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### ART MATERIALS

- 4 - graphite ebony drawing pencils
- 1 - white colored pencil; Prismacolor®
- 1 - vinyl eraser
- 1 - hand-held pencil sharpener
- 1 - sketch or drawing pad
- 4 - 8 sheets black construction paper

### ADDITIONAL MATERIALS

- scissors
- glue stick
- black marker
- drawing board (optional)

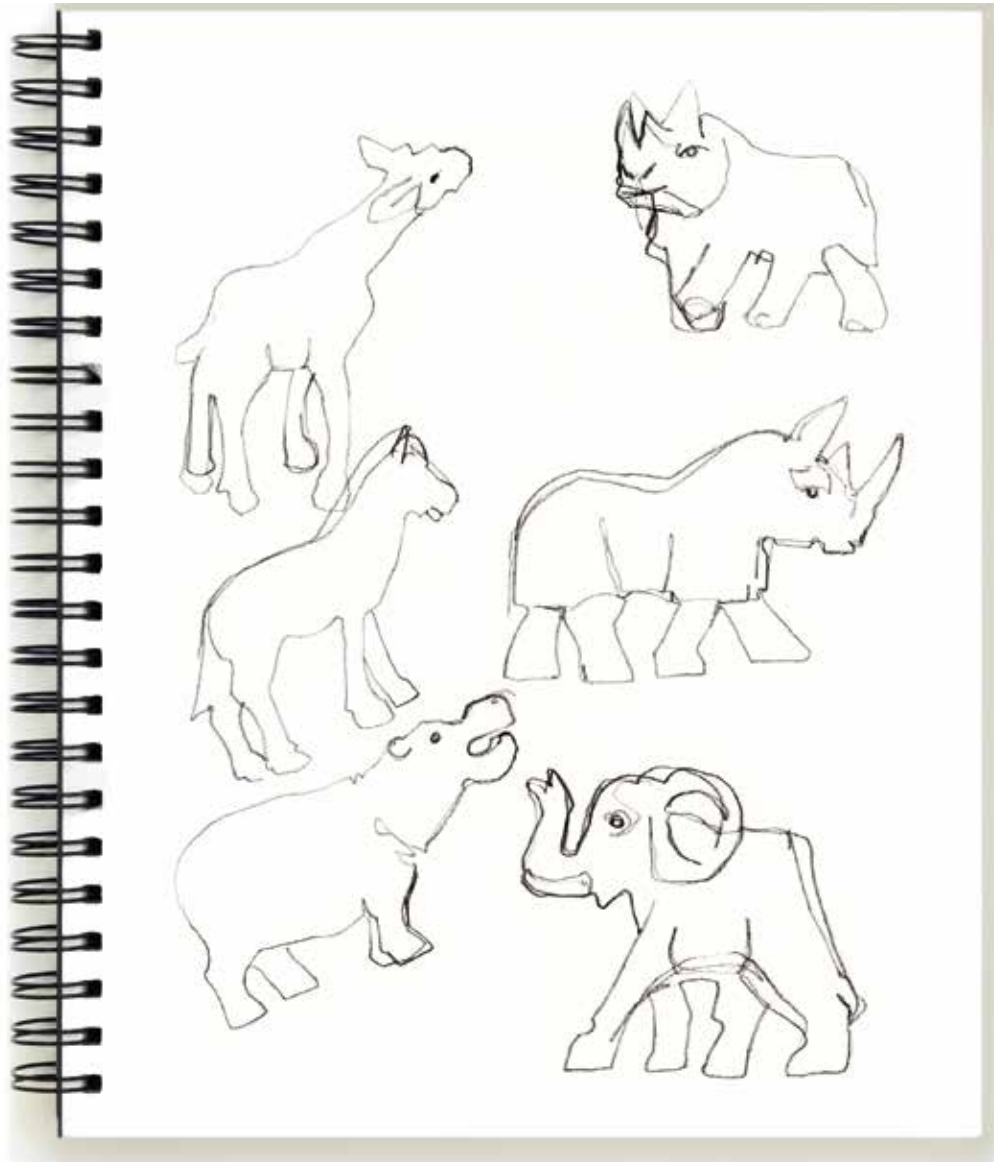


# unit one Line

## ART MATERIALS VIDEO LESSON 1

In this video lesson, you will see how this picture is made with an ebony pencil, and then make your own outline drawings.

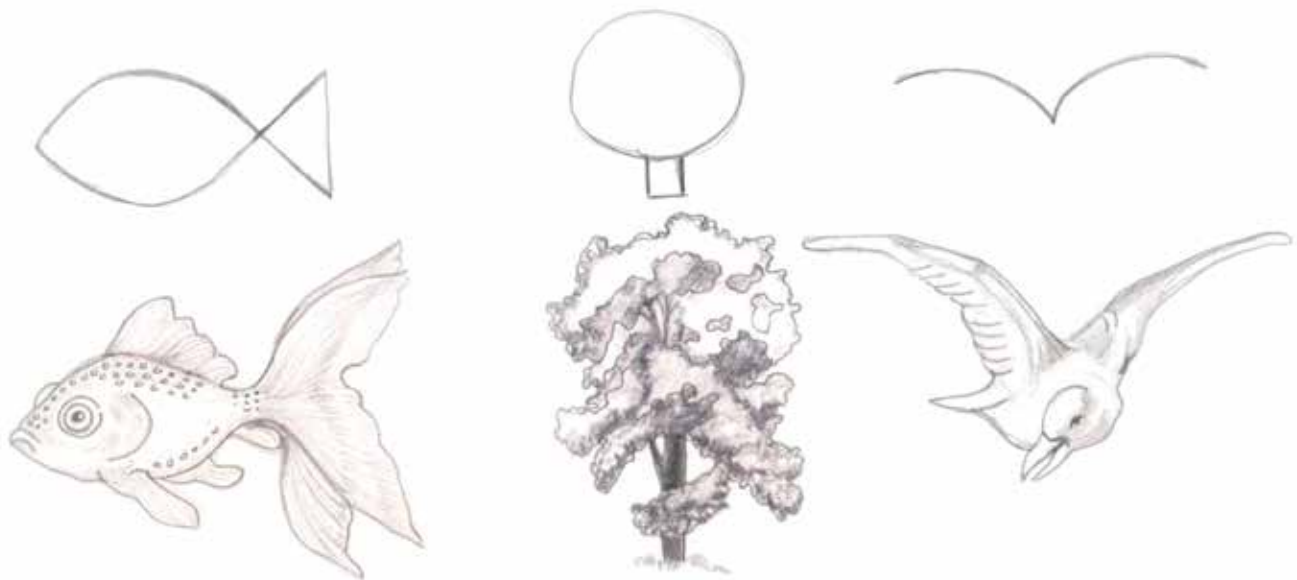
View Video #1 Outline Drawing. Before you start, collect five or six objects. These can be from a collection, a toy box, or anywhere that contains objects of interest to you. Grab your art supplies and you are ready to begin! Your drawing will be unique as you apply the methods shown in the video to your own ideas.



## CREATIVITY LESSON 2: Line is an Element of Art

In this creativity lesson, you will explore your surroundings and draw lines that describe objects more clearly.

A line is a mark made by pulling a writing tool across the surface of the paper. Making lines is the most common way of showing what an object looks like on paper.



Every time you step out the door, you have an opportunity to see objects in a new way. One part of your brain gives names to those objects and thinks about them in simple ways for easy identification. Using this part of your brain, you can identify the objects in the top row as a fish, a tree, and a bird. However, making art is more than identifying objects. When studying art, you will begin to use your brain in visual ways. You will notice the more complex edges that describe a goldfish, a cottonwood tree, and a seagull, as seen in the second row. Lines can show simple representations or lines can describe the object in more realistic ways.

It's time to explore! Find objects in a nature setting that have complex edges. You might include a tree, a close up view of a flower, or a group of rocks and plants. You might choose a car and a house. Make an outline drawing. Sit in front of the objects as you draw. Take a moment to think about how you will place those objects on the paper. Look at the outside edges as you draw those edges.

## ART APPRECIATION LESSON 3: American Artist and History

In this art appreciation lesson, you will see how an artist uses lines and integrate the idea into your own work of art.

**George Catlin, *The Cheyenne, a Republican Pawnee*. 1832. Courtesy Art Resources NY.**

Most artworks begin with lines. Look at the unfinished lower half of this painting by George Catlin. Catlin uses lines in different ways. He used lines to draw the figure before he filled it in with paint. These outlines set boundaries for where the parts of the body are placed. He draws lines that show the folds of the cloth that lay across this man's lap. Some lines describe objects like hair or fur. Where did he use thin lines? What are the thick lines describing? They describe changes in the position of the cloth. Lines can be thick, thin, wavy, long, or straight as they show different qualities of the objects.



Look for a variety of line qualities that describe what the artist saw.

1. Light lines show the edges of his arm.
2. Lines go from thick to thin in the blanket folds.
3. Heavy outlines show his leg.
4. Lines with soft edges are used on the ground.

## THE ARTIST

George Catlin (1796-1872)

American Explorer and Painter

Catlin began his professional career as a portrait painter just forty years after the United States had become a nation. He decided to paint Native American tribes of the West after seeing a group of them traveling to Washington, D.C. When he was a child, his parents welcomed a Native American into their home. Young George was fascinated by the way that the man dressed and his mannerisms and saw that this man seemed very much like his own family in many ways. From 1830-1836 Catlin traveled thousands of miles, following the trail of Lewis and Clark, and lived among 50 different tribes. He painted portraits and scenes of their customs including war, dances, and buffalo hunts on the plains. Later, Catlin traveled even further into unsettled territories to paint the people living west of the Rocky Mountains. He also traveled to South America. Although he worked hard to promote the idea of an Indian Gallery, so that people could understand their way of life, George Catlin did not see a gallery in his lifetime.



## THE TIMES

Native Americans did not have a tradition of painting or making permanent objects for display. Their art was for sacred purposes, largely unseen, and mobile because most tribes moved frequently. Portrait painting was a European tradition and a few frontiersmen, working independently, were brave enough to meet new tribes, live with them, and paint what they saw. What George Catlin, Seth Eastman, and other explorers brought into Native American culture was unique. They created the first permanent records of Native American life. You may have heard about a large area of land purchased by the United States of America in 1803. Thomas Jefferson, the third president, did not purchase it from the Native American tribes who lived there, but from the country of France, who had claimed it. It was called the Louisiana Purchase. The area covered most of the Midwest. Jefferson sent Lewis and Clark with fifty other men to explore the area. Their job was to keep journals with pictures of rivers, plants, animals, and the people groups who lived there. Their journals gave Americans a first view of what and who occupied the land west of them.

Much of the painting, *The Cheyenne*, is taken up by a cloth that lies on the man's lap. Some lines show the folds of the cloth rather than edges. Find an object that has height. Drape a sheet or plain piece of fabric over the object. Arrange it so that the folds fall in a way that you like. Now draw the outlines of the cloth and the lines that describe the folds within those outlines.

The original paintings for Catlin's Indian Gallery are now housed in the Smithsonian American Art Museum. The National Museum of the American Indian, established in 1989, and built on the National Mall in Washington D.C. shows Catlin's fine work in one of their displays. His dream of an Indian gallery was accomplished 117 years after his death.

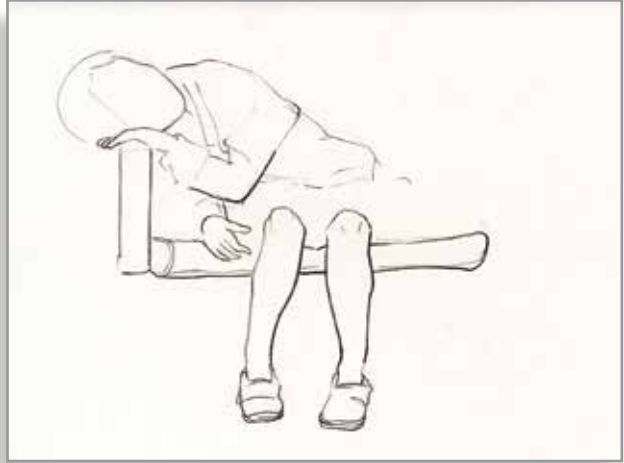
Catlin. *The White Cloud, Head Chief of the Iowas* 1844/1845. Courtesy National Gallery of Art, Washington.

## MASTER LESSON 4: Apply the Element of Line

In this master lesson, you will show what you know about lines as you create an original work of art. Your drawing will be unique as you apply the methods shown below to your own ideas.



1



2

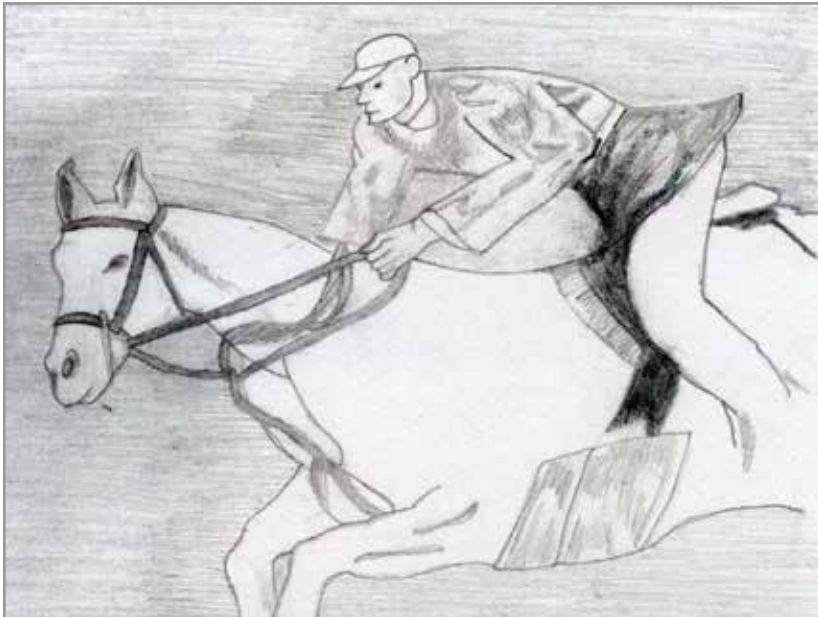


The objects that we look at as we draw are all called references. A reference can be another work of art, a photograph, or a physical object. The purpose for a reference is to gather information for your drawing. The examples on the master lesson pages show you how a drawing develops as the artist looks at a reference. You'll need your own reference for each of your drawings. While working within the subject guidelines for each lesson, you should select the specific item for your drawing that is most interesting to you.

Draw a seated person as you focus on the outline of the figure. In your drawing, include what the person is sitting on. This will help to inform the viewer of where your person is located. You might look at a photograph that you have found in a magazine, a book, an image search on-line, or look at a real person. When searching the internet, always have adult approval for viewing and for printing out a photograph for your reference. On the previous page we show an approach that you might take when making your own drawing. (1) Draw the outline of the figure. (2) Then draw lines inside the outline to show folds. Draw lines outside the figure outline to show what surrounds the figure. Use light and dark lines.

## Student Gallery

Jared Baughn and Ariel Ellis



You'll find that the assignments in this book point you to specific subjects for your artwork. These assignments are designed to help you to be more comfortable in drawing a variety of subjects and different situations. Don't look at the assignments as limitations, but rather as arrows that point you in new and exciting directions. You will have many choices in what you draw and how you draw it. The student galleries give examples of how other students interpreted the assignment. Jared chose to work from a photograph and his figure sits on a moving horse. Ariel chose to draw a picture of herself on a chair and looked at her image in a mirror. Both follow the instructions for drawing a seated figure, yet both students made very different choices.

unit  
four

# Texture

## ART MATERIALS VIDEO LESSON 1

In this video lesson, you will see how this picture is made with an ebony pencil and then make your own texture drawing.

View Video #4 Texture Drawing. Before you start, gather three or four items from your home. Choose objects that have different textures. In your search for objects, check rooms in your home that you haven't yet explored. Look for buckets and tools in the garage, or toothpaste and bottles in a bathroom. Your drawing will be unique as you apply the methods shown in the video to your own ideas.

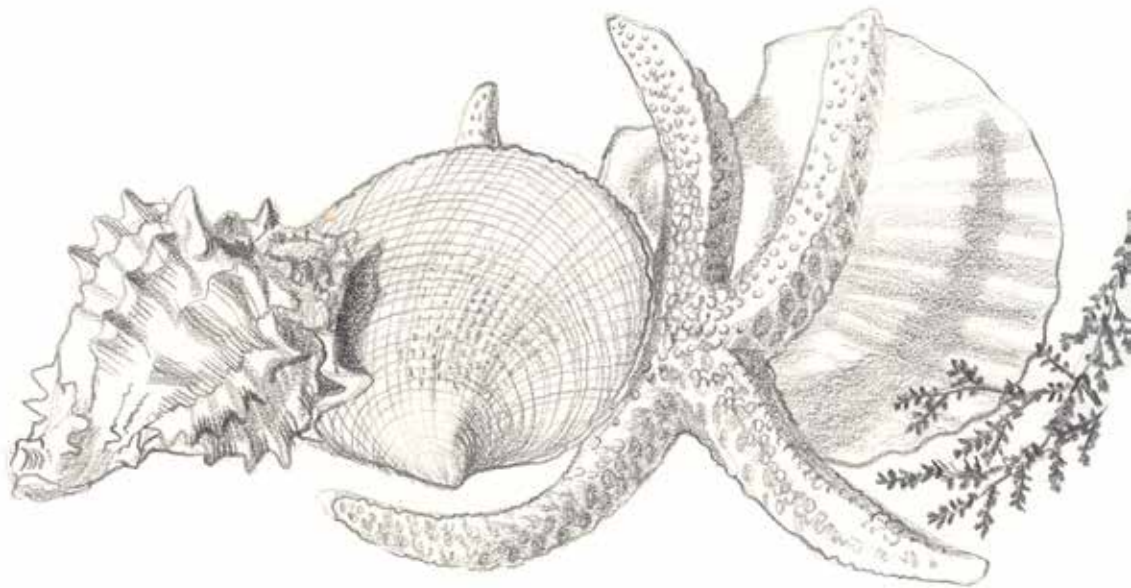




## CREATIVITY LESSON 2: Texture is an Element of Art

In this creativity lesson, you will explore your surroundings and draw marks that describe textures.

We see texture when we look at the surface of an object. Textures can be bumpy, rough, or smooth. There are a never-ending number of textures in the world. These shells have different surface textures. These surfaces were drawn using different kinds of marks. Using the pencil in different ways, we can draw the textures that we see.



Art is an opportunity to use all of your senses. Many people rush through the day without taking time to experience what is around them. Artists stop to watch the sun set or to feel the texture of a leaf. When artists become more sensitive to texture by touching, they are able to draw these things with more knowledge.

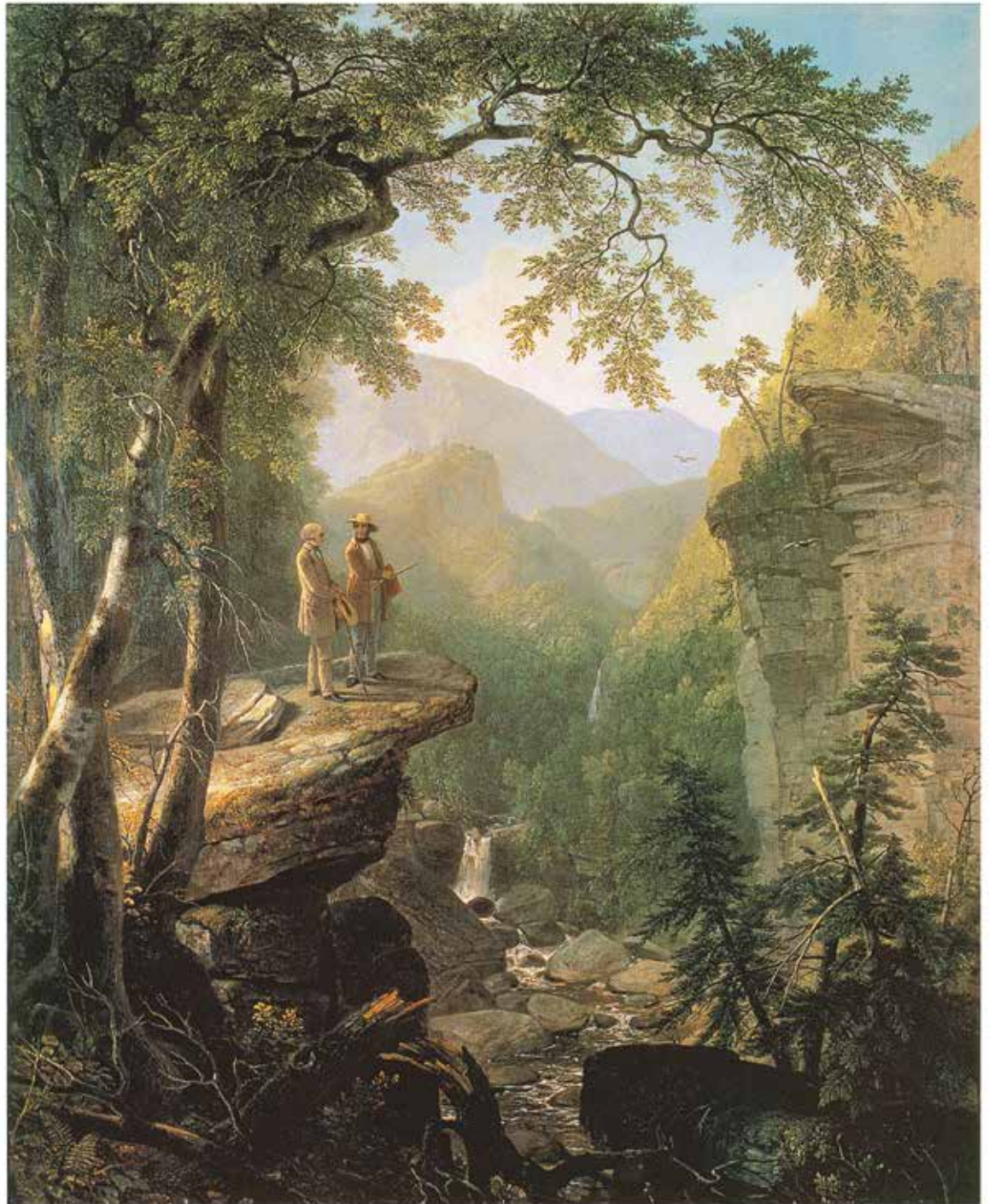
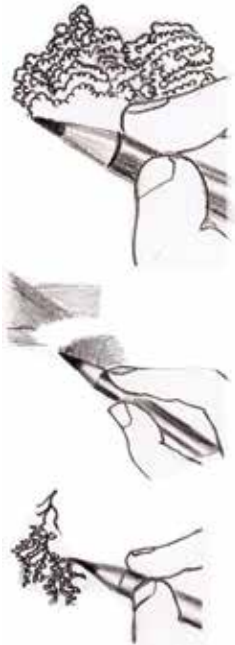
Take a blind walk. Get a partner to help you avoid collisions! Cover your eyes. Your partner should guide you and place your free hand onto different textures. Touch as many different kinds of textures as possible. This is a good outdoor activity but can be done indoors as well. When finished, look at the textures that you touched. Draw your favorite object. You will be drawing from observation, but because you've taken the time to experience the object through touch, you will be more aware of surface textures.

## ART APPRECIATION LESSON 3: American Artist and History

In this art appreciation lesson, you will see how an artist uses texture and integrate the idea into your own work of art.

**Asher B. Durand, *Kindred Spirits*, 1849. Courtesy of Dover Publications Inc.**

Textures can make a scene look more realistic. When looking at this painting you can imagine how the bark, leaves, rocks, and grasses feel. This work by Asher B. Durand uses a variety of textures to portray the lush beauty found in nature. Look at how the textures of these painted surfaces could be drawn in pencil, below.



## THE ARTIST

Asher B. Durand (1796-1886)  
American Landscape Painter

Like many artists of his time, Asher Durand began his training as an etcher. The etching process uses lines and tonal values to produce an image. Detail is important. Durand was fascinated with textured details of trees and masses of foliage. He used these details in his paintings. He believed that students should be outdoors looking at nature to paint, rather than working indoors while learning techniques from the masters. Durand was a “constant supporter of younger artists, generous with advice and encouragement” (McLanathan 249).

Find a place where you can explore plants. Observe nature like the American landscape artists did and then sketch a scene on location. Start by lightly sketching the outlines of the scene. Add pencil marks that show the different textures that you see.

## THE TIMES

Native American cultures preserved the natural American landscape. Their way of life did not disturb or reshape the land. In the 1800's the American West remained an untamed wilderness. In 1803, the United States purchased the Louisiana Territory from France. This land deal doubled the size of the United States and the westward expansion began. As explorers and settlers traveled west, they were awed by valleys, natural streams, waterfalls, and a vast variety of wildlife. Large mountains seemed to stretch upward to the heavens and trees spread out to the horizon in every direction. These sites inspired the Hudson River School painters. Artists like Thomas Cole, Albert Bierstadt, Asher Durand, and others soon became the heroes of the time as they brought back views of this vast new land to an eager audience in the East. “The landscape tradition brought an elevated status to artists, essentially because of the religious connotations of the subject matter” (Wright 40). Many of these artists recognized God as the creator of such magnificent sights and felt they had a moral duty to make the sites visible to those who could not travel to see the sites first hand. Americans were so fascinated by the beauty of the land that they began to preserve it. Today, we recognize this preservation in National Parks. Perhaps you can explore a National Park near you.

Draw the shapes.



Add the textures.

## MASTER LESSON 4: Apply the Element of Texture

In this master lesson, you will show what you know about textures as you create an original work of art. Your drawing will be unique as you apply the methods shown below to your own ideas.



1



2



3



When you work outdoors, you'll need to prepare a sturdy, smooth board to place your drawing paper onto. When using a sketch book with a sturdy cardboard back, you may not need a drawing board. Bring all your drawing tools in a small pouch so that none get lost. Finally, sit in a comfortable spot that is not in direct sunlight. Sunlight reflecting off of the white drawing paper will cause discomfort to your eyes. Select shady places to sit.

On the previous page we show an approach that you might take when making your own drawing. Look at an outdoor scene that you can see from a yard, a park, a field, a sidewalk, or if weather is poor, from a window. Draw a view that has different textures in it. Show these textures in the drawing by making different types of marks. (1) Draw the outlines of the objects. (2) Use the side of the graphite to make wide marks as shown on the tree trunks. (3) Use the sharpened tip of the graphite pencil to make fine lines as shown in the pine branches.

## Student Gallery

Erin Craven



## OBJECTIVES

**Unit 1: Lesson 1:** The learner will demonstrate their ability to use an ebony pencil, be able to identify the outside edge of a variety of objects, and draw an outline on paper that describes the objects using direct observation.

**Unit 1: Lesson 2:** The learner will identify details that are specific to the object chosen and add lines that describe the details of the object visually, rather than a shorthand method of drawing stick figures which are void of descriptive details.

**Unit 1: Lesson 3:** The learner will practice drawing cloth draped over a variety of objects using lines to show the outlines and any lines within the outline that identifies folds.

**Unit 1: Lesson 4:** The learner will select the subject of a seated person. The learner will draw a picture of a person that shows both the person and a part of the object they sit on using outlines and lines within the outlines that identify objects or folds.

**Unit 2: Lesson 1:** The learner will apply the basic drawing skills using an ebony pencil, which include working from direct observation, drawing with light marks and finishing with darker marks. The student will use the eraser to remove lines that are distracting to them, but are not required to erase marks.

**Unit 2: Lesson 2:** The learner will select an object to draw and proceed by arranging the paper in a horizontal or vertical position to best fit the object. The learner will then draw it. The learner's goal is to fill the page using big marks.

**Unit 2: Lesson 3:** The learner will imagine a scene of an event of choice and turn the paper horizontally or vertically to fit the scene onto the space of the paper.

**Unit 2: Lesson 4:** The learner will select a variety of shapes and sizes of fruits or vegetables and consider how the position of the paper will fit the subject before beginning to draw. They will select a vertical or horizontal space in which to draw the group of objects.

**Unit 3: Lesson 1:** The learner will select a position for an object that shows the most information (making the object easily identifiable) and draw it, demonstrating white colored pencil on black paper.

**Unit 3: Lesson 2:** The learner will draw a large variety of shapes by selecting kitchen utensils and create an interesting overlapping effect while gaining practice in eye and hand coordination through outline drawing.

**Unit 3: Lesson 3:** The learner will observe and draw a silhouette of a person from direct observation while considering the shape of the head and neck.

**Unit 3: Lesson 4:** The learner will select an object and consider positioning it so that it gives the most information. The shape of the object and a background that informs the viewer of its surroundings should be seen in the finished piece.