

9.10 Studio Experience by Ken Vieth

Technique Tip
Draw while looking at the subject and stop when looking down at the paper. The pencil can be picked up at any time, but it should only be moved when your eyes are on the model.

Write About It!

Figure Study in Watercolor Wash

Use a watercolor wash on a contour drawing of a human figure to show how the wash technique can be used to create both rich mixed color applications and subtle colors.

Before You Begin

Understand that a contour line is not limited to the edge of a given form. Practice making a series of contour line drawings of the human form, using your classroom's existing models.



9-46 Student work, Josh Kirsch, watercolor, 30" x 24" (76.2 x 60.9 cm)



9-48 Student work, Chiu Chen Yeh, watercolor, 24" x 18" (60.9 x 45.7 cm)



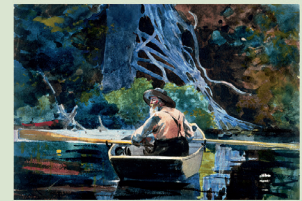
9-49 Student work, Siena Artusa, watercolor, 24" x 18" (60.9 x 45.7 cm)

Computer Option

Scan your contour figure drawing into a paint program. Use the selection tool to select, copy, and paste parts of the drawing. When each part is pasted, it should appear directly above its background. Use the move tool to shift each copied part to place it slightly out of line with the background. This will give your drawing a fractured, Cubist look. Choose each layer and color it with the paint bucket and a color scheme of your choosing. Now select layers and vary their transparency so that you can see through them to your original drawing. Save and print your image.

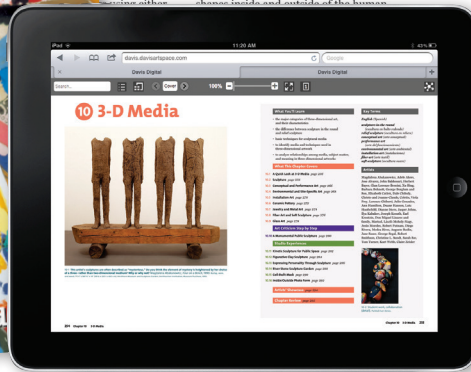
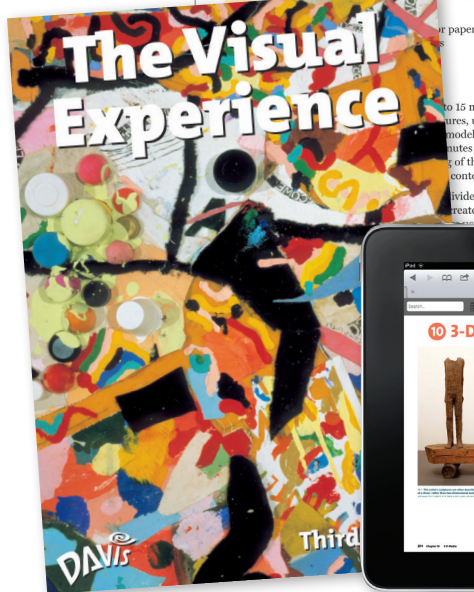
Art History**Studio Background**

Winslow Homer was responsible for advancing watercolor beyond its traditional use for sketching to a respected position as a painting medium. *The Adirondack Guide* shows the artist's versatility in the use of both the looser washes of the background and the more finished handling of the figure and boat. Homer had several techniques for creating light areas besides the traditional method of reserving areas of white in the composition. He sometimes would wipe a color to lighten it, and on occasion would scrape away paint with a knife. The artist is truly one of the great watercolorists. His words "You will see, in the future I will live by my watercolors" indicate that he himself understood his unparalleled mastery of the medium.



9-50 When painting with watercolor, an artist works from lights to darks. The medium cannot be completely controlled, especially with regard to the merging of color, so an artist must have a sure understanding of the technique. Can you find areas of color in this painting where the merging was not entirely controlled? Winslow Homer, *The Adirondack Guide*, 1894. Ona Nemecso Fund, © Museum of Fine Arts, Boston.

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The Visual Experience

By Jack Hobbs, Richard Salome, and Ken Vieth

The Visual Experience is a **comprehensive introductory visual art curriculum** for grades 9–12 that **integrates art criticism, aesthetics, art history, and art production**. Authors and expert art educators Jack Hobbs, Richard Salome, and Ken Vieth have created an engaging program that balances in-depth content with **meaningful opportunities to create and contemplate art**. Each **classroom-tested studio experience** was created by Ken Vieth, author of the popular books, *Engaging the Adolescent Mind* and *From Ordinary to Extraordinary*. Each chapter includes multiple Studio Experiences that can be easily incorporated or adapted to meet the needs of your students.

Student Book

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- Fine art images from across time and around the globe, including twenty-first century artists
- Artist biographies
- Step-by-step art criticism: Describe, Analyze, Interpret, and Evaluate
- Student Handbook with step-by-step techniques for a wide range of media and techniques, such as working with color, printmaking, and clay

Teacher's Edition

- Teacher and peer assessment opportunities
- Step-by-step support for thoughtful art criticism
- Additional teaching content on diverse media such as architecture, enamel, and photomontage
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5.7 Studio Experience by Ken Voth

Creating a Spectrum of Color

How often do we take color for granted? In this lesson, you can use the power of color to give life to an ordinary object.



Technique Tips

- When using watercolor, always consider the quantity of water on the brush. Use the brush on a separate sheet of paper to make sure that the color and quantity of water are right. Use a variety of brush sizes depending on the size of the object being painted.
- Color always refers to the colors of the mixed color as it falls from the brush to light sources. Changing the color density of the media, and thoughtful mixing, will add to your overall success.

Digital Option

Scan a variety of reflective objects, such as paper clips, scissors, safety pins, etc., at a high resolution. Be sure to have the objects overlap in several places. Leave the cover off of your scanner in order to get a black background. Open the image in a paint program and then crop or scale down the image to a good composition showing a variety of gray values. Use the gradient fill tool to select and color each area of different reflections on each object. Experiment with various color fills and their directions. Save and print.

5-49 Student work, Sharyn Hess. Illustration © Ken Voth 2014.

5-50 Student work, Jennifer Chen. Illustration © Ken Voth 2014.


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Student Book, Studio Experience

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Teacher's Edition

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- Art Careers! DVD
- Studio in Action DVDs (2)
- Student Handbook in English and Spanish

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