

Texture Rubbing (Fish)

Objective

Students will observe various textures in creation, see that some textures form patterns, and experiment with texture in artwork.

Supplies

- ✓ objects or pictures of objects to demonstrate texture in creation, including fish with scales
- ✓ fingerprint paper, white: 12" x 18"
- ✓ construction paper, blue: 12" x 18"
- ✓ broad-tipped black marker
- ✓ crayons
- ✓ purchased plastic texture rubbing sheets or other suitable materials for texture rubbing such as corrugated cardboard, flat woven basket, rug or plastic canvas, vegetable/onion bag, etc.
- ✓ scissors
- ✓ glue

Vocabulary

pattern (principle of design including orderly repeated elements)

texture

texture rubbing

Introduction

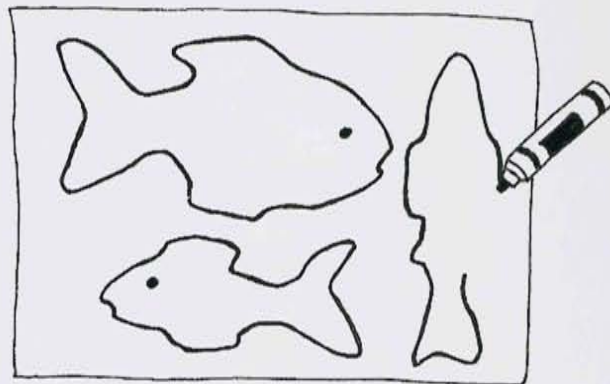
Can you describe what texture is? Texture is the way a surface looks and feels: furry, bumpy, smooth, rough, etc. God has created many different textures to adorn his creatures. Fish are one example. Some fish are smooth like rubber, and some fish have scales. Many textures have a pattern to them as well. See how the scales on a fish are all arranged in an orderly pattern.

Teacher: Show and discuss various examples of texture, including the scales on a fish.

You will make a picture called a “texture rubbing.” By laying a piece of paper over a texture (such as corrugated cardboard) and rubbing the paper with a crayon, the pattern of the texture will show up on the paper. You will make a picture of fish out of your texture rubbings.

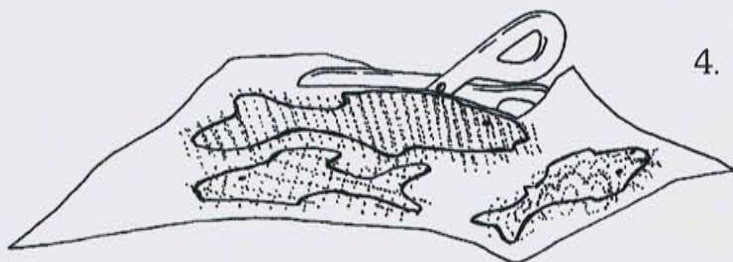
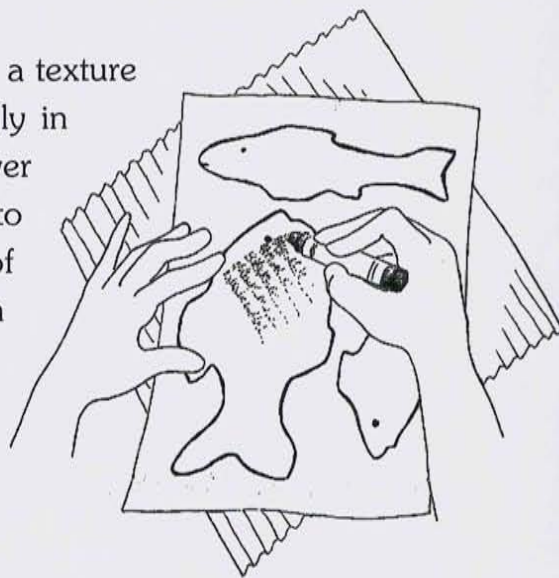
Directions

1. With a black marker, draw 3 or more large fish on the shiny white finger-paint paper. Include fins, the mouth, and an eye. Use up as much of the white paper as possible. Where they are placed does not matter.



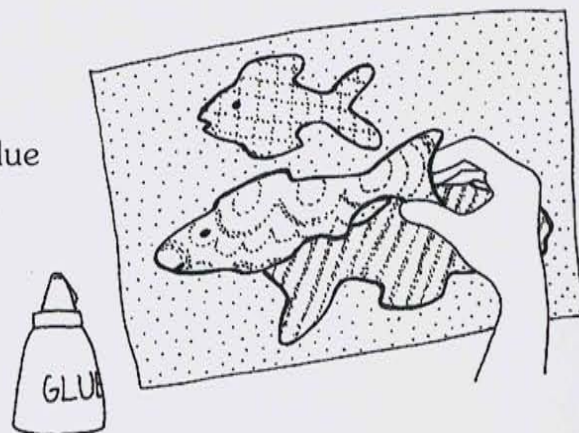
Teacher: Demonstrate how to draw a simple outline of a fish. Emphasize filling up the paper.

2. Lay your paper with the fish outlines on top of a texture so that a fish covers the texture. Hold it firmly in place. With any color crayon, color or rub over the fish shape in order to transfer the texture onto the fish. You may use either the point or side of the crayon, but rub the crayon firmly and in only one direction.
3. Using various color crayons and textures, continue rubbing textures until each outlined fish is colored in. Textures and colors may be repeated.

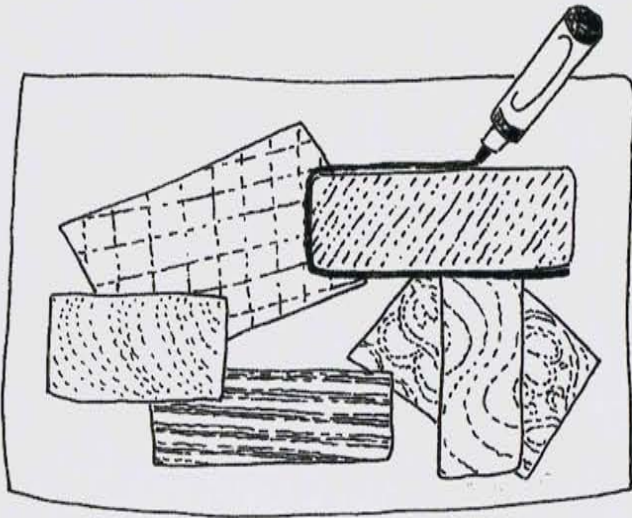


4. Cut out your fish around the black outlines.

5. Arrange and glue the fish onto a piece of blue construction paper. Fish shapes may overlap.
6. Watch for textures all around you and in creation.



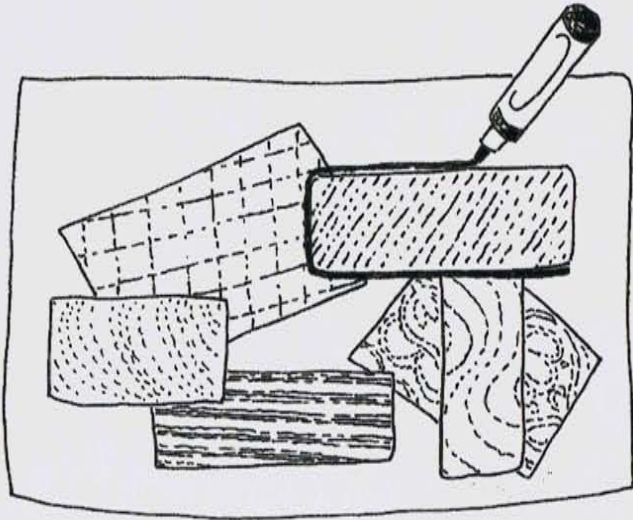
Variations



- Instead of fish, make other animals or geometric designs out of texture rubbings.
 - Go on a field trip in order to collect various texture rubbings.
 - Make prints from a real fish with scales. Consult your local library or the Internet for instructions.
- Use kitchen aluminum foil instead of the fingerprint paper to make textured fish. Follow the same method as outlined in the lesson, except simply rub textures into the foil with your fingers. Make the fish colorful by coloring the textured foil fish shapes with permanent markers. The shiny foil will show through.

Notes

Variations



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Notes



Snowflakes on Blue

Objective

Introduction to the principle of focal point while reinforcing the principles of unity and variety, including a consideration of the beauty of snowflakes.

Supplies

- ✓ examples of paintings that show focal point (for demonstration, Painting References, page 168)
- ✓ pencil
- ✓ scrap paper
- ✓ construction paper, light blue and medium blue: 9" x 12"
- ✓ oil pastels: white, blue
- ✓ scissors
- ✓ glue

Vocabulary

focal point (principle of design, also known as emphasis or center of interest, in which one main area of focus or interest is emphasized in a composition)

Introduction

Snowflakes are an amazing creation of God. Each one of the millions and billions of tiny crystals is different and unique, yet every single snowflake has the same radial symmetry in a hexagon of 6 sides. The unity and variety that snowflakes exhibit is so great and so glorious, it really is beyond our comprehension.

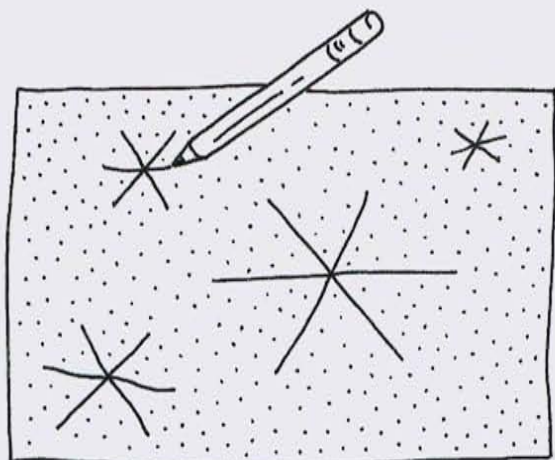
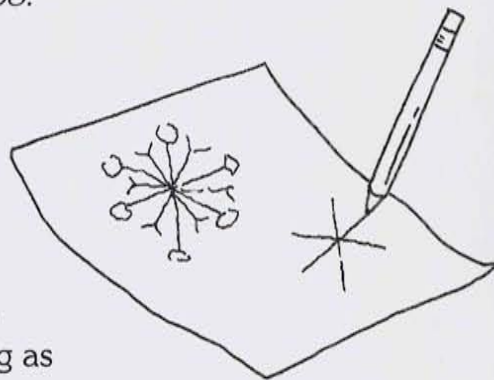
You will make a picture to show the principles of unity and variety that exist in snowflakes. But you must also show one more principle of design in your artwork, and that is focal point.

Having a focal point, or center of interest, in a picture gives our eyes a resting spot. It says, "This is what this picture is all about," so that our eyes are drawn to that area of the composition. Without a focal point, we don't know where to look first. With a focal point, our eyes are drawn into the picture. You will include a focal point in your picture by making one of the snowflakes larger than all the rest. Thus it will stand out more than the others and will become the focal point of your design.

Teacher: Display and discuss several paintings to demonstrate various ways in which artists employ the principle of focal point in their compositions. Use any examples desired, or use Painting References starting on page 168. References for further discussion of snowflakes are also found on page 168.

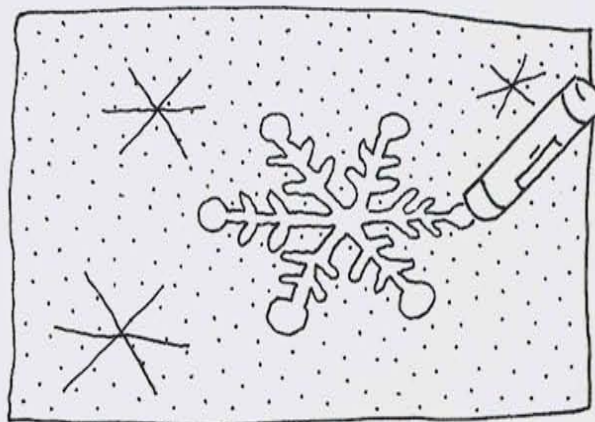
Directions

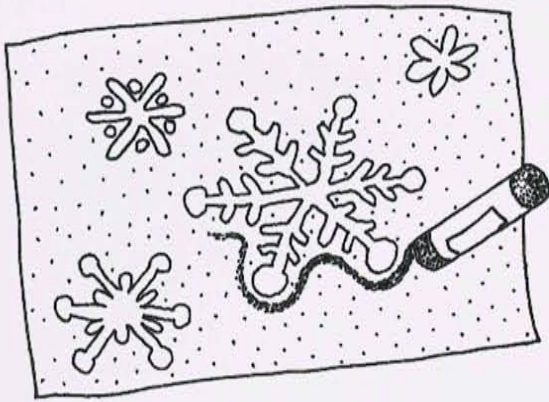
1. With a pencil, practice drawing several different snowflakes on scrap paper. For each one draw a large "X" first, then put a line through it to make 6 hexagonal angles. Practice spacing these lines and angles as evenly as possible. Then start drawing as many interesting and different patterns on each hexagon as you can think of. (See how challenging this is for us to do, which can't even be compared to the billions of snowflakes God brings on the earth every winter!)



2. On a piece of light blue construction paper, with a pencil lightly draw a hexagonal "X" and line for the large snowflake. Draw several more hexagon stars on the light blue paper. Make some bigger and some smaller, while keeping all of them smaller than the first large one you drew. Fill up the paper.

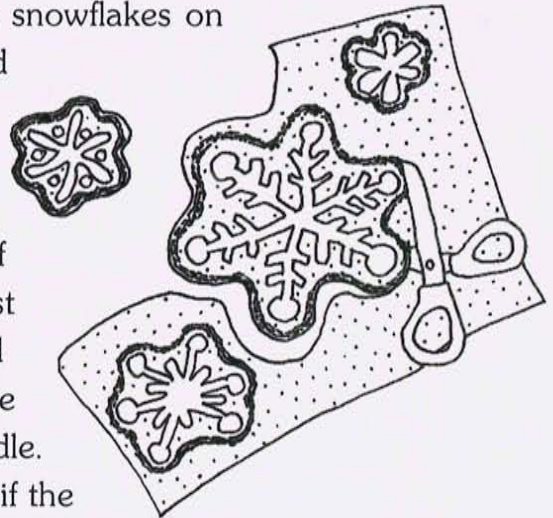
3. With a white oil pastel, trace over these lines and add the patterned details that will make them all different and interesting snowflakes. Draw heavily to make the white pastel show up well on the light blue paper.
4. With a blue oil pastel, draw a simple outline around each snowflake. Do not





try to outline all the details of every snowflake. Just outline the 6 main points of each one.

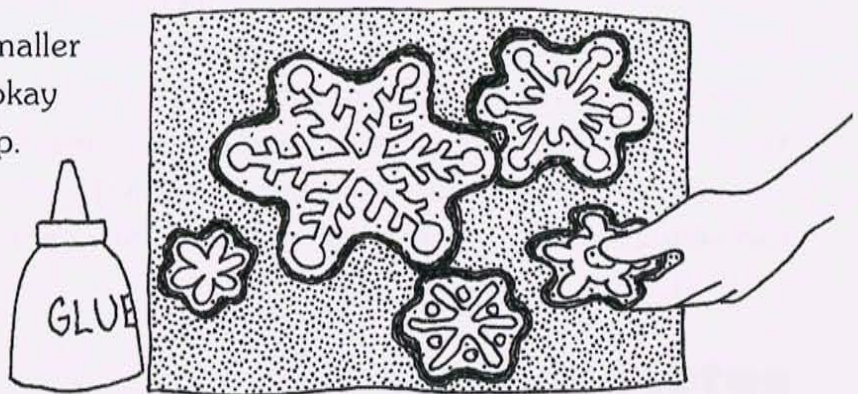
5. Cut out the snowflakes on or around the blue outlines.



6. Arrange and glue the snowflakes onto a piece of blue construction paper. Place the largest snowflake on first, since this will be the focal point of your design. Place it somewhere near the center of the paper, but not right in the middle. Your design will seem to have more movement if the focal point is not exactly in the middle. But to avoid directing our eyes off the paper, neither should the large snowflake be placed too near the outer edge of the paper. Remember—the focal point should draw our eyes *into* the picture.

Teacher: The reason for not putting the large snowflake directly in the middle of the paper for this project is to keep the overall design more exciting. The snowflakes will look more like they are moving and floating down if the focal point is slightly off center.

7. Arrange the other smaller snowflakes as desired. It is okay if some snowflakes overlap. Glue them all down, one at a time. Remember to avoid applying the glue to the back of a snowflake while holding it over your artwork.



8. Look at your finished picture. Can you describe how there is unity and variety in your design? Can you clearly see a focal point in your picture as well?

Variations

- ❑ Fold circles of white paper and cut to make 5 or more snowflakes in various sizes, taking care to make one larger than the rest. Glue snowflakes onto silver or gold foil. Trim the foil around each snowflake to leave a small border. Arrange and glue snowflakes on 12" x 18" medium or dark blue construction paper, making sure the largest snowflake is positioned well to serve as the focal point. Snowflakes may overlap.
- ❑ Focal Point Square: Arrange and glue 1" colored construction paper squares on an 8" x 10" piece of plain white paper following these rules: 1) squares must all be the same color, 2) same size, 3) applied in the same direction, and 4) they may not touch. The focal point square can break 2 of these 4 rules. But the following rules may not be broken: 1) the squares may not touch the edge of the white paper, and 2) the picture must have a name.
- ❑ Make a collage of dried, pressed autumn tree leaves. Some should overlap others. Using size and/or color, as well as placement, make sure one leaf stands out as the focal point of the collage. Glue this leaf on last.

References for Discussion of Snowflakes

- Job 37:6; Job 38:22; Psalm 51:7; Psalm 147:16–17; Psalm 148:8; Isaiah 1:18; Revelation 1:14.
- Jaqueline Briggs Martin, *Snowflake Bentley*, Houghton Mifflin Co., 1998.
- John Huizenga, "Ice Crystals Through the Spectacles of Scripture" *Beacon Lights*, vol. 58, no. 1 (Jan. 1999): 13
- Kenneth Libbrecht, *The Secret Life of a Snowflake: An Up-Close Look at the Art and Science of Snowflakes*, Voyageur Press, 2009.
- Joel Minderhoud, "Treasures of the Snow" *Standard Bearer*, vol. 81, no. 9 (Feb. 1, 2005): 205

Painting References

The Night Watch (1642) by Rembrandt van Rijn.

The Night Watch is actually a misnomer. Because of Rembrandt's characteristic

dark backgrounds, and because over time the varnish had darkened and made the painting appear even darker, it seemed to picture a night scene. It is, however, a scene depicting a ceremony that is meant to portray various dignitaries and guards of Amsterdam. The foreground figure with the contrast of black, red, and a stark white collar clearly stands out as the focal point and the most important person in the painting. This degree of contrast is found nowhere else in the painting. The placement of his face near the center of the composition also shows that he is to be seen as the most important person among all those portrayed. The man to the left of him is clearly important, too, but is second in rank as we see only the profile of his face.

Note the small woman to the left. She is behind some of the others, yet the light falls on her, making her an important figure in the composition as well. See how she helps to balance the painting by being positioned almost opposite another light-colored figure in the design.

The Gleaners (1814-1875) by Jean Francois Millet.

Here we see red and white juxtaposed against each other in order to bring out the main focus—the stooping gleaners. A brightly colored blue scarf helps to balance and set the gleaners off as well. The standing gleaner leads our eye to them. Also note their placement. They are slightly off center towards the left. This painting became very popular in its day because it was one of the first to portray ordinary country life. Otherwise, up to this point in history most paintings had to do with religious themes, myths, or formal portraits.

Snap the Whip (1836-1910) by Winslow Homer.

Red is a very strong, intense color, and when a white area such as one of the boys' shirts is seen against it, our eyes are immediately drawn to that boy. Winslow Homer very strategically placed this young whipper-snapper in front of the red schoolhouse in order to set him apart as the focal point. Note also that the placement of this area is slightly off center and towards the right. *Snap the Whip* is a very famous and well-known American painting.

Notes