

# Shish-Kebab Values

## MATERIALS

### FOR STUDENT:

(one per student unless otherwise noted)

- FloraCraft® Make It: Fun® Foam:
  - Balls, two 1" and one 1 1/2" diameter (for the color, tint, and shade of one shish-kebob per student – twelve shish-kebobs per color burst)
  - Piece, 2" x 6" x 1" thick (see "FOR TEACHER")
- Toothpicks, three
- Bamboo skewer, 6" length
- Paintbrush
- Plastic cups, two (to hold foam balls and water)
- Large paper plate
- Paper towel
- Paint apron

### FOR TEACHER:

- FloraCraft® Make It: Fun® Foam
  - Block, 15/16" x 11 15/16" x 17 15/16" (to hold foam balls while drying; can get eighteen 2" x 6" pieces per block)
  - Ball, one 3" diameter (per color burst)
- Acrylic paint: Primary red, true blue, bright yellow, lamp black, warm white
- Pencil
- Ruler
- Serrated knife
- Glue gun (for teacher only)
- Old newspapers or plastic tablecloth (optional)
- Cutting mat (or stack of newspapers)
- Plastic-lined garbage can
- Paper towels
- Sink (water)
- Wet wipes
- Drying area

### FOR ONE SPINNER STAND

(to spin color burst - optional)

- Disc, 15/16" x 7 7/8"
- Paper straws, seven asst. color
- Bamboo skewer, 6" length



## ART

GRADE LEVEL  
SECOND – THIRD

### COMPLETION TIME

- 15 minute demonstration
- 35 minute session (2 hours minimum drying time)
- 15 minute session

### OBJECTIVES

Students learn how to mix:

- Primary colors to get secondary colors
- Unequal amounts of primary colors to get intermediate colors
- Tints and shades of all twelve colors by adding white or black

### STANDARDS

- Develop creative expression – creating, performing, and participating in the visual arts
- Students can apply artistic processes and skills, using a variety of media
- Skills, processes, materials, and tools - Mix and apply paint to create tints, shades, and neutral colors

### LESSON INTRODUCTION

- Ideally, introduce this the day before the lesson. Show students the color wheel and review how colors are mixed: Color starts with three primary colors (red, yellow and blue). When they are mixed, they make the secondary colors (orange, green and violet). When a primary and a secondary mix, they make an intermediate color. Or you can mix uneven amounts of primary colors and get intermediate colors, which they'll have a chance to see.
- Each of those colors can have tints by adding white and shades by adding black.

## TEACHER PREPARATION

*Recap: Each color burst uses a total of twenty-four 1", twelve 1 1/2" and one 3" diameter balls and twelve bamboo skewers. Each of twelve students can paint three balls to put onto one skewer. Making the stand is optional, but it does allow color spinning, which students enjoy.*

*Note: Read through all the instructions first and check out the TIPS! Plan for two class sessions with drying time in between them. It is suggested that you assign primary paint colors to those students who may do better just mixing tints and shade but not having to mix secondary and intermediate colors, plus tints and shades. If possible, have an assistant work with the groups doing the more involved mixing. It is also recommended that you make at least one skewer of colors, since it's good to understand, firsthand, how the paint mixes and to have an example for the students to see.*

**[1]** Put two 1" and one 1 1/2" balls in one plastic cup per student.

**[2]** Use a ruler and pencil to mark eighteen 2" x 6" rectangles on the foam block. On a cutting mat, use the serrated knife against the edge of the ruler to cut the foam with several passes of the knife for each cut.

**[3]** Prepare painting area. Set paint bottles, cup of foam balls, cup of water, one paper plate, three toothpicks, drying foam, paintbrush and paper towel to be able to demonstrate for students.

**[4]** Similarly, set up each student's place. Just before students arrive, squeeze about 1 1/2" diameter circle of one primary color paint into the center of the plates

of the three students who will be painting the primary colors. Add a 3/4" diameter circle of white paint onto the far left side of the plate. Add a 1/4" diameter dot of black paint onto the far right side of the plate.

For demonstrating, squeeze paint the same way onto your plate. Also, make three identical plates for demonstrating secondary and intermediate colors. Squeeze two primary colors on the right and left of the blank center. Squeeze white and black paint above and below. (Refer to INSTRUCTIONS Step 3 to see the plates.)

On the board, write the basic steps, in order so that students can refer to it as they work.



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# INSTRUCTIONS

**[1]** Have students wear their aprons and roll up sleeves, explaining that this paint will not wash out of clothes. Ask students to get comfortable and be ready for you to spend about 15 minutes demonstrating before they start painting.

Explain that the students with the primary colors will (later) start by painting their larger foam ball with the primary color (red) – in the center of their plate. Show them how to pinch the ball and paint all around their fingers. Then, still firmly holding the ball with one hand, insert a toothpick (about 1/2") into it with the other hand. Finish painting the ball, put the paintbrush onto the plate (not in the water) and insert the toothpick and ball into the center of the drying foam.

**[2]** Then demonstrate how to take the same paintbrush and pull half of the white paint away from the white puddle on the plate. Explain that the reason you pulled some away is that you want to keep your primary color, white and black as pure as possible.

Without adding any primary color, mix with the brush. Explain that it takes very little primary color to make white turn into the tint. Discuss that there are hundreds of values of a tint, but that you'd like them to find a tint that is a medium value – not too light or too dark. Show how to make more intense or less intense by adding white or a very small dot of primary color. (Nearby, purposely mix a puddle that is too intense to show how little primary color it takes to get too intense.) Paint a small ball, insert a toothpick and set it in the drying foam.

Wash the brush in the water, explaining that they must start with the white because their water will get too dirty if they start with black. Gently dry it off on the towel and rewash a couple of times. (Caution them not to squeeze and pull the brush bristles.)

With the clean, fairly dry brush, pull a little of the primary color over to the right. Take the smallest amount of black by dipping only the tip of the bristles in and mix in the new paint area. Remind students not to mix the black and white or the tints and shades, or they will have a new color that you can discuss later, called a tone. Paint the last foam ball, insert a toothpick and put it into the drying foam.

By this time, they will be wiggling ☺ so perhaps let them take a moment to really wiggle and then finish up the demo.



**[3]** Place the three identical plates you prepared, into a triangle formation, explaining that three students will need to work together to mix the secondary and intermediate colors. Then, when the three agree that the colors are correct, they can paint their foam balls and do their own tints and shades with their center puddle of paint. Now, quickly demonstrate.

The top plate will be the secondary color plate. Pull most of the yellow into the center and add just a little bit of red to make orange. Adjust the color as needed to get orange and tell students that they would then paint a large ball that color.

With the left plate show them how to pull yellow into the center and add little more red to this one to get red-orange and they would paint a large ball that color. With the right plate show them how to pull all of their yellow to the center and use the smallest amount of red possible to make yellow-orange and paint a large ball that color.

Explain that they would mix from the remaining puddle of paint, to make tints and shades. If they need to mix more of the color, they will have to duplicate the color they mixed with their partners and should do that before mixing their tints and shades.

While students paint, squeeze more paint onto their plates and distribute wet wipes as needed. As students finish, have them clean their brushes and discard their plates. Let foam balls dry.



## NEXT SESSION

**[4]** Gather the foam balls and distribute one skewer to each (seated) student, right before you're ready to assemble, since they are pointed. Use your sample to demonstrate how to hold the skewer close to the point and the ball pinched between your fingers as you gently twist it straight through the "shade" foam ball. Caution students not to stab or to have their hands holding the ball so that they are poked. Push the "shade" ball back, about 1" from the end.

Similarly, have them assemble the larger foam ball and last the "tint" foam ball.



**[5]** Collect the skewered foam balls from the students. Insert the primary color skewers into the 3" foam ball in a triangular formation. Then insert the correct secondary colors in between each of the primary. Last, insert the correct intermediate colors in between each primary and secondary.






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### SPINNER STAND – OPTIONAL



**[6]** If desired, you can quickly make a stand that allows students to spin the color burst. Select seven same-length straws. Trim 1/2" off six of them. Gather and use glue gun to glue the six straws all around the longer one in the center, making sure that the bottoms of the straws are aligned.

Measure and mark the center of the foam disc. Use the serrated knife to scoop out a 3/4" diameter hole (going all the way through) that is just large enough to tightly hold the group of straws. Insert the straws to check the fit and make sure that they're straight.

Remove the straws, apply glue down into the foam and re-insert the straws, aligned with the bottom of the disc, making sure that the disc will set flat on the table. Add additional glue on the bottom and around the straws on the top surface to firmly secure.

With color burst parallel with the table, insert one skewer underneath the center foam ball. (Be sure that it goes straight into the ball for about 2". Then set the skewer in the center straw of the spinner stand. To spin, hold center ball with fingers and spin. (Caution students that it's not a tornado!).



### MODIFICATIONS

#### To simplify project:

- Use pre-made secondary color paint, the same way as was explained for the primary colors. Then have students mix one primary with one secondary to get the intermediate. (That way they don't have to determine the value of the secondary color.)
- Or... just make a color burst with primary and secondary colors and their tints and shades... or all the colors but no tints and shades. You know the capability, interest and patience level of your students (and you) the best!

#### To expand project:

- Purchase longer skewers and mix two or even three values of tints and shades, expanding into a multiple-session project. (You'll be worthy of teacher-of-the-year!)
- Or... use a 4" center ball and put one additional value in between the existing twelve for a total of 24 skewers. (But that could require the need for additional vacation time!☺)

#### For multiple ages:

- Younger and older students can work side-by-side with younger students painting and older students mixing.
- Older students can expand into mixing tones that are achieved by mixing black and white together to get a medium gray and then adding that to the colors for tones. (Use longer skewers and add tones last.)

### ADDITIONAL IDEAS

- Discuss with students that the intermediate colors are identified with the primary color name first and the secondary color name second (even though crayon boxes list some colors differently).
- Quiz students on which colors are added to white to make commonly known tints: pink (red), sky (blue), pale yellow (yellow), peach (orange), mint (green), lavender (violet or purple). Also include shades that have black added to make: maroon or burgundy (red), navy (blue), avocado (yellow), brown (orange), forest (green), plum (violet or purple). Explain that the "values" of all of these colors depend on the amount of paint used.
- Have students look at colors of clothing and around the room to determine how the color was created. Is it a primary, secondary or intermediate color? Or is it a tint or a shade of one of those?
- For a class project, make a jumbo color burst of shish kebab values using larger foam balls and wood dowels for skewers. Mix paint in containers with lids so that they can be saved from day to day and used for additional color mixing. Hang it from a cord in the center of the room, well above eye level. The air movement might make it spin depending on how you hang the color burst.

### TIPS

- Have extra paper plates, paint, foam balls, toothpicks and skewers.
- Prepare the painting area, covering tables if needed. Allow for plenty of space for each student. Have a large plastic-lined garbage can ready.
- Before students arrive use toothpicks to figure out the even spacing of the twelve skewers, inserting a top and bottom, then a right and left and last, two in between each of those. Adjust toothpicks in foam ball as needed. To insert skewers, remove one toothpick and insert one skewer at a time, working in a triangle formation of primary, then secondary in between and then intermediate between those.
- If you are not making the spinner stand, you can insert a skewer into the back of the center ball like an easel and set it at an angle on a table. Or tie fish line or thin cord around the center ball to hang.
- If using the spinner stand and the color burst tumbles instead of spinning smoothly, re-insert the skewer in the center ball so that it's exactly straight. Keep adjusting as needed. Then apply hot glue to the point of the skewer without getting glue on the ball where it touches the straw. Notice the colors blend as it spins.

### REFERENCES

*The Mixed Up Chameleon* by Eric Carle  
*The Noisy Paint Box: The Colors and Sounds of Kandinsky's Abstract Art* by Barb Rosenstock  
*Visual Art For The Elementary Classroom* by Kerrian Neu  
*Colour Mixing Bible: All You'll Ever Need To Know About Mixing...* by Ian Sidaway