

GRADE LEVEL:
9-12

LESSON PLAN OBJECTIVES:
Students will learn value through the additive and subtractive drawing processes.

MATERIAL INTRODUCTION:

What is a sketching crayon? Sketching crayons, also referred to as Conté carrés are harder than pastels or charcoals. This hardness creates crisp, tight lines rather than the more smudged look of pastel and charcoal. They are manufactured using natural pigments (clay and a binder). They are then baked after being extruded and dried. The degree of baking varies the grade (hardness: H / softness: B) of the black and white crayons. Carré actually means “square” in French, which is fitting for the shape of the material.

What is a Black Stone pencil? Conté à Paris’ Black Stone Pencil, also referred to as Pierre Noire is a soft lead with a black that is dense, deep, indelible and matt.

How can they be used together? They can be used together to create an infinite value range.

HISTORICAL CONTEXT

The history of Conté à Paris products cannot be separated from the personality of the company’s founder, Nicolas Jacques Conté. Born in 1755, he claimed the title of painter, chemist, physicist, hot air balloonist and inventor during the fifty years he lived. Nicolas Jacques Conté’s historical achievement is undeniable. In 1794, he developed the modern graphite lead from a mixture of clay and graphite, thus making it finally possible to create different grades of hardness for pencils.

Georges Seurat is among many top masters who used Conté à Paris drawing materials, creating over 500 drawings in his thirty one year lifetime! He most often used Conté à Paris sketching crayons. In his drawing titled “The Garbage Picker”, Seurat uses Conté à Paris crayons to block in large areas of dark and light tones, ultimately bringing his subject into recognition.



THE GARBAGE PICKER, GEORGES SEURAT

THE PROJECT

SUPPLY LIST

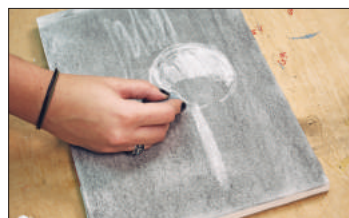
- Conté à Paris Black and White Sketching Crayons
- Conté à Paris Black Pastel Pencils
- Conté à Paris Black Stone Sketching Pencils
- Drawing Paper (size based on space and level)
- Kneader Eraser
- Paper towel/ Rag



STEP 1: Depending on student level, set up an appropriate still life with a direct light source for strong contrast between light and dark.

On an 18” x 24” sheet of paper (or size appropriate for space and student level), using the Conté à Paris Black Pastel Pencil, students will cover the page with a broad flat middle tone.

Tip: Use a paper towel or rag to help spread the pastel.



STEP 2: Students will use a kneaded eraser to begin removing pastel from areas that they see are in light. This is called a subtractive process because the shadows are already present, unlike a traditional drawing in which shadows are added.

Tip: Squinting your eyes will help to see large forms and contrasts of light and dark.

(CONTINUED)

THE PROJECT (CONTINUED)



STEP 3: Once the initial large light areas are revealed, students can begin to add a range of values with different degrees of black sketching crayons. Use the corner of the sketching crayon for detail and the side to cover larger areas. Different degrees of hardness and blackness will aid in creating a range of values.

Tip: Drawing materials stamped with the letter “H” means hard. The higher the number next to the “H”, the harder and lighter the mark will be. Ex: 9H= very hard. The letter “B” refers to “Black” or soft. The higher the number, the softer and darker the mark will be. Ex: 4B= very soft. HB = mid tone.)



STEP 4: In the last stage of the drawing, the Conté à Paris Black Stone pencil can be used for the darkest marks and details. Students can use white sketching crayons to highlight the lightest parts of the still life to complete the drawing.

Tip: Black Stone leaves a dark, velvety tone, which will help bring out the darkest contrasts. Paired with white sketching crayons, these two materials can provide the finishing touches to the drawing.



This process allows the artist to focus on value changes with out being hindered by the difficulty of colour. These same techniques can also be applied to the painting process. In this case, the artist would cover the surface with a very fluid paint and wipe away the light areas using a rag soaked with water for acrylics or mineral sprits for oils.

NATIONAL STANDARDS:

- 1a. Understanding and applying media, techniques, and processes
- 2b. Using knowledge of structures and functions
- 3a. Choosing and evaluating a range of subject matter, symbols, and ideas
- 4c. Understanding the visual arts in relation to history

GLOSSARY

- Pastel
- Carré
- Pierre Noire
- Subtractive Drawing
- Chiaroscuro
- Direct light
- Value
- H, B, HB
- Georges Seurat
- Nicolas Jacques Conté

CONTÉ À PARIS

Over the decades, the quality of its products and the extent of its ranges have enabled Conté à Paris to establish itself as a true reference for artists world-wide. Used by professional artists and art students, Conté à Paris offers the widest variety of techniques and effects possible for drawing, sketching and pastel work.

Share your creations on the Conté à Paris Facebook page and find more lesson plans, techniques and inspirations! To become a fan, visit: www.facebook.com/conteparis