

TEACHER'S GUIDE

Greetings and thanks for buying my book "Awesome Art Activities for Horse Lovin' Kids."

These bonus ideas and suggestions are intended to help you extend the lesson further and in most cases, utilize the same materials you already have. See expanded details on all introductory images as well.

Corinne Joy Brown



INSIDE FLAP:

Franz Marc, Germany, 20th Century

Notice how this artist allows his image to fill the page. Franz Marc loved horses and many more examples by him can be found online. You can Google the museum dedicated to him in Germany and see even more. His ability to abstract, or reduce things to their essence, is clearly evident here. I like the way this horse he has drawn occupies the space. Using mixed media, ask your students to draw a horse that fills the page. Use two or three colors to accent dominant lines. How they do it is up to them.



FRONT PAGE:

Maimie Deschilles

This cardboard cutout of three Navajo women riding horses is a work of two-dimensional art. Making a construction out of cardboard and then dressing the figure is a fun way to recycle scraps of fabric and paper. Each horse and rider are full of personality. Maimie made many of these and had customers throughout the Southwest. This sculpture is referred to as "folk art" and could lead to a discussion about how every culture has its own kind of local art forms. Try making just one paper sculpture of a horse and rider. It might be supported by a wire armature or anchored into a slotted base. You could also make a relief sculpture, half a figure against a flat surface made with creased cardboard. Allow at least two sessions to complete. A work like this evolves.



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Don Marvine, "Green and Red Horse on the Hill"

Don Marvine is a retired commercial and fine artist who painted horses of Montana for years. This colorful horse on the hill proves anything goes when the horse is in your imagination.

Lesson: Let this wonderful painting free your students from thinking in traditional ways. You might use it to introduce a color wheel, pointing out primary and secondary colors, and how to make them vibrate off each other.



INTRODUCTION PAGE 3:

Corinne J. Brown, “Jungle Horses”

This unfinished canvas, drawn from my imagination, is more of an under painting than anything else, but at some point, it seemed like I had gone far enough. The transparency of the colors worked for me. The simple message here is “know when to stop”. Using watercolors, loosely paint horses you can see through.

PAGE 7:

Cave Art



Lesson: If you can find a slab of flagstone or other flat rock, let your art student create some cave art of their own; either use chalk, or buy powdered pigment (like tempera paint from an art store) and mix it with a fatty substance like oil or Crisco. Cavemen might have used animal fat. Even better, draw with a piece of charcoal. Your students might draw the animals they know, like dogs or cats. Imagine you are all at the beginning of civilization. Talk about why these drawings might have been made and what significance they had. The flat stones can decorate a garden later on.



LESSON ONE:

Action Drawings

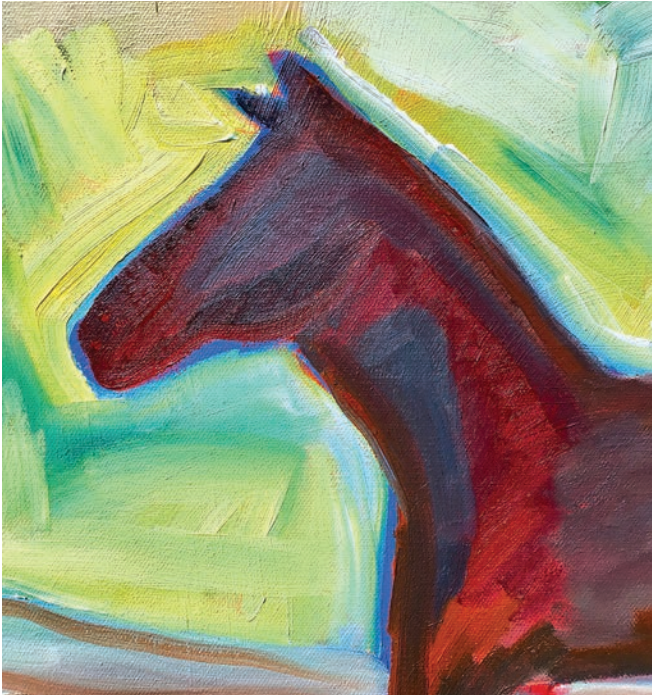
Lesson: Using a sheet of paper that's 18 x 24, have your students draw two or three action drawings on one sheet. Then cut them out! Position them on another larger sheet of paper and let them overlap, something like the example shown here. Discover the drama and excitement that comes with creating animals that truly seem to move. See how negative

shapes occur when images touch. This composition might take longer, but is well worth the effort. Lay them all out on the floor when you are done and see the running herd!

PAGE 8:

Melanie Yazzi, “Horse Head and Neck”

As a printmaker, painter, and sculptor, and internationally recognized, Melanie Yazzi’s work draws upon her rich Diné (Navajo) cultural heritage. Her work follows the Diné dictum “walk in beauty” literally, creating beauty and harmony. As an artist, she works to serve as an agent of change by encouraging others to learn about social, cultural, and political phenomena shaping the contemporary lives of Native peoples in the United States and beyond. Her work incorporates both personal experiences as well as the events and symbols from Diné culture. Her work is informed and shaped by personal experiences. To see more go to colorado.edu/cnais/melanie-yazzi.



Melanie’s work is carried by the Glenn Green Gallery of Santa Fe, New Mexico. Shown here, the cropped section of a larger painting exhibits bold directional strokes that help define this horse in space. Ears erect, head forward, neck strong; he exists! That’s what gesture or action painting (and drawing) can do. It can make things seem very real.

LESSON TWO:

What Do Horses Dream Of?

Surrealist paper collages are just the beginning of runaway imagination on paper. Marc Chagall was another artist whose world defied the laws of gravity. People and animals float in the air, every scene exists only in his imagination. Lesson: Use this assignment as a springboard to understanding the world of fantasy. How can your students make something feel magical in their work?



Chagall copy (left) by Corinne Brown



PAGE 14: **Dream Horse**

This haunting image by Norwegian artist Theodore Kittlesen teaches many lessons: Most notably, how a limited color palette creates a serene setting. Notice how the moonlight reflected off the water looks like hoof-prints, adding to the magical quality. How many ways does the artist make us feel like we're in a dream? Ask your students to create a dream-like scene featuring a horse.



LESSON THREE: **Loopy Droopy String Prints**

Lesson: String prints are limitless in their capacity to describe a creature through line. Once your art students gets the hang of it, show them some of the many fancy ways line can be used to fill space—spirals, curly-cues, zig-zags, waves, etc. With patience, glue and string can create a powerful surface, rich with swirls and twists and flowing line. Make another string print with the emphasis on pattern created through line. (A good horse example—a zebra, of course!) Shown: a lithograph by Guillaume Azoulay.



PAGE 20: **Edgar Degas, "Race Horses in the Rain"**

A magnificent group of restless horses stand ready to start a cross country race, each one a perfect blend of color and line with varied strokes of chalk creating the ground, the sky, the rain and more. Degas uses subtle dark lines to tie it all together, emphasizing the unique profiles of the horses at various angles. Notice the sense of perspective as he moves us from the foreground into deeper space.

LESSON FOUR: **Scratchboard**

Lesson: Ready-made, inked scratch-board surfaces can be purchase at art stores but I think making your own is more fun. If someone wants to take



this further, try one of the heavily coated, very colorful commercial samples and create a design rich with many lines. There are many examples on Pinterest and Google Images. This time try to draw a horse covered with detailed trappings like tassels, trims and ribbons. Show some color by scratching out all these fun details. The butterfly above is just an example of a work that took a lot of time and patience.

PAGE 26:

Horsehead Drawing of Curly Girl

from the book "Finding Home" by Corinne J. Brown and Ginny McDonald.

The drawing is done in Prismacolor colored pencils, a lesson in shading, transparency and texture. Colored pencils lend themselves to layering, creating a rich surface where glowing colors can emerge. (Book Two will take a close look at how this can be done.) Try drawing a horse head with colored pencils, laying one color down over the other. Start with the lightest color first.



LESSON FIVE:

Mola Art

Lesson: If your artist enjoyed this exercise, look up molas on the Internet and see the myriad examples illustrating the natural world. One is more dazzling than the next. For the Kuna Indians, this art form celebrates nature. Make another image on colored paper without a stencil this time, perhaps all about the sea where the center creature is aquatic and everything that fills the space around it is from that environment. Start with a sea horse, of course, and go from there!

PAGE 32:

Glazed Bottom of Plate

A mother and her foal are engraved with pottery tools on the bottom of a handsome plate, an elegant





statement in line. The tool enabled the artist to create wide variation in line quality and fill the space in a decorative way. Simple but satisfying as an artistic statement. Two horses is often better than one. Try a drawing with two horses next to each other.

LESSON SIX: Torn Paper Assemblage

Lesson: The sky is the limit on this fun exercise. Rethink the image already made and try another viewpoint. Or, have students tear up various papers and then trade piles. See who can assemble a horse first!

Use new and different papers to fill in areas of color or shadow. Use print (words or patterns) as well as images or solid colors. Let the image of the horse and the message interact. Have fun. See if you can inject humor into this exercise. Or create a sentence that appears in words around the horse. You can add yarn or other fibers as well for texture.



PAGE 36: Susan Bell, “Two Horses at Rest”

Simplicity defines this powerful yet intimate painting of two horses at rest. Colorado artist Susan Bell knows her subjects well and paints cattle and horses where she finds them, mostly outside. She is a master of “plein air” painting. (French for painting outside.)

Rich brush strokes move in the direction of the horses’ muscular frame and help define their shape. Notice the negative space between the animals, tightening the composition. The limited color scheme balances opposites—blue/violet and yellow. This elegant painting teaches a lot about shape, form and composition. Try painting or drawing with a colored medium using two complementary colors like Susan did. To see more of Susan’s work go to susanbellfineart.com.

That's all for now. Have fun with these ideas and send me your results. Maybe your student's work will be in a future book.

Hope to hear from you,

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