

A TEACHER'S GUIDE TO TEACHING ART

Grades 4-8

by
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DEDICATION

For My Daughters:
Katie and Alexandra

And in Memory of

Barbara Ellen Hudson Dean
"Bobbie Dean"

Teacher
1981-1983

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TABLE OF CONTENTS

Introduction.....	1
SHAPE	
Lesson 1: Introduction	4
Lesson 2: Shape Person.....	6
Lesson 3: Butterfly Shape Using Negative and Positive Space.....	10
Lesson 4: Basic Animal Shapes.....	12
Lesson 5: Fish Shapes.....	15
Lesson 6: Fish Aquarium.....	17
Lesson 7: Stretched Shapes Using Clown Faces.....	20
COLOR	
Lesson 8: Introduction to Color.....	22
Lesson 9: Primary Colors and Composition.....	27
Lesson 10: Secondary Colors and Composition.....	29
Lesson 11: Intermediate Colors.....	31
Lesson 12: Complementary Colors.....	34
Lesson 13: Complementary Colors Using Tennis Shoe & Bird Designs.....	36
Lesson 14: Transfer Composition Using War and Cool Colors...	39
Lesson 15: The Spectrum.....	41
Lesson 16: Impressionism Through Paper Mosaic.....	44
LINE	
Lesson 17: Introduction of Line.....	46
Lesson 18: Directional Lines to do Scratchito.....	49
TEXTURE	
Lesson 19: Texture (Simulated).....	51
Lesson 20: Introduction Using Rubbing Technique.....	53

Lesson 21: Introduction to Invented Texture.....	56
Lesson 22: Invented Texture and Directional Lines.....	58
Lesson 23: Invented Texture.....	60
Lesson 24: Invented Texture in Drawing.....	62
ART TECHNIQUE	
Lesson 25: How to use Crayons Correctly.....	64
Lesson 26: Impressionistic Painting.....	65
Lesson 27: Silhouette.....	67
Lesson 28: Mosaic (Papercolle').....	69
Lesson 29: Collage.....	72
Lesson 30: Collage / Mixed Media / Drawing.....	75
Lesson 31: Mixed Media / Fancy Feet.....	77
Lesson 32: Poster.....	79
Lesson 33: Paper Batik.....	82
Lesson 34: Crayon Resist.....	84
Lesson 35: Cut and Rearrange Design.....	86
Lesson 36: Imagination.....	89
Lesson 37: Paper Airplane.....	91
Lesson 38: Printing.....	94
Lesson 39: Cartooning.....	100
Lesson 40: Yarn Painting.....	104
Lesson 41: Indian Design.....	106
Lesson 42: Indian Painting, Found Objects.....	108
Lesson 43: Basket Making.....	110
Lesson 44: Twig Weaving.....	113
Lesson 45: Flat Pattern Indian Design.....	116
Lesson 46: Manure Firing (Clay).....	119

Lesson 47: Clay Jewelry (Tennis Shoe).....	124
Lesson 48: Mural (Paper-Mache').....	126
Lesson 49: Sculpture (Clay).....	129
Lesson 50: Three-Dimensional Body Sculpture.....	132
Appendix.....	135

INTRODUCTION

The backbone of education is communication and abstract thinking. The one form of communication that is universal and encourages abstract thinking is art.

This book is designed to lead the elementary school teacher and the student through a learning process that will develop creativity and nurture abstract thinking. The young artist will benefit from this text, because it teaches art fundamentals and techniques which are the basis for all art activities. The teacher will benefit from this book, because it is designed on a stairstep continuum to allow for a simplified curricular structure. The teacher can use it as a guide or as a reference. While the book is aimed at the elementary levels, the activities can be applied on any level of education and any subject matter.

A systematic method of teaching art is possible because being creative requires discipline. Very little is original, and creating something different is often a matter of knowing how to go about it. A first step is to help the young artist become increasingly aware of the involvement of design in everyday surroundings.

The young person may see the world in a simplified, well ordered manner but it is only through experience that a higher perception develops. Until that process takes hold, the young person is open to influences from all sources. This book is essentially a design book. This means that the lessons allow the student to build the technique necessary to transform the inspirations from nature into an artistic piece.

A young person seeks order and this text defines this order through the running, underlying theme of composition. Skills can be taught, but the student wants more. Teaching composition in

art gives the student an order of things and allows him to better express his inspirations.

Shape, Color, Line, Texture, and all techniques of art are working components of the skills. They are the building blocks. A student will improve in art as proficiency in each of the above elements improves. To make "good art," all of the elements must come into play. A student will appreciate being given specific guidance so that technique can be combined with inspiration.

In order to build technique, a scientific staircase continuum has been created and is shown below:

Art Technique (Lessons 25-50)

Texture (Lessons 19-24)

Line (Lessons 17-18)

Color (Lessons 8-16)

Shape (Lessons 1-7)

HOW TO USE THE TEXT

Each lesson is arranged into three parts: preparation, presentation, and project directions for students. Instructions are brief yet assume a minimum of formal art training on the part of the teacher.

In the PREPARATION section, materials that need to be gathered prior to the lesson are listed. The art examples to show the students will be listed. These are pictured in miniature at the beginning of the lesson and appear larger size in the Appendix. In some cases, materials needed for advanced work are listed.

In the PRESENTATION section, the actual lesson content is presented. Most of the time, an actual dialogue is suggested with directions to the teacher given in parentheses. The teacher can use the suggested dialogue as is, or may use it as a guide

for expansion. In some instances, a historical background of the technique is given, at other times, the technique is merely introduced. Subject matter for each of the lessons is provided but the teacher should feel free to depart as the needs of the students dictate.

The PROJECT DIRECTIONS FOR STUDENTS section gives step-by-step directions for one or several projects based on the technique which has been introduced. The teacher should use these as needed and build in other ideas to match the objective of the lesson. The teacher can set the time period for the projects to correspond with the interest and motivation of the students. Some projects can go as long as a month, others might take 55 minutes or less. There are no recommended time spans. The first project of several which might be suggested is always directly related to the technique of the lesson. Additional projects extend the technique and provide variety so that the students can build experience.

Lesson 1

INTRODUCTION

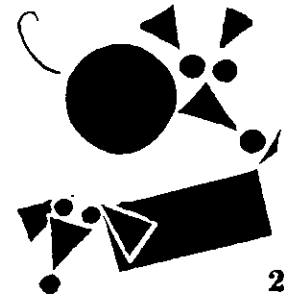
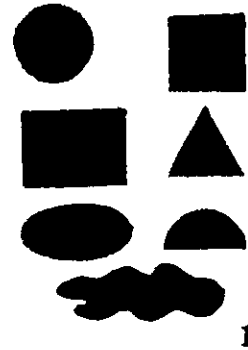
PREPARATION:

Paper, pencils, and crayons. Prepare examples #1, #2, and #3.

PRESENTATION:

In order to become a good artist, a person must know how to draw because drawing is the basis of painting, sculpting and printmaking. The first step in learning how to draw is knowing how to see simple shapes in things. (See example #1.) There are seven basic shapes in art: a circle, triangle, rectangle, semicircle, oval, square and biomorphic shape (a natural shape, such as a leaf, a tree, etc.) The first six are called GEOMETRIC shapes. They are man-made shapes and are considered art tools, just as a pencil is an art tool. (Draw the seven shapes on the chalkboard and have the students draw these shapes on paper).

Basic geometric shapes should be noticed when the artist looks at a subject. The artist will use these shapes as the first step in drawing. For example, if a carpenter is going to build a round house, a round foundation must be built. The size and shape of the foundation will determine other



aspects of the total building. The builder will not build a round house on a square foundation.

(Show example #2 or draw it on the board.) The first animal is a mouse. But, is it a mouse? Actually, it is only four circles and three triangles, but they form the basic shape of a mouse. Your eyes tell your brain that they see a mouse but the artist is fooling you. The next animal is a dachshund. Could this dog be made into a bulldog? No, because these are not bulldog shapes. After the basic shapes are drawn, the artist must round off corners, fill in spaces and add suggestions or other details to complete the drawing. (Have students use the shapes on their paper to reproduce a mouse and a dachshund from the board examples.)

Drawing people is often difficult. But, when the artist uses the basic shapes, drawing people is not so difficult. The contour of the human body can be broken down into basic shapes by drawing shapes where the body bends. For example, the arm bends at the shoulder and at the elbow. The area between can be seen as a rectangle. (Show example #3.) Notice that everywhere the body bends, there is a basic shape. Examine every shape and compare it to your own body.

PROJECT DIRECTIONS FOR STUDENTS:

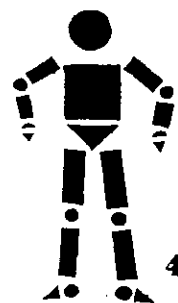
Draw a shape person using the correct geometrical shapes. (The students' drawings will usually look strange. Make an effort to correct the drawings until they are proportional.)

Lesson 2

SHAPE PERSON

PREPARATION:

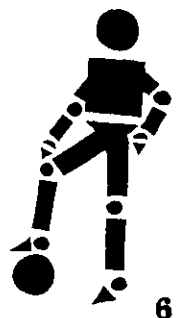
Paper, pencil, crayons (Construction paper, scissors, glue, felt and a felt board are all optional.) Prepare examples #4, #5, and #6.



PRESENTATION:

(Do the following card trick, with an ordinary deck of cards.)

1. Have a student choose a card and memorize it.
2. Have the student put it back anywhere.
(Remember where it is.)
3. Cut the deck where the card is second from the bottom card.
4. Hold the deck up and ask if the card showing is their card.
5. (They will say no.) With the deck down, slide the bottom card back with your fingers and place the second card (the one they chose) face down on the table. (Remember where it is.)
6. Take the card that you slid back and place it on top of the deck. (For good luck.)
7. Repeat this four more times, until five cards are face down. (Only on the first step do you take the second card from the bottom.)
8. Pick up the five cards, with the card they chose second from the bottom.



9. Ask the students if the card on the bottom is the card that they chose.
(They should say no.)
10. With the five cards face down, and still in your hand, slide the bottom card back with your fingers and place the card they chose face down on the table. (Remember where it is.)
11. Do step 10 with the remaining four cards. (You do not have to slide the bottom card back on the remaining four cards.)
12. Ask someone to choose a number between one and five and tell you what it is.
13. Count to the card that they chose, (remember where it is) and hold it up, showing the card that they chose.

(The students will be totally surprised, because they will think that they had seen all five cards, but they saw one card twice. When someone asks how that is done, explain that it was an illusion. Ask someone to explain what an illusion is.) An artist is an illusionist, and can create something that looks real, but isn't. Like a magician, the artist learns tricks and facts to create illusions of impressions. The more the artist knows, the better the illusions, and the more the magician knows, the better the illusions.

(Review the geometric and the biomorphic shapes.) The artist will use the art tools, such as geometric shapes, paper, pencil, paint, etc., to create an illusion. (Use the illustrations in the last section for support.) When the artist draws a mouse or a dog, the basic shapes are drawn first to determine what and how big the drawing will be. The artist will then use tricks and techniques learned to create an illusion that a real mouse or dog is pictured on the paper. (See examples #4, #5, and #6.) The three shape people are good examples of two illusions. First, there is the illusion that

they are people, and second, that they are standing on solid ground. This is an example of advanced art tricks that an artist learns. (Teacher, demonstrate the following.) Notice that when you stand straight, all of your weight is on both feet and your feet are spread equally to balance you. Notice that when you bend and step forward, you place all of your weight on one foot. When this is done, the foot that is supporting your weight is in a direct line with your head. In fact, when you place your weight on one foot, that foot will always be in a direct line with your head to balance you. (Walk around the room and watch the position of your feet.) This is one of the tricks, or techniques that an artist learns to create better illusions, or art.

PROJECT DIRECTIONS FOR STUDENTS

PROJECT #1:

1. Have the students draw the three shape people. (They should take care to draw the shapes exactly as they see them.)
2. Closely direct the students, to make sure that they are drawing and positioning each shape correctly.
3. Make sure that the students have placed the feet in the correct position.
4. Color or paint the finished work.
5. Experiment by drawing people in different positions and doing different activities.
6. Cut out felt shapes for shape people, then arrange and rearrange the shapes on a felt board to create different positions and movements. This is a useful free time project.

PROJECT #2:

1. Have the students choose one shape person from the examples.

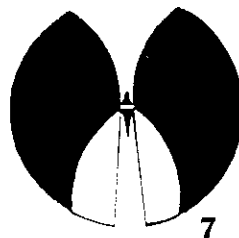
2. Ask the students to concentrate on the movement (gesture) of the shape person and imagine that the person is doing a particular activity at a particular place.
3. Discuss individual inspirations orally to make sure that everyone is participating with understanding.
4. On a large piece of paper, have the students draw the shape person, using correct proportions.
5. Draw the background scene that fits the action of the shape person.
6. After the drawings are complete, transform them into self portraits.
7. The students should draw the clothing that they are wearing at the time.
8. Finish with color.
9. Mat for display.

Lesson 3

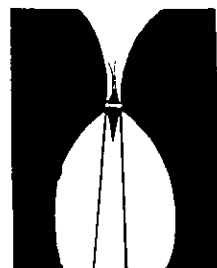
BUTTERFLY SHAPE USING NEGATIVE AND POSITIVE SPACE

PREPARATION:

Colored construction paper, scissors, glue, pencil, and paper. Prepare examples #7, #8, and #9.



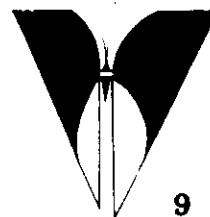
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8

PRESENTATION: (Start a small bulletin board of butterflies.)

The artist uses geometric shapes to create art or illusions. When creating a good drawing, the artist will first use geometric shapes to lay down the foundation



9

of the subject. But, there is something else that the artist must be aware of. How much space does the drawing take up on the paper? How much space is left over after the drawing is done? What is the main idea of the drawing? Which is more important, the drawing or the space around the drawing? These questions can be answered by studying positive and negative space. The positive space on the paper is the drawing. The negative space is the space around the drawing. Sometimes the negative space turns out to be more noticeable than the positive space. When this occurs, the artist is not making good use of positive and negative space. To avoid this problem, simply remember; DRAW BIG!

Butterflies are good subjects to study to learn how to use geometric shapes in negative and positive space. (show examples #7, #8, and #9) Notice the shape of a butterfly. We will draw the same butterfly inside three different shapes; a circle, a rectangle, and a triangle. (Teacher, draw a

circle, rectangle, and triangle on the chalkboard. Have the students follow.) Draw a simple butterfly body in the middle of each shape. Butterflies have two sets of wings and both sets are attached to its shoulders. (Point this out to the students.) In the circle, start at the shoulder of the butterfly and draw the top wing to the edge of the shape. Do this on every shape and you will have created three different butterflies. Take note that when drawing the butterfly the body and the wings are the positive space and the space left over is the negative space. Usually, you will have more positive space than negative space.

PROJECT DIRECTIONS FOR STUDENTS:

This project can be done as a class project, a small group project, or as an individual student project. You may wish to save the scrap paper from the lesson for lesson 17 on mosaics.

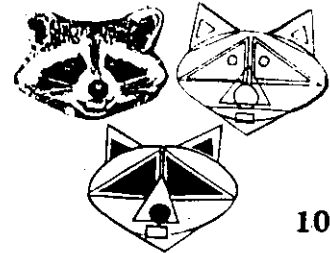
1. On a large piece of paper, draw an outdoor scene. (A field of flowers, rolling hills, clouds, trees, houses, etc.)
2. Color or paint the outdoor scene.
3. Cut out various sizes of geometric-shaped pieces of black construction paper. Use these as the outside shapes.
4. Using different colors of construction paper, cut out butterfly shapes to fit on the black shapes. Glue the pieces on the black shapes.
5. When this is complete, glue the completed paper butterflies onto the outdoor scene.
6. Display.

Lesson 4

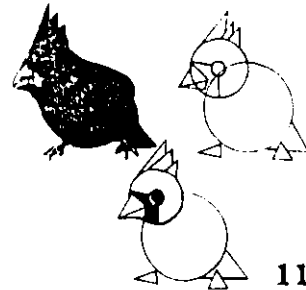
BASIC ANIMAL SHAPES

PREPARATION:

Paper, pencil, ink pen, scissors, construction paper, glue, and pictures of animals. (Start a bulletin board of animal pictures.) Prepare examples #10 and #11. Gather samples of Picasso's paintings or drawings which use abstract shapes.



10



11

PRESENTATION:

On the chalkboard, draw a circle, triangle, square, rectangle, oval, and a semi-circle. Ask the students to identify them. These shapes are called geometric shapes and there are two things you should know about them. They are invented tools to use in drawing. In nature, we usually see biomorphic shapes rather than geometric shapes. The types of shapes you do see are called biomorphic. Biomorph shapes include leaves, trees, and rocks. Even the earth is a biomorph shape because it is not perfectly round. A geometric shape is a mathematical tool invented to help identify and draw natural shapes (biomorph).

Abstract art is a type of art that uses basic shapes and color. Pablo Picasso was a famous abstract expressionist. Notice the various shapes in his drawings. Pablo Picasso was an abstract expressionist who was influenced by African art. He used African art to express his feelings and ideas about the art world.

(Show examples #10 and #11) Look at the picture of the bird, then examine the line drawing next to it. Notice the basic shapes of the circle

shapes and then turn the geometric shapes into biomorphic shapes by filling the gaps and rounding off the corners. Look at the picture of the raccoon. Look at the line drawing beside it. Notice the triangle, circles and ovals in the raccoon shape. Look at the drawings of the cardinal and the raccoon. These finished drawings are abstract representations of their subjects. They are abstract because they are now recognizable symbols of something real. This is the basic idea of abstract art.

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1:

1. Have the students collect pictures of animals.
2. Mount the pictures on construction paper, to make an attractive presentation. Display the pictures and have the students identify the basic shapes in each.

PROJECT #2:

1. Have the students choose a picture of an animal.
2. Cut the animal picture out and do an ink drawing of the basic shapes. (Draw lightly with pencil first.)
3. Using the ink drawing as a guide, cut construction paper shapes and glue them down to create an abstract picture of the animal.
4. Mount the animal picture, the outline drawing and the construction paper drawing on a large piece of construction paper for display like the two examples.

PROJECT #3:

1. Show the students a realistic work of art (drawing or painting) and have the students redraw the picture as basic geometric shapes.

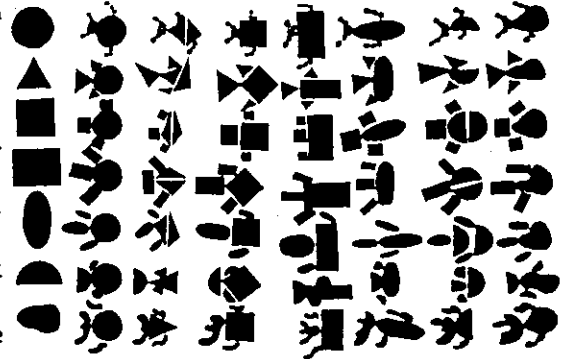
2. Using the line drawing as a guide, cut construction paper and glue the basic shapes onto another piece of paper to create an abstract picture. (On this project you can use crayons, colored ink or paint in place of construction paper.)

Lesson 5

FISH SHAPES

PREPARATION:

Paper, pencil, ink pens, crayons, colored construction paper, scissors, and glue. Start a bulletin board about exotic fish and their surroundings. Take a field trip to a fish store. Go around the school, looking at fish aquariums in other rooms. Prepare examples #12 and #13.



12

13

PRESENTATION:

Geometric shapes are art tools for the artist to use in drawing. The artist will first draw the subject using geometric shapes as a foundation for shape, size, and in some cases, the type of subject. Using geometric shapes can broaden our ideas for what can be drawn. By stretching geometric shapes, we can create illusions of tall and wide.

In this project we will learn how to use geometric shapes to draw an infinite number of fishes.

Show examples #12 and #13 side by side with #12 on the left. (Have the students follow you through each step.)

PROJECT DIRECTIONS FOR STUDENTS:

1. On a large piece of paper, draw the seven basic shapes (circle, triangle, square, rectangle, oval, semicircle, and biomorphic shape) down the left side.

2. The column of shapes going down the left side of the paper will indicate the types of fins that are to be used and that the body shapes are the same going in each successive column.
3. Teacher: Do the first two rows on the chalkboard for the students and insist that they copy what you are doing to get the pattern that they are to follow. Point out that they can combine the shapes to get better fish. (See the triangle fish column.)
4. Have the students finish by themselves. (They will do 49 fish.)

FINAL PROJECT:

1. After the students have completed the 49 fish, give them another piece of paper and have them redraw four of the best. Have the students stretch the shapes on the four and experiment with repeating shapes, to create designs on the fish. Then combine other parts to come up with four well designed shape fish.
2. Illustrate to the students that using geometric shapes as art tools can give you an infinite amount of drawing ideas. Use a calculator to do the following: Start with the 49 fish and change each one 7 times. Take each answer times 7 until you calculate into the millions. Take the number of students in the room times your total to get a grand total. This will give the students an idea that they will never run out of ideas using geometric shapes as art tools.

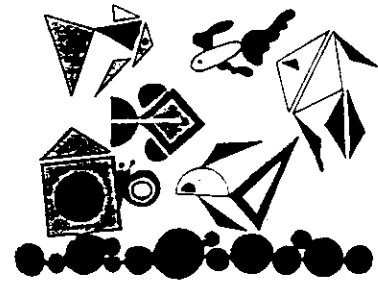
Lesson 6

FISH AQUARIUM

PREPARATION:

Neutral colored construction paper, glue, scissors, pencil, and a ruler. Prepare example #14.

This project is a direct product of creative imagination built upon the projects in lesson 5. In this lesson, the students will extend their creativity to develop an original work of art. Each student should know what geometric shapes are and how to identify each.



14

Each student should have at least four developed shape fish from lesson 5. Display the fish and study the bulletin board of exotic aquarium fish (suggested in lesson 5) to get ideas on color and design. This project can be extended over several weeks. (Discuss the possibilities of how the shape fish can be changed to add design and color. Also discuss other objects found in aquariums and how they can be represented by geometric shapes.)

PRESENTATION:

We are now getting into the working with pure abstract design. The four shape fish completed in lesson five is the start of creating more complicated designs. Real aquarium fish come in a variety of shapes and color. They also come with a variety of designs on their bodies and fins. We can represent our own aquarium of fish using only colored construction paper. If you are limited to only paper to work with, it would appear difficult to add

different types of designs to a fish. Remember that the easy way to make designs is to repeat the shape within itself.

To control a complicated design using only paper, the artist must build up layers of paper. Each layer can be different colors and slightly smaller than the last. For example, if you want to design the triangle fin of a shape fish, you will glue a slightly smaller triangle onto it and repeat this step until you get the desired variety. The repeated design will be noticed when viewed straight on. The finished product can be as complicated as the artist wants it to be. To create a construction paper fish aquarium you will need more than just fish. A fish aquarium is made up of types of gravel and rocks, water plants, water creatures (snails, frogs, lizards, etc.), and decorative aquarium toys (sunken ships, castles, sunken jars, etc.). These too, can be represented as designed geometric shapes. Add these objects with shape fish, and you will have a fish aquarium.

PROJECT DIRECTIONS FOR STUDENTS:

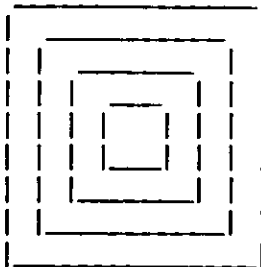
PROJECT #1: (See example #14.)

1. Give the students a piece of neutral colored paper.
2. Give each student a variety of colored construction paper and/or wrapping paper.
3. The students should construct the rocks and small house at the bottom of their aquarium first.
4. Have the students use their fish developed in lesson five and designs from the fish on the bulletin board for ideas.
5. Cut geometric and biomorphic shapes and glue them down to represent shape fish.

PROJECT #2:

1. Create an aquarium of fish similar to the project one.

2. Have the students build a three-dimensional effect by building up layers of geometric-shaped fish. Each layer of the fish shape will be slightly smaller than the previous one. Example:



Multiple shadings or different colored layers add interest and design.

PROJECT #3:

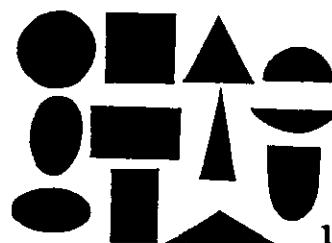
1. Hang up a large piece of colored paper on the wall.
2. Let each student display one or several fish on the large aquarium.

Lesson 7

STRETCHED SHAPES USING CLOWN FACES

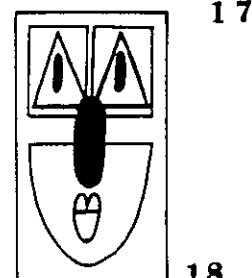
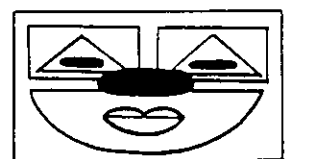
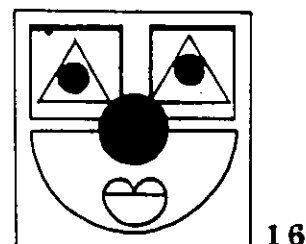
PREPARATION:

Construction paper, glue, scissors, pencil, stage makeup for project #3, camera & film for project #4. Prepare examples #15, #16, #17, and #18.



PRESENTATION:

Teacher: Draw a circle, square, triangle, and a semicircle on the chalkboard and ask the students to imagine each shape if it were stretched horizontally and vertically. (See example #15.) Continue this for the four shapes until you are sure everyone understands. (You might have them draw as you draw.)



PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See examples #16, #17, and #18.)

1. Pass out three pieces of paper (a square and two rectangles).
2. Create a clown face using the square piece as the head shape. Have students use the circle, square, triangle, and semicircle pieces of construction paper in the clown face.
3. Have students create two more clown faces using the stretched squares (rectangles) as heads. Each facial feature should be stretched to match the head shape. Check the spacing.
4. Mount on construction paper for display.

PROJECT #2:

1. Start a bulletin board of clown faces from magazines or other sources.
2. Have the students choose a favorite clown and break it down into basic shapes.
3. Using paint, crayons, or ink pens, color the clown face. (Be sure to outline in black. A black ink marker does well over tempera paint.)
4. Have the students paint two clown faces, one on a vertical oval and then on a horizontal oval.

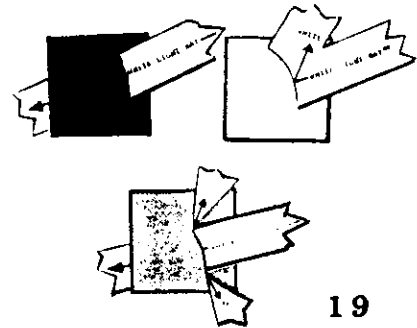
PROJECT #3:

1. Using stage makeup or any type of makeup, the students will make themselves up in clown faces similar to the design in the last project.
2. Take pictures of the students in their makeup and display the photographs beside one of the clown faces done in the second project. (Notice the similarity.)

Lesson 8
INTRODUCTION TO COLOR

PREPARATION:

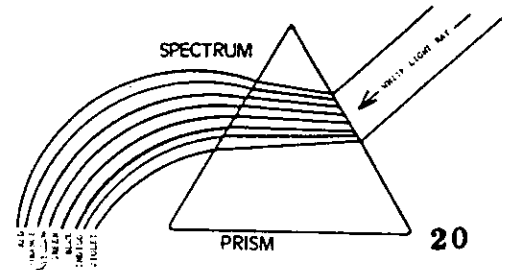
Paper, pencil, ink pens, paint, brushes, scissors, and glue. (This chapter is so involved that it is written as a dialogue for you to use. See the examples for supportive materials.) Prepare examples #19, #20, #21, #22, and #23. Prepare a mimeograph of examples #20 and #22.



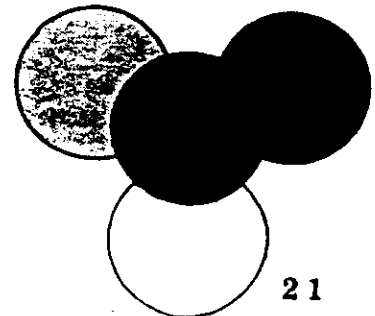
19

PRESENTATION:

What is the source of color? (light rays) A match, a candle, a light bulb, or the sun gives off light rays, and in every tiny light ray there are all of the colors of the spectrum. Light rays are too small to see and too numerous to count. They can pass through any object, including you and me. (Find someone who is wearing red or any color and ask that person to stand.) Is this person's clothing red? (The answer is no. Explain as follows:) The article of clothing itself is not red, the light that is bouncing off of it is red. Your eyes see reflected light. (Have three objects or more, one must be white and one must be black. The others



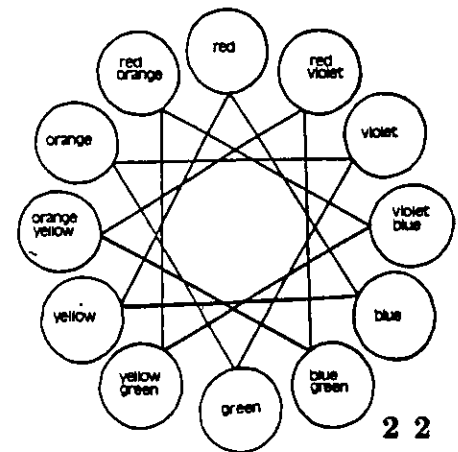
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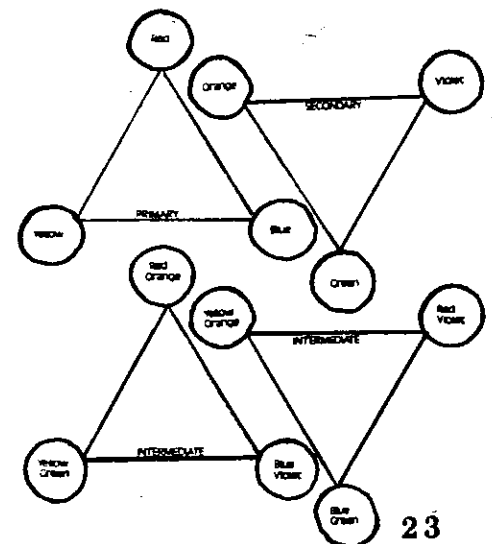
21

can be any color.) I have here an object that is red! White light containing all of the colors in the spectrum are passing through this object, but one wave length will not pass through. (See example #19.)

What color of light is reflected? (red)
 When asked what is color, answer that color is reflected light. If asked how eyes work, answer reflected light. Your eyes are designed to catch reflected light and transfer the information of size, shape, and color to your brain.



(See spectrum example #20.) What is a prism? (It is a triangular piece of glass that has different angles inside, called facets.) A white light ray passes through the prism, the facets break up the light, and it emerges from the other side as a band of seven colors called the spectrum. What is another name for the spectrum? (rainbow)
 There are always seven colors and they are always in this order: red, orange, yellow, green, blue, indigo (blue-violet/violet-blue) and violet (purple).



What is another example of a prism? (A drop of water.) After a heavy rain, water drops are still in the air. The sun's rays pass through the drops of water and each acts as a prism, producing rainbows (spectrum) that

form together to make one large rainbow. (Have someone recite the seven colors of the spectrum. Let each student take a turn.)

(Return to the objects.) When you are looking at a red object, what are you seeing? (red light) (Hold up the white object.) Imagine white light rays containing all of the colors in the world are striking this object, and are being reflected off of it. If the rays coming down are white and are all reflected off, what color do you see? (white) When you see white, you are actually seeing countless numbers of white light rays being reflected off of the surface. This is why you should wear light colored clothing in the summer. It reflects all of the light rays and you remain cooler.

(Hold up the black object.) Let's talk about black. Listen carefully! White light rays are striking this object and all of the light is passing through. No light is being reflected. What is color? (reflected light) If this object does not reflect light, then is black a color? (no) All color is reflected light. If there is no reflected light, then there is no color. (See example #21)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (Prepare a mimeographed handout about the spectrum. Use example #20.)

1. Hand out the mimeographed spectrum and prism example.
2. Have the students use crayons, paint, or ink and complete the rainbow.
3. Outline everything in black.
4. Mount on construction paper for display.

The second part of the lesson is about the color wheel. In the above section, we were dealing with light. In this section we will be talking about pigment (paint, dye, etc.) that reflects wave lengths of light. These are man-made and considered impure colors compared to light. This can be

proven by reversing the colors of the spectrum through the prism to get white light. But if you mix all of the colors of pigment together, you will produce gray, an impure form of white. (See the color wheel, example #22, and make a mimeographed sheet to be given to each student.) (To illustrate the color triads, prepare several containers to hold mixed paint. Start with a jar of red, a jar of yellow, and a jar of blue paint. With these, you will mix your secondary and intermediate colors. Hang up a large sheet of white paper with places prepared for the primary triad, the secondary triad, and two intermediate triads. You will mix the paint as you go to illustrate the production of the colors from the primary colors.)

All colors come in groups of three and are called color triads or family groups. (See example #23.) The first triad is called the primary triad. This triad is the triad that makes the rest of the colors. (Paint the primary colors on the paper.) By mixing red, yellow, and blue back and forth, you can make all of the colors that you need. When you mix the primary together you will create a second group, called the secondary triad. (Mix red with yellow to get orange. Mix red with blue to get violet. Mix yellow with blue to get green. Do this at your own pace and put each color in its proper place on the triads.) The colors of the secondary triad are orange, violet, and green. When you mix the primary triad colors with the secondary triad colors, you will create a third triad of colors call the intermediates. (Mix a small amount of red with orange to create a color called red-orange. If you mix a little orange with yellow, you will get a color called yellow-orange. Do you see the pattern? If you mix yellow with green you get yellow-green. Depending on how much of each color you mix together, you will create a variation of the combination. Take your time and create the two intermediate triads by mixing your paint and putting them in

the correct place on the large sheet of white paper.) There are many triads of intermediates, but we will concentrate on just two. (Pass out the mimeographed sheet of the color wheel. You may copy the example and you may leave anything out or change the procedure however you wish.)

PROJECT #2: (See example #22.)

1. Pass out the prepared mimeographed color wheel.
2. Each color is labeled to make this first attempt easy.
3. At the bottom of the sheet, make the following headings: PRIMARY
SECONDARY INTERMEDIATE.
4. Have the students list the three primary colors in their correct position. (Use crayons or watercolors or tempera paint, etc.)
5. List the secondary colors under the proper headings and complete the triad with color.
6. List the intermediate colors under the proper headings and complete the triad.
7. Outline with black and mount for display. (If you used paint, you can outline with black ink.)

PROJECT #3: (Contest.)

1. Have a contest to see who can create the most creative color wheel. (You can arrange to have them displayed in the library media center or a local business.)
2. Let the students use any type of media and any type of subject matter. For example, instead of circles, you can have elephants.
3. The rules should be: 1. The color wheel should show the primary, secondary, and intermediate triads in correct order and placement. 2. The color wheel should be very unusual. 3. The color wheel should be very neat and clean for presentation.

Lesson 9

PRIMARY COLORS AND COMPOSITION

PREPARATION:

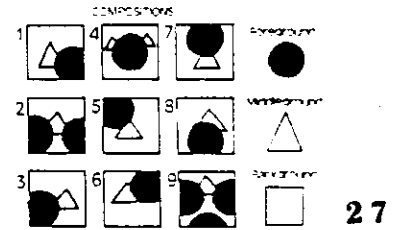
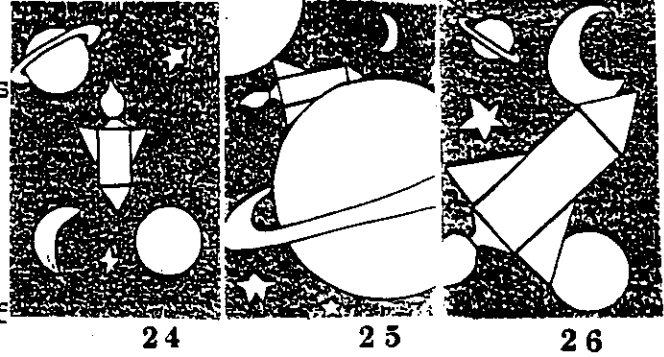
Paper, paint, or crayons. Prepare examples #24, #25, #26, #27, and #28.

PRESENTATION:

(Review source of color, reflection of light to create color, the spectrum, etc.)

The difference between a good drawing and a great drawing is the composition. A good composition has three parts. (foreground, middleground, and background.) When you use the three parts of a composition, your drawing will be more interesting. The foreground of a composition should be very large to make it appear to be up close.

The middleground should be smaller and appear to be behind the foreground. The term for this is overlapping. The background is the area behind the foreground and the middleground. (See examples #24, #25, and #26. Note how the drawings of the space scenes in #25 and #26 are more interesting because of the use of foreground, middleground, and background.)



PROJECT DIRECTIONS FOR STUDENTS:

(See examples #27 and #28.)

List the following on the chalkboard:

<u>CIRCUS</u>	<u>PRIMARY</u>	<u>NEUTRAL</u>	<u>TYPES OF COMPOSITIONS</u>
1. clowns	1. red	1. white	(See example #27 and draw
2. tents	2. yellow	2. black	it on the chalkboard.)
3. candy/toys	3. blue	3. gray	
4. animals		4. brown	
5. circus acts			

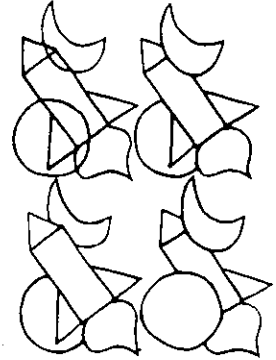
1. (See example #27 and #28.) Note that example #28 is type number nine from the types of composition in example #27.
2. Choose three to five ideas from the circus list.
3. Choose a type of composition to use as a guide. (Review what the circles and triangles mean.)
4. Using the ideas from the circus list, draw a picture using the type of composition chosen from the board.
5. Add color to the composition using the primary colors and neutrals. (You can vary the color of a primary by adding a neutral to it such as white to red to get pink. Pink is still a primary color. Experiment with the primary colors by mixing different amounts of neutrals with them. When you are through, you will have a large amount of colors to use. Neutrals are used to help break up the color design and act as a filler.)
6. Outline with black. (If you used tempera paint, use a black ink marker.)
7. Mat for display.

Lesson 10

SECONDARY COLORS AND COMPOSITION

PREPARATION:

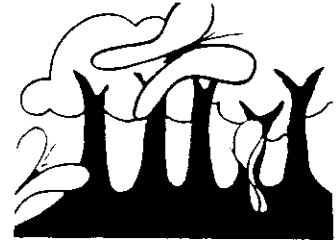
Paper, pencil, crayons or paint. (Review reflected light, prism and the spectrum, primary triad and composition.) Prepare examples #29 and #30.



26

PRESENTATION:

(Prepare a small bulletin board of different insects.) The difference between a good drawing and a great drawing is composition. Young people often go through stages as they learn to draw. The first stage is drawing everything on the bottom of the page. The second stage is the subjects in the drawing being the same size and far apart. The third stage of drawing is filling up the page with subjects of the same size. The fourth stage is drawing things of different sizes. The fifth stage is that the things in the drawing are large and small, but now are close together and often touch. The sixth stage is the overlapping of things in the drawing. (See example #29.) It is at this stage that the artist is creating a composition instead of just a drawing. There are other stages, but they come with practice and skill. (List the following on the chalkboard:)



30

<u>COMPOSITION</u>	<u>(FOREGROUND)</u>	<u>(MIDDLEGROUND)</u>	<u>SECONDARY</u>	<u>NEUTRAL</u>
foreground	<u>INSECTS</u>	<u>PLACES</u>	orange	black
middleground	butterfly	sky	green	white
background	bee	ground	violet	gray
	ant	water		brown
	ladybug	flowers		
	grasshopper	trees		

Colors that are made by mixing the primary colors together are called the secondary colors. Neutrals can be used with the secondaries as fillers or to mix with the secondary colors.

PROJECT DIRECTIONS FOR STUDENTS:

(See example #30.)

1. Choose a foreground from the list. (Any number of items can be in the foreground.)
2. Choose a middleground from the list. (The list leaves wide interpretation. Remember to overlap the foreground with the middleground.)
3. Do a composition with the ideas above.
4. Color or paint the composition using the secondary colors and neutrals. (Remember that you can mix the neutrals with the secondaries to get a variation of the same color, which will give you more colors. Outline with black when finished.)
5. Mat for display.

Lesson 11

INTERMEDIATE COLORS

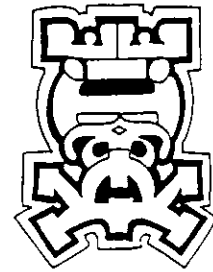
PREPARATION:

Paper, paint or crayons, pencil.

Prepare example #31.

PRESENTATION:

After the primary and secondary triads comes the color triad called the intermediates. They are made by mixing a primary color with a secondary color. (Red plus orange



31

makes red-orange.) The intermediates are located between a primary and a secondary on the color wheel. There are many different variations of intermediates, but they are in groups of three. (The groups can be determined by studying the color wheel.) To demonstrate the making of an intermediate, start by mixing red and yellow together to make orange. Then, on a large sheet of paper, mix a small amount of yellow with red. (The color will be orange-red.) Follow the process below by increasing the amount of yellow with red:

yellow / orange-yellow / yellow-orange / orange / red-orange / orange-red / red.

(Do this demonstration on a large sheet of paper with paint, jars of colored water, thinned acrylic, or tempera.)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #31.)

(To start this project, have the students start a small bulletin board of different types of lettering. Collect examples from papers and magazines. When the board is full, take the best letter types and mount each on a piece of construction paper. Display them as the alphabet across the front of the room.)

1. Fold a piece of paper in half lengthwise.
2. Print your name using the different letter types that were collected on half of the paper. (Place the bottom of your name on the fold of the paper.)
3. The letters must be wide and each should touch each other somewhere. (The letters may be different sizes and angles.)
4. If you are going to do this project with crayons or ink pens, do the lettering with a soft lead pencil. If you are going to use paint, do the lettering with a piece of vine charcoal, and then spray it with hair spray after step 5.
5. Fold the paper together and rub it with the side of your pencil until the image is transferred onto the other side. It should be a mirror image.
6. At this point, forget it is your name and outline around the shape of your name two or three times, until it resembles a design.
7. Color or paint the entire piece of paper. Fill up all of the spaces, even the spaces between the letters.
8. Use only intermediates and neutrals. Outline the shapes with black when finished. (Use a black felt, even if paint is used.)

9. Cut out the design and mount. (To add to the finished look, simply glue two or more differently colored pieces of construction paper on top of each other. This will resemble a double or triple mat.)

PROJECT #2:

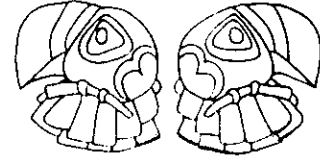
Often, the results of project #1 will resemble an Indian totem pole, fantasy-type animal, or an African mask. Have students write a short myth or tale that would accompany their drawing. Make a slide-tape presentation of the best ones for parents night.

Lesson 12

COMPLEMENTARY COLORS

PREPARATION:

Paper, crayons, ink or paint. Prepare example #32.



PRESENTATION:

(Reproduce example #32 of the two birds and give one to each student.)

3 2

What does the word complement mean? What does the word opposite mean? When discussing color, the words complement and opposite mean the same thing. (See the color wheel.) On the color wheel, green is opposite of red. These colors are opposite colors. Green and red are also complementary colors. When placed close together, they create the illusion that they are brighter than they are. They complement each other. Every color has an opposite. Opposite colors can be determined by studying the color wheel. Another method to determine opposite color is the use of a color ghost. If you will concentrate on a spot of color for a short while and then concentrate your vision on a white area, you will see a ghost color. If you look at red, the ghost will be green. Try it! You will notice that Christmas colors (red & green) are complementary colors. When you mix two complementary colors together, they neutralize each other, producing a grayed color. (Demonstrate this with paint.) The artist will use this trick to create a rainy sky out of a bright blue sky by mixing a small amount of orange with blue.

PROJECT DIRECTIONS FOR STUDENTS:

1. Each student should have a reproduced copy of the example.
2. List all of the colors and their opposites on the chalkboard.

3. Color one bird any combination of colors.
4. Using a color wheel or looking on the list on the chalkboard, color the second bird the opposite (the complement) of the first bird.
5. Outline with black.
6. Mat for display.

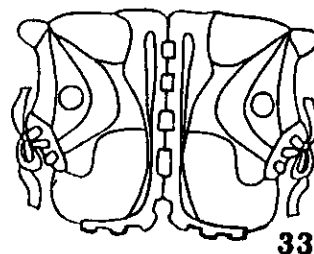
Lesson 13

COMPLEMENTARY COLORS USING TENNIS SHOE & BIRD DESIGNS

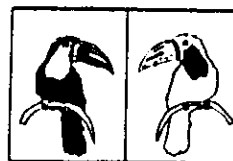
PREPARATION:

Paper, crayons or paint or markers, pencil.

(Bulletin Board ideas: Project #1: Make a small bulletin board display of tennis shoe pictures from magazines. Project #2: Make a small bulletin board display about exotic birds.) Prepare examples #33 and #34.



33



34

PRESENTATION:

(Use a color wheel to review complementary colors.) Complementary colors are two opposite colors on the color wheel. Red is opposite of green, etc. (Go through the color wheel and point out all of the opposite (complement) colors.) The reason that complements are used is that they make each other appear to be brighter than they really are. This is an illusion. When two complementary colors are mixed together, they neutralize each other. (Write all of the colors on the chalkboard and have the students identify each complement (opposite).)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #33.)

This project will point out the simple objects around the students that are a source of design. To start the project, you may construct a bulletin board of tennis shoe pictures from magazines. Discuss the pictures. Have a tennis shoe show. Line up one of everyone's tennis shoes somewhere in the room and point out the designs and different sections that are found on each one.

1. Pass out paper. (any size.)
2. Fold the paper lengthwise.
3. On one side with pencil, draw a side view of a tennis shoe.
4. Enlarge the drawing so that it will fit the space. (exaggerate)
5. Draw the shapes and sections that are in the shoe.
6. Go over the drawing several times to make the pencil lines dark.
7. Fold the paper and rub. (The image will transfer onto the other side.)
8. Darken the transferred side.
9. Color or paint one side any group of colors.
- 10 Color or paint the other side the complement of the colors of the first side.
11. Mat for display.

PROJECT #2: (See example #34.)

This project will bring to the student's attention the different colors and designs found in nature. Start out by making a bulletin board and drawing many limbs (perches). Color or tack green leaves here and there. Collect pictures of exotic birds and pin them so they are sitting on the limbs or standing on the ground. Discuss the designs and colors of the birds.

1. Pass out paper. (any size.)
2. Fold the paper lengthwise.
3. On one side of the fold, draw one of the birds from the bulletin board. (simplify the drawing.)
4. With a pencil, go over the drawing several times to make it dark enough to transfer.
5. Fold the paper and rub.
6. Darken the transferred side with your pencil.

7. Color or paint one bird its actual color.
8. Color or paint the other bird the complement (opposite) of the first.
9. Mat for display.

Cut out the bird complementary to the real bird and hang it next to the original on the bulletin board.

Lesson 14

TRANSFER COMPOSITION USING WARM & COOL COLORS

PREPARATION:

Paper, paint, ink or crayons. Prepare example #35.

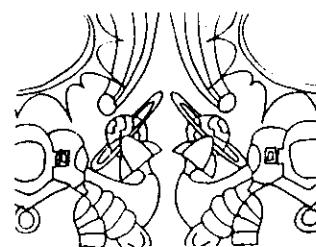
PRESENTATION:

(This project will let the student demonstrate what has been learned up to this point. You may follow the theme, or apply any other theme that might be relevant to other classroom activities.) On the chalkboard, write the following headings:

COMPOSITION EARTH SUN COOL COLORS WARM COLORS SPACE

At this point in our study, we have grouped colors in many types. (These include: Primary, Secondary, Intermediate, Spectrum, Complementary, and the largest grouping, the Color Wheel. Colors can be put into two more groups: cool and warm colors.)

(Review what a transfer composition is.) Fold paper, draw on one side of the fold, trace over drawing dark pencil or charcoal, fold paper together and rub with the side of a pencil until the image has transferred onto the other side of the fold. (Go to the chalkboard and list the three parts of a composition. In addition, you should list the characteristics of the earth and sun. Show that the color wheel can be divided into two groups.) The warm side starts with red-violet and runs around to yellow-green. These are the colors of fire. The cool side starts with violet and runs to green. These are the colors of the earth. List all of the cool colors under the



35

heading of cool colors and list all of the warm colors under the heading of warm colors.

(See example #35.) Point out the three parts of a composition.

PROJECT DIRECTIONS FOR STUDENTS:

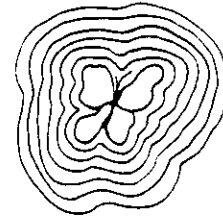
1. Under the heading "space", list the things that might be seen.
2. Do a transfer drawing (composition) with the ideas from the lists.
(Review the steps in a transfer drawing.)
3. Be sure to have the three parts of a composition.
4. Do one side with cool colors and neutrals, then do the other side in warm colors and neutrals.
5. Mat for display.

Lesson 15

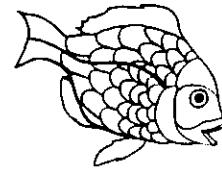
THE SPECTRUM

PREPARATION:

Paper, pencil, paint or crayons or ink, scissors, glue, styrofoam packing material or shredded paper or popped popcorn. (The popcorn would be a good for a party serving idea.) Prepare examples #36 and #37.



36



37

PRESENTATION:

(This project is very short, but it is a good project to reinforce the concepts of repeated shapes, following directions, and the names and order of the spectrum colors.

List these on the chalkboard:

- | | | |
|----------------|------------|---------------------|
| 1. butterflies | 4. flowers | 7. clowns |
| 2. rockets | 5. people | 8. hot air balloons |
| 3. fish | 6. birds | 9. tennis shoes |

Discuss the items in the list and brainstorm for ways to repeat shapes in each one to create a design.)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #36.)

1. Choose one item from the list.
2. Draw the item in the middle of a piece of paper.
3. Repeat the outside shape of the item six times.
4. Color or paint the item red and complete the drawing with the remaining six colors of the spectrum.
5. Mat for display.

PROJECT #2: (See example #37.)

1. Brainstorm and list things or objects that have repeated shapes within them.
2. Choose one item from the list and draw it on a piece of paper.
3. Repeat the inside shape of the item seven times in rows.
4. Color, paint, or use ink to show the seven colors of the spectrum.
5. Outline with black.
6. Mat for display.

PROJECT #3: Stuffed rainbow animals.

1. Display the finished rainbow animals from project #2 in front of the class.
2. The students may choose any one they like for this project.
3. Redraw their picture on a piece of butcher paper.
4. Double the paper so when it is cut out there will be two identical pieces. One is the drawn picture and the other is a white shape.
5. Add the inside designs to both pieces. (Be sure that you plan ahead so that when the two designs are pasted together, there will be a design on the front and back.
6. Finish with the seven colors of the spectrum. (Add any color to the rest of the design.)
7. Outline in black.
8. Glue the two pieces together along the edges. (Leave one end open.)
9. Stuff paper or styrofoam packing materials into the open end. (Use the lightest materials possible for stuffing.)
10. Glue the open end closed and attach a string, then hang the stuffed rainbow animals in the room.

(To make a party pretty, try making the project on a smaller scale and stuffing them with popped popcorn.)

Lesson 16

IMPRESSIONISM THROUGH PAPER MOSAIC

PREPARATION:

Paper, colored construction paper, colored magazine pictures, glue, scissors. Prepare example #38.

PRESENTATION:

38



When studying color, the period of art that best relates to light reflection is Impressionism (or the impressionistic period). (To make the presentation better, a poster book of Impressionism can be purchased from any book store or check the library for prints or books of Impressionistic paintings.) Impressionism started in France in the 1800's. The purpose of the artists was to recreate the illusion of light rays reflecting off objects. The Impressionists were fascinated with the sun and reflection of light. It became the driving force in their lives. One painter moved to an island to achieve his artistic desires and another went insane. At that time the group was not very popular, but now we realize how important their work was. One Impressionistic artist, Paul Cezanne, was responsible for the creation of a different art movement called "cubism", which led to the abstract art movement. The most popular of the Impressionists was Vincent Van Gogh. Van Gogh's paintings are easy to recognize. Not only was he obsessed with the way light reflected off objects, but his paintings show emotion and feeling. Van Gogh spent some time in a hospital for the mentally insane. In 1890, Van Gogh could stand no more. He went into a wheat field where he had finished his last painting and fatally shot himself.

Not all Impressionists were insane, and their paintings are different. Each had an individual technique, but they were alike in that they all studied light reflection. An impressionistic painting is recognized because it has very little detail and it looks defused (blurry) with dashes or dots of color. This is where the term "impressionism" originated. Therefore, an impressionistic painting is one which represents light reflection off the subject matter.

PROJECT DIRECTIONS FOR STUDENTS:

(See example #38.)

A paper mosaic is the perfect project to do to achieve the look of implied color and shape. A mosaic is a picture done with small pieces of materials. In this case, we will use paper. Although a mosaic is an art form from Greece, and is not really related to French impressionism, the student will be working with dashes of color. The work will achieve a look of implied color and light.

1. Collect colored paper. (Construction paper, wrapping paper, or colored magazine pictures.)
2. Draw a simple picture on a piece of paper. (The lower the grade level, the smaller the piece of drawing paper.)
3. Cut the colored paper into small rectangular shaped pieces.
4. Glue each piece to the drawing, leaving a tiny gap between each piece. (It is very important that a tiny gap is left between each piece of paper. Be neat.)
5. Mat for display.

Lesson 17

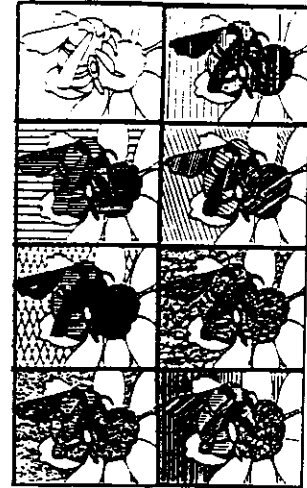
INTRODUCTION OF LINE

PREPARATION:

Paper, pencil, and ink pens. Prepare example #39.

PRESENTATION:

The definition of "line" is the path of a moving dot. (Illustrate this by making a dot on the chalkboard, then move it across, making a line.) The art tool, "line", like geometric shapes, is a man-made invention used to create



39

illusions and communicate picture ideas. Art with all of its components is a world wide language. A person from one country can communicate with one from another through art. The use of line types will increase the effectiveness of a person's artistic ability.

Like other man-made art tools, a line is seldom seen in nature. What we see are areas and masses overlapping. Where the two areas overlap, it creates an illusion of a line. The horizon line is a good example. To create the illusion that there is a horizon, you use a long horizontal line across your paper. This line, used with color and shapes, can create the illusion that you are looking at a landscape. (outdoor picture)

Lines can create mood in a composition. By using a dark, angular line, you can create an illusion of action or turmoil. A straight, even line gives the illusion of harmony; a circular line looks light and airy. To add interest to a drawing, the artist should vary the thickness of his lines from

very dark and heavy to very light and thin. The way to know when to use thick-thin lines is simple. Where there are shadows, press hard to make thick, dark lines. Lighten the lines as they come out of the shadows around to the highlight on the object. It is not necessary to use a line where the light is the brightest. A good rule to remember is that a good drawing is not what you draw, but what you don't draw. (Find examples in the picture book collection of the library to show to the class.)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1:

1. Give everyone paper and pencil.
2. Instruct the students not to look at their paper, but watch and follow the directions of the teacher.
3. The teacher will instruct the students either to draw heavy, draw light, or to lift the pencil. While the teacher is giving directions, the students will be moving their pencils over the entire paper, doing a scribble drawing. When the teacher says draw heavy, the students should press heavy with their pencils. (Keep the pencils moving in a steady motion during the entire exercise.) When the teacher says to use light lines, the students should ease up on the pressure to create lighter lines. (Keep those pencils moving.) The teacher will say lift your pencils. (The students will lift their pencils just enough to not mark on the paper but, continue moving the pencil in the same manner.)
4. Do this exercise for several minutes and do it several times.
5. Check the types of lines and notice that although it is only a scribble drawing, it is interesting because of the different types of lines.

PROJECT #2:

Lines can be used to create value (light and dark) and texture (roughness and smoothness). This illusion can be achieved by use of six line types. Put the following on the chalkboard:

LINE TYPES

VERTICAL HORIZONTAL DIAGONAL MODELING DOTS CROSSHATCH

To achieve variety of light and dark areas, vary the gap between each line, the amount of modeling, and closeness of the dots.

1. Design or create a composition drawing. Let the students make up the composition, or draw from a famous work.
2. Using colored ink pens or crayons, shade in the picture using the six line types.
3. Mat for display.

PROJECT #3: (See example #39)

1. On a mimeograph master, (fold the master to make two pictures.) transfer two simple compositions (for variety) and run off enough to give each student seven copies of the same composition.
2. Have the students complete each one with the six types of lines (horizontal, crosshatch, dots, vertical, diagonal, modeling). (See the example.)
3. Each drawing should show very light areas (areas with no lines) and very dark areas (fine touching) with areas of gray (lines close together).
4. The seventh picture should be done using the six line types and showing light and dark areas.
5. Mount and mat for display.

Lesson 18

DIRECTIONAL LINES TO DO SCRAFFITO

PREPARATION:

Paper, pencil, crayons, black tempera paint, liquid soap, sharp instrument to scratch lines with. Prepare example #40.



40

PRESENTATION:

Scraffito is a technique of drawing in which the picture is scratched into the surface. The type of art that reflects or demonstrates this technique is called scratch board. This is where a slick, stiff paper is prepared with black India ink and the image is scratched out with various pen points. (This would be a good project to research and present to upper level students.) The project done in this lesson is related to scratch board, but it will be in color. Probably a majority will have done scratch board art, but this project will be done with directional lines. Review the six directional line types.

PROJECT DIRECTIONS FOR STUDENTS:

(See example #40)

1. Cover an entire piece of paper with overlapping patches of color using crayons. The patches of color can be random or they can be very controlled. For example: Create a starburst of overlapping color, use all hot colors or all cool colors. Be creative and experiment with different combinations.
2. Cover the prepared paper with black crayon or a mixture of black tempera paint and liquid soap.

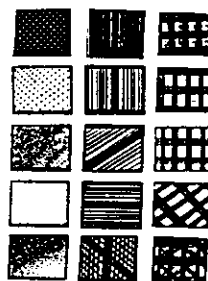
3. Choose a subject matter and draw it on a separate sheet of paper the same size as the paper covered with color and a layer of black. Make the design complex or simple.
4. Transfer the drawing onto the prepared paper. Do this by placing the drawing on top of the prepared sheet and retracing over it with a hard point pen or pencil. When the top paper is removed, the drawing will appear on the prepared sheet.
5. When the transfer is complete, scratch out directional lines to add interest and to let more color underneath show through.
6. Mat for display.

Lesson 19

TEXTURE (SIMULATED)

PREPARATION:

Scrap materials, pencils, pens,
colored chalk. (Make a texture center
that will have examples of actual textures,
artificial textures and simulated textures.)
Prepare examples #41 and #42.



41



42

PRESENTATION:

Everything has texture (roughness or smoothness) and texture is the only art element where two senses are involved (sight and touch). Using directional line types, the artist can create simulated texture (the illusion of texture).

Actual texture is the roughness or smoothness of a real object (tree bark, smooth river stone). Your eyes and your sense of touch can be used to detect actual texture. There are other types of texture. Artificial texture is a man-made texture such as a brick or screen wire.

The combination of the three fundamental art tools, shape, color, and line will help make the artist a better illusionist. With directional lines, the artist can create the illusion of texture.

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #41)

1. Collect pieces of material having line patterns. (paper and cloth)
2. Each student should choose three and cut them into approximately two-inch squares.
3. Mount the three pieces at the top of a piece of paper.

4. Draw four two-inch squares under each.
5. In the first blank square, recreate the design in the example.
6. In each square following, change the line pattern to create a variety of the original.

PROJECT #2: (See example #42.)

1. Draw a simple picture or composition.
2. Finish the composition using the textures and patterns created in the previous project.

Lesson 20

INTRODUCTION USING RUBBING TECHNIQUE

PREPARATION:

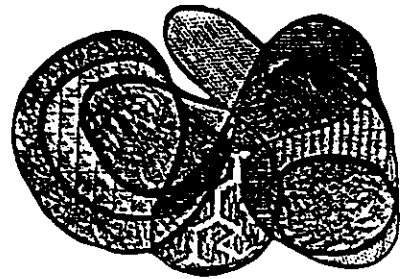
Paper, crayons, scissors, glue. Prepare examples #43, #44, and #45.



43

PRESENTATION:

An artist uses shape, color, and line to show expression through drawing, painting, pottery, and sculpting. A single art element is not enough to be used as a complete tool of expression. Therefore, the artist uses a combination of all of the elements and finds that the art is more expressive.



44



45

One element that adds a variety of expression to art is the element of TEXTURE. Texture is the roughness and smoothness of an object. Texture is the element that uses two of the five senses (sight and touch).

There are two categories of texture: natural and artificial. Natural textures are leaves, tree bark, wood, rocks, animals, etc. Artificial textures are man-made, such as concrete, paper, cardboard, styrofoam, etc. When dealing with man-made textures, you will find that some objects may look rough, but in fact feel smooth. This area is where art expression comes into play. The artist will study types of textures and use learned techniques of drawing and composition to create an illusion that stimulates the senses of another person.

A rubbing is a type of art where the artist places paper over an object having rough texture and rubs the paper with a crayon or chalk. The impression of the texture will appear on the paper.

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #43.)

1. Fold a piece of paper four times. (When unfolded, there should be sixteen rectangular sections.)
2. Mark off each rectangle.
3. Find objects that have rough texture, natural as well as artificial. (This can be done both inside and outside.)
4. Make a rubbing. Fill up each rectangle and use a dark crayon.
5. Have students cut out eight of their favorite textures and glue each one onto a large piece of paper to create a class texture display. (Label each texture as natural or artificial.)

PROJECT #2: (See example #44.)

1. On a piece of paper design a simple scribble drawing. (A scribble drawing is a series of overlapping loops.)
2. Find objects around the school having a rough texture.
3. Fill in the spaces between the lines of the scribble drawing with a rubbing. (Fill up each shape completely.)
4. Use different colored crayons. (The same texture may be used several times using different colors.)
5. Outline with black.
6. Cut out the scribble drawing and mount it on colored construction paper for display.

PROJECT #3: (See example #45.)

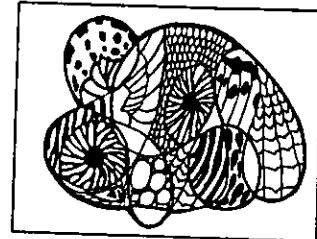
1. On a piece of paper, make a complete drawing of any subject matter.
(Keep it simple with large shapes.)
2. Use rubbings of textures to give the drawing more artistic character.
Use colors that are natural to the subject. Example #45 uses a tire tread for the back of the duck. The head is concrete. The side of the duck is wire. The water is wood paneling.
3. Use crayons and outline with black when the picture is complete.
4. Mount on construction paper for display.

Lesson 21

INTRODUCTION TO INVENTED TEXTURE

PREPARATION:

Paper, pencil, ink pens or crayons or colored pencils or paint, scissors, glue, construction paper (Look in magazines for subject matter.) Prepare example #46.



46

PRESENTATION:

The artist's role in creating texture or the illusion of texture is that of copying patterns from natural or artificial textures. The artist who studies patterns in clothing will notice the close relationship between designs on clothing and the designs found in the environment. When creating rubbings, the artist should notice that in some instances artificial textures sometimes resemble those textures found in natural materials. This only strengthens the fact that artists draw their inspirations from nature. First, there are natural textures and patterns. From these come artificial textures and patterns. Then the artist takes these a step forward to invented textures. To be inspired to design, the artist needs to look to nature and its patterns.

PROJECT DIRECTIONS FOR STUDENTS:

(See example #46)

1. Design a large, simple scribble drawing.
2. Look for pictures of animals or objects that have patterns.
3. Draw these patterns in the scribble drawing. Example #46 used water bubbles, zebra stripes, the underneath side of a mushroom, a bird wing, a

butterfly wing, a snake skin, a peacock's feather, leopard spots, and lizard scales.

4. Fill up the scribble drawing with the different patterns.
5. Add color. (optional)
6. Outline with black and mat for display.

Lesson 22

INVENTED TEXTURE AND DIRECTIONAL LINES

PREPARATION:

Paper, pencil, ink pens, scrap material and wrapping paper, glue. Prepare examples #47, #48, and #49.

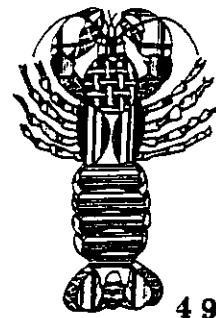
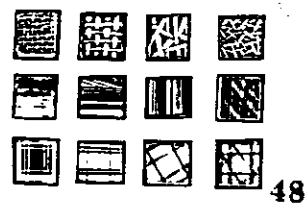
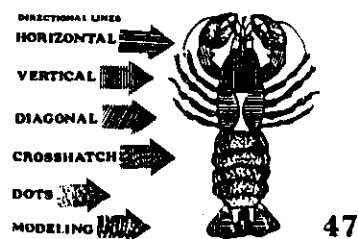
PRESENTATION:

Texture is the roughness or smoothness of an object. The senses used to detect texture are sight and touch. When studying texture, you can put them in two groups: natural texture (the texture of natural objects), and artificial textures (the textures made by man).

Several lessons ago, we studied textures and rubbings. During the project, we found both natural and artificial textures and in some cases the objects had similar textures whether they were natural or artificial.

The type of texture we will study now is called "invented" texture. Invented texture is the area that the artist uses for expression. The artist deals with drawing techniques, line patterns, natural and artificial textures and uses invented texture (line patterns) to copy and create art. Invented textures can be seen in clothing, wrapping paper, wall paper, etc... (Show pieces of material and paper that have good patterns.)

Directional lines are drawing techniques used by the artist to create invented textures. There are six types: vertical, horizontal, diagonal, crosshatch, modeling, and dots. (Draw each type on the chalkboard.)



PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #47)

1. On a piece of paper, draw a simple composition. (Fill up the paper with your drawing.)
2. Fill in the entire picture using the six directional line types. (Use colored ink pens. To achieve variety, make some lines closer together and some farther apart.)
3. Mount for display.

PROJECT #2: (See example #48)

1. Collect examples of materials that have invented textures.
2. Cut two or more of the examples into two-inch squares.
3. Cut three 2" squares from blank paper.
4. Mount the texture examples on a large piece of construction paper and mount three blank squares under each. (You might want to wait until the work is complete before gluing.)
5. On the first blank square under each example, copy the pattern of the example as closely as possible.
6. On the remaining blank squares, do variations of the pattern to create your own invented texture patterns.
7. Mount for display.

PROJECT #3: (See example #49)

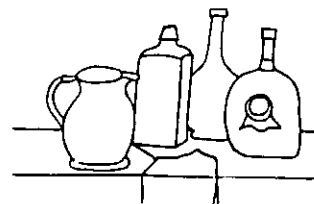
1. On a piece of paper, make a simple drawing of one or two objects. (Exotic birds and fish work well.)
2. Fill in the areas of the drawing using the invented textures that were created in the last project. Use all of the patterns. Be sure to make some areas dark and some areas light. You may use different colored ink pens.
3. Mount for display.

Lesson 23

INVENTED TEXTURE

PREPARATION:

Paper, pencil, ink pens, wallpaper sample books, newspapers, scissors, glue, crayons.
Prepare examples #50, #51, and #52.



50

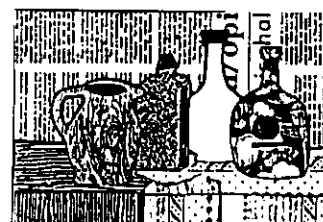
PRESENTATION:

To review what we have learned, answer the following:

1. What is texture? (roughness and smoothness)
2. What two senses do we use to detect texture? (sight and touch)
3. What two categories of texture are there? (artificial and natural)
4. What is artificial texture? (man-made)
5. What is natural texture? (found in nature)
6. The artist will take all the information about texture and create a texture which is called: (invented texture)
7. What is another name for invented texture? (line patterns)
8. What does the artist use to make line patterns? (directional lines)
9. What are the six directional line types? (horizontal, vertical, diagonal, crosshatch, dots and modeling)



51



52

The artist creates invented texture by drawing patterns of directional line types. Invented texture is the illusion of texture and pattern, both two-dimensional and three-dimensional.

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See examples #50 and #51)

1. Hand out drawing paper.
2. Have the students design a simple but large drawing of any subject matter. (Fill up the page. Use ideas from other subject areas studied in school.)
3. Using invented textures (line patterns), complete approximately three-fourths of the drawing. (You may use small colored ink pens.)
4. In a few areas, add solid color.
5. In the remaining areas, use cut paper. Wallpaper samples work well because they use invented texture.
6. Outline everything with black.
7. Mat for display.

PROJECT #2: (See example #52)

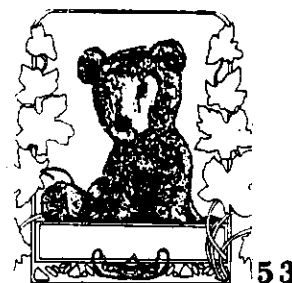
1. Make a mimeo master from a still life painting found in any art book. (Make a simple line drawing.)
2. Give each student a copy.
3. The students will use the mimeo picture as a cutout pattern.
4. Pass out a piece of black construction paper. (The same size as the pattern.)
5. Pass out pieces of wallpaper samples and newspapers.
6. The students will use the pattern to cut out the correct shapes from the wallpaper samples and newspapers.
7. Glue the cut paper onto the construction paper. (Hang up a mimeo pattern so the students can refer to it when they need a guide.)
8. Outline everything with black.
9. Mat for display. (Use two pieces of paper, one construction paper and one wallpaper sample.)

Lesson 24

INVENTED TEXTURE IN DRAWING

PREPARATION:

Paper, pencil, felt tip pen (colors are optional), pen points (use black India ink), magazine pictures. Prepare examples #53 and #54.



PRESENTATION:

Invented texture is line patterns. Drawing is an art form that allows the artist to use line patterns sparingly or in detail. The more competent the artist is, the more detail can be used successfully. When creating or designing a drawing, the artist might use the following steps:

1. Identify the basic shapes in the subject matter.
2. Draw the basic geometric shapes.
3. Turn the geometric shapes into biomorphic shapes by filling in the gaps and rounding all the corners.
4. Add remaining details from the subject matter.
5. Finish by drawing light and dark patterns to achieve a look of texture.



Drawing is the basis for all art. A person can learn these steps to follow while drawing. The artist can learn techniques and become aware of light and dark patterns that create texture. Practice is necessary if the artist is to create a fine piece of art. The artist's job is to stimulate the eye to tell the brain that a flat, two-dimensional picture has texture.

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #53.)

1. Find a magazine picture of an animal, fish, or bird that shows detailed texture.
2. Use the drawing steps on the previous page to design a detailed drawing.
3. Use an ink pen (or pen points) and draw the texture patterns that are in the subject matter. (Teacher, monitor the work.)
4. Mat for display.

PROJECT #2: (See example #54.)

1. Set up a still life display. (Use a lamp to create a strong light source.)
2. Discuss the light and dark areas and the types of texture in the still life.
3. Use paper and pencil and draw in the basic shapes. (Follow the steps in the presentation.)
4. Use colored ink pens, colored pencils or colored chalk (pastels), and recreate the light and dark patterns which creates the illusion of texture.
5. Mat for display.

Lesson 25

HOW TO USE CRAYONS CORRECTLY.

PREPARATION: Crayons & paper.

PRESENTATION:

Some people think that crayons are not serious art tools. Crayons are as important as serious art tools like oil paint, tempera paint, watercolors, pastels, etc. All art tools that are used to make color have the same basic ingredient, dye. Crayons are very strong dyes in wax form.

What makes a crayon work? When you rub a crayon against a piece of paper, you create friction which heats the wax and makes it work. This can be proven by heating a crayon in the sun and using it to color. The warm crayon will work better.

When using crayons, be sure that you move the crayon in one direction only. This will make the wax lay down very smooth and even. If done correctly, the finished product can have the appearance of paint. Remember, you do not have to press hard, just move the crayon in one direction and keep it moving at a constant pace. Practice this technique until your colors are smooth.

When using crayons, you can outline every shape with black to make it neater and brighter. Another thing to remember when using crayons is to start with the lightest color first to avoid smearing and messing up the piece of artwork.

PROJECT DIRECTIONS FOR STUDENTS:

A project that can be fun and educational is to create a "solar powered crayon heating chamber." The students can do research on solar collectors and design and build their own. These can be useful to warm a box of crayons before art class.

Lesson 26

IMPRESSIONISTIC PAINTING

PREPARATION:

Heavy paper, pencil, paint (tempera, acrylic), paint brush, magazine pictures. Prepare examples of impressionistic paintings. Look in the school library or purchase a poster book from a book store. You should already have one example from the chapter on color. Look for works of Vincent Van Gogh and Georges Seurat.

PRESENTATION:

One of the most common forms of art expression is the painting. Throughout history painting styles have changed, grown, and branched off to make as many painting techniques as there are paintings. One particular group of painters that best used the illusion of texture was the Impressionists. (The Impressionists were studied earlier in the section on color.) The Impressionists were preoccupied with light reflection, but in the process they created a unique surface quality to their paintings. There were several artists in the group, and each had a technique of showing light reflection. Others created paintings that not only stimulated the eye to recognize texture, but were actually rough to the touch. In some instances, the texture on the paintings were similar to the texture of the subject matter. Two artists that were part of the Impressionist era, but had different techniques, were Vincent van Gogh, and Georges Seurat. (Show examples from a book.) Vincent van Gogh used thick paint and put it on the canvas in short brush strokes. Georges Seurat used small dots of paint, and the subject matter was defined and geometric in nature. (Have the students study different Impressionists and discuss how their techniques differed.)

PROJECT DIRECTIONS FOR STUDENTS:

1. Sketch a detailed drawing from a magazine picture or a set up and draw a still life. (This is the first part of the project and should not be rushed. The better the drawing, the better the painting.)
2. When the drawing is complete, put the magazine pictures or the still life away. (This step will free the students to use any color they wish.)
3. Paint on the drawing using either dots or dashes of thick paint.
4. Mat for display.

Lesson 27

SILHOUETTE

PREPARATION:

Pencil, drawing paper, scissors, black construction paper, light-colored construction paper, glue. (This project is designed to introduce the student to the idea of contour shape, which they will use in the upcoming clay jewelry project.) Prepare examples #55 and #56.



56

PRESENTATION:

A silhouette is the outline of an object. Another way to think of it is as a shadow picture. (The students are now familiar with different subject matter and they shouldn't have any trouble in choosing it.)

Keep in mind that the finished work will resemble a night scene because the picture will be black shapes. (This is a good project of varying difficulties depending on the students' abilities.)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #55)

1. Discuss possible ideas. (Country scene, city scene, animals, etc.)
2. Choose one idea and draw it on a piece of drawing paper. (Don't worry about details.)
3. Use the drawing as a pattern and cut the same shapes out of black construction paper. (To do this, lay the drawing on top of black construction paper and cut the drawing out, cutting through both drawing paper and construction paper.)

4. Glue the black shapes to a piece of light-colored construction paper.
5. Mat for display.

PROJECT #2: (See example #56)

The first silhouette project produced a picture that looked like the individual's drawing. In some cases, the silhouette can have a cartoon appearance, depending on the students' abilities. This project will produce a picture that will have a more realistic look because there is no drawing involved. All of the students' energies will go toward creating a composition (a picture made up of different picture ideas) from magazine pictures. When doing this project, the student will be thinking of the finished work while it is in process. This is a project to exercise the student's ability to think in the abstract. (Keep in mind the use of different size pictures to create the illusion of closeness and distance.)

1. Discuss the students' ideas.
2. Choose an idea and look for related pictures in magazines.
3. Use the collected pictures as patterns and cut the picture shapes out of construction paper. (Use the technique in step 3 of Project #1.)
4. Arrange the cutouts on a piece of light-colored construction paper before gluing.
5. Neatly glue each piece to the light-colored construction paper.
6. Mat for display.

(A good idea for this project is to create a silhouette of an orchestra from different pictures of musicians and instruments. You can create intricate silhouette compositions using this technique.)

Lesson 28

MOSAIC (PAPERCOLLE')

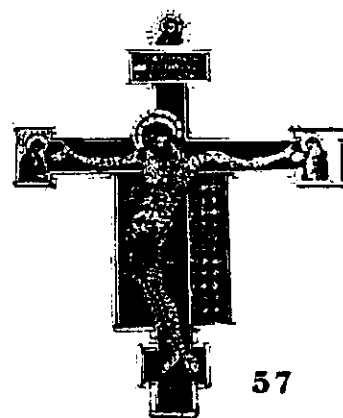
PREPARATION:

Paper, pencil, colored construction paper, colored paper from magazines, buttons, colored eggshells, variety of seeds. (There are three types of mosaics in this chapter, and any subject matter will do. If you want to do all of them, you might let the students work on the first one individually, then split up the two remaining types for large group projects. The button or seed mosaic would be good for a large class project.)

Prepare examples #57 and #58.

PRESENTATION:

The mosaic is a very versatile project, yet it takes a great deal of perseverance. A mosaic is a piece of artwork done by gluing small pieces of materials (paper, glass, ceramic tile, etc.) to a surface to create a picture having design, color, and texture. Mosaics are found in Mexico and Italy. The origin of this art form dates back hundreds of years to the Byzantines and the Greeks. (See example #57.) This example is a paper mosaic done by Deborah Terry, the author's wife. The subject was taken from a 15th century painting and shows the type of subject mostly used during this period. This same type of subject matter is seen in mosaics and stain glass. Note the detail achieved with small pieces of colored paper.



57



58

When planning for a mosaic, the artist can choose a very simple subject matter. If the subject matter has a great deal of detail, the artist can become frustrated and give up too soon. (Control the type of design and monitor the student's work.)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #58) Paper mosaic

1. Choose an idea that is simple and has large areas of solid color. (Look in magazines.)
2. Draw the idea on a piece of stiff paper.
3. Cut small rectangular pieces of construction paper. (Use a variety of colors.)
4. Glue the colored pieces of construction paper to the drawing.
5. It is important to leave a tiny gap between each piece of construction paper. (This gap is a quality of a mosaic.)
6. Be very neat.
7. Mat for display.

PROJECT #2: Colored Eggshell Mosaic

1. Divide the students into small groups.
2. Dye hard-boiled eggs using food coloring. (Make a good variety.)
3. Crack and peel the eggs. Save the shells and keep each color separate.
4. On a piece of stiff paper sketch a drawing of any subject matter.
5. Fill in the drawing by gluing on pieces of colored eggshells. (Leave a small gap between each piece.)
6. Varnish lightly and display.

PROJECT #3: Button or Seed Mosaic

1. In a large group, decide on a subject matter.
2. Draw it on a large piece of cardboard.

3. Collect buttons or different types of seeds.
4. Glue each button or seed, leaving a tiny gap between each.
5. Varnish the finished project.
6. Display.

Lesson 29

COLLAGE

PREPARATION:

Magazine pictures, cloth, paper, wallpaper samples, yarn, buttons, glitter, ribbons, etc. (This project is very flexible in that the subject matter can be anything related to individual interest or what is being covered in another class.) Prepare examples #59, #60, #61, and #62.

PRESENTATION:

The preceding project can be called a paper colle`. That is, it was done with just scraps of paper to create shapes and textures. The types of projects that will be done in this lesson will be called "collage". A collage is an art technique where scraps of paper and other types of materials are used to create a picture having shapes and textures. (List the materials that can be used (see the list of materials) and have the students brainstorm for other types.)

There are different types of collages and each one can be a fine work of art if done with considerable thought and skill. The most common type is the non-theme type (See example #59), where pictures are glued (magazine & photographs) together to create a design of color, shape, and texture. The



59



60



61



62

pictures are not related and it has no theme, but an eye pleasing design can be created. Another type is a theme collage where the pictures used are related. When completed, it is an eye pleasing design as well as carrying a message. (See example #60) A third type of collage is the nonrepresentational collage. (See example #61) When doing this type of collage, the artist first creates a drawing. The drawing is then completed with different types of materials. The materials used do not represent the type of materials normally seen on the subject matter. The materials are chosen for their design sake only. The fourth type of collage is called a representational collage. (See example #62) When doing this type of collage, the different materials used represent the type of materials normally seen on the subject matter.

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #59) Non-theme

1. Collect different types of pictures from magazines or photographs.
2. On a piece of stiff paper, arrange and overlap the pictures to create a good design. Make sure that the space is filled.
3. Glue the pictures to the paper and mat for display.

PROJECT #2: (See example #60) Theme

1. Choose a class theme or have the students choose individual themes.
2. Collect pictures from magazines and photographs that are related to the chosen theme.
3. Arrange the pictures into a creative design and glue them to a piece of stiff paper.
4. Mat for display.

PROJECT #3: (See example #61) Nonrepresentational

1. On a piece of stiff paper, sketch a drawing of any subject matter. (Keep it simple.)
2. Collect all types of materials to be used to add color and texture.
3. Arrange the materials on the drawing to check for design. (Great care should be taken in this step to make sure that a good arrangement of materials has been achieved to create a well designed collage.)
4. Glue all the materials to the drawing. (Add a black outline with a felt-tip marker.)
5. Mat for display.

PROJECT #4: (See example #62) Representational

1. On a piece of stiff paper, sketch a drawing of any subject matter. (It does not have to be like the last project. The example in the last project and this project was done to show the difference in the two types of collages.)
2. Collect types of materials that you would normally see in the subject drawn.
3. Arrange the materials and glue them down. (Add a black outline.)
4. Mat for display. (You may varnish the collage if you want.)

PROJECT #5: (optional) Combination Collage

If you choose to do this project, make it a large involved project where all of the best parts of the last projects are utilized. If you choose to do this project, put forth considerable thought and effort in order to end up with a worthwhile piece of art.

Lesson 30

COLLAGE / MIXED MEDIA / DRAWING

PREPARATION:

Paper, pencil, magazines or photographs, glue, India ink or felt tip pen, pen points, watercolor, colored ink pens, colored pencils, cut paper, miscellaneous materials, tempera, acrylic, varnish (Start a collection of movie posters or advertisements. These are good examples of related theme composition.) Prepare examples #63, #64, #65, #66, and #67.



64



65



66

PRESENTATION:

A collage is a composition made of pictures from magazines, photographs, or anything that is two-dimensional. (Each one of you have probably presented a paper collage project in the classroom and found that the students enjoyed it.) A collage can have a theme or it can be made up of unrelated materials. In either case, the idea is to create a good composition. (See example #63.) The sample collage has an unrelated theme but shows strong composition and is simple and neat.

An original work of art can be created by following the step by step instructions starting with a paper collage.

PROJECT DIRECTIONS FOR STUDENTS:

(See examples #63, #64, #65, #66, and #67)

1. Choose a theme (if desired).
2. Collect pictures related to your idea. (Use different size pictures to create interest.)
3. On a piece of paper (any size and type), glue two or more geometric shaped pieces of construction paper. (This step will give you a basic background design to work on.)
4. Cut out all pictures and experiment with arrangements of composition on the prepared paper. (This is an important step. Discard the pictures that will not work. Make a community picture pile for students who are having a difficult time in creating a collage.)
5. Glue pictures to the paper having the large geometric background (Example #63). (Take your time and be neat.)
6. On another piece of paper, sketch a drawing of your collage. (Example #64)
7. Using India ink, pen points, or felt tips (permanent ink), shade in all dark areas using the directional line types. (Example #65)
8. Wash in basic color with watercolor. (Example #66)
9. Put in detail color and shapes with colored pencils or ink pens. (Example #67)
10. At this point, add any glued material. (paper, glitter, sequins, etc.)
11. Your original artwork is now finished. You may use varnish to give it a finished look. Experiment with types of varnish on scraps to make sure you don't ruin your efforts.

Lesson 31

MIXED MEDIA / FANCY FEET

PREPARATION:

Paper, wrapping paper, magazines, paint, glue, cloth, decorative string, yarn, sequins, glitter, buttons, colored ink, pencil, scissors, etc. Prepare examples #68 and #69.

PRESENTATION:

(One type of material that students love to use is glitter. This, of course, can be horrifying to a teacher. Instead of fighting the "glitter syndrome" that every child seems to go through, use it to your advantage and keep control of the mess.)

This project is called "FANCY FEET". Let us brainstorm for a list of fancy materials, such as decorative string, yarn, sequins, etc. (After brainstorming, have the students start collecting the materials.)

(Review the tennis shoe project in lesson 13. Discuss how the shape of the shoes were changed to fit the shape of the paper. Discuss how the use of color is important to the design. Have every student remove one tennis shoe and display it in front of the class. Discuss the different parts and how each shoe could be changed to improve the design. Have a contest. You might get a shoe store to sponsor the contest and give the winner a pair of tennis



shoes. Start a bulletin board about types of people who wear distinctive shoes. Have the students collect the pictures. Make the title FANCY FEET.)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (Show example #68)

1. Sketch a detailed drawing of the side view of a tennis shoe. (Exaggerate the shapes to fit the page.)
2. Change the designs in the tennis shoe by repeating some shapes and adding others. (You might draw a small composition somewhere on the tennis shoe.)
3. Add color to the design.
4. Add glitter, sequins, buttons, yarn, or cut paper to the design.
5. Cut the tennis shoe design out.
6. Mat for display.

PROJECT #2: (Show example #69)

1. Choose a person who wears a distinctive shoe type from the bulletin board.
2. Divide a piece of paper (in your mind) into two halves.
3. The top half of the paper will be filled with the person from the head to the knees. The bottom half will be filled with the shoes or boots of the person. (Exaggerate the feet)
4. Finish the drawing with paint, ink, glitter, sequins, cut paper, yarn, or anything else to make it fancy. (The designs in the clothes can be changed also.)
5. Find a large picture of a related or unrelated setting from a magazine.
6. Cut out the design and glue it to the picture of the setting.
7. Mat for display.

Lesson 32

POSTER

PREPARATION:

Paper, poster board, paint, crayons, ink pens, chalk (use cheap hair spray to fix chalk to the paper.), colored paper, glue, etc. Plan an activity. Examples might be:

1. Have a contest.
2. Do a study of movie posters. (Check with a university, college, or theater. They might have old movie posters that can be used.)
3. Collect posters from papers and magazines to do a bulletin board.
4. Let the students be in charge of making the next bulletin board after this project.

Prepare example #70.

PRESENTATION:

Posters have two functions: 1) They get your attention, and 2) They give you information. (Put the following on the chalkboard for aid in explaining the making of a poster:)



GUIDELINESNEWSPAPER ADINFORMATION

1. Fill up the page
2. Use fat letters
(Use three styles)
3. Use bright colors
(complementary)
4. Outline with black.
(LAST)
5. Be neat.

DIVIDE THE PAPER INTO FOUR SECTIONS

Where are posters found? What are posters used for? Do you like doing posters? Are newspaper ads like posters? (post an ad on the board.) See the first guideline. (Fill up the page.) See the newspaper ad. The artist that did the ad used a process to accomplish the problem of filling up the space that is used by all newspaper printers. The artist's paper is broken down into sections called PICA squares, and a special ruler is used for measuring. To fill up the space, the artist will make sure that all of the pica squares are filled. When all spaces are full, the ad is complete. You can use this same idea to help improve your poster making. When you start a poster, imagine (or lightly draw) that it has a line down the middle and a line across the middle. This will divide your paper into four (imaginary) sections. The goal then is to make sure that all four sections are filled up. One idea can fill up all four sections, or it can fill up one, two, or three. The decision is up to the person doing the poster. A picture illustration on the poster is very helpful in getting attention and giving out information.

PROJECT DIRECTIONS FOR STUDENTS:

(See example #70 and discuss the guidelines and how they relate.)

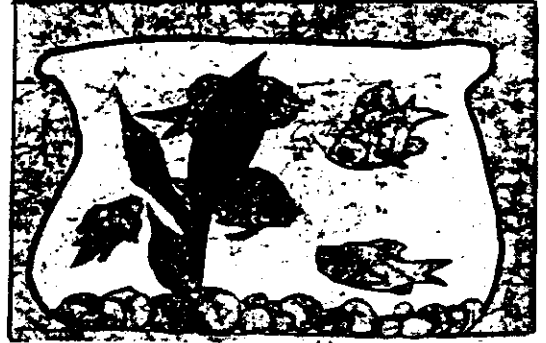
1. Give the students the information that is to go on their poster. (Write it on the chalkboard.)
2. Use the idea that the paper is divided into four sections (refer to the board rule). Make sure that each section is filled up with words or pictures. (Remember, more than one section can be used for one idea.)
3. Use fat letters. (Use at least three different letter styles.)
4. Use bright colors. (Remember the color groups previously studied.)
5. Outline everything in black. (Do this last.)
6. Be neat. (Never hand in a sloppy poster.)

Lesson 33

PAPER BATIK

PREPARATION:

Paper, pencil, crayons, cold water dye (black), paper towels, electric iron, containers (Prepare a demonstration for the students. This is the best way to explain the process.) Prepare example #71.



PRESENTATION:

71

The word "batik" is an Indonesian word meaning fabric dyeing using wax resist. Although the word is Indonesian, the idea came from Egypt. What happens when water falls on a freshly waxed surface? (The wax resists the water.) This is what happens during the batik process. To do a paper batik, color a picture using very thick wax. (Use light, bright colors.) When the picture is complete, crumple the picture. When the paper is crumpled, the wrinkles crack the thick wax, which allows the water containing the dye to soak in. This will create black veins running throughout the picture. This is a characteristic of batik. Place the crumpled piece of paper into a pan of black dye. Let the picture soak for a short time. Prepare a bed of paper towels. Remove the paper from the pan. Drain the excess water. Lay the paper out smooth on the bed of paper towels. Place another layer of paper towels on top of the smoothed-out picture. Use a hot iron and iron the pile of towels and the picture. The hot iron will melt the crayon wax. You will notice the wax soaking through the paper towel. When the wax is heated, the color is separated from the wax and the color will adhere to the paper. The wax will stick to the paper towel, which is thrown away. The dye in the wax

crayon is very strong and will stay in the paper permanently. This same process can be done on fabric as well, but you must use hot melted wax like paint. Then seal the back of the design with wax.

PROJECT DIRECTIONS FOR STUDENTS:

(See example #71)

1. Do a composition or a simple picture.
2. Color the entire piece of paper with bright, light colors. (Make the crayon thick.)
3. Prepare the dye bath and the iron.
4. Crumple the colored picture and place it in the dye to soak.
5. Remove the picture from the bath.
6. Place it, unfolded, on the bed of paper towels.
7. Iron the pile with a hot iron. (The separation process will take place during this step.)
8. Discard the paper towels and allow the paper batik to dry.
9. Mat for display.

Lesson 34

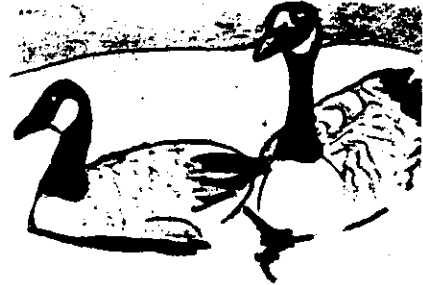
CRAYON RESIST

PREPARATION:

Paper, crayons, watercolor or thin tempera paint or thin acrylic. Prepare example #72.

PRESENTATION:

(Review the three parts of a composition and their characteristics in Lesson #9.) Good composition is the difference between a good drawing and a great drawing. The crayon resist depends on a strong composition to carry it through to a fine piece of artwork.



72

Crayon

resist is an art technique where watercolor is brushed over wax. Crayons are wax, and wax resists water. Where there is no wax, the watercolor will absorb into the paper. The technique of brushing watercolor over a piece of paper is called "wash". (Review the paper batik process, so it will be clear to the students.)

PROJECT DIRECTIONS FOR STUDENTS:

(See example #72)

1. Pass out the paper.
2. Draw a composition. (Do something related to what is being studied in other subjects.)
3. Color with crayons. (Color only the foreground and the middleground.)
4. Use watercolor to wash in a watery background. (Do not scrub the watercolor. Put it on in long strokes and leave it.)

5. Mat for display.

(Example #72 is a crayon resist. The ducks were colored with thick crayon wax, as was the upper portion of the picture. A watery coat of watercolor was washed over the entire picture. The areas covered with wax resisted the watercolor, and the areas left open absorbed it. The areas with wax will have broken areas of exposed paper. If the watercolor is thin, it will seep into the cracks, giving the picture the characteristic of the crayon resist.)

Lesson 35

CUT AND REARRANGE DESIGN

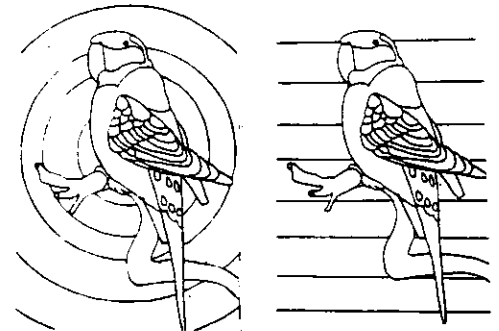
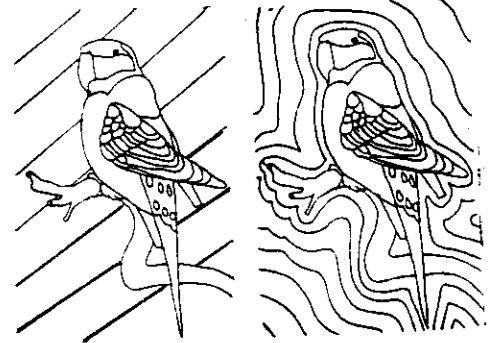
PREPARATION:

Paper, paint, ink pens or crayons, scissors, glue. Prepare examples #73 and #74.

PRESENTATION:

All art is abstract to a degree. In this project we will take a realistic picture and transform it into an abstract design that can be the idea for an attractive abstract painting. Remember, the end product is equal to the effort

put forth. There are many methods that an artist can use for expression. The desired end is a good strong design. The tools for a strong design are color, shape, line, and composition. The artist should learn that the process of art expression is not limited to the space of the paper. This project uses the design and the design space (the paper) to create a broader design. We have learned that to make a design is to repeat a shape. Here, we take the repeated shape and carry it further by slicing the paper into strips and rearranging them where the repeated shapes are out of line. This takes the design



73



74

concept a step towards more artistic expression. It can be done in many variations, which gives the artist new ways to build on an idea.

The artist can use this technique to create a design having a wild, almost violent mood, the artist can draw a picture with bold geometric shapes. The artist can then use colors, such as red, orange, and yellow, to emphasize the mood. To give it more mood, the artist can slice the design into diagonal lines. These lines will create the mood. The design can be involved and complicated and the artist who plans and carries through this process will end up with an expressive work of art.

PROJECT DIRECTIONS FOR STUDENTS:

(See examples #73 and #74)

Listed below are levels of difficulty for this project.

Level 1. Draw one idea with geometric shapes in the background.

Level 2. Draw a realistic and involved composition.

Level 3. Set up your own composition (toys, food, etc.) and take a photograph to draw from.

(Use ideas from past projects or find ideas in magazines. The type of subject that works well with this project are mechanical objects or architecture.)

1. Draw your idea.
2. Add color to your drawing. (The more complex the drawing, the better the end product will be.)
3. When the color has been added, outline everything with black.
4. Use a paper cutter and cut each composition into 1/4" to 1/2" strips.

5. Arrange strips on black construction paper. (Arrange it all before gluing. You might number each strip as it is cut.)
6. Leave a small gap between each strip. (The gap should be as wide as the black outline.)
7. Make the top and bottom uneven. (This will help to create an abstract design.)
8. Glue each strip to the paper. (BE NEAT!)
9. Trim up the edges of the black construction paper with scissors and mount on colored construction paper for display.

Lesson 36

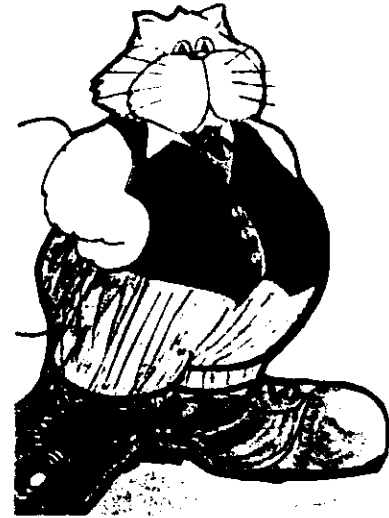
IMAGINATION

PREPARATION:

Paint, paper, pencil (glue and colored paper optional). Prepare example #75.

PRESENTATION:

(On the chalkboard or on cards, write these six words. 1. FAT 2. SHOES 3. CAT 4. HAS 5. THE 6. RED. Ask the students to take the six words and make a sentence out of them. Write on the board: "The fat cat has red shoes.") When this sentence is said out loud, a picture will



75

appear in your mind. Everyone will see a different picture in their minds, because of the variety of experiences. When people think, they think in pictures. You can imagine a movie camera and a screen in your mind when you listen to a story with your eyes closed. It will be like watching movies on the back of your eyelids.

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #75)

1. Repeat the sentence, "The fat cat has red shoes."
2. With pencil, paper, ink or paint or crayons, illustrate the picture that is in your mind. (It is important that effort be given to drawing the picture as close to the image in your mind.)

3. Make a display board with the heading "The fat cat has red shoes."
Display the students work and take note of the different interpretations of the sentence.

PROJECT #2:

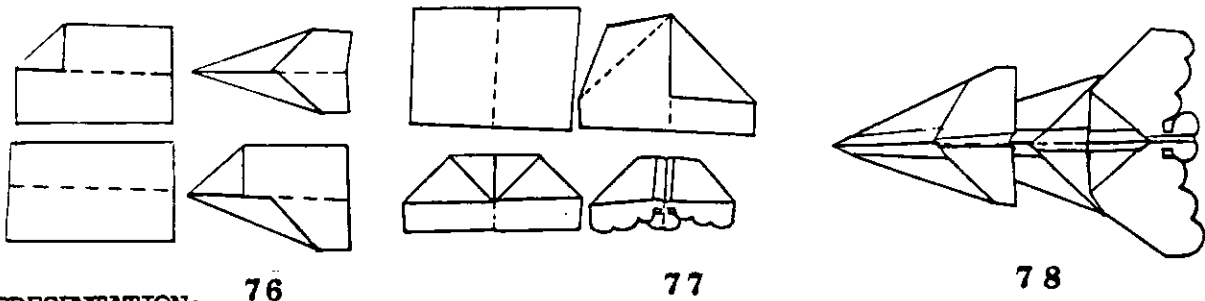
1. Choose a story that is short and full of action.
2. Divide up the paragraphs among the students.
3. Assign someone to do the title page. (The title page should tell the observer what the story is, using words and pictures.)
4. Read the story out loud and discuss each paragraph.
5. Have the students illustrate their paragraph, using any material.
6. Mount the pictures on construction paper.
7. Take slides of each illustration and record the story with background music and have a slide show. (The students can make posters to advertise their shows.)

Lesson 37

PAPER AIRPLANE

PREPARATION:

Paper, crayons, glue, scissors. Prepare examples #76, #77, and #78. (This is a project that has tremendous possibilities depending on the level that it is taught. The higher the level, the more it can be explored. Have a contest to see who can design the wildest, the most colorful, the best flyer, etc. Study the theory of aeronautics and the construction of the paper airplane to achieve good flight and acrobatics.)



PRESENTATION:

The type of art that is done when making paper airplanes is called "ORIGAMI". Origami is an oriental art form of paper folding. Japanese and Chinese children study origami and are very good at it. You can find origami examples in almost any art book about paper art. Paper airplanes are not a new idea. In fact, paper airplanes have been found in Egyptian tombs.

How do birds fly? How do big airplanes fly? A man named Leonardo da Vinci, who lived over five hundred years ago, figured out that the key to flight is air compression. Blowing up a balloon is a good example of air compression. Air is forced into the balloon and becomes compressed. When the balloon is released, it flies because the compressed air is escaping. Birds fly in the same manner. The feathers on a bird are specially designed

to compress air. When the bird flaps its wings, it compresses air underneath and releases it to achieve lift.

How do big airplanes fly? The overall design of an airplane makes it fly. The propeller thrusts the plane forward and the curved design of the wings lifts it off the ground. The wing is curved at the top, and flat on the bottom. It is thick at the front, and thin and tapered at the back. When the correct speed is attained, the air pressure rushing over the top of the wing drops. High pressure areas always move toward low pressure areas. The air pressure under the wing is high, so it moves upward and lifts the plane. Have you ever stuck your hand out of the window of a moving automobile and felt the wind pushing on your hand? This is wind resistance. The design of the airplane's body and the angle of the wings are the keys to flight. While your hand is being pushed back by the wind, tilt it at an angle. This will force the wind downward and your hand will move upward and forward on its own. Adjust the angle of your hand and it will move downward on its own. This is how airplanes fly through the air.

PROJECT DIRECTIONS FOR STUDENTS:

Dart: (See example #76) (Use ruled notebook paper)

1. Fold the piece of paper in half.
2. Open it up and notice the crease. (The crease is a divider and both sides are to match exactly.)
3. Fold from the crease to the point, where that edge is laying beside the crease. (Do both sides.)
4. Fold the edge from point to point, down beside the crease. (Do both sides.)
5. Close the paper. (Run the paper through your finger to make the paper edges sharp and neat.)

6. Fold the wings down where there is about one inch left at the bottom.
(The wider the wings, the better the flight.)

Small Dart: (See example #76)

1. Fold the piece of paper in half, then cut on the fold.
2. Use one half and repeat the steps above.

Out Out Plane: (See example #77)

1. Fold the paper from top to bottom.
2. Fold the edge from the crease to the outside point, down beside the crease. (See step 3 for the dart.)
3. fold the point down even with the first fold.
4. Close your plane.
5. Notice that there is a thick side and a thin side.
6. Cut any type of design out of the thin side. (Never cut on the thick side or the fold.)
7. After this is done, fold down the wings. (Leave one inch at the bottom.)

Construction Plane: (See example #78)

1. Experiment with the placement of the three planes. (Do not spread the three planes out too far.)
2. After the arrangement is decided, put a small drop of glue in the folds and place the three planes together.
3. Glue all of the wings together to make the three planes into one.
(Experiment and create different types of constructions. The possibilities are endless.)

Lesson 38

PRINTING

PREPARATION:

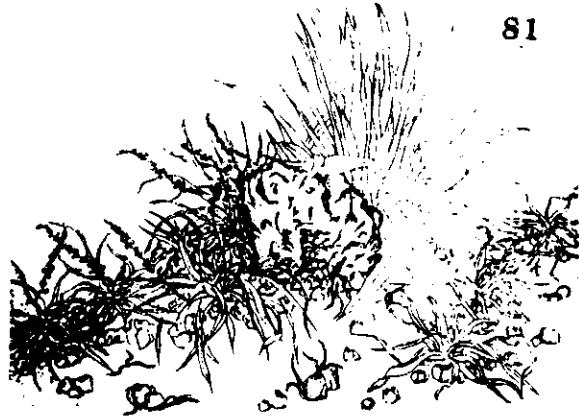
Cardboard, glue, scissors or cardboard cutter, printers ink or tempera paint, printing roller, paper. Prepare examples #79, #80, #81, #82, #83, and #84. (This chapter contains seven processes of print making, starting with the simplest to the most involved. The examples shown were done by Deborah Terry, the author's wife. Deborah holds her Masters degree in print making from Tulsa University, Tulsa, Oklahoma. Because print making is so involved and covers such a large variety of techniques, this chapter will describe a few processes in general. If more detail is desired about any process, information can be found for each in any bookstore, college, or university.)



79



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81



82



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PRESENTATION:

Prints are pictures that are made by pressing paper onto or into a prepared surface. Prints are impressions that are the same every time. The artist can create one design and by using any printing technique, create a series of the same picture. This is called an edition. Because of the number of prints (any number), the cost of purchasing a print is more reasonable than purchasing an original oil painting. All the types of prints can be listed under the four following headings:

RELIEF - Prints what is left on the surface.

INTAGLIO - Prints what is below the surface of the plate.

PLANOGRAPHIC - Prints what is drawn on the surface.

STENCIL - (serigraph or silkscreen) Prints open areas of the stencil.

PROJECT DIRECTIONS FOR STUDENTS:

The cardboard print is a very simple type of print. Because silhouettes were studied in a past chapter, the idea can be grasped easily. The cardboard print comes under the heading of RELIEF, because the area that will make the impression on the paper will be raised cardboard.

1. Choose a simple idea for the subject matter. (Refer to ideas from the chapter on silhouettes.)
2. Draw the idea on a piece of cardboard.
3. Using scissors or a knife, cut out the picture.
4. Glue the cut out picture onto another piece of cardboard.
5. Pour out some black printer's ink or black paint (thick) onto a slick surface (a piece of glass or a large piece of tile).
6. Use an ink roller (can be purchased in print shop or art supply) or a paint brush and charge (ink-up) the raised areas on the cardboard.

7. Carefully lay a piece of paper on top of the cardboard and rub the paper with a large spoon until the image is transferred onto the paper.
8. Repeat the inking step and printing step and do several prints (editions).
9. Sign your prints and mat one for display.
10. Sign your prints below the printed design in the following manner:

1/10 "The title" Your signature

1/10 means the first of ten prints. The numbers on your prints will be different depending on which print it is and how many prints are in your edition.

WOOD CUT: (See example #79)

The wood cut print comes under the heading of relief because the areas that are to be inked and printed are raised. When creating a wood cut, the artist should use a hard piece of wood. The lines cut into the surface will not have a fuzzy look when printed. The tools used are dangerous, but if you are instructed in safety procedures, it is a safe project. Take caution never to cut toward the body or the hands. The tools used in woodcuts are wood carving tools. The sample print shown was done with an electric drill. The areas not wanted were cut away, leaving the raised areas to print. The woodblock is then inked by rolling printer's ink onto the surface that is raised. The paper is placed on top of the woodblock and rubbed with a large spoon until the impression is transferred onto the paper. The artist then "runs" (prints) the edition. The artist will number, title, and sign each print.

LINOLEUM PRINT: (see example #80)

A linoleum print is done exactly like a woodcut. The linoleum print comes under the heading of relief because the design is raised. When doing

a linoleum print, the artist will use the same tools. Linoleum is much softer than wood, so the danger of accident is less. Still, safety procedures should be closely monitored. The linoleum print in the example was not done with cutting tools. The artists used an acid bath (caustic drain cleaner) to cut away the unwanted areas. The printed areas are covered with melted canning wax. The linoleum block was then submerged in the caustic bath until the unwanted areas were eaten away. The block is then washed and the wax removed. After the image in the linoleum is ready, the block is inked and the printing is done by rubbing the back of the paper with a large spoon until the image is transferred to the paper. The edition is printed, numbered, titled, and signed.

DRY POINT: (See example #81)

The dry point print comes under the heading of intaglio, which means the opposite of relief. Intaglio is a process where the areas that print are the areas below the surface. The plate is usually a piece of flat copper, zinc, or a piece of plastic. This process can be done without sophisticated printing tools and equipment. The example was done by using a hard pointed tool which cuts into a flat piece of zinc. The design is cut into the plate and then the plate is inked with printer's ink. The plate will be covered with black ink, and then the tedious wiping process begins. Using cheesecloth, start in the middle and gently wipe the raised areas clean, using circular motions. The plate is then ready to print. The lines that are cut into the plate are filled with ink. A piece of damp paper is placed on top of the plate and several pieces of paper are placed on top of that for cushion while going through the press. The plate and the paper are run through a wringer-type press which pushes the paper on the plate into the cut lines and the ink is transferred onto the paper.

The edition is printed, numbered, titled, and signed. (Wringer presses are available in art stores or school supply catalogs--even an old clothes washer wringer will do.)

The intaglio process can be done in a classroom. You will need a wringer press, printer's ink, flat pieces of plastic, sharp pointed instruments (an ice pick, a hard nail, etc.), a roller to apply the ink, some cheesecloth to wipe away the excess ink, and some paper.

AQUATINT: (See example #82)

the aquatint process is an intaglio print process because the image that is printed is below the surface of the plate. Instead of using cutting tools, the entire process is done with a mixture of nine parts water to one part nitric acid and a semi-acid resistant block-out (obtained from printer supply stores or art supply catalogs), which gives the print its grainy look. In the example, the white areas were protected from the acid by an acid resistant varnish. The dark areas resulted from various time periods of submergence in the acid bath. The semi-acid resistant block-out will let the acid seep through, creating a grainy affect. The longer the plate is left in the acid, the more of the plate is eaten away and the darker the print will be. The artist must take great care and planning to create a good print having light and dark and gray areas. After the plate is etched with acid, the plate is inked in the same manner as in the dry point. The raised areas are wiped clean and the plate and paper are run through the wringer press to create the edition.

LITHOGRAPH: (See example #83)

A lithograph is a planographic print that prints what is drawn on the surface. The example shown was done by drawing a picture directly on a flat lithograph stone with a special greasy crayon. The stone is then dampened with

water and then inked with a roller. The ink clings to the greasy crayon, but not to the wet stone. When the stone and a piece of paper are run through a litho press, the ink on the greasy crayon is transferred onto the paper. The stone must be dampened before every inking. The edition is numbered, titled, and signed.

STENCIL, serigraph or silkscreen: (See example #84)

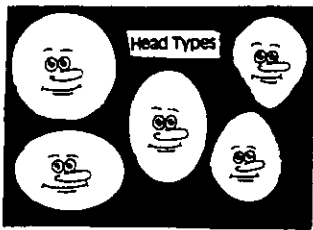
A silkscreen print is a very versatile process because the artist can use color. The artist builds or buys a frame that has a tightly stretched screen, usually of silk, and blocks out areas not to be printed by filling up the mesh in the screen with a special adhesive film. The artist must run each color separately. One piece of paper will be printed on several times, depending on the number of colors used. The screen has to be cleaned with a special solvent between each change of color. The paper is placed under the screen and the ink is forced through the opened mesh with a special squeegee. This is a very involved process and takes patience on the part of the artist. The edition is numbered, titled, and signed. (To know more about any process, check a bookstore, college, or university.)

Lesson 39

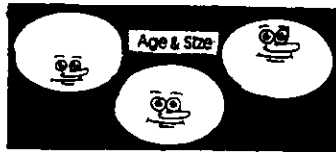
CARTOONING

PREPARATION:

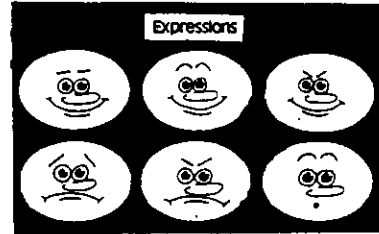
Paper, pencil, paint, crayons or ink pens. Prepare examples #85, #86, #87, #88, #89, and #90.



85



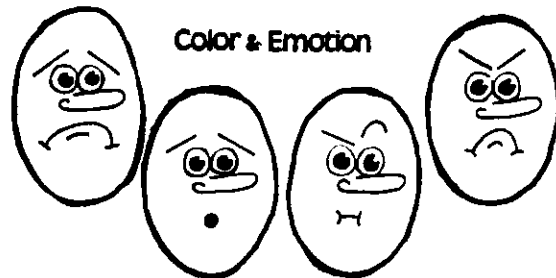
86



87



88



89



90

PRESENTATION:

Cartooning is a very old form of art. It has its place in all types of art form and expression. It is used for satire (a type of critical fun by drawing people doing silly things.) and for entertainment. The type of cartooning that will be done in this lesson is very simple, but it will give you a good base from which to start. (Review the lesson on shape about identification of basic shapes in objects.) Cartooning is simplifying. (Start a bulletin board about cartooning. Make the heading "Cartooning". The board should have as many examples of cartoons as possible.)

PROJECT DIRECTIONS FOR STUDENTS:**PROJECT #1:**

1. Choose a famous cartoon to copy.
2. Copy the cartoon. (Use paper and pencil.)
3. Use colored ink pens and fill in the cartoon, using the six directional line types. (Notice that all cartoons have a black outline.)

PRESENTATION:

To begin a cartoon character, you can start with the head. (Teacher, illustrate on the chalkboard and have the students work along.) A cartoon head can be any shape. (See example #85 of head types.) Some head types are circle, oval, and pear shaped. To make the person look young, (See example #86) you move the features down, leaving more forehead and move the eyes apart. To make the person look older, move the features to the center. If you want to make the person look fat, move the features up and leave a lot of chin.

PROJECT #2:

1. Have the students practice drawing head shapes. (experiment.)

PRESENTATION:

To create expression in a cartoon face, you will need to change the mouth and eyebrows. (See the example of expression in example #87) Our first expression will be happy. Make a smile and draw the eyebrows straight across. The second will be excitement. Use the same smile, but arch the eyebrows. The third will be mischievousness. Use the same smile, but point the eyebrows down in the middle. The fourth expression is sadness. Give the face a frown and point the ends of the eyebrows down on the outside. The fifth is anger. Use the frown, but point the eyebrows down in the middle. The sixth is surprise. Give the face a small circle for the mouth and arch the eyebrows.

PROJECT #3: (See the example of the twelve clowns, #88)

1. Have the students experiment with changing the expressions of a cartoon face and label each.
2. Display examples for discussion.

PRESENTATION:

Along with expression, another technique used in cartooning, is the use of color and emotion. (See example #89) (Write the following emotions on the chalk board: Sad, afraid, envious, angry) What are the colors that best suit the emotion? (Write the students' responses on the chalkboard: Sad (blue), afraid (yellow), envious (green), angry (red))

PROJECT #4:

1. Have the students experiment by drawing simple cartoon faces for each emotion discussed and add the correct mouth and eyebrows along with the correct color of the emotion.
2. Mat for display.

PRESENTATION:

(The students should have a basic understanding of simple cartoon faces showing expression, color, and emotion. Review these simple facts and techniques.)

PROJECT #5: (See the example of the four clown compositions, #90.)

1. The students will do a composition of four clowns.
2. Each clown must show one of the following emotions: Happy, surprise, sad, and angry.
3. Each clown should show some color that is related to the emotion. (Put a great deal of effort into this project.)
4. Mat for display.

A project that would be good as a follow-up is to assign individuals or small groups to develop a comic strip and create a series that changes from week to week. Sketch it on a large sheet of paper and display it somewhere in the school so everyone can keep up with the adventure.

To carry that further, write to a comic book company and tell them that you intend to do a large project where you are going to assign students responsibilities to develop a comic strip or a comic book. Ask for the work structure and responsibilities of the artist in their company, such as writer, penciler, inker, letterer, colorist, director, producer, etc. Set up your class structure and develop a comic book. Alternate responsibilities from time to time.

Lesson 40

YARN PAINTING

PREPARATION:

Paper, pencil, paint, scissors, glue, yarn, and pictures of Indian bead work. Prepare examples #91 and #92.

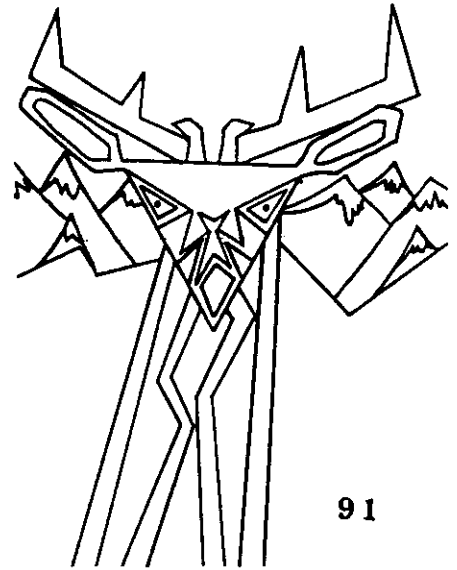
PRESENTATION:

One way that the Indians of North America expressed their art was through designs on their clothing. Some Indians used dyed moose hair to do small design-like weavings sewn into their clothes. Later on, they used glass beads. Their designs are very simple and geometric. (Study Indian bead work and clothing from magazines and books from the library.)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #91)

1. Choose a picture of an animal from a magazine. (Choose one that is simple and has large shapes.)
2. Draw the animal, converting the biomorphic shapes into geometric shapes. (If something on the animal looks straight, use a ruler and make it straight. If a part of the animal looks triangular, make it a geometric triangle, etc.)
3. Fill up the geometric animal with designs from the pictures of Indian bead work examples.



4. Paint the design with earth colors (browns, greens, yellows, reddish-browns).
5. Mat for display.

PROJECT #2: (See example #92)

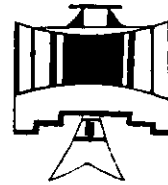
1. Display all of the paintings from the above project and let the students choose any to work from. (They do not have to do their own.)
2. Redraw the picture. Fill in the design by gluing colored yarn on the shape. (Some adjustments can be made from the original.)
3. Mat for display.

Lesson 41

INDIAN DESIGN

PREPARATION:

Paper, pencil, ink pens or paint (any kind), pictures of Indian pottery designs. (Supply the students with examples of Indian designs. Photocopy enough for each student.) Prepare example #93.



93

PRESENTATION:

(Indian designs are optional. You can do the same project with any type of designs, such as quilt designs.)

The following art project will teach you how to create an original design from an existing design. Indian art is pure design and is geometric in shape. The colors are those you see in nature because the Indians made their paints and dyes from plants and other natural materials. (Make a list of earth colors on the chalkboard.) To create a design, a real subject (animals, plants, etc.) is studied and broken down into its basic geometric shapes. Once a basic design is developed, the next step is to repeat the shapes and lines and to vary the width and color to create a geometric Indian design.

PROJECT DIRECTIONS FOR STUDENTS:

(See example #93)

1. Choose a design from the photocopied designs.
2. Copy the design as close as possible on a sheet of paper. (Add color to the design. Refer to the color list on the chalkboard.)

3. On another sheet of paper, redraw the design, but change it by drawing only part of it or repeat the shapes in a different manner.
4. Repeat the above step and change it again. (You will have an original design after this step. Notice how it is different from the original.)
5. Add color to the designs.
6. Mat the three together for display.

Lesson 42

INDIAN PAINTING FOUND OBJECTS

PREPARATION:

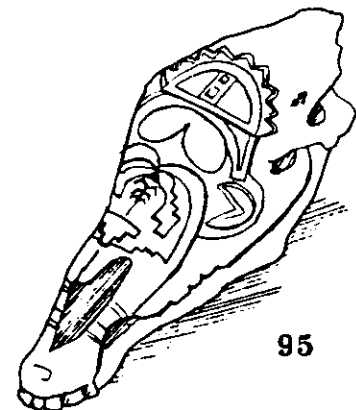
Pencil, paint, found objects (animal skulls, animal hides, turtle shells, old board, etc.), machinery parts. Prepare examples #94 and #95. (You do not have to use machinery parts. You may do the same project with an existing Indian design.)

PRESENTATION:

The Indians did not have paper, so they painted on materials such as animal skulls (buffalo), animal hides (teepees, clothing), and other natural type materials. These materials were used for everyday life as well as for ceremonies. This illustrates the close relationship the Indians had with nature. Indians used geometric shapes for design ideas. We can follow their example by starting with one simple geometric shape and repeating that shape several times, changing and making alterations as the work progresses. The design will grow and develop with work.



94



95

PROJECT DIRECTIONS FOR STUDENTS:

(See examples #94 and #95)

(The hide painting started with tracing around a toothed gear in the center.)

1. Collect geometric Indian designs.
2. Collect and choose a found object.
3. Start in the middle of the found object and draw the design.
4. Start the repeating process and let the design grow and change as you draw. (Fill up the found object.)
5. Paint the design using earth colors. (Acrylic paint is the best.)
6. Display.

(The skull painting was started by first drawing an Indian design in the middle and repeating the shapes.)

(For variety, you might glue yarn to the found object.)

Lesson 43

BASKET MAKING

PREPARATION:

Basket reed or honeysuckle vines, buckets, water, cold water dyes, found objects. Prepare examples #96 and #97.

PRESENTATION:

There are many ways to make baskets. This lesson will be about making woven reed baskets. This type of basket is very common to the art form. The Indians made many kinds and styles of baskets using reed. Reed is a type of grass and grows in various sizes. The reed is dry and brittle. To make it workable, it must be soaked

in water. When the basket is dry, it makes a sturdy vessel. Some reed baskets are woven so tightly that they can hold water. This is what the artist is trying to achieve when making a basket. The hardest part of making a reed basket is getting started. (See example #96.) The most important thing to remember when making a basket is to use an odd number of reeds for the spokes. This is done by using a short piece of reed as one of the spokes. Another very important part of basket making is soaking the reed in water to make it pliable. In this instance, underwater basket weaving would be appropriate.

If you can't buy reed, or perhaps you enjoy doing things differently, try gathering your own. Find a large honeysuckle bush and cut off the long



97

vines. Strip the leaves and boil the vines in water. Let the reed dry. The honeysuckle reed will retain its pleasant odor and will work like regular reed. Remember to soak the reed again while working.

Another way to make basket weaving more interesting and unique is to soak the reed in cold water dyes. The reed will hold the color from the dye indefinitely. The basket made from colored reed resembles Indian corn.

Historically, basket making led to pottery. The ancient Indians lined their baskets with clay to make them waterproof. It is theorized that when a dwelling burned down, the lined baskets were destroyed, but the clay inside them had become hard from the fire. The idea for pottery was born.

(To find out about other basket making techniques, check books from bookstores, colleges, or universities.)

PROJECT DIRECTIONS FOR STUDENTS:

(See examples #96 and #97)

1. Before starting, soak the reed in buckets of water. (Keep the reed wet at all times to make it workable.)
2. Determine the size to make the basket.
3. See the "How to Start" (#96) example. (If the basket is going to be large, a large number of spokes are needed.)
4. Start the basket. (Remember, use an odd number of spokes.)
5. Use a long reed to do the over and under weaving. (Pull this reed as tight as you can as you weave to make the basket strong.)
6. If you run out of weaving reed, use another long piece of reed and start where the other reed ran out. (Leave the pieces of reed sticking out. This adds to the overall look of the handmade basket.)
7. Add additional spokes to make the basket larger. (Keep an odd number of spokes.)

8. Be systematic and continuous. (Spread the spokes as you weave.)
9. To finish the basket, bend the ends of the spokes over and insert them down into the basket. (Or leave them sticking up.)
10. Add found objects to the basket to improve the design. (feathers, beads, seeds, etc.)

Lesson 44

TWIG WEAVING

PREPARATION:

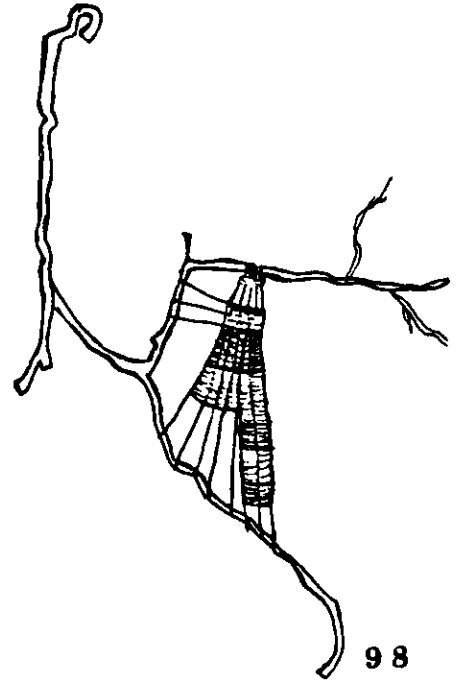
Yarn, small gnarled tree limb, found objects, material pieces. Prepare example #98.

PRESENTATION:

This project can be done in various sizes. Weaving is a versatile art form. How it can be done is up to the imagination of the artist. Weaving dates back to the beginning of history as a method of creating clothing. Most weavings are done on a loom and there are as many types of looms as there are weaving techniques.

Weaving is also a method of creating beautiful works of art. This can be seen from the most intricate ancient tapestries to the more loose modern fabric art of today. In fact, to cover weaving in one lesson would be impossible. (To learn more about types of weavings and looms, see books from bookstores, colleges, and universities.)

It does not matter which weaving technique is used, the procedure is the same. There are two types of string positions. The strings that are strung first and are used to weave into are called the "warp". The strings that are woven over and under through the warp are called the "weft". The warp is made up of the same material throughout, but the weft can be made up of different materials, even found objects. The weft is woven in an over and



under manner through the warp and pushed tight together in some places to create colored patterns and textures.

The twig weaving will involve the warp and weft, but will be more of a loose type of weaving rather than the type that is done on a conventional weaving loom. The twig weaving will allow the artist to be more free with patterns and use of found objects for texture. Remember that the weft can be done with any type of materials.

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: (See example #98)

1. Select an interesting tree limb. (If one person is going to work on one, use small limb; but more people can work on a larger limb.)
2. String up the warp.
3. Collect materials and fabric to be used for the weft.
4. Start anywhere using the over and under weaving technique.
5. Experiment with colors by changing the weft and experiment with patterns by pushing some of the weft tightly together.
6. Experiment with different types of materials for the weft to create texture.
7. Be systematic.
8. Display the finished weavings.

PROJECT #2:

To involve the students in a continuous project that will inspire the creative process on a large scale, create an "environmental wall weaving". This is a project that uses all of the students and their ideas.

1. Select a large blank wall. (This can be in the room or elsewhere in the school.)

2. Begin the warp by hammering different types of nails in patterns all over the wall. (Floor to ceiling.)
3. String up the warp. (This will resemble a large "string art" project.)
4. For more variety, attach loops (rims of barrels, bicycle wheels, etc.) to the walls and run the warp through them.
5. Let the warp extend to the ceiling allowing the work to project from the wall.
6. When this part is complete, everyone involved can begin to bring string, yarn, rope, and found materials to use as the weft.
7. Let the large "environmental wall weaving" grow over a long period. (The students will become aware of types of materials that create color patterns and textures.)
8. The teacher must have some control over the materials brought in to keep the project serious.

Lesson 45

FLAT PATTERN INDIAN DESIGN

PREPARATION:

Paper, pencil, paint, brush, magazine pictures. Prepare example #99.

PRESENTATION:

The Indians of North America are very religious, and their entire life styles are centered around the worship of nature. This can be seen in their ceremonial dances, rituals, and costumes. In all of the tribes, the main theme is the representation of animals, birds, fish, reptiles, etc. and each is given human

characteristics. (This is seen in Indian mythology.) The designs used are geometric and the colors are those of the earth. The Indians kept their stories and traditions alive by creating dances and costumes which were passed down from generation to generation.

Indian stories are called myths. The subjects of the myths have human characteristics, whether they be spirits or animals. The following story is an example of the Indian myth:

"THE CHILD KEEPER"

by

Alicia Thomas

There once was a great plague in a tribe of Indians. Many men and women died, but the children suffered the most. They would suffer for many moons



99

without dying. When their small bodies could not stand any more pain, the Great Spirit would take them.

One day when the children were picking berries, they saw a ray of bright light from the heavens. They were frightened and ran back to their village.

That night the children heard an Indian flute far off on the mesa. The sound of the music was enchanting and they followed it. They came to the highest mesa and saw a figure much like a great Kachina dancer. The figure had great wings and was dancing on the mesa. Suddenly, the figure flew away.

The smallest and most ill of the boys began to cry because he wanted to follow the figure. The rest of the children tried to comfort him and led him back to the village. Every night the children would hear the flute, and the little boy would cry and want to follow. This made the little boy's father very concerned, so he would tell the little one to rest.

The figure would play the flute all night. Finally, one night, the boy followed the figure and never returned. The other children wondered why the little boy never returned. One day, three boys decided to go look for the little boy, even though they were very ill.

When they reached the mesa, they saw a strange sight. The little boy was dancing with the Kachina-like figure. The little boy stopped and the music player stopped. Finally, the stranger said, "Come with us and we'll show you where the little boy now lives. Close your eyes and you'll be there." The boys closed their eyes and they felt like they were floating in the air. When they opened their eyes, they saw children of all tribes and they were dancing to the figure's music. The figure stopped and asked them if they wanted to dance. The other children urged them to get up and dance. They danced and never felt happier.

When they were through dancing, the figure told them to tell the other children in the village about his land and to meet him the next night at the mesa if they wanted to live there forever.

When the three boys awoke, they were in their own village. The boys told the others what had happened. The children all agreed to go and live with the music player.

That night, the children followed the sound of the Indian song. When they reached the mesa, the figure was waiting. When he saw all of the pitifully ill children, he fell to his knees and cried. He raised his head and said, "Come with me and you'll always be happy."

The men and women of the tribe saw their children on the mesa and began running to them to make them come down. But when they reached the mesa, the children were gone and only a giant kachina-like figure was standing. The women began to cry and shout, "Where are our children?" The figure answered, "The Great Spirit sent me. I have put your children where they'll suffer no more. I am the Child Keeper."

THE END

PROJECT DIRECTIONS FOR STUDENTS:

(See example #99)

1. The teacher should first read the story, "The Child Keeper", and discuss what the spirit could look like. (Refer to totem pole designs.)
2. Create an Indian-type design to represent the spirit in the child keeper. (The spirit can have animal and human characteristics. Refer to Indian costumes for ideas.)
3. The idea is to show the design as a dancer.
4. Paint the design with earth colors.
5. Mat for display. (Display a printed copy of the myth with the designs around it.)

Lesson 46

MANURE FIRING (CLAY)

PREPARATION:

Clay, dry cow chips, shovel, dry sticks, metal grate, found objects. (Dry buffalo chips work best, if you can get some.) Prepare example #100.

PRESENTATION:

The Indians produced beautiful pottery using the manure firing technique. Dry buffalo chips produce an intense heat when burned. The flame produced is not a bonfire, but a slow smoldering fire. The smoke is trapped inside and produces a black smokey looking clay pot. The Indians made black pottery with a high gloss finish.

This is done by rubbing the unfired pot (greenware) with a smooth stone. The more the pot is rubbed, the shinier the pot will be. Some Indians developed a technique of producing snow-white pottery using the manure fire. This is done by using a white clay which is buffed to produce a gloss and the piece is placed in a container to keep out the smoke. The high heat fires the pot. Glazes can be used when this technique is done. Here is a step by step procedure for doing a manure firing:

1. Dig a shallow hole.



100

2. Start a wood fire in the hole. (Warm the clay pieces by placing them next to the fire. This will prevent the pieces from exploding when placed directly on the fire.)
3. Place a metal grate over the hole and lay out a bed of large, dry manure chips.
4. Stack the warm clay pieces onto the grate.
5. Place large manure chips over the clay pieces.
6. Make a large heap of smaller or powdered chips covering the clay pieces. (Keep a draft going under the pile of manure.)
7. Let the manure slowly burn down.
8. Keep the smoke inside by covering escaping smoke with powdered manure.
9. This process can take a day or two, depending on the size of the firing.
10. Let the manure burn down and cool before removing the clay pieces. (Wash the pieces.)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1: INDIAN PIPE (See example #100)

An art form that was very popular with all of the tribes was the pipe. Indian pipes were used for smoking, but they were also a source of design. Most pipe bowls were shaped like animals and carved from stone. The animals were either part of the stem or they were standing on the stem. The bowl and stem are one piece and the Indians used long, hollow, wooden stems attached to the pipe. The long wooden stems were usually decorated with leather, cloth, bead work, feathers, etc.

1. Collect pictures of animals to work from.
2. Roll out a piece of clay about five inches long for the stem. (Make it round or angular.)

3. Push a stick or a pencil through the stem. (Leave the stick in while working on the pipe.)
4. Add a small sculpture of an animal at one end of the stem. (Place it on top and pinch the two together.)
5. Add texture to the animal sculpture.
6. Set the piece up to dry. (Keep it in a loose plastic bag to let it dry slowly and not crack. Remove the stick.)
7. Use a smooth stone and rub the dry clay piece until it is glossy smooth.
8. Follow the directions of doing a manure firing. (If you have an electric kiln, you might want to bisque the pipes before doing the manure firing.)
9. After the pipes have been fired, finish the pipe by adding a long wooden stem. (It would look better if the wooden stem were carved to shape.)
10. Add any found objects for decorations.
11. Wash and polish the fired clay pipes to bring out the shine.

PROJECT #2: PINCH POT (See example #100)

There are many techniques to use to construct a hand-built pot, and one of these techniques is the pinch pot. Other techniques include:

1. COIL POTS: Pots made by pinching coils of clay together.
2. SLAB POTS: Pots made by pinching flattened slabs of clay together.
3. MOLD POTS: Pots made by molding clay over or into other objects.

If you want to know more about hand-built pots, look for the information in bookstores, colleges, or universities.

1. Start with a small ball of clay.
2. Punch a shallow hole in the ball of clay with your thumb.
3. Rotate the ball of clay around while slowly and gently pinching the sides with your fingers. (Keep your thumb on the inside.)
4. Make the sides thin and even. (This is a slow process.)

5. Smooth the pot with a smooth stone.
6. Carve designs into the sides. (Optional)
7. Let the pot dry slowly in a plastic wrap.
8. Follow the manure firing process.

Lesson 47

CLAY JEWELRY (TENNIS SHOE)

PREPARATION:

Clay, cutting tools, tennis shoe, plastic wrap, ceramic glaze, tumbled stones, pictures of animals, found objects, electric kiln (If you do not have access to a kiln, see the outdoor firing in the last chapter). Prepare example #101.

PRESENTATION:

Tennis shoes can be a major source of design and will aid in this project as well. Tennis shoes are a major source of texture design and color scheme. The bottoms of tennis shoes have varying textures and the tops have colors. If the bottom of a tennis shoe is pressed into clay, a textured design impression will be left. Using this and the combination of silhouette shapes, the artist can create very nice clay jewelry.



101

PROJECT DIRECTIONS FOR STUDENTS:

(See example #101)

1. Cut out pictures of animals or draw animal shapes. (birds, fish, turtles, etc.)

2. Give each student a small ball of clay and a piece of plastic. (Work with the clay on the plastic.)
3. Roll out and flatten the clay. Press the bottom of a tennis shoe into it to leave an impression. Pick a good textured area.
4. Use the animal shapes and lay one on top of the clay.
5. Cut the animal shape out of the clay.
6. Punch a hole somewhere in the clay shape so a piece of leather or string can be passed through it.
7. Make some textured beads to go with the animal shape. (Bore a hole through them.)
8. While the clay is damp, add some ceramic glaze. (Put the glaze on very thick in the textured grooves.)
9. Fire the pendant and the beads in a kiln. (Some tumbled stones, feathers, and other materials can be added to the piece of jewelry.)
10. String up the piece of jewelry and wear it. (The colored glaze will add very much to the overall design.)

Lesson 48

MURAL (PAPIER-MACHE')

PREPARATION:

Large pan, white glue, water, toilet paper, food coloring, small containers with lids, varnish, large piece of plywood or paneling, chicken wire, lattice striping from a lumber yard. (Get a book on primitive painting (Grandma Moses) to display during the presentation. Look for the information in bookstores, colleges, and universities.) Prepare example #102.



PRESENTATION:

Indian art is a form of "folk art". Folk art is characterized by a rather untrained look. The subject matter in a primitive painting is flat design with little perspective and the illusion of distance. The primitive artist

will use position and size to show distance and importance in a painting. Primitive art is very simple, bright, and usually without texture. Folk art depicts everyday life and experiences such as: a trip to a circus, scenes of a farm, scenes of home life, city scenes, life in a school, scenes of a zoo, scene of a football game, scene of a basket ball game, etc.

This project will go beyond the painting stage and into a much larger and more involved process. It can be done on an individual basis, small

group, or as a large group. (This should be determined before starting. The class can do the project by having everyone work on a small piece and when finished, put together with the others to create one large mural-size piece. This will take a great deal of planning.) The following is a process for making the papier-mache' mixture:

1. Mix white glue with water in a large bucket or pan. (10 parts water to 1 part glue.)
2. Shred white toilet paper into the mixture. (Mix with your fingers as you shred.)
3. Work up the papier-mache' mixture until it is the consistency of clay.
4. Divide up the mixture into small containers with lids or plastic bags.
5. Use food coloring to add color to the different containers of papier-mache' mixture. (Experiment by mixing colors. You can make pink by using a small amount of red food coloring.)

PROJECT DIRECTIONS FOR STUDENTS:

PROJECT #1:

(Choose a subject matter that can best be done like a primitive painting. Choose what size and whether or not it will be done as an individual project to be put with others to make one large project, or as one large class project.)

1. To start the project, provide students with a sheet of plywood.
2. Have the students attach chicken wire to the board. (Glue lattice striping around the edges to improve the appearance.)
3. Students should lay out the background of the picture first with the papier-mache' mixture. (Press the mixture into the chicken wire.)
4. Roll out the other colors and cut out the objects that are to go into the picture. (Press the cutout figures into the background. If the

background dries out before finishing, glue the rolled out figures onto the background.)

5. Keep the mixture covered with plastic wrap until finished.
6. When the project is finished, use paint to touch up the areas that need more color.
7. Varnish the finished product. (The papier-mache' mixture will dry as hard as fired ceramic.)
8. Display.

PROJECT #2: (See example #102)

The bear was made by sticking small balls of the papier-mache' mixture together.

1. Choose a simple animal. (Toys would be good.)
2. Make an armature. (The armature for the bear is a jar. The head and legs are wads of newspaper.)
3. Glue or tape the armatures together to develop the basic shape.
4. Glue wads of papier-mache' mixture to the armature and begin the building up process.
5. Work closely with your chosen subject. (Toy)
6. When the work is complete and dry, finish it with paint and other materials.

Lesson 49
SCULPTURE (CLAY)

PREPARATION:

Storybooks, clay, glazes, kiln, carving tools, squirt bottle, plastic wrap. Prepare example #103.

PRESENTATION:

Throughout this text, story telling and art have been mixed together, but on a two dimensional basis. This project will involve story telling on a semi-three-dimensional basis, concentrating on shape, line, color, and texture all in one. This project is classified as a relief. A relief is a sculpture that is raised off a flat surface. In some cases, the objects can be raised to the third dimension.

Clay is a medium that allows the artist to use any and all art elements, depending on the artist's motivation, preparation, and follow-through with the art work. The artist must remember that clay is a very plastic type material and should at all times rule it and not let it rule you. Avoid carving away and concentrate on building up. Some carving tools can be used to add line, which is texture. Clay can be pushed into and through objects to create texture. (Clay pushed through a tea ball or a garlic press will create hair texture, etc.) After the finished piece has been dried to bone dry (warm and dry to the touch). A cool piece of clay indicates moisture,



103

which if fired in a kiln could explode. It can now be fired (bisqued). Firing will harden the clay and allow the artist to glaze the piece without accidentally smashing the sculpture out of shape. Ceramic glazes are used to add color. Ceramic glaze, when fired, turns into glass and is baked permanently into the fired clay.

PROJECT DIRECTIONS FOR STUDENTS:

(See example #103)

(Everyone is familiar with fairy tales and this would make a good subject matter for the relief sculpture.)

1. Choose a fairy tale. (Make this an individual or group project.)
2. Read the fairy tale to the students and discuss the parts that are interesting.
3. Sketch some drawings from which to work.
4. Roll out a slab of clay about the size of a small plate and no more than 1/4" thick. (Work on a small board covered with plastic wrap.)
5. Tell the students to consult their preliminary drawings and choose one or a combination of several.
6. All of the basic shapes of the sculpture should be done in clay first to be used as a working foundation.
7. Pinch the basic clay shapes to the slab.
8. Build up the sculpture by adding small pinches of clay. (Do very little cutting away.)
9. To keep the clay moist while working over a period of days, mist the clay with water from a squirt bottle and cover it with plastic wrap.
10. Continue to refine the clay sculpture and add texture.
11. When the sculpture is finished to the approval of the artist, let the piece dry to bone dry.

12. Bisque the sculpture in a kiln to prepare it for glazing.
13. Work on a color scheme for the sculpture.
14. Use the ceramic glazes like paint.
15. Fire the sculpture to turn the glazes into glass.
16. It may be necessary to re-glaze and fire the sculpture several times to get the right colors to suit you.
17. Display.

(Another good project is to do the project on a smaller basis and let the relief sculpture be the top to a small wooden box.)

Lesson 50

THREE-DIMENSIONAL BODY SCULPTURE

PREPARATION:

Paper, pencil, paint, colored paper, glue, glitter, sequins, cardboard boxes, aluminum foil, metal foil, buttons, ribbon, found natural objects, found man-made objects, battery-powered lights, video or movie camera with sound or a movie camera and a tape recorder.

PRESENTATION:

To construct the "ultimate art project", you would need to include: shape, line, color, texture, movement, sound, photography, and costume design and directly relate it to today's environment. Today's environment is mechanical and electronic. (In fact, ask any young person to make an electronic sound and you can be entertained for at least an hour.) The following art project is quite involved and will take a great deal of planning and coordination. This project can be done on all age levels. Of course, the higher the level, the more involved it will be. Don't be afraid to do this project. If you have come this far, you are ready. Just be patient and follow the directions.

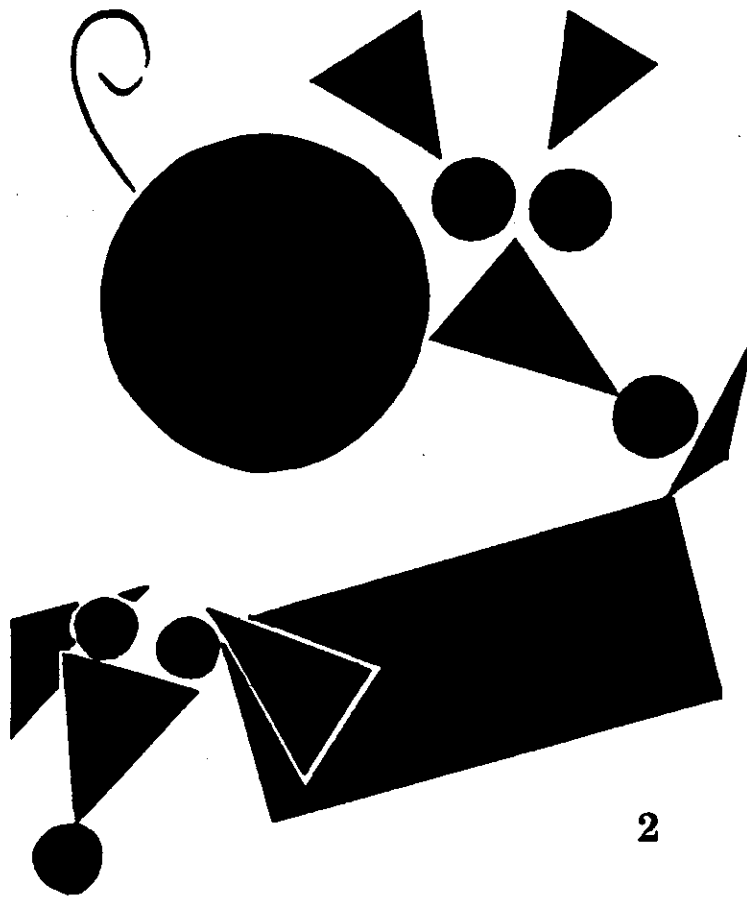
PROJECT DIRECTIONS FOR STUDENTS:

(This project is a mechanical costume design project and will involve sound and movement by the students. It is essentially a three-part project.)

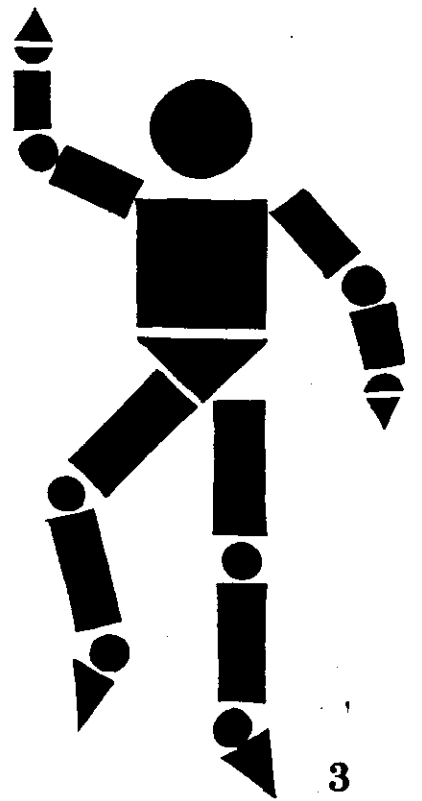
1. Study mechanical parts and how they move. (Make a bulletin board.)
2. Study the overall design of machines. (Any type.)
3. Study and record mechanical and electronic sounds. (You may want to take field trips or let the students make them.)

4. Invite a guest speaker to talk about what is involved in designing electronic machines.
5. Invite a guest speaker to talk about costume making. (Check the drama department for a speaker. Relate to the speaker what you intend to do, so they can assist in the project.)
6. Start designing mechanical type costumes that can fit the designer. (Do all preliminary designing on paper first. This step should be very involved and the designer should complete all preparation and material decisions in this step.)
7. Display the completed drawings and discuss all possible changes and additions.
8. Make changes and additions to the costume designs. (The machine costumes can have movable parts and even battery-powered lights. You might have to work in facial makeup to make the student look like part of the costume. Don't be afraid to use lots of balloons.)
9. Collect the materials for the costumes.
10. Construct the costumes. (Monitor this closely.)
11. Everyone should wear their costumes to a specific location.
12. Videotape the next step.
13. To start the "happening", one person should go to the middle of the room and do mechanical movements and sounds.
14. Another costumed person should go out to the first person, attach themselves and do different mechanical movements and sounds. (Each person should do the sound and movement that they started with.)
15. Repeat the above step, one person at a time, doing mechanical movements and sounds.

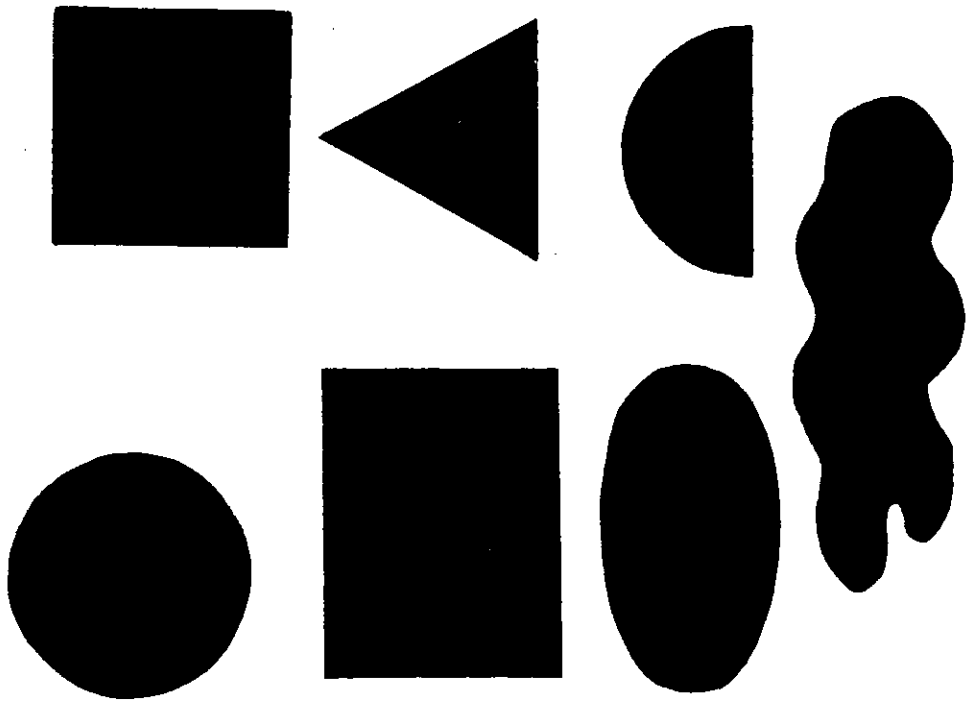
16. A large moving mechanical "thing" will be created and will provide a great deal of entertainment. (You might want to perform the "happening" at a special school event.)



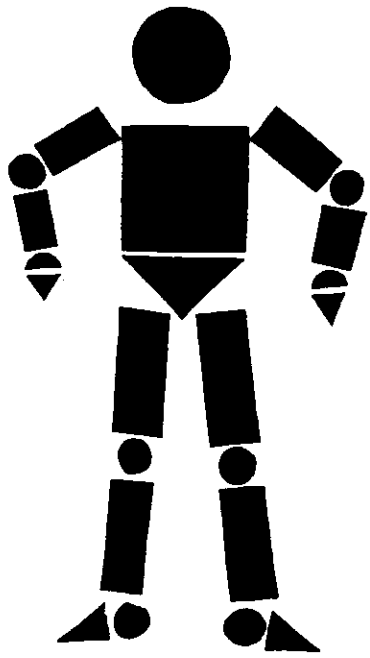
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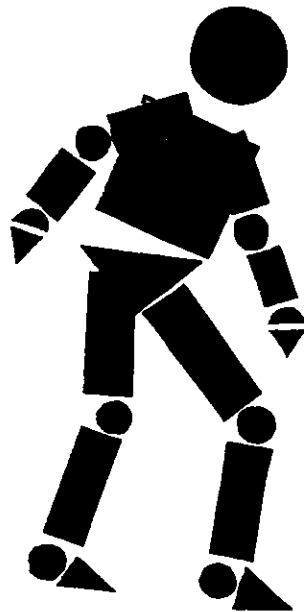
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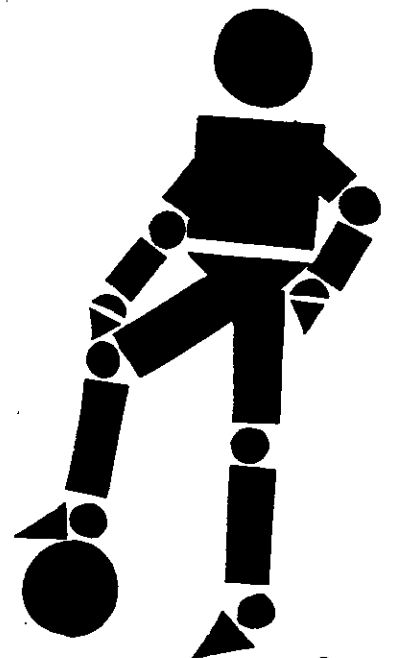
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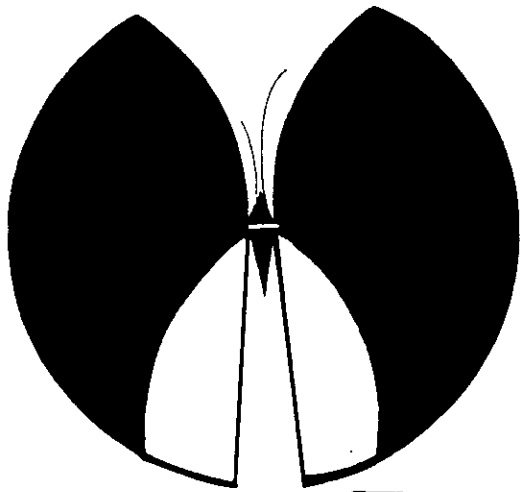
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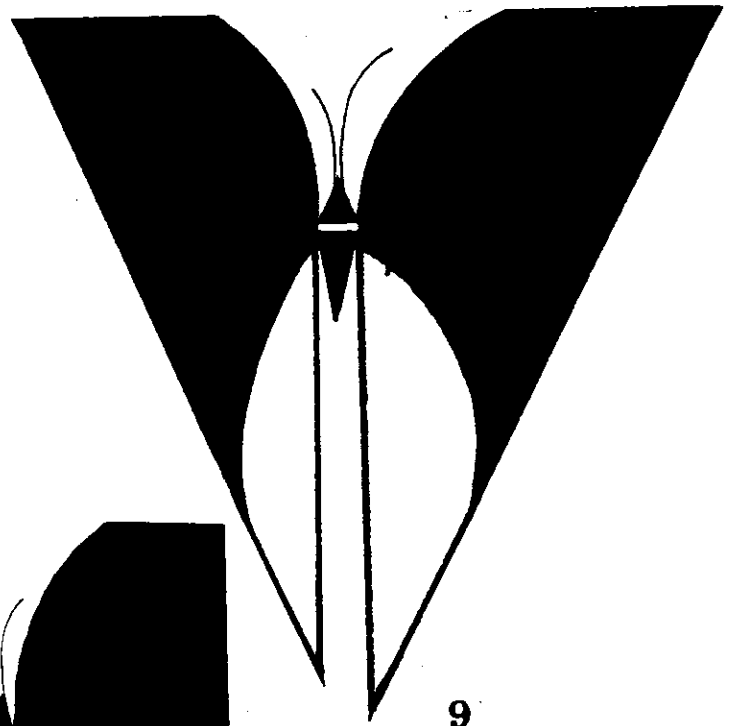
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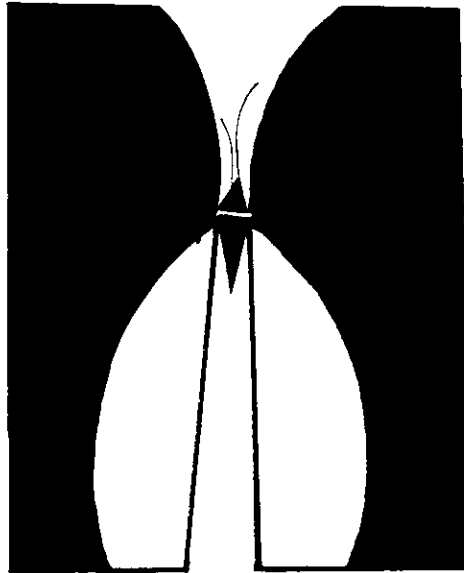
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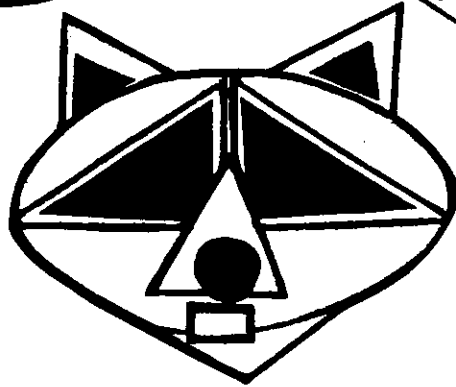
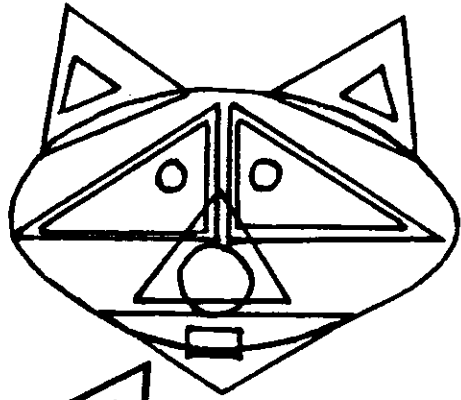
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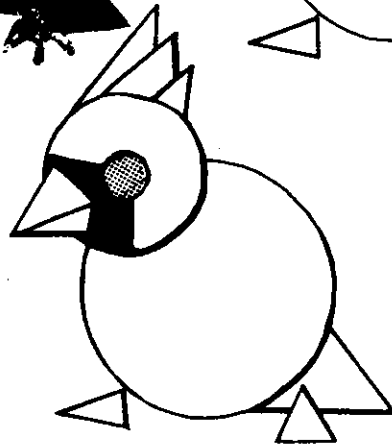
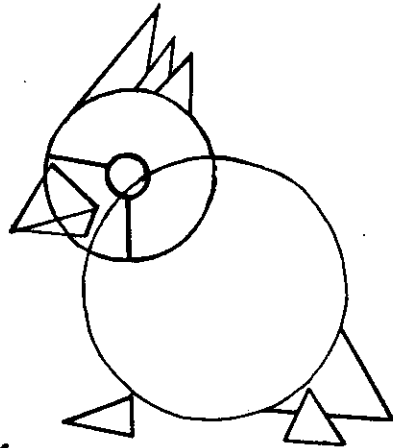
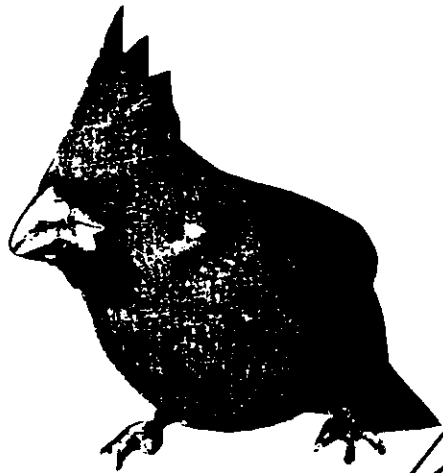
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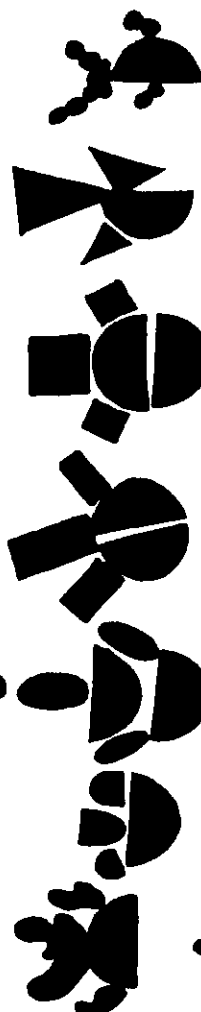
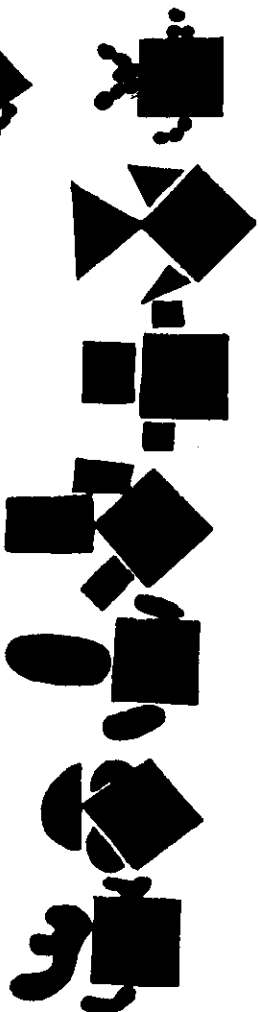
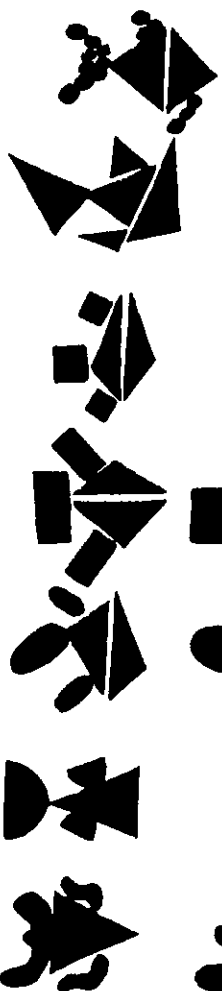
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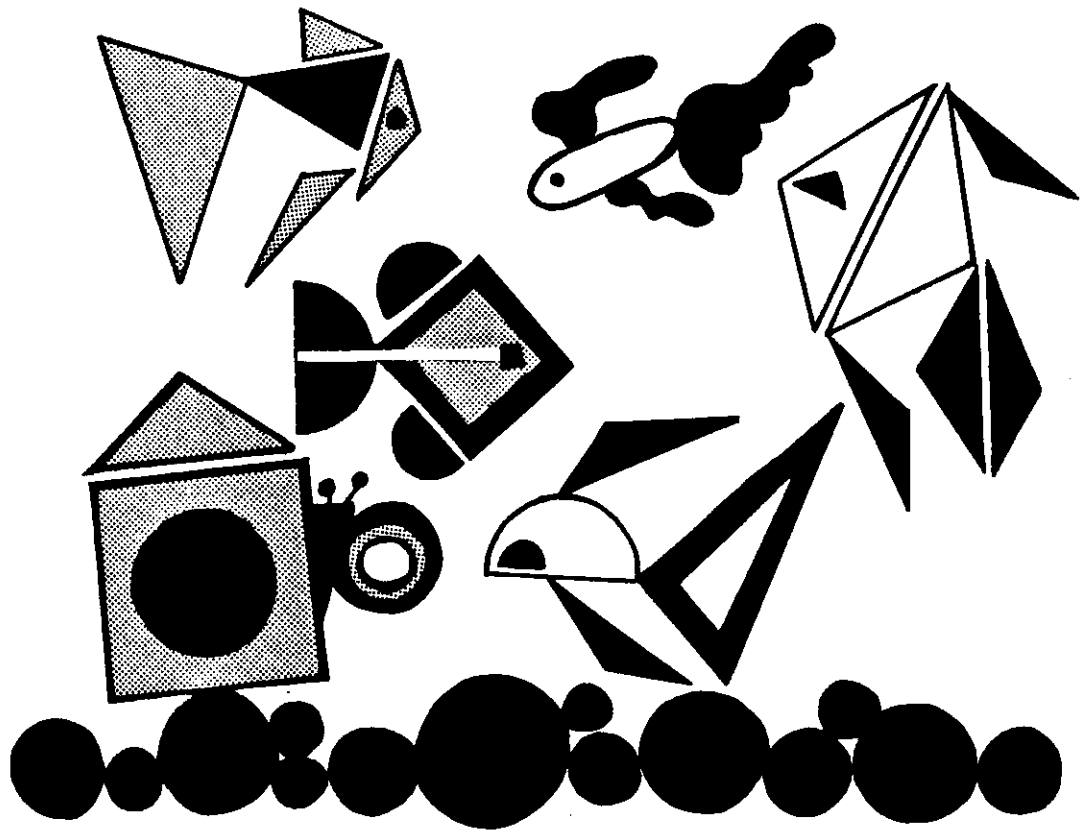


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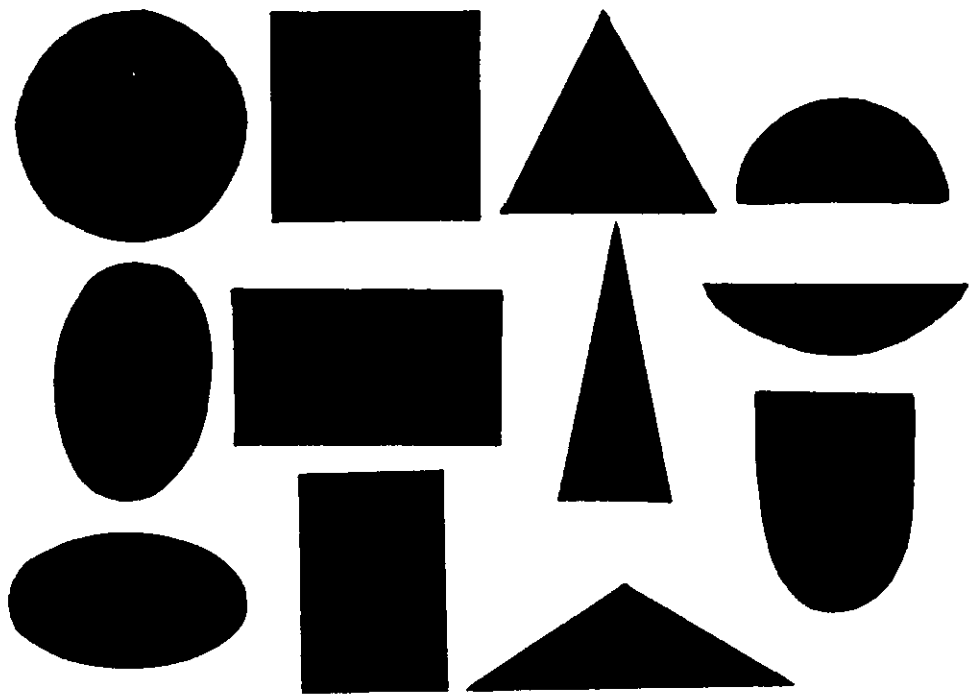


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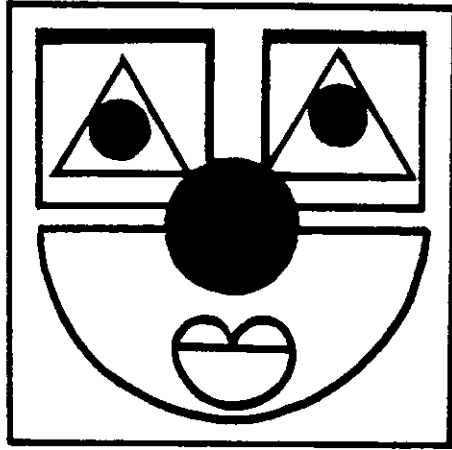




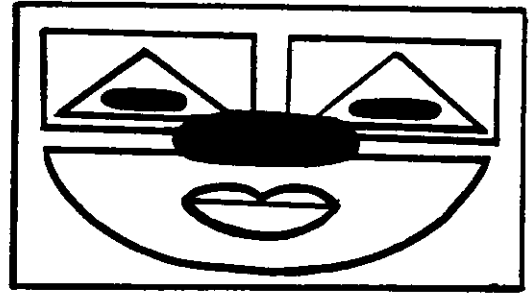
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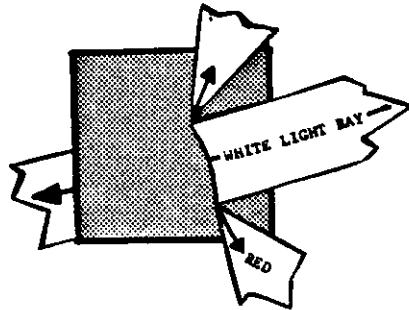
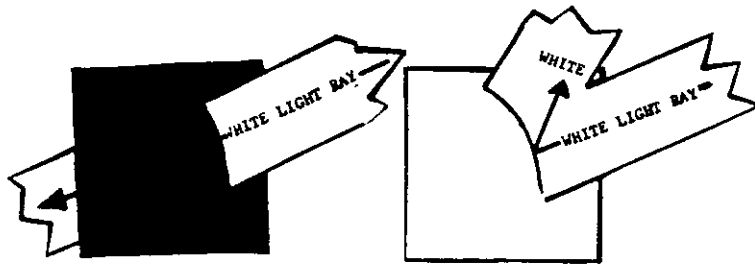
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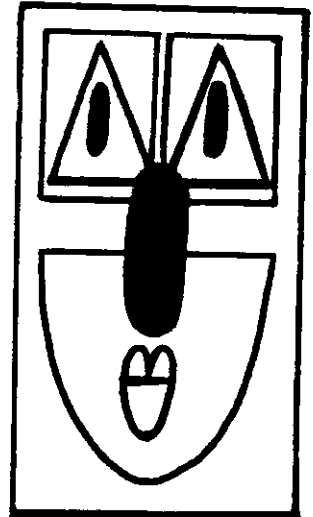
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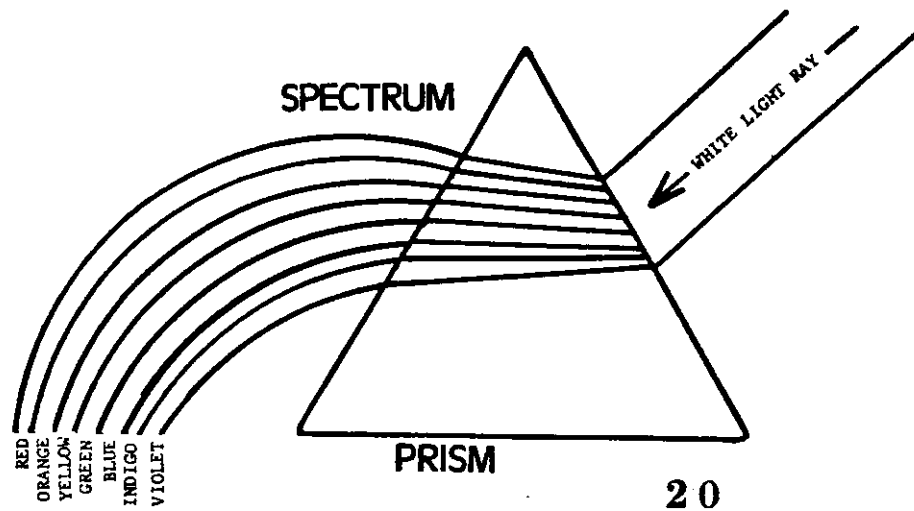
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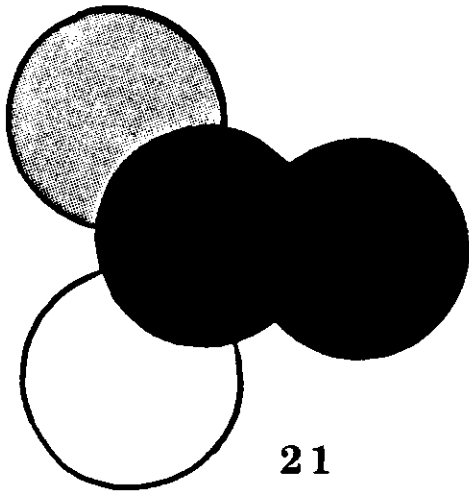
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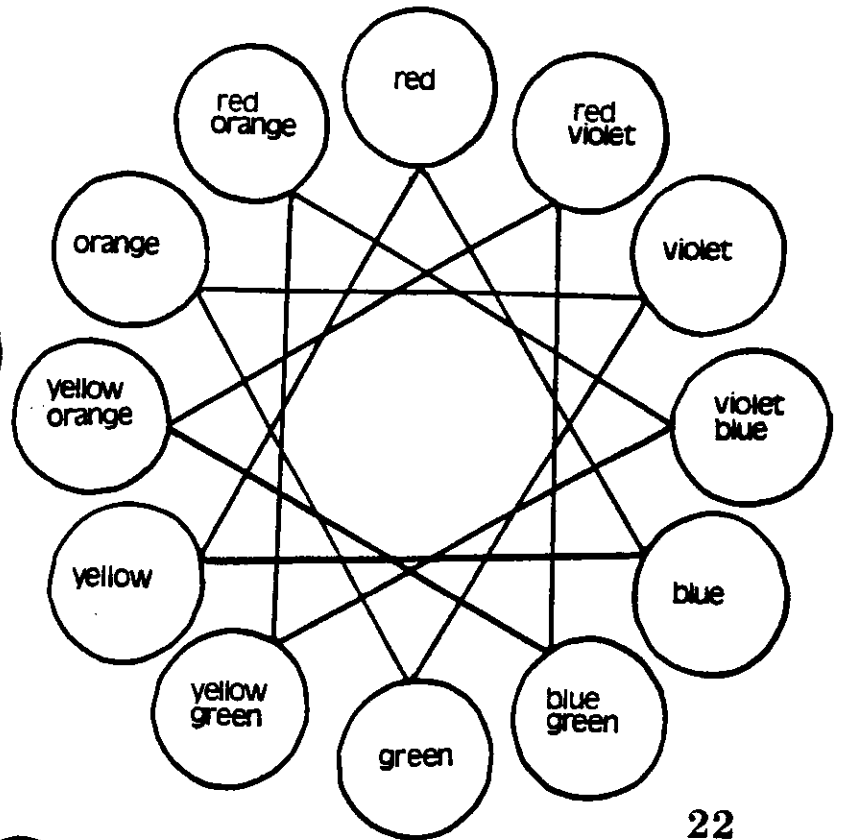
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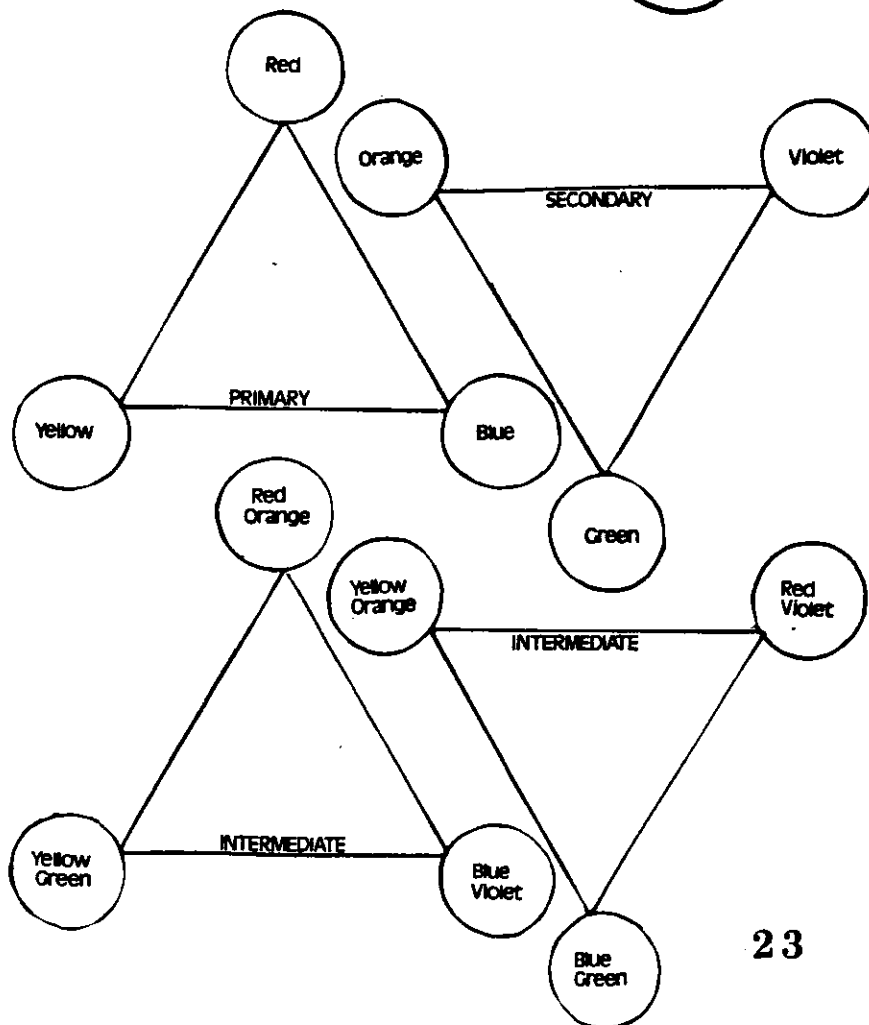
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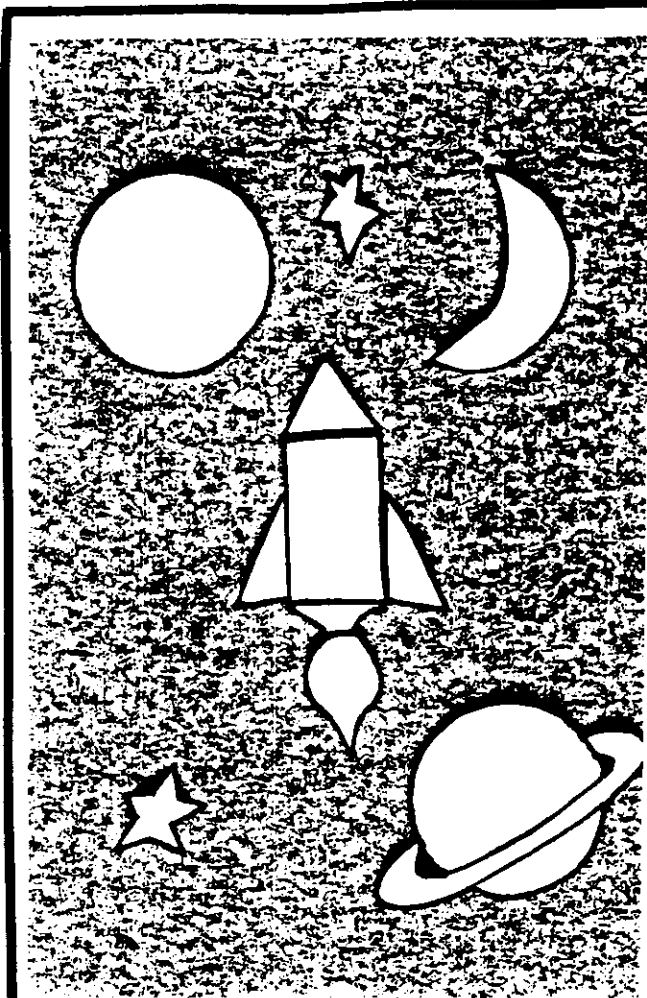
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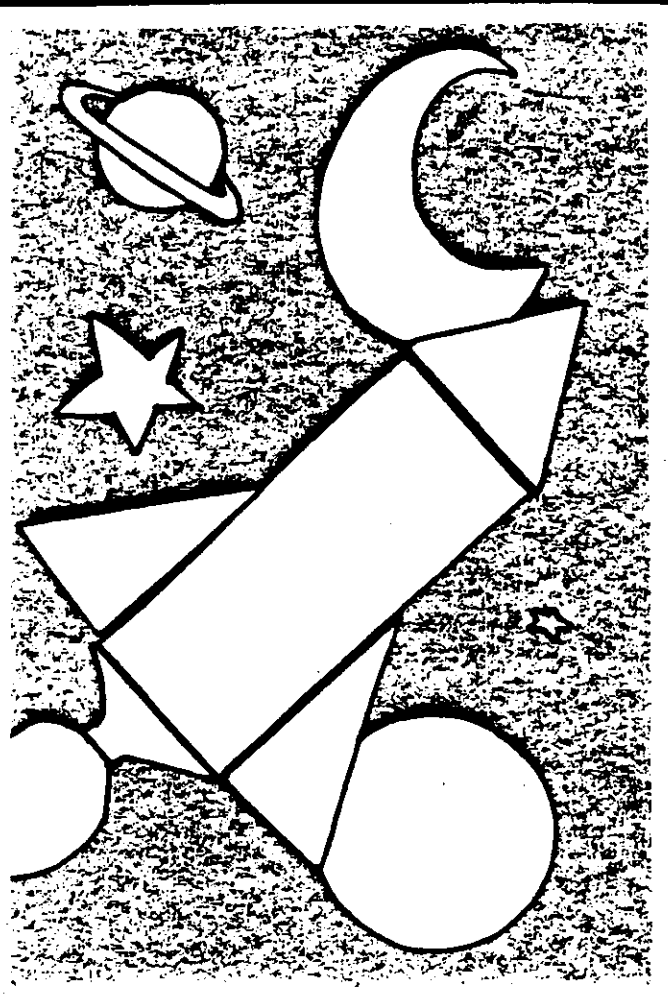
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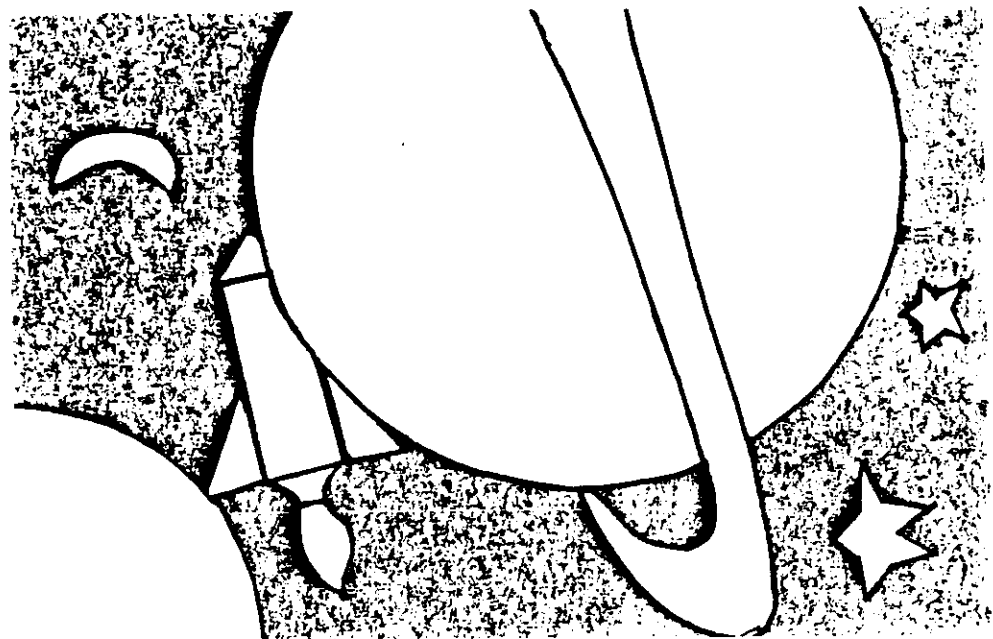
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COMPOSITIONS

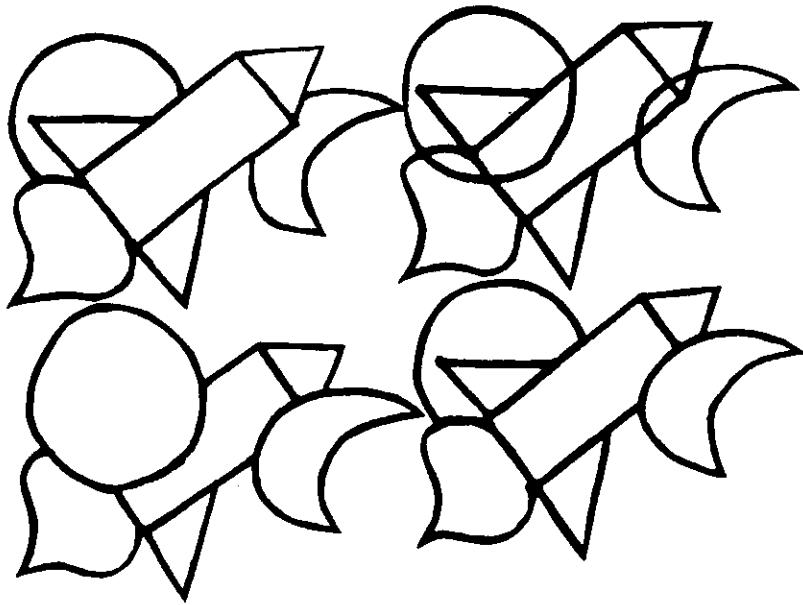
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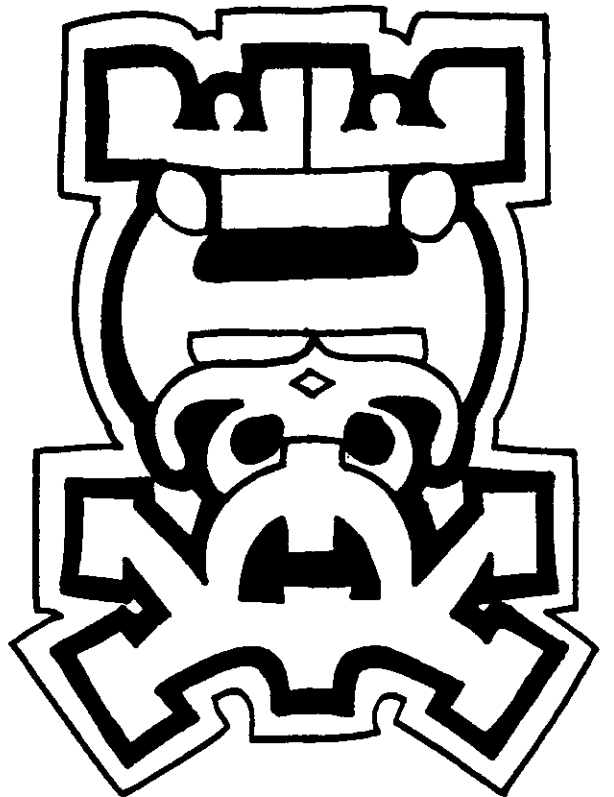


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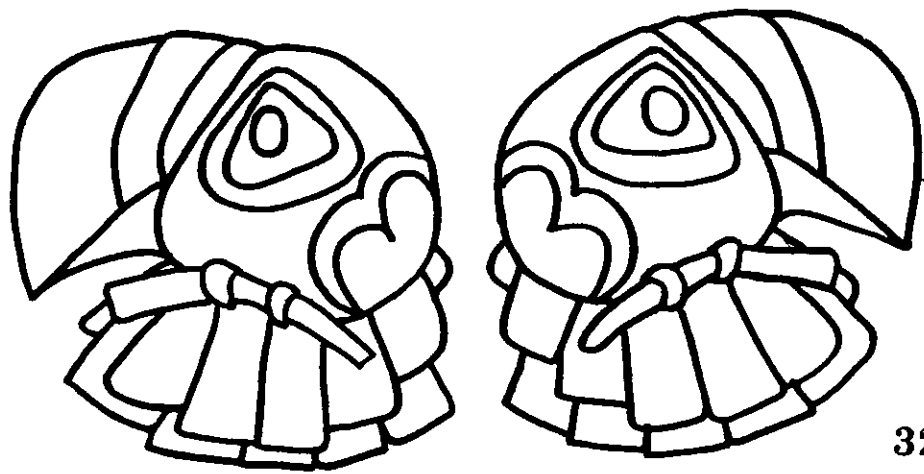
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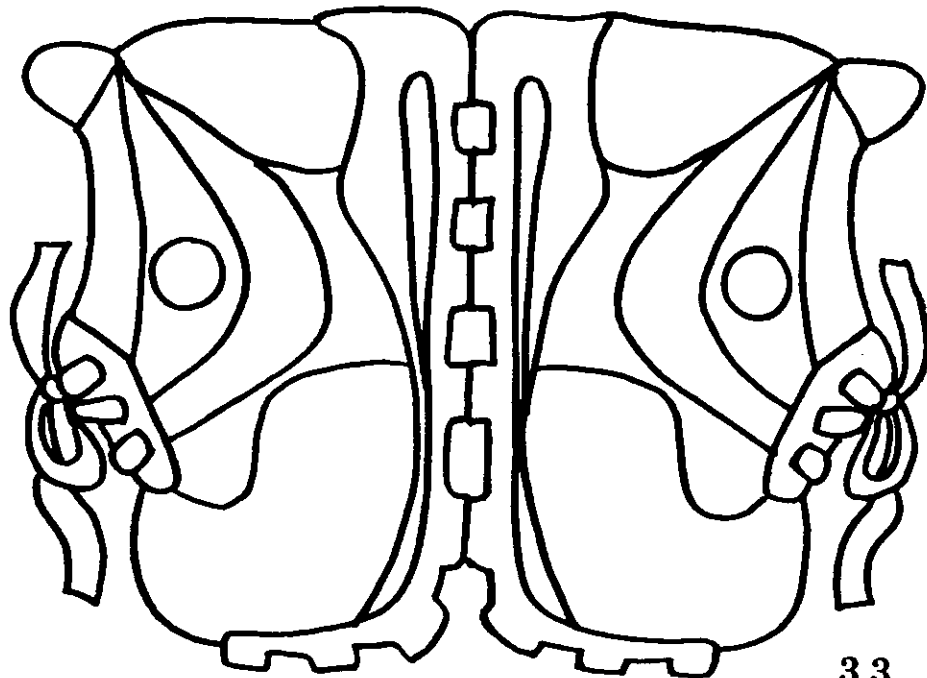
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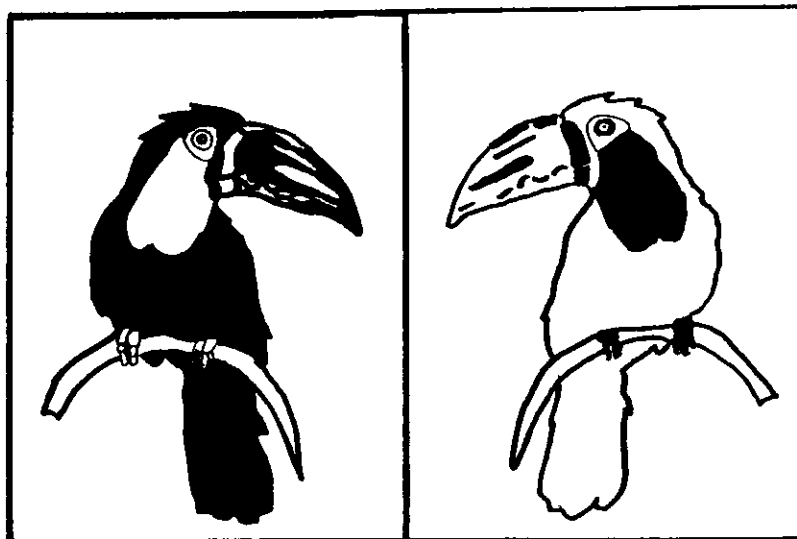
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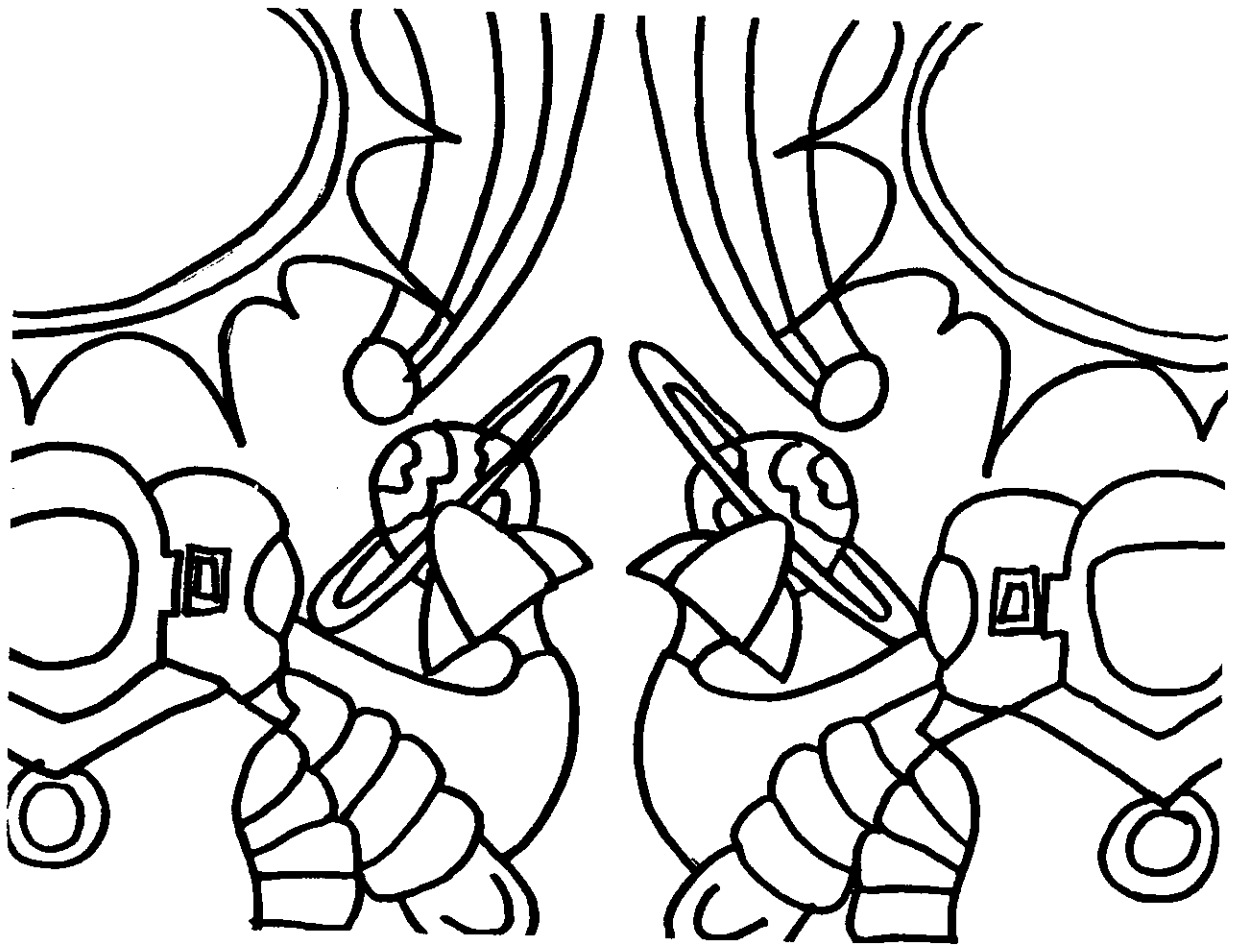
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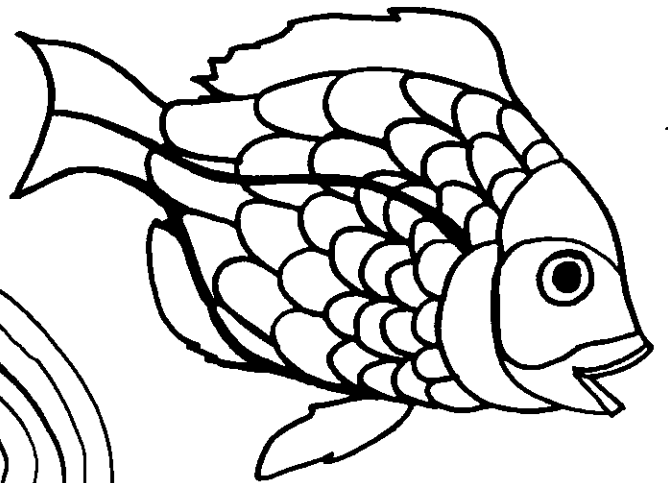
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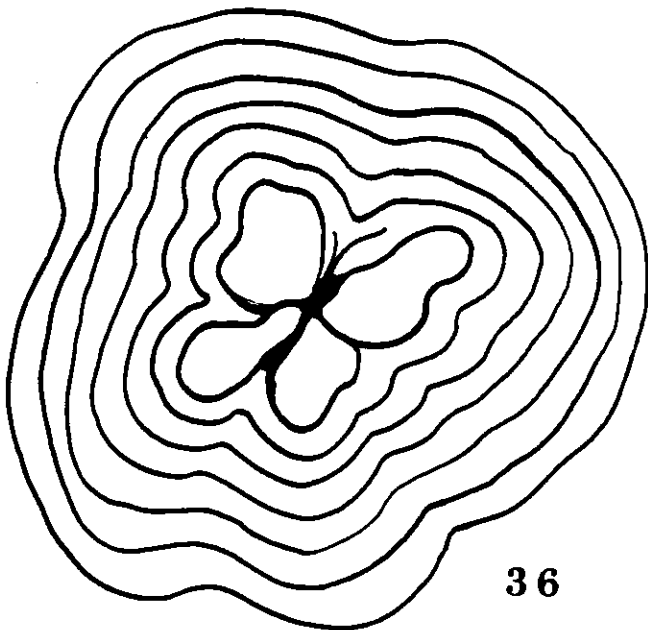
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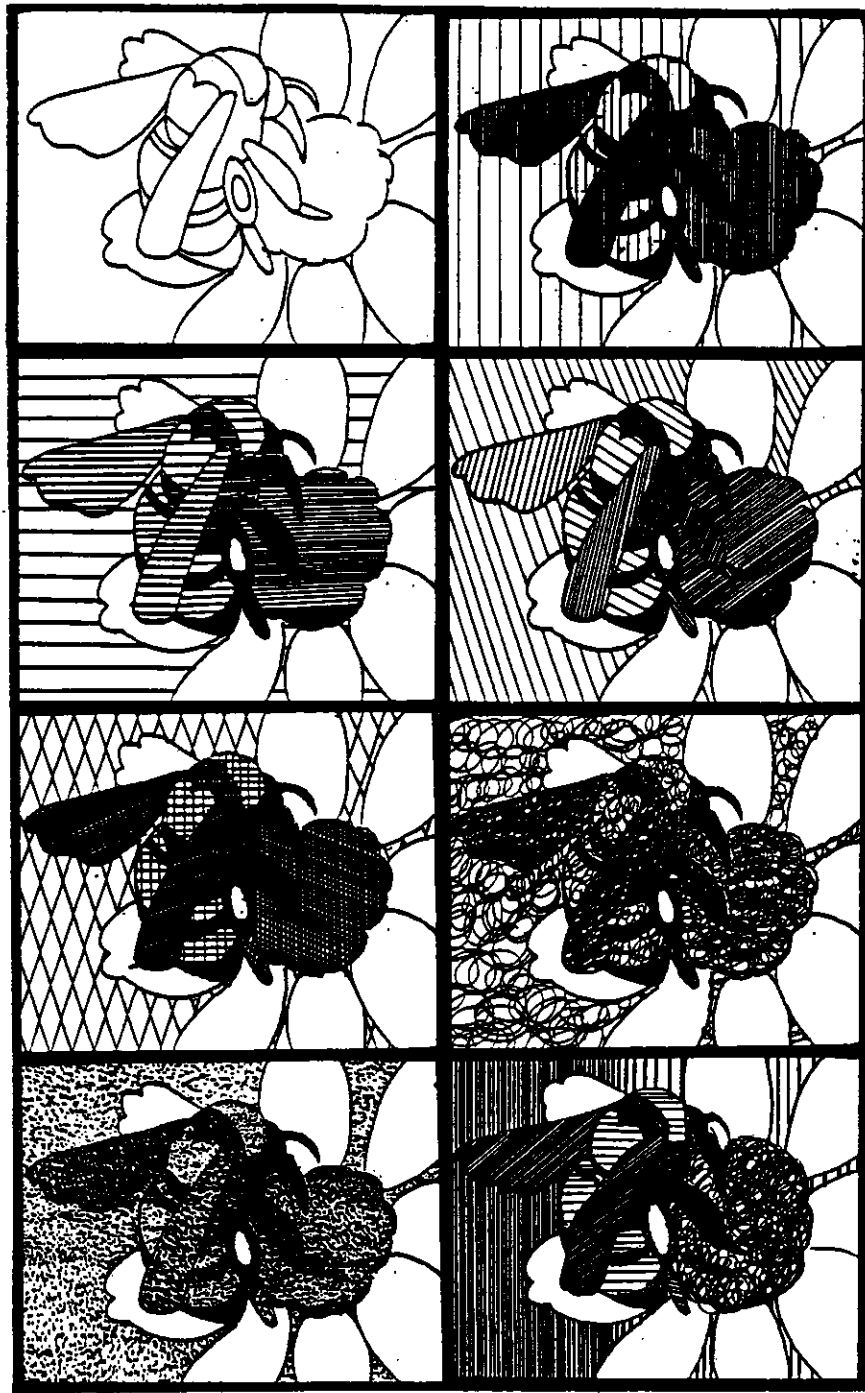


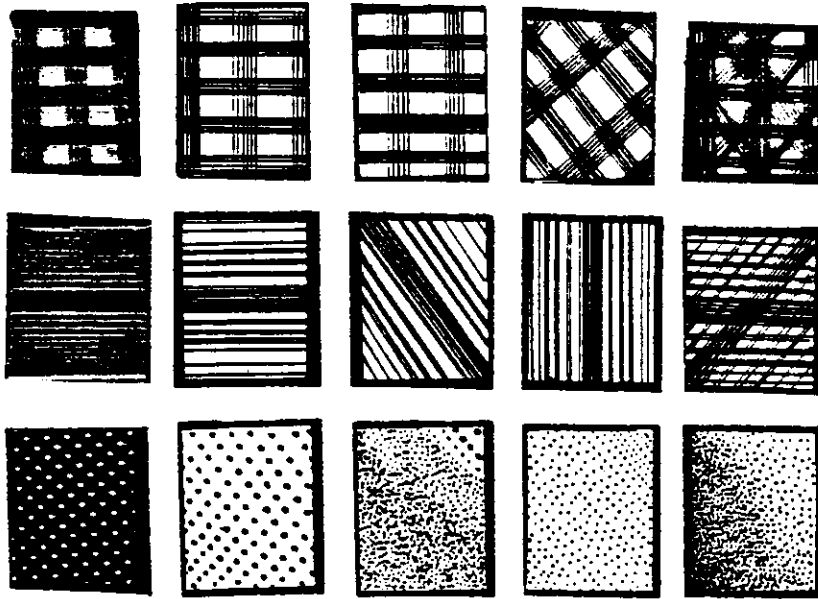
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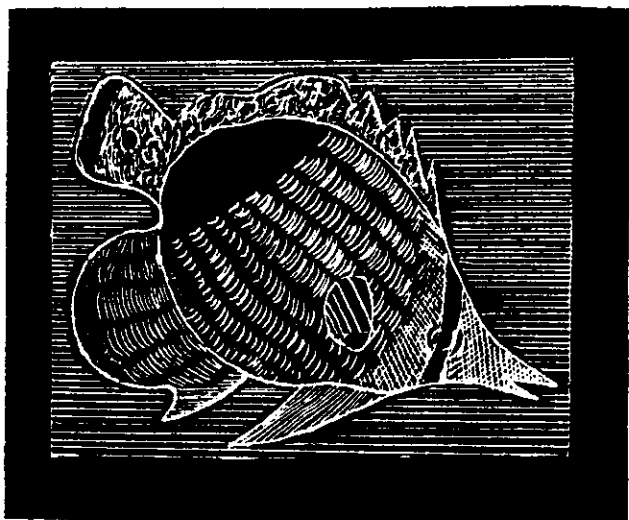
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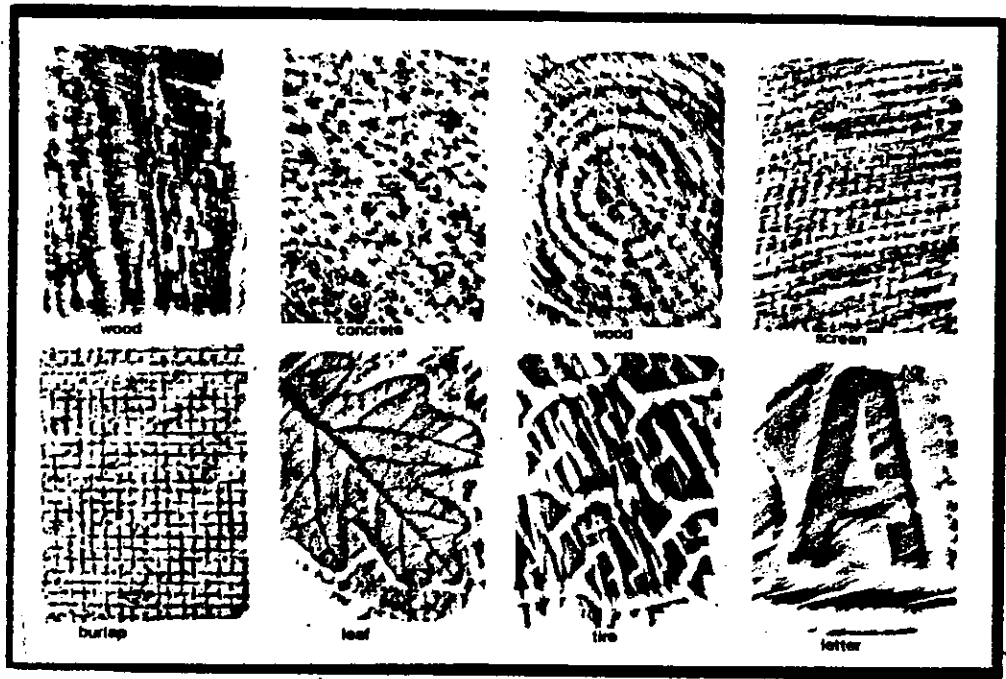
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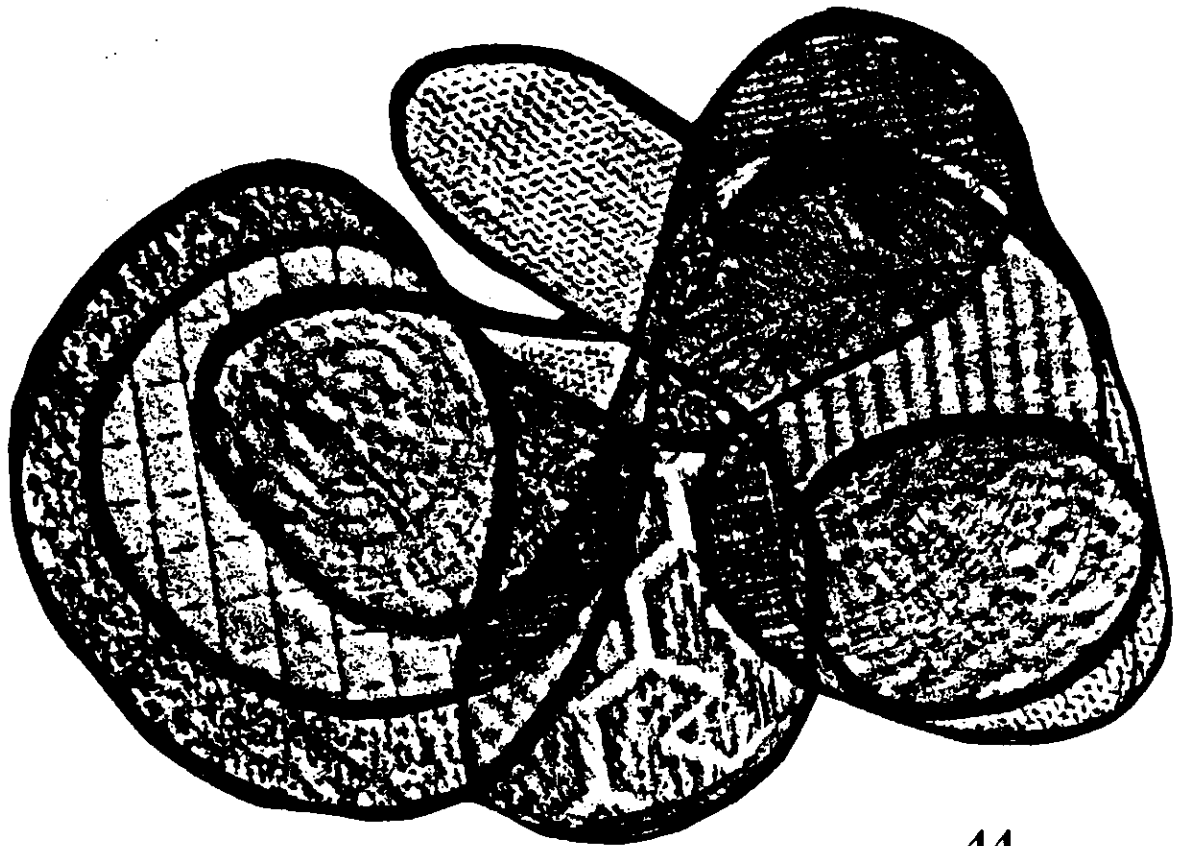
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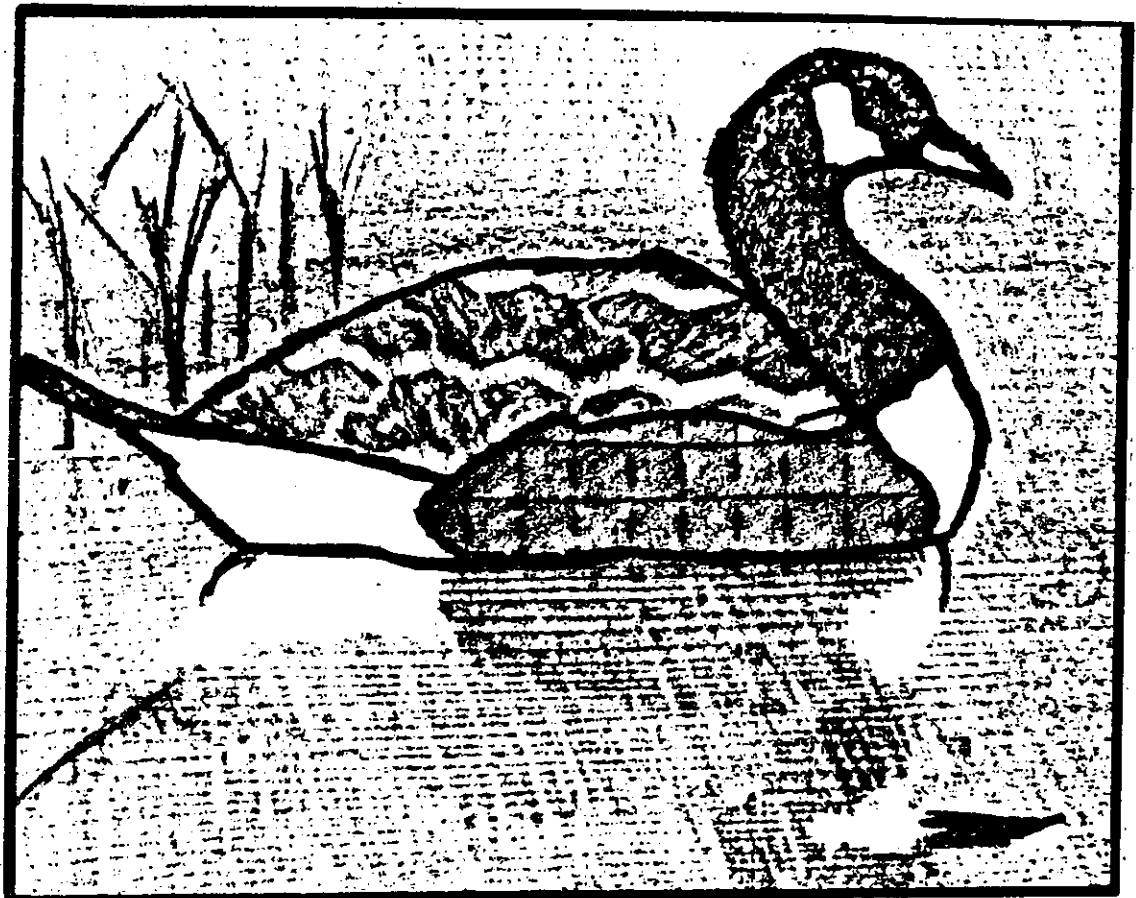
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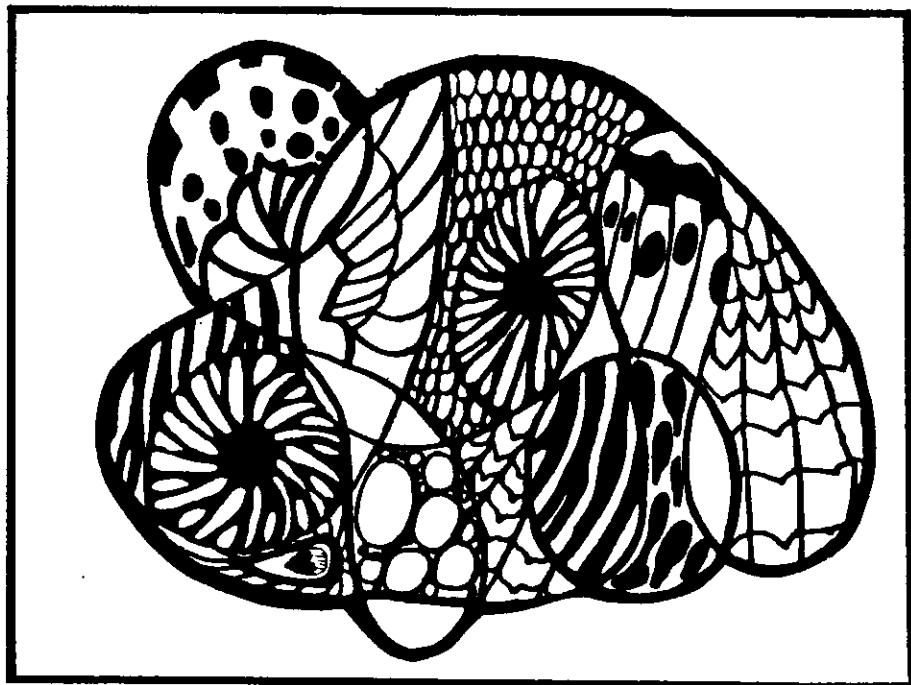
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46

DIRECTIONAL LINES

HORIZONTAL 

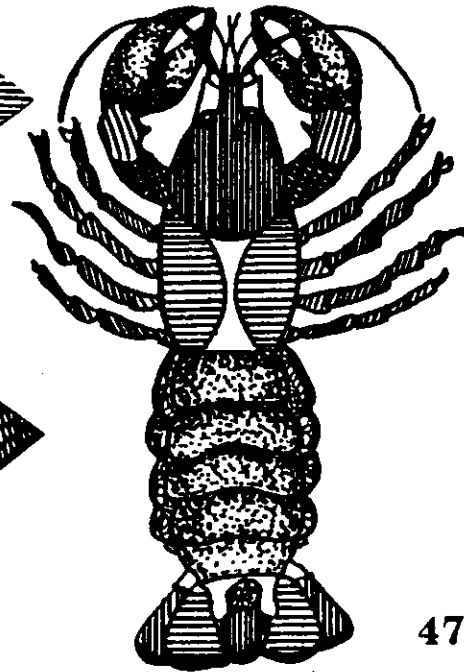
VERTICAL 

DIAGONAL 

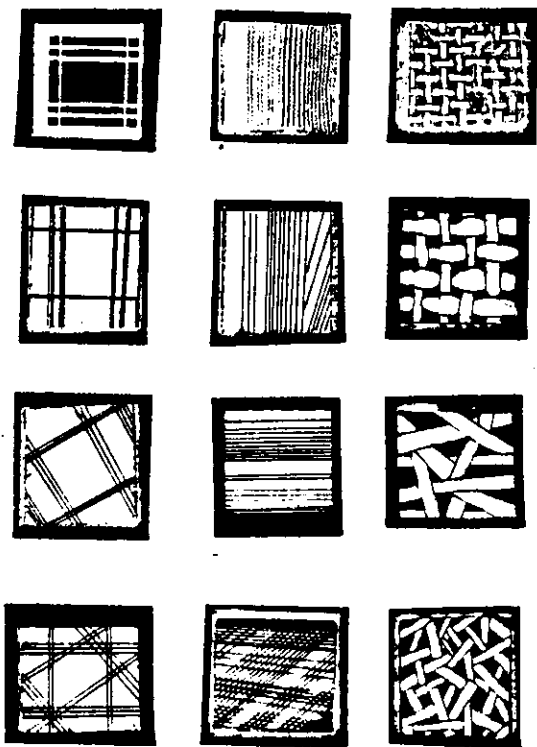
CROSSHATCH 

DOTS 

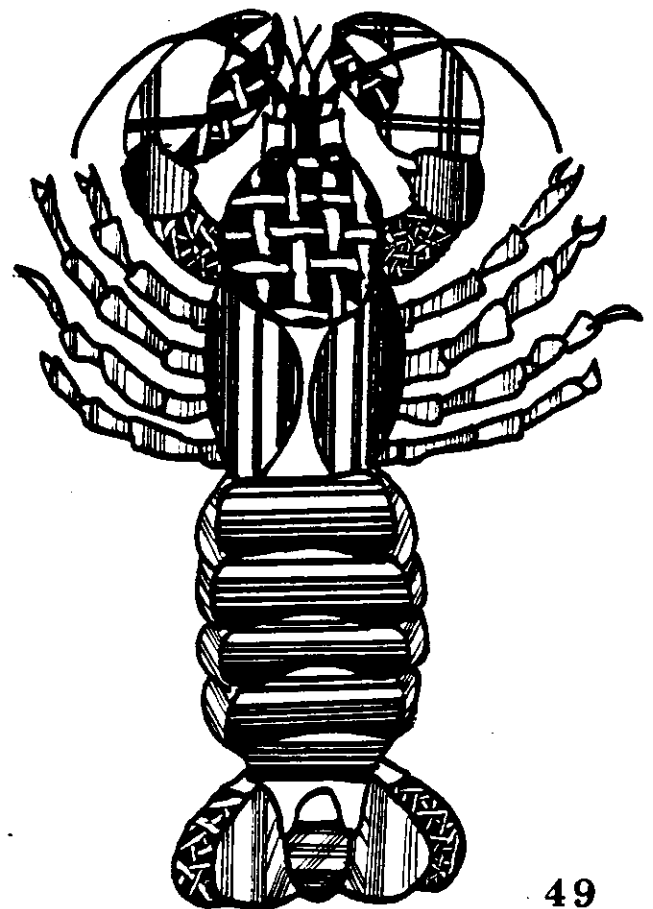
MODELING 



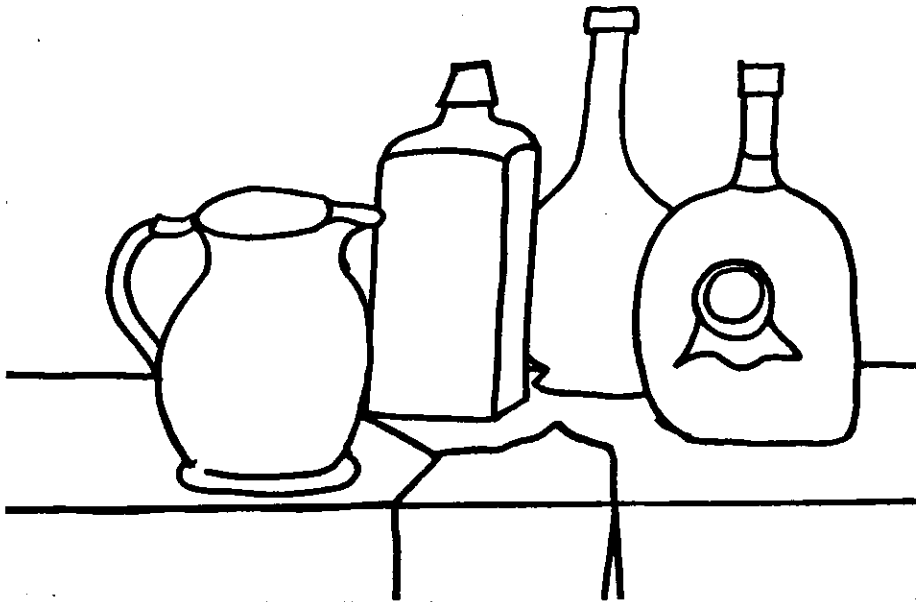
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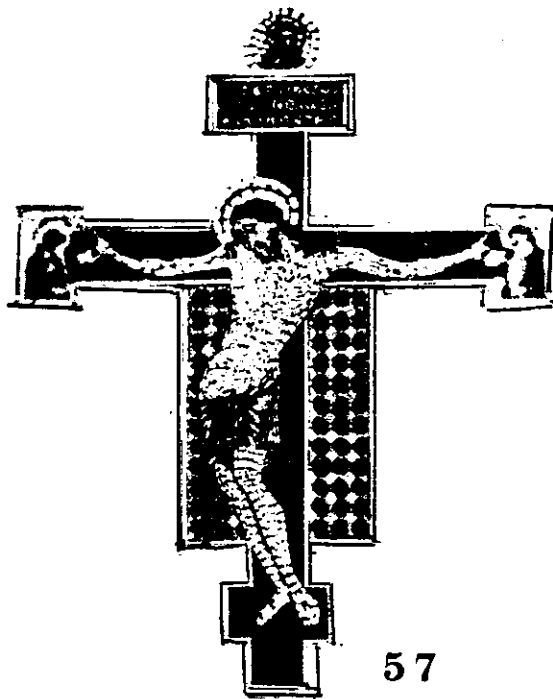
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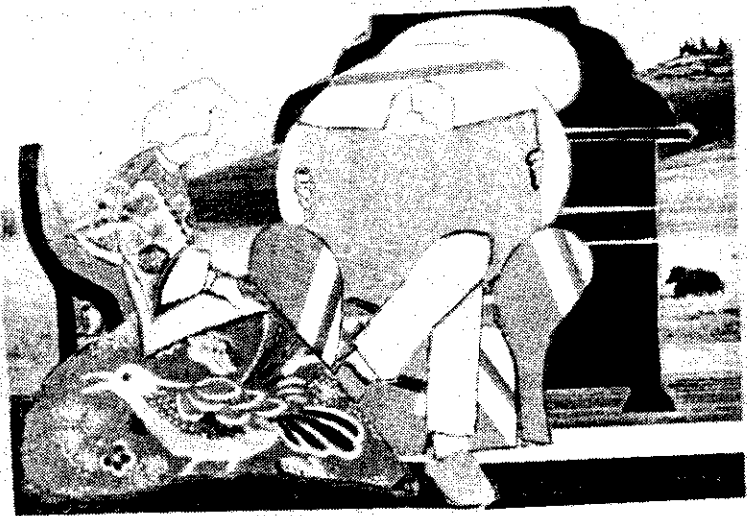
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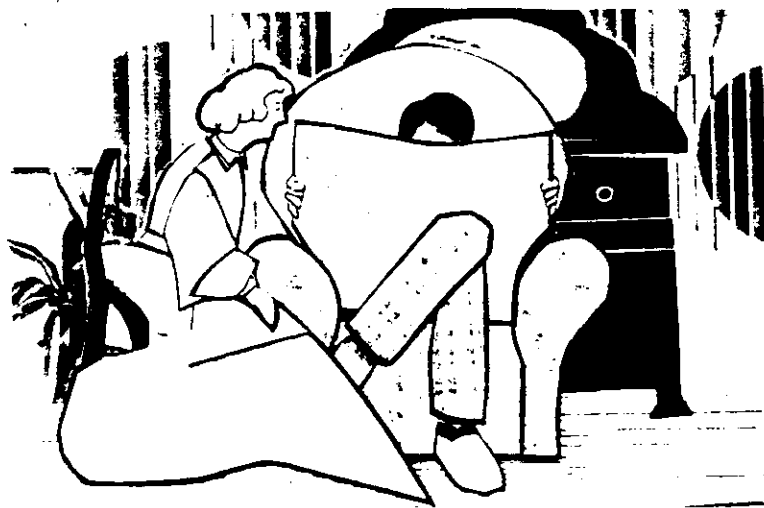
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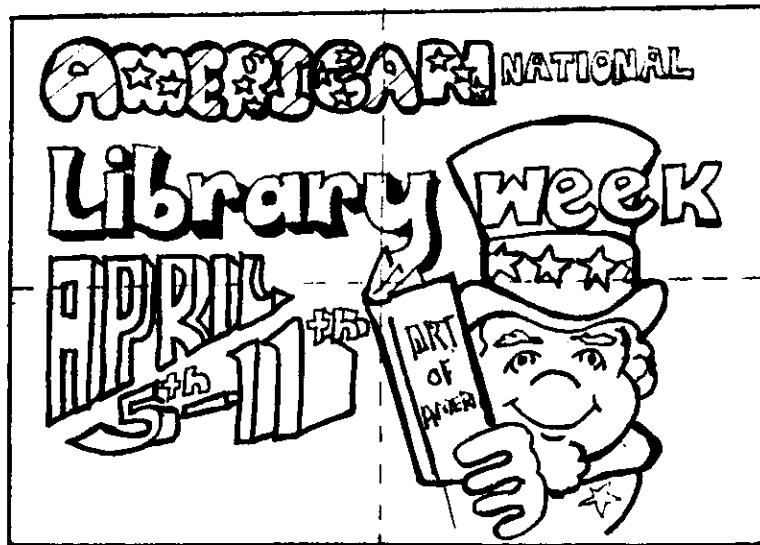
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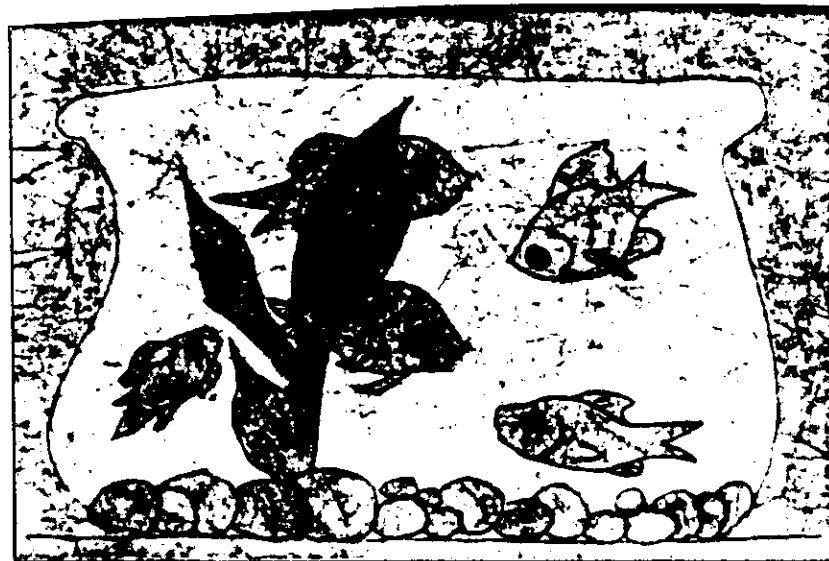
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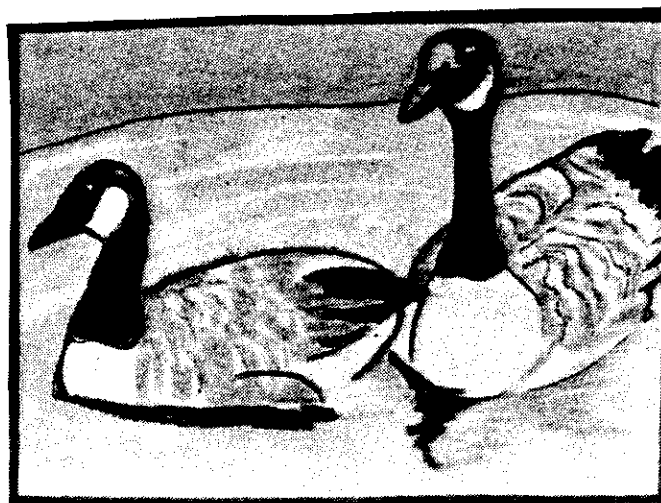
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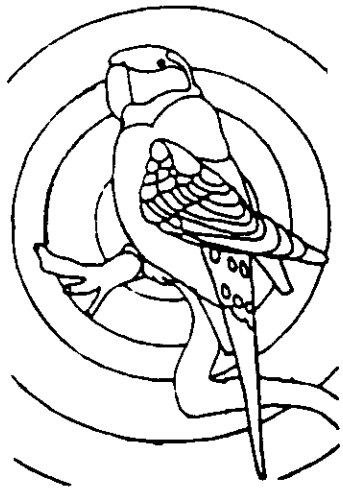
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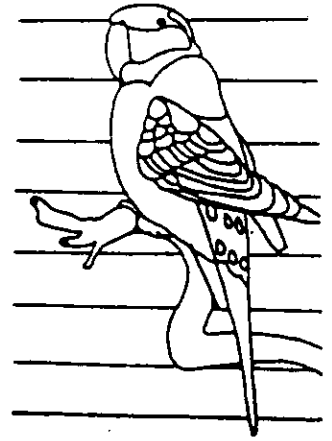
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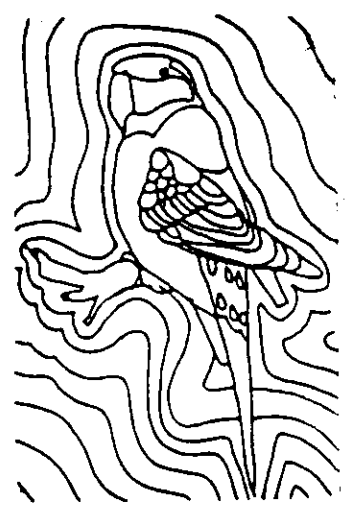
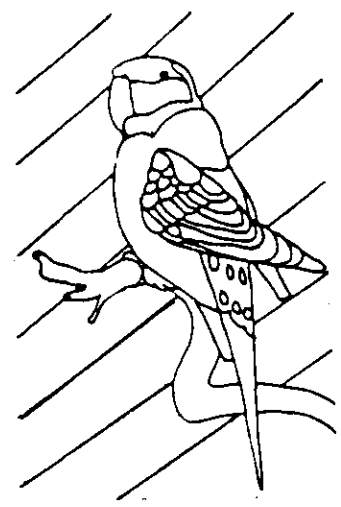
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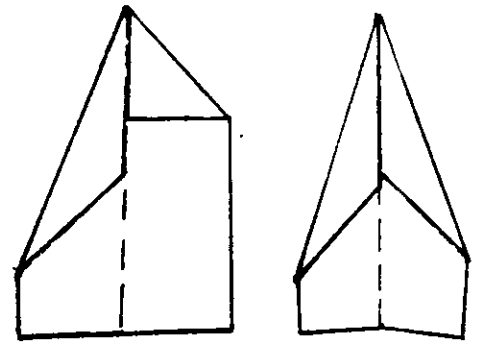
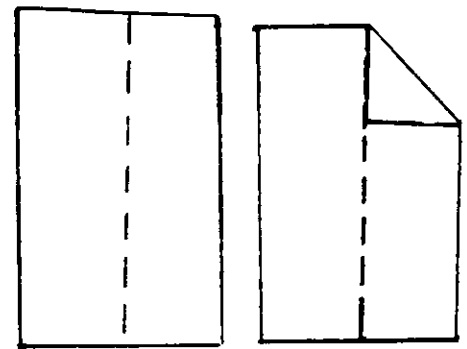


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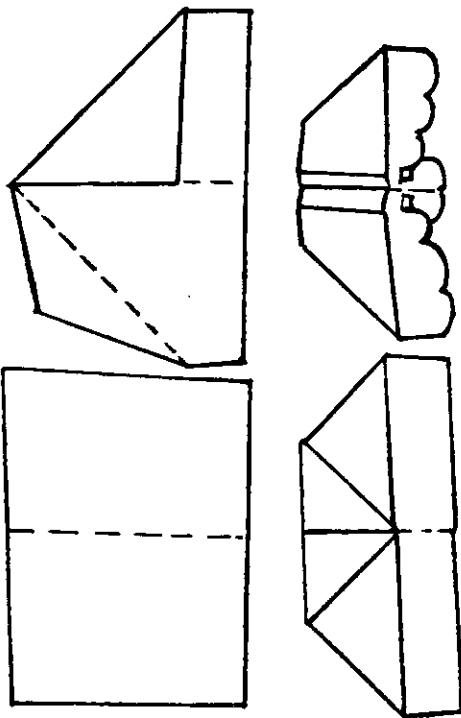




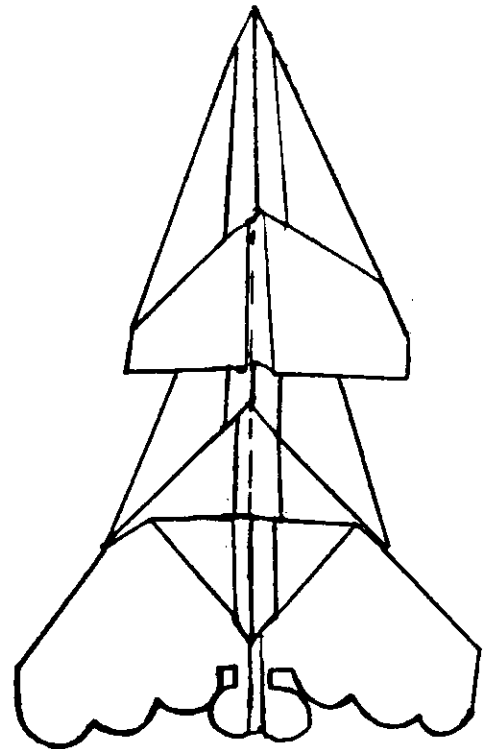
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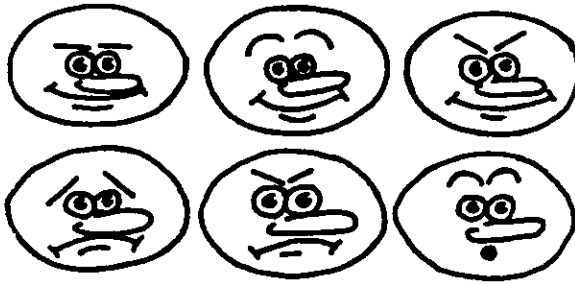


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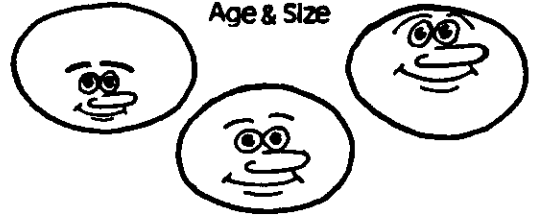
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Expressions



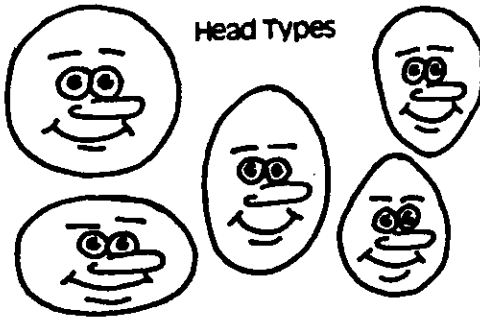
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Age & Size



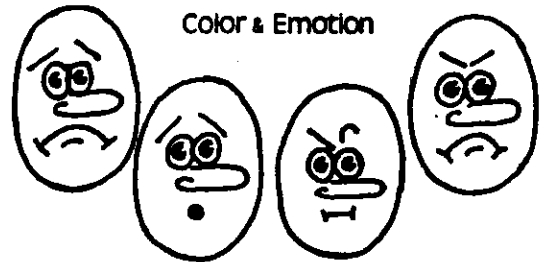
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Head Types

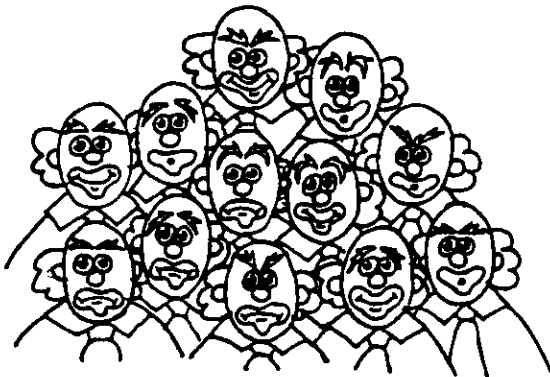


85

Color & Emotion



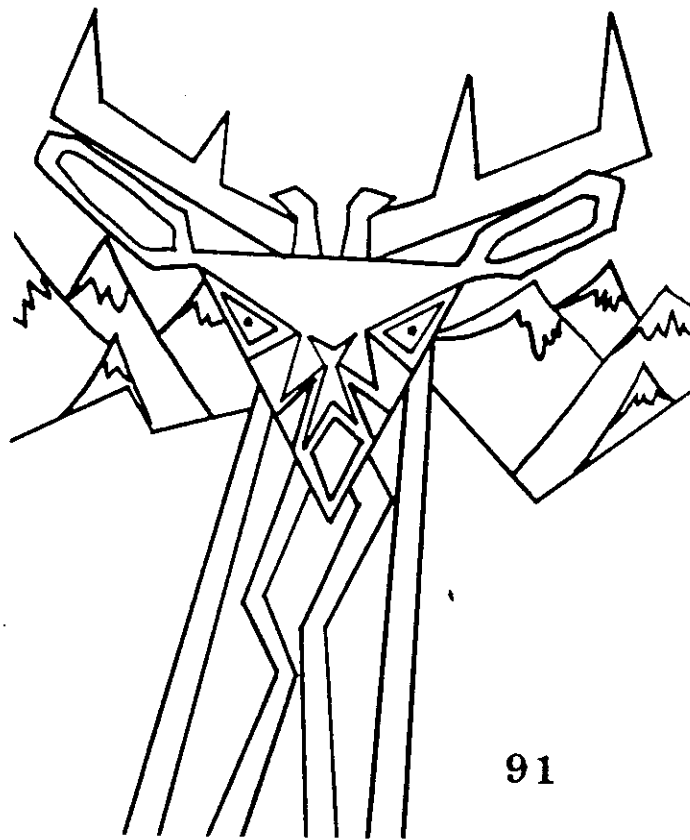
89



88



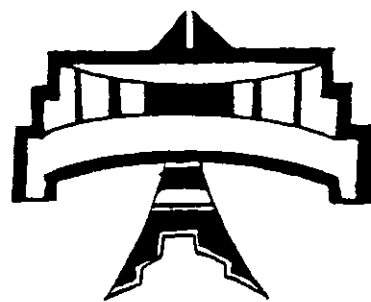
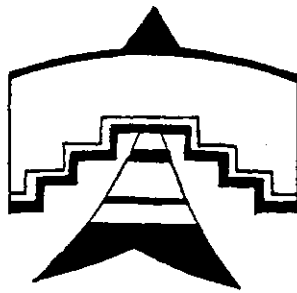
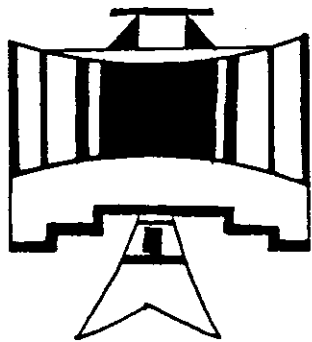
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91



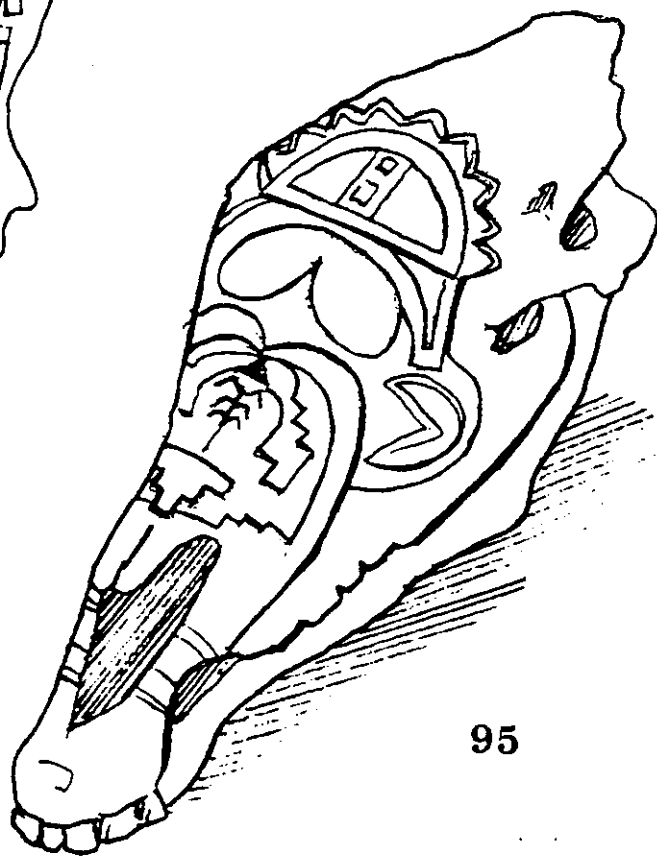
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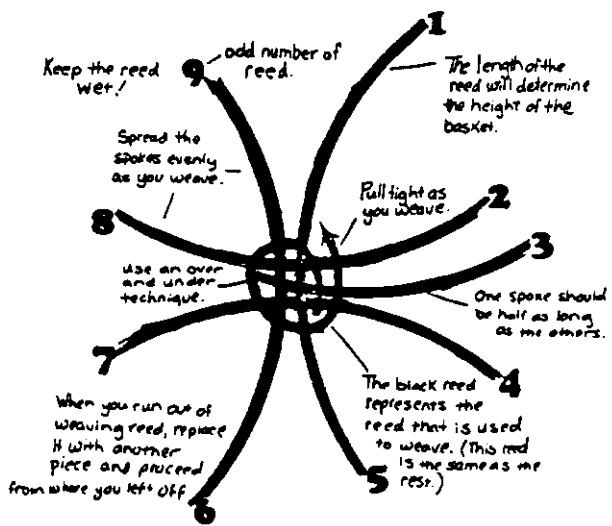
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94



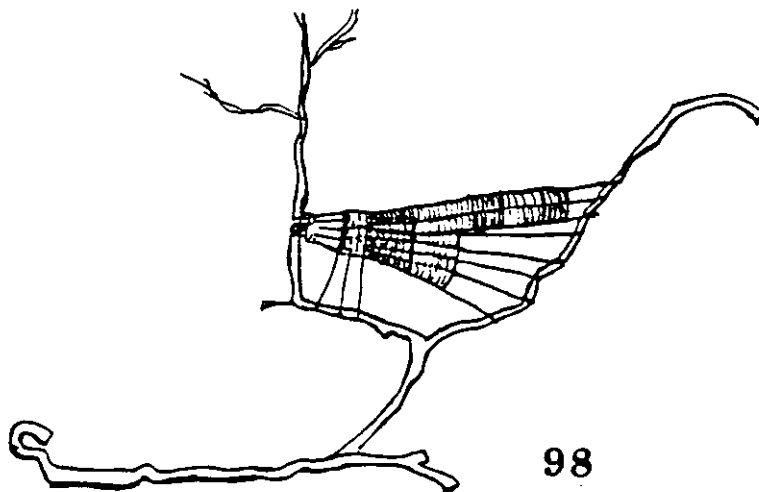
95



how to start 96



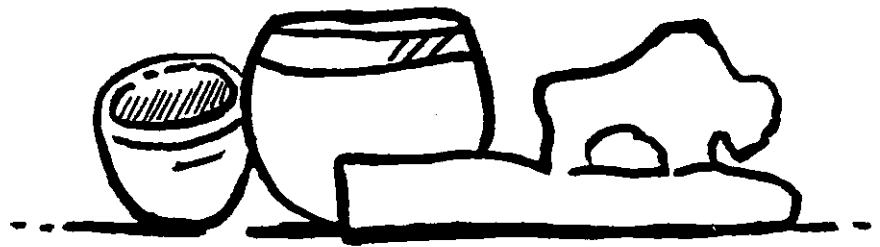
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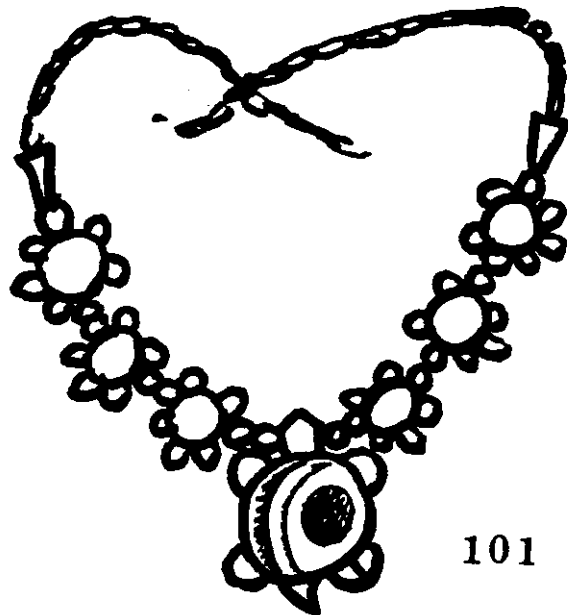
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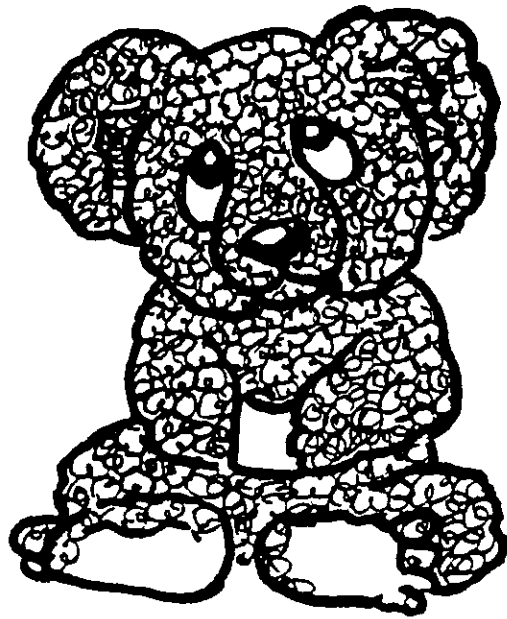
99



100



101



102



103