely dry in between washes so that the colors don't blend together and get muddy.

Wait until your initial color has dried completely (not damp — dry!), then paint the second color on top. Just don't add much water to the second color since this can re-wet the initial color and make the two blend.

To make the lines of your second color less severe, you can wet the brush with water and brush gently to feather the line.



6. Dry Brush

Dry brush painting requires using very little paint and water to create a scratchy, “scraped-across” brushstroke. It can be used for an entire painting, but it’s also perfect for creating texture in small areas of a larger painting.

Mix your pigment, making sure your paint mixture is not super wet. Dip your dry brush into the paint, dab it onto a paper towel to remove the excess, and brush lightly across the surface — this method highlights the texture of the paper and also doesn’t muddy your colors.

7. Lifting Color

In some cases, you’ll want to remove pigment from your painting. This is especially handy when you’ve made a mistake or when you want to add white space to your work. Using different techniques, you can lift color from wet or dry watercolor.

Lifting from Wet Watercolors

If your paint’s still wet, it’s easy to remove pigment. Blot your brush thoroughly and touch it to the paint to lift it back off the paper. The trick here is that the damp-but-blotted brush absorbs more water than it releases, so it’ll quickly pick the wet color up from your painting.

Another option is to use a paper towel or tissue paper to lift the pigment. These tools can be the better choice if you’re going for a more abstract, less-controlled white space. If you want more control, use a brush.

Lifting Dry Watercolor

You can also lift pigment off the page even if the paint's dry, though it's a little more difficult. Believe it or not, this can be pretty effectively done with a simple eraser.

For a little more control, start by wetting the area with water, then use a stiff, nearly dry brush or a paper towel to lift the color.



8. Watercolor Blooms

Watercolor blooms or blossoms like these happen when very wet paint spreads on a drier (but not completely dry) area of a painting. When you apply wet paint on a still-damp wash, the liquid forces the original pigment out, and it creates these fun, irregularly shaped splotches.

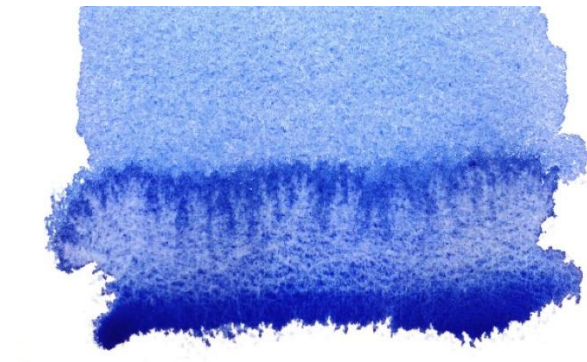


First, lay down a colorful wet wash and let it dry a little. Then load your brush with water and touch it lightly to the paper. The drops of water will create sharply defined blooms. How dry the underlying wash is determines the hardness of edges.

You can also do the same thing with two colors: Apply the first and let it dry a bit. Then apply a wet wash of a different color right next to the first one, so that they come in contact. The wetter of the two washes will flow into the other.

9. Back Washes

This technique is similar to watercolor blooms because it requires a certain level of dryness to get the look. Apply a wet wash of color and tilt the surface a little. The color should drift to one side of the painting area. Then set the surface down flat. As the water dries, it bleeds upward again and creates a back wash.



10. Feathering

If you're going for a gradient that goes from a saturated color to a more transparent hue, adding more paint won't do the trick. What you need is water. Start with a strong area of color and then use a clean, wet brush to "diffuse" the color, making a gentle gradient or "feathering" effect.



11. Lines, Hatching and Crosshatching

Watercolor can be used to paint lines of any size, shape and thickness. Just like with pen and ink drawings, you can place lines beside each other or layer them perpendicular to each other for a hatching or cross-hatching effect.

For clean lines, use a small, pointed brush and load it with pigment, using only a dash of water. Then, paint a line on your paper. Depending on how much water you add to the brush, you can get dark, crisp lines or flowy, freeform lines.



12. Scumbling

Scumbling is a technique where irregular motions are used to make either a line or layer on paint. It's basically like scribbling with your brush. Don't think too hard about it: just paint irregularly in an area. To really see the texture, use a relatively dry brush.



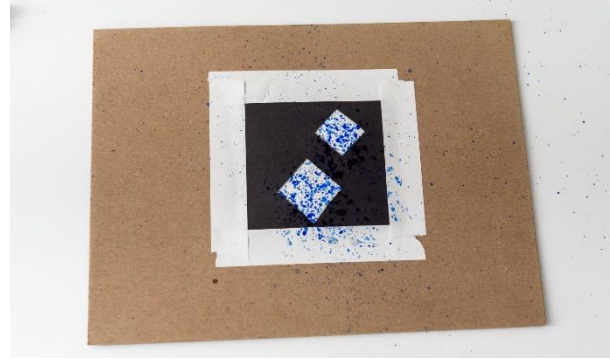
13. Stippling

Instead of applying lines or areas of paint, stippling is painting tiny dots in a concentrated area. Once you've painted many dots, you'll have a saturated color and fascinating texture.

Stippling can be neat and tidy, or the marks can overlap in a more freeform way. You can use a fairly dry brush for more defined dots or a wet brush for a looser look. And of course, the size of the brush you choose will determine the size of your dots, so choose carefully.

14. Splattering

Hello, Jackson Pollock. Splattering gives your painting an energetic vibe, but it's easier said than done — this technique can easily get messy and uncontrollable. But there are three approaches to making splattering more approachable.



The Tapping Method

Fill the bristles of your paintbrush with pigment. Then, either with your fingers or a second brush, gently tap the pigment-filled paintbrush over your paper. That will give the paint enough force travel across your canvas and cover a lot of ground. But keep in mind that this method makes the paint more difficult to control.

The Flicking Method

For more control over your splatter, you've gotta get your hands dirty. Load a stiff-bristled brush (or a spare toothbrush, if you have one) with pigment and hold it in one hand at a downward angle, so the bristles are pointed toward the ground. Then, with your opposite hand, slowly run your fingers along the edge of the brush, pulling the bristles back so that they launch paint onto the canvas.

Make a Stencil

For ultimate control over your splatter paint, make a stencil. It's simple — just cut a shape from a large sheet of paper and place it over your canvas before splattering paint.

15. Sponge Painting

A textured sponge can be a very handy tool to paint everything from foliage in trees to sand on a beach. You can use a sea sponge or a regular new household sponge; just dip it into your pigment and press it to your paper.



16. Adding Texture with Salt

When salt is sprinkled on a wet wash, it starts to gather the watercolor pigments and makes the coolest texture. The effect will vary depending on the size of the grains of salt and the wetness of the paper, so experiment on scraps of watercolor paper before you commit on your final painting. Once the paint is dry, simply brush off the excess salt.

Assignment 1

On one sheet practice the following 16 watercolour techniques in a 4 x 4 grid.

Each space should be at least 5 cm x 5 cm;

Make sure to label each section with the technique applied.

- | | |
|---------------------------------|---------------------------------------|
| 1. Watercolor washes | 9. Back washes |
| 2. Wet-In-Wet Watercolor paint | 10. Feathering |
| 3. Underpainting | 11. Lines, Hatching and Crosshatching |
| 4. Gradients and Color Blending | 12. Scumbling |
| 5. Layering watercolors | 13. Stippling |
| 6. Dry brush | 14. Splattering |
| 7. Lifting color | 15. Sponge painting |
| 8. Watercolor blooms | 16. Adding texture with salt |



Assignment 2

Follow these 3 simple steps to complete this assignment successfully!

1. Set up still-life and sketch.

- 1.1. In your room, set up plastic flower arrangements, or some other arrangement using about 3 to 5 items.
- 1.2. Lightly sketch out a contour of what you see using a 2b graphite pencil on a 11" x 14" piece of white watercolor paper.
- 1.3. It is important that you get accustomed to using direct observational drawing.

2. Add grid.

- 2.1. Once the still-life has been drawn, add a grid on top. If using 11" x 14" paper, 3" x 4" rectangles work well.
- 2.2. You can use graphite for your grid, or thin black marker lines. The choice is up to you. Whatever you choose, it's time for the real fun to begin!

3. Add watercolor.

Go back and look at your experimental papers and find the techniques you enjoyed the most. Then, use one technique per box to add color to your drawing.

You can go really crazy with your color use, no need to keep it realistic!



Some extra information

Brushes

Watercolor brushes come in many shapes, sizes, and price points, and the choices can quickly become overwhelming. I recommend starting out with synthetic brushes. The quality is good, and they're much less expensive than natural brushes. A small round brush, an angled brush, and a big flat brush for washes are all beginner artists need.

Here are 8 different brushes you might consider acquiring

- | | |
|---|---|
| <ul style="list-style-type: none"> • Round brushes are the most popular for watercolor artists because they are versatile. They have a rounded ferrule (the metal part that holds the bristles) and rounded tip which allows them to create fine or thick lines. I recommend every student start out with a round brush • Flat brushes have a flat ferrule and a straight edge. This brush can create beautiful lines and shapes. • Bright brushes are a type of flat brush. They often have shorter hairs and are good for controlled strokes. • Filbert brushes are also a type of flat brush. Filbert brushes are oval shaped and are wonderful for painting foliage and landscape scenes. | <ul style="list-style-type: none"> • Mop brushes have a lot of soft hair and can hold a lot of water. They are great for painting large wash areas. • Hake brushes are hand-made in Japan. They are made of goat hair and are extremely soft. These are specifically used for laying down large washes. • Spotter brushes are good for painting details due to their short hair length. The bristles don't bend, so these are great for dots and tiny details. • Rigger brushes were originally designed for calligraphy and lettering. I love them because they make great grass or foliage lines. |
|---|---|



Paper

I recommend using a watercolor paper that is at least 90lb. Best practice states that if the paper is lighter than 300lb, it should be stretched. However, I've found it is just as easy to mount or mat the final piece, which saves time and stress. I also recommend purchasing the highest-quality student grade watercolor paper your budget will allow because that will ensure the most successful final pieces.

When choosing paper, consider the following 3 factors.

Quality

As with many art supplies, there are two main categories of watercolor paper: artist quality and student grade.

- **Weight**

Watercolor paper comes in both heavy and light varieties. Heavy paper can absorb more water and is often more expensive. I buy paper in the 90-140lb range for my students and have them tape it to their drawing boards.

- **Texture**

Watercolor paper also comes in a variety of textures. Hot press paper has a smooth, hard surface while cold press paper has semi-bumpy or rough texture. The majority of watercolor artists prefer cold press. There is also a rough paper I seldom use but is wonderful for pure washes.

Paint

Watercolor paint is made with a pigment that is then mixed with a binder. Binders are what hold the pigment together. Different types of paint use different types of binders. Watercolor paints are more vibrant and transparent because watercolor has fewer fillers and the binder, which is usually gum Arabic, is absorbed by the paper. Therefore more color can show on the surface of the paper or board.



Watercolors contain both pigment and a binder. Pigment provides the color while binders hold the pigment together. Watercolors are more vibrant and transparent because the binder in them is weaker compared to other types of paint.

3 Types of Watercolor Paint to Explore

1. **Pan or Cake:** These are affordable and easy-to-use. Simply add more or less water to vary the intensity. These paints are portable and come in a variety of qualities. They are great for beginners as well as seasoned watercolor artists.
2. **Tube:** Tube watercolors are a great choice as well, although they tend to be a bit more expensive than the pan paints. If the lids don't get back on, they can dry out pretty quickly.
3. **Liquid:** Liquid watercolors are becoming more and more popular in art rooms across the nation for several reasons. First of all, they are beautiful and vibrant and make for a quick painting lesson. They can be diluted to create lovely washes, and they are easy to clean up. Plus, they have a relatively inexpensive price tag.

Unit 1 / Project 5 – Harmony & Unity

Definition: Unity (also called harmony) is an important principle of design that gives the artwork a sense of cohesion or coherence. Unity refers to how different elements of an artwork or design work come together and create a sense of wholeness.

Definition: Harmony in art overall is achieved when the elements of an artwork come together in a unified way.

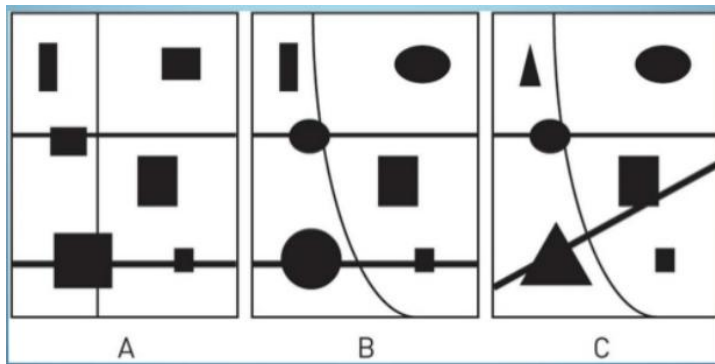
Unity and harmony in art are used by artists to tie a composition together and help the composition make sense as a whole piece of art.

Harmony & Unity is the thing that joins the parts together.

Unity is identified in three ways:

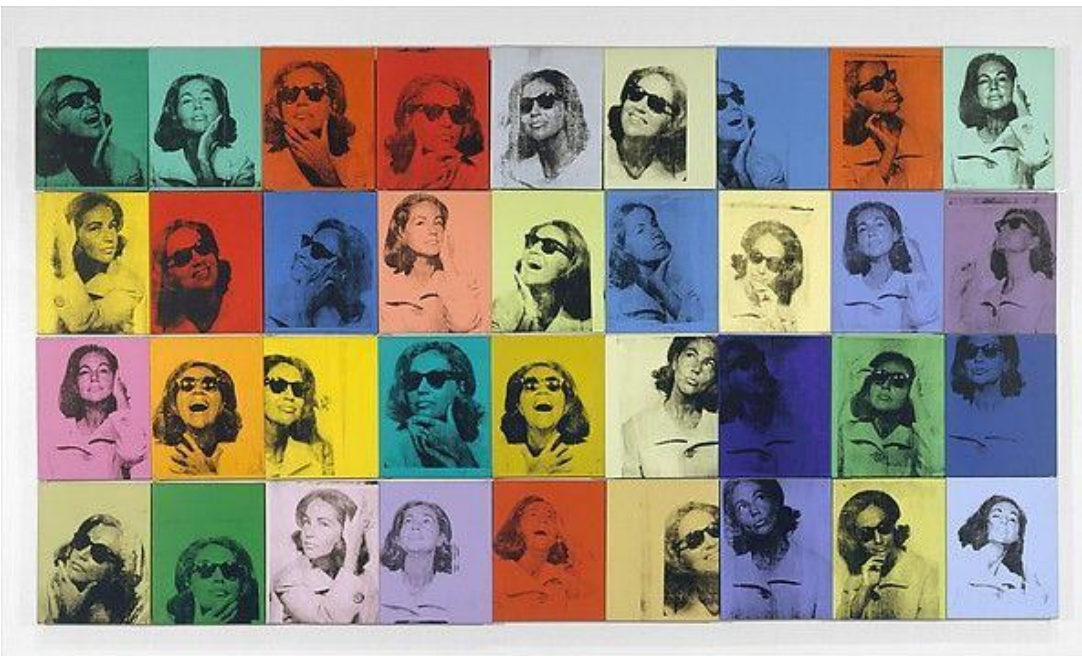
1) Compositional Unity

Unity is a principle in art that refers to a set of **compositional** strategies used by an artist to make the parts of a painting or another work of art hang together as a whole through visual relatedness.



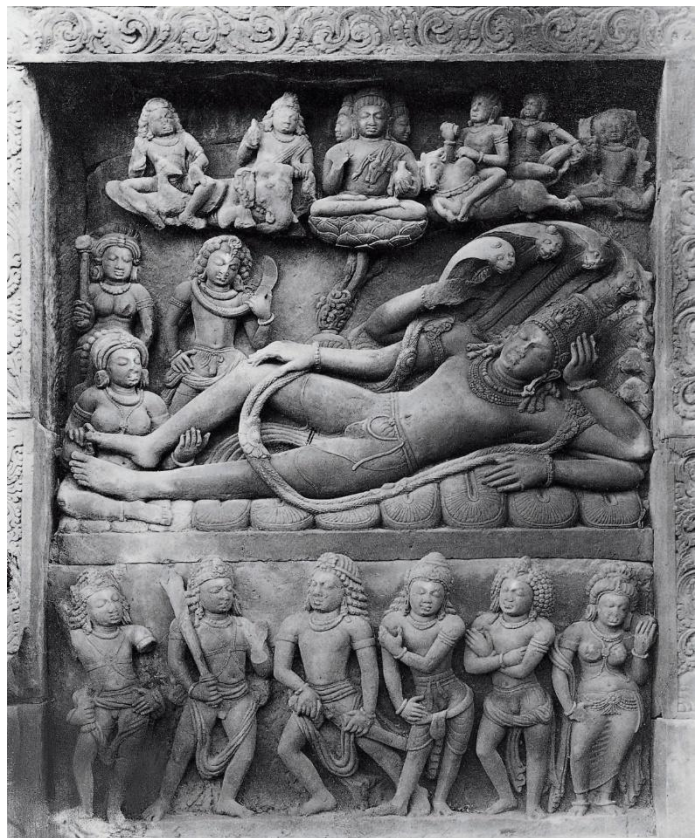
2) Conceptual Unity

Conceptual unity in art refers to the notion that all aspects within a work of art: from composition to color to the arrangement of elements to representational strategies should work together harmoniously to convey a cohesive expression of the artist's idea or intention.



3) Gestalt Unity

The stronger the grouping, the stronger the **gestalt**. It is this grouping that contributes to the **unity** in a design. **Gestalt** is one of the most powerful tools available to a designer for creating **unity**. The same concepts that form groups can be reversed to ungroup items—to make them look unique and stand alone.



Assignment:

- Create your art work clearly demonstrating the concept of Harmony and Unity.
- Use the medium Watercolour.
- Use a 1 1/2 cm margin. Size: No less than A3
- Use a 1"- 2.5 cm margin.

Video Link:

<https://www.youtube.com/watch?v=nK8c-xA8WgA>

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

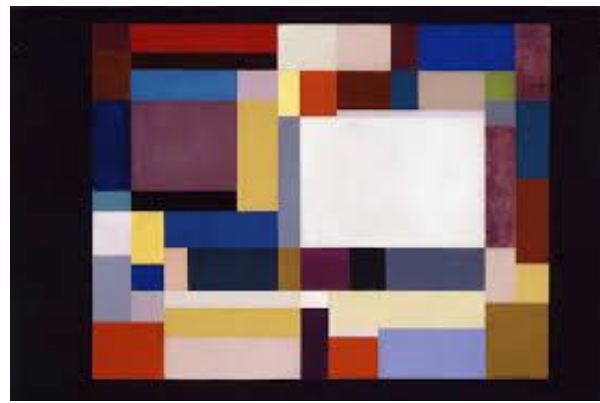


Unit 1/P6 – Variety, Free medium choice

Definition: refers to the use of different qualities or instances of the visual elements. It is the opposite of repetitive or monotonous use of the elements.

Variety is used to make a drawing or painting more interesting. We use variety to catch the viewers' attention. Different elements are used, like line, shapes, and colors are placed next to each other in a work of art. They are in contrast to each other giving the picture a lively quality.

Straight lines next to curvy lines add variety. Organic shapes among geometric shapes add variety. Bright colors next to dull colors add variety. Note: If an artist uses variety to draw the viewers' attention to a specific area in a composition, then variety morphs into emphasis, also a principle of art.



Variety shows contrast. There is no end to the variety in nature and man-made things.



VARIETY OF COLORS, LINES,
SHAPES, AND TEXTURES



VARIETY OF VALUES



VARIETY OF SHAPES & COLORS



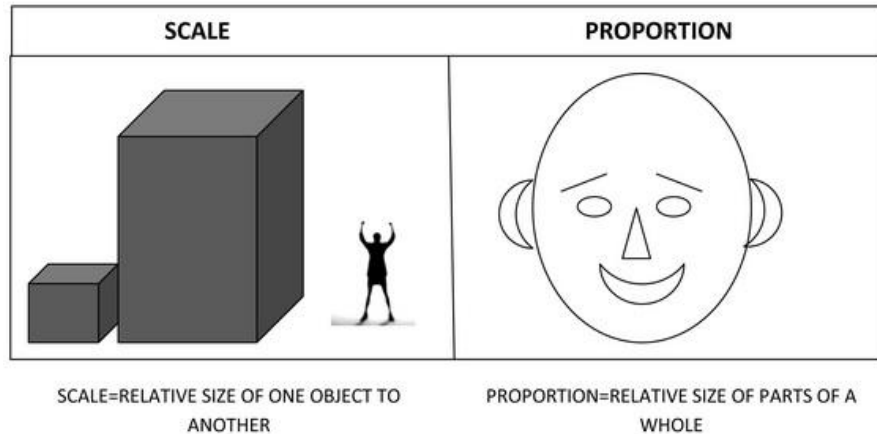
VARIETY OF LINES & COLORS

Assignment:

- Create your artwork clearly demonstrating the concept of variety.
- You may choose from the following mediums: Drawing pencils, Colored pencils, Markers, Paint, Pastels (make sure you fixate it if using this medium). You may also choose to make a digital artwork.
- Use a 1 1/2 cm margin.
- Size: A3
- Material: As supplied by the teacher, you may work on a white or colored background.

TERM 3**Unit 1/P7 - Proportion and Scale**

Definition: It describes the relationship between the dimensions of different elements and an overall composition. Scale refers to an artwork's size and how parts of a composition relate to each other.



Proportion refers to how well those pieces fit together.

Proportion in art is the relationship of two or more elements in a composition and how they compare to one another with respect to size, color, quantity, degree, setting, etc.; i.e. ratio. When two or more elements are put together in a painting a relationship is created.

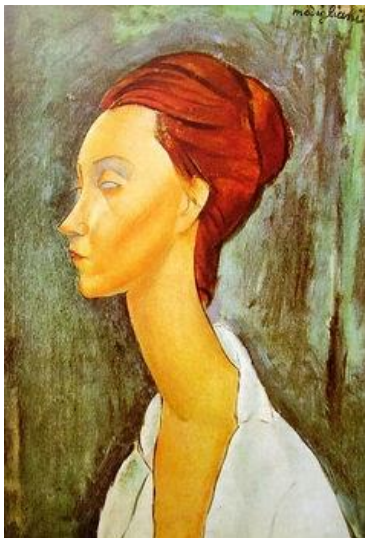
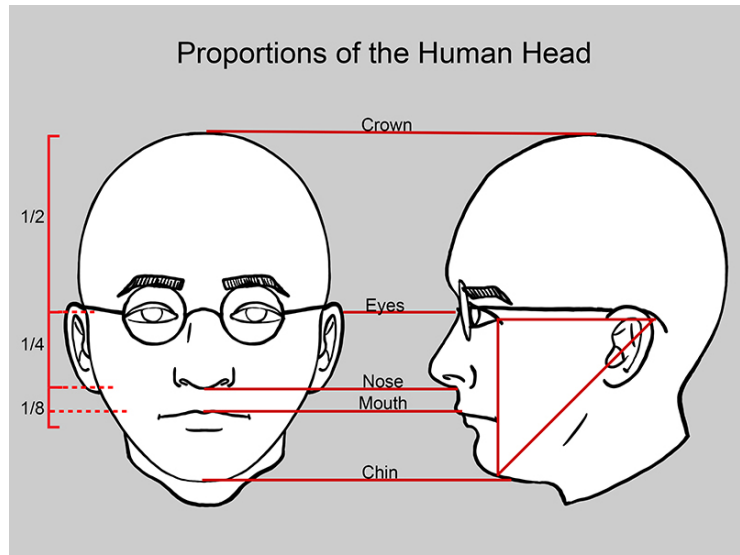
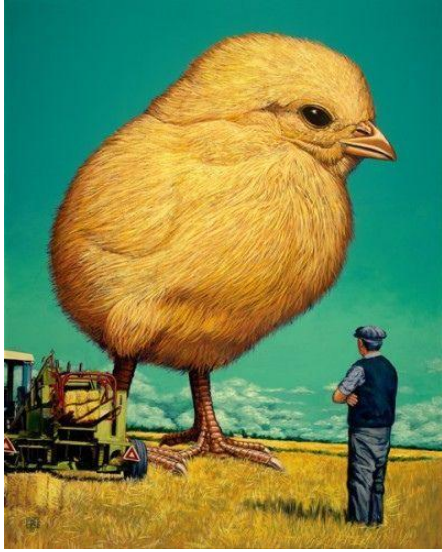


Scale refers to how well your pieces fit in your space.

Scale is important because in art the size relationship between an object and the human body is significant. In experiencing the scale of an artwork we tend to compare its size to the size of our own bodies. Proportion refers to the relative size of parts of a whole (elements within an object).



Proportion may also help to create the illusion of 3D space.



Proportion & Scale

Create a 3-Dimensional artwork featuring the Principle of Design - Proportion and scale.

Assignment:

- Create your artwork clearly demonstrating the concept of proportion and scale.
- Use the theme, "My cat and I", as the topic of your artwork, think of how you can show the proportion/scale of you and/or your cat in everyday situations.
- You may choose any medium that will allow 3-dimensional artwork.
- Materials: This will be supplied by you.
- Size: Maximum size is 30 cm in any direction.

Video Link:

https://www.youtube.com/watch?v=wKXa8iRJ_ig

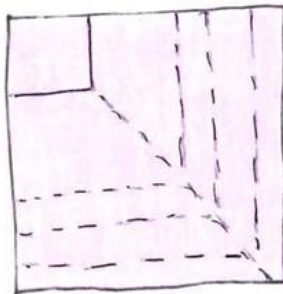
Javier Calleja Mr. Gunter Cat Figure (Edition of 25) - US



PROPORTION

Proportion is the size relationship between two or more objects.

It can be how the parts fit together to make a whole.



Scale



Proportions of the head



Exaggeration

A change in proportion can change the way we look at things.

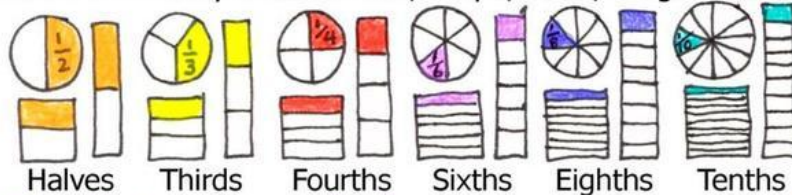
Accurate proportions are used more when creating realistic images.

Distorted proportions are used more for cartoons and imaginary images.



I approximate and think about volume when I work with proportions.

It's math. I mentally measure size, shape, mass, weight and volume.



Halves

Thirds

Fourths

Sixths

Eighths

Tenths

The ABCs of Art: The Elements & Principles of Design - Compiled, organized, and added to by ♥ M.C.Gillis

Contact artist, mo@expandingheart.com, to give feedback.

More downloads at www.expandingheart.com & www.awesomeartists.com.

Intro to Graphic and Communication Design

What is graphic communication?

Graphic communication focuses on the design, development and delivery of visual pieces used to relay specific information, ideas or emotions. Graphic communication professionals use a variety of media to convey their ideas, like animation, photography, graphic design and illustration. Many graphic communicators also use software and computer-based visual creation tools to help them create digital media projects capable of communicating messages to their audience.

Using visual tools, communicators can deliver a message to audiences in impactful ways that trigger emotional and connective responses. Visually appealing messages and well-designed images are often more attention grabbing and can engage audiences more easily than text or speech alone.

Examples are photographs, drawings, line art, graphs, diagrams, typography, numbers, symbols, geometric designs, maps, engineering drawings, or other images.



What is graphic design?



Graphic design also focuses on visual communication, but it isn't the same as graphic communications.

Designers often focus on the composition, design and visual appeal of symbols, words and images. Graphic design can refer to both the creation process and completed projects. Designers can perform functions like creating company logos, designing the layout for a magazine ad, designing product packaging and making websites.

The 8 fundamental types of graphic design are:

1. Visual identity graphic design
2. Marketing & advertising graphic design
3. User interface graphic design
4. Publication graphic design
5. Packaging graphic design
6. Motion graphic design
7. Environmental graphic design
8. Art and illustration for graphic design

Examples



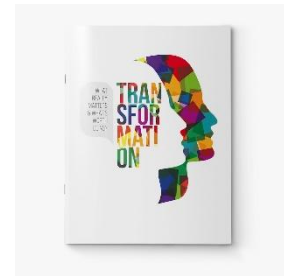
By Agi Amri



By sundayrain



By masiko



By Grigoris G



By Martis Lupus



By Maryia Dziadziulia



By manasye



By BATHI

Graphic communication vs. graphic design

Even though graphic communication and graphic design both involve image composition and creation, there are several key differences between the two topics. Here are a few areas where graphic communications and design differ:

Message

One of the key areas where graphic communications and graphic design differ is in their purpose. The purpose of graphic communications is to deliver a message. Creators can use a variety of composition and design techniques to convey an idea or emotion through their visual pieces. Sometimes graphic communication pieces can appear visually odd or disparate, even contrasting with typical graphic design principles. Often, this is an intentional choice because the goal is to impart important messages and ideas using implied meaning, colors, composition and various digital techniques.

In contrast, graphic design doesn't always relay a message. Graphic design focuses more on composition, aligning the elements of a design for visual appeal. The goal of graphic design is sometimes messaging, but more often it's to create advertisements or content that's engaging, unique and clear.

Study

Another area where these two differ is in their study. If you want to study graphic communications, there are some schools that offer specific programs. In these programs, students learn about different graphic communication techniques like screen printing, digital imaging and using a letterpress. Using a variety of approaches, students learn to create visual pieces that can communicate concepts and ideas. Students often study topics like special effects, interactive technology, animation and video graphics in their courses.

Graphic design is often a more popular field for those looking to study design and visual communications at the undergraduate or graduate level. Courses teach students how to edit and process images, use editing software, develop their designs and maintain websites. Often, programs focus on topics like electronic production, design layout, programming and animation. [Graphic designers](#) also often learn about color theory and video production.

Techniques

While both graphic communicators and graphic designers can use a variety of visual media to accomplish their goals, graphic communicators typically use more tangible media than graphic designers. Many graphic designers hone their skills using illustration and design technologies. The content they create is often digital. In contrast, graphic

communicators often study more tactile art forms and reproduction techniques like screen printing and photography.

Focus

The two fields also differ in their scope and focus. Graphic design is more specialized than graphic communications because it deals with actual techniques for layouts, colors and design that meets a specific purpose. Communications can include this, but its focus is often larger. While design focuses on the specific production of pieces for specific ad campaigns or websites, communications is the larger study of visual communication and how it works. Graphic design focuses on specific design elements, and graphic communications focuses on the strategy creators use to communicate larger messages to an audience.

Jobs

While graphic communicators and graphic designers can work on the same projects, they often fulfill different job roles. Both involve elements of creativity and artistry, but graphic communicators might have an easier time transitioning into fields like photography, fashion design, production design, animation or fine art. Many graphic designers choose to work with technology, focusing on web design or user experience industries.

Similarities between graphic communication and graphic design

While there are significant differences between the two subjects, there are also a lot of similarities between graphic communications and design. Here are some areas where they overlap:

Elements

Both graphic communications and graphic design use visual elements to communicate messages or represent a brand. Graphic design often incorporates many visual elements, like pictures, icons, text and illustrations. Designers can format their content so it's visually appealing, on-brand and effective. Visual communicators use images too, creating graphic works that evoke responses from their audiences. While their ultimate purpose can sometimes differ, the tools and elements the two fields use are often the same.

Design

Graphic communications and graphic design each involve artistic expression and design. Designers and communicators both need to understand the impact of certain visual features and composition strategies. Communicators can use an image or symbol's connotations to express an idea or belief. Designers also use images,

incorporating them into larger projects to facilitate understanding, engagement and accessibility.

Projects

Sometimes graphic communicators and graphic designers work on similar projects. If they're employed on visual communications teams for a company, graphic communicators might consult graphic designers on the best way to convey a message or idea. Because graphic designers often have more specialized knowledge, they can lend their expertise to graphic communicators.

Video Link:

Graphic Communication vs. Graphic Design: What's the Difference (article)

<https://www.indeed.com/career-advice/finding-a-job/graphic-communications-vs-graphic-design>

A Day in the Life of a Graphic Designer | Indeed

<https://www.youtube.com/watch?v=c3k5U8gHAH4>

Assignment:

Create your own logo that represents who you are as an artist.

1. Define Your Workflow

- a. Step 1: Study the Brief
- b. Step 2: Get Inspired
- c. Step 3: Sketch
- d. Step 4: Revise
- e. Step 5: Vectorize
- f. Step 6: Finalize

2. Know the Difference Between Typographic and Symbolic Logos

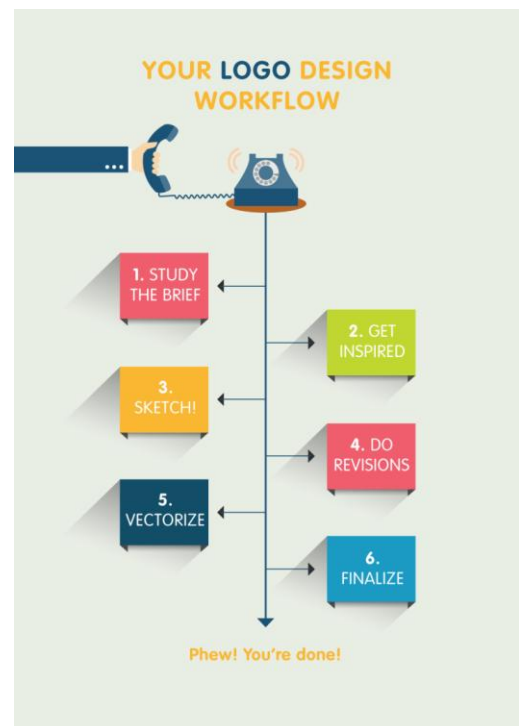
- a. Typographic Logos
- b. Symbolic Logos

3. Small Details Can Make the Biggest Difference

Your logo should adhere to the following dimensions:

- Round = 15 cm diameter
- Square = 15 cm x 15 cm
- Rectangular = 10 cm x 15 cm

This can be a physical or a digital piece.



“The effectiveness of a logo depends on distinctiveness, visibility, adaptability, memorability, versatility, and timelessness,” said Paul Rand, one of the most famous graphic designers.

Ongoing:

Unit 7 – Art History & Art critique
Art Talk, unit 3,

- Chapter 9,
- Chapter 10
- Chapter 11
- Chapter 12

Time allowing:

Unit 8 - CXC Past papers – Imaginative composition
Past papers