

Technique studio

Test each technique, then record what you did and saw.



NAME _____ CLASS _____ DATE _____

LEARNING GOAL

Test how watercolour and pencil behave, so I can choose the right technique.

SUCCESS CRITERIA

- ☐ I can test and record six watercolour techniques.
- ☐ I can make a tonal scale and shade a sphere.
- ☐ I can choose a technique for an effect.

1 Watercolour specimens

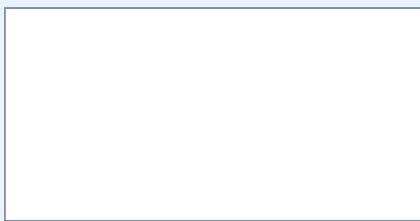
Studio 1

12 marks

Studio note: watercolour works best on thicker paper, so print it on card if you can. Paint one specimen in each frame with one or two colours you choose. Write short notes, for example “more water, one stroke” and “the colour went pale and patchy”.

1 FLAT WASH

Even colour all over.



WHAT I DID

WHAT HAPPENED

2 GRADED WASH

From strong to pale, by adding more water as you go.

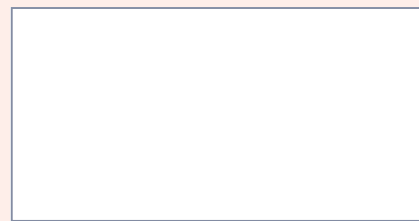


WHAT I DID

WHAT HAPPENED

3 WET-IN-WET

Paint onto wet paper, so colours spread and blend.

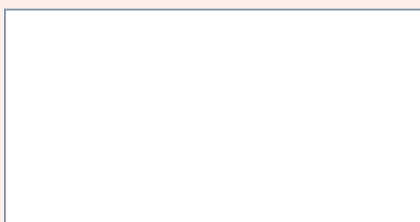


WHAT I DID

WHAT HAPPENED

4 WET-ON-DRY

Paint onto dry paper for crisp edges.

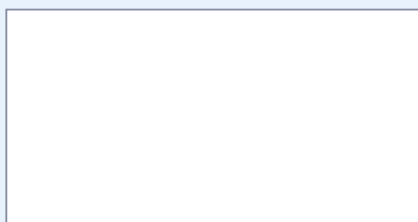


WHAT I DID

WHAT HAPPENED

5 DRY BRUSH

Use very little water for a scratchy texture.

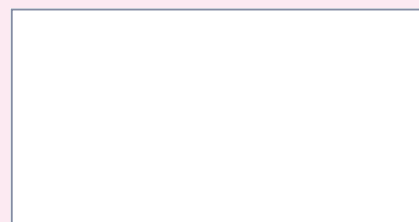


WHAT I DID

WHAT HAPPENED

6 LIFTING OUT

Remove paint with a clean damp brush or a tissue.



WHAT I DID

WHAT HAPPENED

Pencil specimens: tone and marks



2 A tonal scale

Studio 2

3 marks

Leave box 1 as white paper. Press a little harder in each box, so box 7 is as dark as your pencil can go. Keep the steps even.

1 Lightest	2	3	4	5	6	7 Darkest

WHAT I DID

WHAT HAPPENED

3 Mark-making specimens

Studio 3

8 marks

Copy the small sample, then fill the box, going from light to dark. Closer lines, more layers and more dots all look darker.

7 HATCHING

Parallel lines.



8 CROSS-HATCHING

Crossed layers of lines.



9 STIPPLING

Dots.



10 BLENDING

Smooth graduation from dark to light.



WHAT I DID

WHAT I DID

WHAT I DID

WHAT I DID

WHAT HAPPENED

WHAT HAPPENED

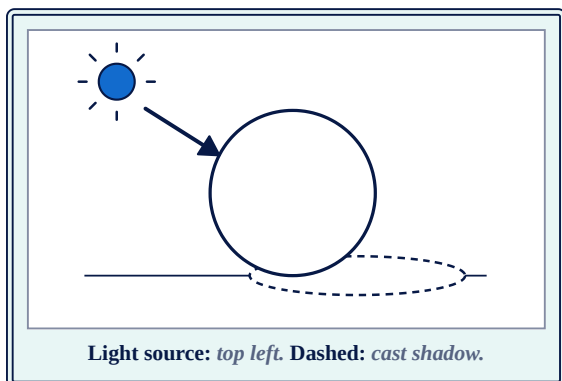
WHAT HAPPENED

WHAT HAPPENED

4 Shade a sphere

Studio 4

4 marks



- a Highlight.** Leave the part nearest the light as white paper.
- b Mid-tones.** Shade darker as you move away from the light.
- c Shadow.** The side away from the light is the darkest.
- d Cast shadow.** Fill the dashed outline, darkest at the base.

WHAT I DID

WHAT HAPPENED



Which technique for which effect?

5 Which technique for which effect

Catalogue

8 marks

Look back at your specimens. Choose the best technique for each effect, then give a reason from what happened.

flat wash

graded wash

wet-in-wet

wet-on-dry

dry brush

lifting out

hatching

cross-hatching

stippling

blending

THE EFFECT I WANT	TECHNIQUE	WHY IT WORKS
a A calm, even blue sky		
b A sky fading to pale near the land		
c Soft, blurry distant clouds		
d Sharp edges on a leaf		
e Rough tree bark in paint		
f A white cloud taken out of wet sky		
g A smooth shadow on an apple, in pencil		
h Grainy sand drawn in pen		

6 Looking back

Studio notes

6 marks

TWO TECHNIQUES

Paint or draw a small scene that uses two techniques together.

TECHNIQUES I USED

a Which technique was hardest to control? Why?

b What will you do differently next time?



GO FURTHER

Invent your own pencil mark. Give it a name and test it on scrap paper.