



The Basics of Drawing



What is Drawing?

“Drawing is one way of making an image: it is the process of making marks on a surface by applying pressure from or moving a tool on the surface. These marks may represent what the artist sees when drawing, a remembered or imagined scene or abstraction, or, in the case of automatic drawing, may have much to do with the automatic motion of the artist's hand across the paper (or other surface).”

en.wikipedia.org/wiki/Drawing

“ The act of taking a line for a walk...” artist Paul Klee

Why Draw?

- to develop children’s observation, perception and communication skills
- to record a thing, place, person or idea
- to develop fine and gross motor skills
- for self-expression of ideas, thoughts, sights or emotions

What Supplies do I need?

Tools – pencils, pens, markers, crayons, charcoal, pastels, chalk, conte, pen and ink, etc.

Surfaces – paper, cardboard, wood, glass (windows), stone, fabric, sand, snow, sidewalk, wall (anything you can leave a mark behind on!)

What should I teach about drawing?

Elements of Design:

Lines – length, direction (vertical, horizontal, diagonal,) thickness, nature

Shapes – geometric, organic

Patterns, shading, proportion, perspective, composition

Styles of drawing – contour, gesture, abstract, calligraphic, continuous,

Understanding Artists’ Drawings - looking at and analyzing drawings made by artists from other times and places (eg Leonardo da Vinci, Henry Moore, Kathe Kollwitz, Ruth Anaaqtuusi, Edgar Degas, J.A.D. Ingres, medieval illuminations, etc.)

Need More Help?

Albert, Greg. *Basic Figure Drawing Techniques*. Cincinnati: North Light Books, 1994.

Brommer, Gerald. *Exploring Drawing*. Davis Publications, 1988.

Edwards, Betty. *Drawing on the Right Side of the Brain: A Course in Enhancing Creativity and Artistic Confidence*. J P Tarcher, 1989.

Brooks, Mona. *Drawing with Children*. J P Tarcher, 1996.

Some Ideas for Drawing Activities:

- Trace the outlines of a variety of objects to create a linear design. Use different objects, some complicated and some simple, and different media (chalk, pencil, charcoal, paint). Arrange them all into a single composition. Of course, also vary the qualities of the lines. Fill the entire page. Can you identify everything from their outlines?
- Create a visual puzzle by drawing only the visible lines inside an object. Do not draw any of the exterior contours or edges. Can a partner guess what it is?
- Write your given name 40 times using different media to create a wide variety of unique lines. Fill every possible space on the paper so that you produce an overall pattern of randomly placed lines.
- Walking the Line: Starting from one edge of a sheet of paper, make a line design that depicts the fantastic journey of a moving point. As it progresses, have the line change thickness and configuration. Make this continuous line change to a dotted or discontinuous line; have it describe a shape, face or figure. Make it change from black to colour, to an explosion of texture, etc.
- Divide a large sheet of paper into six sections. Have students draw one object in the upper left box (#1) and something completely different in the lower right (#6). Then create intervening drawings or 'in-betweens' that show how the one image slowly transforms into the last image.
- Transform a historical painting into a panel from a comic strip by simplifying the shapes and emphasizing the linear qualities of the shapes. Outlines, contours and a variety of lines should be evident in the final version. Use dialogue balloons to add some dramatic or humorous possibilities.
- Use a magnifying glass or microscope to examine an object. A cardboard viewfinder will also work well. Choose a tiny part of this larger object and paint this section large on a sheet of paper. A projected slide could also be used. Suggestions for subject matter: the inside of a watch or clock; parts of musical instruments; kitchen utensils, garden or mechanics tools; the inside of a drawer.
- Have students make a representational line drawing. Divide up the background space and image into smaller compartments or sections. Fill up about 90% of these smaller shapes with different decorative patterns (stripes, polkadots, swirls, meanders, etc.), but allow some shapes to remain untextured. Vary colours, as well, or try to stick to a certain colour scheme (i.e. monochromatic).
- Make a continuous line drawing, filling the page with one long line that never ends. Try this technique with a realistic subject or with abstract designs. How many different lines can you use to make the drawing?
- You belong to a culture where paper has long since been outlawed in order to conserve the dwindling forests. Instead, artists and writers use ordinary objects to work on, a sort of formalized graffiti. Bring in an interesting object (i.e. an old toy, bottle, rolling pin, baseball glove, skateboard, auto part, frying pan, etc.). (See John Scott's biblical writing on a Trans Am car as inspiration.) Prime the surface with white latex paint or acrylic gesso. Draw or print over the entire surface of the object. Use pictures, poetry, verse, calligraphy, numbers, or graffiti to embellish the surface.



The Basics of Painting



What is Painting?

“ Painting: the art of protecting flat surfaces from the weather and exposing them to the critic.”

Ambrose Bierce

“ I have told myself a hundred times that painting – that is, the material thing called a painting – is no more than a pretext, the bridge between the mind of the painter and the mind of the spectator.”

Eugene Delacroix

"Painting is just a craft. It's what you do with it that makes it art."

Bob Boyer

Why Paint?

- to develop children's observation, perception and communication skills
- to record a thing, place, person or idea
- to develop fine and gross motor skills through experimentation with a wet medium
- for self-expression of ideas, thoughts, sights or emotions

What Supplies do I need?

Paints – tempera, watercolour, acrylic, food dyes (oil-based paints not recommended)

Tools – brushes, sponges, knives, rags, fingers, straws, strings, sticks, etc.

Surfaces – paper, cardboard, wood, windows, stone, canvas, walls (anything you can paint on!)

Support materials – water containers, palettes, newspaper, sponges/paper towels for clean-up

What should I teach about Painting?

Elements of Design:

Colour – hue, value (tint/shade,) intensity(bright/dull,) colour schemes (monochromatic, analogous, complementary)

Texture, shapes, patterns, composition

Styles of painting – realistic, abstract, expressionistic, impressionistic, geometric, etc.

Understanding Artists' Paintings - looking at and analyzing drawings made by artists from

other times and places (eg cave paintings, Claude Monet, Vincent van Gogh, Frida Khalo, Alex Colville, Jackson Pollock, Georgia O'Keefe, Norval Morrisseau, etc.)

Need More Help?

Jennings, Simon ed. *Art Class: A Complete Guide to Painting*. Chronicle Books, 1999.

Robertson, Jean and McDaniel, Craig. *Painting as a Language: Material, Technique, Form, Content*. Harcourt College Publishers, 2000.

Solga, Kim. *Paint! Art and Activities for Kids*. North Light Books, 1991.

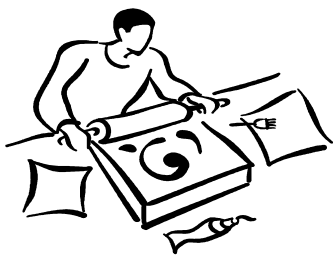
Tate, Elizabeth. *The North Light Illustrated Book of Painting Techniques*. North Light Books, 1986.

Painting Skills:

- putting paint on the brush; controlling the amount of paint on brush
- rinsing brush prior to changing colours
- drawing with paint (creating a variety of lines,) filling in areas with paint
- mixing different colours (primary to secondary or tertiaries), blending colours to create depth or visual interest, layering colours
- painting next to or over wet paint; painting over dry paint; applying a wash
- combining paint with other media (drawings, photos, prints, sculptures, etc.)
- painting techniques eg. drybrush, stippling, dripping, sponging, splattering, twisting, resist, wet-on-wet

Some Ideas for Painting Activities:

- Paint different types of lines using different types of brushes and non-art instruments (sticks, tongue depressors, broom, spoons or forks, tooth brush, comb, string, etc.). Then, cut out a variety of other lines from other materials and glue on top, bending and twisting them so as to stand out from the painted background.
- Experiment with a variety of subject matter in painting: landscapes, portraits, still life, narratives, fantasy, or abstract.
- Completely cover a sheet of cartridge paper with a random pattern of smaller shapes or brush strokes, each of which is a different hue. No two colours can be similar.
- Play selections of recorded music (classical, jazz, Gregorian chants, rock, country) or singular sounds and ask students to visualize colour suggested by the tempo, melodies or dynamics. Have them paint to the music to manifest their ideas. Enlarge this exercise to encompass an entire imagined environment or scene.
- Have students choose a historical artwork they find intriguing. Ask them to reinterpret the artwork in a wash resist painting: draw a detail or part of the artwork in pastels, and apply a layer of washes in tempera paints or food dyes overtop the pastel drawing.
- Paint a landscape, seascape or cityscape using thick impasto paints and highly textured surfaces. Build up textures, scratch away colours, dissolve one hue into another. Create rolling waves, fields of grain, swamps, hillsides, towering skyscrapers, super highways or craggy shorelines in paint. Use sponges, sticks, stamps, fingers or toothbrushes to augment the tactile qualities.
- Create a 3D watercolour. Paint the bottom layer on cardboard or Bristol board. Paint the main images on a separate sheet of Bristol; once dry, cut each image out and glue to the bottom layer, raising these off the surface with cardboard dividers.
- Plan a graffiti mural for the schoolyard. Discuss the virtues and drawbacks of graffiti art. Have students work in small groups to plan a message or key idea for the school, and paint a small format graffiti mural on kraft paper as a model. Have the class decide which murals are best, and pitch them to the school council to possibly create life-sized in the school yard.
- Cut up a poster size reproduction of a painting into small squares. Give students an individual square and have them duplicate this in a slightly larger format, matching the colours as accurately as possible. Once everyone's finished, reassemble the original image and its larger 'clone.' How accurate are colours in adjacent square sections? Students could work collaboratively in order to create accurate colours.



The Basics of Printmaking

What is Printmaking?

Printmaking is the original form of photocopying, allowing an artist to repeat an image multiple times through an indirect transfer process. It was initially used for playing cards and book illustrations, but is now used to create original artworks. By working on a plate (or matrix) such as plastic, wood or metal, artists can transfer the image created on the plate onto another surface, typically paper, to create numbered series of artworks called editions.

Why Make Prints?

- to create multiples of the same image (eg. book illustration, posters, etc.)
- to develop children's observation, perception and communication skills
- to develop fine and gross motor skills through experimentation with a wet medium
- for self-expression of ideas, thoughts, sights or emotions

What Supplies do I need?

Inks – Speedball water-based printing inks are recommended (tempera paint with dishsoap added can be used in a pinch)

Tools – brayer (roller), flat surface to roll out ink, ink

Plate/matrix - styrofoam meat tray, softoleum, cardboard, etc.

Surfaces – paper, cardboard, fabric, etc. (anything you can paint on!)

Support materials – water containers, newspaper, sponges/paper towels for clean-up

What should I teach about Printmaking?

Elements of Design:

Lines – length, direction (vertical, horizontal, diagonal,) thickness, nature

Colour – hue, value (tint/shade,) intensity(bright/dull,) colour schemes (monochromatic, analogous, complementary)

Texture, shapes, patterns, composition

Types of Prints – stamps, monoprints, stencils, relief prints, silkscreen, intaglio prints, lithographs, digital prints, etc.

Styles of printmaking – realistic, abstract, expressionistic, impressionistic, geometric, etc.

Understanding Artists' Prints - looking at and analyzing prints made by artists from

other times and places (eg, Kathe Kollwitz/woodcuts, Andy Warhol/silkscreen, M.C. Escher/wood cuts, Albrecht Durer/engravings, Toulouse Lautrec/lithographs, etc.)

Numbering an Edition – each print should be numbered in the order it was pulled and written as a fraction in the lower left corner of the print (top number is the individual number of the print, while the lower number is the total number in the edition or series)

Need More Help?

Saff, Donald and Sacilotto, Deli. Printmaking History and Process. New York: Holt, Rinehart and Winston, 1978.

Solga, Kim. *Print! Art and Activities for Kids*. North Light Books, 1991.

Toale, Bernard. Basic Printmaking Techniques. Worcester: Davis .

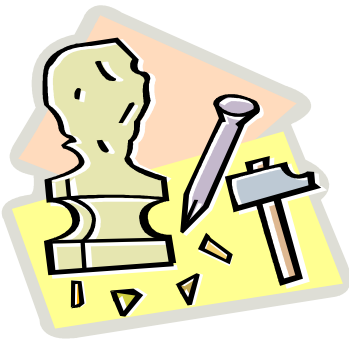
Museum of Modern Art [www.moma.org/exhibitions/2001/whatisaprint/flash.html]

Printmaking Skills:

- creating an image on the plate (building up of textures or incising one on the plate)
- rolling ink with the brayer onto a thin, even layer on the plate
- transferring the inked image on the plate onto another surface (eg. paper, fabric, etc.)
- pulling a clean print more than once (no smudges, smears, etc.)
- using more than one colour in the print (either through rolling colours simultaneously onto the plate or layering colour one on top of the other)
- combining printmaking with other media (drawings, photos, painting, etc.)

Some Ideas for Printmaking Activities:

- Create prints with a basic stamping technique. Use a variety of found objects to stamp with, such as fruits and vegetables, leaves, carved erasers, clay, etc. (anything that will take a layer of ink.) Apply the ink with a brayer or paintbrush, or ink pad to the object and stamp its design onto another surface (paper. Fabric, wood, etc.)
- Make **monoprints** for one-of-a-kind prints. Paint or ink a flat surface and press a piece a paper on top to transfer the ink to the paper.
- Use Styrofoam meat trays as a quick and inexpensive plate for a **block (or relief) print**. Draw a design onto the Styrofoam using a pencil or pen; ink the surface of the plate with a brayer; press a piece of paper onto the plate; and 'pull the print' by peeling the paper off the inked plate. Repeat to create the same image multiple times, being sure to ink the plate each time.
- Integrate your leftovers to make a **collograph**. Use a leftover piece of cardboard or matboard as the plate, and glue found materials onto its surface to create a textured surface (eg. string, fabric, ribbon, doilies, cardboard scraps, etc.) Let the plate dry well before printing in the same manner as a block print.
- Try a form of printmaking used in the Arctic - **stencils**. Cut a shape out of the centre of a stiff piece of paper or Bristol board. Affix the Bristol board with the cut-out to another piece of paper (tape it at the edges) and roll or brush paint or ink in the cutout area onto the paper below. Peel off the stencil to show the final image.
- Create a **softoleum print**, a material for the plate made out of rubber. Draw the image onto the plate, and then cut into these lines using a lino cutter. Ink the plate and print onto a surface.
- Add **more than one colour** to a print. Try adding more than one colour to the inking surface; roll the colours with the brayer to make secondary or blended colours. Or use different brayers with a variety of colours to ink different parts of the plates individually before printing. Also try printing one layer of colour at a time: prepare the plate with an image, and print it in one colour. Change the image on the plate in some way, and then print it again overtop of the first colour, being sure to line up (or register) the images one on top of the other.
- Collaborate as a class to make a **book of prints** for the school library. Have each student create at least two prints off the same plate; one to go home and one for the book. Have students write poems or stories to accompany each print, and then bind all the prints and writings into a book format.



The Basics of Sculpture

What is Sculpture?

A **sculpture** is a human-made 3 dimensional object (with a height, width and depth) intended as art. A person who creates sculptures is called a sculptor.

Why Make Sculpture?

- to develop fine and gross motor skills through experimentation with a 3D medium
- to develop children's observation, perception and communication skills
- for self-expression of ideas, thoughts, sights or emotions

What Supplies do I need?

Possible materials: plasticine, clay, a range of papers (including construction paper, tissue paper, Bristol board and cardboard,) string, yarn, fabric, wood scraps, wire, pipe cleaners, found materials (corks, buttons, etc.), natural materials (rocks, pine cones, sand, branches, leaves, feathers, etc.), old magazines
Tools – scissors, staplers, rulers, white glue, glue sticks, masking tape, compasses, protractors, 'cold' glue guns, erasers, exacto knives (only for gr. 6 and above)

What should I teach about Sculpture?

Elements of Design:

Shape and Form – 2D (circle, triangle, square, etc.) and 3D (sphere, pyramid, cube, etc.); geometric and organic shape/form; positive and negative space

Texture – illusionary and real

Types of Sculpture – *additive* (clay, plasticine, etc.); *subtractive* (wood, wax, stone, etc.); *constructive* (found materials)

Styles of sculpture – realistic, abstract, expressionistic, impressionistic, kinetic, geometric, etc.

Understanding Artists' Sculptures - looking at and analyzing sculptures made by artists from a variety of times and places (eg, *additive* – Rodin, Degas, Barbara Reid; *subtractive* – Michelangelo, totem poles; *constructive* – Goldsworthy, Nevelson, Calder, etc.)

Need More Help?

Schuman, Jo Miles. *Art from Many Hands*. Worcester: Davis Publications, 1981.

Sivin, Carole. *Mask-making*. Worcester: Davis Publications, 1986.

Solga, Kim. *Sculpt! Art and Activities for Kids*. North Light Books, 1991.

Sprintzen, Alice. *Crafts: Contemporary Design and Technique*. Worcester: Davis Publications, 1986.

Sculpting Skills:

- transferring a 2D sketch into a 3D form
- modelling – manipulating soft materials like plasticine and clay into new forms
- constructing - bringing new, found and natural materials together (expand their range of constructing techniques by wiring, gluing (cold glue guns are useful), folding, wrapping, stacking, layering, taping, etc.)
- casting – making a mold (eg. out of sand or clay) and filling the it with a liquid that will harden (plaster, wax, water, etc.)
- working with paper: folding, wrinkling, tearing, layering, gluing, etc.

Some Ideas for Sculpture Activities:

- Plasticine is an excellent modelling material for any age. For younger students, have them create 3D people, animals or plants to develop observational and fine motor skills. For older students, haven them create relief sculptures (like the book illustrations of Barbara Reid) set into old CD cases as a base.
- Paper is a wonderful sculpting medium as it is inexpensive and pliable. Have children create 3D collages or pop-ups as book illustrations. Look to the work of David Carter for inspiration for pop-ups. Try origami and sculptural books for junior/intermediate students.
- Building a context for stories and plays is a valuable sculpting activity. Whether the sets are small, like a diorama in a shoe box, or large enough for class plays (made out of appliance boxes), this is a great way to create magical places that help to develop their story-telling abilities.
- The school sand pit is a great place to sculpt. Try making elaborate medieval castles on a warm spring day, maps of the local neighbourhood, or cast plaster sculptures in a modelled area of sand.
- Found materials are an inexpensive and contemporary way to sculpt. Ask students to bring in materials over a few weeks, saving items that would normally go into their blue boxes or trash. Show artists' work like Tony Cragg, Louise Nevelson or Brian Jungen to inspire them, and give them a theme to work towards, like 'sound sculptures'.
- Get them outside to make sculptures by using natural materials in the schoolyard or local park. Inspire them with the work of Andy Goldsworthy, and get them to look carefully for suitable materials: flowers, rocks, gravel, leaves, pinecones, branches, or icicles. Ask students to leave the sculptures out in nature to surprise others.
- Be sure to play with clay! Children have an affinity for this natural material, which can be left to air dry or fired hard in a kiln, and painted with acrylics or glazes. Link to an ancient civilizations unit by making pinch or coil pots, masks or symbols; or to medieval studies via goblets, shields or dragons.
- Papier-maché is another inexpensive way to sculpt. Try making portraits by using empty water bottles as the base; tape on bits of rolled up newspaper to make noses, ears, cheeks, etc. Apply strips of newspaper, dipped lightly in a paste made of flour/salt/water, to the water bottle to build up a layer or two of papier-maché, letting dry between layers. When dry, these can be painted to add details or adorned with fabric, buttons, pipe cleaners or glitter.
- Experiment with a variety of subject matter in sculptures: landscapes, portraits, still life, narratives, fantasy, or abstract.
- For more ideas see [http://www.hitentertainment.com/artattack/menu_artattacks.html]