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**L E S S O N S**

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**I N      A R T**

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**R o b e r t      H e n k e s**

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J. Weston Walch, Publisher

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# To the Teacher



This handbook, *300 Lessons in Art*, is a rich resource of creative art activities presented in a practical “planbook” format. Designed for use with junior and senior high school art classes, it will serve experienced and less experienced teachers alike as a valuable source of ideas and methods. Many of the lessons can be used in a single class period; and most require only inexpensive art materials.

Each activity is presented as an easy-to-use lesson plan. The plan not only indicates the level of student competency required, it also explains the lesson’s purpose and outlines the necessary materials and procedure. Guidelines for evaluating student work are also a part of each plan. Many lessons are accompanied by helpful and inspiring photos of student work.

The 300 lessons can be used individually in whatever sequence you choose, but for convenient reference they are grouped into seven chapters. The projects within each chapter are related by general topic, but they differ in media, technique, composition, or purpose. The first chapter centers on drawing techniques and media, the second on painting techniques, composition, and ideas. The third chapter offers a variety of two-dimensional projects other than drawing and painting, and the fourth chapter focuses on three-dimensional projects.

The fifth chapter is designed as a testing facility, for a change of pace, for creative exploration, and/or for therapy. All seventy-five activities in this chapter are designed to be completed within a forty-five minute time period, but the results may be useful as preliminary sketches for long-range projects.

The sixth chapter deals with art appreciation by doing, and the seventh chapter is a collection of twenty-five miscellaneous art activities.

Some major kinds of art have not been included in this book because they require complicated procedures, expensive equipment and supplies, or both. Such experiences as etching, lithography, serigraphy, photography, ceramics (wheel), weaving (loom), jewelry, stained glass, and several textile projects can best be served through other resources.

We hope this widely varied collection of art lessons will stimulate you and your students, helping you to make the development of artistic expression challenging, interesting, and enjoyable.

J. Weston Walch, Publisher

## **CHAPTER II PAINTING**

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22. **Crayon Encaustic Painting**
23. **Close-up Tempera Painting**
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**LESSON 21      Defined Line Painting      Intermediate/Advanced**

**Purpose:** To introduce a method of watercolor combined with ink to show the relationship between line, form, and texture.

**Materials:** White drawing paper, tempera paint, brushes, water containers, black fine-line felt markers.

**Procedure:** Students draw lightly in pencil on white paper a vase of flowers or similar stimuli. The paper is wetted with brush or sponge. Have students apply a brushful of paint to the wet surface, moving the brush slightly to follow the lines of the drawing. Other colors are then applied and allowed to blend into each other transparently so that the pencil sketch remains noticeable. After the painting is completely dry, have students reinforce the idea with black felt marker. Finally, add desired textures.

**Evaluation:** Based on the ideal combination of color and line as well as the suggestive quality of color in relation to line.

**LESSON 22      Crayon Encaustic Painting      Advanced**

**Purpose:** To introduce a mode of painting using the wax crayon process.

**Materials:** Crayons, hot plate, palette knife, brushes, cardboard or masonite.

**Procedure:** Have students draw on cardboard or masonite. After colors are chosen, crayons are placed in a tin pan or palette set on a hot plate at normal temperature. As crayons melt in the pan, the student should brush or knife the color onto the surface of the masonite or cardboard. This technique is similar to tempera painting, except that the wax crayon dries more quickly. Thus speed in applying the crayon is important. After an area dries, additional color can be applied, resulting in a buildup of color. The color can easily be eradicated by scraping with the palette knife. The design or idea should be properly planned before the process of encaustic painting begins.

**Evaluation:** Based on the fluidity and clarity of colors as well as on textural qualities.

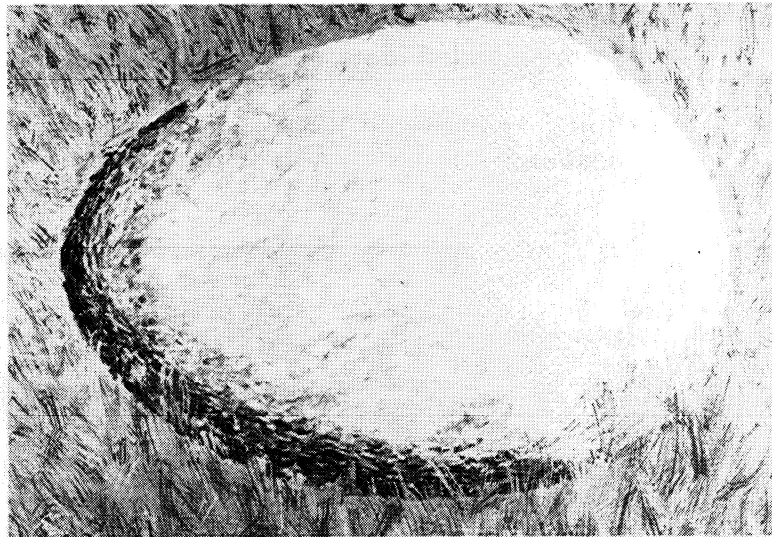
**LESSON 23      Close-up Tempera Painting      Intermediate/Advanced**

**Purpose:** To paint in detail a close-up view of a single aspect of nature within its own habitat.

**Materials:** Tempera paint, brushes, manila paper (18" x 24"), water cups, paint trays, pencils.

**Procedure:** Have students draw in pencil a single aspect of nature, such as a turtle, frog, fish, bird, spider, or ladybug, enlarged to the size of the paper. Remaining space on the paper should show the creature's natural environment (fish in water, bird in sky). The entire drawing should be painted realistically so as to record all natural detail.

**Evaluation:** Based on the complexity of detail and technical ability of painting. Background should enhance the entire painting.



Egg in the Nest

## LESSON 24 Faraway Tempera Painting

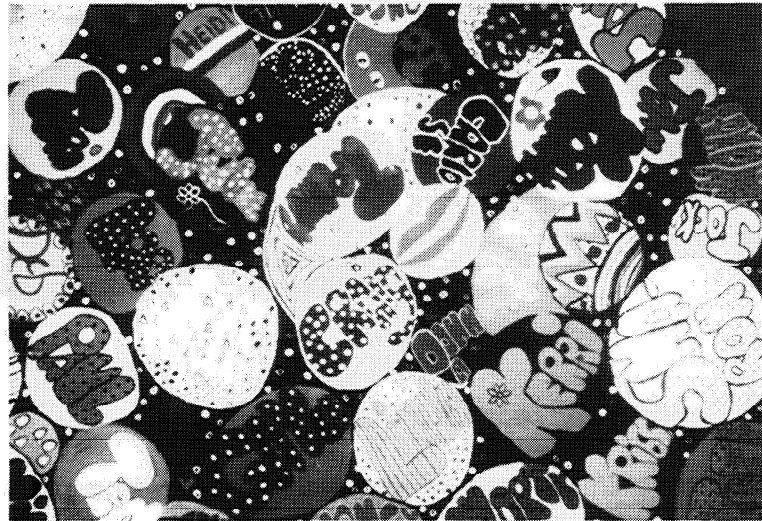
Advanced

**Purpose:** To paint in detail a single aspect of nature but reverse the size from large to small.

**Materials:** Tempera paint, brushes, manila paper, water cups, paint trays, pencils.

**Procedure:** Have the students draw a single aspect of nature about one-tenth the size of the paper. It is important to locate the natural aspect in an appropriate spot in the picture. Since the background space becomes the major part of the painting, the environment must be activated enough to sustain the position of the animal, insect, or object. The drawing should be painted in a detailed, realistic style.

**Evaluation:** Based on the appropriate location of the single aspect of nature within the natural habitat.

**LESSON 25 Word Painting****Intermediate/Advanced****Purpose:** To incorporate composition, color, and lettering into a single expression.**Materials:** Tempera paint, brushes, pencils, white drawing paper, water cups, paint trays.**Procedure:** Have students consider various groups of words that form a team, group, or family: nicknames, rock group names, movie stars, athletic teams. Names are then drawn with pencil on large drawing paper in an arrangement of varied sizes and styles. After the composition is complete, it is painted in contrasting colors. Background colors should be subdued (grey, light blue, lavender). Finally, decoration can be added (dots, circles, small words).**Evaluation:** Based on the complexity of design, contrast, texture, overall unity, and neatness of execution.

My Friends

**LESSON 26 Two Sections of a Single Aspect of Nature****Advanced****Purpose:** To paint in detail two single aspects of nature, each within its own environment.**Materials:** Tempera paint, brushes, water cups, paint trays, white drawing paper, pencils.**Procedure:** Have the student divide the paper with pencil into two sections—vertically, horizontally, or diagonally—representing two separate environments, such as sky and land or land and water. Then the student considers and draws an aspect of nature in each area, such as bird in sky, turtle on land. In drawing, neither creature should overlap into the other's environment. Each section of the drawing should survive on its own, but with the use of proper color it should sustain as a single painting. Students paint, texturing areas realistically in detail.

**Evaluation:** Based on the wholeness of the composition, with details, texture, and blend of color as ingredients, plus careful execution.

**LESSON 27**      **Three Sections of a Single Aspect of Nature**      **Advanced**

**Purpose:** To incorporate three different ideas in three separate sections into a single meaningful painting.

**Materials:** Tempera paint, brushes, paint trays, water cups, pencils, white drawing paper.

**Procedure:** Have students divide a large sheet of drawing paper with pencil into three sections representing three natural environments, such as sky, land, and water; water, land, and water; sky separated by two large trees; sky, mountains, and water. Insect or animal life should then be drawn, each within the limits of its environment, but positioned in such a way as to suggest compositional unity. Remember, close-up detail is still important in both the idea and the environment. The drawing should be painted in careful detail.

**Evaluation:** Based on the unity of the composition and the textural effects of the three environments.



Cityscape



**LESSON 28      Multiplicity of Environments      Advanced**

**Purpose:** To express several aspects of nature, each in its own environment and contributing to the unity of the whole.

**Materials:** Tempera paint, brushes, water cups, paint trays, pencils, white drawing paper.

**Procedure:** Have students draw several sections within sections with pencil on large drawing paper, (18" x 24"). For example, if the paper were divided horizontally into sky, water, and land, additional sections would be drawn, such as clouds in the sky and ponds in the land. Each added section should include a natural creature, such as a bird in the cloud as well as in the sky, a duck in the pond as well as a turtle on the land, and a fish in the water. Again, each animal should be positioned to enhance the unity of the whole.

**Evaluation:** Based on the carefully executed composition of unity and detail.

**LESSON 29      Painting in Cool Colors      Beginning/Intermediate/Advanced**

**Purpose:** To express an emotional mood of a still-life setup.

**Materials:** Tempera paint, paint trays, water cups, pencils, brushes, white drawing paper.

**Procedure:** Students should draw an outdoor scene in pencil on large drawing paper. Consideration should be given to the variations of the cool colors of blue, green, and purple. Paint is then applied, lightening and darkening the colors with white and black to create various contrasts. Paint may be applied in a flat or blend pattern.

**Evaluation:** Based on the "coolness" of the painting and all-over consistency of paint application.

**LESSON 30      Painting in Warm Colors      Beginning/Intermediate/Advanced**

**Purpose:** To create a painting of emotional content, using the warm colors of red, yellow, and orange.

**Materials:** Tempera paint, water cups, brushes, paint trays, pencils, white drawing paper.

**Procedure:** Display a still-life setup of a vase of flowers and/or a bowl of fruit. Select flowers and fruit with warm colors. After students have drawn the still life, rely on the visual stimulus for highlights, contrasts, and three-dimensional effects in the painting process. If the drawing is complex, flatly painted areas may sustain the composition more than blended colors.

**Evaluation:** Based on the emotional content of warmth and the compositional elements of contrast and detail.

**LESSON 31      Painting in Primary Colors      Advanced**

- Purpose:** To execute a painting in the limited use of primary colors.
- Materials:** Tempera paint, paint trays, water cups, brushes, pencils, white drawing paper.
- Procedure:** Dictate or set up a stimulus for drawing: landscape, still life, or posed models. Purposely arrange various areas of overlapping planes. Since tinting and shading are prohibited, several small areas should be introduced into the drawing in order to avoid large areas of “empty” colors. After drawing is complete, paint.  
It is very possible that a semi-abstract painting may result. Thus, in order to sustain a unified composition, the colors should be balanced.
- Evaluation:** Based on the complexity of design and the accurate application of color.

**LESSON 32      Painting in Tones of a Single Primary Color      Advanced**

- Purpose:** To explore within a given activity and medium the possibilities of complete expression with variations of a single color.
- Materials:** Tempera paint, paint trays, pencils, water cups, brushes, white drawing paper.
- Procedure:** Students should work from a visual stimulus. It avoids lapses in thinking of ideas for expression. The usual still life is ever-present, so a change of pace may be in order. Set up an all-sports or custodial still life.  
After drawing the stimulus, students should choose one of the three primary colors: red, yellow, or blue. By varying the degree of dark and light added to the color, three-dimensional shapes become evident. The process is continued until the painting is complete.
- Evaluation:** Based on the range of tints and shades forming a complete and unified painting.

**LESSON 33      Montage and Tempera Painting      Intermediate/Advanced**

- Purpose:** To incorporate the montage expression with tempera paint.
- Materials:** White drawing paper, magazines, scissors, glue, tempera paint, water cups, paint trays, brushes.
- Procedure:** After montage is complete, tempera paint is added to empty background spaces. Students may also add paint directly onto the montage material as detail or accent.
- Evaluation:** Based on the uniform intermixture of paint and montage.

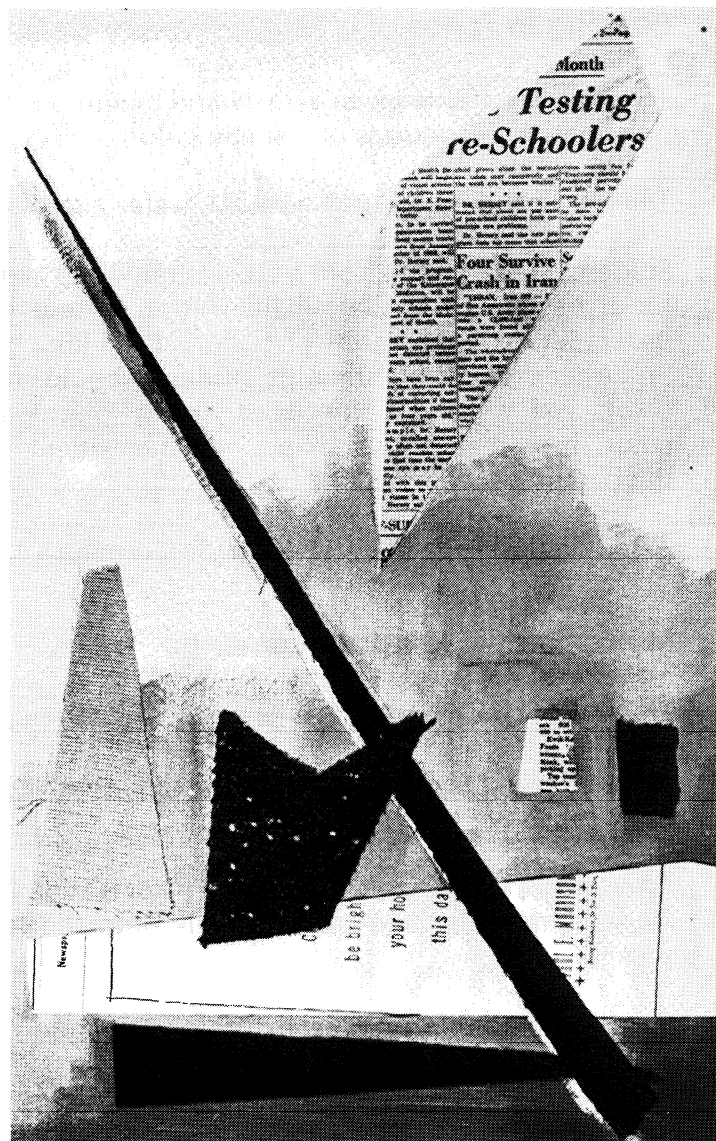
## LESSON 34 Collage and Tempera Painting Intermediate/Advanced

**Purpose:** To incorporate the collage expression with tempera paint.

**Materials:** Collage materials, scissors, glue, white cardboard, tempera paint, brushes, water cups, paint trays, pencils.

**Procedure:** After collage is complete, have students add tempera paint in spaces unoccupied by collage materials. This may include such sections as sky and water. Students may also paint parts of the collage materials if it suits the idea and enhances the composition.

**Evaluation:** Based on the unity of collage and tempera paint, and the variety of collage materials in relation to the whole.



The News

**LESSON 35      Finger Painting      Beginning/Intermediate/Advanced**

**Purpose:** To render flexibly a spontaneous reaction to ideas.

**Materials:** Finger paint, finger-paint paper, several objects (forks, knives, toothpicks, toothbrushes, etc.).

**Procedure:** Have students select colors to fit a particular mood, such as joy, sorrow, hate, or anger. Apply colors to finger-paint paper and “move color” in hand strokes to suit a particular mood, varying the strokes as the hands glide over the paper. After reaching a satisfying design, apply details by scratching into the color with the various tools. This can become a form of sophisticated etching.

**Evaluation:** Based on the freedom of response to ideas, and the variety of accents and details caused by the various tools.

**LESSON 36      Tempera and Enamel Painting      Advanced**

**Purpose:** To incorporate unique but opposite painting media into a unified composition.

**Materials:** Tempera paint, colored enamels, brushes, palette knife, paint trays, water cups, drawing paper, masonite or cardboard, gesso, sticks, chalk or charcoal.

**Procedure:** Have students work from a preliminary sketch, drawing the sketch onto prepared masonite or stiff cardboard with chalk or charcoal. With a stick, drip black enamel onto the drawing, following the contours of the ideas. This drip method will cause suggestive qualities that will later enhance the intuitive appearance. The enamel lines can be broadened with a palette knife to create variations. Other enamel colors are dripped as needed.

After enamel is dry (8 hours), tempera paint colors are applied to the open spaces to correlate with the enamel. The finished product should be a suggestive blend or unity between enamel and tempera paint.

**Evaluation:** Based on the suggestive quality of the painting as well as the clarity and unity of the paint-enamel combination.

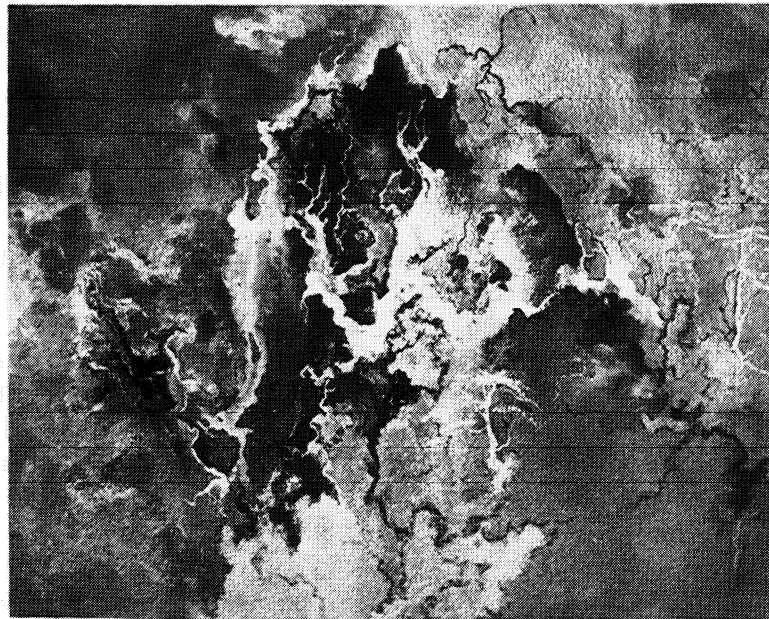
**LESSON 37      Enamel Painting      Advanced**

**Purpose:** To express an idea in a drip-type method hinging on expressionism.

**Materials:** Colored enamel, prepared masonite, palette knife, brushes, drawing paper, pencils, chalk.

**Procedure:** Have students first paint a flat enamel color over the entire masonite (2' x 4'), then chalk a drawing onto the masonite. A color is selected and the enamel is dripped over the chalk drawing. Additional colors are dripped over approximately the same area, so that the two colors collide or blend together. A third, fourth, and fifth color repeated in the same fashion will eventually cover most of the masonite. The original color of the masonite will act as a neutral or background color. After the enamels are dry (24 hours), accent areas where needed with a black or white enamel. The entire painting is done by the drip method. The result is an exciting semi-abstract enamel painting, highly suggestive and expressionistic.

**Evaluation:** Based on the clarity of color and expressionistic appearance. It should be strong in its composition. By the nature of the process, the painting cannot be realistic.



Roots and Trees

## LESSON 38 Oil Painting

Intermediate/Advanced

**Purpose:** To introduce a more permanent medium of expression that allows for fluid blending of color.

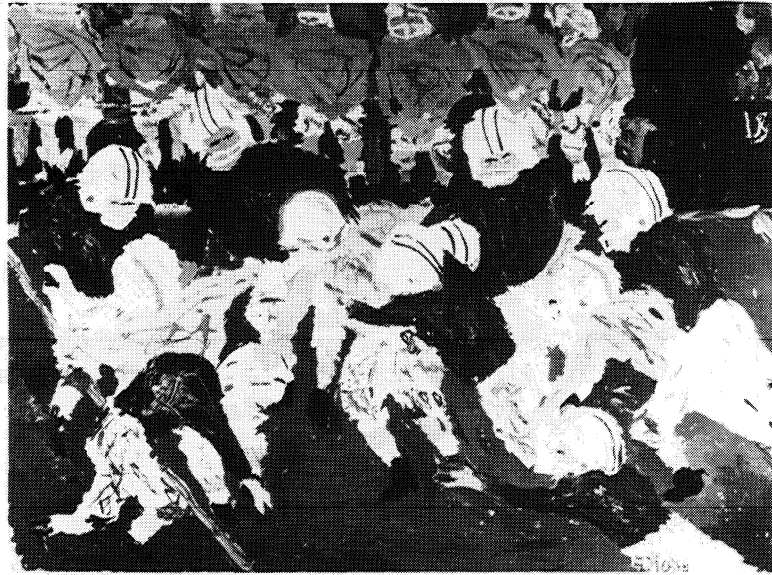
**Materials:** Oil paints, oil brushes, canvas or masonite, palette, palette knife, turpentine, linseed oil, chalk/charcoal, pencils, drawing paper.

**Procedure:** Have students draw a preliminary sketch in pencil on drawing paper, preferably from a visual stimulus (still life, posed models, landscape) in order to avoid stereotypes. Redraw sketch onto canvas or prepared masonite with charcoal or chalk. Masonite will lend itself to both brush and palette knife.

Since oil paints spread more fluidly than water-base paints, have students consider blending colors, relying upon the colors in the visual stimulus. Students will probably paint in flat patterns at first, but encourage blending directly on the canvas or masonite. Beware of overblending, causing muddy colors. After painting is completely dry (2 days), accents can be applied with palette knife.

Oil painting demands more than a single attempt. Second and third painting will improve the process.

**Evaluation:** Based on the fluidity of color and the “feel” of the oil appearance.



Football

### **LESSON 39 Mixed Media Painting**

**Advanced**

**Purpose:** To combine several media into a single expression.

**Materials:** Tempera paint, oil paint, enamels, masonite, chalk, scrap material (cloth, paper), pencils, drawing paper, glue, brushes, palette knife, gesso.

**Procedure:** Mixed media works best on a hard surface such as masonite. Having drawn with chalk onto the gessoed surface of the masonite, students can attain three-dimensional effects by gluing onto the masonite paper or cloth representing those areas advancing on the picture plane. Oil paints and enamels or water-base paints are then applied in those areas not represented by cloth and/or paper materials.

If desired, paint can be applied over the materials to blend with the other paint. At no time, however, should the applied materials take over the expression.

**Evaluation:** Based on the blend and compatibility of all media used.

**LESSON 40 Mural Painting****Advanced**

**Purpose:** To give advanced students the experience of enlarging an idea on a vast scale and sharing creative abilities with others.

**Materials:** An accessible wall, chalk, tempera paints or flat latex, brushes, pencils, drawing paper, fixative.

**Procedure:** Select a proper setting (classroom wall, cafeteria wall, office, or hallway). Have students prepare a preliminary sketch of proposed ideas. Then redraw on a large scale onto the wall all details of the original sketch. Select medium, preferably water-base paint that can be permanently protected with spray-on fixative. **This project, suited for advanced students, should be thoroughly planned to avoid errors during the painting stage.** Remember, painting on a vertical surface may cause dripping problems. As the painting progresses, encourage blending of color to avoid stiffness.

Other media can be used, such as latex paints, enamels, or oils. Each has its own peculiarities. The choice depends on the abilities of the students.

**Evaluation:** Based on strength and simplicity. Murals are to be seen from a distance; thus the strength and simplicity of the painting are essential.