

Woven Impressionistic Paintings



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Weave it all together:
one scene, two impressions, and
one dynamic composition
with built-in perspective

Artist Claude Monet is known for painting the same subject over and over again. Creating a series allowed him to study the effects of light and atmosphere on a subject at different times of day and under varying conditions. Working on as many as eight canvases at a time, he would paint *en plein air* (outdoors) until he felt the scene had shifted, then set it aside and start a new canvas. He would circle back to the first painting on another day, when the light and conditions were similar.

Painting from life - whether it's an outdoor landscape, a still-life arrangement or a portrait sitting - presents challenges and helps a developing artist hone crucial thinking skills. For example, observing and identifying subtle colors and their relationships in order to make color choices based on perception rather than assumed knowledge. Another skill is learning to simplify or edit a scene by deciding what is important and what is not.

Students will create two paintings (or drawings) of the same subject and the same composition, changing only the light. If outdoors, it could be two views created at different times of the day. If plein air painting isn't feasible, an indoor still life could be arranged and the direction or color temperature of the light could change.

The two paintings are then woven into one scene that portrays both views at the same time. The eyes see one scene, but two impressions. While a traditional vertical warp, horizontal weave can accomplish this, the added perspective formed by diagonal lines in the weft provide a dynamic impression of receding and advancing in space.

Note: Instructions and materials are based on a class size of 24 students. Adjust as needed.

Preparation

1. If possible, choose an outdoor scene that will be interesting to paint while being in front of it, looking at it, as Monet would have done. A second painting will need to be created at the same place on another day or time, when the sun has changed position or the weather conditions are different.



Materials (required)

Blick Essentials Watercolor Paper, 15 sheet pad 9" x 12" (10180-1123); need 2 sheets per student

Blick Studio Drawing Pencil, 2B (22220-2021); need one per student

Blick Aluminum Ruler, 12" (55430-1012); need one per student

Blick Sketch Board, 15" x 16" (22945-1007); need one per student

Blick Artist Tape, 1/2" x 60 yds (24143-1260); share one roll between two students

Materials for Painting, recommend:

Richeson Watercolor Tubes, set of 12 (86318-1129); share 2-3 sets across class

Faber-Castell Goldfaber Aqua Watercolor Pencils, set of 12 (22651-1129); share one set between 4 students

Royal and Langnickel Aqua Flow Brushes, classpack of 36 (06046-1036); share one across class

Armada Lollypop Scissors, 3" cut (57057-1007); one per student

Elene's Clear Gel Tacky Glue, 4 oz (23884-1204); share one between 4 students

Optional Materials

Blick Folding Palette Box, small 8" x 8" (03001-0000)

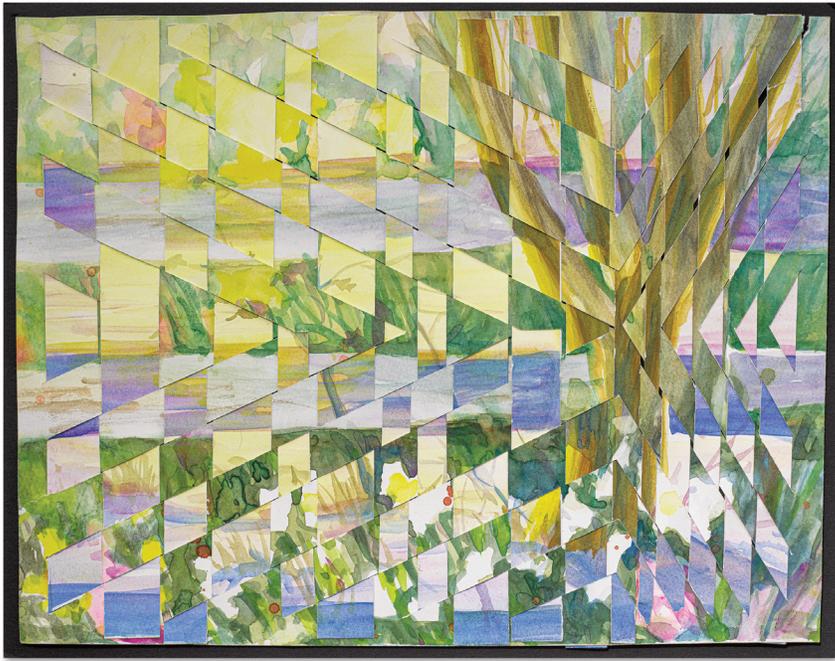
Alvin SN200 Snap Blade Cutter, 5.25" x .0.5" (57514-1008)

Blick Self-Healing Cutting Mat, Gray and Black, 12" x 18" (57559-2506)



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Preparation, continued

If painting en plein air is not possible, set up a still life indoors with directional lighting. Lighting could be moved, dimmed, or altered with filters or gels for the second artwork.

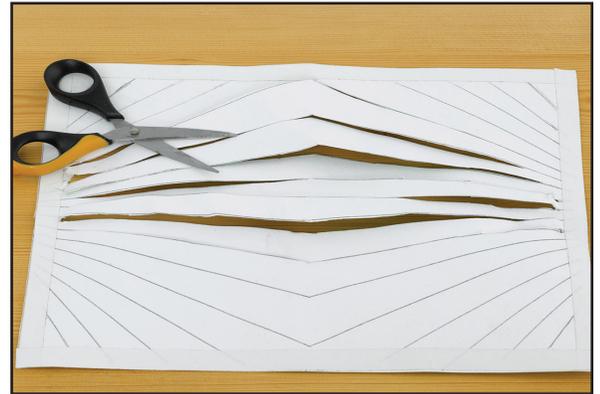
As another option, students could work from cell phone, tablet, or projected images of the same scene at different times. .

Process

1. Each student will need two pieces of heavy paper, a drawing board, and drawing or painting materials. Sketch a layout of the composition lightly in pencil first, repeat it on second sheet of paper. Try to make both sketches as similar as possible. Plan to fill the entire paper with the scene, so there will be little, if any, white space.
2. Refine the first sketch with color and shading. While working, keep in mind the following:
 - Observe the scene closely and try to choose the variety of tones that are present. Notice the changes between colors in the light and shadow areas, even though the object is the same color. For example: look at the bright, warm green color of grass in the sunlight. Choose a different color of green (cooler, more blueish) for grass in the shade.
 - Set a time limit for painting and work on the most important portions first. Backgrounds and unimportant areas can be quickly added in as time allows.
 - Choose what needs to be in the scene and what can be left out. For example: is it necessary to show a whole group of trees or can one tree be a focal point and the other trees roughly painted or eliminated?
3. Create the second painting at another time, or alter the light source so that highlights, shadows, and color temperatures are different.
4. Make sure paintings are completely dry. Select one and turn it over so the blank back side faces up. The warp will be created on this sheet. Warp is the structure on which the weaving will take place. On a traditional loom, this would be vertical strings that would stay in place while fibers are woven in and out between them.



Step 1: Create two similar paintings at different times or using a different light source.



Step 2: Use one of the provided templates to draw and cut warp lines on the back side of one of the paintings.



Step 3: Using strips cut from the second piece, weave together into one painting.

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Process, continued

Because paper opens up many more opportunities for a cutting a variety of warp designs, templates have been provided on pages 4-8 that can be printed and traced. Templates are arranged from most basic to most complex. Choose the template that will best suit the artists' skill level and also enhance the scene that they have painted. Diagonal lines can draw attention to a focal point, indicate perspective and suggest receding space.

Advanced Students may select a template prior to creating their paintings in order to plan their composition so that it works precisely with the perspective implied by the lines on the template. It may be helpful to apply a 1/2" wide piece of tape over this area as a reminder to not cut into it.

- Position a sheet of transfer paper on the back side of the template of choice, so that the graphite side faces down, away from the paper. Use a piece of tape to secure it to the template page.
- Using a ruler and pencil, draw a border 1/2" from the edge of the page on the back side of one of the paintings. It is very important that this border remain intact and that cut lines do not go through. Place the template facing up on the back side of the painting (graphite side of transfer paper will be facing down). Position as desired - it doesn't have to be centered. Tape down to keep from moving. Trace template lines with a pencil. Use a ruler to keep lines straight or allow them to flow naturally (precision is not necessary).
Remove tape, template and transfer sheet.
- Extend lines to reach the pencil line border, Draw freehand or use a ruler.
- Cut the lines using a craft knife or sharp pair of scissors that can pierce the paper to start a line.
Always stop the cut at the pencil line border, never cut into it.
Turn the painting over so that weaving can take place from the front side.
- Cut the second painting into 1/2" strips either horizontally or vertically. Use a paper cutter or ruler and pencil to mark increments and cut.
For best results, either number each strip before cutting or arrange in order on a separate surface, such as a piece of cardboard. Tape in place temporarily to make sure strips are in order.
- Simple designs (templates 1-2) can start at one end and weave to the other. For more complex designs, it's best to begin the weaving at the focal point area.
Start with the strip that corresponds with the painting in the focal point area and weave in and out of the warp design. Tape temporarily on both ends to hold in place.
Weave strips on either side of the first strip, then continue weaving each strip until warp is filled. Both paintings should correspond with each other, but do not need to be precisely aligned.



NOTE: there will be at least one strip on either end that is not used and may be discarded.

- Remove any tape and secure the ends of each strip with a drop of glue.

Options

- Templates are a starting point and can be enlarged, rotated, or the lines extended using a ruler.
- Template lines can be altered or cut to be wavy or more free form.

National Core Arts Standards - Visual Arts

Creating

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

Anchor Standard 2: Organize and develop artistic ideas and work.

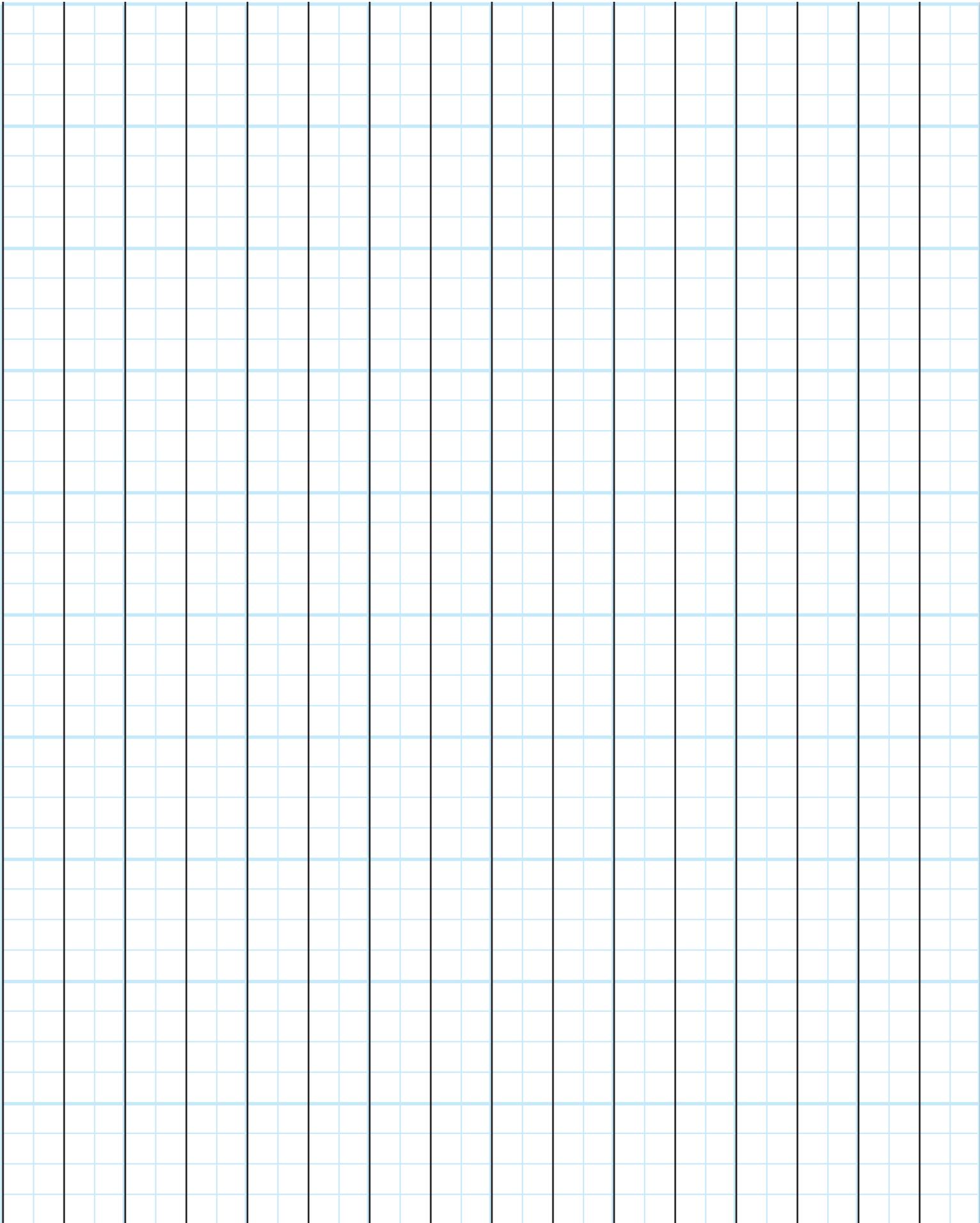
Connecting

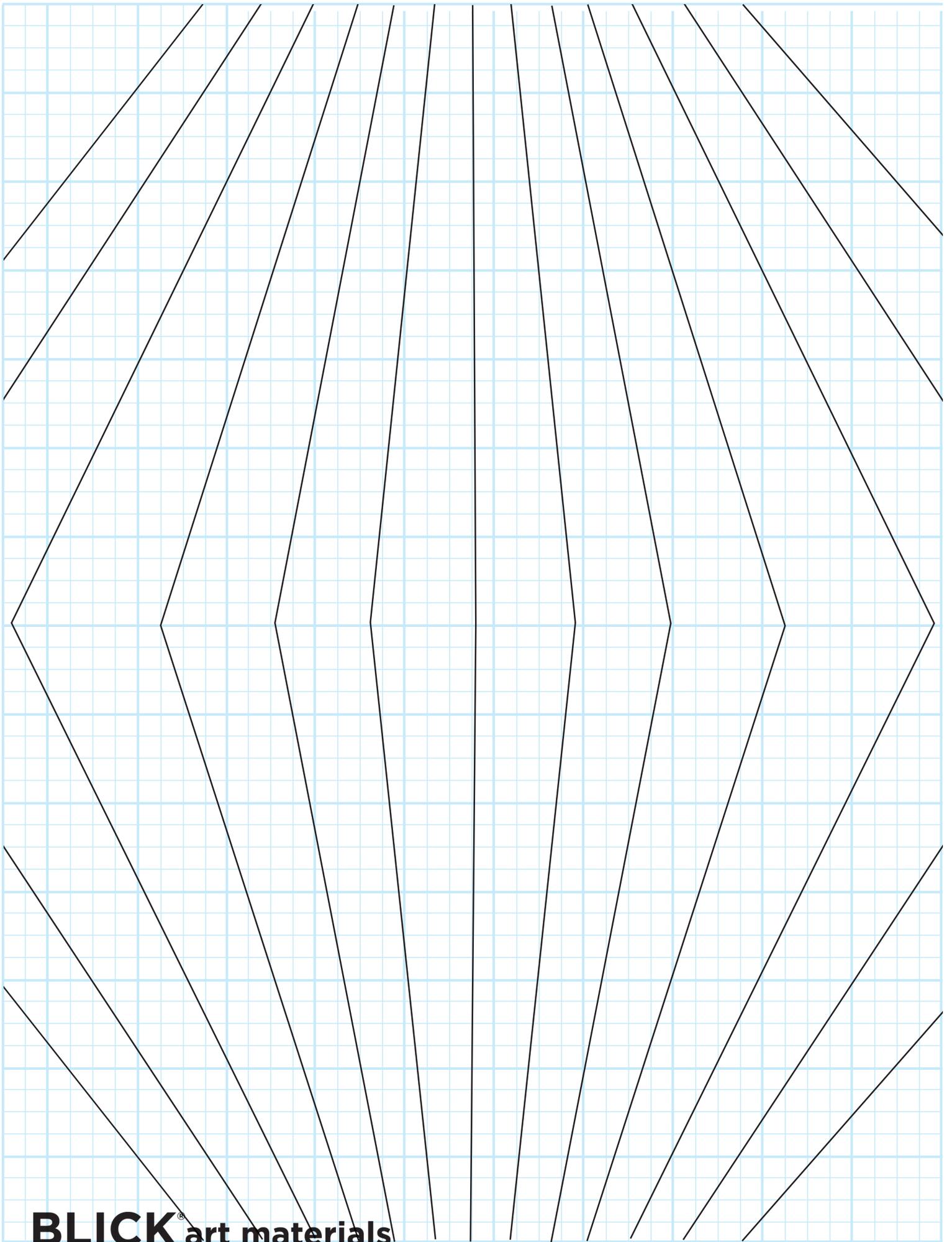
Anchor Standard 10: Synthesize and relate knowledge and personal experience to make art.

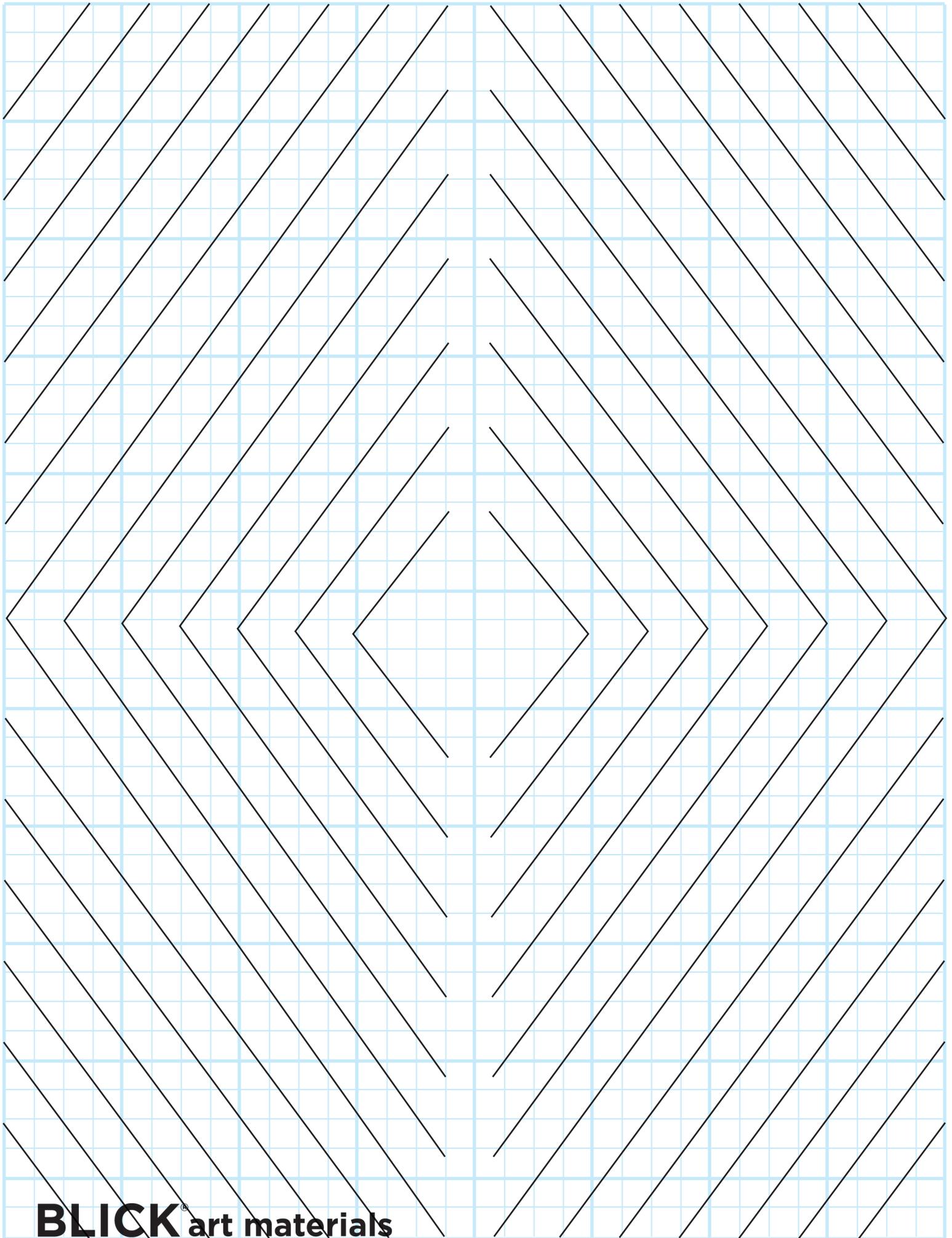
Anchor Standard 11: Relate artistic ideas and works to societal, cultural, and historical context to deepen understanding

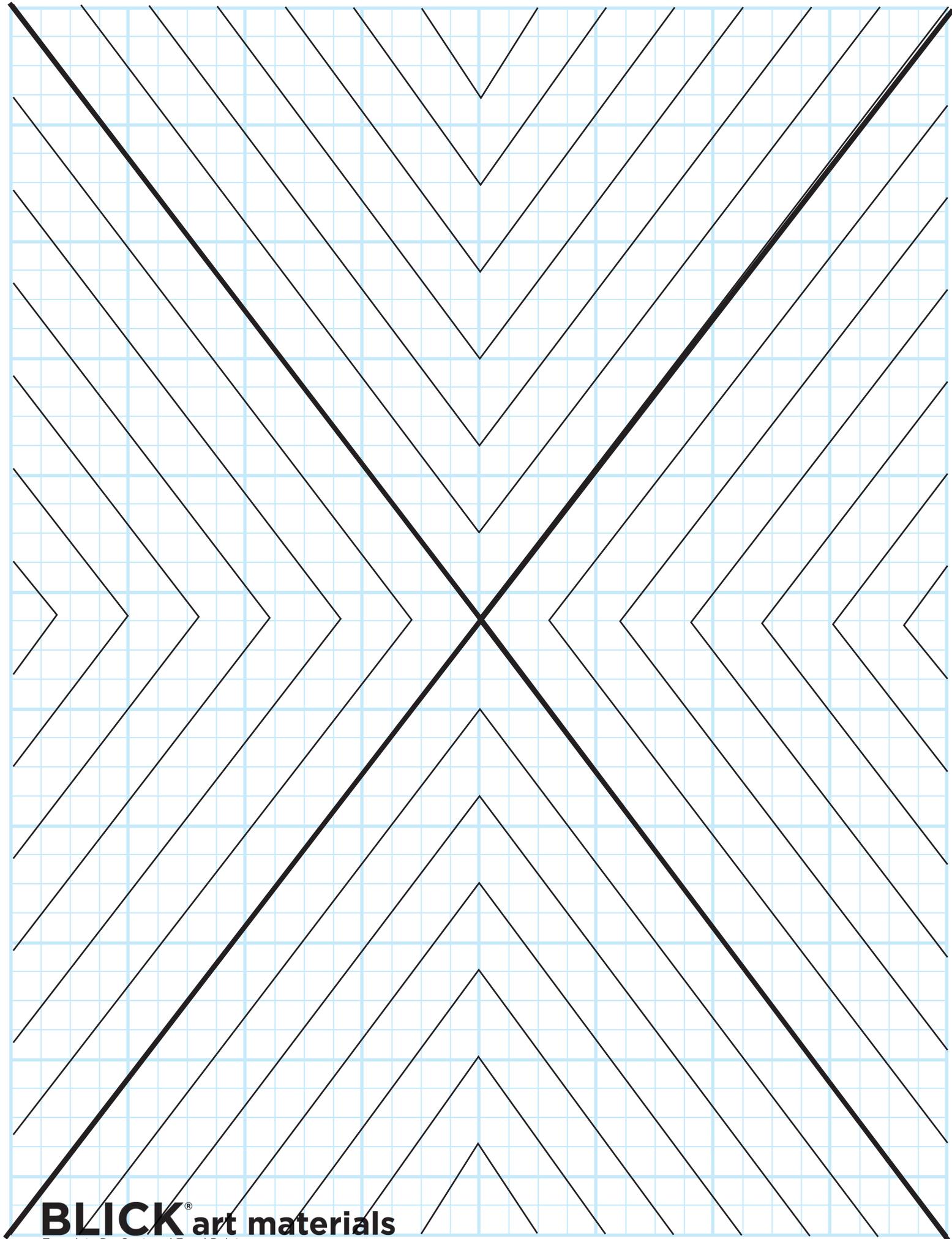
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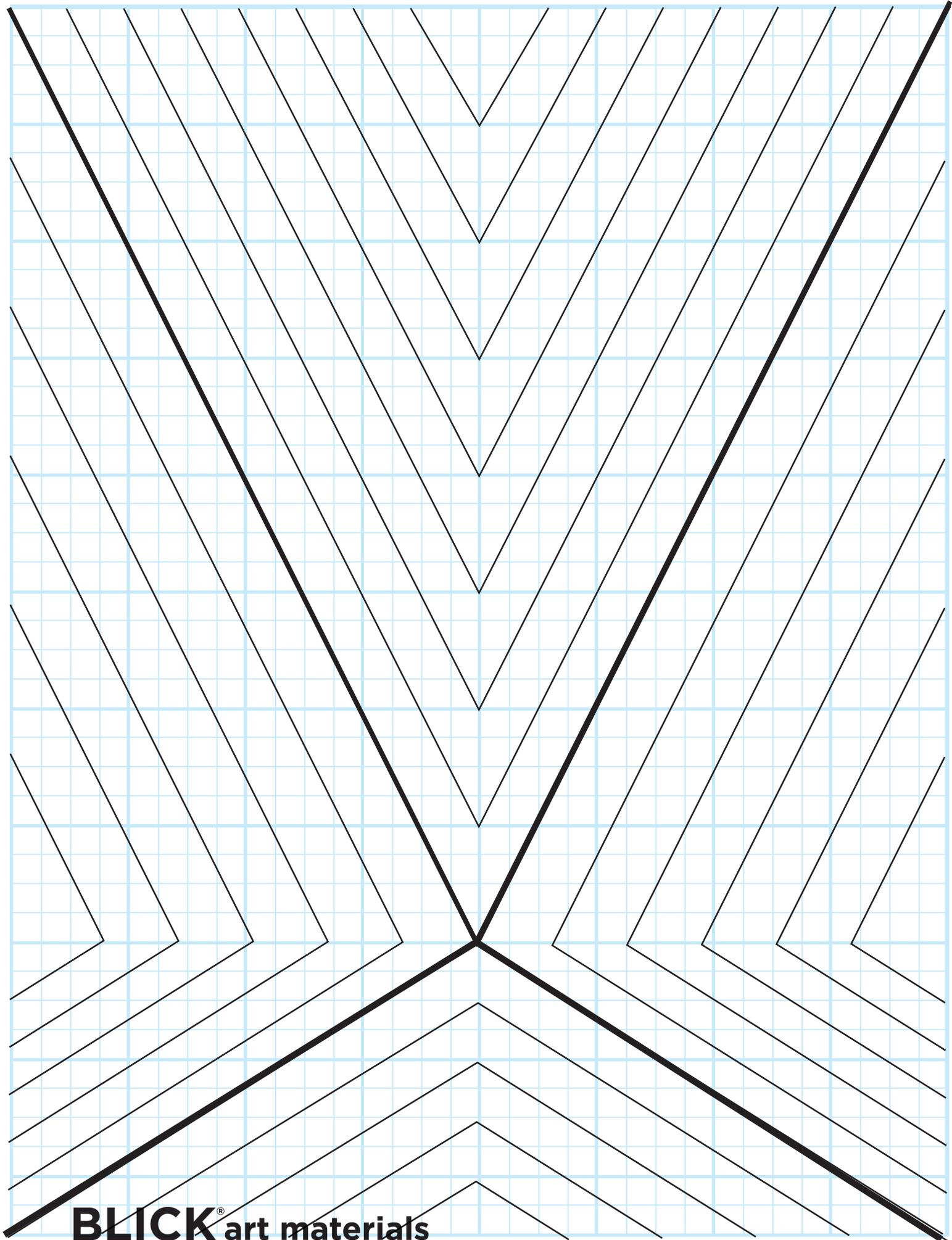






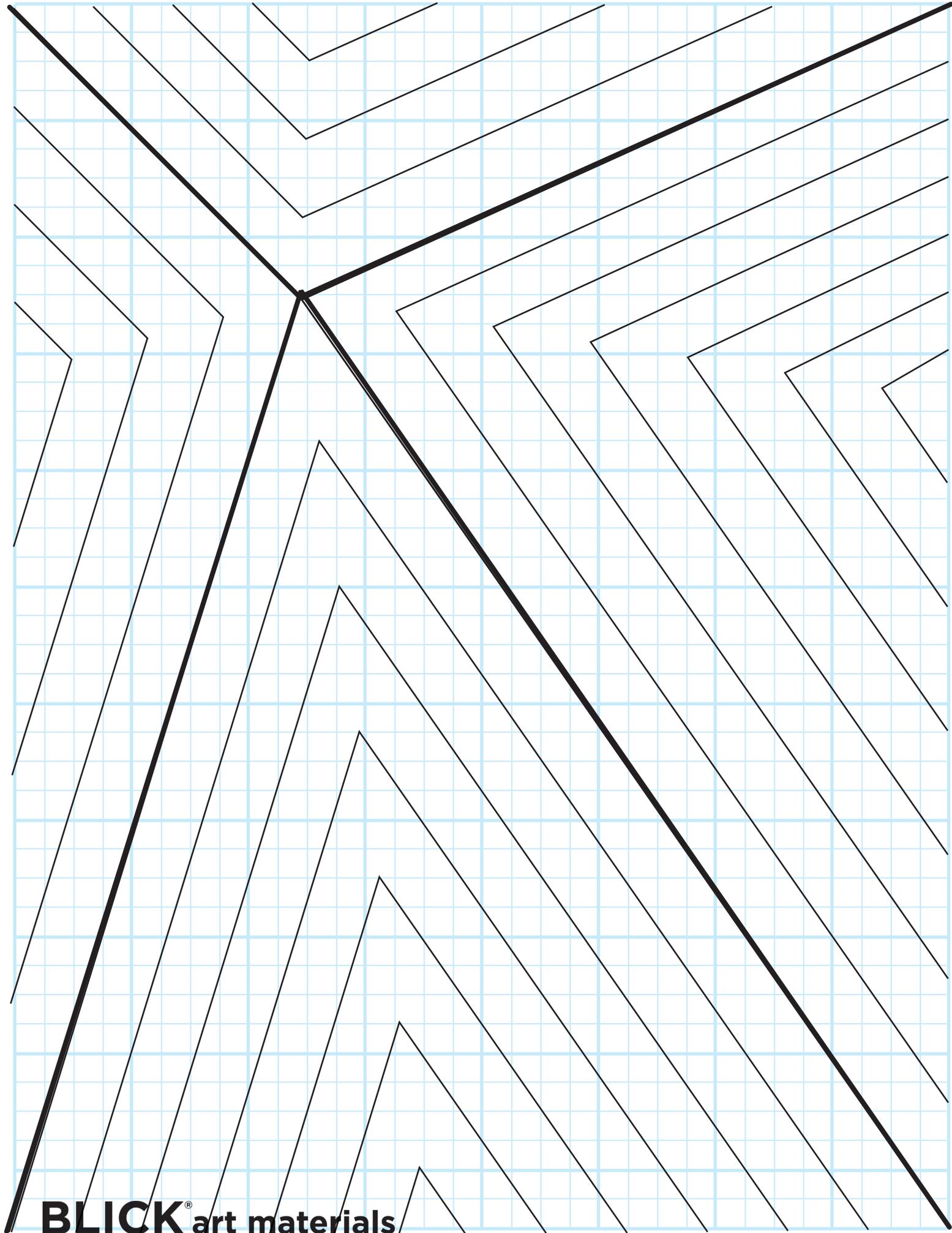
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Template D - Centered Focal Point



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Template E - Side Focal Point



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Template F - Off Center Focal Point