



Developed with Sam Rausch, Art Educator and Customer Engagement Manager for Nasco Education

Color mapping and mindfulness

Volume 139 | Gr. 3–12

Time: Two 30–45-minute sessions



National Core Arts Anchor Standards

Creating

VA:Cr3.1.3a

Elaborate visual information by adding details in an artwork to enhance emerging meaning.

Responding

VA:Re.7.1.3a

Speculate about processes an artist uses to create a work of art.

Objectives

Students will...

- Create a nonobjective watercolor painting
- Learn about topographical maps
- Practice mindfulness during the art-making process

Materials list

- Watercolor paper ([9730645](#))
- Watercolors ([NE20186](#))
- Paintbrushes ([9704001](#))
- Fine-point and ultra-fine point Sharpie® markers ([9742889](#))

Watch this project
come together!
See p. 2 for a video link.

Instructions

Day 1

On the first day, students will create two nonobjective watercolor paintings and will choose one to continue with for Day 2.

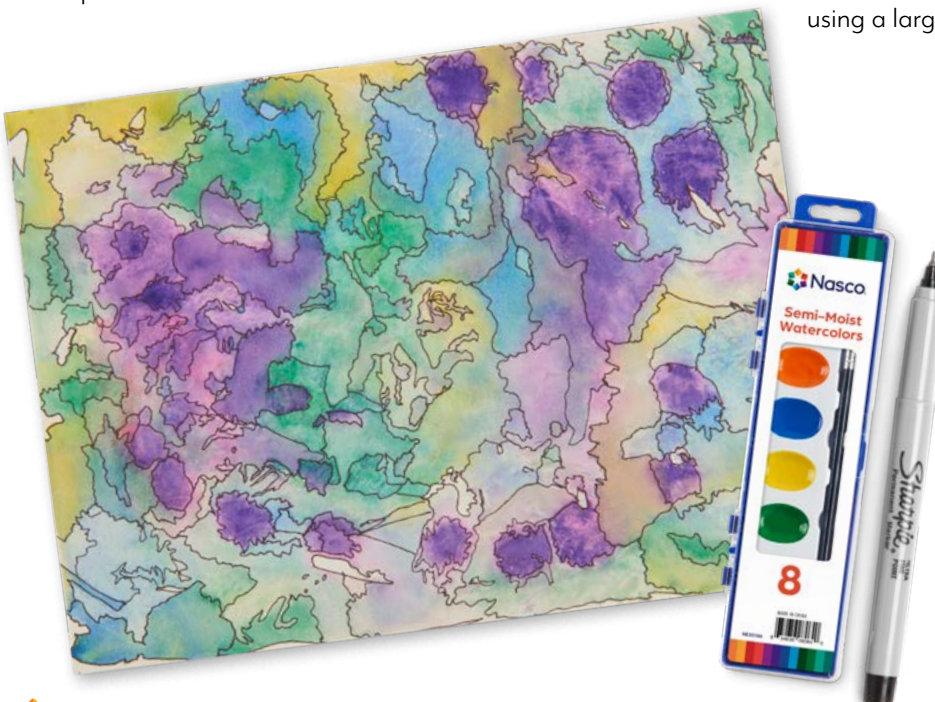
1. Start by having a brief discussion with students on the differences between realistic and nonobjective/abstract artworks. Tell students that today they will be creating paintings that are nonobjective, meaning they focus on shape, color, and line.
2. Next, review the color wheel and warm and cool colors. This will be important while students begin their paintings.
3. Begin painting! Create a wash of water on watercolor paper using a clean wet brush.
4. Have students choose a color to start in one corner. They can use this color to begin making amorphous shapes and lines. Encourage students to put colors that are near each other on the color wheel near each other. For example, if they begin with red, place yellow or orange next to it.
5. After students have finished their first painting, have them create a second one. They may want to try different colors, shapes, or lines than the ones they used in their first painting.

Optional: Have students use only warm or only cool colors for an entire painting. The more colors and shapes the students have during this painting stage will make for an even more interesting final product.

Day 2

1. Begin by looking at topographical maps together. Have students identify the lines, patterns, and shapes they see in these maps. Ask them how they think these maps are created. Tell them that topographic maps are a great example of what their finished artworks might look like. Everyone's piece will be a little different.
2. Have students choose one of the paintings they made in the first session to work on in this next stage.
3. Using fine-point and ultra-fine point permanent black markers, demonstrate how you'd like students to outline the lines and shapes they find in their dried watercolor painting. It may help to instruct them to work from bigger shapes they find, to smaller shapes and lines. Students can pretend their painting is a map and that all the information for their lines and shapes is already there. All they need to do is be an explorer and find them!
4. Before students get started, ask them to work slowly and mindfully. This could take more than one class period. To create a more mindful experience, consider dimming the lights, having silent work time, and playing soothing music. While students are working, remind them to take deep breaths, go slowly, and take breaks if they need to.

Optional: Once students have completed this portion, or as an extension for early finishers, add in some additional line weight by using a larger point permanent marker.



Watch the process!

Scan the QR code or visit
nascoeducation.com/teacher-resources
(search "color mapping")