

<https://slideplayer.com/slide/10647415/>

1. The above link is to the video form one of the excellent resources teachers use. It describes the PP very well including the rubrics and expectations. Your homework is to watch the video and take notes on what you see and hear. Please also make a list of questions you can ask on the first day of school.

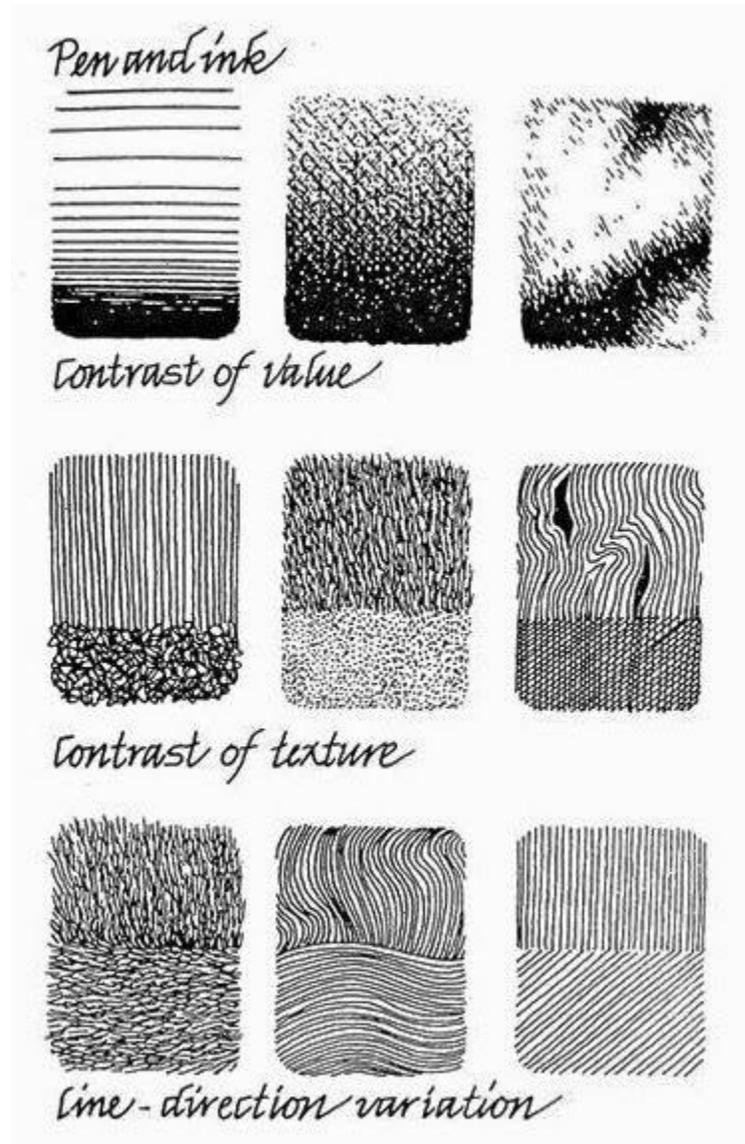
2. Below you will see the three art making forms columns for IB visual Arts students. This summer pick one medium that you know you will use in your Process Portfolio to experiment with IN DEPTH. When experimenting with a medium or form, you should come back to school with a basic research study, which includes the origin of the medium, the history and evolution of the medium, and the chemistry of the medium. You are not required to do more than one art making column over the summer.

Two-dimensional forms	Three-dimensional forms	Lens-based, electronic and screen-based forms
<ul style="list-style-type: none">• Drawing: such as charcoal, pencil, ink• Painting: such as acrylic, oil, watercolour• Printmaking: such as relief, intaglio, planographic, chine collé• Graphics: such as illustration and design	<ul style="list-style-type: none">• Sculpture: such as ceramics, found objects, wood, assemblage• Designed objects: such as fashion, architectural, vessels• Site specific/ephemeral: such as land art, installation, mural• Textiles: such as fibre, weaving, printed fabric	<ul style="list-style-type: none">• Time-based and sequential art: such as animation, graphic novel, storyboard• Lens media: such as still, moving, montage• Digital/screen based: such as vector graphics, software generated

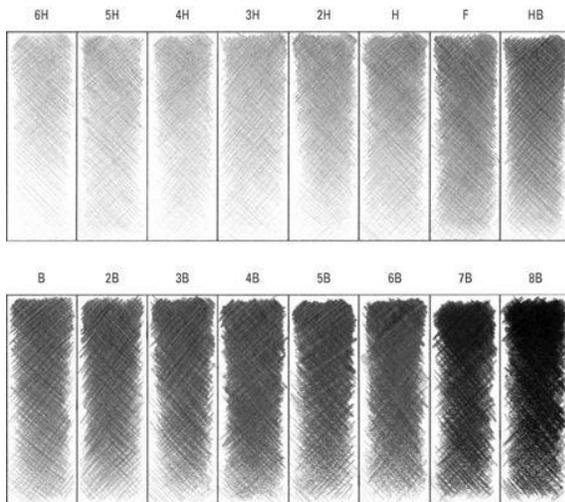
3. After choosing a medium you love and want to investigate further find and artist or two or three who inspire you to learn more, work in that medium using the techniques, and style the artists uses (mixed with your own).

4. Conduct a basic who, what, when, where and why on the artist(s) and keep that info in your journal or on a word doc. Find and save images of the artists and their works that fuel your inspiration. This is the foundation of the PP.

5. Time to explore the medium with charts, tables, techniques and or strategies for using the medium. This could look like the images below: This is pen and ink but could be done with any 2D medium. Exploring implied texture, contrast and line..pull in E and P pages yes! Yes do this too!



Keep scrolling©



Value chart graphite/pencil numbers and letters????

<https://www.pinterest.com/pin/Acfo2vkNpBDtKcUOwjtUBGyj8FjIQg-qtp96q5rFJaqlimASzELoJ3I/>

6 The above link I for Pinterest and watercolor technique / experimentation

Pinterest is an awesome place to find out any art technique/experimentation/exploring art media etc.. This is your go- to for how –to or what-to.

7. Once the basics have been explored in a more structured way such as with vocabulary, charts, and rules etc. Then move on to more experimentation or playing with the media to see what it can do, what you can make it do, and if you can use it like the artists. Use your imagination. Try crazy things, and break the rules. This could take anywhere from 4-10 pages in your journal or pad.

8. As you explore and experiment with media, I suggest you do it on your watercolor pad or in your VAJ.

Each time you use the medium take notes of what you did, how you did it and what your reactions are. What will inform you later? How does your artists do it? Intertwine the notes by the exploration so you know what goes with what..numbering works well too. See the examples if you don't understand. Remember no two of you will do this the same way and that is OKAY!

10/30

Colored Pencil...

Mixing

Blending

Layering

- blends & keeps their color well
- can't see lines

*** Too much layering**
↳ looks waxy
↳ can't cover up mistakes

*** Good:**

- less clumpy than pastels (thinner)
- wide range of color can be made

*** Bad:**

- takes a long time to get color compared to pastels and paint
- also, colors not rich
- too much layering - get waxy, difficult to work with

Shading...

Tints

Shades

Tones

Just more ideas for structured exploration

DERWENT INKTENSE 72 COLOR SEPIA PIGMA MICRON BRUSH

<p>0100</p>	<p>1210</p>	<p>PIGMA MICRON 01</p> <p>PIGMA MICRON 05</p> <p>PIGMA GRAPHIC 1</p>
<p>0200</p>	<p>1220</p>	<p>SAKURA KOI 24 COLOR POCKET BOX</p>
<p>0210</p>	<p>1230</p>	
<p>0220</p>	<p>1300</p>	
<p>0230</p>	<p>1310</p>	
<p>0240</p>	<p>1320</p>	
<p>0250</p>	<p>1330</p>	
<p>0260</p>	<p>1400</p>	
<p>0300</p>	<p>1500</p>	
<p>0310</p>	<p>1510</p>	
<p>0320</p>	<p>1520</p>	
<p>0400</p>	<p>1530</p>	
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<p>0500</p>	<p>1550</p>	
<p>0510</p>	<p>1560</p>	
<p>0520</p>	<p>1600</p>	
<p>0530</p>	<p>1700</p>	
<p>0600</p>	<p>1710</p>	
<p>0610</p>	<p>1720</p>	
<p>0700</p>	<p>1730</p>	
<p>0710</p>	<p>1740</p>	
<p>0720</p>	<p>1900</p>	
<p>0730</p>	<p>1910</p>	
<p>0740</p>	<p>1920</p>	
<p>0750</p>	<p>1930</p>	
<p>0760</p>	<p>2000</p>	
<p>0800</p>	<p>2010</p>	
<p>0810</p>	<p>2020</p>	
<p>0820</p>	<p>2030</p>	
<p>0830</p>	<p>2100</p>	
<p>0840</p>	<p>2110</p>	
<p>0850</p>	<p>2120</p>	
<p>0900</p>	<p>2200</p>	
<p>1000</p>	<p>2300</p>	
<p>1100</p>	<p>2400</p>	
<p>1200</p>	<p>* OUTLINER</p>	

SECTIONS ARE 6 COLOR ROWS LEFT TO RIGHT



Starting to loosen up a little and pull in your ideas.

9 As you complete charts and structured info about the media you have chosen begin to use your mind map and choose something from it to try and incorporate into your experimentation that will later relate to your process and body of work for the Exhibition. RANDOMNESS EVEN NOW IS NOT A GOOD THING.

Keep scrolling and see below.:

Notice how the student started applying the media to a leaf

INTENSE PENCILS (like INTENSE! ... only with water, instead of ink...)

watercolor pencils
 like colored pencils
 (soft tip) waxy
 hard water, behave
 like conventional
 paints

colors look very different with the
 addition of water compared to just
 using down color straight from the pencil
 colors more bright and warm

watercolor
 pencils
 have more
 color than
 watercolor
 pencils
 but from better

with more pigment laid
 down before water is
 added, the more intense
 the color will be.

GRADIENT:

without water

with water

COLOR TEST

simple "rainbow
 range"

add highlights
 first to try to
 work around
 them... if you
 don't the hi-
 ghts get lost
 in the rest of
 the colors...
 (wisdom's nice thought)

have to be
 careful when
 drawing with
 dry pencils
 on wet paper
 ... otherwise
 they get ugly
 like this (this
 could just be
 a result of a
 bad pencil
 paper though -
 I don't know if
 it would do the
 same drawing on
 watercolor paper)

Experimenting with media

Here I am trialing this photo to see if it is suitable to enable me to explore and discover ways of depicting the human figure and skin. I have used oil paint as the media and tried to push the colours I have used to be bolder and brighter. Overall I like the result, I think that using oil paint will allow me to build up textures and create marks. I would like to combine the use of bolder colours and straighter edges to slightly abstract my work. Taking inspiration from Frank Auerbach's works.

Colour trails
I wanted to inspire from artists such as Frank Auerbach and Pierre Bonnard, who I studied in more detail, and push the real colours in the image to be more bold and vibrant and use lighting and shading to determine the colours I choose. I like the vibrant colour and the green colour schemes as they allow more contrast and interest.
(Source: William Feaver, "Frank Auerbach", 2009, Rizzoli)



The images I am showing you now have more of a recognizable subject matter to them. Keep your mind map handy and choose items to draw/paint etc that are important to you. Next year we will continue this and jump into ideas, thumbnails, and process work for completed works.

Keep scrolling/more ideas

keep scrolling/more ideas

personal photo



COLOR PALETTE

1:10	2:10	3:10	4:10

In this piece, I restricted myself to this composition of color. I find that it's helpful to restrict your palette and decide on your ratio of cool/warm & light/dark colors before you start on a piece - restricting your palette, I think, helps you avoid muddiness in your work. In the piece, I decided to use mostly cool blues and greens.

TECHNIQUES USED

- ← Dropping in water used mostly to texturize bark on the tree
- Wet on wet
 - ← I mostly used this to replicate texture on tree leaves
- ← Glazing
Used mostly for the sidewalk when adding value/area

2140-0111

Exploration for 'Transition'

Exploring the blue color palette with
various shades of blue and green to
create a sense of depth and atmosphere.

Blue-Green
Color Palette

Color palette used in the artwork
Blue-Green Blue-Green



Exploration of the
color palette to show the
transition from blue to green
to cyan.

1. Study of color
and how it affects
the mood of the
artwork.