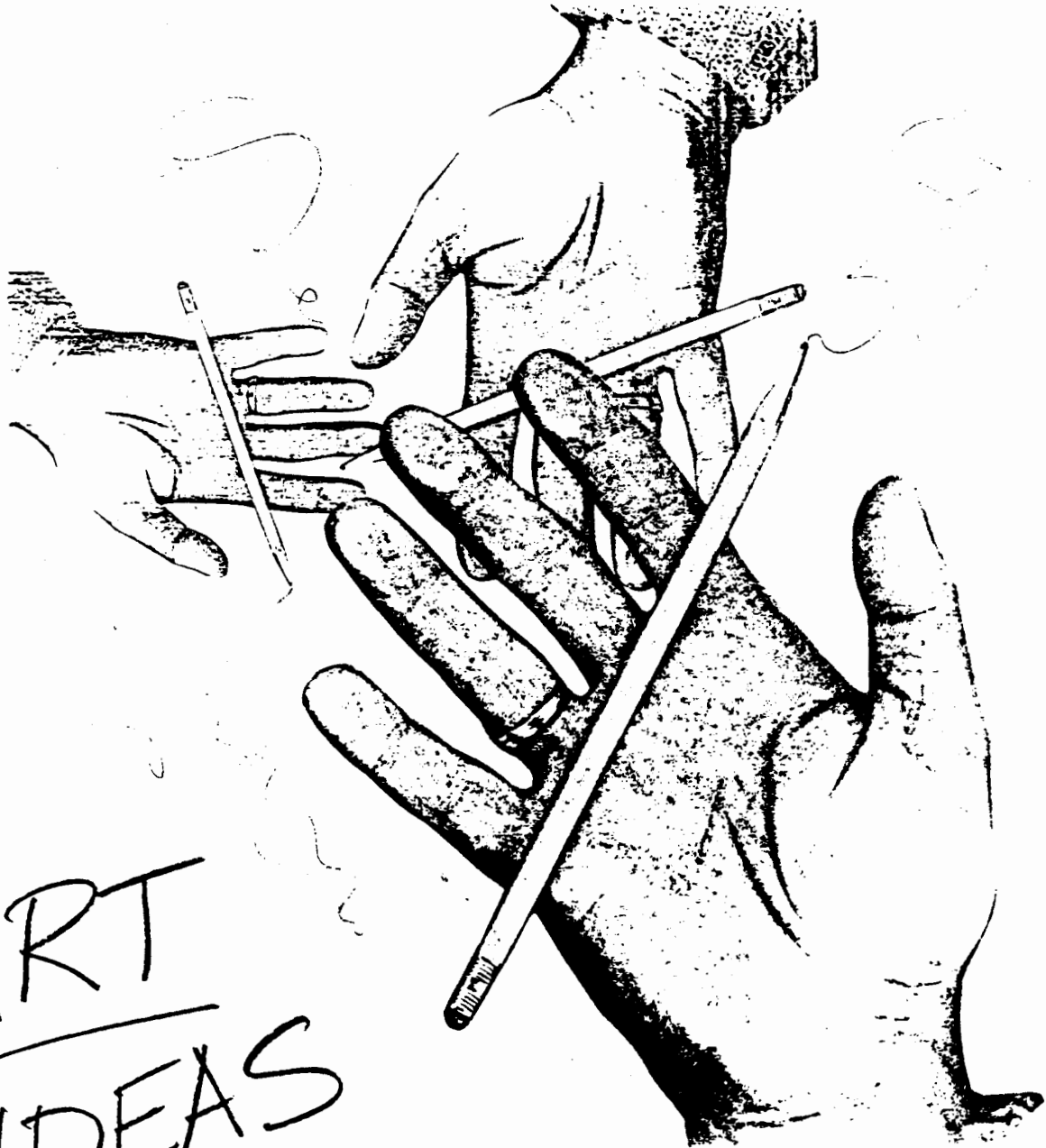


SOME OVER-HANDED, UNDER-HANDED  
OUT-OF-THE-ORDINARY, ONE-OF-A-KIND,  
NOT-SO-BORING, VERY SPECIAL



ART  
IDEAS

MROCKZKOWSKI

# SQUARE-FACES

GRADE  
6

**1** FIND A LARGE (8"x10") BLACK AND WHITE PHOTO OF A FACE FROM A MAGAZINE AND GRID OFF AND CUT INTO TWO INCH SQUARES.



**TWO** ENLARGE BASIC SHAPES AND COMPOSITION OF PHOTO SQUARE ONTO 12"x12" PIECE OF GREY SUGAR PAPER.

**3** USING "BB" CONTÉ CRAYON (SOFT) [VERY BLACK] OR CHARCOAL AND WHITE BLACKBOARD CHALK ATTEMPT TO MATCH THE VARIOUS TONES OF BLACK AND GREYS BY SMUDGING AND BLENDING THE TWO DRAWING MEDIA. TISSUE PAPER HELPS TO SMEAR THE TWO TOGETHER VERY EASILY.



YOUR DRAWING SHOULD BE A "COPY" OF THE SMALL SQUARE, ONLY LARGER...

**VALUE** IS THE ELEMENT OF DESIGN THAT REFERS TO THE "LIGHTNESS OR DARKNESS" OF AN OBJECT OR IMAGE. IN DRAWING, VALUE IS SEEN AS THE "SHADING OR SHADOWING" OF IMAGES TO PORTRAY MASS AND VOLUME.

**FOUR** CONSTANTLY CHECK FOR ACCURACY IN "VALUE" TRANSLATION BY HOLDING PHOTO SWATCH AGAINST DRAWING TO SEE IF YOUR BLACKS ARE BLACK ENOUGH, GREYS GREY ENOUGH.

**5.** TO PREVENT YOUR DRAWING FROM SMEARING FURTHER, "FIX" THE SURFACE WITH CLEAR FIXATIVE OR LADY'S HAIR SPRAY..... PIECE YOUR ENLARGED FACE TOGETHER ON A LARGE WALL.... AN 8"x10" PHOTO BECOMES A 4'x5" MURAL.

## OTHER IDEAS

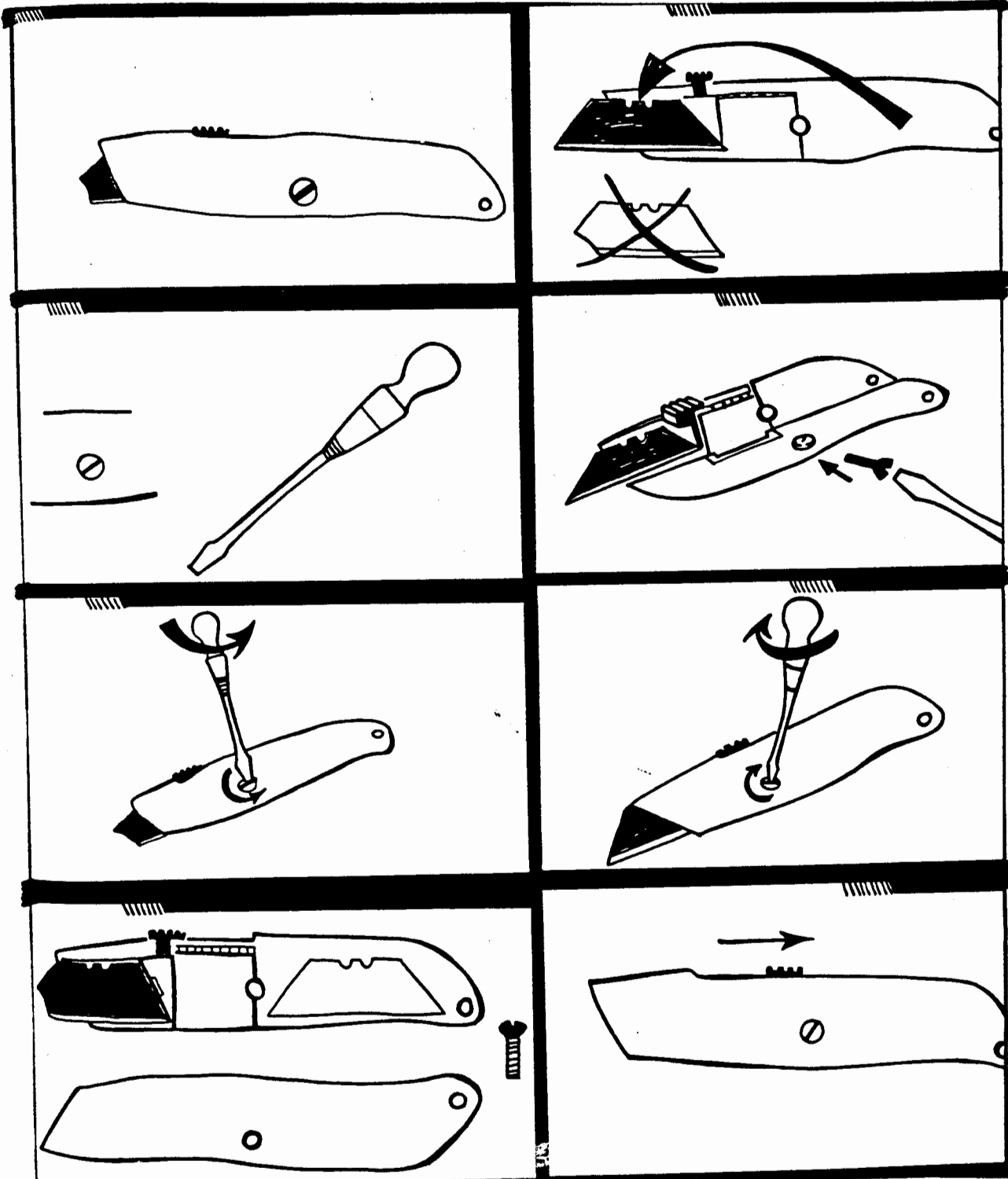
1. TRY THE SAME ACTIVITY BUT USE A COLOURED IMAGE.
2. "ENLARGE" THE SCHOOL'S TEAM IMAGE ON THE GYM WALL.
3. DO A LANDSCAPE PICTURE THE SAME WAY.

# PP "SHOW-ME-HOW" DD

1. COMMUNICATE A SERIES OF BASIC OPERATIONS IN VISUAL TERMS.

2. USE ONLY EIGHT STEPS/DIAGRAMS. ANALYZE THE PROCESS CAREFULLY. REDUCE TO THE FUNDAMENTAL STAGES.

3. TEST ON "YOUNGER" CLIENT FOR EFFICIENCY.



\* THIS ACTIVITY IS NOT LIMITED TO THE "TALENTED FEW" WHO CAN "DRAW" PICTURES VERY WELL. COMMUNICATION IS OFTEN MORE EFFICIENT WHEN DRAWING IS REDUCED TO BASIC AND ESSENTIAL

# Visual Communication Chart

1. GIVEN A SERIES OF WORDS IN THE LEFT HAND COLUMN, THE OBJECT IS TO FILL IN THE RELEVANT WITH THE LINE, SHAPE, TEXTURE, PATTERN OR COLOUR THAT CORRESPONDS TO AND COMMUNICATES THE IDEA OF THE WORD.

2. TRY ADDING A THIRD COLUMN TO INCLUDE "THREE-DIMENSIONAL FORM" TO THE OTHER ELEMENTS OF DESIGN

OR  
USING THE LETTERS OF A WORD AS THE FORM, COMMUNICATE THE IDEA OF THE WORD, DESIGNING LETTER FORMS TO CORRESPOND TO THE WORD

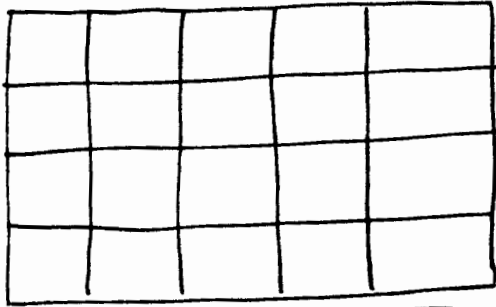
	line	shape	texture	colour	pattern
loud					
quiet					
light					
dark (heavy)					
fast					
slow					
hot					
cold					

**FAT**

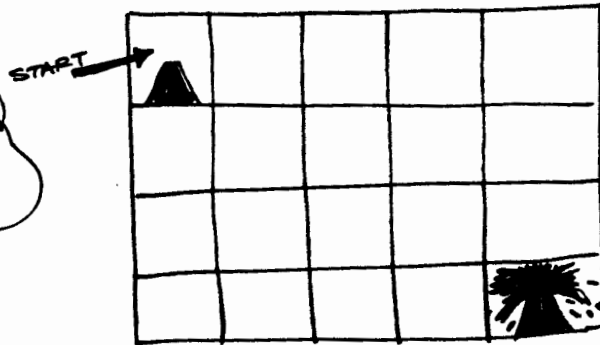
**SHARP**

# "Visual Progression" →

1. START WITH A REGULAR GRID PATTERN OF TWENTY RECTILINEAR FRAMES. DECIDE ON IMAGE YOU WISH TO PORTRAY THROUGH A SERIES OF PROGRESSIVE CHANGES.

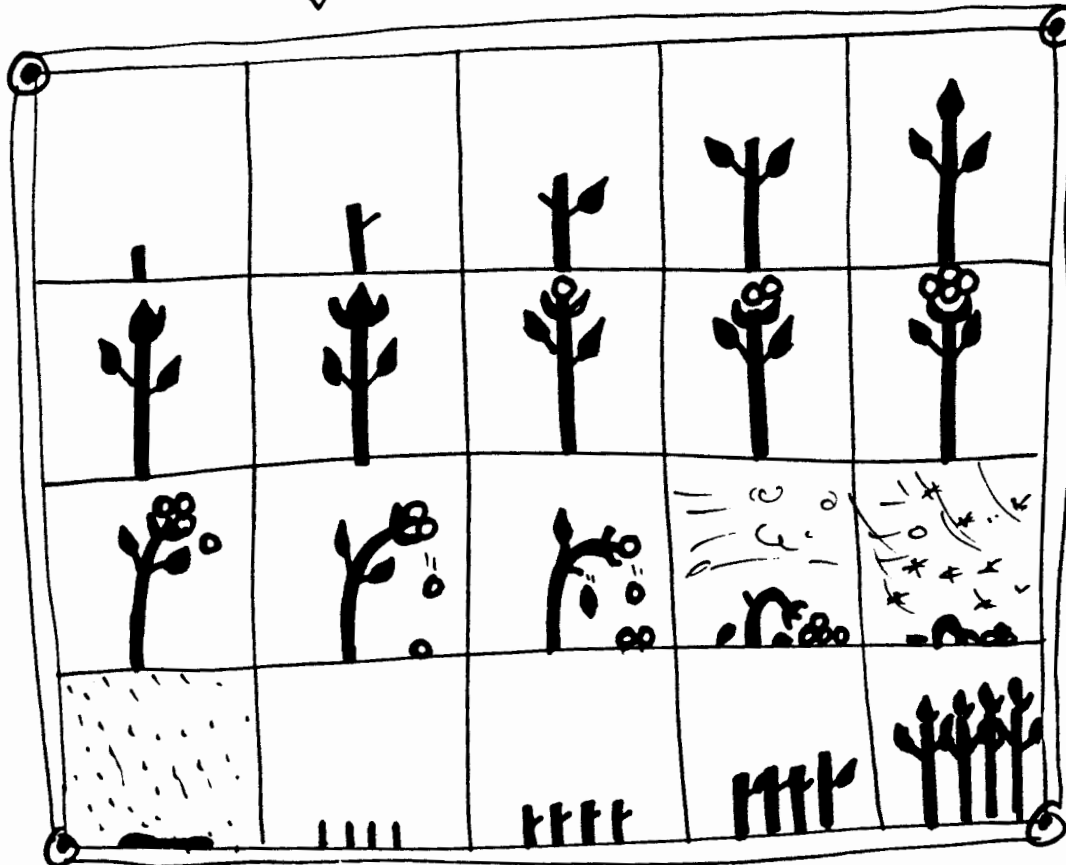


2. YOU SHOULD CONSIDER THE BEGINNING FRAMED IMAGE AND THE FINAL FRAMED IMAGE AT THE SAME TIME (IF NOT YOU MAY PROCEED TOO QUICKLY)



USE BLACK FELT TIP PEN OR PENCILS (CARTRIDGE PAPER)

3. GRADUALLY ILLUSTRATE THE PROGRESSION IN EQUAL STEPS OR STAGES. PROCEED LEFT TO RIGHT, TOP TO BOTTOM.



TRY TO GIVE A MESSAGE TO THE VIEWER USING VISUAL CLUES ONLY.

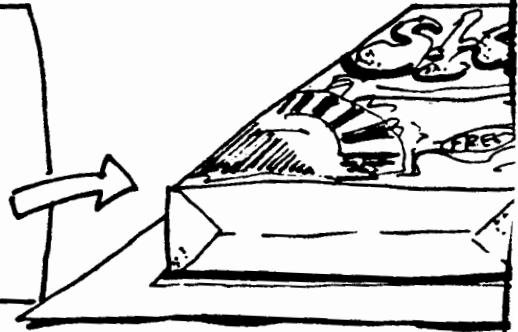
TRY THIS IDEA AGAIN BUT USE COLOUR THIS TIME!



# "GROCERIES GALORE"

1<sub>g</sub>

USING ANY COMMERCIAL PRODUCT PACKAGE OR CONTAINER AS A GUIDE, TRACE AROUND THE BOX TO OBTAIN AN EXACT SIZE OF ONE OF ITS SIDES.



2<sub>o</sub>

USING THE BASIC ID OF THE PRODUCT, ALTER THE NAME, THE CONTENTS AND ANY OTHER INFO IN A HUMOUROUS VEIN. I.E. "CHEERIOS" CAN BECOME "DREARIOS" OR "PUFFS" CAN BECOME "STUFF"



TRY TO MAINTAIN THE BASIC COLOUR SCHEME...

3.

HOW TO BEGIN...

1. TRACE AROUND BOX OR PACKAGE...
2. LIGHTLY SKETCH LETTERING AND
3. SELECT APPROPRIATE COLOURS AND
4. TRACE A BLACK MATRIX LINE AROUND EACH SHAPE ISOLATING EACH COLOUR ONE ANOTHER..... (ADVERTISER'S TRICK)
5. GLUE NEW "FACE" TO SIDE OF BOX

Follow-up

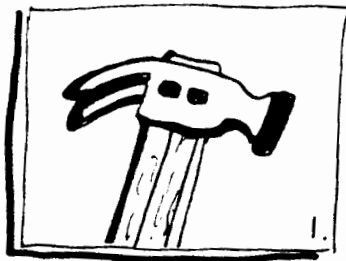
ACTIVITIES SUCH AS THIS ARE EASILY CORRELATED WITH OTHER SUBJECT AREAS SUCH AS CONSUMER EDUCATION IN SOCIAL STUDIES. FOLLOWING LESSONS INVOLVING SIMILAR CONCEPTS INCLUDE — (1) THE INTERIOR OF YOUR ROOM (2) RE-DESIGN YOUR FACE (3) VISUALLY MODIFYING THE CLASSROOM ENVIRONMENT

# metamorphosis

1. SELECT ANY ORDINARY OBJECT, TOOL, MACHINE PART, ETC. THAT HAS AN INTERESTING FORM OR ARRANGEMENT OF SHAPES.

2. IF THE OBJECT IS RELATIVELY SMALL TRACE AROUND IT ON A PIECE OF DRAWING PAPER AND SKETCH IN THE NECESSARY DETAILS.

3. USING THAT SHAPE AS A BASE, MODIFY THAT SHAPE SO THAT IN THREE FURTHER STEPS THAT OBJECT UNDERGOES A TRANSFORMATION, A METAMORPHOSIS INTO A TOTALLY NEW, YET RELATED SHAPE.



## SUGGESTIONS

1. TRY THIS EXERCISE USING BLACK ON WHITE ONLY, THEN TRY IT A SECOND TIME USING COLOUR.

2. THIS ACTIVITY MAY USE MORE THAN ONE OBJECT UNDERGOING A METAMORPHOSIS OR CHANGE

3. TRY THIS LESSON BUT EXTEND THE NUMBER OF STAGES TO SIX OR EIGHT MAKING EACH TRANSITION MORE GRADUAL.

4. THIS LESSON MAY EMPLOY OTHER MORE FLEXIBLE MEDIA IN THREE DIMENSIONS SUCH AS CLAY OR PLASTICINE.

# "ROCKIN' IDEAS" COLLAGE

**1** USING THE FORMAT OF A CD RECORD ALBUM JACKET (CUT 2-PLY BRISTOL INTO 6"X6" SHEETS)

## MATERIALS LIST

TISSUE PAPER  
TWO-PLY BRISTOL BOARD  
WHITE GLUE, MAGAZINES  
SCISSORS, COLOURED PENCILS  
MARKERS, RULERS..... ETC.

**2** CONSIDER THE IMAGES FROM MAGAZINES, CUT OUT VARIOUS IDEAS... OVERLAP IMAGES.... CREATE A "SURREAL" COMPOSITION. TRY TO KEEP COLOURS HARMONIC. USE A VARIETY OF TEXTURES. LEAVE SPACE FOR TITLE AND CAPTIONS.



**HEY!**

IF YOU'RE CAREFUL USE AN "EXACTO-KNIFE" FOR DET CUTTING!

**THREE**

THE MORE IMAGES AND OBJECTS USED IN YOUR ALBUM COVER THE MORE POSSIBILITY IT HAS FOR CONVEYING A MESSAGE OR EXPRESSING AN IDEA.

**4** TRY USING TISSUE PAPER (COLOURED) AND A WHITE GLUE AND MIXTURE OF WATER WASH AS A BONDING AGENT FOR CREATING COLOURED OVERLAPPING TRANSLUCENCIES. USE MARKERS ON TOP TO EMPHASIZE IMAGES. COLLAGE MAGAZINE PICTURES ON TOP ONCE MORE.

**FIVE**

ASK THE CLASS TO BRIN IN OLD, UNWANTED SCRATCHED OR DAMAGED JEWEL CASES AND MAKE A BULLETIN BOARD DISPLAY WITH THE CLASS DESIGNS.

## SUGGESTIONS

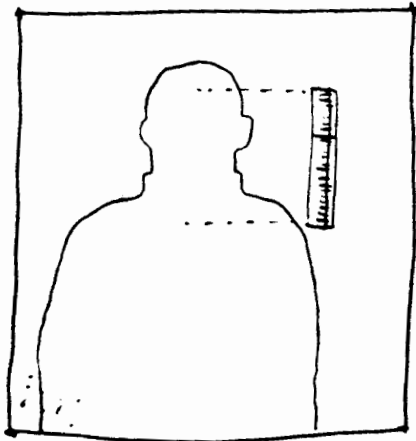
■ IF LETTERING IS A PROBLEM, ENCOURAGE ENLARGED PRINTING OR HANDWRITING. LETTERS FROM MAGAZINES MAY ALSO BE CUT OUT AND USED. A THEME APPROACH MIGHT HELP THOSE HESITATING..... USING ONLY EYES.... HEADS.... HANDS..... "FOOD STUFF" ■ TRY THIS ACTIVITY WITH A OPENING BOOK-LIKE RECORD JACKET AND WRITE SOME "SONGS" OR POEMS ON THE INSIDE LEAVES.

# "FACE-FACTS"

DRAWING PEOPLE, ESPECIALLY PORTRAITS IS A DIFFICULT TASK AS MOST PEOPLE SUSPECT BUT NONETHELESS SHOULD NOT BE IGNORED AT THE JUNIOR GRADE LEVEL THIS LESSON HAS BEEN DESIGNED TO HELP ALLEVIATE SOME OF THE APPREHENSIONS, ON BOTH THE TEACHERS PART AND THE STUDENTS.



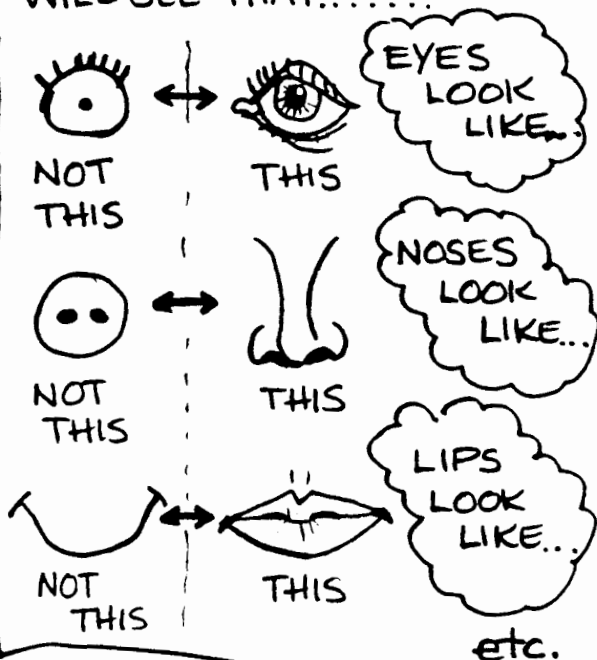
## HOW TO BEGIN....



1° WORKING IN PAIRS, HAVE YOUR "PARTNER" LIE DOWN ON A SHEET OF WHITE 2-PLY BRISTOL BOARD (22"X28") HEAD NEAR THE TOP AND ARMS AT HIS SIDE. WITH A PENCIL, HELD IN A VERTICAL FASHION, TRACE AROUND THE UPPER TORSO CONTOURS. YOU NOW HAVE HIS SILHOUETTE DRAWN TO SCALE.

2° NEXT, ESTIMATE FROM THE SILHOUETTE OR MEASURE WITH A RULER THE DISTANCE FROM THE TOP OF THE HEAD TO THE TIP OF THE CHIN. DRAW IN THE JAW LINE.

3° POINT OUT TO YOUR STUDENTS THAT THROUGH DIRECT OBSERVATION THEY WILL SEE THAT.....



4° INSIST THAT THEY DRAW WHAT THEY SEE AND NOT WHAT THEY THINK THEY SEE! DRAW THE TEXTURES AS WELL.....

## SUGGESTIONS.....

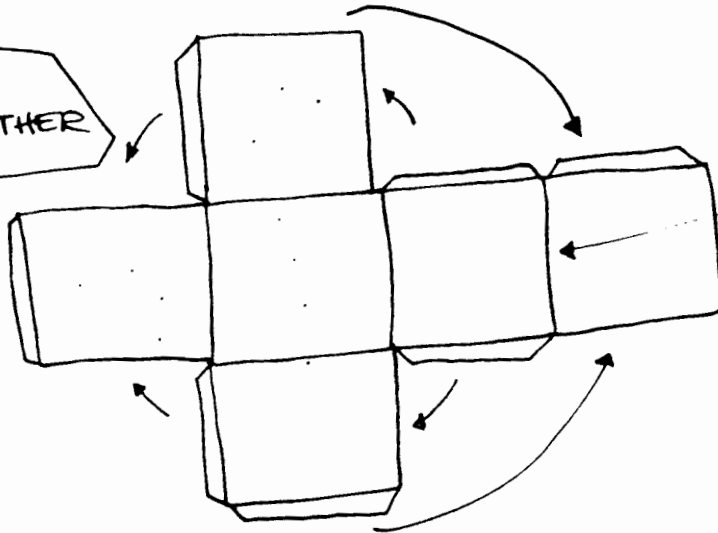
1. TRY THIS LESSON MORE THAN ONCE. "PRACTICE MAKES PERFECT."
2. USE OIL PASTEL OR COLOURED PENCIL AS A MEANS OF COLOURATION.
3. ENCOURAGEMENT IS THE KEY TO SUCCESS... HELP THOSE NEEDING IT.
4. UPON COMPLETION OF DRAWING CUT I OUT, TAPE TO THE BACK REST OF THE INDIVIDUAL'S CHAIR SO THAT THEY CAN "BE" AT SCHOOL ON A P.T.A. NIGHT

PP **DE-CUBE IT**<sup>DD</sup> (OR UNBOX A BOX)

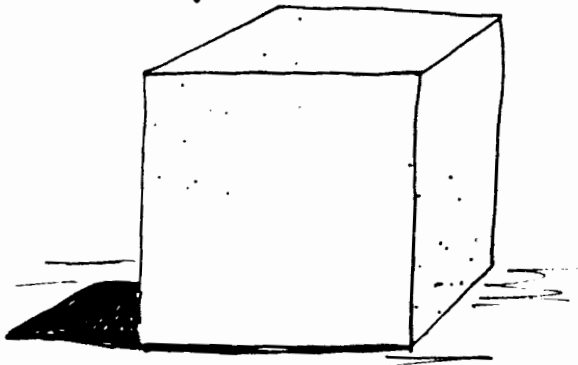
**START** CONSTRUCT A CUBE 15cm X 15cm X 15cm. FROM 4-PLY BRISTOL BOARD



GLUE YOUR PATTERN TOGETHER

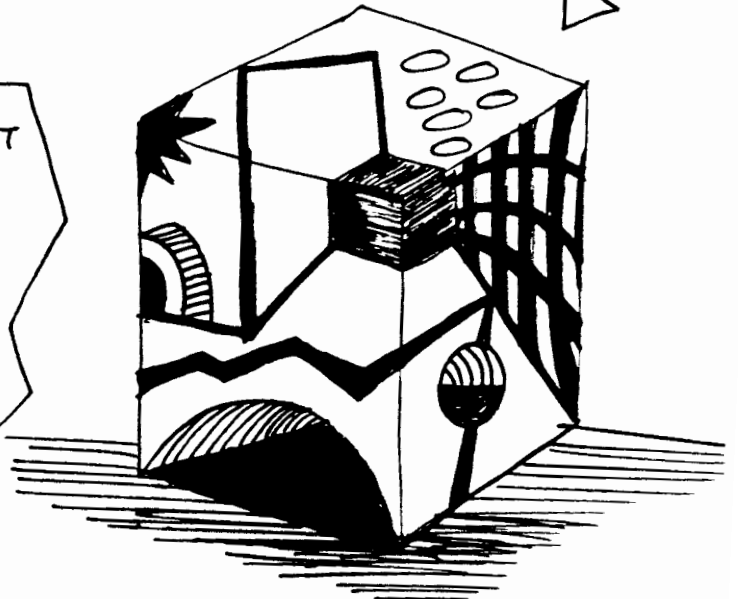


SCORE WITH BLUNT BLADE OF SCISSORS TO FACILITATE EASIER FOLDING AND USE A RULER AND "EXACTO" KNIFE TO CUT IT OUT.



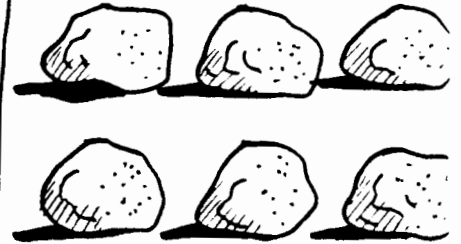
**NOW** USING BLACK MARKERS OR INDIAN INK RE-DESIGN THE CUBE SO THAT IT NO LONGER APPEARS TO BE A CUBE!

TRY SOME SMALL SKETCHES FIRST BEFORE YOU ATTACK YOUR CUBE. MAYBE YOU MIGHT INVESTIGATE "OP ART" TECHNIQUES USED BY ARTISTS TO FOOL THE EYE INTO SEEING SOMETHING OTHER THAN WHAT IS ACTUALLY THERE.

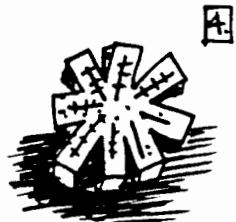


# "The Chocolate Box"

**1** USING PLASTICINE AS A SCULPTURAL MEDIUM, MOLD SIX IDENTICAL MASSES OF THE "STUFF" INTO "CHOCOLATE CANDIES" THAT COMMUNICATE, IN NON-LITERAL FORMS, THE FLAVOUR OF EACH "CANDY."



**2** USE THE FOLLOWING FLAVOURS AS A GUIDE. TRY TO VISUALLY COMMUNICATE - "NUT, SALT, LEMON PEPPERMINT, MUSTARD, HONEY."



**3** TEST THE SOLUTIONS FOR EFFICIENCY BY ALLOWING ANOTHER GROUP GUESSING OR RATIONALIZING WHICH FLAVOUR EACH NUMBERED FORM REPRESENTS.

**FOR**  
EACH PERSON IS GIVEN AN ADVERTISEMENT FOR A CONTAINER BUT THE PICTURE FOR THE CONTAINER IS REMOVED. THE PROBLEM IS TO MODEL A FORM WHICH COMMUNICATES THE IDEA OF THE CONTENTS, WORKING FROM THE REMAINING INFORMATION IN THE AD. FOR THIS EXERCISE FUNCTIONAL FACTORS FOR FORM ARE EXCLUDED AND SEPARATED FROM COMMUNICATIVE CONSIDERATIONS.

# "BLOW-UPS"

THIS EXERCISE IS AN EXCELLENT ACTIVITY FOR TEACHING PAINT-MIXING SKILLS, COLOUR THEORY AND PHENOMENON AND BRUSH TECHNIQUES AT THE GRADE 5/6 LEVEL.

- MATERIALS NEEDED..**
- TEMPERA
  - BRUSHES
  - NEWSPAPER
  - PENCILS
  - "PALETTES"
  - 18"x24" WHITE PAPER (CONSTRUCTION IS GREAT)
  - MAGAZINES WITH A LOT OF COLOURED PHOTO
  - WATER CONTAINERS
  - PAPER TOWELS

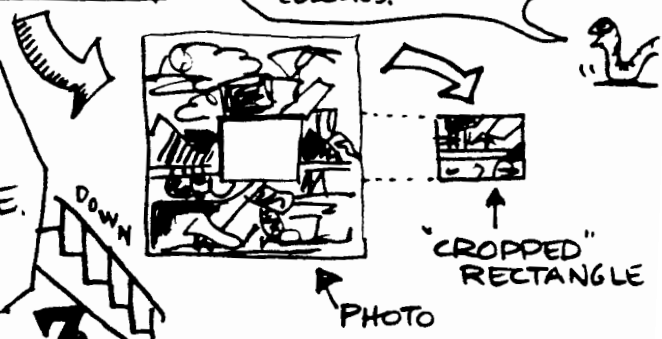
## HOW TO BEGIN...

1. SELECT A COLOURED PHOTO FROM A MAGAZINE. "CROP" A 3"x5" RECTANGLE FROM THE PHOTO SO THAT AN INTERESTING ARRANGEMENT OF SHAPES AND COLOURS MAKE UP THE COMPOSITION.

BE SURE YOUR RECTANGLE HAS AT LEAST FIVE DIFFERENT COLOURS.

## STEP TWO

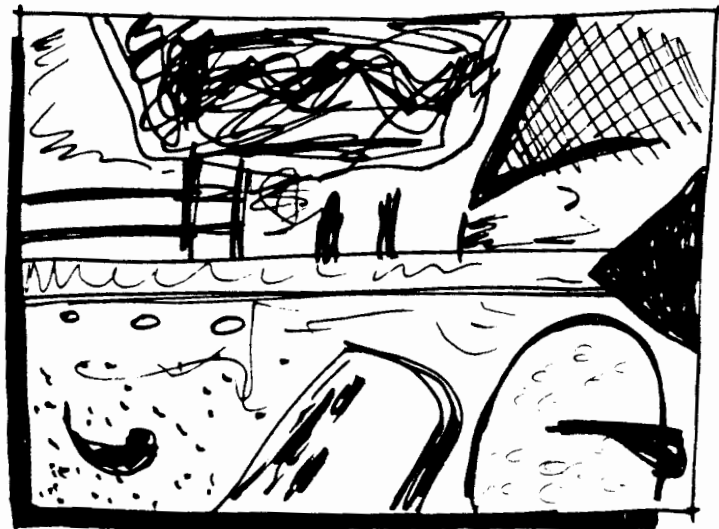
USING THE "CROPPED" PHOTO AS A GUIDE, DRAW AN ENLARGED VERSION ON THE PAINTING PAPER. SEE EXAMPLE. KEEP IT SIMPLE! DETAILS CAN BE BEST ACCOMPLISHED WITH PAINT.



2. NOTE WHETHER OR NOT THE VARIOUS COLOURS ARE TINTS (COLOUR + WHITE) OR SHADES (COLOUR + BLACK) OR "TERTIARY" COLOURS. (PRIMARY MIXED WITH A SECONDARY)

3. USE A PAPER PIE PLATE, ALUMINUM FOIL PLATE, PLASTIC LIDS AS A PALETTES AND MIX-UP NEEDED COLOURS. USE YOUR PHOTO AS A "TEST SWATCH" FOR ACCURACY.

4. BLEND COLOUR AND PAINT AS BEST AS POSSIBLE BUT DON'T GO OVERBOARD. MAKE SURE THE ACTIVITY IS FUN!



HELPFUL HINTS....

- LIQUID TEMP WON BE
- KEEP IMA SELE SIM

THIS LESSON SHOULD TAKE TWO HOURS (2 CLASSES)



# "BALANCE"

dEsiGn

ASYMMETRICAL

design principle: balance

A boy balances on a fence, a man balances on a high beam, we stop to watch. Balance interests us; it is a part of our lives. The worst ordeal of the astronaut is probably weightlessness, or lack of balance.

The quality that provides a work of art with its equilibrium is called balance. Although as important to art as to the acrobat, it achieves this end quite differently. The acrobat must attain a physical balance to keep him from falling in a heap. Physical balance in art results in a "symmetrical" composition that is usually quite stiff, formal and dull. This is because it is organized through an equal distribution of the elements on either side of a center line. Although such balance is often found in nature (the leaf of an oak tree or the design of a snowflake look symmetrical, although nothing in nature is exactly formal in balance), there is another type of balance that is usually visually preferable. It is called "informal" or assymetrical balance.

In art, informal or dynamic balance is more functional than physical, more "felt" than measured, more individual. It is thus more effective, by and large. It adds vitality to a composition through the play of positive and negative space: a large open form against a small solid mass, the exciting clash of contrasting shapes, colours and textures. Such balance creates a psychological environment for the elements of a work of art. It lends life and excitement to art.

When a painting appears to be lifeless and uninteresting, even though the colours are bright and the shapes varied, chances are that the composition is too formally balanced. It needs the spark of life that can come with a more personally felt dynamic or informal balance.

Another form of balance is termed radiation. It is related to symmetrical balance and can be used in two or three dimensions. Wheel discs in the automobile are good examples of radial symmetry. Dandelion flowers and seeds, starfish are a few natural radiation forms.

Notice in your own perception how your eyes judge balance in everything you inspect. Even without trying, you note the center of gravity and judge the delicacy of the balance.

ONE

IF WE DIVIDE THE HUMAN FIGURE DOWN THE CENTRE THROUGH THE SPINAL COLUMN WE ARE AWARE OF THE BODYS' SYMMETRICAL DESIGN WITH EQUAL PORTIONS ON EACH SIDE (ALTHOUGH NOTHING IN NATURE IS PERFECTLY SYMMETRICAL.) CREATE AN ALIEN CREATURE WHOSE BODY CONFIGURATION IS NOT BALANCED.

DESIGN AN IRREGULAR SHAPE FROM CONSTRUCTION PAPER AND LAY OVER A PIECE OF WHITE PAPER. FIND ITS POSITION WHERE THE SHAPE IS MOST BALANCED. MAKE SURE YOUR SHAPE IS VERY LARGE. CUT ANOTHER IRREGULAR SHAPE. "BALANCE" THIS ONE INSIDE THE OTHER. REPEAT AD INFINITUM.



## design principle: rhythm

"I got rhythm, you got rhythm... who could ask for anything more?" Thus begins George Gershwin's catchy song of the 1930's. No truer words were ever spoken. Everyone has rhythm in his or her make-up. We walk and talk in rhythmic pattern. Our hearts beat and our lungs expand and contract according to a predetermined rhythm. We are creatures of rhythm and we live in a universe that is governed by some interconnected rhythm of recurrence. Night and day, summer and winter, development of the individual, the passing of generations all fall into a definite rhythmic pattern.

Rhythm in design, as in music, is marked by a regular occurrence of, or alternation to, certain features of elements. In music the intervals are of time; in design the intervals are arrangements which cause eye movements. It is the nature of rhythm to be recurring in a regular manner so that you can depend on it; you learn to expect it.

A good popular rhythm in music soon strikes a responsive chord within us and sets our feet to tapping. We want to dance and respond to the rhythm. In classical music it takes study before we can recognize and respond to its highly complicated rhythms. This is true of design also. Simple rhythms in which progressively larger or alternating large and small elements figure are easily recognized. In complicated designs, combinations of line, shape, size, and texture may recur in rhythmic fashion and careful analysis may be necessary to perceive and understand the basic rhythm. It is evident that there is a close relationship between the principle of rhythm, and the principle of proportion. By the similar proportioning of various components according to basic patterns a complex progressive rhythm can be established.

A wealth of rhythmic repetition can be seen throughout nature and the arts. Continuous repetition was used in stone age pottery. The egg and dart pattern used in both exterior and interior Greek architectural design is simple alternation. Moldings of Greek, Roman, and Renaissance architecture show alternation of more than two shapes. Japanese prints often echo the rhythmic patterns seen in sand.

Remember that rhythms can be fluid and graceful or it may be punctuated by violent swirls and twists. It can be as active and vigorous as the paintings of Jackson Pollock or as calm and monotonous as the repeated ripples of the water in a bay.

**1** CREATE A RHYTHMIC PATTERN THROUGH LINE MOVEMENT. ALLOW THE MEDIA TO DICTATE TYPE OF MOVEMENT E.G. WET MEDIA CONJURS UP IMAGES THAT ARE FLUID; DRY MEDIA MORE PATTERNED, CRISPLY DEFINED

**2** TRY TO ILLUSTRATE RHYTHM THROUGH COLOUR GRADATIONS (LIGHT → MEDIUM → DARK) IN ANY COMPOSITION. SEE HOW A RHYTHMIC MODULATION OF COLOUR CAN AFFECT THE DESIGN OR STRUCTURE.

# "HANGING-IN"

A COOPERATIVE ART ACTIVITY FOR THE JUNIOR GRADES

**1** USING A 7"x19" SHEET OF 4PLY BRISTOL BOARD SKETCH YOUR PARTNER IN PENCIL MAKING SURE THEIR HEAD AND FEET TOUCH THE TOP AND BOTTOM OF THE SHEET.

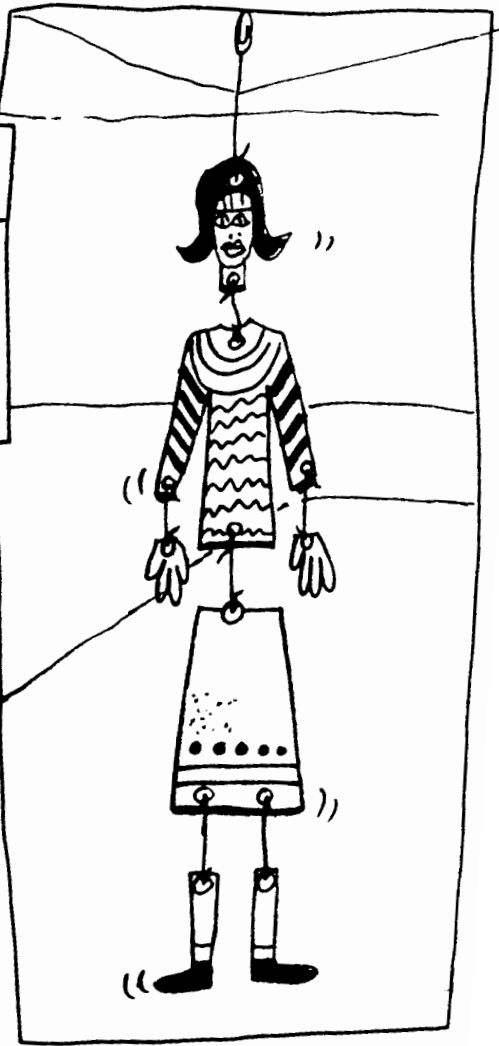


THE FIGURE IS SOMETIMES THOUGHT OF AS BEING 7 HEADS HIGH..

**2** BE SURE TO NOTE ALL THE PATTERNS, DESIGNS TEXTURES IN THE CLOTHING AS WELL AS THE UNIQUE DETAILS. COLOUR-IN ACCORDINGLY.

**3** CUT-OUT FIGURE TURN OVER AND COMPLETE THE BACK.....

**FOUR** CUT THE DRAWN FIGURE AT THE NECK, HANDS, WAIST AND FEET USING A HOLE PUNCH, PUNCH HOLES AS SHOWN AND TIE WITH APPROPRIATE LENGTHS OF STRING OR THREAD.



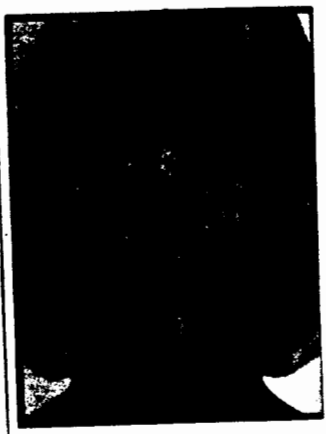
BY HAVING THE STUDENTS DRAW EACH OTHER, NOT ONLY WILL THEY BE IMPROVING THEIR PERCEPTIVE, DRAWING AND OBSERVATION SKILLS BUT <sup>AND</sup> ALSO <sup>THEIR</sup> COOPERATIVE SOCIAL INTERACTION SKILLS.

# "HALF'n HALF"

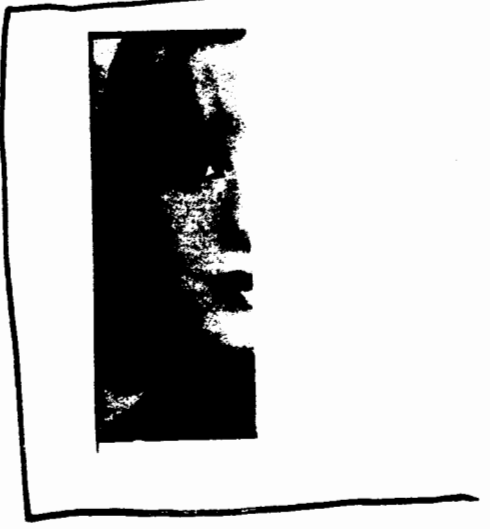
GRADE 6

**START**

1 USING A PHOTOGRAPH FROM A MAGAZINE DISPLAYING A FULL FRONTAL VIEW OF A HUMAN FACE (AT LEAST 20 CM. IN LENGTH) BISECT THE FACE DOWN THE CENTRE FROM THE HAIRLINE THROUGH THE NOSE TO THE CHIN. CUT INTO TWO HALVES. GLUE ONE HALF TO A SHEET OF PAPER.



2 USING PENCIL, SKETCH IN THE MISSING HALF. LOOK CAREFULLY AND JUDGE SIZE, SCALE AND PROPORTION. REMEMBER TO DRAW WHAT YOU SEE (NOT WHAT YOU THINK YOU SEE). COLOURED PENCILS CAN BE USED FOR COLOURATION. BE CONCERNED WITH ACCURACY AND CORRECT INTERPRETATION OF THE VARIETY OF TEXTURES.



**KEY WORD**

SYMMETRY: THE BALANCE OF IMAGES IN A COMPOSITION OR ART FORM.

(PHOTO HALF)

(DRAWN PORTION)



**THREE**

TRY THIS EXERCISE WITH OTHER SYMMETRICAL IMAGES THAT CAN BE EASILY BISECTED. CHANGE THE MEDIA. USE PAINT, CHALK, PASTEL ETC.

**4**

DO A DRAWING FROM A LIVE MODEL BUT ONLY DRAW HALF THE FACE COMING INTO THE PICTURE PLANE FROM A TANGENT. DRAW THE ONE SIDE, THEN THE OTHER. PIECE THEM TOGETHER TO SEE IF THEY FIT.

# "CREEPY CRAWLERS"

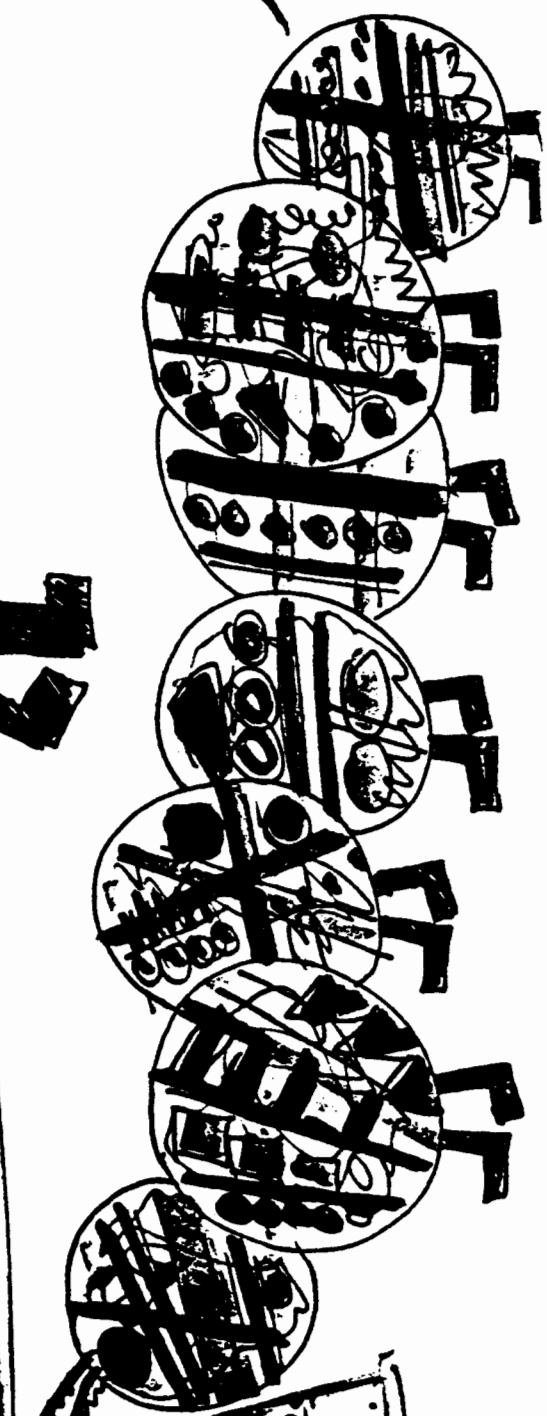
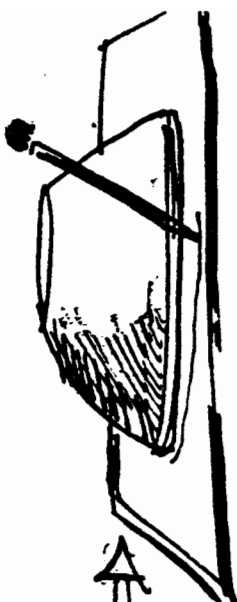
1. TRACE USING A CIRCULAR TEMPLATE A 9" CIRCLE ON PAPER. (USE A PLASTIC BOWL) PLATE ETC.

2. DECORATE INTERIOR OF CIRCLE WITH VARIOUS COLOURS, LINES, SHAPES RETRACE CIRCLE WITH BOLD BLACK LINE AND CUT OUT.

3. CUT TWO "L"-SHAPES FROM A FOLDED SHEET OF BLACK CONSTRUCTION PAPER. GLUE SHAPES AS A PAIR TO BOTTOM OF DESIGNED CIRCLE

4. ARRANGE PARTS IN A CATERPILLER FORMAT. ADD TWO PIPE CLEANER FOR ANTENNAS.

WHY DO I ALWAYS BRING UP THE BEAR!



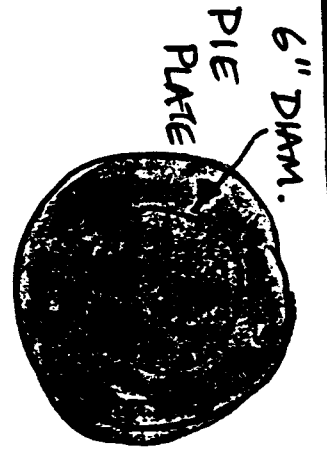
# TISSUE COLLAGE TURTLES

1. USING A 6" DIAMETER PAPER PIE PLATE, A BONDING AGENT OF 1/2 WHITE GLUE AND 1/2 WATER, CREATE A TRI-VALUE TISSUE COLLAGE ON THE PIE PLATE OUTER SURFACE

2. COVER AN AREA OF PIE PLATE WITH GLUE-WATER LARGE ENOUGH TO PLACE A TOPN TISSUE SHAPE TO STICK. COVER SHAPE WITH "SEAL" OF GLUE-WATER

3. COVER ENTIRE PIE PLATE WITH TORN PIECES, OVERLAPPING LIGHT VALUES ATOP DARK, DARK OVER MEDIUM, MEDIUM OVER LIGHT ETC. UNTIL SURFACE IS FILLED REPEAT FOR A SECOND PIE PLATE.

4. USING A 4"x6" PIECE OF GREEN CONSTRUCTION PAPER FOLDED IN THRE AND USING YOUR INDEX FINGER AS A TEMPLATE TRACE AROUND YOUR FINGER FOR A "LEG" SHAPE. REPEAT AND CUT OUT. USE THUMB FOR HEAD SHAPE.



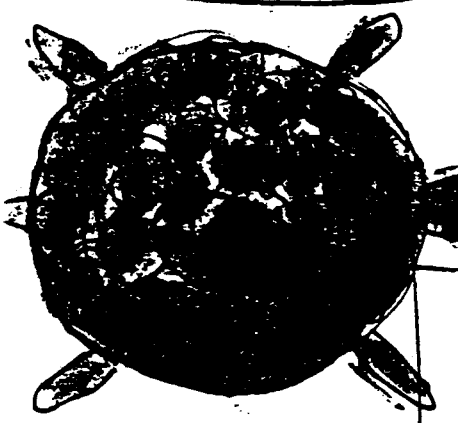
3 VALUES OF TISSUE



1/2 WHITE GLUE  
1/2 WATER



I HATE SHELL CARESS!



Trim off excess tissue around the edges.

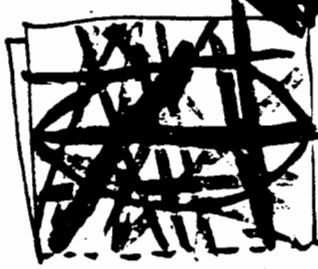
5. RING EDGE OF BOTTOM PLATE WITH GLUE. STAPLE LEGS, HEAD TA DOWN, PLACE ATOP UPPER PLATE.

# " FISHMOBILES

1. DRAW VARIOUS COLOURED LINES ACROSS VERTICALLY, DIAGONALLY, HORIZONTALLY ON A PIECE OF 12" X 18" CARTRIDGE PAPER CREATING AN "ALL-OVER" EFFECT.



2. FOLD PAPER IN HALF. DRAW A LARGE "ALMOND / FOOTBALL" SHAPE WITH A BOLD DARK LINE ON ONE SIDE. CUT OUT DOUBLED SHAPE



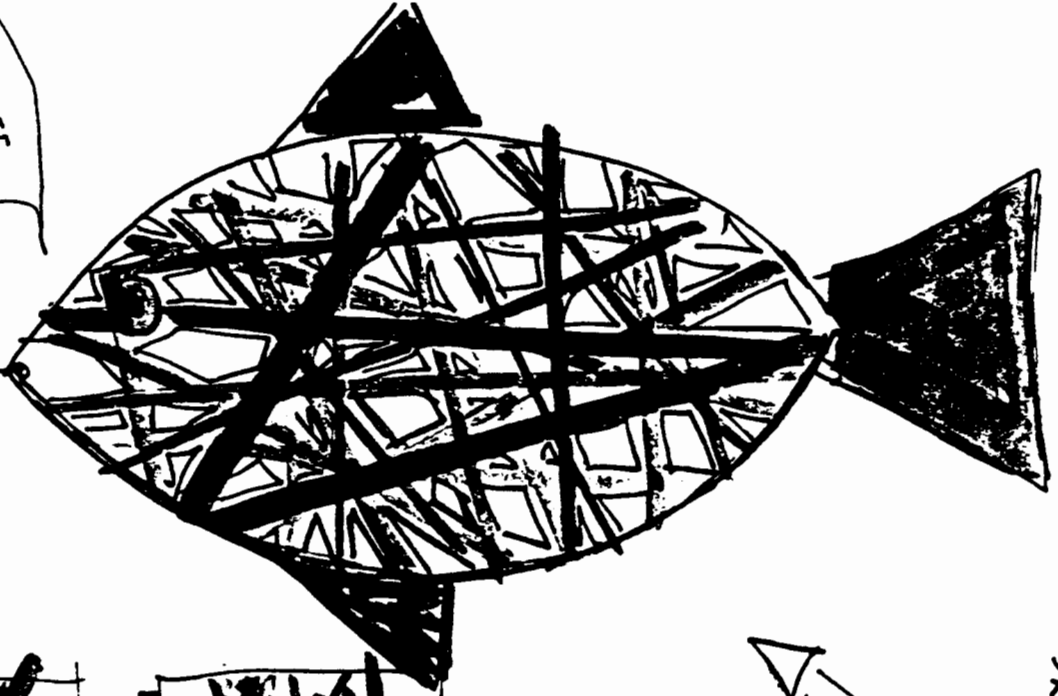
3. CUT ONE LARGE TRIANGLE AND TWO SMALLER TRIANGLES FROM COLOURED CONSTRUCTION PAPER. CUT TWO SMALL CIRCLES AS WELL



4. GLUE TWO SMALLER TRIANGLE, ONE TO EACH SIDE OF "FOOTBALL" SHAPE. GLUE LARGE TRIANGLE TO ONE END OF THE SHAPE.

5. GLUE OTHER FOOTBALL SHAPE TO OTHER (BACK TO BACK) AND CIRCLES FOR EYES. PUNCH HOLE AT TOP, STRING AND HANG.

I GOT HOOKED.



\* AIR CURRENTS CAUSE MOBILES TO TWIRL!

# "OUT-OF-THIS-WORLD FLOWERS"

1. TRACE AROUND YOUR HAND WITH PENCIL. MAKE 5 HAND SHAPES ON THE SHEET OF CARTRIDGE PAPER.



2. Decorate EACH HAND SHAPE INTERIOR WITH VARIOUS PATTERNS OF LINES, SHAPES, \* \* %, COLOURS UNTIL ENTIRE INSIDE AREA IS COVERED.

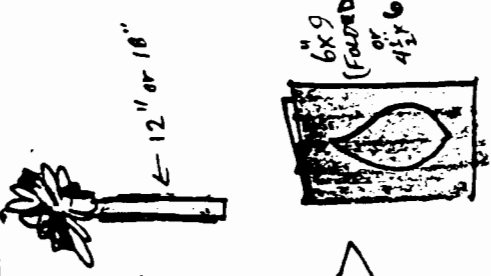
3. CUT OUT EACH HAND SHAPE

4. GLUE ONE PALM ATOP THE OTHER IN THE ARRANGEMENT AS BELOW



5. GLUE BACK OF "FLOWER" TO GREEN CONSTRUCTION PAPER STEM.

6. FOLDING A RECTANGULAR PIECE OF GREEN PAPER CUT OUT TWO LEAVES AND GLUE TO STEM.



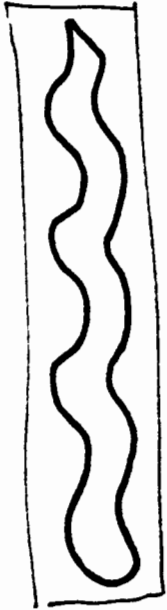
"FLOWERS" IN A DISPLAY ON A BULLETIN BOARD MAKE AN ATTRACTIVE SPRING EXHIBITION OF COLOUR

# "SLITHERS"

1. USING A NARROW STRIP OF 2-PLY BRISTOL BOARD (4" x 20") DRAW TWO PARALLEL WAVEY LINES THREE INCHES APART.



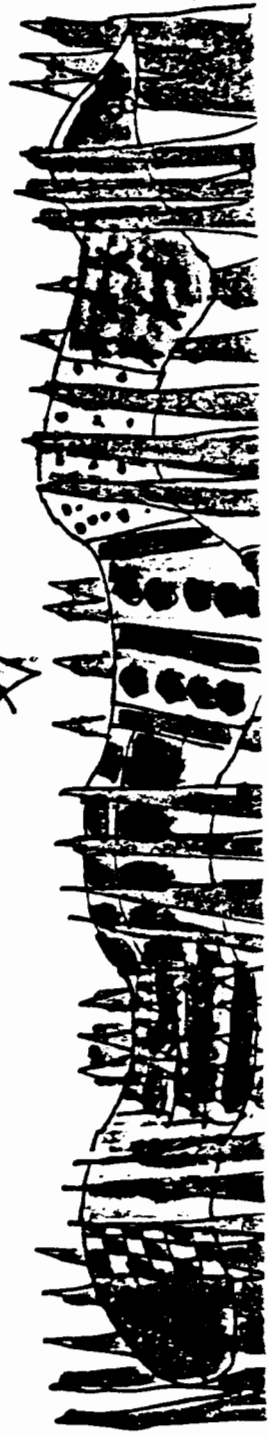
2. COMPLETE ONE END WITH A POINT CURVE AND THE OTHER WITH A POINT



3. CREATE A DESIGN OR PATTERN INSIDE THE SHAPE USING REPEATED LINES, SHAPES, COLOURS. ADD AN EYE. CUT OUT.



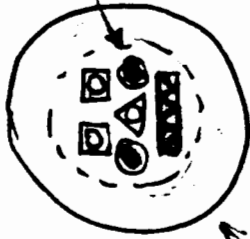
4. PIN SNAKE DESIGNS ON SUITABLE BACK-DROP ENVIRONMENT OF ERANGED CONSTRUCTION PAPER "GRASS". UNDULATE "SLITHERS" ALLOWING PARTS TO BOW-OUT FROM BACK-DROP. WEAVE SNAKE IN AND OUT OF GRASS. GLUE TO BLACK BACKGROUND.



HISS ME!

# "PEOPLE FROM OUTER SPACE"

1. USING THE INSIDE OF A PAPER PIE PLATE DECORATE WITH CUT PAPER SHAPES THE NECESSARY FACIAL FEATURES OF YOUR MARTIAN BY GLUING THEM TO THE SURFACE



USE FLAT CIRCLE AREA ONLY

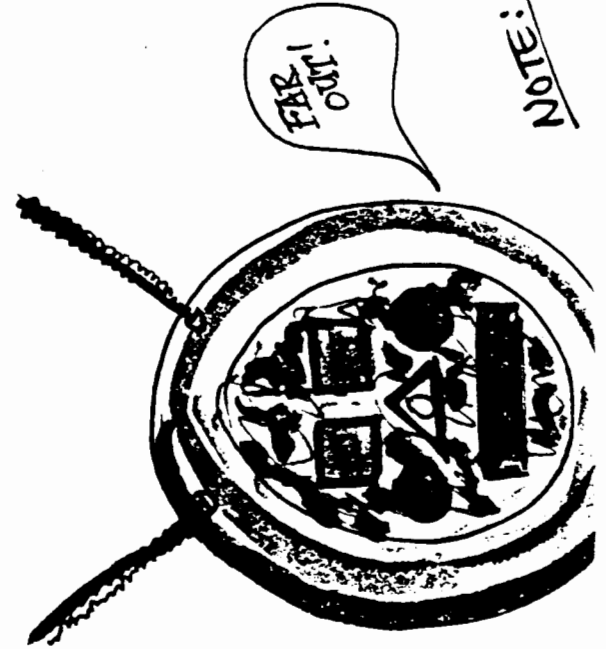
9 x 6" diameter

2. "PAINT" AROUND CUT OUT SHAPES WITH THE COLOURS OF YOUR CHOICE USING TEMPERA PAINT, CRAYONS OR OIL PASTEL.

3. GLUE PRE-PAINTED PIE PLATE WITH CENTRE CUT OUT OVER PIE PLATE FACE. MAKE SURE YOU GLUE EDGES ONLY.



4. POKE TWO HOLES THRU DOUBLED PIE PLATE RIMS AT TOP WITH SHARP PENCIL POINT. LOOP TWO PIPE CLEANERS THRU HOLES TO SERVE AS "ANTENNA'S"



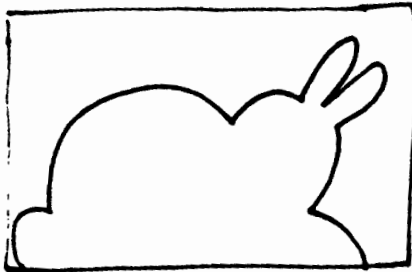
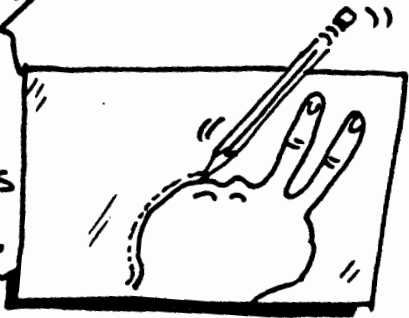
NOTE: BODIES / SPACE SUITS MAKE BE ADDED IF YOU WISH.

# happy hoppers

EASTER CARDS

PRIMARY GRADES

1. A 6x9" SHEET OF OAK TAG OR 2-PLY BRISTOL BOARD IS USED TO MAKE A TEMPLATE AND A STENCIL. CHILDREN ARE INSTRUCTED TO TRACE AROUND THEIR HAND (SHAPED LIKE CHURCHILL'S FAMOUS "VICTORY" SIGN) USING PENCIL



2. THEN DRAW A LARGE HUMP-SHAPED CURVE FOR THE BACK OF OUR "HAPPY HOPPER"; A SMALLER CURVE BEHIND THAT AS THE TAIL SHAPE AND LASTLY A SMALL CURVED LINE TO THE BOTTOM OF THE STENCIL PAPER TO COMPLETE THE RABBIT CONTOURS (FEET)

3. CUT OUT THE OUTLINED SHAPE. SOLID SHAPE ACTS AS A TEMPLATE. "HOLE" SHAPE SERVES AS A STENCIL. ALTERNATING USE OF TEMPLATE AND STENCIL OVER A FOLDED SHEET OF WHITE CONSTRUCTION PAPER (9x12") USE SPONGE PAINTING TECHNIQUES OR SPRAY PAINT TO BLOCK OUT DESIGN.

4. USING SCRAP PIECES OF CONTRASTING LIGHT COLOURED CONSTRUCTION PAPER, CUT TWO SLIGHTLY NARROWER THAN YOUR TRACED FINGER SHAPES TO ACT AS "EAR MEMBRANES", TWO EYES (CIRCLES OR SQUARES) AND A TRIANGLE NOSE.

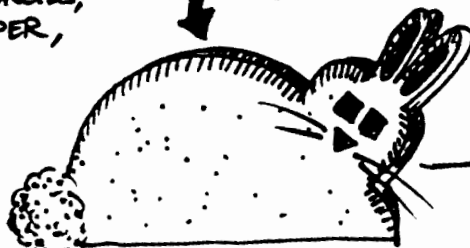
5. GLUE THESE SHAPES DOWN APPROPRIATELY ALONG WITH A COTTON BALL TAIL

CUT OUT CONTOUR OF RABBIT LEAVING A SMALL CONTRASTING MARGIN OF COLOUR AROUND OUTSIDE EDGES. WRITE MESSAGE INSIDE CARD

LT. BLUE, SOFT PINK OR PASTEL YELLOW SPRAY PAINT.

AND

GLUE, SCISSORS PENCILS, CONSTRUCTION PAPER, OAK TAG,



THIS LOOKS LIKE A HARE RAISING EXPERIENCE!

# Package Yourself (INTERMEDIATE)

THIS IS AN EXCELLENT ACTIVITY FOR DEVELOPING SELF-AWARENESS AND PERSONAL STYLE. THIS PROJECT COMBINES THE INTROSPECTION OF A SELF-PORTRAIT WITH THE "IMAGE" PROJECTION OF COMMERCIAL PACKAGE DESIGN. A BEGINNING DISCUSSION OF PACKAGING DESIGN, LABEL FORMS, LOGOS, NAMES AND LAYOUT AND LETTERING STYLES SHOULD PRECEDE THE LESSON. (INTEGRATES WELL WITH CONSUMER EDUCATION.)

**1** PACKAGES OR CONTAINERS MAY BE CONSTRUCTED OR RE-CYCLED PACKAGING MAY BE USED. MIXED MEDIA APPROACHES WORK BEST. WATERCOLOUR, SPRAY PAINT, STENCILS, TRANSFER LETTERS, FOIL, MAGAZINES, FELT TIP PENS, COLOURED PENCILS ETC.

**2** ASK STUDENTS TO LOOK AT THEMSELVES FROM A PERSONAL VANTAGE POINT, RESPONDING VISUALLY WITH HUMOUR PERHAPS, AT THEIR CHARACTERISTICS, TRAITS, EXPERIENCES.



**THREE** AFTER THE COMPLETION OF THE ACTIVITY, DISPLAY THE PACKAGE DESIGNS AND DISCUSS THE USE OF LETTERING, CHOICE OF COLOURS, DESCRIPTORS, ETC.

**4** AN ALTERNATIVE LESSON MIGHT BE ONE IN WHICH THE STUDENTS WORK ON A GRANDIOSE SCALE USING LARGE CARTON: FOR EFFECT. OR DESIGNING POSTERS ADVERTISING THE "PRODUCT" JUST LIKE FIRMS KICKING OFF A CAMPAIGN FOR A NEW ITEM ON THE MARKET.

SOUNDS LIKE FUN!

# design

## design principle: emphasis



Emphasis gives prominence to a particular shape, form, or area in a design. A brilliant spot of color dominates a subdued area. Contemporary painters who use abstract and free forms often accent their designs by placement of bright forms or colors against black, subtle grays, or muted colors. Nature exhibits this principle in varied ways: the bright patch of colour on a red-winged blackbird, a spot on a butterfly wing, a bright leaf on the brown forest floor.

Emphasis can be achieved also by strength of line, by light, or by greater detail in one area than another. Old manuscripts achieve this by illuminated initial letters or bits of color introduced within the text. One part of a design can be emphasized by contrast in size. Sometimes a different texture or different material can achieve the same result.

Emphasis is like the principal or dominant character in a play, around whom the story develops.

1. CREATE AN ACHROMATIC DRAWING (BLACK, WHITE, GRAYS) SELECT ONE SPECIFIC AREA OF THE COMPOSITION. TREAT THAT AREA WITH COLOUR. IT WILL DOMINATE THE COMPOSITION EMPHATICALLY.

2. DO SOME CARICATURE DRAWINGS WHICH EMPHASIZE THE MOST DOMINANT FEATURES, EXAGGERATE THE OUTSTANDING ONES AND ELIMINATE THE LEAST IMPORTANT FEATURES TO MAKE THE MOST PROMINENT STAND OUT. WORK IN PENCIL FIRST THEN FINALIZE WITH PEN AND INK.

III. PLAN A TWO DIMENSIONAL DESIGN USING REPETED ELEMENTS CREATING A PATTERN AND THEN ALTER THE DESIGN BY INTRODUCING ONE "ODD" ELEMENT. TRY NOT TO MAKE IT OBVIOUS. SOMETIMES ADVERTISERS EMPLOY A VERY SUBTLE FORM OF EMPHASIS

IV. USING MAGAZINE CUTOUTS ARRANGE AN INTERIOR OF FURNITURE SAMPLE WALLPAPER, DRAPES, WINDOWS ETC. INTO A LIVING SPACE. THEN CREATE A DRAWING OR PAINTING TO ACT AS THE FOCAL POINT OR CENTER OF INTEREST FOR THAT ROOM. USE THE FURNITURE ET AL AS "GUIDES" OR "DIRECTERS" TO THAT FOCUS.

DESIGN

↑  
OPPOSITION  
↓

design principle: opposition

Opposition or "tension" is a part of everyday experience. Without it, without alternating fears and reassurances, our lives might grow tedious with sameness. The theater offers a similar situation. Why does one go to a play? Certainly not only to see how it ends. The fascination is in following the characters through their good and bad fortune. Hope and anxiety are produced in the spectator, thus arousing and maintaining dramatic interest. If we are to be roused to a state of awareness, there is usually a threat to our sense of well-being.

It is tension or "opposition" that produces attention. The same thing applies to writing or to a visual design, whether it be a drawing, painting, a work of sculpture or architecture. If parts of the design seem to be thrusting into opposite directions, a conflict is introduced and forcefulness is built into the concept. This visual conflict appeals to one's sense of interest in a struggle of forces.

The old-fashioned "tug-of-war" game is a perfect illustration of opposition. We sense the strain of forces pulling against one another, and we are aware of a dynamic tension. Athletic directors have long advocated the building of muscles by exercising a muscle against an opposing force, as by doubling a fist tightly and pushing as hard as possible against a rigid, open palm.

We have all heard music where one melody or instrument or voice is "played against" another. The direct thrust of one effect against the other is irresistible. Even as children we were involved in singing "rounds" which, in addition to the principle of repetition, make clear use of the principle of opposition.

Take time to look at painting, sculpture, architecture, and other designs. See if your interest doesn't tend to increase when there is a measure of tension or opposition in the arrangement. Who can resist a "contest?"

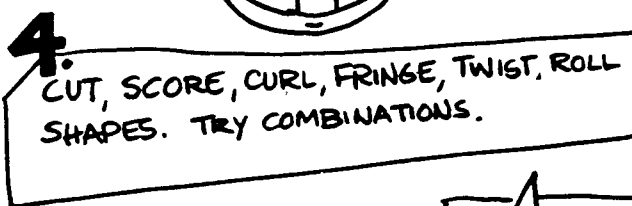
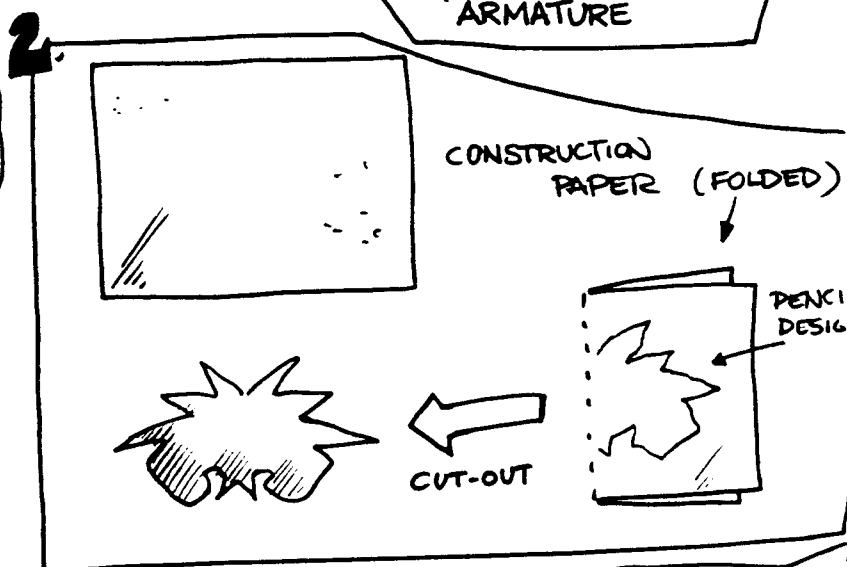
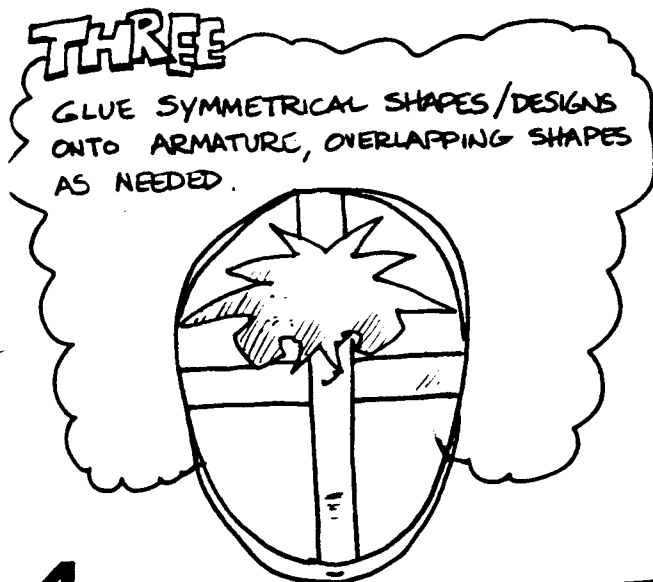
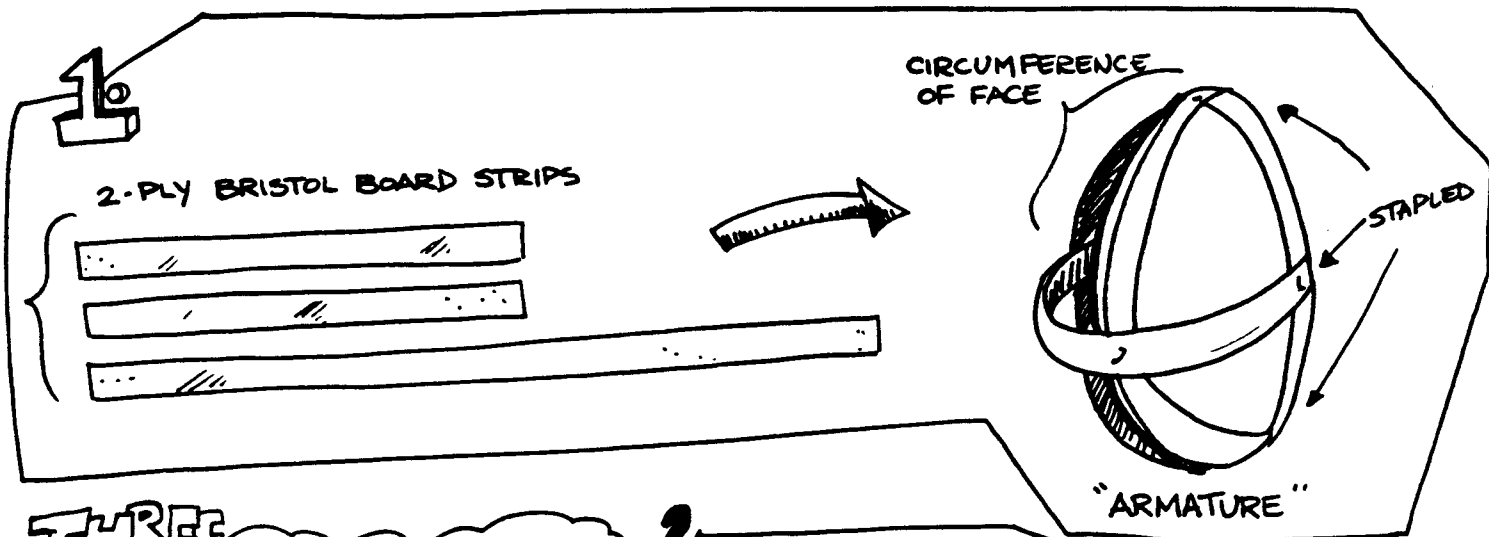
MROCKOWSKI '87

1. CREATE A COMPOSITION THAT DEMONSTRATES THE PRINCIPLE OF OPPOSITION. SPATIAL TENSION CAN BE ACCOMPLISHED BY CONTRASTING (A STRONG CONFRONTATION) COLOURS, STRAIGHT VS. CURVED LINES, BIOMORPHIC VS. GEOMETRIC SHAPES, ETC.

2. USING FOUND OBJECTS, MAKE A THREE-DIMENSIONAL ARRANGEMENT OF ODDS 'N ENDS THAT PORTRAYS OPPOSITION THROUGH PUSH AND PULL FORCES.

3. DO SOME LANDSCAPE DRAWINGS OF DESERT OR PRAIRIE-LIKE TOPOGRAPHY AND THEN INTERJECT A DYNAMIC VERTICAL "SCULPTURE" INTO THE LANDSCAPE. CREATE A SURREALISTIC COMPOSITION / OR / INVENT A CITYSCAPE FOR A DISTANT PLANET.

# PP YOU-DO Voo Doo MASKS<sup>25</sup>



DON'T CONCERN YOURSELVES WITH PROVIDING "EYE OPENINGS" AS THIS MASK IS INTENDED TO BE A DECORATIVE WALL MASK

## MATERIALS

- 2-PY BRISTOL
- STAPLERS
- SCISSORS
- WHITE GLUE, PASTE
- RULERS
- CRAFT KNIVES (SENIORS)
- VARIOUS COLOURED CONSTRUCTION PAPER
- POSTER PAPER
- FOUND OBJECTS
- PIPE CLEANERS



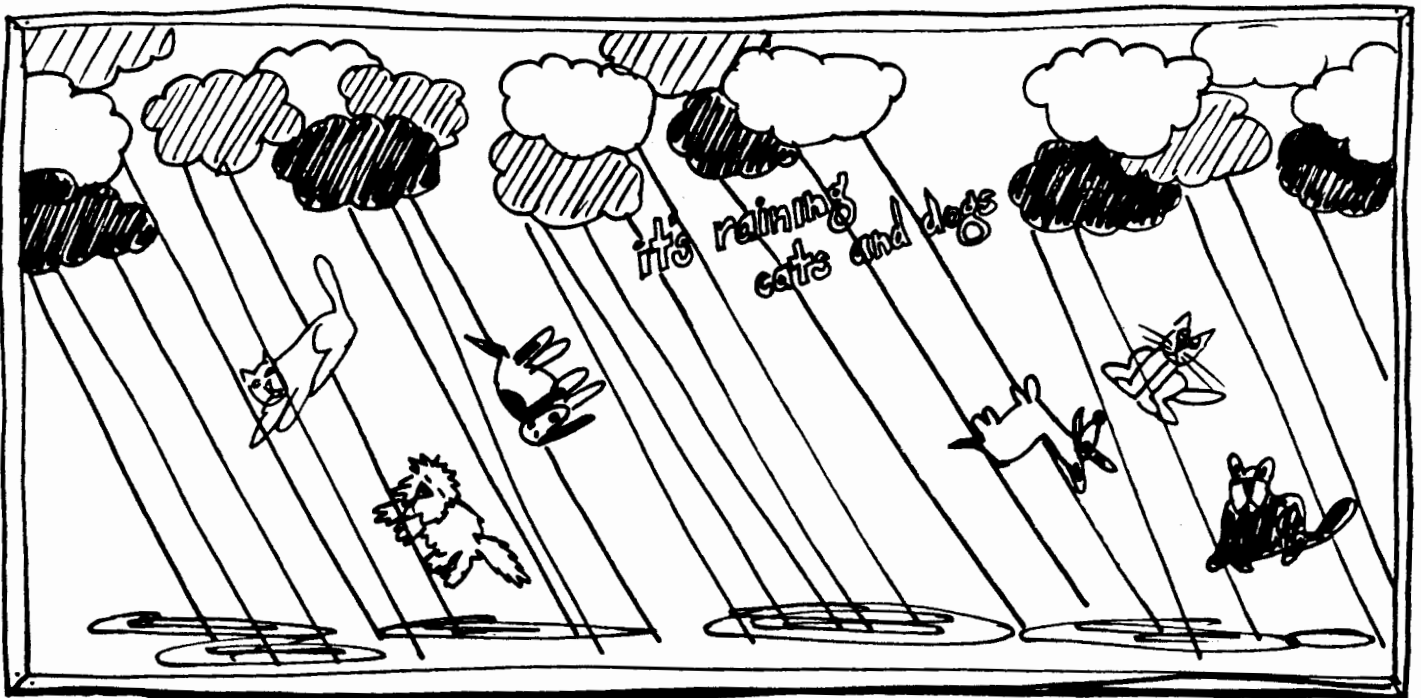
## SUGGESTIONS:

THIS ACTIVITY IS FOR "EXPERIENCED" PAPER SCULPTURE STUDENTS SHOULD HAVE GOOD CUTTING AND GLUING SKILLS. PERHAPS AN INITIAL INDUCTIVE APPROACH TO THE ACTIVITY COULD BE FOLLOWED BY A MORE FREEDOM-BASED DISCOVERY APPROACH.

# GROUP displays

SOMETIMES THE MOST EXCITING ART ACTIVITIES ARE ONES IN WHICH THE ART WORK OF THE ENTIRE CLASS IS EXHIBITED COLLECTIVELY. THESE EXPERIENCES MAY FORM THE BASIS FOR AN ATTRACTIVE BULLETIN BOARD

1. IN DRAWING THEIR FAVOURITE ANIMALS CHILDREN OFTEN ILLUSTRATE THEIR FAMILY PET. CATS AND DOGS CAN BECOME A SPRING THEME FOR A GROUP DISPLAY AS DIAGRAMMED BELOW.



2. EACH CHILD, USING A VARIETY OF DRAWING MEDIA, COMPLETES AN ILLUSTRATION OF THEIR FAMILY DOG OR PET AND CUTS IT OUT.

3. USING CONSTRUCTION PAPER, THE TEACHER CUTS OUT CLOUD SHAPES IN WHITE, GREY, BLACK, AND PURPLE SHADES. "PUDDLE" SHAPES CAN BE MADE FROM THE SCRAPS. USING COTTON BUTCHER'S TWINE OR STRING DIAGONALLY STAPLE INDIVIDUAL STREAMS OF "RAIN" FROM CLOUDS TO PUDDLES. INTERTWINE, WEAVE AND OVERLAP CUT-OUT DRAWINGS IN THE STRING "RAIN." TITLE WORK AND THEN ENJOY THE PRAISE FROM FELLOW STAFF MEMBERS.

# RUFF-STUFF

PRIMARY-INTERMEDI

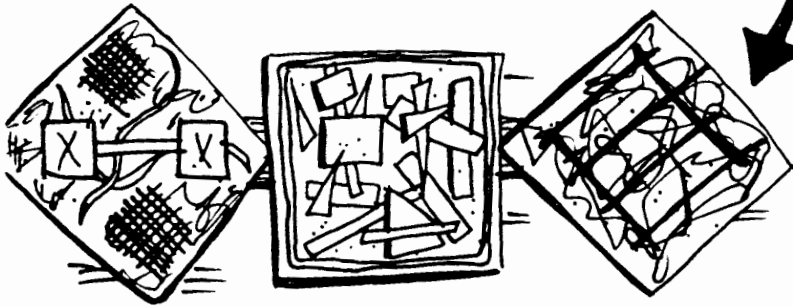
1. MOST TEACHERS ARE "PACK-RATS" SO YOU SHOULD HAVE A GOOD SUPPLY OF ODDS + ENDS IN YOUR CUPBOARDS. ANY MATERIAL CAPABLE OF MAKING OR ADDING A TEXTURAL QUALITY TO A SURFACE CAN BE UTILIZED.

## Materials

BURLAP TWINE  
FELT WAX PAPER  
STRING  
PAPER STOCK  
WALL PAPER  
TISSUE PAPER  
CARD BOARD  
CARPET SCRAPS  
CLOTH PIECES  
SAND PAPER  
ETC. ETC.

2. EACH CHILD REQUIRES THREE FIVE INCH CARDBOARD SQUARES, TWO SMALLER CARDBOARD "TABS", GLUE, SCISSORS, AND TEXTURE "STUFF."

3. CREATING A DESIGN, PATTERN OR ARRANGEMENT OF TEXTURAL ELEMENTS THE CHILD MAY USE RECOGNIZABLE, ABSTRACTED OR SYNTACTICAL IMAGES ASSOCIATING TEXTURE ON EACH OF THE THREE CARDBOARD SQUARES.



four

ARRANGE THE SQUARES HORIZONTALLY, DIAGONALLY OR TRIANGULARLY GLUING THE "TABS" ON THE BACK AS SUPPORT BRACES.

5. SPRAY PAINT ENTIRE SURFACE WITH BLACK SPRAY PAINT. COVER AGAIN WITH "MIST" OF METALLIC PAINT (COPPER, SILVER, GOLD) FROM AN ANGLE SO "SHADOWS" APPEAR. MOUNT ON BULLETIN BOARD IN A MODULAR OR CONNECTED FASHION.

## Helpful HINTS.

USE CRUMPLED TISSUE PAPER IN A SIZE LARGER THAN YOUR CARDBOARD SQUARE. APPLY A BACKING OF GLUE, PASTE DOWN TEXTURED SURFACE.

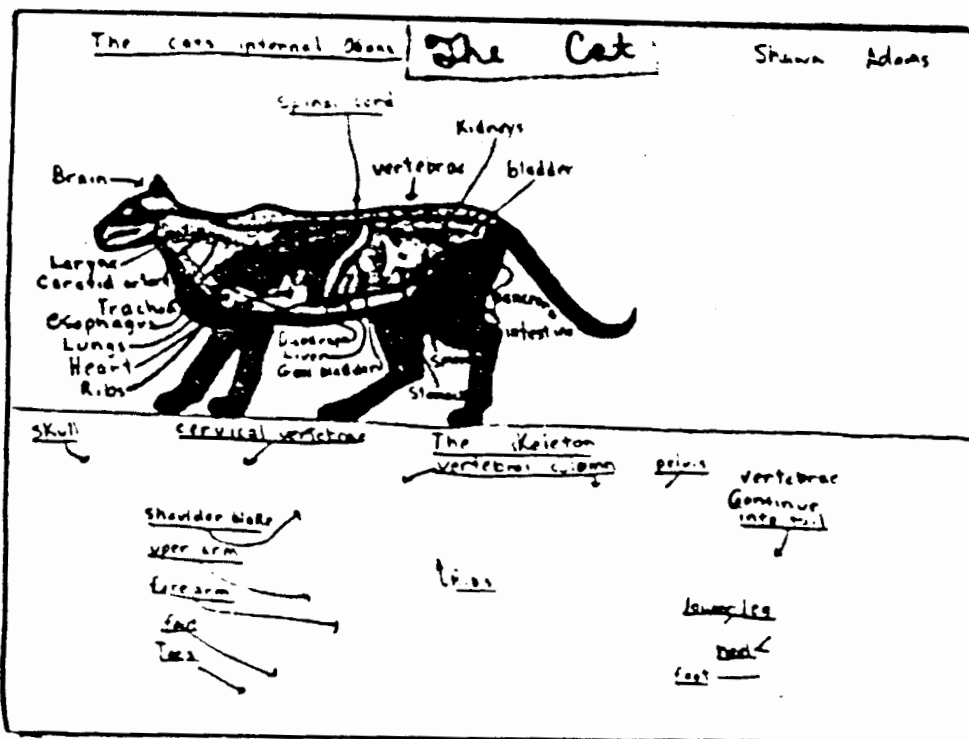
USE "TEXTURED" WALLPAPER OR GLUE DOWN A DESIGN IN STRING-  
USE PAPER SCRAPS CURLED AND FOLDED BUT GLUED DOWN ON THEIR EDGES AS IN PAPER TOLE.



# SCIENCE AND art

EACH OF THE ITEMS LISTED BELOW CAN BEST BE LEARNED THROUGH CAREFUL OBSERVATION AND BY DRAWING OR PAINTING THE DETAILS NOTED. LEARNING TAKES PLACE THROUGH "VISUALIZATION" (DRAWING & VISUAL STUDY)

- CONDUCT A THOROUGH STUDY OF A STRUCTURE SUCH AS THE WORKINGS OF A NATURAL FORM - FIGURES, FLOWERS, ANIMALS, TREES.



- GROUP, SELECT, CLASSIFY NAME AND DESCRIBE ROCK LEAVES, PLANTS, INSECTS.

- STUDY AND DRAW THE WORKINGS OF A MAN-MADE OBJECT SUCH AS A CUCI MOTOR, RADIO, BATTERY ET

- PLANT SEEDS; STUDY, MEASURE, DRAW AND RECORD GROWTH

- DRAW ANIMALS; RECORD MEASUREMENTS OF THEIR GROWTH; STUDY THEIR STRUCTURE; LEARN THE RELATIONSHIPS WITH OTHER ANIMALS

- STUDY BUILDING AND CONSTRUCTING; LEARN WHY AND HOW THEY FUNCTION; INVENT NEW MACHINES; COMBINE DIFFERENT CONCEPTS

- STUDY SHADOWS, REFLECTIONS.

- DRAW MICROSCOPIC IMAGES, MAGNIFIED PICTURES,

- LOOK THROUGH KALEIDOSCOPIES, PRISMS; STUDY SALT CRYSTALS,

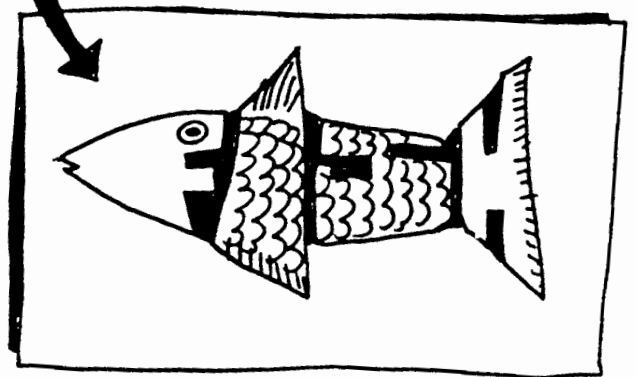
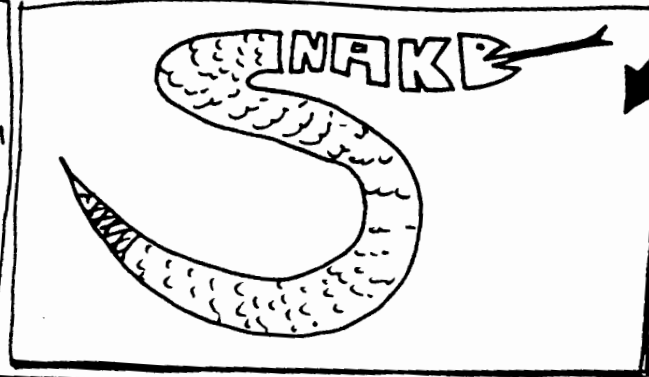
DESIGN • DESIGN • DESIGN • DESIGN • DESIGN • DESIGN • DESIGN

# Visual-Literal X-CHANGES

GRADE 5

USING THE VISUAL IMAGE OF AN OBJECT, THING OR IDEA AND ITS VERBAL OR LITERAL REPRESENTATION ("PICTURE + WORD") IN COMBINATION, CREATE A DRAWN IMAGE THAT COMMUNICATES THE MESSAGE MORE EFFECTIVELY THAN THE PICTURE OR WORD COULD EXPRESS BY ITSELF.

examples



## PROCEDURES

1. "GET AN IDEA"
  - THINK OF THE VISUAL IMAGE (PICTURE)
  - THINK OF ITS LITERAL IMAGE (WORD)

**TWO** START WITH A LIGHT PENCIL OUTLINE OF THE VISUAL SILHOUETTE OF THE IMAGE. FILL IN THE LETTERING TO FOLLOW THE OUTSIDE CONTOURS OF THE SILHOUETTE. MINIMIZE SPACING BETWEEN LETTERS ENLARGE / REDUCE / DISTORT / SHIFT LETTERING TO "FILL" IN THE IMAGE OUTLINE.

3. ADD COLOUR, TEXTURE AND ELABORATION TO COMPLIMENT IDEA.  
i.e. "TIGER" LETTERING UTILIZ BLACK, WHITE AND ORANGE STRIPES



NEATO!



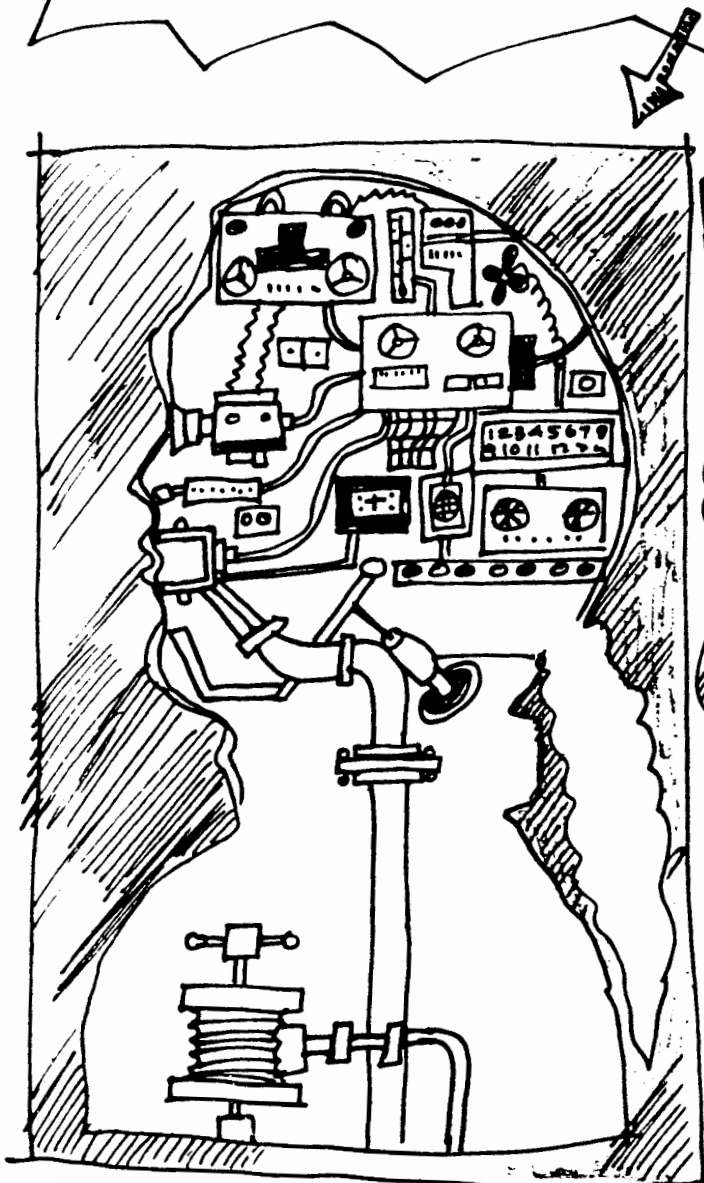
# 'ANDROID girls & boys'

GRADE 5

**1** USING AN 18"x24" SHEET OF WHITE DRAWING PAPER AND A HIGH INTENSITY LIGHT SOURCE (PROJECTOR LAMP) HAVE CHILDREN WORK IN PAIRS TRACING ONE ANOTHER'S SILHOUETTES.

**TWO** MOTIVATIONAL DISCUSSION OF VARIOUS TECHNOLOGICAL AND ELECTRONIC DEVICES, MACHINES, COMPUTERS, ROBOTS ETC. (ARTIFICIAL EYES - CAMERA, RECORDERS - "EARS", SENSORS AND THE LIKE.

**3** USING WATERCOLOR MARKERS, COLOURED PENCILS, PAINT, CRAYONS WALL PAPER SCRAPS, CONSTRUCTION PAPER OF VARIOUS COLOURS, SCISSORS AND GLUE CONSTRUCT A "BIONIC" OR "ROBOT" LOOK-ALIKE OF YOURSEL



**FOUR** MOUNT CUT-OUT SILHOUETTE ON SHEET OF DARK CONTRASTING PAPER AND DISPLAY AND DISCUSS.

THIS ACTIVITY MAY BE EXPANDED TO INCORPORATE THE ENTIRE BODY. INTEGRATES WELL WITH HEALTH EDUCATION IN STUDYING THE FUNCTIONS OF THE HUMAN BODY. ISSUES SUCH AS FUTURE TECHNOLOGY VS. BIOLOGY CAN BE EXPLORED. (UPPER GRADES)

MROCKOWSKI '85

# 'MANLAND MAPS'

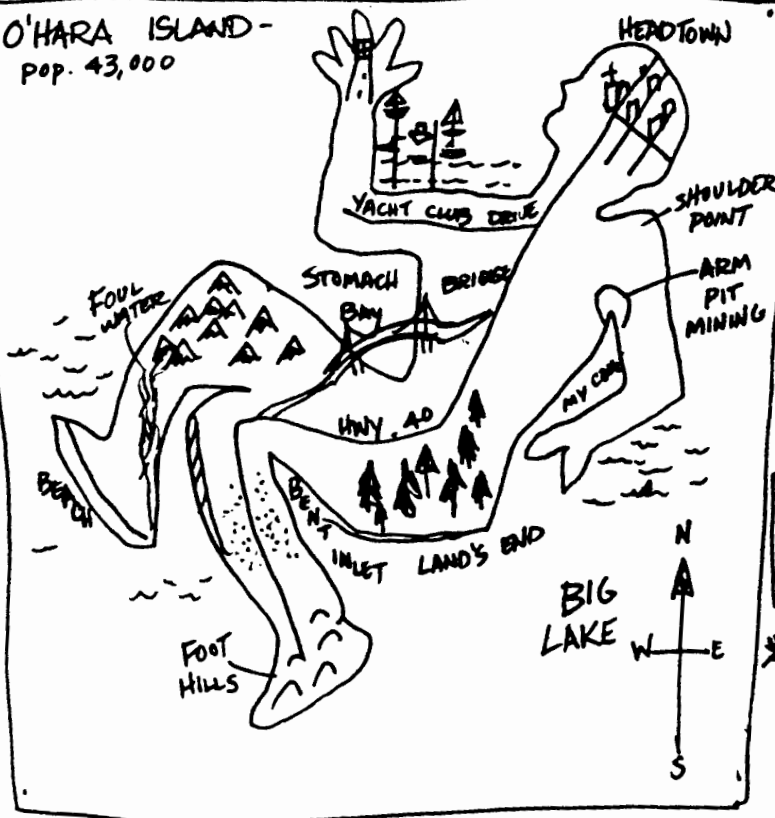
GRADES 4-8

**1** USING LARGE (BODY SIZE) SHEETS OF CRAFT PAPER AND WORKING IN GROUPS, A SELECTED STUDENT LIES DOWN ON THE PAPER AND THE CONTOUR EDGES (SILHOUETTE) OF THE FIGURE IS TRACED WITH A BLACK WAX CRAYON.

**TWO** EACH GROUP "IMAGES" FROM IMAGINATION A LANDFORM FROM THE FIGURE. ARMS CAN BECOME A PENINSULA OR A SMALL ISLAND. LOOK FOR SHAPES THAT MIGHT DESCRIBE A BAY, COVE OR WATER INLET.

**3** THE NEXT STEP CALLS FOR CREATIVE INTERPRETATION. WITHIN THE OUTLINE CONTOURS ASK THE GROUPS TO IMAGINE WHERE CITIES OR TOWNS MIGHT BE LOCATED, WHERE RIVERS MIGHT FORM. ASK THEM TO NOTE WHERE MOUNTAINS MIGHT BE SITUATED, DESERT, VALLEY AND OTHER GEOGRAPHICAL POINTS MIGHT BE LOCATED. GIVE ALL THESE POINTS NAMES - "ICE CREAM MOUNTAINS" "LOW-DOWN VALLEY" ETC. OR USING STUDENT NAMES FROM THE GROUP - "BILL'S DESERT", "THE LINDA G. RIVER".

- O'HARA ISLAND -  
Pop. 43,000



FIND EXAMPLES OF PANORAMA MAPS, CONTOUR MAPS ETC. FOR STUDENT REFERENCES.

WHERE SHOULD PARKS, BEACH, SHOPPING CENTERS, ETC. BE SITUATED?

## MATERIALS.

oil pastel, crayon, tempera paint, chalk, markers

\* DISPLAY "MANLAND MAPS"  
DON'T FORGET TO TITLE YOUR REGION.

# Let 'em Know

ALL TOO OFTEN THE ONLY PEOPLE WHO "KNOW" WHAT SPECIAL OR NOT SO SPECIAL EVENTS ARE TAKING PLACE IN YOUR CLASSROOM ARE THOSE PEOPLE IN THE CLASSROOM.

SHARE SOME OF THE EXCITEMENT AND INFORMATION WITH YOUR FELLOW STAFF, PARENTS AND SCHOOL ADMINISTRATORS BY INCORPORATING SOME OF THE FOLLOWING IDEAS INTO YOUR CLASS P.R. CAMPAIGN.

1. USING SELF-ADHESIVE "MAC-TAC"<sup>TM</sup> AND PERMANENT MARKERS DESIGN SOME JAZZY BUMPERSTICKERS

2. WRITE OUT "MESSAGES" IN CHALK ON THE SCHOOL SIDEWALKS AND PAVED PLAYGROUND AREAS

3. DESIGN A CALENDAR OF EVENTS AND POST IN THE STAFF ROOM. (DUPLICATE AND SEND TO PARENTS)

4. "GIFT WRAP" OUTSTANDING PROJECTS AND SEND TO PRINCIPALS, SUPERINTENDENTS, EVEN THE DIRECTOR OF EDUCATION.

5. WRITE AND RECORD A "JINGLE" COMMERCIAL AND PLAY OVER THE P.A. ONE DAY.

6. MAKE A VIDEO OF CLASS AT WORK OR ADVERTIZING THEIR ACCOMPLISHMENTS.

VII. CONSTRUCT A FELT BANNER, A TIN CAN AND PLASTIC CONTAINER TROPHY, OR CALLIGRAPHY-STYLED AWARD CERTIFICATE AND DISPLAY IN THE SCHOOL FOYER.

8. USING IRON-ON CRAYONS HAVE STUDENTS DESIGN T-SHIRT LOGO'S NOTING SPECIAL ACCOMPLISHMENTS.

NINE WITH MARKERS COMPOSE ON MURAL PAPER A DESIGN IDENTIFYING CLASS EVENTS AND USE AS A TABLE CLOTH IN STAFF ROOM

10. CONSTRUCT AN OLD-FASHIONED CARDBOARD AD SANDWICH INFORMING THE SCHOOL OF UPCOMING EVENTS

# WHATIFFS

INTERMEDIATE GRADES

> WITH A LITTLE IMAGINATION YOU CAN TURN TYPICAL PICTURE-MAKING ART ACTIVITIES INTO "CREATIVE IMAGIZING." WITH YOUR CLASS, MAKE UP A LIST OF RESPONSES TO "WHAT IF" ON THE CHALKBOARD. A FEW EXAMPLES FOLLOW

## What if:



- ⊙ fish could fly?
- ⊙ vegetables could speak?
- ⊙ cows needed airports?
- ⊙ stairs went no where?
- ⊙ everything turned to stone?
- ⊙ insects were giants?
- ⊙ people changed colour?
- ⊙ time stood still?
- ⊙ you were part machine?
- ⊙ animal genes were spliced
- ⊙ people lived under the sea
- ⊙ you were invisible?

THIS IS AN EXCELLENT OPPORTUNITY FOR USING A MEDIA-EXPLORATION APPROACH. PROVIDE A VARIETY OF MATERIALS, TRADITIONAL AND NON-TRADITIONAL, TO WORK WITH, SUGGESTING THE CHILDREN EXPERIMENT!!

\* ALL GREAT INVENTIONS STARTED AS FANTASIES, BORN FROM CURIOSITY AND THE MOTIVATION TO CREATE SOMETHING NEW.

CONSIDER THE ASPECT OF THINKING IN NEW WAYS BY:

- ALTERING SCALE (AN APPLE AS BIG AS THE ROOM)
- CHANGING PURPOSE (A COMBINATION T.V. AND MIRROR)
- SUBSTITUTING ELEMENTS (PUT A MAN'S FACE ON A HORSE)
- FORGETTING LAWS OF NATURE (WE COULD WALK ON CEILINGS)
- MULTIPLYING IMAGES (A PERSON WITH EIGHT ARMS)
- METMORPHOSIZING (A HAMMER BECOMING A DRAGON'S HEAD)

# “DESIGN in the ENVIRONMENT”

• AN ART COMPONENT THAT INCORPORATES A COMMUNITY THEME: DESIGN IN THE ENVIRONMENT UTILIZES THE VARIOUS AND EXTENSIVE RESOURCES OF BOTH THE NATURAL AND MAN-MADE SURROUNDINGS AS SUBJECT MATTER OR STIMULI FOR A RANGE OF ART ACTIVITIES. THE FOCUS IN A STUDY OF DESIGN IN THE ENVIRONMENT SHOULD BE ON EXPERIENCING, OBSERVING, NOTING AND SENSING THE VARIOUS ASPECTS OF VISUAL DESIGN ALL AROUND US.

• AS A SOURCE FOR ARTISTIC EXPRESSION AND IDEAS, ARTISTS HAVE OFTEN FOUND INTEREST IN THE PEOPLE, PLACES AND THE MULTITUDE OF INTRIGUING FEATURES COMMON TO DIFFERING ENVIRONMENTS.

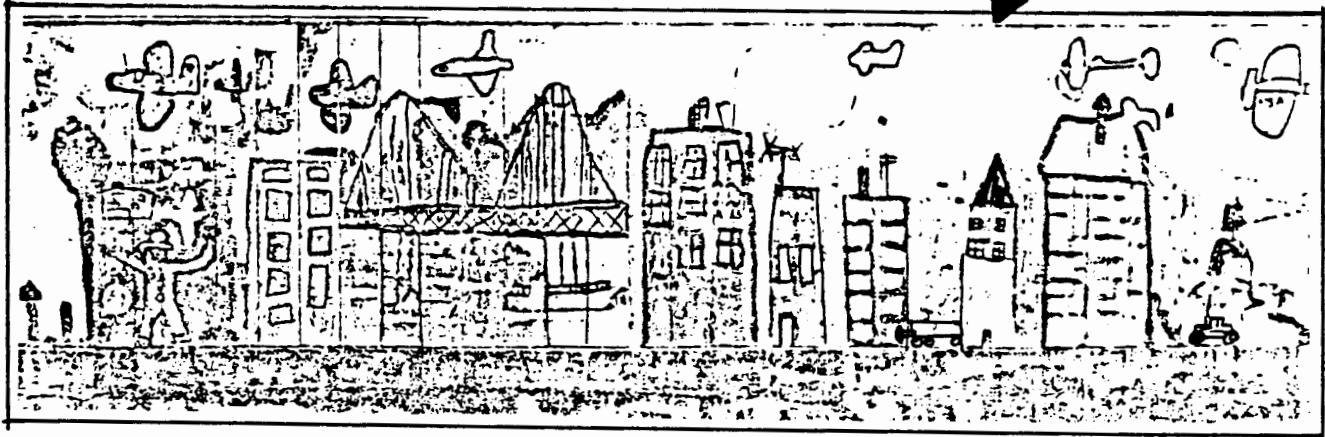
• THE MAJOR GOALS OF ANY PROGRAM CENTER UPON THE DEVELOPMENT OF GREATER VISUAL AWARENESS, HEIGHTENED SENSITIVITY AND INCREASED APPRECIATION FOR THE VISUAL PHENOMENA THAT PERMEATES OUR WORLD. THE DESIGN ASPECT OF THE ENVIRONMENT CAN READILY SERVE AS A TOPICAL OUTPOURING OF IDEAS SUITABLE FOR ALL GRADE LEVELS

• THE FOLLOWING ARE EXAMPLES OF JUST A FEW OF THE MANY PROJECTS OR ACTIVITIES THAT MIGHT BE CONSIDERED IN A UNIT BASED ON "DESIGN IN THE ENVIRONMENT."

## ↳ ENVIRONMENTAL DESIGN

# PRIMARY

1. CREATE A MURAL DESCRIBING ALL THE FEATURES OF THE NEIGHBOURHOOD. NOTE ALL THE DIFFERENT SHAPES, PATTERNS AND COLOURS IN THE COMMUNITY.



2.



BUILD "ACTION" FIGURES OUT OF PLASTICENE OR CLAY. TRY TO CAPTURE THE MOVEMENT OF A FIGURE IN SPACE. THINK OF THE "ACTION-ROLES" OF PEOPLE IN THE ENVIRONMENT SUCH AS MAIL WORKERS, HYDRO WORKERS, POLICE.



EXPLORE THE DESIGN ELEMENTS SEEN IN NATURE. PRODUCE A PRINT OR RUBBING OF VARIOUS OBJECTS OR SURFACES

FOUR



DESCRIBE IN A VARIETY OF DIFFERENT MEDIA THE SAME NATURE SCENE IN DIFFERENT SEASONS

THINK DESIGN!!

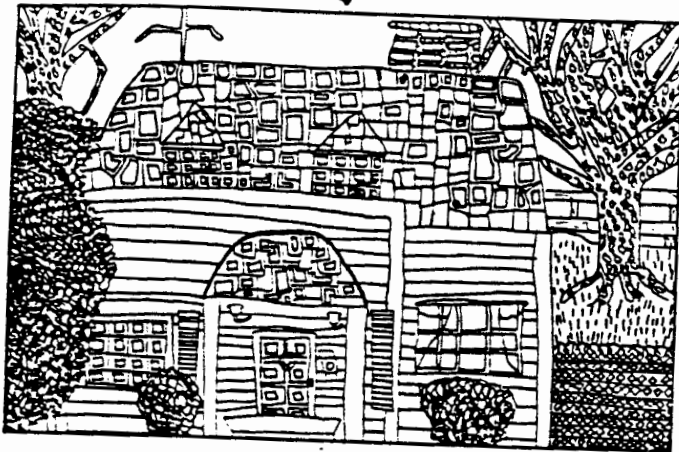


# Junior

1. PAINT OR DRAW A PICTURE DESCRIBING SOME OF THE SPORTS ACTIVITIES ENJOYED BY PEOPLE IN THE COMMUNITY. CONSIDER HOW "DESIGN" IS A PART OF THE GAME.

## TWO

USING LINE TO DESCRIBE THE VARIOUS PATTERNS, TEXTURES AND SURFACES "SEEN IN THE SCENE" OF YOUR OWN BACK YARD.

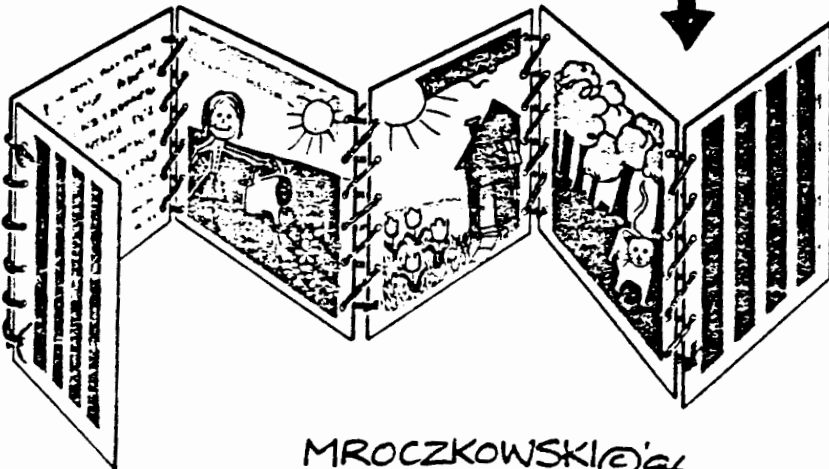


3. CREATE A 'DIORAMA' OR 'PANORAMA' OF THE SCHOOL AREA. USE ONLY 'FOUND OBJECTS' TO CONSTRUCT YOUR PLAN. I.E. MILK CARTONS, TWIGS, PEBBLES, POPSICLE STICKS, SUGAR CUBES ETC.

4. WRITE AND ILLUSTRATE A BOOK THAT A TOURIST AGENT COULD USE. NOTE VARIOUS POINTS OF INTEREST, HISTORICAL SIGNIFICANCE.

## FIVE

USING SHOES BOXES, PAPER MILK CARTONS, TEMPERA PAINT, BUTTONS, GUMMED SHAPES, PLASTIC JUG TOPS (FOUR WHEELS) ETC CONSTRUCT AND RE-DESIGN BASIC FORMS OF TRAVEL BUSES, CARS, TRUCKS, TRAINS, BOATS, AIRPLANES.



# INTERMEDIATE

1. AFTER A DISCUSSION OR VISIT DEALING WITH SHOPPING MALLS, SUPER MARKETS, DESIGN A "NEW" PLAN FOR ONE OF THESE CENTRES. DESIGN AN ADVERTISING CAMPAIGN INCLUDING A LOGO FOR THE PLACE. INCORPORATE VARIOUS ELEMENTS OF DESIGN AND MEDIA.

2. DESIGN A POSTAGE STAMP FOR YOUR TOWN OR CITY.



3. IMAGINE YOU ARE A DESIGNER OF "MODERN" FASHION OR 'PRO' SPORTS UNIFORMS. YOU MAY WANT TO PLAN YOUR OWN FASHION MAGAZINE OR ANOTHER DESIGN OF SPORTS ILLUSTRATED!



## FOUR

USING A CAMERA, PHOTOGRAPH DIFFERENT EXAMPLES OF THE ELEMENTS OF DESIGN. ORGANIZE PHOTOS IN A MONTAGE DISPLAY. A BULLETIN BOARD DEVOTED TO:

1. LINES
  2. SHAPES
  3. COLOUR
- etc.

5. DESIGN A CITY FOR THE FUTURE OR FOR LIVING BELOW THE SEA OR UNDERGROUND OR ON ANOTHER PLANET. USE "OLD" AND "NEW" BUILDING DESIGNS.



DESIGN A PLAY GROUND FOR YOUR CHILDREN. INVENT NEW PLAYGROUND EQUIPMENT. WORK IN "2D" OR "3D."



# SENIOR



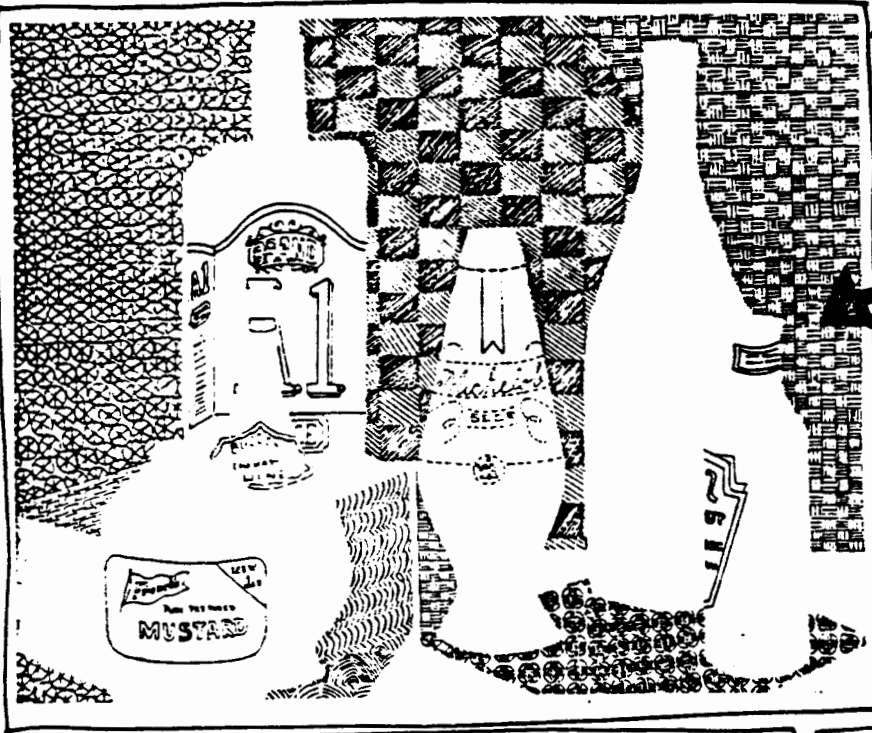
DESIGN A NEW FLAG OR BANNER FOR YOUR SCHOOL, TOWN, CITY OR CLUB

## TWO

DRAW, PAINT, COLLAGE A STILL-LIFE ARRANGEMENT. "REVERSE" POSITIVE + NEGATIVE TEXTURES OR SURFACES.

## 3

TRY TO CAPTURE THE "CHARACTER" OF A HOUSE OR BUILDING. KEEP YOUR INTERPRETATION OR FEELING FOR THE SITE IN YOUR STUDY. TRY DIFFERENT MEDIA FOR THEIR "DESIGN EXPRESSIVENESS."



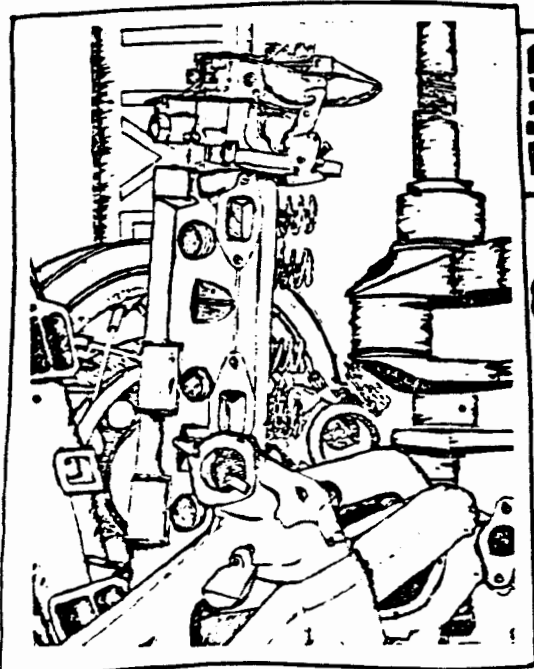
IV STUDY MECHANICAL FORMS AS EVIDENCED IN THE MAN-MADE ENVIRONMENT. FORMULATE A VISUAL DIALOGUE THAT UTILIZES THOSE FORMS



## FIVE

MAKE A FORM FIT A SPECIFIC SHAPE. I.E.

TRY TO "CRAM" A TRANSPORT TRUCK INTO THE OUTLINED SILHOUETTE OF A BANANA. "FIT" BUILDING SHAPE INTO THE CONTOURS OF AN ICE CREAM SUNDAE.



# The Illustrated Word

(COMMERCIAL ART IN TEXTS AS A UNIT OF STUDY)

• COMMERCIAL ILLUSTRATION CAN BE A SIGNIFICANT SOURCE OF VISUAL STIMULI FOR INCLUSION IN YOUR ART PROGRAM. HIGH QUALITY ILLUSTRATIONS DISPLAY HIGH STANDARDS OF ARTISTIC EXCELLENCE. STUDENTS SHOULD BECOME CRITICAL AND APPRECIATIVE OF THIS ART FORM AS IT OFTEN BRIDGES THE FINE ART INTENTION WITH COMMERCIAL FUNCTION. IT IS AN ART FORM THAT ACKNOWLEDGES BEAUTY AND DECORATION BUT ALSO INFORMS, INSPIRES, IDENTIFIES AND AMUSES.

## RESOURCES & SOURCES

SCHOOL TEXTS, PICTURE BOOKS, POEMS, POSTERS, SIGNS, COMMERCIAL PACKAGING, ADVERTISEMENTS, TRAVEL BROCHURES, NURSERY RHYMES, EXPOSITORY PARAGRAPHS, SONG LYRICS..... ETC.

ART  
FUNCTIONS  
TO  
EXPLORE

INFORMATION, AMUSEMENT, DEMONSTRATION,  
INSPIRATION, EXPLANATION, PERSUASION, ETC.

• COMPARE AND CONTRAST THE WORK OF RON BERG, CAROL COOPER, ROBIN LOUIS, TERRY STAFFORD, BUDGE WILSON OR OTHERS. LOOK FOR AWARD WINNERS OF THE AMELIA HOWARD-GIBBON PRIZE FOR CANADIAN ILLUSTRATION. LOOK FOR VARIATIONS AMONG ILLUSTRATORS IN AREAS SUCH AS THEME, TECHNIQUE, STYLE, ROLE, DESIGN, ETC. NOTICE DIFFERENCES IN USE OF PAINTING, DRAWING, PHOTOGRAPHY, PRINTING OR COLLAGE. COMPARE VISUALS WITH LITERAL SYMBOLS.

## CONCEPTS

DESIGN ELEMENTS + PRINCIPLES = LINE, SHAPE, COLOUR, TEXTURE, UNITY, HARMONY, FOCUS, PATTERN, BALANCE, SIZE, RHYTHM, CONTRAST, ETC.

VOCABULARY, STYLE, MOOD

OVER

# HALLOWEEN

## BORDER DESIGNS

1

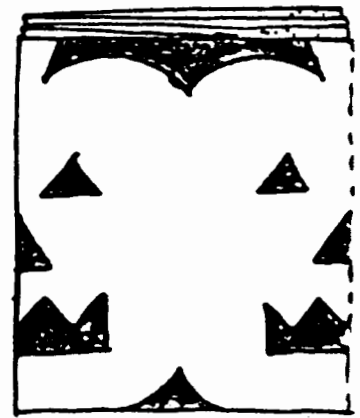
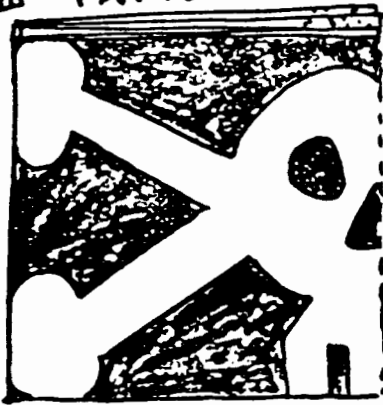
FREE CUT EDGE



FAN FOLD A STRIP OF PAPER 5" (12 CM) IN WIDTH AND 36" (90 CM) LONG INTO 5x6" RECTANGLES. CHOOSE A COLOUR OF PAPER APPROPRIATE TO YOUR IMAGE. [YOU MAY NEED TO GLUE TWO 18" STRIPS TOGETHER.]

2

DRAW THE IMAGE OF YOUR CHOICE ON THE FRONT LEAF OF YOUR FAN-FOLDED SHEET.



3

CUT AWAY SHADED AREAS. OPEN UP TO DISPLAY REPEATED SYMMETRICAL MOTIFS ON "SKULL AND CROSS-BONES", "BAT" AND "JACK-O-LANTERN."



FOUR:

USE BORDER DESIGNS AROUND A BULLETIN DISPLAY OF HALLOWEEN ART, SPECIAL EVENTS DURING OCTOBER OR AS DECORATIONS SHOWCASING STUDENT WORK.

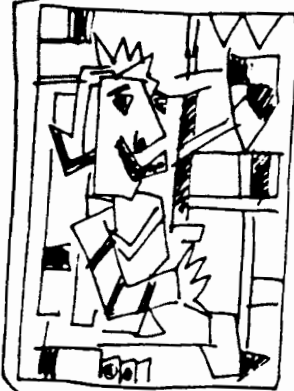
THIS TECHNIQUE CAN BE USED WITH OTHER SYMMETRICAL DESIGNS ASSOCIATED WITH OTHER HOLIDAYS SUCH AS CHRISTMAS, THANKSGIVING, EASTER, UNIT THEMES, ETC.

# STYROFOAM

PRIMARY-  
INTERMEDIATE

# PRINTMAKING

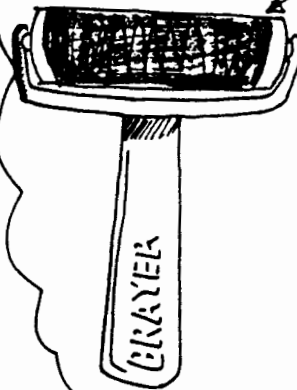
1



INCISE IMAGE INTO  
STYROFOAM SHEET WITH  
BALL POINT PEN.  
LOWER AREAS ENTIRELY  
IF TO APPEAR WHITE OR  
"UN-INKED." REMEMBER  
THAT YOUR IMAGE ON  
THE PLATE WILL RESULT  
IN A REVERSED IMAGE  
IN THE PRINT.

2

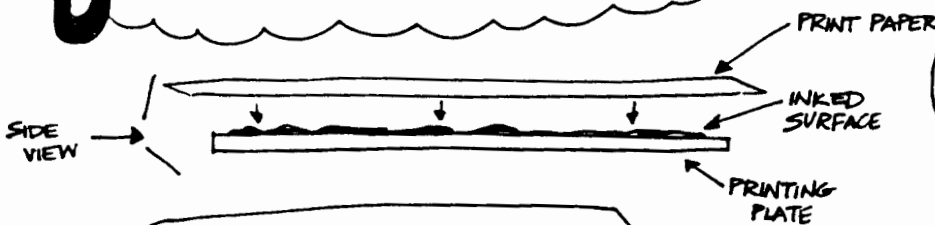
INK YOUR PLATE. COVER ALL  
AREAS CAREFULLY & CONSISTENTLY  
WITH SINGLE PASS OF INKED  
BRAYER.



INK SHOULD  
APPEAR ON BRAYER  
LIKE AN ORANGE  
PEEL SURFACE,  
SLIGHTLY BUBBLED.

3

PLACE PRINT PAPER ATOP INKED  
PRINTING PLATE. APPLY PRESSURE  
WITH A CLEAN BRAYER OR PALM  
OF HAND AND RUB.



4

REMOVE PRINT PAPER CAREFULLY  
AND VOILA! A PRINT.

REPEAT THE PRINTING PROCESS AND  
PRODUCE A EDITION OF THE PRINT.

THERE ARE A LARGE NUMBER  
OF BOOKS ON SIMPLE PRINTMAKING.  
CHECK OUT YOUR LIBRARY!

## Materials:

BLOCK PRINTING INK  
BRAYERS (RUBBER INK ROLLERS)  
NEWSPAPERS  
PRINT PAPER (CARTRIDGE) [20 x 30 cm]  
INKING TABLE (GLASS PLATE/  
PLEXIGLAS SHEET)  
STYROFOAM SHEETS (15 x 20 cm)

STYROFOAM  
MEAT TRAYS FROM  
THE SUPERMARKET WORK  
WELL. WASH SURFACE THOROUGHLY  
CUT OFF BEVELED EDGES.  
(USE BABY POWDER OR CHALK DUST  
TO REMOVE "OILY" SURFACES BEFORE  
INKING YOUR PLATE MIGHT HELP  
PREVENT "BLOTCHED" INKING)

# DYEING CLOTH

EARLY SETTLERS LEARNED HOW TO USE PLANTS AS DYES FROM THE NATIVE PEOPLE AND FROM THEIR OWN EXPERIMENTS. HERE'S A WAY TO DYE A T-SHIRT **YELLOW** USING ONIONS.

## Materials:

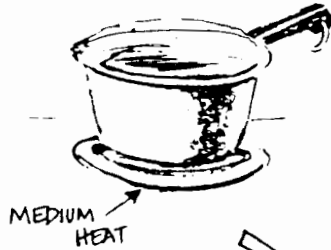
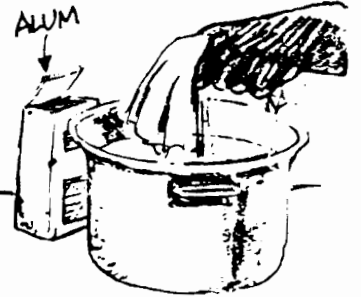
- scissors
- 1 KG DRY OUTER SKINS OF ONIONS
- 2 POTS
- water
- 5ml ALUM
- 2 ml WASHING SODA
- T-SHIRT
- RUBBER GLOVES
- STRAINER

**1.** CUT ONION SKINS INTO SMALL PIECES. COVER WITH WATER AND SOAK OVERNIGHT

**TIP:** IN ANOTHER POT MIX ALUM AND WASHING SODA IN 4 L OF WATER. SOAK T-SHIRT IN IT OVERNIGHT. (THIS MIXTURE MAKES A "MORDANT" WHICH WILL BIND THE COLOUR. WEAR RUBBER GLOVES SINCE MORDANT WILL DRY YOUR SKIN)

**THREE**

THE NEXT DAY, SIMMER ONION AND WATER MIXTURE ON MEDIUM HEAT FOR AN HOUR. STRAIN OUT ONION SKINS, SET ASIDE. LET DYE WATER COOL



**4.** WEARING RUBBER GLOVES REMOVE T-SHIRT FROM MORDANT. WRING OUT.

**5.**

PLACE CLOTH IN COOL DYE WATER. ADD WATER TO COVER IT. SIMMER FOR 20 MINUTES. THE LONGER T-SHIRT IS IMMERSSED THE STRONGER YOUR COLOUR.

**SIX** RINSE T-SHIRT IN HOT WATER THEN COOL WATER. REPEAT UNTIL RINSE WATER IS CLEAR. HANG TO DRY INSIDE OR IN SHADE (SUNLIGHT WILL BLEACH OUT COLOUR)



FOLLOW SAME INSTRUCTIONS FOR DYES MADE WITH PLANTS SUCH AS:

- LILY OF THE VALLEY LEAVES (PALE GREEN)
- MARIGOLD FLOWERS (BROWN)
- DANDELION LEAVES (YELLOW-GREEN)
- RED HOLLYHOCK FLOWERS (PINK)