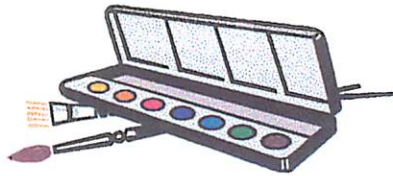


ART CURRICULUM
for
PROTESTANT REFORMED CHRISTIAN SCHOOLS

Advanced Art Lessons



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FEDERATION OF PROTESTANT REFORMED CHRISTIAN SCHOOLS

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Introduction

Basis and Goal:

The Advanced Art Lessons are intended for use in the Junior High classroom, but this is not to limit them to those grades. The lessons may be useful in higher or lower grades as well. They are built upon former lessons, a kindergarten-6th grade art curriculum that has emphasized both the elements of art and the principles of design, along with the rudiments of realistic drawing—all from a Calvinistic, Protestant Reformed perspective. The lessons that follow continue in those same emphases, but with the addition of deeper excursions into various basic media, along with the elements and principles of art. The lessons include not only a number of supplemental options, but also some ideas for integrating the lessons into other disciplines. Art is notorious for being left behind in preference to other studies, but this need not be. Art is a very versatile subject. Bible, history, English, science, and math—all of these contain applications to art in many ways. The integrations that are included are just a beginning. The astute teacher may find many more.

But the application doesn't end there. The lessons have a deeper significance still. Art is a way of life. It is a way of thinking and seeing. A student need not paint like Rembrandt to be successful in art, but if he can begin to see like an artist and appreciate beauty like a poet, and do so with the eyes of faith, he is well on his way to meeting the goal. And what is that goal? The goal of every child of God: "...that I may dwell in the house of the Lord all the days of my life, to behold the beauty of the Lord, and to inquire in his temple" (Psalm 27:4). To behold the beauty of the Lord. To see His might and majesty. To do that all our days, even now as students and as young men and women in the Lord. What a joy and delight it is to behold the beauty of His works, to understand why they are beautiful, and—to grasp the beauty of His truth! For indeed, beauty and truth are one.

How to Use This Curriculum:

The curriculum is modularly organized primarily according to media. It is put together in this way because once a classroom is set up for using certain materials, it is not only convenient to continue using them for several lessons, it also gives the students a better opportunity to experience them and become more proficient in their use. Application to the principles of design, cost, and ease of use in the classroom were all considered in choosing what media would be included in the curriculum.

For review and for reference, the first module contains a brief description of the principles of design. The second section describes how to make a portfolio. It is recommended that the portfolio be constructed before moving on to the other lessons. This will provide the students with a clean, neat, and safe place to store their artwork. But the curriculum as a whole is not consecutive. Page numbers are ordered only within each individual module, so the teacher may pick and choose which media will be covered and when. It should also be noted that the first lesson of each module is introductory in nature, so although the curriculum itself is not consecutive, it is important to follow the order of lessons within each module. Pictures and examples can also be found at the end of each lesson.

Table of Art Categories

Principles of Design

Portfolio

Graphite Pencil

Colored Pencil

Scratchboard Art

Portraits

Acrylic Painting

Black and White Media (Ink)

Chalk Pastels

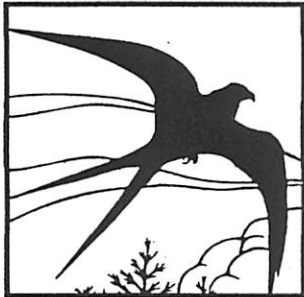
Oil Pastels

Watercolor

A Brief Description of the Principles of Design

UNITY:

Unity is perhaps the most important principle of all. It is basic to the very definition of “composition”: combining parts or elements to form a whole. Everything in the design must belong together and work together to form a unified and harmonious whole. Sometimes it is repetition of a shape or line that unifies a piece. Sometimes it is similar color or value that keeps a composition together. But no matter what elements are used, there must be a oneness and unity to the design or there is chaos, confusion, and loss of harmony.



Note the repetition of curves in the first design and the repetition of shape in the second one. Both designs are unified by these elements.

FOCAL POINT:

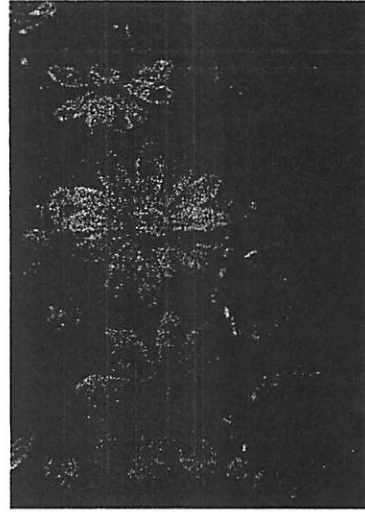
The separate elements of a design must work together, but this unity must work towards a goal. There must be a focal point, a place where one’s eyes can rest. There may be various areas that grab our attention, but there ought to be only one main center of interest. This can be achieved by using such things as size (smallest or biggest), highest contrast, or brightest color. A focal point is best placed somewhere near the center, but not exactly on it.



See how the stamens of the flowers in both designs constitute the focal point of each design. The first is small but unique (the other blossoms tilt down, while only one has stamens facing up). The second is the darkest area, with the bee as a secondary area of interest. Both focal points are near the center yet not exactly in the middle.

VARIETY and CONTRAST:

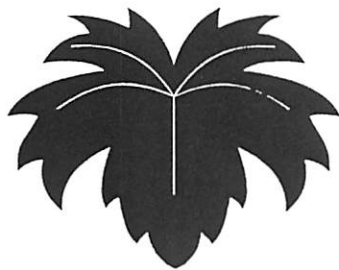
Although artwork must have unity, it also must have some variety and contrast to be interesting. The same shapes can be repeated while varying their size and color. The same lines can be drawn, while varying their length and direction. These are only two possible ways to achieve variety while retaining the unity of a design. Contrast can be used as a tool not only for making variety, but also is often used to set off a focal point. These things can be seen in the designs above and below.



In the first picture, note how the iris petal with the most contrast becomes the focal point of the photograph. It is also near the center. The repetition of flowers gives the second picture much unity, but their variation of size and position keeps the composition interesting.

BALANCE:

A work of art must have a sense of stability, or balance. A design that is top-heavy or lopsided is unsettling to the viewer.



The first design above exhibits formal balance (it is symmetrical), nevertheless, the top and bottom of the design is informally balanced. Note how the large lobe on the bottom stabilizes and anchors the rest of the design. The second design exhibits informal balance (it is asymmetrical). The bottom leaf is of pleasing visual weight, while the other leaves fill the space and hold the design up.

MOVEMENT:

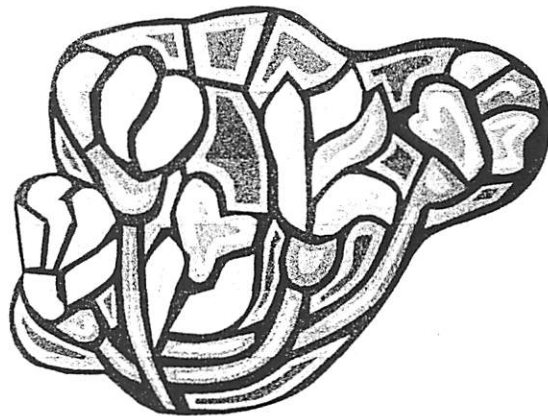
This principle describes the movement of our eyes throughout a composition, similar to the way we read by moving our gaze across letters and words. The design must direct this movement so that our eyes are kept within the composition and not led off the picture plane, and so that we are led to inspect the focal point.



The road in the first design leads our eyes right to the silhouetted city. The hills then lead us to look at the mountains in the far distance. In the second design, the contours of both the basket and the teakettle keep our gaze circulating within the composition. It's no accident that the spout of the teakettle is drawn towards the left and not towards the right.

RHYTHM (PATTERN):

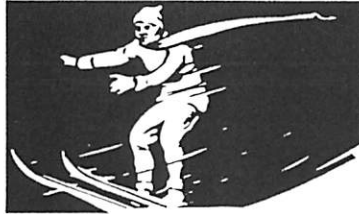
The principle of rhythm, or pattern, is closely related to the principle of movement. Movement describes *where* our eyes are going; rhythm describes *how* our eyes are getting there.



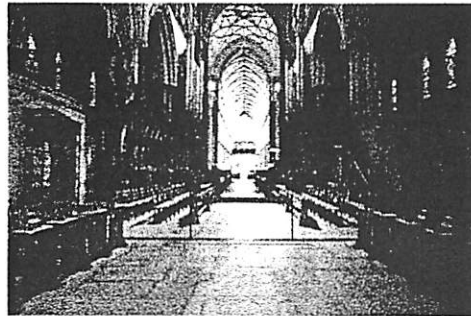
The first design has a more staccato rhythm to it, as our eyes bounce from flower to flower and stem to stem. The second has a more flowing rhythm, with curving lines smoothly directing our gaze around and within the design. The rhythm, or pattern, is also more regular in the second design.

PROPORTION and PERSPECTIVE:

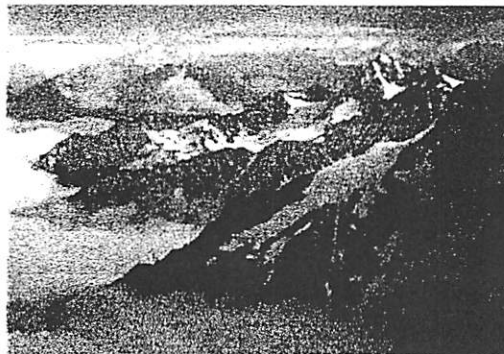
For a drawing to be an accurate representation, the proportions must be correct. And when considering the design as a whole, the amount of positive space compared to negative space must be of pleasing proportion and well balanced as well. But we also find that when various elements of a design are in correct proportion, they will also be in correct perspective. Things that are close to us appear large, while things that are farther away appear to be smaller. Perspective, or a sense of depth, can also be achieved by employing aerial (atmospheric) perspective.



In this small illustration we see an accurately drawn person. The head, arms and legs are all in proportion to one another. We also see a balanced proportion of negative space (or background, which in this case is black) compared to the positive space (or subject, which in this case is white).



The striking one-point perspective of this picture also shows us the proportion of the cathedral as it appears to be very large in the foreground and moves to appear very small in the distance.



The aerial perspective can be readily seen in this photograph. The mountains in the distance are blurred and are mostly of the same lighter value. The mountains that are close to us have much sharper contrast and detail, and they include the darkest areas of the picture.

The pencil: introduction and line drawing

Objective: To introduce students to line drawing and provide a platform for future growth.

Materials:

- 8.5" x 11" cartridge (photocopy) paper
 - pencil
-

Vocabulary:

- *line drawing* drawing which uses only line and includes no tone or shading
-

Introduction:

I begin most art classes with this project for the following reasons:

- [1] the materials are readily available and reasonably priced
- [2] it allows me to quickly find out more about each student as an artist
- [3] the pencil is versatile: it has provided a foundation to much of art and to other media
- [4] it can be explored for many art projects without exhausting (or even mastering) the medium

These "pencil lessons" were designed to follow each other sequentially. They can be modified, added to, or used with other media, as well. In my classes, I use them for a minimum of one marking period (six weeks). This lesson is the first of six which may be introduced sequentially.

Preparation:

Familiarize yourself with the different types of pencils and how they are graded so that you can educate your students. Pencils range from 9H (very hard, very light mark); through 2H, HB, 2B (medium in hardness / softness and darkness of mark), to 4B, 5B, 6B (very soft, very dark mark).

Get paper ready. Have students sharpen several wood-cased pencils. Do not let them use automatic pencils. See if they are able to identify the pencil grade. Provide object to be drawn or allow students to choose their own from the classroom. Find examples of line drawings.

As you can see, pencil lessons can provide easy-prep art classes.

Procedure:

Group four or so students around each of the objects you have chosen or allow students to choose their own object. For those students who want to pick their own object, steer them away from head-on views of circular object (the clock) as it is hard to draw it well. The student generally picks it because he wants to do something easy. The shape is so ingrained in his head that he doesn't have to really look at it. In fact, he could probably draw it without looking at it. (And that is generally what happens.) Explain to the students that they will be completing a line drawing during the class period. If students finish their drawings quickly, have them draw the same object from a different angle. When they do the subsequent drawings, have them use a fresh piece of paper. Make sure that each drawing completed is signed by the artist.

Extensions:

After the drawings are collected and displayed, make time to talk with the students about them as a *collection* of line drawings. Introduce the idea of the heaviness, darkness, or “weight” of the lines. Do some drawings “read” better in a visual sense because of the line weight? Ask students how they would draw their object differently if they did it again. Talk to the class about composition as well. Are there some drawings that appear to be better laid out or which have a more interesting composition? Ask the students why they think that one or two have a better composition. Ask them how they could lay out their drawings to make a better composition next time. Ask about the subject, too. Are there some things that are more difficult to draw well in an interesting and revealing way? Did some students pick something easy to draw and get an uninteresting result? Is a simple drawing a plain drawing? Ask the students if they looked carefully enough at their objects to draw the supporting details. Remember, first you observe, then you draw. Explain, as well, that lines help people see where values change (usually because of a change in the direction of the object’s surface) and therefore help identify the shape of a three-dimensional object drawn on a two-dimensional surface.

Let the students know that the upcoming project will demand the incorporation of these concepts. (See the beginning of the following lesson for more on strategies to be used in the critique.)

Line drawing: an improvement

Objective: To improve the previous art lesson's line drawing.

Materials:

- 8.5" x 11" cartridge (photocopy) paper
- pencil

Vocabulary:

- *line drawing* drawing which uses only line and includes no tone or shading
- *value shift* the observable change from dark to light in a drawing (a carefully blended dark to light spectrum does not reveal a value shift)

Introduction:

This class continues the work of the previous lesson (see "The pencil: introduction and line drawing"). It is important that you teach your students that an object-study in pencil can be improved. For those familiar with English, a second drawing of the same object (thing) or subject (person) is analogous with the second draft of a composition or essay. As teachers, I am sure you are familiar with the student mentality that "since I completed it, it is a perfect work." (Theologically, it is interesting to note that this occurs only when God works: we, as men, must struggle daily to improve. Hence this lesson.)

As a reminder to the teacher, somewhere between the last art session and this one we have made time for a frank critique of the *collection* of line drawings. (See the previous lesson for ideas to be discussed during the critique.)

A word to the wise, then, before we go on. As people, we do not deal well with criticism of our work. This is because we often equate our 'selves' with our work. One only has to think of the question so often posed to children, "What are you going to *be* when you grow up?" What we expect and have trained children to give as an answer is "I will *do* this or that." It is important that we explain to children that they are not their work, although they may reveal parts of themselves through their work. As an interesting sidelight, most children are seen by their parents as *their* work(s)-in-progress and, as many of you have experienced, this leads to some tension during parent/teacher conferences.

This problem can be handled in a number of ways. The teacher must model an appropriate critique which could include some of the following elements: (1) a statement of the positive aspects of the drawings (this can be difficult with some of them), (2) statements that show a collection-wide weakness; saying, for example, "Many of the drawings in this collection do not 'read well'" (that is, the drawing cannot easily be seen at, say, more than 12 inches) or "Many of the drawings do not fill the paper surface effectively" (a composition issue), (3) statements which praise a drawing or drawings for really exploring and revealing the subject of the drawing(s) well, (4) a judicious use of humor, (5) allowing students to critique their own drawing and then asking other students if their drawings share in that weakness or strength, or (6) having a local artist (maybe a student from a college in the area) drop in during a period to talk about what works and what does not in the drawings.

It is not a good thing to accept anything without looking at it and examining it. This includes a piece of art and is the reason for the critique. Simply accepting everything and rewarding it with a gold star and an "Atta boy!" is exactly the type of behavior that the "self-esteem" movement invariably leads to -- I did it, so praise me! Looking at a collection allows us to see that some drawings are better than other drawings. Teach the children to ask questions such as, "What makes one drawing work better than another" and "What can I learn from the *other* drawings to help me to produce a drawing which better reveals that object of *my* study?"

Preparation:

Provide some pencils with softer graphite (4B, 5B, 6B or 'Kindergarten pencils') for students whose marks on the previous drawing appeared too light to be easily seen. Get paper ready. Have students sharpen several wood-cased pencils. Do not let them use automatic pencils. See if they are able to identify the pencil grade. Students are to use the same subject.

Their goal is to improve this drawing's visual impact, line quality, and composition as compared to the one they did last week.

Procedure:

Group the students around each of the objects that they drew last week. Explain to the students that they will be improving last weeks line drawing during the class period. If students finish their drawings quickly, have them draw the same object from a different angle. When they do the subsequent drawings, have them use a fresh piece of paper. Make sure that each drawing completed is signed by the artist.

This is what you tell them to do:

[1] "Examine your previous drawing. If the lines appear too light, darken them on this drawing." In addition, on this drawing tell them to use two line thickness'. For example, visually 'heavier' or darker lines could show edges (as a way to quickly show where the object stops and a darker or lighter background begins) or other major value shifts, while lighter lines would be used to show highlights or value shifts on the surface of an object which is one hue (like a white highlight on an all-red apple).

[2] "Examine your previous drawing. If the composition could be strengthened by making the object larger or smaller in relation to the paper, do it."

[3] "Examine your previous drawing. If the composition could be improved by moving the object, do it." Most successful pieces of art do not center the object or subject, but place it off-center. The "Rule of Thirds" is often used: when drawing an object it is sometimes helpful to draw light lines on your drawing surface which divide the paper into thirds in both length and width. Then, you so arrange your drawing that important lines of that object or objects which you are drawing parallel these guide lines.

“Stained-glass” line drawing No. 1

Objective: To improve the line drawing by making the lines dramatically thicker.

Materials:

- 8.5” x 11” cartridge (photocopy) paper
 - pencil
 - optional: tracing paper, pencil crayons, water color, permanent markers (see “Extensions”)
-

Vocabulary:

- *line drawing* drawing which uses only line and includes no tone or shading
 - *value shift* the observable change from dark to light in a drawing (a carefully blended dark to light spectrum does not reveal a value shift)
 - *contemporary composition* a composition in which all or some of the figure ‘runs off’ the paper
-

Introduction:

This class continues the work of the previous lesson (see “Line Drawing: An Improvement”). In this lesson we will be increasing the width of important compositional lines in our object drawings. Think of drawing lines which appear “cartoonish” like a coloring book or like a stained glass window. The reason we are doing this is so that the drawing reads better and the children learn to make more powerful marks and, therefore, more dramatic drawings.

As a reminder to the teacher, somewhere between the last art session and this one we have made time for a frank critique of the *collection* of line drawings. (See previous lessons for ideas to be discussed during the critique.) A repetition of the critique will be helpful throughout the year of art. Not only will it help the children by keeping needed terms and concepts at the forefront of their minds when composing and drawing, but it will also help you to become a better art teacher.

The purpose of these drawings is not to appear photographic. It is to shake students out of the pattern of making wimpy lines. The mantra of this art class, “No more wimpy lines!”

Preparation:

Provide some pencils with softer graphite (4B, 5B, 6B or ‘Kindergarten pencils’) for students whose marks on the previous drawing appeared too light to be easily seen. Get paper ready. Have students sharpen several wood-cased pencils. Do not let them use automatic pencils. See if they are able to identify the pencil grade. Students are to use the same subject.

Their goal is, once again, to improve this drawing’s visual impact, line quality, and composition as compared to the one they did last week.

Procedure:

Group the students around each of the objects that they drew last week. Explain to the students that they will be improving last weeks line drawing during the class period. If students

finish their drawings quickly, have them draw the same object from a different angle. When they do the subsequent drawings, have them use a fresh piece of paper. Make sure that each drawing completed is signed by the artist.

This is what you tell them to do:

[1] "Examine your object in light of previous work. Determine which lines are to be the most important. If the lines on your last drawing were dark and thick and worked well, emphasize them by making them darker (if possible) and thicker." Once again, direct them to use two line thickness'. Tell them that the difference between the two line widths should be even more dramatic than last week's drawing

[2] "Examine your previous drawing. If you think the composition could be strengthened by making the object larger or smaller in relation to the paper, do it."

[3] "Examine your previous drawing. If the composition could be improved by moving the object, do it." Remind them of "the Rule of Thirds" (see lesson "Line drawing: an improvement" for the concept). Encourage them to further improve the composition of the drawing regarding the placement of the object.

For the more adventurous artists, introduce the concept of contemporary composition. Basically stated, in this type of layout, some or all of the object disappears outside of the picture frame. This differs from the traditional composition, in which most of the object remains within the picture frame or within the limits of the paper. (In future drawing exercises, this concept will be discussed in more detail.)

[4] Assign a border for this drawing. It should be as thick as the thickest line on the drawing. Rulers are allowed to create light guide lines, but the final pencil marks (those which will be dark and visible) should be hand drawn because this creates the most visual interest. Traditionally, borders drawn on a paper surface create margins that are equal in size on the top and sides of the drawing, while the bottom margin is slightly larger. To state it another way, the lines drawn to define the border of the drawing could be one inch from the paper edge on the top and side and 1.5 inches from the bottom edge of the paper. This gives the artist a place to sign his name, as well.

[5] Finally, tell the students that lines should be included which will connect the object to the border. These lines can be made up (introduced) by the student or they may be found by careful observation of what is behind the object that the students are drawing. If it appears that the line (say, a horizontal edge of the desk on which the object that the student is drawing is resting) could be moved slightly in order to follow the rule of thirds, this would be something to be encouraged. A behavior like this lets the teacher know that the student is really thinking about composition.

Extensions:

- Use thin and wide-tipped markers (two different line widths) instead of pencils
- Photocopy drawing. Then color the distinct fields or areas created with pencil crayon
- Photocopy drawing onto semi-transparent paper (onionskin or tracing paper), use water color washes, and finish artwork by going over photocopied lines with black permanent markers

“Stained-glass” line drawing No. 2

Objective: To increase the size of the line drawing.

Materials:

- 12” x 18” 80 lb. bond paper (or larger)
 - pencils and graphite sticks
 - optional: tracing paper, pencil crayons, water color, permanent markers (see “Extensions”)
-

Vocabulary:

- *contemporary composition* a composition in which all or some of the figure ‘runs off’ the paper
 - *line drawing* drawing which uses only line and includes no tone or shading
 - *support (n.)* an inclusive term incorporating paper, canvas, board, etc. It is the surface on which the drawing is rendered
 - *thumbnail sketch* a small-scale drawing which lays out compositions or values to be used on the finished piece.
-

Introduction:

In this assignment the students work to make a more dramatic picture by increasing the size of the support or paper. We have not allowed the students to work on a large scale up to this point because they had not earned the right. Explain to them that it is a treat to receive paper of this size and they are to enjoy the opportunity to work on this scale as a privilege. Hence, they are not to forget the lessons they have learned working with the pencil thus far, turning out a visually ‘weak’ drawing.

Briefly: composition is crucial, two line widths are still required, and all lines must be distinct (this means that although they can show an area which appears to be a mid-tone gray, when observed at close range it must be clear that this “mid-tone” is actually made up of many distinct lines carefully observed and rendered from the surface of the object). No smudging or blending is allowed yet because most of the time students overdo it and wreck the drawing by “rubbing out” the powerful lines that are the backbone of most interesting drawings.

This class can easily grow out of the last lesson (see “Stained-glass” Line Drawing No. 1). Because the scale of the support has increased, the width of the lines should increase, as well. The students could handle this assignment by simply increasing the size of their previous drawings. An easy way to do this (if you decide the drawing is good enough) is to reduce the previous lesson’s drawings to 25% (using a photocopier). Four, or even eight student drawings should then fit on one 8.5” x 11” acetate sheet. Cut these up into the individual drawings and allow the children to blow them up onto the 12” x 18” (or larger) supports using an overhead projector.

If some students want to attempt a different object, allow them to. However, make them show you several thumbnail sketches of the composition before turning them loose on the larger grounds. I have noticed when I have done this that some students who have laid out great compositions on their thumbnail sketches don’t carry through on their larger finished pieces.

Keep an eye on those pieces as they develop and if some students deviate from their original layout to the detriment of the finished piece, point this out to them by comparing it to the sketches. (For this reason, even thumbnail sketches should be drawn on an 8.5 x 11 sheet, signed, and kept in the portfolio.)

For students who have elected to draw something different from the previous week's object their goal is, once again, to improve this drawing's visual impact, line quality, and composition as compared to the one they did last week. The rules from last week should be reviewed.

You might notice that some students' lines are still too thin, too light, too sketchy. Continue to demand that they make thicker, bolder, darker lines.

Preparation:

Provide some pencils with softer graphite (4B, 5B, 6B or 'Kindergarten pencils') for students who need them. If you have graphite sticks allow the class to use them. If you want to "go marker" at this time make sure you have markers available. Get the 12" x 18" paper ready. Have students sharpen several wood-cased pencils. If you decide to have them enlarge their previous drawings through the acetate method, substantially reduce the size of the drawing onto a sheet of acetate. (Reduce the drawings individually, cut them out, and group them on the copier in order to save money on the acetate copies.) Get some overhead projectors ready.

Procedure:

Allow those students who want to draw a different object to begin thumbnail sketches of the new object. For those students who wish to blow up their (successful) drawing from last week, provide them with an acetate copy. (Note: if the acetate copy is too large, they will not be able to project the image onto the paper or, if they manage to do this, it will be out of focus.) You will need to collect a few projectors and/or have the students work on tracing the image working together. These drawings should include a border as well. Make sure that each drawing completed is signed by the artist.

Extensions:

- Instead of paper use thick cardboard (old boxes), cut out the negative spaces (what isn't a line) with a razor blade, and fill spaces with sheets of laminated tissue paper (stained glass).

Lesson 1: Introduction to Colored Pencil

Objective: To introduce students to the techniques and use of colored pencil through several exercises, as well as expanding on the color wheel with tints and shades.

Materials:

- ♦ copies of worksheets (included in this lesson) on white drawing paper
- ♦ colored pencils, including colorless blender*
- ♦ newspapers (to pad desks)
- ♦ books for reference (examples follow)

*Crayola brand or professional artists' colored pencils are recommended. Sets should be at least 24 count, or obtain larger sets for students to share. Some sets include a colorless blender, but they also may be ordered separately (sources follow).

Time Tip: It may take several sessions to complete all of the exercises. If time is short, complete at least the Hexagon worksheet and the Colored Pencil Practice worksheet.

Vocabulary:

- ♦ tint: hue mixed with white to lighten
 - ♦ shade: hue mixed with complement or black to darken
 - ♦ value: grade of lightness or darkness
-

Introduction:

Colored pencils are neat, transportable, and they allow for precise detail and layering of color. The effect can be very painterly. They are not just for coloring maps in grade school any more! Colored pencils have become a serious medium for professional artists. It is well that we experiment with them and see what they can do. *Demonstrate by showing examples of professional colored pencil artwork. A list of recommended books containing such work follows.*

The following exercises will help us discover how to layer colors and achieve this very vivid and painterly effect. We will also review our knowledge of the color wheel with tints and shades.

Color Wheel:

1. Recall the primary colors—red, blue, and yellow. On the Color Wheel worksheet, color the largest section under “red” very lightly with a red colored pencil. Color neatly and evenly. Color the next section down, slightly darker. Continue down until the last,

smallest section is as dark, bright, and intense as you can make it. You should have a kind of value scale in red.

2. Repeat with the blue and yellow sections.

3. Between the sections you have colored, repeat both colors on either side. For example, in between red and yellow, color yellow as you did the yellow sections, light to dark. Then color red over it, light to dark. You should end up with an orange “piece of pie.” Red and blue should make purple, and blue and yellow should make green.

See how colors can be mixed by layering them, and how the amount of pressure with which you color can determine color intensity and tint.

Hexagon:

1. Again recall the primary colors. On the Hexagon worksheet, color one outside-edge triangle red. Skip a section and color another edge triangle blue. Color the triangle between these two, yellow. Color as brightly and heavily as possible, yet neatly. Let no white paper show through at all. Color the triangles that are left in the same manner, using the appropriate secondary colors according to the color wheel. The order around the hexagon should be as follows: red, orange, yellow, green, blue, violet. Do not mix colors this time to get the secondary colors. Rather, color with each separate colored pencil.

2. Color the left triangle of each section (of each “piece of pie”) with the same hue already colored in that section. Color very lightly, though very evenly, to make a tint of that color. Color over this with a white pencil to smooth and blend. A colorless blender may be used in addition to the white pencil.

3. Color the right triangle of each section (of each “piece of pie”) with the same hue already colored in that section. Color evenly and with medium pressure, making these triangles of a medium value —neither light nor dark. Lightly color over each of these triangles with another layer of color, using the hue that borders next to it on the right. Lightly color with black over this layer. The result should be a darker shade of each hue. Use a colorless blender to smooth and blend.

4. If desired, cut out colored hexagon. Mount onto black paper with glue stick. Sign and date with white colored pencil.

See how the tint and shade of colors can be affected by layering different colors over one another, and how vivid and painterly the medium of colored pencils can be.

Colored Pencil Exercise:

Follow directions as outlined on the worksheet.

Colored Pencil Practice Sheet:

Follow directions as outlined on the worksheet.

References:

Angelo, Sandra McFall. Exploring Colored Pencil. Worcester, Mass.: Davis Publications, Inc., 1999.

Gildow, Janie. Colored Pencil Solution Book. Cincinnati, Ohio: North Light Books, 2000.

Greene, Gary. Creating Radiant Flowers in Colored Pencil. Cincinnati, Ohio: North Light Books, 1997.

Kullberg, Ann. Colored Pencil Portraits, Step by Step. Cincinnati, Ohio: North Light Books, 1999.

The Best of Colored Pencil III. Cincinnati, Ohio: Rockport Publishers, Inc. and North Light Books, 1996. (Other books are also available in this series.)

Sources:

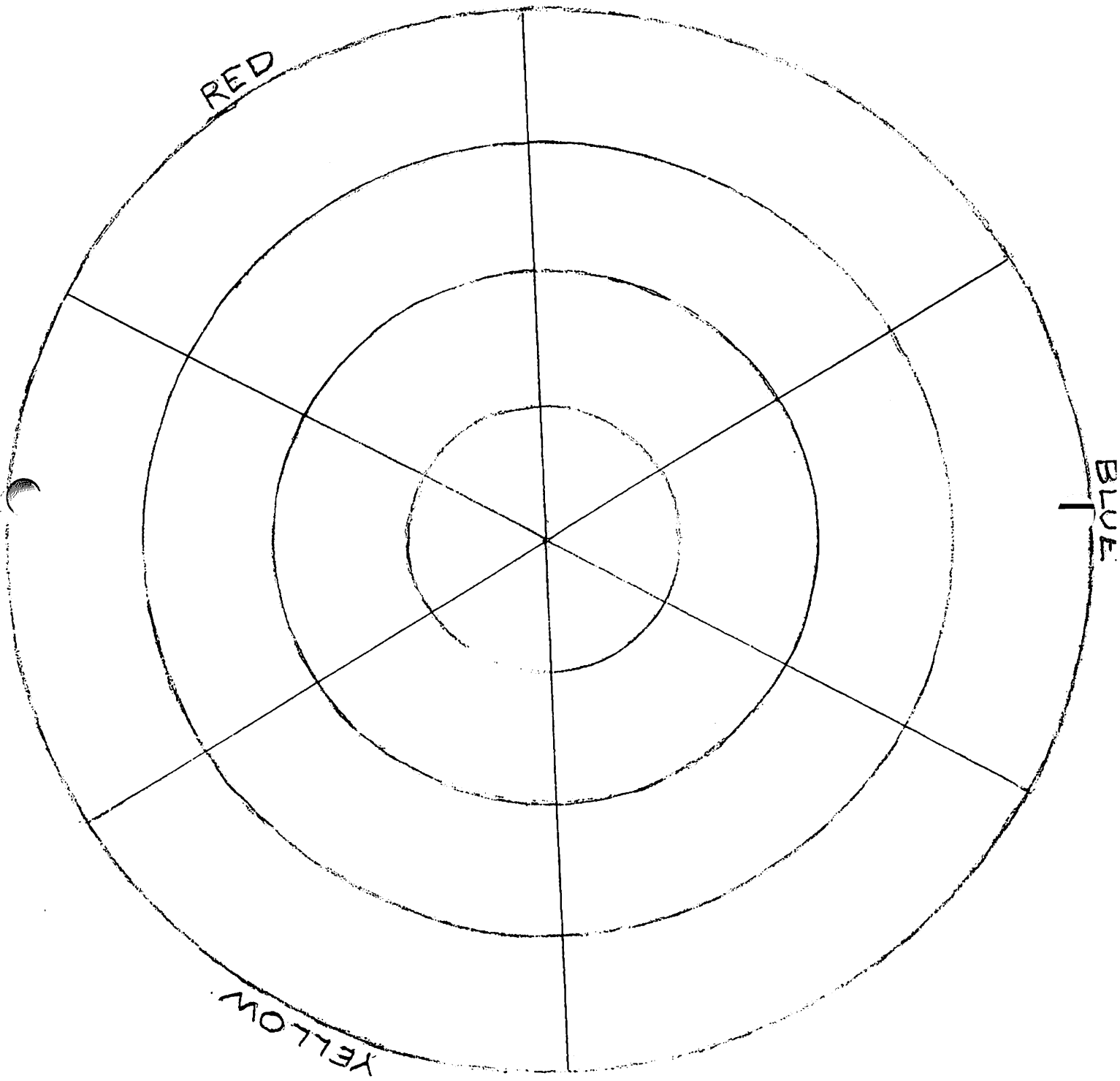
Crayola colored pencils may be obtained from school supply catalogs and art and craft stores. Professional colored pencils may be obtained from art stores and the following sources:

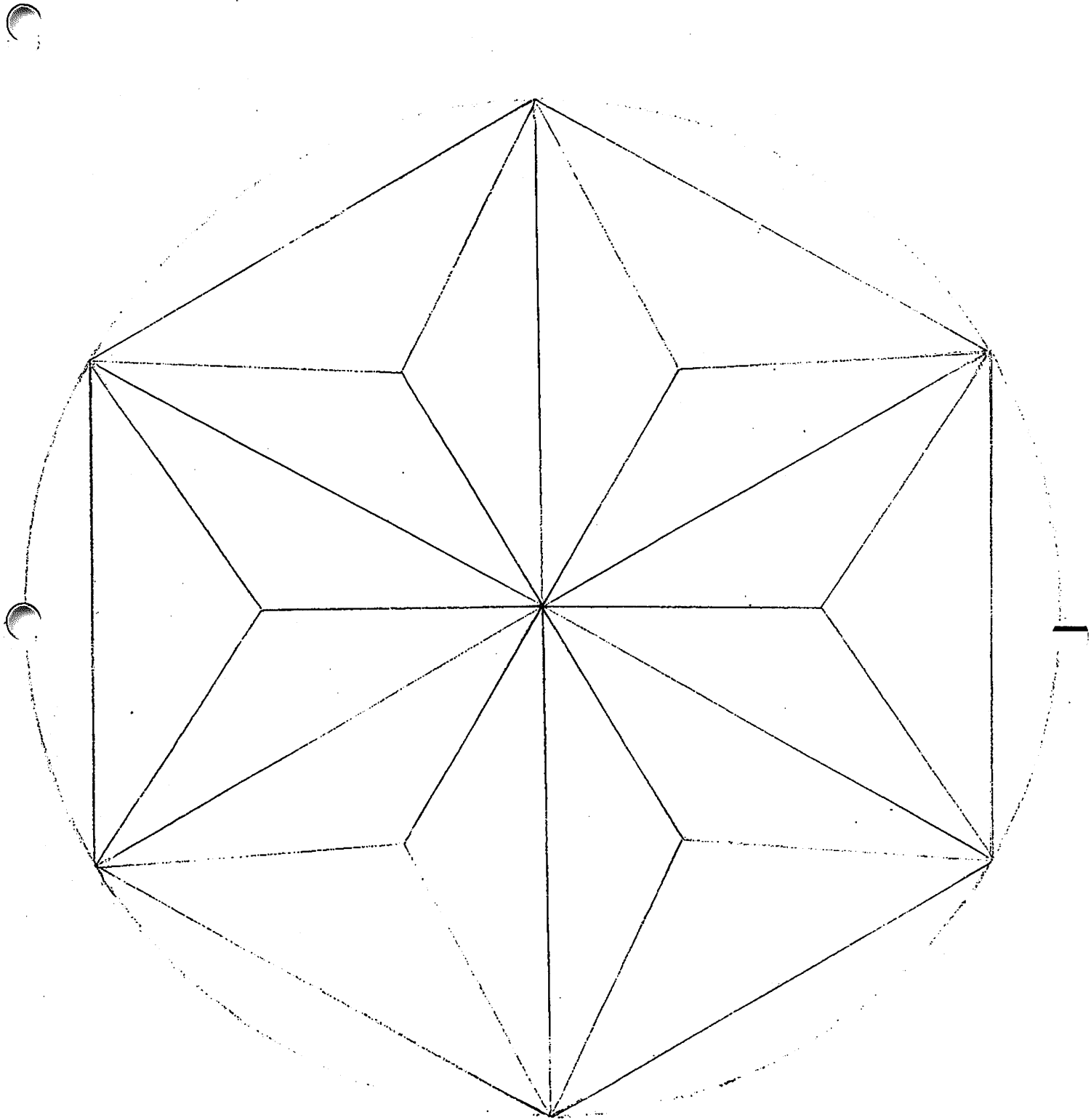
Blick Studio
P.O. Box 1267
Galesburg, IL 61402-1267
800-828-4548
www.dickblick.com

Jerry's Artarama
P.O. Box 58638
Raleigh, NC 27658
800-U-ARTIST
www.jerryssale.com

ASW Art Supply Warehouse
800-995-6778
www.aswexpress.com

Colorless blenders may be ordered separately from School Specialty Educator's Marketplace, 1-888-388-3224, school.specialty.com.

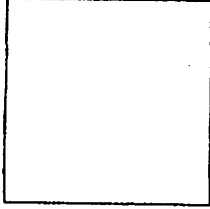




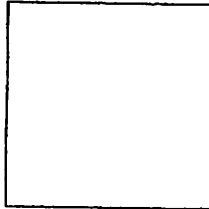
Colored Pencil Exercise

In order to understand what effects can be achieved with colored pencils, practice filling in the squares as labeled. Remember to color neatly and, where bright, deep colors are needed, very heavily—letting none of the white paper show through.

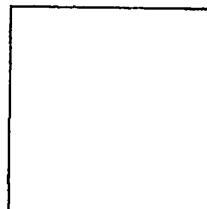
Hue—with Shade and Tint



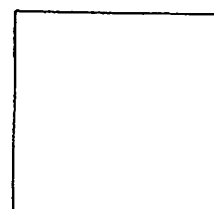
1. Blue
(Make it bright, deep, and vivid.)



2. Shade of Blue
(Color heavily with same blue as in box 1. Color lightly over it with dark blue or black.)

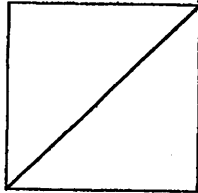


3. Tint of Blue
(Color lightly with same blue.)

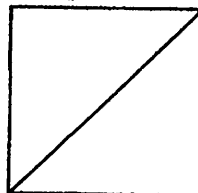


4. Tint of Blue
(Color lightly with same blue. Color heavily over with white to blend.)

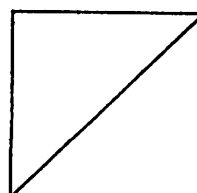
Neutral Colors by Complements



1. Red/Green
(Color heavily with red and lightly over it with green. Reverse order for other half.)

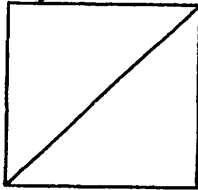


2. Yellow/Purple
(Color heavily with yellow and lightly over it with purple. Reverse order for other half.)

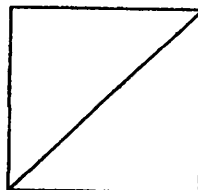


3. Orange/Blue
(Color heavily with orange and lightly over it with blue. Reverse order for other half.)

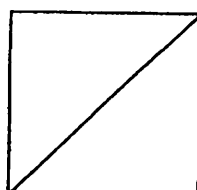
Experiments



1. Layer any 2 colors, light over dark. Color lightly in one half and heavily in the other.

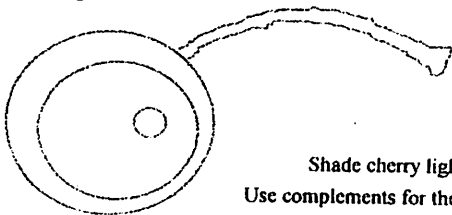


2. Layer any 2 colors, dark over light. Color lightly in one half and heavily in the other.



3. Layer any 3 colors in any combination. Color lightly in one half and heavily in the other.

Cherry



Shade cherry lightly with dark blue first, then layer red over it. Leave highlight white. Use complements for the stem. Color brightly and vividly. Use white to blend where desired.

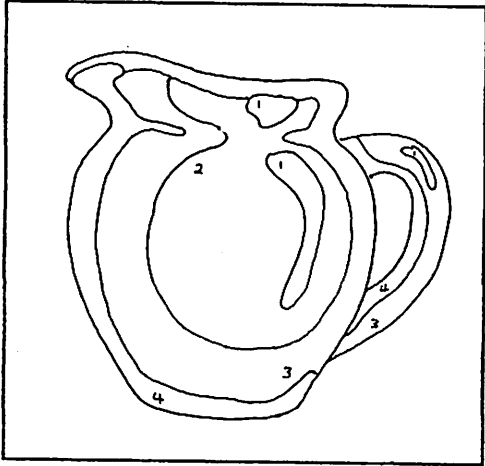
Name _____

Colored Pencil Practice Sheet

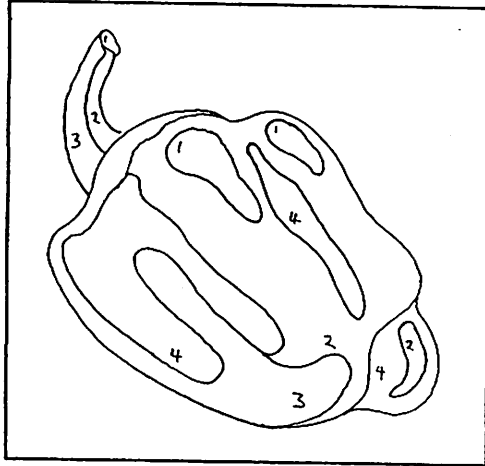
Value Scale: 1 - white; 2 - light; 3 - medium; 4 - dark

According to the scale, make gray or brown monochromatic drawings. Blend over the lines where appropriate. Layer with local color next, again blending where appropriate.

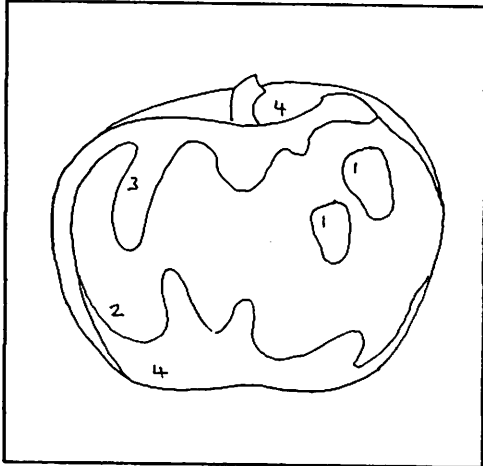
Creamer



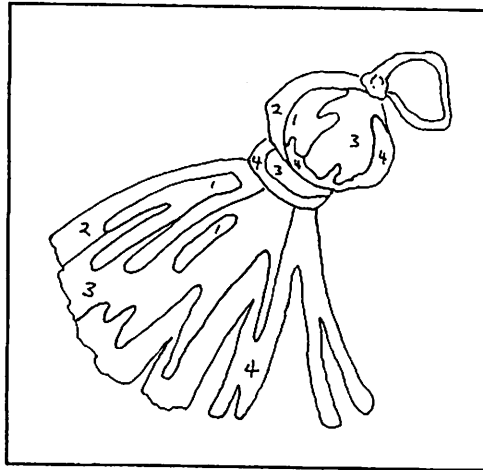
Pepper

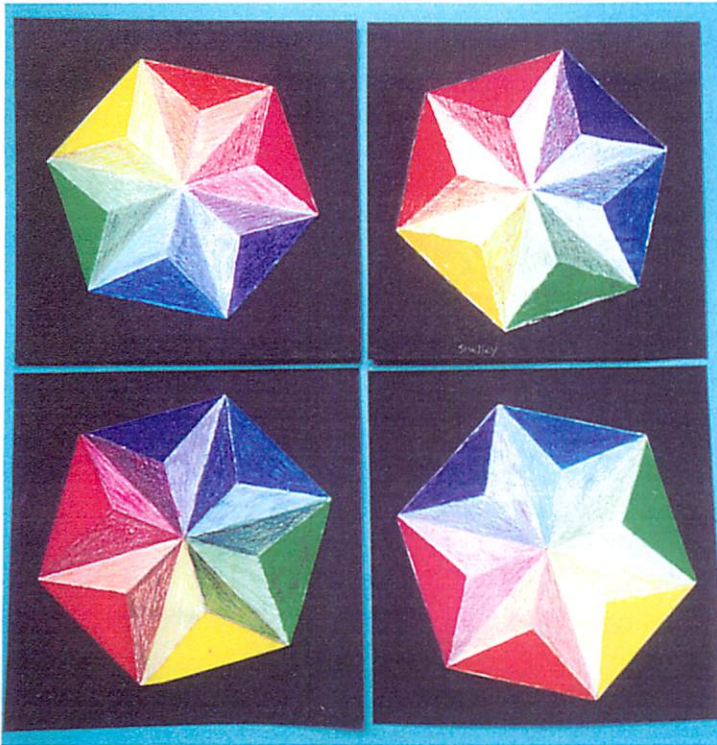


Apple

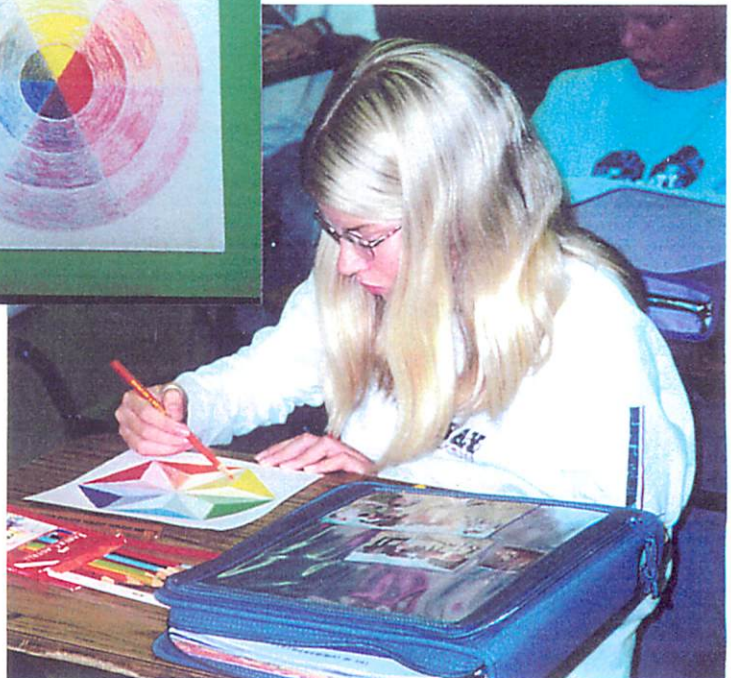


Tassel





STUDENT EXAMPLES



Lesson 2: Flowers in Colored Pencil

Objective: Close observation of a flower resulting in a good quality rendering of it and a greater appreciation for it as part of God's creation. Introduction to and practice in the use of colored pencils.

Materials:

- ♦ colored pencils (professional brand or Crayola; one 24 pencil set per student or large collection shared by all, including colorless blender)
- ♦ 8½" x 11" white, acid-free, preferably hot press (smooth) artist's quality paper* or white drawing paper, with drawings of a sunflower and morning glory photocopied onto the paper (master copy of these drawings are included; cut and separate drawings)
- ♦ photographs: sharp, close-up photographs of flowers—one per student (copyright free photographs of a sunflower and a morning glory are included; reprint and laminate as needed)
- ♦ colored pencil books or other colored pencil artwork (for demonstration)
- ♦ kneaded erasers
- ♦ "Tips for Working with Colored Pencils"—one copy per student
- ♦ example of a drawing in the "monochromatic" stage (examples included)
- ♦ workable fixative spray (not hair spray)
- ♦ optional: mats and/or frames for display

* Acid-free paper can be obtained in pads from art and craft stores, but scrapbooking stores are also an excellent source for individual pieces of paper and for a wide selection.

Vocabulary:

- ♦ monochromatic: of one color or shades of one color
 - ♦ local color: actual color of an object (the apple looks purple in the shade, but the local color of it is red)
 - ♦ burnish: rub, polish
 - ♦ highlights: small white areas where light reflects off an object
-

Introduction:

Article 2 of the Belgic Confession tells us that the creation is for us "a most elegant book, wherein all creatures, great and small, are as so many characters leading us to contemplate the invisible things of God, namely, his power and divinity...." We will consider one of those small creatures, one of those characters in this "book", as we look at a flower very carefully in order to draw it. As you work, think about how God's glory is displayed in a flower. What does Scripture have to say about these creatures?

Show and discuss the flowers that are to be drawn. Some of the texts that can be mentioned are Matt. 6:28-29; Song of Solomon 2:12; Isaiah 28:1 and 40:8.

Show and discuss examples of colored pencil artwork, either from books or actual

examples. Emphasize the deep colors and detail that can be seen in this work. Bring up any strengths or weaknesses that the colored pencil exercises may have revealed.

Discuss the handout: "Tips for Working with Colored Pencils".

Integration:

Science: Parts of the flower may be labeled so as to make a scientific illustration of it.

English: Belgic Confession, Article 2 and numerous Scripture texts may be cited in an essay that answers the questions posed in the introduction above. The same flower can also be the subject of the composition of a poem.

History: How flowers have been used and illustrated throughout history can be a beneficial study. Compare Renaissance Dutch still life paintings to Redoute's botanical illustrations, Renoir's spring bouquet, Monet's water lilies, van Gogh's sunflowers, and O'Keefe's large scale flowers.

Procedure:

1. Optional: With a kneaded eraser, lighten some of the lines on the photocopied contour drawing if it appears the lines might show through some of the lighter colored areas.

2. Follow the steps in the handout on "Tips for Working with Colored Pencils":

Show an example of one of the drawings in the monochromatic stage. It will be a drawing of only the shadows, all in various values of gray (or blue or brown). Emphasize how the values are dark, medium, and light. Students must distinguish these values in the photograph. Lightly outlining them may be helpful. Remind students to leave the lightest areas white.

Observe the photograph carefully! Work slowly and patiently. Notice details.

Contrast should be seen already at this stage! Besides the medium values, there should be some VERY dark areas and some VERY light areas.

3. When the monochromatic drawing is complete, layer the local (actual) color over it. Apply lighter colors first, working from light to dark. Do not be timid--color brightly and vividly where the colors are bright and vivid. Leave highlights white.

Again, observe the photograph very carefully, noting all of the details.

4. Add more layers of color to try get just the right hues. Add black to some of the darkest areas for more contrast and depth.

5. For a more smoothed and polished look, burnish some areas with a white pencil or, for better results and less chance of wax bloom, with a colorless blender.

6. Sign and date. Spray with workable fixative. (This is necessary in order to prevent a cloudy wax bloom from forming on the surface of the colored areas. Spray the fixative outdoors because of the fumes.) Display.

Options:

* If time is a factor, make one blossom on a 4" x 4" space. (Every square inch to color means time.) Or work on a larger scale—5" x 7"—if desired. However, starting with smaller sizes is less intimidating and daunting for younger students.

* One of the drawings from the "Colored Pencil Practice Sheet" can be blown up and colored by itself as well, allowing for more space to blend values. There are also more challenging contour drawings in the back of the Colored Pencil Solution Book by Janie Gildow and Barbara Benedetti Newton to practice with. The drawings are there for that purpose and are copyright-free.

* Use colored paper instead of white, but this too should be good, acid-free, artist's quality paper. Use light, neutral colors, or even black. Note that on colored paper, a white pencil should be used first. Especially on black, the preliminary monochromatic drawing will be the reverse (highlights) in white instead of the shadows in gray.

* Instead of working from the photographs and drawings provided, work from other floral photos, silk flowers, or fresh flowers, requiring students to draw their own contour drawings to begin the picture. Before beginning to shade and color, lightly outline values and shadows as well.

* Instead of flowers, draw and color leaves, insects, butterflies, seashells, small tropical aquarium fish, wildflowers, herbs, feathers, seeds, small fruit or berries, etc.

* Falling Autumn Leaves: Collect and press colored leaves. Distribute two of varied color and size to each student. Arrange leaves on 9" x 12" white drawing paper and trace around them, keeping in mind that the real leaves will also be glued onto the paper. Color in the leaves as closely to the real ones as possible. Arrange and glue the real leaves onto the paper.

* Photocopy a simple photograph (floral, fruit, etc.) in black and white. Choose a photo that has good variation of value (light, medium, and dark), but also simple shapes. Distribute one copy to each student. Require students to draw and shade the picture in gray (a monochromatic drawing). Students may layer with colors of their choice. A copy of tulips is included with this lesson for this purpose.

"And yet I say unto you, That even Solomon in all his glory was not arrayed like one of these" (Matt. 6:29).

Tips for Working with Colored Pencils from a Photograph

1. Begin by making a monochromatic (one color) drawing. Choose the appropriate color (or colors) for this underlying shading. Gray will be best under most colors, but if gray is not available, blue or brown may be used. Note that using blue under yellow will produce green, so gray or brown will be best under yellow. But use brown sparingly—too much brown can make green leaves look dead.

Observe photo carefully!

2. Determine the value of the shadows. Are they light, medium, or dark? Lightly outline some of the larger shadows. Shade the drawing, making sure there are light, medium, and dark areas. Remember to leave highlights white. There should be good contrast in the drawing already—very light areas and very dark areas.

Observe photo carefully!

3. When ready to layer the local (actual) color over the monochromatic drawing, apply lighter colors first. You can always make something darker, but making it lighter will be difficult or impossible to do.

Observe photo carefully!

4. Don't be satisfied with one or two layers of color. Use three or four layers in some areas for rich color. Some, if not all areas of your artwork should be very brightly and richly colored. Someone looking at your drawing for the first time might say, "Is this done in colored pencil or is it a painting?"

Observe photo carefully!

5. Where the picture is the darkest, add shades with black. This will give the drawing more contrast and depth.

Observe photo carefully!

6. Burnish with a colorless blender where smoother and more polished areas of color are desired.

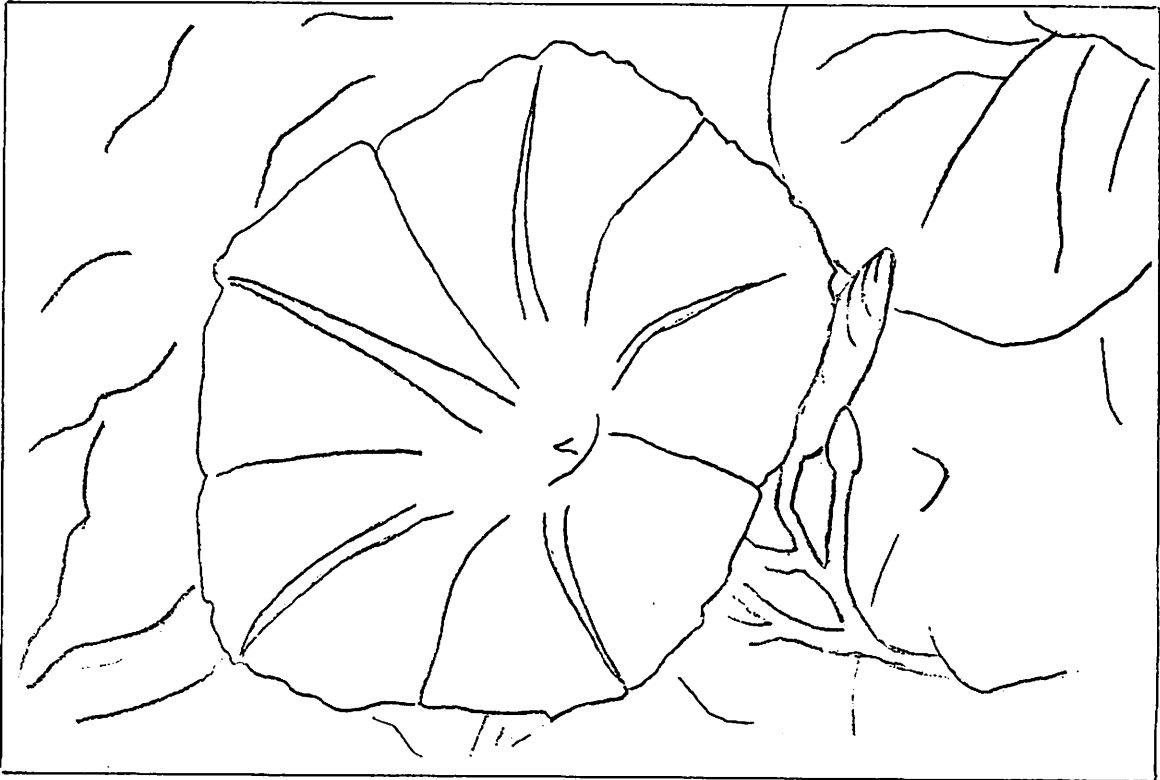
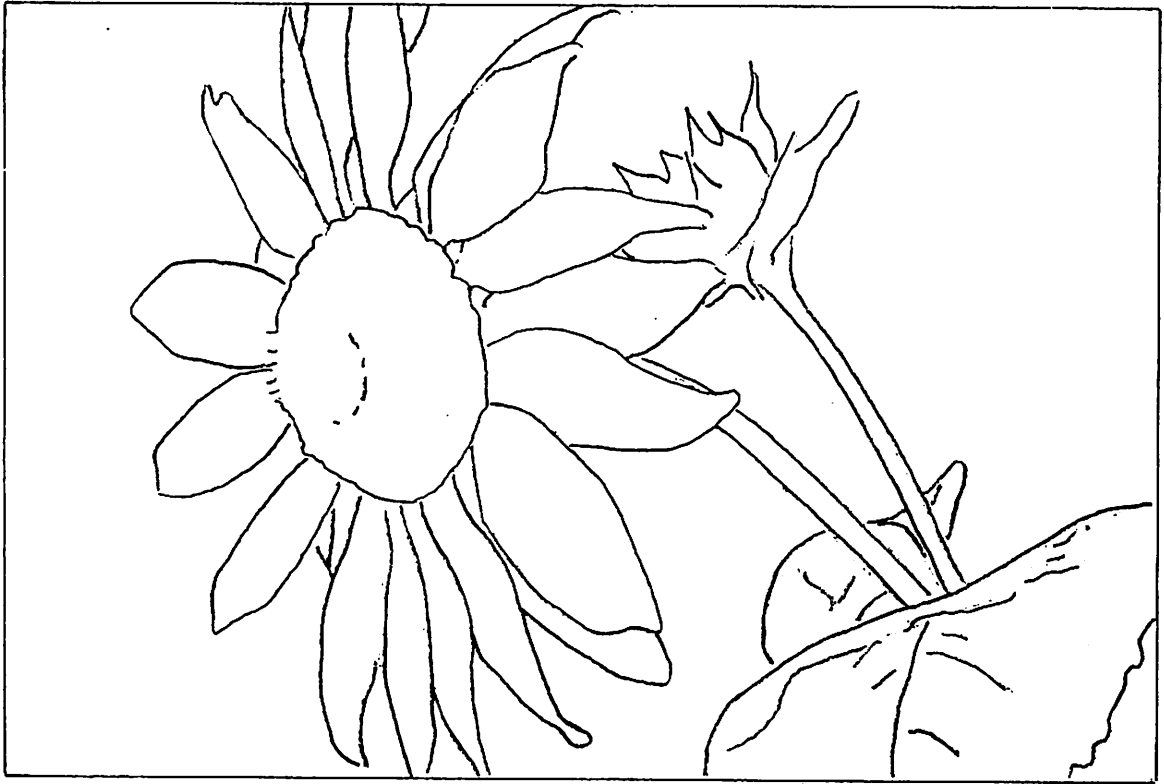
Observe photo carefully!

7. If coloring in a plain background, choose a color that will make the subject stand out. Ignore extra details in the background of the photo.

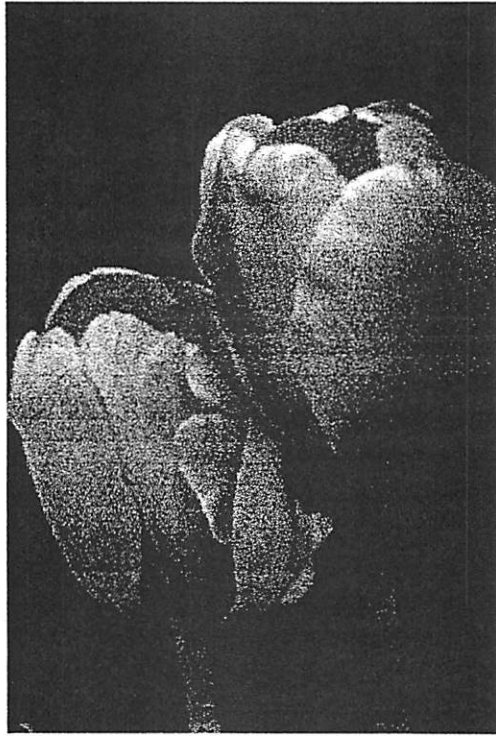
Is there good contrast in your picture?

Are the colors bright and rich?

Does your picture show close and detailed observation?

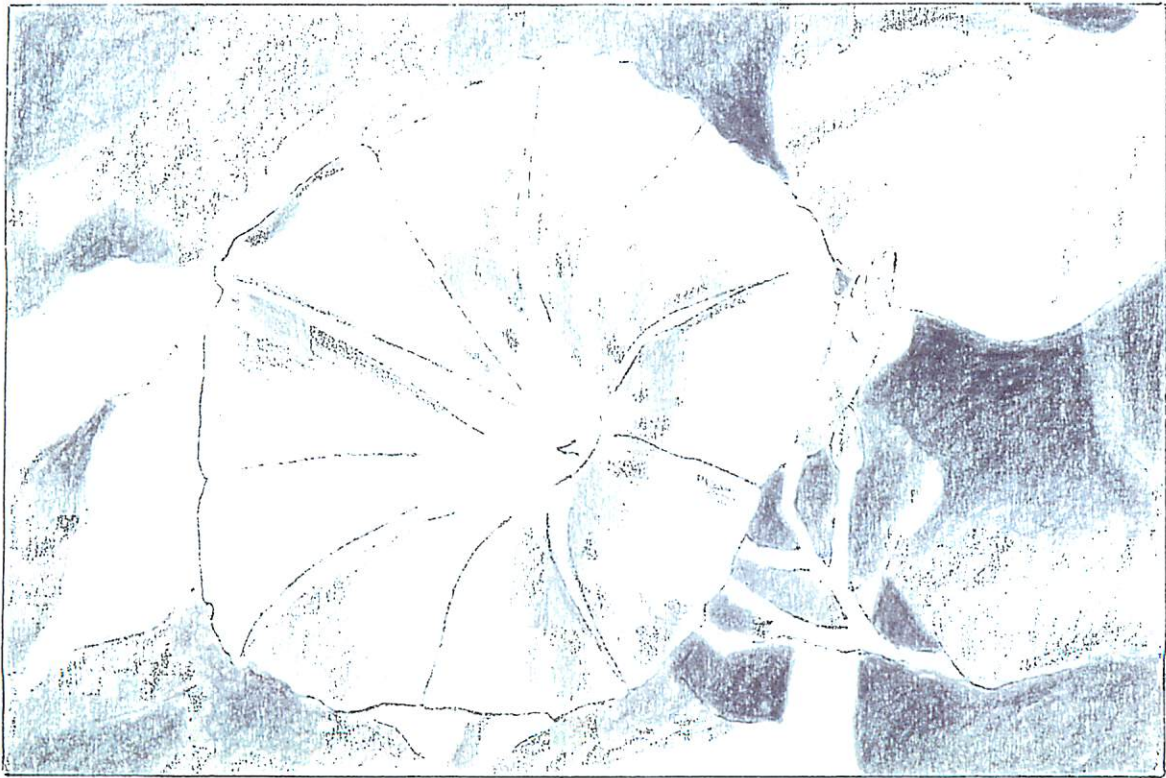


Tulips





STEP #1



STEP #1



PHOTOS FOR REFERENCE



STUDENT EXAMPLES



Lesson 3: Audubon Birds in Colored Pencil

Objective: Close observation of a bird resulting in a good quality rendering of it and a greater appreciation for it as part of God's creation. Further practice in the use of colored pencils, including an introduction to combining them with graphite pencils. Introduction to the work of John James Audubon.

Materials:

- ◆ colored pencils (professional brand or Crayola; one 24 pencil set per student or large collection shared by all)
 - ◆ drawing pencils: 2H (hard lead) and HB or 2B (soft lead)
 - ◆ 8½" x 5½" white, acid-free, preferably cold-press (smooth) artist's quality paper (half sheets of 8½" x 11" paper), with a photocopied 4" x 6" space (master copy included)
 - ◆ sharp, close-up photographs of small birds collected from magazines, postcards, or calendars; one per student
 - ◆ books or prints of birds by John James Audubon (for demonstration)
 - ◆ examples to demonstrate procedure: stage 1—monochromatic drawing and stage 2—colored drawing (examples included)
 - ◆ kneaded erasers
 - ◆ workable fixative spray
 - ◆ optional: mats and/or frames for display
-

Vocabulary:

- ◆ monochromatic
 - ◆ local color
-

Introduction:

Birds are some of the most amazing and fascinating creatures that God has put on this earth. Created on the fifth day of the creation week, they fill the earth with every variety of shape and color imaginable—and all in a form so perfect and lovely that they are able to soar through the air in utter elegance and grace.

Scripture has much to say about birds. God has created each one for a specific task, and Scripture reveals to us some of the things they are intended to picture. Remember Article 2 of the Belgic Confession, which states that the creation “is before our eyes as a most elegant book, wherein all creatures, great and small, are as so many characters leading us to contemplate the invisible things of God...” Again, we will consider one of these small creatures in this light as we carefully observe and draw it.

What are some of the things Scripture says about birds? How are they used as pictures in Scripture? *(A list of only some of the texts is included in this lesson. There are very many of these texts and very many species of birds mentioned in the Bible!)*

The procedure we will follow will result in a drawing rather similar in style to the bird prints of John James Audubon (1785-1851). In those days, printing did not include color. The pictures were engraved and printed in black and white, then each print was colored in by hand. Using colored pencils over graphite will produce the same effect for us.

Audubon was an early American artist and naturalist who was particularly fascinated by all of the birds in this new land called America. He developed a way to draw and paint all the species he found, accurately and precisely, so as to show the rest of the world what amazing creatures inhabited this vast, new wilderness. What was his procedure? Audubon was an excellent marksman and outdoorsman. He shot each bird he wanted to draw, wired it to a board so as to be in a life-like position, and then he would draw it life-size, exactly as it was, with every feather in place. He used a grid to make sure all of his proportions and lines were just right. He was also careful to show exactly what kind of terrain or trees each bird lived in, often including what they commonly ate. Audubon's place in history was before the time of photography (it was still experimental)--thus the need to kill his models in order to draw them, and thus the need of an artist to record these creatures that a camera was not yet invented to do.

Show and discuss some of Audubon's prints. If a more in-depth look at Audubon's life and times is desired, a brief biographical sketch is included in this lesson.

Integration:

Science: The birds may be drawn as labeled, scientific illustrations.

English: Belgic Confession, Article 2 and numerous Scripture texts may be cited in an essay that answers the questions posed in the introduction above. The same type of bird that is drawn can also be the subject of the composition of an essay or poem.

History: The life of John James Audubon can be included in a study of American history. Looking at his life can also be a springboard from which to consider how this new land was explored, and how this new land was viewed by those who lived here and those who lived abroad.

Procedure:

1. With a photo for reference, lightly draw the contour of the bird with a 2H pencil. Concentrate on both accuracy of shape and proportion. Make sure the drawing is centered, and neither too big nor too small for the 4" x 6" space. It is important to draw lightly. If the pencil is pressed too hard into the paper, it can leave a white line when it is colored over later with colored pencils. Having trouble? Observation is the key!

2. Shade the drawing in with an HB or 2B pencil. Shade the areas of shadow in dark, medium, and light values, but do not shade over the whole drawing. Leave the lightest areas for the pure, local (actual) color.

Observe photo carefully. Make it a very detailed drawing.

The result will be the underlying monochromatic (one-color) drawing.

3. Spray with workable fixative. This will seal the graphite drawing, keeping the colored pencils from smearing into it and making the drawing "muddy". Spray with good ventilation.
 4. Closely observe the photograph and apply the local color with colored pencils. Layer the color over the graphite drawing. Layer colors as well.
 5. Sign and date. Spray with workable fixative once more. Display.
-

Options:

* For a more realistic imitation of Audubon's procedure in drawing birds, work from detailed resin figurines of small birds, or from a taxidermy mount, instead of from photographs.

* Work on a larger scale, at least 5" x 7".

* An Audubon coloring book is available from Dover publishers. Photocopy on "light" setting or let students trace the outlines to build confidence before drawing their own contours. Or use any other bird drawings available.

* Expand and experiment with drawing birds in other styles and proportions. Draw the bird very large, filling up the space past its borders. Or draw the bird rather small, letting the bulk of the paper include the landscape, but keeping the bird the focal point of the composition.

* Draw small mammals instead of birds. Audubon painted a collection of animals too. (As an aside, Audubon's notes that are included with his animal illustrations are quite interesting and contain some very adventurous accounts.)

Sources:

* Dover publishes some of Audubon's prints in book form and postcard form, as well as a copy of Audubon's journals. They also publish a set of 24 hummingbird photo postcards that work well as reference photos. The examples included in this lesson were done from one of them. Their address is:

Dover Publications, Inc.
31 East 2nd Street
Mineola, New York 11501-3582
www.doverpublications.com

* Ask for donations of old Birds and Blooms magazines and calendars with birds.

Some Scripture texts that speak of birds:

Gen. 1:20-22, 30—their creation and provision: “...and every winged fowl after his kind: and God saw that it was good....and to every fowl of the air...wherein there is life, I have given every green herb for meat: and it was so.”

Gen. 8:11—“And the dove came in to him in the evening; and, lo, in her mouth was an olive leaf plucked off: so Noah knew that the waters were abated from off the earth.”

Gen. 9:2-3—“...and the dread of you shall be upon every fowl of the air....Every moving thing that liveth shall be meat for you...”

Lev. 11:13-19—“And these are they which ye shall have in abomination among the fowls; They shall not be eaten...the eagle...vulture...raven...owl...hawk...swan...pelican...”

Lev. 12:6—“And when the days of her purifying are fulfilled, for a son, or for a daughter, she shall bring a lamb of the first year for a burnt offering, and a young pigeon, or a turtledove, for a sin offering...”

Deut. 14:20—“But of all clean fowls ye may eat.”

Ps. 104:16-17—“The trees of the Lord are full of sap...where the birds make their nests: as for the stork, the fir trees are her house.”

Ps. 147: 9—“He giveth to the beast his food, and to the young ravens which cry.”

Ps. 148:7-10—“Praise the Lord from the earth, ye dragons and all deeps: fire, and hail...mountains, and all hills...beasts, and all cattle; creeping things, and flying fowl.”

Isa. 34:11-16—in the context of judgment (“and the heavens shall be rolled together as a scroll” vs.4, “and the land thereof shall become burning pitch” vs.9): “But the cormorant and the bittern shall possess it....There shall the great owl make her nest...there shall the vultures also be gathered, every one with her mate. Seek ye out of the book of the Lord, and read: no one of these shall fail, none shall want her mate...”

Isa. 40:31—“But they that wait upon the Lord shall renew their strength; they shall mount up with wings as eagles...”

Isa. 46:10-11—“...My counsel shall stand, and I will do all my pleasure: calling a ravenous bird from the east, the man that executeth my counsel from a far country...”

Matt. 6:26—“Behold the fowls of the air: for they sow not, neither do they reap, nor gather into barns; yet your heavenly Father feedeth them. Are ye not much better than they?”

Matt. 10:16—“...be ye therefore wise as serpents, and harmless as doves.”

Matt. 23:37—“O Jerusalem, Jerusalem...how often would I have gathered thy children together, even as a hen gathereth her chickens under her wings, and ye would not!”

Luke 8:5, 12—“A sower went out to sow his seed: and as he sowed, some fell by the way side; and it was trodden down, and the fowls of the air devoured it.” “Those by the way side are they that hear; then cometh the devil and taketh away the word out of their hearts, lest they should believe and be saved.”

Rev. 12:14—“And to the woman were given two wings of a great eagle, that she might fly into the wilderness...”

The Story of John James Audubon

(Based on *Audubon: Life and Art in the American Wilderness*,
by Shirley Streshinsky, Villard Books, New York, 1993)

It was from a very dubious birth in the West Indies, to a doting father and adoptive mother in France, to a finagled flight to America to avoid conscription in Napoleon's army, that John James Audubon found himself at eighteen years of age alone on the shore of the United States. It was autumn of 1803. His father had arranged for guardians to watch over his son in this new land, but it proved to be a difficult task for them. Audubon had a mind of his own.

He was a very robust, strong, athletic outdoorsman, sharp-shooting marksman, naturalist, and artist all rolled into one. One observer wrote of him: "Today I saw the swiftest skater I ever beheld...he went like the wind..." (p. 30). This Frenchman was also dark and very handsome, the type of person who would stand out in a crowd. These things did not always work to his advantage, however. Both his father and future father-in-law would not allow him to marry his "dear Lucy" (p. 46) until he settled down and proved he was able to support her. This feat would take him a number of years.

Farming he did not like at all, business he would try, but his chief delight was to observe and draw nature—especially birds. Even as a youngster in France, he diligently studied and drew the natural objects all around him. Now in America, the abundance of new species to observe and discover thoroughly fascinated him.

He developed his own way of going about it. He spent much time observing birds, where they lived and what they did. He was the first person known to tie a colored thread around the foot of a bird in order to track it and study its behavior. Being the marksman that he was, he would shoot a bird in order to draw it. He wanted to draw and paint it *exactly* as it was and as it behaved, but he needed a still model to do this. But therein lay the problem. His artwork was too realistic. His pictures looked like dead birds. He wanted them alive! What to do? One day it came to him. With some wire and a board, he arranged the carcass of a Kingfisher into a life-like position. From this he could draw and paint every tuft and feather just as it was on the real, live bird. Audubon signed every picture: *Drawn from nature by John James Audubon*. He was meticulous in every detail. He was ecstatic when he found a way to make "from nature" appear to be from living, breathing nature! Audubon wrote in his journal: "This was what I shall call my first drawing actually from nature, for even the eye of the Kingfisher was as if full of life..." (p. 26).

Becoming an American citizen was an important thing to him as well. "America, My Country" was his slogan (p. 47). And illustrating every single species of bird in this new land became his goal.

How did Audubon fit into the history of America? At the same time Audubon set foot on American soil in 1803, Lewis and Clark were preparing to leave for their expedition out West (p. 3). The Declaration of Independence had been signed only twenty-seven years prior to this time, and it was less than forty years since Daniel Boone had trekked into the vast and wild wilderness (p. 53). The frontier was still close at hand. As Audubon entered the streets of New York City, he could have walked their whole length in only half an hour (p. 50). There was still much to learn about this country. While other men charted the lay of the land, another man began to record some of the myriad creatures it held.

In 1807 Audubon headed to Louisville, Kentucky for a business venture. (In 1808 he would finally be able to marry his beloved Lucy.) But his business trips also served as opportunities to study and draw birds. In Kentucky he met two men who were interested in nature much as himself, one of whom sometimes stayed by Tom and Nancy Lincoln in their cabin on Nolin's Creek (p. 57). In 1809 the Audubons welcomed their firstborn son, Victor, into the world. Four months earlier and forty miles south, the Lincolns also welcomed a newborn son into their family. They named him Abraham (p. 61).

As Audubon traveled and pursued more business opportunities, he came into contact with camps of various Indians. He enjoyed their company, especially while hunting. These could be the occasions for great adventure. He drew portraits of some of them, with which they were much delighted (p. 67).

The winter of 1812 brought him to experience not only a great upheaval of the earth as powerful earthquakes shook the Missouri Territory, "I heard what I imagined to be the distant rumbling of a violent tornado...my horse all of a sudden fell a-groaning piteously...the ground rose and fell in successive furrows, like the ruffled waters of a lake..." (p. 74-75), but also the political upheaval of impending war. The United States declared war with England on June 12, 1812. Business that required trade with England was not likely to succeed. Audubon's attempt at business failed as well.

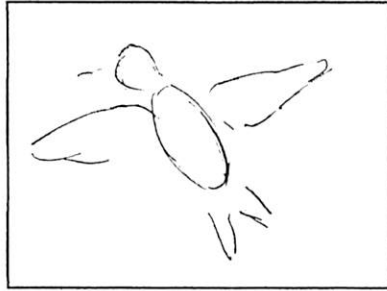
But, back to Kentucky and back to try his hand at business again. This time his little store grew, and so did his time and talent for drawing birds. There were setbacks, however. He returned from a trip to find that rats had chewed into a box where he stored his artwork. 200 drawings needed to be replaced (p. 83). A new venture—a large mill—was attempted. This, too, failed. Finally the Audubons, who by now had two sons, were forced to sell all they had, even Lucy's heirloom china. They were left penniless. Poverty plagued the family for years. John Audubon was gone from them for many, many months, trying to send them money and pay their bills—but always drawing birds everywhere he went.

Slowly he met the right people. Steadily his collection of birds grew. His goal was to publish a volume of prints containing all the known species of birds in America. Finally in 1826 he and his wife had saved enough money for him to sail to England with 200 of his drawings (p. 157). How would he be received? Would someone be willing to publish his work, and do it in life-size living color?

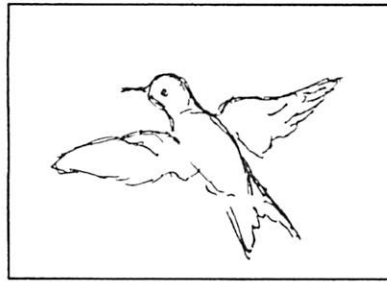
"As Audubon removed the tissue and lifted each drawing to the light, those gathered in the room were stunned. They had never seen anything like these pictures; they could not say enough in praise of the birds that appeared before them..." (p. 167). Europe was hungry for tales and pictures of the new world. Yes, though it would be an up-hill battle, and many more birds were yet to be hunted and drawn back in the States, the work of Audubon was appreciated and admired. Even then the wilderness, though vast, was rapidly shrinking and Audubon could see the peril that some of its species would soon be in. Indeed, one of them—the passenger pigeon—was so abundant at this time as to darken the sky in its flocks. Pigeon pie was a popular dish. But not one is left today. A record of the species would be invaluable. Over time, those in Europe and the United States would see this. His drawings would be published, and he would become well known in Europe and America for his love of and portrayal of *The Birds of America*.

Tips for Realistic Drawing

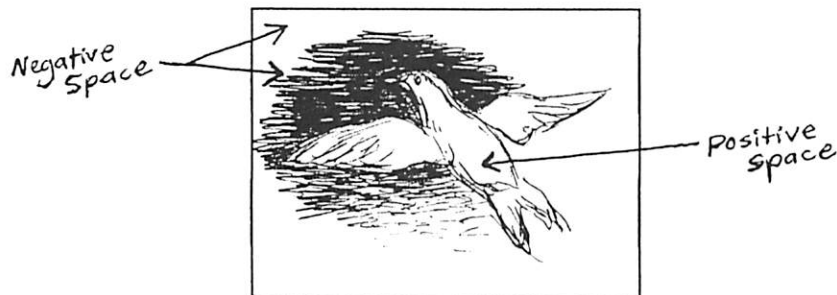
1. Lay out proportions, lightly drawing the basic shapes.



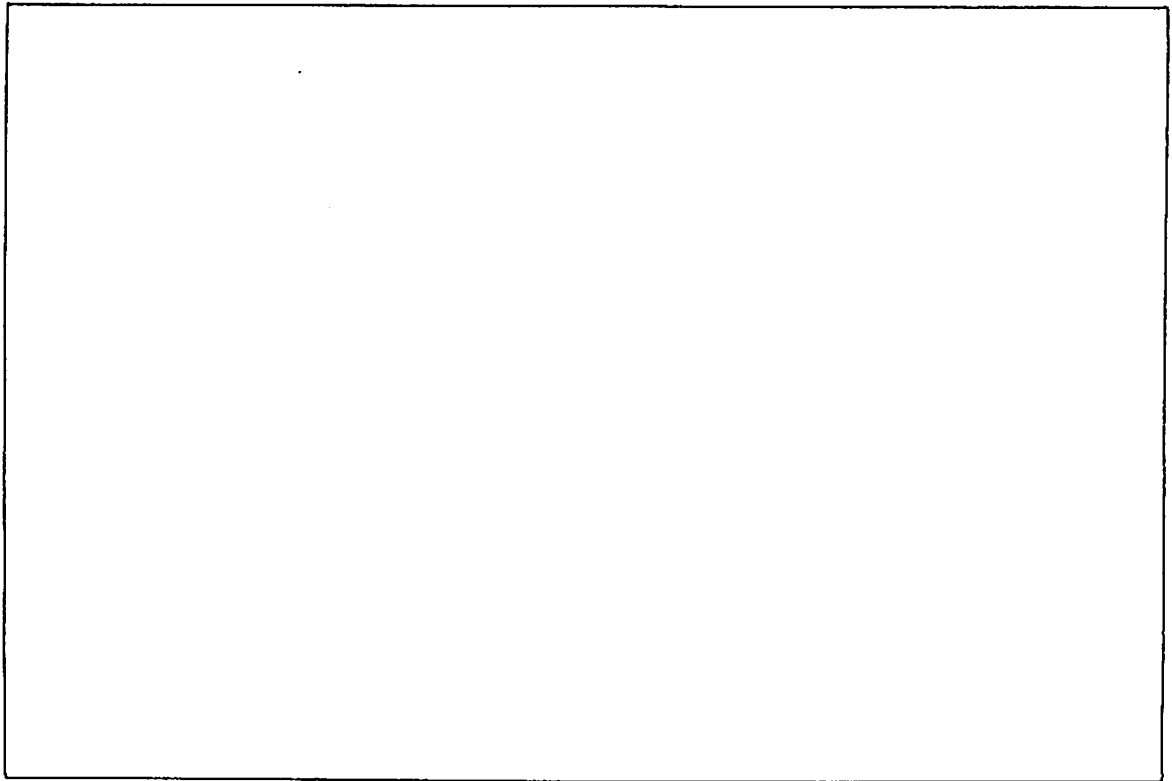
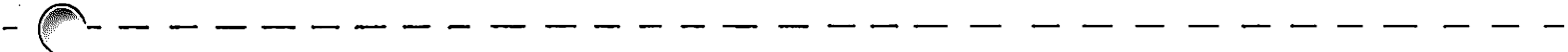
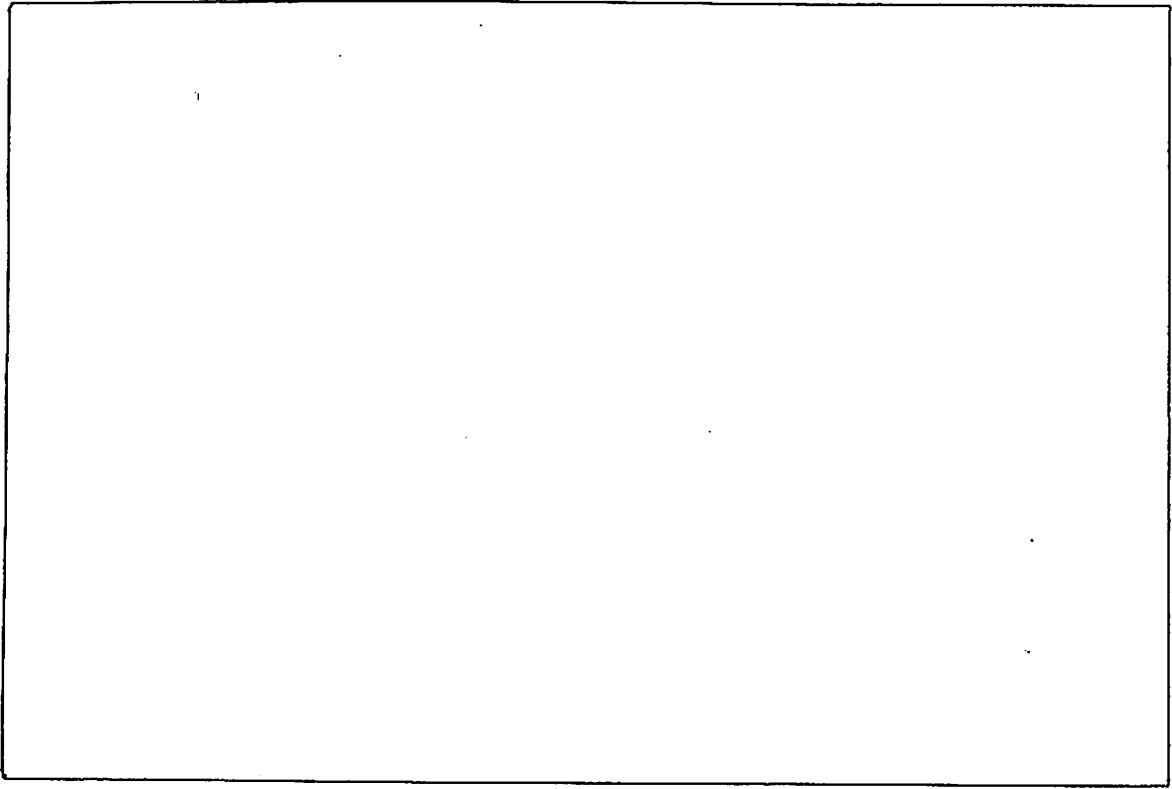
2. Slowly, and with careful observation, follow the contours with eye and hand together, adding details.



3. As you draw, draw both the positive space (object) AND the negative space (background). Think of the shapes of both as equally important.



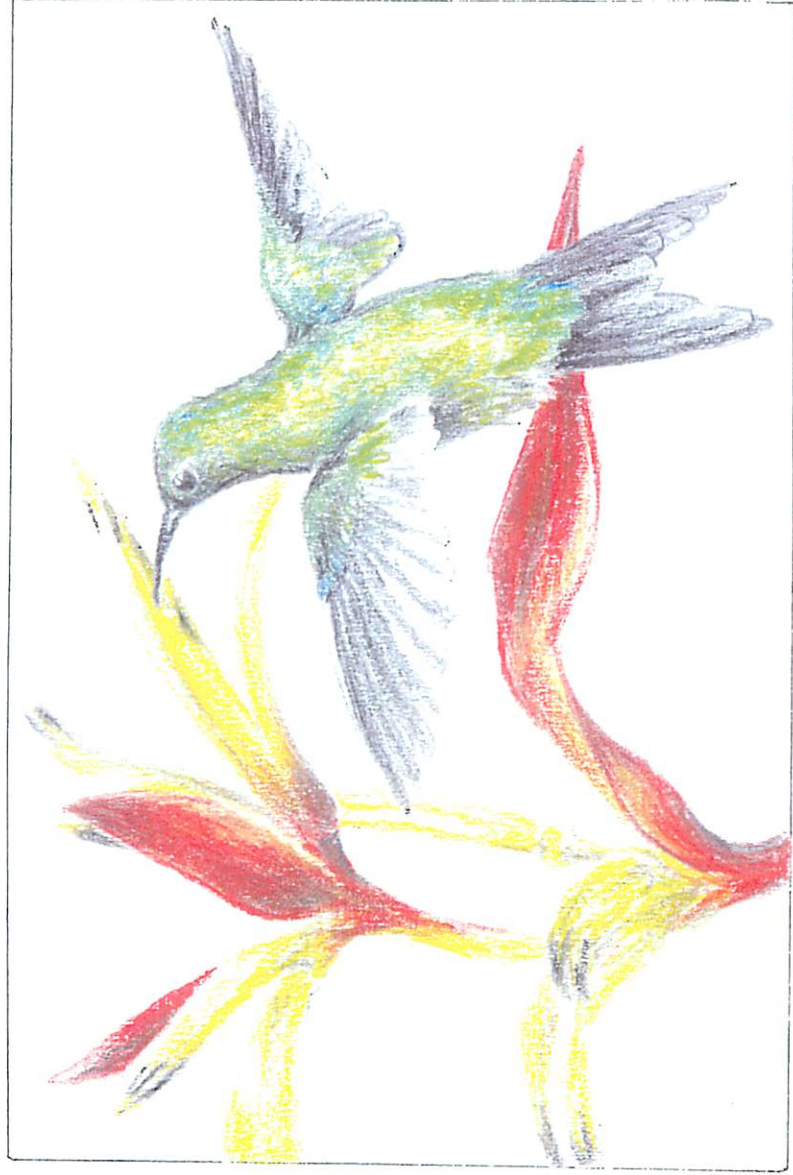
4. Observation is the key. Constantly compare your drawing with your subject. Your head and/or eyes should be constantly moving from one to the other. Draw what you actually see, not what you think you see.





STAGE 1 Audubon Eastern Humbird Pencil

2/10/2020



STAGE 2 Audubon Eastern Humbird Colored Pencil

Lesson 4: Nature in Watercolor Pencils

Objective: Continue close observation and appreciation of creation according to Article 2 of the Belgic Confession, including introduction to combining ink drawing with watercolor pencils.

Materials:

- ◆ 5" x 7" (or larger) heavy white watercolor paper, textured or smooth
 - ◆ smaller scraps of the same watercolor paper
 - ◆ watercolor pencil sets, 12 count or larger
 - ◆ 2H drawing pencils
 - ◆ kneaded erasers
 - ◆ black ballpoint ink pens (Paper Mate brand works well)
 - ◆ water
 - ◆ small artist brushes
 - ◆ tissues (for blotting)
 - ◆ hairdryer(s)
 - ◆ spray workable fixative
 - ◆ examples of project in stage 1—ink alone, and stage 2—ink with watercolor pencils (examples included)
 - ◆ photos of plants, birds, or animals for reference, one per student (collected from magazines, calendars, catalogues, postcards, etc.)
-

Introduction:

Continuing in our consideration of Article 2 of the Belgic Confession, we will again look at the things of nature, seeing how creation is a reflection of the Creator. The variety of creatures is astounding. It is well that we look at as many as possible—remembering the infinite wisdom of Him Who made them all.

Working with watercolor pencils will present a new challenge. It is easier to cover the paper completely and vividly with watercolor pencils than with regular colored pencils, but the application of water must be done very carefully, or your carefully layered colors will become muddy and gray. To prevent this, it is important to clean your brush very often as you “paint”, and use as little water to “paint” as possible. It is also helpful to apply colors in separate layers, adding water and allowing each layer to dry before adding the next layer of color (a hairdryer can speed this up). You can also leave a top layer of color to be dry, not applying water again at all. There are even more techniques that can be used, but these are the most common and easiest to start with.

Combining watercolor pencils with ink will again produce a similar effect to the engraving and hand-coloring process used to make Audubon’s prints. (See “Lesson 2: Audubon Birds in Colored Pencil” for more information. Audubon also made animal prints.) But the use of watercolor pencils will make it easier to work on a larger scale. The use of black ink will also help define edges and details, as well as give more contrast.

Integration:

Science: Any nature or botanical study can be enhanced with requiring illustrations.

Geography: Creatures unique to the country under study can be illustrated.

Bible: Illustrate the plants and animals mentioned in the Bible, attempting to portray the unique characteristics of each one, answering the question: why did God choose this plant or animal to picture this truth?

Procedure:

1. With a 2H pencil, lightly draw in the proportions and outline of the creature you are drawing. Look at your reference photo carefully. Think about what “lines” appear to be most distinct. Draw very lightly. (It may be helpful to again refer to the “Tips for Realistic Drawing” included on page 24 of this section on colored pencil.)
 2. Go over the outline of your bird with a ballpoint pen. Again observe the photograph carefully—don’t trust your first sketch alone. Add what other “lines” appear to be distinct, outlining fur, feathers, petals, or other details. Do some shading with the ink pen where the areas are the darkest. Do not outline all details, however. Details that cover a large area should merely be suggested. The lightest areas should be left white.
 3. Erase all pencil lines with a kneaded eraser.
 4. Because watercolor pencils and paper can vary, as well as for experience, it is necessary to practice and experiment with the watercolor pencils on a scrap of the same kind of paper you are working with. It is helpful to see how much watercolor pencil to apply for what effect, and how varying amounts of water affect the watercolor pencil. Also note that because adding water fills in the “tooth” or texture of the paper, it takes less watercolor pencil to cover the paper vividly than it does regular colored pencils. Try layering two or three colors with the pencils, then apply water to mix. Try layering the same colors again, but this time apply one color with water at a time, drying each layer separately.
 5. Color in the ink drawing, sometimes mixing watercolor pencil layers with water, and sometimes allowing layers to dry before adding more watercolor pencil. Many layers may be added for deep, rich, vivid color. Top layers of color may be left dry if desired.
 6. Sign and date. Spray with fixative. Display.
-

Options:

* Graphite pencils (soft leaded-2B, 3B, etc.) may be used instead of ballpoint ink to outline and shade. Fixative does not need to be sprayed onto it before adding color.

* Do not use ink or graphite to outline or shade. Sketch outlines lightly and apply watercolor pencils and water alone. Note that in this case the burden of contrast will be on the color alone.

* Make the artwork larger than 5" x 7" if possible: 8" x 10"; 11" x 14"; or more. Work in a format as large as time will allow, especially if drawing larger animals. (It is easier to cover a larger area with watercolor pencil than it is with regular colored pencils.)

* Birds, flowers, or animals need not be the only subjects. Any other natural objects may be chosen as well.

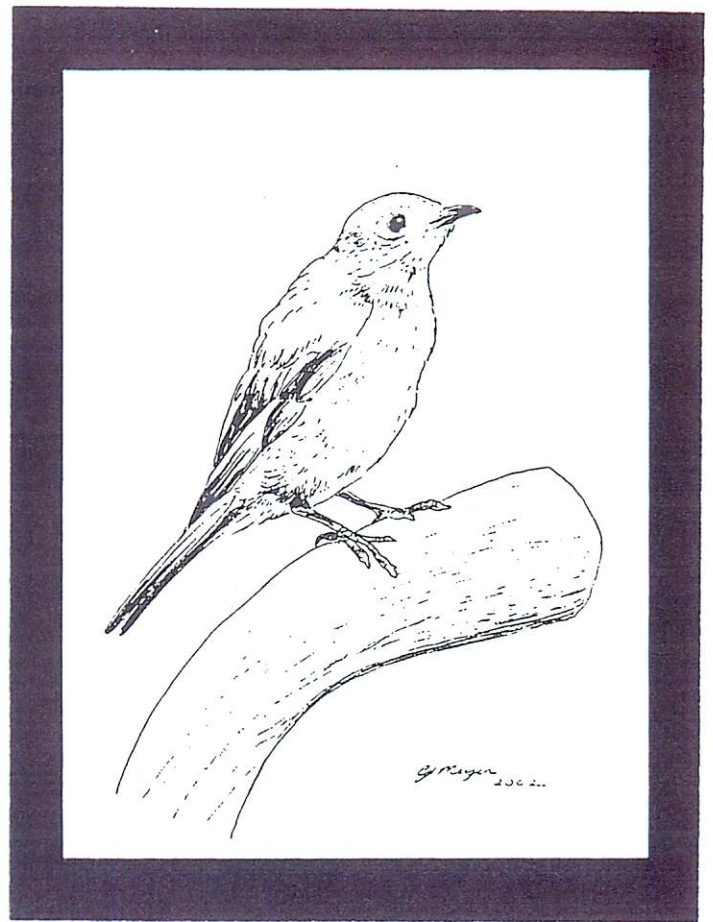
* The nature study may be expanded into landscape. Work on a larger scale—at least 8" x 10". Continue to strive for rich color and contrast. Work from photos or "plein air" (outdoors).

Reference:

Painting With Water-Soluble Colored Pencils by Gary Greene, North Light Books, 1999.

By rendering the same two cherries over and over, the first part of this book clearly illustrates a number of different watercolor pencil techniques. (It could be useful to do this in the classroom as well.) The second part of this book contains examples of artwork that demonstrate how these techniques were put to use. The pictures show how vivid and painterly this medium can be.

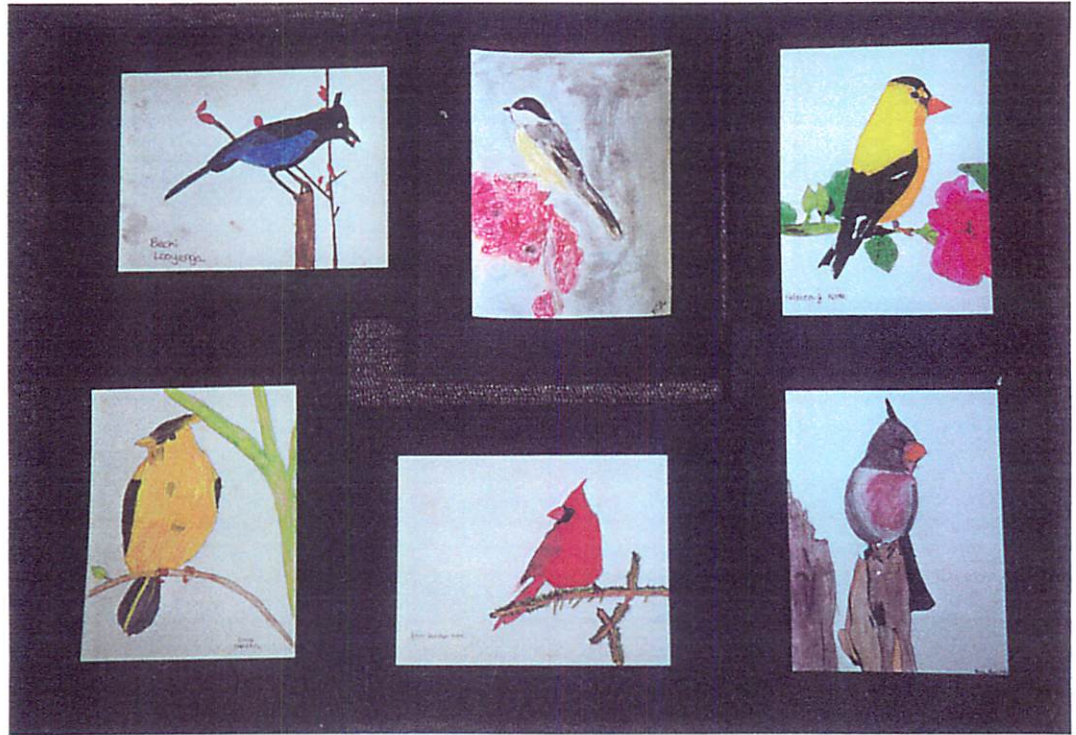
STAGE 1



STAGE 2

PREPARED EXAMPLES REFERENCED
FROM BIRDS AND BLOOMS MAGAZINE

STUDENT EXAMPLES



Scratchboard Art

Objective: To render objects by inscribing lines in the surface of a prepared board.

Materials:

- Scratchboard (sheets could be halved for initial exercise)
 - Scratch tools; i.e. knives, brushes, or sticks (see a catalogue for variety available)
 - Photographs or three-dimensional models
 - Opaque and / or overhead projectors
 - Masking tape or push-pins
-

Vocabulary:

- *Contour lines* lines which show the shape of the object by following its surface. Close-lying fur will do this (like that on the body of horses or cattle).
 - *composition* the organization or arrangement of the subject on the paper
 - *incised line* a line cut into a surface with a sharp object
 - *sgraffito* drawing produced by scratching through a surface layer to reveal a different colored ground
-

Introduction:

One of the most aggravating problems for the art teacher is the student who “can’t find anything to draw” or ones who spend the entire class period looking for something to draw instead of busying themselves in actually drawing. The teacher could handle this in the following ways:

[1] The teacher could tell the students what they will need to bring to the class in advance, for example, during the previous week’s art class.

[2] The class could be informed that 33% of the project’s grade is dependent on being prepared (in this instance, in having their picture), 33% on how they work, and 33% on the finished product.

[3] The teacher could have pictures available, so that those students who did not arrive prepared could be quickly put to work. These pictures could come from books (wildlife books for little children have great pictures) or from magazines such as Outdoor Life, National Geographic, and International Wildlife.

[4] The teacher could provide the subject. He could give a limited option (maybe three different choices of photographs) or could provide a taxidermy mount.

The students will want to know how to transfer their image on to the surface of the scratchboard. The teacher could handle this opportunity in the following ways:

[1] The teacher could require that all students copy their image ‘free-hand’. Positively, this allows for interesting variations on the picture and gives the students practice seeing. Negatively, it inhibits students, adds a lot of time to the project before incising the

[2] The teacher could allow students to make acetate copies of the subject to be 'scratched' so that they could be used on an overhead projector. Positively, this presents the students with the ability to make compositional decisions rapidly and creates more time for the incising process. The student places the image on the overhead projector, shines the image on a wall, and then moves the paper around until a pleasing composition is achieved. Most schools have a number of overhead projectors which can be borrowed from other teachers. In addition, this process can be accomplished in class room lighting conditions (compare with "[3]" below).

Negatively, the cost of acetate copies is expensive (although they should be saved for future years' use) and many students tend to use the exact layout of the picture from which they are taking the image. (This is really no surprise, since the photographers arranged or cropped their shot in order to get a great composition). This should bring up a discussion on copyrights. Students can avoid this problem by using photographs which they or family members have taken.

[3] The teacher could allow students to project a photo of the subject to be 'scratched' using an opaque projector. Positively, this gives the students the same compositional advantages as "[2]" above. The student places the image in (or, in the simpler models, under) the opaque projector, shines the image on a wall, and then moves the paper around until a pleasing composition is achieved.

Negatively, opaque projectors need a darkened room to work well. In addition, they are relatively expensive (See Scratch Art Introduction.) These projectors can be used for many different art assignments and school projects, however and your school may have one or more models in storage.

[4] The teacher could suggest using transfer paper. This can be student-made by coating one side of a piece of paper with a thin layer of talcum powder (the quality of this paper can be variable). Transfer paper is also available 'ready made' in art supply catalogues.

[5] If the image is the correct size for the artwork it can be transferred to the surface of the scratchboard by laying the image on the scratchboard and firmly tracing the edges of the image with a writing tool. This will leave a slight depression in the surface of the scratchboard which can be detected when viewing that surface at an oblique angle. Since you will be incising the surface, this method presents few problems. Do not, however, use this method when applying pigments to the surface, i.e., pencil or pencil crayon renderings.

Integration:

Science: Could coincide with study of biomes or mammals

English: Could coincide with animal theme. A story could be written about the subject or even the process of completing the assignment.

Procedure:

1. Preparations:

Count out the correct number of pieces of scratch art paper. Cut the paper into halves or quarters if you wish. Make sure there are enough scratch tools for each student. If you feel some students will not have a picture, get some ready. Talk to the school secretary. Tell her about your art project and ask her if she will be willing to make copies for students. Let her know that some pictures will need to be enlarged, some will need to be reduced, and some will need to be put on acetate sheets. If you plan on using acetate images for transfer, talk to fellow teachers. Tell them about your art project. Ask if they would be willing to loan one student an overhead projector. Ask them to demand that the same student who borrowed the overhead returns the overhead. Ask them to put their grade number on the overhead.

2. Have the students put the image they have chosen on the desk. Approve (33%?) each image and give copies of images you have chosen to those who did not remember theirs.

3. Pass out the paper and scratch tools to the students.

4. Allow them (if needed) to borrow overheads or travel to the office for copies.

5. Once the student has his image he may begin to transfer it to the surface of his scratch paper. If he uses either of the projectors he will need the masking tape or push pins to hold his artwork against a vertical surface for projection purposes.

5. Help them with difficulties. If you wish, grade them at period's end for what they accomplished in the time and how they worked within the class.

6. Have them sign and date their work. Display their work!

Extensions: These projects could take 12 weeks or more to complete. Students will probably need two weeks to finish some individual projects. Your only limitation will be the number of scratch boards you are able to purchase.

1. Rendering animal fur or hair: Make the appearance of a mammal by studying the way the animal's fur moves over the surface planes of its body and then scratching these lines onto the surface of the board.

- use mammal photos from the students, magazines, books

- use a taxidermist's mount [a hunter or college could provide these -- K.I.S.D. (Kent Intermediate School District) also had them available for school use. Perhaps your school district has a similar opportunity]
- use a photo of student hair as a model (take pictures of their hair in advance)

2. Modeling surfaces using cross-hatching: Render the likeness of a bust or statuary by inscribing cross-hatched lines.

- Initial use of the same image for all students will allow a solid introduction or demonstration by the teacher, will save students' time in searching for subjects, will allow the opportunity for comparison with other student's work throughout the project, and will give students an idea for what you are looking. The use of a 2-dimensional model to work from (i.e. a photo) will be easier for most students. Photocopying the image so that it appears in black and white will make it easier for the student to determine values.
- The second project could be one in which the student picks the object to be inscribed -- either entirely his choice or from a limited selection provided by you.
- For more advanced classes or those teachers looking to push their students a little bit farther you could have the student work from a three-dimensional model. This could be a bust that you bring in, a public statue such as you might encounter in the Frederick Meijer Gardens, etc.

3. Use of a variety of textures to represent a scene: Render the likeness of a scene or landscape by inscribing a variety of textural marks on the scratch board.

Student Self-portraits

Objective: To enable students to render their likenesses.

Materials:

- Paper
 - 4B or 6B pencils
 - photographs of students
 - Opaque and / or overhead projectors
 - Masking tape or push-pins
-

Vocabulary:

- *composition* the organization or arrangement of the subject on the paper
 - *contour lines* lines which show the shape of the object by following its surface
 - *ground* the surface (usually paper) on which the artist is drawing
 - *modeling* to render a three-dimensional object in two dimensions by skillfully blending values in order to trick the eye
 - *opaque projector* a device which transfers non-transparent images using lamps and mirrors
 - *reductive art* drawing by taking something away from the art surface
 - *sgraffito* drawing produced by scratching through a surface layer to reveal a different colored ground
 - *value* the relative lightness or darkness of a drawing or its parts
 - *value breaks* the edge or transition from one value to another
-

Introduction:

This project is great for the student who “can’t find anything to draw.” In addition, the very concept that students might be able to (or not be able to) render themselves in a recognizable fashion whips them into a frenzy of anticipation! You have already taken their photographs and talked up the potential for growth in this art project. You should be ready to start the project. There are now a few things to discuss with the students:

- what size paper to use
- how they can transfer their smiling face from photographs to the paper
- the compositional liberties they have (and are expected to exploit) with overhead and transparencies or with opaque projectors and photographs
- the time frame (I give them two weeks)
- that they must keep the photographs and turn them in with the finished artwork

Generally, I take photographs of the students, although I suppose that there is no reason that the students could not use a photograph taken by someone else. The photograph should be a “good one” – it should have good value contrasts, fill the photographic print (in order to provide maximum detail), and have clear value breaks on the student face (unlike many school portraits).

When I take their pictures, I use a lamp to provide strong side-light. This light shining on their faces increases the value differences on the surface planes of their face -- it makes more distinct value breaks (see vocabulary). This makes rendering a recognizable image of themselves easier for the students.

This is a great time to discuss copyrights. Someone that the student knows has taken the picture and has given that student permission to use his work. This allows the student to enter that work in any art contest he or she wishes with no worries about copyright infringement. Although I tell the students that they are allowed to copy any photograph because they are learning from this process, I also tell them that copying without permission or without crediting the artist in most other contexts is a violation of the eighth commandment -- "Thou shalt not steal."

The students will want to know how to transfer their image on to the paper. Different students have different abilities. Some will only need the outline of their head and some major "value breaks" or the edges of values to get started. These edges (which will function as artists' shorthand) are laid down on the paper as light lines. There are several methods of transferring key parts of the photographic image to the paper surface.

Acetate Copies on Overhead Projectors The teacher makes acetate copies of the student photographs. These acetate copies are great for several reasons. They allow the color photographs to be changed into black and white copies. This allows the students to see the values more easily. The acetate copies can be used on an overhead projector. This presents the students with the ability to make compositional decisions rapidly and creates more time for the rendering / graphite blending process. The student places the image on the overhead projector, shines the image on a wall, and then moves the paper around until a pleasing composition is achieved. Most schools have a number of overhead projectors which can be borrowed from other teachers. In addition, this process can be accomplished in class room lighting conditions (as is impossible with the opaque projectors). Although the acetate copies are somewhat expensive, they can be used for other art projects, reducing their cost-per-use.

Photographs (or photocopies of them) on Opaque Projectors The teacher allows students to project a photograph of the subject to be drawn using an opaque projector. This gives the students almost the same compositional advantages as the overhead projector. The student places the image in (or, in the simpler models, under) the opaque projector, shines the image on a wall, and then moves the paper around and the projector towards and away from the wall until a pleasing composition is achieved. You must realize that opaque projectors need a darkened room to work well. Although the initial outlay (about \$60.00 each) is costly, these projectors can be used for many different art assignments and school projects. In fact, your school may have one already. It will probably be immense and in storage.

Photocopies and Transfer Paper The teacher could suggest using transfer paper. This can be student-made by coating one side of a piece of paper with a thin layer of talcum powder (if working on a dark ground) or graphite (if working on a light ground), although the quality of this paper can be variable. Transfer paper is also available 'ready made' in art supply catalogues. Different transfer papers are available for grounds which vary from black to white.

Pencil Pressure on Photocopies If the image is photocopied on ordinary copy paper to the correct size for the final artwork, it can be transferred to the paper surface by rubbing graphite on the reverse side of the copy. When the student places this over his paper and presses on the outline of the head and value shifts (edges) it will leave a light marks on the paper surface

to which the image is to be transferred. Of course, these will also leave depressions in the paper surface which can be an irritation.

Grids on the Photograph and the Ground I remember transferring images to a larger scale by drawing a series of grids on the original and on the paper ground. As long as the grids are of equal proportions on both the original and the ground, an increase of any size is possible.

Slide Film and Slide Projectors If you have one, it will give you the greatest clarity of all the methods listed. The slide film is more expensive than print film, however, and since it is sent to specialized photographic laboratories, takes longer to from drop-off time to the moment you are able to use it.

Integration:

- History: Could coincide with making of family tree or chronology
 - English: Could coincide with the writing of an autobiography or designing a dust jacket for a book or short story
-

Procedure:

Make sure each student has a photograph from which to work. If you need copies either get them done before the art period begins or talk to the school secretary. Tell her about your art project and ask her if she will be willing to make copies for students. Let her know that some pictures will need to be enlarged, some will need to be reduced, and some will need to be put on acetate sheets. If you plan on using acetate images for transfer, talk to fellow teachers. Tell them about your art project. Ask them if they would be willing to loan one student an overhead projector. Ask them to demand that *the same student* who borrowed the overhead returns the overhead. Ask them to put the grade number on their overhead.

Pass out the art paper. Make sure each student has a graphite pencil which will allow him to render dark tones with minimum pressure (4-B or 6-B pencils work nicely, as do those giant "kindergarten" pencils). Allow the students (if needed) to borrow overheads or travel to the office for copies.

A few words about overhead transparencies. Many times they are copied at too large a scale to be focused at the distance needed to fit the space of the paper. The student is almost always safer *reducing* the original in size. This saves on the cost of copies, as well, especially on acetate.

Once the student has his image he may begin to transfer it to the surface of his paper. If he uses either of the projectors he will need the masking tape (hard surface) or push pins to hold his artwork against a vertical surface for projection purposes. (The student should not tape very much of the paper surface or he will ruin his paper when he takes the tape off.) If they use an opaque projector they will probably end up in the bathroom ... in the dark. This is a frightening thought in regards to some of our little Sherpas.

Help them with difficulties. With some classes who need to be pushed in their work ethic, it helps to grade them at the period's end for what they accomplished in that period and how they worked within the class (student body). Some students work too quickly and need to be slowed down.

When they finish have them sign and date their work. Then display their work.

Extensions: You have done all the preparation work: taken and developed the photographs, made the necessary copies, worked through all the problems which arose in the first self-portrait, etc. Why stop with the concept now? It's time to refine it! The initial project with some of the following projects could easily take 12 weeks or more to complete. Students will probably need two weeks or more to finish each individual project. Your only limitation will be the time you decide to spend. If they are enjoying the subject, add variety in the media you assign.

1. Student portrait number 2: On this assignment, have them *improve* their drawing. They could work on the composition or the layout (the placement of the figure upon the ground). They could work on blending more smoothly where needed or pushing dark values. If they did very well, perhaps they could enlarge a smaller portion of the photograph.

2. Student portrait number 3: On this assignment, have them lightly render the different values of their portrait with a graphite pencil. When these have been established, add hues using colored pencils.

3. Student portrait number 4: On this assignment, have them use the best layout or composition they have arranged and work in values by inscribing (reductive art) lines on a scratchboard. (See notes on scratch art).

4. Student portrait number 5: On this assignment, have them use the best layout or composition they have arranged and work in the values by using ball point pens or other marking tools.

Lesson 1: Byzantine Boxes

Objective: To see that color has value (or tone), applying this to composition. Practice in drawing boxes and mixing color. Consider the art that characterized the Byzantine Empire.

Materials:

- ◆ 2 white boxes per group (cereal, cracker, etc., wrapped in white paper)
- ◆ 8½" x 11" white drawing paper
- ◆ 4B drawing pencils
- ◆ acrylic paint or tempera paint: only red, yellow, and blue
- ◆ brushes: small and medium
- ◆ water and containers
- ◆ paper towels
- ◆ large compartmented Styrofoam plates (for palettes)
- ◆ newspapers (to protect desks)
- ◆ paint shirts or aprons
- ◆ single sheets of various colors of construction paper (for demonstration)
- ◆ value scale—included in this lesson (for demonstration)
- ◆ variety of art prints—examples follow (for demonstration)

Time Tip: Introduce Byzantine art and draw boxes in one session. In another session trace boxes and paint them in. In a third session, compare photocopies with students' paintings and drawings, further discussing color tone and its role in composition.

Vocabulary:

- “Byzantine art”: style of art from the era of the Byzantine Empire including the Middle Ages, characterized by colorful, flat, highly symbolic and religious images (see included quotes)
 - “icon”: derived from the Greek word for *image*, it is a sculpture, painting, mosaic, or other work of art portraying a holy person or scene and is used for worship
 - “hue”: the actual, pure color of an object
 - “tint”: any color mixed with white
 - “shade”: any color mixed with black
 - “value”: the lightness or darkness (highlights and shadows) of an object
 - “tone”: the value (lightness or darkness) of a color
 - “principles of design”: see *A Brief Description of the Principles of Design*
-

Introduction:

The Byzantine style characterized the artwork of Eastern Europe for over 1,000 years, from the reign of Constantine in A.D. 330 to the dawning of the Renaissance in the 15th century. It pre-dates the Protestant Reformation as well, a Reformation that would be squarely opposed to much of what was portrayed in Byzantine art.

Byzantine art was a style that well reflected this pre-Reformation time of the Dark and Middle Ages. It was colorful, yet flat and rigid, with little depth and shading, and fairly expressionless faces. It's concern was with symbolism rather than the realistic portrayal of an actual scene. Artists applied the principles of design to their work, using color and symbolism to express their ideas. Most of the subjects were religious in nature. Called "icons," many of the sculptures, paintings, and mosaics were used to decorate churches and cathedrals. As such they became objects of worship themselves, along with being used in place of Scripture to instruct the illiterate population. The crucified Christ and the virgin Mary were two of the most common subjects, the latter being done with a view to deifying the virgin. In some instances she was portrayed larger and out of proportion from other figures in order to express her perceived preeminence. Though there are various elements to appreciate, in the making of images of Jesus Christ Himself and in many other ways, the art of this time truly became "an accursed idolatry," even as Lord's Day 30 describes the mass—a pageant that this artwork helped to adorn.

It is the colorful, rigid and flat, un-modeled aspect of this style of art that we will use for our painting of boxes. We will do a preliminary drawing that will appear to have more depth, but this might be less noticeable in our painting. From one point of view our painting will indeed be very colorful, as each side of each box will be of a different hue. From another point of view the painting will appear flat, for we will use no tints or shades to help describe their form. The value, or tone, of each color itself will be the only clue to the actual value (lightness or darkness) of the boxes.

Examples:

The Adoration of the Magi by Giotto, 1304-06

This painting was done towards the end of the Byzantine period and so has some facial expressions and shading that are more characteristic of later work, yet the painting is flat and the figures are stiff compared to later artwork from the Renaissance. Note the flat, blue background and golden halos. Was Mary really robed in rich deep blue and red? In the poor state of her and her husband, surely not. But the concern of the artist was to make her stand out as the "Queen of Heaven." Indeed, the colors in their original state would have made her stand out, unmistakably, as the focal point of the whole composition. On the far left, a little red on the camels' saddles and bridles helps to balance the design. Also note how these areas are dark in tone compared to the rest of the painting.

(This painting may be found in *Annotated ART* by Robert Cumming, Dorling Kindersley, 1995.)

A mosaic of Empress Theodora in the 6th century Church of San Vitale in Ravenna, Italy is a good example of Byzantine art. While the faces have little expression and there

is little depth portrayed, the colors and patterns in the mosaic are rich and expressive.

(This work may be found in *What Life Was Like Amid Splendor and Intrigue: Byzantine Empire, AD 330-1453* by the editors of Time-Life Books, Time-Life Books, 1998.)

Integration:

History: Consider and discuss the many ways in which Byzantine art reflected the Byzantine Empire, its attitudes and ideals. How did the iconoclasts and their defeat affect the art of this time? How did artwork produced after the Reformation compare to Byzantine art? Do we see anything similar to Byzantine art today, including the banners and other works of art used to enhance contemporary worship?

Bible: What does Scripture say about graven images? Discuss and/or write about passages such as Exodus 32:19-20; Deut. 4:12-18; Deut. 7:25-26; and Lord's Day 24, Q. & A. 94-95.

Science: Given the machines at the disposal of builders during this time, the construction of cathedrals was quite a feat of engineering. Look at the role of arches and other architectural elements and methods of construction used in this period of history.

Procedure:

Preparation:

Arrange boxes. Seat students around the arrangement(s). Have art prints, sheets of colored construction paper, value scale, and completed examples available for display.

1. *Discuss:*

Compare the example drawing of boxes to the value scale. Note where the dark, medium, light, very light, and white values are in the drawing.

2. On a piece of drawing paper with a 4B pencil, sketch the outline of the boxes. Fill up the paper—going over the edges a little is okay. Make it dark because it will later need to be traced. Using the value scale as a guide, shade in the drawing, generalizing to only dark, medium, light, very light, and white. Save this drawing, for it will be your only reference for your painting.

3. With a 4B pencil, trace the outline of your box drawing onto another piece of drawing paper. Do not shade this drawing in.

4. *Discuss:*

Comparing the sheets of construction paper to the value scale, decide what colors could be considered dark, medium, light, or very light. Compare the example painting of boxes

to its matching shaded drawing and the value scale. The darkness or lightness, or value, of a color is called **tone**. Note that tints or shades will affect color tone, but consider especially the tone of pure hues apart from tints or shades of those colors. Consider red, red-orange, orange, yellow, yellow-green, etc. Also note that complementary colors do not always contrast in tone. For example, see how red and green are complements of each other, yet they are very close in value. All of this will affect composition.

Look at various art prints. How did the artist use value and tone? Often complements will be used to set off the focal point. But note how the contrast will usually be in value, too. Would the composition still be successful without this contrast in value or tone?

Examples:

The Lacemaker by Jan Vermeer, circa 1670-1671

See how Vermeer used value to make the focal point stand out in this painting. The white lace collar of the girl brings our eyes right to the action—the girl's close attention to the task of making lace. Nowhere else in the painting is there so large an area of white. Some small white threads to the left of the center of the painting merely balance the composition; they do not compete with the collar.

What if Vermeer had used a different color for the collar, but a color similar in tone to the dress and background?

(This painting should be available in most books that contain works by Vermeer, including *Treasures of the Louvre* by Alain Nave, Barnes and Noble Books, New York, 1997.)

The Arnolfini Marriage by Jan Van Eyck, 1434

Van Eyck put very much symbolism into this painting, conveying much about marriage in the Netherlands in the 15th century. The painting itself may have been used as the marriage certificate—there are two witnesses, including the artist, in the mirror. Note the strong complementary colors of the wife's green dress against the red bed. These colors are complements, thus adding richness and variety of color—yet they are similar in tone, providing little contrast in value. The contrast in value is reserved for special areas of the painting that are really meant to stand out. The linked hands are central to the message of the painting, and they indeed stand out against the red.

What if the artist had made the bride's dress a light yellow or white instead of green? Can you see how this would affect the tone of the colors, causing an imbalance in the composition?

(This painting, with helpful explanations, may be found in *Annotated ART* by Robert Cumming, Dorling Kindersley, 1995.)

5. Paint in each outlined shape of your second box drawing with different hues. (Be careful to clean your brush with water and blot it dry with a paper towel in between colors.) Some shapes may be in the primary colors of red, yellow, and blue, but others will be any mixtures of the three. In this way we will use only pure hues to describe the values. We will not use tints or shades. Referring to your preliminary drawing, try to match up each value you used there with a different color. For example, a box might have one purple side (dark), one orange side (light), and one yellow side (very light). An area may be left white if it is also white on your original sketch, but do not use black.

6. Evaluate. Squint your eyes to better judge the values. How do the various tones of your colors match up with the various values in your pencil sketch? *If possible, make black and white photocopies of the paintings. (Some copy machines have a "photo" mode that helps to pick up more subtle variations in value.)* Compare the photocopies to the matching preliminary drawings. How close are the values? The results may be surprising! Note that some artists make it a regular practice to photocopy their colored drawings and paintings in black and white in order to check the effectiveness of the values in their compositions.

Options:

* Instead of using paint in the second drawing, use crayons. Color neatly and heavily, using a range of primary, secondary, and tertiary colors. Practice in mixing color will not result in this option, but using crayons will be quicker and easier if time is a concern.

* Arrange a collection of plain plates, cups, and bowls. Students may choose all or part of the arrangement for their composition. Sketch the outline of the objects on heavy paper or canvas, being more concerned with composition even than the actual shape of the dishes. To paint it, plan colors carefully. The colors do not have to follow those of the actual arrangement. Experiment with small sketches and crayons or colored pencils on scratch paper first. Be very aware of the tone of the colors, attempting to reserve the highest contrasts for the focal point area of the painting. Also be concerned with balance, considering that colors darker in tone will appear to have more visual weight. Paint the composition in with the planned colors. The painting can be done either without highlights and shadows (to be more Byzantine-like) or with them.

Quotes About Byzantine Art

From *Masters of Art: Giotto and Medieval Art* by Lucia Corrain, illustrated by Sergio and Andrea Ricciardi, Peter Bedrick Books, New York, 1995:

"From AD 313, when the Roman Emperor Constantine legalized Christian worship, the Old Testament, the Gospels and the lives of saints and martyrs became the main source of subjects for European art for over a thousand years."—p. 6

"The Byzantine tradition in art predominated until the 12th century. Artists represented Christian subjects and their paintings and mosaics were meant to be instructive, to produce feelings of awe and take the spectator's mind off human things. Therefore they did not try to show things in a realistic way."—p. 6

"The figures in Byzantine mosaics are unlike those in earlier, classical Roman art. The most important difference is that the Byzantine artists did not attempt to imitate reality. Their scenes have no depth and there is no definite light source. Because there is no shadow, the figures appear flat, isolated and static."—p. 7

"Sculpture became a way of communicating the Christian faith to people who could not read, so religious buildings came to be seen as great illustrated books."—p. 10

"Giotto [1267-1337] was one of the first artists to give the people in his paintings individual facial features and expressions. This realism was very different from the conventions of Byzantine painting, in which the human head was rigidly geometrical, presented full face or in profile, with wide-open staring eyes and fixed undifferentiating features relating neither age nor feeling."—p. 32

"By the time of Giotto's death, there had been a radical change in the prevailing style of painting. His work spelled an end to the stylization of Byzantine art, in the representation of people and objects with real depth, and this opened the way for the Renaissance."—p. 56

From *What Life Was Like Amid Splendor and Intrigue: Byzantine Empire, AD 330-1453* by the editors of Time-Life Books, Time-Life Books, 1998:

"...Constantine the Great made two decisions that would change the history of the world for the next thousand years and more: He established a new imperial capital, and he endorsed Christianity as the official religion of the empire."—p. 8

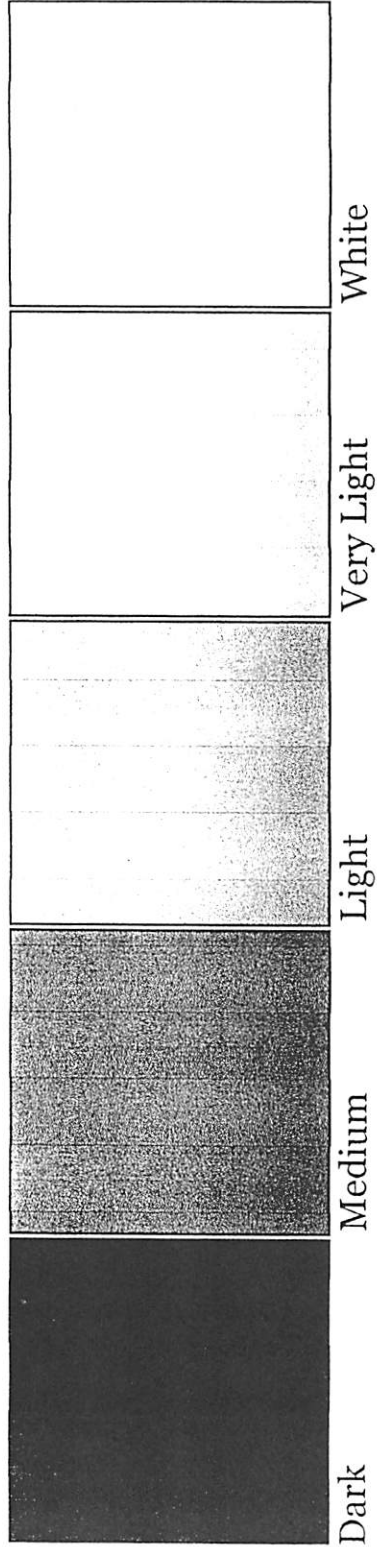
"To their [icons'] opponents, they were a form of idolatry that violated the Old Testament prohibition against 'graven images.' But to their supporters, icons were nothing less than windows on heaven, a vehicle for their prayers, and a way to get close to God."—p. 31

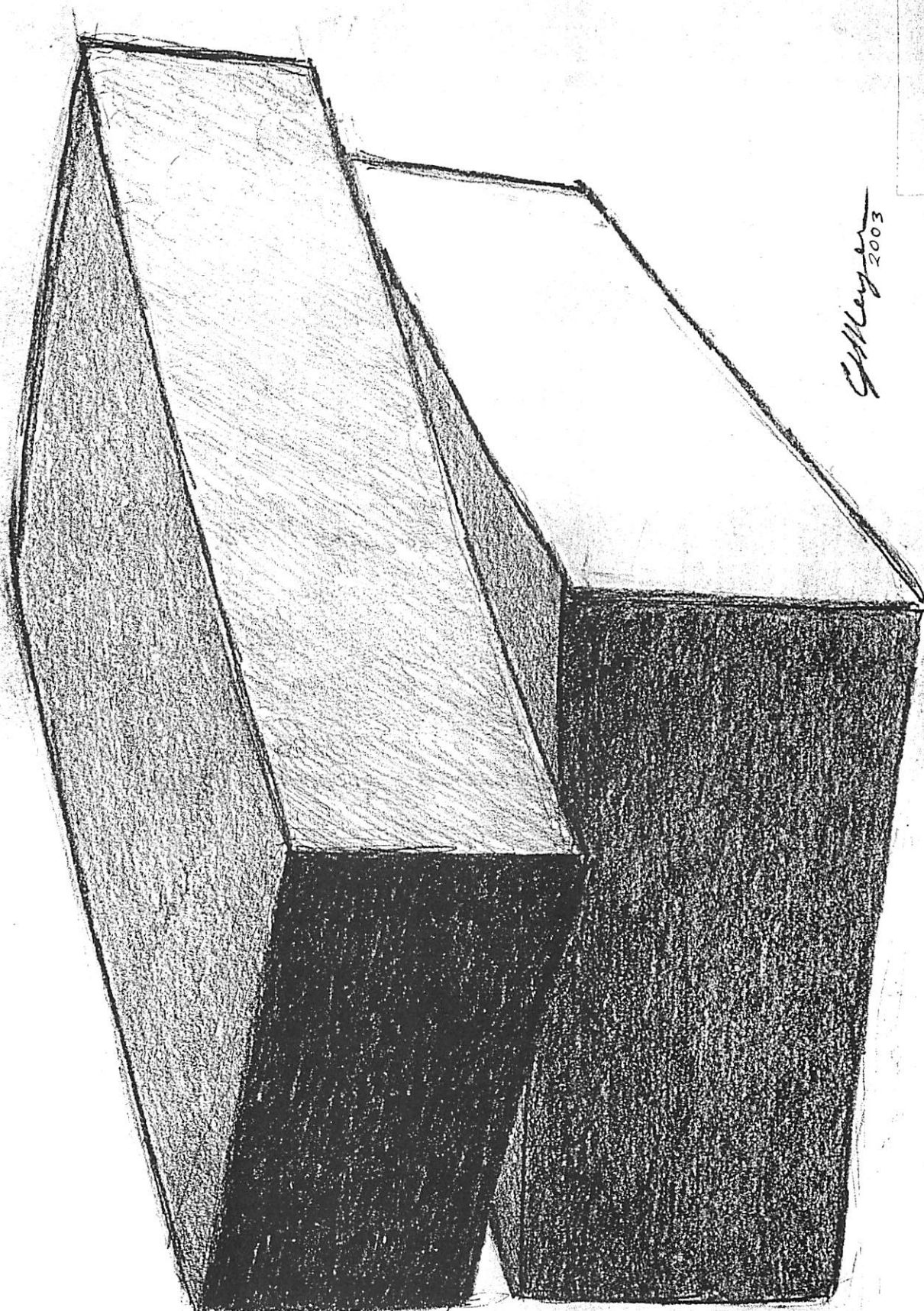
"From the fourth century on, these sacred objects [icons] became key to Byzantine public and private worship. On special occasions they were brought out for veneration and paraded around the city walls to protect the inhabitants. Inside churches and private homes, the faithful lit candles and burned incense before their icons, and through them made their petitions to God."—p. 31.

"In 726 the systematic destruction of icons began..."—p. 32

"The assault on icons... would rage, on and off, for more than a century. Finally, the regent empress Theodora... ended the dispute by installing a pro-icon monk... as patriarch. In 843 the church celebrated the restoration of icons with the Feast of Orthodoxy.... The event is still celebrated each year by the Eastern Church."—p. 32

Value Scale

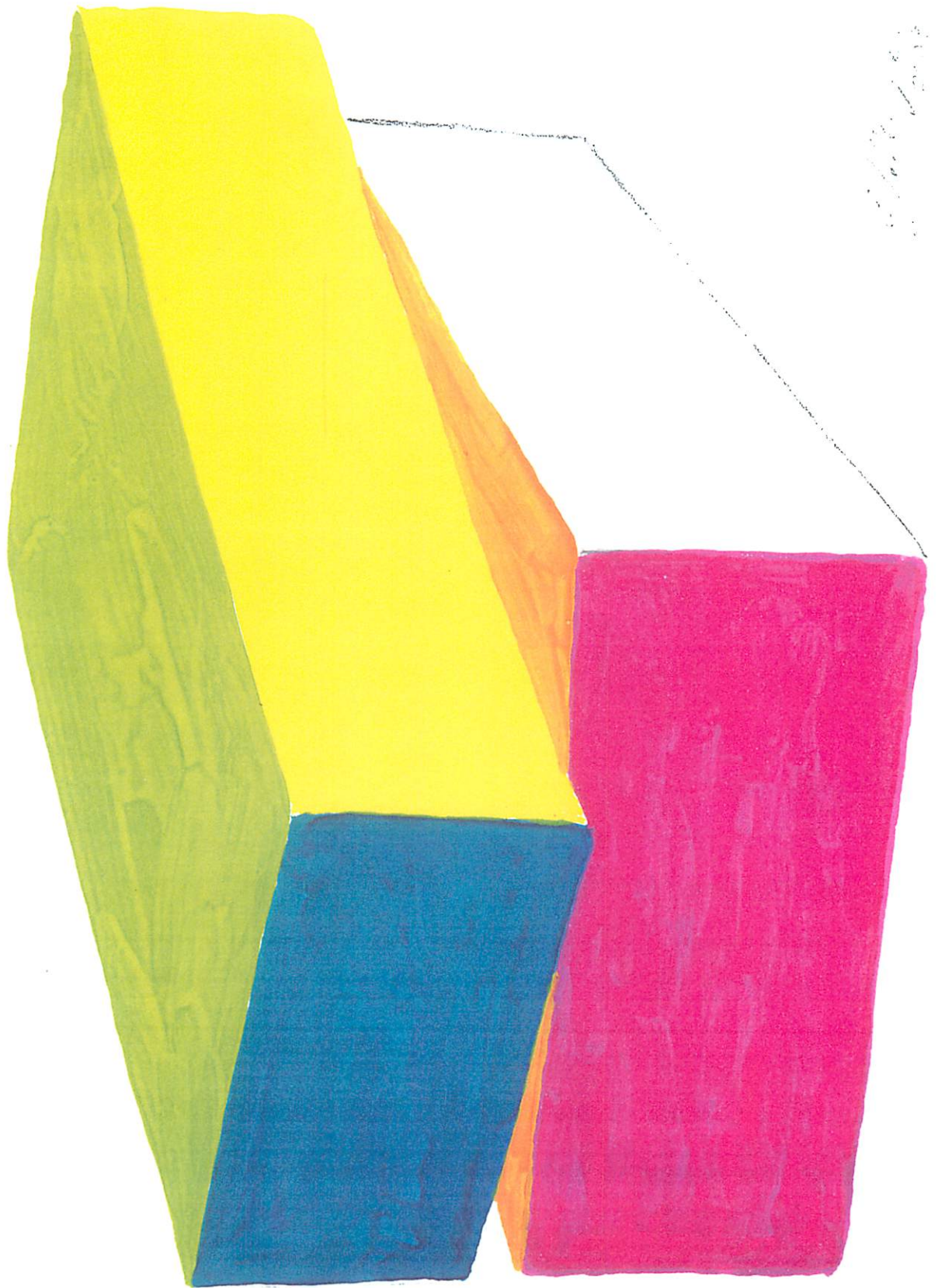




PREPARED EXAMPLE

G. Meyer
2003

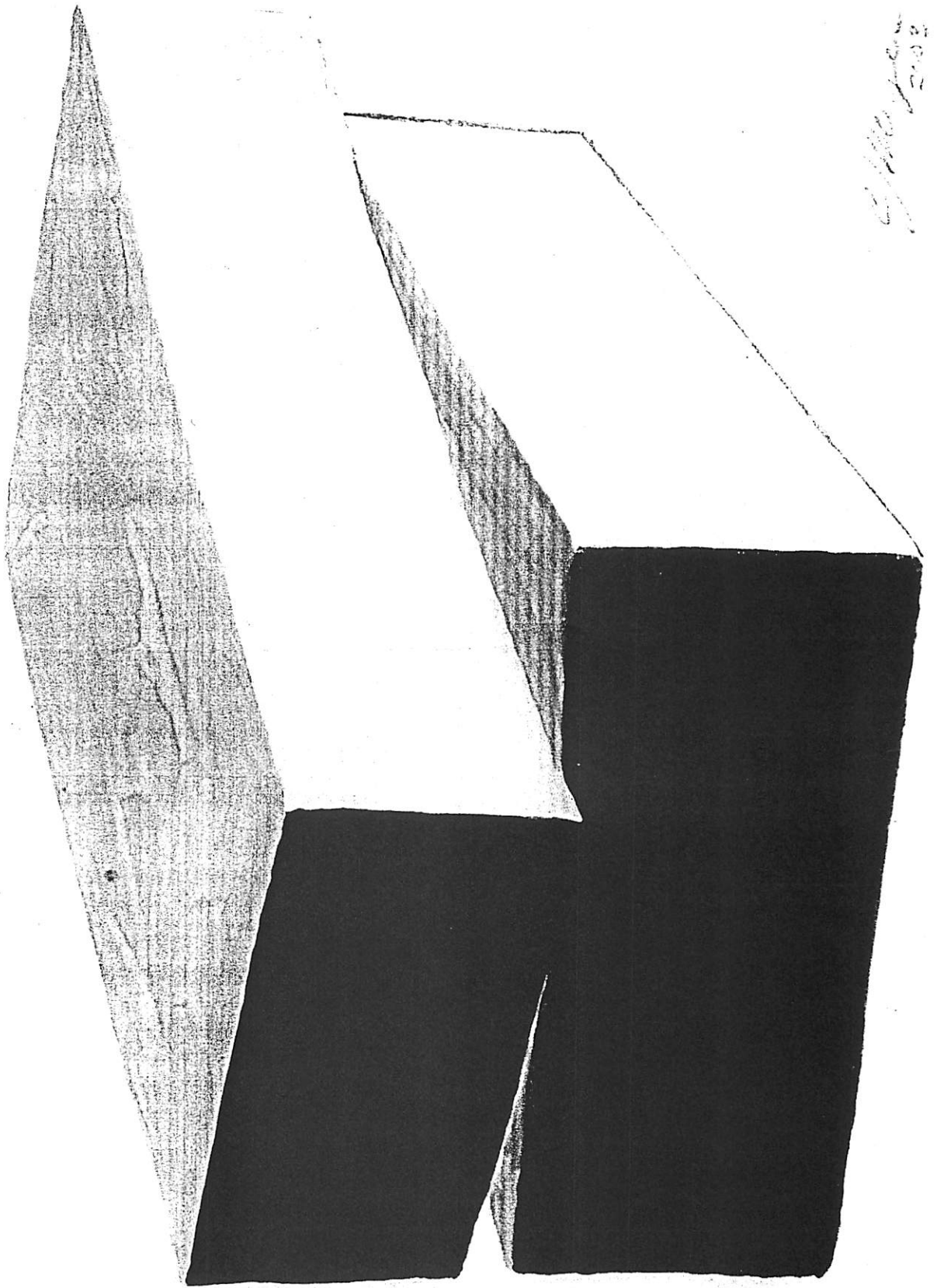
STEP #1



Abstract Painting

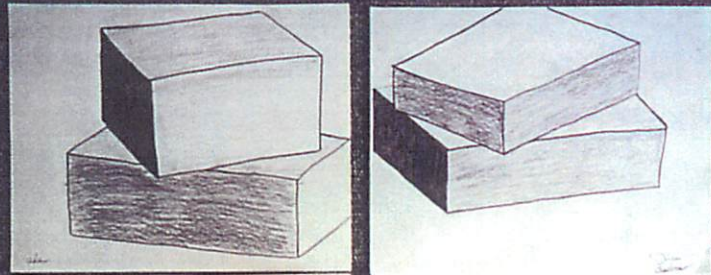
STEP #2

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STEP #3

DRAWING



PAINTING

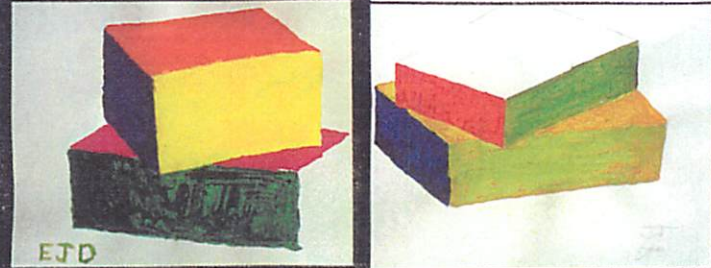
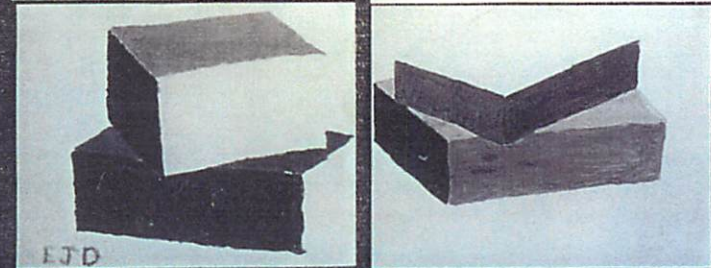
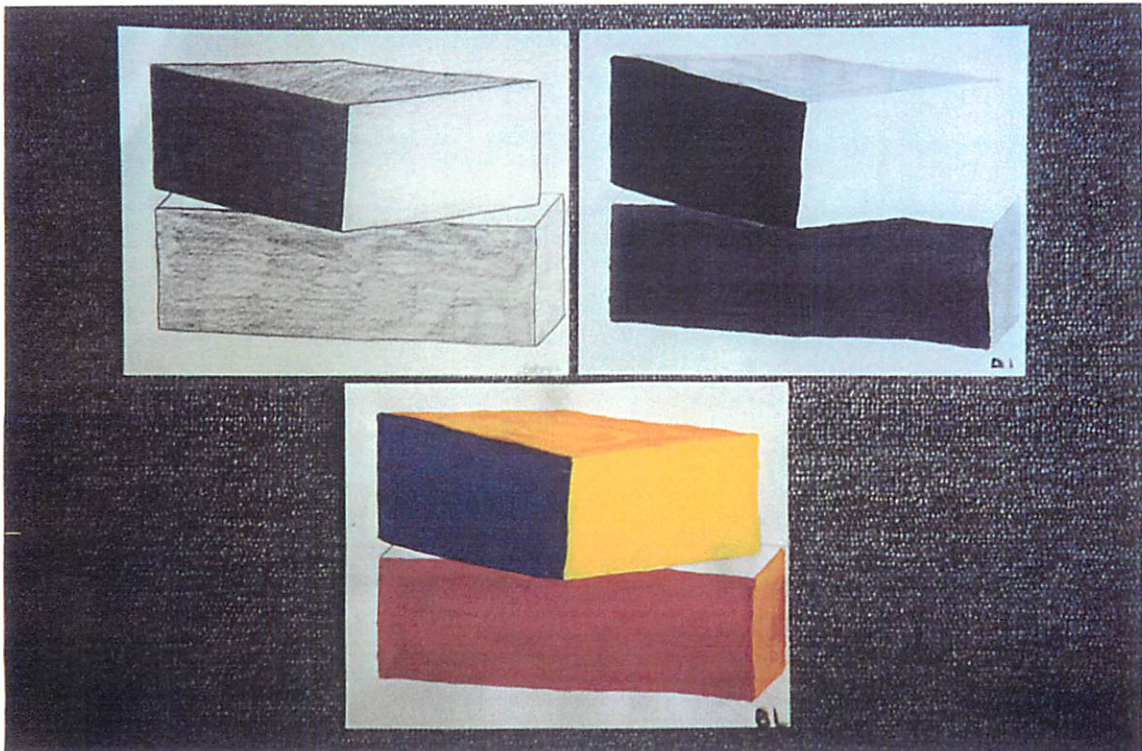


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STUDENT EXAMPLES



Lesson 2: Da Vinci Pear

Objective: Practice in detailed, realistic painting, concentrating on modeling and form (making the painting appear three-dimensional). Limiting the subject to one simple object will keep the objective focused on these things. Consider Leonardo da Vinci's place in the history of art.

Materials:

- ◆ liquid acrylic paint (decorative craft or school type) in vivid primary colors: red, blue, yellow, and white (black is optional)
- ◆ 5" x 7" canvas sheets or panels
- ◆ compartmented Styrofoam plates and/or flat plastic sandwich keepers (for palettes)
- ◆ small and medium artist brushes
- ◆ water and containers
- ◆ paper towels
- ◆ newspapers (to protect desks)
- ◆ pencil
- ◆ still life items: pears (real or good quality artificial) and white cloth
- ◆ paint shirts or aprons
- ◆ prints or books of paintings by Leonardo da Vinci (for demonstration)

Time Tip: Draw and paint the background and local color of the pear in one session. Layer with highlights and shadows in another session. Styrofoam plates work well as palettes and are disposable, but plastic sandwich keepers are also helpful for being able to prepare palettes ahead of time and storing the paint for another session. Sprinkle a few drops of water on the paint before snapping on the lids.

Vocabulary:

- ◆ *chiaroscuro* (kiar-o-SCYUR-o): Italian term for using light and shadow, sometimes dramatically, to produce the illusion of three-dimensional form
 - ◆ local color: actual color of object without shadows or highlights
 - ◆ tint: color mixed with white to lighten
 - ◆ shade: color mixed with its complement (preferred) or with black to darken
-

Introduction:

Leonardo da Vinci was born on April 15, 1452 near Florence, Italy, a city where European culture and art was at its height for that time. He was part of the Italian Renaissance—a “rebirth” of classical ideas and learning. He died in 1519 (two years after

Martin Luther nailed his 95 theses on the door in Wittenberg).

Leonardo studied under a famous sculptor in Florence and showed his exceptional ability and genius as an artist already as a young man. His paintings are distinguished by a sculptural-like quality as he masterfully employed in them the use of light and shadow—or *chiaroscuro*. The illusion of three-dimensional space in his paintings by this use of *chiaroscuro* is striking and sets him apart from other artists up to this point in history. But da Vinci was not only a master of art; he was also skilled in such things as physics, engineering, and anatomy. His notebooks contain many creative illustrations and notes for a great many inventions, ideas, and anatomical studies. But it is his portrait, the *Mona Lisa*, that has captivated the world for centuries as the most famous painting of all time. Those who have seen the actual painting report that there is an amazing life-likeness to it. Even a print of the *Mona Lisa* conveys the mystical smile and three-dimensional quality of the young woman. It is indeed a masterpiece.

It is this modeling, or *chiaroscuro*, that we will be most interested in attempting to imitate in our painting. Observation of shadows and highlights will be very important.

Display and discuss paintings by Leonardo da Vinci, pointing out his use of chiaroscuro:

To achieve the effect of *chiaroscuro*, da Vinci applied oil paint in many subtle layers. Also note his misty background landscapes and soft edges. Both were unique to him. He believed painting ought to be characterized not by sharp edges and bright colors, as had been the case in Byzantine art, but by subtle gradations in tone and softer contours. Leonardo da Vinci represented a shift in art. His figures and portraits were more expressive and his compositions held more movement compared to the stiff portraits and linear compositions of other artists before him. He brought the place of artist up from common craftsman to that of fine artist and friend of kings. These brief comments do not communicate all the contributions he made to art, but these are some of the chief things he is known for—especially *chiaroscuro*.

Integration:

History: A consideration of the life and work of Leonardo da Vinci can be a valuable exercise in the study of the Renaissance. How did his artwork and that of his contemporaries reflect the ideals and attitudes of the day? Did this in any way affect, or reflect, the Protestant Reformation? These questions and more can be considered.

(For reference, included in this lesson are a collection of quotes about the artist and his work.)

Procedure:

Preparation: Set up single pears on white cloth so that they are easily viewed by students. If possible, limit light to one source, or few sources, in order to maximize shadows and highlights.

1. Lay canvas on newspapers. With a pencil, lightly sketch the main shape of the pear onto the canvas. Make sure the size of the pear is in a pleasing proportion to the size of the canvas.

2. Apply dabs (about ½ teaspoon) of paint in each color to your palette (Styrofoam plate). Apply an extra amount of white. When mixing colors, use a brush, cleaning it in between colors when necessary.

3. Note that da Vinci achieved the effect of *chiaroscuro* by applying his paint in layers. Using oil paint as he did required much patience because the layers took a long time to dry in between. Though oil paint can produce a richer result, we will be able to experiment with layering paint in the classroom by using fast-drying acrylic paint.

Begin your painting by choosing a basic tint or off-white color for the background. Paint this in all around the pear. Apply the paint well so that none of the canvas shows through. Use a medium-sized brush.

Also paint in the pear. Choose a medium-toned or medium-value color that would be a the local color of the pear. Local color is the actual color of the object without shadows or highlights. Again, apply the paint so that none of the canvas shows through.

The result should be a very basic and flat looking picture.

2. Mix a different, slightly darker color than the tint you used for your background. Blend this color in around the edges or various parts of the canvas. Use it also for the shadow beneath the pear.

Mix this same color to be even darker and use it for the darkest shadow areas beneath the pear. Use a smaller brush when necessary.

Is there any reflected color of the pear in these shadows? Blend and layer that color in as well.

Note: the colors you mix for top layers can be thinned slightly with water if desired. This allows for the colors underneath to show through.

3. Using a color that is a complement to the color of your pear, mix a shade of your pear color. Observing shadows on the pear carefully, blend paint onto the pear for these shadows. Continue with more layers, especially if the pear has more tones of color on it.

Again, colors may be slightly watered down for a more transparent effect.

4. Use white to mix a tint of the color of your pear. Blend this in for the highlights. Apply a little pure white for the very lightest of the highlights.

5. With a small brush, sign and date. Allow to dry. Display.

Teacher: mount on posterboard and/or select paintings to display in easy-to-change 5" x 7" frame(s).

Does your painting exhibit form, having a three-dimensional quality to it?

**Options:**

* Other simple subjects may be used, but choose objects that are relatively small and are mostly of only one, medium-value color: plums, apples, tomatoes, tea cup or mug, simple vase, candle with simple candlestick, eggs, etc.

* Try the same subject using watercolor, colored pencils, oil pastels, or soft pastels. Concentrate on layering to achieve the effect of *chiaroscuro*.

* Look at examples of da Vinci's drawings. Attempt to copy one of them, appreciating his style and way of achieving the look of three-dimensional form even with mere lines.

Quotes about Leonardo da Vinci

Quotes from *The Art of Leonardo da Vinci* by Douglas Mannering, Excalibur Books, New York, 1981:

“...Leonardo has been held up to the world as the supreme example of the ‘universal man’, embodying an ideal to which men aspired during the Renaissance...”—p. 6

“Leonardo was an experimentalist whose technical audacities often proved disastrous for his art, as well as being a perfectionist who was capable of putting off the completion of a task for years (which in practice sometimes meant forever).”—p. 7

“Leonardo’s failure to publish [his anatomical studies], along with his difficulties in finishing, his technical mishaps and his self-defeating perfectionism, co-existed with the superlative qualities of his genius and his incredible capacity for hard work.”—p. 8

“...the Renaissance represented an essentially new statement of belief in the dignity and value of life and the limitless potentialities of human beings.”—p. 10

“The new attitudes profoundly influenced the visual arts. The central medieval tradition, especially in painting, was concerned with arousing religious emotions rather than giving an accurate rendering of a scene.”—p. 10

“From this time [of the Renaissance] onwards, painting and sculpture became increasingly concerned with physical reality—with accurately rendering the physical appearance of things.”—p. 12

“But Leonardo’s most profound contribution to European art was his use of *chiaroscuro*, effects of light and shadow, which we know he studied with scientific zeal.”—p. 77

“Finally, Leonardo, who had begun his career in the workaday atmosphere of Verrochio’s studio, became the first artist to be treated as an exceptional being, fit to walk with kings—another role in which he was to be followed by Michelangelo and Raphael.

His achievement, then, was threefold; he created great art, he influenced great artists, and he made men recognize the greatness of art and artists.”— p. 79

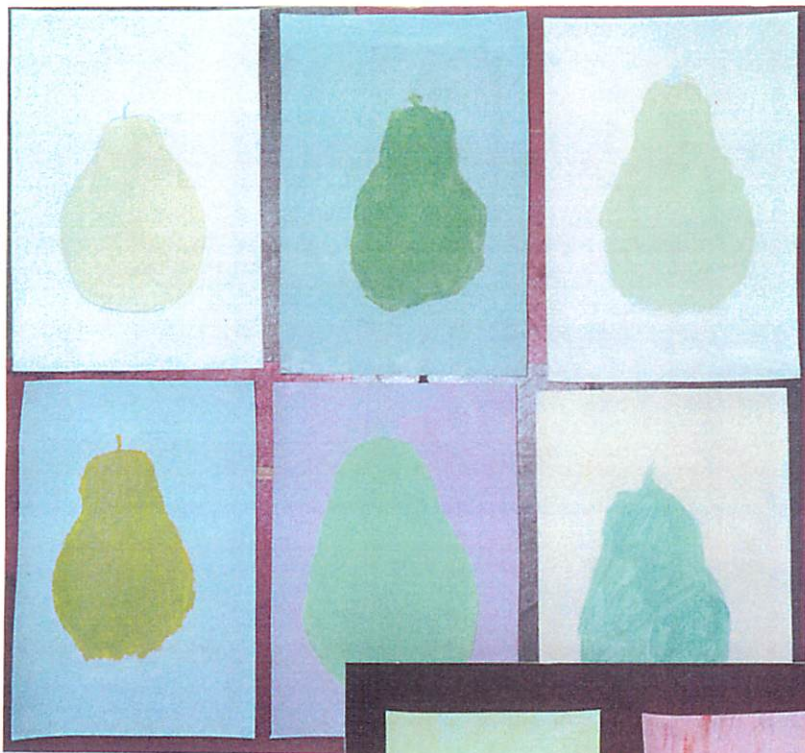
Quotes from *Annotated Art* by Robert Cumming, Dorling Kindersley, 1995:

“Leonardo’s *The Mona Lisa* can fairly claim to be the most famous painting in the world.... As the artist and biographer Giorgio Vasari put it, “.... On looking at the pit of the throat one could swear that the pulses were beating....”—p. 26

“The ‘smoky’ contour line that blends with the mysterious background [of *The Mona Lisa*] lends an ambiguity of mood and creates the illusion of movement, which gives this painting its uncanny sense of life.”—p. 26

“Note the beautiful modeling of the hands [of *The Mona Lisa*]—one of the many triumphs of this painting.”—p. 27

“Painter, sculptor, architect, and engineer: Leonardo was the most versatile talent of the Italian Renaissance. However, the sheer diversity of his genius meant that he finished relatively few paintings.”—p. 27



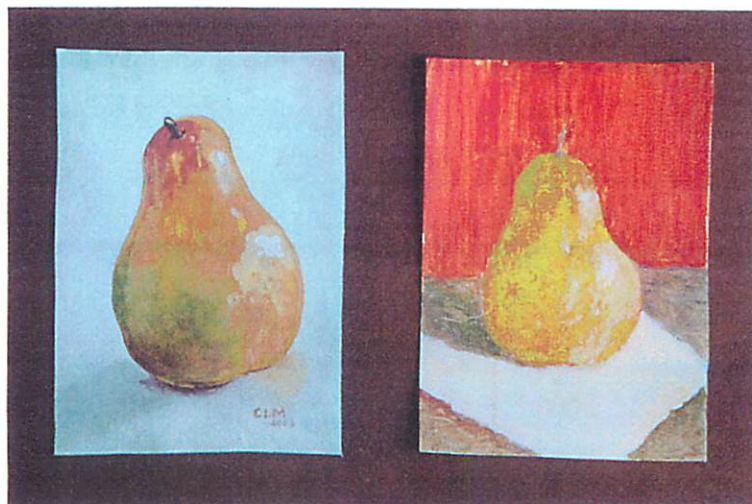
STEP #1

STEP #2

STUDENT EXAMPLES

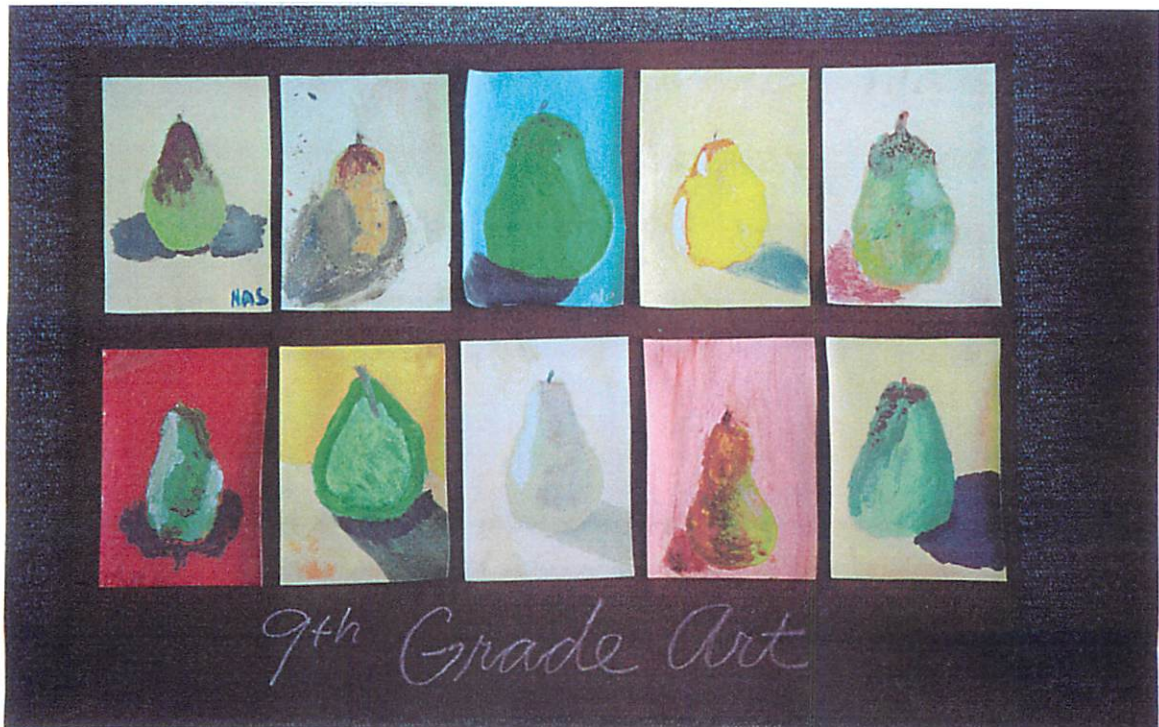


PREPARED EXAMPLES





STUDENT EXAMPLES





PREPARED EXAMPLE

Lesson 3: Van Gogh Apples

Objective: Practice mixing colors; making brushstrokes; and seeing basic shapes, shadows, and highlights in a still life. Eliminating the need to paint details keeps the objective focused on these things. Consider Van Gogh's place in the history of art.

Materials:

- ◆ liquid acrylic paint (decorative craft or school type) in vivid primary colors: red, blue, yellow, and white (black is optional)
- ◆ 8" x 10" artist canvas sheets (sold in pads) or canvas panels
- ◆ Elmer's washable school glue
- ◆ large compartmented Styrofoam plates and/or flat, plastic sandwich keepers (for palettes)
- ◆ large, round or flat artist brushes (1/4"-1/2") and finer brushes
- ◆ water and containers
- ◆ newspapers (to protect desks)
- ◆ paper towels
- ◆ pencil
- ◆ still life items: bowl, apples (real or artificial), plain white cloth
- ◆ large prints or posters of paintings by Vincent Van Gogh (for reference)
- ◆ paint shirts or aprons

Time Tip: Introduce Van Gogh and draw still life in one or two sessions—depending on how involved you desire your introduction to be. Painting the still life will probably require two more sessions. Painting the outline (step 3) can be included either with the drawing session or first painting session.

Vocabulary:

- ◆ Impressionism: art movement begun in the 19th century characterized by using dabs of pure color to portray the impression of the artist, especially the shimmering light that the artist saw in the subject
 - ◆ impasto (im-PAS-toe): thick application of paint
 - ◆ review: analogous colors (neighbors on the color wheel) and complements (opposites on the color wheel)
-

Introduction:

Vincent Van Gogh was born in the Netherlands in 1853. He grew up as the son of a minister, but he rejected his church and family about the same time he became an artist. He led a very troubled life. In 1890, at the age of thirty-seven, he killed himself. Yet in

his short and miserable life, he produced very many paintings that are among the most well-known works of art in all the world. Much can be said about this artist and his work (*see note below*), but our focus for this project will especially be on the type of painting that he did, attempting to imitate his style for our own purposes. Van Gogh's life does not set forth for us a good example at all, nevertheless, because his work has taken a very prominent role in art and because it also represents an important shift in history, it is worthy of our attention and study.

Van Gogh was on the edge of modern art for his time, helping to push the definition of art over from detailed representation to a more expressive and unrealistic type of painting. He was part of the movement known as Impressionism, although he was also unique in certain respects. His paintings are characterized by a very thick application of paint, also known as "impasto," along with very broad and precise brushstrokes. It is this thick, impasto type of application of paint along with wide brushstrokes that we will try to imitate. In this way we will not be concentrating on details, but only on the main shapes, forms, colors, and values. The composition of the painting will also be one of our main concerns. No matter what style of painting one is working in, it is important to be able to see these basic things.

Note to teachers:

An essay entitled "Who Was Vincent Van Gogh?" is included in this lesson. The essay may either be assigned for reading and then discussed (discussion questions are included), or it may be used for teachers' reference only. Looking at Impressionism and especially the work of Van Gogh can be a helpful exercise in considering and discussing modern art.

Prints and posters of paintings by Vincent Van Gogh are readily available at many art and department stores. The larger the print, the better his thick, impasto application of paint will show. His artwork is often featured on many calendars as well. Dover Publications also carries various postcard collections containing his work. One collection in particular: Masterpieces of Flower Painting, 24 cards edited by Hayward Cirker, ISBN 0-486-29531-1, can be helpful in comparing the work of Van Gogh to other artists and times.

Integration:

History: The comparisons that can be made between the art of the turn of the 20th century and the views of society and that of Protestantism are very striking. How did the ideals of industrialization affect art? How does the history of Pentecostalism (which was born at this same time) and its appeal to the emotions correspond to what was happening in art? These things and more can be considered and discussed.

Procedure:

Preparation: Arrange a simple still life of a bowl of apples where it can be easily viewed by students. A cloth may be used under the bowl or informally gathered next to it. An

apple or two may rest on the table next to the bowl of apples if desired.

1. Lay canvas on newspapers. With a pencil, lightly sketch the main forms of the still life onto the canvas. Don't be concerned with details. Concentrate on the composition. Make sure all proportions are pleasing—especially comparing the amount of background (negative space) to the subject (positive space).

2. Apply generous dabs (about one teaspoon) of paint in each color to your palette. If glue cannot be used right out of the bottle, include several teaspoons of that as well. Use a brush to mix colors, wiping it on a paper towel in between colors when necessary. After each color is mixed, mix in glue to give the paint the desired thickness. Beware of drips from your brush—hold the palette close to your painting.

3. Note that the subjects in Van Gogh's paintings often had an outline around them to one degree or another. Begin your painting by mixing a dark neutral color (brown or gray) and paint a heavy outline over your pencil lines. Mix all three primary colors together to obtain this neutral color. Use a large brush.

Teacher: Note that the following steps are only general guidelines. The order may be switched around. For instance, if the mixed color on one's palette can be used in another area of the painting—but that area is not next—use it anyway.

4. Work from top to bottom, starting with the background first. Continue using the large brush.

Mix a desired color—either a lighter neutral color or a brighter secondary or primary color, tint or shade—for the background. Do you want your background color to be analogous to the color of the apples, or do you want it to be a complement? Note that at times Van Gogh experimented with colors in this way and is known for how he put different and contrasting colors together. Vary the color of the background slightly by making one corner a little lighter or darker, etc.

Apply paint in wide and somewhat orderly brushstrokes, letting the texture of the brushstrokes remain. Leave a little of your outlines showing.

5. Next paint the apples, mixing appropriate reds—tints or shades, neutralized with complements, etc.—or greens or yellows if the apples are not red. Continue to be careful to retain the texture of your brushstrokes. Think about the main shapes, forms, and values. Do not forget highlights.

Work on the bowl next. Observe shadows and highlights carefully. Continue with the table and/or cloth.

6. With a smaller, finer brush, touch up any outlines, highlights, or other areas as desired. Sign.

Allow to dry. Display.

Teacher: if desired, select paintings to display in easy-to-change 8" x 10" frame(s).

Options:

* Use tempera paint instead of acrylic paint. Glue may be mixed with tempera paint as well. To further save on expenses, heavy posterboard may be used instead of canvas. The objectives will be met with these materials just as well, but the resulting paintings will not be as archival.

* Other subjects can be chosen besides a bowl of apples: simple bouquet; arrangement of plain pitcher, mugs, and other dishes; arrangement of pumpkins and squash, or other vegetables or fruits; potted plants; simple landscapes found on calendars or posters; etc.

* Do a paper collage of a simple still life instead of a painting. Cut pieces of colored paper for each main shape or section. The objectives for mixing paint and practicing brushstrokes will not be met, but with a good selection of colored paper including many tints, shades, and hues, the objectives for composition and seeing basic shapes and forms will still be reinforced. Many different colored papers can be obtained from scrapbooking stores and other sources.

Who Was Vincent Van Gogh?

C. L. Meyer

The paintings of Vincent Van Gogh (1853-1890) are among the most famous works of art in all the world. Critics readily call him a genius. But what accounts for this attention? How could an artist with severe psychological problems be considered a genius? How could an artist who was barely able to sell one painting during his lifetime have paintings worth millions of dollars a century later? Indeed, a *National Geographic* journalist has this to say of Van Gogh: "No other artist, at any time in any culture, has been more popular." The question is—why? In considering the reasons for all of this, we will not only gain understanding into the phenomena of Van Gogh, but also, perhaps, more discernment into the whole realm of what is termed "modern art."

It is impossible to be conclusive about Vincent's psychological problems, but that he had them, all agree. He was born on March 30, 1853 in the small Dutch village of Zundert to a minister and his wife of the Dutch Reformed Church (not the more conservative GKN). One year earlier—to the day—his parents buried their firstborn son who was stillborn. His name was Vincent as well. What effect this had on the Vincent who lived is purely speculation; nevertheless, it is an event worthy of note. Vincent had two younger sisters and a brother, Theo, who was four years younger than himself. Vincent distinguished himself as a young child, being well accomplished at drawing even then. This was not a great surprise, for artists were not foreign to the bloodlines of the Van Goghs. But one thing was of concern for this pastor and his wife. Their son was "different." Often in trouble and a loner, one of his sisters recounted that he was like a stranger to his family and peers even then.

The extent of his problems did not surface immediately, but as he matured and sought a life's vocation and mate, he found these things very difficult to do. He went from place to place and position to position. He started as an art dealer (an uncle in the same field helped him into this job), then went on to being an assistant Methodist preacher (which would represent a shift to Arminianism in contrast to his Calvinistic upbringing), to bookseller, to studying theology, to preaching and helping poor coal miners in Belgium. He wanted to be like his minister father. But when this, too, failed, he rejected his father and the church altogether. Finally, at twenty-seven years of age, he announced that art itself would be his life's work. Having his affections spurned several times, he never found a woman able or willing to be his wife. Neither did he find one place to permanently call "home." Though very sensitive, he was prone to violent mood swings, scandals, and mental collapse, until his final, terrible act of suicide at the age of thirty-seven. He led a very depressed, rebellious, and lonely life.

Yet there was one person who was closer to him than most—his brother Theo. It was Theo who regularly corresponded with him. By this exchange of letters much is known about Vincent's feelings and his ideas about art. It was Theo who financially supported him, and who, as an art dealer himself, tried to sell Vincent's paintings. It was Theo who expected Vincent to some day be well-known and appreciated for his art.

Vincent's early foray into the ministry reveals his extreme and excessively intense character. He was deemed too good, too charitable, and too serving. He literally gave the

shirt off his back, and more, to the poor miners. The result was an unkempt preacher who no longer brought honor to the office of pastor. He was relieved of his duties. But Vincent brought this same character to his art—intense passion and conscientiousness. His brushstrokes were heavy and bold, yet each one was applied *perfectly* and *exactly*, with extreme concentration and energy. At times, Vincent would choose to go hungry in order to spend his limited income on painting supplies. This did, indeed, amount to a great sacrifice, for he painted much and used much paint as he did so. A print of his work does not do justice to the thick application of paint that was his trademark. He could fill three canvases in one day. He wore himself out to the point of complete physical and mental exhaustion. He was absolutely and totally devoted to his art.

Vincent was familiar with the well-known, avant-garde artists of his time, Cézanne and Gauguin, to name just a few. Theo dealt with their artwork as well, including works by Monet, Pissarro, Sisely, and others. Though of more reputation at this time than Van Gogh, these Impressionists were not yet enjoying the full recognition they later would, either. Theo also supported Paul Gauguin, doing so in exchange for being able to sell his paintings. In fact, Gauguin and Vincent lived together for a short time in Arles in Southern France, both under Theo's financial support. It was Vincent's dream to start an artist's colony there, making and talking art all the day long. But it was not to be. The friendship of the two artists quickly soured, both men possessing difficult personalities and moods. After a severe disagreement, Gauguin left Vincent to live elsewhere. It was in connection with this incident that Vincent cut off his left ear lobe. It became apparent at this point that Vincent needed professional help. He was admitted to an asylum in Southern France where he began to improve. He also continued to paint. Several self-portraits from this time depict his bandage. Upon his release, however, he was not generally well-received by the townspeople of Arles. Who was this strange artist who painted outside cafés at night with candles stuck in his hat? Who was this strange painter who would cut off part of his ear? He had a few loyal friends, but most people avoided him.

More nervous attacks would come. He heard voices. He was admitted to another asylum, this time spending a whole year in the institution. Yet he painted, and painted prolifically. He painted to combat his insanity. He improved and moved again, taking a room in Auvers, a small town near Paris. Here was a doctor who was also an artist. Here he would be closer to Theo. Things seemed to be going well. For the first time, a respected critic favorably reviewed some of his paintings. One of his paintings sold. He met Theo's new wife and young son. But he lived there for only two months. To the shock of everyone, including Theo, on Sunday, July 27, 1890, Vincent shot himself. He died two days later in Theo's arms. No one knows for sure why he took his life, but it was no accident. Even on his deathbed he stated how deliberate the deed was.

In a combination of physical ailments and grief-stricken mental collapse, Theo himself died only six months later. Their graves lie next to each other in Auvers.

Suicide is a very serious and grievous sin; a terrible act of hatred against one's self and loved ones. We do not look to Vincent Van Gogh for his example of character and life. But what is it about his art that attracts so many to him? Why are his paintings considered to be some of the greatest masterpieces of all time?

One author states, “Van Gogh made his paintings seem alive with color. His colors are so bright and beautiful you can almost smell the flowers he painted, or feel the bright sun. His brush strokes give everything a feeling of movement. Trees, stars, and people feel alive. Maybe more than any other artist, Van Gogh’s feelings come out in his paintings. That’s why Vincent Van Gogh is one of the world’s greatest artists,” (Mike Venezia, *Getting to Know the World’s Greatest Artists: Van Gogh*, pp. 30-31).

One of the last paintings he completed before he died was *Wheatfield with Crows*, 1890. With a very dark and gloomy sky, black crows flying over a barren field, and a road going nowhere, it is indeed a dour-looking piece. In his portrait of a postman’s wife (with all the letters that he wrote, he got to know his postman well) entitled *La Berceuse*, he painted a buxom, motherly woman holding a cradle string, a depiction that he hoped “when seamen, children and martyrs as they are, see it, they will feel themselves back in their cradle, listening to their nurses singing,” (Mark Edo Tralbaut, *Van Gogh: a pictorial biography*, p. 104).

One of his most famous paintings, *Starry Night*, 1889, portrays a mysterious night sky with stars that shimmer through whirling nocturnal breezes. Viewers who have seen the actual painting report that they were able to sense the energy with which he painted, as if the energy reverberates from the stars, trees, and houses. It’s the way he was—intense, excessive, and extreme. He put his all into his work, attempting to depict not merely a likeness of what he saw, but also the inner meaning and feeling that the subject exuded to him. In the process he, as no one before him, communicated what was within himself, communicating passion and feelings beyond words. The sensitive viewer is able to sense this intense emotion—especially his sadness and pain.

Van Gogh was also original. He was a contemporary of the Impressionists, and their influence can be seen in his work. He was also influenced by bright and colorful Japanese prints, which he greatly admired. But he was unique in this respect: he combined both of these styles and went beyond them. His work is distinctly recognizable as “Van Gogh.”

We can learn much from the art of this Dutchman. The color, often used symbolically; the composition; the expression; the likenesses of what he painted—even more difficult to execute accurately in broad brushstrokes—are all superb. As another famous Impressionist, Pissarro, observed, “Many times I have said that this man will either go mad or outpace us all. That he would do both, I did not foresee” (*Van Gogh: A Retrospective*, p. 89). In his prodigious short life, Van Gogh did outdo them all. His work, together with all the Impressionists, paved the way for more modern and abstract forms of art to emerge. It paved the way for the whole definition of art to change. Van Gogh’s work especially led to Expressionism—a movement that distorted subjects and colors in order to be expressive. But people were used to the realism of Rembrandt and Vermeer. To our eyes in the twenty-first century, the work of Van Gogh and his contemporaries appears to be quite realistic. It is clearly distinguishable from the wholly nonobjective forms of art that would later be produced. Yet it was a step away from the realistic detail of the Old Masters. It was not readily accepted.

Whatever one’s opinion or taste may be, the work of Vincent Van Gogh indisputably takes a prominent place in the history of art, as well as in the general history of the world.

Art is a reflection of the values and attitudes of the society that produces it, accepts it, and reveres it. In the case of Van Gogh, it is a reflection of increasing value put upon individual feeling and self-expression, while slowly letting go of an appreciation for the exact way God has made all things—to the point where creation as a subject is wholly rejected and scorned by today’s leading artists. It is a moving from objective truth to subjective, individualistic feeling. Van Gogh remained faithful to this “most noble law”, as one German critic explained, “to follow Nature, especially one’s own” (Julius Meier-Graefe in *Van Gogh: A Retrospective*, p. 329). And as in the days of the judges, “Every man did that which was right in his own eyes” (Judges 21:25). In the modern art of today, the feelings of the artist and the viewer are all important. The subject is a minor and often “untitled” necessity.

Though he mentioned God in his writings and knew the New Testament well enough to translate it into several languages, a concern for the glory of the Creator was not the centerpiece of Van Gogh’s thoughts. It is true that Vincent Van Gogh possessed profound insight into art, demonstrating his theories with deftness of hand. His commentators also emphasize his love and compassion for all humankind, especially for the poor. It was these two things that he was indeed religious about. After attending his funeral, a fellow artist observed, “He had only two goals: humanity and art” (Emile Bernard in *Van Gogh: A Retrospective*, p. 221). It was said that a painting was, for him, a sermon, a sermon for the poor. But it is ironic that one who claimed to love all humanity so much, hated himself, his church, and his own family to the point of self-murder. Vincent thought of himself as a martyr. Indeed he was—to the god of art.

Questions for discussion:

1. Have you ever seen an actual work by Van Gogh in a museum? If so, what was your impression of it?
2. Compare Van Gogh’s irises or sunflowers with the highly detailed bouquets done by Dutch artists from the 1600s such as Jan van Huysum or Jan Philips Van Thielen. How does the composition (balance, focal point, unity, variety, etc.) compare? How does the expression (what each artist was trying to say through his work) compare?
3. How has the definition of art changed throughout history? How should we define art? What is its purpose? Is it merely a way to record what we see, or is it a way to convey feelings or other things that we can’t express so well in words? Or is it both? Or something else? Is there any Scripture that might apply? (See Psalm 27:4 and other passages that speak of beauty and the glory of God.)
4. Following are some quotes by Van Gogh on the nature of art. What do you think about his ideas?

Vincent said that art is not created by hands alone (meaning technical skill), but by “something which wells up from a deeper source in our souls; and that with regard to...technical skill in art I see something that reminds me of what in religion may be called self-righteousness” (*Stranger on the Earth* by Albert J. Lubin, p. 113).

Keep in mind that in Vincent’s day depicting scenes from everyday life was considered new, as he said, “The figures in the pictures of the old masters do not *work*. To draw a peasant’s figure in action...is the very core of modern art” (*The World of Van Gogh*, Time-Life Books, p. 23).

5. How did Van Gogh’s religious beliefs affect his art? How might what we believe affect ours?

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Quotes for additional help in understanding Van Gogh and his times:

“One of the new ideas that he introduced, which has most affected modern art, was that painting could express the feelings and inner world of the artist, rather than being an objective representation of the outside world.”

—Enrica Crispino, *Masters of Art Series: Van Gogh*, p. 4

“The more I am spent, ill, a broken pitcher, by so much more am I an artist—a creative artist—in this great renaissance of art of which we speak.”

—Vincent Van Gogh, quoted by Albert J. Lubin, *Stranger on the Earth*, p. 16

“Between 1830 and 1860, in France, Realism became important in literature and in painting. Writers and artists in this new style took their subjects from everyday life.... The painters who turned towards Realism were rebelling against the art academies and against the belief that the most important art was that which represented historical and mythological subjects.”

—Enrica Crispino, *Masters of Art Series: Van Gogh*, p. 10

“He [Vincent] did not know what submission was.”

—fellow pupil at the school for evangelists, quoted by Albert J. Lubin, *Stranger on the Earth*, p. 39

“In *The Night Café* I have tried to convey that a café is a place where you can ruin yourself, go mad, commit a crime.... So I have tried to express, as it were, the powers of darkness in a low public house.”

—Vincent Van Gogh, quoted by Enrica Crispino, *Masters of Art Series: Van Gogh*, p. 44

“I would like to make these portraits [of Dr. Gachet] so that they seem like living presences to people who see them in a hundred years from now. I am trying to achieve this, not by producing photographic likenesses, but by empathetic expression.”

—Vincent Van Gogh, quoted by Enrica Crispino, *Masters of Art Series: Van Gogh*, p. 54

“He [Vincent] reaffirmed this idea [symbolism of colors] in declaring that he wished ‘to express the love of two lovers by a wedding of two complementary colors, their mingling and their opposition, the mysterious vibration of kindred tones.’”

—Albert J. Lubin, *Stranger on the Earth*, p. 11

“The desire to rid himself of depression—and the loneliness, the despair, and the fears that were part of it—was the most powerful force that motivated Vincent to become an artist and incited the intense energy that was so vital to this end.”

—Albert J. Lubin, *Stranger on the Earth*, p. 22

“Having failed to accomplish his mission in formal religion, he transferred the task to art, confident that great art leads to God.... He could thus continue to preach, using art as his medium, without being bound to those values of the Church that he detested.”

—Albert J. Lubin, *Stranger on the Earth*, p. 52

“‘The work is an absolute necessity for me,’ he wrote. ‘I can’t put it off, I don’t care for anything but the work....’”

—Albert J. Lubin, *Stranger on the Earth*, p. 22

“In the religion of art, Vincent rejected a sadistic [in Lubin’s opinion—CLM] Christian God and found his way to a safer, kindly God—Mother Nature.”

—Albert J. Lubin, *Stranger on the Earth*, p. 214



STUDENT EXAMPLES





PREPARED EXAMPLE

Lesson 4: Painting the Light: Apples

Objective: See that close observation and knowledge of light, shadows, and reflections helps to render objects more accurately. Continue experimenting in mixing colors, including a more in-depth consideration of the color wheel.

Materials:

- ◆ 8½" x 11" acid-free white cardstock paper or 8" x 10" white canvas
- ◆ artist quality acrylic paint in tubes: Titanium White, Quinacridone Violet or another red-violet (cool red), Ultramarine Blue, Cadmium Yellow Light (warm yellow), and Cadmium Red Light (warm red); or other primary colors as listed under references below*
- ◆ artist brushes: small, medium, and large
- ◆ Styrofoam plates (to use as palettes)
- ◆ paper towels (to blot brushes)
- ◆ newspapers (to protect desks)
- ◆ apples (for reference)
- ◆ color wheel (for reference; see especially color wheels in references that follow)
- ◆ containers of water
- ◆ pencil
- ◆ poster board: white or brightly colored (for backdrops)
- ◆ tape and cardboard boxes may also be necessary to support the backdrops
- ◆ paint shirts

*Any brand of acrylic paint will suffice for this project, including more economical types. The main concern is obtaining cool or warm hues and knowing which is which. One average-sized tube of each color will be plenty for any class. Only a small dab of each color of paint is necessary for each student's palette.

Vocabulary:

- ◆ opaque
 - ◆ transparent
 - ◆ warm colors: any hue that leans toward yellow, orange, or red; e.g. a yellow that leans toward red tends to be warmer than a yellow that leans toward green (note that some colors cannot be easily labeled)
 - ◆ cool colors: any hue that leans toward blue, green, or violet; e.g. a red that leans toward violet tends to be cooler than a red that leans toward orange (note that some colors cannot be easily labeled)
 - ◆ local color
-

Introduction:

Light is an amazing and unique creation of God. It is a creature that stands not only as the very first creation of the creation week, it is also a picture par excellence of the Light, Jesus Christ, Who is the firstborn of every creature. Is it a particle? Is it a wave? Somehow it's both—but scientists can't fully explain all its properties still. Its speed, its spectrum, its beauty boggles the mind. It is the basis for all physical life. It is a creature fully worth both our scientific and Scriptural study.

It is also a creature very important to art and artists. It is only with light that we are able to see and paint and draw. Indeed, as we view the object we are about to render, it is in fact the reflected light from that object that we see. It is the light that tells us that object is in fact there. Light is everything to an artist. Artists have recognized this throughout history. Before the candle light of Rembrandt and beyond the sunlit gardens of Monet, artists have been fascinated with light—and rightly so. The Impressionists especially thought of their painting as simply painting the light. Though our goal for this project is not to imitate the Impressionists, painting the light will indeed be our concern. Where is the light coming from? Where is it going? How is it reflecting and bouncing off objects and their surroundings? Not so much those objects, but the light will be the subject of our observation.

Take note of the specific colors we will work with as well. Cadmium Red Light and Cadmium Yellow Light are warm colors. Ultramarine Blue and Quinacridone Violet are in this context cool. (*Using the Quiller Wheel or another color wheel, demonstrate where these colors are located in relation to the primary colors of the wheel.*) Whether we are painting an apple, an egg, or any other object, this knowledge will aid us in mixing just the right colors to paint the various nuances of light that we see.

Integration:

Physics: This lesson may be administered in connection to the study of light in physics or chemistry. The close examination required for artistic portrayal is paramount to the careful observation required in scientific investigation. In observation especially we see a very close relationship between science and art.

Procedure:

1. *Preparation:* Set up posterboard and apples. Use pieces of posterboard, either white or brightly colored, as backdrops for the apples. Curve the posterboard so that the apple will rest on the posterboard as well as be viewed with the posterboard entirely in the background. It may be necessary to tape the posterboard in place, either on the classroom counter and wall, or using a cardboard box.

Apply a small dab of each color of paint to each student's Styrofoam plate palette.

2. With a pencil, very lightly center and draw just the outline of the apple onto a piece of 8½" x 11" white cardstock paper (or canvas). Unless your apples are huge, draw them

somewhat bigger than life. Make it large enough to work with.

3. If the posterboard you are using is colored, lightly paint in this background color now. Do not attempt to make the color as bright and intense as it may actually be, but just get the “idea” of the color. Note that acrylic paint can be opaque or transparent, depending on how much water you mix with it, or whether you mix white with it as a tint. Apply the paint as desired.

4. Observe! Apply the medium value colors, or the local colors (actual colors without highlights or shadows), that you see. For red apples, this means applying a medium red in the reddest areas. Observe whether this should be a cool red or a warm red, and use and mix appropriate hues. Leave highlight areas white at first. Again, note that acrylic paint can be opaque or transparent, depending on how much water you mix with it. Apply the paint as desired, either making lighter areas light by using watery paint or by mixing in some white.

5. Observe! Where are the shadows? Often shadows are “cool,” but other light and colors can be reflected in them as well. Apply and layer color as necessary to begin to paint in areas of shadow, both on the apple and the cast shadow on the background. Unlike oil paint, acrylic paint can easily be layered because it dries so quickly—use this to your advantage.

6. Observe! Mix, layer, and tint colors as necessary to apply and blend in the lighter areas and highlights. Watch especially for reflected light in the shadows.

7. Make any other touch-ups desired. Neatly sign and date.

Options:

* Use other subjects besides apples. Apples are a good choice as they are very common and easily obtainable. Students’ prior knowledge and observation of them will help to focus their attention on the light rather than the apple. But other subjects can also be useful. Eggs are a good choice because they are smooth and white, and a colored background will reflect onto them very well. They also have no other details to distract students from focusing on the light. The drawback, of course, is their fragility. Try using hard-boiled eggs to counter this. Other simple fruits, such as lemons or oranges, would serve as useful subjects as well.

* Painting a simple, shiny metal object would be a challenge, nevertheless, it would also prove to be an excellent exercise in the observation of reflected light. The key to doing this successfully is to constantly keep this instruction in mind: **paint what you see.**

* Water is another source of reflections. Paint either a landscape or still life that includes water.

References:

Blue and Yellow Don't Make Green by Michael Wilcox, The Michael Wilcox School of Color Publications Ltd., F & W Publications. Inc., Cincinnati, OH, 2001.

Not only does this book purport an interesting theory as to exactly how the subtractive process works, it also contains a very helpful color wheel that shows how even the primary colors fall on either one side of the scale or the other (page 25). This book also demonstrates how various blues, reds, and yellows mix in order to achieve the exact color you want, including a list of specific hues and their characteristics (page 138). The list includes the following main colors:

CADMIUM RED LIGHT—a red that leans toward orange.

CADMIUM YELLOW LIGHT—a yellow that leans toward orange.

CERULEAN BLUE—a blue that leans toward green.

QUINACRIDONE VIOLET—a red that leans toward violet.

HANSA YELLOW LIGHT—a yellow that leans toward green.

ULTRAMARINE BLUE—a blue that leans toward violet.

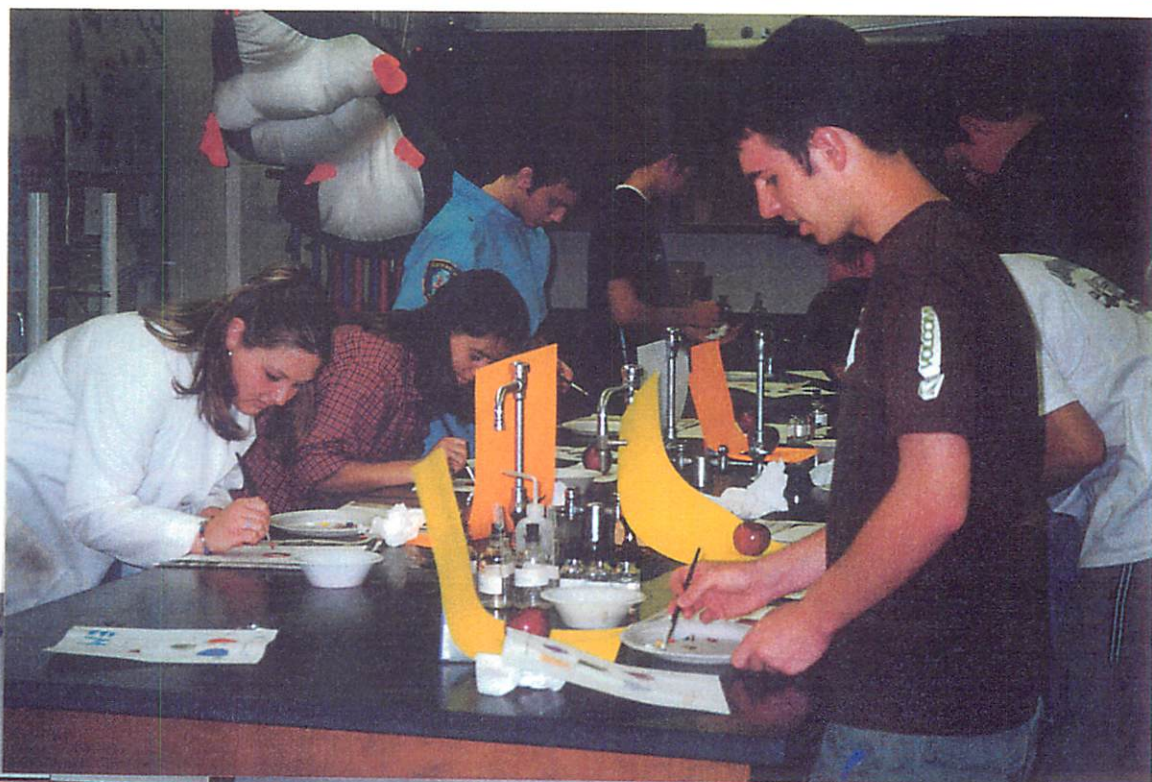
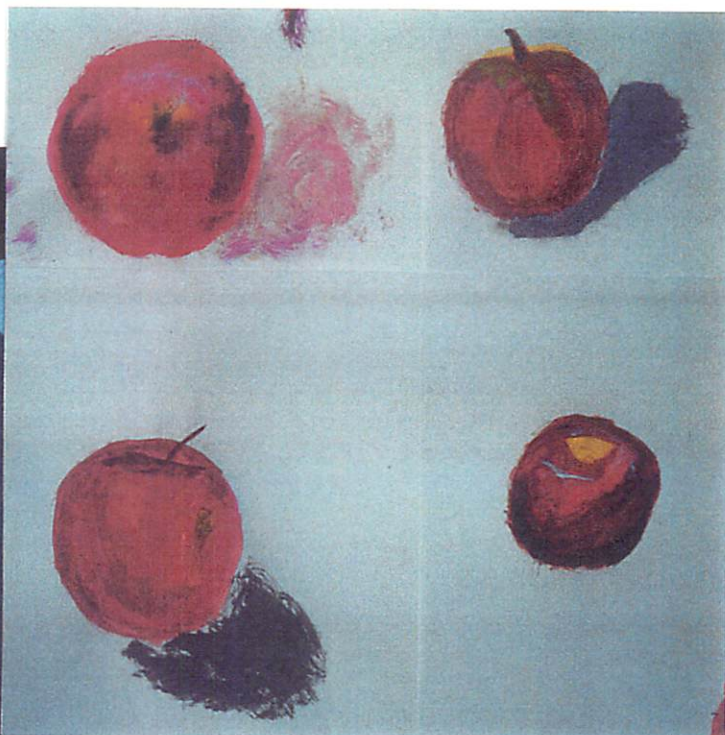
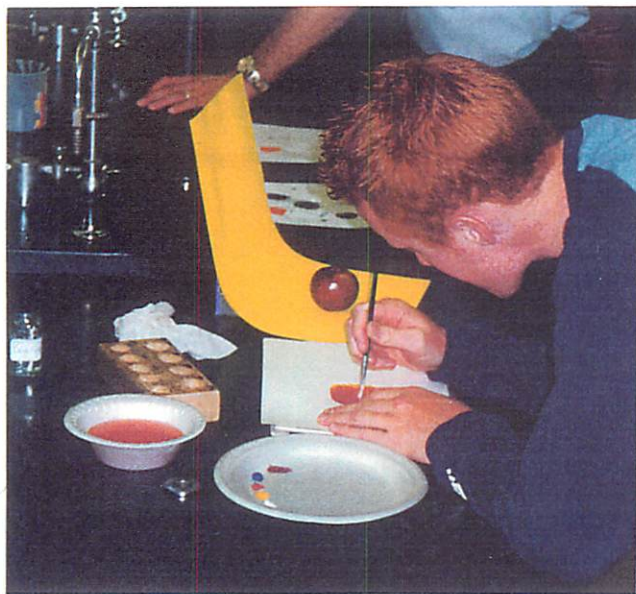
Color Choices: Making Color Sense Out of Color Theory by Stephen Quiller, Watson-Guptill Publications, New York, 1989.

This book contains a very helpful, large fold-out color wheel between pages 16 and 17. The advantage of the “Quiller Wheel” is that very many colors are included and placed in the names in which they are available. For example, when choosing between Hansa Yellow Light or Cadmium Yellow Light, the wheel clearly indicates where each specifically falls in relation to other colors, thus aiding in the decision.

“This then is the message which we have heard of him, and declare unto you, that God is light, and in him is no darkness at all.”

1 John 1:5

PHYSICS CLASS STUDENT EXAMPLES



PREPARED EXAMPLE



Lesson 5: Painting the Light: Landscape

Objective: See that close observation and knowledge of light and shadows helps to render objects more accurately. Continue experimenting in mixing colors, including a more in-depth consideration of the color wheel and use of specific colors of paint.

Materials:

- ◆ 8½" x 11" acid-free white cardstock paper, watercolor paper, or 8" x 10" white canvas
- ◆ artist quality acrylic paint in tubes: Titanium White, Quinacridone Violet or another red-violet, Ultramarine Blue, Cerulean Blue, Cadmium Yellow Light, Hansa Yellow Light, and Cadmium Red Light*
- ◆ artist brushes: small, medium, and large
- ◆ Styrofoam plates (to use as palettes)
- ◆ paper towels (to blot brushes)
- ◆ newspapers (to protect desks)
- ◆ good quality predominantly green landscape photos (for reference)**
- ◆ color wheel (for reference; see especially color wheels in references that follow)
- ◆ containers of water
- ◆ pencil
- ◆ white posterboard or white cardstock paper, any workable size
- ◆ paint shirts

*Any brand of acrylic paint will suffice for this project, including more economical types. The main concern is obtaining the colors as listed. One average-sized tube of each color should be sufficient for any class. Only a small dab of each color of paint is necessary for each student's palette to begin painting; more dabs can be added as needed.

** Photos may be obtained from books, magazines, or calendars, or for more original work require students to use photos they have taken themselves. Example reference photos are included in this lesson as well.

Vocabulary:

- ◆ opaque
- ◆ transparent
- ◆ warm colors: any hue that leans toward yellow, orange, or red; e.g. a yellow that leans toward red tends to be warmer than a yellow that leans toward green (note that some colors cannot be easily labeled)
- ◆ cool colors: any hue that leans toward blue, green, or violet; e.g. a red that leans toward violet tends to be cooler than a red that leans toward

- orange (note that some colors cannot be easily labeled)
 - ♦additive process
 - ♦subtractive process
-

Introduction:

We want to see the light. We want to paint the light. The problem is—paint is not light. Though there are obvious similarities between pigment and light, there are also profound and significant differences. Light is a glorious and beautiful creature of God. As it shines forth from the sun, it can be separated into the spectrum we know as the rainbow—the bow in the clouds that signifies His glorious, everlasting covenant of grace. Pigment, on the other hand, merely reflects the light or absorbs it. Whereas all the colors of light mixed together become white (the additive process), all the colors of pigment mixed together become black (the subtractive process). There are differences in primary colors and secondary colors as well. The primary colors in pigment and how they mix to produce secondary colors is well known. But these colors do not correspond to the primary colors of light, which are red, blue, and green, nor to the secondary colors of light, which are yellow, cyan, and magenta. Shadows produced by objects in front of various colors of light are not just gray, but result in other strikingly bright colors as well. So what can we do?

We will never be able to paint the light exactly as we see it, nevertheless, a knowledge of light, along with a knowledge of the colors of paint we have to work with, will help us get as close as possible to reproducing something of the mood and quality of that light. If you have had the opportunity to go to a gallery and view various landscape paintings, invariably the ones that are most striking—even ones without much detail or that would otherwise be rather bland subjects—are the ones that get the light right. Some photographs do this better than others as well. This is what we will try to do, too. Choose any simple landscape picture that includes mostly green trees and grass as a reference, but look especially for one that has a particular quality of light to it—morning or evening sunlight, clear and bright, humid or stormy, etc. The light will be our concern.

Integration:

Physics: Explore the differences between light and pigment. If equipment is available, demonstrate how the primary colors of light work to mix the secondary colors of light and white light. Also note what color shadows are left when objects are placed in front of these various colors of light. For example, an object in front of a magenta light will leave a green shadow, and vice versa. How might all of this affect what we see?

Bible: What are some of the spiritual analogies that can be drawn from light and color? What does Scripture have to say about color, generally or individually, and about light? Among other articles about light, see especially “Light Brings Life” by Mr. Joel Minderhoud, Standard Bearer, November 15, 2001, p.84.

Procedure:

1. After applying a small dab of each color of paint to your Styrofoam plate palette, experiment with the paint on a piece of white posterboard or white cardstock paper. With a pencil, label the paint on both your palette and your mixtures on the paper by using the initials of the names of the paint. Keep your experimental mixtures for future reference. See how the “warm” Cadmium Yellow Light mixes with the “warm” Cadmium Red Light to produce a reasonably bright orange, but that using the “cool” red or yellow, or both, produces an orange that is more neutral and not so bright. See what kinds of violets are produced with the various reds and blues. Note especially what greens are produced by the various blues and yellows. Cadmium Yellow Light with Ultramarine Blue produces quite a different green from the bright green that can be achieved by mixing Hansa Yellow Light (a yellow that leans toward green) with Cerulean Blue (a blue that also leans toward green). Refer to a color wheel as necessary.
2. Apply extra water to mix a light green, then use that green to paint just the main outline of your landscape. Refer to your reference photo, but do not hesitate to crop and simplify the photo for your painting. Remember that our main concern for this project is getting the light right, not achieving a complicated and detailed scene.
3. Work in the sky and background first, noting that cool colors tend to recede and warm colors tend to come forward. See how even a typically warm color like orange can be cooled down, tinted, and neutralized if necessary. For greens that are in the distance, note that they will tend to appear more bluish and tinted as the atmosphere affects these colors as well. Observe your reference photo carefully and compare how colors appear in the background versus colors in the foreground. Note that acrylic paint can be opaque or transparent, depending on how much water you mix with it, or whether you mix white with it as a tint. Apply the paint as desired.
4. Continue to work from back to front, painting in the foreground last. See how the various types of colors work in relation to each other—cool against warm and warm against cool. Much depth and contrast can be added in this way. Take special note of the shadows as well—they can be very colorful (for instance, an object in front of a pure green light will leave a magenta shadow), or they may have other reflected light in them. Observe your reference photo carefully, but note that the colors in a painting can be quite a bit more striking and can achieve more depth than can be captured in a photo. Do not try so hard to replicate the photo that these advantages in painting are lost. Many nuances of color cannot be reproduced in the photographic process.
5. Make any touch-ups desired. Neatly sign and date.

Options:

* Because of the limitations of photography, paint outdoors on location if possible. Though this will involve quite a bit more effort as far as materials and transportation

goes, the results can be worth it.

* Paint other kinds of scenes that involve more colors. Rocks and mountains, clouds, deserts, and seascapes can all be greatly affected by the mood and quality of light in the picture.

References:

Blue and Yellow Don't Make Green by Michael Wilcox, The Michael Wilcox School of Color Publications Ltd., F & W Publications, Inc., Cincinnati, OH, 2001.

Not only does this book purport an interesting theory as to exactly how the subtractive process works, it also contains a very helpful color wheel that shows how even the primary colors fall on either one side of the scale or the other (page 25). This book also demonstrates how various blues, reds, and yellows mix in order to achieve the exact color you want, including a list of specific hues and their characteristics (page 138). The list includes the following main colors:

CADMIUM RED LIGHT—a red that leans toward orange.

CADMIUM YELLOW LIGHT—a yellow that leans toward orange.

CERULEAN BLUE—a blue that leans toward green.

QUINACRIDONE VIOLET—a red that leans toward violet.

HANSA YELLOW LIGHT—a yellow that leans toward green.

ULTRAMARINE BLUE—a blue that leans toward violet.

Color Choices: Making Color Sense Out of Color Theory by Stephen Quiller, Watson-Guptill Publications, New York, 1989.

This book contains a very helpful, large fold-out color wheel between pages 16 and 17. The advantage of the “Quiller Wheel” is that very many colors are included and placed in the names in which they are available. For example, when choosing between Hansa Yellow Light or Cadmium Yellow Light, the wheel clearly indicates where each specifically falls in relation to other colors, thus aiding in the decision.

Painting the Many Moods of Light by Rachel Rubin Wolf, North Light Books, Cincinnati, Ohio, 1999.

Painting the Effects of Weather by Patricia Seligman, North Light Books, Cincinnati, Ohio, 1993.

Both of these books contain excellent examples of paintings that portray light effectively.

“I do set my bow in the cloud, and it shall be for a token of a covenant between me and the earth.”

Genesis 9:13

STEP #1



STEP #3



PREPARED EXAMPLE





EXAMPLE REFERENCE PHOTOS

Lesson 6: Painting by Design

Objective: To give opportunity for students to be creative and original as they paint any subject desired; review and apply all of the principles of design; consider the concept of beauty in the light of Scripture.

Materials:

- ◆ 8" x 10" or larger white canvas or canvas sheet
- ◆ artist quality acrylic paint in tubes: Titanium White, Ultramarine Blue, Cadmium Yellow Light, and Cadmium Red Light*
- ◆ artist brushes: small, medium, and large
- ◆ Styrofoam plates (to use as palettes)
- ◆ paper towels (to blot brushes)
- ◆ newspapers (to protect desks)
- ◆ good quality reference photos**
- ◆ color wheel (for reference)
- ◆ Principles of Design Worksheet, included in this lesson
- ◆ "Principles of Design" section, included in this curriculum
- ◆ examples of paintings to demonstrate principles of design (references follow)
- ◆ containers of water
- ◆ pencil
- ◆ scratch paper
- ◆ paint shirts

*Other colors from the previous lesson may certainly be used when needed, but in order to simplify matters and concentrate on design, as well as taking cost into consideration, the above list is serviceable as the main colors to begin with on each palette.

**Use original, unpublished photos (using published photos means the design work has been done already). Give advance notice so that students have time to either find a photo they or a family member has taken, or to take a photo themselves for this purpose. If necessary, provide photos from which to choose.

Vocabulary:

- ◆ principles of design: unity, focal point, balance, contrast, variety, rhythm, movement, proportion, perspective
 - ◆ value: degree of lightness or darkness, e.g. white, to gray, to black
 - ◆ tone: degree of lightness or darkness as it is applied to color, e.g. yellow is much lighter in tone (or value) than deep violet
-

Introduction:

One of the most important things for an artist to know and be able to apply is the principles of design. These principles have been described throughout history in various ways. John Ruskin, a 19th century artist, poet, and statesman, stated it succinctly: "Composition means, literally and simply, putting several things together, so as to make one thing out of them," (John Ruskin, The Elements of Drawing, p. 124). He talked of such things as "the law of continuity," "the law of contrast," and the "law of repetition" as principles that serve this making into one. Though we use somewhat different terms, our goal will be to have a very similar understanding of design and composition. For most artists, the use of the principles of design is innate and accomplished unconsciously. In fact, to some extent all people have a sense of design and a knowledge, or opinion, of what is beautiful. That, indeed, is the point. What is beautiful? How is it beautiful? Why is it beautiful? Philosophers have grappled with these questions throughout the ages. We will grapple with these questions in a very practical way—by attempting to design something beautiful on a canvas. Nevertheless, let us think about these things on a deeper level as well. Beauty is not just "in the eye of the beholder." Scripture has much to say about beauty and what is beautiful. Indeed, beauty and truth are one.

"Out of Zion, the perfection of beauty, God hath shined" Psalm 50:2.

These are the principles of design as we will discuss and apply them to our painting:

UNITY
FOCAL POINT
VARIETY
CONTRAST
BALANCE
MOVEMENT
RHYTHM
PROPORTION
PERSPECTIVE

Integration:

English: How might these same principles of design apply to writing and to poetry? Indeed they do. Try analyzing a particular story or poem using these terms.

Science: Can these principles be seen in the creatures and creation all around us, from the far reaches of the universe to the smallest microscopic particles? Indeed they can. Watch for these principles of beauty in all areas of science.

Bible: What are some of the spiritual analogies that can be drawn from some of the principles of design? For instance, the beauty and significance of unity in Scripture is profound, both in the unity of the church and in the

unity that is in Jesus Christ as He brings all things in heaven and earth together into one—Eph. 1:10. The beauty of contrast is seen in the beauty of holiness—set apart for His service and glory. Beauty is an important concept for the child of God. It is well for us to consider and to sing, “O Lord of Hosts, how lovely Thy tabernacles are.” See also “Beauty” by Rev. Dale Kuiper, Standard Bearer, vol. 71, no. 19, p. 469.

Procedure:

1. *Teacher: Review each of the principles of design as outlined in the “Principles of Design” section that is contained near the introduction of this curriculum, or as described in other sources and books. Demonstrate how the principles can be seen in various paintings. (References and examples follow.) Hand out the Principles of Design Worksheet to prepare students for what they will need to consider as they design and complete their painting.*
 2. Choose an original photograph to use as a reference for your painting. Make several thumbnail sketches to decide on the best composition. Crop and adjust subjects as desired. Consider all of the principles of design in making these decisions.
 3. Begin painting. Work from top to bottom, and background to foreground. Paint in general outlines and shapes first, paying special attention at this point to contrast in value and tone, as well as to warm and cool colors. Apply paint as desired—thickly or thinly, in watercolor-like layers.
 4. Begin to add details. Evaluate the composition as you proceed. To still be able to see the main shapes and values apart from the details, periodically view the painting from across the room. To evaluate the composition with a fresh eye, try viewing it in a mirror—which flips the composition around. If the composition is still acceptable, it’s a good one.
 5. Make any touch-ups desired. Neatly sign and date.
 6. Fill out the Principles of Design Worksheet. *Teacher: Require students to hand in the worksheets and/or use them to discuss and critique the paintings as a class.*
-

References:

Annotated ART by Robert Cumming, Dorling Kindersley, New York, 1995.

This book not only contains large reproductions of many famous paintings, it also includes very helpful explanations and information about each one. Following are just two examples that may be used to illustrate various principles of design, although any painting could be chosen from this book. There are countless possibilities in other sources as well. Choose any painting that strikes you as beautiful and ask—why? Why is this so beautiful?

The Ambassadors by Hans Holbein the Younger, 1533, pages 38-39.

Note the keen, almost symmetrical balance of the two figures in this portrait, as well as the marked movement of the composition as the artist brings the viewer into the painting with the distorted skull on the bottom and connects the figures with the horizontal lines of the table. A good test to determine the importance of an element is to cover it up, or imagine the painting without it. What would it do to the movement and unity of the design if the center table with its objects was not there?

The Artist's Studio by Jan Vermeer, 1665, pages 58-59.

See how the model stands out as the focal point in this painting. She does so by her placement, the contrast of light versus dark, and the careful direction and movement of the main shapes and lines in the composition. Note also the balance of visual weight between the artist and the curtain on the left.

Principles of Design Worksheet

Following is a list of the principles of design. Briefly explain how all, or almost all, of these principles may be seen in your composition.

UNITY:

FOCAL POINT:

VARIETY:

CONTRAST:

BALANCE:

MOVEMENT:

RHYTHM:

PROPORTION / PERSPECTIVE:

India ink: introduction and line drawing

Objective: To allow students to explore the medium of India ink

Materials:

- 12" x 18" 80 lb. bond paper (or larger)
 - pencils and graphite sticks
 - India ink
 - brushes in a variety of sizes including some 2 or 3 inches wide (house painting brushes work)
-

Vocabulary:

- *traditional composition* a composition in which the foreground figure does not 'run off' the paper
 - *support (n.)* term synonymous with paper, canvas, or board. It is the surface on which the drawing is rendered
 - *thumbnail sketch* a small-scale drawing which lays out compositions or values to be used on the finished piece.
-

Introduction:

India ink is a great medium. With it the students can create drawings using both line and wet washes. The drawn lines will be of great visual interest since they will vary in width (as compared to pencil lines) Using a large brush allows big areas of the students' work to be covered quickly with dark values. India ink also allows the artist to create finely detailed drawings if using a quill and nib or a technical pen (such as the Rapidograph). India ink is rather permanent -- there are certain risks inherent in working with it.

A large bottle of India ink may be purchased at a reasonable price through any of various art catalogues. For finely detailed work a smooth support is needed, since the ink can "feather" and the nib can splatter ink on rougher paper. However, even 80 lb. white sulfite paper will yield good results if various sizes of brushes are used. If you decide to use the larger 12" x 18" size of paper, the landscape or object you paint will be of sufficient size to show details even with a brush.

In this assignment the students will paint a landscape. This drawing will be a traditional composition. I wait until snow has fallen before doing this project. The focal point of the landscape is to be something which you have chosen. In previous years I have had the students draw a slide on the playground and two large black "culverts" that students crawl through during recess. I am sure there is something of visual interest on your playground.

If some students want to attempt a different object, tell them they will have the opportunity in the next lesson (see "Extensions").

Preparation:

You can break this project into two classes: [1] drawing and layout and [2] applying the India ink. If you decide to do it in two parts then you will need support boards, paper, and pencils for the first class. You will also need clips or tape to hold the paper to the drawing board

so that it doesn't blow away. If you use tape make sure that it stays close to the edges since it can tear the paper surface when you remove it. (Another option is to have the children work from a photograph that either you or they have taken. They could lay out light guidelines indoors and paint outdoors or do all of the project from inside the classroom.)

For the second class you will need India ink, a number of paint pots (two for each group), brushes, and water to clean the brushes.

Procedure:

The first step (drawing the object) could be done in one of two ways. [1] Have the students sketch the foreground object on the 12" x 18" paper. [2] Have the students sketch the foreground object on a smaller piece of paper and then have them project it onto the larger paper in the classroom.

Doing it the second way allows the students to rest their paper on an ordinary size book when drawing outdoors. (I have pieces of masonite for the students to draw on when we work outside that are large enough to hold 12" x 18" paper. If you do not, do not worry: the students can use the back of their portfolios.) The second way also allows the students more compositional latitude when they lay out their final drawing since they will be able to move the object around the paper to find out where it works the best or reduce and enlarge the size of it until a good compositional 'fit' is achieved.

On their sketches or drawings the students need to include a horizon, some background interest, the foreground, and an object in the foreground. (We used the example of a the slide with a couple of culverts.) I strongly encourage the students to include a grove of trees behind our slide as their background interest. In the winter, without their foliage, trees make excellent subjects.

The foreground (from the horizon to the bottom of the page) will be left white.

From the horizon to the top of the page (the sky) the student will apply the lightest wash or washes. The percentage could be 75% water and 25% ink. Different effects in the sky can be achieved by layering washes.

The background interest (in our case, the trees) will be painted in with a medium deep mixture of India ink (try 50% water / 50% ink), while the foreground object will be brushed in using 100% India ink. To finish off the piece, light shadows or footprints could be painted in the snow or snowflakes could be placed in the "atmosphere" using whiteout.

Remember the rule of thirds. The horizon usually does not look the best in the center of the paper -- have some try a high horizon and others a low horizon. Additionally, the slide (our object of interest in the foreground) will not look the best exactly in the vertical center of the paper.

Extensions:

- Try a different object in the picture frame.
- Now that the students have experience with landscapes and "snowscapes" have them choose their own
- Have them try a "skyscape" which concentrates on the clouds. This piece will have a dramatically low horizon

India ink: the backpack

Objective: To allow students to explore the medium of India ink

Materials:

- 12" x 18" 80 lb. bond paper (or larger)
 - pencils and graphite sticks
 - India ink
 - brushes in a variety of sizes including some 2 or 3 inches wide (house painting brushes work)
-

Vocabulary:

- *alla prima* literally "at the first try"; a painting completed in one session
 - *monochromatic* one hue; for example: blue, light blue (tints) and dark blue (tones)
 - *support (n.)* inclusive term encompassing paper, canvas, board, etc. It is the surface on which the drawing is rendered
 - *traditional composition* a composition in which the paper contains the foreground figure
 - *thumbnail sketch* a small-scale drawing which lays out compositions or values to be used on the finished piece.
 - *value* the relative degree of lightness or darkness given to an area by the amount of light reflected from it
 - *vertical format* artwork is taller than it is wide
-

Introduction:

India ink is a great medium. With it the students can create drawings using both line and wet washes. The drawn lines will be of great visual interest since they will vary in width (as compared to pencil lines). Using a large brush allows big areas of the students' work to be quickly covered with values. India ink also allows the artist to create finely detailed drawings if using a dip pen or a technical pen (such as the Rapidograph). Remember that India ink is rather permanent -- there are certain risks inherent in working with it.

A large bottle of India ink may be purchased at a reasonable price through any of various art catalogues. For finely detailed work a smooth support is needed, since the ink can "feather" and the nib can splatter ink on rougher paper. However, even 80 lb. white sulfite paper will yield good results if various sizes of brushes are used. If you decide to use the larger 12" x 18" size of paper, the landscape or object you paint will be of sufficient size to show details even with a brush.

In this assignment the students will paint their backpack. Require that this drawing be done in a traditional composition and in a vertical format. The backpack makes a nice object because the regular shape is easy to lay out while the surface is covered with a variety of interesting details such as stitching, zippers, webbing, and straps. The students will use a dip pen or fine brush to show the details and diluted washes to build up the values.

This project can be handled in a number of ways. You can block out the general shape of the back pack first by using light washes with a generous size brush -- later adding the details. This

is a fun exercise and the fact that the detail lines that you add may not line up exactly with the edges of the washes make it all the more interesting visually.

You can also work the other way around: using a dip pen or brush to lay out the lines first and then adding the washes.

Preparation:

Lay out the following items for the class to use:

- [1] the support (12"x18", 80 lb. white sulfite) or card stock
- [2] pencils if allowed (see "Procedure")
- [3] dip pens, fine brushes, and small ink wells (No dip pens? see "Extensions")
- [4] diluted India ink (the percentage could be 75% water and 25% ink) in four or so ink pots (old margarine tubs do the trick)
- [5] wash brushes (2 inch or 3 inch-wide brushes to lay down large washes of ink)
- [6] water to clean the brushes and paper towels for potential messes

Procedure:

Pencil guidelines or *alla prima*? Decide if you want the students to use pencils. If you decide to let them use pencils, you should tell them that they are to use *light* lines (it is almost impossible to erase graphite lines once they are covered by India ink washes) to *quickly* rough in the outside shape and some major guidelines. Do not let them "detail the drawing to death" with the pencil or the drawing will lose some of its immediacy and spontaneity. In addition, they will never be able to finish their piece in the allotted time. (It is possible to assign the backpack project as a detailed pencil study first. Then, once they have finished that study of the object in graphite, assign this project.)

The other option is having them use ink alone (no graphite). This style is called *alla prima*. *Alla prima* is an Italian expression which can be loosely translated as "at the first try." It refers to a painting completed in one session. Usually the artist quickly works on-site in wet-on-wet. Often there is no preliminary drawing because the idea is to capture the essence of an object or a scene. Encourage the artist to capture the first impression with boldness.


Having them paint without guidelines lends freshness to the drawings. Additionally, you won't have to worry about them madly erasing their lines when using permanent ink. If the students ask "what should I do if I don't like my lines," tell them to make them slowly after careful observation. Lines are a commitment -- think about them, make them, and stick with them.

Which comes first, line or wash? If you want, have them draw the backpack lines first, let them dry, and add washes. Lighter value washes are safer, students can darken the values by adding more washes, but a too-dark wash will obscure the pen lines.

The other option is to lay down the wash first (big brush, please, so they don't scrub the paper to death) and, after it dries, put the detail lines on the wash surface.

Extensions:

- No dip pens available? Try permanent markers for the lines!
- Try having them work on poster board (22" x 28") or watercolor paper. Smooth and rough surfaces yield different effects and poster board usually has one coated (smooth) side and one non-coated (rough) side

- 
- Use this object (the backpack) with other media such as pencil and graphite dust
 - Use this object (the backpack) with other media such as colored pencils
 - Render this object in watercolor -- either monochromatic or different hues



Lesson 1: Introduction to Pastels

Objective: To introduce students to the medium of chalk pastels (hard or soft), exploring various techniques and the effects they produce, including a brief introduction to the work of Mary Cassatt.

Materials:

- ◆ pastel sets (hard or soft), including as many colors as possible
- ◆ 9" x 12" pastel paper in neutral colors: beige, tan, or gray—sold in pads, or cut large sheets of Canson Mi-Teintes pastel paper to size
- ◆ disposable latex gloves
- ◆ cotton swabs
- ◆ pencil
- ◆ ruler
- ◆ sand paper (for sharpening pastel sticks)
- ◆ newspapers (for padding desks)
- ◆ wide, newspaper-lined cardboard box (for collecting excess pastel dust)
- ◆ workable fixative or cheap aerosol hair spray
- ◆ simple vases, each with one real or silk flower (for reference)
- ◆ pastel portraits done by Mary Cassatt (for reference—examples follow)
- ◆ books about working with pastels (for reference—examples follow)

Time Tip: Introduce pastels and divide paper in one session. Actually begin working with pastels in another. Techniques may be finished in one or two other sessions since the subject may be viewed from a fresh angle each time.

Vocabulary:

- ◆ layering: applying pastel in layers so that various colors underneath show through—a very important aspect of pastel painting
- ◆ feathering: applying the pastel in a very light, loose, diagonal pattern, letting many layers of color show through to produce a soft and luminous effect
- ◆ cross-hatching: applying the pastel in one direction, then applying it again in another, often applying another color in the second direction
- ◆ scumbling: applying the pastel in a light, small, round scribbling motion, often over another color
- ◆ blocking in: painting in main shapes and areas of value and color without any indication of detail

♦tooth: any degree of texture in paper, allowing pastels to adhere to it

Introduction:

Pastels are a very versatile medium—kind of a cross between drawing and painting. Because they do not require mixing on a palette, they are much quicker to use than paint, yet they produce a very painterly effect. In fact, works done with pastels are called “paintings.” There are various techniques that pastel artists can use, and it is some of these techniques we will experiment with in this project. You will be able to discover which technique you prefer to work in, along with seeing how one technique may fit one subject, while another technique might be better for something else. *Show and discuss examples of these techniques from books about pastels and by looking at how Mary Cassatt (1844-1926) used pastels in her mother/child and other portraits.* At times there is a very refined, smooth, and detailed effect, and at times the marks of the pastel are feathered or applied in other loose, relaxed sort of ways. The focal points of Mary Cassatt’s portraits—namely the faces—exhibit this finished, refined, and detailed effect, while the periphery of her portraits reveals the individual, looser marks of the pastel. A good example of this is seen in Cassatt’s portrait of Louisine Elder Havemeyer, c. 1896 (*Mary Cassatt: Modern Woman*, page 190) and in “Simone in a White Bonnet” found in the Rizzoli book on Mary Cassatt. Applying layers of color, however, is essential to all pastel painting techniques. As part of the Impressionist movement in America, Cassatt’s pastel paintings clearly exhibit this layering of color as well, letting the viewer’s eye mix the colors as is characteristic of much Impressionistic work.

The kind of paper you use will also affect your pastel painting, not only by its color, but also by its texture—whether it has a smooth texture or has some more tooth to it.

What about hard versus soft pastels? The advantages of hard pastels is that they are able to produce a more distinct edge, thus being useful for lines and more detailed work. They don’t fill in the tooth of the paper as quickly, thus allowing for more layers of color. Soft pastels, on the other hand, are able to lay down more color with each stroke and so produce a deeper color, but they are also more difficult to layer over top. If you have both hard and soft pastels, it is better to sketch and block in your picture with hard pastels, then use soft pastels for the finishing layers. But either type—hard or soft—can be the materials for a beautiful picture.

There are a few more practical notes. First, don’t blow excess pastel dust off your paper as you work. Not only is it harmful to breathe in, but blowing also can ruin your work as well as create a mess. Rather, transport it horizontally to an empty box, tip it vertically and tap or snap your fingers on the paper to make the dust fall into the box. Second, wear a disposable latex glove for quicker, easier clean-up and for protection. Many pastels are labeled as non-toxic, but any time pure pigment comes into contact with skin there may be some risk involved. If your pastel sticks need to be cleaned and their true colors are no longer visible, shake them in a container of uncooked rice. Finally, pastel paintings should either be matted and framed so that the glass does not touch the work, or they can be stored in the student’s portfolio with a piece of paper attached for protection. Tape one side of the back of the painting to one side of the protective paper so that the paper rests on the painting like a cover of a book.

Procedure:

Preparation: Set up vases and flowers where groups of students can easily view them. Pad desks with newspapers. This not only protects desks, it also gives the pastel paper some cushion to allow for better adherence of the pastel.

1. With a pencil and ruler, divide paper into three sections by laying paper down horizontally and drawing the dividing lines vertically to make 4" wide sections. You will be painting a vase with a flower in each section, using a little different technique each time.

2. With a brown or gray pastel, lightly sketch a general outline of the vase and flower onto the first section (far left if you are right-handed; far right if you are left-handed.) Don't draw in any details. Think about composition and proportion.

3. Block in the main shapes and colors of your composition. Use hard pastels if you have them. Use darker, bolder colors because many layers of color will be added, toning down and making the colors lighter and more subdued. Use dark blues, purples, or greens for the shadows—whatever color you most detect in the shadows as you observe them.

Note: these last two steps will be used when beginning to work on each of the three sections, but do not begin each section until the one before it is completed.

4. Technique of the first section (feathering):

Use the technique of feathering to build up the color in many layers. If you have both hard and soft pastels, use hard pastels first. Hold the pastel loosely, applying the color in a diagonal pattern. Do not be too concerned with sharp and detailed edges when using this technique, but do experiment with many layers of colors. What colors can you use? Keep on experimenting and look at examples of pastel paintings where layers of color can easily be seen. One example is "Saturday Morning" by Judy Pelt, found on page 111 of *Pastel Interpretations*. Look at all the colors that come through in plain white sheets! "Rhinebeck Anemones" by Madlyn-Ann C. Woolwich on page 125 exhibits a feathered type of layering. Note the soft edges in this painting. Try for this type of effect in this, your first section. Apply at least three layers of color, but preferably more.

Backgrounds are optional. Work them in as desired.

Note: do not smear or rub colors! Let your eye "mix" the many layers of color for a fresh, rich look. Smearing many colors together will only produce "mud."

5. Technique of the second section (linear):

Begin by drawing and blocking in the composition as outlined above in steps 2 and 3, but this time emphasize the lines of your drawing by using a darker pastel and drawing in more detail. Your composition need not be exactly like your first one, either. There's more than one way and one angle to view a vase with a flower!

Color in the painting by applying layers of color, allowing as little or as much of your drawn lines to show through as desired. Apply the layers in any manner desired—feathered, scumbled, cross-hatched, or without any specific pattern at all. But again,

apply the layers with a light touch.

6. Technique of the third section (refined):

Begin by drawing and blocking in the composition as outlined above in steps 2 and 3, but this time blend these underlying colors together either with your finger or a cotton swab. Even a second layer of color may be blended, but do not blend any more than this at this point.

Continue to apply light, smooth layers of color, but do not blend or smear them. Finish with sharp, defined edges. (If you need to sharpen your pastel to do this, rub it on some sand paper until a sharp edge is formed.) If necessary, blend or soften more areas, but take care not to end up with mud. If you do, try to work over the area with more layers of color again. There is a place for blending color in pastel painting, but note that it is not always used, and when it is used, it is used with great care.

7. Sign and date. Spray with workable fixative or cheap hairspray. If using fixative, spray outdoors. Using any type of fixative is helpful for keeping dust and smearing down to a minimum, however, fixative can also destroy some very subtle color variations as well as make some colors slightly darker. For this reason some artists choose not to use any fixative at all.

Options:

* Experiment with other kinds of paper, varying colors and textures. As required above, light to medium value neutral colors are usually best, but sometimes brighter, darker colors, and even black can yield interesting and desirable results. Note also that Canson Mi-Teintes pastel paper has one smooth side and one side with a more patterned texture to it. Either side can be used.

* If time and paper supply permits, work on a larger scale. Try each technique on a larger, single piece of paper.

* Any other simple still life objects can be used besides a vase and flower—apple, egg, cup, etc. The focus for this lesson is on technique, not subject.

References:

Barter, Judith A. Mary Cassatt: Modern Woman. New York: The Art Institute of Chicago, 1999. (Pastel portraits by Mary Cassatt can be found on pages 70, 111, 113, 155, 157, 158, 168, 190, 212, 220, 222, 223, 246, 248, 271, 272, 274, 288, 296, 297, 306, 307, 308.)

Blovits, Larry. Pastel for the Serious Beginner. New York: Watson-Guption, 1996. This book is both basic and thorough in its instruction.

Bullard, E. John. Mary Cassatt: Oils and Pastels. Watson-Guption, 1976.

Lawton, David. "For the Love of Pastel." The Artist's Magazine August

2003: 54-61.

This article represents the styles and techniques of several pastel artists.

Mathews, Nancy Mowll. Mary Cassatt. Rizzoli International Publications, Inc., 300 Park Avenue South, New York, New York, 10010, 1992.

Highly recommended! This book has very large, helpful reproductions of her work.

Mowry, Elizabeth. Paint the Changing Seasons in Pastel. Cincinnati, Ohio: North Light Books, 1994.

Not only are there beautiful examples of landscapes, but very helpful and clear step-by-step photos of simpler demonstrations are included as well. Highly recommended.

Rogoff, Herbert. The Best of Canadian Pastels. Art Instruction Associates, 1999. Wonderful examples of what can be done with pastels.

Woolwich, Madlyn-Ann C. Pastel Interpretations. Cincinnati, Ohio: Northlight Books, 1993.

The same still life, landscape, waterscape, interior, etc. are each interpreted by several artists. This book contains, therefore, many good examples of a variety of styles and techniques.

Sources:

Pastel sets can be ordered from many art supply catalogs as well as school supply catalogs. Usually the price reflects the quality. A 24 color set is minimum for the upper classroom, but the more colors you can get, the better. It may even be helpful to purchase 24 count sets for individual use, while also purchasing one or two larger sets for a class to share. If you are serious about delving into this medium, the 96 color set of hard pastels made by Prismacolor called NuPastel is a good product and a good value. Art stores and the following suppliers carry Canson Mi-Teintes pastel paper as well, which is also a good quality paper and a good value.

Here is a list of some recommended art supply sources:

Blick Studio
P.O. Box 1267
Galesburg, IL 61402-1267
800-828-4548
www.dickblick.com

Jerry's Artarama
P.O. Box 58638
Raleigh, NC 27658
800-U-ARTIST
www.jerryssale.com

ASW Art Supply Warehouse
800-995-6778
www.aswexpress.com



STEP #1

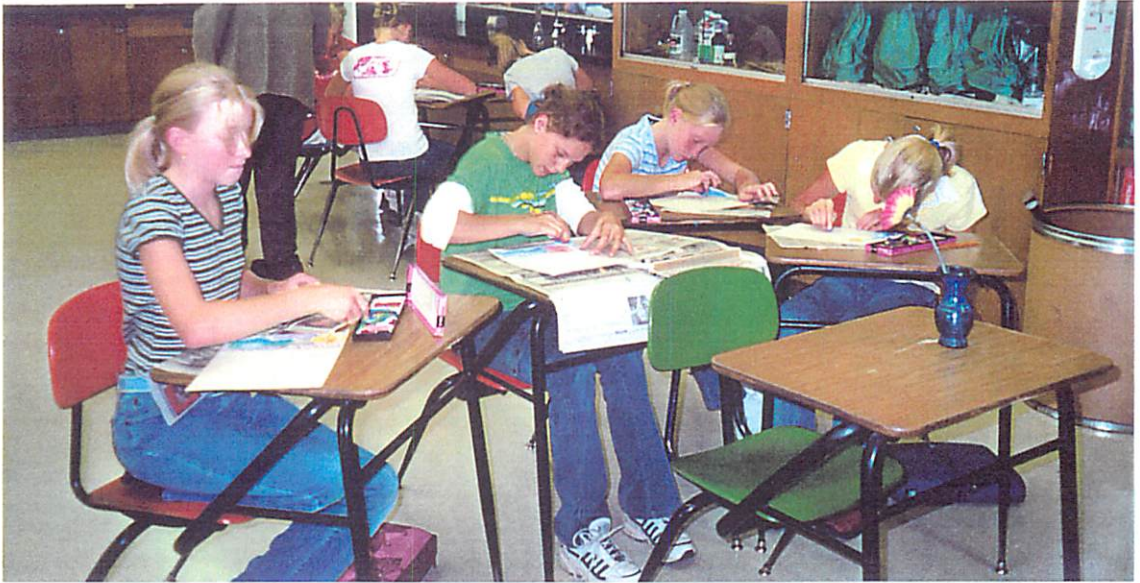


STEP #2



STEP #3

PREPARED EXAMPLE



STUDENT EXAMPLES



Lesson 2: Plein-Air Landscape in Pastel

Objective: Continue practice in the use of pastels, making close observation of light, color, and aerial (or atmospheric) perspective, thereby growing in appreciation for the beauty of creation.

Materials:

- ◆ 9" x 12" light blue or neutral colored pastel paper
- ◆ pastels
- ◆ 8½" x 11" white paper or newsprint, several sheets per student (to pad pastel paper)
- ◆ large clip boards, masonite, or plywood boards with large spring clips or masking tape
- ◆ pencil
- ◆ ruler
- ◆ viewfinders (6" x 8" posterboard with centered 1¼" x 1¾" hole)
- ◆ disposable latex gloves
- ◆ paintings that demonstrate aerial perspective and close color observation (examples follow)
- ◆ spray fixative or cheap hair spray

Time Tip: In order to allow as much time as possible for the outdoor session, prepare paper and clipboards, introduce aerial perspective, and review procedure prior to the outdoor session.

Vocabulary:

- ◆ **plein air:** pronounced "plane air," a French term for open air, referring especially to painting outdoors in order to quickly and accurately render the light and atmosphere of a scene
 - ◆ **aerial perspective:** also known as atmospheric perspective, taking into account the effects of atmosphere on distant objects
-

Introduction:

There is nothing like the light of the sun to illumine and reveal everything its rays may fall upon. There is nothing like painting a scene outdoors in this light to truly be able to grasp and observe all that God has created. Yes, there is a parable there. As is the light of the sun, so is the light of the Word—"a light unto my path" (Psalm 119:105).

Plein-air painting is simply painting outdoors, on location, rather than indoors while looking at a picture or photo for reference. Painting a landscape indoors may certainly be done, and be done well. Often artists combine these two methods, taking photos in order to finish their paintings back in their studios. But it cannot be denied that when painting in plein air, one is able to capture nuances of color and light that are lost to the camera's

eye.

That brings up something else that must be noted. This light and color must not be lost to the artist's eye, either! To capture the mood of light—high noon or early dawn—as well as the reflected colors that may be shimmering in the shadows, the artist must be looking for and observing all these things. The artist must not only see that the tree is green, but in that certain light of day, might the highlights be pink or yellow? Might the shadows be violet or blue, with a little peach or green peeking through? Including many colors in a landscape that at first glance seems to be merely green and brown will bring that landscape to life, showing the full spectrum of the light outdoors.

One more thing must be noted, and that is atmospheric, or aerial, perspective. Depending on the scene you are able to view, this may or may not be so obvious. If buildings, fields, hills, or mountains can be seen far into the distance, you should be able to see that their colors and sharpness of edges are not so bright and clear as when these things are very close to you. This is due to the amount of atmosphere in between you and the area you are viewing, especially if the air has a little humidity in it. Artists make good use of this effect to produce depth in their paintings. Making things in the distance to be a little more dull or neutral in color, a little bluish (cool colors tend to recede and warm colors tend to come forward), a little lighter, and the edges a little fuzzy will put objects into perspective for the viewer. This can be done even when the distances are in reality not so far. Be conscious of this in your landscape painting as well. Reserve the brightest, clearest, warmest parts of your painting for the foreground, while making things behind or in the distance a little cooler, lighter, duller, and fuzzy.

In summary, concentrate on the following things as you paint your landscape. First, look for all colors you can possibly observe and bring them out in the various layers of pastel that you apply. In order to keep the layers from becoming lost or muddy, be careful not to rub or smear them together. Second, use aerial perspective to clearly differentiate between a foreground and a background. Finally and most importantly, use this time to better observe and appreciate the handiwork of our Creator and Lord.

Procedure:

Preparation: With a pencil and ruler, center and draw an 8" x 10" rectangle on the 9" x 12" pastel paper. Clip or tape paper to board with several layers of plain white or newsprint paper underneath for padding.

Outdoors:

1. Consider what part of the landscape will make a good painting. Use a viewfinder to help in deciding this, narrowing down the elements to one area that will include both foreground and background. Think about proportion and composition. Balance the amount of sky to the ground—clouds may play a factor in this. Choose an element to serve as a focal point, for example, a prominent tree or cloud, and place it appropriately in your landscape. Finally, with a gray pastel lightly sketch in the main shapes of the scene that you have chosen with the viewfinder.
2. Block in the main elements of the landscape. Use bold, bright, interesting colors. Remember that you will be able to add more layers of the local color (the color that an

object is with no highlights or shadows) later. Also remember that cool colors tend to recede and warm colors tend to move forward.

3. Work on finishing the sky before working downwards. What colors are in the sky? If it's blue, is it a bright, rich blue; a cool, hazy blue; or a warm type of gray? If necessary, layer colors with yellow and red underneath to get just the right blues, grays, or whites.
4. Continue working downwards on the background. Layer several colors in order to make it more neutral, cool or bluish, light or grayish, and a little hazy or fuzzy.
5. Finish by working on the foreground. Look closely to see the real colors of highlights and shadows. Shadows are not just gray or brown! But do not stare. To keep colors intense and fresh to your eyes, move your eyes frequently around the scene. (This will prevent your eyes from neutralizing colors—as when you stare at something red and turn away to see the same shape in green.) Reserve your greatest contrasts—lightest lights and darkest darks—and your brightest colors for the foreground. *Note: if time is running short, finishing touches may be added in another session back in the classroom.*
6. Evaluate the overall composition. Squint at it to see the main shapes and values. Does it have contrast? Is it balanced? Does it have a focal point? Add touches of light and dark, or whatever colors may be necessary to bring these things out.
7. Sign and date. Spray with fixative. Clip and secure a piece of plain paper over the painting for protection while transporting. Mat and frame if desired, or store in portfolio with a piece of paper secured to it for protection.

Options:

* If weather or circumstances do not permit painting outdoors, working from good quality photos or posters is permissible. Working on the next lesson instead is also possible—and wait for better weather to return to this one.

* If time and materials permit, make paintings larger than 8" x 10", but 8" x 10" is minimum. Do not make them any smaller.

* Practice doing a landscape in the classroom from a photo first, then do a plein-air landscape painting. This not only provides extra preparation before spending field-trip time outdoors, it also provides examples for comparison between indoor and plein-air painting.

References:

From *Pastel Interpretations* by Madlyn-Ann C. Woolwich, Northlight Books, 1993:

Winter at Blossom Cove by Elizabeth Mowry, page 63.

See the aerial perspective employed in putting the back row of trees into the far

distance, but also see how the two foreground trees have a richer color and more contrast than the trees directly behind them.

Winter at Blossom Cove by Foster Caddell, page 65.

Note all of the colors the artist saw in the sky and in plain white snow! Snow is very reflective of light.

Rouen Cathedral series by Claude Monet, 1892-1894

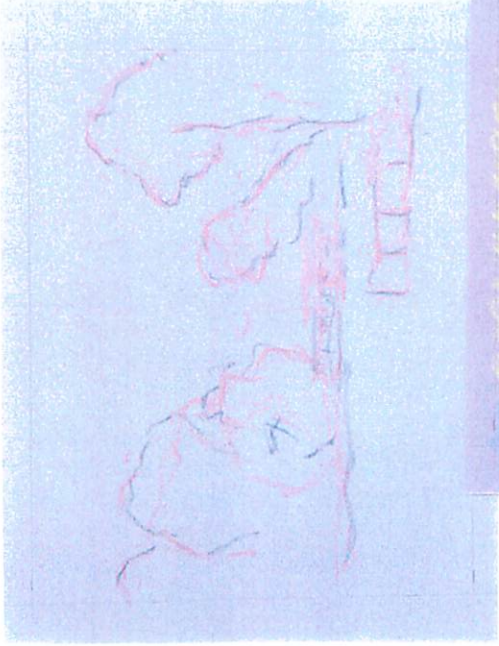
Monet rendered the Rouen Cathedral in a series of fifty paintings. Never before had such a series been done in history. But the artist's concern was not so much for the cathedral itself as it was for the light that fell upon it. Each painting was executed from the same point of view, but because he painted them all in different seasons, weather, and qualities of light—morning sun, midday sun, fog, etc.—each painting is very unique.

Most books containing Impressionistic work will include at least one of these paintings, but a good example of a cross-section of them can also be found in this children's book: *The Impressionists: The origins of modern painting* by Francesco Salvi, Peter Bedrick Books, 156 Fifth Avenue, New York, N.Y. 10010, 1994.

Carnation, Lily, Lily, Rose by John Singer Sargent, 1885-1886

The artist worked outdoors on this painting only in the evening as the sun went down—ten minutes each time—over the course of two autumns. He did so in order to capture the very unique glow of twilight. Note the colors used not only for highlights on the girls and their Chinese lanterns, but also the colors in the shadows. Those colors are very important to the whole effect of the picture. This painting is truly a masterpiece in the observation of light. (Next time you observe a sunrise or sunset, take note not only of the colors of the sky, but also of the unique colors reflected on the ground.)

STEP #1



STEP #2



STEP #3



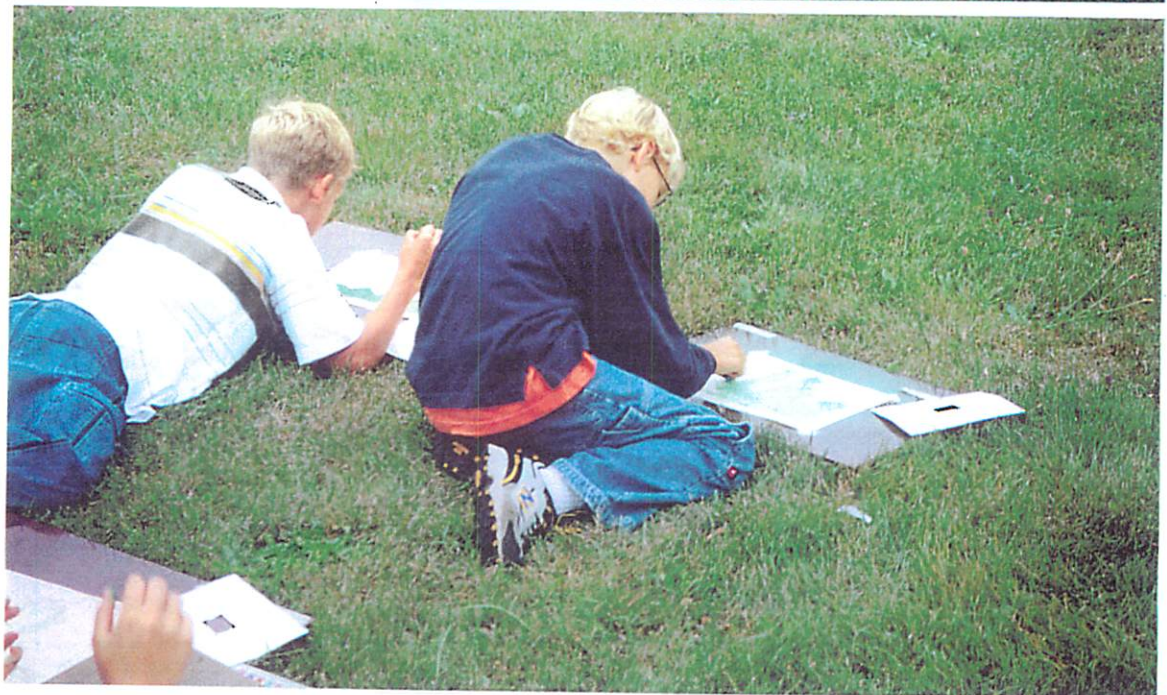
PREPARED EXAMPLE



STEP #4



STUDENTS AT WORK



Lesson 3: Still Life Composition in Pastel

Objective: Continue practice in the use of pastels, making close observation of highlights and shadows while also making decisions about composition and design.

Materials:

- ◆ 9" x 12" pastel paper in neutral colors, not white or bright colors
- ◆ pastel sets
- ◆ newspapers (to pad desks)
- ◆ pencil
- ◆ ruler
- ◆ 8½" x 11" plain white paper
- ◆ viewfinders
- ◆ disposable latex gloves
- ◆ spray fixative or cheap hairspray
- ◆ still life objects: simple bowls, pitchers, vases, teapots, baskets, fruit, etc.
- ◆ painting to demonstrate principles of design (example follows)

Time Tip: Because this project may take about two sessions to complete, it is helpful if the still life arrangement can be set up where it will not be disturbed for that amount of time. A portable serving cart may be useful for this.

Vocabulary:

- ◆ principles of design: see "*A Brief Description of the Principles of Design*" in the introductory section
 - ◆ positive space: describes the object or subject
 - ◆ negative space: describes the space around the object or subject
 - ◆ crop: to select and use only part of a scene, such as with a viewfinder
-

Introduction:

The goal of this project will involve reviewing and using the principles of design as well as observing and painting a still life arrangement in pastel. The choice of composition will be yours. Even though a still life arrangement has been set up, you may choose only part of it to paint—as if you were going to take a picture of only part of it with a camera. Use a viewfinder to help decide. What part will you choose? Whatever view strikes you as being an interesting and good composition. Look at the arrangement in terms of shape and color, considering negative space as well as positive space. It's okay if your view is so cropped that the objects are not readily identifiable. But whether they can be identified or not, the main thing is that the principles of design can be seen at

work in your painting. (*List and review these principles of design with students: unity, variety, contrast, focal point, balance, movement, and proportion. Discuss any well-composed painting to demonstrate. An example of a discussion about the composition in Mary Cassatt's The Bath follows.*)

Procedure:

Preparation: Group all still life objects together in one large arrangement.

1. With a pencil and ruler, center and draw an 8" x 10" rectangle onto your pastel paper. Pad with newspapers underneath.
2. Examine the still life arrangement and pick out only a few of the objects to use in your composition, or choose only parts of one or two. Sight your view in as if you were looking through the viewfinder of a camera, cropping the arrangement into a smaller composition. (*It may be helpful to actually make a viewfinder. To do so, cut a small rectangular hole in a piece of plain white paper. Closing one eye as you sight the composition in may help as well.*) Think about all these principles of design as you decide what part of the arrangement to focus on: unity, variety, contrast, focal point, balance, movement, and proportion. Consider negative space to be just as important as positive space to your overall design. To help you decide on a composition, use a pencil and plain white paper or scratch paper to make thumbnail sketches. Try out several different views in this way.
3. When you have decided on a composition, sketch the main outlines onto the 8" x 10" space on your pastel paper. Use a pastel that closely matches the color of your paper; that way any unwanted marks are easily rubbed out and concealed.
4. Work from dark to light. If you have both hard and soft pastels, use hard first, reserving soft for later layers. Observe shadows closely and color them in first. Use bold, dark colors to establish good contrast in your design at this point already. Do not be shy about laying in these dark areas! Layers of other colors will be added later. For instance, a blue bowl may be very dark blue when cast in a shadow, but note that there may be other reflected colors and light cast upon it from other objects—even in a shadow. These colors can be added later.
5. Begin to cross-hatch and layer other colors over these dark areas. Cross-hatching allows the colors underneath to show through. Build up the colors so as to begin to get a sense of the form of the objects. Applying the pastel strokes in a way that follows the form of the objects can help to "sculpt" them as well.
6. Apply the lightest colors and highlights.
7. Evaluate the composition. Can you see how the various principles of design are at work? Is there a focal point? Is there unity as well as variety and contrast? Is the design balanced? Make any adjustments necessary in order to bring some of these things out.

8. Sign and date. Spray with fixative. Store in portfolio with a protective piece of paper taped to it, or mat and frame.

Options:

- * If students are less familiar with certain principles of design than with others, use this project to focus on some of those that need more honing.
 - * Try making several different views and compositions from the same arrangement. Require students to concentrate on a different principle of design each time.
 - * Hold a class critique, discussing finished work in terms of the principles of design. Sometimes fellow students can identify different principles that the artists themselves did not see in their own work.
-

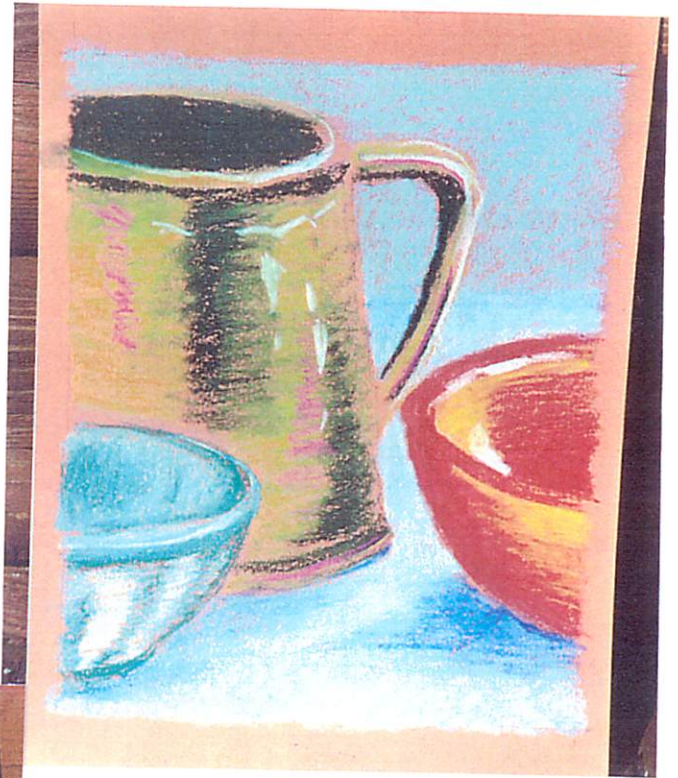
Reference:

The Bath by Mary Cassatt, 1891-1892

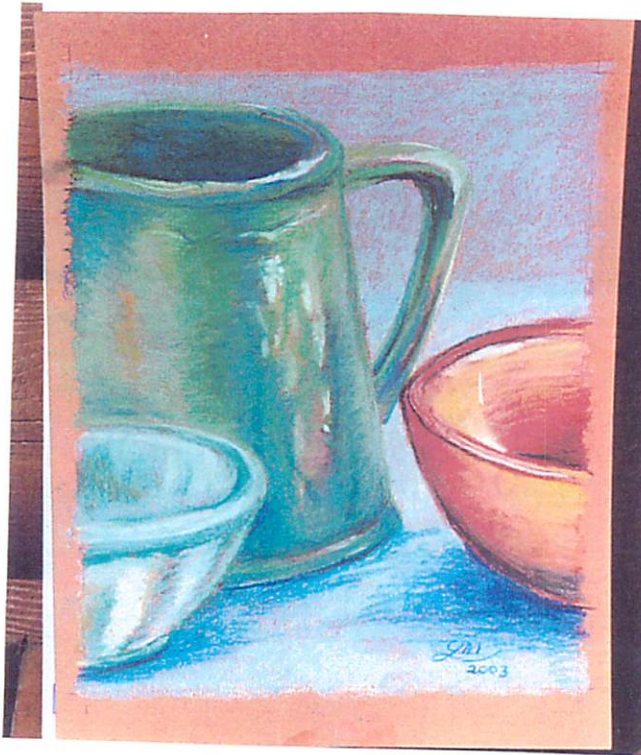
Though many paintings have less variety and are equally well-composed (think of Monet's *Waterlilies* for instance), this painting by Mary Cassatt exhibits a high level of variety and contrast while providing enough unity and balance for the design to be successful. Our eyes are drawn to the focal point of the painting—the face of the girl along with that of her mother's, which also constitutes the highest contrast in value in the whole composition. But our focus is also quickly led down to the tender touch of the mother's hand around the girl's foot. See how the movement of our eyes are kept within the composition by the bowl of water and the pitcher on the bottom right pointing us back up to the faces again, as well as the direction of the stripes on the mother's dress. Squint your eyes to see the main shapes and the beautiful balance and proportion there is between the light and dark areas. Also note what Mary Cassatt did with the negative space in this painting—what intriguing patterns and colors she placed her figures upon!

This painting is very well-known and should be included in most books or collections that feature the work of Mary Cassatt, including Mary Cassatt: Oils and Pastels by E. John Bullard, Watson-Guptill, 1976. There is also a very large reproduction of this painting in Mary Cassatt by Nancy Mowll Mathews, Rizzoli International Publications, Inc., 300 Park Avenue South, New York, New York, 10010, 1992.

STEP #1



STEP #2



STEP #3

PREPARED EXAMPLE

PHOTO OF STILL LIFE



Lesson 1: Introduction to Oil Pastels

Objective: To begin experimenting with various techniques in the use of oil pastels, along with observing and applying various color relationships.

Materials:

- ♦ 9" x 12" heavy white drawing paper or poster board
- ♦ oil pastel sets (at least 24 count, larger if possible)
- ♦ color wheel (for reference)
- ♦ 3/4" mechanical drawing/drafting tape or masking tape*
- ♦ newspapers (to pad desks)
- ♦ plastic spoons or knives
- ♦ scratch paper
- ♦ paper towels (for blending and clean-up)
- ♦ paintings for reference (examples follow)

*Test your drafting or masking tape to make sure it can be removed without damaging the paper. Sometimes very cheap masking tape works best. The trick is to remove it very, very slowly and very carefully.

Vocabulary:

- ♦ complementary colors: opposite colors on the color wheel
 - ♦ analogous colors: neighboring colors on the color wheel
 - ♦ warm colors: oranges, reds, browns, and yellows
 - ♦ cool colors: blues, greens, grays, purples, and white
 - ♦ principles of design (see "A Brief Introduction to the Principles of Design")
-

Introduction:

Oil pastels are a relatively new medium, developed in the twentieth century. Not to be confused with oil sticks (which is oil paint in stick form), oil pastels are much like dry pastels, but they are made with wax and oil so as to be dust-free. They also are able to adhere to any surface, unlike dry pastels, which need some tooth. Good quality oil pastels can be layered, blended, and scraped. It is a very versatile medium.

Our first project will be an experiment, not only in these techniques, but in color relationships as well. Colors affect each other. Orange by itself is orange, but put it next to its complement—blue (*see color wheel*)—and it pops! The clear, vibrant colors of oil pastels should show us these relationships very clearly. Not only this, but orange is a very warm color, while blue is very cool. It is also the case that warm colors tend to appear to come forward, while cool colors seem to recede—especially when they are juxtaposed against each other.

What difference does this knowledge of color relationships make? Artists use this knowledge to better employ the principles of design in their compositions. For example, a focal point surrounded by its complement will really stand out. But not only knowledge of complements is important, understanding of analogous colors, cool colors, and warm colors is essential as well. Paying attention to all of these can make the difference between a mediocre painting and an outstanding one. *Show and discuss paintings to demonstrate.*

Procedure:

1. Lay the 9" x 12" white paper horizontally on some newspapers. With drafting tape, tape all the way across the top of the paper so that the bottom edge of the tape is about 1" down from the top edge of the paper. Continue taping across each edge so that the inside edge of the tape creates a 1" border on each side. Tape across center of paper in both directions. The result should be like a windowpane on your paper.
2. Lightly sketch a blue egg in the upper left rectangle. Do not be overly concerned with the shape—even natural eggs vary—but do pay attention to proportion. Color in the egg with highlights and shadows by coloring light blue first and leaving a white area. Layer and blend white over that, then blend some darker blue in around the edges. If necessary, use either your finger or the corner of a folded paper towel to help blend the colors. Colors can also be scraped off with a plastic spoon or knife if desired. For instance, if you want to get a lighter highlight but have too much blue on the egg, scrape some blue off. Apply more white pastel if necessary. Except for scraped areas, no paper should show through the blue. Note: before coloring, check purity of pastels; if other colors are on the tip, rub it on some scratch paper or newspaper to remove.
3. Color in bright orange all around the blue egg. Don't be concerned about the outer edges; color right over the tape. Note that blue and orange are complements and watch the effect that this has on the egg.
4. Lightly sketch an orange egg in the rectangle directly underneath. Color it in, layering and blending, in orange, white, and dark orange to bring out the form and highlights of the egg—just as you did with the blue egg above. Color in bright blue all around this egg. Compare the effect of these two rectangles. Note that cool colors tend to recede and warm colors tend to come forward. Does this happen in these two examples? Does the orange egg seem to "come off" the paper, and does the blue egg almost seem like a receding pool? Note: *if students want to experiment with other complements in one of these rectangles, that is permissible.*
5. Lightly sketch a simple blue leaf in the upper right rectangle. Color the leaf and the background completely in cool colors: blues, greens, purples, gray, and white. Layer and blend colors. Color diagonally, crosshatch, or lightly scribble (which is called "scumbling")—experiment! Try scraping off some of the pastel in order to highlight veins or other areas. Continue to apply colors until satisfied with the design.

6. Sketch and color a similar leaf design in the last rectangle, but this time work only in warm colors: reds, oranges, yellows, and browns. Note that there can also be warm greens, purples, and blues, as well as cool reds, and browns. You may be able to identify some of these in your oil pastel set. Accent your leaf designs with them if desired.

7. Remove tape—very slowly and very carefully. Sign and date.

Options:

* Make a four-season study of the same landscape using cool, analogous colors for winter, complementary foliage and floral colors for spring and summer, and warm analogous colors for autumn. Compare.

* Draw a set of six or more squares with a circle in each one. Color in the circles in one color. Color each square background in a different color. Compare. What do the various backgrounds do to that one color?

References:

Elliot, John. Oil Pastel for the Serious Beginner. Watson-Guption Publications, New York, 2002.

This book explains the techniques involved with oil pastels very well, but the teacher is advised that it also contains a number of nude paintings.

The following Impressionist paintings can be used to talk about warm and cool colors, but it should not be hard to find very many examples to use:

Summertime by Mary Cassatt, 1895

Cassatt painted this calm and peaceful picture in predominantly calm, cool colors. Note how the warm colors of the ladies' hats, flesh, and dress bring them forward as the focal point of the painting. Mary Cassatt by Nancy Mathews, Rizzoli International Publications, Inc., 300 Park Avenue South, New York, New York 10010, copyright 1992—(this book has very large, helpful reproductions)

Two Sisters by Auguste Renoir, 1881

Again, this painting was done in predominantly cool colors, while the red hat and flesh of the figures bring them forward as the focal points of the composition.

Impressionism by Jude Welton, Dorling Kindersley, 1993, p. 22

Madame Charpentier and her Children by Auguste Renoir, 1878

Here the colors are reversed and we see a very warm, red background offset by the cool blue and black dresses of the figures. Impressionism by Jude Welton, Dorling Kindersley, 1993, p. 42

Nocturne in Blue-Green by James Abbott McNeil Whistler, 1871

The painting is exactly as the name implies—a totally analogous rendering of the River Thames in the blue-green of evening. Impressionism by Jude Welton, Dorling Kindersley, 1993, p. 60

Woman in a Loge by Mary Cassatt, 1879

A striking example of a successful composition done in warm, analogous colors with only a few cool accents. Impressionism by Jude Welton, Dorling Kindersley, 1993, p. 51

Sources:

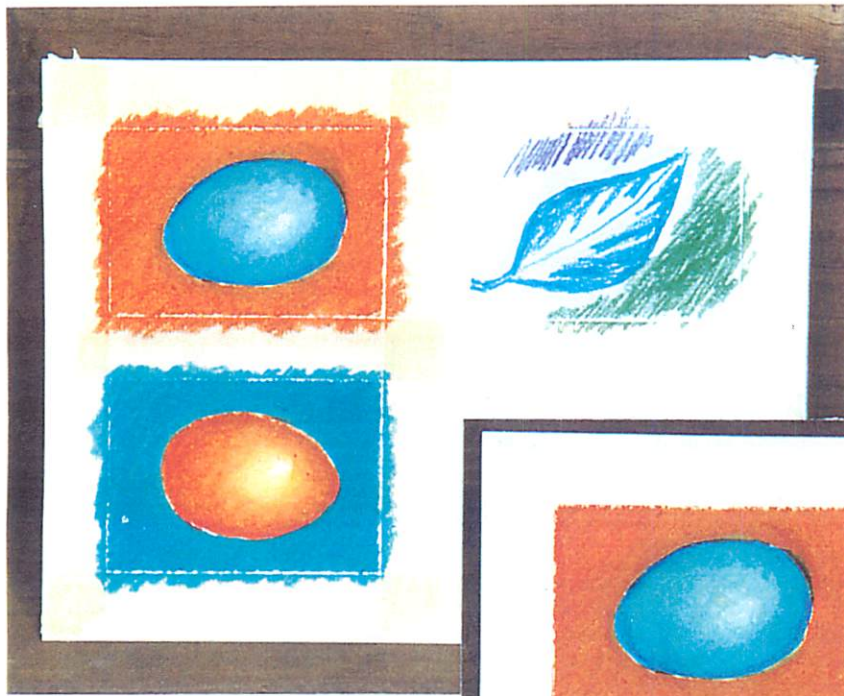
Oil pastel sets can be ordered from many art supply catalogs as well as school supply catalogs. Usually the price reflects the quality. Some student grade oil pastels do not blend very well, but Loew Cornell brand pastels are not too bad and Cray-Pas brand is very good. A 24-color set is minimum for the upper classroom, but the more colors you can get, the better. It may even be helpful to purchase smaller sets for individual use, while also purchasing one or two larger sets for a class to share. Art stores and the following suppliers carry Canson Mi-Teintes pastel paper as well, which is also a good quality paper and a good value.

Here is a list of some recommended art supply sources:

Blick Studio
P.O. Box 1267
Galesburg, IL 61402-1267
800-828-4548
www.dickblick.com

Jerry's Artarama
P.O. Box 58638
Raleigh, NC 27658
800-U-ARTIST
www.jerryssale.com

ASW Art Supply Warehouse
800-995-6778
www.aswexpress.com

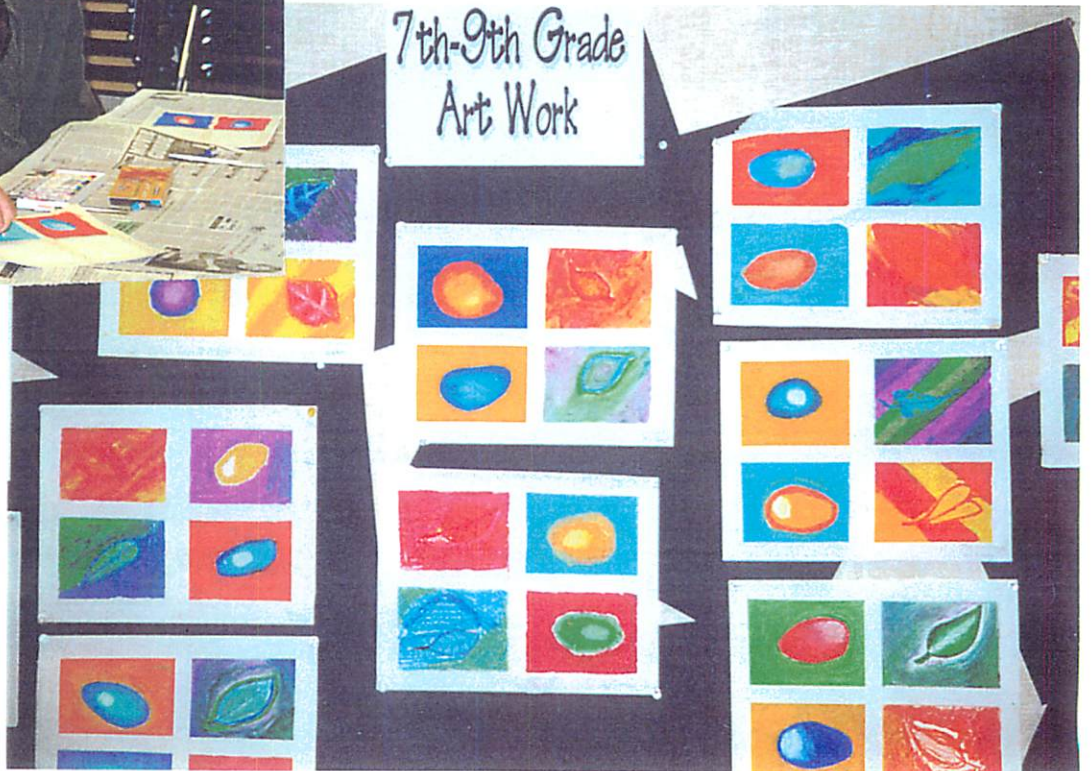


STEP #1



STEP #2

PREPARED EXAMPLE



STUDENT EXAMPLES

Lesson 2: Oil Pastel Bouquet

Objective: To apply color relationships to perspective while continuing practice in the use of oil pastels.

Materials:

- ◆ 9" x 12" light blue or cool gray pastel paper or construction paper
 - ◆ pencil
 - ◆ ruler
 - ◆ oil pastels
 - ◆ newspapers
 - ◆ scratch paper
 - ◆ paper towels (for blending and clean-up)
 - ◆ plastic spoons or knives
 - ◆ bouquet of blue, purple, or white flowers in a glass vase (for reference)
 - ◆ paintings that use warm/cool colors (for reference, examples follow)
 - ◆ drafting tape or masking tape (optional)
-

Vocabulary:

- ◆ warm colors
 - ◆ cool colors
-

Introduction:

To use the fact that warm colors tend to move forward and cool colors tend to recede, we will paint a predominantly cool-colored bouquet of flowers and add warm accents to the areas we want to appear to be closest to the viewer. We will see how warm and cool colors can affect perspective in this way. Remember that this will be the main goal of the project. Our main concern need not be to make detailed flowers and leaves, but to show perspective by our use of warm and cool colors. Even though the distance we are showing is not great—only a matter of a few inches—we still want our picture to have depth. *Demonstrate by showing examples of paintings.* This will also give us practice in layering and blending colors. *Demonstrate the steps to be followed in the procedure.*

Procedure:

1. Lay pastel paper on newspapers. Orient the paper either vertically or horizontally, depending on the shape of the reference bouquet. With a pencil and ruler, center and draw an 8" x 10" rectangle on the paper. Optional: mask edges with tape.
2. With a pencil, lightly sketch the main outline of the bouquet and vase. Think about

composition and proportion. Your bouquet may be drawn in traditional proportions or it may be cropped or set off center—as long as it constitutes a well-balanced composition. Erase unnecessary pencil marks.

3. Begin coloring in the main shapes. Use middle-value colors. Shadows and highlights can be added and layered over top later. Painting glass can seem difficult, but don't be concerned with its details. Simply lay down a few white marks where the whitest, brightest highlights are, along with a few gray, blue, or white lines to define the edges.
4. Consider which areas, blooms, petals, or leaves are closest to the foreground. Color in some warm accents in these areas. Use yellow, orange, red, peach, pink, or any other appropriate color. Be bold. More cool, local (actual) colors will be layered over top.
5. Continue to build up layers of color, blending in shadows and highlights, but also letting the warm accents show through somewhat. Scrape and blend colors as desired. Add any other touches necessary for a successful composition.
6. To add to the illusion of perspective, blend or smudge the back edges of the bouquet to make them seem a little out of focus and further back. By the same token, make sure the areas closest to the viewer are very sharp and distinct.
7. Sign and date. If tape was used, slowly and carefully remove. Display, mat and frame, or store in portfolio with a protective sheet of paper taped to it.
8. Evaluate. Even though the bouquet takes up relatively little space, does your painting yet convey perspective? Do the warm and cool colors contribute to this? Do they contribute to the unity of the painting as well?

Options:

- * To simplify the project and keep it focused more on perspective, paint a picture of only foliage, making various leaves of a plant to recede and others to clearly come forward. Using only warm greens and cool greens will accomplish this. Green is well suited to this treatment since adding either yellow to make it warm or blue to make it cool does not render the color muddy.
- * Paint any picture in predominantly cool colors, adding warmer accents to objects in the foreground. For instance, a landscape done in cool greens and blues will set off an object in the foreground that is done in warmer hues, making that object come forward even more. Note, too, that even warm-colored objects in the background can be done in cooler shades of that hue.
- * Paint any picture in predominantly warm colors, adding cooler accents to objects in the background in order to make them appear to recede even farther. For instance, a bouquet of flowers done in warm yellows and oranges can be accented with purple and blue.

References:

Here is one example of a landscape painting:

River View with Hunters and Dogs by Thomas Doughty, c. 1850

The warm colors of the foreground contrast and blend nicely with the cool colors of the background, keeping the warm colors up front and the cool colors in the back. This and a number of other useful Hudson River School paintings may be found in The Hudson River School by Bert D. Yaeger, Smithmark, New York, 1996. Note that not all landscapes feature warm colors in the foreground and cool colors in the background, but it is generally the case that the atmosphere itself will render far-away objects to be cooler, softer, and lighter, while objects close-up will appear brighter and warmer.

Some of the same paintings referred to in the previous lesson may also be reviewed:

Summertime by Mary Cassatt, 1895

Cassatt painted this calm and peaceful picture in predominantly calm, cool colors. Note how the warm colors of the ladies' hats, flesh, and dress bring them forward as the focal point of the painting.

Mary Cassatt by Nancy Mathews, Rizzoli International Publications, Inc., 300 Park Avenue South, New York, New York 10010, copyright 1992—(this book has very large, helpful reproductions)

Two Sisters by Auguste Renoir, 1881

Again, this painting was done in predominantly cool colors, while the red hat and flesh of the figures bring them forward as the focal points of the composition.

Impressionism by Jude Welton, Dorling Kindersley, 1993, p. 22



STEP #1



STEP #2

STEP #3



PREPARED EXAMPLE



STUDENT EXAMPLES
INCLUDING OPTION



Lesson 3: Floral Tapestry in Oil Pastel

Objective: To apply color relationships to composition while continuing practice in the use of oil pastels.

Materials:

- ◆ 9" x 12" heavy black paper or black poster board*
- ◆ oil pastels
- ◆ plastic spoons or knives
- ◆ paper towels
- ◆ news papers (to pad desks)
- ◆ variety of flowers (for reference): real, silk, or photos from calendars, etc.
- ◆ color wheel (for reference)
- ◆ paintings to demonstrate use of complements (examples follow)
- ◆ scratch paper
- ◆ pencil
- ◆ ruler
- ◆ drafting tape or masking tape (optional)

*Black Mi-Teintes pastel paper made by Canson is highly recommended. Not only is it acid-free so that long-term display and storage will not fade the work, it also has a textured side that will lend itself nicely to the look of tapestry.

Time Tip: Introduce lesson, draw main outlines, and color with white in one session. Layer other colors over the white in another session.

Vocabulary:

- ◆ complementary colors
 - ◆ analogous colors
 - ◆ focal point
-

Introduction:

Recall what complementary colors are on the color wheel. We saw how complementary colors, when placed next to each other, make each of the colors stand out even more. Artists can apply this knowledge to composition. Do we want to make anything stand out in our compositions? Yes—most of all, the focal point, and possibly also some other areas that will help to lead our eye up to the focal point. We can see this in some famous paintings, where color contrast was used to enhance and bring out the center of interest. Remember that placement of a focal point is important as well—it should not be exactly in the center, nor should it be too far near the edge of a composition. *Demonstrate by looking at several examples.*

The goal for this project is to use complements in our design in order to make our focal point stand out more. We will use a variety of flowers to do this. We may arrange any flowers in any way we desire, even amending or changing their colors if necessary. The main requirement will be to use complementary colors in order to set off the focal point in our composition. Our concern will also be with the movement of the composition as we direct the viewer's eye to our focal point. By the same token, we will use analogous colors where we don't want to draw the viewer's attention as quickly.

Procedure:

1. Center and draw an 8" x 10" space on your 9" x 12" black paper (or poster board). Optional: tape around this space so as to mask all the edges.
2. Looking at a variety of flowers, make thumbnail sketches of them on your scratch paper, experimenting with various designs. Think about and plan their colors as you draw. Which one will be the focal point? How can you use color to make it stand out even more? Fill up the whole 8" x 10" space with flowers, leaving many of the flowers on the edge cropped. The value (lightness or darkness) of a color may also be a factor in your decisions. Think about the principle of movement as well: how am I leading one's view to the focal point?
3. Using the flowers and your sketches as a guide, draw in the main outlines of the flowers with a gray oil pastel. Include leaves as desired.
4. Color the shapes of the petals and leaves in with white, especially coloring in the areas you plan to make the lightest and brightest. Some of the shapes you may choose to leave black. Use this stage to establish values, bringing out the highlights and leaving the shadows. Coloring with white will allow the application of color in the following steps to be lighter and brighter against the black background.
5. Over the white, color in the flowers with their main hues. Evaluate your design. Is there a strong focal point established by your choice of color? If necessary, adjustments can be made as you layer other colors over top in the following steps.
6. Layer more colors over the main hues. Add white to lighten; add darker hues to darken; add complements to neutralize or soften; add brighter colors to draw attention. Color in directions that will help to bring out the form of the petals or leaves. Scrape and blend colors as desired. Touch up with any colors, including black, until satisfied with your composition. The result will look something like a floral tapestry.
7. If tape was used, remove it very slowly and carefully. Sign and date. Display, store in student's portfolio with a protective piece of paper attached, or mat and frame.
8. Evaluate. Can you explain how the principles of focal point and movement are at work in your oil pastel painting?

Options:

- * For younger students or students with less experience in composition, making a picture that is similar to the composition of the finished example included in this lesson is permissible. Nevertheless, students must understand and be able to explain how this composition works.
- * To simplify the project and focus entirely on composition, draw only simple outlines of flowers on black paper. Color each one in with white, then add only one layer of intense color over it. Keep details to a minimum. Outline each flower in black.
- * Make a composition of fireworks with oil pastels on a large piece of black paper. Placement of the explosions and their colors may easily be manipulated in order to use complements for setting off the focal point.
- * Look at Vincent Van Gogh's floral paintings. Often he used complements, especially in his choice of background color. One of the things he is known for is this strong use of color. Using oil pastels, do a floral painting in a similar fashion.

References:

The following paintings may be found in most books containing works of the Impressionists, including The Impressionists by Francesco Salvi, Peter Bedrick Books, New York, 1994.

The Gleaners by Jean Millet (1814-1875)

This painting, though very subdued in color in order to enhance the portrayal of the poor condition of the peasant gleaners, yet uses some bright color contrasts to bring out the focal point of the gleaners. The red and blue scarves are the most colorful areas of the whole painting. Red stands out not only because of the colors around it, but also because it is the most intense of all colors. The bright blue scarf especially stands out as it is surrounded by a dull, warm background.

We take such a subject as the gleaners for granted today, but this painting may be found in many books about Impressionism because Millet was one of the first artists to portray everyday life such as these peasants lived. It was the Impressionists who began to portray more homey subjects rather than more formal, classical themes as had been done. This painting was very popular as it struck a cord with everyday people as well. Reproductions abound at second-hand sales and antique shops.

Impression: Sunrise by Claude Monet

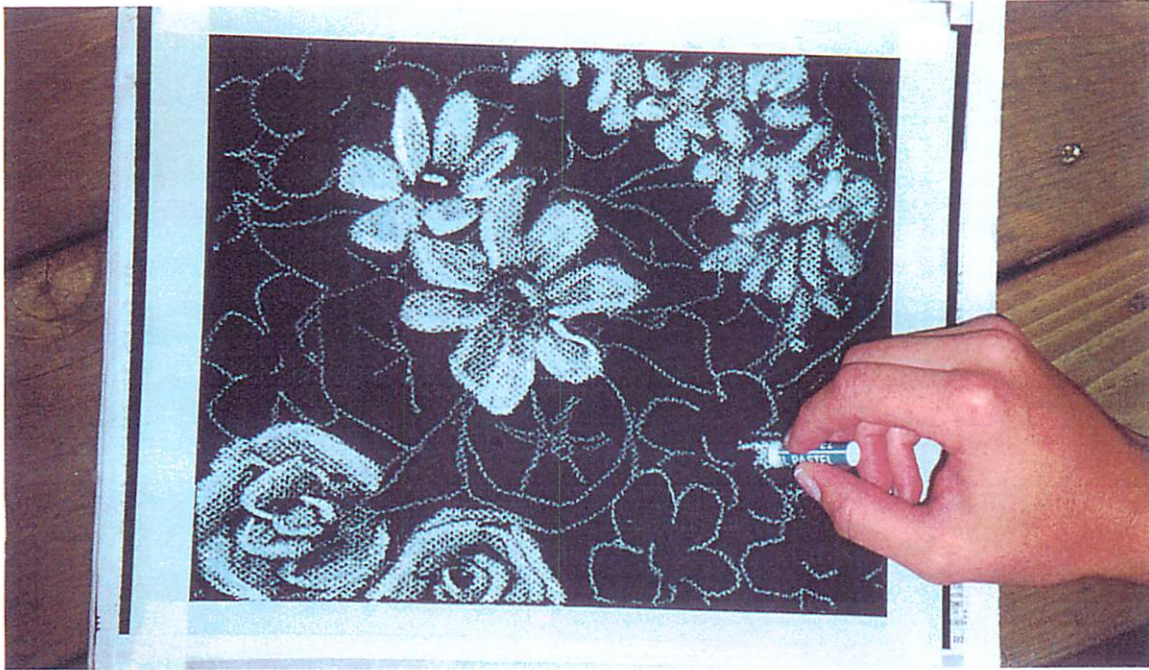
One of the first paintings to introduce Impressionism to the world, this work was scorned by critics at the time of its first showing. But this painting is now considered to symbolize the birth of the movement. Monet made strong use of complements in this painting as he almost exclusively used oranges and blues. See how the orange sun stands out against the blue sky.

Food for Thought:

As students see the striking contrast that is produced as the form of the flowers are brought out against the black background of the paper, consider this quote taken from page 7 of the very first issue of the Standard Bearer, October 1924:

“Light and darkness, good and evil, holiness and corruption, righteousness and iniquity, life and death,—these are...not to be conceived and explained in a dualistic sense and manner.... But this good and glorious God according to His eternal and sovereign good pleasure wills to reveal His praises, His eternally adorable virtue antithetically, that is, in opposition to darkness. Darkness, evil, sin are not primal principles, eternally co-ordinate with Light, Goodness, Righteousness, but the former are subservient to the latter, darkness must serve to bring out the glory of the light, the Devil serves to enhance the unreachable riches of God’s Being and virtue and works.”

—Rev. H. Hoeksema



STEP #1



STEP #2



STEP #3

PREPARED EXAMPLE

PREPARED OPTION



STUDENT EXAMPLES



9th Grade Art: Tapestry in Oil Pastel

Lesson 4: Complementary Fruit in Oil Pastel

Objective: Experiment in mixing complementary colors to achieve both form and pleasing composition while continuing practice in the use of oil pastels.

Materials:

- ♦ 9" x 12" heavy white drawing paper or 8½" x 11" acid-free white cardstock
 - ♦ oil pastels
 - ♦ plastic spoons or knives
 - ♦ paper towels
 - ♦ newspapers (to pad desks)
 - ♦ variety of medium to large size fruits (for reference): apples, oranges, plums, etc.
 - ♦ color wheel (for reference)
 - ♦ paintings to demonstrate exclusive use of complements (examples follow)
 - ♦ scratch paper
 - ♦ pencil
 - ♦ ruler
 - ♦ drafting tape or masking tape (optional)
-

Vocabulary:

- ♦ complementary colors
 - ♦ neutral colors
 - ♦ additive process
 - ♦ subtractive process
 - ♦ form
 - ♦ local color
-

Introduction:

Recall how the strategic use and placement of complementary colors can bring out the focal point, movement, and contrast in a composition. But what happens when these colors are not only placed next to each other, they are also mixed? When combined, complementary colors form what we call neutral colors: grays, browns, and black. This is known as the subtractive process, whereby the bright, original hues of the pigments mix together to become dull neutrals or even black—the absence of color and light altogether. The colors have been “subtracted.” *Demonstrate by displaying a color wheel, and by layering and mixing complementary pairs of oil pastels: red/green; orange/blue; yellow/violet.*

It is also interesting to note how the subtractive process works in contrast to the additive process, whereby bright, primary hues of light (not pigment) mix to become

white—even as all the colors in the visible light spectrum shine together as white light. The colors have been “added.” Note, too, that pairs of complementary colored light are different from those of pigment: red (primary)/cyan (secondary); green (primary)/magenta (secondary); blue (primary)/yellow (secondary).

We will experiment with the subtractive process and neutral colors by mixing complementary colors of oil pastels in order to serve both composition and form. Neutral, even dull colors are very important to design as they contrast with other brighter surrounding colors, and as they, in an infinite array, portray every nuance of colors found in shadows and other areas. Some artists have produced very successful paintings by using merely one pair of complementary colors. *Demonstrate by looking at several examples. References follow.*

Using only one pair of complementary colors and white, we will paint a simple picture of fruit in oil pastel. We will keep two goals in mind. First, we will aim at a pleasing composition, thinking especially about unity, balance, and focal point. In this case, the focal point will not be one whole object, because the composition will constitute only one or two objects. Rather, the focal point will be only one part of an object or one area of the composition, such as a highlight on the fruit or an area of high contrast between light and dark. Using only three oil pastels will keep the composition unified. The second goal will be to bring out the three-dimensional form of the fruit by using complementary colors to soften and darken areas of shadow—blending, layering, and mixing various neutral colors to accomplish this. The background may be left white or painted in for more contrast as desired.

Integration:

Physics: Delve further into the contrast between the subtractive process and the additive process by demonstrating how the primary colors in light combine to produce the secondary colors and white light. If equipment is available, such a demonstration is fascinating. Note what colored shadows are cast by objects in front of various colors of light as well. Consult other science or physics textbooks for more help. Food for thought: Why did God put such amazing order in the colors of both light and pigment? Why are they different?

Procedure:

1. Center and draw a 5” x 7” space on your white paper. Optional: tape around this space so as to mask all the edges.
2. Set up one or two pieces of fruit for reference. Make thumbnail sketches of the fruit on your scratch paper, experimenting with various designs. Think about the contrast of value (light and dark) as you draw. Where will be the focal point? Are the lights and darks balanced?
3. With a pencil, very lightly sketch the main outlines of your design onto the 5” x 7”

space. If desired, your preliminary sketch may be directly transferred onto your white paper by coloring gray oil pastel onto the back of the sketch, centering the sketch right-side up on the 5" x 7" space, and drawing over the main outlines again with a pencil.

4. Color in the fruit with the local color (the actual color without highlights or shadows). Leave highlights white. If necessary, leave white lines between fruit and shadows as well. Also color in the cast shadow.
 5. Layer, blend, and mix the complement of your first color over the first layer of color in order to bring out the shadows and form. Watch for reflected light in the shadows! Apply and blend in white for areas of lighter tints and highlights. Scrape and reapply colors as desired.
 6. If desired, color in the background using only one of your chosen oil pastels. Carefully remove masking tape if used. Neatly sign and date.
-

Options:

* Attempt other paintings, either still life or landscape, again using only one complementary pair and white. See how this limited palette produces a very unified composition, while also being capable of achieving a very pleasing, balanced contrast.

References:

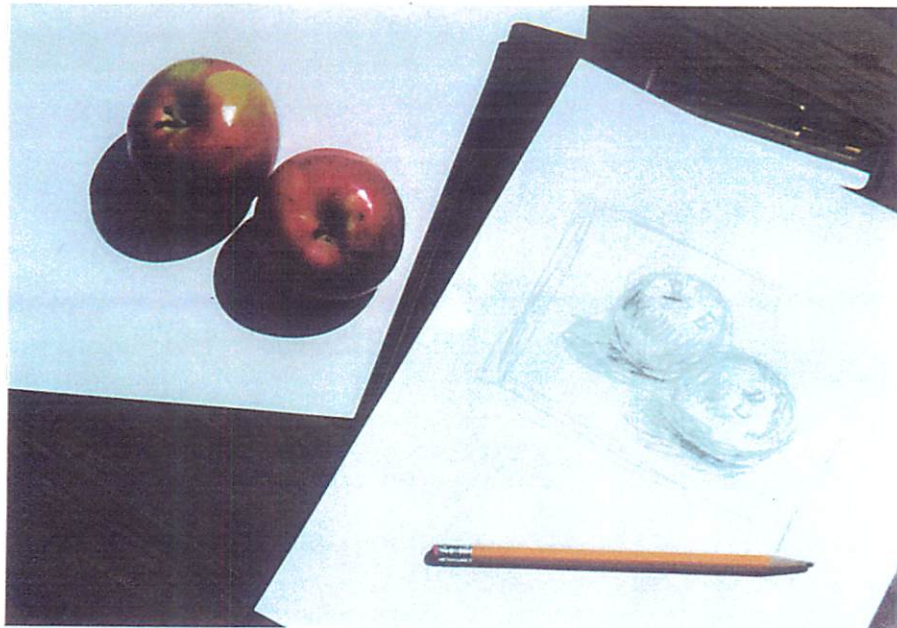
Blue and Yellow Don't Make Green by Michael Wilcox, The Michael Wilcox School of Color Publications Ltd., F & W Publications, Inc., Cincinnati, OH, 2001.

Not only does this book purport an interesting theory as to exactly how the subtractive process works, it also contains several good examples of paintings to show that single complementary pairs of colors can be used to make effective paintings:

Miss Eliza Wedgewood and Miss Sargent sketching by John Singer Sargent (yellow/violet), p. 99.

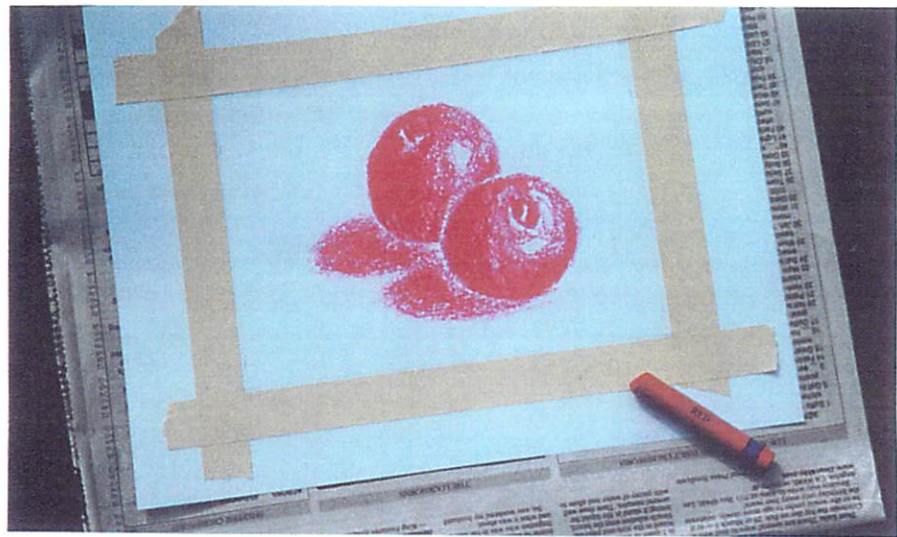
The Little Peasant by Amadeo Modigliani (blue/orange), p. 119.

Empress (c1900) Victoria and Albert Museum (red/green), p. 124.

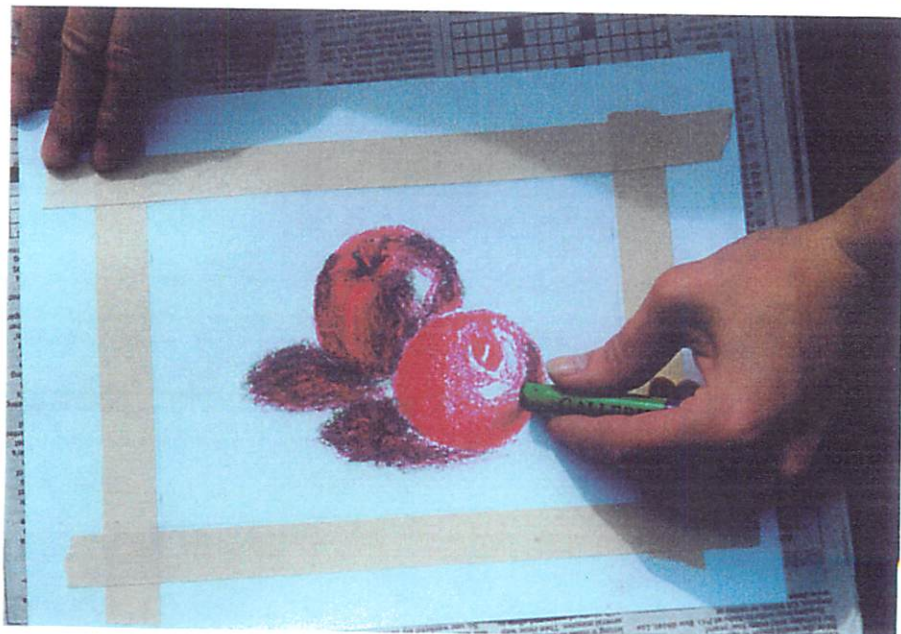


STEP #2

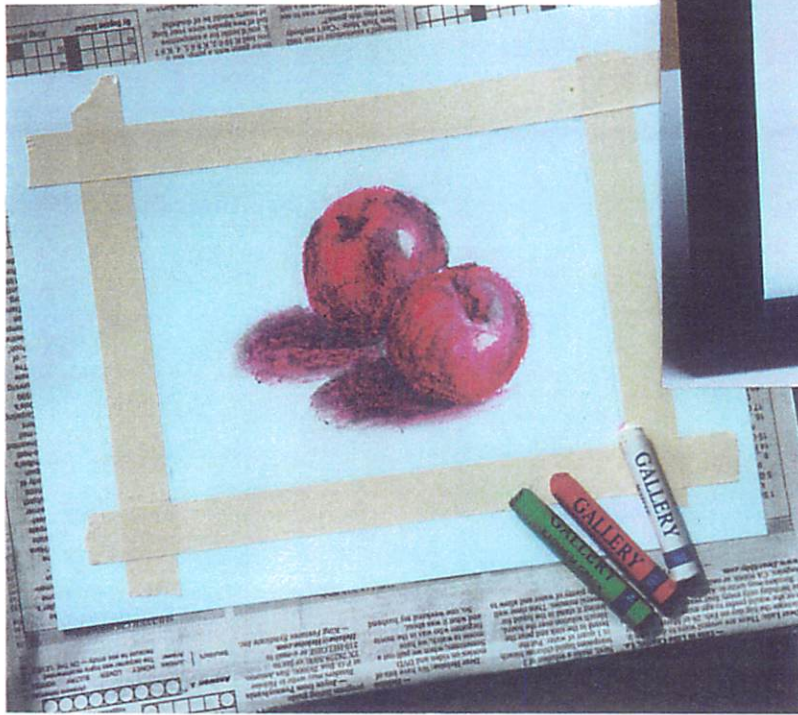
STEP #4



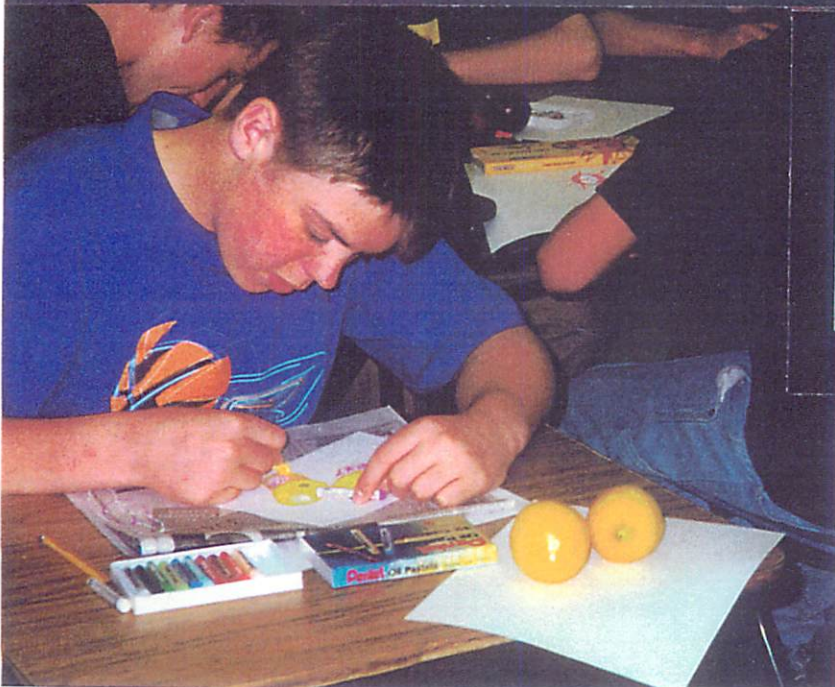
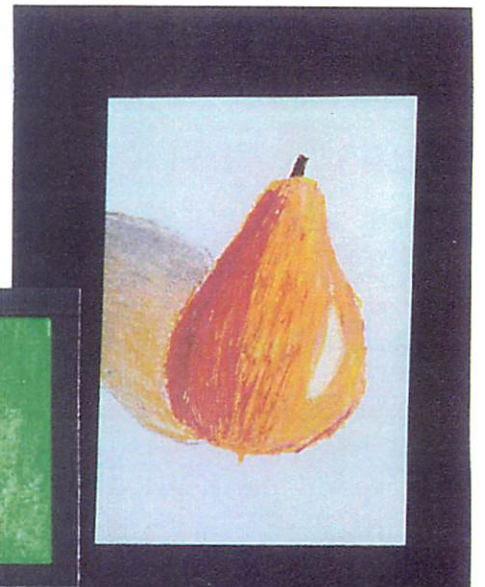
STEP #5



PREPARED EXAMPLE



STUDENT EXAMPLES



Lesson 5: The Golden Spiral in Oil Pastel

Objective: Observation of the golden spiral in creation, practice in drawing the golden spiral, and continued practice in layering and blending with oil pastels.

Materials:

- ◆ 8½" x 11" acid-free colored cardstock*
- ◆ oil pastels (see sources)
- ◆ plastic spoons or knives
- ◆ paper towels
- ◆ newspapers (to pad desks)
- ◆ variety of sea shells or other items that exhibit the golden spiral, or pictures of such objects (for reference)
- ◆ paintings to demonstrate how artists use the golden proportion and the golden spiral (references follow)
- ◆ 8½" x 11" white scratch paper
- ◆ pencil
- ◆ ruler
- ◆ compass
- ◆ reference sheets for drawing the golden spiral (master copy included)

*This type of paper can be purchased by the sheet or in relatively inexpensive packages from craft stores or scrapbooking stores.

Vocabulary:

- ◆ Fibonacci numbers
 - ◆ golden proportion
 - ◆ golden rectangle
 - ◆ golden spiral
 - ◆ form
-

Introduction:

God has used amazing order and beauty in all of His creation, and one of the evidences of this His wisdom is seen in the recurring design of the golden spiral and Fibonacci numbers in all of nature—from the farthest galaxies to the tiniest particles. The ancient Egyptians and Greeks had observed the beauty of these proportions already in their time, and used them extensively in their art and architecture. Even today, the pleasing harmony and balance of the golden proportion or the golden rectangle is undeniable, and we see it in use all around us.

Very briefly, Fibonacci (pronounced Fee-ba-NOTCH-ee) was an Italian mathematician

who was born around AD 1175. He was the first to publish and explain the sequence of numbers that continues as the sum of the previous two numbers before—a very important sequence indeed. Thus the sequence bears his name. The numbers begin as such: 1, 1, 2, 3, 5, 8, 13, 21, 34, 55, 89, 144, 233,.... We see these numbers over and over in creation, in the growth pattern of trees, plants, and fruits, and in the design of marine and other creatures, just to name a few. But there are countless more—even many yet to be discovered. Perhaps one of the most obvious and beautiful examples of these numbers and proportions is seen in the nautilus shell. The graceful curves that this creature exhibits are in perfect harmony throughout its entire design. It is this type of design, the golden spiral, that we will draw in order to become more familiar with the pattern of Fibonacci numbers, as well as to experiment and practice layering and blending oil pastels on colored paper.

Integration:

Sciences: Require students to watch for and observe the golden spiral in their study of physics, biology, astronomy, or other sciences. Collect photos and articles for a scrapbook or research paper which demonstrates how this design is seen. How is the glory of our Creator displayed through such beautiful pattern and design?

Math: Explore the sequence of Fibonacci numbers and its various applications.

Others: Delve further into the study of the golden proportion and Fibonacci numbers in connection to music, poetry, architecture, history, and more. The depth, order, and beauty to be discovered is limitless. For example, see how Fibonacci numbers not only play a role in various rhythms of poetry, but also in the scales, chords, and composition of music.

Procedure:

1. Center and draw a golden rectangle, 144cm x 233cm, on your 8½" x 11" white scratch paper.
2. Working in centimeters, look at your copy of the reference sheet for drawing the golden spiral, and begin to divide your golden rectangle into smaller squares and rectangles accordingly. Divide the whole rectangle first by measuring off the 144cm square, then continue to measure and draw the squares as they become increasingly smaller. Again, use the reference sheet as your guide for measurements and exact placement of your lines.
3. With a compass, begin to draw the curves of your golden spiral. Put the point of your compass at the bottom right-hand corner of the 144cm square, and put the pencil point at the bottom left-hand corner of this square. Drag the pencil up and around until it meets the upper right-hand corner of the square. Now put the point of the compass on the

bottom left-hand corner of the 89cm square and put the pencil point at the top left-hand corner. Draw the curve down and around until it meets the bottom right-hand corner of the square. Continue drawing the curves in this pattern until the compass is too large to work in the squares. Simply draw the curves free-hand at that point until the spiral is complete.

4. Center and transfer your golden spiral onto a piece of 8½" x 11" colored cardstock paper. Apply gray oil pastel, or other appropriate color, onto the back of your spiral drawing, doing so especially where the lines of the spiral show through. Center the drawing right-side up onto the colored paper, then draw over the lines of the spiral again with a pencil. The gray oil pastel should transfer onto the colored paper.

5. With any color oil pastel except white, draw over the outline of the golden spiral on your colored cardstock, also connecting and closing up the open space at the bottom of the spiral.

6. Color in the whole space of the spiral with white.

7. Layer other colors over the white, blending, scraping, and layering more colors again in any fashion or pattern desired so as to bring out the shape and form of a golden spiral. Colors may be layered so as to produce a pearlized effect such as a nautilus shell may exhibit, but other patterns and colors may be used as well. Be creative.

8. Neatly sign and date.

Options:

* Portray other objects that exhibit the form of the golden spiral or the golden proportion, and render them so as to emphasize this in their design. Examples include an egg, a leaf, an unfurling fern, an ocean wave, an artichoke, or a pinecone, but there are countless other subjects that may be used. Consult other resources for more ideas.

References:

Fascinating Fibonacci: Mystery and Magic in Numbers by Trudi Hammel Garland, Dale Seymour Publications, P.O. Box 10888, Palo Alto, CA 94303, 1987.

Being written for younger readers as well as old, this book gives a simple yet thorough introduction to the whole subject of the golden proportion and Fibonacci numbers, including application to several disciplines.

The Divine Proportion: a Study in Mathematical Beauty by H. E. Huntley, Dover Publications, Inc., 1970.

Written from the perspective of mathematics, Huntley's book is more in depth and technical in nature, nevertheless, it is also helpful. This book is still in print and published by Dover.

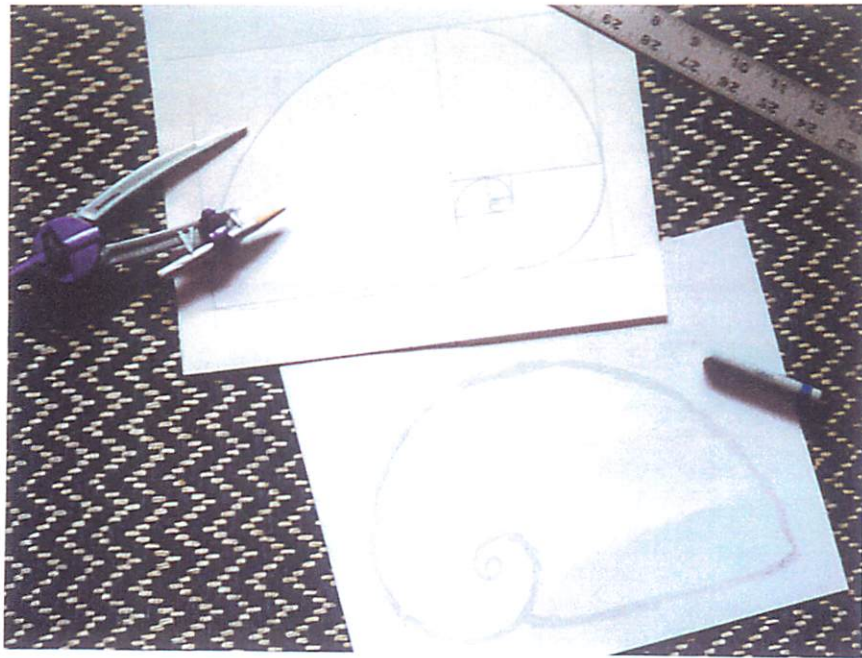
Sources:

Generally, any student-grade oil pastels are acceptable for these projects, but there are differences. Professional quality oil pastels are more expensive, but they are also much more creamier and blendable. Following is a source for professional oil pastels if these types of materials are desired. This company is also useful as they sell oil pastels in open stock. This means you can supplement the oil pastel sets you have with frequently used colors rather than buy whole new sets just because one or two colors always seem to be missing. This may be especially helpful for the above type of lessons where white is used extensively and may need to be replaced in your oil pastel sets. Ask for their Pastel Center catalog:

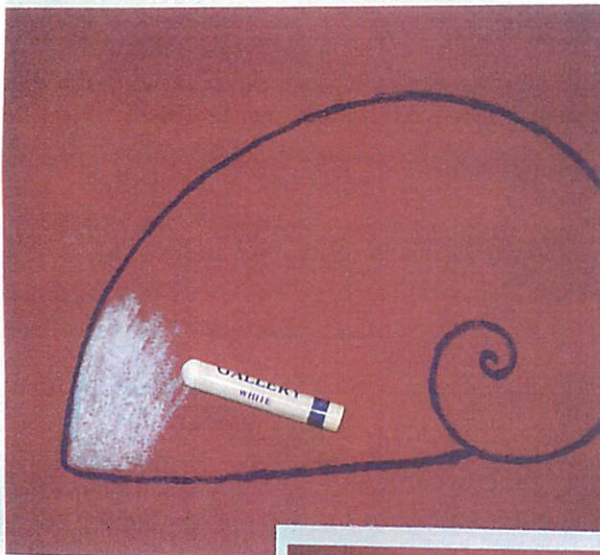
Jerry's Artarama
P.O. Box 58638
Raleigh, NC 27658
www.jerrysartarama.com

Even though Cray-Pas Expressionist oil pastels are the most economical brand available in open stock from Jerry's Artarama, they will most likely meet or surpass any other student brand you may be using. Thus they are the recommended choice. As of 2004-2005, they are available for \$.42 each or \$4.99 for a box of 12. White—MF#32804, Cat. No. P980039. Note that pale blue (for skies) and purple are two other colors that sometimes need to be replaced or added in order to complete oil pastel sets.

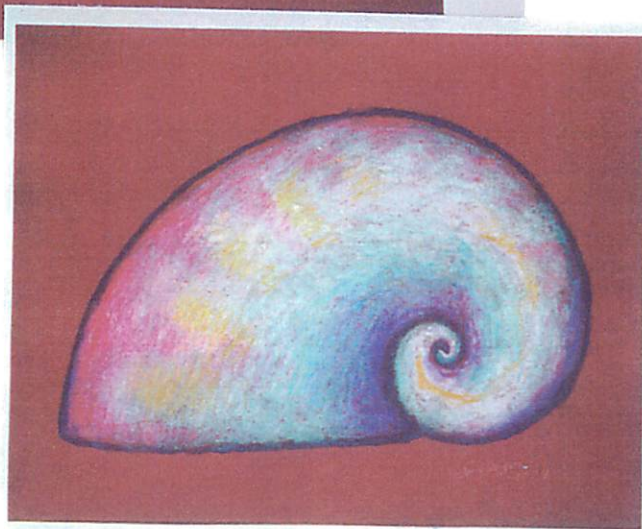
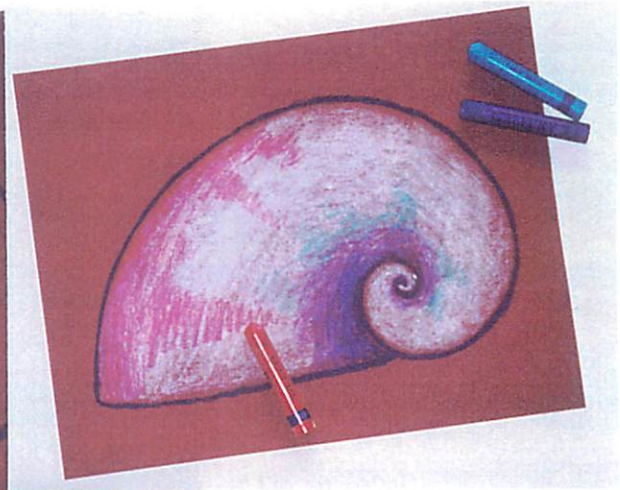
STEP #3 - #4



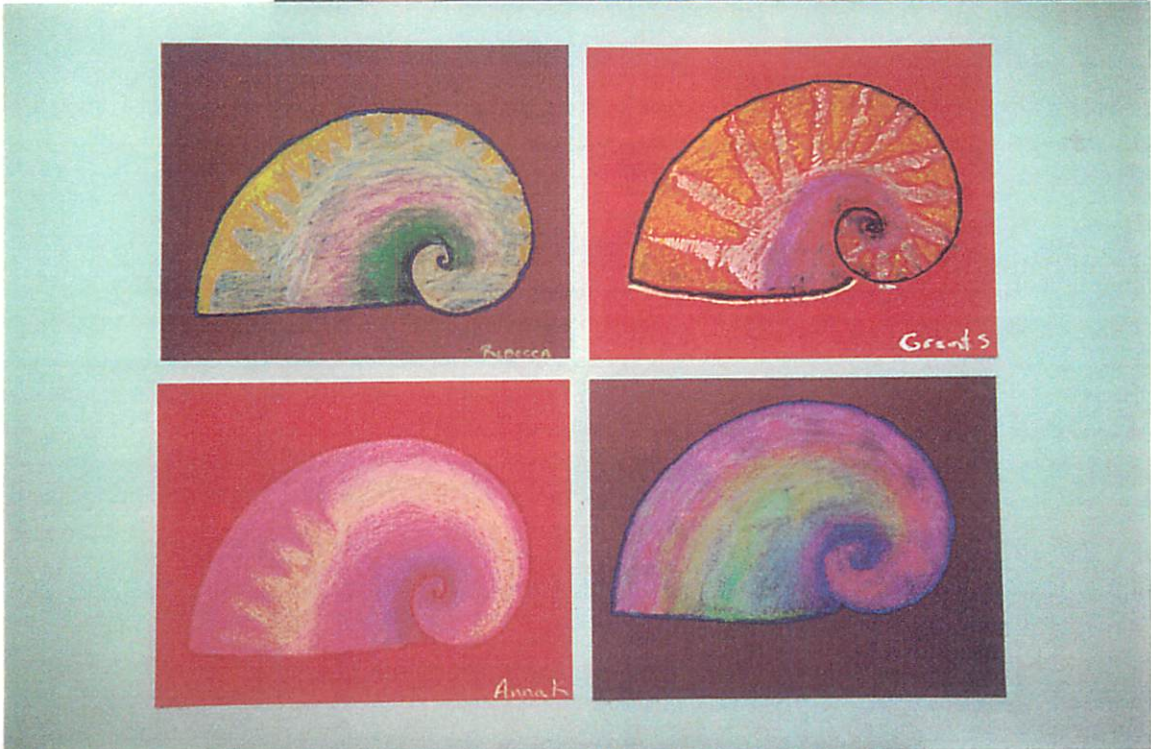
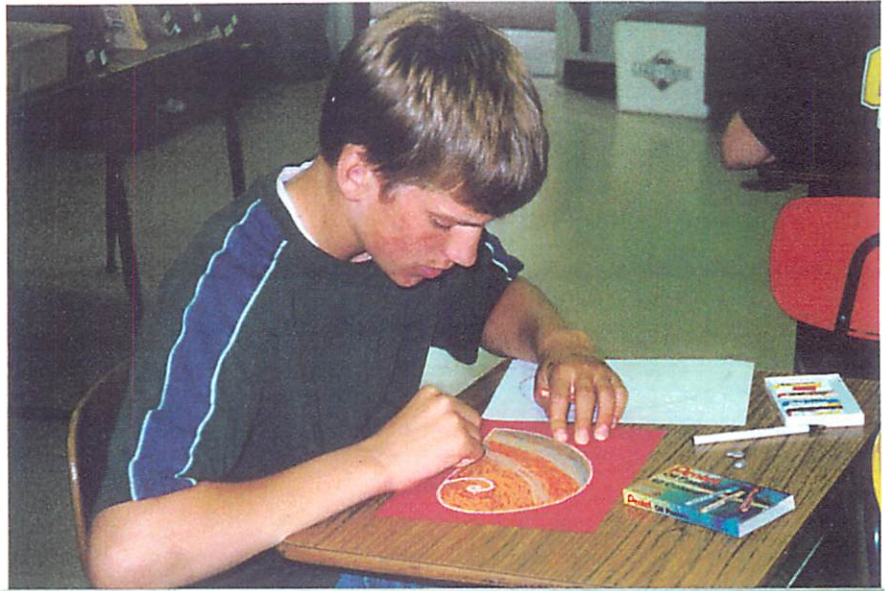
STEP #6



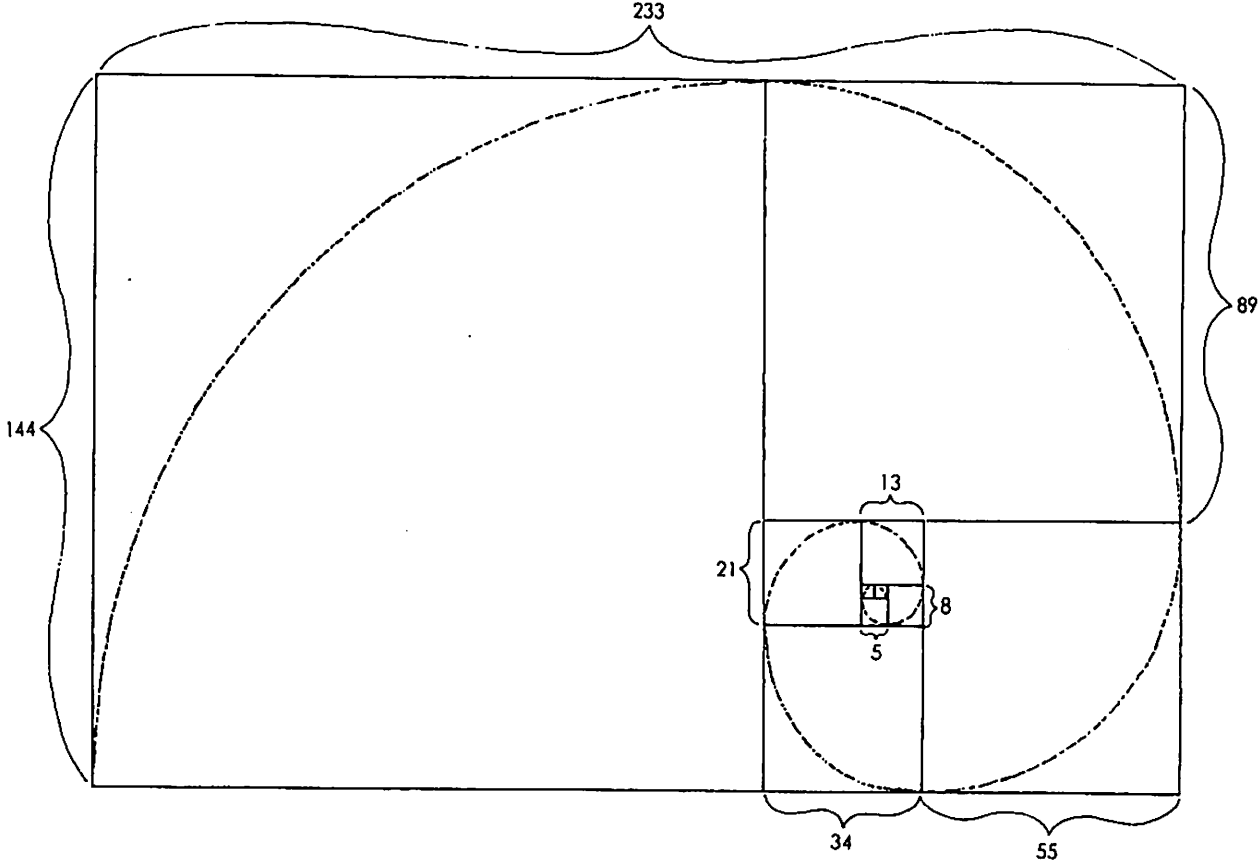
STEP #7



STUDENT EXAMPLES



THE GOLDEN SPIRAL



Lesson 6: Oil Pastel: Spirals in the Sea

Objective: Observation of and application of the golden spiral in art and design, while continuing practice in layering and blending with oil pastels.

Materials:

- ◆ 8½" x 11" acid-free white or colored cardstock*
- ◆ oil pastels
- ◆ plastic spoons or knives
- ◆ paper towels
- ◆ newspapers (to pad desks)
- ◆ posters, encyclopedias, or other sources of pictures to show a variety of fish and other sea creatures (for reference)
- ◆ paintings to demonstrate how artists use the golden proportion and the golden spiral (references follow)
- ◆ 8½" x 11" white scratch paper
- ◆ pencil
- ◆ masking tape or drafting tape**
- ◆ reference sheets for drawing the golden spiral (master copy included)

*This type of paper can be purchased by the sheet or in relatively inexpensive packages from craft stores or scrapbooking stores.

**Inexpensive masking tape works best as it contains less adhesive. It is also helpful to repeatedly press the sticky part of the tape on one's jeans or clothes before applying it to the cardstock paper, thus making it less tacky and less likely to rip the paper as it is removed.

Vocabulary:

- ◆ golden section
 - ◆ golden rectangle
 - ◆ golden spiral
 - ◆ focal point
 - ◆ movement
 - ◆ contrast
-

Introduction:

While God has created the design of the golden proportion and golden spiral and employed it throughout the universe including creatures great and small, the beauty of this design has been observed and copied in many ways. Artists often use the basic

proportions of the golden rectangle in order to place their focal point in a balanced and pleasing proportion in their compositions. Although artists use various patterns of movement to lead the eye to their focal point, sometimes artists use the golden spiral to direct this movement as well. Whether this is done by meticulous measurement or purely subconsciously, the idea of what constitutes a beautiful proportion is acknowledged by all. (*Demonstrate by displaying examples of paintings that exhibit this kind of underlying design and movement. References follow.*) In this project we will employ these same basic designs in our compositions.

We will compose a picture using sea creatures because their placement, including background waves, can be easily manipulated to serve our underlying design. This subject also lends itself well to using layers of color and blending. Keep the following three things in mind as you work on your oil pastel painting. First, something in your composition must stand out as the focal point of your picture, and that focal point must be placed either on the golden section (the line that divides the golden rectangle into one square and one other smaller golden rectangle), or on or very near the vortex of your underlying spiral. Secondly, there must be some type of spiraling movement in your composition towards the focal point. This movement may be very subtle, or it may be very obvious. Finally, there should be a strong use of contrast in your painting between light and dark. This contrast should be used to help set the focal point apart and also help direct the movement. Be prepared to discuss and explain these three things as they appear in your composition.

Procedure:

1. Using a copy of the reference golden spiral drawing included in this lesson, make a rough sketch of a design of various sea creatures. Center and trace the outline of both the rectangle and the spiral on a piece of 8½" x 11" white scratch paper.
2. Now design your composition within the rectangle you traced, using the spiral as a guide for the placement of your focal point as well as the movement of your design. Look at references of various fish and sea creatures for ideas. Experiment, drawing more sketches if necessary, until you are satisfied with your design. Take contrast into consideration at this point as well. Note that the spiral can be used in any direction desired—vertically or flipped around.
3. Center and transfer the main outlines of your design onto a piece of 8½" x 11" cardstock. Apply gray or another color oil pastel to the back of your sketch, place right-side up on the cardstock paper, and draw over the outlines with a pencil.
4. Apply masking tape to the cardstock around your rectangle in order to neatly frame your design.
5. Color and paint in your design with oil pastels. Fill in the whole composition with layers of colors, scraping and blending in order to achieve a very painterly effect. Remember to think about focal point, movement, and contrast.

6. Either view your picture from across the room or squint at it in order to evaluate the composition more objectively, without being distracted by details. Look at the main shapes and areas of contrast to see how successfully your design exhibits focal point, movement, and contrast. Make adjustments where necessary.

7. Remove masking tape. Neatly sign and date. Are you able to discuss and explain the focal point, movement, and contrast in your design?

Options:

* Portray other subjects that can be used to exhibit the underlying design of the golden spiral. Landscapes, adjusting the shapes of hills, trees, and clouds to fit the design, is just one possibility.

* Watch for the use of the golden rectangle, proportion, and spiral in other artwork or photographs. Require students to search for one or more examples in books, magazines, or at the library, each showing and explaining their findings to the class.

References:

Fascinating Fibonacci: Mystery and Magic in Numbers by Trudi Hammel Garland, Dale Seymour Publications, P.O. Box 10888, Palo Alto, CA 94303, 1987.

Not only is this book a fine introduction to the subject of golden proportions, it also contains a helpful illustration of a painting that employs golden proportions on page 28.

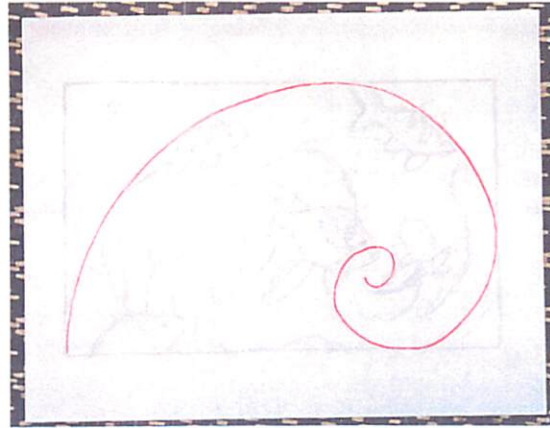
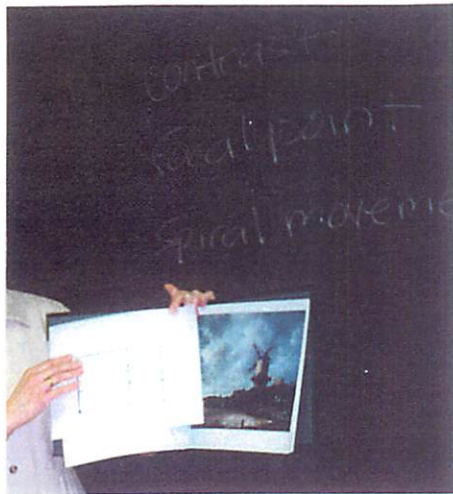
What Life Was Like in Europe's Golden Age: Northern Europe, AD 1500-1675 by editors of Time-Life Books, Time Life Inc., 1999.

A beautifully illustrated book, it brings to life the time of Europe's Golden Age, including sections on the Reformation and The Netherlands. As pertains to the above lesson, page 118 contains a photograph of a decorated nautilus shell, and page 129 contains a well-known painting of a windmill. This particular painting works extremely well to illustrate the use of the golden spiral in design. In fact, the golden spiral reference sheet included in this lesson can be copied onto a transparency which will fit directly over this painting. The lines in the clouds follow the spiral exactly, coming down over the three figures, the top of the boards of the peer, and up again to the roof line of the windmill, then down again to its bottom section. Other design elements are present as well, but the golden spiral with its proportions has unmistakably been employed.

The Hudson River School by Bert D. Yaeger, Smithmark, 1996.

Many paintings from the Hudson River School demonstrate the use of golden proportions. Watch for this especially in the work of Thomas Cole. His painting entitled *The Course of Empire: Desolation* on page 17 demonstrates this very clearly in his placement of the lone column on the left, as well as the swirling movement of his painting *The Course of Empire: The Savage State* on page 16.

DEMONSTRATION



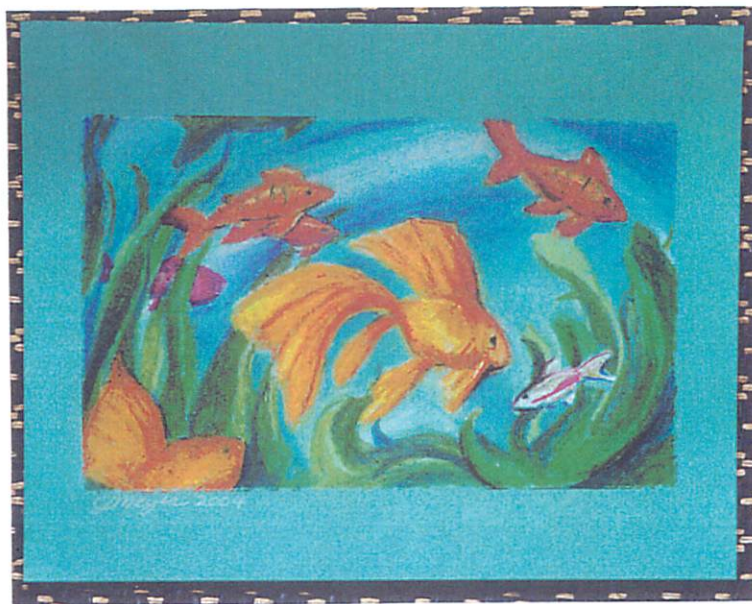
STEP #2

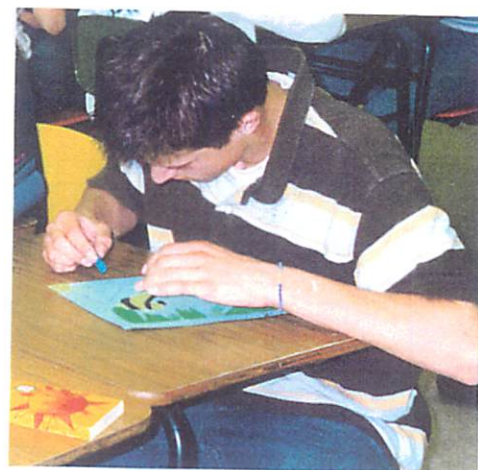


STEP #5



STEP #6

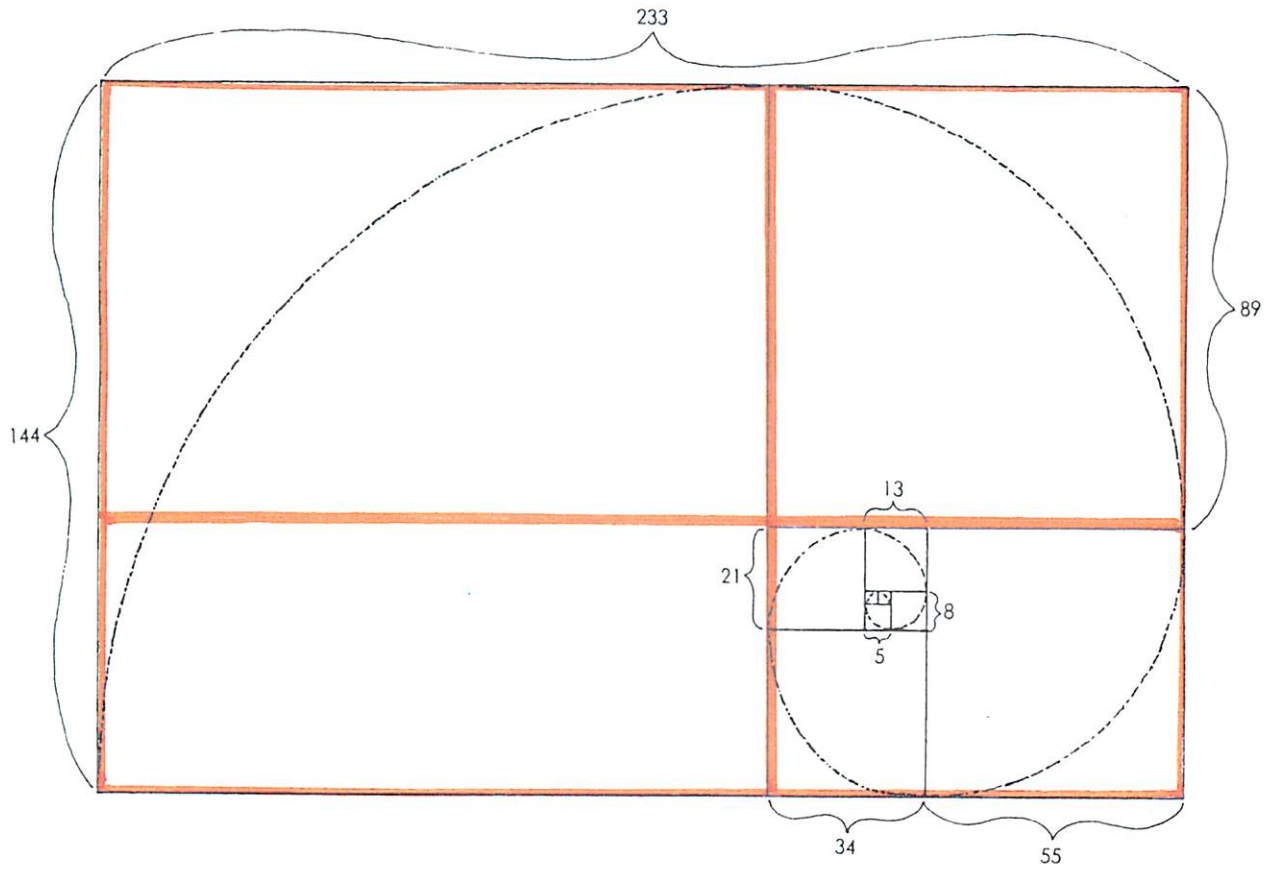




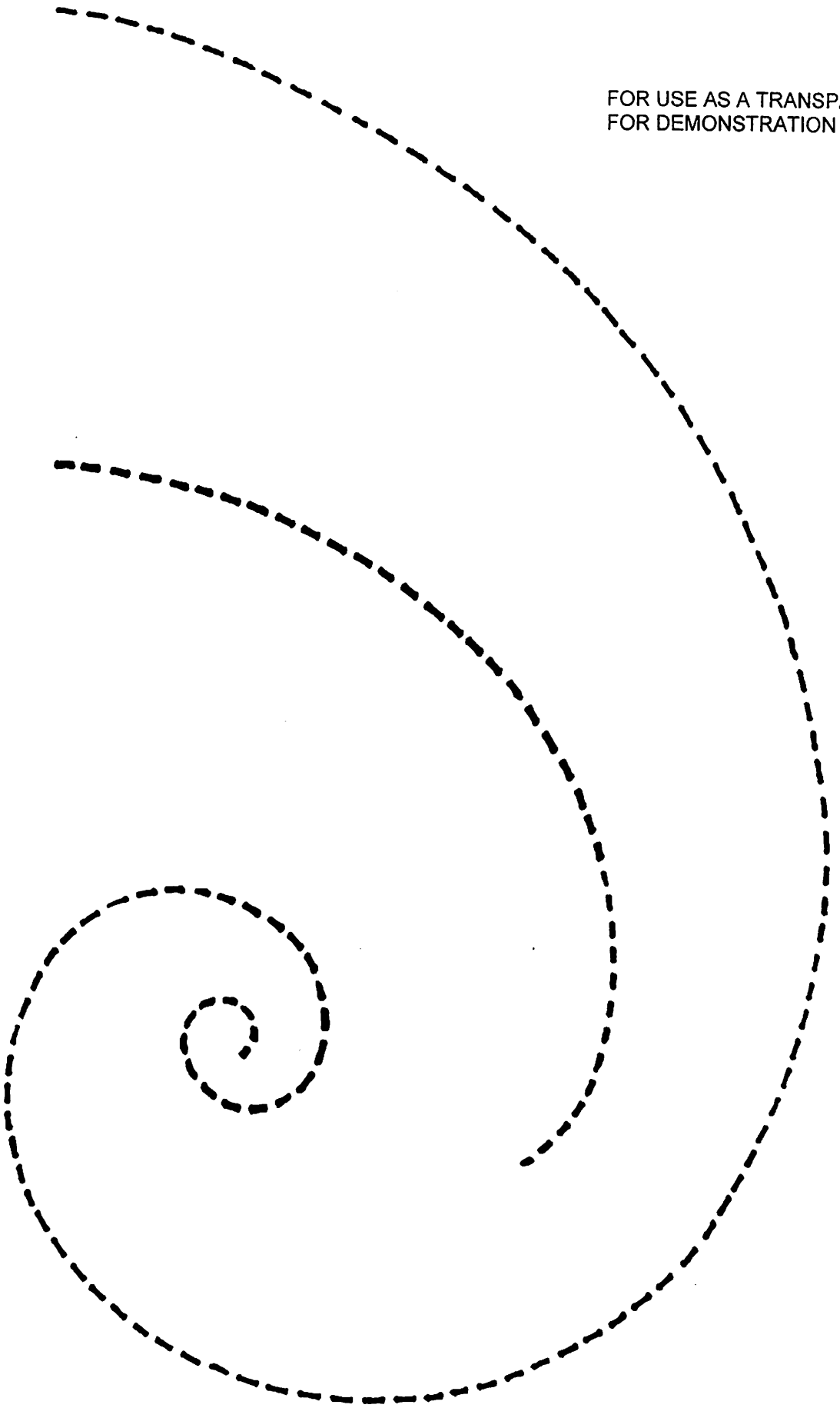
STUDENT EXAMPLES



THE GOLDEN SPIRAL



FOR USE AS A TRANSPARENCY
FOR DEMONSTRATION



Watercolor: Introduction and Paper Stretch

Objective: To introduce students to the medium of watercolor and to teach students how to create a watercolor piece that does not buckle by showing them how to stretch the paper.

Materials:

- watercolor paper
 - commercial sponges (man-made in bright colors and multi-packs)
 - water tub for paper bath
 - roll of 1 1/2" gummed paper strip
 - a couple of clean rags
 - push pins
-

Vocabulary:

- *archival* of a quality which will last without deterioration caused by the acidity of the paper -- pH neutral
 - *camel hair* trade name for soft, natural bristle of brushes used in watercolor painting
 - *ferrule* part of brush (usually made of metal) which attaches the hair to the handle
 - *semi-moist* type of watercolor usually found in pans or half-pans which has glycerin added to keep it moist. Different from dry cakes, tubes, or bottles.
 - *ream* 500 sheets of paper
 - *wash* a veil of color laid over an area of the paper too large to be covered by a single brushstroke
-

Introduction:

Watercolor is a really nice medium with which to follow India ink studies. Watercolor is ideally suited to use with detailed graphite studies -- in fact, this was what watercolors were first used for in England. They can be used to produce works with a real 'artsy' look of jumbled washes but can also be used to produced rigidly precise areas of color.

PAINT SETS Once you have bought the sets you can replace used pans (or half pans) of color. I bought 20 of the 8-color Prang half-pan sets for about \$3.25 each. The entire assembly, including the pans of paint, are made of a tough plastic which snaps together. The paint is a type known as semi-moist. Students can take the paint sets apart in order to wash them when they are finished. We keep the paint sets in fine condition by checking each set over *before* storing them all after we are finished with our watercolor assignments. If you devote 1/2 an art period to the collection and cleaning of the sets and brushes and do it while the whole class is watching, your sets will be ready to roll for next year and the students will learn about stewardship as well. (Since watercolor work can stretch into several months of classroom time, I have numbered each of the watercolor sets and record the student assigned to the set. This makes accountability much easier.)

BRUSHES The paint sets I ordered came with one small, camel hair brush. I added a larger brush to each set. Every set now contains one small brush (a No. 2) and one larger brush (a No. 10). Generally, watercolor brushes are round in shape. In addition to the two brushes each student has, a few larger brushes (1.5 to 2.5 inches wide) and a sponge are available for students to share. These larger brushes and the sponge are very helpful in producing flat washes over a large area.

All students are shown how to use a brush. This lesson includes the following elements:

- [1] brushes should be wetted before use with color (to make cleaning easier)
- [2] brushes should be pulled and not pushed. As the Scottish art teacher enjoined, "Dinae scrub wit' that brush, laddie!"
- [3] brushes are not to be rested on their bristles (as in sitting on the hairs in a water cup)
- [4] brushes should be rinsed when changing to a different color
- [5] brushes which have not been thoroughly cleaned should not be allowed to dry out

Ordinary soap can be used to remove residual paint (usually located next to the brush's ferrule) but the brush should be thoroughly rinsed of the soap before storage.

PAPER Special paper is used for watercolors. The papers we use in grade school are machine-made adulterated wood pulp. These papers are not archival won't last into the next century.

Have you experienced how watercolors make ordinary paper (and even unprepared watercolor paper) buckle? In this lesson, you'll be able to teach your kids how to stop it. But first, a little background information.

Watercolor paper is categorized by weight, size, and finish. Below is are simple charts showing common weights and sizes of watercolor papers. Traditionally, watercolor paper was sold by pounds per ream (500 sheets) but now sellers are beginning to label the paper by grams per square meter (gsm). The "weight" list puts the lightest (least expensive) paper first:

WEIGHT		SIZE
72 lb. = 150 gsm	Double elephant	27" x 40"
90 lb. = 185 gsm	A1	24" x 36"
140 lb. = 295 gsm	A2	18" x 24"
200 lb. = xxx gsm	Imperial	22" x 30"
300 lb. = xxx gsm	1/2 Imperial	22" x 15"
	Royal	19 1/2" x 25"

Watercolor paper is also sold by finish. Hot-pressed is the smoothest finish. Cold-pressed is a rougher finish and is the kind that I prefer. (Cold-pressed is also labeled as "not"; i.e., not hot-pressed.) The third category is a rough finish.

I purchased about 30 sheets of 22" x 30" (size) 90 lb. (weight) cold-pressed (finish) watercolor paper three years ago and still have not ordered new paper. I generally keep the paper which we use for watercolor projects smaller in size and so I am able to cut many smaller pieces of paper from each large piece.

The heavier the paper, the more expensive it is. Once you get to 140 lb. or heavier paper, it usually doesn't buckle if you do not apply too many washes -- even if you don't stretch the paper. Unfortunately, unless you have a rich patron of the arts goading you to, "Go for broke!" you are fortunate to get even 72 lb. watercolor paper. How, then, do you achieve a flat, finished piece on the more lightweight paper? That is what this project is all about.

Preparation:

- Assemble your paper
- Prepare water bath for paper. Bath 'tub' must fit paper size.
- Have students bring a stretching board
- Cut tape for paper edges. The number of drawings multiplied by 2 yields how many 14" pieces of tape are needed for the short sides and how many 18" pieces of tape are needed for the long sides.

Procedure:

The first step is to cut the paper. Since I have Imperial sized paper (22" x 30") I cut it in half both ways, which yields 4 pieces of paper 11" x 15". You could cut this in half again, yielding 7 1/2" x 11" paper.

The students were told to bring a piece of 1/2" thick plywood (or thicker) at least 14" x 20". The boards should be at least 2 inches larger than the paper on all sides. These are stacked in a corner of the classroom and I encourage the procrastinators to get their boards in. Of course, some might not manage to get their boards, so I have a few spares tucked away.

Soak the paper in the bath. The water temperature should be tepid. After about 30 seconds immersed, take the paper out and hold it up until the excess water has dripped off the paper. Then, position the damp paper on the board and, using a clean rag, gently press out any air bubbles that form from the middle toward the edges of the paper. Allow the paper to relax for about five minutes if you have the lighter weight paper. (More time is needed for the heavier paper.) Wet the gummed paper strips with the sponge and then lay them around the edges of the paper. The gummed strips should overlap the paper and the board equally. After you have pressed the strips down firmly, push pins through both the paper and the gummed strips at each corner.

You have to allow the paper to dry for at least two hours, preferably overnight. If you use a hair dryer or something like that to speed up the drying, you will ruin the stretching. Let the board dry horizontally. If you have more boards (maybe a carpenter parent or grandparent can make you more boards) you could have the students prepare another piece of watercolor paper.

Watercolor: Laying a Flat Wash

Objective: To lay a flat wash on our stretched paper.

Materials:

- stretched watercolor paper
 - watercolor sets
 - small, shallow container in which to mix paint
 - jars with clean water (e.g., canning jars, cool whip containers)
 - sponge (optional)
 - watercolor tube color (optional)
-

Vocabulary:

- *flat wash* a perfectly even wash, where you can see no variations of color and no lines or ripples in the paint
 - *camel hair* trade name for soft, natural bristle of brushes used in watercolor painting
 - *wash* a veil of color laid over an area of the paper too large to be covered by a single brushstroke
-

Introduction:

Successful watercolor paintings depend upon simple flat areas being played against areas with detailed or 'busy' brushwork. If the students can master the technique of laying a flat wash it will build their confidence and make their finished pieces of art look very professional.

Preparation:

- Assemble stretched paper, paint set, mixing container, water jar
-

Procedure:

The first step is to mix the color for the wash. For a small piece of watercolor paper (7 1/2" x 11"), only a couple of tablespoons of water are necessary. Add color to the water by moistening your brush and with the point lifting color from the pan. The more paint you add to the water, the more intense the color will be.

Use a big brush. Keep the board tilted at about a 30 degree angle. Starting at the top of the sheet, with your brush "loaded" with paint, draw the brush across the paper horizontally. Re-dip your brush, and overlap the first stroke slightly as you work your way down the paper from left to right, moving your brush as you would move your eyes to read a page of print. When you get to the bottom of the paper, absorb the extra paint with your squeezed out brush or a sponge. If you don't, it will run back into your wash when you lay the board flat, ruining the flat wash.

Once the flat wash has dried, you can paint a foreground object over the flat wash, provided that the foreground object has darker values than the background wash. I would recommend a silhouette using India ink for the foreground object.

Watercolor: Dark-Value Graduated Wash with Light Value Foreground Object

Objective: To lay a graduated wash on stretched paper while leaving the paper unpainted (by masking it) for a light value foreground object.

Materials:

- stretched watercolor paper
 - watercolor sets
 - small, shallow container in which to mix paint
 - jars with clean water (e.g., canning jars, cool whip containers)
 - sponge (optional)
 - watercolor tube color (optional)
 - rubber cement or masking fluid
-

Vocabulary:

- *graduated wash* a wash that starts with intense, saturated color at the top, then progresses through carefully controlled tonal gradations to a color so pale that it merges with the color of the paper on the bottom
 - *wash* a veil of color laid over an area of the paper too large to be covered by a single brushstroke
-

Introduction:

Although flat washes are important, views of nature do not often provide totally flat areas of color. Often the sky is paler at the horizon and progressively darker in hue as it moves away from the horizon. Mastering the technique of laying a graduated wash allows the artist to render realistic landscapes and skies.

Preparation:

- Assemble stretched paper, paint set, mixing container, water jar
-

Procedure:

The first step is to lightly draw the foreground object onto the watercolor paper.

That's right -- LIGHTLY!!!

Step two is to block out the shape of the object by painting over it using a resist which can be removed later. You can order a product made specifically for this purpose such as a professional masking fluid or you can use rubber cement. It works best if the foreground object is relatively large and simply in shape.

Now mix the color for the wash. For a small piece of watercolor paper (7 1/2" x 11"), only a couple of tablespoons of water are necessary. Add color to the water by moistening your brush and with the point lifting color from the pan. The more paint you add to the water, the more

intense the color will be. You should begin with very intense color as you will be diluting it as you paint your way toward the bottom of the paper.

Use a big brush. Keep the board tilted at about a 30 degree angle. Starting at the top of the sheet, with your brush "loaded" with paint, draw the brush across the paper horizontally. Re-dip your brush in clean water first and then in the paint, and overlap the first stroke slightly as you work your way down the paper from left to right, moving your brush as you would move your eyes to read a page of print. Because you dip your brush in the clean water each time before you dip it into the paint, you are diluting the strength of the paint mixture with each horizontal pass and are therefore lightening the value of the wash with each horizontal pass.

When you get to the bottom of the paper, absorb the extra paint (now extremely light in value) with your squeezed out brush or a sponge. If you don't, it will run back into your wash when you lay the board flat, ruining the graduated wash. You might also pick up some puddles trapped on the surface of the resist.

Once the graduated wash has dried, you can paint the foreground object. Rub the resist away and the white paper which was protected from the wash will be exposed. Now paint the object, as well as any dark values which 'cover' parts of the graduated wash.