

Teaching Art Using the Masters

Andrea Daly

dalya@spschools.org

Must- Have Teacher Resources

Getting to Know the World's Greatest Artists by Mike Venezia.

This is an excellent picture book series that I read aloud to the class before starting most projects based on artists' work. It shows samples of the works, gives simplified definitions of the art style and period, and compares the artist to other painters and artists. Level P reading level. It can be easily read and discussed in 20 minutes. Titles include Van Gogh, Picasso, Warhol, O'Keeffe, da Vinci, Monet, Matisse, and many more.

Songs in the Key of Art (volumes 1- 5) by Greg Percy.

This is a series of 5 CDs that are fun and catchy for the art classroom. Songs include From Matisse to You, Girl of My Dreams (Mona Lisa) and Are You Serious? (Dali). All songs are either about specific artists or art theory. Order them off of his website songsinthekeyofart.com

Usborne Books (various titles)

This is my favorite publisher of children's art books. There are three hardcover books called Art Ideas, Art Projects and Art Skills (\$25 each) or you can purchase one large hardcover that has all three books inside for \$50. There are so many wonderfully laid out projects in these books, that you won't run out of ideas for years!

Usborne also has a wonderful art history resource that is Internet linked, as well as a junior version of this same idea.

Their newest title is The Art Treasury: Pictures, Paintings and Projects and is full of information about specific artists, with suggested projects to explore each artist's works. There are some great new ideas for teaching art using the Masters!

There is usually an Usborne Books display at most Teachers Conventions, so you can likely order any resources at their display table. If you are unable to locate them at your Convention, here is a representative that will be able to assist you.

Calgary: Carol Cooper 1.403.278.4391

Books can be shipped directly to you, so you can order from anywhere.

Imagine That! Activities and Adventures in Surrealism and Picture This! Activities and Adventures in Impressionism by Joyce Raimondo.

These teacher-friendly texts focus on the works of the Surrealists and the Impressionists, providing art samples and a child-friendly introduction to art theory, as well as a couple of art projects per artist.

ISBN 0-8230-2504-7 and 0-8230-2505-5

Month by Month Masterpieces: Exploration of 10 Great Works with Step-by-Step Art Projects by Bobbi Chertok, Goody Hirshfeld and Marilyn Rosh. This teacher resource comes with full colour posters of ten masterpieces, and step-by-step directions for art projects related to these masterpieces. ISBN 0-590-25101-5

Discovering Great Artists: Hands-On Art for Children in the Styles of the Great Masters
by MaryAnn Kohl and Kim Solga.

There are over 100 lesson plans and artist biographies for artists from the Renaissance to the present. ISBN 0-935607-09-9

Have you thought about These Resources?

Old Art Calendars

¥ In January, calendar kiosks sell off their stock at 75% off... and sometimes even give schools the calendars for free!! I buy (or take donated) calendars, cut them up and laminate them for future use as art models.

Class set of mirrors (cheap dollar store versions are fine)

A wooden mannequin model that you can pose (12 inches tall, about \$13.00 - 14.00 at art stores)

Art Auction

This is a great game to play later on in the year after you have been using and discussing lots of art vocabulary.

(I wish I could give credit to the inventor of this game - it is an activity I discovered on the internet years ago, and printed off... my apologies to whomever I did not credit...)

Materials:

set of art cards (see description below)

play money

Procedure:

Collect examples of art (cut out of magazines, catalogues, calendars, postcards etc) and create a set of art cards. Each student is randomly given a set of 4 cards and "\$500" (you can make your own play money or purchase some from the dollar store).

One student is chosen as the auctioneer. In order to sell a piece of art, the student seller must stand and give a brief talk about what they see (must include some of the elements and principals) and ask for a minimum bid. The auctioneer takes over and the rest of the class may bid on the piece of art. Often the more dramatic the presentation by the seller, the more exciting the bidding will become.

Each student must keep track of their account (good math practice). As the students are successful selling their art, they then have more money to out bid others for pieces that they really like

Hint: In January, the calendar stores often sell off all of their calendars for 75% off. There are often many art calendars still available. Let the owner know that you want them for a school program, and you might be the lucky recipient of some donations!

Artists Trading Cards

Kids are crazy about baseball cards, Pokemon cards, and any trading cards in general. Why not Artists Trading Cards?

Materials:

pre-cut cardstock cards
collection of art books with pictures of the artists
pencil crayons
pencils
rulers
any other trading cards (for reference)

Procedure:

Take a look at the different styles of trading cards on the market. Discuss their appeal with the class, and what information is generally present on the cards. (eg. statistics, photo, birthday, achievements, birthplace etc). Explain to the class that they will each be designing a set of trading cards based on famous artists.

As a class, make a list of all of the attributes that the artist trading cards MUST have.

Provide the class with a list of artists, and have them each choose a different artist to work on. Then provide them with a few pre-cut cards to use for their trading cards. Students create multiple copies of their trading card. (Choose a length of time you wish to spend on this activity, and students can create as many as they can during this time - some kids might create 2 cards and some might create 8 - doesn't matter).

Give the kids time to "trade" their cards with each other. Watch them wheel and deal... a da Vinci might be traded for a Warhol and a Klee... you will see some great bartering happening!

*** If you have access to a laminator, I would suggest you take ONE card from each student and laminate them, to keep as a class set for future use.

Masking Tape Birch Trees

The Group of Seven

The Group of Seven were well known for their beautiful Canadian landscapes. This simple technique for creating a treed landscape can be done with great success.

Materials:

11 x 17 (or larger) watercolour paper
watered down tempera paints
paintbrushes
masking tape
black Sharpie markers

Procedure:

There are many beautiful books filled with pictures of the works of the Group of Seven. Talk about this unique group with your class, and share many of the masterpieces. Pay special attention to landscapes filled with trees.

Begin this project by taping down long strips of masking tape vertically down the watercolour paper, so that the tape goes past the top and past the bottom of the paper. Students may, depending on the size of the paper, place four or five strips of tape on the paper. These strips should NOT be perfectly straight up and down, as they should represent the natural tilt of the trees.

Next, students paint a watercolour wash across the whole paper... this can be in various stripes of colour, or swirls, or random patterns. Paint should cover the entire paper.

While the paint is still wet, gently peel off the masking tape to reveal white stripes. Don't worry if small pieces of paper rip off the coloured area (these will become the knots in the trees). Leave to dry.

Once the paper is completely dry, students outline the edges of the white stripes with the black Sharpie markers. They then add horizontal squiggles on the "trees" to add details and texture. The end result is a forest of birch trees that the Group of Seven would be proud of!

My Bird's Eye Home

Grandma Moses

The simplicity and beauty of Grandma Moses' artwork is what made it so popular. She didn't start painting until she was 75 years old during the Great Depression- and when she did paint, she chose to paint images that were close to her heart - her home.

Materials:

construction paper

scissors

glue stick

pencil

Procedure:

Talk to the class about Grandma Moses, the American painter whose painting style was called "American Primitive." Discuss what the word "primitive" means. Look at some of her paintings... do the students feel that this was a good description of her work?

Have students imagine what their home would look like from a bird's eye view. Have them draw a quick sketch of this view... including buildings, vehicles, backyard equipment, neighborhood, etc. Once they are happy with their sketch, they can begin to draw and cut out shapes from construction paper to create the picture of the home (using paper piecing). Even though their picture is "primitive," they should still consider all of the details of their home, and include them in their picture. They needn't worry too much about perspective or proportion (Grandma Moses didn't worry).

Blind Contour Drawings Pablo Picasso

Picasso believed that many people draw what they THINK they see and not what they REALLY see (symbols of trees, hearts, etc. rather than true observational drawing.) Blind Contour Drawing is a way to improve observational drawing skills, and is a fun way to create a Picasso-ish portrait!

Materials:

3 different coloured felt markers
large white drawing paper
pencil crayons

Procedure:

Explain that in a Blind Contour Drawing, each student should select a starting point on the paper, place the marker at that point and without ever lifting the marker from the paper, begin to make a contour drawing without looking at the paper. Don't scribble and draw BIG!

Students get together in partners. One student is the artist and one is the model. The artist begins by doing a contour drawing of the forward-facing model using a marker (NOT pencil, so they are not allowed to erase!). Once done, the model should switch to a new position, so that the artist now sees the model's profile. Using a DIFFERENT coloured marker, the artist does a second contour drawing of the model, over top of the original drawing. When done, the model moves to a new position (slightly angled) and the process is done again, using a third colour of marker.

Partners then switch roles, and the artist becomes the model, and the model the artist.

Next class, hang drawings around the classroom and discuss how the overlap of drawings represent three visual points-of-view. Point out how new and interesting shapes are created from the overlapping contour drawings. Look at some of Picasso's artwork and see how he attempted to show multiple viewpoints in a single artwork.

Have the students pick up their artwork, and colour the newly created shapes and sections in with brightly coloured pencil crayons.

A Picasso to be proud of!

Calder's Chenille Circus Alexander Calder

This American 20th century artist began his artistic career sketching circus animals at the Ringling Brothers Barnum and Bailey Circus. His first art exhibition, in Paris, exhibited his wire sculptures of a miniature circus. Students will create their own circus out of chenille sticks (pipe cleaners).

Materials:

lots of chenille (pipe cleaners)
piece of cardboard
acrylic paints and brushes

Procedure:

Begin by reading Mike Venezia's book about Alexander Calder (see resource list). Focus on his earlier career, and his time spent working at the circus.

Look at picture books of the circus and/or brainstorm what you might see at the circus (animals, people, machines, etc). Explain to the class that they will be working in teams to build a circus made out of chenille/pipe cleaners. (This can be done individually as well if preferred).

Students will need to paint the cardboard to look like the rings on the circus floor. This will be the base for all of the chenille sculptures. In their groups, students will create animals, people, machines, equipment and anything else that they imagine would be in the circus. Each of these sculptures will be made of chenille only. Students need to make the mobiles sturdy enough that they won't squish immediately.

When completed, students share their models with the class.

Extension:

As a suggestion: once the students are done with the sculptures, they might want to give the mini-circuses to the kindergarten classes to play with. Little ones could spend hours playing circus.

Colourful Canadian Landscapes

Ted Harrison

Ted Harrison is one of Canada's most popular and beloved artists whose love of the land and people of the Yukon has brought him national acclaim. His distinctive painting style is colourful and sophisticated yet retains an innocent charm. Students love to paint like Ted Harrison!

Materials:

pencils
acrylic paints
paintbrushes
good quality white paper
books illustrated by Harrison

Procedure:

Read O Canada or The Cremation of Sam McGee to your students. Discuss the colourful and lively style used by Harrison, as well as his use of contrast and simple shapes.

Have students sketch and then paint their favorite scene of Canada, using Harrison's distinctive style.

Once the paint has dried, students may want to outline certain parts or divisions of their paintings using different colours of Sharpie markers.

Crayon Cubism Pablo Picasso

A good introduction to colour values, and the concept of cubism!

Materials:

coloured construction paper
construction paper crayons
pencils
rulers

Procedure:

Read the Mike Venezia book about Pablo Picasso, and focus on the section that explains about Cubism (see resource list). Look at examples of Picasso's cubist works, and how simple images are divided into geometric sections.

Have students draw a large image, or several images on their construction paper using pencil. Next, they should use their ruler to divide the entire page into many unequal sized sections.

Demonstrate how you can use the crayons to change the colour VALUE (light to dark). Demonstrate that by adding black or white, you can lighten or darken a colour. Explain how each section on their paper needs to be coloured individually, and needs to show a change in value within that same space.

Students begin colouring and experimenting with changing colour values.

Cultural Collages

Jane Ash Poitras

Poitras is a rising star in the art world. She was born in Fort Chipewyan, Alberta, in 1951, and raised in Edmonton. She prides herself in providing a greater understanding of first nations culture to all who view her art. Students will create a cultural collage with mixed media, in the style of Poitras.

Materials:

large white paper

newspapers, photos, representations of the student's family history

paint

white glue

brushes

scissors

Procedure:

Visit some of the online galleries that are exhibiting artwork by Jane Ash Poitras. Have the students point out all of the different media that she uses in her artwork, and how she uses a variety of media to send a message to her audience.

Explain that each student will create a cultural collage for his own personal history. Students should be given a few days to collect photos, photocopies of special papers/articles, and any other disposable memorabilia that they can use in their collage. They should also take time to talk to their parents about any symbols, flags, crests or shields that might be representative of their personal family history.

Once the students have gathered materials, they can begin by sketching on scrap paper a plan for their collage. When they are ready, they can begin by attaching the photos and other paperwork with white glue to their large white paper. They complete their collage by painting images and symbols that are representative of their family.

It is important that the students choose their symbols and colours carefully, and can verbalize why each decision was made.

When the project is done, students should write an abstract about their artwork, explaining the colour, symbol and picture choices, and the connections each item/image has with the family culture. Hang these descriptions alongside the collages.

Felt Pen Paintings Georgia O’Keeffe

Do you love the look of watercolours, but don’t want the mess of painting? Try felt-pen painting, using Georgia O’Keeffe as inspiration!

Materials:

pictures of flowers
felt markers
black Sharpie marker
pencils
water
paintbrushes
heavy white paper OR parcel paper

Procedure:

Take a look at the Mike Venezia book about Georgia O’Keeffe, or look at other samples of her beautiful floral paintings. Point out how she always made her petals reach the edge of her canvas, and even go off the edge. Discuss the placement and number of flowers per painting.

Students will begin by sketching a floral picture in the style of O’Keeffe on their paper. Once they are pleased with their sketch, they will “scribble-colour” in their flowers using felt pens. There is no need to colour perfectly, as long as they stay within the lines.

Next, students will “paint” over top of the felt pens, using water only. They should be careful to paint as if there really was paint on their brush - not dragging the brush across the entire page at once, as this will smear the colours. The water will make the scribbles bleed, and look like watercolour paintings.

Leave the paintings to dry, and then outline the flowers with a fine Sharpie marker.

Food Art (Version One) Andy Warhol

Warhol always insisted that art was all around him, including in his kitchen cupboards! Students are asked to use their math measurement skills to enlarge a food item to exactly two times the original size!

Materials Required:

one food package per student (boxes or cans are best)

11 x 17 white paper

ruler

pencil and eraser

pencil crayons

scissors

gluestick

construction paper

Procedure:

Read the picture book Uncle Andy's by James Warhola (Warhol's nephew). Discuss Warhol's use of common household items as inspiration for his art.

Students will choose a food item to use as inspiration for their own Warhol-ish pictures. Canned goods or boxed goods will be the easiest to work with. Have students examine their package or can closely - measuring the length and width of the item. Using their multiplication skills, student need to increase the size of the item by 2 times exactly. Students will draw the outline of the item on their paper with the correct proportions.

Students add all of the details and designs on the item, and finish by colouring the item in accurately. Students are encouraged to match the designs and colours as closely as they can!

Students cut out the item and glue them on construction paper.

Food Art (Version Two) Andy Warhol

Warhol always insisted that art was all around him, including in his kitchen cupboards! Students create a repeating-pattern Warhol-ish picture using common household items as inspiration!

Materials Required:

one food package per student (boxes or cans are best)

11 x 17 white paper

ruler

pencil and eraser

pencil crayons

Procedure:

Read the picture book Uncle Andy's by James Warhola (Warhol's nephew). Discuss Warhol's use of common household items as inspiration for his art.

Students will choose a food item to use as inspiration for their own Warhol-ish pictures. Canned goods or boxed goods will be the easiest to work with. Have kids draw repeated images of the food item on one paper. Show the kids pictures of Andy Warhol's Campbell's Soup cans pictures, or of his repetitive paper money pictures.

Emphasize how important it is to ensure that all images of the food item are exactly equal in size.

Service Project:

Have students bring in their own food item to draw. After all of the students have completed their artwork, donate all of the food items to your local food bank!

Geometric Art

Vassily Kandinsky

This is a great project to do during a math geometry unit! Kandinsky was a Russian Abstract artist born in 1866. He wanted to remove all recognizable objects from his artwork, and use only geometric shapes, angles, lines and colours. Students will create a piece of geometric art, and show off what they know about math!

Materials:

geometry set
pencil and eraser
large white paper
markers or pencil crayons

Procedure:

Review with the class any and all geometry vocabulary you wish to use during this project. Write this list on the board where the students can refer back.

Terms might include: parallel lines, point, rectangle, octagon, parallelogram, perpendicular lines, ray, triangle, pentagon, decagon, rhombus, intersecting lines, square, acute angle, obtuse angle, right-angle triangle, trapezoid...

Students must use ONE (or more) of each of the geometric principles in their artwork. They will begin by drawing (in pencil) all of their shapes, angles and lines. These shapes and lines may overlap or intersect. Once they have used all of the listed terms, they can start colouring in their work. They may or may not want to outline their finished work using a Sharpie marker.

Voila! Geometric art a la Kandinsky!

In the Jungle... the Mighty Jungle Henri Rousseau

Henri Rousseau was the most celebrated of the naive (untrained) French artists. He was often teased because of his “child-like” methods of painting. He is best known for his jungle scenes, which students will create in this easy project.

Materials:

large white paper
black Sharpie pens
pencils and erasers
markers, crayons or paints
picture books or how-to-draw books for reference

Procedure:

Show the students pictures of Rousseau’s paintings. A good choice is Surprised!
(Tropical Storm with a Tiger).

Students begin by drawing a 3 cm border around the edge of the paper. They fill this with geometric designs.

Students then draw jungle animals in the centre of the paper in pencil, then outline them with a black Sharpie marker. They should include trees, leaves and other background images.

Using paints, markers, crayon, or another medium of your choice, students colour in the images with bright, vivid colours.

Alternative idea: If you choose to use oil pastels instead of markers or paints, you could finish this off with a black watercolour wash for an antiqued look.

Making Murals

Diego Rivera

Students do not often get to work in big proportions... so this is a project that allows them to really spread out and paint BIG.

Materials:

liquid tempera paints
paint brushes (various sizes)
pencils
photo of student's family
large white rolled paper
newspapers

Procedure:

Students rarely get a chance to paint BIG. Diego Rivera, a Mexican muralist from the early 20th century, painted many murals that shared his personal history and heritage, and the history of his people. Show students his works, and/or read the Mike Venezia book about Rivera to the class.

Explain to the class that they will create their own painted mural of their family heritage.

Spread newspapers all over the tables and floor (hallways are a great place to spread out, too!). Students will be painting on large sheets of white paper roll (as big as you can manage).

Students refer back to their family pictures, and sketch BIG. They should include all family members (perhaps immediate, perhaps extended - they can define family themselves). They should also sketch a background that is significant to their family - it might be traditional homeland, or an area that they like to travel to.

Once the sketch is done, teachers should preview it before the student starts painting (to make sure that it is large enough to fill the paper).

Students use the liquid tempera paints to paint in the entire mural. They should begin by painting the background, and then the figures in the front. You may want to demonstrate to the students how to darken or lighten the paints by adding white and black.

Students might want to complete the project (when dry) by outlining the figures in black (optional).

Masterful Modigliani

Amedeo Modigliani

Modigliani's portraits are easily recognizable, due to his emphasis on elegant lines for the planes of the face, and less attention to details. Students use oil pastels to create a self-portrait in Modigliani-esque style!

Materials:

large white paper

pencils

oil pastels

lots of Kleenex

hand mirrors (optional but useful)

Procedure:

Have students examine several Modigliani portraits, and point out the elongated faces, and elegant lines. Explain that they will be creating a self-portrait using oil pastels, in this same style.

This is a good chance to introduce how to draw a balanced and proportioned face. Demonstrate on the blackboard how to divide the face shape into quadrants in order to place the facial features in the proper locations.

Students will draw a simple oval for their head, and add a neck and shoulders. Students should focus on the main features of the face (eyes, nose, mouth) rather than the finer details.

Demonstrate how to blend various pastel colours together using Kleenex to complete the portrait.

Adaptation: Modigliani's work was strongly influenced by African art, especially mask-making. Using modeling clay, plasticine or Model Magic (Crayola), re-create the student self-portraits in clay.

Making Modern Masterpieces

Using an overhead projector, students reproduce their favorite masterpiece! The tricky part is, they have to mix their own paints!

Materials:

transparencies of outlines of famous artworks (see resource list)
several overhead projectors
pencils
liquid tempera paints
(blue, yellow, red, green, purple, orange, white, black, brown)
black Sharpie markers
very large white paper (use a thicker quality paper)
Styrofoam meat trays or egg cartons for paint palettes

Procedure:

Show the students the coloured versions of the paintings that they might choose to work with. I would suggest choosing some of the 20th century abstract artists work, as the images and shapes might be easier to duplicate. (Good artists to look at include Miro, Leger, Picasso and Klee).

Students choose a transparency of an artwork they like, and use the overhead projector to enlarge it on their white paper. Advise the students to trace carefully and to not bump the projector or move the transparency.

Review colour theory (primaries, secondaries, tertiaries, tints and shades). Demonstrate how to mix paints to create lighter or darker colours. You might want to play Greg Percy's song "Tints and Shades" from Songs in the Key of Art (volume II) for fun!

Students mix their own colours, and paint their masterpieces. The idea is to match the colours as closely as they can. (With the understanding that some colours will be difficult to match exactly).

Many of the modern artists outlined their images in black - it will be easier for the students to use a Sharpie marker rather than outlining in black paint. The marker will help cover up any small mistakes, as well.

Display in a prominent location in your school, with the original artist and title underneath. These paintings are stunning!

Mona Lisa for the 21st Century

Leonardo da Vinci

Ever wonder what the Mona Lisa would have looked like in the 21st century? Kids have no shortage of ideas in this project...

Materials:

enlarged blackline master of the Mona Lisa

pencil crayons

photo of the original Mona Lisa

Procedure:

Students will be familiar with the original Mona Lisa by Leonardo da Vinci. Discuss the elements of this painting, including the colour scheme, portrait style and the ever-mysterious smile.

Give each student a 11 x 17 outline of the Mona Lisa. Have them brainstorm how she might have looked different if she had been painted in this century. Have the students “modernize” her and colour her for the 21st century.

Too funny!

Monochromatic Mondrian Piet Mondrian

This is Mondrian with a twist... instead of using his traditional primary colour palette, students use a monochromatic pattern of their own to create a geometric masterpiece!

Materials:

watercolour paper
acrylic paints (one colour family, black and white)
masking tape
paint brushes
meat tray or egg carton for mixing paints

Procedure:

Begin by looking at some examples of Mondrian's artwork. This Dutch artist painted in the "De Stijl" movement, which promoted the use of geometric shapes and primary colours, to create "universal harmony".

Using masking tape, tape off various geometric sections of the watercolour paper. Make sure the masking tape goes over the edge of the paper.

Students should mix various shades and tints of the colour family he has chosen, by adding white or black to the mix. They will then paint in the sections of paper using different shades of their colour, and adding different textures, swirls and finishes. They may choose to paint in one or more of the sections in black for contrast.

While the paint is still wet, gently peel off the masking tape to reveal a work of art!

Mr. Picasso-Head! Pablo Picasso

This is an easy way to integrate art and technology (and a whole lot of fun, too!)

Materials:

www.mrpicassohead.com

computer lab with internet access

Procedure:

Spend some time talking about Picasso and his abstract portraits. Read the Mike Venezia book about Picasso, or look at his work on the internet. Discuss why Picasso's portraits seem to have the facial features in the wrong places - he always painted his portraits from more than one viewpoint at a time (front, side view, from above, from below).

Have students log on to www.mrpicassohead.com and have them create their own Picasso-like drawings. They choose the face shapes, features, and can even manipulate sizes and directions of the features. The site is extremely user-friendly, and easy for the kids to create original artwork. They even type in their name and their signature appears on their artwork. These pictures can be printed off or posted in the www.mrpicassohead.com art gallery.

Too much fun!

Paper Piecing a Masterpiece

Students choose a favorite masterpiece and recreate it using paper-piecing!

Materials:

construction paper

box of scrap papers (scrapbooking, foil, wrapping paper)

scissors

glue stick

large pieces of art

heavy background paper

Procedure:

This project works best with simpler pieces of art - some abstracts, geometric art, etc.

Try to avoid using highly detailed works.

Students choose a favorite piece of art, and use scrap papers and construction paper to recreate the masterpiece without paint! This project requires a great deal of sketching, measurement and working with proportion. You may want the students to work in teams, as this can be a time-consuming project.

Perfect Pointillism

Georges Seurat

This is a more advanced version of “dot art.” Seurat was an Impressionist painter who painted using little dots of colour. Students will create a landscape masterpiece using this technique.

Materials:

Procedure:

Students begin by drawing a simple landscape in pencil. They only need to do the outlines - hills, trees, buildings - just the basic shapes. They paint in the picture using watered-down watercolour paints, so it is coloured quite lightly. They can use the wet-on-wet technique (painting the area with water first, then with watered down paints, for a true watercolour effect).

Next, students will use the wrong side of the paint brush to cover the original painting in dots. For this part, students need to use thicker paint, so it doesn't get all runny. They can mix different colours of dots on the landscape to add depth and texture.

Pop Art People

Roy Lichtenstein

This 20th century American artist is best known for his comic-book style illustrations done in large scale. Students will create a mural using their favorite comic characters and bingo daubers.

Materials:

bingo daubers in a variety of colours
overhead projector
white rolled paper (a square metre minimum)
transparency of comic character

Procedure:

Look at pictures done by Roy Lichtenstein, and discuss what “pop art” is all about. Pop Art was an art movement that expressed popular culture, so you would often see images of famous entertainers, cartoons, and everyday items such as food and clothing.

Students will enlarge a picture of a favorite cartoon, using the overhead projector and a cartoon transparency. This should be done in pencil.

Next, students will draw a speech bubble or thought bubble beside the character’s head, as was Lichtenstein’s style. Using a black Sharpie marker, clearly write what the character is saying or thinking.

Students will fill in the comic character colours using a variety of bingo daubers. Lichtenstein often used textured dots to colour in his images.

*** Bingo daubers stain clothing, so be careful and dress for a mess!

POP Art Pictures Andy Warhol

For pictures with real POP a la Andy Warhol...

Materials:

large photograph or picture from a magazine
scissors
drawing paper
coloured markers
tracing paper
pencil (soft lead)

Procedure:

Look at some of Warhol's pop art pictures of famous entertainers (Elvis, Marilyn Monroe, the Beatles).

Students will then choose a portrait they like from a magazine. Students place a piece of tracing paper over their chosen picture. Using a soft pencil, they should pick out some of the main lines (like around the outside edge of the face... .. and around the eyes, nose and mouth.) They could also outline areas of shading, like on the cheek.

When they've picked out all the lines they want, they transfer their picture onto a piece of white paper. The way to use tracing paper is to put a sheet of tracing paper over their drawing and then trace over all the lines with a soft pencil.

Then flip the tracing paper over and, onto some scrap paper, trace over all the lines again. Then take their best drawing paper and flip the tracing paper over once more. Place the tracing paper on top of the drawing paper. Trace over the lines again and an exact copy of the original picture will transfer onto the drawing paper. Students then take some felt pens and start to fill in the different areas with different patterns giving it a bold design. It doesn't matter that the colours are unrealistic, as it all adds to the funky "pop" effect.

I Wanna Be Pop Artist! Andy Warhol

Pop Art master Andy Warhol was famous for his repetitive and colourful images of famous people. Students will create a Warhol-esque self-portrait using their school pictures!

Materials:

9 photocopies of each student's school picture (4x6)
pencil crayons
construction paper
glue stick
scissors

Procedure:

Show the class some of Warhol's famous portraits. Point out how he used different colour schemes to create a vivid and lively representation. You might want to read the Mike Venezia book about Warhol (see resource list).

Students will use their pencil crayons to colour in the photocopied pictures in a variety of colours. They will cut out the pictures, and glue them down on one large sheet of construction paper. They might choose to glue some upside down to create a fun effect.

Adaptation: Warhol was famous for his wild hairstyle. Have the kids alter their hairstyles in the pictures to look like Warhol's style.

Room with a View Henri Matisse

Students will create a painting of a room with a window view... in the style of Henri Matisse.

Materials:

acrylic paints and brushes
good quality white paper (or matte board)
pencil

Procedure:

Read Mike Venezia's book about Henri Matisse. Note how he paints in a very flat style, with bright colours. Also discuss atmospheric perspective, and the way that things that are far away are higher on the page and smaller than things that are close.

Students will sketch (in pencil) a room that has a large window. They need to take into consideration perspective, and make sure that their window view is drawn in proper proportion. They might want to add a figure, animal or chair that overlaps the window frame, and will emphasize the nearness of the room and the distance through the window.

Once the sketch is done, students should paint with bright acrylic paints to complete the project.

Stained Glass Frank Lloyd Wright

Students will create an imitation of F.L. Wright's geometric stained glass, using a transparency and window markers.

Materials:

transparency sheets
window markers (Crayola works well)
ruler
black construction paper
books with pictures of Wright's work

Procedure:

Talk to the students about architect Frank Lloyd Wright, one of the most influential architects of the 20th century. You will find many books in the public libraries illustrating his work. He insisted upon lots of light and open spaces in his designs. He often used plate-glass windows (stained glass) because it gave privacy yet still allowed light to enter rooms.

Students will create a geometric design on their transparency sheet using a black window marker (and a ruler!). Students then colour in the geometric blocks using colourful window markers.

Once complete, glue a black construction paper frame around the edge of the transparency... and you have stained glass in the style of Frank Lloyd Wright.

Terrific Tessellations

M.C. Escher

Escher was fascinated with repeating patterns, impossible constructions and infinite space. His work often contained tessellations (repeating patterns). Students will design and create their own tessellating patterns.

Materials:

cardstock square (10cm by 10cm)

scissors

pencil

markers or pencil crayons

Procedure:

Show the students samples of Escher's work, and discuss the patterns in his images.

Explain that a tessellation is a design that repeats over and over.

Students create their own tessellation pattern on the cardstock.

1. Draw any design on one side of the square cardstock. The design should start and end on the same side, and should not touch any other side.
2. Cut out the design in one piece. Slide the piece directly to the opposite side, and tape the pieces together along the two straight sides.
3. Repeat steps one and two with the top and bottom of the square. This shape is now ready to tessellate.

They then trace the outline of the cardstock shape anywhere on their white paper. HINT: Use a SHARP pencil!!! They then slide the shape in any direction (without turning or flipping it) until two of the sides match up, and trace the shape again. Slide and trace the shapes until the whole page is full. The student should then colour in the tessellation.

Transparency Print Making

Mary Cassatt

Mary Cassatt was best known for her portraits of children... but few people are aware of some of her beautiful printmaking pieces. Students will create a layered print using transparencies and acrylic paints in this project.

Materials:

8 x 11 transparencies
acrylic paint and brushes
8 x 11 cardboard
8 x 11 white paper
kleenex
pencils

Procedure:

Students should first take a piece of cardboard and draw the picture that they want to turn into a print. Remind them to not make it too detailed. Next, they should staple the transparency onto the cardboard drawing. This is what printers call a "plate", that they will print with. Tape all of the edges down with masking tape, so that paint does not leak into the plate.

Students will then begin to paint one colour at a time. They should paint, on the transparency, all of their first colour. Use thick acrylic paint for this. They then take a sheet of paper that's the same size as the cardboard. Line it up with the bottom edge of the paper. Press the printing plate (the card with the design and plastic cover) down firmly. When it is lifted off, you'll be left with a print. This should be left to dry while students wipe the plate clean with some damp kleenex. Students then pick the next colour, and continue the process the same way. If they remember to line the plate up with the bottom edge of the paper, they'll always get the print in roughly the right place.

Wire Sculptures Alexander Calder

Calder was an American artist who was best known for his hanging mobile, floor sculptures and wire sculptures. Students will create a wire sculpture in Calder's style, using telephone wire and their imaginations.

Materials:

telephone wire in a variety of colours (cut apart and unwound)
scissors
plasticine
wooden poseable mannequin

Procedure:

Read Mike Venezia's book on Alexander Calder (see resource list). Discuss the various types of sculptures he was best known for - mobiles (hanging sculpture), stabiles (floor sculpture) and wire sculptures.

Demonstrate how to use a poseable mannequin, and how using one can help you create a well-proportioned figure.

Students will use the unwound telephone wire to create a wire sculpture of a human figure in motion. It is important that the students think carefully about the body position and proportion.

Once they have formed the basic figure, they will need to strengthen the figure with extra wire, and create a base out of the plasticine.

If possible, put these models on display behind a glass case, to keep "little hands" from touching!