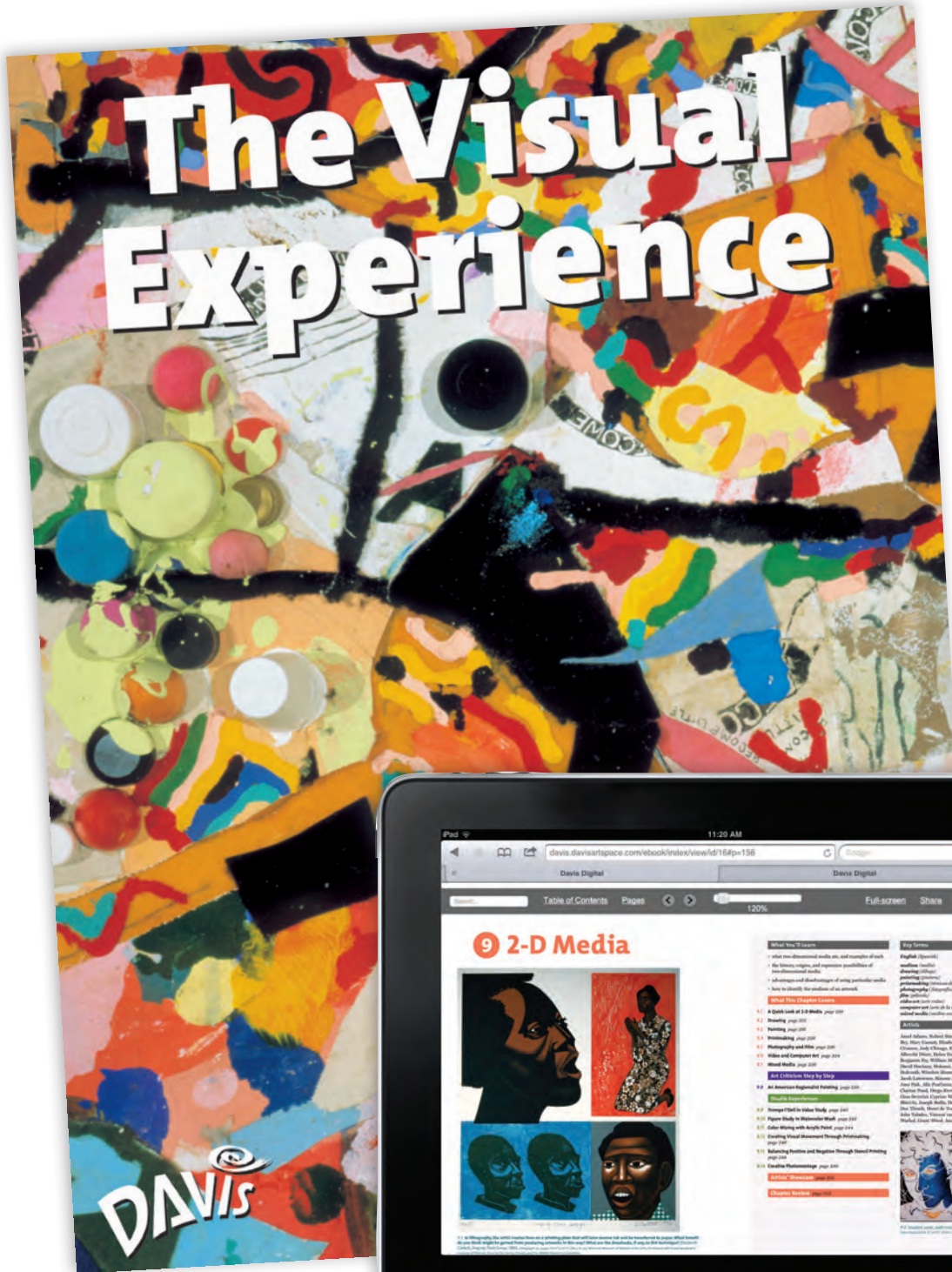


The Visual Experience

By Jack Hobbs, Richard Salome, and Ken Vieth



Available as an eBook and print textbook.

Program Overview and Chapter Organizer



Student Book includes:

- 45 Studio lessons by Ken Vieth
- Four parts with 16 chapters
- Fine-art images from across time and around the globe, including 21st century artists
- Artist biographies
- Step-by-step art criticism
- Student Handbook with step-by-step techniques

Teacher Edition includes:

- Wrap-around format
- Clear lesson organization including a four-step approach to developing critical skills
- Technology focus

At-a-glance chapter organizers for every chapter help you teach the way you want to teach. Scan an entire chapter and select the topics, activities, and options that fit your own curriculum.

7 Texture Chapter Organizer

Suggested Pacing

9 weeks
18 weeks
36 weeks
1 period = 45 min.

Chapter Objectives

Chapter 7 Texture
pages 148–165

- perceive and describe textures in the environment and in artworks
- differentiate between actual and simulated textures in artworks
- understand how texture can be used to suggest emotional qualities in art
- create a print or collage featuring textures

Objectives

Lesson 7.1 A Quick Look at Texture
Page 150

- view and describe textures in the environment and in artworks
- explain the difference between actual and simulated textures in artworks
- understand how texture can be used to suggest emotional qualities in art

Objectives

Lesson 7.2 Texture
Page 152

- recognize the role that textures play in natural and human-made environments
- perceive and describe how artists use real and simulated textures in artworks

Objectives

Art Criticism Step by Step Lesson 7.3 Vincent van Gogh, The Poplars at Saint Rémy
Page 158

- critique an Expressionist landscape

Objectives

Studio Experience Lesson 7.4 Texture Collage
Page 160
papers, watercolor

- select, study, and draw a single subject image from nature using color and texture in 2-D media

Objectives

Studio Experience Lesson 7.5 Texture Printmaking
Page 162
linoleum block, ink

- develop the use of texture in printmaking

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Teacher Edition, Chapter 7

Materials

Review Studio Experience media.

Pacing

Choose content according to your own course schedule.
Choose from a nine-week, one semester, or full-year course.

Assessment

Preview a variety of chapter tools for checking student understanding.

Teaching Options

Preview strategies for meeting individual needs, linking to other disciplines, writing about art, and background on artists, artworks, processes, and the elements of art and principles of design.

Resources lists

Resource lists suggest helpful ancillary products for each chapter and lesson.

Objectives

Preview the chapter and lessons objectives.

Chapter Resources		Chapter Assessment
Teacher's Resource Package Graphic Organizer 7 (Graphic) Vocabulary List 7 (Vocab) Spanish Vocabulary 7 (ESL) Digital Research 7 (Computer) Chapter 7 Review (Assess) Chapter 7 Test (Assess)		Chapter Review Page 165 Chapter 7 Test (TRP)
Resources		Teaching Options
Teacher's Resource Package Vocabulary List 7.1 (Vocab.) Spanish Quick Look 7.1 (ESL) Artist Bio 10, Lange (Artist)		Web Links Meeting Individual Needs More About The Lele
Resources		Teaching Options
Teacher's Resource Package Vocabulary List 7.2 (Vocab.) Linking Disciplines 7.2a, b (Interdisc) Write About It! 7.2a, b (Vocab.) Artist Bio 10, Lange (Artist)		Linking Disciplines: Science Try It Yourself More About Marilyn Levine Write About It!
Resources		Teaching Options
Teacher's Resource Package Critical Method Outline (History) Art Criticism Worksheet Ch. 7 (History) Artist Bio 26, van Gogh (Artist)		More About <i>The Poplars at Saint-Rémy</i>
Resources		Teaching Options
Teacher's Resource Package Assessment Rubric 7.4 (Assess) Studio Master 7.4 (Studio) Studio Background 7.4 (Studio) Artist Bio 26, van Gogh (Artist) Stimulating Ideas 7.4 (Studio) Digital Option 7.4 (Computer)	Write About It! 7.4 (Vocab) Studio Reflection 7.4 (Vocab)	More About Unity Digital Option
Resources		Teaching Options
Teacher's Resource Package Assessment Rubric 7.5 (Assess) Studio Master 7.5 (Studio) Studio Background 7.5 (Studio) Stimulating Ideas 7.5 (Studio) Digital Option 7.5 (Computer)	Write About It! 7.5 (Vocab) Studio Reflection 7.5 (Vocab)	More About Register Digital Option

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Chapter Opener

Openers give you consistent previews of each chapter, plus strategies for engaging students right from the start.

Objectives

Quickly identify chapter objectives.

Chapter 7

Texture

Chapter Objectives

- perceive and describe textures in the environment and in artworks
- differentiate between actual and simulated textures in artworks
- understand how texture can be used to suggest emotional qualities in art
- create a print or collage featuring textures

Student Pages

See everything your students see.

Fine Art

Each chapter opens with an example of fine art.

Resources List

Check available Teacher Resources supplements for the chapter. Words in parentheses refer to resource titles.

Chapter Resources

Teacher's Resource Package

- Graphic Organizer 7 (Graphic)
- Vocabulary List 7 (Vocab)
- Spanish Vocabulary 7 (ESL)
- Chapter 7 Test (Assess)

7 Texture



7-1 This artist usually worked on multiple panels or large-scale canvases, aiming to create a “natural” rhythm in her abstract works. What words would you use to describe the textures found in this painting of a hemlock tree? Joan Mitchell, *Hemlock*, 1956. Oil on canvas, 94" x 80" (231.1 x 203.2 cm). Collection of Whitney Museum of American Art, New York. Purchase, with funds from the Friends of the Whitney Museum of American Art. Photograph © Steven Sloman 2001.

148 Chapter 7 Texture

What You'll Learn

- to understand that textures can be sensed as well as felt
- to identify textures in artworks and in your environment
- to distinguish between simulated and actual textures in artworks
- to appreciate the expressive qualities of texture

What This Chapter Covers

7.1 A Quick Look at Texture page 150

7.2 Texture page 152

Art Criticism Step by Step

7.3 An Expressionist Landscape page 158

Studio Experiences

7.4 Texture Collage page 160

7.5 Texture Printmaking page 162

Artists' Showcase page 164

Chapter Review page 165

Key Terms

English (Spanish)

gloss (lustre)

matte (mate)

actual texture (textura de veras)

simulated texture (textura simulada)

invented texture (textura inventada)

Artists

Deborah Butterfield, Michelangelo Buonarroti, Chungli Choo, Jean Dubuffet, Jean-Charles Kerninon, Dorothea Lange, Lele Peoples, Marilyn Levine, Edouard Manet, Joan Mitchell, Toshusai Sharaku, Michel Sittow, Vincent van Gogh



7-3 Student work, Meredith Ally, Mixed media, 12" x 12" (30.5 x 30.5 cm).

Lessons at a Glance

7.1 A Quick Look

7.2 Texture: texture in art

7.3 Art Criticism Step by Step: *The Poplars at Saint-Rémy*, by Vincent van Gogh

7.4 Studio Experience: Texture Collage (recycled posters/magazines)

7.5 Studio Experience: Texture Printmaking (linoleum block or flexible printing plate)

Artists' Showcase and Chapter Review:

Talk about artists' work, plus Summary and Review Questions

Key Terms

Look over chapter vocabulary in English and Spanish.

Lessons at a Glance

Preview chapter content before you teach.

Artists lists

Preview the artists whose works appear in the chapter.

Student Artwork

Examples of student artwork reflect the chapter theme.

More About

Read background information about the featured artwork or artist.

More About Joan Mitchell Joan Mitchell (1926–1992) was raised in Chicago, where at thirteen she was a junior tennis champion. She became a competitive diver and tennis player and attended Smith College. While she was in college she took a summer art course offered by the Art Institute of Chicago, and eventually transferred to that school. During the 1950s she became part of the New York art scene. She continued to paint abstract expressionist paintings throughout her long career.

A Quick Look and Lessons

A Quick Look Don't have time for an entire chapter? Want to get basic ideas across fast? Here you can find:

- a concise lesson format: Introduce, Teach, Assess, Close
- the main ideas of the chapter
- sample artworks that drive main points home visually
- clearly marked and defined primary vocabulary

Teacher Edition, Chapter 10

Lesson 10.1
A Quick Look
Pacing
1 period

Introduce
3-D media include everything from traditional metal cast sculptures and ceramics to assemblages of discarded items and environmental earth-works. Ask students to select a piece of art that they consider "good" sculpture. Then have them select an image that they wouldn't consider to be sculpture. Discuss what these pieces have in common that makes someone consider them as art.

Objectives
1 identify a variety of 3-D art forms including sculpture, environmental art, fiber art, pottery, and enameled and glass art
2 describe carving, casting, modeling, and construction sculptural processes

Teach
Engage
Display a variety of 2-D artworks (drawing, paintings, and prints) and 3-D artworks (jewelry, ceramic pieces, small sculptures or statues, and past student sculptures). Ask students to sort the art into a 2-D group and a 3-D group. Explain that 3-D artworks have height, width, and depth.


10.1 A Quick Look at 3-D Media

Drawings, paintings, and prints are two-dimensional works: they have height and width, but artists can only imply depth in them. Three-dimensional works, however, have height, width, and actual depth.


Many different media are used for three-dimensional artworks. You can probably think of works you have seen in stone, wood, or metal. Three-dimensional art can also be made from

fibers, plastic, paper, glass, and some recent artworks have leaves, human beings, and e...
Sculpture is the largest of three-dimensional artworks. Sculptures are created from available material that is not with. Sculpture that is viewed from all sides is called **in the round**, or freestanding. Sculpture that is not freestanding is called **relief sculpture**.


There are four main ways to create sculpture: it can be carved, modeled, or constructed. Stone is usually carved; clay is shaped by removing. **Casting** involves creating a shape called a **model**, and a material that will harden when it is poured into the model. **Lost-wax casting** is used to create figures in bronze. Plastic and concrete mixtures can be used to produce cast forms. **Modeling** is the shaping of a material from a piece of soft, w...



10-1 Have you ever seen this sculpture before? Casting allows many sculptures to be made from the same mold. Auguste Rodin, *The Thinker* (La Pensée), model 1880, cast 1904, bronze, 59 1/2 x 49 1/2 x 21 1/2 in. (151 x 125 x 54 cm). Gift of the National Academy of Design, New York. © 2004 Gallery of Art, Washington.



10-4 Assemblage makes use of objects we may not expect to see in art. How has Marisol surprised you with some of her choices in this sculpture? Marisol, *Woman and Dog*, 1966, wood, plastic, cardboard, paint, and other found objects, 22 1/2 x 19 1/2 x 19 1/2 in. (57 x 49 x 49 cm). Collection of the Whitney Museum of American Art, New York. © 2004 Whitney Museum of American Art, New York. Photo by Robert E. Adams, NY.



10-5 This installation features large vases with books, hand-printed with calligraphy by 1998.

Lesson 10.6
Ceramic Pottery
Pacing
1 period

Objectives
1 understand and experiment with clay hand-building to construct vessels
2 understand advantages of wheel-thrown and hand-built pottery techniques
3 recognize classical Greek pottery

Using the Text
Art History After they read the first paragraph, explain to students that many of the oldest pieces of pottery from many cultures have a basket texture on their surface. Encourage students to use the information in the first paragraph to hypothesize about why this texture would be found so often on ancient vessels.

Art Production Have a volunteer read the hand-building section. Demonstrate creating a pinch pot and invite students to create their own pinch pots along with you. After reading about slab-built and coil pottery, demonstrate these techniques and encourage students to experiment with using them to create vessels.


Discuss with students why they shouldn't make their clay slabs too thick or too thin. If they are too thin, they will be more difficult to construct and fragile. If they are too thick, air bubbles may be trapped in the clay and will explode when the clay is fired. Explain that after clay is completely

Write About It!
Every early culture developed its own style of pottery. Research a culture and write a short report on its pottery. How was it made, decorated, and fired? Were there forms or decorative styles unique to the culture? What was the pottery used for?

10.6 Ceramic Pottery

Imagine life without containers to eat and drink from or to store things in. Prehistoric people used animal skins, shells, gourds, and woven baskets as containers. The baskets were something coated on the inside with clay to seal them. We do not know for certain how early people discovered that firing clay objects would make them permanent. We do know that the first earthenware pots and clay figures were fired in shallow pits lined and covered with twigs and dry wood.

Hand-Building
The methods for making pottery by hand are similar to those used for ceramic sculpture. Pinch pots begin as a ball of clay. Pressing a thumb into the center makes an indentation. Press and pinch rapidly to deepen the hole. Form thin walls by



10-13 Even simple pinch pots can be elegant. Japanese, Sake cup and vase. © 2004 Museum of Modern Art, New York. Photo by Robert E. Adams, NY.

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Resources
Teacher's Resource Package
• Vocabulary List 10.6 (Vocab)
• Write About It! 10.6 (Vocab)

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Meeting Individual Needs
Use this Quick Look to present the chapter's basic concepts to students with special needs.

Web Links Log on to the Davis Web site www.davisart.com for access to this Quick Look in other languages.

translation of this Quick Look (from the Teacher's Resource Package) to use with English-speaking students who do not understand the basic concepts of the chapter.

Spanish versions of Quick Look

Spanish versions are available with the Teacher Resources.

Resources

A wealth of ancillaries are correlated at point of use.

Lessons Teaching information wraps around every lesson, offering you point-of-use support and strategies. Side margins focus on the textbook's narrative and artwork. The white box and gray bar at the bottom offer you additional resources, information, and options.

- **Simple lesson format**

A simple lesson format allows you both structure and flexibility. Prepare outlines with pacing suggestions, lesson objectives, key vocabulary and definitions, and studio materials.

Assess

Assess provides evaluation techniques.

• **Close**

Suggestions on ways to summarize and reinforce content as well as carefully structured discussions and activities

Teaching Options

- Find out More About artists, techniques, and processes
- Help students make interdisciplinary connections
- Reinforce language skills with writing exercises

Studio Experience

Introduce and reinforce basic skills while you help students create meaningful art. Use the studio lessons of Ken Vieth, author of *From Ordinary to Extraordinary: Art and Design Problem Solving*, as a springboard for a series of thought-provoking, hands-on exercises. Offered at the end of every chapter, these studio lessons will move students toward the extraordinary; inspiring and expanding their understanding of themselves and their art.

Technique Tips

Practical suggestions for working in various media.

Pacing

Pacing is suggested as a guide; adapt to your own schedule and needs.

Studio Objectives

Clear studio objectives make it easy to relate the creative process to your own curricular goals.

Materials

Review materials you'll need.

Warm-up

Start with a warm-up to focus students' attention.

Digital Option

Digital options suggest alternative or supplemental projects for the Studio Experience using available technology.

Lesson 7.5 Studio Experience

Prepare

Pacing

10 periods: 2 for introduction, preliminary drawing, and transferring image to the plate; 2 for initial gouging; 2 to pull five single color prints; 2 to gouge more of the subject matter; 2 for overprinting

Studio Objectives

1 explore the use of texture in printmaking
2 understand the process of overprinting

Materials

- newsprint or white printmaking paper
- linoleum block or flexible printing plate
- a variety of gouging tools
- printers ink, fine-line permanent markers or ballpoint pens
- 6" brayers, wooden spoons

Prepare

- Cut newsprint paper to size of printing plates.
- Acquire examples of texture in printmaking and resources that focus on the process.

Warm-up

Begin by sharing a variety of examples of printmaking to show how texture can greatly influence the depth and richness of the developed image. Point out strong use of varied textures in the samples.

7.5 Studio Experience by Ken Vieth

Technique Tips

- Try to make the tool glide across the plate, gouging only a shallow depth into the plate's surface. When changing the direction of the gouge, turn the plate, rather than the tool.
- Even distribution of ink on the brayer will allow even distribution on the plate. Then and even layers of printer's ink will work best for the overprinting process.
- The paper can be lifted carefully to check to see if enough ink has been applied before the print is pulled. Additional ink can be added to the plate; just make sure that the brayer does not come in contact with the printed image.

Digital Option

Use a digital photo of yourself taken by your teacher and open it in a paint program. Use the brightness and contrast adjustments to take away any fine details in your face. Then use a stamp filter to reduce the image to just highlights and shadows, as in a relief print. Save and print. Transfer the print, using graphite paper (or a similar method), to a printing plate. Create a variety of textures as you carve out the image. Experiment with different surfaces (collaged paper, painted surfaces) and explore colors and methods of inking the plate as you print.

Texture Printmaking

Making a relief print from a linoleum block is a good way to experiment with texture. In this exercise, you will create a two-color block print that emphasizes texture. You will begin by drawing a subject and then transfer your composition onto a linoleum block. After cutting your image on the block, you will complete a two-color print through the process of overprinting.



7-22 Student work, Sylvia Brandt. Black print, 6" x 6" (15.24 x 15.24 cm).



7-23 Student work, Erin Legg. Black print, 6" x 6" (15.24 x 15.24 cm).

Before You Begin

Look at a variety of examples of printmaking to see how texture can greatly influence the depth and richness of an image. Notice the textures that you find to be the strongest in the examples.

You Will Need

- pencil, ballpoint pen, fine-line permanent marker
- newsprint or white printmaking paper
- linoleum block or flexible printing plate
- a variety of gouging tools
- water-based printer's ink
- brayers, wooden spoons

Create It

- 1 Choose a subject and draw it on a sheet of newsprint. Use this rough drawing to establish subject placement and overall composition.
- 2 Transfer your design onto the printing plate by tracing the drawing with a pencil or copying it freehand. Go over the drawing with a pen so that it doesn't smudge when you handle the block or plate.
- 3 Use your gouging tools to carefully cut away the areas you want to remain white.
- 4 Roll an even layer of ink onto the raised areas of your design.
- 5 Place a sheet of paper carefully on the block. Apply pressure to the paper with a wooden spoon. Lift the paper off

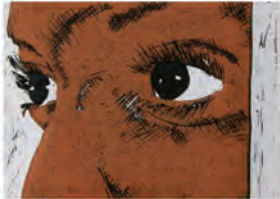
Resources

Teacher's Resource Package

- Assessment Rubric 7.5 (Assess)
- Studio Master 7.5 (Studio)
- Studio Background 7.5 (Studio)
- Stimulating Ideas (Studio)
- Digital Option 7.5 (Computer)
- Write About It 7.5 (Vocab)
- Studio Reflection 7.5 (Vocab)

Write About It!

Writing exercises encourage the use of art vocabulary and reflection on the creative process.



7-24 Student work, Mike Cheng. Mixed media, 6" x 9" (15.24 x 22.8 cm)

of the block. Repeat the process to make five prints.

6 Gouge more from the printing block. Choose thoughtfully and think about the texture you want to achieve. Note that the direction of the gouging can enhance the texture of the finished piece.

7 Apply a second ink color to the block. Carefully align one of your prints to match the image on the block. Apply pressure and pull the print.

Evaluation

- Which prints show the most texture?
- How does the direction of the gouging, use of color, and layers of overprinting impact texture in the finished print?
- How will the results of this project affect your visual awareness when drawing in the future?

Safety Note

To avoid injury, use extreme care when working with gouging tools. Always direct the tool away from the hand that holds the plate.

Write About It!

Consider the variety of texture in your print. Which texture appears strongest? How did you develop the texture? Describe, in a paragraph, the direction, depth, length, and width of the gouges. What makes the texture most vivid? How does the application of the ink help to reinforce the illusion of depth?

Teach

Studio Experience

- For overprinting, encourage students to gouge and thoughtfully remove a generous amount of the plate before the actual printing process begins for a second time.
- Students can choose to remove even more of their plate and overprint a third time if the ink is thin enough in the first two layers. Their best three prints are submitted for evaluation.
- Overprinted images offer opportunities for richer and fuller development of any subject. Encourage students to experiment and really push the image to its fullest. The fullness of developed texture in any subject matter combined with personalized mixed color will add to the overall richness of the imagery.

Assess

Do students' prints show a variety of textures? Have they properly aligned the printing block so that all colors are in register?

Close

Have students look closely at the Sharaku print in the Studio Background. How many colors has the artist used?

Safety Note

Addresses potential safety issues related to certain materials.

Art History

Connects the Studio Experience to a specific period of history, art style, or movement to help students understand the connections between historical art and their own work.

Art History

Studio Background

Japanese printmaking of the nineteenth century is unsurpassed in quality and technique. Generally, the artist functioned as designer by creating an ink sketch of the image and then indicating the colors that should be used. The drawing was given to a publisher who oversaw the production of the print. Highly skilled carvers would transfer the image to a cherry wood block. Equally accomplished printers would apply up to twelve different colors using a separate block for each. Registration (alignment) and control of color were key to the success of the process.

7-25 Most experts believe the true genius of Japanese prints lies in the skill of the wood carvers and printers rather than with the artists who create the design. Based on your experience, which do you think requires the greater expertise, design creation or carving and printing? Toshusai Sharaku, *Otani Oniji II as Edohei in the play Koinyabo Somekawa Tazuna*, Edo period, 1794, Japan. Woodblock print: 15" x 9 1/4" (37.5 x 23.1 cm). The Art Institute of Chicago, Clarence Buckingham Collection.



Chapter 7 Texture 163

More About Register In multicolor printmaking, register is the precise alignment (usually by means of register marks) of the printing block with the paper. Register marks are small dots or crosses placed on the edge or margin of the printing paper to align with each corner of the printing block. These marks enable the printer to align the printing surfaces so that each color impression will be in register with all the other impressions. When successive color impressions are perfectly aligned in the final print, they are said to be in register.

Meeting Individual Needs

Physically challenged students can meet the goals and objectives for this lesson by using a pencil to emboss a Styrofoam printing plate.

Digital Option Students could also use a photograph of a close friend or another individual for this assignment.

Meeting Individual Needs

Explore strategies for students with specific needs.

Art Criticism Step by Step

Art Criticism can be challenging—lead your students through it, step by step, using the proven critical process of **Describe**, **Analyze**, **Interpret**, and **Evaluate**.

Teacher Edition, Chapter 9

Lesson 9.8
Art Criticism Step by Step

Pacing
1 period

Introduce
Explain that students will be evaluating a well-known American Regionalist painting. This is a careful process with specific steps; it is important to follow them, and to answer the questions methodically.


1 Describe
• Direct students to the lesson heading, caption, and figure credit for answers to the identification questions.
• Use the description in **More About** (see below) to guide student responses and check accuracy of responses to the other description questions.

2 Analyze
• Upward, and back into composition
• Pitchfork repeated in overalls, shirt, porch windows, arched window, apron and windows.
• Size progression from figures to house, to trees.
• Hierarchy of colors located in lower part of painting—gives a solid base, and advances figures.
• Vertical movement due to lines in fork, man's clothing, house trim, steep gable, elongated necks, and heads. Counteracted by the horizontal porch roof, down-thrust of gable, etc.
• His size, overlaps woman, pitchfork, fist, direction of eyes right at viewer.
• Gable frames the faces.

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9.8 Art Criticism Step by Step

An American Regionalist Painting



About the Artist
Grant Wood (1891–1942)
Growing up in Iowa placed a lasting mark on the art and career of **Grant Wood**. Wood studied art in Europe on his four trips there between 1920 and 1930. He resolved to incorporate what he had learned into a distinctive style and use it to depict the American landscape and people. Wood, with Thomas Hart Benton and John Stuart Curry, formed the heart of the American art movement known as Regionalism. He lectured and taught throughout the United States with the goal of promoting a regionalist approach to art.

More Art!
See page 252 for more artwork by Grant Wood.

3 Interpret
• Examples: Stern, all work, no play, strong, religious, determined. Reminds us of the past.
• Unsmiling, dead expressions, rigid stance, the stares. The clothing, house, pitchfork.
• Gothic painting style, 18th to 19th century Europe, started with painting copies of sculpture from Gothic cathedrals. Long angular faces and sharp folds in sculpture influenced paintings. See portraits by Hans Memling (1440–94) for similarities.
• A preacher—the church. Style is from the past, Midwestern farm country.
• The man is a fortress standing before his possessions to ward off evil.
• Work ethic, Midwestern values, hard times during the Depression era. Wood's commitment to the farmer, farmer's devotion to the land.

4 Evaluate
• Number 3, expression of a significant idea.
• Review economic climate of the 1930s for students. The "Bible Belt," farmer's concerns with weather conditions, the market.
• Repeated and similar shapes hold composition together. Consists of vertical and horizontal lines that make angles to slow down the eye. Gable looks figures in. Patterns to relieve monotony.
• Subjects are not identified. Emphasis on the idea. Use of Gothic painting characteristics.
• One of the best-known paintings in the world due to reproduction, media exploitation.

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About the Artist

Artist biography accompanies the artwork, reinforces the connection between art and artist.

More About the Artwork

Additional information about the fine art image is included.

Art Criticism Answers

Suggested answers for all criticism questions.

Artists' Showcase and Chapter Review

Wrap up every chapter with an art exhibit and a careful review.

Teacher Edition, Chapter 9

Artists' Showcase

Using the Artists' Showcase
Use these works to engage students in further discussion of the chapter content.

Art Criticism/Aesthetics
See page 238 to read about Grant Wood and analyze his work.

Using the Summary
Encourage students to read the summary before they work on the Chapter Review questions.

Chapter Review

Summary
This chapter organized two-dimensional media under the headings of *drawing, painting, print-making, photography and film, video art and computer art, and mixed media*.
Charcoal, pencil, and ink are examples of drawing media. They are monochromatic. They involve only the color of a single tool mixed with that of the paper. Colored chalks and pastels are multicolored and resemble painting. However, like other drawing media, they have a relatively fragile surface.
Painting media include watercolors, tempera, oils, acrylic, and fresco. Most painting media have ancient origins. Oil and acrylic paints were developed in more recent centuries.
Printmaking methods include relief, intaglio, lithography, and silkscreen processes. The oldest of these media is the woodcut, a relief process. Engraving and etching, both intaglio methods, later replaced the woodcut.
Traditional photography and film involve photochemical processes. Video art and computer art, involving electronic processes, use more modern technologies.
Mixed media reflect new ideas. Many artists of the twentieth century experimented with using media in novel ways. They even attempted to eliminate the medium altogether and keep just the idea.

For Your Portfolio
Select one of the completed artworks you made in this chapter to add to your portfolio. Attach an artist's statement describing the media and techniques used, the subject matter, how satisfied you are with the completed artwork, and why you think it is successful.

For Your Sketchbook
Sketching and doodling help artists and designers think visually. Experiment with doodles using different media. Make a sequence of sketches that start with a simple shape. What lines come to mind as you work with the shape? What media would best be to develop it?

Digital Research
To better understand how Diego Rivera's artwork developed over time, investigate The Virtual Diego Rivera Web Museum: <http://www.diegovera.com> and The Diego Rivera Museum Project: <http://www.museumproject.org/rivera/index.html>. How did he effectively create the illusion of volume with two-dimensional media? How and why did his art represent the historical events of his time?

Going Further
How are art materials made? For example, what are the ingredients of tempera paint? Tempera paint used in schools is not the same as the tempera used by artists today and in the past. Research the history of tempera paint. How it is made, the techniques for its use, and the traditional support or ground for tempera painting. See if you can find directions for making egg tempera using artist-quality pigments. Work with a team of classmates to produce a variety of colors. Create a series of egg tempera paintings and write a report on your findings.

Resources

Teacher's Resource Package

- For Your Portfolio (Studio)
- For Your Sketchbook (Studio)
- Artist Bio 27, Wood (Artist)
- Digital Research 9 (Computer)
- Going Further 9 (History)
- Chapter 9 Review (Assess)

Review Answers

1. Pigments.
2. Relief printing involves cutting away surface material; uncut areas hold the ink and are transferred to paper; intaglio also involves cutting into a material, but the cut grooves, rather than the uncut surface, hold the ink and are transferred to paper through pressure from a press.
3. Final answers should show careful thought process: What impact is desired? How colorful is the work? Who will see it? What should subject matter be? What medium conveys that subject matter most effectively? What place in the school is most appropriate?
4. Answers should demonstrate understanding of characteristics of medium in question, and awareness of how subject matter and media choices are interrelated.
5. Decisions such as position the photographer is shooting from, length of exposure, what is inside the frame and outside it, moment at which the shutter is released all influence the final picture, and allow ideas and preferences to emerge.
6. Students should show understanding of quick, sketchy quality of Cassatt's portrait in pastel (fig. 9-13, page 215), mention Matisse style, colorful effects, action created by pastel strokes. Briefly short setting period for children, and so on.

Additional Artworks

Two works by the Art Criticism Step by Step featured artist are included to provide context for the artist's other work. Additional works, related closely to chapter content, offer opportunities for discussion and analysis.

Summary

Summary reinforces chapter vocabulary and major concepts.

For Your Portfolio

Assists students in documenting their progress and developing a body of work.

For Your Sketchbook

Includes sketchbook prompts, ideas, and artist notes.

Going Further

Offers challenging opportunities to expand and deepen the studio experience.

Review Questions

Chapter Review questions require short-answer, essay, and hands-on responses.

Review Answers

Answers provided at point of use.

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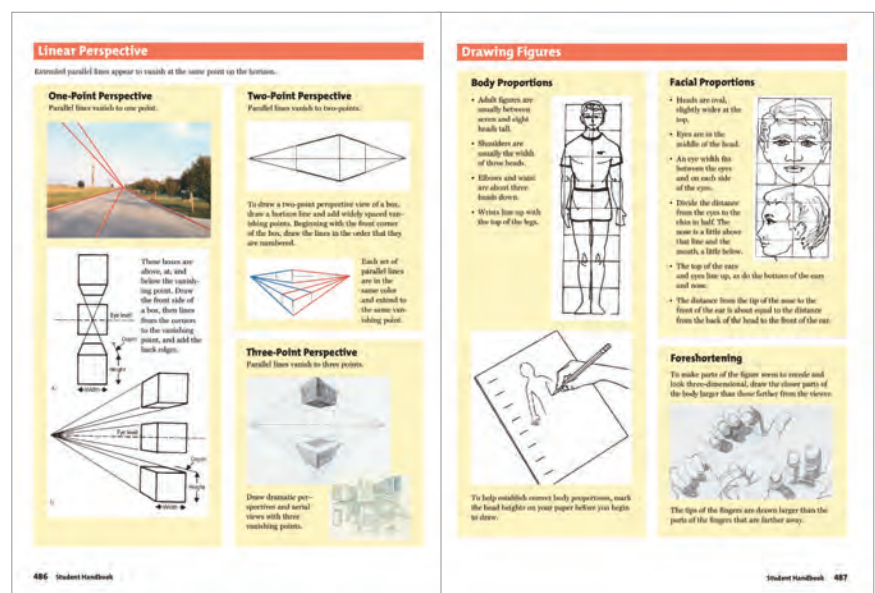
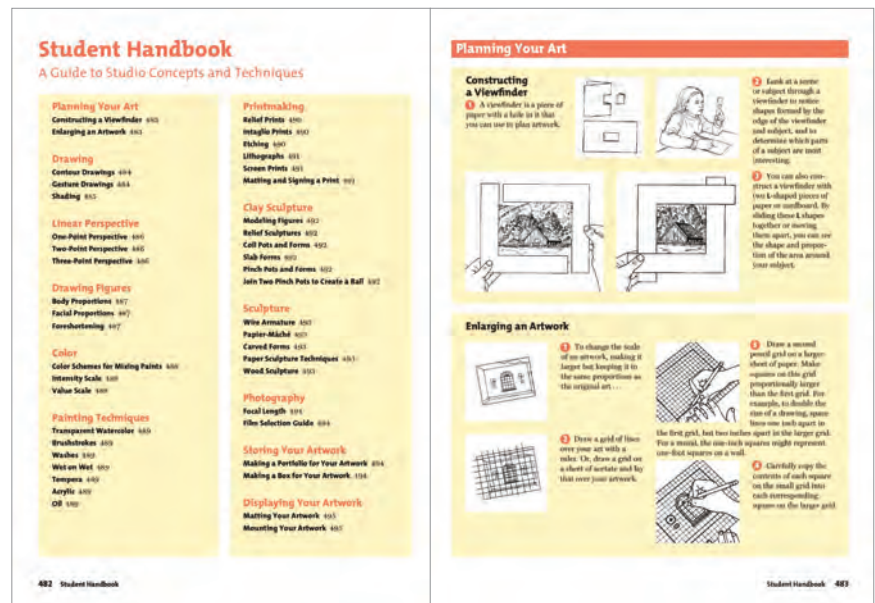
PART FIVE

Resources

Student Handbook

The Student Handbook covers the following studio concepts and techniques:

- Planning Your Art
- Drawing
- Linear Perspective
- Drawing Figures
- Color
- Painting Techniques
- Printmaking
- Clay Sculpture
- Sculpture
- Photography
- Storing Your Artwork
- Displaying Your Artwork



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