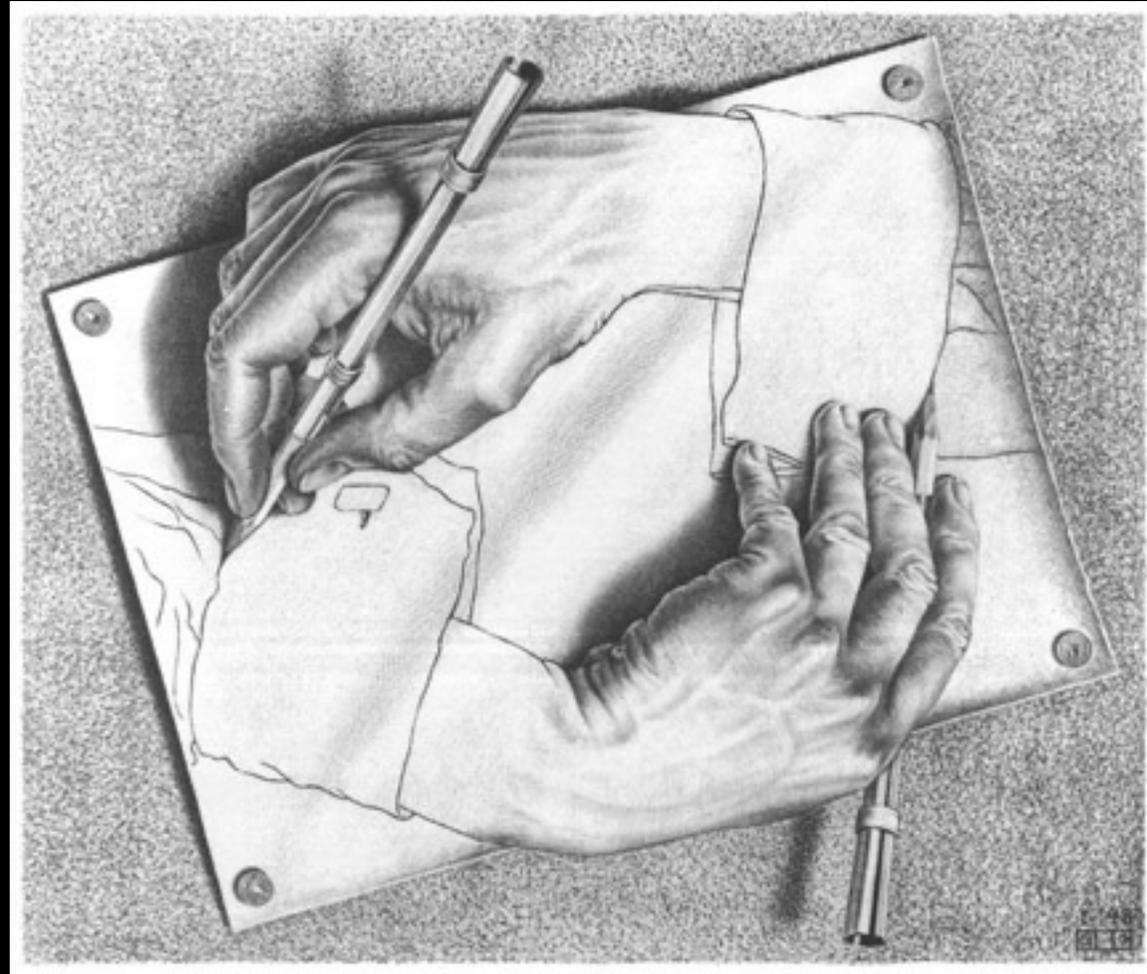
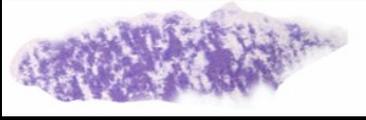


Drawing





Dry Media / Mediums



- **Charcoal:** Derived from carbonized woods, charcoal comes in different varieties and densities; compressed stick, willow (vine) and pencils of varying degrees of hardness. Creates dense, rich darks yet capable of soft/ light finishes as well.
- **Graphite:** Drawing pencils are made with graphite, (a carbon mineral) which is also called *black lead* or *plumbago*, mixed with clay. They come rated by hardness: the more clay mixed with the graphite, the harder the pencil (lighter mark); the more graphite, the softer.
(darker mark)
- **Chalk:** Natural chalk is a soft, white, porous sedimentary rock which historically, was ground into powder and compressed into sticks. Modern day artist's chalk is generally made from the mineral gypsum. Pigments may be added to provide color.
- **Pastel:** Pastel sticks consist of pure powdered pigment (color) combined with an inert binder (most commonly *gum arabic* and *gypsum*). They are available in varying degrees of hardness, the softer varieties being wrapped in paper. *Note: Another variety of pastel uses an oil based binder and may be considered a *painting* medium as well.



Bison cave drawing
Chauvet Cave, France



Cave bear cave drawing
Chauvet Cave, France

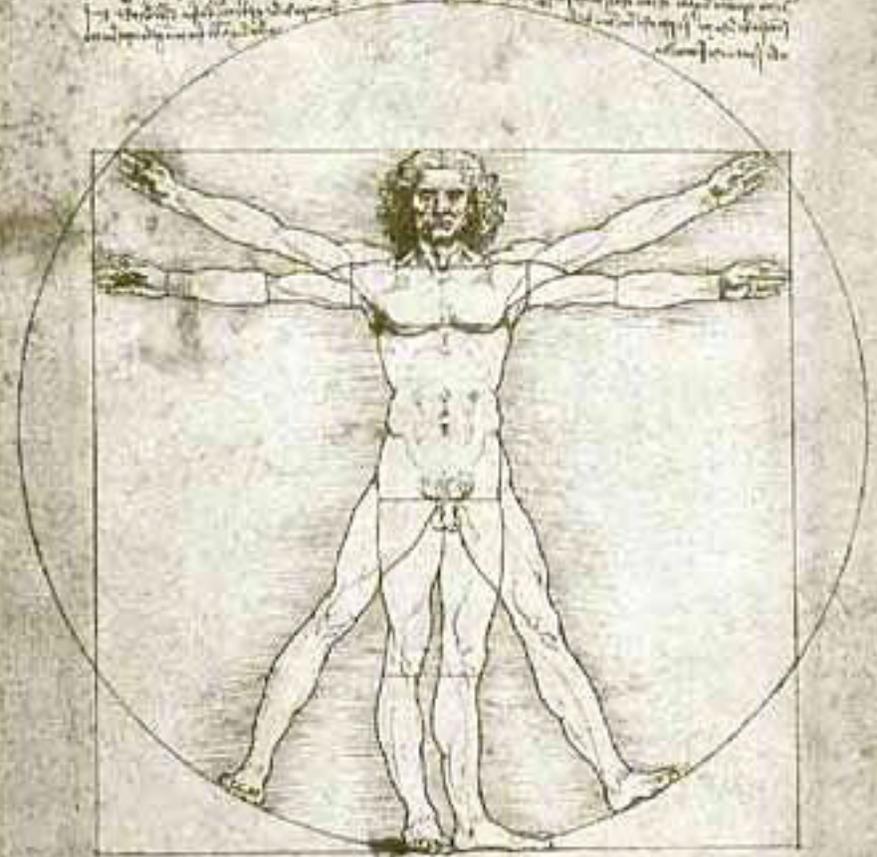


Leonardo deVinci *Self-portrait*
Circa 1512

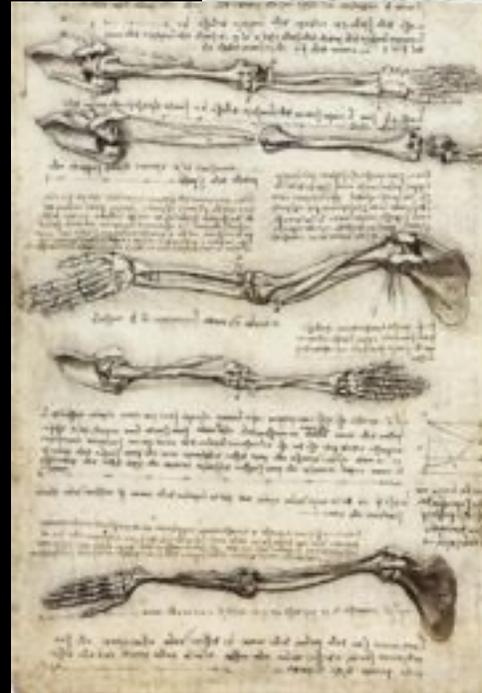
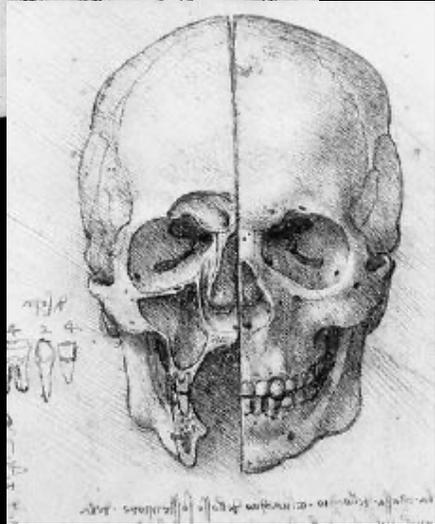
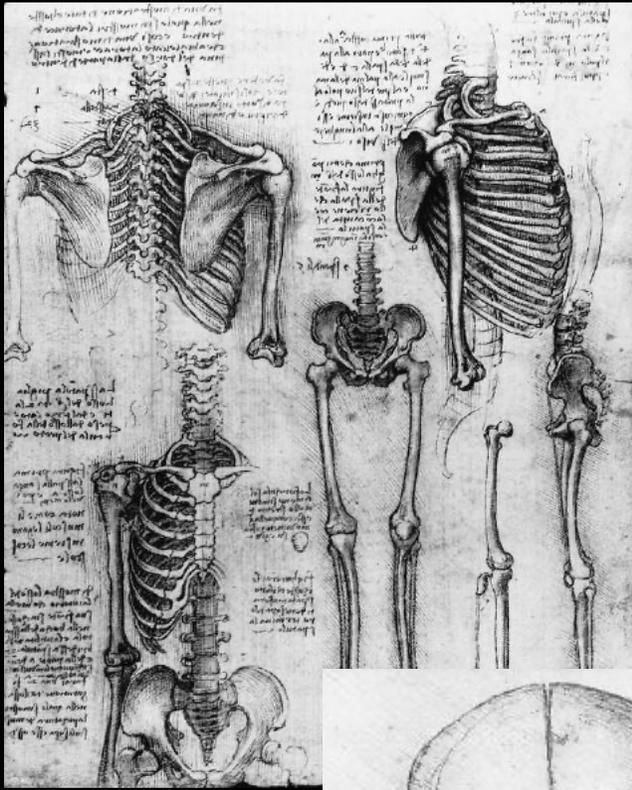


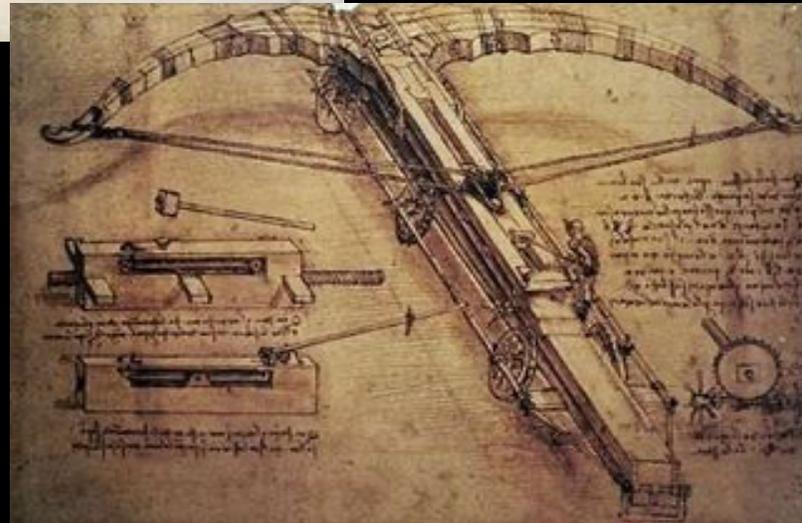
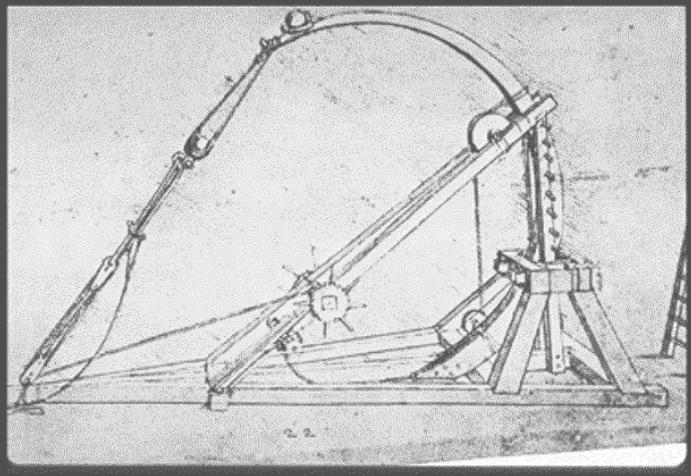
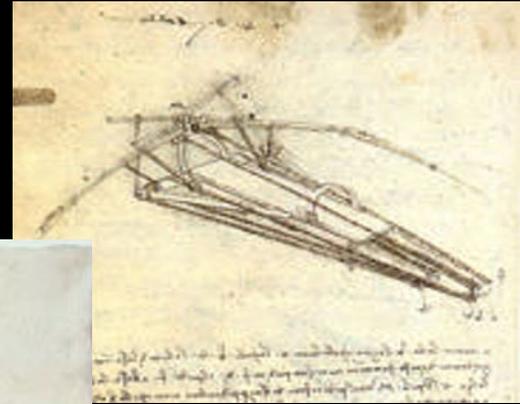
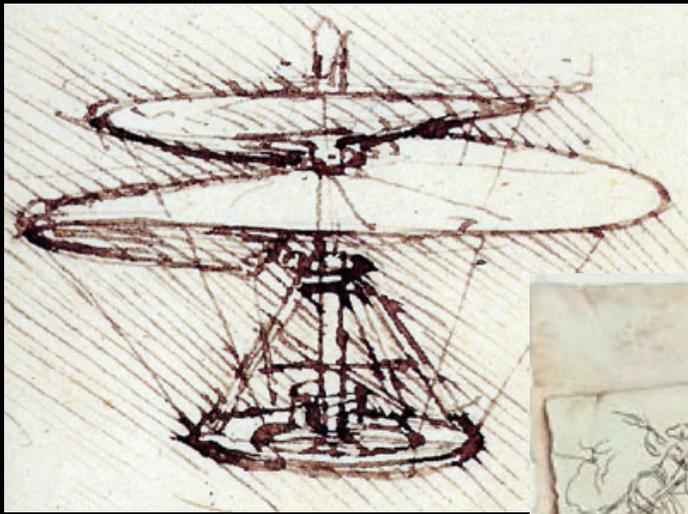


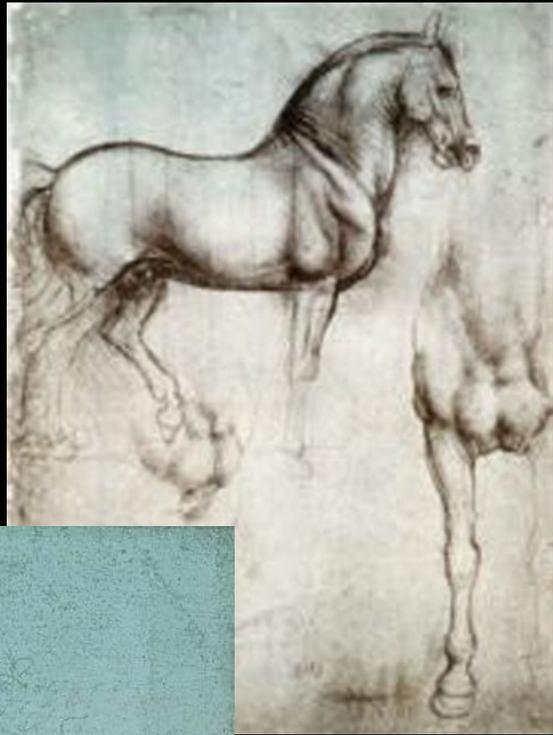
De hominis figura et mensura
et de ratione et proportione
et de similitudine et analogia
et de similitudine et analogia
et de similitudine et analogia
et de similitudine et analogia

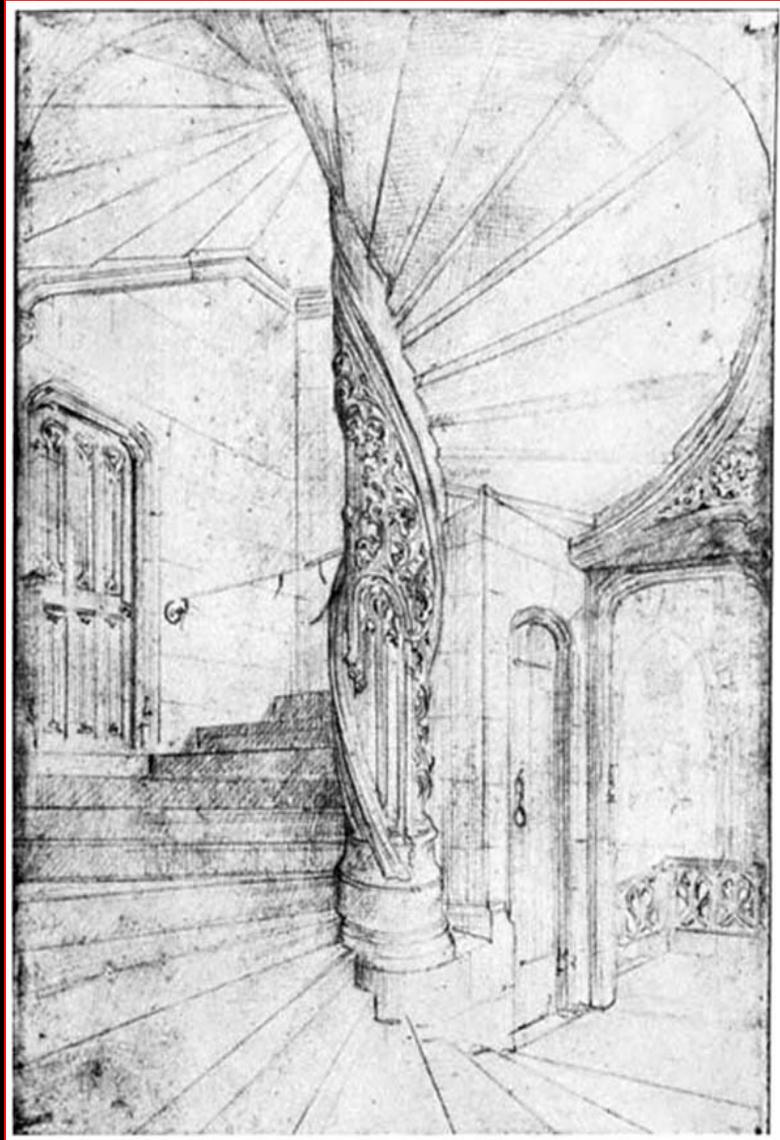


et de similitudine et analogia
et de similitudine et analogia











Leonardo
silverpoint



Filippino Lippi

Circa 1480

Metalpoint w/ white paint



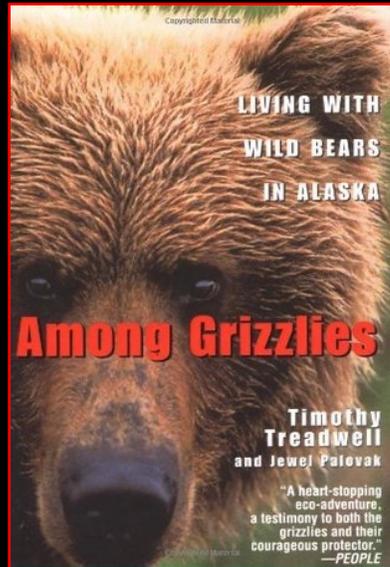
Albrecht Durer
Portrait of Erasmus charcoal



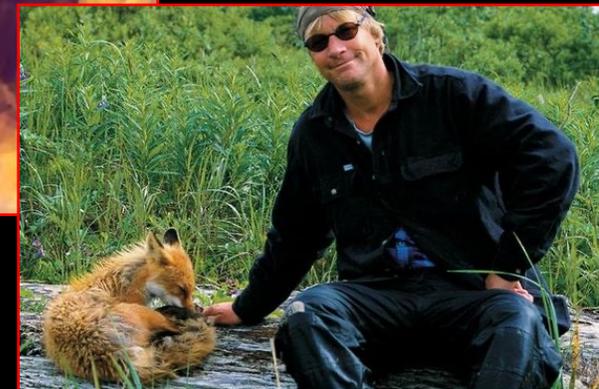
Edgar Degas

1873

Graphite, charcoal, chalk



K.Doe *"Downey & Friends"*
2002
20"x18" charcoal / pastel on paper



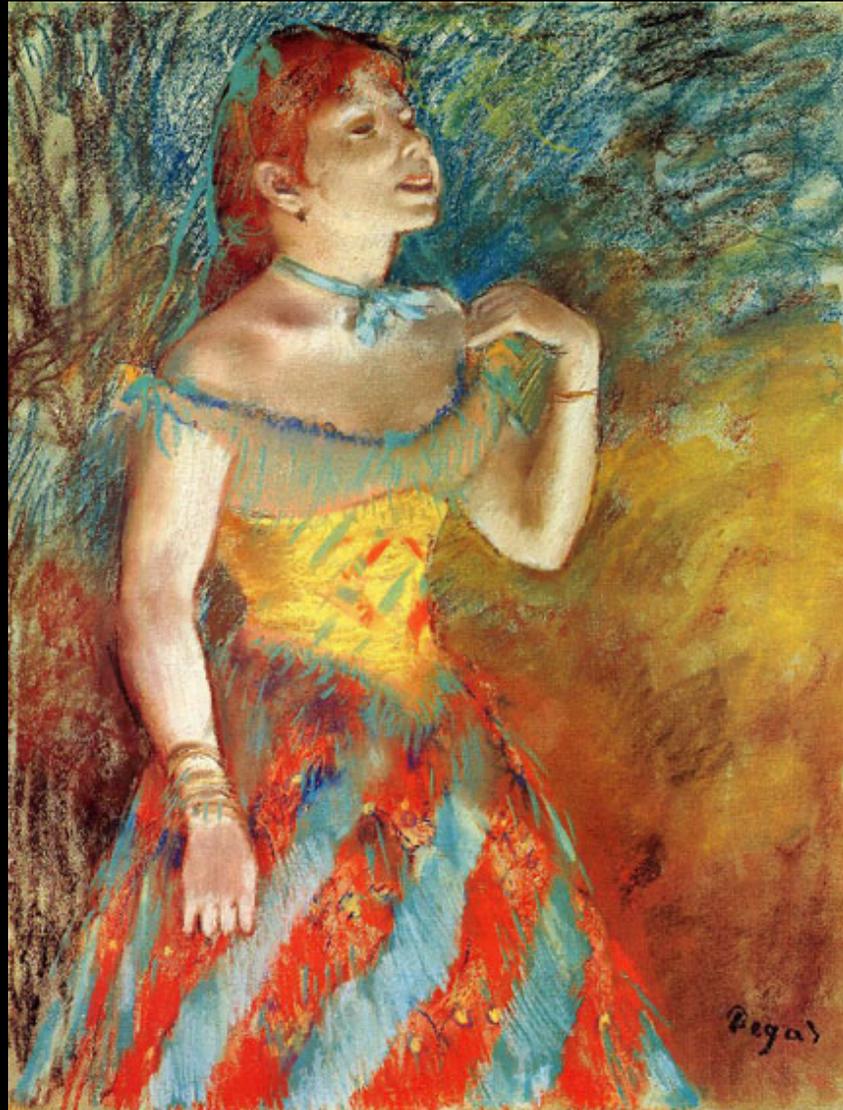












Edgar Degas *"Singer in Green"*

Circa 1884

23¹/₄ x 18¹/₄ pastel/p



M.C. Escher *“Still life and street”*
1937
graphite



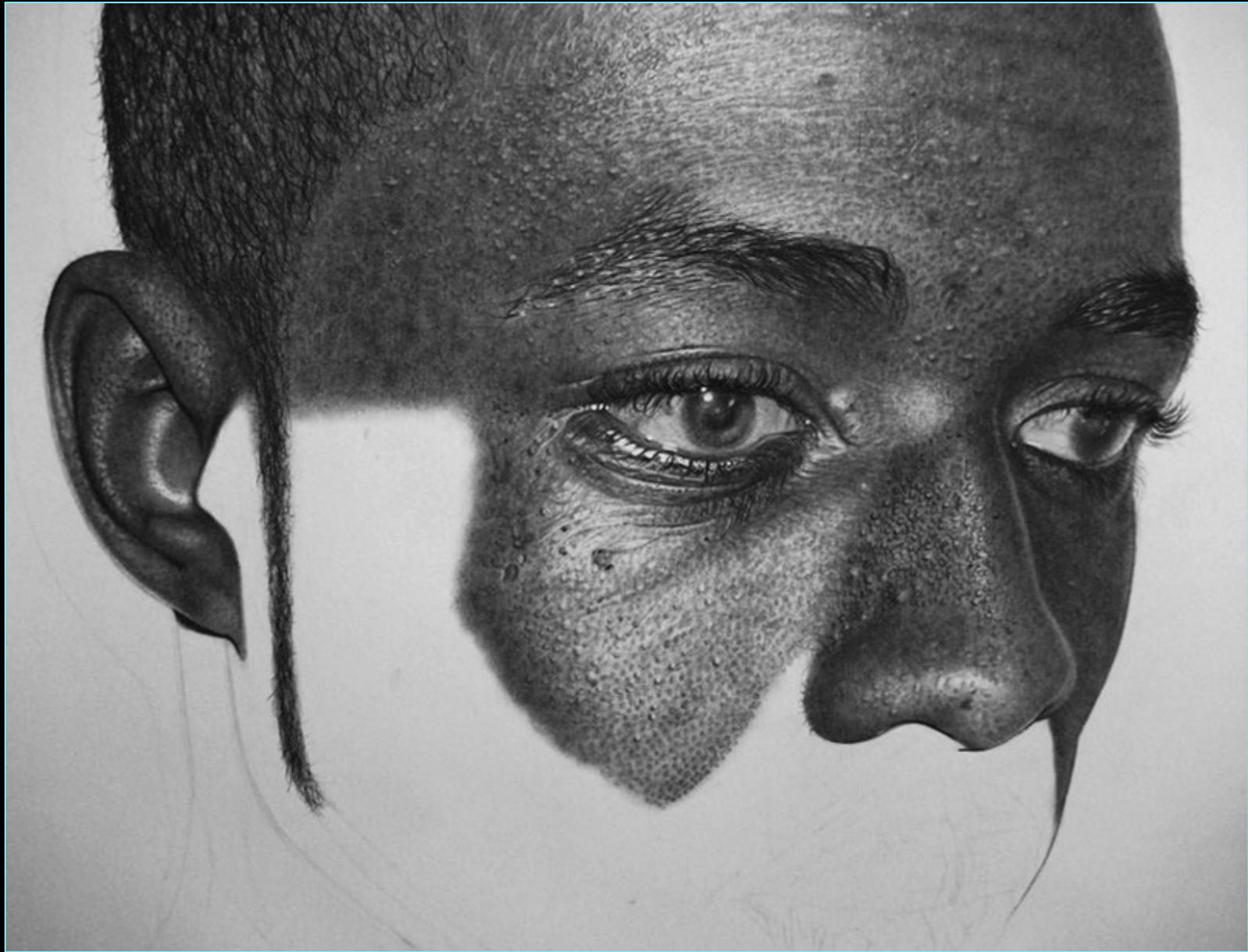
James Opalenick
graphite drawing 17" x 15'

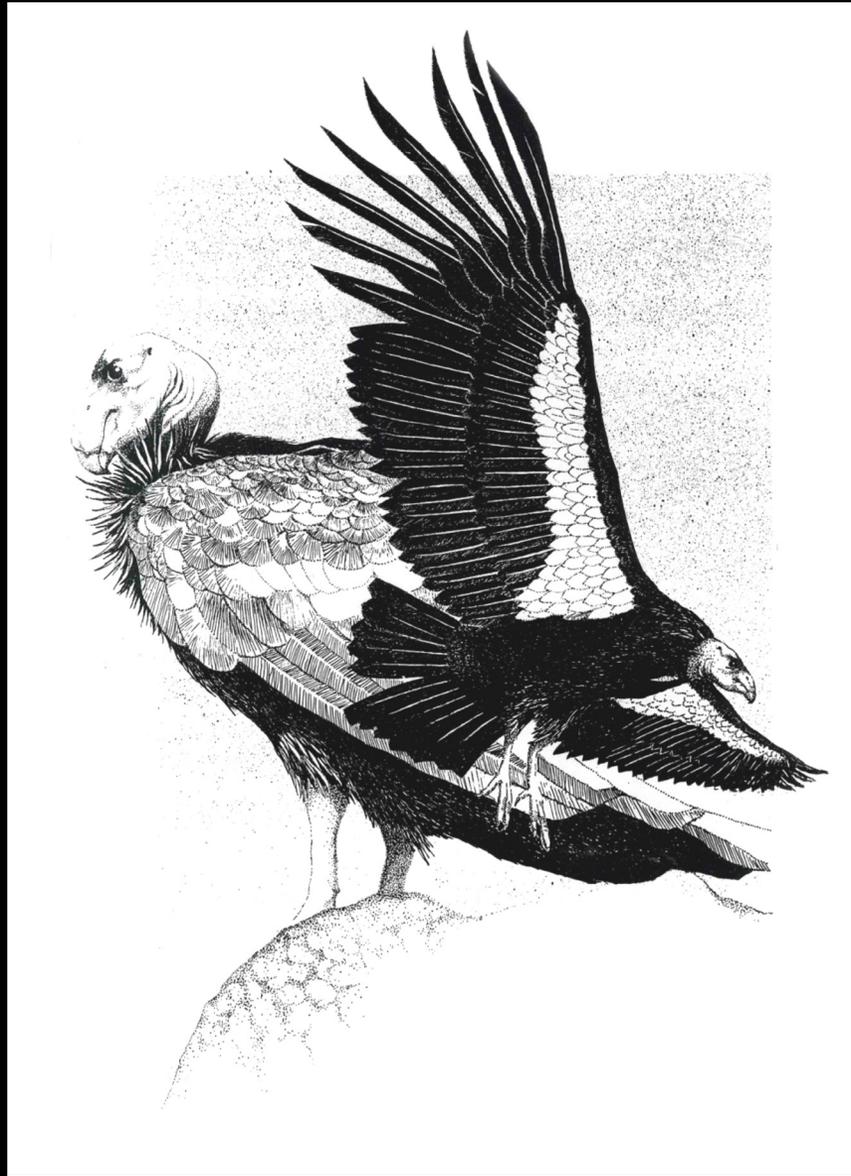


Shania McDonagh (age 14)









K.Doe
ink on paper

“Condor”





Elizabeth Tolley
oil

"Spring's Glory"

Anatomy of Paint



Pigments • *Ground (powdered) minerals that give paint its color*

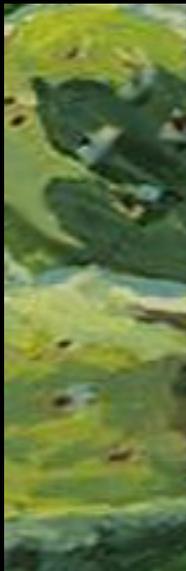


Medium / Binder • *Fluid material that carries the pigment particles and bonds them to the surface*

Liquid/wet media



- **Encaustic:** Pigments mixed with molten/liquefied wax.
- **Tempera:** (also known as egg tempera) traditionally created by hand-grinding dry powdered pigments into egg yolk(which was the primary binding agent or *medium*)Tempera colors are historically, the earliest known painting medium.
- **Watercolor:** very finely ground pigments which are mixed with *gum arabic* or *glycerin* as a binder. Considered a transparent medium. Most commonly used on a paper support where the white of the paper gives the color its brilliance.



- **Gouache:** Similar to the components of watercolors, (i.e; pigments and gum arabic as the binder) but with white pigment added to achieve opacity. (non-transparent)
- **Oils:** Pigments are mixed with various types of oils, such as linseed (most commonly), walnut or saffron. Resins are added as a drying agent and for permanence. Oils afford the artist greater drying time and workability of the paint on the surface.
- **Acrylics:** Developed in the 50' s for industrial use, acrylic paint is fast-drying paint containing pigment suspended in an acrylic polymer emulsion. A water soluble medium that becomes water resistant when dry.





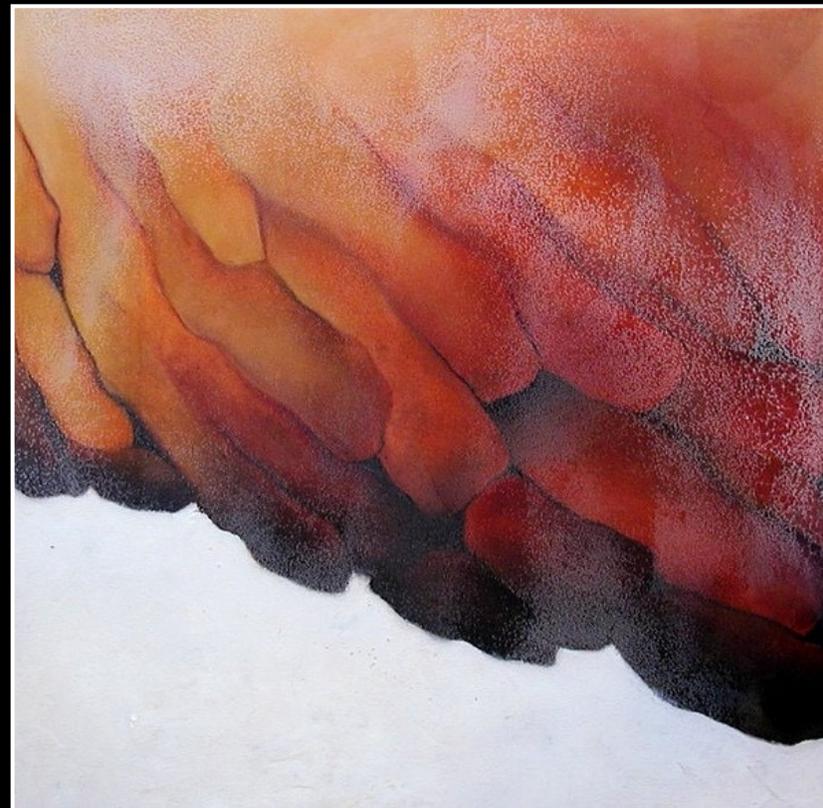
Funeral portrait (Egypt)

100-150 C.E.

Encaustic on wood







John Hood
2010 Pastel / wax

“Regeneration” series

Buon Fresco (*true fresco*) : painting into wet plaster.





Michelangelo *Sistine Chapel*

The Vatican, Rome 1508 - 1512

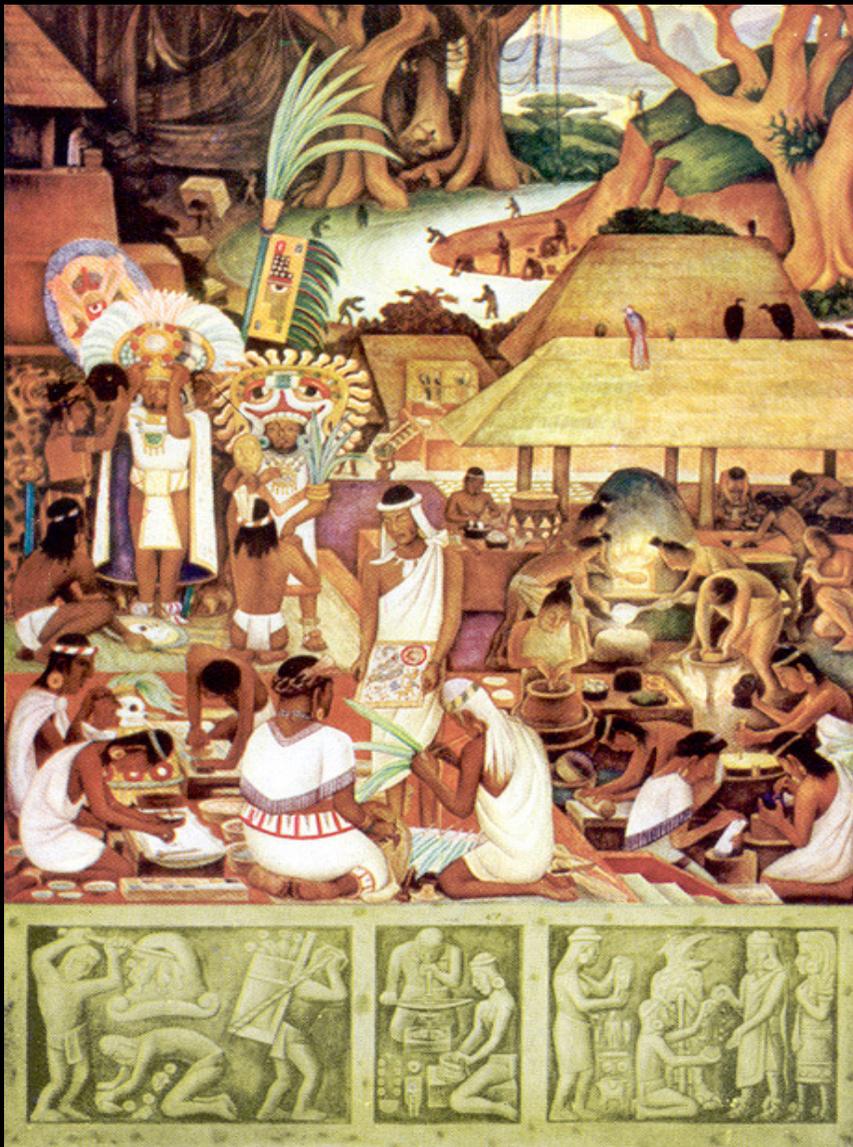
135' long x 44' wide x 67' height



Raphael *“School of Athens”*

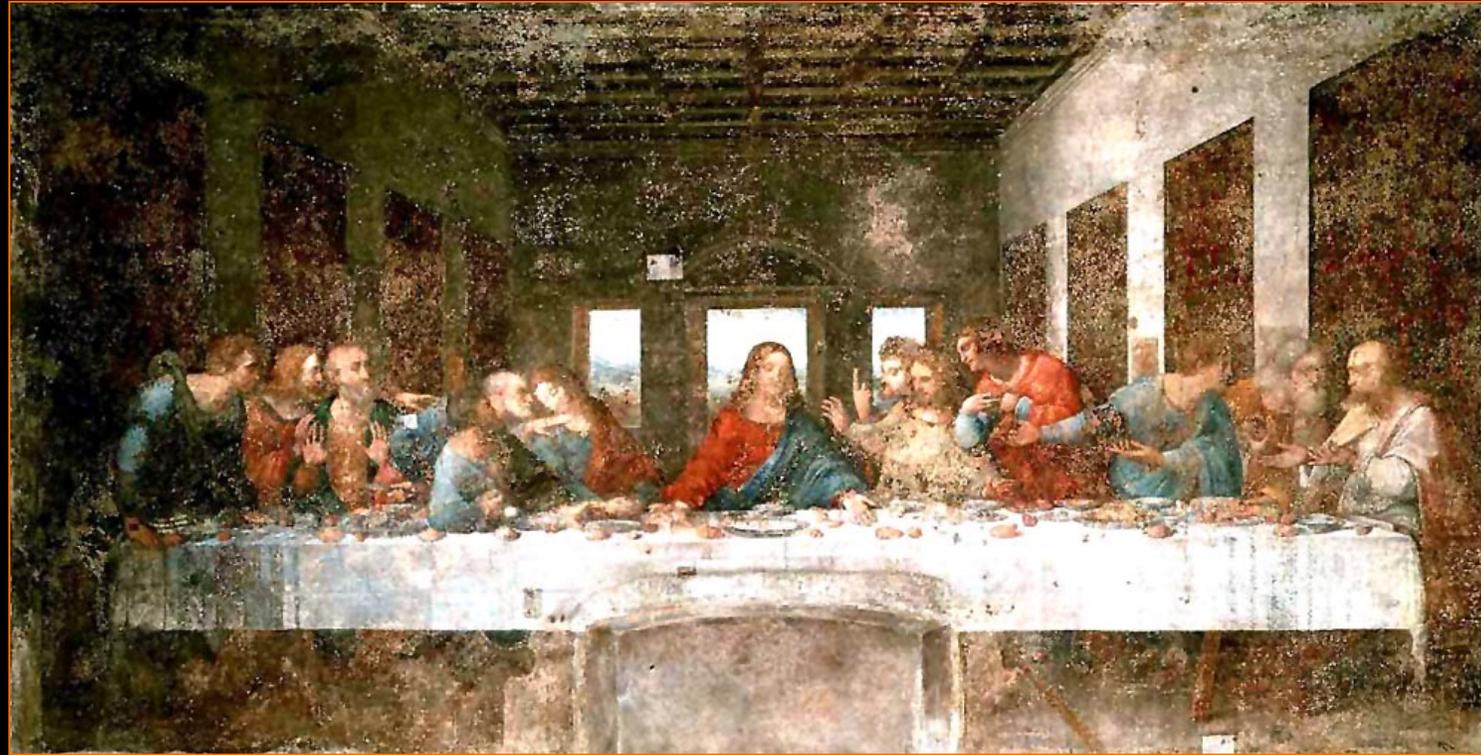
The Vatican, Rome 1505

18' x 26' Fresco



Diego Rivera *"Mixtec Culture"*
1942
16' 1⁵/₈" x 10' 5 ⁵/₈" Fresco

Fresco Seco (*dry fresco*) : *painted onto a dry plastered surface*





Andrew Wyeth *“Christina’s World”*

1948

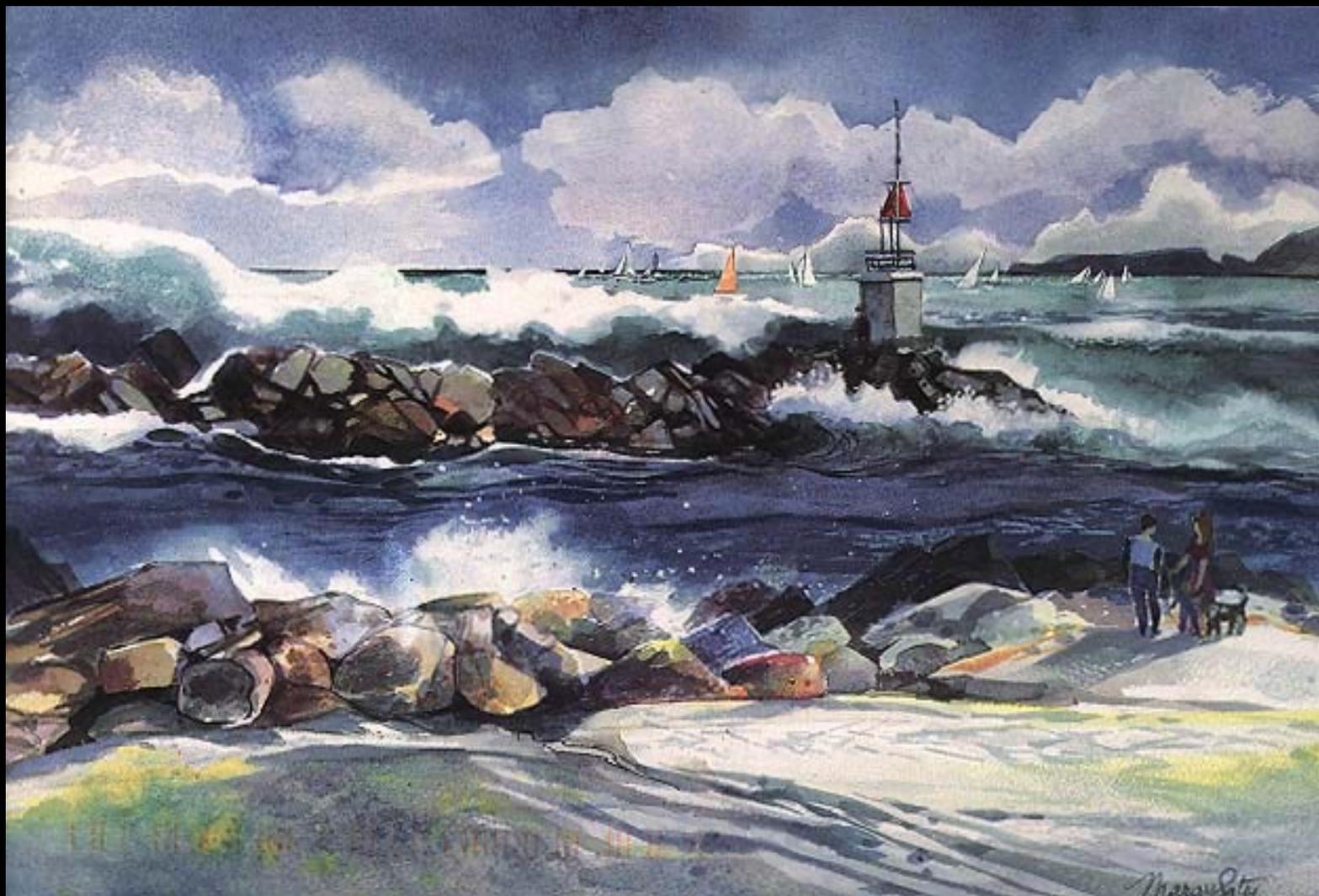
32¹/₄” x 47³/₄” t/p



Andrew Wyeth *"Wind from the Sea"*

1948

19" x 28" t/p



Margy Gates *"Calm Harbor"*

1998

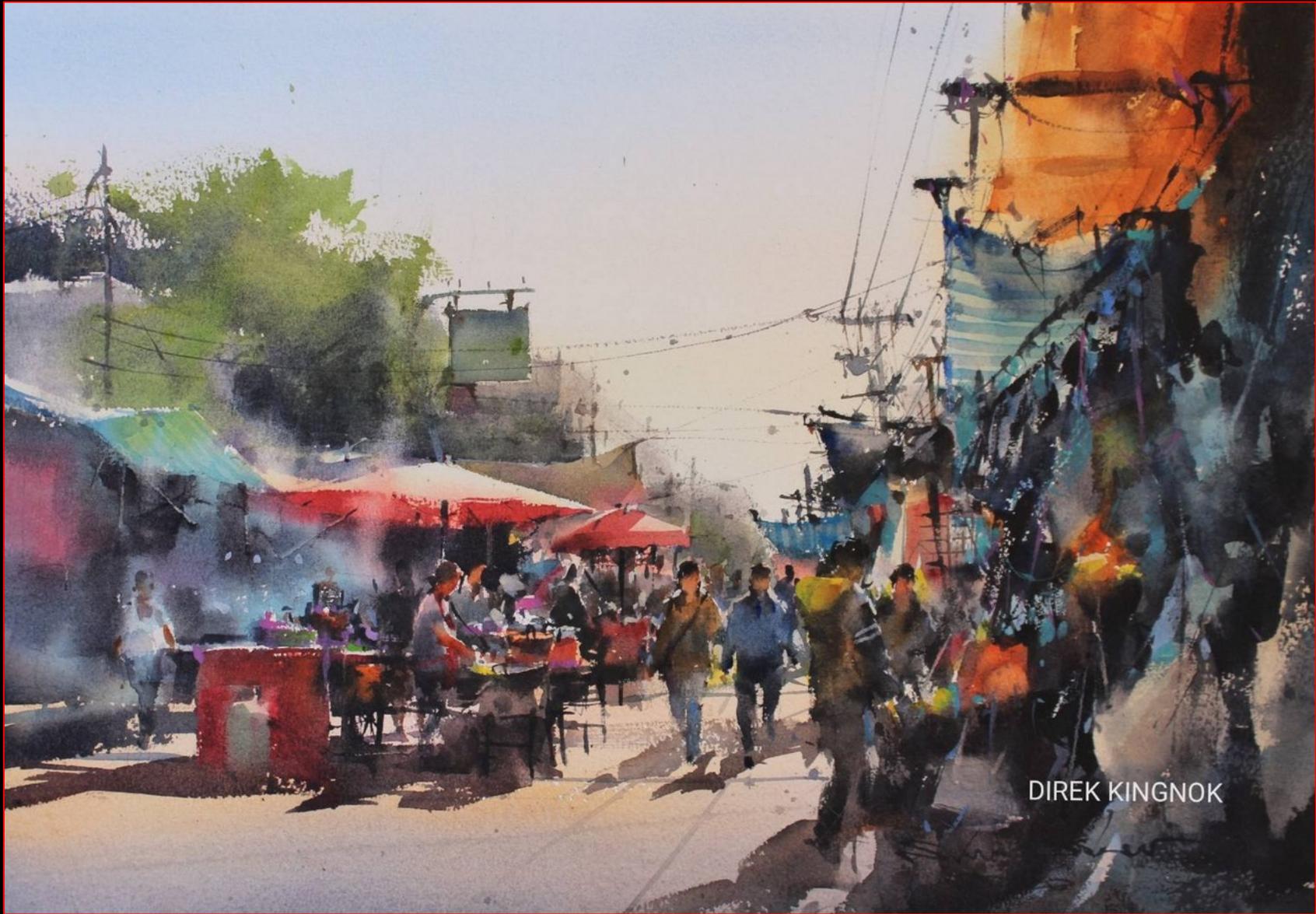
16"x20" wc/p







DIPEK KINGNOK



DIREK KINGNOK



Saudi Royal Flight
McDonnell - Douglas Proposal
g/ib



Saudi Royal Flight
McDonnell - Douglas Proposal
g/ib



Saudi Royal Flight
McDonnell Douglas Prospect



Johannes Vermeer *"Girl with a Pearl Earring"*
Circa 1665-1675
17 $\frac{1}{2}$ " x 15 $\frac{3}{8}$ " o/c



Caravaggio *"The Incredulity of Saint Thomas"*

1602

42 $\frac{1}{4}$ " x 57 $\frac{1}{2}$ " o/c



Jean-Auguste Ingres *“La Comtesse d’Haussonville”*

1845

51⁷/₈” x 36¹/₄” o/c



Vincent Van Gogh *"Olive Trees"*

1889

29" x 36 $\frac{1}{2}$ " o/l



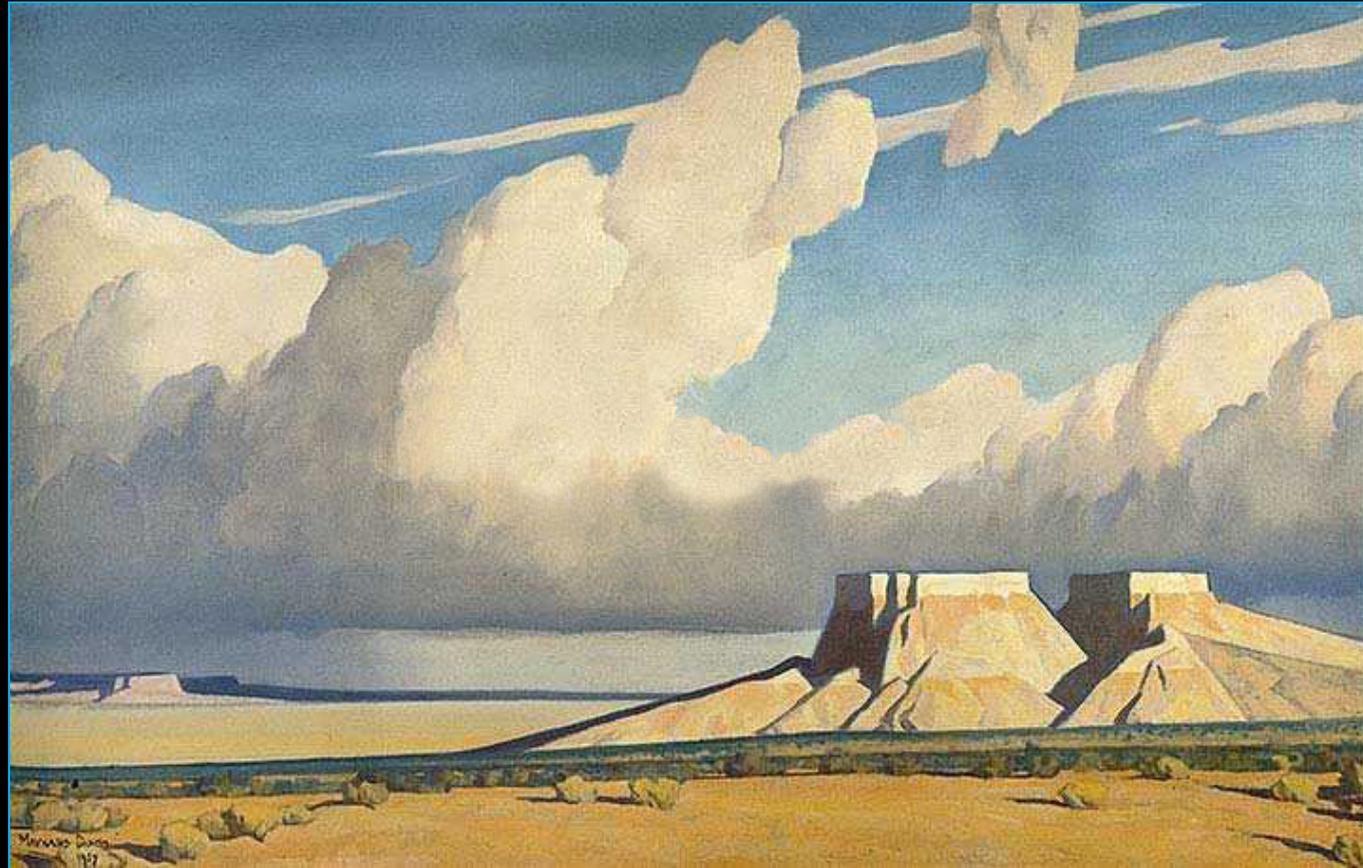
Cyndra Bradford *"Lobos Coast"*

2007

16"x20" o/c



Keri Rosebraugh *"Jalama Coast"*
2019 o/p



Maynard Dixon *“Desert Mesa”*

1937 o/c



Maynard Dixon *"Red Rock & Cactus"*
1938 o/c



Maynard Dixon *“Distant Thunder Native American Plains”*
1938 o/c



Richard Phelps *"Big Blue"*
1993
46" x 50" a/c



Christopher Cuyler *"Down the Rabbit Hole"*

2005

36" x 36" a/c



Joanne Emmer
Acrylic wash

Breaking Boundries ...off the wall





Polly Apfelbaum fabric dye on synthetic velvet



Matthew Ritchie acrylic marker on wall & enamel
on sintra