

KINDERGARTEN ART

First edition

8 units

32 lessons

A video for every lesson

FIRST EDITION

COURSE GUIDE

This is a year of art for a five- or six-year-old, written so that a parent who has never taken an art class can teach it with confidence. Each week your child meets one simple idea (a zigzag line, a triangle, the color purple, a shadow, a crayon's wax, a bumpy texture), looks closely at one great painting or work of art, and then makes something with their own hands.

The eight units follow the building blocks every artist uses: **line, shape, color, light and dark, what art is made of, texture, putting a picture together**, and finally a unit of **looking at great art** (portraits, landscapes, still lifes and animals). The same building blocks come back each year in the grades that follow, a little deeper each time.

The approach is simple: *look, learn, make*. We look at real masterpieces, from Vermeer and Dürer to Hokusai and Monet, the way Charlotte Mason taught children to look: quietly, closely and with delight. We learn one idea in a few warm sentences. Then we make, because by making, one becomes a maker. God is the first Maker, and children, made in His image, love to make too.

Each lesson has one short video (most are 2–10 minutes), picked for a five-year-old. Most come from Art for Kids Hub, a family channel where a father draws step by step with his children, and from careful elementary art teachers such as Paint It Kids, Cassie Stephens and Art With Trista; a few are short science or museum videos. 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 5–6 (kindergarten). No reading is needed: a parent reads the lesson aloud and the child looks, talks, draws and makes. Sessions are about 30 minutes. A younger child of 4 can join in with help; an older sibling can do the projects with more detail.

HOW TO USE THIS COURSE

1. **The weekly rhythm.** There are 32 lessons, one a week, each in two short sessions of about 30 minutes. *Session 1:* warm-up, the core ideas read aloud, the video and the picture study. *Session 2:* the studio project and a little sketchbook practice. At the end of each unit, add a third session for the unit review and the portfolio piece.
2. **Read aloud.** Everything is written to the child (“you”). Read the core ideas aloud slowly, and stop to point, ask, and let your child try things. Bold words are the key terms; say them often and use them during the week.
3. **Picture study.** Show the picture and look at it together quietly for one or two minutes. Then put it away and ask, “Tell me everything you saw.” Bring it back and use the “Look for” prompts and the questions. Never quiz harshly; you are teaching your child to look with love and attention. A five-year-old who says “the cow is yellow and happy” is doing it right.
4. **The video.** Watch it together at the point the lesson suggests. Pause when the teacher draws, so your child can draw too.
5. **The sketchbook habit.** Give your child a sketchbook that is theirs alone. Use it for the warm-ups and the sketchbook exercises. Date each page. Do not erase or tear out “mistakes”; a sketchbook is a place to practice, and you will both love seeing the growth by spring.
6. **Unit review and portfolio.** The unit review is a friendly “show and tell” conversation, not a test. The portfolio piece is one careful project at the end of each unit. Keep it flat in a folder or a large envelope with the date on the back. By the end of the year you will have eight pieces for a family art show.
7. **Your role.** Set out the materials, read, ask questions, and praise effort and careful looking (“You noticed the tiny boat!”), not only results. Draw alongside your child sometimes; children love to see a grown-up try.

8. **Mess and safety.** Cover the table with newspaper or an old cloth, use smocks or old shirts, and keep a damp rag nearby. Use child-safe scissors and washable, non-toxic materials (look for the AP seal on the box).

SCOPE AND SEQUENCE

UNIT 1 • WEEKS 1–4

Lines All Around

Straight, curved, zigzag, wavy and spiral lines; thick and thin lines; finding lines in God’s world. Pictures by Hiroshige, Van Gogh, Dürer and Hokusai.

- 1.1 Straight Lines and Curved Lines
- 1.2 Zigzag, Wavy and Spiral Lines
- 1.3 Thick Lines and Thin Lines
- 1.4 Lines in Nature

UNIT 3 • WEEKS 9–12

Colors in God’s World

Naming colors and the rainbow; the three primary colors; mixing orange, green and purple; warm and cool colors.

- 3.1 Naming Colors and the Rainbow
- 3.2 Red, Yellow and Blue
- 3.3 Mixing Orange, Green and Purple
- 3.4 Warm Colors and Cool Colors

UNIT 2 • WEEKS 5–8

Shapes

Circles, squares, triangles and rectangles; seeing shapes in pictures; building animals out of shapes; a cut-paper shape picture like a mosaic.

- 2.1 Circles and Squares
- 2.2 Triangles and Rectangles
- 2.3 Animals Made of Shapes
- 2.4 A Cut-Paper Shape Picture

UNIT 4 • WEEKS 13–16

Light and Dark

Day and night; how shadows are made and tracing them outdoors; making colors lighter with white and darker with black; a sunny picture with shadows.

- 4.1 Day and Night
- 4.2 Shadows Outdoors
- 4.3 Light Colors and Dark Colors
- 4.4 A Sun and Shadow Picture

UNIT 5 • WEEKS 17–20

What Art Is Made Of

What art is made of: crayons are colored wax, paint is colored powder and glue, paper is made from wood, and clay comes from the earth. Pinch, roll and squeeze.

- 5.1 Crayons Are Made of Wax
- 5.2 Paint and Markers
- 5.3 Paper: Tear, Fold and Cut
- 5.4 Clay: Pinch, Roll and Squeeze

UNIT 7 • WEEKS 25–28

Putting a Picture Together

Putting a picture together: patterns, big and small, the ground line and the sky, and filling the whole page.

- 7.1 Patterns
- 7.2 Big and Small, Near and Far
- 7.3 The Ground Line and the Sky
- 7.4 Filling the Page

UNIT 6 • WEEKS 21–24

Texture

Texture: how things feel and how they look like they feel. Rubbings, animal fur and feathers, and a texture collage.

- 6.1 What Is Texture?
- 6.2 Rubbings
- 6.3 Textures on Animals
- 6.4 A Texture Collage

UNIT 8 • WEEKS 29–32

Looking at Great Art

Looking at great art: portraits, landscapes, still lifes and animals, with a family art show at the end.

- 8.1 Portraits
- 8.2 Landscapes
- 8.3 Still Life
- 8.4 Animals in Art

WEEKLY PACING CALENDAR

WEEK	PLAN
1	• Session 1: Lesson 1.1 Straight Lines and Curved Lines: 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 Zigzag, Wavy and Spiral Lines: warm-up, video, teaching and picture study • Session 2: Lesson 1.2 studio project and sketchbook practice

WEEK	PLAN
3	• Session 1: Lesson 1.3 Thick Lines and Thin Lines: 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 Nature: 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 Circles and Squares: warm-up, video, teaching and picture study • Session 2: Lesson 2.1 studio project and sketchbook practice
6	• Session 1: Lesson 2.2 Triangles and Rectangles: warm-up, video, teaching and picture study • Session 2: Lesson 2.2 studio project and sketchbook practice
7	• Session 1: Lesson 2.3 Animals Made of Shapes: warm-up, video, teaching and picture study • Session 2: Lesson 2.3 studio project and sketchbook practice
8	• Session 1: Lesson 2.4 A Cut-Paper Shape Picture: 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 Naming Colors and the Rainbow: warm-up, video, teaching and picture study • Session 2: Lesson 3.1 studio project and sketchbook practice
10	• Session 1: Lesson 3.2 Red, Yellow and Blue: warm-up, video, teaching and picture study • Session 2: Lesson 3.2 studio project and sketchbook practice
11	• Session 1: Lesson 3.3 Mixing Orange, Green and Purple: warm-up, video, teaching and picture study • Session 2: Lesson 3.3 studio project and sketchbook practice
12	• Session 1: Lesson 3.4 Warm Colors and Cool Colors: warm-up, video, teaching and picture study • Session 2: Lesson 3.4 studio project and sketchbook practice

WEEK	PLAN
	Session 3: Unit 3 review and portfolio piece
13	- Session 1: Lesson 4.1 Day and Night: warm-up, video, teaching and picture study - Session 2: Lesson 4.1 studio project and sketchbook practice
14	- Session 1: Lesson 4.2 Shadows Outdoors: warm-up, video, teaching and picture study - Session 2: Lesson 4.2 studio project and sketchbook practice
15	- Session 1: Lesson 4.3 Light Colors and Dark Colors: warm-up, video, teaching and picture study - Session 2: Lesson 4.3 studio project and sketchbook practice
16	- Session 1: Lesson 4.4 A Sun and Shadow Picture: 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
17	- Session 1: Lesson 5.1 Crayons Are Made of Wax: warm-up, video, teaching and picture study - Session 2: Lesson 5.1 studio project and sketchbook practice
18	- Session 1: Lesson 5.2 Paint and Markers: warm-up, video, teaching and picture study - Session 2: Lesson 5.2 studio project and sketchbook practice
19	- Session 1: Lesson 5.3 Paper: Tear, Fold and Cut: warm-up, video, teaching and picture study - Session 2: Lesson 5.3 studio project and sketchbook practice
20	- Session 1: Lesson 5.4 Clay: Pinch, Roll and Squeeze: 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 What Is Texture?: warm-up, video, teaching and picture study - Session 2: Lesson 6.1 studio project and sketchbook practice
22	- Session 1: Lesson 6.2 Rubbings: warm-up, video, teaching and picture study - Session 2: Lesson 6.2 studio project and sketchbook practice

WEEK	PLAN
23	• Session 1: Lesson 6.3 Textures on Animals: warm-up, video, teaching and picture study • Session 2: Lesson 6.3 studio project and sketchbook practice
24	• Session 1: Lesson 6.4 A Texture Collage: 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 Patterns: warm-up, video, teaching and picture study • Session 2: Lesson 7.1 studio project and sketchbook practice
26	• Session 1: Lesson 7.2 Big and Small, Near and Far: warm-up, video, teaching and picture study • Session 2: Lesson 7.2 studio project and sketchbook practice
27	• Session 1: Lesson 7.3 The Ground Line and the Sky: warm-up, video, teaching and picture study • Session 2: Lesson 7.3 studio project and sketchbook practice
28	• Session 1: Lesson 7.4 Filling the Page: 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 Portraits: warm-up, video, teaching and picture study • Session 2: Lesson 8.1 studio project and sketchbook practice
30	• Session 1: Lesson 8.2 Landscapes: warm-up, video, teaching and picture study • Session 2: Lesson 8.2 studio project and sketchbook practice
31	• Session 1: Lesson 8.3 Still Life: warm-up, video, teaching and picture study • Session 2: Lesson 8.3 studio project and sketchbook practice
32	• Session 1: Lesson 8.4 Animals in Art: 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, any plain drawing paper)

One for the whole year, used for warm-ups and practice. Date every page.

Drawing paper and white cardstock

Heavier paper (cardstock or 80 lb drawing paper) holds up to paint and glue.

Construction paper, assorted colors

For tearing, cutting and collage.

Chunky crayons (16 or 24 colors)

Include white. Peel a few old ones for rubbings.

Washable markers, broad and thin tips

For bold lines.

Oil pastels (a small box)

Soft, bright and easy for small hands; used for the sunny picture and patterns.

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

The five colors are all you need to mix every color in this course.

Watercolor pan set (8 colors)

For crayon-resist paintings.

Brushes: one large flat or round, one small round

Short handles are easier for little hands.

Paper plates, a water cup, paper towels

Plates make good paint palettes.

Child-safe scissors and glue sticks

Teach: walk with scissors closed and pointing down; cut away from your fingers.

Air-dry clay (about 1 lb) or homemade salt dough

For Unit 5. Work on a placemat, not on carpet.

Pencils and a soft eraser

For first lines and names.

Found textures: leaves, coins, a comb, lace, sandpaper, bubble wrap, fabric scraps

Collect a texture box in Unit 6.

A folder or large envelope

The portfolio, to keep one finished piece from each unit flat and safe.

Smock or old shirt, newspaper or a plastic tablecloth

Mess is part of art; covering the table makes it stress-free.

GRADING

Kindergarten art has no letter grades. You will give warm, specific feedback each week and keep a portfolio that shows your child's growth.

- After each project, say one true, specific thing you see: "You made your lines go all the way to the edges," or "You mixed a beautiful green." Specific praise teaches more than "Good job."
- Use the project's self-check ("I can see...") with your child. Let them point to each thing.
- Once a unit, write two or three sentences on the back of the portfolio piece: what your child made, a word they learned, and something they said about it.
- The unit review is a conversation. If your child cannot answer a question, look at the picture or the project together and try again another day. Mastery at this age comes from repetition and joy.
- At the end of the year, hold a family art show with the eight portfolio pieces and let your child tell the guests about them.

A NOTE TO PARENTS

You do not need to be an artist to teach this course. You need to be willing to look closely, to ask good questions, and to let your child make things that do not look like yours. Every lesson tells you exactly what to say, what to look for and what to set out.

Young children draw boldly and happily. Our job is to keep that joy while teaching them to see more: the curve of a wave, the triangle of a roof, the shadow under a tree. Praise effort, patience and careful looking. Let mistakes become part of the picture. And remember why we do this: the world is full of beauty because God made it so, and we were made to notice it, give thanks, and make beautiful things too.

UNIT 1

LINES ALL AROUND

Every picture begins with a line. In this unit your child learns that a line is the path a dot makes when it goes for a walk, and that lines can be straight or curved, zigzag, wavy or spiral, thick or thin. We will find lines in rain, in stars, in an animal's wrinkly skin and in a great ocean wave.

Each week has a masterpiece to look at (by Hiroshige, Van Gogh, Dürer and Hokusai) and a project made with crayons, markers and a little watercolor. By the end of the unit your child will know the names of seven kinds of line and will be able to use them on purpose.

PREREQUISITES

- Can hold a crayon or marker (any grip is fine for now)
- Can sit and listen to a short read-aloud
- No art experience needed

MASTERY CHECKLIST

- ☐ I can draw a straight line and a curved line.
- ☐ I can draw zigzag, wavy and spiral lines.
- ☐ I can make a thick line and a thin line.
- ☐ I can find lines in nature and in a painting.
- ☐ I can tell what kind of line it is.

LESSONS IN THIS UNIT

1.1 Straight Lines and Curved Lines

2 sessions of 30 minutes

1.2 Zigzag, Wavy and Spiral Lines

2 sessions of 30 minutes

1.3 Thick Lines and Thin Lines

2 sessions of 30 minutes

1.4 Lines in Nature

2 sessions of 30 minutes

UNIT 1 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the four

pictures from this unit nearby.

1. Draw a straight line and a curved line. Which one is which?
2. Show me a zigzag line, a wavy line and a spiral with your finger in the air, then draw them.
3. Look at Hiroshige's rainy bridge. What kind of lines did he use for the rain?
4. Look at *The Starry Night*. Point to a spiral.
5. Draw one thick line and one thin line. How did you make the thick one?
6. Tell me three lines you can find in nature.

ANSWER KEY

1. A straight line does not bend; a curved line bends smoothly, like a smile.
2. Zigzag has sharp points; wavy goes up and down smoothly; a spiral goes round and round.
3. Straight lines, slanting down.
4. Any swirl in the sky, around the moon or stars, or the big swirl in the middle.
5. With a fat marker, by pressing harder, or by going over it again.
6. For example: a straight tree trunk, a wavy river, a zigzag mountain, a spiral snail shell, curved hills, curls on a wave.

PORTFOLIO PIECE: A LINE PICTURE OF GOD’S WORLD

Make one picture of an outdoor place (a garden, the sea, a farm or the mountains) that uses all seven kinds of line: straight, curved, zigzag, wavy, spiral, thick and thin. Draw it with markers or crayons, then color it.

When it is finished, point to each kind of line and say its name. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
All the lines	Used straight, curved, zigzag, wavy and spiral lines.
Thick and thin	Used thick lines for outlines and thin lines for small details.
Fills the page	The picture is big and reaches toward the edges of the paper.
Can name the lines	Can point to each line and name it.

1.1 STRAIGHT LINES AND CURVED LINES

OBJECTIVES

- Say what a line is: a dot that goes for a walk.
- Draw straight lines and curved lines on purpose.
- Find straight and curved lines in a Japanese print.

Warm-up. Put a dot in the middle of a sketchbook page. Say, “Let’s take this dot for a walk!” Your child moves the crayon from the dot all over the page without lifting it, while you say “go straight... now curve... now straight again.” Look at the path: that is a line!

WATCH

Teaching Art: Line

Cassie Stephens · 4:30

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

WHEN TO WATCH

After the core ideas. Say the line poem along with her, and draw each line in the air with your finger.

BACKUP VIDEO

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>

Any time this week, as a review of line names.

KEY TERMS

line

The path a dot makes when it moves.
Artists use lines to draw.

straight line

A line that does not bend, like the edge of a table.

curved line

A line that bends smoothly, like a rainbow or a smile.

CORE IDEAS

Every drawing starts with a **line**. When you touch your crayon to the paper and move it, the dot goes for a walk. The path it leaves is a line.

Some lines are **straight**. They go one way and do not bend. Look around: the edge of a door, the side of a book and a pencil are straight. Straight lines can stand up tall, lie down flat, or lean like a slide.

Some lines are **curved**. They bend gently, like a smile, a rainbow, the top of an apple or a cat's tail. Curved lines feel soft and friendly.

Artists choose lines on purpose. Straight lines make things look strong and steady, like a bridge or a house. Curved lines make things look soft and round, like a hill or a cloud. Most pictures use both.

God made a world full of lines: the straight trunk of a tall tree, the curved neck of a swan, the line where the sky meets the sea. When you draw, you are learning to see what He made.

PICTURE STUDY



Sudden Shower over Shin-Ōhashi Bridge and Atake, Utagawa Hiroshige, 1857 · Woodblock print on paper · Many museums own copies; this one is in the Brooklyn Museum, New York

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

Hiroshige was a Japanese artist who lived about 170 years ago. He carved pictures into blocks of wood and printed them on paper. In this picture, people are caught in a sudden rain shower on a bridge. Hiroshige made the rain out of hundreds of lines!

Look closely

- Find the rain. Are the rain lines straight or curved?
- Find the long bridge. Find the straight lines of its rails and posts.
- Find the people with umbrellas and hats. Can you find a curved line on an umbrella?
- Look at the dark sky at the top. Is it light or dark?

Talk about it

1. How do you think the people on the bridge feel? How can you tell?
2. Why do you think Hiroshige made the rain with straight lines?
3. If you were on that bridge, what would you hear?

STUDIO PROJECT

A Rainy Day Line Picture

You will draw a rainy day like Hiroshige, using straight lines for the rain and curved lines for umbrellas, puddles and hills.

You will need

- Drawing paper
- Crayons or washable markers
- A ruler or the edge of a book (optional)

Steps

1. Draw a long curved line across the bottom of the paper for a hill or the ground.
2. Draw a big curved line like a rainbow for the top of an umbrella. Add a straight line down for the handle and a little curve at the bottom like a hook.
3. Draw a person or an animal under the umbrella if you like (a circle head and a body is enough).
4. Draw small curved lines on the ground for puddles.
5. Now make it rain! Draw many straight lines slanting down from the top of the page. Make some long and some short.
6. Make your rain lines go all the way to the edges of the paper.
7. Color the umbrella with a bright color so it stands out from the gray rain.
8. Point to each line and say, “straight” or “curved.”

Tips

- Lean all the rain lines the same way, like Hiroshige, so it looks like the wind is blowing.
- Hold the paper still with your other hand while you draw.

Check your work

- ☐ I drew straight lines for rain.
- ☐ I drew curved lines for the umbrella and the ground.

- My rain goes all the way across the page.

SKETCHBOOK PRACTICE

1. Fill a page with straight lines: standing up, lying down and leaning.
2. Fill a page with curved lines: smiles, rainbows and hills.
3. Go on a line hunt in the house. Draw one straight thing and one curved thing you found.

From history. Hiroshige made this print in 1857 as part of a set of one hundred views of the city we now call Tokyo. Thousands of copies were printed and sold for about the price of a bowl of noodles. Years later, the painter Vincent van Gogh loved this print so much that he painted his own copy of it.

COMMON MISTAKES

- Pressing so hard the crayon breaks. Show how a gentle, steady push still makes a strong line.
- Drawing very tiny in one corner. Encourage big lines that reach across the page.

Make it a game · The Dot Goes Walking. Be the dot. Stand up and walk across the room, a dot going for a walk. When your parent calls 'straight,' walk a straight line. When they call 'curved,' curve your path like a snake. Then trace the same path in the air with one finger. Swap jobs: you call, your parent walks. At the end, say what a line is.

1.2 ZIGZAG, WAVY AND SPIRAL LINES

OBJECTIVES

- Name and draw zigzag, wavy and spiral lines.
- Find swirling and wavy lines in Van Gogh's *The Starry Night*.
- Make a night-sky picture with crayon lines and a watercolor wash.

Warm-up. Line moves! Stand up and make each line with your whole arm in the air: a zigzag (sharp up-down-up-down), a wavy line (smooth like the sea), and a spiral (round and round into the middle, like a snail shell). Then draw each one in the sketchbook.

WATCH

Make Your Own Starry Night - Step by Step Tutorial for Making a Starry Night Crayon Resist

Mr. New's Art Class · 9:41

<https://www.youtube.com/watch?v=FLNU6dPi93s>

WHEN TO WATCH

Before the studio project. Watch once, then play it again and pause after each step to draw along.

BACKUP VIDEO

Types of Lines Art Lesson for Kids | Pre-K, Kindergarten & 1st Grade Art Project

Ms Artastic · 9:52

<https://www.youtube.com/watch?v=BeBlm0-hnKM>

After the core ideas, to practice the names of the lines.

KEY TERMS

zigzag line

A line with sharp points that goes up and down, like the teeth of a saw or a lightning bolt.

wavy line

A line that goes up and down in smooth curves, like waves on water.

spiral

A curved line that goes round and round, getting bigger or smaller, like a snail shell.

CORE IDEAS

Straight lines and curved lines can do tricks! When a straight line turns sharply up and down, it becomes a **zigzag line**. Zigzags look like mountains, teeth or lightning. They feel exciting and full of energy.

When a curved line goes up and down smoothly, it becomes a **wavy line**. Wavy lines look like water, wind and ribbons. They feel gentle and moving.

When a curved line goes round and round, it becomes a **spiral**. Start in the middle and go around and around, getting bigger. You can find spirals in snail shells, in fern leaves before they open and in a curl of hair.

The painter Vincent van Gogh filled a whole night sky with wavy lines and spirals. His sky looks like it is swirling and moving, even though a real night sky is still. Lines can show movement!

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 view of a village at night, looking out from his window just before sunrise. He made the sky with thick, swirling lines of paint.

Look closely

- Find the biggest spiral in the sky. Trace it in the air with your finger.
- Find the wavy lines in the hills and in the sky.
- Find the moon and count the stars. What lines go around them?
- Find the tall, dark tree in front. Its lines are wavy too, like a flame.
- Find the church with its pointed steeple. Is the steeple made of straight lines or curved lines?

Talk about it

1. Does this sky look still or moving? Which lines make it look that way?
2. What colors did Van Gogh use for the night?
3. If you could step into this picture, what would you do first?

STUDIO PROJECT

My Swirly Starry Night

You will make your own night sky full of spirals and wavy lines. You will draw with crayons, then paint over them with watercolor and watch the crayon lines shine through.

You will need

- White drawing paper or cardstock
- Crayons, including white and yellow
- Watercolor paints (blue and purple)
- A big brush and a cup of water
- Newspaper to cover the table

Steps

1. Draw a wavy line across the bottom part of the paper for the hills. Color the hills green with your crayon.
2. Draw a little house or church on the hill with straight lines.
3. With a yellow crayon, draw a big circle moon. Draw a spiral around it, going round and round.
4. Draw small stars with yellow crayon. Draw spirals around some of them, too.
5. With white and yellow crayons, fill the sky with wavy lines and spirals. Press hard so the wax is thick.
6. Wet your brush and get lots of blue or purple paint. Paint over the whole sky. Watch your crayon lines pop through the paint!
7. Let it dry flat. Then say the name of every kind of line you used.

Tips

- Press hard with the crayons. Thick wax pushes the watery paint away.
- Use a lot of water in the paint so it is light and runny, not thick.

Check your work

- ☐ I can find spirals in my sky.
- ☐ I can find wavy lines in my hills and sky.

- ☐ My crayon lines show through the paint.

SKETCHBOOK PRACTICE

1. Draw a row of zigzags, a row of wavy lines and a row of spirals.
2. Draw a snail with a spiral shell.
3. Draw zigzag mountains with a wavy river in front.

From history. Van Gogh painted *The Starry Night* in 1889 in the south of France. He painted it from memory and imagination, during the day, after looking at the night sky from his window. He loved stars and once wrote to his brother that looking at the stars always made him dream.

COMMON MISTAKES

- Spirals that turn into circles. Practice starting in the middle and going around and around, moving a little farther out each time.
- Painting with too little water. If the paint covers the crayon, add more water to the brush.

Make it a game • Line Dance and Back Writing. Dance each line: zigzag with sharp steps, wavy with swaying arms like water, spiral by turning slowly in a small circle. Then close your eyes while your parent draws one of the three on your back with a fingertip. Name it. Score a clap for each right answer. Which one swirls in Van Gogh's *Starry Night*?

1.3 THICK LINES AND THIN LINES

OBJECTIVES

- Make thick lines and thin lines with different tools.
- See how Albrecht Dürer used thick and thin lines in his *Rhinoceros*.
- Draw an animal with a thick outline and thin detail lines.

Warm-up. Line test: draw a line with a thin marker, then with a fat marker, then with the side of a peeled crayon. Which is thickest? Which is thinnest? Now try one crayon two ways: the sharp tip makes a thin line, and pressing harder or laying it on its side makes a thick line.

WATCH

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

Paint It Kids · 5:02

<https://www.youtube.com/watch?v=-3gRs8Q8elg>

WHEN TO WATCH

After the core ideas. Watch for the part on line quality, where thick and thin lines are shown side by side, then try both with a marker.

Note: The first half is simple; the second half shows shading lines meant for older children, so you may stop after the line-quality part.

BACKUP VIDEO

Durer Rhino History

Mr. Otter Art Studio · 2:35

https://www.youtube.com/watch?v=Tu0Kb8Ds_24

With the picture study, to hear the story of Dürer's rhinoceros.

KEY TERMS

thick line

A wide, bold line. Thick lines look strong and heavy.

thin line

A narrow, light line. Thin lines look delicate and are good for small details.

outline

The line around the outside edge of a shape.

CORE IDEAS

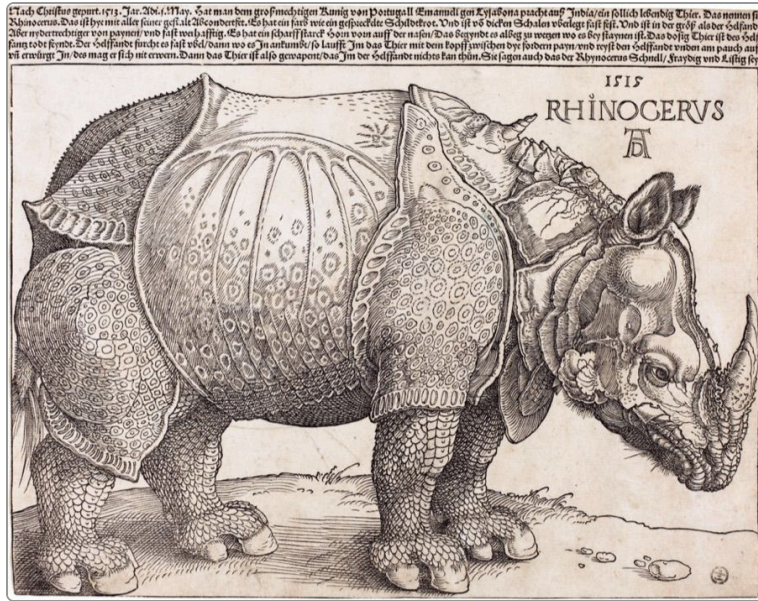
Lines can be fat or skinny. A **thick line** is wide and bold. A **thin line** is narrow and light.

You can make thick lines by using a fat marker, by pressing harder, or by going over a line again. You can make thin lines with a sharp crayon tip, a pencil or a thin marker.

Artists often draw the **outline** of something with a thick line so it stands out. Then they use thin lines inside for little details, like wrinkles, whiskers, toes or feathers.

Long ago, an artist named Albrecht Dürer drew a rhinoceros he had never seen! He only had a letter and a little sketch to go by. He carved his picture into wood and printed it, using thick lines and thin lines to make the rhino look strong and covered in armor.

PICTURE STUDY



The Rhinoceros, Albrecht Dürer, 1515 · Woodcut print on paper · National Gallery of Art, Washington, and other museums

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

Albrecht Dürer was a great German artist who lived 500 years ago. A real rhinoceros had been sent from India to Portugal, and Dürer heard all about it. He imagined what it looked like and made this famous print.

Look closely

- Find the thick outline around the rhino's body.
- Find the thin lines that make wrinkles on its legs.
- Find the little scales and dots on its legs. Are they made with thick or thin lines?
- Find the horn on its nose. Can you find a second little horn on its back? (Real rhinos do not have that one!)

Talk about it

1. Does this rhino look soft or tough? Which lines make it look that way?
2. What looks like armor on this rhino?
3. Dürer never saw a real rhino. What parts do you think he got right?

STUDIO PROJECT

My Thick-and-Thin Animal

You will draw a big animal, like Dürer's rhino, an elephant or your favorite animal, with a thick outline and thin lines for the details.

You will need

- Drawing paper
- A thick black washable marker
- A thin black marker or a pencil
- Crayons

Steps

1. Choose a big animal: a rhino, an elephant, a hippo or a bear.
2. With a pencil or your finger, show where the animal will go. Make it big, so it almost touches the edges.
3. Draw a big oval or bean shape for the body with the thick marker.
4. Add four thick legs, a head and ears. For a rhino, add a horn shaped like a triangle.
5. Now switch to the thin marker. Add thin lines for wrinkles on the legs, toes, an eye and a mouth.
6. Add thin lines or little dots for the skin, like Dürer did.
7. Draw a thick line under the feet for the ground and thin lines for grass.
8. Color your animal with crayons, leaving the black lines showing.

Tips

- Go over the outline twice if you want it even thicker.
- Keep the thin marker for small things only; that is what makes the thick lines look bold.

Check your work

- ☐ My animal has a thick outline.
- ☐ I used thin lines for small details.

- My animal is big on the page.

SKETCHBOOK PRACTICE

1. Draw a line that starts thin and gets thicker as you press harder.
2. Draw a tree with a thick trunk and thin branches.
3. Draw a cat with a thick outline and thin whiskers.

From history. Dürer's *Rhinoceros* was printed from a block of wood that he drew on and a skilled carver cut away, leaving the lines raised up to hold the ink. So many copies were printed that for more than 200 years most people in Europe thought rhinos really looked like this, armor and all.

COMMON MISTAKES

- Drawing the details with the thick marker. Switch to the thin tool for small things.
- Starting too small. Big animals give room for details.

Make it a game • Thick and Thin Voices. Thick lines get a big, deep voice and arms stretched wide. Thin lines get a tiny whisper and pinched fingers. Your parent holds up a fat marker, a sharp pencil, the side of a crayon and the tip. Call thick or thin before you draw each one, then draw it to check. Finish with Dürer's rhinoceros: find one thick line and one thin line.

1.4 LINES IN NATURE

OBJECTIVES

- Find many kinds of lines in God's creation.
- See how Hokusai used curved, wavy and spiral lines to draw a great wave.
- Draw a sea picture using all the lines learned in this unit.

Warm-up. Take a short nature walk (or look out the window). Find five lines: the straight trunk of a tree, the wavy edge of a leaf, the zigzag of a roof or a mountain, the curve of a hill, a spiral in a snail shell or a curly vine. Draw one in the sketchbook when you come back.

WATCH

How to Draw the Great Wave EASY - Step by Step by Hokusai **#greatwave #mrschuettesart**

Mr. Schuette 's - ART CLASS · 5:05

<https://www.youtube.com/watch?v=El3AXaxiToc>

WHEN TO WATCH

Before the studio project. Draw along, pausing after each step. Your wave does not need to look like his.

Note: He shows several ways to finish the wave; a kindergartner only needs the first, simplest one.

KEY TERMS

nature

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

curl

A short curved line that turns back around, like a curl of hair or the top of a wave.

print

A picture made by pressing paper onto an inked surface, so many copies can be made.

CORE IDEAS

Lines are not just in drawings. They are everywhere in **nature**. A tree trunk is a straight line. A blade of grass is a thin line. A hill is a curved line. A river is a wavy line.

Some lines in nature are zigzag, like the tops of mountains or the edges of some leaves. Some are spirals, like a snail shell, a pinecone or a fern just starting to open.

Water makes beautiful lines. Waves are wavy lines. When a big wave crashes, its top turns into **curls** and little fingers of foam.

A Japanese artist named Hokusai loved water and mountains. He made a famous picture of a giant wave using curved lines, curls and little claw-like lines for the foam. Far away, under the wave, is a mountain with a snowy top.

When we draw lines from nature, we are noticing the beautiful work of God, the first and best Maker.

PICTURE STUDY



The Great Wave off Kanagawa, Katsushika Hokusai, about 1831 · Woodblock print on paper · Many museums own copies, including the Metropolitan Museum of Art, New York

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

Hokusai was a Japanese artist who drew every day of his long life. This is his most famous print. A great wave rises over three boats, and Mount Fuji, Japan's tallest mountain, sits far away.

Look closely

- Find the giant wave. Trace its big curved line with your finger.
- Find the curls of foam at the top. They look like little fingers or claws.
- Find the three long boats. Can you see the rowers holding on?
- Find the mountain. What shape is it? What color is its top?
- Find the little wave in front that looks like a tiny mountain.

Talk about it

1. Which lines make the wave look strong and moving?
2. Is the mountain big or small in this picture? Why do you think Hokusai made it look so small?
3. What do you think happens next?

STUDIO PROJECT

My Great Wave

You will draw your own great wave with curved lines, curls, wavy lines and a zigzag mountain, using every kind of line you have learned.

You will need

- Drawing paper
- Blue and black crayons or markers
- A white crayon
- Light blue watercolor or a light blue crayon

Steps

1. Near the bottom, draw a few small wavy lines for the sea.
2. Draw one giant curved line that rises up from the bottom left and curves over toward the right, like a big hook.
3. Draw a second curved line inside the first one to make the wave thick.
4. At the top of the wave, draw curls and little claw lines for the foam.
5. Under the wave, draw a small triangle mountain. Give it a zigzag line near the top for the snow.
6. Add a little boat if you like: a long curved line like a banana.
7. Color the wave blue with crayon. Leave the foam white, or color it with white crayon.
8. Brush light blue watercolor over the sky, or color it lightly with crayon.

Tips

- Make the wave big. It should be the most important thing in the picture.
- Look at Hokusai's picture again while you draw the foam.

Check your work

- ☐ I drew a big curved wave.
- ☐ I drew curls for the foam.
- ☐ I used a zigzag line and a wavy line.

SKETCHBOOK PRACTICE

1. Draw three leaves: one with a smooth edge, one with a wavy edge and one with a zigzag edge.
2. Draw a snail shell spiral and a pinecone.
3. Draw the lines you see in a tree outside: a straight trunk and thin branches.

From history. Hokusai made *The Great Wave* when he was about seventy years old, as part of a set of pictures called *Thirty-Six Views of Mount Fuji*. He once said that he hoped to keep getting better at drawing until he was more than one hundred years old. Every day, he practiced.

COMMON MISTAKES

- Making the wave too small. Start the curve near the bottom corner and reach far across the paper.
- Coloring over the foam. Keep the foam white so it stands out.

Make it a game • Wave Chase. Go on a two-minute hunt for curls, waves and spirals made by God: a shell, a vine, a curl of hair, wood grain, a pinecone. Bring or point to each one and name its line. Then stand tall, let your arms rise and curl over like Hokusai's great wave, and crash slowly onto the floor. Your parent counts your finds.

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)

“Manifold” means many and all different. God made waves and mountains, trees and shells, each with its own lines. When we draw them, we thank Him for His many works.

UNIT 1

LINES ALL AROUND

Every picture begins with a line. In this unit your child learns that a line is the path a dot makes when it goes for a walk, and that lines can be straight or curved, zigzag, wavy or spiral, thick or thin. We will find lines in rain, in stars, in an animal's wrinkly skin and in a great ocean wave.

Each week has a masterpiece to look at (by Hiroshige, Van Gogh, Dürer and Hokusai) and a project made with crayons, markers and a little watercolor. By the end of the unit your child will know the names of seven kinds of line and will be able to use them on purpose.

PREREQUISITES

- Can hold a crayon or marker (any grip is fine for now)
- Can sit and listen to a short read-aloud
- No art experience needed

MASTERY CHECKLIST

- ☐ I can draw a straight line and a curved line.
- ☐ I can draw zigzag, wavy and spiral lines.
- ☐ I can make a thick line and a thin line.
- ☐ I can find lines in nature and in a painting.
- ☐ I can tell what kind of line it is.

LESSONS IN THIS UNIT

1.1 Straight Lines and Curved Lines

2 sessions of 30 minutes

1.2 Zigzag, Wavy and Spiral Lines

2 sessions of 30 minutes

1.3 Thick Lines and Thin Lines

2 sessions of 30 minutes

1.4 Lines in Nature

2 sessions of 30 minutes

UNIT 1 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the four

pictures from this unit nearby.

1. Draw a straight line and a curved line. Which one is which?
2. Show me a zigzag line, a wavy line and a spiral with your finger in the air, then draw them.
3. Look at Hiroshige's rainy bridge. What kind of lines did he use for the rain?
4. Look at *The Starry Night*. Point to a spiral.
5. Draw one thick line and one thin line. How did you make the thick one?
6. Tell me three lines you can find in nature.

ANSWER KEY

1. A straight line does not bend; a curved line bends smoothly, like a smile.
2. Zigzag has sharp points; wavy goes up and down smoothly; a spiral goes round and round.
3. Straight lines, slanting down.
4. Any swirl in the sky, around the moon or stars, or the big swirl in the middle.
5. With a fat marker, by pressing harder, or by going over it again.
6. For example: a straight tree trunk, a wavy river, a zigzag mountain, a spiral snail shell, curved hills, curls on a wave.

PORTFOLIO PIECE: A LINE PICTURE OF GOD’S WORLD

Make one picture of an outdoor place (a garden, the sea, a farm or the mountains) that uses all seven kinds of line: straight, curved, zigzag, wavy, spiral, thick and thin. Draw it with markers or crayons, then color it.

When it is finished, point to each kind of line and say its name. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
All the lines	Used straight, curved, zigzag, wavy and spiral lines.
Thick and thin	Used thick lines for outlines and thin lines for small details.
Fills the page	The picture is big and reaches toward the edges of the paper.
Can name the lines	Can point to each line and name it.

UNIT 2

SHAPES

When a line walks all the way around and meets itself, it makes a shape. In this unit your child learns four basic shapes (circle, square, triangle and rectangle), finds them hiding in paintings and in the house, builds animals out of shapes, and cuts paper shapes to make a picture the way ancient artists made mosaics out of little stones.

Learning to see shapes is one of the most useful things a young artist can do. Almost anything can be drawn by starting with simple shapes: a house is a square and a triangle, a cow is an oval and some rectangles. This unit also gives lots of practice with scissors and glue.

PREREQUISITES

- Unit 1: can draw straight and curved lines
- Can hold child-safe scissors (with help is fine)

MASTERY CHECKLIST

- ☐ I can draw a circle, a square, a triangle and a rectangle.
- ☐ I can find shapes in a painting and in my house.
- ☐ I can draw an animal by starting with shapes.
- ☐ I can cut and glue paper shapes to make a picture.
- ☐ I can use scissors safely.

LESSONS IN THIS UNIT

2.1 Circles and Squares

2 sessions of 30 minutes

2.2 Triangles and Rectangles

2 sessions of 30 minutes

2.3 Animals Made of Shapes

2 sessions of 30 minutes

2.4 A Cut-Paper Shape Picture

2 sessions of 30 minutes

UNIT 2 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the four pictures from this unit nearby.

1. Draw a circle, a square, a triangle and a rectangle. How many corners does each one have?
2. How is a square different from a rectangle?
3. Look at the rose window. What shape is the whole window?
4. Look at Vermeer's *Little Street*. Point to a triangle and a rectangle.
5. Draw a cat or a fish starting with shapes. Tell me which shapes you used.
6. What is a mosaic made of? Show me how to carry scissors.

ANSWER KEY

1. Circle: none. Square: four. Triangle: three. Rectangle: four.
2. A square's four sides are all the same length; a rectangle has two long sides and two short sides.
3. A circle (like a rose window).
4. The triangle top of the house; any window or door is a rectangle.
5. For example: a cat from a circle head and triangle ears; a fish from an oval and a triangle tail.
6. Many small pieces of stone, glass or paper fitted together. Carry scissors closed, pointing down.

PORTFOLIO PIECE: A SHAPE FARM

Make a farm picture built from shapes: a barn from a square and a triangle, animals from ovals and circles, a round sun, and rectangle fences. Draw the big shapes first, then color them boldly. If you like, cut some of the shapes from colored paper and glue them on.

When it is finished, point to and name each kind of shape. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Four shapes	Used circles, squares, triangles and rectangles.
Shape animal	Drew at least one animal by starting with shapes.
Bold color	Colored the picture with strong, bright colors.
Careful cutting or drawing	Shapes are clear; any cut pieces are glued flat.

2.1 CIRCLES AND SQUARES

OBJECTIVES

- Say what a shape is: a line that goes around and meets itself.
- Draw circles and squares and tell how they are different.
- See how the builders of a church made a whole window in the shape of a circle.

Warm-up. Shape hunt! Walk around the house and find three circles (a plate, a clock, a button) and three squares (a window pane, a napkin, a cracker). Trace one circle and one square in the sketchbook.

WATCH

Drawing A Caterpillar Using Shapes - Preschool

Art for Kids Hub · 4:06

https://www.youtube.com/watch?v=6FZiMgDEP_g

WHEN TO WATCH

After the core ideas. Draw the caterpillar along with them, saying “circle” each time you draw one.

BACKUP VIDEO

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=A7EEOlSJljo>

Any time this week, to review the names of shapes.

KEY TERMS

shape

A flat space with a line all the way around it.

circle

A perfectly round shape with no corners, like a coin or the full moon.

square

A shape with four straight sides that are all the same length and four corners.

CORE IDEAS

In Unit 1, a dot went for a walk and made a line. If the line walks all the way around and comes back to where it started, it makes a **shape**. A shape has an inside and an outside.

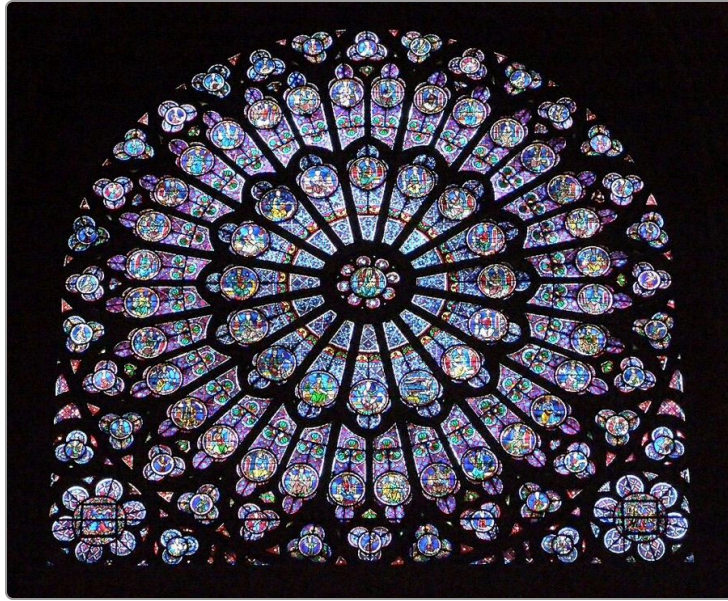
A **circle** is round all the way around. It has no corners and no straight sides. The sun, a ball seen from the side, a plate and a button are circles.

A **square** has four straight sides, all the same length, and four corners. Count them: one, two, three, four! A cracker, a window pane and a napkin can be squares.

Circles feel soft, friendly and rolling. Squares feel steady and strong, like building blocks. Artists use both.

Most windows and paintings are rectangles. But long ago, builders made giant round windows of colored glass for churches. They are called **rose windows**, because they open out like a flower.

PICTURE STUDY



*North Rose Window, Notre-Dame de Paris, Unknown Gothic glassmakers, about 1250 · Stained glass ·
Notre-Dame Cathedral, Paris*

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

Long ago, builders and glassmakers in France made this giant round window for a church. It is called a rose window because it opens out like a flower. When the sun shines through it, the colored glass glows.

Look closely

- Trace the edge of the window with your finger. What shape is it?
- Find the little circle right in the middle.
- Find more circles going around and around the middle circle.
- Look for small squares and corners in between the circles.
- Which color do you see the most?

Talk about it

1. Why do you think the builders made the window round?
2. How would it feel to stand inside the church when the sun shines through it?
3. If you made a round window, what colors would you use?

STUDIO PROJECT

My Round Picture in a Square Frame

You will make your own round picture filled with circles, like the rose window. Then you will give it a frame made of squares.

You will need

- Drawing paper or cardstock (a square piece is best)
- A dinner plate to trace
- Crayons or markers
- A pencil

Steps

1. Put the plate in the middle of the paper. Hold it still and trace around it with a pencil. (A grown-up can help hold the plate.) Now you have a big circle!
2. Inside the circle, draw a caterpillar made of circles in a row, like in the video. Give it a circle head with two circle eyes.
3. Add a round sun, round apples on a tree, or round flowers. Look for ways to use more circles.
4. Color everything inside the circle.
5. Now make the frame. Outside the circle, in the corners of the paper, draw squares: big squares, little squares, squares inside squares.
6. Color the squares in a pattern if you like: red, blue, red, blue.
7. Count how many circles and how many squares you drew.

Tips

- Draw circles by moving your crayon slowly around and meeting where you started.
- For squares, draw one side, stop at the corner, then turn. Four sides, four corners.

Check your work

- ☐ My picture is inside a big circle.
- ☐ I drew lots of circles inside it.

- I drew squares in the frame around it.

SKETCHBOOK PRACTICE

1. Draw circles of many sizes: as big as a plate, as small as a pea.
2. Draw a tower of square blocks.
3. Turn three circles into something: a snowman, a bunch of grapes or a traffic light.

From history. Rose windows were built in great churches in France about 800 years ago. The glassmakers cut hundreds of small pieces of colored glass and held them together with strips of lead. The round shape reminded people of the sun, of a flower and of God's light shining in.

COMMON MISTAKES

- Squares that come out as long rectangles. Count the sides and check that they are all about the same length.
- Circles that do not close. Go slowly and finish where you started.

Make it a game • Circle or Square Mystery. Cut a paper circle and square. Close your eyes while your parent puts one in your hands. Feel around the edge, then say which one it is and how you know: a square has corners, a circle goes around smoothly. Repeat five times, mixing the order. Last, say what a shape is: a line that goes around and meets itself.

2.2 TRIANGLES AND RECTANGLES

OBJECTIVES

- Draw triangles and rectangles and count their sides and corners.
- Find rectangles, squares and triangles in Vermeer's *The Little Street*.
- Draw a street of houses built from shapes.

Warm-up. Finger shapes: make a triangle with your two thumbs and pointer fingers. Make a rectangle with both hands. Then draw a triangle and a rectangle in the sketchbook and count the corners out loud.

WATCH

How to Draw A House From Shapes | Drawing, Coloring and Painting for Kids | Chiki Art

Chiki Art · 3:19

<https://www.youtube.com/watch?v=MYGU5HDXT6w>

WHEN TO WATCH

Before the studio project. Watch how the house is built from shapes, then draw your own.

BACKUP VIDEO

PRESCHOOL: Drawing A Shape Car With Olivia (Rectangle & Circles)

Art for Kids Hub · 5:09

https://www.youtube.com/watch?v=Ae_Ssae5m1M

As a bonus: a car made of rectangles and circles.

KEY TERMS

triangle

A shape with three straight sides and three corners, like a slice of pizza or a roof.

corner

The point where two sides of a shape meet.

rectangle

A shape with four straight sides and four square corners. Two sides are longer than the other two, like a door.

CORE IDEAS

A **triangle** has three straight sides and three **corners**. Count them: one, two, three! A roof, a slice of pizza and a mountain are triangles.

A **rectangle** has four straight sides and four corners, like a square, but two sides are long and two are short. A door, a book and a bed are rectangles.

Builders use these shapes all the time. A house can be a square or a rectangle with a triangle roof. Windows are squares or rectangles. Bricks are tiny rectangles.

The painter Johannes Vermeer painted a quiet street in his town in Holland. When you look closely, you will see that his picture is full of rectangles, squares and triangles, but it still looks warm and real.

PICTURE STUDY



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

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

Vermeer lived in the town of Delft, in Holland, almost 400 years ago. He painted this ordinary street with care, brick by brick. Ordinary days and ordinary work can be beautiful too.

Look closely

- Find the pointed roofs of the houses at the back. What shape are they?
- Find the windows. Are they squares or rectangles? Count them.
- Find the doors. What shape are they?
- Find the people: a woman sewing in the doorway, two children playing on the sidewalk, and a woman working in the alley.
- Look at the wall. Can you see the tiny rectangles of the bricks?

Talk about it

1. What do you think the children are playing?
2. Which shape did Vermeer use the most?
3. Would you like to live in this house? Why?

STUDIO PROJECT

A Street of Shape Houses

You will draw a row of houses like Vermeer's street, building each house out of shapes.

You will need

- Drawing paper (turn it the long way)
- Pencil
- Crayons or markers
- A ruler or the edge of a book (optional)

Steps

1. Draw a straight line across the bottom of the paper for the sidewalk.
2. Draw a big square or rectangle standing on the line. That is your first house.
3. Put a triangle on top for the roof.
4. Draw a rectangle door. Draw square windows. Add a tiny circle for the doorknob.
5. Draw two or three more houses next to it. Make one tall, one short and one wide.
6. Add a rectangle chimney on a roof, and a triangle tree or a circle sun.
7. Draw a person or a cat on the sidewalk if you like.
8. Color your houses. Color tiny rectangles on one house for bricks, like Vermeer.

Tips

- Make the houses touch the sidewalk line so they do not float.
- Draw the big shapes first, then the small ones inside.

Check your work

- ☐ My houses are made of squares and rectangles.
- ☐ My roofs are triangles.
- ☐ I can count the corners of a triangle and a rectangle.

SKETCHBOOK PRACTICE

1. Draw three triangles: a tall skinny one, a wide flat one and one upside down.
2. Draw a train made of rectangles with circle wheels.
3. Draw your own front door and the windows near it.

From history. Vermeer painted only about 35 pictures that we know of, and this is one of just two that show the outside of buildings in his town. Most of his paintings show quiet rooms with light coming in a window. People today still study the houses in Delft to find which street he painted.

COMMON MISTAKES

- Roofs that float above the house. Start the triangle right at the top corners of the house.
- Mixing up squares and rectangles. Check: are all four sides the same, or are two longer?

Make it a game • Count the Corners. Your parent holds up a paper triangle or rectangle. Say its name, then count its sides and corners out loud while touching each corner. Next, set a one-minute timer and find five rectangles in the room: a door, a book, a window. Each one earns a point. Remember Vermeer's Little Street, where the houses are made of shapes.

Scripture. “And whatsoever ye do, do it heartily, as to the Lord, and not unto men;” (Colossians 3:23, KJV)

Vermeer painted a woman sewing and a maid sweeping, ordinary work done with care. Our ordinary work, even drawing a house, can be done heartily for the Lord.

2.3 ANIMALS MADE OF SHAPES

OBJECTIVES

- Build an animal drawing from simple shapes.
- See how Franz Marc painted animals with big, simple shapes and bold colors.
- Draw and color a shape animal.

Warm-up. Guess the animal: a parent draws a big oval, a small circle and four rectangles. What animal could it be? Now your child draws an oval and a circle and turns them into any animal they like.

WATCH

How To Draw A Cow - Preschool

Art for Kids Hub · 8:16

https://www.youtube.com/watch?v=_3eqIkBRQnw

WHEN TO WATCH

Before the studio project. Draw the cow along with them, pausing as needed.

BACKUP VIDEO

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

Draw with Nathan · 6:42

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

For more practice: more animals built from shapes.

KEY TERMS

oval

A stretched circle, like an egg.

simple shapes

Circles, ovals, squares, rectangles and triangles. Artists start drawings with these.

bold color

A strong, bright color that you notice right away.

CORE IDEAS

Here is an artist's secret: almost anything can be drawn by starting with **simple shapes**. Look for the big shapes first.

A cow's body is a big **oval**, like a stretched circle. Its head is a smaller oval. Its legs are long rectangles. Its ears are little triangles or ovals.

A bunny is a circle head and an oval body with two long ovals for ears. A cat is a circle head with two triangle ears. A fish is an oval with a triangle tail.

The painter Franz Marc loved animals. He painted them with big, round, simple shapes and surprising **bold colors**, like a yellow cow! He wanted his animals to look joyful and full of life.

God made every animal with its own shape. When you start with shapes, you can draw any of them.

PICTURE STUDY



Yellow Cow, Franz Marc, 1911 · Oil on canvas · Solomon R. Guggenheim Museum, New York

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

Franz Marc was a German painter who lived about 100 years ago. He painted horses, deer, foxes and cows in bright colors. This cow looks so happy that she is jumping!

Look closely

- Find the cow's body. What shape is it?
- Find her head, her legs and her tail. What shapes are they?
- What color is the cow? Is that the color of a real cow?
- Find the blue spots on the cow.
- Find the hills and trees behind her. What shapes and colors are they?

Talk about it

1. How does this cow feel? How can you tell?
2. Why do you think Franz Marc made the cow yellow?
3. If you painted a cow, what color would you make it?

STUDIO PROJECT

My Happy Shape Animal

You will draw a big animal by starting with shapes, then color it with bold, happy colors, like Franz Marc's yellow cow.

You will need

- Drawing paper
- Pencil
- Black crayon or marker
- Crayons or oil pastels in bright colors

Steps

1. Choose an animal: a cow, a horse, a pig or a bunny.
2. With a pencil, draw a big oval for the body in the middle of the page.
3. Draw a smaller oval or circle for the head, touching the body.
4. Draw rectangle legs (four for a cow or a horse). Add a triangle or oval for ears, and a long thin rectangle or wavy line for a tail.
5. Add an eye, a nose and spots. Spots can be circles or any shape!
6. Trace over your best lines with a black crayon or marker.
7. Color your animal with a bold color that surprises you: a yellow cow, a blue horse, a red pig.
8. Color the ground and the sky with bright colors, too. Fill the whole page.

Tips

- Draw the biggest shape first. Small shapes come last.
- Press hard with the crayon so the colors are bold and bright.

Check your work

- ☐ I started my animal with shapes.
- ☐ I can point to the oval, the circle and the rectangles.
- ☐ I used bold colors.

SKETCHBOOK PRACTICE

1. Draw a cat from a circle and two triangles.
2. Draw a fish from an oval and a triangle.
3. Draw a bird from a circle head, an oval body and a triangle beak.

From history. Franz Marc believed that colors had feelings. He thought yellow was gentle and cheerful, and blue was strong and calm. That is why his cow is yellow with blue spots. He painted most of his animal pictures between 1910 and 1914.

COMMON MISTAKES

- Drawing the head first very big, leaving no room for the body. Start with the body.
- Legs that do not touch the body. Start each leg right at the bottom of the oval.

Make it a game • Shape Animal Build. Your parent calls an animal: cat, duck, fish. You choose paper shapes and build it on the floor in one minute. Say the shapes as you place them: an oval body, a circle head, triangle ears. Pick the boldest color you can for each piece, like Franz Marc. Then let your parent guess which animal you built before you say.

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)

God made each animal “after his kind,” with its own shape. When we draw animals, we are enjoying the good things He made.

2.4 A CUT-PAPER SHAPE PICTURE

OBJECTIVES

- Cut paper into simple shapes safely.
- See how a mosaic is made from many small shapes fitted together.
- Make a picture by gluing paper shapes.

Warm-up. Scissor practice: a parent draws a few straight lines across a strip of paper. Your child snips along the lines to make little squares and rectangles. Remember: thumb on top, cut away from your fingers.

WATCH

How to create a Henri Matisse collage for kids | Art Tales

National Gallery of Art · 3:50

<https://www.youtube.com/watch?v=pp2ZqJoHPXE>

WHEN TO WATCH

Before the studio project. Watch how she cuts shapes freely and arranges them before gluing, then cut your own shapes for the lamb.

Note: A National Gallery of Art (Washington) lesson about Henri Matisse's paper cut-outs.

BACKUP VIDEO

How to Create a Paper Mosaic

Ms. Jess Art Class · 2:05

<https://www.youtube.com/watch?v=3yQ4yQOyPrk>

Before the studio project if you want to see paper cut into small mosaic pieces and glued close together.

KEY TERMS

collage

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

mosaic

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

scissors safety

Walk with scissors closed and pointing down. Cut away from your fingers.

Hand them to someone handle first.

CORE IDEAS

You can make a picture without drawing at all! You can cut shapes out of colored paper and glue them down. That kind of picture is called a **collage**.

Long, long ago, artists made pictures out of tiny pieces of colored stone and glass. They pressed each little piece into wet plaster, one by one, until the whole wall or ceiling was covered. That is called a **mosaic**. Some mosaics are more than 1,500 years old and still shine today.

Mosaic pieces are little squares, triangles and rectangles. Close up, you see the pieces. From far away, the pieces blend into a picture.

When we cut paper, we use our **scissors safely**: thumb in the top hole, cut away from our fingers, and keep the scissors closed when we walk.

PICTURE STUDY



The Good Shepherd, Unknown mosaic artists, about 425–450 · Mosaic of glass and stone pieces · Mausoleum of Galla Placidia, Ravenna, Italy
Image: [Wikimedia Commons](#), public domain

This picture is made of thousands of tiny pieces of colored glass and stone. It is in a small chapel in Italy and was made about 1,600 years ago. It shows Jesus as the Good Shepherd, caring for His sheep.

Look closely

- Find the Good Shepherd. What is he holding?
- Count the sheep. How many are there?
- Find the sheep he is touching.
- Look closely. Can you see the tiny pieces that make up the picture?
- Find the blue sky and the green grass. What shapes are the little pieces?

Talk about it

1. How do you think the sheep feel with the shepherd near them?
2. Why do you think the artists used shiny gold pieces for the shepherd?
3. How long do you think it took to make this picture?

STUDIO PROJECT

My Paper Mosaic Lamb

You will make a mosaic picture of a lamb using small cut-paper shapes instead of stones.

You will need

- A sheet of blue construction paper or cardstock for the background
- Strips of paper: white, green, black (and any others you like)
- Child-safe scissors
- Glue stick
- Pencil

Steps

1. With a pencil, draw a big oval near the middle of the blue paper for the lamb's body and a small oval for its head. Draw four short legs.
2. Draw a line across the bottom for the ground.
3. Snip the white paper strips into small squares. Snip the green strips into squares and triangles.
4. Rub glue inside the lamb's body, a small part at a time.
5. Press white squares onto the glue, close together but not on top of each other, until the body is covered.
6. Use black pieces for the head and legs, and one tiny white piece for the eye.
7. Glue green squares and triangles along the bottom for grass.
8. Add a yellow circle sun or green triangle trees if you like.

Tips

- Glue a small area at a time so the glue does not dry before you add the pieces.
- Leave tiny gaps between the pieces, like real mosaics.

Check your work

- ☐ I cut small squares and triangles.
- ☐ My lamb is filled with pieces.

- ☐ I used scissors safely.

SKETCHBOOK PRACTICE

1. Cut a square, a triangle and a rectangle out of scrap paper and glue them into your sketchbook. Label them with a parent's help.
2. Glue three cut shapes together to make a house or a boat.
3. Draw a sheep with a cloud-like body made of little circles.

From history. Ravenna, a city in Italy, has some of the most beautiful mosaics in the world. Early Christians loved to show Jesus as the Good Shepherd, because He said, "I am the good shepherd." The tiny pieces of colored glass, called *tesserae*, still sparkle after more than 1,500 years.

COMMON MISTAKES

- Using too much glue, so the paper wrinkles. A thin layer is enough.
- Cutting toward the hand holding the paper. Turn the paper, not the scissors.

Make it a game • Safe Scissors Says. Play 'Safe Scissors says.' Your parent shows a scissors habit, and you answer 'safe' or 'oops' and show the safe way: sit down, point the tips down when walking, cut away from your fingers, hold only closed scissors to pass. Then tear or snip ten tiny pieces and fit them into a lamb outline, like a mosaic.

UNIT 2

SHAPES

When a line walks all the way around and meets itself, it makes a shape. In this unit your child learns four basic shapes (circle, square, triangle and rectangle), finds them hiding in paintings and in the house, builds animals out of shapes, and cuts paper shapes to make a picture the way ancient artists made mosaics out of little stones.

Learning to see shapes is one of the most useful things a young artist can do. Almost anything can be drawn by starting with simple shapes: a house is a square and a triangle, a cow is an oval and some rectangles. This unit also gives lots of practice with scissors and glue.

PREREQUISITES

- Unit 1: can draw straight and curved lines
- Can hold child-safe scissors (with help is fine)

MASTERY CHECKLIST

- ☐ I can draw a circle, a square, a triangle and a rectangle.
- ☐ I can find shapes in a painting and in my house.
- ☐ I can draw an animal by starting with shapes.
- ☐ I can cut and glue paper shapes to make a picture.
- ☐ I can use scissors safely.

LESSONS IN THIS UNIT

2.1 Circles and Squares

2 sessions of 30 minutes

2.2 Triangles and Rectangles

2 sessions of 30 minutes

2.3 Animals Made of Shapes

2 sessions of 30 minutes

2.4 A Cut-Paper Shape Picture

2 sessions of 30 minutes

UNIT 2 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the four pictures from this unit nearby.

1. Draw a circle, a square, a triangle and a rectangle. How many corners does each one have?
2. How is a square different from a rectangle?
3. Look at the rose window. What shape is the whole window?
4. Look at Vermeer's *Little Street*. Point to a triangle and a rectangle.
5. Draw a cat or a fish starting with shapes. Tell me which shapes you used.
6. What is a mosaic made of? Show me how to carry scissors.

ANSWER KEY

1. Circle: none. Square: four. Triangle: three. Rectangle: four.
2. A square's four sides are all the same length; a rectangle has two long sides and two short sides.
3. A circle (like a rose window).
4. The triangle top of the house; any window or door is a rectangle.
5. For example: a cat from a circle head and triangle ears; a fish from an oval and a triangle tail.
6. Many small pieces of stone, glass or paper fitted together. Carry scissors closed, pointing down.

PORTFOLIO PIECE: A SHAPE FARM

Make a farm picture built from shapes: a barn from a square and a triangle, animals from ovals and circles, a round sun, and rectangle fences. Draw the big shapes first, then color them boldly. If you like, cut some of the shapes from colored paper and glue them on.

When it is finished, point to and name each kind of shape. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Four shapes	Used circles, squares, triangles and rectangles.
Shape animal	Drew at least one animal by starting with shapes.
Bold color	Colored the picture with strong, bright colors.
Careful cutting or drawing	Shapes are clear; any cut pieces are glued flat.

UNIT 3

COLORS IN GOD'S WORLD

God filled the world with color: blue sky, green grass, red apples, golden wheat and the rainbow after the rain. In this unit your child names the colors of the rainbow, meets the three primary colors (red, yellow and blue), mixes them to make orange, green and purple, and learns that some colors feel warm and some feel cool.

This is a painting unit. Your child will use washable tempera paint and learn to rinse and wipe the brush between colors. Set up a paint station once (newspaper, paper plate palette, water cup, paper towel, smock) and reuse it each week.

PREREQUISITES

- Units 1–2: can draw lines and simple shapes
- Can hold a paintbrush

MASTERY CHECKLIST

- ☐ I can name the colors of the rainbow in order.
- ☐ I can name the three primary colors: red, yellow and blue.
- ☐ I can mix orange, green and purple with paint.
- ☐ I can sort colors into warm and cool.
- ☐ I can rinse and wipe my brush between colors.

LESSONS IN THIS UNIT

3.1 Naming Colors and the Rainbow

2 sessions of 30 minutes

3.2 Red, Yellow and Blue

2 sessions of 30 minutes

3.3 Mixing Orange, Green and Purple

2 sessions of 30 minutes

3.4 Warm Colors and Cool Colors

2 sessions of 30 minutes

UNIT 3 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have crayons

and the four pictures from this unit nearby.

1. Line up crayons in rainbow order and say the colors.
2. Which three colors are the primary colors?
3. Tell me the recipe: What two colors make green? Orange? Purple?
4. Make two piles of crayons: warm colors and cool colors.
5. Look at *The Milkmaid*. Point to red, yellow and blue.
6. Look at *Impression, Sunrise*. Why does the sun stand out?

ANSWER KEY

1. Red, orange, yellow, green, blue, purple.
2. Red, yellow and blue.
3. Green = yellow + blue. Orange = red + yellow. Purple = blue + red.
4. Warm: red, orange, yellow. Cool: blue, green, purple.
5. Red skirt, yellow top, blue apron (and blue cloth on the table).
6. It is a warm orange color in a cool blue picture.

PORTFOLIO PIECE: A COLOR WHEEL GARDEN

Paint a garden or a bowl of fruit using only red, yellow and blue paint, mixing your own orange, green and purple. Include at least one thing in each of the six colors. Paint a warm sun or a cool sky to finish.

When it is dry, point to each color and say whether it is primary or mixed, and warm or cool. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Primary colors	Used red, yellow and blue.
Mixed colors	Mixed orange, green and purple without help (or with a little help).
Clean colors	Rinsed the brush between colors so the colors stay bright.
Warm and cool	Can point to the warm colors and the cool colors in the painting.

3.1 NAMING COLORS AND THE RAINBOW

OBJECTIVES

- Name the colors of the rainbow in order.
- Find a rainbow and its colors in a painting by John Constable.
- Make a rainbow picture with the colors in the right order.

Warm-up. Color hunt: give your child a basket and ask them to find one thing of each color in the house: red, orange, yellow, green, blue and purple. Line the things up in rainbow order on the floor.

WATCH

How to Draw a Colorful Rainbow for Kids | Draw Along with Bri Reads

Bri Reads · 9:23

<https://www.youtube.com/watch?v=sYyb95LRTM4>

WHEN TO WATCH

During the studio project. Draw your rainbow along with Bri, one color at a time, in rainbow order.

Note: Skip the first minute of greeting if your child is eager to start.

BACKUP VIDEO

How to Make a Rainbow

SciShow Kids · 3:17

<https://www.youtube.com/watch?v=Cm9ZkYTnCNE>

After the core ideas, to see how sunlight and water make a real rainbow.

KEY TERMS

color

What our eyes see when light bounces off things: red, blue, green and all the rest.

rainbow

A bow of colors in the sky when the sun shines through raindrops.

rainbow order

Red, orange, yellow, green, blue,
purple (sometimes called indigo and
violet at the end).

CORE IDEAS

Look around you. Everything has a **color**. The grass is green. The sky is blue. A banana is yellow. Colors make the world bright and beautiful.

Sunlight looks white, but it is really made of all the colors mixed together. When sunlight shines through raindrops, the drops split the light apart, and we see a **rainbow**.

A rainbow's colors always come in the same order: **red, orange, yellow, green, blue, purple**. Red is always on the outside of the bow and purple is always on the inside.

In the Bible, after the great flood, God put His bow in the clouds as a sign of His promise to Noah. Every rainbow reminds us that God keeps His promises.

Artists love to paint rainbows. The painter John Constable painted a rainbow over a great church after a storm.

PICTURE STUDY



Salisbury Cathedral from the Meadows, John Constable, 1831 · Oil on canvas · Tate Britain, London

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

John Constable was an English painter who loved the countryside, clouds and weather. Here he painted a great church, Salisbury Cathedral, with a storm passing and a rainbow appearing.

Look closely

- Find the rainbow. Trace its curve with your finger.
- Find the tall pointed spire of the cathedral.
- Find the dark storm clouds. Where is the sky getting lighter?
- Find the wagon and the horses in the water.
- Find the little dog.

Talk about it

1. Is the storm coming or going away? How can you tell?
2. Which colors can you see in Constable's rainbow?
3. How do you feel when you see a rainbow?

STUDIO PROJECT

A Rainbow of Promise

You will make a big rainbow in the right color order over a green hill, with clouds at each end.

You will need

- White drawing paper or cardstock
- Crayons, markers or oil pastels in red, orange, yellow, green, blue and purple
- Cotton balls and a glue stick (optional, for clouds)

Steps

1. Line up your six colors in rainbow order: red, orange, yellow, green, blue, purple.
2. Draw a wavy green hill across the bottom of the paper.
3. With red, draw a big curved line like an upside-down U from one side of the paper to the other.
4. Just inside the red, draw an orange curve. Then yellow, green, blue and purple, each one inside the last.
5. Color in each stripe of the rainbow.
6. Glue cotton balls or draw fluffy clouds at both ends of the rainbow.
7. Add a sun, a house or a little church under the rainbow, like Constable.
8. Say the colors out loud from the outside to the inside.

Tips

- Keep each new stripe touching the one before, so there are no white gaps.
- Make the first red curve very big so there is room for all six colors.

Check your work

- ☐ My rainbow has six colors.
- ☐ Red is on the outside and purple is on the inside.
- ☐ I can say the colors in order.

SKETCHBOOK PRACTICE

1. Make a color page: one square for each rainbow color, colored in.
2. Draw something that is always red, something always yellow, and something always green.
3. Draw your favorite thing in your favorite color.

From history. Constable painted this picture in 1831, during a hard time in his life after his wife had died. Many people think the rainbow in the painting was a sign of hope for him. He worked on it for a long time and called it one of his most important paintings.

COMMON MISTAKES

- Mixing up the order. Keep the six crayons lined up in order and use them left to right.
- Starting the rainbow too small. Begin the red curve near the edges of the paper.

Make it a game • Rainbow Line-Up. Gather seven things in rainbow colors, like crayons or blocks. Your parent mixes them up. Race to line them in rainbow order, saying each color out loud. Then close your eyes while your parent swaps two. Open and fix them. Try again and see if you can beat your first time. Remember the rainbow God gave as a promise.

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)

A “token of a covenant” is a sign of a promise. Every rainbow is a reminder that God keeps His word.

3.2 RED, YELLOW AND BLUE

OBJECTIVES

- Name the three primary colors: red, yellow and blue.
- Find red, yellow and blue in Vermeer's *The Milkmaid*.
- Paint a picture with only the primary colors, rinsing the brush between colors.

Warm-up. Primary color sort: put out a pile of crayons. Your child pulls out every red, every yellow and every blue crayon. These three are special. Draw a red circle, a yellow circle and a blue circle in the sketchbook.

WATCH

How to Teach Primary Color Crayons Collage Art Lesson - Art With Trista Video Tutorial

Art With Trista • 5:33

<https://www.youtube.com/watch?v=Al9eEEyW8y4>

WHEN TO WATCH

After the core ideas. Then make your own primary color picture.

BACKUP VIDEO

Primary and Secondary Colors INTERACTIVE FOR KIDS

Art with Berry • 5:04

<https://www.youtube.com/watch?v=V7gyW-KXYFQ>

Any time this week to review the primary colors.

KEY TERMS

primary colors

Red, yellow and blue. You cannot make them by mixing other paint colors, but you can mix them to make many others.

paint

Colored powder mixed with something sticky and wet, so it can be brushed on and will stay.

palette

A plate or tray where an artist puts paint to use and mix.

CORE IDEAS

Three colors are special: **red, yellow and blue**. They are called the **primary colors**.
“Primary” means “first.”

With paint, you cannot make red, yellow or blue by mixing other colors together. But you can mix these three to make lots of other colors. Next week you will try!

When you paint, put a little of each color on your **palette** (a paper plate is perfect). Dip your brush in one color and paint. Before you use a new color, swish the brush in water and wipe it on a paper towel, so the colors stay clean and bright.

Long ago, the painter Johannes Vermeer painted a kitchen maid pouring milk. Look at her clothes: a yellow top, a red skirt and a blue apron. All three primary colors are in one painting!

PICTURE STUDY



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

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

Vermeer painted a kitchen maid doing her daily work: pouring milk. She is careful and calm. Sunlight comes in through the window. Vermeer used beautiful, costly blue paint for her apron.

Look closely

- Find something red, something yellow and something blue in the painting.
- Find the milk pouring from the jug. Follow it with your finger.
- Find the bread on the table.
- Find the window. Where does the light fall?
- Find the basket hanging on the wall.

Talk about it

1. What is the maid thinking about as she pours?
2. Which primary color do you see the most?
3. Why do you think Vermeer painted an ordinary kitchen job?

STUDIO PROJECT

My Primary Color Painting

You will paint a picture using only red, yellow and blue, keeping each color clean and bright by rinsing your brush.

You will need

- Cardstock or heavy paper
- Washable tempera paint: red, yellow and blue
- A paper plate palette
- A brush, a cup of water and a paper towel
- Newspaper and a smock

Steps

1. Set up: cover the table, put on a smock, and put a small puddle of red, yellow and blue on your paper plate. Keep them apart.
2. Plan your picture: something yellow (a sun, a duck, a bowl of bread), something red (an apple, a barn, a ball) and something blue (the sea, a bird, a jug).
3. Paint the yellow things first. Yellow is the lightest color.
4. Rinse your brush in the water: swish, swish, swish. Wipe it on the paper towel.
5. Paint the red things. Rinse and wipe.
6. Paint the blue things. Rinse and wipe.
7. Paint lines and shapes with the leftover colors to fill the empty spaces, rinsing each time you change colors.
8. Let it dry flat. Say the names of the primary colors.

Tips

- Paint the light color (yellow) first so it stays clean.
- If two colors touch while wet, they may mix. That is fine. You will learn about mixing next week!

Check your work

- ☐ I used red, yellow and blue.
- ☐ I rinsed my brush between colors.
- ☐ My colors look clean and bright.

SKETCHBOOK PRACTICE

1. Draw three things that are red, three that are yellow and three that are blue.
2. Draw a flag or a kite using only primary colors.
3. Color a picture of a clown fish, a parrot or a toy using only red, yellow and blue.

From history. The blue paint Vermeer used for the apron was made from a stone called lapis lazuli, ground into powder. It came from faraway mountains and cost more than gold. Vermeer still used it generously because he loved its deep, pure blue.

COMMON MISTAKES

- Dipping a dirty brush into a clean color. Rinse and wipe every time.
- Using a lot of paint at once. Start with a little; you can always add more.

Make it a game • Red, Yellow, Blue Hunt. Set out three plates: red, yellow and blue. You have two minutes to find items in the house in each color and put them on the right plate. Your parent counts them. Say 'primary colors: red, yellow, blue' together when time is up. Then look for those three colors in Vermeer's Milkmaid, and point to each.

3.3 MIXING ORANGE, GREEN AND PURPLE

OBJECTIVES

- Mix two primary colors to make orange, green and purple.
- Find purple, green and orange in Van Gogh’s *Irises*.
- Paint a garden with colors you mixed yourself.

Warm-up. Color recipes: on a paper plate, put a blob of yellow and a blob of red. Ask, “What will happen if we mix them?” Let your child guess, then stir them together with a brush or a cotton swab. Orange! Try yellow and blue next.

WATCH

Mouse Paint! Learn to Draw and Mix the Secondary Colors

Cassie Stephens · 6:59

<https://www.youtube.com/watch?v=1d9tWhPY8b0>

WHEN TO WATCH

After the core ideas. Watch how the three mice mix red, yellow and blue into orange, green and purple, then mix your own colors.

Note: Based on the picture book *Mouse Paint* by Ellen Stoll Walsh; reading the book first is a happy extra.

BACKUP VIDEO

How to Mix 3 Colors to Make a Rainbow - Science Experiments for Kids - Primary Colors

Socratica Kids · 5:35

<https://www.youtube.com/watch?v=wHMTvko29KQ>

Any time this week, to see the three primary colors mixed into a rainbow of new colors.

KEY TERMS

mix

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

secondary colors

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

color recipe

Red + yellow = orange. Yellow + blue = green. Blue + red = purple.

CORE IDEAS

When you **mix** two primary colors, you make a brand-new color! These new colors are called **secondary colors**, which means “second.”

Here are the **color recipes**: red + yellow = orange, like a pumpkin or a sunset. Yellow + blue = green, like grass and leaves. Blue + red = purple, like grapes and violets.

If you add more of one color, the new color changes. More yellow makes a yellowish green. More blue makes a bluish green. Try it and see!

Vincent van Gogh painted a garden of purple iris flowers with green leaves and orange-brown earth and flowers. Every one of those colors can be mixed from red, yellow and blue.

PICTURE STUDY



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

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

Van Gogh painted these irises in a garden in the south of France. He loved flowers and painted them again and again. Look at all the colors he mixed!

Look closely

- Find the purple flowers. Are they all the same purple?
- Find the green leaves. How many different greens can you see?
- Find something orange.
- Find the white iris at the left. Why do you think it stands out?
- Look at the leaves. What kind of lines are they: curved or straight, thick or thin?

Talk about it

1. Which two colors would you mix to make the iris purple?
2. Which two colors would you mix to make the leaves green?
3. Do you like this garden? What would you smell there?

STUDIO PROJECT

My Mixed-Color Garden

You will mix orange, green and purple on your palette and use them to paint a flower garden, like Van Gogh's irises.

You will need

- Cardstock or heavy paper
- Washable tempera: red, yellow and blue only
- A paper plate palette
- Two brushes (or one brush and cotton swabs), water cup and paper towel
- Newspaper and a smock

Steps

1. Put three blobs on the edge of your plate: red, yellow and blue.
2. In the middle of the plate, mix a little yellow and a little blue. You made green!
3. Paint tall green stems and long pointed leaves across the bottom half of the paper. Rinse and wipe.
4. Mix red and blue to make purple. Paint purple flowers at the tops of the stems. Rinse and wipe.
5. Mix red and yellow to make orange. Paint some orange flowers or an orange sun. Rinse and wipe.
6. Use leftover colors to paint the ground and the sky.
7. Look at your plate. Point to each mixed color and say its recipe.

Tips

- When mixing, start with the lighter color (yellow) and add a little of the darker color. Dark colors are strong!
- Mix with the brush in small circles until there are no streaks.

Check your work

- ☐ I mixed green, purple and orange myself.
- ☐ I can tell the recipe for each one.

- My garden has all three new colors.

SKETCHBOOK PRACTICE

1. Color with crayons on top of each other: yellow, then blue on top. Do you see green? Try red over yellow and blue over red.
2. Draw three fruits: an orange, a pear and a bunch of grapes.
3. Draw an iris: three curved petals up and three curved petals down.

From history. Van Gogh painted *Irises* in 1889, in the garden of a hospital where he was resting in Saint-Rémy, France. He was inspired by Japanese prints, with their strong outlines and flat colors. Today it is one of the most famous flower paintings in the world.

COMMON MISTAKES

- Adding too much blue or red to yellow, so the color turns very dark. Add the dark color a tiny bit at a time.
- Purple turning brown or gray. Rinse the brush well so no yellow sneaks in.

Make it a game • Color Recipe Order. Set out little cups of red, yellow and blue paint or colored water. Your parent orders a color: 'One orange, please.' First say the recipe from memory, red plus yellow. Then mix it and see if it matches. Order green and purple too. Switch places and be the one who orders, with your parent saying the recipe.

Scripture. “Consider the lilies of the field, how they grow; they toil not, neither do they spin:” (Matthew 6:28, KJV)

Jesus told us to look closely at the flowers and see how God clothes them in beauty. Painting flowers is a way of looking closely, just as He said.

3.4 WARM COLORS AND COOL COLORS

OBJECTIVES

- Sort colors into warm colors and cool colors.
- See how Monet used a warm orange sun on cool blue water.
- Make a sunrise picture with a warm sun and cool water.

Warm-up. Warm or cool? Hold up crayons one at a time. Your child says “warm!” and rubs their hands as if by a fire for red, orange and yellow, or says “cool!” and shivers for blue, green and purple. Then make two piles.

WATCH

The Colors Song | Art Songs | Scratch Garden

Scratch Garden · 2:25

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

WHEN TO WATCH

After the core ideas. Sing along, then sort your crayons into a warm pile and a cool pile.

Note: A short song; the warm and cool part starts at about 1:30.

BACKUP VIDEO

Warm and Cool Colors Art Lesson for Kids | Color Theory Drawing Project

Color My Monday · 4:35

<https://www.youtube.com/watch?v=AQWkDfT2TH8>

Before the studio project, for a drawing lesson that uses warm and cool colors.

KEY TERMS

warm colors

Red, orange and yellow. They remind us of the sun and fire.

cool colors

Blue, green and purple. They remind us of water, ice, grass and shade.

sunrise

The time in the morning when the sun comes up.

CORE IDEAS

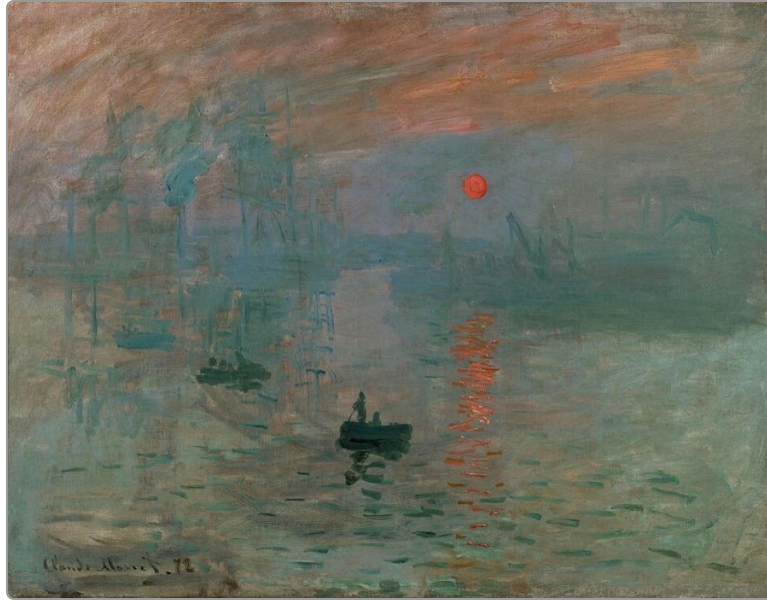
Colors can feel warm or cool, even though paint is never hot or cold!

Warm colors are red, orange and yellow. They remind us of the sun, a fire, a summer day. They feel bright, cheerful and full of energy. Warm colors seem to jump forward in a picture.

Cool colors are blue, green and purple. They remind us of water, ice, grass and shady trees. They feel calm and quiet. Cool colors seem to sit back.

When an artist puts a warm color next to a cool color, the warm color really stands out. The painter Claude Monet put a small orange sun in a cool blue, misty morning, and your eyes go right to it.

PICTURE STUDY



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

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

Claude Monet was a French painter who loved to paint outdoors. One morning he looked out over a harbor in France and quickly painted the sun coming up through the mist.

Look closely

- Find the sun. What color is it? Is it warm or cool?
- Find the sun's reflection, its orange lines on the water.
- Find the little dark boats. Can you see the people in them?
- Find the tall ships far away in the mist. Are they easy or hard to see?
- What color is most of the picture? Is it warm or cool?

Talk about it

1. Why does the little sun stand out so much?
2. Does this morning feel calm or busy? Which colors make it feel that way?
3. What do you think the people in the boats are doing so early?

STUDIO PROJECT

Warm Sun, Cool Water

You will make a sunrise over water like Monet's, with a warm sun and cool water and sky.

You will need

- Drawing paper or blue construction paper
- Oil pastels or crayons in warm colors (red, orange, yellow) and cool colors (blue, green, purple)
- A paper towel for blending (optional)

Steps

1. Draw a straight line across the middle of the paper. Above it is the sky; below it is the water.
2. Draw a round sun a little above the line with orange and color it in. Add a ring of yellow around it.
3. Under the sun, on the water, draw short orange and yellow lines going side to side. That is the sun's reflection.
4. Color the sky with cool colors: blue and purple, using soft sideways strokes.
5. Color the water with cool colors too: blue, green and purple wavy lines. Leave the orange reflection showing.
6. Draw one or two little boats in dark blue or purple.
7. Rub gently with a paper towel or your finger to make the sky look misty.
8. Point to the warm colors and the cool colors.

Tips

- Keep the sun small, like Monet's. A small warm spot in a big cool picture really shines.
- Use the side of the oil pastel for big soft areas.

Check your work

- ☐ My sun is a warm color.
- ☐ My sky and water are cool colors.

- ☐ I can name the warm colors and the cool colors.

SKETCHBOOK PRACTICE

1. Draw a fire or a sun using only warm colors.
2. Draw a fish in the sea using only cool colors.
3. Draw a tree: warm colors for autumn leaves, or cool colors for summer leaves.

From history. When Monet showed this painting in 1874, a writer made fun of its title, *Impression*, and called Monet and his friends “Impressionists.” The friends liked the name and kept it! Impressionist painters tried to catch quick impressions of light and color, often outdoors.

COMMON MISTAKES

- Coloring over the sun’s reflection. Draw the orange lines first and color the water around them.
- Using all warm colors everywhere. Save warm colors for the special parts so they stand out.

Make it a game • Warm or Cool Toss. Put a sun picture on one paper and a water picture on another. Your parent holds up a crayon. Say warm or cool, then gently toss it onto the right paper. Warm colors feel like the sun and sunsets. Cool colors feel like water and shade. Which side did Monet put his orange sun on? Which side holds the blue water?

UNIT 3

COLORS IN GOD'S WORLD

God filled the world with color: blue sky, green grass, red apples, golden wheat and the rainbow after the rain. In this unit your child names the colors of the rainbow, meets the three primary colors (red, yellow and blue), mixes them to make orange, green and purple, and learns that some colors feel warm and some feel cool.

This is a painting unit. Your child will use washable tempera paint and learn to rinse and wipe the brush between colors. Set up a paint station once (newspaper, paper plate palette, water cup, paper towel, smock) and reuse it each week.

PREREQUISITES

- Units 1–2: can draw lines and simple shapes
- Can hold a paintbrush

MASTERY CHECKLIST

- ☐ I can name the colors of the rainbow in order.
- ☐ I can name the three primary colors: red, yellow and blue.
- ☐ I can mix orange, green and purple with paint.
- ☐ I can sort colors into warm and cool.
- ☐ I can rinse and wipe my brush between colors.

LESSONS IN THIS UNIT

3.1 Naming Colors and the Rainbow

2 sessions of 30 minutes

3.2 Red, Yellow and Blue

2 sessions of 30 minutes

3.3 Mixing Orange, Green and Purple

2 sessions of 30 minutes

3.4 Warm Colors and Cool Colors

2 sessions of 30 minutes

UNIT 3 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have crayons

and the four pictures from this unit nearby.

1. Line up crayons in rainbow order and say the colors.
2. Which three colors are the primary colors?
3. Tell me the recipe: What two colors make green? Orange? Purple?
4. Make two piles of crayons: warm colors and cool colors.
5. Look at *The Milkmaid*. Point to red, yellow and blue.
6. Look at *Impression, Sunrise*. Why does the sun stand out?

ANSWER KEY

1. Red, orange, yellow, green, blue, purple.
2. Red, yellow and blue.
3. Green = yellow + blue. Orange = red + yellow. Purple = blue + red.
4. Warm: red, orange, yellow. Cool: blue, green, purple.
5. Red skirt, yellow top, blue apron (and blue cloth on the table).
6. It is a warm orange color in a cool blue picture.

PORTFOLIO PIECE: A COLOR WHEEL GARDEN

Paint a garden or a bowl of fruit using only red, yellow and blue paint, mixing your own orange, green and purple. Include at least one thing in each of the six colors. Paint a warm sun or a cool sky to finish.

When it is dry, point to each color and say whether it is primary or mixed, and warm or cool. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Primary colors	Used red, yellow and blue.
Mixed colors	Mixed orange, green and purple without help (or with a little help).
Clean colors	Rinsed the brush between colors so the colors stay bright.
Warm and cool	Can point to the warm colors and the cool colors in the painting.

UNIT 4

LIGHT AND DARK

“And God said, Let there be light.” In this unit your child explores light and dark: day and night, the shadows our bodies make in the sun, and how to make a color lighter by adding white or darker by adding black. The unit ends with a sunny picture where every object has its shadow.

Choose a sunny day for Lesson 4.2, because you will go outside to trace shadows with chalk. A flashlight or a desk lamp is useful for the indoor parts. Your child will also mix paint again, this time with white and black.

PREREQUISITES

- Unit 3: can mix paint and rinse a brush
- Can name the primary colors

MASTERY CHECKLIST

- ☐ I can tell how day pictures and night pictures look different.
- ☐ I can tell how a shadow is made: something blocks the light.
- ☐ I can make a color lighter with white and darker with black.
- ☐ I can draw a shadow next to an object, on the side away from the sun.
- ☐ I can find light and dark parts in a painting.

LESSONS IN THIS UNIT

4.1 Day and Night	2 sessions of 30 minutes
4.2 Shadows Outdoors	2 sessions of 30 minutes
4.3 Light Colors and Dark Colors	2 sessions of 30 minutes
4.4 A Sun and Shadow Picture	2 sessions of 30 minutes

UNIT 4 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have a flashlight, a toy and the four pictures from this unit nearby.

1. How does a picture of night look different from a picture of day?
2. Shine the flashlight on a toy. Show me the shadow. What makes a shadow?
3. When is your shadow long: at noon or in the evening?
4. How do you make blue lighter? How do you make it darker?
5. Look at Turner's painting. Point to the darkest thing and the lightest part.
6. Draw a tree with the sun on one side. Where does the shadow go?

ANSWER KEY

1. Night pictures use dark colors with a few bright lights; day pictures use bright, light colors.
2. The toy blocks the light, so a dark shape appears behind it.
3. In the evening (and morning), when the sun is low.
4. Add white to make it lighter; add a tiny bit of black to make it darker.
5. The dark tugboat; the bright sky near the sunset (or the pale ship).
6. On the ground on the side away from the sun.

PORTFOLIO PIECE: MORNING ON THE FARM

Paint or draw a sunny farm or garden scene. Mix a light color with white for the sky. Put the sun in one corner, and give each tree, haystack or barn a light side, a dark side and a shadow that points away from the sun.

When it is finished, point to the sun, the light sides and the shadows, and tell how you made the light and dark colors. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Light source	The sun is clearly in one place.
Shadows agree	All the shadows point away from the sun and touch their objects.
Light and dark colors	Used at least one color made lighter with white or darker with black.
Can explain	Can tell how a shadow is made.

4.1 DAY AND NIGHT

OBJECTIVES

- Tell how the world looks different in the day and at night.
- See how Whistler painted a quiet evening with dark blues.
- Make a picture that is half day and half night.

Warm-up. Lights on, lights off: look at a toy or a vase in a bright room. Then dim the lights or close the curtains. What happened to the colors? Can you still see them? Turn the lights back on and talk about the difference.

WATCH

Kids Art Week 2015 - Lesson 2: Crayon Resist Night Sky

Carla Sonheim · 9:45

<https://www.youtube.com/watch?v=P1fO6pxY2EI>

WHEN TO WATCH

Before the studio project. Watch how heavy crayon lines stay bright under a dark watercolor wash, then use the same trick for the night half of your picture.

Note: Part of a children's art week by artist and teacher Carla Sonheim; stop when the night-sky painting is done.

BACKUP VIDEO

Warm and Cool Colors | Sun and Moon Painting

Lolly Arroco · 4:41

<https://www.youtube.com/watch?v=A0XVtFyCScs>

Before the studio project, for a sun-and-moon painting that puts day and night side by side.

KEY TERMS

light

What lets us see. Light comes from the sun, a lamp or a fire.

dark

When there is little or no light.

night scene

A picture that shows a place at night.

CORE IDEAS

In the daytime, the sun gives us lots of **light**. Colors look bright and clear. We can see far away.

At night, the sun is gone and the world is **dark**. Colors look dim, and many things look dark blue, gray or black. Small lights, like the moon, the stars and windows, shine brightly against the dark.

So when artists paint the day, they use bright, light colors. When they paint the night, they use dark colors and add just a few bright spots of light.

The painter James Whistler loved to paint the river near his home in the evening, when everything turned dark blue and the lights began to twinkle. He called these quiet paintings “nocturnes,” which means “night pictures.”

God made both the day and the night. He made the sun to rule the day and the moon and stars to rule the night.

PICTURE STUDY



Nocturne: Blue and Silver – Chelsea, James McNeill Whistler, 1871 • Oil on wood panel • Tate Britain, London

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

James Whistler was an American painter who lived in London. One evening he stood by the River Thames and watched the light fade. Later, he painted this calm night picture from memory.

Look closely

- What color is almost everything in this picture?
- Find the little yellow lights across the water. What do you think they are?
- Find the dark boat and a person near the front.
- Find the line where the land meets the water.
- Is this picture loud or quiet? Busy or calm?

Talk about it

1. How can you tell this is night and not day?
2. Why do the little lights look so bright?
3. What sounds might you hear by this river at night?

STUDIO PROJECT

Half Day, Half Night

You will make one picture with two halves: a bright day on one side and a dark night on the other.

You will need

- Drawing paper or cardstock
- Crayons or oil pastels (include yellow, white and black)
- Watercolor or tempera: light blue and dark blue
- Brush, water cup and paper towel

Steps

1. Fold the paper in half and open it. The fold is the middle.
2. Draw the same simple scene on both sides: a ground line, a house or a tree on each side.
3. On the day side, draw a big yellow sun with a crayon. On the night side, draw a moon and stars with a white or yellow crayon. Press hard.
4. Draw a yellow window in the night house, as if a lamp is on inside.
5. Color the day side with bright colors: green grass, a red door, a yellow sun.
6. Paint the day sky light blue.
7. Paint the whole night side dark blue, right over the moon and stars. The crayon will shine through!
8. Let it dry and talk about what is different between the two sides.

Tips

- Press hard with the moon and stars so the wax resists the dark paint.
- Use only a few lights on the night side. A few small lights in the dark look magnificent.

Check your work

- ☐ My day side has bright, light colors.
- ☐ My night side is dark with a few bright lights.

- ☐ I can tell which side is which and why.

SKETCHBOOK PRACTICE

1. Draw your bedroom window in the day and at night.
2. On black paper, draw the night sky with white and yellow crayon.
3. Draw the moon in three shapes: full (a circle), half, and a thin crescent.

From history. Whistler often painted his nocturnes from memory. He would stand by the river at night, study the scene carefully, then turn his back and try to describe it to a friend before going home to paint. He painted with very thin, watery paint that he called his “sauce.”

COMMON MISTAKES

- Making the night side as bright as the day. Use dark blues and only a few lights.
- Pressing lightly on the stars, so the paint covers them. Press hard.

Make it a game • Day and Night Freeze. Your parent calls 'day' and you stretch tall like the sun. They call 'night' and you curl small to sleep. Then they say things like owl, bakery, stars, picnic or moon, and you freeze in the right pose. Say why. Whistler painted a quiet night with dark blues; show with your body how quiet it feels.

Scripture. “And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also.” (Genesis 1:16, KJV)

The “greater light” is the sun and the “lesser light” is the moon. God made the bright day and the quiet night, and both are good.

4.2 SHADOWS OUTDOORS

OBJECTIVES

- Explain that a shadow is made when something blocks the light.
- Trace shadows outdoors and notice how they change.
- See the shadows in Sorolla's sunny beach painting.

Warm-up. Shadow play: in a dim room, shine a flashlight on the wall. Put your hand in front of the light. What appears? Move your hand closer to the light and farther away. What happens to the shadow?

WATCH

Light and Shadows | Science for Kids

Little School • 4:08

<https://www.youtube.com/watch?v=SJeifQw9sk>

WHEN TO WATCH

After the warm-up and before going outside.

BACKUP VIDEO

Sun and Shadows | California Academy of Sciences

California Academy of Sciences • 6:39

<https://www.youtube.com/watch?v=oiYZKTpRr8o>

After tracing shadows outside, to see a museum teacher show how a shadow moves and changes as the sun crosses the sky.

KEY TERMS

shadow

A dark shape made when something blocks the light.

light source

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

trace

To draw around the edge of something.

CORE IDEAS

Light travels in straight lines. When something gets in the way, the light cannot get through. The dark shape behind it is a **shadow**.

Every shadow needs a **light source**, like the sun or a lamp. Your shadow is always on the side of you that is away from the sun.

Shadows change during the day. In the morning and the evening, when the sun is low, shadows are long. At noon, when the sun is high, shadows are short.

A shadow has the same outline as the thing that made it, but it is flat and dark. You can **trace** it!

Artists look carefully at shadows. The Spanish painter Joaquín Sorolla loved bright sunshine and painted it with shadows that are not black, but soft blue and purple.

PICTURE STUDY



Walk on the Beach, Joaquín Sorolla, 1909 · Oil on canvas · Museo Sorolla, Madrid, Spain

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

Joaquín Sorolla was a Spanish painter who loved the sea and the sun. He painted his wife and daughter walking on the beach on a bright, breezy day.

Look closely

- Find the sunny parts of the white dresses. Find the shady parts. What color are the shadows?
- Find the parasol and the straw hat. What does a parasol do?
- Find the veil blowing in the wind. Which way is the wind blowing?
- Look at the water and the sand. Do they look hot and bright?

Talk about it

1. Where do you think the sun is? How can you tell?
2. Why do you think Sorolla painted the shadows blue and purple instead of black?
3. What would it feel like to walk on this beach?

STUDIO PROJECT

Shadow Tracing in the Sun

You will go outside on a sunny day and trace real shadows: your own, a friend's and your toys'.

You will need

- Sidewalk chalk
- A sunny day and a sidewalk or driveway
- Three or four small toys (animals, blocks)
- Large paper, tape and crayons or markers

Steps

1. Go outside in the morning. Stand still on the sidewalk. A grown-up traces around your shadow with chalk. Then you trace the grown-up!
2. Look: is your shadow in front of you or behind you? Where is the sun?
3. Write your name and the time in the chalk shadow.
4. Tape a big sheet of paper to the ground or a table in the sun. Stand your toys on the paper.
5. Trace around each toy's shadow with a crayon.
6. Come back after lunch and stand in the same spot. Is your shadow longer or shorter? Is it pointing the same way?
7. Color the toy shadows on the paper with a dark crayon, then color around them with bright colors.

Tips

- Hold very still while someone traces you!
- Put a chalk X where your feet are so you can stand in the same place later.

Check your work

- ☐ I traced a shadow.
- ☐ I can tell where the sun was.
- ☐ I saw how my shadow changed.

SKETCHBOOK PRACTICE

1. Shine a flashlight on a toy and draw the toy and its shadow.
2. Make a hand-shadow animal on the wall (a bird or a dog) and draw it.
3. Draw yourself standing in the sun with your shadow.

From history. Sorolla painted outdoors, right on the beach, with his big canvases propped up against the wind. He worked fast to catch the sunlight before it changed. People called him the “master of light.”

COMMON MISTAKES

- Thinking the shadow is on the same side as the sun. Shadows always fall away from the light.
- Moving the toys while tracing. Hold the paper still and trace slowly.

Make it a game • Shadow Detective. In a dim room, shine a flashlight at a wall. Your parent holds a toy between the light and the wall. Look only at the shadow and guess the toy. Then tell the secret: a shadow is made when something blocks the light. Now you hold the toy, and your parent guesses. Can you make a shadow bigger? Smaller?

4.3 LIGHT COLORS AND DARK COLORS

OBJECTIVES

- Make a color lighter by adding white and darker by adding black.
- Find light colors and dark colors in Turner's *The Fighting Temeraire*.
- Paint a sea and sky that go from light to dark.

Warm-up. Same color, three ways: put a blob of blue paint on a plate. Mix a little white into one part and a tiny bit of black into another. Now there are three blues: light blue, blue and dark blue! Paint a stripe of each in the sketchbook.

WATCH

Value Mountains Painting Tutorial - Art With Trista

Art With Trista • 3:01

<https://www.youtube.com/watch?v=yCCESki2fos>

WHEN TO WATCH

Before the studio project. Watch how one blue becomes lighter with white and darker with more color, mountain by mountain, then paint your own sea and sky from light to dark.

BACKUP VIDEO

Tints And Shades | Art For Kids | STEM Home Learning

Explore Planet English • 2:21

<https://www.youtube.com/watch?v=D3SU95ZUHbw>

Any time this week as a short review.

KEY TERMS

light color

A color made paler by adding white, like light blue or pink. (Artists call it a tint.)

dark color

A color made deeper by adding black, like navy blue or dark green. (Artists call it a shade.)

contrast

A big difference, like light next to dark.

CORE IDEAS

Every color can be light or dark. Add **white** to a color and it becomes a **light color**: red turns pink, blue turns sky blue.

Add **black** to a color and it becomes a **dark color**: blue turns navy, green turns forest green.

Black is very strong! Add only a tiny dot of black at a time. White is gentler; you can add more.

When a light color sits next to a dark color, they make **contrast**, and both stand out. The English painter J. M. W. Turner loved contrast. He painted a glowing, light sky with a small dark boat in front of it.

PICTURE STUDY



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

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

Turner was an English painter who loved light, sky and the sea. Here, a small steam tugboat pulls a famous old sailing ship up the river for the last time, as the sun sets.

Look closely

- Find the lightest part of the sky. Find the darkest thing in the picture.
- Find the little dark tugboat. What is coming out of its chimney?
- Find the old sailing ship behind it. Is it light or dark?
- Find the sun going down at the right. What colors are around it?
- Find the reflections in the water.

Talk about it

1. Why does the tugboat stand out so much?
2. Which side of the picture is warm and which side is cool?
3. How do you think the old ship feels, going on its last trip?

STUDIO PROJECT

Light Sky, Dark Sea

You will paint a sky that is light at the top and a sea that is darker at the bottom, using one color mixed with white and black. Then you will add a ship.

You will need

- Cardstock or heavy paper
- Tempera: blue, white and black (plus yellow or orange for a sun)
- A paper plate palette
- A wide brush and a small brush, water cup and paper towel
- A black crayon or marker

Steps

1. Put a big blob of white, a blob of blue and a very small dot of black on your plate.
2. Mix a lot of white with a little blue to make a light blue. Paint the top part of the paper for the sky.
3. Paint a sun with yellow or orange in the sky if you like.
4. Now use plain blue. Paint a stripe across the middle for the sea far away.
5. Mix a tiny bit of black into some blue to make dark blue. Paint the bottom part of the paper for the deep sea near you.
6. Let it dry a few minutes.
7. With a black crayon or dark paint, draw a small dark boat on the light part of the water or against the light sky. See how it stands out!
8. Point to the light blue, the blue and the dark blue.

Tips

- Always start with white and add the color to it, not the other way around.
- Add black with the tip of the brush, a tiny bit at a time.

Check your work

- ☐ I made light blue by adding white.
- ☐ I made dark blue by adding black.

- My dark boat stands out against the light.

SKETCHBOOK PRACTICE

1. Make a light-to-dark ladder with one crayon: press lightly, then a little harder, then very hard.
2. Color three hearts: pink (red + white), red, and dark red.
3. Draw a tree with light green leaves on top and dark green leaves underneath.

From history. The *Temeraire* was a famous old warship. In 1838 it was towed up the River Thames to be taken apart for its wood. Turner made the sunset glow like the end of a long day. In 2005, people in Britain voted it the greatest painting in any British gallery.

COMMON MISTAKES

- Adding too much black, so the color turns almost black. Use a tiny dot.
- Adding a little white to a lot of color and seeing no change. Start with white and add color.

Make it a game · Light to Dark Line-Up. Pull out all your blue crayons, or several colors. Sort them into a light pile and a dark pile. Then pick three blues and line them up from lightest to darkest. Your parent mixes them up while you close your eyes, and you put them back in order. Turner's *Temeraire* has a light sky and a dark sea; say which is which.

4.4 A SUN AND SHADOW PICTURE

OBJECTIVES

- Draw a shadow on the side of an object away from the sun.
- See how Monet painted haystacks with sunny sides and shadowy sides.
- Make a sunny picture where everything has its shadow.

Warm-up. Lamp and apple: put an apple on a table and shine a lamp or flashlight on it from one side. Which side of the apple is bright? Which side is darker? Where is the shadow on the table? Move the lamp and watch everything change.

WATCH

Biography of Claude Monet: Famous Artists for Children - FreeSchool

Free School • 4:53

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

WHEN TO WATCH

After the picture study. Watch for Monet's haystacks near the end and point to the sunny side and the shadowy side.

Note: An art history biography with many of Monet's paintings; all are landscapes, gardens and clothed figures.

KEY TERMS

sunny side

The side of an object that faces the sun.
It looks bright.

shady side

The side of an object turned away from the sun. It looks darker.

cast shadow

The shadow an object throws onto the ground or something else.

CORE IDEAS

When the sun shines on something, like a tree, a house or a haystack, one side gets the light. That is the **sunny side**, and it looks bright.

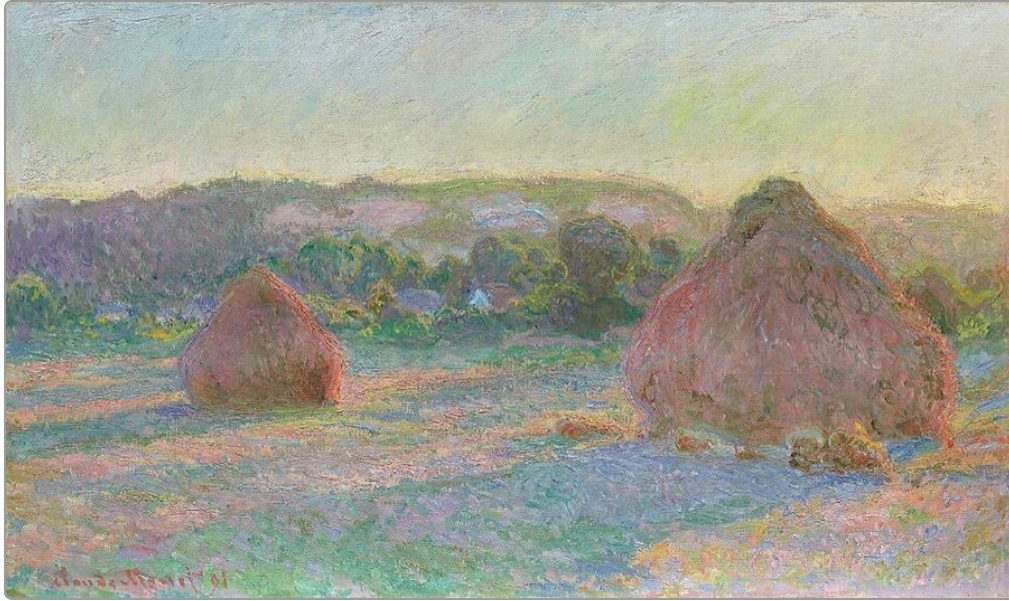
The other side is turned away from the sun. That is the **shady side**, and it looks darker.

The object also throws a dark shape onto the ground. That is the **cast shadow**. It always points away from the sun.

So here is the rule for a sunny picture: first decide where the sun is. Then make the side facing the sun light, the other side darker, and put the shadow on the ground on the side away from the sun.

Claude Monet painted the same haystacks again and again, morning, noon and evening, in summer and in winter, to see how the light and shadows changed.

PICTURE STUDY



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

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

Monet lived in the French countryside. In the field near his house, farmers piled the harvested wheat into big stacks. Monet painted them more than twenty-five times, in every kind of light.

Look closely

- Find the two stacks of wheat. What shape is the top of each one?
- Find the sunny side of a stack. Find the shady side.
- Find the shadow on the ground. Which way does it point?
- What colors did Monet use for the shadows?
- Find the trees and hills far away.

Talk about it

1. Where do you think the sun is in this picture?
2. Is this morning, noon or evening? What makes you think so?
3. Why do you think Monet painted the same haystacks so many times?

STUDIO PROJECT

My Sunny Day with Shadows

You will draw a sunny outdoor picture with a sun in one corner, and give every tree, house or haystack a sunny side, a shady side and a cast shadow.

You will need

- Drawing paper
- Oil pastels or crayons
- A pencil

Steps

1. Draw a big yellow sun in one top corner of the paper. This is your light source.
2. Draw a ground line across the lower part of the page.
3. Draw two or three big things standing on the ground: a haystack (a dome shape), a tree or a house.
4. Color the side of each thing that faces the sun with a light, bright color.
5. Color the other side, away from the sun, with a darker color (dark green, dark yellow or blue).
6. Draw a cast shadow on the ground for each thing. Start at its bottom and stretch it away from the sun. Color it blue or purple, like Monet.
7. Color the sky and the ground. Check: do all the shadows point the same way?

Tips

- Put your finger on the sun and slide it to the object. Keep sliding the same way: that is where the shadow goes.
- Shadows touch the bottom of the thing that makes them. They do not float.

Check your work

- ☐ My sun is in one corner.
- ☐ Each object has a light side and a darker side.
- ☐ All my shadows point away from the sun.

SKETCHBOOK PRACTICE

1. Draw an apple with a light side, a dark side and a shadow on the table.
2. Draw a tree in the morning with a long shadow, and the same tree at noon with a short shadow.
3. Draw a ball on the ground with its shadow.

From history. Monet painted his *Haystacks* series in 1890 and 1891. He set up several canvases in the field at once and switched from one to another as the light changed, sometimes working on each one for only a few minutes. When he showed fifteen of them together in Paris, people bought them almost at once.

COMMON MISTAKES

- Shadows pointing different ways. Decide where the sun is first, and point every shadow away from it.
- Shadows floating in the air. Start each shadow at the bottom of its object.

Make it a game · Sunny Side, Shady Side. Put a ball or an apple near a lamp. Point to the sunny side, then the shady side. Next, your parent moves the lamp to the other side. Say where the shadow goes now, and point to where it falls. Say 'The shadow is on the side away from the sun' three times. Then draw a ball with its shadow. Monet's haystacks have both.

UNIT 4

LIGHT AND DARK

“And God said, Let there be light.” In this unit your child explores light and dark: day and night, the shadows our bodies make in the sun, and how to make a color lighter by adding white or darker by adding black. The unit ends with a sunny picture where every object has its shadow.

Choose a sunny day for Lesson 4.2, because you will go outside to trace shadows with chalk. A flashlight or a desk lamp is useful for the indoor parts. Your child will also mix paint again, this time with white and black.

PREREQUISITES

- Unit 3: can mix paint and rinse a brush
- Can name the primary colors

MASTERY CHECKLIST

- ☐ I can tell how day pictures and night pictures look different.
- ☐ I can tell how a shadow is made: something blocks the light.
- ☐ I can make a color lighter with white and darker with black.
- ☐ I can draw a shadow next to an object, on the side away from the sun.
- ☐ I can find light and dark parts in a painting.

LESSONS IN THIS UNIT

4.1 Day and Night	2 sessions of 30 minutes
4.2 Shadows Outdoors	2 sessions of 30 minutes
4.3 Light Colors and Dark Colors	2 sessions of 30 minutes
4.4 A Sun and Shadow Picture	2 sessions of 30 minutes

UNIT 4 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have a flashlight, a toy and the four pictures from this unit nearby.

1. How does a picture of night look different from a picture of day?
2. Shine the flashlight on a toy. Show me the shadow. What makes a shadow?
3. When is your shadow long: at noon or in the evening?
4. How do you make blue lighter? How do you make it darker?
5. Look at Turner's painting. Point to the darkest thing and the lightest part.
6. Draw a tree with the sun on one side. Where does the shadow go?

ANSWER KEY

1. Night pictures use dark colors with a few bright lights; day pictures use bright, light colors.
2. The toy blocks the light, so a dark shape appears behind it.
3. In the evening (and morning), when the sun is low.
4. Add white to make it lighter; add a tiny bit of black to make it darker.
5. The dark tugboat; the bright sky near the sunset (or the pale ship).
6. On the ground on the side away from the sun.

PORTFOLIO PIECE: MORNING ON THE FARM

Paint or draw a sunny farm or garden scene. Mix a light color with white for the sky. Put the sun in one corner, and give each tree, haystack or barn a light side, a dark side and a shadow that points away from the sun.

When it is finished, point to the sun, the light sides and the shadows, and tell how you made the light and dark colors. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Light source	The sun is clearly in one place.
Shadows agree	All the shadows point away from the sun and touch their objects.
Light and dark colors	Used at least one color made lighter with white or darker with black.
Can explain	Can tell how a shadow is made.

UNIT 5

WHAT ART IS MADE OF

Every artist needs to know their materials. In this unit your child becomes a little scientist of art supplies: crayons are colored wax, paint is colored powder mixed with something sticky, markers hold colored ink, paper is made from tiny wood fibers, and clay is soft earth that hardens when it dries.

Each lesson pairs a short “how it is made” video with a hands-on project that shows how the material behaves: scratching through layers of wax, painting thick sunflowers, tearing, folding and cutting paper to make a little book, and pinching, rolling and squeezing clay. You will need air-dry clay (or homemade salt dough) for Lesson 5.4.

PREREQUISITES

- Units 1–4: has used crayons, markers, paint and scissors
- Can follow a few steps in order

MASTERY CHECKLIST

- ☐ I can tell what crayons are made of: colored wax.
- ☐ I can tell what paint is made of: colored powder and something sticky.
- ☐ I can tell where paper comes from: trees.
- ☐ I can tear, fold and cut paper on purpose.
- ☐ I can pinch, roll and squeeze clay to make a shape.

LESSONS IN THIS UNIT

5.1 Crayons Are Made of Wax

2 sessions of 30 minutes

5.2 Paint and Markers

2 sessions of 30 minutes

5.3 Paper: Tear, Fold and Cut

2 sessions of 30 minutes

5.4 Clay: Pinch, Roll and Squeeze

2 sessions of 30 minutes

UNIT 5 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have a crayon, some paint, a piece of paper and a bit of clay nearby.

1. Hold up a crayon. What is it made of?
2. Why does watery paint slide off a crayon line?
3. What two things are in paint?
4. Where does paper come from? Show me a torn edge and a cut edge.
5. Show me how to pinch, roll and squeeze clay.
6. Look at the old picture of Jesus from Sinai. What did the artist paint with?

ANSWER KEY

1. Wax mixed with colored powder (pigment).
2. Wax resists water; it pushes the water away.
3. Colored powder (pigment) and something sticky to hold it (binder).
4. From trees (wood fibers). A torn edge is fuzzy; a cut edge is sharp.
5. Pinch between thumb and fingers; roll into a ball or snake; squeeze into a shape.
6. Hot melted wax mixed with colors (encaustic).

PORTFOLIO PIECE: A CLAY ANIMAL AND ITS PICTURE

Make a small clay animal (a horse, a bird, a turtle or a pig) using pinching, rolling and squeezing. When it is dry, paint it. Then draw a picture of your animal with crayons and markers, and paint a background around it with watery paint to see the wax resist.

Tell a grown-up what each material is made of. A parent writes the date and one thing the child said on the back of the picture, and keeps a photo of the clay animal in the portfolio.

LOOK FOR	WHAT IT MEANS
Clay skills	Used pinching, rolling and squeezing; the pieces are joined firmly.
Careful drying	Let the clay dry slowly, so it did not crack (or cracks were smoothed).
Wax resist	Crayon lines show through the watery paint.
Knows the materials	Can tell what crayons, paint, paper and clay are made of.

5.1 CRAYONS ARE MADE OF WAX

OBJECTIVES

- Tell that crayons are made of wax and colored powder.
- See a very old painting made with colored wax.
- Make a scratch picture by layering and scratching crayon wax.

Warm-up. Secret message: a parent writes your child's name or draws a heart on white paper with a white crayon, pressing hard. Your child paints over it with watery paint. The secret appears! The wax pushes the water away.

WATCH

The Life of an American Crayon

Crayola · 2:23

<https://www.youtube.com/watch?v=w0Fell7h6Uc>

WHEN TO WATCH

After the core ideas. Watch the melted wax and color pour into crayon molds at the Crayola factory.

BACKUP VIDEO

Recycling Old Crayons! | An Earth Day Activity | SciShow Kids

SciShow Kids · 6:01

<https://www.youtube.com/watch?v=-Ad0vzBxBzU>

Any time this week. With a grown-up, you can melt old crayon bits into new crayons just as Jessi does; the oven part is for adults only.

KEY TERMS

wax

A soft, smooth material that melts when hot and gets hard when cool. Candles and crayons are made of wax.

pigment

Colored powder that gives crayons and paint their color.

resist

To push something away. Wax resists water.

CORE IDEAS

Have you ever wondered what a crayon is made of? A crayon is made of **wax**, like a candle, mixed with colored powder called **pigment**.

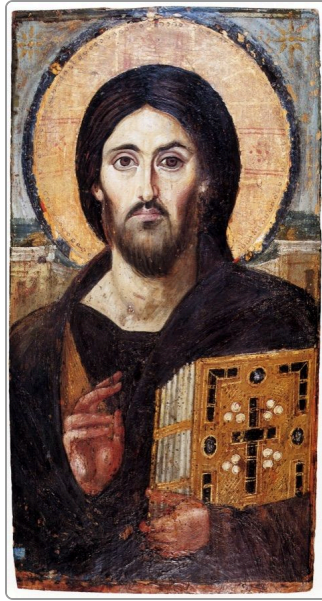
In a crayon factory, the wax is melted until it is hot and runny like water. The pigment is stirred in. Then the colored wax is poured into crayon-shaped molds. When it cools, it gets hard, and out pop the crayons!

Wax is smooth and a little slippery. That is why crayon lines look shiny when you press hard, and why you can put one color on top of another.

Wax and water do not mix. Wax **resists** water: it pushes it away. That is why watery paint slides off crayon lines.

Artists have painted with colored wax for a very long time. About 1,500 years ago, an artist painted a picture of Jesus with hot melted wax mixed with pigment. It is one of the oldest pictures of Jesus in the world, and it still shines today.

PICTURE STUDY



Christ Pantocrator, Unknown artist, 500s · Encaustic (pigment in hot wax) on wood panel · Saint Catherine's Monastery, Sinai, Egypt

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

This is an icon: a picture of Jesus made for prayer and worship. It was painted about 1,500 years ago with melted beeswax mixed with colors. It has been kept safe in a monastery in the desert for all that time.

Look closely

- Find Jesus' hand raised to bless.
- Find the book He is holding. What is on its cover?
- Find the golden circle around His head, called a halo.
- Look at the face. Can you see a shine, like smooth wax?
- Look at the background. What do you see behind Him?

Talk about it

1. How does Jesus look in this picture: kind, strong, quiet, or something else?
2. Why do you think the artist used gold?
3. This picture is very, very old. Why do you think people took such good care of it?

STUDIO PROJECT

My Crayon Scratch Picture

You will cover paper with thick layers of crayon wax, then scratch a picture through the top layer so bright colors peek out.

You will need

- White cardstock (about half a sheet)
- Crayons in bright colors
- A black crayon
- A scratching tool: a wooden craft stick, a toothpick, or an unbent paper clip (with a grown-up)
- Newspaper under your work

Steps

1. Color the whole card with bright crayons in patches or stripes: yellow, orange, pink, green, light blue. Press hard so the wax is thick. No white should show.
2. Now color over everything with the black crayon. Press hard and cover every bit of color. (This takes muscles! A grown-up can help.)
3. Rub the black wax gently with a tissue to make it smooth.
4. Take your scratching tool. Scratch a picture through the black: stars, a tree, a fish, a rocket or your name.
5. Watch the bright colors appear in your lines!
6. Scratch thick lines by pressing more and thin lines by pressing lightly.
7. Blow the wax crumbs into the trash and admire your picture.

Tips

- Thick wax works best. Press hard in both layers.
- Scratch away from your other hand and keep the tool pointed down at the paper.

Check your work

- ☐ I colored two thick layers of wax.

- ☐ I scratched lines to show the colors underneath.
- ☐ I can tell what crayons are made of.

SKETCHBOOK PRACTICE

1. Draw with a white crayon and paint over it to find your secret picture.
2. Color one square lightly and one square with heavy pressure. Which one is shinier?
3. Draw a candle and a crayon. How are they alike?

From history. This painting style is called *encaustic*, from a Greek word meaning “burned in,” because the wax colors were kept hot while painting. The Sinai icon is one of very few that survived a time, long ago, when many icons were destroyed. The dry desert air and the care of the monks kept it safe for about 1,500 years.

COMMON MISTAKES

- Thin layers, so the scratching tears the paper or shows white. Press hard and go over areas twice.
- Scratching too hard with a sharp tool. Gentle scratches are enough.

Make it a game • Secret Wax Picture. Your parent draws a secret shape on paper with a white crayon. Paint watery color over the paper and watch it appear, because wax pushes water away. Guess the shape together. Now you draw a secret shape for your parent to reveal. Say what a crayon is made of: wax and colored powder, called pigment.

Scripture. “And I have filled him with the spirit of God, in wisdom, and in understanding, and in knowledge, and in all manner of workmanship,” (Exodus 31:3, KJV)

God gave Bezalel skill to work with gold, wood and stone to make beautiful things for worship. Knowing our materials well is part of good workmanship.

5.2 PAINT AND MARKERS

OBJECTIVES

- Tell what paint is made of: pigment and a sticky binder.
- See how Van Gogh used thick paint in *Sunflowers*.
- Paint sunflowers with thick paint, then add marker lines.

Warm-up. Make paint! Scrape a piece of colored sidewalk chalk with a spoon to make a little pile of powder on a plate. Add a few drops of water and a drop of white glue and stir with a cotton swab. Paint a stripe in the sketchbook. You made real paint: powder plus something sticky.

WATCH

How is Paint made? 🎨 Maddie's Do You Know 🧒

Maddie's Do You Know? · 4:52

<https://www.youtube.com/watch?v=AdeBU0JfpL0>

WHEN TO WATCH

After the warm-up. Watch to see how paint is made.

BACKUP VIDEO

Make Your Own Watercolors! #sciencegoals

SciShow Kids · 3:16

<https://www.youtube.com/watch?v=CnwqSUaC9g0>

Another day: a simple homemade watercolor experiment you can try.

KEY TERMS

pigment

Colored powder. It gives paint its color.

binder

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

marker

A pen with a soft felt tip that soaks up colored ink and lets it out when you draw.

CORE IDEAS

Paint is made of two main things. The first is **pigment**, colored powder. Pigments can come from colored rocks and earth, from plants, or from a factory.

The second is the **binder**, something sticky that holds the powder together and glues it to the paper. Without a binder, the powder would just blow away!

Tempera paint, the paint we use, is thick. You can paint smooth and flat, or you can dab it on thick and bumpy.

A **marker** is different. Inside is a soft sponge full of colored ink. The ink flows down to the felt tip and soaks into the paper. Markers are great for lines; paint is great for big, rich areas of color.

Vincent van Gogh loved thick paint. When he painted sunflowers, he put the paint on so thick that you can see every brushstroke, like little ridges in frosting.

PICTURE STUDY



Sunflowers, Vincent van Gogh, 1888 · Oil on canvas · National Gallery, London

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

Van Gogh painted sunflowers again and again. He made this one to decorate a bedroom for a friend who was coming to visit. Almost everything in it is yellow!

Look closely

- Count the sunflowers.
- Find a fresh, open sunflower. Find one that is drooping and old.
- Find the brown seed centers. Do they look smooth or bumpy?
- Find the vase. What color is it? Can you see the line where the table ends?
- Look closely. Can you see the thick brushstrokes?

Talk about it

1. How many different yellows can you find?
2. Why do you think Van Gogh painted the old flowers too, not just the fresh ones?
3. How do sunflowers make you feel?

STUDIO PROJECT

Thick-Paint Sunflowers

You will paint a vase of sunflowers with thick, dabby paint like Van Gogh. When it is dry, you will add details with markers and see how paint and markers are different.

You will need

- Cardstock or heavy paper
- Tempera: yellow, red, blue (or ready-made orange and brown), and white
- A paper plate palette
- A round brush and a flat brush (or a cotton swab)
- Black and brown markers
- Water cup, paper towel, smock

Steps

1. With a pencil, draw a vase near the bottom of the paper (a rounded shape) and a table line behind it.
2. Draw three to five circles above the vase for the flower centers. Draw stems down into the vase.
3. Mix a light yellow (yellow + a little white) and paint the wall behind the flowers. Let it dry a bit.
4. Paint the vase orange or brown. Paint the stems green.
5. Paint the centers brown (mix red, yellow and a little blue) with dabs, dab, dab, dab, so they look bumpy.
6. Paint the petals with thick yellow and orange. Use short strokes pointing out from the center, like the rays of the sun.
7. Let it dry completely (maybe until the next day).
8. With markers, draw thin lines on the petals, dots in the seed centers and your name on the vase, like Van Gogh signed his. Notice how markers make thin, sharp lines and paint makes thick, bumpy color.

Tips

- Use plenty of paint for the petals; do not scrub it thin.
- Wait until the paint is dry before using markers, or the marker tips get clogged.

Check your work

- ☐ My paint is thick and I can see the brushstrokes.
- ☐ I added marker lines after the paint dried.
- ☐ I can tell what paint is made of.

SKETCHBOOK PRACTICE

1. Draw the same flower twice: once with markers and once with paint. Which one has thin lines? Which one has bumpy color?
2. Paint a sunflower with only dabs (dots of paint).
3. Find pigment in nature: rub a leaf, a flower petal and some damp soil on paper. Which ones leave color?

From history. Van Gogh painted sunflowers in the summer of 1888 in Arles, in the south of France, to brighten the room where his friend Paul Gauguin would stay. He worked fast, because sunflowers wilt quickly. He made several versions, and today they hang in museums around the world.

COMMON MISTAKES

- Brushing the paint too thin and watery. Load the brush and dab.
- Pressing hard on marker tips, which flattens them. Draw gently.

Make it a game • Silly or True Paint. Your parent tells you three things about paint, and one is silly: 'Paint has colored powder in it.' 'Paint has something sticky in it, called a binder.' 'Paint is made of mashed potatoes.' Say 'true' or 'silly' for each one. Then say it back: pigment and binder. Squeeze out a thick glob of paint, like Van Gogh did for his sunflowers.

5.3 PAPER: TEAR, FOLD AND CUT

OBJECTIVES

- Tell where paper comes from: tiny wood fibers from trees.
- Tear, fold and cut paper on purpose.
- See a page from the *Book of Kells* and make a little book of your own.

Warm-up. Paper close-up: tear a piece of copy paper slowly and look at the torn edge with a magnifying glass (or very close). Do you see tiny fuzzy hairs? Those are wood fibers! Now tear a strip of construction paper. Which one tears more easily?

WATCH

How do they turn wood into paper?

[Mystery Science](#) · 4:36

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

WHEN TO WATCH

After the core ideas. Find out how wood becomes the paper you tear, fold and cut.

Note: Mystery Science answers a child's question; stop when the answer is done.

BACKUP VIDEO

Art Lesson Online: Ripped paper landscapes! An awesome way to teach landscapes at home & at school.

[ArtJohn](#) · 5:35

<https://www.youtube.com/watch?v=eFVE5A7mRBg>

Before the studio project, to see how torn paper can make hills and mountains.

KEY TERMS

fibers

Tiny threads. Paper is made of wood fibers pressed together.

fold

To bend paper over and press a sharp line, called a crease.

vellum

A smooth writing material made from calfskin, used for books long ago before paper was common in Europe.

CORE IDEAS

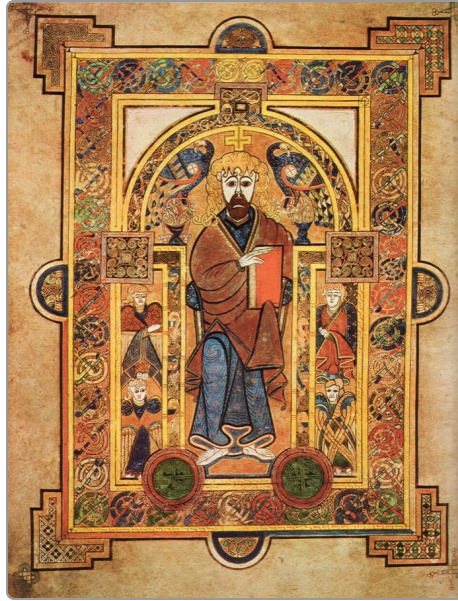
Paper comes from trees! At a paper mill, wood is chopped into tiny chips and soaked and stirred until it turns into a mushy pulp of tiny **fibers**. The pulp is spread thin, pressed, and dried into big sheets of paper.

Because paper is made of fibers, it tears with a soft, fuzzy edge. Scissors make a clean, sharp edge. Artists use both!

When you **fold** paper and press hard, you make a crease. Folding turns one flat sheet into a card, a book, a fan or a paper airplane.

Long ago, books were written by hand, one page at a time. In Ireland, about 1,200 years ago, monks made a famous book of the four Gospels called the *Book of Kells*. Its pages were made of **vellum**, smooth calfskin, and painted with bright colors, gold-like yellows and amazing patterns.

PICTURE STUDY



Christ Enthroned, from the Book of Kells, Monks of Iona and Kells (names unknown), about 800 · Ink and pigments on vellum · Trinity College Library, Dublin, Ireland

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

The *Book of Kells* is a very old, hand-made book of the four Gospels. Monks spent years painting its pages with patterns, animals and pictures. This page shows Jesus seated as King.

Look closely

- Find Jesus in the middle. What is He holding?
- Find the birds near His head. They are peacocks!
- Find the border around the page. Can you see knots and spirals?
- Find something red, something yellow and something blue.
- Find the angels at the sides.

Talk about it

1. How long do you think it took to make one page like this?
2. Why do you think the monks made the book so beautiful?
3. If you made a book, what would you put on the first page?

STUDIO PROJECT

My Little Folded Book

You will fold a sheet of paper into a little book, decorate the cover with torn and cut paper, and fill the first page with a big, decorated letter, like the monks.

You will need

- One sheet of white copy paper and one sheet of construction paper
- Scraps of colored paper
- Child-safe scissors and a glue stick
- Crayons or markers

Steps

1. **Fold:** fold the white paper in half the long way and crease it hard. Fold it in half again the short way. Now it is a little book! (A grown-up can help line up the corners.)
2. Fold the construction paper the same way and wrap it around the outside for a cover.
3. **Tear:** tear strips of green and blue paper with your fingers to make hills and sky. Glue them onto the front cover.
4. **Cut:** cut a yellow circle for the sun and a few small shapes (a house, a tree) and glue them on.
5. Open to the first page. Draw the first letter of your name very big.
6. Decorate the letter like the monks did: fill it with colors, add dots around it, spirals and a little animal curled around it.
7. On the other pages, draw a picture of something you love. A grown-up can write your words under each picture.

Tips

- To tear slowly and carefully, keep your two hands close together and pull one toward you and one away.
- Run your thumbnail along each fold to make it sharp.

Check your work

- ☐ I folded my book with sharp creases.
- ☐ I used torn paper and cut paper on the cover.
- ☐ I decorated a big letter like the monks.

SKETCHBOOK PRACTICE

1. Glue in one torn shape and one cut shape. Feel the edges: which is fuzzy and which is sharp?
2. Fold a piece of paper back and forth to make a fan.
3. Draw the first letter of your name with spirals and dots around it.

From history. The *Book of Kells* was probably begun by monks on the island of Iona in Scotland and finished at Kells in Ireland. Its colors were ground from minerals and made from plants. It has been called the most beautiful book in the world, and visitors still line up in Dublin to see it.

COMMON MISTAKES

- Tearing fast and ripping the shape in half. Tear slowly with hands close together.
- Soft folds. Line up the corners first, then press the crease hard.

Make it a game • Paper Action Words. Collect scrap paper. Your parent calls 'tear,' 'fold' or 'cut,' and you do it fast. Speed up each round. Then have two minutes to make as many different paper pieces as you can: a strip, a fan, a snowflake, a tiny book. Remember where paper comes from: tiny wood fibers from trees. Count your pieces together.

5.4 CLAY: PINCH, ROLL AND SQUEEZE

OBJECTIVES

- Tell what clay is: soft earth that hardens when it dries or is fired.
- Pinch, roll and squeeze clay to make shapes.
- Make a pinch-pot nest with rolled clay eggs.

Warm-up. Clay play: give your child a lump of clay the size of a plum. Squeeze it, pat it flat, roll it into a ball between your hands, roll it into a snake on the table, and pinch it. Name each move out loud.

WATCH

How To Make A Pinch Pot

[Art for Kids Hub](#) · 3:42

<https://www.youtube.com/watch?v=bELgM8aSqlc>

WHEN TO WATCH

Before the studio project. Watch how the thumb makes the hole and the fingers pinch the walls.

KEY TERMS

clay

Soft, sticky earth that can be shaped. It gets hard when it dries or is baked very hot in a kiln.

pinch pot

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

sculpture

Art that is not flat. You can walk around it and see it from every side.

CORE IDEAS

Clay comes from the earth. It is made of very, very tiny bits of rock mixed with water. When it is wet, it is soft and you can shape it. When it dries, it gets hard.

Potters bake their clay in a very hot oven called a kiln. The heat turns the clay hard as stone, so it can hold water. People have made clay bowls, cups and figures for thousands of years.

Clay is for **sculpture**: art you can hold and see from every side. Your hands are the best tools. You can **pinch** it between your fingers, **roll** it into balls and snakes, and **squeeze** it into any shape.

In China, about 1,400 years ago, artists made beautiful clay horses with saddles, bridles and tassels, then covered them with a shiny glaze and fired them.

Clay needs care. Keep it covered so it does not dry out before you finish. When you are done, let it dry slowly, away from heat, so it does not crack.

PICTURE STUDY



Figure of a Saddled Horse, Unknown Chinese potter, early 600s · Glazed earthenware (clay) · Museum of Far Eastern Antiquities, Stockholm, Sweden

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

About 1,400 years ago in China, potters made clay horses like this one. They shaped the clay with their hands and tools, added a saddle and bridle, covered it with a glassy glaze, and baked it in a hot kiln.

Look closely

- Find the horse's head. Is it up high or bent down?
- Find the saddle and the stirrup where a rider's foot would go.
- Find the bridle around the horse's face. Can you see little bumps on it?
- Find the tassels hanging down.
- Look at the legs. How did the potter make them strong enough to hold the horse up?

Talk about it

1. Which parts do you think were pinched, which were rolled and which were squeezed?
2. Is this horse resting or walking? What makes you think so?
3. If you could make one animal from clay, what would it be?

STUDIO PROJECT

A Pinch-Pot Bird's Nest

You will pinch a little pot to make a nest, roll tiny eggs and a bird, and squeeze on a pattern.

You will need

- Air-dry clay (or salt dough), about the size of a lemon
- A placemat or a piece of cardboard to work on
- A toothpick or a pencil for texture
- A small cup of water (only a few drops needed)
- Paint for later (optional)

Steps

1. Squeeze and roll the clay between your hands into a smooth ball, like a big meatball.
2. Push your thumb into the middle of the ball, almost to the bottom, but not through.
3. Pinch: with your thumb inside and fingers outside, gently pinch the wall, turn the ball a little, and pinch again. Go around and around until the wall is even and the hole is wide. Now it is a nest!
4. Press the bottom gently on the table so it sits flat.
5. Roll: pinch off a small piece of clay and roll three tiny eggs between your fingers. Place them in the nest.
6. Squeeze: squeeze a small piece into a bird shape: a ball for the body, a smaller ball for the head, and a pinched point for the beak and tail. Press it onto the edge of the nest.
7. Use a toothpick to scratch twig lines all around the outside of the nest.
8. Let it dry slowly for two or three days, away from the heater. Paint it when it is dry if you like.

Tips

- If the clay gets cracks, dip a finger in water and smooth them. Use only a little water.
- To stick two pieces together, scratch both surfaces and press them firmly together.

Check your work

- ☐ I pinched a pot with even walls.
- ☐ I rolled little eggs.
- ☐ I squeezed a bird shape and added texture.

SKETCHBOOK PRACTICE

1. Draw your clay nest from the side and from the top.
2. Roll clay snakes and use them to make the first letter of your name.
3. Draw a horse like the clay horse, starting with an oval body.

From history. Chinese potters made many clay figures of horses, camels and people during the Tang dynasty (618–907). Horses were treasured in China, and the potters showed every detail of their saddles and bridles. Some figures were covered with a three-color glaze of green, amber and cream.

COMMON MISTAKES

- Pushing the thumb through the bottom. Stop when you can feel the table getting close.
- Walls that are thick at the bottom and thin at the top. Pinch evenly all the way up.

Make it a game • Clay Action Words. Give each of you a lump of dough or clay. Your parent calls 'pinch,' 'roll,' or 'squeeze,' and you do it. Then they name something to make: a snake, a ball, a little bowl, an egg. Make it in one minute and show it. Say what real clay is: soft earth that gets hard when it dries. Make a tiny bird's nest.

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

God showed the prophet Jeremiah a potter shaping clay. Just as a potter patiently shapes and fixes his work, God lovingly shapes His people.

UNIT 5

WHAT ART IS MADE OF

Every artist needs to know their materials. In this unit your child becomes a little scientist of art supplies: crayons are colored wax, paint is colored powder mixed with something sticky, markers hold colored ink, paper is made from tiny wood fibers, and clay is soft earth that hardens when it dries.

Each lesson pairs a short “how it is made” video with a hands-on project that shows how the material behaves: scratching through layers of wax, painting thick sunflowers, tearing, folding and cutting paper to make a little book, and pinching, rolling and squeezing clay. You will need air-dry clay (or homemade salt dough) for Lesson 5.4.

PREREQUISITES

- Units 1–4: has used crayons, markers, paint and scissors
- Can follow a few steps in order

MASTERY CHECKLIST

- ☐ I can tell what crayons are made of: colored wax.
- ☐ I can tell what paint is made of: colored powder and something sticky.
- ☐ I can tell where paper comes from: trees.
- ☐ I can tear, fold and cut paper on purpose.
- ☐ I can pinch, roll and squeeze clay to make a shape.

LESSONS IN THIS UNIT

5.1 Crayons Are Made of Wax

2 sessions of 30 minutes

5.2 Paint and Markers

2 sessions of 30 minutes

5.3 Paper: Tear, Fold and Cut

2 sessions of 30 minutes

5.4 Clay: Pinch, Roll and Squeeze

2 sessions of 30 minutes

UNIT 5 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have a crayon, some paint, a piece of paper and a bit of clay nearby.

1. Hold up a crayon. What is it made of?
2. Why does watery paint slide off a crayon line?
3. What two things are in paint?
4. Where does paper come from? Show me a torn edge and a cut edge.
5. Show me how to pinch, roll and squeeze clay.
6. Look at the old picture of Jesus from Sinai. What did the artist paint with?

ANSWER KEY

1. Wax mixed with colored powder (pigment).
2. Wax resists water; it pushes the water away.
3. Colored powder (pigment) and something sticky to hold it (binder).
4. From trees (wood fibers). A torn edge is fuzzy; a cut edge is sharp.
5. Pinch between thumb and fingers; roll into a ball or snake; squeeze into a shape.
6. Hot melted wax mixed with colors (encaustic).

PORTFOLIO PIECE: A CLAY ANIMAL AND ITS PICTURE

Make a small clay animal (a horse, a bird, a turtle or a pig) using pinching, rolling and squeezing. When it is dry, paint it. Then draw a picture of your animal with crayons and markers, and paint a background around it with watery paint to see the wax resist.

Tell a grown-up what each material is made of. A parent writes the date and one thing the child said on the back of the picture, and keeps a photo of the clay animal in the portfolio.

LOOK FOR	WHAT IT MEANS
Clay skills	Used pinching, rolling and squeezing; the pieces are joined firmly.
Careful drying	Let the clay dry slowly, so it did not crack (or cracks were smoothed).
Wax resist	Crayon lines show through the watery paint.
Knows the materials	Can tell what crayons, paint, paper and clay are made of.

UNIT 6

TEXTURE

Texture is how something feels when you touch it (soft, rough, bumpy, smooth, prickly) and how it looks like it would feel. In this unit your child touches and names textures, makes crayon rubbings of real textures, draws animal fur and feathers with lines, and builds a touchable collage out of fabric, paper and things from around the house.

Start a “texture box” at the beginning of the unit: a shoebox for scraps of fabric, lace, sandpaper, foil, bubble wrap, corrugated cardboard, yarn, cotton balls, feathers and leaves. Your child will use it in Lessons 6.2 and 6.4.

PREREQUISITES

- Unit 1: thick, thin, short and curved lines
- Unit 5: knows how crayons and paper behave

MASTERY CHECKLIST

- ☐ I can say what texture is.
- ☐ I can use words for textures: soft, rough, bumpy, smooth, fuzzy, prickly.
- ☐ I can make a crayon rubbing.
- ☐ I can draw fur or feathers with lines.
- ☐ I can make a collage with real textures.

LESSONS IN THIS UNIT

6.1 What Is Texture?

2 sessions of 30 minutes

6.2 Rubbings

2 sessions of 30 minutes

6.3 Textures on Animals

2 sessions of 30 minutes

6.4 A Texture Collage

2 sessions of 30 minutes

UNIT 6 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the

texture box and the four pictures from this unit nearby.

1. What is texture? Find something soft, something rough and something smooth.
2. Make a quick rubbing of a coin or a leaf. How did you do it?
3. Draw a little square of fur and a little square of feathers.
4. Look at Dürer's *Young Hare*. Is its texture real or drawn? How can you tell?
5. Look at the *Arnolfini Portrait*. Find something shiny and something furry.
6. Which material would you choose for a cloud? For a sandy beach?

ANSWER KEY

1. How something feels (or looks like it would feel). Any correct examples.
2. Put the paper on top and rubbed with the side of a peeled crayon.
3. Fur: many short lines going the same way. Feathers: rows of U shapes or long feathers with a center line.
4. Drawn (painted): the paper is smooth, but the many little lines make it look furry.
5. Shiny: the brass lamp or the mirror. Furry: the dog or the fur trim on the clothes.
6. For example: cotton for a cloud; sandpaper for a beach.

PORTFOLIO PIECE: A TEXTURE GARDEN

Make a garden picture that you can touch and see: rubbings for tree bark and leaves, drawn texture lines for grass and a furry animal, and real materials (cotton, fabric, sandpaper, foil) glued on for clouds, ground and a shiny sun.

Ask your child to close their eyes and find each texture by touch, then name it. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Rubbings	Included at least one crayon rubbing.
Drawn texture	Drew fur, grass or bark with many lines.
Real texture	Glued on at least three different real materials, chosen to match what they show.
Texture words	Can describe the textures with words like soft, rough, bumpy and smooth.

6.1 WHAT IS TEXTURE?

OBJECTIVES

- Say what texture is and use texture words.
- Tell the difference between real texture (you can feel it) and drawn texture (it looks like you could).
- Draw a patch of grass with many lines, like Dürer.

Warm-up. Mystery bag: put five objects in a pillowcase (a pinecone, a cotton ball, a smooth stone, a sponge, a piece of sandpaper). Your child reaches in without looking, feels one, and describes it before pulling it out: “It’s bumpy and hard!”

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. Pause and say the texture words with her.

BACKUP VIDEO

The Texture Song | Art Songs | Scratch Garden

Scratch Garden · 2:48

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

Any time this week. Sing along and say the texture words: fuzzy, hard, prickly, fluffy, squishy.

KEY TERMS

texture

How something feels, or looks like it would feel: soft, rough, bumpy, smooth, fuzzy, prickly.

real texture

Texture you can actually touch, like the bark of a tree or a fuzzy blanket.

drawn texture

Texture that only looks bumpy or fuzzy because of the lines and marks an artist drew. The paper is still smooth.

CORE IDEAS

Touch your sleeve. Touch the table. Touch your hair. They all feel different. The way something feels is its **texture**.

We have lots of words for textures: soft like a kitten, rough like a rock, bumpy like a pinecone, smooth like glass, fuzzy like a peach, prickly like a cactus.

Some textures you can touch with your fingers. That is **real texture**.

Artists can also make a smooth piece of paper *look* furry, grassy or rough by drawing many little lines and marks. That is **drawn texture**. Your eyes “feel” it, even though your fingers cannot.

Five hundred years ago, Albrecht Dürer knelt down in a meadow and painted a little clump of grass and weeds so carefully that you can almost feel every blade. God’s smallest plants are worth looking at closely.

PICTURE STUDY



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

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

Albrecht Dürer, who made the rhinoceros print, also painted this clump of ordinary grass and weeds. He looked so closely that it feels like we are lying on the ground, nose to nose with the plants.

Look closely

- Find the tallest grass. Trace it with your finger from the bottom to the top.
- Find the round, fuzzy dandelion buds on their long stems.
- Find the muddy ground at the bottom. Does it look wet or dry?
- Find thin lines and thick lines.
- Which part looks soft? Which part looks rough?

Talk about it

1. Why do you think Dürer painted something so ordinary?
2. If you could touch this picture, what would the grass feel like?
3. What tiny creatures might live in this clump of grass?

STUDIO PROJECT

My Patch of Grass, Up Close

You will look closely at a real clump of grass or weeds and draw it with many lines, making drawn texture like Dürer.

You will need

- A small clump of grass or weeds (dug up with a little dirt and put in a cup, or look at one outside)
- Drawing paper
- A pencil and fine markers or colored pencils (greens, yellow, brown)

Steps

1. Put the grass at eye level on the table. Lie down or kneel so you look at it from the side, like Dürer.
2. Draw a wavy brown line near the bottom of the paper for the dirt. Fill the dirt with little dots and short lines so it looks rough.
3. Draw the tallest blade of grass first: start at the dirt and pull a long, thin line up, then come back down to make a skinny blade.
4. Draw many more blades: tall ones, short ones, some leaning left and some leaning right.
5. Add a few broad leaves near the ground and a dandelion bud on a long stem, like Dürer.
6. Color the grass with two or three different greens, using lines that go the same way as the blades.
7. Feel your paper. It is smooth! But does your grass look soft and scratchy? That is drawn texture.

Tips

- Make your lines go the way the grass grows: from the ground up.
- Many thin lines look grassier than a few thick ones.

Check your work

- ☐ I drew many blades of grass with thin lines.

- ☐ My dirt looks rough.
- ☐ I can tell real texture from drawn texture.

SKETCHBOOK PRACTICE

1. Draw three squares. Fill one with dots (bumpy), one with short lines (furry) and one with swirls (curly).
2. Draw a cactus and give it prickly texture.
3. Make a list (a grown-up writes) of ten texture words you found today.

From history. Dürer painted *Great Piece of Turf* with watercolor and opaque watercolor (called gouache) in 1503. In his time, most painters only drew plants as decorations in the background. Dürer studied nature with the care of a scientist, and he once wrote that art is truly hidden in nature, and the one who can draw it out has it.

COMMON MISTAKES

- Coloring the grass as one flat green blob. Use lines, not scribbles.
- Drawing all the blades the same height. Mix tall, short and leaning blades.

Make it a game • Texture Word Bag. Put five things in a pillowcase: a sock, a rock, a spoon, a sponge, a pinecone. Reach in and feel one without looking. Say a texture word before you guess: rough, smooth, soft, bumpy, prickly. Then draw something that looks rough, but is flat. That is drawn texture. Swap and have your parent guess.

6.2 RUBBINGS

OBJECTIVES

- Make crayon rubbings of real textures.
- Learn how Japanese printmakers rubbed paper to make prints.
- Make a tree out of rubbings, like Hiroshige's plum tree.

Warm-up. Coin surprise: put a coin under thin paper. Rub the side of a peeled crayon over it. The coin's face appears! Try a leaf, a comb or a key the same way.

WATCH

Crayon and Watercolor Painting. | Wax Resist Technique

That Art Teacher • 8:01

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

WHEN TO WATCH

Before the studio project. Watch how she lays paper over textured things and rubs with the side of a crayon. Stop before the watercolor part if you like, or try it as a bonus.

Note: An art teacher's lesson; the end shows the rubbings becoming a background for printmaking.

BACKUP VIDEO

Texture Rubbing with Crayons

Mollie Ahlers • 3:55

<https://www.youtube.com/watch?v=KHGAmhZ64l8>

Before the studio project, for another short look at crayon rubbings.

KEY TERMS

rubbing

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

bark

The rough outer skin of a tree trunk and branches.

woodblock print

A picture made by carving a block of wood, inking it, laying paper on top and rubbing the back.

CORE IDEAS

A **rubbing** is a way to catch a texture on paper. Lay thin paper over something bumpy. Peel a crayon and rub its long side over the paper. The bumps poke up and catch the crayon; the low parts stay white.

Rubbings work best on things that are flat with raised bumps: leaves (bumpy side up), coins, bricks, tree **bark**, a basket, a doormat or a cheese grater.

Rubbing is also how Japanese artists like Hiroshige made their **woodblock prints**. A carver cut the picture into a block of wood. The printer brushed ink on the block, laid paper on it, and rubbed the back of the paper with a flat pad called a *baren*. The picture came off on the paper!

In Hiroshige's picture of a plum garden, the old plum tree has rough, twisted bark and white blossoms. You can almost feel how rough it is.

PICTURE STUDY



Plum Park in Kameido, Utagawa Hiroshige, 1857 · Woodblock print on paper · Many museums own copies, including the Rijksmuseum, Amsterdam

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

This is another print by Hiroshige, the artist who made the rainy bridge. In early spring, people visited this famous plum garden to see the trees bloom. Hiroshige put one old tree right up close to us.

Look closely

- Find the big dark tree trunk in front. Does the bark look smooth or rough?
- Find the white plum blossoms.
- Find the people walking in the garden behind. Are they big or small?
- Find the fence.
- What colors are in the sky?

Talk about it

1. Why do you think Hiroshige put the tree so close to us?
2. What would the bark feel like if you touched it?
3. What season is it? How can you tell?

STUDIO PROJECT

A Rubbing Tree

You will go on a texture hunt and make rubbings, then cut them up to build a blossoming tree with rough bark, like Hiroshige's plum tree.

You will need

- Thin paper (copy paper)
- Old crayons with the paper peeled off (brown, black, green, pink, red)
- Things with texture: tree bark, leaves, a brick, a basket, a doormat
- A large sheet of light blue or white paper for the background
- Child-safe scissors and glue stick
- Tape

Steps

1. Texture hunt: go outside with paper and peeled crayons. Hold or tape the paper on a tree trunk and rub with the side of a brown or black crayon. Make two or three bark rubbings.
2. Find leaves. Put a leaf bumpy-side up under the paper and rub with green or pink. Make several leaf rubbings.
3. Inside, try two more textures (a basket, a doormat) for the ground.
4. Cut a tall trunk and some twisty branches out of your bark rubbings. Glue them onto the big paper.
5. Cut circles or leaf shapes from your leaf rubbings and glue them on the branches as blossoms and leaves.
6. Cut a strip from another rubbing for the ground and glue it along the bottom.
7. Touch your tree. Then look at it. Which textures can you feel, and which can you only see?

Tips

- Use the long side of the crayon, not the tip, and rub in one direction.
- Hold the paper very still, or tape it down, so the rubbing does not blur.

Check your work

- ☐ I made rubbings of real textures.
- ☐ My tree trunk is made from a bark rubbing.
- ☐ I can name the textures I found.

SKETCHBOOK PRACTICE

1. Make a rubbing of five different things and guess with a grown-up what each one was.
2. Rub a leaf and then draw the same leaf. Which shows the veins better?
3. Draw a tree with rough bark using short lines and dots.

From history. Hiroshige made *Plum Park in Kameido* in 1857 as part of his *One Hundred Famous Views of Edo*, the same set as the rainy bridge. Van Gogh loved this print too and painted a copy of it in oil, with bright colors and a border of Japanese letters.

COMMON MISTAKES

- Using the crayon tip, which makes scribbles. Use the side of the crayon.
- Leaves upside down. Put the bumpy side (with the veins) facing up.

Make it a game • Rubbing Mystery. Hide a coin, leaf, or textured object under a sheet of paper while you look away. Rub the side of a crayon across the paper until the picture appears. Guess what is hiding. Take turns hiding and rubbing. Then find tree bark outside and make a rubbing of it. Japanese printmakers rubbed paper this way to make prints.

6.3 TEXTURES ON ANIMALS

OBJECTIVES

- Name animal textures: fur, feathers, scales and shells.
- See how Dürer painted a hare's fur hair by hair.
- Draw an animal with lines that show its fur.

Warm-up. Animal texture match: show pictures (or toys) of a bunny, a bird, a fish and a turtle. What covers each one? Fur, feathers, scales, a shell. Draw a quick square of each texture in the sketchbook: short lines for fur, a U-shape row for feathers, little curves for scales, big shapes for a shell.

WATCH

How To Draw A Rabbit

Art for Kids Hub · 5:51

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

WHEN TO WATCH

Before the studio project. Draw the rabbit along with him, then add fur lines.

BACKUP VIDEO

Let's Explore Fur, Feathers, Scales or Skin - Science for Kids!

Miacademy & MiaPrep Learning Channel · 5:43

<https://www.youtube.com/watch?v=dkjFa9uoGEk>

With the warm-up, to learn about fur, feathers, scales and skin.

KEY TERMS

fur

The thick, soft hair that covers many animals, like rabbits, cats and bears.

feathers

The light, soft covering of birds.

scales

Small, hard, overlapping plates that cover fish and snakes.

CORE IDEAS

God gave each animal a covering that fits its life. Rabbits and bears have soft, warm **fur**. Birds have light **feathers** for flying. Fish and snakes have smooth, overlapping **scales**. Turtles have hard shells.

To draw fur, use many short lines that go the same way the fur grows: on a bunny's back, they go from the head toward the tail. Short lines look soft; long lines look shaggy.

To draw feathers, draw rows of little U shapes, like a fish's scales but softer, or long feathers with a line down the middle.

Albrecht Dürer painted a young hare (a kind of wild rabbit) so carefully that you can see each hair. He painted light hairs and dark hairs, and even the shine in its eye. It looks so soft you want to pet it!

PICTURE STUDY



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

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

Dürer painted this young hare more than 500 years ago, and it is one of the most famous animal pictures ever made. Look how still and soft it is.

Look closely

- Find the long ears. Do they stand up or lie down?
- Look at the fur on its back. Which way do the little lines go?
- Find the whiskers.
- Look very closely at the eye. Can you see a tiny window shining in it?
- Find the hare's shadow under its body.

Talk about it

1. If you could pet this hare, how would it feel?
2. How do you think Dürer kept the hare still long enough to paint it?
3. Which part of the hare do you like best?

STUDIO PROJECT

A Soft, Furry Bunny

You will draw a bunny with simple shapes, then cover it with fur lines so it looks soft, like Dürer's hare.

You will need

- Drawing paper (tan or white)
- A pencil
- Brown, black and orange colored pencils or crayons
- A white crayon or colored pencil (for highlights)

Steps

1. With a light pencil, draw a big oval for the body, a smaller circle for the head and two long ovals for the ears, like in the video.
2. Add a front leg, a little round tail and a dark eye. Leave a tiny white dot in the eye for the shine.
3. Pick up a brown pencil. Starting at the head, make short fur lines all over the bunny, all pointing toward the tail.
4. Add a second layer of darker fur lines along the back and under the belly, where there is shadow.
5. Make the lines on the ears and face smaller and closer together.
6. Add long, thin whiskers.
7. Color a soft shadow under the bunny, and draw a few blades of grass with thin lines.

Tips

- Flick your pencil: press, then lift as you pull, so each fur line starts dark and ends thin.
- Don't outline the bunny with one heavy line. Let the fur make the edge.

Check your work

- ☐ My bunny is covered with short fur lines.
- ☐ My fur lines point the way the fur grows.

□ I left a shine in the eye.

SKETCHBOOK PRACTICE

1. Draw a fish and cover it with scales.
2. Draw a bird and cover it with feathers.
3. Draw a sheep with curly, swirly wool.

From history. Dürer painted his *Young Hare* in his workshop in Nuremberg, Germany. The little window reflected in its eye shows he worked indoors. Many people think he made quick sketches of a real hare first and then painted it carefully, layer by layer, with tiny brushes.

COMMON MISTAKES

- Scribbling instead of making separate short lines. Slow down and flick each line.
- Fur lines going every which way. Keep them pointing the same direction.

Make it a game • Animal Texture Charades. Act out textures without talking. Fur: stroke your arms softly. Feathers: flutter your fingers. Scales: wiggle stiffly. Shell: curl up hard. Your parent guesses the texture, then names an animal that has it. Now your parent acts and you guess. Remember Dürer painting the hare's fur hair by hair, and point to where a hare's fur might feel soft.

Scripture. “But ask now the beasts, and they shall teach thee; and the fowls of the air, and they shall tell thee:” (Job 12:7, KJV)

Animals teach us about their Maker. When we look closely at a hare’s fur or a bird’s feathers, we learn how wise and careful God is.

6.4 A TEXTURE COLLAGE

OBJECTIVES

- Choose and glue real textures to make a picture.
- Find many textures in Jan van Eyck's *Arnolfini Portrait*.
- Make a touchable collage of a pet in its home.

Warm-up. Texture sort: dump out the texture box. Sort the scraps into piles: soft, rough, bumpy and smooth. Which pile is biggest? Which scrap would make good grass? A good cloud? A good dog?

WATCH

Insect Collage Inspired By Eric Carle Art Tutorial - Art With Trista

Art With Trista · 6:42

<https://www.youtube.com/watch?v=2XcVmNt-vEw>

WHEN TO WATCH

Before the studio project. Watch how she paints and scratches papers to give them texture, then cuts them into pieces for a picture. Your collage will use real textured things instead.

Note: Inspired by picture-book artist Eric Carle; the full lesson plan link is an ad you can skip.

BACKUP VIDEO

Texture Collage - Art Lessons for Kids

studioinaschool · 8:44

<https://www.youtube.com/watch?v=iDXrw7gtM00>

Another day, for more texture collage ideas.

KEY TERMS

collage

A picture made by gluing materials onto a background.

material

What something is made of: fabric, paper, metal, wood and so on.

portrait

A picture of a real person (or a real pet!).

CORE IDEAS

In Unit 2 you made a collage of paper shapes. Now you will make a **collage** you can touch, with real textures: soft cotton, rough sandpaper, crinkly foil, bumpy bubble wrap, fuzzy yarn.

Choose each **material** because of how it feels and looks: cotton for a fluffy cloud, sandpaper for a sandy beach, yarn for a dog's fur, foil for something shiny.

Long ago, the painter Jan van Eyck painted a husband and wife in their home, with their little dog. He painted so many textures that your eyes can almost feel them: soft fur trim on clothes, a shiny brass lamp, a smooth round mirror, wooden shoes and a fuzzy dog.

Use the right amount of glue: a white glue for heavy things, a glue stick for paper. Press each piece down and hold it for a few seconds.

PICTURE STUDY



The Arnolfini Portrait, Jan van Eyck, 1434 · Oil on oak panel · National Gallery, London

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

Jan van Eyck was a painter in Flanders (now Belgium) about 600 years ago. He was one of the first great painters to use oil paint, and he could make paint look like fur, metal, glass and wood.

Look closely

- Find the little dog. Does it look soft or rough?
- Find the shiny brass lamp hanging from the ceiling.
- Find the round mirror on the back wall. What can you see inside it?
- Find the fur on the woman's green dress and on the man's robe.
- Find the wooden shoes on the floor and the oranges by the window.

Talk about it

1. Which thing in the painting would you most like to touch? Why?
2. How did Van Eyck make the lamp look shiny?
3. What can you learn about this family from the things in their room?

STUDIO PROJECT

My Touchable Pet Picture

You will make a collage of a pet (a dog, a cat or a bunny) in its home, using real textures for every part.

You will need

- A piece of cardboard or heavy cardstock for the base
- The texture box: fabric scraps, yarn, cotton balls, sandpaper, foil, bubble wrap, corrugated cardboard, lace, buttons
- White school glue and a glue stick
- Child-safe scissors
- Crayons or markers

Steps

1. Draw a simple pet with a pencil: an oval body, a circle head, ears, legs and a tail. Make it big.
2. Choose a floor: glue a strip of corrugated cardboard (wooden floor) or sandpaper (ground) along the bottom.
3. Choose a wall or sky: glue on fabric, wrapping paper or a painted sheet.
4. Fill the pet with a soft texture: cut short pieces of yarn and glue them on like fur, or pull cotton balls apart and glue them on.
5. Add a shiny collar or a shiny lamp or sun from foil.
6. Add a blanket or rug from a fabric scrap and a button for an eye.
7. Let it dry flat. Then close your eyes and feel your picture. Can you tell where each part is?

Tips

- Squeeze small dots of white glue, not a puddle.
- Glue big pieces first (floor and wall), then the pet, then small details.

Check your work

- ☐ I used at least four different textures.

- ☐ I chose textures that match what they show (soft fur, rough ground, shiny metal).
- ☐ My pieces are glued down well.

SKETCHBOOK PRACTICE

1. Glue small samples of four textures into your sketchbook and write (with a grown-up) a word for each.
2. Draw the little dog from the Arnolfini painting with fur lines.
3. Draw something shiny, like a spoon, and leave a white spot where it shines.

From history. Jan van Eyck signed this painting in a very fancy way: on the wall above the mirror he wrote in Latin, “Jan van Eyck was here, 1434.” In the little round mirror, you can see the backs of the couple and two more people standing in the doorway, maybe the painter himself.

COMMON MISTAKES

- Too much glue, so the paper gets soggy. Use dots of glue.
- Using only one kind of material. Choose different textures for different parts.

Make it a game • Texture Treasure Hunt. You have two minutes to bring back five things with different textures: something soft, rough, smooth, bumpy and shiny. Lay them on the table and touch each one, saying its word. Pick a few to glue onto a paper pet. Van Eyck painted so many textures in his Arnolfini Portrait; find one in it that you would like to touch.

UNIT 6

TEXTURE

Texture is how something feels when you touch it (soft, rough, bumpy, smooth, prickly) and how it looks like it would feel. In this unit your child touches and names textures, makes crayon rubbings of real textures, draws animal fur and feathers with lines, and builds a touchable collage out of fabric, paper and things from around the house.

Start a “texture box” at the beginning of the unit: a shoebox for scraps of fabric, lace, sandpaper, foil, bubble wrap, corrugated cardboard, yarn, cotton balls, feathers and leaves. Your child will use it in Lessons 6.2 and 6.4.

PREREQUISITES

- Unit 1: thick, thin, short and curved lines
- Unit 5: knows how crayons and paper behave

MASTERY CHECKLIST

- ☐ I can say what texture is.
- ☐ I can use words for textures: soft, rough, bumpy, smooth, fuzzy, prickly.
- ☐ I can make a crayon rubbing.
- ☐ I can draw fur or feathers with lines.
- ☐ I can make a collage with real textures.

LESSONS IN THIS UNIT

6.1 What Is Texture?

2 sessions of 30 minutes

6.2 Rubbings

2 sessions of 30 minutes

6.3 Textures on Animals

2 sessions of 30 minutes

6.4 A Texture Collage

2 sessions of 30 minutes

UNIT 6 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the

texture box and the four pictures from this unit nearby.

1. What is texture? Find something soft, something rough and something smooth.
2. Make a quick rubbing of a coin or a leaf. How did you do it?
3. Draw a little square of fur and a little square of feathers.
4. Look at Dürer's *Young Hare*. Is its texture real or drawn? How can you tell?
5. Look at the *Arnolfini Portrait*. Find something shiny and something furry.
6. Which material would you choose for a cloud? For a sandy beach?

ANSWER KEY

1. How something feels (or looks like it would feel). Any correct examples.
2. Put the paper on top and rubbed with the side of a peeled crayon.
3. Fur: many short lines going the same way. Feathers: rows of U shapes or long feathers with a center line.
4. Drawn (painted): the paper is smooth, but the many little lines make it look furry.
5. Shiny: the brass lamp or the mirror. Furry: the dog or the fur trim on the clothes.
6. For example: cotton for a cloud; sandpaper for a beach.

PORTFOLIO PIECE: A TEXTURE GARDEN

Make a garden picture that you can touch and see: rubbings for tree bark and leaves, drawn texture lines for grass and a furry animal, and real materials (cotton, fabric, sandpaper, foil) glued on for clouds, ground and a shiny sun.

Ask your child to close their eyes and find each texture by touch, then name it. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Rubbings	Included at least one crayon rubbing.
Drawn texture	Drew fur, grass or bark with many lines.
Real texture	Glued on at least three different real materials, chosen to match what they show.
Texture words	Can describe the textures with words like soft, rough, bumpy and smooth.

UNIT 7

PUTTING A PICTURE TOGETHER

Now that your child can make lines, shapes, colors and textures, this unit is about how to put them together into a whole picture. Artists call this composition. We keep it simple and concrete: patterns that repeat, big things near and small things far away, a ground line with the sky coming all the way down to meet it, and filling the whole page.

These are the habits that turn a page of floating objects into a real picture. Look for them in every drawing your child makes from now on, and gently remind: “Where is the ground? Does the sky touch it? Can you fill the empty spaces?”

PREREQUISITES

- Units 1–6: lines, shapes, colors, light and texture
- Can draw simple objects from shapes

MASTERY CHECKLIST

- ☐ I can make a pattern that repeats.
- ☐ I can draw things that are near big and things that are far small.
- ☐ I can draw a ground line and bring the sky down to meet the ground.
- ☐ I can fill my whole page with my picture.
- ☐ I can find patterns, near and far, and the horizon in a painting.

LESSONS IN THIS UNIT

7.1 Patterns

2 sessions of 30 minutes

7.2 Big and Small, Near and Far

2 sessions of 30 minutes

7.3 The Ground Line and the Sky

2 sessions of 30 minutes

7.4 Filling the Page

2 sessions of 30 minutes

UNIT 7 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the four

pictures from this unit nearby.

1. Draw a pattern with two shapes. What comes next?
2. Look at *The Harvesters*. Point to someone near and someone far. How can you tell?
3. Draw a big tree near and a small tree far away.
4. Draw a house on a ground line and color the sky. Where does the sky stop?
5. Look at Ruisdael's painting. Is there more sky or more land?
6. Look at Rousseau's jungle. Can you find any empty spaces? Why did he fill the page?

ANSWER KEY

1. Any pattern that repeats by a rule, such as circle, triangle, circle, triangle.
2. Near people are big and low; far people are tiny and higher up.
3. The near tree is big and low on the page; the far tree is small and higher.
4. The house stands on the line; the sky comes all the way down to the ground.
5. More sky; the horizon is low.
6. Almost none; filling the page makes the jungle feel thick and the picture look finished.

PORTFOLIO PIECE: A WHOLE PICTURE: MY FAVORITE PLACE

Draw and color a favorite outdoor place (a park, a farm, a beach or your yard). Use a ground line or horizon, big things near and small things far, a sky that comes all the way down, a pattern somewhere (on a fence, a blanket or clothes), and fill the whole page.

Tell a grown-up what is near, what is far, and where the pattern is. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Ground and sky	Things stand on the ground; the sky reaches down to the horizon.
Near and far	Near things are big and low; far things are small and high.
Pattern	Included at least one repeating pattern.
Fills the page	The main subject is big and there are no large empty spaces.

7.1 PATTERNS

OBJECTIVES

- Make a pattern by repeating colors, shapes or lines.
- Find patterns in the Ardabil Carpet.
- Design a carpet with a border pattern and a center design.

Warm-up. Pattern game: line up toys or blocks in a pattern (red, blue, red, blue...) and ask, “What comes next?” Then let your child make a pattern for you to finish. Try a clap-stomp-clap-stomp pattern too!

WATCH

Bold Patterns - Kindergarten Art Lesson #02

Mr. New's Art Class · 8:10

https://www.youtube.com/watch?v=LqM_G_qbmr8

WHEN TO WATCH

Before the studio project. Draw the pattern stripes along with Mr. New and say the pattern out loud as you go.

Note: The opening shows modern pattern paintings by a living artist as examples; the lesson itself is simple stripes and shapes.

BACKUP VIDEO

Kindergarten Pattern Lesson

Amy Ward Creates · 7:58

<https://www.youtube.com/watch?v=e58hyTdZMEk>

Any time this week, for more kindergarten pattern practice.

KEY TERMS

pattern

Lines, shapes or colors that repeat again and again in the same order.

repeat

To do the same thing again.

border

A band of design around the edge of something, like a frame.

CORE IDEAS

A **pattern** is something that **repeats**: red, blue, red, blue; circle, triangle, circle, triangle; zigzag, zigzag, zigzag. Once you know the rule, you can guess what comes next.

Patterns are everywhere: stripes on a shirt, tiles on a floor, bricks on a wall, the petals of a daisy, the stripes on a zebra, the scales on a fish. God put patterns all over His creation.

Artists use patterns to decorate. A pattern around the edge of something is called a **border**. Borders make a picture or a page look finished, like a frame.

About 500 years ago in Persia (now Iran), weavers made a huge carpet tied with millions of tiny knots of wool. It is covered with patterns: a big star-like shape in the middle, flowers and vines everywhere, and borders all around.

PICTURE STUDY



The Ardabil Carpet, Persian weavers (names unknown); signed by Maqsud of Kashan, 1539–1540 · Wool pile on silk · Victoria and Albert Museum, London

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

This is one of the oldest and most famous carpets in the world. It is as long as a school bus! It was made for a holy place in the city of Ardabil, in Persia, almost 500 years ago.

Look closely

- Find the big golden shape in the middle. How many pointed shapes go around it?
- Find the same shape cut into quarters in the four corners.
- Find the borders around the edge. How many stripes of border can you count?
- Find a shape that repeats again and again.
- Find the two hanging lamps near the middle. Are they the same size?

Talk about it

1. How long do you think it took to tie all those knots?
2. Why do you think the weavers put the same patterns at the top and the bottom?
3. If this carpet were in your house, where would you put it?

STUDIO PROJECT

Design a Patterned Carpet

You will design your own carpet with a special shape in the middle and a pattern border all around.

You will need

- Drawing paper or construction paper (dark blue or red looks rich)
- Oil pastels, crayons or markers
- A ruler or the edge of a book
- A small plate or a cup to trace

Steps

1. With a ruler or a book edge, draw a rectangle about two fingers in from the edges of the paper. The space between this line and the edge will be your border.
2. Trace a plate or cup in the very center of the paper. Turn the circle into a star or a flower by adding points or petals around it.
3. Put a small shape in each corner of the inside rectangle: a quarter circle or a little triangle.
4. Now the border. Choose a pattern, like circle, triangle, circle, triangle, or zigzag lines, or two colors that take turns.
5. Draw your pattern all the way around the border without stopping the rule.
6. Fill the middle space with a repeating flower or dot pattern.
7. Color everything with bright colors. Add fringe at the two short ends with short straight lines.

Tips

- Say your pattern out loud as you draw: “Circle, triangle, circle, triangle.”
- Make the two sides match, like the weavers did.

Check your work

- ☐ My border has a pattern that repeats.
- ☐ My carpet has a special shape in the center.

- ☐ I can say my pattern rule.

SKETCHBOOK PRACTICE

1. Draw a snake and decorate it with a pattern.
2. Draw three shirts: one with stripes, one with dots and one with zigzags.
3. Find a pattern in your house (a tile, a blanket, a plate) and draw it.

From history. The Ardabil Carpet has about 26 million knots, all tied by hand. A small panel in it is signed by a man named Maqsud of Kashan and dated 946 in the Islamic calendar, which is 1539–1540. It is so large and fragile that the museum keeps it in a special glass case with dim light, which is turned up for a short time every half hour.

COMMON MISTAKES

- Breaking the pattern rule halfway. Say the rule out loud while drawing.
- Shapes in the border that grow bigger and bigger. Keep them about the same size.

Make it a game • Pattern Echo. Make a pattern on the table with buttons or blocks: red, blue, red, blue. Your parent continues it. Now you make a new pattern and your parent copies it. Then your parent makes one with a mistake in it and you shout 'repeat!' when you find where it breaks. Look for patterns in the Ardabil Carpet's border.

7.2 BIG AND SMALL, NEAR AND FAR

OBJECTIVES

- Tell that things look smaller when they are far away.
- Find big near things and small far things in Bruegel's *The Harvesters*.
- Draw a picture with big trees near and small trees far away.

Warm-up. Shrinking grown-up: stand next to your child, then walk all the way across the room or the yard. Your child holds up a thumb and finger to “measure” you. Do you look smaller when you are far? Are you really smaller?

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 get bigger as they come closer to the bottom of the page.

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 day, for more practice drawing near and far.

KEY TERMS

near

Close to you. Near things look big and are lower on the page.

far

A long way from you. Far things look small and are higher on the page.

overlap

When one thing is in front of another and covers part of it.

CORE IDEAS

Things that are **near** to us look big. Things that are **far** away look small. A tree beside you looks huge. A tree on a faraway hill looks tiny, like a little broccoli, even though it is just as tall.

In a picture, artists draw near things big and low on the page. They draw far things small and higher up on the page, closer to the sky.

Near things also **overlap** far things: they stand in front and cover part of them. When a tree covers part of a house, we know the tree is in front.

The painter Pieter Bruegel painted farmers harvesting wheat on a hot summer day. The people in front are big. Far away, there are tiny people, tiny trees, a tiny church and ships on the sea.

PICTURE STUDY



The Harvesters, Pieter Bruegel the Elder, 1565 · Oil on wood panel · Metropolitan Museum of Art, New York

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

Bruegel painted the harvest in late summer, almost 500 years ago. Farmers are cutting the golden wheat. It is noon, and some of them are resting under a tree and eating their lunch.

Look closely

- Find the people eating lunch under the tree. Are they big or small?
- Find the man asleep under the tree.
- Find the people cutting wheat with long curved blades.
- Now look far away. Find the tiny church, the tiny people and the ships on the sea.
- Find something that overlaps something else.

Talk about it

1. How can you tell which people are near and which are far?
2. What are the farmers eating and drinking?
3. How do you think they feel after working all morning in the sun?

STUDIO PROJECT

Near Trees, Far Trees

You will draw a countryside with big trees near the bottom of the page and small trees far away near the top, so your picture looks deep.

You will need

- Drawing paper
- Pencil
- Crayons, markers or oil pastels

Steps

1. Draw a wavy line about halfway up the paper for a faraway hill. Draw a second wavy line lower down for a nearer hill.
2. On the faraway hill, draw three tiny trees, like little lollipops. Add a tiny house.
3. On the nearer hill, draw two medium trees, a little bigger.
4. At the very bottom of the page, draw one BIG tree, so big that its top almost reaches the sky. Let it overlap the hills.
5. Add a big person or animal near the bottom and a tiny one far away.
6. Color the far hill a lighter color and the near ground a brighter, darker color.
7. Color the sky all the way down to the far hill.

Tips

- Far things go up high and small; near things go down low and big.
- Draw the far things first, then the near things in front.

Check your work

- ☐ My near tree is big and low on the page.
- ☐ My far trees are small and high on the page.
- ☐ Something in my picture overlaps something else.

SKETCHBOOK PRACTICE

1. Draw three balloons: one near (big), one in the middle, and one far away (tiny).

2. Draw a road that gets narrower as it goes far away, with a big car near and a small car far.
3. Draw two apples, one in front of the other, overlapping.

From history. *The Harvesters* is one of six paintings Bruegel made of the seasons of the year for a rich man's house in Antwerp. Five survive, and this is the only one in America. Bruegel loved painting ordinary country people at work and at rest.

COMMON MISTAKES

- Putting far things at the bottom of the page. Far things go higher up, near the horizon.
- Drawing everything the same size. Make the near thing much bigger.

Make it a game • Near and Far Walk. Place two matching cups, one near you and one far across the room. Which looks bigger? Now stand still while your parent walks away holding a toy. Say 'smaller!' as they get farther away. Then stack one block partly in front of another and say which is nearer. Look for big near and small far things in Bruegel.

Scripture. “He hath made every thing beautiful in his time:” (Ecclesiastes 3:11, KJV)

There is a time for planting and a time for harvest. Bruegel painted the harvest time, and God makes each season beautiful.

7.3 THE GROUND LINE AND THE SKY

OBJECTIVES

- Draw a ground line (or horizon) so things stand on the ground.
- Bring the sky all the way down to meet the ground.
- See how Ruisdael gave the sky most of his picture.

Warm-up. Look out the window or go outside. Where does the ground (or the sea) stop and the sky begin? Trace that line in the air with your finger. Does the sky stop way up high, or does it come all the way down to the ground?

WATCH

Lines Landscape Drawing Tutorial - Art With Trista

Art With Trista • 4:20

<https://www.youtube.com/watch?v=w2i-8sOCn1U>

WHEN TO WATCH

Before the studio project. Watch where she puts the horizon line, then how the sky reaches all the way down to meet the land.

BACKUP VIDEO

What is a horizon line/Where to put a horizon line

Emily's Art Studio • 2:32

<https://www.youtube.com/watch?v=fvCHsnLotM0>

After the core ideas, for a short talk on where the horizon line goes.

KEY TERMS

ground line

A line near the bottom of a picture that shows where the ground is, so things can stand on it.

horizon

The faraway line where the land or sea seems to meet the sky.

sky

Everything above the ground, all the way down to the horizon.

CORE IDEAS

When we draw, things need something to stand on. A **ground line** is a line across the page that shows where the ground is. Houses, trees and people stand on it, so they do not float in the air.

Far away, the land or the sea seems to meet the sky in a line. That line is called the **horizon**.

Here is a big secret: the **sky** is not a blue stripe at the top of the page! Look outside. The sky comes all the way down until it touches the ground. So in your pictures, color the sky all the way down to the horizon, with no white gap.

Artists choose where to put the horizon. A high horizon shows lots of land. A low horizon shows lots of sky. The Dutch painter Jacob van Ruisdael loved the big skies over flat Holland, so he put his horizon very low and filled most of the picture with clouds.

PICTURE STUDY



View of Haarlem with Bleaching Fields, Jacob van Ruisdael, about 1665 · Oil on canvas · Kunsthaus Zürich, Switzerland

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

Jacob van Ruisdael painted his hometown of Haarlem in Holland. Holland is very flat, so the sky looks enormous. In the fields, people spread long strips of cloth on the grass to bleach them white in the sun.

Look closely

- Find the horizon line. Is it high or low in the picture?
- How much of the picture is sky? Half? More than half?
- Find the big church in the town far away.
- Find the long white strips of cloth in the fields.
- Find the patches of sunshine and shadow on the land. What is making the shadows?

Talk about it

1. Why do you think Ruisdael gave so much of his picture to the sky?
2. Where does the sky stop? Does it come down to the land?
3. What would the weather feel like on this day?

STUDIO PROJECT

Where the Sky Meets the Ground

You will draw a landscape with a ground line, things standing on it, and a big sky that comes all the way down to meet the ground.

You will need

- Drawing paper
- Crayons or oil pastels
- Light blue watercolor or crayon, white crayon for clouds

Steps

1. Decide: big sky or big land? For a big sky like Ruisdael's, draw a straight horizon line low on the page, about a third of the way up.
2. Draw a house, a church, a tree or a windmill standing right on the line. No floating!
3. Color the ground below the line green or brown, all the way to the bottom.
4. Draw big, puffy clouds in the sky with a white crayon. Press hard.
5. Color the sky blue (or paint it with light blue watercolor) from the top all the way down to the horizon. Touch the ground, the house and the trees. No white gap!
6. Add a few birds as tiny V shapes.
7. Check: does everything stand on the ground? Does the sky touch the ground?

Tips

- Turn the paper upside down and color the sky from the horizon up, if it is easier.
- With watercolor, the white crayon clouds will resist the paint and stay white.

Check your work

- ☐ My house and trees stand on the ground line.
- ☐ My sky comes all the way down to the horizon.
- ☐ I chose a big sky or a big land.

SKETCHBOOK PRACTICE

1. Draw two pictures of the same place: one with a high horizon (lots of land) and one with a low horizon (lots of sky).
2. Draw the sea: a straight horizon, waves below, sky above, touching.
3. Draw clouds of three kinds: puffy, stretched-out and stormy.

From history. Dutch painters in the 1600s, like Ruisdael, were among the first to paint landscapes of their own countryside just for their beauty. Haarlem was famous for bleaching linen: cloth was soaked and laid out in the sun for weeks until it turned white.

COMMON MISTAKES

- A stripe of blue sky at the top with white in between. Color the sky down to the horizon.
- Trees and houses floating above the ground line. Start drawing at the ground line and go up.

Make it a game • Floating or Standing?. Lay a yarn or ruler on the floor as a ground line. Your parent places toys, and some are floating above it. Shout 'floating!' when you spot one, then fix it so it stands on the ground. Next, look out a window and point to where the sky meets the ground, called the horizon. Then draw it on paper.

7.4 FILLING THE PAGE

OBJECTIVES

- Make the main subject big and fill the whole page.
- See how Henri Rousseau filled every part of his jungle painting.
- Draw a jungle picture with no empty spaces.

Warm-up. Big or tiny? Draw a very tiny cat in the corner of one sketchbook page. On the next page, draw a cat so big that its ears and tail touch the edges. Which one looks more important? Which one is more fun to look at?

WATCH

Henri Rousseau Art Lesson for Kids | Jungle Drawing Project

Color My Monday · 7:52

<https://www.youtube.com/watch?v=w15zPkNw10A>

WHEN TO WATCH

Before the studio project. Draw the jungle along with her and keep adding leaves until no white paper shows.

Note: A small teacher's channel, chosen because better-known Rousseau lessons show his violent painting of a lion attacking an antelope; this one shows only his jungle and tiger pictures.

KEY TERMS

subject

The main thing a picture is about.

fill the page

Use all the paper, from edge to edge, so there are no big empty spaces.

background

The part of a picture behind the main subject.

CORE IDEAS

Every picture has a **subject**, the main thing it is about. Make your subject big! A big subject is easy to see and shows that it is important.

Then **fill the page**. Look for empty white spaces and fill them with things that belong: grass, flowers, clouds, birds, rain, leaves or color.

The part behind the subject is the **background**. Color it in, all the way to the edges. A colored background makes a picture look finished.

The French painter Henri Rousseau never visited a jungle. He studied plants in the city gardens and pictures in books, then imagined a jungle so full of leaves that there is hardly any empty space at all. In the middle, a tiger crouches in a storm.

PICTURE STUDY



Tiger in a Tropical Storm (Surprised!), Henri Rousseau, 1891 · Oil on canvas · National Gallery, London

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

Henri Rousseau worked for the city of Paris and taught himself to paint. This was his first jungle painting. A tiger is surprised by a sudden storm, with wind, rain and lightning.

Look closely

- Find the tiger. What is it doing?
- Find the lightning in the sky.
- Find the rain. What kind of lines did Rousseau use for it?
- How many different kinds of leaves can you find? Long and thin? Round? Pointed?
- Can you find any empty spaces in this picture?

Talk about it

1. How does the wind make the leaves look? Which way is it blowing?
2. How many different greens did Rousseau use?
3. What do you think the tiger will do when the storm is over?

STUDIO PROJECT

My Jungle, Edge to Edge

You will draw a jungle with a big animal and fill every part of the page with leaves and plants, like Rousseau.

You will need

- Drawing paper
- Pencil
- Black marker
- Crayons or oil pastels with many greens (and yellow and blue to mix greens)

Steps

1. Choose a big jungle animal: a tiger, a parrot, a monkey or a sloth.
2. Draw your animal big, in the middle of the page, with shapes (ovals and circles). It should take up a big part of the paper.
3. Draw big leaves that come in from the edges of the paper: long thin leaves, round leaves, heart-shaped leaves, zigzag leaves.
4. Let some leaves overlap the animal's legs so it looks like it is in the plants.
5. Fill any empty spaces with more leaves, flowers, vines or a sun or moon peeking through.
6. Trace your best lines with a black marker.
7. Color the leaves in many different greens: yellow-green, dark green, blue-green. Color the animal and the sky.
8. Hold up your picture. Is there any white left? Fill it!

Tips

- Start leaves at the edge of the paper and draw them coming in, so the jungle goes off the page.
- Layer one green crayon over another to mix new greens.

Check your work

- ☐ My animal is big.

- ☐ Leaves fill the page from edge to edge.
- ☐ I used many different greens.

SKETCHBOOK PRACTICE

1. Draw five different leaf shapes from plants in your house or yard.
2. Draw a fish so big it touches all four sides of the page, then fill the water with bubbles and seaweed.
3. Look at an old drawing of yours and add things to fill the empty spaces.

From history. When Rousseau first showed this painting in 1891, some people laughed at his flat, careful style. One young artist praised it, and later many painters admired Rousseau. He made more than twenty jungle pictures, all from his imagination and his visits to the plant houses at the Paris botanical garden.

COMMON MISTAKES

- A small animal in the middle with lots of white around it. Draw it bigger.
- Coloring only the subject. Color the background to the edges.

Make it a game • Fill the Page. Your parent names a jungle animal. You have thirty seconds to draw it so big that it touches the edges of the page. Check it together: any empty corners? Do three animals, each bigger than the last. Look at Rousseau's jungle, where every part of the page is full of leaves. Can you fill your page edge to edge?

UNIT 7

PUTTING A PICTURE TOGETHER

Now that your child can make lines, shapes, colors and textures, this unit is about how to put them together into a whole picture. Artists call this composition. We keep it simple and concrete: patterns that repeat, big things near and small things far away, a ground line with the sky coming all the way down to meet it, and filling the whole page.

These are the habits that turn a page of floating objects into a real picture. Look for them in every drawing your child makes from now on, and gently remind: “Where is the ground? Does the sky touch it? Can you fill the empty spaces?”

PREREQUISITES

- Units 1–6: lines, shapes, colors, light and texture
- Can draw simple objects from shapes

MASTERY CHECKLIST

- ☐ I can make a pattern that repeats.
- ☐ I can draw things that are near big and things that are far small.
- ☐ I can draw a ground line and bring the sky down to meet the ground.
- ☐ I can fill my whole page with my picture.
- ☐ I can find patterns, near and far, and the horizon in a painting.

LESSONS IN THIS UNIT

7.1 Patterns

2 sessions of 30 minutes

7.2 Big and Small, Near and Far

2 sessions of 30 minutes

7.3 The Ground Line and the Sky

2 sessions of 30 minutes

7.4 Filling the Page

2 sessions of 30 minutes

UNIT 7 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the four

pictures from this unit nearby.

1. Draw a pattern with two shapes. What comes next?
2. Look at *The Harvesters*. Point to someone near and someone far. How can you tell?
3. Draw a big tree near and a small tree far away.
4. Draw a house on a ground line and color the sky. Where does the sky stop?
5. Look at Ruisdael's painting. Is there more sky or more land?
6. Look at Rousseau's jungle. Can you find any empty spaces? Why did he fill the page?

ANSWER KEY

1. Any pattern that repeats by a rule, such as circle, triangle, circle, triangle.
2. Near people are big and low; far people are tiny and higher up.
3. The near tree is big and low on the page; the far tree is small and higher.
4. The house stands on the line; the sky comes all the way down to the ground.
5. More sky; the horizon is low.
6. Almost none; filling the page makes the jungle feel thick and the picture look finished.

PORTFOLIO PIECE: A WHOLE PICTURE: MY FAVORITE PLACE

Draw and color a favorite outdoor place (a park, a farm, a beach or your yard). Use a ground line or horizon, big things near and small things far, a sky that comes all the way down, a pattern somewhere (on a fence, a blanket or clothes), and fill the whole page.

Tell a grown-up what is near, what is far, and where the pattern is. A parent writes the date and one thing the child said on the back.

LOOK FOR	WHAT IT MEANS
Ground and sky	Things stand on the ground; the sky reaches down to the horizon.
Near and far	Near things are big and low; far things are small and high.
Pattern	Included at least one repeating pattern.
Fills the page	The main subject is big and there are no large empty spaces.

UNIT 8

LOOKING AT GREAT ART

In this last unit your child meets four great kinds of pictures that artists have made for hundreds of years: portraits (people), landscapes (places), still lifes (arranged objects) and animals. Each week we look at one masterpiece and make our own picture of the same kind, using everything learned this year: lines, shapes, colors, light and shadow, texture and filling the page.

The unit ends with a family art show. Choose the best piece from each unit (the portfolio pieces), hang them up, invite grandparents or friends, and let your child be the museum guide.

PREREQUISITES

- Units 1–7
- Can look quietly at a picture for one or two minutes and tell what they saw

MASTERY CHECKLIST

- ☐ I can tell what a portrait, a landscape and a still life are.
- ☐ I can draw a portrait of a person by looking at them.
- ☐ I can draw a landscape with land, sky and far-away things.
- ☐ I can draw a still life by looking at real objects.
- ☐ I can tell a grown-up about a great painting I love.

LESSONS IN THIS UNIT

8.1 Portraits

2 sessions of 30 minutes

8.2 Landscapes

2 sessions of 30 minutes

8.3 Still Life

2 sessions of 30 minutes

8.4 Animals in Art

2 sessions of 30 minutes

UNIT 8 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the four pictures from this unit nearby, and if you can, the pictures from the whole year.

1. What is a portrait? What is a landscape? What is a still life?
2. Where do the eyes go on a face? Show me on your drawing.
3. Look at *The Oxbow*. Point to the stormy side, the sunny side and the river.
4. Look at *The Basket of Apples*. Find two apples that overlap.
5. How did Audubon make his white owls stand out?
6. Of all the pictures we looked at this year, which is your favorite? Tell me why.

ANSWER KEY

1. A portrait is a picture of a person; a landscape is a picture of an outdoor place; a still life is a picture of objects that do not move, like fruit and bowls.
2. In the middle of the head, on the halfway line.
3. Stormy side on the left; sunny valley on the right; the river curves in a horseshoe.
4. Any two apples where one is in front of another.
5. He put them against a dark night sky (light next to dark).
6. Any answer with a reason, such as a color, a line, a shape or a feeling.

PORTFOLIO PIECE: THE FAMILY ART SHOW

Choose your favorite of this unit’s four projects to finish as your last portfolio piece, then hang all eight portfolio pieces from the year for a family art show. Make a small name card for each piece with its title and the date.

Be the museum guide: tell your guests about at least three pieces, what you made, what you learned, and which great painting helped you. A parent writes the date and a few of the child’s words on the back of the last piece.

LOOK FOR	WHAT IT MEANS
Careful finish	The final piece is colored to the edges and done with care.
Looking	The portrait or still life was drawn by looking at the real thing.
The year’s skills	Used line, shape, color, light and shadow, or texture on purpose.
Telling about art	Can tell guests about three pieces and name at least one great painting from the year.

8.1 PORTRAITS

OBJECTIVES

- Say what a portrait is.
- Look closely at Renoir's portrait of a little girl.
- Draw a self-portrait by looking in a mirror.

Warm-up. Mirror look: sit in front of a mirror together. What shape is your face? What color are your eyes? Where are your ears: high, or level with your eyes? Touch your nose, your chin and your eyebrows. Draw just your eyes in the sketchbook.

WATCH

Celebrate Smile Power Day: Learn to Draw Yourself Smiling!

Art for Kids Hub · 4:54

<https://www.youtube.com/watch?v=gtB7L9rgu-A>

WHEN TO WATCH

Before the studio project. Draw a smiling face along with Rob and Hadley, then look in the mirror and draw your own.

BACKUP VIDEO

Self Portrait Art Lesson for Kids | Step-by-Step Drawing Project

Color My Monday · 5:11

<https://www.youtube.com/watch?v=Llsk6UCrjGI>

Another day, for another way to draw your face.

KEY TERMS

portrait

A picture of a real person.

self-portrait

A picture an artist makes of himself or herself.

features

The parts of a face: eyes, eyebrows, nose, mouth and ears.

CORE IDEAS

A **portrait** is a picture of a real person. Long before cameras, the only way to remember what someone looked like was to paint or draw them.

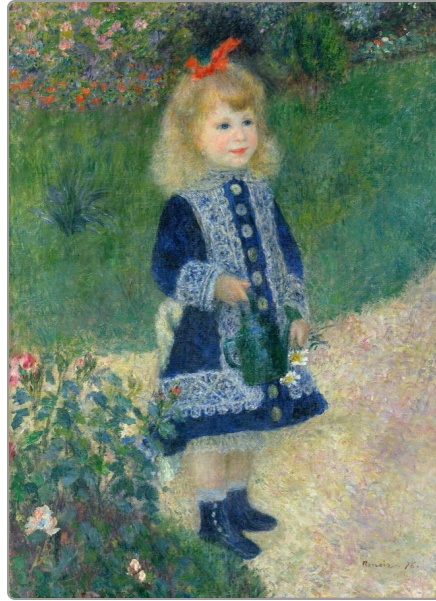
A **self-portrait** is a picture of yourself. Artists look in a mirror to draw their own face.

Here are some secrets about faces. The face is shaped like an egg. The eyes are in the middle of the head, not near the top! The ears are about as high as the eyes and the nose. The neck is wide, not a thin stick.

Every face is different, and every face is made by God. In the Bible, we learn that God made people in His own image. That is why every person is worth looking at carefully and drawing with care.

The painter Pierre-Auguste Renoir painted a little girl in a garden. She wears a blue dress trimmed with lace and a red bow in her hair, and holds a watering can and flowers.

PICTURE STUDY



A Girl with a Watering Can, Pierre-Auguste Renoir, 1876 · Oil on canvas · National Gallery of Art, Washington

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

Renoir was a French painter who loved painting happy, sunny scenes and children. He painted this little girl in a garden, about 150 years ago. We do not know her name.

Look closely

- Find the girl's eyes, nose and mouth. Where is she looking?
- Find the red bow in her hair.
- Find the white lace and the buttons on her dress.
- Find the watering can and the flowers in her hand.
- Look at the garden behind her. Does it look sharp or soft and blurry?

Talk about it

1. How old do you think she is?
2. What do you think she was doing just before the painter started?
3. If someone painted your portrait, what would you like to be holding?

STUDIO PROJECT

My Self-Portrait

You will look in a mirror and draw your own face, big, filling the paper, then color it carefully.

You will need

- A hand mirror or a mirror at the table
- Drawing paper
- Pencil
- Crayons, colored pencils or oil pastels (include skin colors)

Steps

1. Draw a big egg shape for your face. Make it fill most of the paper, leaving room for your neck and shoulders below.
2. Draw a light line across the middle of the egg. Your eyes go on this line! Draw two eyes, with a space between them about as wide as one eye.
3. Look in the mirror. What color are your eyes? Draw the colored circle and the dark center. Add eyebrows above.
4. Halfway between the eyes and the chin, draw the bottom of your nose. Halfway between the nose and the chin, draw your mouth.
5. Draw ears on the sides, from the eye line down to the nose.
6. Draw your hair. Look: does it go up, down, curly, straight? Draw a wide neck and your shoulders.
7. Color your face, hair and clothes carefully, looking in the mirror often. Color the background, too.

Tips

- Look in the mirror more than you look at your paper.
- Draw lightly with pencil first; you can fix lines before you color.

Check your work

- ☐ My face fills the paper.
- ☐ My eyes are in the middle of my face.

- ☐ I looked in the mirror to choose my colors.

SKETCHBOOK PRACTICE

1. Draw a portrait of someone in your family while they sit still for five minutes.
2. Draw your face happy, surprised and sleepy.
3. Draw the girl from Renoir's painting with her watering can.

From history. Renoir was one of the Impressionists, like his friend Claude Monet. He painted with soft, feathery brushstrokes. Renoir once said that a painting should be something pleasant, cheerful and pretty, and he loved painting children and families.

COMMON MISTAKES

- Eyes drawn near the top of the head. Put them on the middle line.
- A tiny face in a big empty page. Make the egg shape big.

Make it a game • Portrait Detective. A portrait is a picture of a person. Choose a family member without telling. Describe their face: hair, eyes, nose, smile, ears, and anything special. Your parent guesses who it is. Then swap. Last, look in a mirror and name all your features in thirty seconds. Look closely at Renoir's little girl and say what you see.

Scripture. "So God created man in his own image, in the image of God created he him;" (Genesis 1:27, KJV)

Every person is made in God's image. When we draw faces carefully and kindly, we honor the people God made.

8.2 LANDSCAPES

OBJECTIVES

- Say what a landscape is.
- Find the stormy side and the sunny side in Thomas Cole's *The Oxbow*.
- Paint a landscape with a winding river, near and far.

Warm-up. Window frame: make a frame with your hands (thumbs and pointer fingers) and look out the window or across the yard through it. What is in your frame? Sky? Trees? A road? Draw what you see in a small rectangle in the sketchbook.

WATCH

How To Draw a Landscape--Art Lesson For Kids

Createful Art with Ashley Krieger · 5:13

<https://www.youtube.com/watch?v=v368l7nAltE>

WHEN TO WATCH

Before the studio project. Watch how she draws hills in front and hills behind, near and far, then colors them in.

BACKUP VIDEO

How To Draw A Spring Landscape

Art for Kids Hub · 10:54

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

Any time this week, for another landscape drawn step by step.

KEY TERMS

landscape

A picture of an outdoor place: land, sky, trees, mountains or water.

foreground

The part of a picture that looks nearest to you, at the bottom.

distance

The part of a picture that looks far away, near the horizon.

CORE IDEAS

A **landscape** is a picture of a place outdoors: hills, rivers, trees, fields, mountains and sky.

A landscape uses everything we learned in Unit 7. The **foreground** is near: big and low on the page. The **distance** is far: small, high up near the horizon, and often lighter and bluer.

A winding river or road can lead your eye from the front of a picture far into the distance. An S-shaped curve is a beautiful way to do it.

The American painter Thomas Cole loved the wild mountains and valleys of America. He painted a view from a mountaintop after a thunderstorm. On one side, the storm is still dark and the trees are wild. On the other side, the sun is shining on farms and a river that curves like a horseshoe.

PICTURE STUDY



The Oxbow (View from Mount Holyoke after a Thunderstorm), Thomas Cole, 1836 · Oil on canvas ·
Metropolitan Museum of Art, New York
Image: [Wikimedia Commons](#), public domain

Thomas Cole was one of the first great American landscape painters. He climbed Mount Holyoke in Massachusetts and painted the Connecticut River valley as a storm was passing away.

Look closely

- Find the dark, stormy side. Find the sunny side.
- Find the river. Trace its big curve with your finger.
- Find the farm fields far away. Are they big or small?
- Find the broken tree in the foreground.
- Look carefully near the bottom middle: find the tiny painter with his umbrella. That is Thomas Cole himself!

Talk about it

1. Which side of the picture would you rather walk in? Why?
2. Why do you think Cole painted himself so small?
3. What do you think the storm sounded like?

STUDIO PROJECT

My Winding River Landscape

You will paint a landscape with a river that winds from the front of the picture far into the distance.

You will need

- Cardstock or watercolor paper
- Pencil
- Tempera or watercolor: blue, green, yellow, white (and red for mixing)
- A big brush and a small brush, water cup and paper towel
- Oil pastels or crayons for details

Steps

1. Draw a horizon line about a third of the way down from the top. Draw soft hills along it.
2. Draw a river: start wide at the bottom of the page and curve it like an S as it goes up, getting thinner and thinner until it is tiny at the horizon.
3. Paint the sky light blue (blue + white) all the way down to the hills.
4. Paint the far hills a light, bluish green (green + white + a little blue).
5. Paint the near fields a bright green and yellow-green. Make patches like farm fields.
6. Paint the river blue, darker near the bottom and lighter far away.
7. When it is dry, add a big tree in the foreground and tiny trees far away with oil pastels. Add a tiny person if you like, like Cole!

Tips

- The river should be wide at the bottom and thin at the top. That makes it look like it goes far away.
- Far things are lighter and bluer; near things are brighter and darker.

Check your work

- ☐ My river winds from near to far and gets thinner.
- ☐ My far hills are lighter than my near fields.

- ☐ My sky comes down to the hills.

SKETCHBOOK PRACTICE

1. Draw the view from your window or porch.
2. Draw a road that winds back into the hills.
3. Draw the same tree twice: once in a storm and once in sunshine.

From history. Thomas Cole started a group of American painters later called the Hudson River School, who painted the beauty of the American wilderness. Cole believed that the beauty of nature points us to God, its Creator, and he often painted mountains, rivers and skies with that in mind.

COMMON MISTAKES

- A river the same width all the way up. Make it narrow as it goes far.
- Far hills painted dark. Add white to make them lighter.

Make it a game • Landscape Window. Make a frame with your fingers and look out a window. A landscape is a picture of the outdoors. Your parent calls 'foreground' or 'distance,' and you point to something near or far. Name five things you see in sixty seconds. Then look at Thomas Cole's Oxbow and point to the stormy side and the sunny side.

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

The “firmament” is the sky. When Cole painted the storm clouds and sunshine, he was showing the handiwork of God.

8.3 STILL LIFE

OBJECTIVES

- Say what a still life is.
- Look closely at Cézanne's *The Basket of Apples*.
- Set up and draw a still life of real fruit.

Warm-up. Fruit feel and look: put an apple in your child's hands. Is it perfectly round? Where is it shiny? Where is the stem? Turn it around: is it the same color all over? Draw just the apple in the sketchbook.

WATCH

Kids Art Project - Still Life Drawing

Kyle Wood • 3:47

<https://www.youtube.com/watch?v=hb7UY160r2Q>

WHEN TO WATCH

Before the studio project. Watch how he draws the bowl first and the fruit inside it, then colors with markers and water.

BACKUP VIDEO

Bowl of Fruit Still Life Lesson

Ms. G's Studio • 4:20

<https://www.youtube.com/watch?v=8Y528yBwpvU>

Before the studio project, for another bowl-of-fruit still life lesson.

KEY TERMS

still life

A picture of objects that do not move, like fruit, flowers, bowls and bottles, arranged by the artist.

arrange

To put things in a pleasing order or position.

observe

To look very carefully.

CORE IDEAS

A **still life** is a picture of things that stay still: fruit, flowers, cups, bowls, bottles, books. The artist chooses them and **arranges** them on a table, then draws or paints them.

Still life is the best way to practice drawing by looking, because the fruit will not run away! Artists **observe**: look, draw a little, look again, draw a little more.

Use what you know. Start with shapes (circles for apples, an oval for the top of a bowl). Overlap the fruit so some is in front. Put a light side and a shadow on each piece.

The French painter Paul Cézanne painted apples again and again. In *The Basket of Apples*, apples tumble from a tilted basket across a white cloth, next to a bottle and a plate of biscuits.

PICTURE STUDY



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

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

Paul Cézanne was a French painter who loved to paint apples. He arranged them on a table with a cloth, a bottle and a plate, and looked at them for a long time while he painted.

Look closely

- Count the apples. What colors are they?
- Find the basket. Is it standing straight or tipping?
- Find the bottle and the plate of biscuits.
- Find the white cloth. Does it look smooth or wrinkly?
- Find an apple that overlaps another apple.

Talk about it

1. Do you think the apples might roll off the table? Why?
2. Which apple would you choose to eat?
3. Why do you think Cézanne painted apples so many times?

STUDIO PROJECT

My Fruit Still Life

You will arrange real fruit on a cloth, observe it closely and draw and color it, like Cézanne.

You will need

- Three or four real fruits (apples, oranges, a pear, a banana)
- A bowl and a cloth or napkin
- Drawing paper
- Pencil and oil pastels or crayons

Steps

1. Arrange: put the cloth on the table, then the bowl. Put some fruit in the bowl and one or two beside it. Let one piece overlap another.
2. Sit where you can see it well. Look for the big shapes first.
3. Draw a line for the back edge of the table. Draw the bowl: an oval for the top and a curve for the bottom.
4. Draw the fruit in front first, then the fruit behind it, so the front one overlaps.
5. Look again: is the pear taller than the apple? Is the banana curved? Fix your drawing.
6. Color each fruit. Leave a little white spot where it shines. Use a darker color on the side away from the light.
7. Color a shadow under each fruit, then color the cloth and the wall behind.
8. When you finish, you may eat your still life!

Tips

- Look at the fruit more than you look at the paper.
- Draw the fruit big so it fills the page.

Check your work

- ☐ I drew real fruit by looking at it.
- ☐ Some of my fruit overlaps.

- Each fruit has a shine and a shadow.

SKETCHBOOK PRACTICE

1. Draw one cup from your kitchen by looking at it.
2. Draw a vase of flowers from your garden or a store.
3. Draw your shoes as a still life.

From history. Cézanne said he wanted to astonish Paris with an apple. He painted so slowly and carefully that the real fruit sometimes began to shrivel before he finished. Many later painters studied his still lifes to learn how to build pictures from solid shapes.

COMMON MISTAKES

- Drawing fruit from memory instead of looking. Look, draw a little, look again.
- All the fruit lined up in a row, not touching. Overlap some pieces.

Make it a game • What Is Missing?. A still life is a picture of things that do not move. Arrange five fruits or objects on a tray. Look hard for fifteen seconds, then close your eyes while your parent takes one away. Open and say what is missing. Do it three times. Then look at Cézanne's apples and tell what you notice.

8.4 ANIMALS IN ART

OBJECTIVES

- Look at John James Audubon's painting of snowy owls.
- Draw an owl with shapes, feathers and texture.
- Help plan and host a family art show.

Warm-up. Owl eyes: look at a picture of a real owl (in a book or online with a grown-up). What shape are its eyes? Its body? Its beak? Draw an owl with only a circle and an oval in the sketchbook.

WATCH

How To Draw A Snowy Owl Cartoon

Art for Kids Hub • 6:42

<https://www.youtube.com/watch?v=a336CNPmpl8>

WHEN TO WATCH

Before the studio project. Draw the owl along with them.

KEY TERMS

naturalist

A person who studies animals and plants in nature.

life size

Drawn the same size as the real thing.

art show

A time to hang up artwork so other people can come and enjoy it.

CORE IDEAS

Artists have drawn animals for as long as there have been artists. This year you saw Dürer's rhinoceros and his hare, Franz Marc's yellow cow, and a clay horse from China.

John James Audubon was a **naturalist** and an artist. He traveled across America through forests and swamps to find and paint every kind of bird he could. He painted each bird **life size**, so the big birds needed giant pages!

Audubon painted two snowy owls on a branch at night. Their white feathers have little dark marks, and their round yellow eyes glow in the dark.

To draw an owl, use everything you know: shapes (an oval body and a round head), lines for feathers, texture to make them look soft, and a dark background so the white owl stands out.

This is the last lesson of the year. It is time to show your work! An **art show** lets you share the beautiful things you have made and thank God for the gift of making.

PICTURE STUDY



Snowy Owl, John James Audubon, about 1831 · Hand-colored engraving from *The Birds of America* · Original watercolor at the New-York Historical Society; prints in many libraries and museums

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

John James Audubon spent many years painting the birds of America. His pictures were made into a giant book called *The Birds of America*. Here are two snowy owls, birds of the cold, snowy north.

Look closely

- Find the two owls. Are they looking the same way?
- Find their yellow eyes.
- Find the little dark marks on their white feathers.
- Find the branch. Can you see their claws holding on?
- What color is the sky? Why does it make the owls stand out?

Talk about it

1. Is it day or night in this picture? How can you tell?
2. How do you think the owls feel: sleepy, watchful, cold, or something else?
3. Why do you think Audubon painted the birds the same size as real birds?

STUDIO PROJECT

A Snowy Owl at Night

You will draw a snowy owl with shapes and feather texture, on dark paper so it glows like Audubon's owls.

You will need

- Dark blue or black construction paper
- White and yellow oil pastels or crayons (and a little black and gray)
- A pencil or white colored pencil for the first lines

Steps

1. With a white pencil, draw a big oval body in the middle of the dark paper, and a round head on top, slightly overlapping.
2. Draw a branch under the owl. (Snowy owls have round heads with no ear tufts.)
3. Color the owl white with oil pastel, pressing hard so it covers the dark paper.
4. Draw two big yellow circle eyes with black centers. Leave a tiny white dot of shine in each.
5. Draw a small dark triangle beak between the eyes.
6. Add feather texture: little dark U shapes or short lines on the body, and longer lines on the wings.
7. Draw claws holding the branch. Color the branch brown.
8. Add a white moon and a few stars, like a night with snow coming.

Tips

- Press hard with white so the owl glows against the dark paper.
- Keep the feather marks small and scattered, like Audubon's owls.

Check your work

- ☐ I started my owl with shapes.
- ☐ My owl has feather texture.
- ☐ My white owl stands out on the dark paper.

SKETCHBOOK PRACTICE

1. Draw a bird you see outside your window.
2. Draw your favorite animal from this year's pictures from memory.
3. Draw a poster for your family art show.

From history. Audubon's book *The Birds of America* has 435 life-size pictures of birds. The pages are about as tall as a kindergartner! It took him more than ten years to finish, and copies of the book are now among the most treasured books in the world.

Family art show: hang your eight portfolio pieces, make name cards for each one, invite your family, and tell them about your favorite.

COMMON MISTAKES

- Pressing lightly with white, so the owl looks gray. Press hard and go over it twice.
- A tiny owl. Make it big so the feathers have room.

Make it a game • Owl Museum Guide. Say what shapes build an owl: an oval body, circle eyes, a triangle beak. Your parent asks 'What about the feathers?' and you tell the texture. Draw your owl and hang it on the wall. Be the museum guide and tell visitors what is special about it. Audubon painted his owls as big as real life.

Scripture. “and every winged fowl after his kind: and God saw that it was good.” (Genesis 1:21, KJV)

God made every bird, from the tiny wren to the great snowy owl. We end our year as we began it, thanking God for His beautiful world.

UNIT 8

LOOKING AT GREAT ART

In this last unit your child meets four great kinds of pictures that artists have made for hundreds of years: portraits (people), landscapes (places), still lifes (arranged objects) and animals. Each week we look at one masterpiece and make our own picture of the same kind, using everything learned this year: lines, shapes, colors, light and shadow, texture and filling the page.

The unit ends with a family art show. Choose the best piece from each unit (the portfolio pieces), hang them up, invite grandparents or friends, and let your child be the museum guide.

PREREQUISITES

- Units 1–7
- Can look quietly at a picture for one or two minutes and tell what they saw

MASTERY CHECKLIST

- ☐ I can tell what a portrait, a landscape and a still life are.
- ☐ I can draw a portrait of a person by looking at them.
- ☐ I can draw a landscape with land, sky and far-away things.
- ☐ I can draw a still life by looking at real objects.
- ☐ I can tell a grown-up about a great painting I love.

LESSONS IN THIS UNIT

8.1 Portraits	2 sessions of 30 minutes
8.2 Landscapes	2 sessions of 30 minutes
8.3 Still Life	2 sessions of 30 minutes
8.4 Animals in Art	2 sessions of 30 minutes

UNIT 8 REVIEW

This is a friendly show-and-tell, not a test. A parent asks each question aloud. Your child may answer by pointing, drawing in the sketchbook, or telling. Have the four pictures from this unit nearby, and if you can, the pictures from the whole year.

1. What is a portrait? What is a landscape? What is a still life?
2. Where do the eyes go on a face? Show me on your drawing.
3. Look at *The Oxbow*. Point to the stormy side, the sunny side and the river.
4. Look at *The Basket of Apples*. Find two apples that overlap.
5. How did Audubon make his white owls stand out?
6. Of all the pictures we looked at this year, which is your favorite? Tell me why.

ANSWER KEY

1. A portrait is a picture of a person; a landscape is a picture of an outdoor place; a still life is a picture of objects that do not move, like fruit and bowls.
2. In the middle of the head, on the halfway line.
3. Stormy side on the left; sunny valley on the right; the river curves in a horseshoe.
4. Any two apples where one is in front of another.
5. He put them against a dark night sky (light next to dark).
6. Any answer with a reason, such as a color, a line, a shape or a feeling.

PORTFOLIO PIECE: THE FAMILY ART SHOW

Choose your favorite of this unit’s four projects to finish as your last portfolio piece, then hang all eight portfolio pieces from the year for a family art show. Make a small name card for each piece with its title and the date.

Be the museum guide: tell your guests about at least three pieces, what you made, what you learned, and which great painting helped you. A parent writes the date and a few of the child’s words on the back of the last piece.

LOOK FOR	WHAT IT MEANS
Careful finish	The final piece is colored to the edges and done with care.
Looking	The portrait or still life was drawn by looking at the real thing.
The year’s skills	Used line, shape, color, light and shadow, or texture on purpose.
Telling about art	Can tell guests about three pieces and name at least one great painting from the year.