

Art Ideas

For Primary Teachers 2

Aligned with the
New Zealand
Achievement Objectives



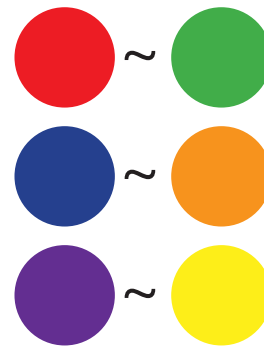
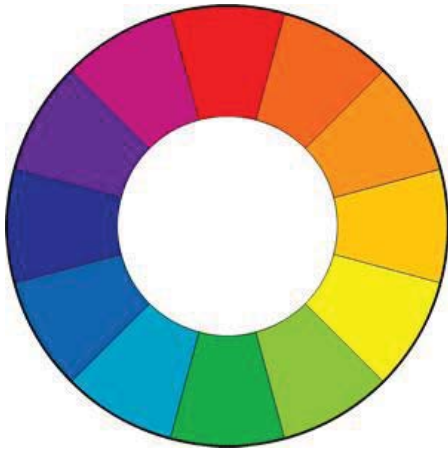
Sample



By Kellie Brown

Colour

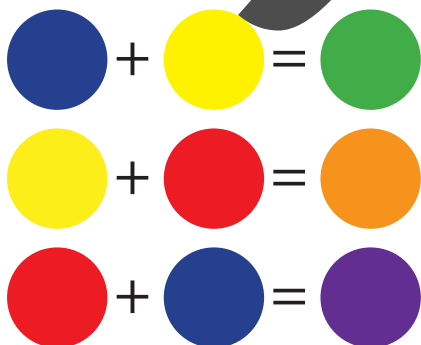
Colour: The colour wheel tells us how the colours work together, and how different colours are created.



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 cannot be made by mixing together other colours. They aren't used in colour mixing to create colours, so 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 will have 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

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.

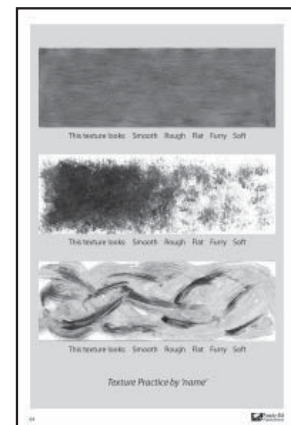
Shading (See pages 64-65)

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

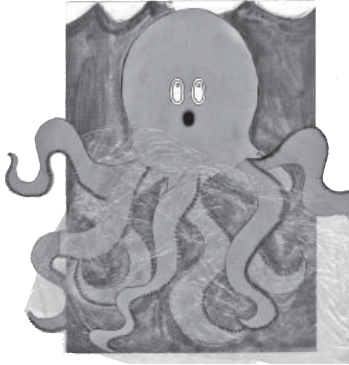
To achieve precise effects and good control when painting, a paint brush should be held in the same way that you would hold a pencil or pen, with fingers close to the painting end of the brush (the bristles). The wrist is used to move the brush to gain fine control. For more flowing strokes the whole arm can be used, not just the wrist. It is better to move the brush in different directions instead of just moving it from 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.

Caught In Plastic



Caught In Plastic

Aim Of Lesson: To create an artwork that depicts the impact of humans on natural environments, using the technique of painting.



■ Duration

2 x 60 minute lessons

■ Discussion

- *What are plastic bags and what are they used for? (We use them to hold and carry objects in.)*
- *Where do plastic bags go when they are not used anymore? (Rubbish bin, garbage tips, landfill and sometimes they can make their way into oceans and rivers.)*
- *What impact might this have on our environment? (They take a long time to break down in landfills, they can kill or injure wildlife/marine-life.)*
- *What animals could get injured if caught in a plastic bag and how? (Marine-life through the waterways, birds can get trapped and unable to escape.)*
- *What could we do to prevent this from happening? (Limit production and usage of plastic bags, recycle bags, replace with material or paper bags.)*
- *How could we as artists attempt to rectify this issue in society? (Create pictures that show the effects of using plastic bags, to make people think about their actions.)*

■ Materials

- Paint
- Scissors
- Black pen
- Paint brush
- Water containers and water
- BLMs (see pages 12-13) or white A4 paper
- Glue or sticky tape
- Plastic bag
- Lead pencil

■ Method

1. Any animal could be substituted for the octopus, e.g. fish, turtle, bird, etc. If creating an octopus start by drawing the outline of an octopus which takes up the entire page. Only draw three legs on this outline (see BLM on page 12). Draw in a face. On a separate piece of paper draw five legs, ideally two lots of two joined together at the top and one single leg (see BLM on page 13). Draw little circles or other shapes on the bottom of each leg to represent markings on the tentacles. Use the provided BLMs if desired.
2. Paint the octopus in one colour. Paint the separate legs the same colour. Paint the water background in colours that represent the sea/ocean (blues/greens).
3. When dry, cut out the legs on the separate piece of paper.
4. Cut three slits for the legs to be inserted at the bottom of the body (see BLM on page 12 for exact positions). Stick the additional legs on the back side of the page with glue or sticky tape.
5. Trace the outline of the face and tentacle markings with a black pen.
6. Cut a plastic bag to size and cut holes in it to enable some of the legs to come through the bag. Fix to the painting.

■ Summary And Reflection Questions

- *Why would we create this artwork and what benefits/issues might it raise? (To raise an important social issue and provide a chance for it to be explored and improved.)*
- *What do you like about your artwork and what did you learn in the art process?*
- *Would you have done anything differently in your artwork?*

Caught In Plastic

