

## Art Materials

The art material shelf could be one of the most exciting shelves in your classroom; can you imagine the children looking at all the beautiful tools and being excited by the potential each holds? Remove the tops off all of the boxes so that the children can see the colors and the tools. Organize the shelves so that systems can be put in place for easy access and return. In the Lower Elementary, label the tools so that the children can be more independent once they have had lessons on the materials. All of the different paints should be labeled, as it can be hard to tell watercolor paints from gouache paints. Have the right tool for each different media and make sure that they are clearly marked and organized. Search for interesting artifacts to help bring the shelves alive visually. Watch how the children interact with the materials and make changes to foster independence and exploration. If you have enough shelves, organize them by materials and tools used together.

### Tools and Materials

Try out all tools and materials yourself before giving them to the students. Art materials should be of good quality. Professional tools, not necessarily the most expensive, but standard tools that work well, can last a long time when used with care and respect. Buying good materials will ensure that they will last long and the end product will greatly reflect your investment. You can recognize a difference in your work when using good materials.

There is an appropriate way to use tools and materials, and the students should respect their art supplies and learn how to care for them. Give very specific directions on how to use and how not to use the materials. Brushes can last for years with proper care. Do not use a tool for something it is not meant for; like opening a can with a scissors. This gives the children the idea that tools can be used for any purpose. Experimenting is great and you want the children to feel they can experiment. When you see a child using the end of the brush to get a certain effect, find a tool that can be used for just that purpose.



## Drawing Material Shelf

### Pencils

The basics of all drawings tools is the pencil, it allows our thoughts to flow through the fingertips to a sheet of paper. Most pencils are not made of lead. They are, in fact, made of graphite; a form of carbon. Pencils began to be manufactured in the 18th century after a discovery of a deposit in the north of England.

The pencil is very versatile. Pencils commonly come in 20 different grades. The softest and blackness grades are denoted by the letter B and range from HB to 9B. The middle range are labeled HB. The hard range pencils are labeled H and they are from H-9H. There are other grading systems, however, H and B are the most common. For the beginner it is best to use 2B and 4B medium-soft pencils. The flexibility of the pencil allows for a great amount of variation and experimentation. Have a variety of grades for the children to use.

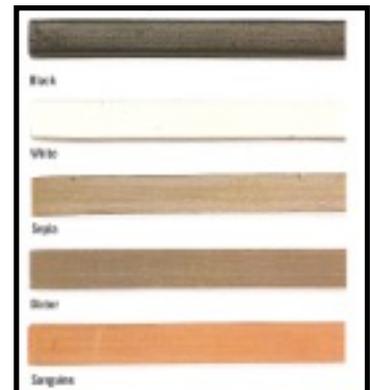


### Chalks and Crayons

Working with charcoal sticks, crayons and chalks, offers the artist the opportunity to build up areas of tone as well as vary the qualities of line thickness. When purchasing paper, look for a surface that has a texture rough enough for fine particles of charcoal, wax or chalk to stick to. Make available a variety of charcoal pencils on the art shelf.

### Conte Crayons

Conte Crayons were invented by a French man named Conte. They are similar to pastels in consistency and appearance, but they are harder and oilier. They are good for portraits and skin-tones. They have a unique warmth and softness. Conte Crayons are square-sectioned sticks. They are available in black, white, and a selection of “earth” colors-browns and red-browns. They are capable of much bolder effects than pencils, and are excellent both for crisp, decisive lines and for areas of solid dark tone, and they can be sharpened to a point or broken into short lengths and used sideways. One drawback or disadvantage to Conte Crayons is that they are difficult to erase.



## Charcoal

Charcoal is one of the oldest drawing materials. It is produced by firing willow, vine or other twigs at high temperatures in airtight containers. The wood carbonizes and leaves each stick whole and ready for use as a drawing medium.

Charcoal is a very popular monochrome media. It is sold in different thicknesses. It smudges very easily and corrections can be made by wiping it. Compressed charcoal is also available in stick and pencil form. The compressed charcoal produces deeper, richer blacks than ordinary charcoal, but is less easy to erase.



## Pastels

Historically, pastels can be traced back to the 16th century and have been used by many famous artists, but they became especially popular in the 19th century. Delacroix, Manet, Renoir, Toulouse-Lautrec, Whistler, Degas, and Mary Cassatt all used pastels for finished work as well as for sketches. Pastels can be found in hard and soft versions.

Soft pastels are almost pure pigment bound with a preservative of gum, and consequently are very crumbly. A wide range of soft pastels are available in different grades: hard, medium, or soft (the most traditional); and in different shapes: thin, fat, square or cylindrical.

Hard pastels are made with a higher proportion of binder and they come in square-sectioned sticks. They produce much crisper, cleaner lines and do not smudge as easily. Spray fixative is necessary for many pastel drawings. It will keep the pastels from rubbing off the paper.

Oil pastels have the advantage of not requiring fixative as the pigments are bound with waxes and oils. This is a cruder medium than soft pastels, and they do not crumble into powder. They are a bit easier to control, but they can produce an unpleasant smeared effect if handled carelessly. A thick application of oil pastel produces a solid layer of color that can be used to draw “negatively” by scraping back the color.

Oil pastels also come in a water soluble brand called Portfolio Series. They have bright vivid colors and can be used with watercolor techniques.



Pastel pencils have a grainy texture like that of pastel sticks, but these slender pencils can be sharpened to a point.



### **Chalk Pencils**

Chalk pencils have a velvety, pliable texture ideal for blocking in and blending.



### **Crayons**

Bee's wax crayons are the best for color and thickness. It is great to have both block cake and cylinder types of crayons.



## Colored Pencils

Colored pencils are a good tool to introduce with color lessons. They are easy to handle and a familiar tool for the children. They are made from pigment held together with binders. The quality of the binder varies from one manufacture to another, so you will find differences between brands. Some are soft, chalky and opaque and others are hard and fairly transparent. I suggest buying high quality pencils. You can often find sets at reasonable prices at art stores or in catalogs.

## Miscellaneous Tools

**Wax pencils** are ideal for writing directly on glass, porcelain, metal, ceramic ware and can be used for watercolor.

**Colored Markers** come in waterproof and water-soluble types. They are made in a wide range of brilliant colors and can be mixed together to increase the range further. Some colored felt-tipped pens are also prone to fading and should be checked carefully before buying. Markers are very seductive and can be easily over used.



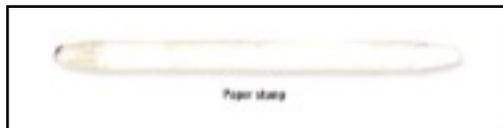
**Erasers**-kneaded erasers are a clean way of lifting out excess color without damaging the paper. Plastic or vinyl erasers can be used for correction and as a tool for softening pencil colors. Vinyl erases delicate drawings cleanly without smudging. Black erasers are best when used for lifting charcoal and graphite.



**Craft or Xacto knife**-for cutting papers and boards. Also soft leads need careful sharpening and a knife that you can handle with ease will provide good results. A large cutting mat (24'x18')



**Torchon**- is a blending tool or stump that can be made of rolled paper, felt, or leather. It is used for burnishing waxy color and blending chalk.



**Spray fixative**-many pencil pigments require fixing once they are in place. Generally, the soft colored pencils are the most prone to smudging, and they can leave an excess of pigment on the paper surface. Fixatives are, in effect, a lacquer. Fixatives can be bought ready to use in spray cans or bottles and are sprayed through a mouth diffuser.



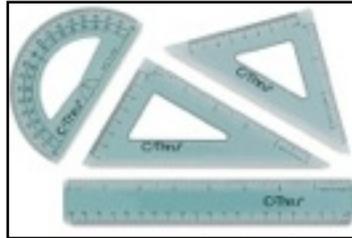
**Pencil sharpeners**-the variety of sharpening tools available through most art shops offers you every permutation for forging your leads into the shapes you wish. They range from simple pencil sharpeners to larger desk-mounted varieties and even electric versions. There is a great sharpener just for colored pencils made by Prism.



**Drawing board** with clips.

**Masking tape** for masking off paper and securing paper to a drawing board.

**Ruler**-metal and a triangle plastic ruler, a variety of sizes. A T-square.



**Stencils**-a variety for making many different geometric shape and letters.



**Painting Shelf**



**A Color Wheel** that shows hue and value.

It is advisable to buy designated “artist quality” rather than ‘student quality” paints as the pigment is better quality and will produce better results.

### **Watercolors**

Watercolors are fundamentally pigment mixed with gum arabic to be diluted with water when used. They can be purchased in a variety of forms: tubes, already slightly liquid and looking very much like oil paints; individually, as pressed powder in small rectangular plastic pans; or all-in-one boxes with a basic color range in pressed-pigment pans.



The differences in quality can be remarkable, from cheap paints manufactured from minimal pigment and plenty of gum, and to those diluted even further with clay. The cheapest are sold in fixed pans mounded in a box. Not all box sets however are the same; some have rich colors that are great for outdoor painting. Consequently, it is best to try them out for yourself and then search for affordable prices. There are decent medium priced tubes of paint at art stores or in catalogs. Liquitex and Grumbacher are a few notable brands. It is beneficial to know the pigments and the colors and how they interact with other colors. Make and display a chart for the children to see the possibilities. Use them on paper and other absorbent surfaces that have been primed to accept water-based paint. Clean up with soap and water.

It is important to teach the children about how much of the paint is needed for watercolor painting. Children tend to use the paints like tempera paint, or a more opaque paint. This can become very expensive if you are using quality watercolors. Provide a lesson to show how little paint you need as the paints mix with much water.

**Watercolor pencils** have vibrant colors that respond like watercolor when wet. Blend color with a brush, draw directly into washes, or dip pencils into water for intense color.

### Gouache

Gouache is an opaque watercolor paint. Whereas transparent watercolors allow you to see the "white" of the paper below the paint, gouache can be applied in solid colors. This allows an artist to paint in layers from dark to light. Since there is no glossy shine, gouache dries to a matte finish. White gouache is completely opaque and can be painted over pencil marks to make corrections.



Despite their opacity, gouache colors can be used thinly in transparent or semitransparent washes. When used like this, they are usually considered less brilliant than regular watercolors, but amongst most pigments, there is very little difference between them.

To add opacity to a gouache color, mix it with white. This can help the student's paint opaquely with a consistent overall tone.

## Acrylics

The acrylic medium, developed and refined since the 1950s, represents a significant new addition to painting medias. The most important aspects of the acrylic medium are its versatility and permanence; it can be used in very pale washes, glazes or thickly impasted with rich textual effect.

Acrylics are designed for painting on canvas, boards, paper, panels, and other prepared surfaces. Highly pigmented, they are generally of a consistency similar to oil paint in preserving brush strokes. They can be used with a variety of painting techniques including impasto and knife painting.



Acrylic paint dries quickly so colors can be overlaid more rapidly than oil painting, but this also means there is less time for color manipulation. As a result, brushes need to be cleaned carefully and immediately after use.

Fluid acrylics have high pigment concentrations but lower viscosity than artist acrylics. They mix easily into acrylic mediums. Fluid acrylics can be used for watercolor-like techniques or sprayed with an airbrush. Mix them into heavy gels for impasto techniques. They are designed to flow and spread easily without sacrificing color intensity. They also find many uses in crafts. They are great for mono-printing.

A good set of colors to have on hand for beginners are: Titanium White, Ivory Black, Cadmium Yellow Pale, Cadmium Orange, Cadmium Red Medium, Alizarin Crimson, Cobalt Violet, Ultramarine Blue, and Permanent Green.

## Tempera Paint

The historic form of tempera paints is egg tempera which is water-soluble. The egg yolk provide a natural emulsion that when mixed with pigments, distilled or purified water, gives a fast-drying and highly characteristic painting medium. The medium has traditionally been used in works that are slowly and carefully constructed. It is a style that

slowly builds on layers. Its uniqueness is partially due to the fact that many strokes of paint can be superimposed without the painting losing any of its freshness.

The color and form of the very first layer of paint applied retains its effect on the subsequent layers. Egg tempera was the standard medium of European panel painting up to the Fourteen hundreds when the more manipulative oil paint medium gained popularity.

Modern tempera paints use a natural biodegradable protein as a binder. The preservatives they contain are very mild and nontoxic. This is what makes tempera safe and economical for the classroom. Once a bottle of tempera has been opened and its contents have been exposed to air, it should be used as quickly as possible. Avoid exposing unused paint to air, and make sure that all bottles are tightly sealed after use.

Tempera paints also come in cake form. Tempera Cakes provide concentrated brilliant colors in a convenient package. Simply moisten the cake with a brush and paint as you would with an opaque tempera or a watercolor wash.



### **Water Soluble Oil Paints**

Water soluble oils are water mixable. They do not need harsh chemicals for cleanup. They are a great alternative to the flat look of acrylics. They also require a longer drying time. Regular oil paints need more preparation and clean up and unless you have a student eager to give them a try, I would stick to the water soluble oil paints.



## Inks

There is a huge range of ink drawing materials available today that is similar to what was used centuries ago. The pen line is not generally modified and adjusted the way a pencil line can be. It is not a material for the timid.

Colored inks come in a range of brilliant colors and are more expensive. They dry with a slightly glossy finish, and are great for special projects. There are many different types of inks. Experiment with different brands and types.

Inks come in traditional black and sepia colors that are transparent and very pure in color, with excellent permanence. They also come in a variety of colors and can be mixed with great accuracy.



## Miscellaneous Materials

**Palettes**-ceramic pieces work the best while plastic palettes stain with colors and are harder to clean. Larger mixing surfaces work well, as they have more room for mixing. A butcher's white porcelain-on-metal tray works well as palettes. Also, ceramic plates serve this purpose well.



**Palette knife**-small metal or plastic palette knives can be used for dipping out and mixing pigments and applying paint thickly.

**Liquid frisket** - is a masking fluid that prevents the paper from absorbing color. Use a watercolor mask before you apply a wash to protect areas that you want to remain white. Peel away the mask when it is no longer needed. Most masking fluids use natural latex or a synthetic compound with very similar characteristics. They may contain an artificial colorant so that you can easily identify the areas you have masked.

**Rubber Cement**-This glue is a great resist that can be easily removed when dried, however, it is toxic so be careful when using.

**Glue**- fabric glue, "Yes" glue, White glue, glue gun.

**Ivory Soap** is good for cleaning brushes.

**Winsor & Newton Aqua Paste**- It is a tan gel with the consistency of thick toothpaste and it comes in a tube. It is thinned with water and mixed with tube watercolors to produce as thin or thick an impasto effect as your heart desires.

**Gesso**-is a white paint used as surface preparation or primer for painting and sculpting. Its origins are uncertain, but gesso is believed to have been developed in Italy; the word "gesso" is Italian for 'chalk.' Preparation varies according to the intended use, but usually consists of mixing glue with plaster, chalk, or gypsum. It can be used to make texture on the paper and to make your paper surface impermeable; a gesso wash on the surface can make an interesting texture all its own. Gesso is often applied to a raw canvas before painting.

**Cooking Spray**-The vegetable-based cooking spray can be used as a resist. It is more subtle than frisket or rubber cement.

**Salt**-works well with watercolor because it repels the pigment while attracting moisture. It can suggest starry skies, flowers in a field, sandy ground, or simply an interesting texture.

**Plastic Wrap/Waxed Paper**-laid down on a wet wash of paint and lifted after drying can add interesting textures.

**Aluminum foil**-same use as the plastic wrap.

**Masking tape**-is used to help attach paper to a drawing board. It can be used as a resist to preserve the white of the paper.

**Cotton balls/paper towels/tissue**-for instantly adjusting a wash, softening an edge, blotting up a spill, lifting excess moisture from a wash or for drying brushes.

**Sandpaper**-to create textures by sanding the paper first before painting or after the paint has dried.

**Spray bottles**- They can dampen your paper for a wet into wet, fix mistakes and rewet areas that dry before needed. They come in all shapes and sizes.

**Drinking straws**-ordinary drink straws are handy for creating several painting effects.

**Crayons/paraffins**-can be used as resists for watercolor.

**Bamboo pens**-are relatively inflexible; the ink or watercolor lines become narrower and fainter as the pen runs out of fluid.

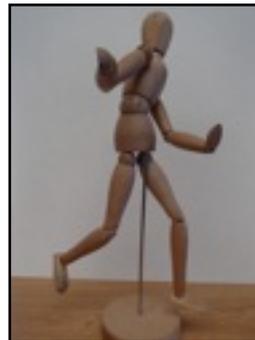
**Squeeze bottles, eye droppers**-are good for endless linear effects.

**Sponges**-are extremely handy for watercolors and for clay. Make available different types of sponges for specific mediums.

**Stencils**- of letters, designs, etc. Have a collection available for what might come up.

**Scissors** of all types: sharp for straight cutting and designer scissors for a variety of cuts.

**Human Figure Model**- A wooden moveable model.



## Brushes

First and foremost of importance for painters are brushes. They are the most versatile and easily available of any tools we can lay our hands on. It is worth investing in good brushes and teaching the children how to care for the brushes so that they will last. Quality brushes will make a big difference in creative expression.

It is a good idea to have the right brushes for the various paints. For tempera paints have firm-bristled brushes such as those used for acrylics or oil paints. These can withstand pressure without splaying the brush shape or wearing it down quickly. A test of the excellence of your brushes is their ability to keep their shape under controlled pressure instead of becoming too soft when wet spreading or splaying out at the sides like a straw broom.

Be careful because cheap brushes may look and feel as sturdy as the better grades. Look for a standard brand-name brush to be assured of getting reasonably good quality. Do not use watercolor brushes while working with tempera paint. Good watercolor brushes are very expensive and do not work well with these paints. They are too soft, have fine animal hair bristles and shorter handles, and their shapes are not suited for tempera paints. Also, beginners tend to scrub the paper with their brush an action that

will quickly demolish a watercolor brush.

It is good to have a variety of sizes of brushes. A shorter bristle is especially good for manipulating the thicker consistency of the pigment as it is drying on the paper. You do not need an all natural, or animal-haired bristle for tempera colors as is required in oil painting. Again, if you use a cheap brushes, there is a good chance that your painting end up full of bristles that have fallen out into the paint, and the necessary bristle shape will disintegrate.

Brushes for watercolors range in size from very tiny (number 000) to very large. A good brush should have a generous 'belly' capable of holding color.

Brushes for painting fall into two main categories: soft-hair brushes made from red sable, squirrel hair, ox-hair, or synthetic soft-hair; and the harder bristle brushes that are made from hog hair or synthetic fibers which are stiff and resilient.

The soft-haired brushes are best used for washes of color. They soft are best for watercolor or glazing with acrylics or very precise painting. The soft brushes can hold a good deal of thin paint while retaining their shape. They are great for creating large, spontaneous wash effects in watercolor. The brushes that are excellent types for watercolor are made of red sable. Good compromises are white sable, sable blends, or ox hair brushes. Synthetic fibers generally hold less pigment.

Bristle brushes are rougher than soft-hair. They have coarse hair that hold plenty of thick paint and yet retain their shape. They are best used with oil and acrylic paints. They are great to use with rich brushwork and large scale work.

### **Basic Brush Shapes-Round and Flat**

The ferrule is what determines the shape of the brush. Various sizes are found within each brush type. They come in sizes from 00 to size 16.

**Round brushes-**The soft-hair version tapers to a fine point and come in a number of different lengths. Round bristle brushes have smooth curved ends. They are tough and hard-wearing with good paint-carrying capacity. These brushes hold a fair amount of paint in their deep bodies and should come to a sharp point when shaken briskly.

**Flat brushes** - All square-edged brushes set in flattened ferrules are known as flats. They are generally less expensive than rounds but can be used for many wonderful effects. The best brushes for tempera paint are the flat stiff brushes and can be found in a variety of sizes.

**Filberts-Between** the flats and the rounds are what are known as Filberts. They do have flat ferrules but they were made as round brushes that subsequently have the ferrules flattened. They have rounded points and combine some of the best features of rounds and flat brushes.



**Special brushes**-linear, riggers, fan, bristle brushes and stencil brushes add variety and choice.



**Bamboo brushes** are long, tapered brushes with a point of soft, dyed goat hair that work well with watercolors and ink. The best sizes for ink work are 2, 4 and 6.

**Reed pencils**- are bamboo shafts carved into shapes which are perfect for drawing and calligraphy. They come in many sizes: the sizes most common for drawing are 6,7 and 8 and one half.

**Brush holders** or chopstick holders for laying the brush down when not being used.



**A brush should never be left sitting in water it will ruins the brush.**

## **Cleaning Brushes**

With quick-drying media like acrylics, wipe and wash brushes after each manipulation. With a slow drying medium, clean after each session. Never use hot water-it may expand the ferrule, causing hairs to fall out, and it can harden acrylic paint on the brush. Rub the brush gently over a block of household soap. Then work up a lather in the palm of the hand (it will soon show the color of the last pigment). Rewash the brush in cold water and repeat the soaping until no trace of pigment appears in the lather. Rinse in cold water. Shake off the water, reshape the bristles with the fingers, and place in a holder, brush head uppermost.

## **Storing Brushes**

Brushes need to be stored according to their use. All of the acrylic brushes need to be stored and clearly marked so that they will only be used for acrylic paints. You would never want your watercolor brushes used with any other paints. If possible, color code by brush handle. If not, find a clear way to store brushes separately.



## **Collage**

Supply a variety of papers in different sizes: wrapping paper, newspaper, magazines, tissue paper, crepe paper, fadeless paper, craft paper, heavy papers, poster board, light cardboard, corrugated cardboard, magazines, maps, colored paper, scraps from painting projects, foil, fabric, old cards, postcards, stamps, ribbon, cellophane, old photos, handmade papers, texture papers, holiday cards, etc. To keep the papers organized, have three different boxes to store your papers in a variety of sizes and categories.

If you are interested in three dimensional objects have popsicle sticks, beads, buttons, sea glass, seeds, stamps, ribbon, a variety of seed, a variety of dried pasta, old jewelry, beads of all sorts, etc. A variety of glues from white to rubber cement. A variety of scissors that cut different patterns.

Have a system set up to store the items that are just for collage. Have fun finding items that might inspire a student artist. Look for different textures, patterns and colors.

## **Papers**

Papers used for colored pencil, oil pastel and ink drawing should be of a good quality. Some artists who specialize in colored pencil or oil pastel like to use paper of a rougher texture and sometimes, a pre-colored paper.

For chalk-pastel work, smooth paper is not usually suitable as pigments tend to fall off. It is best to use papers especially made for pastel work or watercolor paper.

Watercolor papers vary enormously and it is best to use a paper that is designated for watercolor. Even good quality drawing papers are too light to hold water properly. Traditional watercolor paper is wetted thoroughly and then taped down flat and let to dry completely before using. but most paper, especially the blocks are pre-stretched and user ready. Yearly sales are the best time to stock up. Standard papers to have in stock are white 60 lb. or heavier vellum.

Paints also work great on manila, Bristol board, tag, construction papers, cardboard, card stock, wood, or mural paper.

Sketch pads are handy for outdoor sketching and trying out new techniques.

Drawing paper comes in many qualities, for pencil drawing, cartridge paper is good, but for wash drawings. Make sure you have good quality paper, for charcoal and Conte Crayons, it is good to use a textured paper.

Have a variety of papers ready for spontaneous projects; tissue paper, wrapping paper, construction paper, card stock, fadeless paper, and origami paper.

## **CLAY**

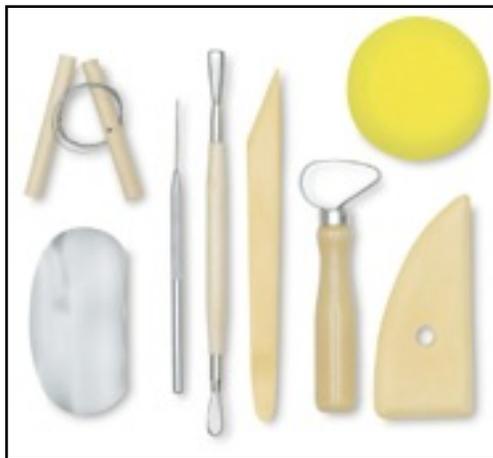
**Earthen or Firing Clays-**a kiln is needed to fire this type of clay, preferred because of its versatility. A kiln is needed to fire or bake this type of clay. A used kiln can often be found on Craig's List and will require a 220 electrical outlet. You can also paint or use glazes to color the finished pieces. Glazing is a second firing.



**Air drying clay** or self hardening clays - Objects modeled from air drying clay harden without firing or baking. Supplied in moist form, these ready-to-use clays may be shaped by hand. Pieces can be decorated with tempera or acrylic paint.

**Sculpie clay**-Once shaped into a form, this clay can be easily baked in an oven. It comes in a variety of colors as well as white and can be painted simply with acrylics.

**Pottery Tools-basic** kits are available which include a potter's rib, steel scraper, wood modeling tool, needle tool, ribbon tool, loop tool, sponge, and wire clay cutter.



**Plaster Bats**-are small discs that can be made with powdered Plaster of Paris and an aluminum pie tray. Fill the pie tray with water about half way full. Sprinkle the powdered plaster over the water until you fill the pie tray. Let it dry and then remove the plaster bat from the pie tray. It will be ready to use. An alternative would be several pieces of light plywood around 14" by 14" covered with canvas to work on.

## Weaving Materials

Lap loom kits are readily available at art and craft stores and include everything for a beginner. It is a good idea to have a few of them. A variety of yarn, ribbons of different textures and widths make for interesting pieces.



## Printing

**Print-foam** is a soft, but dense foam material that easily takes an impression made by a pencil, stick, or other object. The surface is so sensitive that any shape can be pressed into it for printing textures.

Print-foam with adhesive back is the same as print-foam, but with a self-adhesive backing for easy mounting on cardboard. Because of the adhesive back, shapes can be cut or torn and stuck down. This serves the younger students well.



**Baren**- a printing tool that glides easily over paper. It has a handle for a sure grip and is used as a hand press.



**Brayer** - a rolling tool used for projects such as block printing, laminating, stencils inking, and more. It is used to roll the ink onto the ink plate. A soft roller is best for learning printing skills and techniques.



**Inking Plate/Bench Hook**-This fills several needs. Place one lip of this sturdy metal plate over the edge of your desk or table and roll ink out in preparation for inking up a plate or block. Set a linoleum or wood block on the plate against the other lip and use the plate as a stop when carving.



## Linoleum Printing

**Cutting Tools**-Linoleum cutters are steel blades with palm-grip wooden handles. They come in sets with different sizes of blades. For best results, be sure your blades are sharp! Dull blades are dangerous and frustrating, especially to students. There are several commercially made sets on the market, inexpensive enough to replace the cutters when they dull. Because of the natural aging process, linoleum should be used within a year of its purchase to take advantage of its peak softness.



**Speedball Press** is used for producing uniform pressure in reproduction of prints up to 6" x 8." An all-metal press is little, but mighty weighing only 6 pounds they are light weight and mobile. They are not essential for printing.



**Soft-Kut printing blocks** are approximately 1/4" thick enough to allow both sides to be cut, thus providing two printing surfaces per block. Cut any size block into smaller pieces with scissors, a knife, or a paper trimmer. Soft-Kut Printing Blocks are meant for use with water-base block printing inks only. Solvents will ruin these blocks.



**Plates of Plexiglas** - (any sizes) These are used for mono prints. A monotype is a print created by transferring an image to paper that has been painted on a plate made of metal, glass, Plexiglas, etc.

**Water-soluble Block Printing Inks**-clean up easily with water and are nontoxic.

### **Miscellaneous Supplies**

**Glues-all** varieties, white glue, rubber cement, “Yes” Glue, fabric glue, Also cheap brushes to apply glue.

**Aprons** or protective clothing

**Shellac**-this comes in shiny or matte finishes. This can be used to create a protective surface over a piece of art.

**Dust Brush**-This is a very soft horsehair brush that is useful for removing dust or erasures from a tabletop without smudging.

## Collection of Art Prints, Postcards and Art Books

Collect calendars, postcards and art prints of all sorts. They can be used for many presentations, examples or as inspirational materials.

Have boxes organized and labeled by different themes. For example: famous artists, landscapes, animals, plants, and so on depending on your card collection. This allows the children and you to find inspiration images easily.



## Art Space and the Prepared Environment

Setting up a beautiful area helps focus attention and establish a serious attitude. A workable arrangement of space is a basic requirement no matter how large or small. The space needs to be able to absorb spills and messy materials. When planning a work area that encourages a sense of order for studio routines, try to determine what responsibilities you wish to allot for each material. The material on the shelf needs to be that which the children can independently work with after having a lesson. Do not house art materials on the shelf that requires a great deal of adult attention. Keep your area simple and uncluttered by limiting visual distractions.

Storage and drying space are important and best planned out in advance. You can buy drying racks that work well for small places. It is important to show that you value what students have done by handling their work with respect. It is best to work on a flat surface when using water based paints, so for young painters the easels can be a handicap. Also, provide aprons without long sleeves that fit the children.

