**Watercolour Renaissance Master Painting**

**NAME:**

**STEP ONE:** You will select one of the following paintings to reproduce as a watercolour painting:

- Bruegel, The Harvesters, 1565.
- Michelangelo, The Libyan Sibyl, Sistine Chapel, 1508 – 1512.
- Raphael, St. George and the Dragon, 1505-1506.
- Michelangelo, The Delphic Sibyl, Sistine Chapel, 1508 – 1512.

**STEP TWO:** Acquire a piece of carbon paper, and trace your image using the template onto an oversized piece of watercolour paper.

**STEP THREE:** Once you have your outlined traced, use watercolour paints to try and emulate the style and colour of the Renaissance masters in your own work.

Use these specific **Rules for Watercolour Painting**:

- Always use a lot of water with your paint to create washes of colour that can be built upon. Watercolour paint is transparent and will always show the colour or colours applied beneath it - the best way to build rich colour in a watercolour painting is through a number of successive washes.

- Watercolour painting artists generally work from the lightest areas to the darkest, so start with sections of your work that are lighter in value and leave almost black areas to the very end.

- All effort should be made to keep totally white areas free of paint, as you can never paint a white hue over another using watercolours.

- Also remember never to use black by itself, but to mix a black hue with red or blue, depending on the temperature of black that you desire - this makes the black more deep and less thin looking when dry.

**Critiera for Evaluation:**

- The correct application of the watercolour medium
- The degree to which your colours match those in the original work (Clarity of Concept)
- Neatness and presentation of your final painting
- Degree of completion

**STEP FOUR: REFLECT:** Answer the following questions and hand them in with your completed painting.

1. How has your chosen artist used the elements and principles of design? Identify the formal, expressive and technical qualities in the work.
2. What do you think the meaning of the work is?
3. Identify the formal, expressive and technical qualities used in your work. What part of your finished project did you find most successful and least successful and why?
4. If you had to do this project, what part would you change or improve on and why?
# Watercolour Renaissance Masters Painting Evaluation Rubric

## Name: __________

### Reflection Questions

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Level 0</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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</thead>
<tbody>
<tr>
<td><strong>Thinking/Inquiry</strong></td>
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<tr>
<td>Concept &amp; Meaning: Watercolour</td>
<td>Work does not meet expectations for this category. Incomplete.</td>
<td>Concept is slightly unclear and/or weak. Meaning or ideas conveyed are not on par with student grade level.</td>
<td>Concept is clear and valid. Meaning or ideas conveyed are above expectations for student’s grade level. Applies substantial elements &amp; principles of design while composing work.</td>
<td>Concept is clear and strong. Meaning or ideas conveyed are above expectations for student’s grade level. Applies substantial elements &amp; principles of design while composing work.</td>
<td></td>
</tr>
<tr>
<td>Techniques: Washes: Transparent &amp; Graded, Glazing, Wet – on - Wet</td>
<td>Work does not meet expectations for this category. Incomplete.</td>
<td>The completed work is largely unoriginal and not creative in execution. Many exemplars of similar work exist.</td>
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<tr>
<td><strong>Knowledge/Understanding</strong></td>
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<tr>
<td>Creativity &amp; Originality</td>
<td>Work does not meet expectations for this category. Incomplete.</td>
<td>Composition is unbalanced. Little thought has been given to the placement of elements &amp; principles on the page, or to the correct ratio of positive to negative space.</td>
<td>Composition is semi-balanced. Some thought has been given to the placement of elements &amp; principles on the page and the correct ratio of positive to negative space.</td>
<td>Composition is mostly balanced. Adequate thought has been given to the placement of elements &amp; principles on the page and the correct ratio of positive to negative space.</td>
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<tr>
<td><strong>Application/Creation</strong></td>
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<td>Value (Shade &amp; Tone)</td>
<td>Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect three dimensionality.</td>
<td>Work demonstrates few areas of extreme black or white. The composition is grey overall or contains minimal value to reflect three dimensionality.</td>
<td>Work demonstrates some areas of extreme black or white. The composition contains sufficient value to reflect three dimensionality.</td>
<td>Work demonstrates exact and balanced amounts of extreme blacks, whites &amp; greys. The composition contains balanced value to reflect three dimensionality.</td>
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<tr>
<td>Process: Demonstration of Skill Development &amp; Following Procedures including Clean Up</td>
<td>Work does not meet expectations for this category. Incomplete.</td>
<td>Student demonstrates limited effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>Student demonstrates considerable effectiveness in demonstrating the process of following procedures and skill development.</td>
<td>Student demonstrates superior effectiveness in demonstrating the process of following procedures and skill development.</td>
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<tr>
<td>Completion/Application of paint &amp; Neatness</td>
<td>Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect three dimensionality.</td>
<td>Work demonstrates limited detail.</td>
<td>Work demonstrates some detail.</td>
<td>Work demonstrates substantial detail.</td>
<td>Work demonstrates exemplary detail.</td>
</tr>
<tr>
<td><strong>Detail:</strong> Layers: Washes and Glazing</td>
<td>Work demonstrates no areas of extreme black or white. The composition does not contain sufficient value to reflect three dimensionality.</td>
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<td><strong>Communication</strong></td>
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<tr>
<td>Clarity and Accuracy: Painting Techniques (Transparent, Glazing, Wet on wet, Scumbling, Opaque)</td>
<td>Work demonstrates limited degree of clarity and accuracy in painting techniques.</td>
<td>Work demonstrates some degree of clarity and accuracy in painting techniques.</td>
<td>Work demonstrates considerable degree of clarity and accuracy in painting techniques.</td>
<td>Work demonstrates high degree of clarity and accuracy in painting techniques.</td>
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<td>Reflection Questions</td>
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**A1. The Creative Process:** apply the creative process to create a variety of art works, individually and/or collaboratively;
A1.1 use a variety of strategies, individually and/or collaboratively, to generate ideas and to develop plans for the creation of art works (e.g., in small groups, use brainstorming, research, concept webs, and/or mind maps to generate original and imaginative ideas; filter their ideas to select a suitable one to serve as the basis for their art work; use notes and/or thumbnail sketches to help them develop clear and flexible plans that show attention to detail; revise their plans on the basis of peer- and self-assessment)

A1.2 use experimentation, reflection, and revision when producing a variety of art works in each of the following areas: drawing, sculpture, painting, printmaking, and mixed media (e.g., experiment with a variety of materials/media, techniques, and tools to find ones that are appropriate for their planned art work; reflect on their preliminary work and on feedback from their peers before revising their art work)

A1.3 document their use of the creative process in a portfolio (e.g., include evidence of their conceptual, creative, and technical skills; include thumbnail sketches, checklists, and/or graphic organizers to show evidence of experimentation, reflection, and revision), and refer to this portfolio to reflect on how effectively they have used the creative process

A2. The Elements and Principles of Design: apply elements and principles of design to create artworks for the purpose of self-expression and to communicate ideas, information, and/or messages;

A2.1 use various elements and principles of design to create art works that express personal feelings and/or communicate emotions to an audience (e.g., create a mixed-media self-portrait that uses colour, line, and shape in the style of Frida Kahlo to convey their personality and elicit emotions from the audience)

A2.2 apply elements and principles of design as well as art-making conventions to create art works that communicate ideas, information, or messages, and/or that convey a point of view on an issue (e.g., use colour, line, shape, contrast, and emphasis when creating a graffiti piece that addresses an issue in their local community; incorporate symbolism to communicate a message about an environmental issue)

A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and/or emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.

3.1 explore and experiment with a variety of materials/media, including alternative media, and traditional and/or emerging technologies, tools, and techniques, and apply them to create art works

B1. The Critical Analysis Process: demonstrate an understanding of the critical analysis process by examining, interpreting, evaluating, and reflecting on various art works;

B1.1 identify and describe their initial reactions to a variety of art works, and explain the reasons for their reactions (e.g., the aspects of the work and/or their personal experiences that contributed to their first impressions of its mood, subject, intent)

B1.2 identify and describe the elements and principles of design used in their own art works and the works of others, and describe their effects (e.g., how line, colour, and shape are used to create emphasis, mood, and/or movement)

B1.4 use a variety of strategies (e.g., peer- and self-assessment, formal critiques, feedback and reflection following public displays) to identify and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works

C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;

C1.1 use appropriate terminology related to elements and principles of design when creating and analysing art works

C1.2 use appropriate vocabulary to describe techniques, materials, and tools when creating and presenting visual art works (e.g., dry brush; layering; pinhole camera; washes; techniques and tools used to create flipbooks, illuminated manuscripts, mosaics, stained glass works)

C1.3 identify and describe the stages of the creative process and the critical analysis process (e.g., how reflection relates to the other stages of the creative process)

C2. Conventions and Techniques: demonstrate an understanding of conventions and techniques used in the creation of visual art works;

C2.1 demonstrate an understanding of a variety of techniques that artists use to achieve specific effects (e.g., the use of atmospheric perspective to create the perception of depth, the use of additive and subtractive sculpture to explore space and form, the use of layering to provide a sense of dimensionality)

C2.2 demonstrate an understanding of several conventions used in visual art works (e.g., exaggeration, metaphor, simile, symbols, synectics; conventions associated with heroic, narrative, naturalistic, and satirical works)

C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.

C3.2 demonstrate an understanding of safe and conscientious practices associated with the use of materials, tools, and technologies in visual arts, and apply these practices when creating and/or presenting art works (e.g., use appropriate precautions when dealing with hazardous materials; adopt protective measures when using sharp tools; keep their work space clean and free of physical and other hazards; demonstrate respect for classroom facilities, tools, equipment, and technological devices)
**Washes**
The most basic watercolor technique is the flat wash.

**STEP ONE:** First wetting the area of paper to be covered by the wash.

**STEP TWO:** Then mixing sufficient pigment to easily fill the entire area in your palette.

**STEP THREE:** Apply the pigment slightly sloped to the surface in slightly overlapping horizontal bands from the top down.

**STEP FOUR:** Once complete the wash should be left to dry and even itself out - **don't** be tempted to work back into a drying wash, the results are usually disastrous!

**Graded Wash**
A variation on the basic wash is the graded wash. This technique requires the pigment to be **diluted** slightly with **more water** for each horizontal stroke. The result is a wash that **fades** out gradually and evenly.

**Glazing**
Glazing is a similar watercolor technique to a wash, but uses a thin, transparent pigment applied over **dry existing washes**. Its purpose is to adjust the color and tone of the underlying wash.

Non staining, transparent pigments such as light reds or blue are ideal for glazing as they can be applied layer after layer to achieve the desired effect. **Be sure each layer is thoroughly dry before applying the next.**
Wet in Wet

Wet in wet is simply the process of applying pigment to wet paper. The results vary from soft undefined shapes to slightly blurred marks, depending on how wet the paper is.

The wet in wet technique can be applied over existing washes provided the are thoroughly dry. Simply wet the paper with a large brush and paint into the dampness. The soft marks made by painting wet in wet are great for subtle background regions of your painting.

Dry Brush

Dry brush is the almost the opposite watercolor technique to wet in wet. Here a brush loaded with pigment (and not too much water) is dragged over completely dry paper. The marks produced by this technique are very crisp and hard edged. They will tend to come forward in your painting and so are best applied around the centre of interest. (Usually the foreground)

Lifting Off / Masking

Most watercolor pigment can be dissolved and lifted off after it has dried. Staining colors such as blue, red, yellow are difficult to remove and are best avoided for this technique.

The process for lifting off is simple - wet the area to be removed with a brush and clean water then blot the pigment away with a tissue.

Using strips of paper to mask areas of pigment will produce interesting hard edged lines and shapes.

Dropping in Color

This technique is simply the process of introducing a color to a wet region of the painting and allowing it to blend bleed and feather without interruption.

The result is sometimes unpredictable but yields interesting and vibrant color gradations that cant be achieved by mixing the pigment on the palette.