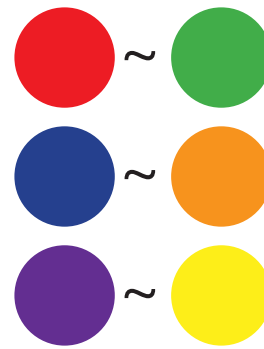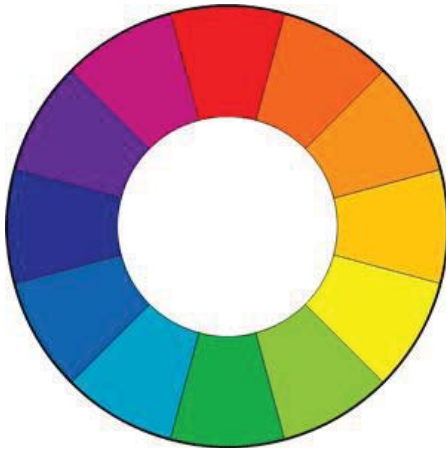Year 1 - Year 2

# Art Ideas
## For Primary Teachers 1

Aligned with the New Zealand Achievement Objectives

## By Kellie Brown

# Colour

**Colour**: The colour wheel tells us how the colours work together, and how different colours are created.

**Primary colours:** These are colours that can't be mixed from or formed by combining any other colours, and they are the basis for making most other colours. They are: red, blue and yellow.

**Secondary colours:** Primary colours can be mixed together to produce other colours. These are called secondary colours. They include: green, orange, purple and brown.
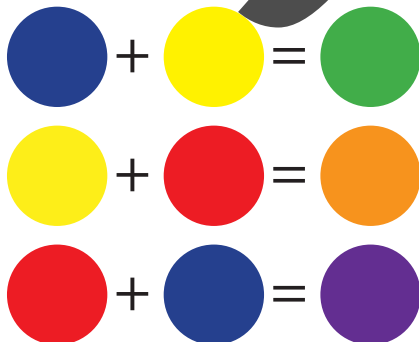
**Complementary colours:** These are colours that are directly opposite each other on the colour wheel. They are: red and green, blue and orange, and violet and yellow. The reason complementary colours are called 'complementary', instead of just 'opposite', is because they work so well together.

**Black and white:** Like primary colours, black and white can not be made by mixing together other colours. As they aren't used in colour mixing to create colours, they get excluded from colour mixing theory. If white is added to a colour, you lighten it and if you add black, you darken it.

**Warm colours:** These are: yellows, oranges and reds. They convey energy, and will induce a 'cozy' feeling which has a warm psychological effect on us.

**Cool colours:** These are: blues, greens and violet. They have a calming effect on us and convey a relaxed mood.

**Hue:** This refers to the actual colour with its qualities of yellowness and blueness. Intensity is the degree of purity or saturation of a colour. The more intense a colour, the more of a pure colour has been added.

**Tint:** This refers to mixing a colour with white. The more white added to a colour, the lighter it becomes.

**Shade:** This refers to a colour mixed with black. The more black that is added to a colour, the darker the colour becomes.

**Tone:** This refers to a colour that has been mixed with grey.

# Techniques Explained 2

## Blending (see pages 62-63)

The technique of blending involves creating an area between two colours where they gradually mix. There is a gentle transition from one colour to the other. To blend colours when painting you start with the first colour. As you move along the area, you add a small amount of the second colour. Gradually you add more of the second colour, so that the ratio of this paint is higher than the first colour used. In the example right, the two colours being blended are black and white. If black is the first colour used, a small amount of white is added to the black, while the paint is still wet. More and more white is added until the final colour is white.


Activity – Blending. Page 62.

## Shading (see pages 64-65)

Shading is a technique used to make a subject look solid and three-dimensional and therefore more 'realistic'. To give a subject depth, an artist needs to think about the pattern of light. Where an object is being hit by light, the shade of the colour used will be light. Similarly where there is less light or a shadow, the shade of the colour will be darker. In the example of the panda (see image right) there is a shadow under the jaw-line and nose. A shadow is present because the nose and jaw are in front of the rest of the body. The shadow area is created by adding a little black to the colour, known as shading.
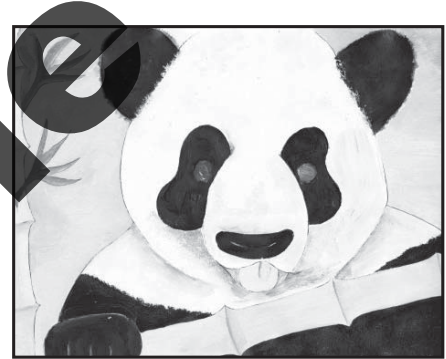


## Texture (see pages 66-67)

Texture is the surface quality or 'feel' of an object. In artistic terms, texture is referred to as 'simulated' texture' where the artist attempts to portray how an object would feel if it could be touched. Texture can be created via brushstrokes, e.g. using smooth brushstrokes, dabbing of the brush, flicking motions, etc. Texture can also be created by other means such as manipulating the median used. An example may be using a substance such as sand to create a rough textured effect in the artwork.
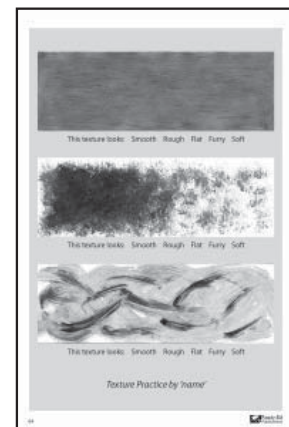

Activity – Texture. Page 66.

## Holding A Paint Brush

To achieve precise effects and good control when painting, a paint brush should be held in the same way that you would hold a pencil or pen, with fingers close to the painting end of the brush (the bristles). The wrist is used to move the brush to gain fine control. For looser strokes the whole arm can be used, not just the wrist. It is better to move the brush in different directions instead of just left to right. A paint brush can also be held by wrapping the whole hand around it. With the palm up, rest the brush handle across the fingers and wrap the fingers and thumb around it. The thumb should be pointing upwards. Use the whole arm and shoulder when using this method to move the brush.

Ready-Ed
Publications
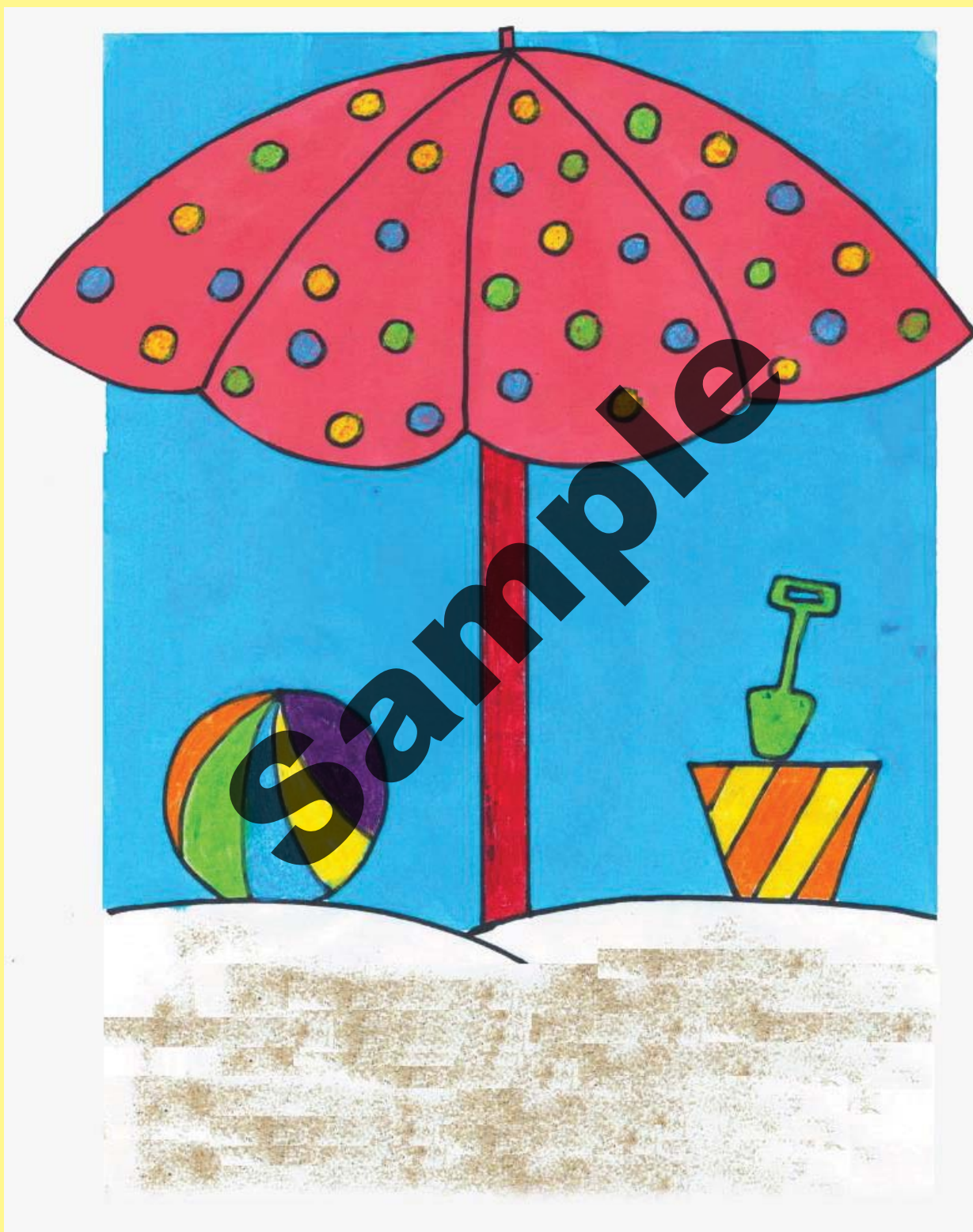
# Beach Umbrella

# Beach Umbrella

**Aim Of Lesson: To create a 'realistic' beach scene while exploring the concept of sun safety.**



## ■ Duration
1-2 x 60 minute lessons

## ■ Discussion
- *Discuss the sun and the effects of sunburn on the body.*
- *Discuss sun safety and sun protection methods (keeping out of the sun, using shade, sun-cream, clothing, sunglasses).*
- *What objects might we find at the beach? (Umbrellas, bucket and spade, sandcastles, boogey boards, towels, bags, balls.)*
- *What are some methods that we could use to make our picture look 'realistic'? (Texture techniques: rubbing crayons on a rough surface to convey the texture of sand, using flowing lines with paint to portray sand, using real sand.)*
- *What colours would we use in a beach scene?*

## ■ Materials
- ☐ Coloured pastels
- ☐ Scissors
- ☐ Sand
- ☐ Dye
- ☐ Glue
- ☐ White A4 paper
- ☐ BLM (see page 12)
- ☐ Paint brush

## ■ Method
1. Draw a line near the bottom of the page to show where the sand begins and ends. Leave enough room at the bottom of the page for a decent amount of real sand to be added.
2. Draw an umbrella pole emerging from the sand.
3. Add objects seen at the beach, e.g. ball, bucket, spade, towel, etc. above the sand line.
4. On a separate piece of paper draw the top of the umbrella and decorate it with small circles or patterns. Use the BLM on page 12 if desired.
5. Colour the objects on the sand line, the umbrella pole and the patterns/circles on the umbrella with pastels.
6. Paint the background of the picture with blue dye, being careful not to paint the sand area.
7. Cut out the umbrella top and colour around the patterns with dye. When the background is dry, glue the umbrella top onto the pole.
8. Put glue onto the bottom area and sprinkle on a handful of sand. Lift the page to clear away any excess sand.

## ■ Summary And Reflection Questions
- *Why is it important to stay out of the sun? What can you do to protect yourself from the sun?*
- *What do you think about when you look at your completed artwork?*
- *What did you do in your artwork to make it look realistic?*

# Beach Umbrella