

# Tips on Using Art Materials

(A number of the Hands-on Lessons require students to begin with a **CONTOUR LINE DRAWING** before adding color. To begin learning this important skill, have several practice sessions. Start with simple objects, such as a pair of scissors, several keys, a large feather, pliers, etc. Place the object close to the students. Have the drawing paper taped to table so it does not move. Student looks at the object and places his pen or pencil in a corresponding point on his paper. He then SLOWLY moves his eye along a contour (edge) of the object while SLOWLY moving his pen along the paper. His eye MUST be on the object, NOT on his drawing. When he needs to start another contour line, he may look down at the paper, reposition his pen, put his eyes back on the object and continue drawing. He should draw all inner and outer contours so that the drawing has details and looks solid, that is, three-dimensional. Have several practice sessions: students may draw posed models, still lifes, photographs of horses or flowers, etc.)

1. If you show an example during the motivational period, be sure that the students understand that their work should show their own individual creativity and not mimic the sample. Remove example after motivation and demonstration.
2. Push desks together for students to share art materials. Cover desks with newspapers.
3. When finished, mount or mat students' artwork for display along with a brief explanation of the goals of the lesson (see Hands-On Lesson).
4. Make positive comments to the students on their work as it relates to:
  - (a) degree of skill in handling materials
  - (b) manner in which elements and principles of art were organized
  - (c) extent to which student has shown feelings and emotional qualities
  - (d) degree of creative imagination shown

## **OIL PASTELS**

1. Have students use a thick section of newspaper beneath their drawing paper to make it easier to apply the colors.
2. Show students how to apply oil pastels in a thick velvety manner by pressing down firmly. Demonstrate applying a color on top of another color and rubbing it with a fingertip to create a blended effect.
3. Students may make a drawing first with a black marker or black tempera. Oil pastels are opaque and may be used on colored paper. Some of the colored paper may be left showing.
4. A watercolor wash may be applied to areas of white paper not covered with oil pastels; brush up close to the oil pastels, not over them. Blot with tissue if too much wash has been applied.

## **CHALK PASTELS (OR COLORED CHALK)**

1. If using colored chalk, use chalk designated for use on paper, not chalkboard chalk.
2. Blend 2 or 3 colors, then rub with fingertip or cotton puff. Add white to lighten, black to darken, complement to dull. If using colored paper, you may let some of the paper show. Chalk pastels or colored chalk may be used on colored paper since they are opaque.

## **CRAYONS**

1. Encourage students to bear down hard on crayons to achieve bright colors. Place a section of newspaper under the drawing paper for easier application of colors.
2. Use unwrapped crayons on white paper on warming tray. Move crayons slowly and firmly so they will melt. Hold paper steady with a hand mitt.
3. Apply watercolor washes in areas not covered with crayons.
4. To make a crayon rubbing, cut shapes from card stock manila folders, or index cards. Paste them onto bond paper. Place on top of a newspaper section. Place another piece of bond paper on top; use a thick black crayon with paper removed to make a rubbing. Accent the edges of the cut shapes. Press firmly, making short strokes. Rubbed figure may be cut out with scissors or Fiskar paper edgers and pasted on colored paper. Or used as a guide for painting a figure or for a cut paper collage of a dressed figure.
5. Soak thick black crayons in warm water to remove paper and use these for crayon rubbings.

## **TEMPERA**

Stiff bristle brushes are best for use with tempera - flat and round, in small, medium, and large sizes. Tempera is opaque and is of a thick consistency. Tempera is opaque and may be used on colored or white paper.

1. Use paper plates for palettes, pouring about a teaspoonful of each color at a time. Mix colors on another plate or directly on the painting surface. Try out colors on scraps of paper.
2. Mixing primaries in tempera are: magenta, yellow, and turquoise. Use black and white for shades and tints. Mix a pair of complements to dull a color. Wash brush between colors and dry it on a paper towel or colors will be diluted.
3. Students need time to learn color mixing and how to handle brushes. To develop skills, give them one color of paint and a small flat brush. Have them paint thick and thin lines across the paper; next, a series of short strokes across the paper; then a line that curves; then one that travels in a zigzag direction. Then make small dots, then large dots. When paint dries, use a second color to make more lines in between the first lines, covering the paper with paint. Another time give students the 3 primary colors and have them mix 2 at a time to make secondary colors. Another time give students one color plus black and white and have mix color values - adding a color to white for tints and adding black to a color for shades. Another time give students a pair of complementary colors, (blue/orange; yellow/violet; red/green) plus black and white. Then have them paint a picture that has gray and colored subject matter (such as a gray mouse eating orange cheese on a blue plate).
4. Have students draw their pictures in chalk first, rather than pencil. Thick chalk lines are more compatible with brushstrokes than thin pencil lines.
5. Encourage students to cover the surface of the paper with paint for a more finished look. If gray, black, or colored paper is used, part of the paper may be left showing. No need to start over if student feels a mistake has been made: tempera is opaque and one color may be painted on top of another color.
6. Try variations, such as drawing a picture with thick black markers before painting it; or paint outlines with black tempera or another color. Remind students that tempera is flat, that is, it is difficult to show gradual blends and 3-dimensional modeled effects.

7. When finished, discard palettes and wash brushes thoroughly. Store them flat or standing, bristles up.
8. When paint is dry, papers may be ironed on reverse side to flatten them before mounting.

### **WATERCOLOR**

1. Each student should have a watercolor box, large and small soft sable brushes, paper towel for wiping brush, container of water, and a white paper scrap for trying out colors.
2. Watercolor is transparent and must be used on white paper. Demonstrate these basic techniques:
  - (a) Wet-on-wet: Wet part of the paper. **Mix a wash (pigment + water) in box lid.** Brush wash onto wet paper, letting color flow and blend. Add a darker color in wet area for a soft fuzzy effect. Apply a wash that goes from dark to light. Use wadded tissue for blotting.
  - (b) Wet-on-dry: Mix wash and apply it to dry paper. Observe sharp hard edges.
  - (c) Layers: Apply a light wash and let it dry. Then apply a darker wash over it.
  - (d) Sprinkle coarse salt into wet wash area to create a speckled textured effect.
3. Try manipulating brush for various effects. By applying different pressure, stroke will go from thick to thin. Patting brush on paper makes repeated pattern. An almost-dry brush makes grassy texture.
4. Washes made from diluted liquid water colors may be applied on crayon or oil pastel drawings.

### **PRINTMAKING**

1. (Grade 4 – E) Students make a pencil drawing on bond paper that is the same size as the piece of Scratchfoam that they will be using. Tape paper to Scratchfoam and go over the lines with a pencil, indenting deeply enough to insure that the ink will not fill the grooves. Then set up a printing station.  
(Grade 3 – H) Cut out shapes for dancing figure from tagboard and paste them on a sheet of paper. Roll ink over the figure with a brayer.
2. Place small amount of water soluble printing ink on metal bench hook or cookie sheet. Roll brayer in two directions to cover brayer. Place Scratchfoam design (or paper with tag board figure) on stack of cut pieces of newspaper. Roll inked brayer over Scratchfoam (or paper figure). Place sheet of printing paper (Astrobright, Fadeless, or bond paper) on second stack of newspapers. (Do not print on drawing or construction paper as they are too porous.) Place Scratchfoam (or cut out figure) on printing paper. Turn paper over and rub backside of paper with fingers.
3. Peel paper off Scratchfoam (or cut paper figure) and let it dry. Make as many prints as you wish. Scratchfoam may be washed and used again.

### **TISSUE PAPER COLLAGE**

- Tissue pomps do not bleed when moistened. These are 5 1/2-inch tissue squares, all of one color in a package, and are used for making floats in parades. Regular tissue paper may be used, but some of the colors may bleed.
1. Use liquid starch or mix a solution of white glue and water, half and half.
  2. Apply starch or glue solution to white paper with a brush. Put pieces of tissue on dampened area. Apply more glue solution or liquid starch on top of the tissue. Overlap for color variations. Either cover the entire background first with a very light color, or fill in the

background after the object/s are finished, using small cut or torn bits of tissue paper, in a mosaic fashion.

3. To make your image, make multiple cuts of the same shape by cutting several thicknesses of tissue at once, overlapping pieces, cutting and tearing shapes, and crumpling and uncrumpling for textural effects.

4. When paper is dry, press with iron on reverse side to flatten before displaying.

### **CUTTING, TEARING, AND GLUING PAPER**

1. Students need practice in both cutting and tearing paper. Use scrap paper.

2. Place paper deep into the V of the scissors. Turn the paper to make cuts.

3. Practice making straight cuts, zigzag, curving, and angular cuts.

4. Practice pinching and tearing the paper to achieve a ragged edge. Hold fingers close together for more control. Tear paper to make long narrow strips, thick strips, circles, squares, triangles, zigzags, ovals, etc.

5. To make multiple cuts, fold or stack several thicknesses of paper and cut them all at once.

6. Practice making large and small shapes without preliminary drawing for more spontaneously cut shapes. If drawing is done with chalk or pencil, turn the cut shape over before gluing it down to the background so pencil or chalk lines will not show.

7. Make objects separately, part-by-part: head, body, legs, etc., rather than all from one piece.

8. Make use of Fiskar Paper Edgers - scissors that make decorative cuts. Also use hole punches and the Paper Crimper.

9. Use a small bit of glue-stick to the outer edges of shapes to prevent buckling rather than applying it to the entire backside.

### **A few more Tips:**

**Use paper cutter and trim 1/2 inch off the top and 1/2 inch off one side of 9 x 12-inch drawing or colored paper before student makes his artwork on it. This allows you to mount the finished work on a 9 x 12-inch paper and have 1/4-inch border on all sides. When mounting onto a piece of construction paper, rub glue stick only on the borders, (the 4 edges), of the drawing, not all over the backside. Finished artworks may be mounted or matted. Add a label with student's name, name of lesson, and your name – as Art Docent.**

**When tempera paintings, watercolor paintings, and tissue collages are dry, you may iron them on the reverse side before mounting or matting them. Place on newspapers. It is much easier to mount them if they are flat. Do not iron oil pastel drawings or crayon drawings as they will melt and blur.**

**Don't forget: Each student may have a PERSONAL PORTFOLIO made from a grocery bag with handles. Cut the bottom off; turn inside out and tape the bottom and sides with masking tape. Students may decorate their own Portfolios and keep till Open House at the end of the year.**