

the  
umbrella  
group

5

# ART awareness

*A Preplanned Enrichment Program to Encourage an Understanding of the Arts*



# 5 CONTENTS

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Preface	i
Getting Started	iii
1. Portraits	5-1
2. Realism	5-6
3. Design and Patterning	5-10
4. Ideas in ART	5-16
5. Scrimshaw	5-20
6. Architecture	5-23
7. New Ways of Seeing	5-28
8. Understanding Art	5-32
Biographical Information on Artists	5-35
Vocabulary	5-45
Materials Used	5-49

Bibliography included in the **ART awareness handbook**

# 1 Portraits

## Materials Needed:

### Prints

OR{	#003	Anonymous	<i>Limner Portrait</i>
	#003	Anonymous	<i>Mrs. Freaake &amp; Baby Mary</i>
Optional	#127	Joshua Johnston	<i>Westwood Children</i>
	#055	Gilbert Stuart	<i>George Washington</i>
OR{	#027A	George Catlin	<i>White Cloud,</i>
	#064	James Whistler	<i>The Artist's Mother</i>
	#013	Charles Demuth	<i>Figure 5 in Gold</i>
	#128	Andy Warhol	<i>Marilyn Monroe</i>

### For Optional Reinforcement Activity

white paper

scissors

crayons (or magazines and glue if you have time)

## Vocabulary:

*art*

*artists*

*original*

*portrait*

*sitting*

*full-face*

*profile*

*folk art*

*realistic art*

*primitive art*

*abstract art*

*limner*

Hello. My name is \_\_\_\_\_. This year we are going to meet together to discuss *art* and *artists*. What is an artist? (Elicit as much response as possible.) One thing an artist does is observe very closely. Artists often observe things so closely that they see them differently than anyone else. How many of you have looked at clouds in the sky and imagined you saw the shapes of animals or people? Because artists see things in different ways, two artists can paint a picture of the same subject and their paintings will look different. This is called being *original*. Why do you think different artists see things differently? (different backgrounds and experiences, living in different places and in different times, eyes see colors differently, etc.)

Artists must be very observant of things around them. They also have to practice remembering what they see. (If time permits you can play a memory game. Put 10 items on a tray and allow students one minute to look at them. Take the tray away. See how many things they can remember.) If you practice looking around you more carefully, and trying to remember what you see, your own art will probably improve.

This year we will talk about art and artists who were born or lived in America.

What sorts of things do painters paint today? (Get student's responses. They paint just about everything including landscapes, still lifes, story art, fantasy art, portraits, etc. Be sure to define any art you think the students do not know.) Today artists paint pictures of just about everything, don't they?

Today we are going to talk about portraits. What is a *portrait*? (Get the students' ideas. It is a likeness of a person.) A portrait tells us something about a person. Most people think of a portrait as a painting or picture but you can create a poem about a person and it would also be a portrait. Today we are going to talk about portraits you can see. How many of you have had your portrait taken with a camera? How many of you have your portrait painted? Not many of you have had your portrait painted. It is so much easier to take a picture, isn't it?

Well, there were no cameras when the first settlers came to America. The first settlers in the colonies were not very interested in painting pictures. Does anyone know why? They were so busy establishing themselves they did not have time or money for such luxuries. The religion of the Puritans of New England frowned on luxuries. The first paintings in the colonies were portraits. Why do you think the colonists had portraits painted when they had so little time for luxuries? Since there were no cameras, a portrait was the only record you had of your ancestors and your family. Many times women carried little paintings of their loved ones in lockets they wore around their necks. How do you carry pictures of your family? (wallets) Times have changed.

Today we are going to talk about portraits painted in America, from colonial times until the present. We will see how portraits have changed, and see if we can figure out how the times in which the artists lived affected the art. In the olden days, when you were going to have your portrait painted you went for a *sitting*. Sometimes you had to sit many times before the picture was complete. Some portraits are *full face* portraits. What do you think that means? You see the entire face. (Face the class so they can see your full face.) Look at me. If you took a picture of me now, it would be a full face portrait. Some portraits are *profiles*. (Turn to the side.) A profile is a portrait showing your face from the side.

Before we begin our discussion I want to write several words on the board and have you define them:

1. Primitive Art or Folk Art *Folk art and primitive art* are the same thing. Who can tell me what folk art is? A folk artist is an artist who has not gone to school to learn how to create art. American Indian art is folk art.
2. Realistic Art Who remembers what *realistic art* is? Art that shows objects as they look in everyday life is realistic. The most realistic two-dimensional art is a photograph.
3. Abstract Art What is *abstract art*? (See if students can tell you.) Abstract means to "take away from." When an artist changes something from the way you see it in everyday life, he is making it abstract. Every painting is abstract, to a degree, because it is impossible to copy anything exactly as it is in nature

Today we will see several American portraits. Let's see what you can tell me about them.

1. #003 Anonymous Mrs. Freake & Baby Mary or Limner Portrait

This first portrait by an anonymous (unknown) artist was painted (*Mrs. Freake & Baby Mary (1674)*). This is one of the earliest colonial portraits which still exists. The painter of this picture is often called the "Freake limner." Why? (Since no one knows the artist's name, he is referred to by the last name of his/her subjects.)

This Anon. *Limner Portrait* was painted in approximately 1800.)

*Among the early colonists, portraiture was a record of family and friends which only the wealthy could afford. The interest in portraits developed because there was no such thing as a camera and portraiture was very popular in England at the time. Many colonists who became the first Americans were originally from England. The first portrait painters in New England were called limners. (Write the word on the board.. The word "limner" comes from "limn" which means to draw.) Early portrait painters were often carriage and house painters called upon to paint faces. They did not go to school to learn how to create art. Often the limner portraits were unsigned. The artists who painted these limner portraits often traveled from town to town for small wages. They were regarded as tradesmen because they usually made their living as much from painting signs, furniture, walls, houses, etc. as from their portraits. They mixed their own paints, made their own brushes and canvases.*

Questions:

This is an example of primitive art. What does that mean? (It was painted by an untrained artist.) This portrait does not look as real as a photograph, does it? These people do not look real, do they? What can you tell me about this person? Is he/she poor or well to do? (The wealthy were most likely to have portraits painted.) How old? What do you think he/she does during the day? Most primitive artist put many details in their portraits. What details do you see. Because most primitive artists (or folk artists) were untrained, their portraits were often not as realistic as those by artists who studied at an art school. How did the artist change things in this picture from the way you see them in real life? (Discuss this. Show them how the parts of the body are out of proportion, etc.) Is this a full face or profile portrait? Do you like this portrait? Why were portraits so important to these people? There were no cameras and this was the only record families had. (Discuss taking pictures at important events today).

2. #127 Joshua Johnston The Westwood Children (optional) Compare the portrait you just saw with this portrait painted by a Southern limner in the 19th century. His name was Joshua Johnston. We do not know very much about this artist. We do know that Joshua Johnston was America's first black artist. We do not know if he was a slave or freeman. He painted portraits of many wealthy people in the South. What is this picture about? Look at these three children. How is this portrait similar to the first one? (Wealthy people; out of proportion bodies.) What details do you see? Look at this picture. How did the artist change things in this picture from the way you see them in real life? (Discuss this. Show them how the parts of the body are out of proportion, etc.) Why were portraits so important to the people in early America? There were no cameras and this was the only record families had. Are these full face portraits or profiles? (Full face) Do you like this portrait? Why or why not?

3. #055 Gilbert Stuart George Washington. (after 1796) This portrait was painted by Gilbert Stuart. Who is this? (George Washington.) Before and during the revolution, many painters from America went to Europe and studied art. Gilbert Stuart was born poor, but in his middle years he studied art in London. He returned to America in 1790 after the revolution. He was one of our greatest portrait painters. When he painted this, Washington was in his second term as President. He had served the nation in Congress, as a general, and as President. Notice in this picture there is very little detail around Washington. Stuart set new directions in portrait painting. He tried to put feeling into his work - the person he painted was more important than the surroundings. There are no symbols of rank on Washington, yet Washington gives a feeling of authority in this portrait. Stuart was always in need of money. He died destitute. He painted many

pictures of Washington, often the same pose. He could do one in a few hours from his other paintings. So, you often see Stuart portraits which are quite similar. Some are unfinished. In what ways is this portrait different from the first one? How is this more real? Is there less detail? (yes) There is practically no detail. Folk artists often put a great amount of detail in their art. What things did Stuart do to give Washington a look of importance? Is this a full face portrait or a profile? (full face) What kind of art is this? (realistic) Where have you seen a portrait before of George Washington by Gilbert Stuart? (nickle)

4. #027 George Catlin *White Cloud, Head Chief of the Iowas. (1845)* This third portrait is called *White Cloud, Head Chief of the Iowas* by George Catlin. It was painted in 1845. As the White Man moved West, the Indians lost more and more of the land that had been theirs. The buffalo, their chief source of food was exterminated. Only a few Americans saw and deplored what was happening. One person who did care was George Catlin, a lawyer turned artist. He left a successful career as a portrait painter in New York. In 1832, he traveled West where he spent eight years living with the Indians and painting over 600 pictures of them. These paintings are one of our chief sources of information about these people and their customs. Is this portrait realistic or abstract? It is realistic, isn't it? What details has Catlin included? What kind of person do you think this Indian was? Is this portrait a full face portrait or profile? It is not full face or a profile. It is a portrait that is in between. This is not a wealthy person or an especially important Indian. As Americans began to move Westward, artists began to paint portraits of common people like you and me.

In the early 19th century the camera was invented; this changed portraiture a great deal. If someone wanted a portrait, he could have a photo taken. Many artists painted portraits for different reasons.

- or) 4. #064 James Whistler *The Artist's Mother (Arrangement in Grey and White)* This portrait called *Arrangement in Grey and White* by James Whistler is better known as *Whistler's Mother*. The first portrait you saw was painted because someone wanted a likeness to keep and perhaps hang in their home. The portrait of Washington was painted because he was the first President of the United States and a hero. The third portrait of White Cloud was painted by Catlin to help record the life and history of the American Indian. This portrait was not painted for any of these reasons. Whistler was primarily interested in creating an interesting picture, not in painting a portrait of his mother. The fact that this was his mother was unimportant. He put her in this picture because she was a good model for this particular design. Many artists today paint portraits of people they do not even know. If they see someone with an interesting face, they might ask them to model. Whistler was interested in was in creating an interesting arrangement of shapes in grey and white. Do you like this portrait? Why or why not? Remember, everyone sees art different... How is this different from the other portraits? How is it similar?

5. #013 Charles Demuth *Figure Five in Gold (1928)* This portrait is called *Figure Five in Gold* by Charles Demuth. Is this realistic or abstract? It is abstract, isn't it? It was painted in 1928. In this portrait the artist represented the subject by symbolic objects and characters that bring to mind the personality (not the visual body) of his friend. This picture is about the artist's close friend, the physician-poet, William Carlos Williams. (Write this name on the board.) The shapes in the picture are based on Williams' short poem called "The Great Figure."

#### THE GREAT FIGURE

Among the rain  
and lights  
I saw the figure 5  
in gold  
on a red  
firetruck  
moving  
tense  
unheeded  
to gong clangs  
siren howls  
and wheels rumbling  
through the dark city.

\* "The Great Figure" is reprinted from William Carlos Williams: Collected Poems Volume I 1909-1939, copyright 1938 by New Directions Publishing Corporation. Reprinted by permission of New Directions Publishing Corporation.

(Write the poem on the board.) What do you see in this painting that is from the poem? Where do you see the lights of the city? The name of the author of the poem was William Carlos Williams. What do you see in this portrait that lets you know this picture is about him? (W.C.W., Bill which is a nickname for William, Williams which is his last name) The poem he wrote was about a fire engine with a big 5 on it. Where do you see the 5? Does anyone see parts of the firetruck? (headlights and part of the body of the fire engine, etc.) Where are the headlights of the fire engine? In the poem, the fire truck is rumbling through the dark streets of the city. What has the artist done to give the illusion of movement? (The 5s get smaller higher up on the picture to give the illusion of a background.) What color do you think of when you think of fire? Do you see that color? Where? When you think of a fire engine, what do you think of? You think of someone being saved, don't you? Williams was a doctor as well as a poet. Doctors are also in the job of saving people. Do you like this portrait? What kind of art is this? (abstract) How is this portrait different from the first three?

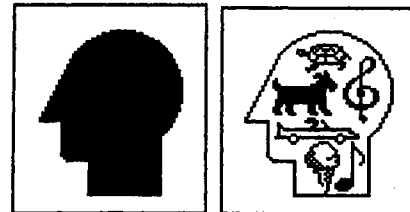
6. #128 Andy Warhol *Marilyn Monroe* 1962 The last portrait is called *Marilyn Monroe* by Andy Warhol. Who was Marilyn Monroe? (Relate this to their world. Talk about her popularity in terms of Michael Jackson.) Are the photographs abstract or realistic? They are realistic. This portrait is composed of many images of Marilyn Monroe. All are photos enlarged by mechanical means and reproduced by a process called silk screening. Warhol is trying to say more with this portrait than merely copying a person's face. Does anyone have any ideas? Today, many things are mass produced and we are constantly being told to buy products by seeing them over and over again on commercials. What happens when you see a commercial over and over again? Do you want to go out and buy the product or do you ignore the commercial after awhile? Why are the photos of Marilyn Monroe bright yellow on the left and faded out on the right? (Could it be she was a bright star whose popularity slowly diminished as we saw more of her? Is this the case with Michael Jackson?) What happened to Marilyn Monroe? This could be considered abstract art as well as realistic. The artist has realistically copied the subject's face. However, the manner in which he has put the picture together is not realistic. The way he put the picture together has given us added information about Marilyn Monroe's personality and life.

Which portrait do you like best? Which do you think is the most interesting? Which would you like to find out more about? Sometimes we like art better when we understand it.

### Optional Reinforcement Activity: Self-Portrait

#### Materials needed:

- white paper
- scissors
- crayons (magazines and glue if you have time)



Have each student draw a large oval on his paper which fills the page. (If there is time, do a profile instead of each student. Shine a light on the wall and trace the profiles with pencil.) Have students cut out the oval or the profile. They are to draw symbols or pictures on their oval or profile that tell something about them. (ie. If they like to read, they might draw a book. Discuss this a little before they start. You might even have a self-portrait of yourself to show them. If you have time, you can let them cut out pictures from magazines.) When they have filled in the spaces on their oval or their profile, glue the portrait on a larger piece of paper. Title the portrait. Have them put their name on the art in the right hand corner. Remind them that their name should not be a dominant part of the picture.

We have seen portrait art in America over a period of 375 years. In the beginning only the wealthy and distinguished had their portraits painted. Today, portraits are done of people who are quite unknown. In fact, some artists paint portraits of people they stop on the street and do not even know; they just see them in a way which they believe will make an interesting picture. Three hundred and fifty years ago the artists primary consideration was to copy his subject as accurately as possible. Stuart improved on mere copying by trying to show some of a person's personality through the way he painted. With the invention of the camera, artists no longer felt bound to try to copy the features of a person. Many artists have tried to put together portraits in creative new ways in order to give insight into the personality of the subject they paint.

Next time we will talk about realism in American art.

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**FOLLOW UP to be given to the teacher:**

**Art Understanding:**

1. Portraiture was one of the earliest art forms in the American colonies.
2. Portraits can be full face or in profile.
3. American portraits have changed over time. There are portraits painted by folk artists. There are realistic portraits, abstract portraits and portraits which are designed in creative ways.

**Classroom Exercises:**

1. Bring a spot light to class. Have students sit and trace their profiles. Have them cut them out and glue them on a nice piece of colored paper. Give them as gifts.
2. Cut out a second copy of the profile. Have students cut symbols out of magazines about themselves. Have them create a collage on top of their profile. Glue the finished collage to heavy colored paper. (They could do this same project about a famous person using a standardized profile or full face shape.) This is a personality portrait.
3. Have a familiar person sit for a portrait. Have students create a realistic portrait in profile or full face. Use the entire sheet of paper. After they have finished, have them design symbols which they associate with this person. Discuss these, if you wish. Now have them do an abstract portrait of the same person in any way they wish. Work carefully and if they work with shapes have them think carefully about the arrangement of their picture. Use the whole page. Discuss the three portraits. Discuss the similarities and the differences in the art of the children, bringing out the fact that their art is original and different because they see the subject differently. Display the three portraits.
4. Refer to **ART awareness handbook** for additional portrait projects.
5. Create a montage portrait. Have students paint or draw a portrait. This can be a self-portrait, or a portrait of someone who sits. (Or, students can begin with a portrait of a famous person they cut out of a magazine. Have students distort this portrait by cutting it in unusual ways.



**Vocabulary:**

1. *Art* Experts cannot agree on exactly how to define art. Art is always changing as new techniques and materials are discovered. Art is distinguished from craft by originality. Art is created by men and women.
2. *Artist* A person with a special skill in creating pictures, sculpture, architecture.
3. *Original* Something which is first. It is not copied or reproduced from something else.
4. *Portrait* Likeness of a person.
5. *Sitting* Pose for a portrait or other kind of art.
6. *Full Face* A face seen from the front.
7. *Profile* A side view of the human head.
8. *Primitive Art/Folk Art* Art created by a person with no formal art training.
9. *Realistic Art* Art which looks like what we see in real life.
10. *Abstract Art* Art in which an artist changes something from the way we see it in real life.
11. *Limner* First American portrait painters.

## 2 Realism

### Materials needed:

#### Prints

#119 American folk artist  
#126 George Bingham  
#006 Albert Bierstadt  
#130 Charles Goeller  
#129 Andy Warhol



*Mahantango Farm*  
*Fur Traders on Missouri*  
*Rocky Mountains*  
*Third Avenue*  
*Soup Can or 100 Cans*

#### Sculpture

S3 Jan Blakley

*Toothbrush*

#### Visual Aids

V433 Size and Placement  
V503 Atmospheric Perspective  
V430 Overlapping  
V432 Shading —   
C431 Perspective — 

#### Other

mylar and grease pencil (optional)  
pop object ie. tooth paste, soup can, laundry detergent

#### For Optional Reinforcement Activity:

heavy white paper 8 1/2" x 5 1/2"  
marking pens  
empty cans of Coke, 7-up, Sprite, etc. (popular labels)

### Vocabulary:

*texture*  
*atmospheric perspective*  
*overlapping*  
*modeling and shading*  
*linear perspective*  
*landscape*  
*pop art*  
*ceramic*

Hello. My name is \_\_\_\_\_. Today we are going to talk about realism. Who remembers what realism is? It is when an artwork looks like what we see in the real world. Realism has always been important in American art. Even when artists in other parts of the world were creating art which was abstract, American artists continued to create realistic art. Americans like realism. Today we are going to see realistic art created in different times in American history by different artists.

If you were going to create realistic art what are some things you would do? (List their ideas and include these.)

1. Details First of all you would observe what you saw very closely. Artists who create realistic art are good observers. They look carefully at the world around them. Their art often has many details others might miss. Sometimes they paint textures. Who remembers what a texture is? It is the way something feels on the surface. Is my dress rough or smooth in texture? (Wear smooth jacket and textural sweater, etc.)
2. Camera If I were a realistic artist today, I might use a camera. Artists used to have to paint and create their art from sketches. Today they can use a camera. They can catch a moment in time with their camera and then use the photograph to help them in their art. Many realistic artists who create art today use cameras.
3. Proportion If an artist wants to create art that is realistic he/she must put shapes in their proper proportion. You cannot make a dog that is larger than a person if you want the picture to look real.
4. Near and Far Making a painting look real is hard because a painting is flat and the real world is not. Some painters try to trick our eyes to make it appear that there is a near and far in their pictures. If you look at a painting, everything is the same distance from you.

Does anyone remember some of the ways artists show near and far?

List the ideas the student suggest and make sure the following are included. Except for shading and linear perspective, everything is review. Use the visual aids if necessary. You may save time on the review material by quickly drawing on the board.

#### **V433 Size and Placement**

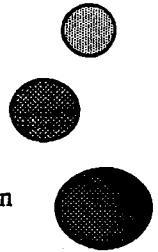
One of the simplest ways to show near and far is to make things that are to appear closer in a painting larger and things that are to appear far away, smaller. Some artists also trick our eyes by putting things that are



supposed to be far away high up on the picture plane. (Here is a visual aid. You can see the small balls at the top of the page look farther away.)

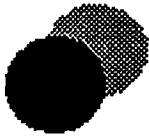
### V503 Atmospheric Perspective

The air is dirty, and when we look at things far away we cannot see them as clearly. Artists know this. Some artists make things hazy that are to appear far away in their paintings. This is called *atmospheric perspective*. I can see a red car next to me clearly. . . if it is far away, it is not so clear. (When you compare the size and placement visual aid with this one you can see that the small balls at the top of the page seem to be hazy because they are not as black as those near the bottom. They look farther away than the balls in the size and placement visual aid.)



### V430 Overlapping

Artists also use *overlapping* to create the illusion of near and far. If something appears to be behind something else it seems farther away. (Which ball is in the back in the visual aid?)

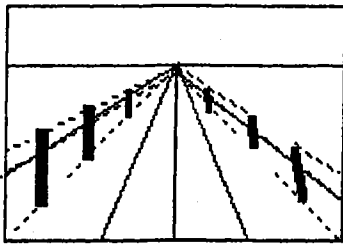


### V432 Shading

Shading is another way of making things look as if they have a near and a far. Look at the white circle on the visual aid. It looks flat, doesn't it? Now look at the shaded circles. There are slight value changes to achieve the look of roundness and depth. When artists show areas of light and shadow it makes shapes look as if they are rounded.



### V431 Linear Perspective:



Some artists use a scientific method called perspective. Look at this visual aid. It is an illustration of a road. All the lines on this page go to one point on the horizon. This is done simply by lining up with a ruler and making every line go to this one point. Even the telephone poles by the side of road are all in line with this one point. How could you add a house to this picture? If you are traveling across the desert and if you look down the road the sides of the road seem to come together at a point like this in the distance. The point where the road seems to come together is level with your eyes. This is called 1-point perspective.

Let's look at some American realistic art.

1. #119 American folk artist Mahantango Valley Farm This is a painting by an unknown American folk artist. It was painted in the early 1900s. It is called *Mahantango Valley Farm*. I am showing you this picture because it is not realistic. Folk artists do not usually know the tricks you need to know for making things look as if they have a near and far. What is wrong with this picture? Look at the size of the horses? They are much smaller than the houses. Look at the trees? The houses in the background look too small. There is also as much detail in the background as in the foreground. You cannot see detail far away. In order for art to look real, artists must use many tricks for showing near and far. Can you imagine being in this place? It doesn't look real, does it?
2. #126 George Bingham *Fur Traders on the Missouri* (1845) Compare this picture with the first one you saw. This is called *Fur Traders on the Missouri* by George Bingham. What are some of the tricks he used to make this picture appear to have a near and a far? Where has the artist put details, in the foreground or the background? The details are in the foreground. You can't usually see details in the background. Has he used overlapping? Where? Has he used atmospheric perspective? Look at all the haze in the background. Where has the artist shaded? Look at the woman's face. See the area where it looks as if light is shining. Do you see other areas of light and shadow? (Have students look at the man's shirt, the bale of furs, etc.) Can you imagine being in this place?
3. #006 Albert Bierstadt *Rocky Mountains* This picture is by the artist, Albert Bierstadt. It is called *Rocky Mountains* and was painted in 1863. Does anyone remember what this kind of picture is called that is about the land? It is called a *landscape*. Landscapes were a very popular kind of art in America in the 19th century as people were moving West. Do you think this is realistic? (Get the student's reactions.) How has Bierstadt shown near and far in this picture? Can

anyone show me where he has used 1-point perspective? Can someone come up and show me the point where all the lines meet? The point is in front of the mountains near the waterfall. (Show them.) See how the tops of the trees form a line coming to the point. In 1-point perspective, the point is on the horizon where our eyes are at eye level. In what other ways has the artist shown near and far? Where are the animals larger? (foreground) Is the foreground or background up higher in the picture? (background) Where has he put details? Most of the details are in the foreground. How has he used atmospheric perspective? Look at the mist in the background. What is overlapped? Would you like to be in this place? It looks very beautiful, doesn't it?

4. #130 Charles Goeller *Third Avenue (1933-34)* This picture was painted by Charles Goeller during the Depression. Many people were out of work during this time. The Federal government hired artists to paint pictures to go in Federal buildings. This picture was painted to go in a federal building. It is a picture of *Third Avenue* in New York City. How has the artist made this look so real? Show me where he has used 1-point perspective? Can someone come up and show me the point on the horizon where all the lines end? Look at the point at the end of the street. (Use clear plastic mylar held over the print. With a grease pen draw the line along the tops of the railroad tracks and along the tops of the buildings. You can also take a yardstick and hold it along this line.) Follow the line of the railroad tracks. Where do they end? What other lines end at this point. What other techniques has the artist used to show near and far? (They should be able to tell you. Here are some questions if they do not know. Where has the artist made the picture more detailed? Where are the colors hazy? Where do you see overlapping? Where has the artist used light and shadow to make things look rounded? Where has the artist used perspective?) Does this look like a happy place or a lonely place?
  
5. #129 Andy Warhol *Soup Can or 100 Cans* The last picture we are going to see is a new kind of realism. It was popular in the 1960s. It is called *POP ART*. (Write this on the board.) Pop Art began when a group of artists in New York city created art about objects that everyone sees all the time, such as laundry soap boxes, Brillo soap boxes, soup cans. What is the object you see in this picture? A soup can is pretty ordinary. Why do you think this art is called "pop art"? It is about things that are pop(ular) (Write this on the board.) This picture of a Campbell soup can was painted by one of the most famous pop artists named Andy Warhol. He died in March of 1987. Maybe some of you have heard of him. What has he done in this picture to make it look realistic. He has put many details on these cans, hasn't he. Many people were upset by this kind of art. Some said that paintings of objects as common and ordinary as soup cans should not be considered art. Do you think paintings of soup cans should be put in museums? (Get the student's reactions. Even experts disagree.) These pop artists had a good sense of humor. They said they were creating art about things that were all around us all the time. These artists said they were only painting what was important to Americans. Americans liked things. Americans were materialistic. These artists were using this kind of art to make fun of Americans. They were making fun of advertising, too, and how important it was to Americans. This art looked similar to the advertisements you see in magazines, don't they? Before Andy Warhol created pop art, he was in advertising.
  
5. #S3 Jan Blakley *Toothbrush* What is this kind of art called? It is sculpture. You can see it from all sides. It is also "pop art." Pop artists created sculpture as well as paintings. One sculptor in Chicago made a large sculpture of a baseball bat that stands in front of a large building. He also did a sculpture of a large clothes pin. This is a sculpture by the California artist, Jan Blakley. (Display it with the toothpaste.) What is it? (toothbrush) How do you know? Why is the toothbrush art if the toothpaste is not? It was made by hand, wasn't it, not by machine. Every toothbrush that Ms. Blakley makes is different. Do you think this is art? What has the sculptor done to make this toothbrush realistic? What textures do you see? What details do you see? Sculpture is fun to touch and I would like all of you to touch this sculpture. Who can tell me what material this sculpture is made of? It is clay that has been hardened in a hot oven. It is called *ceramic*. Ceramic is very fragile and it breaks easily so you must be careful. Do you like this sculpture? It is fun, isn't it? If you were going to make a pop sculpture, what would be fun to make? (ice cream cone, banana, toothpick, toothpaste) Write down some of the ordinary ideas on the board.

### Optional Reinforcement Activity — Paper Pop Cans

#### Materials needed:

- heavy white paper cut into pieces 8 1/2" x 5 1/2"
- marking pens in many colors
- empty cans of COKE, 7-UP, PEPSI, SPRITE, etc. (popular labels)
- colored paper and glue

*Students are going to reproduce pop cans on heavy paper. To recreate the cans quickly they may use marking pens, heavy paper, and glue. Pop art has a sense of humor. Be sure they understand the double meaning behind their making pop cans as pop art.*



Display the cans in the room so students can see them clearly. Perhaps you could have several samples of each can. Give students white paper. Have them roll the paper into a can shape. Have them mark their paper where it will overlap and they will eventually tape, or staple it together. (Do not do this yet.) Have students look carefully at the cans and figure out how their design will have to go to look EXACTLY like the can. Allow each student to use marking pens, paper and glue to reproduce his can. Once a can is finished, tape or staple it into a cylinder

After students are finished with this, discuss the cans. They are the same as the original cans aren't they....like copying....not much originality here. What were pop artists saying about Americans with this kind of art? Maybe they were saying there was a lot of repetition in advertising. A lot of Americans like being the same as everyone else. Artists try to be original in their art. Do the student's think this was an original way for artists to criticize conformity and materialism in America?

Today we have talked about realism in American art. You have realistic art created over a period of 150 years. Look around you at the art you see. See if it is realistic. What has the artist done to make it appear to be real?

Next time we will talk about design.

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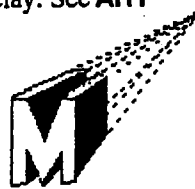
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### **FOLLOW UP to be given to the teacher:**

1. Much of the art that has been created in America is realistic.
2. Artists create realistic art by looking carefully at details. They use techniques for showing near and far.
3. Pop art is one of the most recent forms of realism in America.

### **Classroom Exercises:**

1. Create a ceramic pop art sculpture following detailed instructions in **THE ART awareness handbook**.
2. Make a pop art sculpture of paper mache or dough instead of clay. See **ART awareness handbook** for details.
3. Have students create their initials in 1-point perspective.
4. Create a still life of simple rounded shapes (apples, oranges). Have students use colored chalk and try to create a rounded look through modeling.
5. Have students collect logos. Enlarge them and display them on a bulletin board. Have students design a logo for a fictitious company.



### **Vocabulary:**

1. *Texture* The way something feels on the surface.
2. *Atmospheric Perspective* Colors in the foreground appear to be brighter because dirt in the atmosphere dulls colors far away.
3. *Overlapping* To put one thing in front of another.
4. *Modeling and shading* In painting, the suggestion of three-dimensional forms through use of gradation of tones.
5. *Linear Perspective:* Mechanical, geometric perspective, a means of giving the illusion of distance. Creating the illusion of three-dimensional space on a two-dimensional surface.
6. *Landscape* A picture of land or scenery.
7. *Pop art* A form of art that depicts objects of everyday life and adapts techniques of commercial design.
8. *Ceramic* Articles of baked clay.

# 3 Design and Patterning

## Materials Needed:

### Prints

#030	Jasper Johns	<i>Three Flags</i>
#106	Wayne Thiebaud	<i>Cake Counter</i>
#173	Navajo	<i>Blanket</i>
#128	Andy Warhol	<i>Marilyn Monroe</i>
#065	Grant Wood	<i>American Gothic</i>
#502	Patterns and Grids	

### Visual Aids

V403	Balance
V502	Grids with Patterns

### For Optional Reinforcement Activity

C02 Grid Copymaster  
pre-cut black triangles to fit into grids.  
heavy white paper for cards  
glue

## Vocabulary:

*design*  
*balance*  
*symmetrical*  
*asymmetrical*  
*center of interest*  
*all over design*  
*dominance*  
*repetition*  
*rhythm*  
*patterns*  
*motif*  
*grid*  
*positive space*  
*negative space*  
*fine art*  
*applied art*

Hello. My name is \_\_\_\_\_. Today we are going to discuss *design*. (Write on the board.) First, who remembers what a design is? The design for any artwork is the way the artist plans all the elements. This includes what colors to use and where to place shapes. An artist has to think about many things. These are some of the design ideas an artist has to think about. Some of this is review.

(Put on the board the heading, "Design." Under this heading list the following design elements. You can do this before you start and talk from your outline. Except for the ideas on patterns, most of this is review.)

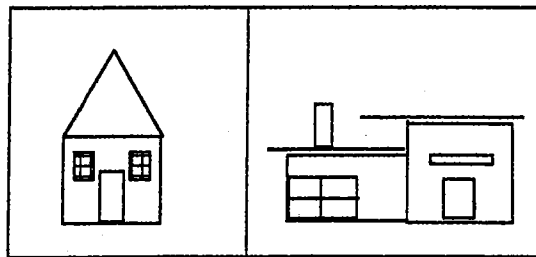
### V403 Balance

Use this visual aid or do a quick sketch on the board. Since much of this review, you can go through some of these design concepts quickly. Major new ideas are on patterns, fine art, and applied art.

1. **Balance** (Write on board.) Who remembers what *balance* is? Balance is the way shapes are arranged to create a design which is pleasing to look at. What happens to you when you lose your balance? (Your weight shifts and you fall.) If an artwork is not balanced, it does not look right.

What is *symmetrical* balance? (Write on board.) Symmetrical balance occurs when an artwork is the same on both sides.

Who remembers what *asymmetrical* balance is? When your design is arranged so that the two sides are not the same, but the visual weight looks pleasing to your eye, it is asymmetrically balanced. Some artists think their art is more interesting if it balanced asymmetrically.



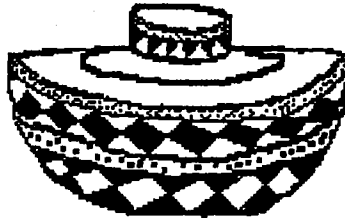
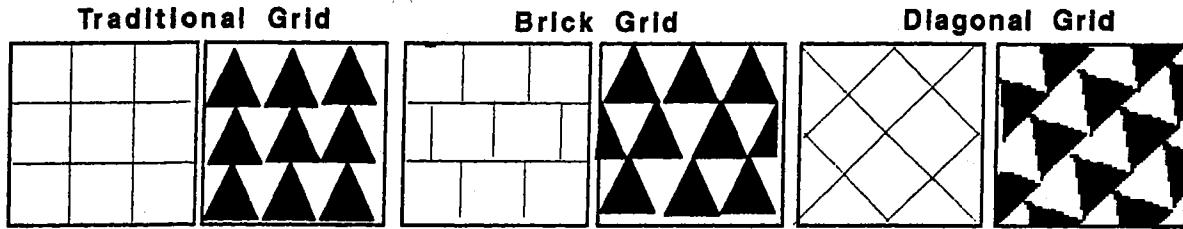
2. **Center of Interest or All Over Design** (Write on board.) What is a *center of interest*? It is the part of the artwork to which your eyes go first and keep returning. Does all art have a center of interest? (no) Some artists create art with no center of interest. That is called an *all over design*.
3. **Dominance** (Write on board.) This is an art word you have not seen before. It is dominance. What does the word dominance mean? Something that is dominant is the most important. An art work has dominance when one part of it is more important than any other part. A shape can be dominant, a color can be dominant, a certain kind of line can be dominant. Designs are often more interesting to look at when they have dominance.
4. **Repetition** (Write on board.) What do artists do to keep your eyes moving all around a work of art? They use repetition.

Artists can repeat color, lines, shapes. Usually an artist will vary the kinds of colors, lines, and shapes a little, while still making them similar enough to be familiar. Repetition gives an artwork *rhythm*. Some artwork has a fast, busy rhythm. Other artworks have a quieter rhythm.

5. Patterns (Write on board.) Some artists create patterns in their art by repeating a shape over and over again. We are going to take some time today to talk about patterns.

### #502 Patterns with Grids

In order to create a pattern, the first thing you need is a shape. In art, another word for an important shape that is repeated is *motif*. (Write this word on the board after pattern.) Let's look at this visual aid and discuss these patterns.



What is the motif in all of these patterns? (triangle) Why are the patterns different? I used the same motif. (Get the student's reactions.) I have used different *grids*, haven't I? What is a grid? You all know that a football field is sometimes called a grid-iron. A grid is a graph pattern of proportional divisions. On a football field, how many yards are there between all the lines? (10 yards) How are these grids different? One is just lines intersecting. The next one looks like bricks, doesn't it? The third one is lines crossing on a diagonal. I bet you could think of even more grids. Creating patterns with grids is fun.

Look at the basket. Look at the patterns. Sometimes artists make an artwork more interesting by creating patterns which have variety. Who can tell me what variety means? Variety occurs when everything is not the same. Variety often makes a design more interesting. Where has the artist used variety on the basket? The triangles are different sizes, aren't they?

I am going to show you something very tricky about triangles. Look at the basket again. Look at the diamond shapes. (Point them out.) How do you think those diamonds were made? They were made by putting two triangles together, weren't they? You can create many different shapes with triangles.

6. Positive and Negative Space. Can anyone tell me about *positive space*? We discussed it last year. Positive space in art is what is in the foreground. *Negative space* is what is in the background. On the basket, which diamonds look like the positive space? Sometimes it is hard to tell, isn't it? Patterns are fun because you can experiment with positive-negative space. What kind of grid do you think was used to make the diamond pattern? (diagonal grid...On the board take diagonal lines and cross them and create this diamond pattern for them to see. There is an illustration of how you can do this below.)



Today we are going to see some art with patterns. Some of the art will be *fine art*. Some of the art will be *applied art*.

1. **Fine Art** Does anyone know what fine art is? Fine art is art that is created to go in museums or be purchased by collectors. It is usually decoration of some kind to make our world more beautiful. The artist creates the art to express something he feels inside.
2. **Applied Art** Applied art is created to serve a purpose. Why do you think an Indian would make a basket? (Get the students' ideas.) The basket would have been made to carry grain to serve some purpose. The person who made it wanted it to be beautiful, but the main purpose was to be useful. As we look at patterns today, we will discuss whether the art is fine art or applied art.

Lets look at some art and discuss how it has been designed.

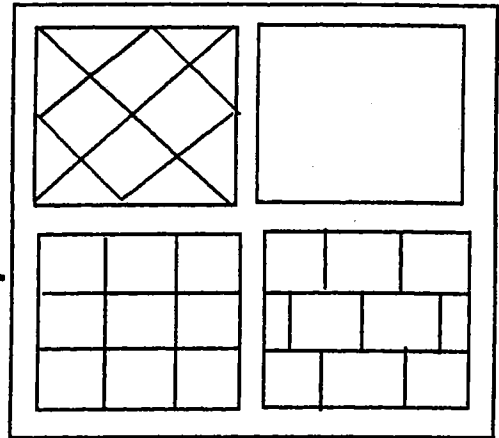
1. **#065 Grant Wood *American Gothic*** This painting is called *American Gothic* by the American artist, Grant Wood. How is this painting balanced? It is almost symmetrical, isn't it? What is the center of interest? (the couple) They dominate this painting. They have dominance. Can anyone show me a pattern in this picture? (Have the student point out a pattern—patterns on the woman's dress, pattern at the window, pattern of the wood on the house) What is the motif in the pattern? What kind of grid is used? Is it a simple grid of intersecting lines, or is it more complicated? Where is a pattern in which the artist has used some variety? Look at the pitchfork. Can anyone see another motif that is very similar? (Have them look at the motif on the man's shirt.) Is this fine art or applied art? This is fine art.
2. **#030 Jasper Johns *Three Flags*** This painting is called *Three Flags* and is by the American artist, Jasper Johns. What shapes have dominance in this picture? (The flags.) The flags totally dominates this picture. How is this balanced? The shape is symmetrical, but the color blue in the one corner makes it asymmetrical. What patterns do you see? (If they point to the stars on the field of blue, ask them what the motif is. What kind of grid is used for this pattern?) Look at the stripes. Which is the positive space and which is the negative space? (This is a good question for discussion.) Has the artist used variety in creating his patterns? (size) Point out that this picture is patterns within patterns. The three flags also create a pattern. Is this fine art or applied art? (fine art)
3. **#106 Wayne Thiebaud *Cake Counter*** This painting is called *Cake Counter* by Wayne Thiebaud. What is the center of interest? This picture does not have a center of interest, does it? It has an all over design. How is it balanced? (Get some discussion. There is no clear answer.) What has the artist repeated to help our eyes move around the picture in addition to the cakes? What colors do you see repeated? What shapes on the cakes do you see repeated? (Point out circular lines and straight lines on the tops of some cakes and on the sides of other cakes.) What lines do you see repeated? (Look at the lines holding up the cakes.) Where do you see patterns? What motifs are used? Look at the pattern created by the cakes. What kind of grid is used? (grid on the diagonal) What is this kind of art called that is about popular things we see everyday? (pop art) Is this fine art or applied art? (fine art)
4. **#173 Navajo *American Indian Blanket*** This is a Navaho Indian blanket made about 1900. How is this design balanced? It is symmetrical. If you put a line down the center of the blanket both sides would be the same. What do you think has dominance in this blanket? Is it the red color or the design? (Let them decide.) Does this blanket have a center of interest or an all over design? (all over design) The design is interesting all over. Your eyes are not drawn immediately to any one area. What has the weaver repeated to help move our eyes around the blanket? (Discuss colors, lines, shapes.) What motifs do you see in this blanket? There are lots of diamonds, aren't there? What are some of the ways this artist gave his diamonds some variety? (Some diamonds are divided in quarters, some have diamonds within them, others are just large and colorful.) Who can find patterns? (Ask student to tell you the motif, or motifs in the pattern. What kind of grid would you use to create the pattern? Ask student if he/she can draw the pattern on the board as well as the motif.) Show me some positive space on this blanket. Show me negative space? Is it confusing? Is this fine art or applied art? This is applied art. What purpose did this art serve?
5. **#128 Andy Warhol *Marilyn Monroe*** This is a painting you have seen before. It is called *Marilyn Monroe* and is by Andy Warhol. How is it balanced? What is the center of interest? Is your eye drawn to the yellow side of the painting? Does this have more interest than the faded out side? Where do you see patterns? What is the motif? What kind of grid has the artist used? Is the pattern created by the photograph all over the painting or only in one area? Where is it? What is this art called that is about something that is popular in our culture? (pop art) How has the artist used variety to make patterns more interesting? Is this fine art or applied art? This is fine art.

**Optional Reinforcement Activity: - Working with Grids to create a pattern**

**Materials needed:**

C02 Grid Copymaster - Make copies for each student pre-cut black triangles all of one size to fit into grids. (These can be cut quickly on a paper cutter according to dimensions on the copymaster)

heavy white paper - cut a sheet of 8 1/2" x 11" in half and fold for gift-cards  
glue



You are each going to receive triangles as well as practice grids. There is also space for you to create your own grid. I want you to arrange your triangles experimenting with the different grids. You do not have to use all of your triangles. If you want more, raise your hand. Take your time and move your triangles around. Create a pattern you like. Create a pattern on the traditional grids first. Then if you want you can develop a more complicated grid for your shapes. As you work with your triangles try to create interesting negative space as well as positive space by letting your triangles touch each other. Create original patterns. You can put your triangles together to create larger shapes. Remember, patterns with variety are often more interesting. None of them should look like the ones that are on the visual aid.

**TIME**

(Optional if you have time.) You have all had time to experiment with your triangles. I am going to give each of you one (or more) gift-cards. Glue the triangles on the cards in the patterns you created. (You might have an example to show them.) You can use your triangles and create interesting cards which you can give as presents.

Display the cards and discuss them. Which people put dominance in their designs? How are they balanced?

If you are interested in patterns, you might look in books in your library at other works created by American Indians. See how many ways they used patterns in their applied art.

Next time we will discuss ways artists use their art to express ideas.

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**FOLLOW UP to be given to the teacher:**

**Art Understanding:**

1. When designing an artwork, artists must consider balance, whether to have a center of interest or all over design, how to create a rhythm.
2. Patterns are created when a motif is repeated.
3. Patterns can create interesting positive and negative space.
4. Artists must consider these design concepts whether they design fine art or applied art.

**Classroom Exercises:**

1. Discuss motifs that are symbols. Have students create their own original symbol. (Give them a theme if you want.) Using this symbol have them create a grid and a pattern. This pattern could be used for many different projects. One project would be to print fabric using a potato print using the motif designed.
2. Baskets were the containers used by the Indians. Today we use paper bags. Get some small lunch bags in brown and have students decorate these bags using their patterns as a basis. As they consider their design for the bag, remind them that variety often adds interest. They may want to create smaller motifs in one area and larger motifs in another. Have them cut out their motifs and glue them on the bag. This can also be mixed media project using marking pens also.
3. Study the Indians who lived in your area. Research the symbols they used in their art. Discuss how the symbols were