

GRADE 2 ART

First edition

8 units

32 lessons

A video for every lesson

FIRST EDITION

COURSE GUIDE

Grade 2 Art is one full school year of art for a child of seven or eight, taught by a parent who does not need to be an artist. Each week the child learns one clear idea, looks carefully at one great work of art, and then makes something with their own hands that uses the idea. The year follows the same eight strands as every School Launch art year (line, shape and form, color, value and shadow, materials, texture and pattern, space, and the masters), going one step deeper than Grade 1.

This year the child meets expressive lines and illuminated letters, geometric and organic shapes, symmetry and Byzantine mosaics, the color wheel with tints, shades and complementary colors, Gothic stained glass, a three-step value scale, highlights and cast shadows, watercolor, oil pastel, colored pencil and clay coils, texture marks, pattern, weaving and printing, foreground and background, and the paintings of Dürer, Vermeer, Millet, Monet, Constable, Hiroshige, Renoir and Rembrandt.

The approach is simple: **look, learn, make**. We look the way Charlotte Mason taught children to look: quietly, closely, and then telling back what we saw. We learn a few true words for what we see. And we make, because a child made in the image of the Creator learns most by making. The school motto says it well: *Fabricando fit faber*, “by making, one becomes a maker.”

Each lesson has a short video, most of them made by elementary art teachers (Paint It Kids, Cassie Stephens, Art for Kids Hub, MrPstudios, I Love Drawing, Deep Space Sparkle and others) and a few by museums. 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

Children ages 7 to 8 (second grade) who can hold a pencil well, cut with child scissors, and read short sentences with help. No art experience is needed for the child or the parent. A child who did not take Grade 1 Art can start here; the first lesson of each unit reviews the basics.

HOW TO USE THIS COURSE

1. **The weekly rhythm.** There are 32 lessons, one a week, in two sessions of about 30 to 40 minutes. Session 1: warm-up, video, core ideas and picture study. Session 2: the studio project and a little sketchbook practice. At the end of each unit, add a third short session for the unit review and the portfolio piece.
2. **Read the core ideas aloud.** They are written to your child, in short sentences. Stop and point to things in the room as you read. If your child wants to read a sentence or two, wonderful.
3. **How to do picture study.** Show the picture as large as you can (a laptop or TV is better than a phone). Look quietly together for two minutes. Then put the picture away and ask your child to tell you everything they remember. Bring the picture back and use the “Look for” list and the questions. Do not lecture; let the child do the seeing.
4. **The video.** Watch it where the lesson says. Pause it to let your child try a step. Videos are short on purpose.
5. **The sketchbook habit.** Give your child a sketchbook that is only for art. Each lesson has two to four short sketchbook exercises. Date every page. By spring, the sketchbook will show your child how much they have grown.
6. **Unit review and portfolio.** The unit review is a friendly talk, not a test: you ask the questions aloud and your child answers by pointing, drawing or telling. Then your child makes one portfolio piece using the whole unit. Keep these eight pieces in a folder for the art show at the end of the year.
7. **Materials.** Gather the year’s supplies at the start (see the list below). Lay down newspaper or an old tablecloth for paint and clay days, and keep a jar of water and a rag nearby.

SCOPE AND SEQUENCE

UNIT 1 • WEEKS 1–4

Line

Lines that show feelings, line patterns, careful contour drawing of objects, and the decorated letters of the Book of Kells.

- 1.1 Lines That Show Feelings
- 1.2 Line Patterns
- 1.3 Contour Drawing
- 1.4 Lines in Illuminated Letters

UNIT 3 • WEEKS 9–12

Color

The color wheel of primary, secondary and a first look at tertiary colors; tints and shades; complementary colors; and the glowing colors of Gothic stained glass.

- 3.1 The Color Wheel
- 3.2 Tints and Shades
- 3.3 Complementary Colors
- 3.4 Color in Stained Glass

UNIT 5 • WEEKS 17–20

Materials

What art materials are made of and how they behave: watercolor wet-on-wet, blending oil pastels, layering colored pencils, and building a clay coil pot.

- 5.1 Watercolor: Water and Pigment
- 5.2 Oil Pastels: Blending Color
- 5.3 Colored Pencil Layering
- 5.4 Clay: The Coil Pot

UNIT 2 • WEEKS 5–8

Shape and Form

Geometric and organic shapes, turning flat shapes into forms, symmetry, and a cut-paper mosaic inspired by the Good Shepherd mosaic in Ravenna.

- 2.1 Geometric and Organic Shapes
- 2.2 From Shapes to Forms
- 2.3 Symmetry
- 2.4 Mosaics: Pictures from Pieces

UNIT 4 • WEEKS 13–16

Value and Shadow

A three-step value scale, highlight and shadow on a ball, cast shadows, and silhouettes, with Whistler, Chardin, Monet and Millet.

- 4.1 Light, Middle and Dark
- 4.2 Highlight and Shadow on a Ball
- 4.3 Cast Shadows
- 4.4 Silhouettes

UNIT 6 • WEEKS 21–24

Texture and Pattern

Texture marks that fool the eye, pattern and repetition, paper weaving, and printing with stamps.

- 6.1 Drawing Texture with Marks
- 6.2 Pattern and Repetition
- 6.3 Paper Weaving
- 6.4 Stamp Printing

UNIT 7 • WEEKS 25–28

Space and Composition

Foreground, middle ground and background; big near and small far; overlapping; and symmetrical balance in a whole picture.

- 7.1 Foreground, Middle Ground and Background
- 7.2 Big Near, Small Far
- 7.3 Overlapping
- 7.4 Symmetrical Balance

UNIT 8 • WEEKS 29–32

Great Art

Great art of animals, landscapes and portraits, and a family art show to finish the year with gratitude.

- 8.1 Animals in Art
- 8.2 Landscapes: Constable and Hiroshige
- 8.3 Portraits
- 8.4 Our Family Art Show

WEEKLY PACING CALENDAR

WEEK	PLAN
1	• Session 1: Lesson 1.1 Lines That Show Feelings: 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 Line Patterns: warm-up, video, teaching and picture study • Session 2: Lesson 1.2 studio project and sketchbook practice
3	• Session 1: Lesson 1.3 Contour Drawing: warm-up, video, teaching and picture study • Session 2: Lesson 1.3 studio project and sketchbook practice
4	• Session 1: Lesson 1.4 Lines in Illuminated Letters: 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 and Organic Shapes: warm-up, video, teaching and picture study • Session 2: Lesson 2.1 studio project and sketchbook practice
6	• Session 1: Lesson 2.2 From Shapes to Forms: warm-up, video, teaching and picture study

WEEK	PLAN
	Session 2: Lesson 2.2 studio project and sketchbook practice
7	- Session 1: Lesson 2.3 Symmetry: warm-up, video, teaching and picture study - Session 2: Lesson 2.3 studio project and sketchbook practice
8	- Session 1: Lesson 2.4 Mosaics: Pictures from Pieces: 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 Tints and Shades: warm-up, video, teaching and picture study - Session 2: Lesson 3.2 studio project and sketchbook practice
11	- Session 1: Lesson 3.3 Complementary Colors: warm-up, video, teaching and picture study - Session 2: Lesson 3.3 studio project and sketchbook practice
12	- Session 1: Lesson 3.4 Color in Stained Glass: 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 Light, Middle and Dark: warm-up, video, teaching and picture study - Session 2: Lesson 4.1 studio project and sketchbook practice
14	- Session 1: Lesson 4.2 Highlight and Shadow on a Ball: warm-up, video, teaching and picture study - Session 2: Lesson 4.2 studio project and sketchbook practice
15	- Session 1: Lesson 4.3 Cast Shadows: warm-up, video, teaching and picture study - Session 2: Lesson 4.3 studio project and sketchbook practice
16	- Session 1: Lesson 4.4 Silhouettes: 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 Watercolor: Water and Pigment: warm-up, video, teaching and picture study • Session 2: Lesson 5.1 studio project and sketchbook practice
18	• Session 1: Lesson 5.2 Oil Pastels: Blending Color: warm-up, video, teaching and picture study • Session 2: Lesson 5.2 studio project and sketchbook practice
19	• Session 1: Lesson 5.3 Colored Pencil Layering: 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 Coil 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 Drawing Texture with Marks: warm-up, video, teaching and picture study • Session 2: Lesson 6.1 studio project and sketchbook practice
22	• Session 1: Lesson 6.2 Pattern and Repetition: warm-up, video, teaching and picture study • Session 2: Lesson 6.2 studio project and sketchbook practice
23	• Session 1: Lesson 6.3 Paper Weaving: warm-up, video, teaching and picture study • Session 2: Lesson 6.3 studio project and sketchbook practice
24	• Session 1: Lesson 6.4 Stamp Printing: 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, Middle Ground 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 Big Near, Small Far: 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 Symmetrical Balance: 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 Animals in Art: warm-up, video, teaching and picture study • Session 2: Lesson 8.1 studio project and sketchbook practice
30	• Session 1: Lesson 8.2 Landscapes: Constable and Hiroshige: warm-up, video, teaching and picture study • Session 2: Lesson 8.2 studio project and sketchbook practice
31	• Session 1: Lesson 8.3 Portraits: warm-up, video, teaching and picture study • Session 2: Lesson 8.3 studio project and sketchbook practice
32	• Session 1: Lesson 8.4 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 paper)

For warm-ups and sketchbook practice all year. Mixed-media paper can take pencil, crayon and a little watercolor.

Drawing paper and copy paper

For practice and most drawing projects.

Watercolor paper (a small pad, 9×12 in)

Thick paper made to hold water without falling apart. Needed in Units 3, 5 and 8.

Construction paper in many colors, and a few sheets of white cardstock

For collage, mosaic, weaving and silhouettes.

Pencils (HB and 4B) and a soft white eraser

HB for light lines, 4B for dark shading.

A black fine-tip permanent marker and a few black washable markers

For outlining. The permanent marker does not smear under watercolor; an adult should help with it.

Crayons (24 colors) and washable markers

Everyday drawing and the crayon-resist projects.

Colored pencils (24 colors)

For layering in Unit 5 and fine details.

Oil pastels (a basic set of 24) and a few cotton swabs

For blending in Unit 5 and bright colors all year.

Watercolor pan set (8 colors or more) and two brushes (a round size 8 and a round size 2)

For wet-on-wet painting and washes.

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

For mixing the color wheel, tints and shades. Five colors are enough to mix almost everything.

A flat brush (about ½ in), a paper plate or palette, a water jar and rags

For tempera lessons. Rinse brushes in water and lay them flat to dry.

Air-dry clay (about 2 lb)

For the coil pot in Unit 5. Keep it off carpet and wrap leftovers tightly in plastic.

Glue sticks, white school glue and child scissors

For collage, mosaic and weaving. Teach safe scissor carrying: points down, closed.

Tissue paper in several colors and black construction paper

For the stained-glass window in Unit 3.

Foam pieces, corks, bottle caps, a potato or a craft foam sheet

For stamp printing in Unit 6. An adult cuts any potato stamps.

A ruler, a flashlight or desk lamp, and a ball (a tennis ball or orange)

For straight weaving strips and for the light and shadow lessons.

A large folder or portfolio

To keep the eight portfolio pieces flat for the art show.

GRADING

Grade 2 Art has no letter grades. At this age, children grow best with warm, specific words about their work and with a record that shows their progress over the year.

Scale: Instead of a grade, write a short note for each unit: “Can do,” “Growing,” or “Not yet,” next to each item on the unit’s “I can” checklist, plus one sentence about something your child did well.

- Praise effort and looking, not talent: “You looked so carefully at the shadow” helps more than “You are a great artist.”
- Use the project “check” list together at the end of each studio session. Let your child point to the parts that are done.
- Keep a portfolio folder. Put the eight unit portfolio pieces in it, each with the date on the back and a sentence your child tells you about it.
- Compare the first sketchbook pages with the last ones in May. That comparison is the truest report card for art.
- If your school needs a mark, “Satisfactory” means the child did the lessons with care and can show most of the “I can” items.

A NOTE TO PARENTS

You do not need to know how to draw to teach this course. Your job is to read the lesson aloud, set out the materials, watch the video with your child, and ask good questions. The most important thing you can give is your attention: sit beside your child, look at the great pictures together, and notice what they notice.

Expect messes, and expect some pictures not to turn out. That is part of art. When a project goes wrong, ask, “What would you change next time?” and try again another day. Patient, careful work done for its own sake is a good gift to God, and children learn that best when they see it in us.

UNIT 1

LINE

Every drawing starts with a line. In this unit your child learns that lines can do more than make outlines: they can feel calm or excited, they can repeat to make patterns, they can trace the edge of a real object, and they can twist and knot into the beautiful letters of the old Gospel books.

The pictures we study are Van Gogh's *The Starry Night*, a rain print by Hiroshige, Dürer's *Praying Hands*, and the great Chi Rho page of the Book of Kells. The projects use pencil, crayon, marker and a little watercolor.

PREREQUISITES

- Can hold a pencil with a steady grip
- Knows straight and curved lines
- Can trace a shape and color inside it

MASTERY CHECKLIST

- ☐ I can draw and name straight, curved, zigzag, wavy, spiral, dotted, thick and thin lines.
- ☐ I can choose lines that look calm, busy, happy or stormy.
- ☐ I can repeat lines to make a pattern.
- ☐ I can draw a contour line slowly around a real object.
- ☐ I can make a decorated first letter, like the monks did.

LESSONS IN THIS UNIT

1.1 Lines That Show Feelings

2 sessions of 30 minutes

1.2 Line Patterns

2 sessions of 30 minutes

1.3 Contour Drawing

2 sessions of 30 minutes

1.4 Lines in Illuminated Letters

2 sessions of 30 minutes

UNIT 1 REVIEW

Sit together with the picture study images and a pencil and paper. Ask each question aloud. Your child may answer by pointing, drawing or telling. There are no points; just notice what your child knows and what needs another look.

1. Draw a zigzag line, a wavy line, a spiral and a dotted line. Tell me the name of each.
2. Draw a line that feels calm and a line that feels excited. Why does each one feel that way?
3. Look at *The Starry Night*. Point to some lines that make the sky look like it is moving.
4. What is a pattern? Draw one.
5. What is a contour line? Show me by tracing around this cup with your finger.
6. Who made the Book of Kells, and why did they decorate the letters?

ANSWER KEY

1. Four correct lines, each named.
2. For example, a long flat horizontal line feels calm; a sharp zigzag or swirl feels excited because it changes direction quickly.
3. The child points to the big swirls or the circles of lines around the stars and moon.
4. Lines or shapes that repeat in a regular way, such as a row of evenly spaced zigzags.
5. A line that follows the edge of an object. The child slowly traces the cup's edge.
6. Monks long ago. They wanted the Gospels to look as beautiful as God's Word is.

PORTFOLIO PIECE: A PSALM PAGE

Choose a short verse, such as “The heavens declare the glory of God.” Draw the first letter as a big illuminated initial with spirals and knotwork. Write the rest of the verse beside it in your best handwriting (a parent may write it lightly in pencil first). Below the words, draw a small sky or landscape using expressive lines.

LOOK FOR	WHAT IT MEANS
Kinds of line	Used at least four different kinds of line.
Illuminated letter	The first letter is large, decorated and has a border.
Expressive lines	The little picture uses lines that show a feeling (calm or windy).
Care	Lines are slow and careful; the work was not rushed.

1.1 LINES THAT SHOW FEELINGS

OBJECTIVES

- Name and draw at least eight kinds of lines.
- Tell how different lines can feel calm, excited, sleepy or stormy.
- Use expressive lines to show the feeling of a sky.

Warm-up. Line dance on paper: the parent calls out a word (“sleepy,” “bouncy,” “angry,” “happy”) and the child draws one line across the page that feels like that word. Do six words, one under the other. Then look at them together.

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 when Miss Kate shows each kind of line and let your child draw it in the sketchbook.

BACKUP VIDEO

Teaching Art: Line

Cassie Stephens · 4:30

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

A short poem that helps children remember the names of lines. Good for a second day of review.

KEY TERMS

line

A mark made by a moving point, like a pencil tip moving across paper.

horizontal

Lying down flat, like the horizon or a sleeping person.

expressive line

A line that shows a feeling, such as a calm wavy line or an excited zigzag.

vertical

Standing straight up and down, like a tree or a tall tower.

diagonal

Slanting, like a slide. Diagonal lines feel like they are moving.

CORE IDEAS

A line is a dot that went for a walk. When your pencil moves, it leaves a line behind. Lines can be straight or curved, thick or thin, long or short, dark or light.

Lines have names. A **zigzag** line goes up and down in sharp points. A **wavy** line rolls like water. A **spiral** line curls around and around. A **dotted** line is made of little dots. A **broken** line has gaps in it.

Lines can also show feelings. A long flat line that lies down (a **horizontal** line) feels calm and quiet, like a still lake. A line that stands up tall (**vertical**) feels strong. A slanting line (**diagonal**) feels like it is moving. Zigzags feel loud and excited. Soft curves feel gentle.

Artists choose their lines on purpose. If you want a peaceful picture, use calm lines. If you want a windy, busy picture, use swirling and zigzag lines. Lines that show a feeling are called **expressive lines**.

God made a world full of lines: the flat line where the sea meets the sky, the tall lines of tree trunks, the curly lines of a snail shell. When we look for lines, we start to see how carefully everything was made.

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 his window, early one morning before the sun came up. He did not paint the sky still and flat. He painted it with lines that swirl and roll, so the whole sky seems to move.

Look closely

- Find the big swirl in the middle of the sky. Trace it in the air with your finger.
- Find the short lines around each star. They look like the stars are shining and buzzing.
- Look at the tall dark tree on the left. Its lines go up like flames.
- Now look at the little town at the bottom. Are its lines calm or busy?

Talk about it

1. How does the sky feel to you: calm, excited, windy or something else?
2. Which lines did Van Gogh use most: straight lines or curved lines?
3. Why do you think he made the church steeple straight and tall?

STUDIO PROJECT

My Feeling Sky

You will draw two skies over the same little hill. One sky will be calm and one sky will be wild and windy. You will use only lines to show the difference.

You will need

- White drawing paper, folded in half
- Pencil
- Crayons or oil pastels in blues, yellows and white
- A black crayon or marker

Steps

1. Fold your paper in half like a book, then open it. You now have two boxes.
2. In each box, draw the same low, gentle hill across the bottom with a pencil. Add one small house or church on each hill.
3. In the first box, fill the sky with calm lines: long horizontal lines and soft, slow waves. Use light blue.
4. In the second box, fill the sky with excited lines: swirls, spirals, zigzags and short dashes. Use dark blue, light blue and yellow.
5. Add stars or a moon to the windy sky. Draw short lines all around each one so it seems to shine.
6. Color both hills dark green or black with calm lines that follow the shape of the hill.
7. Hold the paper up. Ask someone, “Which sky is calm and which sky is windy?” See if they can tell just from the lines.

Tips

- Press hard with crayon so the colors are bright.
- Leave a tiny bit of white paper between your lines in the windy sky. It makes the swirls easier to see.

Check your work

- ☐ My calm sky has mostly long, flat or gently curved lines.

- ☐ My windy sky has swirls, zigzags or spirals.
- ☐ Someone can tell which sky is which.

SKETCHBOOK PRACTICE

1. Make a “line chart”: draw and label straight, curved, zigzag, wavy, spiral, dotted, broken, thick and thin lines.
2. Look out a window. Draw three lines you see (a roof, a branch, a fence) and label each one.
3. Draw a line that feels happy and a line that feels sleepy.

From history. Van Gogh was a Dutch painter who once wanted to be a pastor and worked among poor miners. He painted for only about ten years, but he made more than 800 paintings. He loved stars and wrote to his brother that looking at them made him dream.

COMMON MISTAKES

- Drawing the lines too fast and too small. Slow down and let each line cross the whole space.
- Using only one kind of line. Try at least three different kinds in the windy sky.

Make it a game • Feeling Line Guess. Your parent names a feeling: calm, excited, sleepy or stormy. Draw one line across a page that shows it, in ten seconds. Your parent guesses the feeling from the line alone. Take five turns each. Then set a one-minute timer and name as many different kinds of lines as you can. Eight or more is a win.

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 was full of wonder. The sky is God’s own handiwork, and our lines can help us tell how wonderful it is.

1.2 LINE PATTERNS

OBJECTIVES

- Make a pattern by repeating lines in a regular way.
- Notice how repeated lines can show rain, water or wind.
- Fill shapes with different line patterns.

Warm-up. Draw a long row of the same mark across the top of a page: a little “v,” then another, then another. Now draw a second row of a different mark under it. You just made two patterns.

WATCH

LEARN TO DRAW PATTERNS! (ART LESSONS FOR KIDS)

I Love Drawing • 7:00

<https://www.youtube.com/watch?v=eYlPYEQil54>

WHEN TO WATCH

Before the studio project. Pause after each new pattern and let your child copy it into the sketchbook.

BACKUP VIDEO

Art Lessons For Kids: Line Designs

MrPstudios • 6:24

<https://www.youtube.com/watch?v=6CHew2sEdzk>

Another way to build a design from repeating lines.

KEY TERMS

pattern

Lines, shapes or colors that repeat in a regular way.

repeat

To do the same thing again and again.

parallel lines

Lines that run side by side and never touch, like train tracks.

CORE IDEAS

When you draw the same line again and again, in the same way, you make a **pattern**. A row of zigzags is a pattern. Stripes on a shirt are a pattern. Rows of wavy lines are a pattern.

Parallel lines run side by side and never touch, like the rails of a train track. Many patterns are made of parallel lines: straight ones, wavy ones or zigzag ones.

Patterns can tell us things. Many slanting lines close together look like falling rain. Rows of waves look like water. Little curls look like wind. Artists use line patterns to show things that are hard to draw one by one.

A good pattern is careful. Keep the spaces between your lines about the same. Draw slowly and steadily. Careful patterns look calm and beautiful; messy ones look like scribbles.

You can find patterns everywhere in creation: the ridges on a seashell, the stripes on a zebra, the rows of seeds in a sunflower. God is a God of order, and patterns show that order.

PICTURE STUDY



Sudden Shower over Shin-Ōhashi Bridge and Atake, Utagawa Hiroshige, 1857 · Woodblock print · Many museums own copies, including the Brooklyn Museum, New York

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

Hiroshige was a Japanese artist who made prints of the places he loved. In this one a sudden rainstorm falls on a bridge in the city of Edo. He showed the rain with nothing but lines, hundreds of them.

Look closely

- Find the rain. Are the lines straight, curved or wavy? Which way do they slant?
- Look closely: some rain lines are dark and some are light. That makes the rain look thick.
- Find the people on the bridge. What are they holding over their heads?
- Look at the bridge posts under the water. They are a pattern of vertical lines too.

Talk about it

1. How can you tell it is raining hard, not softly?
2. What would the picture look like with no rain lines at all?
3. Where else in the picture can you find lines that repeat?

STUDIO PROJECT

Rainy Day Pattern Picture

You will draw a simple scene and then cover it with a pattern of rain lines, just like Hiroshige. Then you will fill an umbrella with line patterns of your own.

You will need

- White drawing paper
- Pencil and ruler
- Black fine-tip marker
- Crayons or colored pencils

Steps

1. Draw a large open umbrella in the middle of the page. Make the top like half a circle and add a hook handle.
2. Draw lines from the tip of the umbrella down to its edge to cut it into four or five sections.
3. Fill each section with a different line pattern: stripes, zigzags, waves, dots, little spirals. Keep the spaces even.
4. Draw a ground line under the umbrella and add a puddle or two.
5. Now make the rain. Lay the ruler slanting across the page and draw a thin line. Move the ruler a little and draw another. Keep all your rain lines slanting the same way.
6. Make some rain lines longer and some shorter, but keep them parallel. Do not draw rain over the umbrella; it should look like the umbrella keeps the rain off.
7. Color the umbrella patterns with bright colors and the sky with light gray or blue.

Tips

- Go over your best pencil lines with the black marker before you color.
- If your rain lines start to cross, stop and turn the ruler back to the first angle.

Check your work

- ☐ My umbrella has at least four different line patterns.
- ☐ My rain lines all slant the same way.
- ☐ The spaces in my patterns are about even.

SKETCHBOOK PRACTICE

1. Draw a box and divide it into nine little squares like a tic-tac-toe board. Fill each square with a different line pattern.
2. Find a pattern in your clothes, a rug or a blanket. Draw a small piece of it.
3. Draw a fish and fill its body with wavy-line scales.

From history. Hiroshige carved his pictures into blocks of wood, one block for each color, and printed them on paper. Many copies could be made, so ordinary people could buy them. Thirty years later, Van Gogh liked this print so much that he copied it in oil paint.

COMMON MISTAKES

- Letting the lines get bigger and bigger as you go. Check that each line is about the same size as the first.
- Pressing so hard that the pencil tears the paper. A pattern looks best with light, steady lines.

Make it a game • Spot the Slip. Your parent draws a rainy-day line pattern, like rows of parallel slanted lines, but sneaks in one line that breaks the pattern. Find the slip and circle it. Then you draw a pattern for wind or water with one hidden mistake and your parent hunts for it. Say why a pattern needs repeating, regular lines.

1.3 CONTOUR DRAWING

OBJECTIVES

- Explain what a contour line is.
- Draw the outside edge of a real object slowly, looking at the object more than the paper.
- Add a few inside contour lines to show folds and details.

Warm-up. Hold out your hand. With one finger of the other hand, slowly trace around the edge of your hand in the air without touching it. Go so slowly that you notice every bump of every knuckle.

WATCH

An Easy Way to Teach Contour Drawing!

Cassie Stephens • 6:19

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

WHEN TO WATCH

Before the studio project. Watch how slowly the teacher moves her pen and how often she looks at the object.

BACKUP VIDEO

Introduction to Drawing: Continuous Line Contour Drawing

A Messy Art Room • 3:15

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

Shows continuous line contour drawing of a simple object.

KEY TERMS

contour line

A line that follows the edge of an object, like an ant walking along its outside.

outline

The outside edge of a shape.

observe

To look carefully and closely.

CORE IDEAS

A **contour line** is a line that follows the edge of something. Pretend a tiny ant is walking along the edge of a cup. Your pencil follows the ant, slowly, step by step.

The secret of contour drawing is to **look at the object** more than at your paper. Your eyes move along the edge of the cup, and your pencil moves along with them at the same slow speed.

Contour lines also go inside. The line where a shirt folds, the line around a button, the line between two fingers: these are inside contour lines. They help the drawing look real.

Contour drawing is not about being fast. A good contour drawing of a shoe can take ten minutes. The slower you go, the more you will see: little bumps, dents and curves you never noticed before.

When we draw slowly and carefully, we are learning to pay attention. That is one of the best things art teaches: to really see what God has made and what people have made.

PICTURE STUDY



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

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

Albrecht Dürer drew these hands as a study for a large altar painting. He looked very closely at the hands of a model and followed every edge with his brush. The drawing became one of the most loved drawings in the world.

Look closely

- Follow the outside contour of the hands from the fingertips down to the wrists.
- Find the inside contour lines: the lines between the fingers and around the fingernails.
- Look at the sleeves. Dürer used curving lines to show the folds in the cloth.
- Find the white lines. They are on the parts where the light shines.

Talk about it

1. How can you tell Dürer looked very carefully at real hands?
2. Do the hands look old or young? What lines tell you?
3. Why do you think so many people have loved this drawing?

STUDIO PROJECT

Three Things from the Kitchen

You will make careful contour drawings of three real objects. Pick things with interesting edges, like a mug, a pair of scissors, a spoon, a sneaker or a leaf.

You will need

- Drawing paper
- Pencil (HB)
- Black fine-tip marker
- Three objects from home

Steps

1. Set one object on the table right in front of you, a little below your eyes.
2. Find a starting point on the edge of the object. Put your pencil on the paper where that point would be.
3. Look at the object. Move your eyes slowly along the edge, and move your pencil at the same slow speed. Look up at the object often, and down at the paper only now and then.
4. When you come back to where you started, stop. Now add the inside lines: a handle hole, a rim, a fold, a seam.
5. Draw the second object next to the first, the same way. Then draw the third.
6. Trace your best lines with the black marker. Do not erase the wobbly lines; they show how carefully you looked.
7. Write the names of your three objects under the drawings.

Tips

- If you lose your place, stop, find the spot on the object again, and keep going.
- Pretend your pencil is a snail. Snails never hurry.

Check your work

- ☐ I drew the outside contour of three real objects.
- ☐ I added inside contour lines to each one.

- ☐ I looked at the objects more than at my paper.

SKETCHBOOK PRACTICE

1. Make a slow contour drawing of your own hand, the one you do not draw with.
2. Draw a contour of one shoe. Add the laces with inside contour lines.
3. Try a “blind” contour of a leaf: look only at the leaf, not at the paper. Laugh at the result, then try once more looking normally.

From history. Dürer lived in Nuremberg, Germany, about 500 years ago. His father was a goldsmith, and Dürer learned to draw very fine lines as a boy. He made his first self-portrait drawing when he was only thirteen.

COMMON MISTAKES

- Drawing what you think a cup looks like instead of what this cup looks like. Keep looking up.
- Rushing around the edge. Count slowly to yourself as you move the pencil.

Make it a game • Peek Counter. Choose a spoon, a cup or a pan. Draw its outside edge slowly, eyes on the object and not the paper. Your parent counts your peeks. Each peek costs one point from a starting ten. Draw three kitchen things and add your scores. Then try again and beat your own total. Say what a contour line is.

1.4 LINES IN ILLUMINATED LETTERS

OBJECTIVES

- Tell what an illuminated manuscript is and why monks made them.
- Draw knot and spiral lines that weave over and under.
- Design a decorated first letter of your own name.

Warm-up. Draw a big letter S in bubble letters (a fat outline). Then draw a vine with curly spirals growing around it.

WATCH

Create Stunning Illuminated Letters | Fun Step-by-Step Tutorial

Rainbow Parrot Art • 10:18

<https://www.youtube.com/watch?v=wKAAUOGIh1E>

WHEN TO WATCH

Before the studio project. Pause after each stage so your child can draw along.

BACKUP VIDEO

What Are Illuminated Letters? Fun Art History for Kids | Hands-On Education

Hands-On Education • 2:55

<https://www.youtube.com/watch?v=Yup1ltcIyYs>

A short history of illuminated letters for young children. Good to watch after the core ideas.

KEY TERMS

manuscript

A book written by hand, before there were printing machines.

illuminated

Lit up. An illuminated book is decorated with bright colors and sometimes real gold.

knotwork

Lines that weave over and under each other like a knotted rope.

initial

The first letter of a word, a name or a page.

CORE IDEAS

Long ago there were no printing machines. Every book was written by hand. Monks spent years copying the Gospels letter by letter. These handmade books are

called **manuscripts**.

The monks wanted God's Word to look as beautiful as it is. So they made the first letter of each important page very big and filled it with color, gold, spirals and knots. These books are called **illuminated** manuscripts, because they seem to glow with light.

Look at the lines the monks used: **spirals** that curl like snail shells, and **knotwork** lines that weave over and under each other like a basket. To draw an over-and-under line, you leave a tiny gap where one line goes under another.

An illuminated letter has three parts: the big letter itself, the decoration inside and around it, and a border or background. Simple lines are repeated again and again until the letter is full.

This was slow, careful work done for God. The monks did not hurry, and their books have lasted more than a thousand years.

PICTURE STUDY



The Chi Rho page of the Book of Kells, Irish monks (artists unknown), about 800 · Ink and pigments on vellum (calf skin) · Trinity College Library, Dublin

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

This page begins the story of Jesus' birth in the Gospel of Matthew. The huge letter is *Chi* (X), the first letter of "Christ" in Greek. The monks filled it with so many lines that it takes a long time to see them all.

Look closely

- Find the big X shape. It is the letter Chi. Can you find the smaller P shape below it?
- Find the spirals. Some are as small as a fingernail.
- Look for knotwork: lines that go over and under like a woven basket.
- Look closely for small animals hidden in the page. Some people have found cats, mice and a moth.

Talk about it

1. Why do you think the monks made this one letter so big and beautiful?
2. How long do you think it took to draw one page like this?
3. Which kind of line do you see most: spirals, knots or straight lines?

STUDIO PROJECT

My Illuminated Initial

You will design the first letter of your name as an illuminated letter, with spirals, knotwork and a border, the way the monks decorated the Gospels.

You will need

- White cardstock or drawing paper (about 6×6 in square)
- Pencil and eraser
- Ruler
- Black fine-tip marker
- Colored pencils or markers
- A gold or yellow crayon or marker

Steps

1. Use the ruler to draw a square border about one finger in from the edge of your paper.
2. Inside the square, draw the first letter of your name very big, as a fat bubble letter. Let it touch the border on two or three sides.
3. Draw a vine that winds around the letter. Add little spirals at the ends of the vine.
4. Fill the inside of the letter with one line pattern: stripes, dots, zigzags or little knots.
5. Try one over-and-under knot: draw two crossing lines, then erase a tiny gap in one of them where it goes under the other.
6. Fill the border with a simple repeating pattern, such as dots or little triangles.
7. Trace your lines with the black marker. Color with bright colors and use gold or yellow on the letter itself so it seems to shine.

Tips

- Keep the letter big. A small letter leaves no room for decoration.

- Color the background a dark color (blue, purple or red) to make the gold letter glow.

Check your work

- ☐ My letter is big and easy to read.
- ☐ I used spirals and at least one other kind of line.
- ☐ My page has a decorated border.

SKETCHBOOK PRACTICE

1. Practice spirals: draw a row of spirals that curl to the left and a row that curl to the right.
2. Draw a simple knot: two loops that weave over and under each other.
3. Decorate the first letter of a family member's name as a gift.

From history. The Book of Kells was made by monks in Ireland and Scotland around the year 800. It is written on vellum, which is made from calf skin, and its colors were made from minerals and plants. Today it is kept in Dublin, where visitors can see a few of its pages, which are turned from time to time.

COMMON MISTAKES

- Making the letter too thin to decorate. Draw a fat outline letter first.
- Coloring before outlining. Outline first, then color, so the lines stay crisp.

Make it a game • Monk Teach-Back. You are a monk's apprentice and your parent is a new student. Teach what an illuminated manuscript is and why monks made them, then show how a knot line goes over and under. Your parent sneaks in one wrong fact, like 'monks used pens made of steel.' Catch it and correct it. Then draw your initial.

Scripture. “Thy word is a lamp unto my feet, and a light unto my path.” (Psalms 119:105, KJV)

The monks “illuminated” the Gospels because God’s Word gives light to our lives. Their bright letters were a way of saying so.

UNIT 1

LINE

Every drawing starts with a line. In this unit your child learns that lines can do more than make outlines: they can feel calm or excited, they can repeat to make patterns, they can trace the edge of a real object, and they can twist and knot into the beautiful letters of the old Gospel books.

The pictures we study are Van Gogh's *The Starry Night*, a rain print by Hiroshige, Dürer's *Praying Hands*, and the great Chi Rho page of the Book of Kells. The projects use pencil, crayon, marker and a little watercolor.

PREREQUISITES

- Can hold a pencil with a steady grip
- Knows straight and curved lines
- Can trace a shape and color inside it

MASTERY CHECKLIST

- ☐ I can draw and name straight, curved, zigzag, wavy, spiral, dotted, thick and thin lines.
- ☐ I can choose lines that look calm, busy, happy or stormy.
- ☐ I can repeat lines to make a pattern.
- ☐ I can draw a contour line slowly around a real object.
- ☐ I can make a decorated first letter, like the monks did.

LESSONS IN THIS UNIT

1.1 Lines That Show Feelings

2 sessions of 30 minutes

1.2 Line Patterns

2 sessions of 30 minutes

1.3 Contour Drawing

2 sessions of 30 minutes

1.4 Lines in Illuminated Letters

2 sessions of 30 minutes

UNIT 1 REVIEW

Sit together with the picture study images and a pencil and paper. Ask each question aloud. Your child may answer by pointing, drawing or telling. There are no points; just notice what your child knows and what needs another look.

1. Draw a zigzag line, a wavy line, a spiral and a dotted line. Tell me the name of each.
2. Draw a line that feels calm and a line that feels excited. Why does each one feel that way?
3. Look at *The Starry Night*. Point to some lines that make the sky look like it is moving.
4. What is a pattern? Draw one.
5. What is a contour line? Show me by tracing around this cup with your finger.
6. Who made the Book of Kells, and why did they decorate the letters?

ANSWER KEY

1. Four correct lines, each named.
2. For example, a long flat horizontal line feels calm; a sharp zigzag or swirl feels excited because it changes direction quickly.
3. The child points to the big swirls or the circles of lines around the stars and moon.
4. Lines or shapes that repeat in a regular way, such as a row of evenly spaced zigzags.
5. A line that follows the edge of an object. The child slowly traces the cup's edge.
6. Monks long ago. They wanted the Gospels to look as beautiful as God's Word is.

PORTFOLIO PIECE: A PSALM PAGE

Choose a short verse, such as “The heavens declare the glory of God.” Draw the first letter as a big illuminated initial with spirals and knotwork. Write the rest of the verse beside it in your best handwriting (a parent may write it lightly in pencil first). Below the words, draw a small sky or landscape using expressive lines.

LOOK FOR	WHAT IT MEANS
Kinds of line	Used at least four different kinds of line.
Illuminated letter	The first letter is large, decorated and has a border.
Expressive lines	The little picture uses lines that show a feeling (calm or windy).
Care	Lines are slow and careful; the work was not rushed.

UNIT 2

SHAPE AND FORM

Shapes are flat; forms are solid. In this unit your child learns to tell geometric shapes from organic ones, to turn a flat circle into a round ball and a square into a box, to make a design that matches on both sides, and to build a picture from many small pieces the way the early Christians built their glowing mosaics.

We study Cézanne's *The Basket of Apples*, Sánchez Cotán's still life of a quince, cabbage, melon and cucumber, a cross-carpet page from the Lindisfarne Gospels, and the Good Shepherd mosaic in Ravenna. Projects use cut paper, pencil, crayon and glue.

PREREQUISITES

- Can name a circle, square, triangle and rectangle
- Can cut along a line with child scissors
- Has practiced contour lines (Unit 1)

MASTERY CHECKLIST

- ☐ I can tell a geometric shape from an organic shape.
- ☐ I can name a sphere, cube, cylinder and cone, and find them in real things.
- ☐ I can make a shape look solid by adding a side or a shadow.
- ☐ I can make a symmetrical design that matches on both sides.
- ☐ I can build a picture from small pieces, like a mosaic.

LESSONS IN THIS UNIT

2.1 Geometric and Organic Shapes

2 sessions of 30 minutes

2.2 From Shapes to Forms

2 sessions of 30 minutes

2.3 Symmetry

2 sessions of 30 minutes

2.4 Mosaics: Pictures from Pieces

2 sessions of 30 minutes

UNIT 2 REVIEW

Ask each question aloud. Keep the picture study images handy. Your child may answer by pointing, drawing or telling. There are no points.

1. Draw one geometric shape and one organic shape. Which is which?
2. What is the difference between a shape and a form?
3. Find a sphere, a cube and a cylinder in this room.
4. What is symmetry? Show me a line of symmetry on your face.
5. What is a mosaic made of?
6. Look at the Good Shepherd mosaic. Tell me what you see and why it was made.

ANSWER KEY

1. For example, a square (geometric) and a leaf or cloud (organic).
2. A shape is flat. A form is solid and has depth, like a ball or a box.
3. For example, a ball or orange, a box or block, a cup or can.
4. When both halves match like a mirror image. The line runs down the middle of the face, through the nose.
5. Many small pieces of stone, glass or paper fitted together with small gaps.
6. Jesus as a shepherd with His sheep, holding a cross. It reminded people of His care for them.

PORTFOLIO PIECE: A SYMMETRICAL MOSAIC

Make a paper mosaic with a line of symmetry: a cross, a butterfly, a dove with open wings, or a church window. Fold a sheet lightly to find the middle, draw your design so both sides match, and fill it with small paper squares. Use at least one geometric shape and one organic shape somewhere in the design.

LOOK FOR	WHAT IT MEANS
Symmetry	The left and right sides match.
Mosaic pieces	Made of many small pieces with gaps between them.
Shapes	Used both a geometric and an organic shape.
Care	Pieces are glued flat and placed neatly.

2.1 GEOMETRIC AND ORGANIC SHAPES

OBJECTIVES

- Tell the difference between geometric and organic shapes.
- Find both kinds of shapes in a painting and around the house.
- Make a cut-paper still life that uses both kinds of shapes.

Warm-up. Shape hunt: walk around one room for three minutes. Draw two things that have neat, ruler-like shapes (a window, a book) and two things with soft, natural shapes (a plant leaf, a pillow, a cat).

WATCH

Beginner Art Education - All About Shapes - Elements of Design Lesson 2 - Art For Kids

Paint It Kids · 5:30

<https://www.youtube.com/watch?v=A7EEOISJljo>

WHEN TO WATCH

After the core ideas. Draw along as Miss Kate turns geometric and organic shapes into animals.

BACKUP VIDEO

Geometric and Organic shapes

Art with Mrs. Becker · 3:33

<https://www.youtube.com/watch?v=ppEg-YcQdLE>

Any time this week, for a short review of geometric and organic shapes.

KEY TERMS

shape

A flat area with an edge around it. It has height and width but no thickness.

geometric shape

A neat, even shape like a circle, square, triangle or rectangle. You can often draw it with a ruler or a compass.

organic shape

A free, uneven shape like a leaf, a puddle, a cloud or an apple. Most living things have organic shapes.

still life

A picture of things that do not move, such as fruit, bowls and flowers set on a table.

CORE IDEAS

A **shape** is made when a line closes up and makes an edge around a space. Shapes are flat, like a paper cutout.

Some shapes are neat and even. Their sides are straight or their curves are perfectly round. These are **geometric shapes**: circles, squares, triangles, rectangles, ovals and stars. People often use them to build things like windows, doors and tables.

Other shapes are free and uneven. A leaf, a cloud, a puddle, an apple and your own hand are **organic shapes**. No two are exactly the same. Most things God made in nature have organic shapes.

Many pictures mix both kinds. A painting of fruit on a table has organic fruit and a geometric table edge. The two kinds of shapes make each other look more interesting.

When you draw, start by looking for the big shape first. Is it more like a circle, a rectangle, or a free organic shape? Then draw that big shape lightly and add the details.

PICTURE STUDY



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

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

Paul Cézanne painted many still lifes of apples. He loved how simple things like fruit, bottles and cloth could make a beautiful picture. In this one, a basket has tipped over and apples are rolling across the table.

Look closely

- Find the apples. Are they perfect circles, or a little lumpy and uneven?
- Find the bottle. Which shapes is it made of?
- Find the plate of biscuits. Look at the rectangles stacked on it.
- Look at the white cloth. Its shapes are soft and wrinkled. Are they geometric or organic?

Talk about it

1. Which things in this picture have geometric shapes? Which have organic shapes?
2. Does the table look perfectly straight? What do you notice about its edges?
3. Why do you think an artist would want to paint ordinary apples?

STUDIO PROJECT

Cut-Paper Fruit Still Life

You will make a still life picture from cut paper: a geometric table and bowl with organic fruit and leaves.

You will need

- A sheet of light-colored construction paper for the background
- Construction paper scraps in brown, red, yellow, green, orange and purple
- Child scissors
- Glue stick
- Pencil and a crayon or two for details

Steps

1. Cut a large rectangle of brown paper for the tabletop. Glue it across the bottom third of your background.
2. Cut a geometric bowl or basket: a half-circle or a trapezoid (a rectangle with slanted sides). Glue it on the table.
3. Now cut organic fruit freehand, without drawing first if you can: lumpy apples, a long banana, a round orange, a bunch of grapes.
4. Cut a few organic leaves with pointed ends and add a little stem to each apple.
5. Lay all the fruit out on the bowl and table before gluing. Let some fruit spill onto the table like Cézanne's apples.
6. Glue everything down. Use crayon to add a highlight spot or stripe on the fruit.
7. Point to each shape and say whether it is geometric or organic.

Tips

- Turn the paper, not the scissors, when you cut a curve.
- Organic shapes do not have to be perfect. A lumpy apple looks more real.

Check your work

- ☐ My table and bowl are geometric shapes.
- ☐ My fruit and leaves are organic shapes.
- ☐ I can point to each shape and name its kind.

SKETCHBOOK PRACTICE

1. Draw a page of geometric shapes on the left and organic shapes on the right.
2. Trace around a leaf from outside. Then draw a geometric frame around it.
3. Draw an animal using only geometric shapes. Then draw it again with organic shapes.

From history. Cézanne lived in the south of France and painted for more than forty years. He worked very slowly, and his fruit sometimes rotted before he finished. Many later artists called him the father of modern painting because of the way he looked for simple shapes in everything.

COMMON MISTAKES

- Thinking every round thing is geometric. A perfect circle is geometric; an apple is organic.
- Cutting tiny pieces. Make the main shapes big enough to fill the page.

Make it a game • Shape Spy Duel. Take turns playing I Spy with a clue about a shape: 'I spy a geometric shape on the table that is round.' The other person has three guesses. Say whether it is geometric or organic. Score a point for every correct guess. Play to ten. Look for both kinds of shapes in a fruit still life.

2.2 FROM SHAPES TO FORMS

OBJECTIVES

- Tell the difference between a flat shape and a solid form.
- Name and draw a sphere, cube, cylinder and cone.
- Make flat shapes look solid by adding a side, an ellipse or shading.

Warm-up. Gather four things: a ball, a box, a can and an ice cream cone (or a party hat). Hold each one. Then draw a circle, a square, a rectangle and a triangle. Which flat shape matches each solid thing?

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 core ideas. The video is made for kindergarten to second grade.

BACKUP VIDEO

How to Draw 3D Shapes

Art with Mrs. F • 5:25

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

Before the studio project. Draw along with each form, pausing often.

KEY TERMS

form

A solid shape that has height, width and depth. You can walk around it or hold it.

sphere

A round form like a ball.

cube

A form like a box with six square sides.

cylinder

A form like a can, with a circle at each end.

cone

A form with a round bottom and a point at the top, like an ice cream cone.

CORE IDEAS

A **shape** is flat, like a drawing on paper. A **form** is solid, like a real ball. Forms have height, width and **depth** (how far back they go).

Each flat shape has a solid cousin. A circle becomes a **sphere** (ball). A square becomes a **cube** (box). A rectangle becomes a **cylinder** (can). A triangle becomes a **cone**.

To draw a cube, draw a square, then draw a second square a little up and to the side, and join the corners with short lines. To draw a cylinder, draw a flat oval for the top, two straight sides, and a curved line for the bottom. The flat oval is called an **ellipse**.

To make a circle look like a ball, add shading: leave a light spot where the light hits, and color darker on the side away from the light.

Look around: an orange is a sphere, a cabbage is almost a sphere, a cucumber is like a cylinder. Seeing the simple forms inside real things makes them much easier to draw.

PICTURE STUDY



Quince, Cabbage, Melon and Cucumber, Juan Sánchez Cotán, about 1602 · Oil on canvas · San Diego Museum of Art

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

Juan Sánchez Cotán was a Spanish painter who later became a lay brother in a monastery. He set a few vegetables and fruits in a dark window ledge and painted them so clearly that they look solid enough to touch.

Look closely

- Find the quince hanging at the top left. Which form is it like?
- Find the cabbage. It is almost a sphere. Where is it lightest? Where is it darkest?
- Find the cucumber. It is long like a cylinder that sticks out over the edge.
- Look at the window opening. It is a geometric shape, and the dark space behind makes the forms stand out.

Talk about it

1. Why do these things look solid and real, not flat?
2. Which side does the light come from? How can you tell?
3. The objects make a curving line from top left to bottom right. Can you trace it with your finger?

STUDIO PROJECT

A Window of Forms

Like Sánchez Cotán, you will draw a window ledge with four simple things on it. Each one will be a different form: a sphere, a cube, a cylinder and a cone.

You will need

- White drawing paper
- Pencil (HB and 4B)
- Eraser
- Crayons or colored pencils
- Black crayon

Steps

1. Draw a large rectangle for a window. Draw a ledge (a long flat shelf) across the bottom of it.
2. On the ledge, draw a sphere: an orange or a ball. Draw a circle and leave a small light spot near the top left.
3. Draw a cube next to it: a block, a box or a small gift. Draw a square, then a second square behind it, and connect the corners.
4. Draw a cylinder: a jar, a cup or a candle. Draw an ellipse for the top, two straight sides, and a curved bottom.
5. Draw a cone: a party hat, an ice cream cone or a carrot lying down.
6. Color each object. Press lightly on the side facing the window light and harder on the other side, so each one looks round or solid.
7. Color the window space behind them dark, with black crayon, so the forms stand out like in the painting.

Tips

- Decide where the light comes from (say, the top left) and keep it the same for every object.
- If the cube looks wrong, check that the back square is the same size as the front one.

Check your work

- ☐ I drew a sphere, a cube, a cylinder and a cone.
- ☐ Each object has a lighter side and a darker side.
- ☐ The dark background makes my forms stand out.

SKETCHBOOK PRACTICE

1. Draw a row of five cubes, each a little different in size.
2. Find three cylinders in the kitchen (cans, cups, jars) and draw them with ellipse tops.
3. Draw a snowman made of spheres. Shade one side of each sphere.

From history. In Spain about 400 years ago, a picture of food and kitchen things was called a *bodegón*. Sánchez Cotán painted some of the very first ones. In 1603 he gave away his things and entered a Carthusian monastery, where he kept painting for the brothers.

COMMON MISTAKES

- Drawing the top of a cylinder as a straight line. It should be an oval (an ellipse).
- Coloring forms all one flat color. Make one side darker to show they are solid.

Make it a game • Form Hunt Proof. Set a three-minute timer. Find a sphere, a cube, a cylinder and a cone in your home. For each, prove it by naming the flat shape you would draw from it: circle, square, rectangle, triangle. A can is a cylinder; its top is a circle. Your parent counts proofs. Aim for all four forms with the right shape each time.

2.3 SYMMETRY

OBJECTIVES

- Explain symmetry: both halves match like mirror images.
- Find symmetry in nature, in buildings and in art.
- Make a symmetrical design using a fold.

Warm-up. Look in a mirror. Is your face the same on both sides? Fold a scrap of paper in half, cut a half-heart along the fold, and open it. What happened?

WATCH

Let's Paint Symmetrical Butterflies!

Cassie Stephens · 5:27

<https://www.youtube.com/watch?v=GUB67ZKfL34>

WHEN TO WATCH

Before the studio project. Watch how paint on one half prints a matching half when the paper is folded.

Note: Mrs. Stephens paints a butterfly; your design will be a window.

BACKUP VIDEO

Intro to Symmetry: All About Symmetry for Kids - FreeSchool

Free School · 2:36

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

After the core ideas, to find lines of symmetry in leaves, shapes and buildings.

KEY TERMS

symmetry

When one half of something matches the other half, like a mirror image.

line of symmetry

The line down the middle that divides the two matching halves.

mirror image

A picture that is the same but flipped, like what you see in a mirror.

CORE IDEAS

Fold a butterfly picture down the middle, and the two wings land right on top of each other. That is **symmetry**: one half matches the other half like a mirror image.

The fold line down the middle is called the **line of symmetry**. Your face, a leaf, a butterfly and the front of a church all have a line of symmetry.

Symmetry makes things feel calm, balanced and orderly. Builders of churches often made the front symmetrical, with one tower on each side and the door in the middle.

To make something symmetrical, whatever you draw on one side, you draw on the other side in the same place, but flipped. If a flower is near the top on the left, a flower goes near the top on the right.

Many things God made are symmetrical, like our two eyes, two ears and two hands. Artists borrow this order to make their work feel peaceful and complete.

PICTURE STUDY



Cross-carpet page from the Lindisfarne Gospels, Eadfrith of Lindisfarne (probably), about 715–720 · Ink and pigments on vellum · British Library, London

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

In the Lindisfarne Gospels, a whole page of patterns comes before each Gospel, like a beautiful rug laid out before a door. People call them “carpet pages.” This one is built around a large cross.

Look closely

- Find the cross. Where is the line of symmetry?
- Compare the left half to the right half. Do the patterns match?
- Look closely at the patterns. They are made of lines that weave over and under, like the knotwork in Unit 1.
- Look for the tiny animal shapes twisted into the knots.

Talk about it

1. Why might the monk have made the page match on both sides?
2. How does this page make you feel: calm, busy, joyful, or something else?
3. What other things can you think of that have a line of symmetry?

STUDIO PROJECT

My Symmetrical Window Design

You will make a symmetrical design with a cross or a flower in the center, by folding and cutting paper and then decorating both halves to match.

You will need

- Two sheets of construction paper in different colors
- Child scissors
- Glue stick
- Pencil
- Crayons or markers

Steps

1. Fold one sheet of paper in half the long way. Crease it well. The fold is your line of symmetry.
2. With the paper still folded, draw half of a design along the fold: half a cross, half a flower, half a church window, or half a butterfly.
3. Keep the fold closed and cut along your pencil line. Do not cut the fold.
4. Open it up. You have a symmetrical shape! Glue it in the center of the other sheet of paper.
5. Now decorate both sides of the background. Every time you draw a shape on the left, draw the same shape in the same place on the right.
6. Add a border that matches on both sides.
7. Check your work by holding a mirror or a ruler on the line of symmetry.

Tips

- Draw your half design so it touches the fold in at least two places, or it will fall apart when cut.
- Use the same colors on both sides, in the same places.

Check your work

- ☐ My center shape is symmetrical.
- ☐ The decorations on the left match the decorations on the right.

- ☐ I can point to my line of symmetry.

SKETCHBOOK PRACTICE

1. Draw half a face beside a fold line. Ask someone to draw the other half to match.
2. Find five symmetrical things at home and draw each one small with its line of symmetry.
3. Draw a church front that is symmetrical.

From history. The Lindisfarne Gospels were made on Holy Island, off the coast of northern England, around the year 715. A note added later says that the bishop, Eadfrith, wrote and decorated the whole book himself. It probably took him many years.

COMMON MISTAKES

- Cutting along the fold so the shape falls into two pieces. Keep the fold whole.
- Decorating one side fully before starting the other. Work back and forth, one shape at a time.

Make it a game • Mirror Me. Face your parent. One of you moves slowly and the other copies as a mirror image: raise the right hand and the other raises the left. Switch leaders. Then fold a paper in half and cut half a shape on the fold. Open it up. Say where the line of symmetry is. Then find three symmetrical things in the house.

2.4 MOSAICS: PICTURES FROM PIECES

OBJECTIVES

- Explain what a mosaic is and how it is made.
- Tell how the early Christians used mosaics to decorate churches.
- Make a cut-paper mosaic with small pieces and narrow gaps.

Warm-up. Cut a strip of colored paper into little squares. Use them to make a simple shape on the table, like a sun or a fish, without glue. Mix them up and try again.

WATCH

LaunchPad: Making Ancient and Byzantine Mosaics

The Art Institute of Chicago • 3:34

<https://www.youtube.com/watch?v=fvX1vorZgF4>

WHEN TO WATCH

After the core ideas. Watch a mosaic artist at the Art Institute of Chicago set real stone and glass pieces the way the early Christians did.

BACKUP VIDEO

Art Lessons for Kids: Construction Paper Mosaics

MrPstudios • 5:01

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

Before the studio project, for a cut-paper mosaic made step by step.

KEY TERMS

mosaic

A picture made from many small pieces of stone, glass or paper fitted close together.

tesserae

The little pieces used to make a mosaic. One piece is a tessera.

grout

The material that fills the gaps between mosaic pieces.

CORE IDEAS

A **mosaic** is a picture made of many tiny pieces fitted together. Up close you see the pieces; from far away you see the picture.

The little pieces are called **tesserae**. Long ago they were cut from colored stone and glass. Some glass pieces had real gold inside, so the walls sparkled when candles were lit.

Mosaics last a very long time. Paint can fade and peel, but stone and glass keep their color for hundreds of years. That is why we can still see mosaics made 1,500 years ago.

When you make a mosaic, leave a thin gap between each piece, like the lines between tiles on a floor. Outline your shapes first with a row of pieces, then fill the inside. Use light pieces next to dark pieces so the shapes are easy to see.

Early Christians filled their churches with mosaics of Jesus, the saints, and sheep and lambs, so that people who could not read could still learn from the walls.

PICTURE STUDY



The Good Shepherd, Unknown mosaic artists, about 425–450 · Mosaic of glass and stone · Mausoleum of Galla Placidia, Ravenna, Italy

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

In a small chapel in Ravenna, Italy, a mosaic over the door shows Jesus as the Good Shepherd, caring for His sheep. It was made from thousands of tiny pieces of colored glass and stone more than 1,500 years ago.

Look closely

- Find the Good Shepherd. What is He holding in His left hand?
- Count the sheep. Which way are they all looking?
- Look at His robe. Find the gold pieces and the purple pieces.
- Look at the sky and the rocks. Can you imagine all the tiny pieces it took to fill them?

Talk about it

1. Why do you think the artists showed Jesus as a shepherd?
2. Why do you think they used gold for His robe?
3. How is a mosaic different from a painting?

STUDIO PROJECT

Paper Mosaic of a Lamb or a Fish

You will make a mosaic from little squares of construction paper. Choose a simple subject that early Christians loved: a lamb, a fish, a cross or a dove.

You will need

- A sheet of black or dark blue construction paper
- Construction paper strips in at least five colors (cut 1 in wide)
- Child scissors
- Glue stick
- White crayon or pencil

Steps

1. With white crayon, draw your subject big and simple on the dark paper. Keep it large, with no tiny parts.
2. Cut your paper strips into small squares, about the size of your fingernail. Sort them into piles by color.
3. Outline your subject first. Glue a row of squares along the inside of your drawn line, leaving a thin gap between each piece.
4. Fill in the inside of the subject with more squares. Small gaps of dark paper should show between every piece, like grout.
5. Choose a different color for the background. Outline the edge of the paper with a row of squares, then fill toward the middle.
6. Cut a few pieces into triangles to fit tight corners.
7. Stand back and look from across the room. Do you see the picture more than the pieces?

Tips

- Spread glue on a small area at a time, then place the pieces on it.
- Use yellow or gold for a halo, a sun or a special part, like the gold in the Ravenna mosaic.

Check your work

- ☐ My mosaic is made of many small pieces with gaps between them.
- ☐ I outlined my subject first, then filled it in.
- ☐ My subject is a different color from the background, so it is easy to see.

SKETCHBOOK PRACTICE

1. Draw a grid of small squares and color it to make a simple heart or star mosaic.
2. Look at a tiled floor or wall. Draw a small part of the tile pattern.
3. Plan your next mosaic: draw a simple sheep with only big, easy shapes.

From history. Ravenna, a city in Italy, has some of the oldest and most beautiful Christian mosaics in the world. The Mausoleum of Galla Placidia is named for a Roman empress. Inside, its ceiling is covered with deep blue mosaics full of gold stars.

COMMON MISTAKES

- Gluing pieces touching each other with no gaps. Leave a little space so it looks like a real mosaic.
- Choosing a subject with tiny details. Mosaics work best with big, simple shapes.

Make it a game • Tesserae Tally. Draw a big fish or lamb outline. Tear or cut colored paper into tiny pieces, called tesserae. Race a three-minute timer to fill the outline with as few gaps as possible. Count your tesserae and write the number. Next time, try to beat it. The early Christians used mosaics like this to decorate their churches.

Scripture. “I am the good shepherd: the good shepherd giveth his life for the sheep.” (John 10:11, KJV)

The Ravenna mosaic shows these words of Jesus in a picture, so that everyone who came through the door could remember His care.

UNIT 2

SHAPE AND FORM

Shapes are flat; forms are solid. In this unit your child learns to tell geometric shapes from organic ones, to turn a flat circle into a round ball and a square into a box, to make a design that matches on both sides, and to build a picture from many small pieces the way the early Christians built their glowing mosaics.

We study Cézanne's *The Basket of Apples*, Sánchez Cotán's still life of a quince, cabbage, melon and cucumber, a cross-carpet page from the Lindisfarne Gospels, and the Good Shepherd mosaic in Ravenna. Projects use cut paper, pencil, crayon and glue.

PREREQUISITES

- Can name a circle, square, triangle and rectangle
- Can cut along a line with child scissors
- Has practiced contour lines (Unit 1)

MASTERY CHECKLIST

- ☐ I can tell a geometric shape from an organic shape.
- ☐ I can name a sphere, cube, cylinder and cone, and find them in real things.
- ☐ I can make a shape look solid by adding a side or a shadow.
- ☐ I can make a symmetrical design that matches on both sides.
- ☐ I can build a picture from small pieces, like a mosaic.

LESSONS IN THIS UNIT

2.1 Geometric and Organic Shapes

2 sessions of 30 minutes

2.2 From Shapes to Forms

2 sessions of 30 minutes

2.3 Symmetry

2 sessions of 30 minutes

2.4 Mosaics: Pictures from Pieces

2 sessions of 30 minutes

UNIT 2 REVIEW

Ask each question aloud. Keep the picture study images handy. Your child may answer by pointing, drawing or telling. There are no points.

1. Draw one geometric shape and one organic shape. Which is which?
2. What is the difference between a shape and a form?
3. Find a sphere, a cube and a cylinder in this room.
4. What is symmetry? Show me a line of symmetry on your face.
5. What is a mosaic made of?
6. Look at the Good Shepherd mosaic. Tell me what you see and why it was made.

ANSWER KEY

1. For example, a square (geometric) and a leaf or cloud (organic).
2. A shape is flat. A form is solid and has depth, like a ball or a box.
3. For example, a ball or orange, a box or block, a cup or can.
4. When both halves match like a mirror image. The line runs down the middle of the face, through the nose.
5. Many small pieces of stone, glass or paper fitted together with small gaps.
6. Jesus as a shepherd with His sheep, holding a cross. It reminded people of His care for them.

PORTFOLIO PIECE: A SYMMETRICAL MOSAIC

Make a paper mosaic with a line of symmetry: a cross, a butterfly, a dove with open wings, or a church window. Fold a sheet lightly to find the middle, draw your design so both sides match, and fill it with small paper squares. Use at least one geometric shape and one organic shape somewhere in the design.

LOOK FOR	WHAT IT MEANS
Symmetry	The left and right sides match.
Mosaic pieces	Made of many small pieces with gaps between them.
Shapes	Used both a geometric and an organic shape.
Care	Pieces are glued flat and placed neatly.

UNIT 3

COLOR

In this unit your child paints a color wheel, mixing the secondary colors from red, yellow and blue and meeting a few in-between (tertiary) colors. Then we make colors lighter with white (tints) and darker with black (shades), learn that opposite colors on the wheel make each other glow (complementary colors), and finish with the jewel colors of a Gothic stained-glass window.

We study Van Gogh's *Bedroom in Arles*, Vermeer's *Girl with a Pearl Earring*, Monet's *Impression, Sunrise*, and the *Belle Verrière* window at Chartres Cathedral. This is a tempera paint unit: cover the table and keep rags handy.

PREREQUISITES

- Knows the names of the basic colors
- Has used a paintbrush and a water jar
- Can trace and cut simple shapes

MASTERY CHECKLIST

- ☐ I can name the three primary colors and mix the three secondary colors.
- ☐ I can mix one tertiary color, like red-orange or blue-green.
- ☐ I can make a tint by adding white and a shade by adding black.
- ☐ I can find complementary (opposite) colors on the color wheel.
- ☐ I can tell how stained glass makes colors glow.

LESSONS IN THIS UNIT

3.1 The Color Wheel

2 sessions of 30 minutes

3.2 Tints and Shades

2 sessions of 30 minutes

3.3 Complementary Colors

2 sessions of 30 minutes

3.4 Color in Stained Glass

2 sessions of 30 minutes

UNIT 3 REVIEW

Have your color wheel and the picture study images nearby. Ask each question aloud; your child may point, paint, draw or tell. There are no points.

1. Point to the three primary colors on your color wheel.
2. Which two colors make green? Which two make orange? Which two make violet?
3. How do you make a tint? How do you make a shade?
4. What is the complement of blue? Show me on the wheel.
5. Look at *Impression, Sunrise*. Why does the small sun look so bright?
6. Why do stained-glass windows glow?

ANSWER KEY

1. Red, yellow and blue.
2. Yellow and blue; red and yellow; red and blue.
3. Add white to a color for a tint; add a little black for a shade.
4. Orange, straight across the wheel.
5. It is orange, surrounded by its complement, blue.
6. Light shines through the colored glass, and the dark lead lines around the pieces make the colors look brighter.

PORTFOLIO PIECE: A WINDOW OF COLOR

Draw a large arched window on white paper and divide it into sections with thick black lines. In the center, draw something from creation you love (a bird, a flower, the sun). Color it with tempera or oil pastel using the whole color wheel: put at least one pair of complementary colors side by side, and use a tint and a shade somewhere in the picture.

LOOK FOR	WHAT IT MEANS
Color wheel	Used primary and secondary colors, mixed or chosen carefully.
Tint and shade	Shows at least one tint and one shade.
Complements	Placed one pair of complementary colors side by side.
Lead lines	Thick dark lines around each section make the colors stand out.

3.1 THE COLOR WHEEL

OBJECTIVES

- Name the primary colors and mix the secondary colors.
- Mix at least two tertiary colors by mixing a primary with a secondary.
- Paint a color wheel in the right order.

Warm-up. Rainbow order: lay out crayons in the order of the rainbow (red, orange, yellow, green, blue, purple). Then bend the row into a circle so purple sits next to red. You just made a color wheel.

WATCH

Art Lessons for Kids: The Color Wheel

MrPstudios • 6:04

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

WHEN TO WATCH

After the core ideas, before painting.

BACKUP VIDEO

Color Wheel

Art for Kids Hub • 5:34

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

A simple color-mixing activity to do along with the video.

KEY TERMS

primary colors

Red, yellow and blue. You cannot mix them from other paint colors.

secondary colors

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

tertiary colors

In-between colors like red-orange or blue-green, made by mixing a primary color with the secondary color next to it.

color wheel

A circle that shows how colors are related, in rainbow order.

CORE IDEAS

Painters start with three special colors: **red, yellow and blue**. These are the **primary colors**. You cannot mix them from other paints, but you can mix almost every other color from them.

Mix two primaries and you get a **secondary color**. Red + yellow = orange. Yellow + blue = green. Blue + red = purple (violet).

Mix a primary with the secondary next to it and you get a **tertiary color**, an in-between color. Yellow + green = yellow-green. Red + orange = red-orange. Its name always says the primary first.

The **color wheel** puts these colors in a circle in rainbow order: red, red-orange, orange, yellow-orange, yellow, yellow-green, green, blue-green, blue, blue-violet, violet, red-violet, and back to red.

Mixing tip: start with the lighter color and add the darker one a little at a time. A tiny bit of blue turns yellow green very fast, but it takes a lot of yellow to change blue.

God set the first rainbow in the sky as a promise to Noah. Every time we paint the colors of the wheel, we are using the colors of that promise.

PICTURE STUDY



Bedroom in Arles, Vincent van Gogh, 1888 · Oil on canvas · Van Gogh Museum, Amsterdam

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

Van Gogh painted his own bedroom in the little yellow house where he lived in the south of France. He wrote a letter to his brother listing every color in it, because he wanted the colors to make the room feel restful.

Look closely

- Find the three primary colors: a red, a yellow and a blue.
- Find the secondary colors: something green, something orange and something violet.
- Look at the bed and chairs. What color are they? Look at the blanket. What color is it?
- Look at the floor. Can you see that it is made of many colors, not just one?

Talk about it

1. Van Gogh wanted this room to feel restful. Does it feel restful to you? Why or why not?
2. Which color do you see the most?
3. If you painted your own bedroom, which colors would you use?

STUDIO PROJECT

My Twelve-Color Wheel

You will paint a color wheel with only three colors of paint plus water. You will mix all the others yourself.

You will need

- Color wheel template: a circle (trace a dinner plate) divided into 12 pie slices on cardstock or watercolor paper
- Washable tempera in red, yellow and blue
- Paper plate for mixing
- Medium round brush
- Water jar and paper towels
- Pencil

Steps

1. With a parent, draw a circle by tracing a plate. Divide it into 12 slices like a clock: draw lines from 12 to 6, from 3 to 9, and then two more lines between each of those.
2. Paint pure yellow in the slice at the top (12 o'clock). Paint pure red at 4 o'clock and pure blue at 8 o'clock. These are your primaries.
3. Mix orange (yellow plus a little red) and paint it halfway between yellow and red (2 o'clock). Mix green (yellow plus a little blue) for 10 o'clock. Mix violet (red plus blue) for 6 o'clock.
4. Rinse your brush and wipe it every time you change color.
5. Now mix the tertiaries. Yellow plus a little orange goes between them (1 o'clock). Red plus orange goes at 3 o'clock. Do the same all the way around.
6. When it is dry, write the color names around the outside in pencil.
7. Point to each primary, each secondary and each tertiary color and say its name.

Tips

- If your violet looks muddy brown, use less red. Many reds have some yellow hidden in them.

- Mix on the plate, not on the wheel.

Check your work

- ☐ My wheel has red, yellow and blue placed apart from each other.
- ☐ I mixed orange, green and violet myself.
- ☐ I mixed at least two tertiary colors.

SKETCHBOOK PRACTICE

1. Color a rainbow with crayons. Then color a second rainbow using only red, yellow and blue crayons, layering them to make the other colors.
2. Find one object in the house for each primary color and draw it.
3. Draw a fish and color it in three tertiary colors.

From history. Van Gogh painted three versions of this bedroom. He was so pleased with the first that he made two copies of it the next year. In a letter, he said that looking at the picture should rest the mind.

COMMON MISTAKES

- Adding the dark color first. Start with the light color and add the dark one a little at a time.
- Not rinsing the brush. Dirty water makes muddy colors.

Make it a game • Wheel From Memory. Draw a big circle and twelve dots around it like a clock. Without looking at your color wheel, name the color at each dot in a sixty-second race, starting with yellow at the top. Your parent checks it. Remember the rule for tertiary colors: name the primary first, like yellow-orange. Beat your best score.

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 colors of the rainbow are the colors of the color wheel. God put them in the sky as a sign of His faithful promise.

3.2 TINTS AND SHADES

OBJECTIVES

- Make a tint by adding white to a color.
- Make a shade by adding black to a color.
- Paint a picture using tints and shades of one color.

Warm-up. Find three blue things in the house: one light blue, one middle blue and one dark blue. Line them up from lightest to darkest.

WATCH

The Value Song. | Art Songs | Scratch Garden

Scratch Garden • 2:45

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

WHEN TO WATCH

After the core ideas. Listen for “tint” (add white) and “shade” (add black), then mix your own.

BACKUP VIDEO

Value Landscape Monochromatic Painting with Tints and Shades Video Tutorial - Art With Trista

Art With Trista • 14:08

<https://www.youtube.com/watch?v=38VmJQ0Wfc0>

Before the studio project, for a one-color landscape painted with tints and shades.

KEY TERMS

tint

A color mixed with white to make it lighter. Pink is a tint of red.

shade

A color mixed with black to make it darker. Navy is a shade of blue.

value

How light or dark a color is.

CORE IDEAS

Every color can be lighter or darker. How light or dark a color is, is called its **value**.

Add white to a color and it gets lighter. That lighter color is a **tint**. Red plus white makes pink. Blue plus white makes sky blue.

Add black to a color and it gets darker. That darker color is a **shade**. Blue plus black makes navy. Green plus black makes a deep forest green.

Black is very strong. Add only a tiny dot of black at a time, or your color will turn almost black. White is weaker, so for a tint, start with white and add a little color to it.

Painters use tints for the parts that are in the light and shades for the parts that are in shadow. That is how a flat color starts to look like cloth, skin or sky.

PICTURE STUDY



Girl with a Pearl Earring, Johannes Vermeer, about 1665 · Oil on canvas · Mauritshuis, The Hague, Netherlands

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

Vermeer painted a girl turning to look at us, wearing a turban of bright blue and yellow cloth. He used tints and shades of the same blue to make the cloth look soft and folded.

Look closely

- Find the lightest blue on the turban. That is a tint.
- Find the darkest blue. That is a shade.
- Look at the yellow cloth hanging down. Where is it light, and where is it dark?
- Find the pearl. How many values can you see on it: white, gray, dark?

Talk about it

1. Why do you think Vermeer made the background so dark?
2. Where do you think the light is coming from?
3. What do you think the girl is about to say?

STUDIO PROJECT

One-Color Seascape

You will paint a picture of the sea using only one color, plus white and black. You will mix at least five values of that color: tints, the pure color, and shades.

You will need

- Cardstock or watercolor paper
- Tempera in blue (or green), white and black
- Paper plate
- Medium brush
- Water jar and paper towels
- Pencil

Steps

1. First make a value strip on scrap paper: paint five squares in a row. The middle square is pure blue. Left of it, blue with a little white. On the far left, blue with a lot of white. Right of the middle, blue with a dot of black. On the far right, blue with more black.
2. On your good paper, draw a horizon line about halfway down. Draw a few wavy lines below it for waves, and a sailboat or a small island if you like.
3. Paint the sky with your lightest tint, almost white near the horizon and a little bluer at the top.
4. Paint the waves farthest away with a light tint and the waves closest to you with darker shades.
5. Paint the pure blue in the middle waves.
6. Use the darkest shade for the boat, the island or the deep water at the very bottom.
7. Let it dry. Add tiny white tips on a few waves.

Tips

- For tints, put white on the plate first and add blue to it.

- For shades, put blue on the plate first and add black with the tip of a toothpick.

Check your work

- ☐ I used only one color plus white and black.
- ☐ I can point to my tints and my shades.
- ☐ My picture has at least five different values.

SKETCHBOOK PRACTICE

1. With colored pencil, make a value strip of one color by pressing lightly, then medium, then hard.
2. Draw three balloons: one a tint, one the pure color, one a shade.
3. Look at the sky at sunset or on a gray day. Draw it with tints and shades of one color.

From history. Vermeer's beautiful blue was made from ultramarine, a pigment ground from a blue stone called lapis lazuli. It came from far-away mountains and cost more than gold. Vermeer used it anyway, even though his family was not rich.

COMMON MISTAKES

- Adding too much black at once. Use a tiny dot, mix, then add more if needed.
- Forgetting to wash the brush between the tints and the shades.

Make it a game • Value Deal. Cut or tear colored scraps from old magazines or junk mail. Pick one color, such as blue. Sort the scraps into three piles: tints (white added), pure color, and shades (black added). Your parent adds one in the wrong pile, and you find it. Race a timer for ten scraps. Say what value means: how light or dark a color is.

3.3 COMPLEMENTARY COLORS

OBJECTIVES

- Find the three pairs of complementary colors on the color wheel.
- Show how complementary colors make each other look brighter.
- Make a picture with one pair of complementary colors.

Warm-up. Stare at a red paper circle for 30 seconds without blinking, then look at a white paper. What color do you see? (Most people see a pale green-blue circle for a moment.)

WATCH

How to Teach Complementary Colors With Crayons and Markers Art Lesson - Art With Trista

Art With Trista • 6:52

https://www.youtube.com/watch?v=Hv55uT8_G5I

WHEN TO WATCH

Before the studio project. Watch how each color is paired with its complement, then try one pair in your sunrise.

Note: She decorates letters; your picture will be a sunrise.

BACKUP VIDEO

Complementary Colors INTERACTIVE FOR KIDS

Art with Berry • 3:03

<https://www.youtube.com/watch?v=52LleT1ENwg>

After the core ideas, for a quick quiz on complementary pairs.

KEY TERMS

complementary colors

Two colors that sit opposite each other on the color wheel, like red and green.

contrast

A big difference between two things that makes them stand out.

CORE IDEAS

Look at your color wheel. The color straight across from another color is its **complement**. There are three main pairs: **red and green**, **blue and orange**, and

yellow and violet.

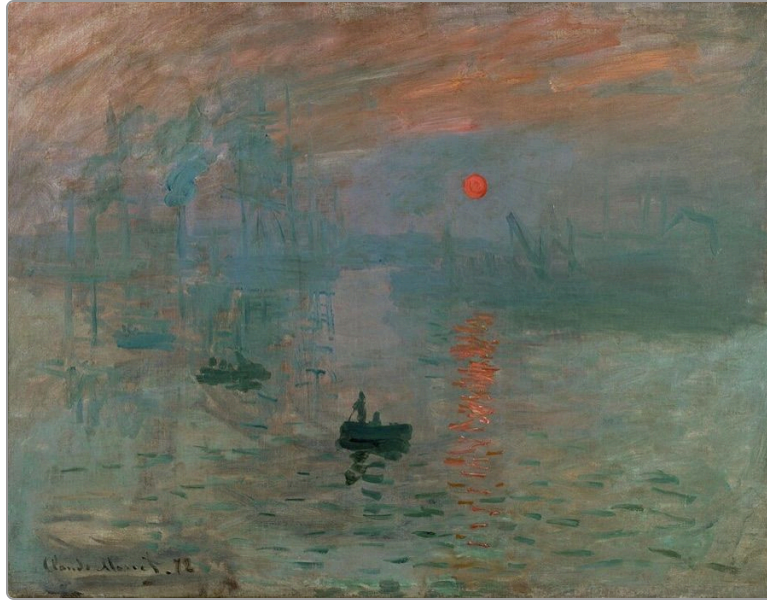
Each pair has one primary color and one secondary color. The secondary is made from the other two primaries. For example, green is made of yellow and blue, so its complement is red.

When complementary colors sit side by side, they make each other look brighter. An orange sun looks extra bright against a blue sky. Red berries look extra red among green leaves. This big difference is called **contrast**.

But if you mix complementary colors together, they turn brown or gray. That is useful too: a little green mixed into red makes a dark, rich red for shadows.

God put complementary colors together all through creation: red cardinals in green trees, orange pumpkins under blue skies, violet irises with yellow centers.

PICTURE STUDY



Impression, Sunrise, Claude Monet, 1872 · Oil on canvas · Musée Marmottan Monet, Paris

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

Claude Monet looked out of his window at the harbor of Le Havre, in France, early in the morning. The mist was blue and gray, and a small orange sun was rising. He painted it quickly to catch the moment.

Look closely

- Find the sun. What color is it? What color is all around it?
- Find the orange streaks on the water. They are the sun's reflection.
- Find the dark boats. Who might be in them so early in the morning?
- Look at the brushstrokes. Are they smooth or quick and choppy?

Talk about it

1. Why does the little sun look so bright, even though it is small?
2. What would happen if Monet had painted the sky yellow instead of blue?
3. What time of day is it? How can you tell?

STUDIO PROJECT

Complementary Sunrise

Like Monet, you will paint a harbor or lake at sunrise using blue and orange, one complementary pair. Your sun will glow because of the blue around it.

You will need

- Cardstock or watercolor paper
- Tempera or oil pastels in blue, orange, white and black
- Brush, water jar, paper plate
- Pencil

Steps

1. Draw a horizon line a little below the middle of the paper. Draw a small circle for the sun just above it.
2. Paint the sun bright orange. Paint a few orange streaks under it on the water, like a path of light.
3. Mix blue with a little white. Paint the sky all around the sun with short, choppy strokes. Let a little orange glow show near the sun.
4. Paint the water with blue strokes going sideways, but leave the orange path showing.
5. Mix a dark color by adding a little orange to blue. It turns dark gray-blue. Use it to paint one or two small boats and a far-off shore.
6. Let it dry. Step back across the room and look at how the sun glows.
7. Name your complementary pair on the back of your painting.

Tips

- Keep your sun small. Small and bright looks stronger than big and dull.
- Do not paint over the sun with blue. Leave it clean.

Check your work

- ☐ I used one pair of complementary colors.
- ☐ My sun stands out because of the color around it.

- I mixed a dark color from my two complements.

SKETCHBOOK PRACTICE

1. Draw three squares. In each, draw a small circle of one color on a background of its complement.
2. Draw a red apple with green leaves, a purple grape bunch on a yellow plate, or an orange fish in blue water.
3. Mix a tiny bit of green into red crayon by layering. What happens?

From history. When Monet showed this painting in 1874, a writer made fun of its title and called the painters “Impressionists.” The painters liked the name and kept it. Today Impressionism is one of the most loved kinds of painting in the world.

COMMON MISTAKES

- Mixing the two complements all over the page so everything turns brown. Keep them mostly side by side.
- Picking colors that are next to each other on the wheel instead of across from each other.

Make it a game • Complement Concentration. Make six small cards from colored paper to form three pairs: red and green, blue and orange, yellow and purple. Turn them face down and play Concentration, finding the complementary pairs. A match earns a point. When you match a pair, set them side by side and say how they make each other look brighter. Play to three matches.

3.4 COLOR IN STAINED GLASS

OBJECTIVES

- Explain how light shining through colored glass makes colors glow.
- Tell why medieval churches were filled with stained-glass windows.
- Make a paper stained-glass window with black “lead” lines.

Warm-up. Hold a piece of colored tissue paper on the table, then hold it up to a window. How does the color change when light shines through it?

WATCH

How was it made? Stained glass window | V&A

Victoria and Albert Museum · 3:54

<https://www.youtube.com/watch?v=W5NOrG888CI>

WHEN TO WATCH

After the picture study. Watch how the glass is cut, painted and joined with lead.

BACKUP VIDEO

Stained Glass Window Drawing

Art with Mrs. F · 6:10

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

A drawn stained-glass window you can make with markers on another day.

KEY TERMS

stained glass

Colored glass pieces fitted together to make a picture in a window.

translucent

Lets light shine through, but you cannot see clearly through it, like tissue paper.

lead came

Thin strips of lead metal that hold the pieces of glass together. They look like black lines.

Gothic

A style of church building from the Middle Ages with tall pointed arches and huge windows.

CORE IDEAS

Most pictures are seen by light bouncing off them. A stained-glass window is different: light shines **through** it. That is why its colors glow like jewels.

Glass makers colored the glass while it was hot and melted by adding powdered metals. A little cobalt made deep blue; copper made red or green.

The glass was cut into small pieces and joined with thin strips of lead, called **lead came**. The lead makes dark lines around every piece. These dark lines make the bright colors look even brighter, the way a black outline makes a coloring page pop.

About 850 years ago, builders in France learned to make very tall churches with huge windows. This style is called **Gothic**. The windows told Bible stories in pictures, so people who could not read could learn from them.

Stained-glass windows use many complementary colors side by side: red next to green, blue next to orange and gold. The deep blue glass of Chartres Cathedral is so famous that people call it “Chartres blue.”

PICTURE STUDY



Notre-Dame de la Belle Verrière, Unknown glassmakers of Chartres, about 1180, with a border added about 1215 · Stained glass and lead · Chartres Cathedral, France

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

Belle Verrière means “beautiful window” in French. It shows Mary, the mother of Jesus, holding the Child Jesus on her lap. When a great fire burned Chartres Cathedral in 1194, this window was saved and put back into the new church.

Look closely

- Find Mary and the Child Jesus in the center. What color is Mary’s robe?
- Find Mary’s crown and the round halo behind her head. What colors are they?
- Look at the red background behind Mary. Red and blue side by side make each other glow.
- Find the dark lines around each piece of glass. That is the lead.

Talk about it

1. Why do you think the window builders chose such bright, deep colors?
2. How would this window look at night, with no light behind it?
3. What Bible story would you like to see in a stained-glass window?

STUDIO PROJECT

Tissue Paper Stained-Glass Window

You will make a window that glows when you tape it to a real window. Black paper will be your lead, and tissue paper will be your glass.

You will need

- Two sheets of black construction paper
- Tissue paper in several bright colors
- Child scissors (an adult may help cut the inside shapes)
- Glue stick
- White crayon or pencil
- Tape

Steps

1. Fold one black sheet in half. Draw half of an arched window shape along the fold with white crayon, and cut it out so you have a tall arched frame. (Or simply draw a thick arched border.)
2. Inside the frame, draw a simple picture with thick white crayon lines: a cross, a dove, a lamb, a flower or a star. Then draw a few lines through the background to divide it into sections. Every line must be thick, about as wide as your finger.
3. With a parent's help, cut out the sections between the thick lines, leaving the black lines standing. This is your "lead."
4. Cut pieces of tissue paper a little bigger than each hole.
5. Rub glue on the black lines around one hole and press a piece of tissue over it. Use complementary colors next to each other, like blue beside orange.
6. Fill every hole. Trim any tissue that sticks out past the edge.
7. Tape your window to a sunny window and watch the colors glow.

Tips

- Keep the black lines thick, or the paper will tear when you cut.
- Two layers of tissue in one hole makes a deeper color.

Check your work

- ☐ My window has thick black lines around every piece of color.
- ☐ The colors glow when light shines through.
- ☐ I put at least one pair of complementary colors side by side.

SKETCHBOOK PRACTICE

1. Draw a tall arched window and divide it into many pieces with thick lines. Color it with crayons, pressing hard.
2. Draw something from your church or a church you have visited.
3. Make a small stained-glass design with markers on wax paper and hold it up to the light.

From history. Chartres Cathedral, near Paris, still has more than 150 of its medieval windows. During wars in the last century, the people of Chartres took the windows out piece by piece and hid them to keep them safe, then put them back afterward.

COMMON MISTAKES

- Making the black lines too thin. They need to be strong enough to hold the window together.
- Using only light colors. Deep reds and blues glow the most.

Make it a game • Glow or Block Test. Gather five things: tissue paper, cellophane, wax paper, cardboard and foil. Predict which will let light glow through, then hold each one up to the window. Translucent things let light through; others block it. Score a point for each right prediction. Then say why medieval churches were filled with stained-glass windows.

Scripture. “I am the light of the world: he that followeth me shall not walk in darkness, but shall have the light of life.” (John 8:12, KJV)

A stained-glass window is dark until light shines through it. The builders of Chartres wanted people to remember that Christ is the light that makes all things beautiful.

UNIT 3

COLOR

In this unit your child paints a color wheel, mixing the secondary colors from red, yellow and blue and meeting a few in-between (tertiary) colors. Then we make colors lighter with white (tints) and darker with black (shades), learn that opposite colors on the wheel make each other glow (complementary colors), and finish with the jewel colors of a Gothic stained-glass window.

We study Van Gogh's *Bedroom in Arles*, Vermeer's *Girl with a Pearl Earring*, Monet's *Impression, Sunrise*, and the *Belle Verrière* window at Chartres Cathedral. This is a tempera paint unit: cover the table and keep rags handy.

PREREQUISITES

- Knows the names of the basic colors
- Has used a paintbrush and a water jar
- Can trace and cut simple shapes

MASTERY CHECKLIST

- ☐ I can name the three primary colors and mix the three secondary colors.
- ☐ I can mix one tertiary color, like red-orange or blue-green.
- ☐ I can make a tint by adding white and a shade by adding black.
- ☐ I can find complementary (opposite) colors on the color wheel.
- ☐ I can tell how stained glass makes colors glow.

LESSONS IN THIS UNIT

3.1 The Color Wheel

2 sessions of 30 minutes

3.2 Tints and Shades

2 sessions of 30 minutes

3.3 Complementary Colors

2 sessions of 30 minutes

3.4 Color in Stained Glass

2 sessions of 30 minutes

UNIT 3 REVIEW

Have your color wheel and the picture study images nearby. Ask each question aloud; your child may point, paint, draw or tell. There are no points.

1. Point to the three primary colors on your color wheel.
2. Which two colors make green? Which two make orange? Which two make violet?
3. How do you make a tint? How do you make a shade?
4. What is the complement of blue? Show me on the wheel.
5. Look at *Impression, Sunrise*. Why does the small sun look so bright?
6. Why do stained-glass windows glow?

ANSWER KEY

1. Red, yellow and blue.
2. Yellow and blue; red and yellow; red and blue.
3. Add white to a color for a tint; add a little black for a shade.
4. Orange, straight across the wheel.
5. It is orange, surrounded by its complement, blue.
6. Light shines through the colored glass, and the dark lead lines around the pieces make the colors look brighter.

PORTFOLIO PIECE: A WINDOW OF COLOR

Draw a large arched window on white paper and divide it into sections with thick black lines. In the center, draw something from creation you love (a bird, a flower, the sun). Color it with tempera or oil pastel using the whole color wheel: put at least one pair of complementary colors side by side, and use a tint and a shade somewhere in the picture.

LOOK FOR	WHAT IT MEANS
Color wheel	Used primary and secondary colors, mixed or chosen carefully.
Tint and shade	Shows at least one tint and one shade.
Complements	Placed one pair of complementary colors side by side.
Lead lines	Thick dark lines around each section make the colors stand out.

UNIT 4

VALUE AND SHADOW

Value means how light or dark something is. In this unit your child learns to see three values (light, middle and dark), to shade a ball so it looks round, to notice the shadows that objects throw on the ground, and to make silhouettes against a bright sky.

We study *Whistler's Mother*, Chardin's *Soap Bubbles*, Monet's snowy *The Magpie*, and Millet's *The Angelus*. You will need a pencil (HB and 4B), a desk lamp or flashlight, a ball, and a sunny day for one lesson.

PREREQUISITES

- Knows tints and shades (Unit 3)
- Can draw a circle and simple forms (Unit 2)
- Can hold a pencil lightly and press harder for dark

MASTERY CHECKLIST

- ☐ I can make a three-step value scale: light, middle and dark.
- ☐ I can shade a ball with a highlight, a light side and a shadow side.
- ☐ I can draw a cast shadow on the side away from the light.
- ☐ I can make a silhouette: a dark shape against a light sky.

LESSONS IN THIS UNIT

4.1 Light, Middle and Dark

2 sessions of 30 minutes

4.2 Highlight and Shadow on a Ball

2 sessions of 30 minutes

4.3 Cast Shadows

2 sessions of 30 minutes

4.4 Silhouettes

2 sessions of 30 minutes

UNIT 4 REVIEW

Have a ball, a lamp or flashlight, a pencil and paper ready. Ask each question aloud; your child may point, draw or tell. There are no points.

1. What does value mean? Draw a light, a middle and a dark box.

2. Shine the light on the ball. Point to the highlight and the shadow side.
3. If the sun is on the left, which way will the shadows point?
4. Look at *The Magpie*. What color are the shadows on the snow?
5. What is a silhouette? Why do we draw things from the side for a silhouette?
6. In *The Angelus*, what are the two people doing, and why are they so dark?

ANSWER KEY

1. How light or dark something is. Three boxes: white, gray, very dark.
2. The highlight is the brightest spot facing the light; the shadow side faces away.
3. To the right, away from the sun.
4. Blue or blue-violet, not black.
5. A dark shape against a bright background. From the side, the outline is easier to recognize.
6. They are praying. The sun is setting behind them, so we see their shadow sides.

PORTFOLIO PIECE: EVENING STILL LIFE

Set a ball, an apple and a cup on a table by a lamp or a window. Draw them in pencil and shade each one with a highlight, a light side and a shadow side. Give each object a cast shadow on the table, all pointing away from the light. Make the background behind them dark so the objects stand out.

LOOK FOR	WHAT IT MEANS
Three values	The drawing has clear lights, middle grays and darks.
Highlights	Each object has a highlight on the side facing the light.
Cast shadows	Every object has a cast shadow, and all point the same way.
Looks solid	The objects look round and solid, not flat.

4.1 LIGHT, MIDDLE AND DARK

OBJECTIVES

- Explain what value means.
- Make a three-step value scale with pencil.
- Draw a picture using only three values.

Warm-up. Collect three things from around the house: one white, one gray and one black (a sock, a stone, a shoe). Line them up from light to dark. Squint your eyes at them. What do you notice?

WATCH

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

Paint It Kids · 3:28

<https://www.youtube.com/watch?v=Av8ppwR2w7I>

WHEN TO WATCH

After the core ideas. Watch the value scale go from light to dark, then make your three steps.

BACKUP VIDEO

Value Scale- light to dark- elementary art.

Abby Swengros · 2:36

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

A short value-scale practice with just copy paper and a pencil.

KEY TERMS

value

How light or dark something is.

value scale

A row of boxes that goes step by step from light to dark.

pressure

How hard you press with your pencil or crayon. Light pressure makes light marks; hard pressure makes dark marks.

CORE IDEAS

Value means how light or dark something is. White is the lightest value. Black is the darkest. Grays are in between.

A **value scale** is a row of boxes that goes from light to dark, one step at a time. Ours has three steps: **light** (the white paper), **middle** (gray) and **dark** (almost black).

With a pencil you change value by changing **pressure**. Press gently for light gray. Press harder for middle gray. Press hard, and go over it twice, for dark. A soft pencil like a 4B makes darker marks than an HB.

Squinting helps you see values. When you squint, the little details disappear and you see just the big light, middle and dark shapes.

Every good picture has light, middle and dark. Without them, a picture looks flat and gray. With them, it looks strong and clear.

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

James Whistler, an American painter, painted his mother sitting quietly in his studio in London. He called it *Arrangement in Grey and Black* because he planned the picture as a careful arrangement of light, middle and dark values.

Look closely

- Squint at the painting. Find the darkest parts. (Her dress and the curtain.)
- Find the lightest parts. (Her cap, her cuffs, her face and hands.)
- Find the middle values: the gray wall and the floor.
- Look at the picture frame on the wall. It is a small rectangle of light, middle and dark.

Talk about it

1. Why do you think Whistler used so few colors?
2. How does this painting make you feel: quiet, busy, sad, peaceful?
3. Where is your eye pulled first? Why?

STUDIO PROJECT

A Three-Value House at Evening

You will draw a simple house and landscape and shade it using only three values: the white of the paper, a middle gray and a dark.

You will need

- White drawing paper
- HB and 4B pencils
- Eraser
- Ruler

Steps

1. First, make your value scale. Draw three boxes in a row at the top of the page. Leave the first box white. Fill the second with even, gentle middle gray. Fill the third with your 4B pencil, pressing hard, for dark.
2. Below the scale, draw a horizon line and a simple house: a square, a triangle roof, a door and two windows. Add a tree and a path.
3. Decide your values. Make the sky light (white paper). Make the ground middle gray. Make the house walls middle gray too, but the roof dark.
4. Make the windows light, as if a lamp is on inside. Make the door and tree dark.
5. Shade the middle grays first with even, side-by-side strokes all in one direction.
6. Shade the darks last with the 4B pencil.
7. Squint at your drawing. Can you see the three values clearly?

Tips

- Keep your strokes close together so the gray looks smooth.
- Put a scrap paper under your hand so it does not smudge the gray.

Check your work

- ☐ My value scale has a light, a middle and a dark box.
- ☐ My drawing uses all three values.

- Light shapes sit next to dark shapes so they stand out.

SKETCHBOOK PRACTICE

1. Make a five-step value scale: white, light gray, middle gray, dark gray, black.
2. Draw a cup and shade it with only three values.
3. Squint at a room in your house and draw just the big light and dark shapes.

From history. Whistler was born in Massachusetts and lived most of his life in London and Paris. His painting of his mother became so well loved that it was printed on a United States postage stamp in 1934 for Mother's Day.

COMMON MISTAKES

- Making every gray the same middle gray. Push the darks darker.
- Scribbling in many directions. Use neat strokes that go the same way.

Make it a game • Squint Rank. Place five objects on a table. Squint your eyes at them and rank them from lightest to darkest, then ask your parent to rank them too. Check by shading a value strip on paper with light, middle and dark pressure and matching each object. One point for each correct. Say what value means. Then switch.

4.2 HIGHLIGHT AND SHADOW ON A BALL

OBJECTIVES

- Find the highlight, the light side and the shadow side on a round object.
- Shade a circle so it looks like a ball.
- Keep the light coming from one direction.

Warm-up. In a dim room, shine a flashlight on a ball from one side. Point to the brightest spot, then the darkest side. Move the light to the other side. What changed?

WATCH

How to Draw a 3D Sphere: Shading for Beginners

Circle Line Art School · 4:00

<https://www.youtube.com/watch?v=9r2SIYXQNgl>

WHEN TO WATCH

Before the studio project. Pause and point to the highlight, the light side and the shadow side as he shades.

BACKUP VIDEO

Shading a Sphere with Colored Pencils

Mrs. Kate Creates · 6:10

<https://www.youtube.com/watch?v=pwBEJZ8u8uo>

Shows the same idea with colored pencils.

KEY TERMS

light source

Where the light comes from, like the sun, a lamp or a window.

highlight

The brightest spot on an object, where the light hits it most directly.

shadow side

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

shading

Adding light and dark values to make something look solid.

CORE IDEAS

Light comes from a **light source**: the sun, a lamp or a window. Light travels in straight lines. The side of a ball that faces the light is bright, and the side that faces

away is dark.

The very brightest spot on a shiny ball is the **highlight**. It is always on the side facing the light. Leave the paper white there.

Around the highlight, the ball is light. As the ball curves away from the light, it gets darker and darker. The darkest part is the **shadow side**.

To shade a ball, draw a circle and decide where the light is. Leave the highlight white. Shade lightly in curved strokes that follow the round shape. Then add more pressure as you move to the shadow side.

Shading is what turns a flat circle (a shape) into a ball (a form). It is not a trick. It is careful looking at how light really falls.

PICTURE STUDY



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

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

Jean-Siméon Chardin was a French painter who loved quiet, everyday moments. Here a young man leans out of a window, slowly blowing a big, round soap bubble while a little boy watches.

Look closely

- Find the soap bubble. Can you see the tiny highlight on it, where the window light shines?
- Look at the young man's face and hands. Which side is lighter?
- Find the glass of soapy water. Where is it brightest?
- Find the little boy. Is he in the light or in shadow?

Talk about it

1. Where is the light coming from in this picture? How do you know?
2. How did Chardin make the bubble look round and thin?
3. What do you think will happen next to the bubble?

STUDIO PROJECT

A Ball Under the Lamp

You will set a real ball under a lamp and draw it, shading it from highlight to shadow so it looks round.

You will need

- White drawing paper
- HB and 4B pencils
- Eraser
- A ball (tennis ball, orange or plain ball)
- A desk lamp or flashlight
- Something round to trace (a cup)

Steps

1. Put the ball on a sheet of white paper on the table. Shine the lamp on it from the upper left. Turn off other lights if you can.
2. Trace a cup to make a circle on your paper, or draw a circle carefully.
3. Look at the ball. Find the highlight. Draw a tiny circle in the same spot on your drawing (upper left) and do not shade inside it.
4. With the HB pencil and light pressure, shade the whole ball except the highlight. Use curved strokes that follow the round edge.
5. Now shade a second layer, but only on the half away from the light.
6. With the 4B pencil, shade a dark crescent along the bottom right edge. That is the darkest part of the shadow side.
7. Gently blend the steps with a tissue or a cotton swab so the change from light to dark is smooth. Look at your ball. Does it look round?

Tips

- Your light, your highlight and your shadow must all agree. Light from the left means highlight on the left and shadow on the right.
- If you shaded the highlight by mistake, lift it out with the eraser.

Check your work

- ☐ My ball has a white highlight on the side facing the light.
- ☐ My ball gets darker toward the side away from the light.
- ☐ My ball looks round, not flat.

SKETCHBOOK PRACTICE

1. Draw three balls with the light coming from three different sides.
2. Draw and shade an apple, an egg or an orange from life.
3. Draw a soap bubble with a tiny window-shaped highlight.

From history. Chardin painted several versions of *Soap Bubbles*. In his time, people said a soap bubble was a reminder that life is short and should be used well. Chardin was so good at painting light that other painters came to study his work.

COMMON MISTAKES

- Drawing a dark outline all around the ball. Let the shading make the edge instead.
- Putting the highlight in the middle when the light comes from the side.

Make it a game • Name the Spot. Set a ball under a lamp. Your parent points a finger at a spot and you quickly say what it is: highlight, light side or shadow side. Do ten points. Score a point for each correct answer. Then you point and your parent answers. Swap, and then shade a circle to match the ball.

4.3 CAST SHADOWS

OBJECTIVES

- Tell the difference between the shadow on an object and the shadow it casts.
- Find the direction of a cast shadow from the light source.
- Draw objects with cast shadows that all point the same way.

Warm-up. Go outside on a sunny morning. Stand still and look at your shadow. Which way does it point? Is the sun in front of you or behind you? (If it is cloudy, use a flashlight and a toy indoors.)

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 especially for the shadow drawn on the ground beside each ball, on the side away from the light.

BACKUP VIDEO

Cast Shadows

Lam's Art Lessons • 4:13

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

Another short lesson on drawing cast shadows.

KEY TERMS

cast shadow

The dark shape an object throws onto the ground or a wall when it blocks the light.

opposite

On the other side. A cast shadow falls on the side opposite the light.

form shadow

The darker side on the object itself, away from the light.

CORE IDEAS

When an object blocks the light, it throws a dark shape onto the ground. This is a **cast shadow**. Your own shadow on a sunny day is a cast shadow.

A cast shadow always falls on the side **opposite** the light. If the sun is on the left, shadows stretch to the right.

Cast shadows are darkest right next to the object, where it touches the ground. That is what makes an object look like it is sitting on the ground, not floating in the air.

The length of a shadow changes with the sun. In the early morning and late afternoon, the sun is low and shadows are long. At noon the sun is high and shadows are short.

Shadows are not always gray or black. On snow on a sunny day, shadows look blue because the blue sky shines into them. Look carefully and you will see.

PICTURE STUDY



The Magpie, Claude Monet, 1868–1869 · Oil on canvas · Musée d'Orsay, Paris

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

Claude Monet went outside in the snow in Normandy, France, and painted with cold fingers. A magpie, a black-and-white bird, sits on a gate. The fence throws long blue shadows across the shining snow.

Look closely

- Find the magpie. It is small, but it is the darkest thing in the picture.
- Find the shadows of the fence. Which way do they point?
- Look at the color of the shadows. Are they gray, blue, or purple?
- Where is the sun? (Hint: shadows point away from it.)

Talk about it

1. How can you tell it is a sunny day?
2. Why are the fence shadows so long?
3. How does this painting make you feel?

STUDIO PROJECT

Sunny Snow Day with Blue Shadows

You will draw a snowy scene with a fence, a tree and a snowman, and give each one a cast shadow. All your shadows will point the same way, away from the sun.

You will need

- White drawing paper
- Pencil
- Crayons or oil pastels: light blue, blue, violet, brown, black, yellow, orange
- A toy and a flashlight for practice

Steps

1. Practice first: put a toy on a white paper and shine a flashlight from the left. Trace the toy's cast shadow with pencil. Move the light and watch the shadow move.
2. On your good paper, draw a horizon line high on the page. Draw a small sun in the top left corner.
3. Draw a fence with posts across the middle, a tree on one side and a snowman on the other.
4. Now draw the shadows. Each shadow starts at the bottom of its object and stretches to the right, away from the sun. Make them long, like late-afternoon shadows.
5. Color the shadows light blue and violet, not black. Make them a little darker right where they touch the object.
6. Color the fence brown, the tree trunk dark, and add a black-and-white bird on the fence like Monet's magpie.
7. Leave most of the snow white paper. Add a little pale yellow in the sunny parts.

Tips

- Check every shadow. Do they all point the same way?

- The shadow of a fence post is a long, thin stripe. The shadow of a snowman is round and stretched.

Check your work

- ☐ Every object has a cast shadow.
- ☐ All my shadows point away from the sun.
- ☐ My shadows are darkest where they touch the object.

SKETCHBOOK PRACTICE

1. Outside, trace a friend's shadow with chalk at 9 o'clock and again at noon. Draw both in your sketchbook.
2. Draw a cup with its cast shadow under a lamp.
3. Draw three trees on a hill with the sun on the right. Give each tree a shadow.

From history. In 1869 the judges of the big Paris art show turned down *The Magpie*. Many people then thought shadows should be brown or black, not blue. Today it is one of the best-loved snow paintings in the world.

COMMON MISTAKES

- Making shadows point in different directions. One sun, one direction.
- Leaving a white gap between the object and its shadow. The shadow should touch where the object meets the ground.

Make it a game • Which Way Will It Fall? Set a cup on a table. Your parent holds a lamp or flashlight in different places: left, right, in front. Before looking, predict which way the cast shadow will fall: it is always opposite the light. One point for each right guess. Then say the difference between the shadow on the cup and the shadow it casts.

4.4 SILHOUETTES

OBJECTIVES

- Explain what a silhouette is.
- Recognize objects by their outline shape alone.
- Make a sunset picture with black silhouettes.

Warm-up. Shadow guessing game: a parent holds an object (a fork, a toy horse, a cup) behind a sheet or in front of a lamp so only its shadow shows on the wall. Can you guess what it is from its shape?

WATCH

Silhouette Painting for Kids

Lolly Arroco · 3:43

<https://www.youtube.com/watch?v=f7Rr3lz08Vw>

WHEN TO WATCH

Before the studio project. Paint the blended sunset first, then add black shapes on top once it is dry.

Note: A small teacher's channel, kept because it fits this lesson best; we found no better-known silhouette lesson for this age.

BACKUP VIDEO

How to Paint a Sunset with a Silhouette for Kids

Draw With Mr Craig · 7:24

<https://www.youtube.com/watch?v=BL9U9l8s43k>

Before the studio project, for another sunset silhouette painting.

KEY TERMS

silhouette

A dark shape seen against a bright background, with no details inside it.

backlighting

When the light is behind an object, so the side we see is in shadow.

CORE IDEAS

When a bright light is **behind** something, the side facing us is in shadow. We see a dark shape against the bright light. This dark shape is a **silhouette**.

A silhouette has no details inside it: no eyes, no buttons, no bricks. So the outline has to tell the whole story. A good silhouette is easy to recognize from its edge alone.

To make a strong silhouette, turn things sideways. A person seen from the side shows the nose and chin. A horse seen from the side shows its legs, head and tail. A cup seen from the side shows its handle.

Silhouettes look best against a glowing sky: yellow and orange near the horizon, turning to pink, violet and blue higher up. The dark shapes and bright sky make strong contrast.

Long ago, before cameras, people had silhouette portraits made. An artist cut a person's side view from black paper in just a few minutes.

PICTURE STUDY



The Angelus, Jean-François Millet, 1857–1859 · Oil on canvas · Musée d'Orsay, Paris

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

At the end of a day of digging potatoes, a farmer and his wife hear the church bell ring far away. They stop work, bow their heads and pray. The sun is setting behind them, so they look dark against the glowing sky.

Look closely

- Find the two people. Which parts of them are darkest?
- Look at the sky behind them. Where is it brightest?
- Find the tiny church steeple on the horizon. It is a small silhouette too.
- Find the basket and the wheelbarrow. Can you tell what they are just from their shapes?

Talk about it

1. Why did Millet put the people against the bright sky?
2. What do you think the two people are praying?
3. How does this picture make you feel?

STUDIO PROJECT

Sunset Silhouette

You will paint a glowing sunset sky and then cut and glue black paper silhouettes in front of it: a hill, a church or barn, trees and maybe a person or animal.

You will need

- Watercolor paper or white cardstock
- Watercolors or oil pastels in yellow, orange, red, pink, violet and blue
- Black construction paper
- White crayon or pencil
- Child scissors
- Glue stick

Steps

1. Paint or color the sky in bands: yellow across the bottom, then orange, then pink or red, then violet, then blue at the top. Let each band blend a little into the next. Let it dry.
2. On black paper, draw a long, low hill with white crayon and cut it out. Glue it across the bottom of your sky.
3. Draw a church, a barn or a house from the side on black paper. Give it a roof and a steeple or chimney so it is easy to recognize. Cut it out.
4. Cut out a few trees: a tall thin trunk with a cloud-shaped top, or a pointed pine.
5. If you like, cut a person, a horse, a sheep or a bird, always from the side.
6. Lay out all the pieces on the hill before gluing. Put the biggest ones in front and smaller ones far away near the horizon.
7. Glue them down. Stand back and see if every shape is easy to recognize.

Tips

- Keep the shapes simple and bold. Very thin parts are hard to cut.
- Do not add any details inside the black shapes. The outline does all the work.

Check your work

- ☐ My sky goes from light near the horizon to darker at the top.
- ☐ My silhouettes are solid black with no details inside.
- ☐ Someone else can tell what each shape is.

SKETCHBOOK PRACTICE

1. Draw the side view of five things (a teapot, a dog, a bicycle, a chair, a person) and fill each one in solid black.
2. Stand a family member sideways in front of a lamp and trace their shadow on paper taped to the wall.
3. Draw a tree at sunset as a silhouette.

From history. The Angelus is a prayer that Christians in Europe said three times a day, when the church bell rang: morning, noon and evening. Millet grew up on a farm and remembered his grandmother stopping to pray when the bell rang. This painting became one of the most famous paintings in France.

COMMON MISTAKES

- Drawing things from the front, so they are hard to recognize. Turn them sideways.
- Painting the sky too dark everywhere. Keep it brightest near the horizon.

Make it a game • Mystery Silhouette. In a dim room, shine a flashlight so a household object makes a shadow on the wall. Guess what the object is by its outline alone. Take turns choosing mystery objects: a spoon, a shoe, a toy horse. Score a point for each guess. Then cut one silhouette from black paper for the sunset.

Scripture. “Evening, and morning, and at noon, will I pray, and cry aloud: and he shall hear my voice.” (Psalms 55:17, KJV)

The farmers in Millet’s painting stop their work to pray at evening. Their dark shapes against the bright sky show a quiet moment of thanks.

UNIT 4

VALUE AND SHADOW

Value means how light or dark something is. In this unit your child learns to see three values (light, middle and dark), to shade a ball so it looks round, to notice the shadows that objects throw on the ground, and to make silhouettes against a bright sky.

We study *Whistler's Mother*, Chardin's *Soap Bubbles*, Monet's snowy *The Magpie*, and Millet's *The Angelus*. You will need a pencil (HB and 4B), a desk lamp or flashlight, a ball, and a sunny day for one lesson.

PREREQUISITES

- Knows tints and shades (Unit 3)
- Can draw a circle and simple forms (Unit 2)
- Can hold a pencil lightly and press harder for dark

MASTERY CHECKLIST

- ☐ I can make a three-step value scale: light, middle and dark.
- ☐ I can shade a ball with a highlight, a light side and a shadow side.
- ☐ I can draw a cast shadow on the side away from the light.
- ☐ I can make a silhouette: a dark shape against a light sky.

LESSONS IN THIS UNIT

4.1 Light, Middle and Dark

2 sessions of 30 minutes

4.2 Highlight and Shadow on a Ball

2 sessions of 30 minutes

4.3 Cast Shadows

2 sessions of 30 minutes

4.4 Silhouettes

2 sessions of 30 minutes

UNIT 4 REVIEW

Have a ball, a lamp or flashlight, a pencil and paper ready. Ask each question aloud; your child may point, draw or tell. There are no points.

1. What does value mean? Draw a light, a middle and a dark box.

2. Shine the light on the ball. Point to the highlight and the shadow side.
3. If the sun is on the left, which way will the shadows point?
4. Look at *The Magpie*. What color are the shadows on the snow?
5. What is a silhouette? Why do we draw things from the side for a silhouette?
6. In *The Angelus*, what are the two people doing, and why are they so dark?

ANSWER KEY

1. How light or dark something is. Three boxes: white, gray, very dark.
2. The highlight is the brightest spot facing the light; the shadow side faces away.
3. To the right, away from the sun.
4. Blue or blue-violet, not black.
5. A dark shape against a bright background. From the side, the outline is easier to recognize.
6. They are praying. The sun is setting behind them, so we see their shadow sides.

PORTFOLIO PIECE: EVENING STILL LIFE

Set a ball, an apple and a cup on a table by a lamp or a window. Draw them in pencil and shade each one with a highlight, a light side and a shadow side. Give each object a cast shadow on the table, all pointing away from the light. Make the background behind them dark so the objects stand out.

LOOK FOR	WHAT IT MEANS
Three values	The drawing has clear lights, middle grays and darks.
Highlights	Each object has a highlight on the side facing the light.
Cast shadows	Every object has a cast shadow, and all point the same way.
Looks solid	The objects look round and solid, not flat.

UNIT 5

MATERIALS

Every art material is made of something. In this unit your child learns a little of the science behind four materials and how each one behaves: watercolor (colored powder, a gum from trees, and water), oil pastels (color mixed with oil and wax), colored pencils (color pressed into a waxy stick inside wood), and clay (tiny bits of rock and water).

We study Turner's watercolor *The Blue Rigi*, Liotard's pastel *The Chocolate Girl*, Dürer's *Great Piece of Turf*, and Velázquez's *The Waterseller of Seville* with its great clay jar. The last lesson uses air-dry clay; cover the table and keep clay off carpets.

PREREQUISITES

- Knows the color wheel and how to mix secondary colors (Unit 3)
- Knows light, middle and dark values (Unit 4)
- Can rinse and wipe a brush

MASTERY CHECKLIST

- ☐ I can tell what paint is made of: pigment and a binder.
- ☐ I can paint wet-on-wet and watch the colors spread.
- ☐ I can blend two oil pastel colors smoothly.
- ☐ I can layer colored pencils lightly to make new colors.
- ☐ I can build a pot from clay coils and smooth the inside.

LESSONS IN THIS UNIT

5.1 Watercolor: Water and Pigment

2 sessions of 30 minutes

5.2 Oil Pastels: Blending Color

2 sessions of 30 minutes

5.3 Colored Pencil Layering

2 sessions of 30 minutes

5.4 Clay: The Coil Pot

2 sessions of 30 minutes

UNIT 5 REVIEW

Have a watercolor pan, an oil pastel, a colored pencil and a bit of clay on the table. Ask each question aloud; your child may point, show or tell. There are no points.

1. Paint is made of two parts. What are they?
2. What is the binder in watercolor, and where does it come from?
3. Show me the difference between wet-on-wet and wet-on-dry.
4. Blend two oil pastel colors for me. Which color do you put down first?
5. Why should we press lightly on the first layers of colored pencil?
6. How do you join two pieces of clay? Why must clay dry slowly?

ANSWER KEY

1. Pigment (the color powder) and binder (the glue that holds it).
2. Gum arabic, a sap from acacia trees.
3. Wet-on-wet spreads with soft edges; wet-on-dry keeps sharp edges.
4. The lighter color first, then the darker, then rub where they meet.
5. So the bumps of the paper are not filled up and more layers can be added.
6. Score, add slip or water, press and smooth. If it dries too fast it cracks.

PORTFOLIO PIECE: A MIXED-MEDIA STILL LIFE

Set your dry coil pot on a table with a leaf or a piece of fruit beside it. Paint the background with watercolor, using wet-on-wet for a soft wall or sky. When it is dry, draw the pot and fruit on top and color them with oil pastel or colored pencil, blending or layering from light to dark. Write on the back which material you used for each part.

LOOK FOR	WHAT IT MEANS
Watercolor	The background shows soft wet-on-wet blending.
Blending or layering	The pot and fruit show smooth blending or careful layers.
Light and dark	Objects have a light side and a shadow side.
Knows the materials	Can tell what each material is made of.

5.1 WATERCOLOR: WATER AND PIGMENT

OBJECTIVES

- Tell what watercolor paint is made of.
- Paint wet-on-wet and wet-on-dry and see the difference.
- Paint a sky that blends softly using wet-on-wet.

Warm-up. Put a drop of water on a dry watercolor pan and touch it with your brush. Paint one stripe on dry paper. Then wet a patch of paper with clean water and touch the same color into it. Which one spreads?

WATCH

Watercolor Techniques for Kids

Mr. Otter Art Studio • 14:21

<https://www.youtube.com/watch?v=CDdIAccQT8g>

WHEN TO WATCH

After the core ideas. Watch for wet-on-wet (paint on wet paper) and wet-on-dry, and see how differently they spread.

Note: Mr. Otter shows several techniques; you may stop after the first few.

BACKUP VIDEO

3 Fun and Easy Watercolor Techniques to Try with Kids

Watercolor4KIDS • 10:40

<https://www.youtube.com/watch?v=HizPR6EV1VQ>

Any time this week, for a mother and daughter trying easy watercolor techniques together.

KEY TERMS

pigment

A colored powder that gives paint its color. Pigments come from minerals, earth, plants or are made by chemists.

binder

The sticky part of paint that holds the pigment together and makes it stick to the paper.

gum arabic

The binder in watercolor. It is a sap that comes from acacia trees.

wet-on-wet

Painting wet paint onto paper that is already wet, so the colors spread and blend softly.

wet-on-dry

Painting wet paint onto dry paper, so the edges stay sharp.

CORE IDEAS

All paint is made of two main parts. The **pigment** is a fine colored powder. The **binder** is the glue that holds the powder together and sticks it to the paper.

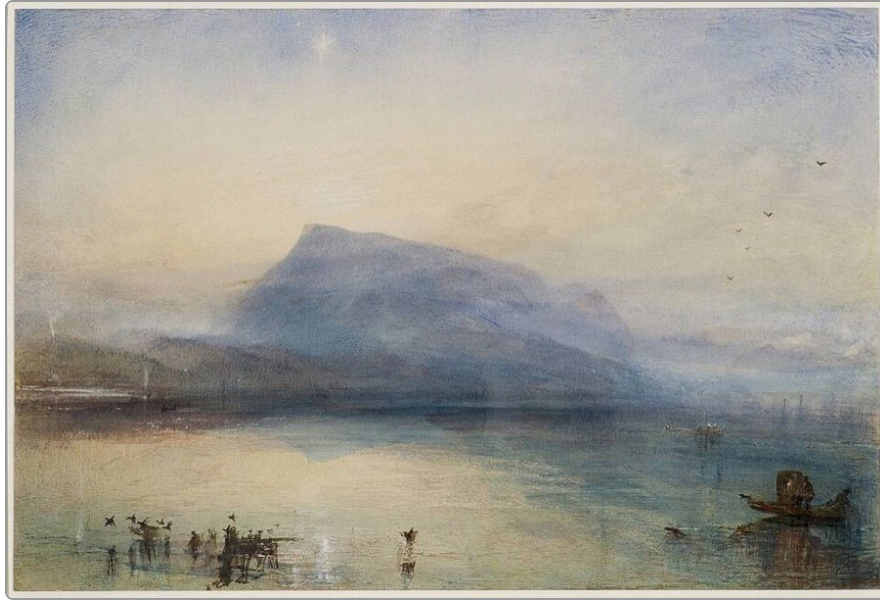
In watercolor the binder is **gum arabic**, a sap from acacia trees. When you add water, the gum softens and lets the pigment flow. When the water dries, the gum holds the color on the paper.

Watercolor is **transparent**: you can see the white paper through it. That is why watercolor looks so light and glowing. To make a color lighter, add more water, not white paint.

Wet-on-wet means painting onto wet paper. The colors spread out like ink in water and blend into soft, fuzzy edges. It is perfect for skies, clouds and sunsets. **Wet-on-dry** means painting onto dry paper. The edges stay sharp. It is good for trees, houses and details.

Watercolor paper is thick and has a little bit of glue, called sizing, in it, so it can soak up water without falling apart. Thin copy paper wrinkles and tears.

PICTURE STUDY



The Blue Rigi, Sunrise, J. M. W. Turner, 1842 · Watercolor on paper · Tate Britain, London

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

J. M. W. Turner was an English painter who loved light and weather. He painted this mountain in Switzerland, the Rigi, across a lake in the early morning, when everything looked soft and blue.

Look closely

- Look at the sky. Can you find any hard edges, or is it all soft and blended?
- Find the mountain. It is blue, but some parts are lighter and some darker.
- Look at the lake. How does it look like the sky?
- Find the tiny details at the bottom. Are they soft or sharp?

Talk about it

1. How do you think Turner made the sky so soft? (Wet-on-wet!)
2. Where can you see the white paper glowing through the paint?
3. How does the morning feel in this picture: cold, warm, quiet, busy?

STUDIO PROJECT

Mountain Lake at Sunrise

You will paint a soft wet-on-wet sunrise sky, let it dry, and then paint a sharp-edged mountain and shore on top with wet-on-dry.

You will need

- Watercolor paper (tape the edges to the table with masking tape)
- Watercolor pans
- Large round brush and small round brush
- Two water jars (one for clean water, one for rinsing)
- Paper towels
- Pencil

Steps

1. Lightly draw a mountain shape across the middle of the paper and a lake line below it.
2. With the big brush and clean water, wet the whole sky above the mountain. The paper should shine, not puddle.
3. Touch pale yellow near the mountain. Touch pink or orange above it. Touch blue at the top. Watch the colors spread and meet.
4. Tip the board a little if you want the colors to flow. Do not scrub. Let it dry completely (about 10 minutes, or use a hair dryer on low with an adult).
5. Now paint the mountain wet-on-dry, in blue mixed with a little violet. Its edge will stay sharp against the soft sky.
6. Wet the lake with clean water and touch in the same sky colors, a little lighter. Let it dry.
7. With the small brush, add a dark shore line, a few trees or a little boat.

Tips

- If a puddle forms, touch it with the corner of a paper towel to lift some water.
- Rinse your brush in the rinse jar and wet it in the clean jar.

Check your work

- ☐ My sky has soft edges where colors melt together.
- ☐ My mountain has a sharp edge against the sky.
- ☐ I can see the white paper glowing through my colors.

SKETCHBOOK PRACTICE

1. Paint two circles: one wet-on-wet and one wet-on-dry. Write which is which.
2. Make a value strip with one watercolor color by adding more and more water.
3. Drop salt onto a wet-on-wet patch and watch what happens as it dries.

From history. Turner made more than 19,000 drawings and watercolors in his lifetime. He often carried small sketchbooks and watercolors on his travels. *The Blue Rigi* was bought for the British nation in 2007 after thousands of people gave money to keep it in England.

COMMON MISTAKES

- Using too little water so the paint will not spread. Wet the paper until it shines.
- Working on the mountain before the sky is dry, so the mountain bleeds into the sky.

Make it a game • Watercolor Two Truths. Your parent says three things about watercolor: two true and one tall tale. For example: it is pigment plus gum arabic; wet-on-wet blurs; wet-on-dry paint is always opaque. Find the tall tale. Then try both ways with real paint on paper. Next, you write two truths and one tall tale for your parent.

5.2 OIL PASTELS: BLENDING COLOR

OBJECTIVES

- Tell how oil pastels are different from crayons and chalk pastels.
- Blend two or three oil pastel colors smoothly.
- Use blending to make a round object look solid.

Warm-up. Draw a square in yellow oil pastel and a square in yellow crayon. Rub each with your finger. Which one smears and blends? Smell them. What do you notice?

WATCH

How To Blend Oil Pastels

[Art for Kids Hub](#) · 11:54

<https://www.youtube.com/watch?v=JGKVz6MRH9I>

WHEN TO WATCH

Before the studio project. Pause after each blending method and try it on scrap paper.

BACKUP VIDEO

Oil Pastel Tutorial - Basic Introduction to Blending - Art tutorials for kids

[Nicole Hoff Arts](#) · 4:17

<https://www.youtube.com/watch?v=Hv5gUad0DIM>

A shorter introduction to blending for kids.

KEY TERMS

oil pastel

A soft stick of pigment mixed with oil and wax. It is bright, creamy and blends easily.

chalk pastel

A dry, powdery stick of pigment mixed with chalk and a little gum. It smudges easily.

blend

To mix two colors on the paper so they melt into each other with no hard line.

layer

To put one color on top of another.

CORE IDEAS

Crayons are pigment mixed with hard wax. **Oil pastels** are pigment mixed with oil and a softer wax. Because of the oil, they are creamy and bright and they can be pushed around on the paper like thick paint.

Chalk pastels are different. They are pigment pressed together with chalk and only a little gum. They are dry and powdery and smudge easily. The old masters used chalk-type pastels to make soft portraits.

To **blend**, lay down the lighter color first. Then lay the darker color next to it, overlapping a little. Then rub the place where they meet with your finger, a cotton swab or the lighter pastel, going back and forth until there is no line.

You can also **layer**: color one color lightly, then another on top. Yellow over blue makes green right on the paper. White over a color makes a tint.

Oil pastels never fully dry, so they can smear. Keep a scrap paper under your hand, and store finished pictures between sheets of plain paper.

PICTURE STUDY



The Chocolate Girl, Jean-Étienne Liotard, about 1744–1745 · Pastel on parchment · Gemäldegalerie Alte Meister, Dresden, Germany

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

Jean-Étienne Liotard, a Swiss artist, made this picture with soft pastels, not paint. A young servant carries a cup of hot chocolate and a glass of water on a tray. The pastel is blended so smoothly that it looks almost like a photograph.

Look closely

- Find the glass of water. Can you see the window shining in it?
- Look at the folds in her apron. How do they go from white to gray?
- Look at her pink bonnet. Where is it lightest? Where is it darkest?
- Look at the background. It is plain and soft, so she stands out.

Talk about it

1. How did Liotard make the apron look soft and folded?
2. Where is the light coming from? How do you know?
3. Why do you think she is walking so carefully?

STUDIO PROJECT

A Blended Cup and Pear

You will draw a cup and a pear on a table and color them with oil pastels, blending from light to dark so they look round and solid.

You will need

- Colored construction paper or cardstock (light blue or gray works well)
- Oil pastels
- Cotton swabs or a paper towel
- A real pear (or apple) and a cup to look at
- Pencil

Steps

1. Set the cup and pear by a window or lamp. Lightly draw them big on your paper with pencil. Draw a table line behind them.
2. Decide where the light comes from. On the pear, color the lit side yellow, pressing firmly.
3. Color green next to the yellow on the shadow side, overlapping a little. Then blend where they meet with your finger or a swab until there is no line.
4. Add a little brown or dark green at the very edge of the shadow side and blend it in.
5. Color the cup white on the light side and light gray or light blue on the shadow side. Blend.
6. Add a cast shadow on the table beside each object, on the side away from the light.
7. Add a white highlight dot on the pear and the cup rim last, pressing hard.

Tips

- Wipe the tip of your pastel on a paper towel after blending, so the dark color does not dirty the light one.
- Blend light colors into dark colors, not the other way.

Check your work

- ☐ I blended at least two colors with no hard line between them.
- ☐ My pear and cup each have a light side and a shadow side.
- ☐ I added a highlight and a cast shadow.

SKETCHBOOK PRACTICE

1. Make three blended stripes: yellow to orange, light blue to dark blue, pink to red.
2. Try layering: color blue lightly, then yellow on top. What color do you get?
3. Draw a sunset sky with three colors blended together.

From history. Liotard traveled all over Europe and as far as Constantinople making pastel portraits. Pastel was popular in the 1700s because it needed no drying time, and its colors stayed bright. Oil pastels were invented much later, in 1925, in Japan.

COMMON MISTAKES

- Pressing too lightly. Oil pastels need firm pressure to blend.
- Rubbing the dark color all over the light area. Blend only where the colors meet.

Make it a game • Blend Challenge. Pick two or three oil pastels. In sixty seconds, blend them into a smooth stripe with no gaps or lines, layering lightly. Your parent judges smoothness from one to five. Then try again to beat your own score. Say one way oil pastels differ from crayons: they are softer and blend more easily.

5.3 COLORED PENCIL LAYERING

OBJECTIVES

- Tell what a colored pencil is made of.
- Layer colors with light pressure to make rich, mixed colors.
- Draw a nature study with careful layered strokes.

Warm-up. Color a small square with one green pencil, pressing hard. Next to it, color a square in three light layers: yellow, then green, then a little blue. Which looks more alive?

WATCH

12 Simple Colored Pencil Techniques

Mr. Otter Art Studio • 7:10

<https://www.youtube.com/watch?v=p73ii5pKz78>

WHEN TO WATCH

Before the studio project. Try each technique on a sketchbook page as you watch.

BACKUP VIDEO

Colored pencil techniques for kids

Splat! Art Adventures with Mrs. Orendorff 🎨 • 8:20

https://www.youtube.com/watch?v=W7uA_Z8e77E

More colored pencil techniques taught for elementary students.

KEY TERMS

colored pencil

A stick of pigment mixed with wax or oil and a little clay, held inside a wooden case.

layering

Putting light coats of color on top of each other to build up a color.

burnishing

Pressing hard with a light color or white at the end to make the colors smooth and shiny.

CORE IDEAS

A **colored pencil** has a core of pigment mixed with wax or oil and a little clay. A wooden case protects it. Because of the wax, colored pencil does not smudge like chalk.

Paper has a tiny bumpy surface called **tooth**. When you press lightly, color sticks only to the tops of the bumps and the white shows between. That leaves room for more layers.

Layering means putting one light coat of color on top of another. Yellow, then green, then a touch of blue makes a far richer green than one green pencil. Always start with light colors and add darker ones.

Use small strokes that follow the shape: up and down for grass, along the vein for a leaf. Keep your pencil sharp for details.

At the very end you can **burnish**: press hard with a light color or white over the layers. The wax smooths out and the colors blend and shine.

PICTURE STUDY



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

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

Albrecht Dürer dug up a clump of ordinary weeds and grass and painted it very carefully, blade by blade. No one had ever made such a close, loving picture of something so ordinary.

Look closely

- Count how many different greens you can find.
- Find a dandelion leaf with its jagged edges.
- Look at the tall grass stalks. Are they straight or bending?
- Look at the dark earth at the bottom. How many colors are in it?

Talk about it

1. Why do you think Dürer painted weeds and grass?
2. How did he make the grass look so real?
3. What ordinary thing outside would you like to draw this carefully?

STUDIO PROJECT

My Own Piece of Turf

Like Dürer, you will draw a small patch of real plants up close, layering colored pencils to make many different greens.

You will need

- Drawing paper or mixed-media paper
- Colored pencils (yellow, light green, dark green, blue, brown, white)
- Pencil sharpener
- A small clump of grass and weeds in a cup of soil, or a few leaves

Steps

1. Go outside with a parent and dig up a small clump of grass and weeds with a spoon. Put it in a cup or on a plate. (Or bring in a few different leaves.)
2. Lightly sketch the clump with a light green pencil: the soil at the bottom, a few big leaves, and grass blades.
3. Color every leaf and blade first with a light layer of yellow, pressing gently.
4. Add a layer of light green over the yellow. Use strokes that go the same way the leaf or blade grows.
5. Add dark green and a little blue only on the shadow side of each leaf and where blades overlap.
6. Color the soil with brown, then add a little dark blue or black in the deepest spots.
7. Finish by burnishing the lightest leaves with yellow or white.

Tips

- Sharpen often. A sharp point makes thin grass lines.
- Leave a few blades light. If everything is dark green, nothing stands out.

Check your work

- ☐ I layered at least three colors to make my greens.
- ☐ My strokes follow the direction of the leaves and grass.

- My drawing has light greens and dark greens.

SKETCHBOOK PRACTICE

1. Make a layering chart: color yellow, then layer each other color over it, one square at a time.
2. Draw one leaf with three layers of color. Then burnish half of it.
3. Draw a ladybug or a flower from your yard with layered colors.

From history. Dürer made *Great Piece of Turf* more than 500 years ago, long before photographs. Plant scientists today can name the plants in it: dandelion, plantain, meadow grass and others. Wooden pencils came later; the first ones used graphite found in England in the 1500s.

COMMON MISTAKES

- Pressing hard on the first layer. Then no more color can stick. Start light.
- Coloring in circles or scribbles. Follow the shape with your strokes.

Make it a game • Color Recipe Cards. Your parent names a target color: forest green, sunset orange, plum. Choose two or three colored pencils and layer them with light pressure to get close. Your parent scores how close you came, from one to three points. Do six colors, then reveal your recipes. What does burnishing do?

5.4 CLAY: THE COIL POT

OBJECTIVES

- Tell what clay is and why it must dry slowly.
- Roll even coils and join them by scoring and smoothing.
- Build a small coil pot.

Warm-up. Squeeze, pinch and roll a ball of clay. Roll a snake on the table with flat hands, from the middle out. Try to keep it the same thickness all along.

WATCH

#MetKids—How to Make a Clay Pot: Coil and Pinch

The Met · 3:46

<https://www.youtube.com/watch?v=yn7oTvw8QRY>

WHEN TO WATCH

Before the studio project. Watch how the coils are joined and smoothed.

BACKUP VIDEO

Clay Coil Pots | Beginner-Friendly Craft for Kids

The Artful Parent · 4:42

<https://www.youtube.com/watch?v=5GcpERzRVys>

Another simple coil pot demonstration for children.

KEY TERMS

clay

A soft earth made of tiny bits of worn-down rock mixed with water. It can be shaped and then hardens when dry.

coil

A long rope or snake of clay.

score

To scratch little lines in clay so two pieces can grip each other.

slip

Clay mixed with water until it is like thick cream. It works like glue for clay.

CORE IDEAS

Clay comes from the ground. It is made of very tiny flat bits of rock that wore down over a long time, mixed with water. The water lets the bits slide past each other, so

clay can be shaped.

When clay dries, the water leaves and the bits lock together, so it gets hard. If it dries too fast, the outside shrinks before the inside and it cracks. So we let clay dry slowly, away from heaters and sun.

A **coil pot** is built from clay ropes stacked in rings. People all over the world have made pots this way for thousands of years, long before the potter's wheel.

To join two pieces of clay, **score** both surfaces with a fork (scratch little lines), add a dab of **slip** (clay mud), and press them together. Then smooth the seam on the inside with your finger so the coils hold.

Fired pottery from a kiln can hold water. Air-dry clay cannot, but it is perfect for practice and for holding pencils, buttons or treasures.

PICTURE STUDY



The Waterseller of Seville, Diego Velázquez, about 1618–1622 · Oil on canvas · Apsley House, London

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

In the hot city of Seville, Spain, men sold cool water from big clay jars. Velázquez painted an old water seller giving a glass of water to a boy. He was only about twenty when he painted it.

Look closely

- Find the big clay jar at the front. What shape is it? Can you see the drops of water on it?
- Find the smaller jar behind it. What color is it?
- Look at the glass of water. Can you see a fig inside it? (It made the water taste sweet.)
- Look at the water seller's face and hands. How old do you think he is?

Talk about it

1. Why do you think clay jars kept water cool?
2. Which things in the picture are made from clay? Which are made from glass?
3. How does the water seller seem to feel about his work?

STUDIO PROJECT

A Coil Pot for Treasures

You will build a small coil pot from air-dry clay. When it is dry you may paint it.

You will need

- Air-dry clay (a piece about the size of an orange)
- A placemat or a piece of cardboard to work on
- A fork for scoring
- A small cup of water
- A plastic bag to cover unfinished work

Steps

1. Make the base: roll a ball about the size of a golf ball and press it flat into a circle about as thick as your finger.
2. Roll a coil: with flat hands, roll clay into a snake about as thick as a pencil. Make it long enough to go around the base.
3. Score the top edge of the base with the fork. Dip a finger in water and wet the scratches (or add slip).
4. Lay the coil on the edge of the base all the way around. Pinch off the extra and press the ends together.
5. Smooth the coil down onto the base on the inside with your finger. Keep the outside coils showing if you like how they look.
6. Score, wet and add more coils, one on top of another. Smooth each one on the inside. Stop at four to six coils.
7. Let your pot dry slowly for two or three days, away from sun and heaters. Turn it over after the first day. When it is fully dry, you may paint it with tempera.

Tips

- If the clay starts to crack while you work, wet your fingers a little. Do not make it soupy.
- Wash hands and tools in a bucket, not the sink, since clay can clog drains.

Check your work

- ☐ My coils are joined so they do not pull apart.
- ☐ The inside of my pot is smoothed.
- ☐ My pot dried slowly without big cracks.

SKETCHBOOK PRACTICE

1. Draw the clay jar from *The Waterseller of Seville*. Shade its round sides.
2. Draw three pots or jugs from your kitchen. Which ones are made of clay?
3. Design a pattern you could press into a clay pot with a fork, a button or a pencil tip.

From history. Velázquez grew up in Seville and later became the court painter of the King of Spain. In his early years he loved painting kitchens and ordinary people, with jugs, eggs and bowls. Today this painting hangs in Apsley House in London, the home of the Duke of Wellington, who was given it by the King of Spain.

COMMON MISTAKES

- Stacking coils without scoring and smoothing. They will come apart when dry.
- Drying the pot in the sun or on a heater. It will crack.

Make it a game • Coil Contest. Give each player a lump of dough or clay and sixty seconds to roll the longest coil, with an even thickness all along. Measure it with a ruler or your hands. Longest even coil wins a point. Then recite the joining steps aloud: score, slip, smooth. Then try for a better coil.

Scripture. “Behold, as the clay is in the potter’s hand, so are ye in mine hand” (Jeremiah 18:6, KJV)

God sent the prophet Jeremiah to watch a potter shape clay. When we shape clay with patient hands, we can remember that God shapes our lives with care.

UNIT 5

MATERIALS

Every art material is made of something. In this unit your child learns a little of the science behind four materials and how each one behaves: watercolor (colored powder, a gum from trees, and water), oil pastels (color mixed with oil and wax), colored pencils (color pressed into a waxy stick inside wood), and clay (tiny bits of rock and water).

We study Turner's watercolor *The Blue Rigi*, Liotard's pastel *The Chocolate Girl*, Dürer's *Great Piece of Turf*, and Velázquez's *The Waterseller of Seville* with its great clay jar. The last lesson uses air-dry clay; cover the table and keep clay off carpets.

PREREQUISITES

- Knows the color wheel and how to mix secondary colors (Unit 3)
- Knows light, middle and dark values (Unit 4)
- Can rinse and wipe a brush

MASTERY CHECKLIST

- ☐ I can tell what paint is made of: pigment and a binder.
- ☐ I can paint wet-on-wet and watch the colors spread.
- ☐ I can blend two oil pastel colors smoothly.
- ☐ I can layer colored pencils lightly to make new colors.
- ☐ I can build a pot from clay coils and smooth the inside.

LESSONS IN THIS UNIT

5.1 Watercolor: Water and Pigment

2 sessions of 30 minutes

5.2 Oil Pastels: Blending Color

2 sessions of 30 minutes

5.3 Colored Pencil Layering

2 sessions of 30 minutes

5.4 Clay: The Coil Pot

2 sessions of 30 minutes

UNIT 5 REVIEW

Have a watercolor pan, an oil pastel, a colored pencil and a bit of clay on the table. Ask each question aloud; your child may point, show or tell. There are no points.

1. Paint is made of two parts. What are they?
2. What is the binder in watercolor, and where does it come from?
3. Show me the difference between wet-on-wet and wet-on-dry.
4. Blend two oil pastel colors for me. Which color do you put down first?
5. Why should we press lightly on the first layers of colored pencil?
6. How do you join two pieces of clay? Why must clay dry slowly?

ANSWER KEY

1. Pigment (the color powder) and binder (the glue that holds it).
2. Gum arabic, a sap from acacia trees.
3. Wet-on-wet spreads with soft edges; wet-on-dry keeps sharp edges.
4. The lighter color first, then the darker, then rub where they meet.
5. So the bumps of the paper are not filled up and more layers can be added.
6. Score, add slip or water, press and smooth. If it dries too fast it cracks.

PORTFOLIO PIECE: A MIXED-MEDIA STILL LIFE

Set your dry coil pot on a table with a leaf or a piece of fruit beside it. Paint the background with watercolor, using wet-on-wet for a soft wall or sky. When it is dry, draw the pot and fruit on top and color them with oil pastel or colored pencil, blending or layering from light to dark. Write on the back which material you used for each part.

LOOK FOR	WHAT IT MEANS
Watercolor	The background shows soft wet-on-wet blending.
Blending or layering	The pot and fruit show smooth blending or careful layers.
Light and dark	Objects have a light side and a shadow side.
Knows the materials	Can tell what each material is made of.

UNIT 6

TEXTURE AND PATTERN

Texture is how something feels, or looks like it would feel. Pattern is something repeated in an orderly way. In this unit your child learns to draw texture with marks (fur, feathers, bark), designs a repeating pattern like a fabric designer, weaves paper strips over and under, and prints with stamps to repeat a shape many times.

We study Dürer's *Young Hare*, William Morris's *Strawberry Thief*, the great Ardabil Carpet, and Hokusai's *The Great Wave off Kanagawa*. Stamp printing can be messy: cover the table.

PREREQUISITES

- Knows many kinds of lines (Unit 1)
- Can cut straight strips with child scissors
- Knows what a pattern is (Lesson 1.2)

MASTERY CHECKLIST

- ☐ I can tell real texture from drawn (implied) texture.
- ☐ I can draw fur, feathers, scales or bark with texture marks.
- ☐ I can design a pattern by repeating a motif.
- ☐ I can weave paper strips over and under.
- ☐ I can print a stamp to repeat a shape.

LESSONS IN THIS UNIT

6.1 Drawing Texture with Marks

2 sessions of 30 minutes

6.2 Pattern and Repetition

2 sessions of 30 minutes

6.3 Paper Weaving

2 sessions of 30 minutes

6.4 Stamp Printing

2 sessions of 30 minutes

UNIT 6 REVIEW

Have your texture animal, pattern, weaving and prints nearby. Ask each question aloud; your child may point, draw or tell. There are no points.

1. What is the difference between real texture and implied texture? Show me one of each.
2. Draw marks that look like fur, and marks that look like scales.
3. What is a motif? Point to one in *Strawberry Thief*.
4. In weaving, what are the warp and the weft?
5. Why does a print come out reversed?
6. How was *The Great Wave* made?

ANSWER KEY

1. Real texture can be felt (a towel, bark); implied texture is drawn to look rough or soft, like fur marks on a drawing.
2. Short thin strokes close together for fur; rows of U-shapes for scales.
3. The shape that repeats in a pattern, such as the thrush or the strawberry.
4. The warp is the long strips that stay still; the weft goes over and under them.
5. The stamp is pressed face down, so the print is a mirror image.
6. Hokusai drew it, carvers cut wooden blocks, one for each color, and printers pressed them onto paper.

PORTFOLIO PIECE: A PATTERNED ANIMAL

Draw a large animal (a fish, an owl, a sheep or a hare) on good paper. Give it implied texture with marks that follow its shape. Around it, print or draw a border with a repeating motif. You may also weave a small paper strip mat and glue it in as a rug or a nest under the animal.

LOOK FOR	WHAT IT MEANS
Texture	The animal has careful texture marks that follow its shape.
Pattern	The border repeats a motif in a regular way.
Printing or weaving	Shows one of the unit's making skills (stamp printing or weaving).
Care	The work is neat and finished.

6.1 DRAWING TEXTURE WITH MARKS

OBJECTIVES

- Explain the difference between real texture and implied texture.
- Invent marks that look like fur, feathers, scales, bark and grass.
- Draw an animal using texture marks that follow its shape.

Warm-up. Touch five things with your eyes closed: a towel, a pinecone or tree bark, a smooth spoon, a sweater, a brush. Say a word for how each one feels: soft, rough, bumpy, smooth, prickly.

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 and before the core ideas.

BACKUP VIDEO

Element of Art- Texture

Make a Mark Studios • 4:38

<https://www.youtube.com/watch?v=USMLS9eggfo>

Another short explanation of real and implied texture with examples.

KEY TERMS

texture

How something feels when you touch it, or how it looks like it would feel.

real texture

Texture you can actually feel with your fingers, like sandpaper or fur.

implied texture

Texture that is drawn or painted so it looks rough or soft, but the paper is really flat.

mark

A small line, dot or stroke made by a pencil, pen or brush.

CORE IDEAS

Texture is how something feels: soft, rough, smooth, fluffy, bumpy, prickly. You can feel **real texture** with your fingers.

A drawing is flat, but it can still *look* fluffy or rough. When an artist draws marks that make us imagine how something feels, that is called **implied texture**.

Each texture has its own marks. Short, thin strokes close together look like fur. Long flowing lines look like hair or grass. Little U-shapes in rows look like scales or feathers. Wavy, broken lines look like tree bark. Dots look like sand or a rough stone.

Texture marks should follow the shape. Fur on a rabbit's back goes back toward its tail. Fur on its cheek goes down and out. Look at which way the fur, feathers or grass grows, and make your marks go that way.

Make marks darker and closer together in the shadows, and lighter and farther apart where the light hits. Then you show texture and form at the same time.

PICTURE STUDY



Young Hare, Albrecht Dürer, 1502 · Watercolor and gouache on paper · Albertina, Vienna

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

Dürer painted this hare so carefully that it looks soft enough to pet. He used a very fine brush to paint thousands of tiny strokes, one hair at a time.

Look closely

- Find the fur on the hare's back. Which way do the strokes go?
- Find the whiskers. Are they thick or thin?
- Look at the hare's eye. Can you see a tiny window reflected in it?
- Find the shadow under the hare. It makes the hare sit on the ground.

Talk about it

1. How did Dürer make the fur look soft?
2. Where is the fur light, and where is it dark?
3. Do you think Dürer had a real hare in front of him? Why?

STUDIO PROJECT

A Texture Animal

You will draw an animal with a texture you love (a furry rabbit, a feathery owl, a scaly fish, or a woolly sheep) and fill it with texture marks that follow its shape.

You will need

- Drawing paper
- HB and 4B pencils
- Eraser
- A photo of your animal (from a book) or a real pet

Steps

1. First, make a texture chart in your sketchbook: four boxes for fur, feathers, scales and bark. Invent marks for each.
2. Choose an animal. Lightly draw its big shapes with ovals and circles: body, head, ears or wings, legs.
3. Draw the contour around the shapes, and erase the extra lines.
4. Look at your animal. Draw little arrows lightly to show which way the fur or feathers go.
5. Fill the animal with texture marks that follow the arrows. Use short strokes for fur, U-shapes for feathers or scales.
6. Make the marks darker and closer together in the shadow parts (under the belly, behind the ears).
7. Add a cast shadow under the animal and a few grass marks on the ground. Leave one shiny highlight in the eye.

Tips

- Do not outline every hair. Many small marks together make the texture.
- Turn your paper so your hand moves comfortably in the direction of the strokes.

Check your work

- ☐ My animal has texture marks that make it look soft, rough or scaly.

- ☐ My marks follow the direction of the fur or feathers.
- ☐ My marks are darker in the shadows.

SKETCHBOOK PRACTICE

1. Draw eight boxes. Fill each with a different texture: fur, feathers, scales, bark, grass, sand, wool, brick.
2. Draw a pinecone or a piece of bark from life.
3. Make crayon rubbings of three real textures. Then draw each one with a pencil, using marks.

From history. Dürer's *Young Hare* is so delicate that the museum shows it only rarely, for a few months at a time, so that the light does not fade its colors. The rest of the time it rests safely in the dark.

COMMON MISTAKES

- Scribbling instead of making careful marks. Each mark should be small and on purpose.
- Making all the marks go the same way across the whole animal. Follow the shape.

Make it a game • Texture Mark Draw. Your parent calls a word: fur, feathers, scales, bark or grass. In twenty seconds, invent marks that make a patch of that texture. Your parent guesses which one. If they guess it, you win a point. Draw five patches, then swap. Say what texture you can only see, not feel: implied texture.

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)

Dürer looked so closely at one small hare that he saw thousands of hairs. When we draw texture, we start to see how richly God has made even the smallest creature.

6.2 PATTERN AND REPETITION

OBJECTIVES

- Explain pattern, motif and repetition.
- Find the repeated motifs in a fabric design.
- Design a repeating pattern with a motif from nature.

Warm-up. Look at a patterned shirt, a dish, a quilt or wallpaper in your house. Find the one small picture or shape that repeats. Draw it once. How many times does it repeat?

WATCH

Art Education - Principles of Design - Repetition and Pattern - Back to the Basics - Art Lesson

Paint It Kids · 5:07

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

WHEN TO WATCH

After the warm-up.

BACKUP VIDEO

Robot Art School - Elements & Principles of Art - Pattern

Robot Art School · 7:08

<https://www.youtube.com/watch?v=gAh1J3Ljj-M>

A second short look at pattern in art.

KEY TERMS

motif

The shape or picture that repeats in a pattern.

repetition

Using the same thing again and again.

alternating pattern

A pattern that switches back and forth between two or more motifs, like bird, flower, bird, flower.

textile

Cloth or fabric.

CORE IDEAS

A **pattern** is made when something repeats in an orderly way. The thing that repeats is called the **motif**. It can be a line, a shape, a flower, a bird or a star.

Patterns can repeat in rows, like stripes. They can **alternate**, switching between two motifs: bird, flower, bird, flower. They can also flip, so the second motif faces the other way, like a mirror.

Repetition makes a design feel orderly and calm. It also leads your eye across the whole picture.

Designers make patterns for cloth (**textiles**), wallpaper, tiles and book covers. They draw one motif very carefully, then repeat it so the pattern can go on and on with no end.

To design a pattern, draw a grid of squares lightly in pencil. Put one motif in each square, or alternate two motifs. Fill the gaps with small shapes like leaves or dots so the background is not empty.

PICTURE STUDY



Strawberry Thief, William Morris, 1883 · Printed cotton (indigo discharge and block printing) · Victoria and Albert Museum, London

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

William Morris, an English designer, saw thrushes stealing strawberries from his garden. He turned them into a pattern for cloth. The birds, berries and leaves repeat again and again across the fabric.

Look closely

- Find a thrush. Now find another that looks the same but faces the other way.
- Find the red strawberries. Where do they repeat?
- Look at the curling stems. They make wavy lines that fill the background.
- Look at the speckles on the birds' chests. That is implied texture.

Talk about it

1. What is the motif in this pattern? Is there more than one?
2. Why do you think Morris filled every space with leaves and stems?
3. Where would you like to see this pattern: on curtains, a chair, a book cover?

STUDIO PROJECT

My Garden Pattern

Like William Morris, you will design a fabric pattern with a motif from a garden: a bird, a fruit or a flower. You will repeat it on a grid and fill the spaces with leaves and stems.

You will need

- White drawing paper
- Pencil and ruler
- Scrap paper for planning
- Colored pencils, markers or crayons
- A dark crayon or marker for the background

Steps

1. On scrap paper, practice drawing your motif a few times until you like it. Keep it simple: a bird, a strawberry, a leaf or a flower.
2. Choose a second, smaller motif to alternate with it (for example, a strawberry with a bird).
3. With the ruler, draw a light grid of squares on your good paper: three across and four down.
4. Draw your main motif in every other square, like a checkerboard. Draw your second motif in the empty squares.
5. Connect the motifs with curling stems and add little leaves in the gaps.
6. Color the motifs the same way every time: if the first bird has a red chest, every bird has a red chest.
7. Color the background one dark color, like Morris's deep blue, so the motifs stand out. Erase any grid lines that still show.

Tips

- Make a paper stencil of your motif and trace it to keep each one the same.
- Repeat the colors as carefully as the shapes.

Check your work

- ☐ My pattern has a motif that repeats in a regular way.
- ☐ I alternated two motifs.
- ☐ I colored each motif the same way every time.

SKETCHBOOK PRACTICE

1. Draw three borders: one with one motif repeating, one alternating two motifs, one with motifs flipped like a mirror.
2. Draw a bird you have seen near your home. Could it be a motif?
3. Find a pattern on a dish, a rug or wallpaper. Draw its motif and count how often it repeats.

From history. Morris believed that ordinary things in a home should be both useful and beautiful. *Strawberry Thief* took him many tries to print, because he used an old, slow method with indigo dye and carved wooden blocks. It became one of his most popular designs and is still sold today.

COMMON MISTAKES

- Changing the motif each time you draw it. Keep it the same.
- Leaving big empty spaces. Fill gaps with stems, leaves or dots.

Make it a game • Motif Hunt. Find three fabrics with patterns in your home: a towel, a curtain, a shirt. Point to the motif, the part that repeats. Tell your parent whether it repeats the same way each time or alternates. Score a point for each correct. Set a three-minute timer and see if you can find five. Then draw your garden motif.

6.3 PAPER WEAVING

OBJECTIVES

- Explain warp and weft and how weaving works.
- Weave paper strips over and under to make a checkerboard pattern.
- Try a second weaving pattern by changing the order.

Warm-up. Look closely at a dish towel, a burlap bag or a basket. Can you see threads or strips going over and under each other? Use a magnifying glass if you have one.

WATCH

How to Paper Weave

Cassie Stephens · 7:28

<https://www.youtube.com/watch?v=IVBEHZgs19s>

WHEN TO WATCH

Before the studio project. Pause after the loom is cut and after the first two strips.

BACKUP VIDEO

Easy Paper Weaving

Jennifer Quisler · 5:04

<https://www.youtube.com/watch?v=YeJcDS2bKxo>

Shows a second way to set up and weave paper.

KEY TERMS

weaving

Making cloth or a mat by passing strips or threads over and under each other.

loom

The frame or base that holds the long strips while you weave.

warp

The long strips or threads that stay still on the loom.

weft

The strips or threads that go over and under the warp, side to side.

CORE IDEAS

Most cloth is **woven**. Look at your shirt with a magnifying glass and you will see tiny threads going over and under each other.

The threads that run up and down and stay still are the **warp**. The threads that go side to side, over and under, are the **weft**. The frame that holds the warp is called a **loom**.

The simplest weave goes over one, under one. The next row starts the opposite way: under one, over one. This makes a checkerboard pattern.

If you change the order (over two, under two; or over one, under three) you get new patterns, like steps or diagonal stripes.

Weaving is one of the oldest crafts in the world. In the Bible, God gave skill to weavers to make the beautiful curtains of the tabernacle.

PICTURE STUDY



The Ardabil Carpet, Persian weavers, signed by Maqsd of Kashan, 1539–1540 · Wool pile knotted on silk warps and wefts · Victoria and Albert Museum, London

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

This carpet was made about 500 years ago in Persia (today's Iran). It is bigger than most living rooms and has about 26 million tiny knots of wool, tied by hand onto silk threads. Every knot is like one dot of color.

Look closely

- Find the big golden medallion in the center.
- Look at the four corners. Do they match? (Symmetry again!)
- Look at the border. Find a motif that repeats around it.
- Look at the background. It is filled with tiny flowers and curling vines.

Talk about it

1. How long do you think it took to tie 26 million knots? (Weavers worked for years.)
2. What patterns can you find in this carpet?
3. Would you want to walk on such a beautiful carpet? Why or why not?

STUDIO PROJECT

A Woven Paper Mat

You will make a paper loom and weave strips through it to make a colorful mat, then try a second pattern.

You will need

- One sheet of construction paper for the loom (9×12 in)
- Two or three other colors of construction paper for weft strips
- Ruler and pencil
- Child scissors
- Glue stick

Steps

1. Fold the loom paper in half the short way. With the ruler, draw a line about one inch from the open edges. This is your stop line.
2. From the fold, draw straight lines toward the stop line, about one inch apart. With a parent's help, cut along each line from the fold, stopping at the stop line.
3. Open the paper. The cut strips are your warp.
4. Cut weft strips about one inch wide from the other colors, a little longer than the loom is wide.
5. Weave the first strip: over one, under one, all the way across. Push it up to the top.
6. Weave the second strip the opposite way: under one, over one. Push it up snug against the first.
7. Keep going, switching colors as you like, until the loom is full. Glue the ends of each strip down at the edges.

Tips

- Push each new strip up tightly so there are no gaps.
- Use a strong color contrast between the loom and the strips so the checkerboard shows clearly.

Check your work

- ☐ My strips go over and under in the right order.
- ☐ Each row starts the opposite way from the row above.
- ☐ My mat shows a checkerboard pattern.

SKETCHBOOK PRACTICE

1. Draw a checkerboard weaving on graph paper by coloring every other square.
2. Design a new weaving pattern: over two, under two. Color it on graph paper.
3. Look at a basket or a woven chair seat. Draw a small part of it.

From history. The Ardabil Carpet was made for a shrine in the city of Ardabil. It is one of a pair. Near one end, the weaver wove his name, Maqsud of Kashan, and the year. Today it lies in a dimly lit glass case so its colors do not fade.

COMMON MISTAKES

- Starting every row the same way, so the strips just slide out. Alternate.
- Cutting past the stop line so the loom falls apart.

Make it a game • Warp Up, Weft Across. Hold your arms like a loom. When your parent calls 'warp,' move your arm up and down. When they call 'weft,' move it side to side, over and under. Speed up. Then weave paper strips over and under in a checkerboard. Check each row: if it goes over on top, the next must go under.

Scripture. “Them hath he filled with wisdom of heart, to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet, and in fine linen, and of the weaver” (Exodus 35:35, KJV)

God Himself gave skill to the weavers who made the tabernacle. Careful, patient handwork is a good gift from Him.

6.4 STAMP PRINTING

OBJECTIVES

- Explain how a print is made: ink on a raised surface pressed onto paper.
- Make a simple stamp from foam or found objects.
- Print a repeating pattern and a picture with stamps.

Warm-up. Press your thumb on a washable ink pad (or a little paint) and print it on paper five times in a row. Each print is a little different. Turn them into tiny animals with a marker.

WATCH

#MetKids—How to Make a Potato Print

The Met · 3:07

<https://www.youtube.com/watch?v=CCwe1HHCISQ>

WHEN TO WATCH

Before the studio project. An adult should do the cutting shown.

BACKUP VIDEO

Kids Art Lesson - Printmaking

All Age Arts · 4:44

<https://www.youtube.com/watch?v=p2QQRGQLeYM>

More simple printmaking ideas for children.

KEY TERMS

print

A picture made by pressing an inked or painted surface onto paper.

stamp

An object with a raised design that is inked and pressed to make a print.

relief print

A print made from the raised parts of a surface. The cut-away parts stay white.

reverse

Backwards, like a mirror image. A print comes out reversed from the stamp.

CORE IDEAS

A **print** is made by putting ink or paint on a surface and pressing it onto paper. A **stamp** lets you make the same shape again and again.

Only the raised parts of a stamp touch the paper. The parts that are cut away stay clean. This kind of print is called a **relief print**.

Prints come out **reversed**, like a mirror. If you carve the letter B facing right, it prints facing left. That is why printers carve letters backwards.

For a good print, use a thin, even coat of paint, not a thick blob. Press firmly and straight down, then lift straight up. Do not wiggle.

Because a stamp repeats, printing is perfect for patterns. Long ago, cloth printers used carved wooden blocks to print patterns on fabric, like William Morris's *Strawberry Thief*.

PICTURE STUDY



The Great Wave off Kanagawa, Katsushika Hokusai, about 1831 · Woodblock print, ink and color on paper · Many museums own copies, including the Metropolitan Museum of Art, New York

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

Hokusai, a Japanese artist, drew this giant wave. Then woodcarvers cut his drawing into blocks of cherry wood, one block for each color, and printers pressed the blocks onto paper. Thousands of copies were made, so many people could own it.

Look closely

- Find the great wave. Look at the curling foam at its tip, like little fingers.
- Find Mount Fuji. It is small and far away. It looks like a little wave too.
- Find the boats. How many can you count?
- Look at the colors. There are only a few: blues, white, yellow-gray and pink. Each color was printed from a separate block.

Talk about it

1. Why do you think Hokusai made the mountain so small and the wave so big?
2. How is a print different from a painting?
3. Which shapes in the picture repeat?

STUDIO PROJECT

Printed Waves and Fish

You will make two simple stamps, a wave and a fish, and print a sea picture with a repeating wave border.

You will need

- Craft foam sheets (or a potato cut by an adult)
- Child scissors
- Small pieces of cardboard and white glue
- Washable tempera in blue, white and one bright color
- A paper plate and a small sponge or brush
- Light blue or white paper
- Paper towels

Steps

1. Draw a simple wave shape (like a curl or a half-circle with a hook) and a simple fish on the craft foam. Cut them out.
2. Glue each foam shape onto a piece of cardboard a little bigger than it. Let the glue dry. These are your stamps.
3. Put a little blue paint on the plate and spread it thin with the sponge or brush.
4. Press the wave stamp into the paint (or brush paint onto it). Test it on scrap paper first.
5. Print a row of waves across the bottom of your paper. Then print another row just above it, shifted a little. Add a little white to the blue for the upper rows.
6. Wash the stamp or use a new plate. Print fish in the bright color swimming above the waves.
7. Let it dry. Add a small mountain far away with a crayon, like Hokusai's Fuji.

Tips

- Re-ink the stamp for every print.
- If a print is pale, the paint was too thin; if it is blobby, the paint was too thick.

Check your work

- ☐ I made at least one stamp myself.
- ☐ My waves repeat in rows to make a pattern.
- ☐ My prints are clear, not smudged.

SKETCHBOOK PRACTICE

1. Print with found objects (a cork, a bottle cap, a fork, a leaf) and label each print.
2. Draw the Great Wave's foam "fingers" as a row of curls.
3. Write your name in the sketchbook backwards, then hold it up to a mirror.

From history. Hokusai lived to be almost ninety and kept drawing every day. He said that at seventy-three he was only beginning to understand how to draw birds, animals and plants, and that he hoped to keep improving until he was over a hundred. When *The Great Wave* reached Europe, many painters, including Van Gogh, admired it.

COMMON MISTAKES

- Using too much paint. A thin coat makes a crisp print.
- Sliding the stamp. Press straight down and lift straight up.

Make it a game • Reverse Surprise. Write your name or a letter, such as R or 3, on paper. Predict how it will look when stamped. Draw your prediction. Make the stamp from foam, press it in ink and print. Compare. A print comes out reversed. Your parent makes a prediction too. Who guessed right? Then print waves and fish.

UNIT 6

TEXTURE AND PATTERN

Texture is how something feels, or looks like it would feel. Pattern is something repeated in an orderly way. In this unit your child learns to draw texture with marks (fur, feathers, bark), designs a repeating pattern like a fabric designer, weaves paper strips over and under, and prints with stamps to repeat a shape many times.

We study Dürer's *Young Hare*, William Morris's *Strawberry Thief*, the great Ardabil Carpet, and Hokusai's *The Great Wave off Kanagawa*. Stamp printing can be messy: cover the table.

PREREQUISITES

- Knows many kinds of lines (Unit 1)
- Can cut straight strips with child scissors
- Knows what a pattern is (Lesson 1.2)

MASTERY CHECKLIST

- ☐ I can tell real texture from drawn (implied) texture.
- ☐ I can draw fur, feathers, scales or bark with texture marks.
- ☐ I can design a pattern by repeating a motif.
- ☐ I can weave paper strips over and under.
- ☐ I can print a stamp to repeat a shape.

LESSONS IN THIS UNIT

6.1 Drawing Texture with Marks

2 sessions of 30 minutes

6.2 Pattern and Repetition

2 sessions of 30 minutes

6.3 Paper Weaving

2 sessions of 30 minutes

6.4 Stamp Printing

2 sessions of 30 minutes

UNIT 6 REVIEW

Have your texture animal, pattern, weaving and prints nearby. Ask each question aloud; your child may point, draw or tell. There are no points.

1. What is the difference between real texture and implied texture? Show me one of each.
2. Draw marks that look like fur, and marks that look like scales.
3. What is a motif? Point to one in *Strawberry Thief*.
4. In weaving, what are the warp and the weft?
5. Why does a print come out reversed?
6. How was *The Great Wave* made?

ANSWER KEY

1. Real texture can be felt (a towel, bark); implied texture is drawn to look rough or soft, like fur marks on a drawing.
2. Short thin strokes close together for fur; rows of U-shapes for scales.
3. The shape that repeats in a pattern, such as the thrush or the strawberry.
4. The warp is the long strips that stay still; the weft goes over and under them.
5. The stamp is pressed face down, so the print is a mirror image.
6. Hokusai drew it, carvers cut wooden blocks, one for each color, and printers pressed them onto paper.

PORTFOLIO PIECE: A PATTERNED ANIMAL

Draw a large animal (a fish, an owl, a sheep or a hare) on good paper. Give it implied texture with marks that follow its shape. Around it, print or draw a border with a repeating motif. You may also weave a small paper strip mat and glue it in as a rug or a nest under the animal.

LOOK FOR	WHAT IT MEANS
Texture	The animal has careful texture marks that follow its shape.
Pattern	The border repeats a motif in a regular way.
Printing or weaving	Shows one of the unit's making skills (stamp printing or weaving).
Care	The work is neat and finished.

UNIT 7

SPACE AND COMPOSITION

A flat piece of paper can look deep, as if you could walk into it. In this unit your child learns three simple tricks that artists use to show space (putting things in the foreground, middle ground and background; making near things big and far things small; and overlapping), and then learns to arrange a whole picture with symmetrical balance.

We study Bruegel's *The Harvesters*, Hiroshige's *Plum Park in Kameido*, Millet's *The Gleaners*, and Leonardo da Vinci's *The Last Supper*. Projects use torn paper, crayon, oil pastel and pencil.

PREREQUISITES

- Knows the horizon line and ground line
- Has practiced symmetry (Lesson 2.3)
- Can draw simple trees, houses and people

MASTERY CHECKLIST

- ☐ I can point to the foreground, middle ground and background of a picture.
- ☐ I can make things look far away by drawing them smaller and higher on the page.
- ☐ I can overlap shapes so some look in front of others.
- ☐ I can plan a picture with symmetrical balance.

LESSONS IN THIS UNIT

7.1 Foreground, Middle Ground and Background	2 sessions of 30 minutes
---	--------------------------

7.2 Big Near, Small Far	2 sessions of 30 minutes
--------------------------------	--------------------------

7.3 Overlapping	2 sessions of 30 minutes
------------------------	--------------------------

7.4 Symmetrical Balance	2 sessions of 30 minutes
--------------------------------	--------------------------

UNIT 7 REVIEW

Have the four picture study images and your projects nearby. Ask each question

aloud; your child may point, draw or tell. There are no points.

1. Look at *The Harvesters*. Point to the foreground, the middle ground and the background.
2. Draw a tree that is close and a tree that is far away. How are they different?
3. Why did Hiroshige make one branch so big that it runs off the page?
4. Draw two overlapping circles. Which one is in front?
5. What is symmetrical balance? Where is the center of interest in *The Last Supper*?

ANSWER KEY

1. Foreground: people eating under the tree; middle ground: workers in the fields; background: village, church and sea.
2. The near tree is bigger, lower on the page and more detailed; the far tree is small, higher and simpler.
3. To show it is very close to us and to make the picture look deep.
4. The whole circle is in front; the partly hidden circle is behind.
5. Both sides match around a center line. Jesus, in the middle, is the center of interest.

PORTFOLIO PIECE: A DEEP LANDSCAPE

Make a landscape of a place you love (a farm, a park, a lake, your street) that uses all of this unit's space tricks. It should have a foreground, middle ground and background; big near things and small far things; and at least three overlapping objects. Use any material you like: crayon, oil pastel, torn paper or paint.

LOOK FOR	WHAT IT MEANS
Three grounds	Has a clear foreground, middle ground and background.
Size and placement	Near things are big and low; far things are small and high.
Overlapping	At least three things overlap, with hidden lines erased.
Finished	The whole page is filled and colored with care.

7.1 FOREGROUND, MIDDLE GROUND AND BACKGROUND

OBJECTIVES

- Name and find the foreground, middle ground and background in a picture.
- Tell how things change from near to far.
- Make a landscape with three clear grounds.

Warm-up. Look out a window. Name one thing that is close to you, one thing a little farther away, and one thing very far away. Which looks biggest? Which shows the most detail?

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 layers.

Note: He builds a paper sculpture; your landscape will use torn paper layers the same way.

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 lesson on the three grounds.

KEY TERMS

foreground

The part of a picture that seems closest to you, usually at the bottom of the page.

middle ground

The part in the middle distance, between near and far.

background

The part that seems farthest away,
usually near the horizon and the sky.

landscape

A picture of the land: fields, hills, trees,
rivers and sky.

CORE IDEAS

Many pictures are like a stage with three parts. The **foreground** is closest to you, at the bottom of the page. The **middle ground** is in the middle. The **background** is far away, near the top, by the horizon and sky.

Things in the foreground look big and show lots of detail: you can see every leaf and blade of grass.

Things in the middle ground are smaller, with less detail.

Things in the background are tiny, with almost no detail. Far-away hills and trees also look paler and bluer, because there is so much air between us and them.

When a picture has all three grounds, it feels deep, as if you could walk into it. You can build a landscape by layering: draw or tear the background hills first, then the middle ground, then the foreground on top.

PICTURE STUDY



The Harvesters, Pieter Bruegel the Elder, 1565 · Oil on wood · Metropolitan Museum of Art, New York

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

Pieter Bruegel painted a hot summer day at harvest time. Some workers cut the wheat, some carry it, and some rest and eat lunch under a tree. The land stretches far, far back to the sea.

Look closely

- Find the foreground. Who is eating lunch? What are they eating?
- Find the middle ground. What are the people there doing?
- Find the background. Can you see the church, the houses and the ships?
- Look at the colors: warm gold in front, cooler blue-green far away.

Talk about it

1. Which people are biggest? Which are smallest? Why?
2. If you could walk into this picture, where would you go first?
3. What time of year is it? How can you tell?

STUDIO PROJECT

Torn-Paper Harvest Landscape

You will build a landscape in layers from torn paper: a far-away blue hill, a middle field, and a near field with big wheat or flowers.

You will need

- Light blue construction paper for the sky
- Construction paper in pale blue-green, green, yellow and gold or brown
- Glue stick
- Crayons or oil pastels
- Scrap paper

Steps

1. For the background, tear a long, low hill from pale blue-green paper. Tearing makes soft edges, like real hills. Glue it about halfway down the sky paper.
2. For the middle ground, tear a gold or green field shape a little lower. Glue it so it covers the bottom of the far hill.
3. For the foreground, tear the biggest field from yellow or gold paper and glue it across the bottom.
4. Add tiny details to the background: a small church, houses or trees, drawn small with crayon.
5. Add medium details to the middle ground: a few haystacks or bushes, a path.
6. Add big details to the foreground: tall wheat stalks, flowers, a large tree or a basket, with lots of detail.
7. Point to your foreground, middle ground and background and name each one.

Tips

- Use cooler, paler colors for the background and warmer, brighter colors for the foreground.
- Tear slowly, pinching close to where you want the tear to go.

Check your work

- ☐ My picture has a foreground, a middle ground and a background.
- ☐ Things in front are bigger and have more detail.
- ☐ Things far away are smaller and paler.

SKETCHBOOK PRACTICE

1. Draw three boxes. In each, draw the same tree: very close, in the middle, and far away.
2. Draw the view from your window and label the three grounds.
3. Find a picture in a book and point out its three grounds to someone.

From history. Bruegel painted a set of six pictures of the seasons of the year for a rich merchant's house in Antwerp. Five of them still survive. Bruegel loved to paint the lives of ordinary farmers, and he sometimes dressed as a farmer to go to village weddings and fairs.

COMMON MISTAKES

- Drawing everything along one ground line, all the same size. Spread things up the page.
- Putting big details in the background. Save the details for the foreground.

Make it a game • Zone Run. Mark three zones on the floor: near, middle and far. Your parent calls 'foreground,' 'middle ground' or 'background,' and you run to that zone. Add a challenge: say something from a landscape that belongs there, like a fence, a barn or hills. Ten calls. Then tear paper for each layer of a harvest landscape.

Scripture. “While the earth remaineth, seedtime and harvest, and cold and heat, and summer and winter, and day and night shall not cease.” (Genesis 8:22, KJV)

Bruegel's harvest field shows God's faithful promise to Noah: every year there is a time to plant and a time to gather.

7.2 BIG NEAR, SMALL FAR

OBJECTIVES

- Show that things look smaller the farther away they are.
- Place far things higher on the page and near things lower.
- Draw a scene with one very big near object and smaller far ones.

Warm-up. Hold your thumb up at arm's length. Close one eye and hide a far-away tree or house behind your thumb. Your thumb is not bigger than a house, but it looks bigger because it is close.

WATCH

Here, Near & Far Winter Landscape

Deep Space Sparkle · 2:56

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

WHEN TO WATCH

Before the studio project. Watch how the trees grow bigger and lower on the page as they come nearer.

Note: The first minute is a greeting and a handout offer; the painting starts at about 1:00.

BACKUP VIDEO

06 Near & Far in Art | Art Project for Kids | Art Education Video for Kids

HiKidStudio · 4:50

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

Another simple near-and-far project for children.

KEY TERMS

distance

How far away something is.

scale

How big or small something is drawn compared to other things.

placement

Where something is put on the page.

Lower usually means closer; higher usually means farther.

CORE IDEAS

The farther away something is, the smaller it looks. A horse far across a field looks smaller than a cat beside you. Artists use this to make a flat picture look deep.

Far things also sit **higher** on the page, closer to the horizon. Near things sit **lower**, near the bottom edge.

A row of trees or fence posts going away from you gets smaller and smaller and closer together, until it reaches the horizon.

A bold trick is to draw one thing very close and very big, even cut off by the edge of the paper, and everything else small behind it. The big near thing pulls you right into the picture.

Japanese printmakers like Hiroshige loved this trick. European painters like Van Gogh saw their prints and learned from them.

PICTURE STUDY



Plum Park in Kameido, Utagawa Hiroshige, 1857 · Woodblock print · Many museums own copies, including the Brooklyn Museum, New York

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

Hiroshige made this print of a famous plum garden in Edo (now Tokyo). He put one great twisting branch right up close in front of us, so big it is cut off by the edges. Behind it, everything is small and far away.

Look closely

- Find the giant branch. Does it fit inside the picture, or is it cut off?
- Find the small trees behind it. How much smaller are they?
- Find the tiny people by the fence. Are they near or far?
- Look at the colors of the sky: red at the top, white in the middle, green near the ground.

Talk about it

1. Where do you think Hiroshige was standing when he saw this view?
2. Why do you think he made the branch so big?
3. How does the picture make you feel, as if you are close or far away?

STUDIO PROJECT

A Branch Up Close

Like Hiroshige, you will draw one big blossoming branch right up close, cut off by the edges of the paper, and a small garden with tiny trees and people far behind it.

You will need

- Drawing paper or cardstock
- Pencil
- Oil pastels or crayons (brown, black, white, pink, green, red, yellow)
- Watercolor or watered-down tempera for the sky (optional)

Steps

1. Draw a horizon line a little below the middle of the page.
2. In the background, near the horizon, draw a row of small trees, a fence, and two or three tiny people. Keep them small and simple.
3. Now draw the big branch. Start it off the bottom edge of the paper and let it twist up and across the page, going off the top or side edge.
4. Add smaller twigs coming off the big branch.
5. Color the big branch dark brown and black, pressing hard. Add white and pink blossoms along it, big ones close up.
6. Color the small trees with tiny dots of blossom. Color the ground green.
7. Color the sky with bands of color, like Hiroshige: red or orange at the top, fading to pale near the horizon.

Tips

- Be brave: let the branch run off the edge. That is what makes it look close.
- Keep the far trees really small, about as tall as your fingernail.

Check your work

- ☐ My near branch is very big and goes off the edge of the paper.
- ☐ My far trees and people are small and near the horizon.

- My picture looks deep, with near and far.

SKETCHBOOK PRACTICE

1. Draw a road or a path that gets narrower as it goes back to the horizon, with fence posts getting smaller.
2. Draw a big flower up close with tiny houses behind it.
3. Draw three birds: one close, one middle, one far.

From history. This print is part of Hiroshige's *One Hundred Famous Views of Edo*, made near the end of his life. Van Gogh liked it so much that in 1887 he copied it in oil paint, adding a border of Japanese letters.

COMMON MISTAKES

- Drawing far-away people the same size as near ones.
- Putting far things at the bottom of the page. Move them up toward the horizon.

Make it a game • Duck Pond Placement. Draw five identical ducks in a row on a pond, from far to near, in sixty seconds. Far ones are smaller and higher on the page. Near ones are bigger and lower. Your parent gives two points per duck: one for size and one for placement. Draw another pond and beat your score.

7.3 OVERLAPPING

OBJECTIVES

- Explain how overlapping shows that one thing is in front of another.
- Draw overlapping shapes, erasing the hidden lines.
- Make a picture with at least three overlapping objects.

Warm-up. Hold up two books, one in front of the other. Which part of the back book can you not see? Now draw two circles, one in front of the other, and erase the part of the back circle that is hidden.

WATCH

Overlapping Circles - 1st Grade Art Lesson

Hallie Snyder · 10:14

<https://www.youtube.com/watch?v=dJj-2NIO0Do>

WHEN TO WATCH

Before the studio project. Trace overlapping circles along with Mrs. Snyder and notice which one looks in front.

BACKUP VIDEO

Overlapping in Art

Catherine Castelain · 2:50

<https://www.youtube.com/watch?v=73yGdx2EwM0>

After the core ideas, for a short lesson on overlapping.

KEY TERMS

overlap

When one thing covers part of another thing, so it looks in front.

in front

Closer to you; the object we see all of.

behind

Farther from you; the object that is partly hidden.

CORE IDEAS

When one thing covers part of another, we say it **overlaps**. The thing we see all of is **in front**. The thing that is partly hidden is **behind**.

Overlapping is one of the easiest ways to show space. Even small children understand it right away: if the apple hides part of the bowl, the apple must be in front.

To draw overlapping things, always draw the front object first. Then draw the back object only where you can see it. Stop your pencil when you reach the front object's edge.

Overlapping also ties a picture together. Things that touch and overlap look like a group. Things floating apart look scattered.

Overlap works together with the other space tricks: things in front are also bigger, lower on the page, and more detailed.

PICTURE STUDY



The Gleaners, Jean-François Millet, 1857 · Oil on canvas · Musée d'Orsay, Paris

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

After the wheat was harvested, poor people were allowed to walk the fields and pick up the stalks that were left. This is called gleaning. Millet painted three women gleaning, bent low, working hard and patiently.

Look closely

- Find the three women. Which one is in front? Which overlap each other?
- Look at the far haystacks. Which haystack is in front of which?
- Find the tiny workers far away. How small are they?
- Look at the women's hands and backs. How do they show hard work?

Talk about it

1. How can you tell which woman is closest to you?
2. Why are the far haystacks so small, even though they are huge?
3. In the Bible, Ruth gleaned in Boaz's field. How is this picture like her story?

STUDIO PROJECT

Haystacks and Gleaners

You will draw a harvest field with a group of overlapping haystacks behind and three overlapping figures or baskets in front.

You will need

- Drawing paper
- Pencil and eraser
- Crayons or oil pastels in gold, yellow, brown, blue, red and white

Steps

1. Draw a horizon line about one third down from the top.
2. In the middle ground, draw the front haystack first: a dome shape like an upside-down bowl.
3. Draw a second haystack behind it: start its line at the edge of the first one and stop where it meets it again. Draw a third behind the second.
4. In the foreground, draw three simple bending figures (or three baskets of wheat). Draw the front one first and the others partly hidden behind it.
5. Erase any lines that should be hidden behind something in front.
6. Color the sky pale gold and blue. Color the haystacks gold with darker brown on their shadow sides so each one stands out from the one behind.
7. Color the field and add little stalks of wheat in the foreground.

Tips

- Use a slightly darker or different color for the object behind, so the edge shows clearly.
- If you get confused, ask: which one is closest? Draw that one first.

Check your work

- ☐ I overlapped at least three haystacks.
- ☐ My foreground figures or baskets overlap.
- ☐ I erased the hidden lines.

SKETCHBOOK PRACTICE

1. Draw a bowl with three pieces of fruit overlapping in it.
2. Draw a row of mountains, each overlapping the one behind it.
3. Stack three cups or blocks and draw them as you see them.

From history. Millet grew up in a farming family in Normandy, France. He painted farm workers with great respect, showing their patient, honest work. In the Old Testament, God commanded farmers to leave the edges of their fields for the poor to glean.

COMMON MISTAKES

- Drawing both shapes whole, so they look see-through like glass. Erase the hidden part.
- Drawing the back object first and then drawing the front one on top of its lines.

Make it a game • Overlap Puzzle. Cut out four paper shapes. While your parent turns away, overlap them in a secret order. Your parent looks and names them from front to back. A shape that covers another is in front. Switch roles. One point for each correct answer. Then draw haystacks and erase the lines that are hidden.

7.4 SYMMETRICAL BALANCE

OBJECTIVES

- Explain balance and symmetrical balance in a picture.
- Find how The Last Supper is balanced around its center.
- Plan and draw a picture with symmetrical balance.

Warm-up. Play seesaw with toys: put a toy in the middle of a ruler balanced on a pencil. Add a toy on one end. What must you add on the other end to make it balance?

WATCH

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

Paint It Kids · 4:34

<https://www.youtube.com/watch?v=jCx-XoBj8Q0>

WHEN TO WATCH

After the core ideas. Listen for symmetrical (formal) balance and the mirror-image example.

BACKUP VIDEO

Drawing vs Painting | Artwork with Symmetrical Balance

Lolly Arroco · 4:16

<https://www.youtube.com/watch?v=sXKk90pbKm4>

Before the studio project, for a picture made with symmetrical balance.

KEY TERMS

balance

How the parts of a picture are arranged so it feels steady, not tipping to one side.

center of interest

The most important part of a picture, where the eye goes first.

symmetrical balance

When the two sides of a picture are the same or almost the same around a center line.

CORE IDEAS

A picture can feel steady or tippy, like a seesaw. When it feels steady, we say it has **balance**.

The simplest kind is **symmetrical balance**. Something important goes in the center, and the left and right sides match, or nearly match. It is like the symmetry you made in Unit 2, but for a whole picture.

Symmetrical balance feels calm, strong, serious and peaceful. That is why it is often used for church windows, altarpieces and pictures of Jesus and the saints.

In a symmetrical picture, the center is the **center of interest**. Artists often add more to point to it: a window or arch behind it, lines that lead to it, or a bright color.

The two sides do not have to be exactly the same. If there are three people on the left, put three people on the right, even if they are different people. The weight is the same.

PICTURE STUDY



The Last Supper, Leonardo da Vinci, 1495–1498 · Tempera and oil on a plaster wall · Convent of Santa Maria delle Grazie, Milan, Italy

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

Leonardo painted this on the wall of a monastery dining room in Milan. It shows the moment at the Last Supper when Jesus said that one of His disciples would betray Him. The disciples are shocked and turn to each other.

Look closely

- Find Jesus. Where is He: on the left, the right or in the center?
- Count the disciples on each side. How many groups of three can you find?
- Look at the window behind Jesus. How does it frame His head?
- Look at the lines of the ceiling and walls. They all point toward Jesus.

Talk about it

1. Why do you think Leonardo put Jesus right in the middle?
2. How is Jesus different from the disciples around Him: in His face, His pose, His shape?
3. How does this balanced picture make you feel?

STUDIO PROJECT

A Balanced Table

You will draw a family table (Thanksgiving, a birthday, or Sunday dinner) using symmetrical balance: something important in the center and the same number of things on each side.

You will need

- Drawing paper, folded lightly in half to find the center, then opened
- Pencil and eraser
- Ruler
- Crayons, markers or colored pencils

Steps

1. Find the center fold line. Draw a long table across the page, the same length on both sides of the center.
2. Behind the table, in the center, draw a window or an arch. This will frame the center of interest.
3. At the center of the table, draw the most important thing: a cake, a loaf of bread, a candle, or a person at the head of the table.
4. Draw the same number of people (or chairs, cups, plates) on the left and on the right. They can be different people, but the same number.
5. Add matching things on each side of the window: two pictures, two lamps or two plants.
6. Color the center with your brightest color so it stands out.
7. Fold the paper gently along the center. Does each side have about the same weight?

Tips

- Plan with light pencil lines. Count as you go: one on the left, one on the right.
- Keep the center clear and bright; do not hide it behind other things.

Check your work

- ☐ Something important is in the center.

- ☐ Each side has the same number of things.
- ☐ My picture feels calm and balanced.

SKETCHBOOK PRACTICE

1. Draw the front of a church or a house with symmetrical balance.
2. Draw a vase of flowers in the center with one candle on each side.
3. Find a picture in a book or a church that has symmetrical balance and draw a small sketch of it.

From history. Leonardo tried a new way of painting on a dry wall instead of wet plaster, so he could work slowly. Sadly, the paint began to flake off within his own lifetime. Experts have worked for hundreds of years to save it, and today visitors may stand before it only fifteen minutes at a time.

COMMON MISTAKES

- Putting the center of interest off to one side by accident. Use the fold line.
- Crowding one side with many things and leaving the other side empty.

Make it a game • Mirror Table Fix. Set a table with matching items on both sides of a center: plates, cups, spoons. Close your eyes while your parent moves one thing to throw off the balance. Open and put it back. Do it three times. Symmetrical balance means both sides match. Where is the center of The Last Supper?

UNIT 7

SPACE AND COMPOSITION

A flat piece of paper can look deep, as if you could walk into it. In this unit your child learns three simple tricks that artists use to show space (putting things in the foreground, middle ground and background; making near things big and far things small; and overlapping), and then learns to arrange a whole picture with symmetrical balance.

We study Bruegel's *The Harvesters*, Hiroshige's *Plum Park in Kameido*, Millet's *The Gleaners*, and Leonardo da Vinci's *The Last Supper*. Projects use torn paper, crayon, oil pastel and pencil.

PREREQUISITES

- Knows the horizon line and ground line
- Has practiced symmetry (Lesson 2.3)
- Can draw simple trees, houses and people

MASTERY CHECKLIST

- ☐ I can point to the foreground, middle ground and background of a picture.
- ☐ I can make things look far away by drawing them smaller and higher on the page.
- ☐ I can overlap shapes so some look in front of others.
- ☐ I can plan a picture with symmetrical balance.

LESSONS IN THIS UNIT

7.1	Foreground, Middle Ground and Background	2 sessions of 30 minutes
-----	--	--------------------------

7.2	Big Near, Small Far	2 sessions of 30 minutes
-----	---------------------	--------------------------

7.3	Overlapping	2 sessions of 30 minutes
-----	-------------	--------------------------

7.4	Symmetrical Balance	2 sessions of 30 minutes
-----	---------------------	--------------------------

UNIT 7 REVIEW

Have the four picture study images and your projects nearby. Ask each question

aloud; your child may point, draw or tell. There are no points.

1. Look at *The Harvesters*. Point to the foreground, the middle ground and the background.
2. Draw a tree that is close and a tree that is far away. How are they different?
3. Why did Hiroshige make one branch so big that it runs off the page?
4. Draw two overlapping circles. Which one is in front?
5. What is symmetrical balance? Where is the center of interest in *The Last Supper*?

ANSWER KEY

1. Foreground: people eating under the tree; middle ground: workers in the fields; background: village, church and sea.
2. The near tree is bigger, lower on the page and more detailed; the far tree is small, higher and simpler.
3. To show it is very close to us and to make the picture look deep.
4. The whole circle is in front; the partly hidden circle is behind.
5. Both sides match around a center line. Jesus, in the middle, is the center of interest.

PORTFOLIO PIECE: A DEEP LANDSCAPE

Make a landscape of a place you love (a farm, a park, a lake, your street) that uses all of this unit's space tricks. It should have a foreground, middle ground and background; big near things and small far things; and at least three overlapping objects. Use any material you like: crayon, oil pastel, torn paper or paint.

LOOK FOR	WHAT IT MEANS
Three grounds	Has a clear foreground, middle ground and background.
Size and placement	Near things are big and low; far things are small and high.
Overlapping	At least three things overlap, with hidden lines erased.
Finished	The whole page is filled and colored with care.

UNIT 8

GREAT ART

The last unit gathers the whole year together through three great kinds of pictures (animals, landscapes and portraits) and ends with a family art show. Each lesson uses skills from earlier units: shapes and forms to build an animal, foreground and background for a landscape, careful looking for a portrait, and patient finishing for the show.

We study Rosa Bonheur's *The Horse Fair*, Constable's *The Hay Wain* (with a look back at Hiroshige), Renoir's *A Girl with a Watering Can*, and Rembrandt's small painting *The Artist in his Studio*.

PREREQUISITES

- Has finished Units 1–7, or most of them
- Can draw with shapes, add shading and show near and far
- Has a folder of portfolio pieces from the year

MASTERY CHECKLIST

- ☐ I can draw an animal by starting with simple shapes.
- ☐ I can paint a landscape with a sky, a middle ground and a foreground.
- ☐ I can draw a face with the eyes halfway down the head.
- ☐ I can choose my best work, step back and tell others about it.

LESSONS IN THIS UNIT

8.1 Animals in Art

2 sessions of 30 minutes

8.2 Landscapes: Constable and Hiroshige

2 sessions of 30 minutes

8.3 Portraits

2 sessions of 30 minutes

8.4 Our Family Art Show

2 sessions of 30 minutes

UNIT 8 REVIEW

This last review looks back over the whole year. Have the year's picture study images and your portfolio nearby. Ask each question aloud; your child may point, draw or tell. There are no points.

1. Show me how to start drawing a horse with simple shapes.
2. Look at *The Hay Wain*. Point to the sky, the background, the middle ground and the foreground.
3. Draw an egg-shaped head. Where do the eyes go?
4. Why is Rembrandt standing so far from his easel?
5. Name three artists we studied this year and one thing you remember about each.
6. Which artwork you made this year are you most thankful for, and why?

ANSWER KEY

1. Ovals for the body and chest, a long box for the head, lines for the neck and legs.
2. The child points to each correctly (sky with clouds, far fields, the sunny meadow, the cart and river).
3. About halfway down the head.
4. To step back and look carefully at his work before painting more.
5. For example: Van Gogh painted a swirling starry sky; Dürer drew praying hands and a hare; Monet painted blue shadows on snow.
6. Any thoughtful answer that names a piece and what the child learned.

PORTFOLIO PIECE: THE ART SHOW

This unit's portfolio piece is the whole show: five to eight of your best pieces from the year, mounted and labeled, plus your drawing of yourself at work. Choose one piece to talk about to your guests, and write or tell an artist statement for it.

LOOK FOR	WHAT IT MEANS
Choosing	Chose pieces that show effort and growth across the year.
Presentation	Each piece is neatly mounted with a label.
Speaking	Told a guest what was made, how, and what was learned.
Gratitude	Thanked guests and teachers, and spoke kindly about others' work.

8.1 ANIMALS IN ART

OBJECTIVES

- Draw an animal by building it from simple shapes.
- Show movement in an animal's legs, neck and tail.
- Tell how Rosa Bonheur studied real animals.

Warm-up. Watch a pet, a bird outside, or a short nature video for two minutes. Then draw the animal from memory using only circles and ovals.

WATCH

How To Draw A Horse (for kids).

Art for Kids Hub · 8:42

<https://www.youtube.com/watch?v=8p-qX5qs8lU>

WHEN TO WATCH

Before the studio project. Draw along and pause as often as you need.

KEY TERMS

study

A practice drawing made to learn about something, like a horse's leg or head.

gesture

The movement or action of a body: running, rearing, bending, resting.

proportion

How big each part is compared to the other parts, like the size of a horse's head compared to its body.

CORE IDEAS

Every animal can be built from simple shapes. A horse is a big oval body, a smaller oval chest, a long neck, a head like a long box, and legs made of thin bent lines with little bumps for the knees.

Start light. Draw the big shapes first, then join them with contour lines, then erase the extra lines. Add texture and shading last.

Look at **proportion**: a horse's head is long, about as long as its neck. Its legs are thin but strong. If the head is too small or the legs too short, it will not look like a horse.

To show movement (**gesture**), tilt the shapes. A running horse stretches long; a rearing horse lifts its front legs high and tips its body up.

Great animal artists learned by looking at real animals again and again. Many quick **studies** make one great picture.

PICTURE STUDY



The Horse Fair, Rosa Bonheur, 1852–1855 • Oil on canvas • Metropolitan Museum of Art, New York

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

Rosa Bonheur was a French painter who loved animals. To paint this great picture of a horse market in Paris, she went there twice a week for a year and a half and filled her sketchbooks with studies of horses.

Look closely

- Find a horse that is rearing up. Which legs are in the air?
- Find the white horses. Where does the light hit them?
- Look at the dust and the trees behind. They help the horses stand out.
- Look at the dome far away. Is it in the foreground or the background?

Talk about it

1. How can you tell these horses are strong and lively?
2. Which horse would you most like to ride? Why?
3. Why did Bonheur sketch horses so many times before painting this?

STUDIO PROJECT

A Horse (or Animal) from Shapes

You will draw a horse, or another animal you love, by building it from simple shapes and then adding contour, texture and shading.

You will need

- Drawing paper
- Pencil (HB and 4B) and eraser
- Colored pencils or oil pastels
- A photo of a horse or animal from a book

Steps

1. Look at your photo. Find the big shapes: an oval for the body, a circle for the chest, a long box for the head.
2. Draw these shapes lightly in the middle of your paper. Join the head to the body with two lines for the neck.
3. Draw the legs with light lines first, bending at the knees. Add little ovals for the hooves.
4. Add the ears, the mane and the tail. Make the tail and mane flow with wavy lines.
5. Draw the contour around the whole animal with a darker line. Erase the shape lines inside.
6. Add texture marks for the mane, and shading on the belly and the far legs.
7. Add a ground line and a cast shadow under the animal so it stands on the ground.

Tips

- Keep your first shapes very light. You will erase many of them.
- Draw the far legs a little darker or shorter so they look behind the near legs.

Check your work

- ☐ I started my animal with simple shapes.
- ☐ My animal's parts are about the right size for each other.

- My animal has a cast shadow and stands on the ground.

SKETCHBOOK PRACTICE

1. Draw a page of quick animal studies: a cat sleeping, a dog sitting, a bird on a branch. Two minutes each.
2. Draw just horse heads, five times, from different photos.
3. Draw an animal in motion: running, jumping or flying.

From history. When *The Horse Fair* was shown in Paris in 1853, it made Rosa Bonheur famous. The painting traveled to England, where Queen Victoria asked to see it. Bonheur kept many animals at her home, including horses, sheep and even a lion.

COMMON MISTAKES

- Drawing a tiny head on a big body. Compare the sizes often.
- Pressing hard at the start, so the shape lines will not erase.

Make it a game • Animal Move and Sketch. Your parent names an animal: horse, cat, heron. Move like that animal for ten seconds, showing legs, neck and tail. Then draw a quick gesture sketch of the same pose in twenty seconds, starting with big shapes. Your parent guesses the animal. Take turns for six animals. Which shapes did you use for the body?

Scripture. “And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the earth after his kind: and God saw that it was good.” (Genesis 1:25, KJV)

Rosa Bonheur spent years looking at horses. When we study animals carefully, we can see more of the goodness God saw when He made them.

8.2 LANDSCAPES: CONSTABLE AND HIROSHIGE

OBJECTIVES

- Tell what a landscape is and name its parts: sky, middle ground, foreground.
- Compare an English landscape painting and a Japanese landscape print.
- Paint a landscape with clouds, trees and water.

Warm-up. Go outside or look out a window for three minutes. Look only at the sky. Draw the shapes of the clouds you see, and write one word about the weather.

WATCH

How To Paint A Beautiful Landscape (for kids)

Art for Kids Hub • 9:50

https://www.youtube.com/watch?v=EJPuP50_ZqM

WHEN TO WATCH

Before the studio project. Paint along, pausing after each layer.

BACKUP VIDEO

John Constable-famous landscape painter, painted his hometown!

Homeschool Art • 11:21

<https://www.youtube.com/watch?v=toYMALqzgf0>

After the picture study. A short look at John Constable's life and paintings.

KEY TERMS

landscape

A picture of the land and sky: fields, hills, trees, rivers and clouds.

plein air

French for "open air." Painting outdoors, looking at the real place.

reflection

The mirror picture of something seen in still water.

CORE IDEAS

A **landscape** is a picture of the land. Most landscapes have a sky, a background, a middle ground and a foreground (remember Unit 7).

John Constable painted the fields, rivers and mills of his home in England. He loved the sky so much that he made hundreds of little cloud paintings, writing the date and the weather on the back of each one.

Constable often sketched outdoors, in the open air (**plein air**), and then made his big paintings in his studio from those sketches.

Hiroshige also made landscapes, but in a different way: with flat areas of color, strong outlines and bold shapes, carved in wood and printed. Both artists looked carefully at real places and real weather.

Water in a landscape shows a **reflection**, a mirror picture of what is above it. Reflections are a little darker than the real thing and look wavy if the water moves.

PICTURE STUDY



The Hay Wain, John Constable, 1821 · Oil on canvas · National Gallery, London

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

Constable painted a farm cart, called a hay wain, crossing a shallow river near the mill where he grew up. Half of the picture is sky, full of moving summer clouds.

Look closely

- Find the hay wain in the water. Why do you think it stopped there?
- Find the little dog on the bank.
- Look at the sky. How many kinds of clouds can you see?
- Find the sunny field far away. Is it in the middle ground or the background?

Talk about it

1. How is this landscape different from Hiroshige's *Plum Park in Kameido*? How is it the same?
2. What sounds do you think you would hear in this place?
3. Why do you think Constable painted the place where he grew up?

STUDIO PROJECT

My River Landscape

You will paint a landscape with a big sky, trees, a field and a river with reflections, using the space tricks from Unit 7.

You will need

- Watercolor paper or cardstock
- Watercolors or tempera
- Large and small brushes
- Water jar and paper towels
- Pencil
- Oil pastels for details (optional)

Steps

1. Lightly draw a horizon line about halfway down. Draw a river that starts narrow near the horizon and gets wider at the bottom of the page.
2. Paint the sky first, light blue. While it is wet, dab some paint off with a crumpled paper towel to make white clouds. Add a little gray under some clouds.
3. Paint the background hills pale blue-green and small.
4. Paint the middle ground fields light green and gold. Add a small house or mill.
5. Paint big trees in the foreground on one side, dark green, with darker shadow sides.
6. Paint the river the color of the sky, a little darker. Add the trees' reflections upside down in the water with wavy strokes.
7. When dry, add details with a small brush or oil pastel: a fence, a cart, a dog, birds.

Tips

- Paint from the back to the front: sky first, foreground last.
- Let the sky take up a big part of the picture, like Constable.

Check your work

- ☐ My landscape has a sky, a background, a middle ground and a foreground.
- ☐ My sky has clouds.
- ☐ My river shows reflections.

SKETCHBOOK PRACTICE

1. Make three quick cloud sketches on three different days. Write the date and weather under each one, like Constable.
2. Draw a tree and its reflection in a puddle or pond.
3. Draw the same view twice: once like Constable (soft, many colors) and once like Hiroshige (flat colors with outlines).

From history. *The Hay Wain* did not sell in England at first, but when it was shown in Paris in 1824 it won a gold medal, and French painters were amazed by its fresh greens and lively sky. The cottage in the picture, Willy Lott's Cottage, still stands in Suffolk today.

COMMON MISTAKES

- Painting the sky last and around everything. Paint the sky first.
- Making the river the same width all the way. It should be narrow far away and wide close up.

Make it a game • Landscape Look and Cover. Look at the Constable landscape for thirty seconds. Cover it. Name its sky, middle ground and foreground, and three things you remember. Your parent counts the points. Then do the same with the Hiroshige print. Tell one difference you noticed between the English painting and the Japanese print.

8.3 PORTRAITS

OBJECTIVES

- Tell what a portrait is and what it can show about a person.
- Place the eyes, nose and mouth in the right places on a face.
- Draw a portrait of a family member or yourself.

Warm-up. Look in a mirror. Put a finger on the corners of your eyes, then the top of your head, then your chin. Where are your eyes: near the top of your head, or about halfway down?

WATCH

How to Draw a Self Portrait

Art Projects for Kids • 7:02

<https://www.youtube.com/watch?v=mkNfugL6jBg>

WHEN TO WATCH

Before the studio project. Fold the paper into guide lines and place the eyes, nose and mouth along them as she does.

BACKUP VIDEO

How To Draw A Self Portrait: For Kids!

Books And Brushes FOR KIDS! • 10:26

<https://www.youtube.com/watch?v=IRp3sBQ-NFU>

Before the studio project, for another portrait lesson for kids.

KEY TERMS

portrait

A picture of a real person.

self-portrait

A picture an artist makes of himself or herself.

features

The parts of the face: eyes, nose, mouth, ears and eyebrows.

guidelines

Light lines that help you place the features, later erased.

CORE IDEAS

A **portrait** is a picture of a real person. A good portrait shows what a person looks like, and also something about who they are: gentle, cheerful, thoughtful, sleepy.

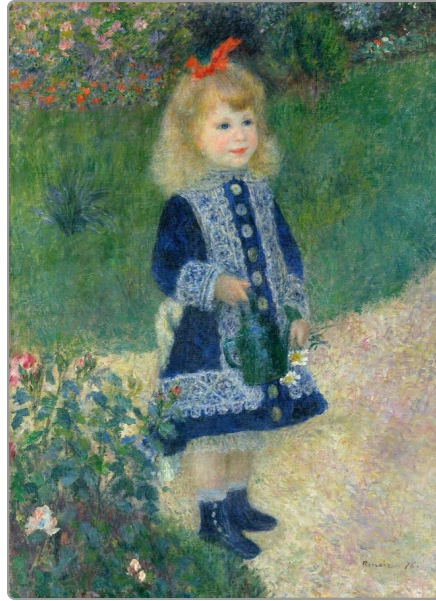
Most people draw the eyes too high. In real faces, the eyes are about **halfway** down the head, from the top of the head to the chin. The top of the head has a lot of hair and forehead.

Use **guidelines**. Draw an egg shape for the head. Draw a light line across the middle for the eyes. Halfway between the eyes and chin, mark the bottom of the nose. Halfway between the nose and chin, draw the mouth. The ears go between the eye line and the nose line.

Eyes are shaped like almonds or lemons, not circles. There is about one eye-width of space between the two eyes. The neck is wide, almost as wide as the face.

Every person is made in the image of God, so drawing a person is a way to honor them. Look kindly and carefully.

PICTURE STUDY



A Girl with a Watering Can, Pierre-Auguste Renoir, 1876 · Oil on canvas · National Gallery of Art, Washington, D.C.

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

Pierre-Auguste Renoir was a French painter who loved sunlight, gardens and happy faces. Here a little girl stands very still in a garden, holding her watering can and a few flowers, as if she is having her picture made.

Look closely

- Find the girl's eyes. Are they about halfway down her head?
- Look at her face. How did Renoir make her cheeks look soft and rosy?
- Find the red bow in her hair and the lace on her collar.
- Look at the flowers all around her. Are they painted carefully or with quick, soft brushstrokes?

Talk about it

1. What words would you use to describe this girl?
2. Why do you think Renoir put her in a garden instead of a plain room?
3. If someone painted your portrait, what would you like to hold?

STUDIO PROJECT

A Portrait of Someone I Love

You will draw a portrait of a family member, from life, using guidelines to place the features. Ask them to sit still and hold something they love, like Renoir's girl with her watering can.

You will need

- Drawing paper
- Pencil (HB) and eraser
- Colored pencils or oil pastels
- A family member to pose (or a mirror for a self-portrait)

Steps

1. Ask your model to sit facing you in good light. Look at them for one quiet minute before you start.
2. Draw a large egg shape for the head, filling the top half of your page. Add a neck and shoulders.
3. Draw a light line across the middle of the egg for the eyes. Draw a light line down the middle.
4. Draw two almond-shaped eyes on the eye line, with one eye-width between them. Add the colored part and a dark pupil, and leave a tiny white highlight.
5. Mark the bottom of the nose halfway between the eyes and chin. Draw the mouth halfway between the nose and chin. Add ears between the eye line and the nose.
6. Draw the hair, starting at the hairline above the forehead, with lines that follow the way the hair grows.
7. Erase your guidelines. Color the face, hair and clothes, and add the chair or background around them.

Tips

- Look at your model more than at your paper, like in contour drawing.
- Do not draw eyelashes all around the eye. A few on the top lid are enough.

Check your work

- ☐ The eyes are about halfway down the head.
- ☐ The nose and mouth are in the right places.
- ☐ My portrait shows something about the person: what they love or how they feel.

SKETCHBOOK PRACTICE

1. Draw ten egg shapes and practice putting guidelines and features on them.
2. Draw just eyes: three pairs, from a mirror.
3. Draw a quick portrait of a pet sleeping.

From history. Renoir began as a boy painting flowers onto china plates in a factory in Paris. He later became one of the Impressionists, painters who worked quickly to catch light and color. Even when his hands grew stiff and sore in old age, he kept painting every day.

COMMON MISTAKES

- Putting the eyes near the top of the head. Use the halfway line.
- Drawing eyes as circles. Make them almond-shaped.

Make it a game • Face Guideline Race. Set a sixty-second timer. Draw an oval and the guidelines for a face, then place the eyes on the halfway line, the nose halfway between the eyes and chin, and the mouth halfway between the nose and chin. Your parent scores one point for each right feature, out of five. Draw another face and beat your score.

8.4 OUR FAMILY ART SHOW

OBJECTIVES

- Step back and look at your own work with fresh eyes.
- Choose, mount and label your best pieces from the year.
- Tell guests about one artwork: what you made, how, and what you learned.

Warm-up. Lay out your eight portfolio pieces on the floor. Walk around them slowly without talking. Then stand far back, across the room. Which one catches your eye first?

WATCH

HOW TO PREP FOR A SCHOOL ART SHOW | ART TEACHER TIPS

Deep Space Sparkle · 5:04

<https://www.youtube.com/watch?v=HwhR595bOo4>

WHEN TO WATCH

Before you hang your show. An art teacher shows how she chooses, trims and mounts children's artwork on colored paper so each piece looks its best.

Note: Made for teachers preparing a school show; the same steps work at home on a wall or a door.

KEY TERMS

exhibition

A show where artworks are hung for people to see.

mount

To glue or attach an artwork onto a larger piece of paper or board, like a frame.

label

A small card next to an artwork that gives its title, the artist's name, the date and the materials.

artist statement

A few sentences in which the artist tells about the work.

CORE IDEAS

Artists do not just make. They also step back and look. Rembrandt painted himself standing far back from his easel, looking hard at his picture before touching it again.

An **exhibition**, or art show, is a time to share good work with others. Choosing what to show is part of the art: pick pieces you worked hard on and that show what you learned, not only ones that look “perfect.”

To **mount** a picture, glue it onto a bigger sheet of colored paper so there is a border all around. The border is like a frame and makes the picture look finished.

A **label** tells the title, the artist, the date and the materials, just like the labels in museums. An **artist statement** tells, in a few sentences, what you made and what you learned.

We make art with the gifts God gave us, and we can give thanks for them. An art show is a time to be grateful: for teachers, for the great artists, and for the skill your hands have gained this year.

PICTURE STUDY



The Artist in his Studio, Rembrandt van Rijn, about 1628 · Oil on wood panel · Museum of Fine Arts, Boston

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

Rembrandt made this small painting when he was only about twenty-two. A young artist (probably Rembrandt himself) stands far back from his easel in a plain studio, brushes in hand, thinking hard about his picture before he paints again.

Look closely

- Find the artist. How far is he standing from his painting?
- Find the big easel. We cannot see the front of his picture. Why do you think Rembrandt hid it?
- Look at the light on the floor and the wall. Where is it coming from?
- Find the cracks and marks on the old wall and floor. That is texture.

Talk about it

1. Why would an artist step back from his work to look at it?
2. What do you think the painter is thinking?
3. Which of your own pictures this year would you most want to step back and look at?

STUDIO PROJECT

Hang the Show

You will choose, mount and label your best work and hold a family art show. You will also make one small drawing for the show: a picture of yourself at work, like Rembrandt.

You will need

- Your portfolio pieces and sketchbook
- Large sheets of colored construction paper or poster board for mounting
- Glue stick
- Index cards and a pen for labels
- Painter's tape or string and clothespins for hanging
- Drawing paper and pencil

Steps

1. Make a small drawing of yourself at work: at a table or an easel, holding a pencil or brush, with your art supplies around you.
2. Lay out all your portfolio pieces. Choose your best five to eight, including at least one from each strand you are proud of.
3. Mount each one: center it on a bigger sheet of colored paper and glue it down, leaving an even border.
4. Write a label for each: title, "by" and your name, the date, and the materials (for example, "Oil pastel on paper").
5. Write or tell a parent your artist statement for your favorite piece: What did you make? How did you make it? What did you learn?
6. Hang the show at your eye level with painter's tape, or on a string with clothespins. Put the labels beside the pictures.
7. Invite your family or friends. Stand by your work and tell guests about one piece. Thank them for coming.

Tips

- Space the pictures evenly so each one has room to breathe.

- Put your sketchbook on a table so guests can see how you practiced all year.

Check your work

- ☐ I chose and mounted my best pieces.
- ☐ Each piece has a label.
- ☐ I told someone about one of my artworks and what I learned.

SKETCHBOOK PRACTICE

1. Draw a plan for your art show wall: where will each picture hang?
2. Compare your first sketchbook page with your newest. Write or tell three ways you have grown.
3. Draw something you want to learn to draw next year.

From history. Rembrandt became the most famous painter in the Dutch city of Amsterdam. He painted, drew and etched himself more than eighty times through his life, from a young man to an old man, always looking honestly. He also painted many Bible stories, and he had many students who learned in his studio.

COMMON MISTAKES

- Choosing only the pieces that look neat. Include work that shows hard effort and growth.
- Hanging pictures too high for guests to see.

Make it a game • Label Quick-Write. Pick three pieces from your year of art. For each one, write a label in sixty seconds: title, your name, the materials, and one sentence saying why you chose it. Your parent gives a point for each part. Then mount the pieces on the wall and walk the family through them as the artist, like a gallery guide.

Scripture. “And whatsoever ye do, do it heartily, as to the Lord, and not unto men;” (Colossians 3:23, KJV)

Your art this year was done for the Lord, not just to be seen. An art show is a joyful way to give thanks for what you have learned to make.

UNIT 8

GREAT ART

The last unit gathers the whole year together through three great kinds of pictures (animals, landscapes and portraits) and ends with a family art show. Each lesson uses skills from earlier units: shapes and forms to build an animal, foreground and background for a landscape, careful looking for a portrait, and patient finishing for the show.

We study Rosa Bonheur's *The Horse Fair*, Constable's *The Hay Wain* (with a look back at Hiroshige), Renoir's *A Girl with a Watering Can*, and Rembrandt's small painting *The Artist in his Studio*.

PREREQUISITES

- Has finished Units 1–7, or most of them
- Can draw with shapes, add shading and show near and far
- Has a folder of portfolio pieces from the year

MASTERY CHECKLIST

- ☐ I can draw an animal by starting with simple shapes.
- ☐ I can paint a landscape with a sky, a middle ground and a foreground.
- ☐ I can draw a face with the eyes halfway down the head.
- ☐ I can choose my best work, step back and tell others about it.

LESSONS IN THIS UNIT

8.1 Animals in Art

2 sessions of 30 minutes

8.2 Landscapes: Constable and Hiroshige

2 sessions of 30 minutes

8.3 Portraits

2 sessions of 30 minutes

8.4 Our Family Art Show

2 sessions of 30 minutes

UNIT 8 REVIEW

This last review looks back over the whole year. Have the year's picture study images and your portfolio nearby. Ask each question aloud; your child may point, draw or tell. There are no points.

1. Show me how to start drawing a horse with simple shapes.
2. Look at *The Hay Wain*. Point to the sky, the background, the middle ground and the foreground.
3. Draw an egg-shaped head. Where do the eyes go?
4. Why is Rembrandt standing so far from his easel?
5. Name three artists we studied this year and one thing you remember about each.
6. Which artwork you made this year are you most thankful for, and why?

ANSWER KEY

1. Ovals for the body and chest, a long box for the head, lines for the neck and legs.
2. The child points to each correctly (sky with clouds, far fields, the sunny meadow, the cart and river).
3. About halfway down the head.
4. To step back and look carefully at his work before painting more.
5. For example: Van Gogh painted a swirling starry sky; Dürer drew praying hands and a hare; Monet painted blue shadows on snow.
6. Any thoughtful answer that names a piece and what the child learned.

PORTFOLIO PIECE: THE ART SHOW

This unit's portfolio piece is the whole show: five to eight of your best pieces from the year, mounted and labeled, plus your drawing of yourself at work. Choose one piece to talk about to your guests, and write or tell an artist statement for it.

LOOK FOR	WHAT IT MEANS
Choosing	Chose pieces that show effort and growth across the year.
Presentation	Each piece is neatly mounted with a label.
Speaking	Told a guest what was made, how, and what was learned.
Gratitude	Thanked guests and teachers, and spoke kindly about others' work.