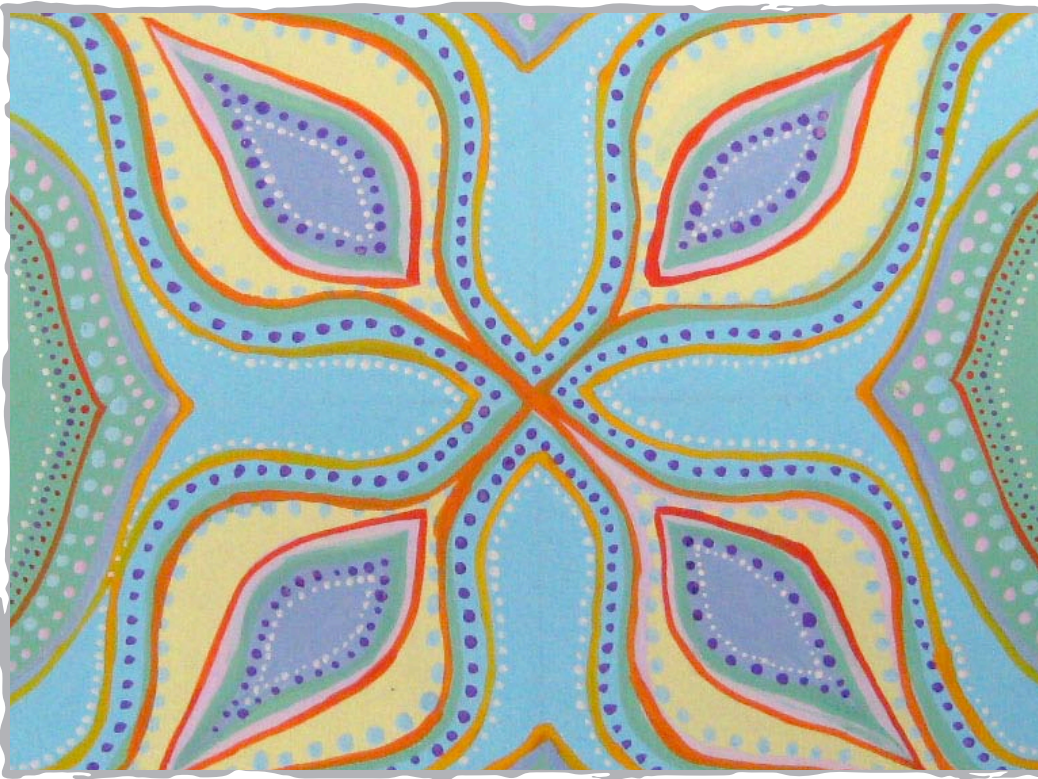


## Geometric Shapes



**Create an artwork exploring pattern and repetition through the use of geometric shapes**

This exercise creates an artwork exploring pattern and repetition through the use of geometric shapes.

It is broken down into methodical steps for easy dissemination in the classroom and is designed to allow for different levels of paint handling ability and complexity of design.

This provides different results with accompanying learning outcomes for different levels, and is suitable for grades five to eight, or even early year nine.

## WHAT YOU'LL NEED



### We used:

- Micador Vibrant Watercolours
- Roymac Rains™ Watercolour Paper- 300 gsm
- Roymac Achiever Brush Set



# FOLLOW THE STEPS



## 1. Get into shapes

Using a graphite pencil on watercolor paper, draw a square measuring 22cm by 22cm. Divide the square into quarters with two bisecting lines, then divide diagonally so you have eight triangles.



## 2. Trace it!

Using a sheet of tracing paper, trace the outline of one of the triangles and cut it out to make a stencil. Draw a simple design onto the stencil, then turn over and repeat so there are graphite markings on both sides of the design.



## 3. Stencil it!

Lay the stencil flush onto one of the triangles on the piece of paper and trace the design. Flip the paper over repeat for the neighboring triangle. Repeat until all the triangles are full. Make sure the design is the right way around each time so the design meets up and makes the same pattern.



## 4. Colour block it!

Evaluate your design and make a decision about which colours will go where. Consider harmony, balance and complementary colours. Assign a specific colour to a particular shape and start painting that segment. Repeat, working around the whole design until the shape is painted in each segment.



## 5. Decorate it!

Choose your next colour and repeat for the next shape until the design is complete. Take a step back and evaluate it to determine what else it needs in terms of added colour, dots and lines. Use a fine paintbrush or Micador Stay Anywhere pen to decorate at will, keeping in mind symmetry, repetition and patterns

## 6. Finish it!

The piece is complete when you say so! Keep adding to it as you see fit, and stop when you are happy with the artwork. Just be careful not to overcrowd the design.



## HANDY TIP

- Blend different colours in the lid of the watercolour discs to create new colours for your shapes
- Let the first layer of paint dry then apply colours on top of colours and repeat again
- Ensure you blend from light to dark -. Try this with two or more colours

## So... what do I do with these geometric shapes? Here's a few ideas:

- Create your geometric shape art to match a theme
- Frame and use as artwork
- Create greeting cards from this beautiful art
- laminate and use as a bookmark or a placemat
- send as a beautiful postcard



## LEARNING Outcomes

This activity is rich in technique and talking points to go over with your students. Some concepts you might light to discuss are:

### Paper:

- Roymac Rains Watercolour Paper is a high quality artist paper, made in France from tightly pressed cotton fibres,
- This method of making paper is hundreds of years old. Two centuries ago, professional scavengers known as 'rag and bone men' would collect scraps of cotton cloth to sell to papermakers who recycled the cotton into high quality paper.
- The paper has a smoother side or a more textured side you can paint on, depending on how you want your artwork to hold the paint. This texture is known as 'tooth'. A 'well-toothed' paper has a courser surface and soaks up paint more readily.
- This paper is acid free, which classifies it as archival paper. It will last a very long time and will not yellow with age.
- All paper is classified by weight, measured in grams per square metre (gsm). As a rule of thumb, the higher the gsm, the stronger more flexible and resilient to moisture the paper is. Most printer paper is around 80 gsm and tends to buckle and warp when wet. Roymac Rains Watercolour Paper weighs 300 gsm, and resists buckling even when very wet, as demonstrated in this activity.

### Extensions

- Take the theory covered in this exercise outside of the classroom. Look at the way lines, pattern, shape and repetition occur in nature, in plants, flowers, animals, insects. Look at fractal art and Egyptian art, and the way it used the beetle as a motif.
- Explore the symbolism of colour and emotions. Consider patterns and design in the work of William Morris and similar artists.
- How does colour relate to mood? Which colours are calming and which excite us? Look at the colours used in the world around us. Why are the uniforms of police and fire officers the colours they are?
- Can colour make us hungry – think about the colours that are used to decorate restaurants and why? Can you think of any blue food in nature?

### Watercolours:

- Watercolour paint is water soluble – it is far less vicious (more fluid) than other paints when it is made up. It is made up of a pigment and a binder – usually gum Arabic, which is harvested from acacia plants.
- Watercolour is transparent rather than opaque, and dries lighter than it's liquid form. For this reason, watercolours are best painted light to dark, so that dark colours can be painted over the lighter ones.
- Have your students look through the artworks in their books and identify any watercolour paintings they find there. Adapt this into a practical exercise during excursions to galleries, by encouraging students to identify watercolours and appreciate the techniques involved.
- Talk about some artists who work in watercolour, and discuss their technique – you might look at the work of Andrew Wyeth for example, and discuss his realist watercolours.

### Brushes:

- Give your students a round achiever brush. Have them feel the bristles and take note of how soft they are, and demonstrate the kind of strokes that a round brush head makes, distinct from a flat bristled brush. Have them experiment with the effect of stiffer brushes, such as the Roymac 1600 Hog Hair Brushes, and take note of differences in linework.



# Learning Outcomes

## Discoveries and Learning Outcomes:

- What is the effect of water of watercolour on cartridge paper? How does it differ from the effect of watercolour on high gsm paper? What principles of design have we used?
- Consider colour the types of colours made through blending and they way they contrast with each other in the final artwork. Discuss high key colours and monochromatic effects. Consider whether the colours were harmonious with each other, complementary or clashing. Did warm and cool colours work well together? Were they muted, natural, or bright?
- Explore Tone by having your students create a grey scale, mixing black and white paints to create a series of grays. One a scale of 1-10, with 1 being light, and 10 being black, what number would most colours used in this piece measure?
- Transparency VS opacity; did the paint let through light, and how did that work in terms of mixing and compiling colours. Consider the texture of the paint and how it lays on the page.
- Consider shape, and line. What type of lines have your students used? Are they thick or thin, broken, continuous. What descriptives apply: dark, light, soft, hard, straight, curved, etc? What kind of shapes are formed?
- Pattern in an integral part of this artwork; use class discussion to examine instances of pattern in art. What artists and cultures use patterns in their artwork. Consider traditional Islamic art. How does repetition work in relation to pattern?
- Explore instances of variation or gradation as they occur in the artwork.
- Consider harmony and rhythm in the artwork. Is balance achieved? If so, how? Consider the impact of all other considerations, including line, pattern and repetition in the overall appearance of the artwork.



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