

Exploring Visual Design

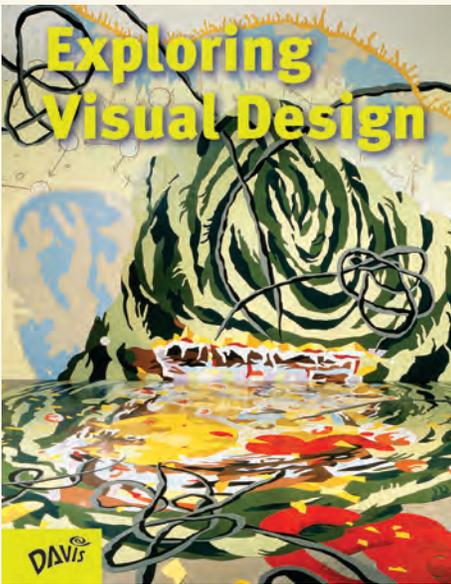
By Joseph A. Gatto, Albert W. Porter, and Jack Selleck



Available as an eBook and print textbook.



Program Overview and Chapter Organizer



Student Book includes:

- 12 Units—6 units on the elements of art and 6 units on the principles of design
- Captivating images of fine art, architecture, and nature
- In-depth profiles of artists and artworks
- Informational interviews with artists
- Exemplary student artworks
- Studio activities that promote collaboration and self-expression
- Online resources include artist bios and Art:21 videos

Teacher Edition includes:

- Chapter organizers that tailor instruction to your schedule
- Concise, at-a-glance lesson plans
- Full-size annotated student pages
- Built-in professional handbook and resource guide

Teacher Edition, Chapter 8

Chapter 8 Organizer

Unity

Chapter Overview

- If a composition or artwork has a feeling of wholeness or completeness, it has unity.

Objective: Students will comprehend how the use of a dominant element such as color or texture and the repetition of shapes and forms may unify an artwork. (Art Criticism)

Objective: Students will create a painting and or works which have unity or harmony. (Art Production)

	8 Weeks	1 Semester	2 Semesters		Student Book Features
1	1	1	1	Lesson 1: Dominance Chapter Opener, Dominance <i>page 154</i>	Discuss it, About the Artwork
0	0	0	1	Lesson 2: Dominance Dominance <i>page 156</i>	Discuss it, About the Artwork
0	0	0	1	Lesson 3: Repetition of Visual Units Repetition of Visual Units <i>page 158</i>	
0	0	0	1	Lesson 4: Use of Color Use of Color <i>page 160</i>	Discuss it
0	0	0	1	Lesson 5: Use of Color Use of Color <i>page 160</i>	Try it: color study
0	0	0	2	Lesson 6: Surface Quality Surface Quality <i>page 162</i>	Try it: texture study, About the Artist
1	1	1	1	Chapter Review Another Look at Unity <i>page 164</i>	Note it, Review Questions
3	3	3	3	Studio Experience: <i>Putting It All Together</i> Objectives: Students will perceive and appreciate how artists create unity in their artwork, and how certain artworks are similar; demonstrate their understanding of unity by creating a unified painting; select paintings with a common element, theme, style, or technique, and justify their selection.	

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Pacing Chart

This quick-check pacing chart helps you modify lesson plans to meet your individual time constraints.

The comprehensive chapter organizers allow you to scan the entire chapter and map your teaching strategy. Select the topics, activities, and extensions that match your course structure and move easily between chapters to suit your teaching style. You're in complete command with an array of teaching tools that provide opportunities for enrichment and further exploration.

Artists create unity in their art by making all of the elements in their design work together.

Some ways to create unity are to make one element dominant over subordinate elements, to repeat visual units, and to repeat a color or texture throughout a composition.

Objective: Students will perceive and appreciate how artists of various cultures and styles, including German Expressionism and twentieth-century American abstraction, create unity within their works. (Art History/Cultures)

Objective: Students will understand and appreciate why humans strive for harmony and unity in their environment and in art. (Aesthetics)

Teacher's Edition References	Ancillaries	Digital Images
Warm-Up, Design Extension, HOTS, Context, Performing Arts, Inquiry, Interdisciplinary Connection, Digital Connection		India, <i>A Mounted Marwari Bridgroom and Three Attendants, from Rajasthan</i> #13 Claude Monet, <i>Waterloo Bridge, Morning Fog</i> #14 *Inigo Manglano-Ovalle, <i>Doug, Joe and Genevieve, from The Garden of Earthly Delights</i> #15 Ancient Egypt, <i>Procession of Offering Bearers, from the Tomb of Djehutynekht, Deir el-Bersha</i> #16 Sophie Taeuber-Arp, <i>Composition of Circles and Semi-Circles</i> #17 Jacqueline Humphries, <i>Hit or Miss</i> #18 František Kupka, <i>Lines, Planes, Depth</i> #19 Louisa Chase, <i>Mountians</i> #20 Barbara Ess, <i>No Title (Dog's Feet)</i> #21 Ancient Mexico, <i>Castle, Chiché Itza</i> #22 Vincent van Gogh, <i>Self-Portrait</i> #23 Jeung-Hwa Park, <i>Scarf entitled Harvest III</i> #24
Design Extension, Context, Inquiry		
HOTS, Context, Inquiry, Performing Arts, Materials and Techniques		
HOTS, Context, Inquiry	PBS Art:21 Season 3 Susan Rothenberg	
HOTS, Context, Inquiry	PBS Art:21 Season 3 Susan Rothenberg	
HOTS, Context, Inquiry		
Design Extension, Context, Interdisciplinary Connection	PBS Art:21 Season 4 Ursula von Rydingsvard	
		Studio Resources 8.1 Inscribed Plaster Scrimshaw 8.2 Unifying Figures in Action, pastel drawing 8.3 Synthesizing Memorabilia, collage 8.4 Creating a Unified Book 8.5 Off the Wall, mural

Time Needed
Three 45-minute class periods.
Lesson 1: Draw and plan;
Lessons 2, 3: Paint.

*artist featured in PBS Art:21

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Objectives

Preview objectives for chapter.

Digital Images

Numerous fine art digital images per chapter extend the wealth of art and design examples available to you.

Teacher Resources

At least five additional Studio Experiences per chapter offer alternative hands-on activities for students of varying ability. Full-length interviews from Career Portfolios are provided in blackline master format.

PBS Art:21

Point-of-use references indicate Art:21 artists, giving teachers additional artist background.

Student and Teacher Edition Features

A clear list of all of the Student Book features and Teacher Edition references in the chapter.

Planning Pages

The unique interleaf design of the Teacher Edition provides concise, at-a-glance lesson plans. The initial planning pages (shown below) provide easy to follow step-by-step directions.

Objectives

Lesson objectives tell you clearly and concisely the instructional aims of the lesson.

Teach

Teach includes scripted questions and in-text page references that provide a structure on which to build. Proven teaching hints and strategies are also integrated at point-of-use.

Student Art

Samples of student art illustrate the concept discussed.

Chapter 8 Teacher Material

Chapter Review



pages 164–165

Chapter 8 Teacher Material

Lesson 4 Use of Color



pages 160–161

Objectives

Students will be able to perceive and comprehend how color can unite an artwork.

Teach

- Focus on the use of color in the images on pages 160–161. Ask students if the color is realistic, and how the color unifies the art. Guide students to see the analogous color scheme in *Madame Camus* (fig. 8–12) and to note how this unites the whole composition. At first glance, the students

should notice the many variations of red in the background, the dress, and the furniture upholstery. Bathed in the red glow from a fire, Madame Camus—a skilled pianist and doctor's wife—holds a Japanese fan symbolic of both her and Degas' interest in Japanese art. The casual, asymmetrical composition of this painting with the objects cropped by the picture frame (the gilt mirror, statue, footstool, and chair) also indicates Degas' fascination with Japanese art.

- Extend **Discuss it** by suggesting that students use the ads to create a poster that illustrates unity through color.

Discuss it page 160

Materials

- old magazines
- optional:
 - 14" x 22" posterboard
 - scissors
 - glue



Selah Lynch (age 14), *Field of Purple*, 1997. Acrylic, 18" x 24" (45.7 x 61 cm). Palisades High School, Kintnersville, Pennsylvania.

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Lesson 5 Use of Color



pages 160–161

Objectives

Students will be able to create a landscape, still life, or geometric design unified by color.

Teach

- Have students do **Try it** on page 161. If students wish to create a still life, set one up in the classroom. If they wish to create a landscape, suggest that they either sketch outdoors, if feasible, or portray a view from a window.
- To expand the **Try it** to two or three class periods, students can paint the landscape or still life and use a larger background (15" x 20" illustration board or 18" x 24" pastel paper).

Try it page 161

Materials

- 9" x 12" drawing paper
- colored markers or pencils
- optional:
 - objects for a still life
 - painting media such as tempera or acrylic paint, water, brushes; or pastels

- Point out to students that Henrietta Bailey purposely created the vase in fig. 8–13 from southern clays and depicted plants that were indigenous to her region. As part of the American

Arts and Crafts Movement of the early 1900s, each piece produced in the Newcomb Pottery studio was different. These artists did not want their designs to look like they had been mass produced.



Mari Regolini (age 16), *Self-portrait*, 1997. Magazine collage, 13 1/2" x 11 1/2" (34.2 x 29.2 cm). Oakmont Regional High School, Ashburnham, Massachusetts.

Digital Connection

With drawing or painting software, students should create a square approximately one inch in size. Guide students to enlarge the square 400 percent, and then to create a free form design within the square. Upon completion, reduce the square back to its original size. Students then select, copy, and paste their small but detailed drawings across the screen. Suggest that monotony can be avoided by incorporating resized designs into the arrangement. Ask students to experiment with other elements to create interest. After students print their designs, discuss how unity is created through repetition of a visual unit. Call on students to suggest some of the many ways that variety can balance monotony without endangering unity.

Digital Connection

These practical computer activities give your class a technological edge.



on 6 ace Quality



162-163

atives

ts will be able to perceive and stand how a dominant surface can unify an artwork.

nd students in comparing the texture in Cézanne's painting (fig. 8-15) h that in Helen Frankenthaler's painting (fig. 8-25), which she created th washes of oil paint thinned with pentine. Remind students that is overall use of texture unifies a painting.

ter students have considered the surface texture of Cézanne's painting, teach them that in addition to the characteristic texture of his canvases, Cézanne usually simplified shapes in his paintings. Notice how the houses have become rectangles and the forms of plants and mountains have been reduced to spheres, cylinders, or cones. He also changed the perspective of the planes of objects. From these precepts Picasso began to develop Cubism and thus Cézanne became known as the father of modern art.

Ask students to describe the surface texture of Noguchi's *Humpty Dumpty* (fig. 8-17) and the texture variations of Bailey's *Vase* (fig. 8-13). Assist students in comparing these textures to the texture of *Normandie, 1935* (fig. 8-2). Ask how the texture unifies each design.

- Discuss with students the influence of Japanese, American, and European cultures on Noguchi's work. In addition to Gutzon Borglum, he also studied with the Romanian abstract sculptor, Constantin Brancusi. He understood Cubism and the simplification of forms. Many of Noguchi's stone carvings seem related to the quiet, contemplative nature of traditional Japanese garden art.
- Instruct students to do **Try it** on page 162. They may make a clay tile, pot, or simple sculpture form and cover its surface with a texture by using techniques such as scraping with a serrated tool or comb, or indenting with the end of a plastic straw. If students make a coil pot, they might choose to create texture by leaving the coils exposed on the outside surface. Another option for this **Try it** is a drawing with a fingerprint texture. To do this, have students ink one fingertip on an ink pad and then press the fingertip repeatedly on white paper to create a drawing. Instruct students to concentrate on showing areas of shadows, not lines.

Try it page 162

Materials

options:

- materials for drawing, painting, or printing media
- clay (any type) and clay tools
- ink pads
- 12" x 18" white paper

Meeting Individual Needs

Students Acquiring English

Use familiar ideas or themes to convey the meaning of unity in works of art. Discuss with students their interpretations of the chapter vocabulary. The use of cultural cues (such as the "family") or subjects (such as a soccer team) can enhance the understanding and the meaning of unity as a design principle.

Students with Special Needs

ADHD
Students with behavioral problems will often respond to learning activities that are developmentally and creatively appropriate, and activities that use media not likely to frustrate them. For both comprehension of and success in an activity (such as the **Discuss its** on pages 196 and 180), have students cut out advertisements that depict their favorite sport, music, or fashions. Allow for a wide variety of both relevant and stimulating subject choices, as long as the goal is accomplished and the work is completed.

Gifted and Talented

Have students work independently or in small groups to design a floor plan of an airroom that will demonstrate their understanding of unity. In the drawing, students should arrange furniture, workstations, and equipment to create dominant and subordinate elements. Suggest to students that they analyze and discuss their work with their classmates.

Encourage students to look back through the book and select an image that they think demonstrates a particularly effective sense of unity. Instruct students to write a paragraph that describes this work of art and means that the artist used to create unity in it. Have each student do his or her paragraph to small groups.

Answers to Review Questions

Students often want their art to have a sense of wholeness or harmony.

Methods to create unity are to have one element dominant, repeat elements, use monochromatic or similar colors, and use a similar surface quality.

A dominant element is the major element in a design, whereas the lesser elements are the subordinate elements. Examples chosen by students may vary.

4 All the images on pages 158-159 repeat shapes to create unity, but students might name other images throughout the chapter.

5 All of the images on pages 162-163 use texture to create unity, but students might name other images throughout the chapter.

6 Kollwitz was inspired by a banned play, *The Weavers*, which dealt with the 1844 revolt of Silesian weavers who had lost their jobs.

7 With parents from Japan and the United States, Noguchi had ties to both countries. He studied in the United States, but he drew inspiration from the natural world, particularly Japanese settings.

Vocabulary

dominance A concept that one primary element attracts more attention than anything else in a composition. The dominant element is usually a focal point in the composition. (*dominio*)

subordinate Describing anything that is of lesser importance than the dominant element in an artwork. (*subordinado*)

unity The sense of oneness or wholeness in a work of art. (*unidad*)

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Meeting Individual Needs

By addressing different learning styles and abilities, these strategies help you meet individual needs.

Vocabulary

This handy reference defines key vocabulary and translates each term into Spanish.

Materials

A list of inexpensive, available materials helps you plan your lesson.

Wrap-Around Teacher Content

In addition to providing you with a full-size student page, the annotations for the teacher wrap around the student text highlighting individual points of interest, allowing you to tailor instruction.

Materials and Techniques

Extend your artistic repertoire with an up-close look at a specific material or technique.

Chapter Warm-Up

These observation-oriented activities jump-start every chapter by encouraging students to apply the chapter's content to their own world.

Cooperative Learning

Designed for pairs or small groups, these activities encourage learning through sharing and collaboration.

Digital Connection

Take advantage of today's technology with these digital tips and ideas.

8

Unity

Key Vocabulary

unity
dominance
subordinate

Chapter Warm-Up

Point out some familiar examples of unity: similar furniture might be seen in the artroom; uniforms worn by the school's sports teams unify the appearance of individual members. Have students look at the windows or other architectural features in the artroom and note whether their arrangement seems to harmonize with the overall design of the school building. Explain that artists and architects often try to make all the parts of whatever they design blend together into a unit. Ask students to think of other examples of unity in the design of their school or in that of other community buildings. For example, perhaps the same materials have been used throughout the building, or a type of plant has been repeated in the landscape design.

YOU'VE PROBABLY HEARD A COACH or the school principal talk about teamwork or school spirit. He or she knows that a group can produce a much better result when all members work toward a common goal or purpose. When parts combine to create a sense of oneness, they display *unity*. Examples of unity are all around you. An aquarium might hold a number of fish that vary in color, texture, form, and size. However, what unifies these differences is the fact that all the creatures are fish. A successful dogsled team or tug-of-war players also display unity. Without unity, the dogs would run in different directions, and the tug-of-war players would not all pull at the same time.



8-1 Architects often work on a grand scale, so it is essential that they incorporate design elements that serve to unify the whole.

Richard Meier (b. 1934) & Partners, *J. Paul Getty Museum*, 1997. The museum's entrance façade, seen from the tram arrival plaza at the Getty Center. Photo by Tom Bonner.



8-2 This pitcher is an example of the sleek, smooth style that dominated American art in the 1930s. The continuous lines of the piece and its unadorned surface make its unity both simple and perfect.

Peter Müller-Munk (1904–67), *Normandie*, designed 1935, manufactured 1935–1941. Chrome-plated brass, 12" x 9 1/2" x 2 3/4" (30.5 x 24.1 x 7.0 cm). Toledo Museum of Art (Toledo, Ohio), purchased with funds from the Florence Scott Libbey bequest in memory of her father, Maurice A. Scott. 1991.86

Digital Connection

Ask students to search online for international commentary about the Getty Center in Los Angeles when it opened in the fall of 1997. Students should gain an understanding of architect Richard Meier's concern for unity of this structure with its surrounding environment (the museum is perched on a hill high above

Los Angeles). Students can broaden this project to include a review of the materials used in the interior of the museum located at the Center. How do the materials reflect the desire for harmony between the art collection and the display area?

Artists are concerned with unity. They want their work to have a feeling of wholeness or harmony, and they achieve this when all the parts of a design work together. For example, an architect wants the windows, doors, roof, and walls of a building to look as if they belong together. If the parts don't work together, the result will be chaos and disorder. An artist can achieve a single, harmonious design in many ways, including the use of color, texture, and repetition of shapes or forms.



8-3 What design element helps unify this painting?

Gwen John (1876–1939), *A Corner of the Artist's Room, Paris, 1907–09*. Oil on canvas, 12 ½" x 10 ½" (31.7 x 26.7 cm). Sheffield Galleries and Museums Trust, Sheffield City Art Galleries/Bridgeman Art Library, London/New York.

8-4 At first glance, determining how an artwork is unified can be difficult. Careful examination allows the viewer to understand the way a design holds together.

Charles Rennie Mackintosh (1868–1928), *The Scottish Musical Review*, 1896. Lithograph, printed in color, 97" x 39" (246.3 x 99 cm). Glasgow Museums: Art Gallery & Museum, Kelvingrove, Scotland.



Performing Arts

Circus: More than the Sum of Its Parts

Artists must be concerned with the overall appearance of a piece, not just its components. In the circus, which had its beginnings in Rome in 329 BCE, there are usually many different eye-catching acts, but there is an

overall sense of controlled chaos. Challenge students to identify what unites this extravaganza. (For instance, all the acts occur under the "Big Top" and the ringmaster announces and supervises the individual performances.)

Higher-Order Thinking Skills

Architects often try to unify their buildings with the surrounding landscape. Ask students to look back at Frank Lloyd Wright's *Fallingwater (Kaufmann House)* (fig.1–13) and to note how its form echoes the rocks of the land. Ask students to compare this sense of unity to that in the *J. Paul Getty Museum* (fig.8–1).

Context

Mackintosh is best known for his achievements in architecture and interior design; his masterpiece is the Glasgow School of Art. Mackintosh and several fellow Scottish artists formed a group known as the Glasgow School. Rejected by the Art Nouveau artists of Britain, the group did find recognition on the European continent. Mackintosh and his colleagues brought an angularity and geometry to the otherwise ever-curving lines of the Art Nouveau style.

Interdisciplinary Connection

English—Direct small groups of students to create lists of metaphors and similes about unity. These might include "like two peas in a pod" or "grains of wheat gathered into one to become bread." Ask each student to illustrate one of the metaphors or similes.

Higher-Order Thinking Skills

Thoughtful questions and ideas for discussion enable you to promote the development of critical and creative thinking.

Context

Spark discussion and encourage a more in-depth understanding with these lively and interesting facts about an artist or work of art.

Portfolio Tips

Help your students polish their portfolio with these practical tips on how to document and present their work.

Interdisciplinary Connections

Integrate the arts across the curriculum with engaging teaching strategies and hands-on activities.

Performing Arts

These insights and background information link the content to dance, drama, or music.

Another Look and Career Portfolio

Key concepts are visually and verbally reviewed at the end of each chapter. A “gallery style” review requires critical thinking as students analyze the works of master artists and other students. The review questions help students integrate and interpret what they have learned.

Teacher Edition, Chapter 8

Additional Artwork

Additional images reflect the key concepts in the chapter.

Captions

Captions help you link the visual to the text, and challenge your students to analyze and interpret images and text.

Note it

This box highlights an opportunity for hands-on learning. These **Discuss it**, **Note it**, and **Try it** demonstrations make abstract concepts concrete experiences.

Design Extension

Reinforce and personalize the content through hands-on activities.

Another Look at Unity



8–18 The elements of this sculpture are very similar, but they are not exactly alike. How has the artist balanced unity and variety here?

Ursula von Rydingsvard, (b. 1942) *Unity II*, 1998–2001. Cedar, graphite, 72" x 264" x 48" (182.9 x 670.6 x 121.9 cm). ©Ursula von Rydingsvard. Courtesy Galerie Lelong, New York.



8–19 This twirling, dynamic composition keeps our eye moving from one part of the painting to the next. What element of design did the artist use to unify the work?

Melissa Miller (b. 1951), *Salmon Run*, 1984. Oil on linen, 90" x 60" (228.6 x 152.3 cm). Shirley and Thomas J. Davis, Jr. Courtesy of the Lyons Matrix, Austin, Texas.

Art:21
DVD *PBS Art:21 Season 4*, Ursula von Rydingsvard
Online http://davis.davisartspace.com/EVDOonline/Ursula_von_Rydingsvard

Note it
Start a clip file of art and graphic-art reproductions. With each reproduction, write a short statement about the unifying element, as well as the elements that create interest through variation. These could be pasted in a notebook, scrapbook, or sketchbook; filed in envelopes; or organized in page protectors in a binder.

Design Extension
Interior decorators usually unify their designs. Ask students to look through interior-decorating magazines and analyze how decorators have created unity in their rooms. Using colored pencils or oil pastels, students may draw a variation of a room pictured in a magazine, adding colors, textures, or other elements in order to further increase the sense of unity. Encourage imaginative approaches; for example, the texture of a carpet could be repeated on a wall or ceiling.

Career Portfolios are informational interviews with real working artists in a host of art-related occupations. In addition to detailing the practical issues of a career in the arts, Career Portfolios highlight how the arts shape our world today. The entire interview from which each excerpt is drawn is provided in the Teacher Resources.



8-20 Compare this sculpture to von Rydingsvard's (fig. 8-18). Can you name at least two similar ways in which these artists unified their work?

Jacques Lipchitz (1891-1973), *A Song of the Vowels*, 1932. Bronze, 156" high (396.2 cm). Sculpture Garden, University of California, Los Angeles. Photo by A. W. Porter. ©Estate of Jacques Lipchitz/Licensed by VAGA, New York, NY/Marlborough Gallery, New York.



8-21 How has this student achieved unity in her work?

Sharon Hess (age 16), *Paperclips*. Watercolor and felt tip, 18" x 24" (45.7 x 61 cm). Montgomery High School, Skillman, New Jersey.

Review Questions (answers can be found on page 154)

1. Why do artists often try to create unity in their artworks?
2. List four ways to create unity in an artwork.
3. Explain what dominant and subordinate elements are in a design. Name an example of an image in this chapter that has a dominant element. Identify that element.
4. Name an image in this chapter that uses repetition of shape to create unity.
5. Select one image in this chapter that uses an overall surface texture to create unity. Describe the texture.
6. Explain what prompted Käthe Kollwitz to create her series of prints, *The Weavers' Uprising*.
7. With what two countries was Noguchi most closely associated? How did these cultures influence his work?

Career Portfolio Interview with a Gallery Owner



An art exhibit is generally unified by theme or other similarities. **Bernice Steinbaum** specializes in women artists and artists from different cultural and ethnic backgrounds. She helps build the careers of the artists she represents by making sure their work is seen by the public, and by acting as an agent for the sale of their work. Her gallery is in Miami.

How did you start your art gallery?

Bernice I studied art history; then naught. I was concerned that we were graduating college students with none of them able to get jobs in their chosen area of study. So I told my chairperson, "We have to add some different areas of study to the curriculum. We have to include museum studies, curatorial studies for children's museums," and other things I felt the university was ignoring. She said, "What are you complaining about? Your job pays your rent." That was devastating to me because I did not want to define my life as a way to pay the rent.

So, I said, "Okay, I'm going to open an art gallery." I took the work of artists that I had collected personally, and opened with a group show. I called *The New York Times*, and in my innocence—I would not have the courage now because I know too much—I called an art critic and said, "Listen, I read your writing every week, and it seems to me you should see what I'm about! And make sure you bring your cameraman." Sure

enough, she came, she did bring her cameraman, and she photographed this group exhibition. I got a full page in *The New York Times* art section, and I was in business.

How did you get interested in art?

Bernice I think one becomes obsessed with it. I guess I need a lot of visual stimulation. I think artists make magic, and for the rest of us—who can view their magic, no less get into the rooms where the potions are made—it's quite extraordinary. It gets me a tiny step closer to the magic.

As an art dealer, I often get to go to the studio prior to the rest of the world seeing the work. Occasionally, I get asked my opinion, and I find that very awesome. But I'm just as content to see it before everybody else, to be able to dream about and think about it and talk about it.

What advice would you give to young people who want to open a gallery some day?

Bernice Do not go into this because of money; go into it because of the passion—and that's sincere. I would

Bernice Steinbaum's appreciation for art goes beyond the main gallery where the one-person shows take place. In her private office, shown here, the art on the walls are works of artists that she represents. She thinks of it as her personal museum where the works change regularly depending on what the clients have bought. Photo by Marilyn G. Stewart.

tell them to learn as much art history as they can. It's the discerning eye that makes the difference between good artists and other artists. I would tell them that working as an intern in a gallery during the summer or a Christmas vacation is an absolute must.

I think they have to see a lot of art—that means every show that comes through their town. Find out what the local museum schedule is, and look at their permanent collection. Become a member and hear the artists they're showing speak about their work. If they're very interested in art, they should get an art publication like *Art in America* or *ArtNews*—they're both readable.

And then take the basics in college—Art History 101 and 102—whether they're interested in becoming an art professional or not. We tend to be visual illiterates; we don't know that something we're looking at is good unless we see it in writing. We don't trust our eyes. Sometimes, that trust comes when you've seen enough art.



of the bears as they feed on the fish.

Interdisciplinary Connection

Social Studies—Lead students in a discussion to consider the efforts of the United Nations to build unity and harmony throughout the world. Assign students to create posters that stress the unity of humanity and world peace. Encourage them to use a means of unifying a design that they studied in this chapter.

Review Questions

Review questions check student understanding. Key concepts are visually and verbally reviewed at the end of each chapter.

Studio Experience

Reinforce and extend the chapter's content with a manageable, hands-on Studio Experience. Building on the key concepts and studio exercises of each chapter, this culminating studio project stretches students as they express themselves through a range of media and techniques.

Lesson Cycle

A familiar three-step lesson cycle—**Prepare**, **Teach**, and **Assess**—allows you to plan your classes quickly and easily.

Student Artwork

Samples of student work illustrate the scope of the Studio Experience and how a student responded to the activity.

Materials

A list of inexpensive, readily available materials helps you prepare and plan.

Engage

The Engage feature helps teachers make lessons meaningful in the lives of their students.

Chapter 8 Teacher Material

Studio Experience Putting It All Together



Sharon Kim, *Self-portrait*, 1996. Detail.

Prepare

Time Needed:
Three 45-minute class periods
(extend as needed)

Lesson 1:
Draw and plan.
Lessons 2, 3:
Paint.

Objectives

Students should be able to

- Perceive and appreciate how artists create unity in their artwork.
- Perceive and appreciate how certain artworks are similar.
- Demonstrate their understanding of unity by creating a unified painting.
- Select paintings with a common element, theme, style, or technique, and justify their selection.

Materials

- pencils
- 8 ½" x 11" copy paper, or sketchbook
- 15" x 20" cold-press illustration board
- acrylic paints
- brushes
- water in containers
- palettes
- markers
- optional:**
- acrylic retardant
- acrylic gel
- palette knives
- masking tape (painters' grade) or drafting tape

Notes on Materials

- Test the masking tape by sticking it to and then removing it from a scrap of illustration board. Some brands of tape will remove the surface paper of the illustration board. Drafting tape works well because it will not tear the surface.
- Cold-press illustration board, which has a tooth to its surface, is suitable for pencil and for acrylic and tempera paints.
- Although some brush cleaners can remove dried acrylic paint from brushes, the fumes can be hazardous.

Before You Start

You might have students do the preparatory sketches for their painting outside of class, as homework.

Teach

Engage

- Ask students to describe a favorite artwork studied in this course and explain why they chose this piece of art. Was it the style, the subject, the meaning, or maybe an art element or principle such as the color or texture?
- Explain that in this lesson students will consider how some artworks are thematically or visually similar to each other.
- Show examples of visual parodies, such as Duchamp's *L.H.O.O.Q.* (1930). Allow students to parody, reinterpret, or appropriate a chosen artwork from the book.

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Teacher Edition, Chapter 8

Thinking Critically

- Direct students to review the images and the questions in **Think about it**. Ask them to describe the mood in each work and how each artist's style contributes to it.
- To consider how important unity is in delivering the artist's message, call on students to describe how the unity and arrangement of each composition focuses their attention on what the artist considered important. Ask what each artist tried to emphasize and convey. Suggest they describe what each work might look like if it were not unified.

Classroom Management

- Divide the class into groups of three to four students. Assign one of the images in **Take a look** to each group, and have each group member write how unity was achieved in the artwork (a variation of the first question in **Think about it**). After members share their ideas with their group, have groups report to the class.
- Direct the groups to answer the last two parts of **Think about it**. Have each group draw on the chalkboard how they would arrange these works in an exhibit. Ask groups to explain their arrangement to the class.
- Group members may work together to set up their materials—such as paints, brushes, and water—and clean their area at the end of class.

Assess

Evaluation

- Have each student discuss the unity in his or her work either with you or with another student. Then encourage students to write the answers to the questions in **Check it**.
- Display each painting with photocopies of the two artworks that influenced the student's work. Have students arrange an exhibit of the

paintings. Encourage them to group paintings with similar themes or dominant elements, such as color, and to explain their arrangement.

- Assign each student to write an explanation of what they were trying to achieve or communicate in their artwork. Then ask pairs of students to write what they believe to be their partner's message. Encourage the pairs of students to compare and discuss their responses to the art. Challenge the artists to suggest ways to clarify their messages.

Extend

Linking Design Elements and Principles

Rhythm

To emphasize how unity is created by repetition of elements, have students study Stella's *Raqa II* (fig. 8–8) to see how one form was repeated to generate a rhythm or movement. Teach students to create a cut-paper collage by repeating one geometric shape. Direct them to cut several sizes of circles, rectangles, or triangles from various colors of paper. Point out that spacing the same shape at regular intervals can create rhythm in a composition. Suggest to students that they move the paper shapes into several different designs before gluing them down. Their arrangement could become the design for their acrylic painting.

Color

To help students understand that they can easily unify an artwork by using just one color, instruct them to paint their picture with a monochromatic color scheme, which uses white, gray, and black mixed with a color to create various tints, tones, and shades of that color.

Line, Movement

Ask students to locate implied lines in Stella's *Raqa II*. Particularly in the large circle on the right, lines are interrupted, but the viewer's gaze seems to continue where the lines might have continued. Point out how lines carry the viewer's eye through the composition. Ask students to find other images in this chapter containing lines that direct the viewer's eyes to move through the composition.

Interdisciplinary Connection

Math

Students may design a gallery to exhibit the art in **Take a look**. They should make a scale diagram that shows the size of each artwork and its position and location in the gallery. Have them include their own acrylic painting in the diagram.

Inquiry

- Encourage students to interview people in their community who arrange displays, such as museum or gallery directors, retailers, window dressers, interior decorators, or florists. Direct students to ask these workers what their major considerations are as they arrange their displays, and how they decide what to include and which items will be next to each other. Have students write a report about their findings.
- Suggest that students research the art of one of the artists listed in **Take a look**. Students should research reproductions of the artist's works in books, on CD-ROMs, and on the Internet. After they find several different examples, ask students to describe the style and elements that the artist repeated among the compositions.

Extend

Extension strategies help you tailor your instruction to meet individual needs.

Interdisciplinary Connections

Seamlessly integrate the arts across the curriculum.

Inquiry

Promote a comprehensive, in-depth understanding through these timely research projects.

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