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19 Space (Overlapping)

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20 Things That Go

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LESSON 1 LEVEL A PORTRAITS

ALL ABOUT ME A Self-Portrait

WHAT YOU WILL LEARN:

drawing a self-portrait or a well-known subject with familiar materials.

WHAT YOU WILL NEED:

white or light colored paper;
any size wax crayons, felt pens
or tempera paints, assorted
colors; a mirror.

"TIPS":

Explore different sizes and shapes of paper.
Use small crayons; broken and peeled ones are more versatile than new ones.
Put a pad of newspaper under the drawing paper for a softer surface.

WORDS TO LEARN:

portrait: a picture of a person

self-portrait: a picture of the person who made the picture.



Myself Portrait Landscape 1890
National Gallery, Prague

GETTING STARTED: Look at the picture that Henri Rousseau painted of himself. Can you find some of the things he was interested in? Can you find his painting tools. a sailing ship; a hot air balloon; the flags of a celebration? What else? Artists make pictures of other people. These pictures are called portraits. When the artist makes a picture of himself,

it is called a self-portrait. You can make a self-portrait to show everybody how you look and the things you like.

1. Look at yourself in a mirror. Look at the shape of your face. What color is





LESSON 6 LEVEL A LANDSCAPE

WHAT YOU WILL LEARN:

tearing and fastening papers to make a landscape collage

WHAT YOU WILL NEED:

various colors of construction paper 30.5 x 45.7cm (12"x18"); paste; a damp sponge or paper towels or tissues.

"TIPS": To help young children clarify the idea of "landscape," plan to show an assortment of pictures of various kinds of landscapes from books and magazines.

For contrast, show some pictures that are quite different in subject matter, such as portraits, figures or still lifes. Help them realize that landscapes show mostly hills, trees, sky and other natural or man-made features. If figures are shown, they do not seem important. Landscape paintings are pictures of places.

Some children may need to be shown how to tear with small "nibbles", for control, rather than with bold, daring rips.

WHAT IS A LANDSCAPE? Learning the Subject Matter of Art



John Constable [Distant View of Salisbury Cathedral](#)
Sterling and Francine Clark Art Institute, Williamstown MA USA

GETTING STARTED:

For adults, "landscape" means views of the country, cityscapes, ocean vistas or even grand, cloud-filled skies. Children think of a landscape more often as a place where something can happen: camping, fishing, fun in the snow, and so forth. In fact, that's what everybody thought until the 17th century, when Dutch artists began to paint scenery that was important for itself and not just a background for people doing things! Look at Constable's picture (above). Point out features such as the clouds, the distant church, the trees, and the shadows on the grass. Ask the child about the shapes of these objects.



your hair? Can you see your ears? What color are your eyes? Is your nose big or little? Are you smiling? Can you see your teeth? Do you have big eyebrows?

2. Look how your head fits onto your neck. Are you wearing a sweater? What color is it? Is there something special about how you look? What is it? Freckles? Rosy cheeks? A missing tooth?

3. If you want to make a self-portrait of your whole body, look at the colors and designs on your shirt and pants and socks and shoes. Are you wearing some jewelry?

4. Use your crayons or paints to draw your self-portrait. Start with the shape of your head near the top of the paper. If you use crayons, press hard to make the crayon marks shiny and bright. Color in all the shapes. Add patterns if you want to.



Vivienne Age 5

5. Now draw your favorite toy or a pet or something else you like in the space that is left.

CLEAN-UP: Put crayons back where they are kept. Put paints away. Wash the brush with soap and water. Rinse well. Pull the bristles to a point and leave the brush to dry in a dry container with the brush part pointing up.

TALK ABOUT IT: What did you see in the mirror that you might have forgotten to draw?

MORE IDEAS:

1. Make a self-portrait of what you want to be when you grow up.
2. Find more self-portraits in art books.



LESSON 1 LEVEL B PORTRAITS

WHAT YOU WILL LEARN:
crayon rubbings

WHAT YOU WILL NEED:
newsprint or other
lightweight papers, about
12.5 x 20 cm. (5"x 8");
manilla or drawing paper
about 30.5 x 45.7 cm.
(12"x18"); broken, peeled
crayons; scissors,
sticky tape or paste.

"TIPS":

1. To cut a shape from inside a piece of paper. Pinch the paper and clip a small slit. Insert the scissors. Cut to the outline. Cut around the shape you want to remove.
2. Guide scissors in the V of the cutting edge but do not cut all the way to the end of the scissors.
3. Dark colors will show the rubbings texture best. Try combining two colors in the same rubbing, moving the paper just slightly.

NEW CLOTHES A Self-Portrait Combined with Crayon Rubbings



5 textures from rubbings

GETTING STARTED:

Have you ever tried on new clothes to see what colors and patterns look best on you? Here is a chance to choose among colors and textures for a shirt on a picture that you draw yourself.

1. Near the top of a 30.5 x 45.7 cm. (12" X 18") piece of drawing paper, make a picture of your head. At the bottom, draw your shoes and socks. In between, draw the rest of your figure: your shirt or sweater; your arms and hands out to the side; and your pants or skirt and legs joined to your feet. Color in everything EXCEPT your shirt. Press the crayon firmly so the colors will be bright. Add



WORDS TO LEARN:

texture: what you feel when you touch something.

visual texture: reminders of what you felt.

other things to your picture, like jewelry or a toy or pet.

2. Carefully cut out the part that is your shirt. (See "Tips" on the first page.)

3. Now try some new colors and patterns. Find something in the room that has a flat, bumpy surface. It may be a woven place mat, a screen door, the bottom of your shoe, or something else. Put a piece of newsprint over it. Hold the paper with one hand. Rub the side of a peeled crayon across the

paper, away from your hand. Press firmly. Rub in one direction. Lift the crayon. Rub again in the same direction. That helps keep the paper from scrunching. Continue until you have covered most of the paper. Choose other crayons and other surfaces with texture. Make more rubbings.



Shannon Age 5

4. "Try on" the new clothes by slipping each rubbing paper under the cut-out part of your picture. When you find the one that you like best, tape or paste it to the back of your self-portrait.

CLEAN UP:

Put crayons and scissors back where they are kept. Save large scraps for another project. Throw the rest in the waste basket.

TALK ABOUT IT: The rubbings you made are called visual textures. They remind us of how real objects feel when we touch them. What was your most surprising visual texture? Where might you find still more textures?

MORE IDEAS: Make a portrait of somebody else. This time, cut out the shape of the skirt or pants instead of the shirt. Or try colored construction paper instead of white paper. Try oil pastels instead for drawing the figure.



LESSON 1 LEVEL C PORTRAITS



WHAT YOU WILL LEARN:

drawing a detailed, close-up self-portrait and adding the surrounding design of a postage stamp.

WHAT YOU WILL NEED:

white paper; pencil; fine-line felt or ballpoint pen; a mirror. Optional: photocopy machine.

"TIPS":

Use your pencil only briefly. to sketch your features lightly on paper no larger than 4"x6". Complete your drawing with the fine line pen.

PUT YOURSELF ON A STAMP A Self-Portrait

GETTING STARTED: What famous faces have you seen on paper money or on postage stamps? Add your portrait to those historic people.

1. Examine some portrait stamps.
2. Study your face in a mirror. Notice that your eyes are halfway between your chin and the top of your head. Where are your eyes in relation to your eyebrows? Your ears? How wide is your mouth? Turn your head to get a three-quarter view.
3. On white paper about 4"x5", begin by drawing one eye and then the eyebrow above it. Continue with your nose and then the other eye. Now do your mouth and chin. Sketch the shape of your hair and check to see that you've made enough room for your brain!
4. Notice how your neck joins your head to your shoulders and draw the collar of your shirt. Use your pencil or pen to show the way your hair grows.
5. Make short, overlapping, light strokes to shade your features. Draw the pattern of your shirt or invent a costume.





Kimmie Boyd Age 11

6. Enclose your self-portrait in a rectangle (or an oval inside a rectangle.) Add the cost of the stamp and the perforated edge. What other printing should be included?

7. If you have access to a photocopier, make several successive copies at the "reduce" setting until your drawing resembles a real postage stamp.

CLEAN-UP: Return your materials to storage.

TALK ABOUT IT: What was the hardest feature to draw? Why? If you were to make another portrait stamp, what would you change?

MORE IDEAS: Study the design and drawing of some official stamps with a magnifying glass. Examine a dollar bill or other currency and draw a self-portrait for your own design of some "play money."

CONNECTIONS: The first postage stamp was introduced in Great Britain in 1840. Can you find out what it looked like and what it was worth? When was the first postage stamp in the United States made? It was a portrait stamp. Whose picture was on it?

People collect postage stamps. Some of them are VERY valuable. What makes them worth more money? What is the rarest stamp worth?



LESSON 2 LEVEL A BACKVIEW

WHAT IS IN BACK OF ME? Back View

WHAT YOU WILL LEARN:
observing and drawing. Use two mirrors to find out what the rest of you looks like.

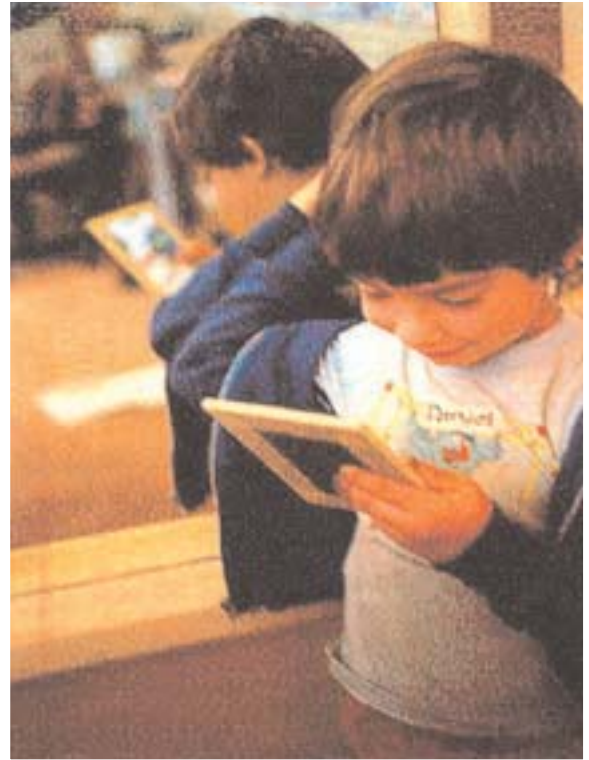
WHAT YOU WILL NEED:
drawing paper; crayons, oil pastels or ink markers; a full-length mirror and a hand mirror.

“TIPS”:

Work as large as the paper will allow.

WORDS TO LEARN:

lens: a special curved piece of glass that changes the way you see an object

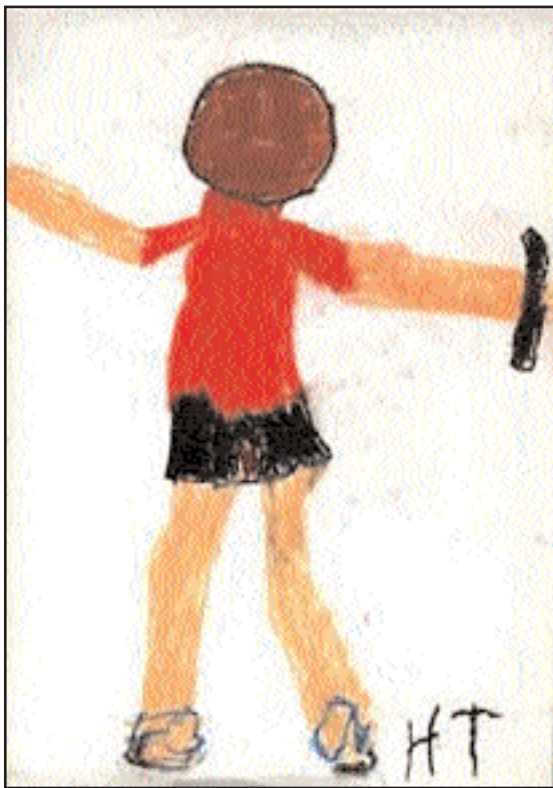


Photograph by Kay Alexander

Getting Started:

1. Look closely at yourself in a full-length mirror. What parts of you can you NOT see? Try hard to see the middle of your back; the back of your head; the back pockets of your jeans. Now use a hand-mirror and try to see those things. Hint: Stand with your back to the big mirror and find your back with the smaller mirror in your hand.
2. Study the back of your head and how your hair covers it. Look carefully at the back of your shirt. Are there buttons or pockets there? Where do your pants (or skirt) start and stop? Can you find the backs of your shoes or feet?
3. Before you forget all these things, make a picture that shows just the back of you. Use crayons, or oil pastels, or markers. Draw your picture as big as





Henry Tucher Age 5

you can. Draw your head almost touching the top of the page. Draw your feet close to the bottom. Color in all of the different parts. Take another look with the mirror if you want to.

4. Get somebody else in your family to make a self-portrait showing their back. Did they laugh at you? Now it's your turn to laugh.

CLEAN-UP: Replace caps on markers. Return materials to where they are kept.

TALK ABOUT IT: Have you ever seen your back before? Could you see all of the back of you with just one big mirror? Was it hard or easy to find your back using both mirrors? Who else could you draw the back of?

MORE IDEAS:

1. Dress up in a costume and do another drawing of the back of you. Draw a picture of the back of someone else in your family.
2. Look at yourself in a big mirror. Raise your right hand. Your reflection in the mirror seems to raise the left hand, but is that true? Now, play a mirror game. Stand face to face with a friend and raise your right hand. Tell your friend to "mirror" you. Which hand does your friend raise? Make other moves and have your friend mirror them. Go slow; speed up, and take turns leading.
3. Can you find a lens? It's a special rounded piece of glass that makes things look upside-down.



LESSON 2 LEVEL B BACKVIEW

FROM THE AUDIENCE A Picture from a Different Point of View

WHAT YOU WILL LEARN:

drawing the backs of people;
making a fan-fold.

WHAT YOU WILL NEED:

drawing paper, 22.9 x 30.5 cm
or 30.5 x 45.7 cm (9"x12" or
12"x18"); crayons,
ink markers, or oil pastels

"TIPS":

Think of as many places as
you can where an audience
watches some kind of game,
event, or performance.
Choose one to draw.

Getting Started:

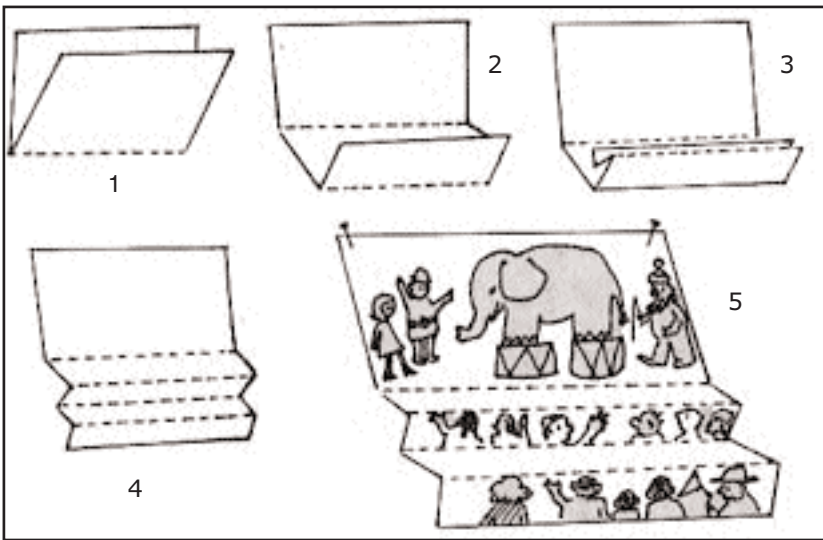
Look carefully at the artist's picture. We seem to be standing behind some other people, watching what is happening. What is happening? Have you ever looked closely at the backs of people you see every day? Have you ever sat in a theatre or a sports arena to watch a play or a game? Was it hard to see past the lady with lots of hair or the boy with a large head? You are going to draw your choice of a circus act, a concert, or a sports event as if you were watching from the back row. You will show both the stage and part of the audience.

1. You will need to prepare your paper. Hold your paper horizontally (the wide way) Bring the bottom edge to the top and crease the fold. Open the paper. Bring the bottom edge to the fold line. Crease the fold. Now, bring that fold-



Degas: The Café Concert, Les Ambassadeurs
Musée Beaux Arts Lyons, France





ed edge to the middle fold and make a crease. Open the paper all the way. Refold the fold next to the centerline so it sticks out, not in. This will make stair steps or a fan fold. This makes nice even steps. These long narrow "rows" will be where the audience will sit.

2. On the first (lowest) and third rows, draw the backs or side views of heads and upper bodies as though they were looking at the event that you will draw on the top half. Pretend that they are watching or talking to one another about the performance. Draw what is happening on the stage or playing field or sports arena. Color the picture boldly. Pin the finished picture on your bulletin board so that the audience part folds out, 3-D.

CLEAN UP: Put crayons and scissors back where they are kept. Throw all scraps in the wastebasket.

TALK ABOUT IT: What was the hardest part of this lesson? The easiest? Why is it important for an artist to be able to draw people from different points of view. . .the back and the side? What other back views can you think of?

Draw one of your ideas using different drawing materials.

CONNECTIONS: Ask someone to print a word on your back, one big letter at a time, with their finger. Can you "read" the word? Why do you think the letters have to be drawn large? Find out why your back is less sensitive than your hand or your face.



LESSON 2 LEVEL C BACKVIEW



Knot © 1984 Alan Magee www.alanmagee.com

WHAT YOU WILL LEARN:
drawing.

WHAT YOU WILL NEED:
white paper; pencil; fine and wide line black and colored felt pens (markers)

“TIPS”:

1. Give your model something to read to help him or her sit still.
2. Check to see that the neck is wide enough to support the head. Necks are thicker than you think!

“HAIRLINES” Drawing an Interpretation of the Backview of a Head

GETTING STARTED: Have you ever tried to draw a portrait of a friend?

1. Seat your model in a low-backed chair with a book or magazine to look at. Sit 4 or 5 feet behind the model with your materials close by. Use a book or clipboard to support your paper.
2. With your pencil, lightly sketch an egg-shaped oval to represent a head and add lines for the neck and shoulders. Put the pencil aside.
3. Notice the way the hair grows on the head in front of you. Does it completely cover the ears or only a part of them? Where is the "cowlick," if any? Can you see the shape of the neck? The hairline? If your model's hair is very long, you may need to show more of the back below the shoulders.
4. Following the way in which hair grows, draw lines to show the main clumps or clusters of hair: a ponytail, braids, or curls.
5. Still following the direction of the hair, fill in with more lines, using both wide and narrow felt pens (markers).
6. Show the pattern or texture of the model's shirt or sweater. Draw from what you see, not from what you



WORDS TO LEARN:

cowlick: a small tuft of hair that will not lie flat.

illustrator: an artist who makes pictures which explain or show an example which make a story more clear.

CLEAN-UP: Replace caps on markers.
Return your materials to storage.

TALK ABOUT IT: Can other people recognize your model from this back-of-the-head portrait?
Were you able to draw the hair realistically?"

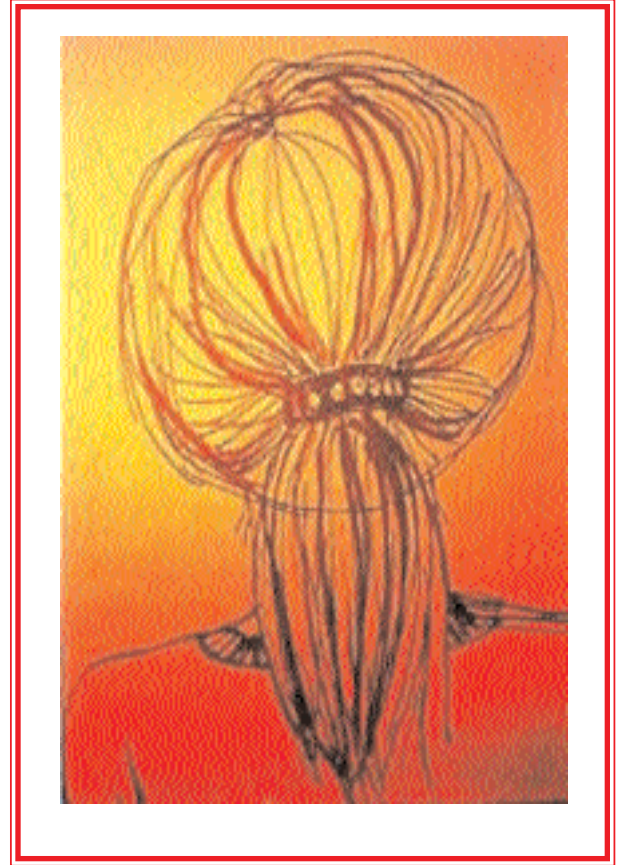
MORE IDEAS: 1. Look for pictures by artists or illustrators that show backviews of people, particularly the back views of heads. Notice how the hair has been drawn or painted.

2. At school, draw the hairline portrait of the person who sits in front of you. Hint: If everyone sits in a big circle, everyone can draw at the same time as they are being a model!

CONNECTIONS: Find the picture books you liked best when you were younger. Who were the illustrators? Why did you like those books the best?

imagine.

7. Let your model view the results. Then change places and have *your* hairline drawn.



Kristin A. Age 10



LESSON 3 LEVEL A Fantasy & Imagination

WHAT YOU WILL LEARN:

painting with colored chalk and liquid starch.

WHAT YOU WILL NEED:

colored or white paper at least 30.5 x 45.7cm. (12"x18"); colored art chalk; liquid starch; a wide brush 2.5 or 5 cm. (1 or 2"); a damp sponge; moist towel for cleaning hands from time to time.

"TIPS":

Because art chalk can be dusty and smudgy, it sometimes frustrates young artists. This method makes it simpler to use: Select colored chalk intended for use on paper, not on chalkboards. Soak the chalk in water for about half a minute and drain it on a paper towel.

Put about 1/2 cup of liquid starch in a shallow container. Cover the work surface with newspaper. Squeeze out a wet terry cloth towel for cleaning hands as the painting progresses.

several flowers that would fill your whole paper!

3. With a big brush, paint your paper all over with liquid starch. Work fast!

FLOWERS FOR A GIANT'S GARDEN Imagine Gigantic Flowers and Paint Them Very Large



Lotuses on a Summer Evening Yun Shou-p'ing
Metropolitan Museum of Art New York NY

GETTING STARTED: Artists can imagine how things in the real world could look different. Maybe big things, like people, could become very small. And little things, like flowers and bugs, could grow very, very large. You can pretend to change small things you see around you so that they seem bigger, as though they belong to a huge giant.

1. Look carefully at real flowers. Pretend that you are a bee visiting them.
2. Imagine what flowers in a giant's garden would look like: How big are they? What colors? What shapes? What might insect visitors look like? Think how you might paint one flower or

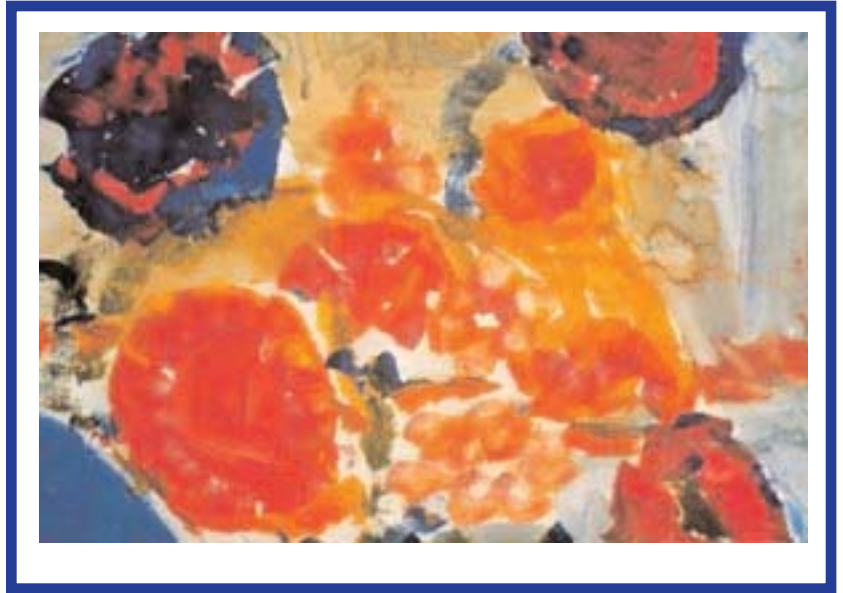


Then put the brush aside.

4. While the paper is still shiny-wet, draw your gigantic flower. Use the tip of the chalk, but mostly the sides of broken pieces of chalk. Blend several colors to make new, special colors.

5. Add the parts of the flower where insects find the sweet nectar and pollen.

6. Around the outside, paint the colors of leaves, so the whole paper is covered with colors. If you choose, draw an insect on your flower. If the paper has begun to dry, you may carefully brush on a little more starch. Or dip your chalk into the starch as you draw, to make your lines shiny and bright.



Bobby Age 6

7. Put something on the four corners of your picture to keep the paper from curling as it dries.

CLEAN-UP: Stroke the chinks over a damp sponge to remove the starch, or across sandpaper if the chinks have already dried. Put them away. Clean your hands on a wet towel.

TALK ABOUT IT: Does the flower fill the whole picture space? Are some colors blended to make "new" colors? If you wish, you can add more lines later by dipping the point of the chalk into a bit more starch to make the details show up better. What other flowers could you make for your giant's garden?

MORE IDEAS:

1. Learn about the American artist, Georgia O'Keefe. She painted huge flowers to make us pay attention to little things that most people don't bother to see. Some of these things are shells, bones and many kinds of tiny little flowers.

2. Look closely at several kinds of flowers. Notice the shapes, colors, and textures of their petals, stems, and leaves. Learn their names. In what ways are these flowers the same? How are they different?

3. Find pictures of flowers and also flower designs that artists have put on clothes, furniture and packages in your home. Maybe you could cut some of them out and paste them into a scrapbook.





LESSON 3 LEVEL B FANTASY & IMAGINATION

INSIDERS Drawings Can Be Funny Illustrations of Imaginary Creatures and Events

WHAT YOU WILL LEARN:
drawing

RESOURCES: A picture book or audio tape with the folk song, "There Was an Old Woman Who Swallowed a Fly." (See page 3)

WHAT YOU WILL NEED:
large drawing paper (at least 30.5 x 45.7 cm. (12"x18"));
crayons, oil pastels or colored markers.

"TIPS":

Plan ahead: Think of at least 5 animals. Don't forget insects, fish and birds, too.

Make a list in order from smallest to largest. Maybe you can find pictures of these animals to help you remember how they look.

more unusual ones. They are different sizes, from huge to tiny. Pretend that a very little creature. . .such as the Old Woman's fly. . .got swallowed by a bigger animal. What animal might that be? And what bigger animal could swallow that one? Imagine a whole series of such animals, the stranger the better! You may give your imaginary animals imaginary names, too

1. Draw your smallest animal right in the middle of the paper. Make it teeny-tiny.



Emma Tucher Age 7

GETTING STARTED: If you have the tape, sing along, or, if not, read "There Was an Old Woman Who Swallowed a Fly." (on page 3) There are many odd-looking animals in the world. We can imagine many



2. Think of a larger animal that could have swallowed the tiny one. Draw its shape around the first one.
3. Draw a larger animal around the second one. Be sure not to hurry too fast. You will want to show each animal with lots of details.
4. Keep drawing new shapes, one around another until the paper can hold no more. Be sure each animal can be recognized. Have you shown details such as eyes, mouth, nose, feet, and tail? What about horns, claws, and scales, fur or feathers?
5. Go back and color the animals. Add some patterns and designs if you think you would like them. Remember, these animals do not have to be realistic. Add a border if there is room.

CLEAN UP: Put all of your materials away.

TALK ABOUT IT: What did you learn about the shapes and sizes of the different animals? Did you make any that are totally fantastic?

MORE IDEAS/CONNECTIONS:

1. Try to sing the song again, putting in the names of the animals you have drawn.
2. Make up a silly song of your own.
3. Read some nonsense poems such as those by Edward Lear, Dr. Seuss, or Shel Silverstein. Your librarian can help you find even more.



This old nonsense poem has many slightly different versions. It starts with one verse. Then you go to the second verse which explains the WHY of the first verse and work back to the first verse. Then it's third, second and first and so on. It gets longer and longer. It works like "She'll Be Coming Round the Mountain" and "The 12 Days of Christmas." You'll see the pattern. The last verse stops short and is a surprise if you don't already know the poem.



There Was an Old Woman Who Swallowed a Fly

There was an Old Woman who swallowed a fly. I don't know WHY she swallowed a fly. Perhaps she'll die.

There was an old woman who swallowed a spider that wiggled and jiggled and tickled inside her. She swallowed the spider to catch the fly. I don't know WHY she swallowed a fly. Perhaps she'll die.



There was an old woman who swallowed a bird. My word! She swallowed a bird! She swallowed the bird to catch the spider that wiggled and jiggled and tickled inside her. She swallowed the spider to catch the fly. I don't know WHY she swallowed the fly. Perhaps she'll die.

There was an old woman who swallowed a cat. Think of that! She swallowed a cat. She swallowed the cat to catch the spider that wiggled and jiggled. . . and so forth.

There was an old woman who swallowed a dog. What a Hog! She swallowed a dog. She swallowed the dog to catch the cat. . . and so forth.

There was an old woman who swallowed a cow. What now? She swallowed a cow? She swallowed the cow to catch the dog. She swallowed the dog to catch the cat. . . and so forth.

There was an old woman who swallowed a horse.
She died, of course





LESSON 3 LEVEL C Fantasy & Imagination

NIGHT-BLOOMING BIZARRIFLORA, A FANTASTIC FLOWER

WHAT YOU WILL LEARN:

drawing: wax-resist technique

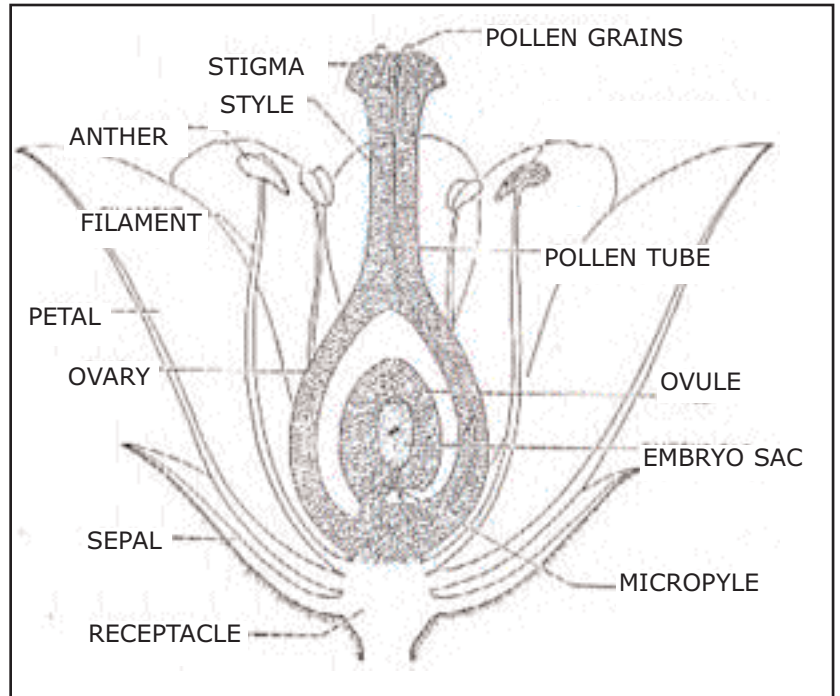
WHAT YOU WILL NEED:

crayons or oil pastels;
drawing paper 30.5 x 45.7
cm. (12"x18"); water-color
brush; black water-color paint
or India ink.

"TIPS": For this resist
technique, the crayons or oil
pastels must be applied
heavily.

Black watercolor paint
should be brushed on so that
it creates a black, not gray,
background.

**India Ink can permanently
stain clothing**, so it must be
used with care.



GETTING STARTED:

Did you ever look really closely at a flower and study all its parts? What if you could design a very unusual flower, unlike any other in the world. What would it look like? What would you call it? Study several different kinds of

flowers with a magnifying glass and see how the parts fit together: the petals, sepals, stamens, pistil, anthers, and of course, the stems and leaves. Take some time to imagine a fantastical, night blooming flower with a very unusual collection of all of these parts. . . something you could see only in a weird and wondrous dream!

1. Draw your bizarre bloom as large as your paper will allow. Color the separate parts with wax crayons or oil pastels. Use light, bright colors and fill in every part of the flower, pressing hard.

2. With black watercolor paint or India ink, begin at the top of your picture- and brush across the paper, side to side. Reload the brush with more black



paint or ink for every stroke. The paint will bead up on the colored parts, but will make a solid, "night-time" black for the background.

3. Give your flower a special name. . . .or even a Latin name, as in the botany books you can find in the library.

4. Consider mounting your picture on a piece of colored construction paper or frame it with a window mat.

WORDS TO LEARN:

window mat: cardboard with a rectangle cut out of it.

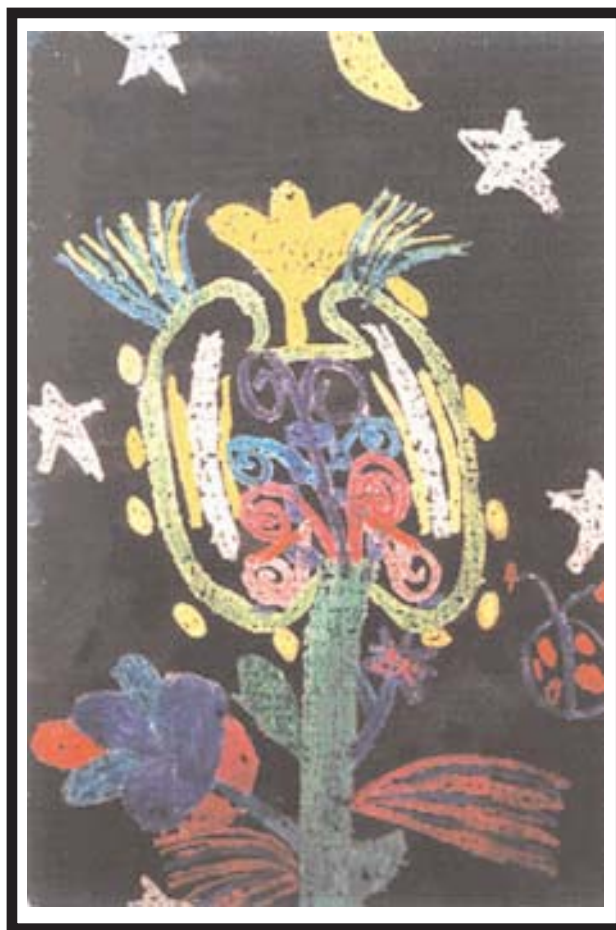
CLEAN-UP: Clean your brush thoroughly with soap and water and rinse it well. Use your fingers to pull the bristles to a point. Stand the brush on its handle in a container to dry. Return your crayons or oil pastels and ink or paint to storage.

CONNECTIONS: 1. Sometimes girls have the names of flowers, like Rose or Lily. Make a list of as

many of them as you can. (Imagine what the girl would look like who shares your flower's name.)

2. Look up Carolus Linnaeus and learn how he classified flowers according to their special characteristics. Why did he use Latin words to name the flowers?

3. There really are flowers that bloom only at night. Can you find out the names of some of them?



Carlos Age 10

TALK ABOUT IT: What was the hardest part for you: studying how real flowers are formed? Imagining a fantastical flower? Drawing your flower? Painting the background? Naming your flower? If you do another picture of a night-blooming bizarriflora, how would you design it differently?



LESSON 4 LEVEL A PUPPETS

WHAT YOU WILL LEARN:

modeling with salt-clay.

RESOURCES: Any simple 3-D puppets or pictures of such toys.

WHAT YOU WILL NEED:

salt-clay (see recipe in [Tips](#);) a 25.5 to 30 cm (10" to 12") stick; scraps of cloth; pencil; cloves, peppercorns, etc; macaroni; yarn; string; glue; masking or plastic tape.

"TIPS":

One batch of salt-clay makes a ball about the size of an orange. This is enough for one child for most projects. Concentrated food coloring or liquid tempera paint may be mixed into the water or the dough may be left white and painted later.

Recipe: In a small pan stir together **100 gm of salt**
120 gm of corn starch
60 ml water

(1/2 cup of salt;
1/2 cup of cornstarch and
1/4 cup of water.) Cook the mixture over medium heat, stirring constantly. When it

SALT-CLAY STICK PUPPETS Making Simple Puppets from "Kitchen Materials"



Italian puppets

GETTING STARTED:

Practice with a small piece of salt-clay. Just play with it. Get to know this material before you try to make the puppet head.

1. Roll a piece of salt-clay into a ball about the size of a golf ball.
2. Pinch and form tiny bits of salt-clay (colored or white) to make the puppet's features. Use a pencil or nail to poke in some textures. Or push in cloves, peppercorns, or small macaroni to make eyes, nose or teeth.
3. To make hair, a beard, or a mustache, yarn or string can be glued on when the clay is dry. Tape a square scrap of gathered fabric around the stick. Fasten it with plastic or masking tape.



thickens to a solid, place it on a piece of foil or a plate. Let it cool slightly. Then knead it thoroughly. Wrap it tightly in foil or plastic wrap if it is to be kept (a short while) and re-knead it to make it soft again. Salt-clay will air-dry to rock hardness without baking. Wire, macaroni, shells, feathers and such objects may be embedded in soft salt-clay. When it is dry, it may be painted with tempera or watercolors or glazed with liquid plastic. Another alternative: Reserve half the batch white and color small

4. When the puppet head is finished, let an adult help you. Carefully put the stick into the head.

5. Make at least one more puppet so you can put on a puppet show. Wait two or three days until the salt-clay is dry.



Danny Age 6

WORDS TO LEARN:

gather: pull together in folds
props: things used in putting on a play

CLEAN-UP: Return leftover materials to storage. Throw away the rest of the salt-clay dough.

TALK ABOUT IT: Make up names for the puppets. Create scenes for them to act out. What "props" might be needed? A dunce cap? A shawl or a handkerchief? Think about how the puppets' voices should sound. What might they say to each other?

CONNECTIONS: 1. Make up a story and put on a puppet show with some friends.

2. Act out part of the story from a favorite book.

3. Listen to someone tell or read the story of a famous puppet, Pinocchio.



LESSON 4 LEVEL B PUPPETS

PAPER BAG PUPPETS Recycle a Paper into a “Handy” Toy

WHAT YOU WILL LEARN:
paper sculpture

WHAT YOU WILL NEED:
lunch-bag size paper bags;
scraps of colored paper; paste or
glue; scissors.
Optional: beads; ribbon;
feathers; junk jewelry.

“TIPS”: Imagination is the
keyword! Puppets can be
anything: people, animals, or
made-up creatures.
In working with glue or paste
and paper, always fasten the
smaller paper to the larger one.
Put a dab of glue on the back of
the little piece. Spread it
carefully toward the edges.
Wipe your sticky fingers on a
tissue or sponge. Then fasten
the little piece onto the larger
one. Less Mess!

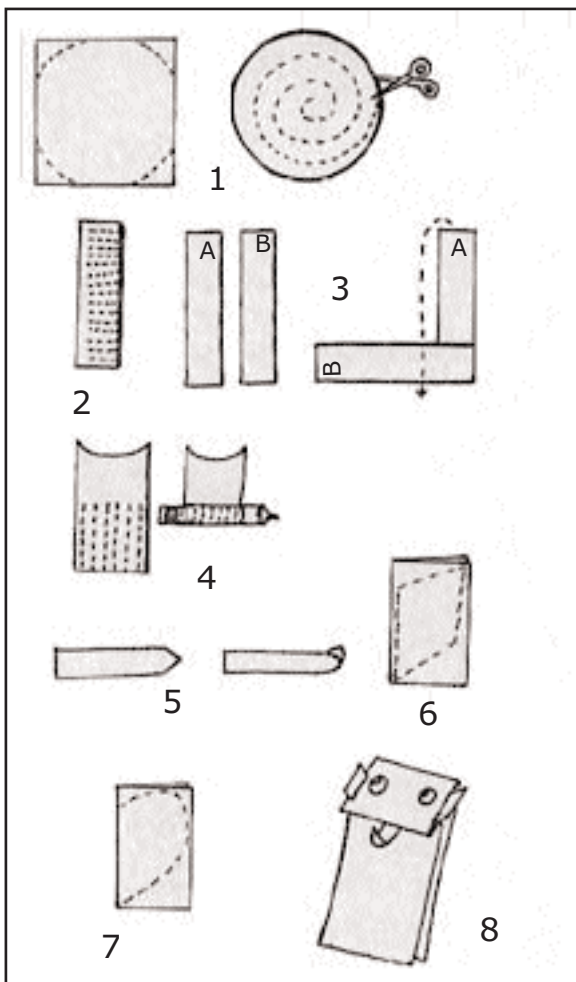


Rachel Age 8

Getting Started: Once you know
some paper sculpture tricks, you can
make a whole collection of bag
puppets and put on a play. Here are
some useful tricks.

1. Cut the corners off a small square of paper to make a circle. Cut into the circle at a slant and continue around and around like a snail shell until you are at the center. What did you make? A spiral!
2. Fold a narrow piece of paper lengthwise. Pinch the fold with one hand and cut little snips close together along the open edge. Make a feather, a mustache or an eyebrow.





3. Overlap the ends of two 15 cm.(1/2 inch) wide strips of paper as in the picture. Fasten them with a tiny bit of paste or glue. Snuggly fold A over B and then B over A again and again until the lengths are used up. Put a little glue between the last two folds. You will have a pop-up spring to which you can glue other cut-out shapes.

4. Make cuts close together to fringe one side of a shape of paper. Roll each strip of the fringe around a pencil or crayon to curl it for a beard or hair.

5. Make a long tongue and curl it up too.

6. If you fold a paper in half and cut a shape, like ears or horns, you can make two shapes at the same time.

7. To cut a heart shape, fold the paper in the middle. Hold the fold with one hand and

start your scissors at the bottom. Cut from the fold straight over to the middle of the open side. Then cut off the top corners in a big rainbow curve. (If you don't hold onto the fold, you could break your heart!)

8. Now that you know some paper sculpture tricks, make some shapes to paste onto your paper bag. Create a hand puppet you can play with. Start by pasting the tongue 'way back in the fold. Then add other features, the funnier, the better. Put your hand up onto the bag to open and close the fold "mouth."

CLEAN UP: Be sure to put the top back on the glue or paste. Pick up all your scraps. Save the bigger pieces for another project.

TALK ABOUT IT: What new paper tricks did you learn? Did you invent some of your own? How can you use paper sculpture to make other toys?

CONNECTIONS: You can act out a story if you make several puppet characters. (Ask a friend or two to help.)

Or you can have your puppet give a message to people to help save the environment or clean up their mess or remember something important.



LESSON 4 LEVEL C PUPPETS

WHAT YOU WILL LEARN:

designing and crafting a sock puppet.

WHAT YOU WILL NEED:

a white or colored adult size tube sock; buttons; tissue paper; rubber bands; a 8 x 13 cm (3"x 5") index card; glue; scissors;

"TIPS": Keep adding to your collection of "useful junk" so that for lessons like this, you will have an inspiring assortment of beads, ribbons, sequins, buttons, jewels, rickrack, glitter and such.

'Tacky glue,' best for using with cloth, can be made by letting a puddle of ordinary white glue air-dry a little. Apply it with a toothpick or scrap of paper, spreading it from the center out to the edges of what is to be glued to the basic fabric.

a 8 x 13 cm (3"x 5") index card in half and round the corners with your scissors. Spread the glue on the top and bottom of the inside and pinch it over the toe of the tube sock. Let it dry before you turn the sock inside out. (The final dragon is an inside out sock.) (Use the drying time to dream up and sketch ideas for your special dragon.)

A DRAMATIC DRAGON Turn an Ordinary Tube Sock into a Decorated Dragon



Dragon Battles Saints. Tapestry Museum Angers, France

GETTING STARTED: Look at pictures of many kinds of dragons and also visualize them from vivid descriptions in stories. Notice their scary mouths that breathe fire, their bulging eyes, their scaly, snaky bodies, and their fearsome claws.

1. First make the puppet's mouth. Fold



2. Make each eye (two? three?) by wadding up some tissue paper. Poke it up inside the sock where the eye will be. Hold it in place with a small rubber band wrapped around the bump on the outside.

3. Make scales down the dragon's spine from a strip of colored felt or stiff cloth about 60 x 300 cm (2 1/2" x 12"). Cut in along one long side about 2.5 cm (1 inch), every 2.5 cm (1 inch), and spread the tabs alternately left and right. Make the other edge zigzag or wavy. Before you glue the tabs to the body with 'tacky glue', put a piece of cardboard inside the sock to avoid sticking the body together.



Nicholas G. Age 12

4. Think of the many ways you can give your dragon a unique look. How could you use bits of fur or feathers. buttons or bows, shiny paper and pipe cleaners?

5. To make the inside of the mouth, fold a piece of felt and round the corners with scissors. Glue it to the sock, matching the cardboard shape you made earlier. What kind of tongue could you add? How can you use your collection of treasure-trash to make wild and wonderful eyes on those bumps? What dramatic decorations would you add to make paws with claws?

6. Look at your dragon. Does it have a name?

CLEAN-UP: Put everything away where it belongs. You may want to put a spoonful of glue into an empty film canister to set up more tacky glue for another kind of sock puppet to act out a play with your dragon.

TALK ABOUT IT: What decorative materials did you wish you had, but didn't? Consider enlarging your "junk" collection. What ideas do you have for some different characters?

CONNECTIONS:

Everybody knows the puppets on TV and in movies, but there are many other kinds of puppets all over the world. Learn about the wayang kulit shadow puppets of Indonesia, the marionettes of Europe, and the life-size bunraku of Japan. The history of puppets contains some real surprises: Did you know that puppet shows were enjoyed by the Greeks in the fifth century BC?





LESSON 5 LEVEL A FACES AND FIGURES

WHAT YOU WILL LEARN:

working with a pliable material to create a 3-D figure

WHAT YOU WILL NEED:

salt; flour; water; objects to make texture; tempera paint.

Recipe: This Baker's Clay should be prepared by an adult. (Do not mix more than an hour in advance) Mix thoroughly by hand

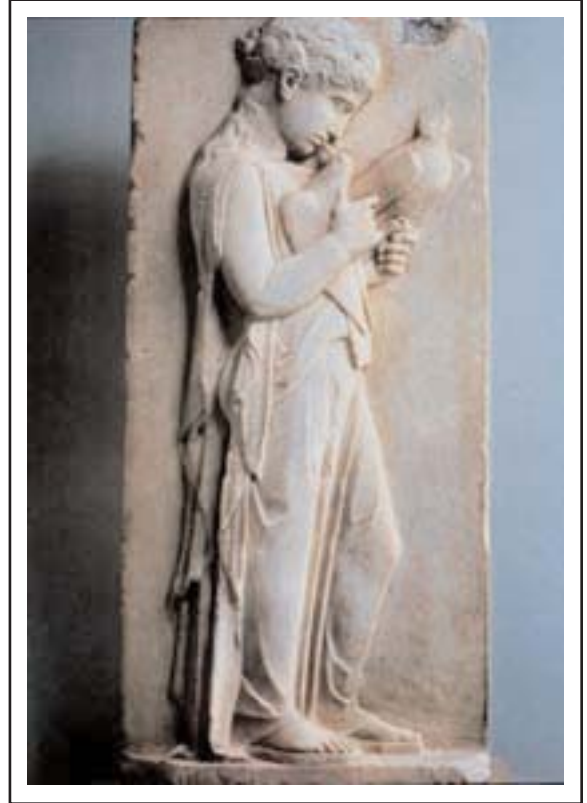
300 gm (1 cup) of salt, 600 gm (4 cups) of flour, and 3 dl (1 1/2) cups of water.

Add a bit more water if necessary, just enough to make a dough that "cleans the bowl". Knead the dough for about five minutes until it is soft and pliable. Wrap any extra dough in foil or plastic film. Squeeze out the air to prevent drying.

Finished art projects may be air-dried or baked on a foil-covered cookie sheet at 150° C (300° F) until hard all the way through and lightly browned.

1. Spend some moments just playing with the dough. Press tools like nails, paper clips and buttons into a small piece of dough. A garlic press can make stringy hair and beards.

BAKER'S CLAY PEOPLE Low-Relief Modeled Figures



Grave Stele of Girl with Pigeons Metropolitan Museum NY NY

GETTING STARTED:

Baker's Clay figures can be made to stand alone. Most children will form them flat, like cookie people, from a ball of dough about the size of a lemon.

A drop of water will act like glue to join pieces. Too much water will make the dough sticky and too hard to handle. Try out ways of making shapes and textures.



“TIPS”: Very young children need to explore the material by squeezing, poking, pounding and rolling it. When they are ready to model, they will be able to make things like figures, but don't rush them.

Then they can be shown how to join two pieces with a drop or two of water; how to make textures and pinch out features and so forth

WORDS TO LEARN:

bas-relief (bah' ruh-leef'): a sculpture that sticks up slightly from a surface. Bas-relief is also called "low-relief."



Various Students Ages 4 and 5

2. Look at some pictures of low-relief sculptured figures and see that they are attached to their background. They are not modeled "in the round." Compare them to "cookie people."

3. Form a figure by sticking together small bits and pieces of dough. Make them no thicker than 20 cm. (3/4 inch). Give it texture while it is still soft. If you want to hang it as an ornament or jewelry, poke a hole in it before drying.

4. Lift the finished figure onto a piece of foil. It can air-dry, flat for several days until it is hard. Or it can be baked on a cookie sheet at 120° C (250° F) for 1/2 hour for each 6 mm. (1/4 inch) of thickness.

5. The dry figure can be painted with tempera colors. You may want to glue a set of Baker's Clay figures to a piece of wood to make a 3-D family portrait. If you seal them with clear acrylic, Baker's Clay pieces are sturdy and long lasting.

CLEAN-UP: Left-over Baker's Clay can be wrapped in foil and refrigerated overnight, but it does not keep well for longer periods. Warm it to room temperature and re-knead it before use. Throw away unusable dough. Return tools, paints and anything else you used, to storage.

TALK ABOUT IT: What word best describe the way the dough feels? How is modeling different for you from drawing or painting?

MORE IDEAS: Small bits of Baker's Clay can be formed into beads and pendants. You can string them on yarn or ribbon to make jewelry. Make letters to spell a name or initials. Or make a whole alphabet to play with.

CONNECTIONS: Look for examples of low-relief sculpture on the buildings of your community. Sometimes you can find it on the furniture and decorations in your home. You are sure to find examples in an art museum.





LESSON 5 LEVEL B FACES & FIGURES

WHAT YOU WILL LEARN:

drawing and beginning printmaking

WHAT YOU WILL NEED:

a potato; oil pastels or felt markers; manila or drawing paper; "scratch" paper; tempera paint; paper towels; a pie tin or saucer; thick newspapers to protect the work area; a mirror.

"TIPS": Cut a potato in half to make an oval, oblong or round shape. Blot the sections for several minutes on paper towels.

Meanwhile, make a stamp pad. Make a stack of 6 pieces of paper towel in a pie tin or saucer. Moisten the paper with water. Mix tiny amounts of orange and blue tempera into a tablespoon of white to make any basic flesh color.

Spread the paint smoothly over the pad to make a shape about the size of the cut potato. Practice making a "head" by pressing the cut potato into the paint and then printing it on some scratch paper.

A POTATO PRINT FAMILY A Family Portrait



Charles Willson Peale The Peale Family, 1809
The New York Historical Society

Getting Started:

Study this painting by Charles Willson Peale of his family. Notice the way all of the separate figures are made into a group. See how each face looks toward the front or a bit to the side. How could you make a simple oval shape become a front view, a side-view or a three-quarters (in between) view of a face?

1. Plan: How many people do you want to include in your picture. . . your family? A couple of friends as well? Will they be sitting down or standing? Each potato print you make on the drawing paper will become one head.

2. Press the potato section on the paint pad. Then press it on the paper for each head.



practice drawing the faces on your scratch paper prints. Use crayons, pastels or markers. Will they be happy? Sad? Angry? Excited? Surprised? Show these feelings looking in a mirror. See how your eyes, eyebrows, and mouth change.



Faith Age 7

4. Draw the face on each person in your family portrait.

5. Starting with the face closest to the bottom of the paper, add a body to each head. You will be able to show only parts of the people standing in the back. Make some patterns on the clothes. Maybe draw some hats.

6. Add a colorful border around your Potato Heads Portrait to frame it.

CLEAN UP: Before you throw away the paint pad, make another set of prints for a another picture. You can draw it later. Then wrap the pad in the newspapers and put it in the trash. Return your drawing materials to where you keep them. Rinse the potato sections off while you wash your hands. Throw them in the garden compost or the garbage. (The potato. Not your hands!) If you have a piece of potato with an eye in it, put it in a shallow dish of water. Keep it wet. In time, it will sprout!

TALK ABOUT IT: Can your family members recognize themselves? What changes will you make when you do another picture?

MORE IDEAS: 1. Use watercolor paints instead of tempera. Blend two colors to make an unusual one. Make a portrait of an outer space family or "Fantastic Friends."

2. Use a paper clip to cut a design into the flat surface of the potato. Stamp a repeat pattern across a big sheet of newsprint to make some gift wrap paper.

CONNECTIONS: Read a story about a family. You might like *Tar Beach* by Faith Ringold or *Old Father Storyteller* by Pablita Velarde. Ask your librarian for more suggestions.



LESSON 5 LEVEL C

FACES AND FIGURES

TORN-PAPER FIGURES and MORE! Drawings of Figures in Action

WHAT YOU WILL LEARN:

paper-tearing; crayon rubbing;
drawing

WHAT YOU WILL NEED:

two sheets of drawing paper;
one sheet of manila or
construction paper; peeled,
broken crayons or oil pastels;
optional: paste or glue.

“TIPS”:

You will tear paper into shapes representing 16 body parts. If you start with an oval for the head, it will be easier to tear the other shapes, larger, smaller, longer, thinner, etc. in proportion.

Read through all the directions before you start your picture.

WORDS TO LEARN:

composition: the way the artist has arranged all the parts of the picture



Winslow Homer Snap the Whip 1872
Butler Institute of American Art Ohio

GETTING STARTED: Identify your body's joints. . . where it moves: wrist, elbow, shoulder, waist, and so on. These places join the body's main parts. Count them: feet (2), lower legs (2), upper legs (2), pelvis, upper abdomen, hands (2), lower arms (2), upper arms (2), neck and head. These 16 main parts can be represented by torn paper shapes. Then you can arrange them to suggest a figure in action.

1. Begin by tearing an oval for the head from a piece of construction paper. The size will help you decide the sizes of the 15 other parts. Place it on a sheet of drawing paper. Then tear the other Which will be the longest? (The upper legs). Don't forget the neck!

2. Arrange. . .and rearrange. . .



the shapes to look like a runner, a ballet dancer, a skateboarder, or some other figure in action. Overlap some pieces, if necessary. When you decide on your favorite pose, you may want to control the arrangement by pasting the shape down. If you do, you will have just one picture from this set of shapes. To stick them down, carefully lift one shape at a time. Smooth paste onto the back of it and fasten it down on the drawing



Mei Ling Age 12

paper. But if you want to use the shapes again for another figure, simply be very careful not to disturb them when you do the next step.

3. You now have the basis for making other kinds of pictures. First, place the second sheet of drawing paper over your action figure and make a rubbing. Hold the paper in place with one hand while you rub the side of a peeled crayon over the torn shapes. Rub in one direction only, to avoid wrinkling your paper and messing up the pieces beneath. If you wish, move the top paper just a little bit and rub again with another color.

4. You may want to make another rubbing with a light color to show the general shape of the action figure. Then complete the picture by drawing boldly with crayons or oil pastels to add details and some background scenery. Or, if you did not use paste, you can rearrange the paper shapes to make another action figure to share the picture space. You can make your composition tell a more interesting story.

CLEAN-UP: Put your materials away and discard all scraps.

TALK ABOUT IT: Were you able to construct a figure with the parts in proportion? What could you change in order to show a better side view of the figure in action?

MORE IDEAS: If you are careful, you can make a whole crowd of figures in your picture by rearranging your same little shapes. Then draw over only some of the figures. This will make a more complex composition.

CONNECTIONS: Cut out a “balloon” and write in it what your figure(s) might be saying. Be sure to use capitals and punctuation marks where they belong. Think about making a sequence, like a comic strip, of three or four action figures that tell a story.



Remind them to paste by applying a tiny amount of paste to the center of the smaller piece of paper that is to be fastened to the larger one. Smooth the paste toward the edges with a finger tip or a scrap of paper. Wipe fingers on a damp sponge or tissue. Start good work habits early!

1. Choose a sky-color for the background paper.

2. From another color of paper, tear a mountain or hill shape. Use tiny, controlled “nibbles.” Place the shape on the background but do not paste it yet.

3. Tear more shapes to show middle-ground and foreground objects. . .a lake, road, trees and bushes, a house or barn, maybe something unusual.

4. Place five or six of these shapes on the background paper. Try out several arrangements without pasting.

5. Beginning with the faraway things, fasten the various parts to the background paper, one at a time. Work toward the foreground until the picture is complete. The landscape has a near, a middle and a faraway place to look at.



Alex Age 6

CLEAN-UP: Encourage the child to do as much of the clean up as possible. Discard the small scraps, but save the larger ones in a folder or box, for future projects.

TALK ABOUT IT: Point out the landscape features in the completed picture. How would someone enter and walk through the different parts? What else could happen there?

CONNECTIONS: Find pictures in books of at least five kinds of landscape: mountains, deserts, farmlands, rain forests, beaches, and so forth. What kinds of activities would you expect to see or do in each place?

MORE IDEAS: Another day, make a seascape: On a piece of wet drawing paper, use watercolors to paint pale sky colors across the top third or half. Set it aside to dry. Cover a second wet paper with ocean colors. Use more paint to make richer green-blue, blue, and purple-blue tones, blended. When both papers are dry, tear strips of "ocean" so that a white edge shows on the edge of each "wave". Starting near the middle of the "sky" paper, dab paste on the ends of each strip and paste it down. Lap one over another and then trim the bottom edge. Draw a boat on another piece of paper. Cut it out and tuck it into the waves. What else could you add?





LESSON 6 LEVEL B LANDSCAPE

PUEBLO: AN INDIAN VILLAGE SCENE

WHAT YOU WILL LEARN:

making a chalk and stencil landscape.

WHAT YOU WILL NEED:

off-white or manila paper, 30.5 x 45.7 cm (12"x18"); white construction paper, 15 x 45.7cm (6"x18"); scissors; art chalk including several earth colors; cotton balls or facial tissues; plastic "fixatif" spray or hair spray (to be used outdoors by an adult)

"TIPS": For results that most closely look like a Southwest Indian pueblo, limit your colors to tans, browns and terra cotta tones, plus turquoise for painted doors that are a typical feature.

Allow time to practice the technique of brushing chalk color from the stencil onto scratch paper. Work on a newspaper to catch the chalk dust.



Acoma Pueblo, New Mexico Photograph by Kay Alexander

GETTING STARTED: Look at pictures of Southwestern United States pueblo architecture. See how the buildings look like two-and three-level apartment houses. Notice the painted doors, small windows, and the ladders leading up to the flat roofs. Think about how people would build such homes from clay ("adobe") bricks and wooden poles, to keep cool in a hot, dry climate.

1. Fold a strip of 15 x 45.7 cm (6"x 18") paper the long way. Draw a "sky-line" of a row of three or four flat-roofed buildings of slightly different heights a bit above and a bit below the fold. (See diagram.) Cut along your line to make

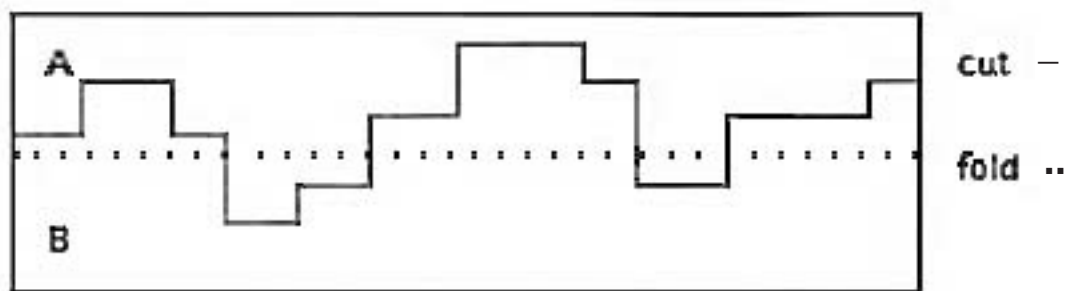
two pieces, (parts **A** and **B**). Both pieces can be used as a stencil.

2. Practice the technique of stenciling: With a sky colored chalk, draw along your cut outline of **B**. Hold the stencil on a piece of scratch paper so it looks



like a row of pueblo houses. Brush the chalk onto the paper with a cotton ball or a tissue.

Now, fit your stencil **A** strip over what you just did. Match the outline. Do you see how you could brush



some pueblo-color down, to color the top edge of the houses? If you understand the process, start with your sky color and create your pueblo picture on good paper.

3. Make the sky first. Use the matching stencil with an earth color to make the top level of houses. Flip either stencil over and color the edge with the same or another earth-color. Make at least one more row of similar, but different houses below the first one.

4. Use the straight edge of the stencil and brush some earth-color down to make the road in front of the pueblo houses.

5. With blue, brown, black and other chinks, draw in some doors, windows, and the ladders the people could use for stairs between levels.

6. When you are finished, ask a grown-up to take your artwork outdoors and spray it with fixatif or hairspray to keep it from smudging.

CLEAN UP: Put the chinks away. Try not to breathe any dust while you wrap the stencils in newspaper and put them in the trash.

TALK ABOUT IT: What was the trickiest part of the lesson? How would you make another pueblo picture differently?

MORE IDEAS: People who live in the pueblos dance at their festivals and ceremonies. They wear colorful “kachina” clothing. Find and study some photographs of these dancers. Make another pueblo picture and draw some kachina dancers in front of their houses.

CONNECTIONS: Learn more about the way the Pueblo Indians of the Southwest United States live. Read some stories about the people, their land and customs. Try *Old Father Storyteller* by Pablita Velarde and *Arrow to the Sun* by Gerald McDermott.





LESSON 6 LEVEL C LANDSCAPE

WHAT YOU WILL LEARN:

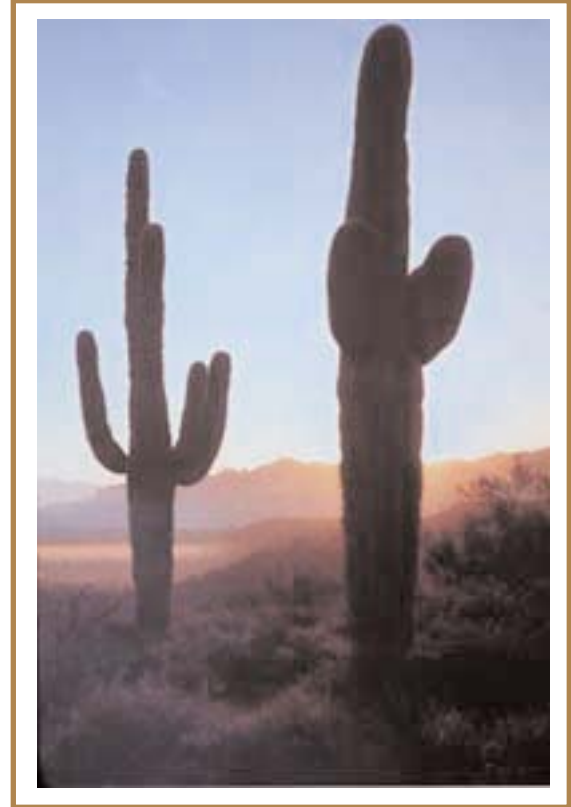
using complementary colors to achieve low intensities;
learning a controlled watercolor technique

WHAT YOU WILL NEED:

watercolor paint box containing pans of blue, orange and black; liquid starch; a #12 watercolor brush; white construction or watercolor paper; water to rinse brush; newspaper to cover work surface; moist sponge; paper towels or tissues.

“TIPS”: Watercolor is meant to flow and blend fluidly, but it can be controlled by mixing the pigment with liquid starch. This mixture also makes an unusual texture. Limiting the choice of colors to two complements, blue and orange, plus black, yields a broad range of brown tones which are suitable to the desert subject. The finished art work tends to curl while drying, so weight the corners down.

SUNSET IN THE DESERT: Painting Near and Distant Landscape Features



Photograph by Kay Alexander

GETTING STARTED: Think back to visits to, photos of or TV programs about the desert. Think of the land features, plants, and animals. Imagine yourself on a desert mesa (tableland) at sunset. Look out over a dry valley floor to distant low hills. The light is fading, making silhouettes of the cactus plants and small desert animals among the rocks at your feet. This view is what you came here to paint.

1. Put several drops of clean water on each of the colors you will use:

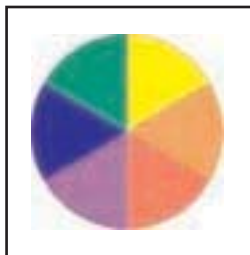


WORDS TO LEARN:

horizontal: the longer side of a rectangle shape

complementary colors: those colors opposite each other on the color wheel

color wheel



Look at the color wheel. The colors opposite each other are green and red; yellow and violet; orange and blue. These pairs of

colors are called complementary colors.

orange, blue, and black. While they are softening, pour a small puddle of liquid starch into the lid of your paintbox. You will use water from here on only to rinse your brush, unless the starch needs to be thinned a bit.

2. Fill your brush with starch. . .as much as it will hold...the roll it into the orange paint and tip it into the blue. Start at a top corner of your horizontal paper. Drag the brush across to the other top corner. Reload and repeat for a second row.

3. Add more starch and a little less double-loaded color for each of the next two rows. You are lightening the

sky color as it approaches the horizon, the way it looks at sunset in nature.

4. Make another row or two with more starch and very little color. You should have painted about one-third of your paper.

5. Now for the mountains! You will use a "tumbling" stroke. Lay the brush flat and pick it up under your hand, so that you can roll it between your thumb and fingers. Add more starch and a medium amount of blue plus a tip-dip of orange and tumble the brush from one side of the paper clear across to the other. This makes the mountains rise and fall gently. Be sure this line and the next two or three overlap the paler sky strokes. If you need to, touch up your mountains a bit to make an interesting skyline.

6. Next is the valley floor, a series of mostly starch, some orange, and a little blue. Use long smooth strokes that overlap the foothills so that no white paper shows. Continue down to about two inches from the bottom.



Kelly Age 12

7. Now, remember that your view includes silhouettes of rocks, cactus and perhaps a little desert “critter”(western U.S. slang for ‘creature’.) Think saguaro cactus, Joshua trees, maybe a coyote!

Load your brush with starch, mostly black, some blue and orange paint, and add your foreground objects. Be sure they’re solid, not transparent. Make them tall, blocking out parts of the distant land forms.

8. To finish, make some paler, smaller objects on the valley floor. Then weight your picture at all four corners to keep it from curling.

CLEAN-UP: Wipe up the leftover starch with a damp sponge. Blot your paints with a tissue or damp paper towel. Put them away. Wash and point your brush. Dry it with the brush part pointing up. When it is dry, put it away. Discard the newspapers. Wash up anything that needs it. That means yourself, too.

TALK ABOUT IT: This was a closely structured, “dictated” lesson to teach you some particular skills. Now that you know the technique, think what other subjects you could paint with the same complementary colors (a seascape with sailboats and sharks?) or with other pairs of complements. For what else could you use tumbling strokes? How do you like the way the starch affects the flow of water color? Look again at your picture. Did you create a variety of light and dark areas to suggest a feeling of distance in the landscape?

CONNECTIONS: Learn more about the flora and fauna (plants and animals) of the desert. Can you name five kinds of cacti (more than one cactus)? Five or more desert animals? What adaptations allow them to survive in a harsh desert climate?





LESSON 7 LEVEL A PERSPECTIVE (SPACE)

WHAT YOU WILL LEARN:

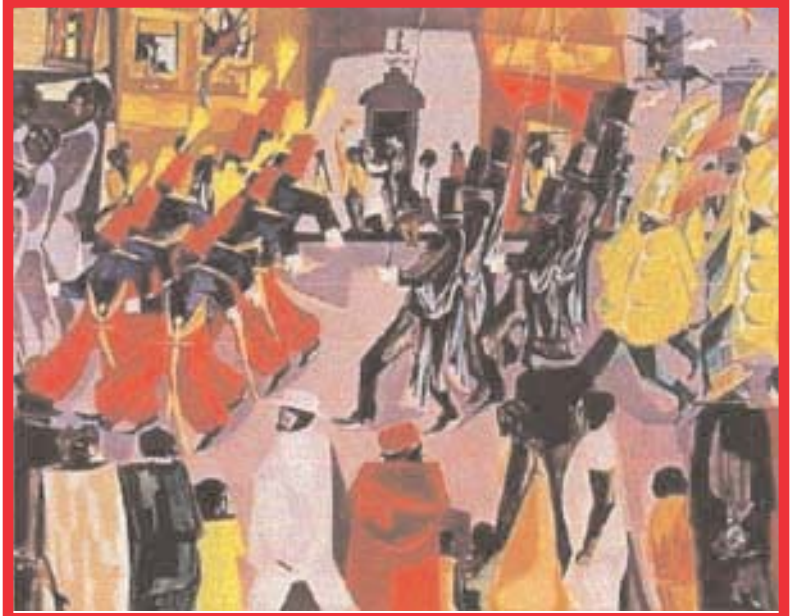
drawing simplified shapes to show depth in a picture

WHAT YOU WILL NEED:

drawing paper 23 x 30.5 cm (9"x 12"); black crayon or marking pen or pencil (optional: colored pencils or crayons)

"TIPS": Look closely at a number of paintings and photographs with groups or crowds of figures that show less detail and/or are higher on the picture plane as they become more distant from the viewer. Look carefully at Jacob Lawrence's Parade. Point to the closest figures, to the people who are in the parade, and to those who are watching. Where are they located in the painting?

DRAWING A CROWD



Jacob Lawrence Parade Hirschhorn Museum Washington DC

GETTING STARTED: Notice that big figures in pictures seem to be closer to the viewer. They often hide parts of the figures beyond them. The figures that have more details seem closer than those far away. Those that are nearer the bottom of the picture seem near to us. Those at the top appear to be farther away. Sometimes, as in the bleachers at a ball game, all we can see are little bumps and circles that seem very, very far away.

1. Think about places where you might see a large group of people or animals. . . a parade, a circus, a soccer game, a birthday party, a stage show, and so on. Decide which one you want to draw.
2. With a dark crayon or marker pen, draw one person quite large and near the bottom of the paper. You may show just the head and shoulders, but make this figure big. (This person could be you, watching what is happening!)





Henry Li Age 5

3. Now draw other people (or animals), showing most of them as complete figures. Draw their arms and legs and the clothes they are wearing. These are the people the crowd is looking at: the actors or players, in action.

4. Above them, show other people, smaller. Draw only the outlines of their figures. Make a lot of them, close together. Give some of them hats. They are watching the action.

5. Near the top of your paper, draw just the tops of heads, smaller and smaller. Can you make at least twenty?

6. If you wish, color in your crowd picture with crayons or colored pencils.

CLEAN-UP: Put your materials away. Are the caps tight on the markers? If not, you may find the pens dried out when you need them the next time.

TALK ABOUT IT: Study your picture. Does the biggest person seem to be closest to you? Have you made a big crowd near the top of the picture? Near the middle, is there something for the crowd to look at? How many people did you make altogether?

MORE IDEAS: Cut out pictures that show many people or animals and paste them in a scrapbook. You can use these pictures for ideas when you want to draw another crowd.

CONNECTIONS: Where do we find crowds of people? Tell where you might go to see a real crowd. Talk about how you feel when you are in the middle of a crowd.



LESSON 7 LEVEL B PERSPECTIVE (SPACE)

WHAT YOU WILL LEARN:

using mixed media to create a landscape with perspective

WHAT YOU WILL NEED:

Construction paper, 30.5 x 45.7 cm (12"x 18") in three "nature" colors, such as tan, light blue, green, gray, brown; white tempera paint in a shallow container; broken pieces of art chalk; scissors; paste or glue; moist sponge; paper towels; newspaper to cover the work area.

TIPS": Take time to look closely at landscape paintings by well known artists. Thomas Cole's Notch in the White Mountains is an example. Pretend to be small enough to enter one of these pictures: Where would you start? Where would you go? You would probably begin in the foreground, the part that seems closest. Moving through the landscape, you will reach the middle ground and wander off into the background. Notice where the artist has made the largest shapes and strongest colors. . .in the foreground. Now look for the smallest shapes and palest colors. They probably are in the background.

HERE, NEAR, AND FAR: Foreground, Middle Ground, Background

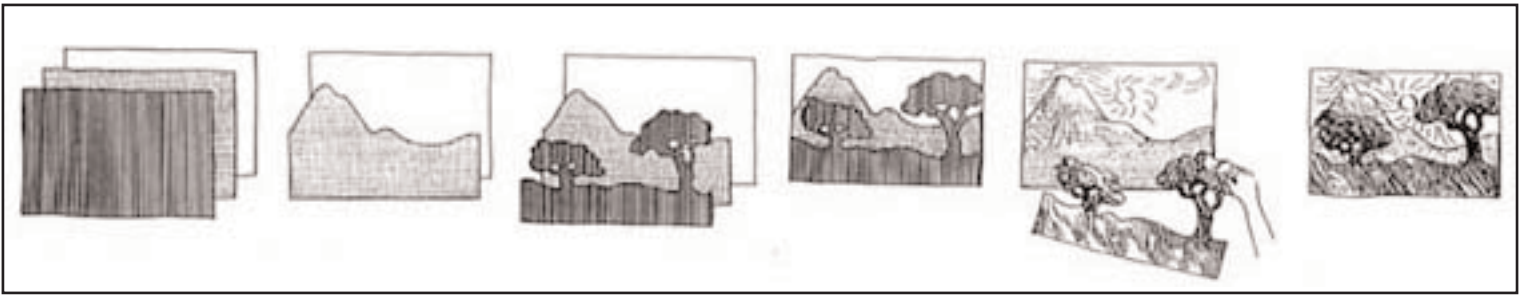


Thomas Cole Notch in the White Mountains
National Gallery of Art Washington D C

Getting Started: Think how you will make your landscape. What shapes will be in the far-off background? In the middle ground? In the foreground? You will use mixed media, a combination of cut paper and a dip-and-draw paint technique to make this landscape.

1. The lightest color paper is your support paper. It will serve as the background. Cut an outline of hills or some other skyline from a medium color paper. This is for the middle ground. It should reach to the bottom of the support paper.
2. Cut the darkest paper, the foreground, to show another outline at the top, shorter than the middle ground. The bottom of the picture should be





three papers thick. Touch-glue them together.

3. Now you can paint objects on the landscape with the dip-and-draw technique. Dip a piece of colored chalk into the tempera and draw a stroke. Dip again every two or three strokes to keep the chalk from powdering off. (You will notice an Impressionist quality of strokes of color, such as the painter, Claude Monet, might have used.) Cover most of the picture with dip-drawn and natural things so that the paper colors almost disappears. Use your darkest chalk tones in the foreground and the lightest ones in the faraway background. Let the paper colors remind you which chalk tones to use and how big to draw the objects.



Marika Age 9

CLEAN UP:

Wipe the paint off your chalks by stroking them on a moist sponge. Then put them away. Throw away the newspaper. Wipe the table and any spills. Wash your hands and put away the rest of your materials. Then no one will say, "Clean up that mess!"

WORDS TO LEARN:

Impressionist quality: The Impressionist painters tried to capture the effect of light on the objects and scenes they saw. They used dabs of unmixed color to look like the effects of light. They worked rapidly and let their brush strokes show.

TALK ABOUT IT: Can you see the differences between the foreground, middle ground and background of your landscape? If not, how could the picture be changed to make that happen?

MORE IDEAS: Now that the different colored papers have shown you the distances in a painting, do another dip-and-draw landscape painting on a single, medium color paper.

CONNECTIONS:

1. Pretend to walk through any traditional landscape painting. Stop and look around. Describe the scene from that look-out point, orally or in writing.
2. Find out about the Impressionist painter, Claude Monet. What were some of the things he painted? Do you like his style of painting? Why or why not? Try: http://www.artcyclopedia.com/artists/monet_claude.html





LESSON 7 LEVEL C PERSPECTIVE (SPACE)

WHAT YOU WILL LEARN:

cutting and pasting to make a monochromatic collage.

WHAT YOU WILL NEED: white and black construction paper, 30 x 45.5 cm (12"x18"); 2 pieces of white tissue paper, 30 x 45.5 cm (12"x 18"); scissors; paste or glue

"TIPS": Choose a subject that has:

- a) a background, such as distant hills, buildings, a bridge
- b) a middleground, such as a church, castle or rocket launcher; and
- c) a foreground, such as a skeletal tree and a set of gravestones, or a fence and a gate, or several saguaro cacti, and so forth.

Remember to apply a minimum of paste or glue and only where it can not be seen, such as the very edges of the picture.

WORDS TO LEARN:

value: In art, value refers to how light or dark a color is.

monochromatic: tints and shades of one color

BLACK, WHITE AND GRAY: Atmospheric Perspective through Values



Photograph by Kay Alexander

GETTING STARTED: Look at a group of black and white photographs or reproductions of painted landscapes. Study those that seem to have a special mood of mystery. Look for an atmosphere, such as fog or misty rain. Notice how close-up objects often appear as black silhouettes, while faraway objects are paler, smaller and rather blurred. This kind of feeling of distance is called atmospheric perspective. You can get it by using dark, medium, and light values.

1. Cut some shapes from black paper. That will become the distant part of your landscape. For example, cut a row of hills or a skyline of far-off buildings. Place them on the white paper, but do not glue them down.





Marcus Age 6

2. Cover the shapes with a piece of white tissue paper. Do not glue it down.
3. Cut some more shapes for the middle ground. Let some shapes overlap the distant shapes as you place them on the tissue. Do not glue.
4. Cover this layer with the second sheet of white tissue paper. Still do not glue.

5. Now cut some large, more complicated shapes for the foreground. Set them in place. Move some of the parts of your composition until you feel it tells a story or sets a mood. Make the arrangement seem balanced.

6. Now you may glue. Carefully lift off the top layers and touch-glue the shapes and the tissue paper (at the edges), one layer at a time.

CLEAN-UP: Save any large scraps for a future project. Discard the rest. Replace the cap on the glue. Wash your sticky hands. (They **MUST** be sticky!)

TALK ABOUT IT: Did you achieve an atmospheric effect of distance and perhaps a mood of mystery? Does your composition show a balance of dark and light areas? How many values does your picture have?

MORE IDEAS: Make a similar mood landscape using only black, white and gray values of watercolor, tempera paint or pastels. Study some monochromatic (one color) photographs. Try to count the number of different values, light to dark.

CONNECTIONS: 1. Find out about the history of photography, an art form that is not yet 200 years old.
2. Learn how a camera works and how film is exposed, developed and printed.
3. Visit an exhibition of photographs and choose your favorite print. Tell the reasons for your choice.
4. Learn how digital photography is different from the traditional kind.
5. Ask someone to help you scan a photograph. Display it on a computer. Send it to someone by e-mail.



LESSON 8 LEVEL A MASKS

WHAT YOU WILL LEARN:
folding; cutting; pasting and
simple paper sculpture

WHAT YOU WILL NEED:
colored construction paper
30.5 x 30.5 cm.(12"x 12");
scraps of other colored papers,
patterned and plain; scissors;
paste; "junk treasures" such
as, ribbons, rick rack, beads
etc.; a moist sponge.

"TIPS": Since young children
sometimes have difficulty
seeing clearly from behind a
mask, this mask is intended to
be worn on top of the head.
Many cultures have created
such masks to be worn with
costumes in ceremonies and
festivals. Build your child's
understanding of masks with a
visit to a museum or look in
the library to see masks of this
type. Supervise your child to
be sure skills and work habits
with scissors and paste are
developing well.

mask, you can pretend to be something different from your everyday self. Today you will make a special kind of mask. You can wear it on top of your head. Then you can see where you are going and still use your imagination.

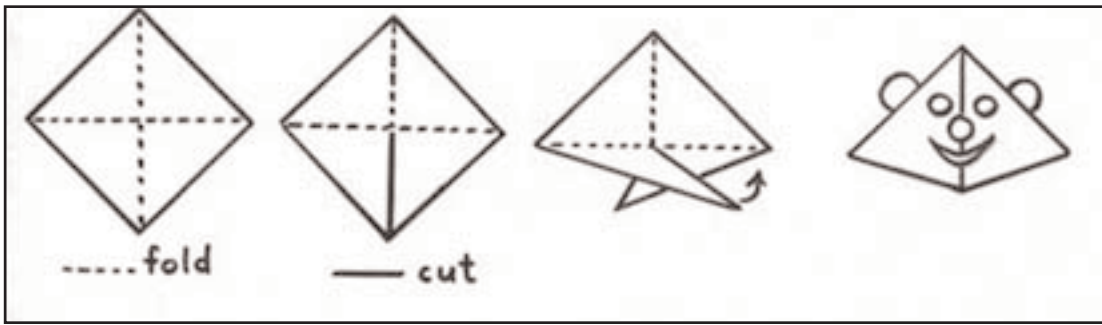
A PYRAMID MASK: A Mask to be Worn on Top of the Head



Frigate Bird Mask Papua, New Guinea
Metropolitan Museum of Art New York NY

GETTING STARTED: What is a
mask for? When do people wear
masks? Why do children wear masks
at Halloween? There are many
reasons for masks besides fun. Often
masks are worn for protection, as in
hospitals or for sports or games.
Sometimes masks are used in dance
festivals or special ceremonies.
Sometimes they are used to hide
ones face so a person can seem to be
somebody else. When you wear a





1. Fold a square of paper diagonally. To do this, put one corner on top of the opposite corner and hold

it there. With your other hand, press down and crease the paper to make a long, smooth fold. Unfold the paper. Now make another diagonal fold between the other two corners. Open the fold. Flatten out the paper.

2. Use your scissors to cut carefully along one of the crease lines just to the middle, where the folds make an **x**. You should now be able to pull the triangle on one side of the cut over the triangle on the other side of the cut. Do this and bend the folds to make a pyramid.

3. Spread some paste on one of the triangles by the cut. Overlap the other triangle and press the two together. Let them dry while you make some other features to decorate your mask.

4. Fold a scrap of colored paper in half and cut out a circle or triangle shape as big as your fist. You will find that you have made *two* shapes that you can use for eyes on your mask. Do not paste them on yet, though.



10 Examples of Pyramid Masks

5. Make a nose shape to go between the eyes along one ridge of the pyramid mask. What else will you need. . .eyebrows? a mouth? a mustache? ears? earrings? Cut out all the parts you will need.

6. Decide where each part will go on the pyramid. One at a time, put a little paste in the middle of each piece. Spread it carefully to the edges and fasten it down. Wipe your fingers often on a damp sponge or paper towel to keep your mask clean.

7. If you want to, add some trimmings. . .beads, ribbons, jewels.

8. Try on your mask. Look in a mirror to see how it changes you. Is there anything else you want to add to the mask?

CLEAN-UP: Wash your hands. Put the scissors and paste away. Save the big scraps and throw away the rest.

MORE IDEAS: 1. Use a stapler to add other trimmings to the pyramid mask: raffia, strips of bright cloth, colored yarn and so on.

2. Make tiny masks for toys like action figures, stuffed animals or dolls.

TALK ABOUT IT: Where will you wear your mask? What would you do differently if you could make another one?

CONNECTIONS: 1. There are many story books about masks and their uses in different cultures. Share some together.

2. Choose some music and make up a dance to do while you wear your pyramid hat on top of your head.





LESSON 8 LEVEL B MASKS

A NO-SUCH BIRD MASK: A 3-D Half Mask

WHAT YOU WILL LEARN:

designing and making a paper sculpture mask

WHAT YOU WILL NEED:

colored construction paper
23 x 30.5 cm. (9" x 12");
oil pastels; scissors; paper
punch, masking tape; rubber
bands; yarn or string

"TIPS": You will want to read through the directions and study the diagrams before you start. Then go one step at a time, following carefully. When you are ready to color your mask, be sure to choose the correct side of the beak to decorate; it will be bent down to poke out in front, remember, so you will color what *seems* to be the back.

WORDS TO LEARN:

symmetrical a balanced arrangement on opposite sides of an imaginary line

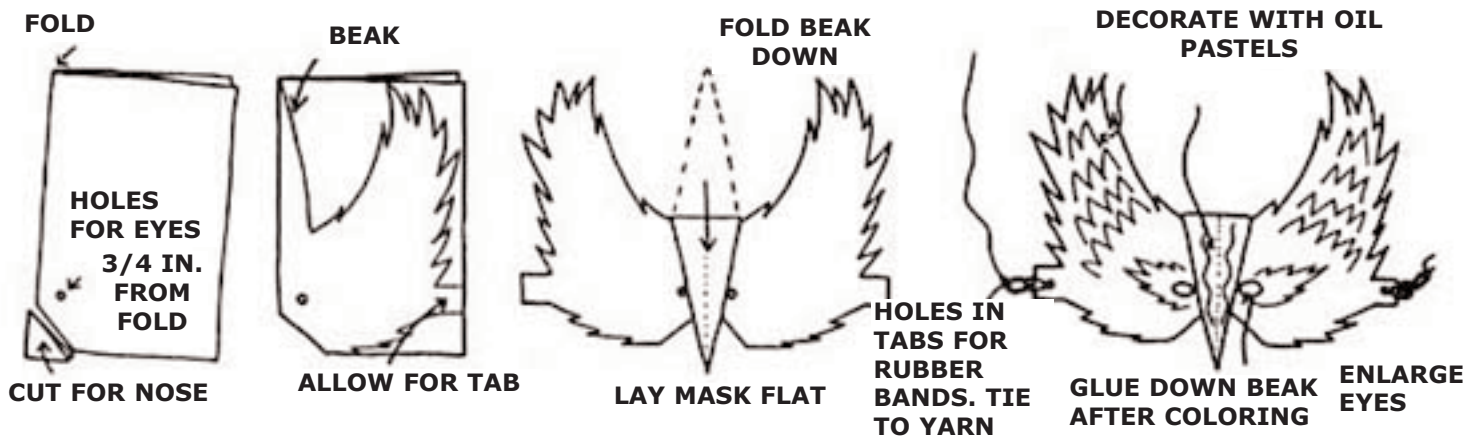


Raven Mask Northwest Coast British Columbia

Getting Started: Paper sculpture turns a flat piece of paper into a 3-dimensional object, such as the bird mask. It will cover half of your face and give you a big pointy beak. You can get ideas from pictures of exotic birds or you can simply use your wild imagination as you cut and color your mask. Study the diagrams as you do each step.

1. Fold the paper in half to make it 23 x 15.25 cm (9" x 6".) Snip a triangle from the bottom of the fold so the mask will sit on the bridge of your nose.
2. Punch a hole 20 mm.(3/4 inches) in from the fold, just above the nose, to make a start for cutting larger holes for the eyes. Cut the eye shapes.
3. Begin at the top and cut a diagonal line that will give you a shape to fold





down for a beak. Your mask will be symmetrical because you have made these cuts on the folded paper.

4. Continue cutting around the edges to make feathers on the lower part of the mask. (You may want to draw the outline in pencil before you begin to cut.) The feathers can extend to the top of the paper. Opposite the eyes, at the unfolded side, cut a tab for attaching the ties of the mask. (see diagram.)

5. Make the tabs stronger by sticking some masking tape on the back. Punch holes for attaching the ties.

6. Now put the the mask on to see if you need to make the eyes larger. Be sure you can see clearly. Lay the mask down flat before you start to decorate it.

7. Use the brightest colors of your oil pastels to make a spectacular bird face. Remember which side of the beak to decorate! Make your design symmetrical to match the cut shape. Fold the beak forward and down. Touch-glue it in place.

8. Punch holes in the tabs. Loop rubber bands through the holes and tie strings to them. The rubberbands will stretch and ease the strain when you wear your mask.



Teddy Age 9

CLEAN UP: Wash your hands. Is the cap of the glue on tight? Put your materials and equipment away. Throw out the scraps.

TALK ABOUT IT: Put on your mask. Look in a mirror. Give your No-Such-Bird a personality and a special name. Do your colors look bright? Is your design symmetrical? Can you see how simple it is to change a piece of flat paper into a 3-D sculpture?

MORE IDEAS: Choose a different color of paper and make another mask for a friend. Make a wider or thinner beak. Make the feathers in a different way. Use different colors to decorate it.

CONNECTIONS: Many people of the world make and use masks. Find books in your library about masks. Why do people make them? Look especially for bird masks in the art of other cultures such as Northwest Coast Native Americans and the people of Mexico.





LESSON 8 LEVEL C MASKS

WHAT YOU WILL LEARN:

designing and making a wearable 3-D paper mask.

WHAT YOU WILL NEED:

2 pieces of construction paper in contrasting colors, 23 x.30.5 cm. (9"x 12"); scissors; glue; masking tape; paper punch; rubber bands, yarn, or string; (optional: sequins, feathers, glitter, etc.)

"TIPS": Visit a museum or your library to look at the masks of many different world cultures. If your mask is to be worn, be sure to make the eyes large enough to see through.

WORDS TO LEARN:

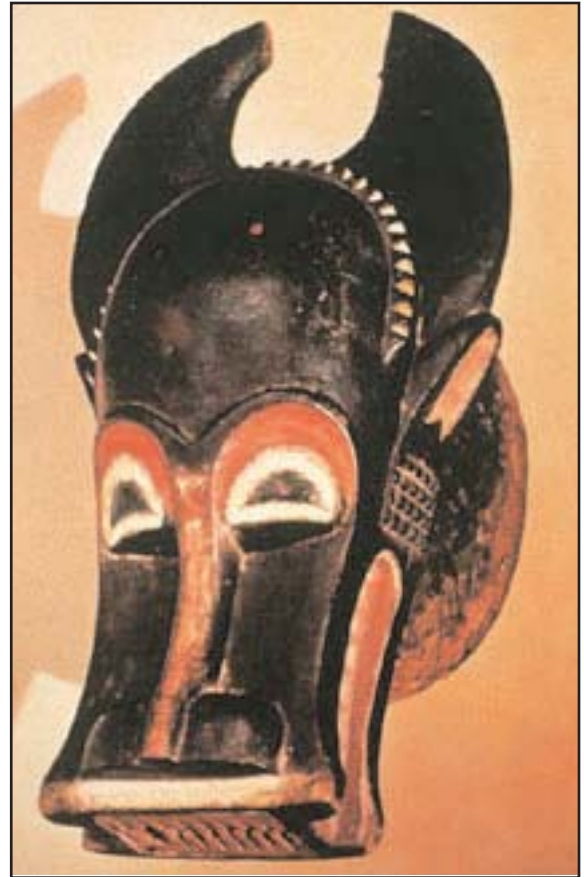
contrasting: having a clear difference, for example: light and dark or rough and smooth

rectangle: a shape with 4 straight sides and square corners

reinforce: to make stronger

costumes. Your mask will be cut from flat paper, but it will become 3-dimensional. Since it is not a mask with special cultural traditions, you are free to decorate it any way you choose. It is called an Echo Mask because the second layer of paper is closely related in shape to the first layer, a visual

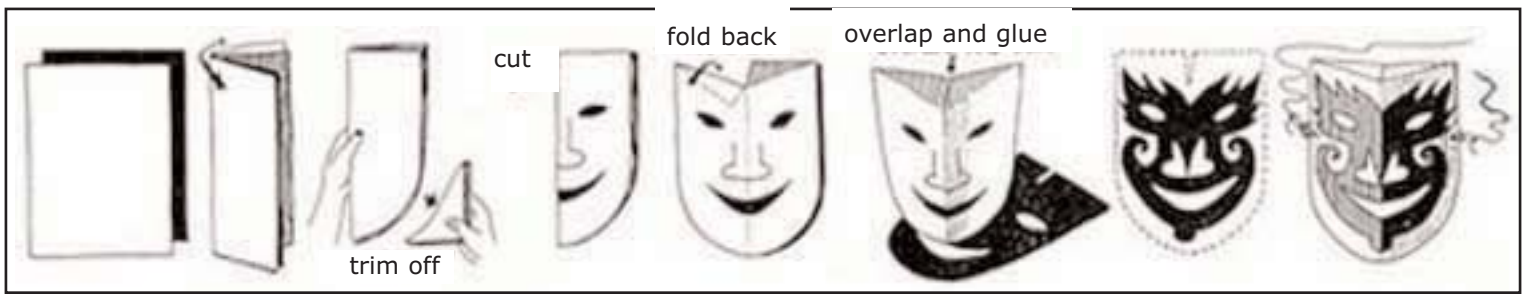
ECHO MASKS: A Paper-Sculpture Disguise



Baule Mask Ivory Coast
Rietberg Museum Zurich

GETTING STARTED: Study a variety of masks from various cultures.. Note that not all of them are to be worn in front of the face. Sometimes they perch on top of the head. Sometimes they cover the whole head, like a helmet. Many are parts of complete





echo. Study the diagrams and follow the steps below.

1. Put two pieces of contrasting colors of construction paper, 23 x 30.5 cm (9"x 12"), one on top of the other. Fold them together into a 11.5 x 15.25 cm (4 1/2" x 12") rectangle. Keep them together to do the steps until you separate them in step 6. *



Tomas Age 12

2. Holding the fold, trim off a curve from the chin to the bottom of where the ear would be.

3. Cut the mouth opening, curving it up or down.

4. Cut around the fold line to make a nose shape, but do not cut across the fold. Leave the top attached so the nose can stick out

5. Use the paper punch to make a starting hole for cutting the eyes. Begin about 1.5 cm (3/4") from the fold, above the nose. Cut rectangles, triangles, circles, or almond shapes for the eyes. Make them large enough to see through.

6. Cut down along the center fold to a point about 3.5 cm (1 1/2") from the top. Fold the papers in on either side of the cut, as in the diagram. Open and separate the papers. * Put one piece of paper aside. Overlap and glue one triangle over the other at the top to give the entire mask a 3-D effect.

7. Fold the other paper which you set aside in half. Cut away parts of it to make a design on the face. Glue the "echo" onto the main color.

8. Reinforce the back of the mask at ear level with bits of masking tape. Punch holes at the sides, through the reinforced places. Then loop rubber bands through the holes and attach pieces of yarn or string for tying the mask behind your head.

9. If you wish, decorate your mask with other materials, for example: sequins, feathers, raffia or metallic papers.

CLEAN UP: Pick up any scraps that fell on the floor. Save usable scraps and discard the rest. Put the rest of the materials away.

TALK ABOUT IT: Put on your mask. See if it allows you to change your personality or mood. Talk as though you are the mask character speaking. Review the mask making process. Tell how you would make the next mask different.

CONNECTIONS: Learn about the roles of masks in modern and historical cultures. Consider the purposes of masks we use in daily life, such as a catcher's mask, a surgical mask, theatrical masks. Why do you think so many cultures have created and used masks?





LESSON 9 LEVEL A TEMPERA PAINTING

WHAT YOU WILL LEARN: to mix tempera paint colors with white and black to make tints and shades

WHAT YOU WILL NEED:

newsprint or butcher paper about 45.5 x 61 cm (18"x 24"); 10.2 cm (1/2") tempera brush (flat bristle); paper plate or large plastic lid palette; one color (not yellow) plus black and white tempera paint; paint rag or paper towels; newspaper to cover the work surface.

WORDS TO LEARN:

value: in art, value refers to how light or dark a color is.

"TIPS": Study the Picasso painting and identify the light values (tints) and the dark ones (shades). Can you find a pure blue? This lesson will help your child discover how the artist could do so much with just a few colors of paint on his palette.

Tempera paint should have a creamy consistency. Always mix a bit of the selected pure color into the white paint to make a tint. Gradually

TINTS AND SHADES Changing the Value of a Color



Pablo Picasso Le Gourmet 1901
National Gallery of Art Washington DC

GETTING STARTED: Tints are lighter values of a color. You may have had some experience painting with pure tempera colors. Now you can learn how to make a range of values of a color, from a pale tint to a deep shade. You may find it more comfortable to stand up while you paint.

1. You may choose one color (not yellow) plus black and white to put on your palette. Use about a heaping tablespoon of each, to start. Have your newsprint or butcher



add more, bit by bit until you reach the tint(s) you want. **But**, to make a darker value, add black bit by bit to the color. You'll waste much less paint this way. Also, by not rinsing the brush between values, you will not dilute the paint to a runny, hard-to-control consistency and you will use less paint.



Sumika Age 5

paper ready on the newspaper covering your work space. Think about what you are going to paint: a portrait? a pink and red flower? a landscape? a leafy tree? a purple bird? What will be the lightest part? The darkest? What part will you make the pure color, with no mixing?

2. Use your 10 cm (1/2") brush to paint the pure color first.

3. Wipe your brush on the paint rag. Then dip a brushful of white into the middle of your palette. With a corner of your brush, pick up a very little dab of the main color and stir it into the white. Paint this pale tint where you want it. Mix in some more main color into the white, to get a more colorful tint. Continue painting and mixing color into white until you have finished painting all the light parts of your picture.

4. Wipe your brush well on the paper towel or paint rag. Now put a brushful of color on a clean part of your palette. Add a little dab of black to it and stir. Paint part of your picture with this darker value. Continue mixing and painting, making darker and darker values in your picture.

5. You may want to wipe your brush again and paint some parts pure white or pure black before you decide the picture is finished.

6. If you need to change any part, be sure to wait until the paint is dry. Then you can paint over it without making a muddy color.

CLEAN-UP: It is really important to wash your brush well after you use it. Always do this after you paint. Use soap and water and rinse it well. Then stand it on its handle to dry. Rinse and dry or throw away your paint palette.

TALK ABOUT IT: What do you think about your Tints and Shades picture? Were you surprised how much you could do with just three colors of paint? Now that you know how to mix lighter and darker values, what could you paint with red, blue and yellow plus black and white?

CONNECTIONS: Think about how tints and shades in pictures compare to the notes you can play on a piano or the sounds of different instruments in an orchestra, such as a flute and a tuba. Notice sounds around the house. . .the doorbell or knocker, a baby crying, a door slamming. If these sounds were colors, would they be tints or shades? How about street sounds? Automobile sounds? Sirens? Animal sounds? Birds? Dogs? Cats? Cows? Donkeys? Lions?





LESSON 9 LEVEL B TEMPERA PAINTING

WHAT YOU WILL LEARN:

painting tempera colors within a framework of lines

WHAT YOU WILL NEED:

scratch paper and pencil for sketching; 30.5 x 45.7 cm (12"x 18") or larger white paper; .6 and 10.6 cm (1/4" and 1/2") tempera (stiff bristles) brushes; 8-10 tempera colors in an egg-carton palette; paint rag; newspapers to cover the work area.

"TIPS": Use no water during this lesson, as colors will be enriched by blending them as they are applied to the paper. Simply wipe off the excess of one color on the paint rag before dipping the brush into another one. The drawing for the painting will be done with black paint in the manner of the French artist, Georges Rouault, or like the lead structure of a stained glass window. All areas of the completed painting should be covered with paint... no white areas showing.

your brush in water. Instead, you will simply wipe it on your paint rag. Tiny flecks of your first color will show as you paint your next color, enriching it, like the sparkles of jewels. You should probably make some sketches first, to

LINES AND COLORS A Structure Enclosing Jewel-like Colors



Georges Rouault *The Old King* 1916-1936
Carnegie Museum of Art Pittsburgh

GETTING STARTED: Have you ever seen a stained glass window and wondered at the brilliance of its jewel-like colors? The artist Georges Rouault worked for a glass maker when he was young. When he later became a painter, his pictures reminded people of stained glass windows. You will paint in that way. First, you will draw with black paint to make the lines. Then you will fill the spaces with rich colors. To keep your colors intense, you will not rinse



get your ideas down on paper.

1. Choose your best sketch and draw it onto the large paper with pencil. Make your lines simple, because even the smallest line will be 5.mm. (1/4") thick. Remember to divide up large areas as they would look in a stained glass window.

2. With either of your brushes, paint over your pencil lines with black paint. Let the paint dry thoroughly before the next step. While you wait, plan what colors you will use where.

3. Begin to fill in the "glass" areas of your picture with rich colors of tempera. As you change colors, do not wash the brush. Instead, wipe off most of the old color on your paint rag. Then dip into the new color. The little bit of the old color will make the new one more interesting, so let it show, as Rouault did.

4. Finish painting the various colors into their spaces. Try not to smooth out the colors. Let your painting dry.

5. Examine your art work from a distance. You may wish to strengthen some of the black lines by repainting areas that are too large into smaller ones.



Regan Age 9

CLEAN UP: Wrap your palette in the newspapers and discard them. Wash and rinse your brushes thoroughly. Stand them on their handles to dry.

TALK ABOUT IT: Does the subject of your painting stand out against its background of other colors? If so, you have probably used the art principle of contrast. That is a good technique to remember. Are your colors clear and blended only slightly so sparks of other colors make them more interesting than your original palette?

CONNECTIONS: 1. Find out how stained glass is made. 2. Look at real stained glass and photos of ancient stained-glass windows. 3. Learn more about Georges Rouault and study some of his oil paintings.



LESSON 9 LEVEL C TEMPERA PAINTING

WHAT YOU WILL LEARN:

impasto painting with tempera on cardboard

WHAT YOU WILL NEED:

powdered or liquid tempera colors: red, white, yellow, black, light blue; liquid laundry starch; wall paper paste (or one of SVAM recipes in the Introduction); paper plate; plastic picnic knife or popsicle stick; stiff cardboard about 15 x 23 or 23 x 30.5 cm (6" x 9" or 9" x 12"); small cups or washed yogurt cartons; newspapers; paper towels.

WORDS TO LEARN:

impasto painting using very thick paint and letting the brush or palette knife marks show.

"TIPS": Mix powdered tempera in 60 ml (1/4 cup) amounts in cups with 5 ml (one teaspoon) of wallpaper paste and enough liquid starch to make the consistency of cake frosting. (or you may thicken liquid tempera, but it takes a lot of stirring to absorb the paste.) If it gets too thick, use liquid starch to thin it again.) Cover until needed. It will keep for a

VAN GOGH TEXTURE "Textured Tempera"



Vincent Van Gogh Starry Night, 1889
Museum of Modern Art New York City

GETTING STARTED: Look closely at paintings by Vincent Van Gogh and other artists who applied their oil paints thickly using the impasto technique. Notice places where the surface is piled up with thick, bumpy paint to create a rough surface. This texture was probably made with a palette knife (a thin, flexible blade usually used for blending colors on the palette) rather than with a brush. (Van Gogh painted rapidly. He never smoothed his strokes as earlier artists had done.) You are going to use "textured tempera" in the impasto manner of Van Gogh.

1. Put a little of each color of the textured tempera paint on your



few days.

The painting will be done with a plastic knife or a craft stick instead of a brush. The artist's "canvas" is a piece of cardboard. No water is needed. Wipe the "palette knife" on a paper towel when changing colors. Paint the background first; then, the details. When the painting is finished, cover the back of the cardboard with leftover paint to prevent warping as the artwork dries on newspaper overnight.



Manuel Age 12

paper plate palette.

2. Sketch a very simple landscape, still life, or portrait on scratch paper or directly on your cardboard "canvas." Do it as Van Gogh might have done.

3. With your "palette knife" (not your fingers!) mix and apply the colors to make your painting. Don't try to smooth the surface. Let the paint stand up.

4. When your picture is finished, carefully hold it so you can spread the leftover paint all over the back of the cardboard. Let it dry overnight. Put the painting down on a piece of the newspaper with the back side down on the paper. This step will keep your picture from curling up. (Pieces of newspaper may stick to the back of the painting, but it won't matter.)

CLEAN UP: Wrap your palette and knife in newspaper and put them in the trash. Clean yourself up, too.

TALK ABOUT IT: Did you mix some unusual "in between" colors? Can you remember how you made them? Did you create an impasto surface? Look at your painting to find the part with the most contrast (light against dark or bright against dull.)

MORE IDEAS: 1. Learn more about Vincent Van Gogh and his very brief career and great fame. Try:

http://www.artcylopedia.com/artists/van_gogh_vincent.html

2. Make a texture collage: Collect objects with surfaces that are smooth, bumpy, slippery, scratchy, shiny, flaky, etc. Arrange them on a large piece of cardboard. Fasten them down and label them with a descriptive word. Then help a younger child to learn this vocabulary of textures.



LESSON 10 LEVEL A WATERCOLOR TECHNIQUES

WHAT YOU WILL LEARN:

painting an even wash with watercolors

WHAT YOU WILL NEED:

something to use for a drawing board, a tray, cookie sheet, etc.; white drawing paper or construction paper about 23 x 30.5 cm (9" x 12"); box of watercolors; #12 watercolor brush; water in a low container; white crayon; a candle stub or paraffin.

"TIPS": For very young children, prepare a "puddle" of the selected color in the lid of the watercolor box. Older children can make the wash by loading the brush with water, rolling it in the color, and dragging the brush across the full width of the paper. Then reload for the next stroke. It helps to have the paper slightly tipped. Prop the drawing board with a book so that it slants. The fun of this lesson is at the end, so keep the secret until the 'surprise' is revealed.

WORDS TO LEARN:

wash: paint that is thinned so it flows freely on the paper.

SURPRISE! An Invisible Drawing Is Revealed



Raoul Dufy Racecourse at Goodwood
Cantor Art Center, Stanford CA

GETTING STARTED: A wash is a technique used by artists to make a background for a picture. (See **Words to Learn**.) You are going to draw a picture that will be your very own secret until you paint a wash over it and show the surprise. Don't let anyone see what you are drawing! Think of something you like to draw. . a person, a pet, some hearts and flowers, a dragon, a dinosaur, a fancy bird, or just a design.

1. With a white crayon, a chunk of paraffin or the stub of a white candle, draw your picture, pressing hard. Nobody can see what you have made, but *you* know what the picture is.



graded wash: a wash which goes from lighter to darker values.

even wash: a wash which is all one color that doesn't change.

2. Tilt your paper a little bit to help the paint flow to blend your strokes of color. You may choose to dip into a puddle of paint in the lid of your paint box or mix a brushful of water with the same paint color for each stroke.

3. If you choose the puddle way, put about a tablespoon of water into the lid. Then put some drops of water on your favorite color. (light colors like yellow don't show up very well.) Load the brush with more water and roll it around in the paint. Stir the brush into the puddle to color it. Do this several



Max Age 6

times to deepen the color.

4. If you choose the one-stroke-at-a-time way, put a few drops of water on your favorite color. While the paint is getting soft, use your brush and clean water to stroke across your paper. Make it shiny wet. Be careful not to scrub.

5. Now, for either way, load your paintbrush with color and,

starting at the top, stroke from one edge of the paper across to the other, all the way. Continue loading and stroking until the whole paper is covered with paint.

Surprise! Look at your drawing now!

CLEAN-UP: Use a sponge or paper towel to wipe the paint box. Then, wash your brush thoroughly and pull it to a point with your fingertips. Stand it on its handle to dry. Have you figured out where you can stand the brush so it doesn't fall over while it dries? Check the area where you worked. Any spills to clean up? Now check yourself. Oops! Clean yourself up, too.

TALK ABOUT IT: Was your surprise a success? Did you press hard enough with the crayon or wax to make the lines show through the paint? Was your paint dark enough to make the lines look bright?

CONNECTIONS: Find examples of the wash technique in picture books.

Look at the paintings of the French artist, Raoul Dufy, and notice wash technique. Try http://www.artcyclopedia.com/artists/dufy_raoul.html

Make up a story with surprise ending. Perhaps it could be about your picture.





LESSON 10 LEVEL B WATERCOLOR TECHNIQUES

WHAT YOU WILL LEARN:

making a graded wash with one or several colors

WHAT YOU WILL NEED:

something to use as a drawing board: a tray, cookie sheet, etc.; watercolor paint box; #12 brush; container of water; 2 pieces of white drawing or construction paper about 23 x 30.5 cm (9"x12"); scissors; paste or glue; paint rag or paper towels.

"TIPS": Think about how the color of water in a lake or the ocean becomes darker as a diver goes down, away from the surface light. Think about how a wash of watercolor could show that effect by gradually changing from a pale blue-green to a blue-violet tone at the bottom of the sea. This is called a graded wash. It helps the strokes blend together if your paper is tilted a bit. You can put a book under your "drawing board."

will put everything together to complete your picture . . . a sunken ship wreck? a treasure chest? What else?

1. Put a few drops of water on each of the colors you plan to use to show the shallow-to-deep sea. You will need green, blue, and violet for sure, and

ADVENTURE under the SEA A Wet-into-Wet Graded Wash Painting



Jules Olitski Tin Lizzie Green 1964
Museum of Fine Arts Boston

Getting Started: In this lesson, you will make a graded wash for an underwater scene. While it dries, you will paint some fish, seaweed plants, shells, a diver, and maybe even the bottom of the diver's boat. Maybe you will add some ideas of your own, too. Then you



perhaps some yellow and brown for the sandy bottom. Now paint the entire paper with clean water. Load the brush each time and drag it from one edge to the other. . .but don't scrub!

2. While the paper is still shiny wet, dip your brush into more water, pick up a brushload of your lightest color and paint a stroke across the top of your page. Continue, using more paint and less water, for the next 4 or 5 strokes. Let the paint blend. Add some blue, then more blue, and finally some purple and blue. Save a strip across the very bottom to paint in *later* with a sand color.

3. Put your graded wash aside to dry. On another paper, paint some things that grow under the sea. . .fish, plants, shells, and so on. If you prefer, you can draw these things with a crayon outline and then fill in with paint.



Adam Age 9

4. Switch back to the sea paper and paint the sand layer.

5. Cut out your "sea inhabitants" as they become dry and arrange them to make a balanced composition. Paste them down, lifting one piece at a time.

CLEAN UP: Wipe your paints with a moist sponge or paper towels. Wash and point your brush. Clean your work area and don't forget yourself. Or are you so neat you didn't get *any* paint on yourself?

TALK ABOUT IT: What objects did you paint that probably no one else would think of? Does your wash look like an undersea setting?

MORE IDEAS: In an art book at the library, look at the skies, especially, in paintings by the modern artist, Jules Olitski or Martin Johnson Heade. Check your library or search on the Web for Jules Olitski. Look on the web site: http://www.artcyclopedia.com/artists/heade_martin_johnson.html Notice the gradual change of colors. Could you paint a graded wash sunset sky? A graded wash is also a good background for an adventure in a space picture. What other kinds of pictures could you make using a graded wash?

CONNECTIONS:

1. Read a sea adventure story such as Jules Verne's 20,000 Leagues under the Sea with a grown-up.
2. Visit an aquarium.
3. Find out about recent oceanographic research such as in the trench near Monterey, California.





LESSON 10 LEVEL C WATERCOLOR TECHNIQUES

WHAT YOU WILL LEARN:

using letter shapes to create pattern; controlled use of watercolor

WHAT YOU WILL NEED: 2.5 cm (one inch) grid paper about 23 x 30.5 cm (9"x12"); crayons; box of watercolors; #12 brush; water container; paper towels.

"TIPS": 2.5 cm (one inch) grid paper can be found in art supply stores or, sometimes, with engineering or drafting suppliers; but you can make your own. On a piece of construction paper, mark off 2.5 cm or one inch intervals across the top and bottom and down each side of the paper. Using a ruler, draw lines connecting the first mark at the top with the first mark at the bottom; second, with the second etc. Do the same connecting the marks on the sides.

NAME PATTERNS A Personalized Pattern a la Paul Klee



Paul Klee Once Emerged from the Gray of Night, (detail) 1918
Kunstmuseum Bern

GETTING STARTED: Letter shapes can be used as design elements. Look closely at the painting by Paul Klee, a famous Swiss artist. Can you see that he has written something in capital letters and then painted the spaces between the letters with watercolors? You will use crayons to print your name in capitals: for example, CARLOSCARLOS, one letter to a square, across the top row. Stretch or squeeze each letter to fit inside each square box. The crayon lines of the finished paper will form waxy barriers when you fill the negative spaces with different colors of paint. You will have to pay attention as you form the pattern, row by row. It will be a challenge!

1. With your grid in a horizontal (lengthwise) position, begin at the top left. Print each letter of your name with firm strokes of various colored crayons.



As you end your name, immediately start it a second time. You probably will not finish spelling it at the end of the row.

2. Do not continue it on the second line of squares. Instead, move to the second square and print your name over and over again. Do you notice the beginning of a diagonal pattern? Move to the third square on the third row and continue down the paper in this way.

3. Now comes the hard part. What letters will you use to fill up the blank squares to the left of your name? Clue: Look at the pattern you have made so far. What letter goes before the *first* letter of your name in your pattern?

And what is the one before that? Finish putting your name on your paper.

4. With a pointed brush, fill in the spaces formed by the crayon boundaries, using the same color in each repeated shape. You will then have a repeated watercolor pattern, as well. Or use whatever colors you choose, randomly, for a different effect.



Davie Age 11

CLEAN UP: Wash and point your brush. Clean your paint box with a moist sponge or paper towel... not under running water! The paint will wash away!

TALK ABOUT IT: What was the hardest part, figuring out what letter to print where or doing the actual art work? From a distance, does your name pattern make an attractive abstract design?

MORE IDEAS: Look closely at the Paul Klee painting, Once Emerged from the Gray of Night. It is a poem, written in German. You may or may not be able to read it, but could you write a poem or short story as Klee did, one word after another, with no punctuation marks?

CONNECTIONS: There are diagonal patterns in nature. Can you find some? It may be easier to find them in manufactured objects: metal, wood fiber and plastic designs. Patterns with a diagonal plan are commonplace. Use your power of observation. Then make a list of what you have found.



LESSON 11 LEVEL A BUILDINGS

INSIDE THE OUTSIDE: An X-Ray View of a House

WHAT YOU WILL LEARN:

making an “x-ray” drawing to show the arrangement of rooms within a house

WHAT YOU WILL NEED:

drawing paper; pencil; crayons or markers

“TIPS”: Artists called architects design buildings that are arrangements of rooms for different purposes. Think about the differences between the insides of stores and offices, or schools and houses. The way rooms look can tell how they are used. Talk about how rooms in a home look different from each other because they are used for different activities.

WORDS TO LEARN:

architect: an artist who designs buildings



Doll House

GETTING STARTED: Look at a doll house (or picture of one). Take an imaginary walk through the house. Name each room and look at the things in it. Now, shut your eyes and take an imaginary walk through your own real house. In your mind, go through the front

door and into one room after another. Name what can be seen in each room. Think especially about the rooms in the front or across the back of the house. A doll house shows rooms with the outside wall removed. You can still see the whole shape of the building.

1. Go outdoors and study the shape of the building you live in. Use a pencil to draw the outside shape of this house (or another familiar building). Make it

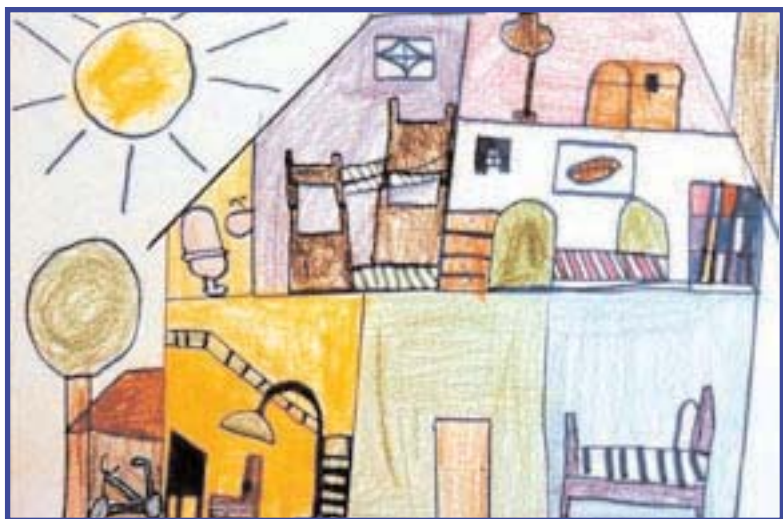


as large as the paper will allow.

2. Now, divide the building shape into rooms on one or more levels. If it is an apartment building, show just the part that you know best.

3. With crayons or marker pens, strengthen the walls. Then draw the furniture that belongs in each of the rooms. Close your eyes to help you remember as many details as possible.

4. Finish the picture by adding some outdoor features. . .and maybe the people who live inside!



Lars Age 6

CLEAN-UP: Unless you want to find the pens all dried out the next time you want to use them, be sure to put the caps on tight! Put them back where they belong.

TALK ABOUT IT: Are all the rooms in the house shown? If not, why not? (Perhaps they can't be seen from the artist's point of view.) Talk about the kinds of furniture that make each room appear different.

MORE IDEAS:

Draw an x-ray picture of a familiar store, school or other neighborhood building.

Talk about the work of an architect.

CONNECTIONS: 1. Not all houses look alike. Find books that show and tell how other children live. (One is *My Painted House, My Friendly Chicken and Me* by Maya Angelou.)

2. Make up a story *told by the house* about the people who live and work in it.

3. Read together *A Street Through Time* by Annie Willard and Steve Noon. It is illustrated with cutaway buildings from many historic periods



LESSON 11 LEVEL B BUILDINGS

WHAT YOU WILL LEARN:

observing and drawing the facades of a variety of buildings

WHAT YOU WILL NEED:

drawing paper about 30.5 x 46 cm (12" x 18"); crayons or markers; scissors; construction paper; paste or glue

"TIPS": When asked to draw a house, children often make a triangle on top of a rectangle. Few, if any, houses look like that. If possible, take a walk along a neighborhood street. Study the various shapes on the house and shop fronts you pass. Identify rectangles, triangles, circles, semi-circles and other geometric shapes. Notice the general outline, height and width of the buildings.

WORDS TO LEARN:

façade a side of a building that faces out

geometric having lines, circles, squares and other shapes
Geometry is math that works with lines, angles, surfaces, and solids.

CITY STREETS: A Fold-up of a Street Lined with Buildings



St. Gallen, Switzerland
Photograph by Kay Alexander

Getting Started: You know that a neighborhood has a variety of buildings. They have façades that are tall or short, wide or narrow. They are made of a lot of different materials and are many different shapes and colors. All have doors and windows of different sizes and shapes. On some, you can see the roofs. Some, you can't. You are going to draw rows of buildings on both sides of a street and then take a make-believe walk down the block.

1. Right across the middle of your horizontal paper, make a street about 8 centimeters (or 3 inches) wide. You may use a ruler if you wish. Add a sidewalk on either side. Fold up the paper along the outside of the lines you have drawn. Those strips are where you will put the buildings. Now flatten your paper so you can draw on it.



2. Remember some of the buildings you have seen. . .their shapes, sizes, colors, and some of the details. Draw these, one at a time, close together down both sides of the street. Use your imagination as well as your memory. Color your buildings with bright crayon or perhaps, make them of construction paper. Add marker pen details.



Teacher Example

3. When all the buildings are finished, paste a strip of gray or tan paper down the center to look like a street. Add crosswalks and signs. Fold up the

sides and run some miniature cars down the little street!



Gary Age 7

MORE IDEAS: Choose just one building to look at very closely and draw. Use tempera paint on big paper or watercolor on a smaller piece and paint your special building. You can add details with crayon when the paint is dry.

CLEAN UP: Do you like dried out pens that don't have any color left? Then do NOT put the marker caps on tight before you put them away. That'll do it every time.

TALK ABOUT IT: How many different buildings are there along each side of the street? How many altogether? What geometric shapes can you see? Do some of the buildings have interesting details such as fences, signs, big display windows, awnings or flower boxes?

CONNECTIONS: Picture books such as *Wake Up House* by Dee Lillegard, with illustrations by Don Carter, offer poems and stories about buildings. Make up a story or song about buildings on *your* street and the people who live there.



LESSON 11 LEVEL C BUILDINGS

PAINTED LADIES: Colorful Victorian Houses

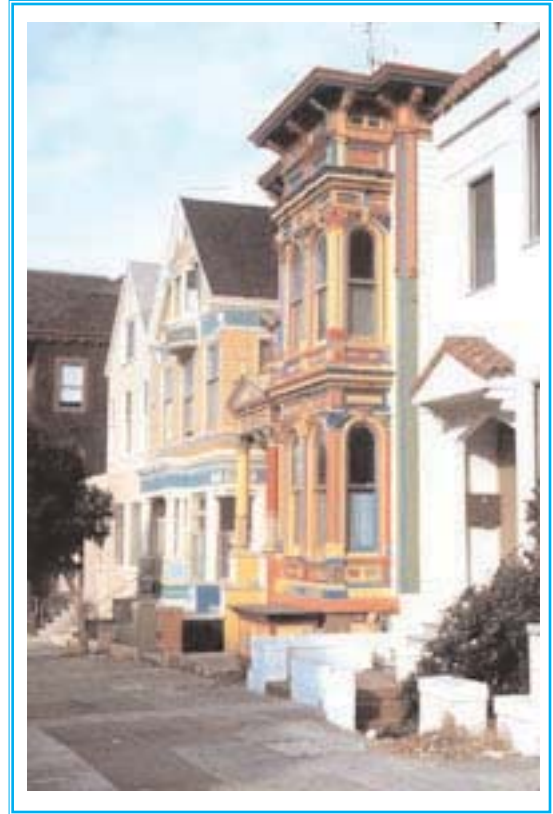
WHAT YOU WILL LEARN:

representing a Victorian façade (front) with crayon and watercolor

WHAT YOU WILL NEED:

white construction or drawing paper; crayons; pencil; watercolors; #12 brush; water container; paint rag; optional: construction paper; scissors; paste

“TIPS”: Victorian houses were built over a period of many years in the 19th century, in different parts of the world, and in many styles. Many American Victorians have been renovated, repainted, and fitted with modern conveniences. They have been photographed for magazines, calendars, and books, so pictures are widely available in case actual houses are not. Compare a number of photos for similarities and differences before you start to draw.



Photograph by Kay Alexander

GETTING STARTED: Waxy crayon outlines keep the watercolor within the lines when you draw firmly to enclose each shape. You will want to sketch lightly with pencil first. Then go over your lines with heavy crayon. Don't be afraid to use bold, wild colors! Draw the geometric

shapes you see: the triangles, cones, rectangles, diamonds, and semi-circles, as well as the fancy trimmings and the shapes of the shingles.

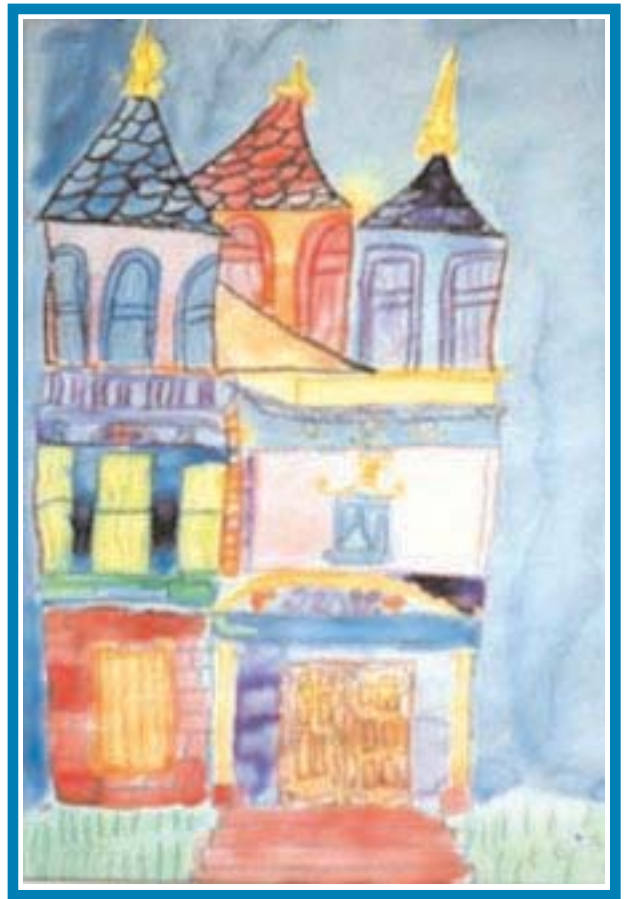
1. You may draw one of the Victorians from a photograph or put together parts from several pictures to make your very own building. Sketch lightly, making sure the outline fills the paper well.



2. Go over your pencil sketch with different colors of crayon for the different parts of the façade (front or face) of the house. Press firmly and be sure the lines enclose shapes. Be sure to include some of the interesting patterns and moldings, stairways and window frames.

3. With a watercolor brush and paints, fill in the shapes of the building the way you would like to color the real façade.

4. Add some details of the surrounding space. . .some garden flowers, perhaps, or a tree and a fence. Or cut out your house and paste it onto a piece of colored construction paper.



Katerina Age 11

TALK ABOUT IT: Did you make a colorful picture with some interesting patterns and unusual details? What geometric shapes did you include? How does it look from across the room?

CLEAN UP: Clean your brush and point it with your fingers to remove the extra water. Blot your paints gently with a damp sponge. Put your materials back where they belong. Be sure your work area is clean. You will make someone very happy.

MORE IDEAS: Do another drawing of a Victorian house and finish it with just a black fine line pen.

CONNECTIONS: Find out about Queen Victoria of England, during whose reign so many Victorian Houses were built. Does your community have a group of people concerned about "historic preservation," the saving of old buildings? Ask your librarian to help you find one or more Victorian houses on your community's historic register.



LESSON 12 LEVEL A REAL BUT NOT REALLY

WHAT YOU WILL LEARN:

drawing, combining factual knowledge and imagination

WHAT YOU WILL NEED:

drawing paper and markers or crayons; *or* dark-colored construction paper and oil pastels; scratch paper

“TIPS”: Talk about animals you know from visits to a farm or the zoo. Look at pictures of a variety of creatures. As you talk, point out and sketch on scratch paper the most important features of each animal.

to trees in a very unpleasant way. Now imagine a lion with the head of an eagle (a griffin). Imagine a creature with the head of a man, the body of a lion and the tail of a dragon (a manticore). There were other strange combinations too. Think about putting the front part of a giraffe onto the body of an elephant. What other weird combinations can you think of? Don't forget: insects, birds, and fish are part of the animal kingdom too. Let your imagination play!

1. Sketch an imaginanimal onto your large paper. Study your drawing. Think where you might add something from a *third* animal. Use your crayons or pastels to color in your creature.

IMAGINANIMALS: Animals that Never Were

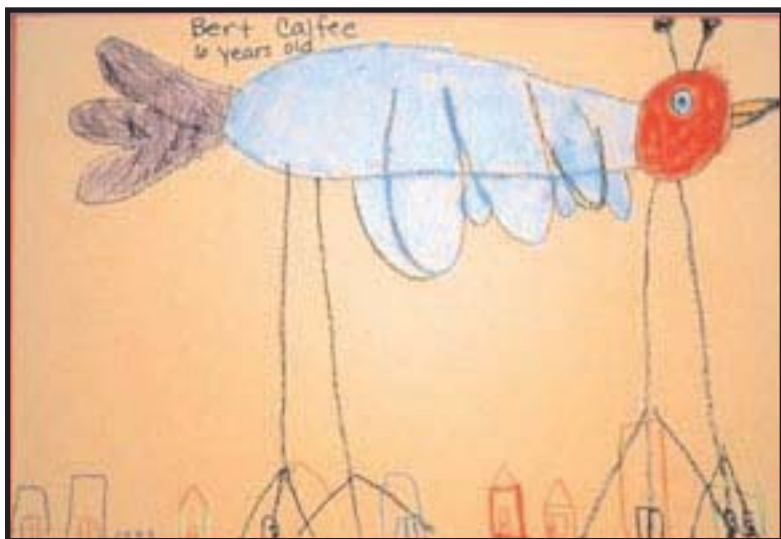


A Bonnacon from a Medieval Manuscript

GETTING STARTED: Long ago and far away, people believed that there were many odd animals in the world. These animals combined the features of familiar birds and beasts. For example, the bonnacon (above) has the body and mane of a horse and the head of a bull. Its horns are so curly it cannot injure anyone. It defends itself by setting fire



2. Where does your imaginanimal live? Show its home and maybe some of the things it likes to eat. Fill up the rest of the picture with colors and designs, if you wish. You could make tiny drawings of its family.



Bert Calfee Age 6

3. Make up a name for your imaginanimal. Print it on the back of your picture. Write your name and how old you are there too.

CLEAN UP: Put all your art materials away. Wash up anything that got paint on it. . that means yourself, too.

TALK ABOUT IT: What part of your picture do you like best? Why? What other animals would make another good picture?

MORE IDEAS: Make a cut-and-paste imaginanimal. Or use tempera paint to make a very big picture.

CONNECTIONS: There are many good picture books about animals.

1. Read or listen to stories about animals of all kinds.

2. Tell a story about your imaginanimal or make up a song or a poem.

3. Make a little book of your own. Fold over drawing paper and staple or tie it together. Draw a whole set of imaginanimals on the pages.



LESSON 12 LEVEL B REAL BUT NOT REALLY

WHAT YOU WILL LEARN:
painting with oil pastels

WHAT YOU WILL NEED: black or dark-colored construction paper; oil pastels; chalk; scratch paper; newspaper to cover work area

“TIPS”: Oil pastel colors are brighter than dry, colored, chalk pastels. They do not need to be sprayed with fixative to make them stick on your paper. Try pressing lightly; then, firmly. Then try blending two or more colors.

WORDS TO LEARN:

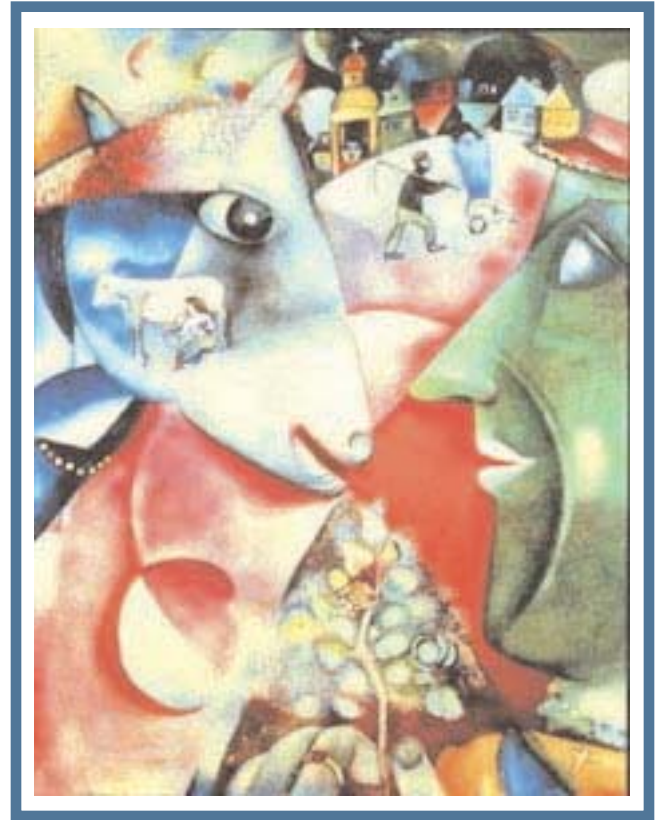
center of interest the object in a picture which first catches your eye

surreal: unreal, fantastic, dreamlike

life. Have you ever dreamed of flying through the air just by waving your arms? Have you ever imagined strange creatures or situations that would be impossible to find in the real world? The artist, Marc Chagall, painted many pictures during his long life. He was inspired by his vivid imagination and dreams. You can use your oil pastels to create such a colorful, imaginative picture. Make a list of six or more “situations” that would never exist except in fantasy or dreams. For example, think of a girl with a blue-green face, people floating on clouds, a weird bird as large as a house, flowers growing from an animal’s ears. Start to draw only when your ideas are flowing rapidly.

1. Refer to your list or make up more ideas as you go along. Sketch on the

A WORLD OF DREAMS AND FANTASY: A Really Unreal Picture



Marc Chagall *I and the Village* 1911
Museum of Modern Art New York City

Getting Started: Many things exist in our imagination and our dreams that could not be or happen in real



dark paper with a piece of chalk. (These lines will be covered up later, so don't bother to erase them.)

2. Fill the entire paper with your imaginative ideas. Now work them into a composition with some lines and shapes of buildings, trees, or other parts of a landscape.

3. Color your picture with bright oil pastels. Make sure to contrast light shapes against a darker or dull object or background as Marc Chagall did. This makes your picture "readable" from a distance.

4. Stand several steps away. See if your art work needs to be adjusted by changing a color or adding another object or two to make a better balance.



Victor Age 7

MORE IDEAS: Make a fantastic dream picture with tempera paints.

CLEAN UP: Put away your materials. Throw away the newspaper. That's all there is to it.

TALK ABOUT IT: Do you feel that your completed picture "hangs together"? Is there a main center of interest that is larger, more colorful or more detailed than the rest? Does the picture seem to express an emotion or a mood that you might have in a dream?

CONNECTIONS: Read about Marc Chagall and look for more of his paintings. Try www.artcyclopedia.com/artists/chagall_marc.html

The artist was a poet as well as a painter. Write a poem about *your* art work.

Chagall's dreamlike fantasies are surreal. . .real, but not really real. This quality made him a member of the Surrealist group of painters. Chagall was Surrealist for a while, but then changed his mind. You can find out about Surrealism in art books and magazines as well as on the Internet.



LESSON 12 LEVEL C REAL BUT NOT REALLY

WHAT YOU WILL LEARN:
representational drawing

WHAT YOU WILL NEED:
white drawing paper; fine-line
black pen; pencil

“TIPS”: Collect a number of
everyday objects from which to
choose, for example, a
hammer, a can opener, a
telephone, a paint brush, a
clock, a broom, a hair dryer.

WORDS TO LEARN:

commonplace: ordinary

contemporary: nowadays

pop art: using everyday objects
in bold, new ways to create a
popular form of art

scale: the size of one thing in
relation to another thing

surreal: unreal, dreamlike

made many drawings and then huge sculptures of everyday objects. He put them in places where people could see them and laugh, like a big clothes pin in a public park! Think of what you might make and draw the plan for it.

1. Select one of your commonplace objects. You will draw it lightly in pencil first. then ink it. Draw it as accurately as possible. Make it as large as your paper will allow. Include all the important details.

A MATTER OF SCALE: Making Little Things Look Big



Claes Oldenburg and Coosje van Bruggen
Spoonbridge and Cherry 1985-1988
Walker Museum Minneapolis USA

GETTING STARTED: Claes Oldenburg, a contemporary sculptor, took everyday objects such as a typewriter, a hamburger, an icebag and enlarged their size. He used startling colors, textures and materials. Because of his humor and sound mastery of materials, he moved the boundaries of “Pop Art” with his monumental sculptures. The one in the above picture is made of stainless steel, aluminum and paint. He has



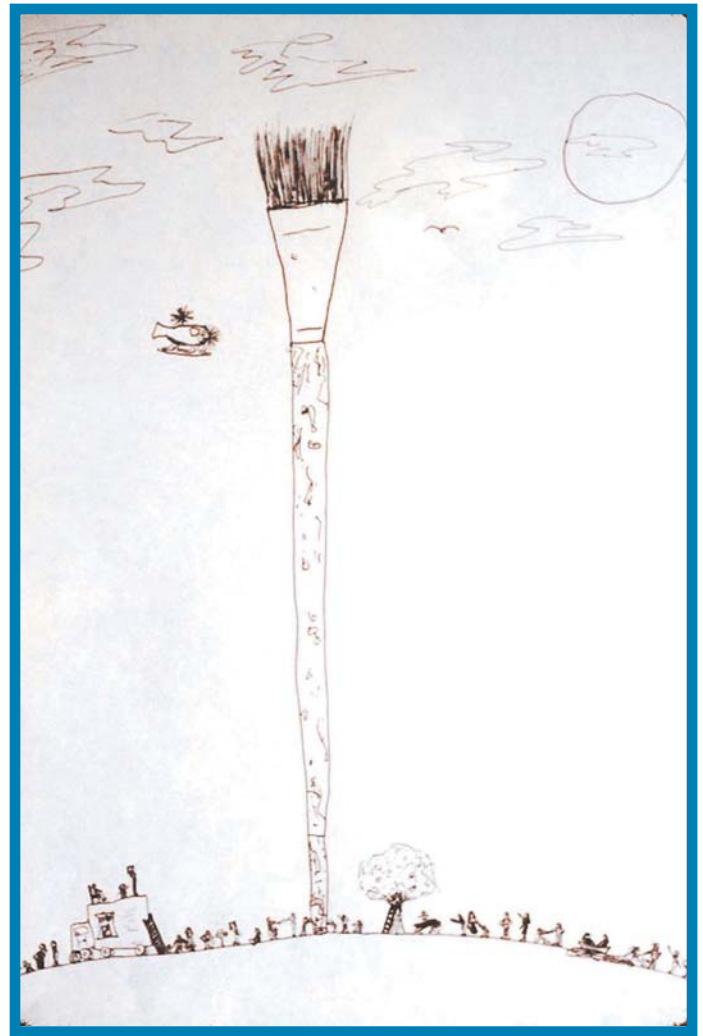
2. Imagine where it might be in a landscape full of tiny people, buildings, trees, cars, and other features. Draw these objects in very small scale, around and possibly *on* your object. The result will be a drawing of a surreal landscape. This is one you might find in a dream or a fantasy world; real, but more than real: surreal. Changing the scale and placing unlike things together is one way to create a surreal effect.

CLEAN UP: Replace your materials and the “props” where they belong. What else needs to be put away?

TALK ABOUT IT: Which part of the art work did you enjoy most, the realistic drawing or the imaginary landscape? What other objects would make an even *more* surreal picture? What do you like most about your oil pastels?

CONNECTIONS: 1. Write a short story about how someone you know would react on finding an Oldenburg sculpture unexpectedly in your neighborhood.

2. Find out more about Claes Oldenburg and his famous sculptures and sketches. Learn more about **Surrealism**: Look up **Salvador Dali**, who made clocks melt; or **Giorgio de Chirico**, who painted strange humanoid figures; or **Rene Magritte**, who drew an apple the size of a room and rocks and people floating in the air; or **Yves Tanguy**, who made piles of objects that look familiar, but you can't quite tell what they are.



George Age 11

MORE IDEAS: Make several smaller sketches of different objects in other surreal situations, or color your original drawing with colored pencils



LESSON 13 LEVEL A FIGURES IN ACTION

WHAT YOU WILL LEARN:

drawing a familiar group activity

WHAT YOU WILL NEED:

crayons; drawing paper

NOTE TO PARENTS: When asked to draw groups of people, young children often depict the figures radiating from a circle in the middle of the paper. This is a stage in their development. It reflects their understanding of the term "circle". Slightly older children draw what they observe: feet on one or more baselines and figures perhaps overlapping...but sometimes in a single row with very long arms joining the two end figures! Either of these responses is a good place to start for closer observation.

CIRCLE DANCE



Ted De Grazia Los Ninos 1960

GETTING STARTED:

Think of circle games you have played with other children. Perhaps it was "Ring around the Rosie," "The Bunny Hop," or "The Hokey Pokey." Or, you could get together some of your friends and *do* a circle dance, holding hands to form a ring. Pay attention to the figures in action.

1. Look at the boys and girls dancing. Notice how the hands and arms join the group together. See the knees bend. Watch the hair bounce up and down. Can you see everybody's face all the time?
2. With crayons and paper in front of you *think* how you will draw the Circle Dance picture. Then begin to draw the children dancing.



3. Be sure to join their hands. Make the figures look like they are moving to the music.

4. *Where* is the dance happening? Show things in your picture what will tell

us if it is indoors or outdoors. Maybe you can show where the music is coming from.



Kelsey Age 6

CLEAN UP: Do you have extra paper? Are you going to make another picture right now? If the answer is, "No," put the paper away. Put the crayons back, too.

TALK ABOUT IT: How many people did you draw in your picture? How do we know they are doing a circle dance? What makes it look as though they are going 'round and 'round? Did you forget to draw anything important?

MORE IDEAS: What else could you show a group of children doing. . .riding on some playground equipment? Having fun at the beach around a campfire? Having a birthday party? Choose one of these ideas or one of your own and make another picture with crayons or felt pens.

CONNECTIONS: Sing some songs you could dance to. Use some rhythm instruments to tap a beat for dancing feet or play a dancing tune on a piano.



LESSON 13 LEVEL B FIGURES IN ACTION

TOGETHER FOR DINNER

WHAT YOU WILL LEARN:

close observation and attention to detail; personal interpretation of a common subject

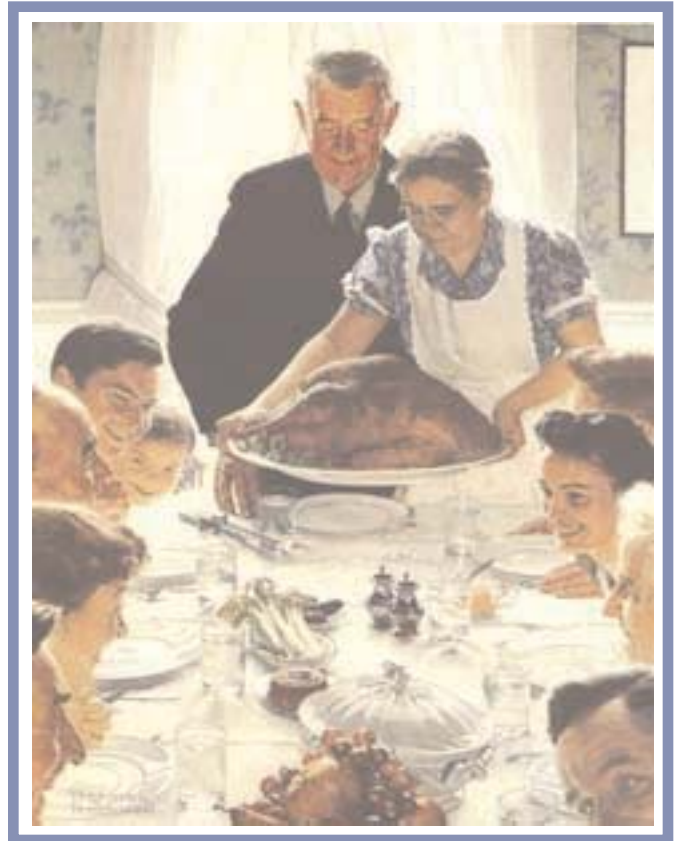
WHAT YOU WILL NEED:

drawing paper; crayons or felt pens

"TIPS": This lesson is a measure of how many details you remember about a familiar scene. Close your eyes right now and try to see in your mind your family eating a meal together. Have somebody ask you, "What people are in the room? What is each one doing? What is on the table? What else is in the room? Then, with your eyes open, see what other things are in the room that you might want to put in your picture.

Taste? Now, what will be the most important part of *your* picture? Will the whole family be there? Pets? Visitors? Where will the food be? Who will be sitting and who will be carrying things? When you have a good "mind-picture," draw it on the paper.

1. Put the most important part of your picture in the middle of the paper. Draw it large, but leave room for other things. Don't color in any parts yet.



Norman Rockwell [Freedom from Want](#) 1943
Norman Rockwell Museum Stockbridge MA

Getting Started: Look at one or more pictures of people having a meal together. Tell what you see. What would you hear? Smell?



2. Think what other people or things are near what you have already drawn. Add them to your picture.
3. What else can you draw in that room? On the table? On the floor or wall or ceiling?
4. With your crayons or felt pens, color your "Together for Dinner" picture.



Vasilis Age 7

CLEAN UP: Put your drawing materials away. Does your storage area need cleaning out? Maybe now would be a good time to do it.

TALK ABOUT IT: Compare your drawing with the actual place where your family eats together. Did you forget to draw anyone or anything important?

CONNECTIONS: Play this old-fashioned game with some friends: Ask a grown-up (or take turns being "it") to show you 10 or more small objects on a tray. With your friends, look at each thing carefully. Then cover up the tray and take turns trying to tell out loud what you remember seeing. Who remembers the most things?

MORE IDEAS: Close your eyes and imagine another "mind-picture," then draw it. Could it be "My Favorite Place to Play," or "In the Supermarket," or "Doing What I Like Best at School?" Be sure to put in as many details as you can remember.



LESSON 13 LEVEL C FIGURES IN ACTION

WHAT YOU WILL LEARN:

forming a 3-D figure from aluminum foil, (optional: gesture drawing)

WHAT YOU WILL NEED:

several pieces of *heavy duty* aluminum foil 27 x 30 cm (10" x 12"); newsprint or drawing paper; colored felt pens

TIPS: Study magazine, book or newspaper pictures of figures in action. Notice that the active figures show the torso, arms, and legs as diagonals, suggesting movement. Vertical and horizontal figures appear motionless.

As you begin to crush the sheet of aluminum foil into a 3-dimensional figure, be sure to work gently. Squeezing the foil too tightly will make the form stiff and inflexible.

WORDS TO LEARN:

gesture line: a quickly drawn line used to show motion (or emotion).

FOIL FIGURES

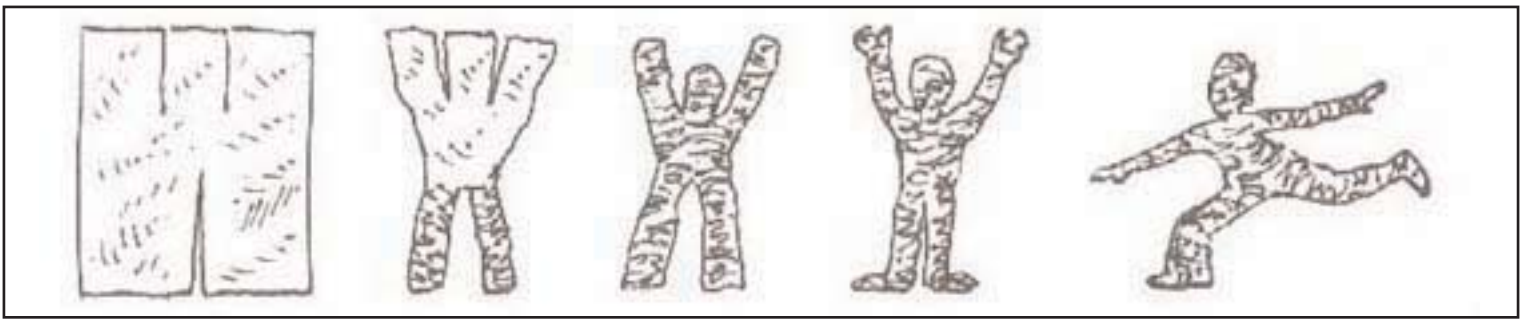


Leopold Maurice Proclamation of the Republic (model) 1870
Musée de Petite Palais
photograph © Kathleen Cohen

GETTING STARTED: If you have tried before to draw figures in action, you may have thought your work looked awkward and unrealistic. Maybe you worried too much about the details. If you concentrate on making the figures look active. . .on the *gesture* (the action)of each figure. . .you would get more satisfying results. Aluminum foil figures will help you create the gestures of action.

1. Tear a 25.5 cm (10 inch) piece from a roll of 30 cm (12 inch) wide heavy-duty kitchen foil. If it is a little crooked, that's all right.
2. Hold the foil vertically. Carefully tear 10 cm (4 inch) rips down from the top, about 10 cm (4 inches) from each side. (See diagram.) Turn the foil upside down and tear a 15 cm (6 inch) rip midway.

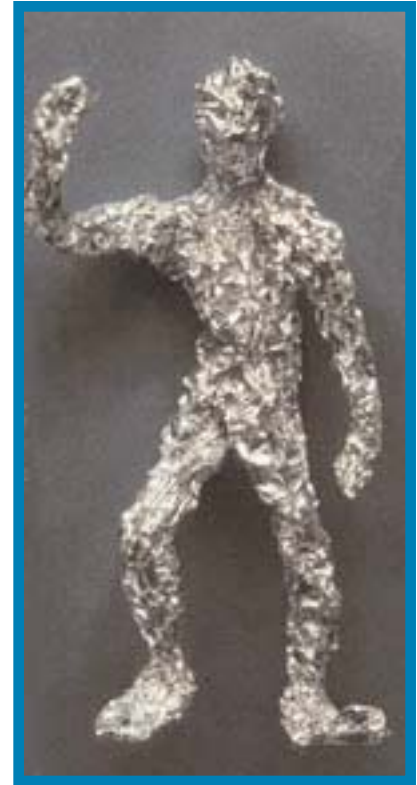




3. Turn the foil right side up again. Roll the sides of the foil gently and *loosely* crumple the two bottom sections to make legs. Crumple the top outer sections to make arms. Crumple the center top to make the head. Gently squeeze the middle to make the torso. "Gently" is the important word here.

4. Bend the hands and feet. Make the figure stand up. You may use a ruler or book across its feet, to help.

5. Now for the action: Gently twist the figure into an action pose. Bend it at the knees, hips and elbows.



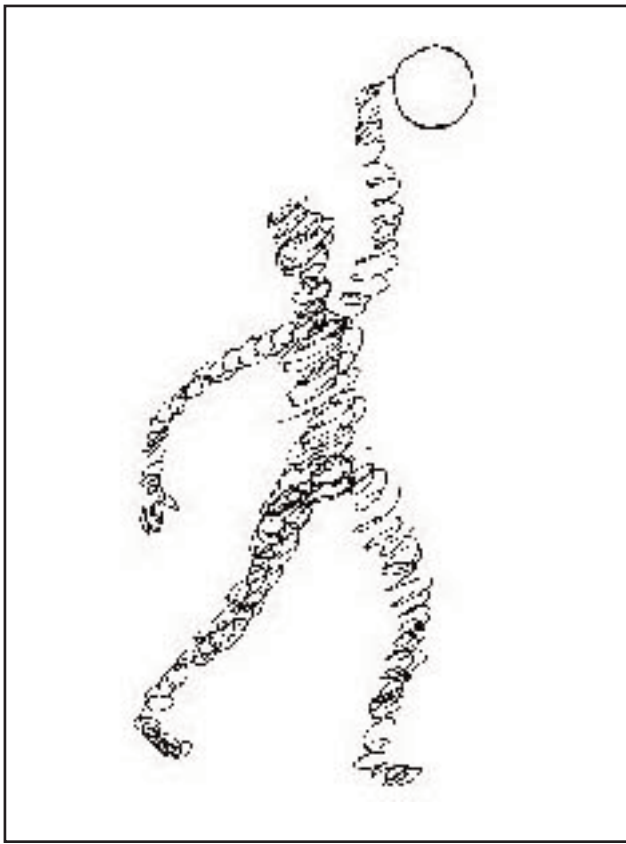
Gregor Age 11

6. Can you have your figure take a football or a baseball action pose? Tennis? Ballet? Skateboard?

7. (Optional) On scratch paper, and with your foil figure as a model, use a crayon or felt pen to make a gesture drawing. Your line will look like a very long, unbroken, tangled wire. Start by scribbling the head and neck. Then move out one shoulder to make an arm. Scribble back to make the other arm. Make a big scribble for the torso and more scribbles for the legs and feet. Try not to break the scribble line until you are completely finished with your gesture drawing.

8. Now you may add accessories: skis, bat, ball, and so forth.

9. Continue to pose and re-pose your figure. Scribble more gesture drawings.



teacher example

CLEAN UP: Guess what? Put all your materials away!

TALK ABOUT IT: What was the hardest part? The most fun? Do you think the gesture drawing loosened you up to to make more successful figure drawings in the future?

MORE IDEAS: Make a set of foil figures in action to illustrate a book report or social studies unit. Wrap masking tape around the figures and dress them in paper uniforms or costumes

CONNECTIONS: Read descriptions of exciting action scenes from books such as the Laura Ingalls Wilders books or the Harry Potter series





LESSON 14 LEVEL A WINTER SCENES

WHAT YOU WILL LEARN:
drawing and painting circles;
exploring textured tempera

WHAT YOU WILL NEED: blue or gray paper 30.5 x 45.5 cm (12" x 18"); white tempera paint; soap flakes (e.g. "Ivory Snow"); low container; 1.2 cm (1/2") stiff-bristle paintbrush; crayons or oil pastels

"TIPS": Cover the work surface with newspapers. Stir a tablespoon of soap flakes into 60 ml (1/4 cup) of white tempera in a low container like a pie plate. Add a little more soap to make the mixture thick, but still spreadable. Look at and discuss pictures of snowmen in children's books.

NO SNOW? If you live where there is never any snow, you may have seen it in pictures or on TV. Do you know: that snow is cold as ice? That the air is also that cold, otherwise the snow would melt? That you must wear very warm clothes when you go outside? That you wear boots to keep your feet

SNOWMAN



Children Making a Snowman Teacher Drawing

GETTING STARTED: What are some of the things you can do outdoors after a snowstorm. . .go sledding? Make snow angels? Build a snowman? Did you ever make a snowman three big snowballs high? What will your next snowman look like? You can pretend you are playing in the snow with friends as you make this snowman winter picture.

1. Paint a line of white snow covering the ground.
2. On the snow, draw a big circle with



dry? That sometimes snow is icy and when it hits your face, it stings? Or it can be so dry and fluffy that you can't make snowballs? If you want to make a snowman, you test the snow, first, to see if it makes a snowball. Then, if you roll the snow ball in the snow and it picks up another layer of snow every time it turns over, it's ready to make a snowman.



demonstration of technique

6. Pretend that you and your friends are decorating your snowman. First, give him a face. What crayons will you need to give him buttons and a scarf? Make some arms and give him a special hat, perhaps made of cut paper.

7. Near the snowman, draw yourself with your crayons. Maybe you could add someone else. Be sure to draw the people in warm clothes, too! Is there room to show your house and some trees? Don't stop until your picture is full of people and things.

more brushloads of the thick white paint. Fill it in so it looks like a huge snowball.

3. On top of the first snowball make a middle-sized one. Paint around and around to fill in the circle.

4. Make the smallest snowball on top, to be the snowman's head.

5. While you wait for your picture to dry, wash out your brush and the paint container. Get your crayons ready. Think how you will decorate your snowman.



Berenice Age 5

CLEAN UP: Surprise! You should put away your crayons, the paint brush and the paint container. Throw away any painty newspapers. And wash your hands. You knew that didn't you?

TALK ABOUT IT: How did it feel to paint with such thick, textured tempera paint? Do you like the texture of your snow? You know the names of your friends. What will you call your snowman?

MORE IDEAS: On other pieces of paper, paint more snow-people: large, middle-sized, and small. Fasten them to a window, looking out. When it gets dark, turn them toward the inside so you can see them against the night sky.

CONNECTIONS: Find out about snow. If you live where there is snow, catch some snowflakes on your jacket. Look at them. . quickly!..with a magnifying glass. Can you draw their shapes? Catch some snowflakes on your tongue. What do they taste like?

Sing some songs about snow and snowflakes.





LESSON 14 LEVEL B WINTER SCENES

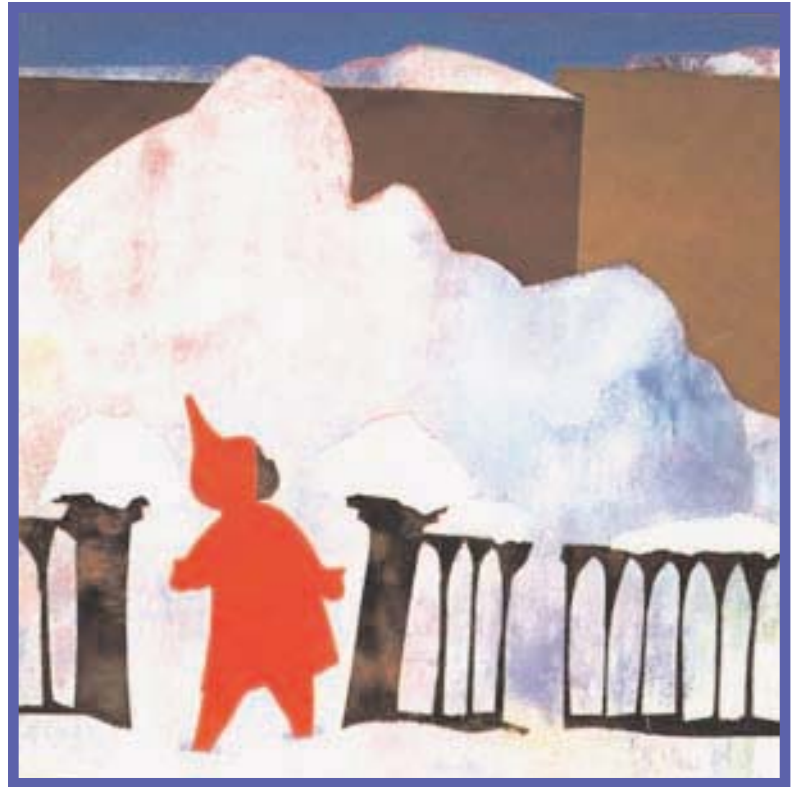
WHAT YOU WILL LEARN:

making a snow scene with mixed media

WHAT YOU WILL NEED: white construction paper 30 x 45.5 cm (12" x 18"); colored chalk; white tempera paint; clear gloss acrylic polymer medium (such as Hyplar (TM) or Liquitex (TM) from an art supply store; a 2.5 cm (1 inch) cube of cellulose sponge (cut a cube from a corner of a kitchen or bath sponge); scraps of colored tissue paper; 1.2 cm (1/2 inch) stiff bristle paintbrush; scissors; newspaper to cover the work surface.

"TIPS": This is a 2 part lesson with sessions at least a day apart. For the first session, mix 30 ml (2 tablespoons) of white tempera paint with 10 ml (2 teaspoons) of the acrylic medium. This will keep the paint from smearing later in the lesson. With water, wet and squeeze out the sponge. After toning the paper with chalk, you will dab the mixture over the whole surface with the sponge to make a lacy, snowy effect. After it dries, you will cut shapes from tissue paper. Then you will fasten them to the background with acrylic medium not mixed with

A SNOWY DAY



Ezra Jack Keats *The Snowy Day* (detail)

Getting Started: Read *The Snowy Day* by Ezra Jack Keats. Study the illustrations. What people, trees, houses, etc. could you include in a snowy day scene in *your* neighborhood? You are going to do a two-part lesson that will turn out like one of Mr. Keats' story-book pictures.

1. Use the sides of broken pieces of chalk to color all over your white paper. Use mostly light, pale colors like pink, light blue, yellow, and pale green. . . here, there, and everywhere. This process is called "*toning*."



paint to make a snow scene. Cover your work surface with newspaper.

NO SNOW? When it snows really hard for a whole day, the snow piles up. If it is windy, the snow may be blown into big drifts. The sounds of a city get muffled. Cars and buses can't move easily. When the snow stops, snowplows clear the streets, leaving huge piles of snow next to the street. People have to shovel the snow off their sidewalks. That snow goes on the snow banks the plows left behind. Sometimes these snow banks are taller than you are. They are fun to play on. You can make slides to slide down or play King of the Hill. Playing in snow is cold, wet fun. Going inside and having hot chocolate, when you are also cold and wet, is fun too.



Masako Age 9

the fold while you cut, you can make some symmetrical (the same on both sides of a line) shapes. Be patient; this is the hardest part!

7. Decide where to put the cut-out of a boy or girl. Brush a little bit of the

2. Put your paper near the white paint mixture. Dip one side of the sponge into the paint. Dab it first onto the newspaper or a paper towel to take off some of the paint.

3. When the sponge print looks like lace, dab it all over the chalk colors. Don't slide or smear the sponge. Dip, dab off the extra paint and then dab some more white paint onto the chalked paper. Keep this up until every bit is covered with lacy texture. The colors of the chalk should shine through as they do in the book illustrations.

4. Put your paper aside to dry. If it curls, ask an adult to iron it flat again before you finish your picture. Be sure to wash your brush out very well or it will dry hard and be unusable

Day Two:

5. Look again at the snowy day pictures. Plan what you will show in *your* picture.

6. Cut some children-shapes from tissue paper. Also cut some trees and houses. If you fold the tissue in the middle and pinch

plain acrylic on the snowy paper where you want the tissue figure to go. Put the shape on it. Carefully brush it down with more acrylic until it is smooth and shiny.

8. Add some trees in the same way, and a house or two. Wash and dry your hands well. Then cut some more shapes if you need to. Can you find room for a pet? A sled?

9. One at a time, fasten each shape down with the acrylic medium. Some shapes can overlap if you wish.

CLEAN UP: In this lesson, it is **very** important to wash the brush well or it may be ruined. It will clean up well while the paint is still wet, but it will **not** if the brush is left to dry without being cleaned. Throw away left-over paper scraps. Rinse out the paint container or throw it away wrapped in the newspapers.

TALK ABOUT IT: Does your picture show people having fun in the snow? What part of it do you like the best? What part of making it was the most fun? What was the hardest part?

MORE IDEAS: With a fine-line marker or ball-point pen, draw some details on the cut-out tissue shapes. Mount your picture on a bigger piece of construction paper or cardboard.

CONNECTIONS: Look at and read other books that have snow scene illustrations. Learn a poem about snow or make one up.





LESSON 14 LEVEL C SNOW SCENES

WHAT YOU WILL LEARN:

drybrush technique with tempera paint

WHAT YOU WILL NEED: gray or light blue construction paper 15.5 x 45.5 cm (6" x 18") or 23 x 45.5 cm (9" x 18"); brown and black crayons; white tempera paint; low container; paper towels; 5 mm (1/4") stiff bristle brush

TIPS: Look at a real snowy landscape and/or paintings or photographs of snow scenes. To do the dry brush technique: dip the brush into the paint. Wipe some of the paint off the brush on a paper towel. Then lightly stroke the almost-dry brush onto selected parts of the painting. . .the surfaces that would catch the falling snow.

NO SNOW? You know that it snows in winter. The weather gets gradually colder and you begin to look for the first snow. You can almost feel it coming. The sky is gray day after day. The weather gets colder and colder. Then, one day, the weather seems just a little bit

FALL INTO WINTER



Photograph by Kay Alexander

GETTING STARTED: Decide on the subject for your painting: a country landscape; a suburban scene; or a busy city park or street. You may work from memories of such places or use photographs to remind you. Think about the colors of a dreary day in late autumn, before the first snowfall. What colors would you see on leafless trees, old buildings, roads or streets?

1. Put about 15 ml (1 tablespoon) of white tempera into a low container near some paper towels at your work place.
2. With only the dullest colors of your crayons (black, tan, gray, brown) draw the scene of your choice on the gray or pale blue paper. Make the roads, trees, fences and buildings against a faraway horizon (where the land meets the sky)



warmer. The first snowflakes drift down. They don't "stick" to the ground at first; they melt. As there are more and more of them, you try to catch them on your tongue. Or you catch a few on your coat sleeve to look at the star-shaped crystals. More and more snow falls until the ground gets covered; then, more. Sometimes the first snow isn't very deep. Other times, it may be as deep as your knees. A really big storm may leave snow as deep as your hips. It's exciting, that first snow of the season!



dry brush technique

CLEAN UP: Don't forget to put everything away. Throw out leftover paint and used newspapers. Leave your work area neater than you found it. (That rule, often found at camping sites, is true for other activities as well.)

of hills or a city skyline.

3. Go back over the important parts, pressing firmly to make strong, waxy lines and shapes. Give your picture the feeling of a dark, dismal, gloomy day, but make it interesting to look at.

4. Now, "think snow." Imagine the first gentle snowfall of the season. The snow would settle on the roof tops and rest on the upper surfaces of tree branches. Drybrush (see "Tips" above) the white tempera onto your picture. Work slowly and carefully to avoid heavy splotches. Cover the ground with slightly more "snow." Perhaps, with a very, very dry brush, you can make snow falling from the sky.



Rudi Age 12

TALK ABOUT IT: Does your picture give the feeling of a snowy day, changing the late autumn landscape to a winter scene? Did you use too much paint with your drybrush technique, too little, or just the right amount? How would you do another drybrush painting differently?

MORE IDEAS: If you use 15.5 x 45.5 cm (6" x 18") paper, begin and end your horizon lines exactly 5 cm (2 inches) from the top of the page and you can connect your painting with other paintings with the same starting and ending horizons to make a long panel, a strip mural or wall painting. A mural might show the first snowfall in three different settings...country, suburbs, and city.

CONNECTIONS: Read poetry about snowy weather, such as Robert Frost's "Stopping by the Woods on a Snowy Evening" and "London Snow" by Robert Bridges.





LESSON 15 LEVEL A TOYS

WHAT YOU WILL LEARN:

painting with tempera from direct, close observation

WHAT YOU WILL NEED:

construction or butcher paper, or newsprint at least 30.5 x 45 cm (12" x 18"); styrofoam egg carton or other containers with about 60 ml. (1/4 cups) of red, yellow, blue, black, white, green, brown and orange tempera paints; 10 cm (1/2") stiff-bristle brush; paint rag; water container; newspaper to cover the work area; cellulose sponge

"TIPS": This lesson provides the basic procedures for painting with tempera (opaque, water-based paint.) If you establish good work habits early, tempera painting can be a joy for the child with a minimum of set-up and clean-up.

1. Shake or stir the paints to get a creamy consistency. Add as little water as possible, to avoid drips and runs. Tempera is opaque, so that yellow can be painted over black, for example, **if** the black is dry and the brush does not scrub under the color. You can paint over mistakes if you wait for the base paint to dry.

MY FAVORITE TOY



Raggedy Andy and Raggedy Ann
Photograph by Kay Alexander

A NOTE TO PARENTS: Since most children draw and paint mainly from memory, they need help to observe carefully what they think they already know very well. Hold the young artist's favorite toy behind you. Ask him or her to describe it in detail, using comparison questions such as, "Is it larger or smaller than. . .?" How big is it? What is its shape? color? texture? proportions? Then, check by looking closely at each feature. . .was anything forgotten?

GETTING STARTED: Do you have a very favorite toy? Are you sure you



2. Children can learn to make small quantities of “in between”, new colors. If possible, buy tempera paints (or re-package them) in plastic containers with squeeze tops for easy pouring. A basic set of colors is red, yellow, aqua blue, royal blue, orange, green, violet, brown, black and white. Store paints tightly closed.

3. Use egg carton “palettes” instead of milk cartons or muffin tins. Squeeze out only spoonfuls of paint after shaking or stirring it well.

4. Teach (and re-teach!) the technique of dip, brush off the excess, and brush the paint onto the paper. Then, show how to rinse and wipe the brush on the paint rag when changing colors. Do it over and over, until it becomes a habit.

5. Protect work surfaces with newspaper. Have the child wear a smock over his clothes (an old work shirt with cut-off sleeves.)

The child’s first efforts will be exploratory, but with practice, you will be rewarded with charming results.

know it very, very well? How many things can you remember about how the toy looks? You will probably pay closer attention to the little things that make your toy special for you after you do this lesson.

1. Paint a picture of your favorite toy in a special place or activity. Make it as large as the paper will allow. Since tempera paint does not have many colors, you may use any colors you like.

2. Include the details that make the toy special and just yours.

3. What else could you put in the spaces that are left in your painting?



Natalie Age 5

CLEAN UP: Put the painting aside to dry. Wash and rinse the brush. Stand it on its handle in a container to dry. Wrap the egg carton in the newspaper and throw them away. Rinse any paint out of clothes before washing them in the usual way.

TALK ABOUT IT: Write one sentence about the painting on a strip of paper. Fasten it to the painting. Save it and future paintings for a special “book” of your own.

CONNECTIONS: There are many picture books about toys. Read some of these together. Then make up a story about your favorite toy.





LESSON 15 LEVEL B TOYS

WHAT YOU WILL LEARN:

learning to use papier maché;
making a usable musical toy from
papier maché

WHAT YOU WILL NEED:

2 good quality round balloons;
newspaper; wallpaper/papier
maché craft paste or ordinary
flour and water paste; a low bowl
or pie tin; two 1.2 cm (1/2")
dowel rods about 28 cm (11")
long; large thumb tacks; small
beans, rice, or pebbles; tempera
paint; small paint brushes;
shellac or glossy plastic spray;
(optional) heavy string or cord;
white glue

"TIPS": Note: This project
requires several days for the
papier maché to dry.

You can get wall paper paste at
wallpaper and craft stores, but
you may want to make a paste
from flour and water instead.
Start with flour. Add water
gradually, stirring to make a
creamy, smooth consistency. Pour
the paste into a shallow bowl or
pie tin. It will keep in the
refrigerator for a few days. Tear
the newspaper into small pieces
no larger than 4 cm
(1 1/2 inches). These are the
"patches" you will use. Torn

A MUSICAL TOY



A Pair of Maracas Photograph by Kay Alexander

Getting Started: Maracas
(mah rah' kaz) are simple musical
instruments made from gourds by
people in the Caribbean and South
American countries. They are
shaken to provide a rhythmic accent to
folk music. Your papier maché maracas
will look and sound very much like
gourd maracas. Try to examine either
actual maracas or photos of them
before you begin. Think of the designs
you can paint on yours to make them
special.

1. Blow up two small, round
balloons to a diameter of about 13 to
15.5 cm (5 to 6"). Tie them to keep
the air in. Wet them with water.
Then, apply patches of newspaper that
have NOT been dipped in the paste.
The water on the balloon will hold the



edges make a smoother surface. To make it easier to see when a previous layer has been completely covered, use two colors of newspaper, such as the business section and the colored comics. Use one; then, the other, on alternating layers.



Kendra Age 9

paper in place. Overlap the patches to hide the balloon surface entirely.

2. Before this layer can dry, add another layer of patches that have been dipped in the paste. Dip a patch, then remove the excess paste by pulling the patch through your fingers. Overlap the patches and smooth each one so it blends with the others.

3. Continue in this way until both balloons are covered with four layers of patches. Allow the papier maché to dry completely at room temperature. . .three or four days, at least.

4. Pop the balloons with a pin. (The balloon will peel away from its shell with weird crackling noises!) Enlarge the hole and pull the balloon out.

5. Pour a spoonful of beans, rice, or pebbles through the hole of each shell. Insert a dowel all the way, until it bumps the opposite side. Stand each maraca on its handle. Someone can hold it for you or you can put it in a container that will not break. Then pound a big thumb tack through the shell and into the hidden end of the dowel.

6. Apply three more layers of narrow, torn, paste-dipped paper strips to join the shell to the dowel and keep the noisemakers inside.

7. Add another layer of torn paste-dipped patches over each maraca to cover the tacks and add strength. Smooth the surface carefully. Let the maracas dry again.

8. Now comes the chance to paint creatively. Cover each maraca with a

solid color tempera. When it is dry, add your own special designs with a small pointed brush.

9. To keep the paint from coming off, spray the dry maracas (outdoors) with a glossy, plastic finish. Or, you can paint them with a layer of shellac. Shellac will require a special brush cleaner: shellac thinner. Soak the brush in the thinner and then wash it with soap and hot water.

10. If you wish, you may wrap the 'neck' of the dowel with heavy string or cord. Cover the part you wish to wrap with white glue. Then coil the cord neatly around the dowel. Let it dry and you are finished.

CLEAN UP: Throw away the leftover paste and newspaper. Clean your brushes. Put the paints and other materials away. Do you always have to clean up? Yes, you do.

TALK ABOUT IT: Instead of just talking, use your maracas to play the rhythm as you sing a lively song. Or, you can play along to a tape of Latin American music. Listen for maracas in the music and play along with them.

CONNECTIONS:

1. Find out more about the music of the Caribbean Islands, Mexico and South America. Learn about stringed instruments, like guitars; steel drums made of old oil containers, and the guiro (gwee-roho), a gourd with lines cut in it. It is stroked with a metal fork to make rasping sounds.

2. Learn about different dance rhythms of Central and South America: the tango, salsa, rumba, samba, cha cha, mambo, conga, and others. Shake your maracas to the beat of the different dances. (If you have someone to teach you, you could learn the dances.)





LESSON 15 LEVEL C TOYS

WHAT YOU WILL LEARN:

exercising imagination to design robots for the future, including yet-to-be-invented materials.

WHAT YOU WILL NEED:

pencils; art gum eraser; fine line pen; drawing paper; tracing paper; drafting aids (compass, straight edge, T-square, French curve, etc.); optional: a computer and design program.

TIPS: Study pictures of recent technical inventions. Look up subjects like robotics and automatons. Try:

<http://robotikitsdirect.com/shop/history>

Remember that many of our computer and other technological ideas were first thought of by inventors in their teens! (If you have the necessary software and know how to use it, you could do this whole lesson on your computer.) Once you have looked into the latest developments in robotics and other work-saving inventions, you are ready to start designing.

TOBOR, THE BACKWARD ROBOT



Robot from robotikitsdirect .com

GETTING STARTED: Rube Goldberg was a humorist who invented ridiculous contraptions to do everyday tasks such as swatting a fly or sharpening a pencil. His drawings became famous. To see them, go to the gallery at the Rube Goldberg official site: www.rubegoldberg.com You may choose to be a serious designer and make a 'breakthrough' robotic design. You may create something totally new and different using your own imagination. Or, you may decide to think up a whimsical invention, such as Tobor, the Backwards Robot. Tobor thinks and talks backwards. Therefore he may get into trouble. He may be the main character of a funny book or movie. To get started, list some tiresome or repetitious jobs that you dislike doing.



Could a robot do the job?
Brainstorm ideas with a friend or family member.

1. Use scratch paper to jot down thoughts. Make thumbnail sketches (small preliminary drawings) of several of your promising ideas. On scratch paper, sketch a machine that might be built to do a particular task. Remember, not all modern robots look like human beings or even the famous R2D2 from the movie *Star Wars*. Let your imagination run wild.

2. Now, refine your ideas. Consider the details of the task or tasks your robot will do. Have parts in your design that will take care of those details.

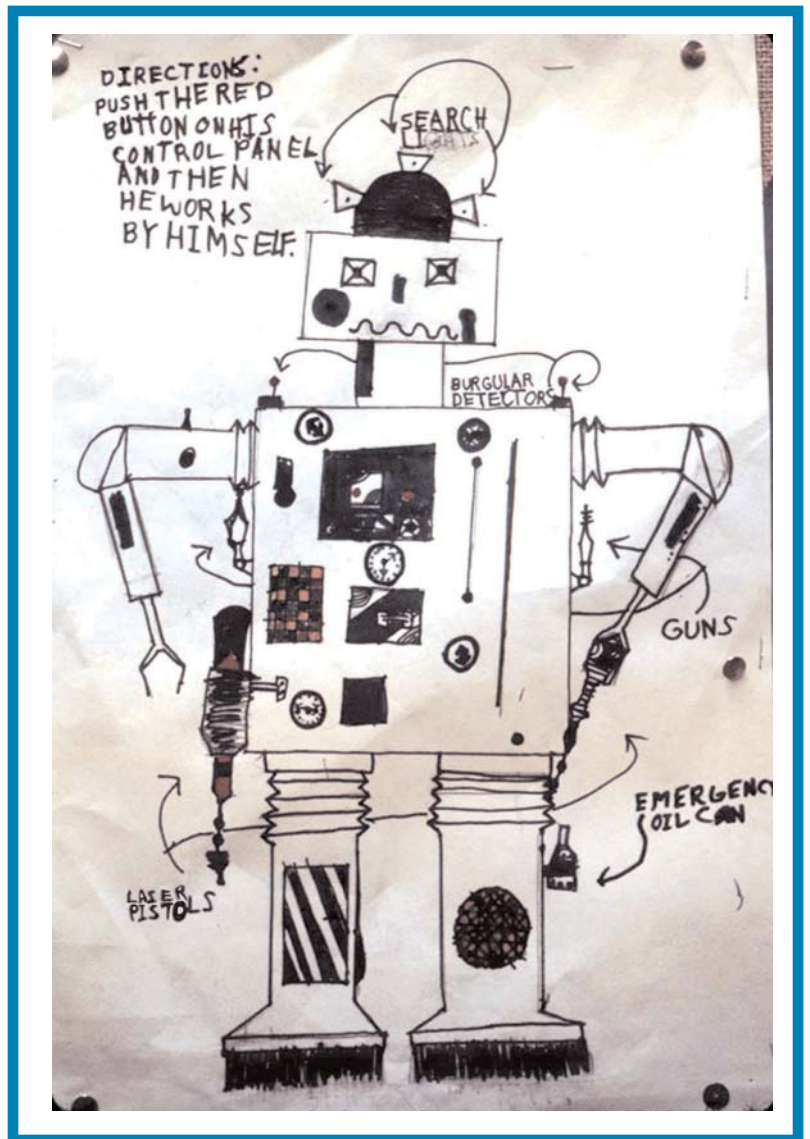
3. Think about the special materials that might be needed to make one of your best ideas work. The materials don't need

to already exist. Again, use your imagination. For example, you may need a solid material that is lighter than air or one that stretches as thin as a balloon but won't 'pop'.

4. On larger paper, draw the appearance and dimensions of your robot. List other 'specs' (specifications) which a manufacturer might need to know, like the materials used, what makes it move, and the special features it has.

5. Make one or more tracings of your design on tracing paper, using a pencil and whatever drafting tools you have available. . .compass, straight edge, T-square, etc. If you do not have any special tools, draw free-hand. (Do not press the pencil so hard that it makes a dent in the paper. If you do, you will see the dents later, when you erase the pencil.)

6. Make your final drawing in ink. Start in the upper corner of the paper



Gary Age 11

opposite from the hand holding the pen. Work towards the bottom of the paper so the ink doesn't smear.

7. Let the ink dry very thoroughly. Unfortunately, almost everyone learns the hard way that erasing pencil from an inked drawing that isn't *quite* dry smears and ruins all the careful work you did. Go do something else for a half hour if you use ball point pen or for an hour if you use a felt tip. Then come back and lightly erase your pencil lines.

6. Label each part of your robot in your neatest printing. Add a brief description for operation, if necessary.

7. At the bottom, or on a separate piece of paper, write: a) the purpose your robot will serve; b) some directions for its manufacture, assembly, and maintenance, and c) possible problems or failures for which it may need further programming.

CLEAN UP: File your other ideas and sketches for another invention session. You may want to draw another robot. Return all equipment and tools to storage. (Or did you design a robot to put your things away for you?)

TALK ABOUT IT: Which was the most challenging for you? the research? coming up with ideas? designing? computer operation? writing label and directions? problem management? Could your design possibly be constructed, if you had the right materials and equipment? How clear are your design and descriptions. . .could a manufacturer use them? Maybe you're on your way to fame and fortune!

CONNECTIONS:

1. Find out about the expanding field of robotics by consulting books, magazines, video, TV and film, and the web. Note the increasing use of robotics in industry, engineering, medicine and elsewhere.

2. Some schools sponsor robotics competitions. Does yours? Sign up!

3. Write a creative story about an adventure involving your Tobor. Could he get into funny situations because of his backwards thinking?

4. Listen to some electronic music and imagine what a "robotic orchestra" would be like.



LESSON 16 LEVEL A GEOMETRIC SHAPES

WHAT YOU WILL LEARN:

organizing geometric shapes to create a collage

WHAT YOU WILL NEED:

cut paper squares, circles, ovals, rectangles, triangles, semi-circles and "sticks" (long thin rectangles), diamonds, parallelograms, etc; paste; support paper 30 x 45.5 cm (12' x 18"); a damp sponge; or tempera paints; 12mm (1/2") stiff bristle brush; paper towels for wiping brush between colors; newspaper to cover work surface.

NOTE TO PARENTS: Look at neighborhood buildings to find squares, rectangles, semi-circles, and so on, naming each shape. Explain that these are mathematical shapes called geometric as opposed to organic or natural shapes. Name the paper shapes and recall similar shapes in the buildings. Talk about these geometric shapes in vehicles, furniture and in symbols on things like road signs. (deer crossing or steep grade)
Note that artists, such as Paul Klee, sometimes use combinations of these geometric shapes in their designs and paintings.

A GEOMETRIC PICTURE



Paul Klee Cityscape with Yellow Windows

GETTING STARTED: Can you name some geometric shapes? Could you put some of these geometric shapes together to look like a house? a church with a steeple? How could you make a whole row of different buildings? a car? a train? a person?

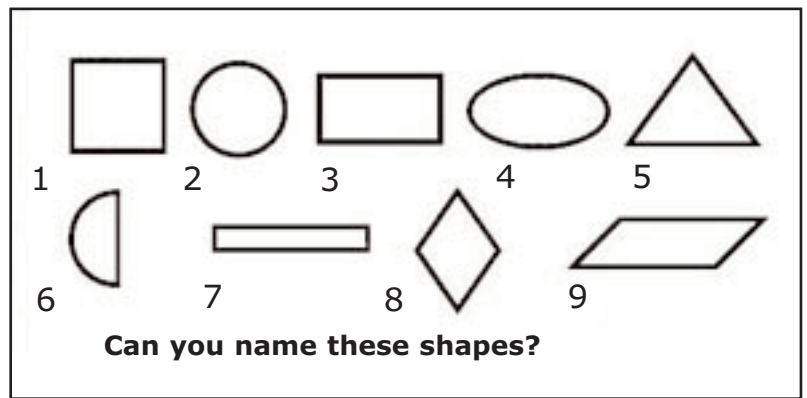
1. Move some of the geometric shapes around on the support paper until you have made a picture of something. Do not paste anything down yet.
2. Make some more things out of



geometric shapes somewhere else on the paper. Move the shapes around to make a picture.

3. When you are happy with your picture, pick up one shape at a time. Put a tiny dab of paste on it and press it down in the place it came from. Work slowly and carefully. Wipe your fingers often on the damp sponge.

OR: Use tempera paints to make a geometric town. Draw the separate building shapes with pencil. Then fill in the colors with tempera paint. After the paint dries, you can add more geometric shapes to make windows, doors, chimneys, roofs, sidewalks and fences and any other details you wish to add.



Sven Age 5

1. square 2. circle 3. rectangle 4. oval 5. triangle
6. half circle 7. rectangle 8. diamond 9. parallelogram

CLEAN UP: Save the leftover paper shapes to make another picture or for another use. Wash up. Put away the rest of the materials.

TALK ABOUT IT: Say the names of the geometric shapes you used to make your picture. What shapes did you NOT use? Can you tell a story about your picture?

MORE IDEAS: After the picture is finished, add some details with crayons or felt pens.

CONNECTIONS: 1. What games are played around a circle, a square, a rectangle? How about groups of squares, circles, or rectangles.

2. Find some picture books about geometric shapes.



LESSON 16 LEVEL B GEOMETRIC SHAPES

GEOMETRIC QUILT BLOCKS

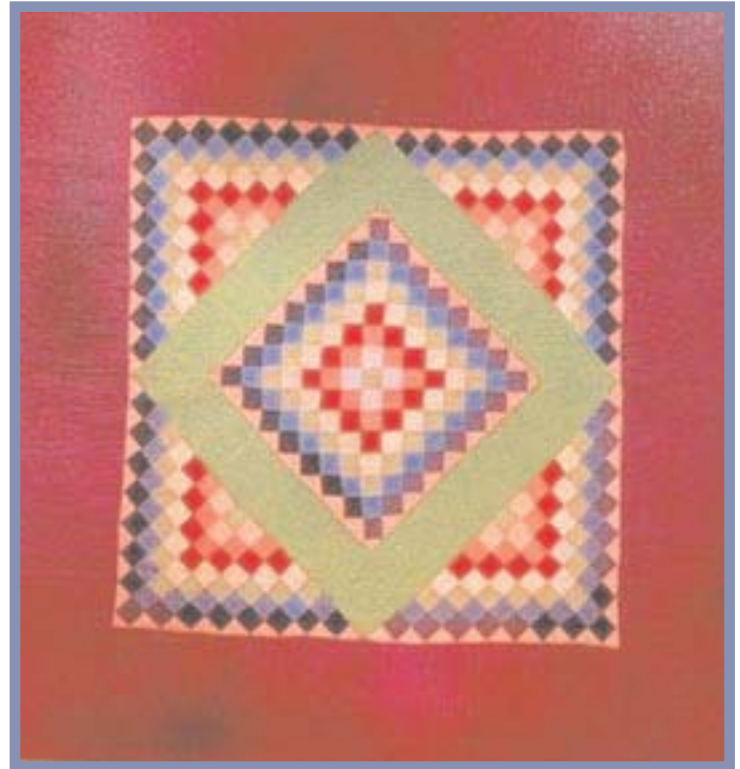
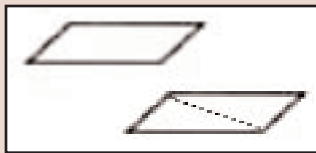
WHAT YOU WILL LEARN: using only squares and triangles to make patterns

WHAT YOU WILL NEED: white construction paper, 30 x 30 cm (12" x 12"); two or more colored papers, any color, 15 x 15 cm (6" x 6"); pencil; scissors; straight edge ruler; paste or glue

"TIPS": Look at a variety of quilt patterns that use only squares and triangles to make designs and patterns. Figure out how each block or pattern was made. If you see a parallelogram, perhaps it was made by two triangles. Look carefully.

WORDS TO LEARN:

parallelogram a 4-sided shape whose opposite sides are parallel and equal



Typical Amish Quilt

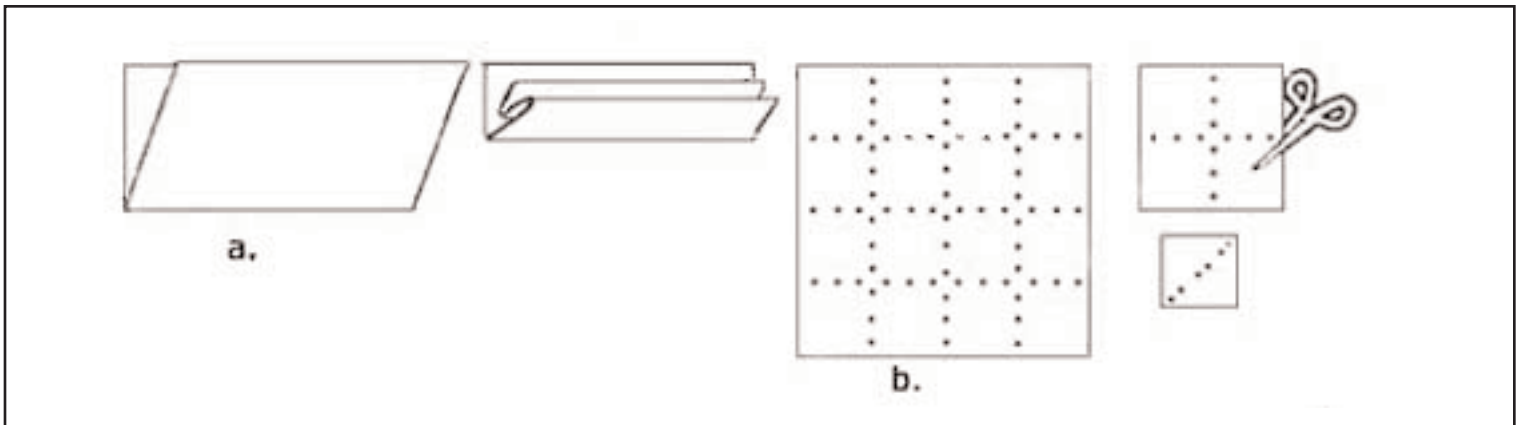
Getting Started: Patchwork quilts have been made by people of many cultures. It is a thrifty way to use... or reuse...small pieces of cloth to make a useful household object. Some of these quilts are actually beautiful works of art as well as being useful blankets. Many

are made by repeating blocks of the same pattern, over and over. The blocks are sewn together and given a border of another fabric. Then another piece of cloth and padding between is added.. The final step is to stitch or tie the "sandwich" together in still another decorative way. You will do the first part of making a geometric patchwork quilt, a pattern block design.

1. Fold the large square of white paper in half. Bring the fold up even with the top edge and crease it again. Unfold and smooth the paper (see diagram a.)



2. Give the paper a quarter turn and repeat what you just did to make the paper look like diagram b., 16 small squares. Set the white paper aside.

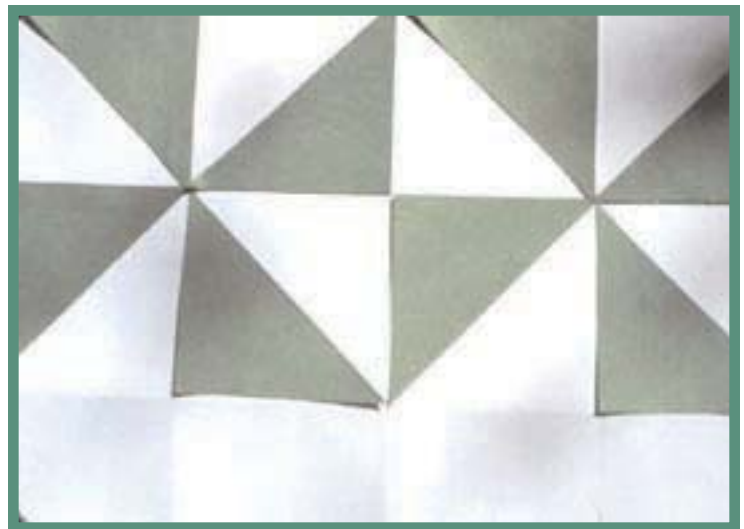


3. Fold the smaller colored paper in half; unfold it. Make a quarter turn, fold it in half, and unfold it.

4. Now, use a ruler or other straight edge and a pencil to draw straight lines from one corner to the opposite corner of each triangle. Each square should make two triangles. (If your design needs more than 8 triangles, you will need to use another piece of the smaller square paper, cut the same way.)

5. Play with these triangles to make a pattern on the white paper. Arrange them one way, then another; then, a third way, each a different pattern.

6. When you find a pattern you like best, fasten the triangles down, one at a time, with a tiny dab of glue.



Teacher Examples

CLEAN UP: Are your fingers sticky? Then wash them. And guess what? Put away your materials. You're right!

TALK ABOUT IT: You tried out several patterns. How many more could you make with just the white and one color of paper? How would your design look with three more big blocks to make a much bigger quilt? What if you could use two colors on the white background?

MORE IDEAS: Make another set of triangles and arrange them to make a different design. This time, use a colored paper for the background and a patterned paper (gift wrap, magazine, or wall paper) for the triangles.

CONNECTIONS: Find the next number series by discovering the pattern that follows, for example: 1, 4, 7, 10 ____ or 5, 10, 20, 40 _____. Make a series pattern for a friend to solve.

Read *My Grandmother's Patchwork Quilt* by Jane Bolton; *Tar Beach* by Faith Gold; *Luka's Quilt* by Georgia Gubak or *The Quilt Story* by Tony Johnson and Tomie de Paola.





LESSON 16 LEVEL C GEOMETRIC SHAPES

WHAT YOU WILL LEARN:

using familiar geometric shapes to design a mask

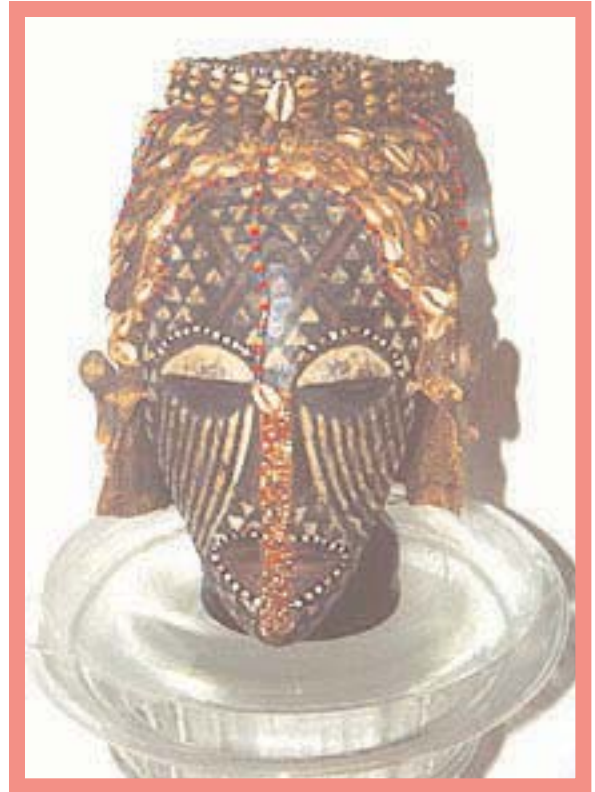
WHAT YOU WILL NEED: black construction paper 30 x 45.5 cm (12" x 18"); white chalk; oil pastels; scissors; glue or a stapler; yarn; paper punch; masking tape; (optional: feathers, raffia)

TIPS: : Look at several masks. The internet has many sites under African masks. Notice the distortions and exaggerations of the basic features. Look for some geometric shapes. . . rectangles, triangles, and circles. Look for facial decorations such as magic symbols and tattoos. You can stop with just the design, or you can actually make your mask to wear or to hang on the wall.

mask look more dramatic. The eyes are not necessary to see through. Sometimes the mask wearer must look through little slits in the cheeks or even through the mouth or nose! You will want to design a distorted face with an expression. . .a sneer, a snarl or a snicker. You might add magic symbols or decorative patterns of scars. You could use raffia, bright colored yarn, or feathers for trimmings. Try to make your mask symmetrical.

1. On black paper, make a drawing with white chalk of three overlapping geometrical shapes. . .a circle, a triangle, and a square or rectangle. Work as large as possible, to fill the entire width and height of the paper.

MASK DESIGN



African Mask
Suzy Keith Collection Woodside, California

GETTING STARTED: Did you find examples of geometric shapes in the masks you looked at? They usually serve to outline the form and to exaggerate the features, to make the



2. Draw exaggerated eyes and an unusual nose. Make a mouth that shows expression. Add some decorative patterns of tattoos, scars, or symbols.

3. Now, use bright oil pastels to color your design. Keep the design symmetrical by making the colors the same on both sides of the face.

4. To make the mask wearable, cut it out. Hold it against your face to find where to cut slits to see through. Mark where your eye slits will go with chalk or oil pastel. Then cut the holes. If you plan to wear the mask, check to see if you can see through the eyeslits.



Gian Carlo Age 11

5. Cut 25 mm (one inch) slashes at each corner to overlap and staple (or glue) to make the mask 3-D. Stick some masking tape on the back of the places where you will punch a hole, to strengthen the paper. Add some yarn or raffia to tie the mask on over your ears.

6. Add raffia, yarn, or curled paper strips and some feathers, if you wish. Put your mask on. Look at yourself in a mirror. What do you think?

CLEAN UP: Save usable scraps. Have you heard that before? Then you know what comes next: put away your materials.

TALK ABOUT IT: In what order did you draw your geometric shapes? What kind of design could you make by changing that original arrangement? What if you started with a color other than black?

MORE IDEAS: Look at pictures of masks from many different cultures. Find an inspiration to create another mask design. See how you can use geometric shapes to make facial features as well as the general design.

CONNECTIONS: Think of as many ways as you can why people all over the world make and use masks. What masks are used for practical, functional purposes, e.g. catcher's masks, bee-keeper's mask? Which ones are used in rituals or ceremonies? Which are used to disguise the wearers?

Read a book about masks, such as *Masks Tell Stories* by Carol Gelber.



LESSON 17 LEVEL A ORGANIC SHAPES

WHAT YOU WILL LEARN:

cutting a folded paper to produce a symmetrical shape

WHAT YOU WILL NEED: many shades and tints of green paper (gift wrap, magazines etc.); scissors; paste or glue; manila or construction paper; scissors

NOTE TO PARENTS: Gather an assortment of leaves that are obviously bilaterally symmetrical (the two halves are mirror images of one another) and, if possible, several others that are not. Cut the green papers into rectangles of various sizes, 50 x 50 cm to 100 x 150 cm (2"x 2" to 4"x 6"). Provide at least 8 or 9 rectangles. Encourage the child to use the new "big" words.

WORDS TO LEARN:

symmetrical: a balanced arrangement on opposite sides of a line, real or imaginary

bilateral: on two sides

"symmetry"; the leaf is symmetrical. Maybe you learned about symmetry at school. What other things do you know that are symmetrical? (faces, bodies, insects, cars, etc.)

1. Look at the leaf shapes in Henri Rousseau's painting, Jungle Sunset. Point at the the kinds of leaves that are symmetrical. The artist has repeated

LEAF SHAPES



Henri Rousseau Jungle Sunset (detail)
Oeffentliche Kunstsammlung Basel

GETTING STARTED: Many artists show trees and flowers in their pictures. They need to know how to make the shapes of leaves. Look at different kinds of real leaves. Notice how they are much the same on both sides of their middle veins. Fold one of the leaves along the center vein. Can you see that the two sides are very much alike? We call this



these shapes many times, but the picture is not boring. That is because he showed many different kinds of green and arranged them carefully.

2. Fold one of the pieces of green paper in half. Pinch the fold of the paper. Cut off some of the open edges that stick out.

3. Now, carefully cut a curve. Start at the bottom of the fold and end at the top. Turn the paper little by little while your scissors do the cutting. Open the paper. See the symmetrical shape? You can close the paper again and cut a jagged edge to make the leaf shape fancier.



Henri Rousseau Jungle Sunset (detail)
Oeffentliche Kunstsammlung Basel

4. Fold other papers and make more symmetrical leaf shapes: large, small, long and skinny, short and fat. Use scraps to make some tiny leaf shapes.



Student Demonstration

5. Separate the leaf shapes from the scraps. Throw the scraps into the trash basket. Arrange the leaf shapes on the big paper until you are happy with the way they look together. Overlap some of the shapes if you like.

6. Lift each leaf, one at a time and spread paste on the back. Fasten it back in place. Maybe you would like to draw the veins with a crayon or marker.

CLEAN UP: If you threw the scraps of paper away, there isn't much more to clean up. Check your work area. Any more scraps? Throw them away. Then put away the things you'll use again for another project.

TALK ABOUT IT: Are all your leaves “bilaterally symmetrical”? (Can you say those big words?) Did you make different shapes, sizes, and colors? Do some of your leaves have interesting edges? Did you overlap some of the leaves as Henri Rousseau did?

CONNECTIONS: Collect some real leaves. Press them flat overnight between old newspapers, under heavy books or other weights. Find out what each kind is called. Fasten them to paper and print labels to identify them.





LESSON 17 LEVEL B ORGANIC SHAPES

CUT-OUTS in the MANNER of MATISSE

WHAT YOU WILL LEARN:

cutting organic shapes and arranging them in a composition; learning about positive and negative shapes, unity and variety



Henri Matisse The Thousand and One Nights Carnegie Museum of Art Pittsburgh

WHAT YOU WILL NEED: a variety of colored papers, including some textured ones (decorative papers); white construction paper; scissors; paste or glue.

“TIPS”: Geometric shapes, you remember, are usually made of straight lines (square, triangle, hexagon, etc.) or regular curves (circle, oval). Organic shapes are those that are not geometric. They are the shapes found in nature (people, shells, leaves, clouds, etc.)

WORDS TO LEARN:

positive shape(s): the shapes of the subject(s) of the art work

negative shapes: the shape(s) of the space around the subject

unity: an arrangement in which all the parts seem related or unified

variety: a group of different things

Getting Started: If you cut or draw any shape, the shape is called “positive”. The shape of the space around the shape is called “negative.” You will use both positive and negative organic shapes to create a composition of colored paper. A famous artist, Henri Matisse, made large art works of paper that he had painted with bright colors. Actually, he cut and arranged them on a background. He tried out many arrangements before he fastened them down. Look at as many of Matisse’s cut-outs as you can find. Study the variety of organic shapes he made. . . birds, leaves, fish, and, sometimes, just squiggles. Notice the strong colors he chose. See how the negative spaces of the background relate to the positive shapes he pasted onto it. He often repeated shapes to make a decorative pattern or a border for his compositions. You can too!





Annette Age 8

1. Plan to cut interesting shapes of different colors and sizes, but choose one color to use several times around your composition. This will unify it and keep it from looking scattered. Practice cutting some shapes from scratch paper, if you like.

2. Notice that as you cut out a shape (positive), the leftover scrap of paper automatically makes a different sort of positive shape when you place it

on the background paper! (You can find some examples of this in Matisse's cut-outs if you look closely.) You can arrange both of these kinds of positive shapes on the negative space of your white paper.

3. When you have a variety of shapes, try to organize them so they do not touch one another on the white background. Cut more colored shapes if you need to. Be sure you have large, medium and small sizes for variety. Repeat some of the same color for unity.

4. Try several arrangements before you decide to glue everything down. Lift one piece at a time; put some glue on the back and put it back where it was.

CLEAN UP: Save the big pieces of paper for another project. Now the little scraps must be picked up and thrown away. To make it easier to pick up the very littlest scraps, wet your fingers slightly and the scraps will stick to your fingers. Then you can wipe them off into the waste basket. Put away the glue and scissors. Check your work area. Did you get all the scraps?

TALK ABOUT IT: Does your composition seem balanced and unified? Did you include a variety of shapes and colors? Do the positive and negative shapes seem to relate to each other?

CONNECTIONS: Study a map of the world to find organic, positive continent shapes on a negative ocean background.

Find trade routes and explorers' voyages you have learned about in school.



LESSON 17 LEVEL C ORGANIC SHAPES

BOTANICAL DRAWING

WHAT YOU WILL LEARN:

drawing a plant with scientific realism

WHAT YOU WILL NEED: drawing paper; pencil; fine line pen; (optional) watercolor paints or colored pencils.

TIPS: Gather some plant specimens such as twigs with several leaves or flowers with stems and leaves attached to draw indoors. Or, go outdoors with paper and drawing board to draw a small clump of grass, weeds or wildflowers.



Albrecht Dürer The Great Piece of Turf 1502
Vienna, Albertina

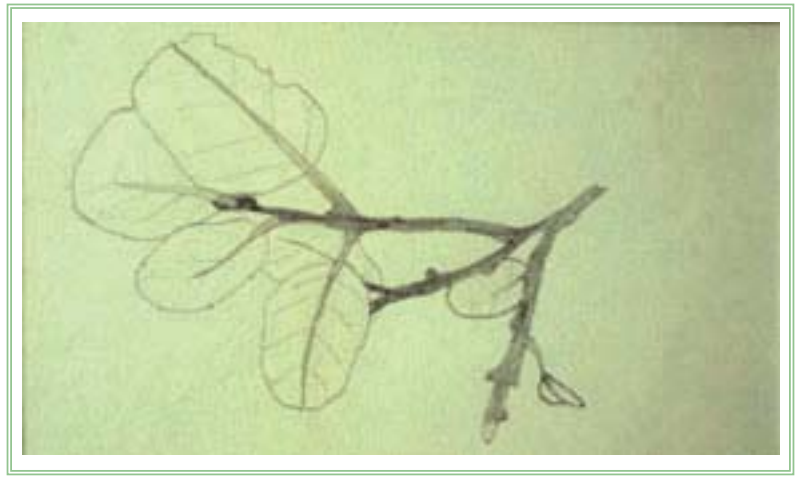
GETTING STARTED: Botany is the science or study of plants. For centuries, botanists have illustrated their writing with careful, detailed, scientifically accurate drawings. This is not the time to use imagination. Pretend you are a camera producing a close-up photograph! Look at botanical drawings in books about plants. Study the nature drawings of Albrecht Dürer, who lived at the same time as Christopher Columbus. Notice how realistic they appear, with controlled shading and overlapping shapes to suggest three dimensions.

1. Place your botanical specimen so that it will not shift its position, about 1 meter (3 feet) away from your eyes. It should be in good light so you can observe tiny details.
2. Spend at least one full minute just looking at your plant specimen. Don't draw anything yet. Examine how the stem branches and how the leaves, buds and flowers join the stem. What is the texture of each part? the size?



the color? How will you show all the parts as your eyes see them, not what you imagine or remember or guess they look like? Now, look, look, look and draw, then look, look, look again, as though you were a real botanist. The secret of success here is to look more minutes than you draw.

3. Make your first line light and



Seetha Age 12



Bradley Age 12

sure. It may help to think of your pencil point as an ant climbing along the stem and out onto the leaf, slowly and deliberately.

4. When you have drawn the complete specimen, go over your lines in pen or finish your art work with colored pencils. Or, omit the pen drawing and use watercolors, still working slowly and carefully.

5. Botanists label their drawings with both the common name and the official, Latin name of the plant. You may want to do this, too, as you sign your botanical drawing.

CLEAN UP: There is not much to clean up with this lesson. Put away your materials. Enjoy your plant as long as possible, so viewers can see how accurately you worked. You will need to throw it away and wipe up any seeds, bark, etc. it may have dropped.

TALK ABOUT IT: Does your drawing show texture as well as outline? Are the proportions right? Which is more challenging for you, realistic or imaginative drawing? Why?

CONNECTIONS: Albrecht Dürer lived when Gutenberg was producing books on his new printing press and Martin Luther was questioning the traditional religion of his country. Find out about these and other famous people of the Renaissance in Germany.



LESSON 18 LEVEL A PRINTMAKING

WHAT YOU WILL LEARN:

making relief prints with leaves;
blending colors

WHAT YOU WILL NEED:

newsprint, butcher or drawing paper about 23 x 30.5 cm (9" x 12"); newspapers; red, yellow and brown tempera paints; 1.2 or 1.5 cm. (1/2" or 3/4") flat tempera brushes, one for each color; several paper plates or pie tins; scissors; paste; (optional) colored construction paper.

NOTE TO PARENTS: Work at a low, newspaper covered table. Shake the tempera paint well until it is the consistency of cream. Pour 60 ml. (1/4 cup) of each color into separate shallow containers. The child should wear a smock or old clothes. Keep a sponge or towel handy for cleaning painty fingers. Place a stack of quarter sheets of newspaper on the table next to the a supply of the paper to be printed on. Have an assortment of fresh, rather large leaves on which the child will paint in order to make the prints.

edge of the container to remove extra paint. Hold the leaf down with one finger while you stroke the paint all the way across it.

TEMPERA LEAF PRINTS



Photograph by Kay Alexander

GETTING STARTED: In the fall, many leaves turn from green to shades of red, orange, yellow, and brown. But almost all year around there are green leaves that will serve for tempera leaf printing in your chosen colors. Look at all the different shapes and sizes of leaves. Decide which ones you want to print.

1. Put a sheet of newspaper in front of you. Lay a leaf on it. Be sure the vein side (back side) is up.
2. Put a sheet of printing paper (newsprint or drawing paper) near you.
3. Dip your brush in one of the paint colors. Pull the brush gently over the



4. Don't scrub the leaf. Dip and stroke over and over until the whole back of the leaf is painted, even the stem.
5. Lay the brush down. Pick up the leaf and turn it over. Place it, paint side down, on the printing paper.
6. Wipe your fingers. Put a little sheet of newspaper on top of the leaf.
7. Press down with your flat hand all over your "leaf sandwich" but don't slide your hands or the leaf might slip and smear.
8. Carefully remove the newspaper. Then lift the leaf, pulling straight up. There's your leaf print!
9. Put the print somewhere else to dry, but not where someone could step on it. Then make another print.
10. This time, paint one part of the leaf with one color and the rest with another color. (Notice what happens when the two colors meet.)
11. Do the steps again: paint; put leaf on paper; clean fingers; cover leaf with newspaper; press firmly all over; and uncover.
12. You may want to make several leaf prints to cut out later. Then you can paste them onto a big piece of paper to decorate your room. Or, you could tape them to a window or the refrigerator.



Student Demonstration

CLEAN UP: Carefully put unused paint back into their bottles. (If you got a little of another color into the paint cup, do NOT pour it back in the bottle. You'll have to save it in a small screw-top jar or throw it away.) Wash the brushes with soapy water and rinse them well. Fold up the painty newspapers so the paint side is inside. Throw newspapers away. Sponge up any spills or smudges. Wash your hands. (Yes, again!)

TALK ABOUT IT: Which shapes and colors of your leaf prints do you like best? What happened when two colors mixed? Can you see the lines of the leaf's veins in each print? What ideas do you have for using your leaf prints?

MORE IDEAS:

1. Print more leaves with imaginative, wild colors of paint.
2. Find the seed of a tree (an acorn from an oak; a pine nut from a pine cone etc.). Plant the seed. Mark the spot with a stick. In the Spring, see if a new tree sprouts.

CONNECTIONS: Learn the names of the trees and bushes that the leaves came from. Press some fresh leaves between paper towels or newspaper under a heavy book until they are dry. Then tape them into your scrap book and print their names.





LESSON 18 LEVEL B PRINTMAKING

STYRO-PRINTS

WHAT YOU WILL LEARN: learning the basic techniques of relief printmaking

WHAT YOU WILL NEED: sheets of styrofoam about 13x15.5 cm. (5"x 6") (clean flat sided styrofoam meat trays with the sides cut off) or commercial styrofoam such as Scratch-Foam Board (TM); ballpoint pen or dull pencil; black or colored water-based printing ink; one or two rubber brayers for ink, available at crafts or art supply stores; a small sheet of formica or a smooth plastic mat for an ink pad; a variety of kinds and colors of papers; damp sponge or towel; newspapers to cover work surface.

"TIPS": Set up your work table as indicated in the diagram. You will draw on your styrofoam "plate" some where else and then move to the printing place. If you have never printed before, you may want a grownup to help you the first time. It will be fun for both of you!
Important: read through all the directions before you begin to print.



Relief Print

Teacher Example

Getting Started: Relief printing began thousands of years ago in China. Much later, in Europe, wood blocks were smoothed and then cut into with sharp tools. They were then inked to make prints that were handed out like posters and handbills or flyers. In the 1500s, John Gutenberg put rows of little wooden block letters into a printing press, and the first modern

books were made. In relief printing, "the ups print and the downs don't." That means that the surface that is inked will print and the part of the block



that is cut away or pushed down, will not. Can you tell which is the inked part in the print that illustrates the lesson?

1. Draw your picture or design very lightly with a pencil or ballpoint pen on the styrofoam. Then go over your lines, pressing harder to make the lines go deep below the surface. These lines will not print, but the rest of the plate will receive and transfer ink to the print paper.

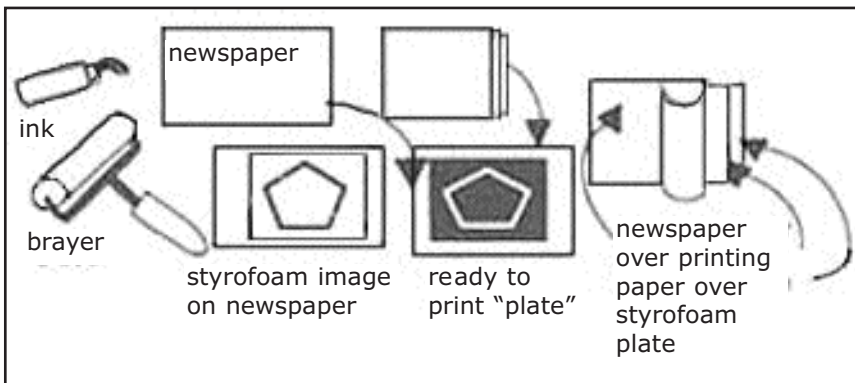
2. Add some textures and patterns to the styro plate: dots or dashes, or press some small areas down where they won't be inked.

3. Think! If you want to use letters or numbers, remember that you must print them backward, so they will print the correct way. (Clue: Write a word on scratch



Yelena Age 7

paper. Place the paper, writing side facing the window, on a window glass. See how the letters look from the back.)



Arrangement for Printing Work Area

4. Squeeze out a 5 cm (2") strip of ink onto the plastic ink pad. Roll through it, back and forth, with the rubber brayer. Stop when it makes a "smacking" sound and the ink looks like snakeskin. The brayer should be coated with ink.

5. Put your styro plate, design side up, on a piece of newspaper and roll the brayer across it. Pick up more ink on the brayer and roll in a different direction. Continue until all the surface of the styrofoam is smoothly covered with shiny ink. The cut lines should have no ink in them. If they do, use a pencil tip or a toothpick to clear them.

6. Put the brayer back on the ink pad and wipe your fingers clean. Carefully

place your plate, ink side up, on a clean piece of newspaper.

7. Pick up a piece of printing paper (a little larger than your plate) and put it down very carefully on the plate.

8. Rub gently but firmly with your fingers (or use another, clean brayer) to be sure the ink will be transferred from the plate to the paper.

9. Slowly peel off your styro print. Examine it. Did you use enough ink? Too much? Did your drawing print evenly? Put this first print, called a "proof," away to dry.

10. Make another print, and another. Explore the effects of different papers. Try to make each print better than the last.

CLEAN UP: Wash the brayer and ink pad under running water in the sink. Rinse off your "plate" too, if you plan to use it again. Fold your "rejects" and inky newspaper so the ink is on the inside. Then throw them in the trash.

TALK ABOUT IT: When a machine prints a design, each print is the same. With handprinting, each print is different. Which of yours do you think turned out the best? What could you use your prints for?

MORE IDEAS: 1. Use your prints as greeting cards. Or print designs on plain paper paper bags to make gift wrap.
2. Explore the effects of different papers.
3. Try to make each print better than the last.

CONNECTIONS: Relief printing, the kind you have been doing, began more than two thousand years ago. Ask your librarian or use the Internet for help in finding out more about the history of printing. Do you think technology will someday make printing, and even books, unnecessary?





LESSON 18 LEVEL C PRINT MAKING

NATURE PRINTS

WHAT YOU WILL LEARN: printing with natural materials, using a brayer

WHAT YOU WILL NEED: fresh leaves, weeds, and/or grasses that have been pressed overnight between newspapers, under a weight; a stack of quarter sheet newspapers; assorted colors and textures of printing papers; water-based printing inks (black and colors of your choice); two rubber brayers to roll ink, available at crafts or art supply store; a piece of formica or a shiny plastic mat for an ink pad; damp sponge or towel

TIPS: Press a variety of fresh leaves and grasses overnight between newspapers, under a weight. (Dry plants won't work. They will crumble.) Organize your painting area so you can move in one direction. See the photograph* for a simple arrangement of the materials needed. Ink the slab by rolling out on the pad enough ink to coat the brayer with a glossy "snakeskin" texture.



Teacher Demonstration

GETTING STARTED: Look at the examples and analyze how they were done. Can you see that, basically, they were made by rolling ink onto one leaf at a time on newspaper. The leaf was then placed ink-side up on a clean stack of newspaper. If it was a single leaf or plant specimen to be printed, the printing paper was put on it and rolled with a clean brayer or pressed with fingertips. (To print a collection of leaves, more experienced print artists may prefer to place the inked leaf directly, ink side down, onto the printing paper. Cover it with a clean newspaper and roll with a clean brayer. Can you visualize this

process?) Read the directions before you begin to print and see the procedure "in your mind's eye" as you follow the steps.



1. Be sure to roll out enough ink to coat the brayer several times, but don't waste ink by spreading it too close to the edge of the ink pad.

2. Put a flattened leaf vein-side up, on a piece of newspaper. Roll the inked brayer over it in several directions until the leaf is covered with shiny ink. Put the brayer back on the ink pad.



Student Example



Arrangement of Printing Work Space

3. Lift the leaf over to a clean sheet of newspaper. Clean your fingers with a damp sponge or towel.

4. Put a piece of printing paper on the leaf and roll over the paper with a clean brayer. Or press firmly all over it with your finger tips.

5. Examine your print. Should you have used more ink, or less?

more pressure? Use the same or another leaf and repeat the process until you are pleased with the results.

6. Dry the prints thoroughly before matting them. Print artists write the title of their work at the bottom of the print with a number that indicates which print it was in the edition (series.) (1/10 means the first print of a series of 10 prints; 15/16 means the second to last print in a series of 16.)

CLEAN UP: Wash the brayer and ink pad in with running water. Throw out leaves and used newspapers. Clean your hands (What do you mean, "They're not that dirty?") Put away the materials which you may use another day.

TALK ABOUT IT: Now that you know the basic process, how would you vary it to make your prints more complicated? Different shapes of leaves? More interesting papers?

MORE IDEAS: Prepare a larger 30.5 x 46cm (12" x 18") printing paper. Wet it and drop brushloads of watercolor paint on it. Let the paint run and blend to make a colorful background for prints of several kinds of leaves. Or, after the ink is dry, paint the negative shapes between the leaves with autumn colors.

CONNECTIONS: Make a collection of prints or pressed leaves to illustrate a variety of leaf shapes and vein systems: simple; compound; palmate; pinnate; serrate; and so on. A beginner's botany book will be helpful.





LESSON 19 LEVEL A SPACE (OVERLAPPING)

HIDE AND SEEK

WHAT YOU WILL LEARN:

techniques of cutting; using overlapping to show the illusion of depth

WHAT YOU WILL NEED:

old magazines with pictures of people and animals; white or colored construction paper, including brown; paste or glue; scissors

NOTE TO PARENTS:

In advance, clip pages from magazines that show figures of people and animals, or even objects, that are easy-to-cut-around shapes. Show the child how to turn the paper while the hand with the scissors merely snips. (It will be easier if excess paper has been roughly cut away.) If there is a deep "V" shape to be cut, show how to make two cuts from the outside to the center of the "V" instead of trying to turn the scissors or paper at the deepest point. This method helps to avoid tearing



Ernst Ludwig Kirschner Forest with Brook
Kunsthaus Zurich

GETTING STARTED: Look at Kirschner's painting of a forest. Notice the tall trees. Could an animal hide behind one of those trees? Could you? Why not? Sometimes we play games like "Hide and Seek" outdoors in the park or in the woods. Let's pretend we are near some tall trees, big enough to hide behind. Ask someone

older than you to show you how to cut a strip from the brown paper. Make it about 5 cm. x 30.5 cm. (2" x 12"). Put it on the support paper with the paper lying the long way. Now you cut several more of these "tree trunks." (If you wish, cut some smaller strips for the high branches, too.)

1. Fasten the "trees" to the support paper with a dab of paste at the bottom



and the top of each “trunk.” If you wish, cut some green leaves from the magazine pages to add to the top of the picture.

2. Cut several pictures of people from magazines. Choose people who might play Hide and Seek. Cutting takes time to practice. Be patient with yourself. Cut slowly and carefully.

3. When two or three pieces are cut, tuck them behind the trees. Stick them down with more dabs of paste. Of course, some parts will peek out so the seeker will be able to find them more easily!



Oskar Age 6

4. Add several more cut outs or more trees. A tree may be in front of another tree. This is called overlapping. The picture should be full of trees and hiding people.

5. Add more cut outs if you wish.. dogs, squirrels, birds.

CLEAN UP: You know how to do this. Pick up and throw away all the paper scraps. Put away the paste and scissors. Are your fingers sticky? Soap and water is the answer.

TALK ABOUT IT: Which were the easiest shapes to cut out, the tree trunks or the hiders? Why? Did turning the paper as you cut make it easier? Does it look as though the figures are really behind the trees that overlap them? Can you find any other examples of overlapping?

MORE IDEAS: Draw the tree trunks and leaves with crayons. Then hide some crayon drawings of figures that are peeking out from behind the trees.

CONNECTIONS: Take a walk in the park or woods. Look for places to hide. Also look for squirrels, birds and other wildlife that actually do hide where they live.

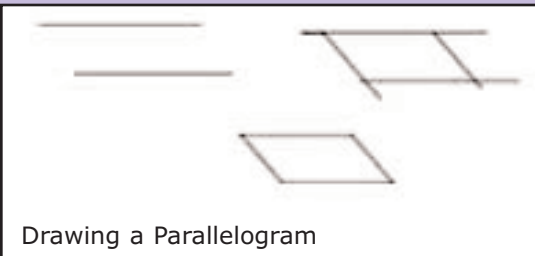


LESSON 19 LEVEL B SPACE(OVERLAPPING)

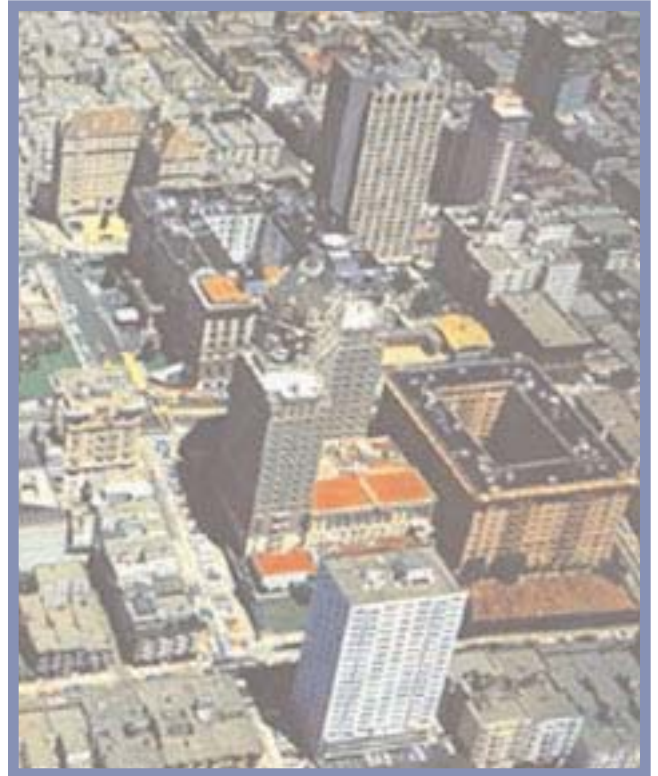
WHAT YOU WILL LEARN: drawing the illusion of depth (perspective, space) by overlapping shapes

WHAT YOU WILL NEED: Crayons; pencil; fine-line black pen; scratch paper; drawing paper 23 x 30.5 cm. or 30.5 x 45.5 cm. (9" x 12" or 12" x 18"); several parallelograms of different sizes.

"TIPS": You can trace around some pre-cut parallelogram shapes or draw your own. A parallelogram is like a rectangle that has been "pushed over" a little. Draw two parallel lines the same length, but not exactly above one another. Connect them with two other parallel lines (see illustration.) The parallelogram looks like the top of a rectangular building seen from an angle. Not all buildings are rectangular forms, but this lesson will get you started with one way to draw a cityscape (a landscape of a city.)



SKYSCRAPERS



Robert Cameron Above San Francisco (detail)

Getting Started: Look at "bird's-eye" photographs and paintings of cities made from an airplane or a very tall tower. Notice that many of the skyscrapers and other tall buildings often have flat roofs that are rectangle-shaped. But when they are seen at an angle, the rectangle looks like a parallelogram. On a piece of scratch paper, practice drawing several parallelograms of different sizes. Do you see that these could be drawings of the tops of skyscrapers?

1. To make a wide picture of a city,



place your paper horizontally; to make a tall cityscape, place it vertically. With a pencil draw at least nine parallelograms, putting the biggest ones nearer the bottom of the paper. (You may want to cut out and trace around some of your best scratch paper shapes.)

2. From the corners of the parallelograms, closest to the bottom of the paper, draw vertical lines, parallel to the sides of your paper. You will need to connect only three corners to the bottom of the paper . . . unless your building is transparent and you can see through it!

3. Connect the next higher shape in the same way, stopping at any line you have already drawn.



Hector Age 9



Sasha Age 10

4. Continue to draw the verticals until all the parallelograms appear to be the tops of buildings.

5. Be sure all your verticals are parallel to the sides of your paper. Now go over them with a fine-line pen.

6. To make your skyscrapers look more like real buildings, draw some windows in them. Remember that the windows must be parallel to

the sides and top of each building. (Some buildings have glass-like sides and these "windows" look very different.)

7. Think of some things that would make the roof tops more interesting. . . flags on poles, a roof top garden, a steeple or air conditioning units. Use your imagination.

8. Color your picture with crayons. Think: From what angle will the sun be shining? (your choice) Remember that the top surface will be the lightest;

one side will catch almost as much light, and the other will be darker, in shadow.

CLEAN UP: Another easy clean up. You'll be done in a flash. Throw out the scraps. Put away the rest of the supplies.

TALK ABOUT IT: Does your picture give the illusion of depth, or perspective? What would you draw differently in another cityscape?

MORE IDEAS: Make a similar skyscraper picture using crayon outlines and watercolor paints.

CONNECTIONS: Do some research and answer these questions: Why were skyscrapers created? What role did electricity have in making skyscrapers possible? Are all skyscrapers office buildings? Find some statistics about skyscrapers...the first...the tallest...the largest. Who were their architects?

One way to remember how to spell parallelogram is to remember that the first letter L has another next to it, making *parallel lines*.





LESSON 19 LEVEL C SPACE (OVERLAPPING)

DRAWING A CROWD Strange People in an Elevator

WHAT YOU WILL LEARN: using overlapping shapes to indicate depth

WHAT YOU WILL NEED: drawing paper 23 x 30.5 cm. (9" x 12"); crayons, pencils, oil pastels, or markers.

TIPS: Use some household objects to demonstrate that when things are grouped together, only the nearest ones can be seen completely. Only the parts of the objects behind that can be seen would be drawn. A small object held close to the eye can block out much larger objects that are farther away. Try it. Hold a small object close to one eye. Shut the other eye. Look at objects across the room. Does the smaller, but closer, object block your view of a larger object? Now look at paintings or photographs of groups of people. Trace with your finger the complete and partial outlines of individual figures



Pierre-Auguste Renoir Luncheon of the Boating Party 1881
Phillips Collection Washington D.C.

GETTING STARTED: Do you remember feeling crushed in an elevator crowded with many people? You couldn't see much except parts of the people around you. How would you draw a crowd like that? Pretend you are in a building, waiting for the elevator doors to open. Ready? The doors are opening. . .and who is that standing right in front. . .Bozo the Clown!

1. Make believe that your paper is that elevator and draw Bozo the

Clown. His big floppy shoes are on the floor. The pompons on his clown hat bump the ceiling. Draw the way he looks, with his funny clown costume. You can wait until later to color him in.

2. Someone else in the elevator wants to get out. It's a very fat lady with curly hair. . .and she's holding a pig on a leash. . .and the pig is wearing a sweater! Draw the lady and her fat pig.



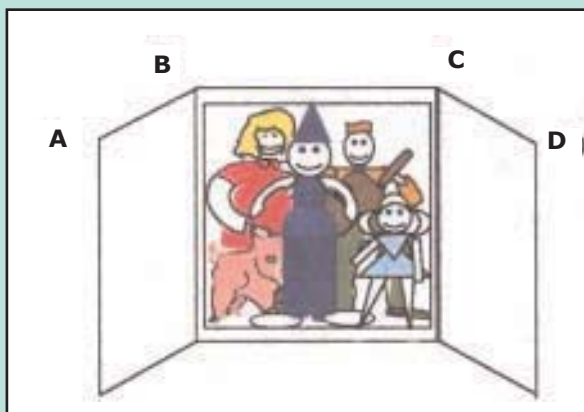
3. There's another person trying to squeeze out. He looks like a famous soccer player with a big number on his jersey and spikes on his shoes. Can you draw him, too? What, no room for any more? Then just draw the parts you could see. . .his head and what else?

4. In the spaces you have left, show parts of some of the rest of the crowd in the elevator: A rock star with a guitar; a policeman; a girl with a flag. . . you make up some funny people! Fit at least parts of them in your elevator.

5. Now use your crayons, pencils, pastels or markers to color in the people you have drawn.

CLEAN UP: Easy clean up! Put your materials away properly. That means caps tight on markers, if you used them.

MORE IDEAS: If you paste your picture in the middle of a piece of paper 2 times as long as your picture, you can fold the sides over your picture like closing elevator doors. (Line AB + Line CD = Line BC) Decorate the doors. Then open them to see your crowd!



Georgio Age 11

TALK ABOUT IT: What is the funniest thing in your picture? What was the hardest part to draw? Count how many people you managed to fit in.

CONNECTIONS: Find pictures of crowds in magazines and storybooks. Look to see how other artists have drawn them.

Try to think of ten places where you would go to see huge crowds of people.



LESSON 20 LEVEL A THINGS THAT GO

WHAT YOU WILL LEARN: that artists design things we use; making a design from a starter shape

WHAT YOU WILL NEED: drawing paper; a pencil; crayons, markers, or oil pastels; two or more paper, cardboard or plastic circles about 5 to 7.5 cm. (2 to 3 inches) in diameter; paper fasteners



A NOTE TO PARENTS: Most young children draw with fluency, but some need help in starting. A shape or two fastened onto their paper may provide a point of departure for artistic imagination and thinking. Such a focus could be a scrap of yarn or string, buttons, seeds, or even a squiggly crayon line. In this lesson, the shape is cut paper circles that become movable wheels when fastened where the child chooses. Make more wheels available, larger or smaller, for trains or trucks.

Every one of them was once just an idea in someone's head. A special artist thought of the shapes and colors to use. Then he or she made a drawing of the design that was made. The drawing was made into the real things in factories. New designs may be needed for new materials and ways of making things. You can pretend to be the artist designer. What new ideas could there be for bikes, wagons, cars, scooters, cement trucks, trains, baby strollers, etc.? Your vehicle design should be brand-new, never seen before!

WHEELS: Designing around "Starters"



Richard Scarry Cars and Trucks and Things that Go

GETTING STARTED: A vehicle (vee' uh cul) is a thing that moves people or goods (things to sell) from one place to another. These are things like a car, a bus, an airplane or a tricycle. How many vehicles with wheels can you think of? What is the smallest one you know? The largest? What shapes are used?



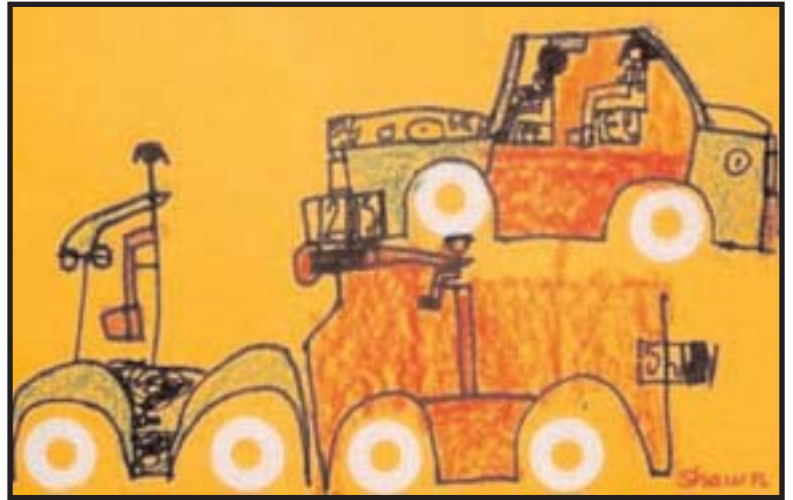
1. Decide what kind of vehicle you are going to design first.
2. Place the “wheels” on your paper. Move them around until they are where you want them. Leave room to draw your vehicle around them.

3. Sketch the vehicle lightly with pencil. When the lines seem right, you will need help from an older person. That person should punch a hole in the center of each wheel, through the drawing paper. Attach the wheels to the paper with a brass paper fastener.



4. Color the vehicle. Is your vehicle one color? Two? Three?

5. Be sure to put in the small parts that make your vehicle special.



Shawn Age 6

CLEAN UP: Put everything away where it belongs. Save extra wheels in an envelope for the next time you want to draw a vehicle.



Ruth Age 6

TALK ABOUT IT: Will the wheels move, with a little help? Tell about the new and unusual features of the vehicle you designed. Could you give it a name? Can you imagine your drawing as a real vehicle? Would the real vehicle have more wheels than its picture shows?

CONNECTIONS: 1. Talk about the different kinds of transportation that various vehicles provide. How many can you name? How could people travel without wheels? How do cowboys travel? How do goods get to an oasis in a desert or to the North Pole? What kinds of vehicles are in the books you read?

2. Look at picture books about cars, trucks, planes and trains. Can you find “old-fashioned” wheeled vehicles such as stage coaches and royal carriages?

3. Do you know the book, “The Little Engine That Could”? Read “Chitty Chitty Bang Bang” by Ian Fleming.



LESSON 20 LEVEL B THINGS THAT GO

WHAT YOU WILL LEARN:

painting with tempera from direct observation.

WHAT YOU WILL NEED: scratch paper, large paper 45.5 x.60 cm. (18" x 24"); white chalk; tempera paints, black plus 4-5 colors; an egg carton or other containers to hold paints; 1.2 and 2.5 cm. (1/2 and 1 inch) paint brushes; a container to hold water; paint rag or paper towels; sponge; newspapers.

"TIPS": Cover the painting area with newspapers. Put on a paint smock or old clothes. Pour small amounts of tempera paints, including black, into the cups of an egg carton or other container. Leave some cups empty to mix "special" colors as you need them. Have a soft, absorbent paint rag or paper towels handy. Keep a damp sponge near to wipe up accidents. Use a sturdy, low container for washing the brushes between colors.

WORDS TO KNOW:

proportion: how large or small something is compared to another thing

colorful? Or do you want a bike of many colors against a black background? Either way, you don't have to be "realistic."

BICYCLE: A Way to Go!



Bicycle Photograph by Kay Alexander

Getting Started: Do you have a bicycle? How well do you know it? Can you see it in your imagination? Make a quick drawing of it *from memory* on scratch paper. Now, place your bicycle where you can see it easily. Check your sketch for accuracy. Did you forget anything? Did you get the proportions right?

1. On a large piece of paper. draw your bike with a piece of chalk. Make it as big as the space allows. Go over the main lines to make them about 1.2 or even 2.5 cm. (1/2" or 1") thick.
2. Now you must choose. Do you want to paint your bike with a black line and make the background



3. Paint the picture of your bike right over the chalk drawing, whether all black or with a variety of colors. If you are using many colors, each time you change colors, wash your brush.

Then, wipe it well with a paint rag or paper towel. (Too wet a brush makes the colors weak and runny) Be sure to let one color dry before adding another color right next to it. That is, unless you *want* the colors to run together and blend. Remember to mix some new, "in-between" colors in your egg carton palette, for special effects.



Alicia Age 9

4. Now paint the background, with a contrast: a colorful bike against a black background or vice versa (the opposite).

CLEAN UP: Wrap the the egg carton in newspaper; then throw it away. Wash the brush with soap and water. With your fingers, bring the bristles to a point. Stand the brush on its handle in a dry container to dry. Always store brushes you used with water this way because you want the brushes to be "as good as new" when you use them again. Put the rest of your materials away.

TALK ABOUT IT: What did you learn about the appearance of your bike by looking at it while you drew its picture? Does the bike you painted contrast with its background? If you are pleased with the results, ask someone to help you make a "window mat" from a large piece of mat board, to frame it. Or trim 2.5 cm. (one inch) from each edge of your picture and paste it on a larger sheet of construction paper.

MORE IDEAS: Choose other favorite things and make a series of sketches and paintings of them.

CONNECTIONS: Find out what bicycles looked like a hundred years ago. How are special bicycles, such as mountain bikes, racing bikes, and dirt bikes different from your bike? What might bikes look like a hundred years in the future? What special features might they need to have?



LESSON 20 LEVEL C THINGS THAT GO

OLD-FASHIONED ANIMATION

WHAT YOU WILL LEARN:

making sequential drawings to suggest motion

WHAT YOU WILL NEED: small unlined note pad of about 30 pages; soft lead pencil or black fine-line pen; strip of white paper about 7.5 cm (2 1/2 inches) by 1.5 m (3 feet); a clean, empty, large round carton, 30 cm (1 foot) in diameter such as an empty ice cream container, found at an ice cream store; x-acto or mat knife; turntable (for example, a lazy Susan); masking tape

TIPS: To divide the round carton into 16 parts, mark points opposite each other. Put a mark halfway between those points. Now you have fourths. Put a mark halfway between each of those 4 points and you have 8. Mark between the 8; you have 16 parts!

WORD TO LEARN:

Zoetrope: zo' eh trop a 19th century device for animating pictures.

person providing some entertainment for your friends and family in a time long before the technology of today.

A. To make a Flip Book:

1. Draw a simple shape on the *last* page of a small notepad. It could be a star that will get larger and more solid; a ball that will bounce; an eye that will wink; or some other object that can change in some way.



Animation by Mitchell Rose

GETTING STARTED: You will explore two early kinds of moving pictures that people enjoyed more than one hundred years ago, before color movies, TV, or DVD were even dreamed of. One is the Flip Book; the other is the Zoetrope. Both involve changing a series of images slightly in order to create a sequence that will give the illusion of movement. You can imagine yourself as a young



2. On each preceding page, trace the shape with a small but important change to show action. Draw more than 20 pages. Change the part that moves a little more on each page.

3. Flip the pages between your thumb and pointer finger. The object will seem to move. The faster the pages flip, the faster the shape will move. The more drawings; the smoother the action will be.



Teacher Demonstration

B. To make a Zoetrope:

1. Turn the round carton upside down. About half way between the bottom and top of the carton, mark off the circumference (the distance around the middle) into about 16 equal parts. (see Tips)

2. Ask for permission to do this step by yourself. Cut a vertical slot 5cm. x 5 mm. (2" x 1/4") at each mark. Be careful with the knife. . .fingers are more easily cut than cardboard!

3. Fasten the carton to the turntable with masking tape. Be sure it is centered so it turns smoothly.

4. Check to see that your paper strip is long enough to to curve around the inside of the carton. The ends should just meet, but not overlap.

5. Put the strip inside the carton and make a light mark beneath each slot. This will help you make your drawings with the correct spacing between them.

6. Decide on the action . .a frog jumping, a mouth laughing, a plane or train approaching, or another simple movement.

7. Draw each unit between the marks you made on the strip. Show a slightly changed view in each space until the whole sequence completes the action.



Zoetrope Student Demonstration

8. Put the strip inside the zoetrope carton around the bottom. Spin the turntable as you peek through the slots. You should see your pictures moving.

CLEAN UP: Throw away the cardboard scraps. Tidy up your work area. That's easy, isn't it?

TALK ABOUT IT: Look for smoothness of action. Should there have been more or less change between your pictures?

MORE IDEAS: Make another flip book or zoetrope strip, this time in color.

CONNECTIONS: The zoetrope was invented in 1834, but not manufactured until 1867. It was introduced as a collar box, containing 10 men's shirt collars and 3 sets of pictures for the zoetrope. (Collars weren't sewn on a shirt as they are today) When the collars were removed from the box, the box became a zoetrope. The whole package - box, collars and pictures - cost twenty cents!

1. Learn more about the Zoetrope. Find out about other light-and-motion machines that came before the motion picture camera: the thaumatrope; phenakistiscope, kaleidoscope and the magic lantern, for a start . Ask a grown-up to say these words!

2. Learn about Walt Disney and Mickey Mouse and the early Looney Tunes animated cartoons . Then compare them with today's TV cartoons and the more recent digitized animated films.

3. Read about Edward Muybridge and the sequences of photographs he took to learn about the gait of horses.

