

ARTS EDUCATION PROGRAM

LESSON PLAN

VIRTUAL MINI THREE-PART ART

Material Pulses: Seven Viewpoints

What is Mini Three-Part Art?

This free, multi-part arts educational program is designed to provide arts education experiences themed to the current exhibit in the William D. Cannon Art Gallery. For the ***Material Pulses: Seven Viewpoints*** (April 6-May 25, 2021) exhibit, we will be offering a pre-recorded gallery tour option with Karen McGuire, Curator of Exhibitions, a ZOOM session featuring both a live mini-tour and live art project instruction with free art kits to accompany the live session, and an additional creative writing and drawing component for students to complete following the ZOOM session. Three-Part Art is hosted by the City of Carlsbad's Cultural Arts office.

Part 1: Pre-Recorded Gallery Tour

Part 2: ZOOM session featuring Mini-Tour and Arts Instruction

Part 3: Post Virtual Gallery Activity Sheet

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THREE-PART ART: Main Lesson

PROJECT TITLE: A Study in Line and Color

THEME: *Material Pulses: Seven Viewpoints*

AGE RANGE: K-12

PROJECT INTRODUCTION:

Students will explore the facets of foreground, middle ground and background while creating a layered abstract work of art inspired by the line designs in Denise L. Roberts' quilts. Students will consider how color choices and line shapes contribute to the illusion of depth and alter the energy in a work of art.

Material Pulses: Seven Viewpoints

An exhibition focused on the art of quilt-making by seven fiber artists representing the United States, Canada and the United Kingdom. Exhibition artists showcase their vision in featured quilts celebrating technique in contemporary fiber art. The artists investigate textiles, color, pattern and size through traditional and experimental quilt-making applications. Some are as large as 101 inches high, a dramatic scale for an art form often referred to for its functional qualities.

Inspiration Artist: Denise L. Roberts

Denise Roberts has been making quilts since 1989 and started to approach quilting as an art form in 2005. She lives on a 38-acre farm in the mountains of West Virginia. Her inspiration comes from her environment where she lives. Her works in the exhibit are very tall and each encompass sinuous (twisting and winding) patterns of rhythms of narrow curvilinear shapes bending and crossing over, rising from the floor to the top of each work. She has dyed hundreds of yards of cotton fabric in order to have a broad color palette before starting on these quilts, her love of color is clearly evident in her artwork.



Mitote #7, 2015



Mitote #10, 2015



Mitote #9, 2015



Mitote #8, 2015



Mitote #5, 2015



Mitote #6, 2015

PROMPT QUESTIONS:

Take a moment to look at the six works created by Denise Roberts:

1. What do you notice?
2. How are each of these works of art different?
3. How are they alike?
4. Can you see depth in these works of art? What makes you think this?
5. What do these works of art make you think of, or remind you of? Why?
6. How do each of these works of art make you feel?
7. Does each one make you feel the same way or different? Why is this?

ART PROJECT MATERIALS: (provided in Art Kit)

- Vellum (5"X7" - two pieces: one for the art project and one extra)
- Sharpie Marker Set
- Precut Matte with White Background Board
- Double-sided Tape
- Pencil
- Line Drawing Practice Sheet
- Grey Construction Paper (9"X12" - two pieces)

ART PROJECT VOCABULARY:

Textile - a type of cloth or woven fabric

Fiber Art – a style of fine art which uses textiles such as fabric, yarn and natural and synthetic fibers

Color Palette - the range of colors used in a visual medium, in a picture, or by an artist

Rhythm in Art - a principle of design that suggests movement or action

Abstract Art - art that does not attempt to represent external reality, but seeks to achieve its effect using shapes, forms, colors, and textures

Positive Space - refers to the subject or areas of interest, that fill the space, in an artwork

Negative Space - the area around and between a subject or object in a work of art

Foreground - the part of a view that is nearest to the observer

Background - the part of a scene or picture that is farthest from the viewer

Middle ground - the area between the foreground and background of a work of art

Composition - the arrangement of visual elements using various principles and techniques, often used to describe the overall design in artwork

ART MAKING INSTRUCTIONS (step-by-step)

Step 1:

Take the materials out of your Art Kit and spread them out on your work surface. Lay the two pieces of grey construction paper in front of you side-by-side, this creates an area to work on and to protect your table and workspace. Organize your remaining materials off to the side.

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Step 2:

You will be creating a three-layered abstract work of art using a variety of line shapes and colors of your choice. Think about the different line shapes you might want to incorporate into your work of art and how they will interact with each other through the different layers. They might have different widths with some being thick or thin. Some might have tight curves or larger, wider curves. Consider the movement and rhythm that each line creates and what effect overlapping them through the layers might have. How will the lines complement each other in your composition? Think about the color palette you will use on each layer and how it will affect your work of art as a whole. What do you envision your final work of art to look like?

PRACTICE: Use your line drawing practice sheet and Sharpie markers to experiment drawing different types of lines with different colors in the four boxes provided. Experiment using the tip of the marker as well as the wider chiseled edge (FIG. 1).

Step 3:

Remove the black matboard and the white background board from its packaging (save the packaging for later). Stack the black matboard on top of the solid white background board. Flip the black matboard over, so the black side is facing inward and the white side of the matboard is facing out. Line up the edges so they are even. Use your pencil to *lightly* draw the inside of the 5"X7" opening (trace straight lines along all four sides), creating a 5"X7" penciled rectangle in the center of the white background board (FIG. 2). Set both aside to use later.

Step 4:

Begin on either side of your vellum sheet, this will be the top layer of your work of art. The lines you draw here will be in the foreground and be the most true and brightest Sharpie colors in your artwork. Use your markers and draw various lines selecting the shapes, widths, colors, and amount. Be sure to leave some negative space for the other layers to show through (FIG. 3). Carefully set your top vellum layer aside to dry.

IMPORTANT TIP: Be aware that on the vellum, the Sharpie marker colors sit on top of the material and takes a few minutes to dry - **be careful of smearing**. Try NOT to overlap, or draw over, any lines you create on this top layer (overlapping will occur as you layer the different pieces once they are created). This will keep your Sharpie markers clean and your colors solid.

Step 5:

Place the white background board with the pencil drawn 5"X7" rectangle in front of you on your workspace. Use your Sharpie markers to create your third layer of lines, this is the background of your artwork (you will work on the second layer next). Think about the different colors, line widths, shapes and curves you might choose and how they will interact with your top layer. Be aware that anything drawn outside the penciled rectangle will not show, so draw freely when creating these lines (FIG. 4).

Take your top layer of vellum and lay it over your bottom layer to experience how the lines will show through, crossover and interact with each other. Notice where there is negative and positive space. Consider if and where you might want to add more.

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Step 6:

Move on to the backside of your vellum sheet to create your second layer of lines (the middle ground) with your Sharpie markers, again being mindful not to overlap or draw over the lines on this side of the vellum. Notice how drawing over the lines showing through from the front side creates color blending and new colors and tones (FIG. 5). Carefully set your second vellum layer aside and give it a few minutes to dry completely.

Step 7:

Lay your vellum on top of the background lines – notice where the lines overlap and interact with each other. What additional new colors do you notice where the lines overlap? Flip your vellum upside down, how are the lines and the composition different? Flip your vellum over to the other side, how does this change your work of art? Which side of the vellum will you choose as your foreground, and the top layer of your artwork?

Step 8:

Assemble your work of art: Choose the layering sequence and composition you like best. Add four long pieces of double-sided tape all along the *outside* edges of the drawn pencil rectangle on the white background board (FIG. 6). Position your vellum in the direction you would like with the top layer (foreground) of your artwork facing up. Center your vellum over the penciled rectangle and place it down on the double-sided tape, rub lightly so all the vellum edges stick to the tape (FIG. 7).

Step 9:

Add double-sided tape to the outer edges, corners, and a few pieces between the edges of the vellum and the outer edges of the white background board. NOTE: Do not put any double-sided tape on the vellum as this is the front of your artwork. Position the black matboard (with the black side facing up) on top of the white background board so the edges line up. Rub them together securing the tape. Flip the matboard over and rub the edges from the backside as well. When your artwork is matted and framed, it is complete! (FIG. 8)

POST PROMPT QUESTIONS:

1. Did your final work of abstract art turn out how you originally envisioned, or did it change during the process as you created it?
2. Do you sense a feeling of depth between the layers in your artwork?
3. What did you learn from creating this work of art?
4. Show your artwork to another person - ask them what they notice and what they like best about it.

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ART EXAMPLE PHOTOS:



FIG. 1



FIG. 2



FIG. 3



FIG. 4



FIG. 5



FIG. 6



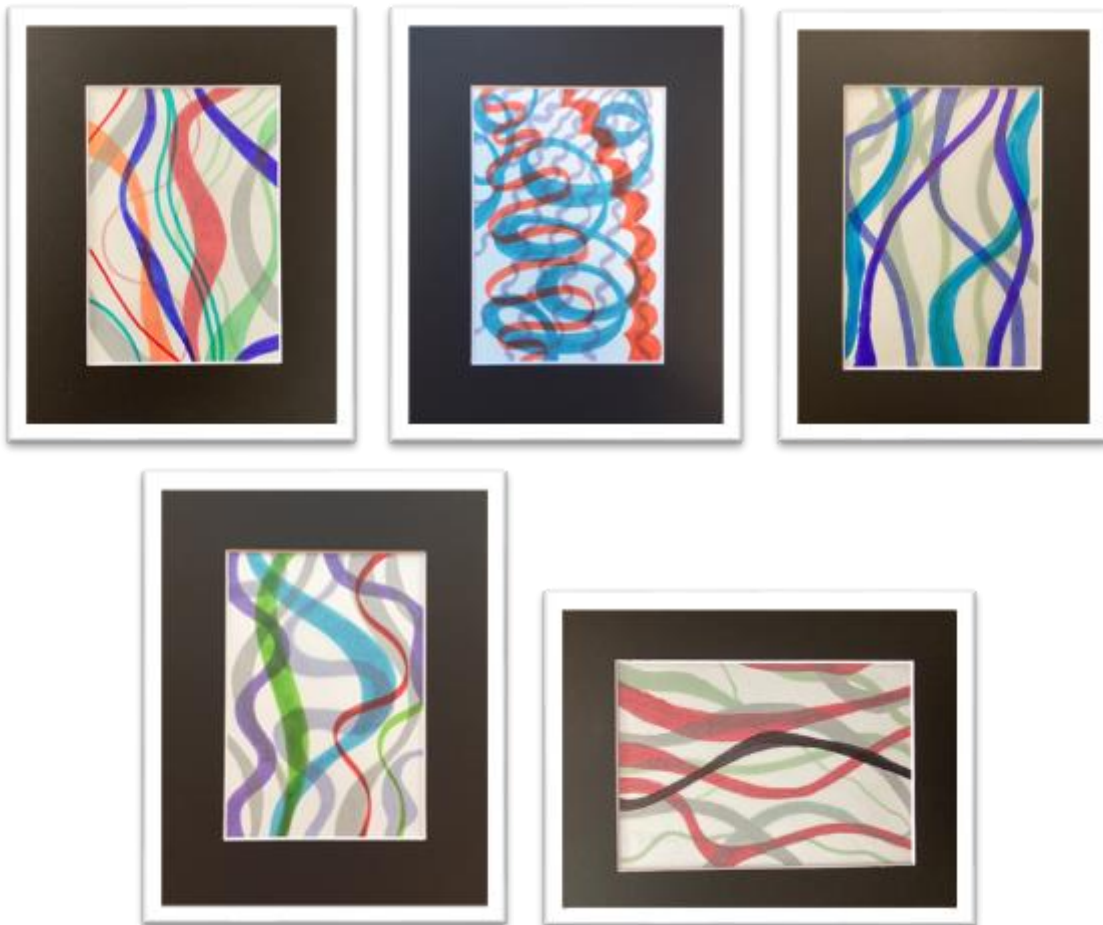
FIG. 7



FIG. 8

LESSON PLAN

FINISHED EXAMPLES:



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EDUCATIONAL RESOURCES FOR PARENTS AND TEACHERS:

Studio Habits of Mind

Envision: Imagining new artworks and steps to bring them to life

Have students consider multiple ideas of what their final work of art might look like and what steps they need to take to create it. Once students decide how to proceed, explain that envisioning continues throughout the artmaking process and explain that it is Ok if they change their ideas as they continue to observe and reflect on what is happening as they create.

I Can Statements:

- I can picture ideas in my mind for my artwork.
- I can get ideas for my artwork by planning.
- I can let my ideas change as I work.

Observe: Looking closely and noticing

Encourage students to take their time and look closely at the six artworks by Denise Roberts shown in this lesson. Ask them to “watch mindfully” and slowly move their eyes back and forth over the surface of each image. Encourage students to point out details. Ask the students to answer the prompt questions listed above. Discuss what they notice.

I Can Statements:

- I can notice details in the world around me.
- I can examine other artists’ artworks to get ideas.

Develop Craft Technique and Studio Practices: Learning to use tools, materials and artistic conventions

Through practice, students learn technique and become aware of how technical skills make it possible for them to express themselves. Mindful use of art materials heightens meaning in the artwork through design principles. Encourage students to experiment, manipulate and explore using their art materials (Sharpie markers and vellum) in a variety of ways.

I Can Statements:

- I can use art tools and materials to practice techniques.
- I can use my artmaking skills to improve my artwork.
- I can choose specific techniques to express my ideas.

RESOURCES:

Exhibit Program

Guide: https://www.dropbox.com/sh/53tokb5ehy12sf2/AADLSjAzuZA6dyUkbcXafNgJa/Programming%20Guide?dl=0&preview=Material+Pulses+Programming+Guide.pdf&subfolder_nav_tracking=1

Denise Roberts Website:

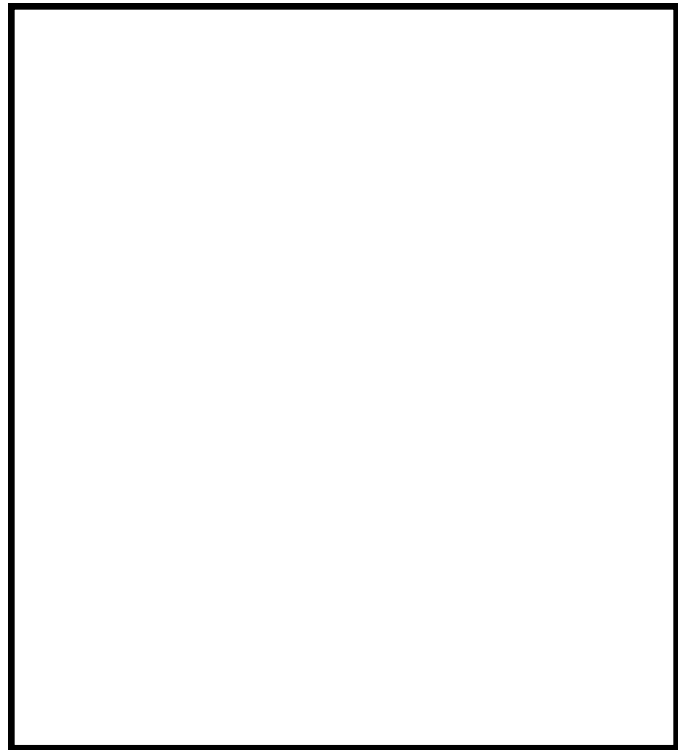
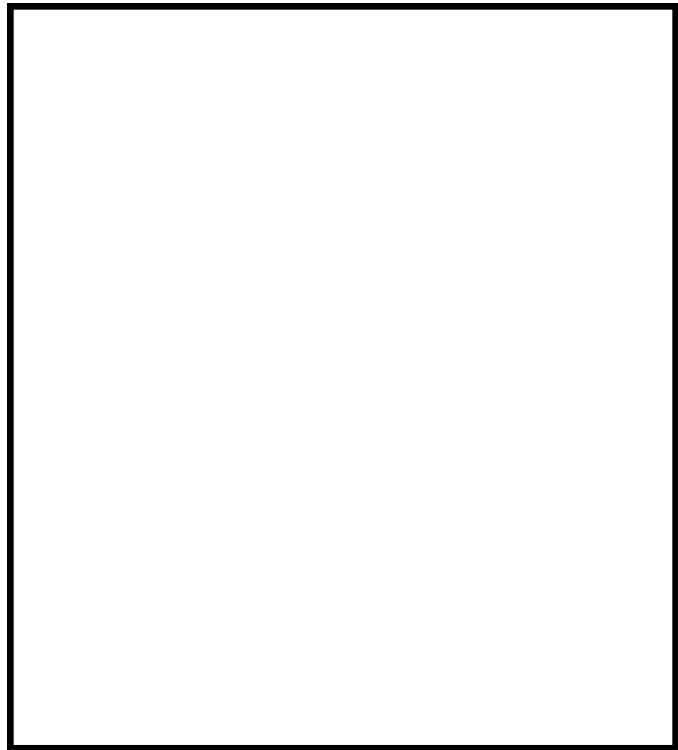
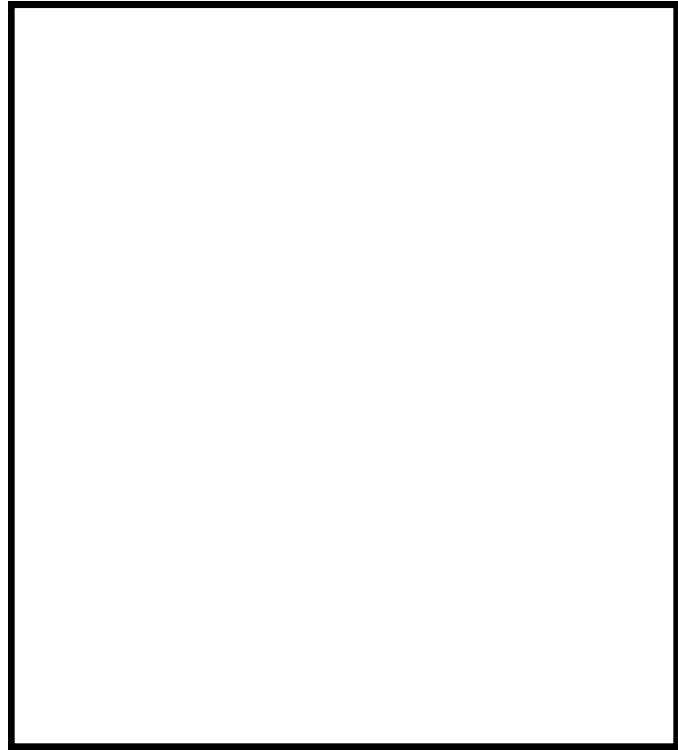
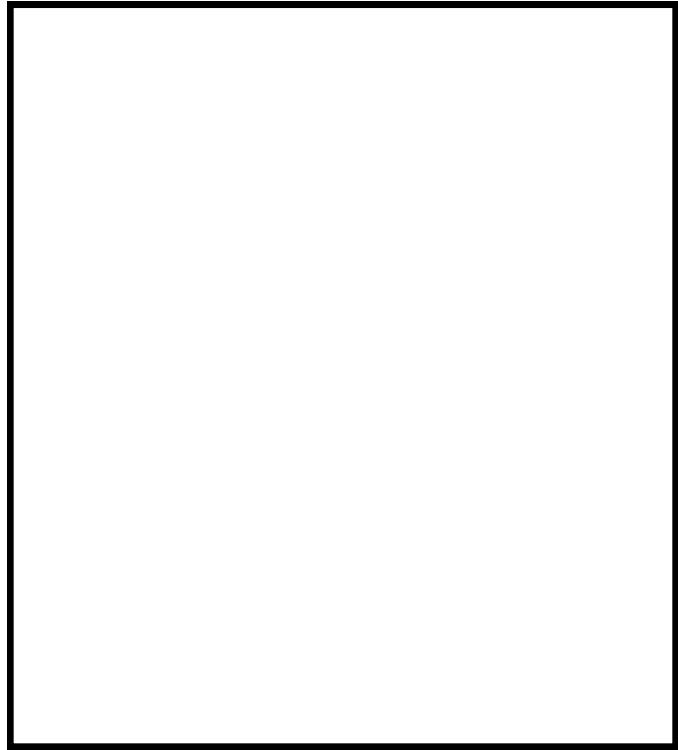
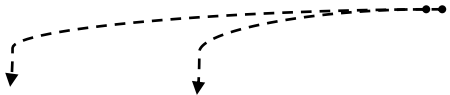
<https://deniselroberts.com/>

PRACTICE

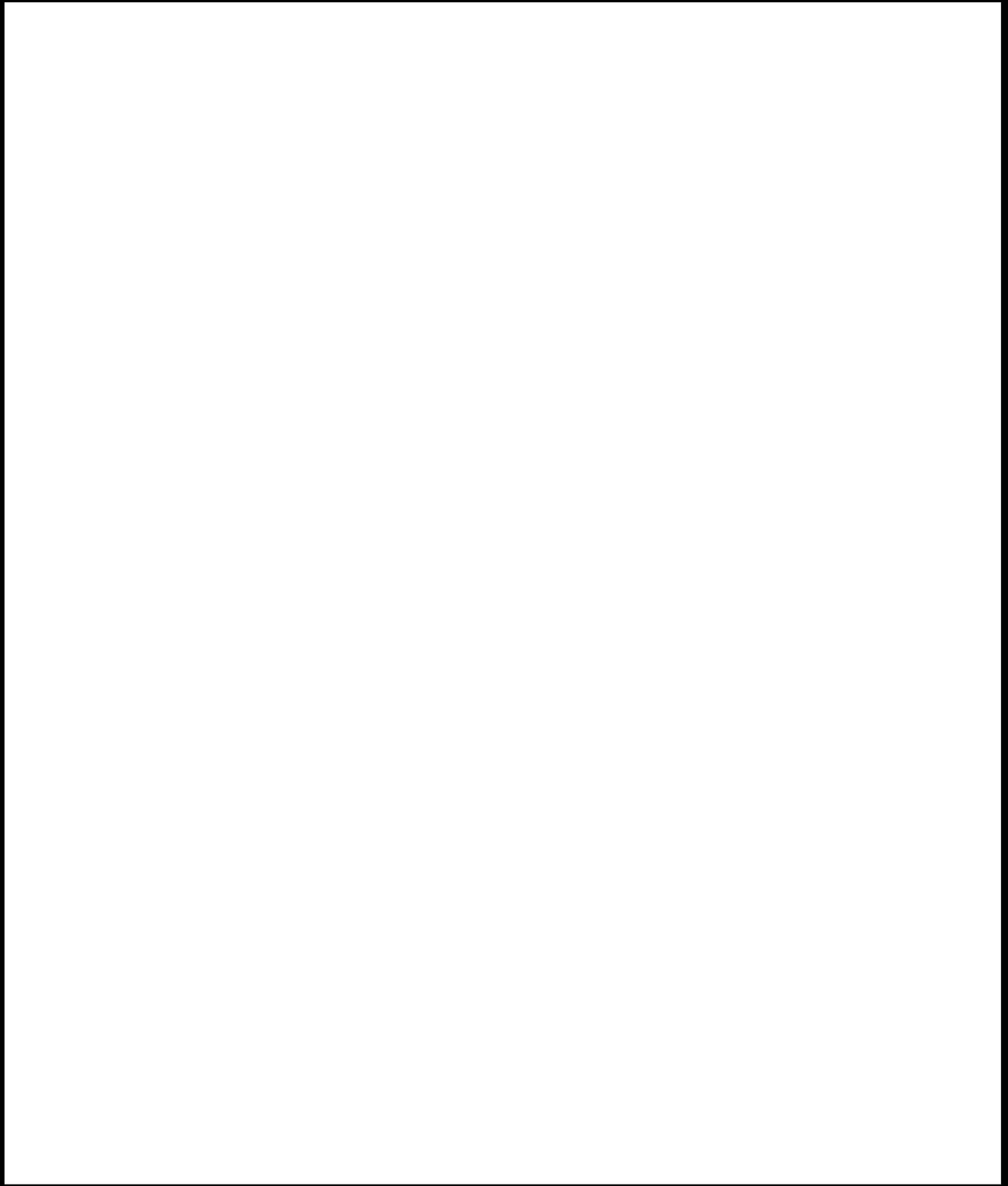
drawing lines!

Experiment drawing different lines in the spaces below. **Compare** using the tip of your chisel shaped Sharpie marker to the beveled edge. **Try** drawing really thick and really thin lines. **Draw** some lines with tight curves and some with wide curves. **Test** the colors of your markers, and compare different color combinations.

DRAW in these spaces below.



Use your pencil to **DRAW** your favorite street or road, real or imaginary



WILLIAM D. CANNON ART GALLERY
Carlsbad City Library complex
1775 Dove Lane
Carlsbad, CA 92011

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