

1st Grade: October
Lesson 1: Self Portrait
Oil Pastel

Objective: Exploring Line, Shape, and Color to create a mixed media self-portrait. Using oil pastel and tempera, Artists will be learning to mix one color, their own skin tone.

Technique: Drawing and coloring with oil pastels

Set-up: (before lesson starts, docent and aides)

Newspaper to cover desks – **bring from home or can be found in the art room**

Paper towels or napkins – **on the shelf in the art room**

9 x 12 skin-tone paper or any middle color value – **in the bin or shelf**

Tempera paint (red, yellow, blue, and white) - **shelf**

Brushes, water cups, paper plates - **shelf**

Pencils and Erasers – **In the bin**

Oil Pastels – **in the bin**

Mirrors (shared, one mirror for every two students) – **in the bin**

Prepare plates with the four paint colors. Have seat partners share paint palettes and rinse water. Distribute paint when line drawings in oil pastel are almost complete.

Visuals:

Portrait images by Pablo Picasso show use of strong line work and skin tones

Sample student artwork

Demo visuals for drawing a face

Teaching the Lesson: (1 hour, total)

Give your aides a brief summary of the lesson

Introduce yourself and your aides

Review with your artists that this self-portrait will remind them of the self-portrait they created last year in kindergarten except that they have grown, are changing, and are NOW exploring a bit further by adding color and learning how mix color that closely matches their own unique skin tones.

In the historical introduction, you may include the Picasso portraits provided below as they are similar in style to what your artists will be creating.

Pablo Picasso was born in Spain and spent most of his life living in France. When your grandparents were young children, Mr. Picasso was already famous for painting pictures and portraits with very bold lines, shapes, and colors, making him one of the most famous artists of the 20th century.

Review basic drawing skills of line styles and shapes from last year (straight, curved, wavy, zig zag, dot, short, long, thick, thin, repeating).

When establishing the composition with the first outlines of the face make sure the artists use the full page, a large enough face in relation to the size of the paper.

1. Plan and Draw (10 min)
 - Distribute skin-tone paper
 - Discuss: How to draw a head: Face (shape: round, oval, narrow, wide); neck and shoulders (length, width); ears (relation to eyes, half-way down head); hair (covers top of head and parts of face).
 - **Show Visual:** Drawing a Head (use document camera if available)
 - **Draw Head:**
 - With a pencil, make a large “U” on their paper, following the shape of their face
 - Add the top of the head, in dotted lines
 - Add neck, ears, shoulders & shirt
 - Add hair (Encourage them to draw what they see: Style of hair, bangs, part, thickness, texture, length)

2. Drawing Features (use mirrors, 15 min)
 - **Discuss Eyes:** Eye placement and parts of the eye: Eyes are almost half way between the top of your head and the bottom of your chin (not on the forehead). Eyes have many parts (pupil—the inside dot; iris—the color around the pupil; eyelids, eyelashes, eyebrows, etc.). Eyes have many shapes (curve of eyelid, crease, depth, length, size).
 - **Show Visual:** Drawing the Eyes (use document camera if available)
 - **Draw Eyes:**
 - With a pencil, make 2 dots on the eyeline
 - Add eye shape (almond, oval, curvature, size) around dots
 - Add eyelids and irises
 - Enlarge dots to make the pupils
 - Add eyebrows and eyelashes
 - **Discuss Nose:** Nose placement: Nose is half way between eyeline and the bottom of the chin. Notice the width of the nose compared to the space between your eyes. Identify the line shape and direction (vertical, curling to one side).
 - **Show Visual:** Drawing a Nose (use document camera if available)
 - **Draw Nose:**
 - With a pencil, half way between eyeline and bottom of the chin, make a line showing the length of the nose
 - Add detail to show width, shape, nostrils, etc.
 - **Discuss Mouth:** Mouth placement and expression: Mouth is half way between nose and the bottom of the chin. Mouths have many shapes (open—circle, oval, closed—line) and direction (curving up/down, straight, sideways, showing teeth). Lips can outline shape of the mouth.
 - **Show Visual:** Drawing a Mouth (use document camera if available)
 - **Draw Mouth:** Decide on shape and direction of mouth
 - With a pencil, half way between nose and the bottom of the chin, make a shape or line for the mouth
 - Add detail to show expression, teeth, lips, etc.

3. Review Pastel Use and Technique (5 min)
 - **Holding and applying:** Hold your pastel sideways (NOT a like pencil or crayon), between thumb and forefinger. Press softly but firmly on one spot of the paper; this will give you a short but broad mark/streak.

- **Blocking:** Blocking is filling in a space with color. You can use the side or the tip of the pastels and color in your shapes. Your hand will control how dark or light you want to make the color—a bit more pressure on the pastel may make the color appear darker; and less pressure may make the color appear lighter.
- **Tip:** Advise students to BE CAREFUL. Oil pastels are soft and the color transfers from your hand to the paper, and colors may not always blend completely.

4. Trace and Block-in / Introduce mixing skin tones (20-25 min)

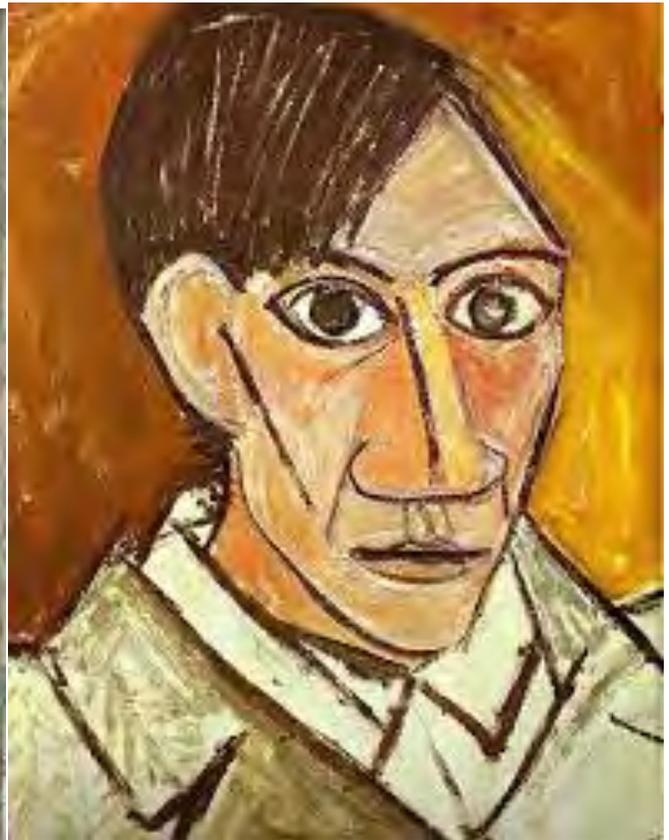
- After your sketch is completed, trace face shape and features in a skin- tone oil pastel (do not fill in face with the oil pastel)
- Block-in: Hair, shirt, lips, and eye color, covering all pencil lines
- Vary the pressure with pastels to create bolder, thicker and richer colors; try to use different hues, or colors, next to each other
- Most skin tones include all three primary colors, red, yellow, and blue and often a small amount of white.
- It's easiest to start by making a pink (white and red) or **orange** (yellow and red) and adding to that a touch white and blue to make the mixture a more natural (light) brown.
- Each student will experiment and adjust the color and value to best resemble their own skin tone to paint their portrait, painting around the lines they have already made with the oil pastel. Note that in the second Picasso, with the brown background, the artist uses more than one color variation to show the skin tones and this can make a painting more interesting.
- Instruct students to look at the back of their hand or the inside of their forearm to compare their skin color to their paint mixture.
- Add enough white to make the value (lightness or darkness) of the mixture similar to the value of their skin tone.
- If the mixture is too pink, add yellow and maybe a touch of blue.
- If the mixture is too light, add more of the primaries and less white.
- Olive tones would have more yellow and blue, probably less white.

Note: When mixing color, have artists begin with the lightest color, and to it add small amounts of a darker color until the desired value is found.

5. Complete and Share (5 min)

- Add any finishing colors and details with the oil pastels
- Erase any smudges
- Sign name, bottom right corner
- Give a title and Share

Clean-up: (after lesson ends, docent and aides) Close the lesson, clean up the classroom Return all materials to bin and art closet Ask teacher where to store artwork Arrange time with teacher to display artwork



Portraits painted by Pablo Picasso



student sample skin tones