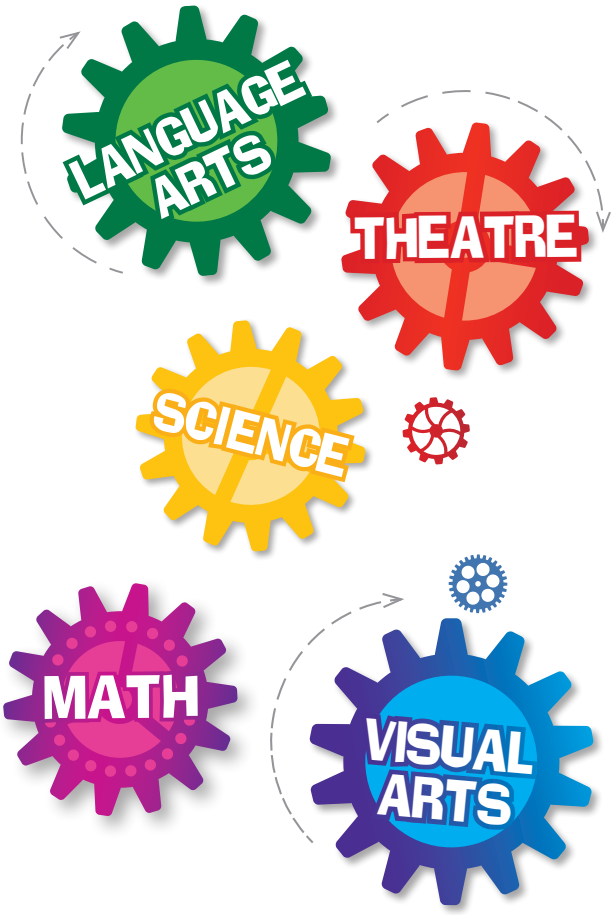
Van Wezel
THE CITY OF SARASOTA'S PERFORMING ARTS HALL

ARTWORKS FOR SCHOOLTIME

2021-2022 Learning Module Series 3

to accompany the Van Wezel Schooltime Performance of



ROSIE REVERE, ENGINEER & FRIENDS

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Learning Module Series created by: Kat Sjogren, Freda Williams, Katelyn McKelley and Connie Cuadrado
Van Wezel Staff: Mia Strickland

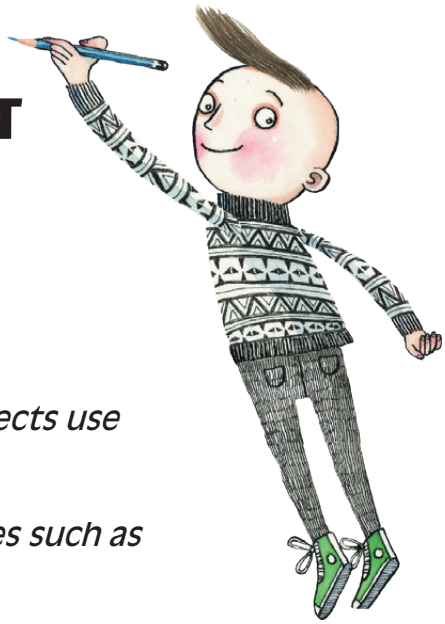
TABLE OF CONTENTS:

PAGE

MODULE 1

IGGY PECK, ARCHITECT

by Kat Sjogren



GUIDING QUESTIONS

***How** can we use **listening skills** and **principles of design** that architects use to design a house for a client (aka Customer)?*

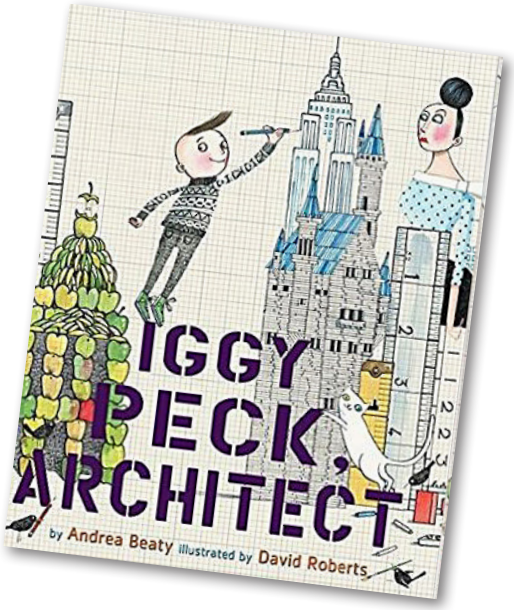
How does an architect take these ideas and turn them into structures such as buildings, bridges, and homes?

STUDENT LEARNING INTENTIONS AND SUCCESS CRITERIA

Today, I will use **visual art techniques** to **demonstrate** the ***principles of design***.

I will know I am **successful** when **I** (*"the architect"*) am able to create a drawing of a **"dream home"** for my table partner (*"client/customer"*) based on a set of questions that I ask.

STANDARDS



ELA.K.C.2 Communicating Orally. Present information orally using complete sentences.

2VA.K.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

ELA.1.C.2 Communicating orally. Present information orally using complete sentences and appropriate volume.

2VA.1.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

ELA.2.C.2 Communicating orally. Present information orally in a logical sequence using non verbal cues, appropriate volume, and clear pronunciation.

2VA.2.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

ELA.3.C.2 Communicating orally. Present information orally in a logical sequence using non verbal cues, appropriate volume, and clear pronunciation.

2VA.2.S.2 Development of skills, techniques, and processes in the arts strengthens our ability to remember, focus on, process, and sequence information.

ART MATERIALS:

Manilla Paper (9" x 12" sheets cut in half)

Charcoal Pencils

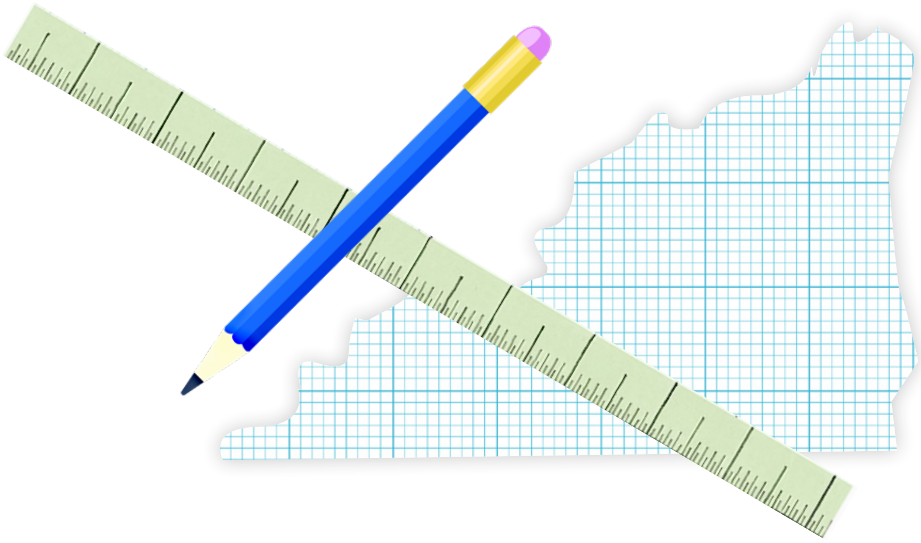
Kneaded Erasers

Fine Point Black Sharpie Markers

Graph Paper

HB Pencils

Colored Pencils



SKILL BUILDING

Prior Knowledge: Have students read or read aloud **"Iggy Peck Architect"** by Andrea Beaty, Illustrated by David Roberts.

Explain to the students that they will be learning the **Principles of Architectural Design**.

Ask the students to define the word **architect/architecture**.

DEFINE Architecture: the art or science of **building**: specifically: the art or practice of **designing** and **building** structures and especially **habitable** (Places we can live in) ones.

DEFINE Architect: a person who designs buildings and in many cases also supervises the construction. Architects take ideas and turn them into structures such as buildings, bridges, and homes. They **ask** lots of **questions** and use many principals in their designs.

"Architect, architect. ***What do you see?*** I look at a space and see what might be."

"Architect, architect. ***What do you do?***
I take an idea and make it come true."

The principles of design that architects rely upon include **Balance, Movement, Emphasis & Contrast,** and **Unity.** These design concepts help architects to design structures that are functional and ***pleasing to live, work, and play within and around***.

Review the **Principles of Design** through the following process:

DEFINE: Provide students with the definition of the principle: ***See Below***

IDENTIFY: Have students look at the corresponding illustration from the book. (ATTACHMENTS 1- 4)

DISCUSS: Have students discuss in small or large groups where they see examples of the specific principle in the illustration.

This process should be repeated for each principle of design.

Next, have students **Discuss** which principle they find most interesting and why.

DEFINITIONS OF DESIGN PRINCIPLES

Balance: architects use balance to create a feeling of stability. Sometimes they use imbalance to create excitement. **ATTACHMENT 1**

Movement: Structures with movement don't move from one place to another, but they can make you move your eyes from one place to another because of the way they are designed. **ATTACHMENT 2**

Emphasis & Contrast: Emphasis is when one part of a building stands out more than the rest. Contrast is when one part of a design is very different from the rest. It could be different because of its shape, size, color, or texture. Unity: Emphasis is when one part of a building stands out more than the rest. Contrast is when one part of a design is very different from the rest. It could be different because of its shape, size, color, or texture. **ATTACHMENT 3**

Unity: Simply means grouped together. **ATTACHMENT 4**

OPTIONAL EXTENSION: Have students refer to photographs of structures **(ATTACHMENT 5)** and discuss where they see the principles.

INSTRUCT students to select a principle and create a sketch that demonstrates the definition of this principle (they may use shapes, lines, and/or pictures). They will use charcoal pencils to make the sketch. **ATTACHMENT 6**

LEARNING ACTIVITY:

"Architects Are Good Listeners"

PROCEDURE: Have students consider their **"dream"** home. What are must haves and things they would like to have? **Explain** to students they will work with a **partner** to discuss and create home designs using the principles of design.

Explain to the students that they are **"architects"** and will be designing a home for their **table partner (client)**. They will interview their table partner (client) using the questionnaire **(ATTACHMENT 7)**.

Remind students that they will **take turns** interviewing each other, taking detailed notes, and asking questions to clarify wants and needs.

Referring to their **completed questionnaire** the students will begin to design the **exterior** of their table partner's home using the HB Pencil on Graph paper and then complete using colored pencils.

Note: *Plain drawing paper can also be used. The graph paper is used because it emulates the design style of David Roberts, illustrator of the* ***Questioneers*** *book series.*

It should include the **wants/needs** of their **partner** and utilize at least **1 principle of design. Show** the students the **completed sample** of the project. **(ATTACHMENT 8)**.

Remind the students to also draw in the **environment/landscape** around the home.

Students should **share the designs** with their **client** (table partner). What did they successful incorporate into the design? Are there any changes they would like to see?

REFLECTION: What skills did they use when interviewing their client (Table Partner)? How did the principles of design influence the design process?

EXTENDED LEARNING ACTIVITY:

YouTube Video: Glazer Childrens Museum:

"Architecture for Kids"

Scan the code to the right or visit:

https://youtu.be/uAr0fPr-eml

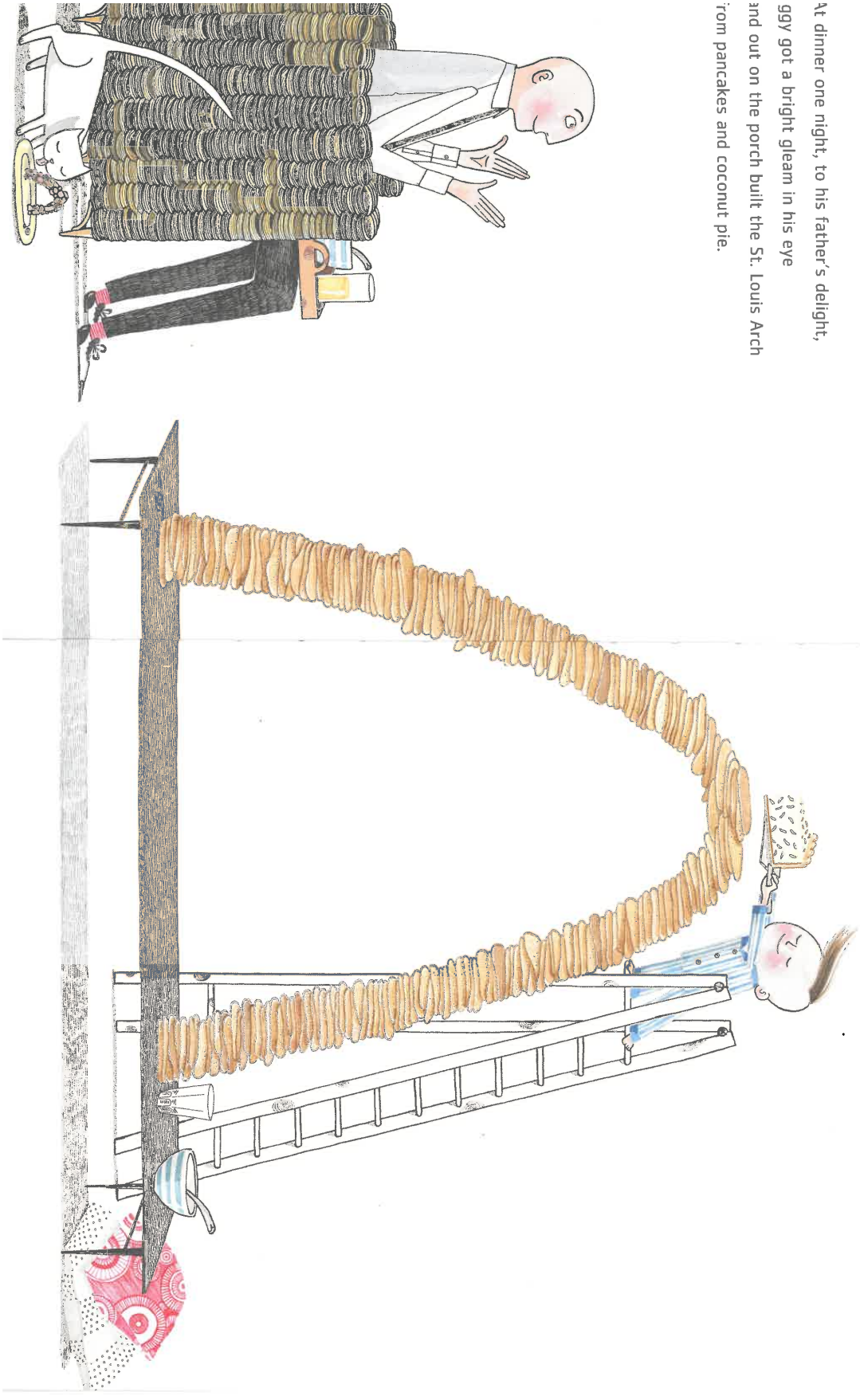
Further Reading: "Architecture For Kids":
Skill-Building Activities by Mark Moreno and Sieno Moreno

Recommended for ages 8-12.

"Animal Architects": Amazing Animals Who Build Their Homes by Julio Antonio Blasco. Recommended for ages 7-11.

ATTACHMENT 1
Illustration for Balance

Balance - St. Louis Arch from pancakes and coconut pie.



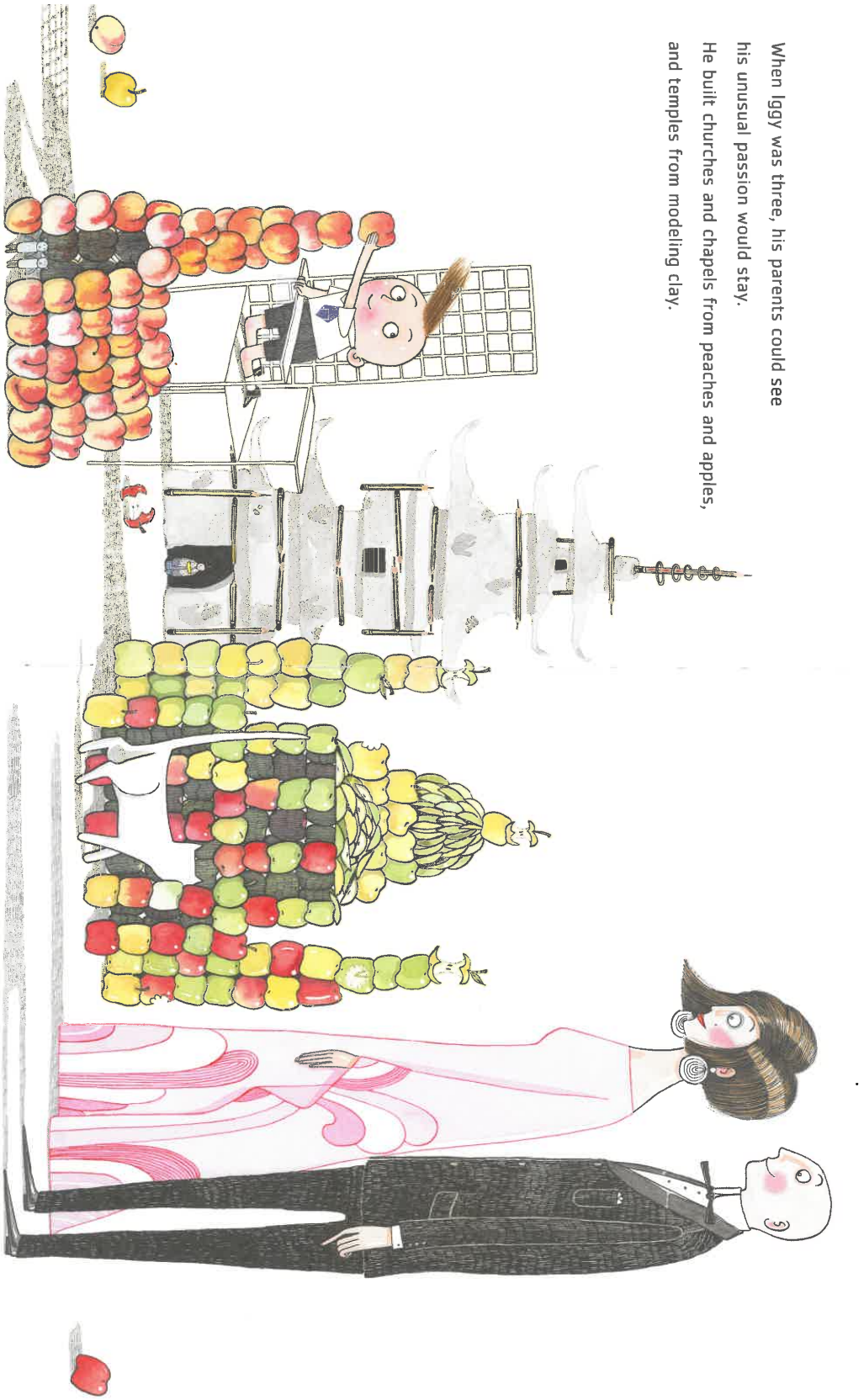
ATTACHMENT 2
Illustration For Movement

Movement - Diaper Tower because it makes you look upward towards the single diaper at the top. Also, it looks like it's about to fall over.

YOUNG IGGY PECK IS AN ARCHITECT
and has been since he was two,
when he built a great tower—in only an hour—
with nothing but diapers and glue.

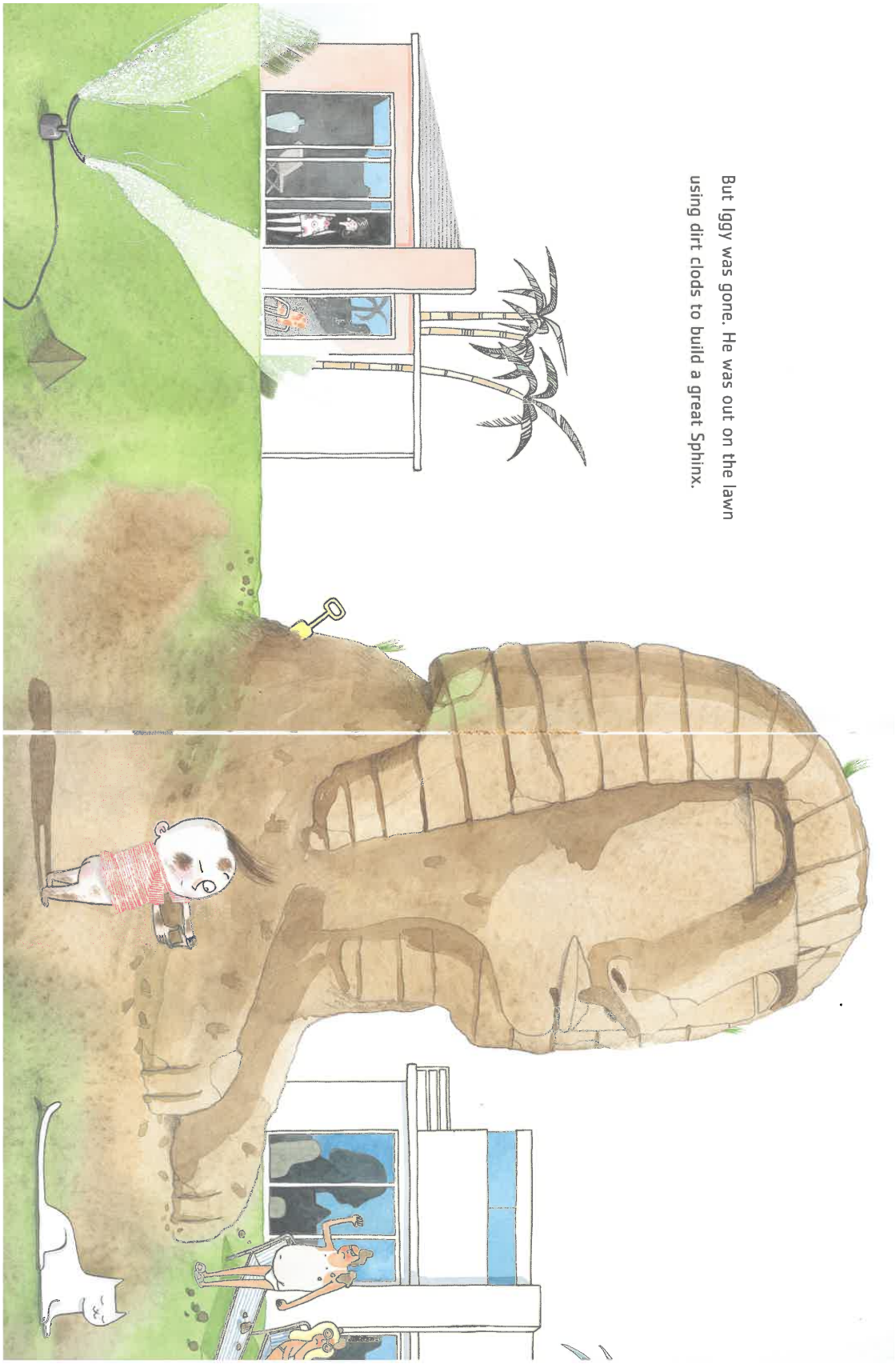
ATTACHMENT 3
Illustration For Emphases And Contrast

Emphasis ad Contrast - The apple and tower/pagoda various colors of apples for contrast, emphasis at each peak because its topped off with apples that have been eaten. Also note the sliced apples which also create more contrast.

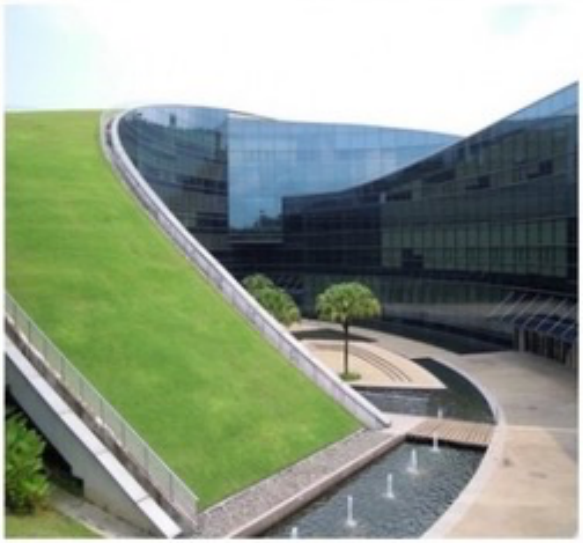


ATTACHMENT 4
Illustration for Unity

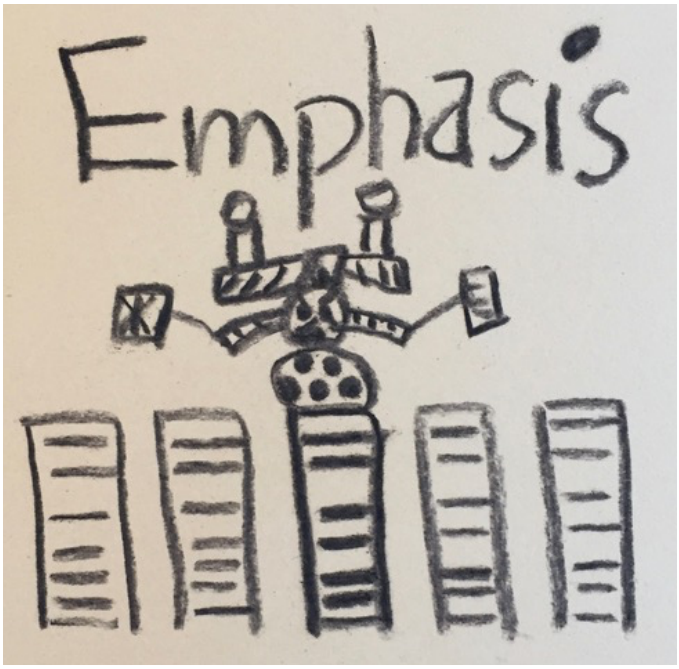
Unity- The Sphinx made out of dirt clods because he has concentrated on using one material for the entire structure.

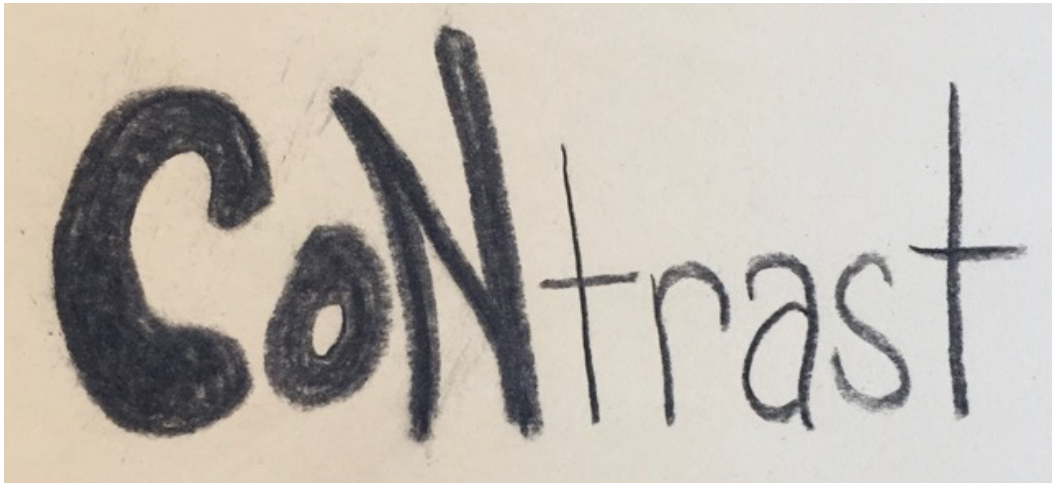


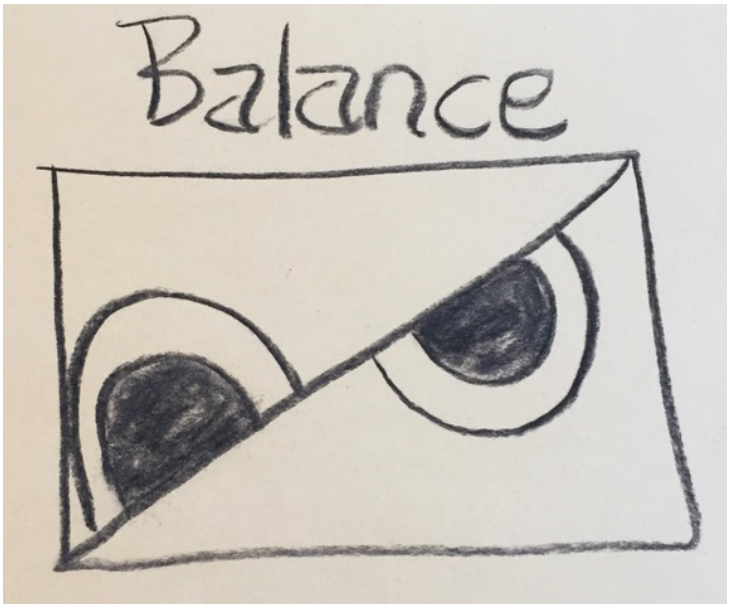
ATTACHMENT 5
Examples of a Variety of Buildings

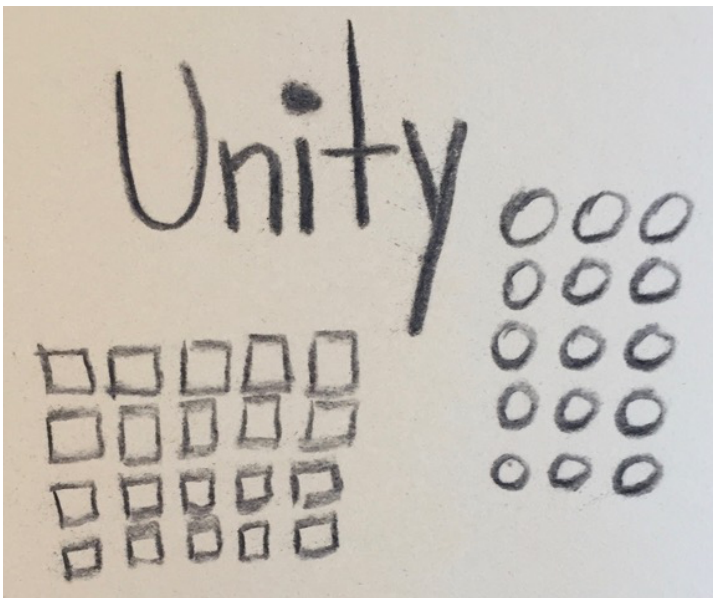


ATTACHMENT 6
Design Principles using charcoal









ATTACHMENT 7
Interview Questions
Architect Questionnaire:

Architect Name: _____

Client Name:_____

1. Do you want the home to show "balance" or be imbalanced? (circle one)

   Balance Imbalance

2. Do you want your home to show "movement?" (circle one)

   Yes No

3. What two colors would you like your house painted?

   Main house color _____

   Trim color _____

4. What material do you want your house built from?

   _____

5. Do you want a 1 or 2 story house? (circle one)

   1 story 2 story

6. How many windows do you want in your home?

   _____ windows

7. What shape windows do you want in your home?

   _____

8. Where do you want your home located? (circle one)

   Woods Beach City Mountains Other: _____

ATTACHMENT 8
Example of "Dream Home" sketch

MODULE 2

CODING MOVEMENT THROUGH DRAMA

by Freda Williams

STANDARDS

SC.2.CS.2.1: Arrange or sort information into a useful order like coding

SC.5.CS.2.1: Solve problems using graphic organizers to sequence commands

DA.K.O.3.1: Perform creative movements in a specific order.

TH.4.O.3.1: Explain how theatre and its conventions are used to communicate ideas.

TH.5.H.3.2: Compare theatre to other modes of communication.

TH.4.O.3.1: Explain how theatre and its conventions are used to communicate ideas.

TH.5.H.3.2: Compare theatre to other modes of communication.

LEARNING INTENTIONS/SUCCESS CRITERIA

I can follow verbal directions focusing on specific phrases

I can create a sequence using B.E.S.T. (Body, Energy, Space, Time) dance elements

I can use Stage Directions to create a simple sequence of movement

GOALS

- Compare sequencing to following directions
- Examine Stage Directions as they relate to a physical space
- Create a sequence similar to coding commands with stage directions
- Integrate B.E.S.T. dance elements in a sequence of movements

MATERIALS

Poster or PowerPoint with the following Movement words: Body, Energy, Space, Time, and Movement descriptors: Float, Glide, Slash, Dab, Wring, Flick, and Press

Clear space for the Warm-up and use floor circles to create a 3 X 3 grid

GUIDING QUESTIONS

How do directors communicate movement on stage for their actors? What are some ways actors can move their bodies? How can stage directions be compared to engineering coding?

WARM-UP

- Lead group through a few rounds of Simon Says (attachment 1)
- Explain, model, and have participants perform using B.E.S.T terms (attachment 2).

MAIN ACTIVITY

- Discuss ways engineers use code. Coding is a process that is created to give computers a set of directions for completing a task. (attachment 3)
- Directors use Stage Directions (attachment 4) to help tell their actors where they should be placed on the stage for different scenes. They also use Stage Directions to help actors know where their place is on stage at different points during a scene.
- We will explore stage directions by creating a 3 X 3 grid on the floor using some spots to help with some boundaries for our movement. One volunteer will physically step in each Stage Direction while the rest of the group makes notes on their handout (attachment 4) to familiarize themselves with stage directions.
- Teams of 2 will work together for this activity. The creative challenge is to create a sequence of Stage Directions and Movement to get actors from one side of the stage to the other using a minimum of 5 movements. (attachment 5)
- Allow time for the development of activities. Then invite participants to share their movement sequence.
- To add a little extra challenge, have the people demonstrating the movements perform silently so that the rest of the group can identify the sequence of stage directions and movement.

WRAP UP AND EXTENSIONS

- Lead a discussion that goes back to the guiding questions that began the activity.
- Continue the discussion by asking participants what went well? What was challenging?
- Brainstorm ways to modify or change the challenge. Some ideas could be to include simple props like colorful scarves or hats.

ATTACHMENT 1
Simon Says Directions

1. Raise your right foot.
2. Touch your left elbow.
3. Grab your left knee.
4. Touch your right ear.
5. Poise your left hand.
6. Hold up your right pinky finger.
7. Snap with your right hand.
8. Give me a thumbs-up with your left hand.
9. Touch your left shoulder.
10. Poise your right hand.
11. Stomp your right foot.
12. Jump up and down on your left foot.
13. Raise your left foot.

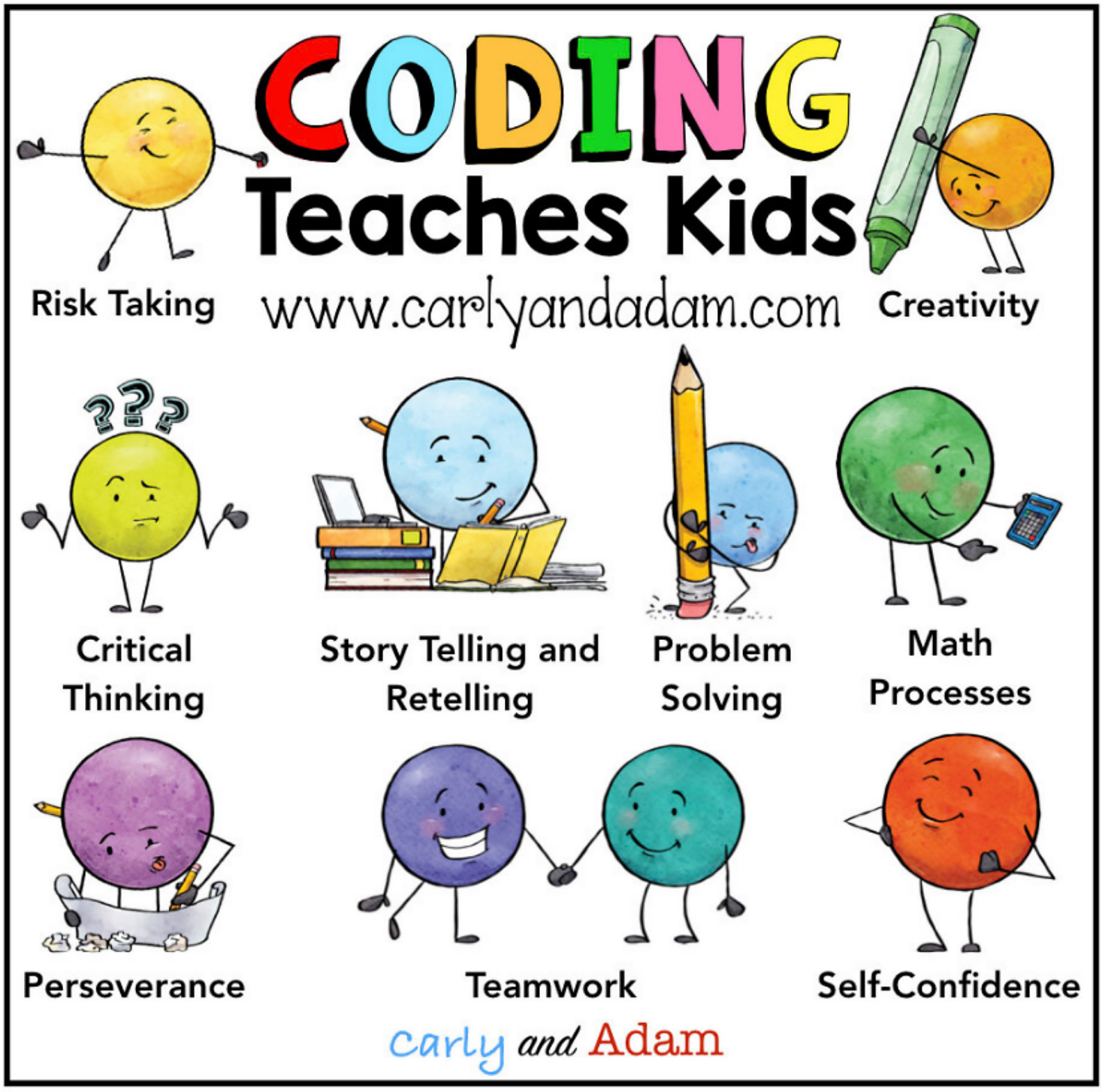
ATTACHMENT 2

Body	Space
Energy	Time

Movement	Float
Glide	Slash

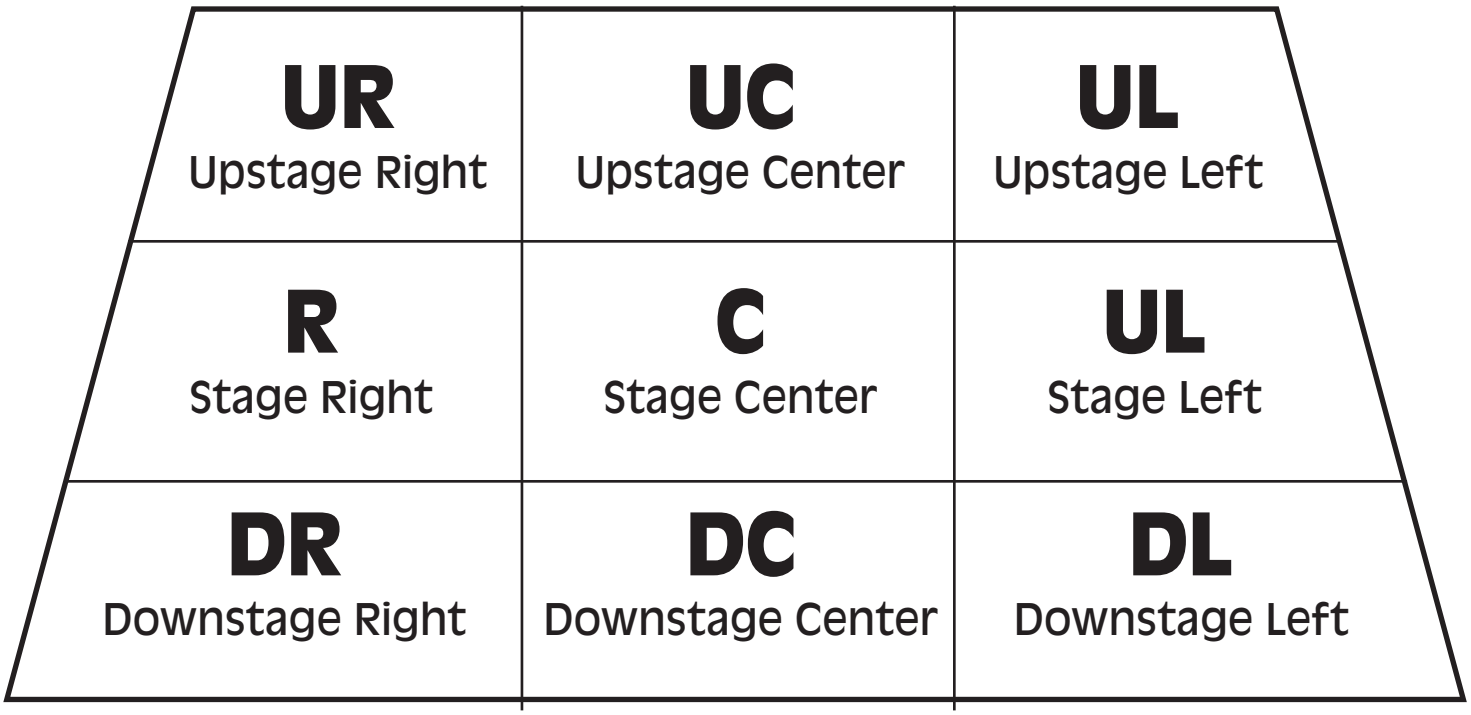
Dab	Wring
Flick	Press

ATTACHMENT 3



ATTACHMENT 4

U-Upstage



D-Downstage

Audience

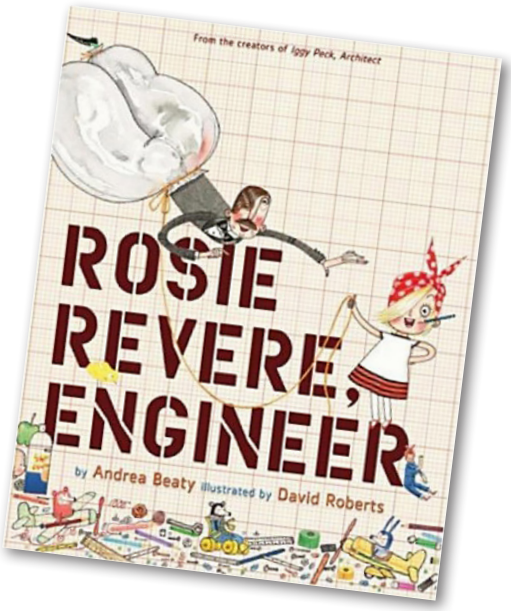
ATTACHMENT 5

Stage Direction	Movement
1.	
2.	
3.	
4.	
5.	

MODULE 3

Making a Machine

by Katelyn McKelley



STANDARDS

DA.K.O.3.1: Perform creative movement in a specific order.

DA.2.S.2.1: Demonstrate focus and concentration while listening to instructions and observing others' movement.

DA.2.S.2.Su.a: Re-create gross- and fine-motor movements.

DA.4.S.2.1: Display attention, cooperation, and focus during class and performance.

TH.4.O.3.1: Explain how theatre and its conventions are used to communicate ideas.

LEARNING INTENTIONS/SUCCESS CRITERIA

- I can define the words engineer and machine.
- I can follow verbal directions focusing on specific phrases.
- I can create repetitive movement and incorporate vocal sound effects using B.E.S.T. (Body, Energy, Space, Time) dance elements and Actors' Tools (Body, Voice, Imagination).
- I can maintain my own movement and vocals while contributing to the ultimate intentions of a group effort.

GOALS

- Students will connect multiple simple, repetitive body motions and sound effects in a sequence to represent an idea, theme, or process.
- Students will work together exploring vocal and body theatre skills (B.E.S.T. and Actors' Tools) to discover how an individual action is part of a larger connected system.

MATERIALS

- Illustration from the book (**Attachment 1**)
- Movement Terminology (**Attachment 2**)
- Machine Ideas (**Attachment 3**)
- Clear space for the Warm-up and Main Activity

GUIDING QUESTIONS

- What is an engineer?
- What is a machine? How can we explore the function of a machine? Can we change the function?
- How can actors use their body and voice to create drama machines that demonstrate movement vocabulary and function?

WARM-UP

- Introduce Machines: Lead class in a discussion regarding guiding questions; form a definition for an engineer and for machines and their possible functions. Be sure students understand the basic elements of a machine:
  - It is a structure with multiple parts.
  - Each part has a specific function that works together with the other parts.
  - The parts work together to complete a function or a task.
- Ask students to identify machines in their classroom or at home. What task does it accomplish? What parts can they identify and how do they work together?
- Look at the machine illustration from Rosie Revere, Engineer (Attachment 1). What task do they think it meant to accomplish? What parts do they see? How do they work together?
- Explain to students they will be using drama and B.E.S.T. movement terms to create their own Machine.
- To practice, go through each term in Attachment 2 and as a group, determine what that movement might look like. Read each word aloud, one at a time, instructing students to try out whatever movement they think describes that word. Then, as a group, do the movement altogether to solidify what it is.
- Once all (or the majority) of the movement terms are explored, play a round of Sound and Motion Wave to warm-up vocals and physical motions:
  - Sound and Motion Wave: Standing in a circle, one person starts by making some sort of movement/gesture and a sound (long or repeated a few times works best); they turn to the person next to them in the circle and "pass" the sound and motion. The person receiving the sound and motion begins by copying what was passed to them, and then they have freedom to morph that sound and motion into something brand new; their new sound and motion are then passed to the next person in the circle and so on, around the entirety of the group. The game can either stop when it reaches the original person or can continue going around the group however long until students are comfortable and involved.

MAIN ACTIVITY

Making Machines: Explain to students that it is time for them to create their own group machines using their body and voice to accomplish a specific task of their choosing.

DIRECTIONS:

1. Divide the groups into teams of 4 or 5
2. Give each group a Machine Idea (Attachment 3) they will create or have them come up with their own.
3. Students will brainstorm what parts might be included in this machine.
4. Each student in the group should be part of the machine by creating a repetitive sound and gesture.
5. Each part should connect/interact with another part and have a cause/effect relationship.
6. The full machine should be designed to accomplish a task.
7. Give the groups 5 minutes to create their machine.
8. Ask each group to think of sentence to describe their machine.
9. Have each group share their machine without explanation or their sentence.
10. After each presentation have students discuss:
    - What do you think the machine did?
    - What parts did you see?
    - How did they work together?
    - Have the group share their sentence.

ADDITIONAL EXERCISE/VARIANT:

You can also create one large machine as a whole class.

DIRECTIONS:

1. Pick a machine to explore (be it from the suggestion list or their own)
2. Ask the group what simple sound and gesture/movement might appear in this machine.
3. Invite a volunteer to move to the front of the space or center of a circle and make this simple, repetitive sound and movement; this is the first piece of the machine.
4. Invite another person to find a way to add another sound and motion to the first person's action.
5. Either continue to call students into the machine or encourage them to enter on their own.

6. Each student's motion should relate to what the other students are doing, just like the parts of a machine working together. Students can be invited to link to the machine in any area or be directed to build onto the last person added.
7. When a large portion of the group has joined in, play with the tempo – turn up the speed of the machine so it must work quickly, or slow it down so that it works very slowly. You can also pull a student or two out of the machine/remove specific parts to see what happens to the machine with its missing pieces.
8. After playing/adjusting the machine for a time, freeze the machine and ask students who are watching (or students in the machine if all are participating) to discuss their observations. Guide by asking: thinking about the types of movements we are seeing, does this machine reflect the one we chose to explore, or has it become something else? What else could it be? Encourage possible additional interpretations.
9. Continue to explore cause and effect, levels, tempo, etc. A fun way to end the exercise is to speed the machine up until it so fast it explodes, and everyone pulls away! (extra fun to ask them to "explode" in slow-motion).

ENCOURAGING SIDENOTES:

- Remind students to keep going with their sound and motion so others can join in.
- Think about what you see missing that needs to be added before jumping in.

EXTENDING THE EXERCISE:

- Create a machine that relates to an event, theme or character from a text.
- Create a machine that demonstrates an environmental cycle.

REFLECTION QUESTIONS:

- How would you describe the machine you built?
- How did individual students affect the whole machine by adding or changing a small piece of it?
- Lead a discussion that goes back to the guiding questions that began the activity.
- Continue the discussion asking participants what went well? What was challenging?

ATTACHMENT 1

ATTACHMENT 2

Movement Terminology -

Body

Energy

Space

Time

Sharp

Smooth

Strong

Weak

Float

Glide

Slash

Dab

Wring

Flick

Press

ATTACHMENT 3

Machine Ideas –

Candy Making Machine

Lemonade Making Machine

Morning Wake-up Call Machine

Apple Pie Making Machine

Dog Grooming Machine

Campfire Making Machine

Flower Planting Machine

Sweater Making Machine

Toothbrushing Machine

MODULE 4

I'M STILL STANDING!

Yeah! Yeah! Yeah!

by Connie Cuadrado

STANDARDS

SCIENCE AND VISUAL ARTS

K

SC.K.P.8 Big Idea 8 Properties of Matter

Objects and substances can be classified by their physical and chemical properties. Mass is the amount of matter (or "stuff") in an object. Weight, on the other hand, is the measure of force of attraction (gravitational force) between an object and Earth.

VA.K.C.2 Critical Thinking and Reflection. Enduring Understanding. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

1

SC.1.P.8 Big Idea 8 Properties of Matter

Objects and substances can be classified by their physical and chemical properties. Mass is the amount of matter (or "stuff") in an object. Weight, on the other hand, is the measure of force of attraction (gravitational force) between an object and Earth.

VA.1.C.2 Critical Thinking and Reflection. Enduring Understanding. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

2

SC.2.P.8 Big Idea 8 Properties of Matter

Objects and substances can be classified by their physical and chemical properties. Mass is the amount of matter (or "stuff") in an object. Weight, on the other hand, is the measure of force of attraction (gravitational force) between an object and Earth.

VA.2.C.2 Critical Thinking and Reflection. Enduring Understanding. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

3

SC.3.P.8 Big Idea 8 Properties of Matter

Objects and substances can be classified by their physical and chemical properties. Mass is the amount of matter (or "stuff") in an object. Weight, on the other hand, is the measure of force of attraction (gravitational force) between an object and Earth.

VA.3.C.2 Critical Thinking and Reflection. Enduring Understanding. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

4

SC.4.P.8 Big Idea 8 Properties of Matter

Objects and substances can be classified by their physical and chemical properties. Mass is the amount of matter (or "stuff") in an object. Weight, on the other hand, is the measure of force of attraction (gravitational force) between an object and Earth.

VA.4.C.2 Critical Thinking and Reflection. Enduring Understanding. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

5

SC.5.P.8 Big Idea 8 Properties of Matter

Objects and substances can be classified by their physical and chemical properties. Mass is the amount of matter (or "stuff") in an object. Weight, on the other hand, is the measure of force of attraction (gravitational force) between an object and Earth.

VA.5.C.2 Critical Thinking and Reflection. Enduring Understanding. Assessing our own and others' artistic work, using critical-thinking, problem-solving, and decision-making skills, is central to artistic growth.

GOAL

Students will build freestanding 3D sculptures using modular pieces that will rely on their own mass and weight to balance each other and accomplish the designated challenge:

K - 1
Biggest sculpture

2 - 3
Highest sculpture

3 - 4
Equilibrium sculpture

STUDENT LEARNING INTENTIONS AND SUCCESS CRITERIA

Today I will learn to identify and build freestanding sculptures.

I will learn to create modular pieces using the slot technique (**Attachment 1**) to build their sculpture.

I will learn how balance pieces of different sizes (mass) and weights (gravitational force).

I will create learn to visually balance an art creation (size, shape and color).

I will use geometric and organic shapes for my creation.

I will learn that falling is not failing, it's another problem-solving opportunity!

SKILL BUILDING

Read Rosie Revere Engineer

QUESTIONS:

Have you ever made an invention with the things you have around the house?

What was it?

What materials did you use?

Did you get frustrated at some point because it was challenging?

Let's create a fun challenging sculpture today!

What is a sculpture?

Sculpture is an artistic form in which usually hard materials are worked into three-dimensional art objects. Types of sculptures include freestanding, modeled, carved, relieves and environments.

1. Show students different types of sculptures to identify freestanding sculptures.

Attachment 1

Explain the materials they will be using to introduce the concepts of mass, weight and balance.

2. Students will be asked to identify and describe the materials to build upon their knowledge to introduce and explain the properties of matter.

Matter anything that has mass and volume (occupies space)

Mass amount of matter in an object

Weight force experienced by an object due to gravity

3. Show students how colors can affect our perception of weight and the sense of balance. Contrast, hues, palette.

Attachment 2

Hue: Hue refers to the origin of the colors we can see. Primary and Secondary colors (Yellow, Orange, Red, Violet, Blue, and Green) tertiary colors (mixed colors where neither color is dominant) would also be considered hues.

Contrast: Color contrast definition: the change in the appearance of a color surrounded by another color

Palette: the range of colors used by a particular artist or in a particular picture.

Using visual guides students will describe and discuss their perception of weight in color.

Students will decide a palette they will work with.

4. Given the assigned challenge, using the slot technique, (Attachment 3) students will create the biggest, highest or an equilibrium sculpture that using only the weight on the pieces to balance their freestanding sculpture.

LEARNING ACTIVITY

K - 1

BIGGEST SCULPTURE

Attachments 4 and 5

Follow the examples to cut geometrical and organic shapes around pre-made slots. The slots need to be thinner than the cardboard thickness.

Use different color pieces to create your sculpture.

Assemble the pieces connecting the slots.

Use as many pieces and space wide and high, to make the biggest sculpture.

2 - 3

HIGHEST SCULPTURE

Attachment 6

Follow the patterns to cut geometrical and organic shapes and learn to cut the right size slots. The slots need to be thinner than the cardboard thickness.

Use different color pieces to create your sculpture.

Assemble the pieces connecting the slots.

Use as many pieces as you can make to build the highest sculpture.

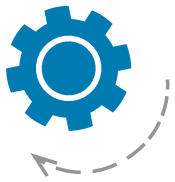
4 - 5

EQUILIBRIUM SCULPTURE

Attachment 7

Follow the patterns to cut geometrical and organic shapes and learn to cut the right size slots. The slots need to be thinner than the cardboard thickness.

Assemble the pieces connecting the slots.



Assemble a high base for the balancing dowel.

Balance the dowel on a small cut at the top.

Add and connect pieces on both sides to keep the balance.

Use different color pieces and make sure you add all different materials to create your sculpture.

Know that your sculpture can fall apart during the process (more than once), it is part of the challenge, and it is a problem-solving opportunity.

* For extra fun: Play song I'm Still Standing (from Sing the movie) while they are building. Scan the code to the right or visit:
https://www.youtube.com/watch?v=pHZneOidj9A

REFLECTION

What makes your piece standing successfully?

What were the biggest challenges you found?

What elements can help physically and visually balance your piece?

ART MATERIALS

K-5

Corrugated cardboard

Corrugated cardboard colors

Scissors

Tape*

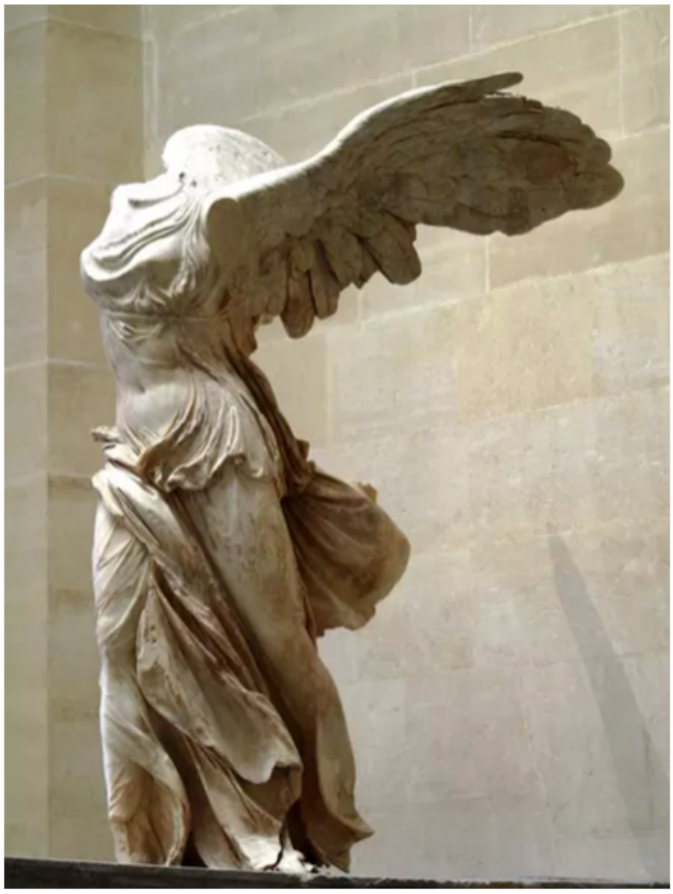
Wikki Stix*

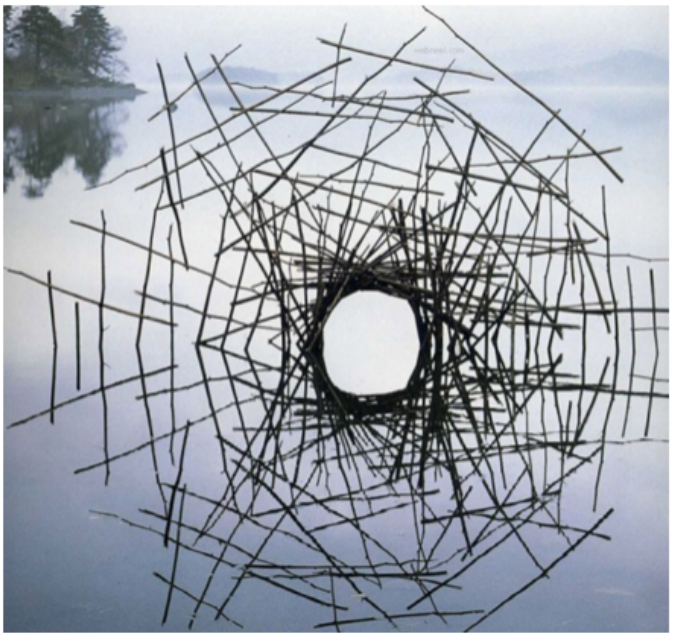
Dowel sticks*

Pipe cleaners*

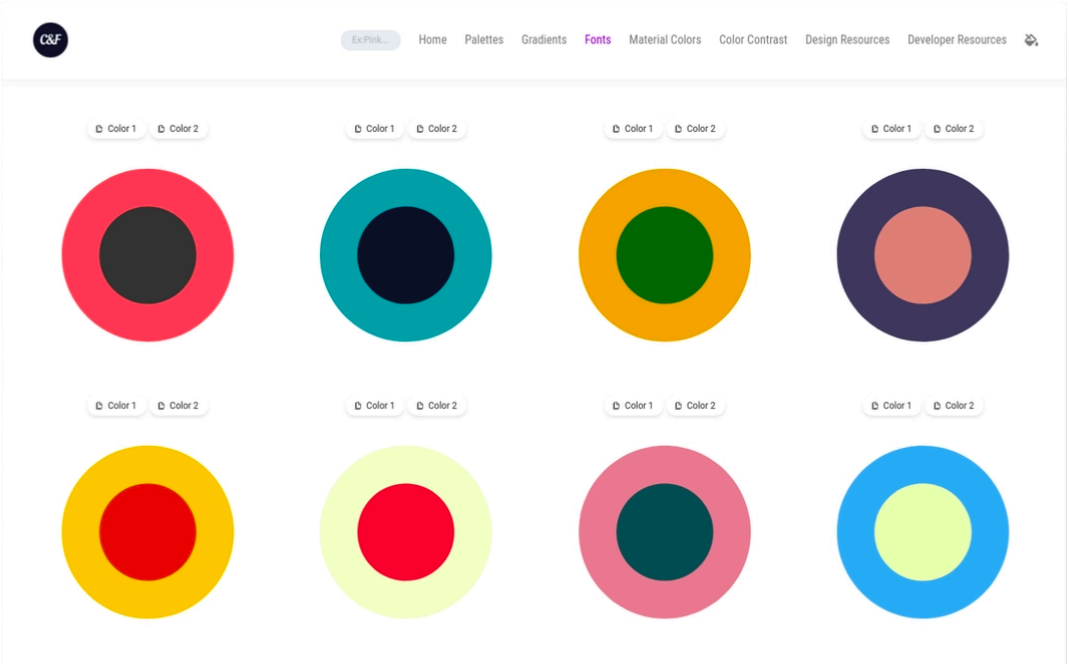
**Additional 4-5*

ATTACHMENT 1





ATTACHMENT 2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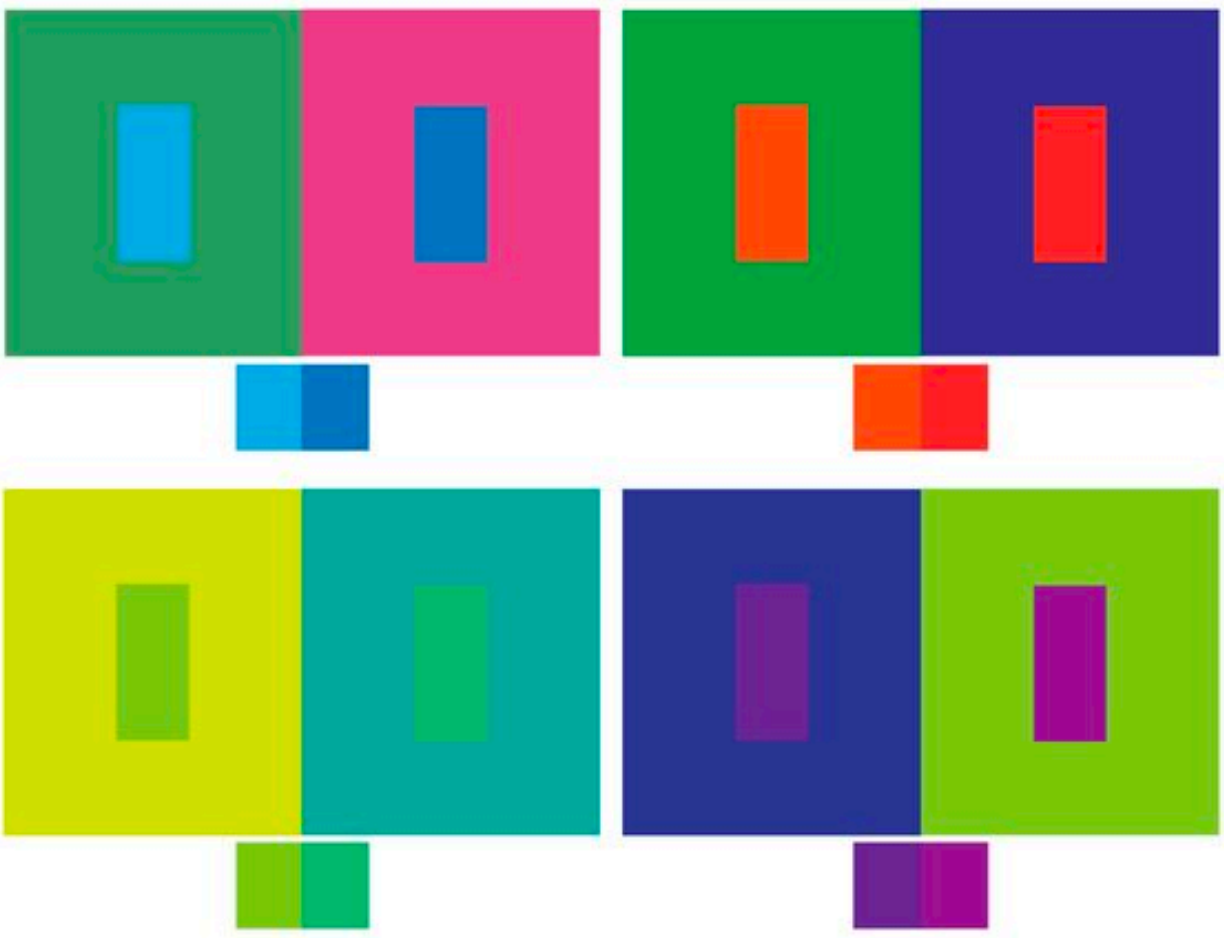
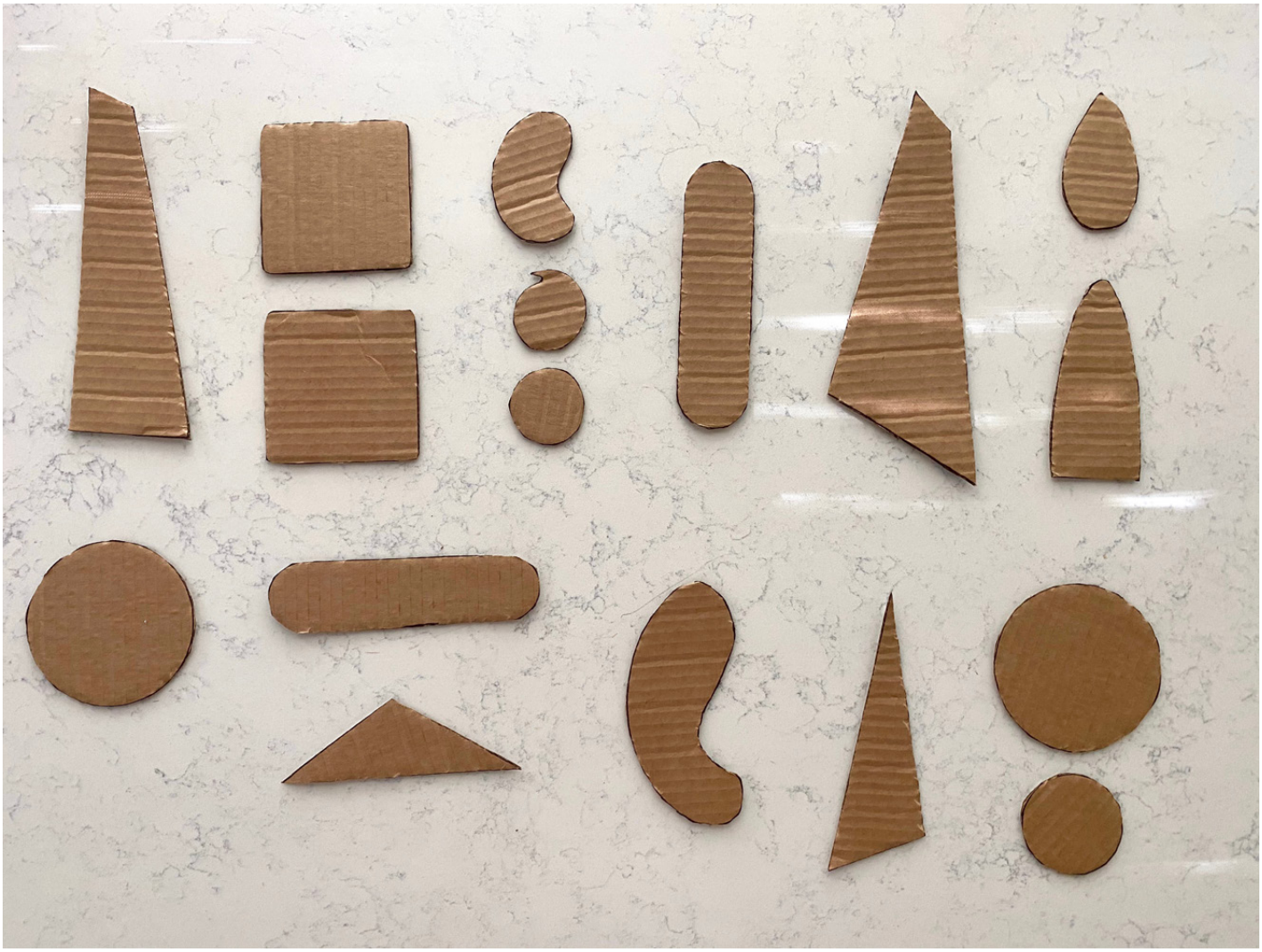
Ex:Pink...
Home
Palettes
Gradients
Fonts
Material Colors
Color Contrast
Design Resources
Developer Resources
Color 1
Color 2



ATTACHMENT 3

ATTACHMENT 4



ATTACHMENT 5

ATTACHMENT 6

ATTACHMENT 7