CONCEPTS
• Literature and the visual arts are linked.
• There are many types of lines in the world
• Repeated lines create patterns.
• Line can create the illusion of overlapping shapes.

OBJECTIVES
• Students will draw a number of cats using a variety of patterns and contour lines.

MATERIALS
12 x 18 drawing paper
Pencil, eraser (optional)
Colored markers or oil pastels
Black felt tip markers

PROCEDURE
Introduce students to line. “What is a line? How do we use a line to draw? Are all lines the same? What are the different kinds of lines? Have students find different types of lines and patterns around the room, on clothing etc. and discuss them as a class. Consider what makes the lines and patterns unique. Students may have a scrap piece of paper to experiment with different lines and patterns.

Read Millions of Cats by Wanda Gag. Some students may have heard the story already, so ask them about some things they remember to build excitement about the story. Read the story with enthusiasm. The students like to chant the refrain - “Hundreds of cats, thousands of cats, millions and billions and trillions of cats.”
Discuss different cat colors and postures. There are many kinds of cats. Some students can describe their pets. What are their common features? (ears, whiskers, tails, etc.) features that vary? (size, colors, fur, etc.) Demonstrate on the board how these features can be described with line and pattern.

Demonstrate overlapping. Ask a number of students to come to the front of the room. Have them stand in a row like “little cat soldiers.” Ask the viewing students if they can see all parts of the students - arms, legs, etc. Ask students to crowd together for a group picture. Talk about which parts of the children are hidden. Can they see the entire child in the front? Can they see all of the child in the back? Do this again with another group if time permits.

Draw several cats on the board. Show students that their drawings should overlap like they did when they were “little cat soldiers.” Draw simple outline shapes of different kinds of cats on the board. Draw them in a row, and then draw them in a grouping where they overlap and some parts of the cats are “hidden” or behind. Show how an interrupted or broken line is used to draw overlapping shapes.

Have children draw one cat on their paper. Encourage them to choose one cat shape from their memory or from the collection of cat photos on the tables. Remind your students that you can see all parts of those cats in front. Then draw a few more cats. Remind them that you cannot see all of the cats behind the front cats.

Fill in cats with different patterns. When the composition is finished, let students use black marker, colored pens or oil pastels to fill their cats with patterns discussed earlier. Encourage students to use different patterns for each cat.

**Evaluation:** If time permits have students share their drawings and discuss how they used line and pattern.

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**STATE STANDARDS:**

Artistic perception component: Students describe and replicate repeated (line) patterns. (1.1)

Creative Expression Component: Students use lines and colors to make patterns (kindergarten, 2.1). Students apply artistic processes and skills to communicate meaning and intent in original works of art. They plan and use variations in line and texture to communicate ideas or feelings in works of art. (2.4) Students use visual texture when using pattern to depict the texture of a cat’s fur. (2.7)

Historical and Cultural Context Component: Students identify and describe various subject matter in art by illustrating a work of literature. (3.2)

Aesthetic Valuing Component: During the evaluation students assess their own works of art according to the use of the elements of art, specifically line. (4.1)

Connections: Students apply learning about pattern and symbols to math and literature.
Harriet Powers was born into slavery on October 29, 1937. Census records show that she lived over half of her life in Clark County, Georgia. She was probably born on a plantation (a farm with more than twenty slaves). Slave women were involved in the making of textiles to provide clothes, blankets and other cloth goods for the plantation owners. They might sew all day for the plantation owner and at night sew the single set of clothes for their own family. Slaves were given one blanket a year, not enough to keep warm on a cold January night. Quilts were precious items that provided a relief from long lonely nights and hard times. Groups of women from different plantations would get together for quilting bees. Young girls were allowed to help their mothers while telling stories and enjoy each others company. “Each woman would be and artist with scissors and cloth. For a few hours, needlework set the enslaved women free.” After the quilts were finished the men would join them for food and dancing.
After the Civil War great poverty swept through Clark County. Harriet stated to the census of 1870 that she kept house and her husband was a “farmhand”. She might have sewn quilts of clothes to barter for other goods. She and her husband saved every penny until they had enough to purchase a small piece of land to farm. When all of her eleven children had grown and left home, Harriet felt lonely and decided to start another child: a story quilt. She was forty-nine and this time she would make a quilt that was not just a coverlet but one that would tell stories in pictures, a diary of her spiritual life.

In 1886 there was a Cotton Fair in Athens, Georgia, held to celebrate a new industrial age in cotton production. Harriet had finally finished her quilt of 299 pieces and machine stitched them to a bright background fabric. She brought her quilt to be shown at the Cotton Fair where the fate of her quilt would be changed forever. A young woman named Oneita Virginia Smith saw her quilt and knew it was a rare work of art. Oneita Smith was an art teacher at a local girls’ school. She was fascinated by the quilt and later wrote that, “it is impossible to describe the gorgeous coloring of the work.” She offered to buy the quilt but Harriet was not yet ready to sell it at any price.

Four years later, Harriet needed money and sent word that the quilt was now for sale. Oneita Smith recalled, “My financial affairs were at a low ebb and I could not purchase.” In another year, Harriet Powers was desperate and she asked Oneita Smith for ten dollars for the quilt. She could only afford five so Harriet was forced to take the money, an amount that would have been equivalent to a week’s wages in 1890. She was a little consoled by Oneita’s offer to let her come visit her “child” anytime she wanted. Harriet explained each story in the quilt and the art teacher wrote down her exact words.

The squares in the quilt resemble a typical black spiritual. They produce a “swingy” rhythm with their long and short outlines. The beat of the squares creates a syncopation, a common feature of African-American music. Ms. Smith showed the quilt at the World’s Fair in Atlanta in 1895. Some faculty wives from Atlanta University saw the quilt and commissioned Harriet to make another.

This second quilt was different from the first. Once again Harriet told tales that she had heard all her life, but this time she mixed religious stories with folktales about the weather. The weather was important to rural Georgians, affecting their crops and their income. Most African-Americans at that time were illiterate, like Harriet, having had no access to public schools and having been forbidden to read or write under slavery. If they wanted to remember something important, they turned it into a story. Two of Harriet’s weather stories happened before she was born. One tells of a day that turned black and rained soot. This was caused by forest fires burning in Canada but to many people of New England in 1790, it was a sign of the end of the world. This story was passed from preacher to preacher for a hundred years. It was used in sermons that, “sang with poetry, drama and a syncopated musical rhythm.” Another square tells of a meteor shower that frightened people of Georgia out of their beds. There were so many stars falling that people thought it was the end of time but Harriet stated, “God’s hand staid the stars.” A cold snap in February is recorded in one square with figures frozen while doing their daily activities. The Red Light Night tells the story of a meteor shower in 1846. The squares include symbols of good and bad luck.

The shapes in Harriet’s quilts are sewn on with a method called applique. In this technique, the fabric is cut into shapes and sewn on top of another piece of fabric. It is traditional in Europe, West Africa and among Native Americans. Harriet used a star pattern to quilt the finished piece onto a backing cloth. This was different from the floral designs of the European style quilts and the geometric designs of Native Americans.

The quilt bought by Oneita Smith was given to the Smithsonian Institution and so belongs to the people of the United States. It can be seen in the National Museum of Natural History. Her second quilt was donated to the Museum of Fine Arts in Boston.

Biographical information and quotes taken from: Stitching Stars, the Story Quilts of Harriet Powers, by Mary E. Lyons
PROCEDURE

Discuss the quilts and life of Harriet Powers. How did she use symbols to tell a story? Talk about size relationships and the kind of simplified palette Harriet used to give her squares meaning without becoming too busy. How did she use pattern?

Help children imagine an important weather event that they either experienced or heard about. Encourage them to think of a few simple shapes that might tell a story of their weather event. Have them choose three colors, maybe in the same color family, to tell their story.

Cut out the paper shapes. The shapes can be cut out and glued down leaving room for a border to frame the square. They can add oil pastel stitch marks around the shapes to give the feeling of the quilt. Patterns in the same color family can be added to the border and shapes to create visual content.

Assemble the quilt by gluing or taping the quilt pieces to a large piece of colored paper. The quilt can be shown as a collection of weather stories in the style of Harriet Powers.

Share the stories. Have the children tell their stories and record them the way Oneita Smith did so that anyone can know the exact meaning of their story quilt.

Evaluation: Students discuss what they wanted to do in their own works of art and how they succeeded, focusing on their use of shape.

STATE STANDARDS

Artistic Perception Component: By simplifying the environment into shapes, students identify the elements of art in objects in nature, emphasizing shape/form (1.3).

Creative Expression Component: Students demonstrate beginning skill in the use of basic tools and art-making processes such as collage (2.1).

Historical and Cultural Context Component: Students explain how artists, in this lesson Harriet Powers, use their work to share experiences or communicate ideas (3.1). Students also recognize and use the vocabulary of art to describe art objects from various cultures and time periods (3.2)

Aesthetic Valuing Component: Students use the vocabulary of art to talk about what they wanted to do in their own works of art and how they succeeded (4.3)
Animal Portrait in Frame  
Grade: 3

CONCEPTS  
• Line can be used in many ways - to show contour, texture, pattern and symbol.  
• Line and pattern can be used to describe physical aspects of an animal.

OBJECTIVES  
• Students will observe the contours of an animal from a photo and draw it, adding marks to symbolize fur, scales, skin. Symbolic patterns in a border design will tell something about the animal’s habits.

MATERIALS  
9 x 9” or 9 x 15” drawing paper  
Thin and thick black felt pens  
Pencil, erasers  
12 x 12” or 12 x 18” Light colored paper

RESOURCES  
Animal pictures from the files.

PROCEDURE  
Browse pictures and discuss line. Have students look through the pictures of animals and choose one to draw. Discuss different kinds of lines. Looking closely at the photos, students observe how lines can line be used to describe animal textures. What kind of line might show texture - fur, wrinkles, scales, plates, quills? What patterns might suggest a bear’s fur, a turtle’s shell, a whale’s skin? What kind of lines might describe habitat?


Glue drawing to background paper.
Draw border. Fill border with line patterns that reflect the animal’s habitat. What kind of pattern lines might describe habitat (jungle, marsh, grasslands, water)?

Variation: To use one piece of paper for the lesson, leave a border space about two fingers wide around the edge of the drawing. When contour is finished, draw over pencil lines with felt tip pen. Add border design to the drawing paper.

Evaluation: If time permits have students share their drawings and discuss how they used line, pattern and composition. Have them identify successful and less successful compositional and expressive qualities.

STATE STANDARDS:
Artistic Perception Component: Students perceive and describe rhythm and movement in works of art and in the environment (1.1). Students identify and describe elements of art in works of art, emphasizing line (1.5).

Creative Expression Component: Using pattern, students use texture in two-dimensional works of art (grade 1, 2.1) and using variations in line and texture students communicate ideas or feelings in works of art (grade 1, 2.4). Students use visual texture in original works of art (grade 1, 7).

Historical and Cultural Context Component: Students compare and describe various works of art that have a similar theme and were created at different time periods by discussing the use of line in different cultures. (3.1).

Aesthetic Valuing Component: Students compare and contrast selected works of art and describe them, using appropriate vocabulary of art (4.1). Students identify successful and less successful compositional and expressive qualities of their own works of art (4.2).
Ohlone Story Illustration
Grade: 3

CONCEPTS
• The primary colors can be mixed to get secondary colors and tertiary colors.
• Warm and cool colors are used to compose a painting.

OBJECTIVES
• Students will mix the primary colors to get secondary and tertiary colors.
• Students will mix warm and cool colors grouping them to compose a painting.
• Students will become acquainted with Ohlone culture through their stories.

MATERIALS
12 x 18 paper paper plates tempera paint, red, yellow, blue
easel brushes water cans sponges

PROCEDURE
Discuss the background to the Ohlone stories. The Ohlone culture was nearly lost because of assimilation and the repeated efforts, in the past, to stamp out Indian peoples and cultures in California. During the mission time traditional ways were forbidden or discouraged. The stories were passed on through family members and communities until late 1920s and 30s when John P. Harrington came to Monterey through the Smithsonian Institution’s Bureau of American Ethnology. Harrington took thousands of pages of notes while listening to the stories of Ohlone elders. One such person was Isabelle Meadows, born in Carmel Valley in 1846. She even went back to Washington, D.C. and spent most of the last ten years of her long life working with Harrington on recording the language, folklore, history and culture of her native area. Isabelle shared “The Man Who Was Swallowed by a Whale” and “How Shelp Made the Acorn Soup”, “When the World Ended/How Hummingbird Got Fire/How People Were Made.”
Manuel Onesimo, another Ohlone elder born in 1861 told the story “The Two Bears” and Ascencion Solorsano Cervantes, originally from the San Juan Bautista and Gilroy area but living in Monterey when she worked with Harrington, passing on the stories “The Snake That Lived in the Santa Cruz Mountains,” “How they Used to Make it Rain at San Juan” and “Trura-the Thunders”.

Read or tell one of the Ohlone stories to the class.

Discuss choosing a single image that illustrates the story. For example, the main character drawn in a setting that fits the story would make a clear image. Making the main character large and other figures small tells the viewer where to focus attention.

Have children do a contour drawing in paint of their image. With black paint and brushes, have students outline their main character and put them in a setting. Encourage them to paint large, filling the paper with another character from the story.

Demonstrate proper painting techniques. If this is the first painting lesson, review proper painting techniques to the students. The brush should be dipped into the water can, then pressed against the rim to squeeze off the water. When not in use, all brushes should sit on the sponges to prevent spilling accidents. When changing colors, press the brush gently against the bottom of the can. The sponge can be used to absorb extra water on the brush. When painting, stroke the brush gently on the paper. Do not scrub, since it breaks the bristles of the brush and wears a hole in the paper.

Demonstrate mixing colors. Paint. Show students how to push a small amount of yellow paint into the space between the yellow and blue. Rinse brush. Add a small touch of blue. Mix. Paint the mixed yellow-green on the color wheel next to the yellow. Paint sections on the painting. Add a bit more blue to make green. Paint. Add a bit more green to mix blue green. Paint on both color wheel and painting. Repeat mixing with yellow and red (yellow-orange, orange, and red-orange) and red and blue (red-violet, violet, and blue violet). Emphasize that mixing should always begin with the lighter color. Add the darker color to the lighter one.

Paint secondary colors on the color wheel and on the painting. Using primary colors, Students mix secondary colors on a paper plate. Then they paint sections of their painting.

Experiment mixing colors. After mixing the primary and secondary colors, have students experiment with mixing their own colors to paint the last open sections on the painting. Demonstrate how to create brown by mixing all three primary colors.

Variation: For fourth grade students discuss warm and cool colors, grouping them on the color wheel. Have the students paint use warm colors to paint the main characters and cool colors to paint the background or vice versa. Have students share their paintings while they discuss what happens when warm and cool colors are next to one another. Which ones seem to come forward or drop back? Does size make a difference to the space in the picture?

Evaluation: Have students identify successful and less successful compositional and expressive qualities in their own works of art and describe what might be done to improve them.

STATE STANDARDS:

Artistic Perception Component: Students perceive and discuss differences in mood created by warm and cool colors (grade 2, 1.2). Students identify and describe elements of art in works of art, emphasizing color (1.5).

Creative Expression Component: Students mix secondary colors from primary colors and describe the process (grade 1, 2.2). Students mix and apply tempera paints to create tints, shades, and neutral colors (2.2).

Aesthetic Valuing Component: Students compare and contrast selected works of art and describe them, using appropriate vocabulary of art (4.1). Students identify successful and less successful compositional and expressive qualities of their own works of art (4.2).
CONCEPTS
• Line can be used in many ways - to show contour, Concepts
• Paintings can describe imaginary scenes. This includes self-portraits that describe the future.

OBJECTIVES
• Students will draw or paint a self-portrait that illustrates their aspirations for the future/what they will be when they grow up.

MATERIALS
12” x 18” paper
paper plates
tempera paint and easel brushes
water cans and sponges
Scraps (files of magazine pictures of figures, poses, props, etc.)

PROCEDURE
Engage students in a discussion about what they want to do when they grow up. You might ask what kinds of jobs their parents have. You might suggest that many people change jobs or have more than one job/wear more than one hat.

Review painting techniques. The brush should be dipped into the water can, then pressed against the rim to squeeze off the water. When not in use, all brushes sit on the sponges to prevent spilling accidents. When changing colors, press the brush gently against the bottom of the can. The sponge can be used to clean up spills, or absorb extra water on the brush. When painting, stroke the brush gently on the paper. Do not scrub, since it breaks the bristles of the brush.
Discuss facial proportions. Have students notice that the eyes are about halfway down the face, the nose halfway again, etc.

Have students draw self-portraits. Gather pictures, models, props. Use various items to help students visualize and draw “when I grow up.” Start with general areas and shapes before getting into details. Use magazine pictures of figures to help draw action poses, or ask people to pose. Draw individual parts of the picture and then put the parts together. Paint the pictures using colors that best express feelings, adding details at the end.

Evaluation: Have students identify successful and less successful compositional and expressive qualities in their own works of art and describe what might be done to improve them.

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STATE STANDARDS
Artistic Perception Component: Students perceive and describe rhythm and movement in works of art and in the environment (1.1). Students identify and describe elements of art in works of art, emphasizing color and texture (1.5).

Creative Expression Component: Students demonstrate beginning skill in the use of art media, such as tempera paints (grade 2, 2.2). Students use the conventions of facial and figure proportions in a figure study (grade 4, 2.2).

Aesthetic Valuing Component: Students identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them (4.2).
CONCEPTS
• Compositions can be planned with a background and a foreground.
• Animals (and other forms) can be simplified by looking for basic shapes.
• By mixing primary colors, one can create secondary and tertiary colors.
• Different brush techniques yield different textures.

OBJECTIVES
• Students will mix paint to create textured sheets of paper in primary, secondary & tertiary colors. Students will cut painted paper in shapes to create an animal in its environment.

MATERIALS
9 x 12 paper
red, yellow & blue tempera paint
brushes, watercans, sponges
pencils, scissors & glue

PROCEDURE
*Budget time carefully for the painting steps. It is difficult to get through all of them in a 50-minute class. Make sure there is enough time to cover texture. Also be sure to have space available for drying, and make sure students put their names on the sheets that they have painted.

Review the primary colors. Have students paint a third of a 9 x 12 sheet of paper using each of the primary colors.

Show how to mix secondary colors. Give each pair of students a paper plate with yellow and blue on it. Demonstrate mixing techniques. Show how a little blue and a lot of yellow creates yellow green while the reverse mixes into blue green. Challenge students to cover an entire sheet with different shades of green.
Experiment with blending techniques. Cover a second sheet with violet, red-violet, and blue violet using blue and red. Demonstrate how to mix on the paper, how to mix with a little water, and how to mix with a lot. Encourage students to blend gradual gradations in their mixed colors and then to contrast it with sharp color changes.

Practice different textures using different brushstrokes. Cover a third sheet with orange, red orange, and yellow orange. Show students how to paint with a dry brush and how to paint creating a stipple effect and a swirled effect. Encourage them to achieve smooth and rough surfaces on their paper. Show the different results on paper between a well-loaded brush and a lightly loaded one. Encourage exploration and experimentation.

Scratch into the wet surface with the brush handle. Cover the last sheet of paper with different kinds of brown, using paint from all three mixing plates. Show students how to create line textures in the paint using the tip of the brush handle. Experiment with jagged and smooth lines, lines that might show fur, or bark-lines. Let all paper dry.

WEEK 2

Show artwork of Eric Carle. He is a well-known illustrator of children’s books, such as The Hungry Caterpillar. For his pictures, he prepares his own colored tissue papers, achieving different textures by using various brushes to splash, splatter, and finger acrylic paints onto the thin paper. These colored papers then become his palette. Carle cuts or tears them into the shapes he wants, then glues them onto white illustration board. Some areas of his design, however, are painted directly onto the board before the bits of tissue paper are applied. The result is a multi-layered collage.

Have students plan their own animals. Show students photographs and line drawings of animals. Discuss how complex shapes can be built from simple shapes. Have them choose the colored paper they would want to use to cut out their animal. On the back, have students draw the animal’s main shape. If asked to draw the shape touching at least three sides of the paper it will be drawn large. Smaller shapes (legs, feet, heads, horns, beaks) can be cut from the same or other pieces of painted paper. The shapes are cut out, then pieced together to form the completed animal. (From this point on, students may cut without drawing first.) Encourage students to cut shapes from the side of the paper rather than the center for an efficient use of paper.

Have students plan environments for their animals. Choose a sheet of colored paper as background for the animal. Place the animal on it. Cut shapes to create its world: long blades of grass, wavy palm trees, branches, waves splashing in the ocean. Overlapping is OK! Once the environment is planned, students can glue their pieces down.

Evaluation: Have students share their animals and respond to their classmates’ works of art using the language of the visual arts. Ask students why they think everyone’s animals are so different. Suggest that each student’s individual experience may have influenced the development of their art works.

STATE STANDARDS:

Artistic Perception Component: Students describe and analyze the elements of art emphasizing form, as they are used in works of art and found in the environment (1.5).

Creative Expression Component: Students mix secondary colors from primary colors and describe the process (grade 1, 2.2).

Aesthetic Valuing Component: Students describe how using the language of the visual arts helps to clarify personal responses to works of art (4.1). Students describe how the individual experience of an artist may influence the development of specific works of art (4.5).
CONCEPTS
• Black and white can be mixed with a color to create different values. White creates a lighter color, (tints) and black creates a darker color (shades).
• Light and dark values can create dimension and shadows.

OBJECTIVES
• Students will mix tints or shades using black, white, and a color.
• Students will use values of colors to create a night scene with a distinct light source.

MATERIALS
12 x 18 paper
paper plates
Black paint in containers to be shared
Tempera paint, black, white, blue
Easel brushes, water cans, sponges
Pictures of landscape scenes with strong light and shadow

BACKGROUND
Value is the lightness and darkness of colors. Light or the absence of it creates light and dark values. At nighttime, colors disappear in the darkness, and re-emerge as light strikes them. Details merge into larger shapes. Shapes take form as light touches them and bends around, fades and disappears into darkness.

Nighttime can be a magical time. A single light source can illuminate and softly change the nighttime landscape. The moon, a light post, or a candle reach into the darkness but can’t chase it completely away.

Henry Wadsworth Longfellow wrote a famous poem, “The Midnight Ride of Paul Revere”. Using descriptive language, he described Paul Revere’s ride through the nighttime landscape to warn the colonists of the imminent arrival of the British. His horse galloped along, finding its way by the light of the moon and an occasional light from a farmhouse. Shapes loomed in front of him then dissolved into a clump of trees. Longfellow caught the drama of the ride with his words. Using light and shadow, students will try to depict the night scene.
PROCEDURE

Demonstrate mixing a shade. Demonstrate a value strip. Paint a blue section in the center of a strip of paper, black at one end and white at the other. Mix and paint shades and tints to fill in the “steps” of the value strip. To mix, always add a touch of the darker color to the lighter color. Since black is so dark, and children have a tendency to add too much, teach them how to add only a dot at a time. Take a small amount of the color, add a touch of black, mix with a brush, and paint a section on the value strip. Repeat the process several times, adding a bit more black each time to get darker shades. Compare the strip to steps down into a dark basement or room. Each step downward gets a little darker.

Demonstrate mixing a tint. Paint the tints on the value strip. Look for different tints in the room. Pink is a tint of what color? How about light blue? Again, start with the lighter color and add the darker color. Begin with white, add a small amount of a color. Mix and paint. Repeat, demonstrating how tints can vary.

Discuss light sources and shadows. Ask students where their shadows are on the playground at different times of the day. In the morning and evening the shadows should be long, at lunchtime their shadows should hang out at their feet. Ask them if they play shadow tag or if they have ever done streetlight dancing with their shadows.

Challenge students to decide where their own shadow would be if the light source was behind them; in front of them, or above them. Do simple drawings on the board to show how an object’s base and its shadow base are connected and that the shadow is upside down relative to the object. An object in the path of light casts a shadow, and cast shadows fall away from the light source.

Build the image of a Paul Revere nighttime scene filled with shadows and lit by a single light source. Describe the nighttime scene as Paul Revere might have perceived it. An overhead moon, trees looming large and clumped together, water glistening in a simple brook, farmhouse silhouetted against the night time sky.

Describe simple shapes, light that curves around forms, shadows that stretch against walls or the ground, shapes that merge to become another new form.

Show how light sources can create dimension. Objects can be drawn with a light side and a shadow side. Show children how the light touches one side of an object and fades away around the shadowy back.

Demonstrate blending. Demonstrate how to blend one value into the next to give the sense of light wrapping the form.

Paint a nighttime scene. Encourage the students to paint a scene about Paul Revere’s ride at night. Use a single light source, simplified objects or shapes, and their shadows. They must paint the picture in tints and shades of blue. Help them locate the light source and the position of the shadows. Remind them to keep the shapes large and simple. Encourage blending as they begin to paint. Challenge them to mix many values.

EVALUATION

Search for clues about nighttime in the finished pictures. Look for a use of tints and shades, a distinct light source, shadows attached to objects, shadows placed appropriately. Discuss the mood that the pictures create.

VARIATION

Substitute black, white and blue oil pastels for the tempera paint.

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CONCEPTS
• The shoreline habitat is home for a great variety of creatures and colors.
• Light affects color; adding a color’s complement darkens or dulls it.
• We can plan a composition before we start painting it.

OBJECTIVES
• Students will create a painting of shoreline birds.
• Students will learn color mixing to create dimension.

MATERIALS
paint and brushes
paper, pencils and erasers
pictures of shoreline birds, animals and plants

BACKGROUND
The rocky coast of Northern California, interspersed with estuaries* and sandy beaches, is a winter haven for Black-bellied Plovers, Willets, Marbled Godwits, and dowitchers. The San Francisco Bay hosts the largest population of migrating shorebirds on the Pacific Flyway, with over a million shorebirds resting there during the winter.

Recreational activities, especially off-road vehicles, can disturb the shorebirds’ habitat, as do the introduction of non-native species, particularly cord grass and flatworms, and the accumulation of sediment in estuaries.

*An estuary is a partially enclosed/sheltered part of the coast where salt water from the ocean meets fresh water from the mouth of a stream or river.
PROCEDURE
Discuss the kinds of creatures and plants found in the shoreline environment. Have the students notice the way the colors change when seen in water and above the water. Discuss bright and dull color made by mixing opposites on the color wheel. Some things look more colorful or bright when they are wet and against the dark and dull colors of rock and sand.

Have students draw a water line and then add contour shapes above and below the water. Remind students to keep the shapes they draw large and simple, but realistic; birds’ bodies should be rounded, etc. They will add details later in paint. The drawing is just a way to map out a composition.

Review color mixing. Verbally go over primary and secondary colors. Show the color wheel. Discuss combining complementary colors to get shades of brown.

Have students paint their large shapes. They must do this step before adding details of texture and pattern. Emphasize mixing different shades of brown and the use of these browns in shading/creating depth.

Evaluation: Have students form groups of around 4 students each and decide on a list of criteria that would help them assess and critique their works of art. Use one method from each group to critique as many paintings as time allows.

VARIATION
Discuss the life and work of John Audubon (1875-1851). Audubon’s portraits of birds are cherished not only by art and bird lovers, but also by scientists. He was not a very good painter when he began, but what he lacked in skill he made up for in persistence. He spent hours studying and observing birds, and he was eventually able to paint them with great accuracy and detail. His paintings are characterized by sharp, clear lines and colors that are true to life. He also took great care to make the backgrounds match the natural environments of his subjects.

STATE STANDARDS:
Artistic Perception Component: Students perceive and discuss differences in mood created by warm and cool colors (grade 2, 1.2). Students identify pairs of complementary colors and discuss how artists use them to communicate an idea or mood (grade 4, 1.3).

Creative Expression Component: Students use complimentary colors in an original composition to show contrast and emphasis (grade 4, 2.8). Students use various observational drawing skills to depict a variety of subject matter (2.1).

Aesthetic Valuing Component: Students construct and describe plausible interpretations of what they perceive in works of art (4.1). Students develop specific criteria in groups to assess and critique works of art (4.3).
Greek Vases
Grade: 6

CONCEPTS
• Greek artists captured scenes of daily life on their clay pottery.
• Contour lines can capture motion and depth on a figure.

OBJECTIVES
• Students will use a scratch technique to create a Greek vase in the tradition of vessels of ancient Greece.
• Students will use contour lines to draw a figure in motion.

MATERIALS
12 x 16 newsprint
12 x 16 construction paper
sienna or yellow ochre oil pastels
black tempera
brushes

12 x 16 tag board
pencils and erasers
scissors
liquid dish soap
paper clips

BACKGROUND
Clay pots of ancient Greece were made in five basic shapes; amphora, kylix, hydria, oinochoe, and krater. The pots were made of yellow or red clay, which was then burned. The black, charred surface was burnished to shiny smoothness. The artist then scratched through the dark surface to reveal the colored clay below. Using thin lines, Greek artists drew designs depicting daily life, religious mythology, or scenes from Olympic games and historic battles.

The Greek artists developed traditional poses of figures to show a new naturalism. They drew figures in motion, practicing a sport, or caught in an action scene from a favorite myth. Their designs and poses matched the shape of the vases as well as the movement of the figures on it. The grace and beauty of the designs created artworks that have been admired for many centuries.

All of these elements as well as the many beautiful artifacts found in the tombs describe for us the world of royalty in ancient Egypt. The beautifully painted colors were made from pigments ground from stone.
PROCEDURE

Create the vase. Students choose one of the five basic shapes to draw on the tagboard as large as it will fit. They then color the entire shape with a solid layer of oil pastel. Place a piece of newsprint on top of the vase and trace its outside shape. Set this drawing aside.

Prepare the vase surface. Paint the vase black with a mixture of tempera and liquid soap. The soap makes the paint stick to the oil pastel. Let it dry.

Plan the drawing for the vase. While the paint dries, show the students images of Greek vase designs. Encourage them to create an image from Greek mythology or the lives of the ancient Greeks. Use the newsprint paper to plan this drawing. Describe the movement of a pose. Show students how to use contour lines to capture a figure in motion. Describe the contour of the vase. Demonstrate how the movement of the drawing can seem to wrap around the vase rather than laying flat.

Transfer the drawing to the vase. The drawing can be done directly on the black vase when the paint is dry, or it can be scratched through the newsprint onto the black vase. Use an opened paper clip to scratch a line or an arc of black paint from the vase. This should reveal the color of the oil pastel beneath.

Mount the vases. Show students how to cut out the vase and glue it onto a piece of construction paper.

Evaluation: Admire the drawings with the students. Look for adept handling of the scratch technique. Notice poses and drawings that reflect movement. Comment on compositions that follow the contour of the vase shape.

STATE STANDARDS:

Creative Expression Component: Students create a drawing, using varying tints, shades, and intensities (2.3)

Historical and Cultural Context Component By studying ancient Greek vases, students discuss the role of the visual arts in that period of history, using a variety of resources (3.1).

Aesthetic Valuing Component: Construct and describe plausible interpretations of what they perceive in works of art (4.1).