

## Monet and Watercolors

### Session 1

#### Vocabulary Words:

Transparent	Wet-on-wet
Opaque	Wash
Watercolor	Wet-on-dry
Value or intensity	Dry-on-dry
Saturate	Over painting

#### Materials:

3-6 sheets of 4"x6" watercolor paper per student  
scratch paper for testing colors and wetness  
watercolor paints and brushes, both flat and round  
rinse cups  
cups for clean water and dirty water  
newspaper  
paper towels for blotting and spills  
paint shirts  
watercolor examples

Set up work areas for students. Up to four students can share containers of water. Review proper brush usage and keeping paints clean before the students commence with sample sheets. Dirty water cups are for dirty brushes. The rinse cups are for a final rinse of the brush before starting a new color or for adding a little water to a loaded brush. Clean water cups are only for direct application to the paper or to wet a clean brush. Have the students sign each sheet and name the technique on the back before starting.

Show impressionists works and discuss philosophy of impressionism

- Impressionism was prominent in Europe and America in the mid-nineteenth century roughly from 1850-1900
- Impressionists generally painted scenes from everyday life and landscapes
- Often impressionist paintings were painted from interesting angles that give the viewer the impressions that they are part of the action in the painting

- They liked the immediacy of visual impression and like to work out of doors.
- Impressionists were considered student of color and light. They often would paint the same scene over and over at different time of the day in order to study the effects of light and atmosphere
- Painters often juxtaposed color (placed two colors side by side) in order to appear as one color blended at a distance. They felt that this created a more intense hue than mixing the same colors on the palette.
- Impressionists tended to use short choppy brush strokes to help show the vibrating quality of light.
- Some famous impressionists were Claude Monet, Edgar Degas, Camille Pissarro, Auguste Renoir, Mary Cassatt, John Singer Sargent, Theodore Robinson, Childe Hassam, William Merritt Chase, Willard Metcalf, and Frederick Frieseke.

Discuss Monet and why he is the quintessential impressionist - show watercolor examples

- Monet was regarded as the leader of the impressionists because he was continually in the forefront of the possibilities of the impressionist style. New elements would appear in his works that were later adapted by his colleagues.
- Monet subject matter varied greatly in comparison to his compatriots. He could also paint the same subject in both strong vibrant tones as well as grayed neutral tones (haystacks or Rouen Cathedral). He could change his technique to fit the subject matter.

Discuss watercolor (compare to other media) and how it used

- fluid
- transparent
- not build in thick layers
- patches left white - unpainted

Demonstrate watercolor applications

- **Wet on Wet - washes**
  - **Transparent**
  - Flat, light areas - sky, water, etc.
  - A wash is a thin coat of paint. You can still see the paper underneath a wash, as it is transparent. Explain that washes

are created using a technique called "wet-on-wet." This simply means you are painting with a wet brush on a wet paper.

- Take a thick brush and paint clean water evenly across your paper. The paper should become wet but not drippy - no puddles. Select a color and paint across the paper in a horizontal band. Continue with the same color or choose another color paint a band next to it. Show your student how the colors bleed and blend together where they meet. Continue painting. Point out that you brush once or twice then leave it alone - don't go back and brush over it (you aren't "painting a fence"). Let the paint blend and surprise you.
- **Wet on Dry**
  - More **saturate** color
  - Foreground areas - details
  - Wet-on-dry means you work with a wet brush on a dry paper.
  - Paint abstract shapes and lines. Experiment with the brush and the amount of paint and water you use. Blend colors and note how they bleed when they hit other wet spots and stay put when they are applied to dry paper. Encourage students to experiment and stay abstract.
- **Dry on Dry**
  - Hard defined areas
  - **Opaque colors**
  - By blotting your brush dry and applying it to dry paper you can get interesting textures, hard edges or really saturate colors.
  - Try out different brushstrokes and amount of paint. Encourage students to experiment and discover the effects this technique provides.

Have students practice each application on a separate piece of paper.

- For the wet-on-wet technique, have them paint one sheet in one color only - blending from the darkest pigment to white paper going the entire length of the paper.
- Then have them paint a second sheet blending two colors. Starting with a different color at either end the colors should blend at the center.
- For the Wet-on-dry technique, have them create a mountain range with the sharp end and bleed the color out to white at the bottom of the page.
- For the Dry-on-dry technique, challenge them to create different shapes. Remind them that colors will run if wet.

Have the students clean up.

## Session 2

### Material:

Picture	Pencil
Ruler	Transparency sheets (if app.)
Washable markers	Watercolor paper

### Setup:

Collect images of landscapes for students recreate in paint. Travel magazines, calendars and National Geographic magazines will have many of these images. Students can also bring in images to use. Try to keep to image sizes that will easily transfer to paper: the size should be in proportion to the paper to be used. Either laminate the images or have transparency sheets available.

### Lesson:

Review Monet and his compatriots. Discuss his approach to painting landscapes.

Each student is to choose a landscape image to paint from a selection of provided pictures.

Demonstrate transferring the image to the watercolor paper.

- Draw a grid on the image. If the image needs to be preserved, cover the image with a transparency and draw the grid on the transparency. *Lightly* draw a grid on the watercolor paper with a pencil. The grid should be in proportion to the grid on the image - so the same number squares on the top edge of the picture as on the paper or on the side.
- Going square by square, lightly transfer the image to the paper.
- Stand back and look at the final image. Make corrections as necessary.
- Have the students do the same.
- Erase the grid lines before painting.

Have the students clean up.

### Session 3

#### Materials:

Paper with transferred image	Original image
Scratch paper for testing colors and wetness	
Watercolor paints and brushes	Rinse cups
Cups for clean water and dirty water	Newspaper
Paper towels for blotting and spills	Paint shirts
Masking tape	Hairdryer (optional)
Large sheet of cardboard (optional)	

#### Lesson:

Review Monet and his style

- Have the students tape their work to the tabletop or large sheets of cardboard with masking tape. This helps stabilize the painting and keep the paper from curling.
- Review and demonstrate watercolor applications - wet-on-wet, wet-on-dry, and dry-on-dry. Have the students try a few test applications on the scratch paper if time allows. Make sure all grid lines have been erased before painting.
- Demonstrate applying light washes to the larger areas of your landscapes. Have the students do the same. While the washes dry, discuss Monet's use of color and defused light. A hair dryer could speed up the process for some, but only on a low setting.
- Demonstrate wet-on-dry applications to your painting for more specific definitions. Have the students do the same. While this layer dries, discuss use of watercolors etc.
- Demonstrate dry-on-dry applications to your painting for details. Over painting the washes with the dry-on-dry technique can only start if the painting is dry. Have the students do the same. The paintings may take two sessions to complete. Do not rush the process.
- Make sure the students sign their work.
- Have the students help clean up.

**Reference:**

Biography.com: The Impressionists -

[http://www.biography.com/impressionists/classroom\\_main.html](http://www.biography.com/impressionists/classroom_main.html)

Claude Monet - <http://www.intermonet.com/>

Monet in the Twentieth Century - <http://www.intermonet.com/>

**Illinois State Standards**

LS 25.A.2d - Identify and describe the elements of 2- and 3-Dimensional space, figure ground, value and form; the principles of rhythm, size, proportion and composition; and the expressive qualities of symbol and story.

LS 26.A.2e - Describe the relationships among media, tools/technology and processes.

LS 26.B.2d - Demonstrate knowledge and skills to create works of visual art using problem solving, observing, designing, sketching and constructing.

LS 27.B.2 - Identify and describe how the arts communicate the similarities and differences among various people, places and times.