

ALAIYO BRADSHAW

MATERIALS:

Strathmore drawing paper
graphite pencils
colored pencils in red, yellow and blue
metal sharpener
kneaded eraser, tracing paper

IN CLASS ASSIGNMENT:

PERCEPTION AND CRITICAL THINKING

“Learning to draw is really a matter of learning to see correctly, and that means a good deal more than merely looking with the eye. The sort of seeing I mean is an observation that utilizes as many of the five senses as can reach through the eye at one time.”

-Kimon Nicolaidis, *The Natural Way to Draw*

Simplify and translate the structural details into larger units of design. Instinctively, you see detail first. If you don't pay attention, your structure will fall apart. Experienced artists see masses, big, simple, abstract elements which they arrange first on the paper. You can impose simple geometry to otherwise complex forms to understand the underlying simple structure. The underlying planar shapes.

The cone, sphere, cylinder and the cube can be applied to objects in nature.

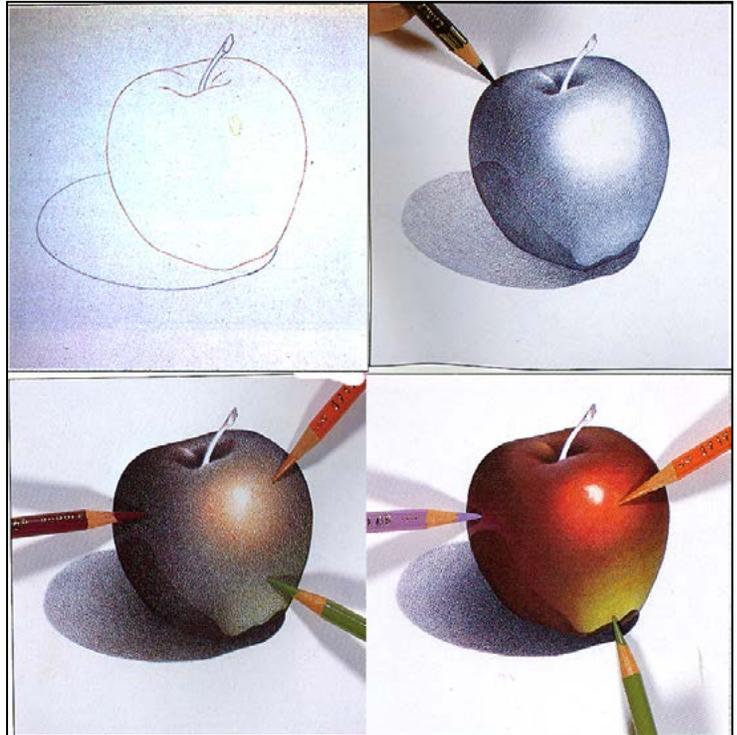
Cezanne practiced the 19th c. theory of color perception by applying flat patches of opaque color.



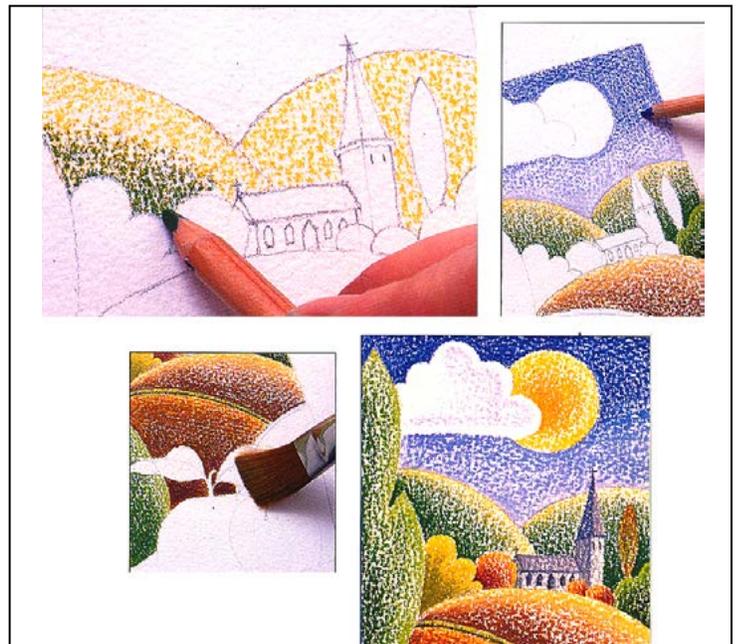
Bottom right COLORED PENCIL TECHNIQUE:

Color pencil is applied to grainy paper. Optical mixing not color blending is applied. Lay one color over and next to another in solid areas. Each section uses only two colors. Dark over light color, (blue over yellow, red over yellow, etc)-vary the weight. A brush wicks away excess pencil dust. I suggest simple, ordered design. Simplify shapes, reduce detail and use a limited palette of colors.

DRAWING/IMAGING



Colored pencil drawings technique with mid-tone blue applied first. Other layers are color applied in light to medium value range and remain transparent. The final layer is bright, opaque and applied by pressing hard on pencils. The white of the paper shows through for dramatic highlights.



ASSIGNMENT:

1. Create limited color studies using triad colors. Use colored pencils and apply value patches of overlay color. Start out with the cone, cube, cylinder, or sphere. Create small, still-life, compositional studies of simple geometric forms in various primary and secondary colors. Size: 6x6" or 7x5" (natural light-artificial light).
2. Utilize the fruit or vegetable and hand or skeleton as subject. Consider your own arrangement/scale.

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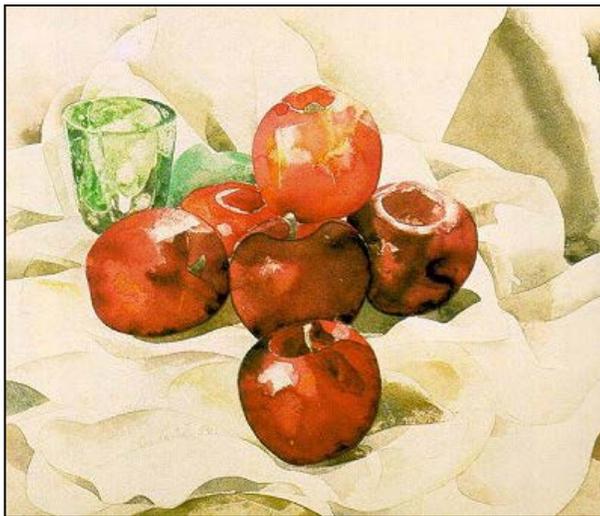
MATERIALS:

cold press watercolor paper,
graphite pencils
colored pencils
metal sharpener,
kneaded eraser, tracing paper

IN CLASS ASSIGNMENT:



Paul Cezanne, watercolor, 1880's



Charles Demuth, watercolor, 1920's

DRAWING/IMAGING

WATERCOLOR TECHNIQUE:

Use the lightest layers of yellow as the underpainting. Apply the red in areas and allow it to blend into the yellow. Do not cover the white areas of paper which serve as highlights. Use a blue color to create green or brown and to reinforce dark areas. Use water to blend. Apply all colors to the shadow and make it go from dark to light as it moves away from the object. Keep in mind translucency.



John Singer Sargent, watercolor, 1800's



Winslow Homer, watercolor, 1890's

CO-PRIMARY TRIADS:

Primary triads are used to make secondary triads. Below are six colors. The two versions of blues, reds and yellows are called co-primaries. They consist of 1.crimson/scarlet (red), 2. golden yellow/lemon yellow (yellow), and sky blue/ultramarine (blue). All six are shown here surrounded by their overtones. These six basics will give you most colors.

