

Week #VII:

*“Jean Francois Millet”*

Read pages 77 thru 80.

Art Lesson #57 (pages 77 & 78):

*“Genre – An Everyday Scene”*

Have students do two “genre” pictures of ordinary scenes. Do one in colored pencils and the other with a black drawing pen in the figure boxes provided on the top of page 78. When finished, write a brief description of the everyday jobs being performed on the lines provided.



## Art Lesson #58 (page 79):

### *"The Sower"*

Have students read page 79. Then read *"The Parable of the Sower"* in Matthew 13 and have the students illustrate part of the story in the figure box provided. After they have lightly drawn in their compositions, have them go over it with a black drawing pen and color with colored pencils.

## Art Lesson #59 (page 81):

### *"Drawing Light"*

Read pages 80 & 81. Have students draw one object (i.e. a tea pot), using a light source that will show both a light side and a shaded side of the object. Have the students draw a little sun with an arrow to suggest what direction the light is coming from. Use a drawing pencil for this assignment and shade with lines.

#### Checklist:

- Did the student suggest a light source (a little sunshine with arrow)?
- Did the student shade with lines?



### *"Earth Colors"*

Read pages 82 and 83.

## Art Lesson #60 (page 82):

### *"Earth Colors"*

Have students create delightful earth colors (browns) by mixing various colors together (as mentioned on page 82). Color in the stones on the page with various earth colors using colored pencils. Then have the students color the pictures on page 83 and 84 with delightful mixtures of earth colors. If they finish ahead of time, have them also color *"The Gleaners"* (page 80) with earth colors.

**Pointer #1:** Green is often too bright or stringent to use by itself and can be dulled, or *"toned down,"* by blending a little red. It can then be made brighter by adding green or yellow to this. Have students experiment.

**Pointer #2:** Using the broad side of a colored pencil point is a wonderful technique for laying in flat areas (i.e. a sky or large field). To keep the sky light, do not press down too hard on the pencil. Also, color a sky with straight horizontal strokes. (You can lighten a sky with white or even an eraser.)

**Pointer #3:** Use one of your warmer earth colors for the flesh tones of a caucasian skin. In actuality, a light orange/brown is the correct tone for most. As mentioned, lightly erasing some of the color will soften the color.

### *“Millet” (cont’d)*

Have students read pages 84 and 85. Select the picture postcards *“The Farewell of Telemachus & Eucharis”* and *“Man with a Hoe”* to show to the students and answer the questions on the top of page 85 on the lines provided by comparing the two styles. When finished, read the top of page 86 and 87 and do another comparative study of the same two paintings on the line provided, answering the questions on the top of page 86.

### Art Lesson #63 (page 86):

#### *“Copying a Millet”*

Have the students copy Millet’s *“Man with a Hoe”* in the figure box provided. See if they can again make vivid earth colors with their colored pencils. Start the drawing with an orange colored pencil.

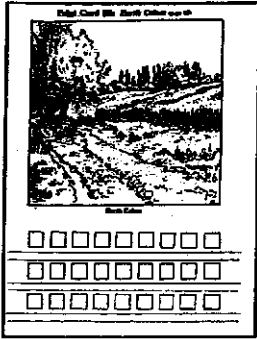
#### Checklist:

Did the student mix colors to make vivid/warm earth colors?

Did the student make a soft, light sky? Flesh tones?



## Beginning Painting / "Paint Card #III"



Art Lesson #64 (page 88):

### Paint Card #III / "Earth Colors"

In this assignment students will learn how to mix and create earth colors. Read page 88 and then place Paint Card #III in front of them. The students will be painting a landscape on the top of the paint card. However, before beginning, have them neatly paint in a square on the bottom of the paint card with each new color they create before using them in the picture. This will serve two purposes. First of all, they are testing new colors to see if they like them; and secondly, it makes a helpful reference to use again in future paintings. Make sure students print the colors they use to make each new color under the appropriate square, starting with the color they used most (i.e. W+B/white plus a little blue).

**Teacher's Note:** If students finish early, have them continue to mix and create new colors, neatly filling out the remainder of the color chart.

**Pointer #1:** Paint the sky first and work your way forward.

**Pointer #2:** There are many green areas in this landscape. Have students mix a very light, yellow-green to paint some of the areas first. The lighter this color is, the better (i.e. a lot of yellow and just a touch of green). Then, show the contrast between edges (a tree against grass) by making darker green (adding a little more blue). Students should have a least 3 greens in their landscape: a light-yellow green, a medium green, and a dark-blue green. (Don't forget the dull, olive, drab green that can be made by adding a touch of red.)

### Checklist:

- Did the student make a variety of greens?
- Did the student show contrast in areas by using various greens?
- Did the student paint a light-blue sky?
- Did the student neatly paint the squares in the color chart and print the colors used on the lines underneath each?
- Did the student put his name on the paint card?
- Did the student keep an orderly palette?

## *“Carl Bloch”*

Read pages 89, 91, 92, & 93.

Art Lesson #65 (page 90):

### *“Jairus’ s Daughter”*

Have students read the story of *“Jairus’ s Daughter”* (Mark 5:35-43) and depict part of the story in their own illustration. First, do a *“cartoon”* study, which simply means a preliminary drawing (something like a thumbnail sketch but a little larger and with more detail). Have students do their final depiction of *“Jairus’ s Daughter”* in the figure box on page 91. Use colored pencils (testing combinations of new colors in the circles to the right side). When finished, have them print the title of the picture, along with the student’s name and date, beneath the drawing.

Art Lesson #66 (page 94):

### *“Searching for a Lost Artist”*

Read page 94 and have students research Carl Bloch’s paintings, either in an old, illustrated Bible, from the library, or on the internet. Have them select one of their favorite Bloch paintings and copy it with colored pencils in the figure box. Then have them write a short essay about the artist on the lines provided, answering the questions concerning his works.

## *“Georges Rouault”*

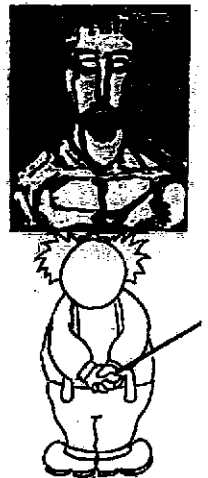
Read pages 100 and 103 thru 105 on Georges Rouault. Have the students look at *“Christ on the Cross”* (page 101) and answer the questions on page 100 on the lines provided on the bottom of the page.

Art Lesson #69 (page 102):

### *“Christ Crucified”*

Have students draw Jesus on the cross the way Georges Rouault did. Do several thumbnail sketches first. Then have the students select their favorite study and draw it in more detail in the large figure box on page 102. Start the drawing off lightly, using only the 3 primary colors. When finished, outline the drawing with a black-colored pencil.

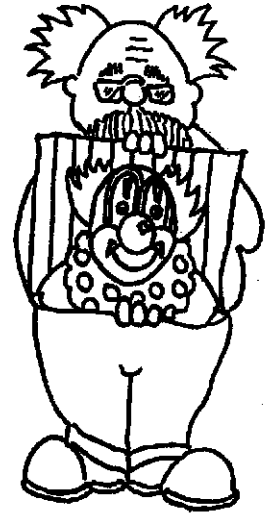
**Teacher’s Note:** Georges Rouault painted with bold colors and used heavy outlines. Ask the students how they like this technique.



## Art Lesson #70 (page 103):

### *"Vinnie the Clown"*

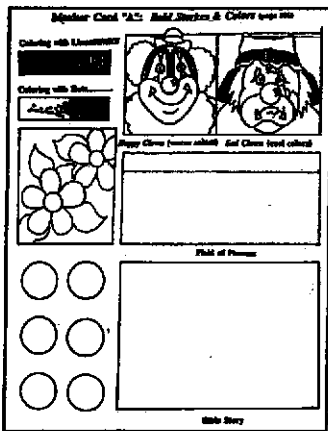
Read the instructions for drawing and coloring *"Vinnie the Clown"* on page 103. Have the students draw his face in the smaller figure box (A) with cool colors. When finished, have them draw *"Vinnie"* in an everyday situation showing how he doesn't fit in with the world around him. Ask them if they can think of a Bible verse that seems appropriate for the picture.



## *"Georges Rouault"* (cont'd)

Read pages 106 thru 108.

## Colored Markers/ *"Marker Card A"*



## Art Lesson #71 (page 106):

### *"Coloring with Markers"*

Read page 106 and pass out *Marker Card A*. (Students will need a medium-size brush and their set of markers.) For the illustration of the Bible story, have them read and choose from the Bible stories that are suggested, or possibly select one of the stories they have already illustrated. Have them do several thumbnail sketches and then lightly draw their favorite study in the large, figure box on the bottom of *Marker Card A* with a yellow marker. Then, simply follow the instructions for coloring the rest of the marker card.

**Teacher's Note:** A bold-tipped marker is good for these exercises. It is also good to have a set of fairly good, pigment, water-soluble markers as this is especially effective when blending with a wet brush.

**Pointer #1:** Coloring with lines is an excellent technique with markers. Make sure students start with their lightest colored marker, using controlled lines.

**Pointer #2:** Coloring with dots, or pointillism, is another wonderful technique with colored markers. Make sure students place the dots very close together, again starting with the lightest colors.

Art Lesson #72 (page 107):

*“Early Christian Art”*

Copy the Byzantine illustration in the picture frame using colored pencils. However, try to use colors that are spiritually symbolic as described on the bottom of page 107.

Beginning Painting/ *“Paint Card #IV”*

Art Lesson #73 (page 108):


*“Painting with Bold Colors and Outlines”*

Read page 108 and place Paint Card #IV in front of the students. Have the students copy the simple portrait of Christ in the figure box (B) with a light colored pencil. Then have them practice various brushstrokes in the figure boxes (C). Make sure they have a lot of paint on their brushes when practicing these strokes. Finally, mix the colors as suggested and paint in the figure boxes (B & D).

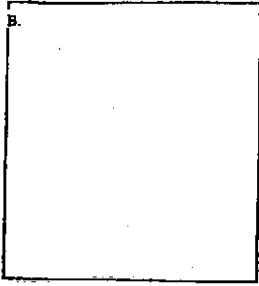
Teacher’s Note: Students may do best to copy *“Christ on the Cross”* from page 101. You can make copies of this to pass out to each student.

**Paint Card IV: Bold Colors & Outlines (page 108)**

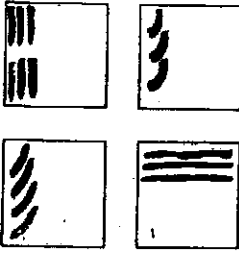
A. Portrait of Christ by Rouault




B.




C. Brush Strokes



Thick & Thin Brush Strokes



D. *“Pensee, profond regard”*



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