

UNIT PLAN: 4th Grade – 1 pt. Linear Perspective: Graffiti Name

LESSON DETAILS

SUBJECT: Art

DATE:

TIME: 40 Minutes per Class

UNIT FOCUS:

How to create forms from shapes using 1 point perspective.

How to transform these forms into complex objects using photo reference.

STANDARD(S):

VA:Cr2.1.4a: Explore and invent art-making techniques and approaches.

VA:Cr3.1.4a: Revise artwork in progress on the basis of insights gained through peer discussion.

OBJECTIVE:

By the end of this Unit, students will be able to:

- Explain what a vanishing point and horizon line are.
- Be able to use 1 pt. Perspective to transform shapes into forms (squares to cubes, circles to cylinders)
- Be able to create 3D word art using 1 point perspective
- Work in a variety of colored pencil techniques including: creating gradients, layering color, burnishing
- Work in a variety of watercolor techniques including: wet on dry, wet on wet, dry brush, flat wash, blooms, scrubbing out, layering

MATERIALS: Pencil, Paper, Ruler, Eraser, set square, Watercolor, Paint Marker, Spray Paint (Optional for finishing effects)

Resources

Videos:

Industrial Design Fundamentals 01 Perspective by Robert Laszlo Kiss

<https://youtu.be/fIVR6FqTYKc?t=263>

Drawing Ellipses in perspective – rotating and placing them by Robert Laszlo Kiss

<https://youtu.be/Voyresa2Ylc?t=263>

Beginning Graphic Design: Typography by LearnFree

<https://www.youtube.com/watch?v=sByzHoiYFX0>

Art Historical Piece(s):

Peeta



<https://www.sprayplanet.com/blogs/news/artist-series-3d-graffiti-lettering-mastered-by-peeta>

Sigma



https://www.sprayplanet.com/blogs/news/spray-planet-s-11-questions-with-sigma?_pos=14&_sid=e2baeb9b6&_ss=r



<https://www.sprayplanet.com/blogs/news/spray-planets-more-than-11-questions-with-trixter>

Other Resources:

Colored Pencil Techniques:

<https://teaching.ellenmueller.com/drawing-graphic-novels/assignments/sketchbook/sb06-colored-pencil-color-wheel/>

<https://teaching.ellenmueller.com/drawing-graphic-novels/files/2015/12/colored-pencil-special-effects-techniques.png>

<https://teaching.ellenmueller.com/drawing-graphic-novels/files/2015/12/colored-pencil-burnishing.png>

<https://teaching.ellenmueller.com/drawing-graphic-novels/files/2015/12/colored-pencil-layering-and-blending.png>

<https://i.pinimg.com/736x/e7/af/c5/e7afc5c462cfcac9bdf3a39beef80b24.jpg>

Multiple Intelligences

Kinesthetic, Linguistic, Mathematical, Interpersonal, visual/spatial.

Vocabulary:

Shape: When a line becomes an enclosure of space, where the line forms the boundary and the space within is the shape. To put it simply, a shape is any two-dimensional space. Shapes do not have to be created with lines. (circles, squares, triangles, etc.)

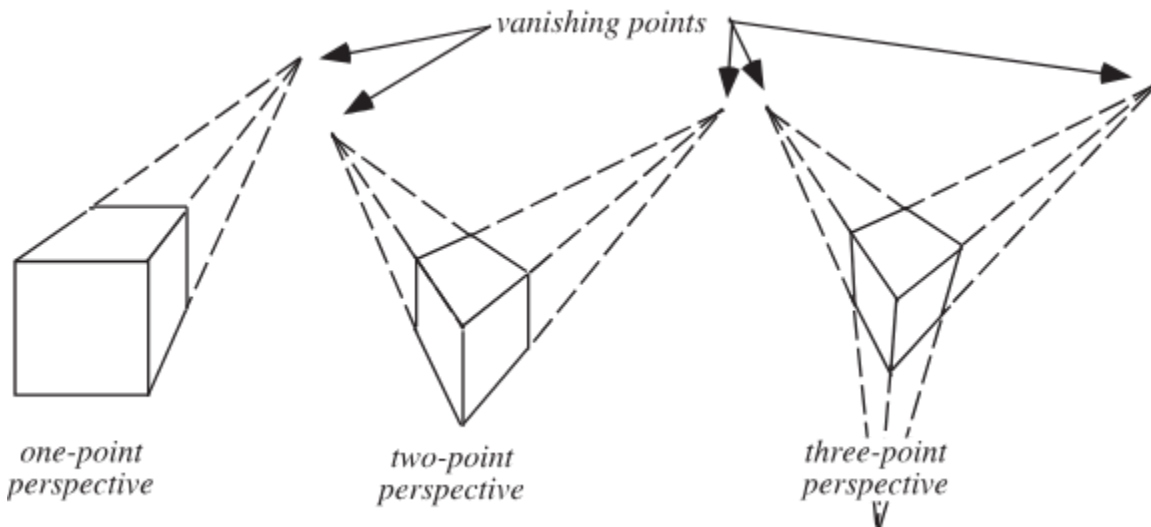
Form: Shapes which have had mass, volume, and light enacted upon them (cubes, cylinders, spheres)

Horizon Line: The perceived line that separates the land/sea from the sky

Vanishing Point: The point in fictive space which is supposed to appear the furthest from the viewer - the position at which all receding parallel lines meet.

1 point perspective: A mathematical perspective that uses a singular vanishing point.

Mathematical Perspective: Linear perspective is a mathematical system for creating the illusion of space and distance on a flat surface. To use linear perspective an artist must first imagine the picture surface as an "open window" through which to see the painted world.



Typography: The art of arranging letters and text in a way that makes the copy legible, clear, and visually appealing to the reader. Typography involves font style, appearance, and structure, which aims to elicit certain emotions and convey specific messages. In short, typography is what brings the text to life.

Font vs. typeface: A typeface is a design style that comprises a myriad of characters of varying sizes and weight, whereas a font is a graphical representation of a text character. Put simply, a typeface is a family of related fonts, while fonts refer to the weights, widths, and

styles that constitute a typeface.

Brush Types:



- Round: pointed tip, long closely arranged bristles for detail.
- Flat: for spreading paint quickly and evenly over a surface. They will have longer hairs than their Bright counterpart.
- Bright: shorter than flats. Flat brushes with short stiff bristles, good for driving paint into the weave of a canvas in thinner paint applications, as well as thicker painting styles like impasto work.
- Filbert: flat brushes with domed ends. They allow good coverage and the ability to perform some detail work.
- Fan: for blending broad areas of paint.
- Angle: like the filbert, these are versatile and can be applied in both general painting application as well as some detail work.
- Mop: a larger format brush with a rounded edge for broad soft paint application as well as for getting thinner glazes over existing drying layers of paint without damaging lower layers to protect the paintbrush
- Rigger: round brushes with longish hairs, traditionally used for painting the rigging in pictures of ships. They are useful for fine lines and are versatile for both oils and watercolors.
- Stippler and deer-foot stippler: short, stubby rounds
- Liner: elongated rounds
- Dagger: looks like angle with longish hairs, used for one stroke painting like painting long leaves.
- Scripts: highly elongated rounds
- Egbert: a filbert with extra long hair, used for oil painting



flat wash



variegated color



graduated blend



Flat Wash: A technique where you create a flat or even area of color across the paper.

Graduated Wash: A technique where you create an area that smoothly changes from one color to multiple others, minimum of two. A graduated wash is produced by painting horizontal lines of varying colour starting at the top of the paper and working down. It is vital that each line is wet enough to form a bead of paint on the lower edge.

wet on wet



wet on dry



Wet on Dry: applying wet paint onto dry paper, or wet paint onto an area of dry paint

Wet on Wet: applying wet paint onto wet paper, or wet paint onto an area of wet paint

Dry Brush: a technique of drawing or painting in which a brush having a small quantity of pigment or medium is applied to or dragged across a surface.

Charging means injecting new color into an already wet wash. When you connect two wet shapes the colors mix together and your fresh color flows back into the adjacent wash.

Pulling out lets you create a gradient of color. You paint a shape, clean and blot your brush, then pull the paint pigments in a given direction. You get a progressive change in color from dark to light.

6 Stages of Paper Wetness:

Completely Wet – shiny mirror surface

Glossy – very wet shiny surface but the texture of the paper is visible.

Satin / low gloss – the shininess can be observed mostly in the sunken hollows of the paper texture.

Moist / humid – The paper begins to look dry but is damp to touch resulting in slight paint diffusion.

Matt / damp – Paper looks and feels dry, but the underlying paper still remains humid so you get a very soft paint diffusion.

Dry – All moisture has evaporated and you go back to a wet on dry technique.

Vignette: an artistic darkening of a photo's corners compared to its center. Photographers often use it as a creative effect to draw the viewer's attention directly to the subject, as in portrait or product photography.

Procedure:

Shapes to Forms **[Building a Knowledge Base]**

Days 1, 2

Day 1: Cubes and Rectangular prisms

- 1.) Teacher will ask the class “What’s the difference between a shape and form?”
- 2.) Teacher will explain that a shape is any enclosed area that is flat, whereas a form has mass and volume. Teacher will explain that one of the most common ways we transform shapes into the volume in Western art history is through the use of linear perspective.
- 3.) Teacher will play the following video:
Industrial Design Fundamentals 01 Perspective by Robert Laszlo Kiss
<https://youtu.be/fIVR6FqTYKc?t=263>
- 4.) Teacher will play the 1 point perspective section of the video [4 minutes] then pause, and hold space for any questions with possible demonstration by the Teacher of the technique if needed.
- 5.) Students will then work to fill an 8.5 x 11 in. printer paper sheet with a minimum of 4 rectangular prisms. Students can talk at a low level volume during work time. [15 minutes]
- 6.) Teacher will regroup the class, talk about any common mistakes being made, show how to correct the common mistakes.
- 7.) Teacher will facilitate a brief 3 minute small group (table) turn and talk about what the Students could transform their rectangular prisms into. (e.g. rectangular prisms to trains, refrigerators, trucks, etc.)
- 8.) Students will be given a fresh piece of 8.5 x 11 in. paper. Students will work on transforming a minimum of one rectangular prism in 1 pt. Perspective into one of the discussed objects by the end of class. The Teacher will allow Students access to their laptops for photo reference. Students can talk at a low level volume during work time.
- 9.) If time allows, Teacher will facilitate a brief gallery walk so Students can see what their peers transformed their rectangular prisms into, with a following praise-critique-praise of three student’s work.

Day 2: Cylinders

- 1.) Teacher will play the following video:
Drawing Ellipses in perspective - rotating and placing them by Robert Laszlo Kiss
<https://youtu.be/Voyresa2Y1c?t=263> [4:30 to 12:30]
- 2.) Teacher will hold space for any questions with possible demonstration by the Teacher of the technique if needed.
- 3.) Students will then work to fill an 8.5 x 11 in. printer paper sheet with a minimum of 4 cylinders. Students can talk at a low level volume during work time. [15 minutes]
- 4.) Teacher will regroup the class, talk about any common mistakes being made, show how to correct the common mistakes.

- 5.) Teacher will facilitate a brief 3 minute small group (table) turn and talk about what the Students could transform their cylinders into. (e.g. bottles, cups, rocket ships, wheels, etc)
- 6.) Students will be given a fresh piece of 8.5 x 11 in. paper. Students will work on transforming a minimum of one cylinder in 1 pt. Perspective into one of the discussed objects by the end of class. The Teacher will allow Students access to their laptops for photo reference. Students can talk at a low level volume during work time.
- 7.) If time allows, Teacher will facilitate a brief gallery walk so Students can see what their peers transformed their cylinders into, with a following praise-critique-praise of three student's work.

AT STUDENTS/ ADVANCED STUDENTS EXTENSION: Create objects that are combinations of cylinders and rectangular prisms in 1 point perspective

[Note: Depending on class work speed, Days 1 & 2 might each require an additional work day to get to the transformation of the form into an object using photo reference]

Graffiti Name Undersketch

Days 3, 4, 5

Day 3:

- 1.) Teacher will begin class with a "What do you notice, What do you wonder?" turn and talk with subsequent share-out about one of the given graffiti artists
- 2.) Teacher will distribute watercolor paper, rulers, erasers, and pencils. Students should have their laptops for later studio work time.
- 3.) Teacher will walk Students through adding their Horizon Line [Horizon Line should be in the center of the paper to allow for proper room for a word above and below]
- 4.) Teacher will explain that for this project the vanishing point is going to go in the center of the horizon line, though technically the vanishing point can be placed at any point along the horizon line.
- 5.) Teacher will play the following video:
Beginning Graphic Design: Typography by LearnFree
<https://www.youtube.com/watch?v=sByzHoiYFX0>
- 6.) Teacher will facilitate a turn and talk about what kind of font Students think would best represent their personalities and why; Teacher will facilitate a following share-out
- 7.) Teacher will explain that the letters should be of a block origin - highly thin or curlicue letters will be very frustrating to pull back to the vanishing point.
- 8.) Teacher will introduce the free resource: DaFont.com. Teacher will explain that usually most professional fonts are created by groups of people known as Type Foundries, and because of this professional fonts tend to be very expensive. DaFont is a place where amateur typographers post their work for free, as a result the quality varies but there are some really fun fonts available. Teacher will demo how you can preview your word easily in multiple type faces.

- 9.) Teacher will demonstrate how to plan out their text using guidelines in order to ensure that text is level and evenly kerned/tracked. Teacher will introduce the ideas that:
 - a.) Bigger text is better text. If the text is too small/skinny, pulling out the lines to the VP will be frustrating.
 - b.) Student choice words should be 8 letters or less per word, too many letters and you'll run into the same issue with frustration when pulling letters to the VP.
 - c.) Students are to leave a good amount of space between their words and the horizon line. If the words are too close to the horizon line, the perspective will end up looking awkward and it will be very frustrating to pull the corners down to the vanishing point.
- 10.) Teacher will remind students that they can choose to do their name, a nickname, or two school appropriate words of their choice [Teacher needs to approve word choices before Students start]
- 11.) Students are to only work on starting to draw the undersketch of their words. No one should be pulling their letters to the vanishing point yet.

Days 4 & 5 Procedure:

- 1.) Teacher will begin class with a "What do you notice, What do you wonder?" turn and talk with subsequent share-out about one of the given graffiti artists
- 2.) Teacher will demonstrate that when pulling the letters to the vanishing point, you want to start with the letters closest to the vanishing point. You do this so you can work without pulling lines through other letters. When you pull your perspectival lines through the surrounding letters, you end up making the letters seem transparent, giving your piece a confusing x-ray appearance. You want to pull your lines to the vanishing point using your ruler, but stop your pencil the second it touches the letter next to it.
- 3.) Teacher will remind Students that the ruler is not optional, it is mandatory for making a clean linear perspective piece.
 - a.) Teacher will demonstrate what they do not want to see with the ruler and why - slamming on table (it dents the ruler making it impossible to draw clean lines), bending the ruler (the ruler will eventually snap), and whirling the ruler around on the pencil (it is very easy to hurt yourself or others this way, and is not conducive to drawing).
- 4.) Students will continue to work on their perspectival lines at a low level volume for the rest of class.
- 5.) Underdrawings should be complete by the end of day 4. If students finish early, they can practice putting various shapes of their choosing into perspective around their chosen words (stars, hearts, etc.)

Colored Pencil Underlayer

Day 6

- 1.) Teacher will demonstrate the following colored pencil techniques:
 - a.) Hatching
 - b.) Cross Hatching
 - c.) Cross Contour Hatching
 - d.) Scumbling/Scribbling
 - e.) Creating Gradients through hand pressure changes
 - f.) Burnishing
 - g.) Using Impressed Line
- 2.) Teacher will hold space for any questions
- 3.) Teacher will explain that this underlayer will help to create complexity of color and that colored pencil and watercolor is a time honored combination
- 4.) Teacher will explain that this underlayer will help to create complexity of color and that colored pencil and watercolor is a time honored combination. Teacher will explain that coloring the perspectival lines a different color from the front of the letters will help strengthen the illusion of depth, and that using one color for both the perspectival lines and letters will deaden the illusion of depth by flattening out the word
- 5.) Students will work for the rest of the class, in a low level volume, on adding a layer of colored pencil to their work
- 6.) In the last 5 minutes of class, Teacher will facilitate a brief gallery walk and informal critique so Students can see how their peers are using the given medium and gain inspiration

Watercolor Layers

Days 7, 8

Procedure:

- 1.) Teacher will demonstrate the following watercolor techniques:
 - a.) Wet on Dry
 - b.) Wet on Wet [Flat wash & Blooming]
 - c.) Dry Brush
 - d.) Textural Effects (salt, isopropyl alcohol, saran wrap)
 - e.) Scrubbing Out
 - f.) Layering
- 2.) Teacher will hold space for any questions
- 3.) Teacher will explain that we are going to be adding two layers of watercolor, that today is the first layer (more so flat washes of color, gradients, etc) and that the second layer will be the detail layer [Day 7 only]
- 4.) Students will work for the rest of the class, in a low level volume, on adding their given layer of watercolor to their work

- 5.) In the last 5 minutes of class, Teacher will facilitate a brief gallery walk and informal critique so Students can see how their peers are using the given medium and gain inspiration

Special Effects Layer

Day 9

- 1.) If available, today's class would be when Students are allowed to begin to add "special effect" layers with the media that's available. That can include but is not limited to: Paint markers, gel pens, inking pens (to add definition to their letters)

Spray Paint Vignette

Day 10

- 1.) Teacher will lead class outside,, distribute face masks, and instruct everyone who is not actively spray painting to wait in a line minimum five feet away from the active cans. Spray paint is to be used on the grass only, as grass can be mowed but pavement cannot. Teacher will explain that if the nozzles get gunked up, you can use q-tips and isopropyl alcohol to clear the tip.
- 2.) Teacher will demonstrate how to add a vignette to their papers, Students will be instructed to be careful and not cover up their hard work.
- 3.) Once finished , papers should be kept outside for a minimum of two hours to dry and let the smell dissipate before being brought inside

Gallery Walk & Self-Critique

Day 11

- 1.) Students will complete the self-critique worksheet while sitting with their work.
- 2.) Students will participate in a gallery walk and a praise-critique-praise model full class critique

Extension: Students who work quickly or are AT can always be shown more elaborate examples, be pushed for a higher level of perspectival accuracy, or add additional layers and textural techniques;

ASSESSMENT:

[Assess students' understanding and skills through their participation in discussions, the quality of their form studies, their ability to critique their own and peers' work, and their final graffiti art piece.]

Class Observation Notes