

GRADE 1 ART

First edition

8 units

32 lessons

A video for every lesson

FIRST EDITION

COURSE GUIDE

This is a full year of art for a first grader, written so that a parent who has never studied art can teach it well. Each week has one lesson in two short sessions. In the first session your child warms up, watches a short video, hears the main ideas, and looks carefully at a great work of art. In the second session your child makes something real: a drawing, a painting, a collage, a rubbing, a clay pot or a paper sculpture.

The year walks through the building blocks of art in eight units: **line, shape, color, light and shadow, materials** (what crayons, paint, paper and clay are made of), **texture and form, space and composition**, and a last unit with the **old masters**: Millet, Audubon, Rembrandt and Velázquez. Each idea comes back again in later grades, a little deeper each time.

We follow an old and simple pattern: *look, learn, make*. Children look slowly at beautiful things, from Dürer's *Praying Hands* to Van Gogh's *Sunflowers*. They learn a few true words for what they see. Then they make something with their own hands. God is the first Maker, and a child made in His image delights to make too.

Fabricando fit faber: by making, one becomes a maker.

Most videos come from elementary art teachers who post their classroom lessons (Paint It Kids, Art for Kids Hub, ArtJohn, Art With Trista and others), with a few from museums and science channels such as Scratch Garden and TED-Ed. Every video, including every artwork that appears on screen, was checked frame by frame for wholesome content: nothing immodest, nothing violent and nothing divisive. Some teachers mention their own websites or memberships at the end; you can stop the video when the lesson part is over. Please preview a video yourself when you can, as you would any book.

Start with Lesson 1.1 →

WHO IT IS FOR

First graders, about ages 6–7. No reading is required: a parent reads the lesson aloud, and the child looks, talks, draws and makes. Children who did our Kindergarten course will meet old friends (lines, shapes, primary colors) and go further. Children new to art can start here with no trouble.

HOW TO USE THIS COURSE

1. **The weekly rhythm.** There are 32 lessons, one per week, each in two sessions of about 30 minutes. Session 1: warm-up, video, core ideas and picture study. Session 2: the studio project and a little sketchbook practice. A school year of 36 weeks leaves room for holidays, sick days, or a favorite project done twice.
2. **Read aloud.** The lessons are written to your child (“you”). Read the core ideas aloud, slowly, and stop to point at things in the room or out the window. Short sentences are on purpose.
3. **Picture study.** Show the picture large, on a screen or a printout. Let your child look quietly for about two minutes. Then put the picture away and ask, “Tell me everything you saw.” Do not correct; just listen. Then bring it back and use the “Look for” and “Talk about it” prompts. This careful looking is the heart of the course.
4. **The sketchbook habit.** Give your child a sketchbook that is theirs alone. Each lesson has two or three short sketchbook exercises. Date every page. By spring you will both be amazed to look back at September.
5. **Videos.** Each lesson has one main video (and often a backup). The lesson tells you when to play it. Sit with your child and pause it to talk or to try a step together.
6. **Unit review and portfolio.** At the end of each unit, take a third short session. Ask the review questions aloud; your child may answer by pointing, drawing or telling. Then make the portfolio piece and put it in a folder. At the end of the year, hold a family art show.
7. **Make it easy to start.** Keep the supplies in one box or bin. Cover the table with newspaper or an old cloth before painting. A smock or an old shirt saves many tears.

SCOPE AND SEQUENCE

UNIT 1 • WEEKS 1–4

Line

Kinds of lines; lines that stand, lie down and lean; lines that show movement; and slow, careful contour drawing.

- 1.1 Lines Are Everywhere
- 1.2 Lines That Stand, Lie Down and Lean
- 1.3 Lines That Move
- 1.4 Contour Drawing: Slow Looking Lines

UNIT 3 • WEEKS 9–12

Color

The six-color wheel, mixing orange, green and purple, warm and cool colors, and making tints with white.

- 3.1 The Color Wheel
- 3.2 Mixing Orange, Green and Purple
- 3.3 Warm and Cool Colors
- 3.4 Tints: Adding White

UNIT 5 • WEEKS 17–20

Materials

Material science for little hands: why wax resists water, how to use tempera and care for brushes, kinds of paper, and a clay pinch pot.

- 5.1 Crayon Resist: Why Wax and Water Don't Mix
- 5.2 Tempera Paint and Brush Care
- 5.3 Kinds of Paper
- 5.4 Clay: The Pinch Pot

UNIT 2 • WEEKS 5–8

Shape

Geometric and organic shapes, drawing animals from shapes, and positive and negative shapes in cut paper.

- 2.1 Geometric Shapes
- 2.2 Organic Shapes
- 2.3 Drawing with Shapes
- 2.4 Positive and Negative Shapes

UNIT 4 • WEEKS 13–16

Light and Shadow

Where light comes from, how shadows change with the sun, light and dark values, and shading with crayon pressure.

- 4.1 Where Light Comes From
- 4.2 Shadows Change with the Sun
- 4.3 Light and Dark Values
- 4.4 Shading with Crayon Pressure

UNIT 6 • WEEKS 21–24

Texture and Form

Real and drawn texture, rubbings, the forms sphere, cube and cone, and standing paper sculpture.

- 6.1 Real Texture and Drawn Texture
- 6.2 Texture Rubbings
- 6.3 Forms: Sphere, Cube and Cone
- 6.4 Paper Sculpture

UNIT 7 • WEEKS 25–28

Space and Composition

Foreground and background, ground line and horizon, overlapping, and big near and small far.

- 7.1 Foreground and Background
- 7.2 Ground Line and Horizon Line
- 7.3 Overlapping
- 7.4 Big Near, Small Far

UNIT 8 • WEEKS 29–32

Masters and Picture Study

Meeting the masters: Millet, Audubon, Rembrandt and Velázquez, ending with a family art show.

- 8.1 Millet: Painting Work and Prayer
- 8.2 Audubon: The Birds of America
- 8.3 Rembrandt: Light in the Darkness
- 8.4 Velázquez and Our Family Art Show

WEEKLY PACING CALENDAR

WEEK	PLAN
1	• Session 1: Lesson 1.1 Lines Are Everywhere: warm-up, video, teaching and picture study • Session 2: Lesson 1.1 studio project and sketchbook practice <i>Two sessions a week is the usual rhythm. Younger children can split a long session in two; older students can do both sessions in one sitting.</i>
2	• Session 1: Lesson 1.2 Lines That Stand, Lie Down and Lean: warm-up, video, teaching and picture study • Session 2: Lesson 1.2 studio project and sketchbook practice
3	• Session 1: Lesson 1.3 Lines That Move: warm-up, video, teaching and picture study • Session 2: Lesson 1.3 studio project and sketchbook practice
4	• Session 1: Lesson 1.4 Contour Drawing: Slow Looking Lines: warm-up, video, teaching and picture study • Session 2: Lesson 1.4 studio project and sketchbook practice • Session 3: Unit 1 review and portfolio piece
5	• Session 1: Lesson 2.1 Geometric Shapes: warm-up, video, teaching and picture study • Session 2: Lesson 2.1 studio project and sketchbook practice
6	• Session 1: Lesson 2.2 Organic Shapes: warm-up, video, teaching and picture study • Session 2: Lesson 2.2 studio project and sketchbook practice

WEEK	PLAN
7	• Session 1: Lesson 2.3 Drawing with Shapes: warm-up, video, teaching and picture study • Session 2: Lesson 2.3 studio project and sketchbook practice
8	• Session 1: Lesson 2.4 Positive and Negative Shapes: warm-up, video, teaching and picture study • Session 2: Lesson 2.4 studio project and sketchbook practice • Session 3: Unit 2 review and portfolio piece
9	• Session 1: Lesson 3.1 The Color Wheel: warm-up, video, teaching and picture study • Session 2: Lesson 3.1 studio project and sketchbook practice
10	• Session 1: Lesson 3.2 Mixing Orange, Green and Purple: warm-up, video, teaching and picture study • Session 2: Lesson 3.2 studio project and sketchbook practice
11	• Session 1: Lesson 3.3 Warm and Cool Colors: warm-up, video, teaching and picture study • Session 2: Lesson 3.3 studio project and sketchbook practice
12	• Session 1: Lesson 3.4 Tints: Adding White: warm-up, video, teaching and picture study • Session 2: Lesson 3.4 studio project and sketchbook practice • Session 3: Unit 3 review and portfolio piece
13	• Session 1: Lesson 4.1 Where Light Comes From: warm-up, video, teaching and picture study • Session 2: Lesson 4.1 studio project and sketchbook practice
14	• Session 1: Lesson 4.2 Shadows Change with the Sun: warm-up, video, teaching and picture study • Session 2: Lesson 4.2 studio project and sketchbook practice
15	• Session 1: Lesson 4.3 Light and Dark Values: warm-up, video, teaching and picture study • Session 2: Lesson 4.3 studio project and sketchbook practice
16	• Session 1: Lesson 4.4 Shading with Crayon Pressure: warm-up, video, teaching and picture study • Session 2: Lesson 4.4 studio project and sketchbook practice • Session 3: Unit 4 review and portfolio piece

WEEK	PLAN
17	• Session 1: Lesson 5.1 Crayon Resist: Why Wax and Water Don't Mix: warm-up, video, teaching and picture study • Session 2: Lesson 5.1 studio project and sketchbook practice
18	• Session 1: Lesson 5.2 Tempera Paint and Brush Care: warm-up, video, teaching and picture study • Session 2: Lesson 5.2 studio project and sketchbook practice
19	• Session 1: Lesson 5.3 Kinds of Paper: warm-up, video, teaching and picture study • Session 2: Lesson 5.3 studio project and sketchbook practice
20	• Session 1: Lesson 5.4 Clay: The Pinch Pot: warm-up, video, teaching and picture study • Session 2: Lesson 5.4 studio project and sketchbook practice • Session 3: Unit 5 review and portfolio piece
21	• Session 1: Lesson 6.1 Real Texture and Drawn Texture: warm-up, video, teaching and picture study • Session 2: Lesson 6.1 studio project and sketchbook practice
22	• Session 1: Lesson 6.2 Texture Rubbings: warm-up, video, teaching and picture study • Session 2: Lesson 6.2 studio project and sketchbook practice
23	• Session 1: Lesson 6.3 Forms: Sphere, Cube and Cone: warm-up, video, teaching and picture study • Session 2: Lesson 6.3 studio project and sketchbook practice
24	• Session 1: Lesson 6.4 Paper Sculpture: warm-up, video, teaching and picture study • Session 2: Lesson 6.4 studio project and sketchbook practice • Session 3: Unit 6 review and portfolio piece
25	• Session 1: Lesson 7.1 Foreground and Background: warm-up, video, teaching and picture study • Session 2: Lesson 7.1 studio project and sketchbook practice
26	• Session 1: Lesson 7.2 Ground Line and Horizon Line: warm-up, video, teaching and picture study • Session 2: Lesson 7.2 studio project and sketchbook practice

WEEK	PLAN
27	• Session 1: Lesson 7.3 Overlapping: warm-up, video, teaching and picture study • Session 2: Lesson 7.3 studio project and sketchbook practice
28	• Session 1: Lesson 7.4 Big Near, Small Far: warm-up, video, teaching and picture study • Session 2: Lesson 7.4 studio project and sketchbook practice • Session 3: Unit 7 review and portfolio piece
29	• Session 1: Lesson 8.1 Millet: Painting Work and Prayer: warm-up, video, teaching and picture study • Session 2: Lesson 8.1 studio project and sketchbook practice
30	• Session 1: Lesson 8.2 Audubon: The Birds of America: warm-up, video, teaching and picture study • Session 2: Lesson 8.2 studio project and sketchbook practice
31	• Session 1: Lesson 8.3 Rembrandt: Light in the Darkness: warm-up, video, teaching and picture study • Session 2: Lesson 8.3 studio project and sketchbook practice
32	• Session 1: Lesson 8.4 Velázquez and Our Family Art Show: warm-up, video, teaching and picture study • Session 2: Lesson 8.4 studio project and sketchbook practice • Session 3: Unit 8 review and portfolio piece <i>Last week. Hold a family art show: hang the best piece from each unit and let the student tell guests about one of them.</i>

MATERIALS

Sketchbook (9×12 in, mixed-media or drawing paper)

One for the whole year. Used every week for warm-ups and practice.

Crayons (24 colors), including white

Used all year, and for the crayon resist and rubbing lessons. Peel a few old ones for rubbings.

Washable markers, including a black fine-tip marker

For line work and outlines.

Pencils (HB or #2) and a soft 2B or 4B pencil, an eraser and a sharpener

For drawing and the contour lessons.

Colored pencils (12 or 24)

For details and light coloring.

Oil pastels (a basic set)

Bright color that blends with a finger; used in the color and light units.

Washable tempera paint: red, yellow, blue, white and black

Only the primary colors plus white and black. Your child mixes everything else.

Watercolor pan set (8 colors or more)

For the crayon resist lesson and other washes.

Brushes: one large flat, one medium round, one small round

Inexpensive nylon brushes are fine. Lesson 5.2 teaches how to care for them.

Paper: white copy paper, construction paper (assorted colors), white cardstock, and a pad of watercolor paper

Lesson 5.3 compares kinds of paper.

Glue stick and child safety scissors

For collage, cut paper and paper sculpture.

Air-dry clay (about 2 pounds)

For the pinch pot in Lesson 5.4. Keep clay off carpets and soft furniture.

A paper plate or plastic lid for a palette, a water cup, paper towels, and a smock or old shirt

For every painting day.

A folder or large envelope for the portfolio

Keep one best piece from each unit for the art show at the end of the year.

Sidewalk chalk and a flashlight or lamp

For the shadow lessons in Unit 4.

GRADING

First grade art has no letter grades. The goal is careful looking, joyful making and good habits. Instead of grades, the parent gives short spoken or written feedback and keeps a portfolio.

Scale: No letter grades. Use the unit review and each project's self-check to see what your child can do, and note it in a sentence or two.

- After each project, name one thing that is truly good (“Your zigzag lines are bold and sharp”) and one thing to try next time (“Next time, fill the whole page”). Specific praise teaches more than “Nice!”
- Let your child check the project’s “I can” statements first. Children this age are honest judges of their own work when asked kindly.
- Keep one portfolio piece from each unit in a folder, with the date and a sentence from your child about it written on the back. These eight pieces are your record of the year.
- The unit review is a conversation, not a test. If your child cannot answer, look at the picture or the project together and try again another day.

A NOTE TO PARENTS

You do not need to be an artist to teach this course. You only need to look with your child, read the lesson aloud, and set out the supplies. Each lesson tells you what to say, what to point to, and what a good result looks like. When you are unsure, look again at the picture together. The old masters are good teachers.

Six-year-olds draw the way they talk: eagerly, quickly, and with great confidence. Protect that confidence. Do not draw on your child’s paper or fix their work. If you want to show something, draw it on your own paper beside them. A lopsided pot made by small hands is a real pot, and a crooked line drawn slowly while really looking is better than a neat one copied without looking. Our aim is not a perfect product but a child who sees more of the beauty God has made, and who loves to make beautiful things.

UNIT 1

LINE

Every drawing begins with a line. A line is the path a moving point leaves behind. In this unit your child learns the names of lines (straight, curved, zigzag, wavy, spiral, dotted), the three directions a line can go (standing up, lying down, leaning), how lines can make a picture feel calm or busy, and how to draw the outside edge of a thing slowly while really looking.

We look at four masters of line: Van Gogh's swirling *Starry Night*, Hiroshige's rain-streaked bridge, Hokusai's *Great Wave*, and Dürer's *Praying Hands*. By the end of the unit your child will see lines everywhere: in tree branches, fences, ripples, and the creases of their own hand.

PREREQUISITES

- Can hold a crayon or pencil
- Knows a few color names
- No other art experience needed

MASTERY CHECKLIST

- ☐ I can draw and name at least six kinds of lines.
- ☐ I can show a vertical, a horizontal and a diagonal line.
- ☐ I can use lines to make a picture look calm or full of movement.
- ☐ I can draw the outside edge of my hand slowly while looking at it.

LESSONS IN THIS UNIT

1.1 Lines Are Everywhere

2 sessions of 30 minutes

1.2 Lines That Stand, Lie Down and Lean

2 sessions of 30 minutes

1.3 Lines That Move

2 sessions of 30 minutes

1.4 Contour Drawing: Slow Looking Lines

2 sessions of 30 minutes

UNIT 1 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points; this is a friendly conversation to see what has been

learned. Have paper and a crayon ready, and the four pictures from this unit.

1. Draw a zigzag line, a wavy line and a spiral. Tell me the name of each.
2. Show me a vertical line with your body. Now a horizontal line. Now a diagonal line.
3. Look at *The Starry Night*. Point to a spiral. Point to a straight line.
4. In Hiroshige's rainy bridge picture, find a horizontal line, a vertical line and a diagonal line.
5. How can you make a drawing look like it is moving?
6. What is a contour line? What is the secret to drawing one well?

ANSWER KEY

1. The child draws a line with sharp points (zigzag), a line with soft ups and downs (wavy), and a line that curls around a center (spiral), and names them.
2. Standing tall (vertical), lying flat (horizontal), leaning (diagonal).
3. The spiral is in the middle of the sky; straight lines are in the houses and the church steeple.
4. Horizontal: the far shore and the river. Vertical: the posts under the bridge (and the falling rain). Diagonal: the bridge itself and the crossing beams under it.
5. Use curving lines, repeat lines, or add little lines behind a moving thing. Diagonal lines also help.
6. A line that goes around the outside edge of a thing. The secret is to go slowly and look at the object more than the paper.

PORTFOLIO PIECE: A GARDEN OF LINES

Draw a garden or a field using only lines. Use vertical lines for stems and tree trunks, a horizontal line for the ground, diagonal lines for rain or sunbeams, and wavy, zigzag, spiral and dotted lines for flowers, leaves and grass. Add one flower or leaf drawn slowly as a contour, by looking at a real one. Then color it.

LOOK FOR	WHAT IT MEANS
Many kinds of lines	Used at least five different kinds of lines (for example straight, wavy, zigzag, spiral, dotted).
Line directions	Has vertical, horizontal and diagonal lines in sensible places.
Careful looking	At least one leaf or flower was drawn slowly while looking at a real one.
Full page	The garden fills the page from edge to edge, with color added.

1.1 LINES ARE EVERYWHERE

OBJECTIVES

- Name and draw straight, curved, zigzag, wavy, spiral and dotted lines.
- Find different kinds of lines in a famous painting and in the room.
- Make a line picture that uses many kinds of lines.

Warm-up. Line hunt! Walk around one room together for three minutes. Point to every line you can find: the edge of the table, the stripes on a shirt, the curve of a cup handle, the zigzag of a stair rail. Count how many you find.

WATCH

Beginner Art Education - All About Lines - Elements of Design Lesson 1 - Art For Kids

Paint It Kids · 4:04

<https://www.youtube.com/watch?v=Tzt0V7J65mQ>

WHEN TO WATCH

After the warm-up, before the core ideas. Pause after each kind of line and let your child draw it in the air with a finger.

BACKUP VIDEO

Teaching Art: Line

Cassie Stephens · 4:30

<https://www.youtube.com/watch?v=0PgERZ03cXo>

Any time this week. An art teacher tells a short rhyme about “Larry the Line” to help children remember the names of lines.

KEY TERMS

line

A mark made by a moving point, like the path a pencil leaves on paper.

zigzag line

A line that goes up and down in sharp points, like teeth or a lightning bolt.

wavy line

A line that goes up and down in soft curves, like water.

spiral

A line that curls around and around a center, like a snail’s shell.

CORE IDEAS

A **line** is the path a moving point makes. When you put your crayon on the paper and move it, you leave a line behind. Every drawing you will ever make starts with lines.

Lines have names. A **straight** line goes one way without bending. A **curved** line bends smoothly. A **zigzag** line has sharp points. A **wavy** line rolls up and down like water. A **spiral** curls around and around. A **dotted** line is made of little dots in a row.

Lines can also be **thick** or **thin**. Press hard or use the side of the crayon for a thick line. Press lightly or use the point for a thin line.

God filled the world with lines. Look at the veins in a leaf, the stripes on a zebra, the ripples on a pond, and the long straight line where the sea meets the sky. Artists notice these lines and use them in their pictures.

PICTURE STUDY



The Starry Night, Vincent van Gogh, 1889 · Oil on canvas · Museum of Modern Art, New York

Image: [Wikimedia Commons](#), public domain

Vincent van Gogh painted this night sky from the window of his room in France. He painted almost everything in it with lines: swirls, waves, dots and short strokes. It is a wonderful picture for a line hunt.

Look closely

- Find the big **spiral** in the middle of the sky. Trace it in the air with your finger.
- Find **wavy lines** in the hills and the sky.
- Find **straight lines** in the little houses and the church steeple.
- Look at the stars. What kind of lines go around them?

Talk about it

1. Which kind of line did Van Gogh use the most?
2. Do the swirling lines make the sky look still or moving?
3. If you could walk into this picture, what would you hear?

STUDIO PROJECT

My Line Sampler

You will fill a whole page with every kind of line you know, in bright colors, like a quilt made of lines.

You will need

- White paper or a sketchbook page
- Crayons or washable markers
- A pencil
- A ruler (optional)

Steps

1. With a pencil, draw two lines across your paper and two lines down it, so the page has nine boxes. (A parent may help with the ruler.)
2. In the first box, draw rows of straight lines.
3. In the next box, draw curved lines. In the next, zigzags.
4. Keep going: wavy lines, spirals, dotted lines, thick lines, thin lines.
5. In the last box, mix them all together any way you like.
6. Go over your lines with crayons or markers. Use a different color in each box.
7. Point to each box and say the name of the line inside it.

Tips

- Turn the paper if that makes a line easier to draw.
- Slow lines are smooth lines. Take your time.

Check your work

- ☐ I filled every box with lines.
- ☐ I can name the line in each box.
- ☐ I made thick lines and thin lines.

SKETCHBOOK PRACTICE

1. Draw a line that is happy, a line that is sleepy, and a line that is angry. Which one is zigzag?

2. Look out a window. Draw five lines you see outside.
3. Draw one long line that goes all over the page without lifting your crayon.

From history. Van Gogh loved to draw with a reed pen, a pen cut from a hollow plant stem. He made hundreds of drawings using only dots, dashes and short lines, and he carried that habit into his paintings.

COMMON MISTAKES

- Drawing very fast. Remind your child that slow lines come out the way you want them.
- Using only one kind of line. Ask, “What line have we not used yet?”

Make it a game • Line Charades. Act out a line with your whole body while your parent guesses: straight, curved, zigzag, wavy, spiral or dotted. Walk it, wiggle it, or trace it big in the air. Swap turns. Then set a one-minute timer and name every kind of line you can see in the room. Count how many and try to beat that number tomorrow.

Scripture. “The heavens declare the glory of God; and the firmament sheweth his handywork.” (Psalms 19:1, KJV)

Van Gogh looked up at the night sky and painted it with joy. The stars are God’s handiwork, and when we draw them we are noticing what He made.

1.2 LINES THAT STAND, LIE DOWN AND LEAN

OBJECTIVES

- Name and draw vertical, horizontal and diagonal lines.
- Tell how each direction of line can make a picture feel.
- Draw a rainy-day picture using all three directions.

Warm-up. Be a line! Stand up tall and straight: you are a vertical line. Lie down flat on the floor: you are a horizontal line. Lean like a falling tree, with your arms out: you are a diagonal line. Play “Simon says” with the three lines.

WATCH

The Lines Song | Art Songs | Scratch Garden

Scratch Garden · 2:32

<https://www.youtube.com/watch?v=DQEVllmeWH4>

WHEN TO WATCH

After the core ideas. Stand up and stretch like a vertical line, lie down like a horizontal line, and lean like a diagonal line as the song names them.

Note: The quick list of other lines at the end includes a tiny sketchy line drawing of a figure for “gestural”; it is harmless.

BACKUP VIDEO

Horizontal, Vertical and Diagonal Lines

Ms. Perna's Class aka commax1969 · 4:56

<https://www.youtube.com/watch?v=QJrEBIsVqG8>

Before the studio project, to see a picture built from paper strips going three directions.

KEY TERMS

vertical line

A line that stands straight up and down, like a tree trunk or a flagpole.

horizontal line

A line that lies flat from side to side, like the edge of a table or the sea far away.

diagonal line

A line that leans or slants, like a slide or falling rain.

CORE IDEAS

Lines can point in three main directions. A **vertical** line stands up tall. A **horizontal** line lies down flat. A **diagonal** line leans.

Horizontal lines feel calm and resting, like you when you lie down to sleep. Vertical lines feel tall and strong, like a soldier standing at attention or a tall tree.

Diagonal lines feel like something is moving or about to move. Think of a slide, a kite string, rain blowing in the wind, or a runner leaning forward.

Artists choose the direction of their lines on purpose. If they want a quiet picture, they use many horizontal lines. If they want an exciting picture, they use diagonals.

PICTURE STUDY



Sudden Shower over Shin-Ōhashi Bridge and Atake, Utagawa Hiroshige, 1857 · Woodblock print · Copies in many museums, including the Brooklyn Museum, New York

Image: [Wikimedia Commons](#), public domain

Hiroshige was a Japanese artist who made pictures by carving wooden blocks and printing them on paper. Here a sudden rain shower has caught people on a bridge. See how he made rain using only lines.

Look closely

- Find the far shore with its row of trees. It makes a long **horizontal** line across the picture.
- Find the posts under the bridge. Many stand straight up: they are **vertical**. Others cross each other in **diagonals**.
- Find the bridge itself. It slants across the picture in a long **diagonal**, as if it is hurrying somewhere too.
- Look at the rain: hundreds of thin lines. Do they fall straight down, or do some lean a little?

Talk about it

1. Why do you think Hiroshige made the bridge slant instead of lying flat?
2. Does this picture feel calm or busy? Which lines make it feel that way?
3. Have you ever been caught in a sudden rain? What did you do?

STUDIO PROJECT

Caught in the Rain

You will draw your own rainy-day picture with a horizontal ground, vertical trees or houses, and lots of diagonal rain.

You will need

- White paper
- Pencil
- Black marker or crayon
- Crayons or colored pencils

Steps

1. Draw one long **horizontal** line across the bottom part of the page. This is the ground, a road or a bridge.
2. Stand some **vertical** lines on it: tree trunks, fence posts or the sides of houses.
3. Add a person with an umbrella. The umbrella can be a curved line on top of a vertical handle.
4. Now make it rain! Draw many thin **diagonal** lines across the sky, all leaning the same way.
5. Make some puddles on the ground with short horizontal lines.
6. Color your picture. Gray, blue and purple make a good rainy sky.
7. Point to one vertical, one horizontal and one diagonal line in your picture.

Tips

- Keep all your rain lines leaning the same way, so the wind blows in one direction.
- Draw the rain last, so it falls over everything, just like Hiroshige's.

Check your work

- ☐ My picture has a horizontal line, vertical lines and diagonal lines.
- ☐ My rain lines all lean the same way.

- ☐ I can tell which lines make my picture feel busy.

SKETCHBOOK PRACTICE

1. Draw a fence with only vertical and horizontal lines.
2. Draw a slide at a playground. Which line is the slide?
3. Draw grass blowing in the wind with diagonal lines.

From history. Van Gogh liked this print by Hiroshige so much that he copied it in oil paint in 1887. Many European painters of that time studied Japanese prints to learn about bold lines and simple shapes.

COMMON MISTAKES

- Rain going every direction. Show your child how to tilt the hand once and keep the same slant.
- Mixing up the words. A good memory trick: horizontal is like the horizon, where the sky lies down on the land.

Make it a game • Stand, Lie, Lean. Stand tall for a vertical line. Lie flat on the floor for a horizontal line. Lean like a ladder against a wall for a diagonal line. Your parent calls the lines faster and faster. Then switch: you call and your parent does the poses, and sometimes mixes one up. Say which line looks like rain in a storm.

1.3 LINES THAT MOVE

OBJECTIVES

- See how artists use curving, repeating lines to show movement.
- Use lines to show wind, water or motion in a picture.
- Draw an ocean wave picture full of moving lines.

Warm-up. Move your crayon to music. Play a slow song and draw slow, smooth lines. Then play a lively song and draw quick, bouncy lines. Look at the two drawings. Which one looks more like it is moving?

WATCH

Art Education - Principles of Design - Movement - Back to the Basics - Art Lesson

Paint It Kids · 3:15

https://www.youtube.com/watch?v=nJnVsGY2r_s

WHEN TO WATCH

After the core ideas. Notice the ways artists make things look like they are moving: curvy lines, diagonal lines, and repeated shapes.

BACKUP VIDEO

How to Make The Great Wave - EASY Tear Art Project for Kids by Hokusai #mrschuettesart

Mr. Schuette 's - ART CLASS · 7:15

<https://www.youtube.com/watch?v=4cpBRzmBVkk>

Before the studio project, for a torn-paper version of Hokusai's wave.

KEY TERMS

movement

The feeling in a picture that things are going, flowing, blowing or spinning.

repeat

To do the same thing again and again. Repeated lines can look like waves or wind.

curl

A line that bends around and back on itself, like the top of a wave.

CORE IDEAS

A picture cannot really move. It sits still on the paper. But artists have tricks to make things *look* like they are moving.

One trick is to use **curving lines**. Curves lead your eye along, the way water flows along a stream.

Another trick is to **repeat** lines. Draw a wavy line, then another just below it, then another. Now it looks like many waves rolling in.

A third trick is to add little lines *behind* something, like the lines behind a running dog or a flying ball. Your eye reads them as the path it just traveled.

Lines that curl at the end look like wind or water swirling. Hokusai drew the top of his great wave as curls that look like reaching fingers.

PICTURE STUDY



The Great Wave off Kanagawa, Katsushika Hokusai, about 1831 · Woodblock print · Copies in many museums, including the Metropolitan Museum of Art, New York

Image: [Wikimedia Commons](#), public domain

Hokusai was an old Japanese artist who never stopped practicing. In this famous print, a giant wave rises over the boats. Far away sits Mount Fuji, a quiet mountain with snow on top. Everything near is moving; the mountain is still.

Look closely

- Trace the big curve of the wave with your finger, from the bottom up to the top.
- Look at the foam on top. What do the little curls look like to you?
- Find the boats. Can you see the rowers bending down together?
- Find Mount Fuji. Does it look like it is moving or staying still?

Talk about it

1. What kind of lines make the wave look strong and moving?
2. Why do you think Hokusai made the mountain so small?
3. The rowers are working hard together. What do you think they are saying to each other?

STUDIO PROJECT

My Rolling Wave

You will draw a sea full of moving lines, with one big wave curling over the top.

You will need

- White paper
- Pencil
- Blue and white crayons or oil pastels
- Blue and black markers or colored pencils

Steps

1. Turn your paper sideways. With a pencil, draw one big curving line that rises from the bottom left, swoops up high, and curls over at the top like a hook. This is your big wave.
2. Add little curls along the top edge of the wave for foam.
3. Below and beside it, draw many wavy lines, one under another, to make the rest of the sea.
4. Draw a small boat or a little mountain far away. Keep it small.
5. Trace your lines with blue marker or crayon. Make some lines dark blue and some light blue.
6. Add white crayon lines inside the wave for shining water.
7. Hold your picture at arm's length. Does the water look like it is moving?

Tips

- Draw the big wave first and the little waves after.
- Repeat, repeat, repeat. The more wavy lines you add, the more the sea will roll.

Check your work

- ☐ I drew one big curving wave.
- ☐ I repeated wavy lines to make the sea.
- ☐ My picture looks like it is moving.

SKETCHBOOK PRACTICE

1. Draw a kite flying, with wavy lines for its tail and the wind.
2. Draw a ball bouncing across the page. Show its path with a dotted line.
3. Draw leaves blowing in the wind with curving lines behind them.

From history. Hokusai lived to almost 90 and made more than thirty thousand pictures. When he was old he wrote that he hoped to keep improving until he was over a hundred. He is a good example of patient practice.

COMMON MISTAKES

- Making all the waves the same size. Encourage one big wave and many small ones.
- Pressing so hard that the pencil cannot be covered. Start with light pencil lines.

Make it a game • Movement Lines Draw and Guess. Draw only lines, no objects, to show one kind of motion: wind blowing, water rolling, a bird flying, a ball bouncing. You have thirty seconds. Your parent guesses the motion and says which curls or repeated lines gave it away. Take turns for five rounds, then draw the rolling wave and see if your parent can hear the splash.

1.4 CONTOUR DRAWING: SLOW LOOKING LINES

OBJECTIVES

- Understand that a contour line is the outside edge of a thing.
- Draw slowly while looking at an object more than at the paper.
- Make a careful contour drawing of your own hand.

Warm-up. Play “ant walk.” Pretend a tiny ant is walking along the edge of a cup, a spoon or a leaf. Move your finger slowly around the edge with the ant. Do not go faster than the ant can walk!

WATCH

An Easy Way to Teach Contour Drawing!

Cassie Stephens · 6:19

<https://www.youtube.com/watch?v=RpZ1TwGaugM>

WHEN TO WATCH

After the core ideas. Watch how slowly the teacher’s pen moves, then try it.

BACKUP VIDEO

Introduction to Drawing: Continuous Line Contour Drawing

A Messy Art Room · 3:15

https://www.youtube.com/watch?v=COTs2FB_SWo

Before the sketchbook practice, for another short demonstration.

KEY TERMS

contour line

A line that follows the outside edge of a thing, like a fence around a yard.

observe

To look very carefully and notice details.

outline

The line around the outside of a shape.

CORE IDEAS

A **contour line** goes around the edge of a thing. If you trace around your hand on paper, the line you make is a contour.

Today we draw contours by **looking**, not tracing. You look at your hand and draw what you see. Your eyes are the boss, and your pencil follows them.

The secret is to go **slow**, as slow as a snail. Look at the edge. Move your pencil a little. Look again. Move a little more.

Your drawing will be a little wobbly, and that is good. A wobbly line drawn while really looking is better than a smooth line drawn without looking. Wobbly lines are honest lines.

Careful looking is a way of paying attention to what God made. The more slowly you look, the more you see: wrinkles, fingernails, the little bumps of your knuckles.

PICTURE STUDY



Praying Hands, Albrecht Dürer, 1508 · Pen and ink with white highlights on blue paper · Albertina, Vienna

Image: [Wikimedia Commons](#), public domain

Albrecht Dürer was a German artist who drew with amazing care. He made this drawing to plan the hands of a praying man in an altarpiece for a church. It is only a drawing on paper, but it became one of the most loved drawings in the world.

Look closely

- Follow the outside edge of the hands with your finger, slowly, like an ant walking.
- Find the fingernails and the wrinkles of the knuckles.
- Look for little lines close together that make some parts look darker.
- Find the white lines. Dürer added them with a brush to show where the light shines.

Talk about it

1. Do these look like young hands or old hands? What makes you think so?
2. Why do you think Dürer looked so carefully at hands?
3. What are some good works your hands can do?

STUDIO PROJECT

My Hand, Slowly

You will draw your own hand by looking at it, not by tracing it. Go slow, and let your eyes lead your pencil.

You will need

- White paper
- A soft pencil (2B or 4B) or a fine black marker
- Crayons or colored pencils (optional)

Steps

1. Put the hand you do not draw with on the table. Spread your fingers a little and keep it still.
2. Put your pencil on the paper where your wrist is.
3. Look at the edge of your wrist. Move your pencil slowly up the side of your hand while you look.
4. Keep going around the thumb, then each finger, like an ant walking. Look at your hand more than at your paper.
5. Stop at the other side of the wrist.
6. Now look for lines inside your hand: fingernails, knuckle wrinkles, the lines of your palm. Draw a few of them slowly.
7. If you like, draw a second hand on the same page, in a different pose: a fist, a wave, or two hands praying.
8. Add color around the hands, not on them, to make your drawing stand out.

Tips

- If your hand gets tired, rest it and then put it back the same way.
- No erasing today. Wobbly lines are welcome.

Check your work

- ☐ I drew slowly while looking at my hand.
- ☐ I followed the edge all the way around.

- I added some lines inside, like fingernails or wrinkles.

SKETCHBOOK PRACTICE

1. Draw the contour of your shoe, slowly.
2. Draw the contour of a leaf, a spoon or a toy.
3. Draw your hand again next week and compare the two drawings.

From history. Dürer often signed his work with a little monogram: a big A with a small D tucked under it. He was one of the first artists to sign his drawings this way, and he was proud of careful, patient work.

COMMON MISTAKES

- Tracing instead of looking. Today the hand stays beside the paper, not on it.
- Rushing. Count slowly, “one snail, two snails,” for each small move of the pencil.
- Being upset by wobbles. Praise the looking, not the neatness.

Make it a game • Slow Motion Contour Race. Pick a spoon or a shoe. Draw its outside edge as slowly as you can, looking at the object and not at the paper. Your parent times you and says 'Eyes!' if you peek. The slowest honest drawing wins a round. Then draw your hand in slow motion. Can you take a whole minute? Compare it to a quick peeking drawing.

Scripture. “establish thou the work of our hands upon us” (Psalms 90:17, KJV)

Our hands are gifts. We can use them to pray, to help, and to make good and beautiful things.

UNIT 1

LINE

Every drawing begins with a line. A line is the path a moving point leaves behind. In this unit your child learns the names of lines (straight, curved, zigzag, wavy, spiral, dotted), the three directions a line can go (standing up, lying down, leaning), how lines can make a picture feel calm or busy, and how to draw the outside edge of a thing slowly while really looking.

We look at four masters of line: Van Gogh's swirling *Starry Night*, Hiroshige's rain-streaked bridge, Hokusai's *Great Wave*, and Dürer's *Praying Hands*. By the end of the unit your child will see lines everywhere: in tree branches, fences, ripples, and the creases of their own hand.

PREREQUISITES

- Can hold a crayon or pencil
- Knows a few color names
- No other art experience needed

MASTERY CHECKLIST

- ☐ I can draw and name at least six kinds of lines.
- ☐ I can show a vertical, a horizontal and a diagonal line.
- ☐ I can use lines to make a picture look calm or full of movement.
- ☐ I can draw the outside edge of my hand slowly while looking at it.

LESSONS IN THIS UNIT

1.1 Lines Are Everywhere

2 sessions of 30 minutes

1.2 Lines That Stand, Lie Down and Lean

2 sessions of 30 minutes

1.3 Lines That Move

2 sessions of 30 minutes

1.4 Contour Drawing: Slow Looking Lines

2 sessions of 30 minutes

UNIT 1 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points; this is a friendly conversation to see what has been

learned. Have paper and a crayon ready, and the four pictures from this unit.

1. Draw a zigzag line, a wavy line and a spiral. Tell me the name of each.
2. Show me a vertical line with your body. Now a horizontal line. Now a diagonal line.
3. Look at *The Starry Night*. Point to a spiral. Point to a straight line.
4. In Hiroshige's rainy bridge picture, find a horizontal line, a vertical line and a diagonal line.
5. How can you make a drawing look like it is moving?
6. What is a contour line? What is the secret to drawing one well?

ANSWER KEY

1. The child draws a line with sharp points (zigzag), a line with soft ups and downs (wavy), and a line that curls around a center (spiral), and names them.
2. Standing tall (vertical), lying flat (horizontal), leaning (diagonal).
3. The spiral is in the middle of the sky; straight lines are in the houses and the church steeple.
4. Horizontal: the far shore and the river. Vertical: the posts under the bridge (and the falling rain). Diagonal: the bridge itself and the crossing beams under it.
5. Use curving lines, repeat lines, or add little lines behind a moving thing. Diagonal lines also help.
6. A line that goes around the outside edge of a thing. The secret is to go slowly and look at the object more than the paper.

PORTFOLIO PIECE: A GARDEN OF LINES

Draw a garden or a field using only lines. Use vertical lines for stems and tree trunks, a horizontal line for the ground, diagonal lines for rain or sunbeams, and wavy, zigzag, spiral and dotted lines for flowers, leaves and grass. Add one flower or leaf drawn slowly as a contour, by looking at a real one. Then color it.

LOOK FOR	WHAT IT MEANS
Many kinds of lines	Used at least five different kinds of lines (for example straight, wavy, zigzag, spiral, dotted).
Line directions	Has vertical, horizontal and diagonal lines in sensible places.
Careful looking	At least one leaf or flower was drawn slowly while looking at a real one.
Full page	The garden fills the page from edge to edge, with color added.

UNIT 2

SHAPE

When a line goes all the way around and meets itself, it makes a **shape**. In this unit your child learns the two families of shapes: **geometric** shapes (circles, squares, triangles, rectangles, ovals), which are neat and regular, and **organic** shapes, which are free and irregular like leaves, clouds and puddles. Then we use shapes as building blocks to draw animals, and we discover that the space around a shape is a shape too.

The pictures this unit are a sunny Dutch courtyard full of rectangles, Dürer's clump of wild grass and dandelions, Franz Marc's big blue horse, and Hiroshige's dark plum tree branch against a pink sky.

PREREQUISITES

- Can draw straight and curved lines (Unit 1)
- Can use child scissors with help

MASTERY CHECKLIST

- ☐ I can name and draw a circle, square, triangle, rectangle and oval.
- ☐ I can tell a geometric shape from an organic shape.
- ☐ I can draw an animal by starting with simple shapes.
- ☐ I can cut a shape and use both the shape and the hole it leaves.

LESSONS IN THIS UNIT

2.1 Geometric Shapes

2 sessions of 30 minutes

2.2 Organic Shapes

2 sessions of 30 minutes

2.3 Drawing with Shapes

2 sessions of 30 minutes

2.4 Positive and Negative Shapes

2 sessions of 30 minutes

UNIT 2 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have paper, a crayon, scissors and the four pictures from this unit ready.

1. Draw a circle, a square, a triangle, a rectangle and an oval. Name each one.
2. Is a leaf a geometric shape or an organic shape? Is a window? How do you know?
3. Look at *The Courtyard of a House in Delft*. Point to three rectangles.
4. Show me how to start drawing a horse with shapes.
5. In *Plum Park in Kameido*, point to a positive shape and a negative shape.
6. When you cut a shape out of paper, what two things do you get?

ANSWER KEY

1. The child draws and names all five geometric shapes.
2. A leaf is organic (free and uneven, from nature). A window is geometric (neat, with straight sides and a name).
3. Doorways, windows, bricks or the passage are all rectangles.
4. Start with a big oval for the body, a smaller oval for the head, rectangles for the neck and legs; add details last.
5. The branch is a positive shape; the sky between the branches is a negative shape.
6. The shape itself (positive) and the paper with the hole (negative).

PORTFOLIO PIECE: ANIMALS IN A GARDEN

Make a cut-paper picture with one animal built from geometric shapes (oval body, circle head, rectangle legs, triangle ears) standing in a garden of organic shapes (leaves, flowers, clouds, a pond). Use at least one cut shape together with the hole it left behind somewhere in your picture.

LOOK FOR	WHAT IT MEANS
Geometric shapes	The animal is clearly built from named geometric shapes.
Organic shapes	The garden has free, uneven shapes from nature.
Positive and negative	Used both a cut shape and its hole somewhere in the picture.
Care	Pieces are cut with care and glued flat.

2.1 GEOMETRIC SHAPES

OBJECTIVES

- Name and draw circles, squares, triangles, rectangles and ovals.
- Find geometric shapes in a painting and in your home.
- Make a picture of a house or a town built from geometric shapes.

Warm-up. Shape detective: set a timer for three minutes. Find a circle (a clock, a plate), a square (a window pane, a tile), a rectangle (a door, a book), a triangle (a roof, a slice of sandwich) and an oval (an egg, a mirror). Draw each one in the air.

WATCH

Art Education - Elements of Art - Shape - Getting Back to the Basics - Art For Kids

Paint It Kids · 3:24

<https://www.youtube.com/watch?v=oREYokz93dk>

WHEN TO WATCH

After the core ideas. Name each geometric shape as she draws it.

BACKUP VIDEO

Geometric and Organic Shapes

Artwith Mrs.Hazelton · 7:26

<https://www.youtube.com/watch?v=L9wME3qfiS0>

Before the studio project, for more practice telling geometric shapes from organic ones.

KEY TERMS

shape

A flat space with an edge all the way around it, made when a line meets itself.

rectangle

A shape with four straight sides and four square corners; two sides are longer than the other two.

geometric shape

A neat, regular shape with a name, like a circle, square, triangle or rectangle.

oval

A stretched circle, shaped like an egg.

CORE IDEAS

When a line goes all the way around and closes up, it makes a **shape**. Shapes are flat, like a paper cut-out.

Some shapes are called **geometric**. They are neat and regular, and they have names. A **circle** is round all the way around. A **square** has four sides all the same length. A **rectangle** has four sides, two long and two short. A **triangle** has three sides and three points. An **oval** is a stretched circle, like an egg.

People use geometric shapes to build things: bricks are rectangles, windows are squares, wheels are circles, and roofs are triangles. That is why towns and houses are full of them.

Artists can see these shapes hiding in everything. When you learn to see a door as a rectangle and a roof as a triangle, drawing becomes much easier.

PICTURE STUDY



The Courtyard of a House in Delft, Pieter de Hooch, 1658 · Oil on canvas · National Gallery, London

Image: [Wikimedia Commons](#), public domain

Pieter de Hooch painted quiet, sunny corners of Dutch homes. This courtyard is built from bricks, tiles, doors and windows, so it is full of geometric shapes. A mother and her little girl are crossing the yard.

Look closely

- Find a **rectangle**. How many more can you find? Look at the shutter, the doorways and the bricks.
- Look at the paving bricks on the ground. What shape is each brick?
- Find the curved shape over the passage. Is it part of a circle?
- Find the little girl. What is she holding in her apron?

Talk about it

1. Which shape did the painter use the most?
2. Why do you think a house has so many rectangles?
3. Would you like to play in this courtyard? What would you do there?

STUDIO PROJECT

A Town of Shapes

You will build a little town on your paper using only geometric shapes: rectangles for houses, triangles for roofs, squares for windows, and circles for the sun and wheels.

You will need

- White or light blue paper
- Pencil
- Crayons or markers
- Optional: construction paper scraps, child scissors and a glue stick

Steps

1. Draw a horizontal line near the bottom of the page for the street.
2. Stand three or four tall **rectangles** on the line. These are houses.
3. Put a **triangle** roof on top of each house.
4. Add **square** windows and a **rectangle** door on each house. Give one door a small **circle** knob.
5. Draw a big **circle** sun, and **oval** bushes or trees.
6. Add a cart or a car with **circle** wheels.
7. Color your town. Make each house a different color.
8. Count the shapes: how many rectangles, triangles, squares and circles did you use?

Tips

- Big shapes first, small shapes after.
- If you use cut paper, cut the big rectangles first, then glue the small shapes on top.

Check your work

- ☐ I used rectangles, triangles, squares and circles.
- ☐ I can point to each shape and name it.

- My town fills the page.

SKETCHBOOK PRACTICE

1. Draw a robot made only of geometric shapes.
2. Draw your favorite toy and find the geometric shapes in it.
3. Draw a train with rectangle cars and circle wheels.

From history. In the 1600s, the city of Delft in Holland was famous for its blue and white tiles and its brick houses. Pieter de Hooch and his neighbor Johannes Vermeer both painted the quiet light of Delft homes.

COMMON MISTAKES

- Squares that are really rectangles. Let your child measure sides with a finger to compare.
- Floating houses. Remind your child to stand each house on the street line.

Make it a game • Home Shape Hunt. Set a two-minute timer. Find a circle, square, triangle, rectangle and oval somewhere in your home and touch each one. Draw each shape you found on a card, and tell where you found it. Then count your finds and try again tomorrow to beat your own score. Later, draw a little town built from your shapes.

2.2 ORGANIC SHAPES

OBJECTIVES

- Tell the difference between geometric and organic shapes.
- Find organic shapes in nature and in a painting.
- Make a nature collage of organic shapes.

Warm-up. Go outside or to a window. Find three things from nature: a leaf, a cloud, a stone, a flower petal. Draw the outside shape of each one in the air. Are they neat and even, or free and bumpy?

WATCH

The Shape Song. | **Art Songs** | **Scratch Garden**

Scratch Garden • 3:11

<https://www.youtube.com/watch?v=jqNuEJCxkLg>

WHEN TO WATCH

After the core ideas. Point to each shape and call out “geometric” or “organic.”

BACKUP VIDEO

Geometric vs Organic Shapes INTERACTIVE FOR KIDS

Art with Berry • 3:23

<https://www.youtube.com/watch?v=BTyZDj79HYY>

Any time this week, for a quick quiz on geometric and organic shapes.

KEY TERMS

organic shape

A free, uneven shape like those found in nature: a leaf, a cloud, a puddle.

geometric shape

A neat, regular shape with a name, like a circle or a square.

nature

The world God made: plants, animals, sky, water, rocks.

CORE IDEAS

Last week we learned about **geometric** shapes, the neat ones with names. This week we meet their cousins, **organic** shapes.

Organic shapes are free and uneven. They do not have straight sides or perfect curves. Most of them come from nature: leaves, clouds, puddles, flower petals, rocks and animals.

No two leaves are exactly alike. No two clouds are the same. God made the world full of organic shapes, each one a little different.

Here is an easy test: if you can name the shape with a math word (circle, square, triangle), it is geometric. If it looks like something from a garden or the sky, it is probably organic.

PICTURE STUDY



Great Piece of Turf, Albrecht Dürer, 1503 · Watercolor and gouache on paper · Albertina, Vienna

Image: [Wikimedia Commons](#), public domain

Dürer dug up a clump of ordinary weeds and grass, set it on his table, and painted it as carefully as a king's portrait. Most people walk right past plants like these. Dürer stopped and looked.

Look closely

- Find a long, thin grass blade. Trace its shape with your finger. Is it straight or does it bend?
- Find the dandelion flowers on their long stems. Are they open or closed?
- Find the wide leaves near the bottom. Are their edges smooth or bumpy?
- Can you find even one geometric shape in this picture?

Talk about it

1. Why do you think Dürer wanted to paint a clump of weeds?
2. How are the leaves different from each other?
3. What plants grow near your home that you could look at this carefully?

STUDIO PROJECT

A Collage of God's Shapes

You will collect real leaves (or look at them), then cut organic shapes from paper and glue them into a nature picture.

You will need

- Construction paper in greens, browns, yellows and other colors
- A sheet of background paper
- Child scissors
- Glue stick
- A few real leaves, if you can find them
- Crayons or markers

Steps

1. Look closely at a real leaf. Notice its outside shape and its edges.
2. Without drawing first, cut a leaf shape from green paper. Let it be uneven, like a real leaf.
3. Cut more organic shapes: different leaves, a cloud, a puddle, a rock, a flower petal.
4. Lay the shapes on your background paper and move them around until you like the picture.
5. Glue them down, big shapes first.
6. With a crayon, add lines inside your leaves for veins, and a few grass blades along the bottom.
7. Point to one organic shape and tell what it is.

Tips

- Turn the paper, not the scissors, when cutting curves.
- If you cut a mistake, it is still an organic shape. Nature is never perfect!

Check your work

- ☐ My shapes are free and uneven, like nature.
- ☐ I cut at least five organic shapes.

- ☐ I can tell which shapes are organic and which are geometric.

SKETCHBOOK PRACTICE

1. Draw three different leaves you find outside. Make each one different.
2. Draw clouds you see today. Do any look like an animal?
3. Draw one geometric shape and one organic shape side by side.

From history. Dürer painted this picture over 500 years ago, and it still looks fresh. Scientists can name almost every plant in it, because he painted them so truthfully.

COMMON MISTAKES

- Making every leaf a perfect oval. Show a real leaf and point out its bumps and points.
- Holding scissors pointing toward the body. Teach scissors safety: points away, walk with them closed.

Make it a game • Geometric or Organic Sort. Gather eight things: a leaf, a pebble, a book, a coin, a shell, a box and others. Make two piles: geometric shapes (neat and measured) and organic shapes (free and curvy, like God's creation). Say why each thing goes where it does. Your parent sneaks one in the wrong pile, and you catch it.

Scripture. “Consider the lilies of the field, how they grow” (Matthew 6:28, KJV)

Jesus told us to look carefully at the flowers. Dürer did just that, and so do we when we draw the shapes of leaves and petals.

2.3 DRAWING WITH SHAPES

OBJECTIVES

- See the simple shapes hiding inside animals.
- Draw an animal by starting with big shapes and adding small ones.
- Make a colorful horse or other animal built from shapes.

Warm-up. Shape puzzle: draw a big oval, a small circle and four rectangles on a page. Ask, “What animal could this be?” Put the pieces together into a dog, a cat or a pig.

WATCH

Drawing A Bunny With Shapes - Preschool

Art for Kids Hub · 5:47

<https://www.youtube.com/watch?v=dX-Y60bag5c>

WHEN TO WATCH

Before the studio project. Draw the bunny along with Rob and his daughter, starting with big shapes and adding small ones. Then use the same idea for your horse.

BACKUP VIDEO

How to Draw ANIMALS with SHAPES – Kids Drawing Lesson (Preschool)

Draw with Nathan · 6:42

<https://www.youtube.com/watch?v=wOQ3bqsFy3k>

Before the studio project, for more animals built from simple shapes.

KEY TERMS

basic shapes

Simple shapes like circles, ovals, rectangles and triangles that can build bigger things.

sketch

A light, quick drawing that helps plan a picture.

detail

A small part added last, like eyes, ears or a tail.

CORE IDEAS

Big things are made of simple shapes. A horse's body is a big **oval**. Its head is a smaller oval. Its neck is a thick, bent **rectangle**. Its legs are long, thin rectangles.

Artists often **sketch** the big shapes first, very lightly. Then they join the shapes with smooth lines and add the **details**: eyes, ears, mane and tail.

Start **big** and end **small**. If you draw the eye first, the head may not fit. If you draw the body first, everything has room.

This way of drawing works for almost anything: a cat, a bird, a teapot, even a person. Once you can see the shapes, you can draw it.

PICTURE STUDY



Blue Horse I, Franz Marc, 1911 · Oil on canvas · Lenbachhaus, Munich

Image: [Wikimedia Commons](#), public domain

Franz Marc was a German painter who loved animals and painted them again and again. He made this young horse blue, a color no real horse has, because he wanted it to feel calm and gentle. Look how the horse and the hills are built from big, simple shapes.

Look closely

- Find the big shape of the horse's body. Is it like an oval?
- Find the horse's head and neck. What shapes do you see?
- Look at the legs. How are they like long rectangles?
- Look at the hills behind the horse. Are they geometric or organic shapes?

Talk about it

1. Why do you think Franz Marc painted the horse blue?
2. Does this horse look wild or gentle? Why?
3. What color would you paint a horse?

STUDIO PROJECT

My Shape Horse

You will draw a horse (or another animal you love) by starting with simple shapes, then color it in any colors you choose, like Franz Marc.

You will need

- White paper
- Pencil
- Black crayon or marker
- Crayons or oil pastels

Steps

1. Turn your paper sideways. Very lightly, draw a big **oval** in the middle for the body.
2. Draw a smaller oval up and to one side for the head.
3. Join the head to the body with two lines for a thick neck.
4. Draw four long **rectangles** under the body for legs. Add small rectangles at the bottom for hooves.
5. Add two small **triangles** for ears, a wavy mane on the neck, and a long wavy tail.
6. Go over the outside edge with black crayon, smoothing the places where shapes join.
7. Add an eye and a nostril. Then color your horse in a surprising color.
8. Draw hills or a field behind the horse with big curving shapes, and color them too.

Tips

- Sketch the shapes lightly so the extra lines are easy to cover or erase.
- If you would rather draw a cat, a cow or a dog, use the same steps with different shapes.

Check your work

- ☐ I started with big shapes and added small ones.

- ☐ I can point to the oval, the rectangles and the triangles in my animal.
- ☐ I added details like eyes, ears and a tail.

SKETCHBOOK PRACTICE

1. Draw a cat from a circle head, an oval body and a curly tail.
2. Draw a bird from an oval body, a circle head and a triangle beak.
3. Draw a pet or an animal you know, starting with shapes.

From history. Franz Marc believed animals were beautiful and innocent, and he spent hours watching horses, deer and cows in the fields of Bavaria before painting them.

COMMON MISTAKES

- Pressing hard on the first shapes. Teach “whisper lines” first, “talking lines” after.
- Legs that are too short or too thin. Compare the legs with the body in a picture of a real horse.

Make it a game • Shape Animal Guess. Draw a horse, cow or cat using only a few shapes: an oval body, circle head, rectangle legs. Your parent guesses the animal as each shape appears. You get a point if they guess before you finish. Do three animals in one minute each. Then add small details like ears and tail and see how the animal comes alive.

2.4 POSITIVE AND NEGATIVE SHAPES

OBJECTIVES

- Understand that the space around a shape is a shape too.
- Name positive shapes (the things) and negative shapes (the spaces).
- Make a cut-paper picture that uses both the shape and the hole it leaves.

Warm-up. Hold your hand up against a window or a light wall, fingers spread. Your hand is one shape. Now look at the spaces between your fingers. Those spaces are shapes too! Trace one with your other finger.

WATCH

Art lesson online: Make outstanding art with positive & negative space! Great at home or in school.

ArtJohn · 3:44

<https://www.youtube.com/watch?v=ExeekGarOzo>

WHEN TO WATCH

After the core ideas. Listen for the idea that the hole you cut is a shape too, then make your own shape and hole.

Note: Most of this video is the teacher talking and showing examples; it is clear but quiet, so watch it together.

BACKUP VIDEO

Intro to Positive & Negative Space

Sauer's Virtual Art Room · 3:34

https://www.youtube.com/watch?v=z9TT5f_l6Zw

After the core ideas, for a short picture lesson on positive and negative space.

KEY TERMS

positive shape

The shape of the thing itself, like a tree, a cup or a bird.

negative shape

The shape of the empty space around or between things.

silhouette

A dark shape of something with no details inside, like a shadow.

CORE IDEAS

When you look at a picture, you usually see the things: a tree, a bird, a cup. Those are **positive shapes**.

But the space around the things has a shape too. The sky between the branches, the gap between a cup and its handle, the space between your fingers: these are **negative shapes**.

When you cut a shape out of a piece of paper, you get two things: the shape you cut (positive) and the paper with a hole in it (negative). Both are useful! Artists do not throw either one away.

Looking at negative shapes is a secret of good drawing. If the space between the branches looks right, the branches will look right too.

PICTURE STUDY



Plum Park in Kameido, Utagawa Hiroshige, 1857 · Woodblock print · Copies in many museums, including the Brooklyn Museum, New York

Image: [Wikimedia Commons](#), public domain

In early spring, people in old Tokyo walked to a garden to see the plum trees bloom. Hiroshige put one dark, twisting branch right in front of us. Look at the shapes of the sky between its branches.

Look closely

- Find the big dark branch. That is a **positive shape**.
- Now look at the pink and yellow sky between the branches. Those are **negative shapes**. Point to one.
- Find the white blossoms. Are they big or small?
- Find the tiny people far away behind the branch.

Talk about it

1. Why do you think Hiroshige put the branch so close to us?
2. What shape is the sky space under the big branch?
3. What flowers bloom first in spring where you live?

STUDIO PROJECT

Shape and Hole

You will cut a simple shape from the middle of a piece of paper and use both pieces, the shape and the hole, in one picture.

You will need

- Two sheets of construction paper in different colors (one dark, one light)
- A third sheet for the background (optional)
- Pencil
- Child scissors
- Glue stick

Steps

1. Fold the dark paper in half like a book.
2. On the folded edge, draw half of a simple shape: half a heart, half a tree, half a leaf, or half a butterfly. The middle of the shape must touch the fold.
3. Cut along your line, starting and ending at the fold. Do not cut along the fold itself.
4. Open it up. You now have a whole shape (positive) and a paper with a hole (negative).
5. Lay both on the light paper, side by side: the shape on one half, the paper with the hole on the other half.
6. Glue them down. Now you see the same shape twice: once dark on light, once light on dark.
7. Point to the positive shape and the negative shape and name them.

Tips

- A parent can poke a small starting cut on the fold if it is hard to begin.
- Simple shapes work best. Save tiny details for later grades.

Check your work

- ☐ I used both the shape and the hole.
- ☐ I can point to the positive shape and the negative shape.

- My cutting was careful and my glue held everything flat.

SKETCHBOOK PRACTICE

1. Draw a chair, and color only the spaces between its legs.
2. Draw a tree branch against the sky. Color the sky spaces and leave the branch white.
3. Trace your hand with fingers spread. Color the spaces between the fingers.

From history. Van Gogh loved this print too, and he painted his own copy of it in 1887. He was fascinated by how Hiroshige put a big shape right up close and let us look past it into the distance.

COMMON MISTAKES

- Cutting along the fold, so the shape falls apart. Show where the fold is with a crayon mark first.
- Throwing away the paper with the hole. Remind your child it is half of the art!

Make it a game • Shape and Hole Hunt. Tear a piece of paper in half. The piece is the positive shape; the hole it leaves is the negative shape. Then find three negative shapes in the room: the space between chair legs, the hole in a mug handle, the gap between your fingers. Point and shout 'positive' or 'negative' as your parent names things.

UNIT 2

SHAPE

When a line goes all the way around and meets itself, it makes a **shape**. In this unit your child learns the two families of shapes: **geometric** shapes (circles, squares, triangles, rectangles, ovals), which are neat and regular, and **organic** shapes, which are free and irregular like leaves, clouds and puddles. Then we use shapes as building blocks to draw animals, and we discover that the space around a shape is a shape too.

The pictures this unit are a sunny Dutch courtyard full of rectangles, Dürer's clump of wild grass and dandelions, Franz Marc's big blue horse, and Hiroshige's dark plum tree branch against a pink sky.

PREREQUISITES

- Can draw straight and curved lines (Unit 1)
- Can use child scissors with help

MASTERY CHECKLIST

- ☐ I can name and draw a circle, square, triangle, rectangle and oval.
- ☐ I can tell a geometric shape from an organic shape.
- ☐ I can draw an animal by starting with simple shapes.
- ☐ I can cut a shape and use both the shape and the hole it leaves.

LESSONS IN THIS UNIT

2.1 Geometric Shapes

2 sessions of 30 minutes

2.2 Organic Shapes

2 sessions of 30 minutes

2.3 Drawing with Shapes

2 sessions of 30 minutes

2.4 Positive and Negative Shapes

2 sessions of 30 minutes

UNIT 2 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have paper, a crayon, scissors and the four pictures from this unit ready.

1. Draw a circle, a square, a triangle, a rectangle and an oval. Name each one.
2. Is a leaf a geometric shape or an organic shape? Is a window? How do you know?
3. Look at *The Courtyard of a House in Delft*. Point to three rectangles.
4. Show me how to start drawing a horse with shapes.
5. In *Plum Park in Kameido*, point to a positive shape and a negative shape.
6. When you cut a shape out of paper, what two things do you get?

ANSWER KEY

1. The child draws and names all five geometric shapes.
2. A leaf is organic (free and uneven, from nature). A window is geometric (neat, with straight sides and a name).
3. Doorways, windows, bricks or the passage are all rectangles.
4. Start with a big oval for the body, a smaller oval for the head, rectangles for the neck and legs; add details last.
5. The branch is a positive shape; the sky between the branches is a negative shape.
6. The shape itself (positive) and the paper with the hole (negative).

PORTFOLIO PIECE: ANIMALS IN A GARDEN

Make a cut-paper picture with one animal built from geometric shapes (oval body, circle head, rectangle legs, triangle ears) standing in a garden of organic shapes (leaves, flowers, clouds, a pond). Use at least one cut shape together with the hole it left behind somewhere in your picture.

LOOK FOR	WHAT IT MEANS
Geometric shapes	The animal is clearly built from named geometric shapes.
Organic shapes	The garden has free, uneven shapes from nature.
Positive and negative	Used both a cut shape and its hole somewhere in the picture.
Care	Pieces are cut with care and glued flat.

UNIT 3

COLOR

Color is the part of art children love first. In this unit your child learns the **color wheel** of six colors, mixes the **secondary colors** (orange, green and purple) from the **primary colors** (red, yellow and blue), sorts colors into **warm** and **cool**, and makes soft **tints** by adding white.

Every lesson uses only red, yellow, blue and white tempera, so your child discovers that a whole rainbow hides inside three jars. We look at Rubens's rainbow over a farm, Van Gogh's purple irises, Turner's glowing sunset ship, and Monet's windy hillside.

PREREQUISITES

- Knows the names of the basic colors
- Can hold a paintbrush (we will practice more in Unit 5)

MASTERY CHECKLIST

- ☐ I can name the three primary colors and the three secondary colors.
- ☐ I can mix orange, green and purple with paint.
- ☐ I can sort colors into warm and cool.
- ☐ I can make a tint by adding a little color to white.

LESSONS IN THIS UNIT

3.1 The Color Wheel

2 sessions of 30 minutes

3.2 Mixing Orange, Green and Purple

2 sessions of 30 minutes

3.3 Warm and Cool Colors

2 sessions of 30 minutes

3.4 Tints: Adding White

2 sessions of 30 minutes

UNIT 3 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have crayons, a color wheel and the four pictures from

this unit ready.

1. Name the three primary colors.
2. What two colors make orange? Green? Purple?
3. Point to the colors on the color wheel in order, starting with red.
4. Sort these crayons into warm and cool: red, blue, yellow, green, orange, purple.
5. Look at *The Fighting Temeraire*. Where are the warm colors? How do they make you feel?
6. How do you make a tint? Show me which you put on the palette first.

ANSWER KEY

1. Red, yellow and blue.
2. Red and yellow make orange; yellow and blue make green; blue and red make purple.
3. Red, orange, yellow, green, blue, purple.
4. Warm: red, orange, yellow. Cool: green, blue, purple.
5. In the sunset on the right; they feel bright, glowing, warm (any honest feeling word is fine).
6. Start with white and add a tiny bit of color.

PORTFOLIO PIECE: A PAINTED DAY: MORNING TO EVENING

Fold a long piece of paper in half. On the left half, paint a soft morning with tints: a light sky, light green hills and a pale sun. On the right half, paint a warm evening: an orange and red sunset sky over cool blue and purple hills. Mix every orange, green and purple yourself from red, yellow and blue.

LOOK FOR	WHAT IT MEANS
Mixed colors	Mixed orange, green and purple from the primary colors.
Tints	The morning side uses light tints made with white.
Warm and cool	The evening side has a warm sky and cool hills.
Clean color	Washed the brush so colors stayed bright, not muddy.

3.1 THE COLOR WHEEL

OBJECTIVES

- Name the six colors of the color wheel in order.
- Know that red, yellow and blue are the primary colors.
- Make a six-color wheel with crayons or paint.

Warm-up. Rainbow hunt: find one thing in the house for each color: red, orange, yellow, green, blue, purple. Line them up on the table in rainbow order.

WATCH

Color Wheel

Art for Kids Hub • 5:34

<https://www.youtube.com/watch?v=XS0hnPs1Aac>

WHEN TO WATCH

Before the studio project. Watch the primary colors go down first, then the colors mixed between them, to make a wheel.

BACKUP VIDEO

Color Wheel Art PROJECT - Step by Step TUTORIAL- Really EASY for kids or beginners #mrschuettesart

Mr. Schuette 's - ART CLASS • 7:37

<https://www.youtube.com/watch?v=8W4XAsesYIk>

During the studio project, for a crayon color wheel made step by step.

KEY TERMS

primary colors

Red, yellow and blue. They cannot be made by mixing other paint colors.

secondary colors

Orange, green and purple. Each is made by mixing two primary colors.

color wheel

A circle that shows the colors in rainbow order, so we can see how they go together.

CORE IDEAS

A rainbow always has its colors in the same order: red, orange, yellow, green, blue, purple. If you bend that rainbow into a circle, you get a **color wheel**.

Three colors on the wheel are special: **red**, **yellow** and **blue**. They are the **primary colors**. You cannot mix them from other paints. They are like the first three building blocks.

The other three colors sit between them: **orange** between red and yellow, **green** between yellow and blue, and **purple** between blue and red. These are the **secondary colors**. Next week you will make them yourself!

God set the rainbow in the clouds as a promise to Noah. Every time you see one, the colors are in the same order, faithful, just like God's promise.

PICTURE STUDY



The Rainbow Landscape, Peter Paul Rubens, about 1636 · Oil on oak panel · Wallace Collection, London

Image: [Wikimedia Commons](#), public domain

Peter Paul Rubens was a great painter from Flanders. Late in his life he bought a country house and painted the farmland around it. In this painting a storm has just passed, and a rainbow shines over the fields.

Look closely

- Find the rainbow. Which colors can you see in it?
- Find the cows and the people walking home from work.
- Find something red, something yellow and something blue in the painting.
- Look at the sky. Where is it dark and where is it bright?

Talk about it

1. How do you think the people felt when they saw the rainbow?
2. Is it morning or evening in this picture? What makes you think so?
3. When did you last see a rainbow? Where was it?

STUDIO PROJECT

My First Color Wheel

You will make your own color wheel, a circle of six colors in rainbow order, and decorate it like a flower.

You will need

- White paper or cardstock
- A plate or bowl to trace (about 7 inches across)
- Pencil
- Crayons or oil pastels in red, orange, yellow, green, blue and purple

Steps

1. Trace around a plate to make a big circle.
2. Draw lines through the middle to cut the circle into six slices, like a pizza. (A parent may help: draw a plus sign, then an X.)
3. Color the top slice **red**. Skip one slice, color the next **yellow**. Skip one, color the next **blue**. These are the primary colors.
4. Fill the empty slices: **orange** between red and yellow, **green** between yellow and blue, **purple** between blue and red.
5. Draw a small circle in the center and put a star in it.
6. Add a stem and leaves below the wheel so it looks like a big flower.
7. Say the colors around the wheel in order, starting with red.

Tips

- Color each slice all the way to the lines, with no white showing.
- Press firmly for bright, strong color.

Check your work

- ☐ My six colors are in rainbow order.
- ☐ I can point to the three primary colors.
- ☐ Each slice is colored all the way to its edges.

SKETCHBOOK PRACTICE

1. Draw a rainbow with all six colors in order.
2. Draw three things that are red, three that are yellow and three that are blue.
3. Draw a fruit bowl with fruit in every color of the wheel.

From history. Rubens was also a diplomat who traveled between kings, and he spoke several languages. But he loved painting the countryside around his home best of all, especially in his last years.

COMMON MISTAKES

- Putting colors out of order. Say “Red, orange, yellow, green, blue, purple” together like a chant.
- Calling purple “violet” or orange “red-yellow” is fine. Accept good words.

Make it a game • Color Wheel Memory. Lay out six crayons in a circle in color wheel order: red, orange, yellow, green, blue, purple. Say the colors out loud, then close your eyes while your parent hides one. Open and name the missing color. Then point out which three are primary and which three are secondary. Try to say all six in order in ten seconds.

Scripture. “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, KJV)

The “bow in the cloud” is the rainbow. God’s rainbow holds every color of our color wheel.

3.2 MIXING ORANGE, GREEN AND PURPLE

OBJECTIVES

- Mix orange, green and purple from the primary colors with paint.
- Know which two primaries make each secondary color.
- Paint a flower picture using only mixed secondary colors plus the primaries.

Warm-up. Color guessing game: ask, “What do you think red and yellow will make? Yellow and blue? Blue and red?” Write the guesses down. Today we find out!

WATCH

Teach pupils colour mixing using this awesome painting technique!
Perfect for in class or at home!

[ArtJohn](#) · 3:54

<https://www.youtube.com/watch?v=2rxr0XANIs8>

WHEN TO WATCH

Before the studio project. Watch how the teacher mixes a little at a time.

BACKUP VIDEO

Learn About Mixing Colors for Kids

[Rock 'N Learn](#) · 2:03

<https://www.youtube.com/watch?v=vSLUct2kM8k>

After the warm-up, as a cheerful song to check the guesses.

KEY TERMS

mix

To stir two or more colors together to make a new color.

palette

A plate or tray where a painter puts and mixes paint.

secondary color

A color made by mixing two primary colors: orange, green or purple.

CORE IDEAS

Here is a wonderful secret: with only red, yellow and blue, you can make many more colors.

Red + yellow = orange. Yellow + blue = green. Blue + red = purple. These three new colors are the **secondary colors**.

Mix on a **palette**, like a paper plate. Put the *lighter* color down first, then add the darker color a tiny bit at a time. A little blue changes yellow a lot, but a lot of yellow is needed to change blue.

Wash your brush in water and wipe it on a towel before you dip into a new color. Then your colors stay clean and bright.

Changing the amounts changes the color. More red in your orange makes a red-orange; more yellow makes a yellow-orange. Try it and see!

PICTURE STUDY



Irises, Vincent van Gogh, 1889 · Oil on canvas · J. Paul Getty Museum, Los Angeles

Image: [Wikimedia Commons](#), public domain

Van Gogh painted these irises in the garden of the hospital where he was resting and getting well in the spring of 1889. Look at all the secondary colors: purple flowers, green leaves and orange flowers behind.

Look closely

- Find the **purple**. Some irises are more blue-purple; some are darker. How many kinds of purple can you see?
- Find the **green** leaves. Are they all the same green?
- Find the **orange** flowers and earth in the back.
- Find the one white iris. Why do you think it stands out?

Talk about it

1. Which secondary color did Van Gogh use the most?
2. What two primary colors would you mix to paint these leaves?
3. Have you ever smelled an iris or seen one growing?

STUDIO PROJECT

A Garden of Mixed Colors

You will mix orange, green and purple yourself, then paint a garden of flowers with your new colors.

You will need

- Washable tempera paint: red, yellow and blue
- A paper plate for a palette
- A medium brush
- A cup of water and a paper towel
- Heavy paper or cardstock
- Smock or old shirt

Steps

1. Put a spoonful of red, yellow and blue around the edge of your plate.
2. Mix **orange**: put some yellow in an empty spot, then add a little red and stir with your brush. Wash and wipe your brush.
3. Mix **green**: put yellow in another spot and add a tiny bit of blue. Stir. Wash and wipe.
4. Mix **purple**: put red in another spot and add a little blue. Stir. Wash and wipe.
5. Paint long green stems and leaves from the bottom of your paper up.
6. Paint flowers on the stems with purple, orange, red, yellow and blue.
7. Paint a sun or a butterfly with your leftover colors.
8. Let it dry flat. Tell someone which two colors made each secondary color.

Tips

- Light color first, dark color in tiny bits.
- If your green looks too dark, add more yellow.

Check your work

- ☐ I mixed orange, green and purple myself.
- ☐ I washed my brush between colors so they stayed bright.

- ☐ I can tell which two colors make each secondary color.

SKETCHBOOK PRACTICE

1. With crayons, color a yellow patch, then color blue lightly on top. What happens?
2. Draw and color three fruits, one orange, one green and one purple.
3. Make a color-mixing “recipe card”: red + yellow = orange, and so on, with colored dots.

From history. Van Gogh painted *Irises* in his first week at the hospital garden in Saint-Rémy, in the south of France. His brother Theo sent *Irises* to an art show in Paris that same year, and people praised its strong colors.

COMMON MISTAKES

- Muddy brown paint. This comes from not washing the brush. Brown is not a mistake, just a sign to wash and start that mix again.
- Too much blue in green or purple. Add blue on the tip of the brush only.

Make it a game • Color Recipe Riddles. Your parent gives a riddle: 'I am made of blue and yellow. Who am I?' Say green. Do the same for orange and purple. Then switch: you make up the riddles. Last, pick one color and mix it in paint or colored water to prove your answer. Which two primaries make each secondary color? Say all three recipes.

3.3 WARM AND COOL COLORS

OBJECTIVES

- Sort colors into warm (red, orange, yellow) and cool (green, blue, purple).
- Tell how warm and cool colors can make a picture feel.
- Paint a picture with a warm sky and a cool sea.

Warm-up. Warm or cool? Name a color and let your child decide: “Fire is...?” (warm) “Ice is...?” (cool) “The sun?” “A pine tree?” “A lemon?” “The ocean?” Then split your crayons into two piles.

WATCH

How to Teach Warm and Colors Painting Collage Art Lesson - Art With Trista Video Tutorial

Art With Trista • 6:22

<https://www.youtube.com/watch?v=ytdlLTSYedc>

WHEN TO WATCH

Before the studio project. Watch how cool blue water and warm paper sailboats make the picture glow, then paint your own warm sky and cool sea.

BACKUP VIDEO

The Colors Song | Art Songs | Scratch Garden

Scratch Garden • 2:25

https://www.youtube.com/watch?v=N8yuyekP_So

After the core ideas, for a song that sorts warm and cool colors (the warm and cool part starts at about 1:30).

KEY TERMS

warm colors

Red, orange and yellow: the colors of fire, the sun and autumn leaves.

cool colors

Green, blue and purple: the colors of water, sky, shade and grass.

mood

The feeling a picture gives you, like cheerful, calm, sleepy or excited.

CORE IDEAS

Look at your color wheel. One half has **red, orange and yellow**. These are **warm colors**, the colors of fire and sunshine.

The other half has **green, blue and purple**. These are **cool colors**, the colors of water, ice, shade and the evening sky.

Colors can give a picture a **mood**. Warm colors feel bright, cheerful and lively, like a summer day. Cool colors feel calm and quiet, like a lake at night.

Warm colors also seem to jump forward, and cool colors seem to sit back. That is why a warm orange sun looks bright against a cool blue sky.

Artists often put warm and cool side by side so each one looks stronger.

PICTURE STUDY



The Fighting Temeraire, J. M. W. Turner, 1839 · Oil on canvas · National Gallery, London

Image: [Wikimedia Commons](#), public domain

Joseph Mallord William Turner loved to paint light, sun and sky. Here an old wooden sailing ship, the *Temeraire*, is being towed up the river to its last harbor by a little steam tugboat. The sun is setting in a blaze of warm colors.

Look closely

- Find the **warm** part of the sky. Which warm colors can you see?
- Find the **cool** part of the sky and water. Which cool colors?
- Find the old ship. Is it painted with warm or cool colors?
- Find the little dark tugboat pulling it.

Talk about it

1. What time of day is it? How do the colors tell you?
2. How does this painting make you feel?
3. If Turner painted the whole sky blue, would it feel different?

STUDIO PROJECT

Sunset over the Sea

You will paint a warm sunset sky over a cool sea, and feel how the two halves of the color wheel work together.

You will need

- Tempera paint: red, yellow, blue and white
- Paper plate palette, brush, water cup, paper towels
- Heavy paper
- Black crayon or marker (for later)

Steps

1. Turn your paper sideways. Draw a light pencil line across the middle. Above is sky; below is sea.
2. Paint a yellow circle sun sitting just on the line.
3. Around the sun, paint the sky with **warm** colors: yellow near the sun, then orange, then red at the top. Mix your orange from red and yellow.
4. Wash your brush well.
5. Paint the sea with **cool** colors: blue, green and purple, in wavy horizontal strokes.
6. Add a few short yellow and orange strokes on the water under the sun, for the sun's reflection.
7. When dry, add a small boat or a lighthouse with black crayon.
8. Point to the warm part and the cool part of your painting.

Tips

- Paint the warm sky first and the cool sea second, so the colors do not turn muddy.
- Let the warm and cool touch at the horizon line, but do not mix them together.

Check your work

- ☐ My sky uses warm colors.

- ☐ My sea uses cool colors.
- ☐ I can tell how my painting feels.

SKETCHBOOK PRACTICE

1. Draw a campfire in warm colors and a snowman in cool colors.
2. Draw the same tree twice: once in warm colors, once in cool colors. Which one feels like autumn?
3. Make two crayon scribble patches: one all warm, one all cool.

From history. Turner was the son of a London barber. He began selling drawings in his father's shop window as a boy, and he became one of England's greatest painters of light.

COMMON MISTAKES

- Green and purple are “in between” colors for some children. Point to the color wheel: they sit on the cool side.
- Mixing warm and cool on the paper into mud. Keep them side by side, not stirred together.

Make it a game • Warm or Cool Feelings. Sort your crayons into two piles as fast as you can: warm (red, orange, yellow) and cool (green, blue, purple). Then your parent names a place, like a sunny porch, a snowy lake or a hot summer day. Hold up a warm or cool crayon and say why it fits the feeling. Do eight places. Which colors belong in a sunset?

3.4 TINTS: ADDING WHITE

OBJECTIVES

- Make tints by adding a little color to white paint.
- Make three steps of a tint, from light to strong.
- Paint a soft, light sky with tints.

Warm-up. Look at the sky through the window. Is it dark blue or light blue? Find something in the room that is a light color: pink, sky blue, cream, pale yellow. These light colors are called tints.

WATCH

Beginner Art Education - All About Value - Elements of Art and Design - Lesson 4 - Art For Kids

Paint It Kids • 8:27

<https://www.youtube.com/watch?v=fYscnYllyx8>

WHEN TO WATCH

After the core ideas. Watch for the part where white is mixed into a color step by step to make tints, then make your own tint steps.

Note: The video also shows shades (adding black); this lesson only needs the tints.

BACKUP VIDEO

How to Paint Simple Cacti With Tints Art Lesson - Art With Trista

Art With Trista • 5:36

<https://www.youtube.com/watch?v=wUVINRtYg6o>

Before the studio project, for a painting made with green and white tints.

KEY TERMS

tint

A lighter color made by adding a color to white, like pink from red and white.

light

Close to white; pale.

pastel

A soft, light color, like baby blue or pale pink.

CORE IDEAS

What happens when you mix a color with **white**? It gets lighter. Red and white make pink. Blue and white make sky blue. These lighter colors are called **tints**.

Here is the trick: start with **white** and add a tiny bit of color. If you start with red and add white, you will need a mountain of white to make it light!

The more color you add, the stronger the tint. A tiny bit of red makes the palest pink. A little more makes a deeper pink. You can make a whole row of steps.

Tints feel soft, gentle and airy, like a spring morning, a baby's blanket or clouds on a sunny day. Painters use tints for skies, for faraway things, and for places where light shines brightly.

PICTURE STUDY



Woman with a Parasol – Madame Monet and Her Son, Claude Monet, 1875 · Oil on canvas · National Gallery of Art, Washington, D.C.

Image: [Wikimedia Commons](#), public domain

Claude Monet painted his wife, Camille, and their son, Jean, on a windy summer day. He painted it quickly, outdoors, to catch the light and the wind. Look at all the soft, light colors in the sky and clouds.

Look closely

- Find the lightest blue in the sky. That is a **tint**.
- Look at the white dress. Can you see little touches of blue, yellow or pink in it?
- Find the clouds. Are they pure white or tinted?
- Find the little boy. What is he wearing?

Talk about it

1. How can you tell it is windy in this picture?
2. Do the light colors make the picture feel heavy or light and airy?
3. If you were standing on that hill, what would you feel and hear?

STUDIO PROJECT

A Windy Day in Tints

You will make a tint ladder, then paint a soft, light sky with clouds and a kite, using only tints.

You will need

- Tempera paint: white, blue, red and yellow
- Paper plate palette, brush, water cup, paper towels
- Heavy paper
- Crayons or oil pastels (for details)

Steps

1. Make a **tint ladder** on the side of your plate: put three blobs of white in a row.
2. Add a tiny dot of blue to the first blob, a little more to the second, and more to the third. Stir each. Now you have three steps of light blue.
3. Paint the top of your sky with the strongest blue tint, the middle with the medium tint, and near the ground with the lightest tint.
4. Wash your brush. Paint a green hill at the bottom. Add a little white to some of your green to make a light green for the sunny side of the hill.
5. Paint soft white clouds with a little touch of pink or yellow tint in them.
6. When dry, draw a kite in the sky with crayon and a long wavy tail blowing in the wind.
7. Add a person or yourself on the hill flying the kite.

Tips

- White first, color in tiny dots. Always.
- Keep your tint blobs separate so you can see the steps.

Check your work

- ☐ I made at least three tints of one color.
- ☐ My sky is soft and light.
- ☐ I can explain how to make a tint.

SKETCHBOOK PRACTICE

1. With crayons, color a patch of red, then go over it with white crayon. Did it make a tint?
2. Draw a spring garden using only light, pastel crayons.
3. Draw your favorite tint and name it (for example “strawberry milk pink”).

From history. Monet and his friends carried paint outdoors in small metal tubes, which were still a fairly new invention. Paint in tubes let them paint landscapes quickly, outside, in real sunlight.

COMMON MISTAKES

- Adding white to the color instead of color to the white. Show both ways once, side by side; your child will see why.
- Muddy tints from a dirty brush. Wash and wipe between each step.

Make it a game · Tint Ladder Shuffle. Make three tints of one color in a row, adding more white each time: light, lighter, lightest. Close your eyes while your parent swaps two. Put them back in order and say how you know. Then your parent mixes a fourth that does not fit, and you find it. Say what happens each time you add white.

UNIT 3

COLOR

Color is the part of art children love first. In this unit your child learns the **color wheel** of six colors, mixes the **secondary colors** (orange, green and purple) from the **primary colors** (red, yellow and blue), sorts colors into **warm** and **cool**, and makes soft **tints** by adding white.

Every lesson uses only red, yellow, blue and white tempera, so your child discovers that a whole rainbow hides inside three jars. We look at Rubens's rainbow over a farm, Van Gogh's purple irises, Turner's glowing sunset ship, and Monet's windy hillside.

PREREQUISITES

- Knows the names of the basic colors
- Can hold a paintbrush (we will practice more in Unit 5)

MASTERY CHECKLIST

- ☐ I can name the three primary colors and the three secondary colors.
- ☐ I can mix orange, green and purple with paint.
- ☐ I can sort colors into warm and cool.
- ☐ I can make a tint by adding a little color to white.

LESSONS IN THIS UNIT

3.1 The Color Wheel

2 sessions of 30 minutes

3.2 Mixing Orange, Green and Purple

2 sessions of 30 minutes

3.3 Warm and Cool Colors

2 sessions of 30 minutes

3.4 Tints: Adding White

2 sessions of 30 minutes

UNIT 3 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have crayons, a color wheel and the four pictures from

this unit ready.

1. Name the three primary colors.
2. What two colors make orange? Green? Purple?
3. Point to the colors on the color wheel in order, starting with red.
4. Sort these crayons into warm and cool: red, blue, yellow, green, orange, purple.
5. Look at *The Fighting Temeraire*. Where are the warm colors? How do they make you feel?
6. How do you make a tint? Show me which you put on the palette first.

ANSWER KEY

1. Red, yellow and blue.
2. Red and yellow make orange; yellow and blue make green; blue and red make purple.
3. Red, orange, yellow, green, blue, purple.
4. Warm: red, orange, yellow. Cool: green, blue, purple.
5. In the sunset on the right; they feel bright, glowing, warm (any honest feeling word is fine).
6. Start with white and add a tiny bit of color.

PORTFOLIO PIECE: A PAINTED DAY: MORNING TO EVENING

Fold a long piece of paper in half. On the left half, paint a soft morning with tints: a light sky, light green hills and a pale sun. On the right half, paint a warm evening: an orange and red sunset sky over cool blue and purple hills. Mix every orange, green and purple yourself from red, yellow and blue.

LOOK FOR	WHAT IT MEANS
Mixed colors	Mixed orange, green and purple from the primary colors.
Tints	The morning side uses light tints made with white.
Warm and cool	The evening side has a warm sky and cool hills.
Clean color	Washed the brush so colors stayed bright, not muddy.

UNIT 4

LIGHT AND SHADOW

“Let there be light” were the first words God spoke over creation, and light is what lets us see anything at all. In this unit your child learns where light comes from, how a **shadow** forms when something blocks the light, how shadows grow long and short as the sun moves, how to make **light and dark values** with white and black paint, and how to **shade** a round fruit by pressing lightly and then harder with a crayon.

We look at Vermeer’s *Milkmaid* standing by a bright window, Monet’s haystacks with their long evening shadows, Whistler’s quiet painting of his mother in grays and blacks, and Cézanne’s basket of round, shaded apples. Some lessons go outdoors, so watch for a sunny day.

PREREQUISITES

- Knows the color wheel and tints (Unit 3)
- Can hold a crayon on its side and press lightly or firmly

MASTERY CHECKLIST

- ☐ I can name sources of light, like the sun, a lamp and a candle.
- ☐ I can explain that a shadow forms when something blocks the light.
- ☐ I can tell how shadows change from morning to noon to evening.
- ☐ I can make a light-to-dark value strip.
- ☐ I can shade a round shape by pressing lightly and then harder.

LESSONS IN THIS UNIT

4.1 Where Light Comes From

2 sessions of 30 minutes

4.2 Shadows Change with the Sun

2 sessions of 30 minutes

4.3 Light and Dark Values

2 sessions of 30 minutes

4.4 Shading with Crayon Pressure

2 sessions of 30 minutes

UNIT 4 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have a flashlight, a ball or apple, paper, crayons and the four pictures from this unit ready.

1. Name three light sources.
2. Shine the flashlight on the ball. Point to the bright side and the shadow side.
3. In *The Milkmaid*, where is the light coming from? How can you tell?
4. When are shadows long? When are they short?
5. What does value mean? Point to the darkest and lightest parts of *Whistler's Mother*.
6. Show me how to shade a circle with a crayon so it looks like a ball.

ANSWER KEY

1. Any three, such as the sun, a lamp, a candle, a fire, a flashlight.
2. The bright side faces the flashlight; the shadow side faces away.
3. From the window on the left; her face, arm and the left side of things are bright.
4. Long in the morning and evening when the sun is low; short at midday when the sun is high.
5. How light or dark something is. Darkest: her black dress or the curtain. Lightest: her cap or cuffs.
6. Press lightly on the side near the light, harder toward the far side, and leave a small highlight.

PORTFOLIO PIECE: EVENING LIGHT

Draw a simple scene in late afternoon: a tree, a house or a person standing on the ground, with the sun low on one side. Shade each object with crayon pressure so the side facing the sun is light and the far side is dark. Give each thing a long shadow on the ground pointing away from the sun.

LOOK FOR	WHAT IT MEANS
Light source	The sun is shown, and every bright side faces it.
Shading	Used light and heavy pressure to make things look round or solid.
Shadows	Long shadows fall away from the sun.
Values	The picture has very light and very dark parts, not just middle colors.

4.1 WHERE LIGHT COMES FROM

OBJECTIVES

- Name sources of light, both natural and made by people.
- Find the light source in a painting and see which side is bright.
- Draw a still life with a light source and a bright side.

Warm-up. Make the room dark (close the curtains, turn off the lights). Then turn on one lamp or flashlight. Hold a ball or an apple near it. Which side of the ball is bright? Which side is dark? Move the light and watch the bright side move too.

WATCH

Learn Lighting and Shading Easy | Simple Lighting Concepts | Art Lessons for Kids

I Love Drawing • 6:25

<https://www.youtube.com/watch?v=bsSveswnQik>

WHEN TO WATCH

After the core ideas. Watch how the light source decides which side of each ball is bright and which is shaded.

BACKUP VIDEO

Light and Shadows | Science for Kids

Little School • 4:08

<https://www.youtube.com/watch?v=SJeiifQw9sk>

Any time this week, for a short science look at light and shadows.

KEY TERMS

light source

Something that gives off light, like the sun, a lamp, a candle or a fire.

bright side

The side of an object that faces the light.

shadow side

The side of an object that faces away from the light; it is darker.

CORE IDEAS

Light comes from a **light source**. The sun is the biggest light source God made. Fire, candles and lamps are light sources too.

Light travels in straight lines. When it hits something, the side that faces the light is bright. The side that turns away is darker. We call it the **shadow side**.

Painters love to show where the light comes from. They choose a light source, often a window, and make everything bright on that side and darker on the other side.

If you can find the bright sides in a painting, you can play detective and find where the light is coming from, even if you cannot see the window.

PICTURE STUDY



The Milkmaid, Johannes Vermeer, about 1658 · Oil on canvas · Rijksmuseum, Amsterdam

Image: [Wikimedia Commons](#), public domain

Johannes Vermeer of Delft painted people doing quiet everyday work in rooms filled with soft light. Here a kitchen maid pours milk, slowly and carefully, so not a drop is wasted. Look where the light comes from.

Look closely

- Find the window. Which side of the room is it on?
- Look at the maid's face and arm. Which side is bright?
- Find the bread on the table. Can you see little dots of light on the crust?
- Look at the wall. Is it the same brightness everywhere, or does it change?

Talk about it

1. Where is the light coming from? How do you know?
2. What sound do you think you would hear in this kitchen?
3. Why do you think Vermeer painted such an ordinary job so carefully?

STUDIO PROJECT

Fruit by the Window

You will set up fruit by a lamp or a window and draw it, making one side bright and the other side darker, the way Vermeer did.

You will need

- Two or three pieces of fruit (an apple, an orange, a lemon)
- A lamp or a sunny window
- White paper
- Pencil
- Crayons or oil pastels, including yellow and white

Steps

1. Set the fruit on a table near a window or lamp. Point to the light source.
2. Draw a little sun or lamp in the corner of your paper on the same side as the real light. This reminds you where the light comes from.
3. Draw the fruit with simple shapes: circles and ovals. Draw the table line behind them.
4. Color each fruit. On the side facing the light, press lightly and add some yellow or white on top.
5. On the side away from the light, press harder and add a little darker color, such as a dark red on the apple or a brown on the orange.
6. Color the wall behind lighter near the light and darker away from it.
7. Check: do all your fruits have their bright side facing the light?

Tips

- Keep the light in one place the whole time you draw.
- Squint your eyes at the real fruit. The dark side is easier to see.

Check your work

- ☐ I showed where the light comes from.
- ☐ Every fruit has a bright side facing the light.

- Every fruit has a darker side facing away.

SKETCHBOOK PRACTICE

1. Draw five light sources: some made by God, some made by people.
2. Draw a candle and its flame, and color the glow around it.
3. Draw a ball with a flashlight shining on it from the left.

From history. Vermeer painted slowly and made only about 35 paintings that we know of. Several of them show a window on the left side of the room, letting in soft daylight.

COMMON MISTAKES

- Bright sides pointing different ways. Put a sticky note on the paper's edge on the side of the light.
- Coloring the whole fruit one flat color. Remind your child: bright side, then shadow side.

Make it a game • Light Source Rapid Round. Set a one-minute timer. Name every light source you can think of, both natural (sun, moon, stars) and made by people (lamp, flashlight, oven light). Your parent counts. Then shine a flashlight on an apple and point to the bright side and the shadow side. Try to beat your own number next week.

Scripture. “And God said, Let there be light: and there was light.” (Genesis 1:3, KJV)
Light was the first thing God made in creation. Without light there would be no colors, no shadows and no pictures at all.

4.2 SHADOWS CHANGE WITH THE SUN

OBJECTIVES

- Explain that a shadow forms when an object blocks light.
- Observe that shadows are long in the morning and evening and short at midday.
- Trace and draw shadows outdoors at different times of day.

Warm-up. Shadow puppets! Shine a flashlight on a wall and make shapes with your hands: a bird, a dog, a rabbit. Move your hand closer to the light. Does the shadow get bigger or smaller?

WATCH

Changing the Size of Shadows

Next Generation Science • 2:19

<https://www.youtube.com/watch?v=OGard5kTRWk>

WHEN TO WATCH

After the warm-up. Then try the same thing with your flashlight.

BACKUP VIDEO

Biography of Claude Monet: Famous Artists for Children - FreeSchool

Free School • 4:53

<https://www.youtube.com/watch?v=ah5g2M14oUM>

Before the picture study, to meet Monet and hear why he painted the same subject again and again.

KEY TERMS

shadow

A dark shape made when something blocks the light.

cast shadow

The shadow an object throws onto the ground or a wall.

midday

The middle of the day, around noon, when the sun is highest.

CORE IDEAS

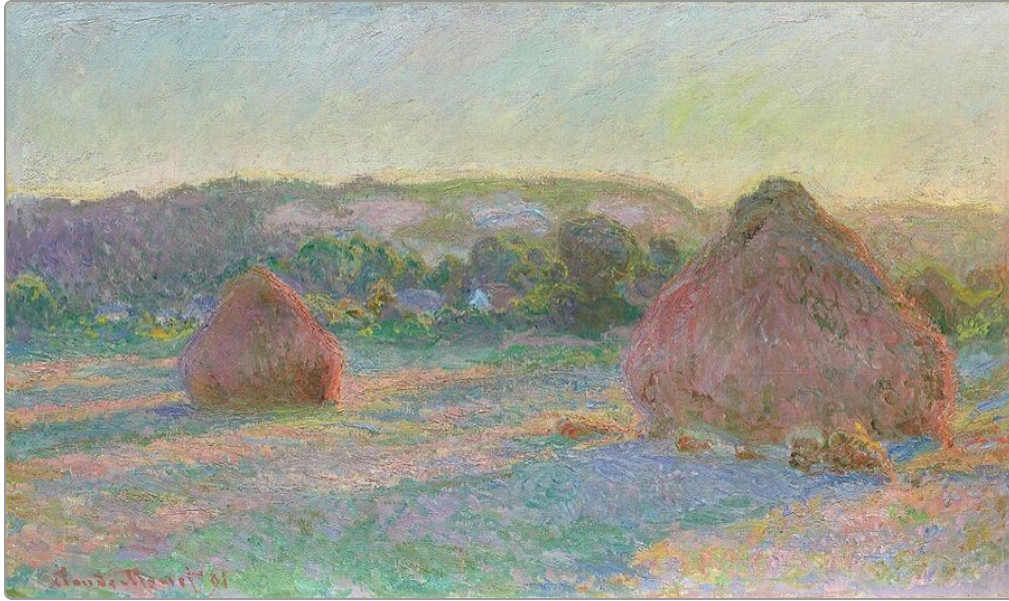
When something blocks the light, it makes a **shadow**. Your body blocks the sunlight, so your shadow lies on the ground beside you.

A shadow always falls on the side *away* from the light. If the sun is behind you, your shadow is in front of you.

Shadows change during the day. In the **morning**, the sun is low, and shadows are long. At **midday**, the sun is high, and shadows are short. In the **evening**, the sun is low again, and shadows grow long on the other side.

Painters watch the shadows to show the time of day. Long shadows say “early morning” or “evening.” Short shadows say “noon.”

PICTURE STUDY



Stacks of Wheat (End of Summer), Claude Monet, 1890–1891 · Oil on canvas · Art Institute of Chicago

Image: [Wikimedia Commons](#), public domain

After the harvest, farmers near Monet's house piled the wheat into big stacks. Monet painted these stacks again and again, in the morning, at noon, in the evening, in summer and in snow. Each time the light and shadows were different.

Look closely

- Find the two stacks of wheat. Which side of each is bright?
- Find the shadows. Which way do they fall?
- Look at the colors in the shadows. Are they just black, or can you see blue and purple?
- Look at the sky. Is it morning, noon or evening? What helps you decide?

Talk about it

1. Why do you think Monet painted the same haystacks so many times?
2. Where is the sun in this picture?
3. How would this picture change at noon?

STUDIO PROJECT

My Shadow Clock

On a sunny day you will trace a shadow three times, morning, midday and afternoon, and see how it moves. Then you will draw a picture of the same thing with its shadow.

You will need

- Sidewalk chalk (three colors)
- A toy or a water bottle to stand on the pavement (or your own body!)
- A sunny day
- Paper and crayons for the drawing

Steps

1. In the morning, stand a toy or bottle on the sidewalk or driveway. Draw around its bottom with chalk so you can put it back in the same spot.
2. Trace its shadow with the first color of chalk. Write “morning” beside it.
3. At midday, put the toy back in its spot and trace the shadow with the second color.
4. In the afternoon, trace it again with the third color.
5. Look at all three shadows. Which is longest? Which is shortest? Which way did the shadow move?
6. Indoors, draw your toy on paper with its long afternoon shadow. Draw a sun on the opposite side from the shadow.
7. Color the shadow with dark blue or purple, the way Monet did.

Tips

- If it is cloudy, use a flashlight indoors: hold it low, then high, then low on the other side.
- Never look straight at the sun. Look at the shadows instead.

Check your work

- ☐ I traced the shadow three times.
- ☐ I can tell when the shadow was longest and shortest.

- ☐ In my drawing, the shadow falls away from the sun.

SKETCHBOOK PRACTICE

1. Draw yourself with a long evening shadow.
2. Draw a tree at noon with a short shadow under it.
3. Draw three shadow puppets you can make with your hands.

From history. Monet painted about 25 haystack pictures in 1890 and 1891. He kept several canvases going at once and switched to a new one when the light changed.

COMMON MISTAKES

- Putting the shadow on the same side as the sun. Remind your child: the shadow runs away from the light.
- Coloring shadows pure black. Real shadows outdoors often look bluish or purple. Look closely!

Make it a game • Long or Short Shadow. Use a flashlight and a small toy on the table. Your parent calls morning, midday or evening. Hold the light low and to the side for morning or evening, and high and straight above for midday. Make the toy's shadow long or short on purpose. Predict first, then check. One point for each right guess. Which time of day is shortest?

4.3 LIGHT AND DARK VALUES

OBJECTIVES

- Understand that value means how light or dark something is.
- Make a value ladder from white to black with paint.
- Paint a picture using only white, grays and black.

Warm-up. Look at a black-and-white photo (or turn a phone photo to black and white). Even without color, you can still see everything. Point to the lightest spot and the darkest spot.

WATCH

The Value Song | Art Songs | Scratch Garden

Scratch Garden • 2:45

<https://www.youtube.com/watch?v=DMlvEgKSvrE>

WHEN TO WATCH

After the warm-up. Sing along the second time.

BACKUP VIDEO

All About Value in Art: Light and Dark - Understanding the Elements of Art and Design

Mr. New's Art Class • 5:47

<https://www.youtube.com/watch?v=fw5kamqbWnk>

Any time this week. Made for older students, but the pictures of light and dark are clear for parents and children to watch together.

KEY TERMS

value

How light or dark a color is.

gray

A color between white and black, made by mixing them.

shade

A darker color made by adding a little black.

CORE IDEAS

In art, **value** means how light or how dark something is. White is the lightest value. Black is the darkest value. In between are many **grays**.

You can make grays by mixing white and black paint. Start with white and add a tiny bit of black. Then a little more. Each step gets darker.

Adding a little black to a color makes a **shade**, a darker version of that color. Last unit you made light tints with white; now you can make dark shades with black.

A picture with strong lights and darks is easy to see from far away. Artists sometimes leave out bright colors on purpose and paint mostly with values, so we notice shapes and light instead.

PICTURE STUDY



Arrangement in Grey and Black No. 1 (Whistler's Mother), James McNeill Whistler, 1871 · Oil on canvas ·
Musée d'Orsay, Paris

Image: [Wikimedia Commons](#), public domain

The American painter James McNeill Whistler asked his mother, Anna, to sit for a portrait. He called it *Arrangement in Grey and Black*, because he painted it almost entirely with values: grays, black and white. Many people now simply call it *Whistler's Mother*.

Look closely

- Find the darkest part of the painting.
- Find the lightest part. (Look at her cap and cuffs.)
- Find a middle gray. How many different grays can you see?
- Find the curtain on the left. Is it darker or lighter than the wall?

Talk about it

1. How does Whistler's mother seem: busy, sleepy, peaceful, patient? Why?
2. Do you miss bright colors in this painting, or do you like it quiet?
3. If you painted someone in your family, what would they be doing?

STUDIO PROJECT

Night Comes to the Hills

You will make a value ladder from white to black, then paint layers of hills, each one a different value, from a light sky to dark hills in front.

You will need

- Tempera paint: white and black
- Paper plate palette, brush, water cup, paper towels
- Heavy paper
- A white crayon

Steps

1. Make a **value ladder**: put five blobs of white in a row on your plate. Leave the first one pure white. Add a tiny bit of black to the second, a little more to the third, more to the fourth. Put pure black for the fifth.
2. Paint the sky across the top of your paper with the lightest gray.
3. Paint a row of far-away hills below the sky with the next gray. Let it be a wavy line along the top.
4. Paint closer hills below with a darker gray, overlapping the first hills.
5. Paint the closest hill at the bottom with black or the darkest gray.
6. When dry, use white paint or a white crayon to add a moon, stars and a little house with a lit window.
7. Point to the lightest value and the darkest value in your painting.

Tips

- Always start with white and add black a tiny bit at a time. Black is very strong.
- Paint from the top down, light to dark.

Check your work

- ☐ I mixed at least three grays.
- ☐ My hills go from light at the back to dark in front.

- ☐ I can explain what value means.

SKETCHBOOK PRACTICE

1. Press lightly with a pencil, then medium, then hard. Make a three-step value strip.
2. Draw a black cat on a white page and a white cloud on a black page.
3. Find the darkest and lightest things in your room and draw them.

From history. Whistler's mother was a woman of strong Christian faith. Her son painted her sitting calmly, and the painting became one of the most famous American pictures in the world.

COMMON MISTAKES

- Too much black too soon. Use the tip of a cotton swab to add black if the brush adds too much.
- All grays looking the same. Compare each step with the one before; each should be a bit darker.

Make it a game • Lightest to Darkest. You have two minutes to gather things from around the house and line them up from lightest to darkest. Look at the value of each one: how light or dark it is. Your parent points to one in the middle and asks 'lighter or darker than this?' Then shade five boxes on paper to match. Name the gray steps.

4.4 SHADING WITH CRAYON PRESSURE

OBJECTIVES

- Make light, medium and dark marks by changing how hard you press.
- Shade a round fruit so it looks round instead of flat.
- Draw a basket of shaded apples.

Warm-up. Pressure practice: hold a crayon and color a small patch pressing as lightly as a feather. Then a patch pressing like petting a cat. Then a patch pressing firmly, like pushing a door. Compare the three.

WATCH

How to Draw and Shade an Apple

Bethany Thiele, Art Teacher · 3:25

<https://www.youtube.com/watch?v=ulrQQlbgwso>

WHEN TO WATCH

Before the studio project. Watch how she presses lightly, then harder, to make the apple look round. Do the same with a crayon.

Note: She uses a pencil; your crayon works the same way: light pressure for light, firm pressure for dark.

BACKUP VIDEO

Crayon Techniques

Allison Platz · 5:19

<https://www.youtube.com/watch?v=d8-s9NNwtXM>

Before the studio project, for more crayon techniques.

KEY TERMS

shading

Coloring lighter and darker to make something look round or solid.

pressure

How hard you press your crayon or pencil on the paper.

highlight

The brightest little spot where light shines on something.

CORE IDEAS

A circle drawn and colored all one color looks flat, like a coin. A real apple is round, like a ball. How can we make it look round? With **shading**.

Shading means coloring some parts lighter and some parts darker. The side near the light is light. The side away from the light is dark.

With crayons, you shade by changing your **pressure**. Press lightly on the light side. Press harder as you go around to the dark side.

Leave a tiny white spot, or color it very lightly, where the light shines brightest. That spot is the **highlight**. It makes things look shiny and round.

Follow the shape as you color. On an apple, let your strokes curve around like the apple curves.

PICTURE STUDY



The Basket of Apples, Paul Cézanne, about 1893 · Oil on canvas · Art Institute of Chicago

Image: [Wikimedia Commons](#), public domain

Paul Cézanne was a French painter who loved to paint apples. He set them up on a table with a cloth and a basket and studied them for a long time. He wanted them to look solid and round, like real things you could pick up.

Look closely

- Find an apple. Which side is lighter? Which side is darker?
- Look at the edges of the apples. Are they darker or lighter than the middle?
- Find the bright white cloth. Can you see its folds and shadows?
- Find the tipped basket. Do you think the apples are about to roll?

Talk about it

1. Do these apples look flat or round? What makes them look that way?
2. Where do you think the light is coming from?
3. What fruit would you like to draw from your own kitchen?

STUDIO PROJECT

A Basket of Round Apples

You will draw three apples in a bowl or basket and shade them with crayon pressure so they look round.

You will need

- Three real apples or other round fruit
- A bowl or basket
- A lamp or a window
- White paper
- Pencil
- Crayons: red, yellow, green, brown and a dark purple or dark blue

Steps

1. Put the apples in a bowl near a lamp or window. Notice the bright side and the dark side.
2. Draw the bowl as a wide shape on the lower half of your paper. Draw three circles for apples sitting in it, one overlapping another.
3. Color the light side of each apple with yellow or light red, pressing gently.
4. Color the middle with red, pressing a little harder.
5. Color the dark side with red pressed firmly, then add a little dark purple or blue on the very edge.
6. Leave a small white highlight on each apple on the light side.
7. Shade the bowl the same way: light near the lamp, dark away from it.
8. Draw a dark shadow on the table beside the bowl, on the side away from the light.

Tips

- Curve your crayon strokes around the apple like a hug.
- Do not skip the dark side. Dark is what makes the light look bright!

Check your work

- ☐ My apples have a light side and a dark side.

- ☐ I changed my pressure to shade.
- ☐ My apples look round, not flat.
- ☐ I left a highlight on each apple.

SKETCHBOOK PRACTICE

1. Draw a row of circles and shade each one from light to dark.
2. Shade a ball with one crayon only, using pressure.
3. Draw an egg and shade it with a pencil.

From history. Cézanne said he wanted to astonish Paris with an apple. He painted apples so many times that he became known as the painter of apples, and many later artists learned from his still lifes.

COMMON MISTAKES

- Pressing hard everywhere. Begin every shading with a whisper-light layer.
- Highlights in the middle. Put the highlight on the side facing the light.

Make it a game • Pressure Meter. Your parent calls out 'light,' 'medium' or 'dark.' You color a small box with the right crayon pressure, with no peeking at how hard you press. Your parent judges, and a good match earns a point. Do ten boxes. Then color a round apple with a blank spot for the highlight. Why does shading make it look round?

UNIT 4

LIGHT AND SHADOW

“Let there be light” were the first words God spoke over creation, and light is what lets us see anything at all. In this unit your child learns where light comes from, how a **shadow** forms when something blocks the light, how shadows grow long and short as the sun moves, how to make **light and dark values** with white and black paint, and how to **shade** a round fruit by pressing lightly and then harder with a crayon.

We look at Vermeer’s *Milkmaid* standing by a bright window, Monet’s haystacks with their long evening shadows, Whistler’s quiet painting of his mother in grays and blacks, and Cézanne’s basket of round, shaded apples. Some lessons go outdoors, so watch for a sunny day.

PREREQUISITES

- Knows the color wheel and tints (Unit 3)
- Can hold a crayon on its side and press lightly or firmly

MASTERY CHECKLIST

- ☐ I can name sources of light, like the sun, a lamp and a candle.
- ☐ I can explain that a shadow forms when something blocks the light.
- ☐ I can tell how shadows change from morning to noon to evening.
- ☐ I can make a light-to-dark value strip.
- ☐ I can shade a round shape by pressing lightly and then harder.

LESSONS IN THIS UNIT

4.1 Where Light Comes From

2 sessions of 30 minutes

4.2 Shadows Change with the Sun

2 sessions of 30 minutes

4.3 Light and Dark Values

2 sessions of 30 minutes

4.4 Shading with Crayon Pressure

2 sessions of 30 minutes

UNIT 4 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have a flashlight, a ball or apple, paper, crayons and the four pictures from this unit ready.

1. Name three light sources.
2. Shine the flashlight on the ball. Point to the bright side and the shadow side.
3. In *The Milkmaid*, where is the light coming from? How can you tell?
4. When are shadows long? When are they short?
5. What does value mean? Point to the darkest and lightest parts of *Whistler's Mother*.
6. Show me how to shade a circle with a crayon so it looks like a ball.

ANSWER KEY

1. Any three, such as the sun, a lamp, a candle, a fire, a flashlight.
2. The bright side faces the flashlight; the shadow side faces away.
3. From the window on the left; her face, arm and the left side of things are bright.
4. Long in the morning and evening when the sun is low; short at midday when the sun is high.
5. How light or dark something is. Darkest: her black dress or the curtain. Lightest: her cap or cuffs.
6. Press lightly on the side near the light, harder toward the far side, and leave a small highlight.

PORTFOLIO PIECE: EVENING LIGHT

Draw a simple scene in late afternoon: a tree, a house or a person standing on the ground, with the sun low on one side. Shade each object with crayon pressure so the side facing the sun is light and the far side is dark. Give each thing a long shadow on the ground pointing away from the sun.

LOOK FOR	WHAT IT MEANS
Light source	The sun is shown, and every bright side faces it.
Shading	Used light and heavy pressure to make things look round or solid.
Shadows	Long shadows fall away from the sun.
Values	The picture has very light and very dark parts, not just middle colors.

UNIT 5

MATERIALS

Every artist needs to know their tools. In this unit your child becomes a little material scientist. Why does watercolor slide right off a crayon line? (Crayons are made of wax, and wax and water do not mix.) What is paint, and how do we take care of brushes? How is paper made, and why is construction paper so different from tissue paper? What is clay, and why must a clay pot dry slowly?

We look at a watercolor by Winslow Homer, an angel painted in egg tempera by Fra Angelico, a Japanese print on mulberry-bark paper by Hokusai, and the great clay water jug in Velázquez's *Waterseller of Seville*. The unit ends with a real pinch pot.

PREREQUISITES

- Can mix secondary colors with tempera (Unit 3)
- Can shade with crayon pressure (Unit 4)

MASTERY CHECKLIST

- ☐ I can explain that crayons are made of wax, and wax resists water.
- ☐ I can paint with tempera and clean and store my brushes properly.
- ☐ I can name three kinds of paper and tell how they are different.
- ☐ I can tell what paper is made from.
- ☐ I can make a pinch pot and let it dry slowly.

LESSONS IN THIS UNIT

5.1 Crayon Resist: Why Wax and Water Don't Mix

2 sessions of 30 minutes

5.2 Tempera Paint and Brush Care

2 sessions of 30 minutes

5.3 Kinds of Paper

2 sessions of 30 minutes

5.4 Clay: The Pinch Pot

2 sessions of 30 minutes

UNIT 5 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have a crayon, a cup of water, a few kinds of paper, a brush and the four pictures from this unit ready.

1. What are crayons made of? Why does watercolor slide off a crayon line?
2. Every paint has two parts. What are they?
3. Show me how to take care of a brush after painting.
4. What is paper made from? Tear a piece and show me the fibers.
5. Which paper is best for watercolor: tissue paper, copy paper or watercolor paper? Why?
6. Why must a clay pot dry slowly?

ANSWER KEY

1. Wax and pigment (color). Wax resists water, so the watery paint cannot soak in.
2. Pigment (the color) and a binder (the sticky part that holds it and glues it to the paper).
3. Wash it with water and soap until the water is clear, squeeze gently, shape the tip, and lay it flat to dry. Never leave it standing in water.
4. Plant fibers (from wood, cotton or bark), mashed with water and pressed flat. The fuzzy edge shows the fibers.
5. Watercolor paper, because it is thick and soaks up water without falling apart.
6. If it dries too fast or unevenly, it shrinks unevenly and cracks.

PORTFOLIO PIECE: A PAINTED POT AND ITS PICTURE

Paint your dried pinch pot with tempera in colors you mixed yourself. Then make a crayon resist picture of your pot sitting on a table: draw it with heavy crayon, add a pattern on the tablecloth, and paint over everything with watercolor. Keep the picture in your portfolio and the pot on a shelf for the art show.

LOOK FOR	WHAT IT MEANS
Pinch pot	The pot has even walls, a flat bottom and no big cracks.
Paint and brushes	Painted neatly and cleaned the brushes properly afterward.
Crayon resist	Pressed hard so the crayon drawing shows through the watercolor.
Explaining materials	Can tell one thing about what clay, crayons or paper are made of.

5.1 CRAYON RESIST: WHY WAX AND WATER DON'T MIX

OBJECTIVES

- Know that crayons are made of colored wax.
- See that wax resists (pushes away) water.
- Make a crayon resist picture with watercolor.

Warm-up. Kitchen science: rub a crayon hard on a small square of paper. Put a few drops of water on the crayon square and a few drops on plain paper. Watch. On plain paper the water soaks in. On the crayon, the water sits up in little beads and rolls off!

WATCH

Crayon and Watercolor Painting | Wax Resist Technique

That Art Teacher • 8:01

<https://www.youtube.com/watch?v=BQxOkAOjHm4>

WHEN TO WATCH

Before the studio project. Watch the watercolor slide off the waxy crayon marks.

Note: The texture-rubbing part at the start is a bonus; the resist starts when the watercolor comes out.

BACKUP VIDEO

Crayon Resist with Watercolor Art Lesson

Mollie Ahlers • 6:58

<https://www.youtube.com/watch?v=l8N7nalaOh0>

Before the studio project, for another crayon resist lesson.

KEY TERMS

wax

A smooth, slippery material, like a candle, that water cannot soak into.

pigment

The colored powder that gives crayons, paints and pencils their color.

resist

To push away or not let in. Wax resists water.

watercolor

A paint made of pigment and a gum, mixed with water so it flows and shows through.

CORE IDEAS

What is a crayon made of? A crayon is mostly **wax**, like a candle, mixed with a colored powder called **pigment**. The wax holds the color together in a stick.

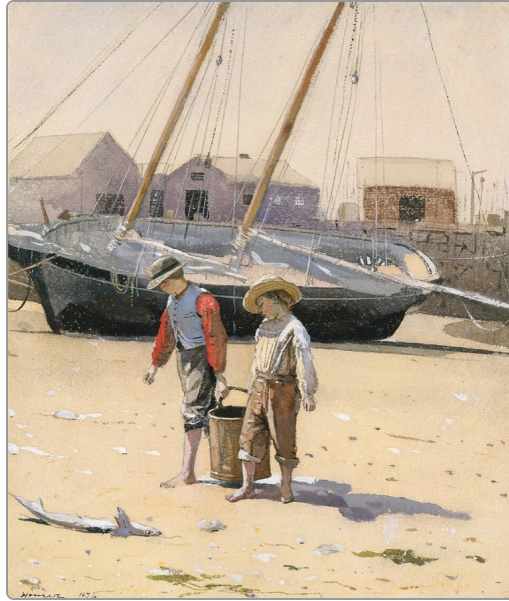
Wax is oily and smooth. Water cannot soak into it. When water lands on wax, it pulls itself into little round beads and rolls away. We say wax **resists** water. (That is why ducks have a little oil on their feathers, and why people rub wax on boots to keep them dry.)

Watercolor paint is pigment mixed with water and a sticky plant gum called gum arabic. It soaks into paper but not into wax.

So if you draw with crayon first and paint watercolor over it, the paint soaks into the paper but slides off the crayon lines. Your drawing shines through the paint! This is called **crayon resist**.

The harder you press, the more wax you leave, and the better the crayon resists. White crayon on white paper is invisible until you paint over it.

PICTURE STUDY



A Basket of Clams, Winslow Homer, 1873 · Watercolor on paper · Metropolitan Museum of Art, New York

Image: [Wikimedia Commons](#), public domain

Winslow Homer was an American painter who loved the sea. One summer in a fishing town in Massachusetts, he painted boys at work and play with watercolor. This is one of his first watercolors. See how the paint is clear and light, so the paper glows through.

Look closely

- Find the two boys. What are they carrying between them?
- Look at the sky and sand. Can you see the paper shining through the thin paint?
- Find the brightest white spots. Homer left the paper bare there instead of painting white.
- Look at the boys' feet. Are they wearing shoes?

Talk about it

1. Is the basket heavy or light? How can you tell?
2. What do you think the boys will do with the clams?
3. How is watercolor different from the tempera we used in Unit 3?

STUDIO PROJECT

Secret Sea Garden

You will draw an underwater scene with crayons, pressing hard, then paint over it with watercolor and watch your drawing appear through the water.

You will need

- Watercolor paper or heavy white paper
- Crayons, including white
- Watercolor paints
- A large soft brush
- A cup of water and a paper towel

Steps

1. Draw fish, shells, seaweed, starfish and bubbles with crayons. **Press hard!**
2. Use white crayon for some bubbles and wavy water lines. They will look invisible for now.
3. Fill in some shapes solidly with crayon: color a fish all over with orange, for example.
4. Wet your brush and get lots of blue or green watercolor on it.
5. Paint over the whole page with big, loose strokes. Do not scrub. Let the brush glide.
6. Watch the crayon lines and the secret white bubbles appear through the paint!
7. Add a little purple or darker blue near the bottom for deep water.
8. Lay your painting flat to dry.

Tips

- If the paint covers a crayon line, the crayon was too light. Press harder next time.
- Watercolor should be juicy and watery, not thick.

Check your work

- ☐ I pressed hard with my crayons.

- ☐ My crayon lines showed through the paint.
- ☐ I can explain why the paint slid off the crayon.

SKETCHBOOK PRACTICE

1. Write a secret word or draw a secret picture in white crayon. Let someone paint over it to find it.
2. Draw a rainy-day picture with crayon, then paint gray-blue watercolor over it.
3. Rub wax from a candle (with a parent) on paper and test it with water.

From history. Homer painted *A Basket of Clams* in Gloucester, Massachusetts, in the summer of 1873. Watercolor was cheap and quick to carry, and it let him paint outdoors in bright seaside light. Later he became one of the greatest watercolor painters in America.

COMMON MISTAKES

- Light crayon lines that get covered. Encourage “press like you mean it.”
- Scrubbing with the brush, which wears off the wax. Glide, don’t scrub.

Make it a game • Wax Water Test. Draw a thick crayon stripe on paper. Predict what will happen when you drop water or paint on it. Drip and see. The wax pushes the water away: that is a resist. Your parent tells you three claims about crayons, and one is false: 'Crayons are made of colored wax.' 'Wax and water mix.' 'Pigment gives color.' Find the false claim.

5.2 TEMPERA PAINT AND BRUSH CARE

OBJECTIVES

- Know that paint is pigment plus a binder that makes it stick.
- Make thick and thin strokes with a brush.
- Wash, dry and store brushes properly.

Warm-up. Look at your paintbrushes closely. Find the hairs (bristles), the shiny metal part (ferrule) and the handle. Feel the bristles. Are they soft or stiff? Which brush has a point? Which is flat?

WATCH

Quick Painting Tips for Kids

Rainbow Parrot Art • 3:38

<https://www.youtube.com/watch?v=tGO1SjBLsNg>

WHEN TO WATCH

Before the studio project. Practice each stroke on scrap paper as you watch.

BACKUP VIDEO

How-To Lesson: Care for Paintbrushes No "Bad Hair Days"!

Mimi the Artist • 2:34

<https://www.youtube.com/watch?v=B88VSACjqxl>

At the end of painting time, before washing up.

KEY TERMS

tempera

A paint that dries flat and bright. Long ago it was made with egg yolk; today's school tempera uses other binders.

bristles

The hairs of a brush that hold the paint.

binder

The sticky part of paint that holds the pigment and glues it to the paper.

ferrule

The metal band that holds the bristles onto the handle.

CORE IDEAS

Every paint is made of two main things: **pigment** (the colored powder) and a **binder** (a sticky liquid that holds the powder together and glues it to the paper). Without a binder, the color would just be dust that blows away.

Long ago, painters made **tempera** by mixing pigment with **egg yolk**! The egg dried hard and kept the colors bright for hundreds of years. Today's school tempera uses other binders, but it still dries flat and bright.

A brush can make many marks. Press lightly with the tip for a thin line. Press down for a thick line. Use a flat brush on its side for a wide stroke. Tap it for dots.

Brushes need care. **Never leave a brush standing in the water cup**; the bristles bend and stay bent. Wash it with soap and water until the water runs clear, gently reshape the tip with your fingers, and lay it flat or stand it handle-down to dry.

Taking care of good tools is part of being a good craftsman. A well-kept brush can last for years.

PICTURE STUDY



Annunciation of Cortona, Fra Angelico, about 1433–1434 · Tempera and gold on wood panel · Diocesan Museum, Cortona, Italy

Image: [Wikimedia Commons](#), public domain

Fra Angelico was a monk in Italy and a painter of great gentleness. He painted this picture of the angel Gabriel bringing Mary the news that she would be the mother of Jesus. He used egg tempera and real gold. After almost 600 years, the colors are still bright.

Look closely

- Find the angel's wings. How many colors can you count in them?
- Find Mary's blue cloak. Blue paint was very precious in those days.
- Find the shining gold. Where did Fra Angelico use it?
- Find the garden on the left side. What do you see there?

Talk about it

1. Why do you think the colors have lasted so long?
2. How does Mary seem to feel? How does the angel?
3. Why do you think Fra Angelico used real gold?

STUDIO PROJECT

Brush Stroke Garden

You will practice brush strokes, thin and thick lines, dots and wide strokes, and turn them into a garden with a bright border, then wash your brushes the right way.

You will need

- Tempera paint: red, yellow, blue and white
- One large flat brush, one medium round brush, one small round brush
- Paper plate palette, water cup, paper towels
- Heavy paper
- Mild soap for cleanup

Steps

1. With the large flat brush, paint wide green strokes along the bottom of the paper for grass.
2. With the medium round brush, press down and lift to make leaf shapes. Paint tall stems with thin lines.
3. With the small round brush, tap dots of red, yellow and purple for little flowers.
4. Make a big flower with petal strokes going around a center, like spokes on a wheel.
5. Paint a border around the edge of your paper with a repeating stroke: dots, short lines or wavy lines.
6. Cleanup time: wash each brush in water, then with a little soap in your palm, until the water is clear.
7. Squeeze the water out gently with a towel, smooth the tip into a point, and lay each brush flat to dry.

Tips

- Hold the brush like a pencil, but a little higher up the handle.
- Dip only the tip of the brush in paint, not the whole bristles up to the ferrule.

Check your work

- ☐ I made thin lines, thick lines, dots and wide strokes.
- ☐ I washed every brush until the water ran clear.
- ☐ I laid my brushes flat, not standing in water.

SKETCHBOOK PRACTICE

1. Draw your three brushes and label the bristles, ferrule and handle.
2. Draw a picture of how to wash a brush, step by step, like a comic strip.
3. With one paint color, fill a page with as many different brush marks as you can.

From history. Fra Angelico's name means "the angelic brother." He was known for praying before he painted. Egg tempera dries quickly, so he painted with many tiny strokes, layer over layer.

COMMON MISTAKES

- Dipping the brush to the handle. Paint dries in the ferrule and ruins the brush. Tip only!
- Leaving brushes in the water. Make a family rule: brushes rest lying down.

Make it a game • Brush Command. Use a brush and a cup of water on a paper bag or cardboard. Your parent calls 'thick' and you press the bristles down. They call 'thin' and you use just the tip. Now touch the parts as your parent names them: bristles, ferrule, handle. Then say what paint is made of: pigment plus a binder that makes it stick.

Scripture. "Them hath he filled with wisdom of heart, to work all manner of work" (Exodus 35:35, KJV)

God gave the craftsmen who built the tabernacle wisdom and skill. Learning to use and care for our tools well is part of using the gifts God gives us.

5.3 KINDS OF PAPER

OBJECTIVES

- Know that paper is made from plant fibers mixed with water and pressed flat.
- Compare copy paper, construction paper, tissue paper, cardstock and watercolor paper.
- Make a torn-paper picture using several kinds of paper.

Warm-up. Paper test: give your child a piece of copy paper, construction paper, tissue paper and a paper towel. Feel each one. Which is thickest? Smoothest? Which can you see through? Put a drop of water on each. Which soaks it up fastest?

WATCH

How-to for kids: Making paper

[wpsu](#) · 3:33

<https://www.youtube.com/watch?v=OyiBEIzYfmo>

WHEN TO WATCH

After the core ideas. Notice the mushy pulp and the screen.

BACKUP VIDEO

How do they turn wood into paper?

[Mystery Science](#) · 4:36

<https://www.youtube.com/watch?v=0VEJCWvfHQg>

After the core ideas, to find out how wood is turned into paper.

KEY TERMS

fiber

A tiny thread, like the threads in wood, cotton or plant bark. Paper is made of fibers.

pulp

Fibers mashed up with water into a soupy mush. Paper is made from pulp.

texture

How the surface of something feels: smooth, rough, bumpy or soft.

CORE IDEAS

What is paper made of? Paper is made from **plants**! Most paper comes from wood; some comes from cotton or other plants. The plants are made of tiny threads called **fibers**.

To make paper, people mash the fibers with water into a soupy mush called **pulp**. They spread a thin layer of pulp on a screen, let the water drain out, press it flat, and let it dry. The fibers tangle together and hold on to each other. That is a sheet of paper!

Different papers do different jobs. **Copy paper** is thin and smooth, good for pencil and marker. **Construction paper** is thicker and a little rough, good for cutting and gluing. **Tissue paper** is so thin that light shines through it. **Cardstock** is stiff and strong. **Watercolor paper** is thick and soaks up water without falling apart.

Choosing the right paper is like choosing the right shoes. You would not wear slippers to climb a mountain, and you would not paint a wet watercolor on thin copy paper.

PICTURE STUDY



Fine Wind, Clear Morning (Red Fuji), Katsushika Hokusai, about 1831 · Woodblock print on paper · Copies in many museums, including the Metropolitan Museum of Art, New York

Image: [Wikimedia Commons](#), public domain

This is another print by Hokusai, the artist of *The Great Wave*. On a clear morning in late summer, the sun turns Mount Fuji red. Hokusai's prints were printed on *washi*, a strong Japanese paper made from the inner bark of the mulberry bush.

Look closely

- Find the shape of the mountain. Is it a geometric or an organic shape?
- Find the snow at the top. What color is it?
- Look at the clouds. How did Hokusai make them look like they are in rows?
- Look at the color of the sky. Does it get lighter or darker near the top?

Talk about it

1. Why do you think the mountain looks red?
2. Hokusai's prints were printed on paper made from tree bark. Why would paper for printing need to be strong?
3. If you could climb this mountain, what would you take with you?

STUDIO PROJECT

Torn-Paper Mountain

You will tear and glue several kinds of paper to make a mountain picture like Hokusai's, and notice how each paper tears and feels differently.

You will need

- A piece of cardstock for the background
- Construction paper (red, brown, green, white)
- Tissue paper (blue or white)
- Copy paper (white)
- Glue stick
- Crayons

Steps

1. Tear a big triangle-like mountain from red or brown construction paper. Tear slowly, pinching close to where you want the tear to go.
2. Glue the mountain onto the cardstock, sitting on the bottom half.
3. Tear a jagged cap of white copy paper for the snow and glue it on top.
4. Tear small strips of green construction paper for the forest at the bottom, and glue them in a row.
5. Tear or cut small pieces of blue tissue paper and glue them across the sky. Notice how you can see through them.
6. Tear little white clouds from copy paper and glue them in rows.
7. Feel your picture with your fingers. Which paper is smooth? Which is rough? Which is thin?

Tips

- Torn edges are soft and fuzzy. Look closely: those little hairs are the paper's fibers!
- Tissue paper tears easily, so handle it gently and use a little glue on the cardstock, not on the tissue.

Check your work

- ☐ I used at least three kinds of paper.
- ☐ I can tell what paper is made of.
- ☐ I found the fibers on a torn edge.

SKETCHBOOK PRACTICE

1. Glue a small square of each kind of paper you have into your sketchbook and write a word for how each one feels.
2. Draw the same flower on copy paper and on construction paper. Which crayon looks brighter?
3. Tear a piece of paper and draw what you see on the torn edge.

From history. Paper was first made in China about two thousand years ago. Papermaking traveled to Japan, then to the Middle East, and finally to Europe. Before paper, people in Europe wrote on parchment made from animal skins.

COMMON MISTAKES

- Tearing too fast, so the paper rips the wrong way. Pinch close together and tear slowly, a little at a time.
- Using too much glue on tissue paper, which makes it soggy. A thin layer on the background is enough.

Make it a game • Feel the Paper. Gather five papers: copy paper, construction paper, tissue paper, cardstock and watercolor paper. Close your eyes while your parent hands you one. Feel it and name it. One point for each right answer. Then hold two sheets up to the light and look for the tiny plant fibers. Say how paper is made: fibers, water, pressed flat.

5.4 CLAY: THE PINCH POT

OBJECTIVES

- Know that clay is a kind of earth that gets soft with water and hard when dry.
- Make a pinch pot with even walls.
- Let clay dry slowly so it does not crack.

Warm-up. Clay warm-up: give your child a small lump of clay or play dough. Roll it into a ball. Squash it flat. Roll a snake. Pinch it. Make it into a ball again. How does it feel?

WATCH

How To Make A Pinch Pot For Kids

Art for Kids Hub • 5:41

<https://www.youtube.com/watch?v=4fOLUQpFGVQ>

WHEN TO WATCH

Before the studio project. Watch once all the way through, then again with your own clay, pausing after each step.

BACKUP VIDEO

Pinch Pot Step By Step Clay Pottery Tutorial - Art With Trista

Art With Trista • 3:24

<https://www.youtube.com/watch?v=c6jgOziOQDA>

Any time this week, for a close-up of the pinching motion.

KEY TERMS

clay

A soft, smooth kind of earth. It bends and squishes when wet and gets hard when it dries.

potter

A person who makes pots and dishes from clay.

pinch pot

A small bowl made by pressing a thumb into a ball of clay and pinching the sides.

wall

The side of a pot.

CORE IDEAS

Clay comes from the ground. It is a special kind of earth made of very, very tiny flat bits. When clay is wet, the bits slide past each other, so you can squeeze and shape it. When it dries, they lock together and the clay gets hard.

People have made pots from clay for thousands of years. The Bible talks about potters, and almost every people in the world has made clay jars for water, grain and oil.

A **pinch pot** is the first pot every potter learns. Roll a ball. Press your thumb into the middle. Then pinch and turn, pinch and turn, gently pressing the **wall** between your thumb and fingers so it gets thinner and taller.

Clay must dry **slowly**. If one part dries much faster than another, it shrinks unevenly and cracks. Keep the walls about the same thickness everywhere, and let your pot dry for a few days away from heaters and hot sun.

When clay is soft it can be changed. When it is dry and hard it keeps its shape. A potter must finish shaping before the clay dries.

PICTURE STUDY



The Waterseller of Seville, Diego Velázquez, about 1620 · Oil on canvas · Apsley House, London

Image: [Wikimedia Commons](#), public domain

Diego Velázquez painted this when he was only about twenty years old, in the hot city of Seville in Spain. An old man sells cool drinking water from big clay jars. Clay jars keep water cool, because a little water seeps through and dries on the outside.

Look closely

- Find the giant clay jar in front. What shape is it?
- Look closely at its side. Can you see the drops of water?
- Find the clear glass of water. What is floating inside it? (A fig, to sweeten the water.)
- Find the smaller jug. Is it shiny or rough like the big jar?

Talk about it

1. How do you think the clay jar feels when you touch it: warm or cool, smooth or rough?
2. Why would people want clay jars in a hot city?
3. What would you make if you were a potter?

STUDIO PROJECT

My First Pinch Pot

You will make a small pinch pot from air-dry clay, smooth it, add a texture or a design, and let it dry slowly.

You will need

- Air-dry clay (a lump about the size of a tennis ball)
- A placemat, cutting board or piece of cardboard to work on
- A small cup of water
- A pencil or toothpick for designs
- Tempera paint for later (optional)

Steps

1. Cover your table. Keep clay off carpets and soft furniture.
2. Roll the clay between your palms into a smooth ball, with no cracks.
3. Hold the ball in one hand. Push the thumb of your other hand into the middle, about two-thirds of the way down. Do not poke through the bottom!
4. Pinch the wall gently between your thumb (inside) and fingers (outside). Turn the ball a little. Pinch again. Turn. Pinch. Go around and around.
5. Keep going until the walls are about as thick as your finger and the same all the way around.
6. Tap the bottom gently on the table so the pot sits flat.
7. Dip a finger in water and smooth any little cracks. Use only a little water; too much makes the clay mushy.
8. Scratch a simple design into the outside with a pencil: lines, dots or a cross.
9. Set the pot somewhere cool to dry for two or three days. Turn it over after the first day so the bottom dries too.
10. When it is hard and pale, you may paint it with tempera.

Tips

- Small pinches, many turns. Big pinches make thin spots.
- If a crack appears, smooth it with a damp finger right away.

Check your work

- ☐ My pot has walls about the same thickness all around.
- ☐ My pot sits flat on the table.
- ☐ I let my pot dry slowly, away from heat.

SKETCHBOOK PRACTICE

1. Draw three pots you find at home: a mug, a vase, a bowl.
2. Draw the giant water jar from *The Waterseller* and shade it with crayon so it looks round.
3. Draw a design you would like to put on your next pot.

From history. Velázquez learned to paint ordinary kitchen things, like clay jugs, eggs and onions, before he painted kings. He later became the court painter of the King of Spain. Being faithful in small things prepared him for great ones.

COMMON MISTAKES

- Poking through the bottom. Show the right depth on the outside of the ball before pressing in.
- Drying the pot in the sun or on a heater, which makes it crack. Cool and slow is best.
- Using too much water. A damp finger, not a wet one.

Make it a game • Pinch Pot Steps. Make a ball of clay or dough. Your parent calls each step and you do it: push your thumb in, pinch round and round, turn it slowly, smooth the wall. Check that the wall is even by squeezing gently all around. Then explain the steps back to your parent from memory, like a potter teaching a helper. Make a second one and see if it improves.

Scripture. “we are the clay, and thou our potter; and we all are the work of thy hand.” (Isaiah 64:8, KJV)

As you shape your clay, remember that God shapes us with even more care. We are the work of His hand.

UNIT 5

MATERIALS

Every artist needs to know their tools. In this unit your child becomes a little material scientist. Why does watercolor slide right off a crayon line? (Crayons are made of wax, and wax and water do not mix.) What is paint, and how do we take care of brushes? How is paper made, and why is construction paper so different from tissue paper? What is clay, and why must a clay pot dry slowly?

We look at a watercolor by Winslow Homer, an angel painted in egg tempera by Fra Angelico, a Japanese print on mulberry-bark paper by Hokusai, and the great clay water jug in Velázquez's *Waterseller of Seville*. The unit ends with a real pinch pot.

PREREQUISITES

- Can mix secondary colors with tempera (Unit 3)
- Can shade with crayon pressure (Unit 4)

MASTERY CHECKLIST

- ☐ I can explain that crayons are made of wax, and wax resists water.
- ☐ I can paint with tempera and clean and store my brushes properly.
- ☐ I can name three kinds of paper and tell how they are different.
- ☐ I can tell what paper is made from.
- ☐ I can make a pinch pot and let it dry slowly.

LESSONS IN THIS UNIT

5.1 Crayon Resist: Why Wax and Water Don't Mix	2 sessions of 30 minutes
5.2 Tempera Paint and Brush Care	2 sessions of 30 minutes
5.3 Kinds of Paper	2 sessions of 30 minutes
5.4 Clay: The Pinch Pot	2 sessions of 30 minutes

UNIT 5 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have a crayon, a cup of water, a few kinds of paper, a brush and the four pictures from this unit ready.

1. What are crayons made of? Why does watercolor slide off a crayon line?
2. Every paint has two parts. What are they?
3. Show me how to take care of a brush after painting.
4. What is paper made from? Tear a piece and show me the fibers.
5. Which paper is best for watercolor: tissue paper, copy paper or watercolor paper? Why?
6. Why must a clay pot dry slowly?

ANSWER KEY

1. Wax and pigment (color). Wax resists water, so the watery paint cannot soak in.
2. Pigment (the color) and a binder (the sticky part that holds it and glues it to the paper).
3. Wash it with water and soap until the water is clear, squeeze gently, shape the tip, and lay it flat to dry. Never leave it standing in water.
4. Plant fibers (from wood, cotton or bark), mashed with water and pressed flat. The fuzzy edge shows the fibers.
5. Watercolor paper, because it is thick and soaks up water without falling apart.
6. If it dries too fast or unevenly, it shrinks unevenly and cracks.

PORTFOLIO PIECE: A PAINTED POT AND ITS PICTURE

Paint your dried pinch pot with tempera in colors you mixed yourself. Then make a crayon resist picture of your pot sitting on a table: draw it with heavy crayon, add a pattern on the tablecloth, and paint over everything with watercolor. Keep the picture in your portfolio and the pot on a shelf for the art show.

LOOK FOR	WHAT IT MEANS
Pinch pot	The pot has even walls, a flat bottom and no big cracks.
Paint and brushes	Painted neatly and cleaned the brushes properly afterward.
Crayon resist	Pressed hard so the crayon drawing shows through the watercolor.
Explaining materials	Can tell one thing about what clay, crayons or paper are made of.

UNIT 6

TEXTURE AND FORM

This unit is about things you can touch. **Texture** is how a surface feels: rough bark, smooth glass, fluffy wool, bumpy stone. Your child learns the difference between **real texture** (you can feel it) and **drawn texture** (it only looks like it would feel that way), and collects real textures with crayon rubbings.

Then we step from flat shapes into **forms**: shapes that are solid and take up space, like a ball (sphere), a block (cube) and an ice-cream cone (cone). The unit ends with a standing paper sculpture. Our pictures are Dürer's armored rhinoceros, a Hudson River School forest of bark and rock, Chardin's boy blowing a soap bubble, and Constable's Salisbury Cathedral, a great building made of forms.

PREREQUISITES

- Can draw geometric and organic shapes (Unit 2)
- Can shade with crayon pressure (Unit 4)
- Can use scissors and a glue stick

MASTERY CHECKLIST

- ☐ I can tell the difference between real texture and drawn texture.
- ☐ I can make a crayon rubbing of a real texture.
- ☐ I can name a sphere, a cube and a cone and find them around me.
- ☐ I can tell the difference between a flat shape and a form.
- ☐ I can fold, curl and stand paper to make a sculpture.

LESSONS IN THIS UNIT

6.1 Real Texture and Drawn Texture

2 sessions of 30 minutes

6.2 Texture Rubbings

2 sessions of 30 minutes

6.3 Forms: Sphere, Cube and Cone

2 sessions of 30 minutes

6.4 Paper Sculpture

2 sessions of 30 minutes

UNIT 6 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have a ball, a box, a paper circle, crayons, paper and the four pictures from this unit ready.

1. Close your eyes and touch three things I hand you. Tell me a texture word for each.
2. Is the texture in Dürer's *Rhinoceros* real or drawn? How do you know?
3. Show me how to make a rubbing.
4. Which is a shape and which is a form: this paper circle or this ball? Why?
5. Find a sphere, a cube and a cone in this room or in the pictures.
6. Name three ways to turn flat paper into a sculpture.

ANSWER KEY

1. Any honest texture words: rough, smooth, soft, bumpy, prickly, and so on.
2. Drawn. The paper is smooth; Dürer used lines and marks to make it look like armor and scales.
3. Put thin paper over a bumpy surface, hold it still, and rub with the side of a peeled crayon.
4. The paper circle is a flat shape. The ball is a form (a sphere); it is solid and takes up space.
5. For example: a ball or orange (sphere); a box or block (cube); a party hat or the cathedral spire (cone).
6. Fold it, curl it, roll it (also bend it or make a cone).

PORTFOLIO PIECE: A TEXTURED CREATURE IN ITS HOME

Draw an animal with drawn texture (fur, feathers, scales or shell) using careful marks. Cut it out. Make a background from your texture rubbings: bark for trees, a brick or stone rubbing for the ground. Glue the animal onto its home. Then add one paper-sculpture piece that stands up off the page, such as a curled-paper bush or a rolled-paper tree.

LOOK FOR	WHAT IT MEANS
Drawn texture	The animal’s coat is shown with clear, careful marks.
Real texture	The background uses rubbings from real surfaces.
Form	At least one part stands up off the page as a small sculpture.
Talking about it	Can point out real texture, drawn texture and a form.

6.1 REAL TEXTURE AND DRAWN TEXTURE

OBJECTIVES

- Describe textures with words like rough, smooth, bumpy, soft and prickly.
- Tell the difference between real texture and drawn texture.
- Draw an animal using lines and marks to show its texture.

Warm-up. Texture feely bag: put five things in a bag or pillowcase (a sponge, a pinecone, a spoon, a cotton ball, a piece of sandpaper or a rock). Without looking, reach in and describe how each one feels before guessing what it is.

WATCH

Beginner Art Education - All About Texture - Elements of Art and Design - Lesson 5 - Art For Kids

Paint It Kids · 3:15

<https://www.youtube.com/watch?v=Osazem7kQzI>

WHEN TO WATCH

After the warm-up. Name the textures along with Miss Kate.

BACKUP VIDEO

The Texture Song | Art Songs | Scratch Garden

Scratch Garden · 2:48

<https://www.youtube.com/watch?v=tDVS9XSqt90>

Any time this week, for a song about real (physical) texture and drawn (visual) texture.

KEY TERMS

texture

How the surface of something feels, or looks like it would feel.

real texture

Texture you can actually feel with your fingers, like tree bark or a fuzzy blanket.

drawn texture

Texture that only looks real because of lines and marks; the paper itself is still smooth. Also called implied texture.

CORE IDEAS

Texture is how something feels when you touch it. Use good words: rough, smooth, bumpy, fluffy, prickly, slimy, scaly, hairy, soft, hard.

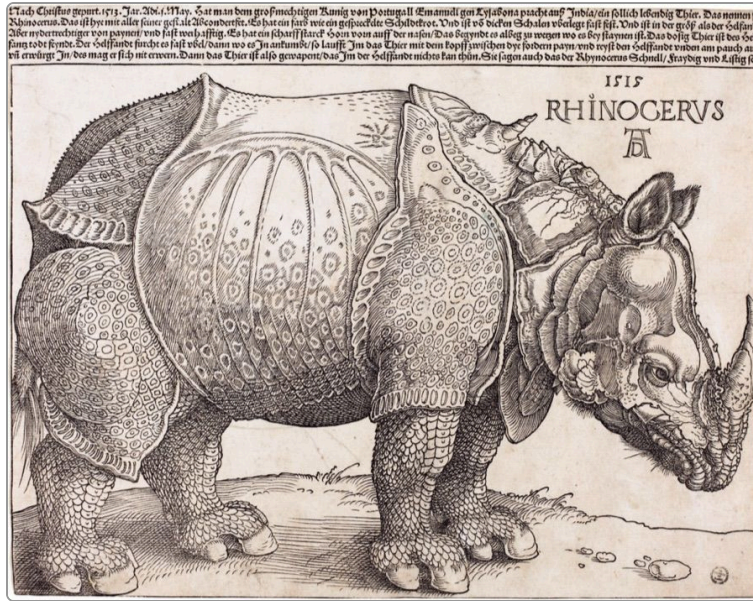
Real texture is texture you can feel. Rub your hand on a carpet, a brick or a pinecone. Your fingers know right away.

Drawn texture is a trick. The paper is smooth, but the artist uses lines, dots and marks to make it *look* rough or furry or scaly. Your eyes believe it, even though your fingers would not feel it.

Each texture has its own marks. Short lines close together look like fur. Little curved shapes in rows look like scales. Dots look like sand or gravel. Wavy lines look like wood grain or water.

When God made the animals, He gave them all kinds of coverings: fur, feathers, scales, shells and thick skin. Each texture fits the animal's life.

PICTURE STUDY



Dürer's Rhinoceros, Albrecht Dürer, 1515 · Woodcut print on paper · Copies in many museums, including the National Gallery of Art, Washington, D.C.

Image: [Wikimedia Commons](#), public domain

In 1515 a real rhinoceros arrived in Portugal from India. No one in Germany had ever seen one. Dürer never saw it either! He made this picture from a letter and a quick sketch someone sent him. He imagined its thick skin as armor, and he drew every texture with lines.

Look closely

- Find the scaly legs. What marks did Dürer use for scales?
- Find the big plates on the rhinoceros's body. Do they look like armor?
- Find the little dots and circles. What do they look like to you?
- Find the extra little horn on its back. Do real rhinoceroses have one there?

Talk about it

1. Is this real texture or drawn texture? How do you know?
2. How do you think a rhinoceros really feels to touch?
3. Dürer drew a creature he had never seen. What could he have done to make it more true?

STUDIO PROJECT

Animal Coats

You will draw three animals with three different coats (fur, feathers or scales, and shell or armor) and show each texture with lines and marks.

You will need

- White paper folded into three sections
- Pencil
- Black fine-tip marker
- Crayons or colored pencils

Steps

1. Fold your paper into three parts. In the first part draw a furry animal (a bear, a cat, a sheep). In the second, a feathered or scaly animal (an owl, a fish). In the third, an animal with a shell or armor (a turtle, an armadillo, Dürer's rhinoceros).
2. Draw each animal with simple shapes first, lightly.
3. Show the fur with lots of short lines close together, all going the same way.
4. Show feathers or scales with little U shapes or curved shapes in rows, like roof shingles.
5. Show the shell with bigger shapes and lines between them, like a patchwork.
6. Trace your favorite texture lines with the black marker.
7. Color the animals lightly so your texture marks still show.
8. Under each animal, write or say one texture word: soft, scaly, hard.

Tips

- Texture marks go everywhere on the animal, not just at the edges.
- Look at real pictures of the animals to see their coats.

Check your work

- ☐ I drew three different textures.
- ☐ My marks make the fur look soft and the shell look hard.

- ☐ I can explain the difference between real and drawn texture.

SKETCHBOOK PRACTICE

1. Draw a square and fill it with a texture: fur, bricks, grass, gravel or wood.
2. Draw a pinecone, looking at a real one, and show its texture.
3. Draw your favorite blanket or sweater and show how it feels.

From history. Dürer's rhinoceros print was copied in books for nearly three hundred years. Many people thought rhinoceroses really looked like that until better drawings were made from real animals.

COMMON MISTAKES

- Coloring heavily over texture lines, which hides them. Color lightly, or draw the texture on top after coloring.
- Scribbling instead of making marks. Show the difference between scribble and short, careful strokes.

Make it a game • Real or Drawn?. Your parent hides things under a cloth: a rough rock and a drawing of fur. Touch each one and say 'real texture' or 'drawn texture.' Real texture can be felt. Drawn texture only looks like you could. Then set a minute timer and say as many texture words as you can: rough, smooth, bumpy, soft, prickly. Draw an animal coat.

6.2 TEXTURE RUBBINGS

OBJECTIVES

- Make crayon rubbings of real textures around the house and outdoors.
- Match rubbings to the objects they came from.
- Build a picture from cut-out texture rubbings.

Warm-up. Leaf surprise! Put a leaf under a sheet of thin paper. Rub the side of a peeled crayon over it. Watch the veins of the leaf appear. Guess what other things would make good rubbings.

WATCH

Go on a Texture Hunt! / Crayon Rubbing

[denette fretz](#) · 7:07

<https://www.youtube.com/watch?v=T7kDryR1o6c>

WHEN TO WATCH

Before the texture hunt. Then go hunting yourselves.

Note: A small teacher's channel, kept because it matches this texture-hunt project closely; the better-known texture-hunt video we found was made for pandemic school closures.

BACKUP VIDEO

Creating Texture Rubbings

[Miss Lam](#) · 2:37

<https://www.youtube.com/watch?v=ZDn83NmHA-s>

Any time this week, as a quick review of the rubbing technique.

KEY TERMS

rubbing

A picture made by putting paper over a bumpy surface and rubbing it with the side of a crayon.

surface

The outside or top layer of something.

collage

A picture made by gluing pieces of paper or other things onto a background.

CORE IDEAS

A **rubbing** is a way to catch a real texture on paper. Put thin paper over a bumpy **surface**. Rub the *side* of a peeled crayon over it. The bumps catch the crayon and the low parts stay white.

The rubbing turns a real texture (one you feel) into a picture of that texture (one you see). It is a little bit of both kinds of texture at once!

Good things for rubbings: tree bark, leaves, bricks, coins, a basket, the bottom of a shoe, a cheese grater, a doormat, lace, a wooden fence, a comb.

Hold the paper still with one hand. Rub in one direction with the other hand. Press firmly but not so hard that the paper tears.

PICTURE STUDY



Kindred Spirits, Asher Brown Durand, 1849 · Oil on canvas · Crystal Bridges Museum of American Art, Bentonville, Arkansas

Image: [Wikimedia Commons](#), public domain

Asher Durand was an American painter of the Hudson River School, a group of artists who painted the mountains and forests of New York. He painted his friend Thomas Cole, also a painter, with the poet William Cullen Bryant, standing together and looking at the wilderness they both loved.

Look closely

- Find the big tree on the left. What texture is its bark?
- Find the rocks the men are standing on. Would they feel smooth or rough?
- Find the waterfall far away. Find the stream.
- Find the leaves. Are they drawn one by one, or as soft, feathery patches?

Talk about it

1. Which textures in this painting would you most like to touch?
2. What do you think the two friends are talking about?
3. Have you ever stood somewhere high and looked out over trees? How did it feel?

STUDIO PROJECT

Texture Hunt Collage

You will go on a texture hunt, make at least six rubbings, then cut them up and build a picture, such as a tree, a house or a forest, from your textures.

You will need

- Thin paper (copy paper works well)
- Peeled crayons in several colors
- A background sheet of construction paper
- Child scissors
- Glue stick
- Things to rub, indoors and outdoors

Steps

1. Go on a texture hunt with a stack of paper and peeled crayons. Rub at least six different things: tree bark, a leaf, a brick, a basket, a doormat, a coin.
2. Write (or have a parent write) on the back of each rubbing what it came from.
3. Back inside, spread out your rubbings. Play a matching game: can someone guess what each rubbing came from?
4. Choose a picture to make: a tree, a house, or a forest.
5. Cut shapes from your rubbings. Bark texture makes a great tree trunk. Leaf rubbings make leaves. A brick rubbing makes a house or a wall.
6. Arrange your shapes on the background paper, then glue them down.
7. Add a sky, a sun or birds with crayon to finish.

Tips

- Peel the paper off the crayon and use its long side, not its point.
- Tape the paper down if it keeps sliding.

Check your work

- ☐ I made at least six rubbings from real things.
- ☐ I can tell where each rubbing came from.

- ☐ I used my rubbings to build a picture.

SKETCHBOOK PRACTICE

1. Make a rubbing of a coin, then draw the coin next to it.
2. Make three leaf rubbings in fall colors.
3. Find a texture with a pattern (like a basket) and draw the pattern you see.

From history. Durand painted *Kindred Spirits* to honor his friend and teacher Thomas Cole, who had died the year before. Durand told young painters to go outdoors and study nature carefully, even every rock and tree trunk.

COMMON MISTAKES

- Using the crayon point, which makes scribbles instead of a rubbing. Lay the crayon on its side.
- Paper sliding. Hold it firmly at the corner, or tape it.

Make it a game • Match the Rubbing. Make four crayon rubbings of things around the house: a coin, a leaf, a brick, a shoe sole. Lay the objects out and mix up the rubbings. Match each rubbing to the object that made it. Your parent times you. Then your parent makes rubbings and you match them. Which texture was the easiest to know?

6.3 FORMS: SPHERE, CUBE AND CONE

OBJECTIVES

- Know that a form is solid and takes up space, while a shape is flat.
- Name and find spheres, cubes and cones.
- Draw and shade a sphere, a cube and a cone.

Warm-up. Shape or form? Hold up a paper circle and a ball. Which one can you hold in your hand and turn around? Which one is flat? Then find in the house: something like a ball (sphere), a block or box (cube), and something like an ice-cream cone or a party hat (cone).

WATCH

Art Lessons For Kids: Geometric & Organic Forms (k - 2nd grade)

MrPstudios • 7:05

<https://www.youtube.com/watch?v=xhNXDmBwUMA>

WHEN TO WATCH

After the warm-up. Find each form in your house as it appears.

BACKUP VIDEO

How to Draw 3D Shapes

Art with Mrs. F • 5:25

https://www.youtube.com/watch?v=_XJ1A5io8vc

Before the studio project, to see the cube and cone drawn step by step. Draw along with her.

KEY TERMS

form

A solid object that takes up space and can be seen from all sides, like a ball or a box.

cube

A form with six square faces, like a block or a die.

sphere

A form that is round in every direction, like a ball or a bubble.

cone

A form with a round bottom that comes to a point, like an ice-cream cone.

CORE IDEAS

A **shape** is flat, like a paper cut-out. A **form** is solid. It takes up space, and you can walk around it, hold it and look at it from every side.

Every flat shape has a form cousin. A circle's cousin is a **sphere** (a ball). A square's cousin is a **cube** (a block). A triangle's cousin can be a **cone** (an ice-cream cone or a party hat).

To draw a form on flat paper, we use tricks. A cube is drawn as a square with a second square peeking out behind it, joined at the corners. A cone is a triangle with a curved bottom, like a smile.

Shading makes forms look solid. Remember Unit 4: light side, dark side, and a shadow on the table. A sphere with shading looks like a ball you could pick up.

Look around: oranges and bubbles are spheres, dice and boxes are cubes, pine trees and church steeples are like cones.

PICTURE STUDY



Soap Bubbles, Jean-Siméon Chardin, about 1733–1734 · Oil on canvas · Metropolitan Museum of Art, New York

Image: [Wikimedia Commons](#), public domain

Chardin was a French painter of quiet, everyday moments. Here a young man blows a soap bubble through a straw while a little child watches. The bubble is a perfect **sphere**, and it might pop at any moment!

Look closely

- Find the bubble. How did Chardin make it look round and see-through?
- Find the little white highlight on the bubble.
- Find the stone window ledge. Is it flat or is it a solid form?
- Find the little child. What is the child doing?

Talk about it

1. Why do you think the young man is so careful?
2. What other spheres can you think of?
3. Have you ever blown a big bubble? What happened?

STUDIO PROJECT

Three Forms on a Table

You will draw a sphere, a cube and a cone sitting on a table, and shade each one so it looks solid.

You will need

- A ball, a box or block, and a cone shape (a party hat or an ice-cream cone) to look at
- A lamp
- White paper
- Pencil (soft, 2B if you have it)
- Crayons

Steps

1. Set the ball, the block and the cone on a table with a lamp on one side.
2. Draw a horizontal line across your paper for the back edge of the table.
3. **Sphere:** draw a circle. Shade the side away from the lamp darker, leaving a small highlight near the lamp.
4. **Cube:** draw a square. Draw a second square up and to the right, overlapping. Connect the corners with four short diagonal lines. Erase the hidden lines if you like. Color the top light, one side medium and the other side dark.
5. **Cone:** draw a curved line like a smile for the bottom. Draw two straight lines up to a point. Shade one side darker, from the point down to the base.
6. Draw a shadow on the table beside each form, away from the lamp.
7. Color your forms in bright colors and shade with pressure, like the apples in Unit 4.

Tips

- The cube is the hardest. Practice it a few times in your sketchbook first.
- Every form gets the same light: all bright sides face the lamp.

Check your work

- ☐ I drew a sphere, a cube and a cone.

- ☐ Each form has a light side and a dark side.
- ☐ Each form has a shadow on the table.

SKETCHBOOK PRACTICE

1. Draw five things in your house that are spheres.
2. Draw a stack of cube blocks, one on top of another.
3. Draw an ice-cream cone with a sphere scoop on top. Shade both.

From history. Chardin painted *Soap Bubbles* at least three times. Children blowing bubbles was a favorite picture subject in his day; it reminded people that life's moments are precious and quickly pass, like a bubble.

COMMON MISTAKES

- Cubes that look like two separate squares. Show how the diagonal corner lines join them.
- Forgetting the shadow, so forms float. A shadow “sits” the form on the table.

Make it a game • Body Forms. A form is solid; a shape is flat. Use your body: make a sphere with your arms in a big circle, a cube with square arms and legs, a cone with your hands pointing up over your head. Your parent calls and you freeze. Then find one real sphere, one cube and one cone in the house and bring them to the table.

6.4 PAPER SCULPTURE

OBJECTIVES

- Know that a sculpture is a work of art that has form and can stand in space.
- Fold, curl, roll and bend flat paper into forms.
- Build a standing paper sculpture of a building or a town.

Warm-up. Paper challenge: give your child one flat strip of paper. Can you make it stand up on the table? Try folding it, curling it, or rolling it into a tube. Which ways work?

WATCH

Paper Folding Techniques for 50 Forms Relief Sculpture Lesson - Art With Trista

Art With Trista · 10:14

https://www.youtube.com/watch?v=7_NeH9YbnRI

WHEN TO WATCH

Before the studio project. Try a few of the folds, curls and rolls she shows, then use them to build your village.

Note: Made for older students; your child only needs four or five of the forms.

BACKUP VIDEO

Paper Sculpture Techniques | Elementary Art Lesson

Big Ideas Art Studio · 5:48

<https://www.youtube.com/watch?v=group-iU0XU>

Before the studio project, for more paper sculpture techniques.

KEY TERMS

sculpture

A work of art that is a form, not flat; you can walk around it.

cylinder

A form like a tube or a can, round at both ends.

tab

A small flap folded at the bottom of a paper piece so it can be glued down and stand up.

CORE IDEAS

A **sculpture** is art you can walk around. It is a form, not flat. Sculptors make art from stone, wood, metal, clay and even paper.

Flat paper can become a form! **Fold** it like an accordion. **Curl** it around a pencil. **Roll** it into a tube, a **cylinder**. Roll a circle with a cut into a **cone**. **Bend** it into an arch.

To make paper stand, fold a small **tab** at the bottom and glue the tab to a base. Tubes and cones stand up by themselves.

Builders use forms too. A church tower may be a tall block (like a stretched cube) with a cone or pyramid spire on top. Domes are like half a sphere. Columns are cylinders. A cathedral is like a giant sculpture you can walk inside.

Craftsmen of the Middle Ages took many years to build great cathedrals, stone by stone, to the glory of God. Good work often takes patience.

PICTURE STUDY



Salisbury Cathedral from the Bishop's Grounds, John Constable, 1823 · Oil on canvas · Victoria and Albert Museum, London

Image: [Wikimedia Commons](#), public domain

John Constable painted this cathedral in Salisbury, England, for his friend the bishop. The cathedral was built about 800 years ago. Its spire is the tallest in England. Look at the building as a sculpture made of forms.

Look closely

- Find the tall pointed spire. What form is it like?
- Find the square tower under the spire. What form is it like?
- Find the long body of the church with its pointed windows. What shapes are the windows?
- Find the bishop and his wife in the corner, and the cows by the water.

Talk about it

1. How do you think people built such a tall building without machines?
2. Why would people want to build such a beautiful church?
3. Which form would you put on top of your own paper tower?

STUDIO PROJECT

A Paper Village with a Church

You will roll, fold and curl paper to build a standing village: a church with a cone spire, houses made from folded paper, and curled-paper trees.

You will need

- Construction paper and cardstock in several colors
- A piece of cardboard or a paper plate for the base
- Child scissors
- Glue stick (and clear tape to help)
- A pencil
- Crayons or markers

Steps

1. **Tower:** roll a piece of paper into a tube (cylinder) and tape or glue the edge. Stand it on the base.
2. **Spire:** cut a circle. Cut one straight line from the edge to the center. Slide one side over the other into a cone and tape it. Set it on top of the tower.
3. **Church body:** fold a rectangle of paper in half like a tent and stand it next to the tower. Draw pointed windows and a door on it.
4. **Houses:** fold small rectangles into tents and stand them around the church. Draw doors and windows.
5. **Trees:** roll small tubes for trunks. Curl strips of green paper around a pencil and glue them on top for leaves.
6. Fold tabs at the bottom of anything that will not stand and glue the tabs to the base.
7. Walk around your village. Look at it from every side, the way you would look at a real sculpture.

Tips

- Tape is a good helper for tubes and cones. Glue sticks work best for tabs.
- Draw windows and doors before you fold or roll, while the paper is still flat.

Check your work

- ☐ My sculpture stands up by itself.
- ☐ I used at least three ways to change paper: rolling, folding and curling.
- ☐ I can point to a cylinder and a cone in my village.

SKETCHBOOK PRACTICE

1. Draw your paper village from the front, and again from the side.
2. Draw a castle made of cylinders, cubes and cones.
3. Draw the church nearest your home and find its forms.

From history. Salisbury Cathedral was built in only about 38 years, which was very fast for those days. Its spire was added later and rises about 404 feet (123 meters). Constable loved this building and painted it many times.

COMMON MISTAKES

- Cones that will not hold. Overlap more and tape the seam inside and out.
- Pieces that tip over. Add a folded tab and glue it flat to the base.

Make it a game • Tallest Paper Sculpture. A sculpture stands in space. Take one sheet of paper and scissors and build the tallest free-standing paper sculpture you can in three minutes, using only folding, curling, rolling and bending. Roll a cylinder, add a tab to hold it up. Measure it with a ruler, then beat your own score. Build a church for your village.

UNIT 6

TEXTURE AND FORM

This unit is about things you can touch. **Texture** is how a surface feels: rough bark, smooth glass, fluffy wool, bumpy stone. Your child learns the difference between **real texture** (you can feel it) and **drawn texture** (it only looks like it would feel that way), and collects real textures with crayon rubbings.

Then we step from flat shapes into **forms**: shapes that are solid and take up space, like a ball (sphere), a block (cube) and an ice-cream cone (cone). The unit ends with a standing paper sculpture. Our pictures are Dürer's armored rhinoceros, a Hudson River School forest of bark and rock, Chardin's boy blowing a soap bubble, and Constable's Salisbury Cathedral, a great building made of forms.

PREREQUISITES

- Can draw geometric and organic shapes (Unit 2)
- Can shade with crayon pressure (Unit 4)
- Can use scissors and a glue stick

MASTERY CHECKLIST

- ☐ I can tell the difference between real texture and drawn texture.
- ☐ I can make a crayon rubbing of a real texture.
- ☐ I can name a sphere, a cube and a cone and find them around me.
- ☐ I can tell the difference between a flat shape and a form.
- ☐ I can fold, curl and stand paper to make a sculpture.

LESSONS IN THIS UNIT

6.1 Real Texture and Drawn Texture

2 sessions of 30 minutes

6.2 Texture Rubbings

2 sessions of 30 minutes

6.3 Forms: Sphere, Cube and Cone

2 sessions of 30 minutes

6.4 Paper Sculpture

2 sessions of 30 minutes

UNIT 6 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have a ball, a box, a paper circle, crayons, paper and the four pictures from this unit ready.

1. Close your eyes and touch three things I hand you. Tell me a texture word for each.
2. Is the texture in Dürer's *Rhinoceros* real or drawn? How do you know?
3. Show me how to make a rubbing.
4. Which is a shape and which is a form: this paper circle or this ball? Why?
5. Find a sphere, a cube and a cone in this room or in the pictures.
6. Name three ways to turn flat paper into a sculpture.

ANSWER KEY

1. Any honest texture words: rough, smooth, soft, bumpy, prickly, and so on.
2. Drawn. The paper is smooth; Dürer used lines and marks to make it look like armor and scales.
3. Put thin paper over a bumpy surface, hold it still, and rub with the side of a peeled crayon.
4. The paper circle is a flat shape. The ball is a form (a sphere); it is solid and takes up space.
5. For example: a ball or orange (sphere); a box or block (cube); a party hat or the cathedral spire (cone).
6. Fold it, curl it, roll it (also bend it or make a cone).

PORTFOLIO PIECE: A TEXTURED CREATURE IN ITS HOME

Draw an animal with drawn texture (fur, feathers, scales or shell) using careful marks. Cut it out. Make a background from your texture rubbings: bark for trees, a brick or stone rubbing for the ground. Glue the animal onto its home. Then add one paper-sculpture piece that stands up off the page, such as a curled-paper bush or a rolled-paper tree.

LOOK FOR	WHAT IT MEANS
Drawn texture	The animal’s coat is shown with clear, careful marks.
Real texture	The background uses rubbings from real surfaces.
Form	At least one part stands up off the page as a small sculpture.
Talking about it	Can point out real texture, drawn texture and a form.

UNIT 7

SPACE AND COMPOSITION

A piece of paper is flat, but a good picture can look deep, as if you could walk right into it. In this unit your child learns four simple tricks that artists use to show **space**: putting things in the **foreground** (front) and **background** (back), using a **ground line** and a **horizon line**, **overlapping** things, and making near things **big** and far things **small**.

We also think about **composition**: how to arrange things on the page so the whole picture works together and fills the space. Our guides are Bruegel's harvest field, Constable's *Hay Wain*, Van Gogh's crowded vase of *Sunflowers*, and Caillebotte's rainy Paris street.

PREREQUISITES

- Can draw with shapes (Unit 2)
- Knows horizontal lines (Unit 1)
- Can use crayons, paint and cut paper

MASTERY CHECKLIST

- ☐ I can point to the foreground and the background of a picture.
- ☐ I can draw a ground line and a horizon line.
- ☐ I can overlap things so one is in front of another.
- ☐ I can draw near things big and far things small.
- ☐ I can fill my page with a picture that has a front and a back.

LESSONS IN THIS UNIT

7.1 Foreground and Background

2 sessions of 30 minutes

7.2 Ground Line and Horizon Line

2 sessions of 30 minutes

7.3 Overlapping

2 sessions of 30 minutes

7.4 Big Near, Small Far

2 sessions of 30 minutes

UNIT 7 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have paper, crayons and the four pictures from this unit ready.

1. In *The Harvesters*, point to the foreground and the background.
2. What is the horizon line? Point to it in *The Hay Wain*.
3. Draw two circles so one looks like it is in front of the other.
4. In *Sunflowers*, find a flower that is behind another one. How do you know?
5. Why are the people far away in *Paris Street; Rainy Day* so small?
6. Name two tricks that make a flat picture look deep.

ANSWER KEY

1. Foreground: the people eating under the tree at the bottom. Background: the village, water and ships far away.
2. Where the land meets the sky; in *The Hay Wain* it is low, across the far fields.
3. One circle drawn whole and the second drawn behind it, its line stopping at the edge of the first (overlapping).
4. Part of it is hidden by the flower in front.
5. Things look smaller the farther away they are; the artist drew far people small to show distance.
6. Any two: foreground and background, horizon line, overlapping, big near and small far, a path getting narrower.

PORTFOLIO PIECE: A LONG WAY HOME

Draw and color a landscape where a road or river winds from the bottom of the page to a house far away on the horizon. Use all four tricks from this unit: a foreground and background, a horizon line with sky down to it, overlapping hills or trees, and big things near with small things far.

LOOK FOR	WHAT IT MEANS
Foreground and background	There is a clear front and back, with bigger details in front.
Horizon	The sky comes down to the horizon line with no gap.
Overlapping	At least two things overlap, like hills or trees.
Size and distance	Near things are big and low; far things are small and high.
Full page	The picture is arranged to fill the whole page.

7.1 FOREGROUND AND BACKGROUND

OBJECTIVES

- Name the foreground (front), middle ground and background (back) of a picture.
- Find what is near and what is far in a painting.
- Make a layered landscape with a foreground and a background.

Warm-up. Look out a window together. Ask: What is closest to us? (the window sill, a bush) What is far away? (trees, houses, hills, sky) What is in between? Draw a quick line on paper for each one, from the bottom (near) to the top (far).

WATCH

Teach Foreground, Mid-Ground & Background with Sculpture!

ArtJohn • 3:02

<https://www.youtube.com/watch?v=u96l8kLCw14>

WHEN TO WATCH

After the core ideas. Watch how he draws the foreground, middle ground and background as three separate layers.

Note: He makes a paper sculpture; your landscape will use the same three layers on flat paper.

BACKUP VIDEO

Foreground, Middleground, Background

Kenwood K-8 Center Art Class • 6:30

<https://www.youtube.com/watch?v=q75cDS-ZnbQ>

After the core ideas, for another look at foreground, middle ground and background.

KEY TERMS

foreground

The front part of a picture; the things that look closest to you.

background

The back part of a picture; the things that look farthest away, like the sky and far hills.

middle ground

The part in between the foreground and the background.

landscape

A picture of the outdoors: land, sky, trees, fields, water.

CORE IDEAS

Every outdoor picture, or **landscape**, has parts that are near and parts that are far.

The **foreground** is the front. It is usually at the **bottom** of the picture. Things in the foreground look big and show lots of detail.

The **background** is the back. It is usually **higher up** on the page. Things in the background look small and soft, like far hills and sky.

The **middle ground** is in between, like the middle of a sandwich.

Here is a trick: the lower something is on the page, the closer it looks. The higher it is (until you reach the sky), the farther away it looks.

PICTURE STUDY



The Harvesters, Pieter Bruegel the Elder, 1565 · Oil on wood panel · Metropolitan Museum of Art, New York

Image: [Wikimedia Commons](#), public domain

Pieter Bruegel painted the seasons of the farming year. This is late summer, harvest time. Some workers are cutting wheat, and some are taking a lunch break in the shade. Behind them the land stretches far, far away to the sea.

Look closely

- Look at the **foreground**: find the people eating lunch under the tree. What are they eating?
- Look at the **middle ground**: find the people cutting wheat and the path going through the field.
- Look at the **background**: find the church, the houses, the water and the ships.
- Are the people in the background bigger or smaller than the people in front?

Talk about it

1. What time of day do you think it is? Why are they resting?
2. How did Bruegel make the land look like it goes far away?
3. What would you be doing if you lived in this village at harvest time?

STUDIO PROJECT

My Layered Landscape

You will build a landscape out of torn and cut paper, layer by layer, from the far sky at the top to the near ground at the bottom.

You will need

- Light blue construction paper for the sky
- Construction paper in light green, dark green, yellow and brown
- Child scissors
- Glue stick
- Crayons or oil pastels

Steps

1. Start with the blue sky paper. This is your background.
2. Tear a wavy strip of light green or pale purple paper for far-away hills. Glue it across the middle of the page.
3. Tear a second strip of a brighter green for the middle-ground fields. Glue it lower, so it covers the bottom of the first hills.
4. Tear a third strip of yellow or dark green for the foreground. Glue it along the very bottom.
5. Add **big** things in the foreground: a large tree, a big flower, or a fence. Draw or cut them.
6. Add **small** things in the background: tiny houses, a church, far trees.
7. Point to your foreground, middle ground and background and name them.

Tips

- Light, soft colors look far away. Strong, dark colors look close.
- Glue the farthest layer first and the closest layer last.

Check your work

- ☐ My picture has a foreground, a middle ground and a background.
- ☐ The big things are at the bottom and the small things are higher up.

- My layers fill the whole page.

SKETCHBOOK PRACTICE

1. Draw the view from your window: near things at the bottom, far things at the top.
2. Draw a road going from the bottom of the page into the far distance.
3. Draw three trees: one near, one in the middle, one far away.

From history. Bruegel painted six pictures of the seasons for a rich merchant's house in Antwerp. Five still survive. *The Harvesters* shows late summer; its winter partner is the famous *Hunters in the Snow*.

COMMON MISTAKES

- Everything lined up along the bottom of the page. Ask, "Where would something far away go?"
- Far things drawn as big as near things. Compare them side by side.

Make it a game • Layer Call. Look out the window or at a picture. Your parent points and calls 'front,' 'middle' or 'back.' Name something that you see in that layer, which is the foreground, middle ground or background. Do ten calls, fast. Then you call and your parent answers. Take one landscape and say what is near, what is far, and what lies between.

Scripture. "O LORD, how manifold are thy works! in wisdom hast thou made them all: the earth is full of thy riches." (Psalms 104:24, KJV)

From the wheat at our feet to the faraway sea, the whole land in Bruegel's painting is full of God's good gifts.

7.2 GROUND LINE AND HORIZON LINE

OBJECTIVES

- Use a ground line so things stand on the ground instead of floating.
- Know that the horizon line is where the land or sea meets the sky.
- Paint a landscape with a horizon line and things standing on the land.

Warm-up. Find the horizon. Go outside or look out a window. Where does the land (or a far rooftop line) meet the sky? Trace it in the air with your finger. Now crouch down low, and stand on a chair (with help). Does the horizon move up or down when you move?

WATCH

Lines Landscape Drawing Tutorial - Art With Trista

Art With Trista • 4:20

<https://www.youtube.com/watch?v=w2i-8sOCn1U>

WHEN TO WATCH

Before the studio project. Notice the horizon line drawn first, then the layers of land below it and the sky above.

BACKUP VIDEO

1st grade Horizon Line Landscape

Catherine Castelain • 8:09

<https://www.youtube.com/watch?v=IMm1HQ3zPSM>

Before the studio project, for a first-grade horizon line landscape.

KEY TERMS

ground line

A line near the bottom of a picture that things stand on.

horizon line

The line far away where the land or sea seems to meet the sky.

sky

In a picture, the sky comes all the way down to the horizon, not just a blue stripe at the top.

CORE IDEAS

When young artists start, they often draw a **ground line** at the bottom of the page and stand everything on it. This is a good beginning. Things should stand on the ground, not float in the air!

But look outside: the sky does not stop at the top of the window. The sky comes all the way down until it meets the land. That meeting place is the **horizon line**.

The horizon is far, far away. Everything between you and the horizon is ground: grass, fields, roads, water. So the ground is not a thin line; it is a big space you can fill.

Where you put the horizon changes the picture. A low horizon gives a big sky. A high horizon gives lots of land.

On the sea, the horizon is a straight flat line. On land, hills and trees make it bumpy.

PICTURE STUDY



The Hay Wain, John Constable, 1821 · Oil on canvas · National Gallery, London

Image: [Wikimedia Commons](#), public domain

John Constable loved the countryside where he grew up in England. In this painting a farm wagon called a “wain” crosses a shallow river. The fields behind go all the way back to the horizon, and the big summer sky fills half the picture.

Look closely

- Find the horizon line, where the fields meet the sky. Is it high or low in the picture?
- Find the wagon. Is it standing on the ground or floating?
- Find the little dog on the riverbank.
- Look at the sky. How much of the painting is sky?

Talk about it

1. Why do you think Constable made the sky so big?
2. Where do you think the wagon is going?
3. What would you see if you walked all the way to the horizon?

STUDIO PROJECT

From My Feet to the Horizon

You will paint a landscape where the sky comes all the way down to the horizon, and the ground fills the space from the horizon to the bottom of the page.

You will need

- Tempera paint: blue, white, yellow, red
- Brushes, palette, water cup, paper towels
- Heavy paper
- Pencil
- Crayons or oil pastels for details

Steps

1. Decide where your horizon goes. Draw a light pencil line across the page, a little below the middle, for a big sky.
2. Paint the sky from the top all the way down to the horizon line: blue at the top, lighter tints near the horizon. Add white clouds.
3. Wash your brush. Mix greens (blue + yellow) and paint the land from the horizon down to the bottom of the page.
4. Paint a stream or a path winding from the bottom toward the horizon.
5. When dry, draw a house, a tree and a person, standing firmly **on** the ground, with crayon or oil pastel.
6. Give each one a little shadow on the ground so it does not float.
7. Point to your horizon line.

Tips

- No white gap between sky and land! The sky touches the ground at the horizon.
- Things standing on the ground near the bottom look close.

Check your work

- ☐ My sky comes all the way down to the horizon.

- ☐ My land fills the space from the horizon to the bottom.
- ☐ My house, tree and person stand on the ground.

SKETCHBOOK PRACTICE

1. Draw a sea with a straight horizon and a sailboat.
2. Draw the same field twice: once with a high horizon and once with a low horizon.
3. Draw your house with the horizon behind it.

From history. Constable made many quick oil sketches of clouds outdoors and wrote the date, time and weather on the back. He said the sky was the most important part of a landscape.

COMMON MISTAKES

- A stripe of sky at the top and a white gap in the middle. Show a photo of a landscape and look for gaps (there are none).
- People floating. Ask, “Where are their feet? What are they standing on?”

Make it a game • Float Detective. Your parent quickly draws five things on a page: a tree, a house, a cow, a fence, a bird. Some are floating instead of standing on the ground. Point to the floating ones and add a ground line to fix them. Then look out the window and point to the horizon, where land or sea meets the sky.

7.3 OVERLAPPING

OBJECTIVES

- Understand that when one thing overlaps another, it looks closer.
- Find overlapping in a painting.
- Draw and paint a vase of flowers with overlapping blooms.

Warm-up. Hold up two books. Put one in front of the other so it hides part of it. Which one looks closer? Now switch them. Then try with your hands: overlap one hand over the other and look.

WATCH

Art Core: Overlapping - How To Draw Funny Grapes

Art for Kids Hub • 7:40

<https://www.youtube.com/watch?v=zJIX0veA-aE>

WHEN TO WATCH

Before the studio project. Watch each grape tuck behind the one in front, then overlap your flowers the same way.

BACKUP VIDEO

How to Paint Van Gogh Sunflowers | Art Lesson for Kids & Teachers

Rainbow Parrot Art • 6:16

<https://www.youtube.com/watch?v=eaVLwrSgC1c>

During the studio project, if you want to paint sunflowers in a vase like Van Gogh.

KEY TERMS

overlap

When one thing is in front of another and covers part of it.

in front

Closer to you. The thing in front is drawn whole.

behind

Farther from you. The thing behind is partly hidden.

CORE IDEAS

When one thing is in front of another, it hides part of it. We call this **overlapping**.

The thing in **front** is drawn whole. The thing **behind** is drawn only where you can still see it. Its hidden part is not drawn at all.

Overlapping is one of the easiest ways to show space. Even on flat paper, our eyes understand right away: that one is closer, this one is farther.

To draw overlapping: draw the front thing first. Then draw the thing behind, and stop your line when it bumps into the front thing.

Overlapping also makes a picture feel full and rich, like a crowded bouquet or a busy garden.

PICTURE STUDY



Sunflowers, Vincent van Gogh, 1888 · Oil on canvas · National Gallery, London

Image: [Wikimedia Commons](#), public domain

Van Gogh painted sunflowers to decorate the room of a painter friend who was coming to visit. He filled a whole vase with them, fresh and drooping, young and old, all crowding and overlapping each other.

Look closely

- Find a sunflower that is in front of another one. Which one is closer?
- Find a flower that is partly hidden. How much of it can you see?
- Find flowers that face you and flowers that turn away or droop.
- How many different yellows can you find?

Talk about it

1. How would the painting look if none of the flowers overlapped?
2. Why do you think Van Gogh painted some old, drooping flowers too?
3. What flowers would you put in a vase for a friend?

STUDIO PROJECT

A Crowded Vase of Flowers

You will draw a vase of sunflowers (or other flowers) that overlap, then paint them in warm colors.

You will need

- Heavy paper
- Pencil and black crayon
- Tempera: yellow, red, blue and white (or oil pastels)
- Brushes, palette, water, paper towels

Steps

1. Draw a vase at the bottom middle of your page, sitting on a table line.
2. Draw one big sunflower in front, near the top of the vase: a circle center with petals all around. Draw it whole.
3. Draw a second flower **behind** the first one. Start its petals, and stop each line when it bumps into the first flower.
4. Add more flowers behind and beside, some overlapping the others. Add a few leaves and stems.
5. Go over your lines with black crayon.
6. Paint the petals yellow and orange. Mix a little red into yellow for orange.
7. Paint the centers brown (mix red, yellow and a little blue) and the background a light tint.
8. Find three places where one thing overlaps another.

Tips

- Front first, then behind. Never draw through a flower that is in front.
- Let some flowers go off the top or side of the page. It makes the bouquet look full.

Check your work

- ☐ At least three of my flowers overlap.
- ☐ I did not draw lines through the flowers in front.

- My vase sits on a table line.

SKETCHBOOK PRACTICE

1. Draw three overlapping circles, like a stack of coins or balloons.
2. Draw a bowl of fruit with each fruit overlapping another.
3. Draw a row of houses, each one partly behind the next.

From history. Van Gogh painted his sunflowers in the town of Arles in the summer of 1888. He loved the color yellow, which reminded him of sunshine, and he even painted his house there yellow.

COMMON MISTAKES

- Drawing all of each flower and then lines crossing. Show how to stop the line at the edge of the front flower.
- Flowers in a neat row, never touching. Encourage crowding.

Make it a game • Who Is in Front?. Draw three flowers in a vase, each overlapping the one beside it. Cover one with your hand. Your parent names the order from nearest to farthest by looking at which flower is in front and which is hidden. Then your parent draws, and you do the naming. One point for each right answer. Overlapping makes things look closer.

7.4 BIG NEAR, SMALL FAR

OBJECTIVES

- See that things look smaller the farther away they are.
- Draw the same kind of object big (near) and small (far).
- Draw a street or path scene with big people in front and small people far away.

Warm-up. Stand at one end of a hallway or yard while someone stands near you, then walks far away. Hold up your thumb and finger to “measure” them. Near, they look big. Far, they look tiny, small enough to pinch! But are they really smaller?

WATCH

Art Education - Elements of Art - Space - Getting Back to the Basics - Art For Kids - Art Lesson

Paint It Kids · 4:55

<https://www.youtube.com/watch?v=OBZun4ZHWNQ>

WHEN TO WATCH

After the core ideas. Listen for the four ways to show space: size, overlapping, placement and detail.

Note: The middle shows a perspective drawing meant for older children; just enjoy it.

BACKUP VIDEO

Here, Near & Far Winter Landscape

Deep Space Sparkle · 2:56

<https://www.youtube.com/watch?v=LRhcfmBavWQ>

Before the studio project, for a landscape with big trees near and small trees far.

KEY TERMS

near

Close to you. Near things look big.

far

A long way from you. Far things look small.

distance

How far away something is.

composition

How the parts of a picture are arranged on the page.

CORE IDEAS

Things look smaller when they are farther away. A tree next to you looks huge. A tree on a far hill looks tiny, even though it is just as big.

Artists use this to show **distance**. Draw things that are **near** big and low on the page. Draw things that are **far** small and higher on the page.

Put all the tricks together: overlap, big and small, low and high, and the horizon. Now your picture really looks deep!

This is also part of **composition**, arranging your picture. One big thing in front catches our eye first. Many small things in the back make the world feel wide.

A road or path helps too. It starts wide at the bottom of the page and gets narrower as it goes toward the horizon.

PICTURE STUDY



Paris Street; Rainy Day, Gustave Caillebotte, 1877 · Oil on canvas · Art Institute of Chicago

Image: [Wikimedia Commons](#), public domain

Gustave Caillebotte painted his city, Paris, on a rainy day. A couple walks toward us under an umbrella. Behind them, other people cross the wide, shiny square. Notice how big the near people are, and how small the far ones.

Look closely

- Find the couple in front on the right. How tall are they compared to the whole picture?
- Find people far away in the square. How big are they?
- Find the green lamppost. Does it split the picture into two parts?
- Look at the street stones. Are they bigger near the bottom or near the buildings?

Talk about it

1. How did Caillebotte make the square look big and deep?
2. Where do you think the couple is going?
3. What would you hear if you stood in this street?

STUDIO PROJECT

A Walk Down the Lane

You will draw a path or a street going far away, with a big person or tree in front and small ones in the distance.

You will need

- White paper
- Pencil
- Crayons, markers or colored pencils

Steps

1. Draw a horizon line across the upper part of your page.
2. Draw a path: two lines that start wide apart at the bottom of the page and come close together at the horizon, like a long triangle.
3. Draw a **big** tree near the bottom on one side of the path. Let it go almost to the top of the page.
4. Draw a medium tree a little higher up, and a **small** tree near the horizon.
5. Draw a big person walking near the bottom of the path, and a tiny person far up the path.
6. Add a little house on the horizon, very small.
7. Color it. Use stronger colors in front and lighter colors far away.
8. Check: does your path look like it goes far, far away?

Tips

- Big and low means near. Small and high means far.
- Things far away need few details. Things close up can have lots.

Check your work

- ☐ I drew big things near the bottom and small things near the horizon.
- ☐ My path gets narrower as it goes away.
- ☐ My picture looks deep.

SKETCHBOOK PRACTICE

1. Draw three balloons: one near (big), one in the middle, one far (tiny).
2. Draw a row of fence posts that get smaller and smaller.
3. Draw a bird near you and a flock of tiny birds far away.

From history. Caillebotte was a painter and also a kind friend to other artists. He bought many paintings from his friends Monet and Renoir when they were poor, and later gave his collection to France.

COMMON MISTAKES

- Far things drawn just as big as near ones. Use the thumb-and-finger “measuring” from the warm-up.
- A path with parallel sides like a ladder. Show that the sides come together toward the horizon.

Make it a game · The Thumb Test. Hold your thumb up at arm's length. Your parent walks slowly away across the room holding a toy. Say 'now!' when the toy looks as small as your thumb. Next, draw a lane with five fence posts, big near and small far. Check that each one is smaller than the one before it. Which looks closer on your drawing?

UNIT 7

SPACE AND COMPOSITION

A piece of paper is flat, but a good picture can look deep, as if you could walk right into it. In this unit your child learns four simple tricks that artists use to show **space**: putting things in the **foreground** (front) and **background** (back), using a **ground line** and a **horizon line**, **overlapping** things, and making near things **big** and far things **small**.

We also think about **composition**: how to arrange things on the page so the whole picture works together and fills the space. Our guides are Bruegel's harvest field, Constable's *Hay Wain*, Van Gogh's crowded vase of *Sunflowers*, and Caillebotte's rainy Paris street.

PREREQUISITES

- Can draw with shapes (Unit 2)
- Knows horizontal lines (Unit 1)
- Can use crayons, paint and cut paper

MASTERY CHECKLIST

- ☐ I can point to the foreground and the background of a picture.
- ☐ I can draw a ground line and a horizon line.
- ☐ I can overlap things so one is in front of another.
- ☐ I can draw near things big and far things small.
- ☐ I can fill my page with a picture that has a front and a back.

LESSONS IN THIS UNIT

7.1 Foreground and Background

2 sessions of 30 minutes

7.2 Ground Line and Horizon Line

2 sessions of 30 minutes

7.3 Overlapping

2 sessions of 30 minutes

7.4 Big Near, Small Far

2 sessions of 30 minutes

UNIT 7 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have paper, crayons and the four pictures from this unit ready.

1. In *The Harvesters*, point to the foreground and the background.
2. What is the horizon line? Point to it in *The Hay Wain*.
3. Draw two circles so one looks like it is in front of the other.
4. In *Sunflowers*, find a flower that is behind another one. How do you know?
5. Why are the people far away in *Paris Street; Rainy Day* so small?
6. Name two tricks that make a flat picture look deep.

ANSWER KEY

1. Foreground: the people eating under the tree at the bottom. Background: the village, water and ships far away.
2. Where the land meets the sky; in *The Hay Wain* it is low, across the far fields.
3. One circle drawn whole and the second drawn behind it, its line stopping at the edge of the first (overlapping).
4. Part of it is hidden by the flower in front.
5. Things look smaller the farther away they are; the artist drew far people small to show distance.
6. Any two: foreground and background, horizon line, overlapping, big near and small far, a path getting narrower.

PORTFOLIO PIECE: A LONG WAY HOME

Draw and color a landscape where a road or river winds from the bottom of the page to a house far away on the horizon. Use all four tricks from this unit: a foreground and background, a horizon line with sky down to it, overlapping hills or trees, and big things near with small things far.

LOOK FOR	WHAT IT MEANS
Foreground and background	There is a clear front and back, with bigger details in front.
Horizon	The sky comes down to the horizon line with no gap.
Overlapping	At least two things overlap, like hills or trees.
Size and distance	Near things are big and low; far things are small and high.
Full page	The picture is arranged to fill the whole page.

UNIT 8

MASTERS AND PICTURE STUDY

In this last unit your child spends a whole week with each of four great artists and uses everything learned this year. **Jean-François Millet** painted farm families at work and at prayer. **John James Audubon** painted the birds of America, life-size. **Rembrandt** told Bible stories with warm light and deep shadow. **Diego Velázquez** painted himself at work in the king's palace, surrounded by a little princess and her friends.

Each lesson brings back the skills of the year: line, shape, color, light and shadow, texture and space. The unit ends with a **family art show**, where your child chooses, mounts, labels and presents the best work of the year.

PREREQUISITES

- All of Units 1–7
- A habit of picture study: look quietly, then tell back

MASTERY CHECKLIST

- ☐ I can tell one thing about Millet, Audubon, Rembrandt and Velázquez.
- ☐ I can do a picture study by myself: look, tell back, and notice line, shape, color, light and space.
- ☐ I can use the skills from this year in my own pictures.
- ☐ I can choose my best work, label it, and tell others about it.

LESSONS IN THIS UNIT

8.1 Millet: Painting Work and Prayer

2 sessions of 30 minutes

8.2 Audubon: The Birds of America

2 sessions of 30 minutes

8.3 Rembrandt: Light in the Darkness

2 sessions of 30 minutes

8.4 Velázquez and Our Family Art Show

2 sessions of 30 minutes

UNIT 8 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have the four pictures from this unit ready. This is the last review of the year, so celebrate what your child knows!

1. In *The Angelus*, what are the man and woman doing, and why?
2. What did Audubon paint? What was special about the size of his pictures?
3. In *The Return of the Prodigal Son*, where is the light brightest? Why do you think Rembrandt put it there?
4. In *Las Meninas*, find the painter. What is he doing?
5. Pick any painting from this year. Tell me about its lines, colors and light.
6. Show me your favorite piece from your art show and tell me what you learned making it.

ANSWER KEY

1. They have stopped their work in the field to pray, because the church bell rang for the evening prayer.
2. The birds of America; he painted them life-size.
3. On the father's face and hands; to show his love and forgiveness, the heart of the story.
4. Velázquez stands at the left with a brush and palette, painting at a big canvas.
5. Any thoughtful answer that uses the year's words: line, shape, warm and cool, light and shadow, foreground and background.
6. Any honest answer naming a skill from the year.

PORTFOLIO PIECE: THE FAMILY ART SHOW

Your portfolio piece for this unit is the art show itself, plus your self-portrait at work. Choose one piece from each unit, mount and label it, hang it, and give a tour for your family. Keep the labels, the invitation and the self-portrait in your portfolio folder as a record of your first-grade year.

LOOK FOR	WHAT IT MEANS
Choosing	Chose one piece from each unit and could tell why.
Presenting	Pieces are mounted and labeled neatly.
Self-portrait	Drew self at work, looking in a mirror, with tools.
Speaking	Gave a tour and told one thing learned about each piece.

8.1 MILLET: PAINTING WORK AND PRAYER

OBJECTIVES

- Meet Jean-François Millet, a painter of farm life.
- Notice how Millet uses light, simple shapes and a low horizon.
- Draw a family member at work in evening light.

Warm-up. Act it out: stand like a farmer with a pitchfork, then like someone carrying a basket, then stand very still with your head bowed, as if praying. Hold each pose for ten seconds while someone draws you as a quick stick figure.

WATCH

Dr. Elizabeth Lev explains "The Angelus" by Jean-Francois Millet

Openlight Media • 4:16

<https://www.youtube.com/watch?v=JNiozdo4OWc>

WHEN TO WATCH

After the picture study. Listen to an art historian explain what is happening in *The Angelus* and why the couple has stopped to pray.

Note: Made for grown-ups but short and gentle; you may pause to explain words.

BACKUP VIDEO

How To Draw A Farm Landscape

Art for Kids Hub • 7:52

<https://www.youtube.com/watch?v=T1wRFn0zo90>

Before the studio project, for drawing a farm scene.

KEY TERMS

Angelus

A prayer said three times a day when a church bell rings, in the morning, at noon and in the evening.

peasant

In old times, a farm worker who lived on the land and grew food.

silhouette

A figure seen as a dark shape against a light background.

CORE IDEAS

Jean-François Millet grew up on a farm in France. When he became a painter, he did not paint kings and palaces. He painted farm families: planting, harvesting, gathering wood, feeding animals, and resting.

Millet believed honest work is good and noble. He made his people look strong and calm, like statues, with big simple shapes and few details.

Millet often painted the end of the day, when the sun is low. The people become dark shapes, or **silhouettes**, against the glowing sky. The horizon is low, so the sky is big.

In *The Angelus*, a husband and wife hear the church bell far away. They stop digging potatoes and pray together. Their work and their prayer belong together.

Look for all the things we learned: the horizon line, foreground and background, warm and cool colors, light and shadow.

PICTURE STUDY



The Angelus, Jean-François Millet, 1857–1859 · Oil on canvas · Musée d'Orsay, Paris

Image: [Wikimedia Commons](#), public domain

A man and his wife have been digging potatoes all afternoon. Far away, a church bell rings for the evening prayer, the Angelus. They stop their work, bow their heads, and pray. Millet said he remembered his grandmother stopping her work to pray when the bell rang.

Look closely

- Find the church steeple far away on the horizon. That is where the bell is ringing.
- Find the basket of potatoes, the pitchfork and the wheelbarrow.
- Look at the sky. Is it warm or cool? What time of day is it?
- Look at the man and woman. Are they lit from the front or from behind?

Talk about it

1. Why do you think they stop working to pray?
2. How does this painting make you feel: noisy or quiet, busy or still?
3. When does your family stop to pray together?

STUDIO PROJECT

Evening Work

You will draw someone in your family doing a job they do every day, such as gardening, cooking, sweeping or carrying groceries, outdoors at sunset, like Millet.

You will need

- White or light paper
- Pencil
- Oil pastels or crayons in warm colors (yellow, orange, red, pink)
- A black or dark brown crayon

Steps

1. Draw a low horizon line, about a third of the way up from the bottom.
2. Color the sky with warm colors: yellow near the horizon, orange above it, pink or red at the top. Blend with your finger if you use oil pastels.
3. Color the ground below the horizon with darker browns and greens.
4. Draw your family member in the foreground, standing on the ground, big enough to reach above the horizon. Use simple shapes.
5. Color the person dark, like a silhouette against the sunset, with a little warm light along one edge.
6. Add their tool: a rake, a broom, a basket, a watering can.
7. Add something tiny on the horizon: a house, a church or a tree.
8. Give your picture a title, like Millet did.

Tips

- Simple shapes, few details. Millet's people are strong and plain.
- Let the person overlap the horizon line so they look close.

Check your work

- ☐ My sky uses warm sunset colors.
- ☐ My person stands on the ground in the foreground.

- My horizon is low and has something small and far away on it.

SKETCHBOOK PRACTICE

1. Draw a family member working at home today. Draw from life if you can.
2. Draw a church steeple on a far horizon, very small.
3. Draw yourself doing your favorite chore.

From history. Millet moved to the village of Barbizon, near a great forest, and spent the rest of his life painting the farmers there. Van Gogh admired Millet very much and copied many of his drawings to learn from him.

COMMON MISTAKES

- Tiny people in the middle of the page. Remind your child: near means big and low.
- Lots of tiny details. Millet kept his figures simple and strong.

Make it a game • Look Thirty, Then Tell. Look at Millet's painting from today's lesson for thirty seconds. Then your parent covers it. Tell everything you remember: who is in the picture, what they are doing, where the horizon is, what the light is like. Your parent counts the details. Look again and find what you missed. Try to beat your own number.

Scripture. “And whatsoever ye do, do it heartily, as to the Lord, and not unto men;” (Colossians 3:23, KJV)

Millet’s farmers dig potatoes and then pray. Whether we work, pray or make art, we can do it all for the Lord.

8.2 AUDUBON: THE BIRDS OF AMERICA

OBJECTIVES

- Meet John James Audubon, who painted American birds life-size.
- Notice how Audubon shows feathers, shapes and poses carefully.
- Draw and color a bird using shapes, texture and true colors.

Warm-up. Bird watch: look out a window or step outside for three minutes, very quietly. Count the birds you see or hear. What colors are they? How do they move: hop, flutter, glide?

WATCH

How To Draw A Bluebird

[Art for Kids Hub](#) · 8:18

<https://www.youtube.com/watch?v=hgKlyhLUW6M>

WHEN TO WATCH

Before the studio project. Draw the bluebird along with Rob, then color it with true colors as Audubon would.

BACKUP VIDEO

Ages 4-8 Grade one Audubon and Birds

[Art Creativity and Fun for Everyone](#) · 7:39

<https://www.youtube.com/watch?v=wq5opYe9p-E>

After the picture study, to see two Audubon paintings and how birds are drawn from simple shapes.

KEY TERMS

naturalist

A person who studies plants and animals in nature.

life-size

The same size as the real thing.

plumage

All the feathers of a bird.

CORE IDEAS

John James Audubon loved birds from the time he was a boy. He grew up to be a **naturalist** and an artist. He traveled through the forests, swamps and rivers of

America to find every kind of bird he could.

Audubon wanted to paint every bird **life-size**, the same size as the real bird. So his book, *The Birds of America*, was huge! Some pages were taller than a first grader.

Audubon showed birds doing what they really do: perching, flying, hunting, feeding their young. He placed them on the plants where they live.

To draw a bird, use what you learned: start with shapes (an oval body, a circle head, a triangle beak), show the texture of the feathers with careful marks, and color them truly.

Every bird has its own **plumage**, its own coat of feathers. God gave each kind its own colors and patterns.

PICTURE STUDY



Snowy Owl, John James Audubon, about 1831 · Hand-colored engraving (from a watercolor) · Plate 121 of *The Birds of America*; copies in many libraries and museums

Image: [Wikimedia Commons](#), public domain

Audubon painted these two snowy owls perched in a tree at night. Snowy owls live in cold northern lands and are almost all white, with dark spots and bars on their feathers. See how carefully Audubon painted every feather.

Look closely

- Find the owls' yellow eyes. Where are they looking?
- Look at the spots on the feathers. Are they the same on both owls?
- Find the feet. Can you see the soft feathers on their toes?
- Look at the background. Why is it dark?

Talk about it

1. How do white owls show up against a dark sky? (Think of value!)
2. How do you think Audubon could paint birds so carefully?
3. What bird would you like to paint, life-size?

STUDIO PROJECT

My Bird, Life-Size

You will choose a bird that lives near you, look at a photo or a real one, and draw it life-size on a branch with careful feather texture.

You will need

- A clear photo of a local bird (a robin, cardinal, blue jay, chickadee or sparrow), or a bird book
- A ruler
- White paper or cardstock
- Pencil
- Colored pencils or crayons
- Black fine-tip marker

Steps

1. Choose your bird. Look up how long it is from beak to tail (a robin is about 10 inches; a chickadee about 5 inches). Mark that length on your paper with a ruler.
2. Draw a branch across the lower part of your paper.
3. Lightly draw an **oval** body on the branch that fits between your marks. Add a **circle** head and a **triangle** beak.
4. Add the tail, the wing (an oval on the side of the body), and thin legs with toes wrapped around the branch.
5. Look closely at your photo. Draw feather texture: little U shapes on the chest, longer lines on the wing and tail.
6. Color the bird with its true colors. Press lightly first, then add darker colors where the feathers are darker.
7. Add an eye with a tiny white highlight. Add leaves or berries to the branch.
8. Write the bird's name under it, the way Audubon did.

Tips

- Look at your bird more than at your paper, as in contour drawing.

- The highlight in the eye makes the bird look alive.

Check your work

- ☐ My bird is about life-size.
- ☐ I used shapes to begin and feather marks to finish.
- ☐ My colors match the real bird.

SKETCHBOOK PRACTICE

1. Draw a bird you saw this week from memory, then check it with a photo.
2. Draw five different beaks: short and thick, long and thin, hooked, and more.
3. Draw a feather you find outside, slowly, looking at it.

From history. Audubon's *The Birds of America* has 435 pictures, printed between 1827 and 1838. Each plate was printed from a copper engraving and colored by hand with watercolor.

COMMON MISTAKES

- Legs coming from the middle of the belly, too long. Look at the photo: bird legs are short and set back.
- All one color. Real birds have lighter chests and darker backs; look closely.

Make it a game • Bird Pose Charades. Audubon painted birds life-size, each in a careful pose. Choose a bird and act it without a sound: perched, flapping, stretching its neck, preening. Your parent guesses the bird. Then spread your arms to show how big your bird would be if you were painting it life-size. Swap turns and try to guess five poses.

8.3 REMBRANDT: LIGHT IN THE DARKNESS

OBJECTIVES

- Meet Rembrandt, the Dutch master of light and shadow.
- Hear the parable of the prodigal son and see how Rembrandt painted it.
- Draw a welcome-home picture with light faces and dark surroundings.

Warm-up. Turn off the lights and close the curtains. Shine one flashlight on a person's face from the side. Look at how the face glows and everything else goes dark. Talk about how the light makes us look at the face first.

WATCH

Rembrandt's Prodigal Son | Behind The Canvas

Good Catholic • 10:00

<https://www.youtube.com/watch?v=IIEILdxeyvc>

WHEN TO WATCH

After the picture study. A priest tells the story of the prodigal son and points out how Rembrandt used light on the father's hands and the son's head.

Note: Made for older viewers; young children may like watching the first few minutes together and then looking at the painting again. It opens and closes with a short promotion for the channel's series.

KEY TERMS

parable

A short story Jesus told to teach a truth about God.

prodigal

Wasteful. The prodigal son wasted his father's gift.

spotlight

A bright light on one part of a picture, so we look there first.

CORE IDEAS

Rembrandt van Rijn was a Dutch painter who lived about 400 years ago. He is famous for painting **light in the darkness**: a warm glow on faces and hands, with deep shadows all around.

Rembrandt used light like a **spotlight**. Where the light is brightest, that is where he wants you to look. The dark parts are quiet, so the bright parts can speak.

Rembrandt loved the Bible and painted many of its stories. Near the end of his life he painted a **parable** Jesus told: the story of the prodigal son.

A young son took his share of his father's money, went far away, and wasted it all. Hungry and sorry, he came home, hoping to be a servant. But his father saw him coming, ran to him, and welcomed him home with joy.

In the painting, the light shines on the father's face and hands as he holds his son. That is the heart of the story: the father's love and forgiveness.

PICTURE STUDY



The Return of the Prodigal Son, Rembrandt van Rijn, about 1669 · Oil on canvas · Hermitage Museum, St. Petersburg

Image: [Wikimedia Commons](#), public domain

This is one of the last paintings Rembrandt made. It tells the story Jesus told in Luke 15. The son has come home. He kneels, tired and sorry. His old father holds him close.

Look closely

- Find the father's hands. Where are they? What are they doing?
- Find the brightest part of the painting. Who is in the light?
- Look at the son's feet and clothes. What do they tell you about his journey?
- Find the people standing in the shadows. One of them is the older brother.

Talk about it

1. How do you think the father feels? How about the son?
2. Why did Rembrandt put the father's face and hands in the light?
3. What does this story teach us about God?

STUDIO PROJECT

Welcome Home

You will draw a welcome-home moment, a hug at the door, on dark paper, and make the faces and hands glow with light, like Rembrandt.

You will need

- Brown, gray or black construction paper
- White, yellow and orange crayons or chalk pastels
- A black crayon
- A pencil (to sketch lightly)

Steps

1. Think of a welcome-home moment: a parent hugging a child, a grandparent at the door, a family greeting someone after a trip.
2. On the dark paper, lightly sketch two people hugging, with simple shapes. Make them big, filling most of the page.
3. Choose where the light comes from: a lamp, a doorway or a window.
4. Color the faces and hands with yellow and white, pressing hard so they glow.
5. Add orange or warm colors to the clothes that face the light.
6. Leave the parts away from the light dark. Let the paper's color be the shadow.
7. Add a glowing doorway or lamp behind them if you like.
8. Look at your picture from across the room. Where does your eye go first?

Tips

- Use light colors only where the light falls. Less is more.
- Chalk pastels smudge; blow gently and keep a paper towel under your hand.

Check your work

- ☐ The faces and hands are the brightest parts.
- ☐ Most of my picture is dark and quiet.
- ☐ My eye goes first to where I put the light.

SKETCHBOOK PRACTICE

1. Draw a candle on dark paper with white and yellow crayon.
2. Draw your own hand in light: color only the side facing a lamp.
3. Draw a picture of another Bible story you love.

From history. Rembrandt made about 300 etchings and many paintings of Bible stories. He often used his own family and neighbors as models for the people in them.

COMMON MISTAKES

- Coloring the whole picture bright. Remind your child: the dark is what makes the light shine.
- Small figures. Fill the page so the faces have room to glow.

Make it a game • Spotlight Story Chain. In a dim room, take turns holding a flashlight. Whoever holds it tells the next part of the story of the prodigal son in one sentence: the son leaves, spends everything, is hungry, comes home, and the father runs to welcome him. Pass the light after each sentence. Rembrandt painted that moment in a pool of light.

Scripture. “But when he was yet a great way off, his father saw him, and had compassion, and ran” (Luke 15:20, KJV)

The father in Jesus’ story ran to welcome his son home. Rembrandt painted that love with light.

8.4 VELÁZQUEZ AND OUR FAMILY ART SHOW

OBJECTIVES

- Meet Diego Velázquez and look closely at *Las Meninas*, where the painter shows himself at work.
- Choose your best work of the year and tell why.
- Mount, label and present your work in a family art show.

Warm-up. Spread out all the art from this year on the floor. Walk around it together, slowly, like visitors in a museum. Point to one piece from each unit that makes you smile.

WATCH

Why is this painting so captivating? - James Earle and Christina Bozsik

TED-Ed · 3:52

<https://www.youtube.com/watch?v=loMy3sbW64g>

WHEN TO WATCH

After the picture study. A short animated film about the painting: the princess, the painter at his easel and the king and queen in the mirror.

KEY TERMS

self-portrait

A picture an artist makes of himself or herself.

exhibition

An art show where artwork is hung for people to see.

label

A small card next to an artwork with its title, the artist's name, the date and what it is made of.

portfolio

A collection of an artist's best work.

CORE IDEAS

Diego Velázquez was the court painter for the King of Spain. In *Las Meninas* ("The Ladies-in-Waiting") he painted the little princess Margarita and her helpers in a big room of the palace. And he painted **himself** too, standing at a huge canvas with his brush and palette!

This painting uses everything we learned this year: lines, shapes, warm and cool colors, light from a window, deep shadows, overlapping people, near and far, foreground and background.

An artist works hard, and then shares the work with others. Today you will hold your own **exhibition**, an art show at home.

A good art show has a few chosen pieces, not everything. Each piece is mounted on colored paper and has a **label**: the title, the artist's name, the date and the materials.

At your show, you are the guide. You can tell your guests how you made each piece and what you learned. Be thankful: God gave you eyes to see and hands to make.

PICTURE STUDY



Las Meninas, Diego Velázquez, 1656 · Oil on canvas · Museo del Prado, Madrid

Image: [Wikimedia Commons](#), public domain

This is one of the most studied paintings in the world. Little Princess Margarita stands in the middle with her helpers. Velázquez is there too, at his easel, looking out at us. Who is he painting? Look in the mirror on the back wall for a clue.

Look closely

- Find the princess. How did Velázquez make her the brightest person?
- Find Velázquez himself. What is he holding?
- Find the dog lying in the foreground.
- Find the mirror on the back wall. Who do you see in it? (The king and queen!)
- Find the man in the bright doorway far at the back.

Talk about it

1. Who do you think everyone is looking at?
2. Where does the light come from?
3. If you painted yourself at work, what would you put in the picture?

STUDIO PROJECT

Our Family Art Show

You will choose your best work from the year, prepare it like a real museum, and give a tour to your family. You will also draw a self-portrait of yourself making art, like Velázquez.

You will need

- Your art from this year and your portfolio folder
- Large sheets of colored construction paper for mounting
- Glue stick or tape
- Index cards or small paper for labels
- A pen or marker
- Painter's tape or a clothesline and clothespins for hanging
- Paper and crayons for the self-portrait

Steps

1. **Self-portrait at work:** look in a mirror and draw yourself holding a brush or a crayon, standing at your table or easel. Add the tools you love most.
2. **Choose:** pick about eight pieces, one from each unit. For each, say one reason it is your best.
3. **Mount:** glue or tape each piece onto a larger sheet of colored paper, so it has a border like a frame.
4. **Label:** write a card for each one with the title, your name, the date and the materials (a parent may write while you say the words).
5. **Hang:** tape the pieces at eye level on a wall, or clip them to a string. Put your self-portrait first.
6. **Invite:** make a little invitation card for family or friends.
7. **Give a tour:** walk your guests through the show. For each piece, tell one thing you learned making it.
8. **Give thanks:** end your show with a thank-you to your guests, and to God for the gift of making.

Tips

- Fewer, better pieces make a better show.
- Practice your tour once before the guests arrive.

Check your work

- ☐ I chose one piece from each unit and can tell why.
- ☐ Each piece is mounted and has a label.
- ☐ I gave a tour and told what I learned.

SKETCHBOOK PRACTICE

1. Draw a map of where each artwork will hang in your show.
2. Draw the princess from *Las Meninas* with her wide dress (a big shape!).
3. Write or tell your favorite thing you learned in art this year, and draw a picture of it.

From history. Velázquez painted *Las Meninas* when he was about 57. It hung in the king's private office. Painters ever since have studied it, and many have painted their own versions.

COMMON MISTAKES

- Trying to show everything. Help your child choose; the rest can stay in the portfolio.
- Rushing the tour. Encourage your child to tell one true thing about each piece.

Make it a game • Gallery Guide. Choose your best piece of art this year and hang it on the wall. Your parent is a visitor. Tell the title, what you used and why you chose it. Your parent asks three questions. Then play 'find the painter': in *Las Meninas*, Velázquez painted himself at work. Point to where you think he is, and make a label.

Scripture. "He hath made every thing beautiful in his time" (Ecclesiastes 3:11, KJV)

This year we looked at many beautiful things God made and that people made. End your art show by giving thanks to Him.

UNIT 8

MASTERS AND PICTURE STUDY

In this last unit your child spends a whole week with each of four great artists and uses everything learned this year. **Jean-François Millet** painted farm families at work and at prayer. **John James Audubon** painted the birds of America, life-size. **Rembrandt** told Bible stories with warm light and deep shadow. **Diego Velázquez** painted himself at work in the king's palace, surrounded by a little princess and her friends.

Each lesson brings back the skills of the year: line, shape, color, light and shadow, texture and space. The unit ends with a **family art show**, where your child chooses, mounts, labels and presents the best work of the year.

PREREQUISITES

- All of Units 1–7
- A habit of picture study: look quietly, then tell back

MASTERY CHECKLIST

- ☐ I can tell one thing about Millet, Audubon, Rembrandt and Velázquez.
- ☐ I can do a picture study by myself: look, tell back, and notice line, shape, color, light and space.
- ☐ I can use the skills from this year in my own pictures.
- ☐ I can choose my best work, label it, and tell others about it.

LESSONS IN THIS UNIT

8.1 Millet: Painting Work and Prayer

2 sessions of 30 minutes

8.2 Audubon: The Birds of America

2 sessions of 30 minutes

8.3 Rembrandt: Light in the Darkness

2 sessions of 30 minutes

8.4 Velázquez and Our Family Art Show

2 sessions of 30 minutes

UNIT 8 REVIEW

A parent asks each question aloud. Your child may answer by pointing, drawing or telling. There are no points. Have the four pictures from this unit ready. This is the last review of the year, so celebrate what your child knows!

1. In *The Angelus*, what are the man and woman doing, and why?
2. What did Audubon paint? What was special about the size of his pictures?
3. In *The Return of the Prodigal Son*, where is the light brightest? Why do you think Rembrandt put it there?
4. In *Las Meninas*, find the painter. What is he doing?
5. Pick any painting from this year. Tell me about its lines, colors and light.
6. Show me your favorite piece from your art show and tell me what you learned making it.

ANSWER KEY

1. They have stopped their work in the field to pray, because the church bell rang for the evening prayer.
2. The birds of America; he painted them life-size.
3. On the father's face and hands; to show his love and forgiveness, the heart of the story.
4. Velázquez stands at the left with a brush and palette, painting at a big canvas.
5. Any thoughtful answer that uses the year's words: line, shape, warm and cool, light and shadow, foreground and background.
6. Any honest answer naming a skill from the year.

PORTFOLIO PIECE: THE FAMILY ART SHOW

Your portfolio piece for this unit is the art show itself, plus your self-portrait at work. Choose one piece from each unit, mount and label it, hang it, and give a tour for your family. Keep the labels, the invitation and the self-portrait in your portfolio folder as a record of your first-grade year.

LOOK FOR	WHAT IT MEANS
Choosing	Chose one piece from each unit and could tell why.
Presenting	Pieces are mounted and labeled neatly.
Self-portrait	Drew self at work, looking in a mirror, with tools.
Speaking	Gave a tour and told one thing learned about each piece.