

LAB 3

Scribble Drawings

Materials

- drawing paper
- pencil
- colored pencils
- optional: watercolors
- scissors
- glue stick for paper
- background papers you have made or bought
- paper towels and newspapers (if using watercolors)

Go Further

- Collect smaller cut-out scribbles to create a large collage artwork.
- Instead of colored pencils, try watercolors for details, if you use heavy paper.



Think First: This lesson draws on your ability to let go and scribble. It also engages the part of you that enjoys lying on your back in the grass, looking up at the clouds, and seeing the shapes the clouds make. So, relax! Get loose! Imagine things!



Finished scribble drawing which has been cut out and glued onto a background



Fig. 1: Keep your drawing loose and loopy.

Using a pencil, start scribbling in a circular motion, one long line all over your paper (fig. 1).

Keep your pencil in contact with the paper at all times, making the scribble in one long motion. Cross often over the lines you have made!

Stop when you see there are enough lines on your paper. Do this on at least two pieces of paper.

Examine the scribble by holding it up in front of you and turning the paper in all directions. Find objects in the scribble. Outline them with your pencil so they are more apparent (fig. 2). You might not find something in your scribble on your own. If this happens, have a friend take a look at your scribble. She will find something!

Using colored pencils, add details and color to the objects you have found (fig. 3).

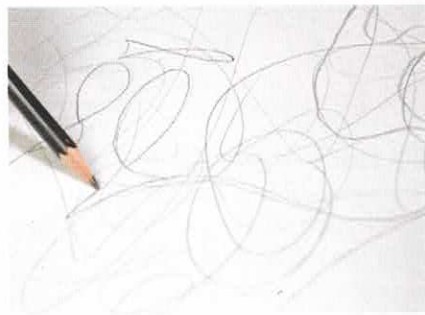


Fig. 2: Outline your objects first with pencil.



Fig. 3: With colored pencil, add details.

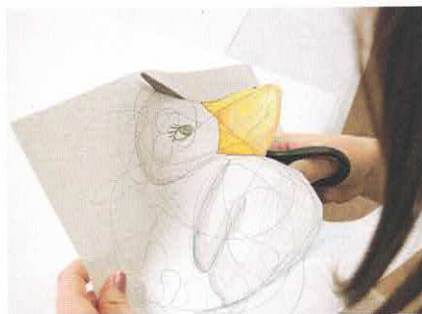


Fig. 4: Cut out your drawings.

6. Cut out the objects or add a background, if you prefer (fig. 4).
7. If you cut them out, find a background paper where your scribble drawings could live and glue them onto that paper with a glue stick.

Meet the Artist: Anne O. Smith

Anne O. Smith is an artist and retired high school art teacher. Her whimsical work includes lots of scribble drawings. A big scribble that she cut out and then redrew became the art piece *Bird Walk*.



Bird Walk by Anne O. Smith



- heavyweight drawing paper
- liquid acrylic paint
- paint cups
- cotton string
- scissors
- craft sticks

Meet the Artist: Jackson Pollock

Jackson Pollock is known for his layers of spatter-like paintings. Rich layers of color were applied through dripping sticks and holes in paint buckets swung over canvases laid out on the artist's studio floor. His work inspired this Lab. For more information on Jackson Pollock's work, visit the Museum of Modern Art in New York City, or online at moma.org.

Think First: This is a spontaneous and physical art process. Participants should be standing up if possible and, if the space allows, using full arm motions! Choose your colors ahead of time and cut the string into lengths as long as your forearm.



Let's Go!



1. Dip your string into the paint.



2. Immerse the string with a craft stick.

3. Dip your string into the paint (fig. 1).

4. Using a craft stick, immerse and coat the string with the paint (fig. 2).

5. Holding the string above your paper, let your arm drop and let the string go limp onto the paper (fig. 3).

6. Continue with this motion until you are ready to change colors (fig. 4).

7. Use one string per color to avoid mixing.

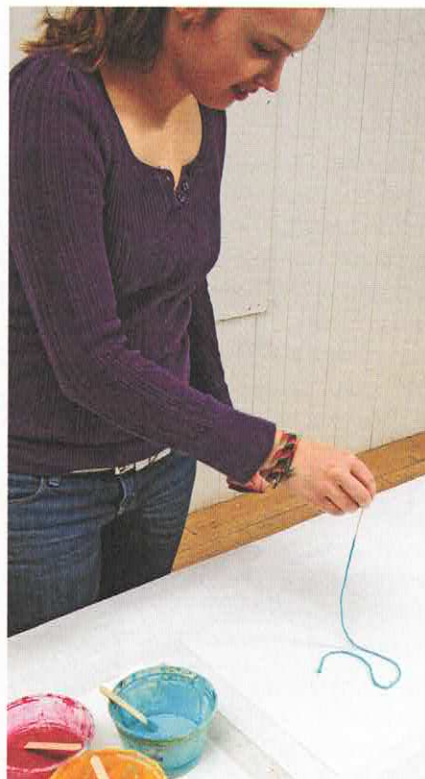


Fig. 3: Drop the string onto the paper.

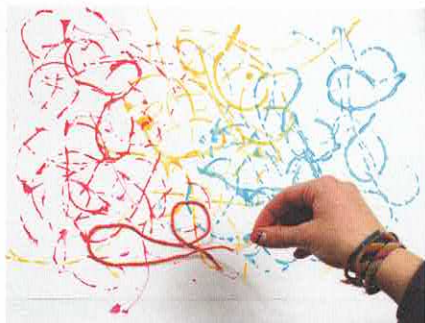


Fig. 4: Continue to add colors.



Fig. 5: Move the string in different directions.

6. Another method of printing is to drag the string across the paper (fig. 5).

Go further

- Fold the paper over the string and hold the paper with your hand while you pull out the string.
- Fill the paper fully with one method, let it dry, then use another method on top.

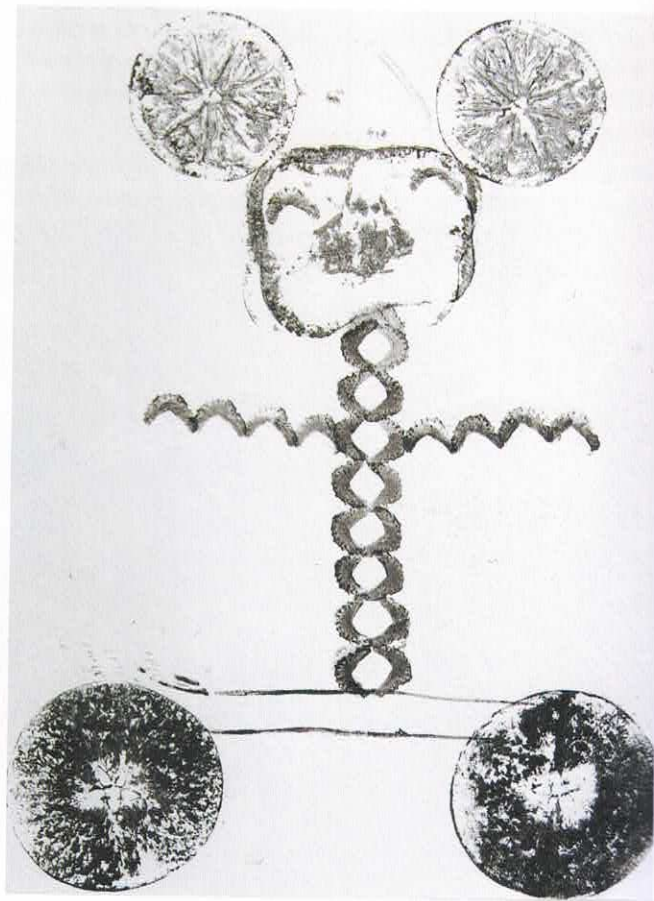


Fruit and Vegetable Prints

Materials

- assorted colors or white printing papers
- block printing ink
- forks for use as handles in the big fruits
- Plexiglas palette
- brayer
- newspaper
- an assortment of produce, such as lemons, mushrooms, peppers, apples, lettuce, and celery

Think First: Cut each fruit or vegetable so it has an even edge for printing. Lettuce is the exception to this rule. Onions make a great print, but they can make some people cry. Try them if you dare! Each piece of produce makes its own distinctive print. Consider combining shapes to make something representational, or make beautiful repeated patterns with the shapes. Using a fork as a handle in the larger fruits makes them easier to hold and print.

**Go Further**

These prints can make wonderful greeting cards or gift wrap.

Let's Go!



Fig. 1: Roll the ink onto the produce.

Prepare your area for printmaking as described on page 23. Roll some ink onto Plexiglas.

Using the brayer, apply ink to the produce (fig. 1).



Fig. 2: Press firmly!

3. Make your print by pressing the produce firmly onto the paper (fig. 2).

4. Re-ink and keep going (fig. 3)!



Fig. 3: Repeat the printing process.

5. Let the prints dry for several hours or overnight.

Meet the Artists: My Students

My students have made so many beautiful prints. One featuring one of my favorites: a celery and mushroom forest. Colorful ink can be a fun change from black and white!



Colorful fruit and vegetable prints created by my students

Texture Monsters

Materials

- cardstock
- construction paper for background
- watercolor pans
- container of water
- paintbrush
- texture plates
- oil pastel
- pencil
- glue stick
- scissors
- newspaper and paper towels

Go Further

Monster cards are always a welcome sight for a birthday or a get well greeting!



Think First: Consider all the friendly monsters you have seen in books and in movies. Do they have horns or bushy hair? Perhaps they have big ears or long tails. You are the artist—you get to decide what features your monster will have. Because we will make the textures ourselves and collage them together, you get to decide what colors your monster will be. You can sketch a few monsters out first, if you like—or not!



It's Go!



Fig. 1: Add texture designs to your paper.

Choose a texture plate (or other texture-maker; see Unit 1, page 24) for your design and place your paper on top of it. Rub the oil pastel over the top of the paper to highlight the texture underneath (fig. 1).



Fig. 2: Cut out the parts of the monster.

2. Make several different texture patterns, so you will have enough papers for your entire monster. When finished, paint over the papers with a contrasting watercolor color. Let the papers dry completely.



Fig. 3: Glue down the pieces.

3. Draw on the backside of the paper with a pencil to create a guideline for cutting out your monster parts.
4. Cut out the parts and assemble them on the larger paper (fig. 2).
5. Glue down the parts, as described in Unit 1, page 25 (fig. 3).

Meet the Artist:

Rebecca Emberley

Rebecca Emberley has been writing and illustrating children's books for many years. "I like to do lots of other arty things," she says. "My current interest is silkscreening; however, I do graphic design work, and this year I even dabbled in music production. I have lived in many places and love to travel—it keeps my perspective fresh. I like to learn how other people live." Visit www.rebeccaemberley.com for more information about Rebecca and her talented family!



Beasties by Rebecca Emberley

LAB 38 Map Collage

Materials

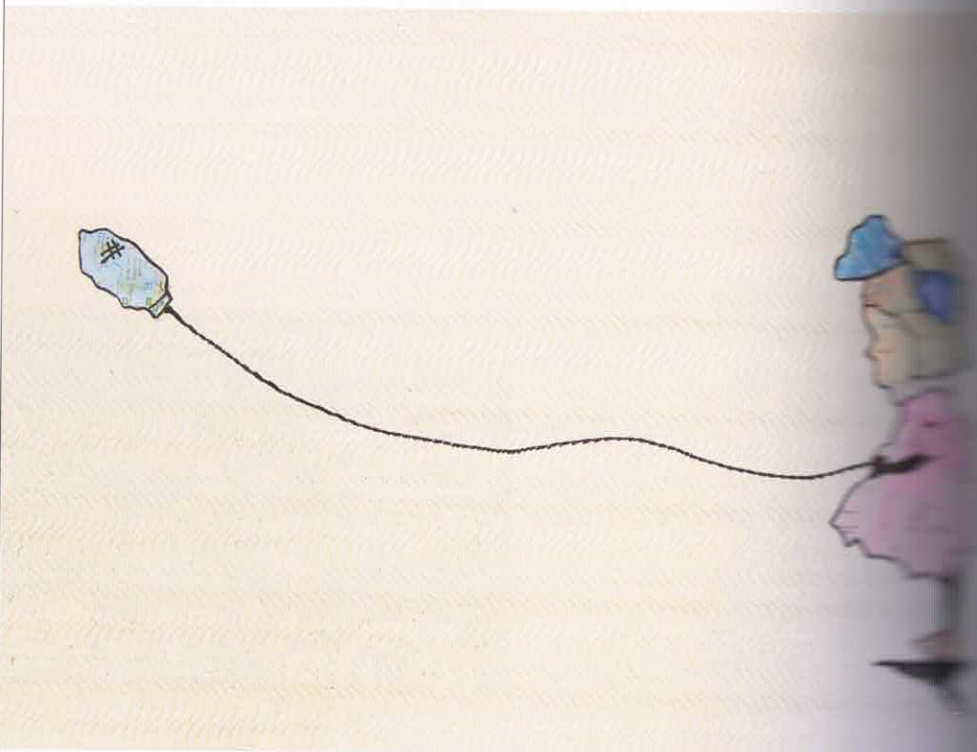


- old atlases or maps from travel services
- colored paper for a background support (or paint or color your own)
- glue stick for paper
- scrap paper for applying glue
- scissors
- black permanent marker
- optional: watercolors, colored pencils, markers

Go Further

- Add details with other types of paper.
- If you don't have colored paper for the background, make your own background with details or lots of color with watercolors, markers, or crayons.

Think First: Open up your map if it is folded, or cut a map page from the atlas. For this project, the larger the map, the better. Maps usually have some sort of colored lines showing borders, rivers, roads, and railways. These lines can form contours of objects. Maps also have colored areas or regions, which can also form objects. Take your time looking for animals, people, buildings, and other shapes that the map outlines for you. Squinting at the map can help this process.



Let's Go!



Fig. 1: Look for shapes in the map.



Fig. 2: Outline your object with black marker.

Once you are acquainted with your map, you are ready to begin.

1. Study your map again, turning it all different ways to find shapes.
2. Some maps might reveal animals or people. Others might reveal man-made objects or objects from the natural world, such as pinecones or flowers. Much depends on what you—the artist—is thinking about when you study the map (fig. 1).



Fig. 3: Cut out the object.



Fig. 4: Arrange and rearrange your pieces.

3. Once you find an object or two in your map, use the black marker to draw around the contours of your objects (fig. 2).
4. Cut out the shapes, cutting along the lines you have drawn (fig. 3).
5. Lay out the objects on your background paper, arranging them any way you choose (fig. 4). After all, you are the artist, so you know how they should go!

6. Add color to the pieces with watercolor or colored pencils, and let them dry.
7. Glue the pieces in your arrangement onto the background paper. Use the gluing method described in Unit 1, page 25. Add small details with a marker.

Meet the Author: Susan Schwake

In this map collage, I found a house lurking in a map of Southern France that I bought on vacation. The piece of map inspired this small artwork called *Communication*. The background was painted with acrylic, the house was glued down, and the telephone wires, pole, and birds were painted on last. Maps inspire me!



Communication by Susan Schwake

39 Text as Texture

Materials

- watercolor paper
- old book pages
- container of water
- tracing paper
- mirror
- pencil
- glue stick
- scissors
- optional: water-soluble colored pencils
- optional: watercolor pans and paintbrush

Think First: Look closely in the mirror. Which parts of yourself would you like to draw? Which parts would you like to add texture to using letters and words? You can choose your head or hair, your clothing, or the background. You can choose all of them, if you wish.



Go Further

Use a still life for your subject and add books or newspapers to your composition for fun!

Let's Go!



Fig. 1: Start with a contour drawing.



Fig. 2: Cut the parts from the tracing paper.

1. Study yourself in the mirror. With a pencil, make a contour drawing of yourself (fig. 1). Add a few major details, such as facial features and clothing.
2. Once you have your drawing done, choose the parts you want to add text to. Trace over them with the tracing paper, using a pencil.
3. Cut the parts from the tracing paper, along the traced lines (fig. 2). You now have a pattern to cut out your book pages with.



Fig. 3: Trace the pattern on the book page.



Fig. 4: Glue down the pieces.

4. Place the pattern over the book pages to find the exact paper to cut out. Trace the pattern on the book page, and cut it out (fig. 3).
5. Glue down the parts, as described in Unit 1, page 25 (fig. 4).
6. If desired, use watercolors or watercolor pencils to add color to your collage.

Meet the Artist: Larry Reynolds

Larry Reynolds is a mixed-media artist who loves to alter books, postcards, and other objects with his often humorous additions. He is active in Art Esprit, Rochester, New Hampshire's nonprofit arts group, and participates in many mail art projects.



Larry Reynolds After Degas
by Larry Reynolds