Sharing Art

ITV Series • Curriculum • Web-Based Support

45
49°

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Sharing Art

Fifteen 15-minute art programs for grades 5-10
Web site: http://wneo.org/sharingart

Local artists, local museums and art projects for your classroom converge in this PBS 45 & 49 multimedia project called **Sharing Art**. In each video, students are first introduced to a piece of art in a local museum; then a local artist explains how he/she does comparable art; and finally students in a local classroom do a similar project to model the steps for viewers. The series demonstrates real-world applications of the techniques taught in art classes with the goal of helping students understand that the art projects they do in class can lead to a career in art or even an exhibit in a museum.

This **Sharing Art** teachers guide includes step-by-step instructions for the school projects shown in the videos and instructions for an easier project for lower grade levels and a more difficult project for higher grade levels. The final five programs feature two artists explaining their work but include no classroom projects. Lesson plans have not been created for these videos; instead the videos are intended to give students ideas on how their creativity can be utilized in other art forms.

Sharing Art Programs

Mary Kay D'Isa, watercolorist, Youngstown

Laurel Winters, mixed media art, Akron

The final five programs feature two artists explaining their work, but no classroom projects accompany the videos.

Margot Eiseman, textiles artist, Tallmadge

Logan Fry, weaver, Richfield

Pop Art

Regional Artist:
Chris Yambar, Youngstown

Featured Museum/Artist/Title:
Canton Museum of Art, Andy Warhol, "Liz"

Featured Teacher/District:
Susan Griffin, Southington Local Schools

Lesson Overview
This activity combines art and computer technology to create exciting self-portraits. After an introduction to the history of Pop Art and the work of Andy Warhol, students are introduced to contemporary Pop Artist Chris Yambar. Students experiment with color and paint before creating their portraits on an unusual "canvas."

Video Synopsis
Pop Artist Chris Yambar uses photographs, copy machines, transparencies, glass, acrylic paints and spray paints for his tools. He applies the techniques of reverse painting, blotting and scratching to produce his art. The school project uses the computer lab and techniques similar to Yambar's to make student portraits.

Vocabulary
Pop Art
Color harmonies: warm/cool, monochromatic, tint, shade, complements, analogous
Reverse painting
Resist
Balance and emphasis
Self-portrait

Objectives

Students will:
- look at and discuss Pop Art in its historical context as well as its current application.
- be able to identify works as representative of the Pop Art style.
- interpret Pop Art in an individual way to produce self-portraits.
- incorporate computer technology as part of the art-making process.
- understand and apply various color harmonies.
- understand and apply principles of balance and emphasis.
- experiment with a variety of paint applications including reverse painting and resist.

Materials
- Transparency film for ink jet printer or transparency film for copy machines
- 8.5" x 11" (.100-inch thick) plexiglass
- Painter markers, various colors
- China markers, various colors
- Acrylic paints, various colors including several bright colors and extra black
- Paint brushes, various sizes
- Water containers
- Double-sided tape
- Colored tapes
- Various tools for "scratching" through layers of paint

Optional materials
Dimensional fabric paints, various colors
Rhinestones
Quick-dry tacky glue

Procedures

In the Computer Lab

Preparing transparency film, students will:

- team up with a partner and use a digital camera to take one another's picture. Have students stand in front of a simple background like the projector screen and make sure the face fills the frame.
- use Adobe PhotoShop (or similar program) to change the color picture to a black-and-white picture.

Remember to save your work!

- Print two copies of the black-and-white picture on white paper.
- Print one copy on transparency film OR make a copy on transparency film using a copy machine.

In the Classroom

- Review the basic concepts behind the Pop Art movement and the work of artist Andy Warhol, emphasizing his use of color in portraits.
- Have the class discuss the following question: Do artists still work in a Pop Art style?

Show the Sharing Art video, "Pop Art."

- Discuss the video:

    Does Chris Yambar's work meet the criteria of Pop Art?

    How does he apply his paint and experiment with its application?

- Review the following color harmonies:

    warm/cool

    monochromatic (tints and shades)

    complements

    analogous

- Have students experiment with color on the paper copies of their portraits.

    Use common art room supplies (markers, colored pencils, crayons, watercolors) to experiment with different color combinations. Students can also experiment with "resist" techniques and other medium combinations.

    The objective is to make a color "plan" for the final composition. Let students find out they need to balance simple and complex areas. Discuss balance and emphasis.

- Explain and demonstrate reverse painting. Students will begin applying color to the transparency film. They should do the small details of the face first (as they observed during the Yambar video). Students should feel free to apply the color with brushes and acrylic paint, painter markers or china markers. Continue painting until the face, hair and perhaps clothing are complete.

    Students must decide how much of the portrait they want to complete

Chris Yambar, pop artist, Youngstown

on the transparency film. The student will not be able to "scratch" through anything painted on the transparency film as it will covered by the plexiglass in the next step.

LET PAINT DRY COMPLETELY BEFORE GOING ON.

• Adhere the transparency film to the plexiglass using double stick tape.* Explain and demonstrate how to use double stick tape. The tape will be much less noticeable after paint has been applied to the back of the plexiglass. *We do not recommend spray adhesive because of ventilation concerns.*

• Apply color to the back of the plexiglass. Review the techniques Chris Yambar uses in the video. Encourage students to experiment with the scratching tools. Be expressive! Different tools make different marks. Anything a student does not like can be painted out! Feel free to use painter and china markers as well as acrylic paint.

• If students elect to write words into the project at this point, they must remember to write backwards as they are working on the back of the plexiglass. If writing backwards is too difficult or if they are not sure they want to add words yet, students can always add the words to the surface of the transparency film later.

This is also a good time to stress balance and emphasis.

• Seal the back of the plexiglass with several coats of black acrylic paint. Allow the paint to dry completely before going on.

• Students can elect to add more detail to the surface of the transparency film. Dimensional fabric paint can emphasize important lines or edges. Rhinestones secured with tacky glue can also accent jewelry or put sparkle in an eye. A word of caution: students can get carried away easily!

LET IT DRY COMPLETELY!

• Add colored tapes to the edges to finish the project. If the tape does not stick, use tacky glue or hot glue to secure.

Assessment

Use a list of criteria developed together with the class. This should be done before the project is started. Assess students on how well they meet the established criteria. Here are some suggestions:

Use of color
Successful reverse painting
Effective use of balance and emphasis
Craftsmanship
Effective use of media
Effective use of expressive "scratching"

Lower Grade Level Project

Complete this activity on the paper copies only. Use one copy to practice and experiment. Use the other for the final composition. It is easy to print more copies of the picture if they are needed.

- You can expand this activity by dividing the final composition into quadrants and have the students use specific color harmonies in each quadrant.

- You can use a copy machine to shrink the image and fit several on one piece of paper to create a tiled composition a la Warhol.

Student working on Pop Art project.

Higher Grade Level Project

Add more compositional requirements to this activity. Use larger plexiglass and give the students more area to work in. They can tape the transparency to any part of the plexiglass. They can also incorporate scanned images into the composition.

- Use the Internet to research events that occurred on the day the student was born. This can be expanded to find out what happened in the course of history on that day. Have them add these "headlines" to the composition. Make sure they indicate the date. Use Adobe PhotoShop's font capabilities to add to the composition or add the "headlines" freehand later.

- Create family portraits using scanned photos. Don't forget the family pets!

- Use several images of the student in the same composition. The students could strike different poses or use different expressions. Composition can be tiled or more asymmetrical. Use color to enhance the mood of the pose or expression.

Lesson Overview

Students will create a nonobjective acrylic and watercolor painting in the individual expressive style. Focus is on balance, emphasis and movement. These paintings will use color (warm and cool, primary colors), shape, form and value. Students will transform ideas into painting by allowing the paint to flow, move or "speak" to them as they are working.

Video Synopsis

Abstract watercolor artist Bette Elliot pours and squirts primary colors and then tips the paper, brushes, blots and uses her fingers to manipulate the paint. She hopes for "happy accidents" that inspire her to create a finished work. The school project follows students as they experiment with several watercolor techniques.

Vocabulary

Elements of color
Warm colors
Cool colors
Primary colors
Texture
Composition
Shape
Form

Principles of design
Movement
Balance
Realistic
Nonobjective
Abstract

Abstract Watercolor

Objectives

Students will:
- design and use procedures to test the suitability of various tools, techniques, processes and materials for different purposes and effects of a watercolor painting.
- communicate information about ideas of composition and balance through the use of color.
- examine various works of nonobjective paintings to discover common components in balance and composition.
- examine the similarities and differences of how various art forms express an idea.
- understand realistic, abstract and nonobjective artwork.

Materials

- Video interview with Bette Elliot
- Visuals of realistic, abstract and nonobjective artists' work
- Visuals of color theory, elements and principles of design
- 12 watercolor sets
- 24 brushes
- 6 sea sponges
- 6 spray bottles
- 18 squirt bottles
- 50 sheets of 12" x 18" heavy 80# white paper
- Acrylic paint (red, yellow and blue)
- 6 rolls of both toilet paper and paper towels

Procedures

Day 1:
Introduce the new media of acrylic and watercolor. Show the **Sharing Art** video, "Abstract Watercolor." View and discuss realistic, abstract and nonobjective art. Discuss elements and principles of design, specifically color, texture, balance and movement.

Day 2:
Distribute materials and begin activity. All assignments should incorporate white areas into the painting, not just around the edges. Students should try each strategy:
- use a wash (transparent/opaque), have a hard edge to contrast against white area or wash, and use primary colors.

Organization of supplies

In short boxes or trays have the following supplies ready for each table:
- Squeeze bottles with red, yellow, and blue thinned acrylic paint
- Four brushes, water container, sponge, toilet paper, paper towels, spray bottle with water
- Two watercolor sets per table

Assignments for student monitors and distribution of supplies

Each table has four people, each person with a number 1-4:
- #1 sets up the box of supplies for the table and returns it during clean up time.
- #2 retrieves water for containers and keeps them filled with clean water
- #3 distributes paper and places it on the directed drying area daily
- #4 wipes table clean with damp paper towel at the end of the period

Assessment

- Student self-assessment should follow the criteria agreed upon before beginning the painting project.
- Students will document the process, thoughts and title of finished work and describe their success and learning experiences.

Lower Grade Assessment

Use the assessment procedure from the main (middle grade) lesson.

Higher Grade Assessment

- Use the assessment procedure from the main (middle grade) lesson.
- Have students present their poem and their artwork to the other class members.

- use warm colors, texture (salt, fingers, scraping, toilet paper) and balance colors.
- use cool colors and light washes; re-enter painting when dry to work with neutral colors/hard edge and contrast.
- use cool colors (at least one cool color as a wash and at least one cool as dark contrast) and use texture.
- use warm color wash, contrast with dark neutrals and at least one bright warm and one dark cool color.
- use cool color wash, use two cool and one warm color and tilt the paper to move the paint.
- balance shapes, use neutrals, use two warm and one cool color and use texture.

Day 3:
Hand out dried paintings and critique by verbalizing the elements and principles of design. What merit does the composition have? Compare and contrast with other class members' paintings.

Day 4:
Re-enter the painting, adding to areas that will benefit from texture, interest and movement or balance.

Day 5:
Assess by writing in sketchbook about the merits of the piece, its elements and principles. Add a title.

Lower Grade Level Project

Day 1:
- See "Procedures."

Day 2:
- Choose four of the Day 2 assignments (see above) and have students produce them on separate pieces of paper.
- Have students label each assignment (principles of color used, textures, etc.).

Day 3:
On a new sheet of paper have students listen to two samples of music and paint their visual impressions in a nonobjective design of how the music sounds.

Day 4:
Have students write and present a description of their work employing the vocabulary used for the lesson.

Higher Grade Level Project

Begin by following the main (middle grade) lesson. Have each student create a nonobjective visual impression of a poem that he or she has written, using colors in an expressionistic way. (Teacher should review the poem for appropriateness.)

Featured Museum/Artist/Title:
    Canton Museum of Art, John Sokol, "T.S. Elliot"

Featured Teacher/District:
    Matt Beresh, Mogadore Local Schools

Mixed Media

Lesson Overview
Students will produce a multimedia work that includes a quote. Other media will be used to illustrate the quote.

Video Synopsis
Mixed media artist Laurel Winters creates collages with quotes using computer printing, acrylic paints, stamping, oil pastels and symbols from different cultures. The school project follows her lead in using quotes to suggest themes for student collages.

Vocabulary
Multimedia
Composition
Abstract
Combine paintings
Linear/non-linear formats

Objectives

Students will:
- learn, understand and critique the historical context and collage techniques of art works by Robert Rauschenburg, Pablo Picasso and Georges Braques.
- create an original multimedia work of art incorporating acrylic paint, thematic quote, cloth, photocopies and various other collage materials.

Materials
- 18" x 24" white mat board
- Scissors
- Brushes
- Acrylic gel
- Tempera paint
- Rubber cement (or healthier substitute)
- Images by Pablo Picasso and Georges Braques (Cubist collage paintings) and Robert Rauschenburg (Pop Art combine paintings)

Procedures

Day 1:
Show slides and/or reproductions of examples of Cubist collage paintings by Pablo Picasso and Georges Braques and Pop Art combine paintings by Robert Rauschenburg. Discuss the historical significance of collage in Cubism and its connection to Pop Art. Analyze and interpret as a class one of Rauschenburg's combine paintings:

- Describe the work: What do you see in the artwork? What colors and images are used?
- Analyze the work: Are there any repetitions in the work? How has the artist used balance?
- Interpret the work: Why did he incorporate particular images (newspaper clippings) in his work? How do the colors relate to the mood set within the work? What is the artist trying to say with this piece? What makes this a work of art? Why is it important?

Break students into small groups and pass out different handouts of Rauschenburg reproductions for each group to interpret. Have students develop three high-level questions and then have them present their questions and interpretations to the class.

Day 2:
   Show the **Sharing Art** video, "Mixed Media." Discuss Laurel Winters' style of painting and how it relates to the art history lesson.

   Have students choose a theme (love, family, friendship, etc.). The students will research that theme on the Internet and in literature, songs, etc., and choose a quote, lyric, etc. that corresponds to that theme (may include extra time in school library/media center).

Day 3:
   Students will formulate their quote on a word processor in an appropriate font that corresponds to their theme. (If students have access to a copy machine, allow them to experiment with enlargements and reductions, or work one-on-one to determine their need and photocopy their quote for them.)

   Have students work on thumbnail sketches of a composition that emphasizes balance, rhythm and a focal point pertaining to their theme.

Days 4 & 5:
   Students apply acrylic gel medium and place photocopies of their quotes onto their mat board. Application of tempera paint will follow in innovative ways as Laurel Winters explained — wash, squirt gun, splatter, runs, foam stamps, etc. Various other materials may be added — photocopies of labyrinths, Celtic images, or any non-representational designs along with fabric, etc.

Lower Grade Level Project

Materials

   • 3" x 12" white paper
   • Rulers
   • Pencil
   • Colored pencils
   • Various advertisement examples
   • 9" x 12" black poster board
   • Carbon paper
   • Rubber cement or healthier substitute

Procedures

Day 1:
   Show examples of advertisements in pop culture. (Food ads may work best here — cereal boxes, newspaper coupon inserts, etc.) Discuss how the advertiser uses color and font style to portray the idea of the product in the product name. Compare and analyze various advertisements and the mood created. "Which ones best create a mood and feeling for what you are buying? Why? How is the mood created?" Show "Mixed Media" video featuring Laurel Winters. Discuss how she incorporates the photocopy, quote, image, etc. into her painting and how the colors and style reflect the mood of the quote. Break students into small groups and have them brainstorm and list as

Lower Grade Lesson Overview

Students will create an original work of art using imagery and color to illustrate a single feeling word (hot, cold, icy, hurt, happy, challenging, etc.).

Lower Grade Objectives

• Students will learn and understand visual imagery and language in the mass media.
• Students will verbalize criticism and judgment of personal and peer artwork.
• Students will create an original artwork that illustrates a word.

Lower Grade Assessment

Incorporate an in-progress and/or final critique of their mixed media paintings as a class discussion, answering these questions:

• How well did students illustrate their word visually?
• How well did students critique class projects?
• Was craftsmanship neat and presentable?
• Were basic guidelines for the project followed?

many feeling words they can think of (hot, cold, icy, hurt, happy, challenging, etc.). Collect lists at end of class. Write each word from the lists on separate note cards for students to choose next class time. Make enough word cards for each student to choose two.

Day 2:

Hang up all word note cards on bulletin board. Have students come up one at a time and pick one note card each. (You may want to pick students' names out of a hat). After all students have picked two words, pass out two 3" x 12" pieces of white paper. Have the students develop their drawings on the first strip of paper, utilizing imagery and color to illustrate that word. (Once they have a rough draft drawing exactly as they want it, they will transfer it to the second strip of white paper)

Note: Some words may be better illustrated in a non-linear format. The size of the paper strip may be customized to fit the individual need.

Day 3:

Have students work on their illustrated word project.

Day 4:

Have students hang up the word project they have been working on. Moderate a discussion of each one, inviting students to identify at least one positive aspect and make at least one suggestion for each. Discuss appropriate choices of images and future color choices. Students can work on their projects in the remaining class time.

Days 5 & 6:

When students finish their rough draft word, have them transfer it with carbon paper or pencil rubbing to the final strip of white paper, making sure it is centered with at least one-inch border on the left margin. When finished, have students cut and leave a one-inch border on the other margins, add color and center-mount the drawing with rubber cement or double-sided tape onto a piece of black, or choice, paper.

Higher Grade Level Project

Materials

• Reproduction(s) of Rauschenburg's paintings, including "Gloria"
• 18" x 24" pieces of mat board
• Recent newspapers
• News magazines

Procedures

At least one week prior to the project, tell students to begin collecting newspapers and specific news stories that have had an impact on them. Have students keep an ongoing reaction journal on at least three stories for five days.

Higher Grade Lesson Overview

The students will illustrate a social issue by creating an original multimedia work of art that incorporates acrylic and tempera paint, newspaper clippings, cloth and various other collage materials.

Higher Grade Objectives

- Learn, understand, and critique the historical context and collage techniques of artwork by Robert Rauschenburg.
- Create an original multimedia work of art that discusses a social issue, incorporating acrylic and tempera paint, newspaper clippings, cloth and various other collage materials.
- Verbalize criticism and judgment of personal and peer artwork.

Higher Grade Assessment

Incorporate an in-progress and/or final critique of their mixed media paintings as a class discussion, answering these questions:
- How well did the students connect visual imagery with the chosen newspaper clipping?
- How well did students critique the artwork of the featured artists?
- How well did the students critique the artwork of their classmates?
- How successful were students in depicting mood and theme through an abstract style?
- Were basic guidelines for the project followed?

Day 1:
Show slides and pass out reproductions of Rauschenburg's combine paintings. Discuss the background of Rauschenburg, his style and historical significance. Display "Gloria" and break students into small groups. Have students describe, analyze and interpret his painting. Have students share their interpretations with the class in brief presentations.

Day 2:
Show video on mixed media featuring artist Laurel Winters. Discuss Laurel Winters' style of painting and how it relates to the art history lesson. Have students choose one of the news stories they collected as the focus for their painting. Have students brainstorm ideas for their paintings — discuss color choice, composition and repetition.

Day 3:
Pass out mat boards and have students pencil out composition. The background may be painted first.

Days 4 & 5:
Have students work on collage paintings. Newspaper clippings are applied with acrylic gel or the paint itself.

Day 5 or 6:
In-progress critique of paintings. Discuss the mood set by the clippings. Make sure each student understands the success of the point he/she is trying to make between the social issue and its visual depiction.

Days 7 & 8:
Students finish paintings. Conduct a final critique.

Watercolor Techniques

Lesson Overview

Students will experiment with watercolors to produce a representational picture. One of the most popular art media, watercolor takes its name from the liquid that serves as its solvent. Students will learn that watercolors give a transparent quality to paintings with the transparency varying according to the quantity of water that is added to the paint. The project encourages students to explore this versatile medium and a variety of tools and applications.

Video Synopsis

Our watercolor artist, Mary Kay D'Isa, does a tour de force of the techniques and tools used in this approach to painting landscapes. Her tools are a fan brush, palette knife, sponge, plastic wrap, rigger brush and salt. Her techniques include wet-on-wet, color wash, splatter, scratching, sponging and bleeding. For ease of instruction, the school project demonstrates many of the same techniques at a slower pace.

Vocabulary

Transparent
Palette knife
Middle ground
Foreground
Background
Representational
Wet-on-wet
Rigger brush

Objectives

Students will:
- identify with a variety of watercolor techniques and the manipulation of materials.
- create a representational watercolor and apply the given techniques.
- recognize watercolor as used culturally and historically.
- evaluate watercolors.

Materials

- 50 sheets of 12" x 18" 140# watercolor paper
- Boards to stretch watercolor paper (optional)
- Masking tape
- Assortment of watercolor brushes
- Salt
- Water containers
- Sponge
- Palette knife
- Plastic wrap
- Watercolor paint
- Photographs to use as a reference for painting (optional)

Procedures

- Show the **Sharing Art** video, "Watercolor Techniques."
- Show watercolors that illustrate techniques and transparency of the watercolor process.
- Demonstrate the fluency and rapid approach to the watercolor process.

Each student will need a 12" x 18" sheet of watercolor paper.
- If possible have students stretch the watercolor paper, since it is a procedure followed with the watercolor process. Secure the paper to a board with masking tape.
- With pencil, lightly block off the paper into horizontal thirds. The sections will represent the foreground, middle ground and background.
- Using the wet-on-wet technique as a wash, paint a sky area in the background (upper third of paper, may extend into middle third).
- Sprinkle salt in this area.
- Use fan brush in the middle ground to push in a brushy area or foliage in the distant areas. Stay more toward the middle or the left or right of the paper to leave room for a large tree in the foreground area.

- Turn paper upside down and use the spatter technique as illustrated in the video.
- Use palette knife in the brushy area, which will indicate branches.
- Paint some larger trees in the foreground area as a means of using and illustrating the plastic wrap technique on the trunk, the rigger brush for branches and the sponge technique for foliage (the sponge could also be used to apply texture to some large rocks in the foreground area).
- Color format may vary, adapting to the change of seasons or overall color theory lesson.

Lower Grade Level Project

Using a primary hue of watercolor, draw several shapes on a dry sheet of watercolor paper. Have students experiment with watercolor techniques. Have students label tools used to create the texture. Below are some suggestions. When students are finished, share and compare the results with those of other classmates.

- Dry brush
- Wet-on-wet
- Sponge
- Splatter with toothbrush or paint brush handle
- Plastic wrap
- Scratch with palette knife or paint brush handle
- Have students experiment and create their own interesting ways of applying the color

Higher Grade Level Project

Ask students to choose a descriptive or expressive word that they would like to paint or illustrate. Choosing a color that would help best illustrate the word, students will use lines, shapes, values and textures in the watercolor medium, demonstrating an advanced understanding of the watercolor techniques and processes learned, while illustrating a painting with expressive understanding of the word they choose.

Caricature

Lesson Overview

Students will produce a caricature of a classmate that incorporates hobbies or other interests in the drawing.

Video Synopsis

Our caricaturist, Bill Burgess, demonstrates drawing the eyes, nose, mouth, hair, and body. The caricature style of using the minimum number of strokes to accomplish the art becomes apparent. The school project follows students as they draw faces and bodies and then add color to their caricatures.

Vocabulary

Caricature
Exaggeration
Proportion
Expression

Objectives

- Perceptual awareness: look and observe the face.
- Design concepts: cartooning, simple forms and designs.
- Skill development: drawing.

Materials

- 50 sheets of 80# 18" x 22" heavy white drawing paper
- Markers (ebony sharp-pointed markers)
- Pencils
- Cardboard backing
- Giant clipboard

Procedures

- Show **Sharing Art** video, "Caricature."
- Show and discuss examples of caricature (Al Hirshfeld, *Mad* magazine, political cartoons).
- Teacher does simple drawing of one student.
- Each student interviews his/her subject to find out his/her name and interests.
- Drawing the face:
    — Use guidelines for placement of face.
    — Use small slashes to get the size and proportion correct.
    — Starting with the eyes, study the caricature from left to right to check for balance .
    — Place the nose, ears and hair on the face.
    — Exaggerate features that stand out in a unique way.
- Add the body, first roughing it out in pencil.
- Add a drawing of the subject's hobby
- Put artist's signature on the paper (usually the lower corner).
- Put the subject's name in the upper left hand corner.

Lower Grade Level Project

Follow the main project (middle grades) procedure for drawing the face.

Draw 2 (or more) caricatures of the same face, having each drawing illustrate a different expression such as frightened, sad, happy, surprised….

Higher Grade Level Project

Using the main project, choose one or more of the following extensions:

- Add color and various other media.
- Do political cartooning: This would require students to do some research with regard to local or national events with pictures of subjects.
- Create a visual satire: Great examples can be found in *Mad* magazine.
- Create theater or program covers: One of the best in this field is Al Hirshfeld.

Assessment

Caricature rubric :

Drawing is finished within time limits	25
Artist's name	25
Use of correct materials	25
Caricature shows likeness of subject	25
Total	100 pts. or 4.0 = A

These can be broken down in various ways and implemented using grade averages or points depending upon project difficulty and teacher discretion. You can develop and establish a point system broken down into any assignment of point values for the rubric. The evaluation does not require that each item be worth 25 points, nor must the rubric include all four items.

Illustration

Regional Artist:
Rhonda Mitchell, Ravenna

Featured Museum/Artist/Title:
Canton Museum of Art, Max Fleischer Studios, "Mr. Bug Goes to Town"

Featured Teacher/District:
Debbie Gottas, Woodridge Local Schools

Lesson Overview

The students will develop or co-develop a presentation (a cover design, an illustration, or author and/or illustrate a book), grounding its artistic merit within historical, social, cultural and/or aesthetic parameters.

Video Synopsis

Our illustrator, Rhonda Mitchell, does a wonderful job of demonstrating sketching techniques. Each sketch is traced and then transferred to canvas for the application of oil paints. She shows how a dummy book is set up to give the artist an idea of the space available for each illustration. The school project shows students sketching out ideas and then painting the final products using acrylics and watercolor paints.

Vocabulary

Value
Balance
Contrast
Emphasis
Repetition
Unity
Movement
Scale

Clarity
Distortion
Fusion
Font/typeface
Symmetry
Asymmetry
Genre

Objectives

Students will:
- examine various forms of art to discover common components of the artistic process or art forms.
- analyze and critique the incorporation of the arts in commercial media.
- investigate the relationship between the presentation of the arts and students' perceptions as consumers.
- build awareness of how people process information to solve problems.
- use vocabulary that encompasses structural, technical and analytic aspects when discussing and analyzing artistic forms and/or processes.
- communicate information about an idea or event through one or more art forms.
- interpret an idea or event through one or more arts forms.
- develop strategies for collaborative work in the arts. (Optional)
- create an artistic piece demonstrating use of old and new technologies and compare the process or result. (Optional)

Materials

- Tag board
- Coloring media (acrylic paint, colored pencils, markers, watercolor paints)
- Lettering books

Procedures

- Look at a variety of illustrated books from varying authors/illustrators. Focus on artists who are making a cultural, historical or social statement (for example, Eric Carle, Tomie de Paola, Mercer Mayer, Jerry Pinkney, Faith Ringgold, Shel Silverstein and Chris Van Allsburg). Focus on how the artists use media in different and similar ways.

- Does the media fit the text? What if Eric Carle illustrated his books as watercolor paintings? Would they have the same audience impact?

- Show the **Sharing Art** video, "Illustration." Discuss how the artist relies on the written word to inspire her art. Why do you think Mitchell chose to paint like this instead of like de Paola or Silverstein, for instance? Note her use of realism and detail in painting the little girl. Does her art work help sell the book? Why? By just looking at the cover do you think the story will be interesting? Read the story. Can you judge a book by its cover? Can a book cover be considered an ad?

- Discuss possible cover art pieces (book cover, CD case design, food packaging, magazine covers, newspapers). Critique several examples of each of the above in terms of elements and principles of art (color, form, line, shape, space, texture, value, balance, contrast, emphasis, repetition, unity).

Project Procedures

- Decide what type of cover art you will create. What is your genre? Who will be your audience?

- Once you have chosen a cover art type, create a name or title for your product or cover.

- Begin layout design. Consider elements and principles of art (color, form, line, shape, space, texture, value, balance, contrast, emphasis, movement, repetition, unity).

- Also consider graphic manipulations (change of scale, clarity of design, distortion, fusion, font/typeface, placement, symmetry, asymmetry).

- Color and/or paint your layout.

Assessment

Develop a rubric covering:
- Design layout
- Use of media
- Craftsmanship
- Aesthetic appeal

Go over the rubric with the students before they begin their project.

Lower Grade Level Project

Students will develop an illustration and a short story about an event in their life.

- Look at a variety of illustrated books from varying authors/illustrators.
- Show the **Sharing Art** video, "Illustration."
- Discuss how the artist is relying on the written word to inspire her art. By just looking at the cover, what do students think the story will be about? Read the story.
- Have students ever heard the saying, "A picture is worth a thousand words"? What does that mean? Look at *Story Quilts of Faith* by Ringgold. Do her pictures need words in order to explain what is going on? The words do add to the presentation, but the image itself communicates the story.
- Discuss memorable events in students' lives: a trip to the park, the first puppy, a day at Cedar Point, a hike in the woods, an afternoon of fishing, Christmas traditions, July Fourth picnic, a trip to Disney, a winter trip to see a frozen Lake Erie, etc.

Lower Grade Assessment

Develop a rubric covering:
- Design layout
- Use of media
- Craftsmanship
- Story

Go over the rubric with the students before they begin their project.

Project Procedures

- Decide what event you will illustrate.
- Fold tag board in half. Begin layout design on one half of the paper. Consider elements and principles of art (color, form, line, shape, space, texture, value, balance, contrast, emphasis, repetition, unity) in designing. (Optional: Draw a one-inch border on the page.)
- Color and/or paint your layout. Fill the page.
- Color or paint the other half of your paper to complement the illustration.
- Write a story about your illustrated event.
- Glue story onto the unillustrated portion of the paper facing the illustration.

Higher Grade Level Project

The students will author and illustrate a children's book.

- Look at a variety of illustrated books from varying authors/illustrators.
- Show the illustration video featuring Rhonda Mitchell.
- Discuss why Mitchell chose to paint like this instead of like de Paola or Silverstein, for instance. Note Mitchell's use of realism and detail in painting the little girl. Would another style of painting or another media have the same audience impact? Read reviews of *The Talking Cloth*. By just looking at the cover do you think the story will be interesting? Read the story. Discuss how the artist is relying on the written word to inspire her art.
- Discuss possible story lines. Discuss what makes a story worthy of our attention. Critique several examples of children's books in terms of theme, flow of the story, dialogue and target audience.
- Critique several examples of children's books from the illustration perspective in terms of the elements and principles of art (color, form, line, shape, space, texture, value, balance, contrast, emphasis, repetition, unity).

Note: Rhonda Mitchell has both written and illustrated the book, but there are several other books that Mitchell has illustrated (*Daddy Calls Me Man*, *Rain Feet*, *Joshua by the Sea*, *Joshua's Night Whispers* and *Momma Bird, Baby Bird*, all by Angela Johnson; *Little Red Ronnika* by Bobby Jackson; and *Sleep Song* by Karen Roy).

Higher Grade Materials

8" x 14" sheets of printing paper
Tag board
Coloring media (colored pencils, markers, watercolor paints, colored paper (collage)
Computers
Lettering books

Higher Grade Assessment

Rubric designed and based on genre of book plus:
- Eight pages
- Illustrations fit the text
- Use of media
- Craftsmanship

Share the rubric with students before they begin their project.

Project Procedures

- Decide what type of children's book you will create. Is your genre informational, community pride, social issue, value issue, family, historical, alphabet, colors, counting, mimic (*Tuck Everlasting*, *The Never-Ending Story*), poetry, mystery, legend, fractured fable (*How the Spider Got Its Waist*, *The True Story of the American Flag*)? What age is your target audience?
- Once you have chosen a genre, begin researching and then writing your story. In long hand or using a word processor, write and edit your story. At this point you are just concerned with the content of the story. Edit to a final draft.
- Begin breaking the story down into page assignment: generally two sentences minimum per page, eight-page minimum length. Use a storyboard for visual planning.
- Type your story in size 16 font or larger, spacing according to storyboard plan. Cut apart and make up a "dummy" book.
- Begin designing illustrations. Consider media, style, techniques and elements and principles of art (color, form, line, shape, space, texture, value, balance, contrast, emphasis, movement, repetition, unity). Also consider graphic manipulations (change of scale, clarity of design, distortion, fusion, font/typeface, placement, symmetry, asymmetry)
- Type up final book pages according to "dummy" layout plan. Illustrate book.
- Create a cover on tag board. Laminate when finished.
- Assemble and bind the book. A comb or spiral binding looks very professional but there are several hand-made techniques that are just as presentable.

Found-Object Sculpture

Lesson Overview

Masks have fulfilled important cultural functions in many societies from earliest times. They are seen in many forms in contemporary society and in some instances can be considered works of art. By viewing Mark's video presentation, your students will get a new outlook on Old World ideas.

Video Synopsis

Mark Soppeland shows an eccentric love for transforming found objects into sculpture, particularly three-dimensional masks. He discusses the need to visualize the possibilities in objects; his appreciation for both symmetrical and asymmetrical designs; and how he uses his skills as a craftsman, designer and conceptualist to create works that portray contemporary culture and historical issues. The school project uses papier-maché, masking tape, cardboard, foil and other objects to make masks.

Vocabulary

Sculpture
Armature
Animism
Culture
Disguise
Funerary
Helmet mask
Iconography

Personification
Ritual
Secret societies
Shaman
Symbolism
Aztec
Egyptian
Pacific Indians

Objectives

Students will:
- Study masks from different geographical locations and learn about various purposes of masks within different cultures.
- Analyze the dual role of masks as functional and/or aesthetic objects.
- Create a three-dimensional mask using techniques like Mark Soppeland's to decorate it.

Materials

- Armatures
- Papier-maché
- Cardboard
- Scissors
- Copper
- Brass
- Foil
- Wire
- Found objects
- Hot glue gun
- Acrylic paint and brushes
- Fabrics
- Feathers
- Leather

Procedures

Teacher Preparation:

- Collect slides, prints, books, photos and examples of masks.
- Read about masks in various cultures. Select brief passages about masks to read to students or to hand out to them.
- Make arrangements with the local art museum so students can see examples of masks in the collection.
- Make an assignment sheet for students clearly stating expectations and evaluation criteria.
- Prepare student handouts on papier-maché and decorating techniques, with appropriate illustrations and examples.
- Ask students to bring in a type of mask from home.

Student Preparation

- Show the **Sharing Art** video, "Found-Object Sculpture."
- Ask students to demonstrate and discuss the masks they have brought to class (e.g., a catcher's mask, goalie's mask, Halloween mask, etc.). Discuss the range of ways that masks are used in contemporary society.
- Show examples of masks and discuss their universal appeal among many cultures. Discuss various functions of masks within cultures (e.g., to personify spirits or natural forces, relate to ancestors and celebrate important events).

Assessment

- Show slides of four masks and ask students to write about the masks and their cultural contexts, comparing two masks for contrasting imagery, subject, technique and style.
- Show a slide of a mask students have not seen previously and ask students to write a formal analysis of it, including a justified interpretation of the mask's expression.
- Completion of a mask is a fundamental requirement; technical skill and craftsmanship will also be taken into consideration for final evaluation.

Mark Soppeland, found-object sculpturist, Akron

- Raise the issue of masks as art. Encourage students to discuss questions such as these: Were masks considered works of art among tribal societies? Are they considered works of art today? Is it appropriate to display a mask from another culture as a work of art in an American museum? Why or why not? Can we appreciate the design and expression of a traditional mask from another culture? Why or why not?
- Show "Les Demoiselles d'Avignon" by Picasso and ask students to point out how this painting relates to African masks. Provide information about the interest Picasso and other European artists had in African art.
- Show and discuss slides, prints, etc. of masks from many different cultures. Include African, Egyptian, Pacific Indian, Far East and others.
- During the discussion of masks, view them from the four perspectives of the art disciplines, asking questions such as these:

  How did the creator of the mask use the formal properties to achieve a particular expressive quality? What does the mask express?

  If masks were created as a necessary part of a ritual, can we classify them as art?

  What cultural and historical background information might be needed to better understand a particular mask? How might that information be found?

  How was the mask made? What materials and techniques were used by the artist?

Student Preparation

- The students will start to construct masks by forming papier-maché over an armature (plastic form, paper plate, etc.).
- When the mask is sturdy, features can be added with cardboard and other materials, keeping in mind previously viewed masks (could be ancient and classic to futuristic and wild).
- When construction is complete, the mask will be decorated in a style like Mr. Soppeland's creations, using soft metals (copper, aluminum brass), wire and other materials.

Lower Grade Level Project

Follow the main procedure, adapt Student Preparation to the students' level of ability.

- The students will create a three-dimensional mask from a cardboard oatmeal canister.
- The students will attach paper and cardboard onto canister to create a Soppeland-like mask.
- The students can complete decoration by adding beads, feathers, paint and yarn.

Higher Grade Level Project

Follow the main procedure, using the following as the Classroom Project.

- The students will construct a three-dimensional lighted mask from a large coffee can.
- The students will punch holes into a coffee can using a hammer and nail.
- Using hot glue, the students will attach found objects such as craft sticks and spools. Metal can also be added with rivets or screws if available.
- The students will complete decorating by painting and adding other items and will ultimately place a candle on the inside to project light through the holes.

Slab Pottery

Regional Artist:
George Sacco, Kent

Featured Museum/Artist/Title:
Canton Museum of Art, Don Reitz, "Platter"

Featured Teacher/District:
Jennifer Guest, Fairless Local School

Lesson Overview
Students will design, glaze and fire a functional piece of textured pottery.

Video Synopsis
George Sacco creates giant decorative bowls using a slab pottery technique. Slabs of clay are placed on a form with breakfast cereal and the unfinished seams between slabs create textures. Each piece is individually fired in a low- temperature outdoor brick enclosure creating different color patterns. The school project shows students creating slab bowls and adding glazes.

Vocabulary
Clay
Slip
Slab
Hump mold
Fire
Cone
Glaze

Assessment
Develop a rubric (can involve students) and share the rubric with students before they begin their project. The rubric should include:
- Functionality of pottery
- Use of texture
- Use of design
- Use of glazes

Objectives

Students will:
- Gain the knowledge to produce a functional piece of pottery.
- Explore the ideas of texture and design.
- Glaze and learn how glazes and firing work.

Materials

- 50 pounds of cone 05 clay (warm brown stoneware)
- Bowls, hump molds
- Canvas squares
- Rolling pins
- Butter knives and clay tools
- Assorted opalescent glazes
- Assorted breakfast cereals

Procedures

- Show the **Sharing Art** video, "Slab Pottery."
- Students will be instructed on how to roll a slab: wedge clay; lay canvas on desk and put ball of clay in the center; use a rolling pin to roll clay flat to 1/4- to 1/2-inch thick (like sugar cookies).
- Students should sprinkle the clay with cereal to create texture, pressing the cereal into the clay.
- Cut slab into several rectangles.
- Mold over bowl or hump mold.
- After clay is leather hard, remove the bowl and flip over.
- Students should explore the idea of carving patterns and lines into bowl with clay tools.
- Allow to dry and fire.
- Finish with glazes.

Lower Grade Level Project

Objectives

Students will:
- Gain the knowledge to produce a functional piece of pottery as a group.
- Explore the ideas of texture and design.
- Learn how to glaze.
- Learn about glazing and firing.

Procedures

- Students will be instructed on how to roll a slab: wedge clay; lay canvas on desk and put ball of clay in the center; use a rolling pin to roll clay flat to 1/4- to 1/2-inch thick (like sugar cookies).
- Each student should get a small piece of clay to create a patch or square.
- The students should use various methods to create texture in their piece of clay.
- All pieces of clay should be patch-worked together to make one classroom bowl.
- Students should work together to smooth the different pieces together.
- The bowl can be donated to a parent, teacher or administrator after it has been glazed and fired.

Higher Grade Level Project

Objectives

Students will:
- Gain the knowledge to produce a functional piece of pottery.
- Explore the ideas of texture and design.
- Glaze and learn how glazes and firing work.
- Experiment with different colors of underglazes and glazes.

Procedures

- Students will be instructed on how to roll a slab: wedge clay; lay canvas on desk and put ball of clay in the center; use a rolling pin to roll clay flat to 1/4- to 1/2-inch thick (like sugar cookies).
- Students should sprinkle the clay with cereal to create texture. Press cereal into clay.
- Cut slab into several rectangles.
- Mold over bowl or hump mold.
- After clay is leather hard, remove the bowl and flip over.
- Students should explore the idea of carving patterns and lines into bowl with clay tools.
- Allow to dry.
- Students should paint designs and patterns on clay with underglazes and fire.
- Finish with glazes and fire.

Lower Grade Project Additional Materials needed

- Largest hump mold or bowl you can find
- Cookie cutters

Lower Grade Assessment

Develop a rubric (can involve students) and share the rubric with students before they begin their project. The rubric should include:
- Use of texture, individually and as a group
- Use of design, individually and as a group
- Use of glazes, individually and as a group

Higher Grade Assessment

Develop a rubric (can involve students) and share the rubric with students before they begin their project. The rubric should include:
- Functionality of pottery
- Use of texture
- Use of design
- Use of glazes
- Use of design and patterns in clay
- Use of design and patterns in glaze.

Ceramic Tiles

Regional Artist:

Bob Yost, Akron

Featured Museum/Artist/Title:

The Butler Institute of American Art, Susan and Steve Kemenyffy, "Raku Platter"

Featured Teacher/District:

Laura Donnelly, North Canton City Schools

Lesson Overview

Art Content Subject/Theme: Positive and negative design

Medium: Clay

Product: Tile

Function: Decorative

Design/Style: Positive and negative individual creation

Approach: Expression. Work with positive and negative designs to create a design for an individual tile. Transform ideas from paper drawing to clay tile

Studio work: Clay tile creation and design

Video Synopsis

Bob Yost explains how he does research to find the patterns his customers want on handmade tiles. He demonstrates how he determines the design, traces it and makes a plaster mold. The mold is then used to create multiple tiles that are fired to create glazed ceramic tiles. The school project uses student-created cardboard patterns to create glazed ceramic tiles.

Vocabulary

Positive
Slab
Bisque
Symmetrical
Score
Glaze

Relief
Asymmetrical
Texture
Fire
Negative

Objectives

Students will:

- design and use procedures to test the suitability of various tools, techniques, processes and materials for different purposes and effects of a relief tile.

- communicate information about an idea (positive and negative space) or event through the use of clay relief tile.

- examine various works of relief tile to discover common components.

- examine the similarities and differences of how various art forms express an event or idea.

Materials

- Video interview with area artist Bob Yost
- Visuals of reliefs through history
- Visuals of positive and negative design
- 25 lbs. (05 06 fire) white clay
- Rolling pins
- Leveling sticks
- Variety of everyday tools for cutting scoring and adding texture to clay tile
- Paper towels
- Newspaper
- 1 dozen Exacto knives
- Scissors
- 6" x 6" pieces of cardboard for patterns (2 per student)
- 6" x 6" wood boards for carrying wet tiles
- 1 gallon plastic bags (1 per tile)

Assignments of monitors and distribution of supplies

Each table has four people. each with a number 1-4

- #1 sets up newspaper at the beginning and throws it away during clean-up
- #2 gets the water container and replaces it during clean-up time
- #3 retrieves tool tray and replaces it during clean-up
- #4 wipes the table at the end of clay time to assure clean tables

Assessment

Self-assessment following the criteria agreed upon before beginning project. Some suggestions:

- Time management
- Attentiveness during presentation
- On task
- Active participant
- Construction: Slab is flat with edges smoothed and name on the bottom surface.
- Design: Balanced composition with positive and negative design shown.
- Texture: Two other textures, each repeated somewhere else on the tile.
- Glazing: Covers top and sides including the recessed areas. Evenly coated with no glaze on the bottom.

Procedures

Day 1:

Introduce and view positive and negative design concept. Hand out nine panel progressive design paper. Direct students through it as they design.

Day 2:

Show the **Sharing Art** video, "Ceramic Tiles." View historical reliefs. Discuss, compare and contrast Bob Yost's tiles and historical tiles. Explain our intentions to create a clay tile from the previous day's designs. Discuss and write self-assessment plan based on learned concepts and responses to artists' work.

Day 3:

Demonstrate slab tile technique, proper scoring, and the addition of texture to the clay. Explain time frame, class management and organization.

Day 4:

Distribute clay and begin tiles.

Days 5 & 6:

Finish creating tile with a self-critique. Allow time for the tiles to dry before firing to bisque.

Day after firing:

Demonstrate and apply three coats of glaze.

Day after glazing:

Glaze fire the tiles. Return tiles, documentation in sketchbooks and have students fill out self-assessment sheet.

Lower Grade Level Project

Using found objects from nature (leaves, stones, shells, nuts, sticks, etc.), students may use textures and patterns from nature to create designs on their tile.

Higher Grade Level Project

Students may create a radial design on the surface of the tile created with found objects and raised areas of clay.

Clay Figures

Lesson Overview

The experience of forming the plasticity of moist clay is nearly ageless, and many cultures have produced lasting works of art with it. Its three-dimensional qualities and the effects of glaze, color and texture make this medium an extremely appropriate and rich avenue to success.

Video Synopsis

Our clay sculptor, Joseph Bluesky, collaborates with his wife, Donna Webb, to create sculptures of human forms holding pots. He "collaborates with the clay" and incorporates happy accidents while creating his figures from clay. He works with suggestive rather than definitive shapes and textures. The school project shows students creating similar clay figures.

Note: You may want to use the video featuring Donna Webb making clay pots in conjunction with this program. She is featured in "Clay Sculpture and Pottery" in this series.

Vocabulary

Figure
Throw
Hand-built
Fire
Figurative
Hump
Gesture
Kiln
Plasticity
Wheel
Sculpture
Cone

Objectives

Students will:
- apply more than one technique to communicate a response to works of art in ceramics and to artists involved with the creation of ceramic figures and pots.
- evaluate their work using elements of design. They will identify both sculpture and pottery techniques.
- create projects that apply the techniques and, more importantly, the thought processes that unlock and identify the creative process. This truly is the core of the intrinsic expressiveness of this pliant medium.
- understand that ceramic art, as evidenced by early cultures, is a process that was critical to the development of mankind.
- enjoy and appreciate the multiple purposes for creating works of art.
- identify and appreciate the work of contemporary, local and successful artists, seeing the transformation of wet clay into a fired and finished piece.

Materials

- Throwing wheel (or wheels)
- White sculpture clay, Cone 05
- Kiln
- Clay tools and sponges
- Underglaze, glazes, containers, brushes

Procedures

Show the **Sharing Art** video, "Clay Figures."

Clay pot production:

The pinch method is the easiest way of forming a small bowl, as no special materials are required. A hollow is formed with the thumb in a small ball of clay. As the wall is thinned, the form develops. The interior is smoothed with the thumb.

A thrown pot may be made on the potter's wheel, but the clay must first undergo the wedging process. Spiral wedging (push in with left, pull back with right) works out all the air bubbles in a seashell-like fashion. When the clay has consistency, it is moist and plastic with no excessively dry or moist areas.

Throwing off the hump requires that the mass of clay is centered on the wheel. All the clay must be lined up in the middle, and while the wheel is turning work one's hands up and down to center. Elbows should rest on knees, and the potter should not move around. A sponge will keep fingers and clay wet to facilitate the throwing process. Thumbs open up the clay, while fingers push from the outside. A wooden knife can help form the vessel, and the vessel is cut off the wheel with a wire tool.

Tips

- If the decision is made to throw the pots, a second teacher, parent or friend can make sure the hump stays on center. Since these are small-scale, this resource person could guide the students smoothly through this process.
- Many cultures have used hand-built pots and other vessels. It is a great opportunity to discuss African, South, Central and North American ceramics.

Assessment

- Self-assessment. Learner engages in a systematic review of performance for the purpose of improving that performance or comparing oneself against established criteria.
- Prepare and share the assessment with the class before the students begin their projects.

Lower Grade Assessment

- Self-assessment. Learner engages in a systematic review of performance for the purpose of improving that performance or comparing oneself against established criteria.
- Prepare and share the assessment with the class before the students begin their projects.

Higher Grade Assessment

Create an assessment process with the students that incorporates the collaborative process they have devised.

Figures Molded From Clay

The figure or animal is sculpted separately, as in the collaborative efforts of Bluesky and Webb. A torso is begun, and Bluesky recommends "seeing what hands moving clay will give you." Gestural marks should not be smoothed out, as they might suggest part of the sculpture. You are, essentially, collaborating with a piece of clay. The movement of clay may suggest a change from your original idea, what artists like to call "happy accidents."

Drawing in clay with tools provides some definition, but a little detail goes a long way. The point here is that it suggests rather than defines the form.

Extra clay is worked in, not to smooth, but to help join. Pieces not joined properly may pop apart in the kiln.

After the figure dries a bit, it may be hollowed out to prevent air bubbles from expanding and ruining the sculpture during the firing process.

Combining the Figure and Pot

The figure and the pot are then placed together to form one piece, with a synergy that goes beyond the qualities each had individually. The clay must be gently molded together in a way that offers new sensibilities and purpose.

Bluesky and Webb enjoy illustrating a favorite story, often based on myth or legend. This would open up many opportunities for collaboration with literature and writing teachers.

Glazing

The color decisions made in this final step will unify and complete the piece. Donna Webb uses an underglaze, bringing the heat up extremely slowly. As the term indicates, they are the colors that will be underneath the glaze.

The pieces are then overglazed and re-fired at the same temperature. For our purposes, all glazes will be applied by brush. Most school kilns are electric and a basic bisque firing and subsequent glazing and re-firing is more than adequate for the middle school.

Lower Grade Level Project

Students may make a pinch pot with an animal form, possibly making the pot into a vessel with a face.

Higher Grade Level Project

Advanced students may be directed to form a collaboration similar to Joseph Bluesky and Donna Webb. One student produces the vessel and the other the figure. The students can also be directed to do some creative writing about their collaborative piece.

Programs 11-15

The final five programs in this series feature two artists explaining their work but no classroom projects. Lesson plans have not been created for these videos. Instead they are intended to give students ideas of how their creativity can be utilized in other art forms.

Rhonda Mitchell, illustration, Ravenna

Wood Sculpture

Regional Artist: Sam Clow, Coshocton

Sam Clow creates painted wood carvings of birds. He is shown creating a bird from scratch by studying pictures, making a pattern and then using a band saw to cut out the rough shape. He uses small hand-held grinders to carve the feathers, other features and to add texture. Once the carving is finished, he uses acrylic paints to complete the birds.

Regional Artist: Bob Alexander, Akron

Bob Alexander uses wood to create many kinds of art objects. He demonstrates the steps in making an outdoor wooden wind vane. He starts with sketches and then makes full-size plans. The wood pieces are cut out, glued together, textured using wood gouges and then painted.

Textiles

Regional Artist: Margot Eiseman, Tallmadge

Margot Eiseman creates gorgeous painted silk material suitable for framing or apparel. She demonstrates the technique of applying a kelp-based resist and then uses dyes to fill in the colors she needs to create a beautiful still life.

Regional Artist: Clare Murray, Canton

After a brief explanation of art quilts, Clare Murray constructs a memory box that represents four generations of her family. She uses a wooden box with plexiglass windows and places layers of broken crockery from her great grandmother, quilting materials from her grandmother, buttons from her mother and some of her own quilt batting to visualize her family history. The box is topped off with a piece of her own quilting.

Electrostatic Art and Weaving

Regional Artist: Miller Horns, Akron

Miller Horns is an electrostatic artist — he uses the technology of a copy machine to create his art. He copies images from real life and then creates line drawings from the images. He works with bold colors and patterns to create a dynamic landscape that is then enlarged to startling proportions.

Regional Artist: Logan Fry, Richfield

Logan Fry is a weaver that draws his visual inspiration from technology. His designs look like printed circuit boards and binary code. He explains how his art takes much planning because of the intricacy of the weaving process. He uses his loom to weave modern-looking tapestries.

Clay Sculpture and Pottery

Regional Artist: Brinsley Tyrell, Ravenna

Brinsley Tyrell sculpts a female face from scratch. He starts by creating a wire armature on which he puts his clay. He uses the additive process to complete his sculpture and discusses how plaster molds are then used to create the final product: a painted plaster bust.

Regional Artist: Donna Webb, Akron

Donna Webb collaborates with her husband, Joseph Bluesky, to create representational human figures that hold clay pots. Donna creates the pots and applies the glazes to the figures. She demonstrates the wedging of clay, centering the clay on the pottery wheel and the throwing off the hump technique of making pots. This video can be used in conjunction with the "Clay Figures" video featured in the **Sharing Art** series.

Donna Webb, clay sculptor, Akron

Metal Sculpture and Woodturning

Regional Artist: Ron Simon, Cuyahoga Falls

Ron Simon creates welded steel sculpture. He discusses how steel materials require a lot of planning. All of his work is done from sketches. He uses an acetylene torch to cut, weld and add texture to his steel sculptures. The elements of art and design are encouraged in this video.

Regional Artist: Gary Lansinger, Barberton

Gary Lansinger creates wooden art objects using workshop tools. He demonstrates the woodturning process by using a lathe to create a wooden egg. The texture, growth rings and imperfections are all incorporated into beautiful decorative and functional pieces.

Ron Simon, steel sculptor, Cuyahoga Falls

George Sacco, slab pottery, Kent

Bob Yost, ceramic tiles, Akron

Web Sites to Supplement the Sharing Art Curriculum

Link directly to these and other sites at
http://wneo.org/sharingart.

Please preview these sites before
you use them with students!

Featured Regional Artists

- **Carol Adams** http://www.voyd.com/ttlg/physical/adams.htm (Lamp)
- **Joseph Blue Sky and Donna Webb** http://www.akronchildrens.org/art/triton.html (Installation at Children's Hospital)
- **Sam Clow** http://www.coshoctonfoundation.org/spotlight.htm (Coshocton Foundation)
- **Mary Kay D'Isa Prints** http://www.svata.org/mkd.htm (View Mary Kay D'Isa's prints and background)
- **W. Logan Fry** http://www.voyd.com/ttlg/physical/fry.htm (Cyber-Textiles)
- **Miller Horns** http://www.ohio.com/firstnight/buy.html (Button designs for First Night, Akron 2000)
- **Rhonda Mitchell** http://www.eduplace.com/kids/hmr/mtai/mitchell.html (Houghton Mifflin: Meet the Author/Illustrator)
- **Rhonda Mitchell Illustration** http://www.education.wisc.edu/ccbc/images/johnson.jpg (Cover of *Daddy Calls Me Man)*
- **Rhonda Mitchell Illustration** http://images.amazon.com/images/G/covers/0/53/130/004/0531300048.l.gif (Cover of *The Talking Cloth)*
- **Ron Simon: Direct-Welded Steel Sculpture** http://home.neo.rr.com/cerickso/Ron/Master.html (Information on Ron Simon and his art work)
- **Mark Soppeland** http://www.akronchildrens.org/art/llamas.html (Installation at Children's Hospital)
- **Brinsley Tyrell** http://www.ci.nyc.ny.us/html/dcla/html/panyc/tyrell.html (Brief information on Tyrell and one of his works)
- **Kay Wilson Oil and Digital Paintings** http://kaywilsonstudio.com/ (Kay Wilson's online gallery)
- **Kay Wilson - Paintings** http://www.gallerynow.com/wilson/index.htm (A gallery of Kay Wilson's work)
- **Laurel Winters on NOIS** http://www.nois.com/winters/winters.htm (View Laurel Winters' portfolio at the NOIS site)

Featured Artists

- **Thomas Hart Benton on the Internet** http://www.artcyclopedia.com/artists/benton_thomas_hart.html (American Regionalist Painter, 1899 - 1975)
- **Thomas Hart Benton** http://sheldon.unl.edu/HTML/ARTIST/Benton_TH/AS.html.
- **Antoine Bourdelle Web Site** http://www.uol.com.br/pinasp/bourdelle/index.htm.
- **Rafael Ferrer** http://www.butlerart.com/pc_book/pages/rafael_ferrer_b.htm *(El Sol Asombra*, Butler Institute of American Art)
- **Al Hirschfeld** http://www.alhirschfeld.com/ (The Margo Feiden Galleries Ltd. Featuring the art of Al Hirschfeld)
- **American Masters - Al Hirschfeld** http://www.pbs.org/wnet/americanmasters/database/hirschfeld_a.html (PBS, An American Masters Special: information and video clip on Al Hirschfeld)
- **Al Hirschfield: International Museum of Cartoon Art** http://www.cartoon.org/hirschfeld.htm.
- **Paul Jenkins** http://www.artnet.com/ag/fineartthumbnails.asp?aid=8966 (Samples of Jenkins' work)
- **Paul Jenkins,** *Side of St. George* http://www.butlerart.com/pc_book/pages/paul_jenkins_b.htm (Butler Institute of American Art)
- **Don Reitz Galleries** http://www.ceramicsculpture.com/Pages-Reitz/Reitz-main.htm.
- **John Sokol WebSite** http://johnsokol.hispeed.com/JohnSokolWebSite.html.
- **John Sokol** http://johnsokol.hispeed.com/Home.html. (Word-Portraits)
- **The Andy Warhol Museum** http://www.warhol.org/ (One of the four Carnegie Museums of Pittsburgh)
- **Andy Warhol** http://www.butlerart.com/pc_book/pages/andy_warhol_1931.htm (Butler Institute of American Art)
- **Andy Warhol** http://www.pbs.org/wnet/americanmasters/database/warhol_a.html (PBS's American Masters Special)
- **Andy Warhol -** *Liz* http://www.elainefineart.com/warhol/liz.htm.
- **Robert Rauschenberg** http://www.artchive.com/artchive/ftptoc/rauschenberg_ext.html (Pop Art combine paintings)
- **masks.org Museum Gallery** http://www.masks.org/galleries/museum_gallery/ (Access to world mask art provides a vital, humanizing education)
- **Kwakiutl Masks** http://www.mala.bc.ca/www/discover/educate/posters/lauriec.htm (Historical / Cultural Significance; Principles and Elements of Design; more ideas on Northwest and West Coast Native art)

Picasso and Braque

- **Similarities and Differences** http://sachiyoasakawa.tripod.com/PicassoandBraque.html.
- **Cutting Edge Collages** http://painting.about.com/library/weekly/aa031900a.htm?once=true& (Pablo Picasso and fellow painter Georges Braque are credited with creating the cubist style. Another of Picasso's innovations was the creation of collage. See this site for more information about Braque and Picasso)
- **Pablo Picasso** http://painting.about.com/library/blpicassodesmoiselles.htm *(Les Demoiselles d'Avignon)*
- **Georges Braque: Information on Georges Braque** http://abstractart.20m.com/George_Braque.html.

Featured Museums

- **Akron Art Museum** http://www.akronartmuseum.org/.
- **The Butler Institute of American Art** http://www.butlerart.com/ ("America's Museum"; main location in Youngstown. Access all locations from this Web site)
- **Canton Museum of Art** http://www.cantonart.org/ (Canton Museum of Art home page)

Technical Resources

- **A. Pintura: Art Detective** http://www.eduweb.com/pintura/index.html (An online 'game' about art history and art composition 4th grade up)
- **American Visions** http://www.thirteen.org/americanvisions/ (PBS Online. "When we look at Americans through the lens of their art, what do we see?" - Robert Hughes)
- **art:21** http://www.pbs.org/art21/ (Twenty-one artists who are defining the visual arts for a new millennium discuss their life, their work and their vision in Art:21 - Art in the Twenty-First Century, a four-part series on PBS. The first broadcast series to focus exclusively on contemporary visual art and artists in the United States, Art:21 offers a unique glimpse into 21 artists' personal experiences, sources of inspiration, and creative processes. Three of the artists are from Ohio.)
- **ArtLex on Abstract Expressionism** http://www.artlex.com/ArtLex/a/abstractexpr.html.
- **Art Studio Chalkboard: Information for artists and students** http://www2.evansville.edu/studiochalkboard/ (These pages are a resource for artists and art students that focus on the technical fundamentals of perspective, shading, color and painting. They were compiled and designed by Ralph Larmann, art faculty member in the University of Evansville Art Department, and are intended for educational use only.)
- **Art Tales: Telling Stories with Wildlife Art** http://www.wildlifeart.org/arttales (Site from Wyoming Arts Council. Students can curate a museum exhibit, include music and sound effects, and publish on this Web site)
- **Arts Education: Teaching the Visual Arts** http://www.deakin.edu.au/fac_edu/visarts/default.htm (This web site sets out to examine the nature of teaching of art in schools and to assist teachers and curriculum committees in planning visual art programs. Deakin University, Australia)
- **Arts Workshop: Sculpture** http://www.childrensmuseum.org/artsworkshop/sculpture/index.html (From the Children's Museum of Indianapolis, this site covers what sculptors do, what materials they use, what sculptures do, etc.)
- **Behind the Glass: The Cincinnati Art Museum** http://www.behindtheglass.org/ (This multimedia learning experience for 4th- to 6th-grade students helps teachers and students understand the visual arts as vivid tools for learning in all curricular areas. This project will help teach skills and knowledge needed for the Ohio Proficiency Tests in math, science, reading, writing and citizenship.)
- **Celebrity Caricature in America** http://www.npg.si.edu/exh/caricatures/ (From an exhibition at the National Portrait Gallery)
- **Children's Literature Web Guide** http://www.acs.ucalgary.ca/~dkbrown/ (Authors and Illustrators on the Web)
- **Create Your own Adinkra Cloth** http://www.pbs.org/wonders/Kids/cloth/cloth.htm (PBS; Ashanti Symbols)
- **EGG: The Arts Show** http://www.pbs.org/wnet/egg/index_flash.html (PBS show. Includes streaming video, audio, slideshows, exhibits, etc.)

- **Eyes on Art: A Learning to Look Curriculum** http://www.kn.pacbell.com/wired/art2/index.html (Teacher's Guide to the New Eyes on Art)

- **Faces of Tomorrow** http://www.cyberfaces.org/main_about.cfm (Web-based project which invites youth to submit self images in the form of photos, digital images, drawings, and combinations of media. Lesson plans and links.)

- **Inside Art: An Art History Game** http://www.eduweb.com/insideart/index.html (About Vincent Van Gogh, this art history game includes learning about art history, art aesthetics and aesthetic scanning.)

- **Leonardo Home Page** http://www.mos.org/sln/Leonardo/LeonardosPerspective.html (Lessons on perspective)

- **Mythology in Western Art, Grades 5-8** http://www-lib.haifa.ac.il/www/art/mythology_westart.html (Collection of art images relating to Classical mythology)

- **The National Cartoonists Society** http://www.reuben.org/news.asp.

- **Open Studio** http://www.openstudio.org/homepage2450/ (The Arts Online: Digital Canvas magazine. Examples of technology use in the arts field. Created by a partnership between National Endowment for the Arts and the Benton Foundation.)

- **Pottery Making Illustrated** http://www.potterymaking.org/sitemap.asp.

- **The Power of Color** http://www.poynter.org/special/colorproject/colorproject/color.html Color, Contrast and Dimension in News Design - an interactive color experience. (Explains color theory and shows how to use it in design through examples and exercises)

- **Raku: Investigations into fire** http://nt.headland.co.uk/ruff_planet/events/raku.htm (From Ceramic Planet)

- **WWW Pop Art** http://www.fi.muni.cz/~toms/PopArt/index.html (Index of Pop-Artists)

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