

# GOOD YEAR BOOKS

## *Sample Pages*

Sample pages from this product are provided for evaluation purposes. The entire product is available for purchase at [www.socialstudies.com](http://www.socialstudies.com) or [www.goodyearbooks.com](http://www.goodyearbooks.com)

---

To browse eBook titles, visit  
<http://www.goodyearbooks.com/ebooks.html>

To learn more about eBooks, visit our help page at  
<http://www.goodyearbooks.com/ebookshelp.html>

For questions, please e-mail [access@goodyearbooks.com](mailto:access@goodyearbooks.com)

---

### *Free E-mail Newsletter—Sign up Today!*

To learn about new eBook and print titles, professional development resources, and catalogs in the mail, sign up for our monthly e-mail newsletter at  
<http://www.goodyearbooks.com/newsletter/>

#### *For more information:*

10200 Jefferson Blvd., Box 802, Culver City, CA 90232  
Call: 800-421-4246 • Fax: 800-944-5432 (U.S. and Canada)  
Call: 310-839-2436 • Fax: 310-839-2249 (International)

*Copyright notice: Copying of the book or its parts for resale is prohibited.*

*For Grades 3-6*

# EXPERIMENTING

*with*

# ART

25 EASY-TO-TEACH LESSONS IN DESIGN AND COLOR

By Shirley Kay Wolfersperger and Eloise Carlston

 GOOD YEAR BOOKS

## Dedication

This book is dedicated to our children:  
P. J., Barrett, Jennifer, and Jean Marie.

## GOOD YEAR BOOKS

are available for preschool through grade 6 and for every basic curriculum subject plus many enrichment areas. For more Good Year Books, contact your local bookseller or educational dealer. For a complete catalog with information about other Good Year Books, please write:

Good Year Books  
A Division of Social Studies School Service  
10200 Jefferson Boulevard  
P.O. Box 802  
Culver City, CA 90232-0802  
[www.goodyearbooks.com](http://www.goodyearbooks.com)

Copyright ©1992 Shirley Kay Wolfersperger and Eloise Carlston.  
All Rights Reserved.  
Printed in The United States of America.

ISBN 978-1-59647-321-8

No part of this book may be reproduced in any form or by any means, except those portions intended for classroom use, without permission in writing from the publisher.

## Preface

**Experimenting with Art** is a book for teachers and parents who are not professional artists or art instructors. It is a how-to book in the strictest sense: it contains information on how to teach design and color fundamentals to children. Though the book is designed for third through sixth grade, first- and second-graders are capable of completing the experiments in small-group instruction. Even older children and adults who have not yet had this sort of instruction can benefit from the experience of this book.

The objective of the book is to help students gain a working knowledge and understanding of how an artist uses design and color concepts to create a work of art. By studying the concepts, completing the experiments, and doing as many enrichments as possible, students will gain the basic tools necessary to help them create works of art of their own and appreciate the art of others.

Very often art instruction is passed over and ignored in the elementary grades. It is precisely in these grades that a good basis should be taught. All children are artists, and they have a wonderful sense of good design. This book tries to enhance that. It contains twenty-five lessons that build from the very simple to the more complex concepts. Your students will benefit if you present the concepts in order.

Each lesson introduces and discusses a main idea or concept. Then the children do several art “Experiments,” which reinforce the concept and help the students explore its possibilities. The experiments are generally very simple to do and most are illustrated in the lessons. Each lesson has one or more worksheets that you may copy to reduce the preparation time of the experiments. The final “Lesson 25: Unity Worksheet” may be used as a pre-test, as a review study sheet, or as an end-of-course assessment.

The directions for the “Experiments” and “Enrichments” are for you, the teacher. You may want either to read the directions to the class or to explain the directions to the students in your own words. Doing the experiments and enrichments yourself beforehand is a good idea, but not altogether necessary in every case.

The classroom time for explaining and illustrating each lesson’s “Concept to Be Taught” is approximately twenty minutes. The additional time for the experiments varies. You may teach one lesson in a class period or during several periods.

The “Enrichments” follow the experiments. These projects are more complex than the experiments and also help illustrate and reinforce the “Concept to Be Taught.” The students will profit from as many enrichments as time allows.

At the end of the book, there is an “Art Source” that correlates famous paintings to the concepts taught in each lesson. Prints of these famous works are generally available in public or school libraries. You can illustrate and further explain the lessons by showing the students all or some of these reproductions.

As you will see, this course needs no elaborate setup. The experiments usually can be done with the simplest of materials—white paper, construction paper, black marking pens, crayons, colored markers, etc. The enrichments often need more varied supplies, but they are fun to do and are very thought-provoking.

We strongly suggest that you urge the children to *work in the abstract as often as possible*. By using the term “working in the abstract,” we mean that the children should draw using no recognizable objects. We all have had students who seem stuck in ruts of heart shapes, houses, or sharks. In order to get the children to experience as much of good design as possible, it is necessary that they break away from old habits.

We also recommend that you mount the students’ designs for display. In developing this curriculum, we have found that exhibiting the drawings as often as possible works as powerful positive reinforcement.

As you teach these lessons, remember that the great thing about art is that there is no “right” or “wrong.” There are no definitive answers for the experiments. The basic elements and principles of design and color are not ironclad rules, but only suggestions for how to make a design more pleasing.

## Table of Contents

Lesson 1 **Points (Pointillism) . . . 2**

Lesson 2 **Lines (Character Lines) . . . 4**

Lesson 3 **Direction Lines (Stop-Motion Lines) . . . 6**

Lesson 4 **Shape . . . 8**

Lesson 5 **Contour Drawing . . . 10**

Lesson 6 **Form (Three-Dimensional Shapes) . . . 12**

Lesson 7 **Size (Scale) . . . 14**

Lesson 8 **Texture . . . 16**

Lesson 9 **Repetition (Rhythm) . . . 18**

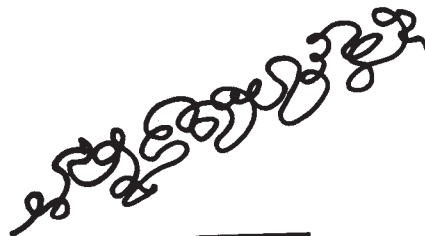
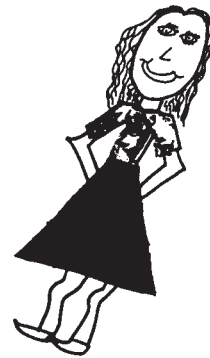
Lesson 10 **Contrast (Variety) . . . 20**

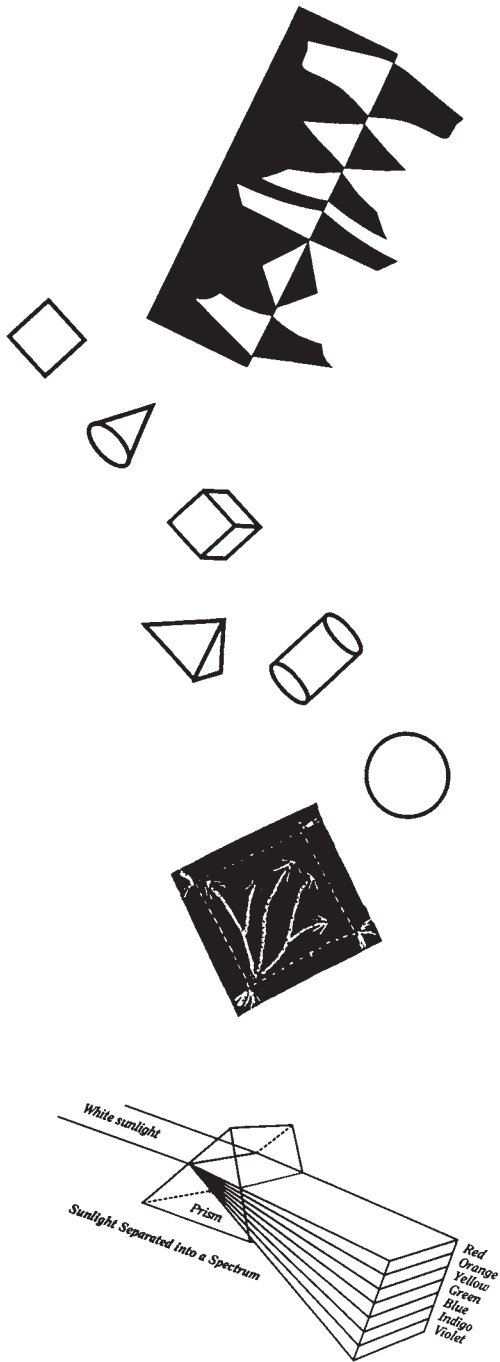
Lesson 11 **Dominance (Focal Point) . . . 22**

Lesson 12 **Balance . . . 24**

Lesson 13 **Symmetry (Asymmetry) . . . 26**

Lesson 14 **Positive and Negative Space . . . 28**





*Lesson 15* **Counterchange . . . 30**

*Lesson 16* **Value . . . 32**

*Lesson 17* **Simple Perspective (Overlapping) . . . 34**

*Lesson 18* **Color (Color Wheel) . . . 36**

*Lesson 19* **Hue, Tint, and Shade . . . 38**

*Lesson 20* **Complements and Triads . . . 40**

*Lesson 21* **Color Mixing . . . 42**

*Lesson 22* **Adjacent Colors and Monochromes . . . 44**

*Lesson 23* **Warm and Cool Colors . . . 46**

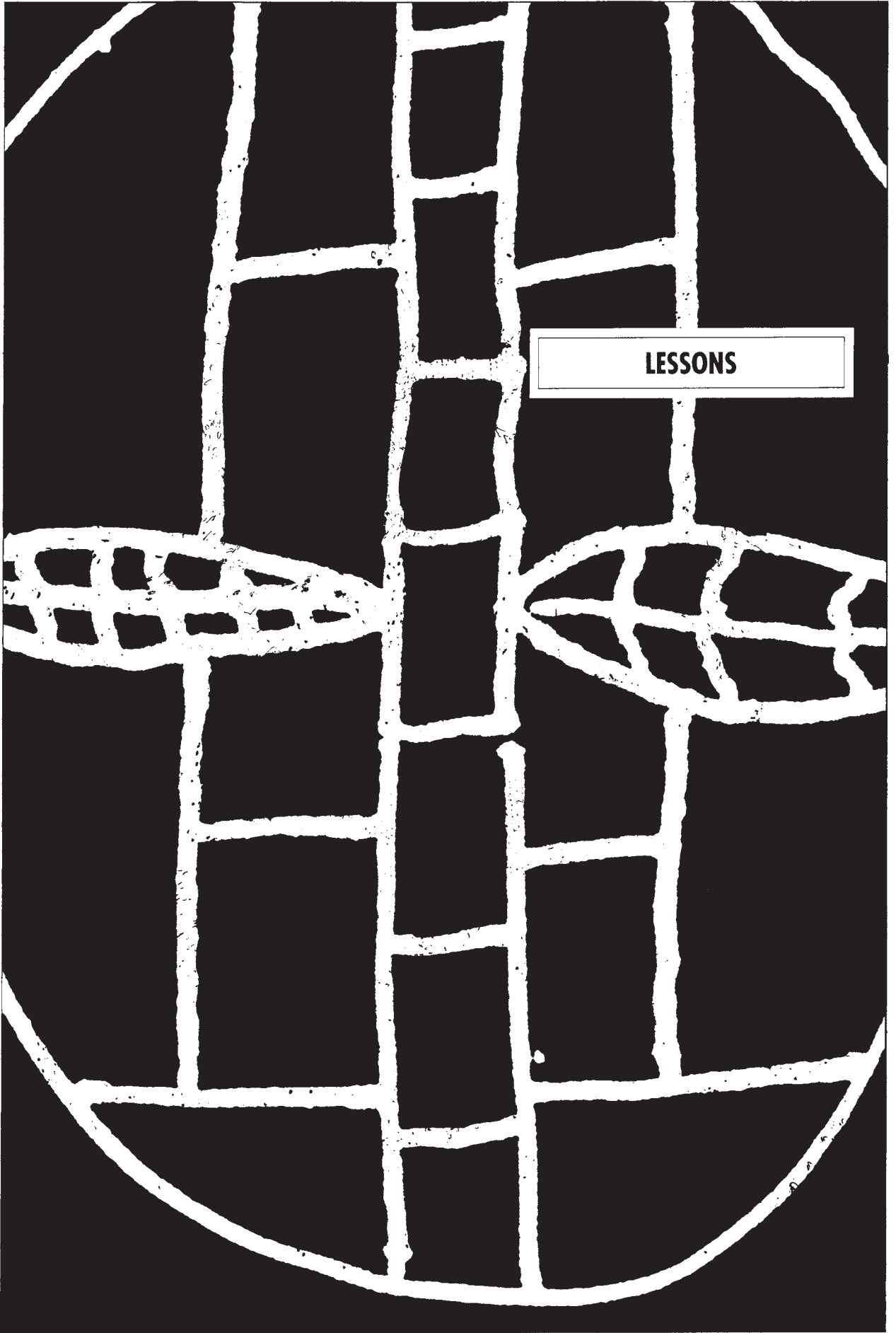
*Lesson 24* **Relative Color . . . 48**

*Lesson 25* **Unity (Harmony) . . . 50**

**Worksheets . . . 52**

**Art Source . . . 85**

**Bibliography . . . 89**



**LESSONS**

**CONCEPT TO BE TAUGHT:**

There are several building blocks in basic design. The first one is a "point." A point is simply a dot. A single point has power. The more points there are, the less power each point has. For example, one dark speck on a large white carpet catches our attention. We look at the dark speck first before we really see the whole carpet. But if there are many specks on the carpet, they would not grab our attention in the same way.

Using several points, we can make a design. This type of art is called "pointillism." Pointillism is a school of painting that uses paint in small points or dots to create a picture. Georges Seurat, who lived in France during the late 1800s, was a famous pointillist. Today, points are used in printing newspaper and comic book pictures, and television uses thousands of points to create the picture on the screen.

**MATERIALS:**

**White drawing paper, black markers (or black crayons), colored markers (or crayons)**

**EXPERIMENT 1.** View newspaper and comic book pictures with a magnifying glass.

**EXPERIMENT 2.** With a black marker on a half sheet of white paper, make an abstract design using points.

**EXPERIMENT 3.** Draw a picture entirely of points using colored markers on a half sheet of white paper.

**EXPERIMENT 4.** Use the Points Worksheet (page 53). Or using a black marker, draw at least twenty-five random points. Connect the points with lines to make interesting shapes.

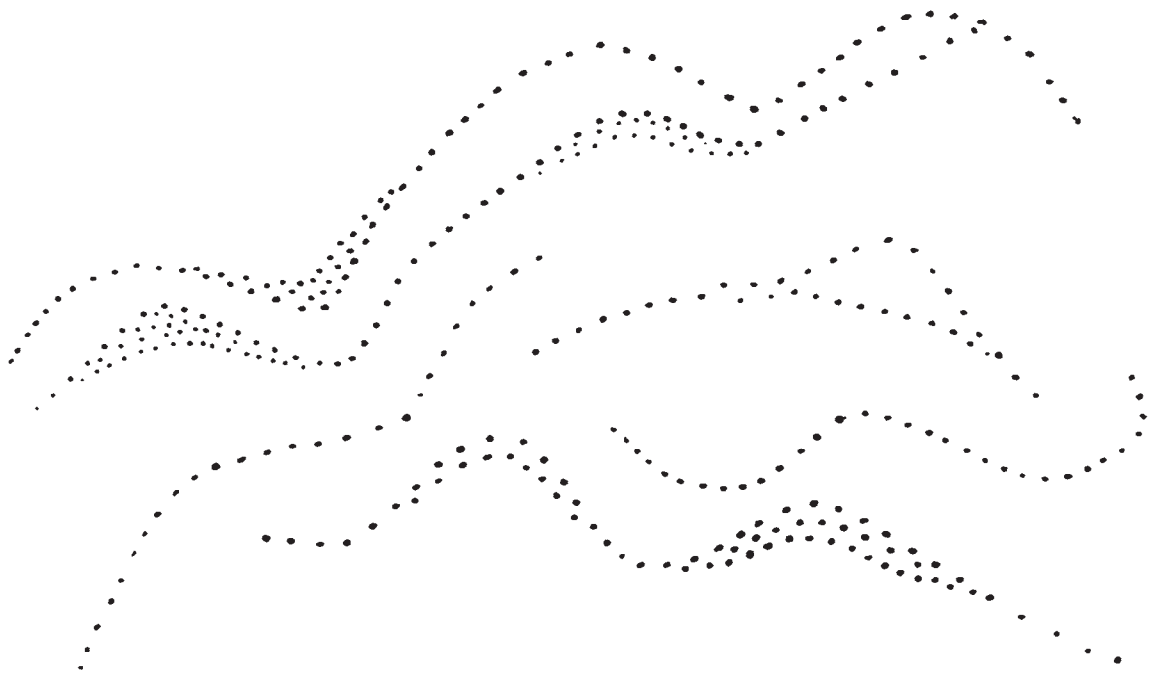
**ENRICHMENT:**

**Colored Points:** Glue dots punched from colored paper onto a black background to make a design.

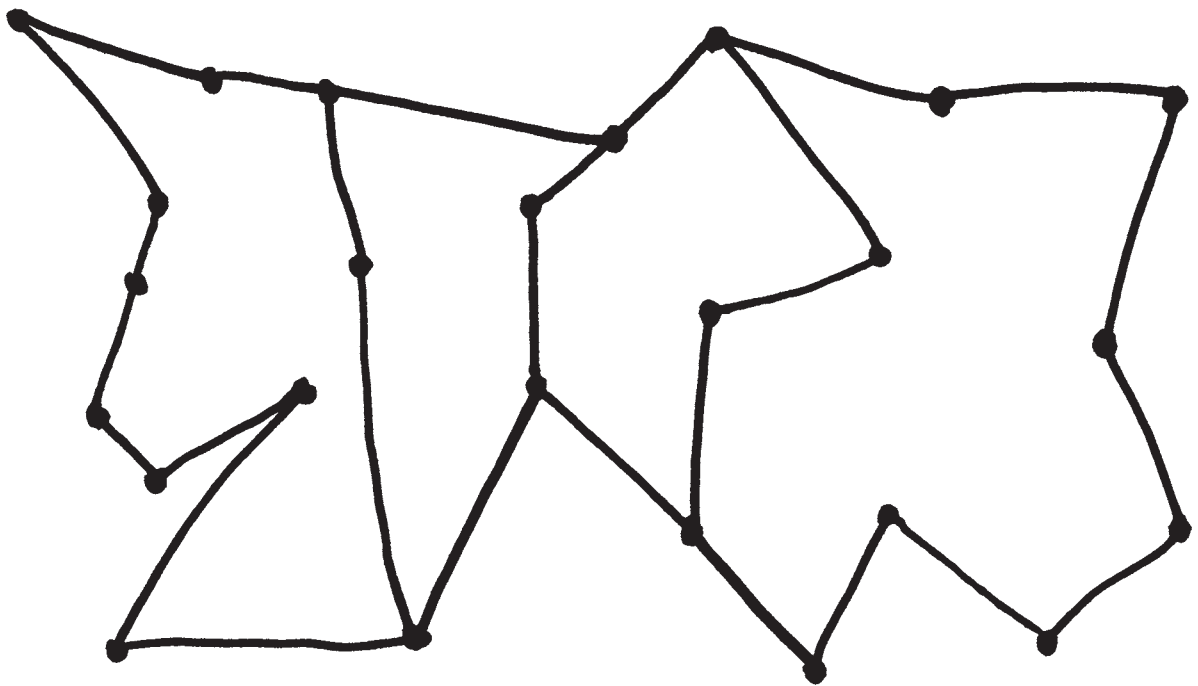
**Pinpoint Patterns:** Using colored construction paper, cut out interesting shapes. With a pencil, lightly draw a design on the shape. Next, with push pins or straight pins, punch holes closely along the lines. Hang the shapes by strings in windows so that light may be seen through the pinpoints.







**Point Design**  
(Anne, Grade 6)



**Connected Points**  
(Barrett, Grade 3)

## LESSON 2 LINES (Character Lines)

### CONCEPT TO BE TAUGHT:

A line is a mark that has a beginning and an end. Lines can be made with almost anything: pencils, crayons, and chalk obviously make lines, but string can also make a line. Edges of objects are lines as well. Lines can be straight, curvy, bumpy, jagged, or wavy. They are very important to an artist. Lines can tell us what the artist is trying to communicate through his or her art. We can show moods and feelings, such as anger, laziness, confusion, or happiness, by drawing different kinds of lines. These are called “character lines.”

### MATERIALS:

**White drawing paper, colored markers (or crayons)**

**EXPERIMENT 1.** Examine the classroom to find examples of lines and edges that form lines. Discuss.

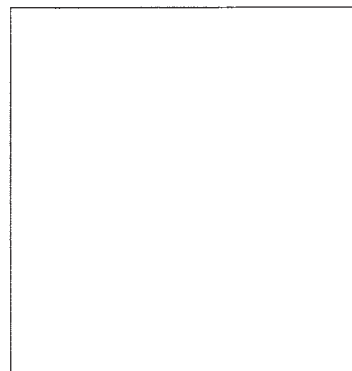
**EXPERIMENT 2.** Use the Lines Worksheet (page 54). Or on white paper folded in fourths, draw character lines with markers and label them ANGRY, LAZY, CONFUSED, and HAPPY.

**EXPERIMENT 3.** On a half sheet of white paper, make a design with markers using lines only.

### ENRICHMENT:

**Blow Painting:** Place a blob of watercolor paint on white construction paper. With a straw, blow at the paint to form lines. Continue with other colors until an interesting “blow painting” has been made.

**Outline Design:** On a large sheet of white paper, draw four or five interesting shapes. Use two, three, or four different colored markers. Leaving a little space each time, begin repeating the outline of the shapes until they connect and fill the page.



*Angry*



*Lazy*



*Confused*



*Happy*



*Sample Lines*



*Line Design*  
*(Kristen, Grade 1)*

## LESSON 3 DIRECTION LINES (Stop-Motion Lines)

### CONCEPT TO BE TAUGHT:

Lines can be used to show motion by guiding and moving our eyes around a design. Horizontal lines guide our eyes across the paper. They create a calm and restful mood in a design. Vertical lines move our eyes up and down the paper. They make us think of buildings and trees. Diagonal lines move our eyes from one corner of an object or design to the opposite corner. They are exciting lines and show strong feelings.

So that our eyes don't leave the design, we must stop the motion with shapes or other lines. For instance, a roof stops the up and down motion of the walls of a house, and a flower stops the direction of its stem.

### MATERIALS:

**White drawing paper, colored markers (or crayons)**

**EXPERIMENT 1.** Use the Direction Lines Worksheet (page 55). Or with markers, draw stop-motion lines on white paper folded in thirds. Label them HORIZONTAL, VERTICAL, and DIAGONAL. Remember to stop the motion of each of these lines with another line or shape.

**EXPERIMENT 2.** Using markers on white drawing paper, make a design using stop-motion lines. Use curving, zigzag, and bumpy lines or shapes to stop the motion of other curving, zigzag, and bumpy lines.

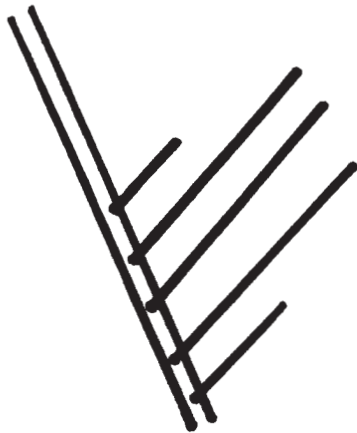
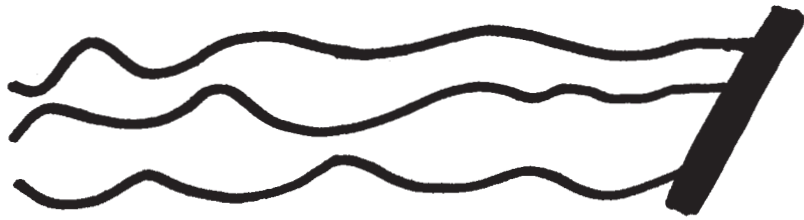
### ENRICHMENT:

**Paper Weaving:** Fold a sheet of construction paper in the center. Starting at the fold, cut straight or curvy lines of different widths. Using one or two contrasting colors of construction paper, cut strips of varying widths. Weave these strips through the cuts of the first paper. When the design is finished, trim and glue the loose ends. Both sides of the design are equally interesting.

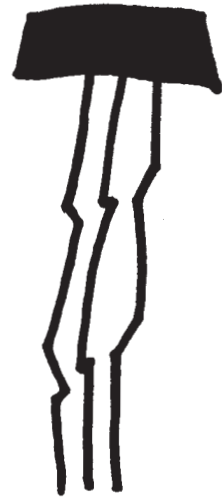
*Variation:* Cut out and glue on small pieces of colored paper to decorate the strips after they are woven.



*Horizontal*

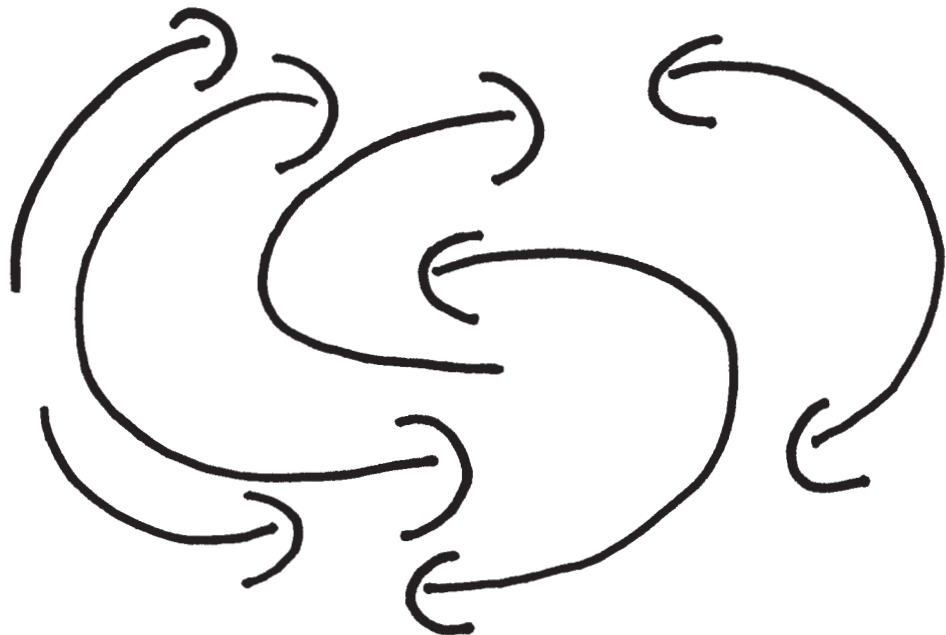


*Diagonal*



*Vertical*

*Direction Line Samples*



*Direction Line Design*

*(Anne, Grade 6)*