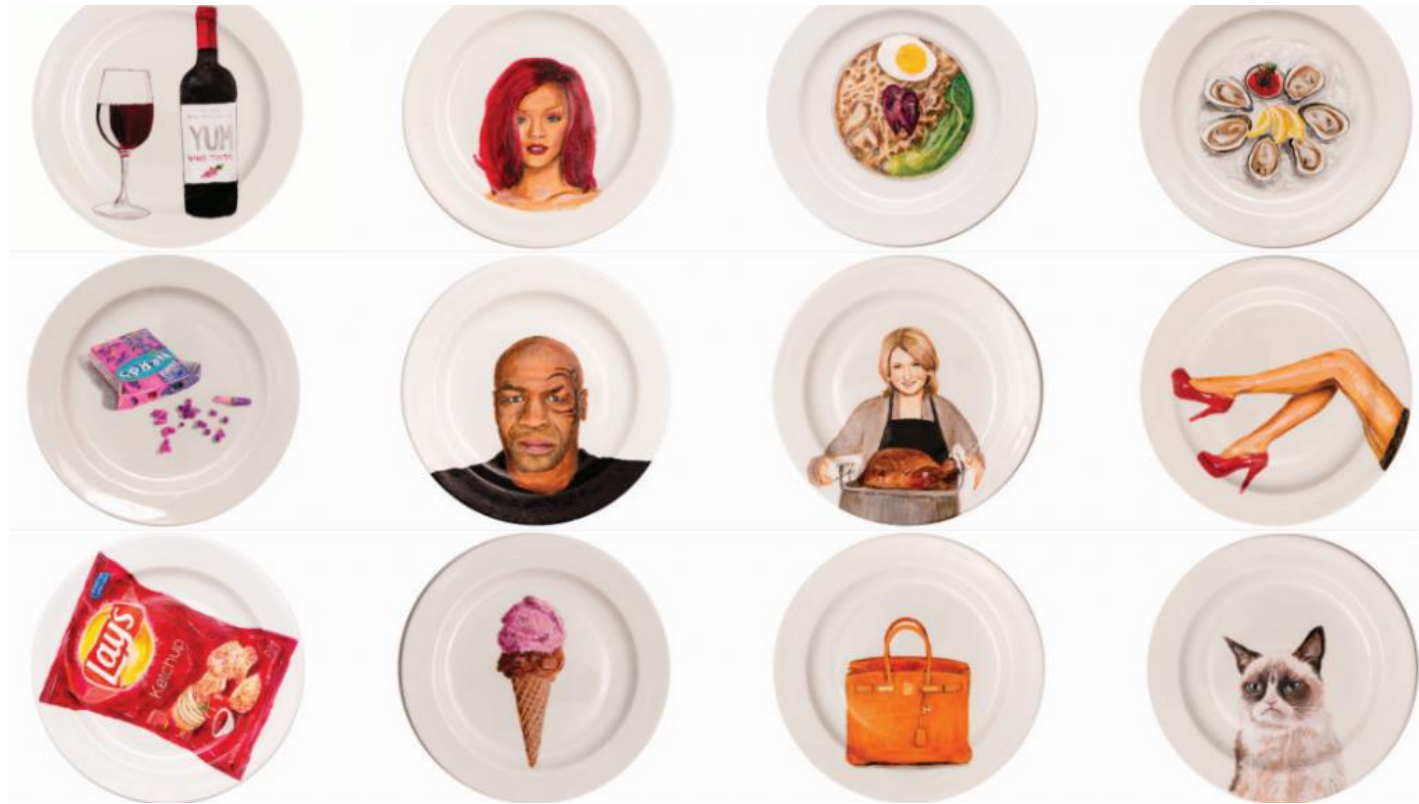


Plate Painting Project

NAME: _____



The Crazy Plate Lady - Jacqueline Poirier

Jacqueline Poirier first started working as a waiter few years ago at **TOCA**, restaurant of luxury hotel **The Ritz-Carlton** in downtown Toronto. Her manager knew she was an artist. When he saw her painting at one art show hosted around the city called **Art Battle**, a live painting competition held monthly in Toronto, Vancouver, Calgary and other cities across the country, asked her if she would like to do some creative work around the restaurant, such as painting on plates. He wanted to get the restaurant out of the stale environment, and see a little bit of colours around, she initially started painting on four plates, recreating the four seasons. The outcome was phenomenal and guests were immediately asking if they could buy the plates. 120 plates over a period of 2 weeks, the restaurant's dining room was transformed completely. Now, it is part of the restaurant and dining experience. Guests can buy the plates, right off the table or ask for a personalized one during their dinner.

STEP ONE: BRAINSTORM and **DRAW** in your sketchbook draw 3 different conceptual sketches of subject matter for your **Painted Plate Project**.

- Consider subject matter: Portrait, Landscape, Still Life
- Consider the elements and principles of design: Line, Shape, Value, Contrast, Unity.

STEP TWO: GET APPROVAL from the teacher on one of your three finished conceptual sketches before starting to paint your **Painted Plate Project**.

STEP THREE: PAINT your composition following your approved conceptual sketches.

STEP FOUR: WRITE your **Artistic Statement Template** to document your artistic process. **REVIEW:** the acrylic painting techniques in this handout.

STEP FIVE: REFLECT: Answer the following questions using the elements and principles of design and complete your **Artistic Statement Template** for formal evaluation.

1. What part of your finished project did you find most successful and why?
2. What part of your finished project did you find least successful and why?
3. If you had to do this project again, what part would you change or improve on and why?

Painting Techniques

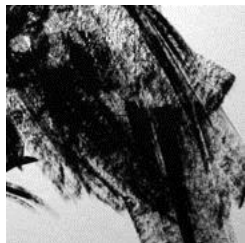
There are so many ways of painting with acrylic that no book can possibly do justice to them all. However there are certain basic techniques:

Opaque Technique: The simplest way to work with acrylic is to squeeze the color directly from the container onto the palette, brush in just enough water to produce a creamy consistency, and then apply masses of solid colour to the painting surface. And the second layer of colour will hide the first. For obvious reasons, this is called the **opaque technique**. It's a rapid, direct way to paint.



Transparent Technique: If you add much more water to the colour, you'll produce a pool of tinted water called a wash. You can see right through it to the surface of your palette, and you'll also see through the **transparent colour** when you brush it onto the painting surface. The dried paint is like a sheet of coloured glass. A second coat will modify the first coat, the two will mix in the viewer's eye but one coat won't conceal another. That's why this is called the **transparent technique**.

Scumbling: To create tonal gradations from dark to light, or shade one colour into another - its important to learn how to handle the brush. **Scumbling** is a kind of scrubbing motion that spreads a veil of colour across the surface. When **scumbling**, you want other colors to show thru each layer.



Dry Brush: is a painting technique in which a paint brush that is relatively dry but still holds a paint load is applied to a dry support such as paper or primed canvas. The resulting brush strokes have a characteristic scratchy look that lacks the smooth appearance that washes or blended paint commonly has.

Masking: can describe materials used to control the development of a work of art by *protecting* a desired area from change. Masking or painters tape can be used to cover a particular area from another paint layer. Usually used in painting to create a percise, sharp, hard or straight lines.

Combining Techniques: Naturally, there are many ways of combining these techniques. In painting a portrait head, it's common to paint the lighted areas opaquely and then paint the shadows in transparent colour. Scumbling might produce the soft transitions from light to shadow, at places such as the cheeks or the brow. As you spend more time working with acrylic you will find your own combinations.



Artistic Statement Template

Name: _____

Artwork Title: _____

A) Influences from past and present works:

B) Drawing & Painting techniques used in my work and how they support my intended visual message:

Plate Painting Project

Name: _____

	Level 0	Level 1	Level 2	Level 3	Level 4	
<p>Knowledge/ Understanding Demonstrates understanding of the elements & principles of design in the painting (Line, Shape, Value, Contrast, Unity.)</p>	<p>Work does not meet assignments expectations for this category. Incomplete. 0</p>	<p>Student demonstrates limited understanding of the elements & principles of design in the painting. 0.25</p>	<p>Student demonstrates some understanding of the elements & principles of design in the painting. 0.50</p>	<p>Student demonstrates considerable understanding of the elements & principles of design in the painting. 0.75</p>	<p>Student demonstrates a high degree of understanding of the elements & principles of design in the painting. 1</p>	/1
<p>Thinking/ Inquiry Depicts Plate Painting using representational imagery in the painting.</p>	<p>Work does not meet assignments expectations for this category. Incomplete. 0</p>	<p>Student depicts representational imagery in the plate painting with limited effectiveness. 0.25</p>	<p>Student depicts representational imagery in the plate painting with some effectiveness. 0.50</p>	<p>Student representational imagery in the plate painting with considerable effectiveness. 0.75</p>	<p>Student depicts representational imagery in the plate painting with a high degree of effectiveness. 1</p>	/1
<p>Communication Clarity: Discusses artistic influences in the artistic statement</p> <p>Explains use of painting techniques in the artistic statement</p> <p>Reflective Questions: Strength, Weakness & Next Step</p>	<p>Work does not meet assignments expectations for this category. Incomplete. 0</p> <p>Incomplete. 0</p> <p>Incomplete. 0</p>	<p>Student discusses influences in the artistic statement with limited clarity. 0.25</p> <p>Student explains use of painting techniques in the artistic statement with limited clarity. 0.25</p> <p>Poor, yes/no answers/limited incomplete. 0.25</p>	<p>Student discusses influences in the artistic statement with some clarity. 0.50</p> <p>Student explains use of painting techniques in the artistic statement with some clarity. 0.50</p> <p>Somewhat coherent and somewhat complete. 0.50</p>	<p>Student discusses influences in the artistic statement with considerable clarity. 0.75</p> <p>Student explains use of painting techniques in the artistic statement with considerable clarity. 0.75</p> <p>Clear and substantial answers. 0.75</p>	<p>Student discusses influences in the artistic statement with a high degree of clarity. 1</p> <p>Student explains use of painting techniques in the artistic statement with a high degree of clarity. 1</p> <p>Superior and insightful answers. 1</p>	/1 /1 /1
<p>Application Creative Process: Ability to solve a series of artistic problems, showing an awareness of formal qualities, visual conventions, and relevant ideas and concepts. Preliminary Sketches (3)</p> <p>Creative Process: Demonstration of Skill Development & following procedures including Clean Up</p> <p>Uses elements & principles of design and painting techniques to produce an effective artwork (Line, Shape, Value, Contrast, Unity.)</p>	<p>Work does not meet assignments expectations for this category. Incomplete. 0</p> <p>Incomplete. 0</p> <p>Incomplete. 0</p>	<p>Preliminary sketches are poor/incomplete. Concepts are poor/incomplete. Planning is tentative or non-existent. (0.5) 0.5</p> <p>Student demonstrates limited effectiveness in demonstrating the creative process and following procedures. 5</p> <p>Student demonstrates limited use of the elements & principles of design and painting techniques to produce an art work of limited effectiveness. 1</p>	<p>Preliminary sketches are somewhat clear and complete. Concepts are somewhat complete. Planning is somewhat substantial & shows some alternative ideas. (1-2) 1</p> <p>Student demonstrates some effectiveness in demonstrating the creative process and following procedures. 5-6</p> <p>Student demonstrates some use of the elements & principles of design and painting techniques to produce an art work of some effectiveness. 2-3</p>	<p>Preliminary sketches are mostly complete. Concepts are complete. Planning is evident & shows some divergent thinking is evident. (2-3) 1-1.75</p> <p>Student demonstrates considerable effectiveness in demonstrating the creative process and following procedures. 7-8</p> <p>Student demonstrates considerable use of the elements & principles of design and painting techniques to produce an art work of considerable effectiveness. 3-4</p>	<p>Preliminary sketches are thorough and complete. Concepts are fully developed. Planning is exceptional & shows considerable flexibility in thinking. (3+) 2</p> <p>Student demonstrates superior effectiveness in demonstrating the creative process and following procedures. 8-10</p> <p>Student demonstrates a high degree of using the elements & principles of design and painting techniques to produce a highly effective art work. 5</p>	/2 /10 /5
						/22

A1. The Creative Process: apply the creative process to create a variety of artworks, individually and/or collaboratively;

- A1.1 use various strategies, individually and/or collaboratively, to generate, explore, and elaborate on ideas and to develop and revise detailed plans for the creation of art works that address a variety of creative challenges (e.g., use brainstorming, concept webs, and/or groups discussions to formulate original ideas for thematic works and/or works of personal expression; use research and discussions with a partner to explore and elaborate on ideas; use diagrams, notes, and/or outlines to help them formulate detailed plans for the art work; revise their plans on the basis of reflection)
- A1.2 apply the appropriate stages of the creative process to produce and revise two- and three-dimensional art works using a variety of traditional and contemporary media (e.g., explore, experiment with, and refine their use of a variety of media; choose a medium/media appropriate for their planned art work; reflect on the effectiveness of preliminary versions of their work; revise their art work on the basis of reflection and useful feedback)
- A2. The Elements and Principles of Design: apply the elements and principles of design to create art works for the purpose of self-expression and to communicate ideas, information, and/or messages;
- A2.1 explore how elements and principle of design can be used to convey emotion and enhance personal expression, and use a combination of these elements and principles to create two- and three-dimensional art works that express personal feelings and communicate specific emotions to an audience (e.g., explore how variations in line, value, form, proportion, and emphasis can be used to convey various emotions; adapt their findings to enhance expression in their art work)
- A3. Production and Presentation: produce art works, using a variety of media/materials and traditional and emerging technologies, tools, and techniques, and demonstrate an understanding of a variety of ways of presenting their works and the works of others.
- A3.2 explore a range of traditional and current materials, technologies, techniques, and tools used by visual artists (e.g., Claude Monet's use of optical colour mixing; Andy Warhol's use of silkscreens; George Segal's use of plaster bandage; Jean-Paul Riopelle's use of a palette knife for impasto application of paint; Daphne Odjig's use of interconnecting black lines), and adapt and apply them to create original 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 analyse their initial response to art works (e.g., describe their initial reaction to an art work and determine which specific aspects of the work and their personal experience led to their reaction)
- B1.2 deconstruct the visual content and the use of elements and principles of design in their own art work and the work of others (e.g., identify individual elements and principles and aspects of the visual content in an art work, interpret their function, and analyse how the artist has manipulated them to create impact, emphasis, mood, movement, and meaning; compare The Abduction of the Daughters of Leucippus by Peter Paul Rubens to the cover of a contemporary comic book about an action hero, with reference to the artists' use of colour, line, shape, value, balance, and emphasis)
- B1.3 explain, with reference to particular works, both historical and contemporary (e.g., J. M. W. Turner's Rain, Steam, and Speed: The Great Western Railway; Maya Lin's Vietnam Veterans Memorial), how knowledge of an art work's cultural and historical context, achieved through research, has clarified and enriched their understanding of the work's intent and meaning
- B1.4 describe and reflect on the qualities of their own art works and the works of others, and evaluate the effectiveness of these works, using a variety of criteria (e.g., the works' ability to convey a message or emotion; their technical merit; their stylistic qualities; the use of technique and successful manipulation of media/materials; the connection between form and message)
- B2. Art, Society, and Values: demonstrate an understanding of how art works reflect the societies in which they were created, and how they can affect both social and personal values;
- B2.1 analyse the function and social impact of different kinds of art works in both past and present societies (e.g., the use of art works for ritualistic and religious purposes; for social and/or political commentary; as propaganda; as symbols of economic or social power; to commemorate people and/or historical events; to instruct)
- B2.3 reflect on and explain how creating and analysing art works has affected their personal identity and values and/or changed their perceptions of society and social issues (e.g., with reference to their emotional awareness and their ability to express themselves; their awareness of stereotypes; their understanding of the meaning of objects and symbols associated with a variety of cultural groups; their awareness of and relationship to their physical environment; their position on social issues such as censorship, discrimination, inequality)
- C1. Terminology: demonstrate an understanding of, and use correct terminology when referring to, elements, principles, and other components related to visual arts;
- C1.1 demonstrate an understanding of the elements and principles of design, and use terminology related to these elements and principles correctly and appropriately when creating or analysing art works (e.g., when describing how they have used elements and principles in a sculpture to convey a sense of movement)
- C1.2 explain terminology related to a variety of techniques, materials, and tools (e.g., additive and subtractive techniques, blazing, gesso, intaglio, layering, palette knife, scumbling, transfers, single-lens reflex [SLR] cameras, software used to edit digital photographs), and use this terminology correctly and appropriately when creating, analysing, and/or presenting art works
- C1.3 using appropriate terminology, explain the creative process and describe in detail the critical analysis process, with particular reference to the role of deconstruction in the latter 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 wide variety of techniques that artists use to achieve a range of specific effects (e.g., techniques used to create the illusion of depth and perspective and to create texture on different surfaces; the use of additive and subtractive sculpture, layering, positive and negative space, and relief to create effects)
- C2.2 demonstrate an understanding of a variety of conventions used in visual arts (e.g., allegory, expressive exaggeration, juxtaposition, synectics; conventions associated with heroic, narrative, naturalistic, propaganda, realistic, and satirical art), and explain how they are used in different types of art works
- C3. Responsible Practices: demonstrate an understanding of responsible practices in visual arts.
- C3.2 demonstrate an understanding of health and safety issues and conscientious practices associated with the use of materials, property, techniques, tools, and technologies in visual arts (e.g., the appropriate use of aerosol products, utility knives, printing presses, electrical tools, computers; an awareness of appropriate precautions to take when exposed to physical and chemical hazards), and apply these practices when creating and/or presenting art works