

Summer 1977

## **Time Tunnel of Art: An Art Curriculum Guide for the Teaching of Art History/Art Appreciation with Related Art Activities**

Valerie J. Malella

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TIME TUNNEL OF ART  
An Art Curriculum Guide for the Teaching  
of Art History/Art Appreciation  
with Related Art Activities

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A Project  
Presented to  
The Graduate Faculty  
Central Washington State College

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Education

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By  
Valerie J. Malella  
July, 1977

APPROVED FOR THE GRADUATE FACULTY

Neil A. Roberts  
COMMITTEE CHAIRMAN

Dan A. Unruh

George Stillman

## TABLE OF CONTENTS

Chapter	Page
1. STATEMENT OF RATIONALE FOR PROJECT . . . . .	1
2. RELATED LITERATURE . . . . .	2
3. DESCRIPTION OF PROJECT . . . . .	4
4. PROCEDURE . . . . .	5
5. RECOMMENDATIONS . . . . .	10

## APPENDIX

## Chapter 1

### STATEMENT OF RATIONALE FOR PROJECT

The main purpose in the formation of this curriculum guide for the teaching of art in the elementary school is to offer the elementary teachers of Longview School District additional teaching ideas, suggestions and activities for the art program. The intention, too, is to interweave the art activity itself with historical development and origins of art along with the concept of the basic art elements. In presenting this guide, the writer hopes to foster opportunities for increasing aesthetic awareness among teachers and students as art relates to our environment.

## Chapter 2

### RELATED LITERATURE

The writer began the search for what had already been done in the area of teaching art history/art appreciation in elementary school by searching through curriculum guides. Central Washington State College, Portland State University and the University of Puget Sound served as the places to begin this search. What was realized was that very little exists in the way of art curriculum guides dealing with this aspect of art education. Thus, it was determined that something should be done to alleviate this situation.

Much reading was done in the area of child growth and development, i.e., physical, mental and aesthetic. Primary sources were Lansing<sup>1</sup> and Lowenfeld.<sup>2</sup> They were selected as the authorities mainly for their interest in

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<sup>1</sup>Kenneth M. Lansing, Art, Artists, and Art Education (Dubuque, Iowa: Kendall/Hunt, 1976), pp. 138-174.

<sup>2</sup>Viktor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth (New York: Macmillan, 1975), pp. 47-55.

artistic growth of children. Another art authority in education the writer used as a guide was Brouch.<sup>3</sup> Her proposed matrix system for the writing of behavioral objectives served the writer well in formulating objectives in the project.

Various micro-films on the teaching of art history/art appreciation were viewed but were found to deal primarily with the secondary curriculum. Articles supporting the writer's philosophy were found in such teacher magazines as Arts and Activities and School Arts.

Since the project presented is termed a "Creative Project," extensive reading was done to develop necessary background information for the creation of each unit. A complete bibliography is contained at the end of the curriculum guide.

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<sup>3</sup>Virginia M. Brouch, Art Education: A Matrix System for Writing Behavioral Objectives (Phoenix, Arizona:Arbo, 1973).

## Chapter 3

### DESCRIPTION OF PROJECT

The project is an art curriculum guide K-6 that provides teachers with pertinent art activities integrating both art history/art appreciation. The writer's purpose is to bring to the attention of the teachers of Longview School District the availability of resource material for the enhancement of their art programs.

By providing observable outcomes for each activity, and again at the end of each grade level unit, the writer hopes to further accountability in the teaching of art. Goals are set according to the various evaluation considerations: the developmental stage of the child; aesthetic awareness and understanding; the acquisition of historical knowledge and the impact of art, and the development of self-worth and pride.



## Chapter 4

### PROCEDURE

It was evident after searching art curriculum guides of various in-state and out-of-state school districts that much was lacking in the way of making a school art program in the elementary school look like more than just a recreational frill. Art was often the first item to be cut back during a financially unsound school year. Having a strong interest in the area of art curriculum, with a major emphasis on art history/art appreciation, the writer recognized a need for the development of this area of the curriculum in the Longview School District.

A few years ago, the administration office for the schools of Longview sent out a questionnaire to the public pertaining to curriculum being taught to the school children in the district. The public was asked to rate priorities for those items they most strongly wanted to have their children learning in school. Out of fifteen items, art was at the bottom of the list. Shortly thereafter, Longview began a long process of revising goals for all

areas of the curriculum. Budgeting for art supplies began to be a building consideration and was handled directly through each building's budget. If art were to remain in the elementary curriculum it would have to have written objectives set forth which would allow the teaching of art to be on an accountable basis.

When selecting a project for meeting the requirements for the Master's degree of Education, the writer became interested in this aspect of the Longview School District's curriculum. Having been a secondary art teacher for three years prior to beginning the project, an interest in the district's art curriculum was only normal. Previous individual projects for college credit had been done in the area of art history/art appreciation and piloted with the children in Longview with great success. Therefore, with the low community priority demonstrated for the area of art in the curriculum, the writer decided to attempt to give art in the curriculum accountability and educational worth.

After selecting a committee and receiving its approval for the project, it was recommended that the writer request district support for the endeavor in the form of a grant. The Curriculum Committee for the Longview School District agreed to fund a pilot project

on a K-6 art curriculum guide incorporating art history/art appreciation with related activities. Funding was given for audio-visual aids the writer had agreed to produce, with a district reimbursement for time involved in the production of approximately 300 slides relating to art history and the matting of 20 art prints. A sum was granted for additional expenditures throughout the 1976-77 school year for materials for special projects that the writer proposed in the curriculum guide. Lastly, the Longview School District agreed to publish the results and distribute them to the elementary teachers of Longview.

The writer was in an unusually opportune position to experiment with the proposed curriculum guide. Being situated in an open-concept school where team teaching was practiced allowed the writer to teach art to various grade levels. This paralleled a normal testing situation. As a final showing of the pilot project, it was agreed that the writer would have a community display of the results in the form of a children's art show. This was presented in the month of May, 1977. Community response was favorable.

The actual formulation of the guide began with a review of the literature. This consisted primarily of curriculum guides found in university libraries in Washington. From there, the writer began developing a

philosophy for the teaching of art. Priorities and goals were set up. Many considerations needed to be taken into account, including sophistication of activities and current trends in other aspects of curriculum. It was difficult to narrow down the scope to a workable presentation.

Most of the outside resources used in the guide were in the area of human growth and development, where Lansing<sup>4</sup> and Lowenfeld<sup>5</sup> were the sources. Also from Lowenfeld came the substantiation needed for the writer's beliefs about the teaching of appreciation.<sup>6</sup> Once objectives and a narrowing of priorities for the teaching of art in the elementary school had been set, the writer progressed to the individual activities needed for the guide.

Here, not only the developmental stage of children in elementary school needed to be considered, but observable cognitive, affective and psychomotor outcomes needed to be stated. These elements of education became the basis for evaluation and teacher accountability in the end.

Because the guide was meant to be inclusive, appendixes were needed to provide supplemental information. The local library was indexed to the guide with actual call

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<sup>4</sup>Lansing, loc. cit.

<sup>5</sup>Lowenfeld, loc. cit.

<sup>6</sup>Lowenfeld, op. cit., pp. 373-379

numbers given for easy access. The slides belonging to the school district were indexed and built into each activity. All community resources known to the writer were included in the appendixes. When finished, the appendixes became one-half of the guide.

Upon finishing the rough draft, the committee recommended that the writer apply for a copyright. This was done and its verification is present on the title page of the guide. The format was done with consistency and devised with simplicity in mind. In fall of 1977, the project will be presented to the Curriculum Council for the Longview School District for evaluation.

## Chapter 5

### RECOMMENDATIONS

The writer is aware that although the guide covers many aspects of art history and related activities, there is still room for additional ideas. This guide is simply that--a guide. Each teacher is encouraged to develop these ideas further on his or her own. Some art aspects and cultures are not included, e.g., the aspect of architecture and the culture of the Aztecs. Some art eras have been ignored or given only slight emphasis. The writer's biases are partially to blame for this, but largely it is a case of too much to cover in too little space. Priorities as to what to eliminate were often hard to set.

It is strongly recommended that the resource materials be expanded by audio-visual materials that will further enhance the philosophy of the guide, such as slides, flat prints and films.

Because of the proposed scope of the project, one long-term goal of the writer has not been emphasized as much as it probably should have been. That goal is the

continued integration of art into other content areas of curriculum. There should be more effort made on the part of those teachers who do not wish to see art eliminated from the elementary program to bring art activities into the content areas. This is touched upon only briefly in the project. This is another area where it is hoped that the sharing of ideas among teachers will cause this concern for a quality art program. The possibilities found in using art in other areas are quite extensive. This included art history/art appreciation as well as art activities.

The writer hopes to see more interest taken in this aspect of the elementary curriculum. Encouragement is given to anyone who might be inspired to expand on the ideas presented in this project.

The writer has a firm belief in the necessity of including art in the total curriculum. Incorporating art history/art appreciation with activities in other curriculum areas, such as math, reading and science, would enhance the total curriculum and cover many objectives at one time.

Art historians and teachers of art history/art appreciation sometimes rely too heavily upon slides and audio-visual soft-ware in their teaching of concepts. In order to remedy this, it is strongly urged that resources

such as people and places be explored by the individual teacher. There are many talented people in local communities who would be willing to give of their time and talents if called upon. Also, many fine examples of art history in the form of architecture and collections of art objects can be found in a community. The teacher should attempt to discover these. Art is all around; it simply needs to be recognized before it can be appreciated as such.



CENTRAL WASHINGTON STATE COLLEGE

Graduate School

Final Examination of

Valerie J. Malella

B.A., Central Washington State College, 1971

for the degree of

Master of Education

Committee in Charge

Dr. Neil A. Roberts

Dr. George Stillman

Dr. Dan A. Unruh

Student Union Building

Room 107

Friday, July 15, 1977

10:00 a.m.

Courses presented for the Master's degree

Course No.	Course Title	Number of Credits	Instructor	Quarter Completed
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Oregon Division of Continuing Education

Please note: Text on this page was redacted due to FERPA concerns.

## BIOGRAPHICAL INFORMATION

Born:

Undergraduate Study:

Central Washington State College, 1964-1966  
1967-1971

Graduate Study:

Central Washington State College, three summers,  
1974, 1975, 1977  
Extension Course from Oregon Division of Continuing  
Education

Professional Experience:

Teacher: Junior High School, Longview, Washington,  
1972-1975  
Teacher: Elementary School, Longview, Washington,  
1975-1977

Certification:

Standard Elementary and Secondary Certificate, 1974

TIME TUNNEL OF ART

An Art Curriculum Guide for the Teaching  
of Art History/Art Appreciation  
with Related Art Activities

by

Valerie J. Malella

July, 1977

The art curriculum guide presented offers the elementary teachers of the Longview School District a new approach to their teaching of the art curriculum. The project was printed by the Longview School District as a pilot project. The teaching approach given is one of relating specific art activities directly with art history/art appreciation. Listed within each activity are district and community resources available for the enhancement of the activity.

The guide was developed with the intentions of providing an accountable means of teaching art together with an acknowledgement of the need for integrating art history/art appreciation into the present art curriculum.

# THE TIME ELEMENT OF ART

by  
Valerie J. Malella

An Art Curriculum Guide for the  
Teaching of Art History/Art Appreciation  
with Related Art Activities

TIME TUNNEL OF ART

An Art Curriculum Guide K-6  
for the Teaching of  
Art History/Art Appreciation  
with Related Activities

by

Valerie J. Malella

A Curriculum Project for  
Longview School District, Longview, WA., 98632

## TABLE OF CONTENTS

	Page
INTRODUCTION . . . . .	1
Chapter	
1. RATIONALE . . . . .	3
Part I STAGES OF CREATIVE DEVELOPMENT . . . . .	4
Part II TEACHING APPRECIATION . . . . .	9
Part III STATEMENT OF GOALS . . . . .	13
2. ART ACTIVITIES . . . . .	14
Part I KINDERGARTEN AND FIRST GRADE	
Organization of the Art Program . . . . .	14
Creating an Awareness of Art . . . . .	15
Art Activities . . . . .	17
Baker's Dough Ornaments . . . . .	17
Group Papier Mache Elephant . . . . .	18
Making a Loom and Weaving on It . . . . .	20
You, As the Crayon . . . . .	21
Fingerpainting . . . . .	23
Cave Paintings . . . . .	24
Encaustic Printmaking . . . . .	25
Egg Carton Prints . . . . .	26
Monoprinting . . . . .	27
One-Finger Painting . . . . .	28
Rubbings from Wax . . . . .	29
Line Painting . . . . .	31
Paint Surprises . . . . .	32
Self-Portraits . . . . .	32
Paintings of Feelings . . . . .	33
Chalk and Newsprint Drawings . . . . .	34
Color and Feelings . . . . .	35
Paper Sculpture . . . . .	36
Foil Sculptures . . . . .	37
Crayon Resist . . . . .	38
Torn Paper Pictures . . . . .	39
Clay . . . . .	40
Hand Prints in Clay . . . . .	41
Summary of Observable Outcomes . . . . .	43
Part II SECOND AND THIRD GRADES	
Organization of the Art Program . . . . .	45
The Teaching of the Basic Design Elements . . . . .	46

	Page
Art Activities . . . . .	57
Dripping, Dropping of Line . . . . .	57
Three-Dimensional Butterflies . . . . .	58
Coiled Bowls . . . . .	59
Aluminum Foil Circus . . . . .	60
Plastic Sack Sculpting . . . . .	61
Creativity Grab Bags (1) . . . . .	63
Creativity Grab Bags (2) . . . . .	64
Papier Mache Animals Around Bottles . . . . .	65
Scissors and Paper . . . . .	67
Wood Construction . . . . .	68
Photomontage . . . . .	69
Weaving in the Round . . . . .	70
Stained Glass . . . . .	72
African Mask Cut-outs . . . . .	73
Leaf Prints . . . . .	74
Printing with the Thumb . . . . .	75
Printing with Paraffin Plates . . . . .	77
Action Drawings . . . . .	78
Woven Self-Portraits . . . . .	79
Paper Strip Transparency . . . . .	80
Pictures Made from Paper Lines . . . . .	82
Crayon Resist . . . . .	83
Expressing Cold Through Line . . . . .	84
Life-Size Self-Portraits . . . . .	85
Mixing Secondary Colors . . . . .	86
Tie and Dye . . . . .	88
Macrame Key Rings . . . . .	89
Summary of Observable Outcomes . . . . .	92

### Part III FOURTH AND FIFTH GRADES

Organization of the Art Program . . . . .	94
Reviewing the Basic Art Elements . . . . .	95
Supplementary Art Activities . . . . .	110
Toothpick Designs in Space . . . . .	110
Papier-Mache African Masks . . . . .	111
Shadow Faces . . . . .	113
Hanging Paper Sculpture . . . . .	114
Embossing . . . . .	115
Paper Sculpture Totem Poles . . . . .	116
Soap Carvings . . . . .	118
Greek God Puppets . . . . .	119
Paper Strip Edge Designs . . . . .	120
Painting to Music . . . . .	122
Line Designs with White Glue . . . . .	123
Mexican String Painting . . . . .	124
Bleach Painting . . . . .	125
Crayon Etching . . . . .	126



	Page
Torn Paper Pictures . . . . .	128
Crayon Drawing of Desk Items . . . . .	129
Animal Collage . . . . .	130
Low-Relief Cardboard Collages . . . . .	131
Stencil Designs . . . . .	132
Noticing in Figure Drawing . . . . .	134
Shadow Drawings in Chalk . . . . .	135
Torn Paper Collage . . . . .	136
Inner Tube Prints . . . . .	137
Cardboard Loom Weaving . . . . .	138
Wax Crayon, Tempera Resist . . . . .	140
God's Eye Weaving . . . . .	141
Summary of Observable Outcomes . . . . .	144

#### Part IV SIXTH GRADE

Organization of the Art Program . . . . .	146
Art Activities . . . . .	147
Paper Mosaics . . . . .	147
Crayon Batik . . . . .	148
Words in Perspective . . . . .	150
Indian Sand Painting . . . . .	152
Leaf Prints . . . . .	154
Clay Beads . . . . .	156
Egyptian Pyramid Building . . . . .	158
African Mask Tiles . . . . .	159
Puzzle Mural . . . . .	161
Seeing Texture up Close . . . . .	162
Drawing a Head of Hair . . . . .	164
Pen and Ink Line Drawings . . . . .	165
Paper Sculpture Heads . . . . .	166
Drawing with Charcoal . . . . .	167
Corrugated Prints . . . . .	169
Block Printing . . . . .	170
Pop Painting . . . . .	172
Can Pop Art . . . . .	173
Abstract Design Cut-Outs . . . . .	174
Pointillism Drawing . . . . .	175
Capturing Space with Paper . . . . .	177
Plaster Block Carvings . . . . .	178
Light and Dark Forms . . . . .	180
Art from Everyday Items . . . . .	182
Collagraphy . . . . .	183
Compositional Painting . . . . .	185
Surrealistic Collage . . . . .	186
Op Art Wheels . . . . .	187
Watercolor Painting . . . . .	189
Tissue Paper Animals . . . . .	191
Relief Sculpture in Wood . . . . .	192
Summary of Observable Outcomes . . . . .	195

	Page
Part V PLANNING ACTIVITIES AROUND SLIDES AND PRINTS . . . . .	197
3. EVALUATING CHILDREN'S ART . . . . .	199
ANNOTATED BIBLIOGRAPHY . . . . .	203
APPENDIXES	
I GLOSSARY OF TERMS . . . . .	206
II RECIPES . . . . .	222
III REFERENCE BOOKS . . . . .	233
IV CHILDREN'S PICTURE BOOKS . . . . .	241
V FILMS AND FILMSTRIPS . . . . .	243
VI MATTED ART PRINTS . . . . .	246
VII ILLUSTRATIVE DIRECTIONS . . . . .	248
VIII AUTHOR'S NOTES ON SPECIAL RESOURCES . . . . .	263
IX NUMERICAL LISTING OF SLIDES . . . . .	268
X INFORMATION ON SLIDES AND ARTISTS . . . . .	287

## INTRODUCTION

The main purpose in the formation of this curriculum guide for the teaching of art in the elementary school is to offer the elementary teachers of Longview School District an additional means of teaching the art program. The intention is to interweave the art activity itself with historical development and origins of art, along with the concept of the basic art elements. In doing so, the writer hopes to make the teacher and the student more aesthetically aware of their environment.

The guide has been organized into three chapters:

Chapter One contains the Rationale

Chapter Two contains the Art Activities

Chapter Three contains Evaluating Children's Art

The activities are not sophisticated by any means. Except for a few instances, the materials needed for each activity will be readily available to each teacher. Sophistication is not needed in the teaching of the principles of art, or art history and appreciation, nor in the art experiences needed for each child. The available art experiences that can be presented to children are numerous and are increasing all the time. Listed herein are supplemental books and magazines that are felt to be worthwhile to have on the teacher's bookshelf for finding additional activities to present to the children. These will expand the guide offered to the teacher here. Hopefully, as the teacher becomes familiar with the available District slides, prints, books, films, resource people, etc., he will develop his own activities that support the intentions this guide is presenting.

The total curriculum guide has utilized resources available locally. The appendixes are intended to help locate these resources and are as important as the preceding chapters in the following of this guide.

The organization of the lesson plans is based on the information given in the rationale. It is important to read the observable outcomes listed at the end of each activity. They are summarized at the end of each grade level. Within each activity will be found numerous other observable outcomes, but only the ones that comply with the stated goals are summarized.

With a firm belief in the display of art work done by the children, the teacher is encouraged in each lesson to exhibit the results. This may seem redundant, but it

was done in order to place emphasis on this aspect of art activities. It is felt that this display increases visual awareness of the children towards works of art and develops a method of self-evaluation on their part. The suggested title is done mainly to add a spark to the display. The titles are more direct in the primary grades in order to emphasize singular concepts. The children are not as capable of abstraction in written language (some cannot read well enough yet), and would not understand an intended pun. Feel free to make up different titles, but do display a title for purposes of summary and also for reinforcement of the lesson objectives--a restatement of what may have been learned.

Hopefully, from the possible use of suggested activities within this guide, the teacher may help children find success in their artistic knowledge and endeavors. Could it be possible that some may even one day suggest taking a trip to an art museum?

## CHAPTER I

## RATIONALE

The Rationale for the proposed Curriculum Guide for the teaching of Art History/Art Appreciation with related Art Activities is comprised of four parts:

- PART I An outline of Stages of Creative Development along with teacher's responsibilities therein.
- PART II The Teaching of Appreciation and the needs of the child in areas of development.
- PART III A Statement of Goals in relation to the teachings involved in the guide.
- PART IV The part that Evaluation has in the elementary art program.

These sections provide the logical basis for the selection of activities and the teaching strategies proposed.

## PART I

### STAGES OF CREATIVE DEVELOPMENT

Every child goes through stages of development in his creative work, just as he does in his physical and mental growth. The stages, of course, are relative and closely connected to his muscular development. Every classroom teacher should know and understand these stages because all children in one room will not necessarily be in the same creative stage of development.

The information presented was gathered from Kenneth M. Lansing's book, Art, Artists, and Art Education<sup>1</sup> and Viktor Lowenfeld and W. Lambert Brittain's book, Creative and Mental Growth.<sup>2</sup> There seems to be a general agreement on the sequence and visual appearance of developing symbols among researchers; however, a disagreement on the number of developmental stages and their causes exists. The following outlined descriptions, along with teacher responsibilities, are offered because of fundamental accuracy. Only the stages that would most likely be found in the elementary school are included.

#### I. MANIPULATIVE STAGE. (Approximately age 2-4--some 5-year olds are included.)

**Characteristics:** During this stage, scribbling is still a predominant characteristic. The child is active, inquisitive, changeable, eager, trusting, seeks approval, does not share readily, is developing muscular control with buttons, safety pins, door knobs and utensils.

##### A. Random Manipulation

###### 1. Characteristics of child

- a. Piles blocks
- b. Squeezes or pinches clay
- c. Marks at random
- d. Drawings look like scribbles and scratches

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<sup>1</sup>Kenneth M. Lansing, Art, Artists, and Art Education (Dubuque, Iowa: Kendall/Hunt Publishing Company, 1976), pp. 138-174.

<sup>2</sup>Viktor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth (New York: Macmillan Publishing Co.) 1975, pp. 47-55.

## 2. Teacher's Responsibilities

- a. To provide a place for uninterrupted work
- b. To accept a child's product without demanding an explanation
- c. To listen if the child wants to explain, though few probably will

## B. Controlled Manipulation

### 1. Characteristics of child

- a. Pushes brush and crayon back and forth or round and round, often making bold lines
- b. Piles blocks
- c. Hammers pegs
- d. Squeezes, pinches and pulls clay--no end product results
- e. Uses bright, pure color
- f. Begins to name his symbols

### 2. Teacher's Responsibilities

- a. To provide materials and opportunities for child to work
- b. To permit child to work until finished to avoid frustration
- c. To avoid questions about work, but to listen when a child talks--at this stage, work usually has meaning
- d. To give encouragement and approval

## II. FIGURATIVE STAGE (Beginning as early as 3 and continuing or emerging as late as 12)

Characteristics: During this stage of development, visual symbolization serves the child by helping him to understand the concrete objects and events in his experience. (There are substages in the Figurative Stage that contain obvious separation from other stages.)

### A. Early Figurative Sub-stage (Encountered in nursery school, kindergarten and the first grade)

#### 1. Characteristics of child

- a. Uses certain symbols and marks with a meaning for him



- b. Active, demanding, independent
- c. Family and self is main interest
- d. Seeks adult approval
- e. Has a short attention span
- f. Lacks organization in work
- g. Makes important things large
- h. Enjoys "doing"
- i. Draws things experienced in his environment

2. Teacher's Responsibilities

- a. To provide adequate time for working
- b. To create a friendly working atmosphere
- c. To give approval to child
- d. To teach respect for materials
- e. To motivate children through themselves ("I" and "Me" topics)
- f. To provide opportunities to identify with the activity (lots of "doing" activities)

B. Mid-Figurative Sub-stage (Approximately occurring between the ages 6 and 10)

1. Characteristics of child

- a. Curious and likes to experiment
- b. Short attention span
- c. Learning to adjust to group activities
- d. Divides drawing into three parts: ground, air and sky
- e. Relates episodes to different times in the same picture
- f. Draws both inside and outside of the same object or shows both sides of an object
- g. Has more interest in realism
- h. Is sensitive to lack of competence
- i. Uses greater range of color
- j. Is sensitive enough to recognize the work of individual artists

2. Teacher's Responsibilities

- a. To provide adequate working space and time
- b. To keep activities interesting
- c. To teach respect and care for materials
- d. To be sympathetic, understanding and encouraging
- e. To help child clarify thinking by asking questions

- f. To provide a wide variety of activities
- g. To give praise and approval of effort
- h. To share life of artists and their work

C. Late Figurative Sub-stage (Beginning around 9, though showing up as late as 12)

1. Characteristics of child

- a. Discovers working in a group is helpful
- b. Begins to collect things
- c. Enjoys fantastic tales
- d. Needs to develop a sense of responsibility
- e. Uses color more realistically
- f. Becomes more critical of own work and that of others
- g. Relates ideas to real life, fantasy and television
- h. Copies if insecure
- i. Begins to overlap objects for design or depth
- j. Is self-conscious, wants to be liked

2. Teacher's Responsibilities

- a. To help build child's confidence
- b. To help children plan together
- c. To encourage experimentation
- d. To provide an adequate working time
- e. To stimulate appreciative experiences
- f. To provide opportunity to develop skills
- g. To provide information on historic backgrounds

III. THE STAGE OF ARTISTIC DECISION (Approximately ages 11 to 13, but can be seen through high school)

Characteristics: During this stage of development, visual symbolization helps a young person to understand abstract concepts as well as concrete ones.

A. Characteristics of child

- 1. Becomes more independent
- 2. Wants to be treated as an adult
- 3. Draws with elements of fantasy
- 4. Considers the whole mass in modeling
- 5. Shows interest in new techniques

6. Increases development of individual style
7. Is very critical of his own work--self-conscious in inability to express "realism"

**B. Teacher's Responsibilities**

1. To provide for exploration and experimentation
2. To help with techniques only when student requests
3. To provide creative craft opportunities
4. To provide appreciative opportunities
5. To plan some group projects
6. To give constructive criticism in order for him to improve

## PART II

### TEACHING APPRECIATION

The main objectives in teaching art appreciation are to develop (1) aesthetic sensitivity and critical awareness and (2) conditions and skills necessary for creative participation. In its largest sense, to appreciate art is to be aware of one's own identity as it is related to past and present cultures.<sup>3</sup>

It is the author's feeling that appreciation extends beyond simply the appreciation of art itself, and must exist in all areas of life in order to carry over into the area of art. This is the main reason for the inclusion of other curriculum areas into this guide. After much reading on the subject of appreciation, the ideas of Viktor Lowenfeld<sup>4</sup> have been expanded upon in the development of this section.

To appreciate is to recognize the worth of something, to value it highly. It is not the same thing as enjoyment. To enjoy is to like something. A person may appreciate a work of art but not enjoy it. The need for developing an understanding and an appreciation of those things around us must come from the person himself.

Some important thoughts about the aspect of appreciation are:

1. Appreciation is not an innate quality; it must be developed from babyhood on and continue to be developed during adult life.
2. Appreciation cannot be memorized, tested, studied by rules, or given in direct doses such as spooning out information.
3. Appreciation grows, is assimilated, and is absorbed into the perception of any person.

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<sup>3</sup>Mark Luca and Robert Kent, Art Education: Strategies of Teaching (Englewood Cliffs, New Jersey: Prentice-Hall Publications), p. 52.

<sup>4</sup>Viktor Lowenfeld and W. Lambert Brittain, Creative and Mental Growth (New York: Macmillan Publishing Co.) pp. 373-379.

4. Appreciation calls for selflessness, looking beyond one's self, noticing, looking and really seeing. It calls for a sensitive, aware child.

5. Appreciation touches all the senses of the child. A person who truly appreciates paintings will also have a sensitive awareness to sculpture, literature, music, nature, and to the touch and smell of things.

6. Appreciation will enrich and make a person's life fuller, more adaptable, more understanding, and always more interesting. A person who appreciates, acquires a taste for what is beautiful and also a need to find truth.

7. Appreciation in its highest sense calls for curiosity, knowledge, response, intuition and empathy.

There are some children's needs in the area of art appreciation that should be known by all teachers in the elementary grades. Those needs are listed by the grade levels for which this guide is structured.

#### I. KINDERGARTEN - GRADE ONE

In order to grow in art appreciation, the early elementary child needs:

- . To look at many different kinds of paintings, drawings, sculpture, crafts and architecture.
- . To seek opportunities to talk about what he sees and what someone else sees in paintings, drawings and sculpture.
- . To have opportunities to hear stories about artists.
- . To be encouraged to talk about the different ways that artists paint.
- . To distinguish differences between sizes and shapes of things.
- . To acquire a knowledge of the feel of things, such as roughness, smoothness, softness, hardness, flexibility of some things and stability of others.

- . To see and experience many things--walking on grass as well as sidewalks, running, climbing difficult places, taking time to investigate a bug, being outside in the rain, snow, wind.
- . To be exposed to culture; good books, magazines, pictures.
- . To listen to many sounds; a bird's song, rain falling, lightning striking, the rustle of leaves, noise of traffic, voices and footsteps.

## II. GRADES TWO AND THREE

In order to grow in appreciation, the second and third grade child needs:

- . Opportunities to see many reproductions of paintings from the past and present and to grow in his understanding of why artists paint differently.
- . Encouragement to read about pictures and artists.
- . Opportunities to see many other forms of art besides paintings.
- . Experiences in evaluating and discussing his own art work and that of his classmates.
- . To continue to discriminate between sizes and shapes, relating himself to the size of a building, a car; to distinguish between the shape of an evergreen tree and a maple tree, not just the shape of trees; to discriminate distances within the school neighborhood, the city, and distance on maps.
- . To relate textures to objects, to learn to "touch" objects with his eyes and know the feel, and to develop a sense of warmth and coolness from touching articles, seeing colors, and beginning to realize the intuitive knowledge of warmth and coolness of people and animals.
- . To see good examples of paintings of various types, such as abstract, non-objective, representational; to see good illustrations and layout of books; to see orderly examples of design, such as the arrangement on the teacher's desk, the arrangement of all furniture in the room, or the tasteful choice of all articles within the school building.

- . To become aware of the atmosphere and appearance of the schoolyard, his neighborhood, the entire city, highways, and to develop pride in the appearance and traditions of our city and country and respect for public and private property, old and new.
- . To have many opportunities to visit places and experience events which increase knowledge, stimulate response, create curiosity to learn more and help him relate himself to that place or event. Seeing films about interesting occupations and hobbies can replace the field trip to some degree.
- . To hear pleasing sounds before enjoying them, such as a well-modulated voice, spaces of quiet, music of tasteful quality; likewise, he needs to smell various odors, to discriminate between fresh air and stale air, sewers and flowers, gasoline, dust, rain.

### III. GRADES FOUR, FIVE AND SIX

In order to grow in appreciation, the fourth, fifth and sixth grade child needs:

- . Opportunities to visit the art galleries and museums.
- . Opportunities to have resource persons discuss paintings and art objects with him.
- . Opportunities to see many reproductions of famous paintings of all periods and styles.
- . To be reminded that no picture is real; each is an organization of line, color, form, texture and contrast.
- . Encouragement to read about artists.
- . Opportunities to correlate a study of artistic cultures with social studies. To learn a short song or poem to correlate with language arts.
- . To compare artist's medium and techniques with his own way of working with art.

## PART III

### STATEMENT OF GOALS

The main goal of this curriculum guide is to relate art history/art appreciation to specific art experiences. There are other sub-goals that are also important to the purpose of this guide:

- . To develop an awareness of all art found around the child's environment and to develop an appreciation for its elements.

- . To introduce, build upon, and finally to instill the basic elements of art in each child by the time he leaves the sixth grade.

- . To keep the young child's natural enthusiasm toward creative experimentation in art activities alive and well through all his years to come.

- . To share the cultures and lives of people who have contributed to our art heritage with the children so that they can relate to them as real people, not just the stereotypical image that the term "artist" has developed through the years.

- . To help create happy, inquisitive children who are pleased with themselves and the things they can do with their hands, hearts and minds together.

- . To visually excite the children with the world of art around them and give them the hunger to see and do more.

In working towards the above goals, behavioral objectives are stated in each lesson. At the end of each section those objectives are summarized. Some of these goals are not measurable through testing methods, but observation can prove an effective means of measurement.



CHAPTER II

PART I

KINDERGARTEN AND FIRST GRADES

ORGANIZATION OF THE ART PROGRAM  
FOR KINDERGARTEN AND FIRST GRADE

- I. The main emphasis will be upon EXPERIENCE. The children will be offered a variety of experiences in art expression using a wide assortment of media that can be handled successfully at their stage of manipulative development.
- II. Secondary emphasis will be placed on ELEMENTS OF ART and ART HISTORY/ART APPRECIATION.
  - A. The concepts of art elements stressed will be only suggested to the child. Sections of an art element will be stressed over the total concept. Example: Primary color identification is stressed, while other properties of color will only be mentioned.
  - B. When it comes to art history, about all the teacher needs to do at this level is to show the children a variety of pictures and to talk about them. Exposure to works of art and the opportunity to explore, without pressure, books with art in them is a good idea. Sharing of artists' lives briefly is a good way to begin an appreciation of art in the child. Using slides of art work to help get a concept across to the child is very useful and a way of "coming in the back door" for future use of slides for instructive purposes.

## CREATING AN AWARENESS OF ART

The environmental setting of the classroom in the lower primary grades is essential in creating an awareness of art and art appreciation in the children. Following are ways in which this awareness can be obtained through visual means:

1. Display prints of paintings in a certain area of the room (or all around if room permits and you are so inclined). Check Appendix VI for prints available for check out in the District. Places to obtain copies of your own prints are listed in Appendix VIII. The Longview Public Library has a large assortment of art prints available to the public.
2. Use art slides as much as possible in teaching different concepts (they need not directly relate to art).
  - a. Have the children count people in a slide. (F-1; F-21; H-2; H-3; F-30; F-37; F-38; J-16; H-4; CC-14)
  - b. Have the children say which is the big object and which is the small object. (Concept: bigger/smaller.) (F-1; F-21; H-2; H-3; CC-14)
  - c. Have the children tell "what is going on" in the picture. (Looking for picture clues.) (F-40; F-39; H-3; H-9; I-4; I-7; J-1; J-3; J-10; J-11; J-16; CC-1; CC-5; CC-14; CC-15)
  - d. Use slides for identification of primary colors. (F-14; F-15; F-33; F-35; F-37; F-38; U-1; U-3; U-4; U-5)
3. The teacher can make mobiles with magazine cut-outs of the art elements and hang in the room. (They must be lowered to be in eye view of the children.) Mobiles on TEXTURE, SHAPES, COLORS, LINES AND LIGHT AND DARK OBJECTS can be easily constructed from posterboard and fishing line, using dead twigs as the support.
4. Make an "Artist's Corner" where each week or so a different artist's work can be presented. Leave books and tack up prints of his/her work. Make certain a chair and

paper and drawing utensils are left so a child can freely browse through the books if he wishes, or he can choose to use this corner to do some of his own art work.

Each teacher is encouraged to look at the available slides and think of ways in which they can enhance other curriculum. They would be a unique way of introducing or reinforcing basic concepts for children this age.

**ART ACTIVITIES**  
**KINDERGARTEN AND FIRST GRADE**

## Baker's Dough Ornaments

Experience: Sculpture

Materials: Baker's Dough (see Appendix II)  
Table knives  
Waxed paper  
Cookie cutters  
Paper clips  
Cookie sheet  
Paint Shirts

### Procedure:

1. This is a good holiday project, but can be used at other times, too. (A mobile project could be from Baker's Dough and would contain the basic shapes, cut and designed.) Show the film "At Your Fingertips" (see Appendix V). This will be the starting point for the activity.

2. Prepare an ample amount of dough for the class. Keep portion not being used in a plastic sack to keep it from drying out. Roll out dough to about 1/4" to 1/2" thickness. Using cookie cutters, cut out the various shapes, or free form may be used.

3. The children can add decoration with left-over clay bits. Place a paper clip in the top of the decoration for later hanging purposes. Bake for one hour at 350°. Remove immediately from cookie sheet to prevent sticking.

4. Decorate the ornaments with felt pen and glue glitter or sequins to the surface. Spray with lacquer or paint with watered-down white glue for protection. (Use felt pens that are not water soluble.)

Hang in mobile arrangements or display hanging from a tree.

Time allowance: 60 minutes

### Observable outcomes:

1. The students will experience a new way of making sculpture.

2. The students will be able to create the form they want by working the clay in various ways.

## Group Papier Mâché Elephant

**Experience:** Sculpture

**Materials:** 1 large table to build on  
4 large coffee cans  
A large stack of newspaper  
Masking tape  
Wallpaper paste (or strong paste  
recipe--see Appendix II)  
Bucket to mix paste in  
Large spoon to stir paste  
1 large paper bag  
3 coat hangers  
Paint brush  
1 box tissue  
Flat paint (any color)  
Brightly colored tissue paper  
Polymer gloss  
A couple of rocks

**Procedure:** (This activity would be great for follow-up after a trip to a zoo.)

1. The coffee cans will become the elephant's feet. Space them according to the size you want the elephant to be. Suggest six inches between the two front feet (measuring from the inside of one can to the inside of the other); then 10-1/2" from the front foot to the back foot (again measuring from the inside to the inside).

2. To form the legs, take an open piece of newspaper and wrap it around the coffee can (approximately 13" from the bottom of the can to where the leg meets the stomach). After the cans have been wrapped with newspaper and the paper is taped tightly in place, cut off the excess newspaper and coat the paper with wallpaper paste. Repeat this process until five pieces of paper have been added to each leg. Let them dry thoroughly before going on. This may take five days or so. Put a couple of rocks in each can to weigh them down. Then fill each leg with balls of newspaper.

3. To form the body, four long rolls of newspaper are needed. To make long rolls, open several sheets of newspaper and tape them together before rolling them up. This makes a long, flexible roll of paper.

4. Put a long roll into the right front leg and tape inside the leg. Bring it over to the left front leg and



tape it inside. Connect the two back legs in the same way. Also connect the front legs to the back legs. Coat the long rolls with paste and let them dry.

5. Using large sheets of newspaper, form a cradle under the four rolls and tape in place. Add several more pieces of paper for reinforcement and coat with paste. When the paper is dry, fill the cradle with balls of newspaper and wrap with large strips of paste-covered newspaper. Keep adding strips and paper balls until the elephant is as fat as you like.

6. To make the head, fill a large paper bag with newspaper balls, close the end with a rubber band, and tape it in place. Cover it with paste strips and let it dry.

7. The ears are added by sticking the hooked part of a coat hanger into each side of the head. Tape the ears into place and cover with paste strips. For a more realistic looking ear, let the paper stick out around the coat hanger frame. Add tissue paper balls soaked in paste to the ears.

8. The trunk is formed by another coat hanger that has been straightened out and doubled. It is stuck into the head and through to the body. Cover it with paste strips until it is a suitable shape.

9. For the tail, take a long roll of paper and attach it down the length of the back and extend it about four inches between the back legs. Frayed burlap added to the end of the tail gives a textural effect.

10. Now begin the finishing touches. Smooth out the body and begin. (To make the body smooth, add small strips of newspaper and rub all the edges down with your fingers.) When the elephant is dry (allow up to two weeks), give him a coat of flat paint.

11. Cover him with brightly colored tissue squares and strips. Use polymer gloss as a glue for the tissue paper and as a final coating for the entire elephant.

Note. There are many fine books on papier mâché. Look at Appendix III. Leave the books out during the project for the children to look through.

**Time allowance:** The teacher must set work periods and arrange schedules so that each child has an experience with the papier mache.

Observable outcomes:

1. The students will gain experience in working with others.
2. The students will gain an understanding of the papier mâché process.

\* \* \* \* \*

Making a Loom and Weaving on It

Experience: Fabric

Materials: 1" x 2" lumber  
Hammer  
Saw  
Simple wooden mitre box (optional)  
Small table vise  
Two-inch nails with heads  
One-inch finishing nails  
Heavy twine or yarn for warp  
Scrap material  
Scissors

Procedure:

1. Obtain reference books on weaving (see Appendix III). Show the children what a loom can look like. There are various kinds of looms. Tell them that they are going to make a loom and then weave upon it. To better prepare the children for the experience it would be advisable to spend some time showing the different kinds of looms and how they operate.
2. Give a child two pre-cut lengths of 1" x 2" wood strings, about 24" or 32" in length. Tell him that this will be his loom. You will help him make it.
3. Each length of 1" x 2" is placed in the mitre box and the cut is started by the teacher so the board will be cut precisely in half. A youngster should hold each end of the board while the loom maker saws and saws. This can take a while, but the experience is worth it.
4. After the cuts are made, building the rectangular loom is simple. The teacher clamps a long and a short piece in position in the table vise so that the youngster can nail the ends together to form an end and side. The

teacher may even have to start the nails, but the child will gradually worry and work them into the boards. After a second L-shape is nailed together, the two are then joined to form the loom. Two of the two-inch nails should be driven into each corner to ensure rigidity.

5. At this point, the teacher pencils a line down the center of the top of each of the short end pieces and marks each line off at one-half inch intervals. The youngster then places a finishing nail at each of these points, driving them about halfway into the wood. The loom is now complete and ready for warping.

6. The teacher demonstrates the process by tying the end of the yarn to the first nail, stretching it to the other end of the loom, around the first nail on that end, bringing it back and around the second nail on the original end, back and around the second nail on the end, and so on. The child will finish.

7. The "over-under" process should be demonstrated to the young weaver and no suggestion should be made that the child is making something.

Staple the finished weavings on construction paper and display.

Possible title: DREAM WEAVERS

Time allowance: The teacher will set her own time allowance. Each child sometime during the year can be allowed to make a loom, or looms can be shared.

Observable outcomes:

1. The student will have the accomplishment of having constructed his own loom.
2. The student will gain an understanding of the warping and weaving process.

\* \* \* \* \*

### You, As The Crayon

Experience: Drawing

Materials: Large sheets of newsprint  
Can with many varieties of crayons

## Procedure:

To introduce the medium of crayon to the younger students (even though they may have used it before) the following activity is suggested:

1. Pass out large pieces of newsprint. Select for yourself a particular colored crayon and tell the children that the crayon's name is the same as yours. Introduce it, using your name, to the children.
2. Tell them why you picked that certain crayon to be you--maybe its size, color, etc. Ask them to look in the can and see if they can find a crayon to represent them. Pass the container around the room, allowing each child to pick one that most resembles him.
3. Tell them to speak to their crayon and greet it by name--their name. Have them greet other crayons next to them in the same manner.
4. Tell them that if any crayon has a wrapper on, take it off. Pretend that it is the crayon's coat and since it is warm inside it should be taken off.
5. Reminding them that the crayon is to be them, tell them we are going to take ourselves to the gym (using the newsprint as the gym) for some fun. Begin by walking to the gym; as we enter, we will run around it; then we will skip, jump and do some exercises.
6. Now, we will pretend that it's a warm spring day and we are going to go outside (turn the paper over) and run around. We'll swing, hopscotch, play on equipment, run and play games, roll down hills, slide into base.

Improvise as much as their enthusiasm lasts. Let them move all over the paper. When you feel the newness has worn off, announce that its time to take the crayons home. Using the can, tell them to climb into the school bus.

## Observable outcomes:

1. The students will experience freedom in using the crayon, without pressure to create a picture of something.
2. The students will exercise their imagination.

## Fingerpainting

Experience: Painting

Materials: Finger paint (see Appendix II)  
Slick paper  
Smocks or paint shirts

Listed below are various activities

### 1. INTRODUCING THE PRIMARY COLORS THROUGH FINGERPAINT

a. Have the students identify the primary colors in these slides: F-14; F-15; F-33; F-35; F-37; F-38; U-1; U-3; U-4; U-5.

b. Check the appendix of film listings (V) and possibly show one of these films emphasizing color.

c. Have the students select one of the colors that they like the best and fingerpaint a picture of themselves using this color paint.

### 2. INTRODUCING THE CONCEPT OF LINE IN PAINTING

a. Show slides of Piet Mondrian and ask them to point out some different kinds of lines in his paintings. U-1 through U-5.

b. Using a piece of stiff rope, direct the rope into different line varieties. Ask the children to identify some of these varieties (loops, circles, waves).

c. Have the students fingerpaint pictures with all kinds of lines in them.

### 3. INTRODUCING THE CONCEPT OF TEXTURE IN DRAWING AND PAINTING

a. Using objects around the room, show the children that by touching the object they can feel the texture of it.

b. Have the children find texture around the room.

c. Have the children fingerpaint a picture and then, using objects that have an obvious texture, press the textures into their wet paint. (Combine this with a field trip around the school to find nature textures.)

Frame the pictures and display under the appropriate design element title: COLOR, TEXTURE, LINE.

Possible title: GIVE THEM A HAND

Time allowance: 45 minutes for each activity

Observable outcomes:

1. The students will be able to use color, line and texture in art work.
2. The students will be aware of the color, line and texture in these projects.

\* \* \* \* \*

### Cave Paintings

Experience: Drawing

Materials: Large crayons and small crayons  
Two large appliance boxes cut apart  
and made into a cave. (Prop up  
against a solid wall for support.)

Procedure:

1. Talk a little about prehistoric times. Paint a visual picture of the world as it may have been then. Share some pictures found in the school library about this time period.
2. Using slides and books with cave paintings, show examples of cave art. Slides: A-1 through A-9. Check Appendix III for reference books available.
3. Ask the children what they can name in the pictures (some animals). Tell them a little about the caves in which these paintings were found (see Appendix VIII).
4. Can they guess what cavemen used to paint their pictures with? (Natural materials, such as clay, plants, etc.)

5. Tell them that they are going to make a pre-historic "cave" in which each one of them will get a chance to draw on the walls. Using the appliance boxes, set up the mock cave.

6. Allow each child a chance to live in the cave and imagine that it is cave man times. What they decide to draw on the walls is up to them.

7. After each child has had an opportunity to live and draw in the cave, open the walls up as if in discovery of a new cave from prehistoric times and expose the art work of the children.

The walls can be cut apart and displayed in a mural-like exhibit.

Possible title: CAVEMAN ART

Time allowance: On-going; no time suggestion. Play by ear.

Observable outcomes:

1. The students will be able to imagine themselves as cave men and be able to leave an artistic message in this mock cave for the world to discover.

2. The students will develop and exercise their imagination.

\* \* \* \* \*

### Encaustic Printmaking

Experience: Printmaking

Materials: 4" x 6" sheets of fine sandpaper  
Crayons  
Irons  
Newspaper  
5" x 7" pieces of white sheet  
Newspaper

Procedure:

1. Show a few examples of printmaking techniques. Select from M-1 through M-8 of the slides. Briefly explain that printmaking involves the use of a plate from which a reverse copy is made on paper or other acceptable material. Some plates can make numerous prints, while others can only be used once.

2. Tell the children that they are going to make a printmaking plate that can only make one print. They will be using sandpaper with crayon designs colored on it for the plate. Instead of running it through a press to transfer the design, they will use heat to melt the crayon to the material. Demonstrate.

3. Have them color, thickly, a picture or design (give them some ideas like flowers or animals) that will use up every inch of the sandpaper. They color on the rough side and no sandpaper is to be left showing.

4. Once the plate is ready, have them place a piece of cotton material on top of the crayon and turn this over so that the material is on the bottom and the smooth side (backing) of the sandpaper is face up. Then place it on a padding of newspapers and put a couple of sheets of newsprint on top. Now iron. The children can do this themselves as long as someone is supervising. The heat from the iron will cause the crayon to melt from the plate onto the material, making the print. The texture of the sandpaper will be very evident and add to the over-all design.

Frame results. The sandpaper itself becomes a piece of art and should be framed alongside of the print.

Possible title: ENCAUSTIC ENERGIES

Time allowance: 35-40 minutes

Observable outcomes:

1. The students will understand the process of encaustic printing.
2. The students will understand that this is a form of printmaking.

\* \* \* \* \*

### Egg Carton Prints

Experience: Printmaking

Materials: Egg cartons cut into pieces  
Stamp pads  
Construction paper (6" x 9")  
Paint shirts



Procedure:

1. Show examples of printmaking techniques. Slides M-1 through M-8. Additional examples can be found in the books mentioned in Appendix III.

2. Tell the children that they are going to see what printmaking uses they can find with an egg carton. Demonstrate making prints with a section of the egg carton. Create a pattern, using pieces that have different textures.

3. Let the children experiment with making a pattern with the sections. Point out how to alternate designs.

Frame results and display.

Possible title: THE EGG AND I

Time allowance: 20 minutes

Observable outcomes:

1. The students will be able to make an alternating pattern.

2. The students will discover that items with texture can be used in a printmaking experience to create design.

\* \* \* \* \*

Monoprinting

Experience: Printmaking

Materials: 9" x 12" sheets of glass  
Water soluble ink  
Brayers  
Sharpened dowels  
Mimeograph paper  
Paint Shirts

Procedure:

1. Explain that monoprinting is a printmaking technique whereby you can only take one print from the prepared plate (inked glass). Tell them that MONO means "one." Demonstrate how to prepare the plate by inking.

2. Water soluble ink is most practical to use, though it will dry out more quickly and the children will have to get their drawing done faster than they would using another printmaking medium. (See recipes in Appendix II.)

3. Have the children ink their plates and immediately set to the task of etching their drawing in the sheet of ink. As soon as the drawing is complete, place a sheet of mimeo paper on top of it and rub gently to transfer the drawing to the paper.

4. If they want to use words on their pictures or sign their names, they must try to reverse the letters so that they will come right side out when printed.

5. After the print is taken, wash the plate and try another one.

Frame and display results.

Possible title: ONE OF A KIND

Time allowance: 45 minutes

Observable outcomes:

1. The students will know that monoprint means one print.

2. The students will be able to make a print from their plate by themselves.

\* \* \* \* \*

### One-Finger Painting

Experience: Painting

Materials: 9" x 12" drawing paper  
Powdered tempera (or use a finger  
paint recipe--Appendix)  
Water cans  
Paint shirts

Procedure:

1. Show the slides of prehistoric cave paintings. A-1 through A-9. Question the children as to how they

think the prehistoric people might have put their paint on the walls (using what tool?). The answers will be delightful. The most logical would be the fingers or sticks.

2. Tell the children that since a lot of their paintings were probably done with their fingers, we are going to experiment with painting that way--but we are going to use only one finger.

3. Distribute paper and water cans. Mix powdered tempera in small containers. (Powdered tempera dries to a clear, opaque matte finish and neither bleeds, streaks, chips nor peels when one color is applied over the dry coat of another.)

4. Once they start, emphasize that they are to use only one finger, but they may use that finger's knuckle, sides and tip, too. Some may even accidentally mix some blue and yellow together and discover green. Who knows what discoveries might be made?

Frame with colorful paper and display.

Possible title: ONE FINGER EXERCISE

Time allowance: 35 minutes

Observable outcomes:

1. The students will experience a new painting tool--the finger.

2. The students will experience the feel of a medium and have actual tactile contact with the paper, a unique experience and one of the greatest reasons to fingerpaint at all age levels.

\* \* \* \* \*

#### Rubbings From Wax

Experience: Printmaking

Materials: Paraffin blocks (one per child)  
Sharpened dowelings  
Newsprint cut to size of paraffin  
Crayons

**Procedure:**

1. Share the story Always Room for One More, by Sorche Nic Leodhas (see Appendix IV). This is a Caldecott Award-winning book, which should be available in the school library. The illustrations show very interesting use of line in art. Use this as the take off point for this project.
2. Tell the children that they are going to have an experience in printmaking that uses wax blocks as the plate. They are to draw in the wax, using the sharpened dowelings as their pencils. Emphasize many kinds of lines. (If they draw a person, use extra lines to add decoration to the clothing.) This will be something like invisible ink. You will not be able to see the drawing on the wax very clearly, but then we will do something that will reveal what is on the wax for everyone to see.
3. Once their drawings are completed, have them take a proof. To do this, place a piece of newsprint on top of the wax drawing and rub over it with the side of a crayon, applying some pressure. The picture should result in a negative. Study the result and decide whether the child should do some more lining. Have them work on both sides of the block, emphasizing line variation frequently throughout the experience.

Frame results and display.

Possible title: RUBBINGS

Time allowance: 20-25 minutes

Observable outcomes:

1. The students will learn that they can make rubbings from any textured surface.
2. The students will see this as a printmaking technique whereby they can make numerous prints from the same plate.

\* \* \* \* \*

## Line Painting

Experience: Painting

Materials: 18" x 24" butcher paper  
Tempera paint  
Large and small brushes  
Water cans (coffee)  
Newspapers  
Paper towels or paint rags  
Paint shirts

### Procedure:

1. Demonstrate the idea of freely flowing line with a large amount of colored yarn tied together and set down freely on a table top. (Ask them to envision a series of roads crossing each other and heading in various directions. Or some of them might relate to the idea of "Silly String" being distributed about a room.)

2. Show slides of the work of Piet Mondrian. U-1 through U-5. He emphasized primary color use as well as continuous line paintings, although done more rigidly than what the children will be asked to do.

3. Ask the children to create an ever-flowing, non-stopping line design (not an object) on their paper with brush and paint.

4. They are to move their brush from one side to the other, changing colors when desired (picking up where they leave off) or brush size. Allow the lines to overlap.

Frame finished pictures with primary colored paper.

Possible title: PRIMARY LINE-UP

Time allowance: 25 minutes

### Observable outcomes:

1. The students will be able to make a variety of lines on their paper with brush and paint.
2. The students will understand what uninterrupted lines are.
3. The students will recognize the primary colors.

\* \* \* \* \*

### Paint Surprises

Experience: Painting

Materials: 12" x 18" white paper  
Runny tempera in short cans  
Straws  
Newspapers  
Paint shirts

#### Procedure:

1. Show the children some of the slides of the Abstract Expressionists. V-1 through V-10. Have them react to what they see. Explain that the lines of these paintings were achieved through freedom of expression--letting loose.
2. Give each child a straw. Tell them that we are going to make some paints similar to the ones we just saw. We are going to use the straw as our painting tool, either blowing gently (have them practice a "gentle" blow without the paint) or running the straw through the paint like a brush. (Use music--Walt Disney's "Fantasia" by Leopold Stokowski is terrific! It is available at the Longview Public Library.)

Frame the results.

Possible title: FREEDOM LINES

Time allowance: 30 minutes

#### Observable outcomes:

1. The students will learn a new way of painting.
2. The students will be making use of line varieties without conscious recognition of it, thus increasing their ability to express themselves through art.

\* \* \* \* \*

### Self-Portraits

Experience: Drawing

Materials: Crayons  
18" x 24" sheets of white paper

Procedure:

1. Show slides of artist portraits. Some of these are self-portraits. Others are artists' portraits done by other artists. F-32; K-22; L-3. Tell something about each of these artists (see Appendix IX).

2. Ask the children to do self-portraits, drawing only the head, not the body.

Frame results and display with each child's name.

Possible title: OUR CLASS

Time allowance: 30-40 minutes

Observable outcomes:

1. The students will learn something about an artist's life.

2. The students will be able to use crayon to make a drawing of themselves.

\* \* \* \* \*

Paintings of Feelings

Experience: Painting

Materials: Primary colors of tempera  
Sheets of 12" x 18" butcher paper  
Brushes  
Water cans  
Paint shirts

Procedure:

1. Show slides of the primary colors. F-14; F-15; F-33; F-35; F-37; U-1; U-3; U-4; U-5. Ask the children to find the red, then the blue, then the yellow in each slide. A good film would be "Hailstones and Halibut Bones" (see Appendix V). The book by the same name is probably in the school library (see Appendix IV).

2. Show two slides where the primary color blue expresses a feeling of sadness, coldness. Q-16; Q-17. Ask them how yellow makes them feel. Ask them how red makes them feel.

3. Ask them to paint a picture of how they feel using one of the colors. They may not be able to do this in Kindergarten--they will have a tendency to select a color for no particular reason, but try it--see if they can select one of the three colors and be able to say why.

Possible title for picture display: FEELINGS

Time allowance: It will depend on whether or not the children paint all at once or in painting groups. Allow 15 minutes for steps 1 and 2.

Observable outcomes:

1. The students will be able to express a feeling through use of one of the primary colors.
2. The students will be able to identify the primary colors.

\* \* \* \* \*

#### Chalk and Newsprint Drawings

Experience: Drawing

Materials: Lots of 18" x 24" newsprint  
Colored chalk (one piece per child)

Procedure:

1. Show slides of people in action. J-3; J-4; CC-1; CC-2. Discuss what is happening in each picture.
2. Select one child who would be willing to pose for the class. As others volunteer, the posing will get more daring and interesting.
3. Instruct the children to let their chalk simply obey their eyes as they move along the very edge of the figure. Run your finger over what you are calling the edge of the figure. Have them draw as your finger moves over the edge of the model. The eyes are to move from the head to the neck, to the shoulder, to the arm, and so on, noting every position.
4. The success of this activity rests in the elimination of teaching how to draw. Emphasize the freedom to discover and see how enthused the children will become.



Display the sketches

Possible title: WE CAN DRAW PEOPLE

Time allowance: 30-35 minutes

Observable outcomes:

1. The students will be able to draw from a model instead of from memory.
2. The students will show eye/hand coordination in completing this activity.

\* \* \* \* \*

### Color and Feelings

Experience: Drawing

Materials: Crayons  
White 18" x 24" paper gridded into six rectangles that are numbered 1 through 6 on their corners

Procedure:

1. Show slides of the work of the Fauves (Wild Beasts). (See Appendix X for information concerning this group of Modern artists. Slides: L-1 through L-13. (Pick a few of these.) Tell the students that they used color to express a "feeling." Explain that color can be used in drawings or paintings to tell someone how you feel about the things you are drawing or painting. Check Appendixes III and V for available resources on color.
2. Distribute the paper grids. Tell the children that you are going to say six words, one at a time, and they will have some time to draw that object, coloring it the way they feel about it. There is no right or wrong way to do this. A list of possible subjects might include the seasons, girl, boy, recess, mom and dad, morning, breakfast. (Some of these things are concepts rather than single objects.)
3. Repeat often that their choice of colors should reflect how they feel about the word. (A Christmas tree need not be green if they cannot stand the color green, but may be colored their favorite color if that is how they feel about Christmas trees.)

4. Make certain that each child has all the available colors somewhere within his reach, so that he does not have to limit his choice to those colors close at hand.

Frame and display results.

Possible title: HOW DO YOU FEEL?

Time allowance: 30-45 minutes

Observable outcomes:

1. The students will be able to select colors according to personal feelings about what they are drawing.
2. The students will understand that there are no rules governing the choice of colors in a creative drawing.

\* \* \* \* \*

### Paper Sculpture

Experience: Sculpture

Materials: Colored paper strips  
Scissors  
Paste or tape

Procedure:

1. Show slides that are examples of free-standing sculptures using positive and negative space for their effectiveness. AA-17; AA-18; AA-19; AA-20. Two useful book references in this activity are Creating Paper Design by Röttger and How to Make Shapes in Space by Griffis (see Appendix III).
2. Have the children make a simple chain of paper, similar to the chains made for decorating Christmas trees.
3. After they have mastered this skill, let them experiment in making an object from paper strips. Have them start with a large, thick circle outline strip. Have them build in and around it. Possibly they will think of an animal to make. Make certain you demonstrate the process yourself.

Display results from the ceiling.

Possible title: PAPER SPACE

Time allowance: 60 minutes

Observable outcomes:

1. The students will be able to create a paper sculpture.
2. The students will acquire skill in folding and bending paper in order to achieve desired shape.

\* \* \* \* \*

### Foil Sculptures

Experience: Sculpture

Materials: Foil (the kind on the top of hot lunch packets)  
Fishing wire  
Coat hangers

Procedure:

1. Show examples of metal sculptures and mobiles. Sculpture slides: F-42; I-11; I-12; AA-10, AA-11; AA-18; AA-27; AA-28. Mobile slides: AA-12; AA-13, AA-14; AA-15. Explain briefly the techniques involved. Show everyday examples of metal sculpture, useful and decorative examples like silverware, candle holders, wall plaques. Define what a mobile is.

2. Show how some metal substances are easily changed in their form. Use aluminum foil and crumple it up. Point out the change in texture, also.

3. Let each child play with a piece of foil. The only rule is that they cannot cut or tear any of the foil. They must use the entire piece in their created form.

Hang the forms with fishing line from coat hangers, creating mobiles of aluminum foil.

Possible title: FOILED MOBILES

Time allowance: 40-45 minutes

Observable outcomes:

1. The students will have an understanding of different metals used in sculpture.
2. The students will know what a mobile is and each be able to create a part of one.

\* \* \* \* \*

Crayon Resist

Experience: Drawing and Painting

Materials: Colored crayons  
White drawing paper  
Colored ink, or watercolors  
Brushes  
Water cans  
Paint Shirts

Procedure:

1. Show examples of paintings that emphasize the use of line and color (Abstract Expressionism). Slides: P-1; R-5; R-4; U-4; V-1 through V-10. Remind the children how line can be varied to create interest in their art work. Point out the uses in the slides of thick and thin line.
2. Tell them that they are going to experiment with line variety. Distribute white drawing paper. Ask the children to cover the paper with thick and thin lines that show different variety and direction. The crayon must be applied very thickly. The bright colors work the best.
3. Once you feel their paper is satisfactorily covered, a wash of colored drawing ink or water color can be painted over the crayon lines. Some of the areas can remain white to pick up the color of the wash being used.

Frame the results and display.

Possible title: LINES YOU CAN'T RESIST

Time allowance: 30-45 minutes

Observable outcomes:

1. The students will begin to see lines in paintings.
2. The students will be able to create a design with great variety of line.

\* \* \* \* \*

### Torn Paper Pictures

Experience: Collage Making

Materials: Large supply of assorted colors of construction paper  
Paste  
12" x 18" sheet of posterboard for each child

Procedure:

1. Show the children some slides of collage art. Q-10; Q-13; W-1; W-5; W-6; W-7; W-8; W-9. A good reference book that has collages done by artists with torn paper is Collage by Wescher (see Appendix III). Explain that a collage is a "collection" of related materials or items. See Appendix V for films available on collage.
2. They are going to make a torn picture collage themselves. Tell them to get a subject and that they will make a picture of that subject by tearing some colored paper and pasting it down. Possible subjects are: the sun; the sky; birds; trees; houses; boats; flowers; animals. Practice tearing with newspaper. Demonstrate.
3. Ask them to use up most of the paper with torn paper shapes and suggest that they should use a lot of different colors.

Frame the results and display.

Possible title: YOU'RE TEARING ME UP

Time allowance: 35 minutes

Observable outcomes:

1. The students will be able to describe what a collage is and be able to make one.
2. The students will be able to tear desired shapes to symbolize their title.

\* \* \* \* \*

## Clay

Experience: Sculpture

Materials: Oil base clay  
Newspapers  
Paint shirts

### Procedure:

1. Show slides of various types of sculptures. Slides: Prehistoric - A-10; A-11; A-14; A-15; Ancient - B-1; B-2; B-3; B-17; B-18; African - C-19; Oriental - C-11; Renaissance - F-27; F-28; Modern - AA-1; AA-2; AA-10; AA-12; AA-18; AA-22; AA-29. Share the children's book, The Wing on a Flea, by Ed Emberley (see Appendix IV). Discuss basic shapes.

2. Let the children experience the feel of oil base clay. Have them work it with their hands. Let them squeeze, pinch, roll and pound it. They need not try to make anything in particular.

3. Tell them that the sculptures they saw in the slides were made from different materials--wood, stone, metal, to name a few. Ask them to name some other materials that we build from.

4. Have them experiment in forming the basic shapes with the clay. Have them make many shapes and have the children look at each piece and identify any shapes they see.

Time allowance: 30 minutes

### Observable outcomes:

1. The students will learn how to manipulate oil base clay and make it do different things by pinching, rolling, etc.

2. The students will be able to form at least one basic shape from the clay.

\* \* \* \* \*

\* \* \* \* \*

## Hand Prints in Clay

Experience: Sculpture/Printmaking

Materials: 7" metal embroidery hoops  
25 1st. bag of clay per 16 placques  
Masonite clay boards  
Rolling pins  
Small box lids  
Drill with small bit  
Coarse and light sandpaper  
Clear glaze  
Satin ribbon

### Procedure:

1. Each child will be making a clay print of his hand. A possible sharing of fossils found in the earth and rock would illustrate the idea of what they will be doing.
2. The children must pound the clay into the hoop, which is placed upon a masonite board (or paper towel).
3. With a rolling pin, each rolls out the clay until it is smooth and even with the top of the mold. Trim excess clay off with a table knife. Now the mold is ready for the hand print.
4. All hands should be very clean to prevent smudging.
  - a. Lay hands gently on the clay so the teacher can center them correctly.
  - b. Each finger is pressed separately, followed by knuckles and wrist.
  - c. The child's name and the year can be inscribed around the edge with the point of a nail or a ball-point pen.
  - d. Only three or four children should do this at one time to prevent the clay from drying out from over-handling. (If the clay does crack, a knife dipped in water will make it soften again.)
  - e. After an overnight drying, the printed clay will have shrunk away from the mold, which may then be lifted off. Re-use the hoops with a new group.

f. Clay must be thoroughly dry before firing. After a few days, it is best to set the clay atop small box lids to let the air get in underneath to prevent warping.

g. An electric drill makes neat hanging holes for the clay placques.

h. When completely dry, sand carefully with coarse, then light sandpaper.

i. Handprints are fired only once and a clear glaze then applied to the dried raw clay.

j. A small bow of satin ribbon ties through the hanging hole as a final touch.

Note. Store clay chunks in plastic bags; a water-filled thumb hole in the middle of each chunk will keep it from drying out.

5. When all are finished, show the children slides of sculpture (pottery) done with clay. Explain that their placque is a decorative use of clay art. E-7; E-8; E-9; E-12; E-13. Many good reference books with examples are available (see Appendix III).

Have students take their placques home. You could display them first by hanging them on the wall.

Possible title: HANDS ON

Time allowance: This is an on-going project that will be structured by the individual teacher.

Observable outcomes:

1. The students will have an experience with clay and will see some of the processes clay work goes through--working up, bisquing and finishing.

2. The students will enhance their self-concept.

\* \* \* \* \*



## Kindergarten and First Grade

### SUMMARY OF OBSERVABLE OUTCOMES

1. The students will be able to manipulate clay in simple ways--pinching, rolling and squeezing.
2. The students will be able to form basic shapes with the clay.
3. The students will be able to construct printmaking plates and be able to make a print from them.
4. The students will be able to talk about some print-making vocabulary, such as "plate" and "print."
5. The students will be able to make simple repetitive patterns.
6. The students will be able to use textured objects in creating varied textural effects in their work.
7. The students will be able to point out many different painting tools, such as the finger, brush, or found object.
8. The students will have had direct contact with different mediums, such as watercolor, clay and papier mâché.
9. The students will be able to select colors according to personal feelings and be able to explain why.
10. The students will demonstrate confidence in their use of arbitrary colors.
11. The students will be able to use a variety of line in their artwork and be able to identify different varieties.
12. The students will be able to define a rubbing and demonstrate how to make one.
13. The students will have had an experience in drawing from a model instead of simply from memory.
14. The students will be able to discuss something about an artist's life.
15. The students will have worked with a variety of drawing and painting mediums, printmaking and sculptural mediums, and will have worked with fabric.

16. The students will be able to point out the primary colors and be able to recognize the color wheel.
17. The students will be able to talk about some historical beginnings of art.
18. The students will be able to fold and bend paper to create an art object.
19. The students will be able to point out and name some different sculptural techniques.
20. The students will be able to name the basic shapes and be able to point out these shapes in objects around them.
21. The students will be able to point out color, line and texture in art work.
22. The students will have worked with clay.
23. The students will have constructed their own art tool (the loom), thus experiencing pride in their craftsmanship.
24. The students will be able to demonstrate the basic over-under process in weaving.
25. The students will have had an experience in working with papier mâché and be able to describe what it is.
24. The students will grow in their abilities to work in groups through group art projects, thus increasing their peer relationships.

**PART II**  
**SECOND AND THIRD GRADES**

**ORGANIZATION OF THE ART PROGRAM FOR  
THE SECOND AND THIRD GRADES**

- I. The teaching of the basic design elements: line, color, texture, shape and contrast.
- II. Supplementary art activities that will emphasize these concepts. (Ongoing throughout the year.)
- III. The over-all second and third grade program will have the main emphasis shared between EXPERIENCE and ELEMENT, with secondary emphasis on ART HISTORY/ART APPRECIATION.

## THE TEACHING OF THE BASIC DESIGN ELEMENTS

### 2ND AND 3RD GRADES

Recommended instructional approach:

- (1) Learning center approach\*
- (2) Entire class instruction approach

\*An aide is advisable in this approach to provide individual instruction.

Areas to be covered:

Line  
Color  
Texture  
Shape  
Contrast

Hints for setting up the learning environment:

(1) Have a display of the five basic elements of art design in the room. If wall space is lacking, a large appliance box could be made into a folding screen.

(2) A chart should be constructed with the name of each child under the heading of "Active Artist." When all the tasks have been completed, the child's name should be starred. A space by his name should be left under the title of "Inspiring Artist." Here the child selects one of the prints he has seen by a well-known artist during the course of his task completion that he likes the best, and the artist's name is placed next to his own. (If funds are available, inexpensive prints can be purchased and the child can earn a print of his own when he has completed his tasks.)

(3) The District Art Library and the Longview Public Library have prints available on a check-out basis to be used for display purposes.

(4) The District Art Library and the Longview Public Library have a selection of reference books that can be used in the teaching of the elements.

## DESIGN ELEMENT

### CONTRAST

**Materials:** Magazines (black and white pictures)  
Scissors  
Black and white construction paper  
Multi-colored paper strips  
Drawing materials (crayons, pencils,  
colored pencils)

#### 1. VISUAL SETTING:

a. Have a display of examples of black and white together. Animals are good sources of these examples (zebras, tigers, etc.).

b. Have examples of artists' work that use great amounts of contrast. Place the artist's name by his work if displayed. Discuss what stands out most in each work and why these things stand out.

#### 2. CONTRAST TASKS FOR THE CHILDREN:

a. Find and cut out pictures of animals that have a lot of dark and light design on their bodies.

b. Play a game of opposites with the children to illustrate that light and dark are opposites. Give them words and have them name the opposite of each word:

- (a) smooth
- (b) hard
- (c) wavy
- (d) good
- (e) fast

c. Give each child a word that has an obvious opposite to it. Ask each of them to draw the opposite of the word he is given.

d. Find and cut out five pictures of white objects and five pictures of black objects. Glue them to paper and label the white ones "light" and the black ones "dark."

#### 3. FINAL PROJECT:

Draw a picture making the one thing in that picture you feel is the most important the lightest color. Color

the rest of the objects and background with a darker color or colors. Give your picture a title or name.

Observable outcomes:

1. The students will be able to explain that dark and light are other words for contrast.
2. The students will be able to identify light and dark as opposites.
3. The students will be able to create a center of interest through contrast.

## DESIGN ELEMENT

### SHAPE

**Materials:** Magazines (both black and white and colored)  
Scissors  
Paste  
Colored and white construction paper  
A large selection of pre-cut basic shapes (circles, triangles, squares and rectangles)

#### 1. VISUAL SETTING:

a. Have examples of each of the basic flat shapes on display with their names printed beside them. A cut-out picture of an object that represents each shape would be advisable.

b. Have examples of artists' work in which these basic shapes are easily identified. Place the names of these artists by their work if displayed.

#### 2. SHAPE TASKS FOR THE CHILDREN:

a. Cut out a picture from a magazine that is an example of each of the four basic shapes.

b. Paste them down and write the name of the shape it represents next to each picture.

c. Using a sheet of paper upon which your teacher has made four sections with the name of each basic shape in a separate space, find the correct shape from among the pre-cut shapes for each section.

d. Do you know why a square is different from other rectangles? Have your teacher show you the difference. (In order to illustrate the difference, the teacher can use a folding ruler. Let the children make squares and rectangles on a sheet of paper using a ruler. Be sure to demonstrate.)

e. How many straight lines do you see in a

- (a) square?
- (b) rectangle?
- (c) triangle?



f. Can you tell your teacher what makes the line in a circle different from the lines in the other basic shapes?

g. Using the pre-cut shapes, pencil around the outside of each of the basic shapes.

h. Cut each shape out and glue down to a piece of colored paper. Make a design or picture inside each shape.

i. What shape do you like the best?

j. Draw a picture of something that has your favorite shape.

### 3. FINAL PROJECT:

Using the pre-cut shapes as guides, trace a variety of shapes on different colored paper. Cut them out and arrange your shapes into a design or picture. Glue them down and give your picture a title or name.

Observable outcomes:

1. The students will be able to identify the four basic shapes.

2. The students will be able to tell the difference between a square and other rectangles.

3. The students will be able to identify the basic shapes in paintings and other art work.

## DESIGN ELEMENT

### TEXTURE

Materials: Magazines (both black and white and colored)  
Scissors  
Paste  
White construction paper  
Colored pencils  
Pencils

#### 1. VISUAL SETTING:

a. Have a display of objects with obvious textures. These can be three-dimensional objects (tactile texture) or pictures of objects from magazines (visual texture). Set a card by each example with a word describing its texture on one side, placed face down. Title your display, "How Do They Feel?" Let the children answer the question for each object and then turn the card over to see if you are in agreement.

b. Have examples of artists' work that show use of visual texture. Some reproductions, if they are good, will show the texture of the artist's material (brushstrokes or media build-up). Explore the pictures and identify the images of texture that can be seen. Place a card with the artist's name by his work if displayed.

#### 2. TEXTURE TASKS FOR THE CHILDREN:

a. Find a picture that makes you believe that the object in it would feel:

rough  
smooth  
soft  
hard  
prickly  
sticky

b. Glue the pictures to another piece of paper and write the word that describes its texture beside it.

c. Find a picture of an animal that you especially like and use a word to tell how it "feels" when you touch it. Glue it to paper.

d. Draw a picture of your favorite animal and write a word next to it to tell how it feels when you touch it.

e. Draw or find a picture of something that you have touched that you did not like the feeling or texture of. Write a word that describes how it felt when you touched it.

f. Collect five pictures that have texture which you can describe. Write these words by your picture that has been glued down.

### 3. FINAL PROJECT:

Let's make a collage of textures.

The teacher will need to have a box filled with "junk" textures (cloth, plastic, wood, etc.) and a meat tray for each child to work upon.

Select a variety of textures and combine them on your meat tray into a picture or design.

Observable outcomes:

1. The students will see the difference between visual and tactile textures and name the sensation.
2. The students will be able to name varieties of textures.
3. The students will realize that everything has texture.

## DESIGN ELEMENT

### COLOR

Materials: Magazines with colored pictures  
Scissors  
Paste  
Colored construction paper  
Crayons

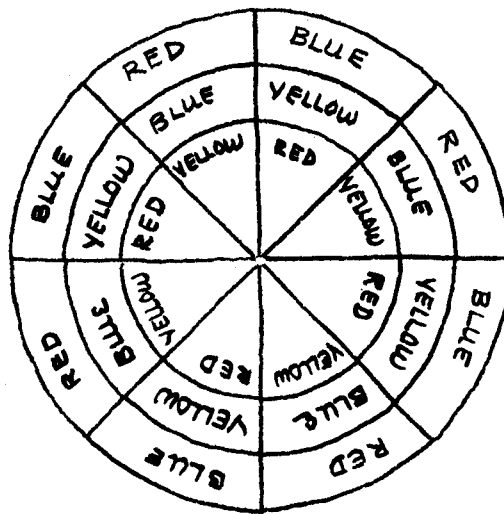
#### 1. VISUAL SETTING:

- a. Have illustrations of the six basic colors with their color names beside them.
- b. Have examples of artists' work that show a wide variety of colors. Place a card with their name by examples of their work.

#### 2. COLOR TASKS FOR THE CHILDREN:

- a. Find pictures of the six colors on the color wheel.
- b. Glue the pictures (one for each color) to a sheet of paper and label each with the right color name.
- c. Using the paper your teacher gives to you (9" x 18" white paper, divided into six areas), color an object for each of the colors on the color wheel.  
Example: YELLOW: A picture of a yellow sun.
- d. Find a colored picture in a magazine that makes you feel warm.
- e. Glue the picture to another paper and write the color names that make you think that the picture is "warm."
- f. Find a colored picture in a magazine that makes you feel cold.
- g. Glue the picture to another paper and write the color names that make you think that the picture is "cold."
- h. What is your favorite color?
- i. Draw and color yourself wearing your favorite color.
- j. Make a color spinner.

The teacher will need to pre-cut circles from white tag board with 10" diameters. Divide the pre-cut circles into eight pie-shaped wedges of equal size with lines drawn with a ruler. Two smaller circles are then drawn on the disc. The sections will be colored by the children with primary colored crayons as shown on the diagram below. When completed, the circle is attached loosely to the eraser of a pencil with either a straight pin or thumbtack. By spinning the disc with the fingers, the colors change before the children's eyes into bands of orange, green and purple.



Spinner Discs

### 3. FINAL PROJECT:

Using all of the projects you have just completed, let's make a book. You will need to make a cover for your book from colored paper. Using scraps of colored paper, glue a picture from the paper scraps to the cover. Copy the name of the artist you like the best who uses a lot of color in his work. Put the artist's name next to your name on your completed cover. Have your teacher punch holes in your pages and then hook the pages together with colored yarn.

Observable outcomes:

1. The students will learn the basic colors.
2. The students will experience how secondary colors are created and name them.
3. The students will realize that color can create feeling.

## DESIGN ELEMENT

### LINE

Materials: Magazines (both black and white and colored)  
Scissors  
Paste  
Colored and white construction paper  
Crayons and other drawing media  
String and yarn  
Squares of colored posterboard (9" x 9")

#### 1. VISUAL SETTING:

a. Have a display of one big piece of yarn or string that you have glued to a posterboard. The string should make varieties of lines as it continues around and about the board. As the question, "What kinds of lines do you see?" Have cards that give ideas for identifying line variations (straight, zig-zag, curved, looped, etc.).

b. Have examples of artist's work that show use of line and variety. Place a card with their name by examples of their work.

#### 2. LINE TASKS FOR THE CHILDREN:

a. Find three examples of lines in the magazines provided.

b. Cut them out and print a word by each that describes what line variations you see in each picture.

c. Make a picture from lines. Enjoy yourself and see how many different lines you can invent. Use a variety of colors, too.

d. Give your picture a name (title).

e. Pretend you are angry, happy, sad, sleepy, hurting and grumpy. Using a piece of paper that your teacher has divided into six sections, make a line or group of lines that looks like each word feels to you.

### 3. FINAL PROJECT:

Using yarn scraps, white glue, and a piece of posterboard, make a picture or design with as many different lines as you can think of.

#### FINAL NOTE FOR THE TEACHER:

Be certain to display the children's work.

#### Observable outcomes:

1. The students will experience that line has many varieties and that these varieties can make pictures exciting and expressive.
2. The students will be able to point out and name the varieties of line.

**SUPPLEMENTARY ART ACTIVITIES**

**SECOND AND THIRD GRADES**



## Dripping, Dropping of Line

Experience: Painting  
Art Element Emphasis: Line

Materials: 18" x 24" white butcher paper  
Newspapers  
Several jars of thinned black tempera  
Large brushes to apply the paint  
Water colors  
Water color brushes  
Smocks or shirts (a very messy project!)

### Procedure:

1. Show slides of the work of Abstract Expressionists (Action Painters). V-1 through V-10. Emphasize the spontaneity of their line.
2. Spread the newspapers out on the floor. Each student will have his own sheet of butcher paper and a large brush. Situate the tempera where a number of students can share the same jar.
3. Tell the students that since paint tends to run and drip anyway, we are going to take advantage of that quality. We'll let the paint drip down the page, then get it to turn a corner and move in a new direction. We may let it run all the way across the page, or stop it after a short distance. Demonstrate.
4. It will take some concentration to control the drip of the paint, to make it go in the general direction you intend. You will find that after applying the blob of paint, you must grab the paper with both hands, tip it, move it, jiggle it, and then get it back to a flat position when you want your paint to stop moving.
5. Music can be an added inspiration to this project. Let them do the dripping process for about ten to fifteen minutes, then set the paper aside to dry.
6. The next day you will take the frameworks you have made and use watercolors to color them.

Display work around the room.

Possible title: NO MORE STRAIGHT LINES

Time allowance: 1st session, 30-35 minutes  
2nd session may take up to 60 minutes

Three-Dimensional Butterflies

Experience: Sculpture  
Art Element Emphasis: Shape

Materials: Paper towel rolls  
Tissue paper (assorted colors)  
Pipe cleaners  
White glue  
Fishing line  
Paper clips

Procedure:

1. Show the mobiles of Alexander Calder. Slides: AA-12; AA-13. See Appendix III for mobile references. Explain what a mobile is.
2. Tell the students that they are going to create flying butterflies. Show them the materials that they are going to use.
3. Begin the instructions with a demonstration. Follow the same steps they will be expected to follow.
4. Cut the paper towel rolls into thirds. Cover one-third with colored tissue paper, using watered down white glue. This piece will make up the head, thorax and abdomen of the butterfly. (You may want to use a resource that shows the structure of the butterfly.)
5. Holes need to be punched in the sides to allow for insertion of pipe cleaners which will form the wings.
6. Stretch tissue paper across the shaped wings and carefully glue.
7. Attach pipe cleaner antennas.
8. Punch a small opening into the body. Attach fishing line with a paper clip tied on. Now the butterfly is ready for flight--after drying.
9. Encourage a patchwork of tissue paper colors on the wings.

Hang from the ceiling where the light can shine through, creating a stained-glass effect.

Possible title: FREE FLIGHT

Time allowance: 60 minutes

Observable outcomes:

1. The students will define the term "mobile" and explain how one is constructed.
2. The students will be able to follow instructions step-by-step as shown

\* \* \* \* \*

### Coiled Bowls

Experience: Clay (pottery)  
Art Element Emphasis: Form

Materials: Premixed clay  
Small bowls (paper bowls)  
Burlap and/or cloth scraps

Procedure:

1. Show pottery slides. B-6; E-5 through E-9. Be sure to tell time in history when they were made. Show examples of the various construction techniques involved in making pottery--coil, slab building, pinch-pots and wheel thrown. (See Appendix III.)
2. Tell the students that they are going to build a pottery form using a coil technique. Shape a coil for them into a spiral snail and lay it on the bottom of a bowl. (If plastic or glass bowls are used, line them with burlap or cloth to prevent the clay from sticking and cracking as it dries.) Form additional spirals about 12" long and place them around the sides of the bowl, allowing each spiral to touch. Some lop-sided spirals may be needed.
3. Now let the children begin. Plug the gaps between each spiral with marbles of soft clay. Smooth the inside of the bowl so that the lines of the spirals no longer show. Do not use too much pressure or the design on the outside of the bowl will be eliminated.
4. Finish smoothing the inside of the bowl. Add more clay marbles if needed to achieve a completely even surface. The coils must be wholly blended together to prevent cracking during the drying and firing processes.

5. Let the piece dry until it slips easily from its mold (as it dries, it shrinks). When the clay bowls are completely dry, they may be bisque fired. Glaze and then give them a glaze firing.

Display bowls in a safe spot to avoid breakage.

Possible title: AROUND AND AROUND WE GO!

1. The students will understand that pottery is an ancient art.
2. The students will be able to list the different pottery techniques.
3. The students will be able to construct a piece of pottery using the coil method.
4. The students will be able to define "bisque-firing."

\* \* \* \* \*

### Aluminum Foil Circus

Experience: Sculpture  
Art Element Emphasis: Shape and Form

Materials: Aluminum foil (covers from hot lunches are great)  
Decorative items:  
Material scraps  
Beads  
Sequins  
Yarn  
Ribbon  
Pipe cleaners  
Buttons  
Sewing trims  
White glue  
Stapler (for use by the teacher)  
Fishing line  
Cotton gloves

Procedure:

1. Show examples of wire sculpture animals. Check Appendix III. There are two slides available of Alexander Calder's wire sculpture animals--AA-10; AA-11. See if the students can identify the key touches that identify what animal is being sculpted. Emphasize that

the outstanding characteristics of an animal are what makes him stand out as unique from all the rest. Example: An elephant's floppy ears and trunk.

2. Tell them that they are going to make a circus from aluminum foil. Have them list animals and things that one would find at a circus. Write these on the board.

3. Demonstrate how to manipulate the foil. Have a lot of pre-cut strips of 1" thickness available. (Wearing cotton gloves on their hands for the rolling and flattening of the foil prevents nicks from the foil edges.)

4. A long strip can become the head, neck and body. Two shorter strips can become legs, which are tied to the body with tough fishing line (or possibly stapled by the teacher). Imperfections can be covered with the decorations.

5. The decoration is accomplished by the use of the decorative items listed. These can make blankets for the animals and other odds and ends can make eyes, hair, etc.

Display on a table-top circus arena or hang from the ceiling.

Possible title: RUNNING AWAY TO THE CIRCUS

Time allowance: Two 40-minute sessions.

Observable outcomes:

1. The students will have had first-hand experience with a unique sculpture material--foil. Manipulative skills with the medium will be acquired.

2. The students will be able to relate their idea into a visual symbol.

3. The students will be able to describe shapes and be able to make them.

\* \* \* \* \*

### Plastic Sack Sculpting

Experience: Sculpture  
Art Element Emphasis: Form

Materials: Clear plastic storage bags (small)  
Plaster of Paris  
Water

## Procedure:

1. Show examples from books (see Appendix III) and slides of abstract sculpture made in the round. AA-1 through AA-5; AA-8. Emphasize the form. See if the students can identify the basic shape the form derived from.
2. Explain something about the medium of plaster. The addition of water gradually begins a chemical change, producing heat and eventual hardening of the material.
3. Pour quick-setting plaster into a plastic bag (be certain that the bags are strong). Add lukewarm water to the plaster in the bag. Tighten the opening and gently squeeze the bag to mix water and plaster. When the plaster begins to feel warm, it will soon set. At that time, hold the bag in the desired shape until the plaster hardens.
4. Wet plaster in a plastic bag will set in whatever form the bag assumes. If fingers hold the bag as the plaster sets, the student's hands become the mold, and through this direct tactile experience of the molding process, the student feels what it is like to be a mold instead of remaining the passive recipient of the casting material. The finger-mold now becomes the active creator of the casting's form.
5. Once the bag is removed, the student can use simple tools, such as sharp stones, sticks or scissors to modify the form and add textural qualities to the surface. Painting the form with tempera, watercolor, or food coloring will help to accentuate some of his ideas. Scraping or cutting the painted surface and then repainting will further develop the textural aspects.

Display on a table

Possible title: BAG IT

Observable outcomes:

1. The students will gain first-hand knowledge of what a mold does.
2. The students will be able to add design elements of color and texture to the surface to enhance the over-all form.
3. The students will be able to describe plaster of Paris as a medium.

\* \* \* \* \*

Creativity Grab Bags (1)

Experience: Sculpture Collage  
Art Element Emphasis: Form

Materials: Paper sacks, each filled with a collection of items. Possible items might be:

toothpicks	cardboard pieces	feathers
spools	paper scraps	material
buttons	rubber bands	string
beads	straws	yarn
wood blocks	popsicle sticks	bandaids

White glue  
Scissors  
Crayons  
Pencils

Procedure:

1. Show slides of collage work done by artists. P-2; Q-13; W-5 through W-9. Discuss the various materials combined in a collage construction. Show slides of Constructive sculpture. AA-10; AA-22 through AA-25. Discuss the various shapes combined in each sculpture.

2. Give each student a bag, contents unknown. Allow a few separate periods of time for each to play with the contents of his sack.

3. After the play periods, allow them to arrange the contents in a final construction. All the items in each student's sack must become a part of the final product.

Display results on a table.

Possible title: ONE MAN'S JUNK, ANOTHER MAN'S TREASURE

Time allowance: Two 10-minute play periods on different days, or once in the morning and again in the afternoon. One 35-minute session to put together.

Observable outcomes:

1. The students will be able to describe how artists make pictures from assorted materials.

2. The students will make a sculptural design containing the basic shapes.

3. The students will be able to list the basic shapes in their designs.

\* \* \* \* \*

### Creativity Grab Bags (2)

Experience: Collage  
Art Element Emphasis: Composition (all the DESIGN elements)

Materials: Bags filled with the same kinds of items used in previous activity  
Construction paper  
Paste or glue  
Crayons  
Watercolors  
Water cans  
Brushes  
Pencils  
Felt pens  
Scissors

#### Procedure:

1. Repeat number one in previous activity.
2. Let each student grab a theme from a grab bag. This will be their challenge. Make up your own themes or select from those that follow:

The Door	Winter's Morning on Red Paper
Down a Windy Staircase	Through a Glass, Darkly
Edge of Time in Yellow	Year of the Cat
Time for a Change	Beyond Reach
Behind Blue Eyes	Summer of His Years
Sunset in Purples	The Surprise Present
Turn a Blind Corner	Green Was the Color of My Love's Eyes

Some of these may seem too abstract--pick and choose. Either give each student a different theme or, possibly, have two or more do the same one. It is suggested that the students be asked not to spoil the surprise by giving other classmates their titles before the work is displayed.

3. If construction paper seems too flimsy on which to glue the objects, then use posterboard. Make certain they use all their grab bag items. Color and line can be added.



Display with titles.

Possible title: CAN YOU HEAR WHAT I'M NOT SAYING?

Time allowance: Two 35-45 minute sessions

Observable outcomes:

1. The students will be able to construct an art project with an abstract theme.
2. The students will be able to put together their work with basic knowledge of design taken into consideration.
3. The students will be able to list some of the elements of design.

\* \* \* \* \*

### Papier Mâché Animals Around Bottles

Experience: Sculpture  
Art Element Emphasis: Form

Materials: Bottles with long necks (wine bottles  
are good)  
Newspaper  
Wheat paste or starch  
Masking tape  
Tempera paint  
Varnish  
Material scraps of all kinds  
Buttons and beads  
Rick-rack and other sewing trims  
Sequins and glitter  
Pipe cleaners  
Tissue paper scraps

Procedure:

1. Using reference books available at the school or listed in Appendix III, show the children examples of papier mâché animals. Central Washington State College's film service has a rental film available about Alexander Calder, who has done a variety of work in wire about the circus (see Appendix V). Check Appendix V also for available District films on the subject of papier mâché.
2. Center the project around circus animals. The form they work up will be dependent upon the shape of the

bottle they select for a base. Wash the bottle inside and out. If the bottle is to be removed later (though it is suggested that it be left in for support), coat the outside of the bottle with vaseline. If a particular shaped head is desired, it can be made from a crumpled newspaper, or a lightweight object with the desired shape can be taped on the base.

4. Explain that papier mâché is a type of molding, (See Appendix II for other molding recipes.) Newspaper and starch will be built up to construct the desired end shape. If the bottle is to be removed, enough coatings of paper strips must be applied that the shape will not collapse when it is taken out. If the bottle is to remain inside, three coats may be enough.

5. Demonstrate the coating procedure. Start with small pieces of TORN newspaper dipped in starch or wheat paste. Remove excess starch by running the strip between two fingers, much like a squeegee. Begin at the bottom and work towards the top (the bottom will dry more slowly). Then start your second layer from the bottom again. It is advisable to use colored newspaper for every other coat so the student can tell where he left off.

6. After all the coats have been applied, place a final coat using torn paper towels and making the surface as smooth as possible for eventual painting. Set aside on a shelf to dry. It will take from four to six days to dry thoroughly.

7. When dry, paint a base coat of tempera paint. Let it dry, then shellac the paint to seal it. Once the shellac is dry, the detail can be added with acrylic paint. The student's imagination will enter here. Using available materials, he is encouraged to deck out his animal or circus person. Some bottles can be on their sides and legs added with thread spools (or paper rolls can be taped on for legs before papier mache is applied).

Display your entire circus on a multi-colored paper covering with crepe paper trim around the table.

Possible title: A DAY AT THE CIRCUS

Time allowance: This is an on-going project that may take 5-7 days to complete. Allow 45 minutes per session plus clean-up time.

Observable outcomes:

1. The students will be able to execute a piece using the modeling process.
2. The students will have the ability of following a project step-by-step in order for it to have the best results.
3. The students will learn social responsibility in helping to clean up.

\* \* \* \* \*

Scissors and Paper

Experience: Collage  
Art Element Emphasis: Color and Form

Materials: Various colors of construction  
paper pieces  
Rubber cement or paste  
Scissors  
9" x 12" white posterboard

Procedure:

1. Show the slides of the Fauve group of painters. L-1 through L-13. Emphasize their use of arbitrary color. Reference books about their work are also available. (See Appendix III.)
2. Discuss the basic shapes. Use slides AA-29; C-17; C-28; Q-2; Q-5; X-2; X-8 for identification of shapes seen in these art works.
3. Give each student a piece of white posterboard. Explain that they will be creating a picture using cut-out shapes of various colors. Overlapping of shapes is encouraged and arbitrary use of color is essential. If trees "feel" purple, by all means cut out purple trees. Try to have a reason for the color selected for the various objects in the picture. It would help to give the students a theme to follow. It would be about the seasons, the circus, etc.
4. They may tear or cut the paper. Set the mood of the picture with the colors selected. Do not paste objects down until you feel you have all the pieces you will be using. Experiment by moving the shapes around the page.

Frame pictures with a sheet of colored paper that complements the colors in the work.

Possible title: WILD BEASTS LOOSE!

Time allowance: 45 minutes

Observable outcomes:

1. The students will be able to discuss the art of the "Fauves" (Wild Beasts).
2. The students will successfully use arbitrary color in their work and be able to back up their selection of color with a reason following the principles of the Fauve artists.

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#### Wood Construction

Experience: Sculpture  
Art Element Emphasis: Form

Materials: Assorted pieces of wood scraps  
Empty thread spools  
Medium sandpaper  
White glue  
Clear lacquer

Procedure:

1. Show slides of various wood sculptures. AA-10; AA-22; AA-23; AA-24; AA-25. It is suggested that the film, "People Who Make Things" be shown. (See Appendix V.) It is about a girl who makes unusual dolls, and while it is recommended for high school, it is short enough that younger students might enjoy it and gain insight from it.
2. Explain that the basic shapes combined can create a pleasing new form. See if they can identify the basic shapes in the slides shown.
3. Let them experiment with building with the blocks without gluing. Then have them select a given number of pieces (possibly 8) and tell them to arrange them, building upward. Before gluing together, they should sand the pieces.

4. Point out the natural texture of the wood and explain that the pieces will not be painted in order that the natural texture will remain visible. Instead, the finished sculpture will be coated with clear lacquer. Provide for ventilation and protection of the surface area they are working upon.

Display the sculpture on colored paper trays.

Possible title: WOOD YOU LIKE TO TOUCH?

Time allowance: Two sessions, 45-minutes each

Observable outcomes:

1. The students will be able to construct pieces using natural textures and will learn how to enhance them through sanding and lacquering.
2. The students will be able to name and use basic shapes in sculpture giving evidence that all forms derive from variations of these shapes alone or in combination.

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### Photomontage

Experience: Collage  
Art Element Emphasis: Shape

Materials: Magazines  
Various sizes of white tagboard  
(about 9" x 12")  
Scissors  
Rubber cement or paste

Procedure:

1. Explain what a collage is. (See Appendix I.) Show slides of artists' work in collage. P-2; Q-13; W-5 through W-9. Explain what a photomontage is. (See Appendix I.)
2. The children will select pictures that represent themselves--likes, dislikes. Words may also be cut out and integrated into the photomontage.

3. Rules: (1) All surfaces must be covered;  
(2) Each item must overlap slightly;  
(3) Start from the middle and fan out;  
(4) Color balance must be considered  
(avoid too many black and white  
in just one area--spread them out).

4. Somewhere in the collage, have the students cut out the letters of their name (pasted together like a ransom note and glued onto the collage in a visible spot). Some help in organization and balance must be given.

Display without framing. Some may decide to re-cut the borders of their collages to emphasize the shape of some of their cut-outs.

Possible title: ME, MYSELF AND I

Time allowance: First session, collecting items and  
arranging - 45 minutes.  
Second session, gluing and finishing -  
45-60 minutes.

Observable outcomes:

1. The students will be able to balance a collection of cut-out items on one paper.
2. The students will reveal some things about themselves that may increase the teacher's knowledge about them.
3. The students will be able to define the terms "collage" and "photomontage."

\* \* \* \* \*

### Weaving In The Round

Experience: Fabric  
Art Element Emphasis: Color

Materials: Coffee can plastic lids or paper plates  
Large-eyed tapestry needles--blunt  
Yarn of various colors and textures

Procedure:

1. Show examples of weaving techniques. (See Appendix III for references.) Point out uses of color and texture arrangements.

2. Give each student a coffee can lid (or heavy duty paper plate). Using a blunt tapestry needle, punch an uneven number of holes, evenly spaced, round the lid or plate (approximately 2/3" to 1" from the edge) and one hole in the middle of the disc. This becomes the frame for a wagon wheel warping.

3. Starting on the back side and the outer edge, thread carpet warp or string from the back side up, then down the middle, and finally through the next hole until completely finished. If the warp does not turn out to be long enough, tie onto the end of the first string.

4. After the warping is finished and the end string tied to the beginning knot, the weaving process can begin. Any kind of yarn can be used, even small pieces.

5. Starting as close to the center as possible with an "over-under" weave, the beginning thread is pulled gently around to start, and the end is tucked under the first two rows of weaving next to the center hole. Add new colors by tucking the ends under the weaving instead of knotting them. Start a new color in some spot other than where you stopped, preventing holes from occurring in the pattern. A variation in pattern can be made by skipping threads, such as with an "over-two, under-one" stitch.

6. When a student feels he is finished (usually they weave to the end of the warp strings), he can decide what kind of an edge he wants. Suggest fringe made with a double strand--its ends put through the folded loop.

Display with or without backing.

Possible title: AROUND AND AROUND WE GO

Time allowance: First session, 45 minutes to allow for construction of the loom and warping.  
The rest would be an on-going project.  
Allow for 30-minute sessions.

Observable outcomes:

1. The students will select colors on the basis of combinations, using and defining primary and complementary colors.

2. The students will be able to follow the instructions completely and will learn to follow all instructions better.

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### Stained Glass

Experience: Crafts (sculptural in technique)  
Art Element Emphasis: Color

Materials: Glass scraps (assorted colors)  
6" x 6" squares of clear glass (one  
per student)  
Glue for glass (not white)  
Grout  
Grout coloring agent (to simulate lead)

#### Procedure:

1. Show the students some of the stained glass windows of the Middle Ages. DD-8; DD-9. Explain their use at this time. See Appendix III for additional resources. Emphasize the use of color and some of the obvious color schemes used at the time. You may briefly introduce basic color schemes to them.
2. Go through the scraps of glass ahead of time, sorting the best pieces out and washing the glass fragments from each. The students will select the glass they want to work with and then arrange the pieces on their square piece of clear glass. Once the complete selection has been made (keep pieces close together, but not touching), they will glue the pieces to the clear glass with appropriate glue. They need a channel between the sections for the grout.
3. After the glue dries (about half an hour), the grout can be mixed with the coloring agent until the proper lead-like color is reached. Place a sufficient amount of grout on each design. Using tongue depressors, have the students carefully fill in the spaces around the glass until the whole design is covered.
4. After the grout is firm (about 45 minutes), commence the washing process. The most important part of this step is to be sure that the running water will not disturb the grout between the glass pieces. Using a sponge, wash the pieces until the excess grout can be washed away with slowly running water.

Display where light can show through.

Possible title: LET THE SUN SHINE IN



Time allowance: Two or three sessions, 30-40 minutes each. The grouting and cleaning will need to be done all in one session of about an hour and 15 minutes.

Observable outcomes:

1. The students will be able to follow distinct and important directions completely.
2. The students will be able to make a sound color combination selection for the project based on color scheme information given by naming primary and complementary colors.
3. The students will be able to discuss the use of stained glass in other ages.

\* \* \* \* \*

### African Mask Cut-Outs

Experience: Paper Cut-out (Collage)

Art Element Emphasis: Contrast

Materials: Black and white 9" x 12" construction paper  
Scissors  
Paste or glue  
Colored paper scraps

Procedure:

1. Show slides of African masks. C-1 through C-8; C-10; C-17; C-24 through C-27; C-30; C-33. Explain the purpose of these masks. Emphasize the use of contrast to draw attention to the various features. Also, explain the concept of symmetry in design and point out the symmetrical designs in the masks. (See Appendixes III and V for other illustrative materials.)
2. Demonstrate how to achieve simple symmetry using folded newspaper. Let the students try on their own sheets of newspaper.
3. Ask the students to name things in nature that have symmetry in their design (Butterflies, fruit cut in half, their own faces). Use a mirror to further illustrate what is meant by symmetry as mirror image.

4. Tell them that they are going to create their own symmetrical African mask. Beginning with a white or black piece of construction paper, they will make a shape for their mask that is perfectly balanced by using the folding and cutting technique that they tried with newspaper.

5. Once they have their shape, they will add the features, using the colored paper scraps. Retaining a symmetrical design will be a task, but it is their objective and must be emphasized. Their choice of colors will provide the necessary contrast to create emphasis of particular features. No gluing should occur until the pieces have been first arranged on the face.

Glue the finished mask to a neutral colored paper so as not to take away from their emphasis through contrast in the mask. Display.

Possible title: MASK SYMMETRY

Time allowance: 45-60 minutes

Observable outcomes:

1. The students will be able to cut a symmetrical shape.
2. The students will be able to express desired emphasis in their project through creation of color contrast.
3. The students will be able to discuss why other cultures use masks.
4. The students will be able to define symmetry.

\* \* \* \* \*

### Leaf Prints

Experience: Printmaking  
Art Element Emphasis: Texture

Materials: Leaves of all shapes and sizes  
6" x 18" sheet of brown construction paper  
Thick orange poster paint  
Paper toweling  
Newspaper  
Brushes

## Procedure:

1. Ask the students to bring in three different green leaves that they can find on the ground. While waiting for all of them to accomplish this task, place the leaves that have been brought in in a wet paper towel and place them in a plastic sack. A cookie sheet can also be filled with water and the leaves left floating on top of the water to keep them from drying out.
2. Each student takes one leaf, a brush, a paper towel and a piece of the brown paper. Working on top of a newspaper covering on the floor or large table, the student takes the paint and brushes it on the leaf (one side only--the veined side). By laying the painted leaf on the brown paper and rubbing it gently, but firmly, with the paper towel, the student makes his print.
3. Now select a second leaf and repeat the process. Some leaves will work better than others. Let the students share their leaves as they go along, if they find some that work better than others.
4. Black or brown provides the best background for the orange paint. Yellow and red paint could be used in place of orange or along with it.

Display without framing.

Possible title: LEAF ME ALONE!

Time allowance: 45-60 minutes

### Observable outcomes:

1. The students will discover that objects all have a texture, some more than others, and that there are ways of uncovering this texture by printing.
2. The students will find that many different items can be used as a printing tool--in this case, the leaf.

\* \* \* \* \*

### Printing With The Thumb

Experience: Printmaking  
Art Element Emphasis: Line and Texture

Materials: Ink pads with commercial inking  
Newsprint  
3" x 5" pieces of white drawing paper  
Fine-point felt pens  
Print shirts

Procedure:

1. Show various examples of printmaking. M-1; M-3; M-4; M-7; M-8; Z-13; Z-14. Many good reference books are available for check-out (see Appendix III). Explain that the purpose of printing is to cut away or remove the parts we don't want to print with ink.
2. Explain that one of the simplest kinds of printing is done with the child's own thumb. (Which can be found many places around the house--usually in places where it shouldn't be!)
3. Today we are going to create our own thumbprint drawing, using one thumbprint and some felt pens to decorate around it.
4. Have the students make a number of thumbprints on practice paper and see if it reminds them of a particular object, such as an owl, mouse, dog, cat, etc. Have them wash their hands thoroughly after this; otherwise, their papers will become smudged and messy. (Also, the type of ink we are using is not water-soluble and caution must be taken not to get it on clothing.)
5. Have them use the object they like the best for their final drawing. Make a new thumbprint on the small piece of drawing paper. Then add details around it, such as arms and feet (the thumbprint would be considered the head and body). Take care not to cover the print mark up with lines. Carefully add the detail and needed "props" to illustrate your object. Example: A mouse would have ears and a tail added, and perhaps a mouse hole drawn and a piece of cheese drawn near it.
6. Ideas could come from their favorite sport or activity. Swimmers, golfers, runners, ballerinas, animals are some ideas.

Frame and hang for viewing by all.

Possible title: UNDER MY THUMB!

Time allowance: Two 30-minute sessions

Observable outcomes:

1. The students will recognize that printmaking need not come from elaborate means.
2. The students will be aware of their thumbs and the whorls of their thumbprints, bringing them in touch with their bodies.

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### Printing With Paraffin Plates

Experience: Printmaking  
Art Element Emphasis: Line and Texture

Materials: Quarter-pound blocks of paraffin  
Pointed stick (sharpened dowel)  
Old toothbrushes  
Rubber end of a food scraper  
Ink (the ink must be homemade to get the right consistency in order to get it to take to the wax). Use one of the following mixtures:

1. Commercial finger paints with just a bit of wheat paste;
2. Thickly prepared wheat paste, tinted with powdered paints (a squirt of liquid detergent to improve its texture);
3. Powdered pigment and a bit of wheat paste added to Prang's Media Mixer (a clear, water soluble, multi-media paint body).

Procedure:

1. Give the students their wax and have them scratch their names on the back. Show slides of printmaking techniques. M-1; M-3; M-4; M-7; M-8; Z-13; Z-14. Discuss each (see Appendix I).
2. The teacher should demonstrate how to engrave lines in the wax (about 1/16" deep). Some caution is needed not to exert too much pressure, as this will cause the block to break. Wax particles are removed from the lines with a toothbrush.

3. The ink is applied with the rubber scraper and pressed into the lines with a tongue depressor or piece of cardboard. The surface of the wax is then scraped clean with the rubber food scraper. Tell the students to get the surface of the plate as clean as possible using their best effort.

4. Paper is placed upon the inked engraving. The back of the paper is rubbed firmly with one's fingers so that the paper is actually forced into the ink-laden lines. When the paper is pulled from the plate, the ink in the lines comes up with it.

Select the best proof of each student and frame.

Possible title: A WAXY BUILD-UP!

Time allowance: Two 40-minute sessions

Observable outcomes:

1. The students will learn about various printmaking techniques and be able to discuss the different effects of each medium.

2. The students will have a successful experience in printmaking with an unusual medium--wax plates.

\* \* \* \* \*

### Action Drawings

Experience: Drawing  
Art Element Emphasis: Line

Materials: 12" x 18" white drawing paper  
Crayons

Procedure:

1. Show artists' slides that display people in action. CC-1; CC-2; CC-11; B-16; H-5; I-2; I-3; J-3; J-4. Ask the students to act out some of the poses. Have them notice the position of the arms, legs, head and torso.

2. Lead the students in a game of pantomime. Ask for volunteers to pantomime an activity such as a baseball player swinging a bat or pitching a ball, a golfer, a dancer, etc. After a few have done this, go back and have others redo them. This time draw attention to the joints

of the actors and actresses. If you bend over to pick something up, it's your waist that helps. If you alter the position of your feet, it's the ankles that help. Test the wrists, elbows, fingers and your eyeballs as they make movement.

3. Tell the students that in their pictures today they are to bend and move as many parts of the bodies in the pictures as they can. Ask, "Is your subject running, jumping, swaying? How do the joints bend to achieve this movement?" Tell them to try their best to show this in their pictures. Have only one person in the picture.

Frame the results on colored paper.

Possible title: OBSERVING MOVEMENT

Time allowance: 40-50 minutes

Observable outcomes:

1. The students will be better able to show body movement in their drawings.
2. The students will gain an understanding of how the body achieves movement.

\* \* \* \* \*

### Woven Self-Portraits

Experience: Fabric  
Art Element Emphasis: Line

Materials: Loose weave bags for citrus fruits  
(check the local grocery stores),  
cut into 5" x 7" pieces  
Masking tape  
Rug yarn  
Jute  
String  
Thread, in a variety of colors and  
textures  
Large-eye tapestry needles (blunt  
ends)  
Large black crayons

**Procedure:**

1. Show examples of rug hooking, knotting methods, tapestry techniques, and stitcheries. (See Appendix III.) Explain the techniques of each. (See Appendix I.) You may want to use the illustration of basic stitchery stitches (Appendix VII) and have them practice a couple first. A number of films are available (see Appendix V).
2. Tape the edges of the canvases with masking tape to prevent unraveling.
3. Have the students draw a simple self-portrait (no intricate detail) on white drawing paper the size of their canvas. Place this under the canvas and trace the picture onto the canvas using black crayon.
4. Now the lines are gone over using needle and yarn or jute. Freedom to discover methods of weaving the yarn through is a necessity. Some variations can be had by gluing decoration onto the surface towards the completion of the work. Buttons can be sewed on foreyes; rickrack can be added.
5. The woven self-portraits can be placed in individual frames, or all projects can be sewn together as in a patchwork quilt and hung as a wall-hanging.

Display work somewhere in the school.

Possible title: A STITCH IN TIME

Time allowance: This is an on-going project. Allow for 25-30 minute sessions for 2-3 days

**Observable outcomes:**

1. The students will gain an insight into textile techniques requiring weaving, stitching and hooking methods.
2. The students will be able to use these materials to successfully "draw" a picture.

\* \* \* \* \*

Paper Strip Transparency

Experience: Design

Art Element Emphasis: Color, Line and Shape



Materials:      Black construction paper, pre-cut into  
                  strips of various lengths and widths  
                  Scissors  
                  Glue  
                  Tissue paper of assorted colors

Procedure:

1.      Share pictures and slides of Medieval stained glass windows (DD-8; DD-9) and Roualt's paintings that resemble a stained glass window (L-10). Reference books are available (see Appendix III).

2.      The students will construct a chosen subject (perhaps "animals") with black strips of paper which they cut or tear to the required lengths. Particular thought and care should be given at this time to the visual interest created by the arrangement of black lines and the shapes formed by joining the lines.

3.      When satisfied with the arrangement of lines and shapes formed, the strips of paper are attached to each other with glue. All parts of the subject must connect in order to remain a whole composition when lifted from the table. (An over-all size limit should be set--it cannot be too large.)

4.      The framework is now placed over the chosen colors of tissue paper and marked off and cut to fit, allowing for a gluing edge. Two or more layers can be combined to produce a combined color effect.

Display on a window where the lighting will enhance the over-all technique most.

Possible title:   NEED A STAIN REMOVER?!

Time allowance:   45-60 minutes

Observable outcomes:

1.      The students will understand that shape can be defined by line.

2.      The students will begin to understand that framing is important to the creation of a stained glass window for over-all support.

\* \* \* \* \*

### Pictures Made From Paper Lines

Experience: Drawing (with paper lines)  
Art Element Emphasis: Line

Materials: Strips of black paper of assorted lengths  
and cut in a large quantity prior to  
activity  
White or light-colored construction paper  
12' x 18"  
Scissors  
Glue or paste  
Brushes

#### Procedure:

1. Show slides of artists' work that emphasizes the use of line in order to express their ideas. U-1 through U-5; R-1 through R-13. Discuss the varieties of line and have the students identify these varieties in everyday objects.
2. Ask the students in what ways we make lines--with pencils, crayon, paint, et. Show the students the lines you have cut and how they might be used on a flat surface to make new lines and create shapes.
3. Now let them experiment with some paper lines and begin to create a picture of their own. They should first arrange the lines on paper without gluing. Show ways in which they can make an arch from straight lines, or a shape, such as a box.

Display pictures on colored paper.

Possible title: LINE-UP

Time allowance: 45 minutes

#### Observable outcomes:

1. The students will be able to identify lines in objects found around them.
2. The students will be able to create an identifiable picture simply through the use of line.

\* \* \* \* \*

### Crayon Resist

Experience: Drawing and Painting  
Art Element Emphasis: Line

Materials: 9" x 12" white construction paper  
Assorted crayons  
Watercolors or diluted India ink  
Large brushes

#### Procedure:

1. Show the students prints or slides of artists who used a great variety of line in their paintings to express their feelings. V-1 through V-10.
2. Explain that paintings are done in various ways, not always just with paint. Today they are going to do a painting that uses crayon as well as paint.
3. Explain that crayon is a wax and that wax will not soak up moisture. Maybe some of them can think of examples of wax that can illustrate this concept. Some penny candy (is there still such a thing?) consists of wax containers with juice inside them; or how about the wax that may go on their kitchen floors (they must have spilled a glass or two of milk on the floor). Anyway, get the point?--wax resists moisture.
4. Explain that they are going to make a very colorful design using lots of thick crayon lines on the paper. Tell them to use a nice variety of line--not simply scribbles. As if they remember that line has many varieties (thick, thin, curving, wavy, zig-zaggy). Also, encourage a variety of colors. Have them leave a little of the white paper showing.
5. Once they have finished their design, they will paint over the whole paper with paint. Have them watch what happens. The paint or ink should bead up on the wax. (Now, this does not mean they should go home and cover Mom's floor with paint to see what happens!)

Display finished pictures on brightly colored paper frames.

Possible title: I JUST CAN'T RESIST YOU!

Time allowance: 60 minutes

Observable outcomes:

1. The students will be able to explain the principle of crayon resist and possibly incorporate this understanding in future projects.
2. The students will select a good variety of lines and be able to identify the lines they are creating.

\* \* \* \* \*

### Expressing Cold Through Line

Experience: Drawing  
Art Element Emphasis: Line

Materials: 9" x 12" sheets of light blue construction paper  
Black construction paper  
Glue or paste  
Scissors  
Pieces of brightly colored construction paper

Procedure:

1. On a cold, blowing day, take the students outside. Bundle up and find shelter some place where the weather can be felt somewhat and observed well.
2. Ask the children to look for signs of the weather. (wind-bent trees, flying leaves, things blowing down the streets, the diagonal drops of water, clouds scurrying by). Let them try to see these things and describe them before you tell them what you see.
3. Go back inside and tell them that their art project is going to be about the weather this day. Ask what colors the cold makes them think of. Show them slides that have a weather feeling about them. J-1; J-5; J-8; J-10; J-15. Have them identify from the colors in the painting what the weather is like. Have them look for contextual clues as to what the temperature might be.
4. We are going to use cool blue paper and black cut-outs to make a picture of the weather today. What things might stand for a blustery day?--trees (barren and bent), clouds (fluffy and black), rain (slanted and sharp), people (in raincoats and under umbrellas).

5. Let's cut out some of these things and place them on our paper in a way that shows everyone else what the weather was like today. People are not hard to cut out. Find a basic shape (triangular or rectangular) and place snippets for small legs and cut an umbrella shape to place over the body, hiding the head. Make the umbrellas the only other color we use. It will brighten up the picture.

6. When finished, hang them and have a discussion about the varieties of line they see. How did they use line to create an impression of movement in their picture? Does the dark silhouette help to create interest on the light blue background?

Possible title: WEATHER FORECAST

Time allowance: First session, 45 minutes  
Second session, 30-40 minutes

Observable outcomes:

1. The students will be able to express feeling and mood in their pictures through a better understanding of line and color.
2. The students will be able to use contextual clues to discover more about painting compositions.

\* \* \* \* \*

### Life-Size Self Portraits

Experience: Drawing and Painting  
Art Element Emphasis: Shape, Line and Color

Materials: Large roll of white butcher paper  
Crayons  
Tempera paint in six colors  
Scissors

Procedure:

1. Show slides of Realist portraits that use full-figure compositions. F-22; G-4; H-6; H-7; H-8; H-9. Have them take notice of the way the figure is standing.
2. Explain that the form in a painting or drawing has a contour line that encloses the shape.

3. Tell them that they are going to make a life-size portrait of themselves on butcher paper. To do this, they must each have a partner. Having an extra child left over is the ideal opportunity to demonstrate. (You will need to demonstrate anyway.)

4. One of the children lies on the paper on his back. Arms and legs should be slightly extended so that his body can be traced around. The other student then traces around him with a crayon. The person being traced must lie very still.

5. Once the outline is done, the other child is traced. Cut out carefully each of the shapes.

6. With paint and crayon the students fill in all the personal details that make their "person" become a representation of themselves. Hair color, hair style, eye color, clothing, etc., all play an important part of their personal identification.

This is an excellent activity to do before an open house. The finished self-portraits can be attached to the students' seats as a surprise for the visiting parents. They can also be attached to the wall for display.

Possible title: WHO AM I?

Time allowance: Two 45-minute sessions

Observable outcomes:

1. The students will become aware of detail and express it in their drawings and paintings.
2. The students will begin to see contour line in drawings, paintings and other art forms.
3. The students will enhance their self-concept.

\* \* \* \* \*

### Mixing Secondary Colors

Experience: Painting  
Art Element Emphasis: Color

Materials: Red, blue, yellow tempera paint  
Large brushes  
Coffee cans for water  
Sheets of 18" x 24" white butcher paper  
Diagram of the color wheel (Slide: DD-10)  
Newspapers  
Paint shirts

Procedure:

1. Show slides of the Neo-Plasticism group of modern art. U-1 through U-5. These all contain the three primary colors. Have the students identify these colors. Explain that all of the rest of the colors on the color wheel are made from these colors. (Be certain to have an illustration of a basic color wheel to show them.)
2. Show the slides of the Fauves (L-1 through L-13) and have the students identify the colors that they see in each painting.
3. Using the color wheel, point out the primary colors and then the secondary colors. Ask if anyone notices something special about the placement of these six colors. If no one can answer, explain how the secondary colors are mixed from the primary colors. RED+YELLOW=ORANGE; BLUE+YELLOW=GREEN; BLUE+RED=PURPLE (VIOLET). Demonstrate the mixing for the class.
4. Let the students experiment on their own in the mixing of these colors. If some ask why their green looks very blue, then you can explain that if the two colors that are mixed together are not in the same amount, the one there is more of will show up more in the secondary color. Have them look at the color wheel and see if the color they have mixed is like any of those colors.
5. After they have experimented for a while, ask them to paint a picture using the six colors--red, blue, yellow, green, orange and violet.

Frame all of the pictures.

Possible title: FIRST AND SECOND

Time allowance: Two 45-minute sessions

Observable outcomes:

1. The students will be able to identify and mix the secondary colors with paint.
2. The students will start to look for colors in artists' work and be able to identify them.

\* \* \* \* \*

Tie and Dye

Experience: Fabric  
Art Element Emphasis: Line

Materials: Liquid dye (or make your own; see Appendix II)  
Rubber bands of various sizes  
String  
Rocks  
Small blocks of wood  
Plastic squeeze bottles  
Large bleach containers to store dye in  
Large pans to dye in  
Drying rack  
Newspapers

Procedure:

1. Show examples of tie dye done by the Navaho Indians and tie dye artists. (See Appendix III.) Share some of the historical background of tie dye with the children. (See Appendix I.)
2. Explain that tie dye patterns are formed by covering the parts of the material you do not want to dye with a constricting item, such as string or rubber bands. Patterns are made by following certain folding, gathering and twisting procedures. Items can be wedged in material, such as blocks of wood and rocks, to keep the dye from coloring certain areas. Demonstrate the different ways of tying. (See Appendix VII)
3. Have the students try their creativity on white T-shirts or pieces of torn white sheets. Make certain that the dye baths have 1/2 cup salt and 1/2 cup detergent soda per gallon to keep the color fast. The longer the color is allowed to soak into the material, the darker and brighter the final color. The dye will eventually weaken after a number of dyeings and will have to be thrown out. (Yellow weakens very rapidly.)



4. If the garment is to be multi-colored, have the students select analogous colors (review these) and start with the lightest color first, ending with the darkest color. (Also, using liquid dye in squeeze bottles and then covering the dyed areas with more rubber bands or string will create interesting effects.)

5. When the dyeing is finished, untie in a sink and hang to dry. The colors will appear very bright when wet. Remind the students to have these garments washed separately.

Display finished garments.

Possible title: I WOULD DYE FOR YOU!

Time allowance: 60 minutes

Observable outcomes:

1. The students will be able to do some of the typical knots, gathers and folds involved in tie dye.
2. The students will have an understanding of the historical background of tie dye.
3. The students will be able to talk about other cultures' use of tie dyeing.
4. The students will be able to describe analogous color.

\* \* \* \* \*

### Macramé Key Rings

Experience: Fabric  
Art Element Emphasis: Line

Materials: Heavy rug yarn (or thick acrylic cord)  
Beads  
Metal key rings  
String  
Pencils (or doweling cut to 8")  
Masking tape

Procedure:

1. Explain some of the history of macramé (see Appendix I). Show examples of macramé using reference books found in Appendix III.

2. Have the students set up practice string. Cut four pieces of string, three feet in length. Fold each piece in half separately and mount, using the lark's head knot (see diagram), on the doweling or pencil. Tape doweling to desks.

3. Begin with the half knot (see Appendix VII). Explain that the halfknot is half of a square knot, one of the two basic macrame knots. The half knot is a twisting knot. (It would be to your advantage to set up a large demonstration model, using a large stick, such as a broom handle, and mount heavy rope to the stick.)

4. Once the cord has been demonstrated, have the students attempt to make a half-knot chain, one right after the other, using four of the cords. Remind them to let the cords twist over when they show a tendency to do so. Each knot should be very secure and right up next to the first, but it need not be pulled extremely tight. They will soon get the feel of just the right pressure to use and consistency in the knots will occur.

5. Now, using the other four cords, demonstrate the complete square knot. Emphasize that the other half of the knot is the same as the first half, only the procedure is reversed. Have them make a chain of square knots, one right after the other. The biggest problem will be remembering which side was knotted last. The square knot will lie flat and won't twist.

6. Distribute key rings. Mount two 2-foot cords directly on the ring, using the lark's head knot for mounting. With these four cords they will make a series of square knots. Add beads by sliding them up the middle (holding) two cords and securing immediately after with another square knot tied snugly up under the bead.

7. Finish the key chain by using an overhand knot (see diagram), first with the two left cords and then with the two right cords.

These would make good gifts. They could be mounted on a bulletin board for display.

Possible title: KNOT NOW!

Time allowance: First session, learning the knots, 60 minutes.

Second session, reviewing what was learned the day before and making the key ring, 45-60 minutes.

Observable outcomes:

1. The students will learn how to tie the half-knot and square knot and be able to mount cords using the lark's head knot.
2. The students will be able to identify these knots in other macramé projects.
3. The students will be able to discuss some aspects of the history of macramé.

## Second and Third Grades

### SUMMARY OF OBSERVABLE OUTCOMES

1. The students will be able to use the different ways of creating line variety and will be able to point out creative use of line in art works.
2. The students will be able to name the basic colors of the color wheel and be able to mix them from paint.
3. The students will be able to create feeling or mood through the use of color.
4. The students will be able to point out the difference between visual and tactile texture and be able to point out the difference between the two in art works.
5. The students will be able to point out texture in all things.
6. The students will be able to name the four basic shapes and will be able to point them out in works of art.
7. The students will be able to discuss the difference between a square and a rectangle.
8. The students will be able to define contrast and point out its use in creating centers of interest.
9. The students will be able to discuss various art trends and be able to point out different art styles in paintings and prints they may be shown.
10. The students will be able to follow step-by-step instructions accurately.
11. The students will be able to discuss different pottery techniques, such as coil, slab, pinch, and wheel-thrown.
12. The students will be able to discuss aspects of our art heritage.
13. The students will be able to relate their ideas through visual symbolism.

14. The students will be able to identify and use a variety of sculptural materials.
15. The students will be able to identify molds that could be used in casting.
16. The students will be able to add texture and color to sculptural surfaces.
17. The students will be able to point out art made from a variety of materials.
18. The students will be able to be abstract in art projects when asked.
19. The students will be able to point out and use natural textures in sculpture, thus gaining an appreciation for natural art elements.
20. The students will be able to organize their compositions into balanced results through the use of the basic elements of line, color, shape, contrast and texture.
21. The students will begin to use color schemes once they have been shown how colors work together in harmony.
22. The students will be able to point out and use symmetry.
23. The students will be able to use new printmaking techniques and transfer the knowledge acquired previously.
24. The students will be able to draw figures using body movement principles.
25. The students will have had experiences with textiles and be able to demonstrate their knowledge of the new techniques.
26. The students will be able to discuss or define batik and stained glass art.
27. The students will be able to demonstrate new ways of using the crayon in art.
28. The students will be able to use contextual clues to see more in a painting.
29. The students will be able to point out and use detail.
30. The students will be able to do manipulative work such as tying knots and weaving.

**PART III**  
**FOURTH AND FIFTH GRADES**

ORGANIZATION OF THE ART PROGRAM FOR  
THE FOURTH AND FIFTH GRADES

- I. Reviewing the basic concepts of the five art elements: COLOR, LINE, TEXTURE, FORM and CONTRAST. (Suggested half-year program.)
- II. Supplementary art activities highlighting and re-emphasizing these concepts. (Ongoing throughout the entire year.)
- III. Over-all fourth and fifth grade program will have the main emphasis on ELEMENT, with secondary emphasis divided equally between ACTIVITY and ART HISTORY/ART APPRECIATION considerations.

## REVIEWING THE BASIC ART ELEMENTS

### I. COLOR

Activity: Making a COLOR FOLDER illustrating the properties of color.

Preparation: Show the film, "Discovering Color," reviewing the following properties of color. (All are shown in the film.)

- |                 |    |   |
|-----------------|----|---|
| (HUE)           | 1. | What is "hue?"  |
| (VALUE)         | 2. | What is color value and how is it achieved in painting?   |
| (CONTRAST)      | 3. | What are complementary colors? What happens when they are mixed together?                                   |
| (TEMPERATURE)   | 4. | Using the color wheel, what are considered to be "warm" colors and what are considered to be "cool" colors? |
| (COLOR SCHEMES) | 5. | Review the three basic color schemes:<br>MONOCHROMATIC<br>ANALOGOUS<br>COMPLEMENTARY                        |
- Show slides with examples of these color schemes: Monochromatic: I-1; M-2; Q-15; Q-16; Q-17. Analogous: E-21; K-21. Complementary: C-13; D-1; K-19.

### Assignments:

#### #1 Hue: Constructing a Color Wheel

Materials: Color Wheel (or slide: DD-10)  
Large pieces of white butcher paper (approximately 16" x 20")  
Primary colors of liquid tempera  
Large and small brushes  
Coffee cans for water  
Palettes for mixing of colors  
Compass, pencils, scissors, rubber cement  
9" x 12" sheets of white construction paper  
Newspapers and paint shirts for protection against paint spills



## Procedure:

1. Tell the students that they are going to create their own color wheel from the primary colors. They must use careful judgment in the selection of the color examples that they will place on their wheel.
2. Have them first make the circle upon which they will eventually glue their samples. Use the white construction paper and draw the circle, using a compass. Set this aside with the student's name on it.
3. Using the butcher paper, paint and palettes, they will begin to mix the twelve colors. Make certain that they know that the secondary colors come from mixing two primaries together and that the tertiary come from mixing a primary and a secondary. It is very important that they do not mix too much water in their paint or their samples will come out very washed-out in appearance. They want nice bright colors. Make the samples large enough to cut a circle example out. When all the colors are created, set the paper aside to dry.
4. When dry, make circular shapes from the swatches of colors. It is suggested that the primary colors be made a little larger than the secondary and the secondary a little larger than the tertiary. These are to be arranged on the pre-drawn wheel in the proper order. See if they balance the same as the color wheel example. If they do, glue down with rubber cement and label each color name. Now, draw a straight line from one primary color to another, forming a triangle. Draw a dotted line from one secondary color to another, forming another triangle. Together, the two triangles will form a six-sided star. Study the relationship of the colors on the wheel.
5. Collect the finished color wheels and put aside for final placement in the color folder.

Time allowance: Two 45-minute sessions

## Observable outcomes:

1. The students will gain an understanding of the medium of tempera paint.
2. The students will be able to mix the colors on the color wheel from the three primary colors.
3. The students will be able to organize material that is to serve illustrative purposes.
4. The students will be able to construct a relationship between colors.

## #2 Value: Creating a Value Scale

Materials: Use slide DD-13 for example  
Materials are the same as in previous assignment with the addition of:  
White and black tempera  
Colored 9" x 12" construction paper

### Procedure:

1. Tell the students that they are going to learn how to change the VALUE of a color by using black to darken or white to lighten. Adding black creates a SHADE of a color; adding white creates a TINT of a color. They are to start with one basic color (select one from the three primary colors) and gradually change the value of the color by adding more and more white. Then they will change the value of the same color by adding more and more black. The changes should be gradual, but differences should be seen from one step to the other. Have them make five tints and five shades, leaving one swatch the pure color (no white or black added). Let the paint dry.
2. When dry, use the compass to extract the examples (all the same size). Arrange them according to degree of value (light to dark). Label each end and title the page, "VALUE SCALE."
3. Collect the finished examples. Stress neatness in the work. Set them aside for placement in the completed folder.

Time allowance: Two 45-minute sessions

### Observable outcomes:

1. The students will be able to change the value of a color.
2. The students will be able to define and make a "tint" or "shade" of a color.
3. The students will gain further understanding of how to organize material that is to serve illustrative purposes.

## #3 Contrast: Creating a Design With Complementary Colors

Materials: Color Wheel  
9" x 12" colored construction paper in the following colors: red, green, yellow, violet, orange and blue (plus white)  
Scissors  
Rubber cement

**Procedure:**

1. Review what a complementary color is and how it affects our perception. Show the slide of Op Art (X-6) and have them respond to what it does to their eyes (it should pulsate and cause a sensation of dizziness).
2. Tell them that they are going to create a paper cut-out design using complementary colors. They can use either one sheet of colored paper and make their cut-out shapes from its complement or white paper and two complementary colors as the cut-out pieces. They can create an optical design through arranging the pieces in a moving pattern or a symmetrical design.
3. Cut out all the pieces first, then arrange them on the paper before gluing. Remove excess glue by gently rubbing clean fingers over the dried glue.
4. Collect the finished designs and put with the other papers for eventual combining into a folder on color.

**Time allowance:** Two 45-minute sessions

**Observable outcomes:**

1. The students will be able to name the complement to each color on the color wheel.
2. The students will be able to explain how optical art is created.
3. The students will be able to clean their papers of glue residue, encouraging craftsmanship in the finished products.

**#4 Temperature: Finding Examples of Warm and Cool Colors**

**Materials:** Color Wheel  
Colored construction paper  
Scissors  
Rubber cement  
Magazines

**Procedure:**

1. Using the color wheel, have the students offer suggestions for identifying the colors through the temperature they suggest. Which colors look warm? Which colors look

cool? See if they can decide upon a spot to divide the color wheel between warm and cool colors (between yellow-green and green and violet and red-violet).

2. Once they have established the correct division, tell them that they are to locate among the colored pictures in the magazines three warm-colored items and three cool-colored items.

3. Once they have found these items, have them cut them out in interesting shapes and glue the warm examples to a sheet of "warm-colored" construction paper and the cool examples to a sheet of "cool-colored" construction paper. Examine their selections closely--yellow-green is a "warm" color, not a "cool" color.

4. Collect finished examples and place with the other three assignments for safekeeping. Make certain they are putting their names on their work.

Time allowance: One 50-minute session

Observable outcomes:

1. The students will be able to identify "warm" and "cool" colors around them.
2. The students will be able to discriminate between close hues.

#5 Color Schemes: Creating a Painting Based on One of the Three Color Schemes

Materials: All colors of tempera paint  
Various sizes of brushes  
Coffee cans for water  
18" x 24" white drawing paper  
Pencils  
Palettes for mixing colors  
Paint shirts and newspapers

Procedure:

1. Review color combinations in paintings (color schemes). Tell the students that they are going to select one of those schemes and use it in a painting. Be sure to give them a theme, such as Animals in the Zoo, or Space Age, or Circus. Have books available that will contain examples of theme subjects (see Appendix III).

2. Once they have selected a subject and a color scheme to use, they will draw their idea first on the paper with pencil. They must cover the entire picture with color. It is not advisable to cover the paper first with one color and then try to paint on top of the color. Discourage this procedure. Discuss the size of object. Draw large and stay away from detail. Color combinations are to receive most of their attention.

3. When dry, the paper can be folded in half to fit the size of the other pages. Sign your name like an artist would. The District Art Library has a print of Vincent Van Gogh where he has boldly signed his first name on a large vase (Sunflowers). It is also a good example of an analogous color scheme (see Appendix VI).

Time allowances: Two or three 45-minute sessions

Observable outcomes:

1. The students will explain the difference between color schemes mentioned.
2. The students will know what colors are used in each.
3. The students will take pride in their work by signing it as an artist.

#### #6 Finishing the Book: Designing a Cover

Materials: 9" x 12" colored construction paper  
Scissors  
Rubber cement

Procedure:

1. Each student will create a symmetrical design on one sheet of colored construction paper (have them select a color they are particularly fond of). Show them how to create symmetrical shapes and lines. (This should be a review of information they have been given before.)
2. Cut out all pieces and arrange on the chosen sheet of paper before beginning to glue.
3. When dry, gently rub all glue residue from the design. Arrange the five other color assignments in order. Either staple together or make holes and attach yarn to hold the book together. FINISHED!

Time allowance: 45 minutes

Observable outcomes:

1. The students will increase their understanding of symmetrical design.
2. The students will receive the satisfaction of completing a project.
3. The students will demonstrate their knowledge of the aspects of color as gained from the previous color experiences.

## II. LINE

**Activities:** Design projects illustrating line directions and variety in line.

**Preparation:** Show the film, "Discovering Line" (see Appendix V). Introduce the students to the five basic line directions: VERTICAL, HORIZONTAL, DIAGONAL, CIRCULAR and BURSTING FROM CENTER (a combination of all). Review line varieties. (Use examples of Albert Hirschfeld's cartoons found in the New York Times' Sunday editions at the Longview Public Library.)

### Assignments:

#1 Line Direction: Pencil Designs of Each Line Direction

**Materials:** 9" x 12" white drawing paper  
Drawing pencils (#1)  
Ruler

### Procedure:

1. Have the students make five rectangles on their paper. You will have to demonstrate. It is suggested that each one be the same size (3" x 3") and that the students be given help in placing them on their paper. Demonstrate how to measure with a ruler (basically).

2. Once they have all the squares drawn, ask them to make a line design for each line direction. Example: If they are illustrating VERTICAL, all the lines must be going straight up and down. Encourage them to make a pattern for each.

3. When they are done, some color might be added with thin felt pens. Label the paper "LINE DIRECTIONS" and label each example with the proper title.

**Time allowance:** Two 30-minute sessions

### Observable outcomes:

1. The students will be able to create patterns illustrating the five line directions.

2. The students will be able to identify line directions they see.

#2 Line Variety: Yarn Design on Posterboard

Materials: 6" x 8" pieces of posterboard  
Assorted bits of yarn and string  
White glue  
Scissors  
Thin felt pens

Procedure:

1. Tell the students they are going to create a collage of line varieties using yarn and string. Demonstrate how the yarn can be formed into varieties of line. Once they have glued a design to the board and it is dry, they will fill in some of the shapes created with more lines with felt pens.

2. They can make the yarn and string more flexible by coating them with white glue first. VARIETY is the key word here, but be careful of chaos in placement. Encourage careful placement.

Time allowance: Two 30-minute sessions

Observable outcomes:

1. The students will invent line varieties that they have not thought of before.

2. The students will be able to combine the elements of variety and direction in line into one creation and be able to identify both if asked.



### III. SHAPE AND FORM

**Activities:** Paper collage of shapes and three-dimensional construction of paper form.

**Preparation:** Show film on "Discovering Form" (see Appendix V). Review the four basic shapes: SQUARE, CIRCLE, TRIANGLE, and RECTANGLE. Relate each basic shape to its corresponding shape: Square: CUBE; Circle: SPHERE; Triangle: PYRAMID/CONE; Rectangle: RECTANGULAR BOX. Identify these shapes and forms in nature.

#### Assignments:

##### #1 Shapes: A Paper Collage of Shapes

**Materials:** 9" x 12" colored construction paper  
Scissors  
Compass and rulers  
Pencils  
Rubber cement

#### Procedure:

1. Tell the students that they will cut out a variety of the basic shapes in assorted colors and sizes. Then they will arrange these shapes on a sheet of construction paper, either in an abstract design or a representational picture. Encourage overlapping and stress variety in shape, size and color.
2. Arrange shapes on the paper before gluing. Remove excess dried glue by rubbing gently with clean fingers.

**Time allowance:** Two 30-minute sessions

#### Observable outcomes:

1. The students will be able to identify the basic shapes and organize them into a balanced composition.
2. The students will show craftsmanship in their work by properly cleaning their paper of glue residue.

## #2 Form: Paper Sculptures

Materials: Various sizes colored construction  
paper  
Scissors  
Glue  
Plastic fishing line

### Procedure:

1. Tell the students that they are going to create some paper forms by folding and cutting paper. A good resource book is Griffis' How to Make Shapes in Space (see Appendix III).
2. By folding the paper over and making cuts on the fold, the shape becomes a form when folded the other direction and either glued or stapled. Many variations can be done with paper strips and cut-out areas.
3. These can be hung with plastic line.

Time allowance: 45 minutes

### Observable outcomes:

1. The students will identify the four basic shapes and their corresponding form names.
2. The students will transfer the knowledge by identifying these shapes and forms around them.

#### IV. CONTRAST

**Activities:** Making symmetrical masks first in black and white, then with complementary colors.

**Preparation:** Show the film, "Discovering Light and Dark" (see Appendix V). Review what CONTRAST means (see Appendix I). Locate things in the room that have a large amount of contrast (look at the students' clothing).

#### Assignments:

##### #1 Black and White Contrast: Symmetrical Mask

**Materials:** White and black 9" x 12" construction paper  
Scissors  
Rubber cement

#### Procedure:

1. Ask the students if they can remember what "symmetrical" means. Ask for examples around the room of symmetrically formed objects and designs.
2. Tell the students that they are going to make a symmetrical cut-out mask design that has a great deal of contrast. Their mask will be either black (glued on white paper) or white (glued on black paper). They may do one of each.
3. Begin by folding the paper in half (either way) and cutting out the basic outline of the mask. Once this is done, they will carefully cut out the features on the fold.

**Time allowance:** 30 minutes

#### Observable outcomes:

1. The students will demonstrate that they understand what symmetrical design is.
2. The students will be able to identify black and white contrast around them.

#2 Colored Contrast: Symmetrical Mask

Materials: Sheets of 9" x 12" complementary  
          colored construction paper  
          Scissors  
          Rubber cement

Procedure:

1. Repeat the same process you went through in the previous activity. This one is essentially the same.
2. This time they will be using one color as the base and its complement as the mask. You will probably need to review what a complementary color is.

Time allowance: 30 minutes

Observable outcomes:

1. The students will know what symmetrical design is and be able to identify it in objects they see.
2. The students will see the impact of contrast through use of color.

## V. TEXTURE

**Activities:** Identifying VISUAL textures and TACTILE textures.

**Preparation:** Show film on "Discovering Texture." Introduce the words "TACTILE" and "VISUAL" texture. Explain the difference (see Appendix I). Identify texture around the room.

### Assignments:

#### #1 Visual Texture: A Collection of Photographic Textures

**Materials:** Magazines  
Scissors  
Glue  
9" x 12" white paper

#### Procedure:

1. Tell the students that they are going to make a collection of "visual" textures that they find in magazines.
2. Set a number to look for. Once they have collected them all, they will cut them out neatly and glue to a piece of white paper. Now they will write what the texture looks like it would feel like if they could touch it. (Example: A piece of glass would be labeled "smooth.")

Time allowance: 45 minutes

#### Observable outcomes:

1. The students will be able to explain what visual texture is.
2. The students will demonstrate their ability to identify visual texture.

#### #2 Tactile Texture: A Collection of Rubbings

**Materials:** Tracing paper or newsprint  
Flat crayons  
Scissors  
Glue  
9" x 12" sheets of colored paper

**Procedure:**

1. The class is to make a collection of rubbings from objects they find around the room. You may need to review what a rubbing is and how one is obtained.
2. When they have collected at least a certain number you have set, then they cut them out into interesting shapes and glue in an arrangement on colored paper.

**Time allowance:** 45 minutes

**Observable outcomes:**

1. The students will be able to distinguish by pointing out and describing the difference between VISUAL and TACTILE texture, realizing that often both types are present in observation.
2. The students will be able to describe what a rubbing is and how to obtain one.

**SUPPLEMENTARY ART ACTIVITIES**

**FOURTH AND FIFTH GRADES**

## Toothpick Designs In Space

Art Element Emphasis: Form

Materials: Toothpicks (flat or round)  
White glue  
Newspaper  
Wax paper  
Spray paint (optional)  
Plastic line for hanging

Procedure:

1. Show slides of modern sculptures. Point out solid forms and forms that enclose space or that can be seen through. Slides: AA-1 through AA-31. Emphasize that sculpture has form and occupies space.
2. Tell the students that they are going to create a sculpture that encloses space.
3. Cover the tables with newspaper and supply each student with a sheet of waxed paper to work upon. Give each a box of toothpicks and a small amount of white glue placed in a small puddle on the waxed paper.
4. They will take off from here and begin to build a toothpick structure that is non-objective in subject matter. They are to allow for enclosing of space and the ability to see through the sculpture when completed.
5. They may experiment by building flat designs, letting them dry and then connecting to the base. Do not lay the toothpicks side by side; keep space between them for the best effect.
6. When finished, allow to dry completely--two to three days--and then they may be spray painted in a well ventilated area.

Hang for display with the plastic line.

Possible title: PICK YOUR FAVORITE

Time allowance: This would be considered an on-going project with probably 30-40 minute sessions provided.



Observable outcomes:

1. The students will be able to create form around space.
2. The students will respect the fact that discipline is required in the creation of art, not only in sculpture, but all areas of art.
3. The students will understand the concept that sculpture does not have to be mass, but space as well.

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### Papier-Mâché African Masks

Art Element Emphasis: All the DESIGN elements

Materials: Paper plates  
Newspaper  
Egg cartons  
Masking tape  
Oil base clay  
Acrylic paint  
Tempera paint  
Starch (liquid)  
An assortment of decorative additions,  
such as raffia, ribbon, feathers,  
jute, yarn, beads, material strips  
Paint shirts

Procedure:

1. Share with the class the slides on African art. C-1 through C-33. Discuss the different purposes of their masks. Have books available for them to look through on African art (see Appendix I). Show where the continent of Africa is.
2. The Longview Public Library has an interesting assortment of African music that could be used during the project.
3. Cover work area with newspapers and have the students wear paint shirts for protection. You may want to pre-tear the paper for papier machine (do not cut) into small pieces. The students will have a tendency to tear the strips too large and wrinkles will result. Give each group of about four children a coffee can with liquid starch in it. Give each student a paper plate and have them write their names on the back.

4. First they will place any areas that they may want built up and tape on egg carton sections for eyes, noses, cheeks, or chins.

5. Starting first at the top and working down, they will begin their first layer of paper. When dipping the paper into the starch, they should be shown how to squeeze the excess starch from the strip. Too much starch will retard the drying process.

6. They will place approximately five layers of newspaper over the entire mask. Alternating between black and white newspaper and colored newspaper will help them see where they have left off. Always start at the top and work down. The final coat will be done with pieces of paper toweling to provide for a painting surface.

7. When the papier mâché is completed, the mask must be allowed to dry out for about five days. They can now work on a design to paint on the face.

8. When it is dry, coat the entire mask with a base coat of only one color with tempera paint. Let it dry.

9. Paint a protective coating of shellac over the tempera and allow to dry.

10. When the shellac is dry, detail and additional color can be added with acrylic paint.

11. Trim with raffia, yarn, etc.

Display masks with a title for each mask, as if they were being used in an African society. Perhaps simulate an African dance using the masks and appropriate tribal music.

Possible title: AN APPLE A DAY KEEPS THE WITCH DOCTOR AWAY!

Time allowance: This is an on-going project. Actual work time probably would be five or six 45-minute sessions.

Observable outcomes:

1. The students will be able to transfer the information received from the slides on African art to a similar product of their own creation.

2. The students will be able to integrate the elements of design into one composition and be able to identify these elements if asked.

3. The students will gain an awareness of other cultures and be able to discuss them.

\* \* \* \* \*

### Shadow Faces

Art Element Emphasis: Line

Materials: 12" x 18" construction paper  
Scissors

Procedure:

1. Show slides of African masks. C-1 through C-8; C-10 through C-17; C-20; C-24 through C-28; C-32; C-33. Ask the students to tell something about the faces they see. Are they mad, sad, happy, scary? What lines help to make them look the way they do?

2. Tell them that they are going to create a face out of construction paper without removing one piece of the paper. Pass out a sheet to each student.

3. Fold the construction paper in half. Cut the shape of the head. It will be symmetrical. Now, cutting always on the fold, add cut lines to make the eyes, nose, mouth and facial lines to help create the mood of the face. Do not cut any pieces out.

4. When it is unfolded, open the shadow face. Bend and pull the swirls and curls so that there will be open spaces in your mask.

Tape to the window to allow the light to come through. Use as costumes in a dance performance done to African music.

Possible title: ONLY THE SHADOW KNOWS

Time allowance: 30-40 minutes

Observable outcomes:

1. The students will find a new way to make a statement in art without removing or adding to the base material.
2. The students will use line to give a message to the viewer.
3. The students will have an exposure to the design of African art and awareness of other cultures by discussing the art and/or performing a dance.

\* \* \* \* \*

Hanging Paper Sculpture

Art Element Emphasis: All the DESIGN elements

Materials: Colored paper strips (various lengths and widths)  
Clear tape and rubber cement  
Plastic fishing line for hanging  
Scissors

Procedure:

1. Show slides of Constructivists' work. AA-22; AA-23; AA-9; AA-24; AA-25. Discuss their use of positive/negative balance in their work.
2. Tell the students that they will be making a Constructive paper sculpture where they will start with a frame folded into a shape and then fill in the shape with additional paper shapes. Louise Nevelson's walled constructions, like framed paintings, are crammed with a variety of forms creating a separate and distinct spatial existence, using found objects.
3. The sculpture, once again, is to be confined within a restraining wall. This wall can be any depth and take on any form. The existence within is to become a center of interest in itself.
4. Curl, twist, fold paper strips to set inside the wall. Stapling may provide more security to the structure.
5. When done, attach fishing line to the top of the sculpture and hang it freely, allowing for the light to create shadows within the sculpture.

If space does not permit hanging, then attach to the wall where the shadows will still result.

Possible title: CONSTRUCTION CREW AT WORK: CAUTION

Time allowance: Two 40-45 minute sessions

Observable outcomes:

1. The students will be able to describe and point out the difference between positive and negative space.
2. The students will be able to identify a Constructive sculpture and tell the difference between it and a Subtractive.
3. The students will be able to describe a found object.

\* \* \* \* \*

### Embossing

Art Element Emphasis: Shape

Materials: A roll of heavy duty aluminum foil (enough for each student to have a 9" x 12" sheet and some left for errors)  
Cardboard pieces not more than 1/4" thick  
Teacher's scissors  
White glue  
Tongue depressor or popsicle sticks  
A display of basically flat, small objects such as coins, flat wrenches, washers

Procedure:

1. Review the four basic shapes and show examples from your display of combinations of these shapes. Review the concept of found objects.
2. Show slides of cubistic endeavors and have the students point out what shapes they can find. Slides: Q-1 through Q-5; Q-7 through Q-9; Q-13; Q-14; Q-18; Q-20.
3. Explain the concept of embossing to the class (see Appendix I).
4. Tell them that they are to select one or two flat objects that would fit comfortably a number of repeated times on their sheet of foil.

5. Copying the shape exactly or deriving from the shape on cardboard is the next step.
6. Once they have an odd number of items (to help create a balance), they are to cut the shapes out and glue them with rubber cement to a piece of cardboard slightly larger than the foil. Arrangement is important. Stress balance of objects and the beauty or boredom in too much repetition.
7. Once the shapes have been glued, texture lines can be carefully added on top of the shapes or in the background with white glue. Allow this to dry overnight.
8. The next day they can begin to place the foil over the entire composition, taking care not to tear the foil. Gently, but firmly, using the side of a popsicle stick or tongue depressor as a tool, smooth the foil over the design. Allow for folds around shapes and textures.
9. When done, tape foil on the edges to the cardboard. Attach frame over rough edges and display.

Possible title: CURSES, FOILED AGAIN!

Time allowance: First session, 45-60 minutes  
Second session, 30-40 minutes

Observable outcomes:

1. The students will be able to cut out objects reduced to the basic shapes and name these shapes.
2. The students will be able to create a variety of texture lines on their work using found objects.
3. The students will be able to see that art is all around them.

\* \* \* \* \*

### Paper Sculpture Totem Poles

Art Element Emphasis: All of the DESIGN elements

Materials: Oak tag board  
Pencil  
Felt pens  
Stapler  
Empty pop cans

## Procedure:

1. Explain the role of the totem pole in the lives of the Northwest American Indians. Using a map, show where these people lived. Share Indian lore with the class. The Longview Public Library has a number of excellent reference books (see Appendix III). Show examples of totem poles from pictures or slides. Slides: DD-6; DD-7. Explain the purpose of the totem pole and what a totem pole is.
2. Have the students identify the bold, simple lines and stylized symmetrical forms of the totem pole. Have them find the distinguishing feature that identifies one totem pole from all the others. (For example, the beaks of the hawk and eagle will differ, although the structure of the head and ears will be similar. The hawk's beak curves down to touch the mouth, but the eagle's beak curves down to a point.)
3. Begin the design by dividing a 9" x 12" sheet of oak tag into three equal vertical columns. The center column should be further divided into two equal vertical columns. To keep the lines parallel, equally distant points should be marked off from the edge of the oak tag on both the top and bottom. These points are to be connected with a very faint pencil line. Use the same procedure to make horizontal lines.
4. Sketch the totem pole in the center column. When the design is fully developed, outline the left side of the totem with felt tip markers. A mirror image is then outlined on the right side.
5. Select shapes and colors for dramatic impact. Strengthen the all-over design by careful use of black accents. Now color the rest of the design with felt tip markers.
6. The folding procedure begins by rolling the oak tag board into a tree-like form by firmly holding the straight edge of the table until it curves.
7. Make slits for the addition of beaks, tongues, etc., before folding.
8. When all the forms are inserted and secured, the curled totem pole can be weighted by wrapping it around an empty soda can and taping it. Stapling can add

reinforcement. A hole, punched in the back three inches down from the top, provides a means of displaying the totem pole as a wall hanging as well as a standing sculpture.

9. The topping to the project can be the addition of 12" wing spans attached to the back and bearing their own symmetrical design.

Note. Students feeling the need for more guide lines in the planning stage should be encouraged to use them (see paragraph 3 of Procedure).

Display by hanging or setting on a table.

Possible title: TOTE A TOTEM!

Time allowance: Three to four 30-40 minute sessions

Observable outcomes:

1. The students will gain an understanding of the background of Indian totem poles and respect for other cultures.
2. The students will be able to create a symmetrical design correctly.
3. The students will be able to incorporate all the elements of design into one project.

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### Soap Carving

Art Element Emphasis: Form

Materials: Bar of soft white soap (Ivory is good)  
Knife  
Pencil  
Manila paper

Procedure:

1. Show slides on subtractive sculpture done in different historical eras. PREHISTORIC: A-10; A-11; A-14; A-15. ANCIENT: B-1; B-3. RENAISSANCE: F-27; F-28. MODERN: AA-1 through AA-4; AA-8.

2. Explain what subtractive sculpture is. Tell them that they are going to create a modern abstract sculpture from a bar of soap.



3. Trace around the bar of soap, making several tracings. Draw a simple design in each rectangle of an abstract form the student may want to carve. The object must end up free standing.

4. Select one of the shapes and cut it out. It should fit exactly on top of the bar of soap. With this guide, the student runs a pencil along the lines of the design, pressing down firmly so that the pattern will be etched into the soap.

5. Now the soap is ready for carving. Before beginning, emphasize that the soap should be removed only in small shavings. If too large chunks are taken out at a time, the bar will probably break.

A piece of scrap wood cut to size and perhaps painted can be used for mounting the soap sculpture. It can be glued to the soap.

Possible title: A CLEAN GETAWAY!

Time allowance: Two or three 35-minute sessions

Observable outcomes:

1. The students will see how subtractive sculpture has been done by artists since early times.
2. The students will describe and be able to carry out the subtractive process.

\* \* \* \* \*

### Greek God Puppets

Art Element Emphasis: All of the DESIGN elements

Materials: Lunch sacks  
Tempera paint and felt pens  
White glue and rubber cement  
Yarn, buttons, rickrack, material scraps  
and other materials on this order

Procedure:

1. Discuss the concept of Greek Mythology. Share slides of some of the ancient art depicting ancient gods. B-17; B-18. A list of some of these gods follows:

Jupiter-Zeus-Hera  
Athena  
Mars  
Vulcan

Artemis  
Venus  
Mercury (hermes)  
Pluto

Apollo  
Poisedon

A reference book on Greek mythology is Gayley's Classical Myths. (see Appendix III). You might share some Greek music during the project. One available record at the Longview Public Library is "Songs and Dances of Greece."

2. Tell the students that they are going to put together a puppet show of possible pagan gods that fit into modern times. Have them try to think of one of their own. Some possible ideas might be:

Vacuum cleaner god  
Television god  
Stereo god

Washing machine god  
Engine god  
Motorcycle god

3. After they have found an "idol" of their own, they will each be given a paper sack upon which to illustrate their idol in puppet form. (The logical place for the mouth is where the bottom crease of the sack folds over.)

4. When done, a new project involving the creation of a puppet show could be undertaken.

5. Possibly conduct a dance or role play each god or goddess.

If not used as a puppet show, display the puppets with their given names.

Possible title: IDOL HANDS CREATE

Time allowance: Two or three 35-40-minute sessions

Observable outcomes:

1. The students will gain some knowledge of Greek history and our cultural heritage.

2. The students will have an experience of creating a symbol for modern technology.

\* \* \* \* \*

## Paper Strip Edge Designs

Art Element Emphasis: Contrast and Shape

Materials: Construction paper strips of various lengths and widths  
Glue (possibly a stapler, too)  
Scissors  
18" x 24" pieces of construction paper

Procedure:

1. Show sculptural reliefs done by Louise Nevelson. Slides: AA-22; AA-23. Point out how she accomplishes positive and negative effects in her wood cut-outs. Also, emphasize the shadow effect creating contrast in relief work.
2. The students will make a paper strip relief picture by using all the strips while on their edges. Bending the strips in a curvilinear fashion will help avoid much frustration. Using as few strips as possible will help avoid design clutter. Demonstrate how to bend, curl, fold and glue the strips. Fixing strips in position may be accomplished by running them through a puddle of glue on a paper towel, then setting them in place.
3. Small, isolated objects all over the paper are tabu. Repetition is good, but variety is also necessary. Repeating the same shapes but in different sizes proves a good solution to the problem.
4. Unity of design is achieved by setting the strips against each other tangentially, or positioning smaller strips inside the curve of larger ones. Connecting different shapes also helps to unify.
5. Variety is achieved through fringed elements--if animal shapes, tails-manes-feet. Strips of different widths vary surface relief. Never glue anything down until the picture is complete.
6. Some subject suggestions are: a face, an animal, a flower, an insect, or variations of basic shapes.

Display with a paper strip frame around the picture.

Possible title: ON EDGE

Time allowance: Two 30-40 minute sessions

Observable outcomes:

1. The students will have been exposed to the work of Louise Nevelson and will be able to describe how her technique in sculpture work is different from other sculpture forms. Also they will realize that women can be artists, too.
2. The students will be able to use the folding, bending, and other manipulative techniques of working with paper sculpture.

\* \* \* \* \*

Painting to Music

Art Element Emphasis: Color and Line

Materials: Water colors (or colored ink)  
Brushes  
Pieces of sponge  
Straws  
Water cans  
White construction paper (12" x 18")

Procedure:

1. Show slides of the work of Kandinsky and the Blue Rider group of Expressionists. R-1 through R-13. Emphasize the non-representational use of line and form.
2. Review the use of line and color in creating a mood to a painting. Mood slides (color): Q-16; Q-17; Q-11; L-1; L-2; L-3; S-2. Mood slides (line): O-2; P-1; P-2; P-3; U-4. Discuss the mood of each of these works.
3. Divide the white paper into rectangles 6" x 4", creating nine sections. Have paint materials distributed.
4. Music is a key influence here. If possible, pre-tape your own selection of various types of music from Jazz to Classical to Rock and Roll. Time it for approximately 20 minutes of playing time.
5. Have the children number their boxes in the lower right-hand corner. Explain that they will free-paint in one rectangle per son and that they may use whatever tools they wish. The music is to influence their choice of line and color. There should be no talking. Concentration on the music and painting is very important to its success. Do not stop between songs, but signal when they are to begin a new one.

6. After they are done, spread the paintings out so that the children can compare reactions to particular music.

Display by cutting individual paintings apart and grouping them according to number 1's, number 2's, etc. Mount on colored paper with the type of music they were done to.

Possible title: LET THE BEAT GO ON

Time allowance: 45-60 minutes

Observable outcomes:

1. The students will have first-hand experience of painting to music and will see how to express rhythm through painting.
2. The students will have an appreciation of various kinds of musical expression and be able to relate music to art to express their own feelings.
3. The students will describe the visual difference between realistic and non-representational use of line and form.

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### Line Designs With White Glue

Art Element Emphasis: Line

Materials: Containers of white glue (one per student)  
White posterboard (cut to 9" x 12") -  
consider using larger sheets if possible  
Felt pens

Procedure:

1. Review the use of line in art--how to create moods and feeling through line variation and direction.
2. Share the work of the Abstract Expressionists. Slides: V-1 through V-10. Have the students react to each slide and interpret what they see. Emphasize the freedom with which they use their line.
3. Give each student a piece of posterboard. Distribute a container of glue to each. Make certain that each container is unplugged and that the hole is not too large. Hair color squeeze bottles will work as well as regular plastic glue containers.

4. Tell the students that they will be given time to place glue lines on the board. All of the glue should remain on the paper! (Cover desks with newspaper to protect the surface.) Use music for inspiration. The Longview Public Library has many records for check-out. Suggested: Herb Alpert's Tijuana Brass "Whipped Cream and Other Delights (South of the Border)". Some students will finish in a few minutes, others will take longer. Approximately 10 minutes will do.

5. Let the finished designs dry overnight. Then redistribute (make certain they have put their names on them) and have them go over the lines with felt pens. They should try to color on top of the lines, leaving the board free from color in order to emphasize the line.

Compare some of the designs to the slides on Abstract Expressionism (especially Jackson Pollack). Emphasize the scale of these works. Display on colored paper

Possible title: ABSTRACT EXPRESSIONISTS AT WORK

Time allowance: First session, 40 minutes  
Second session, 30 minutes  
(A third session may be needed)

Observable outcomes:

1. The students will be able to recognize work done by Abstract Expressionists.
2. The students will be able to make spontaneous, free line designs.
3. The students will be able to describe how moods and feelings can be expressed through line variation.

\* \* \* \* \*

### Mexican String Painting

Art Element Emphasis: All of the DESIGN elements

Materials: Brown modeling wax  
Old electric frying pan  
Corrugated cardboard (6" x 9")  
Cloth-covered paint roller (used to coat the cardboard with hot wax)  
A variety of strings, jute fibers, sisal cord, macrame cord, etc.  
Popsicle sticks, scissors, wooden skewers

## Procedure:

1. Show example of Mexican art. Point out the particular color use and popular motifs. A good book to use is: Brenner, Mexican Artists. (See Appendix III.) Show where Mexico is on a map.
2. Have the students work on a simple motif (you might discuss what a motif is--see Appendix I) that they might like to see in their string painting.
3. Choose two reliable students to melt the wax at an even temperature (making sure it does not get hot enough to smoke). They will be responsible for coating the cardboard with the wax. They should use the paint roller. The thickness should relate to the thickness of the cord being pressed into it.
4. The string is selected for use by each student according to his design. It is pressed in with sticks or scissors, each row right up snug to the other. Every section will be covered with circular take-offs. (The string can be waxed before placing in the design in order to make it smoother.

Display with colored paper backings.

Possible title: MARVELOUSLY MEXICAN

Time allowance: Two to three 45-minute sessions.

Observable outcomes:

1. The students will be exposed to another culture, Mexican art, and gain an understanding of their design.
2. The students will be able to use a new technique of creating design.
3. The students will describe the term "motif" and use one of their own.

\* \* \* \* \*

### Bleach Painting

Art Element Emphasis: Shape

Materials: Chlorine bleach  
Construction paper  
Spoons  
Straws  
Charcoal and felt pens  
Paint shirts or smocks

**Procedure:**

1. Share some art work done with unusual or unpredictable techniques. Tie-dyeing, though often predictable, still has some surprises in store. The Blue Rider Group of the Expressionists and the Action Painting of the Abstract Expressionists contain spontaneous techniques. Show slides: V-1 through V-10 and R-1 through R-13.

2. Tell the students that they are going to do some surprise art today. Ask them if they know what bleach is used for. Explain how it is used to remove color and stains.

3. They will be taking a piece of construction paper and then the teacher will place a spoonful of bleach in the center of their paper. The student may then brush or carefully blow the bleach, making it run in different ways over his paper, causing the color to fade.

4. After it has dried, use crayons, felt tip pens and/or charcoal pencils to outline the finished work, disclosing interesting shapes.

Note. Caution must be taken to prevent bleach ending up on clothing. Wear protective coverings.

Frame on colored paper and display.

Possible display title: FADE AWAY

Time allowance: First day, 20 minutes; second day, 30 minutes

**Observable outcomes:**

1. The students will experience the excitement of unpredictable media.

2. The students will be able to explain what a color remover can do.

3. The students will be able to point out how shapes can be disclosed from abstract work.

\* \* \* \* \*

Crayon Etching

Art Element Emphasis: Line



**Materials:** Crayons  
9" x 12" white construction paper  
India ink  
Brushes  
Newspaper  
Exacto knives or another scraping tool

**Procedure:**

1. Show examples of etchings. Slide: M-3. Book: Middleton, Etching. Explain what an etching is (see Appendix I).
2. Tell the students that they are going to experiment with a type of etching technique.
3. First, have the students do a line variety puzzle over their entire sheet of white paper, sectioning off shapes. Make certain that the shapes left number around fifteen to provide for best results. Now, they go back and color in each section with a crayon color or colors. The crayon application must be thick.
4. When done, cover the entire paper with black ink. Make certain that the coat of ink is thick enough to cover all of the crayon that will be underneath.
5. Give the students a theme about which to draw. The circus, animals, the zoo, pets, school, are suggested themes. Have them practice on a separate sheet of paper. Objects should be large and not a lot of different items should be included in the composition. Once the inked paper is dry (allow to dry over-night), the drawing is carefully transferred (copied) to the inked paper.
6. Begin scratching away the ink to uncover the color. Some forms may be entirely scratched out, while others could have only the outline and the surrounding space scratched out. The more scratching, the more color that is exposed.

Frame the results on colored paper and display.

Possible display title: HAVE AN ETCH? SCRATCH IT!

Time allowance: Two or three 45-minute sessions

Observable outcomes:

1. The students will be able to explain the printmaking process known as etching and create an etching of their own.
2. The students will demonstrate a new way of creating a picture and defining shapes.

\* \* \* \* \*

Torn Paper Pictures

Art Element Emphasis: Arbitrary color and shape

Materials: Colored paper scraps  
12" x 18" sheet of colored construction paper  
Rubber cement

Procedure:

1. To the traditional methods of creating pictures, the modern artist has added a variety of new techniques. Cutting, tearing and pasting frequently supplant the paintbrush in contemporary expressions. Show examples of modern artists that employ this technique in their work. An excellent book that shows this technique in work done by Picasso, Motherwell and Matisse is Wescher's Collage, available at the Longview Public Library.
2. Select a theme. If the students need help in this area, possibly select the theme according to the season.
3. Some drawing may be done, but the final work should be spontaneous tearing of shapes.
4. Practice first the tearing of paper, using old newspapers until some confidence is built.
5. Show slides of the Fauve painters that emphasize using arbitrary color to express emotion. L-1 through L-13. Have them point out unrealistic use of color in objects.
6. Begin the tearing process, emphasizing shape and use of arbitrary color to get the message across.

Frame finished work on bright paper.

Possible title: YOU'RE TEARING ME UP!

Time allowance: 45-60 minutes (possibly two sessions)

Observable outcomes:

1. The students will be able to use arbitrary color and be able to identify the style of this technique as that of the group of artists known as the Fauves.
2. The students will be able to use torn shapes to create desired effects.
3. The students will be able to express themselves through the use of color as feeling.

\* \* \* \* \*

### Crayon Drawing of Desk Items

Art Element Emphasis: Shape

Materials: 12" x 18" white drawing paper  
Pencils  
Crayons or craypas

Procedure:

1. Show examples of artists' work that use everyday items as objects of interest in their work. The work of the Pop Artists is known for this subject matter. Slides: Z-1 through Z-13. Book: Goossen, Stuart Davis. See if the students can name the shapes they can find.
2. Have them take items from their desk or tote trays and study the basic shape of these items. They will find some to be combinations of two or three basic shapes.
3. They are to select a given number of items from their desk. These need not have related functions nor be somehow related to each other. Now enlarge or diminish the size of the chosen items in order to draw them on a piece of white drawing paper. The shapes may overlap--the shape, not the detail, is emphasized.
4. Now use crayons or craypas to complete the design. Urge them to repeat and balance colors throughout the design. Often through coloring the objects will disappear completely into abstractions.

Frame the finished results with colorful paper backing and display.

Possible display title: SHAPE OF THINGS TO COME

Time allowance: Two 30-minute sessions

Observable outcomes:

1. The students will be able to describe how abstract art begins with identifiable objects that are simplified.
2. The students will be exposed to the subject matter of the Pop Artists.
3. The students will make a drawing from a given object.

\* \* \* \* \*

Animal Collage

Art Element Emphasis: Texture

Materials: Meat trays  
White glue  
Assortment of material scraps, rug samples,  
yarn, wood, toothpicks, linoleum scraps,  
mosaic scraps, buttons, beads, etc.  
Scissors and exacto knives (caution)  
Books with animals in them

Procedure:

1. Review the definition of collage. Explain that they will be creating a collage of textures. Show slides of collage artists, pointing out how they created pleasing effects through their selection of material: Q-10; Q-13; W-1; W-5; W-6; W-7; W-8; W-9; Z-8; Z-9. A good book for examples of collage work done by famous artists is Wescher's Collage. A good technique book is Meilach's Collage and Found Art. Check film list for films about collage (Appendix V).

2. Review the element of texture (see Appendix I). This project will contain both tactile and visual texture. The tactile is the most important. The collection they make should be selected mainly for its textural qualities. Their collage of texture will depict an animal.

3. A simple drawing of the chosen animal will be made in proportion to the meat tray each student has selected. Encourage them to pick an animal with a large amount of shape.

4. Place various small items such as buttons and beads in empty lunch foil trays. Nothing will be drawn on the collage and all areas of the meat trays should be covered.

5. If exacto knives need to be used for cutting various materials, the teacher should try to do this. It is advisable to place a piece of material on the tray as background on which to place the object being created. Do not glue anything until every piece has been collected and arranged on the tray. Let dry overnight.

Display with the natural frame the meat tray makes.

Possible title: TOUCH, BUT DON'T LOOK!

Time allowance: Three 35-minute sessions

Observable outcomes:

1. The students will be more aware of the feeling of objects (the texture of objects) and be able to describe the feelings.

2. The students will be able to describe collage as an artist's technique and create one of their own.

\* \* \* \* \*

### Low-Relief Cardboard Collages

Art Element Emphasis: Shape

Materials: Cardboard for the base (cut to 9" x 12")  
Cardboard sections of all shapes (mostly small, pre-cut sizes)  
Scissors (heavy, teachers' scissors)  
White glue  
Paint  
Water cans  
Brushes

Procedure:

1. Show collage work of artists. Slides: Q-10; W-1; Q-13; W-5; W-6; W-7; W-8; W-9; W-28; W-29.

2. Explain that low-relief is defined as a picture or design made up of surfaces that are raised from the background by the thickness of one or more layers of cardboard. Show slides of low-relief sculpture. AA-5; AA-16; AA-28.

3. A section of cardboard is taken as the base for the picture to be made on top. This becomes the background for the picture or design.

4. Choose subjects from birds, boats, fish, people, horses, animals. Pieces of cardboard are selected, cut, arranged, and finally glued to this base. These pieces form the subject of the picture or design. Several thicknesses might well be necessary in certain areas. For example, a low-relief picture of a bird might have the following layers: base, first thickness (the body and the head and tail of the bird along with the grass and sun with rays), second thickness (the wing and eye of the bird), third thickness (the feathers on the wing). The completed relief is now layered.

5. When completed and glued, allow to dry and then carefully paint.

Note. You might consider the possibility of working on a shoe box lid as the base. That way you have a natural frame for the finished work.

Display finished work on colorful backgrounds.

Possible display title: WHAT A RELIEF!

Time allowance: Two 40-minute sessions

Observable outcomes:

1. The students will be able to describe what low-relief sculpture is and be able to identify the technique when they see it.

2. The students will be able to successfully organize a relief composition.

\* \* \* \* \*

### Stencil Designs

Art Element Emphasis: Shape

Materials: Construction paper scraps  
12" x 18" white construction paper  
Pencils  
Felt pens  
Scissors  
Regular and fluorescent crayons

Procedure:

1. Review the idea of symmetry with the students (see Appendix I). Show symmetry slides. C-2; C-7; C-9; C-13; C-15; C-24; C-27; DD-6. Review how to make a symmetrical shape from paper by folding the paper in half once and cutting away from the fold. Demonstrate.
2. Explain the idea of shape and review the four basic shapes. Show slides for identification of the basic shapes. C-17; C-21; C-28; C-29; Q-2; Q-4; Q-5; Q-6; R-3; U-3.
3. Show the work of the Hard-Edge painters. BB-1; BB-2. Point out their use of basic shape to control the created image.
4. Give each student a 9" x 12" piece of construction paper (or smaller) and ask them to cut out one symmetrical shape from the paper. Use as much of the paper as possible, but do not ruin the stencil by cutting it into more than one piece, or too much on the fold.
5. When they are done cutting, they will have two stencils--one negative and one positive shape. Using the negative shape, they are to trace around the shape on the piece of white construction paper. Remove the stencil and do this again in another area on the paper. They should make an odd number of these stencils on their paper, possibly over-lapping shapes.
6. When stencils have been made, they are to go around the pencil lines with felt pen or dark crayon, varying the thickness of line for variety.
7. Now the addition of color to the design begins. With inspiration from the paintings of the Hard-Edge painters, they are to use crayon to carefully line in each shape with varying thickness and color of line.

Frame the finished designs and display.

Possible display title: HOW DO YOU LIKE MY NEW SHAPE

Time allowance: Two 45-minute sessions (possibly longer)

Observable outcomes:

1. The students will be able to point out negative and positive shapes in Hard-Edge paintings.
2. The students will see the necessity of careful application of line to obtain the intended results of Hard-Edge.
3. The students will be able to identify positive and negative shapes in their paintings as well as the use of symmetry in art work.

\* \* \* \* \*

Noticing in Figure Drawing

Art Element Emphasis: Line

Materials: White chalk  
12" x 18" black construction paper

Procedure:

1. Show slides of artists who painted people with quite a big od design on their clothing. L-9; F-5; F-16; F-19; F-37; F-38; H-6.
2. Explain that they are going to do an activity where careful notice must be taken of designs in clothing.
3. Take a couple of students aside, but still in view of all the children. Practice moving the eyes along the contour of the body. Start at the top of the head and proceed down the neck and shoulders to the foot. Look for detail in the defined shape. Stripes will be easily identified, but all-over designs and patterns may need descriptive names.
4. Now instruct them to draw what they notice.
5. Instruct them on how to hold the chalk. It is different from the grasp on the pencil they are used to holding. Perhaps describe the grip as "squeezing with the thumb and pinching with the other fingers." Demonstrate.
6. Working in pairs, trade off with one student posing and the other taking notice and drawing what he sees.



Display finished drawings.

Possible display title: TAKE NOTICE

Time allowance: 45-60 minutes

Observable outcomes:

1. The students will be able to describe detail and be able to identify the lines in design.
2. The students will have a successful experience with a new drawing medium--chalk.
3. The students will be aware that artists make use of detail to create a pleasing composition.

\* \* \* \* \*

### Shadow Drawings in Chalk

Art Element Emphasis: All of the DESIGN elements

Materials: 4" x 1" sticks of artist colored chalk  
Smocks

Procedure:

1. Show slides of the Blue Rider Group of Abstract Expressionists and the Cubists to emphasize the use of non-objective shape in art. R-2; R-4; R-5; R-6; R-7; Q-1; Q-2; Q-14; Q-20. Explain how even non-objective shapes originate from existing objects.
2. On a sunny day, when the sun is high, take the group out to the blacktop or sidewalk by the school.
3. Divide the group naturally into groups of three to six. Give each group a section of the sidewalk or blacktop on which to work.
4. Tell the students to choose one person from within the group to be the tracer. The rest of the students in the group are to form a corporate shadow, using their bodies. Tell them to take their time, but have them try a variety of shadow-casting positions before they begin their tracing. When they have decided on the form they want, the "tracer" draws along the edge of the shadow with chalk.

5. When this is done, the group should discuss how to fill the form. Using the sticks of colored chalk, tell the groups to go over their outlines along the edges and then fill in the forms with any color or designs they wish. Repeating colors and shapes within various parts of a design provides a unified effect.

6. Have a camera available to capture the designs for display later. Insure the custodian and have his "OK" first that the chalk will wash out easily and not harm the grass. Have the students wear art smocks or old clothes.

Display the photographs of their work.

Possible display title: THE SHADOW KNOWS!

Time allowance: 60 minutes

Observable outcomes:

1. The students will experience group cooperation in a group art project.
2. The students will be able to point out non-objective shapes in their environment.

\* \* \* \* \*

### Torn Paper Collage

Art Element Emphasis: Contrast and composition

Materials: Construction paper  
Scissors  
Glue  
Magazines

Procedure:

1. Show work of Stuart Davis. Slides: Z-1; Z-2; Z-3; Z-4. Book: Goossen, Stuart Davis. Though Davis is essentially known as an abstract artist, his work is strong in commercial design and can help the students organize this project.

2. Explain how to capture a viewer's attention through the use of contrast, point of interest, and the impact of simplicity. Show slides: F-19; H-5; M-7; J-16; M-4.

3. They are to look through magazines and collect various single words that will lend themselves to simple illustration. Some examples: hunger, love, death, pain--words that have an emotional impact of some degree lend themselves best to this task.

4. From the words they have selected, they will choose only one. Now they will seek through the use of paper cut-outs a simple means of conveying that word in a picture. Example: DEATH--a cut-out of a fallen tree.

Display finished work

Possible display title: OF FEW WORDS

Time allowance: Two 45-minute sessions

Observable outcomes:

1. The students will be able to point out examples of non-objective art.
2. The students will be better able to create composition with a center of interest using abstract emotional concepts to express their feelings through shapes.

\* \* \* \* \*

### Inner Tube Prints

Art Element Emphasis: Shape and contrast

Materials: Inner tube sections in various sizes  
Heavy duty scissors  
White glue  
Flat wood scraps to serve as a base  
Brayers  
Glass for rolling out ink on  
Water soluble ink  
Paint shirts

Procedure:

1. Show examples of printmaking techniques. (See Appendix III for reference books.) The works of the Expressionists are good artist's examples. Slides: N-1; N-3; N-4; N-6; N-7; N-8.
2. Tell the students that they are going to have an experience with printmaking. They will use inner tube shapes glued onto a base as their plate.

3. Take pieces and cut into shapes that will complement a design that they have done on paper first. Glue these scraps down on a flat piece of wood with white glue. When finished gluing, let it dry for a day or two.

4. When dry, the inking and printing will begin. Roll the ink onto a sheet of glass with a brayer. Roll the inked brayer onto the plate and immediately press a piece of absorbent paper gently to the inked plate. Rub over the paper with a flat wooden spoon or something similar. If you have a printing press available, you will get a much better print.

Frame the results after experimenting with combining prints into one composition and experimenting with color.

Possible title: INNER THOUGHTS

Time allowance: Two or three 40-45 minute sessions.

Observable outcomes:

1. The students will demonstrate their understanding of the process of printmaking by making a relief print.
2. The students will construct a printing plate and be able to take a proof from it.

\* \* \* \* \*

### Cardboard Loom Weaving

Art Element Emphasis: Color and texture

Materials: 12" x 18" pieces of heavy cardboard  
Hole punch  
Yarn of all weights and textures  
Beads  
Strips of material  
Large-eyed tapestry needles

Procedure:

1. Show film on "Weaving with Fabric and Thread."  
(See Appendix V.) Show examples of professional weavings.  
(See Appendix III for books concerning weaving.)

2. **MAKING THE LOOM:** Use the cardboard, drawing a frame about 2" wide, then cutting out the middle section. Punch an even number of holes along the top and bottom of the frame, taking care not to get the holes too close to each other or to the frame's edge. Six or eight holes are suggested. Supervise the punching of the holes.

3. **WARPING THE LOOM:** Measure and cut warp yarn. The pieces have to be long enough both for attaching to a mount later and for anything you may want to string at the bottom, such as beads. Poke the yarn through the holes of the frame and knot the ends with fat knots.

4. **WEAVING:** Review the basic over-under process. Tie the weft yarn to the first piece of warp yarn, then proceed to weave in and out, back and forth, until the weft is used up. Weft ends can be tied to the warp or to other pieces of weft. **CAUTION:** The yarn must not be pulled too tightly. Push the rows of yarn up snugly against each other. Looping the yarn at the end of each row may help to keep it from being pulled too tightly and creating an hourglass shape to the weaving.

Note. An interesting effect can be had through tying short pieces of yarn directly onto the warp and across in place of weaving a row. It can be cut shorter or left long and fluffed up with an old toothbrush to create a new texture. Using a row of material strips can also add new textures and varied interest, but it must be used sparingly.

5. **FINISHING:** Cut away the cardboard looms with scissors, taking care not to snip the yarn. Remove the weavings from the looms and tie to short lengths of dowel rod. Pairs of warp ends should be tied at the top to make loops for the dowel to pass through. Tie the lower ends to keep the weft from slipping down.

Either hang from the ceiling or attach to the wall.

Possible title: **WEAVING MAGIC**

Time allowance: This is an ongoing project. Allow 45-60 minutes for construction of the loom and warping it. Use 30-40 minute sessions thereafter.

Observable outcomes:

1. The students will be able to combine color and texture into a pleasing visual creation.
2. The students will demonstrate their knowledge of weaving variations and the over-under technique.

\* \* \* \* \*

## Wax, Crayon, Tempera Resist

Art Element Emphasis: Color

Materials: Cotton material (old sheets cut into a certain size)  
Brushes of different thicknesses  
Heavy black crayons  
Powdered dye (or make your own--see Glossary under RECIPES)  
Watered-down tempera  
Melted, hot paraffin in soup cans with brushes for waxing  
Smocks

Procedure:

1. Show film on "Batik" (see Appendix V). Tell the students some of the historical background to the craft known as Batik. (See Appendix I.) Explain that instead of the usual many dye baths, this way reduces the number of dye baths to only one, using watered-down tempera for the various colors. Review the word "resist."
2. They are to draw a design for their batik, limiting their color selection to four. Review color schemes and show them slides. MONOCHROMATIC: I-1; M-2; Q-15 through Q-17. ANALOGOUS: E-21; K-21. COMPLEMENTARY: C-13; D-1; K-19. (Appendix I will provide information on these terms.)
3. The design is to be transferred to stretched cotton fabric. Trace over the pencil lines on the fabric with black crayon. This prevents paint from spreading and also gives an over-all outline in the end. It is best to place the painting on a flat working surface.
4. Pressure on the brush should be very light while painting and careful attention should be given to each space. Experimentation has proved that bright colors are more successful.
5. When the paint has dried, apply melted paraffin wax with a brush, avoiding all crayon lines and any areas that are to remain dark.
6. After the wax has cooled, use the crackle technique (wadding up) for true batik effect.
7. Paint the dye on the material. Black or a dark colored dye looks best with the bright colors.

8. Rinse the batik in cold water to set the dye after covering all cracked areas.

9. Iron batik between newspaper to remove wax. Place five sheets underneath and five on top and change frequently during ironing.

Hang finished batiks from the ceiling or frame and hang on the windows.

Possible title: IRRESISTIBLE!

Time allowance: First session (making the design) 60 minutes; the rest of the project is ongoing. Allow 30-40 minute sessions.

Observable outcomes:

1. The students will be able to define "monochromatic," "complementary" and "analogous" colors and point out examples.

2. The students will be able to identify color schemes and be able to select one for themselves for this project.

3. The students will be able to describe the process of batik and some of its historical background.

\* \* \* \* \*

### God's Eye Weaving

Art Element Emphasis: Color

Materials: Two 12" sticks or dowels per student  
Yarn and material strips (about 1/2" wide)

Procedure:

1. Explain what a God's Eye is. (See Appendix I.)

2. Following the illustration below, construct the loom for creating a God's Eye Weaving. Take two sticks, tie them together and twist them into a perfect cross. This will serve as the basic frame for the ribbons, straws and assorted weights of yarn you will use.

3. Holding the cross in your left hand, bring the yarn behind the first stick, up and over, and down behind the second stick.

4. Come up from the back each time, over, and down to the back again. Continue around and around, taping yarns together so the knots will be at the back.
5. After running through about two colors, reverse the sticks if you desire. Keep coming up from the back, over the stick, and down the back. This way you will have a doubled, front-and-back design.
6. When you come to the end of your design, stick down the final piece of yarn with a little white glue.

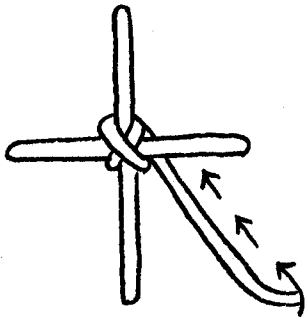


Fig.1 —  
Start with yarn at the back. Bring it toward the stick.

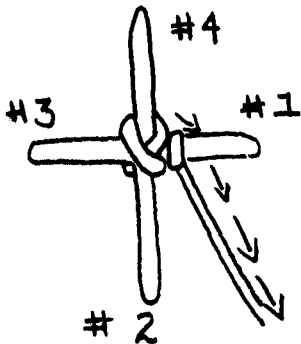


Fig.2 —  
Loop yarn over stick, then bring it around to the back. Turn the cross. Repeat on the next stick. Repeat the pattern on stick #3, then on #4.

7. From the remaining yarn, make small, fluffy pom-poms and attach one to each corner

These can be hung from the ceiling or placed on the wall.

Possible title: EYE SPY

Time allowance: Two 30-40 minute sessions



**Observable outcomes:**

1. The students will be able to discuss a Mexican symbol and how it is used.
2. The students will be able to follow instructions on construction of the frame.
3. The students will show an understanding of color in their selection of colors in the project.

## Fourth and Fifth Grades

### SUMMARY OF OBSERVABLE OUTCOMES

1. The students will be able to demonstrate how to mix the colors on the color wheel with paint.
2. The students will be able to demonstrate how to change the value of a color.
3. The students will be able to define the properties of color: hue, value, intensity, temperature and color schemes.
4. The students will be able to point out and use contrast in their art work.
5. The students will be able to point out line direction and line variety in art work they see.
6. The students will be able to use art work they have seen to find inspiration in their own work.
7. The students will be able to integrate the elements of line, color, texture, contrast and shape into one composition and be able to point out these elements.
8. The students will be able to discuss different sculptural materials.
9. The students will be able to discuss the difference between various techniques in sculpture.
10. The students will be able to discuss artists, styles and eras in art, thus developing appreciation for the historical background of art.
11. The students will have had experiences with surprise techniques in art (unpredictable results).
12. The students will have had further experiences with printmaking and be able to discuss different printmaking techniques and materials.
13. The students will be able to point out how abstract art begins with identifiable objects.
14. The students will be able to draw from a model or still life.

15. The students will have participated in a group project, thus increasing cooperation skills.
16. The students will have had an experience with fabric techniques and be able to discuss them.
17. The students will be able to follow directions for complicated step-by-step projects.
18. The students will be able to distinguish by pointing out and describing the differences between VISUAL and TACTILE texture.
19. The students will be able to describe and point out the difference between positive and negative space.

**PART IV**  
**SIXTH GRADE**

**ORGANIZATION OF THE ART PROGRAM FOR  
THE SIXTH GRADE**

- I. Some review of the basic elements may be needed, depending on previous knowledge of the students in this area. If needed, select activities from the fourth and fifth grade section.
  
- II. The sixth grade program is self-inclusive (except if the basics need re-emphasis) and will be presented with the following emphases:  
ART HISTORY/ART APPRECIATION receiving the main emphasis; ELEMENT and ACTIVITY receiving secondary emphasis.

## Paper Mosaics

Art History Emphasis: Byzantine  
Experience: Collage  
Art Element Emphasis: Color and Shape

Materials: Colored construction paper (scraps)  
Magazines  
Wallpaper books  
Rubber cement  
Pencils  
Light-colored 12" x 16" pieces of  
posterboard

### Procedure:

1. Share the mosaic slides from the Early Christian and Byzantine period of art. F-29; F-30. There are reference books also available (see Appendix III). Explain the function of mosaics in this period.
2. Explain what a mosaic is. Normally, it is made from ceramic tiles glazed in muted colors. These tiles are cut and fitted together much like a puzzle to complete a picture or design. They are glued with water-proof glue and then a medium called "grout" is pushed into the cracks and spaces between tiles, cementing them together. The grout, after a short setting period, is then scrubbed from the surface of the tile and the mosaic is complete.
3. Have the students sketch a simple composition capable of being expressed through the use of a mosaic process. Supply a theme if you feel it necessary to get them going. Have them look through "National Geographic" for inspiration.
4. Once they have their idea down on the posterboard, they make their paper selection for the cutting of their tiles. This selection should be made from the same color, tints and shades, plus black and white. You may need to review "monochromatic" with them.
5. Cut the pieces into many different shapes: regular and irregular, symmetrical and asymmetrical, even organic and mechanical.
6. Do not glue until the pieces have been tested for proper fit. When satisfied with the arrangement, glue down carefully.

Frame compositions with a frame that will highlight the color in the mosaic. Display.

Possible title: CLASS CUT-UPS

Time allowance: Three-to-four-day project  
45-minute sessions

Observable outcomes:

1. The students will be able to define and use the process of mosaic. (They can describe materials and steps towards completion.)
2. The students will be able to make a variety of shapes and select colors that could be called monochromatic in relationship to each other.
3. The students will be able to define new terms as well as old ones.

\* \* \* \* \*

#### Crayon Batik

Art History Emphasis: Design inspired by the Renaissance  
Experience: Fabric  
Art Element Emphasis: Color and Shape

Materials: Hot plates (or old electric fry pans  
are best)  
Shallow, heavy pans  
Stiff brushes  
Paraffin  
Broken crayon pieces  
Small cans  
Black water-proof felt pens  
Masonite boards  
Masking tape

Procedures:

1. Show slides and pictures of Medieval stained glass. Slides: DD-8; DD-9. See Appendix III for reference materials. Also, paintings done by Georges Roualt (see Appendix IX) are illustrations of a stained glass imitation in painting. Slide: L-10. Explain the function of stained glass during this period.

2. Give the students some of the background history of batik. (See Appendix I.) There are also many interesting reference books available. (See Appendix III.)
3. Review color schemes. Monochromatic: I-1; M-2. Analogous: E-21; K-21. Complementary: C-13; K-19. Review the concept of symmetrical design.
4. Tell the students that they are going to do a different kind of batik that has only one dyeing and the color primarily will be the result of melted crayons painted on our material.
5. Each student is to plan a symmetrical stained glass design on 9" x 12" paper. He should also color symmetrically. The design is then enlarged to fit on a piece of old white sheet approximately 24" x 24". Pencil outline on the sheet and lightly mark color codes in the spaces. Go over pencil lines with the felt markers. (This will simulate lead and also designate better the spaces to be painted.)
6. Hot wax is dangerous. Great care must be taken to inform the students of necessary caution when working with it. Do not over-crowd a work area, and make the students remove all loose clothing and tie back long hair.
7. Using masonite to tape the material to provides a good working board that does not take up a lot of space and is easily stored. The material can be moved about the board as need arises. To help the wax penetrate the sheet, the board and batik can briefly be placed in a low-heated oven, causing the crayon to melt through the material.
8. Starting in the middle of the design, and taking care not to drip the brush across the design, stroke the appropriate color quickly in designated areas. Make certain that the brush is returned to the hot wax after one stroke in order to insure the wax penetrating the cloth. Do not build up a layer of color--one layer is plenty. A build-up will cause spreading of color when it is ironed out. In preparing the wax-crayon mixture, mix 5 parts wax to 1 part crayon and stir until crayon is completely melted and mixed with the paraffin.
9. When all waxing has been completed and dried, wrinkle the sheet up to cause the wax to crackle. Wet material and submerge in selected dye bath.



10. Iron wax out by placing wax up on approximately five layers of old newspapers (new ones will make ink run on the sheets). Place three to five sheets on top and iron with a hot iron, changing newspapers as needed. The newspapers will absorb the melted wax.

11. When through ironing, the crayon color, not the wax, will be left.

Frame or fringe and hang where light will be able to pass through, creating a real stained glass effect.

Possible title: INSPIRED FROM THE RENAISSANCE

Time allowance: This is an ongoing project. Allow about six days; 50 minutes per session.

Observable outcomes:

1. The students will be able to describe the process of batik and discuss some of the historical background.
2. The students will be able to plan a color scheme and carry it through on their designs in a symmetrical fashion.

\* \* \* \* \*

### Words in Perspective

Art History Emphasis: Renaissance through Modern  
Experience: Drawing  
Art Element Emphasis: Composition

Materials: 12" x 18" white drawing paper  
18" rulers  
#3 pencils  
Felt pens

Procedure:

1. Show the students the film "Discovering Perspective." This film is essential to the over-all concept they are being taught. (See Appendix V.) Make use of slides that illustrate the ways the film shows of creating perspective in drawing.

Overlapping: J-1; L-13  
High and low: K-5; K-20  
Large and small: A-8; J-1; X-3  
More and less detail: F-11  
Bright and dull color: K-2; F-17  
Converging lines: K-19

Slide examples of other aspects of perspective are:

Horizon line: I-6

Where is eye level (from where are we looking): J-8; CC-21

Vanishing point: X-3; X-10

Example of one-point perspective: DD-14

Example of two-point perspective: DD-15

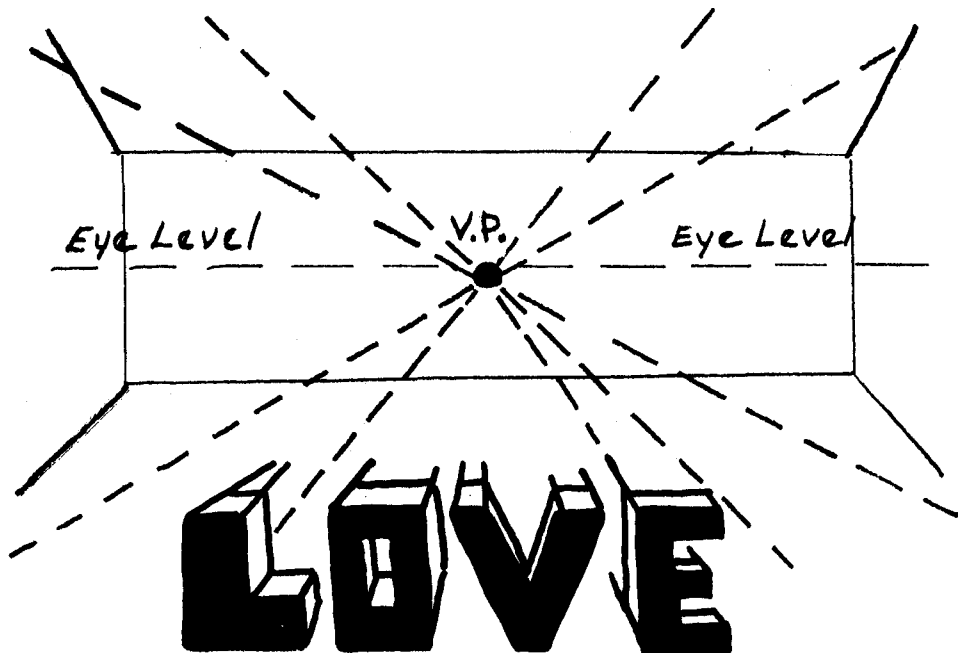
2. Begin the lesson by reminding the students that they have used a number of these ways already, probably without realizing it. If you have kept some of their other work, you could point out the examples you see of overlapping or variation in size that they have used in creating perspective.

3. Today's exercise will pursue another means of creating perspective. The idea of one-point perspective is that all objects contain real or imaginary lines that can be extended to meet at one point--called a vanishing point. Illustrate the example given with the idea of a road. We are standing in the middle of a long straight road. We are looking down that road as far as we can see. The edges of the road are lines and as the lines go farther and farther away from us, they are getting closer and closer together. Finally, they meet and become a point on the horizon. This will be our means of creating the illusion of depth (or perspective) on paper today. We will use lines that will meet and become a point.

4. To experiment, begin by placing a straight line across the middle of your paper. This is your eye level. Now place a dot somewhere on that line. That dot will be your eventual vanishing point. Anything above that line is above your eye level (you will see underneath it) and anything below that line is below your eye level (you will see on top of it).

5. Select a four to five-letter word. You are going to write it in block letters, but it will be three-dimensional when you are through. Decide if it will be above or below eye level.

6. This is a discovery process from now on. The illustration which follows will serve as a guide for the teacher to aid the students in their task. When the letters are done, let them add decorative touches to them with felt pens.



Display results.

Possible title: FROM MY POINT OF VIEW

Time allowance: Two sessions, 45 minutes each  
(may take longer to color)

Observable outcomes:

1. The students will be able to name and use in their work the ways of creating perspective discussed in the film.
2. The students will be able to use and discuss the following terms: vanishing point, horizon line, one-point perspective and eye level.

\* \* \* \* \*

### Indian Sand Painting

Art History Emphasis: Art of the American Indian  
Experience: Painting with unusual media  
Art Element Emphasis: All basic DESIGN elements

Materials: River sand  
Food coloring (1 fluid oz. per two cups sand)  
White glue  
Brushes to spread glue  
Newspaper  
Toothpicks  
Corrugated cardboard  
Wooden strips for the back

Procedure:

1. Show slides of Indian sandpainting. DD-4; DD-5. Show examples of their sand paintings and for what purposes they were done. A good reference book is Tapestries in Sand by Villasenor (see Appendix III). The American Indian used picture writing to depict legends, dreams, battles, hunting expeditions, and family and tribal history.

2. Explain that their colors in their sand paintings were made from earth, grasses, plants and flowers which were crushed into a fine powder and mixed with water. Appendix II contains recipes for making dye from natural sources, if you are so inclined. Sand painting took advantage of different natural colors of sand plus those colors which could be developed through dyeing.

3. Sand paintings were primarily the property of the Indians of the American Southwest, particularly the Pueblo and Navaho. It was part of the Pueblo religious ceremony. Among the Navaho, sand paintings are part of religious ceremonies dealing with sickness. When a sand painting is made for religious purposes, it is always destroyed at sundown.

4. Tell the students that they will make their own sandpaints, using either natural dyes or food coloring in the prescribed manner.

5. When using sand that is bought or found along the river banks, always wash it thoroughly several times to remove any dirt. While the sand is still wet, mix in food coloring. The sand may be dried in the oven, but the best method calls for putting the sand out-of-doors on several sheets of newspaper when the sun is shining.

6. After the design is drawn on the cardboard, spread a coating of glue over that portion of the design you wish to finish first (one color only). A toothpick and a flat paper matchstick will prove useful at this time

in getting the glue into the corners of the drawing in sufficient quantity.

7. Sprinkle the color of sand you choose over the coating of glue. Several attempts will need to be made before the glue is completely covered. Between attempts, stand the cardboard on one end and tap gently. This will serve to knock off any loose sand and will show you where you need to place more sand. Continue this process of gluing and then covering the glue with sand until the entire picture is complete. A good sand painting may make use of four or more colors.

8. Attach a wooden strip as backing material as soon as possible after finishing the painting. This strip will serve to keep the painting from curling and will also furnish a place to secure a hook for hanging the completed work. To avoid loosening the sand on the other side, glue the wooden strip to the cardboard.

Hang finished paintings on the wall.

Possible title: SAND IN YOUR EYES

Time allowance: This is an ongoing project that will take up to seven or eight sessions. Allow 45 minutes per session.

Observable outcomes:

1. The students will be able to discuss the historical background of the art of Indian sandpainting.
2. The students will be able to combine all the art elements into a satisfying composition.

\* \* \* \* \*

#### Leaf Prints

Art History Emphasis: Oriental Art  
Experience: Printmaking  
Art Element Emphasis: All the DESIGN elements

**Materials:**        Leaves (still green and not dried out)  
                      Water soluble printing ink  
                      Analogous colored construction paper  
                      Brayer  
                      Sheets of glass  
                      Newspaper  
                      Scissors  
                      Rubber cement  
                      Rug yarn  
                      Tempera paint  
                      Plywood rectangles or masonite

**Procedure:**

1.        Show slides about Oriental Art. E-1 through E-13. Check Appendix III for reference books available. Emphasize their brush technique, as this is the delicate effect they will be trying to achieve in this project. Haikus done by Oriental artists contain many of these special brush effects.

2.        Have the students choose two related colors (analogous) of construction paper. You might test their memory concerning this color scheme. Ink the leaves on both sides and sandwich them between the construction sheets.

3.        Place the sheets on a pad of newspaper on the floor. Cover them with more newspaper and a rectangle of plywood. Then use some music and have them DANCE away on top of the plywood! This is done until the prints have been transferred to the construction paper. Remove the printed papers and let them dry overnight.

4.        Next session, they will use the prints as central elements in larger compositions. Cut out the prints to represent small things found in nature, such as trees, flowers, snails, small animals, etc. Look at Oriental Haikus and notice all the small animals and insects used as subject matter. Paste these on 12" x 18" sheets of construction paper in a color analogous to the ones used to print on.

5.        Now lines can be added to create more interest and the illusion of brush work by using rug yarn dipped in tempera paint.

6.        Room might be left for the placement of a Haiku that the students can write about their nature picture.

Frame with a neutral frame.

Possible title: FROM CHINA WITH LOVE

Time allowance: Two or three day project; first session, 45 minutes; remaining time will vary.

Observable outcomes:

1. The students will be able to discuss Oriental style.
2. The students will be able to imitate this style through successful completion of this project.
3. The students will be able to write their own Haiku poetry from their compositions, thus bringing in verbal as well as artistic skills.

\* \* \* \* \*

### Clay Beads

Art History Emphasis: Prehistoric Art  
Experience: Clay (sculptural)  
Art Element Emphasis: Form

Materials: 5 lb. sack of pre-mixed clay  
Canvas for table covers (oil cloth works well)  
Dowelling to form beads around (1/8" thick)  
Plastic bags to keep projects from drying out  
Water cans  
Texturing tools (knives, small strainer, nature objects such as pine cones)  
Acrylic paint  
Small brushes

Procedure:

1. Show slides of prehistoric jewelry work. A-12; A-13; A-17. You may want to give an over-view of the art of this period. Slides: A-1 through A-21. Many reference books are available on the art of this period. (See Appendix III.) Clay was a readily available medium and was used for decorative as well as practical purposes, much as we use it today.
2. The students will be making their own jewelry beads out of clay and decorating with the use of as many natural items as possible.

3. Demonstrate how to work the clay into a plastic state. Wedge it on a wedging board, if one is available, and stress the need for eliminating air pockets and impurities that might cause their work to crack or break when drying out. An understanding of the "shrinking" process is needed in the construction of clay items. Allowance in beginning size must be made in order to have the item turn out to the desired size. Shrinking occurs during the drying out process and then, again, during the bisque firing. (Many good reference books are available--see Appendix III.)

4. After the students have worked their clay into a plastic state (not too wet, not too dry), they may begin the formation of their beads. Remind them of the weight factor involved in jewelry. Form the beads around dowering to allow for holes necessary for stringing. Use items to press into clay for textural effects.

5. Cover ongoing projects with a plastic wrapping. When a bead is done, it can be dried on a small shelf made of bricks and wire. The wire base allows air to circulate around the entire bead, preventing uneven drying, which could cause it to crack or warp.

6. After drying a day or two, the beads can receive a bisque firing in the kiln. After bisquing, paint with lacquer or lightly paint with water color, allowing the texture to show.

Finished beads can be used in weaving projects or macrame projects or can simply be strung and used as jewelry. To display openly may invite the disappearance of some, but certainly share the results with the class in a group discussion about the project.

Time allowance: This is an ongoing project. Allow for 45-60-minute sessions. The project could easily last five days.

Observable outcomes:

1. The students will gain an understanding of primitive methods and how they have carried over into modern times.

2. The students will demonstrate their knowledge of the processes involved in working with clay: PROCESSING (wedging); ALLOWANCE FOR SHRINKING; DRYING OUT PROCESS; THE PURPOSE OF BISQUE FIRING, and be able to use proper terminology.



\* \* \* \* \*

## Egyptian Pyramid Building

Art History Reference: Egyptian Art  
Experience: Sculpture  
Art Element Emphasis: Form; all other design elements

Materials: Large appliance boxes (cut apart)  
1" x 2" fir strips (for bracing)  
3/4" wood screws  
Grey tones of construction paper  
White glue  
Felt pens  
Butcher paper  
Tempera paint  
Gold ink

### Procedure:

1. Information must be given about the building of the Egyptian pyramids and their function (see Appendix III). Especially emphasize the decorative part of tomb painting. Share the available slides on Egyptian art. D-1 through D-5. Emphasize traditional uses they made in their drawings--especially of people and animals. Show on a map where Egypt is located.
2. Construction of the pyramids may not be as simple as it looks, but basically they are constructed from four equal-sized triangles (cut from the appliance boxes) and secured together with the fir strips and wood screws. A particular set of students may be more mechanically inclined than others and can take over supervision of construction.
3. Cover the pyramids with various shades of grey construction paper to simulate the stone blocks the Egyptians used. These will eventually be covered with butcher paper paintings.
4. Assign approximately three students to a section. They will study the art of Egypt and decide what to create in their design that will symbolize what they decide to depict on their wall of the tomb.
5. Some of the figures will be life-sized. Black felt pen can be used to outline the figures and tempera paint can be used for coloring.

6. A doorway should be cut in one side to provide access to the interior that can also be decorated. An electric light can be hung from the top to illuminate the inside (though caution must be taken not to have the lamp touch the wood or paper).

7. Upon disassembling the tombs, you might find that the art work can be used for background on the school stage.

Possible title: ENTOMBED ART

Time allowance: This is an ongoing project that could possibly center around a unit on Egyptian history. Time allowed varies.

Observable outcomes:

1. The students will be able to discuss life in ancient Egypt.

2. The students will be able to work cooperatively with other students.

3. The students will be able to organize their work using their knowledge of the basic elements.

\* \* \* \* \*

#### African Mask Tiles

Art History Reference: African Art  
Experience: Sculpture  
Art Element Emphasis: Balance and Contrast

Materials: 25 lbs. pre-mixed clay  
Wedging board  
Rolling pins  
Kitchen knives  
Wood carving tools  
Exacto knives  
Plastic sheets (dry-cleaning bags)  
Paper clips

Procedure:

1. Show the slides on African masks. C-1 through C-8; C-10 through C-17; C-20; C-19; C-24 through C-28; C-32; C-33. Display books containing examples of African Art (see Appendix III). Explain the purpose of masks in the African society. Locate Africa on the map.

2. Reintroduce the concept of symmetry. Ask the students to identify which masks are symmetrical in design.
3. Pounding boards should be available so that the students can "work up" their own handfuls of clay. Wedging the clay will rid it of air bubbles that may cause the clay piece to crack when drying or being fired.
4. When the clay feels about right (not too wet, not too dry--it shouldn't stick to hands or the board and it shouldn't fall apart too easily), they should roll it to approximately a 3/4" thickness (use wood strips about 3/4" thick and place the clay between them and roll on top of the wood to make certain the thickness of the clay is the same throughout).
5. Cut the rolled clay into a 3" x 4" rectangle. It will be upon this shape that the mask will be built.
6. Shape the head out of the rest of the clay and begin the pinch, push, cut process of creating a relief sculpture. If the clay is allowed to dry out to a leather-hard state, the student can carve away or incise textural marks. When the mask is finished, attach a paper clip in the top for hanging purposes later.
7. Place on a rack or anything that will allow air to circulate around the piece. If the air cannot circulate, the tile has a greater chance of warping or cracking as it dries out.
8. Bisque fire when completely dry (allow 3-4 days for drying out). Glaze with clear lacquer or if color is desired, paint with acrylic paints. Glue small bits of raffia, jute, beads or feathers for decorative purposes if desired.

Display individually or combine into a class collage. Have a performance in which the masks are worn and African music is used.

Possible title: WHICH WITCH DOCTOR ARE YOU?

Time allowance: This is an ongoing project. Allow for 45-60 minute sessions. It should take about 4-5 days, not counting drying time.

Observable outcomes:

1. The students will be able to identify these masks in the slides as masks made in Africa and describe their function.
2. The students will be able to work-up clay and demonstrate their understanding of some of the processes of working with clay: (a) the wedging process; (b) the leather-hard stage; (c) the proper way to dry clay projects; (d) the bisque firing of clay, and be able to define these processes.
3. The students will be able to point out Africa on a world map.

\* \* \* \* \*

Puzzle Mural

Art History Emphasis: Mexican Muralists  
Experience: Mural making  
Art Element Emphasis: All the DESIGN elements

Materials: Large sheet of white butcher paper (two sheets the same size)  
Crayons  
Felt pens  
Water colors  
Scissors

Procedure:

1. Show examples of the murals done by Mexican artists. Slides: T-1; T-2. Many good reference books are also available (see Appendix III).
2. Explain that this will end up as a group project. Each class member will contribute to the end product--a mural. You might explain what a mural is (see Appendix I).
3. Preparation includes drawing, with a felt or ball-point pen, irregular enclosed shapes on one of the lengths of mural paper. (This can be done by one or several students. Enough shapes must be made for the number of students in the class. The entire sheet needs to be used and the shapes should be close to the same size.) Number each piece from left to right so that when it is re-assembled it will be an easier task. Have a number of students carefully cut out the shapes.

4. Each student will get one piece of the puzzle. Instruct the student to use as much line variety as he can, creating a pattern of some kind. (Another idea would be to give them a theme to follow. If this project occurs toward the end of school, perhaps have them pick a particular art style that they have been exposed to and imitate subject matter and technique of that style in their shape. Have a discussion session. Ask each student to evaluate what learning took place.)

5. It is important to stress that each puzzle piece be completely covered so that the total look will be consistent. When all the pieces are completed, several students can reassemble them, in reverse pattern, on the second length of mural paper. Glue pieces down.

Possible title: TOGETHER WE STAND, DIVIDED WE FALL or  
PUZZLE ME

Time allowance: This could take up to five days, allowing for 35-40 minute sessions.

Observable outcomes:

1. The students will be able to define a mural painting.
2. The students will recognize the mural as a significant art technique of Mexico from the information given on Mexican art.
3. The students will demonstrate group cooperation and positive group effort.

\* \* \* \* \*

#### Seeing Texture Up Close

Art History Emphasis: All Eras  
Experience: Drawing  
Art Element Emphasis: Texture and Line

Materials: Pen with very fine drawing tip  
India ink  
Drawing paper (or pen and ink paper)  
Tissue  
Objects from nature that lend themselves to microscopic inspection  
Microscopes

## Procedure:

1. Have the students bring in objects from nature that can be viewed under microscopes.
2. Explain that all objects have a texture, some more obvious than others. We are going to try to capture the true texture of an object by viewing it under a microscope. (If you cannot obtain the use of microscopes, a set of magnifying glasses would suffice.)
3. Once you have a large selection of objects, let the students experiment with viewing the minute detail of nature's design. Tell them to look for the line that creates the texture of the object.
4. Now let them experiment with the handling of the ink pen with a fine drawing nib. The tissue will enable them to blot the pen when it is over-inked. Demonstrate how to hold the pen (very similar to the way a pencil is held). Let them get used to the way the ink will flow.
5. Have them select an object they have viewed and have made a close study of for its textural quality. Select a view of the object that displays most of its texture. (A turtle is best drawn with the shell showing from an aerial view, for example.)
6. Sketch the object in pencil, lightly, on the paper. Now, instruct them not to outline the object with ink, but to fill it in with the texture they have viewed. To obtain shading, lines need to be drawn closer together. They will need to back away from their drawing now and then to get the effect of their shading.

Frame with a neutral colored frame.

Possible title: INKY INSIGHTS INTO TEXTURE

Time allowance: Two or three 35-minute sessions

### Observable outcomes:

1. The students will demonstrate an awareness of the texture of objects.
2. The students will be able to produce textural effects using pen and ink.
3. The students will demonstrate their knowledge of using a microscope.
4. The students will heighten their self-awareness by being opened up to the microscopic world.

\* \* \* \* \*

### Drawing a Head of Hair

Art History Emphasis: All eras  
Experience: Drawing  
Art Element Emphasis: Texture and Line

Materials: 12" x 18" white drawing paper  
Drawing pencils  
Lettering pens and nibs  
India ink

#### Procedure:

1. Show examples of art work that emphasizes the textural qualities of the hair. Slides: B-3; B-5; B-17; J-11; AA-7; CC-6. Many fine examples of this will be found upon looking through available art books.
2. Pair the students off. Have each couple take turns drawing from the back the hair of the other. Emphasize the textural qualities and linear quality of the hair. This is done with a pencil.
3. After each student has had a turn, they are to go back and draw over their pencil lines with India ink, correcting the errors they may have made in pencil.
4. An interesting discovery for them to make on their own is that to render the shape of the head correctly, the drawer need not outline the head. Lines that were interrupted indicated the form well enough. You may have to disclose this yourself.

Frame with neutral colored paper and display.

Possible title: HAIR TODAY; GONE TOMORROW!

Time allowance: Two 35-minute sessions

#### Observable outcomes:

1. The students will become aware of the use of visual texture in art work and be able to transfer this awareness to their own art endeavors. This will heighten self-awareness and self-concept.
2. The students will execute a drawing with the medium of pen and ink.

\* \* \* \* \*

## Pen and Ink Line Drawings

Art History Emphasis: Chinese Pen and Ink Drawings  
Experience: Drawing  
Art Element Emphasis: Line

Materials: 12" x 15" white tag board  
Pen holders  
Various sized pen nibs  
Black India ink  
Newspaper  
Practice paper

### Procedure:

1. Show examples of Chinese pen and ink work. Explain why the Chinese practice this type of art. Check Appendix III for references. An interesting American artist (cartoonist) to share with the students is Albert Hirschfeld (1904- ), who does cartoons (caricatures) for the New York Times Theater Section. (The Longview Public Library has back issues of the Sunday Times up to three months back, then the paper is on microfilm,) Hirschfeld is noted for his many hidden NINA's in his drawings; they are hidden in elaborate line designs that fill his cartoons. (Nina is his daughter and he has been doing this in all his cartoons since her birth--she is now a grown woman!) As the students study figures, details, natural forms, decorative patterns and crosshatched shadows, they should assimilate the expressive calligraphy (lettering) of the drawings and the ways in which it achieves dimension.
2. Let the students experiment with the pen and its different points (nibs). Demonstrate the proper way to hold the pen and show them, on a piece of butcher paper taped on a board in front of them, how pressure can increase the flow of ink and that decrease in pressure will reduce the ink flow. Tones will be found to be determined by the spacing of the lines--the closer together, the darker the tone; the wider apart, the lighter the tone. Squinting at lines will blend them into values of grey.
3. Now they can begin their own line drawing or design. It is suggested that this time they do not pencil their drawing first, but use the pen spontaneously. Encourage them to incorporate their errors into their picture--do not let them start over and over again.



4. They should use as much line variety as possible and attempt to create the illusion of three-dimensions on a two-dimensional surface through the use of ink lines. (They could possibly hide their name somewhere in their work and let the rest of the class try to find it.)

Frame with neutral colored paper so as not to de-emphasize their creative use of line. Display and discuss.

Possible title: WHAT'S MY LINE?

Time allowance: Three 40-minute sessions

Observable outcomes:

1. The students will be able to point out the skill and patience involved in traditional pen and ink drawings.
2. The students will be able to discuss a unique cartoonist, Albert Hirschfeld.
3. The students will be able to work with pen and ink.
4. The students will be able to define calligraphy and cartooning.

\* \* \* \* \*

### Paper Sculpture Heads

Art History Emphasis: Realism  
Experience: Drawing and Paper Sculpture  
Art Element Emphasis: Shape

Procedure:

1. Show caricature drawings and paintings done by various artists. Slides: CC-14; CC-15; H-2 through H-4; F-9; F-10; F-2. There are some excellent examples of character drawings and paintings available in reference books (see Appendix III). Point out, or have the students point out, distinguishing characteristics of the models that have been over-emphasized to draw attention to them.
2. Have some people model for the students. The teacher is a good model, or perhaps someone in the building who might be available to pose for a five-minute session can be talked into posing. (The models should not be over-sensitive to some results!) Limit the poses to 3-5 minutes each.

3. Instruct the students to check the relationship of one feature to another and try to capture the defining shape of the head. (Some instruction prior to this might be useful.) The relationship of the features to each other and to the over-all shape of the head can be examined through the use of portrait slides. F-33; K-18; L-7; CC-6; CC-16.

4. Once the sketches are done, the students will select one they feel captures the best likeness of one of the models and the next step begins:

5. Shape a head out of construction paper (in a Frankenstein-head shape, smaller at the chin than at the top of the head). Staple this to a flat piece of poster-board, leaving the back untouched.

6. Now, through use of wadded together, folded, curled and cut paper make the features of that face and attach carefully with rubber cement. Over-emphasis of some of the subject's outstanding features is necessary for over-all effectiveness of the project.

Display on a wall.

Possible title: HEADS YOU WIN!

Time allowance: Two 45-minute sessions

Observable outcomes:

1. The students will be able to point out the use of exaggeration and its importance in caricature portrayal.
2. The students will be able to explain facial proportion and be able to draw a face in proper proportion.
3. The students will be able to define caricature.

\* \* \* \* \*

### Drawing with Charcoal

Art History Emphasis: Realism  
Experience: Drawing  
Art Element Emphasis: Line

Materials: Large sheets of newsprint  
Soft and hard charcoal

## Procedure:

1. Show sketches done by such artists as Ingres, Daumier and DaVinci. Slides: H-2; H-3; H-4; F-9; F-10. Many good reference books are available on these artists (see Appendix III). Emphasize the ease of sketching and going over of lines previously drawn.
2. Tell the students that they are going to do a "freedom" drawing that will be directed by what you, the teacher, tell them to feel. These feelings will be transferred to line on their newsprint, using charcoal.
3. A great musical background to go with this is "The Seasons" by Boris Khaikin (Moscow Radio Symphony Orchestra) available at the Longview Public Library. Music really should accompany softly in the background to set the mood.

Students' directions as dictated by the teacher:

How did you feel crossing the street in all that wind? Take your charcoal, hold it sideways, and pretend it is the movement of the wind. Sweep it across the page. Make it go all the way around. Again; now again. Let it go off the page. Now bring it back in. Small, light scraps are flying around, Make them on your paper. Something is smashed against a wall. BANG! Now the wind has died down and things have settled peacefully. Take another piece of paper and place it on top of the first.

Everything is too calm now. Nothing seems to be happening. In fact, it is too quiet--eerie. The air is waiting, still, as if something is about to happen. Show that. Take a soft piece of charcoal. See the texture that it makes? Add something strange to your paper.

Take a third piece of paper--don't hesitate at this point. Sounds are coming closer and closer and closer. Show that. Swing your charcoal around; use the edge of it for emphasis. Make one part of your picture clear. Try turning the paper around. Focus your attention on the most important area. Add details. What shapes are starting to emerge? Emphasize them. Overlap lines and shapes. Add texture. Finished!

Lay out all the drawings and have some discussion about the variety and different interpretations that the students made.

Note: This activity adapts itself well to the reading of poetry. Pick poetry with a lot of action in it.

Display some of the results

Possible title: WIND THROUGH THE WILLOW

Time allowance: 30-40 minutes

Observable outcomes:

1. The students will be able to manipulate charcoal to achieve desired results.
2. The students will be able to define sketching and be able to do it.

\* \* \* \* \*

### Corrugated Prints

Art History Emphasis: Expressionism  
Experience: Printmaking  
Art Element Emphasis: Shape and Contrast

Materials: Three-ply cardboard cut into 5" x 8"  
sections  
Pencils or felt tip markers  
X-acto knives  
Rollers  
Sheets of glass  
Water soluble ink

Procedure:

1. Review the use of contrast to create certain eye-catching effects and to emphasize points of a drawing or design. Illustrate the use of contrast with the following slides: C-4; C-7; C-12; C-15; C-25; C-33; E-1; F-19; G-36; H-5; J-12; M-4; M-8; P-4. Ask the students to identify where the greatest contrast is and to find the center of interest. Show the film "Discovering Light and Dark" (see Appendix V).
2. Show slides of Expressionist work in printmaking techniques. M-1; M-3; M-4; M-7; M-8.
3. Begin the project by having the students search through magazines for photographs that have a definite use of contrast and definite shape as their main compositional basis. After the selection is made, transfer the idea to a piece of cardboard with pencil.

4. Now they are ready to decide what to cut, not cut, or partially cut away. (X-acto knives are used to outline the areas. The depth of the cardboard to be removed should determine the cutting depth. Areas are removed layer by layer. If several prints are desired, shellac the printing surface after cutting to insure a non-absorbent surface.)

Note: Caution must be taken when using X-acto knives.

5. Prints can now be made using a rubber brayer or a dampened paper towel. Wiping out certain areas before printing lends variety to the prints. After inking, prints may be printed by hand; however, to achieve a clearer print, an etching press or other roller type press is desirable. Use slightly dampened paper with water base ink. If lettering is used in the design, remind the students that relief prints are reversed.

Frame the best print of each student's work. Use a frame that will not take away from the contrast of the print.

Possible title: EXPRESS YOURSELF!

Time allowance: Two to three sessions, 45 minutes each.

Observable outcomes:

1. The students will be able to create a center of interest through use of contrast.
2. The students will be able to plan and produce a composition that will emphasize shape and contrast.

\* \* \* \* \*

### Block Printing

Art History Emphasis: Expressionism  
Experience: Printmaking  
Art Element Emphasis: Contrast

Materials: Battleship linoleum mounted on 1/2" boards  
Linoleum cutters  
White drawing paper  
Carbon paper  
Water soluble printing ink  
Brayers  
Sheets of glass  
Newspaper  
Printing paper: newspaper, construction paper, wallpaper, tissue paper, wrapping paper

## Procedure:

1. Show the slides of Expressionist work. M-1; M-3; M-4; M-7; M-8. Explain something about their philosophy and technique (see Appendix I). There are many good books available about their work (see Appendix III). Emphasize their use of contrast to create an impact on the viewer.
2. Have books available for the students to look through for subject matter. They will be doing a block print of an expressionistic nature. Explain some of the techniques of printing that the Expressionists use-- etching, woodcut and intaglio printing (see Appendix I).
3. Make certain that the students understand that print-making is a reversal process. If they letter, the letters must be cut backwards.
4. Once they have a drawing the size of their block, they can transfer it to the linoleum by using carbon paper (carbon side down) on the linoleum and the drawing paper on top. Go over the drawing with pencil. The design or drawing should contain large form with little detail for best results.
5. Remove the carbon paper and drawing. Now the cutting process will begin. Show the different cutter tips and demonstrate how to hold the cutter. Always cut away from your body and do not place your hand in the path of the cut. Explain that everything that is cut away will reflect the color of the paper being printed on. Outlining should be avoided--large areas and shapes should be cut away.
6. When a student feels he is done cutting, run a proof of the plate. Ink it with a brayer and water-soluble ink. A press is desirable for the best print, but the hand can be used in place of the press. Take care not to move the paper while rubbing or a blurred double image will occur. The proof can be done on newsprint.
7. Once a proof has been made, the student and teacher can determine if more cutting is necessary, looking for the effects of contrast obtained. Wash the inked plate with a wet paper towel. (A second inking should be done on a dry plate--a wet plate will cause the print to blur and may even cause the glued linoleum to separate from the board.)

8. The remaining prints can be made on a wide assortment of paper. Let the students experiment with printing on paper collages, tissue collages, certain sections of the newspaper, and on various construction paper designs.

Frame the test result of each student's prints.

Possible title: A SIMPLE EXPRESSION

Time allowance: This is an ongoing project; allow approximately five sessions of 50-60 minutes each.

Observable outcomes:

1. The students will be able to discuss various methods of printmaking.
2. The students will be able to explain the philosophy of the Expressionist group of modern artists.
3. The students will be able to cut a linoleum block plate and take prints from it.

\* \* \* \* \*

### Pop Painting

Art History Emphasis: Pop Art (Modern)  
Experience: Painting  
Art Element Emphasis: Shape

Materials: 9" x 12" white posterboard  
Tempera paints  
Various sized brushes  
Water cans  
Pencil and paper

Procedure:

1. Show the works of the Pop artists. Slides: Z-1 through Z-13. Explain the Pop Art Movement (see Appendix I) and how it relates to choice of subject matter.
2. The students will paint a Pop painting, selecting an original item for subject matter. Original subjects that are relevant to their lives are best. (Examples: baseball mitt, hamburgers, or mechanical devices.) The media is the best source of Pop Art subject matter.

3. A preliminary sketch is necessary before actually painting on the board. A selection based on numerous sketches is the best procedure.

4. Paint with tempera paint and spray with Acrylic Gloss to seal.

Frame with brightly colored paper. Display.

Possible title: POP CORN

Time allowance: Three to four 35-40 minute sessions

Observable outcomes:

1. The students will be able to identify the type of subject matter selected by Pop artists.

2. The students will be able to choose their own Pop Art subject matter and paint it.

3. The students will be able to discuss the Pop Art movement and philosophy.

\* \* \* \* \*

#### Can Pop Art

Art History Emphasis: Pop Art (Modern)

Experience: Painting

Art Element Emphasis: All the DESIGN elements

Materials: Crushed can (soup can size)  
Acrylic paints  
Small brushes  
Coffee cans for water  
Palettes  
Assorted materials for final touches  
(yarn, cardboard, wire, material,  
etc.)

Procedure:

1. Share the work and philosophy of the Pop Artists. Slides: Z-1 through Z-13. Appendix I contains information about this art trend. Reference books are also available for your use (see Appendix III).

2. Have cans pre-washed and dried. Give each student a can as his challenge. Have them study the basic shape



of the can and try to get an image of something they can make from it. Some ideas are: animals, people in costume (witches, football players, etc.), insects, or inanimate objects. Their main challenge is in using the entire can in their object depiction.

3. Paint carefully with acrylic paint. When the can has received a good base coat, it is advisable to lacquer it to prevent scratching of the paint surface and chipping off of paint. Design, through the use of patterns, shapes and colors, will provide the needed impact. Add decorative items to enhance your idea.

Display with or without mounting.

Possible title: CAN DO!

Time allowance: Three to four 45-minute sessions

Observable outcomes:

1. The students will be able to paint precise detail.
2. The students will be able to use their imagination to visualize something identifiable from a crushed can.
3. The students will be able to discuss the philosophy and artists associated with Pop Art.

\* \* \* \* \*

#### Abstract Design Cut-Outs

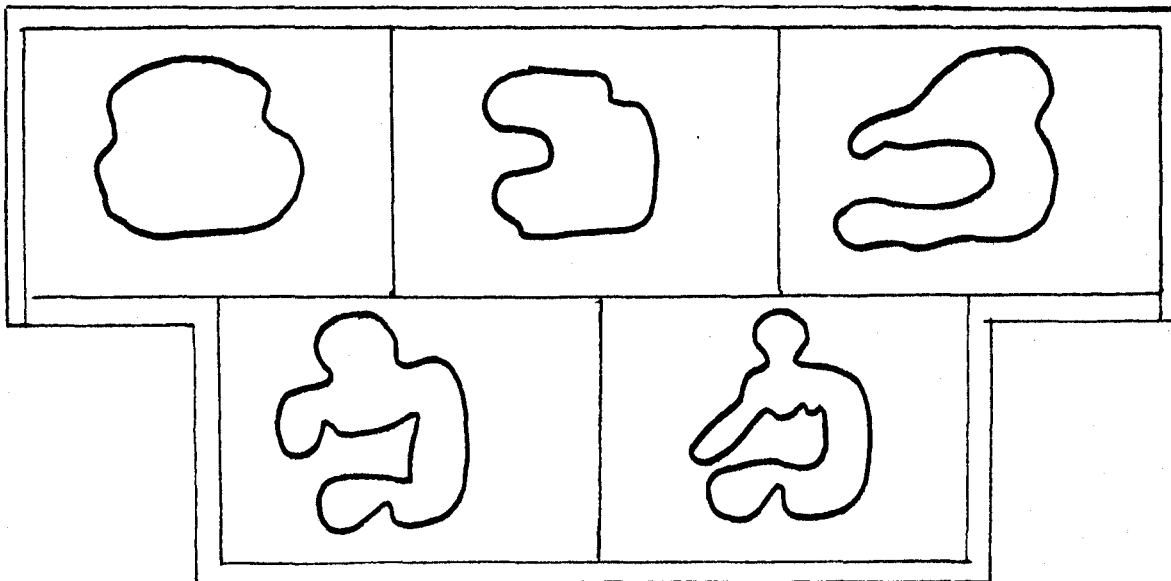
Art History Emphasis: Abstract Sculpture (Modern)  
Experience: Paper cut-outs  
Art Element Emphasis: Shape

Materials: Colored construction paper  
Scissors  
Rubber cement

Procedure:

1. Show slides of Jean Arp's biomorphic sculptures. AA-1 through AA-5.
2. Explain that they will take a biomorphic shape through four distinct stages of development until it gradually begins to take on some degree of objective form. It will be a gradual change. (See example below.)

3. Using 7" x 9" neutral colored paper, cut out the beginning shape in one chosen color, keeping the same color as the shape goes through each stage. The student will end up with five sheets of the same 7" x 9" neutral colored paper. The final shape will not be completely realistic, but symbolic and recognizable.



Frame the results on colored paper the same as the shape in their work.

Possible title: METAMORPHOSIS

Time allowance: Three 45-minute sessions

Observable outcomes:

1. The students will be able to identify abstract forms as the basis of a recognizable representation.

2. The students will be able to pass through five consecutive stages and yet be able to recognize the beginning shape.

3. The students will be able to describe or pick out an example of biomorphism.

\* \* \* \* \*

### Pointillism Drawing

Art History Emphasis: Pointillist Impressionists

Experience: Drawin

Art Element Emphasis: Light and Dark and Line

Materials: Sharpened doweling as painting tool  
Black India ink  
9" x 12" drawing paper  
Pencils

#### Procedure:

1. Share the paintings of the group of Impressionists known as the Pointillists. Slides: J-15; J-16. Many good illustrations of their work are available in reference books (see Appendix III). Explain the technique of Pointillism (see Appendix I), and how the use of dots comprises the entire linear form of their work. In order to fully appreciate the time and effort involved in undertaking this technique, the students must complete the project.

2. Explain that they are going to do a Pointillist rendering with ink. Their tool will be the pointed end of a sharpened doweling.

3. They may select either a realistic or free form rendering. It is advisable to set up a still-life composition of a variety of objects with varying shape. This composition they lightly pencil in on their white paper.

4. Encourage the students to make lines that move and flow. Dots of various sizes are to be used. Density is created by grouping dots closer together. If the ink is accidentally dropped from the stick, the mistake is to be incorporated into the drawing.

Frame the work with neutral paper. Display.

Possible title: DOT IS RIGHT!

Time allowance: Three or four 35-40 minute sessions

Observable outcomes:

1. The students will recognize and point out the enormous effort put forth in the Pointillist paintings.
2. The students will be able to give dimension to their drawings by copying the Pointillist technique of grouping dots of varying size.
3. The students will be able to discuss Pointillism and explain their philosophy.

\* \* \* \* \*

### Capturing Space With Paper

Art History Emphasis: Sculpture (Modern)

Experience: Paper Sculpture

Art Element Emphasis: Form and Space

Materials: Thin posterboard (the freebie kind that  
Weyerhaeuser provides for our use)  
Scissors  
Glue  
Stapler  
Felt pens or tempera paint and brushes

Procedure:

1. Show slides of sculptures that surround space. AA-17 through AA-20. Check Appendix III for appropriate reference books. Check Appendix V for possible illustrative films available for your use.
2. Explain that they are going to make a sculpture from paper that will capture space in the process.
3. They must follow these rules:
  - a. Establish a base line (must be 16" long at least) with a stability about it (not flimsy);
  - b. Object will overlap the base line either at, below, or slightly above it;
  - c. There must be objects in the sky;
  - d. There must be space in the center.

4. We want to build a landscape--anything you can see out-of-doors. The objects must be related to each other. Some things need land as their base; some need water as a base.

5. Point out that in our world the sunrise is interrupted by hills and trees and buildings. They must overlap their tagboard shapes to achieve this existence.

6. The base line should be held out in space while objects are being arranged. Do not work on a flat table. These will end up as mobiles in space, so they need to be constructed with the proper physical balance. (This should almost naturally occur if the students are not working on a flat surface.)

7. After gluing on the baseline objects (or stapling), the baseline ends should be joined to form a circle. Space is captured by joining sky objects in an over-arching pattern much like an umbrella. (An example of composition for this project might be: the ocean as the base line; a whale and various types of aquatic life below the base and a boat on top (a cloud or sun could even attach above the boat). Add color last.

Hang these sculptures from the ceiling with fishing line.

Possible title: SPACEY IDEA!

Time allowance: Two to three 45-minute sessions

Observable outcomes:

1. The students will be able to explain what "capturing space" means in sculpture.

2. The students will be able to locate at base line, above base line, and below base line in their work and be able to use these concepts in their project.

\* \* \* \* \*

### Plaster Block Carvings

Art History Emphasis: Abstract Sculpture

Experience: Sculpture

Art Element Emphasis: Shape

Materials: 1/2 pint milk cartons (washed and dried)  
Plaster of Paris  
Plastic mixing bowls  
Carving tools (kitchen knives, X-actos,  
files, wood carving tools)  
Acrylic paint, tempera paint (powdered)

Procedure:

1. Show all kinds of abstract sculpture slides and illustrations. Slides: AA-1 through AA-6; AA-8 through AA-20; AA-29 through AA-31. There are reference books available (see Appendix III). Explain the subtractive (taking away) form of sculpting. Check Appendix V for available films.
2. Tell the students that they are going to make a subtractive abstract sculpture from plaster casts.
3. Preparing the cast:
  - a. Fill a plastic bowl with plaster. Have it form a peak in the middle. Gradually add lukewarm water, without stirring. Add it slowly until the peak of the mountain of plaster sinks just underneath the surface.
  - b. Now, mix the plaster with your hands until all lumps have been removed.
  - c. Then pour into a milk carton (the mold) and allow it to set up (about 45 minutes). During the setting-up process, the plaster will emit heat (a chemical reaction is taking place). If a colored block is desired, add powdered tempera while mixing.
4. When the cast is hard and cool, peel the container (the mold) off. Now the carving process begins. Remember, once a piece is taken off, it cannot be added back on. Be careful of all sharp tools and be certain that the students cut away from their bodies and hands.
5. All sides of the sculpture must be taken into consideration. Files and sandpaper can help smooth the finished product. A damp paper towel can help in the smoothing out process. Texture can be scratched into the surface. Color can be added by painting it on with acrylic paints, though it is not at all necessary.

Display on a table where the students can view the sculpture from all sides.

Possible title: CHIP OFF THE OLD BLOCK!

Time allowance: Four 45-minute sessions

Observable outcomes:

1. The students will be able to demonstrate how to make a plaster cast using a waxed container.
2. The students will be able to make a subtractive sculpture.
3. The students will be able to identify those sculptures described as subtractive.

\* \* \* \* \*

### Light and Dark Forms

Art History Emphasis: All Eras of Art History  
Experience: Lettering (Calligraphy)  
Art Element Emphasis: Contrast and Shape

Materials: Scratch paper  
India ink  
Lettering nibs  
Pencils  
5" x 8" white posterboard  
Art gum erasers

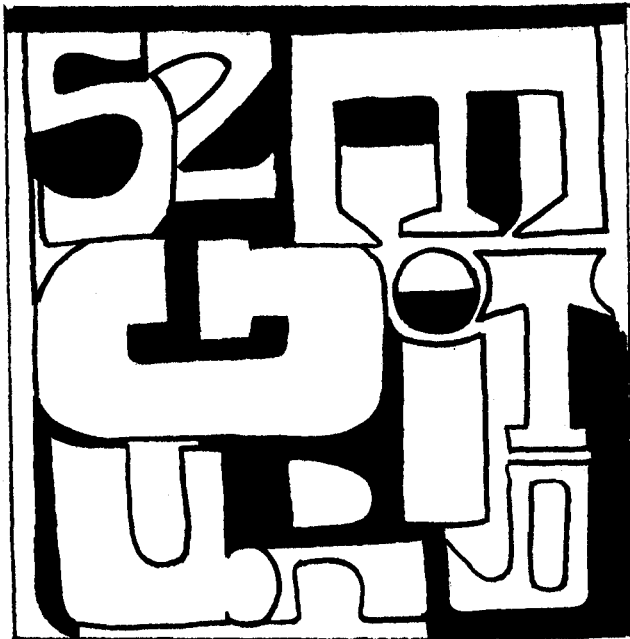
Procedure:

1. Show lettering examples. There are many references available (see Appendix III). Some lettering styles that can be photo-dittoed for class use have been inserted in Appendix VII. Have the students ponder the patience and exactness of lettering endeavors.
2. It is a good idea to have letter formation sheets for each student and a large quantity of pre-lined paper to practice on (this can be dittoed).
3. Have the students familiarize themselves with how each of the nibs will letter. It will require you to do some pre-class practice of your own. With your back to them, show how to hold the pen and the angle at which the front of the tip must be (usually it is at a 45° angle). Use butcher paper, pre-lined in black felt pen and taped to the blackboard, for demonstration purposes. Your ineptness at the task will only reinforce your emphasis on

"practice makes perfect." After they have experimented with various pen nibs and lettering styles, assign the following project:

a. On practice paper, pencil some of the letters you feel most comfortable at reproducing. Go over these with India ink and lettering pen.

b. Cut out those you like the best (approximately ten), choosing different sizes, cases and styles. Arrange them on your posterboard (see example).



Try placing them on sideways, upside down, or even backwards. Make new stencils of those you want to keep but want to change size or style.

c. Keep in mind the over-all composition and balance of black and white (contrast). Carefully stencil the outline of the letters you will use in your design exactly where you want them. Now complete the project, using India ink and lettering pens.



Frame the results on neutral backgrounds.

Possible title: ALPHABET SOUP!

Time allowance: Four 40-minute sessions

Observable outcomes:

1. The students will be able to identify Gothic and Roman lettering styles and will be able to reproduce them.
2. The students will be able to point out calligraphy as an art form.
3. The students will be able to discuss the positive and negative space created through lettering forms.
4. The students will demonstrate pride in their work through exactness and lettering precision.

\* \* \* \* \*

#### Art From Everyday Items

Art History Emphasis: Pop Art (Modern)

Experience: Drawing

Art Element Emphasis: Shape

Materials: 9" x 12" drawing paper  
Drawing pencils  
Pastels

Procedure:

1. Show slides by Stuart Davis. Z-1 through Z-4. There are also reference books available with illustrations of his work (see Appendix III). Explain that he had a concern for the pure, formal values of organization. Signs, lettered words, billboards and building facades were the objects of his attention.
2. Have the students bring in ordinary household objects: paint brushes, forks, frying pans, bottles, faucets, etc. You should have your own storehouse of these everyday items around your room, too.
3. Have them make preliminary sketches of an object or two. Next, they should study carefully the object's shape, without concern for everyday function. Make many small

roughs of the object, organizing lines and contours into a composition by repeating shapes, varying dimensions, overlapping sections, thinking in terms of positive and negative area relationships, and striving to achieve balance within a rectangular area--the paper. (This is a tall order, but can take place with some encouragement and review of the elements of design.) A good film about this time would be "Discovering Composition" (see Appendix V).

4. Transfer the chosen sketch to 9" x 12" piece of drawing paper (or larger, if desired). Add flat areas of color, using pastels, which may possibly be a new medium to the students. Crayons will do if pastels are not available.

5. The final result should produce a design with only an abstraction of the original objects.

Frame with brightly colored paper and display.

Possible title: EVERYTHING, INCLUDING THE KITCHEN SINK

Time allowance: Three 40-minute sessions

Observable outcomes:

1. The students will demonstrate their control of positive and negative shapes by producing a composition effectively balanced.

2. The students will be able to produce everyday items reduced to basic shapes and forms.

3. The students will be able to discuss the everyday object as an art form.

4. The students will be able to discuss the work of Stuart Davis and be able to identify objects that he might choose as subject matter.

\* \* \* \* \*

### Collagraphy

Art History Emphasis: Modern (collage work)

Experience: Printmaking

Art Element Emphasis: Visual Texture and Shape

Materials: Corrugated cardboard  
White glue  
White mimeograph paper (printmaking paper is best)  
Pieces of cardboard  
Scraps of leather, lace, rickrack, paper, cardboard, cloth, and any other flat, textured surface that can be glued to cardboard  
Scissors

Procedure:

1. Show slides of collage work and printmaking techniques. Collage slides: Q-10; Q-13; W-1; W-5 through W-9. Printmaking slides: M-1 through M-8. Explain some of the printing techniques in these slides. Tell them what a collagraph is (see Appendix I).
2. Tell the students that they will make a collagraph plate using materials of approximately the same height glued to a cardboard surface. The emphasis will not be on the tactile texture of the material, but the results of visual texture appearing on the print. (It may be necessary to review tactile and visual texture.)
3. The printing process will begin with wetting the paper being used to print on and blotting it between paper towels until excess water is removed. Ink the plate with water soluble ink. Lay the damp paper on top and gently press it over the plate. Use a clean brayer to apply pressure around the plate. Remove the paper gently holding two corners of one side and carefully lifting it away from the plate. Set it aside to dry.
4. When the prints have all been done, the plate itself may be a work of art worth preserving. Frame it also.

Display prints along with the plate.

Possible title: CALL IT COLLAGRAPH

Time allowance: Three to four 40-minute sessions

Observable outcomes:

1. The students will be able to define collagraphy.
2. The students will be able to make a collagraphy plate and take prints from it.
3. The students will be able to discuss various print-making techniques.

\* \* \* \* \*

## Compositional Painting

Art History Emphasis: Modern (Surrealistic)  
Experience: Watercolor Painting  
Art Element Emphasis: All the DESIGN elements

Materials: Newsprint  
Drawing pencils  
Watercolor paper  
India ink  
Pen holders and B-4 nibs  
Watercolor paints  
Brushes

### Procedure:

1. Share slides and pictures of Peter Max. Slides: DD-1; DD-2; DD-3. Reference books are also available (see Appendix III). Show slides of the Surrealists and explain their philosophy (see Appendix I). Slides: Y-1 through Y-6. Emphasize their use of symbolism in their work.
2. Tell the students that their project will be developed around their own visual language. The appropriate subject to develop this around could be chosen from such topics as summer, spring vacation, camping, or trips of all kinds. The number of events per topic should be limited to six.
3. Emphasize the over-all use of flowing lines, shapes and patterns. The entire paper will be covered with either lines, shapes or color. Preliminary sketch will go on newsprint and with pencil.
4. Once the sketch is completed, transfer it to the watercolor paper very lightly. Careful coloring is then done with the watercolors, keeping the paint as a tint. After completing the watercolor, go over all lines with black India ink and a B-4 pen nib (with the exception of very fine, detailed work where a straight, pointed nib would work better).
5. It will be a picture that shows the sequence of time all together. Activities done in the summer, for example, would all be shown in the same composition, not separated.

Frame results with brightly colored paper.

Possible title: CAN YOU READ THIS?

Time allowance: Three to four 45-minute sessions

Observable outcomes:

1. The students will begin to point out symbolism in paintings.
2. The students will be able to discuss the philosophy of the Surrealists.
3. The students will demonstrate their understanding of line, shapes and patterns through their painting.
4. The students will be able to identify the work of Peter Max.
5. The students will be able to define "tint" and be able to make a tint using watercolors.

\* \* \* \* \*

### Surrealistic Collage

Art History Emphasis: Surrealism (Modern)  
Experience: Collage  
Art Element Emphasis: All the DESIGN elements

Materials: Magazines  
Scissors  
Rubber cement  
Construction paper  
Crayons

Procedure:

1. Show slides of Surrealistic paintings. Y-1 through Y-6. Explain the philosophy of this group of artists (see Appendix I). Share some of the information concerning one or two of the artists whose slides you show (see Appendix X). Very concisely, the Surrealists depicted, very realistically, the usual in unusual circumstances (causing an eerie feeling, like in a nightmare or dream).
2. An excellent record to use during this activity is the "Music of Edgar Varese," which is available at the Longview Public Library. It contains haunting, somewhat eerie, sounds. Or, electronic music can be effective in setting the proper mood for this activity. The use of appropriate music in this activity is encouraged.

3. The group is to find a large magazine picture (9" x 12") that could support other objects glued to it without overlapping and destruction of the original composition. A picture with a lot of empty sky would work well. Remove all lettering from the picture.

4. Find other picture objects that could be incorporated into the original picture and experiment with various placements of these objects. Remember, it is the unordinary in very ordinary settings that contains the impact of Surrealism. When composition is completed, glue down with rubber cement.

Frame with a neutral colored frame and entitle it.

Possible title: WE'LL SEE YOU IN OUR DREAMS or  
WELCOME TO MY NIGHTMARE

Time allowance: Two 40-minute sessions

Observable outcomes:

1. The students will be able to discuss the philosophy of the Surrealists.
2. The students will be able to discuss one or two of the Surrealist painters.
3. The students will be able to make a surrealist picture collage.
4. The students will be able to define the term "collage."

\* \* \* \* \*

### Op Art Wheels

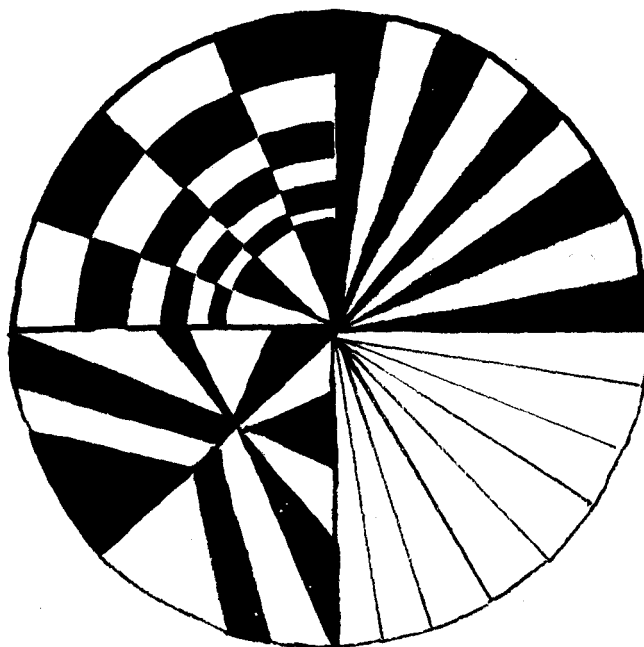
Art History Emphasis: Op (Optical) Art (Modern)  
Experience: Perspective  
Design Element Emphasis: Contrast and Line

Materials: Drawing paper  
9" x 11" white tag board  
Pencils  
Compasses  
Rulers  
Black fine-point felt pens

**Procedure:**

1. Show the slides of Op Art. X-1 through X-10. Check Appendix III for available reference books. The students will need quite a number of visual references to create their design. Emphasize the need for vanishing points. Review the means of creating depth on a flat surface through the use of converging lines (creating perspective). This project will take quite a bit of concentration by the students.

2. Using a sheet of practice paper, have them divide a compassed circle (filling the sheet as much as possible) into four equal sections. In each section, create a repetitive motif that goes to a vanishing point within the section (see example below). Simple motifs of basic shapes are easily done. Have them plan a way to make the motif decrease in size as it approaches the vanishing point. This may require additional gridding.



3. When the circle designs are complete, select one, or a combination of two, for the final circular Op Art design to be done on the posterboard.

4. Grid the posterboard accordingly with pencil. Carefully pencil the entire design. Using black felt pen, begin to create the needed contrast through the careful selection of black and white.

5. Emphasize neatness on their part for the over-all effectiveness of the project.

Cut the finished circle out and mount on either black or white construction paper. Display.

Possible title: THE EYES HAVE IT!

Time allowance: Four to five 45-minute sessions

1. The students will be able to identify the uses of perspective in drawing and in creating Op Art designs.

2. The students will be able to measure exact grid work in order to achieve an Op Art design.

3. The students will be able to identify and discuss Op Art.

4. The students will be able to define and construct a motif.

5. The students will show craftsmanship in their work by careful application of materials.

\* \* \* \* \*

### Watercolor Painting

Art History Emphasis: Impressionism (Modern)

Experience: Painting

Art Element Emphasis: Color

Materials: Watercolors (no need for black or brown)

Sponges

Water cans

Watercolor paper cut approximately

12" x 18"

"National Geographic" magazines (or

travel magazines with scenic pictures)



Procedure:

1. Show slides of the Impressionists. J-1 through J-16. Explain some of the background of the Impressionists (see Appendix I). Looking up information about a couple of the outstanding Impressionist painters will enhance the experience (see Appendix X). Many reference books on this style are available (see Appendix III). Show the film "Impressionism" (see Appendix V).
2. If possible, take the students outdoors to a spot that has appropriate scenery for them to paint from. If this is not practical, have them search through magazines for appropriate subject matter.
3. Transfer the picture to the watercolor paper without sketching on first. (You are trying to create the "impression" of line without actually drawing a line.) Probably the size of the illustration will have to increase during transferring.
4. Using a small, damp sponge, begin with the lightest colors first. Impressionists blended their colors by gradually introducing one to another and gradually mixing them together to form a new color. Do not use a ready-made black or brown. Think light and airy when selecting colors. Keep the paint transparent, not opaque.

When dry, frame with a color that is analogous to the overall color scheme of the painting. Display.

Possible title: OUR IMPRESSION OF NATURE

Time allowance: Three to four 40-minute sessions

Observable outcomes:

1. The students will be able to discuss the background of Impressionistic painting. They will know something about one or more of the artists involved with this technique
2. The students will be able to identify one Impressionist artist.
3. The students will be able to define the forms in their paintings by the use of color, like the Impressionist painters.

\* \* \* \* \*

## Tissue Paper Animals

Art History Emphasis: Mobile (Modern Sculpture)  
Experience: Paper Sculpture (arranged in a mobile)  
Art Element Emphasis: Shape

Materials: Scrap cardboard  
Straight pins  
Airplane glue (use in well-ventilated areas)  
Colored tissue paper  
Rattan (used for basketweaving)  
Scissors

### Procedure:

1. Show examples of Alexander Calder's mobiles. AA-12 through AA-15. There are reference books on mobiles available for your use (see Appendix III). Explain what a mobile is (see Appendix I). Point out the shapes used and their relationship to each other.

2. Tell the students that they are each going to make a piece of a mobile. They will construct hanging animal sculpture (or choose another subject). Draw the animal, or other subject, onto the cardboard with pen, pencil or crayon. Be certain to draw it large to accentuate the shape. The shape will eventually be filled in with tissue paper.

3. Soak the rattan in a sink or pail for about five minutes, or until the material becomes flexible. Then, pin the rattan along the drawn subject's line.

4. Placing the straight pins in an "X" fashion over the rattan works the best. Try to cut the reed as little as possible, as there will be fewer joints and less gluing in the end.

5. When the rattan has dried thoroughly, squeeze a DROP of glue on each joint. Be careful not to glue any pins to the rattan, for they will never come out once the glue is dry.

6. When the glue is dry, and if you are very careful, you can remove the animal from the cardboard. First, remove all the pins. Some glue may be stuck to the cardboard, so carefully pry up the glue with scissors. Accidents can easily be re-pinned and re-glued.

7. Now apply glue around the rattan outline of the animal, lay the animal on the tissue paper, and when the glue is dry, trim the excess tissue off with scissors or a matt knife.

Arrange the figures in a mobile composition. You will have more than one, depending on the size of each project. Hang from the ceiling for the light to shine through.

Note: Airplane glue has a caution note on its container. Its fumes can be harmful.

Possible title: HANG IN THERE!

Time allowance: First session: 45-60 minutes  
Second session: 30-40 minutes (gluing)  
Third session: 30-40 minutes (gluing tissue paper)

Observable outcomes:

1. The students will be able to define what a mobile is.
2. The students will be able to discuss Alexander Calder, the inventor of the mobile.
3. The students will be able to define rattan and tell how it is used in art.

\* \* \* \* \*

### Relief Sculpture in Wood

Art History Emphasis: Constructivism Sculpture  
Experience: Sculpture  
Art Element Emphasis: Shape

Materials: Three 8' x 4' x 3/4" sheets of plywood, finished on one side (cut one square foot sheet of 1/4" plywood per student)  
Gallon of white glue  
2" paint brush  
3/4" wire brads  
Roll of string  
Various scraps of wood (local lumber yards and school woodshops can help out here)

## Procedure:

1. Show slides of the relief sculptures and other wood sculptures. AA-22; AA-23; AA-28; AA-16; AA-5. Check Appendix III for reference books. Discuss the difference between relief and other kinds of sculpture.
2. Have some students (or student) grid the remaining plywood sheet into squares. Measure and tack small brads at one-foot intervals around the perimeter of the panel. Tie string vertically and horizontally to the brads, forming a grid. Number each square. Later, when the individual squares are ready to mount, experimentation in placement can be easily made.
3. Have the students experiment with one-foot squares of cardboard. Cut and change the shapes in arrangement. Discuss positive and negative shapes and the repetition of similar shapes. Keep the design non-objective.
4. Now, bring on the boxes of wood. Each student is to choose five pieces of wood, being reminded to select related shapes for unity in design. Look for variety in texture and size. Later the students can select additional wood pieces or exchange pieces with each other as they experiment with their relief sculpture.
5. A sawing area should be provided so that about four students can work at changing the shape of their wood pieces at a time. Coping saws and vises are the bare essentials here. The teacher must check to be sure that no pieces extend beyond the limits of the foot square and that none protrude as a hazard into the forward space.
6. After checking the design with the teacher, each student must sand the wood and then glue it to the surface of his plywood square. Since there could be fewer students than there are squares, some may need to do two squares.
7. After gluing each square to the plywood frame, the frame can be togglebolted to the wall and the wood relief screwed to the frame.

Possible title: RELIEF IS JUST A BLOCK AWAY

Time allowance: This is an ongoing project that needs at least 45 minutes per session. Allow at least a week for completion.

**Observable outcomes:**

1. The students will be able to point out and define relief sculpture.
2. The students will be able to make a relief sculpture.
3. The students will be able to sand and saw wood.
4. The students will be able to discuss the different kinds of sculpture forms.

## Sixth Grade

### SUMMARY OF OBSERVABLE OUTCOMES

1. The students will be able to define the terms "mosaics," "calligraphy," "batik," "sandpainting," and "relief and subtractive sculpture."
2. The students will be able to discuss the cultural background of art history and the styles and trends in art.
3. The students will be able to create designs using their knowledge of color.
4. The students will be able to explain the six ways of creating perspective on a flat surface.
5. The students will be able to define the vocabulary of perspective--"horizon line," "one-point perspective," "vanishing point" and "eye level."
6. The students will be able to draw a picture using one-point perspective.
7. The students will demonstrate their understanding of the art elements by incorporating them in art projects.
8. The students will be able to follow a clay project from start to finish and be able to define the terms "wedging of clay," "leather-hard stage," "bisque firing" and "glazing."
9. The students will be able to discuss some of the properties of clay and be able to apply this information when working with clay.
10. The students will be able to point out the elements of design present in their surroundings.
11. The students will demonstrate enthusiasm in learning about artists' lives and different styles in art by trying different art techniques.
12. The students will demonstrate an understanding of proportion in figure drawing by drawing the features of the face in proportion.
13. The students will be able to sketch drawings and discuss the difference between a sketch and a drawing.

14. The students will be able to discuss and use varied mediums in art.
15. The students will be able to show care for materials and equipment.
16. The students will be able to create detailed work with pen and ink.
17. The students will be able to point out the time-consuming and exacting techniques present in certain works such as Pointillism, thus gaining an appreciation for artistic skill and perseverance.
18. The students will be able to create form using only color and its variations.
19. The students will have gained skills in drawing, painting, printmaking, sculpture, and fabric that build upon skills previously learned.
20. The students will be able to point out and create symbolism in art.
21. The students will be able to work effectively and cooperatively on group projects, furthering their positive group behavior.

## PLANNING ACTIVITIES AROUND SLIDES AND PRINTS

The slides and prints that are available from the District Art Library are meant to have future additions. One may find it lacking in an area one wishes to give further emphasis. It is possible to take one's own set of slides. The local ESD has a camera available for teacher use, along with a copy stand and tungsten lights. This is the easiest and least expensive way of getting desired slides for use in the art program.

However, the intention here is to suggest ways in which the teacher can use the nearly 400 slides and 20 prints that are available. Since it is felt that simple exposure to works of art is an effective means of teaching the children art appreciation, these slides and prints can also be used in the teaching of other areas of curriculum.

Some suggestions follow:

### 1. CONTEXTUAL CLUES: READING

Use portrait slides to have the children practice noticing and "reading" people from the way they look. (Using the slides this way could also be a different approach to creative writing.) The children can be asked to tell something about the person in the slide. They can pretend that the person is a character in a story they are writing. Have them guess about his occupation, when he lived in time, and what kind of personality he had. The questions can go on and on this way.

### 2. MUSIC

Play a match game using musical clues. Play music from different cultures and show pictures that have been done by artists from that time period or from that country. Do not match the music to the slide, but let the children decide what music goes to what slide. (It would be advisable to do this activity after some time has been spent discussing styles and artists with the children.)

### 3. CREATIVE WRITING

Select a sequence of slides and make up a simple story. Do not tell the story. Show it through the use of the slides only. Have the children write a story, giving them time after each slide to write what is going on. It is a good way to present the idea of the beginning and ending of a story.



#### 4. MATH

Have the children do an optical art design as a math project. A ruler, compass and the skill necessary to properly use these tools are needed. Use the Op art slides to illustrate the idea and have them explore how the artist set up the piece.

#### 5. SOCIAL STUDIES

Locate political cartoons in the newspaper. Look at the caricature paintings and drawings of Honoré Daumier and Francisco de Goya. Discuss what things are taken into consideration by the artist in doing a caricature. Why are they considered humorous? How might the people react who are portrayed in these cartoons?

#### 6. SENSITIVITY

Show abstract painting slides. Do not give the children the titles, but have them really look at the paintings and then decide what to entitle each. They will have to support their title selection with reasons.

#### 7. HISTORY

Use the slides in social studies in projects on different cultures. There are slides on art from Egypt, Africa, Ancient Greece and Rome, Prehistoric times, and the Renaissance along with modern trends in art. The slide appendix has information on these slides and artists.

#### 8. READING CONTEXTUAL CLUES

Use the slides that have indications of weather in them. Have the children find the contextual clues that identify the weather. J-1; J-5; J-8; J-10; J-15.

#### 9. LEARNING CENTER IDEA

Set up a "match them" board, with prints and artist's names separately. Have a form where they can match the artist to the number of the print. Leave books for them to look through. They will need to look for the subject matter preferred by certain artists and the particular style of painting that an artist uses. Some choices can only be considered educated guesses.

### CHAPTER III

## PART I

### INTRODUCTION TO EVALUATION

In gathering criteria for the evaluation of children's art, many excellent references were used. Among them were Teaching Art in the Elementary School, by Phil H. Rueschhoff and M. Evelyn Swartz<sup>5</sup> and Art Education: Its Philosophy and Psychology by Thomas Munro.<sup>6</sup> Both of these books support the philosophy of this author and served to substantiate the following criteria.

Evaluation of the art program primarily is concerned with the evaluation of each child's progress in the area of art curriculum. Accountability is necessary and without objectives and goals in art, a teacher will have no accountable basis for evaluating a child's art.

In evaluating art work, the following items must be considered :

1. The stage of creative development the child is presently in and the stages he goes through during the year. The elements of growth and realistic expectations are covered in this consideration.
2. The child's knowledge of art terms, art history, art concepts and art processes. This is testable and observable.
3. The child's attitude and enthusiasm towards art. This is also observable.

It is strongly urged that nowhere in the elementary grades should evaluation be given in the form of a rating. To do this places the main emphasis on the art product rather than the process through which the work was created. Is not the learning that takes place while doing an art project more important than the resulting product? An art project cannot be graded without a teacher's prejudices being involved.

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<sup>5</sup>Phil H. Rueschhoff and Evelyn Swartz, Teaching Art in the Elementary School (New York: The Ronald Press, 1969), pp. 68-69.

<sup>6</sup>Thomas Munro, Art Education: Its Philosophy and Psychology (New York: The Liberal Arts Press, 1956), pp. 74-76.

## PART II

### THE PROCESS OF EVALUATION

Through the use of the considerations listed in Part I, a basis for evaluation can be made. All three considerations are related to each other. Since most of the evaluation made will be made through observation, it is strongly urged that each child have a portfolio of his or her work. Obviously, a teacher cannot keep all the work of each child, but care should be taken to observe changes that show progress or a regression in expression and to keep these examples as an accountability factor. Listed below are ways in which the evaluation considerations in Part I can be put into action.

#### 1. STAGE OF CREATIVE DEVELOPMENT

These stages are summarized in Chapter One of this guide. It must be kept in mind that these stages are not intended to be used as a basis for evaluation, only as a tool for evaluating. Knowledge of what stage a child is in, or around, at the beginning of the year will help the teacher set realistic goals in art for that child. It will help the teacher understand why the child may not be able to follow through on a certain art project. The activities in this guide were set up according to the capabilities of children who are in the approximate stage of creative development their age level usually indicates. However, it must be also kept in mind that some children will be ahead or behind this schedule and yet it does not mean that they are better or worse in art than the average.

Use this information as a tool in setting individual goals. Use it to observe a child's progress through the stages. It might prove interesting to ponder if the teacher can speed up the progression through these stages through the art curriculum presented. It would be next to impossible to determine, due to the fact that the movement through the stages is a natural occurrence and can happen without formal presentation of an art program. A teacher may even find no movement through a stage during a year in a large number of students; hence, it would not be a valid means of evaluation on its own merit.

#### 2. KNOWLEDGE OF ART TERMS, ART HISTORY, ART CONCEPTS, AND ART PROCESSES

This is an area that is capable of being tested. It can also be observed. If a teacher has thirty or

fewer children for whom she is responsible, then over the year much of this area of evaluation can be done through observation.

Within this art guide, over-all goals of art are stated in Chapter One. More specific goals have been presented for each activity and then summarized at the end of a unit. These desired and observable outcomes can be used in this aspect of evaluation. The setting up of observable goals is essential in all teaching areas. If there is no goal, there is no purpose. If there is a goal, then there must be an expected outcome. If there is an expected outcome, then there is a basis for evaluation.

Realistically, a teacher will not expect all students to reach all the stated goals, but with the use of goals along with the other mentioned considerations, the teacher will begin to have structure to the evaluation of children's art.

### 3. ATTITUDE AND ENTHUSIASM

This area of evaluation is just as important as the other two considerations. Within Chapter One of this guide, appreciation was discussed. The fact that it cannot be measured or learned in the same way a child learns how to tell time or tie his shoe, does not mean it cannot be taught. Through observing a child's attitude and enthusiasm towards art, the teacher can evaluate whether or not he is learning to appreciate. Care of materials shows an appreciation. Enthusiasm over the colors in a picture or over the opportunity to imitate an artist's technique shows appreciation. Follow-through on an activity and effort to complete a task to his own satisfaction shows appreciation. This is a very important consideration in evaluating a child's growth in the area of art. It is highly observable and a teacher must be sensitive to these signs.

## PART III

### SUMMARY

Evaluation of children's art is and must be completely individualized. Each child must be considered as a separate element. It is desirable to see a child grow in his creativity, his knowledge of concepts, and his ability to appreciate. There are many other aspects that can enter into progress in art and affect art growth. Considerations such as psychomotor development cannot be neglected; they must be made before goals are set for each child.

Some teachers may avoid critiquing children's art entirely; others criticize each product. There should be a compromise made between these two approaches. Criticism in constructive form has its place in the art program and is quite necessary if one wishes to insure growth. There can be a compromise made between over-criticism and no criticism by following the next two suggestions:

1. Use class critiques frequently. Make certain, however, that they are approached from a positive standpoint. Ask questions like "Which do you like the best and why?" "Which one do you feel makes the best use of line variety?" This will help the student view his work from a different standpoint and should be conducive to growth in his capabilities. Hopefully he will begin to judge his own work and offer his own criticism and remedies.

2. When criticism on the teacher's part seems necessary, approach the student on an individual basis, never in front of the group. Make the criticism sound like a suggestion or encouragement. Always find something good to say about his work as well.

Through the use of these suggestions, it is felt that the art program will gain accountability and make the teacher more satisfied with the basis art evaluation has.

## ANNOTATED BIBLIOGRAPHY

Alkema, Chester Jay. The Complete Crayon Book. New York: Sterling Publishing Co., 1969.

A book with uses for the crayon in art that possibly may have been overlooked by teachers. Excellent ideas for all grade levels. Many colored illustrations and detailed instructions.

Barrett, Cyril. Op Art. New York: The Viking Press, 1970.

A good book for showing examples of Optical art. Instructions for the setting up of some projects are given, but more for the advanced student.

Chase, Alice Elizabeth. Famous Paintings. New York: The Platt and Munk Co., 1951.

Very popular with children, this book is written to help them understand pictures through comparisons. There are fifty full-color reproductions of famous paintings and 172 other reproductions of paintings and sculptures.

Fermau, Joachim. The Praeger Encyclopedia of Old Masters. New York: The Praeger Co., 1959.

A listing of artists of the Medieval through the Renaissance periods of art. Their lives and works are summarized.

Goldwater, Robert John. What is Modern Sculpture? Connecticut: New York Graphic Society, 1969.

Examples of over 100 modern sculptures found in the New York Museum of Modern Art. Each piece is briefly analyzed and information about the artist is given briefly.

Kyame, Michael J., and others. Printmaking for Elementary Teachers (grades 4, 5 and 6). New Orleans: Division of Instruction New Orleans Public Schools, 1969.

A curriculum art guide concerning ways of teaching printmaking to upper elementary children. Various inexpensive and simplified procedures are introduced to amplify this aspect of children's art experiences.

Lake, Carlton and Robert Maillard. Dictionary of Modern Painting. New York: Tudor Publishing Co., 1964.

A useful resource book concerning modern artists--their lives and their work. Colored examples are included. It is fairly comprehensive and neglects but a few artists that should have been included.

Lansing, Kenneth M. Art, Artists, and Art Education. Iowa: Kendal/Hunt Publishing Co., 1976.

Children's art and philosophy behind it are considered in this book. Teachers of art would gain insight into the structure of an art program through reading his book. Much is based on the work of Viktor Lowenfeld.

Licht, Fred. Sculpture: 19th and 20th Centuries. Connecticut: New York Graphic Society, 1967.

Another example of modern sculpture, but not as contemporary as the other. Examples are not as good, but the information concerning the work, its period in history, and the artist is quite good.

Linderman, Marlene M. Art in the Elementary School: "Drawing, Painting, and Creating for the Classroom." Iowa: William C. Brown Company, 1974.

An excellent handbook for art teachers. The foundations for an elementary are laid out and substantiated in her book, as well as excellent programs in art. An enthusiastic book with excellent, up-to-date illustrations.

Lowenfeld, Viktor and W. Lambert Brittain. Creative and Mental Growth. New York: Macmillan Publishing Co., Inc., 1975.

This book, done primarily by Brittain using the studies and philosophy of Viktor Lowenfeld as his basis, studies the affective, cognitive and psychomotor domains of children in relation to art. He covers the total art program and his book is an excellent resource to teachers in formulating goals in art curriculum.

Luca, Mark and Robert Kent. Art Education-Strategies of Teaching. New Jersey: Prentice-Hall, Inc., 1968.

A small, concise handbook for formulating the art program. Emphasis is given to goal-setting, evaluation, appreciation and experiences. A glossary of terms is included.



Munro, Thomas. Art Education: Its Philosophy and Psychology. New York: The Liberal Arts Press, 1956.

Selected essays by Munro covering aspects of art education such as appreciation, evaluation, goals and curriculum.

Proud, Nora. Textile Dyeing and Printing Simplified. New York: Reinhold, 1965.

A handbook for working with varieties of textiles. Recipes are given for dyes and techniques for printing are explained with good illustrations.

Rueschhoff, Phil H. and M. Evelyn Swartz. Teaching Art in the Elementary School. New York: The Ronald Press Co., 1969.

How to enhance visual perception in children and the teacher is the emphasis of their book. Philosophical background is gone into with reference made to the foundations of the art program. Experiences are given for ready use by the teacher.

Schutze, Jergen. Art of 19th Century Europe. New York: Henry N. Abrams, Inc., 1970

Excellent illustrations along with historical information are given in this book. Not a lot of detail on each artist, but much on technique.

Torbrügge, Walter. Prehistoric European Art. New York: Henry N. Abrams, Inc., 1968.

Another great book covering the historical implications of art through the centuries. Excellent illustrations in color.

Trowell, Margaret and Hans Neverman. African and Oceanic Art, New York: Henry N. Abrams, Inc., 1968.

Good illustrations of this aspect of culture. All are in color. Good information concerning this art.

# THE JOURNAL OF ART

Appendixes for

An Art Curriculum Guide for the  
Teaching of Art History/Art Appreciation  
with Related Art Activities

TIME TUNNEL OF ART

Appendixes for  
Art Curriculum Guide K-6  
for the Teaching of  
Art History/Art Appreciation  
with Related Activities

by

Valerie J. Malella

A Curriculum Project for  
Longview School District, Longview, WA., 98632

## Appendixes

Appendix I

GLOSSARY OF TERMS

## ABSTRACT EXPRESSIONISM

A combination of both abstract and expressionism into a painting. It permits the artist to express subconscious ideas by felt shapes and dribbles. The final result is intended to be enjoyed for itself, since, like music, it does not represent anything. Sometimes called "action painting."

## ABSTRACT ART

Separating or leaving out certain qualities, concentrating on others. Departure from natural appearances in order to create new arrangements of lines, colors, shapes, forms and textures. Geometrical abstract art reduces to solids such as cones, cylinders, cubes, and spheres, or to flat arrangements of lines, rectangles, arcs, and discs. Other forms of abstraction lead to irregular, freely inventive shapes, colors and movements, and their effect is more emotional.

## ANALOGOUS COLOR SCHEME

The use of colors found immediately next to one another on the color wheel in a picture. An example would be a painting using the colors red, yellow-red, orange and values of those colors.

## ARBITRARY

Selection based on personal choice or prejudice.

## ARCHAIC

An early style of art in which human and animal forms are represented in simplified, more or less rigid, shapes. The sculpture produced during the Greek Period from about 700-500 B.C. provides excellent examples of this style.

## ART ERA OR ART PERIOD

An extensive span of time in which the art produced maintains characteristics that are recognizable as a unified style.

## ART MOVEMENTS

Particular styles or tendencies that have been directed or formed through theories or shared methods of expression. Examples: Impressionism, Romanticism, Cubism.

## BALANCE

The elements of art structure brought into equilibrium. There is equal balance by arrangement and suggested balance by emphasis.

## BAROQUE

A style of art and architecture prevalent from the latter part of the 16th century to the latter part of the 18th century, marked by dynamic opposition and energy by the use of curved and plastic figures.

## BASE

That upon which something is built or structured.

## BATIK

A process in which cloth, usually white, is temporarily covered with wax so that the covered areas remain white after dyeing. The word itself is originally Javanese and means writing and drawing with wax. Resist dyeing was practiced in ancient times--by the Sumerians, Egyptians, and, later, the Peruvians. It is still done in China, Japan and India, but the Japanese have done the most to perfect it as an art.

## BLOCK PRINTING

A printmaking technique where a block covered with a sheet of soft linoleum is carved out, making a relief design. The block is then covered with ink and paper placed upon it. With pressure, the ink is transferred to the paper. Carved away areas will retain the color of the paper while areas uncarved will print the color of the ink.

## CALLIGRAPHY

The art or profession of producing fair or elegant writing.

## CARICATURE

Exaggeration by means of deliberate simplification and often ludicrous distortion of parts or characteristics.

## CARTOON

A full scale drawing used for a production. Included are caricatures.

## CENTER OF INTEREST

The central motif in a pictorial composition dominating the elements that are arranged so as to lead up to it.

## CLASSICAL

Stylistic standards that include restraint, simplicity, harmony, and ideal proportions. It refers especially to Greek Art from about 480 B.C. to 400 B.C.

## COLLAGE

A picture built up wholly or partly from pieces of cloth, paper, or other material stuck onto a base of cardboard or canvas.

## COLLAGRAPH

A printmaking plate made from a collage of textured items. The pieces are glued on, then the plate inked and rubbed clean. The plate and paper are then run through a press and the texture transferred to the paper.

## COLOR

This word may be divided into several categories: Hue is the actual color as we know it. Primary hues include red, yellow and blue; secondary hues are orange, green and violet; and the intermediate hues are made through mixing the primary and secondary colors. There are certain descriptive terms that pertain to color: monochromatic, or varying tones of one hue; warm (reds and yellows) and cool (blues and blue-greens); advancing and receding, the power of color to produce apparent effects of space, volume and depth; opaque and transparent, the quality of light penetration.

## COLOR SCHEME

The combination or arrangement of varying types of colors: neighboring, analogous or related, and opposing or contrasting colors, or varying tints and shades of one color.

## COMPLEMENTARY COLOR SCHEME

When the predominate colors of a painting are those found opposite one another on the color wheel. Example: yellow and purple (violet).



## COMPOSITION

The whole is a sum of its parts, including the feeling toward, and the details of, a subject. The combination of the elements of a picture in a satisfactory visual whole.

## CONSTRUCTIVISM

A movement that was initiated by the Russian sculptor, Tatlin (1913-14), in which sculpture is produced by assembling pieces of various materials in abstract spatial relationships. (Gabo, Pevsner, Nevelson)

## CONTOUR

An outline of any drawing or painting may be contour; yet, the contour may express fullness and recession of forms and even the variety of texture and surface.

## CUBISM

A movement in art in which observed forms were reduced to edges, facets, splintered shapes and fragmented portions. Whether the objects are near or distant, they are handled in the same way. Cubism tends to be geometric in nature. (Picasso, Braque)

## DADISM

Dada's theory, in effect, is that if the world had been unable to think its way to rational behavior in three centuries, it was pointless for artists to pretend to find order and meaning in its chaos. Dada rejected every moral, social and aesthetic code. (the name "Dada" was supposedly found by opening a dictionary at random.) The aesthetic of Dada was that there is no aesthetic, since an aesthetic is built on reason and the world had demonstrated that it was without reason. (Marcel Duchamp)

## DECORATION

Ornamentation designed to beautify a surface.

## DER BLAUE REITER (The Blue Rider)

A German expressionist group. In their painting, the subject is less important and finally disappears altogether, taking recognizable images away with it. In other words, the men of the Blue Rider are increasingly abstract and finally non-objective painters. The group is a basically

cheerful one, influenced more by Gauguin than by Van Gogh, interested in rhythmical, musical compositions composed of sweeping curves and flowing lines rather than harsh, moody, restless, or abrupt ones.

### DESIGN

A controlled, rhythmic arrangement of lines, shapes and colors.

### DE STIJL (The Style)

Painters in Holland who were aware of contemporary developments in France started the group known as De Stijl. The De Stijl group was made up of artists and designers whose achievements soon after affected both modern architecture and interior design. The revolution they caused in typography (the art of printing with type, which involves design of lettering styles, or type faces) and advertising layout is still apparent today. Its Dutch origins very likely gave this new art form its logic, simplicity, and severe, orderly structure. Fancy brushwork or extravagant personal mannerisms were not to be tolerated.

### DISTORTION

Intentional exaggeration, elongation, or twisting of normal forms to give them greater emotional expression or visual freshness. (El Greco, Modigliani)

### DRY POINT

An engraving made with a needle or other pointed instrument.

### EGYPTIAN PERIOD

A time span ranging from the Old Kingdom, about 4500 B.C., through the Middle Kingdom and Empire, to about 1090 B.C.

### ENCAUSTIC

Painting with colored wax, which is afterwards fused with hot irons, thus fixing the colors.

### ENGRAVING

A form of graphic art in which a design or drawing is gouged or cut into a metal plate. The plate is then inked and its surface is wiped clean after the ink has been worked

into the furrows. Then the plate is run through a press and the image is transferred to paper, producing a print. Many such prints can be produced by repeatedly inking and printing the plate.

### ETCHING

To make an etching, the metal plate is first covered with a layer of wax. The drawing is made on this wax with a sharp point which exposes the metal. The plate is immersed in acid. The exposed lines on the plate are attacked by this acid and a pattern of depressions matching the drawing is produced on the plate. Slightly below the surface of the metal, the acid eats outward as well as downward and undercuts the etched line in contrast to the V-shaped trough of the engraved line. This limits the life of the plate and gives to the etched line a somewhat ragged appearance.

### EXPRESSIONISM

The artist exaggerates and distorts in order to get a more dramatic style. Emphasis placed by the artist on his inner feeling as he views his actual or imaginative world. The artist tries to paint "haunted," and make it look like a house, for example.

### FANTASY

A free and extravagant imagination creates whimsical moods. It may be grotesque, quaint, capricious or fanciful.

### FAUVISM

In 1903, a group that included some young avant-garde painters (literally "advance guard," but loosely meaning "ahead of the times") banded together and founded the Societe du Salon d'Automne. Their intention was to organize group exhibits where artistic freedom would be not only permitted but encouraged. Two years later, one of their showings created a major scandal in Paris. What gave offense, in particular, was one room filled with outrageous paintings by a certain Henri Matisse and his colleagues. The primary colors--red, yellow and blue--screamed at each other from every wall. The eye was assaulted by orange fields, purple streets, and the portrait of a woman with a bright green line splitting her face. Traditional perspective had been twisted and wrenched into impossible contortions. These must be madmen! "No," snickered the noted art critic, Louis Vauxcelles, "they are 'wild beasts.'" Ever since, the painters of this group have been known as the Fauves (from the French word for "wild beasts.")

## FORM

The shape of a volume or mass defines it. In general, it means art content is organized to produce the significance intended by the artist. In painting, refers to three-dimensional effects produced either by structural drawing or by surfaces that suggest depth and solidity. Descriptive terms are applied to form, such as basic, geometric, simplified, functional, expressive, complex, and free forms. As an art element, the basic forms are called the cone, cube, pyramid and sphere.

## FOUND OBJECT

An object presented as a work of art regardless of how or by whom it was made. The Dadaists often exhibited found objects to emphasize their idea that "every object is a work of art."

## FRESCO

A painting that is done on wet plaster with water and pigment.

## FUTURISM

An Italian movement of wide influence born in 1909 and, in effect, terminated by the First World War, insisting on, and to some extent demonstrating, new ideas in poetry, painting, sculpture, architecture, typography, etc. The Futurists disdained all forms of conservation and attached themselves to the new world of technological power, speed, violence and efficiency, and sought to express in their works the complex of sensation and emotion of modern urban man. (Boccioni, Balla, Carra)

## GOD'S EYE

Every October, the Green Squash Festival, or "Wimakwari," is celebrated in Huivhel, Mexico. The principal decoration of this festival is the God's Eye. It symbolizes the eye of the god Kauyumali, who sees the world. The Eye, or "Ojo de Dios," is carried by the local children during the festival in the hope that Kauyumali will take notice and give them good health and a long, happy life.

## GRAPHIC ARTS

The arts of drawing and printmaking. Drawings may be in pencil, ink and crayon, or other graphic media; prints are impressions made from prepared surfaces of wood, metal, or stone.

## GREEK PERIOD

The Greek civilization from about 700 B.C. to the first century B.C., extending from the Archaic to the Hellenistic Period.

## HARD-EDGE

A name for a style of (normally) abstract painting involving clearly and severely defined areas of color set in contrast against each other. As a movement, Hard Edge painting originated in the United States in the mid-1950's. (Stella, Kelly)

## HARMONY

Conflicting parts are reconciled into a unified whole so as to create a relationship between the elements.

## HUE

Another word for color name is hue.

## IMPRESSIONISM

The movement in painting associated with Monet, Renoir, Pissaro, Degas and others, most active in France during the mid-1870's and 1880's and of wide influence over Western art generally during the following decades. Founded on the observing of light and color as they appear in nature, rather than on the accurate representation of forms as they are known to experience. Impressionist painting involved new techniques for swift notation and vividness. In this way, and in its attachment to unintellectual subject matter, Impressionism was recognized as an assault on the principles of high art enshrined in the academies. Long denounced as a display of incompetence, today it is probably the most widely enjoyed phase in the history of painting.

## INTAGLIO PRINTING

In intaglio printing, the lines inscribed in the plate are printed on the paper. To do this, ink is applied to the whole surface of the plate, then wiped from the high parts and left in the lines. A paper is then printed by placing it on the wiped plate and subjecting it to sufficient pressure to pick up the ink out of the recessed lines. The principal intaglio techniques are ENGRAVING, ETCHING and DRY POINT. In each case, the design is executed on a polished metal plate. The printed sheet (proof) reverses the design on the plate.

## LINE

As used in drawing or painting, refers to the real or imaginary edges of outlines of objects, forms or spaces. Contour lines specifically describe the outer edges of forms. Line direction means the total movement of spaces or forms as seen in works of art. Qualities of line vary from delicate to forceful, from precise to vague, from soft to active, from rhythmic to chaotic, from flowing to jerky.

## MACRAMÉ

Macramé, pronounced mak-re-mé, comes from either a nineteenth century Arabic term, "migramah," which meant "veil," or from the Turkish word for towel, "magramah." Both the veil and towel were adorned with a knotted fringe. This handcraft probably developed when man first needed to attach two lengths of cord into a single piece or bind two objects together. The square and hitch knots most likely date back to paleolithic or neolithic man. These primitive people undoubtedly used these knots in their daily lives. As time passed, knots were used for a variety of utilitarian, mnemonic, and superstitious purposes. However, once the beauty of the knots themselves was recognized, a new art form emerged. Actual examples of knotting date back to early Egyptian culture, where knots were used in fish nets and in decorative fringes. The Incas of Peru used a Quipu which was constructed of mnemonic knots (basically overhand knots). It aided them in recording and conveying information. In classical Greece, knots were used in medicine (as slings for broken bones) and in games (the Gordian knot was one such puzzle). Both the early Egyptians and Greeks used the "Hercules" knot (square knot), which had magical or religious connotations, on their clothing, jewelry and pottery. The sailors on ancient sailing ships sometimes carried a knotted cord which legend claimed witches had tied. The knotted cord supposedly bound the winds and therefore controlled the destiny of the sailing ship.

## MEDIUM

The material, such as oil paint, watercolor, pastel, chalk, stone, clay or wood used by the artist to create his works of art. The plural is media or mediums.

## MOBILES

A three-dimensional sculpture is planned to move in such a manner as to create interesting variations of forms, spaces or shadows.

## MODERN PERIOD

A span of time extending from the later half of the nineteenth century to the present time.

## MONOCHROMATIC COLOR SCHEME

A picture whose color has been selected from one color hue with tints and shades of the same for variation.

## MOTIF

A feature may be used to establish a theme, sometimes by repetition, at other times, through emphasis.

The seven basic motifs are as follows:

1. The circle which might represent the sun, the moon, or a nearly round rock.
2. The half-circle which might be a rainbow, the setting sun, or part of the moon.
3. Two half circles in the form of the letter "S" which might be a path, a trail, or a flame of fire.
4. The wavy line which might be a wave in the ocean or a hair from one's head.
5. The spiral which might be from a snail's shell or a seashell, or which might be formed from a drop of water hitting a pool of water.
6. A straight line, which might be vertical, like the tree trunk, or a blade of grass, or it might be horizontal like the line we see separating the ground from the sky.
7. The zigzag, which is an up and down line suggesting the outline of mountains or lightning.

## MURAL

A term referring to all types of large wall painting.

## NABI

It is a statement of the decorative principle in painting and goes no further. The two most enduring painters of the group proved to be Bonnard and Vuillard. They projected in their work a kind of interior impressionism suggesting the warmth and seclusion of small rooms where

comfortable and affectionate lives are lived--a quality that led to the coining of the term "Intimitism" as an offshoot of the Nabi aesthetic.

### NEGATIVE SPACE

After drawing an object or shape, the space around, about and left over is referred to as negative space.

### NEOCLASSICISM

A new style of art developed in Napoleon's time. Neo-classical realists took their ideas from the Greeks and adapted

### NON-OBJECTIVISM

Paintings that are devoid of representational content. Generally geometrical. Lines, colors and textures are freely combined.

### OPAQUE

That which is not transparent.

### OP ART (Optical Art)

Referring to the recent exploitation, mostly in painting, of the effects of retinal overstimulation through calculated confrontations of color and contrasts. (Vasarely)

### PAPIER MÂCHÉ

A material consisting of paper pulp mixed with size, paste, oil, resin, etc., that can be molded into various shapes when wet and becomes hard when dry.

### PATTERN

Design created by a variety of dark and light values, through the interplay and contrast of colors. A repeated motif or motifs.

### PERSPECTIVE

The technique of representing on a flat surface the position in space of objects as they appear to the eye. "Linear perspective" is based on the fact that receding parallel lines appear to converge on a single vanishing point. There may be many such vanishing points in a single painting. "Atmospheric" or "aerial perspective" suggests depth by diminishing the clarity and color of objects as they are increasingly distant from the eye.



## PHOTOMONTAGE

A combination of several photographs or parts of photographs into one composition. A collage of photographs.

## PIGMENT

Finely ground colored substances--ores, clays, stones or chemicals--mixed with a binder such as oil or water to make oil paints, watercolors, poster paints, etc.

## PLATE

In printmaking, that from which a print can be taken.

## POINTILLISM

A method of producing effects of light by placing small dots of various hues close together on a surface. (Seurat, Signac)

## POP ART

An art movement of the last few years characterized by borrowing motifs and stylistic devices from the world of mass media (advertising, comic strips, packaging, etc.). On the whole, Pop Art seems both to celebrate the visual qualities of these motifs and to satirize a world that surrounds itself with these things while insisting on its superiority to them. (Warhol, Johns)

## POSITIVE SPACE

The initial area contained within shapes and forms drawn.

## POST-IMPRESSIONISM

A term used to describe the styles of painting following Impressionism; in contrast to Impressionism. Post-Impressionism sometimes emphasizes form, solidity, and structure (as in Cezanne); sometimes broad color patterning and flowing linear patterns (as in Gauguin); sometimes great emotionalism (as in Van Gogh).

## PREHISTORIC

The period of the Stone Age, from about 20,000 B.C. to about 3,000 B.C.

## PRIMARY COLORS

Those colors from which all other hues are mixed: red, yellow and blue.

## PRIMITIVE ART

Art produced by societies in an early stage of civilization, or by any artists who are considered naive or are unschooled.

## PROPORTION

The elements of structure are related as to size, quality, variety, scale, purpose, or meaning.

## READY-MADE

Marcel Duchamp's term for a found object which the artist adopts and exhibits, unaltered, as a work of art. (See slide W-4.)

## REALISM

The representation in art of the visible realities of life relying upon facts, actuality, immediate experience and phenomena as subject matter.

## REGIONALISM

The Regionalist painters emerged during the Depression (1930's) and their paintings depicted American life, both in the country (rural) and in the city (urban). The paintings were realistically done, but with intentional nationalism over-riding them. (Hopper, Benton, Wood)

## RELIEF

Sculpture in which the background surface is in one plane and the foreground figures are raised from it. In low relief the background is only slightly below the surface of the foreground. In high relief the background is deep and the foreground figures may be almost fully rounded.

## RENAISSANCE

Literally, the word means rebirth. The term refers to the discovery and use of classical Greek culture and the beginnings of the modern scientific attitude. It dates from the fourteenth to the early sixteenth century in Italy, and slightly later north of the Alps.

## RENAISSANCE, LATE

The development in Northern Europe and Italy following the Renaissance, in the later sixteenth century, leading into the Baroque style of the seventeenth century.

## REPRESENTATIONAL

That which stands for or takes the place of something else. Symbolic.

## ROMANTICISM

A representational style of art which sought to appeal to human emotions through its discovery of unaccustomed or strange beauty in people, exotic lands, and in the drama of legends and historical themes. (Delacroix)

## RUG HOOKING

This is one of the most popular of all the rug-making techniques, and it shares with braiding a reputation for economy. The main tool (which can be a hand hook, punch needle, or speed hook) pulls or pushes the material through a backing to form loops on the right side. Hooking is a technique that offers one of the greatest areas for design creativity. Most hooking requires a frame to hold the backing taut.

## SECONDARY COLORS

The colors which are created when two primary colors are mixed in equal amounts. (Orange (red and yellow), green (blue and yellow), and purple or violet (blue and red)).

## SHADE

The degree of a color from the middle value to its darkest value in its comparison to tint.

## SHAPE

The contour or appearance of an actual area is defined or suggested by form. The four basic shapes are: the circle, the square, the triangle and the rectangle.

## SILHOUETTE

A two-dimensional outline of an object in space.

## SPONTANEITY

Impulsive, unrestrained action.

## STITCHERY

To unite thread with other thread or with fabric.

## STYLE

There is quality which gives distinctive character and excellence to artistic expression. A characteristic mode of presentation that is personal. It can also be of a group or national character.

## SURREALISM

A modern style of painting which is concerned with the subconscious mind, or the world of dreams. Some Surrealist artists work with a minimum of conscious control. (Dali, Ernst)

## SYMMETRICAL

Perfect balance in design. A mirror image either vertically or horizontally or both.

## TACTILE

In two -dimensional art, a quality suggesting the sensation of touch; in three-dimensional art, a quality that tends to arouse a desire in the observer to feel the work of art for the touch sensations peculiar to its texture.

## TAPESTRY

A woven, ornamental fabric, used for hangings, in which the woof is supplied by a spindle, the design being formed by stitches across the warp. Tapestry weaving is an ancient art. Fragments of tapestries dating from as early as 1483 B.C. have been found in Egyptian tombs. It was not until the Middle Ages that tapestry became a mural art. From the late fourteenth to the mid-sixteenth centuries, the art of tapestry weaving flowered in France. They were made to cover the cold, bare walls of castles and churches and were used as dividers in doorways and halls.

## TEXTURE

The quality of materials as they would feel if they were touched. Such qualities as smooth, rough, soft,

prickly, slick, and spongy may be included. Painters can suggest such qualities in their paintings.

### TIE-DYE

A resist-dyeing process. It consists of knotting, binding, folding or sewing certain parts of the cloth in such a way that when it is dyed, the dye cannot penetrate into these areas. This craft has been practiced from very early times by people in many parts of the world. It is uncertain when and where it originated, or whether, in the first place, resist dyeing was discovered accidentally. The earliest records, from India and Japan, date back to the sixth and seventh centuries A.D. Chinese tie-dyed silks of this period were found in the burial grounds at Astana and at Khotan on the Old Silk Road in Kinkiang. Traders traveling the cold caravan routes throughout Asia, India and the Far East carried tie and dye cloths from one place to another as part of their merchandise.

### TINT

A light value of a color. A tint can be made by adding white to a color or by thinning the consistency much like a "wash."

### VALUE

The amount of light or dark that may vary in a color.

### VOLUME

The mass, bulk, or quantity that occupies a space.

### WARP

The threads that run the long way of the fabric.

### WATER SOLUBLE

Capable of dissolving in water.

### WEFT

The cross threads in a web of cloth.

### WOODCUT

A process of graphic art in which the wood is cut away from a wood block, leaving the design in relief. Ink, applied to the raised design, is then printed on paper, cloth or other materials.

Appendix II

RECIPES

## CLAY AND SCULPTURE MODELING

### Salt and Flour Clay

1 cup salt  
1/2 cup cornstarch  
3/4 cup water

Cook in an old double boiler and in two minutes it will form a glob or mass. Place the mass on waxed paper until it is cool enough to handle. Then knead (like bread dough) for three minutes. The material can be wrapped in foil until time for use. It will keep several days, but must be kneaded again before using. It works well around metal armatures.

### Molding Stuff

Simmer and stir for two minutes:

1 cup of salt  
1/2 cup water

Mix 1/2 cup of cornstarch and 1/4 cup cold water.

Take salt mixture off stove and add cornstarch. Stir until hard and fast.

It can be rolled with rolling pin between two layers of waxed paper. Cut shapes with knives.

It can also be used for modeling and jewelry.

Keep firm and smooth--hands may be moistened to help this job.

Allow several days to dry.

Paint with tempera and shellac when dry.

### Sawdust Modeling Mixture

Sawdust  
Wheat paste  
Water

Mix equal parts thoroughly with hands. If mixture is too sticky, add more sawdust. If too dry, add more wheat paste and water.

### Plaster of Paris

One part water  
Four parts plaster

In a plastic container of water add plaster of Paris until it forms small mounds on the surface. Stir with hands or something disposable or easily cleaned until it thickens.

It can be poured into a mold, form or box a little larger than the finished product. For easy removal, you may grease the mold first.

Plaster carves better when still damp. If it becomes too dry, it will become brittle. It can be resoaked for easier carving.

Be careful not to let any plaster get into sink drains.

### Baker's Clay

Baker's clay is a dough recipe that you work exactly as clay. When baked, it becomes a ceramic-like consistency that may be painted. Baker's clay is used to make attractive jewelry, original wall decorations and many items as varied as the imagination to spark up your wardrobe and your interior decor. It's delightful to work with.

4 cups regular flour  
1 cup salt  
1-1/2 cups water

Combine flour and salt; add water at once. Stir until dry ingredients are moistened and hold together in a ball.

Knead dough against a table top or bread board for at least five minutes. Dough, with a velvety texture, will hold together.

Roll out parts for item desired. Place on baking sheet.

Bake in moderate oven, 350°, for 30 to 45 minutes or until dough looks slightly brown around edges, much as a cookie. (Baking time varies with thickness of dough and length of time it has been exposed to air before baking.) Remove from oven and cool about 10 minutes.

(Dough should be used within five hours after mixing. As you work, unused dough should be placed in a plastic bag to retard drying.)

### Sawdust Clay (yield: 4 cups)

3 cups sifted sawdust  
1 cup wallpaper paste  
2 cups water

Mix the sawdust and wallpaper paste together in a large bowl. Add cold water. Stir until well blended. Compress some of the batter in your hand. If it doesn't hold together well, you may have to add a little more water. Sawdust clay is best suited for bulky shapes. Save some of the clay to repair cracks that may develop. Allow the finished forms to dry on racks at room temperature several days, shifting them occasionally to prevent the formation of mold on bottom surfaces. When dry, sawdust clay can be kept at least a week if refrigerated in a tightly-covered container. It will keep several months frozen, but must be thawed to room temperature before it can be used again.



### Clay-Like Papier Mâché (Yield: 2-1/2 cups)

3 whole sheets of newspaper (one sheet=4 numbered pages)  
2 quarts cold water  
1/4 cup wallpaper paste

You will need a three quart (or larger) saucepan, an electric mixer, a large strainer and a large bowl. Crumple the newspapers in the cold water in the saucepan. Heat to boiling. Reduce heat and simmer one minute. Using forks, tear the paper into chunks so that it will not be too difficult for the electric mixer to handle. If paper should stick in the beaters, unplug the mixer before attempting to dislodge the material. Beat hot paper with the electric mixer for about one minute. Mixture will then resemble thin, lumpy batter. Pour mixture into a strainer in the sink. Paper pulp holds heat, so allow at least one-half hour for draining and cooling. Press the pulp gently while it is still in the strainer to remove excess water. Next, place the pulp in the large bowl. Work the wallpaper paste into the paper pulp with your hands. To avoid being burned, do not heat more than three newspapers at one time. You might, however, make several batches of paper pulp, combine them in a large container after cooling, and mix in the needed amount of wallpaper paste all at once.

Clay-like papier mâché may be used with or without a matrix. It works especially well on glass bottle surfaces or dried gourds. To prevent mold on bottom surfaces, allow modeled objects to dry on racks or several thicknesses of cloth.

When thoroughly dry, objects may be baked in a 350° oven for about an hour. Turn them from time to time so they bake evenly. The result: a beautiful tan and brown finish that is quite water resistant. Unused portions of the clay may be stored for several weeks in a refrigerator and several months in a freezer; the material will spoil rapidly, however, if left at room temperature.

(2nd recipe)

### Salt and Flour Clay (Yield: 4 cups)

4 cups unsifted flour (level measure)  
1 cup salt  
1-1/2 cups cold water  
2 tablespoons salad oil

Combine flour and salt in a bowl  
Add water and stir well  
Knead the doughy mass for several minutes  
Add oil and knead again  
Dough can be rolled and cut or shaped into forms.  
Fix pieces together by moistening their surfaces with water.  
Paper clips or wire can be embedded into the backs to form hangers.

Place objects on a cookie sheet and bake for about an hour at 325°. Small pieces dry better at room temperature. The hard, smooth surface resulting can be decorated with felt pens or any paint and varnished or shellacked. The unused clay keeps well in a refrigerator, and may be stored several months if frozen.

### Papier Mâché (Basic Wheat Paste Recipe)

Powdered wheat paste is added to a container of water so it resembles a thick, thick cream. Mix thoroughly with hand to remove all lumps.

### Papier Mâché (Basic Pulp)

Tear newspapers, paper plates or egg cartons into fine bits. Cover with water and soak for 24 hours in a non-rusting container. Put mixture in a cloth bag and squeeze to get rid of excess water. Work on a wax paper surface so water will not damage the table or desk. Add one of the following for each quart of pulp:

- 6 T. flour
- 6 T. dry laundry starch or one cup of cooked starch. (Starch will not sour as readily as flour paste)
- 1 cup liquid starch
- 1 cup thin library paste
- 1 cup wheat (wallpaper) paste mixed to consistency of cream
- 1 cup boiled flour paste

A few drops of wintergreen or oil of cloves will help to keep the pulp from souring. A little salt added to the mixture will prevent fermentation. Knead to the consistency of soft modeling clay. Drying may take as long as a week.

### Salt and Flour Relief Mixture

- 3 parts salt
- 1 part flour

Mix with water for desired consistency  
Spread on cardboard or tag board  
Can be painted with tempera when dry

## FINGER PAINT

### Basic Powdered Finger Paint

Powdered finger paint is added to water to form a creamy mixture

### Wheat Paste Finger Paint (Wallpaper)

Mix according to package directions to a medium gravy thickness consistency

For color, dry powder paint can be added to the paste to make it the desired color, or dry powder or grated chalk can be shaken on to the paper to which water and paste have been applied. The child blends it all together on the paper.

Use about one tablespoon of finger paint on a dampened sheet of paper.

### Liquid Starch Finger Paint

Pour a tablespoon of liquid starch in the center of a sheet of dampened paper and add a small amount of powder paint. Work color and starch together.

### Cornstarch Finger Paint

One-half cup cornstarch  
One quart boiling water  
Dissolve the starch in a small amount of cold water  
Gradually add the hot water  
Cook until clear  
Color cornstarch with dry powder paint

### Finishing

To save a finger painting, pick the picture up by two corners, place it on a newspaper to dry.

To smooth out the wrinkles, press with an iron on the reverse side or lay heavy books on the stack of dry finger paintings.

If paste is to last several weeks, add sugar, syrup, or oil of cloves. Add talcum powder to starch for a very desirable paste, or use flour paste cooked in a double boiler until it has a translucent appearance.

### Cooked Finger Paint

1/2 cup powdered starch mixed with approximately  
1/2 cup cold water to form a smooth paste. Add  
1-3/8 cups boiling water, stirring vigorously, and cook over a very low flame until the paste is glossy (approx. 3 min.). Remove from the flame while the mixture is still warm. Add  
1/2 cup soap flakes (not granulated soap). Beat these into the mixture.

Then add

1 T. glycerin and pour the mixture into a jar. The glycerin acts as a preservative. Powder paint or vegetable coloring may be added and thoroughly stirred into the mixture, or clear paste may be used and the powder paint sprinkled on and mixed by the child during the finger painting procedure. Finger paint should be stored in a tightly covered jar in a cool place to prevent souring.

#### Cooked Finger Paint (simple recipe)

1 cup flour mixed with  
2 cups cold water. Add  
2 cups boiling water and cool until clear. Remove from stove and add  
1/4 cup granulated soap (1/2 cup soap flakes). Beat well; then add  
3/4 tsp. glycerin and let cool. Add color and store as directed in  
first recipe.

#### Wallpaper Paste Finger Paint

Mix paste flour slowly into the water, stirring continuously. Do not pour water into the flour. Proportions are given on the sack. Add color and store as in above recipes.

#### Cornstarch Finger Paint

Mix two parts of cornstarch with almost equal parts of water and cook to consistency of cornstarch pudding. Add color and store as directed in Cooked Finger Paint Recipe.

### PASTE

#### Hobby Craft Paste

1/4 cup cornstarch  
3/4 cup cold water  
2 tablespoons light corn syrup  
1 teaspoon white vinegar  
3/4 cup cold water  
1/4 cup cornstarch  
A few drops of wintergreen

Put 1/4 cup cornstarch in medium-size saucepan

Slowly stir in 3/4 cups water

Add corn syrup and vinegar

Cook, stirring constantly, over medium heat until mixture is smooth and very thick. Remove from heat.

Slowly stir remaining 3/4 cups water into 1/4 cup cornstarch until smooth. Add, a little at a time, into thickened mixture, stirring until smooth after each addition

Stir in oil of wintergreen

Mixture will be thin, but may be used immediately or allow to cool, then store in covered jar for later use. Paste will become thicker in 24 hours. Keeps two months. Makes about 1-1/2 cups.

#### Flour Paste

2 cups water  
2 cups flour

Put into double boiler and boil until translucent. Add alum or 1 to 1-1/2 tablespoons of sugar or syrup to recipe if paste is to last for several weeks.

#### Starch Paste

1-1/2 cups starch  
1 quart boiling water  
1-1/2 cups lux soap flakes  
1/2 cup talcum powder

Cook all ingredients except soap until glossy. When cool, add soap. Add a few drops of oil of cloves.

#### Library Paste

2 T. instant tapioca  
3 T sugar  
1 t. vinegar  
1 pinch salt  
1 cup boiling water

Mix all ingredients and cook in a double boiler until thick. It is ready for use as soon as cool. Store in glass jars in a cool place.

### PAPER PREPARATIONS

#### Grounds for Cardboard, Tagboard, etc.

Boiled linseed oil applied with cloth, or  
Several coats of shellac, or  
Coat of flat house paint

Suitable for oil paint, oil crayons, etc.  
Keeps paper from soaking up media

#### Transparent (Parchment) Paper

2 parts turpentine  
1 part linseed oil

Mix and rub into paper with cloth--cover both sides--allow to dry--wipe off excess.

### Marbelized Paper (1st recipe)

#### Materials:

A shallow container to hold water. (Kitchen trays can be used)  
Oil paints. Gloss enamel paints from any paint or hardware store are excellent. Each color requires a separate container, plus a small brush.

Paint thinner to reduce the consistency of the paint to that of water

Paper of all types and colors. White is especially important. Newspapers to cover over the working area completely.

One bowl of turpentine and another of soapy water for the children to clean their hands in.

#### Process:

Drop the thinned oil paints color by color into the water. It is better to use too little paint than too much.

Agitate the oiled surface by blowing on it or by stirring it with a flat stick. Allow the paint to settle into characteristic flowing, swirling emulsive patterns.

Place a sheet of paper on the surface of the water. A few moments' contact with the thinned paint is all that's needed to produce a marbled pattern. Several such patterns can be taken from the same emulsion.

Before adding new paint to the water, remove remaining pigments by running a sheet of scrap paper across the surface of the water. When cleaning up, blot up the floating paint with more scrap and pour out the water (outside the building, though, and not down the sink).

(If paper is to be used to paint on, a few drops of liquid soap must be added to the paint to insure its adherence to the marbled surface.)

### Marbelized Paper (2nd recipe)

Shave scraps of crayon into a small quantity of kerosene, turpentine or cleaning fluid.

Soak crayon until dissolved

Pour mixture on top of a large, shallow pan of water

Stir slightly and lay paper on surface of water

Remove immediately and dry

Several colors may be used in a single bath

Warm water facilitates the work

Place between newspapers to dry

### Stencil Paper

One part kerosene

One part linseed oil

Cover both sides of manila paper with mixture  
trace design and shellac underside of paper  
Cut design and shellac upper side

### Crackled Paper

Cumple a piece of paper under water  
Smooth out and paint a light color with crayons dissolved in tur-  
pentine  
Reverse paper and paint a darker color on the other side. Color  
will seep through to give a mottled effect.

Fixatif (to fix chalk, charcoal and very soft pencil work on paper  
so it will not smear)

Use six parts methyl or wood alcohol to one part shellac.  
Put on with atomizer or insect sprayer.

## PAINT

### Basic Recipe - How to Mix Powdered Paint

Mix one part water to two parts powder paint  
Stir, shake or let stand overnight for a creamy, opaque consistency  
To thin, add more water  
To thicken, add more powder

### Metallic Finish Paint

Any color tempera can be mixed with gold or silver tempera  
Add only a small percentage of desired color to metallic paint  
A little experimenting will result in many different and pleasing  
effects

### Paint for Waxy Surface

To the basic powder paint recipe add one-half part liquid detergent

### Paint for Glass

To prevent "crawling" of paint on a glassy surface, add a little  
vinegar to the tempera paint

### Enamel Finishes

Mix approximately one part white shellac, varnish or lacquer to two  
parts dry powder paint

### Oil Paint

Put some dry powder paint into a container and add enough boiled lin-  
seed oil to make it the consistency of tooth paste.  
Should be kept in a closed container

## Paint for Silk Screen

Powder paint can be mixed with soap powder (Ivory Snow) and water to the consistency of thick cream

## Snow Paint

Mix one cup of powdered detergent with four tablespoons of liquid starch (enough for eight or ten children)

Stir the two ingredients and beat with a rotary beater until mixture is like frosting

This mixture may be applied with the finger to colored construction paper

If the mixture becomes too thick later in the day, add a little liquid starch.

## "Fast" Fabric Paint

Mix one part egg-white or powdered albumen to three parts tempera and add one-fourth teaspoon of vinegar

Stretch fabric

Paint colors on freely, or use stencil

When finished, press (with steam) between two pieces of newsprint--this sets the colors and makes them fast.

## FABRIC DYE

### Dye Made From Plants

One pound of weeds, bark or roots

Four level teaspoons of alum

Soak plants 24 hours

Boil three hours

Strain plant matter from dye (plant may be chopped up and placed in a cheesecloth bag, then covered with water and boiled.)

Tap Root of Dandelion	dull magenta
Leaves of Elderberry	green
Purple Elderberry	blue-violet
Goldenrod	yellow
Pear Leaves	dull yellow
Shells and Husks of Walnuts	brown
Powdered Leaves of Sumac	yellow-brown
Root of Sumac	yellow
Berries of Sumac	purple
Sunflower Seeds	blue
Beets	red-violet
Wild Cherry Roots	purple
Dahlia Blossoms	yellow-orange
Lily-of-the-Valley Leaves	light yellow-green
Marigold Flowers	yellow-tan
Sassafras Root Bark	rose brown
Zinnia Flowers	light yellow or dark green-



## How to Dye Cloth

The sizing must be removed by washing

To treat cloth before dyeing to make dye fast:

For cotton, linen, rayon, add 1/4 oz. of washing soda to the water before boiling;

For wool, add 1/4 oz. cream of tartar to alum bath which consists of 1 oz. powdered alum and one gallon water. Boil in bath for one hour--rinse.

To dye cloth, cover it with water in a copper or enamel pan to which dye is added. Boil one hour. Stir with wooden paddle. Dry in shade.

## How to Set Color

Cotton: After cotton has been boiled five minutes, stir in one-half cup of salt.

Wool: After wool has boiled for five minutes, add one-half cup of vinegar.

## STAINS AND FINISHES

### Wood Stain

Powder, tempera and turpentine can be combined to form a runny mixture, which may be rubbed into wood.

### Staining Wood with Oil Crayons

Cover wood with a smooth waxy film

Wipe with cloth dipped in gasoline to give an even stain

Can also be decorated with crayon

Shellac

Article should be finished with coat of wax

### Antique Finish (For Clay or Plastic Tiles, Plaques, etc.)

Shellac to seal

Enamel with white

Paint with brown oil paint (brown tempera and linseed oil)

Wipe off most of brown, leaving brown in recessed parts.

## MISCELLANEOUS FORMULAS

### Fireproofing

Mix 9 oz. Borax, 4 oz. Boric acid and 1 gallon warm water and apply to fabrics, paper streamers, and all other inflammable items. Steeping in the warm solution is best. Can also be applied by dipping, brushing or spraying.

Appendix III

REFERENCE BOOKS

BOOKS

I. Recommended Reference Books for the Teaching of Art History/Art Appreciation. (Arranged alphabetically by author.)

A. Reference books especially for use by children K-6. These are located in the Children's Section of the Longview Public Library.

1. Reference Books Concerning Specific Artists.

Luchner and Kaye, A Child's Story of Vincent Van Gogh j709L

Following is a list of books from the Art for Children series by Raboff. All are located under the call number j709R

Chagall  
DaVinci  
Durer  
Gauguin  
Klee  
Picasso

Raphael  
Rembrandt  
Renoir  
Rousseau  
Toulouse-Lautrec  
Velasquez

2. Reference Books Concerning Specific Art Cultures.

Glubok. The Art of Africa j709.01G

Glubok. The Art of Ancient Egypt j709.32  
G52a

Glubok. The Art of the Northwest Coast Indians j709G

Glubok. The Art of the Southwest Indians j709.011G

3. Reference Books Concerning Specific Art Eras and Art Trends.

Batterberry and Ruskin. Primitive Art j709.01B

MacAgy. A Step Into the World of Modern Art j700M116g

Price. Made in the Renaissance j745p93lm

Samachson. The First Artists j709.01S

4. Reference Books Concerning General Art Appreciation.

Ruskin. Story of Art for Young People j709R

B. Reference books especially for use by the classroom teacher in K-6. These are located in the Adult Section of the Longview Public Library.

1. Reference Books Concerning Specific Artists.

Coplans. Andy Warhol (needs previewing 709.24C by the teacher)

Douglas-Duncan. Picasso's Picassos 759.6  
P58lp

Geist. Brancusi 730.924G

Goodrich. Winslow Homer's America 741.973G

Goosen. Stuart Davis 759.13  
G644s

Harris. Honore Daumier 769D

Hayes. Renoir 759.4R

Mongan and Naff. Ingres 760I

Sutton. Lautrec 759.4S

Time-Life. The World of Cezanne 759.4M

Time-Life. The World of Leonardo 759.5W

Time-Life. The World of Michelangelo 709.24C

Time-Life. The World of Rembrandt 759.9W

Time-Life. The World of Titian 759.5W

Wasserman. Leonardo DaVinci 759.5L

2. Reference Books Concerning Specific Art Cultures.

Brenner. Mexican Artists 709.72  
B751

DeMenil and Reid. Out of the Silence  
(American Indian) 732R

- Fourcade. Art Treasures of the Peking Museum (Chinese) 708.9W
- Gentilz. Mexico in Art 759.13G
- Gunther. Art in the Life of the Northwest Coast Indian NW970.67G
- Inverarity. Art of the Northwest Coast Indian 970.67
- Monti. African Masks 731.7M
- Paulne. African Sculpture 730.90P
- Rachewitz. Introduction to African Art 709.6R
- Reed. Mexican Muralists 759.972  
R251m
- Rodriguez. A History of Mexican Mural Painting 759.972R
- Trowell. African Design 745.4T
- Villasenor. Tapestries in Sand (American Indian) 970.479V
- Willetts. Chinese Art 709.51W
- Woldering. Gods, Men and Pharaohs-- The Glory of Egyptian Art 709.32W
3. Reference Books Concerning Specific Art Eras and Art Trends.
- Alloway. American Pop Art 709A
- Amaya. Pop Art and After 709.04A
- Becatti. The Art of Ancient Greece and Rome 709.014B
- Cichy. Great Modern Paintings 759.06C
- Crespelle. The Fauves 759.4C
- Fernau. The Praeger Encyclopedia of Old Masters 759F392p
- Goldwater. What Is Modern Sculpture? 735.29G

Hutter.	<u>Early Christian and Byzantine Art</u>	709.2H
Jean.	<u>The History of Surrealist Painting</u>	759.06j
Lake and Maillard.	<u>Dictionary of Modern Painting</u>	750.3L
Licht.	<u>Sculpture (19th and 20th Centuries)</u>	724.9L
Wolf-Dieter Dub.	<u>Expressionism</u>	760.0904D
Zigrosser.	<u>The Expressionists</u>	769.084Z

4. Reference Books Concerning General Art Appreciation.

Canaday.	<u>Keys to Art</u>	701.18C
Chase.	<u>Famous Paintings</u>	759C386f
Franc.	<u>An Invitation to See</u>	759.06N
Moore.	<u>The Many Ways of Seeing</u>	701.18M
Sedgwick.	<u>Art Appreciation Made Simple</u>	701.18 SeZ8a

C. Reference books especially for use by the classroom teacher K-6. These are located in the Longview School District Art Library situated at Kessler Elementary School.

1. Reference Books Concerning Specific Artists.

Gröhhmann, Will.	<u>Kandinsky</u>
Gröhhmann, Will.	<u>Klee</u>
Hunter, Sam.	<u>Mondrian</u>
Matthews, John F.	<u>El Greco</u>
Rewald, John.	<u>Gauguin</u>
Salinger, Margaret.	<u>Michelangelo</u>

2. Reference Books Concerning Specific Art Cultures.

Baigell, Matthew.	<u>A History of American Painting</u>
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Schutze, Jurgen. Art of 19th Century Europe

Trowell, Margaret and Neverman, Hans. African and Oceanic Art

3. Reference Books Concerning Specific Art Eras and Trends.

Franning, Ralph and Myron, Robert. Italian Renaissance

Sternberg, H. Realistic/Abstract

Torbrügge, Walter. Prehistoric European Art

II. Recommended Reference Books for Specific Art Activities and Specific Medias. These are located at the Longview Public Library.

A. Design

Beitler and Lockhart. <u>Design for You</u>	745.4 B397d
Bodor. <u>Rubbing and Textures</u>	741.29B
Haines. <u>Design in Three Dimensions</u>	745.4R
Itten. <u>The Elements of Color</u>	701.8I
Röttger. <u>Creating Paper Design</u>	736.9R748
Scrase. <u>Let's Start Designing</u>	745.4S

B. Murals

Rogovin and Burton. <u>Mural Manual</u>	751.73R
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C. Sculpture and Ceramics

Berensohn. <u>Finding One's Way With Clay</u>	738.1B
Carstenson. <u>The Craft and Creation of Wood Sculpture</u>	731.4C
Creager. <u>Weaving: A Creative Approach for Beginners</u>	746.1C
Gaba. <u>Soap Sculpture</u> (Children's Section)	j731G

	Griffis. <u>How to Make Shapes in Space</u>	745G875h
	Hamly. <u>Discovering Pottery</u> (Wheel & Hand)	738.1M
	Hayes. <u>Artistry in Wood</u>	731.462H
	Kenny. <u>Ceramic Design</u>	738.14K
	Meilach. <u>Creative Carving</u>	731M
	Meilach. <u>Papier Mache Artistry</u>	745.54M
	Nelson. <u>Ceramics</u> (handbook)	738.14N
	Trier. <u>Form and Space</u>	735.29 T733f
D.	<u>Lettering</u>	
	Laker. <u>Anatomy of Lettering</u>	745.6L
	MacDonald. <u>The Broad Pen</u>	74561M
E.	<u>Printmaking</u>	
	Biggs. <u>Craft of Woodcuts</u>	736
	Lewis. <u>The Print</u>	760L585p
	Middleton. <u>Etching</u>	767.2M
	Woods. <u>The Craft of Etching and Lithography</u>	760W
	Zaldenberg. <u>Prints and How to Make Them</u>	760Z
F.	<u>Fabric</u>	
	Guild. <u>Basic Use of Stitches</u>	746.4G
	Kopp. <u>American Hooked and Sewn Rugs</u>	746.7K
	Krevitsky. <u>Batik</u>	745K
	Pettit. <u>Block Printing on Fabrics</u>	745.52 p455
	Phillips. <u>Step by Step Macrame</u>	746.4p



- Proud. Textile Dyeing and Printing Simplified 746.6p
- Regensteiner. The Art of Weaving 746.1R
- Robinson. Exploring Fabric Printing 746.6R
- Severn. The Book of Rope and Knots 746.0471
- Viale. Tapestries 746.1R
- G. Collage
- Meilach and Hoor. Collage and Found Art 751.4m
- Portchmouth. Working in Collage 751.4P
- Wescher. Collage (Artist's Work) 759.06W
- H. Silhouettes
- Laliberte and Mogelon. Silhouettes 741.7L
- I. Mask Making
- Baranski. Mask Making 731.75  
B231m
- J. Character Studies
- Dawley. Character Studies in Oil 741.4D
- Galbraith. No Known Survivors (caricature) 741.597L
- K. Drawing
- Chaet. The Art of Drawing 741.4C
- Daniels. Drawing for Fun 741.2D
- Kaupelis. Learning to Draw 741.4K
- L. Painting
- Nickel. Creating and Painting in Water Color 751.4N
- M. Multi-activity Art Books
- Alkema. The Complete Crayon Book 741.2A

III. Encyclopedias. These may be found in your school library or at the Longview Public Library. In addition to specific articles listed below, encyclopedias may also be used for finding facts about individual artists.

A. Compton's Pictured Encyclopedia. Chicago, F. E. Compton and Company.

Volume A - Arts, The

Volume D - Design

Drawing

Volume P - Painting

B. Junior Britannica, Chicago, Encyclopedia Britannica, Inc.

Volume P - Painting

C. The World Book Encyclopedia. Chicago, Field Enterprises, Inc.

Volume A - Art and the Arts

Volume C - Color

Volume D - Design

Volume P - Paintings

Volume 19- Study Guide, see Art and the Arts

Appendix IV

CHILDREN'S PICTURE BOOKS

## CHILDREN'S PICTURE BOOKS

Following are listed children's picture books (sometimes referred to as "Everybody Books") that can be used for illustrative purposes when teaching a number of activities and art concepts. Most of these will be readily available in your own school libraries. If they are not, please check with the Longview Public Library.

### A. African Traditions

Ashanti to Zulu, Margaret Musgrove. Pictures by Leo and Diane Dillon. (1977 Caldecott Award) The pictures are very realistic and offer more in the way of cultural understanding than example of art technique.

### B. Chinese Art

The Chinese Story Teller, Pearl S. Buck. Illustrations by Regina Shekerjian. An excellent example of the soft brush technique used by the Chinese painters in much of their art work. It is much like the blurry background of Haikus.

### C. Collage

A Letter to Amy, Ezra Jack Keats. He illustrates all of his books. His books in the past 15 years are illustrative of the paper collage technique. See the film list for a film about him. All elementary (and older!) children enjoy his books.

The Snowy Day, Ezra Jack Keats. (1963 Caldecott Award)

The Alphabet Book, Rodney Peppe.

Alexander and the Wind-up Mouse, Leo Lionni

### D. Color

Hailstones and Halibut Bones (Adventures in Color), Mary O'Neill. For use especially by primary grades to aid in the teaching of color and feeling.

### E. Indian Art

Arrow to the Sun, adapted and illustrated by Gerald McDermott. (1975 Caldecott Award)

F. Line

Always Room for One More, Sorche Nic Leodhas. Illustrations by Nonny Hogrogian. (1966 Caldecott Award)

G. Marbelized Paper

A Letter to Amy, Ezra Jack Keats. Keats makes use of this technique in many of his recent books.

H. Multi-Media Example

Why Mosquitoes Buzz in People's Ears, Verna Aardema. Art work by Leo and Diane Dillon. (1976 Caldecott Award) Examples of watercolor airbrush technique, use of pastels, India Ink drawings, and paper cut-outs.

I. Shapes

The Wing on a Flea (A Book About Shapes), Ed Emberley. Excellent for use in the primary grades when teaching about basic shapes.

J. Silhouettes

The Shadow Book, Beatrice Schenk de Regniers. Photography by Isabel Gordan.

K. Woodcuts

Baboushka and the Three Kings, Ruth Robbins. Illustrated by Nichola Sidjakov. (1961 Caldecott Award)

Drummer Hoff, Barb Emberley. Art by Ed Emberley. (1968 Caldecott Award)

Once a Mouse, Marcia Brown. (1962 Caldecott Award)

Appendix V

FILMS AND FILMSTRIPS

## FILMS AND FILMSTRIPS

I. These films are available for check-out from the ESD Catalog of 16mm Films (ESD112). It is advisable to order these films three weeks in advance. Suggested grade level is indicated by (P) Primary, (I) Intermediate, and some have specific grades indicated. Check LPL monthly films for teacher check-out.

### A. Artists and Art Trends

Cubism	6 min.	0323 (I)
Expressionism	7 min.	0079 (I)
I, Leonardo DaVinci	54 min.	6064 (I)
Impressionism	7 min.	0374 (I)
Michelangelo	30 min.	9011 (I)
Non-Objective Art	8 min.	0361 (I)

### B. Collage

Cardboard Melodrama	7 min.	0452 (all)
Flight of Icarus	6 min.	0407 (I)

### C. Creativity

Southwest Indian Arts and Crafts	13 min.	3952 (2-6)
Adventures in Per- ception	21 min.	4244 (I)
People Who Make Things	23 min.	3880 (5-6)

### D. Elements of Design

Discovering Color	16 min.	3034 (3,4,5,6)
Discovering Compo- sition	16 min.	3023 (5,6)
Discovering Creative Pattern	17 min.	3038 (5,6)
Discovering Light and Dark	18 min.	3035 (5,6)
Discovering Form in Art	21 min.	3024 (5,6)
Discovering Harmony in Art	16 min.	3031 (3,4,5,6)
Discovering Line	17 min.	3024 (3,4,5,6)
Discovering Texture (Color) Hailstones and Halibut Bones	6 min.	0056 (P)
(Color) Day the Colors Went Away	10 min.	0847 (P)
(Color) Colors All Around Us	7 min.	0424 (P)

E. Fabric

Batik	10 min.	0425	(4, 5, 6)
Macrame	15 min.	4057	(4, 5, 6)
Tie Dye	16 min.	4064	(4, 5, 6)
Weaving (with Fabric and Thread)	15 min.	4056	(4, 5, 6)

F. Indian Art

Southwest Indian Arts and Crafts	13 min.	3952	(2, 3, 4, 5)
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G. Masks and Mask Making

Masks of Grass	7 min.	0423	(1, 2, 3, 4)
Loon's Necklace	11 min.	0236	(1, 2, 3, 4, 5)
Legend of the Magic Knives	11 min.	3963	(4, 5, 6)

H. Papier Mâché

Animules	11 min.	0324	(3, 4, 5, 6)
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I. Perspective

Discovering Perspec- tive	14 min.	3022	(6)
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J. Sculpture and Ceramics

At Your Fingertips (Play Dough Clay)	10 min.	0401	(All)
Totems	15 min.	3763	(4, 5, 6)
Legend of the Magic Knives	11 min.	3963	(4, 5, 6)
People Who Make Things	23 min.	3880	(5, 6)
Ceramics: What, Why & How	17 min.	3657	(6)

K. Miscellaneous Art Films

Lively Art of Picture Books	51 min.	9022	(6)
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II. These films are available for rental from CWSC. Your librarian should have current listing.

Alexander Calder: Sculpture and Construction  
11 min. Color (Hartly Studios, 1944) 6th grade



American Realists I  
23 min. Color Radio & TV Bureau--University of  
Arizona, 1965) 6th grade

American Realists II  
14 min. Color (Radio-TV Bureau--University of  
Arizona, 1965) 6th grade

Day of the Painter  
14 min. Color (Little Movies, 1960) 6th grade

Five British Sculptors Work  
28 min. Color (Warren Torma, 1963) 6th grade

Marc Chagall  
26 min. Color (Allerback, 1965) 6th grade

Wyeth Phenomenon  
26 min. Color (CBS News) 6th grade

Henry Moore: Man of Form  
28 min. b & w (McGraw-Hill, 1966) 5th and 6th grades

Ezra Jack Keats  
17 min. Color (Weston Woods, 1970) 5th and 6th grades

III. These filmstrips are available for check-out from the ESD Catalog of 16mm Films (ESD112). It is advisable to order these filmstrips three weeks in advance. Suggested grade level for viewing is indicated by (P) 1,2,3, (I) 4,5,6 and some have specific grades indicated.

A. Albrecht Durer (captions)	21489	(5th & 6th)
B. Cézanne (captions)	21518	(5th & 6th)
C. Daumier and His Prints (captions)	21438	(5th & 6th)
D. Edgar Degas (captions)	21725	(5th & 6th)
E. Goya (captions)	21902	(5th & 6th)
F. Mother and Child in Modern Art (cap.)	22245	(5th & 6th)
G. Toulouse-Lautrec (captions)	23039	(5th & 6th)
H. Vincent Van Gogh (captions)	23117	(2,3,4,5,6)

Note. If further information concerning either ESD films or filmstrips is desired, please check the current catalog. A brief description of the contents is given. (Some films are suggested for an older viewing audience when the younger children would also enjoy and gain insight from them.)

Appendix VI

**MATTED PRINTS**

## MATTED PRINTS

These 16" x 20" prints are available for check-out from the Longview School District Art Library located in Kessler Elementary School. Prints are listed alphabetically according to artist.

The Longview Public Library also has a large selection of matted artist prints available for teacher check-out.

<u>ARTIST</u>	<u>TITLE</u>
Cézanne, Paul	"The Blue Vase"
DaVinci, Leonardo	"The Last Supper"
DaVinci, Leonardo	"Mona Lisa"
Degas, Edgar	"The Millinery Shop"
Degas, Edgar	"Ballet Girls on the Stage"
Gainsborough, Sir Thomas	"Blue Boy"
Gauguin, Paul	"Breton Girls by the Sea"
Goya, Francisco de	"The Pitcher Carriers"
Millet, Jean	"The Gleaners"
Modigliani, Amadeo	"Gypsy Woman With Baby"
Monet, Claude	"The Beach at Saint-Adresse"
Picasso, Pablo	"Three Musicians"
Renoir, Pierre	"Lady at the Piano"
Rousseau, Henri	"The Waterfall"
Ruisdael, Jacob Van	"The Old Mill"
Seurat, Georges	"Sunday Afternoon on the Island of the Grande Jatte"
Toulouse-Lautrec, Henri de	"In the Circus Fernando: The Ringmaster"

Van Gogh, Vincent

"Bedroom at Arles"

Van Gogh, Vincent

"Sunflowers"

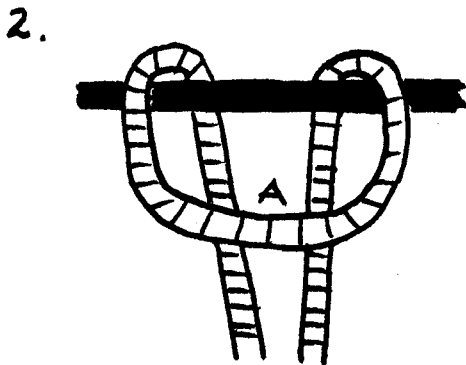
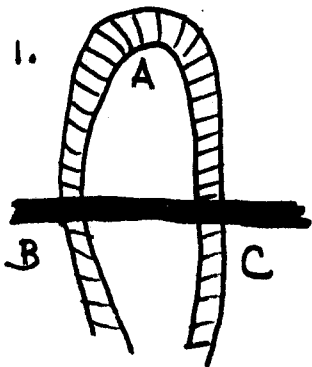
Van Rijn, Rembrandt

"A Girl With a Broom"

**APPENDIX VII**

**ILLUSTRATIVE DIRECTIONS**

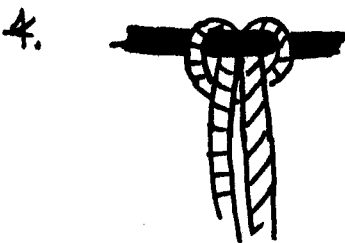
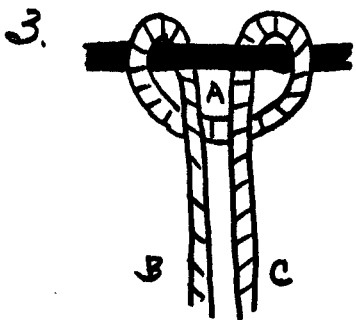
# Mounting the Cords (Lark's Head Knot)



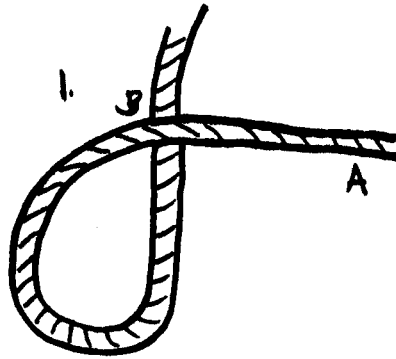
The mounting knot is used to secure the cords onto a support from which the macrame piece is begun. The knot can be done two ways: with the mounting bar in back; with the mounting bar in front.

2. Bring loop A down and in front of the holding cord.
3. Pull ends B and C down through loop A.
4. Pull the knot tight and repeat the process with the remaining cords. The loop should be in back instead of in front.

Fold cord A in half. Place loop A under the holding cord.



# Overhand Knot



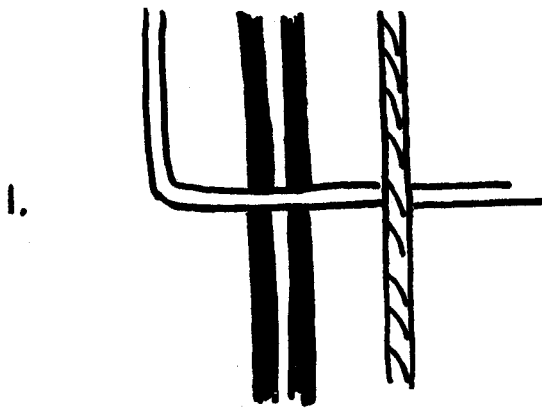
The overhand knot is one of the simplest knots used, although it is not considered a basic macramé knot. It requires only one or more tying cords and no holding cord. It is a secure or finishing knot.

1. Make a loop with the cord, placing end A over end B.

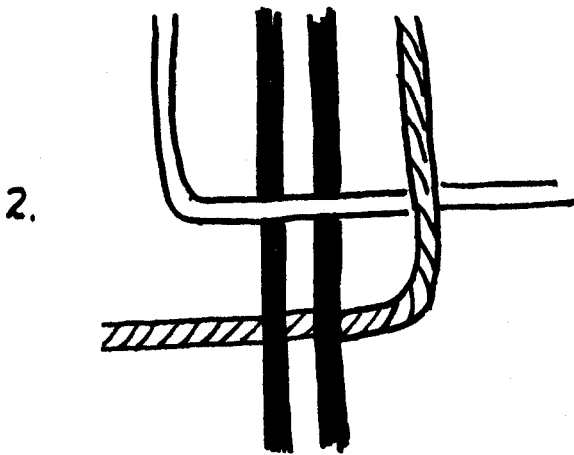
2. Bring end A behind and out through the loop.

3. Pull knot tight or leave it loose. Knot several in a row to create a chain.

# The Half Knot

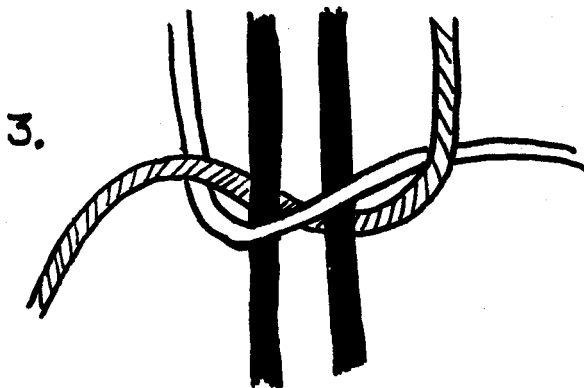


The half knot is the first part of the square knot. It is rarely used by itself; when used by itself, however, a chain of them will create a lovely twisting chain.



1. Pull tying cord A across both middle (holding) cords B and C and under tying cord D.

2. Bring tying cord D under holding cords B and C.



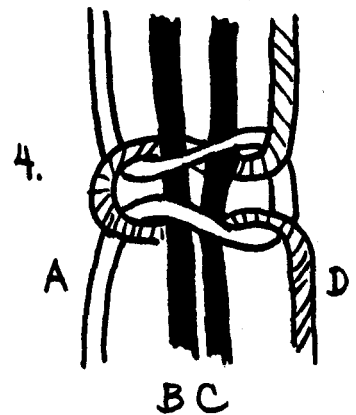
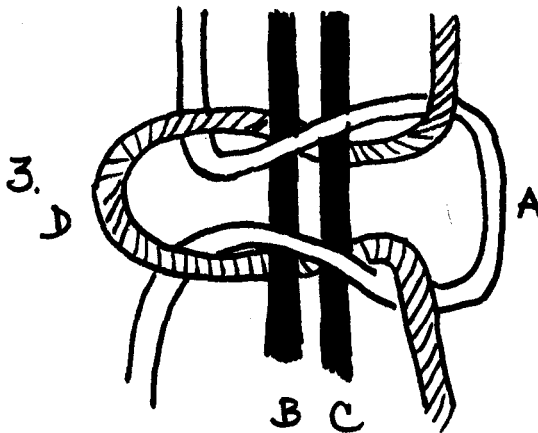
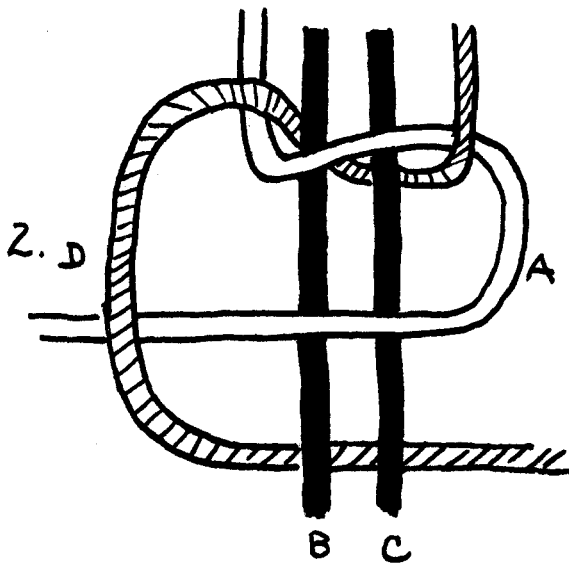
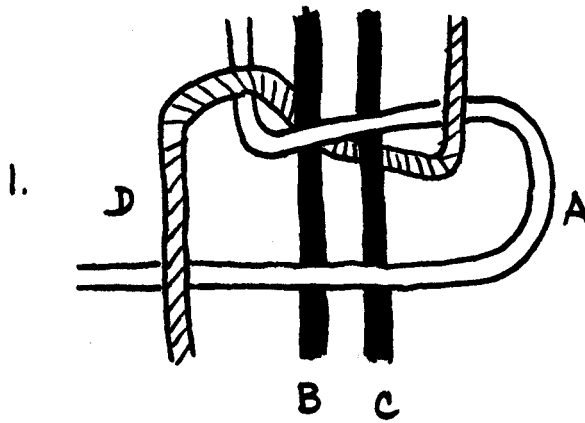
3. Bring tying cord D up through the loop formed between holding cord B and tying cord A. Pull the two tying cords A and D gently to tighten them.



# Square Knot

The square knot is the s of the two basic macramé. It is most often remembe the knot learned in scou. Variations and patterns created by the number of and holding cords used o way the knot is combined other knots.

## The Square Knot



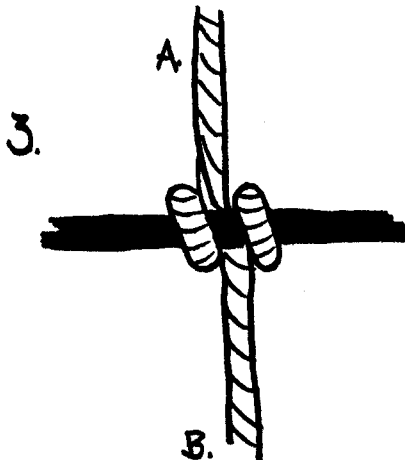
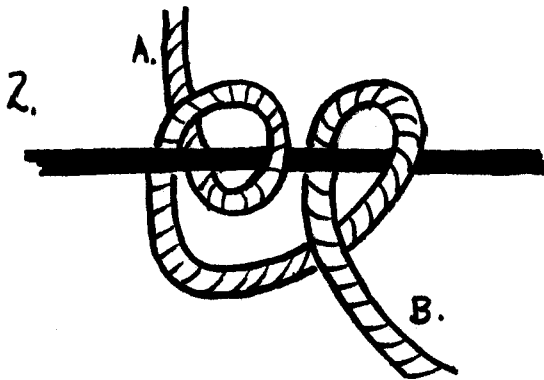
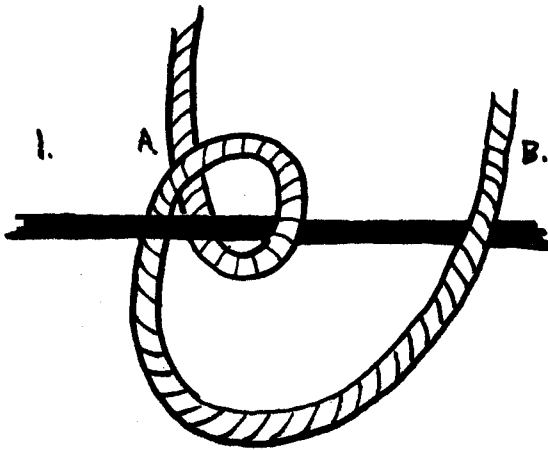
1. Repeat steps one thr three of the half knot. bring tying cord A over two holding cords B and under tying cord D.

2. Pull tying cord D u the two holding cords B

3. Bring tying cord D out through the loop bet A and C.

4. Pull knot tight. N how the bar (loop of ty cord D) lies on the rig reverse the steps by st with the tying cord D.

# The Double Half-Hitch



The double half hitch is just two half hitches knotted in succession using the same tying cord. It is a secure knot and has a variety of uses.

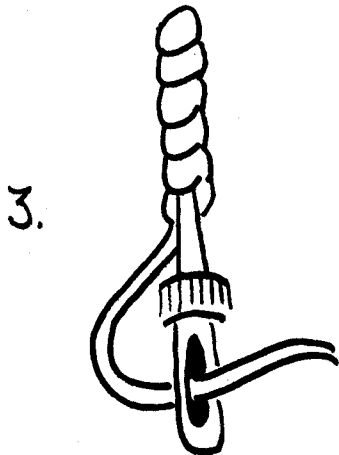
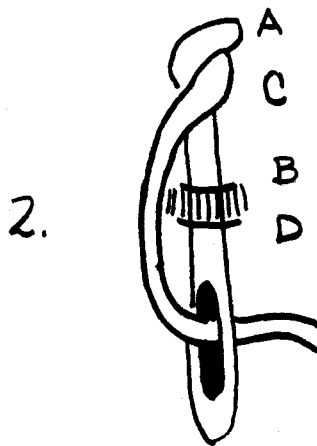
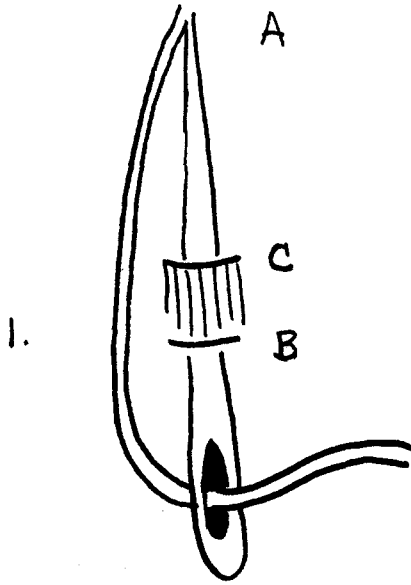
## The Double Half Hitch

1. Pin a holding cord to the working surface. Take another cord (A-B) and place it under the holding cord with the same amount of cord above as below. Hold the loose end of the holding cord horizontally in one hand and with the other hand bring end B up over the holding cord. Take end B back up over the holding cord.

2. Pull end B down behind the holding cord and out through the loop formed by the two half hitches.

3. Pull loop tight. With only an extra loop, notice how the knot becomes very secure.

# Stem Stitch



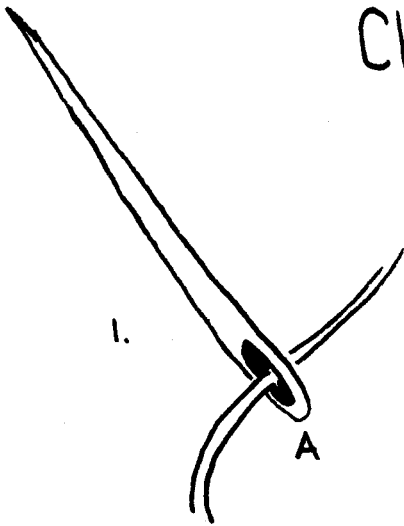
## STEM STITCH

Bring needle up on line of design from the wrong side. Then insert the needle about  $\frac{1}{16}$  to  $\frac{1}{8}$  inch to the right and bring out through the hole made by the first stitch.

Repeat.

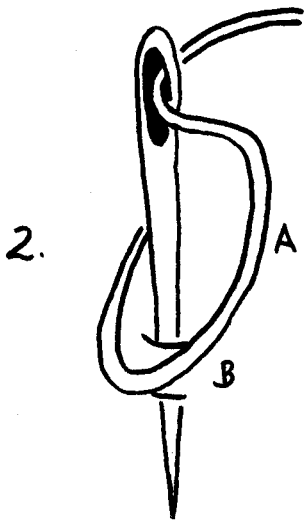
Note: Hold the thread either above or below the needle when making stitches, but it is essential to follow the same procedure with each stitch.

# Chain Stitch



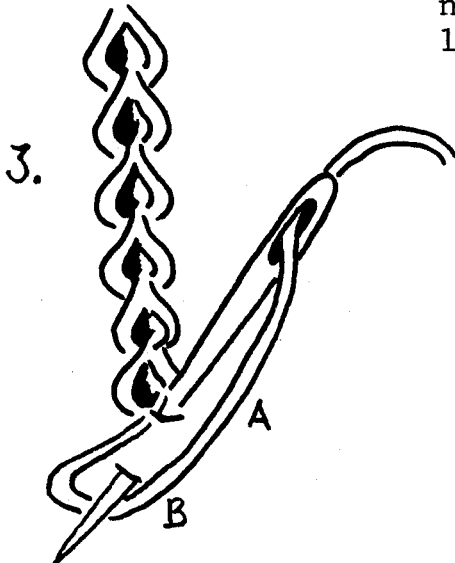
## CHAIN STITCH

Insert the needle from the wrong to the right side of the fabric (see sketch A).

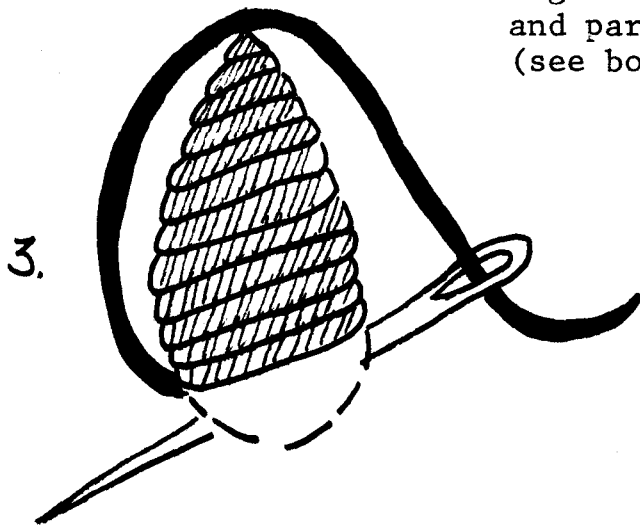
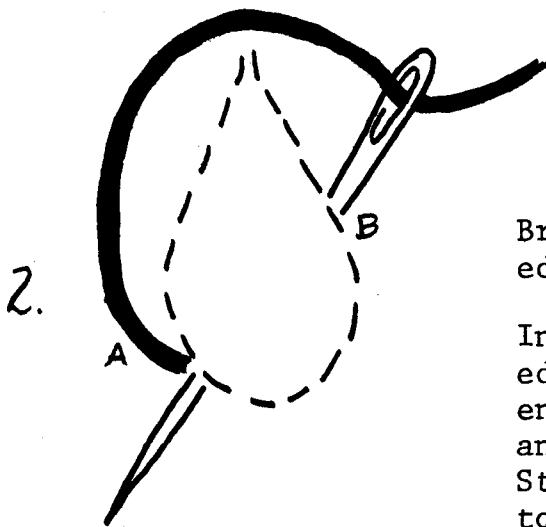
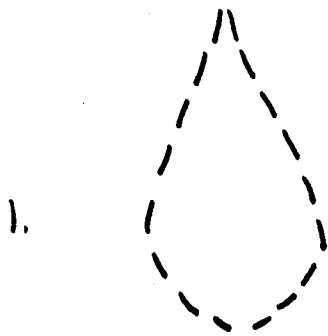


Hold the thread down with the thumb. Insert the needle down in the spot where the needle first emerged (see A-B second sketch).

Then bring the needle out a short distance below this area, forming a loop. Draw the needle flat over the loop, securing the loop. Continue, always inserting the needle inside and close to the last loop (see bottom sketch).



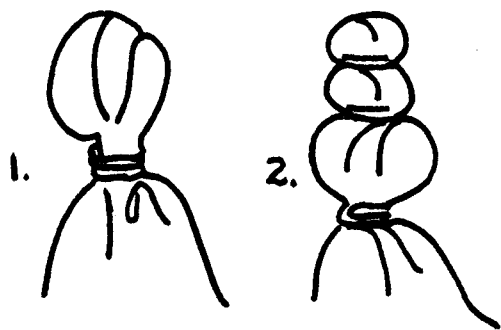
# Satin Stitch



## SATIN STITCH

Bring the needle up at one edge (see A-B, second sketch)

Insert needle at the opposite edge and return next to first entry by carrying the needle and thread under the fabric. Stitches must be very close together (but not overlapping) and parallel to each other (see bottom sketch).



Rosette Knot



Donut Knot

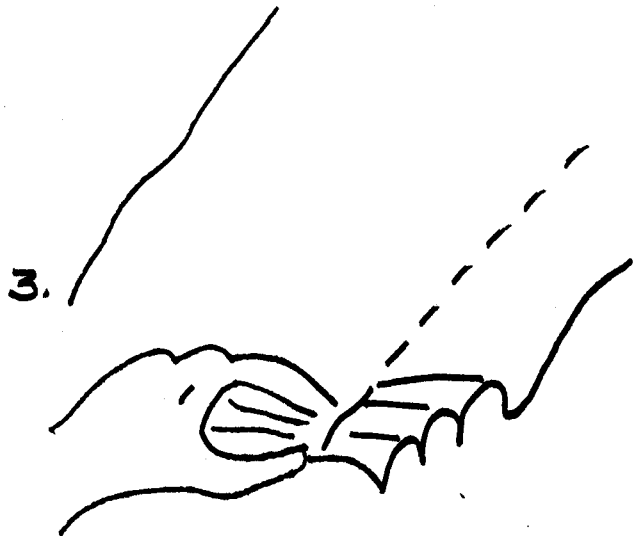
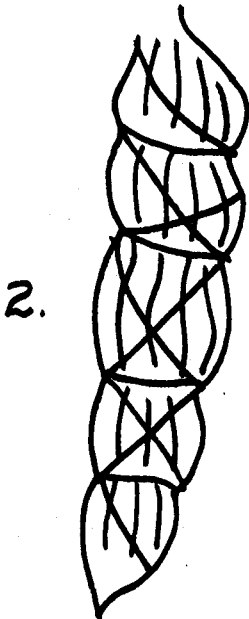
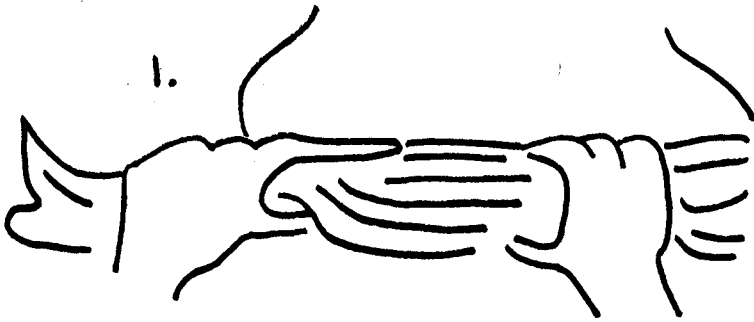
ROSETTE KNOT

DONUT KNOT

Pinch the fabric into a puff of desired height.  
(1) Secure base with a rubber band.  
(2) For concentric circles-- a "sunburst effect"--band puff in several places.  
The more bands used, the more rings will result.

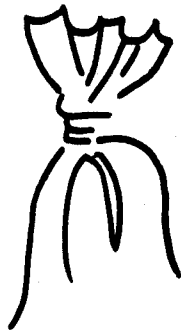
(1) Make a rosette knot  
(2) Push the center of the puff through to the other side.  
(3) Fasten tightly with a rubber band.

## Gathering



- (1) Hold the edges of the fabric in both hands and gather it towards the body;
- (2) Secure with several rubber bands along the length of the fabric;
- (3) For a "stripe" effect, gather a thin strip along the edge of the fabric between the thumb and forefinger;
- (4) Secure the middle of gathers with a rubber band. Using more bands, or spreading bands apart, will result in a wider stripe.

4.



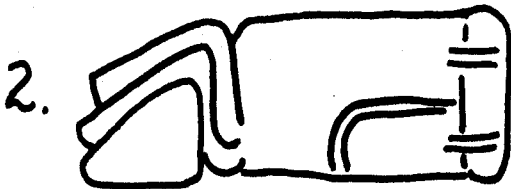
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## Flag Fold



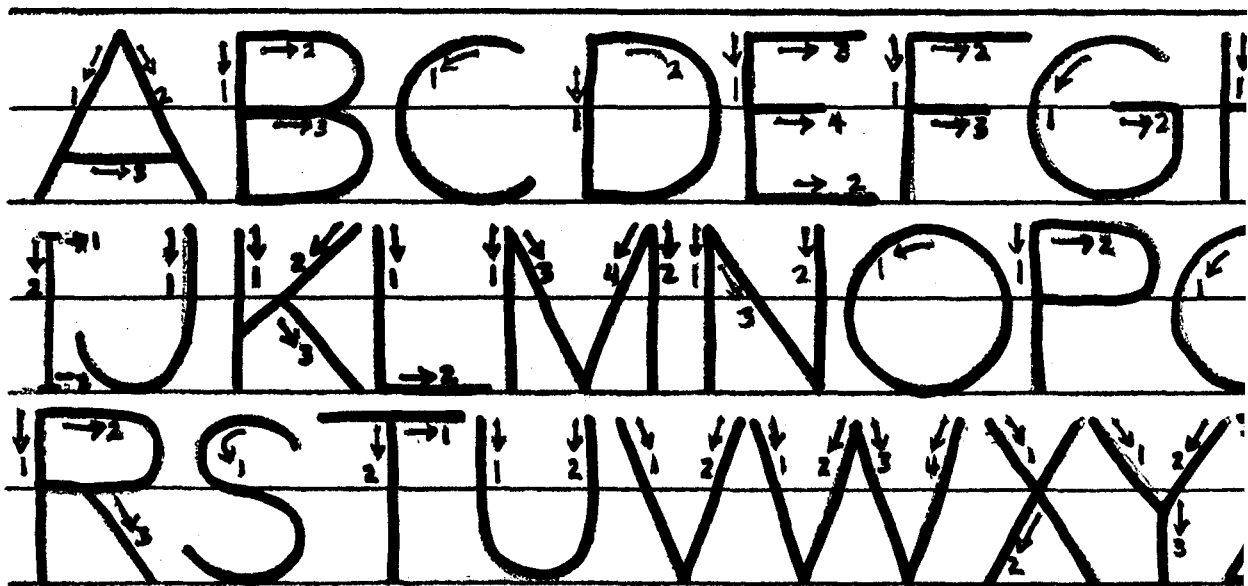
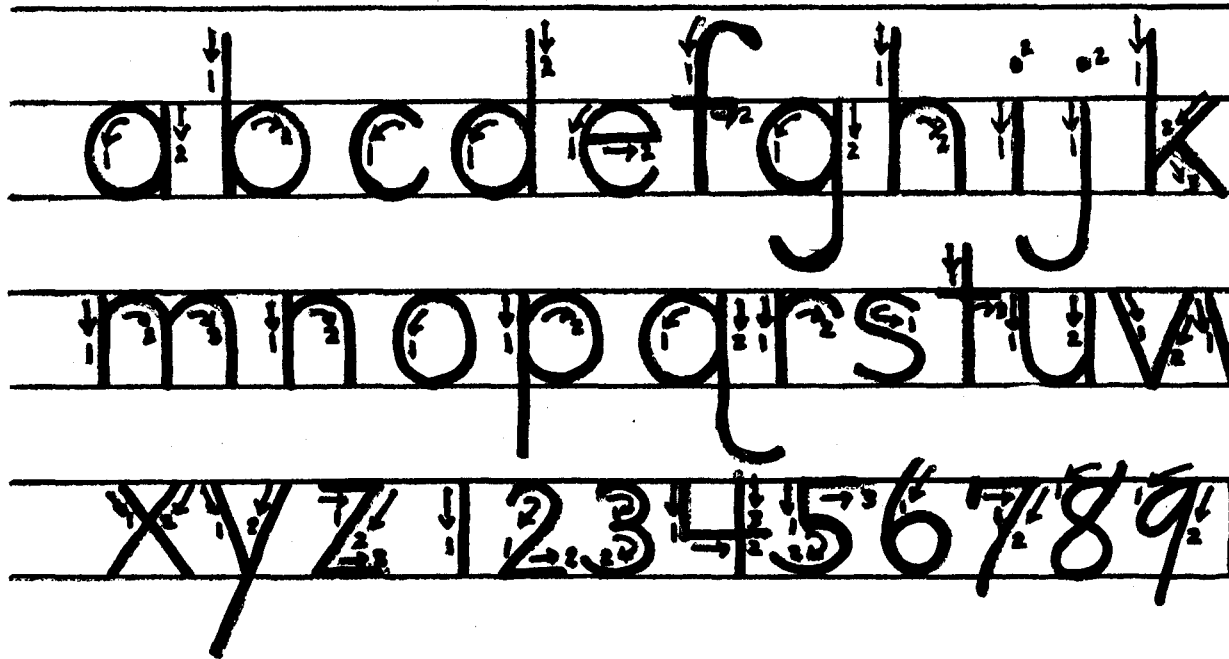
This is used on rectangular pieces of fabric, like pants legs.

(1) Following the diagram, fold the fabric in a triangular pattern, working from bottom edge; fold over on dotted line; fold under on solid line.



(2) The result is a series of folded triangles.





**MANUSCRIPT ALPHABET**

abcdefg  
 hijkilmno  
 pqrstuv  
 wxyza  
 1234567890

ABCDE  
 FGHIJK  
 LMNOP  
 QRSTU  
 VWXYZ  
 ?ST

Gothic B-1 Nib

A B C D E F G

H J K L M N O

P Q R S T U

V W X Y & Z

<sup>B-2</sup>  
\$ 1 2 3 4 5 6 7 8 9 ¢

Black Text

Handwritten calligraphic letters in black ink, including various forms of 'A', 'B', 'C', 'D', 'E', 'F', 'G', 'H', 'I', 'K', 'L', 'M', 'N', 'O', 'P', 'Q', 'R', 'S', 'T', 'U', 'V', 'W', 'X', 'Y', 'Z'.

1 2 3 4 5 6 7 8 9 0

Handwritten calligraphic words in black ink: 'KING', 'WISDOM', 'KNOWLEDGE', 'WISDOM'.

Appendix VIII

AUTHOR'S NOTES ON SPECIAL RESOURCES

## SPECIAL RESOURCES

This is a hodge-podge of suggestions and resources that are not given in other areas of this guide, but are worth mentioning.

### MAGAZINES

School Arts and Arts and Activities are two magazines that use ideas that teachers have submitted for publication. Not only are the ideas creative, but it gives the teacher an opportunity to share an art project that has been tried. The teacher also has a way of sharing an idea with other teachers. All one needs is an idea and a camera to capture the action. School Arts has a section on just children's art work. Here's an opportunity to send in a child's best effort and see if it will be published.

Most elementary school libraries carry these magazines. For a personal subscription write:

<u>School Arts</u>	<u>Arts and Activities</u>
Davis Publications, Inc.	8142 North Lawndale
50 Portland Street	Skokie, Illinois
Worcester, Mass. 01608	60076

Both magazines cost \$7.00 for a one-year subscription.

### BOOKS

In searching through reference books, many were found to be outdated and essentially useless. Every now and then, however, a book would be found that was full of useful ideas and techniques. The following books are suggested for the elementary library or teachers' bookshelves:

The Complete Crayon Book  
Chester Jay Alkema  
Sterling Publishing Company  
1969

Art For Children Series  
Ernest Lloyd Raboff  
Garden City, New York  
Doubleday, 1970

Both of these recommended books are housed at the Longview Public Library and can be previewed by the teacher. The outstanding feature of Raboff's books is the presentation of an artist's life in language that the young reader can easily grasp. The illustrations are extremely good.

#### THE LONGVIEW PUBLIC LIBRARY

Because of the many available resources that the library provides to teachers, it is felt valuable to summarize the specific resources the teacher can find there.

1. Reference books on all aspects of art can be found. Even though there are out-dated books, they have a large art library upstairs and a well-stocked children's art section downstairs.
2. A record section is available with a large selection of all types of music. The teacher can find excellent examples of cultural music that correlates to art periods. Some cassettes are also available for checking out.
3. The library has a large selection of Art prints that can be checked out. The list is too long to print here. The teacher will find it worthwhile to look at the listing. Each print has a summary concerning the artist and the work on the back.
4. The People Resource listing is a fairly new addition to the library's services. It lists local talents that are available for classroom demonstrations. It is necessary to check the file of interests before a name will be given.
5. The library's film service has been much used by the teachers in this district. Every month a new listing of traveling films is printed out. The library normally sends a copy of this listing to each school. They also give out personal copies upon request. Alexander Calder's "Circus" film makes the rounds every now and then and is a real thrill to see. They have also had good films on stained glass and pottery.

#### PLACES TO FIND "JUNK" ITEMS

1. The Goodwill Store  
The cost of items here seems to be going up and up. Some things may not be worth the price. Check ahead

with them for times certain items may be coming in. Sheets come in on Thursdays and are a hot item. Old irons often sell two for one at special times.

2. Hardware Stores

These are good sources of scrap wood, tile and rug pieces. Samples of these items are often thrown out.

3. Wallpaper Stores

Out-of-date wall paper books sometimes are given away at the beginning of spring season and fall season. Sometimes there is a minimal cost to the purchaser. Receipts can be kept and used for income tax deductions.

4. Floorcovering Stores

Scrap ceramic tile and rug samples can often be picked up here free of charge or for a minimal cost.

5. Material Stores

The cardboard bolts inside rolls of material can be used for macrame boards. These cost nothing but the time involved in picking them up.

6. Grocery Stores

Fruit bags and wooden boxes for looms can be picked up here. No cost involved.

7. Alleys

Alleys behind appliance stores early in the morning are the happy hunting grounds of large box findings. However, in order to beat the garbage collectors, this has to be done very early .

#### ART PRINT SOURCES

If one desires to start his own collection of art prints, or would like to use the prints as prizes or rewards, there are some places these can be purchased.

The least expensive ones are from GIANT PHOTOS, Box 406, Rockford, Illinois, 61105. The 8" x 10" are 20¢ and the 16" x 20" are 35¢. The prints in the District Art Library were purchased through this company.

Other places to inquire about print purchases are:

ARTEXT PRINTS, INC.  
The Art Education Press  
Westport, Connecticut



THE ART INSTITUTE OF CHICAGO  
Chicago, Illinois

ASSOCIATED AMERICAN ARTISTS  
846 North Michigan Avenue  
Chicago, Illinois

THE METROPOLITAN MUSEUM OF ART  
Fifth Avenue and Eighty-Second Street  
New York 28, New York

MUSEUM OF MODERN ART  
11 West Fifty-Third Street  
New York 19, New York

#### LOCAL ART MUSEUM FIELD TRIPS

It would be a good goal to take the students on at least one trip to an art exhibit each year. Longview has the McClelland Art Center. Ms. Phyllis Sayles is in charge of all the bookings there. She can give information concerning bookings that are coming in the near future. She is very conscientious in notifying the schools of opportunities to see art displays appropriate for them.

Other galleries requiring traveling out of the city are:

1. The Henry Art Gallery at the University of Washington, Seattle, Washington.
2. The Burke Museum at the University of Washington, Seattle, Washington.
3. The Art and Architecture Gallery at Portland State University, Portland, Oregon.
4. The White Gallery at Portland State University Portland, Oregon.
5. The Art Gallery at the University of Portland, Portland, Oregon.

Most of these galleries have free admission. Contact the college for information and schedules.

#### PEOPLE RESOURCES

Make use of the volume of resources in the field of art that is available in the school, the district, and the community.

1. Ask children or send a survey home inquiring about parents who may have an art hobby that they might be willing to share with the children. Some might even be employed artists of some nature.

2. Check the yellow pages of the telephone books for art professions available in the community. At one time, there was a professional stained glass artist in the area who was very willing to explain his craft.

3. Ask the people in the school about their hobbies. Perhaps an exchange can be made between teachers so that one can share an art hobby while the other takes his class.

4. Look up the art teachers in the secondary schools. Perhaps they can arrange to demonstrate a special technique during a free period.

#### ODDS AND ENDS OF INFORMATION

Rit dye puts out a lot of free or inexpensive booklets concerning Tie Dye. Write:

Miss Rit  
Best Foods  
A Division of CPC International Inc.  
1437 West Morris Street  
Indianapolis, Indiana 46206

Morton Salt Company has a Dough Art Book for use with Baker's Dough Projects. There is a minimal fee involved. Write:

Morton Salt Company  
Division of Morton-Norwich Products, Inc.  
Chicago, Illinois 60606

For the best quality dye for use in batik and tie dye projects at the best price, it is recommended that the teacher use FEZAN DYE. It is a cold water dye. The price may appear high but, unlike other dyes, once it is mixed it keeps its strength and can be used over and over. FEZAN DYE is available through Art Pak. All schools carry their catalog of art materials.

APPENDIX IX

NUMERICAL LISTING OF SLIDES

PREHISTORIC ART A-1 - A-21

- A-1 Altamira Cave Painting  
Ceiling--Standing Bison
- A-2 LaBaume Latrone  
Mammoth painted
- A-3 Lascaux Cave Paintings  
Left wall of Rotunda
- A-4 Lascaux Cave Painting  
Axial Gallery
- A-5 Lascaux Cave Painting  
Ceiling of Axial Gallery
- A-6 Lascaux Cave Painting  
Passageway and Nave
- A-7 Lascaux Cave Painting  
Large painted composition
- A-8 Lascaux Cave Painting  
Horse Axial Gallery
- A-9 Face Niaux Painted  
Bison in Black Salon
- A-10 Sculpture. Two-headed  
Goat
- A-11 Sculpture. Horse (amber)  
German
- A-12 Jewelry: Necklaces
- A-13 Jewelry: Neck ring  
with socketed clasp
- A-14 Wild Horse fr. Les  
Espelugues
- A-15 Venus of Willendorf
- A-16 Wagon with female figure
- A-17 Pendant sheet gold &  
gold wire
- A-18 Vessel stand, fr. Hal-  
istatt upper Austria

- A-19 Mammoth carving--Reindeer antler
- A-20 Votive Horse fr. temple at Círgarralejo
- A-21 Stonehenge. Salisbury Plain Wiltshire, England

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ANCIENT ART B-1 - B-18

- B-1 Amenophis c. 1370 B.C.
- B-2 Archer--west pediment temple of Aphaia 5 B.C.
- B-3 Blond Ephebus c. 480 B.C.
- B-4 Chamber painting
- B-5 Charioteer
- B-6 Chigi Vase Proto-Corinthian Mid. 7th century B.C.
- B-7 Column of Marcus Aurelius
- B-8 Statue of Augustus
- B-9 Statue of Ephebus
- B-10 Example of folds
- B-11 Greek Hermes c. 5 B.C.
- B-12 Kore
- B-13 Lady of Elche
- B-14 Laocoon Group
- B-15 Mosaic 4 c. B.C.
- B-16 Pompeian wall painting liberation of Andromeda
- B-17 Poseidon or Zeus

B-18

Detail from the Mars  
of Todi

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AFRICAN ART C-1 - C-33

- C-1                      Helmet mask
- C-2                      Kpelie Ancestor Mask
- C-3                      Helmet Mask
- C-4                      Yaka, Initiation Mask
- C-5                      Secret Society Mask
- C-6                      Kifweba Initiation Mask
- C-7                      Masks from Sepk River  
District N.E. New Guinea
- C-8                      Mask from Northern New  
Ireland
- C-9                      Wall painting (detail)  
Bangba Northern Congo
- C-10                     Two-headed fetish  
Baluba, Congo
- C-11                     Dance headdress  
Kuyu, Congo
- C-12                     Ekpo Society Mask  
Ibibio, Nigeria
- C-13                     Dance Mask  
Ngers, Liberia
- C-14                     Janiform dance mask  
Baula Ivory Coast
- C-15                     Dance Mask, Bakuba  
Congo
- C-16                     Janiform headdress mask  
Boki, Nigeria
- C-17                     Mask. Ngere-Wobe  
Ivory Coast Border

- C-18 Cylindrical drum
- C-19 Head of the god  
Kukailimoku Wiekerwork
- C-20 Chi Wara Dance headdress  
Bambari
- C-21 Relief carving on a beam  
of a bachelor's house
- C-22 Leg tattoos. Outline of a  
Marquesas Is. Design
- C-23 Abri of the School of  
Young Girls
- C-24 Female Death Ritual Mask
- C-25 Ndungu Janus Mask
- C-26 Mask Senugo Ivory Coast
- C-27 Dance Mask. Dan-Ngere  
Liberia
- C-28 Mask. Bundu Society
- C-29 Palace wall panel.  
Dehomey
- C-30 Kifwebe Mask
- C-31 The Axe Emblem of Chief
- C-32 Dance Mask. Ngere, Liberia
- C-33 Janiform Dance Mask  
Ivory Coast

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EGYPTIAN ART D-1 - D-5

- D-1 Detail: Book of Dead  
1100 B.C.
- D-2 Funerary stele  
c. 2550 B.C.
- D-3 Narmer Palette  
c. 3000 B.C.

- D-4 Queen Tiy 1350 B.C.
- D-5 Wall painting. Lady in Waiting 1370 B.C.

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ORIENTAL ART

- E-1 Ch'in Ying Sage's Retreat
- E-2 Liang K'ai Two Crows and a Weeping Willow
- E-3 Lo P'ing Wasps and Brambles
- E-4 Shen Chou Reading in Autumn
- E-5 Ewer with Lid Porcelain
- E-6 Canopic vase Chiusi c. 6 B.C.
- E-7 Chun Vase Sung Dynasty
- E-8 Funerary Vase Neolithic era
- E-9 Kuan vase and incense burner
- E-10 Large dish with scalloped ornamental rim
- E-11 The Patriarch Tamo Bodhidharma porcelain
- E-12 Ram and genie riding a chimera stoneware
- E-13 Vase for chrysanthemums stoneware

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RENAISSANCE

- F-1 Bellini, Giovanni Madonna and Child
- F-2 Bosch, Hieronymus Christ Bearing the Cross



F-3	Bosch, Hieronymus	The HayWain
F-4	Bosch, Hieronymus	Garden of Delights (deta:
F-5	Botticelli, Sandro	Primavera
F-6	Botticelli, Sandro	Birth of Venus
F-7		Cathedral, Milan
F-8	Cimabue (& assistants)	St. Francis and an Angel
F-9	DaVinci, Leonardo	Caricature of Five Heads
F-10	DaVinci, Leonardo	Madonna & Child with a Plate of Fruit
F-11	DaVinci, Leonardo	Mona Lisa
F-12	Donatello	Detail of "Cantoria"
F-13	El Greco	St. Luke
F-14	El Greco	Cleansing of the Temple
F-15	El Greco	Holy Trinity
F-16	Fabriano, Gentile	Adoration of the Magi
F-17	Francesca	Portrait of Federigo de Montefeltro
F-18	Giotto	Ognissanti Madonna
F-19	Hals, Frans	The Laughing Cavalier
F-20	Lippi, Fra Filippo	Madonna and Child (Life of the Virgin)
F-21		Madonna and Child Enthroned c. 1250 A.D.
F-22	Mantegna, Andrea	St. Sebastian
F-23	Masaccio	Peter Distributing the Go
F-24	Michelangelo	The Last Judgment "Saints"
F-25	Michelangelo	The Last Judgment "Resurrection"
F-26	Michelangelo	The Last Judgment "Christ"

F-27	Michelangelo	The Pieta
F-28	Michelangelo	Moses
F-29		Nave Mosaic. Christ Before Pilate
F-30		Nave Mosaic. Christ Separates Goats and Sheep
F-31		Orthodox Baptistry. Baptism of Christ
F-32	Rembrandt, Van Rijn	Portrait of self in old age
F-33	Rembrandt, Van Rijn	Burgomaster Jan Six
F-34	Titian (Tiziano Vecellio)	The Pesar Madonna
F-35	Titian (Tiziano Vecellio)	Pope Paul & Grandsons
F-36	Uccello, Paolo	St. George and the Dragon
F-37	Van Eyck, Jan & Hubert	Ghent Altarpiece
F-38	Van Eyck, Jan	The Marriage of Arnolfini
F-39	Vermeer, Jan	The Artist in his Studio
F-40	Vermeer, Jan	The Cook
F-41	Verrocchio, Andrea	Lorenzo de Medici
F-42	Verrocchio, Andrea	Cherub with Fish

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NEO-CLASSICISM

G-1	David, Jacques	Death of Socrates
G-2	David, Jacques	Oath of Horatio
G-3	Ingres, Jean	The Bather of Valpincon
G-4	Ingres, Jean	Comtesse D'Haussonville

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## REALISM

H-1	Courbet, Gustave	The Artist's Studio
H-2	Daumier, Honore	The Mountebanks
H-3	Daumier, Honore	The Washerwoman
H-4	Daumier, Honore	Psst! Psst! Pedro Psst! Psst! Miguel
H-5	Goya, Francisco	The Executions of May 8
H-6	Goya, Francisco	Family of King Charles IV
H-7	Goya, Francisco	Maria Luisa, Queen of Spain
H-8	Goya, Francisco	Osorio de Zuniga
H-9	Manet, Edouard	The Fifer
H-10	Manet, Edouard	Olympia

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## ROMANTICISM

I-1	Corot, Camille	Ville d'Avray
I-2	Delacroix, Eugene	Arab Rider Attached by Lion
I-3	Delacroix, Eugene	Oriental Lion Hunt
I-4	Gericault, Theodore	The Raft of the Medusa
I-5	Homer, Winslow	After the Hurricane
I-6	Homer, Winslow	The Fog Warning
I-7	Homer, Winslow	The Gulf Stream
I-8	Homer, Winslow	Long Branch, N.J.
I-9	Turner, J.M.W.	Fighting Temeraire
I-10	Turner, J.M.W.	Steamer in a Snow Storm

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## IMPRESSIONISM

J-1	Degas, Edgar	At the Races
J-2	Degas, Edgar	Woman Combing Her Hair
J-3	Degas, Edgar	The Dancing Class
J-4	Degas, Edgar	The Dancer
J-5	Monet, Claude	The River
J-6	Monet, Claude	Water Lilies
J-7	Monet, Claude	Impression, Mist
J-8	Monet, Claude	Boulevard des Capucines
J-9	Prendergast, Maurice	Central Park, 1901
J-10	Renoir, Auguste	The Umbrellas
J-11	Renoir, Pierre	Two Girls Reading in a Garden
J-12	Renoir, Pierre	At the Concert
J-13	Renoir, Pierre	Torso of a Woman in the Sun
J-14	Renoir, Pierre	Le Moulin de la Galette
J-15	Seurat, Georges	Sunday Afternoon Sur la Island de Grande Jatte
J-16	Signac, Paul	Breakfast

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## POST IMPRESSIONISM

K-1	Cezanne, Paul	Apples and Oranges
K-2	Cezanne, Paul	Mont Sainte-Victoire
K-3	Cezanne, Paul	Portrait of Ambroise Vollard
K-4	Cezanne, Paul	Portrait of Vallier
K-5	Cezanne, Paul	Still Life with Apples

K-6	Cezanne, Paul	Still Life with Plaster Cupid
K-7	Gauguin, Paul	The Yellow Christ
K-8	Gauguin, Paul	Whispered Words
K-9	Gauguin, Paul	Nevermore
K-10	Gauguin, Paul	Tahitian Women with Red Mangos
K-11	Gauguin, Paul	We Gree Thee, Mary
K-12	Toulouse-Lautrec	The Englishman at the Moulin Rouge
K-13	Toulouse-Lautrec	The Ambassadeurs (poster)
K-14	Toulouse-Lautrec	Preparing for the Quadrille
K-15	Toulouse-Lautrec	At the Moulin Rouge
K-16	Toulouse-Lautrec	Moulin Rouge
K-17	Modigliani, Amedeo	Man with a Glass of Wine
K-18	Van Gogh, Vincent	Portrait of Dr. Gachet
K-19	Van Gogh, Vincent	The Sower
K-20	Van Gogh, Vincent	Road with Cypresses
K-21	Van Gogh, Vincent	Sunflowers
K-22	Van Gogh, Vincent	Self-Portrait

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EXPRESSIONISM

M-1	Heckel, Erich	Self-Portrait
M-2	Kirchner, Ernst	Five Women in the Street
M-3	Kirchner, Ernst	Portrait of Schames
M-4	Nolde, Emil	Three Kings (color lithograph)
M-5	Nolde, Emil	Dancer etching/aquatint

M-6	Nolde, Emil	Dancers
M-7	Nolde, Emil	Prophet (woodcut)
M-8	Schmidt-Rottluff	Moonlight

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FAUVISM

L-1	Derain, Andre	Big Ben
L-2	Derain, Andre	Charing Cross Bridge
L-3	Derain, Andre	Portrait of Matisse
L-4	Derain, Andre	Westminster Bridge
L-5	Matisse, Henri	Interior
L-6	Matisse, Henri	La Desserte Rouge
L-7	Matisse, Henri	Madame Matisse (The Green Stripe)
L-8	Matisse, Henri	Reclining Nude (Sculpture)
L-9	Matisse, Henri	Still Life
L-10	Rouault, Georges	Carmencita
L-11	Rouault, Georges	La Parade
L-12	Rousseau, Henri	Still Life
L-13	Vlaminck, Maurice	Paysage Aux Arbres Rouge

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INTIMITISM

N-1	Bonnard, Pierre	Dessert
N-2	Bonnard, Pierre	Dinner by Lamplight
N-3	Vuillard, Edouard	The Newspaper

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## ART NOUVEAU

0-1	Klimt, Gustav	Death and Life
0-2	Kokoschka	The Bride of the Wind

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## FUTURISM

P-1	Boccioni, Umberto	Dynamism of a Cyclist
P-2	Carra, Carlo	Patriotic Celebration
P-3	Balla, Giacomo	Mercury Passing Before the Sun
P-4	Stella, Joseph	Brooklyn Bridge

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## CUBISM

Q-1	Braque, Georges	Man with Guitar
Q-2	Braques, Georges	Girl with a Guitar
Q-3	Braques, Georges	La Roche-Guyon Le Chateau
Q-4	Demuth, Charles	My Egypt
Q-5	Marin, John	Brooklyn Bridge
Q-6	Picasso, Pablo	Construction in Wire (sculpture)
Q-7	Picasso, Pablo	Still Life
Q-8	Picasso, Pablo	Seated Nude
Q-9	Picasso, Pablo	Figures on a Beach
Q-10	Picasso, Pablo	Guernica (detail)
Q-11	Picasso, Pablo	Two Harlequins (Rose Perio
Q-12	Picasso, Pablo	Seated Woman
Q-13	Picasso, Pablo	Bottle, Glass & Violin

Q-14	Picasso, Pablo	Three Musicians
Q-15	Picasso, Pablo	Juggler with Still Life
Q-16	Picasso, Pablo	Maternite (Blue Period)
Q-17	Picasso, Pablo	The Tragedy (Blue Period)
Q-18	Picasso, Pablo	First Steps
Q-19	Picasso, Pablo	Female Head (sculpture)
Q-20	Picasso, Pablo	Mandolin and Guitar
Q-21	Picasso, Pablo	Artist's Studio with Candle

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BLUE RIDER

R-1	Kandinsky	Center with Accompaniment
R-2	Kandinsky	Bavarian Mountain with Village
R-3	Kandinsky	Black Accompaniment
R-4	Kandinsky	Composition IV
R-5	Kandinsky	Improvisation 30 (Cannon)
R-6	Kandinsky	Sketch for Composition VII
R-7	Kandinsky	With the Black Arch
R-8	Klee, Paul	Battle Scene Cosmic Fantasy
R-9	Klee, Paul	Clown
R-10	Klee, Paul	Dance of the Red Skirts
R-11	Klee, Paul	Oriental Sweet
R-12	Klee, Paul	Still Life
R-13	Klee, Paul	Ventriloquist

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REGIONALIST

S-1	Benton, Thomas Hart	Roosting Ears
S-2	Hopper, Edward	House by the Railroad
S-3	Wood, Grant	American Gothic
S-4	Wood, Grant	Daughters of the American Revolution

MEXICAN MURALIST

T-1	Orozco, Jose	The Conquest
T-2	Rivera, Diego	Fall of Cuernavaca

NEO-PLASTICISM

U-1	Mondrian, Piet	In Red, Blue and Yellow
U-2	Mondrian, Piet	Composition of Lines
U-3	Mondrian, Piet	Composition in Red, Yellow and Blue
U-4	Mondrian, Piet	Broadway Boogie-Woogie
U-5	Mondrian, Piet	Tableau II

ABSTRACT EXPRESSIONIST

V-1	DeKooning, Willem	Composition
V-2	DeKooning, Willem	Woman
V-3	DeKooning, Willem	Woman, I
V-4	Gorky, Arshile	The Betrothal II
V-5	Hofmann, Hans	Effervescebce
V-6	Motherwell, Robert	The Dance
V-7	Motherwell, Robert	The Joy of Living

V-8	Pollock, Jackson	Number I
V-9	Pollock, Jackson	Number Twelve
V-10	Rothko, Mark	Red, White and Brown

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DADA

W-1	Burri, Alberto	Cloth and White
W-2	Duchamp, Marcel	The Bride Stripped Bare by Her Bachelors, Even
W-3	Duchamp, Marcel	La Passage de la a la Mariee
W-4	Duchamp, Marcel	Bottle Rack (found object)
W-5	Rauschenberg, Robert	Small Rebus
W-6	Rauschenberg, Robert	Reservoir
W-7	Schwitters, Kurt	Merz
W-8	Schwitters, Kurt	Composition
W-9	Schwitters, Kurt	Picture with Light Center

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OP ART

X-1	Duarte, Angel	Kinetic Sculpture
X-2	Vasarely, Victor	Squares with Circles
X-3	Vasarely, Victor	Vega
X-4	Vasarely, Victor	Harlequin
X-5	Vasarely, Victor	Eridan III
X-6		Colored Op Art
X-7		Bauhaus Experiment black and white stripes
X-8		Fresnel-ring Moire

X-9

Periodic Structure

X-10

Periodic Structure  
in a Spiral

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POP ART

Z-1	Davis, Stuart	Champion
Z-2	Davis, Stuart	
Z-3	Davis, Stuart	Egg Beater #1
Z-4	Davis, Stuart	The Paris Bit
Z-5	Lichtenstein, Roy	Blam!
Z-6	Lichtenstein, Roy	Whaam!
Z-7	Oldenberg, Claes	Hamburgers (sculpture)
Z-8	Rivers, Larry	The Byzantine Empress
Z-9	Rivers, Larry	Dutch Masters Cigars
Z-10	Rivers, Larry	Last Civil War Veteran
Z-11	Rivers, Larry	Red Molly
Z-12	Warhol, Andy	Campbell's Soup
Z-13	Warhol, Andy	Liz (silkscreen)
Z-14	Warhol, Andy	Monroe (silkscreen)

## MODERN SCULPTURE

AA-1	Arp, Hans	Growth
AA-2	Arp, Hans	Fruit of a Stone
AA-3	Arp, Hans	Human Concretion
AA-4	Arp, Hans	Hollowed Out and Ghost-like
AA-5	Arp, Hans	Relief
AA-6	Brancusi, Constantin	Adam and Eve
AA-7	Brancusi, Constantin	The Kiss
AA-8	Brancusi, Constantin	The New Born
AA-9	Brancusi, Constantin	The Rooster
AA-10	Calder, Alexander	"Sow"
AA-11	Calder, Alexander	"Cow"
AA-12	Calder, Alexander	Small Mobile of Seven Elements
AA-13	Calder, Alexander	Mobile
AA-14	Calder, Alexander	Mobile (stabile)
AA-15	Calder, Alexander	The Great Spider
AA-16	DuChamp-Villon, Raymond	The Lovers
AA-17	Lipchitz, Jacques	Figure
AA-18	Lipchitz, Jacques	Song of the Vowels
AA-19	Hepworth, Barbara	Head (elegy)
AA-20	Moore, Henry	Internal/External Forms
AA-21	Moore, Henry	Reclining Figure
AA-22	Nevelson, Louise	Nightscape II
AA-23	Nevelson, Louise	Sun Image I
AA-24	Pevsner, Antoine	Construction of an Egg
AA-25	Pevsner, Antoine	Developable Column

AA-26	Smith, David	Cubi X
AA-27	Smith, David	Tank Totem V
AA-28	Smith, David	Zig VII

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HARD EDGE

BB-1	Noland, Kenneth	Saturday Night
BB-2	Stella, Frank	Tuftonboro, IV

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AMERICAN REALISM

CC-1	Bellows, Georges	Dempsey and Firpo
CC-2	Bellows, Georges	Stag at Sharkey's
CC-3	Bingman, Georges	Daniel Boone Escorting Pioneers
CC-4	Bingman, Georges	Fur Traders Descending Missouri
CC-5	Bingman, Georges	Raftsmen Playing Cards
CC-6	Copely, John S.	Epes Sargent
CC-7	Copely, John S.	Paul Revere
CC-8	Copely, John S.	Watson and the Shark
CC-9	Eakins, Thomas	Max Schmitt in Single Scull
CC-10	Eakins, Thomas	Starting Out After Rail
CC-11	Eakins, Thomas	Taking the Count
CC-12	Eakins, Thomas	The Thinker
CC-13	Inness, Georges	Autumn Landscape
CC-14	Rockwell, Norman	Before the Shot
CC-15	Rockwell, Norman	The Check-up
CC-16	Stuart, Gilbert	George Washington

CC-17	Trumbull, John	View of Niagara
CC-18	West, Benjamin	Thomas Mifflin as a Boy
CC-19	Whistler, James	Lady of the Lange Lijsen
CC-20	Whistler, James	The Artist's Mother
CC-21	Wyeth, Andrew	Christina's World

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MISCELLANEOUS SLIDES

DD-1	Max, Peter	Meditations
DD-2	Max, Peter	London Arts Gallery Poster
DD-3	Max, Peter	London Arts Gallery Poster
DD-4	Father Sky and Mother	Sandpaint Amer/Ind.
DD-5	Big Thunder	Sandpaint Amer/Ind.
DD-6	Haida	Totem Pole Amer/Ind.
DD-7	Totems	North American Indian
DD-8	Stained Glass of York Minster	
DD-9	Stained Glass of York Minster	
DD-10	Color Wheel	
DD-11	Intensity Chart	
DD-12	Warm and Cool Colors	
DD-13	Value Scale	
DD-14	One-point Perspective	
DD-15	Two-point Perspective	

APPENDIX X

INFORMATION ON SLIDES AND ARTISTS

## AFRICAN AND OCEANIC ART (C-1-C-38)

Art is an important part of the African way of life and is tied closely to everyday activities. The arts have been highly developed in Egypt and in parts of tropical Africa for thousands of years. Today, the pottery and terra-cotta (a kind of earthenware) art of the Nok culture, which flourished in western Africa about 200 B.C., is known throughout the world. Masks are made to be worn over the face, on top of the head, or over the head. Most masks represent spirits or ancestors. African sculptors decorated such ceremonial objects as stools, and such everyday articles as loom pulleys and boxes.

- C-1 Helmet Mask
- C-2 Kpelle Ancestor Mask
- C-3 Helmet Mask
- C-4 Yaka, Initiation Mask
- C-5 Secret Society Mask
- C-6 Kifweba Initiation Mask

C-7 Masks from Sepik River--District N.E. New Guinea  
Along the lower course of the Sepik, the Beaked Style predominates. In the Beaked Style, verticals are emphasized. Even the eyes are set slanting upward, and the nose is extended downward like a beak or trunk. It has been proposed that these projections have something to do with notions as to the origin of life, but at this early stage of research into the spiritual concepts of the Sepik people, one cannot be certain of that. Many of the masks are further decorated with hair from a dead man in order to make their magic more potent. Often there is ornamentation with sea-snail shells pressed into resin or wax. The blue coloring seen here, as a rule, is a sign of a degenerating art. It points to a time in which European sailors still used bluing for their laundry, that is, before 1914.

C-8 Mask from Northern New Ireland  
This mask is made from wood and bark cloth. The New Ireland masks are decorated with a kind of helmet crest derived from an out-of-date style of hair dress which had formerly been worn as a sign of mourning. They are worn by dancers, whereas other masks, which are done in open-work carving and have large ears attached, represent the dead and are worn only by men who go about collecting shell money as a donation to the festival. Both types of masks are made in strict secrecy, but are exhibited openly on festival days and thereafter worn without restriction.



- C-9 Wall Painting (detail) Bangba Northern Congo  
Painted with ocher, kaolin and charcoal. The traditional craft of wall painting was revived here many years ago. The central motif represents the sun, the vertical bands represent the moon, and the undulating lines represent "the feet of the moon."
- C-10 Two-Headed Fetish. Baluba, Congo
- C-11 Dance Headdress. Kuyu, Congo  
The Kuyu of the Congo, like certain other Congolese tribes, sometimes seem more interested in surface pattern than in sculptural form, but this particular piece gives good value to both.
- C-12 Ekpo Society Mask. Ibibio, Nigeria  
Made of wood. Certain African masks, notably those of the powerful Ekpo society of the Ibibio, are deliberately macabre. This mask is a terrible reminder of the deformities caused by yaws. It is horrible because of its stark realism. Such sights were only too common in Africa.
- C-13 Dance Mask, Ngers, Liberia
- C-14 Janiform Dance Mask, Baule, Ivory Coast.  
The Baule mask is a beautiful piece of sculpture--quietly statuesque.
- C-15 Dance Mask, Bakuba, Congo  
This mask belongs to a tribe in whose work color and surface pattern are as important as the underlying form and are always in complete accord with it. The Bakuba, or Bushongo, as they are sometimes called, are renowned for their decorative carving of wooden cups, boxes, and other vessels, as well as for their woven and embroidered cloth.
- C-16 Janiform Headdress Mask. Boki, Nigeria
- C-17 Mask. Ngere-Wobe, Ivory Coast Border
- C-18 Cylindrical Drum
- C-19 Head of the God Kukailimoku Wickerwork  
The great gods of Polynesia were Tane, creator of the world and lord of crafts; Rongo, lord of the word and of poetry; and the war-god Tu, called in Hawaii, Ku or Kukailimoku. To them was added, later, Tangaroa, the god of sea and sky, who took over the role of highest god and creator. This head of the highly

venerated Kukailimoku is made up of a basketry framework over which is drawn a net studded with tiny red feathers. Such feathers are treasured throughout Polynesia. In Hawaii, only the highest chiefs may wear feather mantles, and in Tahiti, to be arrayed in a girdle of feathers is equal to coronation.

- C-20 Chi Wara Dance Headdress. Bambari  
A mythical being called Chi Wara is traditionally believed to have taught the Bambari to cultivate grain, and the young men dance in his honor after hoeing contests during the planting season. The antelope headdresses which they wear fixed on their heads by basketwork caps covered with fiber capes are quite outstanding as works of three-dimensional design.
- C-21 Relief Carving on a Beam of a Bachelor's House  
The gable walls and beams of the bachelors' houses are entirely covered with reliefs. Individual figures are made to stand out in high relief by deeper carving around them. The only colors used are yellow earth for the background, plus black and white with some red, though rarely. The rows of figures illustrate events from mythology, history and fables, with which the viewer is presumed to be acquainted.
- C-22 Leg Tattoos. Outline of a Marquesas Island Design.  
The word "tattoo" comes from the Polynesian "tatau." The art was practiced throughout Polynesia and in parts of Micronesia, but reached its high point in the Marquesas Islands. There, men's entire bodies were tattooed, a process taking years. The designs were traditional, but were constantly varied in their arrangement. The masters of tattooing were highly respected and occupied the same rank as wood carvers, sculptors and priests, with whom they shared the title "tuhuna," master.
- C-23 Abri of the School of Young Girls
- C-24 Female Death Ritual Mask
- C-25 Ndungu Janus Mask
- C-26 Mask. Senugo Ivory Coast
- C-27 Dance Mask. Dan-Ngere, Liberia

- C-28 Mask. Bundu Society
- C-29 Palace Wall Panel. Dehomey
- C-30 Kiefwebe Mask
- C-31 The Axe Emblem of the Chief
- C-32 Dance Mask. Ngere, Liberia  
 Made from wood; painted with orange, blue, and white; cloth and wooden ornaments; nails; and cartridge cases. The wart-hog masks of the Ngere are among the most aggressively exciting works of African art. Even a list of all the materials used in one construction makes a colorful assemblage.
- C-33 Janiform Dance Mask. Ivory Coast  
 The Janiform Ekoi mask belongs to the Ekpo society, a cult of the ancestor spirits. It is made even more realistic by the covering of the wooden form with antelope skin. The neighboring Boki carve masks which are similar in style but do not have the skin covering. This particular one has an expressionistic appeal which is lacking in the more static Ekoi heads.

ANCIENT ART (B-1-B-18)

The arts of ancient times include many great works. Some ancient works of art have never been equaled. The Greeks and Romans were the first to develop depth in their paintings. Most Greek paintings have disappeared, but some paintings on Greek vases have been preserved. Roman villas (houses) like those at Pompeii have fine examples of Roman painting. Greek sculpture, considered the finest of ancient times, ranks with the work of the Renaissance artists (about A.D. 1300-1500). The Greeks learned to carve statues of the human body with unmatched accuracy and beauty. The Romans appreciated Greek sculpture and copied many of the finest Greek statues. The Romans themselves excelled in carving realistic portraits of men and women.

- B-1 Amenophis c. 1370 B.C.
- B-2 Archer. West Pediment Temple of Aphaia 5 B.C.
- B-3 Blond Ephebus c. 480 B.C.
- B-4 Chamber Painting  
 Wall painting from a chamber tomb at Paestum with two gladiators in combat. Third century B.C. Paestum Museum.

- B-5 Charioteer  
Charioteer from the monument dedicated by Polyzeus of Gela at Delphi. The band around the head, symbol of victory, is inlaid with silver. This chiseled bronze is further enlivened by lips, lashes and eyebrows of copper and eyes of enamel.
- B-6 Chigi Vase. Proto-Corinthian. Mid 7th Century B.C.  
During the first half of the 7th century, the middle Proto-Corinthian Style was enriched with an interlaced ornament, lotus flowers, palmettes, and elegantly interwoven volutes, buds and tendrils. Animals appeared more frequently and in greater variety--the stag, the goat, the lion--scenes of dog races, hunting scenes with lions, hares and boars.
- B-7 Column of Marcus Aurelius  
Here are three registers of the helic frieze of the Column of Marcus Aurelius, showing scenes from the first campaign against the Germans and Sarmatians. Circa A.D. 180-190.
- B-8 Statue of Augustus  
Statue of Augustus wearing the cloak of a general. Formerly heightened with color. It was found in 1863 in the Villa of Livia at Prima Porta. Circa 20-17 B.C.
- B-9 Statue of Ephebus  
Detail of an original bronze statue of an ephebus, with eyes of stone. Found in the sea off Anticythera. This work shows elements of various styles of the 4th century B.C., but substantially of the Attic school.
- B-10 Example of Folds
- B-11 Greek Hermes. c. 5 B.C.  
The thick curls, the curve of the mouth and chin, and the brim turned back on his cap transform the Greek Hermes into a lively Etruscan.
- B-12 Kore  
The work is sturdy in structure, with an articulated rhythm. c. 540 B.C. The Greeks painted many of their statues.
- B-13 Lady of Elche
- B-14 Laocoon Group  
Plaster reconstruction of the Laocoon group, with the right arm of Laocoon restored to its original position, bent behind his head.

- B-15 Mosaic, 4th Century B.C.  
Detail of the mosaic of the Great Hunt in the Villa of Piazza Armerina.
- B-16 Liberation of Andromeda. Pompeian Wall Painting.
- B-17 Poseidon or Zeus. c. 460 B.C.
- B-18 Detail from the Mars of Todi  
Etruscan bronze inspired by models of the Severe Style. Dedicated, according to the Umbrian inscription, by Abal Trututis. The helmet is restored. 4th century B.C.

ARP, HANS (JEAN) 1887-

Arp is considered one of the original Dadists and later a Surrealist. Arp produced smoothly polished, sensuously curved marble and bronze abstract forms. He has aimed toward a sense of assimilation with nature, and to create forms that are entirely organic. They sometimes resemble figures, particularly with female attributes; often they suggest shells or rocks; and there are also plant-like forms which metamorphose into human images.

- AA-1 Growth (1938)  
The title can mean the slowly rising or gradually developing movement of a body generated from within. Marble.
- AA-2 Fruit of a Stone  
The subtly curved form of "Fruit of a Stone" seems almost to breathe. The simple, elegant curves and warm color suggest an organic nature while the hard material itself is, of course, inorganic.
- AA-3 Human Concretion (1935)
- AA-4 Moon-like, Hollowed Out, Ghostly (1950)  
White marble
- AA-5 Relief (1938-39)

BALLA, GIACOMO (1871-1958)

Born in Turin; died in Rome. Italian painter. Balla is Futurism's most astonishing manifestation. He made himself known through academic paintings, which were highly regarded by the critics of the time. In 1901, he was converted to

Futurism. Balla succeeded in giving an original finished plastic form to the sensations, the movement, and the "states of the soul" which Futurism, at first analytical, later sought to synthesize in a single and unique expression, taking its example from Cubism.

P-3 Mercury Passing Before the Sun as Seen Through a Telescope

BELLOWS, GEORGE (1882-1925)

A prominent American painter, who studied painting with William Chase and Robert Henri. He was associated with the Ash Can School, known for their realistic studies of urban life, and Bellows also chose to paint the activities of the city; he is especially famous for his prize fight subjects. His later work is more rigid, confined to landscapes and portraits.

CC-2 Stag at Sharkey's

CC-1 Dempsey and Firpo

BELLINI, GIOVANNI (c. 1430-1516)

Bellini is considered the greatest Venetian painter of the 15th century. His early style is similar to that of Mantegna, his brother-in-law, but it reveals a greater emphasis on color and light.

F-1 Madonna and Child

Bellini was particularly famous as a painter of Madonnas of great beauty, most often set against, rather than "in," a spacious landscape background. In effect, he transformed the old religious imagery and gave it a new warmth and significance.

BENTON, THOMAS HART (1889-1975)

Benton was an American landscape painter--a leader of the American Regionalist painters. He was an active muralist. Romantic scenes of rural life in the Mid-West, rich in color but rigid and stylized, are his most characteristic works.

S-1 Roosting Ears

BINGHAM, GEORGE (1811-1879)

Bingham was a painter of the American frontier, born in Virginia and raised in Missouri. He pursued portrait painting until 1844 when he began to paint genre scenes of American life, glorifying the west with paintings of fur trappers, hunters, and river boatmen.

CC-3 Daniel Boone Escorting Pioneers

CC-4 Fur Traders Descending the Missouri

CC-5 Raftsmen Playing Cards

BONNARD, PIERRE (1867-1947)

Bonnard was an outstanding French painter. In 1891, he exhibited for the first time with the Nabis. Bonnard's early style was decorative, with quiet, subtle colors. Then he developed a more Impressionist technique and his later work became bolder as he infused his still lifes, nudes and landscapes with vivid, cheerful color. His brilliant, luminous paintings seem to reflect his happy life.

N-1 Dessert  
Mealtimes were a favorite subject of the Intimists.

N-2 Dinner by Lamplight  
Bonnard was fascinated by the idea of showing figures in silhouette, as seen in this painting. He had a rare ability that was not always found in the Fauves-- he could use extremely bright and vivid colors to create a subtle instead of a harsh effect.

BOCCIONI, UMBERTO (1882-1916)

Boccioni was an Italian painter and sculptor who studied in Rome. He was one of the first signers of the "Futurist Manifesto" and followed this creed in his concern with action in his painting and the incorporation of machine parts in his sculpture. His fluid, broken forms are very effective in giving a feeling of intense action to his paintings.

P-1 Dynamism of a Cyclist  
This picture is almost pure abstract and resembles somewhat the works of Kandinsky, a pioneer in modern art.

BOSCH, HIERONYMUS (active 1488-1516)

Little is known about the life of this major Flemish painter. He was born in Hertogenbosch, a town in Flanders, and probably came from a family of painters. He apparently had a broad international reputation during his time. Bosch was an extraordinary artist who painted hallucinatory images in a precise technique.

F-2 Christ Bearing the Cross

In this painting, Bosch most clearly expresses his moral outrage at the spectacle of man's viciousness, cruelty and avarice, stupidity and ignorance, hypocrisy and hatred.

F-3 The Haywain

"The Haywain" supposedly takes its theme of greed and corruption from a bitter Flemish proverb, "The world resembles a haycart, each man seizes what he can." Bosch has spared no one in his acid description of the selfish chaos of life; the pope, the emperor, a king, a duke, nuns and priests, musicians and lovers alike appear deaf to the angel heralding the advent of the Redeemer on High.

F-4 Garden of Delights (detail)

"Garden of Delights" is the name by which an entire triptych by Bosch is known, despite the fact that the center panel alone is devoted to this subject. In the dreamlike painting, Bosch describes in dainty detail his uneasy vision of the fleeting pleasures of life. Surrealistic in its unnatural groupings of man, birds and fishes.

BOTTICELLI, SANDRO (1445-1510)

Botticelli was one of the most important artists of the early Renaissance in Florence. He was probably a pupil of Fra Filippo Lippi. In the 1480's and 1490's, his charming gentle Madonna subjects brought him a wide reputation and financial success.

F-5 Primavera

This painting could also appropriately be called the "Garden of Venus," for that is the setting of the painting. In this beautiful picture, Botticelli has set supremely graceful figures within a framework such as one would find in an intricate Gothic tapestry. The elongated, elegant figures, expressed in melodious flowing lines, seem to exist in a dream world, cut off from time and remotely detached from all physical reality.



F-6 The Birth of Venus

Mythological inspiration. Botticelli used delicate accents of metallic gold, chiefly in the tendrils of hair and shimmering draperies of his characters.

BRANCUSI, CONSTANTIN (1876-1957)

Brancusi was by nature a man continually searching for the new. He left home at the age of eleven to explore the world, abandoning his father's Romanian farm for years of vagabondage, during which he wandered all over Eastern Europe. The heads that Brancusi produced in his first years in Paris were very like those of Rodin. During World War I, Brancusi developed an interest in creating rough-hewn wood images like totem poles.

AA-6 Adam and Eve

In this sculpture, Brancusi's interest in growth and fertility is evident, expressed through a few simple forms. Brancusi was among the first to admire African sculpture, though he imitated none of its details. Here, the variations on the sphere, arranged on a vertical axis, are related to certain African compositional rhythms, as well as to those of Cubism.

AA-7 The Kiss

A naive expression of human life is found in Brancusi's "The Kiss," intended as a tombstone. The union of the man and woman in the rectangular block is a union tense with contrary forces: the heaviness of the stone and the tenderness of the subject, symbols of life and death, the "primitive" form and the graceful composition.

AA-8 New Born (1915)

AA-9 The Rooster

This sculpture seems to have been inspired by primitive and exotic art.

BRAQUE, GEORGES (1882-1963)

Braque was an outstanding French painter of the 20th century and one of the innovators of modern art. Although he disclaimed any function as a revolutionary, Braque, along with Picasso, created many of the major styles of the modern period. His early work was done in the Fauve manner, but through his friendship with Picasso, whom he met in 1906, he turned towards Cubism. In 1912, Braque experimented with

the use of collage, the assemblage of scraps of paper or other materials on a ground. In later years, Braque turned to sculpture, plaster relief and graphic media.

Q-1 Man With a Guitar

Q-2 Girl With a Guitar

Q-3 La Roche-Guyon Le Chateau

This painting was executed in the same village where Cezanne had painted years earlier.

BURRI, ALBERTO (1915- )

Burri began to paint during World War II while serving as a doctor in an American prisoner-of-war camp. After the war, he settled in Rome and developed his collage technique, composed of roughly-textured burlap sacking heightened by blobs of color.

W-1 Cloth and White

This picture is composed of three irregularly outlined areas: a Monochromatic black one, a white one, and a collage made of scraps of cloth in the lower right-hand third of the painting. The latter area is set off from the adjacent ones by its textures and also by the contrast of its lively patchwork and random splashes of paint. The eyes cannot help being drawn to this mysteriously dynamic part of the painting--as the painter no doubt intended--and one is challenged to contrast its textures with the flatness of the painted areas. The composition is one of precise asymmetrical balance.

CALDER, ALEXANDER (1898-1976)

At the age of 28, he went to Paris where he made his first objects (sculpture is too misleading a term), which were a blend of cartoons and puppets. With these figures he put together a circus with wire figures going round and round the ring, dancing and clowning. These simple animated caricatures set the course for his future experiments. In 1931, he began to make much larger, abstract "sculptures" in which movement, though not yet actually present, was suggested by the form. These elegant and lighthearted constructions, called "stables," were a way to create movement without mechanical aids. Thus was born his distinctive art form, the "mobile!"

- AA-10 Sow (wire sculpture)
- AA-11 Cow (wire sculpture)
- AA-12 Small Mobile of Seven Elements
- AA-13 Mobile
- AA-14 Mobile (Stabile) 1959  
 Located by the UNESCO Conference Building in Paris. It is made of black steel. It requires the calm background of this building as it is itself perpetually in motion. Carried on a tripod--a typical Calder "stabile"--the black rods and sails strike out far into space, forming delightful intersections and overlappings at constantly changing angles.
- AA-15 The Great Spider

CARRA, CARLO (1881- )

Carra was one of the leading Italian Futurists and a very active propagandist for this cause. His early work showed the influence of Medieval and Renaissance painting, especially the works of Giotto and Francesca. For a time he was also associated with the Metaphysical Painters, the mood-surrealism of Chirico, but he then returned to a more naturalistic expression. His paintings are primarily still lifes in which he represents a large variety of objects in a soft, pleasing manner.

- P-2 Patriotic Celebration  
 The slogan "VI (II) VA (AA) IL RE (EE)" (Long live the king!) spins wildly around the center, as the sounds of motors (TRRRR, BRRRR, traak, tatatraak) rumble and bounce about the edges. Names of newspapers and journals, such as the Futurist "Lacerba," and the words alluding to modern urban life and entertainment (streets, noises, sports, music, songs) are scattered across the surface. The title of the work is perhaps reflected in the repetition of "Italy" and "Italian" at several spots throughout the painting.

CEZANNE, PAUL (1839-1906)

Cezanne was perhaps the most important artist of Post-Impressionism. He has been a leading influence on 20th century art. His early painting, influenced by Delacroix and Courbet, was characterized by the use of dark, intense color. Then, through his association with Monet, Renoir, and

especially Pissarro, he adopted an Impressionist technique, and he participated in the first Impressionist exhibition in 1874. Cezanne sought to make something solid of the Impressionist vision. He was not content with the rendering of superficial reality, and his painting became a quest to reveal the inner structure of nature. His much-quoted remark that all forms in nature are based on the cone, the sphere and the cylinder suggests the geometrical orientation that was reflected first in his still lifes and later in portraits and landscapes. This approach had its successors in the Cubists' style of Picasso and Braque.

K-1 Apples and Oranges (1895-1900)

K-2 Mont Sainte-Victoire (1885-1887)

Throughout his life, Cezanne was obsessed by a mountain, a massive limestone ridge located about 10 miles from Aix. Named Mont Sainte-Victoire after a fourth century Roman soldier, who converted to Christianity and suffered martyrdom rather than renounce his new-found faith, the mountain is not at all impressive by Alpine standards, rising barely 3,300 feet, but in the low, surrounding landscape of Provence it is a noble and compelling sight. Mont Sainte-Victoire proved an endless source of pictorial motifs for Cezanne, who painted it at least sixty times and from nearly every conceivable angle.

K-3 Portrait of Ambroise Vollard

Ambroise Vollard, the Paris art dealer whose backing helped make Cezanne famous, got more than he bargained for when he asked the artist to paint this portrait. He was made to pose without moving so much as an eyelash for 115 difficult sittings, some lasting as long as three and one-half hours. Even so, Cezanne was still not satisfied with the picture, remarking that he was "not displeased with the shirt front."

K-4 Portrait of Vallier (1906)

This is the last portrait Cezanne produced. This painting of his gardener, Vallier, occupied the artist until just a few days before his death. Its easy flowing brushstrokes and luminous, prismatic colors typify the freedom and vitality that pervades Cezanne's late works.

K-5 Still Life With Apples

K-6 Still Life With Plaster Cupid (1895)

The cupid is the focus of attention, though the "Flayed Man" statuette also appears dimly in the

background on a painted canvas. Perhaps, as some have suggested, the two sculptures reflect two poles of Cezanne's emotional life: the cupid representing the erotic, and the "Flayed Man," violence and suffering, but the artist was clearly interested in the cupid's rounded shapes and he emphasized its curves by echoing them in the forms of the apples and onions.

CHAGALL, MARC (1887- )

Chagall is a highly popular and influential contemporary artist. Born in Russia, the son of a Jewish merchant, he has spent most of his life in Paris. Both Paris and his Russian-Jewish background provided a lasting influence on his art. The influence of his Jewish heritage wove a spiritual, mystical pattern through his art that, along with his fanciful juxtapositions, has led some critics to call him a forerunner of Surrealists. Recently Chagall has employed his religious motifs in graphic arts, designs for opera and ballet, ceramics and stained-glass windows.

Y-1 Double Portrait With Wine

CIMABUE, GIOVANNI (1240-1302)

Cimabue was an Italian painter and the first famous painter in the city of Florence. He began an era of famous Florentine painters that included Leonardo Da Vinci. His art does not show obvious originality. He painted in a traditional style based on the medieval art of the Byzantine Empire, and used little of the realism of the later Florentine painters. His works, however, have great personal force and effect, even though the forms are traditional. Five or six of Cimabue's works exist today.

F-8 St. Francis and an Angel (done with assistants)  
The angel, while hauntingly pretty in a tilted Byzantine way, seems to be something of a fashionable stock character in comparison to Cimabue's interpretation of St. Francis. Here we behold a figure of true faith, upon whose face an expression of concern for all mankind has been captured with straightforward naturalism. The saint's hands and feet bear the cruel wounds of the crucified Christ. St. Francis explicitly requested that no grand memorials be erected in his honor after his death. As we know, this request--typical of his modesty--was not granted by generations of adoring followers. Even so, St. Francis probably would not have objected to his naturalistic portrayal

by Cimabue, for the gentle monk himself had liked to use realistic and theatrical effects in his sermons, such as bleating piteously like a lamb.

COPELY, JOHN SINGLETON (1737-1815)

Copely was an outstanding American portrait painter of the colonial period. He was born in Boston and studied with his stepfather, an engraver. Copely began to paint portraits at the age of sixteen. As he grew older, he grew more adept at representation, and by 1760 was by far the outstanding artist in America.

CC-6 Epes Sargent

CC-7 Paul Revere (c. 1768-70)

CC-8 Watson and the Shark (1778)

COROT, JEAN-BAPTISTE-CAMILLE (1796-1875)

Corot was a major French artist in the period of transition between Romanticism and Realism. Corot began to paint late in life after rejecting a business career. In the 1850's, he began to paint the misty, romanticized landscapes which for a time were his most popular works. His figure studies and early landscapes mark the high point of his art career.

I-1 Ville d'Avray

COURBET, GUSTAVE (1819-1877)

Courbet was a very important French painter who influenced the rise of Realism. Rejecting the imaginativeness of the Romantic movement, Courbet felt that the subject of a painting should be an object "visible and tangible to the painter," that is, the painting should be an historical record of what the artist sees. His early style was quite romantic, but by 1848 he had become increasingly realistic. Courbet painted portraits, still lifes, figure studies, seascapes and hunting scenes.

H-1 The Artist's Studio (1855)

DALI, SALVADOR (1904- )

Dali is a Spanish artist whose eccentric personality and combination of Surrealist subject matter and fastidious technique

have caught wide public attention. For a while his art was based in Cubism, but by 1928 he rejected this for a highly finished technique and subject matter that makes use of subconscious fantasies and dream material. In evaluating Dali, one must distinguish between his flamboyant life and his art, which has influenced the development of Surrealism.

Y-2 Premonition of Civil War

Y-3 Six Apparitions of Lenin on Piano

Y-4 The Persistence of Memory

DAUMIER, HONORE (1808-1897)

Daumier was famous in his lifetime as a caricaturist rather than a painter. He began work as a lithographer for the French periodical "La Caricature." For this magazine he produced a series of political and social satires, brilliantly executed and deeply biting; he was, in fact, jailed for his caricature of King Louis Phillippe. In the 1840's, he turned to painting, using strong shadow and fluid, rich colors that give an inner power.

H-2 The Mountbanks

H-3 The Washerwoman

H-4 "Psst! Pedro...Psst! Psst! Miguel" (Lithograph)

DAVID, JACQUES-LOUISE (1748-1825)

David was the chief exponent of the Neo-classical style in France. He was a political supporter of the French Revolution and painter to Napoleon. In 1815, after the return of the Bourbons, David fled from France to live in Brussels and almost entirely ceased painting.

G-1 Death of Socrates

G-2 Oath of Horatio

Such early works as the "Oath of Horatio" are characteristic of his Neo-classical style--a severe, frontal composition, static gestures, emphatic definition of the muscular structure of the figures, all combined with a subject drawn from ancient Rome.

DA VINCI, LEONARDO (1452-1519)

In his inventive and artistic genius, Leonardo Da Vinci embodied the ideals of the period in which he lived. Born in the Tuscan town of Vinci, he showed innate ability in drawing, natural history and mathematics at a young age. It seems that, in the late 1470's, Leonardo painted several Madonnas; those which have survived reveal a unique play of light over the figures and background and indicate a significant break from the Renaissance mood. He is remembered today for his painting more than for his other achievements as a military engineer, architect, costume designer and writer.

F-9 Caricature of Five Heads

F-10 Madonna and Child with Plate of Fruit (sketch)  
Leonardo did this drawing when in his 20's. This sketch, for all its abbreviations and economy of line, is one of the most arresting of his drawings.

F-11 Mona Lisa

DAVIS, STUART (1894-1967)

Davis has the distinction of having introduced to American painting the areas of pop culture--advertising, jazz, the lights of Broadway--that have since become a major concern of the arts. Davis sets a precedent for the Pop artists of the 1960's in his work. He adapted lettering and other devices taken from billboards, signs and posters, thus preceding "Pop Art" by many years. His canvases of this period are painted in high-keyed, intense hues, with sharp contours and angular shapes, evoking the staccato rhythms, vitality and brilliance of big city life and the jazz world he loved.

Z-1 Champion

Z-2 Composition

Z-3 Egg Beater #1 (1927)

Z-4 The Paris Bit

DEGAS, EDGAR (1834-1917)

Degas was a major figure in 19th century painting, associated with the Impressionist movement but not strictly a part



of it. Degas turned from the study of law to painting. Influenced by Ingres and Manet, Degas did not sacrifice line to color, as characterized in the Impressionistic movement, but remained a studio painter, resisting the Impressionists' desire to capture outdoor light. His only outdoor scenes were of the race track, while his ballet dancers are probably his most famous works. Both themes provide studies in movement.

J-1 At the Races; Before the Stands

J-2 Woman Combing Her Hair

J-3 The Dancing Class

J-4 The Dancer

DE KOONING, WILLEM (1904- )

The work of Willem de Kooning, like that of Gorky, reflects its heritage. He is able to absorb thoroughly the achievements of earlier painters and continually experiment with elements from the artist's past. DeKooning's pictures are often frantic and violent. Violence is evident in the slashing quality of the brushwork itself. The emphasis on the act of painting as something having meaning and existence in itself characterized many New York artists in the post-World War II period. It is for this reason that they are called "action painters." In DeKooning's work, such "action" is apparent in the slurred paint, the broken line, and fragmented forms. His paintings, sometimes totally and sometimes only partly abstract, are often huge in scale.

V-1 Composition

In the confusing interplay of brushstrokes and lines one feels the color planes striving toward independence, though they never manage to achieve complete freedom and firm shape. Stability and dynamic change balance one another.

V-2 Woman

Although de Kooning's "Woman" cycle ranks among his best work, his painting became more abstract again about 1953, when he seems to have found the constraint of objectivity too confining for his excited style.

V-3 Woman I

Here, the brushstrokes do not, for the most part, outline the form or model it in a conventional way. They seem to have an independent life of their own.

animating the entire surface with overlapping passages of pure color, so that one fragment of the canvas--or one part of the body--seems almost interchangeable with any other. De Kooning also observed that the woman's form reminded him strongly of "a landscape--with arms like lanes and a body of hills and fields, all brought up close to the surface, like a panorama squeezed together."

DELACROIX, EUGENE (1798-1863)

Among 19th-century painters before Impressionism, the powerful Delacroix was a great colorist. A Romanticist, or painter of romantic subjects, he was one of several artists who considered the paintings of his contemporaries to be colorless and highly limited in subject matter. He also felt that their style did not allow them to reveal their personal ideas of feelings. During a stay in Morocco, the daily life of the Arabs dazzled his color-loving eyes. He sketched innumerable scenes from Arab life and later developed these studies into the striking paintings that made him famous.

I-2 Arab Rider Attacked by Lion

I-3 Oriental Lion Hunt

DERAIN, ANDRE (1880-1954)

Derain was a leading French artist and a founder of the Fauve movement. He studied art in Paris, where he became associated with Matisse and Vlaminck in the early stages of the Fauve movement, using violent color and distortions. Throughout his life he remained one of the more traditional artists and avoided the extreme experimentation of the 20th century.

L-1 Big Ben

L-2 Charing Cross Bridge

L-3 Portrait of Matisse

L-4 Westminster Bridge

DEMUTH, CHARLES (1883-1935)

Demuth greatly influenced the development of modern art in America. He studied art in his native Philadelphia and in

1907 went to Paris where he came under the influence of Cezanne. Demuth's early paintings were primarily still lifes, similar in style to the watercolors of Cezanne and Marin. Shortly, however, he turned to Cubism, one of the first American artists to do so, and he developed a personal Cubist expression.

Q-4 My Egypt (1927)

DONATELLO (1386-1466)

Donatello was a great Italian sculptor. He was a master of all the techniques and materials of sculpture and seemed able to handle any subject in the most striking manner. Donatello was born in Florence and served as assistant to sculptor Lorenzo Ghiberti.

F-12 Cantoria (detail)

The "Cantoria" was Donatello's first large-scale work; it was inspired by Roman sarcophagi. A more vital impression of action could not possibly be called for. One can almost hear the shrieks and laughter of these wild children as they tear about the choir loft playing a kind of pagan ring-around-the-rosy.

DUCHAMP, MARCEL (1887- )

Duchamp, a French artist, was one of the founders of the Dada movement. He is the brother of the sculptor Raymond Duchamp-Villon and the painter Jacques Villon. Duchamp's early works were influenced by Cubism and Futurism; his notorious "Nude Descending a Staircase" is a product of this period. As preached by Duchamp, Max Ernst, and others, Dada rejected the standard values in art and became a nihilistic movement. Duchamp's use of common objects, weirdly juxtaposed in his Dada works, recently revived his reputation because of parallels in Pop Art, although he himself abandoned the expression through art years ago.

W-2 The Bride Stripped Bare by Her Bachelors, Even

W-3 La Passage de la a la Mariee

W-4 Bottle Rack (found object)

DUCHAMP-VILLON, RAYMOND (1876-1918)

If his career had not been cut short by World War I, he

might well have been one of the leading sculptors of the 20th century. He was Marcel's older brother.

AA-16 The Lovers

EAKINS, THOMAS (1844-1916)

Eakins was one of the most important Realist painters in America. Born in Philadelphia, he studied art at the Academy of Fine Arts there. Although he came in contact with the end of the French Romantic movement, he remained a Realist throughout his life. Upon his return to America in 1870, he taught painting and anatomy at the Pennsylvania Academy. His early works often represented outdoor sporting activities, sculling, shooting and sailing. Later, he painted indoor scenes, genre subjects and portraits with a powerful realism and dark, moody palette.

CC-9 Max Schmitt in Single Scull

CC-10 Starting Out After Rail

CC-11 Taking the Count

CC-12 The Thinker (1900)

EGYPTIAN ART (D-1-D-5)

The art of Egypt reached full development early in the history of ancient Egypt. All the arts, including literature, were strongly influenced by religion. The Egyptians planned their monuments to last forever. Their greatest architectural achievement was the construction of the pyramids.

Painting and sculpture in Egypt went through several phases. The earliest paintings and relief sculptures had a flattened appearance and statues had a squared-off look. The artists believed that this solid, permanent feeling in their painting and sculpture portrayed dignity. Egyptian sculptors almost never made statues that stood alone, but planned each statue as a definite part of a palace, temple or tomb.

D-1 Detail: Book of the Dead  
1100 B.C.

D-2 Funerary stele  
c. 2550 B.C.

This was painted limestone and from her tomb at Giza.

- D-3 Narmer Palette  
c. 3000 B.C.
- D-4 Queen Tiy  
1350 B.C.
- D-5 Wall painting. Lady in Waiting  
1370 B.C.

ERNST, MAX (1891-1976)

Ernst was a painter who tried to express in his work the "irritation of my visionary faculties." Ernst was the first Surrealist artist. In 1922, using what amounted to a Dada technique, Ernest began creating collages with scraps of illustrations from old books. He believed these chance combinations could give a poetic reinterpretation of the real world. He welcomed hallucinations. In 1925, as he was staring at the wood grain swirls of a hotel floor, strange images appeared to him. He placed a sheet of paper on the floor and rubbed over them with graphite. (Rubblings like these are called "frottages." His deliberate release from the real world led to the terrifying landscapes of his most typical work.

Y-5 The Eye of Silence

This painting shows an unearthly region that seems to be covered with a veil of fungus or evil moss.

EYCK, JAN VAN (c. 1385-1441)

Van Eyck was born in Flanders and traveled widely as court painter to the Duke of Burgundy before settling in Bruges. His major work, the Ghent Altarpiece, is one of the monuments of Flemish art. Probably begun in 1425 by his brother, Hubert, it was completed by Jan himself in 1432. Van Eyck's portraits, like the figures of his religious paintings, are descriptive rather than interpretive in style. Despite the absence of definable qualities, they reveal the personality of the sitter, thus creating an image which is enigmatic but, at the same time, mysteriously real.

F-37 The Ghent Altarpiece

The luminous tones here of skin and robes, with the solidly rendered figures, produce a unified effect of static beauty in a crystalline atmosphere.

F-38 The Marriage of Arnolfini

The famous Arnolfini Wedding Portrait represents the sacrament of marriage in which each carefully painted object takes on symbolic significance. The little

dog represents fidelity and affection; the couple's discarded sandals represent humility in the presence of God, Who, in turn, is symbolized by a single burning candle. The fruit on the windowsill is meant to suggest the future blessing of children.

#### FABRIANO, GENTILE (c. 1370-1427)

Nothing is known of Fabriano until 1408, when he arrived in Venice. Fabriano was already celebrated during his Venetian period; he drew a pension and had the right to wear patriotic dress. It is not clear how he came to lose this position. In Florence, he executed the works which have survived to testify to his eminence.

#### F-16 Adoration of the Magi

The picture transports the humble scene at Bethlehem into a princely setting with all the variety and richness of a fair complete with barnyard animals, monkeys, camels, doves, dogs and horses. It is thought that the full-face figure of a man in a red hat standing behind the central king is the artist.

#### FRANCESCA, PIERO DELLA (c.1416-1492)

No more than a dozen works by this artist survived, not because many have been lost, but because he painted only a few in his lifetime of seventy years. He was remembered as a mathematician and an author for some time after his death. It was not until the end of the nineteenth century that his works were again discovered, whereupon his reputation immediately rose higher than ever before. Today, he is regarded as one of the greatest painters of all time.

#### F-17 Portrait of Federigo da Montefeltro

The much-admired Federigo da Montefeltro, Duke of Urbino, ranks as one of the greatest soldiers, statesmen, and patrons of the arts of the fifteenth century. A tribute to him, done on panels, was done by Francesca. This particular portrait of him is on the back of one of the panels. This broken-nosed portrait (Montefeltro had lost an eye in a youthful bout) is probably one of the most famous of the period.

#### GAUGUIN, PAUL (1848-1903)

Gauguin was born in Paris and spent his childhood in Peru, and then six years at sea. Once again in Paris, he became a stockbroker and painted as a hobby. As his interest and

ability grew, he exhibited with the Impressionists. In 1883, his growing passion for painting led him to abandon both wife and career in restless search for a primitive, "unspoiled" civilization. After years of wandering, he went to Tahiti, finding there the simplicity of life he was seeking. His style of painting in broad flat areas of color, outlined in black, influenced not only the Fauves and Nabis but also non-representational painters of the 20th century.

K-7 The Yellow Christ (1889)

K-8 Whispered Words (1892)

K-9 Nevermore

K-10 Tahitian Women With Red Mangos (1899)

K-11 We Greet Thee, Mary

It is doubtful whether Gauguin was a man of deep religious feeling; his life was certainly not governed by any consideration for what the faithful call sin. Yet he painted a few pictures in which he endeavored successfully to express religious sentiments. This painting is a strange attempt to infuse the luxuriance of a Tahitian background with the mysticism of the faith in which he himself had been raised.

GERICAULT, THEODORE (1791-1824)

Gericault showed an early talent for drawing. Despite his wealthy family's disapproval, he studied painting. In 1812, Gericault sent his first painting to the Salon, a dramatic battle scene which, in its original technique and subject, pointed toward the Romantic movement. After several years spent studying the old masters in Italy, Gericault returned to France to produce his most important work, "The Raft of the Medusa." Based on an historical event, this dramatic composition of sculptural figures aroused great political and artistic criticism. Although his production was small and his brilliant career was brief (he died at the age of 33 following a hunting accident), Gericault is very significant as one of the primary innovators of Romanticism.

I-4 The Raft of the Medusa

GIOTTO (c. 1267-1337)

Giotto was one of the most important painters of the 1300's. His realistic style revolutionized painting in Italy and

became a strong influence on the Renaissance masters of the 1400's. At the time of Giotto's birth, Italian painters followed the medieval Byzantine style, which portrayed subjects in a flat, unrealistic manner. Giotto, on the other hand, painted solid, natural-looking forms.

F-18 Ognissanti Madonna

This madonna is in the Church of Ognissanti. The artist had an ability to convince the spectator that if he were to stand in front of the picture and extend his hand, he could reach through the surface and feel for himself the smoothness of the Infant's cheek or explore the throne with his fingertips. This triumph of natural effect revolutionized art. Giotto had single-handedly broken the constricting tradition of painting as a kind of pictorial writing.

GORKY, ARSHILE (1904-1948)

Gorky was an American Abstract Expressionist. In 1923, he began to paint. His early works were semi-abstract and they show the influence of Picasso. During the 1930's, Gorky's subject matter became more personal and colorful, and his style became abstract with Surrealist implications. Associated with the New York School, Gorky exerted a strong influence on the Abstract Expressionists of the '40's and early '50's.

V-4 The Betrothal II

In this painting, the drawing at various points suggests people, plants and animals, but the ceremony in which these forms are engaged remains a puzzle.

GOYA, FRANCISCO DE (1746-1828)

Although Goya's early life is sparsely documented, there are numerous legends of love affairs and violent adventures which coincide with the physical power and courageous, abrupt temper he displayed in later life. In Madrid during the 1770's, besides designing tapestry cartoons and preparing mural decorations, he began to etch and paint portraits. His imaginative depiction of mankind from its dignified heights to its bestial depths left a satirical, yet compassionate, vision for the succeeding century and, in fact, for the entire history of art.

H-5 The Executions of the Third of May

In the early years of the 19th century, Napoleon was pursuing his conquest of Europe. His armies met



little resistance as they moved into Spain, for the people recognized the corruption of their government and hoped for reform; but on Sunday, May 2, 1808, the citizens of Madrid, disillusioned, rose in revolt against the foreign invader. Using knives, clubs and stones, they fought desperately but hopelessly. As the night wore on, squads of French soldiers roamed the streets, dragging out and shooting suspected revolutionaries. Goya occupied an apartment where the street fighting was thickest, and "The Executions of the Third of May" records what he himself may have witnessed: the shooting down of a band of helpless Spanish rebels.

H-6 Family of King Charles IV

Through a brother-in-law who held the position of Painter to the King of Spain, Goya was introduced into court circles. He began to paint portraits and was soon officially appointed a court painter by Charles IV. "The Family of Charles IV," painted in 1800, gathers into one large canvas the king, the queen, and eleven of their brothers, sisters, sons and daughters. The likenesses are penetrating and reveal Goya's wit and satire, for the king looks as he was, pompous and stupid, the queen, shallow and evil.

H-7 Maria Luisa, Queen of Spain

H-8 Osorio de Zuniga

GRECO, EL (Domenico Theotocopuli) (1541-1614)

El Greco is considered Spain's greatest 16th century artist. He employed strong contrast of color and composition to heighten the intensity of each particular painting. Whether it be a frenzied mystical experience or a moody landscape, his elongated forms, painted in flame-like brushstrokes, profoundly influenced the Romantic artists and the 20th century Expressionists.

F-13 St. Luke (1602-1606)

According to legend, St. Luke made the first picture of the Virgin and Child. Later, artists sometimes painted themselves as St. Luke, using their patron saint as an excuse for self-portraiture. This, then, could possibly be a self-portrait of El Greco. This passionate, slightly cross-eyed Near-Eastern face appears several times in his work. There is a weary,

aging, dreadfully ill-looking version of this face in another portrait that most writers think is El Greco, so possibly this is too.

F-14 Cleansing of the Temple (1584-1594)

This painting is a brilliantly planned expression of the confusion and panic of the money-changers, who try unsuccessfully to escape the whip of Christ's punishment.

F-15 Holy Trinity

Whatever El Greco's opinion of Michelangelo (at 70, he referred to the Italian as a "good fellow, who didn't know how to paint"), his own first work in Spain has marked traces of the earlier master's influence. Here, for instance, in a Holy Trinity (Father, Son and Holy Ghost as a dove), which he painted for the little church of Santo Domingo el Antiguo, the effects of his Italian studies are clearly seen in the picture's conception and composition.

HALS, FRANS (1580-1666)

Hals was one of the greatest painters of the northern Baroque period. He was a successful portraitist, painting dashing studies of individuals or lively, informal group portraits of prosperous Dutch burghers. His flickering brushstrokes, which caught the sitter's fleeting expressions and gestures, influenced Manet and the Impressionists; however, Hals' works are more subdued in handling and show greater perception in characterization.

F-19 The Laughing Cavalier

The prosperous burghers of seventeenth century Holland wanted pictures of themselves, their families and their homes. Thus, the painting of portraits and household scenes became an important industry. The handsome features of the Cavalier are painted carefully in contrast to the broad, simple masses of his hat and collar. Lace cuffs and embroidered doublet show skill with detail, yet do not detract from the face. However, the most striking characteristic of the portrait is the genial mood, the vivacity in the twinkling eye and the mouth with its hint of a smile.

HECKEL, ERICH (1883- )

Heckel was a member of a circle of restless young German artists who in 1905 formed a revolutionary group called "Die Brücke" (The Bridge). Heckel's particular enthusiasms were for "the visions of Van Gogh." He also admired Primitive art.

M-1 Self-Portrait

HEPWORTH, BARBARA (1903-1975)

Hepworth was associated with Henry Moore in the group of British artists and architects known as Unit One which was formed in 1933. From an early Naturalistic style, Barbara Hepworth progressed toward a style of pure abstract shapes which reflects the international tendencies of geometric abstraction. Carving directly in wood and stone, she has shown in her severe pierced forms a special interest in the penetration of the sculptural mass by the surrounding space.

AA-19 Head

In "Head," space is spanned and measured by the more analytic device of the stretched strings. By defining oblique planes in depth while still allowing the light to come through, they tell us that the shape of space, while intangible, is as important as that of the material that surrounds it. This is device related to constructivist techniques, employed as a geometric contrast to the enclosing biomorphic forms.

HOFMANN, HANS (1881-1966)

Hofmann was born in Bavaria and began his artistic career in Paris, where, between 1904 and 1914, he worked closely with Matisse and Delauney, and their influence is apparent in his painting. It is particularly through his teaching in the United States that he has become a major force in American painting. His inexhaustible source of ideas was a primary factor in the development of Abstract Expressionism. Hofmann worked both with forms taken from nature and with abstract inventions, using pure colors of high intensity, predominantly bold, simple colors such as red, green, yellow and blue. As early as 1940, he anticipated Abstract Expressionism in his use of freely dribbled paint and sweeping brushstrokes. His work is exuberant, yet controlled.

V-5 Efferevescebce (1944)

## HOMER, WINSLOW (1836-1910)

Homer was born in Boston of an old New England family. During the Civil War, he was sent south to do drawings of the Union armies. During that time he first painted in oil. His exploration of light took a different direction from the vibrating tones of the Impressionists. Instead, his luminosity was contained within firm outlines and broad planes. In 1873, Homer began painting watercolors, and here he employed the same technique, although later examples grew more fluid and subtle. His last works were a series of powerful, lonely seascapes. Homer's objective realism had a directness and simple monumentality which made him one of the most representative of American artists.

- I-5     After the Hurricane, Bahamas
- I-6     The Fog Warning (1885)
- I-7     The Gulf Stream
- I-8     Long Branch, New Jersey (1869)

## HOPPER, EDWARD (1882-1967)

Hopper was born in Nyack, New York, of mixed Dutch and English ancestry. Impressed by the unique light of Paris, he developed his own luminous style. Upon his return to New York, his slowly maturing impressions accumulated from constant observation of everyday sights resulted in numerous city scenes--the streets, houses and people enveloped in a spirit of loneliness and the canvas itself bathed with clean, glaring light. Hopper exhibited during the 1920's and although recognition came late to him, it has endured. His individual interpretation of life communicates a sympathetic, objective love of the commonplace American scene.

- S-2     House by the Railroad

## INGRES, JEAN AUGUSTE (1780-1867)

Ingres spent his early life in Montauban and studied at the Academy of Toulouse. In the Paris studio of David, he developed his own style under the influences of Raphael and Etruscan painting. The last 26 years of his long life were spent in Paris. It was a productive time, as seen by the numerous female portraits and drawings of friends as well as religious and historical subjects. These later works

indicate a freer, more robust manner of handling than that of his earlier style.

G-3 The Bather of Valpincon

G-4 Comtesse D'Haussonville

INNESS, GEORGE (1825-1894)

Inness was born on the Hudson River, grew up in New Jersey, and lived later in eastern Massachusetts. He worked for a map engraver before becoming a landscape artist. In America in the 1880's, he painted dream-like scenes bathed in soft light and color which exemplify the change in American taste which was taking place around 1875.

CC-13 Autumn Landscape

KANDINSKY, WASSILY (1866-1944)

Kandinsky was a Russian artist considered by many to be the originator of non-objective art. In 1909, he started an art school with Jawlensky, and the following year painted his first completely non-objective work. He was one of the founders of the Blue Rider, the pioneering group of German Expressionists. Kandinsky's style from 1913 shows a steady development of the abstract principle. From his early lyrical work to his later geometrical form, Kandinsky has strongly influenced the development of modern art.

R-1 Center With Accompaniment

The principal form in this painting is a curve composed of many heterogeneous parts, which fall into two sections. A large number of small hieroglyphic forms are scattered over the bright ground, in a variety of colors.

R-2 Bavarian Mountain With Village (1909)

His Bavarian landscapes follow hard upon the Fauve experiments in Paris and provide a link with the free improvisations to come. The painting shown here dates from 1909 and is one of the many that he did not choose to include in his catalogue.

R-3 Black Accompaniment (1924)

R-4 Composition IV (1904)

This is probably the best known and most widely admired of Kandinsky's ten compositions. A watercolor

study reproduced in the Blaue Reiter Almanach contributed a great deal to its popularity. The preliminary studies for it included, in all, two drawings, two watercolors, and an oil. The scene is a mountain landscape with, at the center, a blue hill on which a castle is perched. The painting is subtitled "Battle."

- R-5 Improvisation 30 (Cannon)  
The subtitle refers to the form at the right bottom corner, which does suggest a cannon. The presence of forms resembling guns, which came into being unconsciously, may be accounted for by the fact that at the time the painting was executed there was much talk of war.
- R-6 Sketch for Composition VII  
Kandinsky made more preliminary studies for "Composition VII" than for any other painting--nearly two dozen. The most important of them, "Sketch I," he gave Paul Klee in exchange for one of the latter's works. The year 1931 was Kandinsky's most productive --as was true of many European painters.
- R-7 With the Black Arch

KIRCHNER, LUDWIG (1880-1938)

Kirchner was the leader of the group of young revolutionary German artists known as Der Brucke (The Bridge). His intellectual ability and his preoccupation with theory automatically made him the group's leader. Kirchner never painted abstract compositions, because his emotional involvement with reality was too great.

- M-2 Five Women in the Street  
This painting appears in black, yellow and green, like fantastic birds in artificial light. The composition is drawn out vertically; the picture surface filled to the very top edge, the foreground and background bound together in a relationship full of tension. Every individual line is elegant and discrete.
- M-3 Portrait of Schames

KLEE, PAUL (1879-1940)

Klee was born in Switzerland and went to Munich at the age of 19 to study art. There, in an early series of allegorical

engravings, he expressed an introspective fantasy which was to characterize his mature style. Klee was an early associate of the Blue Rider group of German Expressionists and later taught at the Bauhaus. He painted fanciful scenes in an objective and realistic style. This child-like, whimsical quality continued to infuse the simplest line with a feeling of lively humor and movement.

R-8 Battle of Cosmic Fantasy

R-9 Clown (1929)

This painting was one of Klee's greatest pictorial achievements. It reminds one of Picasso, whom Klee revered and whose paintings always fascinated him. The oval face, divided into sections by a zigzag, the green neck, the clown's costume, the little green hat pushed to one side, the green button on the right shoulder--all these things are as though painted in a spontaneous moment, and yet they are balanced down to the last detail.

R-10 Dance of the Red Skirts (1924)

This work is an example of Klee's spontaneous art; it has nothing in common with his other projects or with the technical and formal inventions he developed in Weimar.

R-11 Oriental-Sweet (1938)

Oriental-Sweet evokes the East. The silvery moon, which was always to accompany Klee, is in the sky here as it was then. But the tender, sweet images of Tunisia have become transformed into severe, monumental forms.

R-12 Still Life (1940)

Klee's last work, which he did not sign or caption. Apparently it represents a domestic scene, with a table on which a green coffee pot and a pale violet sculpture are placed. Flowers are scattered over the orange cloth; they look like letters of an alphabet.

R-13 Ventriloquist (1923)

The "Ventriloquist" is one of Klee's most grotesque figures. The inflated body with its pinks and light blues on the varying browns and olives of the screen suggests a eunuch. Inside the belly are all sorts of animals whose voices are transmitted to us through a gramophone horn.

KLIMT, GUSTAV (1862-1918)

Klimt was born and died in Vienna. His painting was decorative and linear and the subjects, often symbolical, feminine and decadent, were typical of the "fin de siecle" style. After 1902, he retired from public life and spent most of his time on portraiture. His style, in which the third dimension had been eliminated and color had ceased to be anything but decorative, became increasingly ornamental and he turned quite naturally to the applied arts. Klimt did not have any direct followers, but he was much admired by Schiele and Kokoschka, who found a spiritual affinity with his symbolism.

O-1 The Bride of the Wind

LICTENSTEIN, ROY (1923- )

Lichtenstein found his art exclusively on the comic strip and the mechanical technique of reproducing it; he enlarges such images to billboard size by purely mechanical means. He is grouped under the heading of Pop artists.

Z-5 Blam (1962)

The subject matter of "Blam" at one level is war, but Lichtenstein has not invented his subject; he has taken it from an existing image in a comic book. The original has been considerably revised to arrive at Lichtenstein's composition in which both plane and explosion radiate from a common center in the picture.

LIPCHITZ, JACQUES (1891-1973)

Lipchitz was a sculptor whose work represented many of the major movements in modern sculpture. His early work showed the influence of French sculptor Auguste Rodin. Lipchitz met Picasso, and beginning in 1913, his sculpture reflects the style of Cubism, with its over-lapping, interacting planes. His forms gradually became more flexible and he began creating what he called "transparent sculpture." This style emphasized form distorted by movement and external and internal forces that seem to be pulling in opposite directions. In the 1930's, he turned to Expressionism and Surrealism. He was born in Poland and studied and worked in Paris from 1909-1941. He then moved to the United States to escape the Nazis. He became a United States citizen in 1957.

AA-17 Song of the Vowels (1931-1932)



AA-18 Figure (1926-1930)

A late Cubist work, this monumental bronze totem, made up of positive and negative, convex and concave forms, attempts to preserve for our disenchanting and rationalist world the solemn quality discerned in African art--magic power.

LIPPI, FRA FILIPPO (C. 1406-1469)

Lippi was the son of a Florentine butcher. Left an orphan while still a child, he was taken into the care of the Carmelites and entered the Order at the age of fifteen. He was a follower of Masaccio and was influenced by Fra Angelico. The details of his life are vague, but he probably left the monastery in 1431. Gentleness, humanity, humor, and an exquisitely refined sense of color, in which he was in advance of his time, characterized his work.

F-20 Madonna and Child (The Life of the Virgin)

MAGRITTE, RENE (1898-1967)

Magritte was a Belgian painter. In 1925, after a short glance in the direction of Futurism and Cubism, Magritte joined the ranks of the Surrealists. While most Surrealist painters were making use of automatism, paranoia, or the exploration of dreams, Magritte was more interested in the world about him and its objects. He wanted to reveal their existence by means of representation that was realistic but poetic nevertheless. From 1924 to 1936, he applied himself to producing surprise effects by bringing together incongruous objects, creating new ones, and transforming familiar ones.

Y-6 The False Mirror

MANET, EDOUARD (1832-1883)

Manet was born into a prosperous, well-educated Parisian family. He painted directly from the model and gave equal importance to the breaking up of the canvas itself by means of quick brushstrokes and colors. Despite discouragement, he continued to paint, and criticism lessened as the public grew accustomed to his independent vision. However, he died still unacclaimed by the academic painters whose traditions he respected and reinterpreted in his own way. Manet was a poetic realist who provided an impetus for the Impressionists.

H-9 The Fifer

H-10 Olympia

MANTEGNA, ANDREA (1431-1506)

Mantegna's scientific knowledge of anatomy and perspective reveals itself in his sculpturesque figures set in detailed spaces.

F-22 St. Sebastian

MARIN, JOHN (1870-1953)

Marin was an American watercolorist who studied at the Pennsylvania Academy of Fine Arts before he went to Paris for six years. He is noted for his fresh watercolor landscapes, seascapes, and city views whose style, originally expressionistic, grew increasingly abstract in his later works.

Q-5 Brooklyn Bridge

MASACCIO (Tommaso Guidi) (1401-1428)

Masaccio continued Giotto's initial break from the Gothic flat picture plane to represent, anatomically and scientifically, the human form in three-dimensional space. The revolutionary concept of making figures appear to exist in an actual space, surrounded by air and light, painted on a one-dimensional surface, is one of major significance to the history of western art. Masaccio's short, but brilliant, career reveals his ingenious understanding of perspective.

F-23 Peter Distributing the Goods of the Church

The Brancacci Chapel's frescoes are chiefly devoted to the expression, in purely human terms, of episodes in the life of St. Peter. Followed by St. John, St. Peter is depicted distributing alms to a pauper with a half-naked baby in her arms, against a characteristic medieval background.

MATISSE, HENRI (1869-1954)

Matisse was the leader of the Fauve movement and one of the most creative French artists of the 20th century. Matisse forged ahead until his independent vision reached its logical conclusion in Fauvism. The exaltation of bright color, arranged and controlled in simple flat areas, found expression in a wide range of subjects; still lifes, interior scenes, odalisques and portraits. Bedridden after a serious operation in 1941, Matisse began to experiment with brightly painted paper which he cut into imaginative shapes and arranged in vivacious compositions. The culmination of Matisse's creative activity is visible today in the Dominican Chapel

at Venice, for which he designed everything from the stained glass windows and vestments to the tiles on the roof and the cross on the tower.

L-5 Interior With Goldfish

Matisse's qualities as draftsman, designer, and colorist can be seen in this painting. The three principal elements--the bowl, the flowers, and the nude figure (which is a painting of one of his own sculptures, "Reclining Nude")--are perfectly balanced against one another. The design they form is not merely flat and ornamental. These juggling contrasts between a flatly colored decorative surface and the lively play of different elements against each other in depth are a characteristic feature of Matisse's style.

L-6 La Desserte Rouge

L-7 Madame Matisse ("The Green Stripe")

L-8 Reclining Nude (sculpture)

L-9 Still Life

MICHELANGELO (Buonnaroti) (1475-1564)

Michelangelo was a brilliant sculptor, painter, architect and poet. His consuming passion was to represent the power and beauty of the human figure. Michelangelo's fresco commission for the Vatican's Sistine ceiling took four years to complete. The awesome result is a monumental series of scenes depicting the "Creation" and the "Story of Noah." Michelangelo's incomparable contribution to the Italian Renaissance transcends his time and deeply influenced the history of western art.

F-24 The Last Judgment (The Saints)

We have here a group of saints at the immediate right of Christ. Above St. Bartholomew is St. Peter, bearded and impetuous, presenting in his two hands the massive keys to the gate of Heaven that have been entrusted to him. Next to him is a figure with shaggy hair and a long, unkempt beard, who is very probably St. Paul.

F-25 The Last Judgment (Resurrection)

This is part of a section filled with figures of the resurrected in many varied postures that exploit all of Michelangelo's great talents in the representation of movement. Here, a mighty angel raises, by means of

a string of rosary beads, a pair of people who undoubtedly deserved preservation because of their attention to words as well as faith.

F-26 The Last Judgment (Christ)

The key figure in Michelangelo's awe-inspiring, complex scene is this youthful, implacable Christ. His muscular torso and classically beautiful features have led some scholars to suppose that Michelangelo took his inspiration from certain known antique sculptures, but it is more likely that he drew on a composite memory when shaping his heroic judge.

F-27 The Pieta (sculpture)

Michelangelo saw in his mind's eye the figure within the stone block and conceived the act of carving as simply cutting away the unnecessary stone. After making preliminary drawings and models in wax, he attacked the stone directly with hammer and chisel. "The Pieta," done during the first visit to Rome when the artist was in his early twenties, is quiet and profoundly moving, the only hint of agony being in the tortured drapery. This is Michelangelo's only signed work. Legend has it that he heard admirers attributing it to another artist so he quietly chiseled his name on the band across Mary's chest.

F-28 Moses (sculpture)

Modigliani, Amedeo (1884-1920)

Modigliani had his first artistic training in Italy before going to Paris at the age of 12. There, he was deeply impressed by the smooth oval faces of primitive African masks. Modigliani's meticulous draftsmanship underlies the varied facial expressions seen in his sensuous, pensive portraits. Modigliani's fragile constitution was further undermined by his gaily dissipated habits, and he died at the young age of 36.

K-17 Man With a Glass of Wine

MONDRIAN, PIET (1872-1944)

Mondrian was a Dutch artist who went to Paris. There, he painted Cubistic landscapes until he concentrated solely on the strictly horizontal-vertical shapes and primary colors of Neo-Plasticism. This rigorous form of abstraction, promoted by the Dutch magazine "De Stijl", was to exert a great

influence on commercial art, as seen in printing and poster design, and on modern architecture.

U-1 In Red, Blue and Yellow

U-2 Composition of Lines

U-3 Composition in Red, Yellow and Blue

U-4 Broadway Boogie Woogie (1942)

"Broadway Boogie-Woogie" has reminded some of the alternating color pattern of a city's stop lights, or regularized traffic movement seen from above.

U-5 Tableau II (1921)

In this stage of Mondrian's development is the elimination of some of the boundaries between his uniform compartments, in order to form a more varied group of rectangles of different sizes and proportions. At the same time, he brought the intensities of his colors up, and fixed their limits within a system of primaries and grays, blacks, and whites. He did not deviate from this basic color scheme until the early thirties when he eliminated neutrals.

MONET, CLAUDE (1840-1926)

Monet might be called the most important French Impressionist. From his earliest encounters with artists, such as Pissarro, through the time of later contacts with such influential contemporaries as Renoir, Monet continued to explore the optical effects of changing light and color. Monet painted directly from the object in order to record visual sensation more accurately.

J-5 The River

J-6 Water Lilies

"Water Lilies" in their shimmering formlessness have recently been related to Abstract Art, more specifically to Abstract Expressionism.

J-7 Impression, Mist

J-8 Boulevard des Capucines (1873)

The delicate beauty of Paris in winter is caught in the delicate brushstrokes of this Monet painting, which was shown in the first Impressionist exhibit and is a view from the very studio where the show was

held. In this characteristically Impressionist picture the emphasis is wholly on color and atmosphere; forms and outlines dissolve in misty light.

MOORE, HENRY (1898- )

Moore was born in Yorkshire, the son of an English coal miner. Moore is considered primarily a sculptor, but his sketches from World War II's bomb shelters give an authentic account of the tragedy of war and reveal Moore's freedom of expression in watercolor. He feels that inspiration comes from two sources: nature and the work of art itself. He has won the International Prize for Sculpture both in Venice and Sao Paulo and is recognized as the greatest sculptor of his generation.

AA-20 Internal-External Forms (1951)

Moore's figure, in spite of the side opening, remains block-like and heavy. The piece is not transparent and allows only glimpses into the interior whose partial exposure does not break the over-all cohesion of outline. The outer shell encompasses in hollow space the forms inside; these, in turn, are made up of positive and negative elements.

AA-21 Reclining Figure

MOTHERWELL, ROBERT (1915- )

Motherwell was born in Aberdeen, Washington, studied at Stanford University, Harvard's Graduate School of Philosophy and the Graduate School of Architecture and Art at Columbia University. During this period he also traveled to Europe and taught at the University of Oregon. When in New York, Motherwell experimented with collages and automatism with Jackson Pollock. Motherwell paints large canvases, restricting his palette to black and white with muted ochers and blues. Irregular shapes converge on flat planes in a kind of plastic fantasy. As one of the foremost American Abstract Expressionists, he is a major influence on contemporary art.

V-6 The Dance

In works such as "The Dance," one finds a suggestion of the geometric purity and sensitive arrangement of Jean Arp's reliefs or of Matisse's colored-paper cut-outs.

V-7 The Joy of Living

NEVELSON, LOUISE (1900- )

Her large-scale constructions are composed of a variety of hand-carved shapes and found items mounted in separate compartments that are stacked together and painted all over in a uniform color (black, white, or gold). Her chief material is wood, but on occasion she has used the plexiglas of the Constructivists in her crowded arrangements.

AA-22 Nightscape II

AA-23 Sun Image I

NOLAND, KENNETH (1924- )

Noland started with concentric circles of bright color painted on unprimed canvas and seeming to float. He then moved to immense inverted chevrons of bright color, each made up of several stripes, against the now primed canvas. More recently, he has painted canvases of immense length entirely in horizontal clustered stripes of brilliant color. His style is that of the Hard-Edge painters.

BB-1 Saturday Night

NOLDE, EMIL (1867-1956)

Nolde stands out from his fellow German Expressionists of the Brucke group in that his work has a particularly violent, tormented quality. Nolde achieved this demonic effect by distorting the forms and by applying vivid colors, as seen in his graphics as well as his religious paintings.

M-4 The Three Kings (color lithograph)

M-5 Dancers

In this print he is applying a primitive expression of strength and life in the simplest form to his own art. The beautiful, strong colors are handled masterfully. Nolde felt deeply about color, and he might have been speaking for all fellow artists who have been emotionally moved by color when, most poetically, he expressed his feelings this way: "Colors, the materials of the painter; colors in their own lives, weeping and laughing, dream and bliss, hot and sacred, like love songs ...like songs and glorious chorales!"

M-6 Dancer (aquatint etching)

M-7 Prophet (woodcut)

Oldenburg graduated from Yale University and was a newspaper reporter in Chicago before he took up art. He is chiefly known for his "food sculptures" made of vinyl, plastic, kapok, canvas, rubber and cloth and representing hamburgers, ice-cream sundaes, hot dogs and french fries.

Z-7 Hamburgers

ORIENTAL ART (E-1-E-13)

Chinese art began before written history. By the time of the Sang dynasty (about 1500 B.C. to 1027 B.C.), Chinese artists made bronze castings, decorated pottery, and carved wood and ivory. Chinese art reached its highest development during four dynasties--the Han (202 B.C. to A.D. 220), the T'ang (618 to 907), the Sung (960 to 1279), and the Ming (1368 to 1644).

Painting has been an art form in China for more than 2,000 years. By the time of the Han dynasty, artists were decorating pottery and lacquerware with simple but finely drawn lines. Later, Chinese painting became famous for these lines. Han artists also painted on silk, wood, and probably on paper, which was invented during the Han dynasty. The T'ang period brought many improvements to Chinese painting, including calligraphy on scrolls of silk or paper.

Sculpture, the oldest Chinese art form, began sometime before the Shang dynasty. Chinese sculptors produced many beautiful statues and temple decorations. Buddhism and other religions inspired much of China's sculpture. Sculpture had declined in importance by the time of the Ming dynasty.

E-1 Sage's Retreat by Ch'iu Ying (1510-1551)

Ch'iu was beyond question the best professional painter of the Ming Dynasty. He used the so-called "king-pi" style, which is smooth and elegant. The lines are extremely clear, the finish is flawless. Details are rendered meticulously with all the colored areas contained within the outline. Generally, his landscapes and figures seem bathed in transparent, luminous airiness. At the right of this slide, preceding the artist's seal, there is an inscription in tiny characters: " Made by Ch'iu Ying."



- E-2 Two Crows and a Weeping Willow by Liang K'ai (active after c. 1200)  
This is a screen painting with ink on silk. A few brush strokes were sufficient to render the sight of a weeping willow shaken by the wind, at the time when crows take wing.
- E-3 Wasps and Brambles by Lo P'ing (1733-1799)  
Lo P'ing, one of the Eight Eccentric Masters, was a subtle, delicate, sensitive, and often ironical artist. He painted and sold "ghosts painted from the life." That he belongs to the literary tradition is clearer in little studies like this one, sensitive and witty --flowers, insects, birds, accompanied by highly literary poems, often hard to make out.
- E-4 Reading in Autumn by Shen Chou (1427-1509)  
In this study, which seems to date from 1470, Shen Chou portrayed himself seated, holding a book, in an autumnal landscape. The little poem composed and written by the artist reads:
- The big trees exposed to the  
west wind are losing their leaves.
- To be comfortable I have unfastened  
the collar of my robe; sitting here,  
I'm letting the time go by.
- Doing nothing, I've turned my back  
on encroaching autumn.  
I've not finished my book.
- My spirit has gone wandering in the  
sky...who can fathom it?
- Shen Chou
- E-5 Ewer With Lid Ming Dynasty (1426-1435)  
This ewer had a place in Buddhist worship, as can be seen from the odd shape and lines of the upper part of the piece. These, together with the lid, suggest the ceremonial headgear of a high dignitary in the Buddhist church. This is one of the very few known examples of "copper reds" from the Hsuan Te period.
- E-6 Canopic Vase Chiusi c. 6 B.C.
- E-7 Chun Vase Sung Dynasty (960-1279)  
Chun ware has a bluish or blue-lavender glaze splattered with one or more areas of purple-red.

- E-8 Funerary Vase Neolithic era, end of 3rd or beginning of 2nd millennium.  
This vase was used to hold grain which the deceased would need for survival in the afterlife. The ornamental motifs include a trellis pattern, spirals, triangles, and wavy bands which symbolically evoke the themes of death, fertility and renewal.
- E-9 Kuan Vase and Incense Burner Sung Dynasty (960-1279)  
Glazing techniques had now reached their peak, and this piece is incomparably delicate and jadelike to the touch.
- E-10 Large Dish With Scalloped Ornamental Rim Yuam Dynasty (1279-1368)
- E-11 The Patriarch Tamo Bodhidharma Ming Dynasty (1368-1644)  
This little statue, probably made in the 16th century, is a fine example of what we in the West call "China white." The very thin porcelain is covered with a carefully prepared glaze--or successive glazes--so as to blend perfectly with the body of the piece. The eye cannot discover where, at any point, glaze and body meet.
- E-12 Ram and Genie Riding a Chimera  
The curious figure riding the chimera (a mythical, grotesque, yet unferocious lion) was supposed to dispel evil spirits, especially when lighted sticks of incense were stuck in its hat.
- E-13 Vase for Chrysanthemums Ming Dynasty (1368-1644)

OROZCO, JOSE (1883-1949)

As a prolific Mexican painter of murals, Orozco was highly honored for his contribution to Mexican culture. His first series (1910) commemorates the Mexican Revolution. By the 1920's his subdued colors had become vivid and his composition less rigid. In 1934, he began his major work, a series of murals at the Palace of Fine Arts and at the Governor's Palace in Mexico City. Here one can see a new use of political symbolism and a more Expressionistic style. Orozco's last works were painted in a geometric, abstract manner.

- T-1 The Conquest  
The pre-conquest world was a mass of savages; the conquest a sinister cavalcade; the invention of machines heralds the new monsters; and man, transformed into a faceless, insensible but obedient mass, can be driven by any despot with a whip in his hand. With

more than his usual venom, he pictures the world of the natives on the walls as a barbarian community of brutal beings devoid of any feelings, who spent their lives tearing out each other's hearts in order to offer them to their gods.

#### PEVSNER, ANTOINE (1886-1962)

Pevsner was born into a family of refinery engineers in Russia. After arriving in Paris in 1913, he became friends with Modigliani and soon produced his first abstract painting. From Paris, Pevsner went to Oslo, where he stayed from 1915-1917. This was to prove a most important period for him. While continuing to paint, Pevsner became more and more interested in his brother's sculpture and finally started to sculpt himself. About this time the word "constructivist" was first used with reference to the brothers' work. Under the constructivist banner, Pevsner went to Berlin in 1922 with a government-sponsored exhibition of modern Russian art. Pevsner's experiments with space and perspective led him to the use of transparent materials and to great freedom in combining open planes. Often his materials were varied. In his later years, his work shows both clarity and purpose.

#### AA-24 Construction of an Egg

#### AA-25 Developable Column (1942)

"Developable Column" is based on realist principles. It gets its name because it is a variation on "developable surfaces," surfaces like those of the cone or the cylinder produced by the simple curving of a flat plane which could be extended indefinitely--characteristics suggested by the lines from whose development the surfaces are made.

#### PICASSO, PABLO (1881-1973)

Picasso was the instigator of, or a contributor to, nearly every important artistic movement which has taken place in the 20th century. In 1900, he went to Paris, then the center of immense artistic activity. Picasso's youthful eye was attracted to the subject matter and color of late Impressionism. He painted the squalid but fascinating world of beggars and circus performers, first in predominantly blue tones, then in rose. The broken forms and planes of his 1907 "Demoiselles d'Avignon" reveal the influence of Negro sculpture which, at the same time, initiated the experiments which led him, with Braque, to Cubism. During the next few years before World War I, Picasso produced still life collages of everyday subjects made from scraps of wood, string, paper and wire. A

painter of universal vision, Picasso's work runs the gamut of subject and mood, expressed in varied media with the verve and spontaneity of innate genius.

Q-6 Construction in Wire (1928-1929)

Picasso's "Construction in Wire" is a space drawing, with roots in his earlier collage constructions. It is first of all an abstract arrangement of rods, seen initially as two - dimensional triangles, rectangles, and a circle. Joined, these grow together into three-dimensional forms and constitute a series of transparent, overlapping, intersecting cages.

Q-7 Still Life (1936)

A bowl of fruit, flowers in their vase, a loaf of bread--commonplace things in any French house--painted by Picasso as though he had looked back, almost with surprise, upon finding them in this new home of his own.

Q-8 Seated Nude (1909)

This painting shows how rapidly Picasso raced ahead of Cezanne's pioneer discoveries and opened up a whole new visual world. Realistic detail, atmospheric effects, and naturalistic color were abandoned. Attention was focused on movement in space, on seeing things from diverse angles, and on artistic means rather than on subject matter.

Q-9 Figures on a Beach

Q-10 Guernica (detail)

In 1937, he finished "Guernica", a personal statement on the brutality of war. It refers particularly to the Spanish Civil War, but the complex symbolic images transcend time and place.

Q-11 Two Harlequins (Rose Period)

The colors of this period were predominately pink, yellow, ocher, and gray. Clowns and circus performers were idealized in this period of his paintings.

Q-12 Seated Woman (1927)

Q-13 Bottle Glass and Violin

Q-14 Three Musicians

Q-15 Juggler With Still Life (1905)

Q-16 Maternite (1903-Blue Period)

Picasso's life-long concern for humanity dominates

the phase of his career which is known as the "Blue Period" (roughly 1901-1904.) The paintings of the Blue Period, with their predominantly cool tones of blue and blue-green, usually dwell on sad or desolate people. These figures, which are elongated, angular, and frequently as fleshless as skeletons, often sit drooping with a kind of painful grace over tables.

Q-17 The Tragedy (1903-Blue Period)

Q-18 First Steps

Q-19 Female Head (bronze sculpture) 1910

Q-20 Mandolin and Guitar

Q-21 Artist's Studio With Candle (1938)

A still life of an artist's studio with its burning candle, poised palette and waiting frame--dominated by a flaming statue of the great Minotaur himself--one discovers a veined scratch lacing one edge of the canvas opposite the candle, curiously balancing its light. Picasso would be the last to repair it!

POLLOCK, JACKSON (1912-1956)

Pollock was one of the originators of the American Abstract Expressionist movement. Born in Wyoming, he studied with Thomas Hart Benton at the Art Students' League in New York. During the depression, he worked for the Federal Arts Project, a branch of the WPA. In the early 1940's, he, with Robert Motherwell, Mark Rothko and William de Kooning, began to develop the Abstract Expressionist style. The application of apparently arbitrary color emphasized the artist's "sub-conscious." The spontaneity of this physical action (the artist dribbling paint on canvas) was meant to express the pure emotion of the artist himself. Abstract Expressionism was the first specifically American contribution to modern art and was instrumental in shifting the center of painting from Paris to New York City.

V-8 Number I

V-9 Number Twelve (1952)

This large-scale painting eludes explanatory description. It can only be felt as an emotional experience devoid of all narrative element which derives its powerful fascination solely from resonant colors and intensely dynamic forms.

## PREHISTORIC ART

Scientists did not begin to realize that man had a long prehistoric past until the 1800's. Manlike fossils were discovered in 1856 near Dusseldorf, Germany, but scientists could not decide if these fossils came from an abnormal modern man or from an early form of man. In 1879, a 5-year-old girl made the first discovery of prehistoric art. While exploring a cave in Spain with her father, she found pictures of large, bull-like animals painted on the cave's ceiling. These paintings--like the fossils discovered earlier--caused disagreement. Scientists could not agree on their age. Soon, however, many more paintings of animals were discovered in caves in Europe. Searchers dug under the cave floors and found stone tools and bones of animals.

Man's earliest artistic engravings--carved into bone--date from about 50,000 B.C. By 30,000 B.C., prehistoric peoples had developed several forms of art. They painted on rock, modeled in clay, and engraved antlers, bone and ivory.

Early artists painted with four basic colors. They obtained black from charcoal, white from lime mud, and red and yellow from a type of clay called "ocher." They mixed the colors in animal fats and produced a paste-like paint. The artist either rubbed this paste onto a rock surface or blew it onto the surface through a hollow bone.

Animals are the most common subject of prehistoric paintings, but the early artists also painted people. Some cave paintings show animals pierced by arrows or spears. Other paintings show human figures standing next to animals that have been killed. Scientists believe prehistoric hunters used such paintings in ceremonial rites. Such rites were probably performed to help them in hunting the animals pictured.

The Lascaux cave, discovered in 1940 by two local boys, contains important paintings executed in glowing colors. The natural background is almost white, so that the paintings stand out in vigorous reds, yellows, browns and blacks. Just inside the entrance is the Rotundra, a vaulted hall some thirty yards long by two yards wide. It is also known as the "Hall of Bulls." The largest animal here is almost eighteen feet long. These figures partly cover older drawings.

The Axial Gallery is twenty yards long and leads down from the back of the Rotunda deep into the side of the hill. Here, paintings of bovines alternate with paintings of horses. Horses and bulls are the main motifs on the ceiling of the long Axial Gallery at Lascaux.

The no less famous cave of Altamira contains masterpieces of a later stage in the development of Franco-Cantabrian painting. This cave cuts through solid limestone to a distance of three hundred yards. The most magnificent of the paintings are to be seen on the so-called Painted Ceiling some thirty yards from the entrance. Only bisons are represented here.

- A-1 Altamira Cave Painting  
Ceiling--Standing Bison
- A-2 LaBaume Latrone  
Mammoth
- A-3 Lascaux Cave Paintings  
Left wall of Rotunda
- A-4 Lascaux Cave Painting  
Axial Gallery
- A-5 Lascaux Cave Painting  
Ceiling of Axial Gallery
- A-6 Lascaux Cave Painting  
Passageway and Nave
- A-7 Lascaux Cave Painting
- A-8 Lascaux Cave Painting  
Axial Gallery Horse
- A-9 Painted Bison in Black Salon
- A-10 Two-Headed Goat. Sculpture
- A-11 Horses (amber) Sculpture
- A-12 Necklaces: Jewelry
- A-13 Neck Ring with Socketed Clasp: Jewelry
- A-14 Wild Horse
- A-15 Venus of Willendorf
- A-16 Wagon with Female Figure
- A-17 Pendant Sheet  
gold and gold wire
- A-18 Vessel Stand
- A-19 Mammoth Carving
- A-20 Votive Horse
- A-21 Stonehenge. Salisbury Plain  
Wiltshire, England

#### PRENDERGAST, MAURICE (1859-1924)

Prendergast grew up in Boston where he began painting as a hobby. His interest grew, and in 1886 he and his brother went to Paris to study. After two return trips to Europe, he settled in New York City. Prendergast's early works are Impressionistic watercolors, but his later paintings are in a Post-Impressionist style. When bad health kept him indoors, he turned from watercolors to oil and produced some of his most successful work in that medium.

#### J-9 Central Park (1901)

RAUSCHENBERG, ROBERT (1925- )

He is one of the younger artists of the New York School. He was born in Texas and studied at the Julian Academy in Paris. Often compared to Marcel Duchamp, Rauschenberg is considered one of the neo-Dadists, a group that today includes the artists of "sculpture painting." He gathers objects from daily life, such as clocks, paper and wire, and unites these with media such as paint drippings, pencil tracings and strips of canvas. These he molds together to form a collage or a "combine-painting," one of the many forms of neo-Dadism, which some art critics call the art of the future. Rauschenberg first exhibited in New York in 1951 and then in cities throughout Europe.

W-5 Small Rebus

W-6 Reservoir (1961)

REMBRANDT (van Rijn) (1606-1669)

Rembrandt was such a brilliant and prolific artist that his engravings and paintings have influenced the course of western art. Both his wife and son, Titus, were the subjects of many beautiful portraits. When his wife died, Rembrandt, who had grown accustomed to living extravagantly, soon went bankrupt. During his later years, Rembrandt's work changed from the richly-colored portraits of prosperous burghers of his early period to sober, deeply-felt works. "The Night Watch," and many of his religious paintings are seen through diffused light. These changes indicated a growing depth of introspection, especially evident in Rembrandt's emotionally penetrating self-portraits.

F-32 Portrait of the Artist in Old Age

Three centuries after his death, discoveries are still being made about Rembrandt's art. Experts long believed that the self-portrait here was painted around 1663, but a recent cleaning has revealed the date 1669--the year Rembrandt died. In what was perhaps his final self-characterization, he did not linger over his costume, but modeled his face with consummate skill. As though summing up, the 63-year-old artist turned toward death not with fear but with a trace of philosophical humor.

F-33 Burgomaster Jan Six

In his portrait of Jan Six, later Amsterdam's burgomaster, Rembrandt achieved one of his most searching characterizations. At this very instant, Six seems to be turning his gaze from the world outside to a realm within himself.



## RENOIR, PIERRE AUGUSTE (1841-1919)

Renoir painted porcelain in his native Limoges before moving to Paris, where he was greatly influenced by the works of Courbet and Raphael in the Louvre. Painting out-of-doors with Monet helped to lighten his colors and loosen his brush-stroke. During this period Renoir painted many gay cafe and boating scenes, some of which he exhibited at the Salon, and he exhibited in the first Impressionist exhibitions. The late period of Renoir's work was almost solely concerned with the female nude. Arthritis crippled Renoir's hands so severely that he could paint only by having the brush taped to his wrist. Despite this handicap, Renoir continued to exalt joyfully the simple beauty of nature which he felt so strongly in flowers and the human form.

J-10 The Umbrellas

J-11 Two Girls in a Garden

J-12 At the Concert

J-13 Torso of a Woman in the Sun

J-14 Le Moulin de la Galette

This is the painting, Renoir's masterpiece up to this date (1876), of which Georges Riviere wrote with somewhat flowery enthusiasm in his review of the Group Exhibition of 1877. He painted it on the spot, as Monet had painted his giant figure groups in the Forest of Fontainbleau ten years earlier. Each day, his friends would help him to carry the canvas to the pleasure garden and pose for him with the girls whom Renoir cajoled into joining them. While the forms lack, perhaps, the solidarity of his later period, the painting is an example of Impressionist beliefs.

## RIVERA, DIEGO (1886-1957)

Rivera was one of the greatest modern Mexican artists. Upon his return to Mexico from Europe, he executed many murals in Mexico City. During the 1930's, he worked in the United States, painting murals in San Francisco and New York (Rockefeller Center). For the last 20 years of his life, Rivera worked exclusively in Mexico, where he used his colorful narrative style to express dynamically his socialistic political views.

T-2 Fall of Cuernavaca

RIVERS, LARRY (1923- )

Rivers was born in New York City, where he studied music at the Juilliard School before beginning to paint. In 1947, he worked in Hans Hofmann's studio and later held his first one-man show. Rivers paints in a realistic style, choosing everyday subjects from American life. He has been identified with the Pop art movement and his original experiments with different media, such as plastic, metal, and neon lights, have contributed greatly to contemporary American art.

Z-8 The Byzantine Empress

Z-9 Dutch Master Cigars

Z-10 Last Civil War Veteran

Z-11 Red Molly

ROCKWELL, NORMAN (1894- )

Rockwell is an American illustrator. His paintings of everyday people and situations usually tell stories, often humorous ones, but they show careful observation and technical skill. He is a meticulous craftsman, whose works portray homely incidents, well-defined character, and a wealth of supporting detail. Rockwell gained great popularity as a cover illustrator for "The Saturday Evening Post" and other magazines. He also did art work for many advertisers.

CC-14 The Check-up

CC-15 Before the Shot

RODIN, AUGUSTE (1840-1917)

Auguste Rodin is ranked by many as the greatest sculptor of the 1800's. Rodin greatly admired the Italian sculptors Donatello and Michelangelo. Like Michelangelo, Rodin dealt almost entirely with the human figure. Perhaps no sculptor since Michelangelo has created figures with such emotional intensity as Rodin did.

AA-26 Burghers of Calais

This sculpture was modeled in clay and then cast in bronze. The surfaces are left rough, showing the lumps of clay and even the marks of the mold, so that the process of creation would remain visible. The Burghers of Calais was commissioned by the French seaport to commemorate an heroic moment in history.

For eleven months in 1346, the English had besieged Calais, until disease and starvation drove the citizens to ask for terms of surrender. King Edward III agreed to spare the town if six of its leading men would submit themselves to him in sackcloth, barefoot, with ropes around their necks. A chronicler describes how the six volunteers, led by the elderly merchant Eustache de Saint Pierre, crossed to the enemy camp and knelt before the king. The English nobles, moved by their courage, pleaded for mercy, but Edward spared the burghers only when his queen begged him for their lives.

AA-27 Burghers of Calais (2nd view)

AA-28 The Gates of Hell

ROTHKO, MARK (1903- )

Rothko was a master of color. He passed through a phase of late Surrealism before arriving at what is the purest, most simplified painting of the time in his distinctive abstract works. His great canvases of the late 1940's and 1950's are enormous, almost bare, expanses of color in which subject matter has been reduced to a minimum. What remains is the glowing activity of two or three colors.

V-10 Red, White and Brown

ROUAULT, GEORGES (1871-1958)

Rouault worked first in stained glass before turning to the media of oil, watercolor and the graphic arts. His early, darkly-outlined religious paintings, with their rich, somber colors, reflect the influence of his early craft. At the Ecole des Beaux-Arts, Rouault worked with Gustave Moreau and Henri Matisse and thus became associated with the Fauves, executing many paintings of clowns and judges. Although Rouault exhibited with the Fauves in 1905, he continued to develop, in subsequent religious and social paintings, his own very personal Expressionism.

L-10 Carmencita

L-11 La Parade

ROUSSEAU, HENRI (1844-1910)

Rousseau was a French customs officer who taught himself to paint by copying the masters in the Louvre. Later he

exhibited at the Salon des Independents. He is called a primitive painter because he had no professional training. The bold colors and decorative patterns of Rousseau's paintings resemble many works by the Impressionists and the Nabis, but unlike these artists, Rousseau portrayed each detail precisely and polished the surfaces of his canvases to a high gloss.

L-12 Still Life

His uncomplicated "Still Life," painted with deceptively amateurish simplicity, clearly shows that he was a primitive (self-taught) artist.

SCHMIDT-ROTTLUFF, KARL (1884- )

He was a German painter and one of the founders of Die Brucke, together with Kirchner and Heckel. The development of his painting during the years 1905-1910 was closely linked with the formation of the first Brucke style. Lithography, to which he introduced his friends, and especially woodcuts, influenced his painting, in which simple forms, applied flat and in pure colors with red predominating, are united in a vigorous rhyth. His most valuable production is his woodcuts, and in particular, those of the Brucke period. Here blacks and whites, in masses, points and ridges, meet violently; the expression is simple, yet powerful.

M-8 Moonlight (1924)

SCHWITTERS, KURT (1887-1948)

Schwitters founded his own branch of Dada in Cologne, which he called "Merz" (rubbish). He constructed his art from bits and pieces found in the streets. Streetcar tickets, broken shoelaces, dirty feathers, wrapping paper--anything that had been thrown away as useless, he collected avidly and transformed into collages. Their creation was his most important artistic activity, but he also wrote poetry and plays and tirelessly publicized Dada.

W-7 Merz

W-8 Composition

W-9 Picture With Light Center

SEURAT, GEORGES (1859-1891)

Seurat was the youthful founder of neo-Impressionism. Born in Paris, he studied the current theories of color and aesthetics and was also impressed by the abstract harmonies of Delacroix. Like his contemporaries, the Impressionists, he sought to fill his paintings with color and light, but using a painstaking, scientifically-based technique called "Pointillism" and imposing on his subjects a strong formal order.

J-15 Sunday Afternoon Sur La Island de Grande Jatte

In 1886, Seurat finished "La Grande Jatte." In this peaceful Sunday afternoon scene, Pointillism attains complete purity of classical form and poetic content.

SIGNAC, PAUL (1863-1935)

Signac was born and died in Paris. He loved life and was a man of passionate enthusiasms: for painting, science, literature, politics. Jovial and heavily built, he looked more like a Breton sailor than a painter. Seurat and Signac became intimate friends and were soon to collaborate in formulating the theories of neo-Impressionism.

J-6 Breakfast

SMITH, DAVID (1906-1965)

Smith was an American sculptor who worked with metals in many forms. His most typical works were muscular metaphors resembling hieroglyphics in wrought iron. His work has influenced sculptors who create their work out of junk materials. Smith was born in Decatur, Indiana. While working in a Studebaker automobile plant assembly line, he learned the metal techniques he used in his later work. He began to create welded iron works after seeing Picasso's welded sculptures.

AA-29 Cubi X

This is not an entirely abstract composition. Its three part division, slender at the bottom, then widening and narrowing again, and its clearly marked central axis with projecting arms are based on the memories of the human form--now simplified.

AA-30 Tank Totem V

This sculpture, made of separate, welded iron parts, and therefore quite literally "constructed," is far

removed from the human figure. Nevertheless, the reference to it by this rhythmic combination of disks and rectangles penetrated by space is both unmistakable and essential. The human and the inhuman have been fused here.

AA-31 Zig VII

STELLA, FRANK (1936- )

Stella's early style was that of hardness, coldness, and total impersonality. His systematic exploitation of a total shape derived entirely from the action of the stripes within the canvas was an achievement of the highest originality. Stella is included with the Hard-Edge painters of the 60's. He typifies the detached, "cool" generation of the 60's in reaction against the "romanticism" of the Abstract Expressionists. He approaches painting in terms of problem-solving: "All I want anyone to get out of my paintings...is the fact that you can see the whole idea without confusion...What you see is what you see."

BB-2 Tuftsboro, IV

STELLA, JOSEPH (1879-1946)

Stella was born in Italy and came to the United States at the age of 20. After two years spent studying medicine, he enrolled in the Art Student League and thus began his painting career. During a return trip to Italy in 1909, he was greatly influenced by the Futurists' fascination with modern industrial forms and speed. Upon his return to New York, he applied this Cubistic vision to express the technological beauties of the city.

P-4 Brooklyn Bridge

STUART, GILBERT (1755-1828)

Stuart was the leading portrait artist of the Federalist period and established the American classical portrait style. He was born in Rhode Island and began painting at an early age. He painted three portrait types of George Washington, numerous copies of which are to be found in collections throughout the United States. By eliminating descriptive details he felt unnecessary, Stuart's portraits take on the timeless, motionless aspect of statues.

CC-16 George Washington

## TITIAN (Tiziano Vecelli) (1477-1576)

Titian was one of the most brilliant Venetians and among the greatest artists of Italian history. His early style was largely determined by Giorgione and Bellini. His original, dramatic style developed quickly and heralded the grand manner of the High Renaissance. In the 1530's, Titian turned to painting portraits of European kings and emperors. In his later years, he continued to explore the possibilities of oil, which he handled more freely, applying the paint in "impressionistic" strokes of color.

### F-34 The Pesaro Madonna (1519-1526)

Portraits of wealthy benefactors had been included in religious paintings long before Titian's time. In the altarpiece in this slide, the donor, Jacopo Pesaro, and his family are shown in profile in the lower corners of the picture. Titian respected convention by keeping the portraits subordinate in the scene, but he invented a wholly new composition for the altarpiece. Earlier Madonnas showed Mary high in the exact center of the picture--a strong but static design.

### F-35 Pope Paul With His Grandsons

At the center is Pope Paul, a shrewd 77-year-old man, who was both a great advocate of reform and one of the most lavish dispensers of papal favors in the history of the Church. Behind him stands the pious Alessandro, whom the Pope had made a cardinal at 14.

## TOULOUSE-LAUTREC, HENRI DE (1864-1901)

He was born in Albi, France, of an aristocratic family. A congenital bone disease, aggravated by two childhood accidents, left Lautrec stunted in growth and deformed in appearance. With this handicap, he decided to devote himself to recording the current life in Paris. The linear technique and nudes of Degas exerted the strongest influence on Lautrec. His outstanding draftsmanship and eye for design caught and immortalized the fleeting gestures of actresses, dancers and clientele of Parisian cabarets. These unposed, vivacious scenes were executed in posters, lithographs and oil, and survive as objective records of an era now gone. The last several years of his life were plagued with illness, made worse by alcoholism. During this time, Toulouse-Lautrec painted his circus series, still exquisite examples of the artist's ability to portray form and movement.

### K-12 The Englishman at the Moulin Rouge

This is a colored lithograph published in October 1895. The sitter was W. T. Warrener, an English painter who lived and died in France.

K-13 The Ambassadeurs (1892)

K-14 Preparing for the Quadrille (1892)  
Oil on cardboard. This is a view of the dance floor at the Moulin Rouge, in which the dancers are seen preparing for the Quadrille Naturaliste, which developed out of the cancan and was performed in groups of four people.

K-15 At the Moulin Rouge

K-16 Moulin Rouge

TRUMBULL, JOHN (1756-1843)

Trumbull was born in Connecticut and studied at Harvard College. He fought in the Revolutionary War and served briefly as an aide to George Washington. He painted portraits and historical subjects. Trumbull never reached great artistic heights and he died a disappointed man.

CC-17 View of Niagara

TURNER, JOSEPH M.W. (1775-1851)

Turner was born into a simple family in London. The first period of his career was spent painting watercolors, resulting in new effects of free handling and bright colors. Although Turner exhibited his first oil painting around 1796, his mature style did not reveal itself until he visited Italy in 1819 and in the years following. These oils and watercolor sketches, which emphasize the atmospheric effects of light, are romantic in style and incomplete in appearance. They created criticism at the time but have since proved, in their coloristic innovations, to be a revolutionary influence on modern art, particularly on the development of Impressionism.

I-9 Fighting Temeraire

I-10 Steamer in a Snow Storm

UCCELLO, PAOLO (1397-1475)

Uccello was one of the first Renaissance painters in Italy. Perspective takes on special emphasis in his work. Its purpose is to bring order into the host of things that people see. Uccello kept it from looking fixed and dead by his bright, almost flat color and vivid movement. His real name was Paolo di Dono.



F-36 St. George and the Dragon  
In this painting, like a pet dog, the monster is held on a leash by a swan-necked heroine whose composure remains unruffled throughout the unfortunate events. The colors of her costume have amusingly been chosen to match the decorative spots on the dragon's wings, which, needless to say, are themselves exercised in the principles of perspective.

#### VAN GOGH, VINCENT (1853-1890)

Van Gogh grew up in an educated Dutch family; his father was a minister and his uncle an art dealer. Great energy and an inquiring mind led Van Gogh to try various careers as a teacher, art dealer, and missionary preacher. His generosity, compassion, and deep desire to understand his fellow men were misunderstood by the Belgian coal miners with whom he lived and to whom he preached until his dismissal in 1880. Around this time he began to sketch copies of Millet's somber peasants and, later, to take anatomy and perspective lessons in Brussels. Van Gogh's early self-training showed intense visual perception, which developed into a sinuous, flamelike style with brilliant colors. At the age of 33, he went to Paris to stay with his brother, Theo. There, he was influenced by the Impressionists, Pointillists, and the flat planes and vigorous outlines of Japanese prints. In 1888, poor health and mental disorders forced him to leave Paris for Arles, where in the striking sunlight of Provence he spent his last two years producing many of the most memorable of his works. He painted vivid, passionate works expressive of his tormented life. The impelling power of Van Gogh's painting was also expressed in his genuinely moving letters to his brother, Theo.

K-18 Portrait of Dr. Gachet  
In this painting of Vincent's friend, Dr. Gachet, he demonstrates the frantic swirling pattern that he always exhibits in his paintings. Van Gogh is our classic tragic figure, and his life and struggle are a very interesting journey for students and teachers to take.

K-19 The Sower

K-20 Road with Cypresses

K-21 Sunflowers

K-22 Self-Portrait

VASARELY, VICTOR (1908- )

Vasarely worked much of his life in Paris. He studied carefully the theory of color perception and the writings of Mondrian and Kandinsky. He was able to give the illusion of space where none exists, as if perspective had suddenly become rubbery and could be stretched out of shape only to bounce back again.

X-2 Squares with Circles

X-3 Vega (1956)

The distortion of the black and white squares results in a bulging or hollowing of certain areas of the picture. After a short time, the distorting effect spreads to other areas and the whole picture is in turmoil. The bulge in "Vega" can sink into as well as protrude out from its surrounding squares.

X-4 Harlequin (1935)

"Harlequin" is made up of a series of black and white squares at an angle to the picture edge. At certain points the squares move out of alignment and increase in size. When this occurs, they take on the solid form of a dancing harlequin. Because of the instability of the composition due to the distortion of the squares, the impression of movement is greatly accentuated.

X-5 Eridan III (1956)

VERMEER, JAN (1632-1675)

Although little is known about his life, which lay in undeserved obscurity until the late 19th century, Vermeer's domestic portraits stand out and apart from the 17th century Dutch naturalistic tradition. They include quiet, familiar scenes of a courtly lady writing a letter or having a music lesson in an immediately understandable space. Vermeer left only 40 paintings, but they are small jewel-like masterpieces which have brought him deserved fame.

F-39 The Artist in the Studio

The artist shown in this painting is painting "Fame," or perhaps "History," laurel-crowned, a trumpet in one hand, and a gold-covered book on her arm. He had sketched the figure lightly in chalk and is laying color on the wreath. Possibly it is an allegory of the painter who, himself mortal, seeks immortality through the creations of his mind and brush.

F-40 The Cook

VERROCCHIO, ANDREA (1435-1488)

He is one of the most debated yet fascinating figures in Italian art. To most people, his name only recalls the imposing equestrian statue of Colleoni in Venice, but in reality he played a far greater part as a painter than a sculptor. Leonardo DaVinci was a student of his and he is known for encouraging his students to develop their own technique rather than to imitate his.

F-41 Andrea Lorenzo de Medici

F-42 Cherub With a Fish (cast in gold)

VLAMINCK, MAURICE DE (1876-1958)

Vlaminck was a French landscape artist of Belgian heritage. A talented, independent person, he was a musician, writer and racing cyclist as well as artist. Vlaminck's inquiring mind and varied interests led him to Paris where he shared a studio with Derain. Together with Matisse, they became the leaders of the Fauve movement and during this period Vlaminck's work was characterized by strong, bright colors and broken brushstrokes. Around 1908, his landscapes grew more somber and romantically stormy. His abiding fascination with the power of nature is evident in his later paintings, for which he is best remembered today.

L-13 Paysage Aux Arbres Rouge

VUILLARD, EDOUARD (1868-1940)

Vuillard and Bonnard belong among the Post-Impressionists. Within the circle of the group of artists known as Les Nabis (The Prophets), they pursued an anti-naturalistic art which led from neo-Impressionist divisionism to a new, loosely knit surface composition. Interiors, street scenes, and similar insignificant subjects enable color to develop carpet-like flatness. This is important as a point of departure for the Fauves, whose unencumbered color depends only on its own flowing qualities.

N-3 The Newspaper

WARHOL, ANDY (1930- )

Warhol is an American artist whose work suggests the influence of the machine on art. He avoids any quality of feeling or emotion in his work and presents his material with mechanical impersonality. Warhol is not a painter in the

traditional sense. He often uses a mechanical stencil process called silk screen in creating his pictures. Often he repeats the same image several times in a single work, suggesting the multiple copies of a newspaper illustration. Warhol's themes come from everyday life. They include soup cans, soft drink bottles, celebrities, and reproductions of newspaper pictures of automobile accidents. He belongs to the group known as the Pop artists.

Z-12 Campbell's Soup Can (1965)

Z-13 Liz (1963)

Z-14 Monroe (1962)

#### WEST, BENJAMIN (1738-1820)

West became familiar with art through reading on the subject as well as through seeing actual examples. Perhaps as a result of his study and the early recognition of his talents, he had artistic aspirations that reached beyond portraiture to include history, mythological and landscape painting. He manipulated color less conventionally than his predecessors.

CC-18 Thomas Mifflin as a Boy (1758)

By emphasizing a single hue, his "Thomas Mifflin" became an American "Blue Boy."

#### WHISTLER, JAMES ABBOTT (1834-1903)

He was born in Massachusetts, but as the son of an army officer, he spent his early life in Russia, Connecticut and New York. Whistler was impressed by Courbet's deep-toned palette and his use of thick impasto. He added a softness to his own handling of paint and adopted Velzquez's early method of painting against a plain background in cool silver-gray colors. In 1859, Whistler left for England where he lived for the rest of his life.

CC-19 Lady of the Lange Lijsen

CC-20 The Artist's Mother (1871)

It was later that the picture came to be known as "Whistler's Mother" and, oddly, to be regarded widely as a universal representation of motherhood.

#### WOOD, GRANT (1892-1942)

Wood was an American Regionalist painter from the midwest. He spent several years in Europe, where, in Paris, he admired

the Impressionists, and in Munich he learned much from studying the skillful execution of the Flemish old masters. He painted scenes of simple, hardworking farm life and in 1930 received national recognition for his portrait "American Gothic," after which he continued to paint and teach at Iowa State University.

S-3 American Gothic

S-4 Daughters of the American Revolution

WYETH, ANDREW (1917- )

Wyeth was born in Chadds Ford, Pennsylvania. He is the most celebrated living American Realist. As in all Wyeth's best pictures the commonplace subject, rendered with utmost precision of detail, has evocative overtones that place the work within the category of sharp-focus painting, sometimes called Magic Realism.

CC-21 Christina's World

A crippled girl in a faded pink dress, her back to us, is dragging herself up a deserted hillside toward a farmhouse. Looking over the girl's shoulder up the steep hill which she is painfully climbing, one has to see the world through her eyes. Wyeth, with startling insight and empathy free of pity, takes the viewer into the girl's world. This world is, in fact, a farm in Maine where the Olsons, Christina and her brother lived. Wyeth lived nearby, and Christina and the farm provided him with many subjects.

78 1719 107<sup>3+</sup>