

## WATERCOLOR SEMESTER

### Project: Redesigned Landscape

### Painting 1: Mrs. Riley

#### Overview:

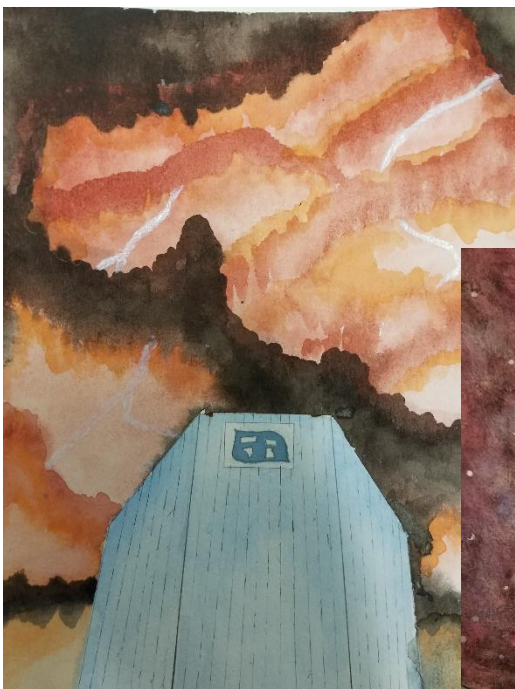
With this project you will be learning how to paint an architectural landscape while making connections to your environment and contemporary issues. Think of a local landscape that you yourself can take an image of and redesign that space in a new way. The possibilities are endless, but keep in mind how changing your landscape will affect the viewer. Your change should be thoughtful and meaningful to the space.

#### Standard:

VA:CR2.3.IIa- Redesign an object, system, place, or design in response to contemporary issues.

#### Requirements (each one worth 20 pts):

- Place an emphasis on architectural texture and details within your painting.
- Final product has a strong composition by using one of the 12 successful composition techniques learned in class.
- Painting process has been painted with working back to front, and from light to dark values. Students has built up the values layer by layer. Correct washes have been used.
- Student has reworked the landscape in a new way that invokes thought to the viewer. The new scene makes some sort of connection to a contemporary issue.
- Artwork is an original, not copyrighted. Student has had good participation daily in class. Must get subject matter approved before altering the non-objective pieces.



## Project: Still Life Painting

## Painting: Mrs. Riley

### Overview:

Still life painting is one of the oldest forms of subject matter. Artists would mainly use a still life as a way to practice painting items from real life as realistically as possible. Typically, you will see items such as a vase of flowers, bowl of fruit, jars, etc. Later in history artists got more creative and used cow heads and such to study and the items became more personal to the artist. In your still life, you will need to select a group of items that describe you in some way. Also, let's think of ways to get more creative with our compositions by stacking them! Bring in these items to set up in front of you or compose them at home and snap a photograph that we can print out. Either way: think about your objects and have them relate to you, and show a light source.

### Terms:

Still life: Subject matter comprised of an arrangement of items that are not alive.

### Requirements/Rubric:

#### 20 points possible for each:

- 3-5 related items
- Stacked in a unique composition
- Paint from life or use your own photo reference
- Full range of value (focus on highlights and shadows) Consider lighting when creating your still life.
- Correct layering of colors and values from light to dark.
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## Project: Watercolor Flower

## Painting 1: Mrs. Riley

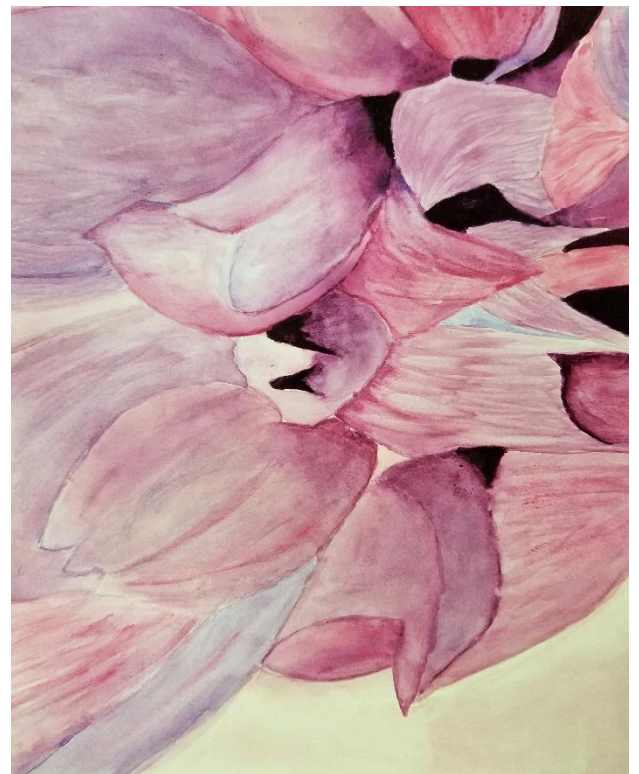
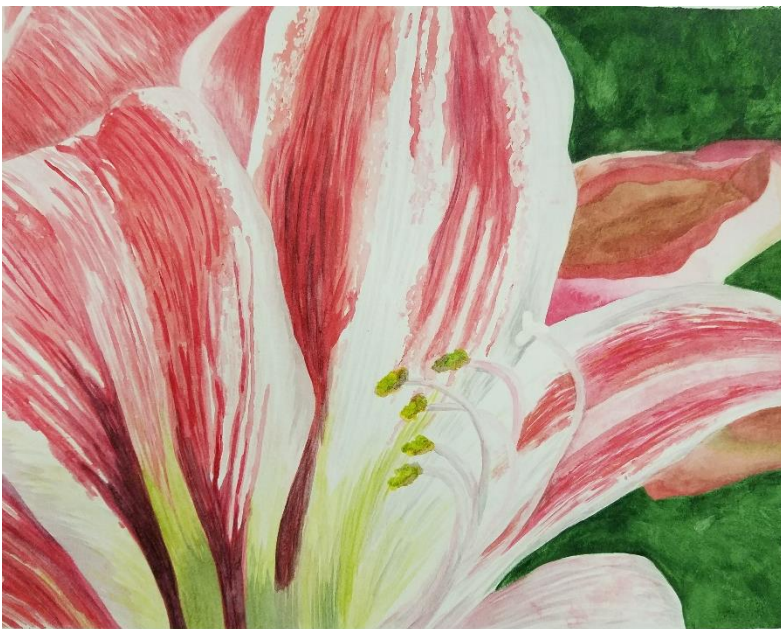
### Overview:

We will be learning two new techniques with this project: masking and alcohol resist. Masking allows you to create controlled white areas in your painting. Using rubbing alcohol allows you to create blurred backgrounds where objects may be “out of focus” in a photograph. It creates visual interest and brings the attention on to your subject matter. Using both of these techniques, you will paint an intricate flower in a new and interesting composition. I will give you a flower image to work from and you will transform it from a photograph to a beautiful watercolor painting by focusing on textures and composition. Once started, we will critique, receive feedback, and redesign accordingly.

**Standard:** VA:Cr3.1.1Ia-Engage in constructive critique with peers, then reflect on , re-engage, revise, and refine works of art and design in response to personal artistic vision.

### Requirements:

- 20 pts. Successful control of white space using masking fluid.
- 20 pts. Blurred backgrounds using alcohol resist.
- 20 pts. Interesting composition: your painting will not copy the photograph directly but instead use it for the detailed information of the flower.
- 20 pts. Use a full range of values.
- 20 pts. Painting is completed and daily effort and participation was good.



**Project: Abstract Watercolor with Masa Paper**

**Painting: Mrs. Riley**

**Overview:**

With this project you will be learning a new technique in which a unique and fun background is created using Masa Paper and watercolor. This technique allows for a mixed-media look and feel to your artwork without difficulty.

You will also be learning how to create Abstract art (2<sup>nd</sup> in the series of types of artwork including Representational, and Non-Objective), keeping in mind that Abstract art has a subject matter that has been distorted.

**Terms:**

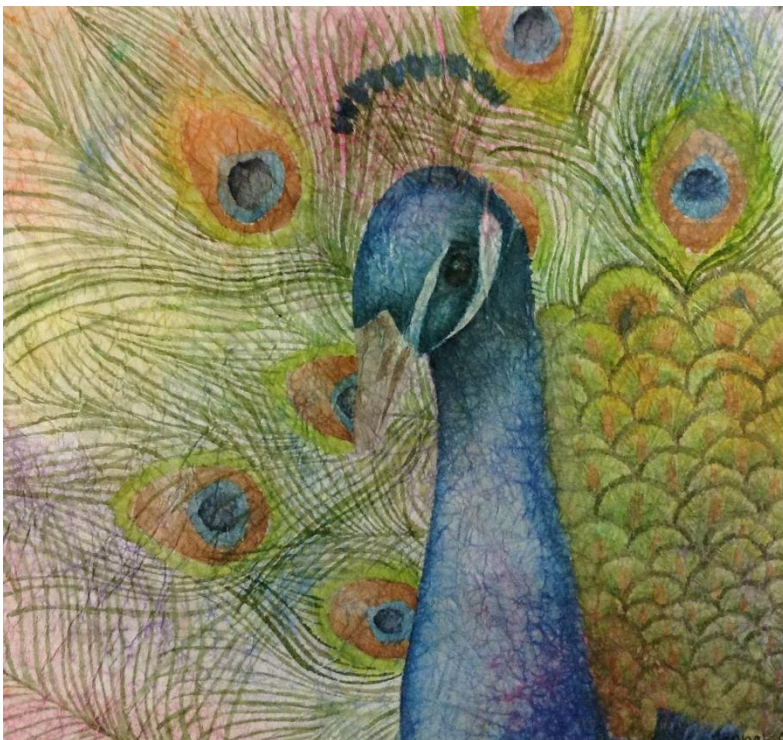
Masa Paper: A type of machine-made Japanese rice-like paper that has sizing, one smooth side, and one textured that allows for crinkling and painting to give the paper a look of cracked color.

Abstract: A type of artwork that has a subject matter that has been distorted in some way that leave is still somewhat recognizable to the viewer.

**Rubric:**

Objectives (20pts possible for each objective):

1. Daily effort, preparedness for class, and clean up participation.
2. Painting is abstract (having a recognizable subject matter that has been distorted in some way.
3. Mastery of watercolor. Layers are built up slowly, having a full range of value. Color is transparent.
4. Masa paper is prepped correctly. (Painted on the correct side, glued down correctly, etc.)
5. Project is completed, turned in, with student name and class number on the back.



## Fun and Funky Self Portraits

## Mrs. Riley: Painting 1

**Overview:** Now that we have a basic understanding of how to paint with watercolor, let's have some fun! There are so many ways to incorporate different textures and fun elements to a watercolor painting. We will first explore them then use our favorites along with color exploration to create a fun and funky self-portrait.

**Directions:** Watch the video that shows several ways to add interest to a watercolor painting. Try all of them. Choose your favorites and intentionally use them in a self-portrait. Also, use color in a new and exciting way. Mix colors based on value to add interest. For example, if a part of the face is a really light value, a soft pink or orange might be nice. If a value is dark, go for a kelly green, deep purple, etc. The color that you use doesn't matter as much as the value here so go nuts! Shephard Fairey, Emma Uber, and Derek Russell are good artists that use color in a fun way to reference before getting started.

### Requirements:

- 20pts - Fill up the space: Either with a LARGE portrait, grid of four faces, or a face collage.
- 10pts- Must use at least 3 colors bare minimum. Think about how colors could work as values. DO NOT USE BLACK.
- 20pts- Must use at least one texture technique (either salt, alcohol, or lifting off).
- 20pts- Must use variegated washes successfully (colors blend softly and are not muddy). Make sure to WET THE PAPER FIRST when laying down the first layer.
- 10pts- Think about the negative space: What shapes are created with the edges of your color splotches. Your entire background should not be colored in.
- 20pts- You must have at least 3 values.



## Project: Media Application Exploration

## Painting 1: Mrs. Riley

**Overview:** Watercolor is a fantastic medium to use in mixed media pieces. It blends well with a variety of various materials. Now that you have a basic understanding of watercolor, use it to explore adding new materials. We will be using one subject matter, copying it 10 times (much like you did in the 4 color schemes project) but changing the scale, perspective, and medium of each square (i.e. cropped views, multiple angles, and different media).

**Directions:** Choose a subject matter from the list below that has a good amount of detail, one that would read well zoomed in, can handle being drawn from a variety of angles, and one that you have the ability to draw many times in a variety of sizes.

(Leaf, Shoe, Flower, Animal with feathers, fur, or scales, Portrait of face with hair showing)

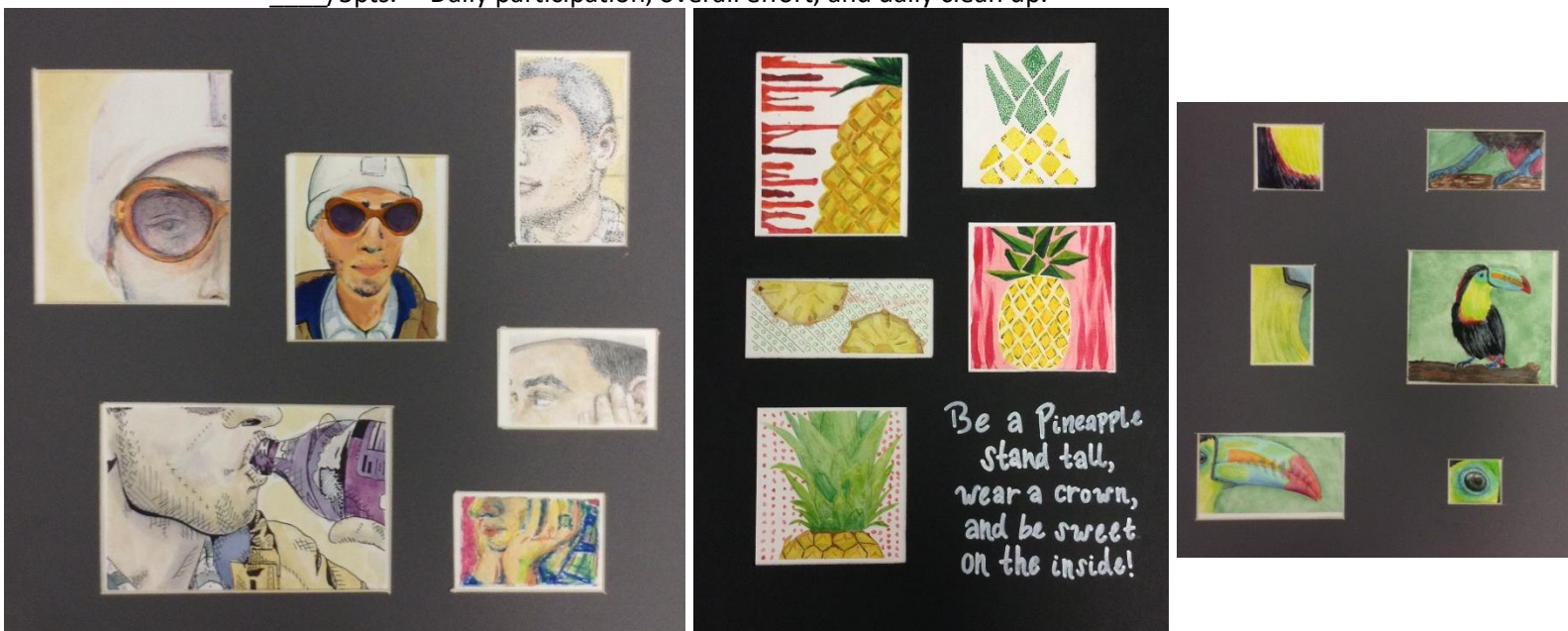
Once chosen, study your object from a variety of viewpoints and draw it at least 10 times changing the scale, the crop, the angle, composition, etc. No image should be drawn larger than 5x5 inches and no smaller than 1.5x1.5 in. This can be done on one large sheet of watercolor paper using masking tape to edge your squares. After all 10 are drawn, use watercolor on each drawing (in whatever way and in however many amounts you like). You must also use all of the following materials at least once (one for each square, or combined in whichever combination you like). Your mixed media pieces should focus on creating new color schemes, focusing on recreating textures seen on your object in new ways (for example, crosshatching with a drawing tool, etc.)

(Pencil, Pastel, Colored pencil, Sharpie, Pen, Acrylic paint, Oil pastel)

When all 10 are finished cut them out and, choose 4-6 (4 being the least amount, and 6 being the largest) that complement each-other well. Using the squares you chose, arrange them on a black sheet of paper to create a new composition to mat in a unique way.

### Grading Rubric:

- \_\_\_/25pts 10 Unique Composition Squares (various perspectives of your subject matter) are drawn using contour lines and then painted using water color and various media applications.
- \_\_\_/25pts. Each Medium is used at least once combined with watercolor.
- \_\_\_/25pts. Designs incorporate 4-6 squares that are created and arranged to complement each other well as one work of art. (Keeping in mind colors and media techniques used)\
- \_\_\_/20pts. Design focuses on texture of the object chosen by using various mark-making techniques.
- \_\_\_/5pts. Daily participation, overall effort, and daily clean up.



# ACRYLIC SEMESTER

## Project: Color Collage Grid

## Painting: Mrs. Riley

### Overview:

With this project, we are continuing our experimentation with color theory by creating a collage and painting it in 4 different color schemes. You will learn how to mix custom colors to match colors you find, as well as be able to interpret color as values in a gray scale. We will also be exploring interesting compositions as you will be creating your own collage to copy.

### Terms:

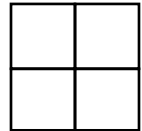
- Monochromatic: Tints and shades of one color.
- Gray Scale: Value scale ranging from white to black.
- Harmonized Colors: Colors that are created using a base color so that all are unified.
- Representational Art: type of art that resembles a specific subject matter realistically.

### Directions:

Using a white sheet of paper (cut into 12x12 in square) collage a composition of your choice using magazine images. Your composition must include:

- At least 5 different images, overlapped.
- At least 1 item from nature
- At least 1 area of text
- At least 4 different colors.
- Do not show any “white space”= everything must be covered.

Once your collage is made, divide it into 4ths by drawing a line down the middle both horizontally and vertically to make your collage resemble the image to the right.



Re-draw your collage onto a new sheet of watercolor paper, keeping the individual sections.

You may use a grid drawing or the lightbox to do so. With the top-left box, paint a representational rendition of the top-left section of the collage. Second, top-right box needs to be painting using a gray scale. Figure out which values are which in your overall collage and go from there. Third box, bottom-left, will be a monochromatic square in a color of your choice and the Fourth box, bottom-right will be painted using harmonized colors of the collage. Choose a main color to use as your harmonized color scheme. If your collage has a blue sky, your sky in your painting will be blue but tinted with your harmonized color. If you have a purple flower in the collage, your painting will have a purple flower tinted with the harmonized color, etc.

Representational	Gray Scale
Monochromatic	Harmonized



## Acrylic Landscape

## Mrs. Riley: Painting

### Overview

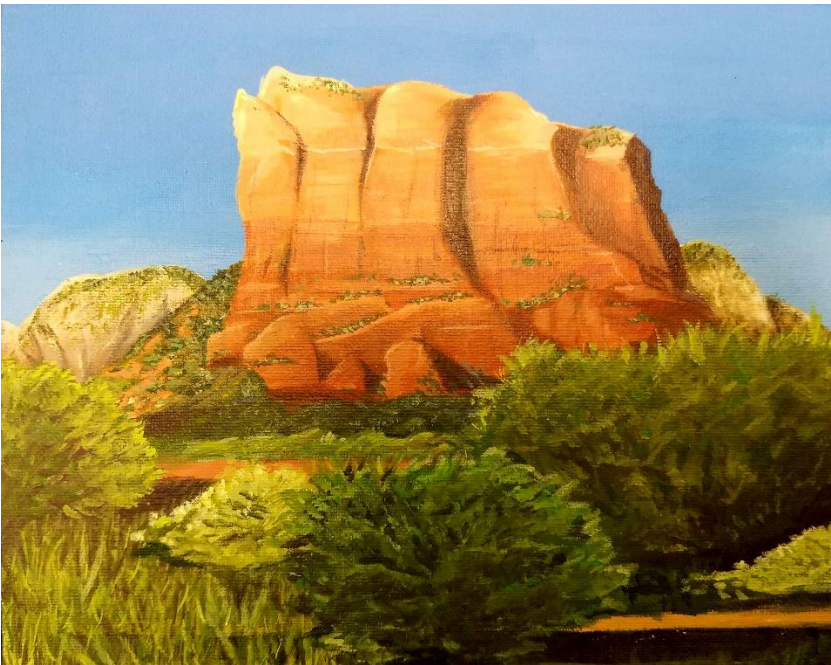
Look at several examples of artwork and evaluate your own personal aesthetic. In other words, what are your artistic preferences? What do you like or tend to be drawn to? What do you not? Write down your personal preferences. Based on those, take a photograph or choose one you have previously taken keeping composition in mind. We will transfer it to an 8x10 canvas and paint it using the block in, middle, finish, method.

**Essential Question(s):** How do life experiences influence the way you relate to art? How does learning about art impact how we perceive the world? What can we learn from our responses to art?

**Standard:** VA:Re.7.1.IIa-Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

### Rubric

- \_\_\_/20- Original photograph that shows your personal aesthetics.
- \_\_\_/20- Artwork shows foreground, middle, ground and background.
- \_\_\_/20- Successfully used Block in, Middle, and Finish method.
- \_\_\_/20- Artwork has a full range of values.
- \_\_\_/20- Painting resembles photographed referenced (correctly matched colors and values, brushstrokes resemble textures in photo)





## Project: Making the Old New with Nostalgic Toys

## Art 2/Painting: Mrs. Riley

### Standards:

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Focus of lesson-

- VA:Cn11.1.1a -Describe how knowledge of culture, traditions, and history may influence personal responses to art
- VA:Cr2.3.11a-Redesign an object, system, place, or design in response to contemporary issues.

### Overview:

Rather than painting a traditional still life, we will be studying an old toy of yours and putting it into a new scene to create a unique piece of art that is special to you. How can we make a still life interesting?

### Directions:

Research Allan Innman and see his contemporary take on an old style of artwork, the still life. Notice how he doesn't just paint an old toy, he makes it new by giving it life and putting it into a contemporary environment. Think about how your painting might be different from your classmates' based on your own personal culture and experiences. Bring in an old toy or photograph it at home. Think about your composition, have the toy fill up the space (it should be enlarged) and give the toy new meaning or a contemporary environment.

### Rubric:

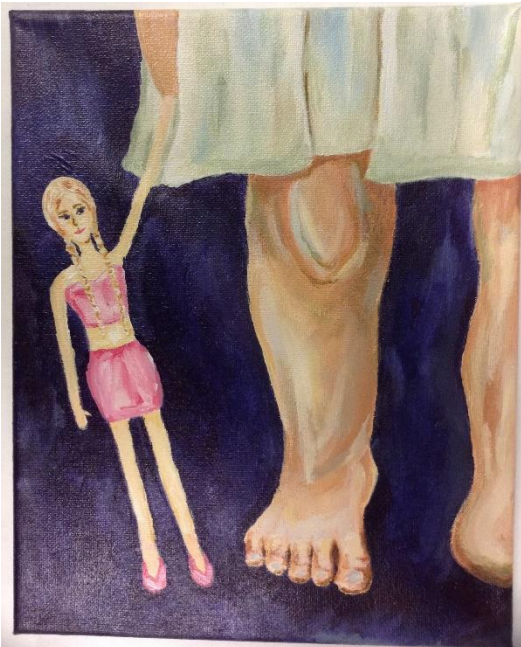
\_\_\_/20 Successful composition: Toys must fill up the space of the canvas, something must go off the edges in a least 3 places, use the rule of thirds.

\_\_\_/20 Your toy should be placed in a contemporary environment making it feel new and modern. You may give the scene meaning by making a statement or responding to current issues.

\_\_\_/20 Use the block in, middle, and finish method correctly. Clear shapes and values are evident in your painting.

\_\_\_/20 Full range of value is used in your artwork.

\_\_\_/20 Your painting as a representational reflection of the toy you chose. (Correct colors, brush strokes used wrap around the form to show the form of the toy, etc. and it resembles the toy.)



## Project: Media Application Exploration

## Painting 1: Mrs. Riley

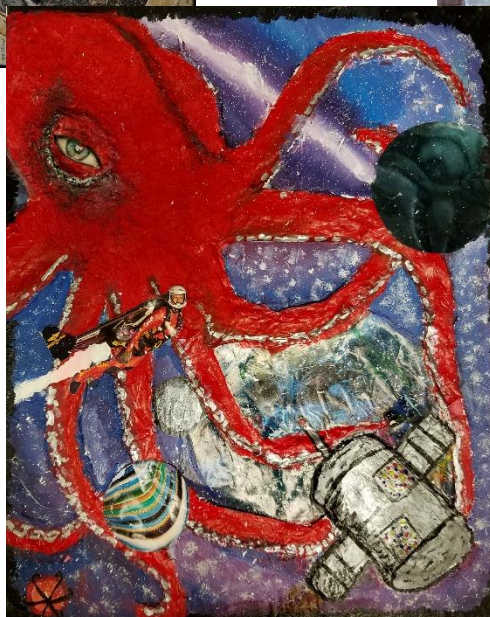
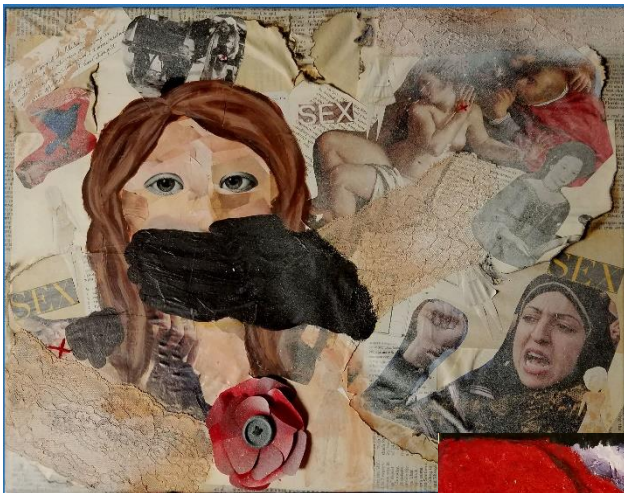
**Overview:** Now that you have a basic understanding of acrylic, use it to explore adding new materials. We will be experimenting with various modeling materials to manipulate acrylic paint in a variety of ways to create physical textures on your canvas. We will also be collaging and using mixed media to create interesting artworks.

**Directions:** Choose a subject matter of your choice and get creative. Your painting must include:

- Your subject matter is up to you.
- Must use at least 5 types of media (acrylic must be one of them)
- Must manipulate the acrylic in some way to show texture.
- Must use newspaper, and a magazine image.
- Use one or more found objects (flatter objects work best).
- Must use at least 6 different colors
- Must show at least 5 different layers visible in your artwork (LAYER AND SHOW DEPTH)

### Grading Rubric:

- \_\_\_/25pts All requirements for materials used are met.
- \_\_\_/25pts. Successful usage of physical texture is applied. Make sure that you make the texture apart of your design and do not just have it randomly applied. Think about how it reacts with your artwork.
- \_\_\_/25pts. Full range of value and 5 different layers are visible.
- \_\_\_/25pts. Turn in a completed project and show daily participation.



**Project: Acrylic Portrait/The Memory Project**

**Art2/Painting: Mrs. Riley**

**Overview:**

With this project you will be learning how to use the “block in, middle, finish method” to paint portraits. We will be using the basics of this technique while learning how to under paint and work in layers needed to achieve the many tones seen in skin. This project is meant for you to portray someone of importance in your life or someone that you can make an impact on such the kids through the memory project. Please select a photo reference that is close to 9x12 in size and one that focuses largely on the face. You will be able to do a grid drawing or use the light table in order to transfer your image over to paper so that you will be able to focus on painting rather than drawing.

**VA:Re.7.1.IIa:** Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

**Objectives and Rubric:**

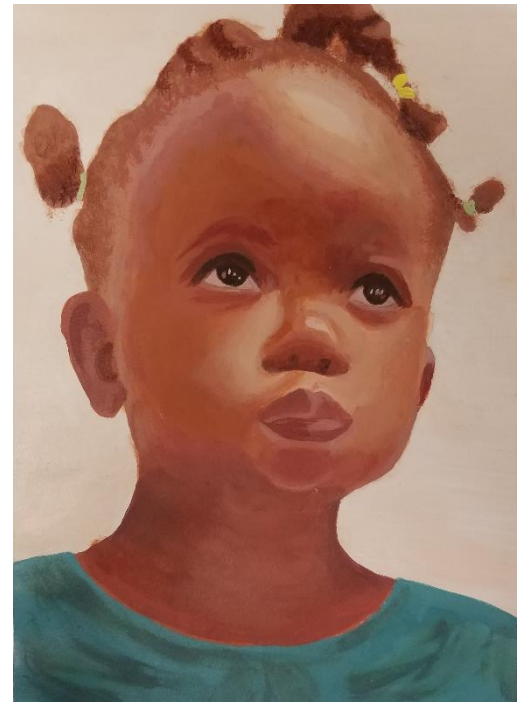
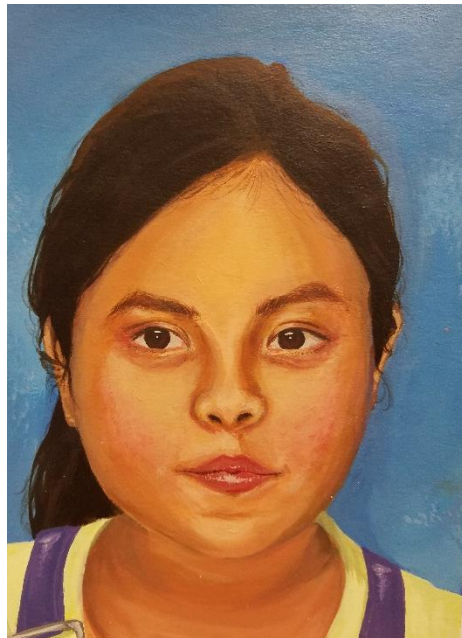
\_\_\_/20 Underpainting and painting in layers has been achieved successfully. (colors blend together and there are no bare spots in the paint.

\_\_\_/20 Correct color tones have been used: colors match the photograph.

\_\_\_/20 Correct values have been used and match the photograph.

\_\_\_/20 Correct brushstrokes are used in order to show the roundness of the face (smooth brushstrokes that wrap around the form), show the direction of hair, etc. WRAP YOUR MARKS AROUND THE FORM

\_\_\_/20 Daily participation during studio and clean up. Student has a completed project.



## Project: Commissioned Murals –Final Grade

Painting: Mrs. Riley

### Overview:

Many times artists will be commissioned to do artwork for their community. A perfect example of this would be the graffiti artwork of Abraham Lincoln downtown by Eduardo Kobra. With this project, you will act as if you have been commissioned by your peers and teachers to create a mural for your school. You will be assigned a team to work with and a location that will serve as inspiration for your concept. You must together, create a concept that suits your location and present it to the class (committee) for approval and feedback before starting on the actual mural.

### Terms:

Mural: A large artwork painted directly on or created to hang on a wall.

Commissioned artwork: the hiring and or payment for the creation of a piece, often on behalf of another. This does not mean that all commissioned art is paid for, Artwork may be commissioned by private individuals, by the government or businesses.

### Directions:

Once assigned a team and a location, together come up with a concept for your mural. Think about public service statements or themes that would bring a positive message, school spirit, etc. Sketch out a design on a large piece of paper as a mock-up. The next day we will present the concepts and sketches to your classmates who will serve as your approval committee. We will give feedback and decide as a class if the mural can proceed into the next stage. If approved, you will receive a large piece of canvas to sketch out and paint your mural on. Remember that you are a part of a team about you need to find out what strengths lie with each person and utilize them. If someone draws better, have them draw out the outline. If someone paints better, have them take charge of making decisions...if you have a weaker painter, have them fill in areas, etc. Everyone should always be working!

### Rubric:

\_\_\_/20 Participation: Daily effort by ALL members, preparedness for class, clean up participation.

\_\_\_/20 Craftsmanship: Painting is neatly done and ready to display in the school.

\_\_\_/20 Concept: Mural has a clear concept that is appropriate and relates to the location chosen.

\_\_\_/20 Applied Feedback: Group listened to class feedback given on the proposal day and made changes to your design accordingly. Your final design reflects how you applied the criticism of your peers.

\_\_\_/20 Assessment: Written artist statement by each member of the group explaining the concept and design of the mural and knowledge of how commissioned artwork works.

