

# CREATE ART NOW





# ACKNOWLEDGMENTS

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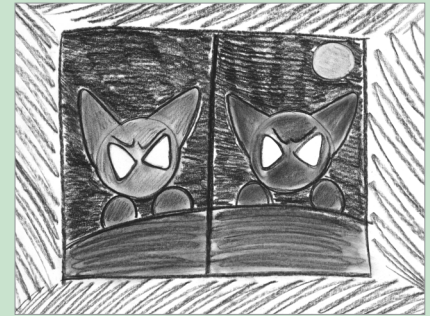
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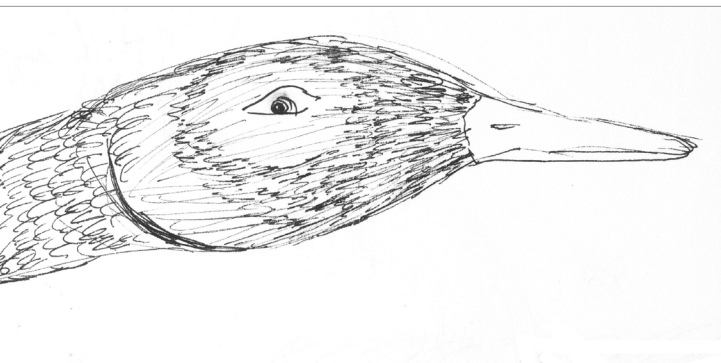
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# 4-H VISUAL ART HELPER'S GUIDE INTRODUCTION

Welcome to 4-H Create Art Now, an adult helper's guide to teach drawing, painting, and sculpting to young people, along with wraparound activities on exhibiting, community art, and the entrepreneurial side of art.

The 4-H Create Art Now introduction includes the elements and principles of design; sketchbook and portfolio use; principles of experiential learning; critiquing to build critical-thinking skills; elements of art ethics for youth; service to community through art; and lifetime skill development.

4-H Create Art Now sets up each lesson with a specific objective to guide the adult helper in planning. Each lesson provides art vocabulary along with an element and principle of design and step-by-step directions to do the activity as well as the opportunity to reflect on and apply the learning. Questions under the Reflect and Apply sections help youth give thought to the learning they have experienced and their artwork creation. Lessons reference the National Core Visual Arts Standards (page 6). Additional information on techniques, skills, and artists is provided in each lesson.

Lessons are designed for youth grades 4–8 but may be adapted for younger and older youth. Each lesson is marked with an age-appropriate icon, indicating that with adaptation the lesson is appropriate for that age group.



CLOVERBUD (5–8 years)



Elementary-Middle (9–13 years)



Older Youth (14–16 years)

Let's get started. Here are the foundational principles for working with youth and art.

## 1. EXPERIENTIAL LEARNING

4-H Create Art Now follows the experiential learning model of *Do, Share, Reflect, Generalize, and Apply*. Two of the five steps are combined into the three-step model of Do (Experience), Reflect (Share and Process), and Apply (Generalize and Apply). As the adult helper, lead the youth through the directions in the *DO* section. After youth do the activity, talk through the *What did we learn? (REFLECT)* and *Why is that important? (APPLY)* sections of the lesson. You can reinforce art skills and life skills as the youth work through *reflect and apply questions*. Check the learning indicator at the end of each lesson to ensure the youth are building skills.

## 2. CREATIVE PROCESS

We all learn and perfect new skills through practice. A concert pianist only plays concerts by having practiced again and again. Athletes compete and win only because they have practiced. This is true with the visual arts. Art is visual communication. We develop art skills through trial and error, stepping back and rethinking the process. As you work through 4-H Create Art Now with youth, plan to repeat an activity multiple times to build their skills.

## 3. SKILL BUILDING THROUGH CREATING

4-H Create Art Now focuses on helping youth to develop skills. A skill is a learned ability that helps an individual do something well and to succeed. 4-H Create Art Now focuses on three types—critical thinking, communication, and planning/organizing. By creating artwork that is self-expressive, practicing art techniques, using art terminology and language, and gaining experience with evaluating artwork, youth will develop these skills as well as have robust art experiences.

- Critical thinking – strategies for analyzing, comparing, reasoning, reflecting, and deciding what to believe or do; discovering meaning; and building connections with past learning.
- Communicating – exchange of thoughts, information, or messages between individuals; sending and receiving information using speech, writing, gestures, and artistic expression.
- Planning and organizing – a method for doing something that has been thought out ahead of time and how the parts can be gathered and put together.

## 4. THE ELEMENTS AND PRINCIPLES OF DESIGN

As the art helper, focus on teaching the individual elements of design: line, form, color, shape, space, and texture. Then help the youth put the elements together, which begins the application of the principles of design: balance, emphasis, pattern, repetition, movement, rhythm, proportion, variety, and unity. Use the Idaho 4-H Elements and Principles of Design Card (See resource link, page 7) when you gather with the youth for the art activities. We recommend each youth have their own card.

Use the art vocabulary shown in each lesson along with the elements and principles defined (pages 7–8) to enhance discussion and build critiquing skills. If youth have a name for art concepts, then they are more likely to use and apply them. Each youth is unique. Therefore, no two art pieces will look the same when in process or when completed. As the adult helper, provide guidance for the creative process, skill-building opportunities, and vocabulary development.

## 5. CRITIQUING TO BUILD CRITICAL-THINKING SKILLS

Critiquing one's artwork is necessary to grow in skill, understanding, thinking, and use of techniques. With 4-H Create Art Now we recommend that each youth



critique his or her own work and practice critiquing public artwork. Keep youth focused on individual self-reflection before critiquing their peer's works.

Structure the critiquing process and avoid random, unconnected commentary. We recommend using the Sharing Your Artwork: Critiquing – Reflecting – Learning (page 109) wraparound lesson as a guide. As the youth work through the process, use the concepts and vocabulary they have learned. Refer to the Elements and Principles of Design Card each youth has received. Additionally, have the youth compare their first art piece with the final product. Can they see growth in skill, understanding, knowledge and technique? If the youth is struggling to see differences, articulate suggestions for what you see as the evolution of the work.

## 6. ART ETHICS TO SHARE

There are many ethical issues involved in the production and marketing of artwork. We would not want someone to use our ideas or likeness for their own benefit without some considerations. Share these parameters with youth:

- All artwork is owned by each artist. An artist can give away or sell their rights to the art through agreements, licenses, or letters of understanding. An artist may also protect their work by obtaining a “copyright.” Work that is “copyrighted” will have a © shown somewhere on the piece itself. Graphic artists may protect their images and logos with “TM” to show ownership or ® (which requires filing with the US Patent and Trademark Office). In these cases, there are specific rules about who may use the image and how the image can be used. Artists may also limit alterations to the image, including specific colors or image sizes.
- After 70+ years, noncopyrighted art is generally in the “public domain,” depending on the artwork. Research to be certain how you might be able to access and use an artwork.
- If you want to use the image or photograph of someone in your artwork, you will need to get their permission (photographic and artistic). If they are under 18 years of age you will need their parental or guardian's permission as well. The agreement usually limits or restricts how the likeness can be used.



## 7. ART RULES TO SHARE

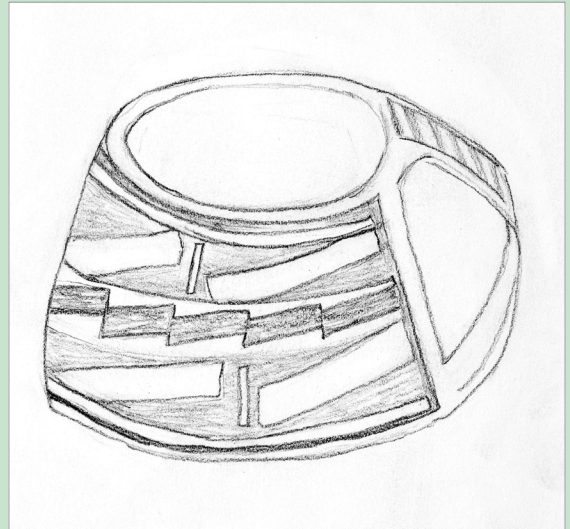
Share these rules with youth to set a positive environment for creating:

- Respect others, always.
- Title and date all artwork so there is no confusion about individual ownership. Follow the Labeling Your Artwork wraparound lesson (page 110).
- No touching others' artwork.
- Share ideas with the group but create your own artwork.
- Accidents happen. Find solutions or ask for help. Apologies and solution seeking are respectful. Retaliation is not acceptable.
- No one may destroy another's work.
- Set pieces aside that you do not like. These pieces might inspire a new idea.

## 8. LOGISTICS OF DOING ART

Although we cannot always pick an “art studio” to work in, we can structure the work environment to help the youth stay focused on the creative process.

- The art space should allow for appropriate working distance between youth where they can work comfortably, sitting or standing, and with enough space for supplies.
- Use tables and chairs so that youth can place supplies close to their working space.
- Water cups need to be weighted enough not to tip over. If no water is available in the room, set up a clean water bucket and have a dump bucket ready.
- Have paper towels on the table in a waterproof container so that the towels stay dry even during a spill.
- Have cleanup supplies ready. All youth are expected to participate in cleanup as part of the overall activity.
- Have a drying space as needed.
- A sketchbook for each youth is good for practicing and capturing ideas (page 9).
- Have two portfolios for each youth (pages 10–11). Youth can take portfolios home after each gathering or store them in a large plastic container. The first portfolio is used for all works. A display portfolio is for the best work from each lesson and is used to show skill development.



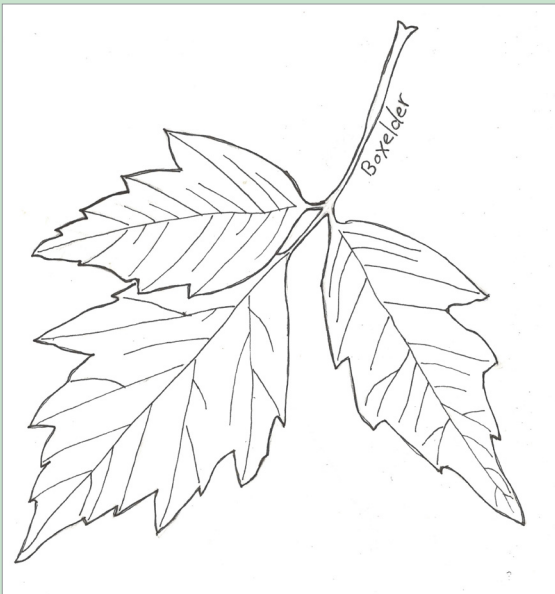
## 9. PREPARE TO CREATE WITH YOUTH

On your own:

- Review and prepare the lesson that youth will do at each gathering. Consider the background information in each lesson and share it with the youth as you guide them through the experiential process of Do, Reflect, and Apply. Use vocabulary terms as you explore the lessons to reinforce art and life skills development.
- Review the learning objective and learning indicator for each lesson to assist youth in staying focused on art skill building and the critiquing process.
- Before leading the youth, practice the lesson. You may find different teaching strategies to use with your unique youth group.
- Think about the creative process and the instructions you will give. Clear directions help youth understand the concepts and process before they practice and experiment.

During the gathering:

- Focus on individual skill building, not conformity in the artwork.
- Encourage questions to ensure understanding.
- Show techniques, demonstrate skills, and share ideas. If you demonstrate the process, go through all the steps before the youth start. Demonstrations set guiding parameters to support youth thinking, choices, and actions.
- Cover the safety rules noted for each lesson.
- Consistently using the lesson vocabulary, elements, and principles of design will help youth gain skill in critiquing. Practice the critiquing process with the youth by asking the reflect and apply questions and having the youth complete a critique sheet (page 109). When youth are comfortable, direct the critiquing process with each youth in front of the group. With guidance and after practicing, help youth respectfully and appropriately critique each other's artwork.
- It is a good idea to have reading books or puzzles on hand for youth who work quickly or become easily bored. Establish the rules of being respectful while others work and being respectful of others' work. Offering quiet activities off to the side of the group fosters a positive environment.





## 10. ACTIVITY TIMES

The activity time for most lessons is one hour, but will vary, depending on the drying time and pace at which your youth feel comfortable when creating. Several lessons, Expressing Self through a Portrait, Watercolor and Ink, and Box Assemblage, will take two hours.

## 11. ADDITIONAL LEARNING EXPERIENCES FOR YOUTH

These suggestions may be worked into a presentation or demonstration as part of the 4-H experience.

- Visit a local artist and learn how they create artwork.
- Explore how crayons, colored pencils, or paints are made.
- Visit an art museum and select one or two works or areas to explore—the media used, artist biographies, history or historical context, culture of the artist, cultural context in which the artist lived and worked, and other art-related topics.
- Check out artwork displayed at a local college/ university, library, or municipal building.
- Practice the critiquing process on public artwork.
- Compare and discuss art in children’s storybooks.
- Create a group artwork using a large poster or paper. Pick one theme for all as the focus of the project.
- Tour an art supply store and compare different pencils, markers, paintbrushes. Purchase several and experiment how they can be used.
- Tour a commercial paint store and learn how paint is mixed and how colors are created.
- Take a walk and see how many shades of green, blue, brown, etc. there are. Invite youth to document observations in a sketchbook.
- Explore another culture’s art. Learn about the style, historical period, and techniques.
- Check out the architectural styles of buildings in your community. Where do you see similarities and differences?
- Visit with a farrier/blacksmith (think horseshoes), woodworker, or metalsmith and see how they use the elements and principles of design in artwork.

## 12. SERVICE TO COMMUNITY THROUGH ART

Generosity is a key component of a robust 4-H experience. The visual arts provide many ways for youth to be generous with their community, sharing their talents and skills. Help the youth plan a community art project or activity. Use a youth-adult model of planning in which the youth generate the service idea, plan the details for implementation, initiate the action, and assess their success. As the adult art helper, you support them at every step. Here are a few art ideas for a community art experience:

- Curate a group art show with a specific theme that celebrates community. Follow the Curating a Gallery Exhibit or Curating an Online Art Show wraparound lessons (page 111–114).
- Create a community mural service project.
- Celebrate cultures by hosting a lecture series at your school or club.
- Organize and host a family art night or school art day.
- Make a walking art tour of the community, noting murals, artwork, and sculpture.





- Design and print invitation/cards/wrapping paper for a community group to use.
- Promote tolerance and understanding through a youth artwork exhibit.
- Host a chalk art activity in conjunction with a community event.
- Create a campaign and fundraiser for every kid to have a basic art kit—crayons, colored pencils, art eraser, and sketchbook.

### 13. NATIONAL CORE VISUAL ARTS STANDARDS

The National Core Visual Arts Standards are expressed as anchor standards with an enduring understanding statement. Essential questions are asked to aid in applying the standards. The core visual arts standards are creating (VA:Cr), presenting (VA:Pr), responding (VA:Re), and connecting (VA:Cn). 4-H Create Art Now provides the appropriate standard(s) in each lesson to guide the adult helper and support the classroom art educator in using the visual arts as a method to teach problem solving, communication, divergent and convergent thinking, and higher-order skills ([nationalartsstandards.org](http://nationalartsstandards.org)).

### 14. 4-H PROJECT REQUIREMENTS

Project requirements are intended to help youth be successful in creating original artwork. Art technique and skills require practice, patience, and time. With the adult helper's guidance, youth have three options for project completion, along with giving an oral presentation related to the project and exhibiting an original artwork in a community space (library, school, fair, and other public locations).

1. Complete five lessons from the three units (Drawing, Painting, or Sculpting).
2. Complete five lessons from one unit.
3. Complete one lesson five times, showing growth in art skills in the final artwork.



# DRAWING INTRODUCTION

Drawing is probably the simplest art activity. Few supplies are needed and often all it takes is an idea or topic to spark our imagination. Drawing allows us to tell stories, learn about visual symbols, create designs and patterns, express our feelings, solve problems, think about important things, learn more about something we like, create maps, and learn how to draw better.

Drawing involves using techniques and tools to build your skills. It requires seeing—careful observation of what you want to draw. Some people draw more easily than others and seem to be able to draw without even thinking. It's kind of like reading. Some people work at reading and others read almost effortlessly. Whether you have to work at it or not, reading is a set of skills that you can learn, just like drawing is a set of skills to learn. The activities in this unit help you get started in seeing an object or scene, in practicing drawing techniques, and in experimenting with tools. With practice, you will begin to draw realistically, to communicate an idea, and to experiment.

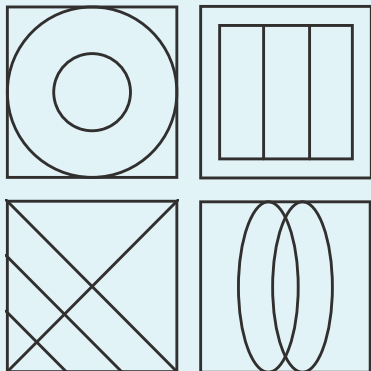
## SKETCHBOOK

See the Introduction section Art Sketchbooks and Portfolios for how to make your own sketchbook (page 9). A sketchbook is a visual journal for an artist. Sketches are usually quick drawings made to record an idea or try out an arrangement of design elements. It is a good idea to keep all your drawings, the good ones and the experiments, in your sketchbook. This is a great way to see how your drawing skill has improved. Sketches help you remember the ideas you were thinking about. An idea that you discard at one time might be just the right one some other time.

## LEARNING TO DRAW

Sometimes seeing a line is hard to do. In nature there are no lines, but artists use lines to record what they see. Look carefully at what you want to draw. Find the edges because they are the first marks you put on your paper. The inside details usually are added later. Let your eye tell your mind what to do: “There’s a long, straight line beside a shorter straight line.” Or “There’s a curving line that encloses what I want to draw.”

A quick start to drawing is to look at the four boxes. In each box, look at the shape and lines you see. In your sketchbook draw each box and then the inside lines.

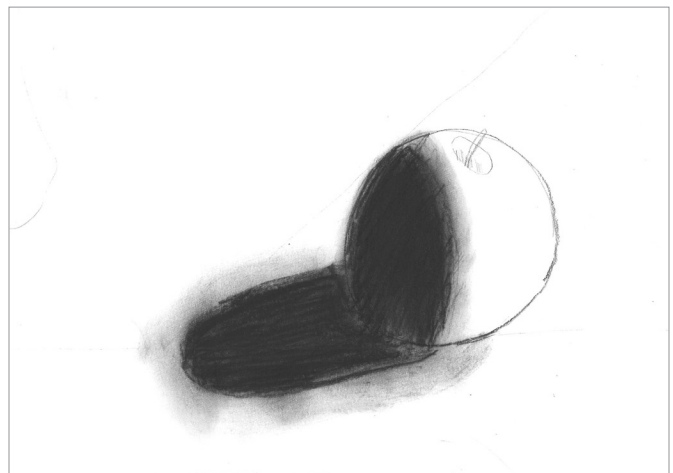


Next try line drawings of the things you recognize—a pencil or pen, a simple bird (without feather details), a leaf, a piece of fruit. Look at line drawings in books, on the internet, or in cartoons and practice drawing them, without tracing. This is a skill-building work that demonstrates to yourself that you can draw. All skills take practice to build.

Now look at some photographs online or at magazine pictures and try drawing the simple shapes and lines in them. Remember that you are looking for shapes and lines in relationship to each other. Let your eyes see the shapes and lines.

The next level of difficulty is drawing from real life. Now you need to look at an object in all its three dimensions (height, width, and depth) and try to record what you see on paper. It can be confusing. Take a photograph of what you want to draw and then draw by looking at the photograph. This helps you to see the relationships between spaces and where on the page each part fits.

Drawing grid lines on your photograph and on your paper helps you to see where to locate each part of the picture. You may even want to turn your photograph and your drawing paper upside down. This helps your eye focus on shapes instead of sending messages to your brain to identify the thing you are drawing.



## DRAWING TOOLS

There are many drawing tools to use. Any material that will make a mark on paper could be a drawing tool. Materials that take marks off paper (erasers) are also drawing tools when used to remove specific areas. Explore drawing with these materials:

|                 |                            |
|-----------------|----------------------------|
| drawing pencils | water-soluble pencils      |
| charcoal        | markers and fiber-tip pens |
| pen and ink     | gum or rubber              |
| graphite stick  | eraser                     |
| pastels         | kneaded eraser             |
| crayon          | blending stick             |
| colored pencils |                            |

## DRAWING SURFACES

There are many surfaces for drawing. Paper is the most popular, but you can try other surfaces such as wood, stone, or cement. There are hundreds of types of white and colored papers to try. The paper and medium (drawing tool) need to work together. Select paper for properties like color, texture, acid-free, bond, and fiber content, which all work together to create quality artwork. Experiment with a variety of paper and nonpaper surfaces.

To select paper for drawing and other art activities, several qualities need to be considered. The **fiber** content and surface texture of paper will interact with the drawing tool to create a unique look. **Rag** paper is made from nonwood fibers such as cotton and linen (flax). A rag paper will have 25%–100% fiber pulp. The roughness or **tooth** of the paper surface will determine the absorption of the ink, paint, or water. Paper may be **acid-free**, meaning it lacks acid-producing chemicals and will last longer. **Bond** paper tends to be a high-grade paper with a smooth surface. It is used for business and photocopying. Running paper through very hot rollers compressing the surface to a smooth finish makes **hot-pressed** paper. Sometimes fine clay is added to the paper pulp, making a smooth, absorbent surface. **Cold-press** paper has a mildly textured surface. Passing the paper through unheated rollers processes it. A cold-pressed paper surface allows for **wicking** (slight spreading) of ink and water.

Rice paper is not made of rice at all. The term has been used historically for thin white and translucent paper from East Asia. This category of paper may be made from many different plants and they are sourced from many regions: Mulberry from Thailand, Washi and Shoji from Japan, Hanji from Korea, Lokta from Nepal,

and Xuan from China. Each is uniquely made using a specific process and fiber content.

Weight is the thickness of paper for a ream (500 sheets). It is noted using the abbreviation for imperial pounds (lb). Paper weight may also be noted in grams per square meter (GSM). Drawing paper may be 70 lb and photocopy paper maybe 20–70 lb. Cardstock is 70–120 lb. Watercolor paper maybe 140 lb.

Experiment by drawing on colored paper, especially black. Use shades of white- or cream-colored pencils to create images. Rather than using shades of gray to black, leaving white space as highlights, gently color in the middle and high values using white shades. Add dark hues in shadow areas to help the artwork really “pop.” If the black paper has a grainy or linear texture, make sure it is straight before beginning. If the grain shows and is slightly tilted, it may affect the overall appearance of the finished piece.

## LESSONS

- **Contour Lines**
- **Action Drawing**
- **Doodles and Other Marks**
- **Observe, Imagine, and Draw!**
- **Charcoal Expressions**
- **Blending Lines**
- **One-Point Perspective**
- **Expressing Self through a Portrait**







## CONTOUR LINES

*Note: See Resources (page 16) for link to video.*

**Elements of Design:** Line and shape

**Principle of Design:** Proportion

### KEY ART TERMS

- **Contour lines**—Lines that define the edges of an object. At its most expressive, contour lines follow the artist's eye as it perceives the edges of an object. It does not include shading or texture.
- **Line**—A continuous mark with greater length than width. Lines can be horizontal, vertical, diagonal, straight, curved, zigzag, thick, thin, smooth, or jagged.
- **Shape**—A closed line that can be geometric (squares, triangles, and circles) or organic (free formed). Shapes are flat but can show length and width.
- **Form**—Three-dimensional shapes, expressing length, width, height, and depth like sphere, cube, pyramid, cone, and cylinder. Forms can be seen from more than one side.
- **Portfolio**—A collection of your artwork, which may show skills and/or ideas developed over a period of time.
- **Proportion**—All parts of an artwork are relative in size; for example, the size of the head compared to the rest of the body.

### NATIONAL CORE VISUAL ARTS STANDARDS—CREATING

- Generate and conceptualize artistic ideas and work. (VA:Cr1.2.1a)
- Organize and develop artistic ideas and work. (VA:Cr1.1.4a, VA:Cr2.1.6a)
- Refine and complete artistic work. (VA:Cr3.1.4a)

### LEARNING OBJECTIVES

Youth will

- Identify elements of contour drawing.
- Practice contour line techniques to improve hand-to-eye coordination and perceptual skills.
- Use line in creative and expressive ways in their works.

## SUPPLIES FOR EACH YOUTH

- Contour Drawing handout (page 17)
- #2 pencil
- Drawing paper, 2–3 pieces
- Popped popcorn, at least 4 pieces
- Small baggie
- Napkins
- Plastic gloves, wear when bagging popcorn

## PRE-LESSON PREPARATION

Make copies of Contour Drawing handout (page 17).

Read and review lessons and resources.  
Practice drawing.

Pop popcorn and store in small bags.

Watch the resource video. If so, gather equipment to show the video.

Be prepared to demonstrate contour drawing.

## CLEANUP

- Dispose of any remaining popcorn.

## BACKGROUND

Drawing is the most fundamental skill in the visual arts. There are several types of drawing, but contour drawing is fundamental in helping an artist to see the forms. The key is to focus on the process versus the product. It is challenging for beginning artists to look at a subject and capture it in a drawing. The drawing often looks different than the subject being drawn.

Ask youth, “How many of you have tried to draw something and it just doesn’t turn out right? Do you get frustrated?” Explain to youth that it is okay and their drawings may not turn out as planned, in fact it is how our brains are wired. The right brain is the side that “sees” the object but for most people the left brain oversees the hand we write and draw with.

When you start to draw for the first time, you may want to draw an exact replica of the object. But you find that the resulting work may be out of proportion, not the right scale, and just look odd. To really “see” the object, you need to practice seeing the contours, lines, bumps, curves, edges, and irregularities. With practice, youth will find contour drawing easier, improving hand-to-eye coordination and perceptual skills. A contour line drawing in art

- Outlines a form or an object
- Does not involve shading
- May show some of the dramatic interior changes of plane in a form or on an object

## LESSON DIRECTIONS

**Warm-Up Activity** – To get the youth started drawing, demonstrate how to do a contour drawing with popcorn. Show the youth how to place the pencil on the paper and keep their eye on the popcorn. Emphasize that the eye is focused on the popcorn, not the paper and pencil. Remind them their drawings are not exact replicas of the popcorn and each drawing may have a different result. Over time, they will start to see improvement in their hand-to-eye coordination and perceptual skills.

## CONDUCTING THE ACTIVITY (DO)

*(Lead the youth through these directions.)*

1. Examine the popcorn, paying close attention to the outside edges.
2. Place the popcorn on the table, arranged in an interesting way for your drawing.
3. Begin drawing by keeping your eye on the outer edge of the popcorn and your pencil on the paper. As your eye moves around the popcorn edge, your hand moves on the paper. The first few drawings of popcorn may resemble a series of squiggles. As you practice, your drawings will begin to resemble what you are drawing. Do not get bogged down with perfection or frustration—no need to erase and no need to throw away the paper; just keep drawing.
4. Practice 3 or 4 contour drawings of each piece of popcorn. Remember to focus only on the exterior and main interior lines. The more that you can look at the object and not focus so much on the paper, the better. Do not trace around the popcorn.
5. Share your work and enjoy the popcorn.

