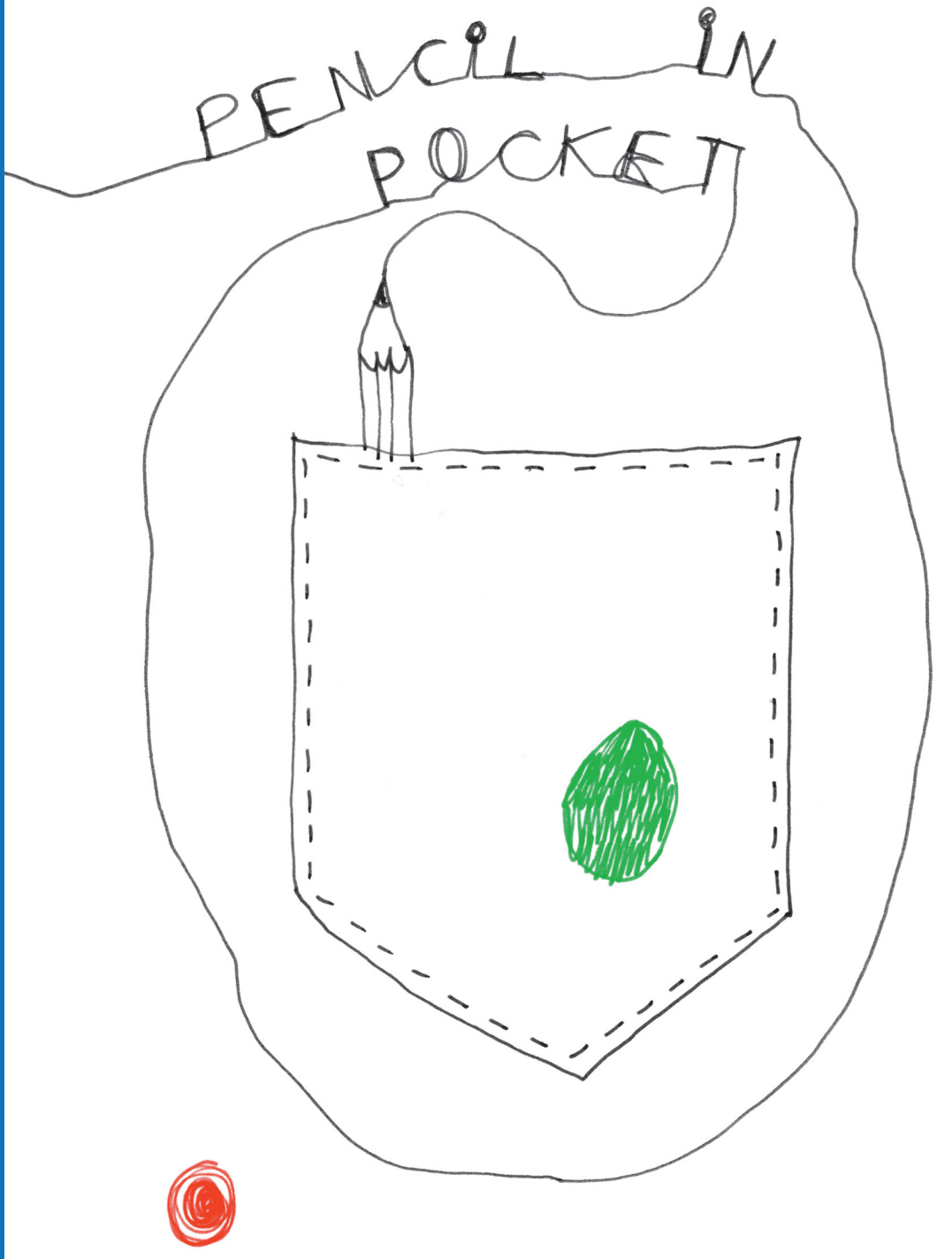
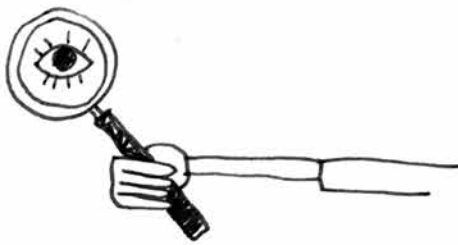


WORKBOOK

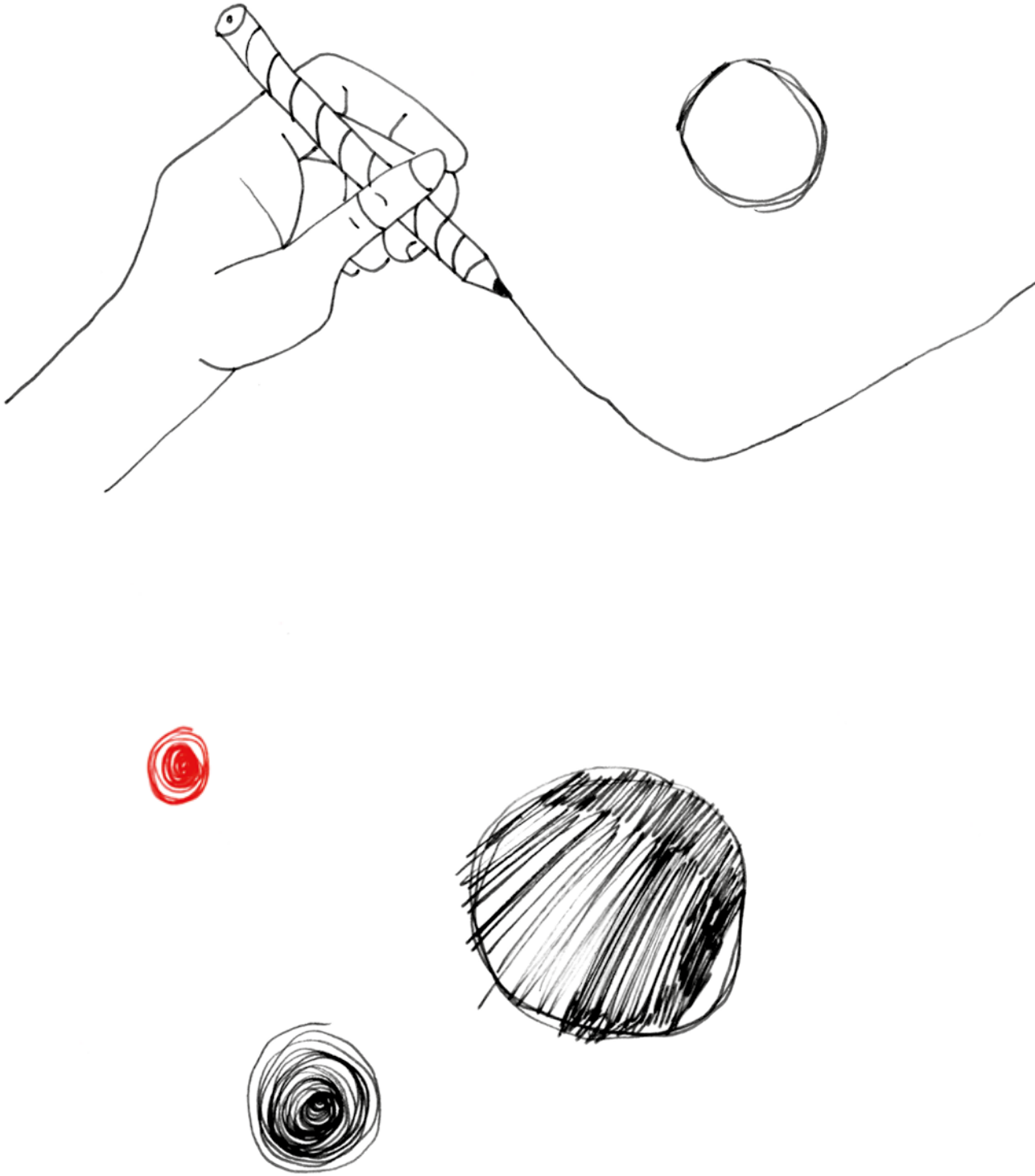
LOUISIANA
LEARNING



USE YOUR PENCIL TO EXPLORE THE WORLD. WHEN YOU DRAW WHAT YOU SEE AND EXPERIENCE, YOU HAVE TO LOOK AT IT IN DEPTH. HERE ARE A NUMBER OF CHALLENGES ALL ABOUT SEEING, **DRAWING** AND **THINKING**. YOU CAN DO SOME OF THE EXERCISES ON YOUR OWN, AND YOU CAN DO SOME OF THEM WITH OTHERS.

HOW TO USE THE BOOK:

YOU DON'T HAVE TO DO THE EXERCISES IN ORDER. EACH EXERCISE TELLS YOU THE MATERIALS YOU SHOULD USE, BUT FOR MOST OF THE EXERCISES YOU ONLY NEED A PENCIL AND SOME PAPER.

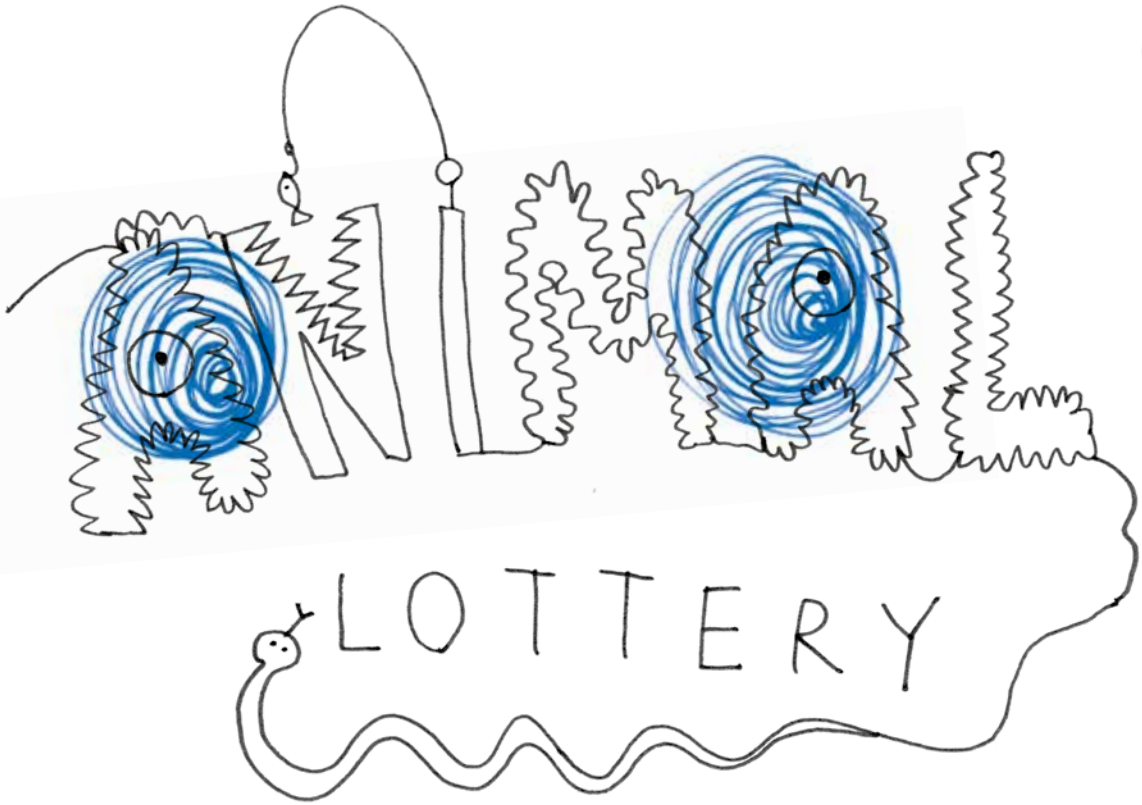


DRAW THE ESSENTIALS

DRAW SOME ITEM YOU WANT TO TAKE ON A **JOURNEY**. IT COULD BE SOMETHING THAT REMINDS YOU OF THE **PLACE** YOU COME FROM. PERHAPS **SOMETHING** YOU MAY NEED IF YOU'RE GOING TO BE FAR AWAY. WHAT WOULD BE IMPORTANT THEN? AN ITEM OF **JEWELLERY**? A **BOOK**? A **TELEPHONE**? OR SOMETHING QUITE DIFFERENT? DRAW YOUR OBJECT AND COLOUR IT.

IF SEVERAL OF YOU ARE DRAWING TOGETHER, YOU CAN SHOW WHAT YOU HAVE DRAWN TO ONE ANOTHER. MAYBE SOME OF THE DRAWINGS ARE ABOUT THE SAME THING? COLLECT YOUR DRAWINGS AND MAKE A SMALL EXHIBITION. GIVE YOUR EXHIBITION A NAME.

MATERIALS: PAPER, PENCIL, COLOURS



1. FIND PICTURES OF ANIMALS ON THE WEB AND PRINT SOME OF THEM OUT.

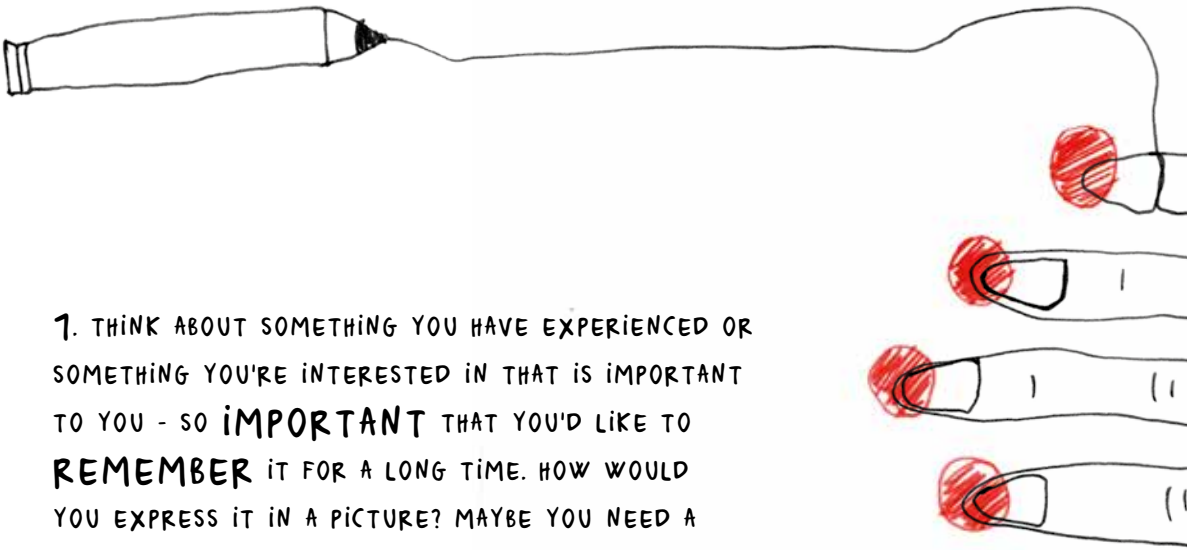
2. TURN THE ANIMAL PICTURES FACE DOWN. TAKE TURNS TO LOOK AT ONE OF THE PICTURES AND DRAW THE ANIMAL.
BUT FIRST THINK ABOUT THIS: WHAT IS THE MOST IMPORTANT THING ABOUT THE ANIMAL? TWISTED HORNS, BIG ROUND EYES OR MAYBE A SCRUFFY MANE? EMPHASIZE THIS IN YOUR DRAWING. **DRAW WITH ONE LONG LINE** WITHOUT LIFTING THE PENCIL FROM THE PAPER. DOING THIS MAKES IT EASIER TO START, AND THE RESULT IS MORE FUN TO LOOK AT.

3. WHILE YOU ARE DRAWING, YOUR FRIENDS MUSTN'T LOOK. IN THE END THEY HAVE TO GUESS WHICH ANIMAL YOU'VE DRAWN. THEN IT'S THE OTHERS TURN TO CHOOSE A PICTURE AND DRAW THE ANIMAL, AND YOUR TURN TO GUESS.

MAX ERNST, THE LARGE ASSISTANT (THE LARGE FROG), 1967/76,
BRONZE 129X82X78 CM
DONATION BY MAX ERNST.
LOUISIANA MUSEUM OF MODERN ART.

IN THE LOUISIANA PARK YOU CAN FIND MANY SCULPTURES THAT LOOK LIKE ANIMALS. MAYBE THERE ARE ALSO ANIMAL SCULPTURES WHERE YOU LIVE? **GO EXPLORE** AND DRAW THE SCULPTURES YOU FIND.

MATERIALS: PICTURES OF ANIMALS, PAPER AND PENCIL.

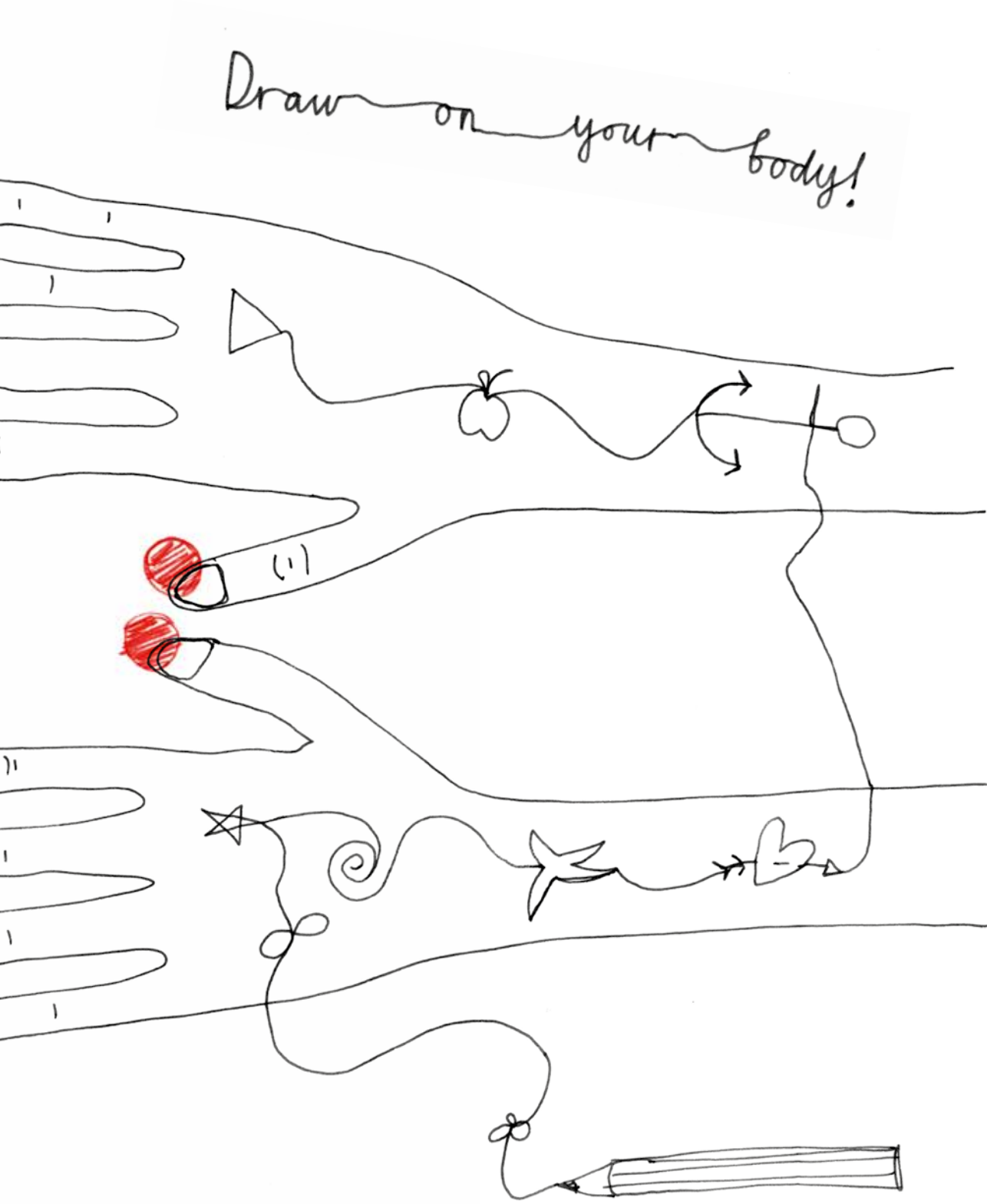


1. THINK ABOUT SOMETHING YOU HAVE EXPERIENCED OR SOMETHING YOU'RE INTERESTED IN THAT IS IMPORTANT TO YOU - SO **IMPORTANT** THAT YOU'D LIKE TO **REMEMBER** IT FOR A LONG TIME. HOW WOULD YOU EXPRESS IT IN A PICTURE? MAYBE YOU NEED A **SYMBOL**!

2. DRAW A SKETCH. MAKE THE DRAWING SIMPLE, THINK OF IT AS A LOGO WITHOUT TOO MANY DETAILS. EMPHASIZE THE LINE OF YOUR DRAWING WITH A DARK PENCIL. NOW YOU HAVE YOUR TATTOO ON PAPER.

3. NOW YOU NEED HELP FROM SOMEONE WHO WILL TRANSFER YOUR DRAWING TO YOUR ARM. SHE/HE HAS TO LOOK AT YOUR DRAWING AND TRY TO DRAW THE SAME ON YOUR ARM. USE THEATRICAL MAKE-UP TO TRANSFER YOUR DRAWING AND FILL IT WITH COLOUR. AFTERWARDS YOU CAN SWAP, SO YOU BECOME THE "TATTOO ARTIST". CAN YOU READ EACH OTHER'S TATTOOS? WHAT DO THEY MEAN?

MATERIALS: PAPER, PENCIL, INK, THEATRICAL MAKE-UP, BRUSH.


Draw on your body!

SURROUND-DRAWING

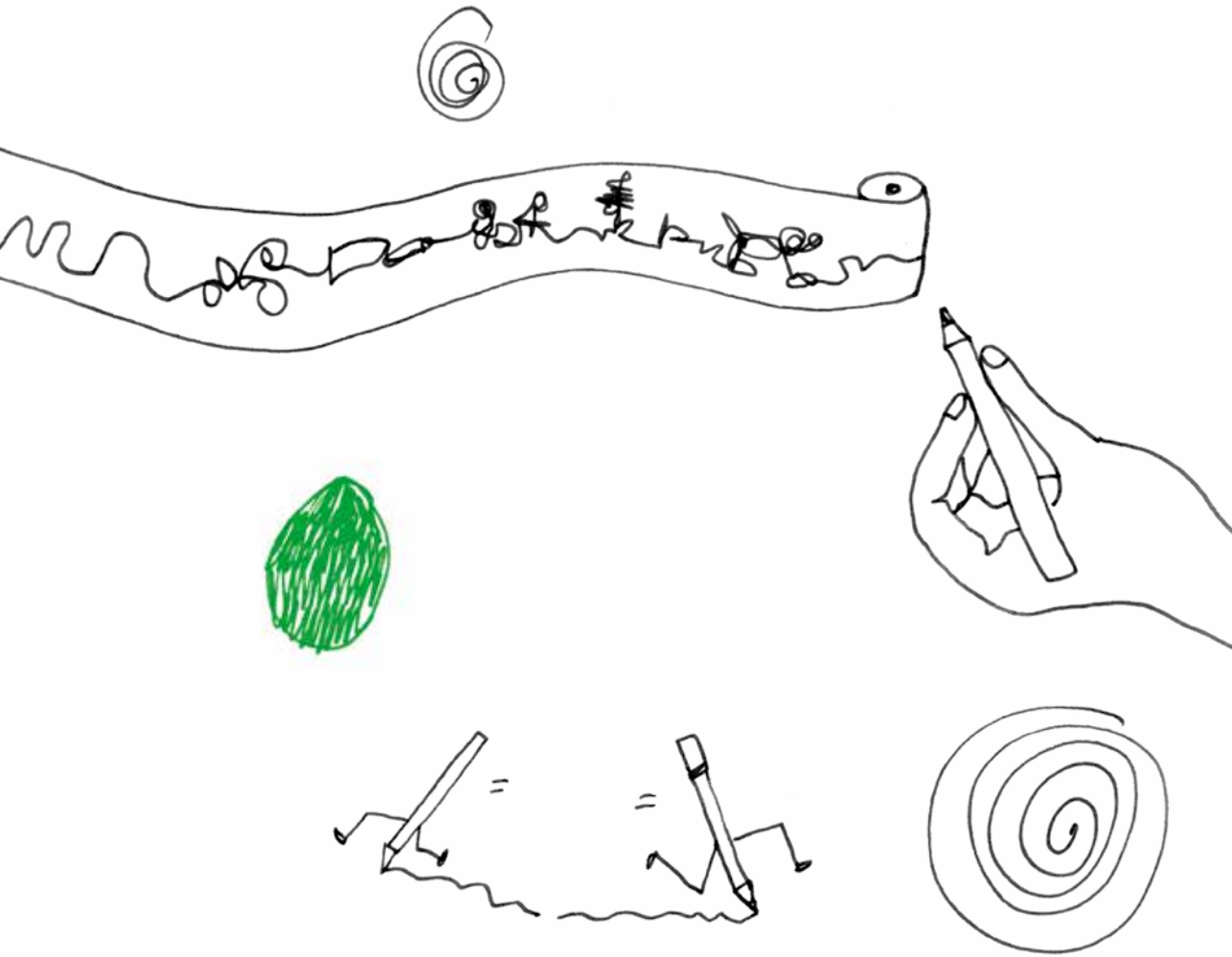
DO YOU KNOW THAT THERE ARE WAYS TO '**EXPAND THE SPACE**' WHEN YOU DRAW? IN YOUR DRAWING, YOU CAN SKETCH THINGS THAT YOU CAN'T SEE FROM WHERE YOU STAND, BUT WHICH YOU KNOW ARE BEHIND YOU.

1. YOUR JOB IS TO DRAW THE MOST IMPORTANT THINGS YOU SEE IN A SEMICIRCLE AROUND YOU. THINK ABOUT WHAT YOU WANT TO FOCUS ON BEFORE YOU START.

2. WHILE YOU DRAW, TURN SLOWLY AROUND SO YOU WIDEN YOUR FIELD OF VISION. TRY DRAWING WHAT YOU SEE WITH ONE **LONG UNINTERRUPTED LINE**. THEN THE THINGS YOU CHOOSE TO EMPHASIZE IN YOUR DRAWING WILL ALL BE PART OF A PANORAMA.

3. SET YOUR FINISHED DRAWING UP IN FRONT OF YOU. NOW YOU CAN SEE THE SPACE CAPTURED IN A "SURROUND-DRAWING".

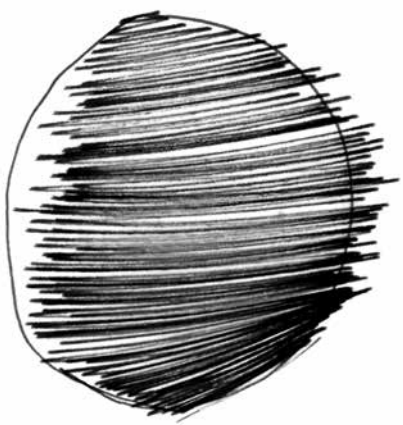
MATERIALS: A LONG NARROW PIECE OF PAPER LIKE A CASH REGISTER ROLL, AN UNDERLAY TO PUT THE PAPER ON, A FINE, THIN PENCIL, OR PEN AND INK.



PENCIL RELAY: DRAW IN TWOS

YOU CAN ALSO SHARE THE EXERCISE WITH A FRIEND. SIT WITH YOUR BACKS TO EACH OTHER. NOW YOU START BY DRAWING A HALF-HORIZON OR 180 DEGREES AS YOU SLOWLY TURN AROUND. THEN YOU PASS THE PENCIL ON TO YOUR FRIEND, WHO CONTINUES WITH THE DRAWING UNTIL YOU HAVE THE WHOLE HORIZON ON THE PAPER. OR YOU CAN EACH DRAW ON YOUR OWN PAPER AND THEN JOIN THE DRAWINGS TOGETHER AT THE END.

THE ENGLISH PAINTER DAVID HOCKNEY ALSO USES SEVERAL PERSPECTIVES IN HIS OVER 7-METRE-LONG PAINTING A CLOSER GRAND CANYON FROM 1998.



DAVID HOCKNEY, A CLOSER GRAND CANYON, 1998
OIL ON CANVAS (205 X 744 CM)
© DAVID HOCKNEY COLLECTION
LOUISIANA MUSEUM OF MODERN ART, HUMLEBÆK, DENMARK

MY OWN DOOR

GO HUNTING FOR DOORS. QUITE ORDINARY DOORS YOU CAN GO IN THROUGH. OR DOORS YOU CAN OPEN IN YOUR IMAGINATION, THAT CAN TAKE YOU FROM ONE PLACE TO ANOTHER. ART CAN ALSO BE A DOOR THAT TAKES YOU INTO ANOTHER WORLD.

TAKE A PICTURE OF THE DOOR YOU LIKE BEST, AND PRINT OUT THE PICTURE. NOW YOU CAN GIVE THE DOOR YOUR PERSONAL TOUCH. MAKE IT YOUR OWN. HOW?

1. DECORATE THE DOOR WITH PAPER IN YOUR FAVOURITE COLOUR.

2. MAYBE YOU'D LIKE TO WRITE YOUR NAME AS GRAFFITI ON THE DOOR.

3. DRAW A THING THAT MEANS A LOT TO YOU, CUT IT OUT AND PUT IT ON THE DOOR.

4. FIND A PICTURE OF A REALLY NICE PLACE THAT YOU LIKE. CUT IT OUT AND GLUE IT ON.

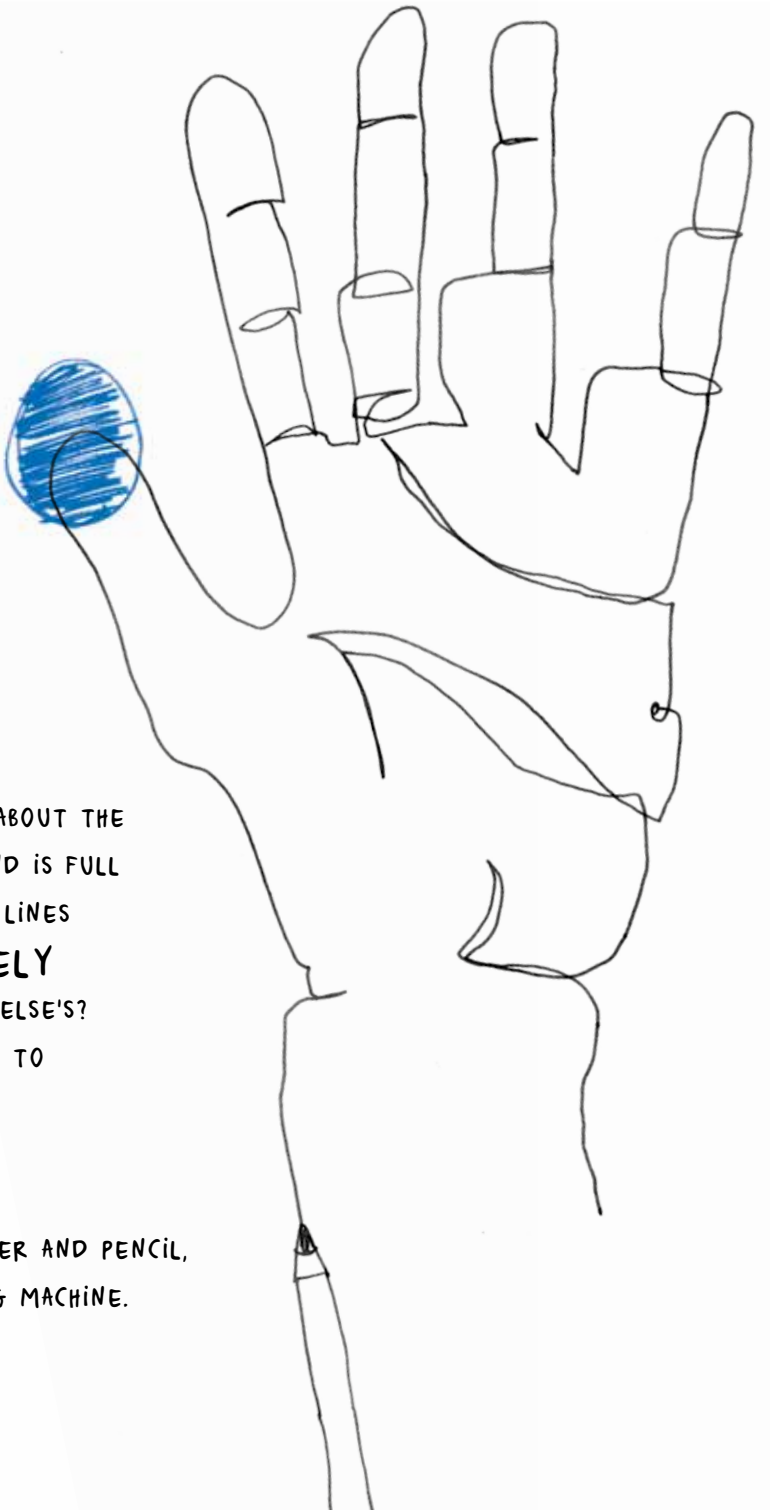
5. YOU CAN ALSO PUT A PHOTO OF YOURSELF ON THE DOOR.

A COLLAGE MADE BY ONE OF THE PUPILS AT LOUISIANA

NOW YOUR COLLAGE IS A KIND OF VISITING CARD THAT SAYS SOMETHING ABOUT YOU. YOU CAN HANG IT UP ON THE DOOR OF YOUR OWN ROOM.

MATERIALS: YOU'LL NEED A CAMERA AND PRINTER, TISSUE PAPER IN VARIOUS COLOURS, SCISSORS, INK AND GLUE. YOU ALSO NEED PICTURES OF YOURSELF AND OF PLACES, TOWNS AND LANDSCAPES YOU LIKE.

HAND DRAWING



HAVE YOU THOUGHT ABOUT THE FACT THAT YOUR HAND IS FULL OF FINE SHAPES AND LINES THAT ARE **UNIQUELY** YOURS AND NO ONE ELSE'S? THAT'S WHY IT'S FUN TO DRAW IT.

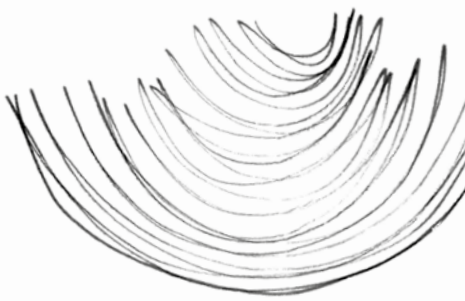
MATERIALS: PAPER AND PENCIL, CARDBOARD, STAPLING MACHINE.

1. PUT YOUR HAND ON THE TABLE AND TAKE A GOOD LOOK AT IT. WITHOUT LOOKING AT THE PAPER, START DRAWING YOUR HAND WITH ONE LONG LINE. THIS IS CALLED BLIND DRAWING, AND IT TAKES **COURAGE**! START BY LOOKING AT YOUR WRIST, AND THEN SLOWLY LET YOUR GAZE MOVE UP ALONG THE EDGE OF YOUR THUMB, THE NAIL AND ROUND THE OUTSIDE OF YOUR FINGERS, DRAWING WHAT YOU SEE WITHOUT LOOKING AT THE PAPER. DRAW IN THE SMALL FOLDS IN YOUR HAND, BUT REMEMBER NOT TO LIFT THE PENCIL FROM THE UNDERLAY. ONLY WHEN YOU HAVE DRAWN ALL THE FINGERS CAN YOU LOOK.

2. YOUR FIRST DRAWING WILL PROBABLY LOOK FUNNY! BUT IF YOU TRY AGAIN, YOU'LL GET BETTER AND BETTER AT LOOKING AND DRAWING. IN YOUR NEXT DRAWINGS YOU DECIDE FOR YOURSELF WHEN YOU CAN LOOK AT THE PAPER. WHICH DRAWINGS ARE BEST?

THE ITALIAN ARTIST CÉSAR PORTRAYED HIS THUMB IN MANY DIFFERENT SIZES AND MATERIALS. WHAT CAN YOU SAY WITH A THUMB?

CÉSAR BALDACCINI, LE GRAND POUCE (THE LARGE THUMB) 1968, LOUISIANA MUSEUM OF MODERN ART.
© CÉSAR/BILLEDKUNST.DK



DRAW MORE ON THE STORY

HAVE YOU TRIED DRAWING OVER OR IN THE PICTURES CREATED BY OTHERS? DRAWING MOUSTACHES AND BEARDS ON FACES? **DOODLING** IN A MAGAZINE?

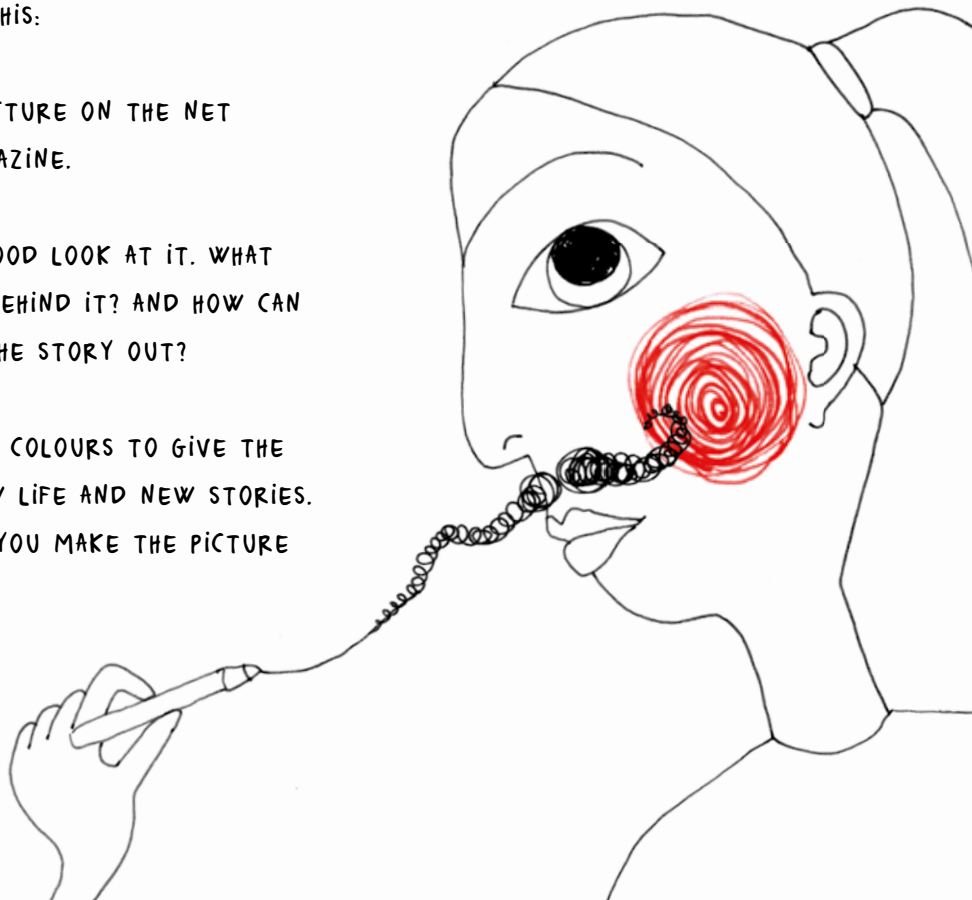
WHEN YOU DRAW, YOU CHANGE THE STORY AND **MAKE THE PICTURE YOUR OWN.**

DO IT LIKE THIS:

1. FIND A PICTURE ON THE NET OR IN A MAGAZINE.

2. TAKE A GOOD LOOK AT IT. WHAT STORY LIES BEHIND IT? AND HOW CAN YOU BRING THE STORY OUT?

3. USE YOUR COLOURS TO GIVE THE PICTURE NEW LIFE AND NEW STORIES. THAT'S HOW YOU MAKE THE PICTURE YOUR OWN.



ASGER JORN, NOCTURNE iii, 1959, LOUISIANA MUSEUM OF MODERN ART

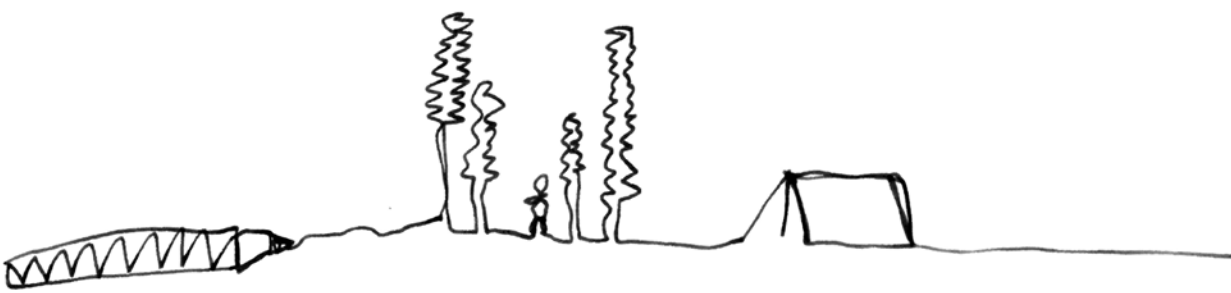
THE ARTIST **ASGER JORN** LIKED TO MAKE NEW ART OUT OF OLD PICTURES. HE WENT TO FLEA MARKETS AND BOUGHT PAINTINGS NO ONE WANTED ANY MORE. THEN HE USED HIS LINES AND COLOURS TO MAKE UP MORE OF THE STORY IN THE PICTURE. SUDDENLY THERE WAS A GIANT DUCK IN A LAKE OR AMUSING FIGURES IN THE LANDSCAPE. THE PICTURES HAD BECOME EXCITING AGAIN!

MATERIALS: COPIES OF LANDSCAPE PAINTINGS, MAGAZINES, PENCIL, COLOURS.

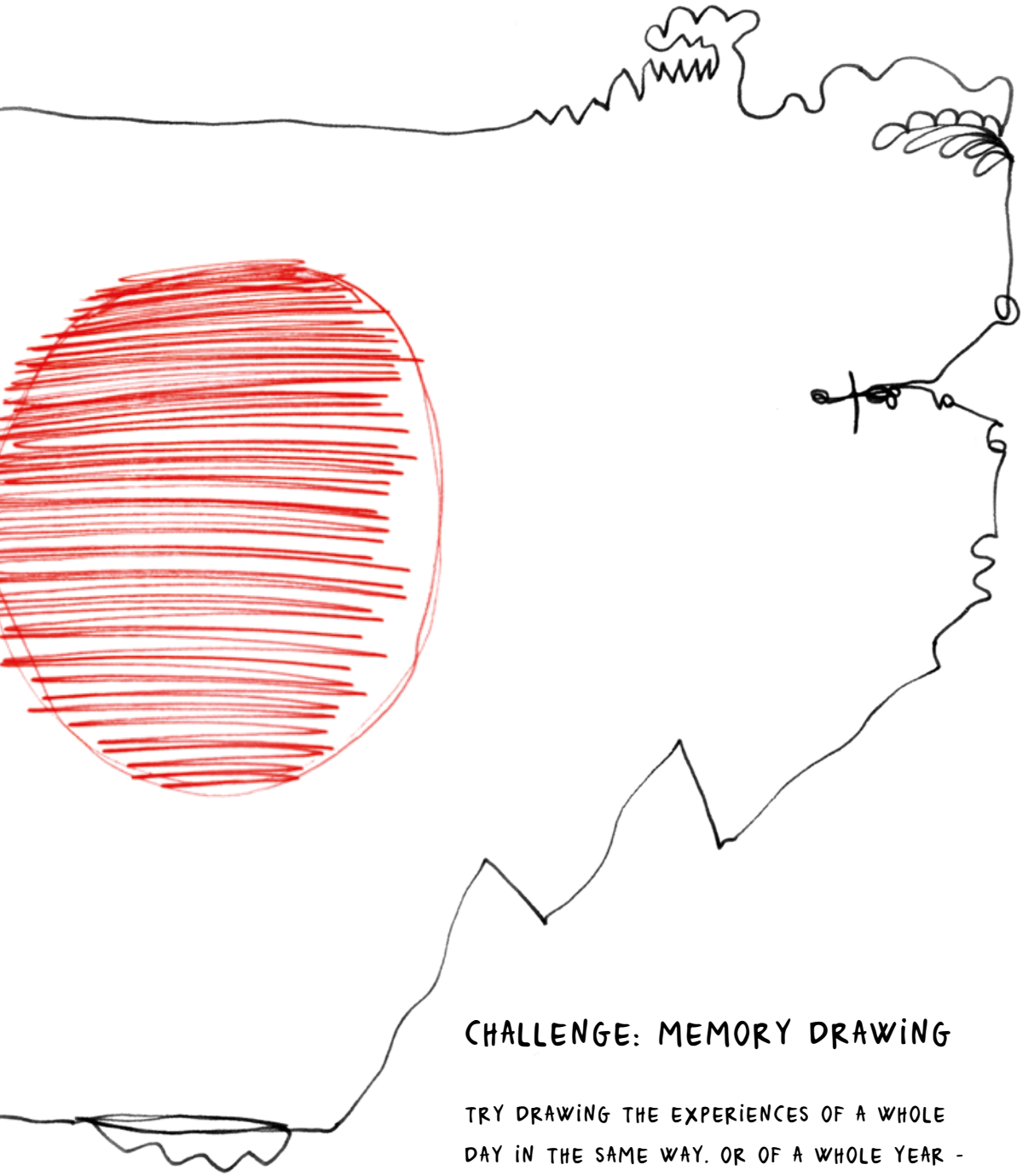
WALK THE LINE

THINK ABOUT A REALLY NICE PLACE WHERE YOU HAVE BEEN. WHAT DID IT LOOK LIKE? AND WHAT SORTS OF THINGS HAPPENED THERE? NOW IMAGINE THAT YOU HAVE TO GATHER ALL THE BEST THINGS YOU EXPERIENCED THERE, ALL IN **ONE DRAWING**. BUT - YOU MUST ONLY USE **ONE LONG LINE**. YOU MUSTN'T LIFT THE PENCIL FROM THE PAPER, BUT YOU CAN TURN THE PAPER AROUND TO GET EVERYTHING IN.

FEEL YOUR WAY! AS YOU DRAW, YOU CAN IMAGINE THAT YOU'RE TAKING THE PENCIL WITH YOU ON A TRIP. THAT IT TRAVELS OVER THE PAPER AND HELPS YOU TO CAPTURE IN YOUR DRAWING ALL THE THINGS YOU CAN REMEMBER.

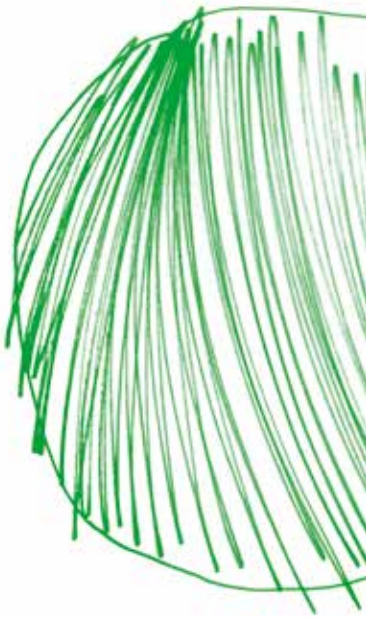


MATERIALS: PAPER AND PENCIL



CHALLENGE: MEMORY DRAWING

TRY DRAWING THE EXPERIENCES OF A WHOLE DAY IN THE SAME WAY. OR OF A WHOLE YEAR - WHAT IS MOST IMPORTANT TO INCLUDE?



CAN YOU SEE YOURSELF AS A MOBILE OR A SCULPTURE? DRAW YOURSELF IN **3D**. INSTEAD OF A PENCIL, USE WIRE. THE WIRE HAS TO BE THICK ENOUGH TO KEEP THE SHAPE INTO WHICH YOU BEND IT. AND LONG ENOUGH SO YOU CAN FORM THE MOST IMPORTANT FEATURES OF YOUR FACE. YOU'LL NEED A MIRROR:

1. LOOK AT YOURSELF IN THE MIRROR! WHAT IS SPECIAL ABOUT YOU? A BIG NOSE, A SMALL MOUTH OR CURLS? FEEL YOUR FACE: EYEBROWS, NOSE, CHEEKS. YOU MUST LEARN THE SHAPES.

2. THINK OF THE WIRE AS A LINE YOU CAN **FOLD IN SPACE**. START BY FOLDING YOUR PROFILE FROM THE NECK, CHIN, NOSE, UP TO THE EYES. NOW IT'S TIME TO LET THE LINE STICK OUT. YOUR PORTRAIT MUSTN'T BE FLAT, SO TURN THE SCULPTURE AS YOU GO. WHERE SHOULD THE EYES BE? SHOULD THE EAR BE INCLUDED? AND WHAT ABOUT YOUR HAIR?

3. IN THE END YOU CAN STAPLE YOUR 3D PORTRAIT TO A BASE LIKE A SCULPTURE. OR HANG IT ON A STRING FROM THE CEILING LIKE A MOBILE!

MATERIALS: STEEL WIRE / BINDING WIRE, A LITTLE PIECE OF WOOD YOU CAN USE AS A BASE.

NATURE'S SECRET INGREDIENTS

HAVE YOU THOUGHT HOW NATURE IS BUILT UP FROM **GEOMETRICAL FORMS**? CIRCLES, TRIANGLES AND RECTANGLES SO SMALL THAT YOU CAN'T SEE THEM. TRY DRAWING THE SECRET INGREDIENTS BEHIND THE FORMS OF NATURE. YOU NEED TO USE YOUR IMAGINATION AND VARIOUS DRAWING METHODS.

THE SWEDISH WOMAN PAINTER HILMA AF KLINT (1862-1944) WAS FANTASTIC AT DRAWING. HER FLOWERS ALMOST LOOK AS IF THEY HAVE BEEN PHOTOGRAPHED. BUT HILMA HAD A MISSION: SHE ALSO WANTED TO DRAW THE **HIDDEN INGREDIENTS** - WHAT YOU CAN'T SEE. THIS EXERCISE WAS INSPIRED BY HILMA.

FIRST YOU HAVE TO FIND SOMETHING TO DRAW. CHOOSE A THING FROM NATURE THAT YOU LIKE - FOR

HILMA AF KLINT, UNGDOMMEN, DE TI STØRSTE, NR. 3, GRUPPE IV, 1907

HILMA AF KLINT, UDEN TITEL, 1890'ERNE

EXAMPLE A FERN, A FLOWER OR SOMETHING ELSE. GET TO KNOW IT WELL BY FEELING IT BEFORE YOU DRAW IT. YOUR DRAWINGS SHOULD SHOW FOUR DIFFERENT INTERPRETATIONS OF THE THING - FROM WHAT YOU CAN SEE WITH THE NAKED EYE TO SOMETHING ABSTRACT, GEOMETRICAL.

THERE ARE FOUR DRAWING STAGES:

1. FERN PORTRAIT: DRAW THE FERN AS ACCURATELY AS YOU CAN, GETTING EVERYTHING IN THAT IS UNIQUE TO THIS PLANT.

2. DOODLE DRAWING: DO A DOODLE VERSION WHERE YOU USE THE LONG UNBROKEN LINE TO CAPTURE THE SPECIAL SPIRAL FORMS IT HAS.

3. CARDBOARD FORM: NOW YOU HAVE TO DRAW WITH THE SCISSORS. CUT SHAPES THAT YOU THINK FIT THE FERN FROM A COLOURED SHEET OF PAPER AND GLUE THEM TO THE PAPER.

4. FANTASY GEOMETRY: FINALLY YOU CAN USE A RULER OR COMPASS TO TURN THE FERN INTO A GEOMETRICAL PICTURE.

MATERIALS: A LARGE PIECE OF PAPER WITH ROOM FOR SEVERAL DRAWINGS; SCISSORS, GLUE AND COLOURED PAPER. A PART OF NATURE YOU WOULD LIKE TO DRAW AND EXPLORE.

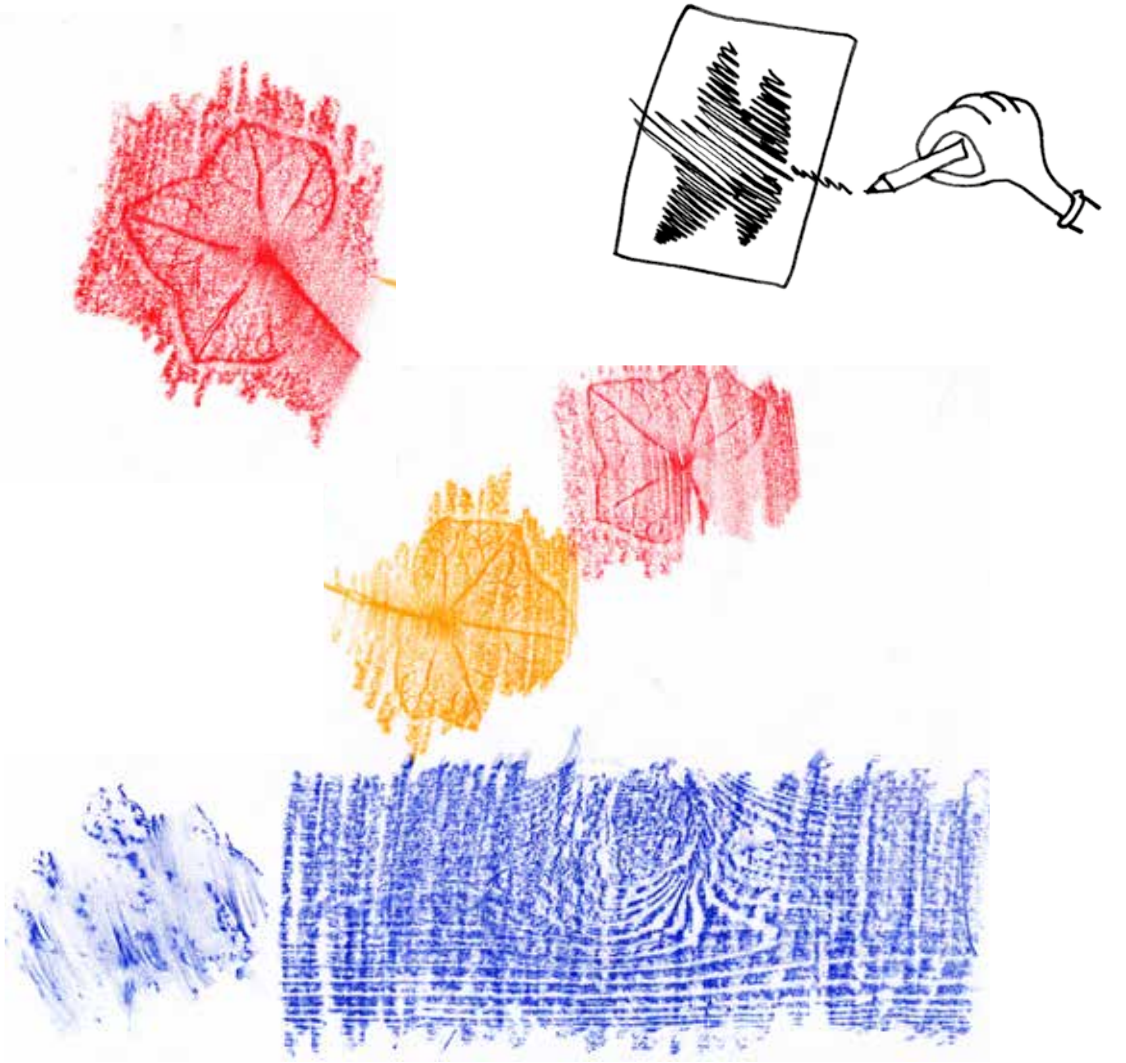
MINI MUSEUM

an impression of the world!

WOULD YOU LIKE TO HAVE YOUR **OWN MUSEUM**? THEN YOU NEED A COLLECTION! PUT THE **PENCIL IN YOUR POCKET** AND GO EXPLORING. THE WHOLE WORLD IS FULL OF PATTERNS, PICTURES AND STORIES. YOU CAN DRAW THE THINGS YOU FIND AND TAKE THEM HOME WITH YOU, AND THEN YOU HAVE THE START OF YOUR OWN MINI-MUSEUM.

1. NATURE: FIRST, GO LOOKING FOR **HIDDEN PATTERNS** IN THE LANDSCAPE THAT CAN BRING LIFE TO YOUR MUSEUM. FOR EXAMPLE LAY A SHEET OF PAPER ACROSS A LEAF. KEEP A FIRM GRIP ON THE PAPER AND CAREFULLY USE THE PENCIL TO SHADE IT IN THICK LAYERS. NOW YOU WILL GET A PENCIL IMPRESSION OF

WHAT IS UNDER THE PAPER. THE TECHNIQUE IS CALLED "RUBBING". YOU CAN MAKE IMPRESSIONS OF ANYTHING THAT LOOKS INTERESTING: A GRATING, A HANDRAIL, TILES. YOU CAN USE DIFFERENT COLOURS. SHOW THE RUBBINGS TO YOUR FRIENDS. CAN THEY GUESS WHERE THE PATTERNS COME FROM?



2. PARK/WORLD: BACK HOME, CUT THE RUBBINGS OUT AND PUT THEM IN A LITTLE BOX SO IT LOOKS GOOD. WHAT YOU ARE DOING NOW IS MAKING A MICRO-WORLD. YOU CAN ALSO CUT OUT PICTURES OF THE **SKY**, **GRASS**, **SEA** OR **STONES** SO YOU GET A KIND OF PARK IN THE BOX.

3. ART: NOW YOU WANT ART IN THE MUSEUM - FOR EXAMPLE SMALL SCULPTURES YOU MAKE FROM COLOURED PAPER OR WIRE. OR A SKETCH OF A PICTURE OR A SCULPTURE YOU LIKE, AND WHICH YOU PUT IN THE MUSEUM.

4. YOURSELF: FIND A PHOTO OF YOURSELF, PREFERABLY FULL LENGTH, AND PUT IT IN THE BOX. NOW YOU ARE THE DIRECTOR OF YOUR OWN MUSEUM. WHAT IS IT TO BE CALLED? ALI'S ART HOUSE? SOFIA'S MUSEUM OF ART?

MATERIALS: A SHOE BOX, SMALL SUITCASE OR WOODEN CRATE. PAPER. COLOUR CRAYONS. A GLUE STICK. PHOTOS OF SKY, LAND AND SEA, CUT OUT OF MAGAZINES. YOUR OWN SKETCHES OF ARTWORKS. A PICTURE OF YOURSELF AND YOUR FRIENDS OR FAMILY.

A MINI-MUSEUM MADE BY ONE OF THE PUPILS AT LOUISIANA

BARK STORIES

WHAT STORIES CAN YOU TELL WITH TREES? TREES CAN LOOK LIKE PEOPLE, WITH **ROOTS** INSTEAD OF **FEET**. AND BARK LIKE SKIN. TRY TO ASSEMBLE YOUR OWN FAIRYTALE TREE. A TREE THAT LOOKS LIKE A PERSON. YOU WILL NEED VARIOUS PARTS FOR THE COLLAGE. YOU CAN DO IT LIKE THIS:

1. GO LOOKING FOR OLD TREES WITH GNARLED BARK. TAKE PHOTOS OF THE TREES UP CLOSE TO THE TRUNK, SO THE BARK IS VERY CLEAR. FIND DIFFERENT TREES, SO YOU HAVE SEVERAL SHAPES TO PLAY WITH.

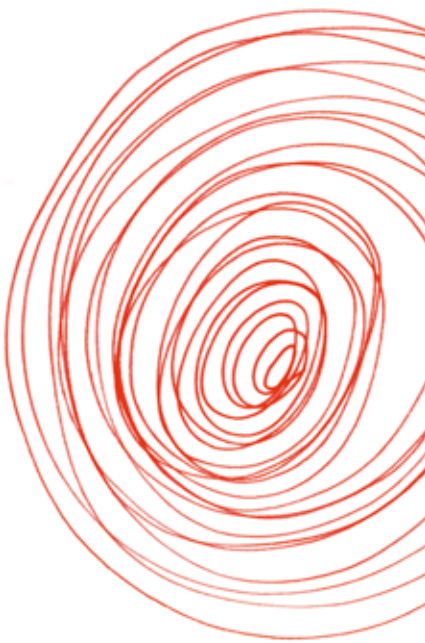
2. PRINT OUT THE PICTURES AND CUT THE TREES INTO PIECES. FOLLOW THE PATTERN IN THE BARK WHILE YOU CUT.

3. COMBINE THE BARK FROM DIFFERENT TREES SO THE COLLAGE GETS INTERESTING. BUILD THE TREE AS BIG AS POSSIBLE. ON A ROLL OF PAPER THE TREE CAN BECOME VERY TALL! PASTE THE COLLAGE PARTS ON THE PAPER.

4. ASK SOMEONE YOU KNOW TO TELL OR DRAW A STORY FOR YOUR **COLLAGE TREE**.

THE CHINESE ARTIST Ai WEIWEI'S SCULPTURE TREE CONSISTS OF MANY DIFFERENT TREES, ALL BOLTED TOGETHER. THE BRANCHES STICK OUT, THE BARK IS GNARLED AND OLD. THERE ARE NO LEAVES. HE USED OLD TREES TO MAKE A NEW TREE.

Ai WEIWEI, TREE, 2009-2010,
LOUISIANA MUSEUM OF MODERN ART.



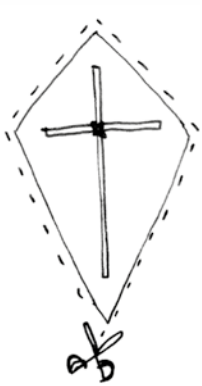
MATERIALS: CAMERA, PRINTER, PAPER, SCISSORS, GLUE, AND A LARGE SHEET OF PAPER (ABOUT TWO METRES). YOU CAN PASTE THE COLLAGE ON THIS PAPER.

DRAW ON THE SKY

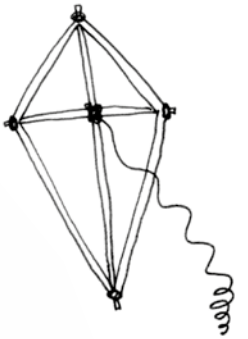
HAVE YOU THOUGHT THAT YOU CAN DRAW ON THE SKY WHEN YOU FLY A KITE? BUILD A KITE AND DRAW A PICTURE ON IT THAT YOU LIKE. LET THE DRAWING FLY UP IN THE AIR.

KITE INSTRUCTIONS:

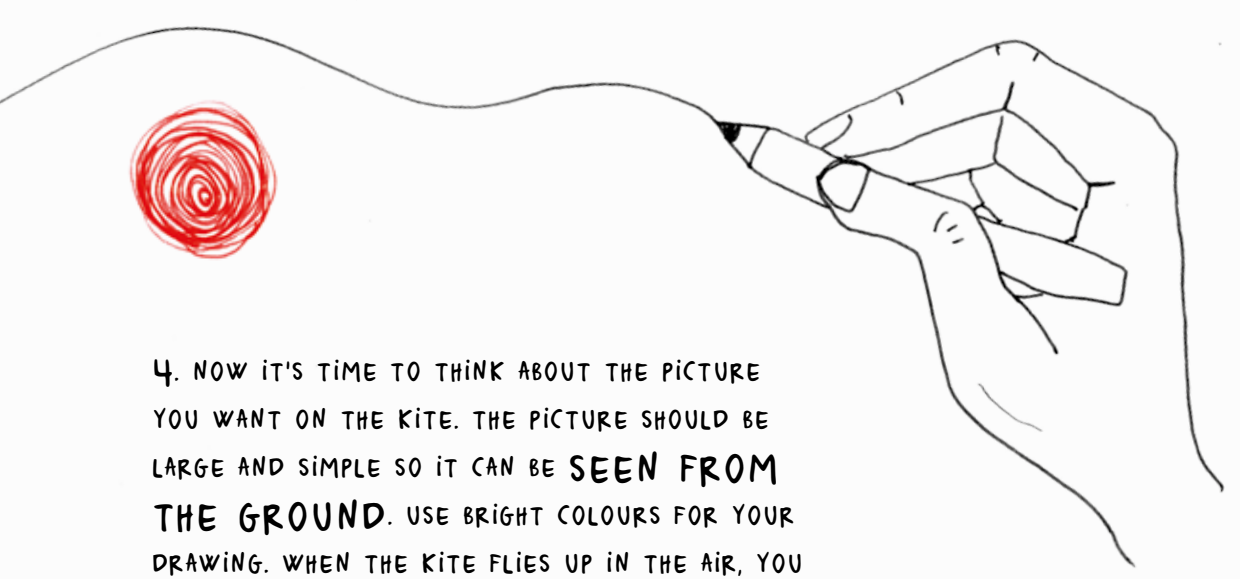
1. MAKE A FRAME - A CROSS OF TWO THIN SPARS OF WOOD TIED TOGETHER AT THE MIDDLE WITH STRING. TIE THE SMALLEST SPAR ACROSS THE LARGE ONE ABOUT A THIRD OF THE WAY UP. THE SPARS MUSTN'T BE HEAVY - THEN THE KITE WON'T FLY.



2. THE FRAME OF THE KITE MUST HAVE A "SKIN", SO IT CAN SPREAD ITS WINGS. USE ORDINARY PLASTIC OR TYVEK, SYNTHETIC MATERIAL THAT IS GOOD FOR KITES AND EASY TO DRAW ON. PUT THE MATERIAL ON THE FLOOR AND LAY THE WOODEN FRAME OVER IT. CUT THE MATERIAL OUT ABOUT 5 CM LARGER THAN THE WOODEN FRAME.



3. TAKE THE STRING AND TIE THE MATERIAL FIRMLY TO THE FOUR CORNERS OF THE KITE. CAREFULLY MAKE TWO SMALL HOLES IN THE MATERIAL ON BOTH ARMS OF THE CROSS AT THE MIDDLE. THE HOLE SHOULD BE JUST LARGE ENOUGH TO GET THE STRING THROUGH. TIE THE STRING AROUND THE CROSS. THIS IS WHERE YOU TIE THE KITE SO YOU CAN CONTROL IT FROM THE GROUND. USE A LONG STRING, SO THE KITE CAN RISE HIGH IN THE SKY.



4. NOW IT'S TIME TO THINK ABOUT THE PICTURE YOU WANT ON THE KITE. THE PICTURE SHOULD BE LARGE AND SIMPLE SO IT CAN BE **SEEN FROM THE GROUND**. USE BRIGHT COLOURS FOR YOUR DRAWING. WHEN THE KITE FLIES UP IN THE AIR, YOU ARE EXHIBITING AGAINST THE SKY.

MATERIALS: LIGHT WOODEN SPARS IN TWO DIFFERENT LENGTHS. KITE SKIN: PLASTIC. KITE PAPER OF TYVEK. STRING: AT LEAST FIVE METRES. SCISSORS, INK AND COLOURS THAT ADHERE TO PLASTIC.

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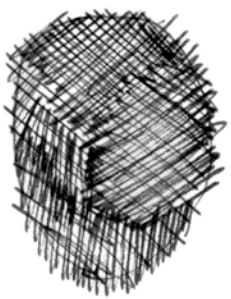

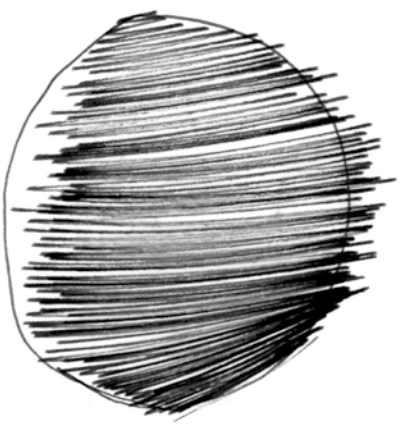

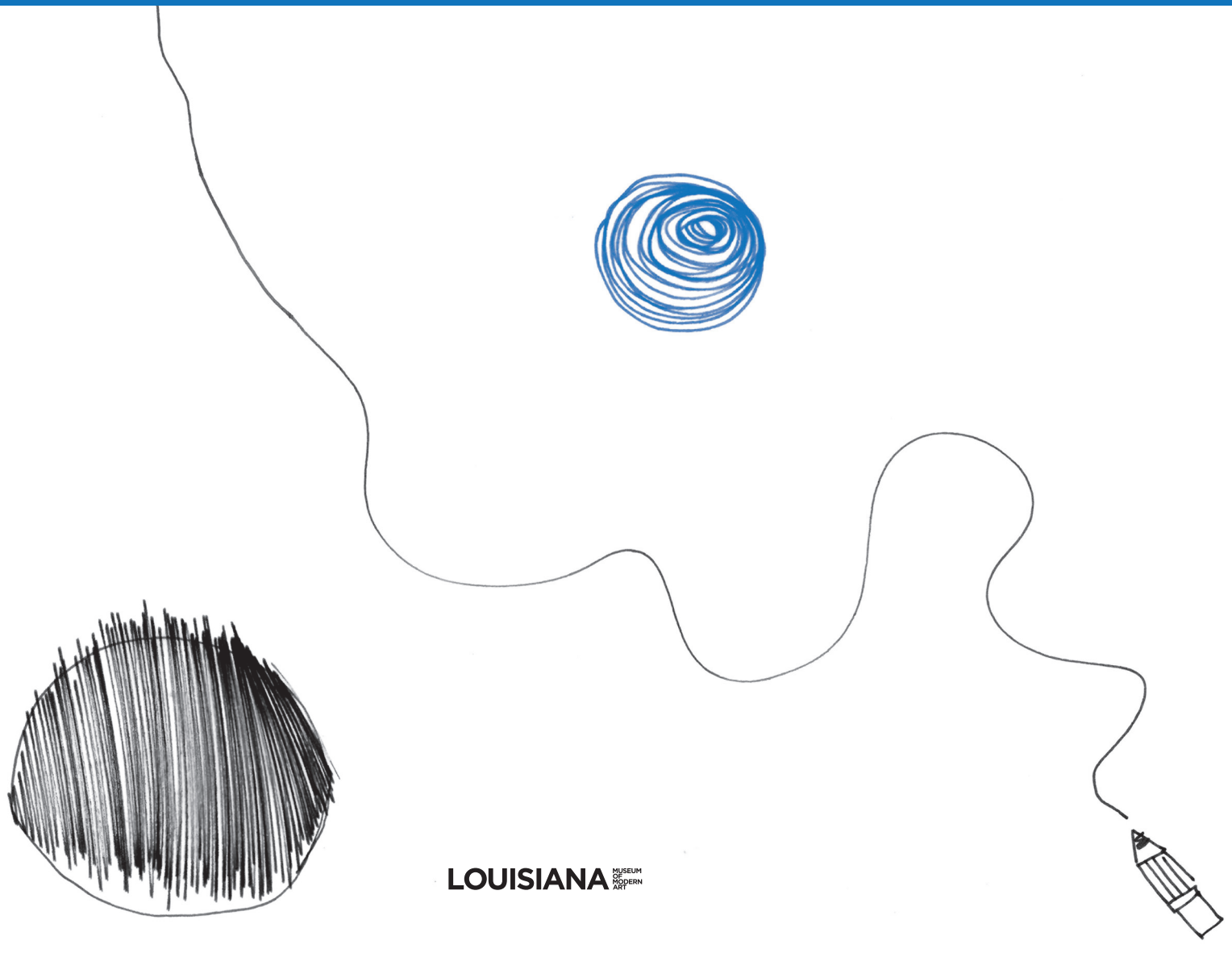
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