




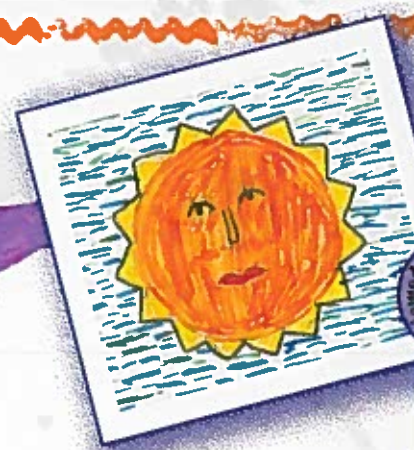
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**LG 3100**  
 4-H Cooperative Curriculum System  
4HCCS BU-07597 2001



**A Palette of Fun**  
*with* **Arts & Crafts**

**A Helper's Guide  
for Children's  
Art Activities**  
**Grades K- 6**



**W**elcome! You and your children will have many artistic experiences with *A Palette of Fun*. All the activities focus on teaching the elements and principles of design (pages 4–5) and encourage developing skills for a lifetime (page 131). Enhance each art experience using the suggestion on the Palette at the beginning of each unit and sharing the “Art-i-facts”. Use the Learning Indicators to assess what the children learned. Send home the Family Adventure pages to further the children’s art and craft experiences.

### **A Palette of Fun follows the National Content Standards for Education in the Arts**

Developed by the Consortium of National Arts Education Associations under guidance of the National Committee for Standards in the Arts through a grant from the U.S. Department of Education, the National Endowment for the Arts and the National Endowment for the Humanities. 1994.

**Visual Arts Content Standards provide program goals for all grade levels:**

- ▶ Understanding and applying media, technique, and processes
- ▶ Using knowledge of structures and functions
- ▶ Choosing and evaluating a range of subject matter, symbols, and ideas
- ▶ Understanding the visual arts in relation to history and culture
- ▶ Reflecting upon and assessing the characteristics and merits of their work and the work of others
- ▶ Making connections between visual arts and other disciplines



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## About this book

The 4-H Youth Development Program promotes learning-by-doing and focuses on developing skills for a lifetime. See pages 130 and 131 to incorporate learning-by-doing and life skills into each of the activities. To understand the artistic stage and expressions in children see pages 128 and 129.

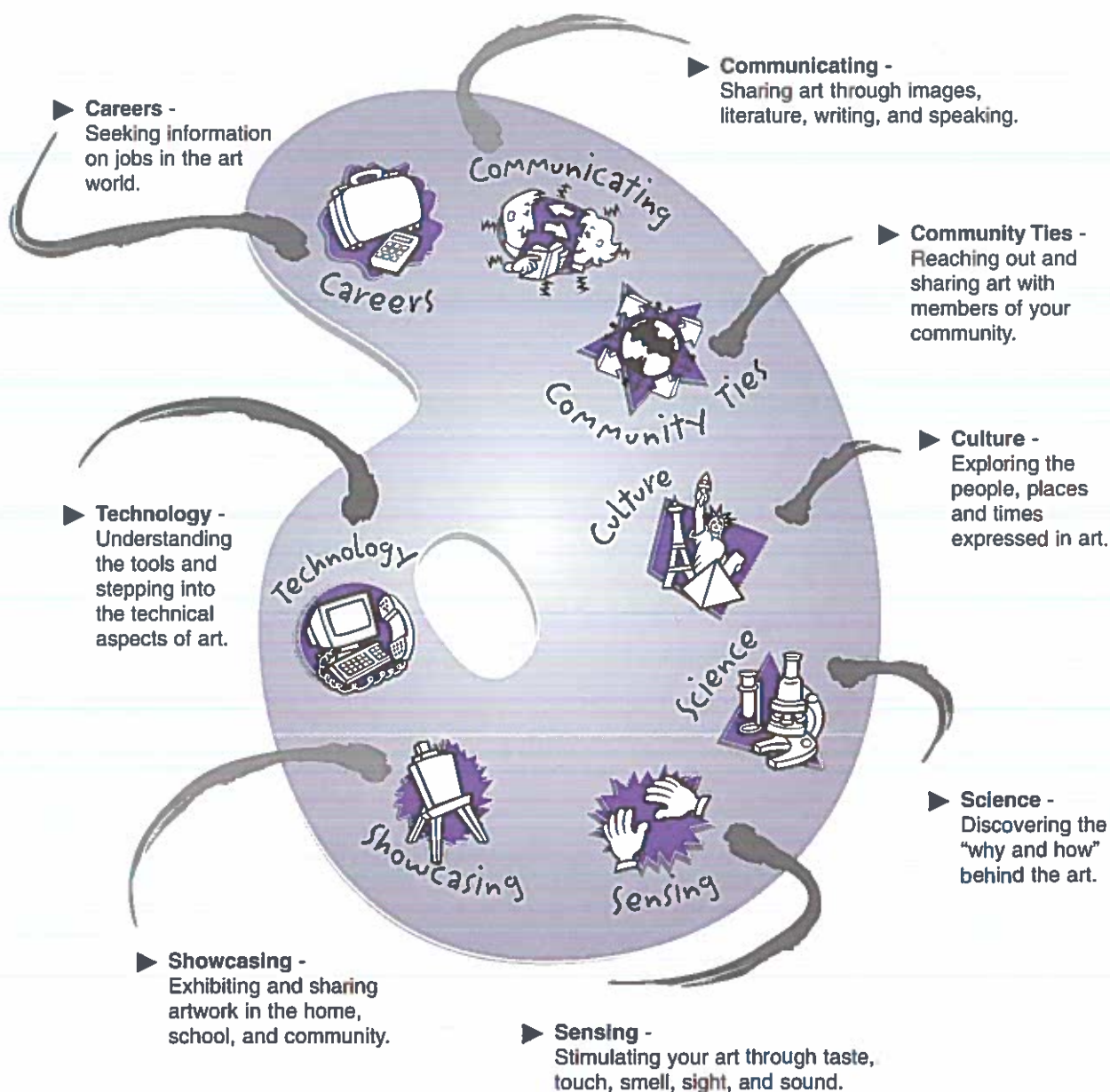
### Palette Connections

The unit palette enhances each activity by connecting children to the larger community.

The units in *A Palette of Fun* focus on seven art topics. Each topic has its own palette with connections to eight other learning experiences.

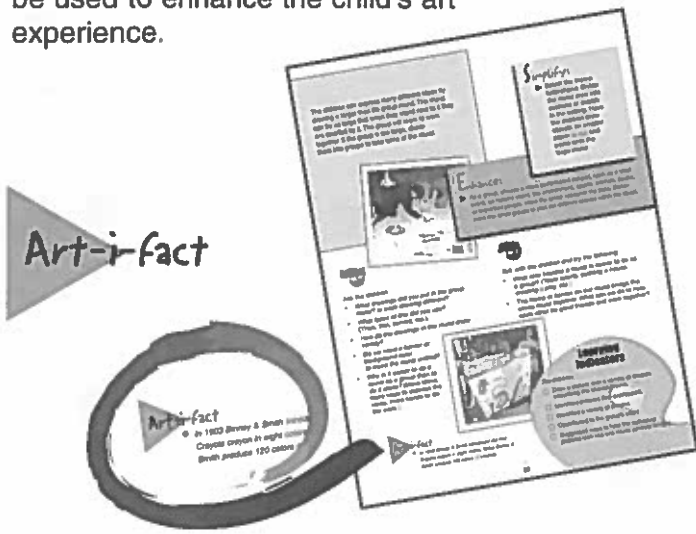
Children learn more when exposed to the same ideas in a variety of ways. You can create an experience unique to your group by mixing and matching the connections to the activity just as you would mix and match colors. The result will be a multi-colored picture painted with every color on the palette.

Each color well on the unit palette connects the activities to:



## Art-i-facts

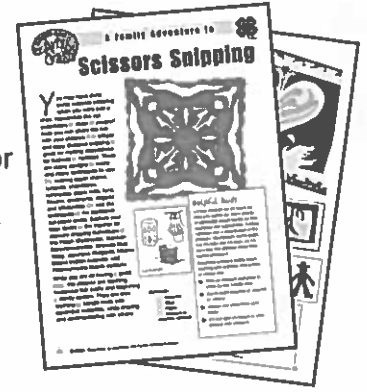
Each unit has facts and information relating to culture, history, science, and art. These “art-i-facts” like the palette connections can be used to enhance the child’s art experience.



## Family Adventures in Arts and Crafts

Continue the child’s art adventure by sending home the Family Adventures in Arts and Crafts page. A *Palette of Fun* encourages all family members to share and enjoy arts and crafts. The Family Adventure page is one way to connect the adult to the child’s world.

The Family Adventure page offers all the information needed to do an activity at home. Included on the page are an introduction, helpful hints, materials list, and step-by-step directions. Also included is space for you to identify your local program. Just photocopy the page for each child and send it home.



## Child Development Outcomes

The 4-H Youth Development Program promotes experiences that help children grow and develop. Experiences in *A Palette of Fun* target six developmental outcomes for children. Each activity lists one to two development outcomes. Use these outcomes to evaluate the success of the activity.

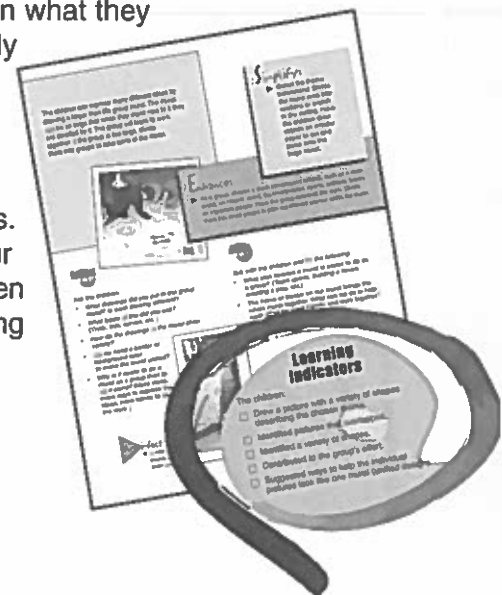
- ▶ Enjoying and appreciating – the children understand and appreciate the art of other children and cultures.
- ▶ Expressing self – the children learn more about themselves and are able to communicate this knowledge to others.
- ▶ Imagining – the children create imaginative and original artwork using problem-solving skills.
- ▶ Interacting with others – the children improve their social skills by interacting with adults, cooperating with other children, and handling conflict.
- ▶ Observing and sensing – the children develop their observation and sensory skills through the art media explored.
- ▶ Manipulating materials – through exploration of a variety of materials the children demonstrate increased ability to manipulate and to understand the possibilities of art media.

## Indicators of Learning and Development

As a tapestry is made of many threads of many colors to form the final design, so is *A Palette of Fun*. Learn-by-doing experiences weave the following threads:

- ▶ Standards for Education in the Arts to guide what the children will learn about art.
- ▶ Skills that the children can apply to many other situations throughout their lifetime.
- ▶ Art experiences that promote healthy growth and development.

At the end of each activity there are indicators that describe what the children will do to let you know what threads they are learning. You can use these indicators to add your own questions to help the children reflect on what they learned and apply that knowledge to what they may do at home, at school, or relating to friends. The design of our tapestry is children having fun learning through art experiences.



# Elements & Principles of Design

**A** design is an arrangement, a way of organizing something. In arts and crafts, even though we use many different materials, the visual appearance (that is what our eyes see and our brain decodes) can be reduced to six elements of design. They are line, shape, form, space, color, and texture. They are what we organize. They are the tools.

The principles of design are how we organize or use the tools. The principles of design are balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, and unity.

## Elements: What to Organize



Line



**Line** is a mark with greater length than width. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.



Form



**Forms** are three-dimensional shapes, expressing length, width, and depth. Balls, cylinders, boxes and triangles are forms.



Color



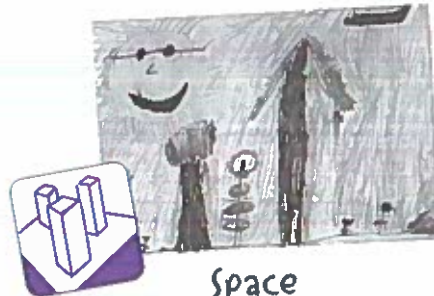
**Color** is light reflected off objects. Color has three main characteristics; hue or its name (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).



Shape



**Shape** is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-formed shapes or natural shapes. Shapes are flat and can express length and width.



Space

**Space** is the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional; in visual art when we can create the feeling or illusion of depth we call it space.



Texture



**Texture** is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures do not always feel the way they look; for example, a drawing of a porcupine may look prickly, but if you touch the drawing, the paper is still smooth.

**E**ach activity in *A Palette of Fun with Arts and Crafts* will emphasize specific elements and principles of design. By learning and using the elements and principles of design, the children will increase their understanding of how and why they design a certain way.

**Point out** the elements and principles highlighted in the activity. Encourage the children to talk about the elements and principles when they talk about their artwork.

# Principles: How to Organize



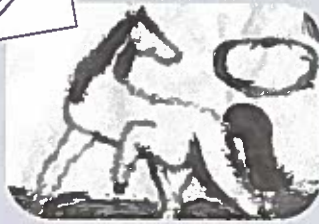
## Balance



**Balance** is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.



## Movement



**Movement** is the path the viewer's eye takes through the artwork, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the artwork.



## Pattern



**Pattern** is the repeating of an object or symbol all over the artwork.



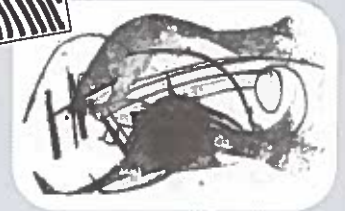
## Repetition



**Repetition** works with pattern to make the artwork seem active. The repetition of elements of design creates unity within the artwork.



## Rhythm



**Rhythm** is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Variety is essential to keep rhythm exciting and active, and moving the viewer around the artwork. Rhythm creates a mood like music or dancing.



## Emphasis



**Emphasis** is the part of the design that catches the viewer's attention. Usually the artist will make one area stand out by contrasting it with other areas. The area will be different in size, color, texture, shape, etc.



## Proportion



**Proportion** is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.



## Variety



**Variety** is the use of several elements of design to hold the viewer's attention and to guide the viewer's eye through the artwork.



## Unity



**Unity** is the feeling of harmony between all parts of the artwork creating a sense of completeness.

### For example...

Here are 10 lines drawn inside a box. In the first box they are arranged vertically in order across the middle of the box. The arrangement looks balanced with a regular rhythm, like marching soldiers.



In the second box the lines are arranged in two columns of horizontal lines. How is this arrangement different? How is it similar? Does it remind you of something?



In the third box, the arrangement of lines seems less organized. Do the principles of visual design still apply here? How? Describe the arrangement.

# Cutting and Pasting

## Palette Connections

"Paper cutting—in all its various forms—is an ancient art, a gentle teacher, and a constant pleasure".

Chris Rich, *The Book of Paper Cutting*

The scissors is one of the first tools children learn to use. With repeated practice, children grow confident in their ability, eventually enabling them to handle more complicated tools safely. Most children enjoy creating with scissors, paper, and glue. With these simple materials they can construct, imagine, and express themselves. Cutting and pasting paper is easy to organize and offers any number of activities that foster independence, tool handling, and creativity.

The activities in this unit encourage the children to explore ways to cut and assemble papers while also learning about themselves and their friends, traditional and family customs, and the language of art and design.

A child's ability to perform independently often depends on how suitable the tool is. Check to see if you can cut with the scissors. Sometimes we expect children to cut with a tool adults would never use. To encourage as much independence as possible, scissors should be the right size for the child's hand and the task. Have left-handed scissors available. Special adaptive scissors are available for children with limited manual dexterity.

Reinforce scissors safety when working with children. Key points to review are:

- Pick-up scissors and pass to others by the handle of the scissors only.
- Never point scissors at yourself or others.
- Always cut away from your body.
- Do not spin scissors on tables or walk around with scissors.

1. **Painting with Paper and Milk Glue**

2. **Connecting to Our Puzzle**

3. **Scissors Snipping**

4. **Pop-Up Pizzazz**

5. **Books Tell a Story**



## Communicating

▶ Have the children read and show the storybooks and pop-ups they create to younger children.

▶ Read the following books:

- *Breaking into Print: Before and After the Invention of the Printing Press* by Stephen Krensky, 1996.
- *How a Book is Made* by Aliko, 1986.
- *Writing It Down* by Vicki Cobb, 1989.
- *Matisse From A to Z* by Marie Sellier, 1995

## Technology

Collect and learn about different kinds of scissors and their uses (manicure, surgical, lawn trimmers, tin snips, etc.). The Polish shepherders used sheep shears for cutting the first Wycinanki from leather. Later paper was used. Would any other scissors be good for paper cutting designs? How does a scissors cut?



## Community Ties

Share the artwork created with family, friends and the community. Pop-ups make great greeting cards. Cut snowflakes and create a wonderful hanging snowfall in a care center.

## Showcasing

Displaying the children's artwork enhances their self-esteem. Look for places where the children can share their artwork with family, friends and community.

## Cultural

The art of paper cutting is nearly two thousand years old and is a technique used by people of all ages in every part of the world. Search these links for information:

- ▶ *Master Paper Cutting* with cultural links [www.dsha.K12.wi.us/Clarice/links.htm](http://www.dsha.K12.wi.us/Clarice/links.htm)
- ▶ *Russian Silhouette* [www.chat.ru/~russiluet/en/](http://www.chat.ru/~russiluet/en/)
- ▶ About.com™ *Scherenschitte* <http://artforkids.miningco.com/library/weekly/aa013198.htm>
- ▶ Wycinanki: *Famous Polish Papercutters* [www.sheldonbrown.com/joyce/wyc-artists.html](http://www.sheldonbrown.com/joyce/wyc-artists.html)

## Careers

What other tools cut besides scissors? Learn about toolmakers and machinists and about the tools they use to cut.

## Science

- ▶ Experiment and find out how to make glue. One way is adding a little water to wheat flour. What causes wheat to stick? Do other grains have the sticky substance? Glue can be made from milk. For help, visit *Bizarre Stuff* at <http://freeweb.pdq.net/headstrong/glue.htm>
- ▶ What are the latest glues made of? See Ohio Wesleyan University Project Primary's *PolyMer and Her Extended Family* at [www.owu.edu/~mggrote/pp/chemistry/polymer/f\\_polymer.html](http://www.owu.edu/~mggrote/pp/chemistry/polymer/f_polymer.html)
- ▶ For more glues, check out *Sticky Things: Helping Your Child Learn Science* at [www.familyhaven.com/parenting/helping/sticky.html](http://www.familyhaven.com/parenting/helping/sticky.html)
- ▶ Folding and cutting paper creates beautiful symmetrical and geometric designs. Discover the work of M. C. Escher. Escher was a Dutch graphic artist known for his repeating geometric patterns called tessellations. Explore online *The World of Escher* [www.worldofescher.com/](http://www.worldofescher.com/)

## Sensing

The People Puzzle: Here's an active group puzzle. Use masking tape to mark a 4' x 4' area on the floor as a boundary for the puzzle. Ask a child to be the designer. The designer picks a child and tells them to stand in a certain way (with hands on hips, both hands on the floor, etc.). Then the designer picks another child and tells them how to connect with the first one (put one hand on his/her head and the other on an elbow, etc). The designer continues picking until all children are connected to each other. When the puzzle is complete, admire and applaud, then pick a new designer and begin again.

# Painting with Paper and Milk Glue

## Descriptor & Goal:

Make glue from milk and use it to create colorful designs with a variety of shapes and colors from tissue paper.

## Recommended

### Grades:

2-6

### Elements:

Color and shape

### Principle:

Variety

## Child Outcome:

Expressing self and observing and sensing

## Life Skill:

Problem solving

## National Art

### Standard:

Understanding and applying media, technique, and processes; making connections between visual arts and other disciplines

## Activity Time:

15 minutes per batch of glue for 6 children, 30 minutes to create the design

## Preparation:

**Time:** 30 minutes

### Materials:

- Recipe for Milk Glue (makes enough for six paintings)
  - 2 cups of skim milk
  - 6 Tablespoons of white vinegar
  - 4 Tablespoons of water
  - 1 Tablespoon of baking soda
- Stove, heating element, or electric fry pan (Requires adult supervision.)
- Non-metallic pan (Teflon works)
- Measuring cup and tablespoon
- Wooden spoon
- Strainer (optional)
- Cup-size containers
- White poster board (app. 9" x 12")
- Colored tissue paper (scraps work well!)
- Scissors
- Plastic knives or craft sticks
- Newspaper
- Smocks

### Setup:

- Read through the activity.
- Gather supplies.
- Lay down newspaper to protect the tables.
- Create a safe "cooking" area where a group of six can make and watch its glue form. Have **ADULT SUPERVISION** at all times.
- Try the glue recipe and have an extra batch ready.
- Use some of the glue to make a sample paper-painting showing overlapping shapes. Use scraps for shapes.
- Pass out poster board, scissors, and plastic knives. Set the colored tissue paper where the children can get it easily.
- Put on smocks.

## Background

**M**any of our glues, varnishes, and paints come from ordinary household products. We are so used to buying them in the store; we no longer know their origin. Artists used to make their glues, paints, and varnishes at home using milk, eggs, and animal hides. They used rabbit skin glue to prepare their canvases for oil painting. They mixed egg white with powdered paint to make egg tempera paint. And they protected their finished paintings with varnish made from milk. **Casein** is used in glues, paint, and varnish, and also in cheese and plastics. For more on glues and polymers, see the Science connection of the Cutting and Pasting Palette.

What happens when you put part of one colored shape over another? Usually, you will cover up part of a shape. But what happens if you use colored tissue paper shapes made wet with diluted glue? Then beautiful new colors and shapes appear. And that's not all! These colors will "bleed" or smear and you can control this smearing with a brush. That's still not all! If you use a polymer glue, like Elmer's® or glue made from milk, the new colored shapes will stay vibrant even when it dries. The glue acts like a varnish, surrounding the color with smooth polymer molecules that keep it looking wet.

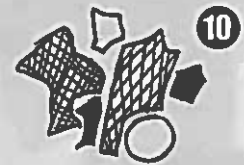
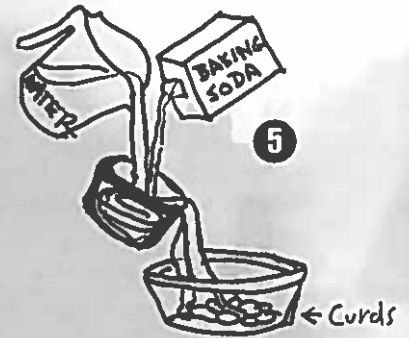
Remember to use caution when working around a heat source. Have adult supervision to help the children make the glue. When finished with the activity remember to wash the brushes.

# Ready, Set, Glue!

## Do

Have the children follow these directions:

1. You are going to paint paper with glue made from milk. Work in groups of six to make the glue.
2. With adults help heat the skim milk and vinegar slowly, stirring continually.
3. With adult help, remove from heat when it begins to curdle. Stir until the curdling stops.
4. Let the curds settle to the bottom, then pour out the liquid. You may want to use a strainer. Pat the curd with a paper towel to get rid of any excess moisture.
5. Mix the water and baking soda together. Add the mixture to the curd.
6. Watch it bubble. Mix to a smooth consistency. When the bubbling is over, the glue is ready. Divide the glue into 3–6 portions. (The glue may be stored a few days in sealed containers. Add a small amount of water, if difficult to spread.)
7. Now you are ready to use your glue to create a design.
8. Put your name on the back of the poster board and turn it over.
9. Select 5–6 colors of tissue paper.
10. Cut different sizes and shapes of tissue paper. Cut enough shapes to cover the entire surface.
11. Spread glue over a large area of the poster board. Arrange some of the tissue shapes on the glue. Spread more glue over the shapes. Add more shapes, overlapping some of them. Spread glue over these new shapes.
12. Continue until your arrangement fills the entire surface. Be sure to overlap colored shapes. Try different colors and several layers.
13. When finished, let the painting dry for 1–2 hours.
14. Clean the work area.
15. After paintings dry, draw details using markers.



## Reflect

Ask the children:

- *What did the milk glue (casein) do to the tissue paper? (Made it stick together, made it shiny, made the colors look wet even when dry, made the paper transparent so that we could see more of the color underneath)*
- *What happens to the shapes when you put one piece of tissue paper over another? (Made new colors and shapes.)*
- *What happens to colors when you put one piece of tissue paper over another?*
- *Are your colors all the same? Do they complement each other? Are they analogous, next to each other on the color wheel?*
- *What shapes did you use, free form or geometrical?*
- *How did you vary the way you used shape and color in your design?*
- *What else can you do to add variety to your design: (Add more shapes, cover with a large shape, crumble paper to make a 3-D part.)*

## Apply

Talk with the children and try the following:

1. Make a paper painting of a landscape, an underwater scene, a still life, portrait, or a fantasy.
  2. Paint tissue paper on boxes and other containers. Apply several coats of milk glue (casein) as a finishing varnish.
- *What other ways can you use casein?*
  - *What else makes glue? What other glues could you use for paper painting?*
  - *What glues would not work for paper painting? (Wheat paste or any glue that does not dry transparent.)*
  - *How do artisans in wood products use glues? (Joining and varnish)*
  - *Can you think of how glue is used in house building? (Attaching tiles, linoleum, securing sub-floor to joists, joining joints, etc.)*

## Art-i-fact

- *Ts'ai Lun developed true paper made from the pulp of mulberry, bamboo, and other fibers.*

## Simplify:

- ▶ *Instead of making milk glue, dilute white glue such as Elmer's® using 2 parts water to 1 part glue. Use large watercolor brushes to apply the glue.*
- ▶ *Have the children tear the shapes instead of cutting them.*

## Learning Indicators

The children:

- Observed and expressed how they created new colors by gluing one color of tissue paper over another.
- Observed and expressed how they made new shapes by using colored tissue paper.
- Experimented with different kinds of diluted glues.
- Identified ways glue is used in other disciplines such as woodworking and building houses.

# Connecting to Our Puzzle

## Descriptor & Goal:

Create a group puzzle with individually designed pieces as a way to get to know each other.

## Recommended Grades:

K-6

## Element:

Shape

## Principle:

Variety and unity

## Child Outcome:

Expressing self

## Life Skill:

Contributions to group effort

## National Art Standard:

Reflecting upon and assessing the characteristics and merits of their work and the work of others

## Activity Time:

45 minutes to 1 hour

## Preparation:

**Time:** 20 minutes

### Materials:

- 2 large pieces of craft/butcher paper (approx. 4' x 4' to 4' x 8')
- Magazines of interest to children
- Scissors
- Colored paper (scraps)
- Glue
- Markers or Crayons
- Tape

### Setup:

- Read through the activity.
- Draw a puzzle on one piece of large paper and trace it onto the other. Keep one as a pattern.
- Cut the other into puzzle pieces, one per child.
- Set out materials where the children can use them.

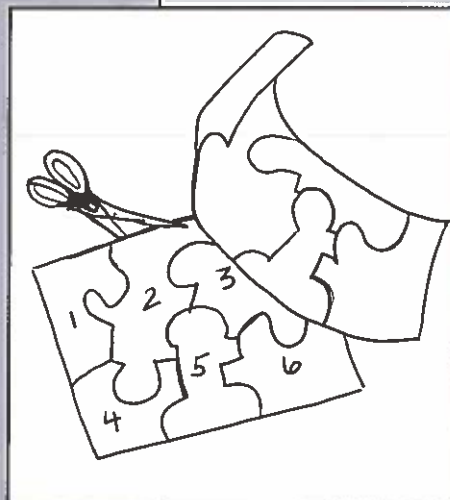
## Background

When we design, we arrange the parts so that everything fits together. The parts vary, but like a jigsaw puzzle, we put them together to form a unified whole. The children will create their individual puzzle pieces that express their uniqueness. Then they will put them together into a group puzzle that will express the variety of the individuals and the unity of the group.

**Collage** is a cutting and pasting technique suited for learning how to arrange bits and pieces into a unified design. Collage comes from the French word *colle* for glue. The designer cuts and selects various materials including paper, wood, and fabric; then groups, overlaps, and organizes the pieces before gluing them to a flat surface. Early in the 20th C. the artists Picasso and Braque developed this technique by gluing newspaper clippings and other odds and ends to their paintings. They were interested in ways to include bits of "real life" into their designs.

Encourage the children to cut a variety of shapes and sizes. Then, instead of gluing the pieces hastily all over the surface, discuss ways to arrange the collage pieces:

- **Grouping** – place cut pieces into groups of varying sizes. The pieces in each group may have some quality in common, such as color, size, or subject. The viewer will look from group to group and still enjoy the variety of groups.
- **Overlapping** – partially cover one piece so that only part of the underneath one shows. Overlapping can give a feeling of depth or distance.
- **Patterning** – arranges the piece in an order that creates a pattern, such as little piece, big piece, little piece, and so on. Patterning gives a feeling of rhythm, like soldiers marching or water swirling.



# Ready, Set, Design!



Have the children follow these directions:

1. Pick out a puzzle piece.
2. Cut out several pleasing magazine pictures, words, and color shapes.
3. Arrange the magazine cutouts on the puzzle piece in a way that tells about you. Cover the puzzle piece with cutouts.
4. Trim off any magazine cutouts that hang over the edge of the puzzle piece.
5. Add your name, and words or drawings telling about you.
6. After everyone is done describe your puzzle piece and how it fits into the group puzzle.
7. Tape your puzzle piece to the large puzzle backing.
8. After all the pieces are in place, glue them down securely to the puzzle backing. Hang the puzzle where the group can look at it.



# H TROPICAL JUNGLE



Images  
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## Reflect

Ask the children:

- *What shapes are the same?*
- *Where did someone group the shapes on the puzzle piece? Where did someone overlap and where did someone create a pattern with the shapes?*
- *How many puzzles are there? (One) How did they become one? (We connected them).*
- *How did you arrange the cutouts on your piece so they fit together? (Answers vary: "grouped them by topics," "made a scene or a story," "overlapped them", "put circles around the pieces").*
- *What does the group puzzle look like?*
- *What did you do to help create the group puzzle?*

## Simplify:

- ▶ The children create a paper "patchwork quilt." Select two–four colors of square construction paper for the collages. After the children have made their individual patches; help them create a pattern with the different colored squares to form the group quilt.

## Apply

Talk with the children and try the following:

1. What can we add to the whole puzzle to help make it look more together? *(Answers will vary: outline the pieces in black marker, add a border or frame, and put group name on it.)*
  2. Design a puzzle based on a theme chosen by the group such as a city map, garden, or playground. *(Use the activity to help the group learn to work together while they use variety and unity in a different design.)*
- *How is variety expressed in the puzzle?*
  - *How can we make the puzzle more unified?*
  - *What steps did we take to select on a common theme for the puzzle? Can we use these steps to make other group decisions?*

## Learning Indicators

The children:

- Created a puzzle piece that expressed something about them.
- Talked about how they arranged shapes (grouping, overlapping, or pattern) to create variety.
- Identified how their individual efforts contributed to the group puzzle.
- Reflected and expressed how to create unity in their group puzzle from the many individual puzzle pieces.

# Unit 1 Scissors Snipping

## Descriptor & Goal:

Cut paper designs based on traditions from around the world.

## Recommended Grades:

3–6

## Elements:

Shape

## Principle:

Balance

## Child Outcome:

Manipulation of materials

## Life Skill:

Learning to learn

## National Art Standard:

Understanding and applying media, technique, and processes; understanding the visual arts in relation to history and culture

## Activity Time:

20–30 minutes

## Preparation:

**Time:** 20 minutes

### Materials:

- Paper (cut into squares)
- Scissors
- Mounting paper (optional)

### Setup:

- Read through the activity.
- Select paper. Regular copy paper works best.
- Cut paper into squares, 4" to 12", 6 per child to begin with.
- Set out supplies.
- Reinforce scissors safety.

## Background

Scissors snipping focuses on the principle of balance. When paper is folded and cut, the design is repeated symmetrically, like a mirror image. Folding the paper diagonally creates radial symmetry or balance. As the children snip, talk about the history of paper cutting and show samples of cut paper.

Paper cutting is an age-old technique found in every part of the world. Paper cutting has been used for everything from decorating the home to honoring ancestors. Today, these customs continue. Paper cutting is pleasurable for adults and children alike. Creating designs as a group activity is a way to establish family traditions that can be passed on and shared with others. Here are some cultural variations.

The Chinese invented paper around 200 AD. They used paper embroidery patterns and stencils on fabric and pottery called **Chien-chih**. As part of a funeral rite, they cut out and burned paper replicas of a person's belongings so that the belongings would go with the owner into the afterlife. The Chinese gave away gifts and decorate their homes with paper fish, flowers, lanterns, dragons, and birds.

**Amati** figures are symmetrical paper figures cut by the Otomi Indians of Central America. Amati is a paper-like substance made from the inner bark of the fig tree. The Otomi sell Amati figures to tourists and make religious votive figures in colors that represent the spiritual forces called to mind at planting, harvest, burials, and healing rituals.

**Monkiri**, the earliest Japanese paper cutting technique, was used for family crests. The Japanese also developed the art of folding

## Ready, Set, Snip!

### Do

Have the children follow these directions:

1. Fold the square of paper in half.
2. Cut a shape out of the folded side of the paper.
3. Cut several smaller shapes out of the folded side.
4. Open the paper and look at the design.





paper called origami. Japanese designs reflect an interest in natural symmetry, like you'd find in the chrysanthemum. Today's paper cutting technique is called **kirigami**.

Paper cutting traveled west through the trade routes of the Middle East, where in the 16th C. a Turkish union of craftsmen created a portable cut paper garden for the sultan. Islamic designs include vines, flowers, and intricate geometric shapes, but not the human form which their religious beliefs forbid.

There are many regional variations in Europe. **Scherenschnitte**: an early German paper cutting technique was used to make small prayer cards that were exchanged as gifts at religious ceremonies. These evolved into the popular German and Swiss designs cut in black or white and mounted on a contrasting color. Designs include intricate scenes and sayings.

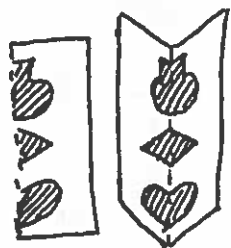
The Polish art of **Wycinanki** grew out of the peasant custom of cutting designs in sheepskin. The first paper designs were probably cut with sheep shears. These Polish colored paper designs are cut mainly for pleasure and decoration.

The silhouette cutting done in France was a popular and inexpensive way to make a portrait. It was named after Etienne de **Silhouette**, a miserly 18th C. Minister of France.

In European Jewish communities, men and boys were primarily, though not always, the paper cutters. They created designs related to Scripture and the Torah.

Immigrants brought all these paper cutting traditions to the United States.

**Liebersriefe** were paper cut love letters created by the Pennsylvania German and Dutch. These developed into the popular lacy Victorian Valentines. The Pennsylvania Germans and Dutch also cut designs of religious texts, marriage certificates, and other important papers.

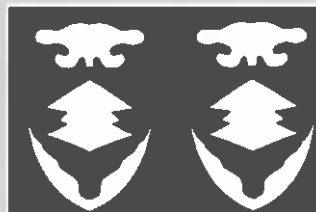


5. Try folding the paper twice the same way, in fourths, or diagonally twice.
6. Try many kinds of cut shapes.
7. When all of the designs are cut, display them by gluing them to a different colored piece of paper. Hang your design on the wall or use as a placemat or greeting card.

3

4

5



## Reflect

Ask the children:

- *When you cut a shape on one side of the fold, what happens on the other? (It makes a hole the shape of both sides together and twice as big as the cut.)*
- *What kind of shapes did you make?*
- *What happens if you cut a shape on the unfolded edge? (You get an edge design, but not a hole.)*
- *How else can you fold and snip?*
- *How would you fold and snip to create radial balance?*

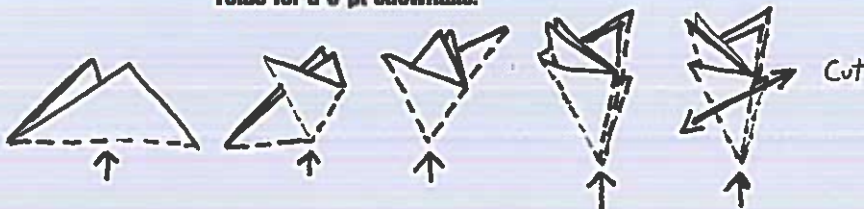


## Apply

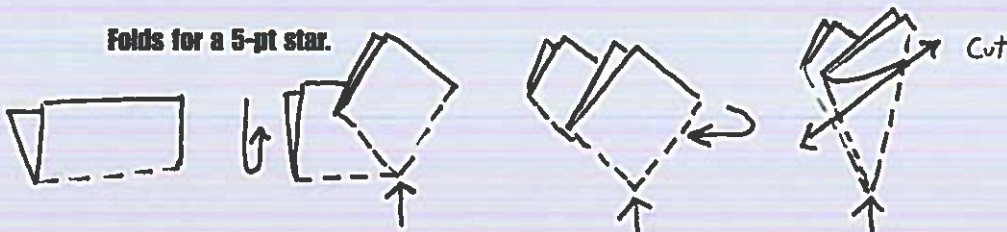
Talk with the children and try the following:

1. Fold the paper to make a 6-pointed snowflake or a 5-pointed star.
  2. In a drawing or painting computer program, make symmetrical designs using the rotate function. Try computer software programs such as Printshop and Paint.
  3. Make luminaries or hanging lanterns.
- *Which designs are the most difficult to make? Why?*
  - *How can you use scissors snipping to decorate for family and community celebrations?*

Folds for a 6-pt snowflake.



Folds for a 5-pt star.



## Art-i-fact

- *Papier colle' is a way of using cut paper to create vivid images. The famous French artist Matisse used this technique.*

## Learning Indicators

The children:

- Tried a variety of folds.
- Demonstrated how to create balance by varying the folding and snipping of their paper.
- Expressed interest in how other cultures used paper cutting.

# Unit 1 Pop-Up Pizzazz

## Descriptor & Goal:

Make pop-up cards and create negative spaces.

## Recommended Grades:

3–6

## Elements:

Shape and space

## Principle:

Emphasis

## Child Outcome:

Manipulation of materials

## Life Skill:

Learning to learn

## National Art Standard:

Understanding and applying media, technique, and processes; using knowledge of structure and functions

## Activity Time:

40–50 minutes

## Preparation:

**Time:** 40 minutes

### Materials:

- 9" x 12" construction paper, 3 colors per child
- Scissors
- Glue
- Pencils
- Optional: markers, crayons, magazines

### Setup:

- Read through the activity.
- Pass out scissors and pencils.
- Cut several sheets of colored paper in half (6" x 9"). Each child should have two full sheets (9" x 12") and one half sheet (6" x 9").
- Make sample pop-ups.
- Make a sample pop-up card to show step-by-step instructions.
- Give each person a small sheet (6" x 9") of paper.
- Review scissors safety.

## Background

Pop-ups grab our attention. Open a card and something jumps out at us to make us smile. In this activity, the children will make positive shapes jump out of negative shapes. In cartoons like Road Runner®, a character runs through a wall leaving behind a hole the shape of the character. The shape of the character makes a positive shape; the wall is a negative shape. The children will create their own pop-ups and use the negative shape for walls, shadows, or other backgrounds. The children will emphasize a part of the design and create a pop-up with pizzazz!

## Ready, Set, Pop-up!

### Do

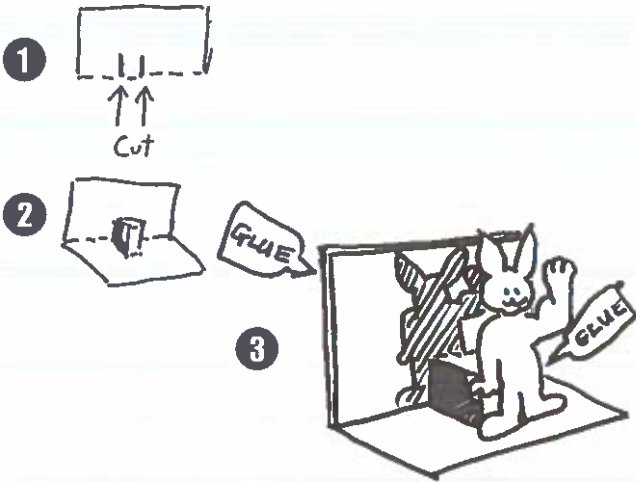
Demonstrate and have the children follow along:

1. Cut an interesting shape out of one side of your small piece of paper. Leave about an inch around the shape, except at the bottom. You can cut out an animal, an object, or a geometric or abstract shape.
2. Hold up the shape. Hold up the rest of the paper behind it.
  - Which is the positive shape? (*The one cut out.*)
  - Which the negative? (*The area around the shape.*)
  - What does the negative shape tell you about the shape?
  - In cartoons, like Road Runner®, when a character runs through a wall, how do we know who it is? (*The hole is the shape of the character.*) You can use the negative shapes too.



Have the children follow these directions:

1. Fold one large piece of paper in half so that it is the same size as the small one.
2. Cut two, 1" slits into the folded side. Open the paper, and bend the cut part in so that it forms a hinge.
3. Glue your pop-up shape onto the hinge.
4. Take the negative shape and glue it onto the card behind or under the shape.
5. With the hinge free, glue a second sheet of paper to the outside of the card.
6. Decorate and add words to make a greeting card.



## Reflect

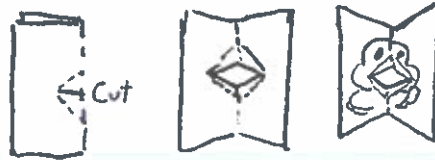
Ask the children:

- How does the pop-up draw attention to your design?
- What catches your eye?
- Which of the negative spaces look like shadows?

## Apply

Talk with the children and try the following:

1. Cut different sized slits to place shapes in different areas. Try other pop-up techniques, like cutting one slit into the fold and bending the paper on either side of the slit to form a beak or mouth. Cut holes and flaps into the sides of the card and paste or draw shapes behind them.



2. Create a pop-up book. Fold a long piece of paper into several panels like an accordion. Make a pop-up on every inside fold.



How do the shape, background, color, and words fit together to give a specific feeling to your card?

## Enhance:



- ▶ Carefully cut around a cartoon character or superhero from a comic strip. Paste the character on the pop-up hinge and the negative space on the back of the card.
- ▶ Using your name and a word that describes you, like "Mighty Mike" or "Super Sally" cut thick letter shapes out of colored paper. Use a different color for each letter and alternate using the positive shape of the letter, then the negative space.

## Learning Indicators

The children:

- Identified positive and negative shapes and spaces.
- Tried different pop-up techniques.
- Demonstrated how to use positive and negative spaces to create emphasis.

# Books Tell a Story

## Descriptor & Goal:

Create a simple accordion book that tells a story.

## Recommended Grades:

4–6

## Element:

Shape

## Principle:

Rhythm and unity

## Child Outcomes:

Expressing self and manipulating materials

## Life Skill:

Communicating

## National Art Standard:

Understanding and applying media, technique, and processes; making connections between visual arts and other disciplines

## Activity Time:

2–3 sessions, 45 minutes each

## Preparation:

**Time:** 1 hour

### Materials:

- Large sheets of craft or drawing paper
- Colored poster board or card stock for covers
- Cord, yarn, string or ribbon
- Scissors
- Glue for paper
- Pencils
- Markers, colored pencils, crayons
- Colored paper
- Fabric glue for cord/yarn

## Setup:

- Read through the activity.
- Cut a strip of paper for each child. The strip should be 5" to 7" high and 24" to 36" wide. When folded like a fan, the strip will create eight pages. See *DO* steps 1 and 2.
- For each child cut a front and back book cover from poster board or card stock. Cut the two cover pieces slightly larger than the folded paper.
- Pass out scissors and glue. Put the rest of the supplies where the children can get them easily.
- Make a sample of an open accordion book and a closed accordion book.
- Display many examples of children's picture books.

## Background

What do you enjoy about a book? The story? The words? The pictures? What do you enjoy about the book itself? Do you like the way it feels when you hold it? Do you like its size, shape and weight? While making a simple folded book, children can work with all aspects of bookmaking.

Children will create, write and illustrate their own story. They will design and make a book for their story. Children may choose to draw on each page adding words to their illustrations or they may focus on one idea and expand on the theme on each page. When finished they will read and show their books to others.

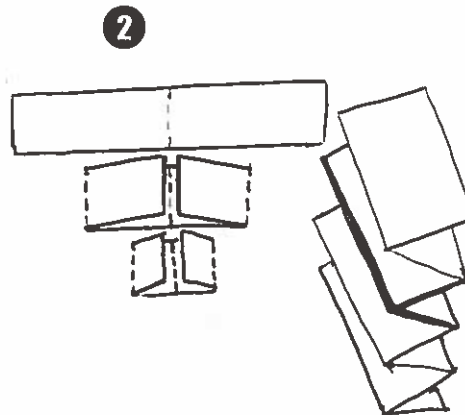
Two types of books are shown here: an open accordion with fourteen pages and a closed accordion, which opens like a book or fan, with eight pages. Both will have card stock covers. As you and the children begin bookmaking

## Ready, Set, Create!

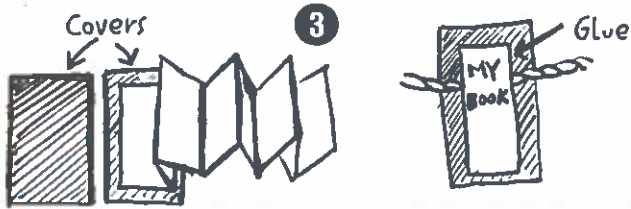
### Do

Have the children follow these directions:

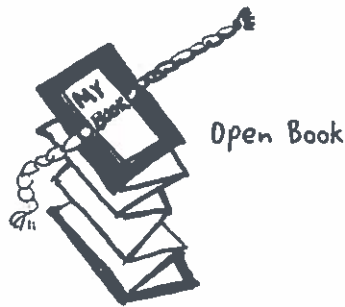
1. You are going to create an accordion book from start to finish.
2. Fold the long strip of paper in half. Open, and then fold each end in towards the centerfold. Fold the outer edge into the center again. Open it up and bend at the creases like a fan. Your book will have a cover on the front and back. The closed accordion book will have 8 pages. And the open accordion book will have 14 pages.



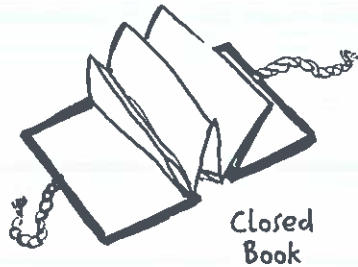
3. Now you can make an Open Accordion or Closed Accordion book.



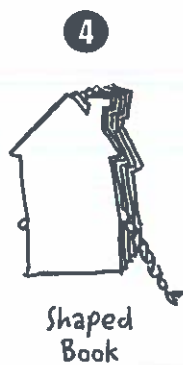
- **Open Accordion:** Run bead of fabric glue across the middle of the front cover. Lay a piece of cord/yarn over the glue line. Glue one end of the folded paper to the inside of the front cover. Glue the back cover to the other end of the folded paper. You can open the book like an accordion; you can tie the cord around the book to close it.



- **Closed Accordion:** Place the 2 covers side by side face down. Run a bead of fabric glue across the center of both covers. Lay the piece of cord/yarn over the glue line. Glue the first and last page of the folded paper to the inside of both covers, over the cord. When you open this book, the cord keeps the back together. It opens like a fan.



4. You may want to shape your book. Cut the top or bottom of the folded pages in a shape, such as a rooftop or archway; be careful not to cut off the folded edges. What will happen if you do?



## Reflect

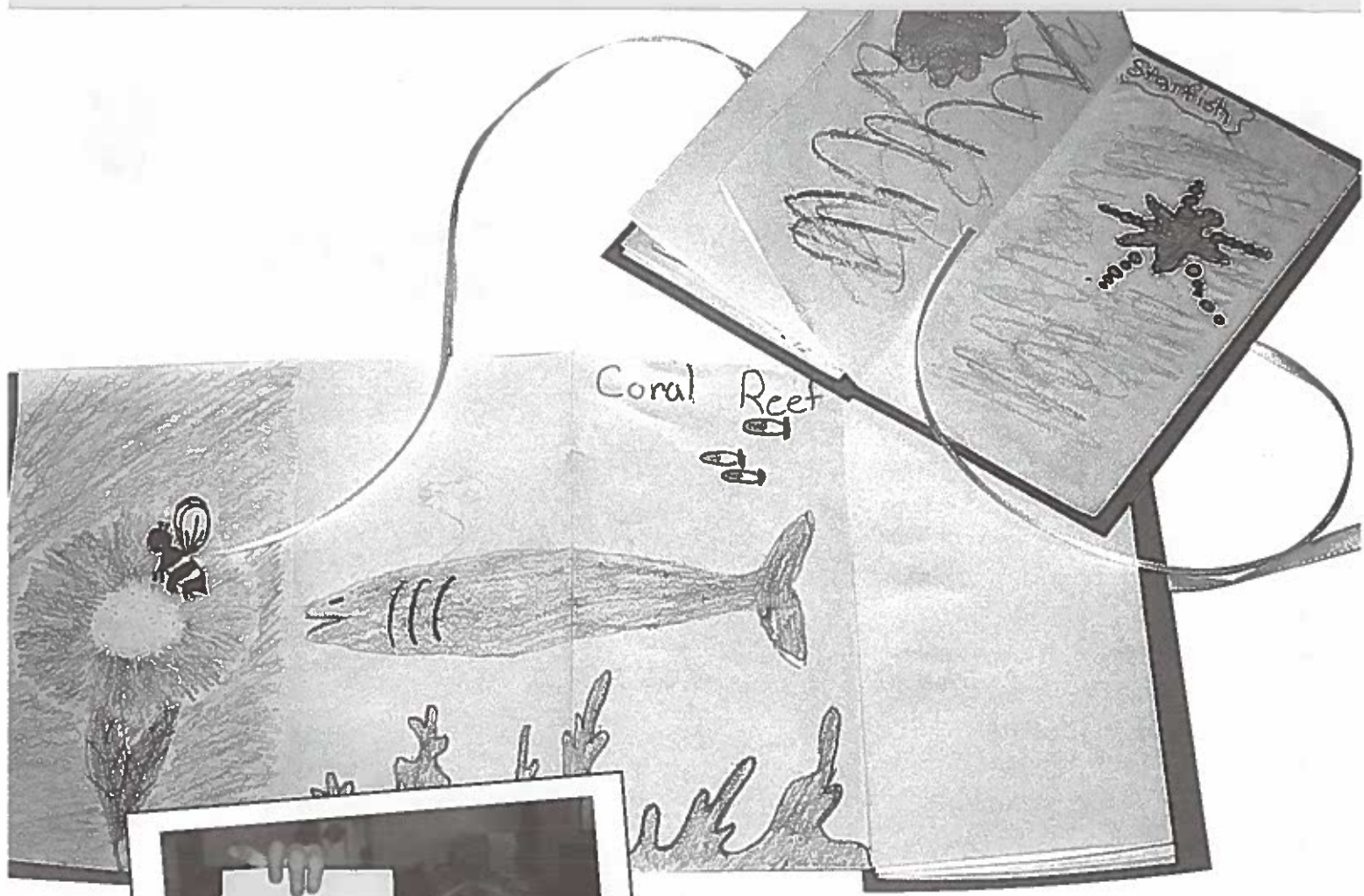
Ask the children:

- What makes some books special? The story? The pictures? The feel of the book? The size?
- Do you have any special books, like a diary or a sketchbook where you keep secrets or favorite drawings?
- Do you have any books that you like because someone special read them to you?
- Books come in all sizes and shapes. Did you ever have a pop-up book or one that had windows in it, or one that was an unusual shape?
- How did folding the paper shape the book? (Went from flat to three-dimensional.)
- How do the books show rhythm? (Repeated folds create a rhythmic pattern.)

## Apply

Talk with the children and try the following:

1. Think about what you can do with your book. You might create a story that you can tell in 6 or 12 pages. Create a setting and characters. What will you do on each page? How will the story develop? How will it end?
2. On scrap paper, plan what you will put on each of the pages.
3. Draw and complete your book.
  - What are other ways to make books?
  - How else can you use an accordion book?
  - How did you unite your book and your story or subject? (Answers vary: draw the same thing many times; shaped the book to look like the subject, cut a window between pages, make drawings go from one page onto the next.)



**Simplify:**

- ▶ Use the accordion fold to make cards without covers.
- ▶ Create one large group book together.

**Enhance:**

- ▶ Have the children plan, measure, and cut their own paper for the accordion fold and covers.
- ▶ Try other types of book forms and bookbinding. See *Adventures in Art* by Susan Milord for Japanese bookbinding or look in your library.

**Art-i-fact**

- Parchment is made from specially prepared sheepskins and goatskins. The finest parchment is called vellum, usually made from calfskin.

**Learning Indicators**

The children:

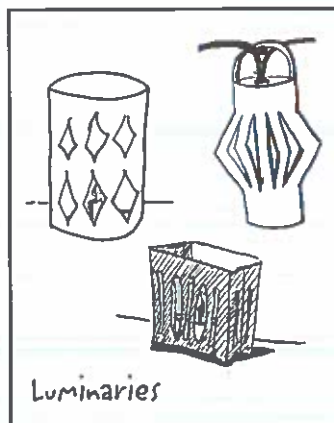
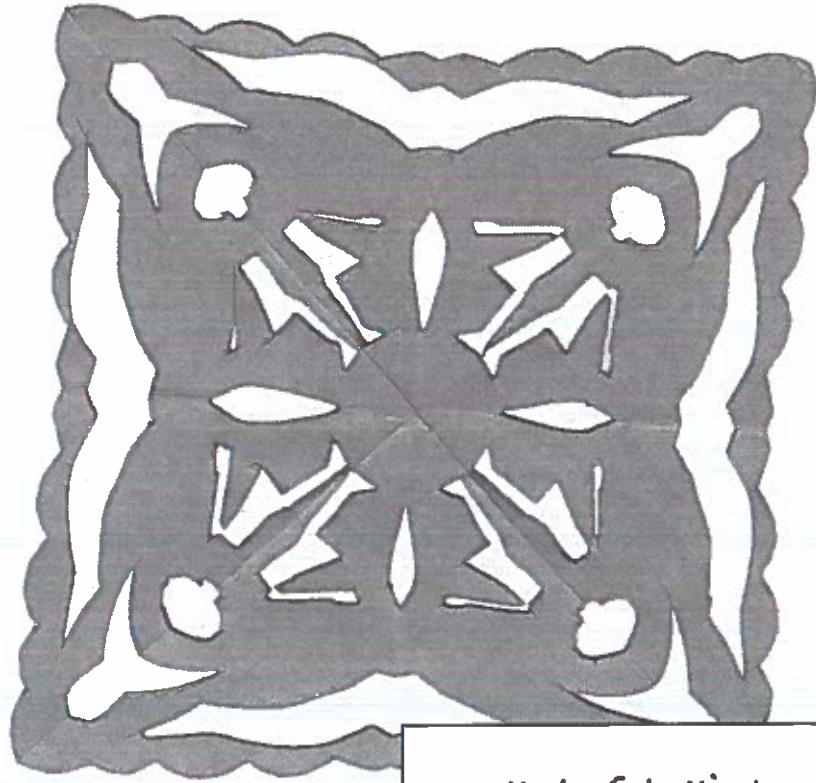
- Shaped the paper to create an accordion book.
- United their story and book into one storybook.
- Told their stories and showed their books to others.



# Scissors Snipping

**Y**ou may have done some scissors snipping when you were just a child. Remember the cut snowflakes or chain of people? Now you can share the fun with your children. It is simple and easy. Scissors snipping is great for making decorations for festivals or holidays. There are many designs to make and many techniques to use. Try making paper chains, lanterns, snowflakes, luminaries, paper hats, fans, flowers, ornaments, origami, and silhouettes. Or use the techniques of the traditional cut-paper crafts. Explore your local library or the Internet for scissors snipping techniques of the Polish **Wycinanki**, German **Scherenschnitte**, Chinese **Hua Yang**, Japanese **Kirigami**, Mexico **Otomi Indian cutouts**, and **Pennsylvania Dutch cutouts**.

While you are all having a good time, the children are learning traditional folk crafts and beginning a family custom. They are also learning to handle tools and assemble materials, while sharing and communicating with others.



#### Materials:

- Scissors
- Glue
- Paper
- Markers or crayons, optional

### Helpful Hints

Let the children do as much as they can safely do. Have plenty of affordable paper handy so that everyone can experiment. Cutting mistakes are a natural part of the process. Newspaper works great, but the inks can be toxic, so be sure that the children wash their hands afterward.

Reinforce scissors safety when working with children. Key points to review are:

- ▶ Pick-up scissors and pass to other by the handle only.
- ▶ Never point scissors at yourself or others.
- ▶ Always cut away from your body.
- ▶ Do not spin on tables or walk around with scissors.



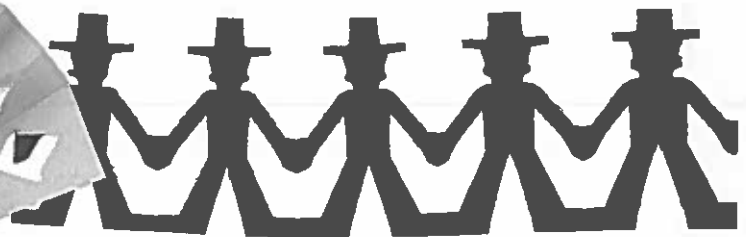
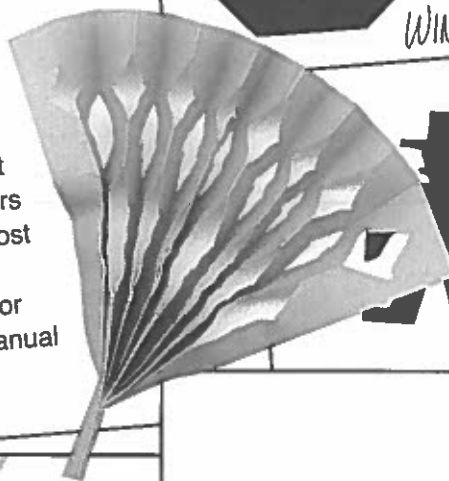
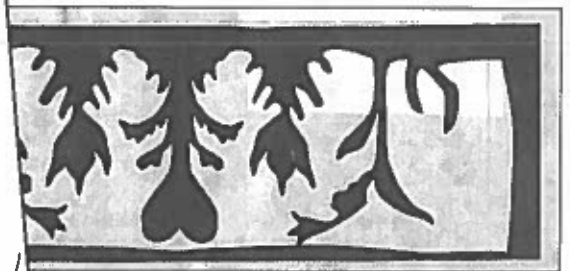
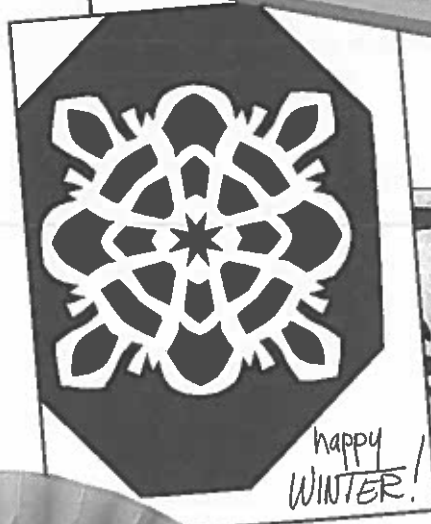
# Ready, Set, Snip!

1. Share a traditional paper cutting technique.
2. Experiment with new techniques, folds, and images.
3. Decorate your home with the results.
4. Make the designs into cards or presents to send to family and friends.



## Parenting Tips

- ▶ The right scissors can mean the difference between success and failure. Scissors should be the right size for the child's hand and for the work. Check to see if you can cut with the scissors. Sometimes we expect children to cut with a tool we adults would never use.
- ▶ Because of the way a scissors is made, a left-hander will usually do better with a left-handed scissors. If you are right handed, try cutting with your left hand to see how difficult it is. Left-handed scissors can be purchased at most craft stores. Adaptive scissors are available for children with limited manual dexterity.



4-H is an experience-based youth development program for all, regardless of race, color, sex, national origin or handicap. 4-H helps children acquire knowledge and life skills to become responsible productive citizens, meeting the changing needs of a diverse society.

(Local program address)

# Drawing

## Palette Connections

"How you should make an imaginary animal look natural... Let us say a dragon—take for its head that of a mastiff or hound, with the eyes of a cat, the ears of a porcupine, the nose of a greyhound, the brow of a lion, the temples of an old cock, the neck of a water tortoise?"

Leonardo da Vinci

Children draw for many different reasons. Certainly one of the most enjoyable is to do what da Vinci did, create something entirely imaginary out of what they see around them. But there are many equally important reasons: telling stories, learning about visual symbols, creating design and patterns, expressing how they feel, solving problems, thinking about important things, learning more about something they like, creating maps and roadways, and learning how to draw better.

Drawing is probably the simplest art activity. Few supplies are needed, and often, all it takes is an idea or topic to spark children's imaginations. You do not need to be Leonardo da Vinci to create enriching drawing experiences. Besides planning specific activities, encourage informal drawing. Make or provide sketchbooks for each child; create a group sketchbook where children can draw individual or group drawings related to the day's activities. Put up a drawing wall or mural; each day or week, select a different topic for the drawing. If you have computers, encourage continuous use of the freehand drawing tools. The children can probably teach you how to use them.

The activities in this unit encourage children to see how lines and color express feeling, to draw what they see, and to use their imaginations.

1. Mural Madness
2. Smokey, Spooky Shadows
3. Ordinary Objects, Extraordinary Creatures
4. Great New Invention, Assembly Required
5. Go Drawing Go



## Communicating

Read *Harold and the Purple Crayon* by Crockett Johnson, 1953 and then create a storybook, comic strip, or storyboard.

## Technology

Explore Art Sparkers at [www.arts.ufl.edu/art/rt\\_room/sparkers.html](http://www.arts.ufl.edu/art/rt_room/sparkers.html)

Try your hand at 3-D drawing at *Mark Kistler's Imagination Station* [www.markkistler.com/mainframe.html](http://www.markkistler.com/mainframe.html)

Explore Crayola Creativity Central [www.crayola.com/](http://www.crayola.com/)

Art Computer Software—CD's:

- Orly's Draw-A-Story, Mattel Interactive, 1996, Call: 1-800-358-9144
- Story Book Weaver Delux, Mattel Interactive, 1998, Call: 1-800-825-4420
- Kid Pix Delux, Mattel Interactive, 1998, [www.learningco.com/](http://www.learningco.com/)

## Community Ties

- ▶ Create a community mural or graffiti wall for drawings and messages.
- ▶ Make signs and posters for a community event.

## Careers

- ▶ Ask animators how to create cartoons.
- ▶ Visit with draftspersons, designers, and architects to learn how they make construction diagrams for others to use. Learn how carpenters, electricians, and manufacturers use blueprints, circuitry charts, and construction diagrams to build structures. Draw a blueprint of your home.

## Culture

- ▶ Visit *Exploring Leonardo da Vinci* online at [www.mos.org/sln/Leonardo/](http://www.mos.org/sln/Leonardo/)
- ▶ Read *Stories in Stone, Rock Art Pictures by Early Americans* by Caroline Arnold, 1996. Study pictographs and petroglyphs and other language symbols. Create your own petroglyph by etching a drawing into coarse sandpaper. Use a metal tool, such as a flat head screwdriver, to do the etching.

## Science

- ▶ Study light and shadows and how to use shading in drawing. See *Art In A Box Activity Book, Units 4–10 and 13, 4-H 401*, Extension Publications, University of Wisconsin-Extension, Madison, WI, 1994.
- ▶ Study maps and the art of cartography at the United States Geological Survey sites *Working with Maps* at [www.usgs.gov/education/teacher/what-do-maps-show/index.html](http://www.usgs.gov/education/teacher/what-do-maps-show/index.html) and *Finding Your Way with Map and Compass* at <http://mapping.usgs.gov/mac/isb/pubs/factsheets/fs07999.html>

## Showcasing

- ▶ Set up a display at a community center, library, or mall to showcase the children's artwork.

## Sensing

Experiment with drawing tools.  
Try natural items like charred sticks,  
stones, and charcoal.

# Unit 2 Mural Madness

## Descriptor & Goal:

Create a group mural expressing a common theme.

## Recommended Grades:

3-6

## Element:

Shape

## Principles:

Variety and unity

## Child Outcome:

Interaction with others

## Life Skill:

Contributions to group effort

## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

20-45 minutes

## Preparation:

**Time:** 20 minutes

### Materials:

- Large piece of craft paper (app. 4' x 8')
- Masking tape
- Drawing supplies: (any of the following)
  - Markers, washable
  - Crayons
  - Oil Pastels, such as CrayPas
  - Pastels

### Setup:

- Read through the activity.
- Gather the supplies.
- Find examples of murals: on walls, public buildings, billboards, or artists' prints.
- Lay the paper out on a clean floor.
- Set the drawing supplies around the paper.

## Background

A mural is a painting on a wall or ceiling. A muralist (mural artist) learns about the subject of painting and makes small preliminary sketches called cartoons. Next a drawing is made which divides the picture area into large shapes. The muralist may emphasize parts of the work by using a variety of art elements. Murals may also use borders, frames or background colors which bring the whole mural together. If the artist has been hired to paint the mural he/she may work with a group or committee to plan the painting.

Ask the children what is a mural? Have any of them seen one? Where have they seen murals? Why are murals so big? When possible, take them to see a mural in the community. There are often murals on or inside community buildings. Does this community mural tell a story or express a common theme?

## Ready, Set, Draw!

Do

Have the children follow these directions:

1. We are going to draw a group mural. We need to choose a theme. Let's make a list of ideas we can choose from. (For example: our group, the playground, a store, carnival, the tower or rain forest.)
2. Now, let's make a list of things we could draw on our mural. (For example, things we would find in a store.) What is the setting? What shapes and colors are in the setting? (For example, shelves and windows in a store.) We will add these parts of the setting to the list of things to draw.
3. Each of you will draw something from the list. You can use any colors. Make some of the things very large, others small. Your drawing may overlap (go over or behind) another person's, but you may not change anyone's drawing. Line up in front of the large paper and draw your first thing. If you are drawing something large, what will happen to your drawing when you come to someone else's? (It will have to look like it overlaps.)
4. When you are finished with that drawing, move to another part of the mural and draw something else.
5. When you have finished drawing, stand back and look at the mural. Share your thoughts about the group mural.
6. Add final touches to the mural to make it complete.
7. Tape the paper mural to the wall.

The children can express many different ideas by drawing a larger than life group mural. The mural can be so large that when they stand next to it they are dwarfed by it. The group will learn to work together. If the group is too large, divide them into groups to take turns at the mural.



## Simplify:

- ▶ Select the theme beforehand. Divide the mural area into sections or sketch in the setting. Have the children draw objects on smaller paper to cut and paste onto the large mural.

## Enhance:

- ▶ As a group, choose a more complicated subject, such as a local event, an historic event, the environment, sports, animals, books, or important people. Have the group research the topic. Divide them into small groups to plan out different scenes within the mural.

## Reflect

Ask the children:

- *What drawings did you put in the group mural? Is each drawing different?*
- *What types of line did you use? (Thick, thin, curved, etc.)*
- *How do the drawings in the mural show variety?*
- *Do we need a border or background color to make the mural unified?*
- *Why is it easier to do a mural as a group than to do it alone? (More ideas, more ways to express the ideas, more hands to do the work.)*



## Apply

*Talk with the children and try the following:*

- *What else besides a mural is easier to do as a group? (Team sports, building a house, creating a play, etc.)*
- *The frame or border on our mural brings the whole mural together. What can we do to help each other be good friends and work together?*

## Learning Indicators

The children:

- Drew a picture with a variety of shapes describing the chosen theme.
- Identified pictures that overlapped.
- Identified a variety of shapes.
- Contributed to the group's effort.
- Suggested ways to help the individual pictures look like one mural (unified design).

## Art-i-fact

- *In 1903 Binney & Smith introduced the first Crayola crayon in eight colors. Today Binney & Smith produce 120 colors of crayons.*

# Unit 2 Smokey, Spooky Shadows

## Descriptor & Goal:

Create drawings of spooky scenes in shades of black and grey.

## Recommended Grades:

3–6

Element:  
Color

Principle:  
Emphasis

## Child Outcomes:

Expressing self and manipulating materials

## Life Skill:

Managing feelings

## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

45 minutes to 1 hour

## Preparation:

Time: 20 minutes

### Materials:

- White scrap paper
- White or gray drawing paper
- Black charcoal or black pastels
- Moist wipes or soap and water
- Selected children's books
- Paper or newspaper to cover the tables
- Fixative or hairspray
- Spray box (cardboard box)

## Background

Everything looks different when night falls or fog rolls in. Colors fade, shadows look larger or fuzzier. All we see are shades of gray. We feel differently, too, and sometimes more frightened. Children can work through some of these feelings by creating a scary drawing as they learn how to draw with charcoal. **Value** is the degree of light or dark in a color. Every color has value. In this activity the children use only the color black. They will learn that by increasing and decreasing the pressure on the charcoal dark and light colors can be made. They will also learn how to emphasize some areas of the drawing.

When finished, spray each with fixative to help prevent the charcoal from smearing. Have an ADULT place the drawings in a spray box and spray them with the fixative in a well-ventilated space away from the children.

## Ready, Set, Draw!

### Warm up Activity:

Ask the question: *Has anyone been scared of shadows at night or of the darkness in the fog?* Then read or tell the story you have chosen about a child who was scared.

Talk about the story. Encourage the children to tell about times when they have been scared. Talk about the details of what they saw. What were the shapes of the shadows? Were they inside or outside? What were the darkest things they saw? The lightest? Was it the sky? The wall?

Show the children a stick of charcoal or black pastel. Demonstrate different ways to make lines and wide areas and how to use pressure to make them darker and lighter.

### Setup:

- Read through the activity.
- Gather the supplies.
- Experiment with charcoal so that you can demonstrate how to apply pressure to get different shades from light gray to black. Use the tip and side of the charcoal to get lines and wide areas (planes) of different values.
- Select a child's story about facing and overcoming the fear in some scary situation. *Where the Wild Things Are* by Maurice Sendak, 1963 or *Molly's Monsters* by Teddy Slater, 1988 are two such stories.
- Pass out the scrap paper and charcoal.



## Do

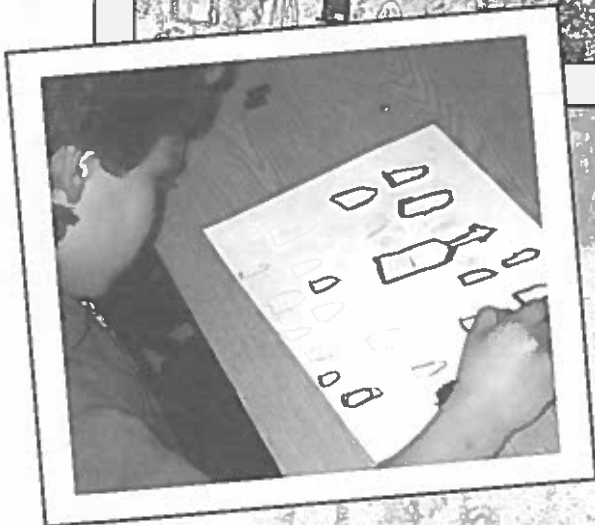
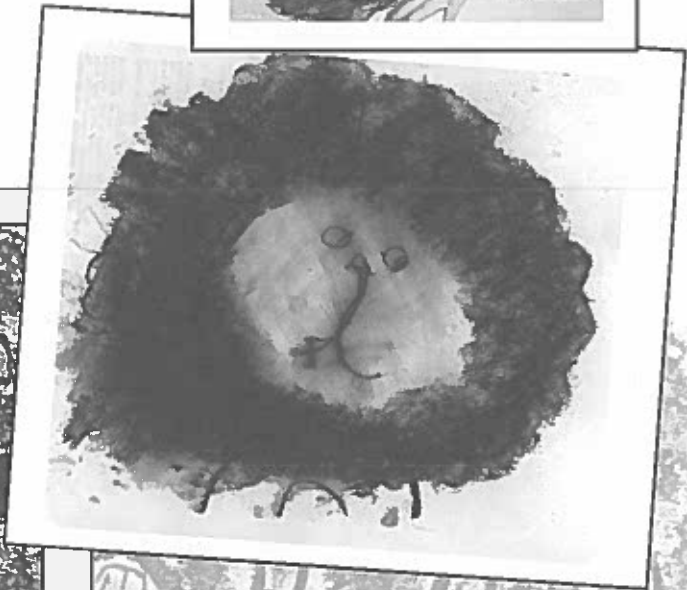
Have the children follow these directions:

1. Create pictures using charcoal or black pastel that shows different shades of black (grays).
2. Experiment with charcoal on the scrap paper making lighter and darker lines, sharp and fuzzy shapes in grays and black.
3. Try making white shapes. (By not coloring an area, so that the white paper shows the shape). Try making your scariest part stand out from the rest. (By making it different from its surroundings, making it darker or lighter, bigger or smaller.)
4. On drawing paper draw a picture of a scary scene. You can make it up or draw one, which describes a time when you were scared in a dark or foggy place. Use the charcoal/pastel in as many ways as you can.
5. When finished, hang up the drawing. Put the charcoal into its container, wash your hands with moist wipes, and wipe off the tables.
6. Share your drawing and your story with the group.

## Reflect

Ask the Children

- What different kinds of line did you draw?
- How did you make areas of white, gray, and black?
- How did you make your main subject stand out or how did you hide the subject if you did not want it to stand out?



## Apply

Talk to the children and try the following:

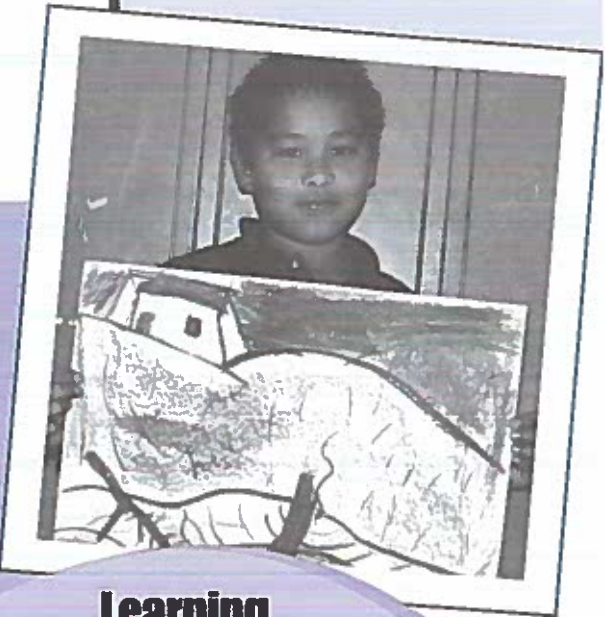
1. As a group discuss scary experiences in their lives and how they felt. Talk about ways to handle fear. Remind the children that everyone is afraid at one time or another. Sometimes we are not sure what makes us afraid, and that some people become afraid of everything.
  2. Discuss with the group that it is sometimes fun to be scared. Ask the children if they have ever been to a haunted house at a theme park or carnival? Did they like it? Why or why not? While they were drawing did anyone remember parts of a scary memory?
- *What can help us know what we are afraid of?*
  - *When should you go right up to what you fear; when should you go for help? (For example, face what you know can't hurt you, like the dark; go for help if someone is in danger, like something on fire.)*
  - *How could drawing help us understand our fears? How else could we find out? (Drawing helps us see what we fear as it really is, it give us time to look at it. We could also talk about it, dress up like it, or act it out.)*
  - *How can we help each other cope with our fears? (By talking, caring, and showing each other what our fear is made of.)*

## Simplify:

- ▶ Charcoal is messy. You may need to encourage younger children to use it. Have them use garbage bags for smocks and roll up their sleeves.
- ▶ For younger children read the poem *My Shadow* by Robert Louis Stevenson. Discuss how much fun it is to play with our shadows, making them into different shapes and sizes and jumping over our friend's shadow.

## Enhance:

- ▶ Create a large scary mural using charcoal on craft paper. Have the group plan the scene and select areas they will draw. Have them decide what and how object(s) or area(s) will be emphasized.



## Learning Indicators

The children:

- Made several shades of (value) gray/black with the charcoal.
- Used charcoal to make different kinds of lines and shapes.
- Used shades (values) of gray and black to draw a story picture.
- Used values to emphasize parts of their drawing and explain why they did or did not emphasize something.
- Identified ways to use value to express their feelings.
- Identified ways to handle feelings of fright.

## Art-i-fact

- Charcoal is made from long narrow pieces of wood that are bound together and carbonized (burned) in an airtight container, so they do not become ashes. What remains are sticks, which crumble easily leaving long, sharp-edged particles in the paper fiber.



# Ordinary Objects, Extraordinary Creatures

## Descriptor & Goal:

Draw a common object and turn it into an imaginary creature.

## Recommended Grades:

4–6

## Element:

Line

## Principles:

Emphasis and variety

## Child Outcomes:

Observing and imagining

## Life Skill:

Learning to learn

## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

45 minutes

## Preparation:

**Time:** 20 minutes

### Materials:

- Small common objects (tools, kitchen utensils, school supplies, etc.)
- Drawing paper
- Drawing supplies, any of the following
  - Markers
  - Colored pencils
  - Crayons
  - Oil pastels

### Setup:

- Read through the activity.
- Make a sample contour drawing and transform it into a creature.
- Gather the supplies.
- Set the objects out or put them in a grab bag.
- Pass out the paper and drawing supplies or place them within reach of the children.

## Background

In contour drawing you draw the edges of an object in a continuous line. Contour line drawings help you see details that you might have overlooked. In this activity, the children will make a contour drawing and use their drawing to create an imaginary creature. They will learn to observe carefully and use these observations creatively. Select objects with a variety of edges. Objects with some variation include a screw, keys, silverware, pencils, scissors, hammer, cups, pens, crayons, and brushes. Paper clips would be too simple, and a bicycle too complicated.

Ready, Set,  
Draw!

Do

Have the children follow these directions:

1. Choose an object. Draw the object exactly as you SEE it! See how the edges look like lines. You will be drawing this outline or the contour of the object. Look closely at the outline of the object.
2. Hold the object close to your drawing so that you can see and draw it without moving your head. Do not trace it.
3. Fasten your eyes on some point along the edge of the object. Put your marker on your paper. Imagine that the marker point is touching the edge of the object.
4. As you move your eyes along the edge of the object, move your marker across the paper carefully including every detail you see.
5. Focus more on the object than on your drawing and try not to pick up your marker.
6. Do 2–3 drawings of the object from different angles.

## Reflect

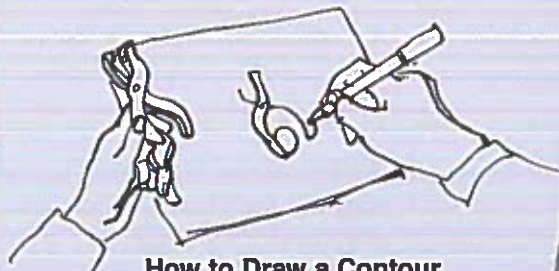
Ask the children:

- *What detail of your object did you discover that you had not noticed before? Like the pattern on the grip of a pair of pliers?*
- *Contour line drawings help us understand how something is organized and why. Explain why the object is shaped the way it is. How did drawing it help you explain its shape?*

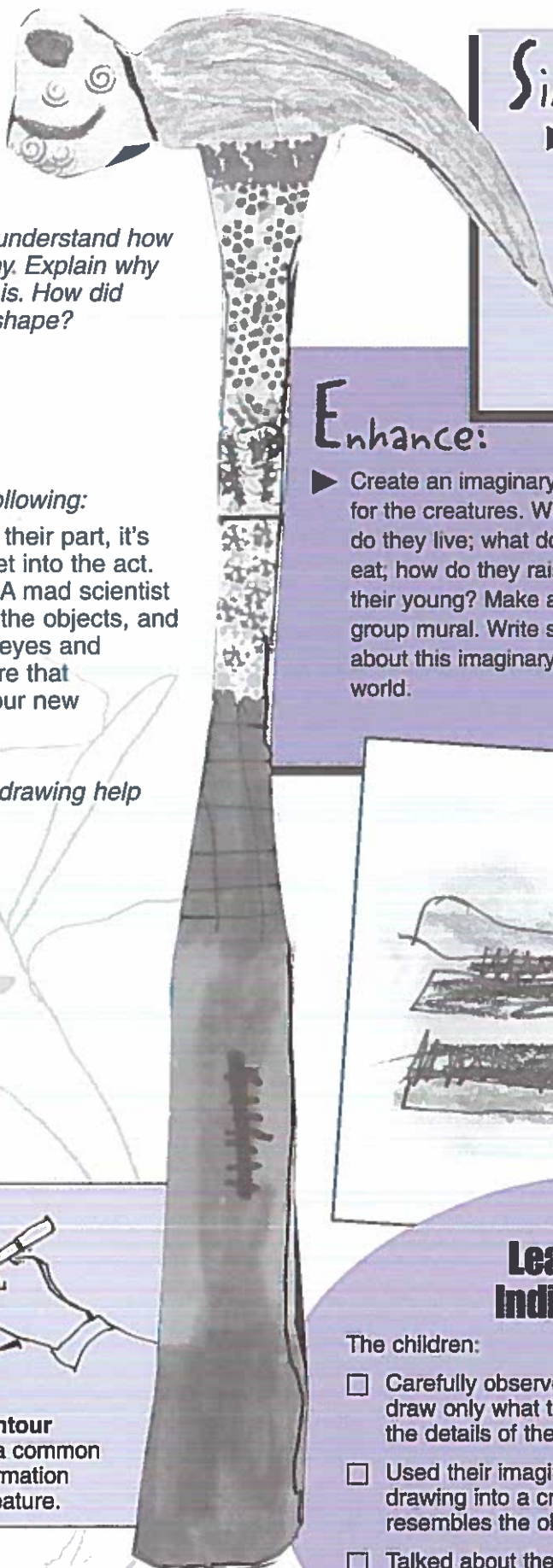
## Apply

Talk with the children and try the following:

1. Now that your eyes have done their part, it's time for your imaginations to get into the act. Look closely at your drawings. A mad scientist is pouring a magic potion over the objects, and they are changing before your eyes and coming to life. Draw the creature that resembles the object. Name your new creature.
- *Did the details of your contour drawing help you imagine your creature?*



**How to Draw a Contour**  
Contour line drawing of a common object and its transformation into an imaginary creature.

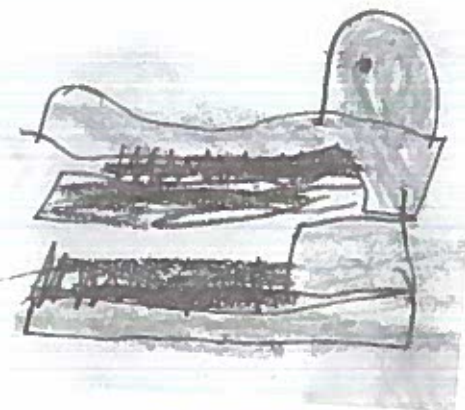


## Simplify:

- ▶ Cut out the line drawing and paste it on colored paper. Use paper scraps and markers to change the drawing into an imaginary creature.

## Enhance:

- ▶ Create an imaginary world for the creatures. Where do they live; what do they eat; how do they raise their young? Make a large group mural. Write stories about this imaginary world.



## Learning Indicators

The children:

- Carefully observed the object and tried to draw only what they saw. They observed the details of the object.
- Used their imaginations to change the drawing into a creature that almost resembles the object.
- Talked about the lines and emphasis of the finished drawings.

# Great New Invention, Assembly Required

## Descriptor & Goal:

Invent a machine and design a diagram to put it together.

## Recommended Grades:

4–6

## Element:

Shape



## Principle:

Proportion



## Child Outcomes:

Imagining and expressing self

## Life Skill:

Learning to learn

## National Art Standard:

Understanding and applying media, techniques, and processes, making connections between visual arts and other disciplines

## Activity Time:

2 sessions of 45 minutes

## Preparation:

**Time:** 20 minutes

### Materials:

- Samples of assembly directions for toys, appliances, bikes, etc.
- Various small boxes painted white or covered with white paper: shoeboxes, jewelry boxes, etc.
- Small objects such as spools, wheels, beads, blocks of wood
- Scissors
- Glue
- Drawing paper
- Markers
- Colored pencils

### Setup:

- Read through the activity.
- Gather the supplies.
- Post examples of assembly directions with parts diagrams for toys, appliances, bikes, etc.
- Pass out the supplies.

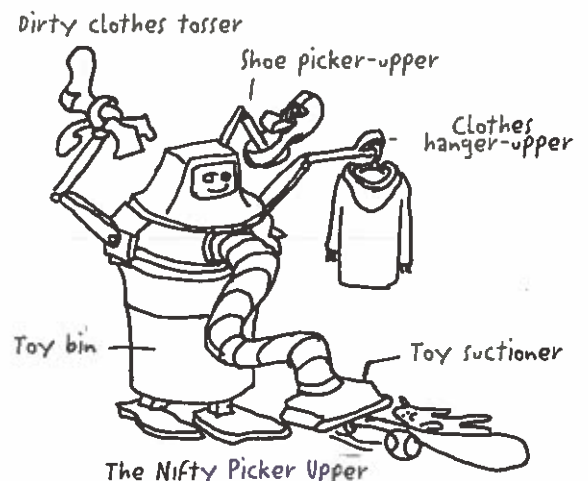
## Background

**M**achines are great inventions. They can make our lives easy. Draftspersons, graphic artists, designers, and engineers design machines then draft diagrams for others to assemble their inventions. They begin with a quick sketch of the idea and then create a model to see if it works. Once the machine works, the designer needs to show others how to make one just like it. They draw diagrams that will help the carpenters and machinists and consumers put the parts together so that they work. Their diagrams are drawn with flat shapes and usually include some written direction.

There are three parts to the process:

1. Getting an idea for a new invention.
2. Making a model of it.
3. Drawing a diagram to help others assemble the parts correctly.

Have the children consider what would make your life easier. What could you use to make you a better athlete? Could you use springs on your sneakers to go faster? Or special glasses to see the ball better? What about machines to do your homework, or to wake you up in the morning? Think of a machine you would like to design.



## Art-i-fact

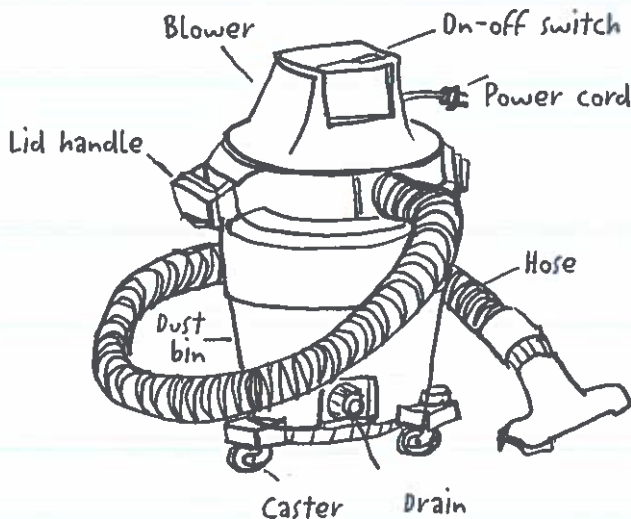
- Leonardo da Vinci invented many machines, including a calculator. Drawings of da Vinci's calculator were found in the "Codex Madrid" in 1967.

# Ready, Set, Invent and Draw!

## Do

Have the children follow these directions:

1. Use boxes to invent a machine to do something to make your life easier. Keep the inventions simple with 5–10 different parts and 1–2 functions.
2. Add the details; knobs, dials, or whatever holds it together to make it work. Name the machine.
3. Did you ever get something in a box that had to be assembled at home? How do inventors show someone else how to put the inventions together? Here are the examples of assembly directions and diagrams. There are both words and drawings. Why do directions use drawings? (*Sometimes words cannot show you how to do something.*) Diagrams are drawings showing parts and how to put them together.
4. On a sheet of drawing paper draw a diagram showing the parts of your machine. Name each part.



## Reflect

Ask the children

- *What shapes did you use for your invention?*
- *What are the proportions of your invention?*
- *What does your invention do?*
- *What special features make your machine work correctly?*

## Apply

Talk with the children and try the following:

1. When you have finished your diagrams, describe how to use the diagram to assemble a machine like the one you made.
  - What did you include in your diagram to help someone make a machine like yours? What words did you use?
  - How does your diagram resemble your invention? How is it different?
  - How are drawn shapes different from 3-D shapes?
  - Your drawing is smaller than your machine. Were you able to shrink all the parts of your drawing so that your diagram looks proportional to your machine?
- Where else do we use drawings to help us understand or complete a task or project? (*Maps, craft plans, circuit boards, blueprint, woodworking plans, sewing patterns, etc.*)
- When do you use drawing to give instructions or directions?

## Enhance:

- ▶ Draw another diagram with written directions telling how to assemble your invention. You may need more than one drawing to show the invention from different sides. Exchange your design and assembly directions within the group. Make someone else's machine following their diagram and directions.

## Learning Indicators

The children:

- Used their imagination to design a unique invention.
- Created a diagram to explain their invention.
- Talked about the shapes and proportions of their inventions.

# Unit 2 Go Drawing Go

## Descriptor & Goal:

Draw figures in action and create an animated story.

## Recommended Grades:

3–6

## Element:

Line

## Principles:

Movement, proportion and rhythm

## Child Outcomes:

Observing and sensing, and expressing self

## Life Skill:

Communicating

## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

30 minutes to 1 hour

## Preparation:

**Time:** 20 minutes

### Materials:

- Drawing paper
- Drawing supplies, any of the following
  - Markers
  - Pencils
  - Crayons
  - Computer drawing program
- Scissors
- Glue
- Large piece of craft paper

## Setup:

- Read through the activity.
- Gather the supplies.
- Find examples of action drawing; for example, action comic books, drawings by artists like Michelangelo or da Vinci, and cartoon videos
- Arrange the room so that the children drawing can all see the person posing as they draw.
- Pass out the supplies. Have plenty of paper handy.

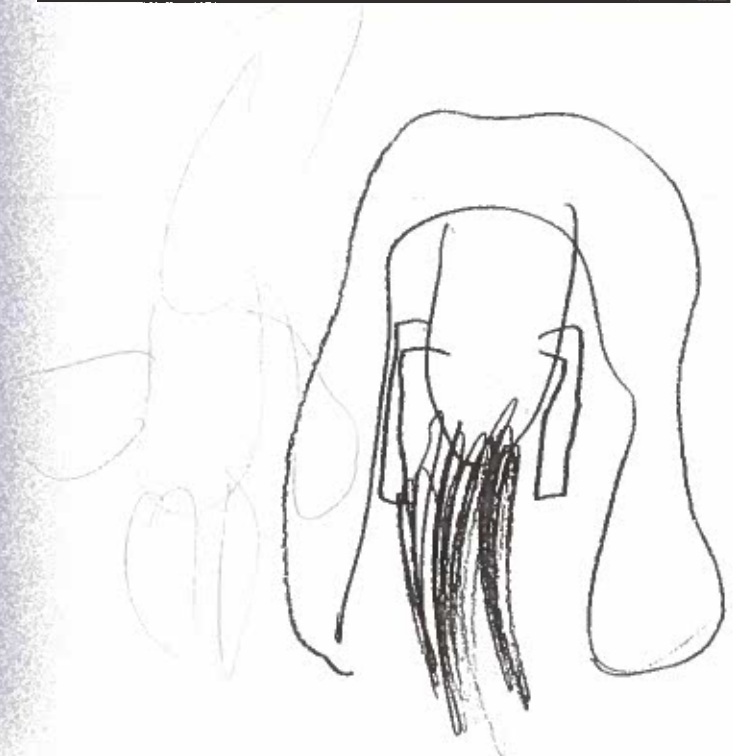
## Background

**G**esture drawing is one way to quickly draw figures in action. These drawings may look a lot like scribbles, but they help artists see what moving things look like. Artists use gesture drawing at sporting events, when drawing wild life, when creating storyboards for animations and action films, and during court trials when no cameras are allowed.

The children will take turns posing for the group and making gesture drawings. All the children draw the same figure from different angles. Because they are all drawn from a different angle no two drawings are the same. Any gesture drawing, even the quickest scribble, appears like a figure in action. Even rough drawing can show movement and rhythm.

Before the children begin, discuss how our bodies have proportion. Proportion means that parts relate well to each other. Demonstrate that the hand is approximately the length of the face. Have the children measure the arm, the leg, and the torso in hand lengths.

A **model** is a person who holds still in a pose while being drawn. Encourage the models to hold poses by focusing on an object. Focusing helps prevent distractions.



# Ready, Set, Draw!

## Do

Have the children follow these directions.

1. Our bodies are built for movement. Make a movement, and then freeze. Take a mental snapshot. Now draw your pose. When you draw actions pretend you have x-ray vision and can see the skeleton, the backbone, hips, and limbs. Draw rapidly. These quick drawings are called gesture drawings.
2. One person poses in action. The model pretends to pick up a ball and then freezes mid-way through the act.
3. Now draw the model in the pose. Draw the pose as fast as possible. The pose only lasts 20–30 seconds.
4. The model will pose 3–4 times until you feel comfortable drawing fast.
5. Draw only what you see. If you don't see a leg or an ear, don't draw it. Don't worry if the drawings seem funny looking. It's because you are drawing very fast.
6. Pick a theme or setting, such as a ball game, a carnival, or playground. Each person takes a turn posing in an action that fits the theme or setting while the rest of you draw all the poses.
7. When finished, post your favorite page of drawings so that everyone can see them.

## Reflect

Ask the children:

- How do your drawings show the rhythm of the action being posed?
- When you look at your drawings where does your eye move around the drawing?
- How the parts of a body relate to other parts?
  - How far down does someone's arms reach?
  - How long is the body compared to the legs?
  - What other body parts can you relate to each other?

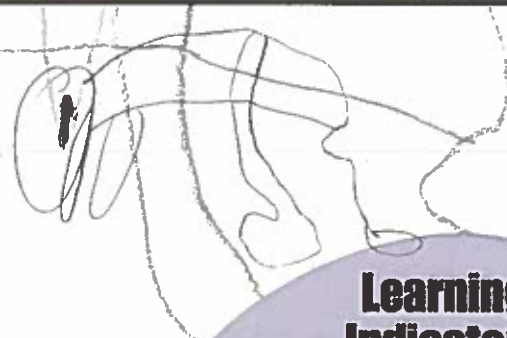
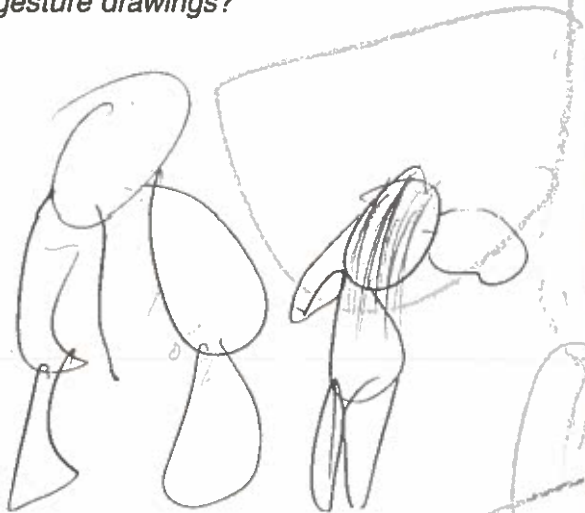


## Apply

Talk with the children and try the following:

1. Choose 3–6 of your favorite gesture drawings and finish them by drawing clothes, features, and other details. Cut them out.
2. As a group, create a large action story by gluing the figures in groups on a large sheet of paper and creating a background scene. Display it when finished.

- *Would you rather model or draw? Why?*
- *What does a good model need to do?*
- *When would artists need to use quick gesture drawings?*



## Simplify:

- ▶ Have each child create their own scene using 3–6 of their figures.

## Enhance:

- ▶ Design animations for computer programs (such as Power Point), video clips, or flipbooks. Have the children work in groups of 2–3. Together they decide on an action and setting. One person models a series of 20 action poses. The other children draw each pose on a separate piece of paper. They can then glue the series of drawings on a large sheet of a paper to create a story board; scan or copy them into a computer program to use in an animation program; or staple the pages together to create a flip book.

## Art-i-fact

- Animators create cartoons. First, one-of-a-kind production drawings are created (animation drawing). The original drawing is hand-painted on celluloid (clear plastic) and then photographed for use in an animated production.

## Learning Indicators

The children:

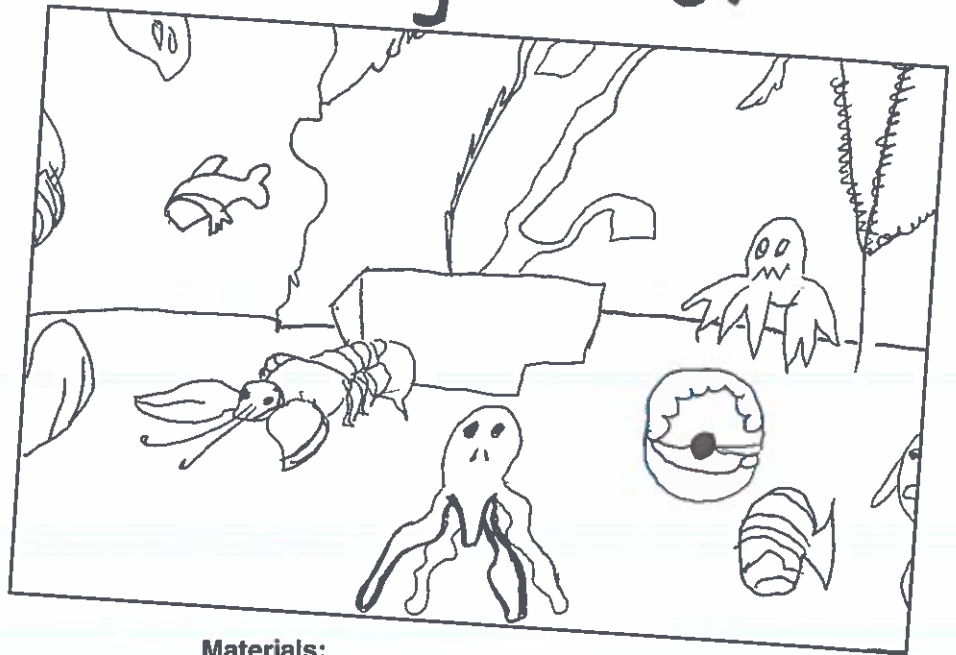
- Observed and drew models in several poses.
- Talked about how proportion, movement and rhythm created action in gesture drawing.
- Created an action-drawing story from their drawings.



# Drawing

## Story Drawing Together

**M**ost children like to draw. Often they use drawings to tell stories. Through drawing they imagine possibilities and express feelings hard to put into words. Drawing helps them understand what they see. Here are a few ways you can encourage your children to draw and talk about their drawings. When you draw with your children you work together exchanging ideas, which can be lots of fun for everyone.



### Materials:

- 1–3 adults and 1–3 children
- Paper, any size although bigger is usually better
- Drawing supplies, such as pencils, markers, crayons, and oil pastels

### Helpful Hints

- ▶ Have sketchbooks, paper, and pencils handy. Keep them in a special place in your home. Suggest several topics to spark their imaginations. Save drawings in the sketchbook, a scrapbook, or portfolio. The children will look at them to get ideas and will see their progress. The family can enjoy looking over past artwork, just like they enjoy looking at the family photo albums.

### Ready, Set, Draw!

1. Pick a topic together, such as animals, family event, circus, underwater, outer space, or playground.
2. On one large sheet of paper each person draws different items to illustrate that topic. No one person (child or adult) takes total control of the drawing; it evolves as you go along. Encourage details: the scales on a fish, seaweed, design on clothing, etc. The story drawing is finished when you run out of ideas or lose interest.
3. Put the finished drawing where you can share the story of the drawing with others and with each other. It is amazing how much fun this simple activity can be!



## Computer Drawing

Freehand drawing on the computer is fun and very challenging. Have your child teach you how. The object of this activity is to encourage freehand drawing and control over the mouse and other tools while using lots of imagination.

### Materials:

- Computer with a Draw or Paint program. Windows 95 and 98 have a program built in (Programs-Accessories-Paint). Check your local library for access to a computer with Windows 95 or 98. Other programs include Corel Paint, Kids Pix, and ShareDraw, a program for Mac's that is available off the WWW.
- Paper

## Ready, Set, Draw!

1. Use the paintbrush or pencil tool to create freehand drawings with the mouse, stylus, finger sensitive pad, or ball. Use the built-in geometric shapes and straight lines sparingly and avoid clip art.
2. Experiment with the different paintbrush widths. Try the eraser. Make a dark shape and draw white lines with the eraser. Draw a variety of designs and simple images. When you are proficient with the tool print out your favorite image. Make it into a greeting card.
3. When you feel comfortable with drawing create an animation. If the computer has a HyperCard program, such as Power Point, use that. If not, make a series of drawings like a storyboard, print and paste them on index cards, and make into a flipbook.

## Parenting Tips

Children draw for many reasons. Use this checklist to find your child's main interests. Then find ways to encourage them.

- |  |   |
|--|---|
| <input type="checkbox"/> Create a design or pattern  | <input type="checkbox"/> Think about something important to them (like a favorite animal, character, or person) |
| <input type="checkbox"/> Tell a story  | <input type="checkbox"/> Solve a problem  |
| <input type="checkbox"/> Express how they feel   | <input type="checkbox"/> Create a map of roadways   |
| <input type="checkbox"/> Learn more about a favorite subject (like how something is put together or how to draw a horse) | <input type="checkbox"/> Learn how to draw better   |
| <input type="checkbox"/> Make a plan, like a floor plan or machine diagram   |   |

Drawing will help your child in school. Looking at picture books, reading to children, and talking about the illustrations leads to love for reading. In a similar way, drawing helps children learn about symbols and use them in their language. When they are young, children depend on pictures to understand and tell stories. As they learn to read and write the balance between pictures and writing shifts. This shift takes place throughout the elementary and into the middle school years. Elementary children use pictures and drawing to help them with their writing. Instead of telling children to write encourage the use of images and words. The images will help them identify details to include in their writing. Children become better readers and writers more quickly when this transition from image to word takes place naturally.



4-H is an experience-based youth development program for all, regardless of race, color, sex, national origin or handicap. 4-H helps children acquire knowledge and life skills to become responsible productive citizens, meeting the changing needs of a diverse society.

(Local program address)

# Painting

## Palette Connections

Children love painting. It's just plain fun. They can express how they feel and how they see the world about them. They can organize that world to their own liking (and to the delight of others). Children get their whole body as well as their minds and hearts involved in making a painting. Watch them!

The painting activities can be adapted to your workspace, the materials available, and skill levels of the children. Estimate times and needs. Assemble needed supplies, materials, tools, and equipment. Bring along books, objects, and picture resources. Arrange the work area in advance, and have the children assist where appropriate. Since there will be accidents, work surfaces should be easy to clean. You may cover the worktable(s) with many layers of newspapers that can be disposed of at the end of the session.

Have a convenient water supply available. After painting, allow time for paintings to dry. With care, you may use a hair dryer to shorten drying time or plan the session so that other activities can be worked on while paintings dry. Allow time for and don't forget to include the children in the clean up. Paintings may be laid out on a flat surface to dry, hung on a clothesline or laundry rack, or pinned or taped to coat hangers. If very wrinkled, pictures on paper or certain fabrics can be gently ironed between two clean sheets of paper.

Depending on their age, familiarize the children, and yourself, with these painting terms.

- ▶ **Carrier** is the surface that receives paint. Carriers include various kinds of paper, cardboard, canvas board, woven cloth, felt, tree bark, rock, leather, wood, plasterboard, foam board, and glass. While doing the activities observe the quality of the carrier surface and how it affects what the children are attempting to do. Is it smooth, rough, fuzzy, slick, or absorbent?

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1. **Musical Fingers**
2. **Spinning the Color Wheel of Fortune**
3. **Brushing Up!**
4. **Marbling Swirls**
5. **Art on the Go: Visiting a Museum**



## Technology

- ▶ Discuss whether tools used for painting have been purchased, recycled, manufactured by hand (by someone they know, perhaps), or are found in nature. Were they the most suitable tool for the task? Help the children become conscientious consumers.
- ▶ Tour a gallery using *With Open Eyes*, a computer software CD from the Art Institute of Chicago, 1995, [www.artic.edu/aic/books/cdbooks.html](http://www.artic.edu/aic/books/cdbooks.html)
- ▶ Explore *Kidspace Draw and Paint* web site offering additional activities and computer software at [www.its.uidaho.edu/4-H/kidspace/](http://www.its.uidaho.edu/4-H/kidspace/)
- ▶ Try out the computer software CD *Jump Start Artist* from Knowledge Adventure <https://store.knowledgeadventure.com/>
- ▶ Tour *The World's Greatest Museums*, a computer software CD from Grolier Interactive, 1-800-217-3657.

## Community Ties

Which jobs involve mixing or matching colors? Visit a paint store to examine color chips and observe color mixing. Visit with an interior designer.

## Culture

Different cultures have different associations with certain colors. In the U.S., white is traditionally used for wedding gowns, black for funerals. Investigate other cultural color connections and explore more at *Color Matters—The Brain*:

<http://colorcom.com/~colorcom/culturematters.html>

Explore the world of art where paintings come to life in *The Great Art Adventure* by Bob Knox, 1993.

## Showcasing

Create your own art show or festival. Select a suitable location like a community center, park, or any well-lighted space. Mount the pictures and prepare the artwork for exhibit. Invite friends and family to the show. Let the children lead the tour or give gallery talks about the artwork.

## Communicating

Which expressions use color words? "Feeling blues" to mean sad; "white as a ghost" to mean fear or shock; we associate red with "stop" and green with "go". Read *Hailstones and Halibut Bones Adventures in Color* by Mary O'Neill, 1989 then write your own color poem.

Read *You Can't Take a Balloon Into the Metropolitan Museum* by Jacqueline Preiss Weitman and Robin Preiss Glasser, 1998, and explore the *Metropolitan Museum of Art* at [www.metmuseum.org/](http://www.metmuseum.org/)

## Careers

- ▶ Examine the wide array of artistic careers. Some are not obvious at first. Explore careers in tool design, art supply sales, health and safety research, paint store staff, interior decorator or designer, a painter, sculptor, window dresser, or quilt designer.
- ▶ Read *Linnea in Monet's Garden* by Christina Bjork, 1985, or watch the video to learn about the life of a famous French artist.

## Science

There is a great deal of information on the science of color:

Try out Iowa State University 4-H Science is Here *Color Climbers* at: [http://www.extension.iastate.edu/eset/science\\_is\\_here/front%7E1.html](http://www.extension.iastate.edu/eset/science_is_here/front%7E1.html)

Learn more about the color wheel at Art Studio chalkboard: [www.saumag.edu/art/studio/chalkboard/paint.html](http://www.saumag.edu/art/studio/chalkboard/paint.html)

Learn more about how your eye sees color at *Color Matters—Vision*: <http://colorcom.com/~colorcom/optics.html>

## Sensing

Get inspiration from nature. Observe nature at different times of the day. Observe the colors in nature. Notice the variations of a given color. How many "greens" can you find? Have you even seen a green sunset? Visit The Exploratorium's *Auroras, Paintings in the Sky*: [www.exploratorium.edu/learning\\_studio/auroras/index.html](http://www.exploratorium.edu/learning_studio/auroras/index.html)

Can color suppress your appetite? Find out more at *Color Matters—The Body*: <http://colorcom.com/~colorcom/appmatters.html>

► **Binder** (the powdered pigment particles or other colorants) holds the color to the carrier, sometimes for centuries. The binder may affect the appearance and endurance of color and how long the color lasts. Typical binders include gums or glues as in watercolor paints, plastics in acrylic paint, and egg yolks in egg tempera paint. Binders can be mixed with a variety of media for painting including gouache, encaustic (hot beeswax mixed with color pigment), tempera paints, oil paints, oil crayons, latex house paints, marking pens, food stuffs, white glue, hand lotion, and liquid starch.

► **Pigments** are chemicals lending color to the binder. Colors may come in the form of powdered poster paints, colored chalks, food coloring, wax crayons, fruit and vegetable juices, and stains. The basic colors needed for painting activities are red, yellow, blue, black, and white. If available, green, orange, violet, and brown are desirable. A color is known by its properties: the *hue* is the name or what we call a color, the *value* indicates the color's lightness or darkness, and, the *intensity* is the richness or dullness of a color.

► **Brushes and tools** are used to apply the color or paint to the carrier surface. They include a variety of brushes, combs, toothbrushes, cotton swabs, rags, spoons, mops, straws, sticks, string, twine, yarn, sponges, corks, corrugated cardboard, flowers, feathers, pine needles, crumpled foil, plastic wrap, tongue depressors, textured fabric, fingers, and squeeze bottles with tapered nozzles. Use your imagination.

**Caring for brushes:** Encourage youngsters to keep brushes clean when switching colors and at the end of a painting session. Keep plenty of clean water available for rinsing brushes, and paper and rags for draining excess moisture. When finished using the brushes for the day, wash them in cold water and soap. While pressing the brush against the palm of the hand, twirl and wash the brush out under running water until no further color is evident on the bristles or hairs. Special care should be taken where the metal part of the brush (called a **ferule**) and the hairs or bristles meets. After thoroughly rinsing, the brushes should be shaken, drained, and stored. Keep the bristle or hair end up and the handles in a jar, can, or other container to air dry.

**Remember safety** during any art project. Review and demonstrate the proper use of all materials and tools. Even pencils, brush handles, staples, or tacks can be dangerous! Wear aprons, smocks, or T-shirts while painting for cleanliness and heavy duty garments, gloves and safety glasses for protection when necessary.

- **Read product labels:** A nontoxic label means the product is safe for use by children under age 12. Follow the manufacturer's instructions for use.
- Avoid paints containing chrome or cadmium.
- Avoid recycling foam trays or cartons that have been used for packaging raw foodstuffs. Only use containers that can be cleaned and disinfected with bleach, boiled or are new.
- **Marker:** Use only markers with non-toxic labels. Many markers leave unsightly stains but they wear off in time.



# Unit 3 Musical Fingers

## Descriptor & Goal:

Can you see music? Musical Fingers will lead children on a path to seeing music!

**Recommended Grades:**  
K-6

**Elements:**  
Line and color

**Principle:**  
Rhythm

**Child Outcomes:**  
Expressing self and manipulating materials

**Life Skill:**  
Managing feelings

**National Art Standard:**  
Understanding and applying media, techniques, and processes

**Activity Time:**  
30 minutes to 1 hour

## Preparation:

**Time:** 20 minutes

### Materials:

- Paper for finger painting
- Finger paints (Optional: water-soluble paints for application with a brush or other tool. Try using thinned out "finger paints")
- Materials to make your own paint (See recipes below): Liquid starch, powdered tempera paint, soap flakes, food coloring, toothpaste, hand lotion
- Containers for mixing paint
- Spoon or tongue depressor
- Large brushes
- Water containers
- Drop cloth for table
- Soap, water, and cloths for clean up

## Background

**P**aint a variety of designs while listening to different types of music. Observe how the designs reflect the rhythm and mood of the music. You may need to play the piece of music several times until all painting is completed. Talk with children about how they can express their feelings through music and painting. Some children may not want to get their hands messy, but by using brushes or other tools they can easily join in the fun.



## Setup:

- Read through the activity.
- Gather the supplies.

Select 3-6 pieces of music that vary in mood, style, and tradition. Avoid music with lyrics because words stimulate images rather than a general feeling. Select a variety of music, such as a march, a folk dance, a piece of African drumming, and a sonata. Help the children relax and participate by opening with a fairly quiet and familiar piece.

- Make finger paint following the recipes.
- Pass out the paper and paint supplies.

## Ready, Set, Paint!

### Do

Have the children follow these directions:

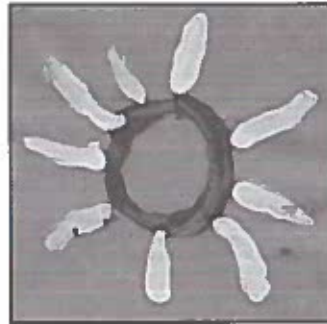
1. Can anyone SEE music?
2. Brush your paper with water. Use a tongue depressor or spoon to place a small amount of paint on your paper. Listen to this first piece of music with your eyes closed. When ready to paint, open your eyes and begin to finger paint to the music.
3. As you paint concentrate on the music making marks that go with the rhythm of the music swirl and spread the paint with your fingers and hand.
4. Make lines and shapes that are thick or thin, long or short, curvy or straight, close together or far apart. Use bright or dull, strong or soft colors.
5. Continue listening to the music until the painting is completed.
6. Set the paint aside to dry and clean your hands.
7. Display your first painting. Share the rhythm of the music in your painting. Then begin again with new music.



## Reflect

Ask the children:

- Are the varied lines in your painting thick and thin, wavy, straight?
- Describe the color in your painting. Is it bright or dull?
- What happened in your painting when the beat or rhythm of the music changed?
- How did the music make you feel?



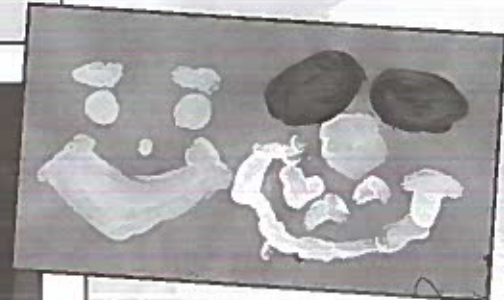
## Simplify:

- ▶ Have the children move to the music before they begin to paint.

## Apply

Talk with the children and try the following:

1. Play another piece of music. Try a different type of finger paint. Paint how the music makes you feel.
  2. Write your name and the name of the musical pieces on the back of each painting. Display the paintings, grouped by musical pieces.
- Can you SEE music now?
  - Describe each rhythm. Each mood.
  - How are the different paintings similar in expressing mood and rhythm for each musical piece?
  - Where else do you experience rhythm in your life?
  - How can painting and music help you understand your feelings?



## Finger Paint Recipes

**General Directions:** Mix small amounts of each ingredient together, and then alternately add more of each until the substance is thick and the desired color. Remember to mix these slowly into a spreadable paste. If the product is too thick, thin with small amounts of water. Depending on the size of the batch needed, you may wish to measure materials out in tablespoons or portions of cups. Be sure the mixing container is large enough.

Stuff	Directions
1. Liquid laundry starch, water, powder pigment	Combine liquid laundry starch + water + powdered pigment. Mix together very gradually in a container.
2. Liquid starch, powder pigment	Liquid starch spread over a flat surface and sprinkle with powdered pigment. Mix with hands.
3. Soap flakes, water, food coloring	Mix soap flakes with water into a smooth paste + few drops of food coloring.
4. Food color, toothpaste or hand lotion	Mix food color + toothpaste or mix food color + hand lotion.
5. Other finger paints can be made with colored gelatins, puddings, or peanut butter and jelly.	Prepare according to package directions and place small amount on paper.

## Learning Indicators

The children:

- Used their fingers to paint to the rhythm of the music.
- Explored how to use lines and colors to create a sense of rhythm.
- Talked about how the lines, colors and rhythms created a sense of moods or feeling.

# Unit 3 Spinning the Color Wheel of Fortune

## Descriptor & Goal:

How do you get all those colors? This activity presents three challenges that can all be addressed with a spin of the color wheel

## Recommended Grades:

2-6

## Element:

Color

## Principle:

Variety

## Child Outcomes:

Observing and sensing

## Life Skill:

Learning to learn

## National Art Standard:

Understanding and applying media, technique, and processes; making connections between visual arts and other disciplines

## Activity Time:

45 minutes

## Preparation:

**Time:** 30 minutes

### Materials:

- Tempera paint in assorted colors, at least red, yellow, blue, white, and black; orange, purple, green, and brown if available
- Cake pans, muffin tins, foil or foam trays to mix paint; one per child or pair of children
- Paintbrush, one or more per child
- Water container, one per child
- Color Challenge Card, one per pair
- Color Wheel on back of *A Palette of Fun*
- Newspaper or vinyl cloth to cover work surface
- Soap, water, sponges, and cloths for clean up

## Background

Who creates all the different colors found in a paint store? Who gives them their names? Scientists do. Chemists work with designers to create the colors and fix the formula. The paint store workers use the formula to mix the exact same color. They work with different color families. The three used in this activity are:

- **Monochromatic** means using only one color.
- Colors located across from each other are **complementary**.
- Neighboring colors on the color wheel are **analogous**.

This activity encourages the children to mix colors experientially. This scientific approach helps them discover the properties of various colors independently. Encourage the use of all basic colors. You may have to help younger children with the challenge. Non-writers in the group can use slash marks on the Color Challenge Card to record how many drops of paint they used in mixing.

## Setup:

- Read through the activity.
- Consider your group's age level, interest, and the time available when selecting your approach. Children can participate in each of the four "color challenges." Alternately, you can divide into groups and give each group a different challenge.
- Make the Color Challenge Card on large newsprint paper, or 8 1/2" x 11" sheets. Follow the sample below. Include each category:

- **Color Challenge Card:**  
(Name of Color Challenge)
- **We started with these colors:**
- **Our Plan:**  
(How we will mix the colors)
- **Our Predictions:**  
(What we think will happen when we mix them)
- **How much color we used. Amount of color A: Amount of color B: Amount of color C:**  
(for Three Color Harmony)
- **Here's what it looked like**  
(Paint this square with the color you created)
- **What we thought about the color we created:**
- **What we named our color:**

- Assemble materials. Set up paint and rinse containers.
- Cover the tables with newspaper or vinyl cloths.

# Ready, Set, Mix!



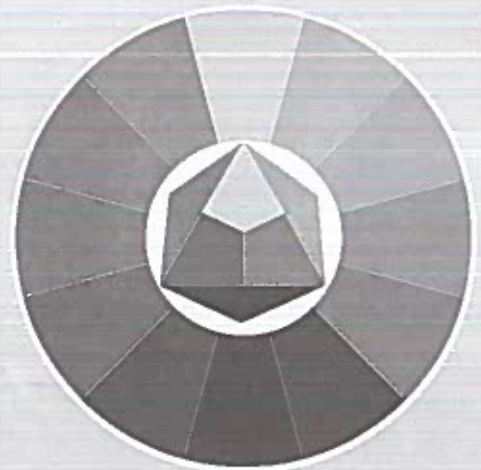
Have the children follow these directions:

- Here's the Color Challenge: "A crayon manufacturing company has just called. The company is creating a new product line and wants you to develop some new colors. The names of the color challenges are:
  - **Monochromatic Marvels:** See what marvelous things can happen when you work with just one color. You may mix it with varying amounts of black or white.
  - **Opposites Attract or Thank You for the Complement:** See what you can do when working with two colors that are "complementary"—across from each other on the color wheel.
  - **Color Me Neighborly:** See what you can do when neighboring colors (analogous) get together.
  - **Three Color Harmony:** See what color results when mixing any three colors.
- Looking at the color wheel what do the different color terms mean?
- Work in pairs or in small groups using the Color Challenge Card(s). Decide on a color that each of you wants to work with. Depending on which challenge you selected, decide on a plan for creating your colors. For example when doing the Monochromatic Challenge start with 10 drops (dabs, spoonful) of color. Add one drop of white, then add two, four, six, etc., until you have equal amounts of color and white. Then reverse. Try it with black.
- Predict what the results will be and write them on the color card. For example: "What do you think will happen when you add white? What do you think will happen when you add black? What will happen when you combine neighboring or opposite colors?"
- As you work, think about what is happening and how your plan is working. Do you need to change or adjust it?
- Complete your Color Challenge Card.



See back cover for color wheel.

<b>Sample Color Challenge Card</b>	
(Name of Color Challenge: Monochromatic Marvels; Opposites Attract or Thank You for the Complement; Color Me Neighborly; or Three Color Harmony)	
We started with these colors:	
Our plan is:	
We predict that:	
Amount of color A:	Amount of color B:
Here's what it looks like:	
What we thought about the color we created:	
Name we gave our color:	





## Reflect

Ask the children:

- What happened when you mixed the colors? (The colors blended together creating a new color.)
- Did the mixed colors come out the way you expected?
- What did you name your color? Why did you give it that name?
- Which colors do you like the best? What do you like about the color?
- What happens when you add white? (Gets lighter.)
- What happens when you add black? (Gets darker.)
- What happens when you mix complementary colors? (Becomes duller, less bright or intense)
- What happens when you mix neighboring colors? (Get a similar color, but it looks more like one color depending on the amounts of any colors used.)

## Apply

Talk with the children and try the following:

1. Write down the "formula" for the colors the children create. Create a supply of paint in favorite colors. Use for painting at another time. When the painting is finished, add a title, sign it, and date it.
2. Make up additional color challenges: "Ms. Smith wants to paint his house light green and the shutters a dark green. How would he make these colors?"
3. Have the children select colors by different themes: colors you find in the forest, colors at the beach, or colors in a fruit bowl. Have them give names to the colors that reflect the theme: "Under the Sea Blue," "Appealing Apple," and so forth. Paint a group theme mural using these colors.

## Art-i-facts

- The Color Wheel shows the relationships between PRIMARY COLORS (red, yellow, blue) and the SECONDARY COLORS (orange, violet, and green). (Art Studio Chalkboard at [www2.evansville.edu/studiochalkboard/paint.html](http://www2.evansville.edu/studiochalkboard/paint.html))
- Primary Colors are basic and cannot be mixed from other elements. They are to color what prime numbers are to mathematics. Primary colors can be mixed creating a Secondary Color. Each Secondary Color on the Color Wheel is bounded by two primaries. (Art Studio Chalkboard at [www2.evansville.edu/studiochalkboard/paint.html](http://www2.evansville.edu/studiochalkboard/paint.html))

**Monochromatic**

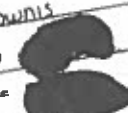
COLOR CHALLENGE: \_\_\_\_\_

We started with these colors: orange, black

Our Plan is: to make a color

We Predict that: brownish

Amount of color A: 5 Amount of color B: 3

Here's what it looks like: 

What we thought about the color we created: dark green

Name we gave our color: \_\_\_\_\_


COLOR CHALLENGE: \_\_\_\_\_

We started with these colors: purple, yellow

Our Plan is: add them together.

We Predict that: it will change colors

Amount of color A: two dabs Amount of color B: three dabs

Here's what it looks like: 

What we thought about the color we created: interesting

Name we gave our color: Mustard

## Learning Indicators

The children:

- Planned and completed the process of creating colors.
- Could explain the process they used.
- Observed and identified examples of Monochromatic Marvels, Opposites Attract and Color Me Neighbory.
- Talked about color concepts (e.g. value) of other items such as houses, clothes, etc.

# Unit 3 Brushing Up!

## Descriptor & Goal:

Use of imagination to discover different ways to get paint on to paper.

## Recommended Grades:

K-6

## Elements:

Shape and texture

## Principle:

Rhythm and variety

## Child Outcomes:

Observing and sensing

## Life Skill:

Learning to learn

## National Art Standard:

Using knowledge of structures and function

## Activity Time:

60 minutes

## Preparation:

**Time:** 20 minutes

### Materials:

- Materials for making "paintbrushes" such as: combs, toothbrushes, cotton swabs, rags, spoons, mops, straws, sticks, string, twine, yarn, sponges, corks, corrugated cardboard, flowers, feathers, pine needles, crumpled foil, plastic wrap, tongue depressors, textured fabric, and squeeze bottles with nozzles.

- Paint
- Containers for paint
- Containers for rinse water
- Shallow pan or box
- Newspaper or vinyl cloth to cover work surfaces
- Soap, water, sponges and rags for clean up

## Setup:

- Read through the activity.
- Assemble materials. Set up paint and rinse containers.
- Cover the tables with newspaper or vinyl cloths.



## Background

The brush is the basic tool of the painter. What if there were no paintbrushes? What could we use to apply paint? Where would we find it? *Brushing Up* challenges children to use different tools as paintbrushes or paint applicators in creating a variety of shapes and textures. Have them share their results and talk about the shapes and textures they created in their paintings. Show them pictures and talk with them about so-called primitive art and cave art created without store bought brushes.

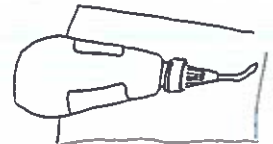
## Ready, Set, Paint!

### Do

Have the children follow these directions:

1. Experiment with at least three different "paintbrushes."

- **Squeeze painting:** Fill empty squeeze containers with tempera paint.



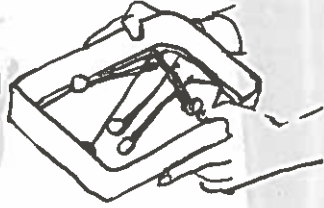
- **String painting:** Hold onto one end of a piece of string and soak the remainder of string in paint. Put between two pieces of paper, hold paper securely and pull the string out slowly.



- **Straw painting:** Apply thin paint to nonabsorbent paper. Point a straw at the paint in the direction you want it to go. Blow through the straw. Remember to blow out instead of sucking air in through the straw.



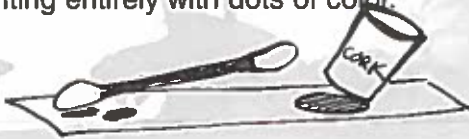
- **Marble painting:** Place paper in bottom of metal pan or box. Place marbles in different colors of paint; lift out with a spoon, and place on paper. Roll around by tipping and tilting pan. OR Put dabs of paint on paper first, and then add marbles. Move container around.



- **Spatter painting:** Dip a toothbrush in paint. Draw a piece of cardboard or a plastic knife over surface of toothbrush to release the paint. Varying the pressure and speed changes the spatters. Messy, but fun!



- **Dots of color:** Use a cotton swab or corks of various diameters to make a painting entirely with dots of color.



- Invent a paintbrush with available materials.

2. Set paintings aside to dry. When dry add a title, sign, and date it.



Straw Painting



Dots of Color



Spatter Painting

## Enhance:

- ▶ Have the children identify materials suitable for making brushes, then gather these materials and have the children make the brushes. Have them experiment and then critique their own results.

## Reflect

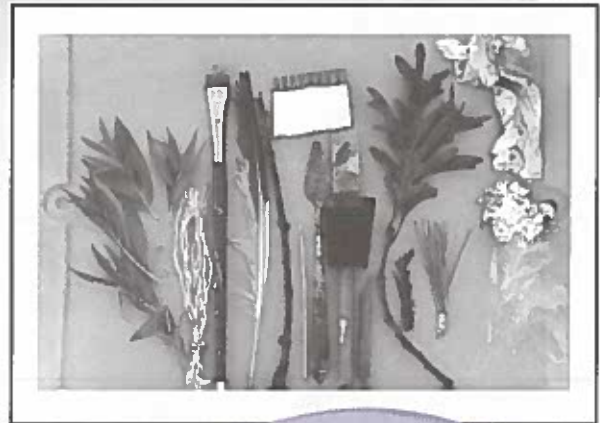
Ask the children:

- Which brushes or tools did you use to get a variety of paintings?
- Which brushes or tools made unique shapes? Describe the shapes.
- Which tools made rough textures? Which ones made smooth textures?
- How did you create rhythm in your painting? (Used several tools to create repeating patterns.)

## Apply

Talk with the children and try the following:

1. Display various paint methods by creating a mural. See if others can guess what was used to apply the paint.
  - How can you make use of "accidents?" How did you solve these problems?
  - What are some other situations in which you did not have the tools you needed and had to "make do?"



## Learning Indicators

The children:

- Experimented with three different types of brush materials.
- Made the connection between varying the tool and creating different shapes and textures.
- Observed and identified how the different shapes and textures create rhythm in the painting.

# Unit 3 Marbling Swirls

## Descriptor & Goal:

Children explore effects that swirling paint has on color.

## Recommended Grades:

1-6

## Element:

Color

## Principles:

Movement and variety

## Child Outcome:

Imagining

## Life Skill:

Learning to learn

## National Art Standard:

Understanding and applying media, technique, and processes; reflecting upon and assessing the characteristics and merits of their work and the work of others

## Activity Time:

60 minutes

## Preparation:

**Time:** 20 minutes

### Materials:

- Acrylic paints in a variety of colors
- Shallow pan—such as an aluminum foil pan 9" x 13"
- Heavy paper #24, cut to the width of the pan
- Liquid starch
- Tools—such as eyedropper, brush, comb, plastic knife, straw cut in half

## Background

**M**arbling is a process of transferring paint floating on water to paper. It produces a mottled or marbled effect. In the 1400's the Turks developed a method of marbling called **ebru**, which means, "cloud art". Ebru marbling creates beautiful delicate designs by floating paint on water. The paint is then swirled or "combed" and paper is laid over the floating paint. When the paper is lifted off the water the paint design comes with it.

*Marbling Swirls* uses a simpler method to marble paper. Acrylic paint mixed with water is floated on liquid starch. Using a tool to slice through the liquid starch moves the paint into a wavy design. Lay the paper over the liquid starch. When you lift the paper up the paint design attaches to the paper creating marbled paper.

## Ready, Set, Marble!

### Do

*Have the children follow these directions:*

1. Place a few drops of paint on the liquid starch in the pan. Try several colors.
2. Use a tool to gently slice through the water to create a marbled design in the paint. Do not mix.
3. Lay a piece of paper on the paint for five seconds. Lift paper up letting the starch drip off the paper.
4. Blot the marbled paper with a paper towel. Hang paper to dry or lay flat on newspaper.
5. Try marbling again.
6. If necessary press paper with a heavy book when dry.



## Reflect

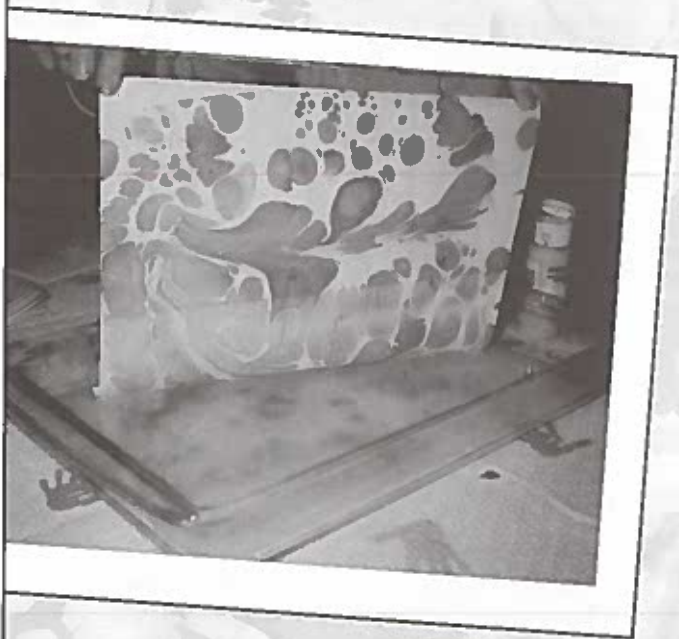
Ask the children:

- *What colors resulted from the marbling?*
- *How does the design show movement? Does your eye move to one part of the marbling or another?*
- *Compare different techniques you used for your marbled papers. How are the results different?*

## Apply

Talk with the children and try the following:

1. Make your paper into a thank you card, wrapping paper, or book jacket.
- *Did the design of your marbled paper turn out the way you thought it would? Why or why not?*



## Simplify:

- ▶ Finely grate chalk over a pan of water covering the entire surface. Lay a piece of paper on the surface and then lift it up. Lay paper on newspaper to dry. Scraping a craft stick on a thick piece of chalk works well for grating.

## Art-i-fact

- Color Complements are color opposites. These colors contrast each other in the most extreme way possible. They also help to make each other more active. Color Complements are on opposite sides of the Color Wheel: blue complements orange, red complements green, and yellow complements purple. Art Studio Chalkboard at [www2.evansville.edu/studiochalkboard/paint.html](http://www2.evansville.edu/studiochalkboard/paint.html)

## Learning Indicators

The children:

- Created a variety of marbled papers with different designs.
- Used the marbled paper to make a card, wrapping paper, or book jacket.
- Observed and identified color, movement and variety in the marbled paper created.
- Used their imaginations to create a product from the paper.

# Art on the Go: Visiting a Museum

## Descriptor & Goal:

Children explore original works of art in an art museum.

## Recommended Grades:

K–6

## Elements:

Select specific elements based on paintings to be viewed

## Principles:

Select specific principles based on paintings to be viewed

## Child Outcome:

Enjoying and appreciating

## Life Skill:

Communicating

## National Art Standard:

Understanding the visual arts in relation to history and culture; choosing and evaluating a range of subject matter, symbols, and ideas

## Activity Time:

Varies

## Preparation:

**Time:** Varies, depending on scope. Begin preparation several weeks in advance.

### Materials:

- Scavenger Hunt Card
- Access to a copy machine

## Background

Unravel the mysteries and techniques and the methods of famous artists by visiting a museum. To make the most of your museum visit, plan ahead. Think of planning for a field trip like a sandwich: the actual visit to the museum is the “filling”—the part that creates the most interest. But the sandwich is held together by two slices of bread—what you do before and after the visit to make it a memorable and valuable learning experience. Without this preparation and reflection, the “learning sandwich” will fall apart.

Consider the age and attention span of the children when planning the museum visit. Simplify the activity by having fewer categories in the scavenger hunt for young children. Involve children as much as possible in decision making, to make it their adventure. Consider adapting this activity to use with any of the units in *A Palette for Fun with Arts and Crafts*.

## Setup:

- Contact the museum in advance regarding group visits. Research hours, cost, availability of group rates, and upcoming special exhibits or events. Large museums may have web sites. (Metropolitan Museum of Art at <http://www.metmuseum.org/>, Art Institute of Chicago at <http://www.artic.edu/aic/index.html> and the National Gallery of Art at <http://www.nga.gov/>)
- If at all possible, visit the museum in advance. Museums often sponsor child-oriented tours and workshops related to the current exhibit. They may also have educational handouts or study guides available.
- To aid your planning, consider all these factors about your group: whether it is their first trip to a museum, age of children, size of group, size and type of museum, distance to travel, and availability of chaperones.
- Secure necessary permission from parents. Send a permission slip home and have parents return it in advance of the trip. Collect any necessary fees.
- Arrange transportation and chaperones.
- Plan for snacks and food if it's an all-day trip.
- Design and make the Scavenger Hunt card, one per child.

## Ready, Set, Explore!

### Do

Have the children follow these directions:

1. Before you go ask:
  - What is a museum?  
Create a definition.
  - Who has visited a museum before?  
An art museum?
  - What and whom do you think an artist is?  
A painter?
  - Do you know any artists?  
Any painters?
  - Why do we have art museums?
  - How do you act in an art museum, and why is it important not to touch the paintings or be too noisy?

2. On the day of the visit:

Distribute the Scavenger Hunt cards and pencils.  
Review the card and how to complete it.  
Enjoy your visit!

**Scavenger Hunt:** Having information to look for helps the children to focus during the visit. Create the scavenger hunt based on the age and interests of your group. Below is a sample card you can follow. Here are some things you might include on the Scavenger Hunt Card:

**Reflect**

Ask the children:

*Review and discuss the scavenger hunt questions in a fun way.*

- *What did you find out?*
- *Was there anything that surprised you?*

**Apply**

*Talk with the children and try the following:*

1. Learn more about an artist whose work you saw at the museum. Search in books or on the Internet.
  2. Create your own art museum.
  3. Write a story, poem, or song about the exhibit or one specific artwork.
  4. Draw a picture using one of the themes you identified on your visit.
  5. If you could talk to the artist what would you ask? Come up with a list of questions.
  6. Have a local artist come to visit your group.
- *How would you design a museum?*
  - *How would you make it interesting and enjoyable?*
  - *What type of artwork would be included in your museum?*

**Sample of Scavenger Hunt Card**

Art on the Go – (Name of Museum)

(Location)

(Date)

When you find something to match the description, write the name of the painting and the artist in each square below.

Find a painting of animals (landscape, building, people).	Find a painting of nature.	Find a painting that uses only one color.
Find a painting that you like.	A painting that is made with watercolors (oils).	Find a painting you don't like.
Find an artist from another country (state).	Find an artist with more than one painting in the museum.	Find an artist who painted in the 1800s.
Find a painting by _____ (Insert name of artist)	Find a painting by _____ (Insert name of artist)	Find a painting by _____ (Insert name of artist)
What element(s) is expressed in your favorite painting?	What principle(s) is expressed in your favorite painting?	Draw your favorite painting on the back of this card.

For younger children consider focusing on fewer paintings and categories on the Scavenger Hunt Card. See **Simplify** section of this activity.

**Simplify:**

- ▶ Scavenger Hunt Card for younger children. For non-writers a simple drawing for the description will work.

**Enhance:**

- ▶ Focus on one artist and explore how the artist used the elements and principles of art.

Name of the painting:

Name of artist:

The action in the painting is...

The colors feel like...

The painting smells like...

If the painting made noise I would hear

Draw your favorite painting on the back of this card.

**Learning Indicators**

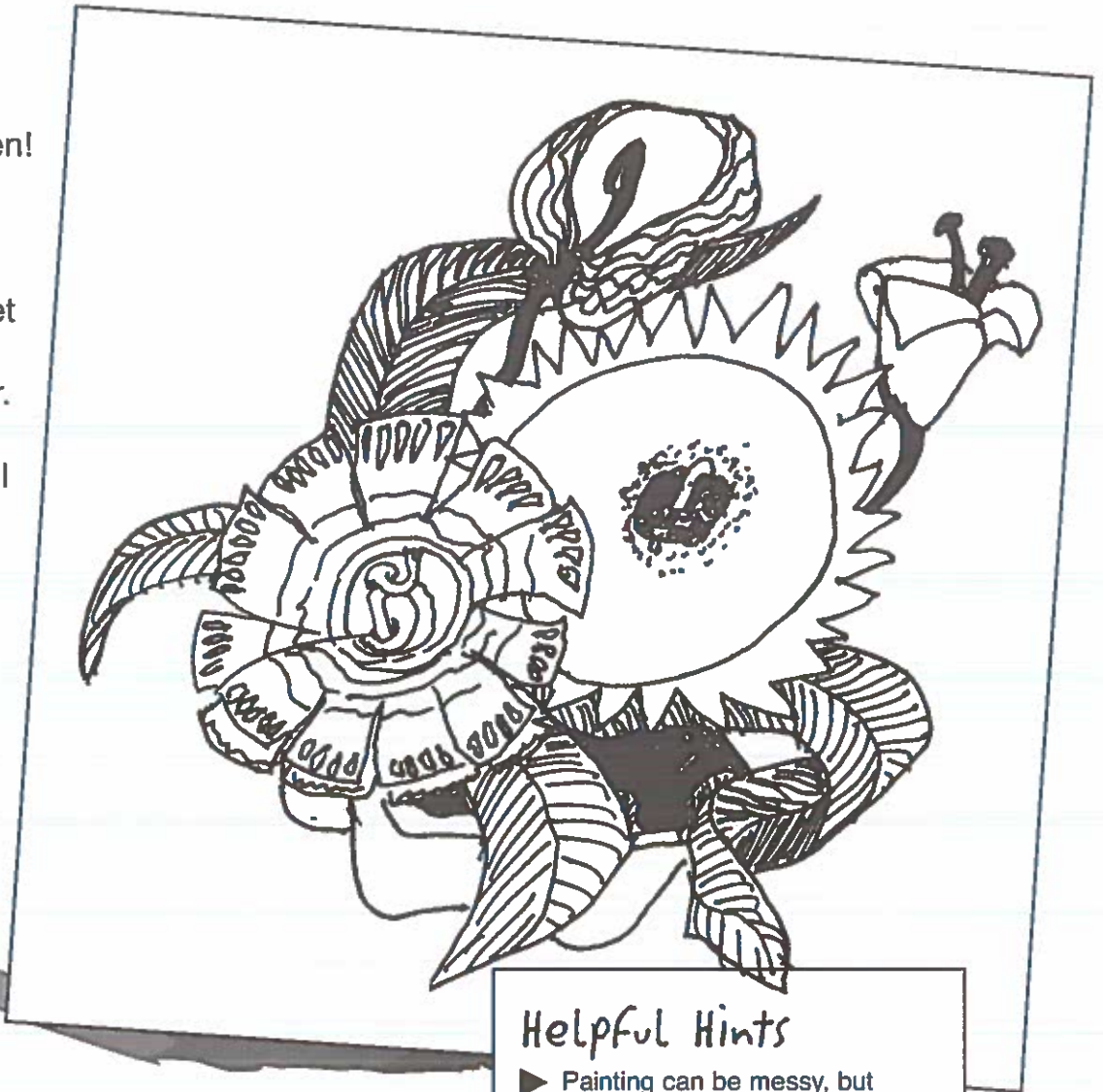
The children:

- Talked enthusiastically about what they saw at the art museum.
- Identified a favorite artist and found out about the type of art or life of the artist.



# Painting a Flower Garden

**B**looming color from the garden! You and your children can paint a flower garden in a rainbow of colors. Get rid of ideas about using the “right” color. Just looking at the sunset for a week will reveal the different palettes used by nature. Painting is a fun activity for all the family and the results can be surprising.



#### Materials:

- Paint
- Paintbrushes
- Container filled with water
- White paper plates or lightweight cardboard
- Scissors
- Craft sticks
- White glue
- Clay or play dough
- Clean egg carton

#### Helpful Hints

- ▶ Painting can be messy, but don't let that stop you. Make sure to cover the table and floor with plenty of newspapers or a vinyl tablecloth. Use old T-shirts or even a plastic garbage bag with slits for head and hands, to protect clothing. Make clean up a breeze by using washable paints. Have plenty of water handy to keep brushes clean.



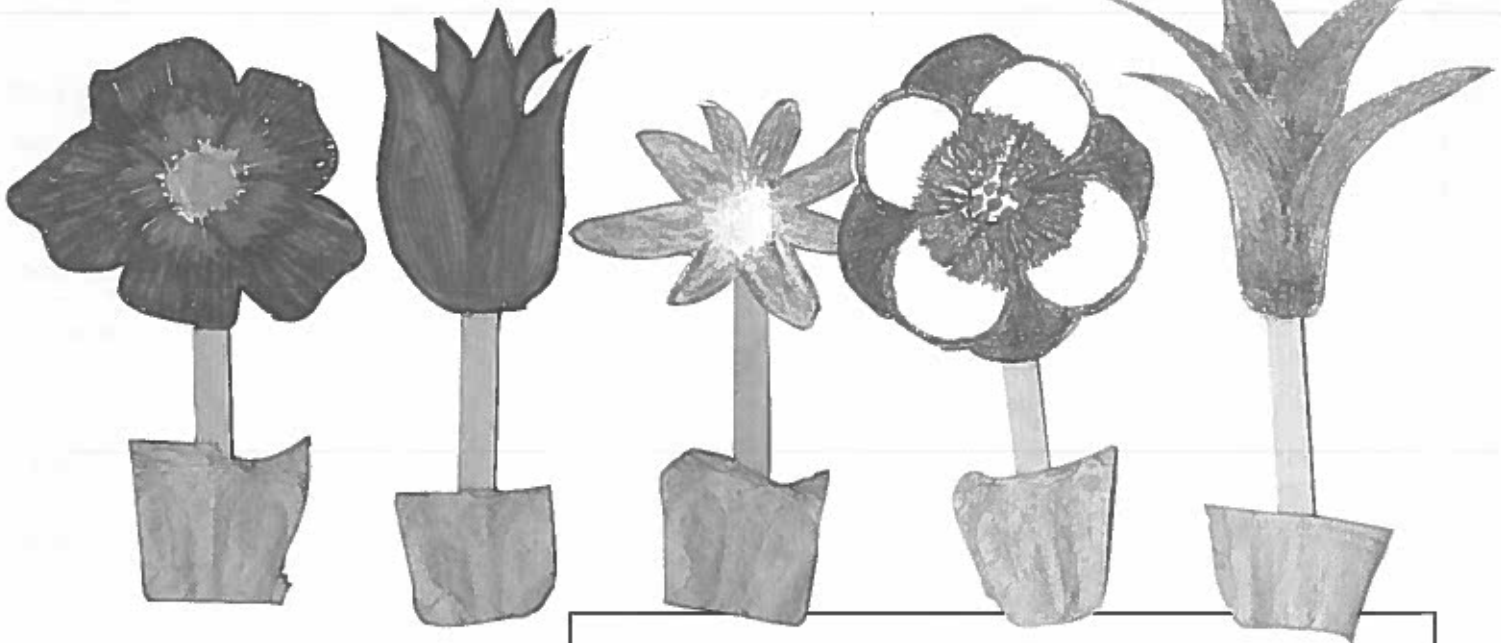
# Ready, Set, Paint!

1. Cover work surfaces with newspapers or plastic cloth.
2. Set out paints, brushes, and water for cleaning brushes.
3. Talk about the different shapes of flowers. Cut out flower shapes, real or imagined, from white paper plates or cardboard.
4. Paint the flower shapes in any way you choose.
5. When the flowers are dry, glue a craft stick to the back.
6. Press the clay into the egg carton and press the craft stick into the clay.
7. Continue planting the flower garden until all flowers have a spot.

## Parenting Tips

A positive approach will encourage your child to explore. Talk about the effort that the child puts into making the painting instead of the finished product. Here are examples of comments you can make as you and your children paint:

- ▶ Your painting is very interesting. Tell me about it.
- ▶ What bright colors you have used.
- ▶ You have really been working hard on your painting.
- ▶ It looks like you are really having fun.



4-H is an experience-based youth development program for all, regardless of race, color, sex, national origin or handicap. 4-H helps children acquire knowledge and life skills to become responsible productive citizens, meeting the changing needs of a diverse society.

# Sculpting\*

## Palette Connections

Children enjoy playing with clay, forming wonderful creations. They tear the clay into small pieces and then rebuild or create whole new pieces. They are intrigued with the adhesive quality of the medium. These sculpting activities offer a variety of media and techniques to experiment with as the children explore sculpting.

**Sculptures** are three-dimensional forms showing height, width and depth. The four basic sculpting techniques are carving, casting, modeling, and assembling. **Carving** is cutting or chipping a form from stone, wood, clay, or other masses. **Casting** uses melted metal or other liquid that is then poured into a mold or form. **Modeling** uses a workable material that is built up and shaped. The **assembling** technique requires gathering and joining a variety of materials to create a sculpture. Although the children will not use all these techniques in this unit they will experiment with diverse sculpting materials to learn their qualities and limitations. These activities will give an understanding of some of the potential of the material as a means to expressing their ideas and interest.

The activities in this unit will help children communicate and express thoughts. The children will also discover the concept of plasticity of sculpting materials through a scientific approach and problem solving. Ideas for making items with clay and paper are offered to help children learn to manipulate materials to express their designs. Finally, the *Family Adventure in Sculpting* offers the fun exploration of edible art from the kitchen.

\* Activities adapted from *Art in a Box—Guide for Parents and Leaders and Activity Book*. University of Wisconsin Cooperative Extension, Madison WI.

1. Sculptor and Clay
2. Pass the Sculpture, Please
3. Pots Potpourri
4. Papier Mâché
5. Exploring Rex Power
6. Art To Jewelry



## Communicating

Read *The Pottery Place* by Gail Gibbons, 1987. Then visit a local potter and ask about glazes used in pottery and about how "firing" affects the clay piece and glaze.

## Showcasing

- ▶ The children can participate in demonstrations at a school or community event. See your local Cooperative Extension Office for a 4-H publication on demonstrations.
- ▶ Display your group's sculptures at the library, a local bank, the school, or care center.

## Technology

Play with polymer clay and discover its history at *Arts and Crafts Polymer Clay*  
[www.delphi.com/crafts/clay.html](http://www.delphi.com/crafts/clay.html)

## Community Ties

- ▶ Identify and visit a local sculpture. Look at your local park or community building for sculptures. Study the sculpture's proportion, balance, and unity. Can you identify the artist and year it was made? What material was used to sculpt the figure?
- ▶ Identify relief sculpture in the community. Gargoyles on the sides of a building are good examples of relief sculpture. Study the gargoyle structure. What does it show? Does it tell a story?

## Careers

- ▶ Explore careers involving interesting modeling or sculpting techniques: dentist, food and cake decorator, jeweler, landscaper, auto-body worker, mortician, plastic surgeon, and prosthesis designer.

## Culture

Smithsonian National Museum  
of African Art, Exhibitions

[www.si.edu/nmafa/exhibits/currexhb.htm](http://www.si.edu/nmafa/exhibits/currexhb.htm)

Visit a museum or explore the web to see how other cultures (today and in the past) used sculpting materials for jewelry, religious articles, and everyday uses.

## Science

Have you ever watched a wasp or hornet build its nest? Or have you ever found an abandoned nest? Study the nest and notice that it is made of a paper-like material. Wasps demonstrate some of the principles of modeling. An adult female wasp, called a **foundress**, collects fibers from dry grasses, old board, or fence posts. The foundress pulls the fibers through her mandibles, or jaws, and chews them into a pulp and mixing it with saliva. She carries the pulp to the place where she will build the nest. The first cell of the nest is extended from a thin stem of pulp attached to a tree branch or building eave. The cell is cone shaped. As cells are added, they share cell walls with surrounding cells. As these cells are added they become six-sided or hexagon shape. Can you think of other sculptures in nature? (*Spider webs, bird nests, mud wasp nests, beaver dam, etc.*)

## Sensing

- ▶ Clay is found all over the world. It is dug from the earth, riverbeds, lakes, lagoons, and hilltops. Clay is the name used for mineral substances that are mainly aluminous silicate. Play with clay before you make anything. See how it feels in your hands, how it bends and folds and squishes. See *Exploring Flex Power* activity on what affects the pliability of clay.
- ▶ Read *Mud Matters: Stories from a Mud Lover* by Jennifer Owing Dewey, 1998 or *Children of Clay, A Family of Pueblo Potters* by Rina Swentzell, 1992.



# Unit 4

## Sculptor and Clay

### Descriptor & Goal:

Working in teams, children will pretend to be clay and sculptors.

### Recommended Grades:

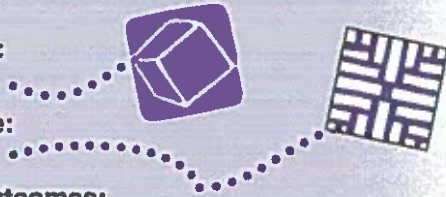
K-6

### Element:

Form

### Principle:

Unity



### Child Outcomes:

Interacting with others, enjoying and appreciating, and expressing self

### Life Skill:

Communicating, managing feelings

### National Art Standard:

Understanding and applying media, technique, and processes

### Activity Time:

45 minutes

### Preparation:

**Time:** 15 minutes

### Materials:

3" x 5" cards

### Setup:

Read through the activity.

Prepare 3" x 5" cards with emotions.



## Background

**S**culptor and Clay is a group activity that introduces concepts of modeling to children.

Kids learn to mold their peers into shapes that represent feelings. As the children position the arms, legs, head, and body of their partners to show an emotion, they create unity in their human sculpture.

Make sure that all children have a time to be both the sculptor and the clay. Using smaller groups keep everyone involved. Encourage older children to choose a younger child as a partner.

## Ready, Set, Model!

### Do

Have the children follow these directions:

1. Divide into teams of two. One person is the sculptor; the other is the clay.
2. The first time around, the older child will be the sculptor and the younger child will be the clay.
3. Each team has secretly been given the name of a different feeling to express. Do not let the other teams hear.
4. Sculptors take two to three minutes to sculpt a feeling such as anger, joy, and sadness from the clay. Move the hands, arms, legs, body, or face of your partner to express this feeling.
5. When time is called, the "clay" should stay in place for a few seconds and hold his/her position so everyone can see the human work of art. Let the other children try to guess what emotion you sculpted.

### Art-i-fact

- Play-doh® entered the market as wallpaper cleaner. Non-toxic and less messy than regular modeling clay, it was soon recognized that the cleaner made an excellent toy. The innovative product made Joe McVicker a millionaire before his twenty-seventh birthday. To date, 700 million pounds of Play-doh® have been sold.

## Reflect

Ask the children:

- *What emotions/objects were easy to recognize? What emotions/objects were hard to recognize? Why were some easy and some hard?*
- *How did it feel to be the clay?*
- *How did it feel to be the sculptor?*
- *Which role did you like better, being the clay or the sculptor?*

## Apply

Talk with the children:

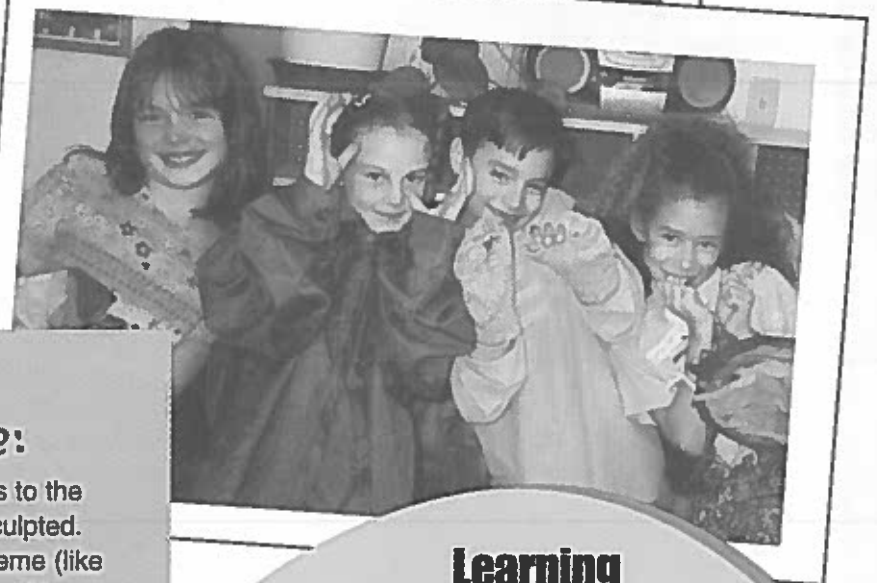
1. As the sculptor, what did you learn about shaping the clay into a human form? Will this be the same or different for working with modeling materials?
2. How did you move your clay to create a sense of unity?
3. As the clay, what did you learn about being moved into a form? Will this be the same or different from working with modeling materials?
4. Was it easy or hard to communicate the emotions? What about the sculpture made it easier?
5. What are strong emotions? When is it appropriate to show strong emotions? When is it not?
6. What are ways to manage strong emotions when it is not appropriate to show them?

## Enhance:

- ▶ Add objects to the list to be sculpted. Select a theme (like a garden) and have the teams sculpt parts of a garden.

## Simplify:

- ▶ Write emotions on 3" x 5" cards. Warm up by playing "Freeze Tag"



## Learning Indicators

The children:

- Interacted with others by being both the sculptor and the clay.
- Talked about how shaping the human clay and how all the parts fit together (unity) helped create the emotion.
- Named strong emotions.
- Named both appropriate and inappropriate times to express strong emotions.
- Identified ways to manage strong emotions when it is not appropriate to show them.

# Pass the Sculpture, Please

## Descriptor & Goal:

Children create sculptures for others to manipulate.

## Recommended Grades:

3–6

## Elements:

Form and texture

## Principles:

Balance, proportion, and unity

## Child Outcomes:

Enjoying and appreciating; expressing self; observing and sensing

## Life Skills:

Communicating and managing feelings

## National Art Standard:

Understanding and applying media, technique, and processes.

## Activity Time:

45 minutes

## Preparation:

**Time:** 20 minutes

### Materials:

- Modeling material such as plasticine, tinted bread dough, polymer clay such as FIMO® or Sculpey®, or home-made recipes (See page 62) for each child
- Piece of construction paper or card stock for each child
- Fixative spray

### Setup:

- Read through the activity.
- Prepare a golf ball-sized piece of modeling material for each child.
- Pre-cut card stock, one piece per child.
- Distribute a golf ball-sized piece of modeling material and a piece of construction or card stock paper to each child.

## Background

**P**ass the Sculpture, Please is a small group activity allowing children to manipulate materials. Pass the sculpture from child to child asking the child to add a piece. Discuss and then observe how form, texture, balance, proportion and unity may be used to communicate ideas. Ask the children for their observations.

## Ready, Set, Sculpt!

### Do

Have the children follow these directions:

1. Talk about form and texture, and balance, proportion, and unity. Show pictures from books demonstrating the elements and principles.
2. Divide into groups of 3 to 5.
3. Use card stock as a base for the sculpture.
4. You may use balls of other colors of modeling clay for the sculpture.
5. Make one object from the ball of modeling material. Place the sculpture on the paper base. As you work remember to use texture, balance, and proportion.
6. After 3–5 minutes pass the sculpture on its paper base to the child on your left.
7. Work on the sculpture you just received. Add something or change something. Try to keep the spirit of the piece. Don't destroy it or ask anyone about it. Rather, examine it until you get a sense of what it's about, and then do something to it that will enhance that feeling. Remember to use texture, balance, and proportion to keep the overall unity of the piece.
8. After 1–2 minutes, pass the sculpture to the left again and follow the same instruction.
9. Rotate the sculptures until yours returns.



## Reflect

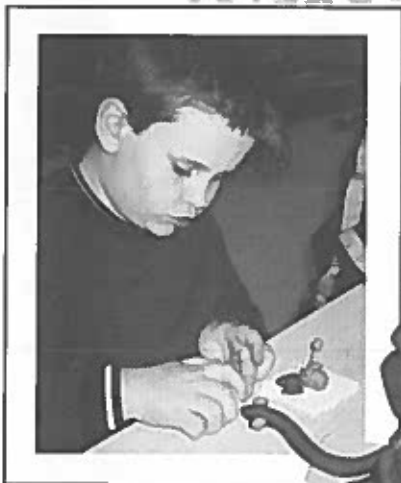
Ask the children:

- *What happened to your sculpture? Do you like it more or less? Why?*
- *How did you feel when you gave your sculpture to someone else?*
- *How did you feel when you started to work on someone else's piece?*
- *How did the form of the sculptures you worked on give you clues to what it was meant to be at first?*
- *What steps did you use to decide how to change the creation?*
- *Did you have preferences on the balance (symmetrical, asymmetrical, or radial) of the pieces? Did you like pieces that are proportional? Why or why not?*

## Apply

Talk with the children and try the following:

1. When working with someone else to create a sculpture, how can you communicate so you both improve the sculpture?
2. What did you learn from *Pass the Sculpture* that will help you communicate with others in the future?



## Art-i-fact

Baker's Clay is sculpture material used for delicate forms by many people, particularly the folk artists of Ecuador. You can use it to make beads, heads, tree ornaments, cars, baskets, and pictures.

## Simplify:

- ▶ *Keep the groups small. Work at round tables.*

## Enhance:

- ▶ Have the group make the modeling material as part of the activity.



## Learning Indicators

The children:

- Talked about their preferences for the balance and proportions of the sculptures.
- Observed the changes in form and textures of their sculptures.
- Expressed their feelings about the changes to their sculpture.
- Told why they felt their piece was changed for the better or not.
- Expressed how they would create and improve a product with someone else.

## Recipes for Modeling Materials

### Salt and Flour

<i>Stuff</i>	<i>Directions</i>
<p>Salt, flour</p> <p>A preservative such as oil of peppermint or glycerin</p> <p>Optional: food coloring or paint, shellac or plastic spray, and felt-tip markers</p> <p>Cardboard or wood backing</p> <p>Other supplies as needed to finish</p>	<ol style="list-style-type: none"> <li>1. Mix equal parts of salt and flour.</li> <li>2. Add water until it is the consistency of bread dough</li> <li>3. Add a few drops of food coloring (if you like)</li> <li>4. Add a preservative, such as oil of peppermint, or a plasticizer like glycerin to prevent mold growth or foul smell.</li> <li>5. You can place or lay this material on a cardboard or wood backing, then build up forms in layers or masses, like an aerial-view topographical map. Or you can make a free-standing sculpture</li> <li>6. Air-dry the finished product for a few days and then paint and add details with felt markers.</li> <li>7. Finish it with a coat of shellac or a clear plastic spray.</li> </ol>

### Baker's Clay

<i>Stuff</i>	<i>Directions</i>
<p>4 cups of flour (before you start freeze the flour to kill any larva eggs in it)</p> <p>1 cup of salt</p> <p>1½ cups of water</p> <p>Food coloring, liquid tempera, felt-tip pens, paints</p> <p>Plastic coating such as acrylic varnish or white glue slightly thinned with water</p> <p>Paintbrush</p> <p>Other supplies as needed for chosen project.</p>	<ol style="list-style-type: none"> <li>1. Mix first 3 ingredients together and knead them until they are the consistency of clay. If the dough is too stiff, add a few drops of water, but do not get the dough too wet. The dough may be stored in the refrigerator in an airtight container.</li> <li>2. Add food coloring or liquid tempera paints if desired, mixing it completely.</li> <li>3. Shape dough into desired shapes or use cutters such as bottle and jar caps, canapé or cookie cutters, or a blunt knife for creating free-form shapes.</li> <li>4. Join edges or surfaces by moistening them with just a bit of water and gently pressing them together.</li> <li>5. Bake the shapes in the oven at 350 degrees F. until they are hard and lightly browned (about one hour); or air-dry them overnight.</li> <li>6. When the shapes are cold, paint and decorate them. Any paint will do, as will felt markers. The dough is NOT EDIBLE!</li> </ol>





# Unit 4 Pots Potpourri

## Descriptor & Goal:

Children will make pinch, slab, and coil pots.

## Recommended Grades: K-6

## Element: Form

## Principles: Proportion and unity

## Child Outcomes:

Enjoying and appreciating, expressing self, manipulating materials, and observing and sensing

## Life Skill:

Problem solving

## National Art Standard:

Understanding and applying media, technique, and processes; using knowledge of structure and function

## Activity Time: 50-60 minutes

## Preparation:

**Time:** 30 minutes

### Materials:

- Modeling Material—See *Pass the Sculpture* for recipes
- Items to create texture: spoons, blunt knife, comb, garlic press, pencils, etc.
- Bowl, foil, or other external support
- Rolling pin
- Magazines
- Burlap
- Duct tape
- Plastic wrap
- Cardboard to do work on
- Spray bottle with water
- Tempera paint

## Background

**P**ots *Potpourri* will allow the children to create three types of pots. People make containers for storage of food and water and for decorative purposes. Some containers are used for special purposes such as rituals. Over the centuries, people have shaped containers in beautiful ways to honor an ideal, show reverence, or to express a need to make something beautiful for its own sake.

As the children make different types of pots, they will face different structural challenges. The sculpture may require a base or platform to set the finished sculpture apart from its surrounding. This is similar to how a picture frame sets off a painting. The modeling process that the children will use may be additive or subtractive sculpting. **Additive** sculpting involves adding on or building up a shape with materials such as clay coils. **Subtractive** sculpting removes something from the original materials. In making pinch pots, the children may remove some of the modeling material. **Incise** is a term for cutting or marking the surface of the piece with an instrument. The burlap, knife, combs, etc. are tools the children can use to create texture to the surface of their pot.

## Setup:

- Read through the activity.
- Prepare modeling material unless the children are making it.
- Distribute modeling material.
- Have enough tools for the children to share.



# Ready, Set, Model!

Do

Have the children follow these directions:

## Pinch Pots:

1. Form a ball of clay about the size of a baseball.
2. Push down into the center of the ball of clay with your thumbs.
3. Force and rotate the ball out and begin to deepen and enlarge the hole.
4. Pinch and rotate the ball to build an even wall.
5. With the tools, make a design or texture on the outside of the pot.
6. To keep the pinch pot from cracking as it dries, place it in a plastic wrapper and let it dry for 3 to 5 days. Larger pots will need to dry longer.



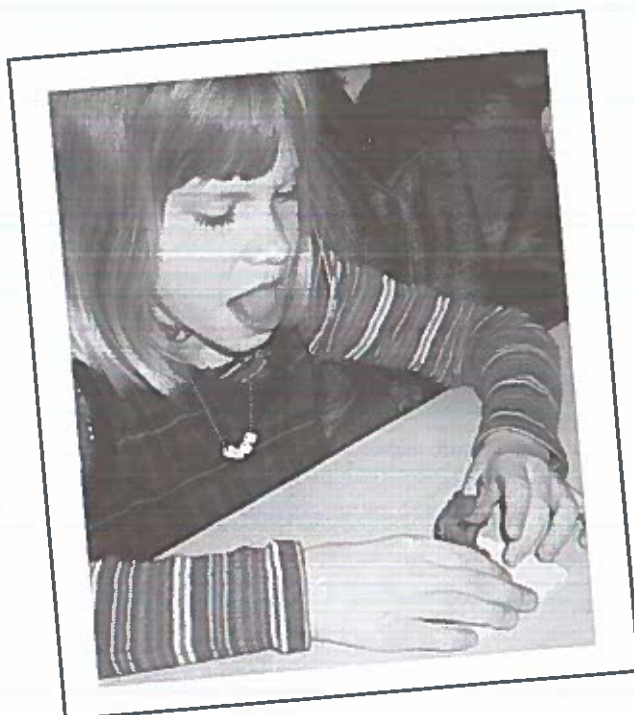
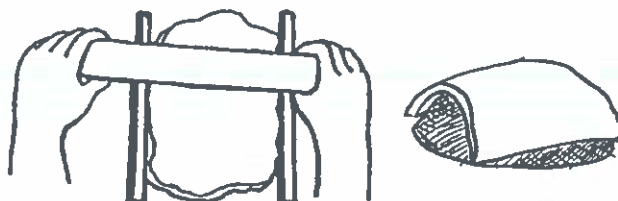
## Coil Pots:

1. Take a baseball size piece of modeling material.
2. Roll out coil cane.
3. Wind coil on top of each other to create a raised form.
4. Join by scratching the edges then rubbing with slip. Slip is clay and water mixed to a creamy consistency.
5. Use a tool or hands to smooth the sides.
6. Texture the sides if desired.
7. Let it dry overnight, or bake for an hour if using baker's clay and paint it later.



## Slab Pots:

1. Cover the tabletop with burlap holding it down with duct tape.
2. Roll out the clay with a rolling pin like pie dough.
3. Use magazines the same thickness on either side of the clay to keep the thickness even as the clay is rolled.
4. Take a bowl, ball of foil, or rock and cover it with plastic wrap.
5. Drape the clay slab over the support.
6. Gently press the clay to the support.
7. Trim the outer edge of the clay with the blunt knife.
8. Cover the clay with plastic and let it dry two or three hours.
9. Remove the clay from the support.
10. Decorate the clay by impressing designs with tools.
11. Let it dry overnight, or bake for an hour if using baker's clay.



## Reflect

Ask the children:

- *What type(s) of pot did you make?*
- *Which pot was easy to make? Why?*
- *Which pot was more difficult? Why?*
- *What problem or challenge did you face while making this pot?*
- *How did you solve this problem?*
- *How will you use your pot(s)?*
- *What makes your pot pleasing to the eye? Is it proportionate? How does it show unity?*

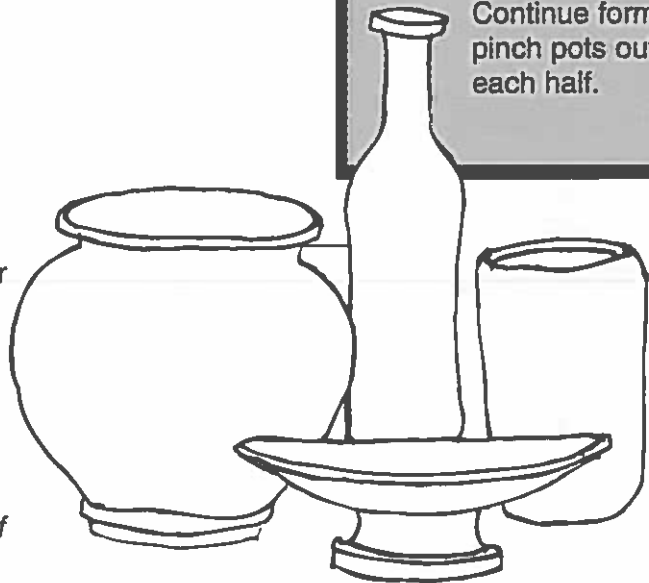
## Apply

Talk with the children and try the following:

1. Explore the history and traditions of pottery. Tour a museum to see how other cultures use clay to make pots. Use the Internet and your local library to find information.
  2. Share this information with the group. Consider these questions:
    - What materials did other cultures use?
    - How did they use the pots?
- *How are pots used around the world? Is this similar to how you will use your pot?*
  - *How do pottery techniques reflect the values of the culture?*
  - *How does your pot reflect your personal preferences?*
  - *Does this reflect your values? Why or why not?*

## Simplify:

- ▶ Have the children make the modeling material.
- ▶ Have the children make the different pots over several days.
- ▶ To make a pinch pot use a golf ball covered with a piece of fabric. Form the clay completely around the ball. Slice clay in half and remove from the ball. Continue forming pinch pots out of each half.



## Learning Indicators

The children:

- Created one or more different pots by manipulating modeling materials.
- Named the steps in making their easy and hard pot.
- Named a challenge in making their hard pot.
- Described how they solved the challenge.
- Described how pots are used in one other culture.
- Described how the pots reflect the values of the culture.
- Expressed how the pot(s) they created reflected their personal preferences.

## Art-i-fact

- The colors of clay come from impurities in the material such as iron (yellow, brown, or red) lime, magnesia, free silica, and alkali. The color black comes from carbonaceous matter.

# Unit 4 Papier Mâché

## Descriptor & Goal:

Children will create a papier mâché product.

## Recommended Grades:

K-6

## Elements:

Form and texture

## Principles:

Balance, proportion, and unity

## Child Outcomes:

Observing and sensing, manipulation of materials

## Life Skill:

Problem solving

## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

60 minutes. Drying may take two or more days depending on how many layers of paper the children use.

## Preparation:

**Time:** 30 minutes

### Materials:

- Newspaper
- Pulp (See Recipe)
- White paper towels or tissue paper for outside layer, cut into strips
- Materials for armatures—balloons, cardboard tubes and boxes, wire, aluminum foil, etc.
- Materials to create texture—combs, spoon, nail, cardboard, rolling pin, etc.
- Table cloths, drop cloths or tables with washable surfaces
- Plain paper and pencils/crayons
- Sand paper of various grades
- Water-based paints
- Small containers for pulp
- Masking or electrical tape (optional)

## Setup:

- Read through the activity.
- Make pulp the night before.
- Mix pulp with glue or wallpaper paste. (See Recipe.)
- Cover tables with cloths.
- Distribute containers of pulp.

## Background

**P**apier mâché is a fun and messy way to get children involved in art. **Papier mâché** is a French phrase for chewed paper. There are several methods of using papier mâché: **Pulp**—shredding newspaper, adding water, and soaking over night; **strip**—ripping newspaper into strips and dipping the strips into paste and then placing onto the armature; and **drape**—layering newspaper and paste several layers thick then draping the layers into a form.

This activity uses the pulp method. Through the process of creating a papier mâché product, the children will learn the importance of using an armature. An **armature** is an inner support or frame that strengthens the finished product. Any of the armature materials listed are suitable for this purpose. Discuss with the children the need for balance in the sculpture when adding armatures. They can use symmetrical—both sides equal, asymmetrical—emphasis on one side, or radial—equal from the center outward.

Choose materials that are safe for the ages of your children. Children under 12 should not use many adhesives and other products. All products deemed safe for children are required by law to carry a label clearly marked NONTOXIC. If a substance is not so labeled, don't use it for young children. Monitor wallpaper paste to make sure the brand DOES NOT contain pesticides. When using wire for the armature wrap the ends with masking or electrical tape.

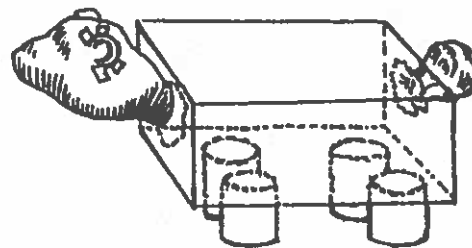
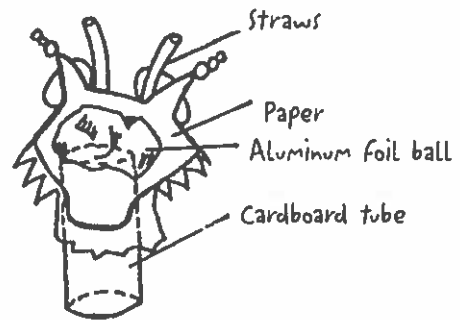
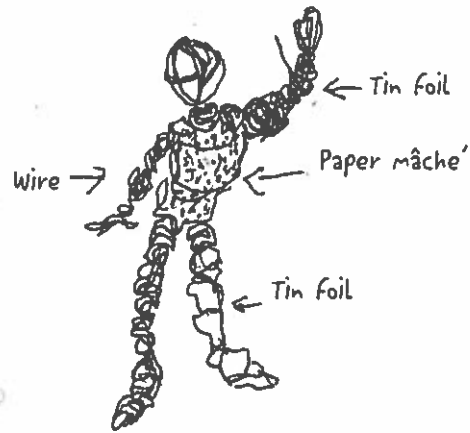


# Ready, Set, Sculpt!

**Do**

Have the children follow these directions:

1. Design and draw your sculpture.
2. Select materials for armatures.
3. Tape or form armature:
  - Blow up a balloon and securely tie the opening.
  - Form aluminum foil around wire armature.
  - Tape cardboard together to form armature.
4. Lay pulp over armature to form the desired shape.
5. Use thin layers of pulp to build up the form. When the form is completely covered with pulp lay 1–2 layers of glue moistened paper towels or tissue over the form. Smooth with fingers.
6. With thumb, fingers, or objects add texture or features.
7. Use a pencil or nail to shape small details.
8. Allow objects to dry. Depending on the number of layers, it may take 1–3 days.
9. Sand and paint with white water base or latex paint.



## Papier Mâché

Stuff	Steps
Newspaper Water Salt Glue, starch or wallpaper paste Gallon bucket or container	<ol style="list-style-type: none"> <li>1. Tear paper into one-inch squares.</li> <li>2. Place pieces of paper in containers that won't rust (one-gallon ice cream containers with lids would work).</li> <li>3. Add water to make pulp.</li> <li>4. Add one teaspoon of salt to each quart of pulp to prevent the pulp from spoiling.</li> <li>5. Let the mixture stand overnight.</li> <li>6. Squeeze out any excess water from paper pulp.</li> <li>7. Add white glue, starch, or wallpaper paste before using.                             <ul style="list-style-type: none"> <li>• One part white glue to five parts of water mixed well.</li> <li>• Wheat paste (wallpaper paste) thinned with water to a smooth consistency.</li> </ul> </li> </ol>

## Reflect

Ask the children

- *How are your original design and creation similar? Different?*
- *What did you do to help make that happen? What could you do next time that would improve your drawn design?*
- *What could you do next time that would improve your model?*
- *What type of armature did you use to create your product? How did this affect your papier mâché product?*
- *What types of balance can we find in our sculptures? (Symmetrical, asymmetrical, radial)*
- *Which sculpture looks proportional? Which one looks unified?*
- *Does the surface look smooth or rough?*
- *What types of texture do we find in our sculptures? (Smooth, rough, prickly, soft, etc.)*

## Apply

Talk with the children

1. How did you decide to create your sculpture? Try to identify steps to how you made your decision.
2. Can these steps help you make other decisions? Would the steps work for choosing clothes or choosing a friend? Why or why not?



## Simplify:

- ▶ Children can make the paper pulp as an activity the day prior to modeling with papier mâché
- ▶ Select a theme (for example dinosaurs) or type of object (facemasks or piñatas) for children to make.

## Enhance:

- ▶ Select a theme and have each child create a part of that theme. For example, a community and each child designs and makes a building or structure for the community. Other theme ideas include playground, sports camp, parade, insect collection, and hot air balloon festival.

## Learning Indicators

The children:

- Designed their sculpture prior to creating it.
- Created their sculpture by manipulating papier mâché on armatures.
- Compared their sculptures with their design.
- Talked about the form and texture of their sculptures.
- Talked about the balance, proportion, and unity of their sculptures.
- Expressed similarities and differences of the sculpture to their design.
- Explained ways to enhance their design and sculpture.
- Named steps to how they chose their design.
- Expressed how steps in decision-making can apply to their lives.

# Exploring Flex Power

## Descriptor & Goal:

Children will explore the flexibility of different materials.

## Recommended Grades:

3-6

## Element:

Form

## Principle:

Proportion

## Child Outcomes:

Enjoying and appreciating, observing and sensing, manipulating materials

## Life Skill:

Problem solving

## National Art Standard:

Understanding and applying media, technique, and processes; making connections between visual arts and other disciplines

## Activity Time:

45 minutes

## Preparation:

**Time:** 60 minutes

### Materials:

- Modeling clay, wire coat hanger, pillow, twigs, old spoon, toothpaste, sandwich bag, plastic coat hanger, dry sand, flour, corn starch, gum, old dry bread, flour, dry sponge, wax, plastic phonograph record or compact disk, Sculpey® or Fimo®, etc.
- Bowls or balloons
- Malleability Observation Chart
- Water
- Washable tables or vinyl table cloths

## Background

**E**xploring Flex Power allows children to observe the qualities of various materials. Such observation is useful in art, science, and daily life. The children test materials collected to see how they stretch, bend, and pull. In the process, they organize the materials from the most pliable to the stiffest. The answers provided are given as guides, but many other answers are possible.

As the children do this activity, they will discover plasticity of materials. **Plastic** is a term that refers to the capacity of a material to be shaped, formed, molded, or modeled. Other similar terms are pliable, flexible, **malleable**, and adaptable. The materials that are more plastic may need to have an armature to help them keep their shape. An **armature** is an inner support (like a skeleton) or frame onto which a sculptor attaches material (plaster, clay, fiber, paper, plastic, etc.).

## Ready, Set, Test!

### Do

Have the children follow these directions?

1. At each station test the materials to see how flexible they are by stretching, bending, and pulling each one of them. Organize them from the most pliable to the stiffest.
2. With your partner complete the Malleability Observation Chart and explore possible answers to the questions listed below the chart.



### Setup:

- Read through the activity.
- Use tables with washable surfaces or cover with vinyl tablecloths.
- Set up stations by putting materials at different locations.
- Have water available for testing.
- Make observation charts and answer sheets.
- Have the children work in teams.

# Malleability Observation Chart

Material	Stretch, Bend	Keeps Shape	Add Water	Keeps Shape	Heat	Keeps Shape

## Questions for the Malleability Observation Chart

- Of those materials that are flexible, which ones can hold the new form you give them?
- What can you do to some of the materials to help them hold their form?
- Add water to some of the materials. Which ones become flexible when mixed with water?
- Add only a little water at a time to the material. What happens when you add a lot of water?
- Which materials keep their form after drying?
- Some materials respond to heat. Which materials will become flexible if warmed by your hand?
- Which materials will become flexible or hard if warmed in hot tap water?
- Which materials become flexible or hard if warmed in an oven on low heat or in the sun on a hot day? (Use oven only with supervision.)
- Design your own experiment to test the flexibility of the objects.
- Some materials may hold their form with a little help. Make a skeleton-like support out of wire. This is called an armature. Try wrapping or sticking the materials to the armature. Which materials stick?
- Some materials can be formed with external support, like a bowl or balloon. Pour or pat some materials onto an external form. Which materials hold their form after they dry or cool?
- Some materials hold their form only after being heated. Which materials need heat? (*Sculpey<sup>®</sup>, oven fired synthetic clay, dough*)
- Which material could not hold its form no matter what you tried?



## Reflect

Ask the children:

- Which of the flexible materials held their form? (Modeling clay, wire coat hanger, pillow)
- What can you do to some of the materials to help them hold their form? (Wet them, add glue, tie them in place, warm them)
- Which ones became flexible when mixed with water? (Chewed gum, sand, bread, sponge, flour, and cornstarch)
- What happens when you add a little water to the material? What happened when you added a lot of water? (Too much water will make many of them too fluid to model and hold shape.)
- Which materials kept their form after drying? (Chewed gum, moistened bread, wet sand)
- Some materials respond to heat. Which materials became flexible when warmed by your hand? (Gum, wax, modeling clay)
- Which materials will become flexible or hard when warmed in hot tap water? (Wax, corn starch)
- Which materials became flexible or hard if warmed in an oven on low heat or in the sun on a hot day? (Use oven only with supervision) (Items made from some types of plastic)
- What tests did you come up with on your own?
- Which materials stuck to the armature? Did they hold their form? (Moistened flour, moistened corn starch, modeling clay, toothpaste, moistened bread)
- How can an armature help create balance (Symmetrical, asymmetrical, radial)?
- Which materials held their form, using external support, after they dried or cooled? (Sponge, moistened bread, chewed gum)
- Some materials hold their form only after being heated. Which materials need heat? (Sculpey®, oven fired synthetic clay, dough)
- Which material could not hold its form no matter what you tried? (Twig)

## Apply

Talk with the children:

1. Name careers that use modeling: (sculptor, jewelry designer)
- What professionals model materials with heat? (Dentist, farrier, welder, glass sculptor)
  - Who might sculpt with food? (Chef—ice sculpture, garnishes)

## Enhance:

- Visit a local potter to learn about the modeling and firing process. Find out if there are natural deposits of clay that exist near your community. If so, go and collect some and see how the natural clay compares with some of the other modeling material.

## Simplify:

- Set up learning stations with materials different from those used in this activity or different materials at each station. Have an adult lead the activity for younger children.

## Learning Indicators

The children:

- Successfully arranged the materials from most flexible to stiffest.
- Observed and talked about the form and proportion of materials.
- Worked collaboratively with their partner to complete the observation chart and answer the questions.
- Named careers that use modeling.
- Discovered careers that use modeling.

# Art To Jewelry

## Descriptor & Goal:

Children will create art they can wear or display.

## Recommended Grades:

1–6

## Elements:

Color, form, and texture

## Principles:

Balance and pattern

## Child Outcomes:

Expressing self, imagining, manipulating materials

## Life Skill:

Problem solving

## National Art Standards:

Understanding and applying media, technique, and processes

## Activity Time:

45–60 minutes plus one hour baking time

## Preparation:

**Time:** 30 minutes

### Materials:

- Baker's Clay (See *Pass the Sculpture, Please* for recipe page 67.)
- Tools to make holes for necklaces—tooth picks, pencils, nails, paper clips
- Garlic press for a fringe effect
- Nylon fishing line or string
- Food coloring, liquid tempera, felt pens, tempera paints
- Plastic coating such as acrylic varnish, white glue slightly thinned with water, or clear nail polish
- Scissors
- Jewelry findings such as clasps, earring studs, or pinbacks

### Setup:

- Read through the activity.
- Make the modeling material. Divide into several small balls and mix different colors (*food coloring or acrylic paints*) into each ball.
- Distribute the modeling material and other materials to make jewelry.

## Background

The choices we make about our clothing and the objects we buy tell others about us. Children often tell others about themselves but they can also make statements by creating things they can wear and display.

In this activity the children will use jewelry findings to transform their creations into functional items. A jewelry **finding** is a clasp, pinback, earring stud, or other attachments used to make small objects wearable.

Encourage the children to use interesting forms, colors, and textures to achieve unity in their finish product. Review the primary and secondary colors. Make them aware that the arrangement of chosen elements creates a design that tells others about them.

## Ready, Set, Create!

### Do

Have the children follow these directions:

1. Take a few minutes to decide what you want to make—a necklace, pin, or other ornament.
2. Begin creating beads, pin, or ornament. For a pin or ornament model the material by pressing and squeezing it into a pleasing form. Remember to keep your form fairly small and light. Add a hole or holes for hanging.
3. Make beads by rolling small amounts of the modeling material into balls, rolls, and other shapes.
4. Twist and roll different colors together. Cut into slices to make multicolored shapes.
5. Pierce through each bead with a nail.
6. Dry according to the needs of your material. Do not let the beads touch each other during the drying process.
7. After the forms have been baked and cooled, decorate with paint, and varnish.
8. String into a pattern using a needle threaded with string or fish line. Arranging several small beads of modeling material into your desired shape to make ornaments, pins, and pendants.
9. Assemble jewelry by gluing on pins and clasps or adding ribbon to your ornament.

### Art-i-fact

- In 1887 an English art teacher, named William Harbutt, began experimenting to make a new type of clay. He made a soft, lightweight, and easy-to-handle material, which he called Plasticine.

Remember to have an adult bake the shapes in an oven at 350°F. until they are hard and lightly browned (about one-hour) or air-dry them overnight. When the shapes are cold, paint and decorate them.

## Reflect

Ask the children:

- *What problems did you have designing your jewelry or ornament?*
- *How did you use the jewelry findings to create your wearable art?*
- *What types of designs did you try?*
- *How did you use form, color, and texture?*
- *What type of balance does your piece have?*
- *How did you create a pattern?*
- *What primary and secondary colors are in your piece?*
- *Did you vary the value of a color?*
- *What types of texture did you use—soft, smooth, rough, prickly, etc.?*

## Apply

Talk with the children:

1. Some decisions are based on available materials. What decisions did you make based on available materials? What decisions are based on personal preference?
2. How do you change your dress to express your moods?
3. When else have you solved problems by using the materials you have on hand?

## Simplify:

- ▶ Have the children make the Baker's Clay.

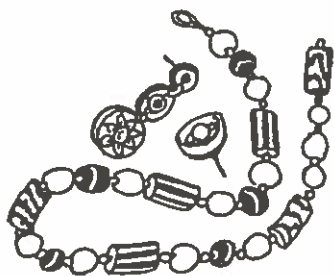
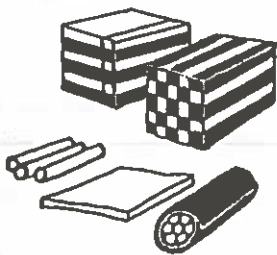
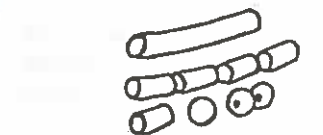
## Enhance:

- ▶ Visit a library or museum to find out how people from different times and places use beads, jewelry, and ornamentation. What are some of the materials they used? What are the similarities and differences in materials and techniques? What are some of the differences because of customs, values, or beliefs?

## Learning Indicators

The children:

- Completed a modeling product by manipulating Baker's Clay.
- Talked about form, color, and texture of their piece.
- Talked about the balance and pattern of their piece.
- Listed steps to create a piece.
- Identified a challenge and the way they solved the challenge when creating their product.
- Named three decisions they made when creating a piece.
- Expressed choices made because of materials and choices made due to personal preferences.
- Expressed choices made at school based on materials and personal preferences.
- Expressed that how they dress may convey their personal preferences style.





# Delicious and Edible Art

Sculpting is an exciting hands-on experience for everyone. You and your family can use sculpting techniques to create lots of family fun. One purpose of this sheet is to give you some ideas for sculpting as a family.

Sculpting can take many forms—from baking bread to building houses. Careers that require sculpting skills include dentistry, masonry, special effects, re-constructive surgery, artist, and automobile design and repair. Can you think of any other careers that include sculpting?

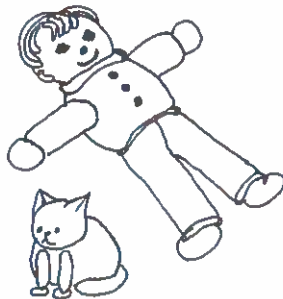
Take 15 minutes and do a Family Scavenger Hunt. Look for examples of sculpting products in your home. Make a list. Here are a few clues to get you started. Think about containers to hold food, plants, or water. Think about jewelry. Think about molding on the inside or outside of your house. Think about figurines you have around the house.

**READY, SET, GO!**

## Parenting Tips

► Create a family tradition by creating edible art around holidays or family events such as birthdays, start or end of the school year, birth of a new sibling, etc.

Bread Sculpture Dough	
Stuff	Steps
1 package of active yeast 2 cups of warm water 3 tablespoons of honey or sugar ¼ cup of oil 2 teaspoons of salt 7 cups of flour Nuts, raisins, and candy decorations (optional) Other supplies you think of!	1. Dissolve the sugar in warm water. 2. Add the yeast to the warm sugar-water mixture and let it dissolve. Let stand for about 5 minutes. 3. In a bowl mix salt, oil, and half the flour a little bit at a time. 4. Add yeast mixture and remaining flour until the dough can be worked. (If the consistency is too sticky, add more flour.) 5. Knead the dough until it's smooth. 6. Begin to sculpt forms. 7. Build forms on a cookie sheet lined with aluminum foil. Build the sculpture horizontally, vertically, flat, or high. 8. Cut out shapes or build forms with patties, coils, and balls. 9. Moisten the parts to be joined with a small amount of water. 10. Decorate with nuts, raisins, and candy. 11. Let the dough rise for 10 to 20 minutes. 12. If you wish, brush the surface with a beaten egg white. It will give the baked sculpture a shine. 13. Bake at 350 degrees F. for 20 to 30 minutes or until the dough is lightly browned.



## Sculpting Items Found In;

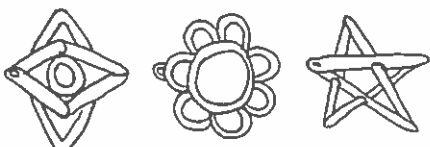
- Kitchen:
- Family Room:
- Living Room:
- Basement:
- Yard:
- On the Walls:
- Outside on House:
- Garage:

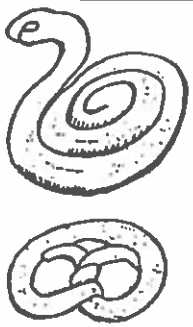
## Helpful Hints

► This is a kitchen activity where the surfaces for sculpting and the floor are easily cleaned. Help children learn good habits by letting them know that part of the fun of creating is the teamwork of cleaning up after the fun.

# Ready, Set, Sculpt, and Bake!

Select one of the three sculpting recipes. Follow the directions. Encourage and show the children how to measure ingredients and mix the dough.

Glass Cookies	
Stuff	Steps
<p> <math>\frac{1}{3}</math> cup of sugar  <math>\frac{1}{3}</math> cup of vegetable oil            1 egg            3 cups of flour  <math>\frac{1}{2}</math> teaspoon of baking soda (to be sifted with the flour)            1 teaspoon of salt  <math>\frac{2}{3}</math> cup of honey            Lollipops            Aluminum foil and wax paper            Cookie sheet            Other supplies you think of!         </p> 	<p>Celebrate holidays by baking, hanging, wearing, and eating these cookie decorations.</p> <ol style="list-style-type: none"> <li>Mix all the ingredients together and knead them until they are the consistency of bread dough.</li> <li>Roll the dough into <math>\frac{1}{4}</math> inch thick coils. Use these to outline shapes. Moisten one side and connect these coils securely.</li> <li>Create designs on aluminum foil lined cookie sheet. Make a hole in cookies that will be worn or hung. (Use a straw to poke a hole.)</li> <li>Break up lollipops for colored fillings by smashing them with a spoon between wax paper sheets.</li> <li>Sprinkle the crushed lollipops in the openings of the design. (The lollipops will melt in the oven and fill the spaces with a sheet of color.)</li> <li>Bake at a temperature of 375°F for 8 to 10 minutes or until the lollipops have melted and the dough is lightly browned.</li> <li>Let the cookies cool and remove them from the aluminum foil.</li> </ol>

Pretzel Sculpture	
Stuff	Steps
<p>           1 cake of yeast            1 <math>\frac{1}{2}</math> cups of water  <math>\frac{1}{2}</math> - <math>\frac{3}{4}</math> cup of honey  <math>\frac{1}{2}</math> teaspoon salt            4 cups of flour            1 egg yolk            Salt            Other supplies you think of         </p> 	<ol style="list-style-type: none"> <li>Dissolve one pkg. or cake of yeast in 1 <math>\frac{1}{2}</math> cups of warm water and <math>\frac{1}{2}</math> - <math>\frac{3}{4}</math> cup of honey. Let the mixture stand for <math>\frac{1}{2}</math> hour.</li> <li>Add two cups of flour and <math>\frac{1}{2}</math> teaspoon salt; beat for 100 strokes.</li> <li>Add two more cups of flour; knead the dough for 5 to 10 minutes. Let the dough stand in a warm oven (200 degrees) until it is double in size.</li> <li>Shape the dough into forms, using coils, to make flowers, figures, animals and other designs. Place on aluminum lined cookie sheet.</li> <li>Brush the dough with egg yolk that has been diluted with two tablespoons of water.</li> <li>Sprinkle the shapes with salt.</li> <li>Soft pretzels bake at 400°F for 15 to 20 minutes. Hard pretzels bake at 500°F for 15-20 minutes.</li> </ol> <p>Makes about two dozen.</p>

### Community Connection

► Arrange a visit to a local restaurant to watch the chef create garnishes, breads, desserts, ice sculpture, etc. Have your child make edible art for their favorite teacher, volunteer leader, etc. to say thank you.



4-H is an experience-based youth development program for all, regardless of race, color, sex, national origin or handicap. 4-H helps children acquire knowledge and life skills to become responsible productive citizens, meeting the changing needs of a diverse society.

(Local program address)

# Printing

## Palette Connections

In its most elementary forms, printing is an activity that most children do naturally. From infancy, children press their hands and faces to steamy or frosty windows. They leave prints on the glass. They leave angels in the snow and trails of footprints indoors and out.

Printmaking helps children recognize and work with patterns. Pattern recognition and manipulation are basic skills needed for math and reading readiness, where patterns of words and numbers are used.

There are six activities in this unit. Each one has a bit of history and introduces a different type of printing. The activities offer an opportunity for children to try new methods and explore print media in safe, productive ways.

1. All Fingers, Thumbs, and Hands!
2. Sponge Fun
3. Prints from the Garden
4. Stencil Fun
5. Block Printing
6. Screen Printing



## Communicating

Create a personal stamp design. Use a personal stamp on notes and letters.

## Showcasing

- ▶ Exhibit the children's prints and original stamps.
- ▶ Have the children demonstrate a printing process.

## Technology

- ▶ Design an assembly line printing system, using two or more colors, to print gift-wrap. Share the gift-wrap.
- ▶ Learn about the Development of Print Technology at <http://communication.ucsd.edu/bjones/Books/printech.html>
- ▶ Graphion's Online Type Museum [www.slip.net/~graphion/museum.html](http://www.slip.net/~graphion/museum.html)

## Community Ties

Make silk-screened greeting cards, wrapping paper, placemats or notepaper. Share artworks with care centers or hospitals as a community service project.

## Careers

- ▶ Visit the local newspaper print shop to learn about the printing process.
- ▶ Invite local artists to talk about printing and silk-screening.

## Science

- ▶ Use the printing with fruits and vegetable activities to discuss the 5-A-Day nutrition plan [www.dole5aday.com/](http://www.dole5aday.com/)
- ▶ Create dyes and paints by mixing fruit and vegetable juices. Boil onionskins in a saucepan of water for twenty minutes for a light brown, orange or yellow color. For other shades of brown try coffee and tea. Experiment with beets, blueberries, flower petals, and plant stems to make a variety of dyes.

## Culture

### Did you know?

The **Ashanti** (ah-SAHN-the) people of West Africa print geometric designs on fabric. This special type of printing is called **adinkra** (ah-INK-rah). To make your adinkra follow the veggie print activity with these modifications:

1. Cut the design in a geometric shape (**motif**) such as a diamond, square, or zigzag.
2. Draw large squares on your paper or fabric.
3. Stamp your design in rows within each square, repeating the design.
4. Stamp each square with a different geometric design.

Find out more about adinkra clothe by the Ashanti at Republic of Ghana, Adinkra [www.ghana.com/republic/adinkra/index.html](http://www.ghana.com/republic/adinkra/index.html)

University of Denver Museum of Anthropology, social Fabric [www.du.edu/duma/africloth/](http://www.du.edu/duma/africloth/)

## Sensing

Look at hands, knees, elbows, etc. under a magnifying glass. Talk about the designs that are seen. Put hands in flour and look at designs in the skin. Put hands and feet into water and press them onto a chalkboard or onto the pavement. Using fingers and edible things to paint with, like pudding or Jell-O®, help children to use their senses of touch, taste, and smell while printing designs on paper.

## Things You Need to Know

- Choose materials that are safe and age appropriate. Make sure that paints are identified as non-toxic when working with children under age 12. Teach kitchen safety to older children who are preparing their own stamps.
- Have the children wear smocks or paint shirts. Cover work areas with old newspapers.
- Use water-soluble paints and dyes. Mix detergent into tempera paints to help them wash out easier.
- Teach children to have good ventilation when using many paints and not to breathe in fumes from paints, glues, and cleaning products.
- To fix paint or designs on fabric let the fabric paint dry thoroughly, usually about twenty-four hours. Then, put the fabric or T-shirt, paint side down, onto an ironing board with a cloth under the paint. Press with an iron to set the paint. Do not iron directly onto the painted surface.

# Unit 5 All Fingers, Thumbs, and Hands!

## Descriptor & Goal:

Children explore the stamping process by using their body.

## Recommended Grades:

K-6

## Element:

Texture



## Principle:

Emphasis

## Child Outcome:

Imagining

## Life Skill:

Problem solving



## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

45 minutes–One hour

## Preparation:

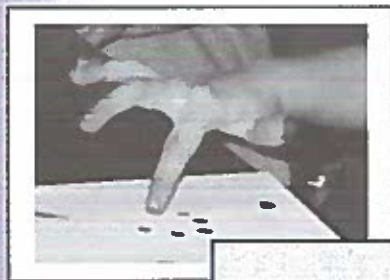
**Time:** 20–30 minutes

### Materials:

- Stamp pads, assorted colors
- Paper
- Fine-tip markers and pens
- Crayons
- Paper towels or wet wipes

### Setup:

- Read through the activity.
- Assemble stamp pads with a variety of colors. Use store bought pads or make your own.
- To make your own stamp pads, pour a small amount of paint, ink, or food coloring onto a paper plate or plastic lid. Neatly fold a piece of paper towel or muslin cloth so that the “pad” will be about eight layers thick or use a damp sponge. Press it down into the paint/ink until it is completely saturated. Use like a regular inkpad.
- Put out paper and other supplies for children.



## Background

Children like to make finger, nose, and mouth prints on steamy or frosty windows. In this activity, they will make prints using their fingers, thumbs, and other body parts to create common objects and cartoons. The prints will show the children how their different body parts—even ears—can be used to create designs and textured shapes.

This activity uses the art principle of emphasis. Children will print with a body part or a variety of body parts using bold colors. They will develop a focal point for their print by adding contrasting colors with fine-tip markers to turn their image into a new creation.

## Ready, Set, Create!

### Do

Have the children follow these directions:

1. Press fingers, thumbs, hands and ears or other body parts onto the stamp pad, wipe off any excess ink, and press onto the paper.
2. Try pressing your finger or thumb onto the stamp pad and then rolling it on the paper from side to side.
3. With markers and crayons turn the prints into animals, flowers, or anything imaginable.



## Reflect

Ask the children:

- *Is the texture of your finger or thumbprint the same or different as your handprint? How? Are they fuzzy? Smooth? Curvy?*
- *What did you imagine your prints would look like?*
- *Did anyone roll his or her print instead of stamping? Was there a difference in texture?*
- *What did you add to make your print look like an animal or whatever you imagined?*
- *What part of the print stands out the most? How is it emphasized?*

## Apply

Talk to the children and try the following:

1. **Make animals:** Make a variety of fingerprints singly and grouped together to form animal bodies and heads. Add arms, legs, beaks, ears, etc. with markers or crayons. Create a background for the creatures. Can you make an owl sitting in a tree, a duck swimming on a pond, a rabbit or a squirrel, a cat or dog? The list is endless.
  2. **Make a picture:** Draw a large outline of a tree trunk on a large sheet of mural paper. Have kids put their hands on different colored stamp pads to make a tree full of colored leaves, flowers, and fruit for a display. Select colors to represent different types of trees and seasons.
- *What picture did you have in mind when you started printing?*
  - *Did your final picture look like what you had planned or did you change your mind part way through? How did you make these changes?*

## Enhance:

- ▶ **Make a wreath:** Have the children put both hands in green paint and press them onto paper or cloth, repeating the process to make a circle of handprints. Add red finger/thumb print berries and two red handprints for a bow.
- ▶ **Make handprints all over a T-shirt or sweatshirt** as a gift for parents or grandparents. Print this poem on a card or sheet of paper and give it with the gift:

*"Sometimes you get discouraged  
Because I am so small  
Always leave my fingerprints on furniture and walls  
But every day I'm growing up,  
And pretty soon you'll see  
You'll wish that I were still so small  
And leaving my fingerprints on your furniture and walls."*

— Author unknown.

- ▶ **Explore the works of Chuck Close**, an artist whose first portraits were done using a mosaic of fingerprints.  
[www.seattleartmuseum.org/exhibitions/close/finger.htm](http://www.seattleartmuseum.org/exhibitions/close/finger.htm)

## Learning Indicators

The children:

- Talked about the texture of the prints.
- Used imagination to turn prints into animals and other designs.
- Placed prints in such a way that they created emphasis in the artwork.
- Identified how the print differed from their plan and could explain how the changes happened.

# Unit 5 Sponge Fun

## Descriptor & Goal:

Children use sponges to create an unusual textural design on paper and fabric.

## Recommended Grades:

K-6

## Elements:

Shape and texture

## Principle:

Pattern and repetition

## Child Outcome:

Manipulating materials

## Life Skill:

Problem solving

## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

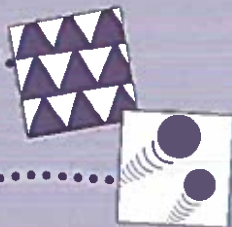
45 minutes

## Preparation:

**Time:** 20-30 minutes

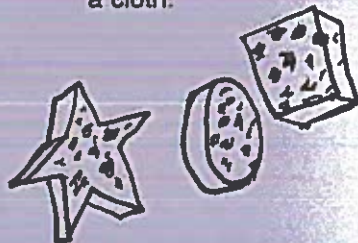
### Materials:

- Stamp pads or paper plates with small amounts of water-soluble paints, assorted colors
- Paper
- Sponges cut into different shapes and made out of different materials (use both natural sponges and cellulose)
- Optional: ink, fruit juice, and vegetable dyes
- Tablecloth



## Setup:

- Read through the activity.
- Set out stamp pads or paint in a variety of colors. See *All Fingers, Thumbs, and Hands* to make stamp pad. You can also use paint without a stamp pad for this activity. It's messy but the end results are great.
- Cover the table with a cloth.



- Cut sponges. Soak sponges in clear water to soften, and then squeeze out most of the water so that there are no drips.
- Put out paper and other supplies where the children can reach them.

## Background

Sponges come in many different sizes, shapes, and textures. They are easy to cut into a variety of shapes and are easy to use for printing. With sponges, children can readily explore many ways to design texture and pattern.

Have the children look around for different shapes and textures. Discuss designs and textures. Show how shapes put together in different ways make unique pictures. To help explain patterns, line up the children alternating boy-girl-boy or girl-boy-boy-girl pattern. Talk about how patterns can be made on paper in the same way by ordered repetition of different stamps and/or colors.

## Ready, Set, Print!

### Do

Have the children follow these directions:

1. Press sponge pieces onto stamp pad surface. Press onto paper in a random order.
2. Group the stamps to make a design on paper. Finally, pick stamps and colors to make a pattern on the paper.
3. Use a variety of media to print with—ink, paint, fruit juice, and vegetable dyes.



## Reflect

Ask the children:

- Which sponge has the most texture?
- What shapes did you use to make your design?
- Is there repetition in your design? Was it even or uneven? (Geometric, free form, etc.)
- Does the repetition of the shape, or colors create a pattern in your design?
- Which texture gave the best results for what you were trying to do?
- What type of paint, ink, or dye worked best with which sponge?
- As a printer, what did you learn about using sponges for making your designs?



## Apply

Talk with the children and try the following:

1. Try cutting your own sponge designs.
2. Use different types of sponges, colors, and shapes to print patterns on cards, placemats, wrapping paper, or garden markers.
3. Stencil on a pre-washed T-shirt or sweatshirt with fabric paint. Put a piece of cardboard inside the shirt to keep the paint from bleeding through onto the back.
4. Use colored cotton shirts and a bleach solution to make reverse prints. Using the bleach solution as the paint, dab the sponge into the bleach solution and then stamp on the colored shirt.

### Bleach Solution

1 tablespoon bleach + 1 cup water.

Rinse the shirt shortly after stamping design. Remember to place a layer of cardboard between the layers of the shirt to keep the paint or bleach from bleeding through. Have children wear disposable gloves for this activity.

- Which of the printing techniques you tried would you use on another project?
- Which medium gave you the best results? Which is neater to work with? Which stand out more than the others?

## Enhance:

- ▶ Have the children cut the sponges into different shapes. Create a group mural using every child's shape in an interesting pattern.

## Learning Indicators

The children:

- Used different textures to create an original design.
- Created designs by repetition of shapes, colors, and textures.
- Created patterns by repetition of shapes, colors, and textures
- Tried printing by manipulating different media.

## Unit 5

# Prints from the Garden

### Descriptor & Goal:

Children learn the printing process by using familiar objects in different ways.

### Recommended Grades:

K-6

### Elements:

Color and shape

### Principles:

Pattern and variety

### Child Outcome:

Expressing self

### Life Skill:

Managing feelings

### National Art Standard:

Understanding and applying media, technique, and processes

### Activity Time:

45 minutes to 1 hour

### Preparation:

**Time:** Session 1 20–30 minutes  
Session 2 20–30 minutes

### Materials:

- Stamp pads or paper plates with small amounts of water-soluble paints
- Paper
- Apples, peppers, onions, pears, squash
- Knives
- Cutting board
- Paper plates or pie plates
- Assorted vegetable dyes (beets, onion skins, spinach, broccoli, and squash)
- Fruit juices such as grape juice, strawberries, blueberries, apples (turns brown), blackberries, raspberries,
- Bleach solution (50% bleach, 50% water)
- Plastic table cloth

## Background

Fruits and vegetables make great stamps for printing. Apples and pears cut from top to bottom create a one of a kind design; cut cross-wise their designs are different. Printing with fresh cut fruit produces a different quality design than dried fruits.

Freshly cut fruits and vegetables also provide natural dyes that can be used in printing. Beets make great reddish purple. Onion skins make a good brown. Try other vegetables to see what else works as a dye. Try spinach, broccoli, or some of the leafy veggies. Try fruits: grapes and grape juice, strawberries, blueberries, apples (turned brown), blackberries, raspberries.

In this activity children explore color, shape, pattern, and variety. They will have fun discovering how different shapes make interesting designs. They can

### Setup:

#### Day 1

- Read through the activity.
- Cut fruits and vegetables in half and set aside to dry over night. Print results are better using air dried fruits and vegetables rather than freshly cut ones.

#### Day 2

- Cover the table with a cloth.
- Set out stamp pads or paints in a variety of colors. You may use commercially made inkpads or make your own. Directions for making inkpads are in *All Fingers, Thumbs and Hands* activity. (See page 78.)
- Set out a variety of sliced fruit and vegetable pieces for the children. Make sure there are enough so that the children will not need to re-use the same piece when changing paint/ink colors.
- Set out paper for children.

# Ready, Set, Print!

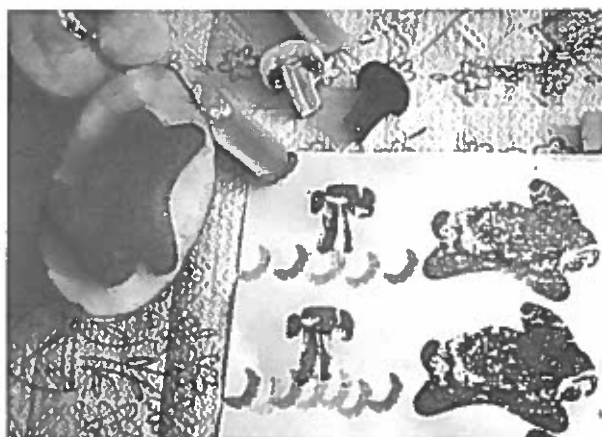
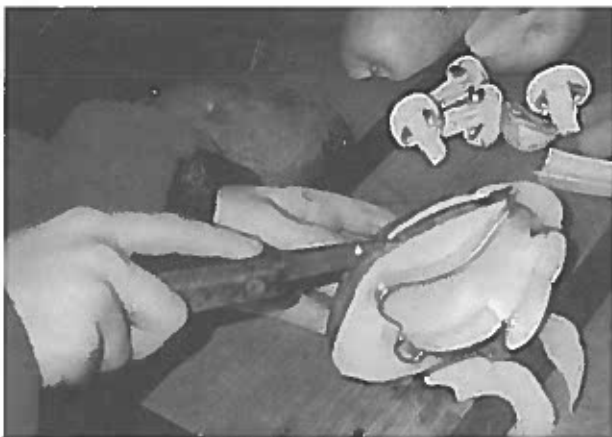
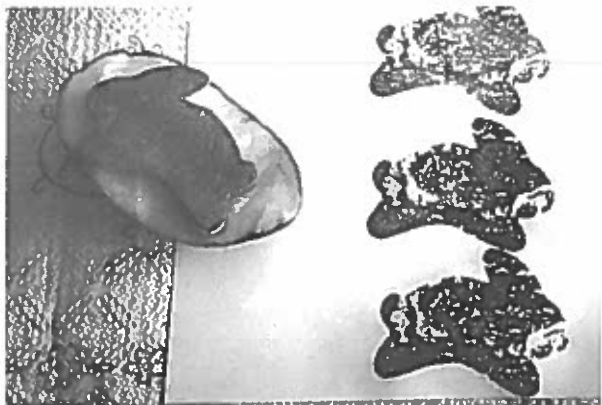
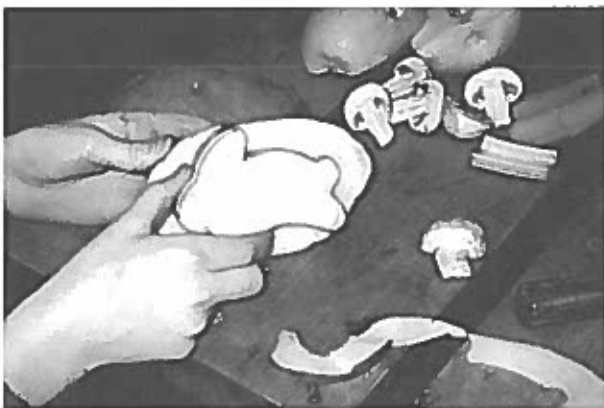
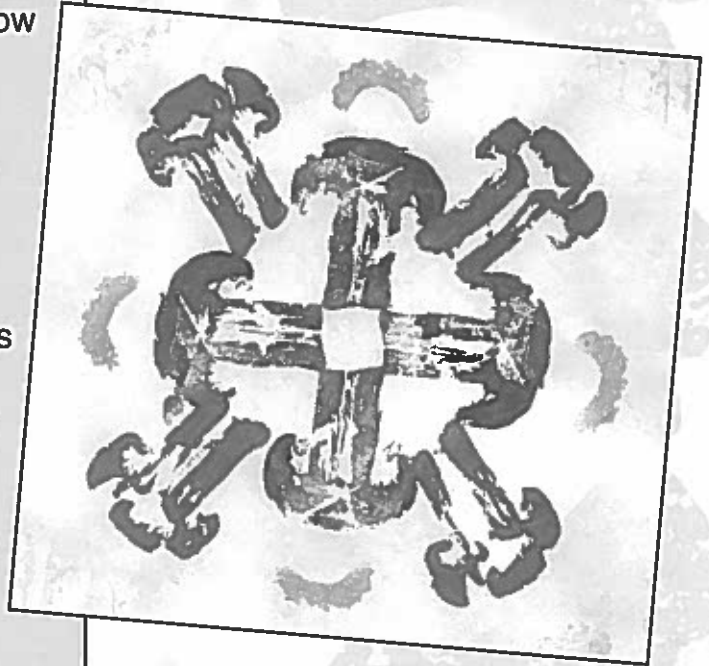


Have the children follow these directions:

1. Press fruit and vegetable pieces onto stamp pad or into the paint.
2. Press the painted stamp onto the paper to create a variety of designs and patterns. (Use a variety of media to print with—ink, paint, fruit juice, and vegetable juice dyes.) Try using a bleach solution on colored paper ( $\frac{1}{2}$  bleach to  $\frac{1}{2}$  water)

explore the possibilities of color, for instance, stamping an apple painted blue over a yellow print to create a green one.

As they experiment, the children will experience changes in how they feel; they may be happy with experiments they like and disappointed about those they don't. Help them to keep working because they can change disappointing designs into ones they like. Sometimes these feelings are expressed in the artwork in the colors they choose, in the patterns they create. Talk with the children about how their feelings change, how to manage feelings, and how they express feelings in their art.



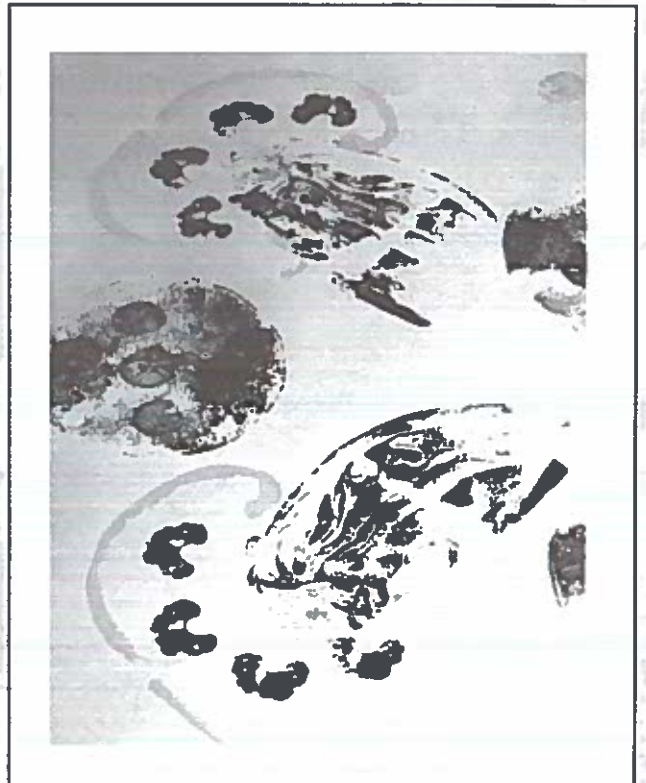
## Reflect

Ask the children:

- *What fruits and vegetables did you choose for your design? Did you choose a variety of fruits and vegetables? Why did you choose the ones you did?*
- *What color did you choose? How do the colors and prints make you feel?*
- *What happened if you stamped one color on top of another? What happens if you put a yellow stamp over a blue one? (Design may turn green.) Over a red one? (Design may turn orange.)*
- *What shapes are in your design? (Geometrical, free form, etc.)*
- *Did you repeat the shape and color to form a pattern?*
- *How does it feel to color familiar things with colors that are different from real life?*
- *When you experimented, you experienced many different feelings. Perhaps you felt happy with your designs and sad or disgusted if they didn't turn out the way you wanted. How did you feel about your discoveries? About your design?*

## Simplify:

- ▶ Press a small cookie cutter into half a potato to cut out a shape.
- ▶ Use only store bought stamp pads.



## Apply

Talk with the children and try the following:

1. Have the children cut the fruits and vegetables themselves to prepare their own stamps. Use toothpicks to scoop out some of the pulp or flesh of the fruit before air-drying.
  2. Roll corncobs in yellow and orange paint. Roll them around on paper or pre-washed shirt.
  3. Get a whole fish. Dry it well and paint it with textile paint. Lay a shirt or paper onto the fish and press with clean hands. Lift off carefully to create a super fish-print design.
  4. Use colored cotton shirts or colored paper and bleach solution to make reverse prints.
- *How did you feel about this activity when you first started? How does your finished project make you feel?*
  - *Do you think your friends would be able to tell how you were feeling by looking at your design?*

## Learning Indicators

The children:

- Manipulated media to create a print.
- Talked about colors and shapes that expressed moods or feelings.
- Identified how they felt as they experimented and how their design might express their feelings.
- Talked about how the repetition of shape, color, or texture created a pattern.

# Unit 5 Stencil Fun

## Descriptor & Goal:

Children design, cut, and use a stencil.

## Recommended Grades:

2-6

## Elements:

Color, shape, and space

## Principles:

Balance and pattern

## Child Outcome:

Manipulating materials

## Life Skill:

Learning to learn

## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

45 minutes each session

## Preparation:

**Time:** Session 1 60 minutes

Session 2 20 minutes

## Materials:

### Session 1

- Freezer wrap or waxed paper, typing or parchment paper
- Pencils
- Scissors (or an exacto knife for use with older children)
- An iron and a towel

### Session 2

- Stencils made the session before
- Paper towels
- Round stiff bristle brushes
- Paints depending on item to stencil—Use fabric paints for T-shirts, napkins, and placemats; any type of paint for paper, oil, or acrylic paint for wood and walls, and fabric or acrylic paint for carpet squares
- Items to stencil—paper, clothing, napkins & placemats, wood, carpet samples
- Masking tape
- Paper plates or plastic lids for paint
- Table cloth or protective covering

## Setup:

### Session 1

- Read through the activity.
- Set out supplies to make simple stencils.

### Session 2

- Use tablecloth or other protective covering at the painting area.
- Put small amounts of different colors of paint on separate paper plates or plastic lids.
- Place paper and items to be stenciled, children's stencils, and other supplies where the children can reach them.

## Background

**S**tenciling is a combination of printmaking and painting. The same image can be made over and over as in printmaking, but a brush is used to dab on the paint. Stencil brushes are stubby, round brushes made with man-made or natural bristles. Stenciling requires very little paint on the brush. The paint is dabbed on in a circular motion.

To make a stencil draw a simple shape and cut it out but leave the outer edges of the paper intact. The cut away or negative space will be the area that you will paint. The area around the design forms the stencil. By filling in the open space with paint you create a design on the paper or fabric. The painted area now becomes the positive space. The negative space is where no paint is on the paper. Talk with the children about the shape and space of the stencil. Discuss negative and positive space. Stenciling is great for notepaper, gift-wrap, or for decorating clothes, curtains, or other fabrics and walls.

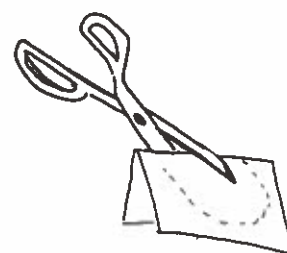
## Ready, Set, Print!

### Do

Have the children follow these directions:

### Session 1

1. Fold a piece of paper in half and cut out a symmetrical design along the fold such as a heart, tree, or snowman. There are now two parts to your design, the cut shape and the piece with a hole in it. This is your pattern. You may use either part of your pattern to stencil your design.



- Place several layers of waxed paper on a towel. Press with an iron to make a thicker sheet. Fold the waxed paper in half. Take your pattern and fold it in half. Place the fold of the pattern on the fold of the waxed paper. Trace around and cut out the design.

- For designs with more than one color, make separate stencils for each color of the design. Cut out each part of the design separately—the tree trunk on one piece of paper, the leaves on another, the flower and sun on a third. Remember to keep your design balanced.



Yes



No



Yes



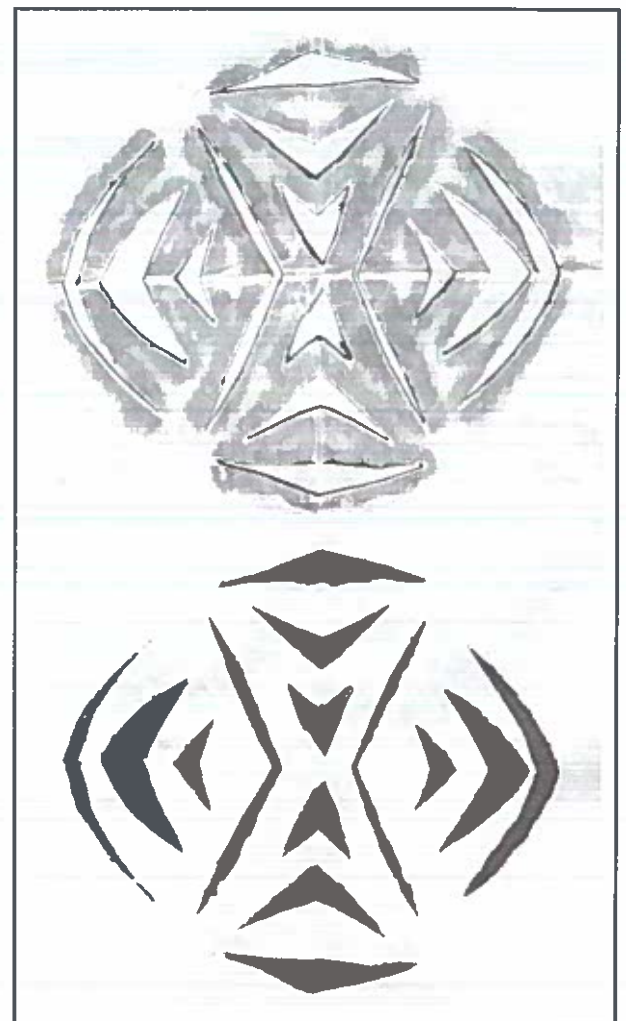
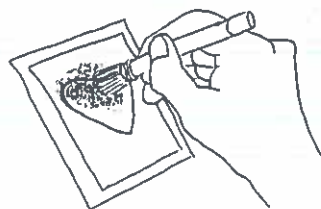
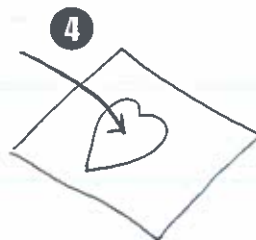
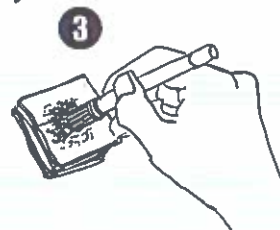
Yes



No

## Session 2

- Choose an item to stencil.
- Decide which colors to apply and where to place the design.
- Tape the stencil in place on the item. Daub the brush into the paint on the plate. Wipe excess paint off onto a paper towel.
- Begin working with a very dry brush. Work from the outside edges of the stencil, moving towards the center, filling in the open area of the stencil. This way the paint doesn't seep under the stencil edges. Use a different stencil and brush for each color.
- Let the prints air dry before removing the stencil and adding more stencils and colors.



## Art-i-fact

- Stenciling was commonly used in colonial America to decorate walls and sometimes floors. Traveling artists called limners went from town to town stenciling designs in private homes and public buildings.



## Reflect

Ask the children:

- *Where is the negative space in your stencil?*
- *How did you add color to the negative or positive space?*
- *Compare the shape and space of the stencils. When you put the stencils together was the design balanced? Is it symmetrical, asymmetrical, or radial?*
- *Did you use shapes, space or color to create a repeating pattern?*
- *What do you like about your finished product?*
- *How do you like the stencils you designed?*
- *How would you change your stencils or design?*
- *What problems did you have designing your stencil? How did you solve them?*

## Apply

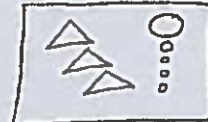
Talk with the children and try the following:

1. Experiment by applying paint to make the design darker or lighter.
  2. Do stenciling on handmade paper (See Fiber Unit) or on a clay flowerpot.
  3. Stencil on a prewashed T-shirt or sweatshirt. Put a piece of cardboard inside the shirt to keep the paint from bleeding through onto the back. Use fabric paints to stencil the design.
  4. Stencil a wall by repeating a design around the room or stencil the pattern onto a piece of paper to hang around the room.
- *What problems did you have stenciling on the different materials? What were your solutions?*
  - *Did you try a new design that needed several stencils and colors?*

## Simplify:

- ▶ Make pre-made stencils available for use.
- ▶ Have the children make simple stencils cut from folded paper.
- ▶ Wrap the bristles of stencil brushes with masking tape to help children remember to only use the very bottom of their brushes.
- ▶ Have paper towels handy for the children to wipe extra paint off their brushes.
- ▶ Use cardstock in place of layered waxed paper to make stencils.

## Enhance:



- ▶ Make stencil designs that are asymmetrical—emphasizing one side more than the other. Discuss the challenges of maintaining balance with asymmetrical designs.

## Learning Indicators

The children:

- Talked about shapes and space in their stencil.
- Used several stencils and multiple colors.
- Talked about the repetition of space, shape, and color to form a pattern.
- Could identify type of balance in their designs.
- Adjusted the stencil or paint to produce new artwork.

# Unit 5 Block Printing

## Descriptor & Goal:

Children explore the creative possibilities of designing, making, and using block prints called collagraphs.

## Recommended Grades:

K-6

## Elements:

Shape and space

## Principle:

Balance

## Child Outcome:

Manipulating materials

## Life Skill:

Learning to learn

## National Art Standard:

Understanding and applying media, technique, and processes



## Activity Time:

45 minutes to one hour each session

## Preparation:

**Time:** Session 1 30 minutes

Session 2 30 minutes

## Materials:

### Session 1

- Wood or cardboard blocks (at least 4" squares, but of any size desired), self-stick foam, carpet samples, velvet scraps, yarn, craft foam
- Glue
- Scissor, pencils, and markers. *(These supplies are used to make the collagraph.)*

### Session 2

- Stamp pads or paper plates with small amounts of water-soluble paints
- Paper
- Stamps made the day before.
- A small rubber roller (brayer) or paintbrushes may also be used to ink the collagraph.

## Setup:

### Session 1

- Read through the activity.
- Set out supplies to make collagraphs.

### Session 2

- Set out supplies for children.
- Set out stamp pads or paint in a variety of colors. You may use commercially made pads or make your own. *See All Fingers, Thumbs and Hands (See page 78) to make stamp pads.* Set out block stamps the children have made.
- Put out paper and other supplies for children.

## Background

**B**lock printing was first done in China centuries ago. The printing blocks were made of carved wood. Newspapers used to be printed using block printing techniques. Newsprint sized trays were used to hold individual letters in small slots. A typesetter would spell out words. When the columns of writing were completed the news of the day was printed. Today block prints are made from many materials including metal, wood, and cardboard.

In this activity, the children will make collagraphs by gluing many different items onto a block or base. A **collagraph** is a collage used to print images. While making the collagraphs, the children will learn about **negative space** (where the paint doesn't go and the positive space where the paint does go). They will practice the principle of balance, making sure that their design is pleasing to the eye. Balance is what makes a design feel stable. It is achieved by arranging various elements—line, space, shape, color, so that no single element is used in excess. The children may decide to use symmetrical, asymmetrical, or radial balance.



Radial Balance



Symmetrical Balance



Asymmetrical Balance

# Ready, Set, Print!

## Do

Have the children follow these directions:

### Session 1

1. Look around you for ideas to make a stamp design such as a leaf, insect, the sun, or a portrait.
2. Make your design the size of the wood or cardboard blocks. Select material to make your collagraph. Everything you place on your block should be almost the same thickness or height.
3. Use a marker or pencil to draw the design onto the foam, carpet, or fabric.
4. Cut out and glue the design onto the block. If making a yarn stamp, draw the design directly onto the block. Fill in the design with glue, then with strands of yarn.
5. Set stamps aside to dry overnight.

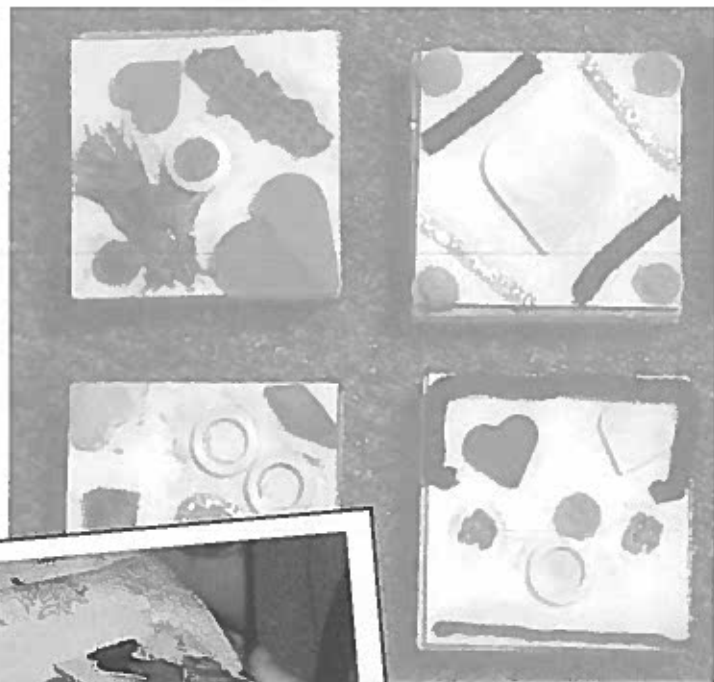
### Session 2

1. Choose paper or other surface on which to print. Choose your colors and decide where to stamp the design. Think carefully about how many times you will print your design on the paper. The shape of the design, and where it is stamped is important to the success of the project.
2. Practice stamping on a scrap sheet of paper. Use one color or layer several colors onto the collagraph. Turn the block over and press the painted collagraph firmly onto the paper for a second and lift it up. You can make another print immediately but you will create a lighter, faded image.
3. Reapply paint to the collagraph and press it onto the paper again. Be sure to wash the brushes and the collagraph when changing colors.
4. Make sure that prints are dry before stamping on top of them.

## Reflect

Ask the children:

- *What materials did you use for making block prints (Collagraph)? Can you think of others to use?*
- *Look at shapes on your collagraph. Which shapes are the negative spaces? Which are the positive spaces?*
- *Look at your print. Sometimes the painted shapes are positive and the others are negative. Sometimes it's different. Which did you print—positive or negative shapes or a combination?*
- *How did you make your design look balanced?*
- *What was the hardest part of making the collagraph print?*
- *What was the most fun?*



### Art-i-facts

- For over 1,000 years, printing on paper was done solely with woodcuts.
- Inuit artist Kenojuak (kuh-NOH-joo-ak) is known for her prints that imaginatively combine nature and religion.

## Apply

Talk with the children and try the following:

1. Start a business. Work together to create stationery and cards as a fundraiser.
  2. Print on different surfaces: block print on hand-made paper, placemats, wrapping paper, or garden markers.
  3. Make a group T-shirt: block print on a pre-washed T-shirt or sweatshirt. Put a piece of cardboard inside the shirt to keep the paint from bleeding through. Use fabric paints to stamp on the shirts.
- Can you think of other uses for collagraph printing besides making designs on paper or fabric?
  - Where could you go to find out more about block printing?
  - Can you think of another way to make a collagraph?

## Simplify:

- ▶ Use self-stick foam to make collagraph.
- ▶ Have shapes and patterns for the children to use in creating their collagraph.



## Learning Indicators

The children:

- Printed their designs several different ways.
- Created or used a variety of shapes and patterns.
- Used repetition of shapes to create a pattern.
- Created a product to share with others.

# Unit 5

## Screen Printing

### Descriptor & Goal:

Working together the children learn the basics of silk screening using the two-color method.

### Recommended Grades:

5-6

### Element:

Space

### Principle:

Balance

### Child Outcome:

Interacting with people

### Life Skill:

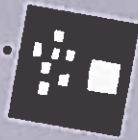
Learning to learn

### National Art Standard:

Understanding and applying media, technique, and processes; using knowledge of structure and functions

### Activity Time:

1 hour to 1½ hours



## Background

Children get excited when given the opportunity to decorate their own T-shirt. Another interesting project is designing and making personal stationery and reproducible cards. **Screen-printing** is one way for children to duplicate their own artwork. For this activity the children will work with the elements of space and the principle of balance.

Have a silk screen stencil made up. Show the children where the **positive space** and **negative space** is on the screen. The cutout space is positive. The negative space, which surrounds the cutout area, is covered. No paint will go through the paper here. Talk with the children about the importance of balance when creating their design. A balanced design will look stable and fill the space equally. Have the children work in pairs to create their first silk screen. Once they understand the process, they can explore on their own.

### Preparation:

**Time:** 20 minutes or 60-80 minutes if making your own screen.

### Materials:

- Tracing paper
- Medium weight paper
- Scissors (X-acto knife for older children)
- Masking tape
- Water soluble screen printing ink in two colors. Ink may be purchased at craft or art supply stores.
- A hinged screen or old wooden picture frames. There is no specific size, just large enough for design to fit and to move the squeegee.
- Pieces of finely woven fabric such as nylon, rip-stop, or a lining fabric. It needs to be several inches longer and wider than the frame.
- Squeegee: a plastic lid from butter or ice cream tub cut in half will work as a squeegee.
- Board larger than the screen
- Detergent
- Rags or paper towels

### Setup:

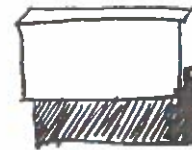
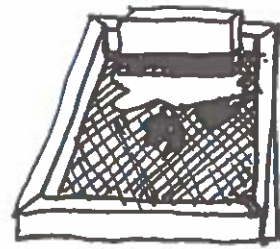
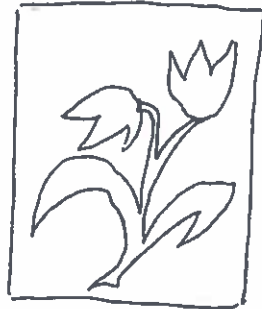
- Read through the activity.
- Assemble and set out materials and supplies.
- Make a screen with an old wooden frame. Cut a piece of fabric at least four inches larger than the frame you are using. Staple the fabric at the center of one edge of the frame. Pull fabric to the opposite side of the frame and staple it down in the center. Working out from the center of the frame and moving from one side of the frame to the other pull and staple the fabric at ½" intervals until it is stretched and unwrinkled. Repeat the process on the other 2 sides of the frame working from the center to the corners. Attach the long sides first, and then short sides to complete the screen. It must be taut and wrinkle free. Make a screen for each pair of children.
- A clean-up area with sink and running water.

# Ready, Set, Print!



Have the children follow these directions:

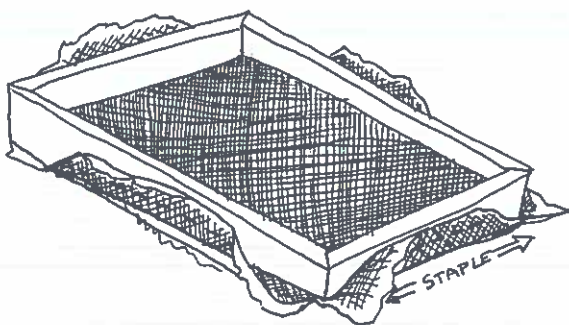
1. On paper design a two-color image. Keep the shapes simple with distinct edges and lines. Make sure that the lines between different colors and shapes in the designs are at least  $\frac{1}{4}$ " wide.
2. Place a sheet of tracing paper over the drawing, having all edges matching, and trace around those parts of the design that will be printed in the lightest color. Carefully cut out these sections with scissors or an X-acto knife. Use this like a stencil. The cut out spaces will be filled with paint, after it is on the screen.
3. Using another piece of tracing paper trace the parts of the design to be printed in a darker color. Make sure that this tracing paper is placed directly over the drawing as with the first piece so that the stencils line up exactly when placed one upon another.
4. Place a large sheet of scrap paper on the board under the screen. Put the first stencil on top of the paper, making sure that it sits exactly under the screen when it is lowered.
5. Pour a little of your first color onto the far end of the screen.



Bring squeegee forward

Squeegee

6. Work in pairs to print your design. One person will hold the screen in place while the other pulls the squeegee.
7. Pull the squeegee towards you, dragging the ink along. This acts like glue and holds the stencil in place, at the bottom of the screen. Each time you pull paint across the screen with the squeegee, the paint will come through the open space of the stencil and make a design on your paper or cloth.
8. Now, print the first color. Remove the scrap paper. Place an  $8\frac{1}{4}$ " x 11" piece of paper on the board under the screen. Try to position it right under the screen so that the printed image will not be crooked. Place some masking tape guides on the board at all four corners of the paper to mark the paper placement. Lower the screen, ink it, and make a print. Lift the screen and check to see that the print is where you want it on the paper. Make any necessary adjustments, moving the masking tape guides to make sure that the design is where you want it.
9. Begin making prints one after another, positioning the paper within the masking tape lines. Set the prints aside to dry. The ink is dry enough to add the second color when it no longer feels tacky and will not smudge.
10. Remove the stencil and wash the screen with warm, soapy water. Wash and dry the squeegee. Place the second stencil on the board beneath the screen; carefully position it between the masking tape. Stick the stencil to the screen as in step 4.
11. Now, print the second color. Place one of the already-printed papers on the board between the masking tape lines. Lower the screen; print with the second color. Remove the paper and set aside to dry. Continue printing until the second color is printed. Clean up supplies and equipment carefully.



## Reflect

Ask the children:

- *What was the hardest part in creating your design?*
- *How did you get the two screens to line up?*
- *Which space is positive and which is negative in your design?*
- *How did you and your partner decide on your design?*
- *How did you use balance in your design?*

## Apply

Talk with the children:

- *Would you do silk-screening in a group or by yourself? Why?*
- *Where is silk-screening used in communities?*

## Simplify:

- ▶ *Make a one-color design.*
- ▶ *Have stencils made up for the children to use.*
- ▶ *Make a screen with an embroidery hoop.*



## Enhance:

- ▶ *Have children make their own screens and squeegees.*

## Art-i-fact

- The mesh used in screen-printing was originally made of silk, and the method was commonly called silk-screen printing.

## Learning Indicators

The children:

- Worked together to complete the silk-screening process.
- Designed artworks that were balanced and used space effectively.



# The One and Only, Make a Monoprint

**W**elcome to the world of printing. Printing occurs in many ways at many different levels of every day life. Your children are learning one or more ways to make prints. Ask children to share their artwork with you, and tell you how they did it. Your family can do lots of printing at home, and share hours of fun together.

Printing is an activity that children enjoy. They leave their fingerprints and nose prints on frosty or steamy windows. They make angels in the snow and leave trails of footprints indoors and out. This activity sheet gives step-by-step directions to making monoprints.

**Monoprinting** creates one original print. These prints are made by painting on a smooth hard surface and then placing paper over the painted design and rubbing it to produce the design on the other side. Both you and your child can explore color mixing and creating texture.



## Helpful Hints

- ▶ Reassure your child that printing is a trial and error adventure. It is okay to make a mess and have fun. Be sure to have wet washcloths to wipe hands because fingers should be cleaned before printing your next monoprint.

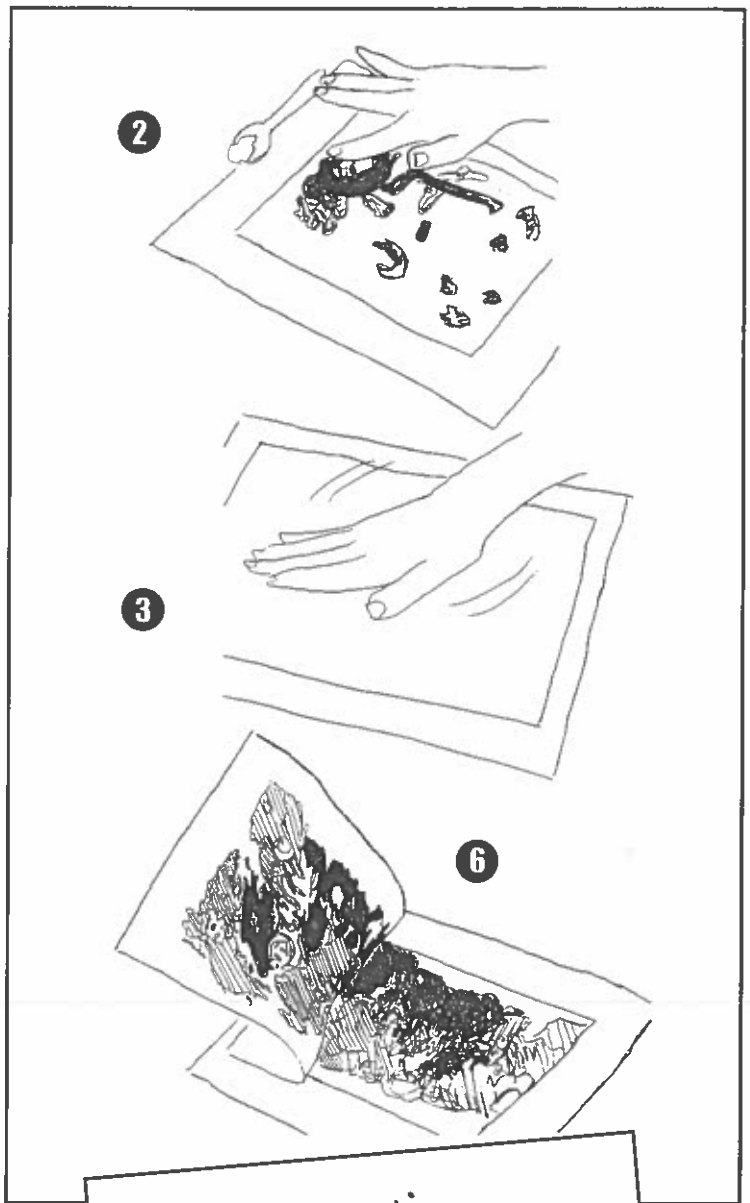
## Materials:

- Paper
- Paints—tempera, acrylic or finger paints—blue, yellow, red, white, and black
- Brushes, small sticks, and cotton swabs
- Wet washcloths or paper towels for washing hands
- A smooth flat painting surface such as
  - Glass or aluminum baking dish
  - Baking sheet
  - Plastic wrap taped to counter



# Ready, Set, Print!

1. Talk about possible designs for the monoprint. What colors will be used? What colors can be mixed together to create new colors? What objects can be use for a paintbrush? Think about possible painting utensils such as fingers, cotton swabs, pastry brushes, toothpicks, and kitchen gadgets.
2. On the painting surface, place small drops of paint. Create the design by spreading the paint to a thin layer with your finger, brush, or utensil.
3. Carefully lay a piece of paper over the painted area. Gently rub the paper starting from the center and working outward towards the edge.
4. Starting at one corner lift the paper off the painting surface. Lay flat to dry. You have created a "ONE AND ONLY" print.
5. Quickly wash paint off the surface, dry it and make another monoprint. Let your creative juices flow. Plan to make many monoprints. Talk about how the prints came out and what you can do to enhance the next print. Make the next print using different colors and textures.
6. Does the monoprint tell a story? What does it look like to you and your child?



## Parenting Tips

- ▶ Listen to your children as they work. Try to see the world through their eyes giving credit to their ideas. Also, share your printing ideas.



4-H is an experience-based youth development program for all, regardless of race, color, sex, national origin or handicap. 4-H helps children acquire knowledge and life skills to become responsible productive citizens, meeting the changing needs of a diverse society.

(Local program address)

# Fiber

## Palette Connections

Fibers are a wonderful medium for creating art. Fiber can be pulled and stretched, ripped and sewn, dyed and stained, and yet come out looking fabulous.

Fibers can be either **natural** or **man-made**. A fiber can be very short like cotton or infinitely long like polyester. **Rayon** and **tencel** fibers from natural products such as wood chips or cotton linters are processed into threads. **Polyester** and **acrylic** fibers come from petroleum products. These fibers are found in clothing, home and work place textiles, and in decorative arts, as well as much of the paper used around the world.

Some fibers come from nature such as **linen** (flax plant), **wool** (rabbit, sheep, and goat), **silk** (silk worms), and **cotton** (plant). These fibers are spun and made into fabric without the use of chemical treatment.

The activities in this unit use fibers in different ways. The quilting activity requires preprinted fabric to cut up and sew together in a new design. In the weaving activity children use yarn to weave a piece of fabric. In the paper making activity children will make and decorate a sheet of paper. Children also learn how to decorate a plain piece of fabric using a batik technique. Each activity gives children an opportunity to try new techniques and manipulate fiber in its various forms.

1. Handmade Paper
2. Batik
3. Nine Patch Quilt
4. Warp and Weft of Life
5. What a Twilling Weave!

Technology



Community Ties



Sensing



Science



Showcase



Culture



Communicating



Careers



## Technology

- ▶ Explore the uses of sewing machines, sergers, and embroidery machines:
  - Sew News at [www.sewnews.com](http://www.sewnews.com)
  - Fiber Arts Online at [www.fibreartsonline.com](http://www.fibreartsonline.com)
  - Home Sewing Association at [www.sewing.org](http://www.sewing.org)
- ▶ Learn about synthetic fibers: polyester, microfiber, rayon, polypropylene, and tencel:
  - Tencel Nature's Newest Luxury Fiber at [www.ecotex.com/tencel.htm](http://www.ecotex.com/tencel.htm)
  - Viscose Textile Rayon at [www.istrochem.sk/](http://www.istrochem.sk/)
- ▶ Use different levels of technology to construct a quilted project such as hand-sewn, hand-quilted, machine sewn, use of computerized machines to quilt or to embroider:
  - The American Sewing Guild at [www.asg.org](http://www.asg.org)
  - About.com Quilting at <http://quilting.about.com>

## Community Ties

What types of quilts are made in your community? Study various quilt patterns and their origins. Read *The Quilt Block History of Pioneer Days* by Mary Cobb, 1995.

## Careers

- ▶ Visit one of these fiber experts—clothing designer, quilter, weaver, spinner, tailor, upholsterer, interior decorator, sheep shearer, and a retail fabric or clothing store manager.

## Culture

- ▶ Native American people used weaving for a variety of purposes both functional and decorative; for examples: blankets, baskets, clothing and jewelry. Explore through books, songs, and stories. Read the following stories:

- *The Goat in the Rug* by Charles L. Blood and Martin Link, 1976.
- *Annie and the Old One* by Miska Miles, 1971.
- Study Egypt, one of the original sources of a type of paper called papyrus.
- Read *Life in Ancient Egypt: How Children Lived in Egypt 3,000 Years Ago* by William Crouch, Illus. Robin Lawrie.
- Visit these sites:  
University of Kentucky Arts and Science, Children's Books on the Ancient World A Selective Bibliography [www.uky.edu/ArtsSciences/Classics/kidsclassics.html](http://www.uky.edu/ArtsSciences/Classics/kidsclassics.html)  
The Oriental Institute Museum, University of Chicago at [www.oi.uchicago.edu/OI/DEPT/RA/ABZU/YOUTH\\_RESOURCES.HTML](http://www.oi.uchicago.edu/OI/DEPT/RA/ABZU/YOUTH_RESOURCES.HTML)

## Sensing

- ▶ Use the sense of touch to identify and describe the texture of different fabrics and fibers. Place 4 or 5 fabrics and fibers in a paper bag. Have the children place their hand in the bag. Choose one sample and describe it by how it feels. Do not remove from the bag or look inside. Examples to place in bag might include: corduroy, satin, lace, silk, denim, leather or synthetic leather, cotton ball, wool fleece or polyester fleece or batting, fur or fake fur, velvet or velveteen. A good size for each sample is approximately 4" x 4". Ask questions such as:
  - Is it soft, smooth, rough, bumpy?
  - Does it have ridges?
  - Does it feel the same on both sides?
  - What do you think this fabric/fiber might be used for?

## Communicating

Read and share with others any of these books:

- ▶ *The Quilt Block History of Pioneer Days* by Mary Cobb, 1995.
  - *Grandmother's Dream Catcher* by Becky Ray McClain, 1998.
  - *Tar Beach* by Faith Ringgold, 1991.
  - *Dinner at Aunt Connie's House* by Faith Ringgold, 1993.
  - *A Chair for My Mother* by Vera B. Williams, 1982.
  - *Something from Nothing* by Phoebe Gilman, 1992.
  - *The Keeping Quilt* by Patricia Polacco, 1988.
  - *The Quilt Story* by Tony Johnston, and Tommie dePaola, 1985.

## Showcasing

- ▶ Demonstrate techniques learned to families and/or other children.
- ▶ Create posters to show techniques and artwork.
- ▶ Display artworks at malls, schools, craft stores, fairs, and art galleries.
- ▶ Conduct or participate in fashion shows.

## Science

Learn about how different fabrics/fibers accept dyes and stains. Dye or stain various fibers with Kool-Aid®, coffee, tea, catsup, mustard, or berry juice. Use white, natural colored or light colored fabric or scraps of wool, cotton, linen, silk, rayon, and polyester yarn. Mix Kool-Aid using half the amount of water called for on the package directions and omit the sugar. Make strong coffee and tea and cool before using. Mix the berry juice according to package directions using half the amount of water. Place a sample of each fiber in each of the containers, set in the sun, and watch it work. Lay out a sample of each fiber and put a small amount of catsup and mustard on each sample. Make a table to record the results. While the fabrics/fibers are being dyed or stained ask:

- What is happening to the fabric/fiber?
- How long did it take for the fabric/fiber to turn color?
- What would happen if we left it in the dye longer?
- What happens if the catsup and mustard are left on the fabric?

# Handmade Paper

## Descriptor & Goal:

Use recycled and scrap paper and other biodegradable items to create original paper products.

## Recommended Grades:

K-6

## Elements:

Form and texture

## Principles:

Pattern and unity

## Child Outcomes:

Expressing self and manipulating materials

## Life Skill:

Problem solving

## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

Three 30-minute sessions or 1 1/2 hours

## Preparation:

**Time:** If materials (blender, dishpan, and screens) are onsite, preparation time is approximately 20 minutes

### Materials:

- Blender (container cannot be used for food again). Have several blenders available to make different colors and textures of paper.
- Aluminum Screening—cut pieces no larger than 8" x 10". Cut screens with utility scissors, not fabric scissors. Prepare a lot—once you get started, it is hard to stop!
- Duct tape—use 1 or 2 layers of tape folded along all sides of screening for safety and strength.
- Dish pans 11" x 13" x 5"
- Sponges, several
- Old towels or sheets
- Rolling pin
- Drop cloth
- Newspaper and cardboard

## Background

The technique for making paper was developed in China in the 2nd century BC. According to our story, a Chinese inventor was inspired to experiment after watching hornets chew slivers of wood, spit the chewed wood out, and use the material to build their nests. He used mulberry tree bark and fibers from the bamboo plant to make his paper. Paper was made one sheet at a time until the end of the 18th century when the Industrial Revolution converted papermaking into a major industry. Papermaking technology has made great advances over the years, but by recycling paper and using materials from nature, children learn how to make their own sheet of special paper.

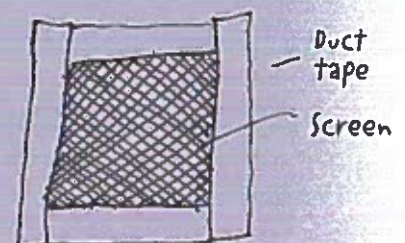
Paper fibers unite to create a tight bond that is strong and flexible. If the sheet is too thin the bond is weak. The tight bond creates unity in the form of a sheet of paper. Children will explore the visual unity expressed in their designs. Their paper will have different shapes and textures depending on the recycled material used. Different patterns will also emerge depending on the ingredients used. Variety in design will be achieved through careful selection of materials.

Remember safety when making paper. Only adults should operate the blender and iron.

- Recycled paper
  - Junk mail
  - Newspaper (makes a good basic gray paper)
  - Brown grocery bags (makes a coarser brown paper)
  - Construction paper scraps, bright colors
  - Typing, notebook, and computer paper (makes a finer white textured paper)
- Various plant and fiber scraps such as flower petals, small leaves, slivers of fabric, or threads
- Packages of small flower or vegetable seeds such as zinnia, marigolds, peppers, and tomatoes
- Water—lots of it
- Iron (optional)
- Surface for ironing on—ironing board or well padded area (optional)
- Hair dryer—hand held (optional)

## Setup:

- Read through the activity.
- Since this is a messy activity, place plastic drop cloths on floor under tables.
- Prepare numerous screens before beginning the process; you can make paper faster than you can dry it.



# Ready, Set, Create!

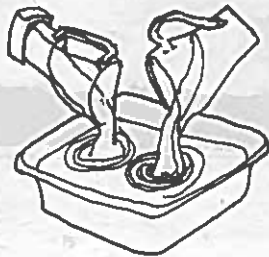
**Do**

Have the children follow these directions:

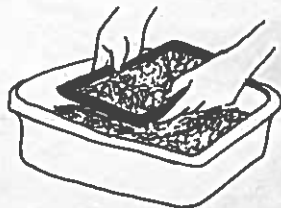
1. Tear paper into very small pieces, no larger than 1-inch squares. Fill the blender container no more than  $\frac{1}{3}$  full of paper scraps.
2. Add 3 to 4 cups of water and blend well. Ideally there will be no recognizable pieces of paper left after blending. *(Only adults should operate the blender. Pulp may work better if allowed to soak overnight before blending.)*
3. If desired, add construction paper to the paper pulp for color. Blend well.



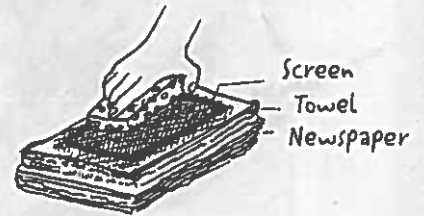
4. Pour pulp mixture from blender into dishpan. Use 2 or 3 blenders full of pulp mixture. Rinse the blender with water and pour into the dishpan. Fill the blender with water one more time and pour into the dishpan. There needs to be lots of pulp floating in lots of water.
5. To add flower petals or leaves to the pulp mixture, blend them with water leaving large pieces. Pour into the dishpan with the pulp. Mix together.



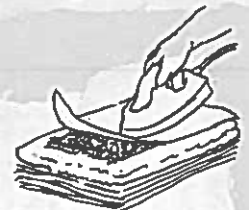
6. Using a duct-taped piece of screening, scoop the pulp on it. Swirl it gently in the pan until the screen is covered evenly with the pulp.



7. Gently lift the screen out of the pan and lay it on a stack of newspapers topped with a towel.



8. Place another piece of screening on top. Using a sponge, dry towel, or rolling pin press the water out of the newly formed piece of paper. Squeeze excess water out of the sponge and continue pressing water out of the paper.
9. Carefully lift the top screen off.
10. Flip the newly-formed paper onto a piece of cardboard and carefully lift off the screen. Set in the sun to dry. It will probably dry within 30 minutes to an hour. Speed the drying process by placing the newly formed sheet of paper on a towel or several layers of folded sheet. Cover with another towel and press with a hot iron. Change the sheet or towel as necessary. A hand-held hair dryer may also be used. *(Have a helper who can staff the ironing station full time.)*
11. Continue steps 6–11 until there is very little pulp left.



## Art-i-fact

In ancient Egypt, the stem of the papyrus was used to make a kind of paper. The stems were cut into thin strips and laid side by side. A glue-like substance was added next. A second layer of papyrus stems was laid on top at a 90-degree angle to the first layer. The two layers were pressed together and allowed to dry before use. The most common size of the day was 9"–10" by 5"–5½".

## Reflect

Ask the children:

- *Where does the surface of your paper look smooth? Rough?*
- *How did the paper gain texture?*
- *What shapes created the form of the paper?*
- *Can you find where the shapes, color, or texture is repeated to create a pattern?*
- *How do form and texture contribute to making the paper look complete?*
- *What would you do differently the next time you created paper?*

## Apply

Talk with the children and try the following:

1. If desired, sprinkle a few seeds on the newly formed sheet of paper while it is still wet. Press the seeds in by hand. To keep the seeds from sprouting dry the paper as quickly as possible. Place in a sunny spot to dry. **DO NOT** iron. Since the paper will act as mulch, the sheet may be planted directly in the ground or may be sprouted before planting. To keep the seeds from sprouting it is important to dry the paper as quickly as possible. To sprout, moisten the paper and place in a plastic bag. Keep moist until seeds sprout and then transplant seeds.
  2. Use shallow forms such as coins, buttons, or keys to make an arrangement on a flat surface. Lay the sheet of paper over it. Using a damp sponge wet the paper over the arrangement, pressing the paper down around the objects. Sponge off any excess water. Let the paper dry undisturbed for several hours or use a hand-held hair dryer to speed the drying process.
  3. Make sculpted paper by pouring pulp into a ceramic cookie mold. Be sure to soak up all the excess water. Other shallow molds may be used such as a cornbread stick pan.
- *What did you do differently when you made your second piece of paper?*
  - *How did this change the texture of your paper? The form of your paper?*
  - *How will you use your handmade paper?*

## Simplify:

- ▶ Soak colored construction paper in water. Tear off pieces of the wet paper and lay them on waxed paper or foil to make a new paper. Be sure to overlap pieces of construction paper. When dry, pieces of construction paper will become a "new" piece of paper.

## Enhance:

- ▶ Add other materials to the pulp such as grass, leaves, plants from the garden
- ▶ Add leftover coffee or tea to the water to darken the paper.
- ▶ Add coffee grounds or tea leaves to the pulp mixture for an interesting texture.

## Learning Indicators

The children:

- Identified the difference in paper products as they gained skills and talked about how they made these changes.
- Described the form, texture, pattern, and unity of their paper products.
- Determined a use for their paper product.
- Manipulated the materials to create several unique pieces of paper.

# Unit 6 Batik

## Descriptor & Goal:

Use paint, wax, and dye to create an original design on fabric.

## Recommended Grades:

4–6

## Element:

Color .....

## Principle:

Pattern .....

## Child Outcome:

Expressing self

## Life Skills:

Learning to learn

## National Art Standard:

Understanding and applying media, technique, and processes

## Activity Time:

Three 30-minute sessions  
or 1 1/2 hours

## Preparation:

**Time:** If materials (washable tempera paint, brushes, fabric, paraffin/wax, and liquid dye) are onsite, preparation time is approximately 20 minutes.

## Materials:

- Washable tempera paints in a variety of bright colors
- Paint brushes, at least one for each paint color
- Muslin, natural color 100% cotton fabric, 12" x 15" for ease of framing, one per child
- Wooden frame 10" x 13", one per child
- Thumbtacks
- Water containers for cleaning brushes
- Paraffin or candle wax (The activity will refer to wax from this point on)
- Black liquid fabric dye such as Rit®
- Tongs

## Background

**B**atik, an ancient craft dating back at least two thousand years, has been practiced continuously in Asia for many centuries. The word batik means writing and drawing and is done with wax. The design is outlined in wax and then dyed. The process is repeated several times by covering different areas with wax to resist the dye and produce the design. While the exact origin of the craft is unknown, it reached its peak on the Indonesian Island of Java with designs based mainly on the flora and fauna of the island. Natural fibers were used for batik because they soak up the dye evenly and easily. By the end of the 19th century the craft was introduced to European arts and crafts. Batik has gained steadily in popularity because the technique produces wonderful effects and the traditional Javanese floral designs are as popular today as when they were first created centuries ago.

This batik activity has been modified to allow children to paint a design on cloth and then wax over the entire design. When the wax hardens the cloth is crumpled leaving cracked wax. The cloth is then dipped into black dye creating batik. Discuss possible color schemes for the batiks with the children. See the *Painting Unit, Spinning the Color Wheel of Fortune* for color information. The primary colors are red, blue, and yellow. Secondary colors are orange, green, and purple. **Monochromatic** means using only one color. Colors located across from each other are called **complementary**. Neighboring colors on the color wheel are called **analogous**.

**ADULT SUPERVISION** and extreme care should be taken when working with liquid wax, skillet, and iron. Use a well-ventilated area as wax/paraffin fumes can cause reactions in asthmatic children.

- Brushes for painting wax on cloth
- Muffin tin
- Electric skillet
- Potholders
- Lots of newspaper
- Large pot for mixing dye
- Iron
- Ironing board or well padded surface
- Hot water
- Smocks and rubber glove for each child

Note: Utensils used in this activity should never be used for food preparation again.

## Setup:

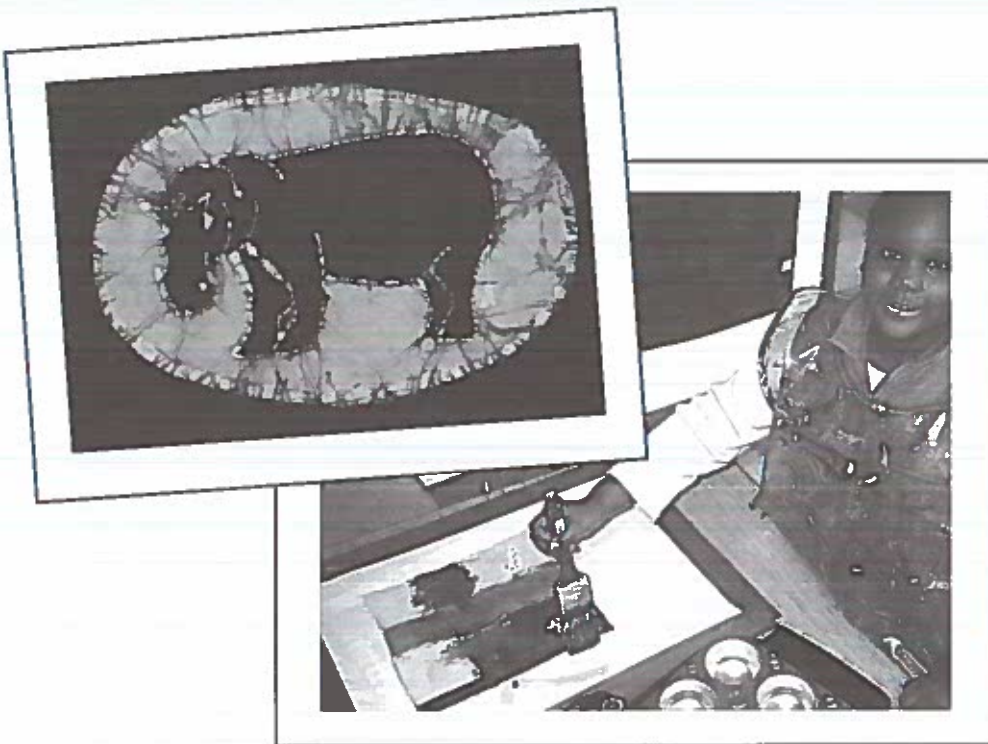
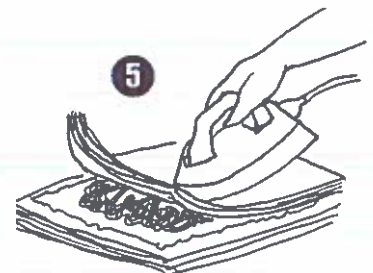
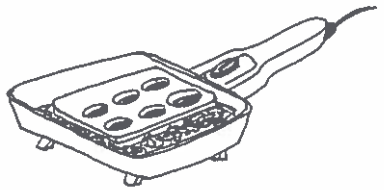
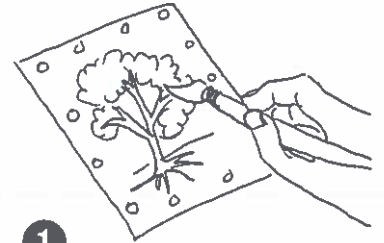
- Read through the activity.
- See the *Painting Unit, Spinning the Color Wheel of Fortune* for color information.
- Since this is a messy activity, place plastic drop cloths on floor under tables.
- Pour water into electric skillet and place muffin tin in skillet to form a double boiler. Put wax into tin and melt. Maintain water temperature to keep wax in a liquid state. The children can place potholders on edge of skillet as they brush wax onto the muslin. Close **ADULT SUPERVISION** is required!
- Mix about half a bottle of black liquid dye with about 1 gallon of hot water in large bucket. Use dye when cooled.

# Ready, Set, Batik!

## Do

Have the children follow these directions:

1. Consider what colors you want to use. Draw and paint a design on a piece of muslin with washable tempera paints.
2. When painted muslin is dry, stretch it across a wooded frame. Hold muslin in place with thumbtacks.
3. Brush entire cloth with liquid wax. **BE very careful as MELTED WAX IS HOT!** Make sure that muslin is entirely saturated with wax; Lay it on newspaper to harden.
4. When the waxed muslin is very hard, wad it up, breaking up the wax and creating creases and lines in the wax. Open up the muslin a little and drop into the pot of black dye. The dye will penetrate the muslin along the cracked areas. Leave in the dye for 3–5 minutes. Make sure the waxed muslin stays submerged, stirring constantly. Using the tongs, take the muslin from the dyepot and spread it on the newspaper once again. Flatten as much as possible. Let the dye continue to penetrate for a few minutes. The muslin does not have to be completely dry to move on to the next step.
5. Place the batik muslin between three layers of newspaper. Have an adult helper begin ironing the muslin with a hot iron. Replace the newspaper as it soaks up the wax until very little is left in the muslin. The muslin will still be stiff, but the great majority of wax will have been removed.



## Art-i-fact

The word batik comes from the island of Java and means to write or draw with wax.



## Reflect

Ask the children:

- Can you identify the primary and secondary colors in your batik?
- Did you choose to use a monochromatic, complementary, or analogous color scheme?
- What did the wax do to your picture?
- What happened when your design was put into the black dye?
- Can you identify repetition of color, lines, or shapes that create a pattern?
- Is your batik the same on both sides?
- What was the most difficult part of this project? The easiest?
- What would you do differently the next time you batik? What would you do the same?

## Apply

Talk with the children and try the following:

1. Mount and display your batik.
  2. Try batiking a tablecloth or placemats.
  3. Explore your library for information on batiking.
- What would happen if you folded your waxed picture in a regular pattern rather than wadding it up?
  - What would another color of dye do to your picture?
  - What other items could you batik?

## Enhance:

- ▶ Create a black and white batik by using melted wax to paint a design on the muslin. Drop the crinkled muslin into the pot of black dye.

## Art-i-fact

A pencil-like tool called a *tjanting* is used to draw intricate designs on fabric with hot wax creating true batik.

## Simplify:

- ▶ Use crayons to color a picture on newsprint. Press hard when coloring. When the design is finished, wad the piece of paper up very tightly. Spread the picture out again. Using a watered down black tempera paint, paint over the picture and let dry. Another kind of batik!



## Art-i-fact

Cashmere goats have soft fuzzy hairs that are woven into fine yarn used for clothing.

## Learning Indicators

The children:

- Described how they used color in their design.
- Described the pattern in their design.
- Can explain the process of batiking.
- Identified what they would do the same and what they would do differently the next time they did batiking.

# Unit 6 Nine-Patch Quilt

## Descriptor & Goal:

Children make a nine patch quilt and easily adapt it into a pillow, bag, or wall hanging.

## Recommended Grades:

4–6

## Elements:

Color and texture

## Principles:

Balance, pattern, and unity

## Child Outcome:

Expressing self and manipulating materials

## Life Skill:

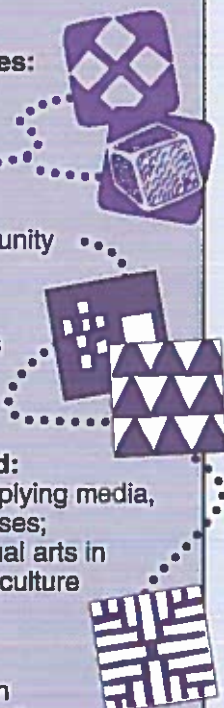
Problem solving

## National Art Standard:

Understanding and applying media, technique, and processes; understanding the visual arts in relation to history and culture

## Activity Time:

One 90-minute session or three 30-minute sessions



## Background

A variety of fabrics, colors, designs, and textures is used to create a nine-patch quilt. The original fabrics will be cut into pieces and sewn together in a different configuration to create a new fabric or quilt. Quilt making gives children experience in using the elements and principles of art and expressing themselves.

Attention to the choice and placement of colors contributes to a balanced and unified quilt project. When choosing colors encourage children to select a few colors that are pleasing to them. Colors (**hues**) can be dark or light, dull or bright. Interesting patterns result from choosing a few hues that include a variety of values (dark and light), and a variety of intensities (dull and bright). Using color and texture creates balance. Balance can be symmetrical with both sides of the design using the same color scheme and texture. It can be asymmetrical with one side emphasized using color or texture. Arranging the colors or texture around the center square creates radial balance.

Quilting may be a challenge for some children. Provide encouragement to those who may not be as skillful as others. Supply left-handed scissors to left-handed children. You may need to plan an alternative activity while the children are waiting to use the sewing machines. If the children have never been exposed to sewing skills be sure to have helpers at each sewing machine.

## Preparation:

**Time:** 30–45 minutes

## Materials:

- Fabric for quilt squares—fabric should be of similar fiber content, for example all cotton, all wool, or all polyester blends
- Washable markers to trace template onto fabric
- Sewing Machines—one machine for every 3–5 children or, needle, thread, and thimble for each child to do hand sewing
- Sewing Supplies—scissors, pins, pincushions, measuring tapes, thread, sewing machine needles, extra bobbins, and a paper bag per each machine for garbage.

- Cardboard templates—5½" square, one per child made ahead of time. (Size may be changed to better fit the size of project you want to do.)
- The end use will determine if other supplies are necessary. Some projects might include placemats, book bag, wall hanging, apron bib, and appliqué, etc.
- Pillow form (12"–15"), quilt batting, or filler
- Fabric for pillow back—12"–15" square to fit pillow form
- Fabric to make bag, wall hanging, etc.

## Setup:

- Read through the activity.
- Collect supplies.
- Set up sewing machines; pre-wind extra bobbins.
- Make sure there is table space for each child to cut out squares and put them together.
- Recruit helpers to work with sewing machines; refresh sewing skills if necessary.
- Thread sewing machines; make sure you are familiar with the sewing machines you will be using.
- Use a wall chart or samples with the 9 blocks to represent the 9 quilt squares; Number them 1–9 as illustrated.

Note: Preparation might include collecting fabrics and other supplies, making samples of each step of construction, or pre-cutting fabric squares.

# Ready, Set, Quilt!

## Art-i-fact

The hair of angora goats is called mohair.

### Warm-up Activity: Fabric Squares

Provide fabric squares in many colors and textures, preferably 3–5 pieces of the same fabric. Each child selects a fabric square and shares with the group their choice of color, texture, and pattern. Discuss color and balance terms. Ask the children:

- Does the square remind you of something in your environment?
- How does the square represent how you feel today?
- What do they like about their pieces of fabric?
- What do all the children in the group have in common?

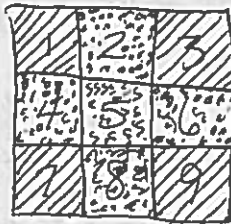
## Do

Have the children follow these directions:

1. Select nine pieces of fabric or pre-cut squares. Consider the color scheme. Skip to step 5 if using pre-cut squares.

2. Plan your arrangement to obtain the color, texture, balance, and unity of the design.

2



3. Use the template and washable markers to trace the square pattern onto each piece of fabric. Lay the template against the straight of grain. The straight of grain is the lengthwise thread of the fabric.

3

Fabric Template



4. Cut out squares.
5. Arrange squares into a 9-block pattern (3 blocks x 3 blocks) to achieve balance and unity of colors and to show the variety of textures.



6. Sew squares together using  $\frac{1}{2}$ " seam allowances on all seams. Sew with the right side of the fabric squares together. Sew either by hand or machine.

6



\*Row 1—sew block 1 to block 2; press seam allowances to one side; sew block 2 to block 3; press seam allowances to one side.

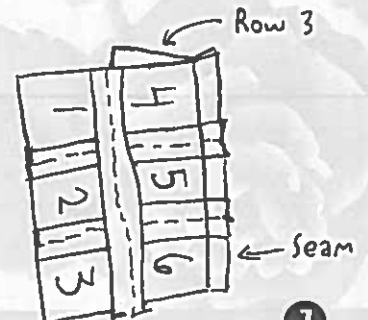


\*Row 2—sew block 4 to block 5; press seam allowances to one side; sew block 5 to block 6; press seam allowances to one side.



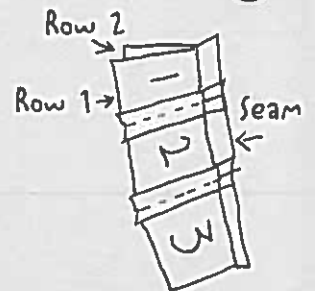
\*Row 3—sew block 7 to block 8; press seam allowances to one side; sew block 8 to block 9; press seam allowances to one side.

7. Sew rows together to make the quilt top. With right sides together and matching intersecting seams, sew row 1 to row 2. Press seam allowances to one side. Sew row 2 to row 3 and press seam allowances to one side.

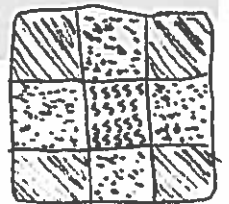


7

8. Finish nine-patch quilt by cutting a piece of backing fabric the same size as your quilt top piece. With right sides together, pin the fabrics together using  $\frac{1}{4}$ " seam allowance. Sew the quilt top to the backing leaving an opening at least 8" on one side. Turn fabric right side out. Fill with a pillow form or batting to make a firmly filled pillow. Pin the opening closed by placing one seam allowance over the other. Hand or machine stitch pillow closed.



9. Share your nine-patch quilt with the group.



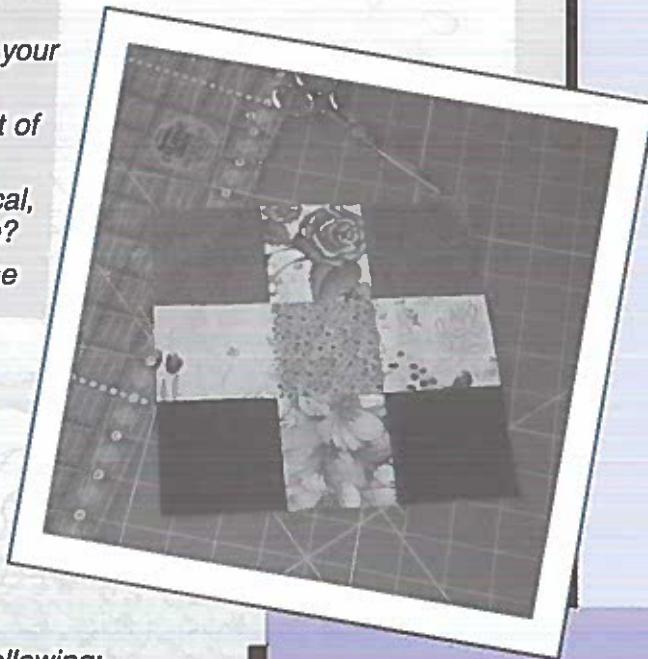
## Art-i-fact

Crazy quilts and scrap quilts probably evolved from a need to use fabrics already on hand. During the Victorian era, crazy quilts were very elaborately made using scraps of velvet and satins. They were often embellished with lace and elaborate embroidery stitches along the seam lines.

## Reflect

Ask the children:

- *How did you choose the fabrics? By color? By texture?*
- *Describe the color qualities you used. Are your hues mostly dull, bright, dark, or light?*
- *Did you use a color scheme – monochromatic, complementary, or analogous?*
- *How does your quilt differ from your design?*
- *What was the most difficult part of this project? The easiest?*
- *Does your quilt have symmetrical, asymmetrical, or radial balance?*
- *How does color contribute to the feeling of unity in your quilt?*



## Apply

Talk with the children and try the following:

1. Add a 2½" wide boarder strip to each side of the nine-patch quilt block.
  2. Applique the nine-patch quilt onto an apron bib, bag, wall hanging, or use as the center of a placemat.
  3. Place on a book bag, or make two nine-patch squares and sew them together with handles for a bag.
  4. Put together several blocks to create a larger project.
- *How else could you have used the quilt block?*
  - *What have you learned by creating a quilt block?*
  - *What are you able to do now that you couldn't do before?*
  - *Where else could you use this new skill?*

## Simplify:

- ▶ For younger children use different types of paper—wrapping paper, textured papers, wallpaper, crepe paper, tissue paper, or paper bags, instead of fabrics to make the quilt squares. Glue squares to a stiff backing—cardboard, posterboard, and card stock paper. Add a border and color individual squares to fit any theme. Laminate and use as a wall hanging or placemat.

## Enhance:

- ▶ Ask a quilter to share different types of quilts or examples of quilt patterns.
- ▶ Search the Internet to learn more about quilt making or the social aspect of a quilting circle.

## Learning Indicators

The children:

- Described how they used color, texture, and balance in their quilt design.
- Described the unity of the finished quilt block.
- Solved the challenges of putting together a quilt and completing the project.
- Talked about what they learned about the tradition of making quilts.

## Art-i-fact

Linen, made from the flax plant, is believed to be the first fabric ever made.

# Unit 6 Warp and Weft of Life

## Descriptor & Goal:

Children weave a group "fabric" piece.

## Recommended Grades:

K-6

## Elements:

Color and texture

## Principles:

Balance and pattern

## Child Outcomes:

Expressing self and manipulating materials

## Life Skill:

Contributions to group effort

## National Art Standard:

Understanding and applying media, technique, and processes; understanding the visual arts in relation to history and culture

## Activity Time:

30-45 minutes

## Preparation:

**Time:** Approximately 15-20 minutes to collect materials depending on:

- What is readily available
- Indoor or outdoor application of the activity, and
- The age of the children.

## Materials:

- Flat strips, all the same width. Strips may be fabric, ribbon, trim, elastic, basket reed or paper, sticks, twigs
- Masking or duct tape
- Small diameter rope or yarn long enough to make a six-foot wide weaving
- 2 chairs or poles
- Hot glue gun and glue sticks (optional)

## Setup:

- Read through the activity.
- Gather supplies and display on table.

## Background

**W**eaving is the name given to the activity in which fabric is constructed. A loom is one of the tools used in weaving. A **loom** is a frame on which yarn is stretched in one direction then crossed at a 90-degree angle by yarn or other fillers such as roots or stalks of plants. One of the first looms used by primitive man was a group of trees. Twisted root fibers were stretched between the trees. A primitive fabric was made interlacing (weaving) other objects and fibers into these twisted tree roots.

The following activity takes children to the historical beginnings of weaving by giving them the opportunity to gather materials to produce a primitive weaving. Discuss color schemes with the children before beginning. Consider these questions:

- Using the color of the materials available what kinds of patterns will you make?
- Will you make a series of different color stripes?
- Will you make a large area of one color?
- Where will you put dark colors, light colors, bright colors?

Have the children work in small groups to create the weaving. Have an ADULT HELPER use the hot glue gun.

## Ready, Set, Weave!



Have the children follow these directions:

1. Anchor rope/yarn between two objects such as two chairs set back to back about six feet apart.
2. Wind rope/yarn in a figure eight pattern between the two objects. Wind as many times as needed until your rope/yarn is as wide as you want your weaving. These yarns will create the **warp** yarns.
3. Consider the colors of the weaving materials. Choose a piece. This is the **weft**. The first piece is woven over one, under one, over one, under one, etc. Taking turns, weave your material into the warp continuing the over, under, over, under pattern.
4. Before removing the weaving from the chairs or poles used to anchor it, tape the ends of the weft to hold the weaving together. Now you may cut the warp end pieces to allow you to remove the weaving from the anchor post.
5. After removing the weaving from the anchor piece, finish securing the ends together by hand sewing, machine sewing, using fabric glue, or have an ADULT use a hot glue gun.

## Reflect

Ask the children:

- Describe the color patterns in your weaving.
- Why did you choose those weft colors?
- Describe the texture of your weaving?
- Where did you repeat color or texture to create a pattern?
- What was the most difficult part of this project? The easiest?
- Can you identify how color and texture create a symmetrical, asymmetrical, or radial balance in your weaving?

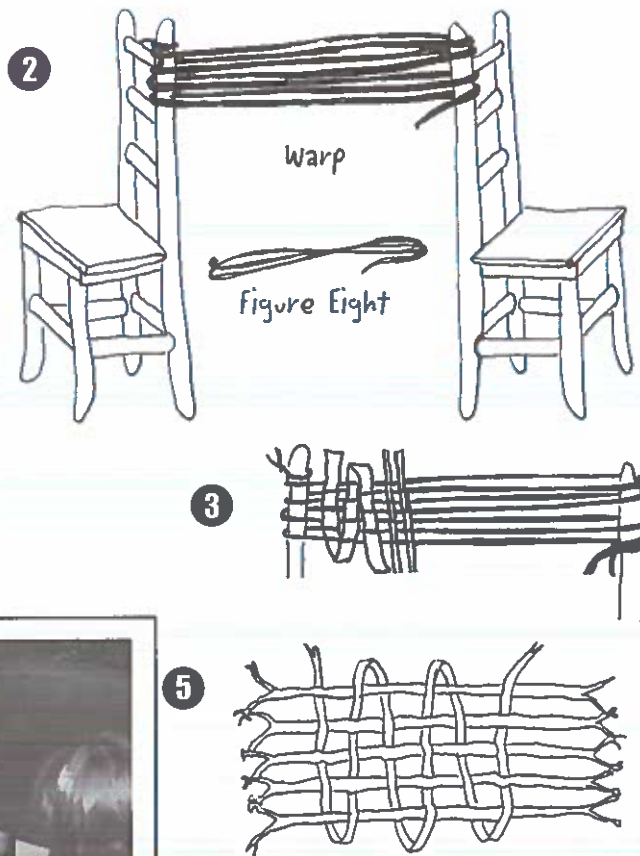
## Apply

Talk with the children and try the following:

1. Use different colored strips in both warp and weft to make a design.
  2. Make a weaving using different width of strips for both warp and weft.
  3. Try using different kinds of materials in one weaving.
- Is your design on the front side the same as your design on the backside?
  - What are some ways you could use your weaving?
  - What jobs use weaving techniques?

## Art-i-facts

- The strand of silk wrapped around a silkworm cocoon can be up to one mile long.
- Angora rabbits provide warm, fluffy wool used to make sweaters and mittens.
- The hair of angora goats is called mohair.



## Simplify:

- ▶ Use strips of paper or use larger strips of fabric, 1 inch in width or wider to make a weaving.
- ▶ Using a large piece of construction paper cut slits of equal width for the warp. Then weave with strips of gift-wrap for the weft.

## Enhance:

- ▶ Use a hula-hoop as a frame to create a weaving with a radial design.



## Learning Indicators

The children:

- Described how color and texture were used to create pattern and balance of their weaving.
- Could describe how the weaving was created.
- Could identify and explain how they contributed to the total project. (*Ideas for design, sections they wove, etc.*)

## Unit 6

# What a Twilling Weave!

### Descriptor & Goal:

Weave a coaster or bookmark using an interlacing pattern

### Recommended Grades:

3-6

### Elements:

Texture



### Principles:

Pattern



### Child Outcome:

Manipulating materials

### Life Skill:

Problem solving

### National Art Standard:

Understanding and applying media, technique, and processes

### Activity Time:

1½ hours or three 20- to 30-minute sessions

### Preparation:

**Time:** Approximately 20 minutes

#### Materials:

- Flat strips, all the same width—strips may be ribbon, basket reed, paper, or fabric
  - Bookmark size = 1½" x 6" or 2½" x 6": warp strips about ¼" x 7"; weft strips ¼" x 2"
  - Coaster size 4" x 4": Warp and weft strips ¼" x 5"
- Tape measures
- Scissors
- Hand sewing needle
- Thread
- Fabric glue
- Cotton swabs and paper plates for gluing
- Other supplies depending on finished use of weaving
- Sewing machine (optional)

#### Setup:

- Read through the activity.
- Gather supplies and display on table.

## Background

Weaving or the interlacing of yarns results in many kinds of patterns depending on the way the yarns are interlaced. **Plain weave** and **twill weave** are common weave structures that produce specific patterns. In plain weave the **weft** crosses over and under alternating **warp**. You can vary the texture by changing the width or angle of the warp and weft. In **twill** a diagonal pattern is created by weaving over two, under two; then moving one or more strands over. Two ways you vary the twill are by weaving over two under one or by reversing the pattern to create a **herringbone weave**. You can create many variations with plain and twill weaves. In this activity, children learn the basic weaves and can create their own by making up patterns of interlacing strips.

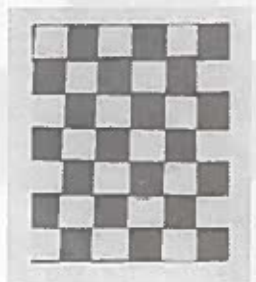
A **pattern** appears after a few rows are woven. When repeated several times, a textured design emerges. The interlacing also holds the strands of fabric together, so be sure that every strip is interwoven at some point. Each pattern will create an overall texture. Using the same color warp and weft can emphasize the texture, or feel, of the piece. If, however, you want the pattern to show up clearly, you may want to use one color for the warp and a contrasting color for the weft.

## Ready, Set, Weave!

### Do

Have the children follow these directions:

1. Decide to make bookmarks or coasters.
2. For each weaving, lay out strips (**warp**) side by side with ends even and no space in between strips. Lay out eight, ten, or more strips to make the piece of weaving as wide as you want it to be. Tape down all ends on one side.
3. For **Plain weave**: Begin weaving with another strip (**weft**). Weave over one, under one, over one, under one, over one, etc.
4. Take a second strip. Change the order to under one, over one, under one, over one, etc. Push the weft strips close together. Continue in this manner until the weaving is as long as you want it to be.



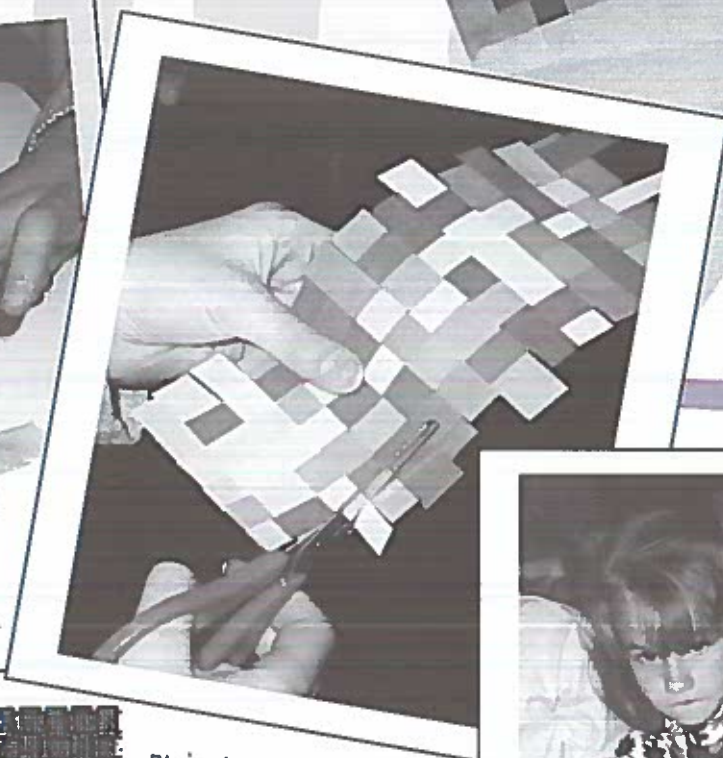
## Reflect

- *What patterns did you choose to use in your weaving?*
- *Describe the texture of your weaving.*
- *What was the most difficult part of this project? The easiest?*

5. For **Twill Weave**: Begin weaving under two, over two, under two, over two, etc.
6. Take a second strip. Weave over one, then under two, over two, under two, over two, etc.
7. Take the third strip. Weave over two, under two, over two, under two, etc.
8. Take the fourth strip. Weave over one, under two, over two, under two, over two, etc.
9. Then back to the beginning (Step #5). Continue steps 5–8 until the weaving is as long as you want it to be.
10. When finished, tape the other end to hold the weaving together. Fasten the ends together by hand or machine sewing, or gluing.



Twill Weave



Plain Weave

Twill Weave

Basket Weave

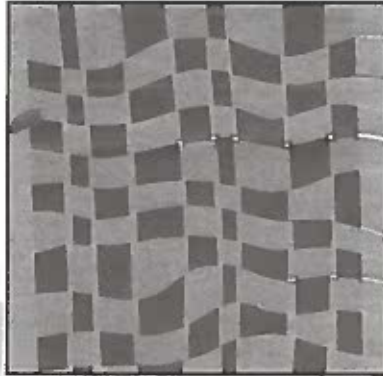






Talk with the children and try the following:

1. Make up your own weaving pattern. Be sure that every strand is interlaced sometime in your pattern.
  2. Using paper, make a weaving by cutting uneven or wavy strands for warp.
  3. Use different widths of strips for warp and weft.
  4. Try using different kinds of material in one weaving.
- *Is the design on the front of your weaving the same as the design on the backside?*
  - *What ways could you use your weaving?*



### Art-i-fact

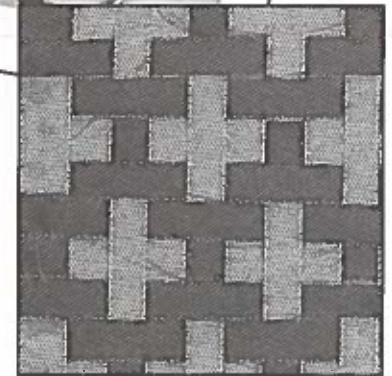
The wall of plant cell is made of cellulose that may be transformed into rayon.

### Enhance:

- ▶ Try the herringbone twill or the cross pattern.
- ▶ Weave a piece large enough to cut out the front of a vest or hold into a tote bag.



Cross Pattern



Herringbone Twill

### Art-i-fact

The thick wool fibers of llamas and alpacas have hollow centers like tiny drinking straws.

### Simplify:

- ▶ For younger children use strips of paper, wide strips of fabric (1-inch in width or larger), or ribbon.

### Learning Indicators

The children:

- Described how they wove patterns to create texture.
- Described how the weaving was created.
- Determined how to turn the weaving into a product (*Bookmark, tote bag, purse, etc.*)



# Make a Collage

**W**ondering what to do with the “extras” left in the sewing cupboard or craft drawer?

Can't stand to throw out those scraps of wrapping paper, fabric, yarns, trims, or left over buttons? Solve all your problems by making a collage with these treasures.

Pictures made from a variety of materials enables you to use color, textures, shapes, photographs, pictures, words, and objects that have special meaning to you and your children. They can be a wall hanging, a card to share, or a special box in which to keep small treasures. Children enjoy identifying special fabrics and trims used in one of their garments, quilts, or other items. Use your imaginations and have fun.



## Helpful Hints

- ▶ Help spark your children's creativity and sense of adventure! Send them on a search for materials to use in a collage. Set boundaries for them to search and provide a description of the desired materials. Make your instructions clear and specific.

You might say:

- "I want you to look only in the backyard, and I need you to find small objects from nature like a rock no bigger than a marble, a leaf, or a twig no longer than your longest finger."
- "You may search the drawers in the kitchen or the boxes in the sewing cupboard for flat objects that are no bigger than a piece of notebook paper."

## Materials:

- Fabric and paper scraps, yarn, string, magazine pictures, old photos, cancelled stamps, dried flowers, seeds, seed pods, leaves, uncooked pasta, old jewelry, buttons, stickers
- Paper or cardboard to use as the base of the collage wall-hanging; handmade or colored construction paper to make a card; shoebox and cover to make a special treasure box
- Glue

# Ready, Set, Create!

1. Together arrange and glue your choice of decoration to the paper, cardboard, or box. Try to overlap shapes harmonizing colors and textures.
2. Discuss with the children why they chose the objects that they did. You might say, "Tell me about your creation."



## Parenting Tips

- ▶ Parents or caregivers often have to say, "No." One of the joys of making a collage is being able to say, "Yes!" There are no hard and fast rules for making collages except to clean up after the fun. Let the children select their materials, how they want to arrange them on the paper, what colors they want to add and what to do with the finished product. Allowing children choices in a safe and encouraging environment gives them practice making good choices in other situations.

Visit the library and check out books. Curl up together under a quilt and read the books. Show your children that by sharing their interests with others they double the enjoyment! Start with these books:

- *The Keeping Quilt* by Patricia Polacco, 1988
- *The Quilt Story* by Tony Johnston and Tomie DePaola, 1985
- *The Goat in the Rug* by Charles Blood, 1976
- *Tar Beach* by Faith Ringgold, 1991.



4-H is an experience-based youth development program for all, regardless of race, color, sex, national origin or handicap. 4-H helps children acquire knowledge and life skills to become responsible productive citizens, meeting the changing needs of a diverse society.

# 3-D Construction

## Palette Connections

Artwork with apparent depth or varying distance, or actual dimension such as length, width, and height is three-dimensional (3-D). Images or pictures that look like you could walk into them are three-dimensional. Artwork that is not flat, but solid like sculpture, is also three-dimensional. Constructing 3-D artwork can be a fun and safe avenue to express oneself. With a little imagination children can create a picture of themselves and the world in which they live. Through the use of both new and used materials you can teach children that everything and everyone has value. These "snapshots" help us understand how a child views the world. From this child's view each activity in *3-D Construction* allows easy transition to broader topics and discussion.

1. Balloon Train
2. Mirror, Mirror Now and Later
3. Scrap Sculpturing
4. States-A-Float
5. Window On My World

Technology



Communicating



Sensing

Science



Culture



Showcasing



Careers



Community Ties



## Communicating

Read  
*The Real McCoy,  
 the Life of an  
 African-American Inventor*  
 by Wendy Towle, 1993.

## Technology

Have the children explore the Internet searching for web pages that feature 3-D art images or products.

Begin exploring at Invention Dimension:

<http://web.mit.edu/invent/>

## Community Ties

- ▶ Have children lead one of the 3-D activities with senior citizens.
- ▶ Have children create a community 3-D mural with used materials gathered from their local community.

## Showcasing

- ▶ Displayed the 3-D artwork at the library, bank, post office, malls, back-to-school fairs, or 4-H events.
- ▶ Create a 3-D display at the local recycling center.

## Careers

- ▶ Potential careers in 3-D art include sculptor, engineer, art teacher, art storeowner, graphic designer, and video game creator. Tour one of these businesses or invite any of these professionals to speak with your group.

## Culture

- ▶ Explore the various cultures of the states that are depicted in the *States-A-Float* activity.
- ▶ Discuss each child's heritage as discovered in the 3-D family page activity.

## Science

- ▶ Explore the recycling process. The children can trace the process of taking used materials and turning them into paper and other products.
- ▶ Check out the Association of Science and Technology Centers' Rotten Truth About Garbage. This site takes an in-depth look at the complex issues surrounding municipal solid waste.  
[www.astc.org/exhibitions/rotten/rthome.htm](http://www.astc.org/exhibitions/rotten/rthome.htm)

## Sensing

Take a hike near your community and observe nature.

What textures do you see?  
What 3-D structures do you see?



# Unit 7 Balloon Train

## Descriptor & Goal:

Using balloons and construction paper children will create a balloon train and make it go.

## Recommended Grades:

K-6

## Element:

Form

## Principle:

Variety

## Child Outcomes:

Expressing self, and enjoying and appreciating

## Life Skill:

Contributions to group effort

## National Art Standard:

Making connections between visual arts and other disciplines

## Activity Time:

40 minutes

## Preparation:

**Time:** 10 minutes

### Materials:

- One 8" x 11" latex balloon for each child
- A variety of colored construction paper, approximately 5" x 6"
- Scissors
- Tape
- Colored markers, pencils, and crayons

### Setup:

- Read through the activity.
- Cut the construction paper to size.
- Distribute materials.
- Inflate balloons for younger children.

## Background

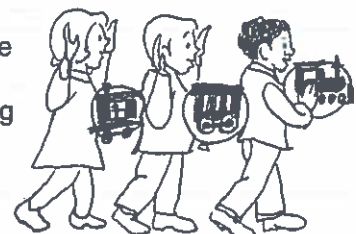
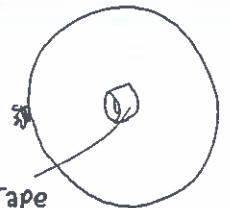
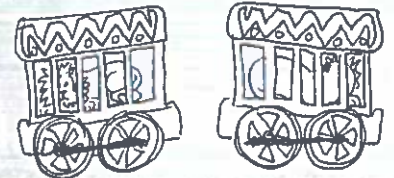
Children love to watch and hear trains go by. Young children may also know about the song "I've been workin' on the railroad" or they may have read *The Little Engine That Could*. Now children will create their own train cars and be challenged to work cooperatively to make the train go. Look at examples of various cars that make up different trains. Talk about what the cars have in common and how they are different. Watch them laugh and giggle as they try to get the balloon train moving!

## Ready, Set, Construct!

### Do

Have the children follow these directions:

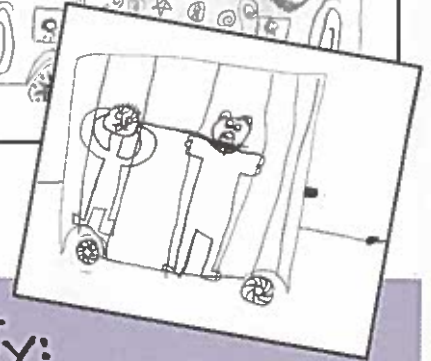
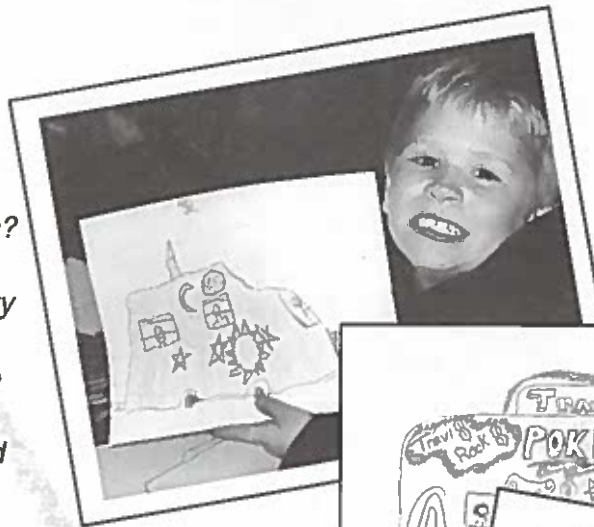
1. Select two pieces of light-colored construction paper, one for each side of the train car.
2. Draw and color two sides of one train car on the construction paper.
3. Blow up the balloon.
4. Attach the two sides of the train car to opposite sides of the balloon with tape.
5. Share with the group which train car you drew and why you like it.
6. As a group line up single file all facing the same direction. Hold your balloon against your stomach and support it against the back of the person in front of you. Take your hands off your balloon.
7. You are now a train that is connected by the balloons. With hands at your sides move the train forward without breaking the connections. Do not touch your balloon with your hands. Do not let the balloon drop as the train moves forward. Create a consequence if a balloon connection is broken. An example would be starting over, going to the back of the line.



## Reflect

Ask the children:

- How are the train cars similar in design? How are they different?
- What parts of the design created variety in the overall train?
- How did you talk to each other to move your train?
- What problems did we have as we tried to move our train forward?
- What are ways we can keep our balloons from dropping?



## Apply

Talk with the children and try the following:

Take a field trip to a train station or historical museum to find out how trains are used today and in the past.

- Who determines the order of the train cars that are linked?
- What happens to a train when the cars unlink?
- How does that relate to our group when we drop the balloons?
- What do designers and engineers need to keep in mind when designing trains with many cars?

## Simplify:

- ▶ Blow up the balloons ahead of time if working with younger children.
- ▶ Some children may not want to get near each other in a line; others may not want to participate. Have them hold 3–5 balloon train cars together in their hands and try to move around the room.

## Art-i-fact

- The driving of a golden spike completed the transcontinental railroad on May 10, 1869 at Promontory, Utah. Trains of the Central Pacific and Union Pacific Rail Roads met head to head at this famous spot.



## Learning Indicators

The children:

- Created an original paper train car and attached it to a balloon.
- Talked about form and variety of the train cars.
- Identified the challenges and solutions involved in keeping the balloon train connected.
- Described how real trains are designed and connected.

## Art-i-fact

- Children of Egypt and the Far East played with yo-yos as early as 3000 B.C. In 1932 Donald Franklin Duncan named the bouncy toy "yo-yo".

# Mirror Mirror Now and Later

## Descriptor & Goal:

Using interesting materials the children create unique portraits of themselves now and what they will look like in the future.

## Recommended Grades:

K-6

**Elements:**  
Form and space

**Principle:**  
Balance

**Child Outcome:**  
Expressing self

**Life Skill:**  
Communicating

**National Art Standard:**  
Understanding and applying media, technique, and process

## Activity Time:

60 minutes

## Preparation:

**Time:** 20 minutes

### Materials:

- Poster board, 11" x 17"
- Construction paper, variety of colors
- Glue
- Yarn
- Scraps of fabric
- Markers
- Pens
- Scotch tape
- Rulers
- Pre-cut 5" x 7" foam core boards, 2 per child
- Add as many different materials as possible to create the 3-D effect, e.g. bottle caps (for faces), pasta, rice, buttons, yarn (for hair), sequins, pipe cleaners, feathers, etc.

## Setup:

- Read through activity.
- Explain the project by showing the step-by-step process.
- Show example.
- Set up supply table.

## Background

Children often dress up and imitate adult roles. Some begin to form ideas about possible careers or begin to see themselves as adults. This activity brings together the natural imaginations of children with a fun creation of themselves. The children will shape their portraits within a defined space as if looking into a mirror.

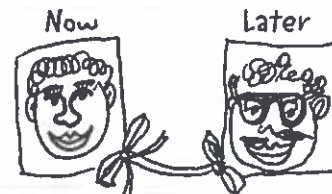
Talk with the children about use of space, using three-dimensional materials and balance. The portrait is positive space while the area round the portrait is negative space. Portraits are balanced with each side being equal or **symmetrical**. Have the children look in mirrors or with partners to see how their faces have symmetry. Assist the younger children and non-writers with writing the labels for the portraits.

## Ready, Set, Construct!

### Do

Have the children follow these directions:

1. Take two foam core boards.
2. Select the materials you want to use to create a self-portrait.
3. Make a self-portrait using the 3-D materials.
4. Glue the material to one 5" x 7" foam core board. Call this self-portrait **NOW**.
5. Repeat #1-4 procedure to create a self-portrait of how you think you will look in the future. Call this portrait **LATER**.
6. Create three headings on construction paper: **AS I SEE MYSELF, NOW, LATER**.
7. Attach the headings to poster board as shown in the example shown.
8. Attach the **NOW** and **LATER** portraits to poster board under appropriate headings.
9. Create a border around the outside of each self-portrait using construction paper or markers.
10. Connect the **NOW** portrait to the **LATER** portrait using any chosen material.

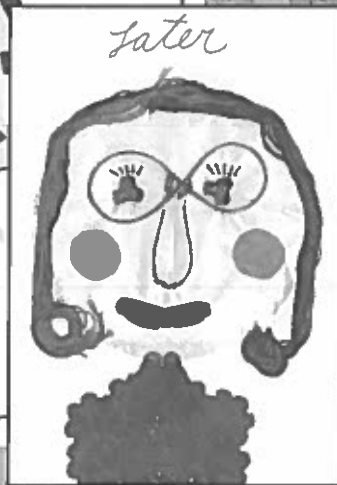
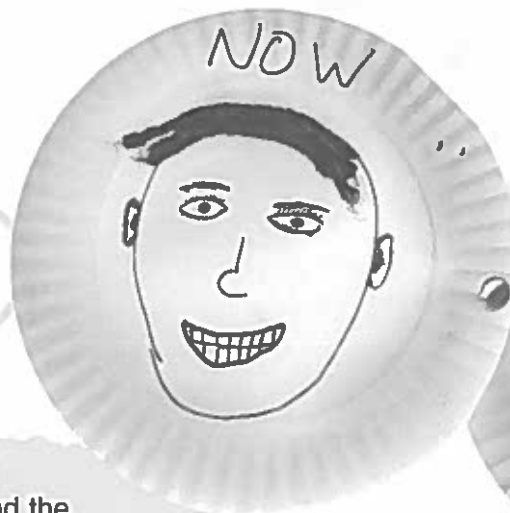




## Reflect

Ask the children:

- How do the materials you chose represent you?
- What helped you determine your LATER portrait (i.e. career goal, family, friends etc.)?
- How do you see the two portraits connected?
- Where is the negative space in your first portrait? (Space around the portrait.)
- Where is the negative space in your later portrait? (Space around the portrait.)
- Choose the portrait that best demonstrates symmetrical balance. How could you make other portraits more symmetrical?
- How did you use the materials to give form to your portrait?



## Apply

Talk with the children and try the following:

Have each child introduce themselves using their NOW and LATER portraits.

Using a larger poster board add portraits of family, friends, and community NOW and LATER.

Using a large bulletin board, display all the groups' NOW and LATER portraits.

- What did your self-portrait communicate about you?
- What do you have to be doing now to get to your later portrait image?

## Learning Indicators

The children:

- Described how they used space and form in their self-portrait.
- Described symmetry in their portrait and how they could change the portrait to increase symmetry.
- Introduced her/himself using the NOW and LATER portraits.
- Identified several steps that they can be doing now that will lead to a realization of the LATER portrait.

# Unit 7

## Scrap Sculpturing

### Descriptor & Goal:

Using recyclable and used materials the children will make an original sculpture.

**Recommended Grades:**  
2–6

**Elements:**  
Form and shape

**Principles:**  
Balance and emphasis

**Child Outcomes:**  
Imagining and manipulating materials

**Life Skills:**  
Learning to learn

**National Art Standard:**  
Understanding and applying media, technique, and processes; making connections between visual arts and other disciplines

**Activity Time:**  
1 hour 15 minutes

### Preparation:

**Time:** 20 minutes

#### Materials:

- Disposable rubber gloves
- Plastic or paper bags and cardboard boxes for recyclable materials
- White glue
- Construction paper
- Recyclable items that have been gathered
- Nuts, bolts, screws, washers, soft wire, string, masking and duct tape, etc.
- Craft sticks
- Scissors
- Glue gun and sticks (ADULT USE ONLY)

#### Setup:

- Read through the activity.
- Make suggestions and give helpful ideas.
- Distribute materials to make the sculpture.

## Background

We often use the word junk or trash to describe things we don't want. Today many artists convert junk into sculptures. **John Outterbridge**, an African American artist from Greenville, North Carolina turned his father's junk into marketable artwork. This hobby became a full-time job for John. Children too, are very good at taking objects adults would consider junk and making them into treasured artwork.

What makes an item a "recyclable?" When an item is reused, like a glass jar, or is used as part of a different product, like aluminum cans, it is called a **recyclable** material. Recycled material may also be broken up, melted, remade, or recycled. Recyclable materials may include paper, cardboard, tin and aluminum cans, plastic containers and bottles, and glass. Used materials can be anything that your family no longer needs like nuts, bolts, nails, clothes, shoes, string, etc.

As a group talk about recyclable and used materials. How can sculptures be made from recyclable materials? Remind the children to ask permission before collecting recyclable materials from home. Be sure all items used in this activity are safe. That means no rough or sharp edges and no contaminants on them.

## Ready, Set

### Do

Have the children follow the

1. Gather recyclable and neighborhood, and common items that may cause interest, such as broken trays, etc.
2. Lay out recyclable and
3. Take a few minutes to discuss.
4. Select recyclable items
5. Sketch a plan of the sculpture in lines.
6. Create your sculpture.
7. Share your sculpture with the class.



## Reflect

Ask the children:

- *What information did you acquire about recycling materials?*
- *How can you draw to make your design look like it has three-dimensions?*
- *What shapes did you use in your design? (Geometrical, cube, square, triangle, and free form)*
- *What types of balance did you use in your design (Symmetrical, asymmetrical, or radial)*
- *Which part of your sculpture is emphasized? How did you show the emphasis?*
- *What items did you use that are considered junk?*
- *What item did you select but then didn't use? Why?*

### Art-i-fact

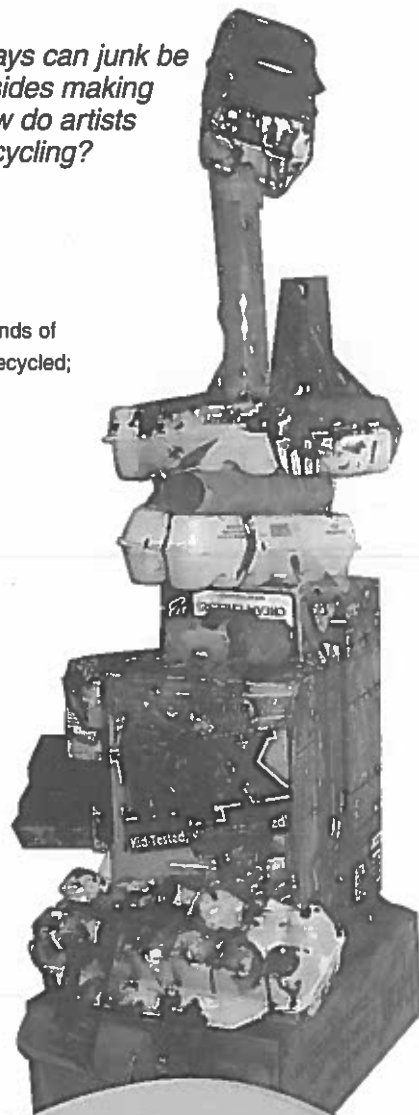
- On average every American generate about 4 pounds of solid trash per day. Less than one-quarter of it is recycled; the rest is incinerated or buried in landfills.



## Apply

Talk with the children:

- *Did you turn the shapes on your blue print into a 3-D form?*
- *Where in our community can we take items to be recycled?*
- *Did recycling reduce the pounds of trash?*
- *How many pounds or tons does our community recycle? How can we find out this information?*
- *What other ways can junk be recycled? Besides making sculptures how do artists encourage recycling?*



## Learning Indicators

The children:

- Created an original sculpture that followed a sketch.
- Identified the challenges and solved them to create the sculpture.
- Described how they used shape and balance to form their sculpture and create areas of emphasis.

## Enhance:

- ▶ *Weigh the amount of trash your program creates in a week. Recycle as many items as you can the next week and weigh the trash that is left.*

# Unit 7 States-A-Float

## Descriptor & Goal:

Children research and build floats representing the state.

## Recommended Grades:

3–6

## Element:

Form

## Principles:

Emphasis, proportion, and unity

## Child Outcomes:

Manipulating materials

## Life Skill:

Communicating

## National Art Standard:

Understanding and applying media, technique, and processes; understanding the visual arts in relation to history and culture

## Activity Time:

Session 1: 1–2 hours

Session 2: 60 minutes. May vary depending on materials used.

## Preparation:

Time: Session 1: 45 minutes

Session 2: 45 minutes

## Materials:

- Shoe box or a variety of boxes and sizes
- Modeling clay (See Sculpting unit for recipe)
- Papier mâché (See Sculpting unit for recipe)
- Scissors
- Construction paper
- Craft sticks, toothpicks
- Rocks, sticks, greenery from trees or plants
- Felt-tip pens, tempera paints
- White glue slightly thinned with water
- Glue gun and sticks (ADULT USE ONLY)
- Soft wire
- Any other materials appropriate to the structure

## Setup:

### Session 1

- Plan the field trip to the library to do research on your state.

### Session 2

- Read through the activity.
- Make suggestions and give children helpful ideas.
- Distribute the materials to make the floats.

## Background

Parade floats are fascinating. For this activity the children will go behind the scenes, to research, design, and construct their own small-scale state float. Have the children research your state. During the design and construction phase encourage the children to emphasize specific features of the state, using **three-dimensional** forms. Also discuss how the features should be in proportion to the size of the box base and the design should appear complete, a unified whole.

# Ready, Set, Build!



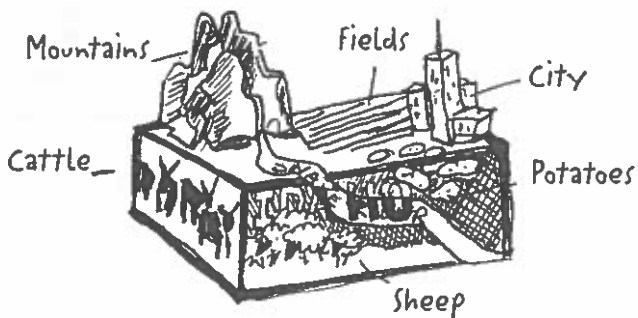
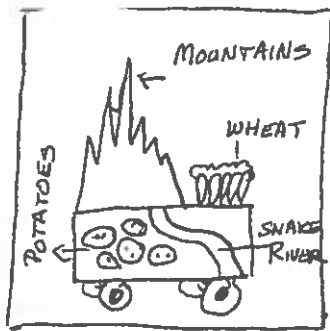
Have the children follow these directions:

### Session 1:

1. Explore the local library for information on our state. Take notes about the state that will be helpful in creating the floats. Search for items of importance about the natural resources, work force, government agencies, agriculture, parks, etc.
2. Explore the Internet for information on our state.
3. As a group discuss the important features required for a successful float. Determine themes for the floats, and decide what **type** of floats each of you want to create. Possible themes include recreation, business, agriculture, cities, cultural diversity, etc. Sketch the float to help you in planning.

## Art-i-fact

- The first Tournament of Roses was staged in 1890 on New Year's Day by members of Pasadena's Valley Hunt Club, eager to showcase the flowers and fruits of southern California. More than 2,000 people turned out to watch a parade of flower-covered carriages, followed by foot races, polo matches and tugs-of-war on the town lot. The abundance of flowers gave the parade and festival the name "Tournament of Roses".



### Session 2:

1. Select a box to build your float.
2. Using supplied items begin creating your float. Refer to your sketch. Make sure all items are securely attached to the float.

## Reflect

Ask the children:

- What shapes make up the form of your float? (Square, triangle, free form, etc.)
- How do the forms you used relate to each other?
- What state features did you emphasize?
- What features make your float look complete or whole?
- Are there other areas of your float that attract your attention?
- What problems did you encounter while making your float? How did you solve them?

## Apply

Talk with the children and try the following:

1. Share your float with the group. Tell them what features on the float you emphasized.
  2. Locate local or state agencies to visit such as the county court house or state capitol and learn more about your state.
- What new information did you learn about your state?
  - How has your state used its natural resources, work force, parks and government agencies to make it an attractive place in which to live and work?
  - How can you make a helpful contribution to your state making it a better place to live and work?

## Simplify:

- ▶ Research the counties within your state and design a float for your county and surrounding counties.
- ▶ Design a float about your school, family or 4-H.

## Enhance:

- ▶ Have each child design and construct a float representing neighboring states.

## Learning Indicators

The children:

- Created a float using proportional forms to create emphasis and unity.
- Identified and solved a challenge in creating their floats.
- Used available materials to make an accurate representation of our state.
- Shared their knowledge about our state and described areas of emphasis on their floats.
- Enjoyed learning while researching and constructing the float.

# Unit 7 Window On My World

## Descriptor & Goal:

Children create a window view of their environment.

## Recommended Grades:

4-6

## Elements:

Form and space

## Principles:

Emphasis and proportion

## Child Outcomes:

Observing and sensing, and expressing self

## Life Skill:

Communicating

## National Art Standard:

Understanding and applying media, technique, and process; using knowledge of structure and function

## Activity Time:

60 minutes

## Preparation:

**Time:** 20 minutes

### Materials:

- One 8½" x 11" white piece of paper for each child
- Three 8½" x 11" pre-cut black frames (card stock weight) with 1-inch border for each child
- Variety of colored paper
- Glue
- Scissors
- Pencils
- Pre-cut 2" x 12" strips of black paper, two each per child
- Ruler for each child
- Sketch pad or paper to sketch the nature scene

### Setup:

- Read through the activity.
- Explain the activity showing each step.
- Show a finished example.
- Set up supply table.

## Background

In creating a window through which they see their world, the children will learn about perspective in their artwork. By explaining the concept of foreground, middle ground, background, and sizes of objects that are in each space the children will see how each layer of the **three-dimensional** window relates to the others. Explain to the children that when standing on one corner of a street looking down to the other end, you see objects that appear smaller, which would be **BACKGROUND**. The distance between the farthest part and where you stand is the **MIDDLE GROUND**, and objects closest to you are in the **FOREGROUND**.

## Ready, Set, Construct!



*Have the children follow these directions:*

1. Take a hike in a nature park, neighborhood, or urban area. Take sketchpad or paper and pencil
2. Carefully look at the world around you.
3. Sketch a scene from the hike that you want to create in your world windows.
4. From the sketch identify which objects to re-draw and cut out for the background, middle ground, and foreground.
5. Now draw the background, middle ground, and foreground objects on separate sheets of paper keeping them in proportion.
6. Cut out and glue background objects into place on the white paper.
7. Cut out the middle ground objects and attach to the first black frame.
8. Cut out the foreground objects and attach to the second black frame.
9. In order to create the 3-D effect cut eight, 3" segments from the 2" x 12" strips of black paper.
10. Fold each 3" segment so that it creates a rectangle separator.
11. Glue the ends to form a sturdy rectangle.
12. Glue 4 separators to the front of your background piece.
13. Glue the middle ground frame to the 4 separators on the background.
14. Glue 4 separators to back of the foreground frame.
15. Glue the foreground frame to the middle ground frame.

## Reflect

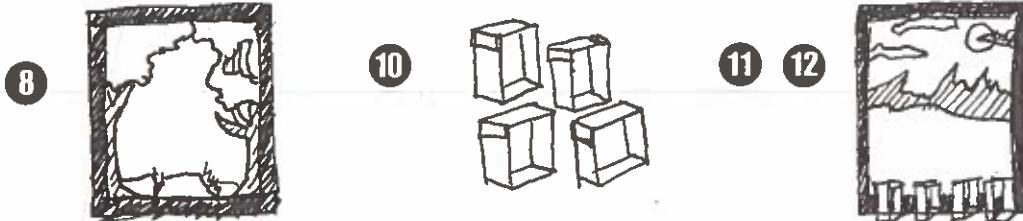
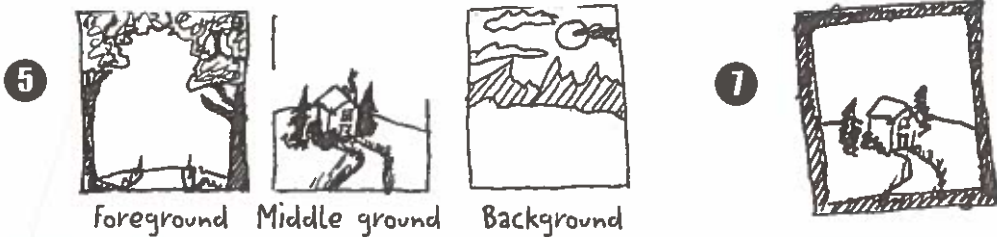
Ask the children:

- What is different about the objects you put in the foreground, middle ground, and background? How do you show that objects close by appear larger than those far away?
- Why did you choose your particular image?
- How does your completed 3-D image compare to your original sketch?
- How does your sketch compare to the actual scene you drew?
- How did you plan to keep your objects in proportion to give a 3-D effect?
- What problems did you have in going from your sketch to your 3-D window?

## Apply

Talk with the children and try the following:

1. Share your *Window On My World* with the group.
  - Describe how you used proportion in your window.
  - How did you decide to show emphasis in your window?
  - How is your view of the world communicated to others?
  - How would you use this art method to make a statement about an issue?



## Enhance:

- ▶ You can make your Window more three-dimensional by adding 2 cross bars and a sheet of clear plastic wrap
- ▶ To create movement in your window you could use springs instead of the rectangle separators.

## Learning Indicators

The children:

- Created a 3-D window based on the sketch.
- Discussed and shared areas of emphasis of their window with the group.
- Expressed what they learned about observing and drawing the world around them.
- Used proportion to keep their forms in perspective.

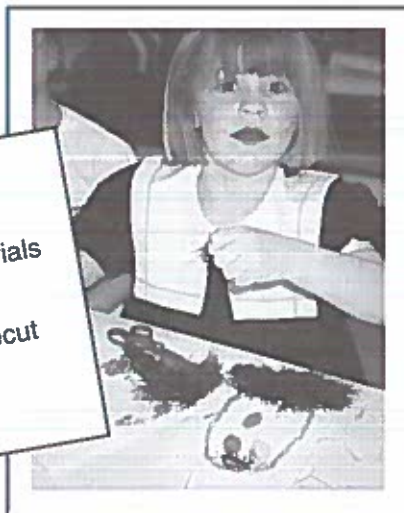
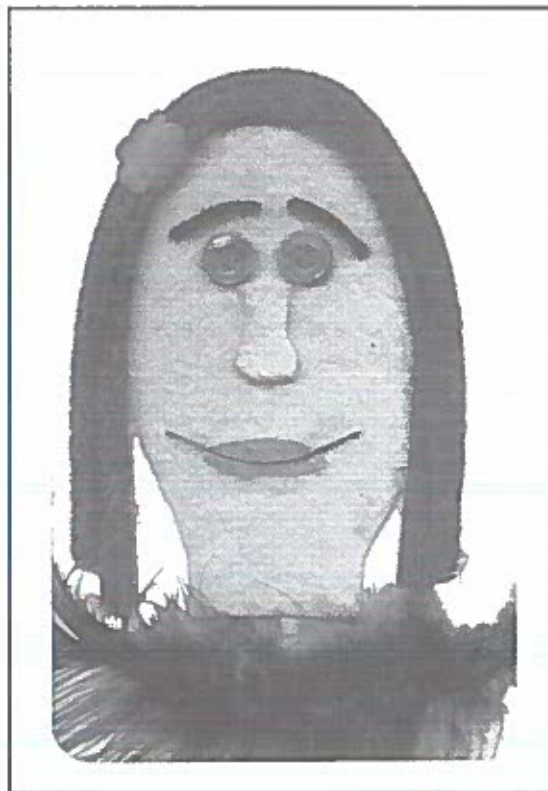
## Art-i-fact

- Although the Washington Monument was dedicated in 1885 it was not until 1888, forty years after the laying of the cornerstone, that the public was allowed to ascend the monument. Climbing an inside stairwell to 500 feet visitors could view the city.



# 3-D Family Portrait

Creating a 3-D family portrait is a fun and interesting way to begin to learn about your family. This activity can help children understand more about their immediate and extended family. Each member of your family can create a 3-D portrait by using a variety of materials found around your home. The materials will suggest the characteristics of the person. As parents, it can help you understand your child's view of the family. These portraits will provide the opportunity for family talk, creative expression, and strengthening family connections.



## Helpful Hints

- ▶ Have a variety of materials available.
- ▶ Have foam boards precut and ready to use.

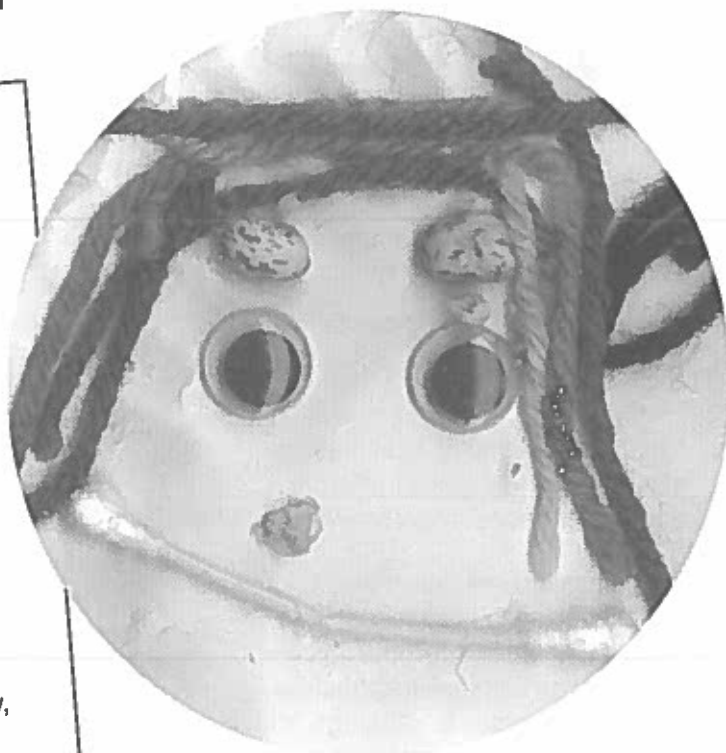
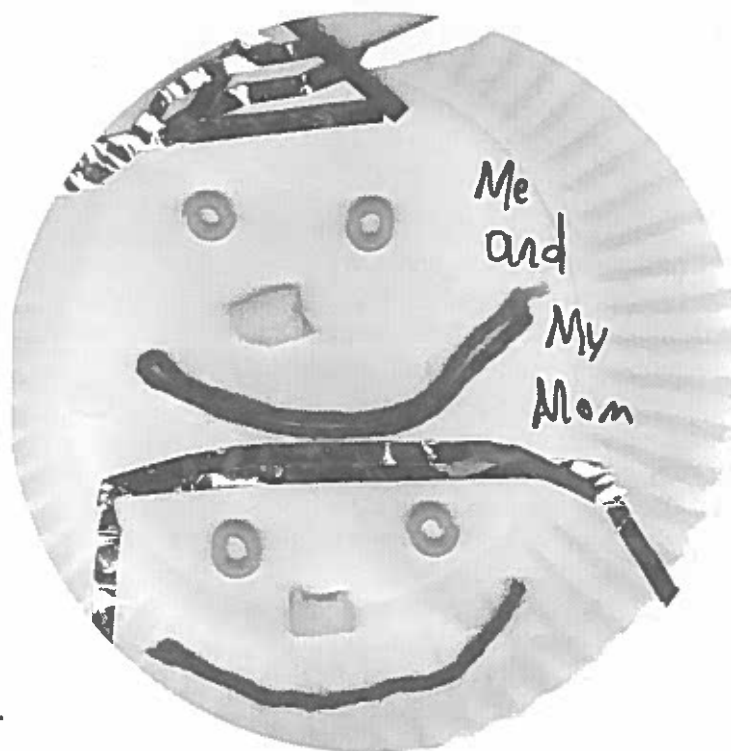
### Materials:

- Large poster board
- Construction paper, multi-colored
- Glue
- Yarn
- Scraps of fabric
- Markers
- Pens
- Tape
- Rulers
- Scissors
- Precut 5" x 7" foam board or cardboard, one to three per person
- Variety of odds and ends such as bottle caps, buttons, yarn, string, pasta, rice, dry beans, licorice, etc.
- Any other materials that will help to create a 3-D image and add personality to the portrait



# Ready, Set, Create your family Portrait:!

1. Think about how you want to create yourself.
2. Layout your own self-portrait using a variety of items.
3. Glue the items to the foam board to create a self-portrait.
4. Repeat the above steps and create portraits of family members not present. You can include pets and special friends.
5. Arrange and attach the completed foam boards onto the poster board.



## Parenting TIPS

- ▶ How we see ourselves is very personal so there is no wrong way to create a self-portrait.
- ▶ This is a fun way for your child and other family members to share their special picture with the rest of the family.
- ▶ The activity provides an excellent opportunity to discuss a variety of topics in a very casual atmosphere. Your child's self-concept, family history, and relationships are some of the possibilities.



4-H is an experience-based youth development program for all, regardless of race, color, sex, national origin or handicap. 4-H helps children acquire knowledge and life skills to become responsible productive citizens, meeting the changing needs of a diverse society.

(Local program address)

# Artistic Stages in Children

**H**ow children use the elements and principles of art to achieve program goals varies. The artwork children create reflects their overall level of development—intellectual, emotional, social, physical, as well as their experience with art. *A Palette of Fun with Arts and Crafts* fosters children's artistic development through their creation of original and expressive art.

Artistic Stages will help you examine children's art in relationship to artistic development. This will help you form realistic expectations of the children's artwork as they do the art activities. Each activity in *A Palette of Fun* offers a recommended age range. However, within any group of children there will be a range of skills, abilities, and interests. Consider your children's skills, abilities, and interests before doing the activity.

Use Artistic Stages to answer these questions:

- ▶ What can the child do easily?
- ▶ What challenges or activities will excite him/her?
- ▶ What challenges or activities are too hard for him/her to attempt and would discourage him/her?

The illustrations and stages of artistic growth outlined on the right focus on skills in portraying space, proportions, and movement, as well as approaches to exploring new media. Each stage is typical of many children at a particular grade level; however, it is not unusual to find a range of developmental skills in a group or within the work of one child. Each unit provides additional ways to broaden the art experience in Palette Connections.

## Pre-Kindergarten

There are three stages in the preschool years—the scribbler, the controlled scribbler, and the symbolist. The scribbler (1–2 years of age) enjoys the motion of scribbling and will make marks anywhere with anything!



The controlled scribbler (2–3 years of age) makes shapes such as circles, squares, crosses, X's, and sunburst shapes. The symbolist (3–6 years of age) discovers that shapes can be named and have meaning. Circles and other shapes can become

anything the child wants them to be. Stories can then be told about the shapes. Some artwork remains "just design." The Pre-Kindergarten explores new media eagerly, knows when a piece is finished, and is happy with the results.



## Stage 1. Usually Grades K–2



The detailed symbolist creates visual symbols to represent figures such as people, houses, and trees. The figures often seem to "float" in space. Proportions are related to the importance of a feature in the child's experience. Scribble-like lines often suggest movement. Drawings change from single figures to group activities. Drawings and storytelling go hand in hand. The drawings are free and confident expressions of the child's world. The child continues to explore new media with interest, but may be upset with the results.

## Stage 2. Usually Grades 1–3



In picture making, lines or borders are often used to represent the ground below and sky above. Figures may be placed along a line or at the lower edge of the paper. Proportions begin to show through relative size—a house is larger than a person. Action is implied by the general position of lines and shapes.

They may seek more specific instruction in new media and desire adult approval of the results.

## Stage 3. Usually Grades 3–6

BADE



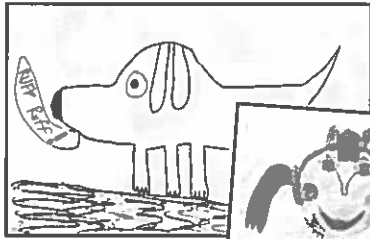
The dawning-realist draws action-packed, detailed, and complex pictures with some social context like an event or family portrait. They want to be able to draw what they see. The realist tries out new ways to portray space in pictures they draw and paint. Movement is suggested through more subtle angles and curves. They can handle more complex procedures. They seek both adult and peer approval of results.

# Artistic Expressions in Children

It is important to recognize each child's individual art preferences. Each child is unique and this is reflected in their choice of materials, style of working, type of problem solving skills, and the manner of expression. These preferences characterize an individual's artwork and are constant throughout life. The following comparisons may help you recognize some of the unique expressions and interests of the children you help.

## Verbal or visual:

Some children draw a few symbols and tell elaborate stories about them.



Others speak little but draw detailed pictures.

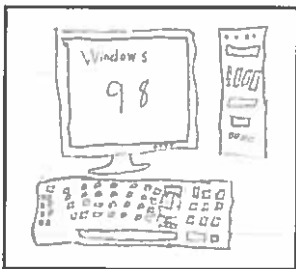
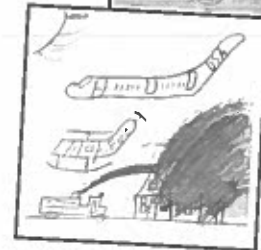
## Person-Oriented or Object-Oriented:

Some children's drawings always include people.

Others



Others draw scenes and stories.



only draw objects.

## Line or Color:

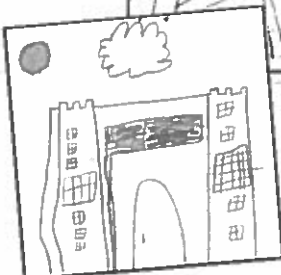
Some children prefer line.



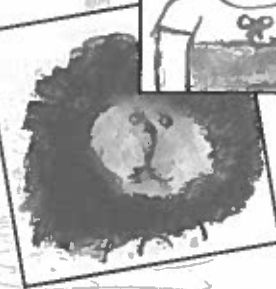
## Favorite Themes or Subjects:

Some children choose a theme and all their art reflects this theme, i.e. superhero or horses.

Others express a wide variety of subjects.



Others prefer color.

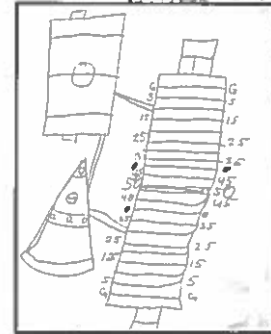


## Expressive or Formal:

Some children put their emotions into their art by using colors and marks reflective of a certain mood.

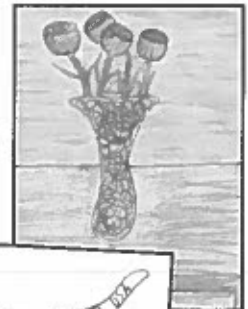


Others plan carefully, as if designing a model.



## Decorative or Narrative:

Some children prefer decorative patterns and colored shapes.





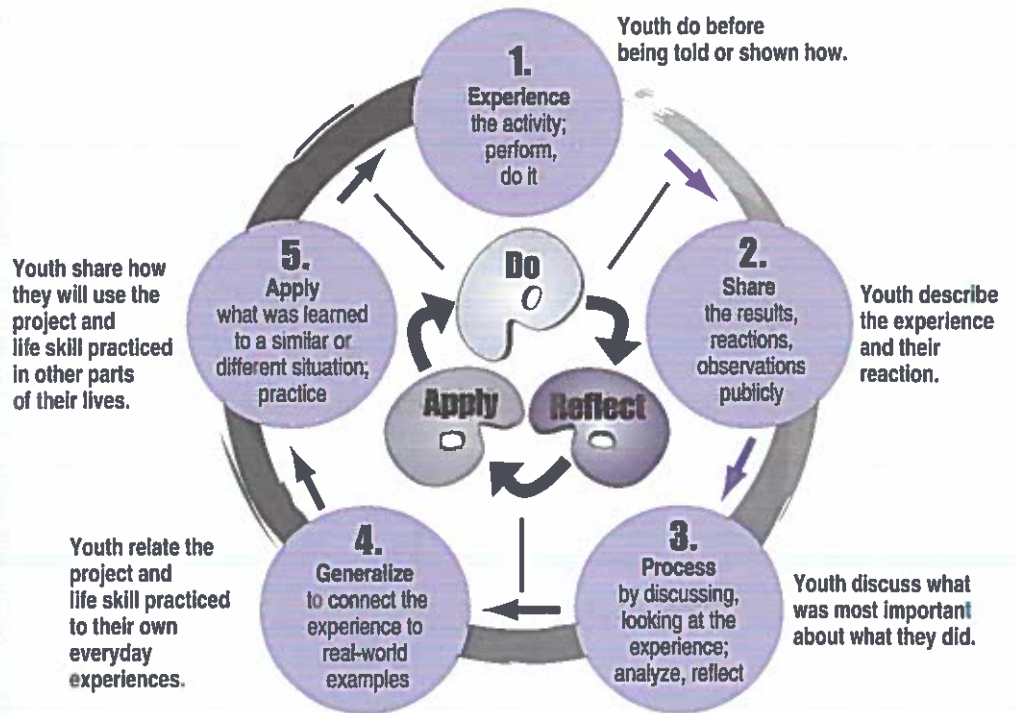
# Learning By Doing

The 4-H Youth Development Program promotes learning-by-doing. A five-step process helps turn activities into learning experiences. You will notice that each of the activities in *A Palette of Fun* has combined two of the five steps into the three-step model of "Do, Reflect and Apply".



The experiential process of learning engages children in the activity, encouraging them to think more, explore, question, make decisions, and apply what they have learned.

## Experiential Learning Model



### Do Experience

Palette! Paints! Brushes! Create! This is the "doing" part of the activity and it immediately focuses the attention of the children. Encouraging the children to learn by doing rather than telling or showing how presents opportunities for life skills development. You act as the facilitator or the "guide by the side" in the experience providing structure and the environment for the child to create. The "Do" step provides directions for the children to follow. You observe and add value to the experience by providing resources, information, and answering questions.

### Reflect Share and Process

What happened in this experience? What did you do? What did it feel like to do this activity? These are "REFLECT" questions to ask the children. This is the time for the children to generate information and share their observations with one another. Children who contribute should feel their ideas are important and valued. Encourage the children to answer each other's questions rather than you answering.

There are several ways to process an experience. **The "GO ROUND"** – Each child shares one word or idea about the experience while you go around the group. A child always has the right to PASS, but is encouraged to participate.

**"SWEET AND SALTY"** – What did you like (sweet-Hershey kisses) about this experience? What were some of the problems (salty-pretzels)?

**"STORYLINE"** – Ask each child to relate one line of the story of what happened in this experience. Be as creative as you can in sharing and processing the experience. The goal is to keep the children engaged. Each activity uses open-ended questions that focus the children toward the experience, the life skills learned, and the knowledge of art skills.

### Apply Generalize and Apply

The "APPLY" step is a time to talk with the children. The discussion becomes more personal. So what? Now what? What did the experience mean to me personally or to my everyday life? The subject matter alone could remain the focus of the discussion. But, *A Palette of Fun* encourages the process to move towards life skill development. Children can express what they really learned and how they can use what they learned in other areas. Or they can actually show that they have mastered a skill by performing another activity requiring use of a new skill.



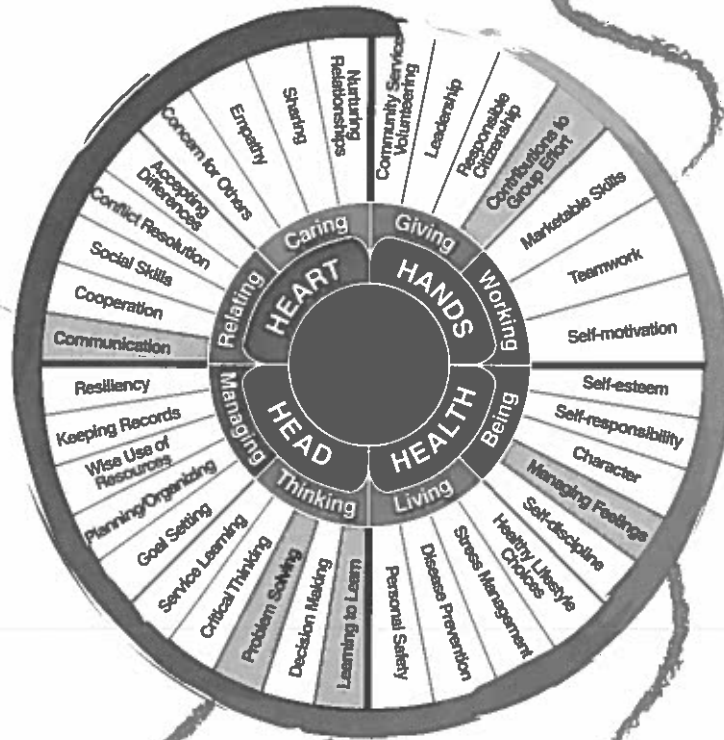
# Skills for a Lifetime

**A** *Palette of Fun* focuses on developing skills for a lifetime. A skill is a learned ability to do something well. Life skills are abilities that individuals learn which help them to be successful in living a productive and satisfying life. *A Palette of Fun* uses the Targeting Life Skills Model and focuses on five life skills in the areas of Relating, Thinking, Being, and Working.

Using the **Reflect** and **Apply** questions in each activity and checking the **Learning Indicators** will help you assess if the children are developing the life skill(s) for the activity.

**Relating:**  
Communicating – exchange of thoughts, information, or messages between individuals; sending and receiving information using speech, writing, gestures, and artistic expression.

**Giving –**  
Contributions to group efforts – to give support or supply along with others for a common purpose



**Thinking:**  
Problem solving – clearly identifying a problem and a plan of action for resolution of the problem

**Learning to Learn –**  
acquiring, evaluating, and using information; understanding the methods and skills for learning

**Being:**  
Managing feelings – expressing one's feelings appropriately and in proportion to circumstances

- Life Skills
- Life Skill Categories
- Four H's



Targeting Life Skills Model by Patricia A. Hendricks, Ph.D., Iowa State University Extension, 1998.

# Resources

## Unit 1

### Cutting and Pasting

Cobb, Vicki. *The Secret Life of Hardware*. NY, J.B. Lippincott, 1982. (Great book on surface stuff, paints, and glue.)

Irvine, Joan. *How to Make Pop-ups*. NY, Morrow Junior Books, 1987.

Irvine, Joan. *How to Make Super Pop-up*. NY, Beech Tree Books, 1992.

Milne, Lyndsay. *Fun Factory*. Westport, CT, Reader's Digest Young Families, 1995.

Milord, Susan. *Adventures in Art*. Charlotte, VA, Williamson Pub., 1990.

Rich, Chris. *The Book of Paper Cutting*. NY, Sterling Co. Inc., 1993.

Solga, Kim. *Make Gifts!* Cincinnati, OH, North Lights Books, F & W Pub., 1991.

#### Compact Disc

Rose, Sharon and Schlager, Neil. *Super Glue, and Salsa: How Everyday Products Are Made*. Gale Research Inc., 1995.

#### Children's Literature:

Cosner, Sharon. *Paper through the Ages*. Minneapolis, MN, Carolrhoda Books, 1984.

Frasier, Debra. *On the Day You Were Born*. San Diego, Harcourt Brace Jovanovich Publishers, 1991.

## Unit 2

### Drawing

*Art in the Box Activity Book*. University of Wisconsin Extension, 1994. Extension Publications, 30 N Murry St., Madison WI 53715  
Phone: 608-262-3346

Hart, Kate. *I Can Draw!* Portsmouth, NH, Heinemann Educational Books, Inc., 1988.

Wilson, Marjorie and Brent Wilson. *Teaching Children to Draw*, Englewood, NJ, Prentice-Hall, Inc., 1982.

Wilson, Brent and Al Hurwitz, and Marjorie Wilson. *Teaching Drawing from Art* Worcester, MA, Davis Publications, 1987.

#### Children's Literature:

Gibson, Ray. *What Shall I Draw?* London, Usborne Publishing, 1994.

Igus, Toyomi. *I See the Rhythm*. San Francisco, CA, Children's Book Press, 1998.

## Unit 3

### Painting

Ardley, Neil. *The Science Book of Color*. San Diego, CA, Harcourt Brace Jovanovich, 1991.

Ayers, Julie. *Monotype*. NY, Watson-Guptill Publications, NY, 1991.

Farmer, Susan & Thurrell, Mary Demeter. *Art in A Box Activity Book* and *Art in A Box Guide for Parents and Leaders*. University Publications, 30 N. Murray St., Madison, WI 53715.

Freeman, Julian. *Art a Crash Course*. NYC, Watson-Guptill, 1998.

Haworth, Jann & Miriam. *Painting and Sticking*. Putney, London, England, Merehurst Ltd., 1995.

Kent, Corita & Steward, Jan. *Learning by Heart*. New York, NY, Bantam Books, 1992.

Laliberete, Norman & Mogelon, Alex. *Collage, Montage, Assemblage, History and Contemporary Techniques*. NY, Van Nostrand Reinhold Co., 1975.

Leland, Nita & Williams, Virginia. *Creative Collage Techniques*. Cincinnati, OH, North Light Books, 1994.

Mason, Anthony. *Famous Artists: Matisse, An Introduction to the Artist's Life and Work*. Hauppauge, NY, Barron's Educational Series, Inc., 1995. (Other titles in the series: *Cezanne, Leonardo da Vinci, Michelangelo, Miro, Monet, Picasso, and Van Gogh*)

Milord, Susan. *Adventures in Art*. Charlotte, Vermont, Williamson Publishing, 1990.

Rice, Melanie. *The Complete Book of Children's Activities*. New York, NY, Kingfisher Books, Grisewood & Dempsey, Inc., 1993.

Sattle, Helen Roney. *Recipes for Art and Craft Materials*. New York, NY, Beech Tree Books, William Morrow & Co., 1994.

Smith, Ray. *An Introduction to Watercolor*. London, Dorling Kindersley, The DK Art School series, in association with the Royal Academy of Arts, 1998.

Stokstad, Marilyn. *Art History, Revised Edition*. NYC, Henry N. Abrams, Inc., 1999.

Swaine, Gwenyth. *Bookworks, Making Books by Hand*. Minneapolis, MN, Carolrhoda Books, 1995.

#### Safety Resources:

CPSC Promotes Safety Labeling for Art and Craft Materials. Consumer Product Safety Alert, US GPO: 1990-272-729/10162.

McCann, Michael. *Health Hazard: Manual for Artists*. NY, Lyons & Burford Publishers, 1989.

Rossol, Monona. *The Artists' Complete Health and Safety Guide*. NY, Allworth Press, 1990.

#### Color Videos Cassette & Computer Program:

Anderson, Lena & Bjork, Christina. *Linnea in Monet's Garden*. Produced for Swedish Television Channel 1, First Run Features Home Video, New York, NY, 30 minutes, 1993.

dePaola, Tomie. *The Art Lesson*. CD Rom, for Mac & Windows by Storyset, 1996.

#### Children's Literature:

dePaola, Tomie. *The Art Lesson*. New York, Putnam, 1989.

Ehlert, Lois. *Planting a Rainbow*. San Diego, CA, Harcourt Brace Jovanovich, 1988.

Gibson, Ray. *What Shall I Paint?* London, Usborne Publishing, 1995.

Lionni, Leo. *Frederick*. New York, Scholastic Trumpet Club, 1967.

Mason, Anthony. *Famous Artists: Matisse, An Introduction to the Artist's Life and Work*. Hauppauge, NY, Barron's Educational Series, Inc., 1995. (Other titles in the series: *Cezanne, Leonardo da Vinci, Michelangelo, Miro, Monet, Picasso, and Van Gogh*)

Patent, Dorothy Hinshaw. *Bold and Bright Black-and-White Animals*. New York, Walker and Company, 1998.

Smith, Ray. *An Introduction to Watercolor*. London, Dorling Kindersley, The DK Art School series, in association with the Royal Academy of Arts, 1998.

Welton, Jude. *Impressionism*. NYC, Dorling Kindersley, Eyewitness Art series, in association with the Art Institute of Chicago, 1993. (Other titles in the series: *Gauguin, Manet, Monet, Perspective, Van Gogh, and Watercolor*)

Winter, Jeanette. *Cowboy Charlie The Story of Charles Russell*. San Diego, Harcourt Brace & Company, 1995.

## Unit 4 Sculpting

Curriculum: *Art in A Box - Guide For Parents and Leaders and Activity Book*. University of Wisconsin Cooperative Extension.

*Celebrate Art, 4-H Visual Art Unit I and II and Leader's Guide*. Iowa State University, University Extension.

### Online:

*Arts and Crafts for Children*  
<http://www.kinderplanet.com>

*National Children's Coalition, Kids/Teens' Arts, Music, Literature Resources*  
<http://www.child.net/musicart.htm>

### Children's Literature:

Arnold, Caroline. *Stories in Stone, Rock Art Pictures By Early Americans*. NY, Clarion Books, 1996.

*The Art of Sculpture, Stone, Wood, Plaster, and Bronze: From Small Statuettes to Cathedrals*. New York, Scholastic, 1995.

Jackson, Wayne. *Plastics*. New York, Thomas Learning, 1993.

Johnson, Sylvia. *Wasps*. Minneapolis, Lerner Publication Company, 1984.

Pierre, Yvette La. *Native American Rock Art Messages From the Past*. Charlottesville, VA, Thomas-Grant, 1994.

Reid, Barbara. *Playing with Plasticine*. NY, Morrow Junior Books, 1987.

Solga, Kim. *Make Sculptures!* Connecticut, Groller Educational Corporation, 1993.

Stewart, Dianne. *The Dove*. NY, Greenwillow Books, 1993.

Swentzell Rina. *Children of Clay A Family of Pueblo Potters*. Minneapolis, Lerner Publications, 1992.



## Unit 5 Printing

*Block Printing Natural Notepaper*. Curiosity Kits, Inc., PO Box 811, Cockeysville, MD 21030.

Bolton, Vivienne. *Best Ever Crafts*. Great Bardfield, Essex, Miles Kelly Publishing, Ltd., 1998.

*The Complete Book of Papercrafts*. New York, NY, Arness Publishing, Inc., 1998.

Deyrup, Astrith. *Tie Dyeing and Batik*. Garden City, NY, Doubleday & Company Inc., 1974.

Millord, Susan. *Adventures in Art: Art & Craft Experiences for 7 to 14 year olds*. Charlotte, VT, A Williamson Kids Can! Book, Williamson Publishing, 1990.

Sanderson, Gretchen S. *Elementary Teacher's Art Ideas Desk Book*. West Nyack, NY, Parker Publishing Co, Inc., 1974.

### Children's Literature:

Krensky, Stephen. *Breaking into Print: Before and After the Invention of the Printing Press*. Boston MA, Little, Brown & Co., 1996.

O'Reilly, Susie. *Batik and Tie-Dye*. New York, Thomson Learning, 1993.

## Unit 6 Fiber

Robins, Deri. *Step By Step Papier Mâché*. NY, Kingfisher Books, 1993.

Keeler, Patricia and Francis X. McCall, Jr. *Unraveling Fibers*. NY, Atheneum Books for Young Readers, 1995.

Swain, Gwenyth. *Bookworks: Making Books By Hand*. MN, Carolina Books, 1995.

### Children's Literature:

Cobb, Mary. *The Quilt Block History of Pioneer Days*. Millbrook Press, CN, 1995.

Ringgold, Faith. *Dinner at Aunt Connie's House*. NY, Hyperion Books for Children, 1993.

O'Reilly, Susie. *Batik and Tie-Dye*. NY, Thomas Learning, 1993.

Hong, Lily Toy. *The Empress and the Silkworm*. IL, Albert Whitman and Company, 1995.

Cha, dia Dia's Story Cloth, *The Hmong People's Journey to Freedom*. NY, Lee & Low Books Inc. and Denver, Denver Museum of Natural History, 1996.

### On-line Resources:

*Quilters Online Resource*  
<http://www.nmia.com/~mgdesign/qor/index.html>

*The Robert C. Williams American Museum of Papermaking* <http://ipst.edu/>

## Unit 7 3-D Construction

Joseph, Joan. *Folk Toys Around the World and How To Make Them*. NY, Parents Magazine Press, 1972.

### Children's Literature:

Peduzzi, Kelli. *Shaping A President, Sculpting for the Roosevelt Memorial*. Brookfield Connecticut, The Millbrook Press, 1997.

Behrens, June. *Miss Liberty, First Lady of the World*. Chicago, IL, Childrens Press, 1986.

Ancona, George. *Cutters, Carvers and the Cathedral*. NY, Lothrop, Lee & Shepard Books, 1995.

Jensen, Vickie. *Carving a Totem Pole*. NY, Henry Holt and Co. 1994.

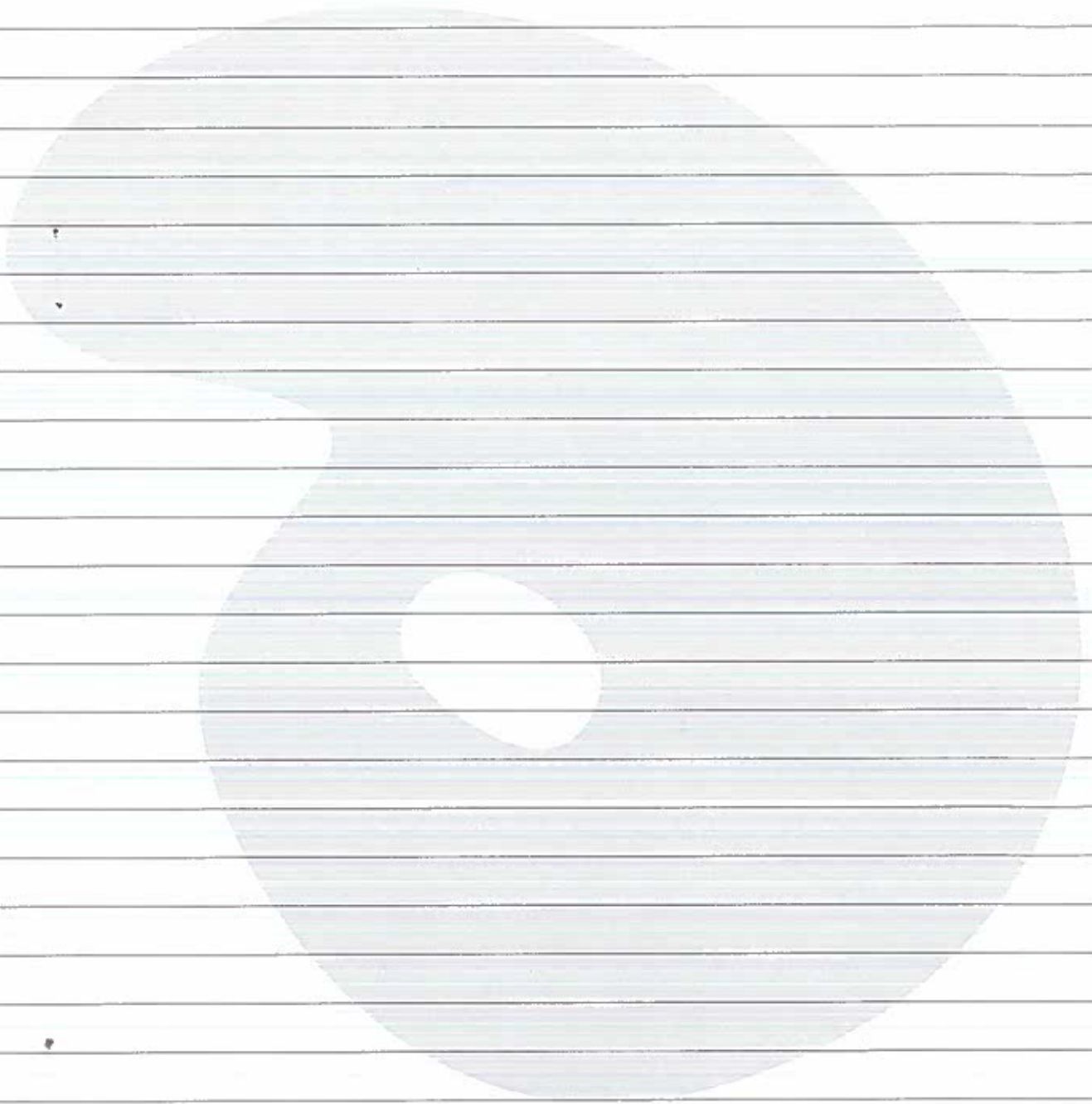
Shapiro, Mary. *How They Built the Statue of Liberty*. NY, Random House, 1985.

Thorne-Thomas, Kathleen. *Frank Lloyd Wright for Kids, His Life and Ideas*. Chicago Review Press Inc., 1994.





Notes





# National Standards for the Visual Arts

The National Standards for Art Education represents, in part, the results of a 2-year effort by the Consortium of National Arts Education Associations to set standards for arts education in the United States. These six standards listed below are designed specifically for students in grades 5-8.

1. **Content Standard: Understanding and applying media, techniques, and processes**  
**Achievement Standard:**  
 Students
  - a. select media, techniques, and processes; analyze what makes them effective or not effective in communicating ideas; and reflect upon the effectiveness of their choices
  - b. intentionally take advantage of the qualities and characteristics of art media, techniques, and processes to enhance communication of their experiences and ideas
  
2. **Content Standard: Using knowledge of structures and functions**  
**Achievement Standard:**  
 Students
  - a. generalize about the effects of visual structures and functions and reflect upon these effects in their own work
  - b. employ organizational structures and analyze what makes them effective or not effective in the communication of ideas
  - c. select and use the qualities of structures and functions of art to improve communication of their ideas
  
3. **Content Standard: Choosing and evaluating a range of subject matter, symbols and ideas**  
**Achievement Standard:**  
 Students
  - a. integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks
  - b. use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks
  
4. **Content Standard: Understanding the visual arts in relation to history and cultures**  
**Achievement Standard:**  
 Students
  - a. know and compare the characteristics of artworks in various eras and cultures
  - b. describe and place a variety of art objects in historical and cultural contexts
  - c. analyze, describe, and demonstrate how factors of time and place (such as climate, resources, ideas, and technology) influence visual characteristics that give meaning and value to a work of art
  
5. **Content Standard: Reflecting upon and assessing the characteristics and merits of their work and the work of others**  
**Achievement Standard:**  
 Students
  - a. compare multiple purposes for creating works of art
  - b. analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry
  - c. describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures
  
6. **Content Standard: Making connections between visual arts and other disciplines**  
**Achievement Standard:**  
 Students
  - a. compare the characteristics of works in two or more art forms that share similar subject matter, historical periods, or cultural context
  - b. describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

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To identify how the lessons and activities in each chapter of *Exploring Art* meet these national standards, the Scope and Sequence on pages TM8-14 and each chapter opening page of the Teacher's Wraparound Edition displays the following abbreviated form for quick reference.

**NATIONAL STANDARDS**

This chapter addresses the following National Standards for the Visual Arts:

1. (a, b)	4. (a, b, c)
2. (a, b, c)	5. (a, b, c)
3. (a, b)	6. (a, b)





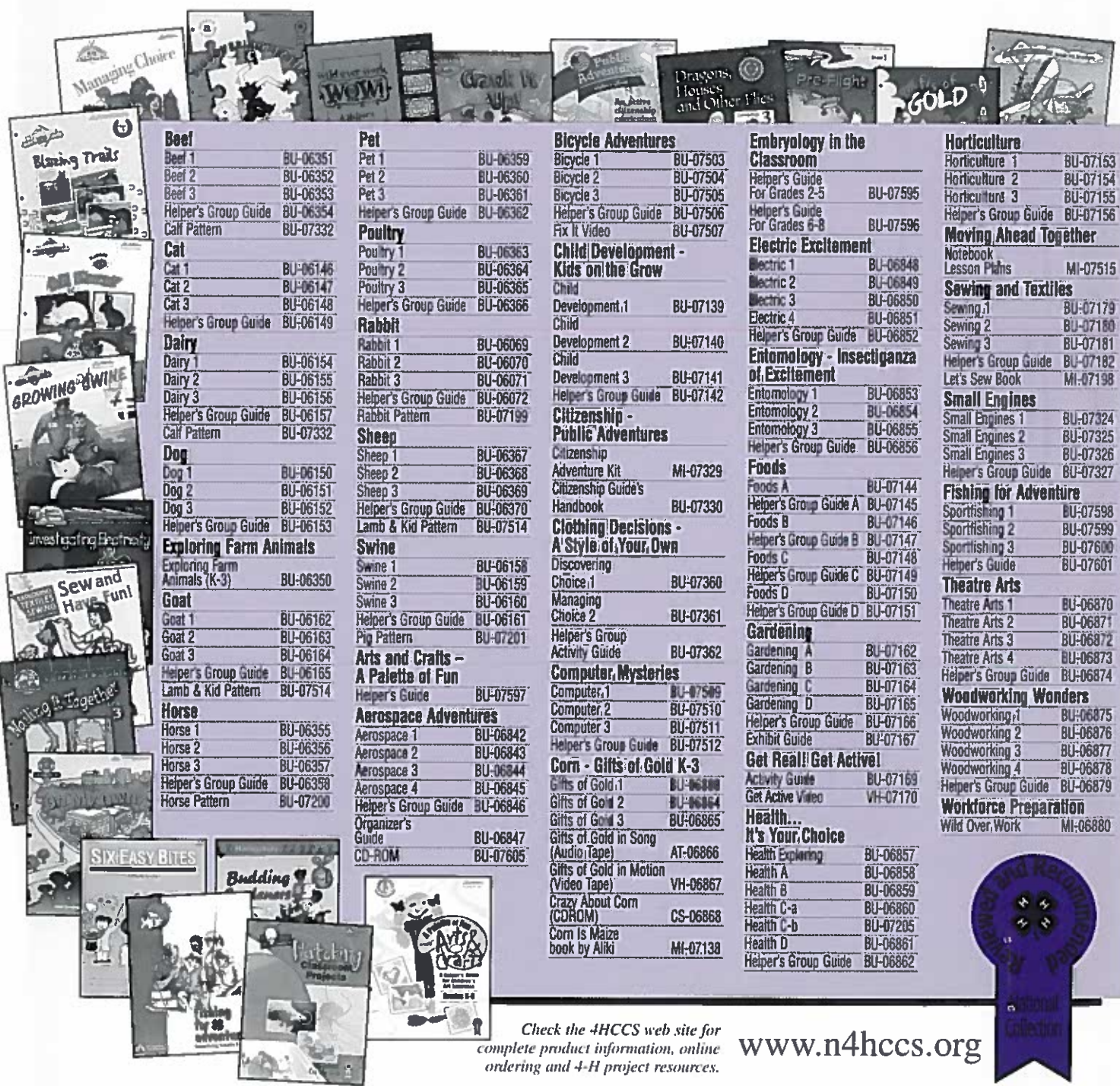
**4-H Cooperative Curriculum System**  
"Developing Skills for Life"

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612-625-6281  
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1-800-876-8636  
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<b>Beef</b>		
Beef 1	BU-06351	
Beef 2	BU-06352	
Beef 3	BU-06353	
Helper's Group Guide	BU-06354	
Calf Pattern	BU-07332	
<b>Cat</b>		
Cat 1	BU-06146	
Cat 2	BU-06147	
Cat 3	BU-06148	
Helper's Group Guide	BU-06149	
<b>Dairy</b>		
Dairy 1	BU-06154	
Dairy 2	BU-06155	
Dairy 3	BU-06156	
Helper's Group Guide	BU-06157	
Calf Pattern	BU-07332	
<b>Dog</b>		
Dog 1	BU-06150	
Dog 2	BU-06151	
Dog 3	BU-06152	
Helper's Group Guide	BU-06153	
<b>Exploring Farm Animals</b>		
Exploring Farm Animals (K-3)	BU-06350	
<b>Goat</b>		
Goat 1	BU-06162	
Goat 2	BU-06163	
Goat 3	BU-06164	
Helper's Group Guide	BU-06165	
Lamb & Kid Pattern	BU-07514	
<b>Horse</b>		
Horse 1	BU-06355	
Horse 2	BU-06356	
Horse 3	BU-06357	
Helper's Group Guide	BU-06358	
Horse Pattern	BU-07200	

<b>Pat</b>		
Pet 1	BU-06359	
Pet 2	BU-06360	
Pet 3	BU-06361	
Helper's Group Guide	BU-06362	
<b>Poultry</b>		
Poultry 1	BU-06363	
Poultry 2	BU-06364	
Poultry 3	BU-06365	
Helper's Group Guide	BU-06366	
<b>Rabbit</b>		
Rabbit 1	BU-06069	
Rabbit 2	BU-06070	
Rabbit 3	BU-06071	
Helper's Group Guide	BU-06072	
Rabbit Pattern	BU-07199	
<b>Sheep</b>		
Sheep 1	BU-06367	
Sheep 2	BU-06368	
Sheep 3	BU-06369	
Helper's Group Guide	BU-06370	
Lamb & Kid Pattern	BU-07514	
<b>Swine</b>		
Swine 1	BU-06158	
Swine 2	BU-06159	
Swine 3	BU-06160	
Helper's Group Guide	BU-06161	
Pig Pattern	BU-07201	
<b>Arts and Crafts - A Palette of Fun</b>		
Helper's Guide	BU-07597	
<b>Aerospace Adventures</b>		
Aerospace 1	BU-06842	
Aerospace 2	BU-06843	
Aerospace 3	BU-06844	
Aerospace 4	BU-06845	
Helper's Group Guide	BU-06846	
Organizer's Guide	BU-06847	
CD-ROM	BU-07605	

<b>Bicycle Adventures</b>		
Bicycle 1	BU-07503	
Bicycle 2	BU-07504	
Bicycle 3	BU-07505	
Helper's Group Guide	BU-07506	
Fix It Video	BU-07507	
<b>Child Development - Kids on the Grow</b>		
Child		
Development 1	BU-07139	
Child		
Development 2	BU-07140	
Child		
Development 3	BU-07141	
Helper's Group Guide	BU-07142	
<b>Citizenship - Public Adventures</b>		
Citizenship		
Adventure Kit	MI-07329	
Citizenship Guide's		
Handbook	BU-07330	
<b>Clothing Decisions - A Style of Your Own</b>		
Discovering		
Choice 1	BU-07360	
Managing		
Choice 2	BU-07361	
Helper's Group		
Activity Guide	BU-07362	
<b>Computer Mysteries</b>		
Computer 1	BU-07509	
Computer 2	BU-07510	
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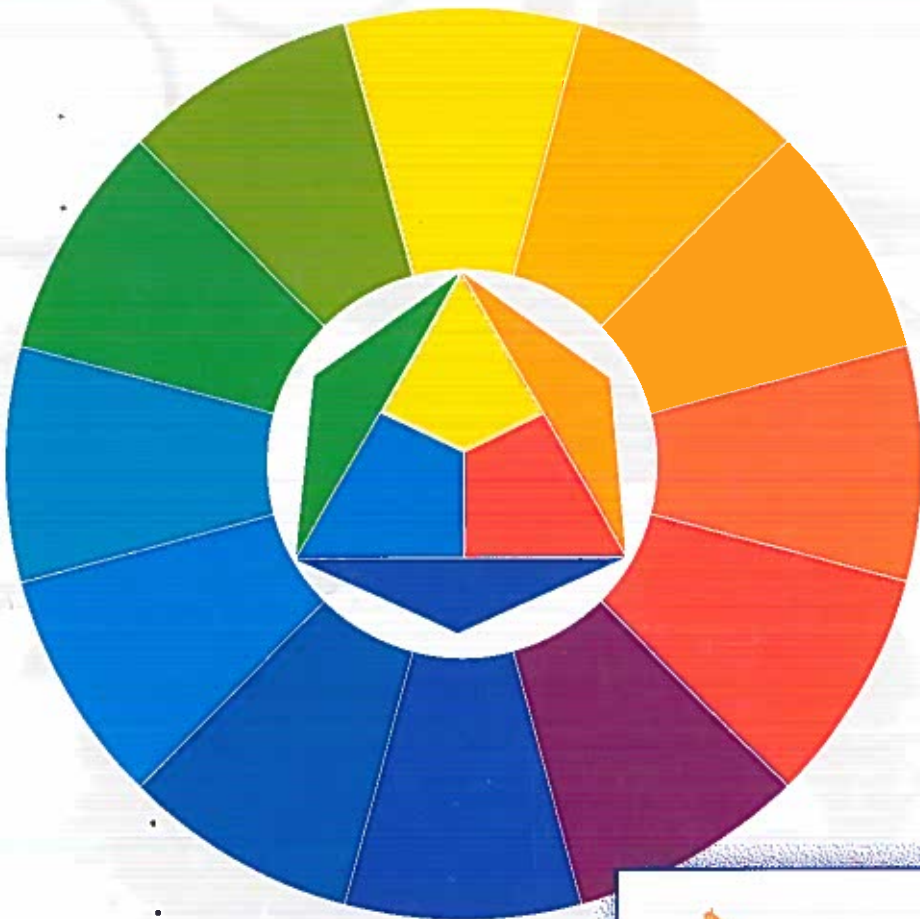
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