



The Art Docent Tool Kit



**Head Art Docent Meeting
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Placer County Office of Education

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Ten Lessons the Arts Teach Us

1. The arts teach children to make good judgments about qualitative relationships.

Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

2. The arts teach children that problems can have more than one solution and that questions can have more than one answer.

3. The arts celebrate multiple perspectives.

One of their large lessons is that there are many ways to see and interpret the world.

4. The arts teach children that in complex forms of problem solving purposes are seldom fixed, but change with circumstance and opportunity.

Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

5. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.

6. The arts teach students that small differences can have large effects. The arts traffic in subtleties.

7. The arts teach students to think through and within a material. All art forms employ some means through which images become real.

8. The arts help children learn to say what cannot be said.

When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

9. The arts enable us to have experience we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

10. The arts' position in the school curriculum symbolizes to the young what adults believe is important.

SOURCE: Eisner, E. (2002). *The Arts and the Creation of Mind*, In Chapter 4, What the Arts Teach and How It Shows. (pp. 70-92). Yale University Press. Available from NAEA Publications. NAEA grants reprint permission for this excerpt from Ten Lessons with proper acknowledgment of its source and NAEA.

Kit and Kaboodle

To facilitate Docents' monthly visits to the classrooms, Head Docents are encouraged to collect the following items for a "Kit and Kaboodle" which could be stored in a cabinet that is accessible to all Docents.

1. A box or bag of plastic clips for attaching Artist Name Cards to reproductions
2. Several sheets of clear vinyl, 22 x 28 inches and several Vis a Vis water soluble markers for use on vinyl
3. White paper, 22 x 28 inches, to place beneath clear vinyl (see "Games and Activities to use with Portfolio Presentations")
4. A collection of "pointers" (arrow for Tribal Art, feather for Birds, glitter paintbrush, etc.)
5. Several hand puppets, a pretend microphone, a pretend cell phone
6. A plastic file box with alphabetized hanging files, to contain laminated photographs of artists, self-portraits, news clips, about an artwork or about an artist, etc. Copies may be made from various resource books about artists.
7. Students may take home one of the Art Notes found at the beginning of each set of grade level lessons. Or these Art Notes may be stapled and bound in a book for taking home after Open House.
8. Small tape cassette or CD player for "sound effects," such as ocean waves for Bridges and Seashore and the Sea; Native American flute player for Tribal Art; thunder and rain for Skies; Can Can music for Dancers; cowboy music for Remington and Russell, etc.
9. A box of props for Hands-On lessons when students are asked to draw from direct observation, such as plastic fruit and vegetables, a basket, bowl, bottle, length of felt or fabric for backdrop, old boots, toy trucks, plastic horses, etc.
10. A box of costume items for Hands-On lessons when students are asked to draw posed models, such as a crown, cowboy hat, fake beard, wig, bonnet, apron, shawl, fan, beads, basket, doll (for baby), musical instrument, etc.
11. Check-out calendar for art supplies, to avoid conflicting dates and needs and a grade-level compilation of art supplies needed for the year (In Manual)
12. A list of art books that your school library owns

Photo File List for Hands-On Lessons

Mounted photos are motivational materials that provide visual information to help increase students' perceptual intake in seeing colors, lines, shapes, textures, relationships of sizes, etc., prior to and during a hands-on activity. Collect photographic calendars, magazines such as *Junior World*, *Ranger Rick*, *Arizona Highways*, and *National Geographic*; sports, dance, and travel magazines, etc. Mount trimmed photos on 10 x 13-inch pieces of black railroad board, using adhesive spray. Arrange several small photos on one board. Attach Photo File labels on back of each black railroad board for identification purposes. Place set of 10-15 black boards in expandable legal wallet, 11 x 15-inches. Place Photo Files in Portfolio pockets.

Kindergarten

- A - Houses (details, doors, windows, roofs, different shapes and kinds)
- B - Animals (wild and domestic, 4-legged)
- C - Fall and Spring (trees showing fall and spring colors)
- F - Old West (cowboys and Indians, their clothing and activities; men/women, boys/girls)

Grade 1

- A - People at Play -(figures playing, indoors and out, all ages, male/female)
- B - People at Work - (figures working, male/female, all ages, work at home/work and away)
- D - Circus (clowns, performers, animal acts)
- H - Flowers - (close-ups, different shapes of petals, colors)

Grade 2

- B - Bridges and Seashore (all sorts of bridges: arch, suspension, wood, foot bridge, covered; all sorts of seashore scenes and activities)
- D - Line (insects, turtle, butterfly, face, flowers, etc.)
- F - Birds (close-up, different kinds of birds, different positions, wings, feathers, beaks)
- H - Trees (different shapes, bare branches, leafy branches, trunks, details)

Grade 3

- A - Food (fruit and vegetables as seen in market, not as prepared food)
- E - Horses (all kinds, different positions, saddles, activities, colts, with riders)
- H - Dancers (all kinds, tribal, ballet, ballroom, showing figure in action poses)

Grade 4

- D -Trains (old-fashioned)
- E - Villages (houses, shops, school, storefronts, churches, etc.)
- F - Fantasy (animal, bird, fish, reptile parts: heads, bodies, tails, legs)
- H - Sea (waves, shore, islands, ships, surfer, fish, wharf, boats, whale, sharks divers)

Grade 5

- B - City (high rise buildings, skylines, overlapping buildings)
- C - Action and Adventure (figures in action, male/female, all ages)
- D - Skies (stormy, sunsets, puffy clouds of all kinds, low horizons)
- F - Women Artists (close-ups of flowers)
- H - Cubism (portraits, animals, objects)

Grade 6

C - Sports and Games (figures in action, male/female, all ages)

D - Impressionism (landscapes, portraits, animals)

Cut these ART CARDS apart.
Select cards that are appropriate to the reproductions being discussed. Give one or two to each student. Student selects which reproduction it best suits a print and gives reasons for his/her choice.

Art Card

Non-objective
(no objects)

Art Card

Variety of textures

Art Card

Religious art

Art Card

Still life

Art Card

Deep space

Art Card

Portrait/s

Art Card

Interior (inside a
house)

Art Card

Flat shallow space

Art Card

Self-Portrait

Art Card

Cityscape/seascape

Art Card

Recording a likeness

Art Card

Genre painting

(Ordinary folk engaged in everyday activities)

Art Card

Tells a story
(narrative art)

Art Card

History painting

Art card

Can't see any brush strokes

Art card

Shapes with hard edges

Art card

Shapes with blurry edges

Art card

Primary colors

Art card

Monochromatic colors
(darks & lights of one color)

Art card

Geometric shapes

Art card

Mostly dull colors

Art card

Mostly tints

Art card

Complementary colors

Art card

Bright colors

Art card

Mostly warm colors
(color mixed with white)

Art card

Variety of visual textures

Art card

Mostly cool colors

Art card

Distant objects not clear

Art card

Things look solid
(3-dimensional)

Art card

Variety of simulated textures

Art card

Non-objective

Art card

Mostly dark colors

Art card

Contrast in dark and light

Art card

Can't see any brushstrokes

Art card

Surrealism

Art card

Repetition of a shape

Art card

Abstraction

Art card

Seems like a dream

Art card

Realistic proportions

Art card

Sad and lonely mood

Art card

Seems happy

Art card

Distorted proportions

Art card

Strong emotional feeling

Art card

Mood is calm and quiet

Art card

Lots of movement
and action

Art card

Seems humorous

Art card

Dark & light values
show modeled form

Art card

Thick brushstrokes
and thick paint

Art card

Expressionism/
Emotionalism

Art card

Make-believe
(fantasy)

Art card

Tiny dabs of paint

Art card

Realism

Art card

Definite contour
lines

Art card

Repetition creates a
pattern

Art card

Seems exciting

Art card

Thick and thin lines

Art card

Unity through use of
line

Art card

Thin washes of color

Art card

Strong horizontal
lines

Art card

Art card

Art card

Art card

Interpretation

Art card

Art card

Art card

Art card

Art card

Art card

Art card

Art card

Art card

Art card

Art card

Materials for Hands-On Lessons

PAPER

White drawing paper	9 x 12, 12 x 18
Black construction paper.....	9 x 12, 12 x 18
Construction paper (assorted colors).....	9 x 12, 12 x 18
Pearl gray construction paper (Grades 6- E & 4-C)	9 x 12
Multicultural colored paper	9 x 12
Tissue Pomps, assorted colors, for tissue collage	300 sheet pkg, 5 1/2 sq.
Colored tissue paper, assorted colors (Grade 4 -B)	12 x 18
Astrobright or Bright Hue paper (7 colors)	8 1/2 x 11 (office supply stores)
White bond paper	8 1/2 x 11
Tagboard or card stock (any color) or manila folders	9 x 12
Fadeless paper (assorted colors, package).....	12 x 18
Fadeless paper (on rolls for mural backgrounds)	
Scratchfoam (Grade 4-E) (1 pkg per class)	9 x 12
Tracing paper (Grade 5-A)	
Novelty papers (for collages)	

PAINT

Liquid tempera (magenta, yellow, turquoise, black, white; other colors optional)	
Watercolor boxes, Crayola Whole Pan (7 pans: black, blue, red-orange, red-violet, turquoise, and 2 of yellow)	
Printers ink: water soluble, black (Grades 4-E and 3-H)	Pound can or large tube
India ink, water soluble (Grade 6-F)	
Liquid watercolors: OR blue food color (Grade 6-E)	

ADHESIVES

Glue sticks	
White glue; Blue gel glue for Grade 3-E and Grade 1-D)	
Liquid starch (for tissue collage and for dipping colored chalk)	

MARKING TOOLS

Brushes for tempera	#4 stiff bristle, flat
.....	#6 stiff bristle, flat
.....	#4 stiff bristle, round
.....	#2 stiff bristle, round
Brushes for watercolor	#7, #12
Crayons, regular assortment, and multicultural colors	
White crayons (for Grade 6-E)	
Chunk-o's, , or thick crayons with paper removed (Grades 1-A & Grade 6-C)	
Oil pastels (Crayola)	
Pastels (chalk pastels)	
Colored chalk, specified for use on paper, not on chalk boards	
Black marking pens, both permanent & washable (non-toxic), large & fine tipped	
Colored marking pens, assorted colors; Multicultural markers	
Gold and silver metallic marking pens	
Pencils; soft lead pencils for Grade 6-A; colored pencils for Grade 5-A	
White charcoal pencils for Grade 6-G	

MISCELLANEOUS

Assorted fabric and felt scraps

Assorted papers (wallpaper sample book, metallic paper, corrugated paper, wrapping paper, sandpaper, metallic, novelty papers in catalogs, etc.)

Bench hook or cookie sheet (2 per class for printmaking for Grades 4-E and 3-H)

Brayers (2 per class for Grades 4-E and 3-H) for printmaking

18-inch rulers or 18-inch strips of poster board (for Grade 6-B)

Magazines and colored ad sections from newspaper (for Grades K-G and 6-H)

Masking tape

Mirrors (for Grade 1-E)

Paper plates (for palettes for tempera painting)

Paper towels and newspapers

Potato (for Grade K-F and Grade 2-E)

Q-tips

Scissors - Fiskars are recommended.

Fiskar's Paper Edgers, hole punches and Paper Crimper

Soda straws, large plastic (for Grade 4-G)

Strips of thick cardboard of various kinds (for Grade 5-C)

Plastic templates (or jar lids, rulers (for Grades K-A; 4-D, 4-E, and 5-B)

Tracing paper (for Grade 5-A)

Warming trays (usually found at thrift shops)

Yarn (for Grade 4-G)

SUPPLY SOURCES

Nasco Arts & Crafts (800-558-9595)

4825 Stoddard Rd

Modesto, CA 95356-9318

Sax Arts & Crafts (800-558-6696)

PO Box 51710,

New Berlin, WI 53151

Discount School Supply (800-627-2829)

File No. 73847 PO Box 60000

San Francisco, CA 94160-3847

ART DOCENT PROGRAM**RESERVATION SHEET FOR ART SUPPLIES**

NAME	ITEMS RESERVED	DATE NEEDED (AM/PM)	DATE CHECKED OUT	DATE RETURNED

Materials Needed for Each Hands-On Lesson

GROUP A

<u>GRADE</u>	<u>THEME</u>	<u>MATERIALS NEEDED</u>
Kindergarten	<u>Houses</u>	Small pieces of colored paper, scissors, glue sticks, black markers, colored construction paper (9 x12)
Grade 1	<u>People at Play</u>	Card stock or manila folders (6 x 9), scissors and glue sticks, Fiskar Paper Edgers, white bond paper (8 ½ x 11) or colored construction paper (9 x 12), thick black crayons with paper removed, or black Chunk-O's, folded sections of newspapers
Grade 2	<u>Winter/Sum</u>	Squares of Astrobright paper, scissors and glue sticks
Grade 3	<u>Food</u>	Colored paper, scissors, glue sticks, thick black markers, white or colored paper (9x12) for background
Grade 4	<u>Texture & Pattern</u>	Scraps of fabric and textured paper, colored and white paper, and oil pastels, white and colored paper (9x12); oil pastels scissors and glue sticks, glue
Grade 5	<u>American</u>	Tracing paper, pencils, colored pencils, colored markers Stamp templates from Docent Manual
Grade 6	<u>Italian Renaissance</u>	White drawing paper (9x12), soft lead pencils, erasers

GROUP B

<u>GRADE</u>	<u>THEME</u>	<u>MATERIALS NEEDED</u>
Kindergarten	<u>Animals</u>	White and colored paper (9x12), black marking pens, tempera paint, paper plates and brushes; OR colored marking pens OR oil pastels OR crayons with warming tray and mitt; scissors and glue sticks
Grade 1	<u>People at Work</u>	White drawing paper (9x12), oil pastels or crayons, multicultural crayons for skin colors; watercolors and brushes or diluted washes made from liquid water colors; OR colored markers and Overwriter markers
Grade 2	<u>Bridges & Seashore</u>	Colored paper (9x12), smaller pieces of Fadeless paper, Astrobright paper or colored construction paper; scissors and Fiskar Paper Edgers, glue sticks
Grade 3	<u>Children</u>	White drawing paper (9x12), pencils, black marking pens, oil pastels OR colored markers, including multicultural colors; OR crayons, including multicultural colors OR wax crayons, warming tray, and mitt
Grade 4	<u>Celeb. and Parades</u>	Colored tissue paper (6x9), scissors, string, glue sticks or cellophane tape
Grade 5	<u>City</u>	White drawing paper (9 x12), black marking pens (permanent if used with watercolor washes); rulers and plastic templates; choice of: colored markers, crayons, oil pastels, watercolors
Grade 6	<u>Perspective</u>	White drawing paper (12x18), pencils and erasers, 18-inch rulers

GROUP C

GRADE	THEME	MATERIALS NEEDED
Kindergarten	<u>Fall and Spring</u>	Colored paper (9x12), scissors, glue sticks, tempera, Q-tips paper plates
Grade 1	<u>Color</u>	Tempera (yellow, turquoise, magenta), brushes, white paper (9x12), pencils, paper towels, paper plates (for palettes and to draw around)
Grade 2	<u>How People Dressed Long Ago</u>	White paper (9x12), colored paper (9x12), multicultural colored paper, fabric scraps, assorted papers (construction, patterned, gift wrap, wallpaper, shiny, etc) scissors, glue sticks, paper towels, oil pastels or crayons
Grade 3	<u>Land-scapes</u>	White paper (9x12), yellow chalk, tempera, brushes, Q-tips, paper towels, paper plates
Grade 4	<u>Realism</u>	Gray paper (9x12), black crayons, white chalk
Grade 5	<u>Action and Adventure</u>	Black and white tempera, paper towels, paper plates, pieces of thick cardboard (1" wide and of various lengths), white and colored paper (12x18), small paper scraps, scissors, glue sticks
Grade 6	<u>Sports and Games</u>	Tag board or manila folders, white bond paper, white paper (9x12), Chunk-O black crayons or thick black crayons with paper removed, scissors, glue sticks, folded sections of newspapers; choice of oil pastels, crayons, markers, multicultural colored markers

GROUP D

Kindergarten	<u>Portraits</u>	White paper (9x12), black markers, multicultural crayons or markers, crayons
Grade 1	<u>Circus</u>	Black paper (9x12 or 12x18), white glue, pastel chalks OR colored paper (9x12), white or yellow chalk, black markers, oil pastels
Grade 2	<u>Line</u>	White paper (9x12), yellow chalk, tempera, brushes, paper plates, paper towels
Grade 3	<u>Feelings</u>	White paper (9x12), pencils, black markers (OR light colored crayons), watercolors and brushes, water containers, paper towels
Grade 4	<u>Trains</u>	White or colored paper (12x18), black marking pens (permanent), rulers, plastic templates, oil pastels, or crayons, watercolors, brushes, water containers, paper towels, OR colored markers
Grade 5	<u>Skies</u>	Gray, black and colored paper (12x18), white and colored chalk for use on paper or pastel chalks
Grade 6	<u>Impress & Post Imp</u>	White paper (6x9), tempera, Q-tips or small brushes, paper plates for palettes, paper towels, L-frames

GROUP E

GRADE	THEME	MATERIALS NEEDED
Kindergarten	<u>Pictures</u>	White or colored paper (9x12), chalkboard chalk, tempera, brushes, Q-tips, paper plates, paper towels
Grade 1	<u>Self-Portraits</u>	Colored paper (9x12), multicultural colored paper, pencils, scissors, glue sticks, patterned paper (wall paper, assorted textured papers, scrap materials), multicultural crayons or markers, regular crayons, marking pens or oil pastels
Grade 2	<u>American Folk Artists</u>	White paper (9x12), rulers, crayons or oil pastels, potato, tempera, watercolors and brushes, OR diluted liquid water color washes
Grade 3	<u>Horses</u>	Black paper (12x18), pencils, white glue, pastel chalks OR colored chalk (for use on paper)
Grade 4	<u>Villages</u>	Scratchfoam (4 1/2 x6 inch sheets), pencils, rulers, templates, bond paper, scissors, bench hook or tile, black water soluble printing ink, brayers, Astrobright paper, Fadeless banner paper, newspapers, moist paper towels
Grade 5	<u>Musicians</u>	White or colored paper (12x18), chalk, tempera, brushes, paper plates for palettes, paper towels, Q-tips, gold/silver marking pens, OR colored chalk for use on paper with liquid starch
Grade 6	<u>African Art</u>	Pearl gray paper (9x12), white crayons, liquid water color washes, brushes

GROUP F

GRADE	THEME	MATERIALS NEEDED
Kindergarten	<u>Old West</u>	White paper (9x12), tan or brown tempera, potato, markers, or crayons
Grade 1	<u>Kings and Queens</u>	Colored paper (9x12 or 12x18), tempera, brushes, Q-tips, white/yellow chalk, paper plates, paper towels, gold/silver metallic pens
Grade 2	<u>Birds</u>	White paper (9x12), colored tissue pomps, glue/water solution or liquid starch and small containers, brushes
Grade 3	<u>Shape</u>	Manila or bond paper, approximately 4 1/2 x 6 inches, colored Astrobright (5 1/2x x 4 1/4), black, gray, or white paper (9x12), scissors, glue sticks
Grade 4	<u>Fantasy and Imagination</u>	White paper (9x12), pencils, black marking pens, oil pastels OR tempera, brushes, paper plates for palettes, OR crayons, warming tray, mitt
Grade 5	<u>Women Artists</u>	White and colored paper (9x12 or 12x18), colored chalk (for use on paper), OR pastel chalks
Grade 6	<u>Early 20th Century</u>	Water color paper (9x12), or 80 lb white drawing paper, permanent black marking pens, watercolors and brushes, water containers, paper towels, salt; OR water soluble black India ink mixed with white glue in the bottle.

GROUP G

GRADE	THEME	MATERIALS NEEDED
Kindergarten	<u>Parents and Children</u>	Catalog or magazines, scissors, glue sticks, white paper (9x12) , Changeable markers, markers, or crayons
Grade 1	<u>Pets</u>	White paper (9x12), black marking pens, colored marking pens, watercolors/ brushes, paper towels, tempera/brushes
Grade 2	<u>Women</u>	White paper (9x12), pencils, black marking pens, oil pastels OR tempera and brushes, OR colored marking pens, OR crayons, warming tray, mitt multicultural crayons and markers
Grade 3	<u>Still Lifes</u>	White paper (9x12), pencils, black marking pens, colored marking pens OR oil pastels OR wax crayons, warming tray, mitt, OR tempera and brushes
Grade 4	<u>Tribal Art</u>	Thick plastic soda straws, scissors, masking tape, yarn
Grade 5	<u>Space</u>	White or colored paper (12x18), assorted colored paper, multicultural colored paper, assorted fabric and felt scraps, (wallpaper, corrugated, metallic, etc.) scissors, glue sticks, oil pastels
Grade 6	<u>No Europe 15-17th C</u>	Dark blue or black paper (6x9), white charcoal pencils or white chalk

GROUP H

Kindergarten	<u>Stories</u>	White or colored paper (9x12), small pieces of colored paper, scissors, glue sticks, marking pens, crayons, tempera, or oil pastels
Grade 1	<u>Flowers & Plants</u>	White paper (9x12 or 6x9), pencils, black marking pens, choice of oil pastels, OR crayons/warming tray; mitt OR colored tissue pomps, glue/water solution or liquid starch, brushes
Grade 2	<u>Trees</u>	Black marking pens or black crayons, white paper (9x12) (or smaller pieces), drawing boards or clipboards and 6x9 viewfinders cut from manila folders for drawing outdoors, OR pairs of L-frames for use with photo files
Grade 3	<u>Dancers</u>	Tag board or manila folders, scissors, glue sticks, half-sheets of newspapers, bench hook (or tile), brayers, water soluble printing ink, colored paper or Astrobright paper
Grade 4	<u>Sea</u>	White paper (9x12), colored tissue pomps, glue/water solution or liquid starch and small containers, brushes
Grade 5	<u>Cubism and Surrealism</u>	White paper (9x12), rulers, black marking pens, choice of watercolors/brushes, oil pastels, marking pens, colored tissue pomps with liquid starch or glue/water solution and brushes, crayons, warming tray, mitt
Grade 6	<u>Later 20th Century</u>	White paper (9x12), pencils, rulers, scissors, oil pastels, templates cut from manila folders, magazines

Making a Successful Portfolio Presentation

1. The Portfolio Pocket contains the Artist Name Cards, a Photo File to be used with the Hands-On lesson, and a Manual with the Portfolio lesson, and an Inventory sheet. Docents need to schedule the day and time with the teacher. The teacher remains in the room.
2. Study each lesson before making the Presentation. Use a yellow marker on your own copy to underscore the parts that you wish to remember and emphasize, or make notes on index cards. *Do not read the lesson to the students.*
3. Arrange the reproductions where all the class can see them, with students as close to them as possible. Attach Artist Name Cards to the reproductions with plastic clips. Don't use paper clips.
4. Begin your Presentation when you have the attention of all the children. Speak clearly and loudly enough for all the class to hear you. Smile, show enthusiasm, and your own enjoyment and interest. Don't be afraid to say, "I don't know" if the occasion arises, and then try to find out the answer before your next visit, or let children speculate on what the answer might be.
5. Be sure that the children understand that you are showing them *reproductions* of artworks; the *originals* are in museums or in private collections. A reproduction may be of a different size than the artwork that the artist actually created.
6. Younger children have very little sense of the chronology of history, but to tell them an artist lived about 100 years ago, or when the Pilgrims arrived in America is sufficient. Lessons for older children include more definitive data. You may figure to determine how long ago an artist lived.
7. Tell the students that the questions will help them understand a work of art; some may be answered silently with each child having different answers. Name tags for students will enable you to preface a question with, "Mark, can you find...." A question presented to the entire class, rather than a specific student, often results in a number of voices responding at one time.
8. Avoid questions that require students to make a quick judgment. *Don't start out by asking the students which picture they like the best.* We want the students to learn how to describe, analyze, and interpret a work of art and then later, be better prepared to state that, "I like it because....." Avoid expressing your own opinions as students will mimic your responses. We want students to know that there is no one "right" way to make a painting and that artists create in many ways and for many different purposes; for example, some art is created to record how a person or place looks; some to inspire religious or spiritual responses; some to tell stories, convince, inform, or move people to action. Some artists paint realistically; others emphasize their emotional responses to the world in an expressive way and may distort or change what they see. Others are interested in the colors, shapes, and lines and arrange them in abstract ways. Still others show us the world of fantasy, the imagination, and their dreams We don't taste an apple and state that we don't like it because it doesn't taste like pumpkin pie. We taste it and judge it on its "appleness."
9. Keep the Presentation brisk and lively. Feel free to use all or some of the reproductions in the Portfolios. There is more information in the lessons than you can cover in one Presentation. You will decide which points to accent, which areas seem to be of the most interest to the class, etc.
10. Make sure that the students understand the vocabulary. You may write several new words on the board and use them in context with references to the reproductions.
11. Try to incorporate one or more Games or Activities, either as an introduction to a Portfolio, during the Presentation, or as a conclusion. Also check on the Art Notes at end of lessons.

Planning a Portfolio Presentation

1. Focus and Introduction

Arrange reproductions so that students are as close to them as possible. Define new words. Pronounce artists' names. Ask several questions to focus viewers on the reproductions. Ask if they can tell what the common subject of the portfolio is. Which one is different from all the rest? (Answers vary) Which is the most realistic/most abstract? Which one seems humorous? Which animal looks ferocious? What would you name each artwork? Or give viewers the titles and let them guess which picture goes with each title. Ask viewers to visually memorize a picture and then ask them questions about it when it is turned to the backside.

2. Artifacts

Play a short selection of appropriate music (dance, cowboy, whaling, Indian flute, etc.) Show viewers library books on one or two artists that are represented in the portfolio. Show pictures of artists found in these books. Bring in an item found in a painting, photo of actual scene or person, collect magazine and news clips that relate to one of the Portfolio prints.

3. Discussion

Ask questions in regard to one or two reproductions that direct students to compare and contrast, to describe, analyze, and interpret. Give historical information found in the lesson: why and when the artwork was made, what the artist's personality was like, what major contribution that the artist made, etc. (These materials are found in each lesson in the Manual.)

4. **Make a connection** in some way from one reproduction to another in order for viewers to see relationships. Is there another reproduction that is mostly warm colors? Is there another picture with a cat in it? Which picture also shows a lot of action? Is there another one with a sad (or happy) feeling? How did the artist accomplish this? How are these two pictures alike? How are they different?

5. **Conclusion:** Summarize the important points. Choose a game or activity from the list in the Manual (Some of these Games and Activities are appropriate before, during or at conclusion.) Use the Art Notes found at the end of lessons.

Worksheet:

Planning a Portfolio Presentation

Name of Portfolio: _____

List of reproductions: names of artwork and names of artists

1. Focus and Introduction:

2. Artifacts:

3. Discussion from lesson and students' comments:

4. Connections from one reproduction to another:

5. Conclusion:

Games & Activities to Use with Portfolio Presentations

1. A **pointer** may be used to direct the students' attention to a diagonal line, a geometric shape, converging lines of perspective, etc. A **magic paintbrush** may be used both as a pointer and to show how artist created brushstrokes. Also tap a young child on the shoulder with the magic paintbrush to enable him/her to have "magic eyes" and tell about the things that he/she sees in a picture. *To make a "magic paintbrush," cover the long handle of a paintbrush with white glue and glitter dust. To make a "super brush" attach a long, tapered dowel stick to the ferrule of a regular brush.* Try other pointers: long feathers when discussing birds, glitter wands for kings and queens, a twig for discussing trees, a flag for American history, etc.
2. A pair of **artist eyeglasses** may give the very young or somewhat shy child the confidence to describe the special colors or shapes or the subject matter that he/she sees. Children take turns wearing them while they make comments. Decorate cardboard eyeglasses or empty frames.
3. A **hand puppet** could initiate a conversation about a painting, with the puppet asking you questions and you "not knowing" the answers and asking a child to respond to the puppet. Many other improvisational situations with puppets can provide young children with a stimulating way to participate in the discussion.
4. Use a **toy microphone** to let children ask or respond to questions.
5. Bring along **scraps of textured materials** (satin, lace, burlap, wood, etc.) to use in discussing the simulated textures in the artworks. Also bring along a **real object** (fruit, beads, feather, flowers, musical instrument) that is in one of the paintings. Tell children to watch for these textures or objects.
6. You may want to **dress in special clothing and bring props** that are appropriate to the theme of the Portfolio. For instance, a clown's costume for Circus; cowboy hat and bandana for the Old West Portfolio; old-fashioned outfit for How People Dressed Long Ago, engineer's garb for Trains. Dress in the primary colors for Color Portfolio, different textures and patterns for Grade 4-A.
7. Use a **clear piece of vinyl** the same size as the reproduction, 22 x 28-inches. Then use a Vis a Vis water soluble marking pen to convey certain points. You may draw around all the round shapes, the directional lines, the perspective lines, all the places where the artist used red, the distorted shapes, etc. Wipe vinyl clean with damp paper towel and use again. See "Using Clear Vinyl" page for specific grade level examples.
8. Before the class sees the painting, cover it with clear vinyl sheet. Then tape a piece of white paper over it, cutting out an area such as the head of a figure. Then have several **students use markers to draw what they think is beneath the paper**. Remove the paper and vinyl to see the actual print.
9. Have children look quietly at a picture for a minute or so and **make up a good title for it**. This calls for description and interpretation. They should tell why they chose that name for it.
10. Write the **names of all the pictures** on the board. Let students make guesses as to which title goes with which reproduction.
11. Ask children to **imitate a pose, movement, or facial expression** that they see in one of the pictures. Have several students imitate a **group position**. Students may guess which picture is being imitated by the pose.
12. Ask children to choose **which person in a painting that they would like to be** and tell why. Or ask them to tell which painting they **would like to have created** and tell why.

13. Have the students **visually memorize** a picture for 20 seconds. They should each make up a question that they may ask of other students. Questions may relate to the subject matter, location of objects, position of figures, colors, shapes, lines, focal point, emotions felt, etc. Then turn the reproduction around and ask several students to ask questions to the other students. Or you may ask the class questions after they have memorized it.

14. **Start a story** about a print that contains figures or animals and have each student add on a part. Younger children may be tapped with the magic paintbrush when it is their turn. Have students tell what they think happened before and what might happen next. This requires the child to observe details and to use his or her imagination and feelings and to verbalize them. **For older students:** Divide class into several groups with 5 or 6 students in each group. Assign one student to be the recorder. Give a reproduction to each group and have each group begin a story about it. In three minutes they pass their reproduction and story to the second group who will add several sentences to the beginning lines. The third group of students complete the story and passes the story and print to the group who started the story. A recorder in the group then reads aloud the entire story that accompanies the picture.

15. Play a **telephone scenario**. An example of a scenario could be: You have just found a painting (one of the prints in the Portfolio) in your attic or in an antique shop, or you have just inherited it from an aunt or uncle. You wonder if it might be an important artwork, so you call a museum curator and describe it. The person with whom you are speaking can't see the picture, so you will describe its subject matter, colors, shapes, lines, focal point, etc., as well as its emotion or mood and artistic style. The person you are calling will respond with comments and questions.

16. Play the **detective-and-robber scenario**. You have just successfully bid on a painting at an art auction. As you are going home with your purchase, you are robbed. When you call the police, you are asked to describe the painting. Tell the detective its subject matter, colors, lines, focal point, etc., as well as its emotion, mood and artistic style.

17. Tell the students that they had a job as a **guard in an art museum**. One day they fell asleep and when they awakened, a painting had been stolen off the wall. They must call a policeman and describe the painting so that the officer can look for the thief and recover the painting.

18. Ask students to choose two pictures and tell what these **two pictures have in common: all the ways they are alike** (subject matter, position of figures, colors, lines, shapes, mood, emotion, brushwork, style of art — realism, abstract, expressionistic, fantasy.) Then have students tell how the **two artworks are different from each other**. Encourage unusual responses and fluency. Let students have enough time to go beyond immediate easy responses.

19. Ask students to enter a painting and **take a walk with their eyes**, telling what path their eyes follow and what lines, shapes, and colors directed them. This is an analysis that helps children find a focal point and understand how the artist organized the composition. Responses are individual.

20. Have students write or discuss what they think the person/s in a figure painting would write in his/her **journal or diary** that night. This calls for interpretive responses.

21. Let one student **interview** the person in the picture, and have another student stand behind the reproduction and answer questions. This calls for interpretive responses.

22. Ask a student to **pretend to be the artist**. You might bring along a small artist smock, hat, and palette for role-playing. Ask student to imagine preparing to paint the picture, where they went, who posed for it, what they wanted to succeed in doing, what they would change, add, or "erase", or would they leave the picture just as it is. You might ask them what they, as the artist, probably did first when they made the picture - reconstructing, thinking like an artist.

23. When the Portfolio includes landscapes, cityscapes, or seascapes, ask the students to imagine taking a trip to these places. Then ask them what they would **write an imaginary**

travel journal. What did they do there? How did they travel there? Who was there?

24. Students **imagine the artist alive today**. Where would they take him/her and what conversations they would have if they could spend one day with the artist. What questions would they ask? What would they like to show the artist in today's America? How do they think the artist would react? What would they most like to tell the artist?

25. Two students **imagine a conversation** that might occur if two artists from long ago could meet and talk with each other today. Would they argue? Upon what would they agree? Would they be surprised at anything? What themes or subjects would they paint about in today's world?

26. Play **tic-tac-toe** on the board. Divide the class in two teams, with a captain for each team. Prepare nine questions ahead of time to ask at the end of the Presentation. You may leave the reproductions on display or turn them to the wall. Let teams take turns answering, with the team captain placing an "X" or "O" for each correct answer.

27. At the close of your Presentation, let one student be a salesperson and have 30 seconds to **sell the painting** of his/her choice to the group. Sales pitch should be based on how the artist used the elements and principles of art, how the artist handled the medium, how the artist portrayed a strong mood, emotion, or told a story, or how the picture influenced artists who followed. It is advisable for Docent to model this activity before having students do it.

28. You are on a ship taking the paintings in this Portfolio to a museum in Paris for an art exhibit. The ship is sinking and after everyone is safely on the lifeboat you remember the valuable artworks, but there is **only room on the lifeboat for ONE painting**. Which one will you decide to save? Why did you make that decision? Base your reasons on things that were observed and discussed during the Presentation of the Portfolio.

29. Your aunt just died and **her will says you may choose one painting from her collection**. Give 3 reasons for your choice. OR: You can select any painting in the Portfolio as a **birthday gift** for a parent. Which would you choose? Give three reasons for your choice.

30. **"Can you find it?"** One student finds a detail in a painting, such as gold chain, an umbrella, etc., and asks the other students to find it.

31. Use several **"Art Cards"** from the Manual (descriptive phrases related to the elements and principles of art, technical qualities, emotional interpretation, or styles of art). Cut apart, mount on tag board and laminate. Select appropriate Art Cards for the Portfolio being used. Give each student a card. Tell them to place their card beside a print for which they feel it is most appropriate. Explain and defend their choices.

32. **Word Gymnastics**, write **an artist's vertically** on the board, one letter to a line. After Presentation, have students think of short phrases that relate to that artist and his/her work:

D - ancers on the diagonal

E - mphasized movement

G - raceful ballerinas

A - dmired Japanese prints

S - culpted dancers and horses

33. Have students write **haiku, cinquains, tankas, preposition poems and adjective poems** about artworks . (See directions in Manual.) Model this activity first by having students suggest lines while you write them on the board. Students may write individual poems or work in small groups.

Using Clear Vinyl with Reproductions

Be sure vinyl entirely covers the reproduction (22 x 28 inches) to avoid marking on the reproduction. Clear vinyl may be purchased from fabric stores. Attach it to the reproduction with plastic clips. Use a black Vis a Vis water-soluble marking pen. Use a damp paper towel to remove marks from vinyl. Then use a dry towel to dry the vinyl. Docent may use markers to emphasize certain points, direct children's attention to specific things, etc. Or Docent may allow children to use the marker. Here are a few examples of ways to use the vinyl. Docents will discover other ways to emphasize and illustrate different points in their presentations.

Grade K-A: Artists Paint Houses. **Outline different shapes of windows, doors, arches. Mark items that create balance in Pippin's picture.**

Grade K-B: Artists Portray Animals. **Outline mandrill's contour to show camouflage techniques.**

Grade K-D: Artist Paint Portraits. **Trace oval contour in realistic faces; round shape in Klee's.**

Grade 1-A: Artists Paint People at Play. **Mark angles of arms and legs that show movement.**

Grade 1-D: Artists Paint the Circus. **Mark all the triangles in Moillet's painting.**

Grade 1-H: Artists Paint Flowers and Plants. **Mark the different sizes and shapes of leaves in Rousseau's painting, and then show how they are repeated to create patterns.**

Grade 2-A: Artists Paint Winter and Summer. **Start at top of pole on middle right of Kirchner's painting and trace direction your eyes follow around the composition, noting yellows.**

Grade 2-B: Artists Paint Bridges and Seashore. **Trace structure in Hiroshige's bridge.**

Grade 2-D: Artists Use Line. **Mark the black stained glass type of lines in Rouault's painting.**

Grade 3-B: Artists Paint Children. **Mark the places where Velasquez repeated orange**

Grade 3-C: **Artists Paint Landscapes. Choose any painting and mark foreground, middleground, and background.**

Grade 3-D: Artists Paint Their Feelings. **Mark all the shapes and lines that direct your attention to focal points in Lee-Smith's painting.**

Grade 4-A: Artists Use Texture and Pattern. **Mark the patterns in the Matisse painting.**

Grade 4-B: Artists Paint Celebrations and Parades. **Mark all the places the artist used red to create unity in Bruegel's "Wedding Dance".**

Grade 4-F: Artists Paint Fantasy and Imagination. **Use the marker to reveal the contours of the hidden lamb in Marc's work.**

Grade 5-F: Women Artists. **Mark the negative spaces in Valadon's painting,**

Grade 5-G: Artists Depict Space. **Find the vanishing point in van Gogh's bedroom by marking the lines that recede to the lower part of the back window.**

Grade 5-H: Cubism and Surrealism. **Show how Braque treated shadow shapes and shapes that overlapped the edge of the table.**

Grade 6-B: Artists Paint Sports and Games. **Show how diagonal lines create action.**

Grade 6-A: Art of the Italian Renaissance. **Show how Botticelli used perspective to direct attention to mother and child.**

Grade 6-G: Art in No Europe: 15-17th C. **Show how floor tiles create depth.**

Composing Poems Based on Artworks

These short Japanese poems create a word picture and mood. Viewers may express their responses to what they see, feel, and know about an artwork.

1. A **haiku** (*high-koo*) is made up of 3 lines. Here are 2 examples:

"Bedroom at Arles," Vincent van Gogh

See Van Gogh's bedroom

Blue walls, two chairs and table

Gone now, dear Vincent. Steady now, sway, stop.

Title of Painting _____ Artist _____

Line 1.(5 syllables) _____

Line 2.(7 syllables) _____

Line 3.(5 syllables) _____

"Acrobat on a Ball," Pablo Picasso

Balanced acrobat

Teeters on ball, sandy beach

2. A **tanka** (*tahng kah*) is made up of 5 lines. Here is an example:

"Surprised! Storm in the Forest" by Henri Rousseau

White lightning flashes

Winds blow through the trees and grass

The tiger crouches

See the storm in the forest!

Henri Rousseau, were you there?

Title of Painting _____ Artist _____

1. (5 syllables) _____

2. (7 syllables) _____

3. (5 syllables) _____

4. (7 syllables) _____

5. (7 syllables) _____

3. A **cinquain** (*sin-cane*) is made up of 5 lines. Here are 2 examples.

"Sinbad the Sailor," Paul Klee

Sinbad

Traveling sailor

Bucking bronco

Spearing, thrusting, killing Snorting, twisting, pounding

Fierce monsters from deep dark waters

Seaman.

"Turn Him Loose, Bill," F. Remington

Cowboy

Brawny brute and brave frontiersman

Tough guy.

Line 1. (2 syllables) State the subject with one word (usually a noun)

Line 2. (4 syllables) Describe subject with 2 words (noun + adjective or 2 adjectives)

Line 3. (6 syllables) Describe the subject's action with three verbs ending in "ing"

Line 4. (8 syllables) Express an emotion about the subject

Line 5. (2 syllables) Restate the subject with a single word, and possibly an adjective

Title of Painting _____ Artist _____

Line 1. _____

Line 2. _____

Line 3. _____

Line 4. _____

Line 5. _____

Preposition Poems

A preposition poem may be developed as a group activity or as an individual project. Choose a reproduction and have students suggest one-line phrases, each beginning with a preposition such as: *in, at, to, on, of, over, with, for, beside, under, above, below, behind*, etc. Phrases should relate to what is seen in the artwork. Have students make up five or six phrases and then close the poem with a final line, that may or may not begin with a preposition, that completes the thoughts in the poem.

Here is an example of a preposition poem.

"American Gothic" by Grant Wood

With pitchfork
In hand
Beside a woman
With a cameo
On her dress
In front
Of a Victorian house
Beneath a pale blue sky
Stands a farmer
In overalls.

Adjective Poems

Adjectives are words that describe nouns. An adjective poem may be developed as a group activity or as an individual project. Choose a reproduction and have students suggest short phrases that begin with different adjectives. Write them on the board. The final line need not be an adjective phrase. Here is an example of an adjective poem.

"Starry Night" by Vincent van Gogh

Swirling brushstrokes
Thick paint
Spiraling stars
Glowing moon
Restless sky
Bright blue and yellow colors
Rolling hills
The village sleeps.

Responding to Artworks – in a Nutshell

LOOKING AT ART

Description: What do you see? Subject matter, details, placement of objects, pose of figures. Is it a landscape, still life or portrait? Is it a drawing, etching, painting, sculpture, etc? What was artist's viewpoint? Note technical properties of medium. Identify the elements of art.

Analysis: How is the artwork organized? How did the artist use the principles of art to arrange the elements of art, giving the artwork its form, meaning, and expression. Formal analysis discovers how the composition works.

Interpretation: What feelings, emotions, and moods are evoked? Response is personal. We consider our memories, values, and experiences. What in the subject matter, formal and technical properties causes our response? Mood and meaning communicated may evoke happy, sad, frightening, patriotic, hostile, tragic, pleasant, humorous, or religious, responses.

Judgment: We decide on the artistic merit in an artwork in relation to the Aesthetic Qualities found in the four Styles of Art, evaluating realistic works on their basis of success as a representational artworks, abstract works on the basis of their formal qualities, etc. We state that the artwork is "successful because..." Judgment is different from stating one's personal preference.

LEARNING ABOUT ART

Description: Name of artwork and artist; artist's birth/death dates; when and where it was created; correct pronunciation of artist's name; size of original artwork; medium used; pertinent biographical information.

Analysis: Compare and contrast the artwork with other works (by the same artist or other artists) to determine its style and what is unique and important about it. Identify similarities and differences in how artist used the elements and principles of art.

Interpretation: How artist was influenced by events in the world around him or her. We consider symbolic content. We note the artwork's historical context and meaning. We ask why the artist created it and for what audience. What was the artist's personality like and how did this influence his or her artwork? What artists or artworks were important influences on this artist's work?

Judgment: Evaluation of the factors related to the artwork's importance and its place in the history of art. We consider the artist's style and technical innovations, compositional originality, new subject matter or variations of meanings for previously depicted subjects, influences on other artists, and recognition during lifetime and later.

STYLES OF ART/AESTHETIC QUALITIES (THESE MAY OVERLAP)

1. **Realism:** Artist represented real subjects that remind us of the natural world.
2. **Abstraction/formalism:** Artist shows visual organization of elements and principles of art - may or may not show objects or recognizable images.
3. **Expressionism/emotionalism:** Artist shows vivid communication of mood, feeling, message; often accomplished by unrealistic colors, and distortion.
4. **Fantasy/surrealism:** Artist communicates dreams, subconscious, fantasy, imagination. Images are often quite real but seen in unusual relationships.

Design Exploring the Elements & Principles

Elements of Design

A design is a visual plan you can use to create your 4-H project. Everything you can see has a design. When you describe something you see, you use words that tell about the lines, shapes, colors, textures, and spaces. Line, shape, color, texture, and space are the basic elements of design.

The elements of design are important to everyone who works in textiles and clothing, home interiors, woodworking, photography, landscaping, architecture, foods, and the visual arts. If you understand the design elements, you will be more successful with your 4-H projects.

Line

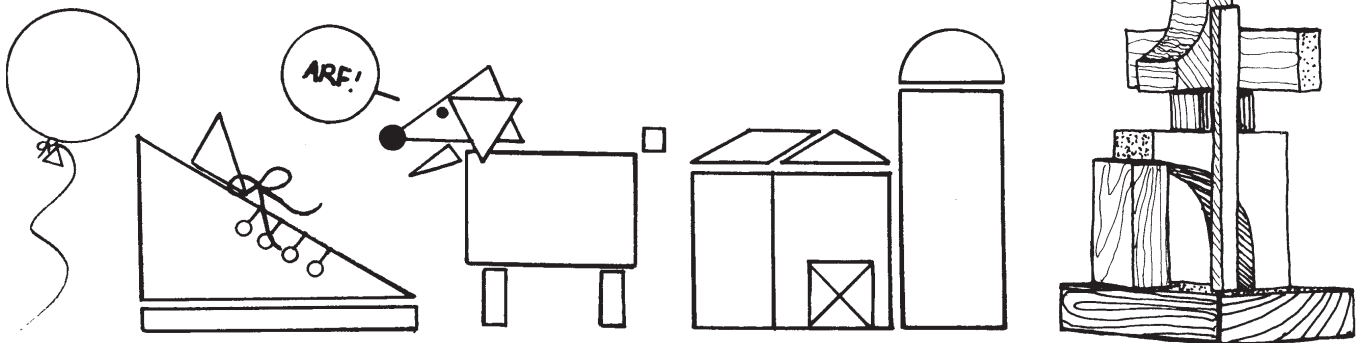
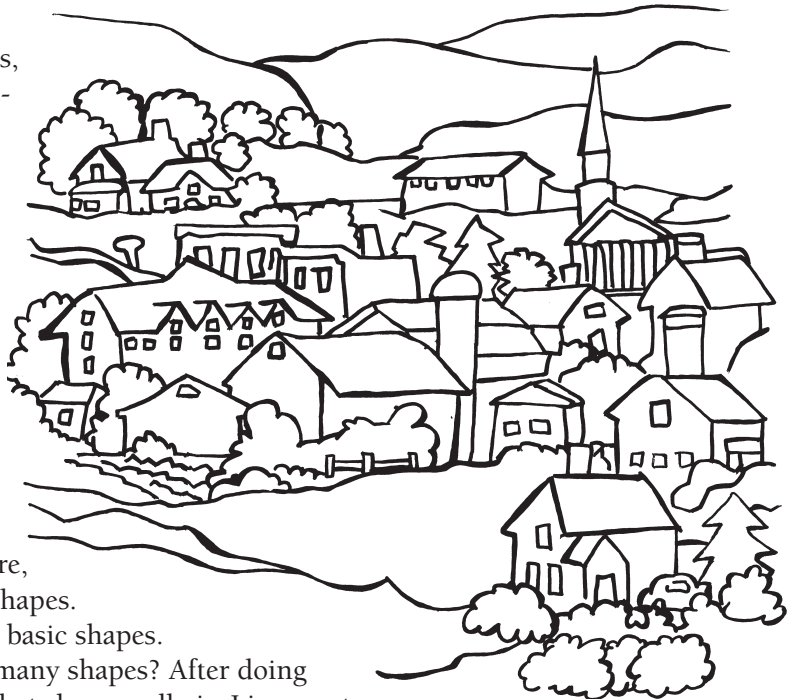
Lines can be horizontal, vertical, dotted, zig-zag, curved, straight, diagonal, bold, or fine. Lines can show direction, lead the eye, outline an object, divide a space, and communicate a feeling or emotion.

Shape

Shapes are made by connecting lines. Circle, square, triangle, and freeform are words used to identify shapes.

Look at the objects around you and describe their basic shapes.

Are they one shape, or are they a combination of many shapes? After doing this several times, you will begin to understand what shape really is. Line creates two dimensional or flat shapes. When shapes are three dimensional, we call them forms. A circle is a shape; a ball is a form. A square is a shape; a cube is a form. A drawing is a flat shape; a sculpture is a three-dimensional form.

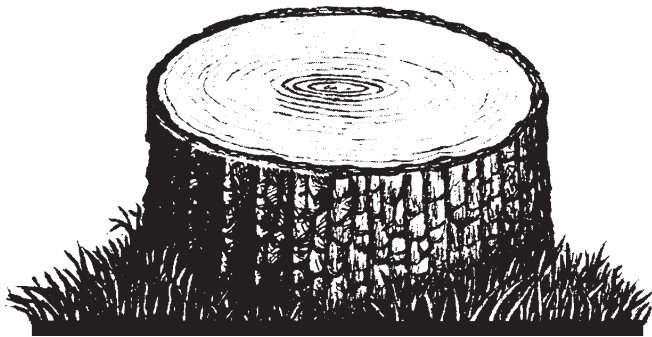


Color

Color is described with the words hue, value, and intensity. Hue refers to the name of the color—red or blue, for example. Value tells the lightness or darkness of a hue. Intensity refers to the brightness or dullness of a hue. You can use a color wheel and learn how colors work together in the publication, 4H-633, *Color*.

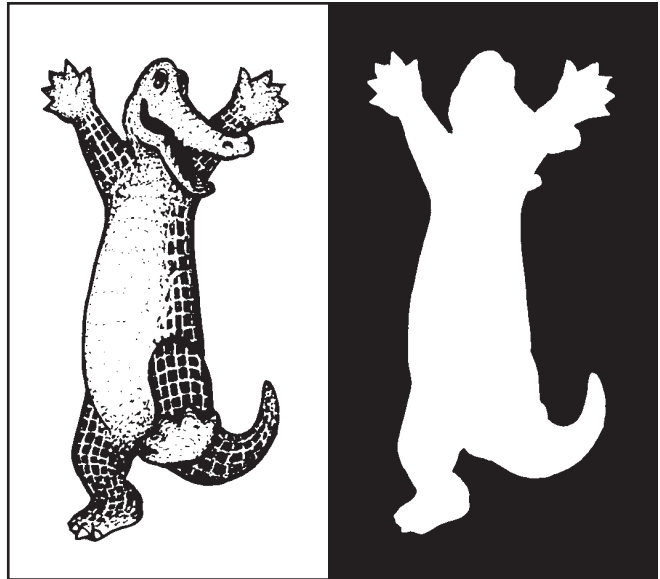
Texture

Texture is the surface quality of an item. It's how something feels when touched, or looks like it would feel if touched. Sandpaper is rough. Velvet is smooth. A drawing of a tree stump could show rough outer bark and a smooth inner surface. Search for ways to add texture to your projects. Texture adds variety and interest.



Space

Space refers to the area that a shape or form occupies. It also refers to the background against which we see the shape or form. Space can be defined as positive and negative. The positive space of a design is the filled space in the design—often it is the shapes that make up the design. Negative space is the background. The negative space in design is as important as the positive area.



Principles of Design

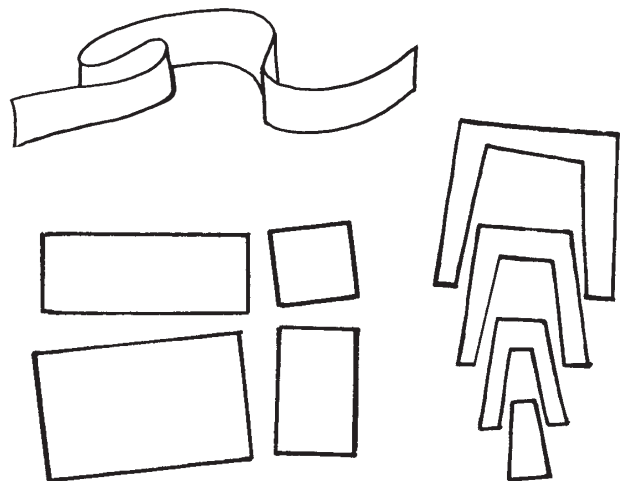
Some combinations of design elements (line, shape, color, texture, and space) work better than others. Here are some guidelines to help you understand why some combinations work and others do not work as well. These guidelines—**rhythm**, **proportion**, **emphasis**, **balance**, and **unity**—are the principles of design.

Rhythm

You have felt rhythm in music. Rhythm is also a part of things you see. It allows the eye to move from one part of a design to another part.

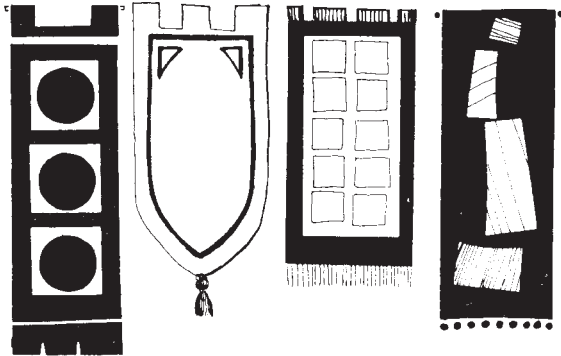
Rhythm can be created by:

- Repeating a color, shape, texture, line, or space when designing.
- Varying the size of objects, shapes, or lines in sequence (small to large).
- Using a progression of colors from tints to shades (light blue to dark blue).
- Shifting from one hue to a neighboring hue (yellow to yellow-orange to orange to red-orange to red).



Proportion

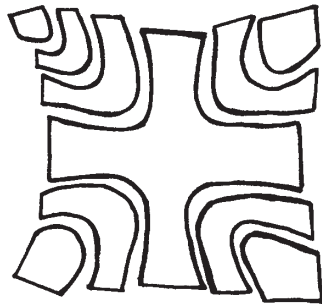
Proportion refers to the relationship between one part of a design and another part or to the whole design. It is a comparison of sizes, shapes, and quantities. For example, the relationship between the vertical and horizontal measurements of a wall hanging may be pleasing because the unequal lengths produce an interesting contrast.



Emphasis

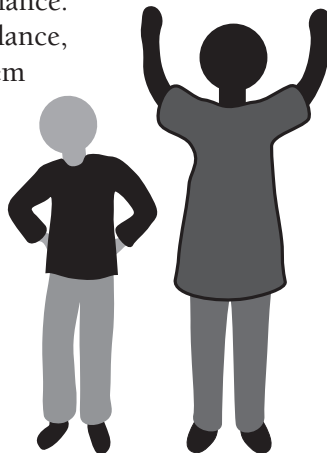
Every design needs an accent—a point of interest. Emphasis is the quality that draws your attention to a certain part of a design first. There are several ways to create emphasis:

- Use a contrasting color.
- Use a different or unusual line.
- Make a shape very large or very small.
- Use a different shape.
- Use plain background space.

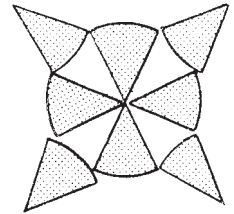


Balance

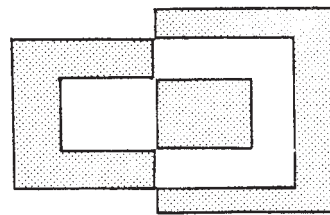
Balance gives a feeling of stability. There are three types of balance. **Symmetrical**, or formal balance, is the simplest kind. An item that is symmetrically balanced is the same on both sides. Our bodies are an example of formal balance. If you draw an imaginary line from your head to your toes dividing your body in half, you will be pretty much the same on both sides.



Designs that have a **radial balance** have a center point. A tire, pizza, and a daisy flower are all examples of design with radial balance. When you look through a kaleidoscope, everything you see has a radial balance.



Asymmetrical balance creates a feeling of equal weight on both sides, even though the sides do not look the same. Asymmetrical designs also are called informal designs because they suggest



movement and spontaneity. Asymmetrical balance is the hardest type of balance to achieve and often takes experimenting or moving elements around until balance is achieved.

Unity

When things look right together, you have created unity or harmony. Lines and shapes that repeat each other show unity (curved lines with curved shapes). Colors that have a common hue are harmonious. Textures that have a similar feel add to unity. But too much uniformity sometimes can be boring. At the same time, too much variety destroys unity.

Honesty of Design

Honesty of design refers to three specific areas—media, form, and function.

You are being honest with a medium when you are familiar with that medium, use it to its best advantage, and avoid making it look like something else. Clay should not be glazed to look like wood, and wood should not be painted to look like clay bricks. Honesty related to form and function means that parts of a design should work in ways they were intended. Doors on woodworking projects should not be fake; they should open. A flower pot should be designed to complement the flowers and not draw more attention to the pot.

Ideas and Inspirations

Where do you get your ideas? Just as you do not copy from the encyclopedia when you write a term paper or from another person's paper when you take a test, you should never copy another person's design. You are what makes your designs special! Inspiration or sources for designs may come from poetry, music, nature, and your own photographs and sketches. Let these inspirations be springboards for your imagination.

Evaluating Design

Evaluating your designs and those of others can help you improve your understanding about design.

You can get help in evaluating your work from many people, among them your parents, other 4-H'ers, leaders, teachers, and fair judges. There is seldom only one way to improve a design, so don't be surprised if different people have different ideas on how you might change your work. In the end, the decision is yours. Becoming a good designer takes practice. The more you talk about and play with the elements and principles of design, the easier it will be to use them effectively.

Here are some questions to ask yourself about your designs.

1. Where did you get the idea for your design?
2. Describe one of the design elements. How did you use it?
3. What do you like about the way your design looks?
4. What might you change another time?
5. Is your design honest in media, form, and function?

Additional Resources

These additional resources are available from your ISU Extension county office:

Color, 4H 633

Selecting Quality Crafts, PM 962

Written by JaneAnn Stout, former ISU Extension art and design specialist. Edited by Carol Ouverson, communication specialist.

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University Extension

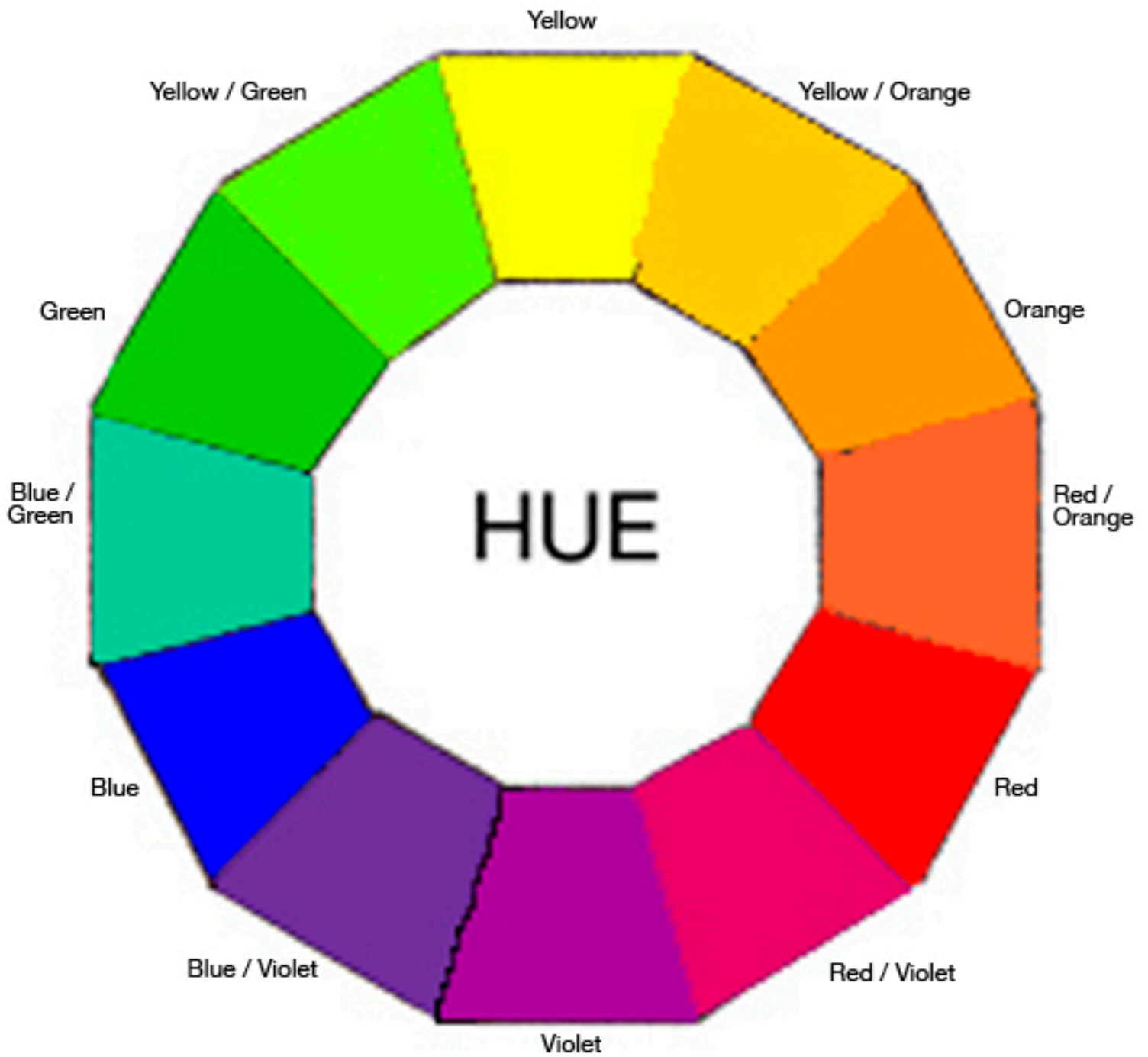


... and justice for all

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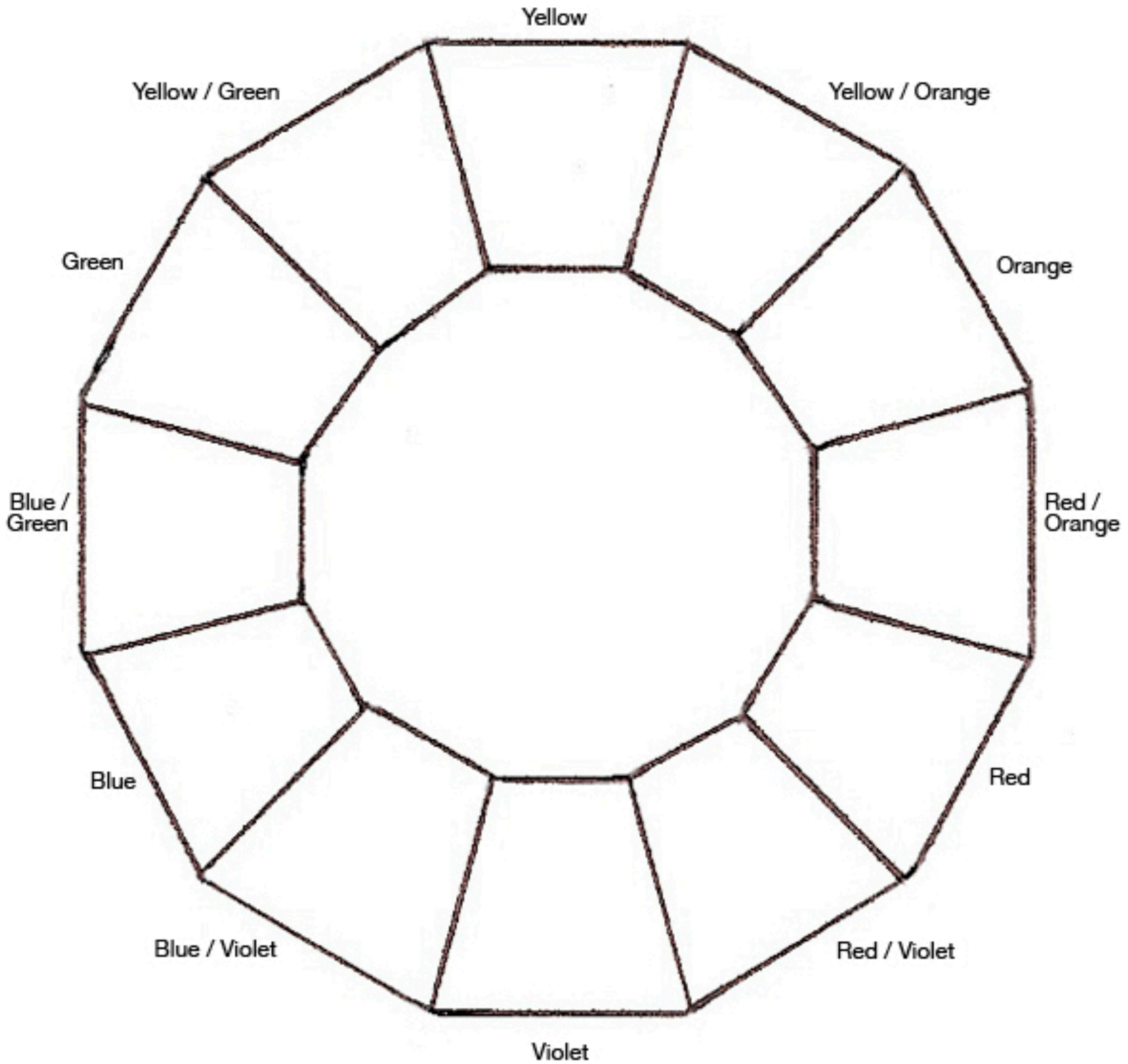
Issued in furtherance of Cooperative Extension work, Acts of May 8 and June 30, 1914, in cooperation with the U.S. Department of Agriculture. Jack M. Payne, director, Cooperative Extension Service, Iowa State University of Science and Technology, Ames, Iowa.

Reference Color Wheel for Hues



Use this Basic Color Wheel as a handy reference of Hues

Blank Color Wheel



Use this Blank Color Wheel to experiment with
Color Schemes and Paint Mixtures