

✨ Kintsugi-Inspired Story Vessels

A Meditative Art Lesson on Impermanence & Transformation

Duration: 1–2 hours

Setting: Indoors, with tables or floor space

Materials:

- Broken or discarded containers (cups, jars, ceramics, plastic, cardboard)
- String, tape, glue, gold-colored marker or paint (optional)
- Paper scraps, pens, pencils
- Optional: fabric, foil, natural textures for embellishment

🕊 Cultural Background: What Is Kintsugi?

Kintsugi (金継ぎ) is a traditional Japanese art form that means “golden joinery.” It originated in the 15th century when a shogun sent a broken tea bowl to China for repair and was dissatisfied with the results. Japanese artisans responded by mending broken pottery with lacquer mixed with powdered gold, silver, or platinum—highlighting the cracks rather than hiding them.

Kintsugi is more than a repair technique—it’s a philosophy rooted in wabi-sabi, which embraces imperfection, impermanence, and the quiet dignity of things that have aged, weathered, or broken.

In Kintsugi:

- Cracks become part of the story
- Damage is not erased—it’s honored
- The object becomes more beautiful for having been broken

This philosophy can be applied to our lives: we are shaped by our experiences, and our “cracks” can become sources of strength, beauty, and transformation.

Lesson Themes

- Impermanence: Nothing stays the same forever
- Resilience: We can mend and continue
- Beauty in Imperfection: Our flaws are part of our story
- Transformation: Brokenness can lead to new forms of wholeness

Lesson Flow

1. Welcome & Cultural Grounding (10–15 min)

- Introduce the history and meaning of Kintsugi
- Reflect on the idea that brokenness is not failure—it’s evolution
- Invite participants to think of a time they felt cracked, changed, or transformed

2. Guided Meditation (10 min)

- Visualization prompt:• Close your eyes. Imagine a vessel—maybe a bowl, a jar, or a cup. It’s cracked. Now imagine filling those cracks with gold. What does it look like? What does it feel like to hold it?

- Now imagine yourself as that vessel. What parts of you have cracked? What parts have healed?

3. Creating the Story Vessel (30–40 min)

- Choose a broken or discarded container
- “Repair” it using string, tape, glue, or gold-colored marker
- Highlight the cracks—don’t hide them
- Add embellishments that reflect personal symbolism (fabric, foil, natural textures)
- Encourage intuitive design and emotional storytelling through materials

4. Written Reflection (15–20 min)

- Journaling prompts:
 - What are the cracks in your story?
 - How have you mended?
 - What makes you beautiful now that you weren’t before?
 - What do you carry forward from your brokenness?
- Participants can write a short poem, letter to self, or reflection to accompany their vessel

5. Sharing & Closing (10–15 min)

- Invite participants to share one word, image, or phrase from their vessel or writing
- Optional: display vessels in a shared space or photograph them for a digital gallery
- Affirm the message: You are not broken—you are becoming

Optional Extensions

- Create a community altar of repaired vessels
- Pair with music or poetry readings on resilience
- Use reflections to build a collective mural or zine
- Return to the vessels in future sessions to add layers or seasonal symbolism

Tracing Light, Planting Hope

A \$0 Art Class for Nurturing Creativity

Duration: 1–2 hours

Setting: Indoors with access to light, or outdoors

Materials:

- Flashlight or sunlight
- Paper scraps, cardboard, reused packaging
- Tape, pencils, pens, markers
- Natural materials: leaves, twigs, flowers, stones
- Optional: cell phones for photography

Overview

This lesson invites participants to explore their identity and ancestry through two symbolic art forms:

- Shadow Portraits, which honor presence and transformation
- Nature Mandalas, which reflect impermanence and connection to the earth

Participants will trace their silhouette, decorate it with symbols and words of hope, and then create a mandala using found natural materials. The written component allows them to reflect on their personal or ancestral journey—whether rooted in Latin American traditions or their own lived experience.

Themes

- Identity & Ancestry

- Transformation & Hope
- Impermanence & Nature
- Meditation & Storytelling



Lesson Flow

1. Welcome & Grounding (10–15 min)

- Introduce the concept of shadow and light as metaphors for identity
- Share a brief reflection on Latin American traditions of honoring ancestors, nature, and transformation (e.g., Día de los Muertos, Andean cosmology, Indigenous textile arts)
- Invite participants to reflect silently on their roots—ancestral or personal—and what gives them hope

2. Shadow Portraits (25–30 min)

- Tape paper to the wall or floor
- One participant sits sideways while another traces their profile
- Inside the silhouette, participants add:
 - Symbols of strength, dreams, or cultural heritage
 - Words or phrases that inspire hope or reflect their journey
- Optional: textures from recycled materials
- Outside the silhouette, they can add environmental or ancestral imagery

3. Nature Mandalas (25–30 min)

- Gather natural materials from outdoors or use pre-collected items
- Create circular mandalas on the floor or table
- Encourage symmetry, rhythm, and intuitive placement
- Participants may choose to reflect Latin American patterns (e.g., sun motifs, spiral forms, sacred geometry) or personal symbols

4. Written Reflection (15–20 min)

- Invite participants to write a short poem, prayer, or reflection
- Prompts:
 - What part of your story do you want to carry forward?
 - What does your shadow say about your strength?
 - What does your mandala say about your place in the world?
- These can be written on paper scraps and displayed with the artwork

5. Sharing & Closing (10–15 min)

- Invite participants to share one word, image, or phrase from their work
- Photograph the pieces (if possible) before dismantling the mandalas
- Affirm the beauty of creating from what's around us—and what's within us

Optional Extensions

- Create a community altar with portraits and mandalas
- Pair with music from Latin American traditions or ancestral chants
- Build a seasonal series exploring different cultural symbols
- Use the written reflections to create a collective poem or mural



Nature Mandalas: A Meditative Art Lesson

A \$0 Art Class for Nurturing Creativity

Duration: 1–2 hours

Setting: Indoors or outdoors

Materials:

- Leaves, twigs, flowers, stones, seeds, grasses (gathered beforehand or during class)
- Optional: paper scraps, pens/pencils for reflection
- Cell phones for photography (if available)



What Is a Mandala?

The word mandala comes from Sanskrit, meaning “circle.” In Indian spiritual traditions, mandalas are sacred geometric designs that represent the universe, wholeness, and the interconnectedness of all things. They are used in Hinduism and Buddhism as tools for meditation, prayer, and healing.

- In Hindu rituals, mandalas appear in yantras—diagrams used to focus spiritual energy.
- In Buddhism, monks create intricate sand mandalas to symbolize impermanence; once completed, they are swept away to honor the transient nature of life.
- Mandalas are also found in Tibetan thangka paintings, temple architecture, and yoga philosophy, often representing the inner journey toward balance and enlightenment.

Creating a mandala is not just an artistic act—it’s a spiritual one. It invites stillness, intention, and connection to the natural world.

✨ Lesson Objectives

- Explore the concept of impermanence through natural materials
- Practice mindfulness and seasonal awareness
- Create a temporary artwork that reflects personal or collective emotion
- Engage in gentle reflection through writing or discussion

Lesson Flow

1. Welcome & Grounding (15 min)

- Brief introduction to mandalas and their cultural significance
- Invite participants to reflect on the idea of wholeness and change
- Optional: short breathing exercise or silent moment to connect with nature

2. Foraging & Gathering (20–30 min)

- Walk outside (if possible) or explore nearby areas for materials
- Encourage participants to notice textures, colors, and shapes
- Collect items that feel meaningful or visually interesting
- If mobility is limited, offer pre-gathered materials or pair participants

3. Creating the Mandala (30–45 min)

- Choose a space (floor, table, sidewalk) to begin arranging
- Start from the center and work outward in circular patterns
- Emphasize symmetry, rhythm, and personal symbolism
- Encourage quiet focus and intuitive placement—no “right” way

4. Photography & Reflection (15–20 min)

- Use cell phones to photograph the finished mandalas
- Optional writing prompt:
 - What does your mandala reflect about this moment in your life?
 - What did you notice while creating it?
 - What are you ready to release or honor?
- Participants can write a short poem, journal entry, or title for their piece

5. Dismantling & Closing (10–15 min)

- Gently dismantle the mandalas, honoring impermanence
- Invite participants to share one word or feeling from the experience
- Optional: leave materials in a shared space as a nature offering

Optional Extensions

- Create a community mandala with everyone contributing one element
- Pair mandala creation with guided meditation or music
- Use the photographs to build a digital gallery or zine
- Invite participants to return and create seasonal mandalas throughout the year

Mending Marks: A Meditative Art Lesson

A \$0 Art Class for Healing, Resilience, and Creative Repair

Duration: 1–2 hours

Setting: Indoors or outdoors

Materials:

- Torn paper, scrap fabric, old envelopes or items
- Glue, tape, string, yarn, thread
- Markers, pencils, or pens



What Are Mending Marks?

Mending marks honor repair and transformation:

- *Kintsugi*, the Japanese art of repairing pottery with gold, celebrates imperfection and resilience.
- Many cultures use visible mending in textiles as symbols of memory, lineage, and continuity.
- The process emphasizes healing, reflection, and the beauty of imperfection.



Lesson Objectives

- Transform broken or damaged materials into meaningful art
- Connect to cultural, spiritual, and historical practices of repair
- Reflect on personal resilience and empowerment
- Engage in meditative, tactile creation



Lesson Flow

1. Welcome & Grounding (10–15 min)

- Introduce the symbolism of repair in art and culture
- Breathing exercise or brief stretch
- Suggested mantra:

"I am repaired. I am beautiful. My scars hold wisdom."

2. Selection of Materials (10–15 min)

- Choose a torn or damaged item to work with
- Reflect on its texture, story, or history

3. Mending & Decoration (30–60 min)

- Repair visibly using tape, glue, thread, or string
- Add marks, colors, or writing to emphasize transformation

4. Reflection & Sharing (10–20 min)

- Prompts:
- How did repairing the item feel?
- How does it relate to personal resilience?
- Optional sharing or silent contemplation

5. Closing Ritual (5–10 min)

- Slow breathing, observing the repaired object
- Closing mantra:

"I created. I healed. I am seen."

Optional Extensions

- Collect repaired items for a group installation
- Pair with meditation or storytelling
- Explore seasonal or environmental mending projects

Shadow Portraits: A Meditative Art Lesson

A \$0 Art Class for Self-Reflection and Identity Exploration

Duration: 1–2 hours

Setting: Indoors or outdoors with sunlight or a lamp

Materials:

- Paper, tape to secure it to wall/floor
- Pencil, pen, markers, or crayons
- Lamp or natural sunlight



What Are Shadow Portraits?

Tracing shadows and filling them with symbols or words explores identity, impermanence, and self-expression:

- Shadow puppetry in Asia and Africa conveys history, morality, and storytelling.
- In Buddhist philosophy, shadows symbolize impermanence, reminding us of the fluidity of self.
- This practice integrates art and meditation, honoring presence and reflection.



Lesson Objectives

- Explore identity through silhouette, marks, and words
- Connect to spiritual and cultural traditions
- Reflect on personal growth and release
- Build confidence in self-expression without judgment



Lesson Flow

1. Welcome & Grounding (10–15 min)

- Introduce shadows and impermanence
- Breathing exercise; invite participants to feel their body in space

- Suggested mantra:

"I see myself. I honor myself. I release what no longer serves me."

2. Shadow Tracing (10–15 min)

- Trace participant shadows on paper or tape to wall/floor

3. Symbolic Filling (30–45 min)

- Fill silhouette with words, patterns, or symbols representing self today
- Optional: add one word outside the shadow to release

4. Reflection & Sharing (10–20 min)

- Prompts:
- What does your shadow portrait reveal?
- How does it reflect your inner experience?
- What did you notice during this process?

5. Closing Ritual (5–10 min)

- Slow breathing and silent reflection
- Closing mantra:
"I am present. I am seen. I honor this moment."

Optional Extensions

- Use multiple shadows for community reflection
- Incorporate colored light or natural shadow effects
- Photograph for a temporary installation or collective documentation

Weather Diary: A Meditative Art Lesson

A \$0 Art Class for Emotional Awareness and Creative Observation

Duration: 1–2 hours

Setting: Indoors or outdoors

Materials:

- Scrap paper, cardboard, or notebook pages
- Pencils, pens, charcoal, crayons, or natural pigments (coffee, dirt, ash)
- Optional: markers, colored pencils, or chalk

What Is a Weather Diary?

A weather diary is a practice of observing and recording the conditions of the natural world and translating them into personal marks, patterns, and symbols. Across cultures and centuries, humans have combined **art, observation, and reflection** to understand their surroundings:

- Indigenous peoples created symbolic representations of weather and seasonal cycles for survival, navigation, and ritual.
- Scientists and naturalists use visual logs and sketches to track storms, tides, and climate patterns, blending creativity with empirical observation.
- By marking both external and internal weather, participants connect emotional states to natural rhythms, honoring the human need for expression and reflection.

Lesson Objectives

- Express emotions and daily experiences through marks, textures, and symbols
- Practice mindfulness and observation of the natural environment
- Connect personal expression to cultural and scientific traditions
- Engage in gentle reflection through writing, sharing, or silent contemplation

Lesson Flow

1. Welcome & Grounding (10–15 min)

- Introduce the concept of a weather diary and its historical/cultural context
- Invite participants to close their eyes, breathe slowly, and notice how their body feels
- Suggested mantra:

"I notice. I record. I belong to this moment."

- Optional: participants hold a small grounding object (stone, fabric, or scrap)

2. Observation (10–15 min)

- Encourage participants to notice the weather outside or in the room:

temperature, light, sounds, and textures

- Ask them to reflect briefly on their inner "weather": emotions, moods, or energy levels
- Optional journaling: one word for external weather, one for internal

3. Creating the Diary (30–45 min)

- On paper, translate observations into marks: lines, dots, waves, smudges, or textures
- Combine internal and external weather creatively; no "right" way to draw
- Encourage participants to move intuitively, allowing feelings to guide mark-making
- Optional: add words or short phrases to annotate the marks

4. Reflection & Sharing (10–20 min)

- Invite participants to look at their work
- Prompts for reflection:

- What does your diary reveal about your day or feelings?
- How do your marks echo natural patterns you notice?
- What did you discover about yourself while creating?
- Optional: participants may share aloud or write a short poem, title, or note

5. Closing Ritual (5–10 min)

- Lead a short breathing exercise or silent moment
- Invite participants to consider the impermanent nature of feelings and weather
- Optional: photograph the pages to preserve reflections
- Closing mantra:
"I notice. I record. I honor this moment."

Optional Extensions

- Repeat the practice over a week and compare changes in marks and mood
- Incorporate found natural pigments for texture and color
- Connect the diary to cultural storytelling or scientific observation exercises
- Pair with music or ambient nature sounds to enhance mindfulness



Ikebana & Creative Reflection

A \$0 Art Class for Nurturing Creativity

Duration: 1–2 hours

This class invites participants to explore the Japanese art of Ikebana using only materials found in nature or already on hand. No florists, no budgets—just creativity, mindfulness, and the poetry of impermanence. It's a counterpoint to luxury workshops, reclaiming Ikebana as a practice of humility, ecological awareness, and radical beauty. The goal is to cultivate abundance and creativity from scarcity.

Location:

Indoors or outdoors, depending on weather and mobility

Supplies Needed:

- Found natural materials (twigs, leaves, grasses, flowers, seed pods)
- Recycled containers (jars, cans, bottles, broken ceramics)
- Scissors or tape (if available)
- Paper scraps or cardboard
- Pens, pencils, markers
- Cell phones (optional, for photography)

Optional Class Modules

- Containers with a Past: storytelling through reused vessels
- Ikebana as Protest: arrangements that speak to scarcity, resilience, or social justice
- Group Installation: creating a collective altar or seasonal shrine using everyone's work

What Is Ikebana?

Ikebana is the Japanese art of flower arrangement. It's not about fancy bouquets—it's about simplicity, balance, and honoring nature. We use what we have. We create from what's around us. We tell stories through stems and silence.

Core Themes

- Wabi-sabi: finding beauty in imperfection and transience
- Minimalism: the power of restraint and negative space
- Seasonal storytelling: arrangements that reflect emotional and environmental shifts
- Community care: sharing materials, stories, and



Class Flow

1. Welcome & Grounding (15 min)

- Brief intro to Ikebana
- Reflect on "found beauty"
- Optional breathing exercise

2. Foraging & Gathering (30 min)

- Walk outside or explore nearby areas
- Collect 3–5 natural items
- Notice textures, shapes, and colors

3. Creating Arrangements (30 min)

- Use recycled containers
- Focus on line, space, and emotion
- No rules—just intention

4. Writing Haiku (15 min)

Haiku is a traditional Japanese poetic form that pairs beautifully with Ikebana. It's short, evocative, and rooted in nature.

- Haiku = 3 lines / 5–7–5 syllables
- Reflect on your arrangement
- Write a poem to pair with your piece

Example:

Cracked jar, bent willow
last light clings to broken stems—
winter waits softly

Prompts:

- What emotion does your arrangement evoke?
- What season or transition does it reflect?
- What tension or contrast lives in the materials?

Encourage participants to write a haiku after completing their arrangement, then read it aloud or display it alongside their piece.

5. Photography & Sharing (15 min)

- Use cell phones to photograph your work
- Focus on light, shadow, and angle
- Pair photo with haiku
- Share in a group or display together

Cell phones become tools of reflection and storytelling. Encourage participants to:

- Photograph from multiple angles, focusing on line, shadow, and negative space

- Use natural light—early morning or late afternoon works best
- Avoid filters—let the rawness speak
- Pair image with haiku—create a visual-poetic diptych
- Share in a community gallery, social media thread, or public installation

You could even create a hashtag or digital zine to collect and share the work.

6. Closing Reflection (15 min)

- Share one word or feeling
- Leave arrangements in a shared space
- Celebrate creativity from scarcity



Notes for Participants

- You don't need money to make something beautiful.
- Your story matters. Your arrangement matters.
- There's no wrong way to create—just your way.



Altars of Memory & Hope

A \$0 Art Class for Nurturing Creativity

Duration: 1–2 hours

Setting: Indoors or outdoors, with tables or floor space

Materials:

- Found objects, recyclables, cardboard, string, tape
- Natural materials (leaves, stones, feathers, dried flowers)
- Paper scraps, pens, markers
- Optional: photos, fabric, candle stubs, printed images



Overview

This lesson invites participants to create small altars using discarded and found materials, honoring either their ancestors or a personal theme such as hope, grief, or joy. Inspired by Día de los Muertos and global remembrance rituals, the process blends tactile creation with written reflection and quiet meditation. Participants may choose to follow Latin American traditions or their own cultural lineage.



Themes

- Sacredness in the Overlooked
- Remembrance & Continuity
- Emotional Healing & Transformation
- Cultural Identity & Personal History



Lesson Flow

1. Welcome & Cultural Grounding (10–15 min)

- Introduce the concept of altars as sacred spaces for memory, healing, and intention
- Share a brief reflection on Día de los Muertos and Latin American traditions of honoring the dead with joy, color, and storytelling
- Invite participants to reflect on someone they want to honor—or a feeling they want to transform

2. Meditation & Intention Setting (10 min)

- Guided reflection:• Think of someone who shaped you, or a part of yourself you want to reclaim
- What object, color, or symbol reminds you of them—or of that feeling?
- Invite participants to hold that intention as they begin creating

3. Creating the Altar (30–40 min)

- Use cardboard or flat surfaces as a base
- Build small shrines using:• Recyclables (bottle caps, packaging, string)
- Natural materials (leaves, stones, feathers)
- Symbolic items (fabric scraps, broken jewelry, candle stubs)
- Encourage layering, storytelling, and intuitive placement
- Participants may choose a theme: ancestor, hope, grief, joy, rebirth

4. Written Reflection (15–20 min)

- Invite participants to write:
 - A letter to an ancestor
 - A gratitude list
 - A memory fragment
 - Or a poem of hope
- These can be placed inside or beside the altar, or read aloud in a closing circle

5. Sharing & Closing (10–15 min)

- Invite participants to share one object, word, or story from their altar
- Optional: photograph altars before dismantling or leave them in a shared space
- Affirm the sacredness of creating from what's discarded—and remembering what's often unseen



Optional Extensions

- Create a community altar with contributions from all participants
- Pair with music from Latin American traditions or ancestral chants
- Use written reflections to build a collective poem or mural
- Return to altars in future sessions to add seasonal or emotional layers

🌟 Shadow Portraits: Drawing Toward a Hopeful Future

A \$0 Art Class for Nurturing Creativity

Duration: 1–2 hours

Setting: Indoors, with access to sunlight or flashlights

Materials:

- Flashlight or natural light source
- Paper scraps, cardboard, or reused packaging
- Pencils, pens, markers
- Tape
- Optional: scissors, glue, recycled textures (fabric, foil, string)

✨ Lesson Overview

This lesson invites participants to explore their identity and inner resilience by tracing their shadow and transforming it into a portrait of hope. Through symbolism, texture, and written reflection, each person creates a visual representation of who they are—and who they are becoming.

🌀 Themes

- Presence: Honoring the body and its silhouette
- Transformation: Decorating the shadow with symbols of growth
- Hope: Writing words that inspire and uplift

- Identity: Exploring the inner world through outer form



Lesson Flow

1. Welcome & Grounding (10–15 min)

- Brief introduction: “Today we’ll use our shadows to reflect who we are—and who we’re becoming.”
- Invite participants to reflect on the idea of light casting form and how even in darkness, we leave a trace.
- Optional: short breathing exercise or silent moment to connect with the body

2. Shadow Tracing (20–30 min)

- Tape paper to the wall or floor
- One participant sits sideways while another traces their profile using pencil or marker
- If working solo, use a flashlight and mirror or trace hand/arm shadows instead
- Encourage participants to notice the shape, posture, and presence of their silhouette

3. Decorating the Portrait (30–40 min)

- Inside the silhouette, participants add:
 - Symbols of strength, dreams, or transformation
- Textures using recycled materials (if available)

- Colors or patterns that reflect emotion or aspiration
- Outside the silhouette, they can add environmental elements—stars, roots, wings, etc.

4. Written Reflection: Words of Hope (15–20 min)

- Invite participants to write words, phrases, or short poems that inspire them
- Prompts:
 - What gives you hope right now?
 - What do you want to grow into?
 - What words would you offer your future self?
- These can be written inside the silhouette, around it, or on a separate piece of paper

Example phrases:

- I am still becoming
- My story is not over
- Light finds me even here

5. Sharing & Closing (10–15 min)

- Invite participants to share one word or image from their portrait
- Optional: display portraits in a shared space or create a temporary gallery
- Affirm the value of each person's presence and creative voice

Optional Extensions

- Pair with music or guided meditation
- Create a group mural of silhouettes and hopeful words
- Photograph the portraits and create a digital gallery or zine
- Return to the portraits in future sessions to add layers or updates

1,000 Cranes for Hope

A Meditative Art Lesson Inspired by Sadako Sasaki

Duration: 1–2 hours (can be extended across multiple sessions)

Setting: Indoors, with tables or floor space

Materials:

- Discarded paper: junk mail, receipts, packaging, flyers
- Scissors (optional)
- Pens or markers (for writing messages inside cranes)
- Optional: string or tape for hanging cranes

✨ Cultural Background: The Story of Sadako Sasaki

Sadako Sasaki was just two years old when the atomic bomb was dropped on Hiroshima, Japan, in 1945. Though she survived the initial blast, she later developed leukemia, a cancer linked to radiation exposure. While in the hospital, Sadako began folding origami cranes, inspired by a Japanese legend that says if you fold 1,000 cranes, your wish will come true.

Sadako wished for healing—and for peace. She folded over 1,000 cranes before she passed away at age 12. Her classmates continued her legacy, and today, paper cranes are a global symbol of peace, resilience, and remembrance. A statue of Sadako holding a golden crane stands in Hiroshima Peace Park, surrounded by thousands of cranes sent from around the world.

Themes

- Transformation through ritual
- Peace and remembrance

- Healing through repetition and intention
- Beauty from discarded materials



Lesson Flow

1. Welcome & Storytelling (15–20 min)

- Share Sadako's story in gentle, age-appropriate language
- Reflect on the symbolism of the crane in Japanese culture: longevity, peace, and hope
- Invite participants to consider what they might wish for—healing, safety, stability, love

2. Folding Cranes (30–45 min)

- Demonstrate how to fold a paper crane (step-by-step or with visual aids)
- Use discarded paper—receipts, junk mail, packaging—as a metaphor for transformation
- Encourage participants to write a word, name, or wish inside each crane before folding
- Work quietly or with soft music to create a meditative atmosphere
- Participants can fold as many cranes as they wish—every crane counts toward the collective 1,000

3. Written Reflection (15–20 min)

- Invite participants to write a short reflection or message:
 - What does peace mean to you?

- What do you wish for yourself or others?
- What does it feel like to turn trash into beauty?
- These can be placed in a shared journal, hung with the cranes, or kept private

4. Closing & Collective Intention (10–15 min)

- Gather the cranes in a communal basket, string, or display
- Invite participants to share one word or feeling from the experience
- Affirm the message: Even small acts, repeated with care, can become something powerful

Optional Extensions

- Create a crane wall or mobile in the shelter as a symbol of collective hope
- Send cranes to Hiroshima Peace Park or a local peace organization
- Pair with poetry, music, or a candle-lighting ritual
- Continue folding cranes across multiple sessions until 1,000 are reached

Map of the Heart: A Meditative Art Lesson

A \$0 Art Class for Emotional Geography and Reflection

Duration: 1–2 hours

Setting: Indoors or outdoors

Materials:

- Paper, pens, pencils, markers
- Optional: scraps for collage (magazines, paper, fabric)



What Is a Map of the Heart?

Mapping internal landscapes visually has cultural and spiritual significance:

- Cartographers historically mapped both real and symbolic terrain for survival and ceremony.
- Mandalas, ritual maps, and personal diagrams across cultures represent emotions, dreams, and spiritual journeys.
- This practice encourages reflection, storytelling, and symbolic thinking.



Lesson Objectives

- Visualize emotions, memories, and dreams as landscapes
- Connect to cultural and spiritual mapping traditions
- Encourage introspection and narrative thinking
- Engage in mindfulness and creative expression



Lesson Flow

1. Welcome & Grounding (10–15 min)

- Introduce the idea of internal mapping
- Breathing exercise; focus on the heart and mind
- Suggested mantra:

"I know my inner world. I honor my journey. My heart is a map of wisdom."

2. Brainstorm & Sketch (10–15 min)

- Reflect on emotional "landmarks": mountains (challenges), rivers (memories), forests (dreams)

3. Map Creation (30–45 min)

- Draw or collage inner geography
- Optional: annotate key areas with words or symbols

4. Reflection & Sharing (10–20 min)

- Prompts:
- How does your map reflect your journey?
- What did you discover about yourself?
- Optional sharing or silent reflection

5. Closing Ritual (5–10 min)

- Slow breathing, observe the map
- Closing mantra:

"I honor my path. I honor my story. I am here."

Optional Extensions

- Create a group map integrating all participants' contributions
- Repeat mapping practice over time to observe changes
- Connect to storytelling or journaling exercises

Found Object Stories: A Meditative Art Lesson

A \$0 Art Class for Narrative, Creativity, and Resourcefulness

Duration: 1–2 hours

Setting: Indoors or outdoors

Materials:

- Small found objects (twigs, buttons, paper scraps, bottle caps, fabric pieces)
- Paper, cardboard, or notebooks
- Tape, glue, or string
- Pens, pencils, markers



What Is a Found Object Story?

Found object storytelling transforms everyday items into narratives, symbols, or ritual objects. Across cultures:

- African and Latin American traditions use objects in storytelling, ceremony, and memory preservation.
- Contemporary artists turn discarded items into socially and environmentally meaningful works.
- Using what's available teaches creativity, resourcefulness, and symbolic thinking.



Lesson Objectives

- Create narratives from objects and symbols
- Practice imagination, storytelling, and reflection
- Engage with cultural and environmental history through materials
- Build confidence in creative problem-solving



Lesson Flow

1. Welcome & Grounding (10–15 min)

- Introduce the practice and cultural significance
- Invite participants to breathe, notice their hands, and focus on the present
- Suggested mantra:
"Nothing is wasted. Everything has a story. I give it life."

2. Selecting Objects (10–15 min)

- Each participant chooses 3–5 objects
- Reflect on the objects' texture, shape, or personal significance

3. Story Construction (30–45 min)

- Arrange objects as "characters" or symbols
- Draw arrows, symbols, or annotations to show relationships or narrative
- Optional: add words or small illustrations

4. Reflection & Sharing (10–20 min)

- Prompts:
 - What story do these objects tell?
 - How did you connect to the materials?
 - What surprised you during the process?
 - Optional: participants share aloud or write notes

5. Closing Ritual (5–10 min)

- Breathing or silent reflection
- Closing mantra:

"I created. I honored what was here. My story matters."

Optional Extensions

- Turn stories into group collages or installations
- Use recycled or natural materials to explore environmental themes

- Photograph or document the stories for a collective display

Future Dream Maps

A Visioning Art Lesson for Imagining the Path Ahead

Duration: 1–2 hours

Setting: Indoors or outdoors, with tables or floor space

Materials:

- Paper (scraps, cardboard, reused packaging)
- Pens, pencils, markers
- Optional: string, tape, natural textures, recycled embellishments

Overview

This lesson invites participants to create a vision map of their imagined future—using symbols, pathways, and landmarks to chart a personal journey toward healing, stability, and joy. Inspired by the concept of Memory Maps, this version avoids triggering past trauma and instead centers on dreams, goals, and inner guidance.

Participants will draw a symbolic map of their future path, including places they want to reach, values they want to hold, and obstacles they've overcome or are ready to face. It's part vision board, part storytelling ritual, and fully rooted in dignity and hope.

Themes

- Imagination as survival
- Mapping possibility
- Symbols of strength and direction
- Hope as a compass

Lesson Flow

1. Welcome & Grounding (10–15 min)

- Introduce the concept of mapping the future—not as a fixed plan, but as a symbolic journey
- Share examples of maps from different cultures (e.g., Indigenous star maps, Latin American migration stories, spiritual pilgrimages)
- Invite participants to reflect silently:
 - If your future were a landscape, what would it look like?
- What do you want to find along the way?

2. Sketching the Map (30–40 min)

- On paper, participants draw a symbolic map of their future path
- Include:
 - Landmarks: places of safety, joy, or transformation (e.g., "The Garden of Peace," "The Bridge of Second Chances")
- Pathways: winding roads, rivers, stairs, or trails that represent movement
- Symbols: stars for guidance, trees for growth, mountains for challenges
- Rest stops: places to pause, reflect, or receive support
- Encourage intuitive drawing—no artistic skill needed, just personal meaning

3. Written Reflection (15–20 min)

- Invite participants to write a short reflection, poem, or list to accompany their map
- Prompts:
 - What do you hope to find on this journey?
 - What strengths will guide you?
 - What does your future self know that you don't yet?
- These can be written directly on the map or on a separate piece of paper

4. Sharing & Closing (15–20 min)

- Invite participants to share one symbol, word, or landmark from their map
- Optional: display maps in a shared space or photograph for a digital gallery
- Affirm the message: Your future is yours to imagine—and you are already on the path

Optional Extensions

- Create a collective dream map with contributions from all participants
- Pair with music or guided visualization
- Return to the maps in future sessions to add new landmarks or update the journey
- Use maps as prompts for storytelling, poetry, or collaborative art

PORTRAIT DRAWING CHEAT SHEET

By Chris Petrocchi



Drawing the Head Quick Start Cheat Sheet

Module 1: Learning How to See

Student outcomes:

- Learning to see: 2D shapes and sculpt 3D architectural shapes from them
- Use squinting to organize values
- Understand the planes and rhythms of the head
- Look for and find the big effect and sticking with it
- Understand shapes values and edges: pulling 3D architecture out of your shapes to give your drawings gravitas and maximum impact on the page

Seeing vs. Looking

Almost every drawing problem that you can encounter is available to solve in drawing the head. The artist's challenge is to use visual language such as shapes, values and edges, how to turn the form and make it round or hard, how to control values, perspective etc. to solve these problems in a convincing way. The first problem is much more about how you see than about how you draw. More important than drawing details (like eyelashes, lips, nostrils) is dealing first with 2 dimensional shapes (triangles, circles, squares etc.)

You are looking to interpret the 3D shapes you see on the face into flat 2D "puzzle pieces" of dark and light shapes that come together as a representation of the face before you. Your job is to first understand and repeat what you see in a 2D sense with one part of your brain, and then to embellish it and interpret it into a 3D form with the other part of your brain. It's not one or the other, but rather, both parts of the brain working in tandem to produce a satisfactory result. Since most everything we draw in the real world has three dimensions in space the main problem to solve is how to convert that visual information onto a two dimensional surface with 2D shapes, and then using additional drawing tools to sculpt the shapes into 3D forms that give you the desired result. You will need to specialize in both the ability to see the 2D shapes and the ability to block things in structurally. Switching back and forth in your thinking

from 2D to 3D is a complex task at first, so let's break it down into more manageable parts.

Seeing 2D shapes: making an initial 2D analysis

Being able to handle what the 2D shapes are doing is key to doing good drawings. To handle this well the first important tool you will need to learn is to squint. When you look at your model it can be quite daunting to try and understand all the complexity that is before you. Squinting helps organize the values you see when you look at the model.

Squint and edit things down to an easier problem to solve. That is to say, squint until all the values fall into either all dark or all light, kind of like a bad Xerox interprets an image and makes it all black or white. When a camera records a picture of an object it doesn't "know" what it is looking at as we do. It just records light and dark shapes, period. At the outset you want to turn off that part of your brain that looks at the model and thinks, "I am looking at a nose or a mouth or hair etc., and thinks instead, what kind of shape is that? Is it a circle, a triangle, a cylinder? Is it dark or light in value? Keep in confined to the 2D nature of what you are looking at. This has the advantage of enabling you to get your "foot" in the drawing and get you on your way.

Fig. 1 Initial 2D analysis of the model



Above is an example of a bad Xerox. Notice how all the values are confined to either a black or a white value and therefor very manageable. The shapes are flat and 2D in nature quite like puzzle pieces that when put together in the right order and relationship constellate a face. All the details are left out and what you have left is the overall big impression. This is what you are hunting for at the outset.

Fig. 2 Squinting to see value and reduce complexity of detail



A. Heavy duty squint separating all values into either light or dark families

B. Medium squint revealing 2 values in the light family and 2 values in the dark family.

C. No squint with eyes wide open revealing the full range of values. Moving from A to C can be achieved by adjusting the quality of the edges (i.e., hard or soft).

Module 2: Lighting

One-Source lighting vs. Diffuse Lighting.

One-source lighting is the best for showing the form in a sculptural way and the best for explaining the form. In one source lighting the shapes are very clear and you can almost cut them out with scissors. More important than drawing details (like eyelashes, lips, nostrils) is dealing first with 2 dimensional shapes (triangles, circles, squares etc.)

Diffuse lighting is fuzzy and unclear in how it describes the form; it is the local color that defines the shapes and not the values.

Fig. 3 Examples of one source lighting

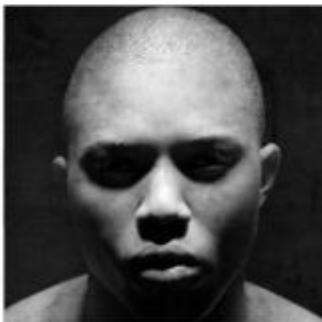


Fig. 4 Examples of Diffuse Lighting



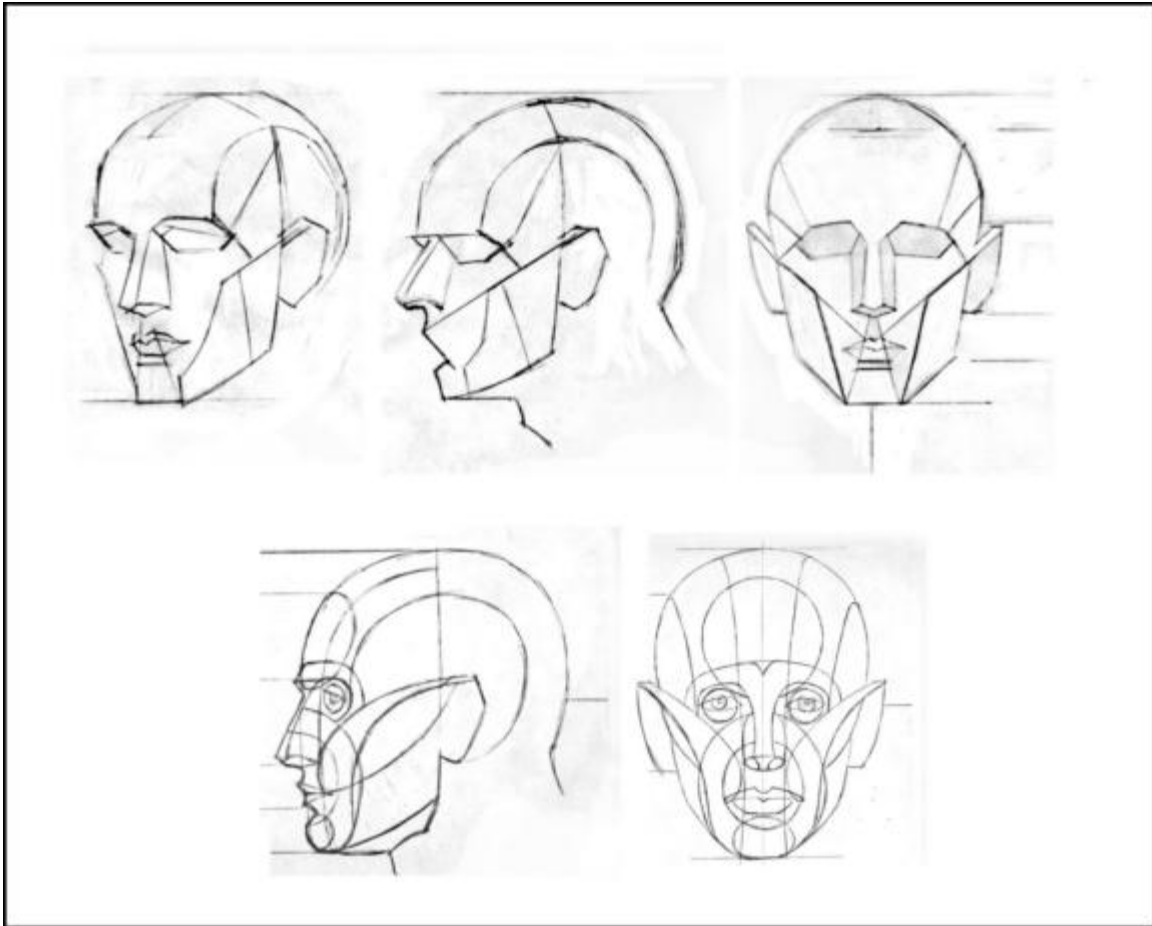
Light and dark shapes are 2D puzzles pieces that interlock together. When you look at your model in terms of light and dark 2D shapes that relate to one another it will help you organize what you see and therefor what you draw. This is a great start and it helps you get your drawing off to a good start, but if you stop there then the best you can hope for is a copy of what you see. You are not to merely mimic what you see; your job is to make it better by sculpting 3D architecture from the 2D shapes that you put down on paper. That is to say, give better explanation to your shapes.

Module 3: Seeing the 3D shapes--Structure

Planes and Rhythms of the head

Now that we have covered the 2D aspects involved in drawing the head, let's look at the 3D aspects. The next step is to explain the shapes better. Remember, everything you draw is a combination of the 2D flat information and the 3D structure information. It's not one or the other. So as you are considering the 3D aspects, ask yourself, how can I make this more clear, give it more structure, more architecture? The Reilly method is a series of abstractions that comprise the planes and rhythms of the head. Everyone's head has a front, 2 sides, a top and a bottom.

Fig. 5 The Reilly Abstraction

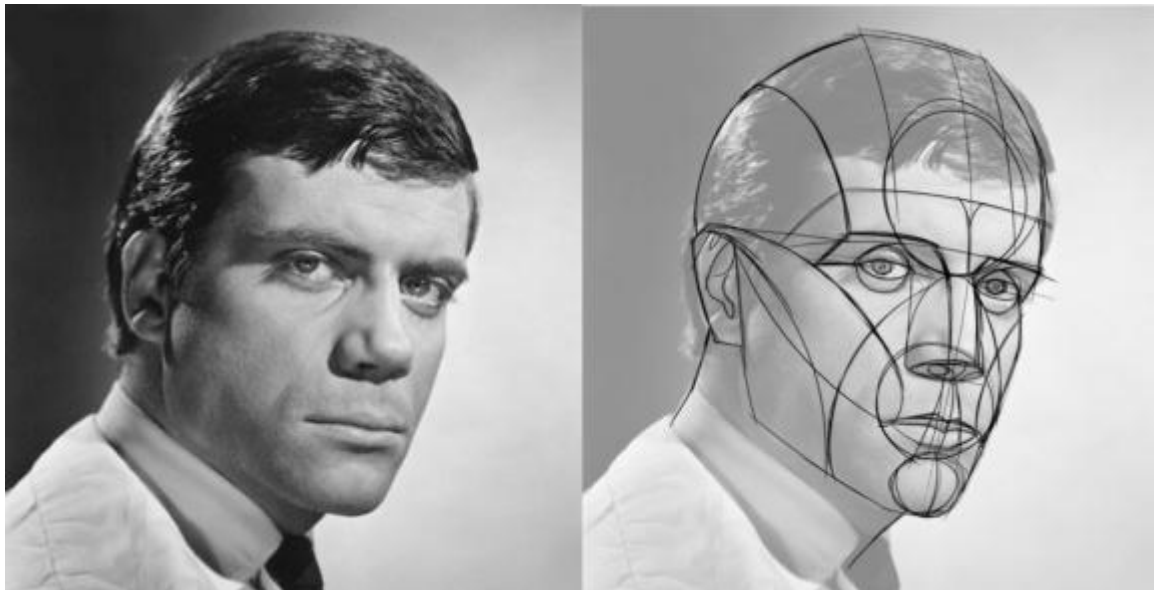


ref. from www.fredfixler.com

The Reilly abstraction is a kind of diagram and is a great tool to show the box like structure of the head and the features of the face contained therein so that your drawings look 3D. When you are practicing drawing the planes and rhythms the point is to overdo the box; overdo the diagram to give a better explanation of the things you are trying to show. This has less to do with learning how to draw and more to do with learning how to see what you are looking at. Its not just 20 separate puzzle pieces that end up in your drawing hopefully looking like a head, it's about making the head a unit by relating all the parts together. Knowing the planes and rhythms of the head helps you to draw through your shapes and connect everything together. You have to do a dozen of these diagrammatic drawings to become familiar with them so you can use them as a tools to draw the face and better explanation what is being represented. It's a diagram and not "real life". Do it enough t so that it is part of your tool kit.

However, when you draw the model, be careful not to draw a diagrammatic looking drawing---draw the model!

Fig. 6 Planes of the head traced over photographic reference



A. Photographic reference

B. Tracing paper overlay with diagram of planes and rhythms of the head drawn over the top

Working from photographs with a tracing paper overlay is a great way to practice the

planes and rhythms of the head. Practice doing a dozen of them from front, $\frac{3}{4}$ and side views until it becomes firmly fixed in your mind and in your muscle memory so that you have it for instant recall. These diagrams are visual explanations about what you are seeing and help you understand the structure and anatomy better. Initially, when beginning to draw from the model, it's better to have more clear explanations than better rendering. It can really help you to squeeze as much architecture out of your 2D shapes as possible. Anything that helps clarify the shape and makes the sculpture or form more convincing is the most important thing. Make structure the "star". You won't need to use every construction line that you know in every drawing. Just use the ones that help explain what you are looking at better. It's like knowing all the letters in the alphabet. You don't use them all in every sentence; you just use the ones that are useful for communicating what you want to say.

You can't draw it well if you don't know why it's happening

If you get into a drawing and find that your initial 2D shapes are not working, then do some construction studies of the thing so that you can draw it with conviction. When doing construction studies don't make them pretty drawings; just make sure they are well explained. Something that your assistant can take and make a sculpture from the information that you have given him in the diagram. Look for the big sculpture and then for smaller and smaller details. Remember, all you can hope for if you only copy the 2D shapes is just a good copy because your drawing won't show an understanding of *why* something is happening. For example, with a foreign language, you can copy the letters, but if you don't know what they mean you can't hope to use them write anything that communicates any real meaning. The planes and the construction information gives you more ammunition about what you should be seeing so that in cooperation with the 2 dimensional shapes you can know what makes the object appear the way it does and equip you to draw it.

Let's take a look at a few examples of how the planes and rhythms of the head were used to make solid and convincing concept art for two Electronic Art games: Godfather and Lord of the Rings. When you look closely you will be able to see the structure that these character's faces were built upon.

Fig. 7

Planes and Rhythms of the Head

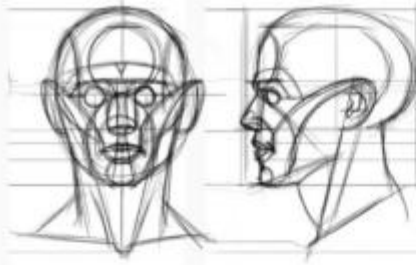


Fig. 1 Planes and rhythms of the head are employed during the initial block in stage as a tool to help give these character designs solidity and achieve a convincing sculptural quality. In the top two rows below look for evidence of the initial block in example 'A' on the left column and how it affects the final painting in column 'B' on the right.

Shown below: Practical application in real world job environment for **Godfather** and **Lord of the Rings** (EA games) as lead character artist



A. underlying construction process still visible



B. final painting over the underlying construction



A.



B.



Art by Chris Petrocchi



3D models were modelled from these concept designs for use in game.

Fred Fixler, the well known artist and teacher said, "It's not that the nose is wrong, but it's the whole head that's off. Get the overall shape of the head before you start worrying about individual parts."

It is so important when doing an initial block in of the head (or anything else for that matter) not to lose sight of the big effect, the overall silhouette and its proportions and not get lost in details. It's like blocking in a painting in which the method of approach might be something like this:

1. **Block in** the big shapes (space and place)
2. **Organize** values,
3. **Assess** the edges,
4. **Design/refine and sculpt** all the elements in a beautiful way.

The first problem is the block in (spacing and placing)—where to put everything. Find the Shapes and approximate angles of the forms before sculpting the forms. First the 2D things and big flat shapes and rhythms (think puzzle pieces where the dark pieces meet the light pieces). See if you can find a few big rhythms and find something you can build off of. Make sure the big stuff—big shapes, proportion, silhouette—are working, and then break it up into smaller and smaller refining pieces.

The next step would be to organize your values and keep control over them.

Work with no more than 4 values: white, black and 2 gray values of equal steps in between (see Fig. 8). Keep the values falling clearly into either the family of lights or into the family of darks. Initially give yourself a key for the dark values. Getting your values under control is the main thing; do this by keeping them “posterized” (flat) and within the value range of the value key you started with. Once you achieve this you

can decide whether you like the way you have designed and crafted a certain area or feature. If you've got your values all out of whack then you can't really see what you are drawing, thereby limiting your ability to assess any problems and/or make good design choices. Don't look for too many details inside the shadow—just hint at them.

Continue on in the process by assessing the edges and introduce more structure where you find the opportunity. Ask yourself: how can I make this more clear? Is this particular edge more hard or soft, more round or more angular? When does it stop being a top plane and start being a “bottom” or side plane?

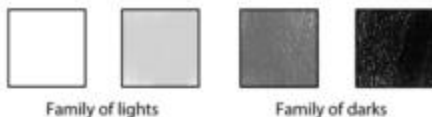
Stand back every now and then. Think about how someone would look at 10 or 20 feet away. You would just see the big, overall effect and not any of the details and still be able to recognize them. Squint to take out detail and see the big rhythms first. Then squint less to see the next level of detail. Use all these things to help you check your drawing. You're not just looking for detail but anything that helps clarify the shape and makes the sculpture or form more convincing. Make structure the “big thing”. Make sure your structure is solid and then look to see where your puzzle pieces need refinement and if they are readable. Don't think render; think: is my value under control and is my architecture valid? Finally, Put your accent values (dark blacks) in the area where you want the viewer's attention to go. Don't use up your black value accents before you need them. If you get lost in an area make sure your “posterized” shapes work. That is to say flatten out the shape and value first to simplify it. Then you can see if it needs more design inside the form and/or along the edges. If the dark shape is confusing see if you can make sense out of the light shape next to it.

Have a look below at **figure 8.** below which demonstrates a simplified step by step progression of a block in process.

Fig. 8

THE BLOCK IN

Give yourself 4 values: white, black and two values of equal steps in between



2a. Value Key



1. SHAPES

Begin by squinting to reduce the complexity of the value range so that all the values fall into either the light family or the dark family much like a bad zerox will do. Think of the shapes as flat puzzle pieces at this stage: dark puzzle pieces and light puzzle pieces. Do a line drawing that accurately delineates these shapes and their relationships to one another.

2. VALUES

In the next stage you want to make a decision about which shapes belong to the light family and which belong to the dark family. Give yourself a value key (see 2a. left), an average dark for your shadow value and fill in the shapes that are in the shadows keeping the two families very distinct from one another. Keep control over your values by making them flat and "posterized". This will help you keep everything organized so that you can tell if the flat 2D shapes or 'puzzle pieces' are working together.

3. EDGES

Once the 2D aspect of the drawing is working we can begin to push the 3D aspect of things. The next step is to work the edges—those transitional areas where the light meets the dark. Ask the question: is it a hard edge or a soft edge? Adjusting the edges accordingly is like pushing and pulling the form as in a sculpture. In this way you can squeeze more architecture out of the 2D shapes you started with giving the drawing a more 3 dimensional look and feel. Remember to keep control of your values by staying in the range of the value key you started with.

4. REFINE

Finally, add dark accents (black) to create a focal point in the areas that you want the viewer to see first (the eyes for example). Push the architecture of the form even more in the areas you want the form to turn from light into shadow strengthening the core shadows where appropriate (i.e., in the area of the cheek and the temple).

Here it is again as shown in my book on how to draw portraits “Essence” done in charcoal.

35



Photo reference



Step 1. With lines I sketched the planes of the head; this helped with the spacing and placement of the features.



Step 2. Using a medium charcoal pencil, I began separating the darks from the lights.



Step 3. With vine charcoal I further established the darks and found the core shadow.



Step 4. I refined and clarified the shapes and values on the light side introducing a halftone value just before the form turns into the core shadow.



Step 5. I added darks to the shadow side and black accents to the eyes and nose creating a center of focus to finish it off.

portraits

Module 5: Assignment

- **Assignment 1.1:** Draw the planes and rhythms of the head on tracing paper over photographic reference from front, $\frac{3}{4}$ and side views.
- **Assignment 1.2:** Using the example in Fig.8 follow the steps to make a similar drawing of your own.

I hope you enjoyed and learned some valuable insights and tools from this compact lesson on drawing the head. I use these ideas everyday for both my professional and personal work. These tools are extremely malleable and even work for stylized art and caricatures. (see my tutorial on this process here: <https://goo.gl/kQdrNc>)
Once you get these foundational skills under your belt you will become more and more free to create what you want and get your personal statement across. Now that's exciting!

Thank you for time and I wish you the best of luck on your artistic journey!

Kind regards,
Chris Petrocchi

This is not your class assignment but it is a good way to practice and prepare yourself for PROJECT 4. You should use a photo reference and tracing paper. You should also use this pdf for references.

Follow me on social media:

INSTAGRAM: <https://www.instagram.com/drawjuice/>

WEB: <https://www.drawjuice.com>

YOUTUBE DRAWING

TUTORIALS: <http://www.youtube.com/c/ChrisPetrocchi>

PRINTS AND MERCH: <https://occhi.threadless.com/>

FACEBOOK: <https://www.facebook.com/occhivisual/>

HEAD DRAWING CHEAT SHEET



by Chris Petrocchi

To purchase my e-book **"Essence: discovering the art of the portrait"**
please go to <https://www.drawjuice.com/>



This 114 page book 7 years in the making features my digital and traditional art compiled over many years. There is beautiful charcoal portraiture with step-by-step instructions and detailed notes on the process as well as my thoughts on creativity and how to begin creating character concept for games. Personal anecdotes and impressions are included about the people I met while living in China for 4 years as well as obstacles I encountered producing my art there. That makes it a perfect blend of art, portrait art instruction and conversation starter.

Cell Phone Photography Basics

Composition

The Golden Ratio is one way to balance your image. It keeps the viewer's eye moving around your image in a balanced way.



Rule of Thirds can be turned on by **SETTINGS>CAMERA>COMPOSITION>GRID**. The guideline divides an image into nine equal parts by two equally spaced horizontal lines and two equally spaced vertical lines -- placing important compositional elements along these lines or intersections.



Rule of Odds is a composition with an odd number of objects is more interesting than an even number of objects.



Viewpoint

Landscape images are horizontal images.



Portrait images are vertical images.



Horizon Line is the line separating the land and the sky. On landscape images a horizon line high in the image is more interesting and will draw the viewer into the picture.



Leading Lines are what will give direction and energy to your image.



Lighting

Summer light is hard bright lighting. It's like white or blue interior lights. Overexposure happens if too much light enters the frame.



Shadows are hard and defined.



Golden Hour

Golden hour light is just after sunrise or just before sunset.

Sunrise: 6:15am approx Sunset: 9:10pm approx



Blue Hour

Twilight is just before sunrise or just after sunset.



Capture Sun Stars

It's best to try during Blue hour/Twilight and have the sun peering next to or between an object.



Photographing People

PRO TIP: Avoid direct sunlight. Your subjects will be cooler, happier, and more attractively lit if they don't have a sunbeam hitting them in the face. If it's an overcast day, you're in luck. This is one of the best outdoor lighting situations for photographing people. If it's a sunny day, have your subjects stand in the brightest patch of shade you can find. (<https://www.nationalgeographic.com/photography/article/camera-phone-photos>)

Selfie

Taking a selfie serves as a quick click photo, but it's not always best. Also, I cannot stress this enough—no photo is worth risking your life. Just say no to daredevil stunts. If anyone else is around, don't be afraid to ask if they'll take your portrait. It will look more natural and maybe just feel a little more timeless than seeing the upper half of your arm sneaking into the picture.



This is a group selfie—notice the arms for the person holding the camera.

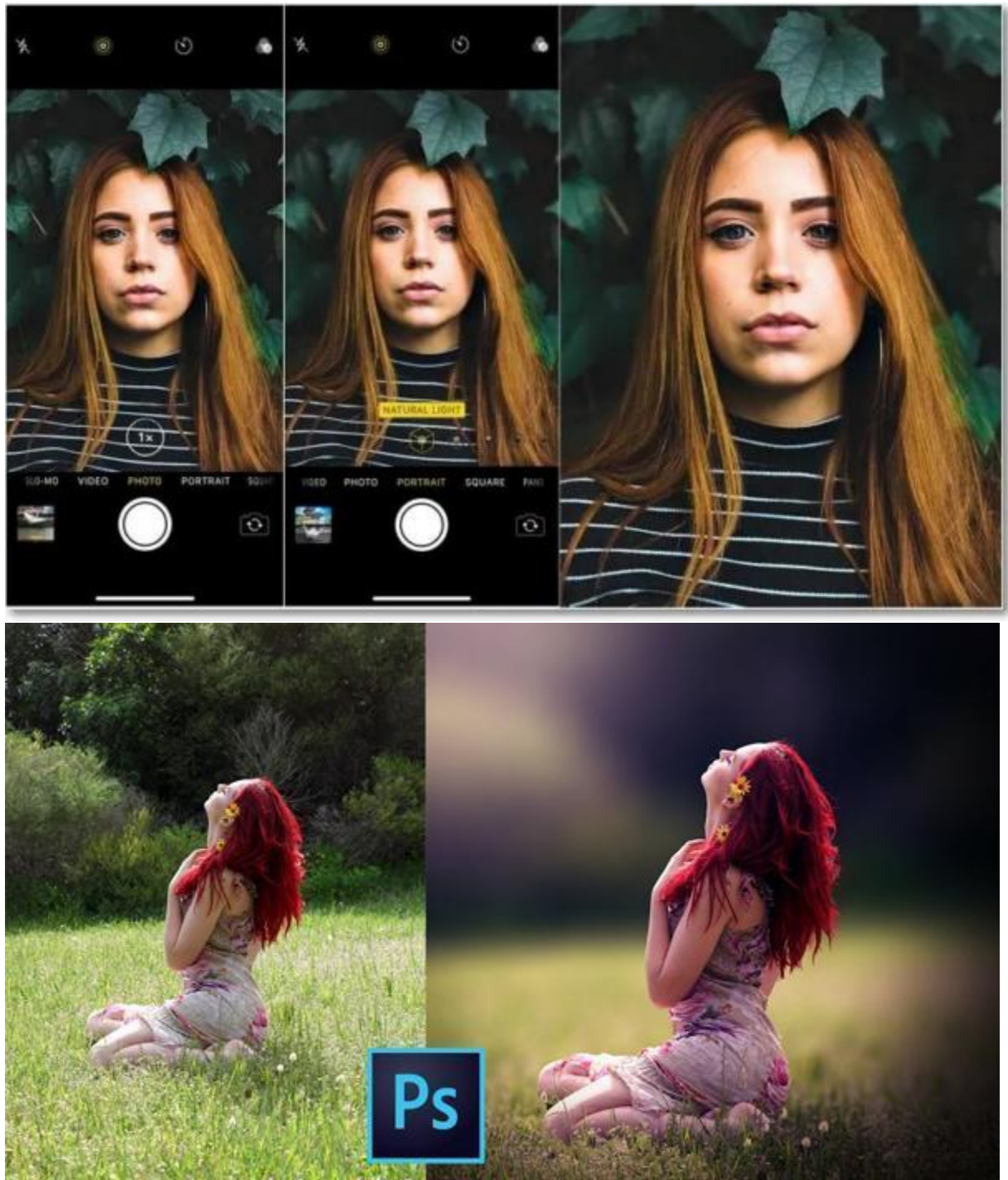


This is a group portrait—nobody in the photo is holding the camera.



Portraits

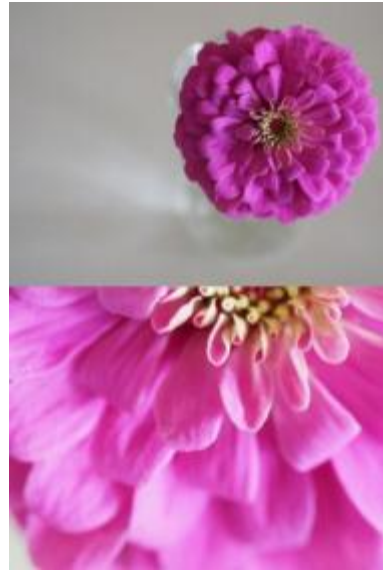
Portrait Mode is where you will get the blurred background effect. Set your phone to portrait mode using the scroll. Tap the screen to focus on your subject's face and take the photo. If you don't have portrait mode on your phone, we can edit in photoshop.



Fill the Frame

Get as close as possible without zooming so your subject takes up most if not all of your photograph. This removes background distractions and resolves questionable lighting from around your subject. You also won't have to worry about cropping the image too small for a good print.

These images were cropped. Notice the blur throughout the image.



The photographer got very close in these photos. They are very clear, crisp, high-resolution images.



Active Photos

That moving photo is created by panning. To do this, hold the camera phone with both hands—for steadiness—and tap the screen to focus and frame the approaching subject on the screen. Move the camera at the same speed as the subject. Your subject will be clear and the background will blur in the direction of the movement.

These images are point and click active photos. You will need to click quickly to get a good photo.



These active photos utilize the panning method. It takes practice and is a really cool fun photo in the end.



POP ART PORTRAITS

Inspired
by
Roy Lichtenstein



Objectives:

- SWBAT identify abstract, non-objective and realistic art.
- SWBAT create an abstract self-portrait.
- SWBAT use a lines and patterns to create an interesting background (Zentangles).
- SWBAT recall information about Lichtenstein and Pop Art.

(SWBAT – Students will be able to)



Standard:

Describe rationale for creating, collecting, exhibiting, and owning works of art. (VA.68.H.2.3)

Enduring Understanding:

- The arts reflect and document cultural trends and historical events, and help explain how new directions in the arts have emerged. (EU H.2)

Glossary:

- **Portrait** – image of a person, animal or a group of people
- **Self-portrait** – an image of the artist, created by the artist
- **Medium**: the art materials used to create the artwork and how it is made.

Glossary:

- **Realistic art**: subject matter that looks real; representational.
- **Abstract art**: artist used his/her imagination to recognizable objects on purpose.
- **Non-objective art**: artwork that include shapes, colors, lines and textures, no recognizable subject.

Roy Lichtenstein

Roy Lichtenstein was **born in New York in 1923, died 1997**. He became famous for his bright and bold paintings of comic strip cartoons as well as his paintings of everyday objects. He was one of a group of artists making art in the **1960s** who were called **pop artists** because they **made art about 'popular' things** such as TV, celebrities, fast food, pop music and cartoons.

Although best known as a **painter**, he made different types of art including sculpture, murals, prints and ceramics.

Lichtenstein chose colors carefully, to imitate the four colors of printers' inks. He also used Ben Day dots, a system invented to increase the range of colors available to newspaper printing. Look closely at his work – can you see how the colors are clear from a distance, but look like tiny dots and dashes close-up?

Lichtenstein's Paintings

Roy Lichtenstein
Reflections on The Scream 1990



Roy Lichtenstein
Reflections on Minerva 1990



Lichtenstein's Paintings

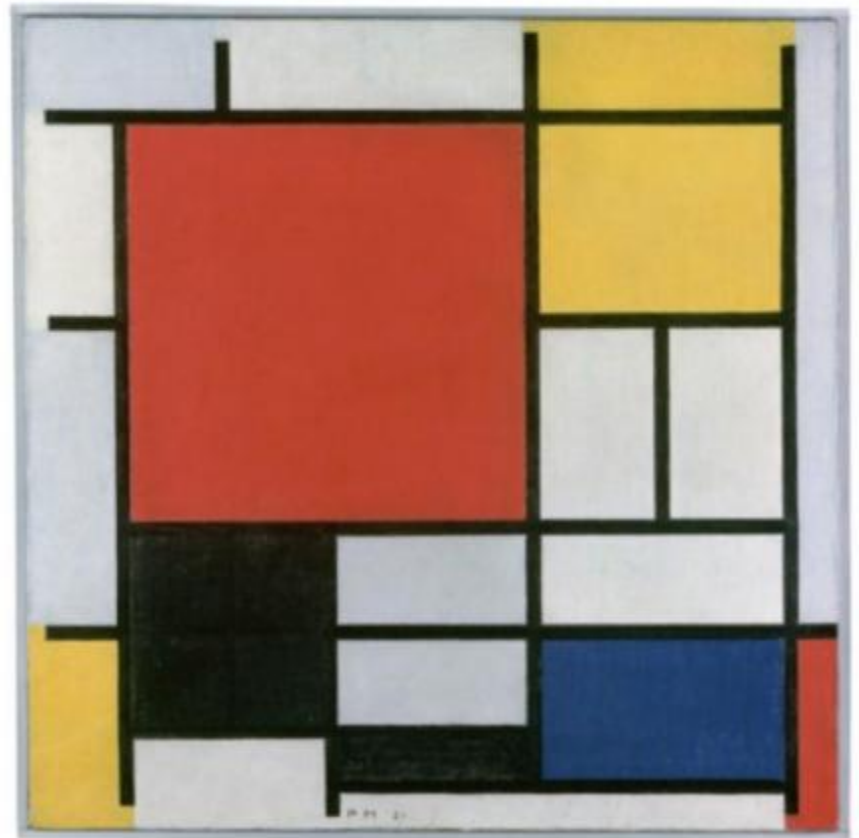
Roy Lichtenstein
Sweet Dreams, Baby! 1965



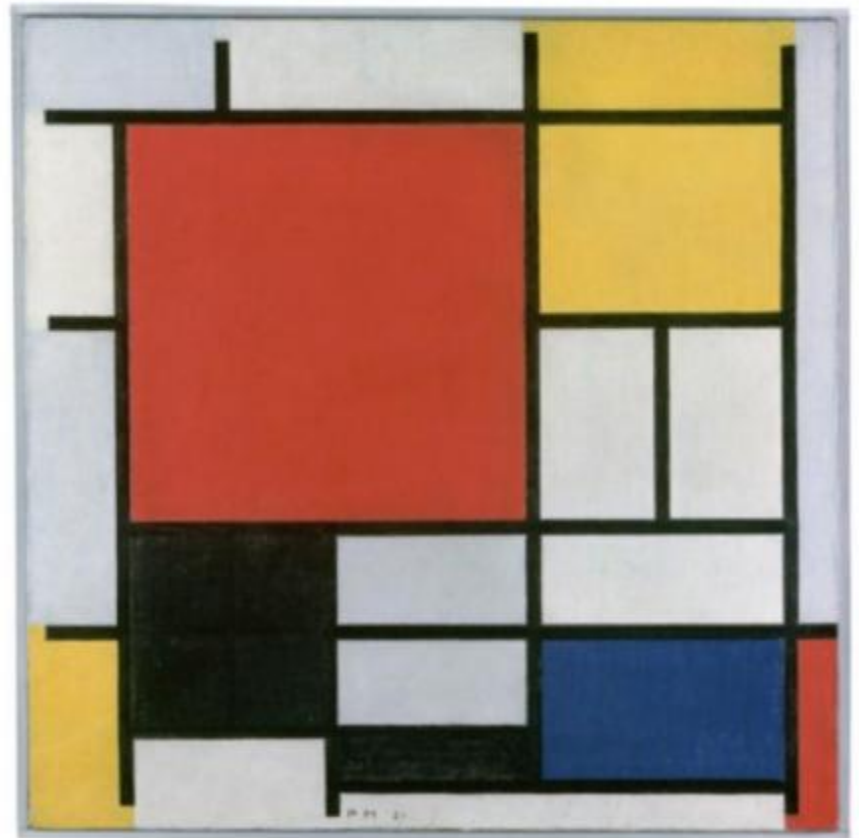
Roy Lichtenstein
Nurse 1964



Piet Mondrian



What similarities do you see?
Differences?



<https://www.youtube.com/watch?v=WN5MVwijC2A>

ART WITH TRISTA



**Pop Art
Self-Portraits**

Day 1

- Cover the back of the photo with graphite.
- Trace the face shape, hair shape, eyes, etc.
- Use a line to define the bottom of the nose. DO NOT trace the entire nose.



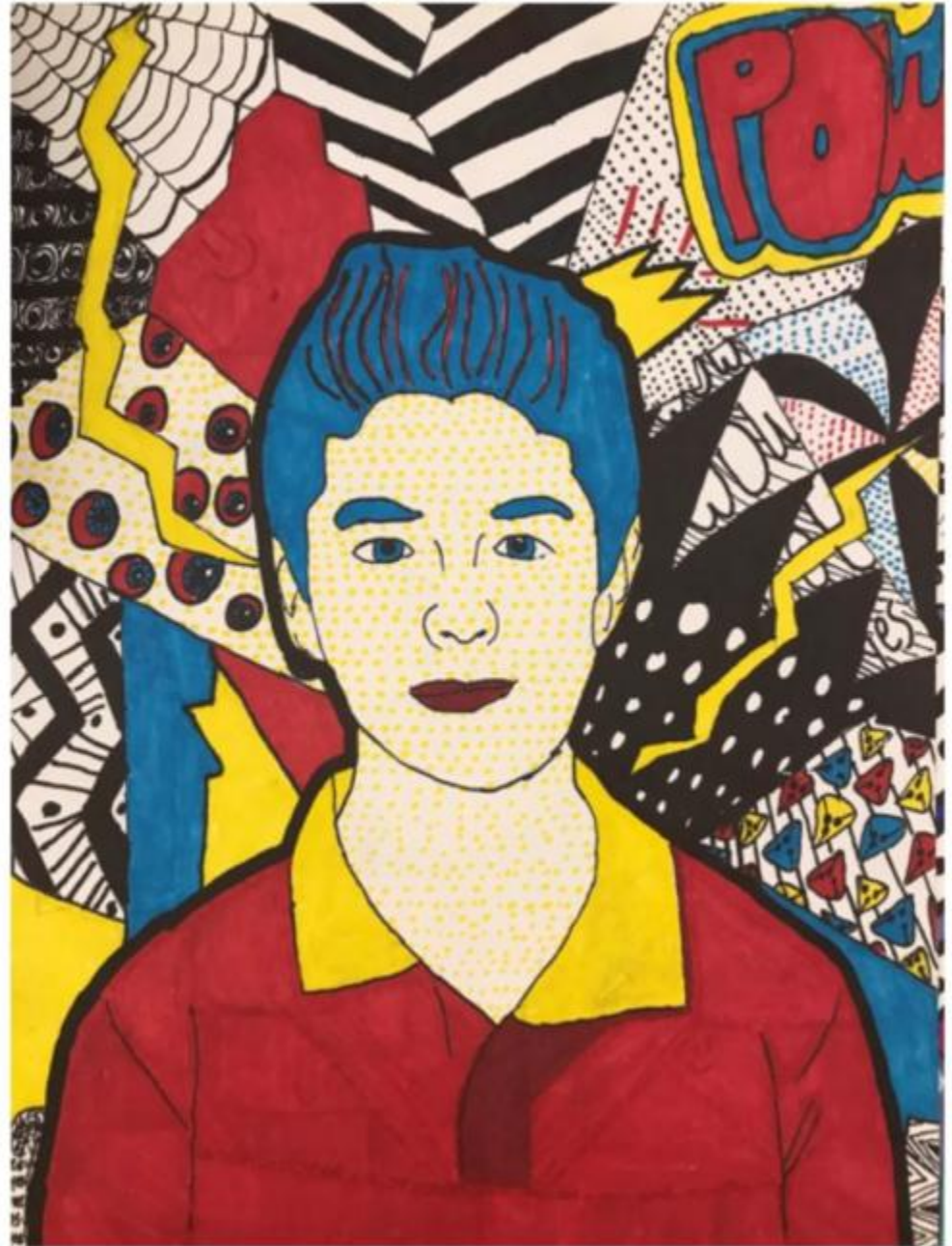


Day 2-3

- Outline the pencil lines with fine point Sharpie.
- Erase all pencil lines.
- Use yellow marker to add dots to fill in the face value.
- Use primary colors to paint shirt and hair.

Day 4-6

- Retrace marker lines.
- Use an expressive word and add it to the background.
- Use lines shapes to divide the background.
- Fill in each area with patterns (Zentangles).
- Use 3 Sharpies to create 3 different line weights.



Project Guidelines

- Must use 3 colors (primary)
- Must include (Ben Day) dots for skin tone
- Must include expressive word (onomonepia)
- Must use 3 line weights
- Must have patterns (Zentangles)

Student Examples



Student Examples



Is it...

Realistic

Abstract

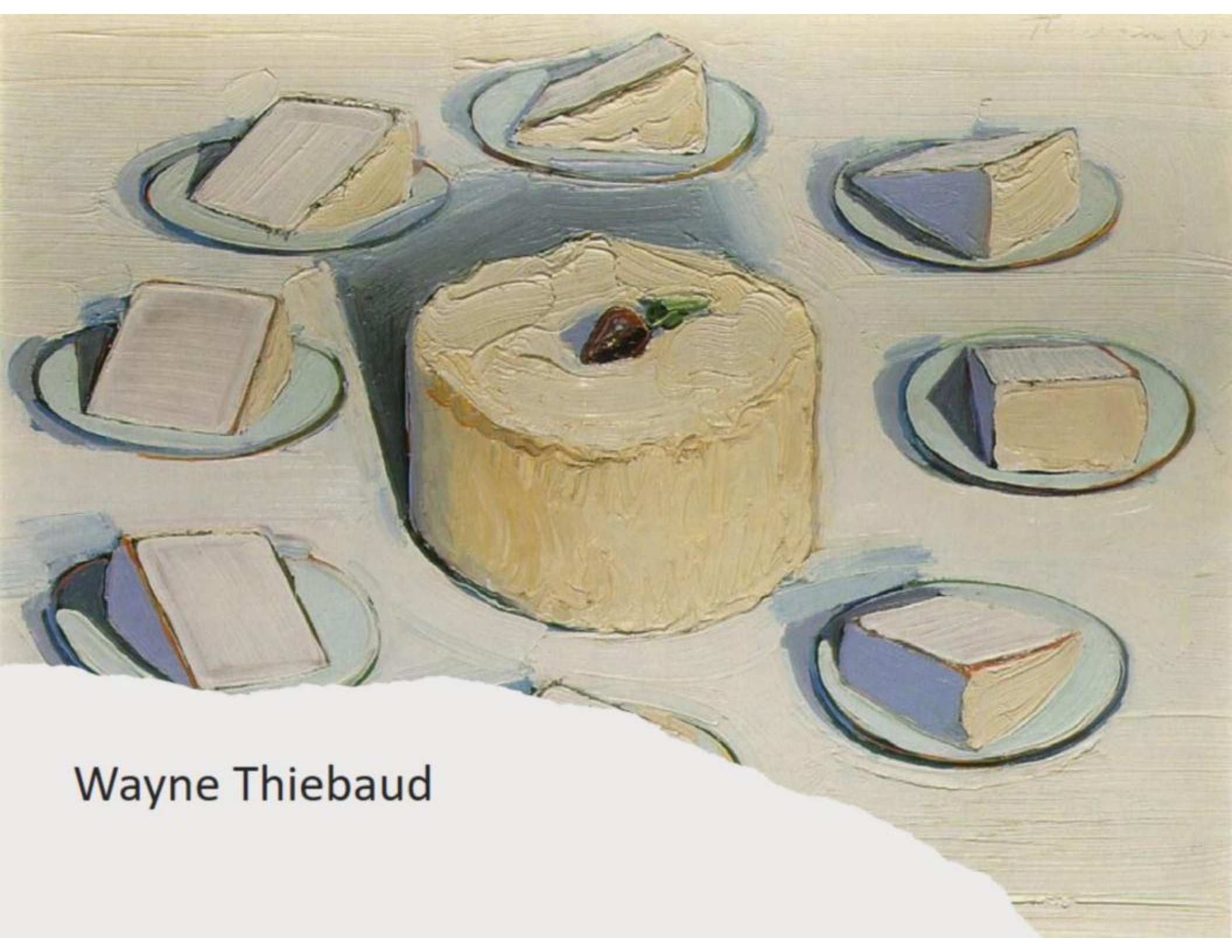
OR

Non-objective



Use choral response.

Analyze the artwork and say, “realistic, abstract or non-objective” to categorize each painting.



Wayne Thiebaud

Diane
Arbus,
Twins





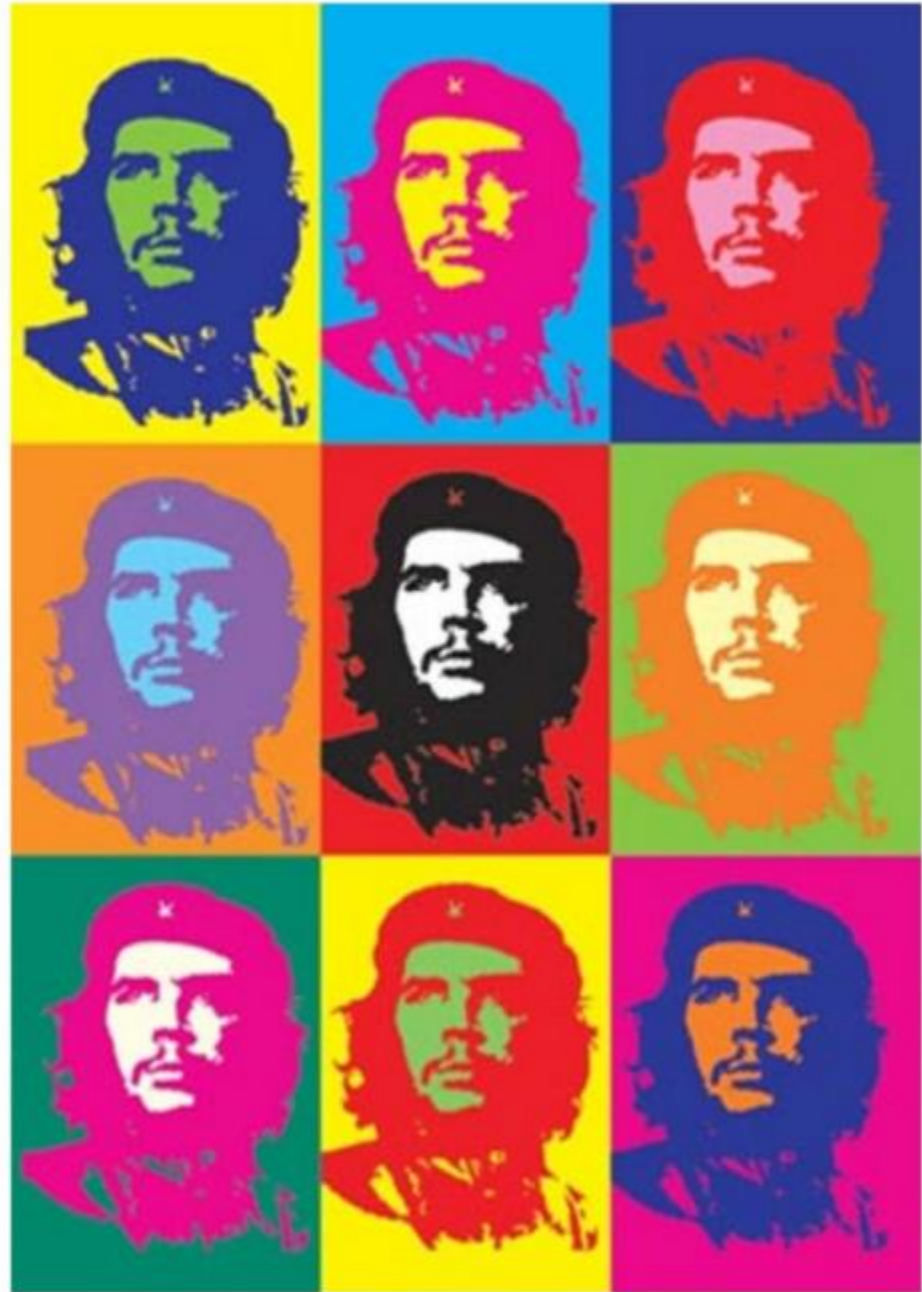
Leonardo da Vinci, *The Last Supper* 1495-1498

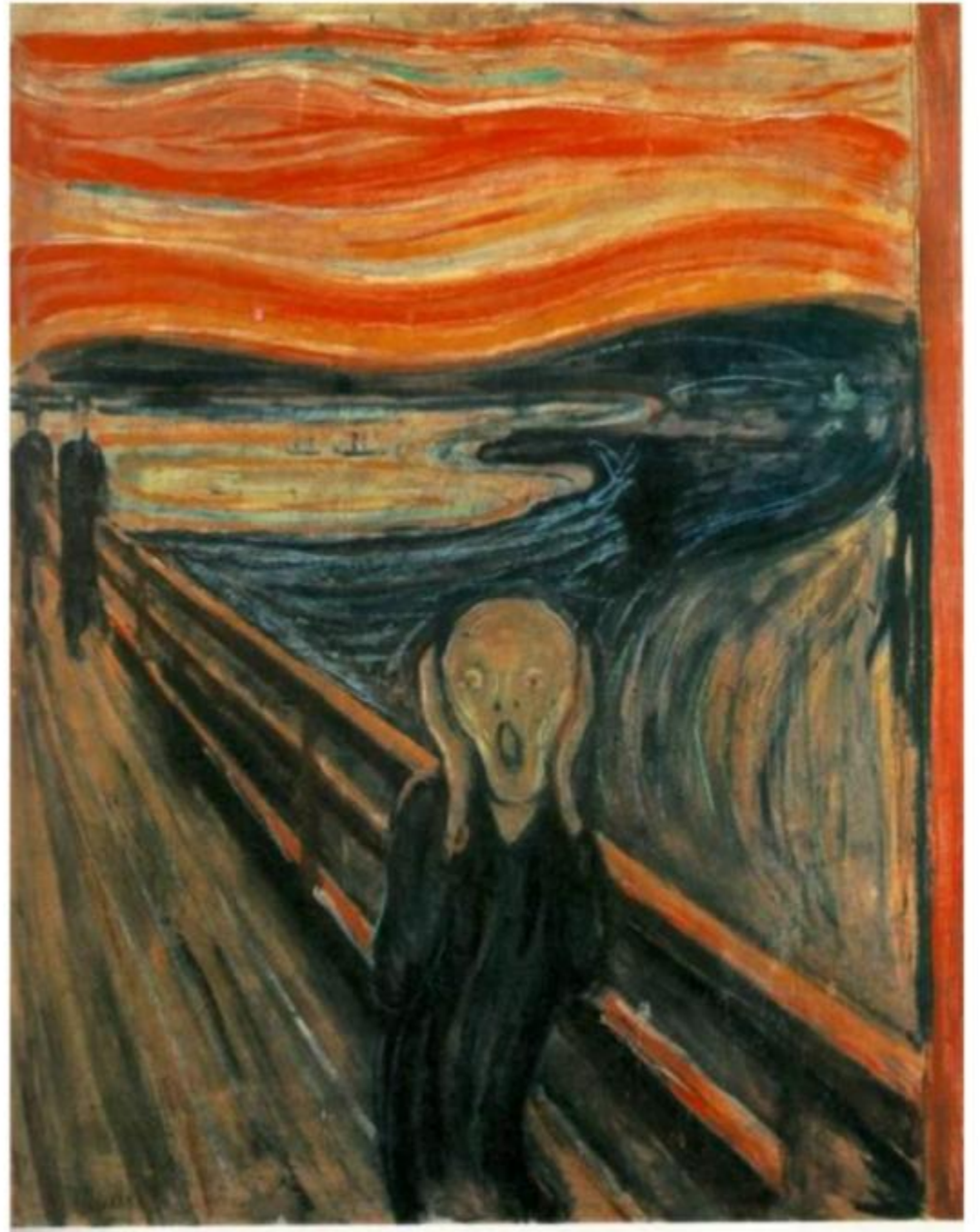
Edgar Degas





Andy Warhol

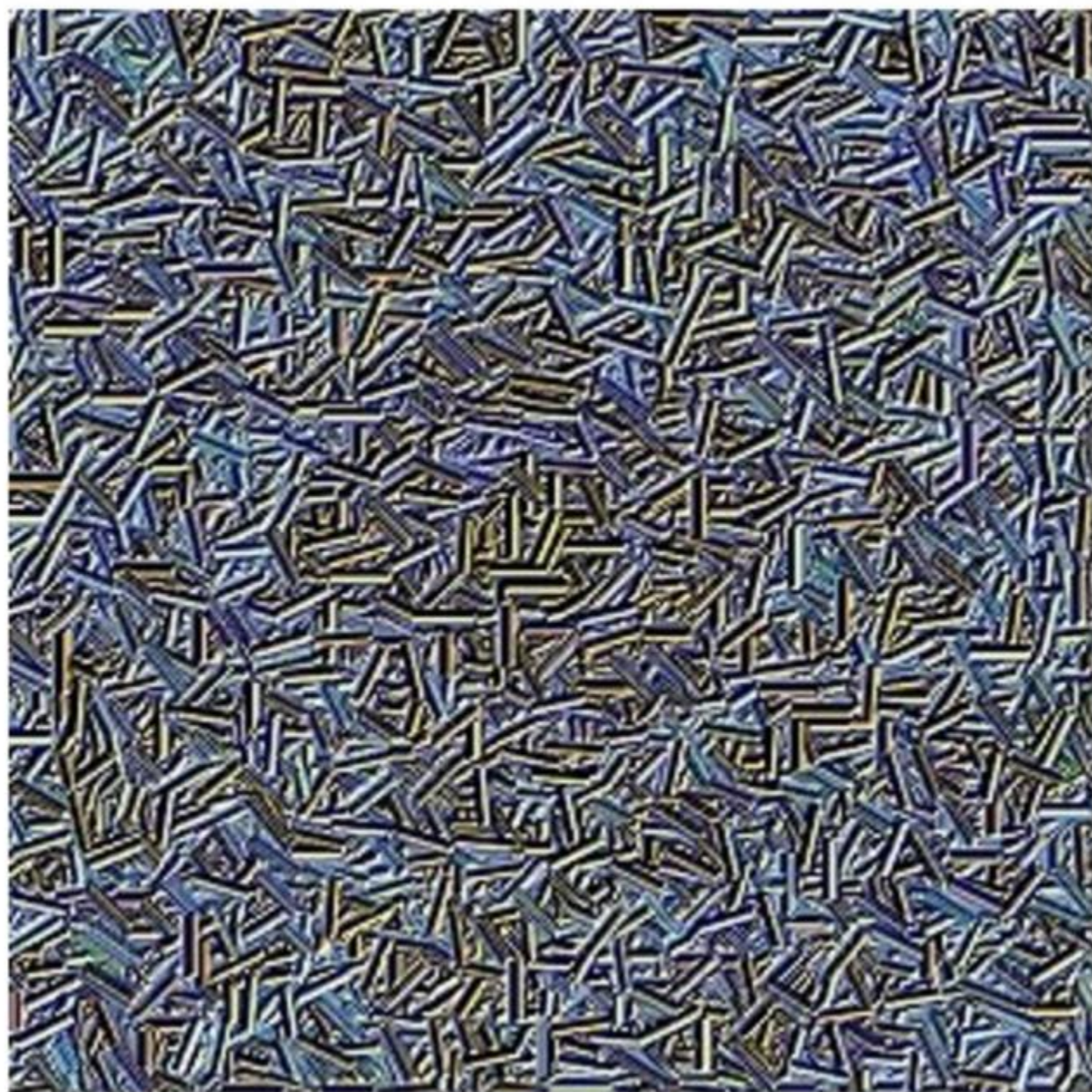




Rene Magritte



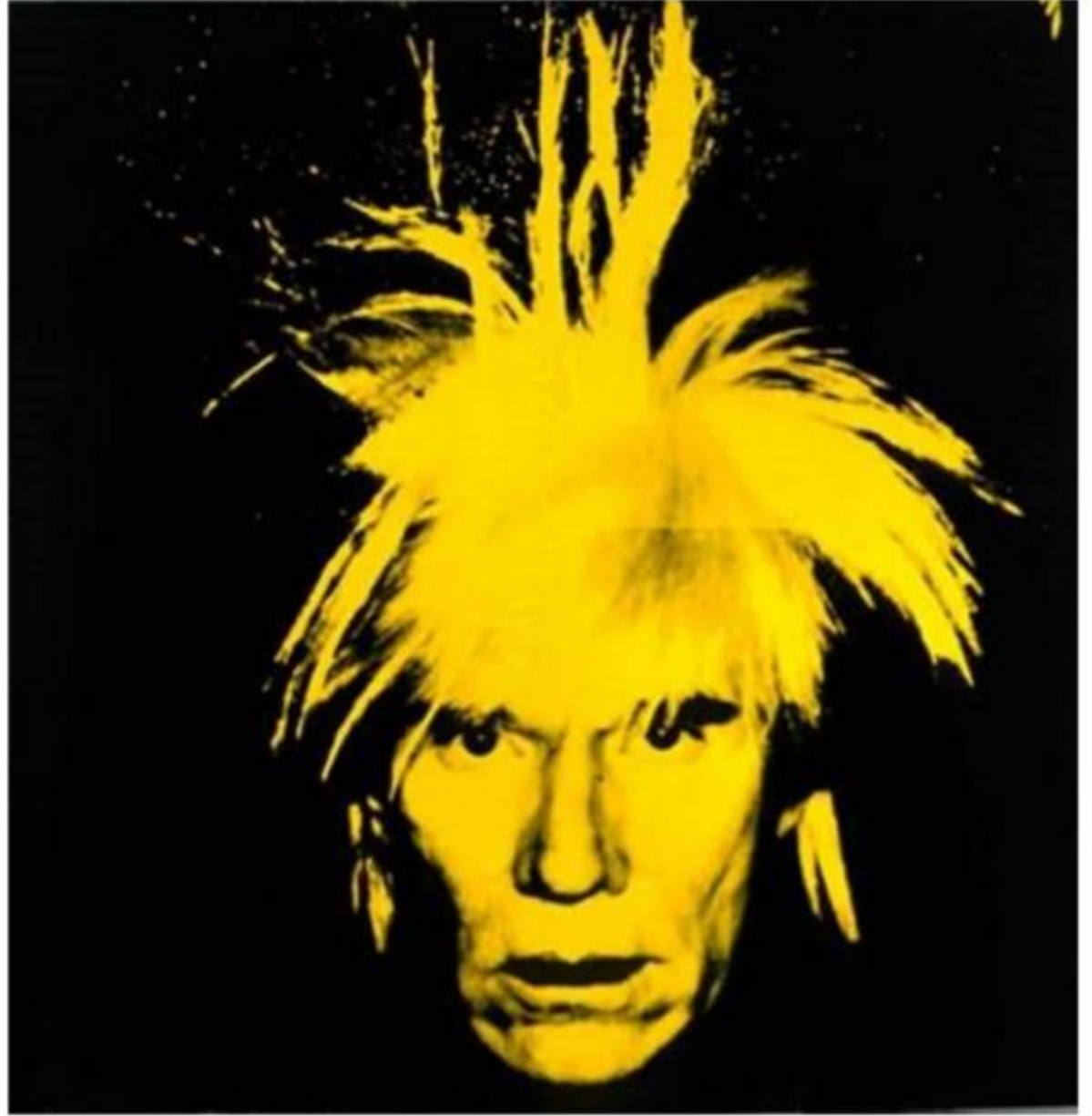
William
Morris
Arts and
Crafts
Movement



Chuck
Close,
Self
Portrait,
detail



Andy
Warhol



Claude Monet Haystacks



Van Gogh
"Starry
Night"





JASPER JOHNS

THE MUSEUM OF MODERN ART NEW YORK

Goya, "The 5th of May"





Looking for more lessons like this?

Check out my other lesson plan bundles...

<https://www.teacherspayteachers.com/Product/Artist-Inspired-Lessons-for-the-Winter-Months-11-Lessons-6241945>

or

<https://www.teacherspayteachers.com/Product/Artist-Inspired-Lessons-for-Black-History-Month-6-Lessons-6472966>

or

<https://www.teacherspayteachers.com/Product/Lunar-New-Year-2021-Lesson-5-Lessons-6515226>

or

<https://www.teacherspayteachers.com/Product/Artist-Inspired-Lessons-for-Womens-History-Month-10-lessons-6662207>

I want your feedback...

I would love for you to tag me in posts and social media with your favorite sketch and or lesson!



or email me... artwithtrista@gmail.com

Earn TpT Credits for purchases on TpT. You get one TpT Credit for every \$ you spend on TpT. Thing is, you only get the Credits after you provide feedback -- both a fair rating and a fair comment -- on the items that you purchase. We will round up for you, too! If you provide fair feedback on a \$4.75 item, you will earn 5 credits. Every 100 Credits is worth \$5 that you can apply towards future TpT purchases, but there is no need to wait until you have 100 to redeem them. 50 credits is worth \$2.50, for example.

TERMS OF USE

By purchasing this product, you are entitled to one classroom/personal use license.

With this license you may NOT:

- Claim this work as your own.
- Attempt to remove any watermarks/copyrights.
- Repost any of this product's contents (including images) on your own website/blog.

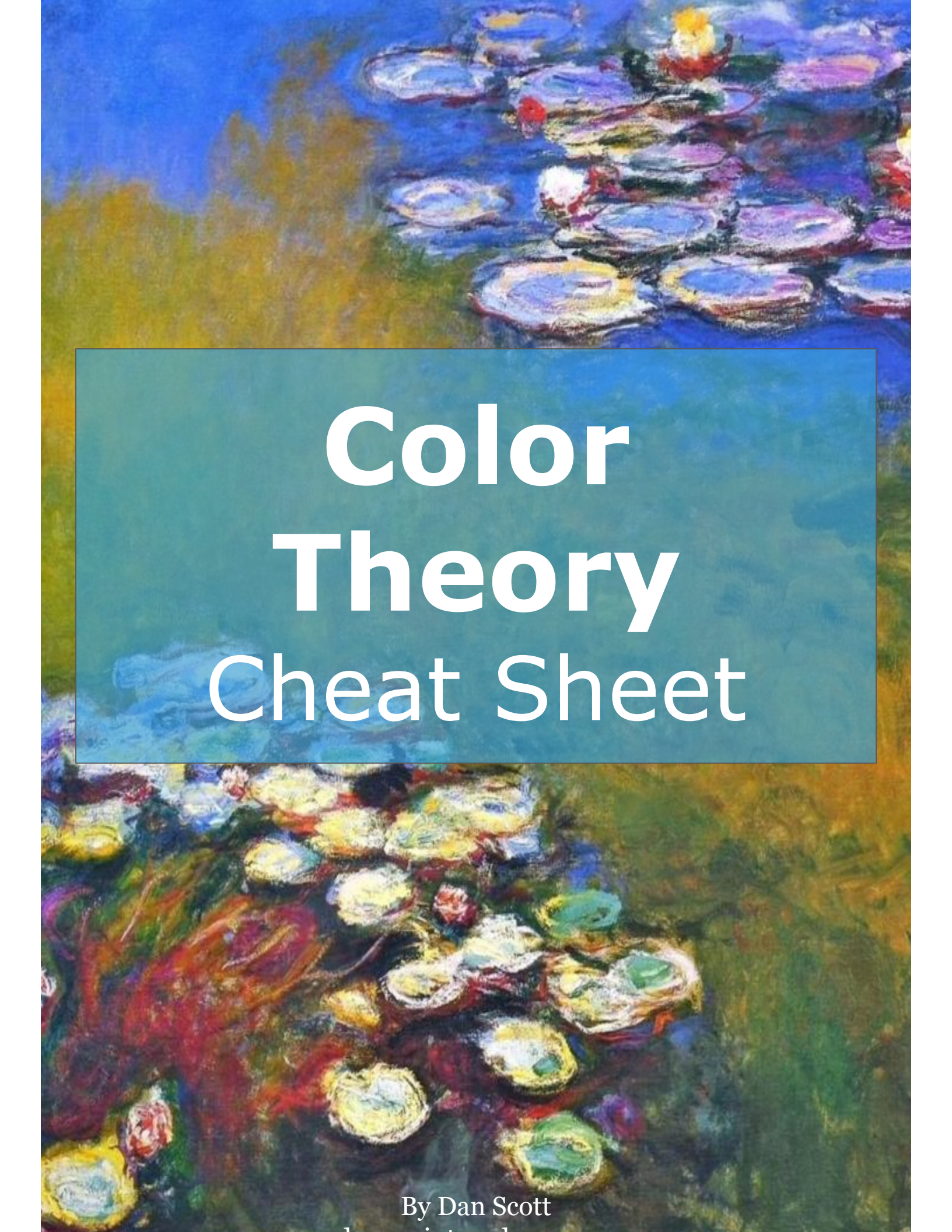
Please support the creation of great resources like this one by sharing the link to my TPT store - not the item itself.



Check out my YouTube channel - **Art With Trista**

I have over 300 quick step-by-step tutorials designed to show to students as an introduction to art lesson or art project. Search my Playlists to find the genre, style, Artist or grade level appropriate for your students. My videos are a FREE resource for you to use with your students.

Thank you for supporting Art With Trista!

An impressionist painting of a pond with lily pads and flowers. The top half of the image shows a blue sky and a pond with lily pads in shades of blue, purple, and yellow. The bottom half shows a dense cluster of lily pads in shades of yellow, green, and red. The overall style is soft and painterly, with visible brushstrokes.

Color Theory Cheat Sheet

By Dan Scott

Introduction

Hi there!

For those of you who don't know me, I'm a landscape painter from Australia and the creator of [Draw Paint Academy](#).

I have been painting for most of my life and writing about art for the last 3 years.

The purpose of this cheat sheet is to give you a brief overview of color and how it relates to us artists.

Color is amazing. It influences our decisions, evokes certain emotions and allows us to see the beautiful vibrancy of the world. But we tend to overlook the importance of color as it is so involved in our day-to-day lives.

I trust this cheat sheet will help you understand the importance of color and how it can be used to improve as an artist.

So anyway, let's get into it.

Regards

Dan Scott

Draw Paint Academy

The 3 Components Of Color

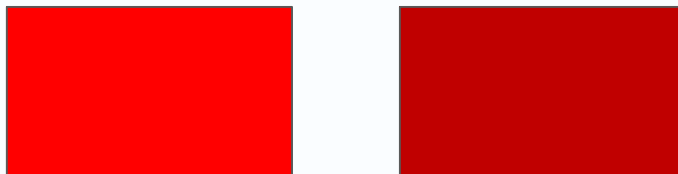
Color is much easier to understand when you break it down into separate components, which are:

Value: How light or dark something is. This is generally measured on a scale of 1 to 9 or 10. Some artists will denote 1 to white and some will denote 1 to black - it doesn't really matter how you number the values.

The highest value is white and the lowest value is black. When you hear someone say that a painting is in a 'high-key' they are referring to the high (light) range of values used in the painting.



Saturation: A measure of how intense or vivid a color is. If you mix a color with gray, white or black, you will usually end up reducing the saturation of that color. On your left below is a high saturation red. As you can see it is very intense. Next to it is a low saturation red. It is the same hue but it has much less intensity.



Hue: Hue refers to the dominant color wavelength and ignores value and saturation. Red, blue, orange, green, yellow - these are all different hues.



Other Color Theory Terms

Tint: A color plus white.

Shade: A color plus black.

Tone: A color which is not pure (tone usually refers to a color which has been mixed with gray).

Vividness, Chroma, Richness, Purity: Generally used to refer to the saturation of a color. To avoid any confusion, I will mostly be using the term saturation to refer to a color's vividness.

High-Key: Refers to a range of colors in the high value range (light colors).

Low-Key: Refers to a range of colors in the low value range (dark colors).

Temperature: Refers to how warm or cool a color is.

Color Scheme: An arrangement of colors which is generally considered to be pleasing to look at. The popular color schemes used by artists are complementary, analogous, triadic, split-complementary and rectangular.

Color Harmony: How the colors interact and work together in your artwork.

The Color Wheel And How To Use It

Since the origination of the color wheel by Isaac Newton, it has become one of the most powerful tools available to artists for explaining the relationship between colors.



The color wheel is comprised of 3 primary colors, 3 secondary colors and 6 tertiary colors.

The three **primary colors** are red, blue and yellow.

The three **secondary colors** are green, orange and purple. These are made by mixing two of the primary colors.

The six other colors on the color wheel are the **tertiary colors**.

The Basics Of Color Mixing

You can mix pretty much any color using just the primary colors (red, blue and yellow) and white. This is why painting with a limited palette is such a recommended approach, as it forces you to learn how to mix your own colors rather than to rely on pre-mixed colors.

Here are some tips for color mixing:

- Mixing any two primary colors will create the color between them on the color wheel. For example, by mixing red and blue, you will get purple.
- You can reduce the saturation of a color by mixing it with the color on the opposite side of the color wheel. These are referred to as **complementary colors**. They compete for attention and will mute each other out. For example, you can reduce the saturation of an orange color by mixing it with some blue.
- To darken a color, you could add blue, black or an earthy color such as raw umber or burnt sienna.



- To lighten a color, you could add yellow or white.
- To mix a natural black, you could combine a dark blue with raw umber or burnt sienna (you do not need to use black straight from the tube).



Daniel Garber, *The Wilderness*, 1912. A wonderful display of high-key colors contrast against a dark foreground.

Psychological Triggers

Color has a powerful influence over human behaviour, to the extent it can manipulate your perception of what is actually there.

Here are some colors and their psychological triggers:

Red: Passion, love, anger and danger

Orange: Vitality, creativity and activity

Yellow: Energy, light and hope

Green: Health, nature and wealth

Blue: Trust, security and spirituality

Purple: Creativity, royalty and wealth

However, please note that these psychological triggers are all subjective and vary from person to person.

How do these two paintings make you feel? Do you feel any different psychological triggers from them?



Claude Monet, Houses Of Parliament, Sunset, 1904



Claude Monet, Water Lilies, 1897-1899.

An impressionist painting of a pond with lily pads and red flowers. The painting features vibrant green lily pads and several bright red flowers with yellow centers. The water is depicted with a mix of blue, green, and purple brushstrokes, creating a shimmering, textured effect. The overall style is characteristic of the Impressionist movement, with visible, expressive brushwork and a focus on light and color.

Thanks for reading!

If you have any questions, feel free to contact me at
dan@drawpaintacademy.com.