

COLUMBUS
CITY SCHOOLS

**Visual Art
Substitute
Packet**

Drawing/ Shading

7 ELEMENTS OF ART SKETCHBOOK

Trace 7 circles on to one page in your sketchbook; be sure to utilize your space

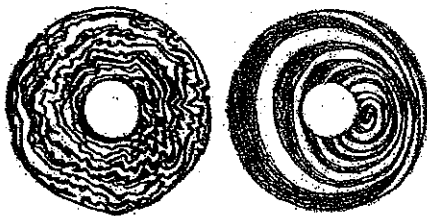
Using pencil, then colored pencil, visually describe each of the 7 elements of art.

Craft should be exceptional - no pencil lines showing, controlled color application, well thought out designs

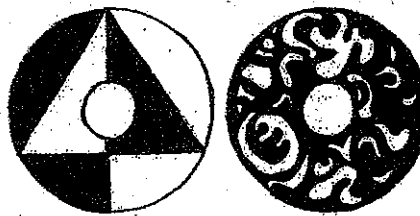
Be creative and original with your each of your examples

Use the 6 examples below and the title of this handout (example of form) to inspire your sketchbook assignment

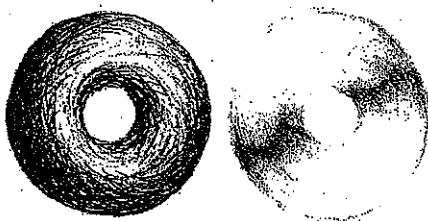
line



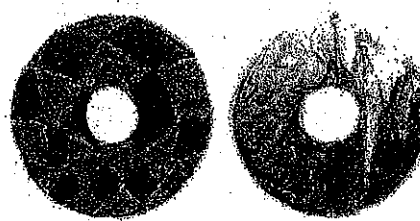
shape



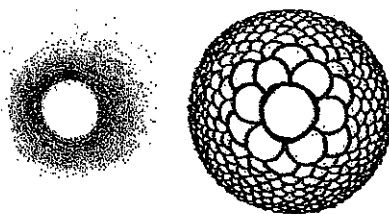
value



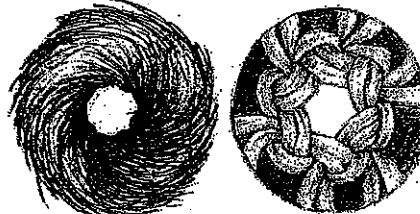
color



space



texture





ELEMENTS OF DESIGN

LINE: Artists use line to lead our eyes through a work of art: a line is the path of a moving point through space. Line may also express energy, emotion, and movement/direction.

SHAPE: A flat, 2-dimensional area having length & width. All shapes can either be classified as geometric (precise, described by mathematical formulas) or organic/amorphic (free-form & irregular)


FORM: Objects having the 3 dimensions of length, width, & depth. Also classified as either geometric or organic/amorphic. A form has 2 important features: Mass (the exterior size & bulk) & volume (the interior space).

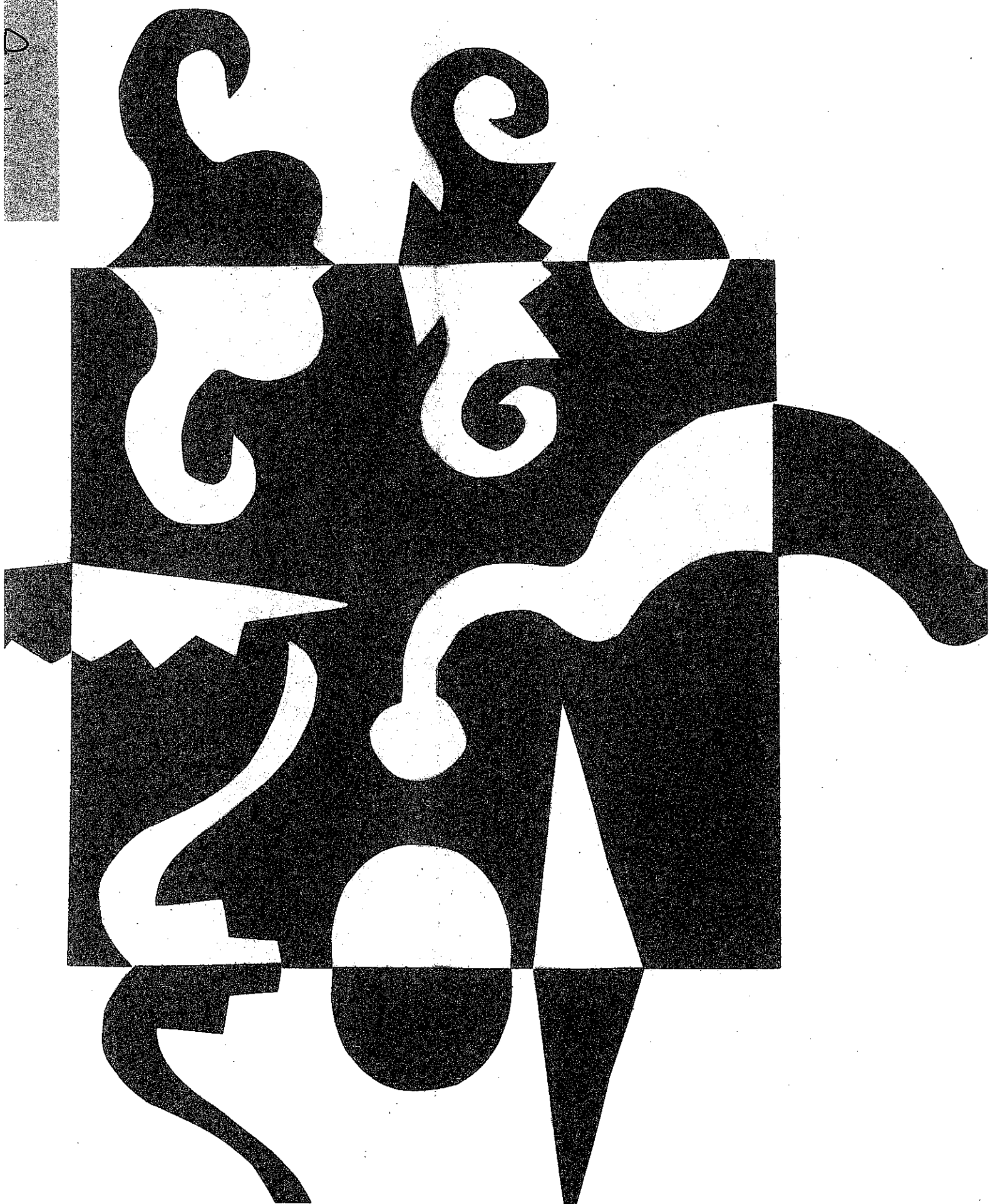
SPACE: Often thought of as the distance or area between, around, or within things. Some spatial relationships include: Figure-ground relationship; positive/negative space; & foreground, middle ground & background space. Also deals with the illusion of depth, the perceptual conception of whether an object is flat 3-dimensional.

COLOR: The various wavelengths that make up light are absorbed & reflected by the objects in our environment. Reflected wavelengths allow us to "see" color. When talking about a color, we can refer to it be its distinct qualities: HUE (name), INTENSITY (Brightness & purity, or quality of light), & VALUE (Lightness or darkness, or quality of light)

VALUE: By adding the neutral colors of black & white to a hue, we can alter a color's value. Black creates a dark value we refer to as a shade & white changes a color to a light value we refer to as a tint.

TEXTURE: The quality of a surface, or its texture, can describe how things feel (actual/touch) or look as though they might feel (simulated/visual), if touched.







0
100



COLUMBUS PUBLIC SCHOOLS
ART LESSON PLAN
POSITIVE/NEGATIVE SHAPE COLLAGE

GRADE LEVEL: Intermediate—Grades 3, 4, 5
ART STRAND / ART SLC / ART BENCHMARK

2.1.A
Connect ideas, materials, procedures, and techniques while creating works of art

CONNECTING DISCIPLINE
STRAND / SLC / BENCHMARK

MATHEMATICS

THEME / CULTURE

Abstract, geometrical shapes

PRODUCT

Collage

MATERIALS / MEDIA

6"x6" Colored construction paper pencil 12"x12" white paper scissors glue

VOCABULARY

Negative shapes symmetrical positive shapes balance geometrical

PROCESSES / PROCEDURES

1. Have the students draw abstract or geometrical shapes on the colored paper with a pencil. Make sure each shape is connected to the edge of the paper, and that none of the edges overlap.
2. Cut out the shapes. Remind students *to throw nothing away!* On the white paper, reassemble all the pieces of paper (like a puzzle).
3. Like turning the page of a book or opening a door, fold the cut shapes out so that they create a negative reflection. When all the shapes are turned out, the original smaller square should still be apparent; every folded-out shape should maintain the edge of the square.
4. After allowing enough space, glue all the colored paper shapes to the white paper. (start with the center "square" that now has many shapes removed. Be sure all shapes are arranged, and fit on the paper before doing any gluing!

ASSESSMENT

Did the students line up the shapes evenly so that you can see the inside square?

RESOURCES

EXAMPLE -it is extremely helpful to have an example to show the students

Vocabulary:

draw, shapes, images, design, listen, understand, unique, identify, imagine, arrange, line, straight, curve, circle, square, triangle, color, similar, different, aware, hand, eye, sound, new

What You Need:

- 9x12" white drawing paper
- markers (or you can substitute crayons, pencil crayons or pastels)

What You Do:

- Teacher will call out directions for their students.
- Students will draw what they hear.
- Students should be encouraged to listen carefully to the directions.
- Students should not look at one-another's work while doing this exercise.
- Teacher can use the following directions or they can make up their own:

Procedure

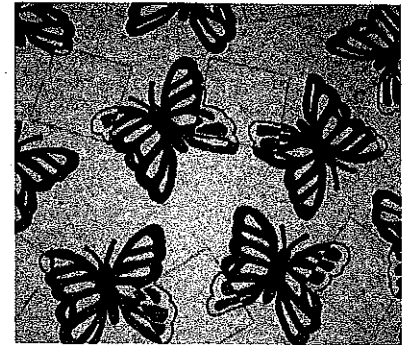
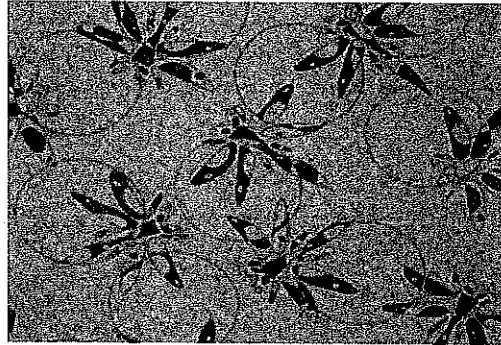
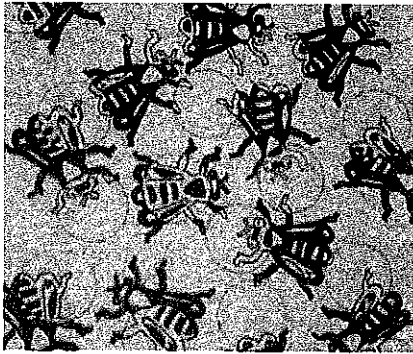
1. Write your name on the back of your paper
2. Draw four straight lines from one edge of your paper to the other.
3. Draw two more straight lines from one edge of you paper to the other only this time, make the lines cross over the lines you have already drawn.
4. Draw five circles - any size - anywhere on your paper.
5. Draw two curved lines beginning at the edge of the paper and ending up somewhere in the middle of the paper.
6. Fill in three of the five circles.
7. Fill in four areas of your paper however you would like.

If Time Permits

The work should be put on display in the classroom and a discussion should take place.

Do the drawings look the same? Different? How are they similar? How are they different? Why?

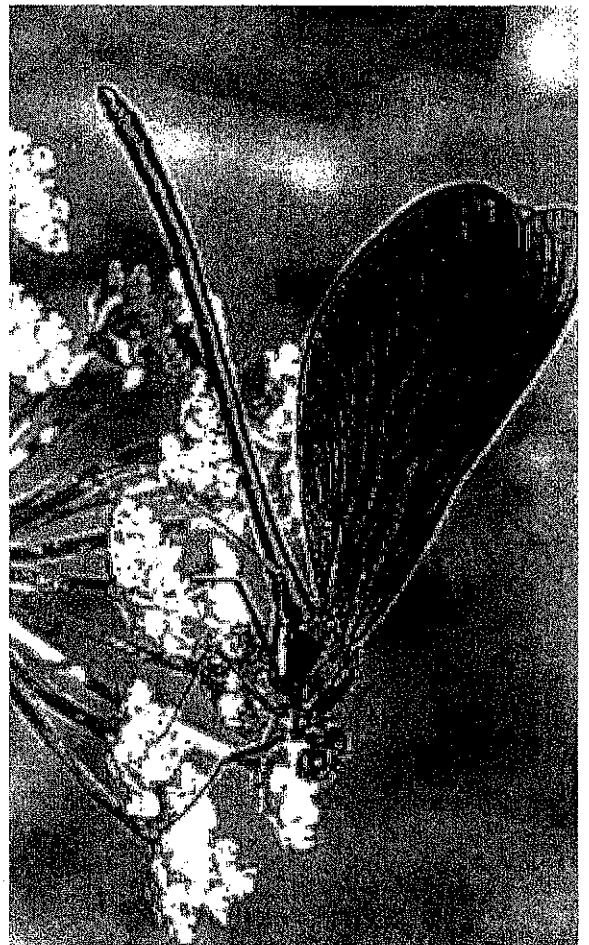
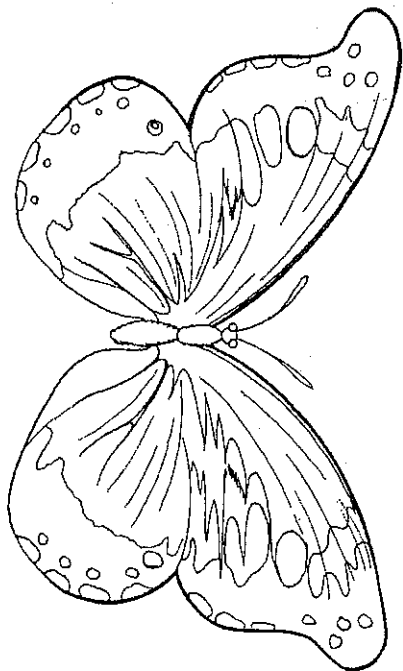
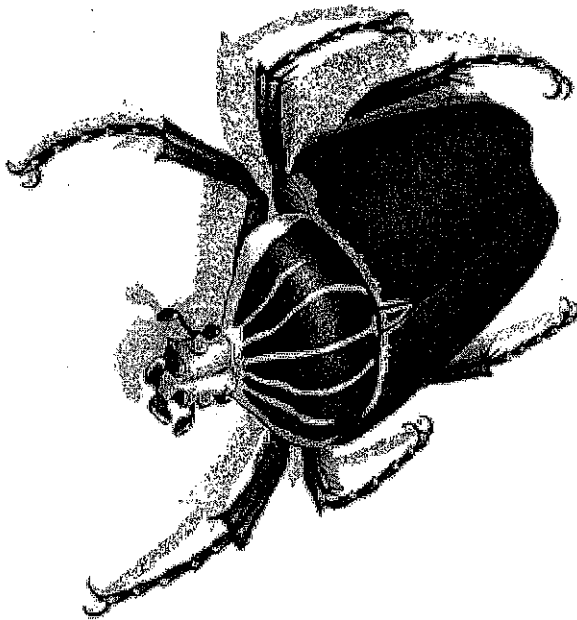
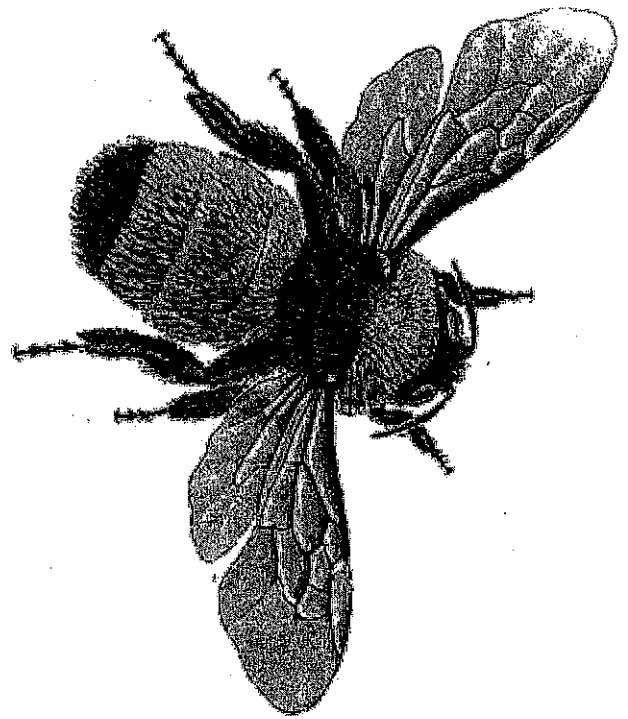
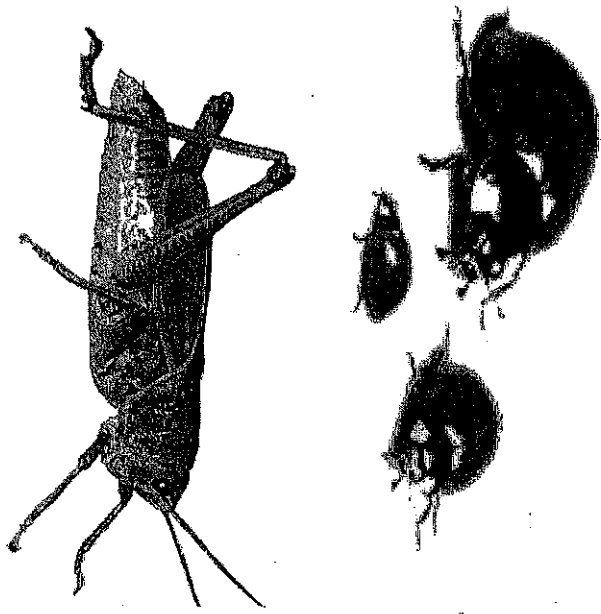
POSITIVE/NEGATIVE BUGS



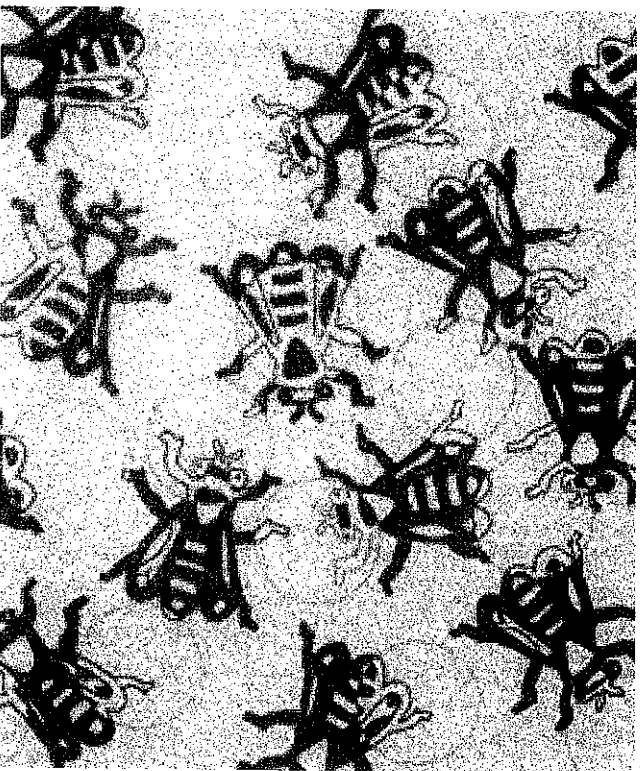
Procedure:

- Draw a bug of your choice that fills a 4-inch square paper. Use plenty of shape details, no plain lines. Patterns can be real or invented. Go over the drawing in Sharpie marker. **THESE BUGS NEED TO BE DRAWN BY YOU, NOT TRACED FROM THE SOURCE MATERIAL!**
- Place the bug drawing under the 12-inch square white drawing paper, and then trace (about 6-8 times) in an alternating random pattern filling the paper, including in some cases going off the edges of the paper.
- Finish creating bug composition by tracing the original drawing (if you did not finish completely on Monday)
- Cut out a geometric shape from a 4 inch square piece of white drawing paper (i.e. triangle, circle, star, rectangle, etc.).
- Trace shape on 12-inch square paper with alternating bug design, with at least one shape overlapping each bug, but no shapes overlapping each other.
- On the 4 inch square original drawing of the bug, color in where you want the black and where you want the white areas to be. On the 12-inch square, any part of your bug outside the geometric shape should be colored the same way as the one on your 4-inch square drawing. Any area inside the geometric shapes should be colored opposite of the 4-inch square original drawing. Neatly outline the geometric shapes, but do not fill them in solid.
- Continue adding the black sharpie to the appropriate areas based on the guidelines below. On the 12-inch square, any part of your bug outside the geometric shape should be colored the same way as the one on your 4-inch square drawing. Any area inside the geometric shapes should be colored opposite of the 4-inch square original drawing. Neatly outline the geometric shapes, but do not fill them in solid.

PUT YOUR NAME ON YOUR PAPER!



Examples of Completed Artworks



What You Need:

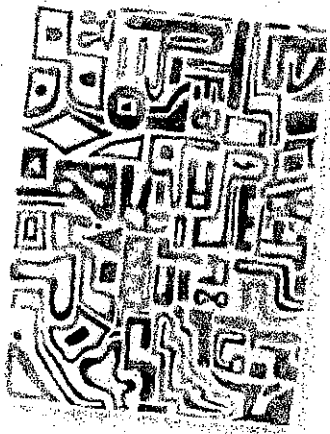


9X12" White Drawing Paper

Markers, Colored Pencils

What You Do:

1. Place your name on the back of the paper.
- 2.



Begin in one spot on the paper and start drawing doodles. Create as many doodles as you like ... the only rule is that no doodles should overlap or interfere with any other doodles.

3. If you wish, you can keep the doodles the same. In other words, draw only geometric shapes (ie squares, triangles, circles etc.) or draw only organic shapes (squiggly "natural" shapes).
4. When you have filled your paper with doodles, begin coloring in.
5. You may use solid color, lines, cross hatching, dots, dashes ... whatever you like.

Name_____

Identity Drawing Lesson

Answer the following questions using a drawn image on the drawing paper provided. Make sure to add detail, shading, etc. Arrange the answers in a way that creates an interesting composition and communicates your identity. You may use colored pencils for color or your pencil for shading. Make sure your name is on the back of your work and turn in your work at the end of class.

At age 5 I was_____.

At age 10 I was_____.

Now I am_____.

At 25 I will be_____.

At 40 I will be_____.

At 60 I will be_____.

Name_____

Identity Drawing Lesson

Answer the following questions using a drawn image on the drawing paper provided. Make sure to add detail, shading, etc. Arrange the answers in a way that creates an interesting composition and communicates your identity. You may use colored pencils for color or your pencil for shading. Make sure your name is on the back of your work and turn in your work at the end of class.

At age 5 I was_____.

At age 10 I was_____.

Now I am_____.

At 25 I will be_____.

At 40 I will be_____.

At 60 I will be_____.

Name _____

Op Art

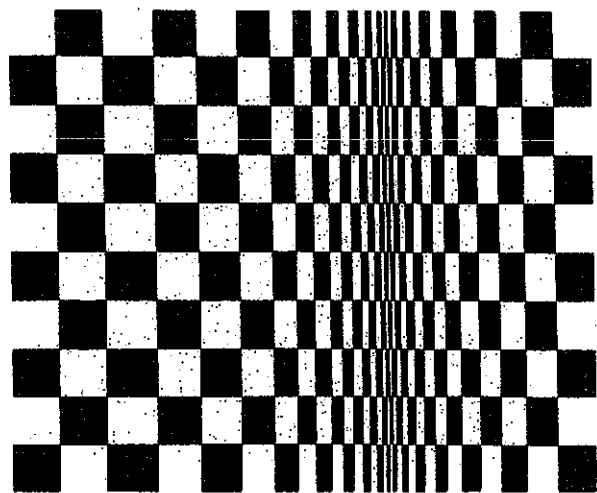
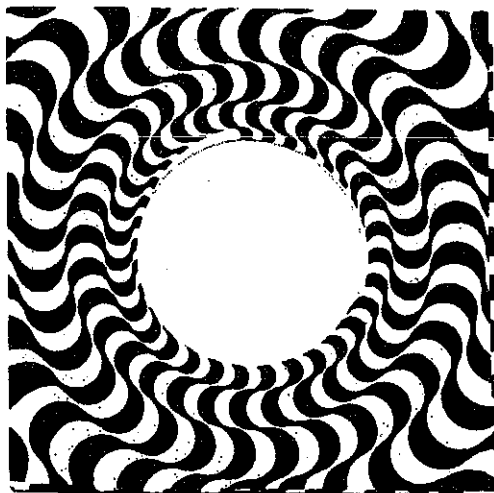
The term Op Art refers to Optical Art. Op Art followed the Pop Art movement of the 1960's. It was first called "kinetic art" (art which moves) because some of the art actually moved or appeared to move because of the way the designs play tricks on our vision. The visual effects include vibrating colors, concentric colors, afterimages, and pulsating patterns that disturb the eye and cause it to see images or movement on a flat surface. The Op Art illusion often compels the viewer to look away yet demands the eye look back again.

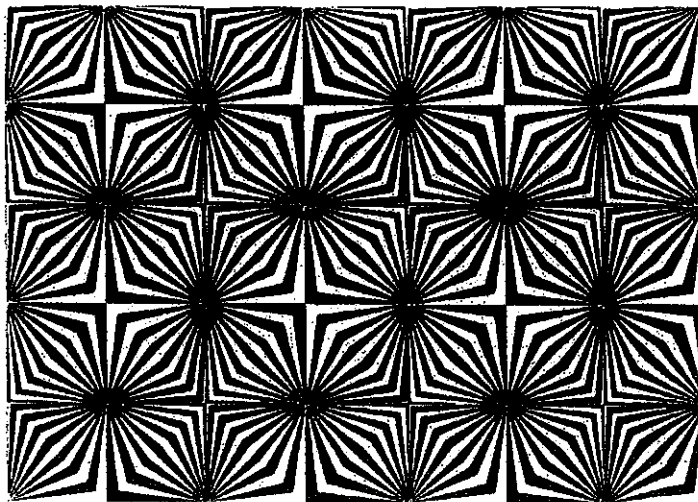
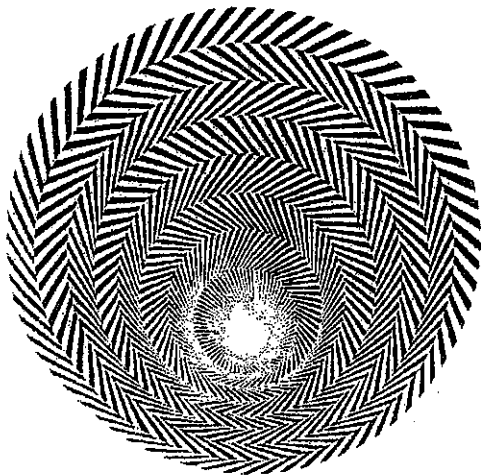
Joseph Albers and Victor Vasarely emerged as the "fathers" of the Op Art movement. Joseph Albers, from Germany, experimented with the interaction of color. In his work, he makes "colors do something they don't do themselves." Vasarely, from Hungary, explored visual illusions and retinal vibrations. He combined geometric elements with color and value to result in optical illusions.

One of the most Op art illusionists is Bridget Riley. Her work includes black and white linear works which make the picture plane wave, billow, and vibrate.

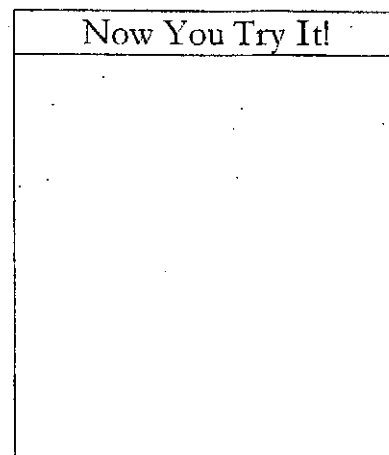
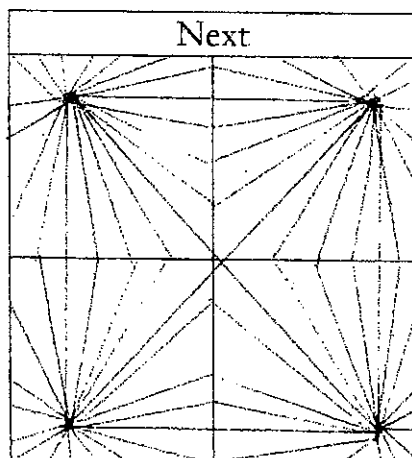
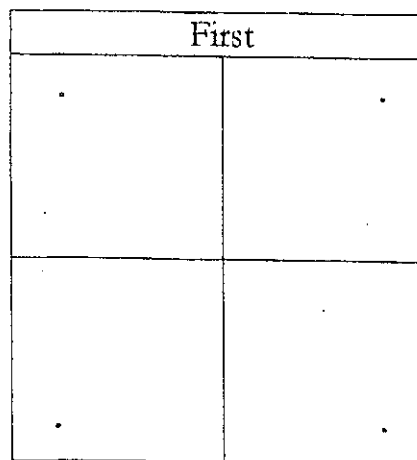
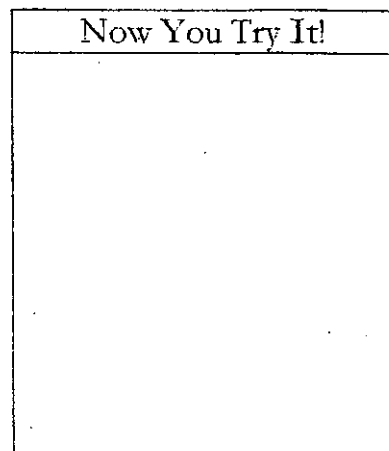
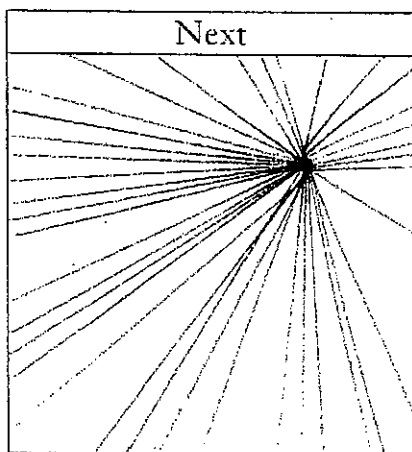
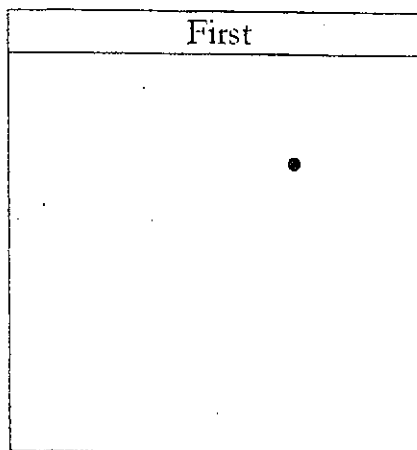
Although Op Art did not last long as a leading movement, its effects were powerful. Its influence on fashion designs, textile designs, product designs, music, and advertising is immeasurable. Our environment reflects the Op Art world we live in today.

Check out these Artists' Work!

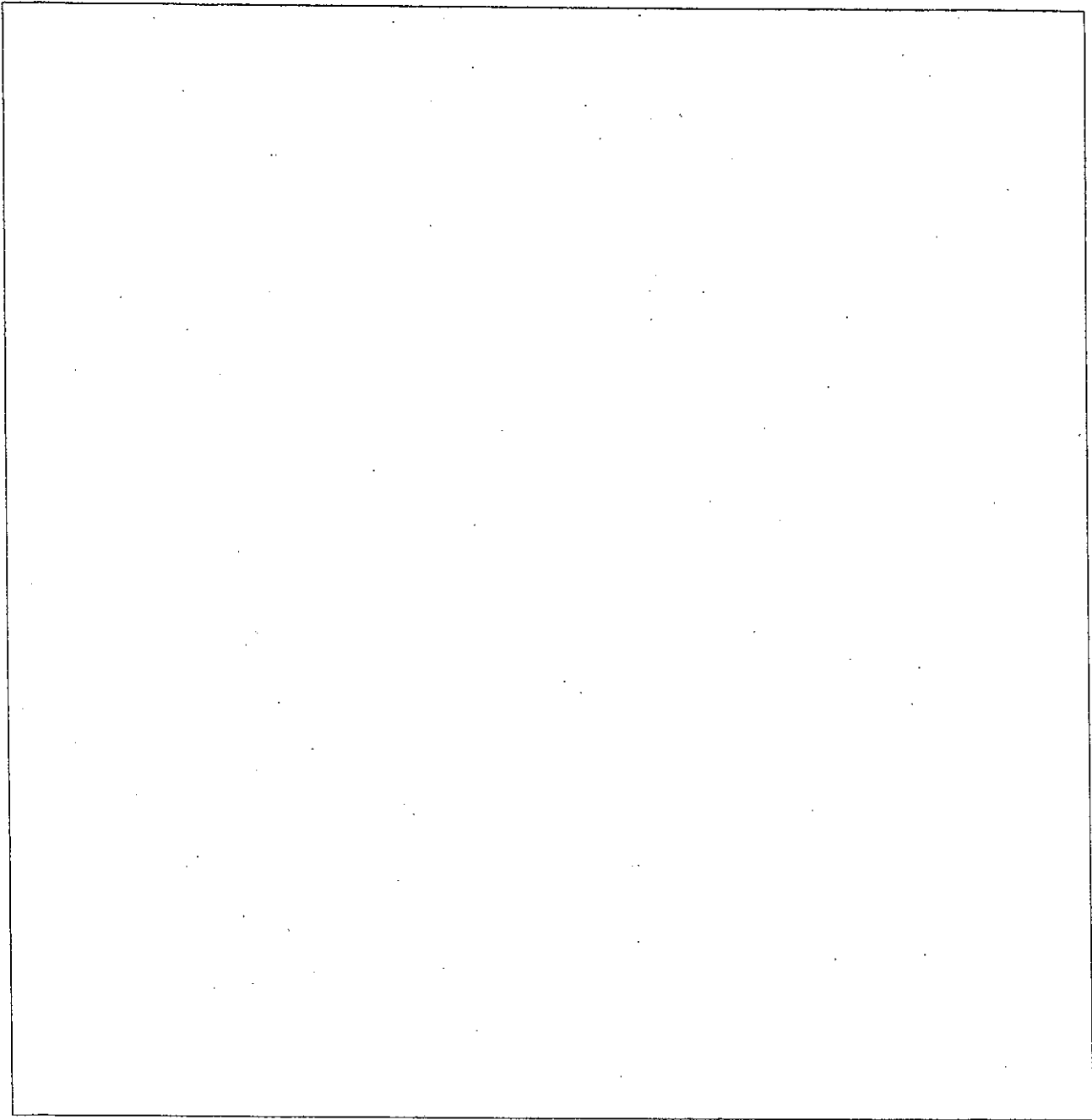




Student Practice



Now...Design Your Own!

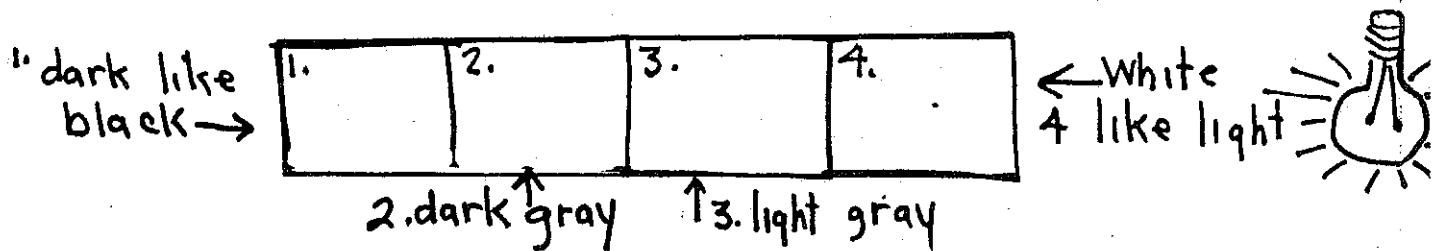


Shading with a pencil

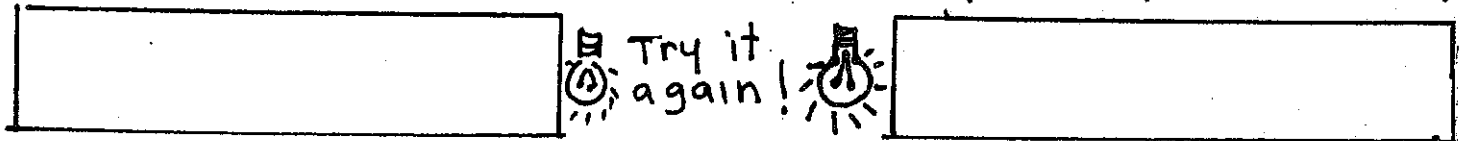
Name _____

Artists make objects three dimensional by shading. They think about where the light is. The lightest side of the object is nearest to the light. The darkest side of the object is away from the light.

① Can you shade in the steps?

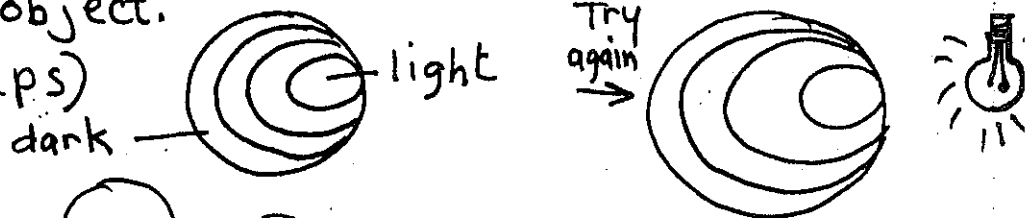


② Can you shade without showing the steps? (Press hard with the pencil and gradually lift up the pencil.)

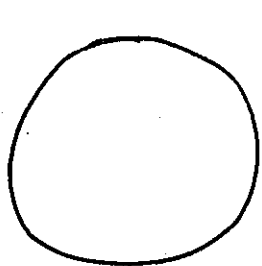


③ When objects are round the light and dark curves around the object.

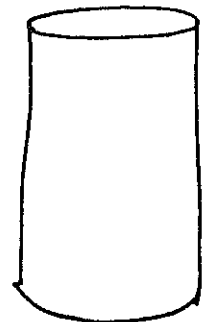
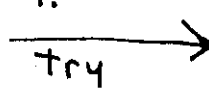
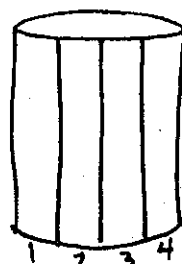
(try it in steps)



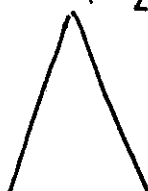
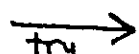
try without the steps

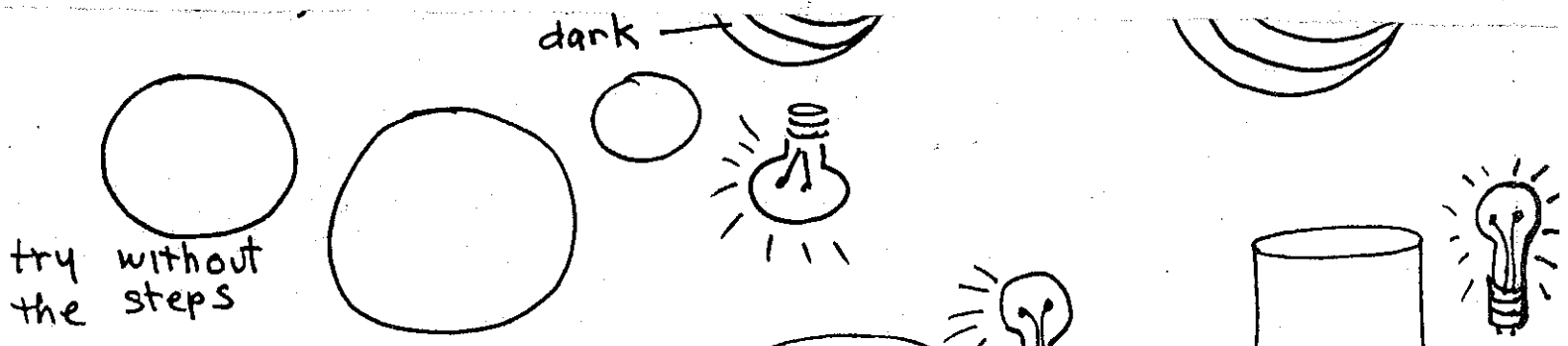


④ Now try a cylinder.

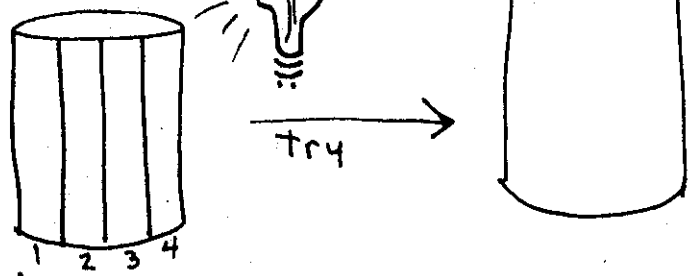


⑤ How about a cone?

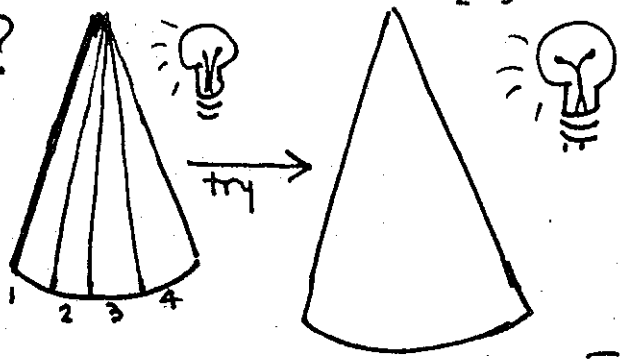




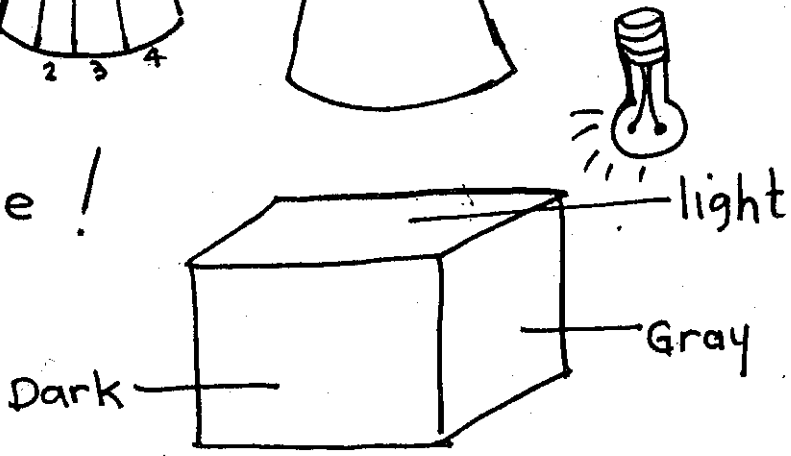
④ Now try a cylinder.



⑤ How about a cone?



⑥ A cube!

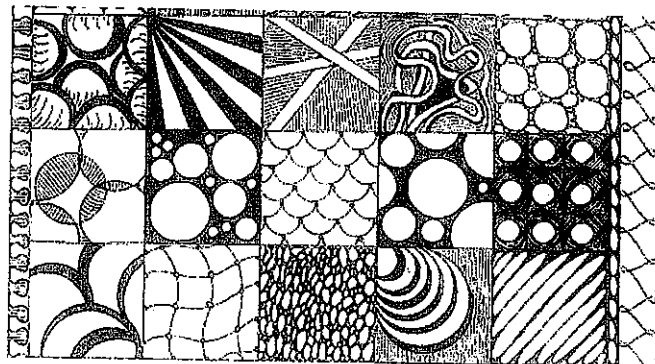
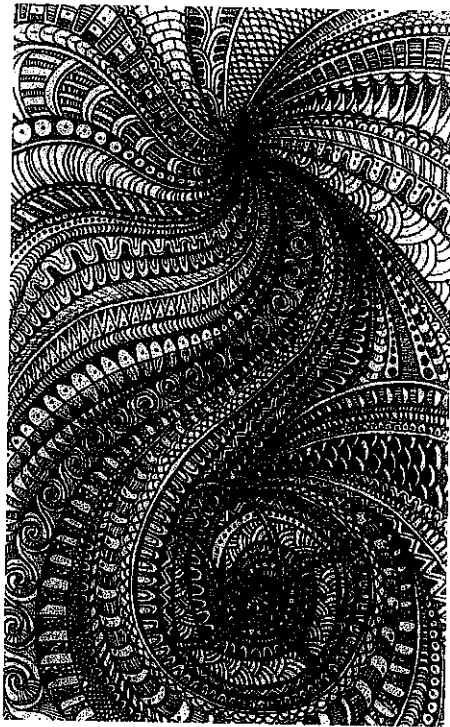


Name _____
Zentangle Design

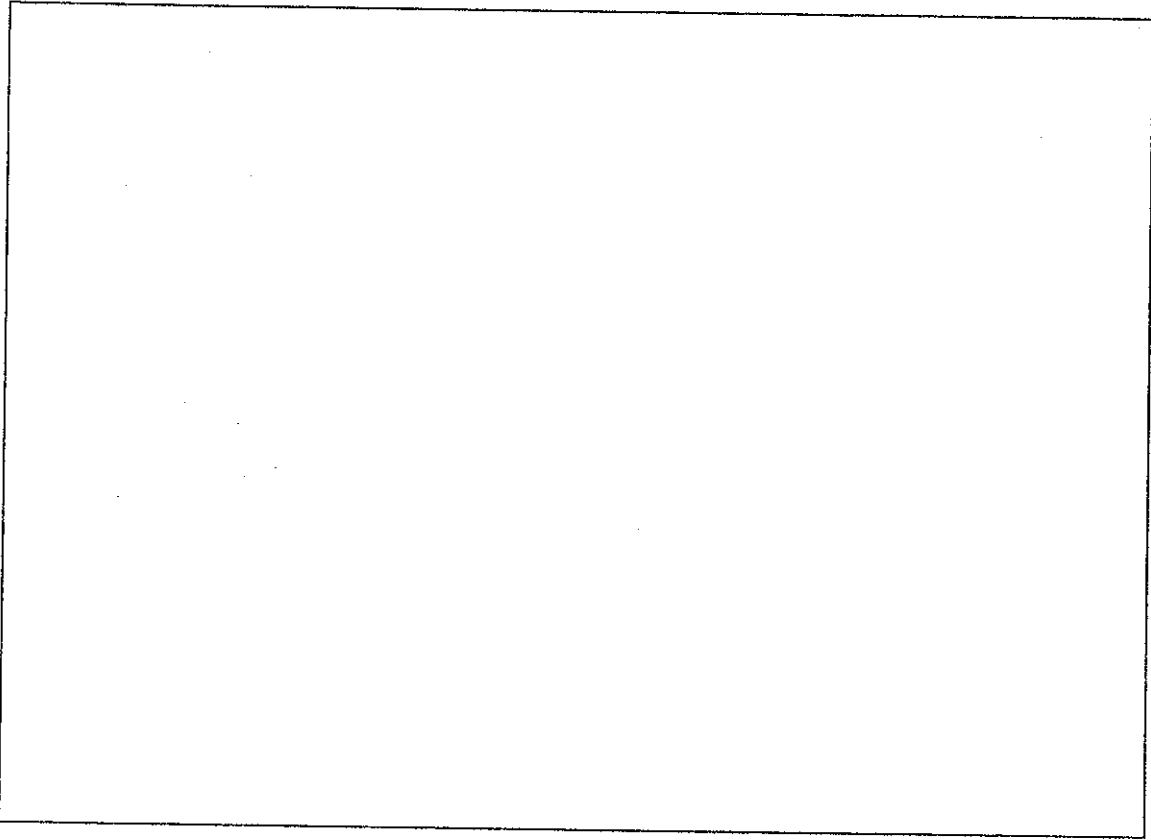
Creating a Zentangle is a form of “artistic meditation” as one becomes completely engrossed in making each pattern, deliberately focusing on one stroke at a time. They are miniature pieces of unplanned, abstract art created through a very specific Method from an ensemble of simple, structured patterns called tangles. Characteristics of Zentangles are that they have no orientation allowing the viewer to look at it from any vantage point, can be drawn with either hand, are a collection of patterns, and are small enough to be completed in 15 minutes.

A Zentangle is not intended to be a representation of some thing. Both the tangles used, and the resulting completed artwork are intended to be unplanned, abstract, non-objective creations that grow organically as you make each deliberate stroke. Rulers, straight edges, or other mechanical aids are not used in Zentangle.

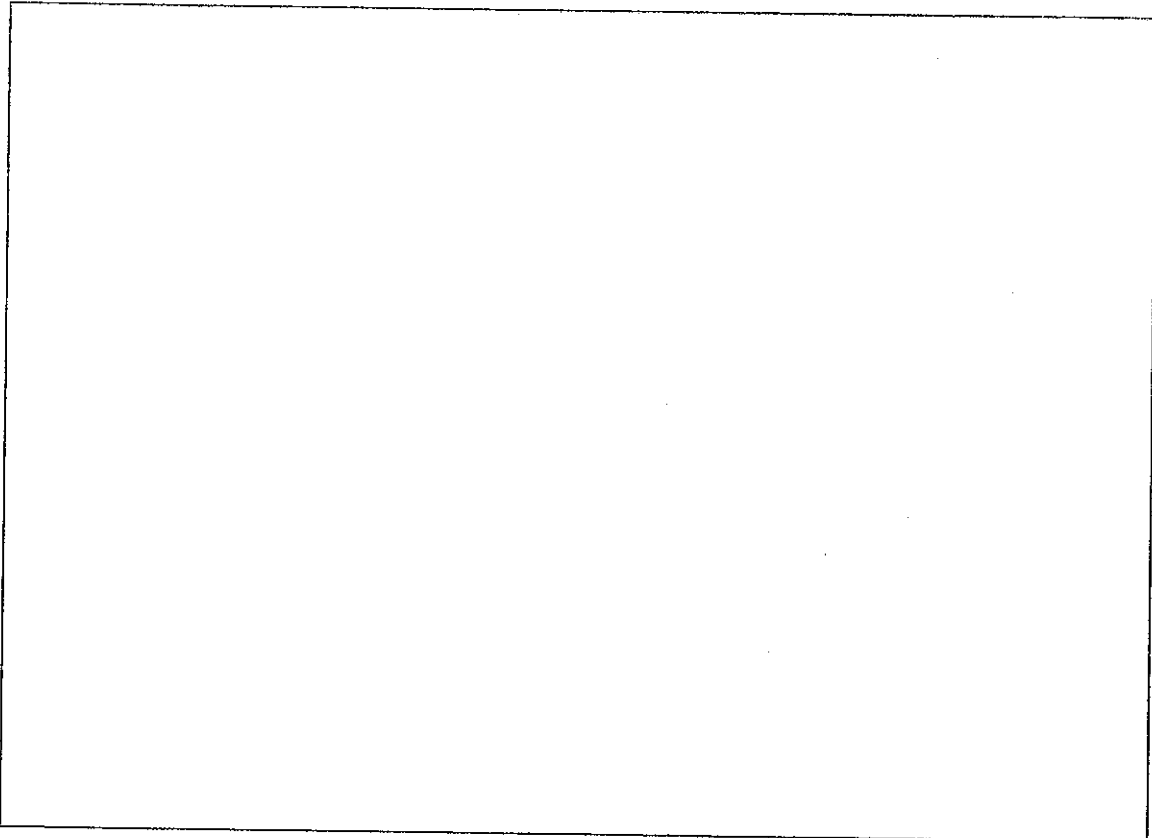
Below are some examples of Zentangle designs:



#3



#4



BAD HAIR DAY

Begin this lesson with drawing the head shape of a person (upside-down egg shape), filling the lower half of your paper. Then place your guidelines on the head shape- directions are listed below. Next, add the neck, which should come down off the bottom of the paper. Finally, use the guidelines to add the eyes, nose, mouth, and ears.

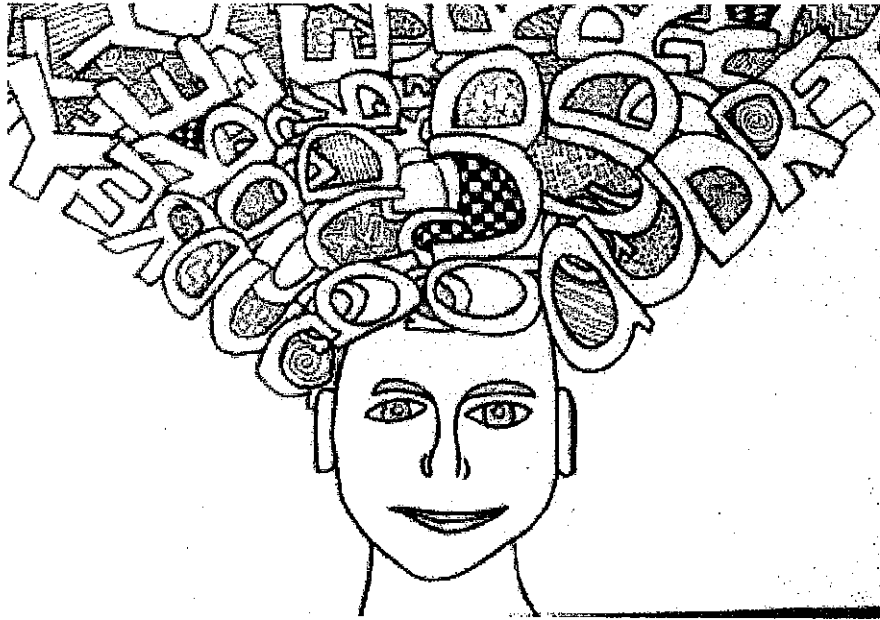
Directions for how to place guidelines on a face.

1. Place a dot in the middle of the face.
2. Draw the eye line slightly above the dot.
3. Half way between the eye line and the chin, draw the nose line.
4. Finally, draw the line of symmetry down the middle of the face.

Once the face is drawn, then you will create "Bad Hair". In the example below, one student used their name repetitively to create the hair, but it can also just be repeated line and shape that create the hair. The requirements for this lesson include drawing a minimum of 5 different values, and 5 different line patterns. The values are achieved through variations of line thickness and distance. The drawing should first be created in pencil, then go over the lines (not the guidelines, but all others) using black permanent marker on your 12"x18" white paper.

**POT YOUR NAME ON THE BACK OF YOUR PAPER
OR YOUR ARTWORK WILL NOT BE GRADED AND
YOU WILL RECEIVE A 0%.**

Turn in all work at the end of the class period!



Color Theory

COLOR THEORY WORKSHEET

Use color pencils to complete the following exercises

Name: _____

Period _____ Date _____

PRIMARY COLORS cannot be made from any combination of colors. Fade intensity from top left to bottom right – heavy to light – Stay inside the edges of your box

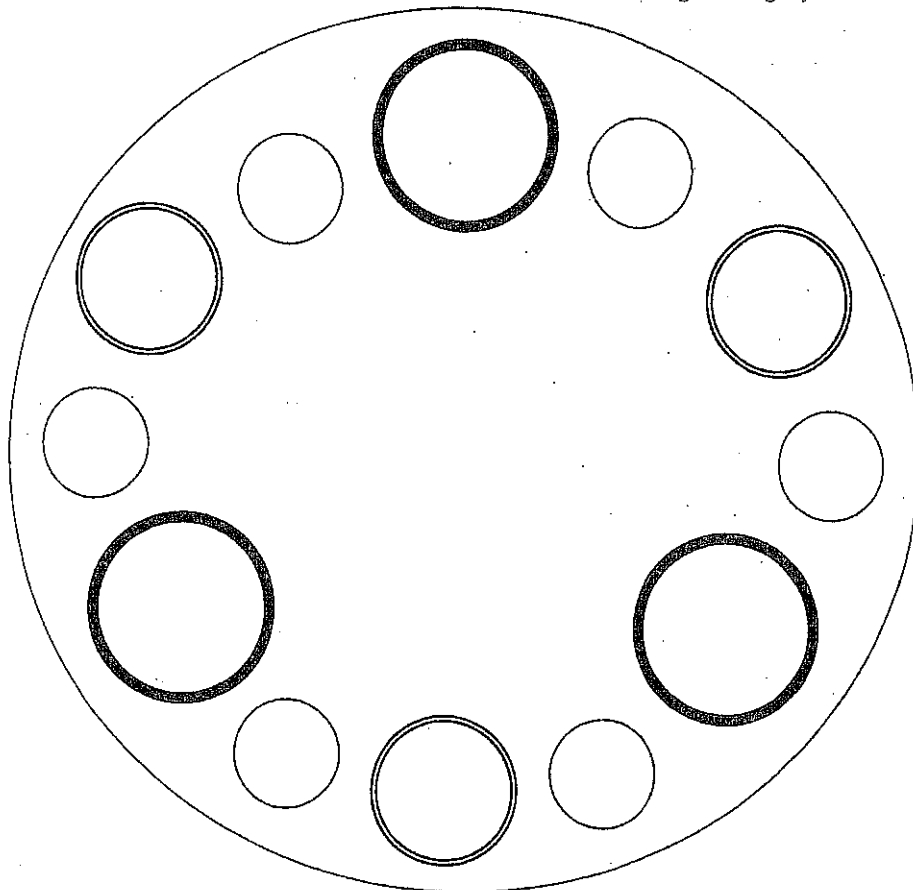
RED	YELLOW	BLUE

SECONDARY COLORS are made from combining 2 primary colors) Fade intensity from top left to bottom right – heavy to light – Stay inside the edges of your box. Mix your own colors – no cheating

Red + Blue = PURPLE	Yellow + Blue = GREEN	Yellow + Red = ORANGE

Sir Isaac Newton realized that the colors of the spectrum could be seen as a circle and thus the color wheel was invented. THE COLOR WHEEL is made of the primary and secondary colors plus all of the colors in-between tertiary colors (a primary + a secondary)

Shade the circles in lightly in the center and darker and more saturated on the edge to give the center a reflective quality. Analogous Colors are side by side on the color wheel: Red, red-orange, orange, yellow-orange, yellow



ANALOGOUS COLORS

Analogous colors are side by side on the color wheel – these are the transitional colors. In this exercise you will limit yourself to 5 analogous colors in your palette

- ☐ Use the boxes below to create 5 analogous colors. Example: green, yellow/green, yellow, yellow/orange, and orange. No colors were skipped; see your color wheel for ideas.
- ☐ The fade your colors from dark at the top to light at the bottom
- ☐ Be sure to label each box with the color it contains

A TINT

Hue (a color) + White = Tint

Select a hue and allow increasing amounts of white from the page to show through

The box on the left will be pure saturated hue (no white) the box on the right will be pure white

Pure Hue						Pure White

A SHADE

Hue (a color) + Black = Shade Use the same hue you used in the exercise above

Start with a value scale - dark on left white on right

Alternate between the hue and black - intense on left and light on the right

Pure black + intense hue			Medium black + medium hue			White + Light hue

COMPLIMENTARY COLORS:

Colors which are directly across from each other on the color wheel. When complimentary colors are placed next to each other they appear to be brighter and more intense than when sitting next to other colors.

Mixing a color with its compliment will **neutralize** the intensity of the color, this is great for depicting shadows and distance.

The farther away a color is the less intense it becomes, artists generally add white or black and a compliment.

Examples: Yellow and Purple

Blue and Orange

Red and Green

Fade intensity from top to bottom - heavy to light - Stay inside the edges of your box

RED	RED + G	RED + GG	RED/GREEN	GREEN + RR	GREEN + R	GREEN
YELLOW	YELLOW + P	YELLOW + PP	Yellow/purple	PURPLE + YY	PURPLE + Y	PURPLE
ORANGE	ORANGE + B	ORANGE + BB	Orange/blue	BLUE + OO	BLUE + O	BLUE

NEUTRALIZING COMPLIMENTS

Select one set of compliments for the exercise below

Orange and Blue

Red and Green

Yellow and Purple

- ☐ Top row label your complimentary colors (2 colors which are opposite on the color wheel)
- ☐ Work from a pure saturated hue in the bottom row to a very faint tint in the top row
- ☐ Mixed in will be a deep black in the bottom row up to a white in the top row

	blue	Blue + little orange	Orange + Blue	Orange + little blue	orange
white					
Less white					
Light grey					
Med grey					
Dark grey					
black					

Examples of compliments are:

- Red/Green
- Blue/Orange
- Yellow/Purple

NEUTRALIZING COMPLIMENTS

Select one set of compliments for the exercise below

Orange and Blue

Red and Green

Yellow and Purple

- ☐ Top row label your complimentary colors (2 colors which are opposite on the color wheel)
 - ☐ Work from a pure saturated hue in the bottom row to a very faint tint in the top row
- Mixed in will be a deep black in the bottom row up to a white in the top row

NEUTRALIZING COMPLIMENTS

Select one set of compliments for the exercise below

Orange and Blue

Red and Green

Yellow and Purple

- ☐ Top row label your complimentary colors (2 colors which are opposite on the color wheel)
 - ☐ Work from a pure saturated hue in the bottom row to a very faint tint in the top row
- Mixed in will be a deep black in the bottom row up to a white in the top row

Name _____
Color Word Vocabulary

Directions- Using Chapter 4 of Exploring Visual Design, write complete definitions of the following color words. Please write in complete sentences. (5 points each)

Spectrum- _____

Pigment- _____

Neutral- _____

Hue- _____

Primary Colors- _____

Secondary Colors- _____

Complementary Colors- _____

Tint- _____

Shade-_____

Intensity-_____

Tone-_____

Analogous Colors-_____

Monochromatic-_____

Cool Colors-_____

Warm Colors-_____

4 Color

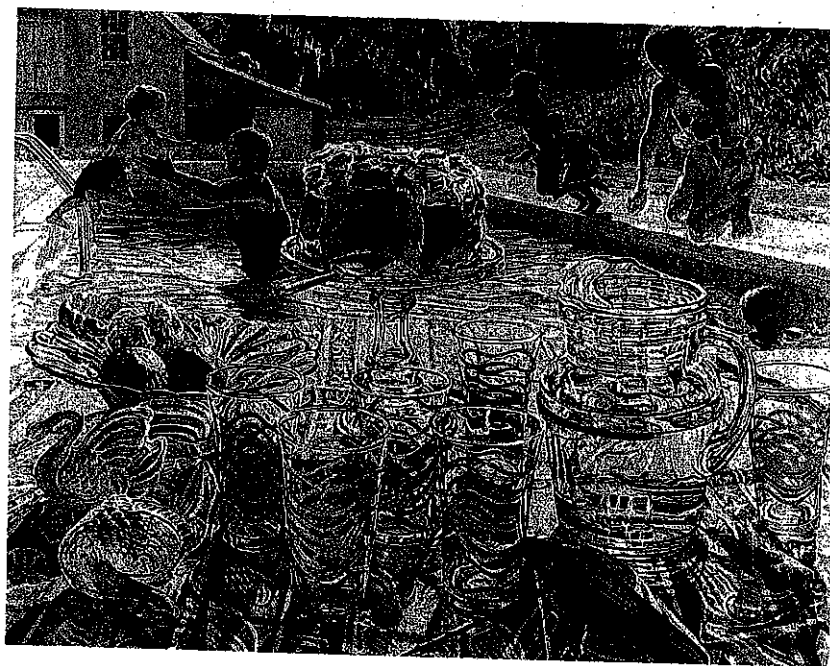
Key Vocabulary

spectrum
pigment
neutral
hue
primary colors
complementary colors
tint
shade
intensity
tone
color harmony

ONE OF THE MOST EXCITING AND POWERFUL ASPECTS of our environment is color. Color appeals directly to our senses and emotions. We walk along streets and shop in stores filled with color—and we often make purchases because of it. Perhaps some colors, such as school colors, cause you to cheer and feel pride. Other colors might affect your mood, making you feel happy or sad. Look around you at rusted signs, neon lights, patterned clothing, flowering plants, and other everyday objects. Color is a necessary part of our lives. Knowing where color comes from and its properties will help you learn how to use it in your artwork.

4-1 In some regions, fall is when we are most mindful of color in our natural surroundings.

Leaf in Lexington, Massachusetts. Photo by H. Ronan.

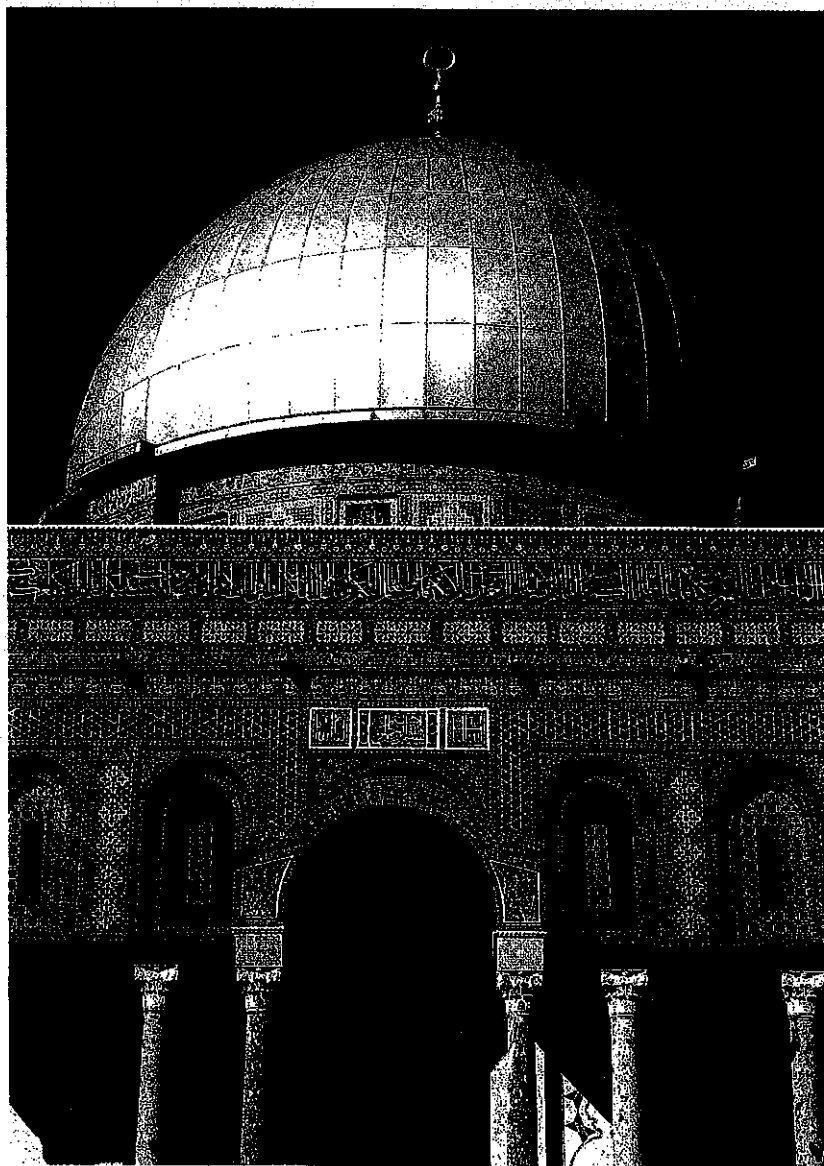


4-2 The brilliant combination of sunlight and bright colors on a sunny summer day is captured in this painting. Consider how these objects would look on a cold winter's day.

Janet Fish (b. 1938). *Jump*, 1995. Oil on canvas, 54" x 70" (137.2 x 177.8 cm). D. C. Moore Gallery, New York. Photo by Beth Phillips.

4-3 This painting can be seen as a color chart that shows the move from one color of the spectrum to the next.

Ellsworth Kelly (b. 1923).
Spectrum II, 1966-67. Oil on canvas, 80" x 273" (203.2 x 693.6 cm). Funds given by the Shoenberg Foundation, Inc. 4:1967, The Saint Louis Art Museum (Modern Art) (ISM 15192).

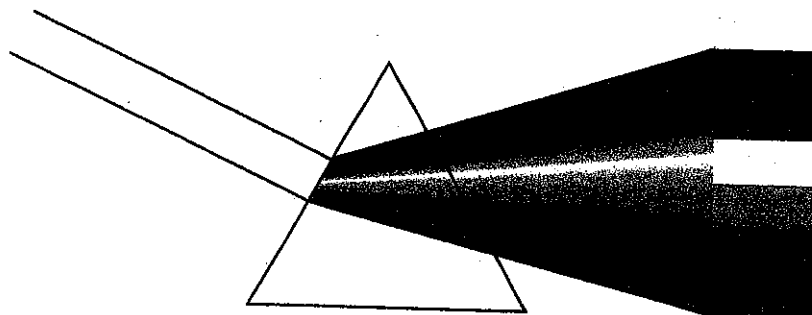


4-4 The exterior of this Islamic mosque is decorated with brightly colored ceramic tile. The tile and the dome's gold covering both take advantage of the direct, brilliant sunlight of the Middle East.

Dome of the Rock, Jerusalem, Israel, detail. Photo by L. Nelken.

The Source of Color

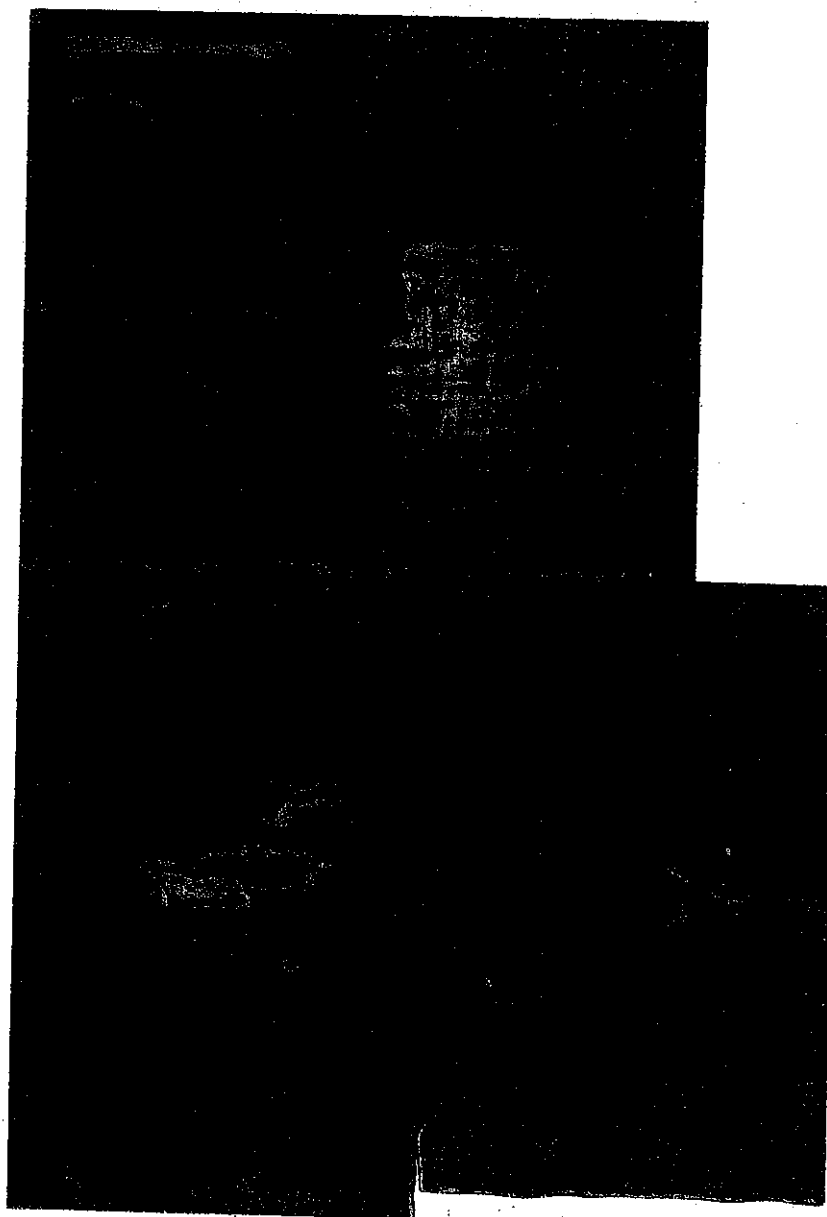
When studying color, it is helpful to understand some of the scientific facts and principles involved. Color comes from light, either natural or artificial. Have you ever been outside at sunrise? Or surprised by a sudden power failure at night? If so, you know that colors constantly change with the time of day and the amount of natural or artificial light. Where there is little or no light, there is little or no color. With bright light, colors are more intense.



4-5 The color spectrum represents the brightest colors possible.

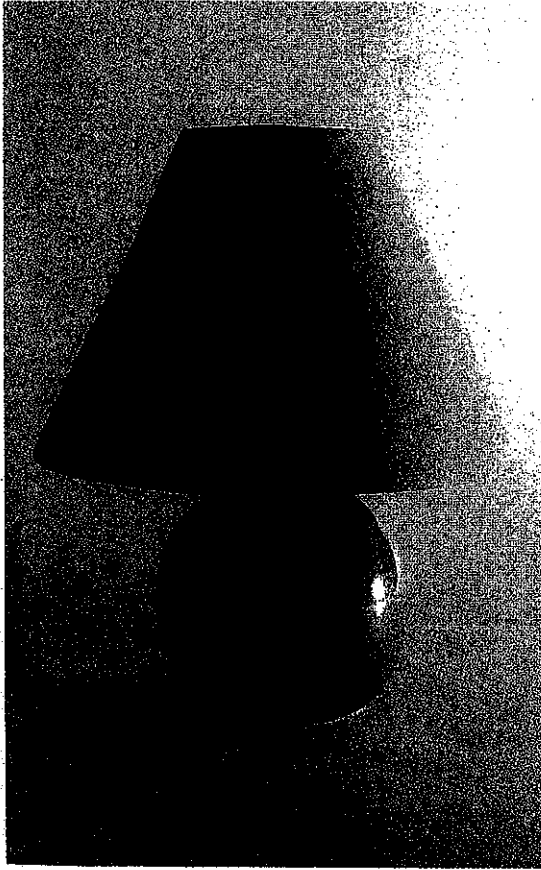
4-6 This painting is meant to give the appearance of rusting. The artist saw weathered metal—objects that we barely notice—as a study in color.

Dan Douke (b. 1943). *Zep*, 1985. Acrylic on canvas, 24" x 35" (61 x 88.9 cm). Collection of Bruce Everett, Northridge, California.



Color is produced by the way our vision responds to different wavelengths of light. When a ray of white light (such as sunlight) passes through a glass prism, the ray is bent, or refracted. This ray of light then separates into individual bands of color, called the color *spectrum*. This spectrum includes red, orange, yellow, green, blue, and violet. You can see this same grouping of colors in a rainbow, in which raindrops act as the prisms.

The color spectrum represents the brightest colors possible. The coloring matter that you use in art class is neither as bright nor as pure as that in a ray of light. Artists' colors come from powdered substances called *pigments*. These natural or chemical materials are combined with other substances to make the various paints, crayons, inks, and pencils commonly used by artists.

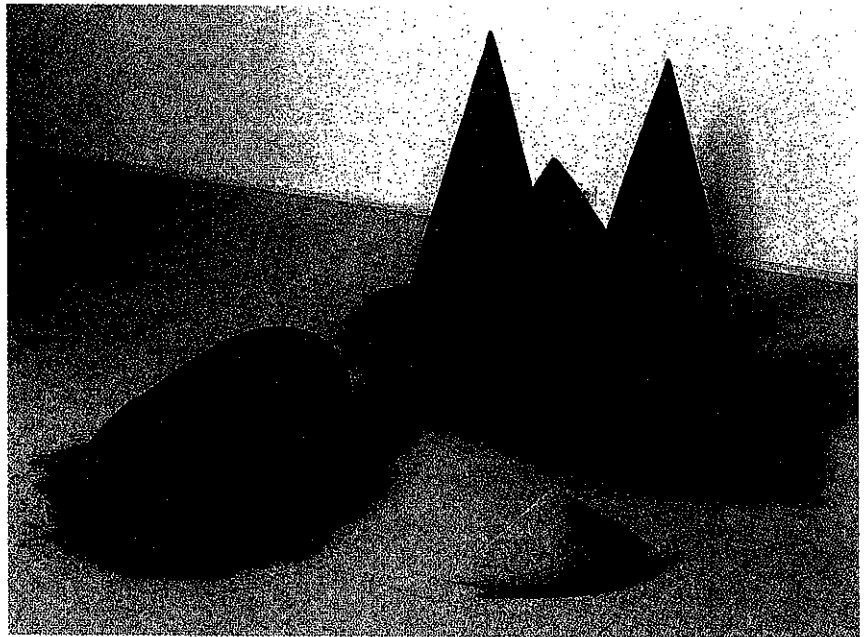


4-7 When a ray of white light falls onto a blue lamp, the entire spectrum of colors hits the lamp. All the wavelengths except blue are absorbed into the surface of the lamp. The blue wavelengths bounce off the lamp and are perceived by our eyes as the object's color.

Photo by T. Fiorelli.

4-8 This artist has incorporated pure pigment into his artwork. The powdered substance is generally mixed with other materials for painting or drawing.

Anish Kapoor (b. 1954). *As If to Celebrate, I Discovered a Mountain Blooming with Red Flowers*, 1981. Three drawings and sculpture with wood, cement, polystyrene, and pigment, 38 1/4" x 30" x 63" (97 x 76.2 x 160 cm) and 13" x 28 1/8" (33 x 71.1 cm) and 32" (81.3). Tate Gallery, London. Photo Tate Gallery, London/Art Resource, New York.



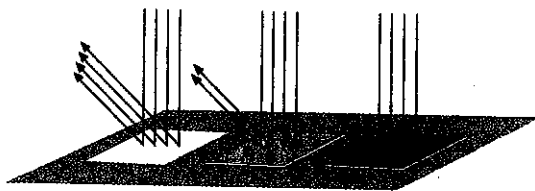
Neutrals

Not all objects have colors that are in the spectrum. Stars in the night sky appear white. Smoke may be gray. Ink is often black. Because we do not clearly see any one color in them, white, gray, and black are called **neutrals**. These three neutrals are created by different amounts of reflected light.

White is the sum of all colors. A white object reflects to our eyes all the wavelengths shining on it, absorbing none of them. What we see is the color of the original source of light.

Gray is created by a partial reflection. A gray object reflects part of all the wavelengths shining on it. It also absorbs part of all the wavelengths. The more light that is reflected, the lighter the gray; the more that is absorbed, the darker the gray.

Black is the total absence of reflected light. It results when an object absorbs all the wavelengths shining on it, reflecting none of them.

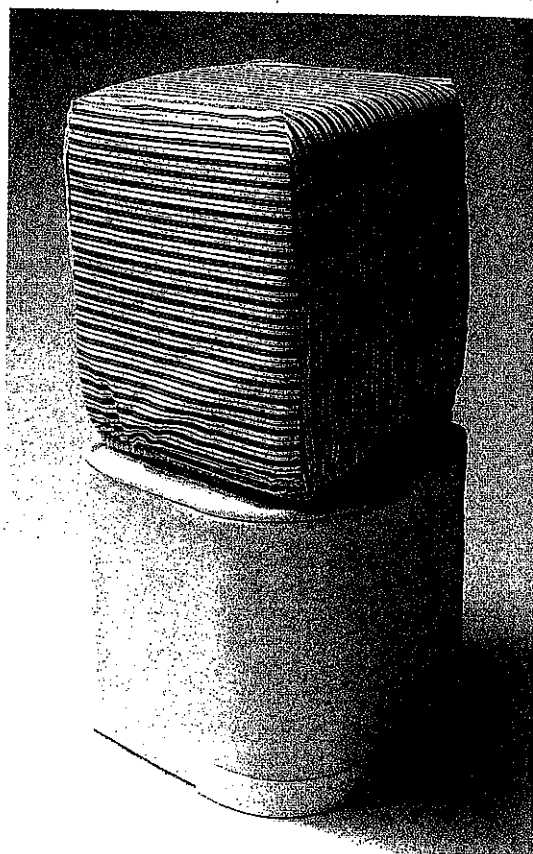


4-9 Pure white reflects all the wavelengths from a ray of light. Gray reflects some wavelengths and absorbs some. Pure black absorbs all the wavelengths.



4-10 Black-and-white photography is made only of neutrals.

Emil Schulthess (1913-96). *Candlelight Meeting in Peru*, 1961. Emil Schulthess Erben Photoarchiv, Zürich.



4-11 How has this student brought variety to her artwork which uses neutral colors and similar values?

Maryrose Mendoza (age 22). *Twin*, 1991. Fabric, wood, foam, and plastic. 12" x 12" x 20" (30.5 x 30.5 x 50.8 cm). Staff intern, Los Angeles County High School for the Arts, Los Angeles, California.

Georgia O'Keeffe

Born in 1887, Georgia O'Keeffe grew up on a large farm in Wisconsin. She first drew and painted with an eye to realism, but as her skill increased, her artistic path became clear. She wisely decided to focus on being true to her own vision, rather than creating art for "everyone else." This decision was marked by her choosing to destroy nearly all of her earliest work. Eventually, by following her inner voice, she became known as one of the foremost American abstract artists. Her long and prolific career lasted until her death at ninety-nine years of age.

Flowers were a favorite early subject of O'Keeffe: she often painted large, close-up views of flowers and flower parts. Some views were even closer than that in *The White Calico Flower* (fig. 4-12): the vibrating center of a flower was often the only shape on her canvas. O'Keeffe explained in 1939 that "nobody sees a flower—really—it is so small—we haven't time—and to see takes time, like to have a friend takes time." By magnifying the flowers, O'Keeffe tried to startle the viewer. She used a similar approach in depicting other forms found in nature; for example, a cornstalk or clamshell.

O'Keeffe combined her lively visual imagination with a passion for natural forms and

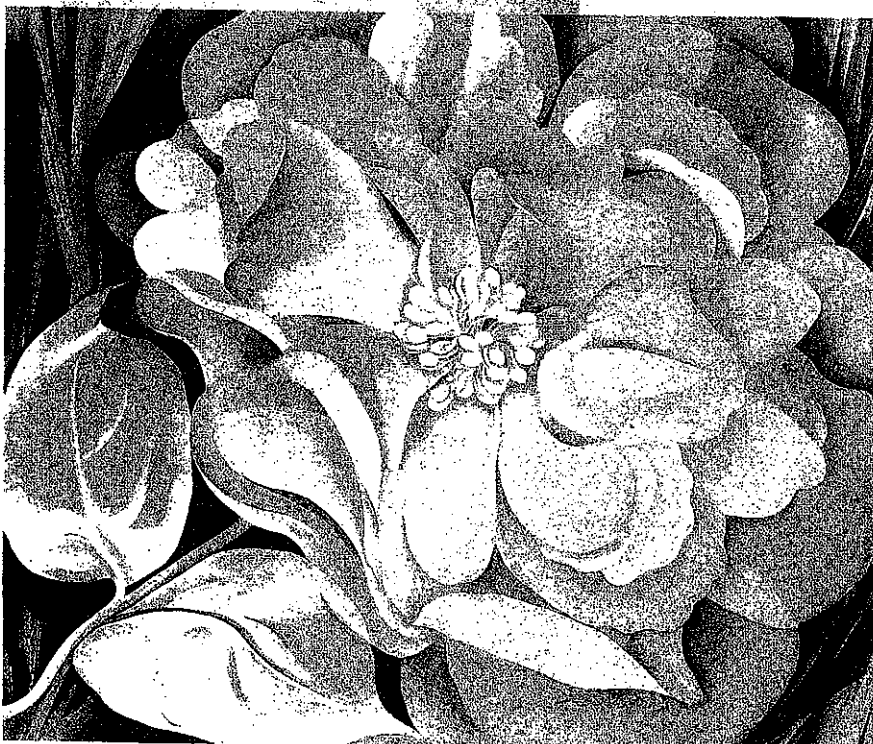


©Dan Budnik
1979. All rights
reserved.

colors; she often gained inspiration from landforms, plants, and animal bones. By depicting the stark beauty of desert scenes or bleached animal skulls in her own way, she shared the power of her compositions with countless appreciative viewers.

4-12 How has the artist used neutrals in this painting? Where is the light most reflective? How do the neutrals influence the direction that your eyes take when viewing the painting?

Georgia O'Keeffe (1887–1986). *The White Calico Flower*, 1931. Oil on canvas, 30" x 36" (76.2 x 91.4 cm). Collection of the Whitney Museum of American Art. Purchase, 32.26. ©1999. The Georgia O'Keeffe Foundation/ARS, New York, NY.



Try it

Place a white swatch and a black swatch of fabric or paper in the sun or under a spotlight for several minutes. Then feel the two surfaces. The black one will be warmer because it has absorbed all the light rays from the sun. The white one has reflected them and absorbed none. Why do you think people often wear dark-colored clothes in winter? Why do people in warm climates often paint their houses white?

The Properties of Color

When artists discuss color, they talk about three properties that can be defined and measured: hue, value, and intensity. These properties are sometimes called qualities or characteristics of color.

Hue

Hue is the name of the color itself, such as "blue" or "red," and it refers to the color's position in the spectrum. The wavelength of blue, for example, is 19 millionths of an inch long. The wavelength of red is 30 millionths of an inch long. Each hue has a definite wavelength and position in the spectrum.

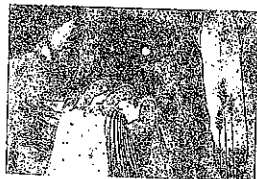
For easy study, the colors of the spectrum are usually arranged in a circle called a color wheel. Look at the color wheel in fig. 4-14. Red, yellow, and blue are the three *primary colors* or hues. All other pigment hues are made by mixing different amounts of these three colors.

If you mix the pigments of any two primary colors, you will produce one of the three secondary colors or hues. From experience, you probably know that red and blue make violet, red and yellow make orange, and blue and yellow make green. These are the three *secondary colors*. Notice their location on the color wheel.



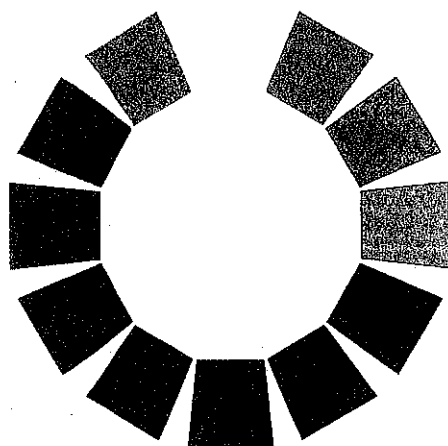
4-13 In this set of illustrations, you can see how the full-color printing process uses the three primary hues plus black to "create" all the colors of the original painting. One printing plate is produced, by electronic scanning and color separation, for each color shown. The printing press contains a separate area for each ink color to be printed onto the paper. When the paper completes its pass through the press, the result is the full-color image. The neutral values of the black plate add value contrast to the primary colors.

Albert W. Porter (b. 1923).
Hawaiian Mood, 1987.
Watercolor, 15" x 22" (38.1 x 55.9 cm). Courtesy of the artist.

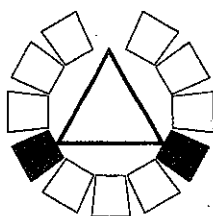


The color wheel also shows six *intermediate colors* or hues. You can create these by mixing a primary color with a neighboring secondary color. For example, yellow (a primary color) mixed with orange (a secondary color) creates yellow-orange (an intermediate color). Mixing the primary and secondary colors creates the six intermediate colors shown. Mixing different amounts of these colors produces an unlimited number of hues.

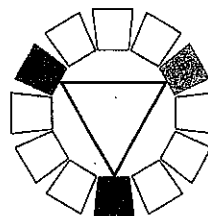
A color wheel also illustrates other relationships among colors. One of the most important is the pairing of complementary colors. **Complementary colors**—such as blue and orange or yellow-green and red-violet—appear opposite each other on a color wheel. These pairings show the maximum visual contrast between colors. The line where two complementary colors meet seems to vibrate. Artists sometimes place complementary colors side by side to produce just such an effect.



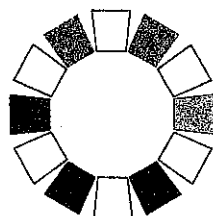
4-14 Color wheel.



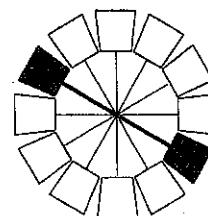
4-14a The primary colors.



4-14b The secondary colors.



4-14c The intermediate colors.



4-14d An example of complementary colors.

4-15 How has Grant Wood used complementary colors to heighten the drama of this scene?

Grant Wood (1892-1942). *Death on the Ridge Road*, 1935. Oil on masonite panel, 39" x 46 1/4" (99 x 117 cm). Gift of Cole Porter, Williams College Museum of Art, Williamstown, Massachusetts.



Try it

Mix tempera or watercolor paints to make your own color wheel. Start with the primary colors. Then mix the secondary and intermediate colors. Paint the colors on posterboard or heavy white paper. Are the mixtures what you expected? If not, perhaps the primary colors were not pure or clean.

Value

In Chapter 3, you learned that value is the range from white to black or light to dark. When discussing colors, value refers to the lightness and darkness of a color, or the quantity of light that a color reflects. There may be as many value steps between the lightest and darkest appearance of a color as there are between white and black.

Adding white to a hue produces a *tint*, which is a lighter version of the color. Pink, for example, is a tint of red. There are many possible tints of each color. Each tint depends on the amount of white added. The left side of fig.4-17 shows two possible tints of the original hue.



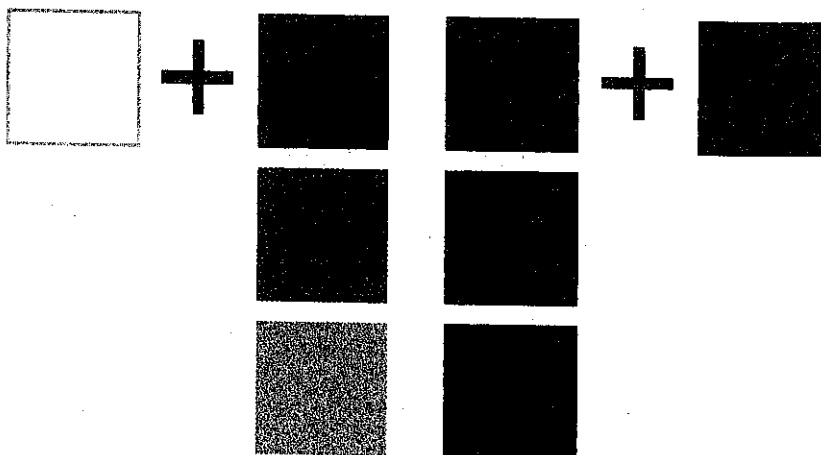
4-16 In this photograph, sunlight shines on the red surface of a motorcycle. The parts that reflect the most light are the lightest in value. Those opposite the light source, or in shadow, are darker in value.

Motorcycle. Photo by J. A. Gatto.

Note it

When you mix certain combinations of complementary colors, you might create a range of browns instead of grays. This occurs when there is more red and yellow in the mixture than blue. Remember this when the color brown is not available.

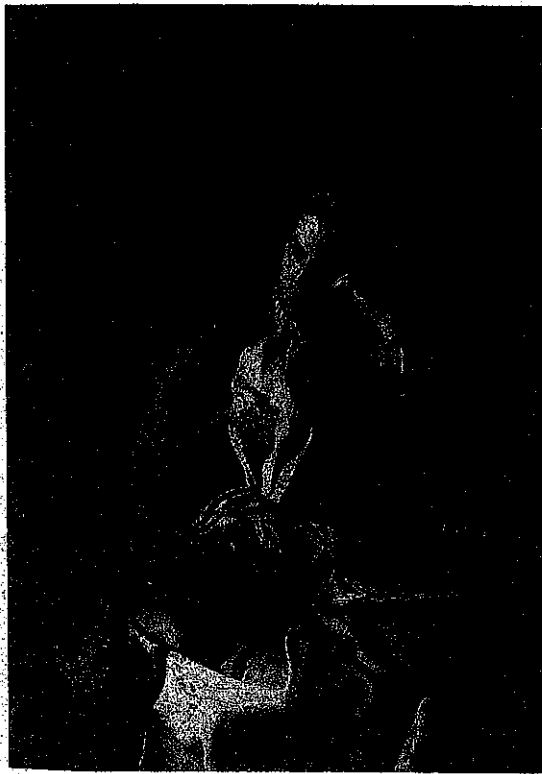
4-17 Adding white results in tints. Adding black results in shades. The value changes, but the hue remains the same.



Adding black (or a darker complementary color) to a hue produces a *shade*, which is a darker version of the color. There are many possible shades of each color. Each shade depends on the amount of black added. The right side of fig. 4-17 shows two possible shades of the original hue.

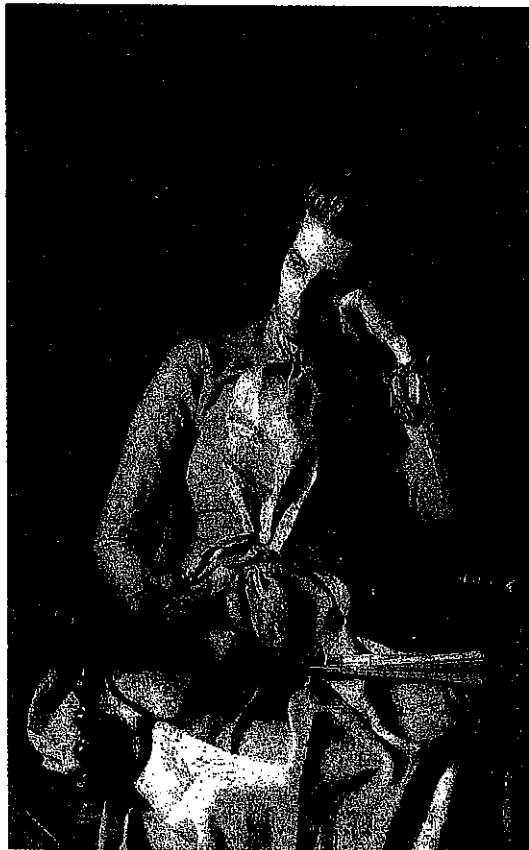
In the example shown, a neutral—white or black—is added to a color (in this case, red). The value is changed, but the hue remains the same. You also can change a color by mixing it with a lighter or darker hue (such as in fig. 4-18, by adding blue to purple). In that case, both the value *and* the hue will change.

4-18 Both value and hue are changed if a lighter and darker hue are mixed.



4-19 Notice how the black-and-white reproduction allows you immediately to see the range of values used by the artist. The contrast between sunlit and shadowed areas is obvious. How does the black-and-white image help you better understand and appreciate the range of values?

Thomas Eakins (1844–1916). *Miss Amelia Van Buren*, c. 1891. Oil on canvas, 45" x 32" (114.3 x 81.2 cm). The Phillips Collection, Washington, DC.



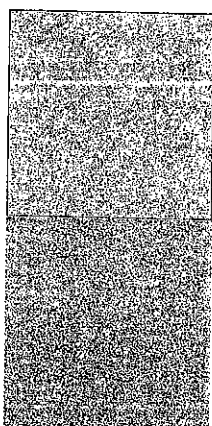
4-19a *Miss Amelia Van Buren*

Intensity

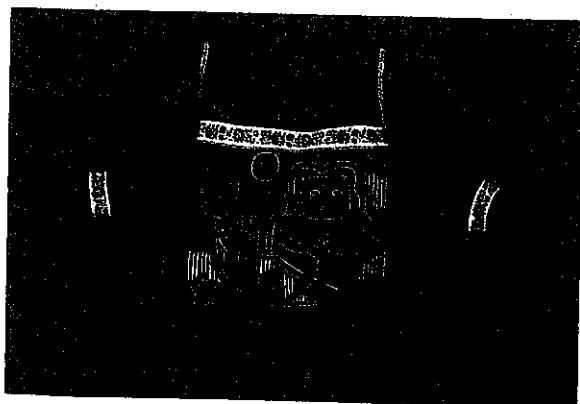
The third property of color is *intensity*. Intensity refers to the quality of light in a color. Intensity is different from value, which refers to the quantity of light that a color reflects. Intensity refers to the brighter and duller colors of the same hue. For an example, look at the two squares in fig. 4-20. The top one has a higher degree of saturation, or strength. It is more intense than the one below it. Your investigations with color will show you that you cannot change value without changing intensity, even though these two properties of color are not the same.

You already know two ways to change the intensity of a color when mixing pigments: adding black to produce shades, or adding white to produce tints. After adding either of these neutrals, the resulting hue loses its intensity. The color becomes less and less intense as more black or white is added. A third way to change intensity is to mix any shade of gray with the hue. This is called a *tone*.

Mixing a color with its complementary color will also change intensity. As you mix complementary colors, bit by bit, a neutral gray is formed. This is because the complementary colors represent an equal balance of the three primary hues. In theory, the mixture should produce white, but the pigments in artists' materials are not as pure as the colors in a ray of light.

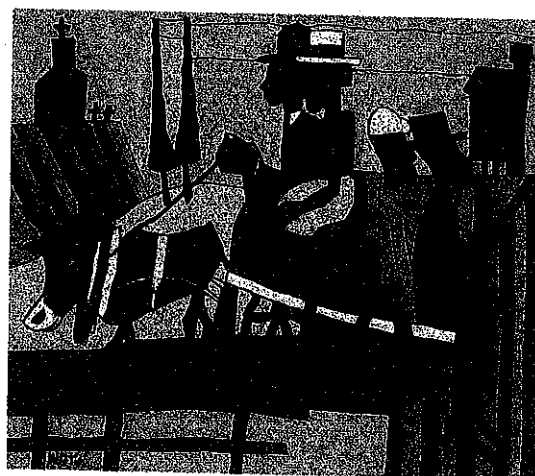


4-20 The top square has a higher degree of intensity than the bottom square.



4-21 How would you describe the intensity of the colors in this blouse?

Panama (Cuna People).
Child's blouse, 20th century.
 From San Blas Island, Cuna
 Yala region. Private
 Collection, Orlando,
 Florida.



4-22 Analyze the blues in this painting. Which blue is most intense? Can you suggest what the artist did to the other blues in order to change their intensities?

William H. Johnson (1901-70). *Going to Church*, c. 1940-41.
 Oil on canvas, 38 1/4" x 44 1/8" (97 x 112 cm). National Museum
 of American Art, Smithsonian Institution, Washington, DC.
 Photo National Museum of American Art, Washington,
 DC/Art Resource, New York.

About the Artwork

Georges Seurat

Le Pont de Courbevoie

How is it that we can know a great deal about how artists from previous centuries worked? One way is to analyze clues they might have left behind. In the case of *Le Pont de Courbevoie*, Seurat made a careful sketch of the water scene he planned to paint.

The contour crayon study for the work shows that Seurat planned the composition of *Le Pont de Courbevoie* thoroughly. The slight tilt of the sailboat masts, the position of the bridge and shoreline, and the curved tree on the right are found in the study and the painting. Seurat added items to the composition as he painted the canvas. These include the foreground sail, the two fishermen in the distant boat and the two isolated figures in silhouette. The angled figure on the dock adds a sense of movement to the otherwise quiet composition. Seurat probably worked on the painting both in his studio

and at Courbevoie, perhaps during several visits to the riverside.

Through extensive research, scholars have also learned about Seurat's use of color. Scholars disagree about how he worked. Some say that Seurat based his decisions on a scientific color theory. Others believe that he worked intuitively, his brush creatively flowing with colors that interlock with those underneath.

Most scholars believe, however, that Seurat's palette contained an assortment of pure colors (dyes), an assortment of colors mixed with white (tints), and various whites. Because Seurat could not always obtain pure pigments, he was forced to use some colors that were only close to what he wanted.

Today, we do not see the painting as Seurat planned or painted it, within a few months of its completion, some of the pigments faded. We can only imagine the original effect.

4-23a Georges Seurat used a painting technique called *pointillism*, in which paint is applied to the canvas in small dots or dabs. From a distance, the eye blends these dots to make an array of color and value. The stillness throughout this work is a result of both the painting technique and the low intensity of the color.

Georges Seurat (1859–1911), *Le Pont de Courbevoie*, 1886–87, oil on canvas, 18 1/2 x 21 1/2 (45.7 x 54.6 cm), Courtauld Gallery, London.

4-23a

Le Pont de Courbevoie
(detail)



Try it

Mix two of the primary colors to make a secondary color. Then add a small amount of this new color to its complementary color. To study the range of intensities, continue adding a little more of the complementary color.



Color Harmonies

Have you ever said that certain colors “go well together”? Or that other colors “clash” when placed side by side? When designers and artists use combinations of colors to get certain results, they are using **color harmonies**. You have already read about one example of color harmony: complementary colors. Following are descriptions of other color harmonies that you might see in a design or wish to use in one of your own.

Analogous colors are next to each other on the color wheel. They have a single color in common. Because of this common color, they naturally relate well to each other. Fragonard used analogous colors in *A Young Girl Reading* (fig. 4-24). The color group is yellow, yellow-orange, and orange. These analogous colors give a warm and soothing quality to the work. What additional color is shown in the color wheel in fig. 4-25?

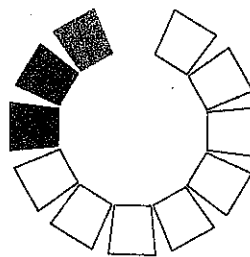
Another color harmony is **split complementary**. This is made up of a color plus the two hues on either side of that color’s complement (see fig. 4-27). For example, blue with yellow-orange and red-orange forms a split complementary. Such a combination forms a sharp contrast within a design. In fig. 4-26, the blue urn creates a startling contrast to the yellow-orange of the ceiling and red-orange of the floor.

4-24 What are the analogous colors in this painting?

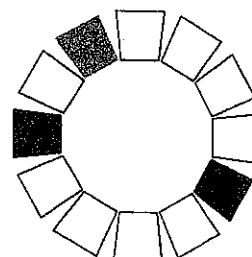
Honoré Fragonard (1732–1806). *A Young Girl Reading*, c. 1776. Oil on canvas, 32" x 25 1/2" (81.1 x 64.8 cm). Gift of Mrs. Mellon Bruce in memory of her father, Andrew W. Mellon ©1998 Board of Trustees, National Gallery of Art, Washington, DC.

4-26 Color studies such as this student work heighten our awareness of how color can help create a dynamic environment.

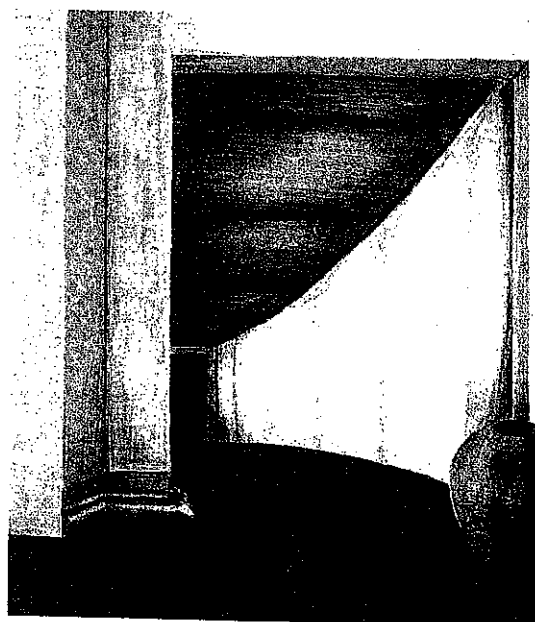
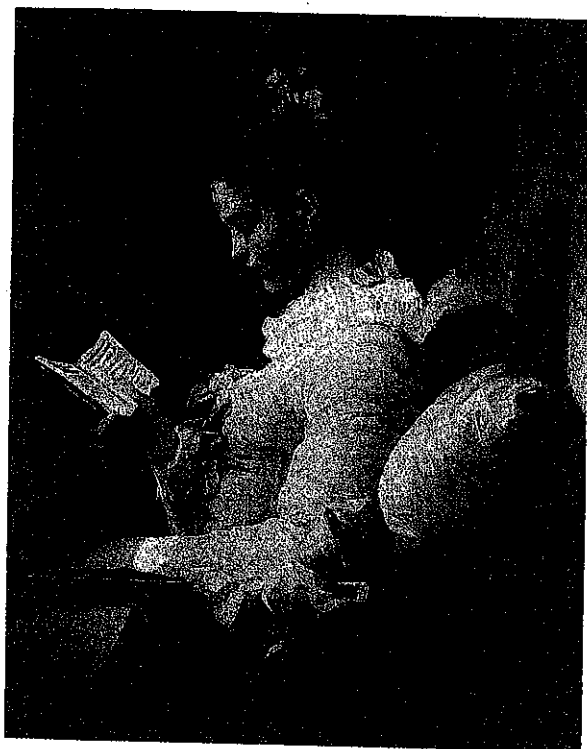
Iza Wojcik (age 17). *Down the Hall*, 1996. Oil on matte board, 18" x 24" (45.7 x 61 cm). Lake Highlands High School, Dallas, Texas.



4-25 An example of analogous colors.



4-27 An example of split complementary colors.



Try it

How many groups of analogous colors can you discover on the color wheel? Make a painting or design using only analogous colors. You may add black, white, and gray to make shades, tints, and tones.

The Interaction of Color

Artist Josef Albers began a study of color in the 1950s called *Homage to the Square*, which he continued to develop until his death in 1976. His series showed that a color can produce unpredictable effects upon the colors in close proximity to it. For example, in this painting, Albers caused three colors to appear as two. The vertical ochre stripe, interrupted by yellow and dark blue stripes, appears to be two squares of different brown hues.

Josef Albers (1888–1976). First plate of *The Interaction of Color*, 1963. Bauhaus-Archiv Museum für Gestaltung, Berlin. ©1999 The Josef and Anni Albers Foundation/ARS, New York.

Try it

Depending on the color next to it, any color may vary in appearance. Cut a square of bright color from a magazine, or use paint to create a 2" x 2" sample of color. Place this color swatch in different color environments: on darker and lighter solid colors, on neutrals, on patterned paper. Observe how the color appears to change when placed against different environments.

4–28 Describe the colors used in this work.

Aaron Douglas (1899–1979). *The Creation*, 1935. Oil on masonite, 48" x 36" (121.9 x 91 cm). The Gallery of Art, Howard University, Washington, DC.



Triadic harmony involves three equally spaced hues on the color wheel. The group of blue-green, red-violet, and yellow-orange is one example of a triadic harmony. Red, yellow, and blue (seen in fig. 4-29) is another. Notice that Willem de Kooning used this combination in the painting *Untitled V* (fig. 4-31). Look at the color wheel in fig. 4-14. Which other triadic harmonies can you find?

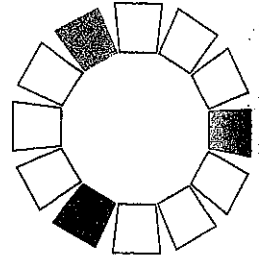


4-31 Compare this painting to the feather cap in fig. 4-29. Consider the decisions about color that each artist must have made when selecting feathers and paint.

Willem de Kooning (1904-97). *Untitled V*, 1983. Oil on canvas, 88" x 77" (223 x 195 cm). Courtesy of the Anthony d'Offay Gallery, London. ©1999, Willem de Kooning Revocable Trust/ARS, New York, NY.

4-29 This headdress is worn by men during various rituals. The breast feathers are arranged in the shape of rosettes around a bamboo center. With the help of a color wheel, name the triadic color harmony used in this work.

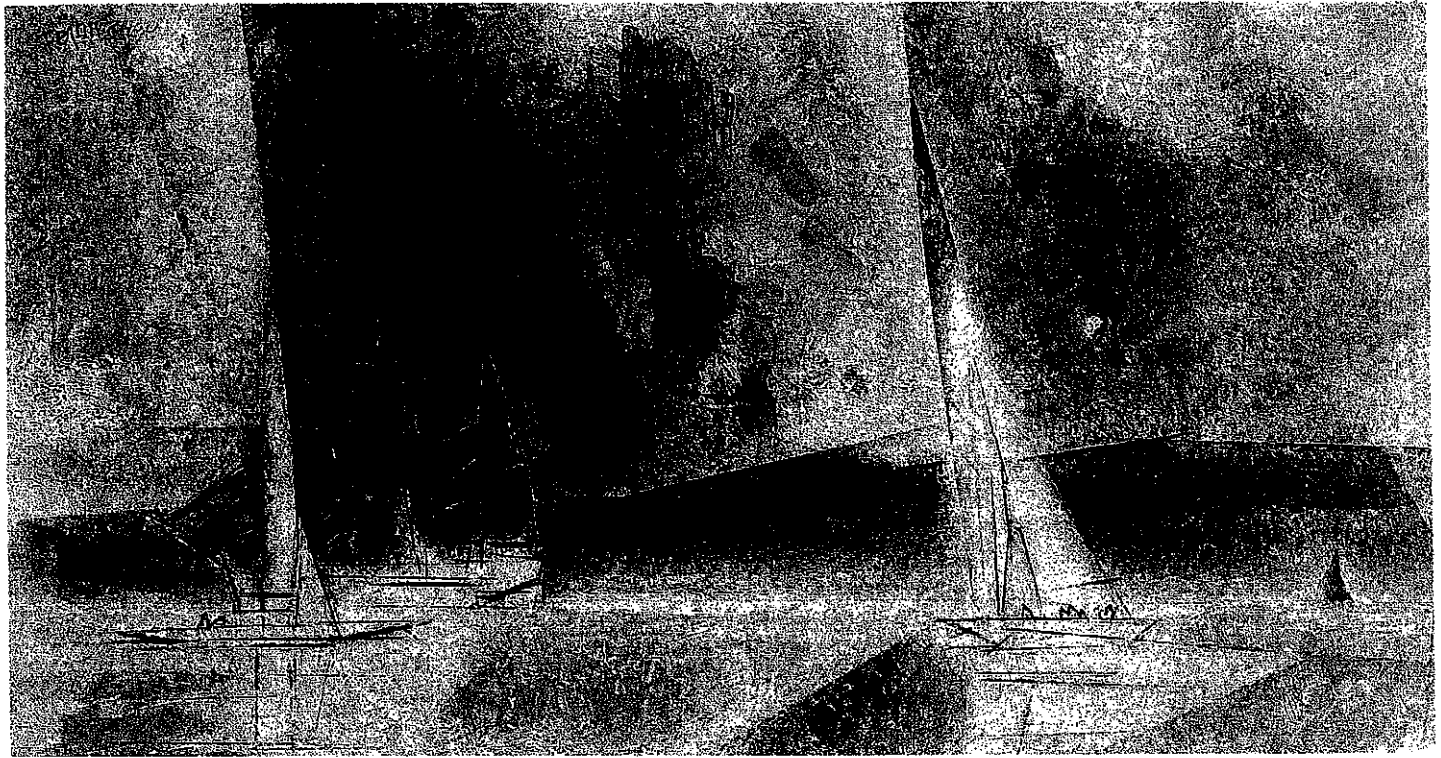
Amazon. Karajá tribe (Araguaia River, Mato Grosso, Brazil). *Lori-lori*, c. 1920. Tail and breast feathers of the blue and gold macaw, bamboo, and various plant fibers. Mekler Collection. Courtesy of Adam Mekler. Photo by E. Z. Smith, Fresno, California.



4-30 An example of triadic color harmony.



An artist may sometimes use only one color or hue within a design. If a painting is made using only one hue, plus black and white, it is called *monochromatic*. In a monochromatic work, contrast is created by the use of lights and darks. Because only one hue is used, all the parts of a monochromatic design work well together.



4-32 Why might the artist have chosen blue as the principle color in this work?

Lyonel Feininger (1871–1956). *Blue Coast*, 1944. Oil on canvas, 18" x 34" (45.7 x 86.4 cm). Columbus Museum of Art, Ohio: Museum Purchase, Howald Fund. ©1999 ARS, New York/VG Bild-Kunst, Bonn.

Discuss it

If you were a designer (interior, industrial, graphic, or fashion), what use would you make of color harmonies? Would you always use the hues at their full intensity? What might you mix with them to lessen their intensity?

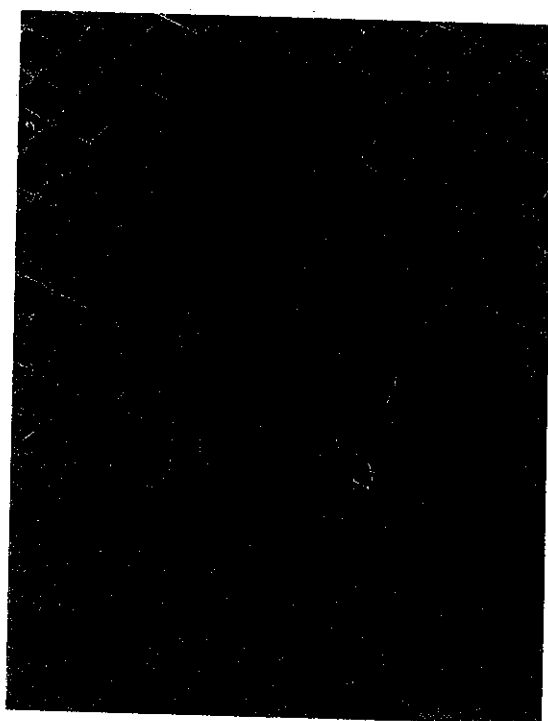
Try it

Make a design with a triadic color harmony. Select the brightest hue for the smallest area of the design. Use the same triadic color harmony to create a different design, in which you use the brightest hue for the largest area. Then compare the moods or feelings produced by the two designs.

Warm and Cool Colors

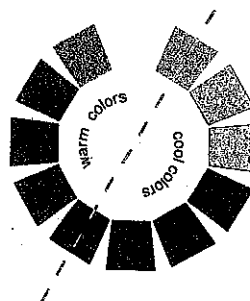
Warm colors are the hues that range from yellow to red-violet. These colors are associated with warm objects or circumstances. The colors of fire, the sun, and desert sand, for example, are in the warm-color range. Look at the color wheel (fig. 4-33) and the line that divides it in half. This line separates the warm colors from the cool colors. The *cool colors* are the hues that range from yellow-green to violet. What are some examples of things that have these colors?

We react in certain ways to these colors. We sense that warm colors, especially reds and oranges, seem to come forward in a painting or photograph. These colors also make shapes and forms appear larger. We sense that cool colors, especially greens and blues, seem to recede, or move backward, in a design. These colors make shapes and forms appear smaller. Notice how Chagall contrasts warm and cool colors in *The Farm, The Village* (fig. 4-37).



4-34 Notice how the artist picked up the warm reds, yellows, and oranges of the background and clothing, and used them to create accents on the brown skin of the figure.

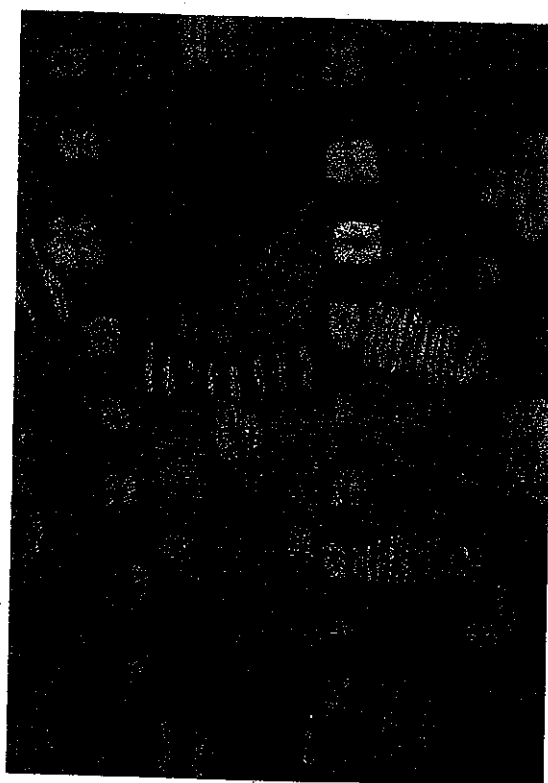
James A. Porter (1905-71). *Soldado Senegales*, 1935. Oil on canvas, 38 1/4" x 30" (97.2 x 76.2 cm). National Museum of American Art, Smithsonian Institution, Washington, DC. Photo National Museum of American Art, Washington, DC/Art Resource, New York.



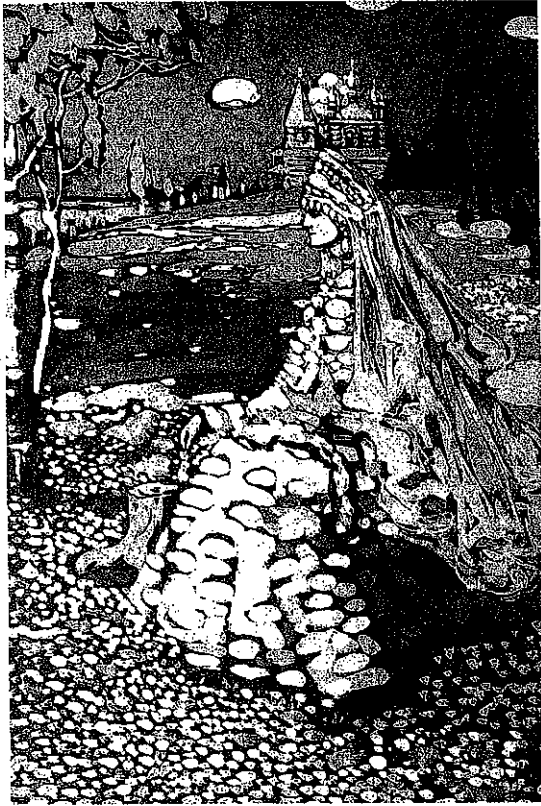
4-33 Warm and cool colors.

4-35 Raffia is a fiber product of the raffia palm of Madagascar, and is used as a textile.

Baule (Avikam or Dida), Ivory Coast. *Raffia work* with plangi and tritik decorative technique, fragment, 68 1/4" x 70 1/2" (173 x 179 cm). Second half of 20th century. Depot Museum voor Volkenkunde, Rotterdam.



A painter's use of cool colors might emphasize the icy feeling of a wintry seascape. On the other hand, warm colors might express heat in a photograph of workers at a blast furnace. These examples are obvious, but artists and designers do use these characteristics of color to help communicate their feelings and ideas. Look at the painting *Russian Beauty in a Landscape* (fig. 4-36). What do you think the artist hoped to convey by using such colors?



4-36 Compare and contrast this work with fig. 4-34. How would you describe the individual and setting depicted in each?

Wassily Kandinsky (1866-1944). *Russian Beauty in a Landscape* (Russische Schöne), 1904. Gouache, 16 3/4" x 10 3/8" (42.6 x 27 cm). Städtische Galerie im Lenbachhaus, Munich.

Note it

If a design has mostly cool blues except for a spot of red-orange on it, the small area of warm color will seem to float above the surface. This occurs because of the length of the light waves reflected from the surface and the way your mind interprets them. How do you think an artist or designer might use this knowledge? If you wanted a room to appear larger, would you paint it with warm or cool colors?

4-37 Artists sometimes combine warm and cool colors. Compare this work to the painting *Death on the Ridge Road* (fig. 4-15). How did each artist use the warm color?

Marc Chagall (1887-1985). *The Farm, The Village*, 1954-62. Oil on canvas, 24" x 29" (61 x 73.7 cm). Courtesy Christie's Images, London/Superstock. ©1999 ARS, New York/ADAGP, Paris.



Name Ken
Color Word Vocabulary

Directions- Using Chapter 4 of Exploring Visual Design, write complete definitions of the following color words. Please write in complete sentences. (5 points each)

Spectrum- When a ray of light passes through a glass prism and is bent it separates into individual bands of color called the spectrum. The spectrum includes red, orange, yellow, green, blue, and violet.

Pigment- ^{the} Natural or chemical materials combined with other substances to make various paints, crayons, inks, and pencils commonly used by artists.

Neutral- white, black, and gray

Hue- Name of a color itself such as "blue" ~ refers to the color's position in the spectrum

Primary Colors- yellow, red, blue ~ all other hues are made by mixing different amounts of these three colors

Secondary Colors- made by mixing two primary colors together
orange, green, violet (purple)

Complementary Colors- opposite of each other on the color wheel
show maximum visual contrast between colors

Tint- adding white to a color - lighter version of the color

Shade- adding black to a color to make a darker version of the color

Intensity- refers to the brighter and duller colors of the same hue
refers to quality of light in a color

Tone- adding a shade of gray to the color

Analogous Colors- colors next to each other on the color wheel

Monochromatic- an artwork made using only one hue, plus black and white

Cool Colors- hues ranging from yellow-green to violet

Warm Colors- hues ranging from yellow to red-violet

Art History



Vincent van Gogh

Born March 30, 1853
Groot Zundert, Holland
Died July 29, 1890
Auvers-sur-Oise, France

*"What I'm trying
to do is not to
faithfully imitate on
canvas what I see
before me but
rather to use color
in the most
arbitrary way
to express
myself better."*

Vincent van Gogh

Vincent van Gogh's paintings and drawings have appreciated considerably in that time and are now among the most valuable and popular in the world. The unmistakable intensity of his work—his color sense, use of pigments, and above all, his emotional expression—has influenced many of the greatest artists of the twentieth century. And the indelible images he created, including numerous self-portraits, raucous sunflowers, and the swirling blues of the night sky, are some of the most copied in history.

Vincent Willem van Gogh was raised in a small town in Holland where his father, the Reverend Theodorus van Gogh, was the pastor of the town's Calvinist church. Van Gogh's mother, Anna Cornelia Carbentus, was a woman of formidable character who busied herself with local charity work and shouldered the lion's share of responsibility for bringing up her six children, of whom Vincent was the oldest. Beginning in early child-

Exchanges ideas with impressionists in Paris

In the winter of 1886, van Gogh once again became ill. After several weeks of recovery, he decided to join Theo in Paris. The reunited brothers shared an apartment. Van Gogh's two years in Paris were very stimulating. Theo introduced him to the young, struggling artists of the day, including **Claude Monet**, **Pierre-Auguste Renoir**, **Henri Toulouse-Lautrec**, **Georges Seurat** (see entries), **Edgar Degas**, and **Camille Pissarro**. Van Gogh spent many hours at Paris cafés with these painters, most of whom would come to be called **impressionists**, discussing the newest notions concerning color, light, and nature. The effects on van Gogh's work were immediate; his colors became lighter and more vivid and his subjects less disturbed.

During his second winter in Paris, van Gogh met **Paul Gauguin** (see entry), another painter who was searching for purpose and expression in his art. They became friends, and van Gogh was able to exhibit some of his paintings in a shop owned by Gauguin's father. But he did not sell anything. In fact, he had never sold a single piece.

While in Paris van Gogh began using himself as a model more frequently; over 15 self-portraits from a three-year period, 1887-90, have survived. Other artists, among them the German **Albrecht Dürer** and van Gogh's countryman **Rembrandt van Rijn** (see entries), left us series of self-portraits, so we can see their stylistic development as well as the process of aging. But van Gogh's self-portraits are different; there is little movement in time but an incredible range of emotions and psychological states. In those three years, we see van Gogh as a dapper gentleman of Paris, a rail-thin, ghostly painter clutching his palette and brushes, a seemingly cruel, sunken-cheeked creature, and a doomed and pathetic figure, the space encircling him filled with tense and disorienting swirls. What ties the self-portraits together is the ability of the artist to illustrate the force of his experiences through his use of color, distortion of form, and control of brush strokes. These are the techniques that would lead art critics to label van Gogh's style **expressionism**.

Name _____

Vincent van Gogh Informational Text Assignment

1. What was Vincent van Gogh father's profession? (1 point) _____
2. What was the name of Vincent van Gogh's mother? (1 point) _____
3. How many siblings did Vincent van Gogh have? (1 point) _____
4. Describe Vincent van Gogh's as a child. (2 points) _____

5. Name two ways Theo supported Vincent van Gogh. (2 points) _____
6. Where did Vincent van Gogh find the books he liked to read as a child? (1 point) _____
7. Who did Vincent van Gogh's father arrange for Vincent to work for when he was 16 years old? Why did he do this? (2 points) _____

8. What was Theo and Vincent's main form of communication? (1 point) _____
9. In what year did Vincent rejoin Theo in Paris? (1 point) _____
10. Name three Impressionist artists. (3 points) _____
11. Describe Vincent van Gogh's artworks after he met the Impressionist painters. (3 points) _____

12. How many paintings did Vincent van Gogh sell while his work was in a gallery owned by Paul Gauguin's father? (1 point) _____
13. How many self-portraits did van Gogh create during the years of 1887-1890? (1 point) _____
14. Where is Arles? (2 points) _____
15. What color did van Gogh become obsessed with? (1 point) _____
16. Who did Vincent van Gogh become close to because of the letters often sent between him and his brother? (2 point) _____
17. In what year did Theo sell one of Vincent van Gogh's paintings? (1 point) _____
18. What sets Vincent van Gogh apart from artists who came before him, but also links him to modern artists? (2 points) _____

19. What date did Vincent van Gogh die? (1 point) _____
20. How old was Vincent van Gogh when he died? (1 point) _____

Name

Master

Vincent van Gogh Informational Text Assignment

1. What was Vincent van Gogh father's profession? (1 point) Pastor
2. What was the name of Vincent van Gogh's mother? (1 point) Anna Cornelia Carbentus
3. How many siblings did Vincent van Gogh have? (1 point) 5
4. Describe Vincent van Gogh's as a child. (2 points) Unusually shy & spent a lot of time by himself
5. Name two ways Theo supported Vincent van Gogh. (2 points) emotionally & financially
6. Where did Vincent van Gogh find the books he liked to read as a child? (1 point) his dad's library
7. Who did Vincent van Gogh's father arrange for Vincent to work for when he was 16 years old? Why did he do this? (2 points) Uncle - he hoped that his interest in art would lead him to a successful career in the gallery world
8. What was Theo and Vincent's main form of communication? (1 point) letters
9. In what year did Vincent rejoin Theo in Paris? (1 point) 1866
10. Name three Impressionist artists. (3 points) Claude Monet, Pierre-Auguste Renoir, Henri Toulouse-Lautrec, Georges Seurat, Edgar Degas, Camille Pissarro
11. Describe Vincent van Gogh's artworks after he met the Impressionist painters. (3 points) his colors became lighter & more vivid & his subjects less disturbed
12. How many paintings did Vincent van Gogh sell while his work was in a gallery owned by Paul Gauguin's father? (1 point) 0
13. How many self-portraits did van Gogh create during the years of 1887-1890? (1 point) 15
14. Where is Arles? (2 points) Southern France near the Mediterranean
15. What color did van Gogh become obsessed with? (1 point) yellow
16. Who did Vincent van Gogh become close to because of the letters often sent between him and his brother? (2 point) local post man & his family
17. In what year did Theo sell one of Vincent van Gogh's paintings? (1 point) 1890
18. What sets Vincent van Gogh apart from artists who came before him, but also links him to modern artists? (2 points) his ability to do away with accuracy of shape & color in order to graphically express his emotions
19. What date did Vincent van Gogh die? (1 point) July 29 1890
20. How old was Vincent van Gogh when he died? (1 point) 37

FROM MICHELANGELO TO MAYA LIN

VOLUME 2: L-Z

Artists



Artists

From Michelangelo to Maya Lin

By G. Aimée Ergas

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Andy Warhol

Born August 6, c. 1928

Pittsburgh, Pennsylvania

Died February 22, 1987

New York, New York

"If you want to know
all about Andy
Warhol, just look at
the surface of my
paintings and films
and me, and there I
am. There's nothing
behind it."

▲ Portrait: Reproduced by
permission of AP/Wide
World Photos.

Often called the father of **pop art**, Andy Warhol influenced a generation of artists with his irreverent approach to the fundamental question of what constitutes art. In so doing, he became a symbol of popular culture. As one writer said, "Even though most people are not sure exactly what Andy was famous *for*, his name permeates our culture ... it turns up everywhere." Warhol labored to maintain the image of the cool, jet-setting, pop artist, thronged wherever he went by a crowd of admirers. In fact, he excelled in a variety of media and fields, including commercial art, painting, film, publishing, and music. But he was an extremely quiet and private person who actually revealed very little about himself and his life.

Warhol was so mysterious about his private life, in fact, that his exact birth date is not generally known; most sources say 1928, but others give 1929 or 1930 as the year. His parents, Ondrej (Andrew, in Czech) and Julia Warhola, were emigrants from Czechoslovakia who settled in the Pittsburgh, Pennsylva-

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nia area. Warhol shortened the family name when he went to New York after college. He claimed to remember little of his childhood except that his father was often away on trips to the coal mines where he was employed. He also recalls his mother reading to him in her heavy Czech accent. She and Warhol were very close; she lived with him for many years in New York and often lent her hand to the curlicue lettering he used in his early commercial drawings.

Spent summer arranging window displays

Ondrej Warhola died when Warhol was 12. To help support his mother and two brothers, Warhol sold produce from the back of a truck. He also held a summer job at a local department store where he arranged window displays, scouring fashion magazines for inspiration. Warhol graduated from high school when he was 15 and somehow managed to amass enough money to enroll in the Carnegie Institute of Technology. He had decided to study art. He became part of a group of art students, many of whom already had successful careers. They lived together in an old barn and enjoyed a busy social life, throwing frequent parties and attending concerts. It was with these friends that Warhol first visited New York City and saw the works of modern artists like **Pablo Picasso** (see entry) at the Museum of Modern Art. Warhol did not do particularly well in college, but he did graduate in 1949.

After graduation Warhol moved with his friend and fellow artist Philip Pearlstein to New York City. He was very shy and rather shabbily turned out for the business and fashion worlds of New York, but some quality of his person and his work attracted people. He was hired immediately by *Glamour* magazine to produce illustrations for articles and advertisement drawings of women's shoes. Warhol's style was light and whimsical; he relied on black ink to define energetic outlines, with lots of flourishes and curls. He often used cupids, hearts, and tassels for their decorative effect and filled the drawings in with soft watercolors.

Warhol's career as a commercial artist bloomed throughout the 1950s. He worked very quickly and had a reputation for

flexibility and a gift for satisfying his customers. He produced advertising and illustrations for numerous fashion magazines, shoe manufacturers, and department stores. He also contributed illustrations to book and album covers. Indeed, Warhol was so successful that he was able to buy a townhouse in Manhattan and hire assistants to complete his drawings. His work was exhibited in galleries, and he won several awards from advertising organizations.

Abandoned commercial art for "serious" painting

In 1960 Warhol's life changed abruptly; he abandoned commercial art and instead sought to become a "serious" painter. He knew the work of some of the "hot" new artists in New York, among them Jasper Johns and Robert Rauschenberg. They were challenging the **abstract expressionism** that had come to dominate the art scene in New York. It was a highly theoretical style in which the elements of composition—form, line, color—were employed to express emotion rather than to represent the physical world. Some felt the abstract expressionists took themselves too seriously; younger artists longed to reclaim art and bring it back to the world of the everyday. Warhol absorbed this notion and began painting images of ordinary subjects, including comic strips (Superman and Dick Tracy), Coca-Cola bottles, and Campbell's Soup cans. Warhol explained that he had soup every day for lunch and painted the cans just because they were there.

His new mode was not immediately applauded. He was turned down by one of New York's most prestigious galleries because it already represented an artist who painted comic strips—**Roy Lichtenstein** (see entry). Warhol finally got a break in 1962 when a gallery in Los Angeles showed his soup can paintings. These cans, Lichtenstein's comics, and the work of a few other artists gave birth to pop art. Critics and the public were divided over its merits. Some loved the new style, viewing it as commentary on the artificial nature of consumer society and a rebuttal to the somberness of the abstract expressionists; others thought it a bold-faced fraud.

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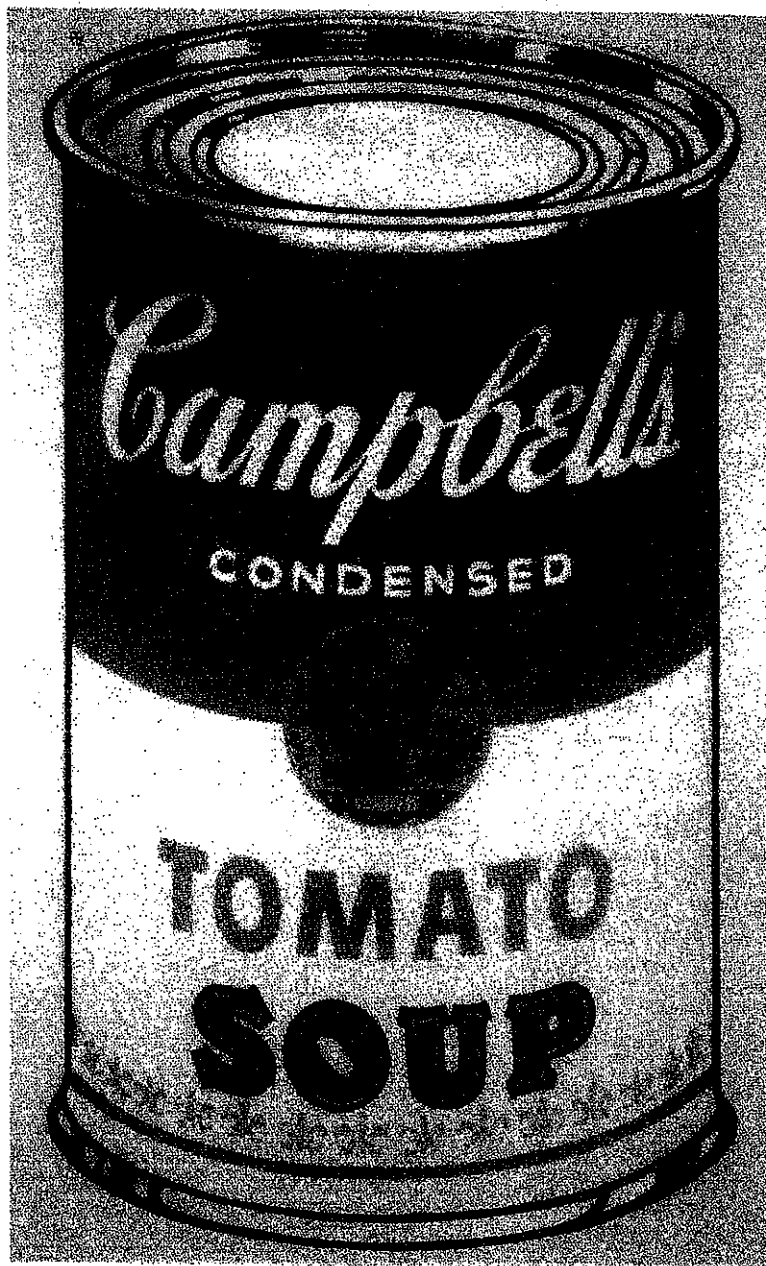
Andy Warhol became the most famous of all the pop artists. He revealed an uncanny knack for making outrageous statements, attracting publicity, and choosing images that either shocked or exposed the falseness of social values. Around 1963 he began rendering his images in a commercial silk-screen printing process, producing them in a production line much like soup cans and other products are produced. This gave his images of dollar bills, Coke bottles, and movie stars a hard-edged, mass-produced look. It emphasized Warhol's notion that these subjects were as empty and meaningless as modern life itself.

Reflected consumer culture with soup cans, Coke bottles

Many of Warhol's works from these years are repetitive images. He painted 32 *Soup Cans*, each one the same except for the name of the soup's flavor. He also unveiled 82 *Two-Dollar Bills* and 210 *Coke Bottles*. Multiple images of the Mona Lisa, the Statue of Liberty, and other important cultural symbols emerged as well. Some insisted that these works were simply not art. And still others regarded them as the perfect reflection of the mass-produced objects that were flooding American culture. Warhol reinforced this observation by calling his studio "The Factory." In the 1960s it became *the* hangout for pop culture groupies from around the country. Homeless teens, druggies, rock musicians, and other "subculture" types collected there. Warhol said that they stimulated his creativity.

The mid-1960s were an incredibly active time in the arts. Warhol produced his famous *Brillo Boxes*, three-dimensional replicas of the crates used to store and transport Brillo soap pads. Warhol had long loved the glamour and glitz of Hollywood, and he created many images of famous stars like Marilyn Monroe, Elvis Presley, Marlon Brando, and Elizabeth Taylor. Soon celebrities came flocking, asking him to silk-screen their portraits; it seemed that such attention from Warhol was a mark of success. Over the years, he produced dozens of canvases of people ranging from singers Mick Jagger and Liza Minnelli to heavyweight champ Muhammad Ali; in this manner he even captured

Campbell's Soup, 1968.
© 1995 The Andy Warhol
Foundation for Visual Arts.



the biggest 1960s cultural symbol of all, himself. He also produced a series of images of car accidents, bomb explosions, and other disasters. These repeated images of horrible events expressed Warhol's belief that people were becoming accustomed to such sights and were less and less affected by them. At the

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same time, he showed totally superficial works like *Cow Wall-paper* and bright, photograph-like images of flowers. To be sure, contradiction was part of his image.

In 1964 Warhol began experimenting with a new media, making several underground films during the next few years. Many were long and deliberately tedious. Warhol said his aim was to take an art form defined by movement and show as little movement as possible. *Haircut*, for instance, is a 45-minute film of a Factory hanger-on getting a haircut. Most of these films have one-word titles like *Sleep*, *Kiss*, *Eat*, and *Face*. Some of Warhol's films and other projects of the late 1960s became laden with bizarre and violent imagery. Music, too, was part of the mix; Warhol sponsored a fledgling rock band called the Velvet Underground that would go on to international fame. He explained his forays outside the canvas by saying, "The Pop idea was that anybody could do anything, so naturally we were all trying to do it all."

The pop artist becomes pop star

Warhol himself was becoming such a pop star that crowds gathered wherever he appeared. He maintained an image of a silent, ultracool, almost android-like tastemaker. He was known for his silver-dyed hair; later he colored his hair black and wore a spiky blond wig on top of it. At an opening in Philadelphia, his paintings had to be taken down because museum officials feared they would be damaged by mobs of unruly fans. In typical style, Warhol commented, "It was fabulous. An art opening with no art!" The scene came crashing to a halt, however, in June 1968 when one of Warhol's Factory crowd shot and nearly killed him. It took him almost a year to recover.

Warhol and his Factory were greatly changed after that. The actual Factory was painted white, made incredibly clean and antiseptic, and had a security system installed; it became a more elegant salon for the rich and famous who came to be "done" by Warhol. Around this time Warhol took on magazine publishing. *Interview* magazine became a hot item for gossip about the jet set, news of the latest fashions, and interviews with



Marilyn, 1967. © 1995
The Andy Warhol Founda-
tion for Visual Arts.

"the beautiful people." *Interview* is especially remembered for its famous motto, which stated that in the future, everyone would be famous for 15 minutes.

The 1970s were a more subdued but still glamorous time for Warhol. One writer commented that when Warhol "wasn't at the White House or [fashion designer] Halston's apartment,

he was off to Studio 54 for the night. Warhol's culture, and his commissions, also produced on his own creations in galleries and museums. Warhol's causes, of course, included the Children's Hospital, the President's portrait, a series of portraits of the presidents, and the Museum of Modern Art. Moreover, his work has been called modernist, postmodernist, and postmodernist. Jean-Michel Basquiat

Warhol's world. I think it's a world of controversy, passive resistance, modernism, a devoted soup kitchen, townhouse art, and fanciful belonging.

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he was often at the decade's leading disco, Studio 54." Warhol continued his portraiture, and many of his other works were commissions from wealthy clients. He also produced works that many felt bordered on pornography; nonetheless, his creations were exhibited in museums and galleries around the world. In the 1980s Warhol embraced social and political causes, offering his labor to the Save the Children campaign and the Jimmy Carter Presidential Library. He also undertook a series of drawings of endangered animals that was shown at the American Museum of Natural History in New York. Moreover, the 1980s found Warhol boosting the careers of young artists whose work has also made a mark on "post-modern" art, including Keith Haring and Jean-Michel Basquiat.

Warhol's death following surgery in 1987 shocked the art world. But as would be expected, he continued to arouse controversy even after his demise. The impenetrable image of the passive artist who thrived on the speed and superficiality of modern life was shattered when it was revealed that Warhol was a devout Catholic who spent many volunteer hours working in soup kitchens; the Factory was a "front" for his private townhouse, which was filled with beautiful furniture, traditional art, and large collections of "disposable art," including one of fanciful cookie jars. It took auctioneers ten days to sell Warhol's belongings, the auction itself becoming a cultural event.

Warhol's work remains a source of delight and debate. Several museums have hung large exhibitions since his death. In 1994 the Andy Warhol Museum was opened in his hometown of Pittsburgh. It is the largest museum in the United States devoted to a single artist, with more than 500 of his works on display. On the first day of its opening, the museum attracted more than 14,000 visitors. Among them were the beautiful people

Masterworks

- 1961 *Self-Portrait*
- 1962 *Self-Portrait*
- 1963 *Self-Portrait*
- 1964 *Self-Portrait*
- 1965 *Self-Portrait*
- 1966 *Self-Portrait*
- 1967 *Self-Portrait*
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- 1996 *Self-Portrait*
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- 2021 *Self-Portrait*
- 2022 *Self-Portrait*
- 2023 *Self-Portrait*
- 2024 *Self-Portrait*
- 2025 *Self-Portrait*

who still wanted to be associated with Warhol, including politicians, artists, and movie stars. Warhol would surely have loved that even after his death, he and his art held the spotlight. Argument continues as to whether the spotlight illuminates an important, enduring body of work, or whether Warhol was simply an expert "put-on" artist. Either way, as one observer said, "He was out front ... in pinning down how it was to live in the 60s, 70s, and 80s."

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Name _____ / 48 points

Please make sure you use complete sentences: NO CREDIT WILL BE GIVEN FOR ANSWERS GIVEN WITHOUT COMPLETE SENTENCE!

1. What is the copyright for the book "Artists: From Michelangelo to Maya Lin"? (1 point) _____

2. What is Andy Warhol the father of? (1 point) _____

3. Any Warhol's public and private life were very different from each other. Please explain and give examples that illustrate this contrast. It will be important to read the entire article before answering this question. (5 points) _____

4. When did Andy Warhol change his last name and what was the change he made? (2 points) _____

5. How did Andy Warhol's mother help in his art making? (2 points) _____

6. Did Andy Warhol graduate from high school early, on time, or late from high school? Justify your answer with proof from the article. (3 points) _____

7. What university did Andy Warhol attend and when did he graduate? (2 points) _____

8. What were the job responsibilities that Andy Warhol had while working at "Glamour" magazine? (2 points) _____

20. How many days did the auction following Warhol's death last? (1 point) _____

21. What were the circumstances surrounding Warhol's death? (2 points) _____

22. When did the Andy Warhol museum open and where is it located, including the significance for where it is located? (3 points) _____

Name

KEY

/ 48 points

Please make sure you use complete sentences: NO CREDIT WILL BE GIVEN FOR ANSWERS GIVEN WITHOUT COMPLETE SENTENCE!

1. What is the copyright for the book "Artists: From Michelangelo to Maya Lin"? (1 point) 1995
2. What is Andy Warhol the father of? (1 point) Pop Art
3. Any Warhol's public and private life were very different from each other. Please explain and give examples that illustrate this contrast. It will be important to read the entire article before answering this question. (5 points)
4. When did Andy Warhol change his last name and what was the change he made? (2 points) Warhola - changed when he went to NY after college
5. How did Andy Warhol's mother help in his art making? (2 points) did his art/care before
6. Did Andy Warhol graduate from high school early, on time, or late from high school? Justify your answer with proof from the article. (3 points) Early at age 15
7. What university did Andy Warhol attend and when did he graduate? (2 points) Carnegie Institute of Technology 1949
8. What were the job responsibilities that Andy Warhol had while working at "Glamour" magazine? (2 points) produce illustrations for articles and advertisement drawings of women's shoes

20. How many days did the auction following Warhol's death last? (1 point) _____

10

21. What were the circumstances surrounding Warhol's death? (2 points) _____

Surgery 10/1987

22. When did the Andy Warhol museum open and where is it located, including the significance for where it is located? (3 points) _____

1994 Pittsburgh - birth home.



Pablo Picasso

Born October 25, 1881

Malaga, Spain

Died April 8, 1973

Mougins, France

*"Not a single day
without painting."*

▲ Portrait: Reproduced by
permission of AP/Wide
World Photos.

Pablo Picasso

Pablo Ruiz Picasso was inspired to create art from his earliest childhood and continued to nurture and realize that inspiration until his death at the age of 93. Although he is best known for his paintings and drawings, he also produced sculpture, ceramic pieces, and book illustrations and designed costumes and scenery for the theater and ballet. Picasso's style went through a series of transformations during his long career, resulting in what art historians have come to call a variety of "periods." Most all of these were notable for the challenge they posed to traditional artistic boundaries. Picasso is considered by many to be the most influential artist of the twentieth century.

Picasso's natural artistic abilities were encouraged by his father, Jose Ruiz, a painter and art teacher. Also an influence on his art, Picasso's mother, Maria Picasso, loomed as a great presence in the young artist's emotional development as well. From about the age of 20, Picasso used only the family name of his mother, a common custom in Spain. He revealed remarkable

From blue to rose

The work of the following three years, roughly 1904 to 1907, demonstrates another style shift, to what has been dubbed the "Rose Period." Many of the paintings from these years portray acrobats and circus performers. The change from dark, shadowy blues to warmer, brighter colors reflects an improvement in Picasso's fortunes; he was becoming more successful financially and was supported creatively by a stimulating circle of artistic and literary acquaintances. The friendship and patronage of writer Gertrude Stein—a portrait of whom would become one of the young painter's most famous—and her brother Leo were important factors in Picasso's growing renown.

Around 1906 Picasso's style underwent yet another metamorphosis; this time his unbridled inventiveness and innovation would make him the leader of a new school that was to change the world of art. Several elements were important to this development: first, Picasso became interested in the formal and technical aspects of drawing—how a subject is given structure on a flat page. He also was greatly moved by the popularity of Paul Cézanne (see entry), particularly by that painter's work of 1906 and 1907. At the same time, Matisse and others had begun studying African sculpture and ceremonial masks. These appealed to Picasso because the pieces were so different from those comprising traditional European art. Working with his friend Georges Braque, Picasso introduced a method of breaking down a subject into geometric shapes. This revolutionary approach to form became known as **cubism**.

Shocks world with cubism

One of Picasso's earliest and most famous cubist paintings, *Les Femmes d'Alger* (O.J. no. 1), depicts a group of five women—but in an arresting new way, one unlike any before seen in Western art. The women's bodies and faces are represented as multiple shapes. Even more astounding, Picasso had painted them from several points of view, all appearing at once spread out across the space of the canvas; somehow he had learned to present the human form in profile, three-quarters view, and



new style in order to express themselves in a manner that the time-honored methods could not afford them.

Picasso continued to explore cubism and other schools of painting for many years, including surrealism, a new classicism, and symbolism. He also developed the art of collage, using a variety of materials—wood, paper, cloth, yarn—for three-dimensional works. Moreover, he made constructions of cardboard and metal. As a result of this unprecedented diversity, Picasso came to be regarded as the undisputed leader among the world's artists, his technical skills and creative abilities almost universally revered.

Picasso with one of his creations, a bronze goat, at the May Salon Exhibition in Paris, May 1952. Reproduced by permission of UPI/Bettmann.

Picasso was known for his forceful personality and colorful love life almost as much as for his work. He was also admired for letting his prodigious talents liberate his imagination; he was bound by few barriers—personal or artistic. Once he even fashioned a bull's head out of a bicycle seat and handlebars. Picasso's energy was also boundless, enabling him to work on several projects at once. "Painting is my hobby," he once said. "When I'm finished painting I paint again for relaxation."

Unlike some artists, Picasso was very shrewd in financial matters, never settling for less than he felt his work deserved. During his lifetime his work commanded the highest prices ever earned by an artist. Picasso was also a great collector; his several homes were crammed full of all sorts of objects he either bought or found—rocks, birdcages, African drums, pottery, posters, hats. He reportedly never threw anything away and allowed no one to move his things.

Even in old age, Picasso never stopped experimenting. In the 1960s, when he was in his eighties, he was commissioned by the city of Chicago to create a monument for the Civic Center Plaza. He produced a metal sculpture over six stories high that resembled some of his cubist figures. It was larger than anything he'd made before.

Picasso's genius is beyond debate. He has influenced legions of artists—sculptors, architects, writers, filmmakers, poets, and musicians, as well as painters. His numerous works can be seen in museums around the world, including the Picasso Museum in Paris, where visitors can view the work that Picasso did not share with the world during his long and fruitful life.

Masterworks

1903	<i>The Old Guitarist</i>
1904	<i>The Frugal Repast</i>
1905	<i>Les Saltimbanques</i>
	<i>Boy Leading a Horse</i>
1906	<i>Gertrude Stein</i>
	<i>The Jester (sculpture)</i>
1907	<i>Les Femmes d'Alger (O. J. R. M.)</i>
1910	<i>Daniel Henry Kahnweiler</i>
1920	<i>Igor Stravinsky</i>
1921	<i>Three Musicians</i>
	<i>Seated Nude</i>
1922	<i>Mother and Child</i>
1937	<i>Dora Maar</i>
	<i>Guernica</i>
1964	<i>Chicago Monument sculpture</i>

Picasso Informational Text

Name _____

Final Grade _____/40

1. When was Picasso born (full date)? (1 point) _____

2. List five(5) types of art that Picasso created (5 points) _____

3. Complete this sentence, "Picasso is considered by many to be the most _____ artist of the _____." (3 points)
4. What career did Picasso's father, Jose Ruiz, have? (2 points) _____

5. Why did Picasso only use his mother's family name? (2 points) _____

6. How did Picasso feel about formal schooling? (3 points) _____

7. Name two Spanish master painters that Picasso studied. (2 points) _____

8. Name two examples of Spanish symbols that Picasso included in his work. (2 points) _____

9. At what age and in what year did Picasso move to France? (2 points) _____

10. When was the "Blue Period"? (2 points) _____

11. Describe the "Blue Period" portraits. (3 points) _____

12. Why did Picasso shift from the "Blue Period" to the "Rose Period" (2 points) _____

13. Define Cubism. (2 points) _____

14. When Picasso is creating a cubist person, he represents them in three different vantage points. Name those three vantage points. (3 points) _____

15. Define Collage (2 points) _____

16. What is the name of the artwork that Picasso is most famous for and why did he create it? (3 points) _____

17. How old was Picasso when he died? (1 point) _____

Picasso Informational Text

Name _____

Final Grade _____/40

1. When was Picasso born (full date)? (1 point) October 25 1881
2. List five(5) types of art that Picasso created (5 points)
Paintings Drawings Sculptures Ceramic Pieces
Book illustrations Costumes Scenory
3. Complete this sentence, "Picasso is considered by many to be the most influential artist of the twentieth century." (3 points)
4. What career did Picasso's father, Jose Ruiz, have? (2 points) painter and art teacher
5. Why did Picasso only use his mother's family name? (2 points) Common custom in Spain
6. How did Picasso feel about formal schooling? (3 points) he disliked it but liked literature and history
7. Name two Spanish master painters that Picasso studied. (2 points) El Greco
8. Name two examples of Spanish symbols that Picasso included in his work. (2 points) bulls / bullfighting
9. At what age and in what year did Picasso move to France? (2 points) 19 yrs. old - 1900
10. When was the "Blue Period"? (2 points) 1901-1904

11. Describe the "Blue Period" portraits. (3 points) thin, ghostly, and seemingly
despondent

12. Why did Picasso shift from the "Blue Period" to the "Rose Period" (2 points)
became financially successful and was supported by a group
of creative friends

13. Define Cubism. (2 points) breaking down a form into geometric shape

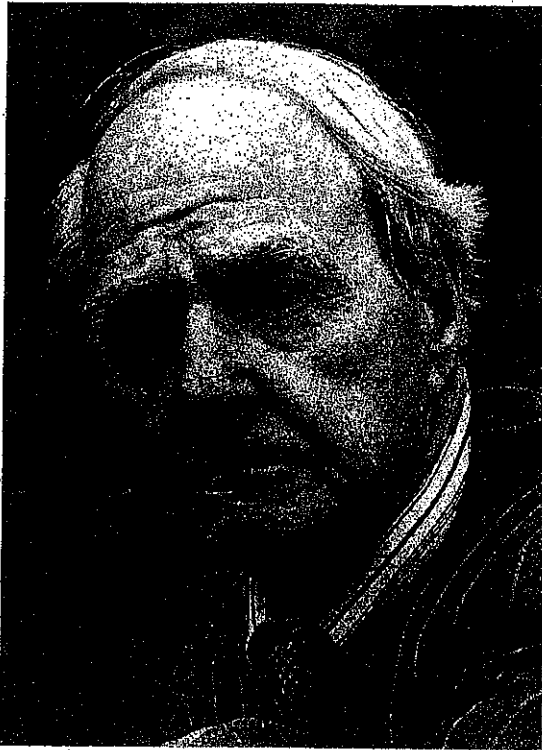
14. When Picasso is creating a cubist person, he represents them in three different vantage points.
Name those three vantage points. (3 points)

profile, three-quarter view and full face

15. Define Collage (2 points) using a variety of materials to create
three dimensional works

16. What is the name of the artwork that Picasso is most famous for and why did he create it? (3 points)
Guernica - express anger and grief @ small Spanish
town of Guernica being destroyed by bombardment, killing and
injuring most of the town.

17. How old was Picasso when he died? (1 point) 93



Henry Moore

Born July 30, 1898

Castleford, Yorkshire, England

Died August 31, 1986

Much Hadham, Hertfordshire, England

"All good art contains abstract and surreal elements together, just as it contains classical as well as romantic elements: order and surprise, intellect and imagination, conscious and unconscious."

Henry Moore

Henry Moore was one of the most popular and most groundbreaking sculptors of the twentieth century. From the 1960s on, for many a new museum, bank, theater, hotel, or corporate building seeking an impressive onsite sculpture, a Moore work served to bestow elegance and sophistication. Best known for large stone reclining figures, as well as depictions of mothers with children, Moore was fascinated by the art of African and pre-Columbian (before the time of Christopher Columbus) cultures. He forged his distinctive style by combining Western approaches with these ancient traditions; this hybrid resulted in works that abound with life, beauty, and imagination.

Henry Moore grew up in a small coal-mining town in northern England. His father, Raymond Spencer Moore, was a miner who educated himself and eventually rose to a manager's position in the mine. Mary Baker Moore, Henry's mother, was a woman of great strength and determination: during her



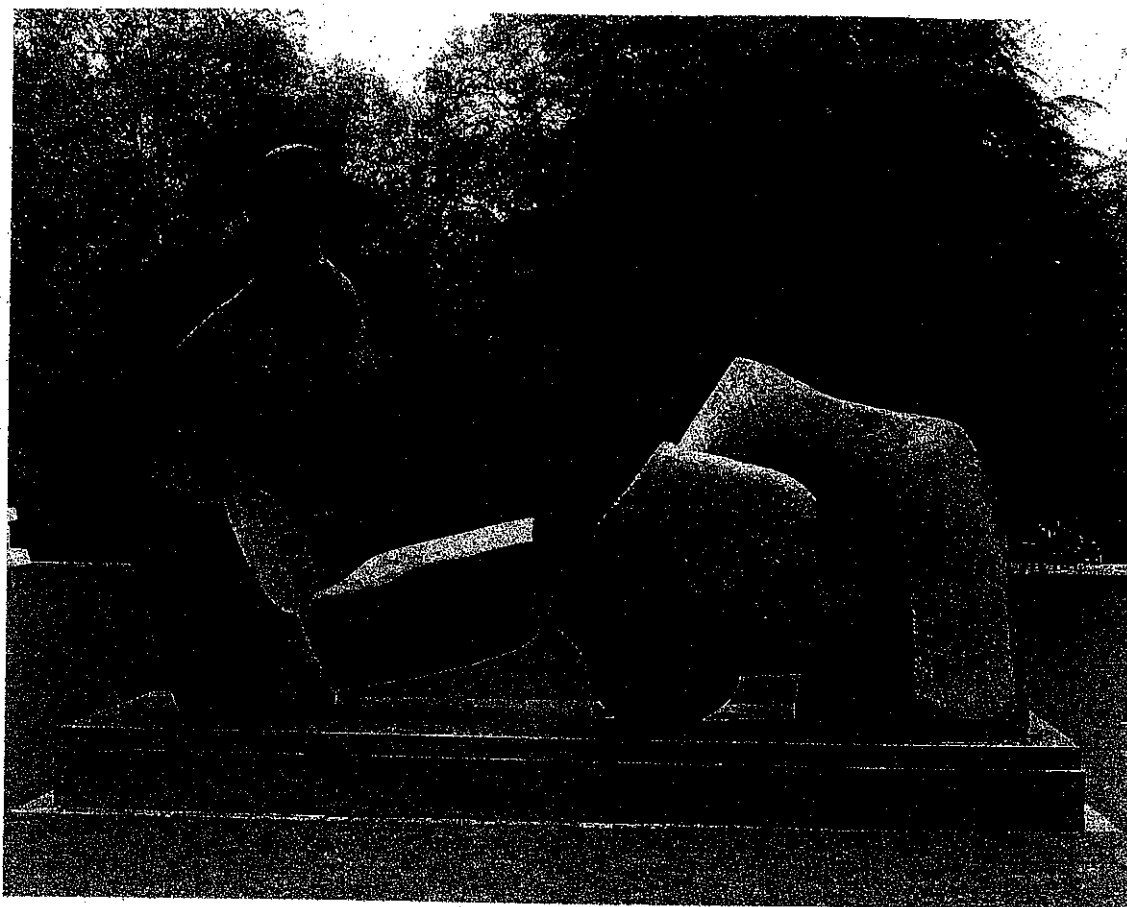
*Moore contemplates
his 1957 sculpture
Seated Nude in
1970. Reproduced by
permission of AP/Wide
World Photos.*

battalion was shelled by the Germans; some of the shells contained nerve gas. Moore and several others were sent back to London to recover from the effects.

After the war Moore took advantage of a scholarship program for veterans and enrolled in the Leeds College of Art. At the end of his second year, he passed the sculpture examination and won a scholarship to study at the Royal College of Art. After what seemed like an endless climb, his career was finally beginning.

Discovers pre-Columbian art

Moore spent three years at the Royal College of Art: two to earn his diploma and an extra year in advanced studies. The



Reclining Figure No. 5.
Reproduced by permission
of Archive Photos/Express
Newspapers.

Northampton for a Madonna and child sculpture. The piece received high praise for its gentle dignity.

Figure of the reclining woman

After World War II Moore's reputation grew around the world; his prestige was further increased when he received first prize at a major exhibition in Venice in 1948. Throughout the 1940s and 1950s he expanded his repertoire, depicting helmeted heads, family groups, and standing figures similar to those found on native American totem poles. But his work was dominated by the figure of the reclining woman. A *New York Times* critic wrote that Moore's ideal was a statuesque, warrior-like woman,

Name _____
Henry Moore Informational Text Answer Document

Score _____/72

1. Where was Henry Moore born? (2 points) _____

2. What was Moore's father profession? (1 point) _____

3. How many siblings did Moore have? (1 point) _____

4. What two types of art was Moore fascinated with? (2 points) _____

5. Which type of schooling most influenced Moore's pursuit of being an artist? (1 point) _____

6. What is the phrase that Moore heard about Michelangelo that stuck with him and fueled his interesting in studying Michelangelo's career? (1 point) _____

7. When Moore went to secondary school, what did his art teacher ask him to help with? (3 points) _____

8. What career did Moore's father want him to pursue? (1 point) _____

9. What event prevented Moore from pursuing education after secondary school? (2 points) _____

10. Describe Moore's army experience in World War I. (5 points) _____

11. Where did Moore attend school after World War I, how did he pay for it, and what other opportunity did it give him? (5 points) _____

12. How long did Moore attend the Royal College of Art? (1 point) _____

13. What collections of sculptures at the British Museum were compelling to Moore? (3 points) _____

14. What four elements did Moore most admire in non-Western art? (4 points) _____

15. According to the article, what two things did Moore do from 1924-1939? (2 points) _____

16. When did Moore first exhibit in New York? (1 point) _____

17. What was the name of Moore's wife and what did they have in common? (2 points) _____

18. How long after Moore was married did he have his first child? (1 point) _____

19. Describe the effect of World War II on Moore and his work. (5 points) _____

20. After World War II was over, what helped further Moore's prestige in the art world? (3 points) _____

21. What subject matter dominated most of his work? (2 points) _____

22. What did the New York Times critic say about Moore's work? (7 points) _____

23. What artwork is considered his greatest accomplishment? (5 points) _____

24. What influence did traveling to Greece, Italy, and Mexico have on Moore's work? (3 points)

25. What effect did Moore's interlocking sculptures create? (2 points) _____

26. What is a small model of the sculpture called? (1 point) _____

27. Where did Moore get honorary degrees from? (4 points) _____

28. When did Henry Moore die- exact date (2 points) _____

Name Key

Score _____/72

Henry Moore Informational Text Answer Document

1. Where was Henry Moore born? (2 points) Castleford, Yorkshire, England.
2. What was Moore's father profession? (1 point) coal miner
3. How many siblings did Moore have? (1 point) 7
4. What two types of art was Moore fascinated with? (2 points) African and pre-Columbian
5. Which type of schooling most influenced Moore's pursuit of being an artist? (1 point) Church School
6. What is the phrase that Moore heard about Michelangelo that stuck with him and fueled his interest in studying Michelangelo's career? (1 point) "The greatest sculptor that ever lived"
7. When Moore went to secondary school, what did his art teacher ask him to help with? (3 points) designing costumes, props for plays, and drawing colors for the play programs
8. What career did Moore's father want him to pursue? (1 point) teacher
9. What event prevented Moore from pursuing education after secondary school? (2 points) World War I
10. Describe Moore's army experience in World War I. (5 points)
Western front in France - battalion shelled by Germans with some of shells having nerve gas - sent to London to recover
11. Where did Moore attend school after World War I, how did he pay for it, and what other opportunity did it give him? (5 points)
Leeds College of Art: Scholarship program for Veterans
passed sculpture exam after his second year earning Scholarship to attend Royal College of Art
12. How long did Moore attend the Royal College of Art? (1 point) three years

13. What collections of sculptures at the British Museum were compelling to Moore? (3 points) _

Africa, Polynesia, and Pre-Columbian Americas

14. What four elements did Moore most admire in non-Western art? (4 points) _

1. Simplicity: truthfulness to material used
2. power and sensitivity of the large
3. Variety and Creativity in form
4. full three-dimensional form

15. According to the article, what two things did Moore do from 1924-1939? (2 points) _

Maintain his Studio and bought sculpture

16. When did Moore first exhibit in New York? (1 point) _ 1936

17. What was the name of Moore's wife and what did they have in common? (2 points) _

Inna Rodetsky

both attended Royal College of Art

18. How long after Moore was married did he have his first child? (1 point) _

17 years

19. Describe the effect of World War II on Moore and his work. (5 points) _

Studio was damaged by bombs; materials were scarce. didn't work as sculptor for nearly 5 years
official war artist - depicting reaction of people in London

20. After World War II was over, what helped further Moore's prestige in the art world? (3 points) _

receiving first prize at a major exhibit in Venice in 1948

21. What subject matter dominated most of his work? (2 points) _

figure of reclining woman

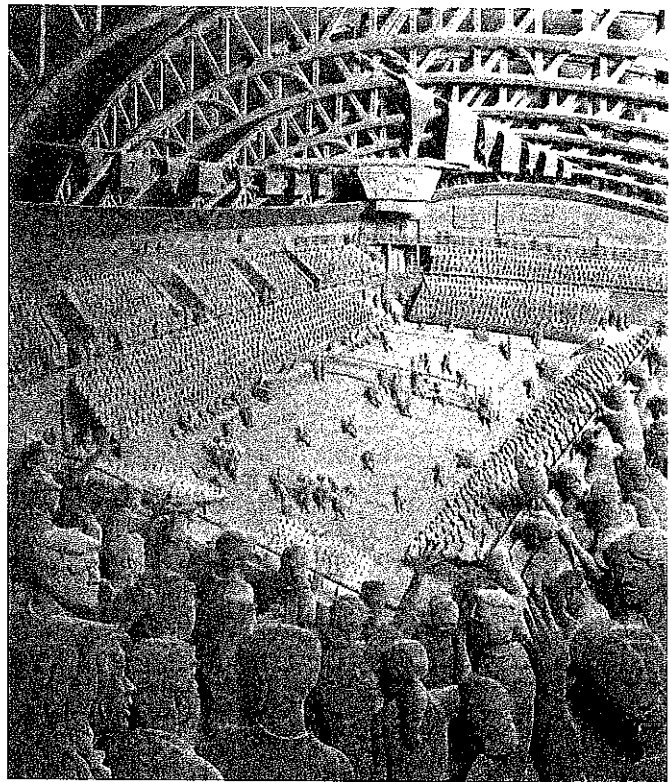
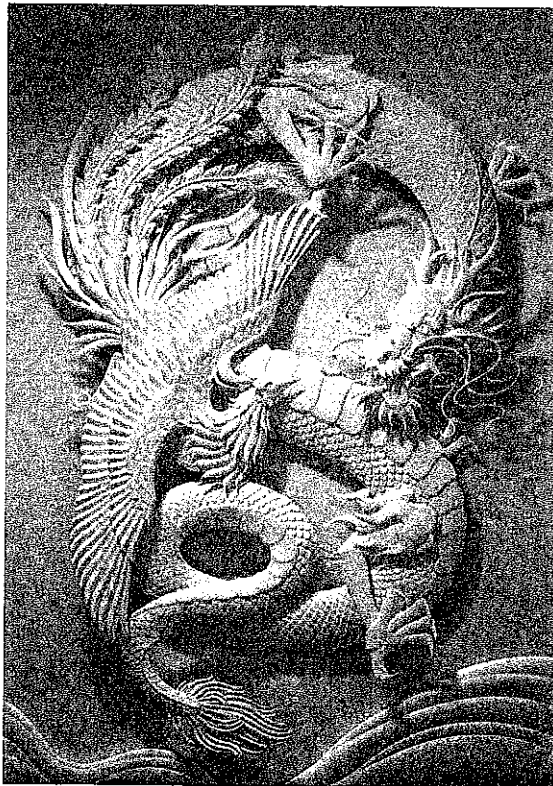
22. What did the New York Times critic say about Moore's work? (7 points) _

Moore's ideal was a supine, warrior-like woman full of "endurance, protectiveness, combativity, vigilance, and heavy-limbed beauty."

23. What artwork is considered his greatest accomplishment? (5 points)
large marble reclining figure completed in 1959 for the main entrance of the UNESCO building in Paris
24. What influence did traveling to Greece, Italy, and Mexico have on Moore's work? (3 points)
began producing large bronze figures of seated women
swathed in drapery
25. What effect did Moore's interlocking sculptures create? (2 points)
a body w/ distorted limbs
26. What is a small model of the sculpture called? (1 point)
maquette
27. Where did Moore get honorary degrees from? (4 points)
Oxford, Harvard, Yale Universities and other laurels
from across the globe
28. When did Henry Moore die- exact date (2 points)
August 31 1986

Interview With Relief Paper Sculpture Artist Jeff Nishinaka

Los Angeles native Jeff Nishinaka is a relief paper sculpture artist who has a stunning array of work that needless to say can blow anyone away. His portfolio spans a wide range including Bloomingdale's, Sprint, Visa, Penn State University, Paramount Pictures and Coca Cola. Over the years he has found various techniques in how to manipulate and bend paper to make these magnificent masterpieces. I'm really happy to have him featured on our site since he is one of my favorite paper artists! Also be sure to check out the videos of the artist in action!

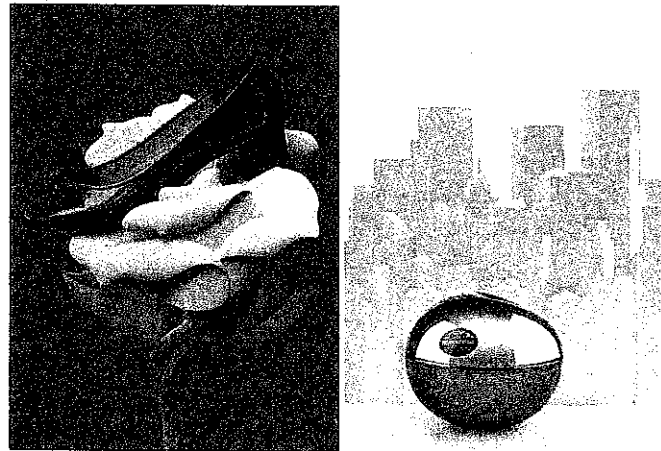
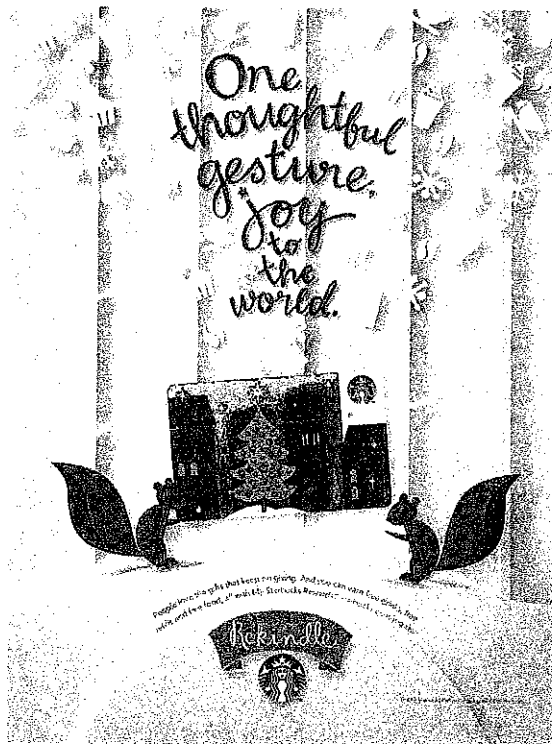


Tell us a little about your background and what path led you to what you are doing now?

I grew up in Los Angeles at a time when it was easy to jump on our bicycles and roam the city. Far less traffic and far more areas where nature was untouched. I think that gave me an appreciation to observe and explore things the same way I approach art. Observing things as they are and exploring ways of representing them are how I like to work. At first I wanted to be a painter but found that working with something more tactile like gently coaxing paper to do things came more natural to me. I eventually went to The Art Center College of Design to learn how to draw and paint but that was when paper sculpture found me instead. I didn't have a choice, so I put down my paint brushes and picked up an X-Acto knife.

What have been some favorite recent projects/clients/collaborations?

Favorite recent projects have to include the Bulwark 451 video which ended with the burning of a large paper sculpture to the ground. It took about a thousand combined man hours for my team to build and only 6 minutes to burn down. Another favorite project was the Pandora's Box theme paper sculptures for the Iggesund Paperboard company's Black Box Project. We met in several cities in Europe and in New York for exhibitions and trade shows. A third project was for the Starbucks 2012 Christmas campaign. I had to make 12 paper sculptures in less than 10 days and ship them from L.A. to NYC for a three day photo shoot which involved combining their actual products with my sculptures. I finished just in time to catch one hour of sleep before taking off to the airport.

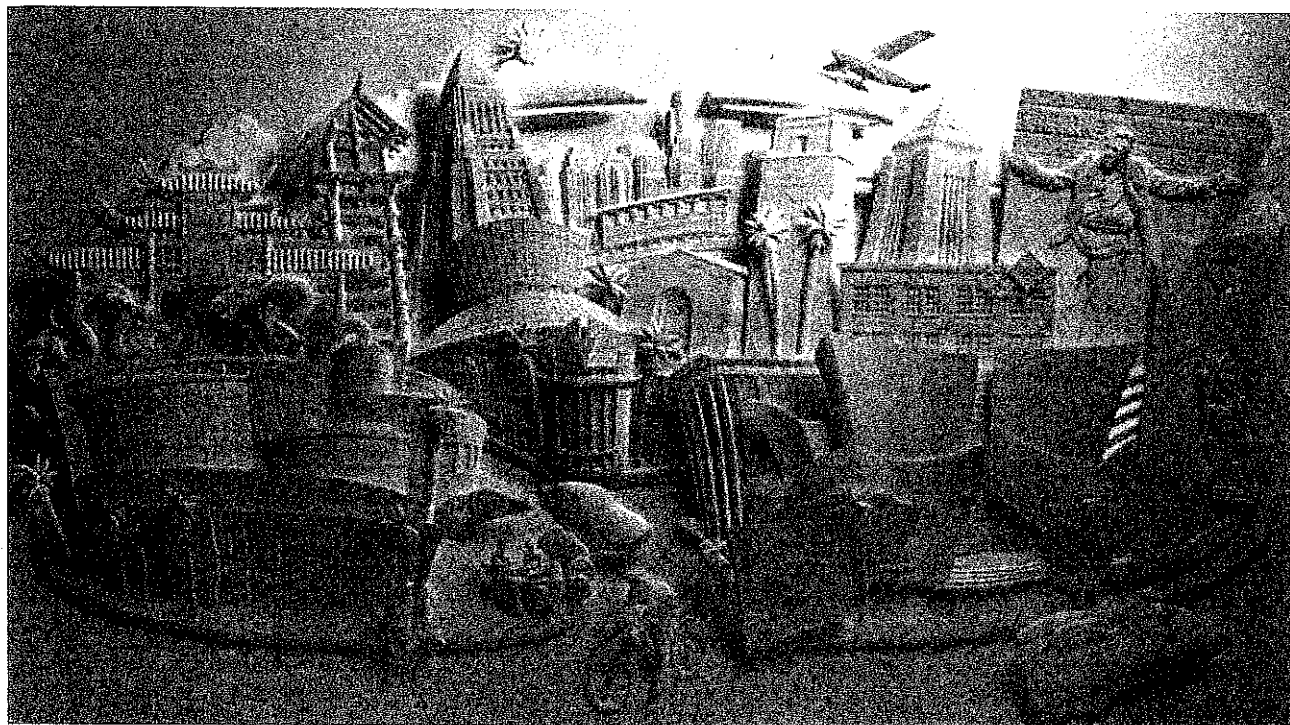


How would you describe your creative process, start to finish?

I start with an idea, try to visualize what it might look like and sketch a bunch of thumbnail ideas. Then I research images that give an idea of what a certain object or thing looks like from as many different angles as possible. It's just as important for me to know what's going on behind as it is in front. It gives me a better idea of why something is the way it is when you know what's holding it up. From there I choose the best idea sketch and develop it from there. Then I do a final line drawing to actual size on vellum which is used as a blueprint for the cut pieces. This is then broken down into individual parts and transferred to the paper and cut out. The final steps involve cleaning, trimming, shaping, scoring and rounding each piece of paper which are then glued together to hopefully make something that looks like something.

How long did it take for you to master your technique?

I don't think I'll ever master my technique. After more than 30 years there's still more learning to do, especially how to keep it fresh.



What does a typical day at work involve for you?

Typical day starts with checking email over coffee. I try to run errands before lunch so I can settle in the rest of the day to work.

What is a source of inspiration that is not art/design related?

I do boxing to work out the kinks and gain a fresh perspective. It's one of my ways to reboot my head and open my mind to new ideas.

If you had an extra hour each day what would you do with it?

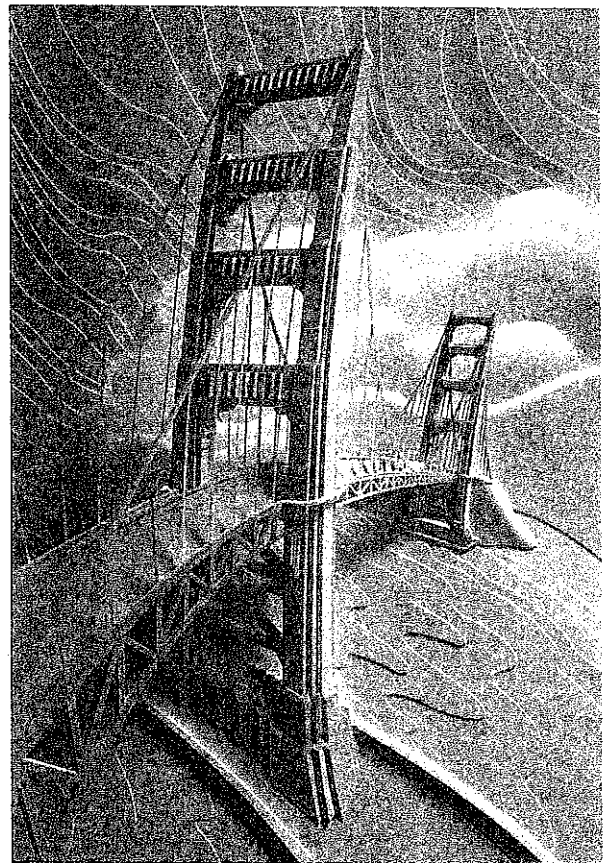
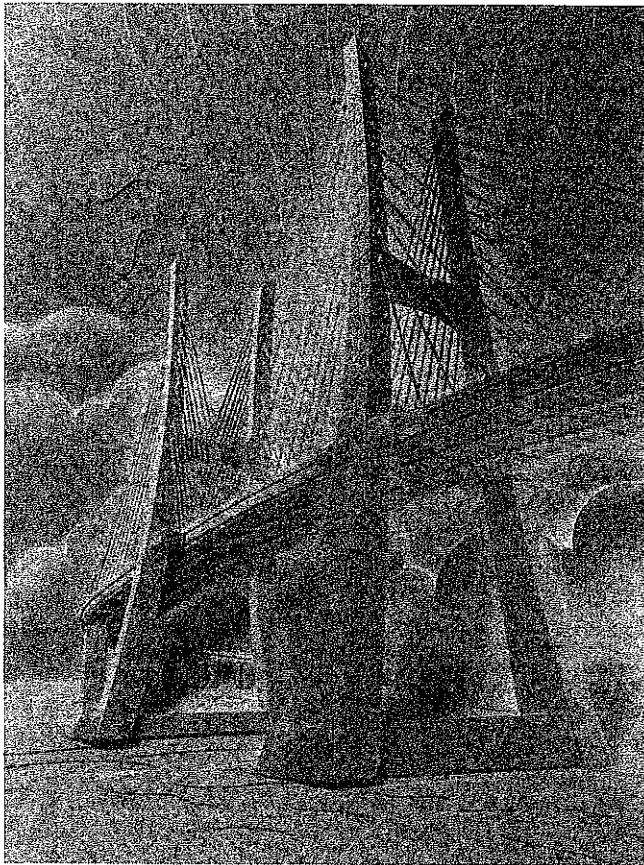
I would read more... from a real book, not off a monitor or iPad. I just don't feel like there's enough time for that.

What is the best advice you've ever received?

From my Dad. He said, "Choose one thing and be the best at it. Don't be a jack-of-all-trades, good at everything and great at nothing." Really, he said that to me while I was still an art student.

Are you involved in any upcoming shows or events? Where and when?

The only upcoming event so far this year is an invitation to visit the Iggesund Paperboard mill in Iggesund, Sweden. They sponsored several events in Italy, Sweden and Russia last year. A visit this May or June to their mill in Sweden is to celebrate and cap off the Black Box Project I was involved in. We all have hopes of keeping this relationship going on for years to come.



If you could collaborate with anyone in this world, dead or alive, who would it be?

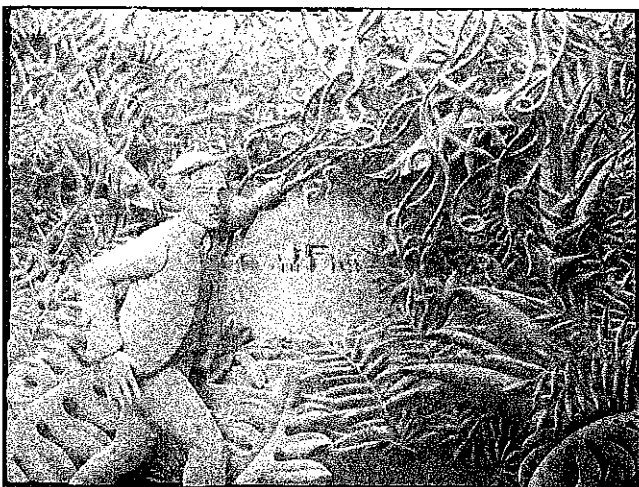
If I could, I would absolutely love to collaborate with Tim Burton. His work is so dark and moody, so edgy, so opposite of what I do that I think we'd work together fantastically! That would be a dream! If I could, my second choice would be Walt Disney.

Who is your favorite new artist?

That's a big question for me. I see so many talented new artists out there. I am in awe and can't say who is my favorite.

Is there anything else you would like to share with our viewers?

Only thing I can say is to find that one thing, love it, nurture it and strive to be the best at it!



Interview With Jeff Nishinaka

Score _____/10

What role does design drawing play in creating three-dimensional work? (5 points) _____

How did Nishinaka transition his fine arts talent into the design world? (5 points) _____

Henri Matisse

Born December 31, 1869
Le Cateau-Cambresis, France

Died November 3, 1954
Nice, France



Henri Matisse ranks among the most acclaimed and imitated of modern artists, but his innovations shocked many of his contemporaries and only gained widespread acceptance after generating substantial controversy. By the late twentieth century, however, the influence of his bold style can be observed not only in the so-called fine arts but in virtually every facet of popular culture.

Matisse was raised in northern France. His parents, Emile and Gerard Matisse, ran a kind of grocery store. Unlike many artists, he did not spend time drawing or painting as a child. He was expected to take over the family business or, with luck, become a lawyer. Matisse did study law in Paris for two years; but he unwittingly doomed his legal career when, in 1890 while working as a law clerk, he began attending early morning drawing classes meant for curtain designers. While recovering from appendicitis that year, Matisse received a box of paints from his

*"What I dream
of is an art of
balance, of purity
and serenity
devoid of troubling
or depressing
subject matter."*

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World Photos.

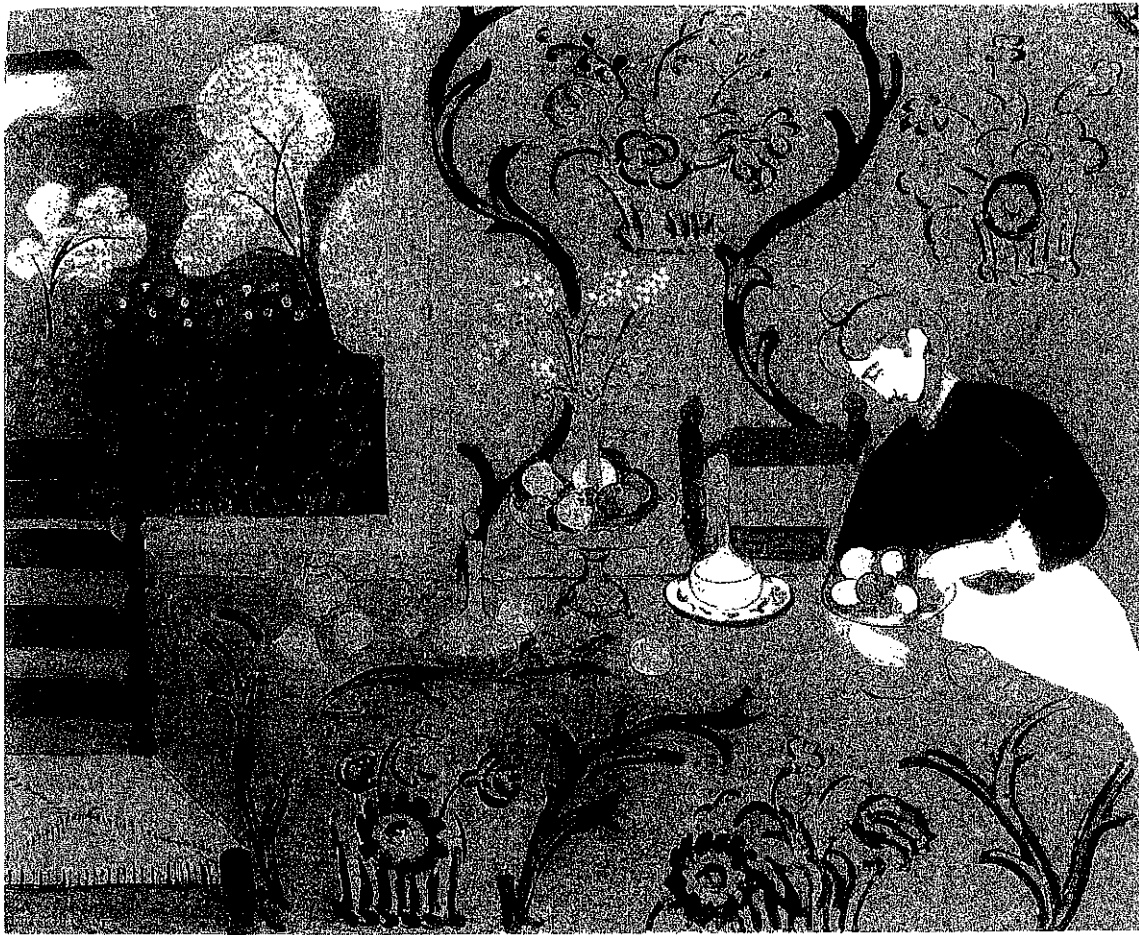
mother and soon thereafter decided to pursue a career in art. He was 20 years old.

Experiments with various styles

Matisse studied for several years in Paris with traditional painters. To earn money he made copies of famous works at the French national museum, the Louvre. At the time Paris was the center of a revolution in the visual arts. Besides impressionism, other new ideas were being introduced by painters like Frenchmen Paul Cézanne and Georges Seurat and Vincent van Gogh of the Netherlands. At the Louvre Matisse was attracted to the passion of Spanish artist Francisco Goya. He also admired the work of his countryman Henri Toulouse-Lautrec (see entries) and, like numerous artists of the time, was fascinated by the woodblock prints of Japan. Matisse experimented with ideas from all these sources; by 1897 he was on his way to finding his own style.

The first results of his experimentation were revealed in 1898 when he painted a male nude—not in the usual flesh tones, but all in blue. This unorthodox choice reflected his conviction that color should be used to express emotion. By 1905 Matisse had become the leader of a group of artists called “Les Fauves,” the wild beasts, after their exhibit shocked the public. Fauvism, as their style became known, is characterized by broad strokes of very bright, often clashing color. The heightened hues and dark borders defining shapes invested their work with tremendous energy. A noteworthy example from this time is Matisse’s *Woman with the Hat*, a portrait of the artist’s wife, Amelie Parayre—whom he’d married in 1899—in a very large *chapeau*. Although compositionally a traditional rendering of an elegant lady, the painting’s use of color—the dress, hat, and even the face are painted in patches of green, red, orange, and blue—was scandalous for the time. Matisse gained some fame when American writer Gertrude Stein and her brother Michael Stein bought the painting. Over the years, the two bought many of his works.

Except for the Steins, however, Matisse attracted few buyers of his paintings and found it difficult to support his family.



He and Amelie had two sons and a daughter. Amelie Matisse set up a hat shop in Paris to earn income for the family. She continued to serve frequently as a model for her husband.

Begins romance with color

In 1906 Matisse traveled to Italy and North Africa, both of which strongly influenced his style. In Italy he admired the frescoes of the pre-Renaissance Italian artist Giotto, with their simple, monumental style. In North Africa he was drawn to the brilliant colors and decorative patterns of Islamic art. He brought back from this trip pottery, cloths, carpets, and other

Harmony in Red, 1908.
Approx. 71" x 97". State
Hermitage Museum,
Leningrad. © 1995
Succession H. Matisse,
Paris/Artists Rights Society
(ARS), New York.
Giraudon/Art Resource, NY.

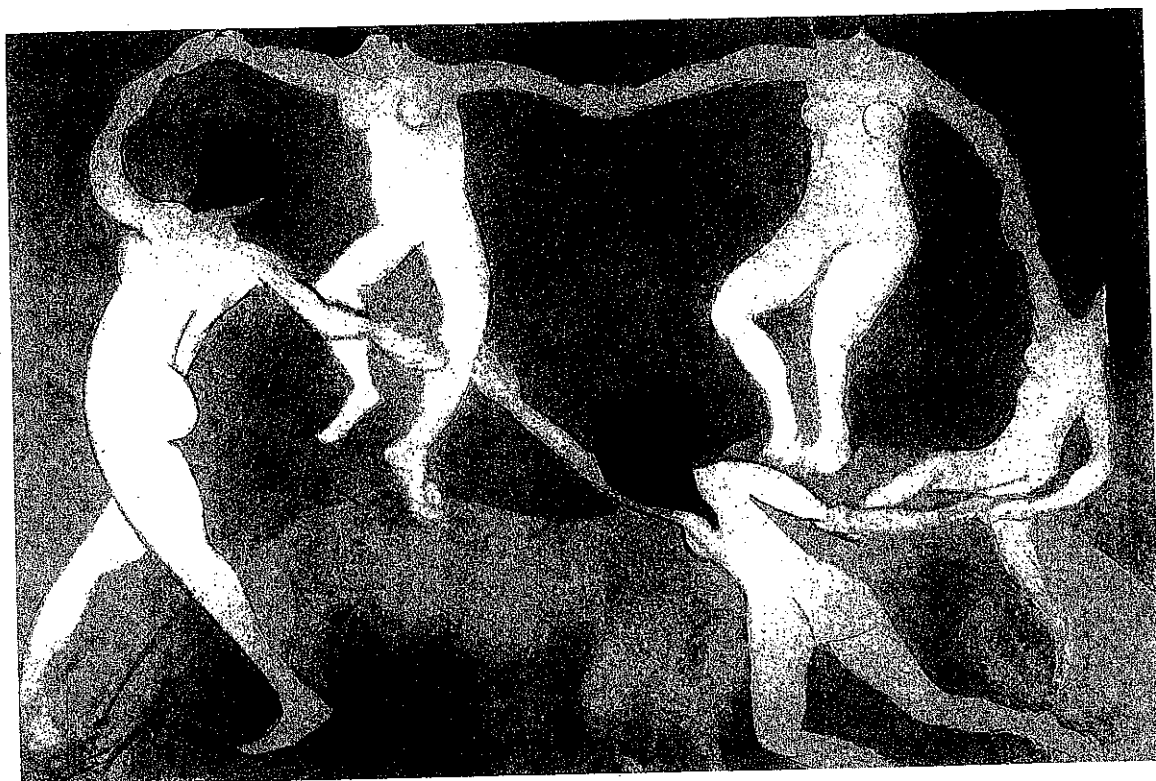
items, which he often used in his paintings. His *Blue Nude* (*Souvenir of Biskra*) reflects these influences and his love of the human figure. Yet anatomy would ultimately take a back seat to design; in the next few years, rich colors and decorative patterns, including those of vines and flowers, seemed to overrun his paintings; in *Harmony in Red*, the pattern of the wallpaper and tablecloth leave little space in the painting for the woman standing at the table.

Matisse is also notable for repeating parts of previous paintings in newer works. For instance, in a still life from 1909, the viewer can see a section of his earlier painting *La Danse*. *La Danse*, along with a companion painting, *La Musique*, was commissioned by a Russian businessman named Sergei Shchukin, a great supporter of Matisse in these years. Matisse visited him in Moscow several times, and Shchukin eventually owned 37 of his paintings. In 1923 Shchukin and another Russian collector opened the first museum of contemporary Western art in Moscow, including 48 of Matisse's works.

Matisse also used the freedom of fauvism in his early sculptures. He worked with sculpture throughout his career, adapting for the medium his many concepts of form and space.

Around 1910 Matisse's style underwent another transformation. He delved into approaches derived from cubism and began using subtler colors, more simplified figures, and a greater number of geometric shapes. Matisse was never a cubist, but as with impressionism, he was able to incorporate many of the school's ideas and theories into his own style. This is evident in his 1911 painting *The Painter's Family*, in which the space is divided into multiple rectangular areas covered with decorative patterns of wallpaper, oriental rug designs, and upholstery prints.

After World War I Matisse began spending a substantial portion of each year in the south of France and eventually settled there permanently. Under the influence of the south's warm, sunny weather, his colors brightened again, and patterns and decorations became more prominent. He wrote that after many years of exploration, his art finally "had established



a new clarity and simplicity of its own." Toward the end of the 1920s, Matisse took a trip around the world, spending six months in Tahiti, where Frenchman Paul Gauguin (see entry) had done so much of his painting, and also traveling to the United States.

Soon after this visit, he received a commission from the Barnes Foundation in Pennsylvania to paint a mural in their museum, which contained many impressionist and post-impressionist works. This was the first of several interior design commissions Matisse accepted in the ensuing years. The largest project, often considered the masterpiece of his career, was the design of a chapel in the French town of Vence. Matisse created the stained-glass windows, interior decor, devotional objects, and clothing for the clergy. The chapel was dedicated in 1951.

La Danse, 1909. Reproduced by permission of AP/Wide World Photos.

Cuts out

During the 1930s Matisse turned to designing and illustrating books. He began working with geometric and abstract shapes cut out of colored paper, silhouetting these against multihued backgrounds. Matisse's most famous book, *Jazz*, dates from 1947. The vivid colors, flowing shapes, and rhythmic feel evoke the qualities of that musical form. Matisse's works were exhibited often during the 1930s in major cities across Europe and the United States. At a large exhibition in Paris in 1936, an entire room was devoted to his paintings.

In the 1940s and 1950s Matisse became increasingly handicapped due to illness. During the World War II years, he was often confined to his bed. His works from this period are smaller and include numerous book illustrations. These creations have a pronounced serenity about them, all the more remarkable since both Matisse's wife and daughter were arrested by the Nazis during this time. Amelie Matisse suffered two three-month prison sentences, and Marguerite Matisse was placed in solitary confinement, charged with resistance activities.

War's end saw an increase in Matisse's activity. He often worked from a wheelchair or in bed, sketching designs on the wall with a piece of charcoal attached to a long pole. His last paintings recalled his favorite themes of female figures and interiors and include *Large Red Interior* from 1948. He spent many hours directing his assistants to find the perfect arrangements of his paper cutouts. Matisse passed the last years of his life designing the chapel at Vence and working on his cutouts. These free-form shapes brought together all of Matisse's ideas, from painting, sculpture, and the decorative arts. Despite his infirmities, he continued working until his death at the age of 84, a maverick to the end.

Masterworks

1905	<i>Woman with the Hat</i>
1906	<i>Blue Nude (Souvenir of Biskra)</i>
1908	<i>Harmony in Red</i>
1911	<i>The Painter's Family</i>
1925	<i>Decorative Figure on an Ornamental Background</i>
1928	<i>Odalisques</i>
1935	<i>Pink Nude</i>
1946	<i>Polynestia, the Sea</i>
1948	<i>Large Red Interior</i>

Name _____

Score _____/32

1. Where did Henri Matisse die? (2 points) _____

2. What was the Matisse family business? (1 point) _____

3. How was Matisse's childhood different from most other artists? (1 point) _____

4. What was the first art class that Matisse took and in what year did he take it? (3 points) _____

5. How old was Matisse when he decided to pursue a career in art? (1 point) _____

6. How did Matisse believe color should be used? (1 point) _____

7. What art group was Matisse the leader of? (1 point) _____

8. What is the characteristic of this art style? (2 points) _____

9. What was the name of Matisse's wife and how many children did they have together? (2 points) _____

10. Name an American family who bought several of Matisse's artwork. (1 point) _____

11. What did Amelie Matisse do to help earn income for the family? (2 points) _____

12. Where did Matisse travel to in 1906? (2 points) _____

13. What is the name of the painting described as "the pattern of wallpaper and tablecloth leave little space in the painting for the woman standing at the table"? (1 point) _____
14. What is the name of the Russian businessman who bought many of Matisse's paintings? (1 point) _____
15. What year was the first museum of contemporary Western art in Moscow opened? (1 point) _____
16. After World War 1, what helped to bring back lighter colors in Matisse's artworks? (2 points) _____
17. What large event took place in Matisse's life in 1920? (1 point) _____
18. What is considered the masterpiece of Matisse's career? (3 points) _____
19. What happened to Matisse's wife and daughter during World War II (be specific about what happened to each of them)? (3 points) _____
20. How old was Matisse when he died? (1 point) _____

Name

Key

Score

/32

1. Where did Henri Matisse die? (2 points) Nice France
2. What was the Matisse family business? (1 point) running a grocery store
3. How was Matisse's childhood different from most other artists? (1 point)
he did not spend time drawing or painting as a child
4. What was the first art class that Matisse took and in what year did he take it? (3 points)
early morning drawing classes meant for curtain designers
5. How old was Matisse when he decided to pursue a career in art? (1 point) 20
6. How did Matisse believe color should be used? (1 point) Express Emotion
7. What art group was Matisse the leader of? (1 point) Fauvism
8. What is the characteristic of this art style? (2 points)
broad strokes of very bright color, often clashing color
9. What was the name of Matisse's wife and how many children did they have together? (2 points)
Amelie Parayre - 3 children
10. Name an American family who bought several of Matisse's artwork. (1 point) Stair family
11. What did Amelie Matisse do to help earn income for the family? (2 points)
Set up a hat shop
12. Where did Matisse travel to in 1906? (2 points)
Italy and North Africa

13. What is the name of the painting described as "the pattern of wallpaper and tablecloth leave little space in the painting for the woman standing at the table"? (1 point) Domny in Red
14. What is the name of the Russian businessman who bought many of Matisse's paintings? (1 point) Sergei Shchukin
15. What year was the first museum of contemporary Western art in Moscow opened? (1 point) 1923
16. After World War 1, what helped to bring back lighter colors in Matisse's artworks? (2 points) The warm sunny weather in South France
17. What large event took place in Matisse's life in 1920? (1 point) trip around the world
18. What is considered the masterpiece of Matisse's career? (3 points) designing a chapel in the French town of Vence
19. What happened to Matisse's wife and daughter during World War II (be specific about what happened to each of them)? (3 points) Arrested by Nazis
Amelie suffered 2 - 3 month prison sentences
Marquarite placed in solitary confinement charged with resistance activities
20. How old was Matisse when he died? (1 point) 84

Roy Lichtenstein

Born October 27, 1923
New York, New York



Roy Lichtenstein is among a handful of artists who have become virtually synonymous with **pop art**. Since his paintings of comic strips first caused a sensation in the early 1960s, Lichtenstein has made a career of transforming images from consumer culture into gallery artifacts, challenging assumptions about “lowbrow” and “highbrow” art. Utilizing the Benday dot technique—a printing process that employs dots to create shading—he has magnified the spectacle of comics and other “throw-away” art, injecting drama and irony into a supposedly disposable form and providing a crucial early model for much of the “postmodern” art that followed.

Lichtenstein was born into a relatively prosperous New York City family. His father, Milton, owned a real estate firm. Roy graduated from Benjamin Franklin High School; though he did not study art there, he frequently painted and drew at home. Lichtenstein remembers that his father encouraged him in his artistic interests. He “thought that you should do something you

“I wanted to do things you were not supposed to do. To say you were very serious about a non-serious subject inverted everything.”

▲ Portrait: Reproduced by permission of AP/Wide World Photos.

Experimented with cartoons to entertain sons

During the 1950s Lichtenstein held a variety of jobs to support himself and his family, working on art projects during his free time. Among other occupations, he designed window displays, worked for graphics and engineering companies, and taught art at several universities. During this period Lichtenstein's work shared some elements of **abstract** painting, which generally dispenses with an external subject to focus instead on the interplay of values like color and texture in order to express some emotional truth. Lichtenstein borrowed attributes of this stylistic mode, but he re-introduced a subject, often "cowboys and Indians" and other generic scenes from the American West. Lichtenstein was unsatisfied with this approach, however, and spent the ensuing years in search of an appropriate style. After his sons were born in the mid-1950s, he began to experiment with painting and drawing cartoons to entertain them.

In 1960 Lichtenstein began teaching at Douglass College, part of Rutgers University in New Jersey. Due in part to the influence of several artists he met at the time, he began using ideas from his cartoons. He also found inspiration in comic strips and bubble gum wrappers, sometimes blowing them up to see what they would look like in this exaggerated form. Other artists of the time, most notably **Andy Warhol** (see entry), were also beginning to use images from consumer culture in their work. Lichtenstein was intrigued by these subjects and developed a totally new technique to present them.

Lichtenstein's basic mode has changed very little since he developed and perfected it in the early 1960s. It consists of three primary elements: thick, black borders defining objects and figures in order to emphasize the flatness of the space contained by them, brilliant—sometimes even lurid—primary colors, and the use of the Benday dot, a technique used in printing. It was named after Benjamin Day, a printer who developed this method of drafting dots of various sizes to indicate shading in printed pictures. Varying the amount of space between the points makes areas appear dark or light; the dots are printed on a printing press through screens or stencils with holes punched in them.



make explosions into elaborate beautiful forms, which is what they become in a comic strip." This was the first time a painter had used modern wartime technology as a subject.

As the 1960s progressed Lichtenstein applied his style to several other scenes, including landscapes and sunsets. In *Sinking Sun*, he painted the sun descending beneath a large cloud formation, around which its rays shine. But, according to the artist, this was not a "real" landscape. In Lichtenstein's words,

Lichtenstein with The Enemy Would Have Been Warned ... That My Ship Was Below Them, at the Castelli Gallery, March 13, 1964. Reproduced by permission of The Bettmann Archive.

unable to find subjects different from boxes, beer cans, and hot dogs, or flashy images of famous stars and presidents.

The character of pop art was the openly witty and humorous, the nakedness of an artist's and caller's own eyes who had seen and felt the real world and its ordinary surface. Pop advocates objected to the transformation of the new world into a highly specialized field dominated by experts, and the front-line monuments like Warhol and Lichtenstein made their intentions reachable through works that could be easily reproduced rather than expensive, spindly objects. Critics were outraged; one wrote that art galleries are being invaded by the pin-headed and contemptible style of gum chewers, Bobby Soxers and worse delinquents. Vast numbers of museum visitors, however, were relieved that artists were

not imitating the work they could understand and enjoy. And one month after the summer arts fair, the abstract expressionists—seen as positively revolutionary—

Some later pop artists did address political issues, commenting on poverty, war, racial equality, pollution, and nuclear war. They were trained to make their points with shock tactics, solid and vivid, with little cool, impersonal images or raw words and academic claims. But the same methods changed radically from the mid-1960s parodies usually associated with pop art. In 1975, the time magazine's reported special feature of the Century Park, noted one observer, the pop artists provided an instant chronicle of what mattered most to people in the sixties and seventies.

ers and adapting them to his comic-strip style. One of his most famous copies is of the series of paintings of the cathedral in Rouen, France, by **Claude Monet** (see entry). Monet helped pioneer the nineteenth-century style called **impressionism**. In this manner he painted several views of the cathedral to show how the shifting sunlight changed the scene's appearance. Lichtenstein painted his five views of the church using his dot and stencil method to make "a mechanical representation of Impressionism." In such efforts, he is at once mocking these old masters and paying tribute to them.

Lichtenstein also parodied abstract expressionism in his brush stroke paintings of the mid-1960s. The very act of using a brush to apply paint with a stroke was crucially important to the

Name _____
Roy Lichtenstein Informational Text Assignment

Score _____/35

Directions: Answer the following questions using the Roy Lichtenstein biography provided.
All Answers Must Be In Complete Sentences To Receive Full Credit- No Exceptions!

1. When was Lichtenstein born (full date- 1 point) _____

2. What style/genre of art is Lichtenstein known for? (1 point) _____

3. Define the Benday dot technique. (3 points) _____

4. What high school did Lichtenstein graduate from? (1 point) _____

5. Where did Lichtenstein take a summer class after graduating from high school? (2 point) _____

6. How did Lichtenstein contribute to Allied Forces in World War II? (1 point) _____

7. What year did Lichtenstein finish his master's degree at The Ohio State University? (1 point) _____

8. What was the name of Lichtenstein's first wife and how long were they married? (2 points) _____

9. Name three jobs Lichtenstein worked to support his family. (3 points) _____

10. Why did Lichtenstein begin drawing cartoons? (1 point) _____

11. What three elements characterize Lichtenstein's paintings after 1960? (3 points) _____

12. What unusual tool did Lichtenstein sometimes use to paint Benday dots onto his artworks? (1 point) _____

13. Describe the painting "Look Mickey!" (3 points) _____

Name Answer Key
Roy Lichtenstein Informational Text Assignment

Score _____/35

Directions: Answer the following questions using the Roy Lichtenstein biography provided.
All Answers Must Be In Complete Sentences To Receive Full Credit- No Exceptions!

1. When was Lichtenstein born (full date- 1 point) October 27, 1923
2. What style/genre of art is Lichtenstein known for? (1 point) Pop Art
3. Define the Benday dot technique. (3 points) a printing process that employs dots to create shading
4. What high school did Lichtenstein graduate from? (1 point) Benjamin Franklin Hs.
5. Where did Lichtenstein take a summer class after graduating from high school? (2 point) Art Students League
6. How did Lichtenstein contribute to Allied Forces in World War II? (1 point) drawing maps for Allied Invasion of Germany
7. What year did Lichtenstein finish his master's degree at The Ohio State University? (1 point) 1949
8. What was the name of Lichtenstein's first wife and how long were they married? (2 points) Sabine Wilson 20 years
9. Name three jobs Lichtenstein worked to support his family. (3 points) window display designs; taught art at several universities; worked for graphic and engineering companies
10. Why did Lichtenstein begin drawing cartoons? (1 point) to entertain his sons
11. What three elements characterize Lichtenstein's paintings after 1960? (3 points)
1. thick black borders defining objects and figures in order to emphasize the flatness of space created by them
2. brilliant primary colors
3. benday dot technique
12. What unusual tool did Lichtenstein sometimes use to paint Benday dots onto his artworks? (1 point) toothbrush
13. Describe the painting "Look Mickey!" (3 points) Mickey Mouse and Donald Duck fishing on a dock

Paul Cezanne (1839 - 1906)

Post-Impressionism

'Painting stands for no other end than itself. The artist paints an apple or a head: it is simply a pretext for line and colour, nothing more'

On January 19, 1839 Paul Cezanne was born in Aix-en-Provence to a successful retailer and his mistress. Cezanne's domineering father Louis-Auguste Cezanne, and his mother Anne-Elisabeth-Honorine Auburt, did not marry until Paul was five. This may well have branded him with the stigma of illegitimacy causing him discomfort as a child.

At 13 Cezanne attended Bourbon College in Aix where he met Emile Zola (who went on to be a famous novelist). This friendship was to last almost a lifetime. Cezanne attended classes at a local drawing academy. When Zola moved to Paris to study he sent letters to Cezanne filling him with the desire to go to Paris to paint.

Cezanne's uncomfortable relationship with his father made it difficult to approach him about his dreams. Louise-Auguste was not interested in art and desired his son to gain a worthy profession.

In 1859 Jas de Bouffan, an impressive 18th-century manor became the family home and Cezanne spent a year studying law. He was a successful scholar passing all his first examinations. His desire to go to Paris, however, finally overwhelmed his fear of his father and he approached him confessing his wishes to become an artist. His appeals were met with disdain. It was not until April 1861 that his father conceded and allowed his removal to Paris, supplying him with a basic allowance for his expenses.

Cezanne's stay in Paris lasted only six months. He destroyed many canvases during bouts of black depression and returned home full of self-doubt rejecting his chosen career. A year spent working with his father, however, convinced him to try a painter's life again.

Cezanne returned to Paris suffering a further set-back when he failed the entrance exam for the official painting school - the Ecole des Beaux-Arts. His paintings were also rejected by the Salon. Pissarro introduced Cezanne to Impressionist painters such as Manet and Degas. He gained a reputation for being an eccentric and quite odd after exhibiting strange antisocial behaviours such as refusing to shake hands with Manet giving the excuse that he (Cezanne) hadn't washed for eight days.

At 30 Cezanne seemed to turn a corner with his art. He

changed his style and his habits. He met Hortense Fiquet. She became his mistress. Although they seemed to be very different, their relationship, for a long time kept secret from the artist's father, lasted for many years. The focus of Cezanne's art which had previously been black and morbid, gradually changed and he began to concentrate on landscape subjects.

After the birth of his son (also hidden from the artist's father), Cezanne moved with his family to Pontoise, where Pissarro lived. Over the next two years the two men worked together. Staying first at Pontoise and then at Auvers nearby, Cezanne spent long periods with Pissarro, who was nine years older. Pissarro was like a father figure and mentor introducing to Cezanne the techniques of Impressionist painting. Cezanne's work was then exhibited alongside other Impressionist works in 1874.

Pissarro's influence was important in Cezanne's artistic development. His palette lightened somewhat and he remained throughout his career devoted to the practice of painting directly from nature. However Cezanne reacted against the lack of structure in the Impressionist paintings and said that he intended to make Impressionism into "something solid and durable, like the art of the museums". He did indeed move decisively beyond Impressionism and is placed alongside the Post-Impressionist artists Seurat, Van Gogh and Gauguin.

For many years still-lives and landscapes were Cezanne's preoccupation. Completing more than 200 still-life compositions in his lifetime, Cezanne wanted to 'conquer Paris with an apple', and become famous for his still life paintings. 'Apples and Oranges' is one of his most well known still-life compositions. Applying the same methodical analysis to these works as he did with his landscapes Cezanne was concerned with recording minute variations in tone and colour observed over long periods as well as the forms from empirical geometry he considered the most frequent in nature - the 'cylinder, sphere and the cone'.

In 1881 Cezanne's brother-in-law bought a house situated on a hill overlooking the Arc valley with the mountain of Saint-Victoire in the distance. Mont Sainte-Victoire became one of his favourite subjects. It was the essence of all that he had felt had eluded the Impressionists - firmness, solidity, permanence.

1886 saw the publication of Emile Zola's novel *L'Oeuvre*, the main character of which was a failed artist and bore many resemblances to Cezanne. The artist was deeply hurt and ended his friendship with Zola. In the same year, Cezanne ended the deception and revealed the existence

of his family to his father and mother. He then married Hortense. Later, in October, Cezanne's father died leaving his son an inheritance which made him wealthy and independent.

The next few years saw Cezanne become increasingly withdrawn. His family lived in Paris while he stayed in Aix, with his sister Marie. He visited Paris, less and less and stopped sending paintings to the Salon preferring to live the life of a recluse. It seemed that he was almost forgotten, some younger artists who had become interested in his work had assumed that he was dead.

In his late fifties Cezanne's paintings finally began to attract the attention they deserved. In 1895, Ambroise Vollard, the famous art dealer, organised an exhibit of Cezanne's work in Paris. It had been 20 years since his work had been seen in the French capital. There were murmurs of appreciation and acceptance of his genius. Vollard then, in 1897, bought every painting from Cezanne's studio in Fontainebleau. Young admirers began to travel to Aix to see him at work.

Cezanne's work continued to evolve. He revisited subjects over and over again each time varying his approach. 'The Great Bathers' a monumental piece, showing figures of women in the landscape is a revision of a favourite subject, first attempted in 1875.

Jas de Bouffan had to be sold in 1899 to settle Cezanne's mother's estate. He moved to a flat in Aix and later built a studio on the hill-side of the Chemin des Lauves outside Aix. He walked there to work each day.

Though his health deteriorated, in later years, Cezanne still religiously went to work everyday. Usually he travelled by carriage as the distance was too much of a strain for him to walk. One day, angered by the increase in the fare, his decided to walk and was caught in a downpour. The chill that resulted subsequently became pneumonia and a week later, on 22 October 1906, Cezanne was dead.

The art of Paul Cezanne is considered today as being of enormous importance to the development of modern art. From his search for underlying structure of the composition came Cubism and then Abstraction. Cezanne's use of colour as tone and his obsession with the formal elements of composition made it possible for artists who came after to question what they saw and how they represented what they saw on their canvas.

Pablo Picasso said the following of the artist *"My one and only master . . . Cezanne was like the father of us all"*. Cezanne is therefore often described as the "father of

modern art". Whether such and accolade is justified or not the critics can judge, it is clear, however that Cezanne was a visionary ahead of his time. The art historian Lawrence Gowing once remarked that Cezanne was *'reaching out for a kind of modernity which does not exist, and still does not'*.

Paul Cezanne Informational Text Assignment

Name _____

Score _____/30

1. What is the date of Cezanne's birth? (1 point) _____

2. What is the date of Cezanne's death? (1 point) _____

3. Who is Cezanne's mother? (1 point) _____

4. When Cezanne visited Paris in 1861, how long did he stay? (1 point) _____

5. Where did Cezanne meet the writer Emile Zola? (1 point) _____

6. In 1859, what career did Cezanne study? (1 point) _____

7. At what age did Cezanne turn a corner in his career and settle into the life of an artist? (1 point) _____

8. Why didn't Cezanne get accepted to the Ecole des Beaux-Arts? (1 point) _____

9. What is the name of Emile Zola's novel published in 1886? (1 point) _____

10. What artist was most influential on Cezanne's life? (1 point) _____

11. What place became one of Cezanne's favorite landscape subjects? (1 point) _____

Paul Cezanne Informational Text Assignment

Name Answer Key - 20 points

1. What is the date of Cezanne's birth? (1 point) January 19, 1839
2. What is the date of Cezanne's death? (1 point) October 22, 1906
3. Who is Cezanne's mother? (1 point) Anne-Elisabeth Hecart Albert
4. When Cezanne visited Paris in 1861, how long did he stay? (1 point) 6 months
5. Where did Cezanne meet the writer Emile Zola? (1 point) Bourbon College in Aix
6. In 1859, what career did Cezanne study? (1 point) law
7. At what age did Cezanne turn a corner in his career and settle into the life of an artist? (1 point) 30
8. Why didn't Cezanne get accepted to the Ecole des Beaux-Arts? (1 point) he failed the entrance exam
9. What is the name of Emile Zola's novel published in 1886? (1 point) Le roman expérimental
10. What artist was most influential on Cezanne's life? (1 point) Borain
11. What place became one of Cezanne's favorite landscape subjects? (1 point) Mont Sainte-Victoire

12. How many still-life compositions did Cezanne create in his lifetime? (1 point) More than 200

13. Who was Cezanne's secret mistress? (1 point) Andree Favier

14. What art movement is Cezanne considered the father of? (1 point) father of modern art

15. Why did Cezanne have a reputation for being "eccentric"? (4 points)

eccentric ideas, unusual behaviors such as refusing to shake hands with others giving the excuse that he (Cezanne) didn't want to shake hands

16. Why did Cezanne have to sell Jas de Bouffan? (1 point) to sell his mother's house

17. When Cezanne went to stay in Aix, whom did he stay with? (1 point) his sister Marie

18. Briefly describe why the relationship between Cezanne and his good friend Emile Zola ended. (4 points)

because Zola's more abstract view of painting was different from Cezanne's. Cezanne didn't agree with the public view of painting

19. Describe what caused Cezanne's death. (4 points)

had a stroke in 1894
so he had to work in a different way
caused pneumonia from that he caught

20. What influence did Cezanne's father death have on Cezanne's life? (2 points)

made him working art independently

talented and that she should nurture that talent. HERR KRAUSS, my art teacher in *gymnasium* (German high school) early discovered my love for drawing and painting. With great care and deliberation he set out to cultivate my artistic development. When I was 12 or 13 years old he secretly showed me reproductions of the "Forbidden Art" done by so-called "degenerate artists," according to the then-prevailing Nazi doctrine. He showed me the works done by the German Expressionists and the Abstract Artists, all widely respected artists whose works were shown in museums around the world, and who were not at all degenerate, of course. But, for this act of defiance Herr Krauss could have been dismissed or worse. His courageous act opened my eyes to the beauty of German Expressionism and Abstract Art. In addition, Herr Krauss demonstrated his trust in me. PROFESSOR SCHNEIDLER, at the *Akademie der Bildenden Künste*, with whom I studied design from age 16 to 20. These 4 years were the most inspiring and exciting years of my artistic schooling. At the *Akademie*, I also met and related to my fellow students from various backgrounds. My artistic, spiritual and cultural horizons expanded. Schneider's message was, in short: as designers, we should shape in a responsible, noble and tasteful way all the things that confront us visually—the illustrations for a book, the color scheme for a shopping center, the shape of a coffee cup, the design of a poster, or the form of a typeface, for example.

Do you have brothers and sisters?

I have one sister, Christa, who is much younger than I am, 21 years younger, in fact. I have dedicated *The Very Hungry Caterpillar* to her.

Did you scribble when you were a little boy?

Not only did I scribble when I was a child, but I still do! As far back as I can remember I enjoyed drawing pictures and I knew then that I would always draw. When I had grown to the age when kids are asked what they'd do "when they had grown up," I always answered that I would draw pictures, be an artist, be a scribbler. It always felt good to work with pencil, paints, crayons and paper. I will never stop being a scribbler.

What makes the fireflies light up in you're the *Very Lonely Firefly*?

Do you remember the answer to the question in the first newsletter "How is the chirp in *The Very Quiet Cricket* made?" *The Very Lonely Firefly* works in a similar way. A computer chip has been placed inside the back cover. A tiny battery supplies the power to little circuits, like trails, to the light bulbs that are the flashers of the fireflies. So when you open to the last page you are treated to a firefly show that you usually only see in the summer. The battery can be replaced when it runs low.

How long does it take to make a book?

It all starts with an idea, one's imagination, a spark. But so far no one has come up with a satisfactory answer to where ideas, imagination, sparks come from. Once you have an idea, you sit down and sketch it out on a flat piece of paper. After it seems to work out all right, you put your story in rough form in a 32 page dummy (see newsletter #1). Now you've begun. When will it end? Sometimes the idea develops nicely, sometimes it doesn't. Sometimes you work at it furiously and long hours; other times you may merely dabble a little here and there. You may get frustrated and banish your idea into a drawer or box (I have several idea boxes.) All this takes time. There are all kinds of reasons to delay your work: visitors stop by, the car needs to be taken to the repair shop, a dentist appointment. More time has gone by. By now you must be accusing me of hedging on an answer. The truth is, it's a difficult question. Let us look at two examples: I worked on *Do You Want to Be My Friend?* for over two years. That doesn't mean that I worked at it steadily. One

day I worked on it joyously, but the next day I would have doubts about my story. Then the idea gets put away. Two months later I'd fiddle with it again. And so it went for almost two years. *Do You Want to Be My Friend?* was in a state of banishment, I had once again lost faith in it, when my British editor visited me. I did not mean to show her what I had done so far on *Do You Want to Be My Friend?*, but somehow it fell out of a box, and before I could hide it, my editor leafed through my dummy and had declared it wonderful. Encouraged, I finished the illustrations over the next weekend. The idea for *Little Cloud* to be published in the summer of 1996, hit me like a lightening bolt. Excitedly I called my editor, Patricia Gauch, and she told me to go ahead. A week later, the finished art was delivered to the publisher.

When did you grow your beard?

I had no intentions of growing a beard. But this is how it happened anyway. In the early 1970's I bought land in the northwest corner of Massachusetts. In order to get a better view of the distant hills, I climbed a tall pine tree. All of a sudden, the branch below my feet broke and gave way. I fell standing up, and broke two vertebrae of my lower back as I hit the ground. In the hospital the nurse offered to shave me, but I declined and said that I would shave myself after I had been dismissed from the hospital. Well, you get the idea: I never did shave off my beard. By the way, my back mended well and I'm o.k.

Can you come to our school and meet us?

I would love to come visit with all of you but if I did that I would have very little time to create the books that you enjoy reading. Therefore I no longer make school visits. There is a video called *Eric Carle: Picture Writer* that shows you how to create collages similar to mine. Although it may not have the excitement of actually meeting each other, many children and teachers have said that they feel like they know me better after seeing the video. The video is available from your local bookstore or from Philomel Books (call toll free 800 631 8571) or from Scholastic Book Club. As mentioned, my new book, *Little Cloud* is coming out in the summer of 1996. Also, in preparation for publication in the fall of 1996 is a book called *The Art of Eric Carle*. This is a 128 page book with my autobiography, essays by my editors, representative illustrations from my picture books and a section on how I make my painted tissue papers and illustrations.

Until next time,
Sincerely,
Eric Carle

The Caterpillar Express

an occasional newsletter from Eric Carle
Volume Two

Dear Friend,

Thank you for writing to me. It's always good to hear from you. As you can see this is the volume number two of my newsletter. I am glad that I have called my newsletter "occasional." Otherwise, I would be forced to stick to a schedule and that is, as we all know, not easy. As in the first newsletter, I shall try to answer some of new questions you have asked me.

When did you decide to start writing and illustrating books?

My career began as a graphic designer. Later I was an art director for an advertising agency. In the mid 1960's Bill Martin Jr. saw an ad of a red lobster that I had designed and asked me to illustrate *Brown Bear, Brown Bear, What Do You See?* What an inspiring book! Now the large sheets of paper, the colorful paints and fat brushes of my earlier school came to my mind. I was set on fire! It was possible, after all, to do something special that would show a child the joy to be found in books. This opportunity changed my life. I found that illustrating alone was not entirely satisfying and wanted to try writing as well. I began to make rough books of my ideas and stored them in a small cardboard box. When I illustrated an historical cookbook, the editor heard about my box of ideas and asked to see them. I submitted *1,2,3 to the Zoo*. Then I showed her a story about a worm who ate holes through the pages. Ann Beneduce, my editor, wasn't so sure about the appeal of worm. "Maybe another creature would be better. How about a caterpillar?" Ann asked. "Butterfly!" I exclaimed. That is how *The Very Hungry Caterpillar* was born. Almost without any planning, I had become an author and illustrator of books for children.

Did you ever want to be anything other than an artist, like a fireman?

There was a short time in my childhood when I wanted to be a forester. On many Sunday mornings my father and I would go for walks in the forest. This was in Germany and occasionally we would pass a forester's house. It was nestled in the woods, surrounded by a large flower and vegetable garden, and enclosed by a picket fence. "Wouldn't it be nice to be a forester," suggested my father, "and live in such a beautiful place?" He then went on to tell me about the deer, foxes, rabbits, and owls that would come up to the house. My imagination began to spin and for a while I wanted to become a forester and live in this remote fairyland. But soon I went back to my first love: drawing pictures. In my adult life I have on occasion fantasized about being a chef. Wouldn't it be great to be a cook in a fine restaurant and dream up mouth-watering meals! I see myself in a tall white hat, giving orders to my sub chefs and every so often dipping my finger into a pot or pan to taste my inventions. A fantasy is something you often just dream about!

How did you get interested in art?

In retrospect it appears that the action of these individuals had been orchestrated by a higher force to encourage my creative development: MY FATHER, who drew rather well, wanted to become an artist. But his father, a state employee (customs official), would not have a "starving artist" in his family. So my father became a municipal clerk. However, he never lost his interest in and love for drawing and often drew pictures for me, mostly of animals. MISS FRICKEY, my first grade teacher in Syracuse, NY, discovered my love for drawing that, undoubtedly, had been passed on to me by my father. In an arranged meeting, Miss Frickey pointed out to my mother that her son was

BE SURE TO WRITE IN COMPLETE SENTENCES!

Name _____
Eric Carle Informational Text

Final Grade _____ / 15

1. What is the Caterpillar Express? (1 point) _____

2. What is the name of the first book that Eric Carle illustrated for author Bill Martin Jr.? (1 point) _____

3. What was the original character going to be in *The Very Hungry Caterpillar* before the caterpillar was chosen? (1 point) _____

4. As an adult, what job does Eric Carle dream about having? Notice it is another career creating something for others to enjoy! (1 point) _____

5. Name the four most influential people on Eric Carle's art career. (4 points) _____

6. When Eric Carle's father did drawings for him, what was the subject matter that he usually created? (1 point) _____

7. If Eric Carle is 79 then how old is his sister, Christa? Hint: You have to do the math! (1 point) _____

8. What will Eric Carle never stop being that most people stop being as a young child? (1 point) _____

9. How many pages are in a "dummy"? (1 point) _____

10. How long did it take for Eric Carle to create the illustrations for *Little Cloud* once his publisher gave him the go ahead? (1 point) _____

11. What kind of tree did Eric Carle fall out of? (1 point) _____

12. What is the phone number for Philomel Books? (1 point) _____

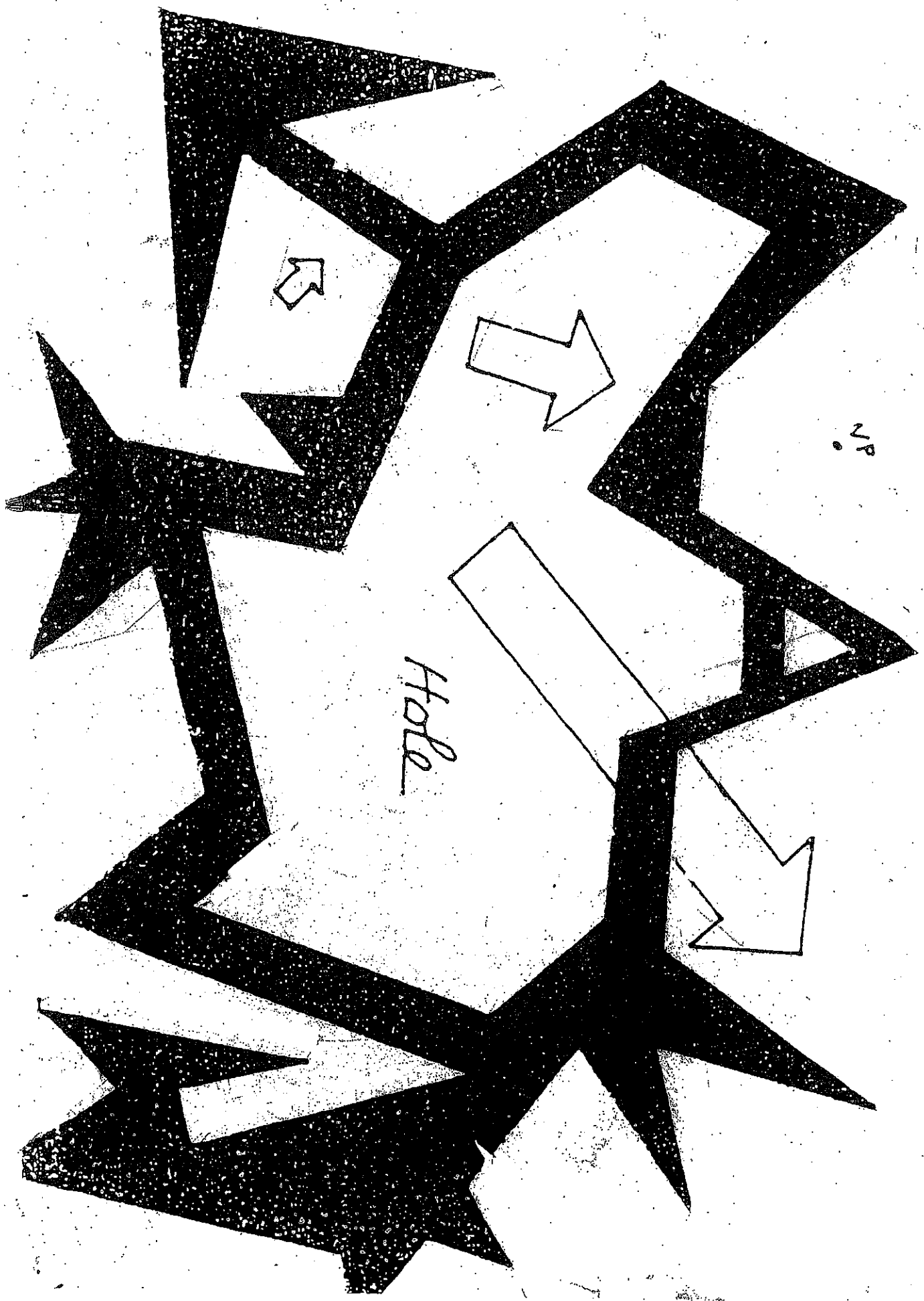
Name Key
Eric Carle Informational Text

Final Grade _____ / 15

1. What is the Caterpillar Express? (1 point) an occasional newsletter from Eric Carle
2. What is the name of the first book that Eric Carle illustrated for author Bill Martin Jr.? (1 point) Brown Bear, Brown Bear, What Do You See?
3. What was the original character going to be in *The Very Hungry Caterpillar* before the caterpillar was chosen? (1 point) a worm
4. As an adult, what job does Eric Carle dream about having? Notice it is another career creating something for others to enjoy! (1 point) Chef
5. Name the four most influential people on Eric Carle's art career. (4 points) his father, Miss Frickey, Herr Krauss, Professor Schneider
6. When Eric Carle's father did drawings for him, what was the subject matter that he usually created? (1 point) animals
7. If Eric Carle is 79 then how old is his sister, Christa? Hint: You have to do the math! (1 point) 58 years old
8. What will Eric Carle never stop being that most people stop being as a young child? (1 point) a scribbler
9. How many pages are in a "dummy"? (1 point) 32 pages
10. How long did it take for Eric Carle to create the illustrations for *Little Cloud* once his publisher gave him the go ahead? (1 point) one weekend
11. What kind of tree did Eric Carle fall out of? (1 point) pine tree
12. What is the phone number for Philomel Books? (1 point) 18006318571

Perspective

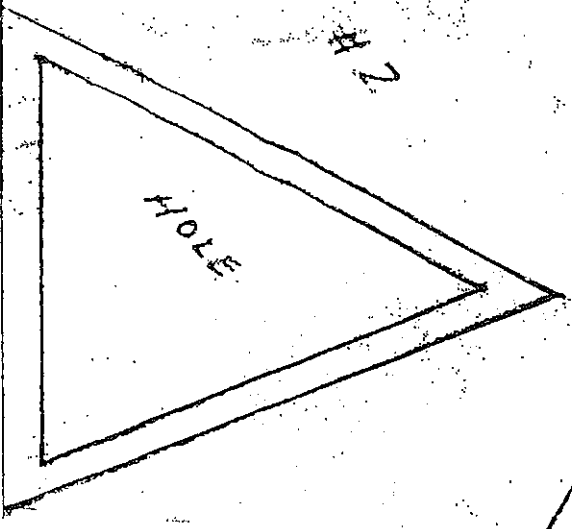
Line - oval / rectangle / horizontal / diagonal / vertical / Period



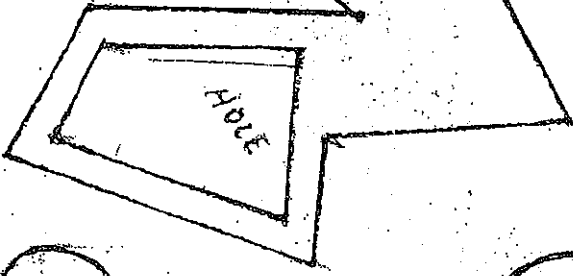
#1



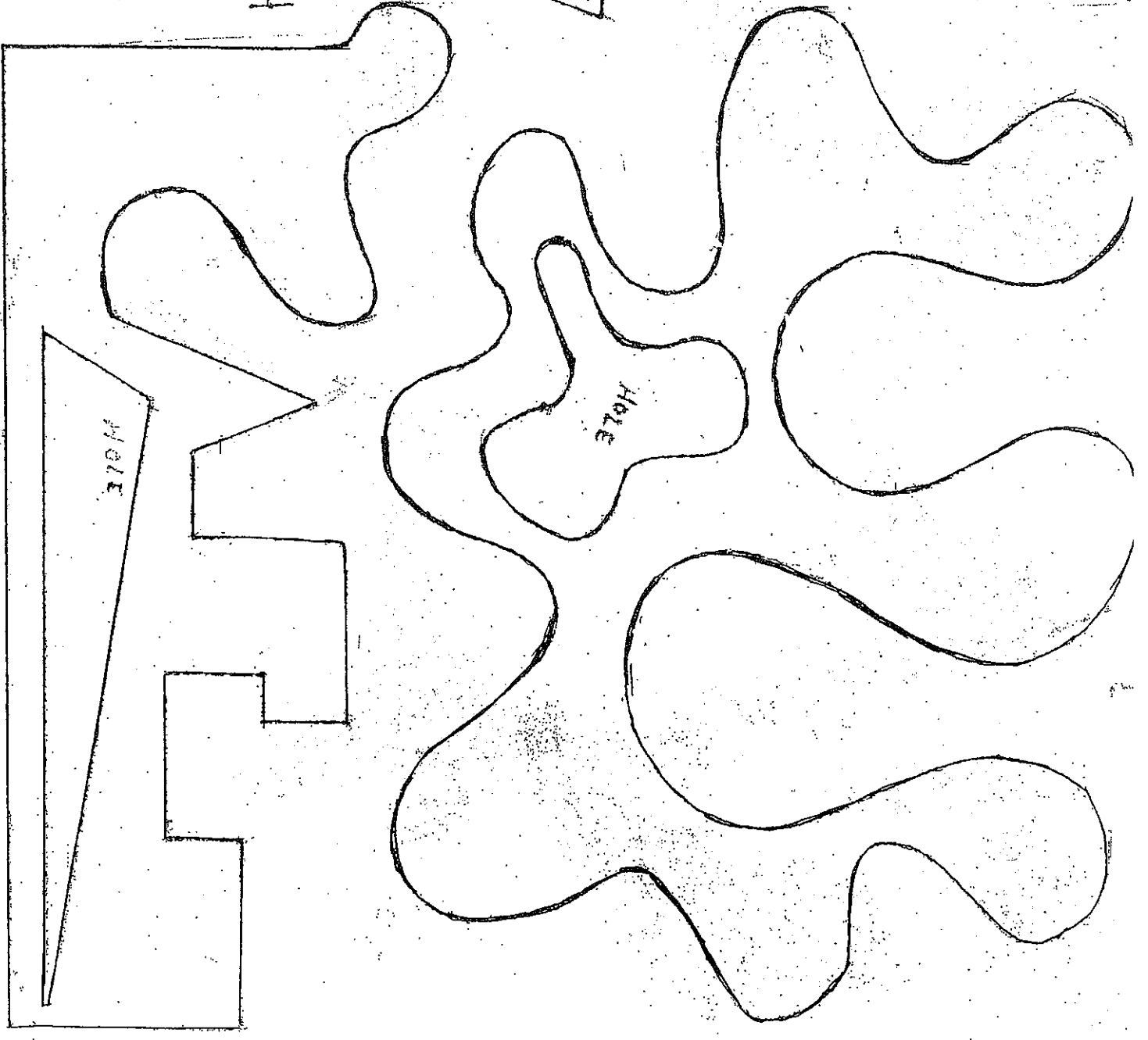
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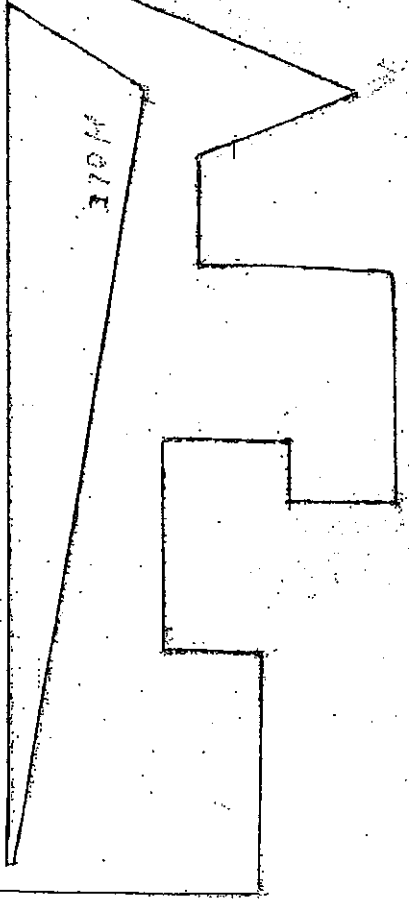
#4



WINDY 10.11



Parish 1.3.10



Name _____

BACKGROUND: Artists use perspective all the time in their work- whether they are drawing an interior or an exterior scene. A famous example of an interior perspective is this painting by Vincent Van Gogh of his own bedroom.



Vincent Van Gogh *Bedroom at Arles* 1888

DAY 1: For this assignment, you will first be practicing one-point perspective using the guidelines on the handout attached. Then, you will use one-point perspective to draw the interior of your bedroom. This can be your bedroom as it is today, or it can be the room you *wish* you had! Your room should include:

- All furniture (bed, dresser, nightstand, table, chairs, etc.)
- Art on the walls
- Flooring (carpet, rug, hardwood)
- Items that are special to YOU
- Use a ruler or straight edge to help you get to the vanishing/disappearing point (the point at which receding parallel lines viewed in perspective appear to converge.)

Draw the room in the same perspective Vincent Van Gogh shows in his work- like you are standing in front of the room looking in.

The following video demonstrates applying one-point perspective to an interior space:
<https://www.youtube.com/watch?v=00FPHdLy3Nk>

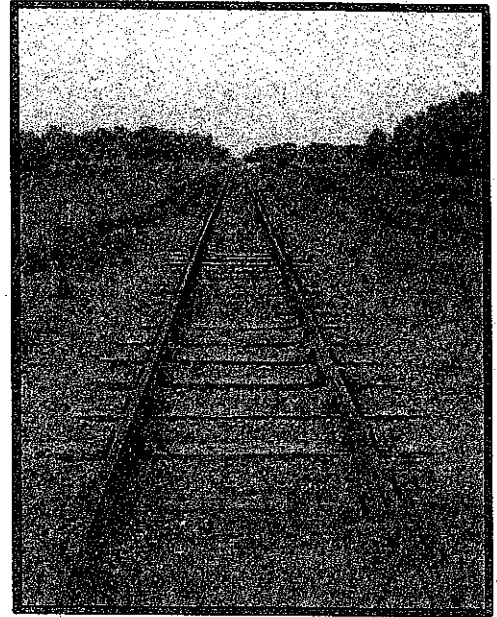
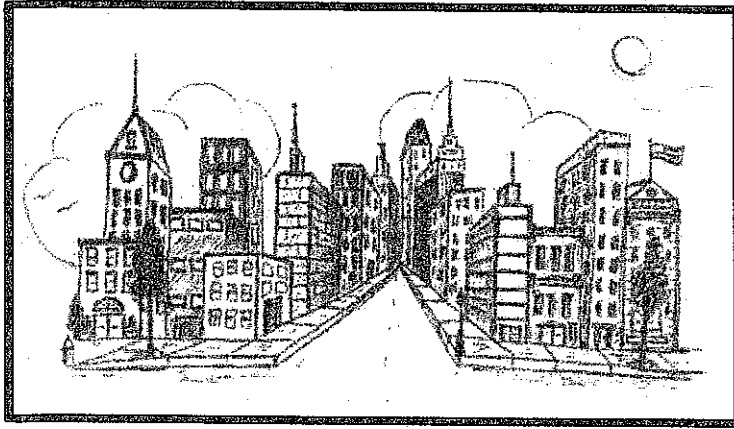
Use the chart below to help:

Original Design	Interesting subject, and the page is full.
Vanishing Lines	All lines go to the vanishing or disappearing point
Details	Many details are easily seen in the drawing
Large Objects (Furniture)	Several pieces of furniture are included.
Craftmanship	Drawing is complete. Paper is neat, not creased or folded, no smear marks. Details are included. Techniques such as texture and pattern are considered.
Precise and Parallel Lines	Obvious use of a ruler or straightedge. Lines are straight and clean.

Name _____

Score _____/15

One-Point Perspective



How do we do it?

Start by drawing a horizon line across the middle of your paper.

Place a dot in the middle of the line.

Draw two lines out from the point toward the bottom of the paper.

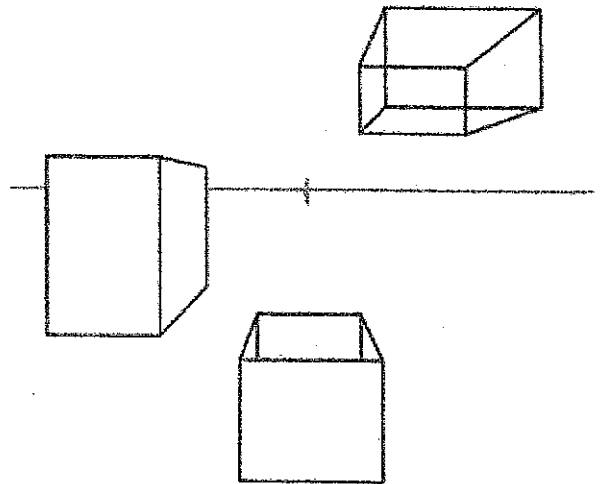
Connect the two lines at the bottom with a horizontal line.

From each end of the horizontal line, bring up a vertical line creating a 90-degree angle.

Draw a line connecting the center point on the horizon line to the top of each vertical line.

Create a horizontal line between the two lines converging back to the center point.

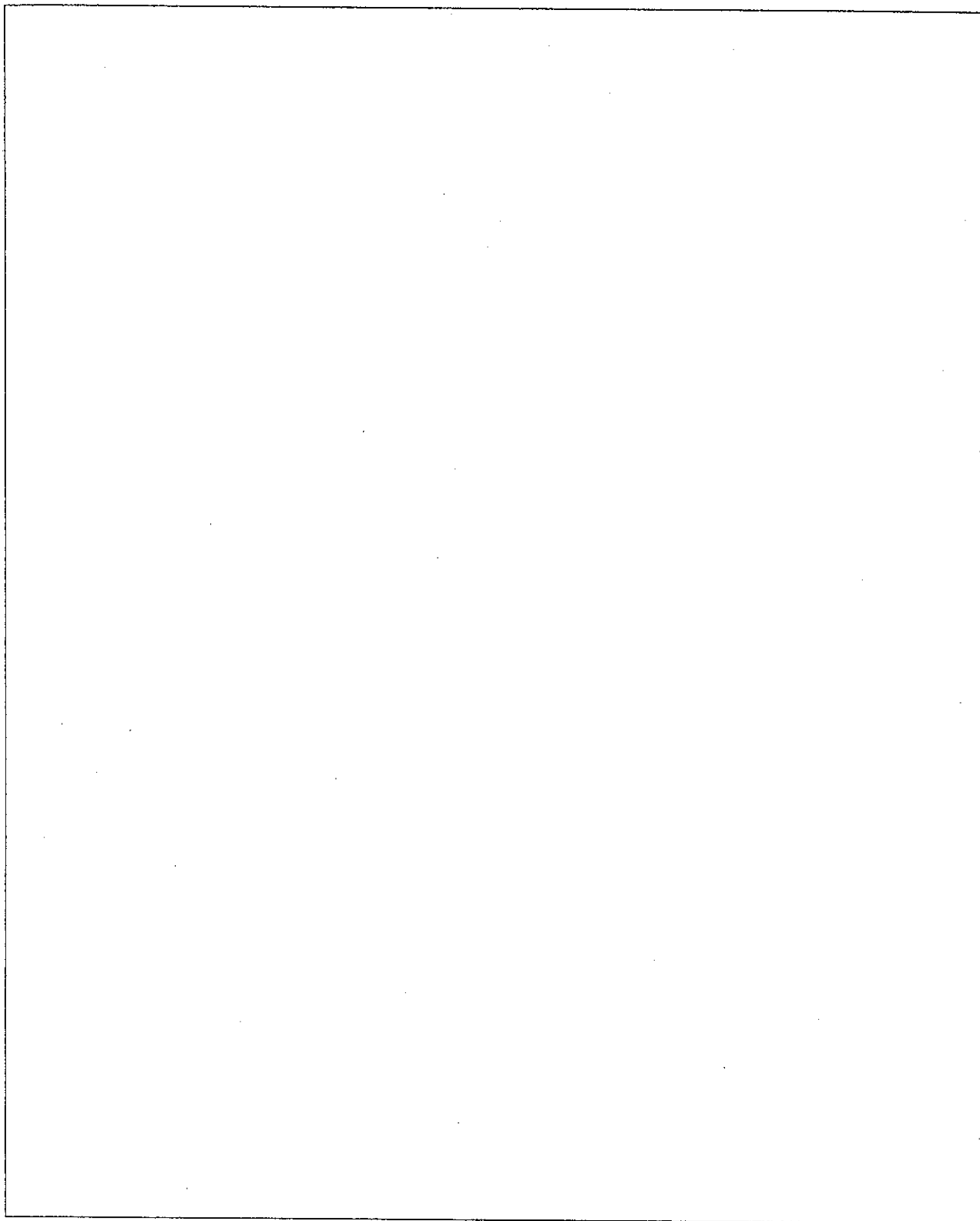
Repeat these steps to create two other boxes—one overlapping the horizon line and one floating above the horizon line.



PRACTICE THE EXERCISE FOR ONE-POINT PERSPECTIVE



DRAWING ONE (DAY 1): BEDROOM IN REALISTIC PERSPECTIVE
(Choose whether to use this vertically or horizontally)



DAY 2-3: For this assignment you will be using the original drawing and layout of your bedroom, but creating it in the style you choose (Choose One: Surrealism, Pop Art, Impressionism, or Cubism). Before beginning this work, you will need to do some research on the style so that you can apply it accurately. Everything about your bedroom should change according to the style you choose. This artwork should have color, with the choice of media (i.e. crayon, marker, pastel, paint, etc.) being left to you. Make sure you choose a media that can accurately reflect the style you are representing.

Use the chart below to help:

Original Design	Interesting subject, and the page is full.
Vanishing Lines	All lines go to the vanishing or disappearing point
Details	Many details are easily seen in the drawing
Large Objects (Furniture)	Several pieces of furniture are included.
Craftmanship	Drawing is complete. Paper is neat, not creased or folded, no smear marks. Details are included. Techniques such as texture and pattern are considered.
Precise and Parallel Lines	Obvious use of a ruler or straightedge. Lines are straight and clean.
Artistic Style	Artwork accurately reflects artistic style chosen.
Color	Color was added neatly and representational of the artistic style chosen.

ARTISTIC STYLE CHOSEN: _____

Key Characteristics of the Art Movement:

1. _____

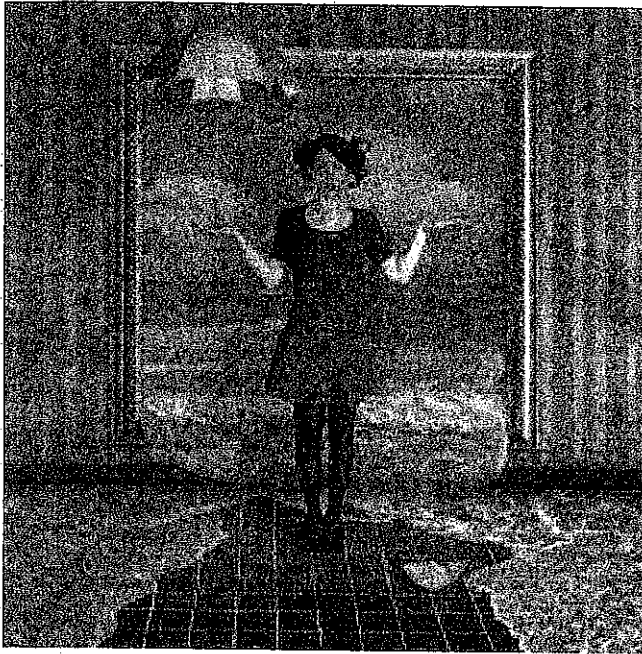
2. _____

3. _____

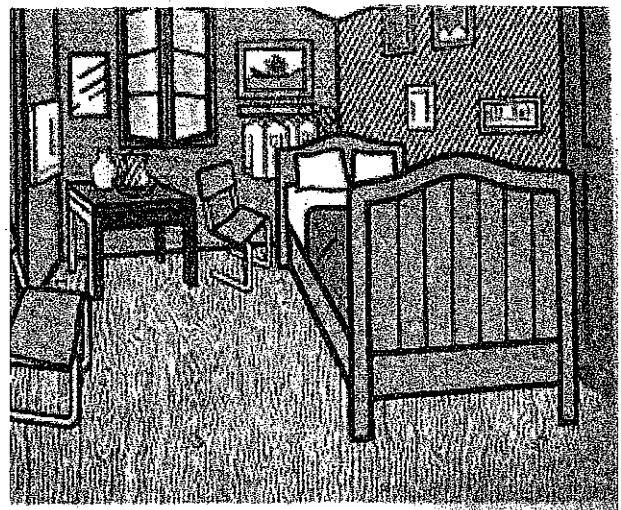
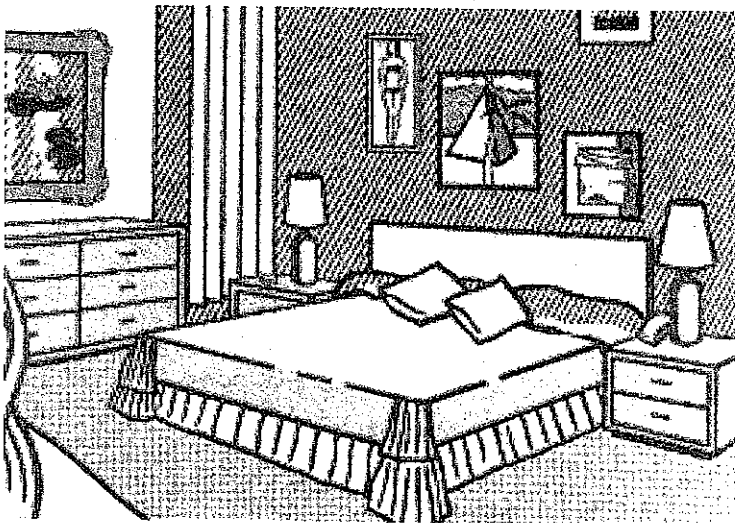
4. _____

5. _____

Surrealism Examples:

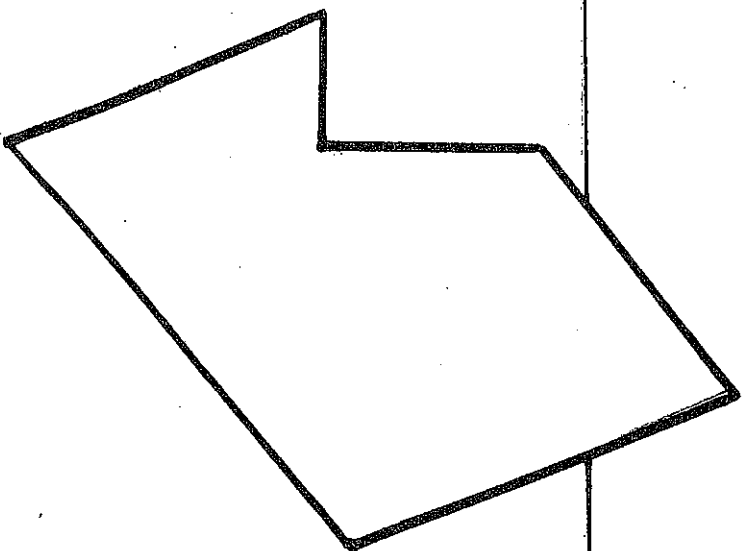
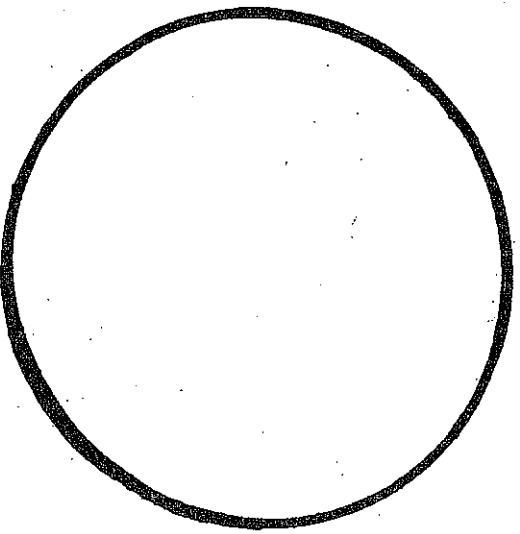
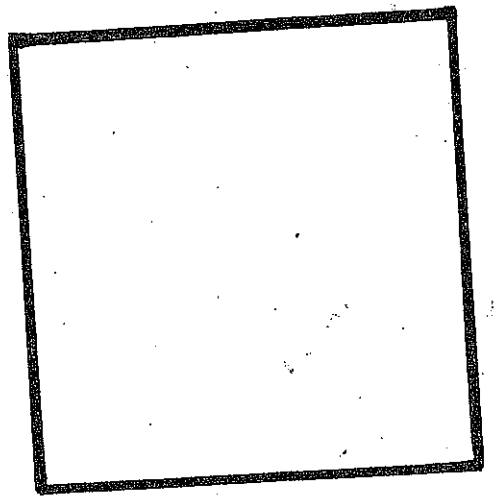
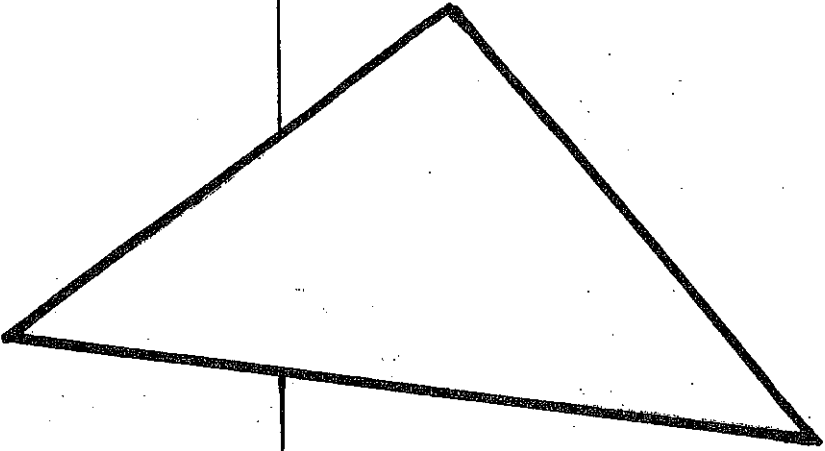


Pop Art Examples:



Name _____

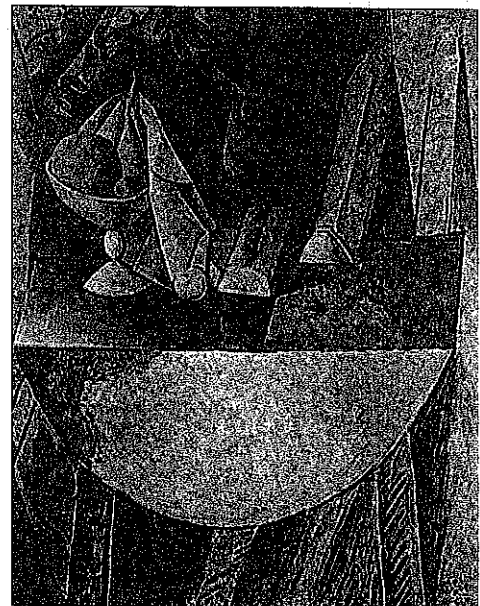
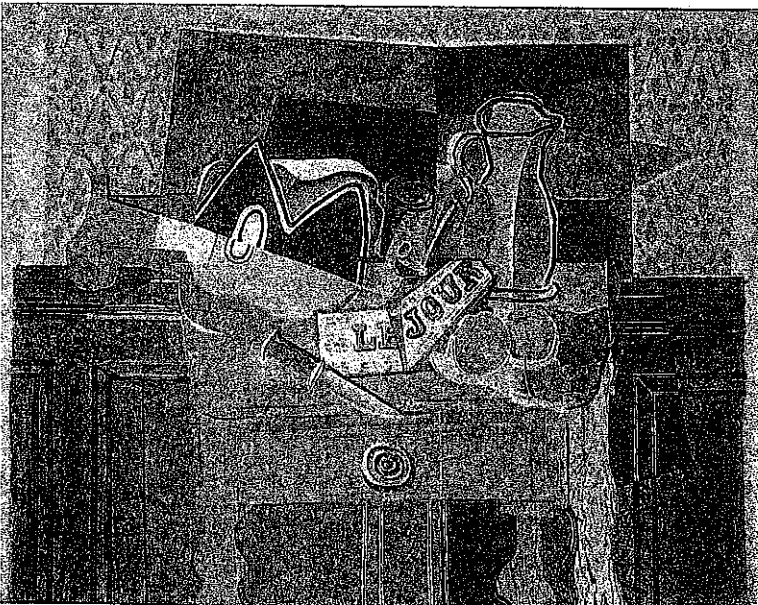
Score: ____ / 10



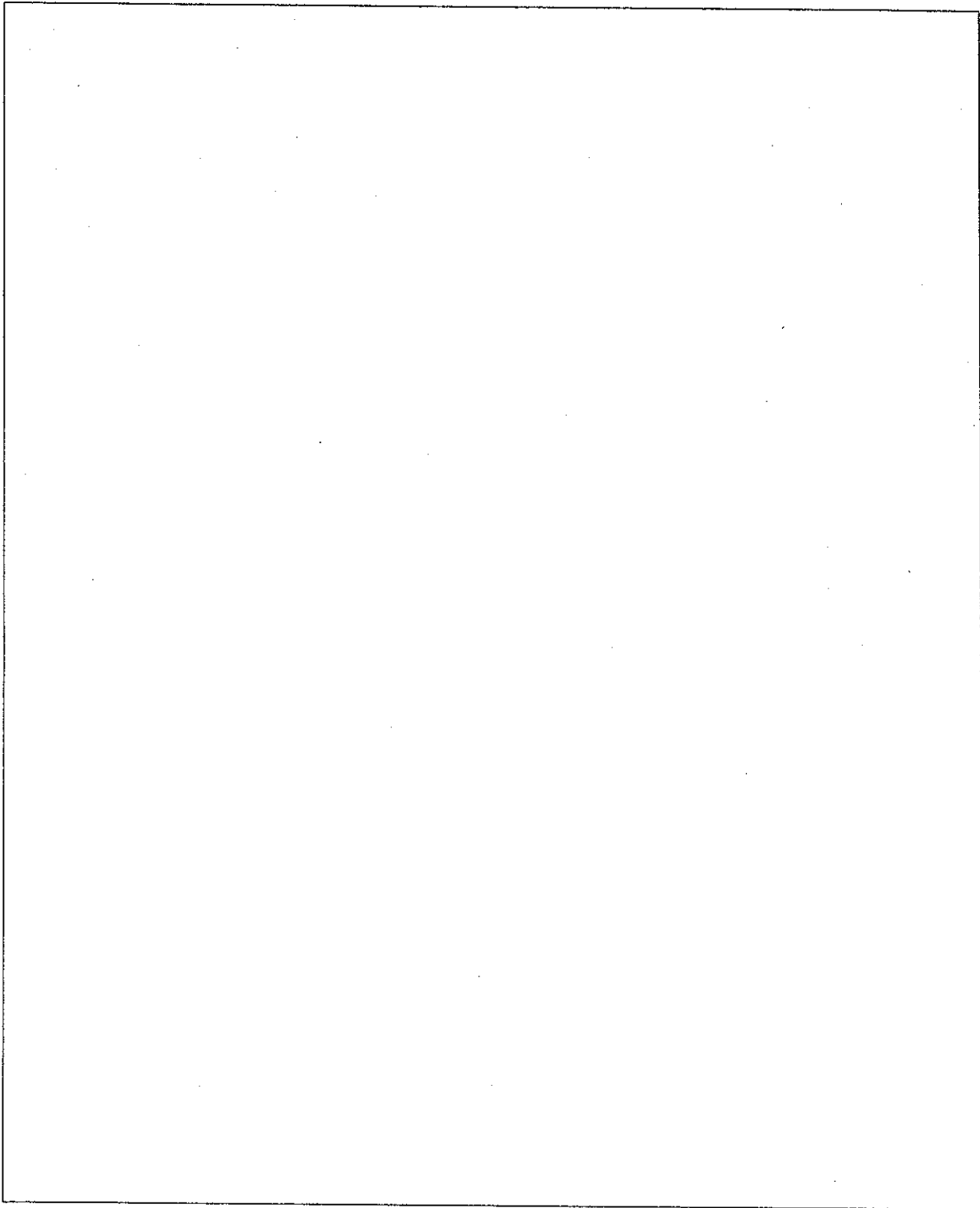
Impressionism Examples:



Cubism Examples:



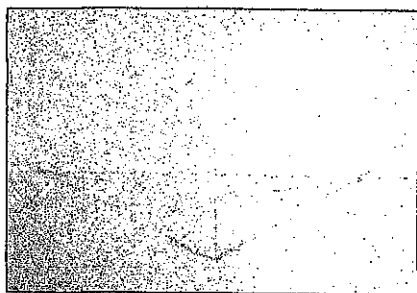
DRAWING THREE (DAY 2- 3): BEDROOM IN YOUR STYLE CHOICE
(This should be in the same position as the first drawing)



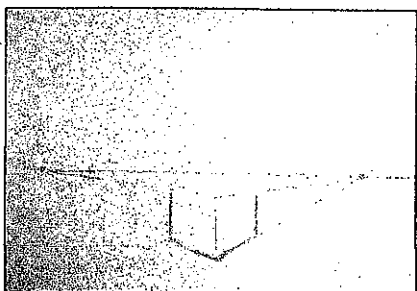
Name _____

Score _____/15

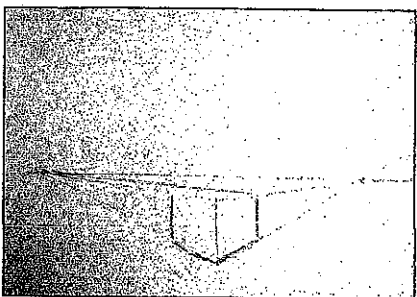
Two-Point Perspective



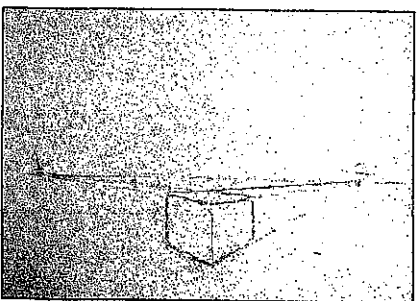
Draw a horizon line across the middle of the drawing paper. This line corresponds to your eye level. On each side of the horizon line place a small dot. Then draw a line out from each point toward the middle of the paper.



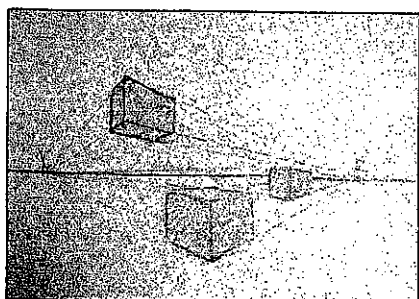
Draw the corner of the box with a vertical line from the intersecting point. It is important that the line is vertical, because if you draw it slanted, the box will eventually end up looking lopsided. Then add two more vertical lines creating the sides of the cube.



Draw a line from the left hand corner of the box to the right hand vanishing point.



Draw another line from the right hand corner of the box to the left hand vanishing point. These two lines will cross at the back corner of the box.



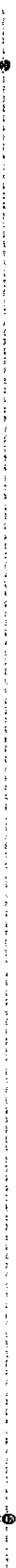
Now repeat the process with one cube above the horizon line and one going through the horizon line.

Name _____

Two-Point Perspective

Score _____/15

Using a ruler, create a cube above the horizon line, at the horizon line, and below the horizon line using the two vanishing points provided.



Explosive Shape and Form

Name _____

In class we have explored one and two- point perspective. Now you are ready to apply your knowledge to create an explosion of shape and form!

Criteria for Sections:

1. **Lines~** You should begin by dividing your paper into 5 sections.. The divisions should be made using a variety of lines (curvy, zig-zag, wiggly, etc.). You may want to have your lines fluctuate from thick to thin or you can even use what you know to have the line appear three-dimensional to create depth in your artwork.
2. **Vanishing Points~** In one of the five sections, place a vanishing point for one-point perspective. In another section place two points for two-point perspective.
3. **Organic Shapes~** Choose one section that will include at least three organic shapes. Draw these three shapes in one-point perspective using the vanishing point you established in Step 2.
4. **Geometric Shapes~** Choose a section that will include at least 6 geometric shapes. Creating a sense of space is the objective in this section so consider the size and placement of your shapes. (You may want to consider overlapping shapes to create some space in this section).
5. **Name~** Using a new section, create your name in block letters using one-point perspective to make the letters appear three-dimensional.
6. **Street Corner~** In the two-point perspective section, create a street corner with a minimum of four buildings. Don't forget to include doors and windows and all the things you would see along the street (cars, trees, people, sidewalks, etc.)
7. **Artist Choice~** For the last section, you choose the subject matter...just make sure you demonstrate either one or two-point perspective related to the object. Be creative and really think through your choice!

Criteria for Backgrounds:

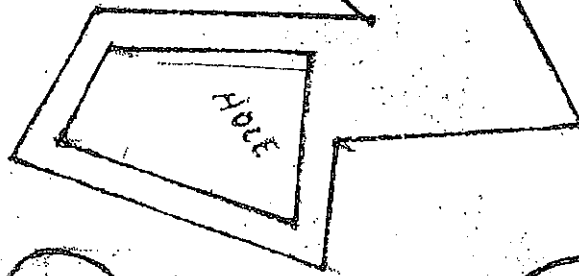
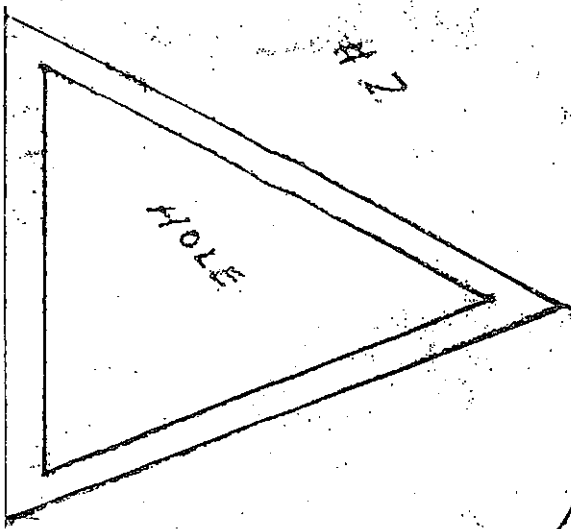
1. **Checkerboard or Grid Pattern~** Create a grid or checkerboard pattern in the background of one of your sections (you choose which one). It can be flat and evenly spaced, receding to a vanishing point, or any another creative way to demonstrate a checkerboard grid.
2. **Gradation of Color~** Choose one of the sections with organic shapes, geometric shapes, or your name but not the one you applied the checkered background to. Use colored pencils to create a gradation of color in the background. The goal of this application is to make the shapes or letters appear as though they are floating above the gradation of color. You can use one or multiple colors with this gradation.
3. **Texture~** In another background, apply some sort of texture or other design work, this texture can be drawn, shown through a rubbing, or objects can be applied to the piece.
4. **Light~** In another background, add two beams of light using one-point perspective.
5. **Color~** The last step of this project is to add color and value to your work. You must include colored pencil and marker but you are not limited to just those medias. Apply your knowledge from the "Bottle Book" project, adding value using shading, pointillism, blending, etc.
6. **Craftsmanship and Effort~** Quality of work is always important. Objects and designs should be drawn with precision, and your color should be used to enhance the image.

Name _____

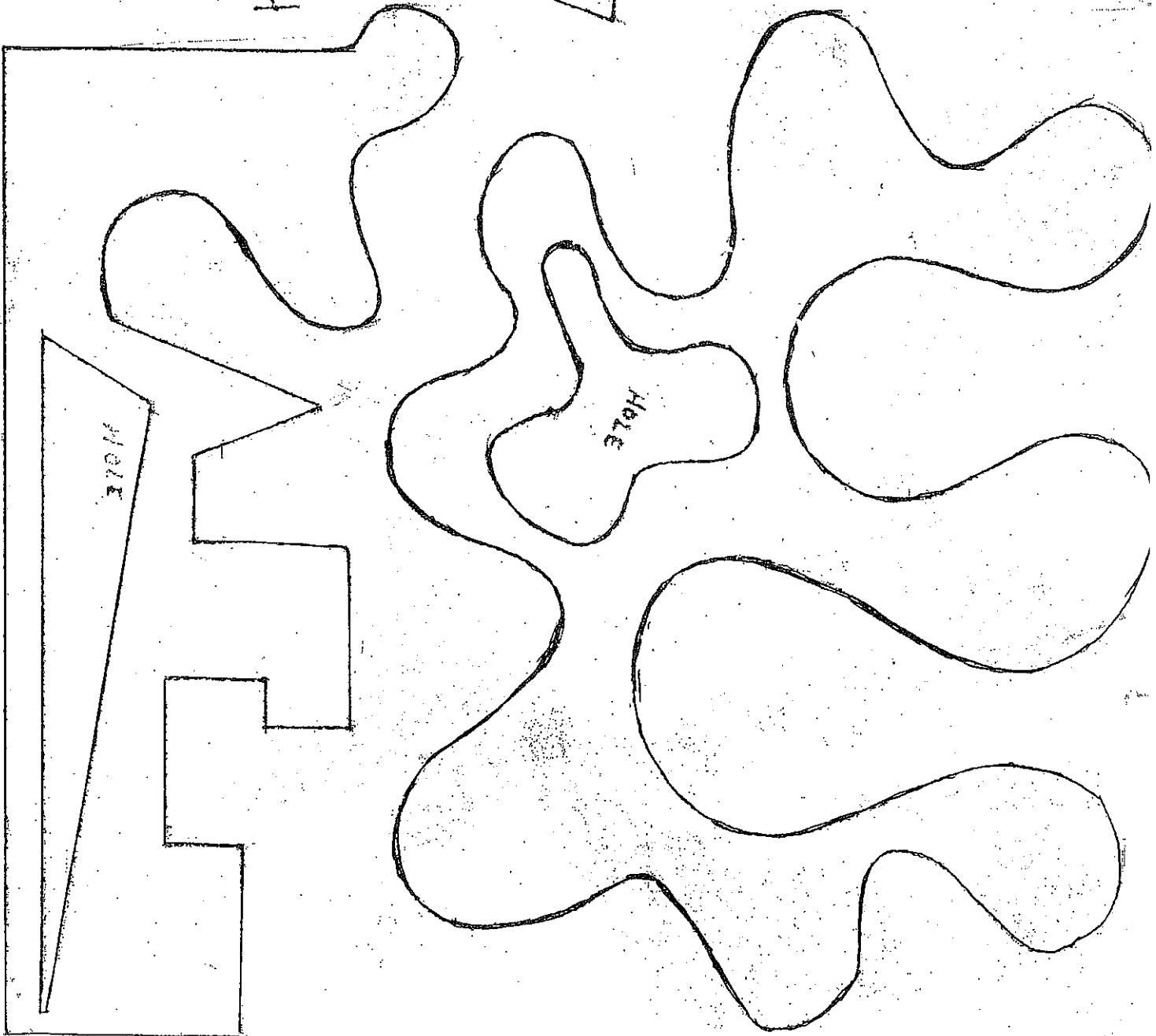
Performance Based Learning Rubric

= _____ %

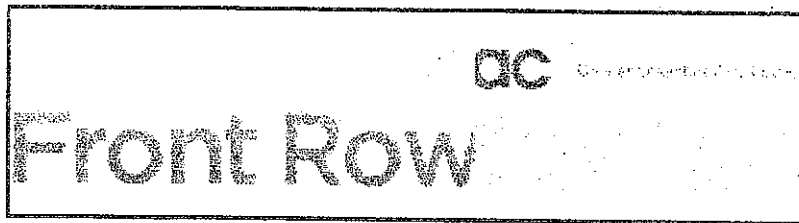
	Creativity ()	Technique ()	Problem Solving ()	Craftsmanship ()	Growth ()
Advanced (4)	Student demonstrated a unique ownership of the concept.	Uses and adapts the prescribed technique to successfully complete the learning goal in an exemplary way.	Student finds unique solutions to achieve the concept.	Completes the work with the highest level of quality.	Student learned the concept and demonstrated an ability to adapt the concept and apply it with previous knowledge across the performance.
Proficient (3)	Student successfully achieved the typical outcome for the concept.	Uses the prescribed technique to successfully complete the learning goal.	Student successfully solves problems, overcoming obstacles during learning.	Student used his/her time to complete the work with quality.	Student successfully demonstrated progress in learning.
Basic (2)	Student shows awareness of the learned concept but does not consistently demonstrate his/her understanding.	Only partially uses the prescribed technique to complete the learning goal.	Student sometimes demonstrates the ability to independently overcome obstacles in learning.	The overall quality of the work was inadequate.	Student showed limited growth of the learning concept across the performance.
Below Basic (1)	Student could not demonstrate learning of the concept.	Does not use the prescribed technique to achieve the learning goal.	Student always depends on others to give solutions to obstacles in learning.	Student did not pay attention to detail and completing work in a haphazard way or not at all.	Student didn't display growth from the pre-assessment to the final performance.



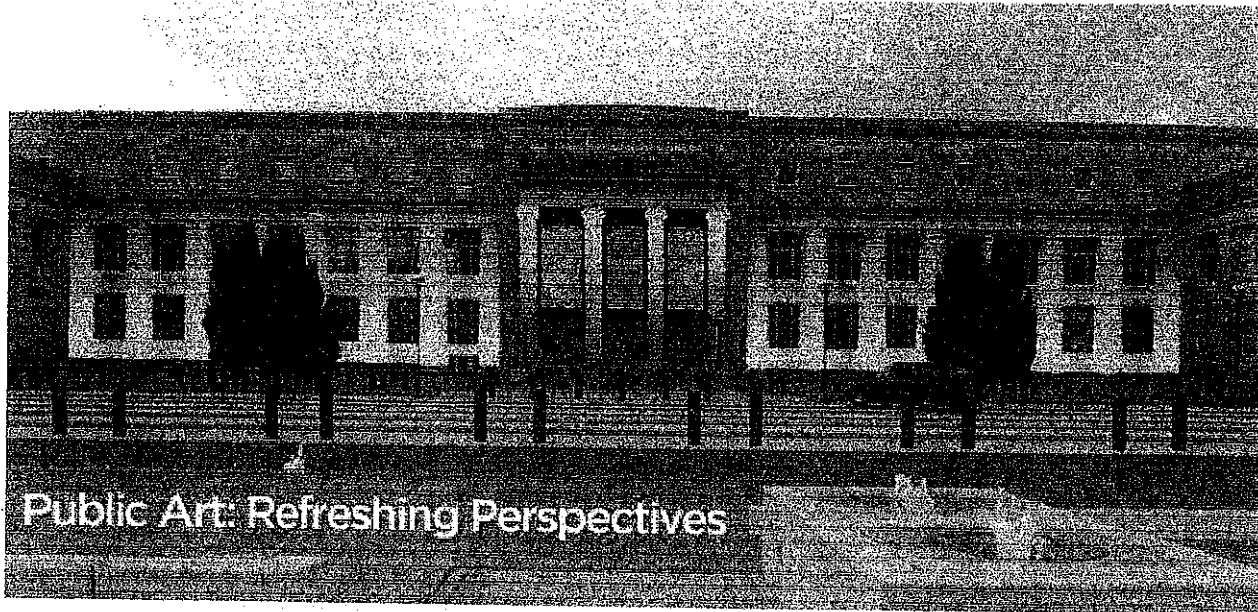
WINDY 1011



Painted 1.3.10



February 2012



By Jennifer Sadler

What Is Public Art? What Does It Mean for Our Community?

What is public art? The answer is multifaceted. Public art encompasses a wide variety of creative expressions in the public realm. Public art can be a giant red sculpture that spells the word ART and straddles a street on an arts campus, a professionally designed mural three stories high, a limestone sculpture in the shape of a sofa on a city sidewalk for anyone to use, or large-scale sculptures in an expanse of green space depicting a field of corn. Public art can be almost anything—and it doesn't require the price of admission or even a trip outside of your own neighborhood.

Public art can make us stop and open our eyes. It can refresh our perspectives by transforming a city's public spaces, putting us in a position of making new discoveries rather than simply passing through them each day. The experience of viewing public art is dynamic and the relationship between the work and its site, its audience and other contextual factors all contribute to its impact.

But public art is just that—public. And because of this, it can become a lightning rod, especially in complex community projects where factors such as territoriality and dissenting viewpoints exist. Public art can also attract controversy due to how it obtains funding and its prominent place in public spaces. The meaning and possibilities of great public art are often not grasped immediately upon installation. Consider the Statue of Liberty, the Gateway Arch and the Vietnam Veterans Memorial—

Misc Plans

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And the program has seen its fair share of controversy.

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Sometimes the success of public art is difficult to measure, but Guion has received calls over the years, particularly from corporations based in the area who are looking to attract new employees. The corporations have used examples of Dublin’s public art as evidence of the city’s dedication to arts and culture and high quality of life.

A new cell phone tour, launched in December and hosted through Dublin city funding, now provides a current, comprehensive and interactive guide to the collection. One of the most engaging aspects of the tour are the recordings of interviews with the artists who actually created each art project.

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Finding Time: Columbus Public Art 2012

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Finding Time: Columbus Public Art 2012, a major initiative of the 200Columbus Bicentennial celebration, is a temporary public art project that will provide an extraordinary opportunity for the community to engage in the conversation about public art. 200Columbus will offer a platform to explore these temporary installations and develop a dialogue with our citizens about what they want to see in the future landscape of downtown Columbus.

The temporary works chosen for *Finding Time: Columbus Public Art 2012* will be displayed in the public spaces, plazas, parks, streets and alleys in the 360-acre core area of downtown surrounding the Statehouse and along the newly revitalized Riverfront. Exploring the physical and philosophical measurement of time, projects range from the familiar (sculpture and murals), to unexpected (sounds works and site-specific performances). Project partners have commissioned 15 temporary site-responsive public artworks by 56 international, national, and local artists (many projects involve multiple artists) who reflect the broad range of contemporary public art in multiple forms and media.

Score /20

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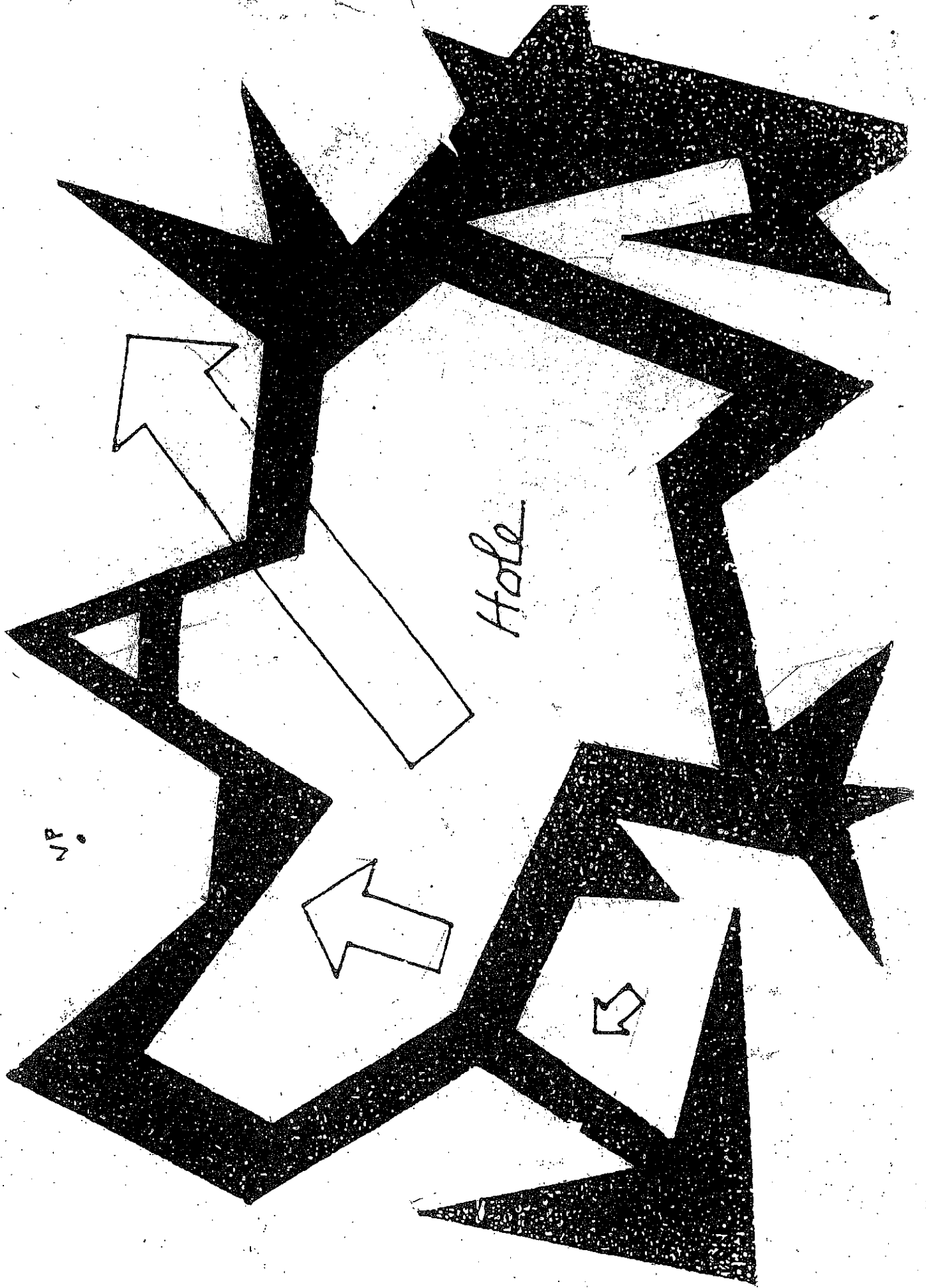
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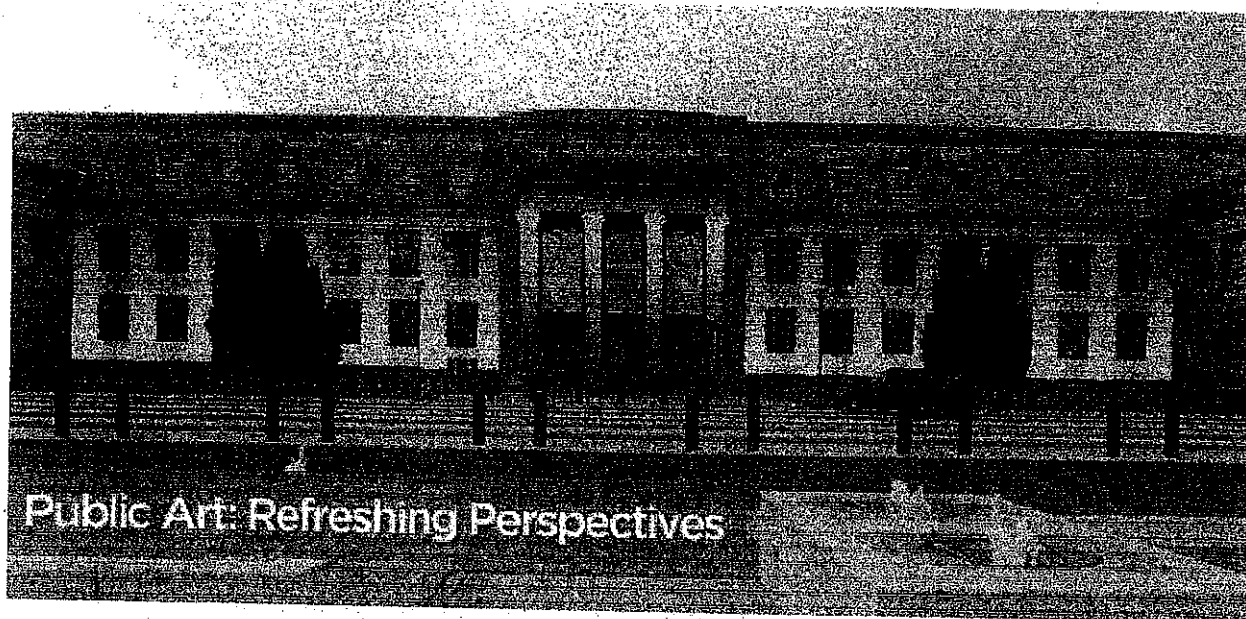
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Subject _____
Vertical / Horizontal / Diagonal / Period



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Front Row

February 2012



By Jennifer Sadler

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all of these projects were incredibly controversial. It wasn't until years or even decades later that these public art works became both valued icons and an integral part of the fabric of our American culture.

Behind the Scenes: The Columbus Art Commission and Dublin's Art in Public Places

An aspect of public art that is seldom put into focus is how it comes to be. All too often we look at public works from an artistic standpoint, not from the perspective of how it gets built, installed and maintained. It all starts with a vision, but the research involved within the process of public art doesn't end with the concept of the piece. It extends to the physical realization of it and beyond. While the artist will create the work, its completion can only be achieved through the collaboration of multiple people within various sectors of the community.

Public art is a negotiated art form and there are dozens of questions before it comes to life, including: Is the work to be a sculpture or an installation? Is it to be permanent or temporary? If temporary, what follows? How is the community to be involved? What is the process for choosing the artist? How is the artist involved in the public process? Who chooses the final piece of art?

Achieving success with a public art program is challenging, to say the least. For Columbus, this is where the Columbus Art Commission assumes a crucial role as a leader in developing a plan for the city's public art program, art selection processes, funding, conservation, contracts, insurance, community involvement and more. The Commission also aims to facilitate dialogues about our public art, and manage expectations and encourage collaboration. A successful public plan will reflect not only input from the Commission but also a broader group of citizens whose concerns and knowledge are invaluable for producing the public art plan and for its eventual implementation.

Diane Nance, chair of the Columbus Art Commission says, "Although legislation for a City art commission has been on the books since the 1960s, Mayor Coleman is the first to have the foresight to seat the Columbus Art Commission in 2007, and there are many people in Columbus who support—and create—public art."

According to Nance, the CAC has a goal to support the creation of physical environments where art, design, and function are not separated. "We have been relying on a few good citizens to sponsor projects, for which we're grateful," says Nance. "But for continuity and success in reaching long term goals—in neighborhoods and downtown—and for maintaining public spaces and art, a city public art program is an imperative."

Even then, the process won't be all smooth sailing.

"Opinions differ widely, but we believe in public process and the ingenuity of artists, designers, planners and engineers to contribute to creative placemaking in Columbus," says Nance.

When considering successful models of public art programs that Columbus can look to, the City of Dublin, Ohio's Art in Public Places, which is funded through committed bed tax funding, almost always comes up. In 1988, the City of Dublin and Dublin Arts Council developed the Art in Public Places program to enhance the quality of life for Dublin residents and visitors. The geographically dispersed installations are now part of an established public art tour throughout the city. The program has received extensive local and national recognition in publications such as the *New York Times* and *Landscape Architecture* magazine.

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Participating artists have created works about time to inspire the community to think about the city in relationship to the chronology of life and the notions of temporary and permanent. Their works, keyed into landmark dates during the Bicentennial year, will transform downtown Columbus into an open-air gallery where innovative and surprising public art accessible to all will create memorable experiences for downtown workers, residents and visitors.

Jennifer McNally, director of the Ohio Arts Foundation, serves as a consultant on the media relations and communications for *Finding Time: Columbus Public Art 2012*.

"With a wide range of community collaborators and supporters, I am hopeful that awareness of the 15 varied projects keeps people talking about public art and its value and importance throughout 2012," says McNally. "I don't believe that any of the projects will be controversial, but you never know how the public will react. Touching a nerve is good, in my opinion; it gets people talking and really thinking about what matters."

The *Columbus Public Art 2012* project is a unique partnership between educational and cultural institutions, the City of Columbus, and businesses in Capital Crossroads Special Improvement District dedicated to the vibrant cultural and commercial heart of Columbus. The project seeks to engage the community, promote tourism and economic development and help weave the arts into the fabric of downtown Columbus. On January 1, an original composition for the chimes by Sheena Phillips titled *Double Century Doubles* sounded at downtown's Trinity Episcopal Church to kick off the project. Twelve local composers have created works that will ring new each month throughout the year.

Other projects range from an installation to be unveiled on February 1 called *Breathe of Life: Columbus & Dresden* that will illuminate the façade of COSI from dusk to dawn with LED lights timed to the rhythm of human breathing; to the sprucing up of downtown parking lots with OSU architecture students creating unique "micro-buildings" to replace the lot attendant booths. The latter will mostly likely remain as permanent fixtures for us to enjoy for years to come. To read more in-depth about the many exciting projects planned and the artists involved, go to www.ColumbusPublicArt.com.

The Capital Crossroads Special Improvement District believes this public art project will be the catalyst for a 25% increase and net increase of 15 retail stores by 2013. By demonstrating the value of art in the public realm, the initiative seeks to spur the ongoing integration of public art into the fabric of the city. By inspiring dialogue about the past, present and future, Columbus Public Art 2012 aims to inspire citizens and visitors to see Columbus and themselves with fresh eyes. In turn it will spotlight Columbus, nationally and internationally, as a smart and open city.

Partners of *Columbus Public Art 2012* include: The Ohio State University, Columbus Art Commission, Capital Crossroads SID, City of Columbus, Columbus Museum of Art and the Greater Columbus Arts Council.

Leaders of the project are working with the OSU Humanities Institute to develop several open-discussion forums for people who are interested in the Finding Time projects and want to learn more and engage in the dialogue about public art. Dates and more information will soon be available on www.ColumbusPublicArt.com.

To learn more about public art programs around the country, go to Public Art Network, a program of Americans for the Arts. To see some great public art and architecture around Columbus while working on your fitness, go to the Columbus Health Department's Art Walk site and download a walking tour map for your neighborhood!

Score /20

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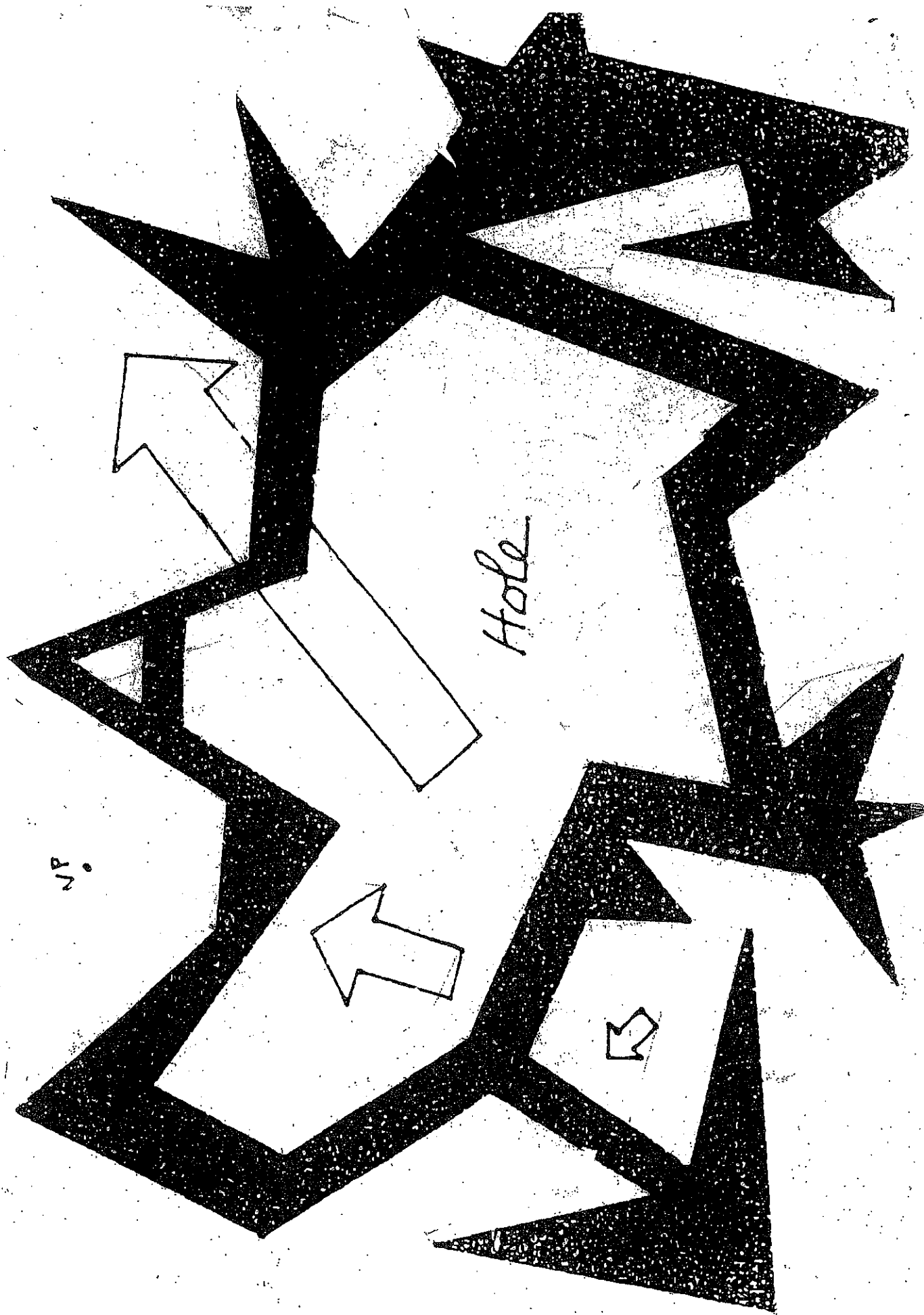
Art Budget Assignment~

An important part of planning an art curriculum is ensuring there is enough money for supplies to complete the art making process. Math is a key element to balancing an art budget. Complete the following budget problems. Make sure you show all work and sorry but no calculators are allowed!

CLAY~ Your budget for clay per year is \$350.00. In a school year you teach 250 students how to use clay. Each 50 lb. box can be divided to create 24 clay projects. Each 50 lb. box costs \$21.00. Glaze to add color to the artworks is sold in quarts and each quart is \$14.50.

1. How many boxes of clay do you need to buy in order for all of your students to create a clay project in one school year?
2. How much of your clay budget will be spent just on the purchase of clay?
3. How many pints of glaze can you purchase with the remaining budget?

NAME: _____ DATE: _____
PROJECT: _____
Vertical / Horizontal / Diagonal /
Period



Line down, structure, with sheet 2. Vertical / Horizontal / Diagonal St
Name _____ Period _____

