



" Resist-able Images" (Crayon Resist)

Objectives:

Students will learn to express themselves in the crayon resist process.

Time Line: 5 hours

Tools and Materials: Crayons, white drawing or construction paper, brushes, watercolor or tempera paint or ink

Procedures:

1. Students will observe their natural subject (leaves, shells, insects, birds, etc.)
2. Sketch subject with a light colored crayon rather than pencil to produce a contour line. Go over with other crayons applied heavily. Do not fill in subjects with colored crayons. The more detail incorporated into the composition, the richer and more complex the design will become. Background embellishment may be included with the addition of leaves, flowers, rocks, clouds, to help tie the composition together.
3. Using watercolor or tempera apply the transparent colors over and between the lines.

Continuation/Variation:

Students may limit themselves to one color or use a variety of colors.

A wet-on-wet or wet-on-dry paper approach may be employed.

Tempera-india ink resist is another challenging alternative replete with surprises.

- A preliminary drawing is made in school chalk on white or light colored construction paper.
- Paint is applied up to the chalk outline but not covering it. Allow the paint to dry completely.
- India ink undiluted is applied generously over the tempera surface, allowed to dry thoroughly, and then rinsed off at sink.
- Note: the tempera paint used should be a good quality liquid tempera. Powdered tempera has worked for some teachers mixed with a small amount of glue. The paint should be a creamy consistency. Watery paint will absorb the final layer of ink rather than resist it. Consider the importance of using bright intense hues to contrast the black india ink. Paper is also an important consideration; white drawing paper or gray bogus works well.

Terminology/Techniques:

resist contrast intensity tints values hue

Motivation/Resource Material:

Illustrated books, periodicals featuring wildlife, color slides, films of the same will increase student awareness.

Subject matter that is full of patterns and natural designs are recommended for this process. Examples include: fish, birds, reptiles, and insects.

Additional themes might include: Hot air balloons, underwater scenes, fireworks, the circus, a parade, umbrellas in the rain, Halloween, falling autumn leaves, flower gardens, jungle birds, party favors, gourds, squash and dried flowers, Indian Kachina dolls, Japanese Kikeshi dolls, sail boat races and more. Subject matter is limited only by your imagination.

Questioning Strategies:

- Has pressure been used in applying the crayons to achieve rich, glowing colors?
- What happens when the wet media is juxtaposed next to the wax media?
Variation:
- Did I use light bright values of color to provide contrast against the black ink?

Student Works:

Below Jeff explored a split leaf Philodendron in the art room as his subject matter.



Below left is Stephanie happy accident in watercolor. First year classes were learning the contour process by drawing day after day. By changing media and subject matter daily, it kept the students more enthusiastically engaged.

Plants were placed on the tables with white paper and white crayons.

Students were instructed to use blind and modified contour drawing to interpret the plants.

White lines could not be seen until watercolor was brought to the wax lines. Without any previous lesson in watercolor, individual color refills were used.

Instructions were to use the watercolor with both diluted and darker colors to create contrast against the wax lines which were so beautifully resisted.

Lesson excerpted from *The ArtWorkBook Series: Volume I Art Class Notes* available in a more economical ebook format or hard copy at <http://artworkontheweb.com/catalog/>



Keep the Creative Juices flowing!

Crayon Resist: Student Sample: <http://www.artworkontheweb.com>

