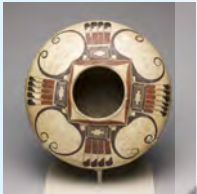


Essential Question: *How can artists and designers use pattern to organize and add interest to their work?*

	Overview and Introduction pages 342–345 pacing: One half of a period/20 minutes	11.1 Patterns from Nature pages 346–347 pacing: Two periods/90 minutes	11.2 Patterns in Manufactured Design pages 348–349 pacing: Two periods/90 minutes
Objectives	- Recognize motifs in patterns from nature. - Understand how artists and designers use pattern in manufactured designs. - Examine planned patterns in art and design including rows, grid, half-drop, alternating, radial, borders, and bands. - Identify random patterns.	- Recognize motifs in patterns from nature. - Demonstrate understanding of patterns in nature in your own work.	- Understand how artists and designers use pattern in manufactured designs. - Demonstrate understanding of pattern in manufactured designs in your own work.
Artwork	 Nampeyo, <i>Seed Jar with Sikyátki Motifs</i>  Cameroon, <i>Mbap Mteng (Elephant Mask)</i>  Japan, <i>Katagami with Geometric Pattern Imitating Warp Ikat (Kasuri)</i>	 Ancient Egypt, <i>Marsh Scene with Cat and Birds</i>  William H. Bradley, <i>The Modern Poster No. 32</i>	 Mexico, <i>Necklace with Jaguar Teeth-shaped Beads</i>  C. H. Bulger and Isaac Hamilton Rapp, <i>Donley County Courthouse</i>  Unangaġ (Aleut) Culture, <i>Covered Basket</i>
Key Terms	half-drop design motif pattern	planned pattern random pattern	motif
Resources	Teacher Resources Package: Pattern Summary, Real-World Photos	Teacher Resources Package: Pattern Summary	Teacher Resources Package: Pattern Summary

Texture in Art

Our world is full of a rich variety of surfaces that provide us with both information and visual enjoyment. One of the features of surface quality is **texture**, the physical surface structure of a material. Woven fabrics, for instance, have particular tactile surfaces. They range from the closely knit fibers of silk to the looser, rougher weave of burlap. We can often readily identify a material by its texture: glass is smooth and slick; sand is gritty and fine.



Fig. 6-2. The forces of nature can change the texture of an object. These rocks have been made smooth by the force of flowing water. What other natural or manufactured objects undergo such a change?
Pebbles on a beach.
Photo © Adobe Stock/kristinamore.



Fig. 6-3. Some artists delight in depicting textures as realistically as possible. Describe the different textures you see represented in this painting.
Anna Alma-Tadema, *Sir Lawrence Alma-Tadema's Study, Townshend House, London, 1884*.
Brush and watercolor, gouache, pen and brown and black ink, graphite on white paper, 13" x 17 1/8" (33 x 45 cm).
Cooper Hewitt, Smithsonian Design Museum Collection, Thaw Collection, 2007-27-72.

Prepare

PACING

½ period/20 minutes

ESSENTIAL QUESTION

What methods do artists and designers use to incorporate texture into works of art and design?

KEY TERM

texture An artwork's actual or implied surface quality, such as rough, smooth, or soft. (*textura*)

Teach

ENGAGE

To introduce students to texture and to call their attention to it in their environment, ask them to look around the classroom and describe how different surfaces might feel. For example, they might describe a desk surface as smooth and the ceiling tiles as grooved.

EXPLORE THE IMAGES

- Have students describe the natural textures of the beach pebbles in **Fig. 6-2**. What are some other examples of materials with textures changed by erosion or weathering? (sea glass, canyon walls, riverbeds, and so on)
- Ask students to describe the textures in Anna Alma-Tadema's *Sir Lawrence Alma-Tadema's Study* (**Fig. 6-3**). What soft textures do they see? (feathers, fabrics, fur) Smooth textures? (wooden furniture, stained glass, mirror) Rough textures? (fire screen, fan, chair caning)

Resources

Teacher Resources Package

Texture Summary
Real-World Photos

Interdisciplinary Connection Geology, Earth Science

Rocks and minerals have distinctive surface textures. This is one means that geologists use to identify them. Either collect a variety of different types of rocks, or ask the science teacher for samples. These might include schist, basalt, phyllite, conglomerate, mica, serpentine, gneiss, marble, and quartz. Have students draw or paint the texture of a rock sample and write a description of it.

More About Anna Alma-Tadema

Originally from Belgium, artist Anna Alma-Tadema (1867–1943) moved to England as a young child with her father, Dutch artist Lawrence Alma-Tadema. She is known for her highly detailed paintings of portraits, flowers, and interiors. In addition to exhibiting her paintings at the Royal Academy of Arts in London, Alma-Tadema displayed her work at the Paris Exhibition in 1889 and the Chicago World's Columbian Exposition in 1893.

Key Terms

implied texture The perceived surface quality in an artwork. (*textura implícita*)
real texture The actual surface quality of an artwork. (*textura real*)
texture An artwork's actual or implied surface quality, such as rough, smooth, or soft. (*textura*)

Teach

USING THE ESSENTIAL QUESTION

Artists and designers incorporate surface qualities, both real and implied, into their work. The way light shines onto objects, whether they are works of art or shown in an artwork, affects how the objects' textures appear. Artists and designers can use the textural qualities of materials alone or in combination to create three-dimensional works, two-dimensional works, and the built environment.

Ask students to describe some of their favorite textures (cat's soft fur, bumpy Bubble Wrap, smooth leaves). Then have them describe their least favorite textures (rough sandpaper, jagged scales, scratchy burlap). How might they use these textures to express mood in an artwork?

Chapter at a Glance

Essential Question

What methods do artists and designers use to incorporate texture into works of art and design?

You Will Learn

- how real textures can be felt, while implied textures have the appearance of texture.
- how light affects our perception of textured surfaces.
- how artists use real and implied textures to add visual interest to their artwork.

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- Learning Objectives
- Differentiate between real and implied textures.
 - Understand how light affects the perception of texture.
 - Explore how artists and designers use texture in three-dimensional artwork, two-dimensional artwork, and the built environment.
 - Create a hand-built ceramic sculpture with texture that illustrates a word or phrase.
 - Create a textured digital illustration of architecture using typography.
 - Create a found-object assemblage with real textures, form, color, and proportion to communicate meaning.

Key Terms

English	Spanish
implied texture	textura implícita
real texture	textura real
texture	textura

Chapter Resources

Teacher Resources Package

- Texture Summary
- Real-World Photos
- Looking at Art: Texture Handout
- Studio Experience Student Handouts
- Studio Experience Rubrics
- Studio Experience Lesson Plans
- Chapter Review Texture Handout