

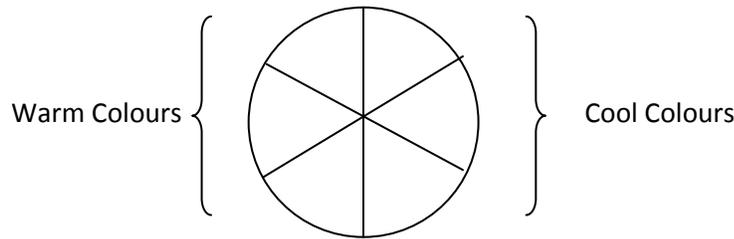
A Grade 3-5 ARTful Hour...

May 2011

with Heidi Stoddart

1. Flowers: Colour Schemes, Bird's-Eye-View, Different Ways to Use a Paintbrush

INTRO... Share and discuss the colour wheel, reviewing PRIMARY COLOURS (red, blue, yellow), SECONDARY COLOURS (orange, green, purple) and introducing WARM & COOL colour schemes.



VOCABULARY:

Colour Wheel = a circular arrangement of colours, based on how paint pigments mix to produce the colour spectrum.

Primary Colours = red, blue, yellow; the basic colours from which others can be mixed

Secondary Colours = green, violet (purple), orange; created by mixing two primary colours

Cool Colour = colour that is associated with water, ice and/or snow (blue, blue-violet, blue-green)

Warm Colour = Colour that is associated with heat and fire (red, orange, yellow)

Next, introduce Bird's-Eye-View. "When a bird flies directly above a field of flowers, or a flower garden, what would the bird see?" (anticipated response = the tops of the flower only)

Explain that this is what we'll be painting today, choosing a WARM or COOL colour scheme, and using our paintbrushes in different or unusual ways.



CREATE...

Materials:

- heavy cartridge paper (eg. 12"x15")
- cartridge paper scraps (eg. 4"x6") for practice
- pencils (print name on the back before starting)
- masking tape & vinyl mats or cardboard (to tape all outer edges of paper to avoid 'buckling')
- tempera paint (red & yellow for WARM; magenta (bluish red) and blue for COOL)
- palettes for mixing paint (eg. paper or Styrofoam plates); 1 per student (so everyone mixes!)
- paintbrushes (medium sized)
- water containers

PROCESS... Session 1

1. DEMO how to dip the wide side of the paintbrush into the paint and press or stamp it onto the page, creating a petal. Continue the process, arranging petals in a circular formation to create the shape of a flower.

2. DEMO how to continue creating several flowers using this colour, making good use of the space by spreading the flowers around the page.
3. DEMO how to wash the brush between colours, and how to mix colours together (eg. 'scoop' some yellow onto a clean spot on your palette, add a touch of red, remembering that red is a 'bossy' or 'powerful' colour, then stir, keeping the paint confined to a small area so you'll have lots of space left for mixing other colours.)
4. DEMO how to use the narrow side of the brush to create smaller petals.
5. DEMO off-the-page, overlap, and filling the space with flowers.
6. Once students have a good start at this with a variety of sizes and colours, stop everyone and ask, "What would happen if I mixed WHITE with a colour?" (TINT refers to a lighter value of the colour, achieved by adding white.) DEMO how adding white affects a colour. (Start with WHITE, add a touch of colour, then mix.)
7. Circulate to add a dollop of white to each student's palette, reminding them to use overlap, off-the-page and to fill the page with flowers.

Teacher Tips:

- ✓ Remind students that they will have ONE PALETTE only for all of their mixing, so mix their colours carefully in a way that doesn't take up lots of space.

Session 2...

1. DEMO how to mix green (yellow + blue), then dip the very ends of the brush bristles into the paint and apply the green paint around and among the flowers, applying the paint with up-and-down taps (gentle pressure) rather than a side-to-side brushing stroke. This will allow for a stippled, mottled or dappled effect, with bits of white paper still showing through.
2. DEMO how to mix different greens (more yellow = lime green; more blue = aqua green; more white = lighter greens...) to fill the white spaces around the flowers with a greenery effect.
3. Once students have completed this, DEMO how to use the end of the paintbrush's handle and dip it into some paint, then apply a 'dot' to the centre of each flower. (Option: Use cotton swabs instead of the paintbrush end). Have students choose ONE COLOUR for all of the dots – this will create a sense of UNITY in the work (eg. yellow only).
4. Once works have dried, gently peel the masking tape away from the artwork.

2. Silhouette Landscapes

CREATE...

Materials:

- cartridge paper (eg., 12"x16")
- tempera paint (red, magenta, yellow, blue, white)
- paintbrushes (large)
- water containers
- palettes for paint (eg. paper or Styrofoam plates)
- newspaper or newsprint to protect desks
- black pastels

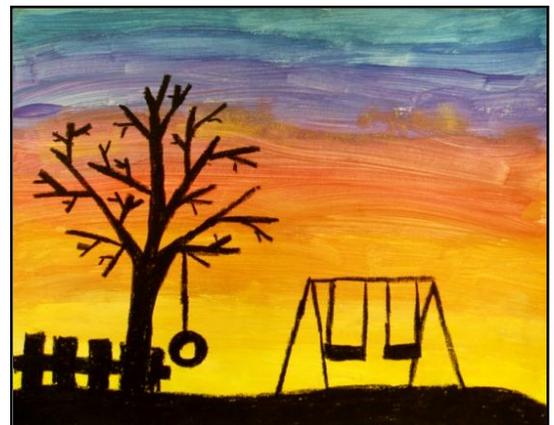
PROCESS...

Session 1: TEMPERA PAINT

1. Review paintbrush routines and care (Hold brush "Just like my pencil in my printing hand."; Washing and 're-shaping' brush, then always store with BRISTLES UP!)
2. Use horizontal bands of colour to paint a sunset or sunrise sky
3. Blend colours, using white paint to 'soften'
4. Fill the page with paint (no paper left showing!)

Session 2: PASTEL

1. Plan your silhouette scene on newsprint
2. Include a HORIZON LINE (low on the page!)
3. Plan basic shapes that will be filled in entirely, so the only detail will be in the outline of the shape
4. Use black pastel to create your silhouette scene on top of your painted sky.



Teacher Tips:

- ✓ Keep the HORIZONTAL LOW on the page so more of the painted sky is visible
- ✓ Store completed artworks with newsprint in between each work to avoid smudging
- ✓ Use a tissue to 'clean' pastels as you work
- ✓ Students can LIGHTLY draw the horizon line and basic shapes onto the painted sky before switching to pastel

3. Marker Design Relief

INTRO...

CREATE...

Materials:

- Cartridge paper
- Crayola broad-nib markers
- Scissors
- Black construction paper
- Stapler



PROCESS...

1. Start with a large ORGANIC shape that fills the page, then use different LINES to 'divide' the paper into sections, being careful that each lines goes edge-to-edge on the page (eg. 5-9 lines)
2. Brainstorm and DEMO pattern ideas... stripes, dots, plaids, etc. Experiment with the NARROW and the BROAD edge of the marker nib
3. Use markers to fill in each section with different patterns and colours
4. DEMO how to make a few 'strategic' cuts along a few LINES of the design (eg. 5-7 cuts), being sure to leave the design as one whole piece
5. Staple the design onto black construction paper, manipulating the paper to create a 3D effect.

Teacher Tips:

- ✓ Patterns with little white paper left showing have big visual impact
- ✓ Stapling the design in place while manipulating the paper to create a 3D effect is best accomplished working in partners, with the artist shaping the work and the partner stapling where required. **THIS MAY REQUIRE ADULT ASSISTANCE FOR SAFE STAPLING!!!**

4. Paper Bag Scrapbook

CREATE...

Materials:

- 3 paper bags per scrapbook
- hole-punch
- binding material (eg. ribbon, string, twine...)
- background paper (eg. scrapbook paper, construction paper, coloured photocopy paper...)
- markers & pencil crayons for adding text
- miscellaneous decorative elements (eg. stickers, clips, ribbon, photos, etc.)



PROCESS... See attached hand-out

- ✓ **Teacher Tips:** Punching holes for binding is DIFFICULT – best done by strong adult hands.

Sample Websites for TEACHER reference:

Artist Birthdays by Month...

http://www.davisart.com/portal/TeacherResources/T_resourcesDefault.aspx?curPage=ArtistBirthdays

Brief Artist Bio's...

http://www.davisart.com/Portal/TeacherResources/T_resourcesDefault.aspx?curPage=ArtistBios

