

Colours in a still life



COLOURS IN A STILL LIFE

CONTENTS	EVALUATION CRITERIA	
	Pupils will be able to:	
Identify contrast in art and through our senses.	Use colours and their tints and shades to show contrast.	
Observation and analysis of colour and contrast in the painting <i>Vista a la bahía</i> by Juan Gris	Distinguish different ways to show contrast.	
Colour: primary colours (magenta, yellow and cyan)	Present the primary colours and explain why they are called primary.	
Planes as elements comprising shapes	Identify planes as elements comprising shapes in works of art and their own productions.	
Painting: still life	Recognise still life as a painting theme throughout history	
Volume: two-dimensional representations of volume Chiaroscuro	Represent volume in planes by using chiaroscuro.	
Reflection on the work of art as part of our cultural heritage	Learn about and respect the works of art that make up our cultural heritage.	
Creativity and personal expression	Use a variety of materials in a creative way.	

ARTWORK

Vista a la bahía, Juan Gris, June 1921

EXPLORE

Complete a still life

DISCOVER

Light and dark

CREATE

My Gris guitar

TECHNOLOGY IN ART

Make a colour wheel with shapes on the computer.

TALK ABOUT ART

Complete the words in the picture dictionary. Work in a group.

LANGUAGE FOCUS

- Still life
- Contrast
- Cool / warm colours, dark / light, shades / tints, shadow
- Flat, three-dimensional, volume
- Hear, see, smell, taste, touch
- Cyan, magenta, yellow

KEY STRUCTURES

- Behind, between, in front of, in, next to, on, under
- There is / there are
- Comparatives: bigger / smaller, lighter / darker, lower / higher

SCIENCE LINKS

The senses

LEARNING STANDARDS Pupils are able to:	KEY COMPETENCES						
	LIN	MST	DIG	LTL	SOC	AUT	CUL
Explore and examine different ways to show contrast.	●						●
Understand that contrast means different.	●						●
Understand why magenta, yellow and cyan are identified as the primary colours.	●		●				●
Use primary colours to create their own graphical productions.	●		●				●
Understand the expressive potential of planes in forming shapes.		●	●	●			●
Identify the use of planes in works of art by artists from the 20th century.		●	●	●			●
Make compositions using planes to form different shapes.		●	●	●			●
Identify still lifes in the works of different artists and perceive representational differences in Baroque work and works from the 20th century.		●		●		●	●
Draw still life through observing real objects.		●		●		●	●
Understand chiaroscuro as a technique for the representation of volume in graphic works.				●		●	●
Represent simple objects which are endowed with volume by means of chiaroscuro.				●		●	●
Appreciate the artwork by Juan Gris.	●						●
Make a guitar with different materials.	●					●	●

COMPLEMENTARY ACTIVITIES

Art

Class worksheet – Tints and shades

- Use tints and shades to show volume in the fruit.

English

Prepositions of place.

- Pupils can then write sentences describing where the different objects are in their artwork to practise prepositions of place. They can also talk about the objects that they can hear, see, smell, taste and touch.

Natural Science

Five senses collage

- Cut out pictures from magazines to make a five senses collage.

ICT

Digital still life

- Go to www.nga.gov/kids/zone/ and click on Still Life to create a not-so-still still life.

Digital Resources

- Pupil's IWB Book
- Presentations:
 - Project overview
 - Create Project Presentation
- Flashcards
- Posters
- Artworks
- Interactive Activities
- Worksheets
- Multimedia Resources

ARTWORK

MATERIALS

- Common still life objects such as fruit, vases, books, plants, cups, dishes, etc.
- Alternatively, you can use objects found around the classroom.

COLOURS IN A STILL LIFE

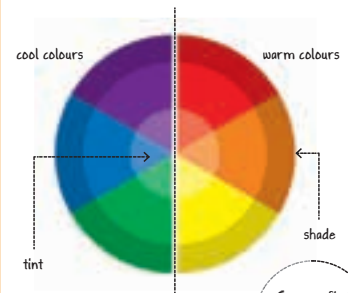


Vista a la bahía, Juan Gris, June 1921

Which objects can you hear, taste, smell and touch in this still life?

A **still life** is a painting of natural and man-made objects. Juan Gris painted objects differently than other artists. In *Vista a la bahía*, some objects look flat and others look three-dimensional.

He also showed **contrast** between colours. He painted a warm colour next to a cool colour, and **tints** next to **shades**. A tint is a colour mixed with white. A shade is a colour mixed with black.



3

ART AIMS

Contrast is a principle of design artists use to show differences in colours, value (tints and shades), shapes, size or texture.

Pupils will:

- Observe and identify warm and cool colours.
- Identify and make tints and shades of colours.

LANGUAGE FOCUS

- Still life
- Contrast
- Cool / warm colours, dark / light, shades / tints, shadow
- Flat, three-dimensional, volume
- Hear, see, smell, taste, touch
- Behind, between, in front of, in, next to, on, under

SCIENCE LINK

Make links to Natural Science content about *the senses* by helping pupils:

- Observe the painting and their own artworks using their five senses.
- Identify the sense organs: ears, eyes, nose, skin, tongue.

GETTING STARTED

- Place a variety of natural and man-made objects on a table in the front of the room. You can use common still life objects such as fruit, a vase, etc. or objects from the classroom.
- Explain that some artists use natural and man-made objects as the subject of their painting. This type of painting is called a still life.
- Ask the pupils to share ideas about how to arrange the objects on the table to make an interesting still life. Encourage them to use prepositions of place to describe the location of the objects.

STEP BY STEP

PAGE 3

Look at the artwork.

- Encourage pupils to look at the artwork on page 3 and describe what they see.
- Model and practise any new vocabulary.

Read and look.

- Ask pupils to read the text.
- Ask pupils to name some of the flat objects in the background and some of the three-dimensional objects in the foreground.
- Ask pupils to identify the dark and light blue areas and the dark and light orange areas of the painting.

THE ARTIST

Juan Gris (23 March 1887 – 11 May 1927) was a Spanish artist most famous for his Cubist portraits and still life paintings, many of which show a musical instrument. Gris made the ordinary subject matter of still life extraordinary with his own unique style of Cubism. Unlike other Cubist artists who usually painted in monochromatic colours, Gris often used bright, bold colours in his artwork.

THE ARTWORK

Vista a la bahía (June 1921). This style of art is called Cubism because it is made up of flat geometric shapes and voluminous forms. Gris showed the subject from a variety of perspectives. In this still life, Gris shows strong contrast between shapes and forms, warm and cool colours, and tints and shades.

- Focus their attention on the colour wheel. Take a moment to review warm and cool colours. Ask which is lighter, a tint or a shade.

Can you find other contrasts or differences?

- Focus the pupils' attention on the question and elicit a variety of answers. Encourage pupils to notice that this still life shows an indoor and outdoor scene.

Which objects can you hear, taste, smell and touch in this still life?

- Focus the pupils' attention on the question below the painting. Possible answers include *I can hear the sea/guitar. I can taste a pear/the drink. I can smell the sea. I can touch the table/ the guitar/ the newspaper/etc.*

LEVELLED QUESTIONS

- ★ Ask pupils questions about the position of the objects on the table and encourage them to use prepositions of place.
- ★★ Describe the landscape outside the artist's window. *The sea is in front of two hills, etc.*
- ★★★ How does this artwork make you feel? Accept a variety of responses.
- ★★★★ Why do you think the artist chose these objects for his still life? Accept a variety of responses.

SCIENCE LINK

Review what pupils know about senses.

- Use the question under the artwork on page 3 to encourage pupils to interact with the painting using their five senses.
- Review contrasting words for describing touch and texture – hard, soft, smooth, rough; hearing – loud, quiet; taste and smells – sweet, salty, bitter, sour.

DIGITAL TIPS**Interactive whiteboard**

- Display the digital poster of *Vista a la bahía* on the interactive whiteboard. Point to a blue area in the painting and say *This is a tint* or *This is a shade*. Ask the pupils to stand up if the statement is true or to remain seated if they think the statement is false. Repeat several times with different light and dark blues in the painting.

EXPLORE

MATERIALS

- Coloured pencils, crayons or oil pastels
- Glue stick
- Paper
- Pencil
- Scissors

Explore

COMPLETE A STILL LIFE

Complete the still life with warm and cool colours and tints and shades.



4

STEP BY STEP

PAGE 4

Complete the still life with warm and cool colours and tints and shades.

- Focus the pupils' attention on the still life and ask them to name the objects.
- Encourage them to talk about the warm and cool colours and the light and dark colours they see. Help them notice that warm and cool colours are placed next to each other to create contrast, for example, the red apple on the green plate.
- Pupils observe the colours carefully and complete the still life with different warm and cool colours and their tints and shades. apple – red; horn – yellow; vase – orange; table top – blue; and table edge – purple.

TEACHER TIPS

- Pupils can use oil pastels, crayons or coloured pencils to mix tints (with white) and shades (with black).
- When making a tint or a shade, pupils should first colour the area lightly with white or black and then add the colour on top.
- You may choose to have pupils use different materials to mix each colour and then decide which colouring material worked best.

Draw four objects for a still life. Cut them out and glue them to the table below. Use colours to show contrast. Choose objects you can see, hear, smell, taste and feel.



5

STEP BY STEP

PAGE 5

Draw four objects for a still life. Cut them out and glue them to the table below. Use colours to show contrast. Choose objects that you can see, hear, smell, taste and feel.

- Focus the pupils' attention on the illustration of the table.
- Encourage the pupils to look carefully at the examples and talk about the objects that they can see, hear, smell, taste and touch.
- Provide pupils with A5 paper. Encourage them to draw objects important to them for their still life to make this artwork more personal.
- Allow the pupils to choose the colouring materials to complete the activity.

SCIENCE LINK

Pupils can extend their vocabulary and knowledge of the senses.

- Encourage pupils to use their artwork to talk about the objects they can see, hear, smell, taste and touch.
- Ask the pupils to identify which sense organ they use to smell the flower (*nose*), listen to the guitar (*ears*), taste the drink (*tongue*), play games on the tablet (*eyes and skin*). Then have them repeat this activity using their own artwork.

WRAP IT UP

- Invite pupils to share their still life from page 5 with a partner or in small groups. Encourage pupils to talk about how they showed contrast with colours.

FAST FINISHERS

- Fast finishers can use the colouring materials from this lesson to add a landscape outside the window.

KEEP IN MIND

- Send the Colours in a Still Life Parent letter home. This letter requests the following materials from home:

- A polystyrene tray or box top.
- A long cardboard roll.
- Elastic bands.

- Materials to prepare for Discover:

- Tempera paint
- Paintbrush

○ _____

○ _____

○ _____

○ _____

○ _____

DISCOVER

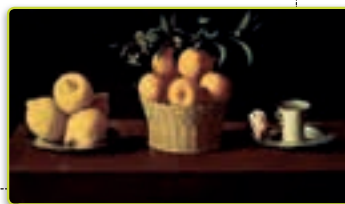
MATERIALS

- Digital flashcards: contrast, cool colours, dark, light, shades, shadow, tints, warm colours
- Tempera paint
- Paintbrush
- Pencil
- Optional: (coloured pencils, crayons or oil pastels)

Discover

LIGHT AND DARK

In this still life, the artist used tints and shades to show strong contrast between **light** and **dark**. Artists use this technique to show **volume** in three-dimensional objects. They paint tints to show light and shades to show the dark shade and shadow.



Bodegón con limones, naranjas y rosas, Francisco de Zurbarán, 1633

Paint a still life with tints and shades.

1

Observe and draw the objects on the table.



2

Paint the table and background.



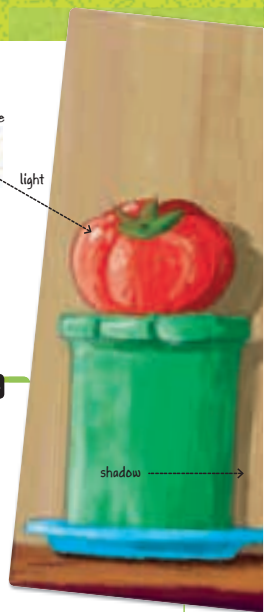
3

Choose the direction of the light source. Paint the objects and add tints.



4

Find the dark areas. Add shade and shadows.



6

ART AIMS

- Draw and paint a still life using tints and shades to show volume.

LANGUAGE FOCUS

- Still life
- Contrast
- Cool / warm colours, dark / light, shades / tints, shadow
- Three-dimensional, volume
- Hear, see, smell, taste, touch

SCIENCE LINK

Make links to Natural Science content about *the senses* by helping pupils:

- Review how the eye works and sends messages to the brain.

STEP BY STEP

PAGES 6 AND 7

- Have pupils read the text.
- Focus the pupils' attention on the painting *Bodegón con limones, naranjas y rosas* by Francisco de Zurbarán. Ask them where the light source is. Focus their attention on the light, shade and shadows of the objects in the painting. *The light source comes from the left side.*
- Ask pupils to compare the lemons in this still life to the pear in the still life on page 3. Encourage them to notice that the light, shade and shadow show the volume of the lemons in this painting by Zurbarán.
- Encourage pupils to discuss other ways that these two paintings are different.

Paint a still life with tints and shades.

- Read each step with the pupils and encourage them to look carefully at the examples.

1 Observe and draw the objects on the table.

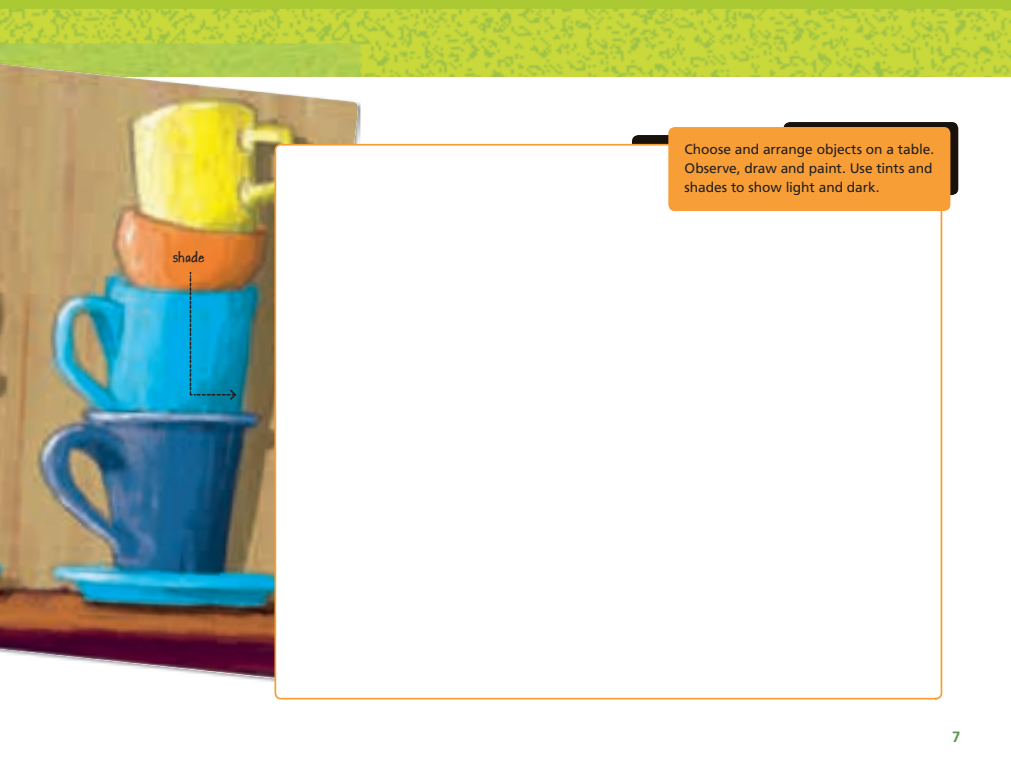
- Allow pupils to choose two to four objects and arrange them on the table.

2 Paint the table and background.

- Pupils can choose the colours they use.

GETTING STARTED

- Create a digital flashcard set. Show the contrast flashcard. Elicit the name *cool colours* with the relevant flashcard and ask the pupils which colours contrast with cool colours (*warm colours*). Repeat the process with *tints* and *shades* and *light* and *dark*.



3 Choose the direction of the light source. Paint the objects and add tints.

- You can create a directional light source by placing the table near a window, or pupils can imagine and choose the direction of the light source.
- Pupils add white to the colour to show tints in the direction of the light source.

4 Find the dark areas. Add shade and shadows.

- Pupils should add very small amounts of black to the colour to gradually show shades.

SCIENCE LINK

Pupils can use one of the objects from the painting on page 6 to describe the process of how the light reflected from an object enters the eye and is sent to our brain.

TEACHER TIPS

- Help the pupils to draw large objects, which will be easier to paint.
- Tell pupils to paint one object at a time, mixing tints and shades while the paint is still wet.
- Arrange a place in the classroom where pupils can place their book to allow the paint to dry.

WRAP IT UP

- Invite pupils to share their artwork with a partner and discuss what they found most difficult about this new technique.

FAST FINISHERS

- Provide fast finishers with an A5 sheet of paper. Invite them to continue exploring making tints and shades with the materials from this lesson.

KEEP IN MIND

- Materials to prepare for Create:
 - Oil pastels
 - Paintbrush
 - Tempera paint
 - Materials from home: polystyrene tray or box top, long cardboard roll, elastic bands.

○ _____

○ _____

○ _____

○ _____

CREATE

MATERIALS

- Digital flashcards
- Materials from home: polystyrene tray or box top, long cardboard roll, elastic bands.
- Oil pastels
- Paintbrush
- Scissors
- Tempera paint
- White glue

Create

MY GRIS GUITAR

Juan Gris often painted brightly coloured musical instruments in his still lifes. Make a colourful guitar inspired by Juan Gris.

1

Make and colour the base of the guitar.



2

Add elastic bands.



8

ART AIMS

- Make a guitar with a variety of materials, colours, lines and shapes.

LANGUAGE FOCUS

- Still life
- Contrast
- Cool / warm colours, dark / light, shades / tints, shadow
- Three-dimensional, volume
- Hear, see, smell, taste, touch
- Behind, between, in front of, in, next to, on, under

SCIENCE LINK

Make links to Natural Science content about senses:

- Identify the role our senses play in the process of interaction.

GETTING STARTED

- Invite the pupils to take out their magic paintbrush (an imaginary tool that they will use to create imaginary pictures in the air). Tell pupils that they are going to paint a still life with their eyes closed. Ask them to use their imagination and paint several objects that they can see, hear, smell, taste and feel in their artwork.
- Invite volunteers to describe the colours, objects and senses in their imaginary masterpiece.

STEP BY STEP

PAGES 8 AND 9

My Gris guitar

- Ask pupils to open their book to page 8 and read the title.
- Read the text and steps with the pupils and encourage them to look carefully at the examples.

1 Make and colour the base of the guitar.

- Ask pupils to name the colours they see in the example: *blue, light blue, dark blue, orange, light orange, dark orange and black.*
- Encourage pupils to use contrasting colours in their artwork.

3 Cut and glue the cardboard roll to the guitar base.



2 Add elastic bands.

- A guitar has six strings, but if the sides of the polystyrene tray or box top are weak, use only three.

3 Cut and glue the cardboard roll to the guitar base.

- There is a variety of ways to cut and glue the cardboard roll to the base. Encourage pupils to experiment and problem-solve. They will need to hold the roll to the base for a minute or two until the white glue dries a bit.
- Focus the pupils' attention on the completed art projects on page 9. Encourage creativity and self-expression. Pupils can use a variety of colours, shapes and designs to make their guitar.

SCIENCE LINK

Talk about the senses.

- Pupils talk about what they can see, hear and touch in their artworks. Encourage them to use key vocabulary from both Science and Art class.

TEACHER TIPS

- Pupils should colour the inside of their polystyrene trays with oil pastels. Tempera paint can be used to colour the inside of the box top.
- Encourage pupils to mix colours using oil pastels on the polystyrene tray, or the tempera paint for the box lid, with a small amount of white and black to make tints and shades.
- Use different size elastic bands.
- These projects can be displayed on a table or hung on a wall in the classroom or hallway.
- For pupils that need extra support, you may need to help them add the cardboard roll to the guitar base in step 3.

WRAP IT UP

- If time allows, pupils can complete the Talk about Art activities on page 11.

FAST FINISHERS

- Fast finishers can continue colouring or painting the outside of the base and along the cardboard roll and add details to their guitar.

TECHNOLOGY IN ART

MATERIALS

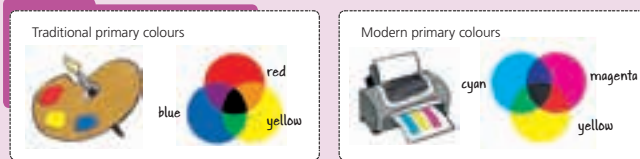
- Computer (or IWB)
- Printer
- Tempera paint (red, magenta, blue, cyan, yellow)
- Paintbrush
- White card

BE PREPARED:

- Arrange a time to complete this lesson in the ICT lab.
- Alternatively, pupils can complete this activity together using an interactive whiteboard.

TECHNOLOGY IN ART

Advances in technology have changed the way we see colours.



Work with a partner. Make a colour wheel with shapes on a computer. Print two copies and paint with tempera paint.

1 Make three shapes for the primary colours and three shapes for the secondary colours.

Here are some colour wheel examples.

2 One partner mixes secondary colours using red, blue and yellow paints. The other partner mixes secondary colours using magenta, cyan and yellow paints.

10

STEP BY STEP

PAGE 10

- Read the text with the pupils and focus their attention on the illustrations at the top of the page.
- Explain that the traditional red, yellow and blue primary colours can be used to mix a range of colours. These primary colours were based on colour vision theories developed in the 18th century.
- Later, during the 19th and 20th centuries, new colour theories were developed, determining cyan, magenta and yellow as the true primary colours. These primary colours (CMYK) are used in colour printing and colour photography. Artists can also use these primary colours to mix a larger, brighter range of colours.

Work with a partner. Make a colour wheel with shapes on a computer. Print two copies and paint with tempera paint.

- Read the steps with the pupils and encourage them to look at the examples.

1 Make three shapes for the primary colours and three shapes for the secondary colours.

- Encourage creativity in the design of their colour wheel.

2 One partner mixes secondary colours using red, blue and yellow paint. The other partner mixes secondary colours using magenta, cyan and yellow paints.

- It is important for young artists to investigate the differences between using red, yellow and blue to mix new colours compared with cyan, magenta and yellow.

SCIENCE LINK

You can use this activity to talk about colours and vision.

- Pupils can compare the different colours they made with their partner and the rest of the class.

TEACHER TIPS

Pupils may note some difficulties in making a bright purple with blue and red. Others may note that magenta and yellow make a red-orange and magenta and cyan make a bright green.

TALK ABOUT ART

1 Complete the words in the picture dictionary.



still life



c _ _ n _ _ r a _ _ t



ti _ _ _ s



s _ _ a _ _ es



l _ _ gh _ _



d _ _ k

2 Talk about about your artwork.

- What colours did you use?
- Did you use tints and shades?
- Did you show contrast in your artwork?
- What shape is your guitar?
- What size is your guitar?

3 Work in a group.

Play your guitar and listen to the sounds of the elastic bands.

Work together to discover which elastic bands play high-pitched sounds and which ones play low-pitched sounds.

Discuss why you think they make different sounds.



11

TALK ABOUT ART

MATERIALS

- Final artwork (from Create, see Pupil's Book page 8)
- Pencil

STEP BY STEP

PAGE 11

Talk about Art

- Ask pupils to open their book to page 11.

1 Complete the words in the picture dictionary.

- Read the instructions and ask the pupils to look at the illustrations and complete the words with the correct letters.
- Encourage the pupils to find the words in the project to check for correct spelling.
- Pupils can work with a partner in a *Number Heads Together* structure. See pages 22-23 of the Introduction for more tips about Cooperative Learning. *Still life, contrast, tints, shapes, light, dark.*
- If time allows, invite volunteers to provide a personal definition for each word.

2 Talk about your final artwork.

- Pupils can work with a partner or a small group to share their artwork and answer the questions. Provide pupils with time to read each question and think or write their answers before they talk about their artwork.

3 Work in a group

- This activity encourages pupils to interact with their artwork and explore the concept of low and high pitch sounds.

- Help the pupils conclude that thinner elastic bands make a higher pitch than thick elastic bands. Shorter (or tighter) elastic bands also make a higher pitch than longer (or looser) elastic bands.

SCIENCE LINK

During Science class, the pupils can use their guitars to learn more about hearing and sounds:

- Sound is caused by vibrations. The strength of the vibration determines how loud or soft the sound is.
- Pitch, high or low sound, is determined by how fast or slow an object vibrates. Quicker vibrations make higher sounds.
- Pupils can then use their guitars to conclude that thin elastic bands vibrate faster than thick ones and that short ones vibrate faster than long ones.

TEACHER TIPS

- Allow time for all the pupils to practise speaking and provide support when necessary.
- See pages 14-19 of the Introduction for more tips on Talking about Art.

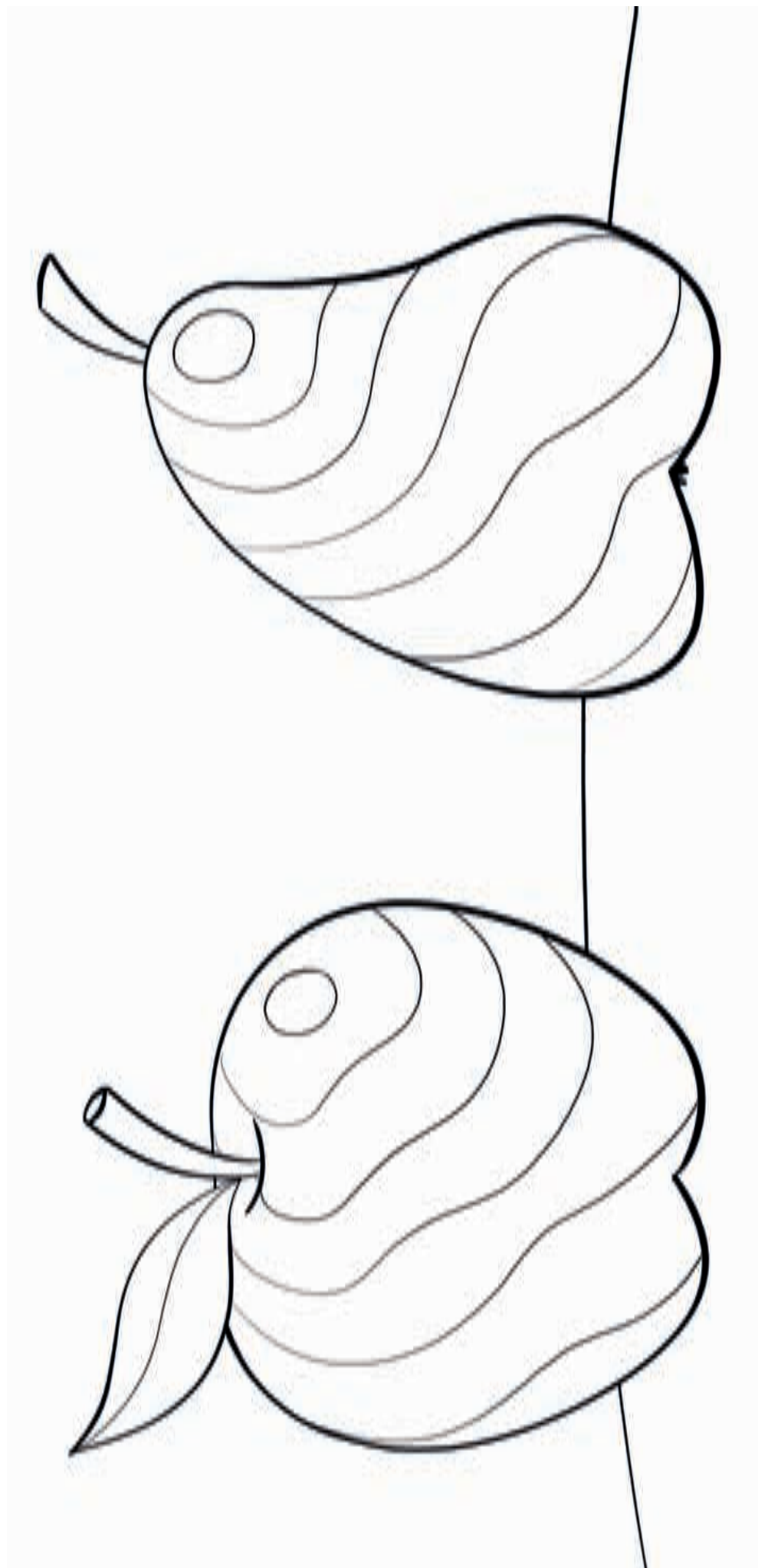
TINTS AND SHADES

CLASS WORKSHEET

NAME: _____

CLASS: _____

- 1 Use the guidelines to show a gradual change from light to dark. Use tints and shades to show volume in the fruit.



COLOURS IN A STILL LIFE

PRIMARY 3

NAME: _____ CLASS: _____

	LIMITED 1-2	IN PROGRESS 3-4	BASIC 5-6	PROFICIENT 7-8	ADVANCED 9-10
Use colours and their tints and shades to show contrast.					
Distinguish different ways to show contrast.					
Identify the primary colours and explain why they are called primary.					
Identify planes as elements comprising shapes in works of art and own productions.					
Recognise still life as a painting theme throughout history					
Represent volume in planes by using chiaroscuro.					
Learn about and respect the works of art that make up our cultural heritage.					
Use a variety of materials in a creative way.					

SCORE _____ /80



Dear Parent/Carer,

Your child is about to begin the **Colours in a still life project** of *ByME Arts & Crafts Projects Primary 3*. In this project, your child will:

- Identify and analyse colour and contrast in art and our senses.
- Distinguish different ways to show contrast.
- Develop autonomy and creativity in art.
- Explore a variety of art materials in a personal way.
- Make a guitar using a variety of materials.

Talk with your child about the artwork they completed in this project and find a place to display their final art project at home.

You may also want to practise English with your child by reviewing the vocabulary presented in this project:

Key Vocabulary

Still life, contrast, cool colours, warm colours, dark, light, shades, tints, shadow

More words

Shapes and forms: flat, three-dimensional, volume

Senses: hear, see, smell, taste, touch

Colours: cyan, magenta, yellow

Materials from home

To participate in the final art project, please send the following materials with your child to class by the requested date.

- Long cardboard roll
- A polystyrene tray or box top
- 4 to 6 elastic bands

Date:

Best wishes,

Art Teacher