

STATE OF LOUISIANA DEPARTMENT OF EDUCATION

# SECONDARY ART EDUCATION



Issued by OFFICE OF ACADEMIC PROGRAMS

Bulletin 1592

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**STATE OF LOUISIANA DEPARTMENT OF EDUCATION**

**Bulletin 1592**

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**SECONDARY ART EDUCATION**



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# FOREWORD

Act 750 of the 1979 Louisiana Legislature (R.S. 17:24.4) established the Louisiana Competency-Based Education Program. One of the most important provisions of Act 750 was the mandated development and establishment of statewide curriculum standards for required subjects for the public elementary and secondary schools of the state.

During the 1979-80 school year, curriculum guides for Art Education K-6 and 7-12 were developed by advisory and writing committees representing all levels of professional education and all geographic areas of the state. The major thrust of the curricular development process in each of the guides was to establish standards for student achievement. The Art Education curriculum guides were piloted during the 1980-81 school year and issued to schools at the beginning of the 1981-82 school year. In the 1987-88 school year, selected teachers were asked to update the guides to reflect the national changes taking place in arts education.

Through a grant awarded by the State Board of Elementary and Secondary Education from the Louisiana Quality Educational Support Fund 8(g), several committees assembled in 1991-92 to update the Art Education guides, a continuing procedure to ensure that Louisiana students have an exemplary curriculum available to them and that teachers have a guide that is current, relevant and comprehensive. The committees were challenged to study the needs of Louisiana students, to become aware of discipline-based art education, and to develop strategies, knowledges, skills and attitudes that students need to perform effectively in school and in life.

Diligent studies made by leading arts educators and by those in higher offices of education have brought deserved attention to the arts. New attributes have been assigned to the value of arts education in the school curriculum. The arts open a world of information for students and, besides giving them the ability for expression other than verbal, the arts provide many unique experiences and share many characteristics with other content areas.

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# ARTS EDUCATION CURRICULUM DEVELOPMENT COMMITTEE

This document is the result of hard work and long hours dedicated by the writing committee and the consultants. Our appreciation to each goes to each one and to their local school superintendents and school principals who have given them released time to attend each working session.

Our appreciation goes to the teachers, administrators, artists and others who piloted the guide and who added vital educational information to the guidelines to assist schools and communities as they work together to improve the quality of instruction of Louisiana's educators and the achievement of Louisiana students.

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# TABLE OF CONTENTS

FOREWORD .....	ii
LOUISIANA STATE BOARD OF ELEMENTARY AND SECONDARY EDUCATION .....	iii
CONSULTANTS/CURRICULUM DEVELOPMENT COMMITTEE .....	iv
RATIONALE .....	1
STUDENTS WITH SPECIAL NEEDS .....	2
STUDENTS IN A MULTICULTURAL SOCIETY .....	3
PROGRAM STANDARDS .....	4
SEQUENTIAL APPROACH TO LEARNING .....	5
MOTIVATIONAL DIRECTIONS .....	6
A MESSAGE TO THE TEACHER .....	7
OBJECTIVES FOR THE FOUR FUNDAMENTAL ART DISCIPLINES .....	9
I. AESTHETIC PERCEPTION .....	23
A. Essential Elements of Art .....	25
B. Using the Principles of Art .....	32
II. CREATIVE EXPRESSION .....	43
A. Introduction to Drawing .....	44
B. Introduction to Painting .....	49
C. Introduction to Printmaking .....	56
D. Introduction to Graphic Arts .....	64
E. Introduction to Photography .....	76
F. The Microcomputer As An Art Tool .....	81
G. Introduction to Sculpture .....	88
H. Introduction to Architecture .....	95
I. Introduction to Pottery .....	106
J. Introduction to Crafts: The Decorative and Functional Arts .....	119

Artists to Look At Again .....	125
III. HISTORICAL PERCEPTION .....	130
Outstanding Styles/Periods/Movements in Art .....	133
Simplified Chronology of Art History .....	139
IV. CRITICAL ANALYSIS .....	142
Art Criticism Questioning Strategy .....	144
A Word from Pablo Picasso .....	148
RESOURCES .....	149
Evaluation of Student Progress .....	150
Safety in the Art Room .....	151
Displaying Student Work .....	152
A Partial List of Careers in the Arts .....	154
Selected References .....	156



# RATIONALE

Education in ART is learning to draw, paint and construct. It is also MUCH, MUCH MORE than drawing, painting and constructing. Lessons addressing the ARTS develop specific skills, attitudes and values; encourage divergent thinking through sensory, emotional and intellectual responses to images, materials, techniques, design and environment; tease the imagination and offer opportunities for the student to be an independent thinker; help in the search to objectify thoughts; develop individual discrimination in selecting, arranging and organizing the tenets of art as well as those of other disciplines; and expand the learner's capacity to know, to value, to appreciate and to judge works of ART.

In its proper role, ART is practical and basic to the school curriculum; it is content and process, and it parallels the goals of general education. Learning in the ARTS is complex but is as measurable as learning in other interest areas and must be similarly nurtured. It should also be recognized that ART is not only a separate discipline but can, in an interrelated role, bring interest and vitality to other subject areas. The possibilities for developing such programs are infinite.

Even as this is written, computers and the technological programs being developed are making great changes in education. Computer-generated art is no longer new to students in many art classes where exciting results have come from a mix of computer and hand-drawn art. Nearly every school has access to a videocassette player/recorder for which many excellent informational programs are available for showing. Schools with a more liberal budget have laserdiscs that contain great amounts of information that the student can retrieve and display on a liquid crystal monitor in black and white or in color. New programs are written by teachers and some by students. It is hard to conceive the amount of information receivable today. Tomorrow? It staggers the imagination.

ART is basic for all students, including the atypical child. Every student has the right for self-expression through ART, though some handicaps will necessitate adjustments in order for the child to experience success.

Success in reaching the student and stimulating creative and cognitive capabilities depends upon the classroom teacher, who is fully aware that ART is more than enrichment and who uses it to fulfill the needs and interests of all the students.

## **STUDENTS WITH SPECIAL NEEDS**

Visual arts education offers enrichment for the lives of students with special needs, ranging from the gifted and talented to those in special education programs. State Act 754 and Public Law 94-142 mandate these programs.

The visual arts are an avenue for providing successful experiences for students with special needs and provide opportunities for them to function as independently as possible. Through independent choice and decision-making, the student is helped to define himself/herself in productive terms through personal tastes and style. While certain avenues of learning may be blocked to some students because of the nature of limitations, a sequential program of instruction can be developed that will provide activities which focus on worthwhile content. Challenges to these students will vary according to their abilities, and teachers will need to plan the least restrictive environments. The student may need more assistance, more patience and more imagination from the teacher to find ways to gain independence and personal definition in and through art.

The Louisiana program for the talented student assists the parishes in establishing programs in music, theatre and the visual arts. The talent program is separate from the gifted program, thus opening doors for identification of students who show high-level ability in the expressive, critical or historical aspects of the visual arts. Special scheduling and individualized instruction gives these students the opportunity to work with specialists who offer them enriched programs. The students may have the potential to become artists, designers or historians, but all learn the personal discipline required to be an effective learner in the visual arts as well as other subject areas. Programs provide in-depth studies in the roles and contributions of the artist, art critic, historian, curator, archaeologist, architect and environmental designer.

# STUDENTS IN A MULTICULTURAL SOCIETY

Louisiana is unique in its multiplicity of cultures. Studying works of art from world cultures provides our students with meaningful learning experiences reflective of their own diverse cultures, histories and experiences; moreover, it creates an academic environment that fosters equity for all students. Through studying the visual arts, students learn to understand and value the diversity and the universality of human experience.

Purposes for multicultural studies in the visual arts are:

To teach an aesthetic appreciation of the images and artifacts of all cultures.

To highlight the uniqueness of a variety of cultures, while demonstrating that people's values, beliefs, desires and hopes have some universality and similarity to those of our own culture.

To demonstrate that artistic activity is a basic drive in human beings and varies according to customs, available materials and technologies.

To foster mutual understanding and respect by showing that all cultures are worthy of study, appreciation and value.

The visual arts of cultures from which our culture emerged (European, African, Hispanic, Native American, Asian) are relevant to contemporary life because they are links to our origins, guideposts to our future and starting points for new ideas. The ability to function competently in our "global village" depends upon mutual understanding and respect for all cultures.

Multicultural classroom studies must go further than creating a "similar" cultural design or product. Studies should include concerns of specific cultures or social groups, past and present. Looking back, students need to know and understand the values and traditions that caused an article or design to be made. What purposes did it fulfill? Was it an individual creative art or one promoted by religious beliefs or group "political" pressure? What was the design source? Was the environment a limited source of material responsible for the material used in the artwork?

By looking at the present, students' differing cultural backgrounds, values and traditions can be recognized, shared and respected. The outstanding factor is that all groups need and use art for rather similar reasons, and one art cannot be said to be better than another. Parents and community members are available for insights into the past (make a tape), as well as talking about the changes that have occurred over a period of time and why these may have come about.

# PROGRAM STANDARDS

Art is an identified basic subject at the secondary level. It is a discipline that includes: the making of art through the manipulation of ideas and materials; the historical and conceptual study of works of art; the understanding and appreciation of a variety of artistic responses to ideas, images, forms, sounds and experiences; and the critical evaluation of art. In these studies and experiences, the student participates in the formulation of problems or goals, defines solutions and directions through intuition and cognitive decision-making and, finally, makes a critical discrimination between alternatives. The student is taken at his or her own independent level and through an orderly, organized progression of developmental stages is brought to full potential, based on the instructional level encompassing the three learning domains:

cognitive	(knowledge)	level which is measurable
psychomotor	(performance)	level which is measurable
affective	(value judgment)	level which is personal

The effectiveness of the art program is directly related to the art teacher and the quality of the environment within which the program operates. While local needs and resources might provide less or more, programs in art preferably would provide:

- certified, qualified art teachers
- regularly scheduled classes with adequate time for instruction
- specially equipped facilities
- adequate consumable materials
- a broad variety of visual resources.

In addition to regular instruction, time, space and materials should be provided for supplementary independent art experiences.

# SEQUENTIAL APPROACH TO LEARNING

In developing lessons to meet the needs of the students, the teachers will provide a natural flow of concept and skills development, from simple to complex. The sequential approach to learning provides for:

LOOKING: Using visual stimulation such as prints, videos, slides, books, a variety of models, and various objects related to the category/skill, etc., the student initiates awareness through the sense of sight.

DISCUSSING: Using visual stimulation, the student orally shares ideas (with teacher and peers) through comments and/or questions resulting from awareness.

THINKING: Building upon the first two phases, the student mentally begins an ordering process which will lead to personal decision-making.

EXPERIMENTING: Based upon the above three phases, the student explores to make discoveries.

CREATING: Following discoveries, the student makes personal selections which will express individual means for communicating ideas.

EVALUATING: Based on originality and personal performance objectives, the student determines strengths and weaknesses independently, with the teacher or with peers. Only cognitive and/or psycho-motor domains are considered.

APPRECIATING: The student will find personal satisfaction in the work accomplished as well as demonstrate a preference for certain activities.

# MOTIVATIONAL DIRECTIONS

The student needs guidance to see, to feel and to listen; out of these skills comes the ability to relate to and interpret the natural and built environment and the world beyond.

## MOTIVATION:

the ability to arouse or stimulate a student to:  
communicate ideas in visual form  
order and organize ideas  
relive past experiences.

## VERBAL EXPERIENCE:

the enlivened discussions between student/teacher and student/student, which challenges global thinking.

## VISUAL EXPERIENCE:

the presentation of illustrative material which stimulates visual awareness and leads to creative thinking.

## FIRST-HAND EXPERIENCE:

a direct appeal to the senses and emotions, which provides opportunities for the student to observe, question and investigate on-the-spot characteristics of specific things.

## SENSORY EXPERIENCE:

the manner in which the student perceives or understands outside information through the senses.

## MATERIAL EXPERIENCE:

opening avenues for experimentation and investigation involving the use of various art media; serious thinking and planning leading to creative action.

# A MESSAGE TO THE TEACHER

The responsibility of the secondary art teacher is to efficiently promote specific learning within the discipline. This guide provides a comprehensive, sequential art program in Discipline-Based Art Education. It is designed to offer students art experiences through suggested lessons reflecting the components of aesthetic perception, creative expression, historical perception and critical analysis.

Visual arts information and experiences at the secondary level offer students information with the same depth and seriousness of purpose as any other "basic" discipline taught at this level. To ensure student success, the content of the class program will include:

- goals and directions
- identification and sequence of content
- engaging methods for learning
- student evaluation of their personal work
- teacher evaluation of student successes.

The use of materials to create painting, drawings, sculpture and related arts is only one facet of a visual arts program. This guide indicates a framework for teaching the visual arts, which includes the four major disciplines:

- I. AESTHETIC PERCEPTION . . . The ability to understand and respond to ideas and experiences and to create an awareness of the unique characteristics of the natural and built environment.
- II. CREATIVE EXPRESSION . . . The ability to develop, organize and interpret ideas for expression in the production of art.
- III. HISTORICAL PERCEPTION . . . The ability to recognize and appreciate the visual arts as a form of individual and cultural expression and to appreciate the basic aspects of past history and human experience.
- IV. CRITICAL ANALYSIS . . . The development of knowledge, skills and sensitivity necessary for making aesthetic judgments about works of art and the natural and built environment.

The guide establishes goals for students within these four areas. The following expectancy levels, from simple to complex, allows the teacher to target a class or a student, according to the student's promise and experience, rather than age or grade level:

Level 1 - Awareness level, earliest level of exposure: introduction of basic concepts

Level 2 - Reinforcement and extension of concepts

Level 3 - Advanced level of learning

These levels take into account the various art experiences of students. Level 1, the "awareness" level, is where you will find a student who has had no previous experience with the arts. A student who has had a sequential art program including perceptual awareness, creative expression, art history and critical analysis since entering school will be at Level 3. In **OBJECTIVES FOR THE FOUR FUNDAMENTAL ART DISCIPLINES** (pages 11-22), the teacher will find three examples cited under each level which increase sequentially in student expectation. Judgment must be made by the teacher at which level the student will be placed.

The approach to teaching art may change from term to term or year to year, depending upon the maturity and experience of the students. The teacher may approach art through the study of the art and architecture of world cultures, art criticism and aesthetics, or the student may be introduced to skills that would be involved in using specific art media. A model unit of study would address an art production unit that simultaneously draws upon art history, art criticism and aesthetic inquiry. Although the making of art is just one part of the study of art, it remains the backbone of the discipline. Through hands-on experiences in art, students are developing complex cognitive and manipulative skills, using problem-solving, analytic and synthetic forms of thinking, and exercising judgment.

Beyond creating art for self-expression, students will learn to perceive and respond to its qualities, to understand its place in history and to make reasoned judgments about art and the visual world around them. The skills required to make art, to understand and to respond to art are subtle and complex. They require time, repetition, exploration and continuity of effort and practice, just as do the skills of language arts and mathematics. Unlike these other areas, there is no single right or wrong response, no simple solution to a problem. Art "problems" are much more like problems encountered in the real world outside of school -- they are complex and have many solutions; they require decision-making, judgment and self-reliance. For this reason, classroom projects which involve students making identical objects are not considered art experiences.

The State Art Guide is not intended to be a "HOW TO DO IT" book, but rather a framework for the kinds of art experiences students should have in the secondary program. The guide was written as a model, and each parish and each school in the parish is encouraged to write adaptations to fit individual needs. Should there be a need for step-by-step help, there are many books available through the libraries, both school and parish/state, with this type of information. The sample lessons and lesson ideas offered here are suggestions only, to be used freely as points of departure.



# OBJECTIVES FOR THE FOUR FUNDAMENTAL ART DISCIPLINES

- I. **AESTHETIC PERCEPTION:** The student understands and responds to ideas and experiences; is aware of beauty and the unique characteristics of the natural and built environment; and can make informed judgments about the meaning in works of art.

The student learns to examine the beauty in works of art, nature and objects in the environment (perception) and is able to make a personal opinion (objective) and an informed judgment (subjective) about the meaning in works of art.

## ● **THE STUDENT UNDERSTANDS THE MANY WAYS VISUAL ART FORMS AFFECT FEELINGS AND THE ACQUISITION OF KNOWLEDGE.**

LEVEL 1: Is aware of the variety and richness of visual forms.

EXAMPLE: Students collect natural objects (shells, rocks, pine cones, leaves, pods, driftwood) for classroom observation and discussion.

EXAMPLE: Students observe, recognize and list some of the art elements and principles in specific examples of art forms, of nature and of the built environment.

EXAMPLE: After looking at an artist's self-portrait, students discuss what they see, know, imagine and feel about the person who painted it.

LEVEL 2: Learns to identify certain aspects of visual forms and how they relate to individual response.

EXAMPLE: Students identify the elements and principles of design found in a given area of the natural environment.

EXAMPLE: Students look at a reproduction of a painting and discuss how the elements of art are used to create a feeling or mood.

EXAMPLE: Students observe a painting from a chosen period and discuss the story of the painting and the mood or emotion it evokes.

LEVEL 3: Can compare the visual appearance of natural and built forms.

EXAMPLE: Students compare aspects of the natural environment that have influenced the built environment, such as the structure of a nautilus seashell to Frank Lloyd Wright's Guggenheim Museum.

EXAMPLE: Students discuss how colors, lines and shapes are incorporated in historical and local architecture.

EXAMPLE: Students bring photographs of local architecture to class and analyze the success or failure of the buildings in terms of design concepts.

● **THE STUDENT DEVELOPS AN UNDERSTANDING AND APPRECIATION OF THE VARIETY OF ARTISTIC RESPONSES THAT CAN BE MADE TO IDEAS, IMAGES AND FORMS.**

LEVEL 1: Becomes aware that art represents what people see, know, imagine and feel.

EXAMPLE: Students use an art medium to express feelings and emotions as assigned by the teacher.

EXAMPLE: Students identify and show by example ways the art elements can be used to express emotions.

EXAMPLE: Students view reproductions of art and identify the skills the artists have used to express feelings, knowledge and imagination.

LEVEL 2: Recognizes that visual art can express an idea, tell a story, create a mood or emotion.

EXAMPLE: Students paint with watercolor on damp paper, allowing colors to bleed together; the class identifies the mood the colors express in the individual pieces.

EXAMPLE: Students become aware that objects look different under varying conditions (such as light, position, size relationship, etc.) and create simple exercises, using a single subject to illustrate this knowledge.

EXAMPLE: Students join an object with color to express a personal feeling or mood.

**LEVEL 3:** Can identify elements of art and design principles and understand their relationships to one another.

EXAMPLE: Students develop a vocabulary of art terms and use these to categorize design principles as seen in nature, the built environment and in selected reproductions of artworks.

EXAMPLE: Students understand the major color harmonies and use them in a series of organized compositions.

EXAMPLE: Students select elements and principles that enhance each other and present findings in personal interpretations.

● **THE STUDENT DEVELOPS A KNOWLEDGE OF DESIGN CONCEPTS AS SEEN IN WORKS OF ART AND THE BUILT ENVIRONMENT.**

**LEVEL 1:** Compares natural and built visual forms.

EXAMPLE: Students identify horizontal, vertical, diagonal, parallel, radial and spiral lines as seen in nature and architecture, and create a personal expression using some of these lines.

EXAMPLE: Students use spatial relationships (depth, size relationships, overlaps, foreground, middle ground and background) in specific class assignments.

EXAMPLE: Students understand the concept of one-point perspective and demonstrate this knowledge.

**LEVEL 2:** Understands the artist's interpretation in works of art and can share this knowledge through description and interpretation.

EXAMPLE: Students develop a specialized vocabulary that is used to describe and analyze the underlying structure of a specific work or works of art.

EXAMPLE: Students compare two or more works of art to identify qualities that make these works similar or different.

EXAMPLE: Students verbally analyze and interpret the meaning of selected works of art in terms of mood, tension and conflict as expressed through formal organization of the design elements.

LEVEL 3: Interprets and analyzes design concepts as observed in art and the environment.

EXAMPLE: Students identify the various patterns discerned in nature and use selected patterns to develop a personal statement.

EXAMPLE: Students verbally identify relationships among design elements that give a work of art a particular emphasis and/or sense of unity.

EXAMPLE: Students verbally identify the center of interest in specific reproductions of artworks and are able to point out colors that carry the eye through the composition.

II. **CREATIVE EXPRESSION:** The student develops, organizes and interprets ideas for expression in the production of art, involving inspiration, analyses and problem-solving.

● **THE STUDENT DEVELOPS SKILLS AND ATTITUDES FOR USING ART TOOLS, MATERIALS AND TECHNIQUES.**

LEVEL 1: Explores the creative aspects and manipulations which are a part of making art.

EXAMPLE: Students are introduced to and explore the use of a variety of drawing, painting, sculpting and print media.

EXAMPLE: Students identify the media and media processes that artists use in specific works of art.

EXAMPLE: Students respond to an assigned theme, using a specific medium.

LEVEL 2: Recognizes and selects appropriate materials, tools and techniques for creating art.

EXAMPLE: Students show by example that certain media may best be used to express specific subjects.

EXAMPLE: Students demonstrate a control of some drawing, painting, and printmaking techniques that add craftsmanship to personal statements.

EXAMPLE: Students choose an art medium as a source of inspiration for a personal expression.

**LEVEL 3:** Uses a variety of materials, tools and techniques for specific art assignments.

EXAMPLE: Students use a variety of processes to stimulate creative ideas for personal expressions (creative problem-solving technique).

EXAMPLE: Students respond to a basic understanding of computer graphics and their use in fine arts, architecture, film and advertising.

EXAMPLE: Students combine simple computer graphics with other art media.

● **THE STUDENT HAS THE ABILITY TO CREATE ARTWORKS.**

**LEVEL 1:** Recognizes the different effects that can be obtained with art materials.

EXAMPLE: Students are introduced to media other than painting/drawing (sculpture/construction, clay, stitchery, etc.).

EXAMPLE: Students practice using media to create various visual and tactile qualities.

EXAMPLE: Students use a variety of media in demonstrating knowledge of two-dimensional and three-dimensional work.

**LEVEL 2:** Uses a variety of media to translate observed and imagined experiences into visual forms and images.

EXAMPLE: Students demonstrate knowledge of drawing/painting, sculpting and printmaking through a series of personal expressions.

EXAMPLE: Students demonstrate skills in craftsmanship, using such processes as weaving, construction, stitchery, modeling, etc.

EXAMPLE: Students are introduced to and individually study the graphic arts and basic photographic uses in communication.

**LEVEL 3:** Independently applies knowledges to create a variety of visual images.

EXAMPLE: Students use a choice of materials/techniques to demonstrate visual or applied textures.

EXAMPLE: Students choose a medium to demonstrate knowledge of perspective.

EXAMPLE: Students combine two or more media to create an artwork designed to arouse emotional feelings in the viewer.

● **THE STUDENT USES THE ELEMENTS AND PRINCIPLES OF ART IN CREATING IMAGES.**

**LEVEL 1:** Is aware of the elements and principles of design as they relate to the structure of art.

EXAMPLE: Students verbally relate the elements and principles of design to the immediate environment.

EXAMPLE: Students use the elements and principles of design in demonstrating the ability to design objects and materials used in everyday living.

EXAMPLE: Students use descriptors, similes and metaphors to describe unique visual and tactile characteristics observed in works of art, nature and objects within the total environment.

**LEVEL 2:** Uses the design concepts in creating art forms.

EXAMPLE: Students demonstrate the ability to model shapes by creating representational and abstract objects.

EXAMPLE: Students demonstrate skills and thought processes required for creating effective prints.

EXAMPLE: Students use design concepts in still photography, film (including video) and television.

**LEVEL 3:** Chooses design concepts to fit the needs of specific visual expressions.

EXAMPLE: Students demonstrate the ability to use design elements and principles by planning environmental accommodations for both inside and outside habitats.

EXAMPLE: Students demonstrate the ability to analyze and make decisions in the use of graphic arts designs for specific communication messages.

EXAMPLE: Students recognize and list the design concepts artists use for specific expressions.

● **THE STUDENT EXPERIMENTS WITH TOOLS, MATERIALS AND TECHNIQUES TO CREATE ORIGINAL ART FORMS.**

**LEVEL 1:** Experiences the freedom of improvisation and experimentation for expressing personal ideas.

EXAMPLE: Students develop techniques for making acrylic paint respond to paper as a watercolor medium.

EXAMPLE: Students use plaster of Paris (or like material) to sculpt and paint a work that imitates a given material (wood, bronze, marble, etc.).

EXAMPLE: Students make a visual statement on canvas or heavy paper using a palette knife.

**LEVEL 2:** Experiments freely with artistic media for personal expression.

EXAMPLE: Students choose material to make a soft sculpture of some hard object used in everyday life (spoon, hammer, giant pencil, etc.).

EXAMPLE: Students use a mixture of found objects and a painting medium to express a given subject in a collage.

EXAMPLE: Students use mixed media to demonstrate design concepts in a two-dimensional artwork.

**LEVEL 3:** Understands and is able to control some experimentations and is able to improvise and create original work.

EXAMPLE: Students select a common-place subject to exaggerate or distort, using a medium of choice.

EXAMPLE: Students select a poem/novel/movie as a source for design inspiration to be visually expressed in a medium of choice.

EXAMPLE: Students express an emotion, real or imagined, in a three-dimensional form.

**III. HISTORICAL PERCEPTION:** The student develops the ability to recognize and appreciate the visual arts as a form of individual and cultural expression and to appreciate the basic aspects of past history and human experience.

● **THE STUDENT UNDERSTANDS THE VISUAL ARTS AS A FORM OF INDIVIDUAL AND MULTICULTURAL EXPRESSION.**

**LEVEL 1:** Becomes intrigued with the way art images express ideas telling about people, events, places and cultures, past and present.

EXAMPLE: Students identify objects that represent cultural identities in a work of art.

EXAMPLE: Students discuss similarities in subject matter and emotional content, using a variety of art examples from different cultures (African carvings, Renaissance sculpture).

EXAMPLE: Students study the general chronology of art history and demonstrate how it fits into the general scheme of history.

**LEVEL 2:** Recognize that art images reflect social/political and environmental issues, past and present.

EXAMPLE: Students compare works of art that depict social or political images today with those of past years.

EXAMPLE: Students discuss Jacob Lawrence's TOUSSAINT L'OUVERTURE (or similar painting) for visual characteristics which symbolize the idea of freedom and protest.

EXAMPLE: Students analyze and rate the impact of various types of art used to sway public feelings.



LEVEL 3: Recognizes and discusses works of art that preserve history and reflect the past and present of many cultures.

EXAMPLE: Students research and list the ways that art reflects, records and shapes history.

EXAMPLE: Students research the nature and value of major movements in the era of art history.

EXAMPLE: Students categorize major artworks from cultural areas of the world, including Europe, Asia, Africa and Latin America.

● **THE STUDENT RECOGNIZES THE CONNECTIONS BETWEEN WORKS OF ART, ARTISTS AND THE SOCIETIES IN WHICH THEY WERE CREATED.**

LEVEL 1: Recognizes the artist's role in the community.

EXAMPLE: Students discuss the many multi-faceted events, fairs, parades, festivals and religious celebrations which occur in Louisiana.

EXAMPLE: Students discuss the behind-the-scenes activities of carnival (Mardi Gras), such as float-building, costume design, krewes/meaning of names, balls, etc.

EXAMPLE: Students research carnivals worldwide to understand the relationship of the carnival to the cultures that celebrate them.

LEVEL 2: Understands that the arts are used for communication.

EXAMPLE: Students compare the interpretations and use of color as used by various cultures.

EXAMPLE: Students analyze the socio-cultural functions of art in various cultures at different times in history (development and symbols of masks as a cultural art form).

EXAMPLE: Students list the socio-cultural functions of the visual arts in the local community (social, civic, political and economic life).

**LEVEL 3:** Recognizes incidents in specific historical eras that have affected the creation of the visual arts.

EXAMPLE: Students study the characteristics of early Egyptian art, in which art forms were coded by law.

EXAMPLE: Students study the stifling of the arts under Hitler in Germany and Mao in China.

EXAMPLE: Students study the development of the arts under Louis XIV (The Sun King) of France.

● **THE STUDENT RECOGNIZES THE ARTIST AND THE MANY STYLES AND TECHNIQUES USED FOR PERSONAL EXPRESSION.**

**LEVEL 1:** Recognizes the various styles of expression artists use to share an idea.

EXAMPLE: Students discuss the differences of styles used by artists through viewing reproductions, slides, or videos or other electronic media.

EXAMPLE: Students discuss the meaning of a work of art and make judgments about its aesthetic qualities.

EXAMPLE: Students discuss and analyze styles of architecture that different cultures have developed.

**LEVEL 2:** Recognizes many artists by their individual styles, techniques and often by the subject matter.

EXAMPLE: Students view artworks from the Impressionist period and can describe the commonalities of the artists.

EXAMPLE: Students describe in aesthetic terms what makes one work of art or one artist greater in quality than another and understands that these judgments are made as personal decisions based on art studies.

EXAMPLE: Students compare two or more artworks of different media, artists and styles and analyze those qualities which make the artworks different or similar.

LEVEL 3: Develops an appreciation for the diversity of individual artworks.

EXAMPLE: Students compare the sculptural forms of Henry Moore and Alberto Giacometti and decide how they differ in theme and style.

EXAMPLE: Students compare two or more artworks by the same artist and discuss qualities which are similar and dissimilar.

EXAMPLE: Students research architects who represent a particular style.

● **THE STUDENT RECOGNIZES THAT THE ARTS ARE INTERRELATED WITH SUBJECT AREAS SUCH AS SCIENCE, MATHEMATICS, TECHNOLOGY AND THE HUMANITIES, AS WELL AS WITH THE HUMAN ENVIRONMENT.**

LEVEL 1: Recognizes that the arts are present in most studies.

EXAMPLE: Students view the works of Stella, noting the use of the protractor shape, then create an original work, adding color to reinforce design.

EXAMPLE: Students discuss the geometric impact of movement of shapes in "The Starry Night" by van Gogh.

EXAMPLE: Students view realistic works by Durer or van Gogh, comparing natural objects and asking how the Expressionist conveys information about a subject that cannot be dealt with scientifically.

LEVEL 2: Understands the value of the visual arts as supporting and enhancing ideas and skills in other subjects.

EXAMPLE: Students explore their textbooks to discover the many roles the visual arts take to convey meaning.

EXAMPLE: Students list the various ways they use the visual arts in their classwork and for daily personal expression.

EXAMPLE: Students develop a series of illustrations for a current magazine issue.

LEVEL 3: Uses the arts as educational tools to develop basic academic skills.

EXAMPLE: Students use calligraphy skills to enhance a basic study.

EXAMPLE: Students utilize video equipment to make a visual statement for a basic study.

EXAMPLE: Students discuss the importance of works of art as visual symbols of communication.

**IV. CRITICAL ANALYSIS: The student has the ability to interpret and analyze works of art on a scale from the trivial to the great, considering subject matter, content of a work, meaning of context and is able to make personal and informed judgments.**

There are four steps that will aid students in thinking about and talking about works of art in order to make intelligent decisions or personal choices. (1) DESCRIPTION: stating the facts of what is seen in the artwork; (2) ANALYSIS: relating the elements and principles of design to the artwork; (3) INTERPRETATION: explaining the meaning of the artwork; (4) JUDGMENT: making a personal decision as to whether the work of art is successful in its presentation. (See Pages 142-145 for Art Criticism Question Strategy.)

● **DEVELOPS THE ABILITY TO ASSESS PERSONAL ART IMAGES.**

LEVEL 1: Is aware of the freedom of personal aesthetic judgment.

EXAMPLE: Students participate in a positive discussion of their own artworks and the works of their peers in relation to the elements and principles of art.

LEVEL 2: Develops a vocabulary for communicating personal assessments.

EXAMPLE: Students assess artworks with integrity, using art terms and expressions freely.

LEVEL 3: Channels aesthetic criteria to improve personal statements.

EXAMPLE: Students give a written critique of their work solely on the basis of aesthetic criterion learned.

● **DEVELOPS THE ABILITY TO MAKE JUDGMENTS ABOUT WORKS OF ART.**

LEVEL 1: Is aware of similarities and differences in works of art.

EXAMPLE: Students compare/contrast works of Monet and Seurat.

LEVEL 2: Develops an appreciation for and learns to assess the art contributions of various cultural groups.

EXAMPLE: Students explore the art of mask making in chosen cultures.

LEVEL 3: Acquires the knowledge necessary to critique selected artworks.

EXAMPLE: Students create a personal "scrap book" of a chosen artist with a personal critique of a chosen work.

● **DEVELOPS THE ABILITY TO ASSESS THE NATURAL AND BUILT ENVIRONMENT.**

LEVEL 1: Becomes aware of feelings and satisfactions generated by the visual character of the natural and built environment.

EXAMPLE: Students visit an architecturally significant house or building and discuss likes or dislikes, using design terminology where applicable.

LEVEL 2: Describes the aesthetic quality of a visual form through the use of design concepts.

EXAMPLE: Students use the elements and principles of design to compare a recently built structure to one listed on the registrar.

LEVEL 3: Evaluates a variety of visual forms in order to make judgments.

EXAMPLE: Students compare three buildings of different architectural styles and discuss how the buildings are not sensitive to environmental needs.

# THE FOUR FUNDAMENTAL ART DISCIPLINES

AESTHETIC PERCEPTION

CREATIVE EXPRESSION

HISTORICAL PERCEPTION

CRITICAL ANALYSIS



## **I. AESTHETIC PERCEPTION:**

**The ability to understand and respond to ideas and experiences; to be aware of beauty and the unique characteristics of the natural and built environment and to make informed judgments about the meaning in works of art.**

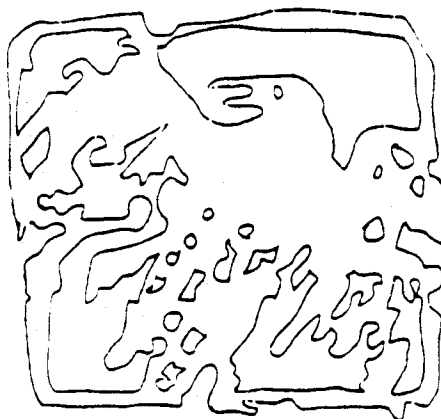
The study of AESTHETICS provides a structure for interpreting the meaning and beauty of art. It gives the student a means of analyzing and interpreting why certain objects or works demand a response, are interesting and are valued. To verbally express these feelings, the student may have to overcome social, cultural and educational pressures which skew natural responses. The student may need assistance in developing an awareness of the barriers that inhibit or prohibit aesthetic responses to sensory perceptions. At an early period, the student may go no further than to say, "I like that," and when prompted for more information is unable to voice an opinion. To minimize student reluctance to make verbal expressions, lessons should be planned to help the student develop a vocabulary that will expand stereotyped responses.

The student also needs to be aware that attitudes and values can be as stereotyped as verbal expressions. The following suggestions may help a student develop an inquisitive and open mind and understand the value of art:

- Develop a respect and appreciation for the ideas and creations of others.
- Increase awareness of the creative process and develop an understanding of the multitude of choices available.
- Recognize that each person's concept of art may differ because of dissimilar experiences in life.
- Perceive objects and events holistically.
- Recognize opinions from arguments when making an aesthetic response.
- Value and respect differences in viewpoints.
- Find a reason for the attitudes and beliefs of the experimentalist.
- Recognize the stereotype image and be more judicial of its worth.
- Recognize and appreciate the art forms and concepts of beauty of different cultures.
- Recognize that the arts reflect the time, values, technology and skills of a society.

The student of art should be able to question, weigh evidence and information, examine intuitive reactions and be able to draw personal conclusions about the beauties and values in works of art.

A great part of the world is visual, and art education should include a response to and some understanding of visual relationships. To make a conceptual statement about the built environment or a work of art, the student must develop a specialized vocabulary. Introducing the art elements and principles of design and a knowledge of art materials, tools and processes helps the student develop some standards by which to judge works of art/architecture or make an aesthetic valuing of personal effects.





## A. ESSENTIAL ELEMENTS OF ART

Works of art can contain some or all of the seven basic elements of art: LINE, SHAPE, FORM, SPACE, TEXTURE, COLOR and VALUE. The ELEMENTS are basic visual signs, the A, B, C,'s of art.

- LINES are the most basic and flexible of the ELEMENTS. They indicate rhythm and direction, define the boundaries of shapes, and often constitute an entire work. Artists use lines to define a subject, like bones define and give shape to a body, and are used as their main "vocabulary" or statement. Line has one dimension and is the path of a moving point. The speed, the delicacy, the forcefulness of a line, the form and structure used by the artist can be "read" by the viewer.

CATEGORIES OF LINE	DIRECTIONS OF LINE	TYPES OF LINE
ACTUAL: a seen line	VERTICAL: standing line	STRAIGHT
IMPLIED: an imagined line where two different planes meet	HORIZONTAL: parallel to earth's surface	CURVED
	DIAGONAL: slanting	BROKEN
	CURVED: flowing lines	THICK
	RADIAL: lines from a center	THIN
	SPIRAL: lines revolving in parallel or wider paths	SHORT
		LONG

Vertical lines move the eye upward and are often associated with the heavens and/or religion. The lines are static and can make objects appear taller, thinner and stately. Skillful use of vertical lines can give the impression of poise, dignity, stiffness or formality. Horizontal lines are static and as they move from left to right, they give the viewer a sense of peace and rest. Diagonal lines are active, giving an impression of constant movement. Diagonals express instability, tension and excitement. Zigzag lines are even more active, often causing the viewer to feel nervous, uncomfortable or confused. Curved lines are active but can be controlled by the artist's manipulation of the curve. A slightly curved horizontal line gives a calm feeling. All curved lines are graceful and can be used to express luxury and splendor. Curved lines hold the viewer's attention and move the eye inward.

- **SHAPE** is created when a line meets or crosses itself and encloses a space. An entire work is made up of shapes, having various proportions and relationships to each other and to the whole work. Shape is two-dimensional.

DIMENSIONS OF SHAPE	CATEGORIES OF SHAPE	TYPES OF SHAPE
LENGTH  WIDTH	<p>GEOMETRIC: precise, rigid, MAN-MADE</p> <p>ORGANIC: fluid, irregular, free-flowing, found in NATURE</p>	<p>CIRCLE</p> <p>SQUARE</p> <p>TRIANGLE</p> <p>RECTANGLE</p> <p>OVAL</p> <p>ORGANIC: NON-GEOMETRIC</p>

- **FORM** evolves from SHAPE (height/width) with the addition of a third dimension - depth. It is this element that gives body to a work of art and moves it from the realm of pure design. FORM is used to create the illusion of depth on a flat surface. It may be geometric or free-form, closed or open, man-made or natural.

FORM can be created by using one or more of the following:

- Line used in perspective
- Values used in contrast
- Color used in contrast (bright/dull; light/dark)
- Contrasting textures
- Overlapping and contrasting sizes of shapes

Paul Cezanne (French, 1839-1906), called the Father of Modern Art, discovered that all shapes in nature could be reduced to four simple forms: cube, cone, cylinder and sphere.

FORM	DEFINITION	REFERENCE
CYLINDER	Solid having two equal bases	round can
CONE	Solid having four triangular faces plus a square base	Mayan tomb
SPHERE	Solid having all sets of points the same distance from a fixed center point	globe
CUBE	Solid having six faces and square/rectangular in form	book/box

- **SPACE** is the interval between shapes or units of design and can be used negatively or positively. It is the area in which an artist creates a work of art. **SPACE** in a painting can be divided into three parts: foreground, middle ground and background. The subject can be in any of the three grounds. This division of space adds depth to the artist's work.

DIMENSIONS OF SPACE	TYPES OF SPACE	CHARACTERISTICS OF SPACE
TWO DIMENSIONAL: uses length/width on a flat surface	POSITIVE: surface occupied by definite forms or shapes, quite often the subject of the study	OPEN CLOSED DEEP
THREE DIMENSIONAL: uses height, width, and depth and includes volume or mass	NEGATIVE: area of a surface that is empty or unoccupied by definite shapes or form, often called the background of the study	SHALLOW NARROW WIDE LARGE

- **TEXTURE** is the quality of a surface. It involves both the optic and tactile senses. **TEXTURE** can be felt (tactile or actual texture) as rough, smooth, hard, soft, sticky, furry, prickly, oily, etc. **TEXTURE** can be illusionary (visual or implied texture) and is usually created by the artist or photographer through the handling of materials and techniques on a flat surface.

Visual **TEXTURE** can create depth in a work of art (two-dimensional) through manipulations by the artist. **TEXTURE** creates surface interest and separates planes on sculptural and architectural forms.

TEXTURE	DEFINITION
<b>TACTILE</b> <ul style="list-style-type: none"> <li>• actual</li> <li>• natural</li> <li>• man-made</li> </ul>	The way a surface feels to the touch Surface quality found in nature Surface quality produced by individuals or machines
<b>VISUAL</b> <ul style="list-style-type: none"> <li>• implied</li> <li>• simulated</li> </ul>	The way a surface looks Drawing to suggest texture Drawing of the way the texture actually looks

- **COLOR**, or **HUE**, is one of the most noticeable of the art elements. Color is so constantly in evidence that little conscious attention is given to it unless it is chosen for specific purposes, communication or to enhance our personal or living environment. Color influences us practically every waking moment and adds inestimably to the richness of our existence. It plays an important part in the emotional and spiritual lives of every culture. History records the many ways color has been used and the variable connotations each culture assigns to it. To an artist, color is the means of making visible the lines and shapes in a work of art and is a way to achieve emotional qualities. Color is reflected light visible to the human eye.

Obviously, a discussion of color would be futile without a language by which color may be accurately described. Just as it takes more than a knowledge of notes to make a musician, it takes more than a color language to combine colors in a masterly way. Artists, interior designers, product designers, fashion and costume designers, stage and lighting experts, chefs, landscape and garden designers, etc., all have a knowledge of color, its influence in sales and its use as a mood enhancer.

## QUALITIES OF COLOR (HUE):

- Hue: the color itself
- Value: the lightness or darkness of a color
- Intensity: the purity or brilliance of a color

## PROPERTIES OF COLOR

- Value: the darkness or lightness of a color
  - White added to a color to lighten it is called a TINT of that color
  - Black added to a color to darken it is called a SHADE of that color
- Intensity: the brightness or dullness of a color
  - A color is as bright as it will ever be as it comes from the tube
  - A color can be made less intense by adding a small measure of the color's complement--the color directly across the color circle
  - A color can be made less intense by adding gray, brown, black or white

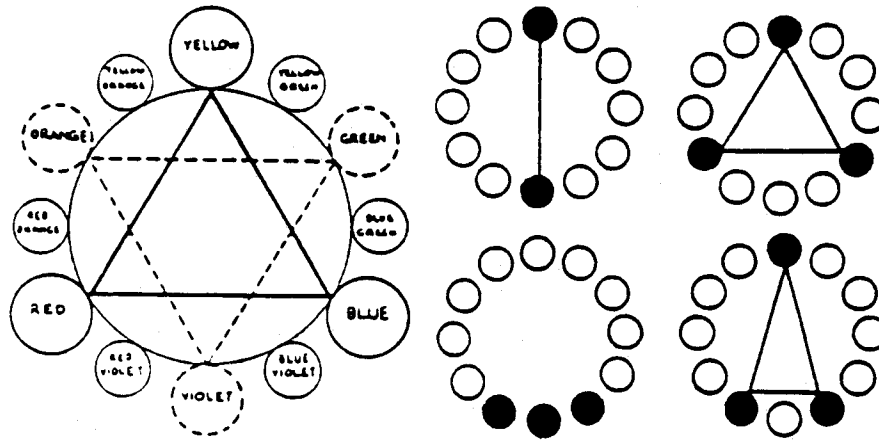
## CATEGORIES OF COLOR (HUE)

- Primary Colors
  - Pure colors that cannot be mixed: red, yellow, blue
- Secondary Colors
  - Colors created by mixing equal amounts of two primary colors: orange, green, violet
- Intermediate Colors
  - Colors made by mixing a primary color with a secondary color next to it on the color circle: yellow-orange, red-orange, red-violet, blue-violet, blue-green, yellow-green
- Neutral Colors
  - Impure colors not in the spectrum: black, white, gray, tan, brown

## HARMONIES OF COLOR

- Monochromatic Colors: one color only with its tints, shades and tones
- Complementary Colors: two colors that are directly opposite each other on the color circle
- Analogous Colors: three or more colors that are in the same color family and are situated next to one another on the color circle
- Split Complementary Colors: a color and the two colors on either side of the original color's complement
- Triad Colors: three colors approximately equally distant from each other on the color circle, usually three primary or three secondary colors

For the artist, there are many other color harmonies, such as: modified-split-complements, double-split complements, double-complements, triple-complements and modified triads, etc.



### EFFECTS OR PSYCHOLOGY OF COLOR

The sense of touch separates colors as warm or cool, wet or dry. The sense of smell associates color to the product. Visually, all colors on the red side of the spectrum are considered warm colors and have the ability to psychologically move forward. Warm colors are brilliant, aggressive, stimulating and readily attract attention. Those on the opposite blue-green end are considered cool colors and have the ability to psychologically retreat into the background or the distance. Cool colors are relaxing and do not attract attention readily. Warm colors can easily be made to dominate cool colors, however, it is difficult but not impossible to make cool colors dominate warm colors.

Individuals respond to color in a definite manner. Studies made by psychologists indicate that colors do have an effect upon the mind and emotions of the body. Color contributes a great deal to dance, drama and music as well as to the many facets of the visual arts. The choice of colors for a production are chosen for mood and to psychologically transport the audience to a specific time or place.

- **VALUE** is the relative darkness or lightness of a color, neutral or object; the amount of light which is or is not perceived.

- Color values correspond to the values of a neutral gray scale as it changes from white to black.
- The value scale is always shown as a vertical scale with black at one end and white at the other. Between the two there are 7 value steps. Color has 5 value steps from low-dark to high-light.
- Value can project moods with its darkness (sad, brooding, heavy) and its lightness (happy, airy, excitement).
- The painter uses value contrast instinctively in a composition (dark against light and light against dark). By this means the illusion of a third dimension and distance is accomplished.



# USING THE PRINCIPLES OF ART

Throughout centuries, artists have developed **PRINCIPLES**, or rules, to guide them in the use and placement of the **ELEMENTS** of art. As with the **ELEMENTS**, many **PRINCIPLES** exist simultaneously within a design. Some of the principles shade into the others, and no one principle is used alone. This overlapping can make it difficult to isolate one from another for identification. Any good design illustrates some or many of these principles: **DOMINANCE** (emphasis), **BALANCE**, **CONTRAST**, **RHYTHM** (repetition), **PROPORTION** and **UNITY** (harmony). The principles may be applied in various ways to the line, shapes and colors of a work or object.

In art, importance is placed on awareness or the ability to see relationships for the purpose of making order. All of the elements and principles exist in nature and the built environment. In a single flower there is color, value, repetition, texture, contrast, emphasis, form and shape. Education and training can provide a new way of seeing. Learning how these concepts relate and interrelate is exciting. The results can be creative, flexible and inventive, and they offer an infinite number of possibilities.

## THE PRINCIPLE OF DOMINANCE (EMPHASIS)

**DOMINANCE** is the difference in importance of one aspect of a composition in relationship to all other parts. It is the focus of interest or a place toward which the eye is directed. This feature is variously called the center of interest, emphasis, dominance or the focal point. This can occur, or be made to occur, in works of art, the home, dress, advertising, the immediate environment, etc. The theme or idea of a composition might well be the point of emphasis. **DOMINANCE** is the opposite of subordination, but both are always present in the same design or work and must have some degree of balance for aesthetic results. **DOMINANCE**, or emphasis, not only gains the attention of the viewer, but can carry the eye from area to area.

**DOMINANCE** is established in several ways:

- Placement or grouping of elements; off-center being considered a more aesthetic placement than the center of the composition
- Contrast of size, shape, form, texture, color, value
- Use of brilliant color
- Making certain areas lighter or darker
- Repetition of lines, shapes, forms, textures and colors



## **THE PRINCIPLE OF CONTRAST**

CONTRAST is the striking differences of ELEMENTS when juxtaposed. It is the use of opposites in close proximity, such as: smooth and rough, black and white, etc. The unlikeness of the elements used causes them to reinforce each other.

CONTRAST is present to some degree in every work of art, architecture, music, dance and theatre. CONTRAST is a means of achieving interest and drama. Too little contrast yields bland, monotonous compositions; too much contrast produces confusion. The artist has at command the possibilities for strong oppositions in color, value, shape, space, texture and line.

## **THE PRINCIPLE OF BALANCE**

BALANCE is a sense of stability when applied to opposing visual forces. It is the equilibrium of similar or contrasting ELEMENTS. Two or more elements of equal strength or attraction are said to be balanced. BALANCE is a subtle quality, sometimes difficult to identify. Students should endeavor to develop a sensitivity to the qualities of repose, equilibrium and rhythm.

There are several types of BALANCE:

**SYMMETRICAL:** A formal balance often static in feeling. Usually represented with a design repeated identically on each side of an imaginary line, or visually equal on each side.

**ASYMMETRICAL:** An informal balance with elements placed off-center that appears to have a satisfactory equilibrium of unlike shapes, color and rhythm.

**RADIAL:** A balance produced by having the elements of a design radiate from a common center; the point from which the elements radiate is always a center of interest.

BALANCE can be achieved readily through the use of the elements: color, value, line and shape.

## THE PRINCIPLE OF RHYTHM/MOVEMENT

RHYTHM and MOVEMENT are life; day follows night, summer follows winter, voices are rhythmic sounds, the heart beats in rhythm. In a work of art, rhythm indicates the movement or repetition of an element, the movement of a color across the canvas, the repetition of a line creating visual movement. All movement, however, is not rhythmic. The artist controls the rhythm of a work through repetition of color, line, shape, form, value, either singularly or in selected units, to convey feelings/moods. RHYTHM can be classified, in a general way, into several patterns:

- Regular rhythm: identical units spaced regularly.
- Flowing rhythm: use of line, shapes, color, singly or together that create a feeling of soft movement.
- Alternating rhythm: use of one or more units of design in a rhythmic pattern. Placement of the second unit (half drop, diamond, etc.), or a repetition of change in position (half turn, upside down, etc.) create rhythms. This is often found in patterns in textiles, architecture, etc.
- Progressive rhythm: the unit or units change form in steps, such as a small circle, by steps, develops into a large circle. A simple design can "grow" into a complex unit.

## THE PRINCIPLE OF PROPORTION AND SCALE

PROPORTION is concerned with the relationship of one part of a work to another part. Proper proportion of the elements create beauty in a work, a feeling of unity. Often, artists will deliberately exaggerate or distort parts of a work from what is considered "normal" to the viewer in order to create a mood.

SCALE is much like proportion, as it measures one thing against another. In a sculpture, the scale or measurement may be compared to the size of the viewer. In the interior of a building, the scale or size of one room is compared to another. In a work of art, the artist often scales elements out of proportion to other objects within the work to draw the viewer's eye.

## THE PRINCIPLE OF UNITY/HARMONY

UNITY is an ordering of all ELEMENTS and PRINCIPLES in a work of art so that each contributes to a unified aesthetic effect. UNITY is the most subtle quality of a design but the most desired. Without UNITY, a design is a failure. It implies a logical adjustment of the various elements of a design to each other and to the whole and results in a sense of harmony, repose and beauty.

- Repetition of any of the ELEMENTS not only creates movement, it also provides a familiarity for the eye, thereby unifying a work of art or architecture.
- Proportion is important in achieving unity. If any object is out of scale with the rest of the design, it may give dominance to an idea, element, or factor the artist, architect or designer did not intend.

UNITY is influenced by the materials used, along with the manner in which they are handled. The artist, architect or designer is concerned with expressing the main idea or point of view with strength, clarity and directness so that a wholeness of effect is produced.



<p><b>PRINCIPLES OF DESIGN</b></p>	<p><b>EMPHASIS</b> focus</p> <p><u>KINDS</u></p> <p>dominant recessive</p>	
<p><b>BALANCE</b> equilibrium</p> <p><u>KINDS</u></p> <p>symmetrical asymmetrical radial</p>	<p><b>UNITY</b></p> <p>reached when all ele- ments work together har- moniously</p>	<p><b>RHYTHM</b> repetition</p> <p>pattern      alternation</p> <p>movement      flow</p>
<p><b>HARMONY</b></p> <p>compatibility</p>	<p><b>PROPORTION</b></p> <p>scale, gradation</p>	
<p><b>CONTRAST</b></p> <p>opposition</p>	<p><b>VARIETY</b> assortment</p>	

## ELEMENTS: OPEN SUGGESTIONS FOR STUDY

**DESCRIPTION:** A plan for order through the composition of the visual elements. Design is man-made order. A good design is a well-planned composition of the essential parts.

### ELEMENTS OF DESIGN (What the artist uses -- building blocks)

ELEMENTS	A FEW SUGGESTED EXERCISES
LINE	<ol style="list-style-type: none"><li>a. Emphasize VARIETY in one area of a random doodle.</li><li>b. Use all vertical lines in a design/drawing.</li><li>c. Use a limited number of lines to create a design/drawing that is asymmetrically balanced</li></ol>
SHAPE/FORM	<ol style="list-style-type: none"><li>a. Identify basic shapes; create a design/composition using three different shapes; one in a light value, one in a middle value and one in a dark value.</li><li>b. Isolate the basic shapes in a photo or illustration; create an original design using these same shapes.</li><li>c. Cut a shape and expand it - repeat it.</li></ol>
SPACE	<ol style="list-style-type: none"><li>a. Cut a shape/shapes from the straight edge of a paper; fold the cut pieces to the opposite side to create negative/positive shapes.</li><li>b. Draw various shapes in a design; fill the background space with random-width horizontal lines.</li><li>c. Study the use of space in the Pantheon as compared to Notre Dame.</li><li>d. Make a study of negative/positive spaces, using scratchboard technique.</li></ol>
TEXTURE	<ol style="list-style-type: none"><li>a. Take rubbings of various textures from nature and from man-made objects; isolate and use two textures that harmonize in a pattern.</li><li>b. Use the dot as texture in a composition.</li><li>c. Experiment with visual textures.</li><li>d. Make a reference "Board" of various techniques used to create texture.</li></ol>

ELEMENTS	A FEW SUGGESTED EXERCISES
COLOR	<ul style="list-style-type: none"> <li>a. Construct a color circle.</li> <li>b. Create a design/drawing using warm colors/cool colors (textiles, wallpaper, tiles).</li> <li>c. Make a value scale.</li> <li>d. Make two monochromatic studies; one, subject is positive; two, background is positive.</li> </ul>
VALUE	<ul style="list-style-type: none"> <li>a. Paint papers in different values; cut out silhouettes and arrange in a design creating a foreground, middle ground and background.</li> <li>b. Use crosshatching technique to obtain values in a composition.</li> <li>c. In a cylinder of paper, cut geometric shapes, leaving one side hinged to the background; fold cut areas out and push in to create shadow-values.</li> </ul>

## PRINCIPLES: OPEN SUGGESTIONS FOR STUDY

### PRINCIPLES OF DESIGN (How the Elements are Used)

PRINCIPLES	A FEW SUGGESTED EXERCISES
EMPHASIS	<ol style="list-style-type: none"><li>a. Use the primary colors in a design/composition, making yellow dominant.</li><li>b. With the same design/composition, make yellow recessive.</li><li>c. Show emphasis in a design/composition: using lines that are heavy and light; using texture against plain areas.</li></ol>
BALANCE	<ol style="list-style-type: none"><li>a. Use six geometric shapes in a design that is balanced symmetrically.</li><li>b. Create a design that uses radial balance; study African designs for inspiration.</li><li>c. Balance the opposing forces of warm colors and cool colors in an asymmetrical design.</li></ol>
CONTRAST	<ol style="list-style-type: none"><li>a. Use contrasting colors on the color circle to create a composition (complements).</li><li>b. Paint a portrait, using black only to depict shadows: let the white of the paper act as highlights.</li><li>c. Select a motif from some architectural form of the past. Interpret it in a printmaking medium (cardboard, linoleum, etc.). Contrast the printed motif with an overlap line drawing of a modern architectural style.</li></ol>

PRINCIPLES	A FEW SUGGESTED EXERCISES
RHYTHM/MOVEMENT	<ul style="list-style-type: none"> <li>a. Use line/color to interpret a rhythm pattern while listening to music.</li> <li>b. Design a repeat pattern using words, as: pneumatic drill, pumping oil, bottling cap machine - as reactionary inspiration.</li> <li>c. Use rhythm in nature as studies for a composition/-pattern (leaves on a stem, waves at a beach, seeds in a pomegranate, bird feathers in pattern, etc.).</li> <li>d. Plan a simple repeat design, using variation of a vertical line; execute in crayon etch or stitchery.</li> <li>e. Study designs by Victor de Vasarely and then create a pattern using two geometric shapes in variation.</li> <li>f. Choose a design shape and repeat across the paper by increasing, decreasing, and increasing in series.</li> </ul>
PROPORTION/SCALE	<ul style="list-style-type: none"> <li>a. Draw rectangular shapes of various sizes at eye level, above eye level and below eye level so they recede in space.</li> <li>b. Study and sketch the proportions of faces of differing cultures and nationalities.</li> <li>c. Draw a package for a new product, keeping shape, design and lettering in proportion.</li> </ul>
UNITY/HARMONY	<ul style="list-style-type: none"> <li>a. Unity is reached when all the elements in a design work together harmoniously. Study the designs of various cultures to see how unity is achieved; create a design for a particular culture.</li> <li>b. Using cut paper, put a large rectangle vertically on the paper slightly off-center; balance with several horizontal shapes; draw lines where needed to create unity and establish movement.</li> <li>c. Study the unity found in objects under a microscope; design an original pattern, using these nature objects as inspiration.</li> <li>d. Create a harmonious pattern, using two different geometric shapes of differing proportions.</li> <li>e. Make a collage of harmonious letters/words clipped from magazines.</li> </ul>



## SUGGESTED FORMAT FOR A LESSON PLAN

Unit Study: LINE  
Area of Study: PAINTING/DRAWING/  
APPRECIATION  
Grade Level: Art I

### LINE: USING REPETITION/BALANCE/EMPHASIS

#### PERFORMANCE OBJECTIVE

The student will study line as used by selected artists and will explore the kinds and characteristics of line, using one or both of the art processes: painting/drawing.

#### TIME ALLOTMENT

Time will vary according to needs assessment/purpose/student interest.

#### MATERIALS

Tempera paint, brush, paper, crayons, pencil/felt-tipped pen, water

#### INTRODUCTION/ MOTIVATION

Lecture/discussion, demonstration, slide/film/video, prints, reference books

#### PROCEDURE

Study and discuss line as used by several artists with varying techniques.  
Name the kinds of lines and discuss their characteristics; find similar lines in nature.  
Use two lines with the same characteristics and create a simple repeat design.  
Use three lines of opposing nature and create a balanced design in a square format.  
Use several kinds of lines to form shapes.  
Draw an object, man-made or from nature, using only vertical lines.

#### ASSESSMENT

Manipulation of media/tools  
Development of skills  
Comprehension of assignment through work submitted  
Individual approach to problem  
Self-evaluation  
Teacher evaluation

## **EXPLORATION**

Create a "lazy line" design and paint it a hot color. Does the design still have a "lazy" feeling?

In a rectangular format, create a line design in the left or right half; balance the line design using a single color in some manner in the opposing half of the format.

## **ARTISTS/APPRECIATION**

Claude Buffet, Honore Daumier,  
Thomas Eakins, Robert Indiana,  
Paul Klee, Kandinsky

## **II. CREATIVE EXPRESSION:**

**The ability to develop, organize and interpret ideas for expression in the production of art forms which involve inspiration, analysis and problem-solving.**

The making of art is an individual task that inhibits conformity and is usually the core of art education studies. Students eagerly respond to visual communication which, presented in a sequential program, encourages the development of imagination and demands a creative response.

Creative expression contributes to the ability of the student to observe, discriminate, interpret, make decisions, solve problems and make value judgments. Making art develops specialized knowledges and skills which allow the student to transform individual vision into symbolic reality. It is assumed that the majority of students enrolled in an arts education class desire to study and experience the making of art in greater depth than can be obtained in a survey course. There can be genuine satisfaction, to both students and teachers, in seeing skills learned through concentrated study come to fruition in unique artworks that reflect individual responses to a given assignment. The knowledges and skills learned through study and experimentation in the arts is a support to the student throughout the school years and beyond.

The personal vision of the teacher needs to be such that the intellectual eye can discern the information that will fit the immediacy of the student and deliver these skills and knowledges in a fresh and totally absorbing manner. It is well to understand the individual student's culture and learning styles in order to help their artistic identities to emerge.



## A. INTRODUCTION TO DRAWING

DRAWING: A process of making a design or image with line on any suitable surface.

PERFORMANCE OBJECTIVE: The student demonstrates proficiency in the use of the basic areas and refinements of drawing by using the elements and principles of design to solve experimental, industrial and commercial problems in creative ways.

### AREAS OF DRAWING:

SKETCHING: A preliminary drawing

GESTURE: Creating an active line that emphasizes movement

CONTOUR: Lines defining the outline of an object

DRAWING: Refinement of composition and techniques  
crosshatch      value study  
stipple          line study  
dot pattern      dry brush

PERSPECTIVE: A theory of drawing that enables the artist to draw or depict three-dimensional objects or space on a two-dimensional surface.

### CONSIDER

The following suggestions may be useful as "starters" for an activity:

- Remember the importance of student sketchbooks.
- Work on an elevated surface (drawing board) for eye-level viewing.
- For periodic evaluations, use a mirror for viewing the work in reverse.
- Draw the subject upside down, as suggested in Drawing on the Right Side of the Brain, by Betty Edwards.
- Draw only the negative space.

- Look at a subject in a different way: with a magnifying glass, above and looking down, or below and looking up, spotlighting part of the subject, etc.
- Exaggerate the perspective in a landscape.
- Draw the same subject with different tools: crow quill pen, colored pencils, ink/brush, felt-tipped pen, conte' crayon, Ebony pencil, etc.
- Experiment with techniques, such as: stipple, crosshatch, vertical/horizontal lines close together for shading and further apart to represent lighter areas; drawing an ink line along the edge of a metal ruler and dragging the ruler while the ink is wet to give motion or excitement to the line; drawing with felt-tipped pen on blotter or slightly absorbent paper, etc.
- Draw the subject in a continuous line with a pen point that makes thick/thin lines according to pressure.
- Draw the subject with vertical lines only to give the illusion of an outline.
- Have student models pose for the class.
- Draw the same subject/architecture in one-point perspective (parallel), two-point perspective (angular), and three-point perspective (oblique).
- As a class project, create a sensitive wall-sized mural (blow up drawing with overhead/opaque projector) on brown wrapping paper, using brown felt-tipped pens, or use similar closely related color and background. Set guidelines such as, using all vertical lines, angular lines, etc.

### SELECTIVE TERMINOLOGY FOR DRAWING

#### CARICATURE

exaggeration of features and/or characteristics

#### CARTOON

a drawing or series of drawings that communicate; also a preparatory design/drawing

#### CHIAROSCURO

the arrangement or treatment of dark and light in a work of art to help create the illusion of depth/space

#### COMPOSITION

artistic arrangement of the art elements into proper proportion/relation

**CONTOUR**

a line that moves around and into figures, objects or masses; the outer edge of every plane

**EYE LEVEL**

a line which is level with the eyes as one looks at a scene or object; for the purpose of perspective drawing, the same as the horizon line

**FIGURE**

study of anatomy

**FORESHORTEN**

to shorten proportionately so that an illusion of projection or extension in space is obtained

**FORMAT**

the general plan or organization of an artwork

**GESTURE**

creating an active line that emphasizes movement

**HORIZON**

where earth and sky appear to meet

**MEDIA**

the tools used for visual expression/communication

**MODEL**

person or thing that serves as a pattern for an artist

**PERSPECTIVE**

a way of creating the illusion of space/depth on a two-dimensional surface

**PORTRAIT**

study of the face

**SKETCH**

rough preliminary study

**STATION POINT**

where the observer stands in the picture plane

**VANISHING POINT**

an imaginary point on the horizon where all parallel lines appear to converge; one vanishing point is established for one-point perspective and two for two-point perspective

**VALUE**

lightness or darkness of a surface or area

**VERTICAL**

a line which is perpendicular to the horizon line

**VISUAL TEXTURE**

simulated texture; texture "felt" with the eye

**VOLUME**

a shape having three dimensions; the illusion of solidity or mass

## SUGGESTED LESSON PLAN FOR DRAWING

Unit Study: TEXTURE  
Area of Study: DRAWING/APPRECIATION  
Grade Level: ART I

### TEXTURE: USING LINE/VALUE/BALANCE/ EMPHASIS

#### PERFORMANCE OBJECTIVE

The student will observe and study objects of nature as visually represented by artists through the centuries, including contemporary artists, and will complete an original drawing in ink.

#### TIME ALLOTMENT

Time will vary according to needs/purpose.

#### MATERIALS

Paper, pencil, ink, brush, pen/staff, crow quill pen, nature objects (seashells, rocks, weeds, seedpods, etc.)

#### INTRODUCTION/ MOTIVATION

Lecture/discussion, demonstration, slides/film/video, art prints, former student work, reference books

#### PROCEDURE

Explore line/texture/values that can be represented with ink, using brush, staff/pen and crow quill pen.

Choose the tool that best renders lines/textures/values that are compatible to the chosen nature object and make a reference sheet.

Do several preliminary sketches of a chosen subject and from one sketch, create a personally conceived design. Present visual statement for critique.

## **ASSESSMENT**

Manipulation of media/tools  
Controls developed in rendering with ink  
Personal decisions made  
Appropriateness of tool and subject  
Comprehension of assignment  
Innovativeness of statement  
Self-evaluation  
Teacher evaluation

## **EXPLORATION**

Render the same design with opposing tools, such as crow quill brush, and compare the difference in feeling the two designs project.

Simplify the design so that it might be used for a commercial product.

Combine a delicate nature object and a heavier one, using two tools in harmonious synthesis.

## **ARTISTS/APPRECIATION**

Ben Shahn, Pollock, Picasso, Georgia O'Keeffe, Isami Noguchi, Miro, Beardsley, M. C. Escher



## B. INTRODUCTION TO PAINTING

PAINING: The process of using liquid media to create a composition that, through selection and judicious use of the elements and principles of visual language, reflects an individual expression.

PERFORMANCE OBJECTIVE: The student demonstrates at an acceptable level the basic approaches to painting: the reliance on line to delineate subject, with color adding mood/aesthetics; the use of color with minimal use of line, which is usually considered the purest form of painting; a combination of both color and line, where color manipulates tone/intensity/texture and line emphasizes shape/form.

### TECHNIQUES OF APPLYING PAINTING MEDIA

- UNDERPAINTING:** Laying in of colors with no attention to detail in order to get an overall effect of a color scheme.
- WASHES:** Using paints in a flat or graded manner that have been thinned with water or a medium to become transparent
- SCUMBLING:** Applying paints, in a semidry manner, in small irregular strokes over colors already painted in such a way that the underpainting is not entirely obliterated; the opposite of glazing
- IMPASTO:** A paste-like application of pigment to a ground pigment shows plainly the marks of the brush or palette knife
- GLAZING:** Thin films of translucent color applied to an already dried underpainting; best applied to colors of light tone to show luminosity

- STIPPLE:** The building up of a color by means of minute spots of color
- SPATTER:** A technique for producing a graded but spattered tone
- PALETTE KNIFE PAINTING:** Executed in part or entirety by means of a palette knife; paint has a smooth, buttery quality, forming rolls or ridges at the edge of the knife work
- GOUACHE:** Painting with watercolors made opaque by the addition of white
- AIRBRUSH:** A tool which atomizes a liquid medium that is then propelled onto a painting surface with the aid of an air source.

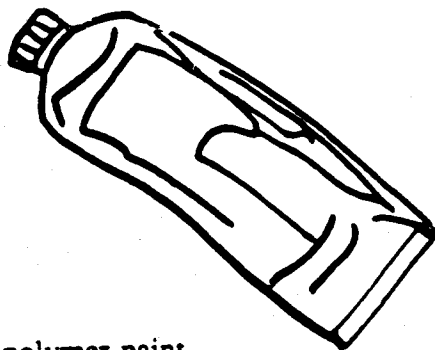


## CONSIDER

The following suggestions may be useful as "starters" for an activity:

- Interpret one object from nature in several different media.
- Paint the front and side view of one object on the same paper.
- Paint a still life object in its natural environment.
- Paint only the negative space that surrounds an object or the negative space in a landscape to reveal the subject.
- Enlarge a simple subject or object to gigantic proportions, as in the work of Georgia O'Keeffe.
- Study oriental slides, videos, prints and then create a resist painting using oil pastels and watercolors/temperas.
- Use watercolors in an oriental, calligraphy style with economy of color and line.
- Complete several simple studies, using acrylics with different techniques, as: thinned with water and used transparently as a watercolor, applied opaquely as in oil painting, or a combination of opaque painting with transparent glazes.
- Achieve controlled textured backgrounds by crumpling dampened facial tissue or tissue paper and adding glue.
- Mix tempera paint with clear acrylic floor polish to make an inexpensive acrylic paint medium. Wash up with water.
- Render a watercolor background, using a spoon as a painting tool to create simple, unusual strokes of color. Colors are mixed and dipped up with the spoon, turned out on the paper and spread with the bowl of the spoon to limit strokes. Lines of the drawing are made with the edge of various-sized cardboard strips dipped in ink or tempera paint; this gives excellent texture.
- Don't overlook the many objects that can be used to add texture to selected parts of a watercolor: corrugated cardboard, crumpled paper towels, paper clips, rubber bands, fern sponge, yarn, string, etc.

## SELECTIVE TERMINOLOGY FOR PAINTING



### **ACRYLIC**

a water-based polymer paint

### **COMPOSITION**

arranging objects/subjects so that they have well-ordered relationships; a lack of order results in paintings that are confusing and lack the power of communication

### **ENCAUSTIC**

a mixture of wax/pigment -- after application is fixed by heat

### **FRESCO**

the art of painting on freshly spread moist lime plaster with pigments suspended in a water vehicle

### **GEL**

a jelly-like medium used for transparent impastos or whenever thick layers of paint are applied

### **GESSO**

a paste prepared by mixing whiting with sizing or glue and spread upon a surface to fit it for painting

### **GROUND**

material that serves as a surface for painting

### **IMPASTO**

the thick application of a pigment to a canvas

### **MIXED MEDIA**

combination of two or more media; superimposition of papers, objects, etc.

### **MODELING PASTE**

material used to build up or texturize a surface for painting

### **MURAL**

a painting applied to and made an integral part of a wall

### **NON-REPRESENTATIONAL**

not representing an object of nature/subject

### **OIL PAINTS**

mixture of pigment/oil to produce a smooth painting medium

### **OPAQUE**

neither reflecting nor emitting light

**PIGMENT**

a powdered substance mixed with a liquid in which it is relatively insoluble; to impart color

**POLYMER**

an acrylic transparent extender or finish

**REPRESENTATIONAL**

a realistic representation of subject/object

**TEMPERA**

an opaque water-based paint; when mixed with egg yolk as a binder, the yolk makes the mixture translucent

**TRANSPARENT**

colors applied thinly enough to allow whatever is painted over to remain visible

**WASH**

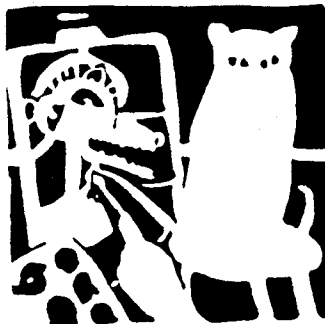
a transparent layer or coating of color that allows underlying painting to show through

**WATERCOLORS**

a transparent, water-based paint

**WET ON WET**

the process of painting on a uniformly wet surface; usually found in watercolors as skies, backgrounds and underpaintings



## SUGGESTED LESSON PLAN FOR PAINTING

Unit Study: COLOR  
Area of Study: PAINTING/APPRECIATION  
Grade Level: ART II

### COLOR: USING LINE/VALUE/SHAPE/BALANCE/ CONTRAST

#### PERFORMANCE OBJECTIVE

The student will observe color in the natural environment and study nature as visually represented by the Impressionists and will complete an original painting using the pointillism technique.

#### TIME ALLOTMENT

Time will vary according to needs/purpose.

#### MATERIALS

Paper, pencil, brush, tempera paints, felt-tipped pens

#### INTRODUCTION/ MOTIVATION

Discussion, demonstration, slide/film/video prints, visiting artist

#### PROCEDURE

Review color theories, emphasizing the effect of one color on another when juxtaposed.  
Study paintings that are rendered in high-key values.  
Make a reference sheet of various color combinations, especially those that might be used to represent sky, grass, trees, etc.  
Make preliminary sketches of an environmental scene and develop one for rendering.  
Make a small thumbnail sketch to designate color areas with values indicated.  
Complete drawing in pointillism technique.  
Present for critique.  
Prepare for display.

## ASSESSMENT

Manipulation of media/tools  
Comprehension of and reason for pointillism technique  
Display of color/value knowledge  
Appropriateness of subject to technique  
Innovativeness of visual statement  
Self-evaluation  
Teacher evaluation

## EXPLORATION

Try watercolor washes over an ink drawing. Wet areas of the drawing paper, leaving some dry areas, and do a quick watercolor rendering. Try to locate the wet areas where there would be sky, trees, bushes -- areas that would look good in a wet-on-wet technique.

Combine two media such as tempera/pencil or watercolors/oil pastels.

Set up a simple still life and develop compositional studies. In one study, outline the dominant subject with heavy lines, the sub-dominant with a medium line and subordinate with a light line. In a value study, outline with a heavy line the area (light, medium, dark) that is primary, outline the secondary value with a medium line and the subordinate areas with a light line. These two studies should be a "blueprint" to the student in painting.

## ARTISTS/APPRECIATION

Dong Kingman, Barclay Sheaks, Audubon, Whistler, de Kooning, van Gogh, Mondrian, Corot, Degas, Monet, Gauguin, Cezanne, Matisse, Seurat, Chagall, Klee, Picasso, Dali

## C. INTRODUCTION TO PRINTMAKING

PRINTMAKING: A composition of visual and tactile elements utilizing any surface capable of transmitting an impression in one or more applications. The artist who makes images on a two-dimensional surface has three basic choices: to draw, to paint or to print. In each field there are many secondary choices and many more options that bridge the gap between the three standards. The printmaker often makes use of all three: drawing an idea, testing it in colored paints, and finally designing it for the printing technique. Printmaking is the capability of reproducing the same image many times. The prints may vary from a single unit to a complex design of multiple units. Printmaking is a field of art that allows great latitude for experimentation and discovery, something that appeals to young minds.

PERFORMANCE OBJECTIVE: The student, recognizing that negative/positive shapes play a dominant part in printmaking, and utilizing a knowledge of design and drawing, demonstrates two or more basic printing techniques at an acceptable level as determined by self and teacher.

### AREAS OF PRINTMAKING

**RELIEF**: Probably the oldest form of printmaking. The image is drawn on the surface of a block (usually wood or linoleum) and the areas around the image (negative spaces) are cut away, leaving a raised (relief) design. This raised surface is inked and transferred by pressure to paper, cloth or other receptive surfaces.

**INTAGLIO**: Shapes or lines are sunk into the surface of a plate by the process of etching or engraving. In etching, the design is cut into a metal plate or through a process of immersion into a special acid. In drypoint etching or engraving, the design is cut into the metal plate or thick plexiglass with special tools. Prints are made by inking and wiping the plate, leaving ink in the depressed areas, and transferring the image by pressure on dampened paper.



**PLANOGRAPH:** A printing process in which the image is drawn on a receptive flat surface, usually a limestone plate, using special crayons and inks. The design is drawn on a defined surface and treated chemically so that the image will be receptive to the ink and the background will resist it. Lithographs are the best known prints from this process. This same process is used in commercial offset printing. Monoprinting (single print) is the most widely used planographic process in the classroom.

**STENCIL:** A process where a design is cut out of special oiled paper, punched out of a thin metal, or other materials, so that when it is laid flat the pattern can be transferred to the surface below by means of a brush charged with color.

**SERIGRAPHY:** Silk screen printing, or serigraphy (the first term is used in commercial printing, the second is used by artists), is a stencil process involving the separation of a design into individual colors, with a separate stencil prepared for each color. The stencils are affixed to a silk stretched over a frame, or photographically reproduced onto the silk, and are then printed in register upon a surface. Paint is pushed through the openings with a rubber squeegee.

Stenciling and serigraphy are the only printing processes that give a direct print of the image -- the other processes give a reverse image of the original art.

**RUBBING:** A process in which a selected type of paper or material is placed over a raised design, either an original or found shape. Special inks or crayons are used to rub over the paper to transfer the image. Considered a print process, as multiple images can be obtained.

**BLUEPRINT:** A printing process generally used by architects but adapted for fine art prints by artists. An ink drawing on translucent paper is placed over a sensitized paper and exposed to lamp light, or the sun, for a short period of time. The image is "stopped" by dipping in a special solution and washing. White lines appear on a blue background.

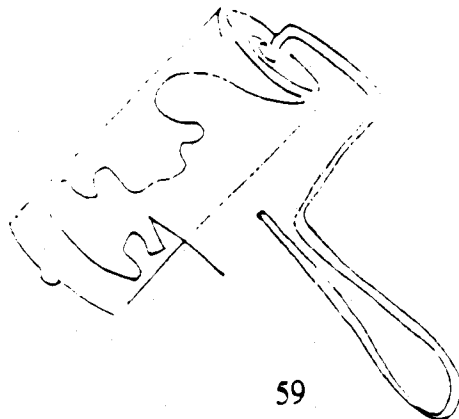
## CONSIDER

The following suggestions may be useful as "starters" for an activity:

- Analyze the relationship of fine art printing to commercial printing..
- Create a stencil design and print both the negative and positive parts.
- Research the Japanese/Chinese cut-paper stenciling methods, noting especially their design inspirations.
- Combine rubbings from several sources into one finished design.
- Select leaves with interesting shapes and veins and create a printed pattern design.
- Create a rubbing, using old woodcuts/lino-cuts/relief plates.
- Glue a cord design on a firm background (do not cross strings). Print on a thin tissue paper, and when dry, flip the paper over and print the design off-register in a different color.
- Print from a plasticine clay plate using water-based ink. Make the first color in large areas and, without destroying the first plate, make definitive line patterns in the large areas for the second color.
- Use plasticine for a simple two-color print or linoleum for a more complex "cut and come again" or "waste-away" print. The first print of the design is composed of large, solid areas; often the whole plate is used for a solid background print before cutting starts. The second color is made by cutting part of the large area away, creating a new part of the whole design. Each succeeding color is made by gradually cutting away the background until the final print is completed. This takes serious study and planning, as the cut parts can never be reassembled.
- Print a "negative" monoprint by inking a plate and putting paper shapes in the ink before pulling a print. A multicolored print can be made by inking the paper shapes before dropping on the wet plate.
- Make a black ink drawing on translucent paper and use as a negative plate to make a blueprint. Blueprint paper/supplies are available at architectural supply stores.
- Print a linoleum block design in white, water-soluble ink. When the print

is dry, cover with India ink. When the ink is dry, wash under water. The white, water-soluble ink lifts the black ink off, leaving a design the color of the original paper with an interesting "aged" look. Use a paper that will stand up under wetting.

- Use a linoleum block as a plate for blind embossing. Other relief plates (cardboard, cord, etc.) work as well. Drape dampened print paper over the relief block and press into the low areas, using the fingers and ball of the hand. Let remain until partially dry.
- Use an embroidery hoop when an "instant" silkscreen frame is needed.
- Test a silkscreen design on a blackboard by dusting over the design with a loaded chalk eraser.
- Use a typewriter stencil for silkscreen printing. Draw line designs with a ballpoint pen; cut areas out for large parts of the design, and type the message. Adhere to the back of the screen and print as usual. Several prints may be necessary to fully open the lines.
- Use a crayon to draw a design directly on the screen and print with a water-soluble ink. The background prints with the paper color left as the design. The crayon acts as a resist.
- Obtain a catalog from a silkscreen supply house and, if the budget allows, try some of the exciting new printing inks.



## SELECTIVE TERMINOLOGY FOR PRINTMAKING

### ARTIST'S PROOF

trial prints or proofs made from a print process for the artist to see if any changes need to be made before the edition is run

### BAREN

disk made of bamboo fibers or imitation, used to rub down the prints in hand-printing relief plates

### BITING

the immersion of a prepared metal plate in acid, which starts the etching of the exposed areas

### BLACK LINE PRINT

prints from intaglio plates; lines below the surface

### BRAYER

roller used to ink a printing plate

### BURNISH

to rub/apply pressure in order to pick up ink from a plate

### COLLOGRAPH

a relief type printing; design is made up of collage materials/textures all similar in height

### COMPOSITE PRINT

a print made from a number of different stencils/plates/blocks

### DRYPOINT

engraving directly upon a plate of metal/plastic/masonite with a needle or knife; the bur gives a velvety black print, but prints are limited as the bur is soon crushed

### EDITION

special issue of prints taken one at a time; prints are signed and numbered in the order they are pulled -- 5/50 in the left corner indicates the fifth print of fifty; IMP after the artists's name in the right corner indicates the artist pulled the print

### ENGRAVING

the art of drawing on wood, metal, etc. by a process of incising lines

### ETCHING

incised lines on a metal plate that can be etched with acid

### GOUGE

a printmaking tool used to cut lines/areas in wood/linoleum

### IMPRESSION

a printed copy; the pressing of a plate on paper

### LIMITED EDITION

a set number of impressions are made, and the plate is destroyed

### LINO-CUT

a linoleum block cut in design and ready to print

**MONOPRINT**

a planographic process of printing from one surface to another; the design is destroyed after one print

**OVERPRINT**

the printing of one color over another

**PLATE**

any surface on which an image is made

**PRINTING INKS**

consists of water-soluble/oil-based/silk screen process inks

**REGISTER**

to align the printing surface with the printing plates; to match line/color in multiple runs

**RUBBINGS**

taking an impression from a raised surface by pressing paper over the surface and rubbing with a wax ball, wax crayon or special inks

**SQUEEGEE**

rubber- or plastic-edged blade used to pull ink across the screen in the silkscreen process

**TUSCHE**

a liquid or crayon used to draw on the silk in serigraphy

**WHITE LINE PRINT**

a print made from an engraved type plate



## SUGGESTED LESSON PLAN FOR PRINTMAKING

Unit Study:     **CONTRAST**  
Area of Study: **PRINTMAKING/APPRECIATION**  
Grade Level:   **ART III**

### **CONTRAST: USING LINE/SPACE/BALANCE/ COLOR/TEXTURE**

#### **PERFORMANCE OBJECTIVE**

The student will observe and study nature forms, especially flowers/fern/weeds and will complete a three color silk screen print.

#### **TIME ALLOTMENT**

Time will vary according to needs and purposes.

#### **MATERIALS**

Silk screen frame, squeegee, printing papers, screen process inks, film, typewriter stencil, ball point pen, spoons, jars, newspapers, cutting knives, masking tape

#### **INTRODUCTION/ MOTIVATION**

Demonstration, slides/videos, prints by well known printers and former students, discussion, visiting artist

#### **PROCEDURE**

Sketch subject, making it larger than life  
Paint design in flat colors suitable for silk screen process  
Cut film/paper stencil/typewriter stencil or a combination of all if needed to reproduce design as drawn  
Adhere design to screen; with solvent if film, with paint if paper or stencil, or photo process  
Pull prints, registering colors/lines properly  
Clean screen and equipment  
Number and sign impressions  
Mat/mount for presentation

## **ASSESSMENT**

Choice of subject matter to enlarge for design  
Preparation for printing  
Development and individuality of techniques used  
Appropriateness of design to technique  
Innovativeness of statement  
Self-evaluation  
Teacher evaluation

## **EXPLORATION**

Use a woodburning tool to create unusual lines/dots on lacquer film.  
Use a sponge to add quick texture to papers before screening design.  
Make a mat from newspaper and use it to retain a clean border while center of paper is lightly sprayed for background color.  
Use extender to make colors transparent and plan a design using overlapping shapes.

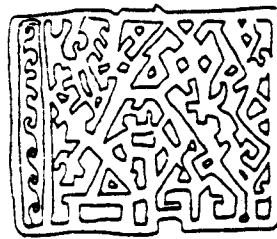
## **ARTISTS/APPRECIATION**

Toulouse-Lautrec, Peter Max, Durer, Rembrandt, Antonio Frasconi, Ben Shahn, Picasso, Hiroshige, Oldenburg, Corita Kent, Leonard Baskin, Frank Stella, Max Weber, Andy Warhol

## D. INTRODUCTION TO THE GRAPHIC ARTS

GRAPHIC ARTS: The study of graphic arts is broad and diversified; it reinforces design appreciation, develops an awareness of the arts in daily living and assists students in developing personal discrimination. This study introduces some careers in the arts.

PERFORMANCE OBJECTIVE: Utilizing a knowledge of art techniques and basic color psychology, the student exhibits a proficiency in the terminology and techniques related to a chosen area of study at a level determined by self and teacher.



### AREAS OF STUDY

The artist who creates the art and designs the layout for graphic reproduction must be able to express ideas in many media/techniques, be versatile and inventive in expression/style to catch the jaded eye of an audience daily inundated with printed literature and packaging, and must have a knowledge of the many commercial reproduction processes. The process of reproducing images has developed rapidly and is now almost completely in the field of computers and technology.

The general introduction to art techniques a student receives is in part a preparation for a career in the graphic arts, for a designer/illustrator should be conversant with all the skills of a fine artist, and more. The designer/illustrator, as well as the fine artist, should have a basic knowledge of color psychology to be able to use the tools of art to create visual impact. The graphic artist must have the ability to translate a verbal concept into a visual statement.



## ADVERTISING

This category is perhaps the broadest of the graphic arts. Advertising usually sells a person/company/product or gives information concerning a person/company/product. The artist and copywriter use psychology to sway or direct opinions. Graphic art pieces may appear on outdoor signs, in newspaper/periodicals, on television, or may arrive through the mail. Advertising takes place in unusual ways, from messages in sky writing to those on the sides of railroad boxcars.

## ILLUSTRATION

Illustration is broadly defined as a picture/design/diagram used to decorate or to clarify the subject. The illustrator works with many media, mixing and using them in unusual ways while discovering new techniques to direct the eye of the viewer. Illustrations are found in most printed material, as: newspapers, periodicals, books, record album covers, menu covers, theater posters, and cards, just to name a few. Illustration can be a way of world communication for, if properly executed, the illustration can carry the message without words.

## CARTOONING

The term is used to describe a comic drawing or an animated film based on a succession of comic drawings. Students identify readily to this form of art and it can be used to stimulate the imagination as well as assist the student in arranging thoughts progressively. The cartoon field is diversified, ranging from the gag line cartoon to a complete story. The political cartoon is an excellent teaching device, as it assists the student in sharpening powers of observation and developing the ability to zero in on the crux of a situation.

## CARICATURE

Closely resembling cartooning but with a distinctive difference, the caricature represents a person or thing and is based on the over-emphasis or exaggeration of characteristic traits, features, etc. A caricature is a satirical representation.

PHOTOGRAPHY and COMPUTER ART are areas of graphic arts that are rapidly expanding with new technology. The fields are so broad they deserve an individual study. An introduction to photography is discussed in Part E, and computer art is introduced in Part F.

## CONSIDER

The following suggestions may be useful as "starters" for an activity:

- Gather samples of wallpapers and printed materials for students to analyze the geometric repeat. (Refer to GEOMETRIC REPEAT PATTERNS)
- Study wallpaper repeat design patterns and complete a design for presentation to a company that specializes in specific type wallpapers. (Bedroom, kitchen, oriental room, hotel ballrooms, etc.)
- Study the various ways of repeating a design for cloth and, using one of the patterns, design cloth for a specific use. (Repeat patterns: brick, halfdrop, fulldrop, diamond, etc.)
- Design a menu cover and make the color separations.
- Create a logo for a mythical company and prepare it for use on stationary, inner-office memo papers, TV promotion, delivery vans, etc.
- Design a personal mailout selling your talent as a commercial artist (illustrator). Plan the fold, paper stock, type face, etc.
- Use the mood of a tape/CD as an inspiration in designing an album cover.
- Design a poster and playbill for a play or ballet program.
- Research the development of letter forms from pictograph to the 20th century.
- Be conversant with at least five type faces, recognizing the similarities and differences.
- Create an interesting geometric design, using as elements one to three letters from a type face.
- Demonstrate the differences in style between block letter, text, Old English, sans serif, Gothic letters.
- Use a lettering brush, and freehand letter an interesting wise or humorous statement as a wall attraction.

- Visit a modern printing shop to see type setting, computerized printing, multicolored runs, etc.
- Study early newspapers and pamphlets for styles of political cartoons. Compare with modern political cartoons. Follow the news and draw a current editorial cartoon.
- Design an oversized comic strip character to use as a paper poster.
- Make a personal caricature or one of a staff person.

### REFERENCE: GEOMETRIC REPEAT PATTERNS

All-over patterns repeat over an unlimited area, according to the methods of repetition of the regular polygons and shapes derived from them. The polygons (geometric shapes) most frequently used are squares, rectangles, diamonds, triangles, hexagons and octagons, circles and curved shapes.

In general, there are five methods of treating the geometric foundation in all-over patterns.

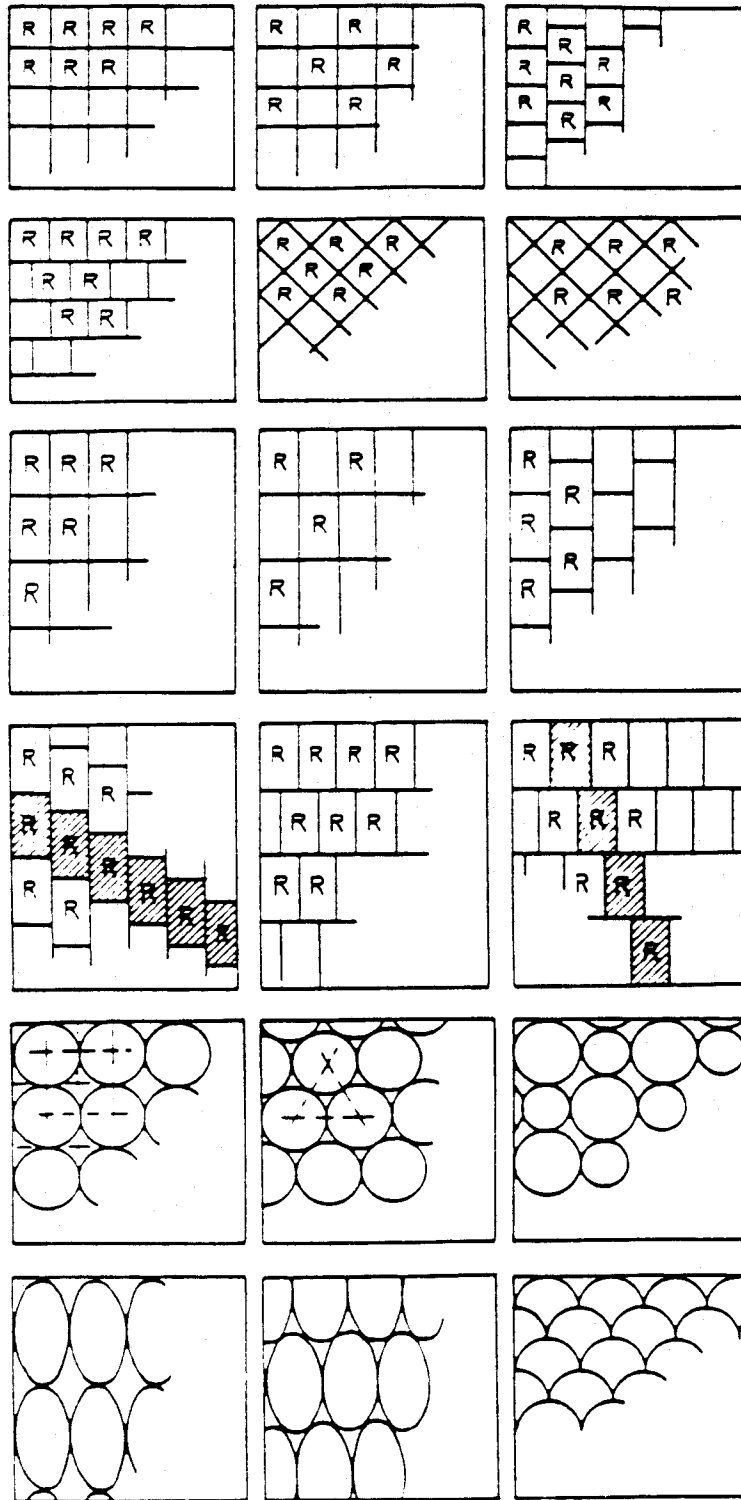
1. The shapes of the polygons may form the entire design and have no other ornamentation. Squares, diamonds, triangles, hexagons, octagons, circles and the ellipse produce especially pleasing designs.
2. The polygons can be grouped and the different groups colored in different colors, thus forming patterns which have no outlines or ornament other than the colored polygons themselves.
3. A design or unit can be placed within each polygon, leaving the lines of the polygon clearly defined, thus becoming a part of the whole design.
4. The design or unit may completely obscure the geometric foundation, one form flowing into another with no geometric outlines surrounding the unit, although the parts that repeat may be easily observed.
5. In some modern textile designs, the designer obscures the geometric foundation to give the impression that the pattern does not repeat. This effect is usually obtained by using a great many different shapes in a given area, or by repeating the same shape in different groups or positions. In some patterns, the shapes are so close together that little or no background shows through.

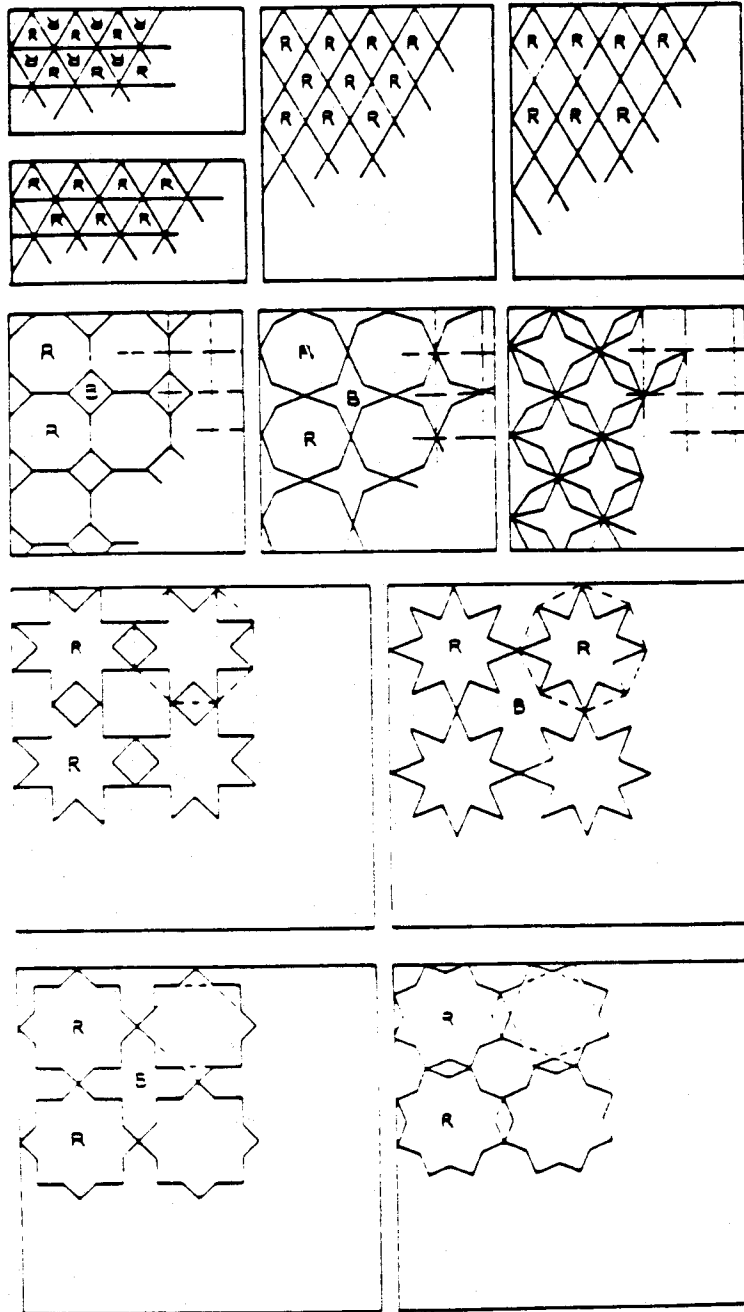
MODIFYING THE GEOMETRIC NETWORK: The following devices may be used to modify patterns based on the regular geometric shapes and will be frequently found in all-over patterns in textiles and other materials.

1. SUPERPOSITION. Two or more systems of repeat may be used in the same pattern.
2. COMBINING TWO OR MORE SHAPES. Two or more geometric shapes may be combined in the same pattern, as the ogee and the ellipse.
3. OVERLAPPING OR INTERLACING. Geometric forms may be overlapped or interlaced, producing many modifications of the original polygon.
4. CROSSING LINES OR CHANGING THE DIRECTION OF THE NETWORK. Lines of the network may be crossed at right angles or other angles, producing unusual effects and sometimes entirely new shapes.
5. ELONGATION. Geometric shapes may be elongated or widened, producing modifications. The rectangle may be considered an elongated square; the ellipse, an elongated circle.
6. LEAVING SPACE OR STRIPE BETWEEN UNITS. Geometric forms are often repeated far enough apart to leave stripes or spaces between. These spaces may often be filled with other units.
7. DIFFERENT-SIZED UNITS. Large and small units can be used together.
8. GROUPS OF SIMILAR SHAPE. New units can be formed by combining several shapes or several scales of shapes.
9. REVERSING A UNIT OR A ROW. Units or rows of units may be reversed, producing new shapes.
10. UNITS DEVELOPED BY COLOR. Patterns may be developed merely by using different colors in the shapes.

An in-depth study of all-over patterns will reveal numerous other modifications and combinations or repeats. Those listed above will be found in examples from all periods of history. The student will find pleasure in a study of this fascinating subject, as well as being introduced to a possible career as a specialist designer.

# ANALYSIS OF REPEATED PATTERNS





## SELECTIVE TERMINOLOGY FOR GRAPHIC ARTS

### ADVERTISING

#### ACETATE

a clear film used to make color separations

#### AD/ADVERTISEMENT

an announcement printed or broadcast describing a service or product

#### ADVERTISING AGENCY

firm which plans and produces advertising materials

#### ART/ILLUSTRATION

any visual material other than copy

#### ART DIRECTOR

agency member who plans and designs the artwork

#### BLEED

artwork carried beyond the intended margin, usually to the edge of the paper

#### BLOW UP

an enlargement of a photograph/drawing or other work

#### BODY TYPE

type style used for the bulk of the advertisement's reading matter

#### CAPTION

descriptive line beneath an illustration

#### CENTER SPREAD

an advertisement carried across the center page of the printed product

#### COMP/COMPREHENSIVE

a hand-sketched, relatively finished representation of the advertisement

#### COPY

the printed matter

#### COPYWRITER

person who writes the text for the advertisement

#### CROPPING

to trim a book when complete; or to cut a photograph to desired proportions

#### GUTTER

space in the middle where publication is bound

#### HALFTONE

tones between the lightest and darkest tones

#### LAYOUT

the plan given to a particular advertisement

#### LEAD WORDS/HEADLINER

headline or emphasized slogan

#### LOGO

a word, a letter, a symbol usually designed for a company/corporation

**MECHANICAL**

collected artwork from which the photoengraver produces the plate for the advertisement

**PASTE UP**

pastings of art and other materials "camera ready"

**ROUGH**

first visualization of the layout of an advertisement

**THUMBNAIL SKETCH**

small, rough sketch of layout; beginning visualization of an idea

**TYPE FACES**

type with distinctive characteristics that set it apart from others

**LETTERING**

**ARM**

horizontal or diagonal limb of a letter

**ASCENDER**

letters that extend above X-height

**AXIS**

general direction of the letter

**BAR**

an arm which joins two parts of a letter together

**CALLIGRAPHY**

decorative writing

**CURSIVE**

script writing

**DESCENDER**

letters that extend below X-height

**ELEMENT**

individual strokes that form a letter

**FLOURISH**

decorative extension to a letter

**GUIDELINES**

lines used so all letters are of uniform height

**ITALIC**

letters which lean to the right

**LETTER DESIGN**

general appearance or style

**LOWER CASE**

small letters of the alphabet

**OPEN FACE**

letters drawn in outline

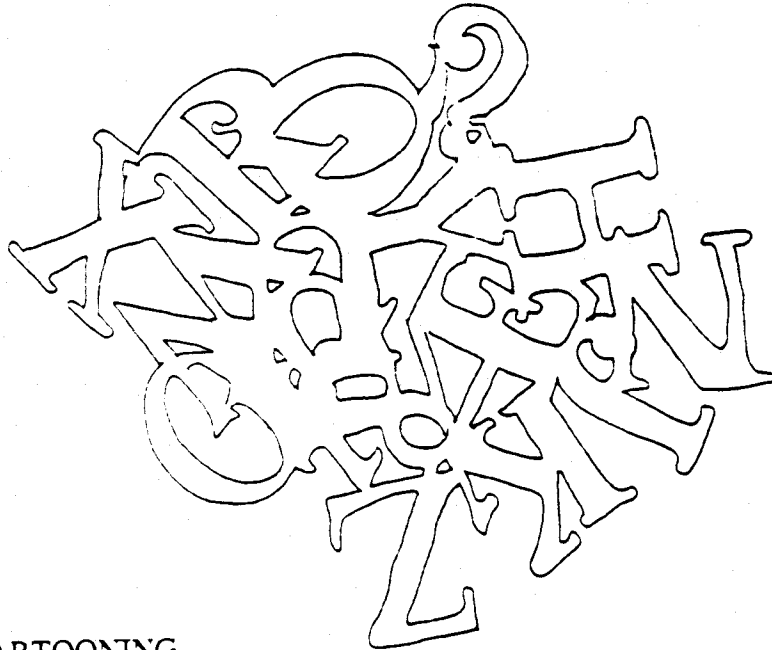


## SANS SERIF

a letter that has no serif mark

## SERIF

shape added to finish off the ends of stems/bars/curves



## CARTOONING

### ANIMATED

important part of motion picture industry; series of drawings photographed to create movement

### BALLOON

area designated to the words spoken by characters

### CARICATURE

exaggerated features and characteristics of a person/group; to ridicule

### COMIC STRIP

series of pictures to illustrate a story

### COMMERCIAL CARTOON

promotes and advertises product or service

### GAG CARTOON

simple picture; gag line parodies situation in everyday life

### PICTORIAL/EDITORIAL CARTOON

highlights and comments on news of the day; stimulates the reader to act or react

## SUGGESTED LESSON PLAN FOR GRAPHIC ARTS

Unit Study: LINE/SPACE  
Area of Study: GRAPHIC ARTS/CARTOONING  
Grade Level: ART II

### LINE/SPACE: USING BALANCE/EMPHASIS/ VALUE/CONTRAST

#### PERFORMANCE OBJECTIVE

The student will investigate the fundamentals of cartooning and, applying this knowledge, will complete an original gag cartoon using pen and ink as a medium.

#### TIME ALLOTMENT

Time will vary according to needs/purpose.

#### MATERIALS

Paper, pencil, pen, ink, crow quill pen

#### INTRODUCTION/ MOTIVATION

Lecture, discussion, demonstration, visual aids, visiting artist

#### PROCEDURE

Develop a character (human/animal/fantasy)  
Show character exhibiting different emotions  
Develop a gag line that parodies a situation in everyday school/home life  
Block out lettering/person/place in a format  
Refine drawing/background in pencil  
Complete work in pen and ink; include solids/textures/values  
Present for viewing

#### ASSESSMENT

Manipulation of media/tools  
Development of technique  
Relation of drawing to idea  
Innovativeness of statement  
Impact of statement  
Presentation of final piece  
Self-evaluation  
Teacher evaluation

## EXPLORATION

Try watercolor washes or tissue papers over the ink drawing to add color.

Does it have the impact the black and white cartoon had?

Try a gag cartoon, using pointillism as the technique.

Express an idea using line only, i.e., thick/thin/wobbly/flopped/bulging in areas.

Use the texture from commercial overlay sheets to show value/shadow; use in combination with ink lines.

Express an idea using the character in silhouette.

## ARTISTS/APPRECIATION

Thurber, Ted Key (Hazel), Brad Anderson (Marmaduke), Booth

## E. INTRODUCTION TO PHOTOGRAPHY

PHOTOGRAPHY: Photography is a modern, unique medium of expression that uses numerous processes and techniques to create visual images. The word photography defines the many facets of this visual art which range from a still photograph to movies to computerized cameras that can produce animation and astounding backgrounds, to list a few of the achievements of this vast and moving technical field. The key to photography as an art form is whether or not the image triggers an aesthetic response in the viewer.

PERFORMANCE OBJECTIVE: The student analyzes compositions of photographs developed by recognized photographers and those seen in newspapers, magazines and other printed communications and demonstrates proficiency in the use of a hand-held camera, a video camera and darkroom processes at a level acceptable to self and the instructor.

### AREAS OF PHOTOGRAPHY

STILL PHOTOGRAPHY: Pictures are made with a camera using appropriate film for the selected setting. The camera is basically a lightproof box, one end holding the film and the other end with a hole (lens) that can be opened briefly. When the lens is uncovered, light is reflected off any object, travels through the lens and strikes the film. When the operator looks through the viewfinder, mirrors reflect the image, and when the shutter is pressed, the mirror moves out of the way, dropping in place again after the film is exposed. Progressive technology has enhanced the abilities of the primitive box camera and raised it to a professional status undreamed of five years ago. Only in the last twenty years have photographs become objects to be traded through auction rooms to passionate private collectors and to be considered an art form worthy of being hung on museum walls.

MOVIE FILM: Pictures are made on continuous film that gives an illusion of realism to the characters portrayed. Nothing captured the imagination of people as did the introduction of this medium. In the early days, movies were pure entertainment -- something to make people laugh. The bumbling reproductions themselves were entertaining, with film breaking and the stoppage or jerking movements of the characters. Because of universal interest, the movies moved rapidly and became more professional with each production. Comedians of the silent film era became folk heroes. The Early American Western reflected the Puritan ethic and later reflected the growing interest in capitalism (gold rush, border conflict, etc.). Romances, spectaculars and adventure films interspersed with the war and G.I. Joe movies and each

major psychological or social corruption became fodder for film. Semi-documentary and historical films were often used as propaganda, to identify national characteristics or as a medium for comprehending the cultural history of a people. It has been said that movies reflect the culture of a nation. Do the movies of today give other nations and future generations a key to our present culture?

**VIDEO/TELEVISION:** Video and television are spinoffs of the movie, packaged for limited time viewing. Because of round-the-clock entertainment, these media opened positions for many types of professionals and people with special skills, such as: writers, directors, actors, production assistants, choreographers, special effects people, graphic designers, musicians, make-up artists, stuntmen, extras, prop men, construction crews -- using cameras, soundtrack recording and dubbing studios. The list is endless, and new high-tech developments have lifted the art to heights never thought possible. Television has made instant news communication possible, with teams of reporters and cameramen around the world relaying the news to television centers for national and local reporting. Advertisers have found a wonderful medium for exploitation of their products.

**MINOR AREAS:** Artists and people with imagination are quick to see the possibilities of new media and, with experimentation, carry them to the cutting edge. Machines developed for reproduction of business correspondence and papers were quickly adapted as a new medium for artistic expression, and the resulting artwork hangs in galleries. Artists have turned the blueprint process used by architects into artistic expressions of beauty. As long as new developments appear on the market, artists will find ways to adapt them to their use.

### CONSIDER

The following suggestions are concerned with the camera, a product that most students can obtain or schools can furnish for studio work. Developing technical skills and using sound art elements is the beginning of student learning in this medium.

- For a basic start, the students should be conversant with the function of each part of the camera and know the different types of film available and the advantages of each.
- Carry students through darkroom procedures.

- Review elements and principles of design that will make a difference between naive pictures and professional presentations.
- Study lighting and composition.
- Study depth of field, selective focusing and framing.
- Explore close-up photography, diffusion used in portraits, night photography, pictures of children and movement within the field of focus, multi-printing (two negatives, sandwiched), experimental ideas, etc.
- Make a booklet, using student photographs to illustrate the use of the elements and principles of design within the compositions.
- View musical videos and discuss composition, theme, lighting, timing and color.
- View Alfred Hitchcock's movie "Rear Window" and analyze the use of the rule of thirds (make the center of interest fall anywhere but in the center of the viewfinder) in the window scenes and the repetition of shape and other principles and elements of design that are used throughout the production.
- Invite a professional photographer to visit the class and have an informal discussion with the students.

### BASIC PRINCIPLES FOR THE PHOTOGRAPHER

- There should be a reason for taking a photo, and that should be apparent in the finished picture.
- Look for good contrast in light, textures and subject/background.
- Create a feeling of balance within the composition.
- Keep background uncomplicated so as not to compete with the subject. Check background for "mergers" (trees that seem to grow out of the subject's head, for example).
- Check edges of viewfinder to be sure that picture is self-contained and will not have to be cropped in the darkroom.
- Keep the composition simple.

## SELECTIVE TERMINOLOGY FOR PHOTOGRAPHY

### **CAMERA**

A lightproof instrument that can be as simple as a box or as high-tech as any product on the market.

### **LENS**

The opening in the camera that accepts the picture. Putting the picture in focus is accomplished with the lens, by altering the distance between the lens and film.

### **FILTER**

Camera adaptations that help control the light and/or add special effects to the picture.

### **SHUTTER**

Likened to a little window shade that opens very briefly to admit light through the lens, which reacts with the film.

### **APERTURE**

A diaphragm or aperture consisting of many thin metal leaves that adjust so that the size of the opening can be changed from wide to very small to help control the amount of light that reaches the film.

### **FILM**

An emulsion-coated plastic sheet covered with tiny grains of silver salts that are sensitive to light. Amount and type of salts react differently to light, consequently, film has been marked for consumer benefit.

### **DARKROOM**

A completely dark room used to load film in the developing tank and to print negatives.

There are many books on the market that will assist the school in setting up a darkroom for student use.

## SUGGESTED LESSON PLAN FOR PHOTOGRAPHY

Unit Study: Pattern  
Area of Study: Experimentation  
Grade Level: Art II

### PATTERN: USING REPETITION, ALTERNATION

#### PERFORMANCE OBJECTIVE

The student will experiment with pattern.  
Subject is to show repetition, alternation or gradation.

#### TIME ALLOTMENT

Varies according to needs/purpose

#### MATERIALS

Camera, film, darkroom

#### INTRODUCTION/ MOTIVATION

Lecture, discussion, demonstration, visual aids

#### PROCEDURE

The student will take six shots of patterns that show repetition, radiation, alternation or gradation.

Three shots will show depth, three shots will have a two-dimensional look. Prints are to be 5 x 7.

The student will develop the film, make proof sheets and test strips.

The student will print six pictures: three showing depth and three giving the illusion of a flat surface.

The student will write a statement for each print.

#### ASSESSMENT

Manipulation of media and tools

Development of technique

Use of elements and principles in choice of subject

Impact of statement

Presentation of final products

Self-evaluation

Teacher evaluation



## F. THE MICROCOMPUTER AS AN ART TOOL

The invention of the microchip as a means of storing information has forever changed our world. The kaleidoscopic capabilities of the chip are phenomenal.

### BACKGROUND

The first computer-like machine used in 1937, had limited abilities and required huge storage areas. Each major change in computer circuits triggers a new "generation" of computers. So far, there have been four generations: the first, begun in 1951, could do a complicated math problem in 20 minutes but had to be reset for each different command; the second generation, begun in 1959, introduced transistors which made the computer smaller and faster; the third generation, 1965, used integrated circuits that led to the development of a single silicon chip that could hold 64 complete circuits making the computers smaller with greater memories; the fourth generation, 1971 to today, has thousands of circuits on a single small chip with unlimited capabilities. The microchip has made computers economically available to most schools, businesses and homes. The new generation of computers has chips that can do more than a million operations in a single second and are voice-responsive. Scientists are working to develop a fifth generation of computers with artificial intelligence — computers that think as humans do.

### CAPABILITIES

Computers are part of daily life: they have opened outerspace, handle nearly all consumer transactions, entertain, assist the handicapped, invade sick bodies to find causes and invade again to correct the aberrations. Sized for the mobility some businesses need, computer uses are endless. Rapidly growing technology makes today's computer obsolete before the operator becomes acquainted with the machine's capabilities.

### THE COMPUTER AND THE ARTIST

The age of technology has added another dimension to the world of the artist. Quick to adapt new technology to artistic uses, the artist has found new freedom to experiment in an easier, faster manner. There are millions of color choices, and one image can be saved, duplicated, reduced, enlarged, or manipulated to give the artist time to reflect on the effect desired for communication. Many programs have been written for those in the art/publishing field, and artists themselves have written programs that enhance their work. Artists and designers agree that anyone in the arts should be conversant with the computer and stay on top of the new programs available. However, those in the field do not see computer-generated designs replacing

the fresh, creative ideas of the designer/illustrator and even warn against computer-generated art looking too homogenous.

### THE COMPUTER AND COMMUNICATION ARTS

Examples of the uses of the computer in art are in every publication, on television and especially in the movies. The entire background in a science fiction film may be drawn by a computer. Later, the actors are filmed against a plain background, and the two films are combined to produce one scene. All sorts of fantasy lands can be created with this method. The computer has relieved the animated movie artist from the laborious method of drawing each frame by hand. Today, a basic set of pictures showing motion are drawn, and the computer does the rest.

### THE COMPUTER AND GRAPHIC ARTS

Programs have been developed that have special features which adapt to any arts activity: drawing, painting, crafts, advertising design, sculpture, architecture, pottery, etc. There are programs that allow the artist to cut, copy, paste, size, clear, distort, feather, trace edges, draw from center, edit patterns, zoom, mirror images, rotate, flip, invert, clone, duplicate, arrange, group, join elements, change line widths, change brush shapes, design brushes and automatically fill or unfill any space. Paint programs add such features as shadow, perspective, speckled airbrush, mosaic, fractal lines, neon lines, special color effects and even simulate different drawing surfaces. Ideas and concepts can be stored, retrieved and revised with ease.

### THE COMPUTER AND ART HISTORY

Videodisc technology programs allow the student to recall the work of famous artists. These images can be projected to any size suitable for the audience. The program carries information concerning the artist and the work. One videodisc can hold on its surface all the paintings in a museum. Selected choices of a period, style or artist can be recalled for study.

### CLASSROOM MANAGEMENT

Two problems that must be solved in any art room are the distribution and collection of tools and supplies. If the students are seated in alphabetical order, the number by their name in the grade book entitles the student to use the tools and equipment marked with the same number and also makes the student responsible for these same-numbered tools. Computer disks are labeled with the student's name, number and class period. Disks are kept in

numerical order, and computer printouts are properly labeled for ease of distribution.

In a computer art lab, the students work at two stations alternately. Therefore, it is imperative to have lesson plans that involve exciting activities at both stations. Most lessons are designed for a period of seven to ten days, depending on the art production activity. The first two days are devoted to the introduction and specifications for activities at both the lab and computer stations. Four days are allowed for exploration of and solutions to the problem, and the last day is reserved for evaluation and critique.

### PERFORMANCE OBJECTIVE

The student will be able to use the computer to create art images and will demonstrate a degree of proficiency in designing original pieces, as well as combining original work and computer art.

## SAMPLE ART ACTIVITY

### UNIT PLAN: PAINTING (Six Weeks)

#### A Contrast in Moods; The Styles of Vincent van Gogh and Claude Monet

Objective: Create a landscape painting in the style of van Gogh using the elements of color and line.

- Procedure:
1. Introduce the unit.
  2. Study and scan THE STARRY NIGHT, WHEAT FIELD WITH CROWS, ROAD WITH CYPRESS AND STARS.
  3. Review elements and principles of design. Vocabulary mapping of all terms.

### LAB STATION

Materials: Sketch pad  
Ebony pencil/eraser  
Forms for critique and vocabulary  
Vincent van Gogh art reproductions

- Procedure:
1. Draw an original landscape. Research material if necessary.
  2. Fill the format using a variety of shapes, spaces, values, and lines.
  3. Critique to refine design.

### COMPUTER STATION

Materials: Sketch of landscape  
Disk

- Procedure:
1. Use appropriate software.
  2. Using sketch of the landscape as a reference, begin to fill the format with the pencil tool or the smallest brush tool.
  3. Check to see if the design fits the format by zooming out, remembering to leave at least  $\frac{1}{2}$  inch margin at the top, sides and bottom. If the design is too small, use the scale command to enlarge the design.
  4. Save as basic landscape.
  5. The mood of the painting will be dictated by the colors and shapes used. Decide on the mood that is to be created. Vincent van Gogh was famous for his dramatic use of intense color and placing color complements in close proximity.
  6. Select the pencil and a medium-width line.
  7. As in the style of van Gogh, begin to fill the shapes with short dashes of lines. A variety of related colors should be used within the shapes to give the work dimension.
  8. When the work is complete, use the zoom command to make necessary corrections.
  9. Print and evaluate, based on objectives.

### **LANDSCAPE IN THE STYLE OF MONET**

Objective: Create a landscape in the style of Claude Monet and compare the styles of van Gogh and Monet.

Materials: Disk  
Monet Art Prints  
Vincent van Gogh Prints

- Procedure:
1. Study Claude Monet and Impressionism. Scan Monet landscapes **WATER LILIES** and **THE BRIDGE AT ARGENTEUIL**.
  2. Discuss difference in styles and moods of van Gogh and Monet art prints.
  3. Retrieve saved linear landscape drawing, Basic Landscape.
  4. Using Monet style of muted, soft colors, begin to fill the shapes in the landscape.
  5. Print.
  6. Evaluate, based on objectives.

### ALTERNATIVES AND/OR EXTENSIONS

1. Use the Basic Landscape design saved on diskette to create landscapes in the style of additional Impressionist painters, such as:

Georges Seurat  
Camille Pissaro  
Edgar Degas  
Paul Cezanne

Pierre August Renoir  
Edouard Manet  
Paul Gauguin  
Mary Cassatt

2. Use the Basic Landscape design saved on diskette to create landscapes in the style of additional master artists such as:

Pablo Picasso  
Juan Gris  
Edvard Munch  
Marac Chagall  
Andrew Wyeth  
Diego Rivera

Andy Warhol  
Max Ernst  
Wassily Kandinsky  
Edward Hopper  
Robert Rauschenberg  
Claude Monet



## SELECTIVE TERMINOLOGY FOR THE COMPUTER

### ACTIVE APPLICATION

the application program currently being used

### ACTIVE WINDOW

the foremost window on the desktop, where the next action will take place

### ALERT BOX

a box that appears on the screen to give a warning or to report an error message during an application program

### APPLICATION PROGRAM

a program written for some specific purpose, such as word processing, graphics, etc.

### BACK UP

to make a copy of a disk

### BITMAP

a set of bits that represents the graphic image of an original document in memory

### BYTE

a unit of information consisting of a fixed number of bits. One byte usually consists of eight bits

### CENTRAL PROCESSING UNIT

abbreviated CPU, the brain of the computer

### CHOOSE

a desk accessory that lets you designate devices, such as printers that the computer will use

### CLICK

to position the pointer on something, then press and quickly release the mouse button

### DESK TOP

the working environment of the computer

### DIALOG BOX

a box that contains a message, often requesting more information

### DIMMED

words or icons that appear in gray. Menu commands appear dimmed when they are unavailable

### DISK, HARD

a disk made of metal and permanently sealed into a drive or cartridge

### DISK DRIVE

the device that holds a disk, receives information from it, and saves information on it

### DITHERING

A visual effect which arranges groups of pixels of relatively few colors in patterns to give the appearance of broader ranges of color

**DOCUMENT**

Any file created by an application program

**FILE**

any named, ordered collection of information stored on a disk

**I-BEAM**

a pointer shaped like the capital letter "I" and used for entering and editing text

**ICON**

an image that represents an object, a concept or a message

**INITIALIZE**

to prepare a blank disk to receive information

**MOUSE**

a small device that controls a pointer on the screen

**SCROLL**

to move a document in its window so that a different part of it is visible

**TITLE BAR/MENU BAR**

the horizontal bar, at the top of a window, that shows the name of the window's contents or "pull down menus"

**ZOOM BOX**

a small box in the top-right corner of the title bar of some window. Clicking the zoom box expands the window to its maximum size and returns it to its original size



## G. INTRODUCTION TO SCULPTURE

**SCULPTURE**: Creating sculpture is the art of representing figures and forms in relief or in the round, using various materials as stone, wood, metal and clay. Three-dimensional work has traditionally been labeled sculpture and has come to mean design in space. Space not only surrounds a piece, but moves through it, creating a more complex statement. Sculptural arts utilize the descriptive terms of visual language: line, space, form, texture, value and color. Sculpture reflects light, throws shadows and appeals to the tactile sense. Technical materials developed within the last few years offer the modern sculptor unlimited resources for creating.

**PERFORMANCE OBJECTIVE**: The student, using a knowledge of design, drawing and sculptural materials, will demonstrate a proficiency in the two fundamental principles of sculpture, carving and modeling, at an acceptable level as determined by self and teacher.

### AREAS OF STUDY

#### TECHNIQUES OF APPROACHING SCULPTURE:

- **Subtractive**: to carve, cut, chip, saw or otherwise take away from the original block or shape. Certain limitations are imposed.
- **Additive**: from a starting point, to add selected material until a form is created. The looks of the work will vary according to the material or materials used.

#### CLASSIFICATIONS OF SCULPTURE:

- **RELIEF**: Sculpture which is treated as a variation of a surface and is not freestanding. There are various kinds of relief sculpture, named according to the depth and three-dimensionality of the carving.

**RELIEVO STIACCIATO**: little more than a scratching or engraving

**BAS RELIEF**: sculpture in which the figure/design projects only a little from the background

**MEZZO-RELIEVO**: sculpture in which the figure/design projects in half-relief



- ALTO-RELIEVO**  
**HAUT-RELIEF**  
**HALF-ROUND** sculpture in which the figure/design may be almost detached from the background and carved in great detail
- CAVO-RELIEVO**  
**INTAGLIO** the figure/design is carved out of the surface instead of standing up from it; the negative approach
- COLLAGE:** the technique of applying materials to a background to form a work in relief
- MONTAGE:** the placing of objects/materials in a formal design in layers overlapping or joining to form a work
- MOSAIC:** the use of small tesserae of marble/glass/ceramic/stone, etc., glued or cemented to a background to form a design in relief
- ASSEMBLAGE:** a collection of things/materials fitted together in design that results in a sculptural form, either in relief or freestanding
- **FREESTANDING:** Sculpture in-the-round that is not attached to a background; the sculpture may be additive or subtractive or a combination
- ASSEMBLAGE:** can be freestanding or in relief
- ARCHITECTURE:** in the widest sense, is considered a sculptural form as concerned with clay/metal/glass in volume
- CARVED/MODELED:** the making of three-dimensional objects
- **SCULPTURE IN MOTION:** Sculptures that can tick, whirl or spin in space; lights that blink or expand
- MOBILE:** sculpture that has motion; kinetic rather than static

**STABLE:** a partially stationary sculpture; the opposite of mobile; parts can be kinetic as long as the base is stabilized

**LIGHT SCULPTURE:** a form which aims to depict movement or the sensation of movement

### CONSIDER

The following suggestions may be useful as "starters" for an activity:

- Create soft sculpture using Claes Oldenburg's style.
- Twist soft aluminum wire or other wire to create a figure/animal in motion.
- Draw designs with liquid metal or solder on a shape made of screen wire.
- Create a wire form of an insect/bird/fish and drip melted wax or white vinyl glue to partially delineate the form; creates great texture.
- Make a comparative study of the sculptures of Africa, New Guinea and Mayan cultures, noting the stress emphasized in each group, i.e., one may stress mass, another negative relationships, etc.
- Make a sculpture/bust/mask out of plaster or spackling compound and add mosaic chips in the Aztec style.
- Study the construction/design of Watts' Towers and use wire, and papier mache to create a miniature tower.
- Weave metal strips into a design.
- Construct a vertical mobile (instead of the arm type) that includes both moving and stationary parts.
- Learn the art of Origami.
- Construct a relief, using cardboard in which planes project in space at various depths.

- Make a large wooden relief collage for a school wall.
- Make a soft toy to be used by a handicapped child; present them to a school/hospital.
- Make a sandcast that has both convex and concave areas in design.
- Use various sized/kinds of nails as a textural design on a piece of driftwood or wood cube.
- Use strips cut from tin cans to create a metal sculpture; adhere to a background with glue if the background is metal, or nails if the background is wood.
- Fold and cut paper so that, when unfolded, a relief design is apparent, making an interplay of repeated texture and shadow.
- Make a totem pole that reflects family history. Include both carving and paint. Compare Canadian Indian and African designs.
- Design a piece of furniture for a specific use. Study different periods of European designs and adapt one to a modern style.
- Fuse stained glass scraps to a clear window pane.
- Use Louise Nevelson's technique to create a sculpture of three freestanding tall columns.



## SELECTIVE TERMINOLOGY FOR SCULPTURE

### ARMATURE

a framework that supports the weight of a medium, e.g., clay/papier mache

### BIOMORPHIC FORM

shapes derived from living things

### BLOCKING OUT

to mark or indicate the outline of a proposed work, usually subtractive

### BUST

sculpture representing the upper part of the body

### CALIPERS

a tool for scaling measurements taken from a model that is to be made larger or smaller

### CARVING

to cut away and reduce the original mass

### CAST

the process of reproducing in metal or plaster from a mold made from an original sculptural form

### CONCAVE

recessed area which pulls back from the vision

### CONVEX

advancing areas

### MASS

solidity of form which gives the feeling of permanency

### MODELING

the art of building a sculpture with clay through the additive or subtractive technique

### PLANES

flat/convex/concave surfaces; a facet or face of form

### POSITIVE/NEGATIVE SHAPES

a negative is a void, a hole or open area; positive forms are substance

### SCULPTURE

the modeling/carving/constructing of three-dimensional forms

### SPACE

all three-dimensional forms involve space, which may be thought of as void

### STABLE

sculpture stabilized at the base; may be kinetic or rigid

### SUBTRACTION

to remove areas from a mass

### TENSION

a pulling or strain between forms in a composition

### THREE-DIMENSIONAL

forms having height, width, depth

## SUGGESTED LESSON PLAN FOR SCULPTURE

Unit Study: SHAPE/FORM  
Area of Study: SCULPTURE/APPRECIATION  
Grade Level: ART III

### SHAPE/FORM: USING LINE/CONTRAST/TEXTURE/ PROPORTION/REPETITION

#### PERFORMANCE OBJECTIVE

The student will observe shape/form in the natural environment and become aware of the use of these forms of nature in sculpture and architecture; the student will conclude these observations/studies by completing three columns of freestanding sculptural forms.

#### TIME ALLOTMENT

Time will vary according to needs/purpose.

#### MATERIALS

Wooden dowels 3" in diameter or cardboard cores/carpet cores/mailling tubes, elongated chips of wood/tree bark, epoxy glue, knife

#### INTRODUCTION/ MOTIVATION

Discussion of Louise Nevelson's work, slides/videos, prints, books

#### PROCEDURE

Review study of texture, emphasizing the effect of light on different textures.  
Review monochromatic color harmonies and value studies, and choose wood chips/tree bark that cover a range of values, tones.  
Choose the supports for the wood designs and cut three.  
Glue wood chips/tree bark in a vertical pattern, being constantly aware of variation of design and repetition of lines to create interest and emphasis.  
Present for critique.  
Prepare for display.

## ASSESSMENT

Manipulation of media/tools  
Use of texture and values  
Knowledge of assignment and confidence in approach to work  
Innovativeness of final statement  
Appropriateness of material to statement  
Self-evaluation  
Teacher evaluation

## EXPLORATION

Complete a wooden panel by embedding small rectangular chips of wood at an angle in a spackling compound base. Use chips of wood and different types of nails in a combined design. Choose a medium that is compatible to wood and create a mosaic. Glue cardboard cores together in a vertical sculptural form; cut cores into desired lengths. A large rug core would make an ideal base to glue smaller household cores in a design using vertical/horizontal/circle units. Combine wood chips/pebbles in a mosaic design inside a metal circle.

## ARTISTS/APPRECIATION

Michaelangelo, Calder, Moore, Rodin, Isamu Noguchi, Simon Rodia (Watts' Towers), Louise Nevelson, Richard Lippold, Harry Bertoia, Isamu Noguchi, Marisol, Giacometti, William Bowie, Miro, Hans Arp

## H. INTRODUCTION TO ARCHITECTURE

ARCHITECTURE: Constructing is a working process that becomes a dialogue between the formative intentions of the architect, the characteristics of the material, the environment, and the effect on those who experience it. Dealing with a structure is a matter of considering how it is constructed in relation to its function and not merely its appearance. The architectural design principles of unity through repetition are valid for any style -- be it Roman, Byzantine, Moorish or Gothic. The simplest method of architectural representation is the elevation. Drawing the elevation best demonstrates the importance of measurements and proportions for all architecture.

With study, the student should be ready to move from the naive conceptual approach to the visual impression and perspective rendering. The student is challenged at every step of the creative process as decisions are made, acted upon and reacted to as ideas move logically from parts to totality.

The modern architect has met the computer! High technology has made it possible for a designer to project, observe the concept from all angles, estimate materials as well as costs and time, make changes and even people the proposed structure. This has the prospect of creating similarity and monotony. Many architects, groups and individuals look at architecture as an art and are fighting standardization as they confront the problems of the present and probe the challenges of the future.

### HIGHLIGHTS OF MAJOR ARCHITECTURE

The following list includes some of the major structures as they crystallized in centers of civilization at moments of high cultural achievement:

#### GENESIS OF ARCHITECTURE

- Ancient Egvpt. 2540-575 B.C.: Sphinx, Pyramid of Khufu, Temple of Amon, Ishtar Gate.

#### THE CLASSICAL PERIOD

- Athens, 5th Century B.C.: the Doric order, deviations from regularity, Ionic Order, The Acropolis, The Propylaea, The Parthenon, The Erechtheum.
- Pergamon, 2nd Century B.C.: Triple Gymnasium, Altar of Zeus, Athena Theatre, Royal Residence.

- Rome, 2nd Century A.D.: Forum of Trajan, Basilica Ulpia, Temple of Trajan, Imperial Baths, Colosseum, Aqueducts, The Pantheon.

### THE MEDIEVAL PERIOD

- Ravenna, late 5th and early 6th Centuries: Mosaics, central-type churches, rectangular Basilicas, Sant' Apolinare Nuovo, San Vitale.
- Cluny, late 11th and early 12th Centuries: Third Abbey at Cluny.
- The Norman Conquest and the Bayeux Tapestry: Norman architecture, The Tower of London, Abbey Churches at Caen.
- The Gothic Style, late 12th and 13th Centuries: North and South Porches, exterior supports, nave, stained glass, Chartres Cathedral.

### THE RENAISSANCE PERIOD

- Early Italian Renaissance, 14th Century: The Basilica of St. Francis at Assisi.
- Florentine Renaissance, 15th Century: Brunelleschi's Dome, Pazzi Chapel, Medici-Riccardi Palace.
- Roman Renaissance, early 16th Century: Basilica of St. Peter, The Vatican, Sistine Chapel, Tomb of Julius II.

### THE BAROQUE PERIOD

- Venice, 16th Century: Villa Rotonda, Church of Il Redentore, Olympic Theater.
- Rome, late 16th and early 17th Centuries: Church of Il Gesu', San Carlo alle Quattro Fontane.
- France, Louis XIV: Louvre Palace, Versailles Palace, Fontainebleau.
- London, during Restoration: St. Paul's Cathedral, Wren's New Plan for London.
- 18th Century Styles (a panorama): Hotel de Soublise, Paris; Sanssouci, Potsdam; Zwinger Pavilion, Dresden; Schonbrunn Palace, Hofburg Palace, Belvedere Palace, Vienna; Abbey Church Melk-on-the-Danube, Germany.



## THE REVOLUTIONARY PERIOD

- Paris, early 19th Century: Rue de Rivoli, Arc de Triomphe, Assemblee Nationale, Place du Carrousel, restoration of Tuileries Palace, extension of Louvre Museum.
- Romantic Style, 1800's: Church of Ste. Clotilde, Eiffel Tower, Notre Dame, Paris; Houses of Parliament, New Law Courts, London.
- Art Nouveau: Casa Mila, Church of Holy Family, Guell Park, Barcelona, Spain; Gaudi.
- Impressionistic Styles, London, late 19th Century: Labrouste's Libraries, The Crystal Palace.
- Twentieth Century Styles: Organic architecture: Sullivan, Wright; Art Deco Style; International Style: Gropius, Le Corbusier.
- Styles since 1945: Architects in the '50s: Bunshaft, Mies van der Rohe, Johnson, Le Corbusier, Frank Lloyd Wright; in the 60's: Nervi, Saarinen, Kahn, Venturi; in the 70's: Utzon, Piano, Rogers, I.M. Pei.
- Modern and Post Modern: Architects on the cutting edge of the 20th century: Pei, Johnson and Burgee, Moris-Aubrey, Tigerman, Cambridge 7, Architectonia who have designed great buildings, as: Penzoil Place, Four Allen Center, Maryland Blue Cross building, Best-Towson, Transco Fountain and more.

In the great kingdoms of the world, buildings came to be irrevocably associated with the power of the state. Next to glorious military feats, nothing spoke so eloquently of princely intellect and grandeur than the affluence of buildings. As Napoleon spoke at his coronation, "Men are only rendered great by the monuments they leave."

Architecture only has meaning if it is useful. The work of the architect bears witness to the time, to the lives of the citizens and adds an irrevocable data stamp to the strata of civilization. Architecture imposes itself on everyone; it is the only creative gesture which is offered to the world from the moment of its coming into being. Perpetuated in history, magnified as a monument, it marks the continuity of our culture and our history.

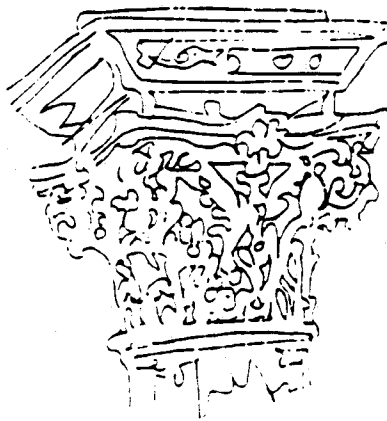
### SUGGESTED ACTIVITY

The architecture of a particular area and/or particular period in time is distinctive. Students can study the habitats from different eras and cultures for in-depth cross-cultural, cross-temporal, multicultural understandings.

Louisiana is rich in architecture, having been one of the centers of culture in the early French settlement. An active port and King Cotton created many rich landowners, whose homes indicated their wealth. The people in the few large cities scattered about the French territory, built homes that reflected the availability of materials and the tastes of the architects and owners. The following selections were taken from a study of buildings in and around New Orleans made by students of the Talent Program in St. Charles Parish under the direction of their teacher and an architectural consultant from a local university. This is an example of making an historical study of cultural architectural expressions and adaptations from the "old country."

### PERFORMANCE OBJECTIVE

The student has an understanding of architecture as human habitats and is aware of the effects of culture, environment and the availability of materials on architectural solutions. Students will be able to document several styles of Louisiana architecture.



**MADAME JOHN'S LEGACY  
632 DUMAINE ST.**



**FRENCH COLONIAL (1718-1803)**

**THIS HOUSE STYLE IS AN URBAN ADAPTATION OF AN EARLY PLANTATION TYPE. IT WAS BUILT FOR THE HOT, HUMID RAINY CLIMATE WITH A BIG UMBRELLA ROOF EXTENDING OVER THE GALLERY. AS A PROTECTION AGAINST FLOODING, IT IS RAISED HIGH OFF THE GROUND, WITH THE MAIN LIVING AREA ON THE SECOND FLOOR AND STORAGE BELOW. THE PLAN OF THE HOUSE IS TYPICALLY FRENCH WITH THE ABSENCE OF A HALLWAY.**

**730 ORLEANS AVENUE**



**CREOLE TOWN HOUSE (1790-1840)**

**CREOLE TOWN HOUSES CAN BE TWO, THREE, OR FOUR STORY BUILDINGS. CREOLE TOWN HOUSES ARE NOTED FOR THEIR GRACEFUL ARCHED OPENINGS WITH FAN LIGHTS AND FRENCH DOORS PROTECTED BY SHUTTERS ON THE GROUND LEVEL.**

518 TOULOUSE ST.

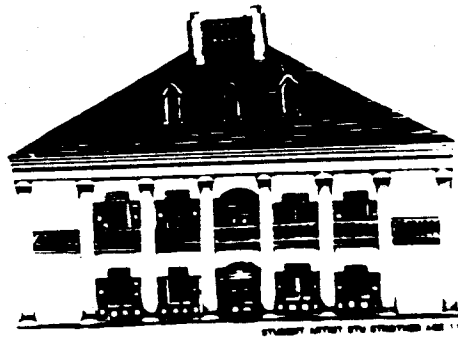


ENTRESOL (1790-1840)

THIS HOUSE HAS AN ENTRESOL WHICH IS A LOW-CEILING STORAGE AREA SEPARATING THE GROUND FLOOR COMMERCIAL SPACE FROM THE UPPER LEVEL LIVING QUARTERS. FROM THE OUTSIDE THE BUILDING LOOKS LIKE IT IS ONLY TWO STORIES TALL WHEN IT REALLY HAS THREE FLOORS. THE FAN LIGHTS OF THE GROUND FLOOR ACT AS WINDOWS TO LET LIGHT AND AIR INTO THE ENTRESOL AREA.

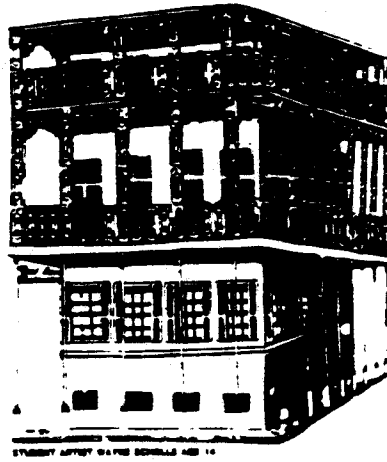
PLANTATION HOUSE (1830-1860)

THE GREEK REVIVAL REACHED ITS HEIGHT IN THE LOUISIANA PLANTATION HOUSE. THE ORIGINAL VERNACULAR FORMS WERE TRANSFORMED BY THE CLASSIC STYLE INTO SPECTACULAR HOUSES LIKE OAK ALLEY. IT WAS AS THOUGH IN LOUISIANA THE FRENCH COLONIAL HOUSE HAD BEEN WAITING FOR OVER 100 YEARS FOR THE MAGIC WAND WHICH WOULD CHANGE IT INTO A MANSION. THE GREEK REVIVAL COLUMNS EXTEND A FULL TWO STORIES AND COMPLETELY ENCIRCLE THE HOUSE. IT IS THE GRAND MANNER, YET OAK ALLEY REMAINS THE SENSIBLE, LIVABLE CREOLE HOUSE OF ITS ORIGIN.



OAK ALLEY  
RIVER ROAD NEAR VACHERIE, LA.

**GARDETTE LE PRETRE HOUSE  
716 DAUPHINE ST.  
BUILT IN 1838**

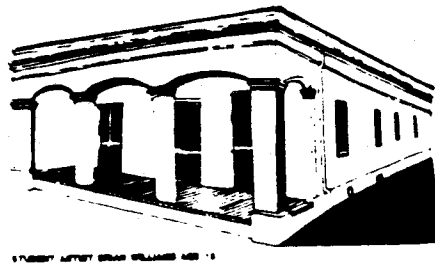


**ANTEBELLUM (1830-1862)**

**DURING THIS PERIOD NEW ORLEANS WAS THE WEALTHIEST CITY IN THE UNITED STATES. CONSEQUENTLY MANY OF THE VIEUX CARRE'S OLDER BUILDINGS WERE COMPLETELY REMODELED. THE EARLIER WROUGHT IRON BALCONIES WERE OFTEN REPLACED BY CAST IRON GALLERIES. THIS COMPLETELY CHANGED THE LOOK OF THE BUILDING, AS WELL AS, THE CHARACTER OF THE STREET. THESE GALLERIES PROVIDED SHADE, SHELTER, AND OUTDOOR LIVING SPACE AND HAVE BECOME RECOGNIZED AS THE MOST DISTINCTIVE FEATURE OF VIEUX CARRE ARCHITECTURE.**

**GREEK REVIVAL (1830-1865)**

**AS MORE AND MORE AMERICANS MOVED TO THE CREOLE CITY OF NEW ORLEANS, THEY BROUGHT WITH THEM THEIR OWN ARCHITECTURAL IDEALS. ONE OF THESE WAS THE GREEK REVIVAL STYLE WHICH DREW ITS INSPIRATION FROM THE ARCHITECTURE OF ANCIENT GREECE. IN 1814, HENRY LATROBE INTRODUCED GREEK DORIC COLUMNS FOR THE PORTICO OF THIS HOUSE MAKING IT THE EARLIEST EXAMPLE OF THE GREEK REVIVAL STYLE IN THE VIEUX CARRE.**



**THIERRY HOUSE  
721 GOVERNOR NICHOLLS ST.**

**PONTALBA BUILDINGS  
JACKSON SQUARE**



**ROW HOUSES (1830-1865)**

LONG POPULAR IN BALTIMORE, PHILADELPHIA, AND THE EASTERN SEABOARD, THIS STYLE WAS LIKEWISE INTRODUCED TO NEW ORLEANS IN THE 1800'S. THIS STYLE WITH EACH HOUSE IDENTICAL AND LINKED TO THE NEXT BY A SOLID BRICK FIREWALL AND CHIMNEY WERE BUILT IN A ROW. THE FINEST ROW HOUSES IN NEW ORLEANS ARE THE PONTALBA BUILDINGS. THESE BUILDINGS PROBABLY INTRODUCED THE CAST IRON GALLERY TO NEW ORLEANS. NOTE ALSO THE SQUARE GRANITE PILASTERS WHICH GAVE LIGHT AND PROVIDED SHOW WINDOWS FOR THE SHOPS OF THE GROUND FLOOR.

**DOUBLE GALLERY HOUSE (1830-1900)**

THIS HOUSE TYPE IS A TWO STORY BUILDING WITH A BROAD GALLERY ACROSS THE FRONT OF BOTH FLOORS SUPPORTED BY COLUMNS. THESE FEATURES MAKE IT LOOK LIKE A PLANTATION HOUSE AND ALSO MAKE IT WELL SUITED TO THE HOT NEW ORLEANS CLIMATE. DOUBLE-GALLERIED HOUSES WERE TO BECOME VERNACULAR TYPES THROUGHOUT THE SOUTH.

**1206 CHARTRES ST.**



1019-21 DAUPHINE ST.



VICTORIAN (1862-1900)

OFFICIALLY, THE VICTORIAN AGE EXTENDS FROM 1837 WHEN VICTORIA BECAME QUEEN OF ENGLAND TO HER DEATH IN 1901. WE USE THE "CATCH-ALL PHRASE" VICTORIAN TO DESCRIBE THE MANY DIFFERENT STYLES WHICH EVOLVED DURING THIS TIME. THIS GINGERBREAD HOUSE IS AN EXAMPLE OF THE HAPPY, EXUBERANT, AND CREATIVE ARCHITECTURE WHICH IS NOW CONSIDERED AMERICAN FOLK ART. MANY SHOTGUNS, CAMELBACKS, AND DOUBLE-GALLERY HOUSES WERE BUILT IN THE EASTLAKE STYLE (1880-1900) AND BRACKET STYLE (1880-1900) OF THE VICTORIAN PERIOD.



LAFITTE'S BLACKSMITH SHOP  
941 BOURBON ST.

THIS IS ONE OF THE MOST FAMOUS CREOLE COTTAGES IN THE VIEUX CARRE. IT IS CALLED LAFITTE'S BLACKSMITH SHOP ALTHOUGH NO REAL HISTORIC EVIDENCE LINKS IT WITH THE NOTORIOUS PIRATE. ACCORDING TO LEGEND, THE LAFITTE BROTHERS USED IT AS A COVER FOR THEIR SMUGGLING OPERATIONS. IT IS BRIQUETTE ENTIRE POTEAUX (BRICK BETWEEN POST) CONSTRUCTION. IT WAS NAMED A NATIONAL HISTORIC LANDMARK IN 1970.

FROM: VIEUX CARRE COMMISSION'S 50TH ANNIVERSARY EDUCATIONAL PROGRAM  
"QUARTER KIDS LEARNING FROM THE VIEUX CARRE," 1986.  
LLOYD L. SENSAT, JR. DR. EUGENE D. CIZEK

## SELECTIVE TERMINOLOGY FOR ARCHITECTURE

### ARCHITECTURE

the art of building; a major art form

### ARCHITRAVE

the lowest part of an entablature, resting directly on the capital of a column; the molding around a window or door (see Plantation House)

### BAY

one unit of a building that consists of a series of similar units, commonly defined by the number of windows and door openings per floor or by the space between columns

### BRACKET

a support element under eaves, balconies or other overhangs; frequently used as ornamentation rather than for structural support

### CABINET

small general purpose room situated in the rear of certain house types, primarily French Colonial and Creole cottages

### CAPITAL

the uppermost part or top of a column or pilaster

### CAST IRON

iron shaped by placement in a mold and probably introduced in New Orleans in 1849 with the construction of the Pontalba Buildings

### CLASSICAL ARCHITECTURE

architecture of ancient Greece and Rome

### COLUMN

a vertical support normally consisting of a base, shaft and capital

### CORNICE

the upper projecting section of an entablature or ornamental molding along the top of a building

### CREOLE

an architectural style of building constructed in the Vieux Carre by the Creoles from the late 18th Century to mid-19th Century; the houses reflected French, Spanish, West Indies and African influences

### EASTLAKE STYLE (1880-1905)

houses characterized by porches and galleries and embellished with brackets, piecework, etc., commonly referred to as Victorian although Victorian refers to a period that includes many styles, one of which is Eastlake

### GARCONNIERE

separate building from main house or rear wing used as bedroom by older boys of the family



### GREEK KEY DOORWAY

major trademark of Greek Revival architecture, characterized by a slightly overlapping lintel and a slight flaring out of the face of the surroundings from the top to the bottom

### GREEK REVIVAL

architectural style of the early mid-19th Century that was based on architectural forms of ancient Greece

### ITALIANATE

architectural style popular in the United States from 1860-65 that was based on the country houses of Italy and Renaissance palaces

### MANSARD ROOF

roof that has two slopes on all four sides

### ORDER

any of several specific styles of Classical and Renaissance architecture, characterized by the type of column used (Doric, Ionic, Corinthian)

### PEDIMENT

wide, low-pitched gable over the facade of a building in a Classical style; also, any similar crowning element used over doors, windows and niches

### PORTICO

covered entrance to a building

### SECOND EMPIRE

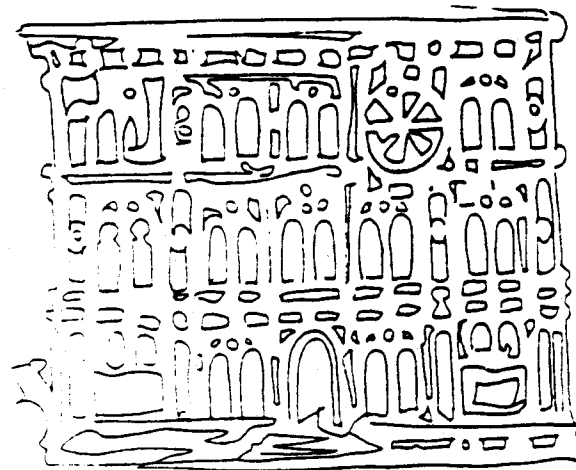
architectural style named after the second empire of Napoleon III (1852-70); popular in the United States in 1870-85 and characterized by the mansard roof

### SHOTGUN

vernacular type architecture consisting of rooms in a straight line

### VERNACULAR

native architecture referring to the more humble dwelling built for local needs



## I. INTRODUCTION TO POTTERY

**POTTERY:** The words ceramics and pottery are used interchangeably, in the modern sense. Ceramics usually means anything that has been fired in a kiln: pottery, brick, enamel, glass, terracotta or tile. Pottery is just one phase of ceramics and refers to clay objects made by hand, which are then dried and fired at temperatures high enough to produce strength and permanence. Pottery, and some clay sculpture, is the area most commonly found in the art classroom. The material provides its own logic and cultivates its own discipline; only in feeling and responding can the student-potter bring a piece of clay to life.

**PERFORMANCE OBJECTIVE:** The student develops skills in the manipulation and decoration of pottery and will demonstrate knowledge of these processes by creating original handbuilt and wheel formed pots with emphasis on form and texture.

### CLAY

For a potter, the most important raw material is clay. Its composition is the determining factor of success or failure. Clay is unique, in that when water is added, it can be shaped into most any form and will retain this form upon drying; it increases its strength when put under fire, often changing color, depending on the chemical composition. The kinds of clay used in the classroom are usually the blue clay, containing chalk, which fires to a yellowish color, and red clay, containing iron, which turns a red-orange under heat.

All clay, commercial or taken from the ground, should have:

- PLASTICITY:** the obedience of the clay to take on the shape required by the potter
- POROSITY:** the ability to dry easily without warping or cracking
- VITRIFICATION:** the ability of the clay to yield to high temperatures and become hard/durable with a good ring when tapped

Common pottery clays are called fat, meaning they have great plasticity but also contain a large amount of water which causes considerable shrinkage while drying. To minimize cracking or warping, small amounts of grog (finely ground fired clay), chalk or finely sifted sand can be added.

There are three types of workable clay:

**EARTHENWARE:** The most common natural clay that fires at a low temperature. The clay contains iron and other impurities. Earthenware is red-brown in color and is somewhat porous after it is fired; it must be glazed to become waterproof.

**STONEWARE:** A plastic clay that is fired to a fairly high temperature. This clay can be found in the earth in specific places but is mostly a mixed clay.

**PORCELAIN:** Porcelain clay is made of a mixture of Kaolin, ball clay, feldspar and flint. It is the highest firing workable clay and, when fired is, white in color. The fired texture is smooth to the touch.

There is little waste with clay, as it can be reclaimed before firing and ground and used as grog after firing. Clay is a simple material that can readily be formed, by hand or wheel, to become an object of beauty that can last for hundreds of years.

### TECHNIQUES OF WORKING WITH CLAY

**WEDGING:** Wedging is the first step in preparing clay. It is the process of working clay for the purpose of eliminating air pockets and obtaining moisture consistency.

**PINCH METHOD:** Pottery is formed from a ball of plastic clay by using pressure from the fingers in a pushing-pinching motion while shifting the clay in a circular motion in the palm of the hand. The thumb works from the inside, and the fingers press toward the thumb from the outside, thus expanding and thinning the walls of the pot while widening the opening.

**COIL BUILDING:** Building pottery forms with clay coils is a way of making pieces in any desired shape or size -- forms not readily achieved by any other means. Coils rolled from wedged clay are wound on top of each other, each layer joined to the other by dragging small amounts of clay from the coil across the joint/wall to seal them. Coils can be welded both inside and out, or the coil design can be preserved as an outer decoration.

**SLAB BUILDING:** Using flat sheets of clay rolled out to a desired thickness to create pottery forms is as old as Egypt. Slabs can be curved to create cylindrical forms or can be used in molds:

**Press mold:** When the form used is hollow and the clay slab is pushed into it; the inside of the mold forms the outside of the pottery piece

**Drape mold:** The clay slab is draped over a convex shape and smoothed to form the piece; the outside of the mold forms the inside of the piece

**WHEEL BUILT:** Clay forms are brought to a desired height and thickness while rotating at a fast rate on a kick wheel or a motorized wheel; the clay is centered and through pressure of the fingers is shaped into a cylinder which can then be pressed in or out to create a finished shape. One hand works from the inside, the other from the outside.

**CAST FORMS:** Clay pieces are also formed by the casting process. Liquid clay (slip), specially prepared, is poured into a highly absorbent plaster mold which draws the water out of the clay next to it. The liquid clay in the center of the mold is poured out when the clay has thickened sufficiently to form a wall. Duplicates of an original work can be made this way. Molds should always be originals made by the artist. NEVER encourage buying commercially prepared molds, as this negates the learning process and makes the student dependent.

## TECHNIQUES FOR DECORATING CLAY

Surface decoration of pottery can be added in many ways, choices usually made through individual preference and appropriateness of form to decorative technique.

**IMPRESSED DECORATION:** Any familiar object can be used to impress texture or pattern in damp clay surfaces; specially made patterns can also be used.

**CARVED DECORATION:** Created by incised or excised lines or areas, pierced areas made by removing clay completely, or a combination. Incised lines are made by carving into the surface, which lowers the pattern, leaving background areas the original thickness; excised decoration lowers the background, leaving the design elements raised. Pierced carving uses both incised and excised lines as the design may need them.

**SLIP (ENGOBE) PAINTING:** Slip is made from a white clay. Colored slip has metallic oxides or stains and can be painted on a leather-hard piece of work with a brush.

**SLIP TRACING:** Eye droppers or small syringes are used to apply slip in line and/or dot.

**SGRAFFITO:** An Italian word meaning "scratched through"; a decoration made by scratching a design through a coat of slip to reveal the clay body color underneath; the pot must be leather-hard.

**MISHMA:** Colored slip is rubbed over incised/excised designs and later sponged or scraped from raised surfaces, leaving color in lines only.

**STAMPED/STIPPLED SLIP:** On a leather-hard surface, slip is added by using a sponge for decoration. Original rubber, wood or fired clay stamps can be used to stamp repeated designs. Slip is made thinner than usual for this.

**MODELED DECORATION:** Modeled or shaped clay pieces are fastened to a pot's surface with slip, and the edges are pressed into place with a wooden tool.

**WAX RESIST:** A wax-like crayon or melted candle wax is used to draw or brush on leather-hard ware; glazes (water based) slide over the waxy surface, leaving a texture and the clay body exposed.

**GLAZING:** A permanent glass-like finish applied to clay products which must be fired. There are four ways to glaze a clay product: pour, spray, brush and dip.

**INLAY:** Achieved by pressing a second clay into the hollows that are caused by incising. If the pot is to remain unglazed, the surface can be burnished with a spoon.

**CLOISONNE:** Cloisonne can be simulated by creating raised outlines with slip; after bisque firing, the spaces can be filled in with different colored glazes.

**NOTE: LEAD-BASED GLAZES SHOULD NOT BE USED IN THE CLASSROOM**

## THE KILN

### PRIMITIVE:

The first kiln was an open fire, a simple fire of wood, peat or straw. To prepare a primitive kiln, which is an excellent experience for students, a foundation or floor is made of twigs and shavings. The floor is covered with a thick layer of sawdust. The pots are filled with sawdust and layered about 2" apart. There can be several layers of pots, in pyramid style, each layer covered with sawdust to keep the pots from touching. The whole mound is covered with sawdust, shavings and twigs. When fired, the wood burns quickly but ignites the sawdust, which smoulders. The slow-burning sawdust keeps the pots from exploding. Depending on size, the pots should smoulder from ten to twelve hours. Sawdust can be added if needed. A metal drum can be used if holes are punched throughout to allow ventilation. House bricks stacked alternately to allow air space can be used instead of a drum.

**COMMERCIAL KILN:** All pottery to be fired must be dry, both inside and out. The first firing of raw clay is called bisque (biscuit) firing. Firing is a gradual process to allow all moisture in the ware to be driven off; usually at temperatures of 350°F to 500°F. After this initial step, temperatures can rapidly be increased; usually to 1200°F or under. When glazes are fired on bisque ware, the increase in temperature should be gradual to allow water evaporation and may be rapid thereafter. Temperature reached for glazing depends on the type of glaze used. The three main fuels for firing kilns are gas, wood and electricity.

Pyrometric cones are used opposite the kiln "spy hole" to indicate when the kiln reaches a desired temperature. Special pyrometers can be purchased as an attachment to the kiln, which will automate temperature control.

Kilns should be allowed to cool gradually and the door should not be opened, though the "bung hole" can be opened. Rapid cooling of ware, especially those with thick clay walls, can cause spiral crazing and stress cracks; these may not show up until the glaze is fired. This cooling process is important in glaze firings for the same reasons.

There should be adequate ventilation for the kiln, when firing clay and glazes, as some gases driven off could be harmful.

#### RAKU KILN:

This is an outdoor process, perfected by the Japanese, where firing is done at low temperatures. In other kiln firings, both warming and cooling processes are gradual; the Raku process is one of instant heat and cooling. The object to be fired must be of a lean clay (sand or grog added) with thick rather than delicate walls. There are often two firings, a bisque firing and glaze firing. Raku kilns are easy to build, or commercially designed kilns can be purchased reasonably.



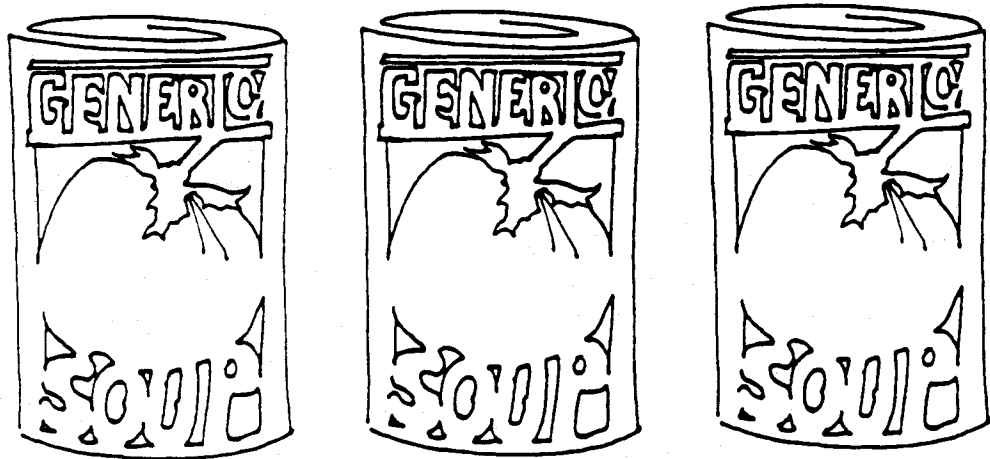


## CONSIDER

The following suggestions may be useful as "starters" for an activity:

- Invite a local potter to give a demonstration and answer questions.
- Join several pinch pots to form an unusual, larger piece.
- Make a wall mosaic of tiles imprinted with various student-discovered textures.
- Make tiles that display experimental glazes; some tiles could be round, to create interest when all are joined in a mural/mosaic.
- Press a clay slab into a well-cut linoleum block; form the resulting slab into a useful shape.
- Research early pottery: ancient Greek, Etruscan, Persian, Moor, Aztec, Oriental; notice similarities or differences in designs and uses.
- Study and report on the Tang, Sung and Ming Dynasty pottery.
- Study and report on the life-sized clay figures/horses recently excavated in China.
- Make a class wall mural, inspired by a single subject (birds/fowl), and use the carving technique.
- Create a series of masks, starting with a basic slab form.
- Make an original plaster form with incised and carved designs to be used as a drape mold.
- Use a "found" shape as a press mold for a clay article.
- Create a simple sculpture using the coil technique.
- Make a three-dimensional sculpture using the slab technique.
- Use pellets/coils as applied design on a piece of ware; flattening a coil and/or pellet design by rolling over the entire assembled design before applying to clay ware.
- Throw three matching cylinders and join them into a single design.

- Explore primitive firing techniques: sawdust kiln, open pit firing.
- Explore the Raku process of pottery firing.
- Experiment with decoration/ornamentation: slip trailing, coloring oxides, wax resist.
- Join several individually thrown pieces to make a tall pot.
- Make a useful object/holiday ornament/toy from clay.
- Combine a wheel-thrown cylinder and a hand-formed shape into one piece.
- Introduce pop art: food items, visual puns (foot-in-mouth).



- HINT: When joining two pieces of clay, remember s.s.s. — scratch, slip, smooth.
- HINT: When ordering clay, order at least 5 pounds for each student. This is enough for one project at least 6" tall.
- HINT: A clay hand extruder is a great tool for making coil pots. The pots are sturdier and can be built faster than hand-rolled coils.

## SELECTIVE TERMINOLOGY FOR POTTERY

### ARABIC

a gum used as a binder for paint/glaze

### BAT

a flat level disc/slab of plaster, wood or masonite

### BISQUE/BISCUIT

the first firing of ware in the kiln

### CONE

elongated pyramids composed of very accurately compounded ingredients which melt at definite temperatures indicated on their sides by numbers

### CRACKLE

ware decorated by a glaze deliberately designed to craze

### CRAWLING

a defect in the glaze, in which it appears to draw together

### CRAZE

formation of a network of cracks in a glaze; sometimes, this is purposely created for design

### ENGOBE

a natural or artificially colored clay used over a clay body for decoration

### FETTLE (POTTER'S KNIFE)

a tool to remove imperfections from ware before firing

### GLAZE

a glass-like liquid fired on a clay piece to add a finish

### GLOST KILN

kiln packed with glazed bisque ware

### GREEN WARE

unfired clay ware

### GROG

clay that has been fired and reground; added to clay body to eliminate cracking and to add strength

### KILN WASH

solution painted on walls/shelves of the kiln to keep the glaze from sticking to the shelves and to seal walls so that dirt/sand will not fall on ware

### LEATHER HARD

a description of clay ware which is partially dry; tough enough to handle but not to fire

### MATTE GLAZE

one with an egg-shell-like texture; non-glossy

### MOLD

a hollow shape made of plaster

### NEEDLE (PIN)

a tool used for scoring and cutting clay

**OVERGLAZE**

ornamentation applied after ware is glazed

**PEELING**

separation of clay and glaze; a defective glaze

**POTTERY**

the art of making clay objects by hand

**PYROMETER**

temperature indicator

**REFRACTORY**

kiln bricks; material capable of resisting high temperatures

**SLIP**

liquid clay used for decorating/casting/attaching pieces of clay

**SLIP PAINTING**

decoration formed by painting with slip, straight or colored, directly on clay ware

**STILTS**

props to support glazed ware so it will not come in contact with floor of shelves; made of refractory clay

**TEMPLATE**

a pattern of the shape of an object, usually made of cardboard; used to guide potter to form balanced sides of a piece

**THROWING**

the art of making pots on a wheel

**UNDERGLAZE**

pottery colors used for painting or decorating before glaze is applied; can be made on green ware or bisque ware

**WAX RESIST**

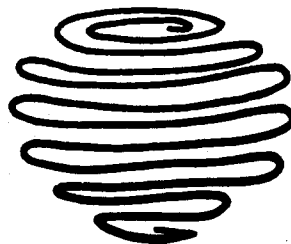
a decorative process of using waxy crayons to draw the design; glaze is resisted by the wax, thus leaving a textured line exposing the clay body

**WEDGING/KNEADING**

preparing clay by kneading to remove air pockets and create a uniform consistency; kneading (as in bread)

**WHEEL**

a potter's wheel; either foot-driven or power-driven; to aid in the throwing of pots



## SUGGESTED LESSON PLAN FOR POTTERY

Unit Study:     **SHAPE**  
Area of Study: **POTTERY/APPRECIATION**  
Grade Level:    **Art I**

### **SHAPE: USING LINE/FORM/COLOR/ CONTRAST/TEXTURE**

#### **PERFORMANCE OBJECTIVE**

The student will observe and study pottery as created by various cultures; will manipulate clay to develop some skill and understanding of the medium; and will construct/decorate a pot made by joining three or more pinch pots.

#### **TIME ALLOTMENT**

Time will vary according to study needs and purposes.

#### **MATERIALS**

Water-based clay, slip, newspapers, wedging board/oil cloth, piano wire, found textures (comb, fork, tree bark, etc.) or made textures (clay stamps, plaster stamps, etc.)

#### **INTRODUCTION/ MOTIVATION**

Lecture, visual aids (pottery samples), slides, videos, demonstration, visiting potter

#### **PROCEDURE**

Review shape (art element) and look at natural environmental shapes.  
Wedge clay.  
Experiment building pinch pots in various basic forms (oval, round, cylindrical, conical).  
Experiment with imprinting and stamping textures in clay.  
Join three (or more) pinch pots into a larger form.  
When dry enough to handle easily but soft enough to mark, embellish the pot with a texture that is compatible to the shape.  
Bisque-fire and plan glazes, if desired.

## **ASSESSMENT**

Comprehension of the basic elements of handling clay  
Manipulation of clay/tools  
Design knowledge displayed when single forms are joined to make a new form  
Awareness of textures  
Appropriateness of texture to design of pot  
Knowledge and use of terms associated with clay  
Self-evaluation  
Teacher evaluation

## **EXPLORATION**

Try slip trailing, wax resist as pottery decoration.  
String interestingly shaped pinch pots to make a wind chime.  
Combine pinch pots in a stacked arrangement to make a wallpiece.

## **ARTISTS/APPRECIATION**

Picasso, Voukos, Lukens,  
Maria Martinez, Karen Karnes,  
Ruth Duckworth, Robert Turner,  
Wayne Higby, Warren MacKenzie,  
Val Cushing, Ron Nagel,  
Jerry Rothman, Joe Bova, John Glick,  
Daniel Rhodes, Michael Cardew,  
Bernard Leach, Paul Soldner, Don Reitz

## **J. INTRODUCTION TO CRAFTS: THE DECORATIVE AND FUNCTIONAL ARTS**

**CRAFTS:** Crafts, often called the decorative and functional arts, enjoy mingling media and technique to contribute to many new art forms as well as reviving historical techniques. Contemporary philosophy has removed the line of demarcation between the fine arts and the crafts, as it should; the fine artists use craft skills in combination with a work to better express an idea and, conversely, the craftsman will paint but perhaps use cloth instead of canvas. The area known as crafts is one in which a student's imagination can soar. Every known craft can be taken to the cutting edge. A crafts class is a place where the student asks, "What if I . . .?" and is then given the opportunity to analyze a wide range of parameters and explore the full potential of a versatile technique.

**PERFORMANCE OBJECTIVE:** The student, utilizing skills, techniques, and applying the elements and principles of design, will demonstrate proficiency in one or more areas of the crafts at a level determined by self and teacher.

### **MEANING IN THE CRAFTS**

It is only proper to introduce the decorative and functional arts in the art curriculum to give students the experience of exploring, manipulating and combining an unlimited number of media with the potential of producing both expected and unexpected results. The study of the crafts should be more than instruction in the use of specific tools and materials in a narrow range of craft items. The problems presented should be designed to teach both basic design fundamentals and more abstract concepts while simultaneously encouraging personal creative processes. Many students find greater freedom in creating with their hands than with a brush.

Though the crafts are concerned with clay, wood, fiber and metal and have certain processes the student should know, they should not be bound to these. There is a constant development of new materials in every industry, materials which promote individual perception and reaction to break through the usual patterns of thought. In crafts, the working process is a continuous metamorphosis, developing the ability to react to and create new combinations of materials; it requires the utmost concentration in terms of visual perception, thought and aesthetic judgment. The study of crafts is an excellent means of finding multicultural and cross-cultural connections.

As the study of the crafts encompasses a broad area that is ever changing and evolving, it is suggested that a classroom library be established for student reference. There are many books published on the use of crafts throughout history, as well as books that provide instruction and encourage experimentation.

### CONSIDER

The following experimental/expansion suggestions may be useful as "starters" for an activity:

#### Humanities/Historical Themes

- Study crafts indigenous to your area, e.g., split oak baskets, pine needle baskets, palmetto weaving, moss rope, etc.; choose a technique from the list compiled and complete an object.
- List and study the arts of the ethnic groups in Louisiana.
- Invite a craftsperson from one of the ethnic groups in Louisiana to give a demonstration.
- Research the contemporary crafts that show the influence of Oriental art, e.g., Raku pottery.
- Study the forms kites take on Boy's Day in Japan; design a kite that reflects your personality.
- Study and experiment with the art of Origami; use extra large papers and work in groups to make large forms.
- Make a study of the pioneer arts, e.g., quilting, netting, braiding, spinning, etc. Understand pioneer needs, availability of materials, etc.
- Make a comparative study of the jewelry wrought by various American Indian tribes, e.g., Navajo, Hopi, Zuni. Study their design sources and apply their design motifs in another media, such as fiber or clay.
- Melt and cast soft lead (such as that used in stained glass) into a cuttlebone mold, as the Navajo Indians do to form their nationally recognized jewelry.
- Study and compare the basketry of several Louisiana Indian tribes: Coushatta, Chitimacha, Houma.



- Research the history of puppetry, the forms puppets took for different cultures and their purposes (include the shadow puppets of Indonesia); write a playlet for a puppet show, design puppets and stage background and present the productions to elementary and/or handicapped children.
- Research the history and the methods of marbleizing paper as used by English bookmakers, then marbleize paper and use as a cover or as end sheets in a book of original illustrations and Haiku verse.
- Study the history and the use of the applique technique of the San Blas Indians (Mola designs) and create a similar design in colored paper or felt.
- Research cultures that use cut paper as an art form (Japanese, Netherland), comparing similarities and differences; cut an original design of birds, flowers, trees, fish and reptiles common to your area.
- Study the papier-decoupe images Matisse designed, "with scissors in hand," for the stained glass windows of Vence Chapel; using this technique, design a travel poster for Paris.
- Make a tongue depressor heddle loom, called backstrap looms by South American Indians; make several strips and join together with a loose weaving stitch to create a large piece.
- Research the origin of the batik method of art and study the designs original to the different cultures (Indonesia, Africa, etc.); create a batik using a wax crayon as the resist.
- Study the various cultures that use masks for ceremonial and other purposes (Mardi Gras?) and design a mask for a special purpose.
- Design a headdress to be worn in a Mardi Gras parade.
- Using the technique the Huichol Indians use in their tabillas designed as votive pieces, glue yarn/cord in a design on a firm support (the sticky side of contact paper holds the yarn and does away with glue).
- Make a study of mosaic murals seen in great churches/temples and buildings worldwide; and the pebble mosaics seen in the beach walks in Brazil. Create an environmental design mosaic using pebbles and gravel.

## Sculptural and Decorative Forms

- Make a yarn and wire construction using coat hangers bent into various shapes and joined into a design; use yarn to fill the negative spaces created by the coat hanger design, and mount on a block of wood.
- Build a weaving frame of scrap wood in a size and in a shape other than rectangular (octagon?); add warp threads to nails driven into the frame; start weaving from center to outer edge.
- Use 34 or 36 gauge copper to emboss plaques in specific design motifs; copper can be cut into strips and woven with chosen areas embossed, etc.
- Make a wood construction using Nevelson's technique.
- Create miniature "fantasy" furniture in an original shape as: table in fish form, chair as bird, etc.; use papier mache, layered cardboard (corrugated), balsa wood, etc.
- Design a diptych to be used as a tabletop miniature screen; stencil, collage, texture with papier mache, etc.
- Decorate boxes for tabletop use; aim for architectural designs such as, Gothic, Medieval, or cultural designs such as Russian, African, Oriental; join boxes or stack for sculptural shapes -- cut and reassemble in various shapes (flying buttress?).
- Sandcast designs in a box of sand; assemble small individual pieces into a large mural.
- Create a wall hanging on cloth that combines both silk screening and stitchery.
- Design a light fixture: torchere, free standing, hanging, sconce, etc.; avoiding traditional designs, use a creative approach.
- Cover or make an inexpensive picture frame and design with aluminum foil, yarn, fabric, papier mache, string; use designs that are different, or study frames from different periods of history and use papier mache to build similar designs.

## SUGGESTED LESSON PLAN FOR CRAFTS

Unit Study: COLOR/TEXTURE  
Area of Study: CRAFTS/PERCEPTUAL  
AWARENESS  
Grade Level: ART I

### COLOR/TEXTURE: USING LINE/VALUE/ BALANCE/HARMONY

#### PERFORMANCE OBJECTIVE

The student will study the history of batiks and the various techniques used by different cultures and will complete an original wall hanging, using a simplified technique that will show an understanding of design crazing (cracking) so characteristic of most batiks.

#### TIME ALLOTMENT

Time will vary according to needs and purposes.

#### MATERIALS

Cloth, crayons/craypas/wax, brushes, dyes/India ink/watercolors, newspapers, iron, wood dowel/curtain rod

#### INTRODUCTION/ MOTIVATION

Discussion of batik history/techniques as used by various cultures, prints, demonstrations, slides, videos, visual aids, visiting artist

#### PROCEDURE

Create an original design appropriate for a wall hanging  
Transfer design to cloth  
Color design with crayons or craypas; press heavily to cover cloth  
Use large brush to cover entire cloth with wax  
**SAFETY FACTOR: BE SURE THE WAX IS MELTED OVER HOT WATER TO AVOID FIRE HAZARD.**  
Crush cloth to create cracks in the wax; these can be controlled by crushing areas in a certain manner, e.g., accordion folded, using a point as a center and folding from the point

## **PROCEDURE (Continued)**

Use a brush to paint a dark color of dye/  
watercolor/ink over the design.

When dry, iron between newspapers until all  
wax is removed.

Turn top of hanging under to create a space  
for a dowel; or, sew tabs across the top at  
intervals and thread dowel through these.

Present for display.

## **ASSESSMENT**

Comprehension of the batik technique  
Understanding of the manner in which the  
artist obtains the crazing

Manipulation of tools/media

Awareness of safety procedures

Sharing in make-ready/clean up

Appropriateness of design to technique

Self-evaluation

Teacher evaluation

## **EXPLORATION**

Use oil pastels on cloth in design; iron and  
add design lines with felt-tipped pen.

Combine tie-dye and oil pastels in a design;  
cover with wax and then remove wax with  
an iron. This leaves an interesting texture or  
sheen to the cloth.

# ARTISTS TO LOOK AT (AGAIN)

## STRONG ELEMENTS AND PRINCIPLES

- |   |  |
|---|--|
| Addams, Charles - Cartoonist                  | Botticelli, Sandro - Line                                    |
| Albers, Josef - Balance, Shape                | Braque, Georges - Space, 2-D, Repetition, Shape, Overlapping |
| Anderson, Brad, - Line, Value                 | Brueghel, Pieter - Line, Prints                              |
| Anderson, Walter - Color, Line                | Buffet, Bernard - Line                                       |
| Audubon, John James - Line, Texture           | Calder, Alexander - Space, 3-D, Movement, Rhythm             |
| Barnes, Edward - Color, Line                  | Cardew, Michael - Shape                                      |
| Baskin, Leonard - Prints                      | Caravaggio - Value   |
| Beardsley, Aubrey Vincent - Prints            | Casey, Bernie - Color, Line                                  |
| Beckmann, Max - Line, Value, Movement, Rhythm | Cassatt, Mary - Color, Line, Prints                          |
| Bellows, George - Value, Color                | Cezanne, Paul - Color, Balance, Line                         |
| Benton, Thomas Hart - Movement, Rhythm        | Chagall, Marc - Repetition                                   |
| Bernini, Lorenzo - Form, 3-D                  | Chardin, Jean - Color, Line                                  |
| Bishop, Isabel - Shape, Monochrome Color      | Chihuly, Dale Patrick - Shape, Color                         |
| Blake, William - Color                        | Christo - Space, 3-D   |
| Blomster, Roy - Computer, 3-D                 | Constable, John - Color                                      |
| Bonheur, Rosa - Texture, Chiaroscuro          | Cunningham, Imogen - Photography                             |
| Booth, William - Color                        | da Vinci, Leonardo - Value, Line                             |
| Bosch, Hieronymus - Value                     | Dali, Salvador - Shape                                       |
|   | Daumier, Honore - Line, Chiaroscuro                          |

David, Jacques Louis - Value

Davis, Stuart - Value, Shape, Color

de Chirico, Giorgio - Line, Prints, Direction

de Creeft, Jose - Shape, Volume

Degas, Edgar - Shape, Overlapping

Delacroix, Eugene - Color

de Kooning, Willem - Color

Diebenkorn, Richard - Balance, Shape

Disney, Walt - Animation

Donatello - Form, 3-D

Dorman, Caroline - Line, Texture

Douglas, Aaron - Color, Line

Duchamp, Marcel - Space, 2-D, Movement, Repetition, Shape

Durer, Albrecht - Line, Movement, Rhythm

Durieux, Caroline - Value

Eakins, Thomas - Line

El Greco, Domenikos Theotokopoulos - Value, Color

Escher, M.C. - Line, Color

Frasconi, Antonio - Line, Value, Movement

Gainsborough, Thomas - Line, Color

Gallier, James - Architecture

Gallo, Frank - Space, 3-D

Gaudi, Antoni - Architecture

Gauguin, Paul - Prints, Shape, Overlapping

Gehry, Frank - Architecture

Gerborg, Darcy - Computer/Acrylics

Gericault, Theodore - Design

Giorgione - Design, Balance

Gorky, Arshile - Shape, Balance

Goya, Francesco - Value

Gris, Juan - Space, 2-D, Shape, Overlapping

Grooms, Red - Form, 3-D

Hals, Frans - Value

Haring, Keith - Line

Harnett, William - Shape, Value

Hartigan, Grace - Line

Hayden, Frank - Form, 3-D

Hepworth, Barbara - Design, Balance

Hiroshige, Ando Tokitaro - Prints, Line, Shape

Hockney, David - Color, Photography

Hofmann, Hans - Form, 3-D

Homer, Winslow - Color, texture

Hopper, Edward - Line, Prints

Howard, Henry - Louisiana Architect

Hunter, Clementine - Line, Color

Indiana, Robert - Line

Ingres, Jean - Color, Line, Chiaroscuro

Johns, Jasper - Texture, Repetition, Composition

Kahlo, Frida - Self-portraits

Kandinsky, Wassily - Balance, Line, Composition

Klee, Paul - Line, Movement, Color

Kollwitz, Kathe - Prints, Value

Kuniyoshi, Yasuo - Prints

Kupka, Frantisek - Balance, Design

Larson, Gary - Cartoonist

Lawrence, Jacob - Line, Color, Movement

Leach, Bernard - Shape

Levine, David - Line, Caricature

Lichtenstein, Roy - Color, Texture

Manet, Edouard - Shapes, Overlapping

Marisol - Shape, Form

Marisol, Berthl - Texture, Color, Sculpture

Martinez, Maria - Shape, Form

Matisse, Henri - Color, Line, Repetition, Pattern

Max, Peter - Prints, Color

McDaniel, Jerry - Computer Art

Michaelangelo - Form, 3-D

Miro, Joan - Space, 3-D

Moholy-Nagy, Laszlo - Design, Balance

Mondrian, Piet - Shape, Line, Color

Monet, Claude - Balance, Shapes, Overlapping, Texture

Moore, Henry - Form, 3-D, Line, Shape

Morris, Robert - Line, Shape, Volume

Moses, Anna Mary - Color, Value

Mucha, Jarre - Prints, Line

Munch, Edvard - Prints, Value, Line

Nevelson, Louise - Repetition, Value, Shape, 3-D

Neiman, LeRoy - Texture, Color

Noguchi, Isamu - Texture, Space, 3-D

O'Keeffe, Georgia - Color, Value, Shape, 2-D

Oldenburg, Claes - Space, 2-D

Orozco, Jose - Color, Space, 2-D, Value

Palladio, Andrea - Architecture

Picasso, Pablo - Color, Texture, Value, Shapes, Form

Pollock, Jackson - Line, Color, Movement

Poussin, Nicolas - Movement, Line, Color

Raphael, Sanzio - Value, Balance, Design

Rauschenberg, Robert - Color, Space, 2-D

Redon, Odilon - Shape, Overlapping

Rembrandt, Van Rijn - Value, Line

Remington, Frederic - Shape, 3-D, Line, Movement

Renoir, Pierre Auguste - Shape, Overlapping

Riley, Bridget - Line

Ringgold, Faith - Color, Space, 3-D

Riss, Micha - Computer Art

Rockwell, Norman - Color, Line

Rodin, Auguste - Form, 3-D

Rouault, Georges - Line, Color, Shape

Rubens, Peter Paul - Prints, Color, Line

Sargent, John Singer - Portraits

Schnabel, Julian - Shape, Color, Line

Segal, George - Form

Seurat, Georges - Color, Value, Shapes, Overlapping

Shahn, Ben - Prints, Line, Value

Siqueiros, David Alfaro - Shape, Chiaroscuro

Soldner, Paul - Form, Texture

Stella, Frank - Line, Color, Space, 2-D

Steinberg, Saul - Cartoonist

Tanner, Henry - Color, Line, Value

Tao, Chi - Line

Tintoretto, Jacopo Robusti - Line, Design, Balance

Titian - Color, Value

Tobey, Mark - Line, Color, Design

Toulouse-Lautrec, Henri - Prints, Line, Shapes

Turner, Joseph Mallord William - Color, Texture

Twiggs, Leo - Texture

Uccello, Paolo - Line



Vanderbilt, Gloria - Space, 2-D,  
Texture, Color

Van Eych, Jan - Line, Color

van Gogh, Vincent - Color, Texture,  
Shape

Vasarely, Victor - Repetition,  
Movement, Rhythm

Velazquez, Diego - Color, Shape, 2-D

Vermeer, Jan - Color

Voukos, Peter - Shape, Form

Vuillard, Edouard - Texture

Warhol, Andy - Prints, Repetition,  
Texture, Shapes

Weber, Max - Shape, Texture

West, Benjamin - Color

Whistler, James Abbott McNeill -  
Value, Color

White, Charles - Value, Line, Prints

White, Margaret Bourke - Photography

Wilson, Mark - Computer Art

Wood, Grant - Line, Composition

Wright, Frank Lloyd - Architecture,  
Form, 3-D, Line

Wyeth, Andrew - Value, Composition



### **III. HISTORICAL PERCEPTION:**

**The ability to recognize and appreciate the visual arts as a form of individual and cultural expression and to appreciate the basic aspects of past history and human experience.**

In the last ten years, the history of humanity has constantly become more "ancient" as new discoveries are made. Each finding: dinosaur bones, an uncovered mosaic floor in Italy, a temple in Mexico/Central America, a tomb in Egypt, a cave painting in Australia, enriches history and develops a greater appreciation for the talents, ingenuity and aesthetics of past cultures. Anthropologists and archaeologists tell us that every society has placed the work of artists high on its list of cultural priorities. Judging from the surviving artifacts of primitive societies and from any examination of the history of advanced civilizations, it is safe to assume that humankind needs art and often showed it by giving its artists positions of respect.

The visual arts are being redefined constantly. Throughout time, the arts have reflected changes or have foreshadowed changes. To make a historical study of the arts come alive, students need to be encouraged to project themselves into the world of the artists to visualize the sources of their inspiration, the pressures of the time, the restraints under which the work was created (i.e., Egyptian, Muslim, Oriental dogmas) and the materials the artists felt appropriate to carry forth their visions. In the final analysis, the student should be able to recognize influences the early arts have on modern arts. There are outstanding authorities on the historical significance of the arts to help clarify these often complicated issues.

The arts fall into three categories: utilitarian, communication and aesthetic pleasure. A historical study of the arts shows that one category usually dominated another, especially in some cultures. During the early history of civilization, communication became the dominant issue, with aesthetics playing a secondary part. Religion and government of all cultures used (and still use) the arts to sway people to preset thinking and action. Visuals, paintings and sculptures carried symbolic meanings that often had no verbal equivalents; they were understood without words (apple, heart, shaft of wheat). Then (as now) creative and imaginative artists were often not recognized by their contemporaries (van Gogh). Though early use of the arts was mainly for communication, innovations took place that enriched the arts. All the experiments our predecessors took centuries to perfect are recorded and readily available to artists today.

The arts live continuously: their shapes, uses and basic meanings survive unchanged through times of interruption, diminishment (Hitler) and neglect; they outlive governments, creeds and societies, even the civilizations (Mayan, Aztec) that spawned them. The artist acts as a translator of social thought, an analyst of sociological relationships, a poetic scientist and a recorder of history. To understand the whole sweep of creative output in the history of art is to understand history itself. The integration of history with aesthetics, criticism and art production provides a quality art program and provides students the opportunity to pursue the past while helping to shape the future.

Because of the limited time given to art in the school curriculum and because of the enormous mass of material available on the history of art, it is perhaps wiser and more rewarding to concentrate on an overview of the principal art periods. This will help set the stage on which the artists play their part. To know why and what political or social factors helped create a change in art expression or what single ideal or philosophy inspired an art style will help create recognition of forces that are making changes in art today, i.e., new technology. These knowledges can be woven into each class assignment and will bring more meaning to the student creating art.

For quick reference, an alphabetical listing of some of the outstanding styles, periods and movements in art have been included. Available texts can fill gaps, where needed, for an expanded study. There are several excellent timelines listing major arts happenings that occur simultaneously. This gives the student a holistic picture of how a happening in one art may have affected changes in another. Other available timelines include events and discoveries that happen within a period. The study of arts history has heretofore centered more on the Euro-American arts, but it is important to give students an awareness of world cultures.

PERFORMANCE OBJECTIVE: The student will demonstrate a conversant knowledge of terminology and techniques used in the arts and will be able to recognize major styles and periods of art from a variety of cultures and eras.

### CONSIDER

The following suggestions may be useful as "starters" for an activity:

- Discuss major historical facts to introduce each of the principal art periods. Develop a time-line after each discussion and later join the units for a final review.

- To understand that the arts of past centuries have set the foundation for the arts today, choose a form (pottery, mosaics, bas-relief) and follow the evolving process from its conceived form to the present date.
- Compare designs of similar cultures and create an original design that would serve both cultures satisfactorily.
- Choose artists from an assigned period and make reports that include the technique used by the artist, the social, political, economic factors which influenced the work and public reaction to the artist's works as a whole (negative, positive).
- Divide into study groups each group developing a working knowledge of the visual works of art which shape or reflect the values, beliefs and events of an assigned period. Groups share the conclusions of their study.
- Make a list of artists, along with their cultures who have achieved regional, national, and international recognition. Relate how the works of these artists have shaped or reflected society's values, beliefs and events.
- Invite local artists to interact with the students and to talk about their values, goals and their worth to their city.
- The oldest Indian mound in the United States is located at Poverty Point in Louisiana. Research the artifacts found there to see if they indicate any tribal art/designs.
- Study the Indian Tribes of Louisiana and record specific tribal designs. Compare these for likenesses and differences.
- Discover, research and report on the "Seven Wonders of the World," according to past civilizations. ("Seven Wonders of the World" Ls/vL)
- Compare the architecture and changes in building styles from the Greek to the Roman civilization.
- Open a discussion on the Golden Mean, the classical notion of proportion. Early Egyptians knew about it 5,000 years ago. Pythagoras, in 6th century B.C., connected the Golden Mean to musical intervals and harmonic vibrations and thus linked the understanding of harmonious visual and aural proportions. Point out this concept as seen in the work of Le Corbusier, Frank Lloyd Wright and Philip Johnson (famous Glass House).

# FOR QUICK REFERENCE: AN ALPHABETICAL LISTING OF THE OUTSTANDING STYLES/PERIODS/MOVEMENTS IN ART

## ABSTRACT ART

in the purest sense, consists of the creation and organization of shapes/forms/colors which have no counterparts in nature. Wassily Kandinsky (1866-1944) was a pioneer of modern abstract painting. Abstract conceptions of an un-organic geometrical type were typical of the work of a Dutch group of whom Piet Mondrian was the purest. Abstractionism is based on the complete rejection of known objects an expression in which the artist fashions entirely new visual data, without associations or precedents. The term applies to painting/sculpture/craft forms.

## ABSTRACT EXPRESSIONISM

an alternative term for Action Painting, which was pioneered by Jackson Pollock (1912-1956). The essence of the method is contained in the violent action of splashing/slapping/dribbling paint on to a surface -- usually laid flat. The basic impact is accidental; the designs and patterns are permitted to suggest to the painter ideas for a more controlled design.

## ART NOUVEAU

apparent in work of painters/illustrators/designers in the late 1890s and very early 1900s; is characterized by the use of flowing lines and ornaments based on flowers/leaves/branches/etc. The best known illustrator of the time was Aubrey Beardsley.

## ASHCAN SCHOOL

a group of early twentieth century American painters specializing in realistic portrayals of city life and scenes depicting squalor and poverty. The group were also known as "The Eight" and later, upon moving to New York, were called the New York Realists.

## BARBIZON SCHOOL

French painters from a town by that name, their object was to paint nature as a living, dynamic force and not as a mere background for classical subjects. Constable (1776-1837), Corot and Rousseau were painters in this movement, which anticipated the emergence of Impressionism.

## **BAROQUE**

a style of art formed as a reaction from the classicism of the Renaissance; characterized by a dramatic/theatrical concept in painting/sculpture and a bizarre and fantastic use of ornament and decoration in architecture. Great, turbulent murals were painted on walls and ceilings depicting scenes of martyrdom and ecstasy. Michaelangelo is usually considered to be father of the Baroque style in painting and architecture.

## **BLUE RIDER GROUP (der Blaue Reiter)**

a group of German Expressionist painters working around 1911. The group, including Klee and Kandinsky, formed the Abstract Expressionist group.

## **BYZANTINE ART**

of the eastern Roman Empire associated with the reign of the Emperor Justinian (483-565 A.D.) and the style of pictorial representation. For over a thousand years, the influence of the Byzantine style was extended over virtually all of Europe.

## **CLASSICAL ABSTRACTION**

carefully controlled, disciplined abstract art as opposed to Action Painting. Mondrian in painting and Barbara Hepworth in sculpture are outstanding in this style.

## **CLASSICISM**

the opposite of Romanticism -- the kind of art adhering to standards of simplicity/restraint, proportion as found in Greek and Roman art and architecture.

## **CUBISM**

a reaction to the diffuse and formless character of Impressionism; the Cubists broke down or took apart the forms of nature and reorganized these geometric elements in various contexts. The final aim of Cubism was the realization of new combinations of fundamental forms. Cubists added what they considered the fourth dimension -- time. The period of major works extended from 1908-1920. Picasso, Braque, Leger and Gris were notable contributors.

## **DADAISM**

a movement in painting of cynicism and ridicule engendered by the collapse of moral values during the war of 1914-18. Dada, meaning hobby-horse, was founded by Tristan Tzara in Zurich. Dada was a reaction against all established traditions of logic and art. Its battle cries included derogatory remarks about Cezanne; exhibits included reproductions of the Mona Lisa with a moustache. It was a crude forerunner of Surrealism.

## EXPRESSIONISM

any kind of art in which the personal emotions of the artist were important. El Greco and van Gogh, though centuries apart, could be classified in this context.

## FAUVISM (Wild Beast)

a group of painters in the early twentieth century, who used violent, uncontrolled, brilliant colors with rugged brushwork and bold, angular shapes. Leader of the group was Matisse with Roualt, Vlaminck, Derain and Dufy as followers.

## FUTURISM

a post-impressionist movement that attempted to show simultaneously a number of movements/appearances -- "a horse has not four legs but twenty and their movements are triangular" was a statement made by the painters. To the Futurist painter, action was no longer an arrested movement but a dynamic sensation.

## HARD-EDGE ART

a twentieth century movement in painting in which the artists taped or masked edges of shapes to make them crisp and precise rather than blended.

## IMPRESSIONISM

this movement probably deserves greater attention than any other because the Impressionists opened the door to all contemporary art movements. Further, the paintings by individual artists are more easily recognized as to style than are the paintings within other movements. The Impressionist theory was based upon two main principles:

- a) the attempt to capture a fleeting, atmospheric impression of nature; the Impressionists believed in painting on the spot to catch the constantly changing light
- b) the employment of the spectrum range of colors, specifically the ones thought of as giving light; black and brown were omitted from the palette.

Leaders of the movement included Monet, Pissarro, Renoir, Cezanne, and later Seurat.

## MINIMAL ART

a twentieth century style of painting and sculpture that stressed the use of a minimum number of colors, values, shapes, lines and textures.

## MODERN PRIMITIVES

represent the simple, unsophisticated, naive vision and style of untutored artists like Rousseau and Grandma Moses.

## NEO-CLASSICISM

the reaction against the sensuous, romantic art of the French court. Ingres (1780-1867) was a leader of this movement.

### **NEO-ROMANTICISM**

approach to painting consisted of an imaginative, romantic interpretation of nature.

### **OP ART**

a twentieth century art style in which the artist uses optical illusion to create the impression of movement on a two-dimensional surface.

### **POINTILLISM**

from the French, meaning to dot or stipple; late Impressionist painting style used by Seurat and others of applying separate dots of pure pigment that are optically blended through the eyes of the observer.

### **POP ART**

a style originating in England and quickly adopted and adapted by artists in the United States around 1960. The culture of the time was ready for this style of art, which focused attention upon familiar images such as comic strips and supermarket products in an honest and open manner.

### **PRE-COLUMBIAN**

the art of the Americas before the coming of the Spanish and other settlers. The term covers the North American Indian as well as civilizations of the Mayas. In South America, Pre-Columbian art is chiefly Peruvian, the last culture before the arrival of the Spanish being that of the Incas.

### **PRE-HISTORIC PAINTING**

art form produced in the form of paintings on the walls of caves covering a period of 20,000 years going from the Paleolithic cave paintings at Altamira (Spain) to those at Lascaux (France).

### **PRIMITIVE ART**

the art of primitive societies, whether prehistoric or later, such as the art of much of Africa, Oceania, and the aboriginal art of Australia.

### **PURISM**

a movement in modern painting and sculpture founded about 1918 by painters Ozenfant, LeCorbusier, and Brancusi. Purism was a reaction against the analytical spirit of Cubism and sought to remake the world of objects that Cubism had broken into fragments. The artists used bold, clear colors.



## REALISM

a movement in the 1840s in France with fidelity to natural appearances without slavish attention to minute details. Realism rejected both classical (ideal) and imaginative subject matter and attended more to the study of contemporary life and work such as we see by Courbet and Manet.

## ROCOCO

from a French word meaning pebble or rock work; used to decorate artificial grottoes. The reason for the use of the word is a mystery. Rococo represented the free-flowing, profuse, and often confused style of decoration and ornament, especially seen in interior design from about 1700-1780. It originated during the reign of Louis XIV and continued under Louis XV.

## ROMANESQUE

this style concerns architecture and sculpture more than painting and varies from country to country. The rounded arch in architecture was the common denominator. Sculptural style was based on Roman prototypes, and painting followed the severe and simple style of religious painting which complemented the architecture of the period.

## ROMANTICISM

a term used to describe the kind of art in which imagination plays the predominant role, flourishing in France about 1830 as a reaction against the severe dictates of the Neoclassical School. The work conveyed the grandeur of man and stressed flaming colors, extremes of action, and twisting brush strokes. Delacroix was an artist of the time.

## SOCIAL REALISM

a movement which originated in America of the 1920s and reached a peak during the great depression of the thirties. It was primarily concerned with commenting critically on the social, economic and political problems of the day.

## SURREALISM

from the French meaning "super-reality" or the other reality--dreams, fantasies, and imaginings. Launched in 1924, the movement was profoundly influenced by the psychological and psycho-analytical theories of Freud. The artists experimented with fantasy and weird psychological effects, with the dream world and the grotesque, with extravagant symbolism. Leading exponents included Dali, De Chirico, and Max Ernst.

IMPRESSIONISM 1860-1880

Renoir     Manet  
Degas     Monet  
Seurat     Cassatt

POSTIMPRESSIONISM 1880-

EXPERIMENTAL

Seurat  
Cezanne

CUBISM

Picasso  
Braque  
Gris

NEO-PLASTICISM

Mondrian

OP ART

Vasarely  
Albers  
Bridget Riley

POP ART

Jasper Johns  
Warhol  
Rauschenberg  
Lichtenstein

MINIMALISM

Reinhart  
Newman  
Bladen

HARD EDGE

Nolan  
Kelly  
Stella

PHOTO-REALISM

Leslie

EXPRESSIONISM

Van Gogh  
Gauguin  
Toulouse-Lautrec

FAUVISM

Derain  
Matisse  
Modigliani  
Rouault

ABSTRACT EXPRESSIONISM

Pollock  
Gorky  
de Kooning  
Rothko  
Albers

REALISM/NATURALISM

Wyeth  
Rodin  
Edward Hopper

FANTASY

Rousseau  
Chagall  
De Chirico

DADA

Ernst  
Klee

SURREALISM

Dali  
Ernest  
Miro  
Klee

# SIMPLIFIED CHRONOLOGY OF ART HISTORY

## PREHISTORIC -- PRIMITIVE

10,000 BC	<b>PALEOLITHIC:</b> cave paintings in Spain/France <b>MESOLITHIC:</b> transitional period <b>NEOLITHIC:</b> Stonehenge in England/weaving/jewelry
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## ARTS OF ANTIQUITY

6000 BC	<b>CHALDEAN-SUMERIAN/ BABYLONIAN:</b> relief carvings/small mosaics/ metal sculpture
	<b>EGYPTIAN (Eastern):</b> pyramids/stone and metal sculp- ture/glassblowing/murals/pottery/ jewelry/tomb walls
4500 BC	<b>MINOAN-AEGEAN:</b> high development of all art forms, particularly pottery
4000 BC	<b>INDIAN (Eastern):</b> frescoes/textiles/architecture
3000 BC	<b>CHINESE (Eastern):</b> calligraphy/painting/bronze castings/pottery
2500 BC	<b>HITITE (Eastern):</b> detailed stone relief/use of brick/ stone/wood columns in architec- ture
1800 BC	<b>ETRUSCAN (Western):</b> wall and tomb paintings/sar- cophagi/stone carvings/terracotta plaques/pottery/metal ware
1700 BC	<b>PHOENICIANS (Eastern):</b> textiles/glassware/seals/pottery
1500 BC	<b>ASSYRIAN (Eastern):</b> relief carvings/textiles/textile deco- rations
900 BC	<b>GREEK-HELLENIC (Western):</b> sculpture/architecture/relief work/pottery/painting
539 BC	<b>PERSIAN (Eastern):</b> pottery/repousse/relief sculp- ture/ornamental calligra- phy/miniature paintings/textiles

325 BC	MAYAN (Western):	pyramids/relief carvings/sculpture/pottery
300 BC	ROMAN (Western):	sculpture/painting/architecture

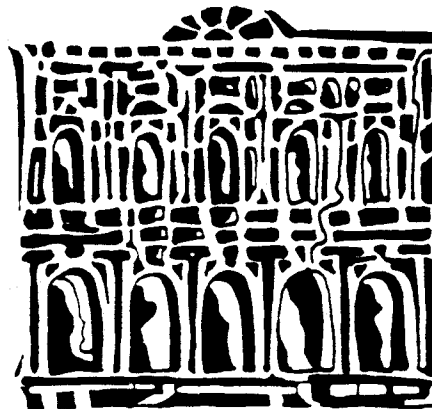
### ARTS FROM EARLY CHRISTIANITY

AD 100	EARLY CHRISTIAN:	catacombs/frescoes
AD 400	BYZANTINE:	mosaics/manuscripts/illuminations/sculpture/altar screens/church objects/architecture
AD 600	JAPANESE (Eastern):	calligraphy/painting/sculpture/pottery
AD 800	ROMANESQUE:	painting/tapestries/architecture
AD 1200	INCA:	stone dwellings/pottery/metal work/textiles
AD 1300	GOTHIC:	painting/enamels/tapestries/stained glass/bronze casting/architecture
AD 1325	AZTEC:	stone sculpture/pottery
AD 1400	RENAISSANCE:	painting/sculpture/gold and silver work/architecture
AD 1600	BAROQUE:	architecture/sculpture/painting
AD 1700	ROCOCO:	architecture/sculpture/painting
1750	CLASSICISM OR NEOCLASSICISM:	painting
1800	ROMANTICISM:	painting

ARTS OF THE MODERN ERA

1860	IMPRESSIONISM:	painting
1880	POSTIMPRESSIONISM:	painting
1900-1950	ABSTRACT/ABSTRACT EXPRESSION:	painting/sculpture
1960 - - -	AVANT-GARDE:	painting/sculpture/ pottery/textiles/metal/ glass/jewelry

From: Source Book for Art Teachers, Katherine LaMancusa  
International Textbook Company



#### **IV. CRITICAL ANALYSIS:**

**The ability to interpret and analyze works of art and to arrive at reasoned judgments based on sufficient and appropriate criteria, such as quality, impact, purpose and value.**

Art criticism starts when a student prefers one piece of artwork over another. Art evaluation starts when a student can express why this decision was made. Few students will see the relationship between criticism and evaluation in early studies but, with teacher enthusiasm and knowledge, they can be guided into experiences that develop their powers of reason and critical faculties.

In visiting a museum, the average person spends less than a minute viewing a work of art. At least 90 percent of the viewers do not know what they are looking at and have little basis for making valid judgments of taste. Today, when there are so many opportunities for appreciating art, some education in the subject is necessary. To lack artistic sensibility is a new form of illiteracy causing a narrowness of outlook and a cramping of the spirit. Talking and writing about art in structured ways helps students acquire the ability to observe, describe, analyze, interpret and make critical judgments about the form and content of art, thus enhancing their appreciation and understanding of artworks and opening a much larger window of vision than that imposed by ignorance.

Making art is the progressive organization of feeling and action within the artist, between the artist and his medium, and between the artist and the observer. Art of any kind is a vehicle for feeling and has a language of its own. It is this language that the student should investigate and learn enough about to make some generalizations in order to become an independent thinker.

To observe is to make a systematic and selective observation of a work of art involving not only sight, but also of the mind. As an exercise in training to see more selectively, have the student think red and scan the surrounding area; notice that all red areas and tints seem to come forward. The color guides the attention from one area to another like a road map. The students are discovering color relationship as a means of establishing visual order within an area.

To describe is to transmit an impression verbally. An original piece of art speaks to the viewer of another individual who applied intellect, imagination, sensibility and skill to create something no one else could make. Recognizing these attributes, the student should be able to use descriptors, metaphors and analogies to

describe the literal, visual and expressive qualities of an original artwork or of a personal artistic statement.

To analyze is to separate the basic principles so as to determine the nature of the whole. Students, when involved with a work of art, are also caught up in the matter of subject, form and content. The students should be able to discuss the meaning of a personal statement or a work of art, making judgments that can be supported by identifying relationships among the design elements and principles that give the work of art a particular emphasis and a sense of unity.

To interpret is to clarify the meaning or significance of a work of art and to recognize the personal quality that reveals the mood of the artist. To seriously study a work of art gives the student the opportunity of shaking hands, so to speak, with the hand that made it and converse with the mind that conceived it. The students should keep open minds and be aware that any response to art is conditioned by prior experiences and personal environments.

Exercising critical judgment helps the student determine whether a work of art succeeds and if it captures the sensation of that moment in time. Student opinion varies, as choices are often based on personal preference and information learned through describing, analyzing and interpreting works of art. Criticism, as used here, is a positive process of discussion, searching for what works well in a piece of art. Unrepressed, art students will investigate the unfamiliar until learning enough about it to make some generalizations and be able to go further than say, "I like that painting best." Interpretation of a painting, an intrinsic part of critical judgment, is important but often difficult for a student to accomplish, for this part of the study goes beyond the "story" of the painting and touches upon the meaning and relationships between subjects. Students' opinions may disagree, one from the other, but are valid as long as they are substantiated by visual facts. In a study of art history, the student learns ABOUT a work of art. Practicing art criticism, the student LEARNS FROM a work of art.

The best approach to an appreciation and understanding of works of art is to combine art production with the historical and aesthetic study of the subject. Though each of the four components in an effective art program: aesthetic perception, creative expression, historical perception and critical analysis have been presented individually for easier study and perception, none can be separated from the other, as each component contributes to and enriches the other. Ideally, every lesson should contain interrelated elements of each component but the teacher, working with time limitations, will determine the amount of time and emphasis that will be placed on each component to reach the objectives of individual lessons.

The following charts contain art criticism questioning strategies that should help the students beyond bland statements to a more analytical approach to works of art.

### ART CRITICISM QUESTIONING STRATEGY I

CATEGORY	KEY WORD	PROCESS	QUESTION WORDS
Knowledge	remember	repeating from memory	who, what, when, where, list, name, define, recall, identify, recognize, remember, locate
Comprehension	understand	rephrasing, comparing information	rephrase, compare, contrast, describe, explain, use your own words, translate
Application	solve	problem-solving in a new situation, using appropriate principles, rules, concepts, etc.	apply, solve, classify, choose, sort, employ, what is, report, record, list
Analysis	order	identifying logical order of components	analyze, conclude, decide why, give reasons, identify, describe method, support, how, relate, categorize, classify, survey
Synthesis	create	combining known components into a new idea, plan, etc.	create, develop, design, synthesize, devise, improve upon, imagine, suppose, predict, what if, how, combine, estimate, hypothesize
Evaluation	judge	forming a judgment or opinion based on specified criteria	judge, evaluate, assess, validate, decide, give opinion, debate, argue, discuss, choose, recommend

Processes and words for formulating questions according to Bloom's taxonomy.



**ART CRITICISM QUESTIONING STRATEGY II**

<b>BLOOM</b>	<b>QUESTIONS</b>	<b>ELABORATIONS AND CLARIFICATIONS</b>	<b>FELDMAN</b>
Knowledge	<p>Who created this object?                      When was this object created?                      Where is this object found?                      What is the title?                      What is the size?                      What is the medium used?                      What technique was used?                      Identify the subject matter.                      Identify the elements of design.                      Where do you see order?                      Where do you see variety?                      What reasons did the artist/designer give for creating this?</p>	<p>Do you notice how it relates to its environment? Explain.                      Have you noticed how the subject is conveyed? Explain.                      Have you seen similar objects elsewhere? Explain.                      What would you like to know about the artist/designer?</p>	Description
Comprehension	<p>Describe the subject matter.                      Describe the use of color.                      Describe the elements of design.                      Compare this to another work.                      Explain how this object is used.                      What is the major theme?                      Contrast in subject, style, medium etc., to another work.                      Give examples of types of textures, types of colors, etc., used.                      Translate the subject matter into a statement.</p>	<p>What is most pleasing about this object?                      What other similar objects do you find pleasing?                      What is least pleasing about this object?                      Is this an object you would like to own?                      Explain.                      What interests you most about this object?</p>	Description

BLOOM	QUESTIONS	ELABORATIONS AND CLARIFICATIONS	FELDMAN
Application	<p>What types of materials would be needed to make this object?</p> <p>Classify the textures, colors, etc., used. In what types of environments would this object be used?</p> <p>What types of lines, colors, etc., would you use to reproduce this object?</p> <p>From a given group, choose the people who might enjoy this object.</p> <p>Report on other objects that resemble this object.</p> <p>What skills would you need to make this object?</p> <p>Who are the users and appreciators of this object?</p>	<p>What would you like to know about the technique used?</p> <p>What mood is created? Why?</p> <p>What colors, shapes, etc., influence your mood?</p> <p>What would you like to know about this object?</p> <p>Decide how this object should be treated now, in 5 years, in 10 years.</p> <p>Would you like to know what critics, historians, etc., have written about this object? Explain.</p> <p>What is your opinion of the object's social significance?</p> <p>In what way would you use or display this in your home?</p>	Description Analysis
Analysis	<p>Decide why this style was used.</p> <p>Why was this medium used?</p> <p>Why was this technique used?</p> <p>Analyze the functions of this object.</p> <p>How does function relate to meaning?</p> <p>Survey the uses of this object and relate those to its design.</p> <p>Support your reasons for how its form relates to function.</p> <p>Identify the center of interest and give reasons for your choice.</p> <p>Describe the steps used to make this object.</p> <p>How does its meaning relate to the artist's career?</p>	<p>How does this object relate to others in its classification (e.g., painting, drawing, etc.)?</p> <p>What characteristics make this object valuable?</p> <p>How do you define valuable?</p> <p>How does this object fit your ideas of beauty, good design, etc.?</p> <p>How would you rank this object with others you value?</p>	Analysis Interpretation

BLOOM	QUESTIONS	ELABORATIONS AND CLARIFICATIONS	FELDMAN
Synthesis	<p>Predict the use and meaning of this object in the year 2050.</p> <p>Devise a plan to make this object more valued.</p> <p>Devise a plan to market this object.</p> <p>How many titles can you think of for this object?</p> <p>What would be the meaning if it were made of . . . material?</p> <p>Imagine and describe this in its color, texture, etc., opposites.</p> <p>Create a conversation between this and another object.</p> <p>Suppose the size were changed.</p>	<p>Would you have valued this object 2, 5, 10 years ago? Explain.</p> <p>Do you think you will value this object 5, 10, etc., years from now? Explain.</p> <p>To whom would you give this as a gift? Why?</p> <p>To whom would you not give this a gift? Why?</p> <p>If you were a different person (describe), would you like this object? Explain.</p>	Interpretation
Evaluation	<p>Decide whether the form fits its use.</p> <p>Assess its personal and social significance.</p> <p>Discuss this object's unique qualities.</p> <p>Rate this object in relation to others.</p> <p>Judge its aesthetic value.</p> <p>Give your opinion as to its treatment for the next 100 years.</p>	<p>Do you value this object? Why?</p> <p>How would you incorporate this object into your life?</p> <p>What personal meaning does it have for you?</p> <p>What other objects that you value relate to this one?</p>	Evaluation

Sample art criticism questions within Bloom's taxonomic categories.

From: An Art Criticism Questioning Strategy Within the Framework of Bloom's Taxonomy. Dr. Karen A. Hamblen, *STUDIES IN ART EDUCATION*, 26 (1), 41-50, (1984).

## A WORD FROM PABLO PICASSO . . .

### IS IT NECESSARY TO UNDERSTAND ART?

by Pablo Picasso

Everyone tries to understand art. I wonder, therefore, if it is permissible to ask: Why doesn't one try to understand the singing of a bird? Why do we love night, the flowers and all the beauty around us . . . without the desire to analyze their mysteries?

The moment it comes to a piece of art, people insist they have to understand it. Why?

If people could only comprehend that an artist must create because he has to create, because he is possessed by his art. The artist is only a very tiny part of the universe, and should not receive more attention than anything else on earth that gives us beauty, joy and replenishment.

I would never expect from any views of my pictures that a person could experience the same emotions as I had when I painted them.

A picture reaches me from far distances and sources. How could anyone grasp my dreams, my instincts and ideas, which emerged after a long time span and needed to mature until they found a visual expression.

And how could anyone then see what I really meant to say and perhaps had to express against my own will?

With the exception of some very few artists who have opened new horizons for the arts, most of the young painters of today do not seem to know in what direction they want to go. Instead of utilizing their own interpretations and then searching for their own ways, so

many believe in re-awakening the past and reviving it, and all this in a time when the whole wide world is open to them and waiting for action and new ideas.

It is not only the question of clinging with fears to the past, but clinging to old art forms which have fulfilled their missions.

Today we have miles of pictures "in the style of . . . so and so," but to find a young artist who is painting in his own style is a real rarity.

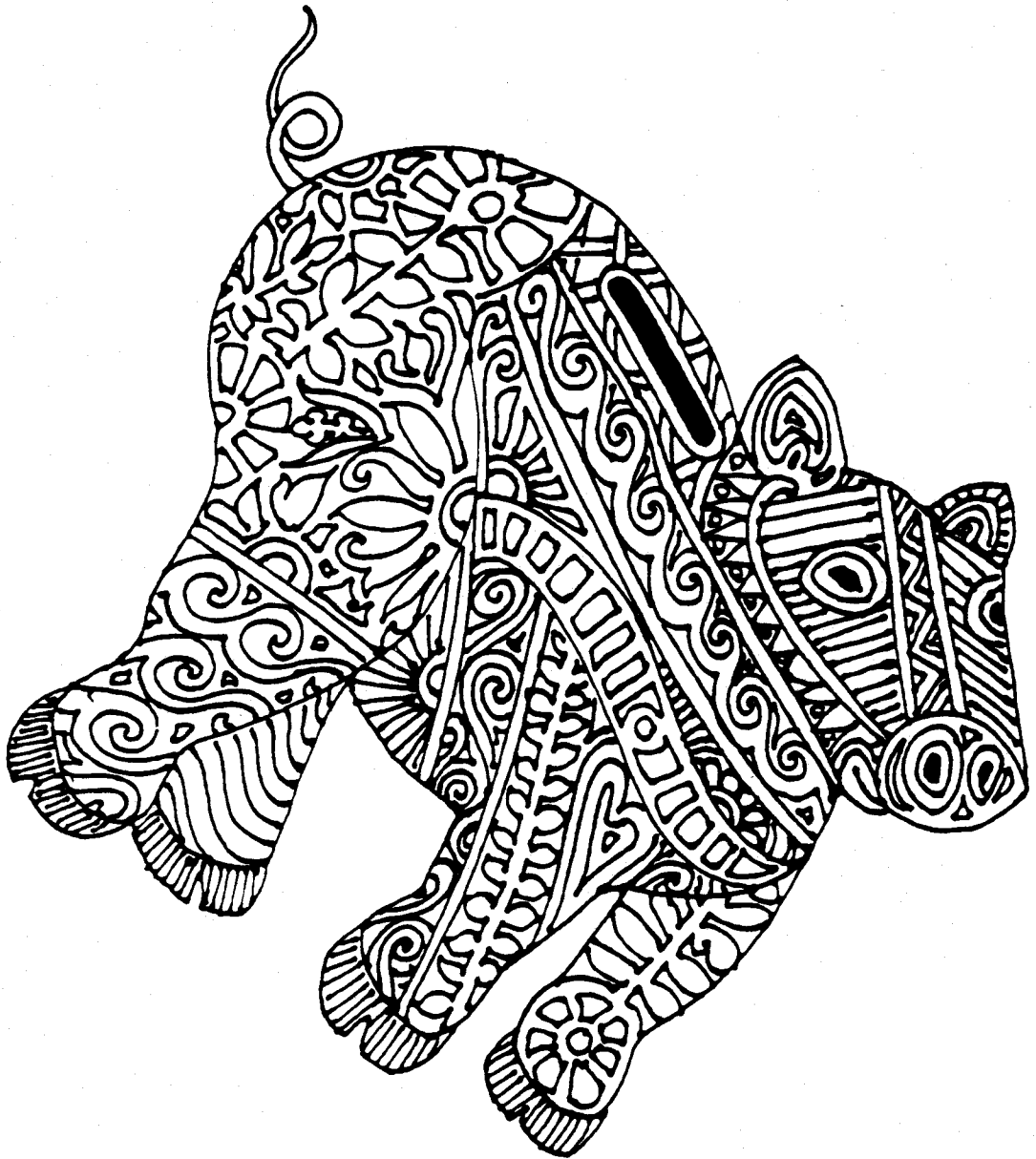
I'm not a pessimist. I'm not against any art form, because I could not live without art, without giving all my own time to art.

I love art as my only reason for my own existence. Whatever I have done in connection with it has given me enormous joy and satisfaction.

But, therefore, I don't see any reason why so many people in the world insist on analyzing art, concocting elaborate theories and interpretations . . . and persist in letting their own artistic illiteracy run wild.



# RESOURCES



## **EVALUATION OF STUDENT PROGRESS**

Evaluation in the visual arts is a constant and ongoing process, based on individualized assessment of the subjective and objective aspects of the learning process. Paper and pencil tests, while useful for determining factual knowledge about art, are inadequate for determining a student's growth, development in skills, attitudes and abilities to respond visually. Therefore, a variety of methods and techniques are offered which will assist in authentic assessment of student achievement.

**OBSERVATION:** Objective and subjective judgments of student behavior include interest, originality, independence, insight, judgment and energy.

**PERCEPTION:** Students respond to visual and tactile materials to verify their abilities to perceive.

**PERFORMANCE:** Students perform certain tasks which can be assessed for: attitudes, organizational ability and the ability to express ideas and feelings.

**SKILLS:** Students demonstrate their ability to use specified skills and to make aesthetic decisions based on these skills.

**STUDENT INVENTORY:** Student responses on an individual inventory reveal their preferences toward certain learning activities.

**SELF-EVALUATION:** With assistance, students learn to make an assessment of their progress.

**OBJECTIVE TEST:** Students respond orally or in writing to demonstrate knowledge.

**SUBJECTIVE TEST:** An essay response demonstrates student ability to synthesize total experiences to reach a solution rather than depend upon rote knowledge.

**VERBAL TEST:** Students express knowledge and judgments orally.

Selections from the assessment list can help to identify, among other items, student progress, preferences for certain activities, technical knowledge, physical use of materials and overall knowledge of the arts.

## **SAFETY IN THE ART ROOM**

Students at the elementary levels are susceptible to toxic effects of materials that might be inhaled, ingested, or absorbed through the skin. It is the responsibility of the teachers and administration to ensure that materials that students use are safe, that there is adequate safe storage for the materials and that the work space is a healthy environment.

Teachers need to set good examples by using all materials in a safe manner. Students should be given easily understandable directions on the use of all material, before use and again at the time of use. Repeating directions and precautions often ensures safety at all times.

Most art materials on the market today have been tested for toxicity and are marked for safe use. However, it pays for the teacher to make certain that the labels on materials really mean non-toxic. It makes sense that liquid tempera would be safer to use in the classroom than a dry powdered tempera, as the dust could remain in the air for some time. A wise choice of material with thoughtful care and use in the classroom should ensure a safe working space for students.

# DISPLAYING STUDENT ART WORK

Attractive and stimulating displays of student artworks are important for the school environment. Such positive results are:

Students gain pride and confidence in their creative efforts.

Parents and administrators are made aware of teachers' efforts.

Displays convey an attitude of pride on the part of students and teachers to the administration and public.

Every classroom is provided with a bulletin board that is used for both information and visual stimulation to students. It also informs administration and visitors about the material being studied. In organizing and arranging material for display on the bulletin board, the following hints may be useful:

All material should be carefully and neatly mounted. Mounting means the material is placed on top of a sheet of paper that is larger than the display material, thus leaving a border.

Titles, student names and information should be typed or printed neatly. Objectives and focus of the assignment should be included. Remember, an attractively arranged display can be ruined with poor lettering.

Bulletin Boards should be changed to keep material fresh and appropriate to the study. If there is no material for the current study, student artwork makes an eye-catching display.

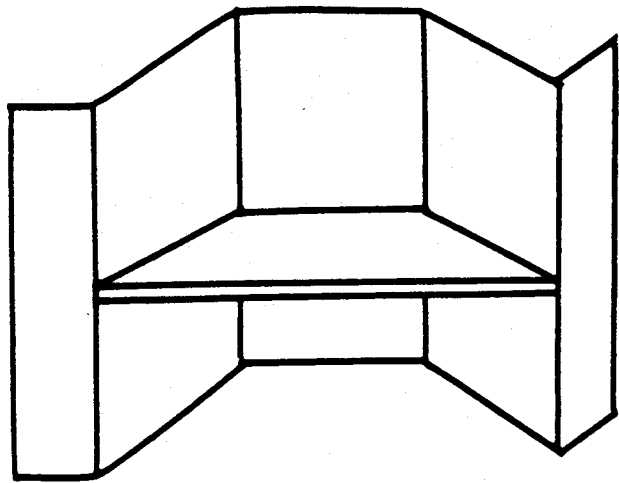
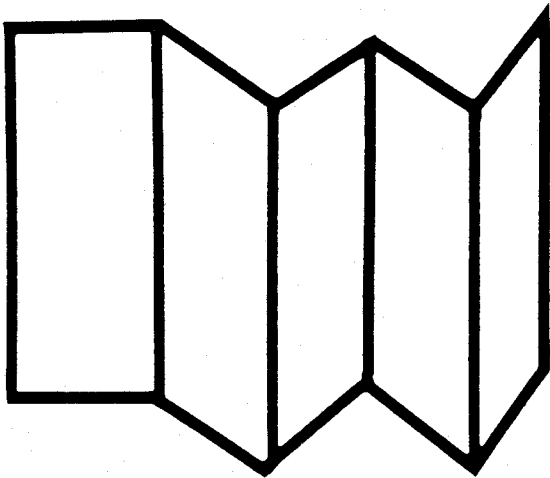
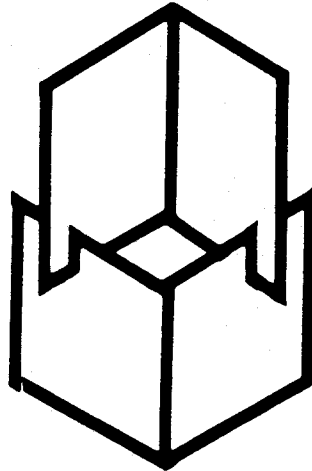
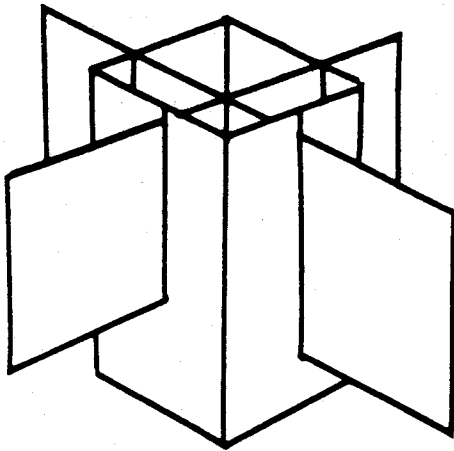
Works or display items should be arranged in a balanced manner with the background space a consideration as part of the overall display.

If there is a display case in the hall of the school, see if the arts can have "share time" with the trophies! Hallway displays share student work with everyone in the school and often encourage other students to enroll in the visual art class.

If there is no hall display case, display boards can be made of tape-hinged foam boards that can be used in a variety of arrangements.



# SUGGESTED DISPLAY ARRANGEMENTS FOR ARTWORKS



## A PARTIAL LIST OF CAREERS IN THE ARTS

The following list of careers in the arts demonstrates the need for the arts in contemporary society. There are few products or visual materials that have not been enhanced or designed by people in the arts. It is important for students to realize the arts offer far reaching fields -- much more than painting and sculpting.

<b>TWO DIMENSIONAL</b>	Painter Photographer Filmmaker	Draftsperson Printmaker Computer Artist	Muralist Calligrapher Conceptual Artist
<b>THREE DIMENSIONAL</b>	Sculptor	Environmental Sculptor	Ceramicist
<b>ILLUSTRATION</b>	Illustrator Cartographer Calligrapher	Technical Illustrator Cartoonist Courtroom Artist	Fashion Artist Medical Illustrator Portrait Artist
<b>GRAPHIC ARTS</b>	Book Designer Media Designer Merchandise Display	Typographer Advertising Artist Diorama Model Maker	Layout Artist Art Director Sign Designer
<b>INDUSTRIAL</b>	Model Maker Furniture Designer Flarware Designer Textile Designer Pottery Designer	Package Designer Jewelry Designer Toy Designer Screen Printer Wallpaper Designer	Instrument Designer Glassware Designer Clothing Designer Tile Designer
<b>ENVIRONMENTAL</b>	Interior Designer Airplane Interior	Color Expert Boat Interior	Stage Designer Car Interior
<b>ARCHITECTURE</b>	Architect Model Maker Stained-Glass Designer	Lighting Consultant Landscape Architect	Draftsman Architectural Illustrator
<b>PHOTOGRAPHY</b>	Scientific Photographer Portrait Photographer Photojournalist	Commercial Photographer Industrial Photographer Dark Room Technician	News Photographer Fashion Photographer

<b>INTERIOR DESIGN</b>	Interior Designer Decorating Studio Assistant Furniture Designer	Antique Restorer Illustrator Color Consultant	Lighting Consultant Fabric Designer Draftsman Model Maker
<b>CINEMATOGRAPHER/ THEATRE/OPERA/ TV</b>	Animator Background Artist Set Designer Art Director Puppetmaker/ Puppeteer	Makeup Artist Cameraman Special Effects Artist Publicity Designer Animator	Program Designer Scenic Designer Set Builder Costume Designer
<b>CRAFTS</b>	<u>WOOD</u> Wood Carver Wood Sculptor Instrument Maker  <u>FIBER</u> Weaver Basket Maker Spinner Dyer Needle Worker Fabric Printer Macramaist Rug Maker	<u>CLAY</u> Ceramicist Potter Tile Maker  <u>GLASS</u> Glass Blower Glass Decorator Stained Glass Worker Mosaicist  <u>PRINTMAKING</u> Bookbinder Small Press Owner	<u>PLASTIC</u> Sculptor Jeweler Furniture Maker  <u>METAL</u> Silver/ Goldsmith Jeweler Metal Sculptor Blacksmith Enamelist

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