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ABSTRACT

Intended to clarify the elements and principles of design as stated in the "Curriculum Guide for Art in the Secondary Schools," this illustrated supplement presents 15 design units with step-by-step instructions for clarifying design problems and providing solutions. Each unit is presented in three stages, each of which is a complete lesson in design. Materials and tools necessary for lesson preparation, motivation ideas, and exploration activities are given for each stage. In addition, each unit provides application suggestions for using the completed work, evaluation objectives, and ideas for expanding upon the lesson. Units include lessons on batik; enameling; resist printmaking; relief printmaking with felt pen, India ink, charcoal, crayon, cut paper, linoleum or wood blocks; relief printmaking with paper, string, and wood strips; stitchery; hooking; weaving; constructing; modeling; slab sculpture; casting; mosaics; drawing; and painting. Black and white boldface illustrations accompany each lesson. (LH)

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design solutions

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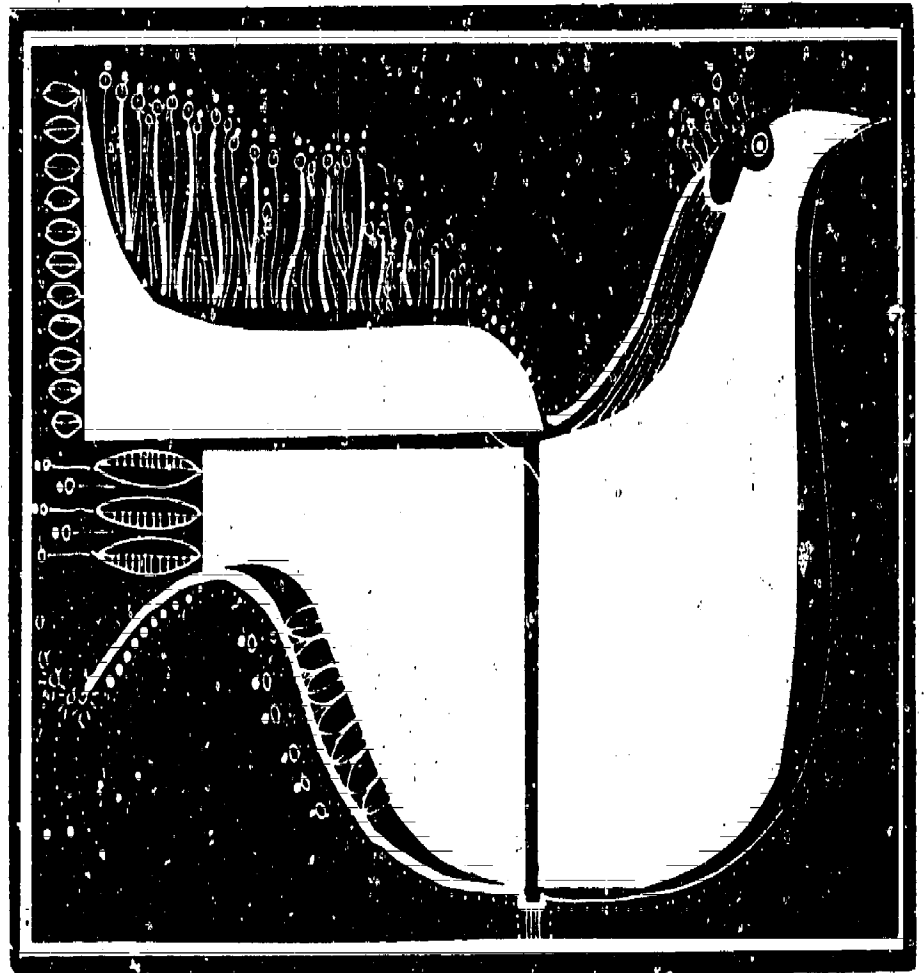
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SUPPLEMENT TO THE CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS

FIELD TEST



BOARD OF EDUCATION - CITY OF CHICAGO

50 015 715

FIELD TEST

SUPPLEMENT TO THE CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS

JOSEPH P. HANNON, GENERAL SUPERINTENDENT OF SCHOOLS

BOARD OF EDUCATION CITY OF CHICAGO

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preface

The art program in the Chicago public schools provides opportunity for every student under the guidance of his teacher to find means for expression and development of visual communication. The importance of active involvement with art for every student is emphasized in our program of general education. Art experiences help develop in the student one of the most important attributes he may possess in life--the ability to search for and create new concepts. Developing this facet of his perception requires guidance by the teacher and practice by the student in the process.

The program of education in art in the Chicago public schools begins in kindergarten and continues through the one year of required art in high school. The program is further enriched as students in all high schools who have the interest, aptitude, and ability are given the opportunity to elect one to three years of additional education in art.

Part of the role of education in a democracy is to develop the capacity for independent thought and action. Teachers help children and youth establish the habits of creativity as a part of everyday life. It is hoped that this guide will serve both the teacher and the administrator in clarifying and translating the intangibles of creative expression into concrete learning experiences.

acknowledgment

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Grateful acknowledgment is made to the following for their efforts in the preparation of this material and the art work in this publication:

Robert J. Johnson, Teacher, Chicago Vocational High School
Bonnie Kondor, Teacher, Clemente High School

How to use the guide

Design is defined as an orderly arrangement of ideas stressing control and organization. In the study of art, design is paramount to any other part of art learning. It is the intent of this illustrated Supplement to clarify the elements and principles of design stated in the Curriculum Guide for Art in the Secondary Schools.

There are fifteen units in the Supplement to the Curriculum Guide for Art in the Secondary Schools. These units correspond to the fifteen units in the Curriculum Guide. Each unit is presented in three stages, each of which is a complete design problem. Each design solution includes step-by-step instruction to simplify or clarify the design problem and recommendation of its suitability to other materials.

Stage One:

States the first design problem with its translation into certain given media.

Stage Two:

It is the same as Stage One but uses the intermediate design problem.

Stage Three:

Is the stage during which the design problem is actually being worked out in the art process.

The design problem solutions are not presented in a sequential order. However, all of the fifteen problems should be included in the year of required art.

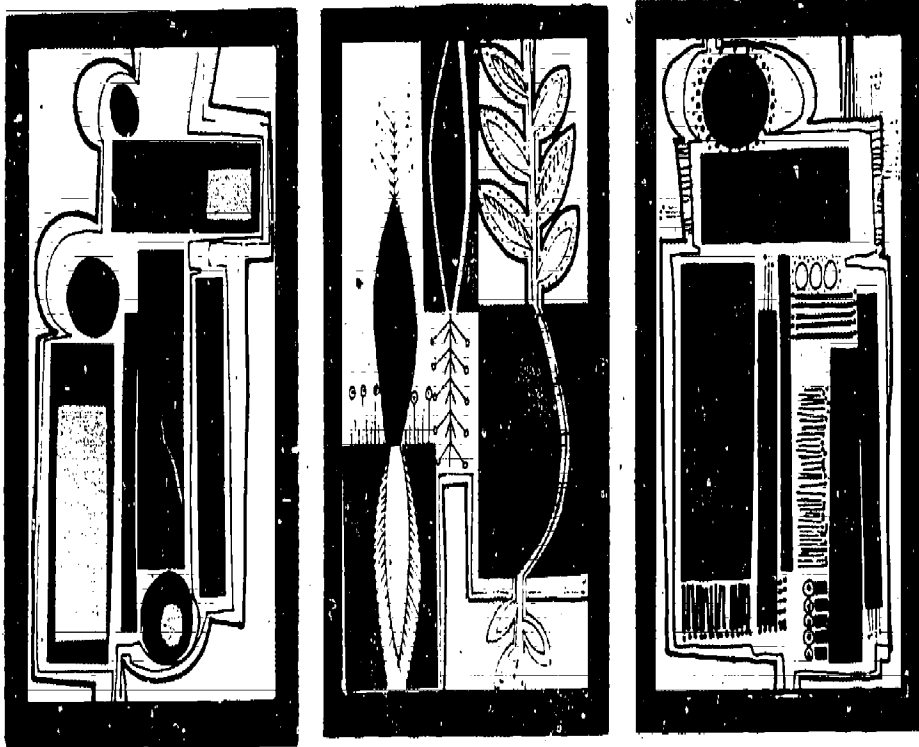
There are sixteen posters which are designed as a visual teaching aid to reinforce the Supplement. The principles selected for these posters are emphasis, unity, variety, repetition, contrast, rhythm, and balance. The elements selected are line, shape, form, texture, color, mass, and movement.

The posters and illustrated Supplement may be used effectively in any number of ways, and the design solutions presented here are intended only as a point of departure for individual imagination.

It cannot be too strongly emphasized that the design solutions are only a beginning. Individual needs should be the guide to effective use.

design

solution

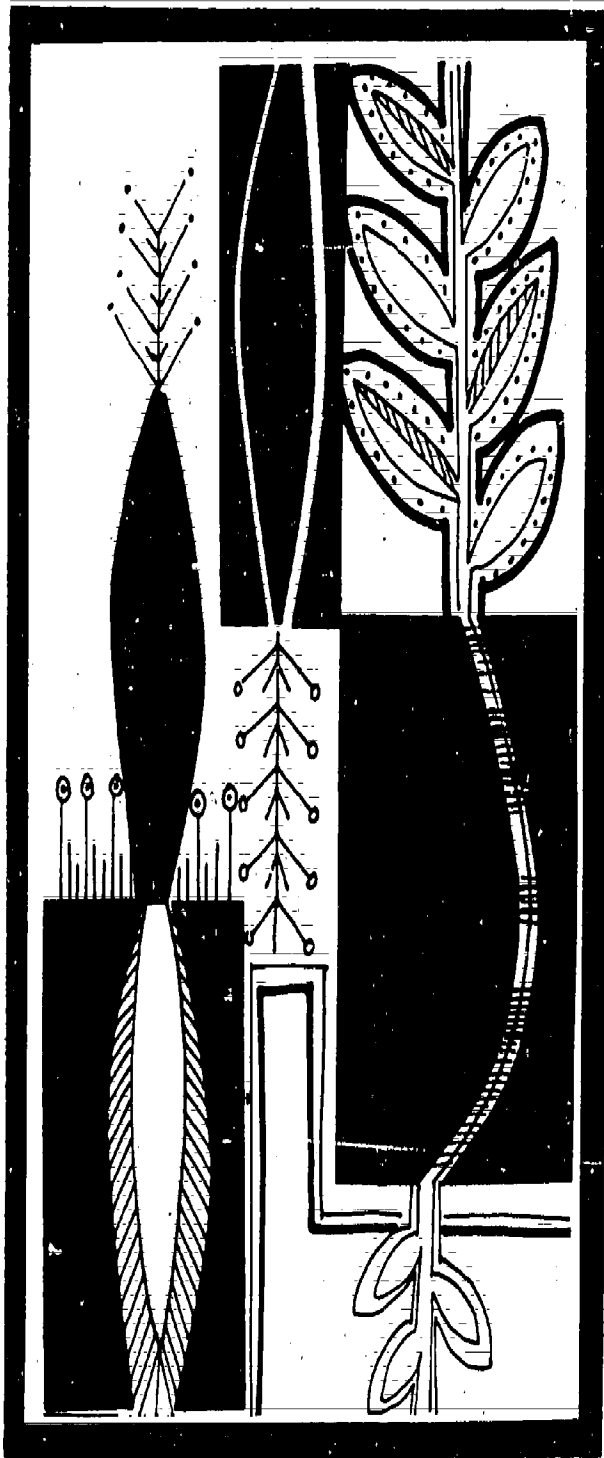


batik

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 1.

design

solution



stage one

Motivation:

Interpret a nature subject in line or combination of line and shape.

Step A: Select and cut three rectangles of varying sizes.

Step B: Cut nature form into each rectangle and arrange on paper.

Step C: Embellish with line and dots.

Other materials recommended for this design approach:

Hooking
Stitchery
Metal tooling
Relief sculpture
Banners

batik

De... problems through tempera, crayon, and wax resist.

ERIC
Full Text Provided by ERIC

13

3

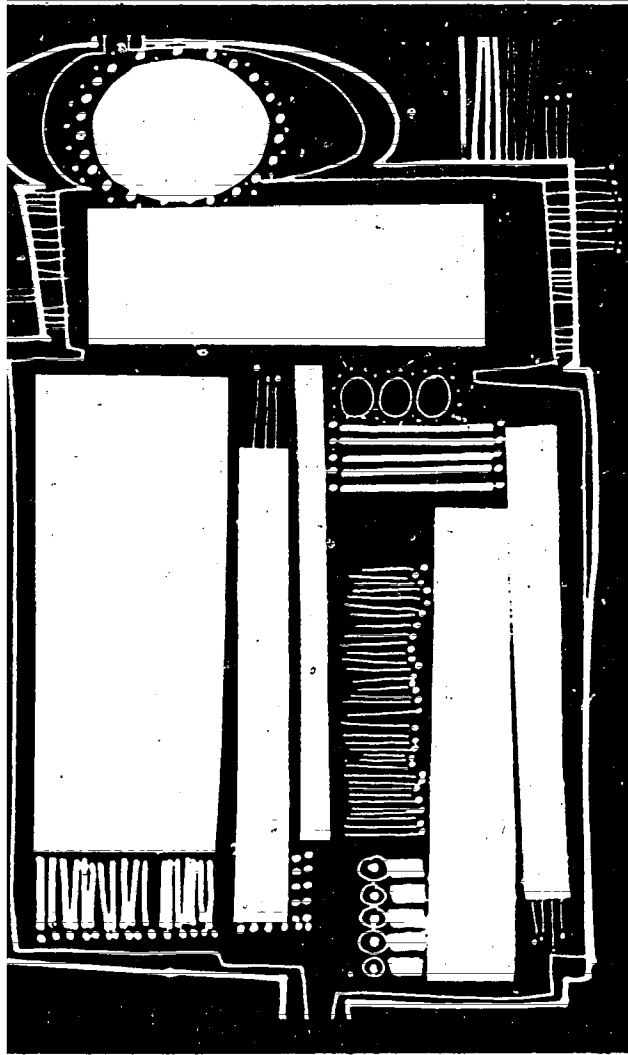
14

batik

4 Design pro

15

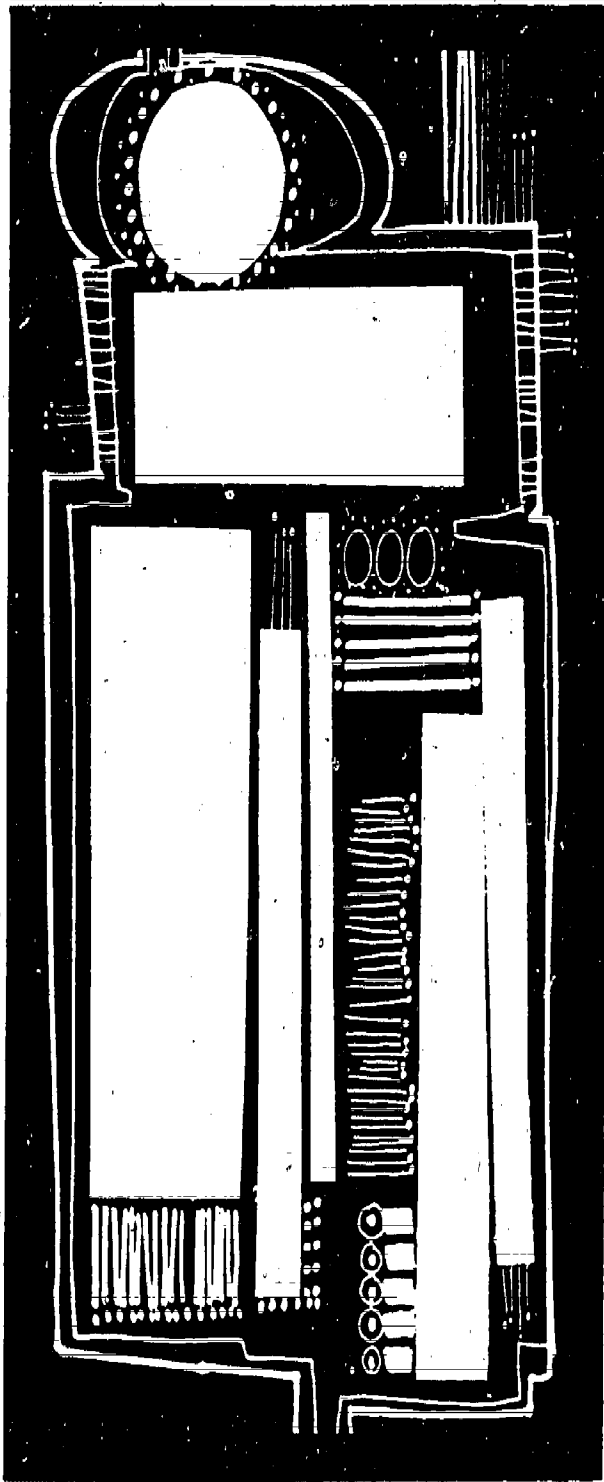
design



through tempera, crayon, and wax

design

solution



stage two

Motivation:

Choose two geometric shapes in varying sizes.

Step A: Select two rectangles and one circle.

Step B: Make four vertical cuts in one of the rectangles and arrange on paper.

Step C: Embellish with line, circles, and dots.

Other materials recommended for this design approach:

Hooking
Stitchery
Metal tooling
Relief sculpture
Banners

16

batik

ERIC Full Text Provided by ERIC ign problems through tempera, crayon, and wax resist.

design

solution

stage three

Motivation:

Choose two geometric shapes in varying sizes.

Organize by overlapping, juxtaposition, or movement to form a unified design.

Step A: Select two rectangles and three circles of varying sizes.

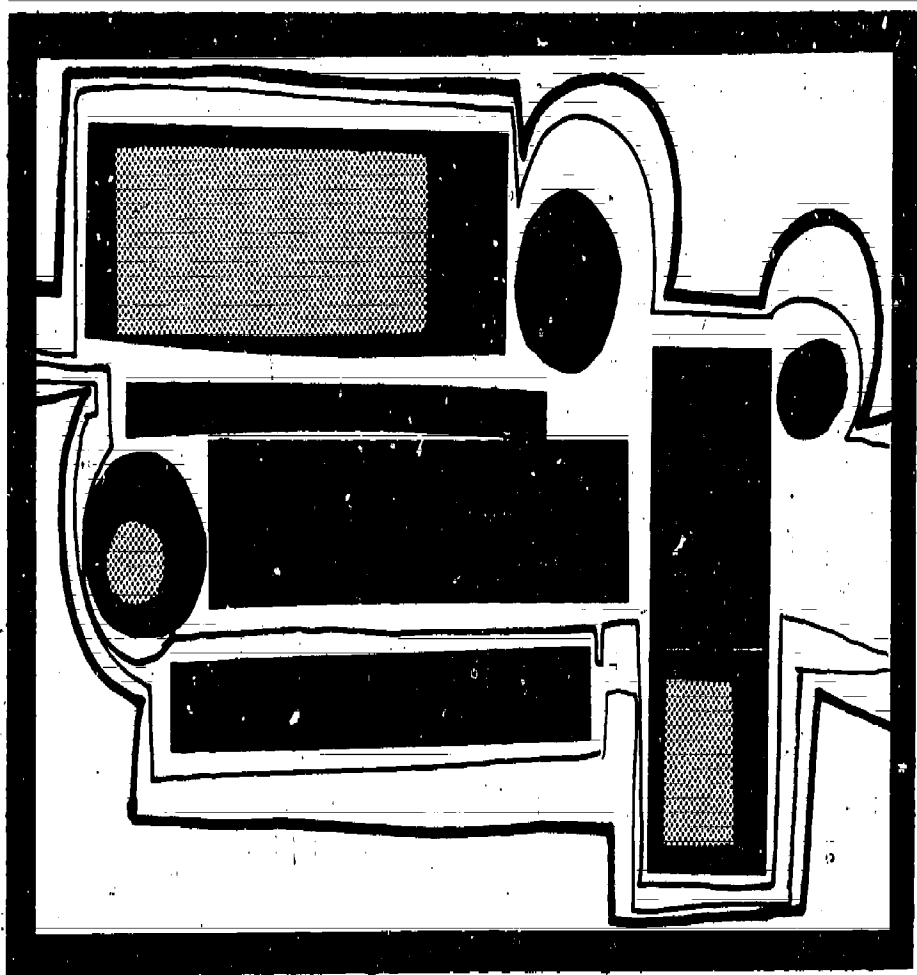
Step B: Fragment one of the two rectangles and arrange.

Step C: Add grey value; add one small circle and two small rectangles.

Step D: Add lines, moving from top to bottom, around the shapes (two on the right and three on the left of composition).

Other materials recommended for this design approach:

Hooking
Stitchery
Metal tooling
Relief sculpture
Banners

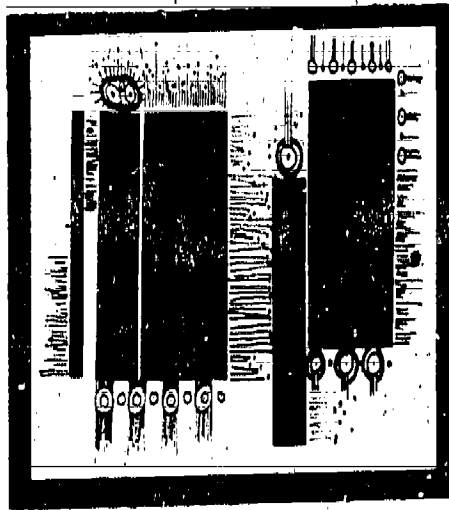
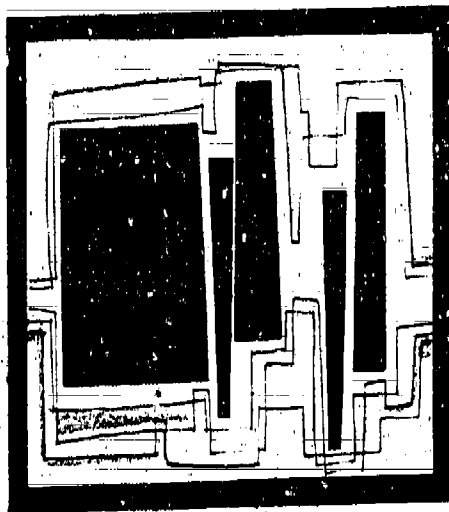
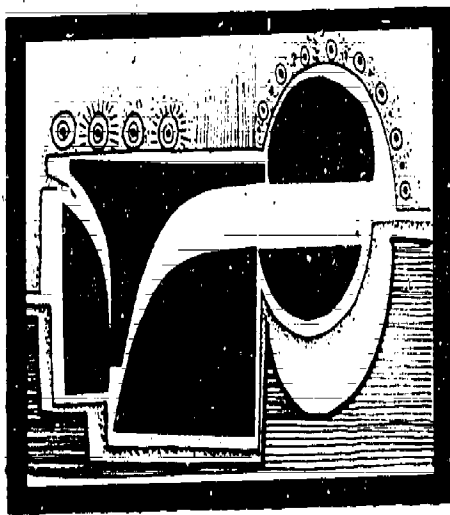


batik

ERIC problems through tempera, crayon, and wax resist.

enameling

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 2.



stage one

Motivation:

Choose two geometric shapes from the immediate environment. Arrange the shapes, designed in line and mass, with variation in size. Retain original character of the object used.

Step A: Using a circle and a rectangle, fragment each into two or three parts:

Step B: Arrange on paper, creating a vertical movement.

Step C: Add lines to outline the shapes: two on one side and one on the other side of the shapes.

Step D: Embellish with lines, dots, and circles.

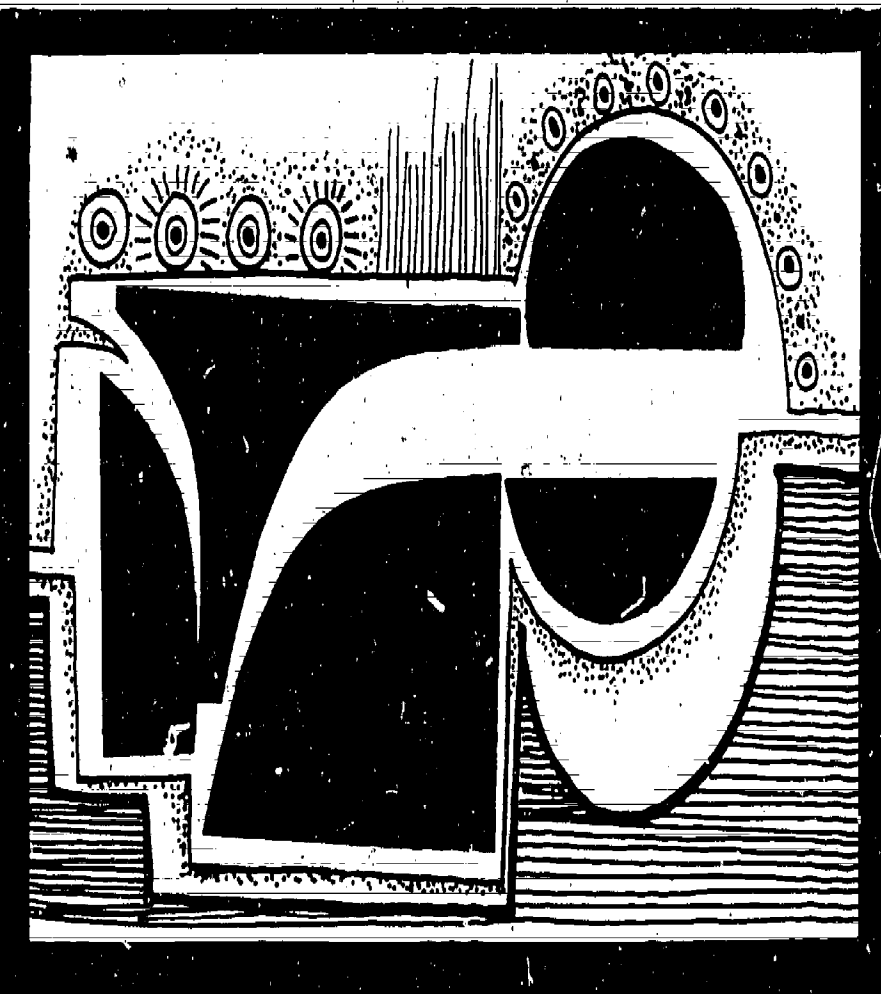
Other materials recommended for this design approach:

Hooking

Batik

Metal tooling

Banners



enameling

Design problems through colored tissue, transparent watercolor or lacquers, and vitreous enamel.

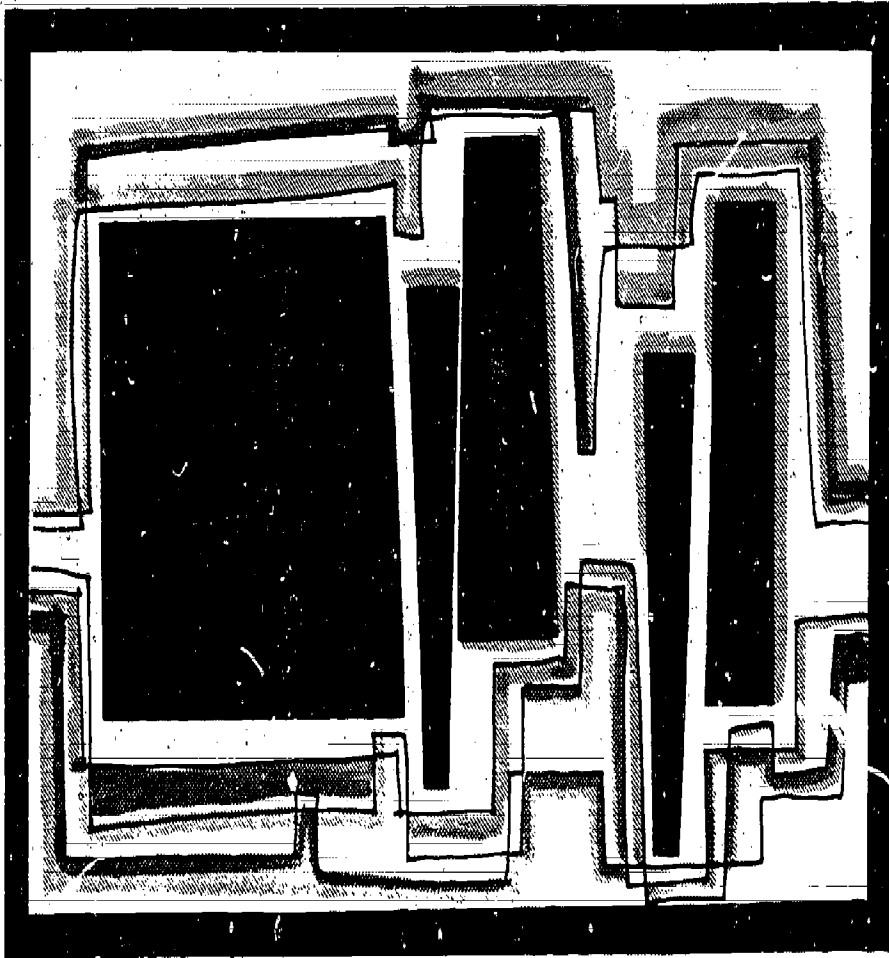
design

solution

stage two

Motivation:

Combine a variety of sizes of one geometric shape into a balanced arrangement.



Step A: Begin with one rectangle. Fragment the rectangle into five unequal parts.

Step B: Add overlapping lines to create a vertical or horizontal movement around the shapes.

Step C: Shading may be added.

Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Banners

enameling

Design problems through colored tissue, transparent colors or lacquers, and vitreous enamel.

design

solution

stage three

Motivation:

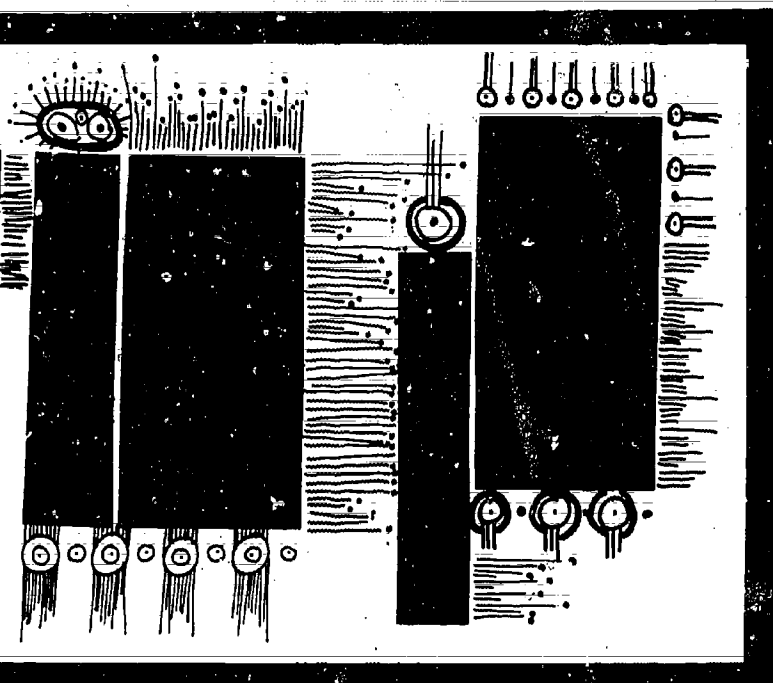
Repeat the geometric design of the background with a line or shape arrangement. Use one large shape or a group of small ones to achieve a balanced design.

Step A: Begin with one rectangle. Fragment the rectangle into five unequal parts.

Step B: Embellish with rows of circles, dots, and lines.

Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Banners



Embellishing

problems through colored tissue, transparent
inks or lacquers, and vitreous enamel.

design

solution

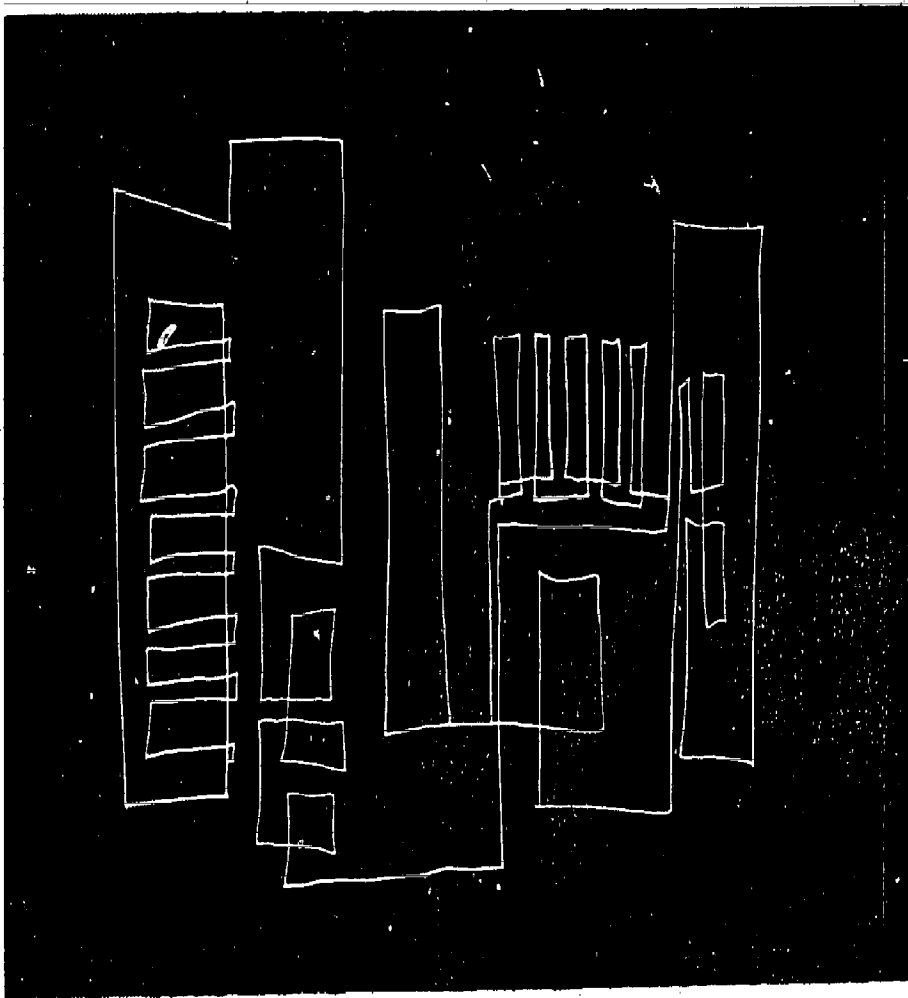
stage two

Motivation:

Organize rectangles and rectilinears in juxtaposition.

Step A: Do a continuous line design with a rectilinear quality.

Step B: Vary the size of the rectangles to form a pleasing balance.



resist printmaking

12 ERIC Full Text Provided by ERIC problems through cut paper, pencil, crayon, stencil, block-out, silk screen.

design

solution

stage one

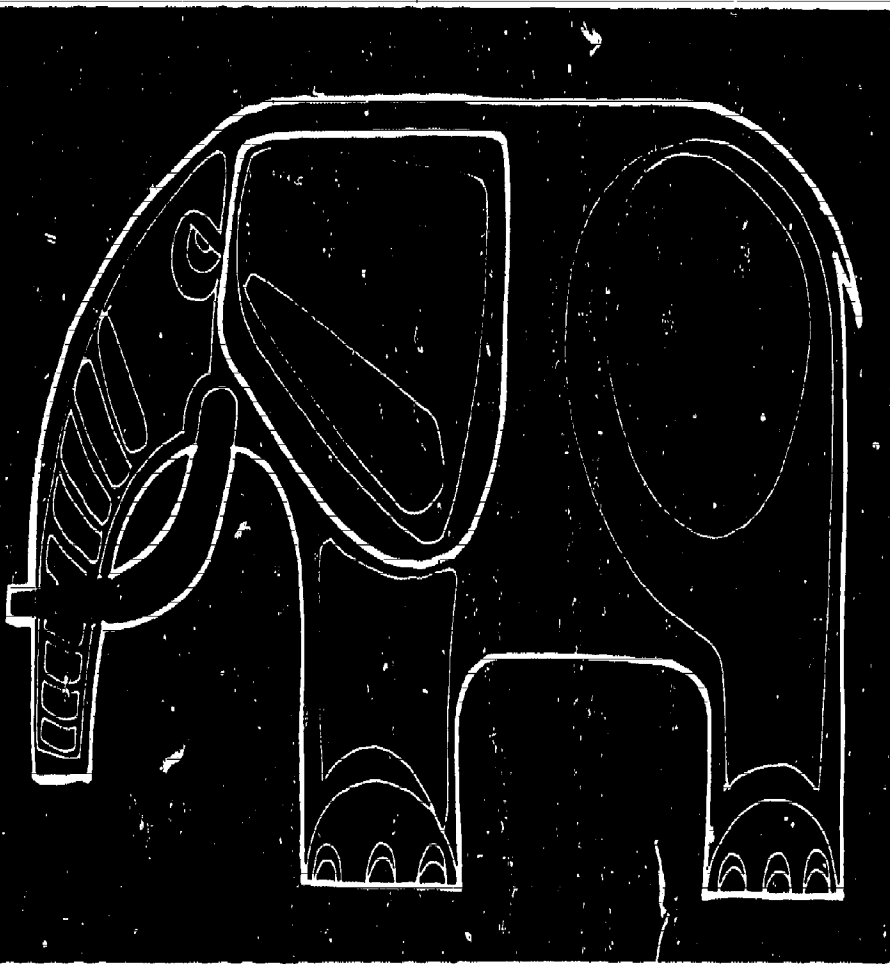
Motivation:

Select an animal form,
using photographs.

Interpret animal form
in line.

Step A: Interpret an
animal form in
outline.

Step B: Using line, create
shape upon shape
to embellish the
interior area of
the form.

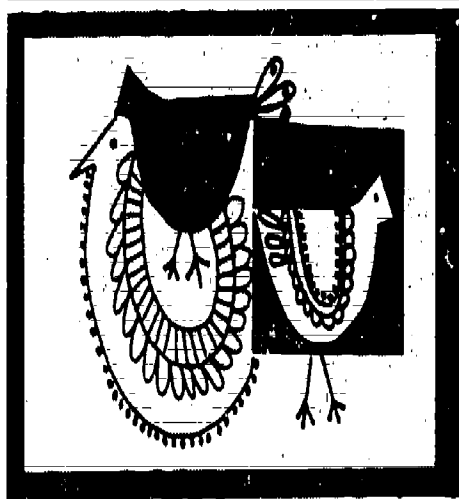
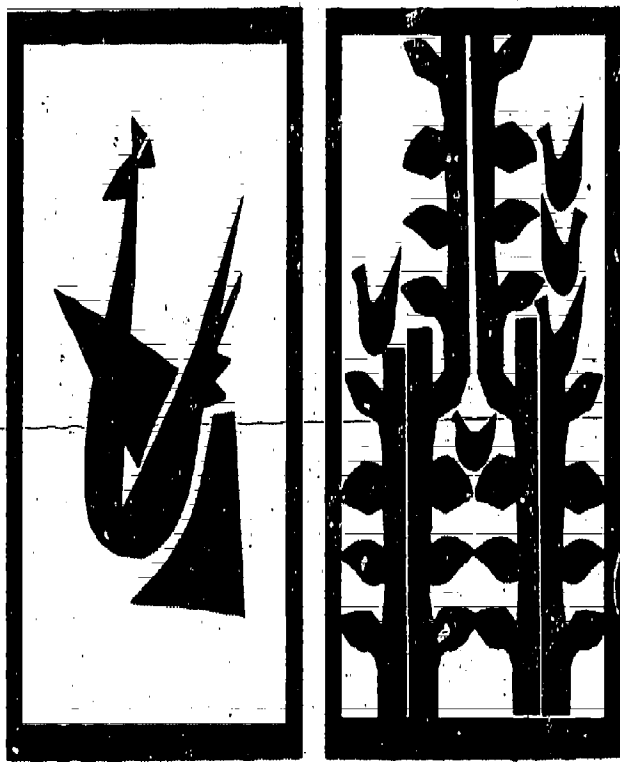


Other materials recommended for
this design approach:

Metal tooling
Banners
Hooking
Batik

relief printmaking

Design problems through felt pen, India ink, charcoal,
cut paper, and linoleum block or wood block.

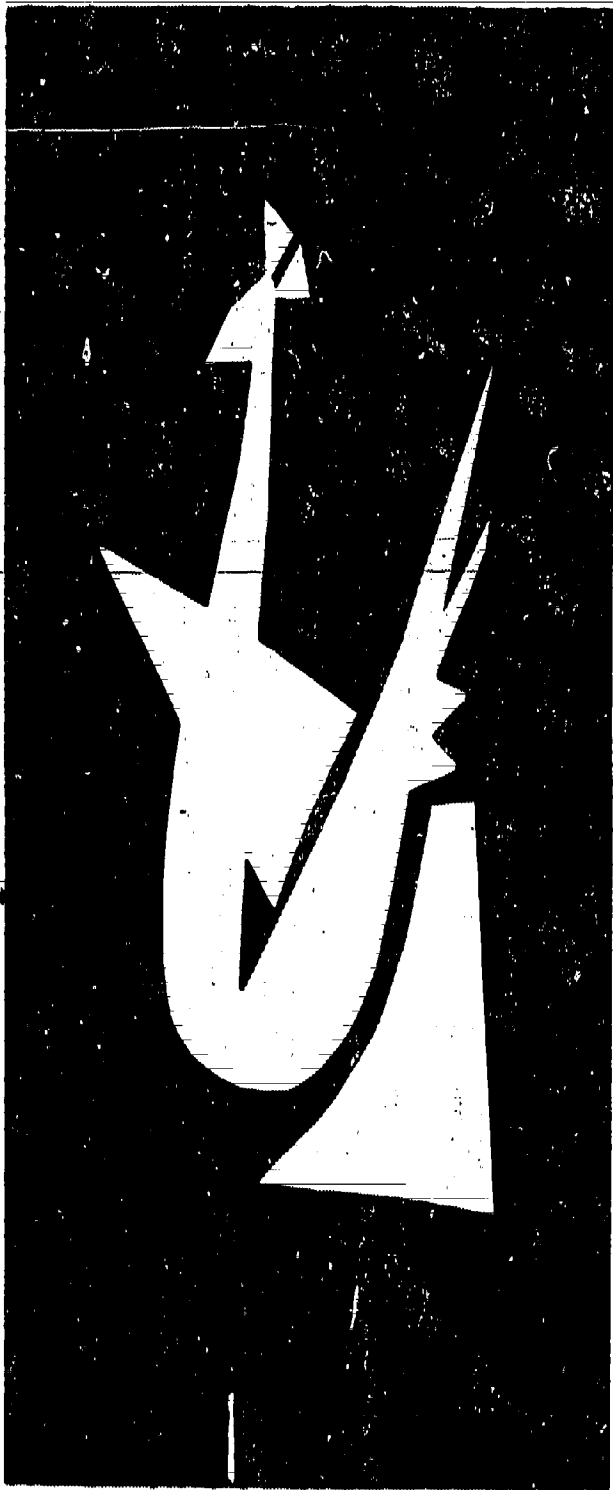


stitchery

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 6.

design

solution



stage one

Motivation:

Select a bird form from photograph or imagination; Interpret bird in shape.

Step A: Begin with a rectangle and cut into it to create a bird-like shape.

Step B: Arrange and mount on paper.

Other materials recommended for this design approach:

Princmaking
Hooking
Metal tooling

stitchery

Design problems through cut paper, colored tissue, tempera
ERIC crayons, and stitching with threads and yarns.

design

solution

stage two

Motivation:

Interpret two or more
bird shapes.

Organize by overlapping,
juxtaposition, or
movement.

Step A: Begin with a
rectangle and
cut a simple
bird shape.

Step B: Arrange both
the negative and
positive shapes
on paper.

Step C: Create a third
bird shape with
line.

Step D: Embellish the
entire design
with additional
line pattern and
dots.

Other materials recommended for
this design approach:

Printmaking
Hooking
Metal tooling

56

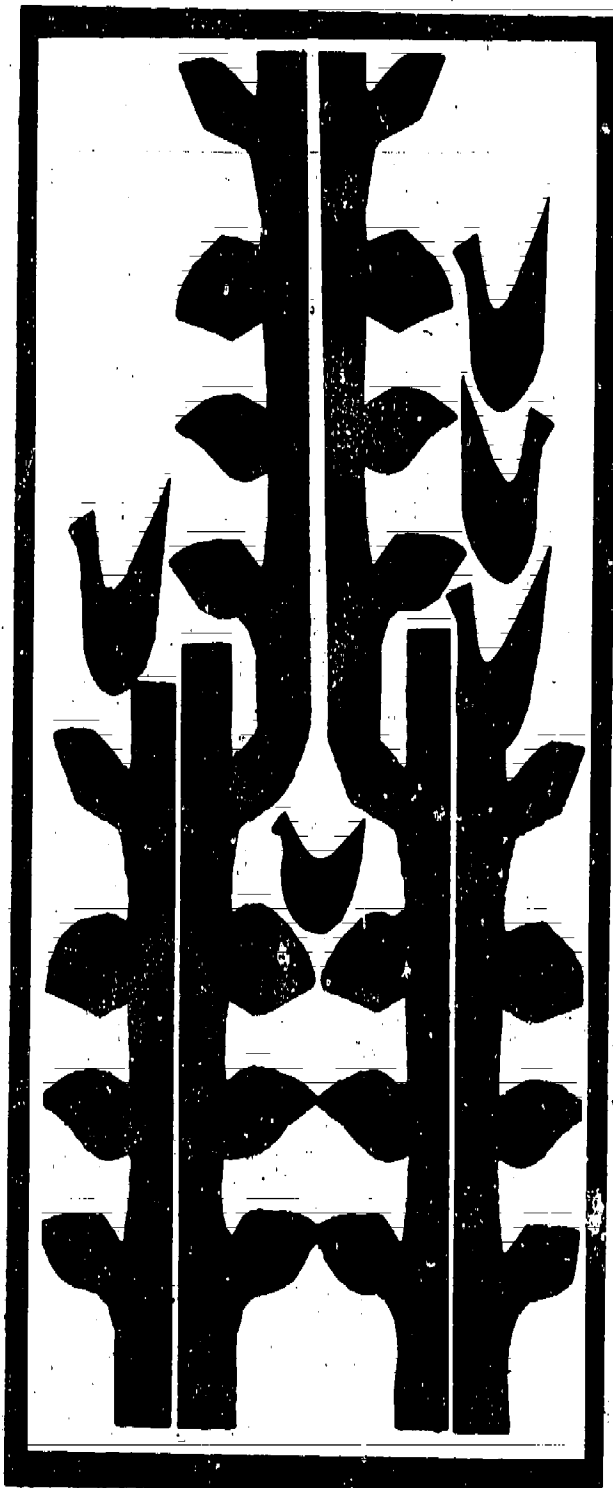


stitchery

Design problems through cut paper, colored tissue, tempera,
crayons, and stitching with threads and yarns.

design

solution



stage three

Motivation:

Interpret a combination of bird and floral, or other, shapes to form a design.

Step A: On the edge of a folded piece of paper, cut a floral shape.

Step B: Repeat three times, to get six equal floral shapes. Arrange on paper.

Step C: Add bird shapes for emphasis.

Other materials recommended for this design approach:

Printmaking
Hooking
Metal tooling

stitchery

Design problems through cut paper, colored tissue, tempera paint, crayons, and stitching with threads and yarns.

design

solution



stage one

Motivation:

Select a nature form using specimen and/or photograph. Interpret nature subject in shape.

Step A: Select rectangle and cut out nature form.

Step B: Separate and arrange in vertical or horizontal position.

Other materials recommended for this design approach:

Latik
Stitchery
Metal tooling
Banners

hooking

Design problems through cut paper, colored tissue, and yarns.

design

solution

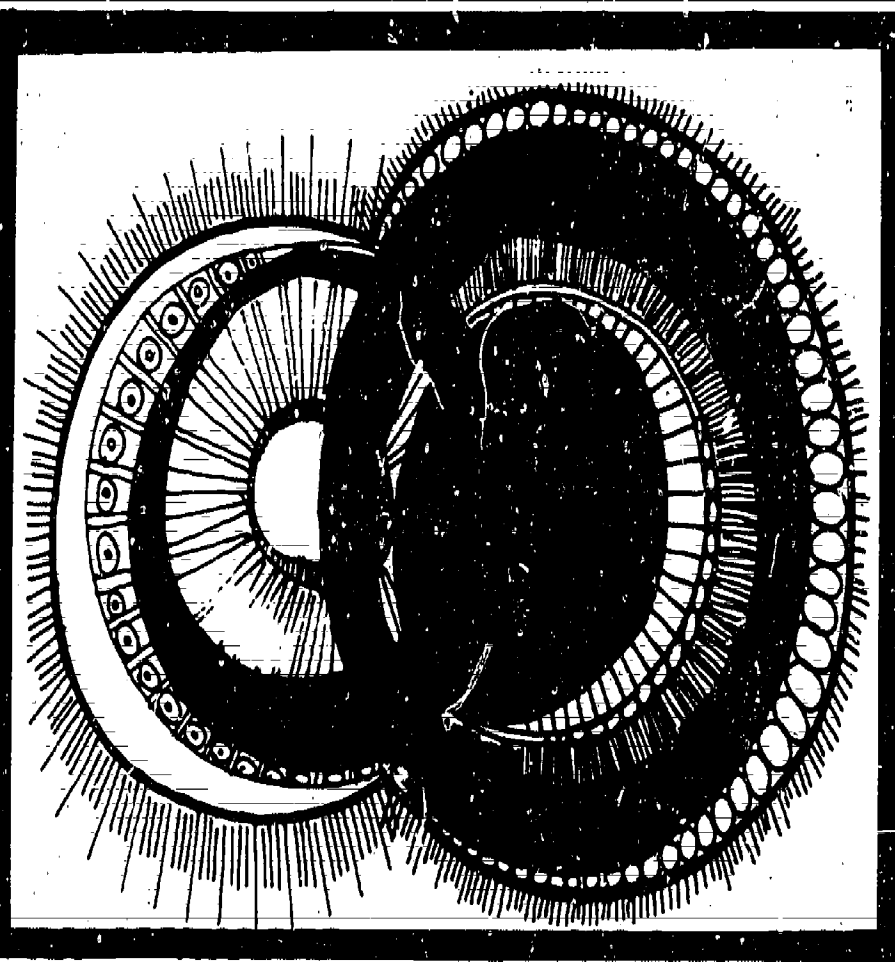
stage two approach b

Motivation:

Interpret nature subject
in cross section.

Step A: Cut out circular
form.

Step B: Embellish with
linear circles
and rectangles.



Other materials recommended for
this design approach:

Batik
Stitchery
Metal tooling
Banners.

hooking

Design problems through cut paper, colored tissue, and
ERIC with yarns.

design

solution

stage three

Motivation:

Interpret a combination
of whole nature.

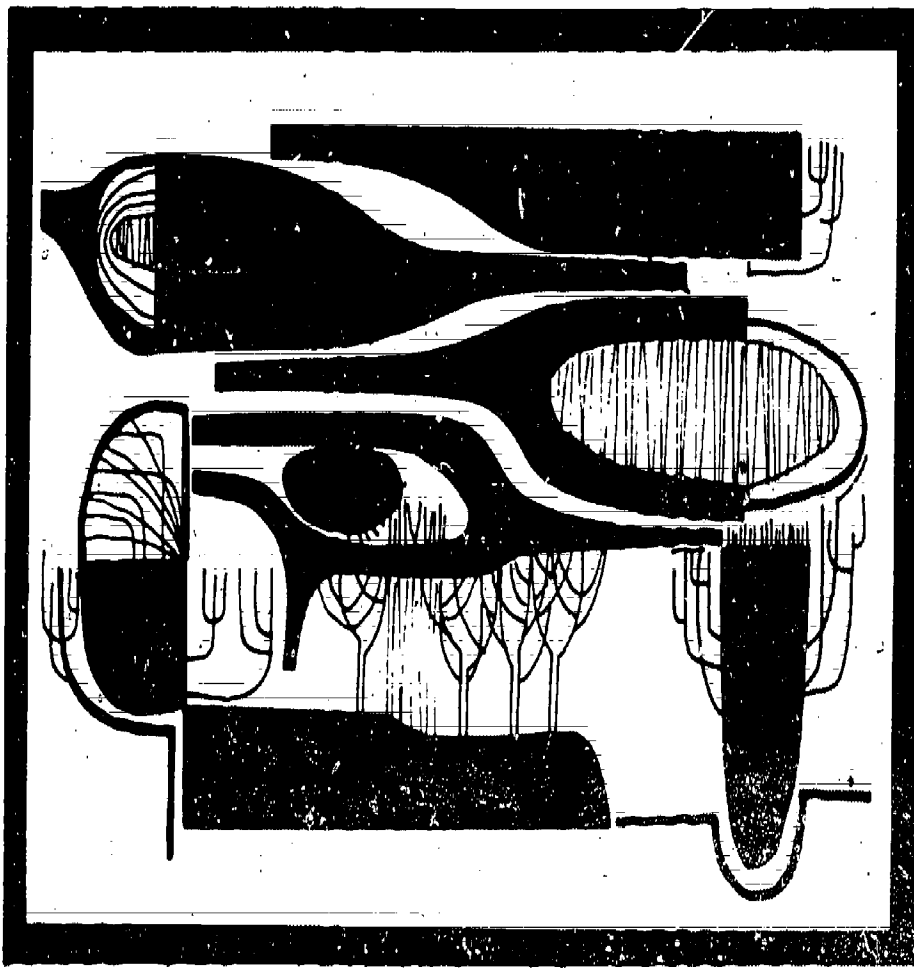
Use shapes and cross
sections of nature.

Use shapes to form a
design.

Step A: Cut nature forms
into a rectangle.

Step B: Separate and
arrange.

Step C: Embellish with
line, using nature
motif.



Other materials recommended for
this design approach:

Batik
Stitchery
Metal tooling
Banners 68

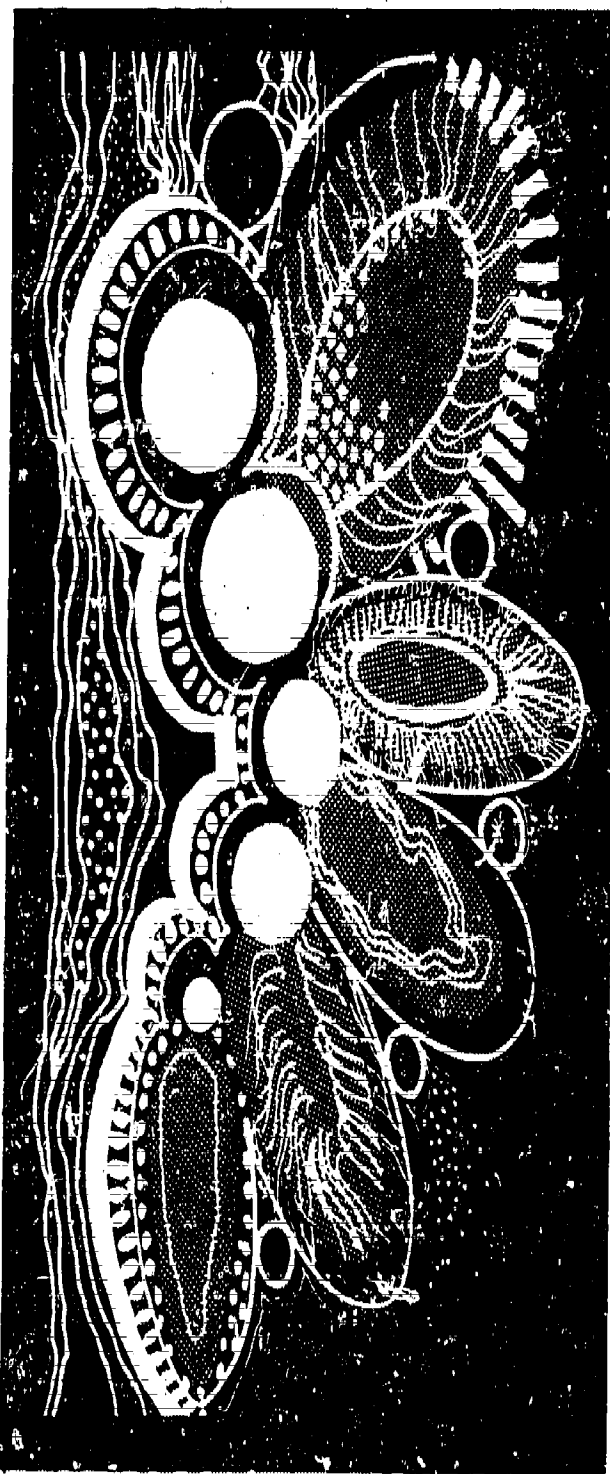
hooking

Design problems through cut paper, colored tissue, and
g with yarns.

67

design

solution



stage three

Motivation:

Organize a design composed of circles and/or ovals of varying sizes, using a vertical or horizontal movement. Arrange shapes by juxtaposition, overlapping, and superimposing.

Step A: Arrange several sizes of circles and elliptical shapes into a design, creating a horizontal or vertical movement.

Step B: Embellish with line and texture.

Other materials recommended for this design approach:

Batik
Stitchery
Metal tooling
Printmaking
Banners

weaving

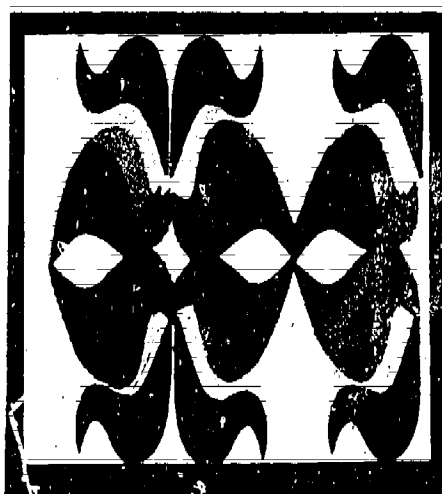
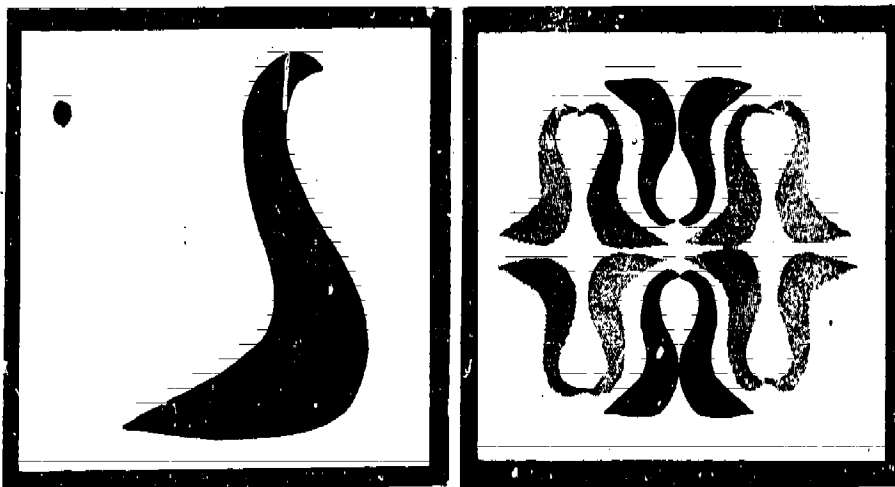
Design problems through cut paper, tissue paper, ERIC, crayons, and yarn.

design

solution

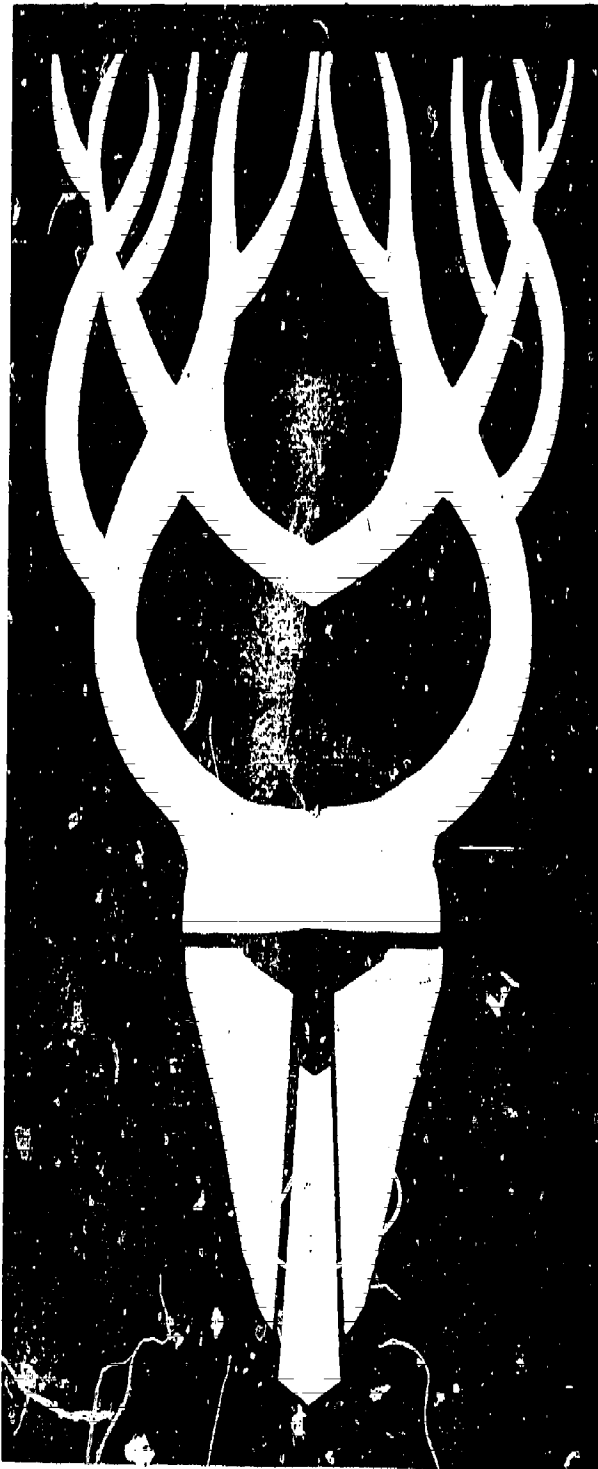
constructing

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 9.



design

solution



stage one approach b

Motivation:

Interpret an animal in shape.

Step A: Fold a rectangle and cut on folded edge to emphasize the main characteristic of an animal;

Step B: Arrange on paper.

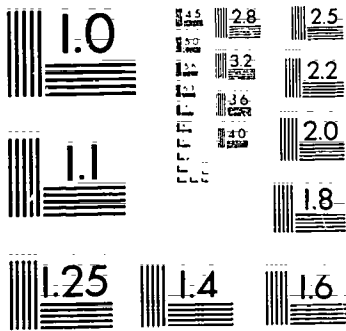
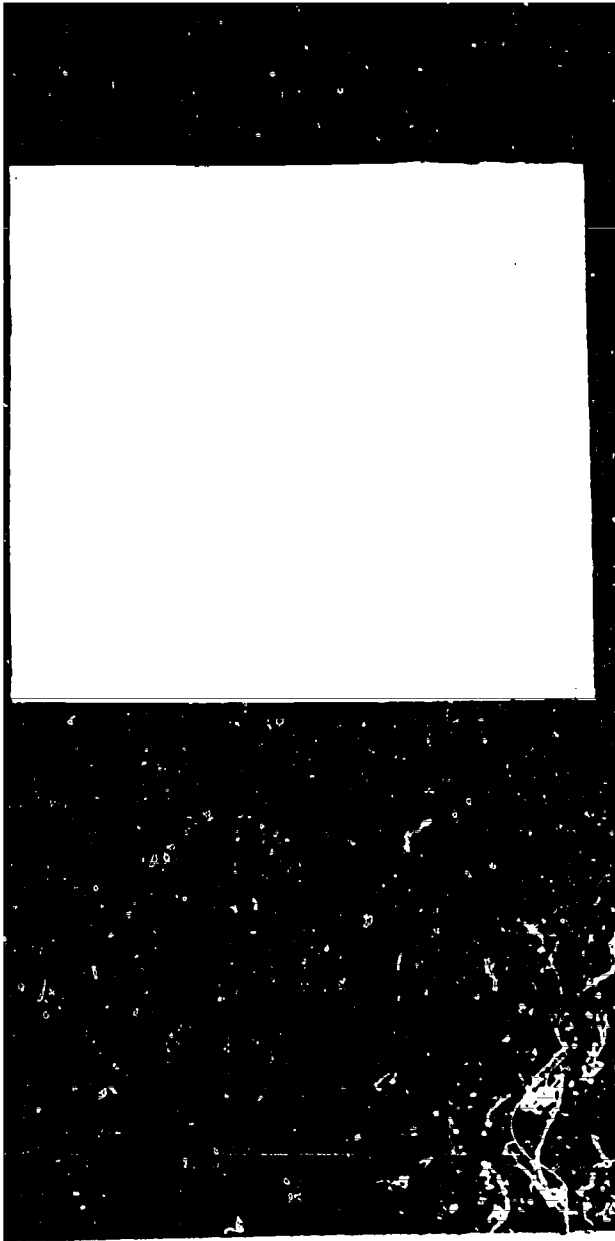
Step C: Additional lines may be added.

Other materials recommended for this design approach:

Batik
Hooking
Banners
Relief sculpture
Printmaking 95

modeling

Design problems through cut paper, modeled paper, modeled aluminum foil.



MICROCOPY RESOLUTION TEST CHART
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STANDARD REFERENCE MATERIAL 1010a
(ANSI and ISO TEST CHART No. 2)

modeling

Design problems t
and modeled alumi

design

solution



stage two

Motivation

Interpret plant form in line:

Step A: Using four continuous lines, moving from bottom to top of paper, create a plant form.

Step B: Create forms that have a flowing movement.

Other materials recommended for this design approach:

Batik
Hooking
Banners
Relief sculpture
Printmaking

ing

blems through cut paper, modeled paper,
d aluminum foil.

96

497

design

solution



stage three

Motivation:

Create a harmonious design by combining animal shapes and linear plant forms.

Step A: Combine the designs created for MODELING; stage 1 and stage 2.

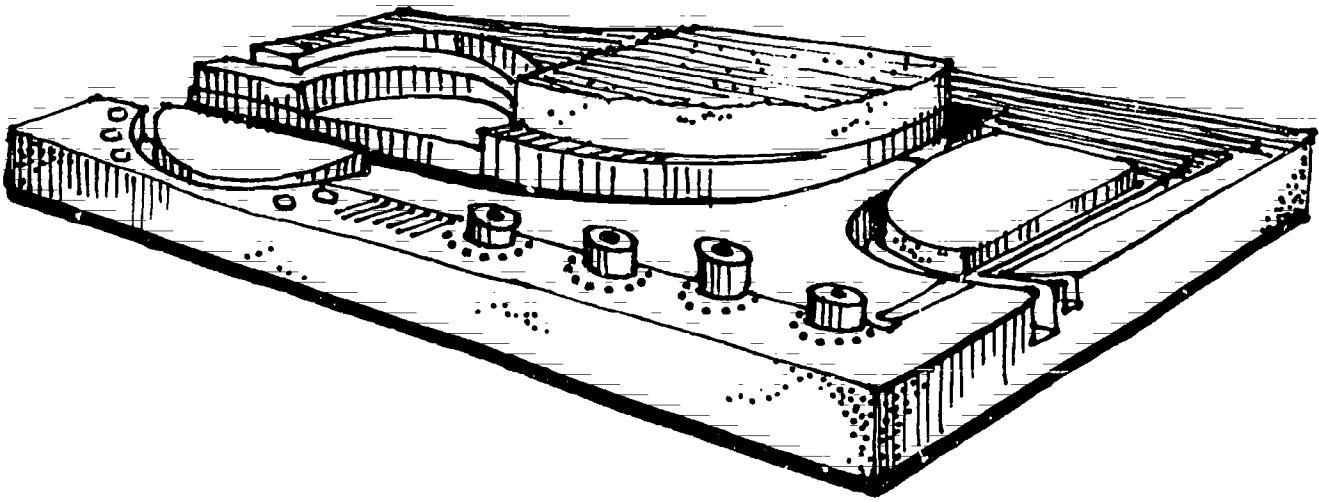
Step B: Add embellishment to plant forms to enhance design.

Other materials recommended for this design approach:

Batik
Hooking
Banners
Relief sculpture
Printmaking

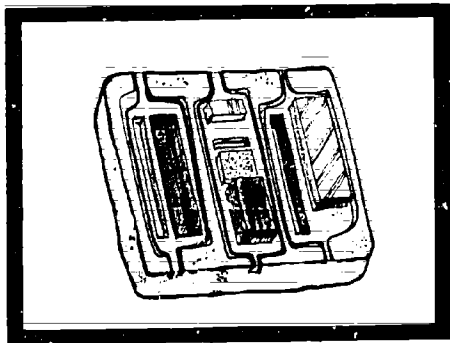
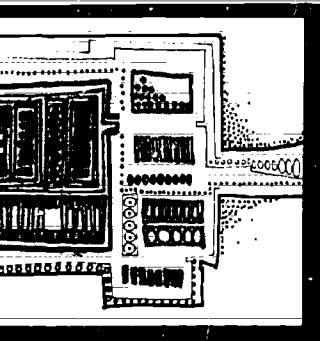
Modeling

problems through cut paper, modeled paper, modeled aluminum foil.



design

solution

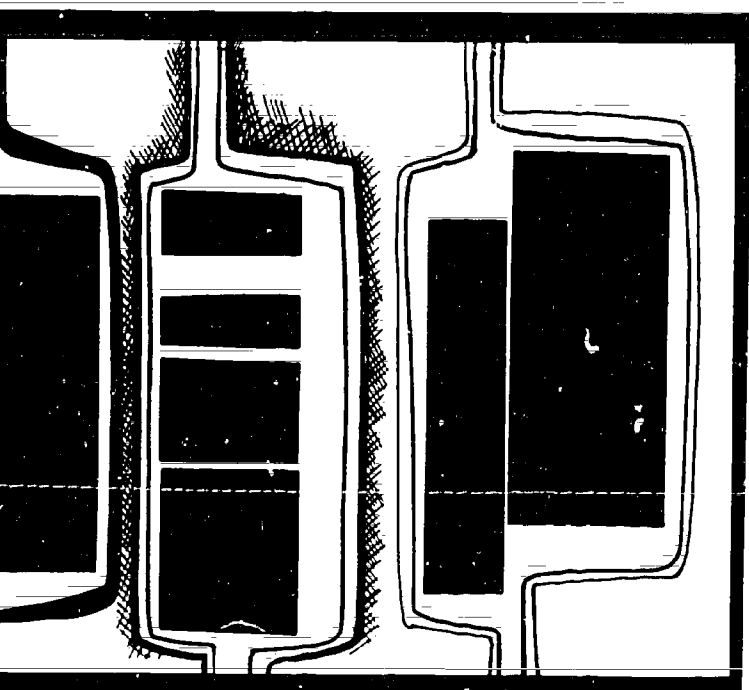


slab sculpture

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 11.

design

solution



stage one

Motivation:

Create balance in vertical construction of varied-size rectangles.

Step A: Begin with a rectangle and fragment it into five unequal parts.

Step B: Select one part and fragment it into four unequal parts.

Step C: Arrange on paper and outline to create three separate units.

Step D: Embellish with line for texture.

Other materials recommended for this design approach:

Metal tooling
Printmaking
Stitchery
Batik

sculpture

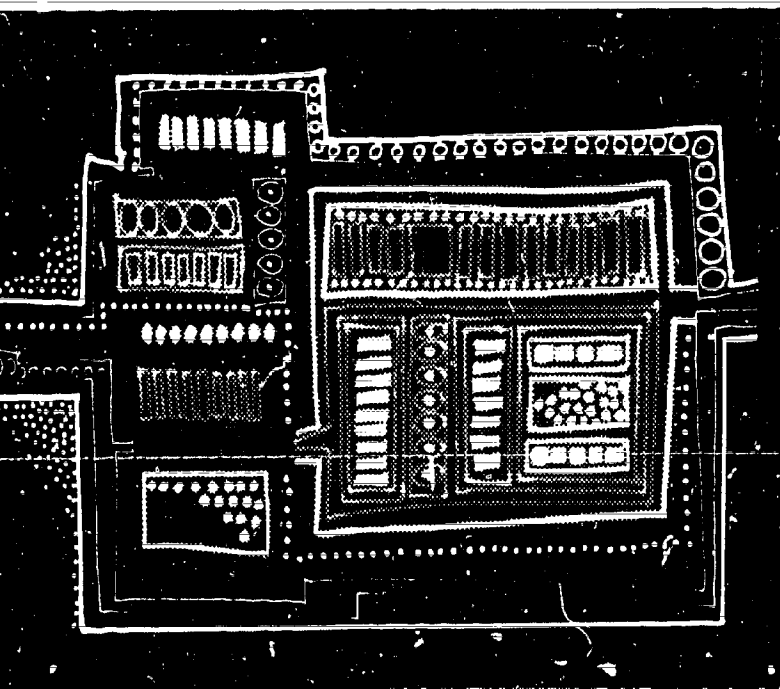
problems through oil clay, corrugated cardboard, and clay.

103

49
104

design

solution



stage two

Motivation:

Achieve textural effects on rectangles of varying sizes.

Step A: Using grey construction paper, begin with a rectangle. Fragment it into two unequal parts.

Step B: Fragment one of the two rectangles into five unequal parts.

Step C: Arrange on paper and outline to strengthen forms.

Step D: Embellish with texture.

Other materials recommended for this design approach:

Metal tooling
Printmaking
Stitchery
Batik 106

sculpture

problems through oil clay, corrugated cardboard, and clay.

design

solution

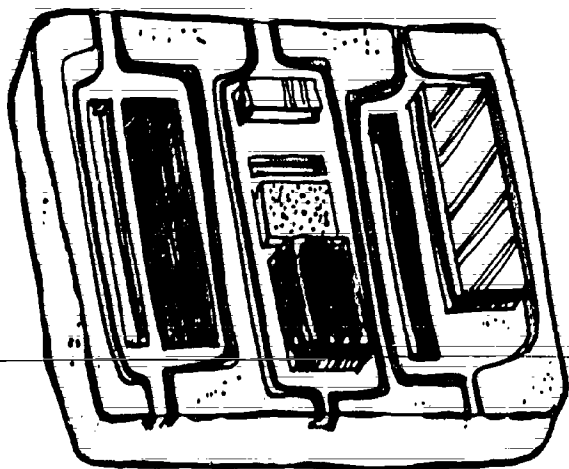
stage three

Motivation:

Organize a balanced, vertical construction of various-size rectangles. Enrich the sculpture by textural surface treatment and through addition and subtraction.

Step A: Translate one of the designs completed for SLAB STRUCTURE, stage one or stage two, into clay or cardboard.

Step B: Enrich the sculpture by textural surface treatment and through addition or subtraction.



sculpture

problems through oil clay, corrugated cardboard, and clay.

107

108

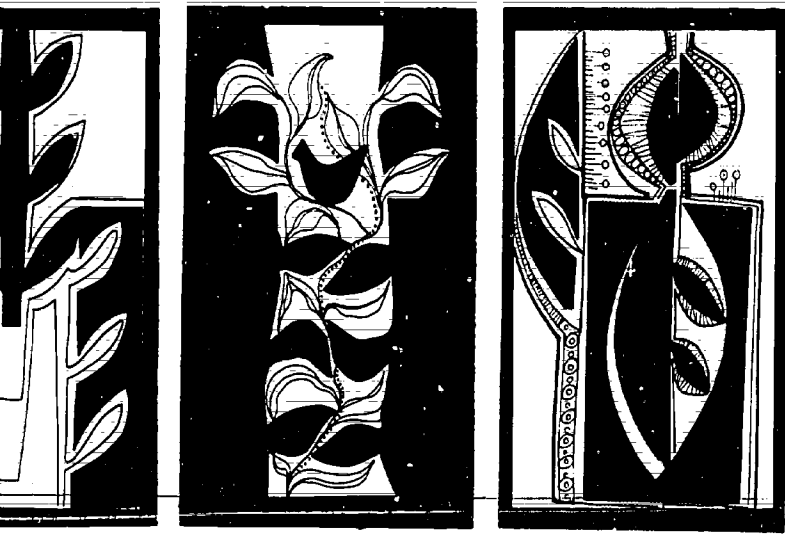
51

design

solution

casting

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 12.

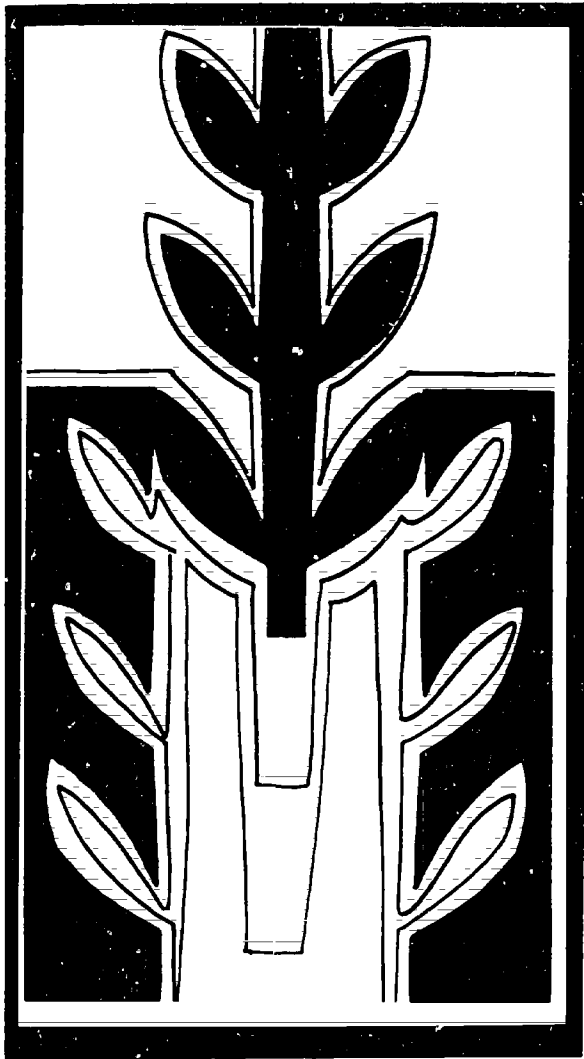


109

110

design

solution



stage one

Motivation:

Interpret a nature form.

Step A: Fold a rectangle and cut a shape from nature.

Step B: Arrange both the shape (positive) and background (negative) on paper.

Step C: Embellish with line and/or texture.

Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Stitchery
Banners
Relief sculpture

ng
blems through cut or torn paper, string,
ound objects, and cast plaster.

des

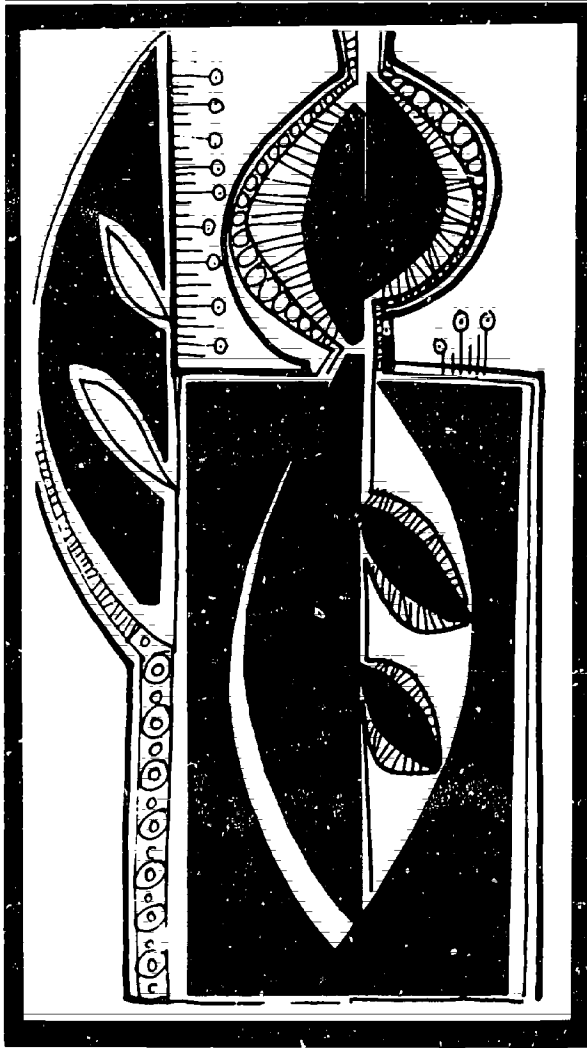


casting

Design problems through cut or torn
54 pencil, found objects, and cast pla

design

solution



stage two

Motivation:

Embellish the shape with line and circular forms.

Step A: Begin with one rectangle and one oval shape. Cut a nature form into the rectangle and fragment the oval shape into two parts.

Step B: Arrange on paper, using both negative and positive shapes.

Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Stitchery
Banners
Relief sculpture

ting

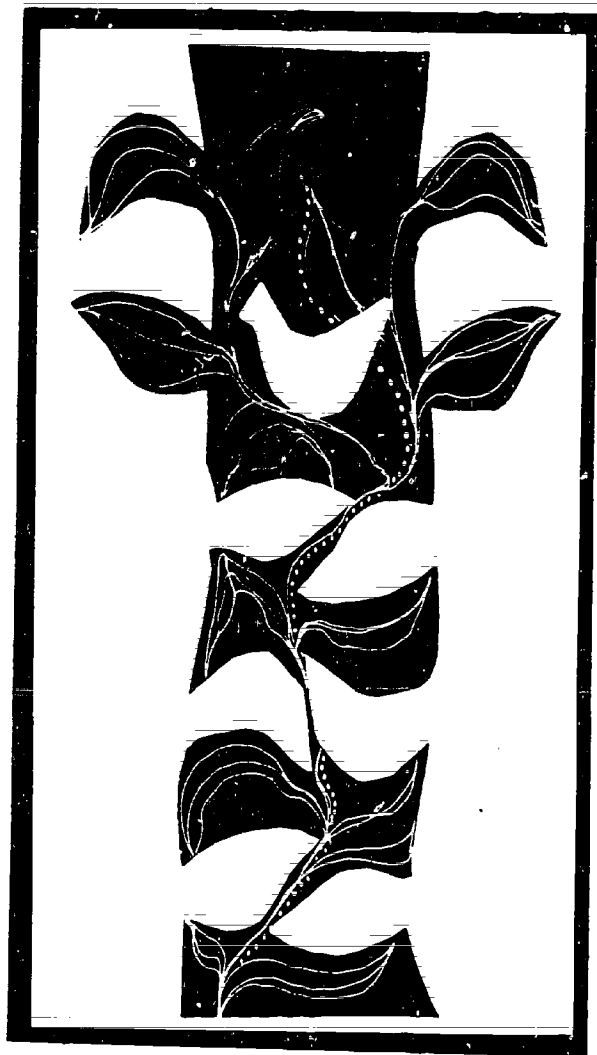
problems through cut or torn paper, string, found objects, and cast plaster.

113

114

design

solution



stage three

Motivation:

Interpret a nature form, creating rhythm with line, circular forms, and texture.

Step A: Fold paper and, on the folded edge, cut out a nature form.

Step B: Using the cut forms, create a well-balanced design.

Step C: Draw lines that follow the characteristics of the cutout forms.

Step D: One accent shape may be added to enhance the design.

Other materials recommended for this design approach:

Hooking
Batik
Metal tooling
Stitchery
Banners
Relief sculpture

ig

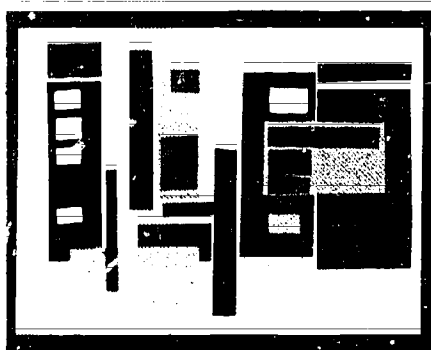
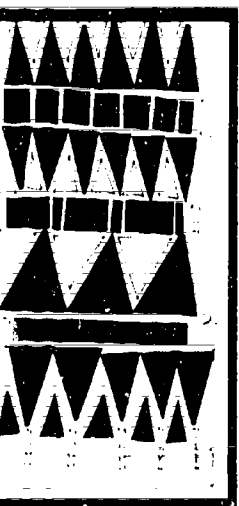
blems through cut or torn paper, string, round objects, and cast plaster.

115

116

design

solution

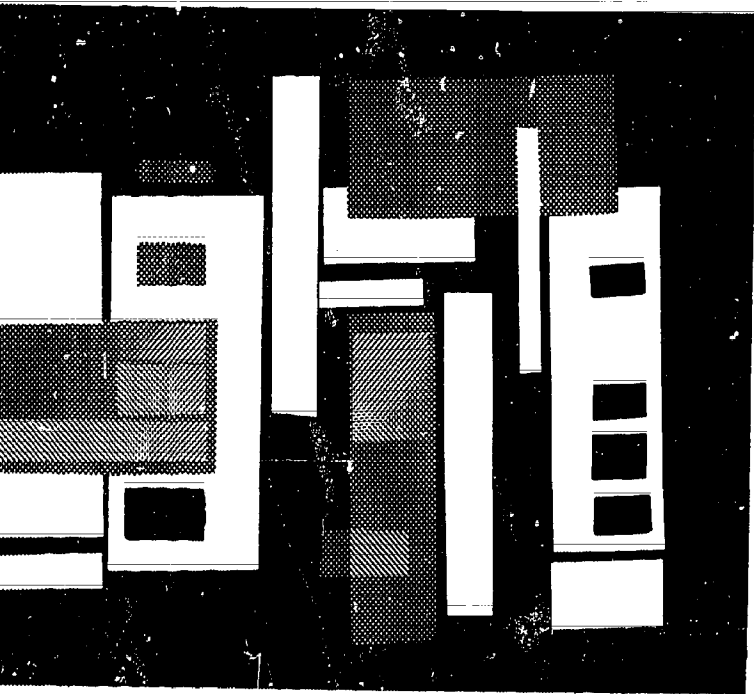


mosaics

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 13.

design

solution



stage one

Motivation:

Create a design of rectangles. Attain balance by overlapping or superimposing.

Step A: Cut rectangles of different sizes, from a variety of greys and black paper.

Step B: Arrange into a well-balanced design, by overlapping and superimposing.

Other materials recommended for this design approach:

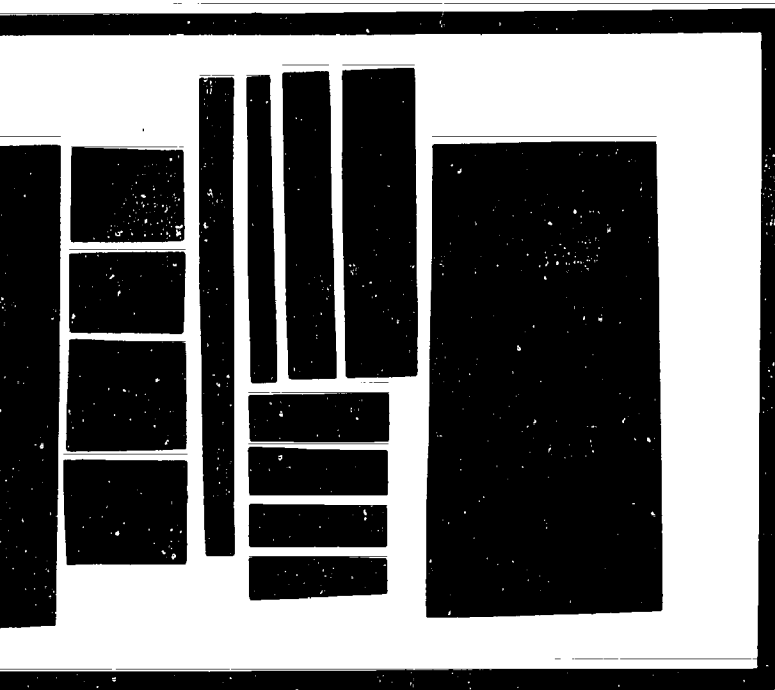
Printmaking
Stitchery
Relief sculpture
Banners

ics

problems through cut or torn paper, crayon, paint, and glass tesserae.

design

solution



stage two

Motivation:

Arrange several sizes of rectangles into a design.

- Step A: Begin with one rectangle and fragment it into five unequal parts.
- Step B: Fragment one of the pieces into four parts.
- Step C: Fragment one of the pieces into seven parts.
- Step D: Arrange on paper to create a well-balanced design.

Other materials recommended for this design approach:

Printmaking
Stitchery
Relief sculpture
Banners

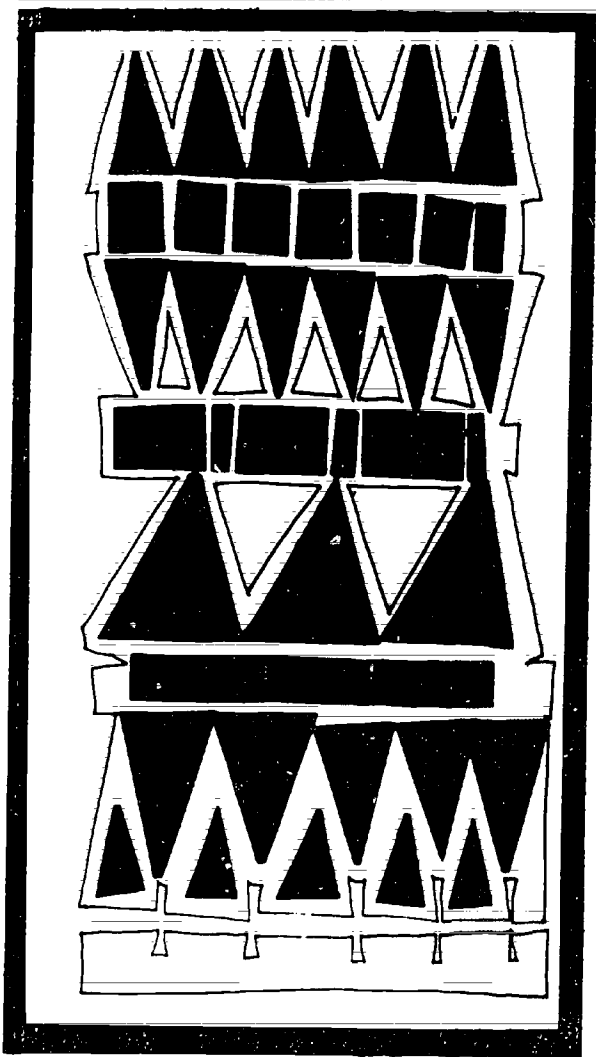
122

Basics

problems through cut or torn paper, crayon, a paint, and glass tesserae.

design

solution



stage three

Motivation:

Create a design composed of rectangles and triangles of varying sizes, using a vertical or horizontal movement. Achieve balance by arranging shapes through juxtaposition, overlapping, and superimposing.

Step A: Using rectangles and triangles of various sizes, arrange on paper in rows.

Step B: Outline shapes to unify and strengthen design.

Step C: Embellish the entire design to strengthen and add variety to the nature forms.

Other materials recommended for this design approach:

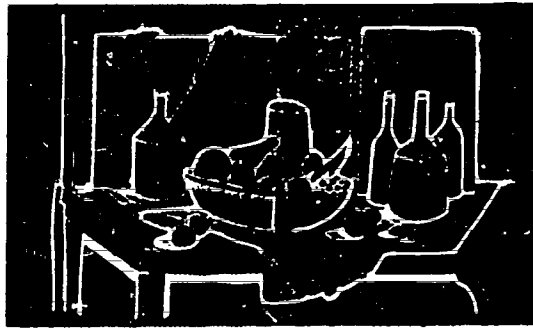
Printmaking
Stitchery
Relief sculpture
Banners

124

ics

blems through cut or torn paper, crayon, paint, and glass tesserae: 123

des



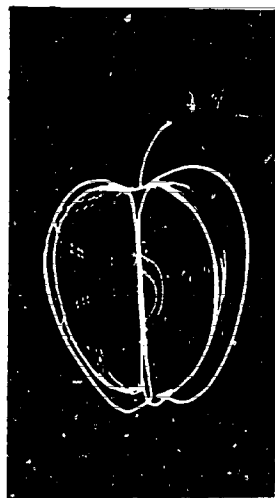
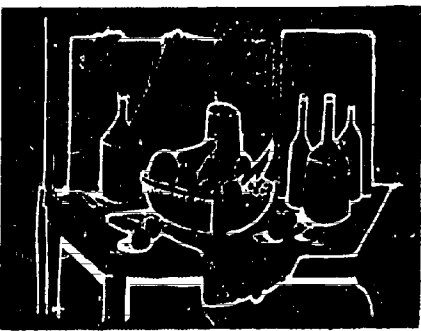
125

60

design

solution

drawing



The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 14.

design

solution

stage one approach a

Review:

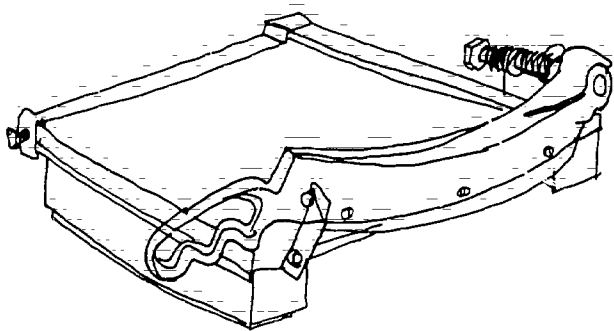
Principles and elements
of design.

Discuss:

Emphasize line: directional,
qualitative, spacial
relationship.

Motivation:

Interpret, with contour
line, a single object
found in the classroom.
Work toward obtaining
the essence of the
object by repeated
drawings.



ing

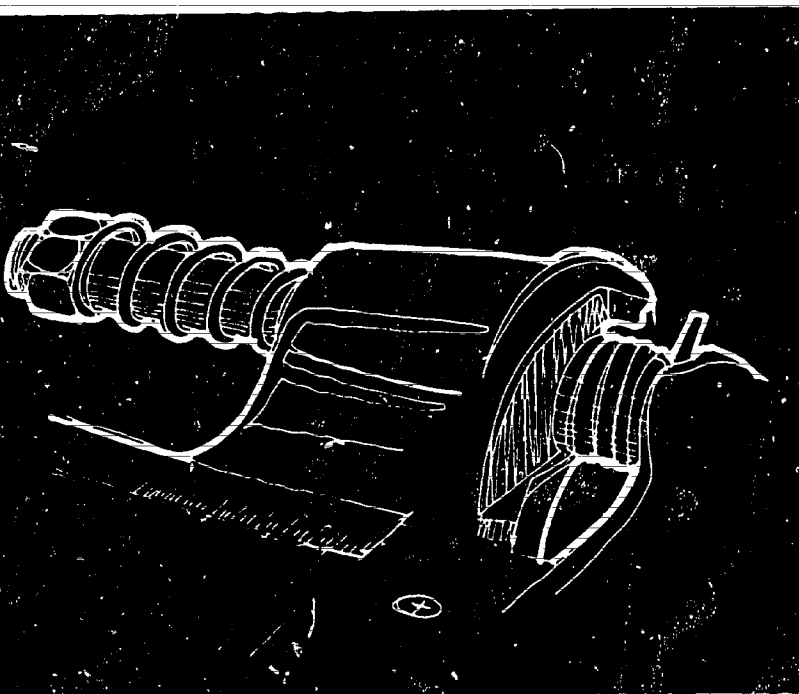
problems through pencil, pen, crayon,
pens, and sticks.

127

128
61

design

solution



stage one approach b

Review:

Principles and elements
of design.

Discuss:

Emphasize line: directional,
qualitative, spacial
relationship.

Motivation:

Interpret, with contour
line, a single object
found in the classroom.
Work toward obtaining
the essence of the
object by repeated
drawings.

drawing

Design problems through pencil, pen, crayon,
felt tip pens, and sticks.

design

solution



stage two

Review:

Principles and elements
of design:

Discuss:

Emphasize line: directional,
qualitative, spacial
relationship:

Motivation:

Interpret the human
figure with contour
line using a class
model:

ving

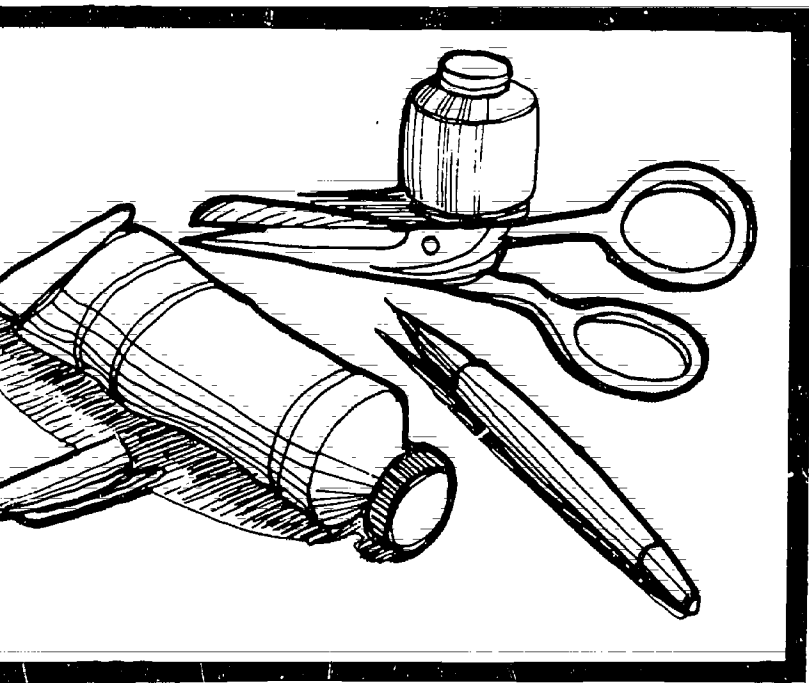
problems through pencil, pen, crayon,
p pens, and sticks.

131

132
63

design

solution



stage three

Review:

Principles and elements
of design.

Discuss:

Emphasize line: directional,
qualitative; spacial
relationship.

Motivation:

Draw two or three objects
of one category found in
the classroom. Achieve
emphasis by combining
them in an interesting
composition.

rawing

ign problems through pencil, pen, crayon,
t tip pens, and sticks.

design

solution



stage four

Review:

Principles and elements of design.

Discuss:

Emphasize line: directional, qualitative, spacial relationship.

Motivation:

Develop emphasis through line in a composition of three or more human figures.

ng
blems through pencil, pen, crayon,
pens, and sticks. 135

136⁶⁵

design

solution

stage five

Review:

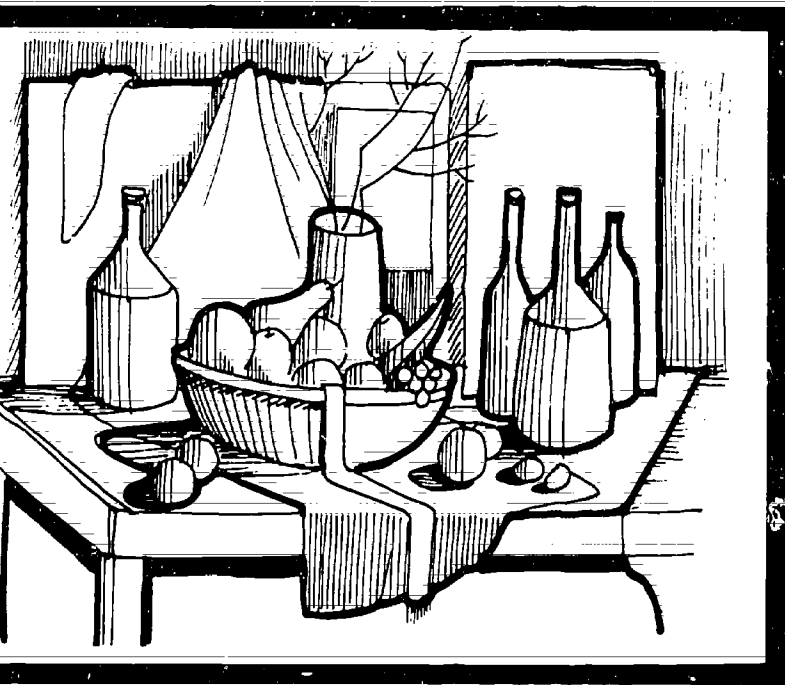
Principles and elements of design.

Discuss:

Emphasize line: directional, qualitative, spatial relationship.

Motivation:

Interpret a still life composition with contour lines incorporating foreground and background.



rawing

on problems through pencil, pen, crayon,
tip pens, and sticks.

design

solution

stage six

Review:

Principles and elements
of design.

Discuss:

Emphasize line: directional,
qualitative, spacial
relationship.

Motivation:

Achieve emphasis
through line in a
composition using
human figures in
their environment.
Develop drawings
to extract character
and define spacial
relationships.



ng
blems through pencil, pen, crayon,
pens, and sticks. 139

140

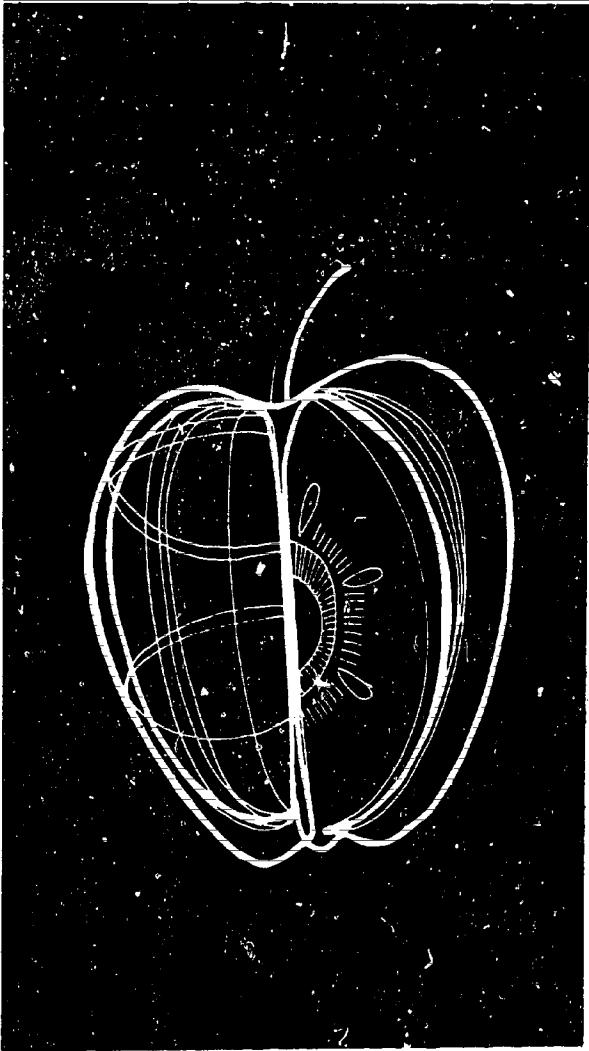
67



drawing

Design problems
68 felt tip pens,

design solution



stage seven

Review:

Principles and elements
of design:

Discuss:

Emphasize line: directional,
qualitative, spacial
relationship.

Motivation:

Use concentric lines
to interpret a fruit
or a vegetable shape
into three-dimensional
form.

rawing

gn problems through pencil, pen, crayon,
tip pens, and sticks.

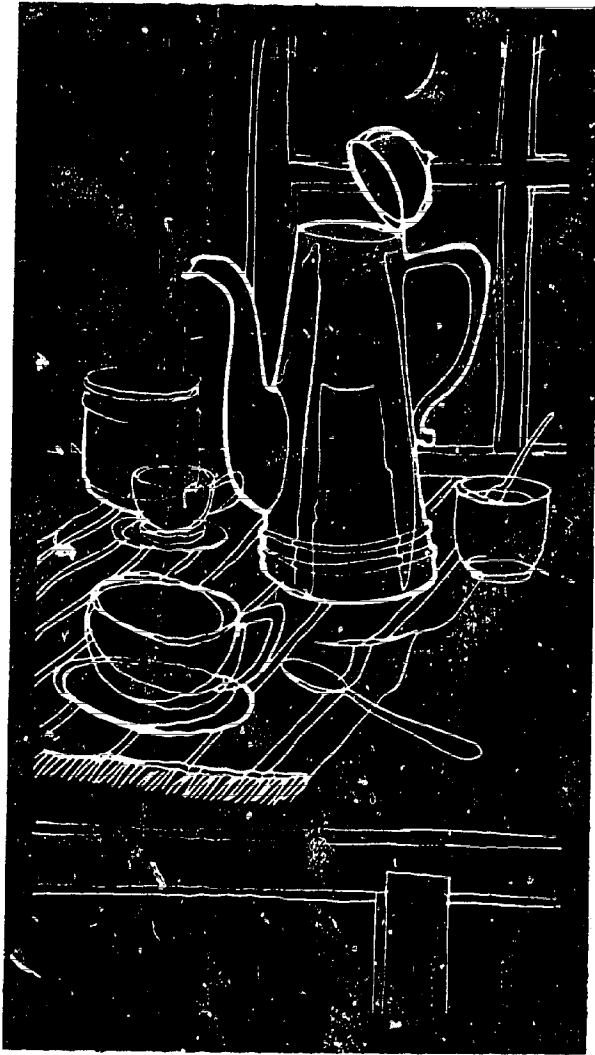


drawing

Design problems t
felt tip pens, ar

design

solution



stage eight

Review:

Principles and elements
of design.

Discuss:

Emphasize line: directional,
qualitative; spacial
relationship.

Motivation:

Use a complexity of
continuous lines to
model edges and planes
of geometric objects
seen in the environment.

ng
blems through pencil, pen, crayon,
pens, and sticks. 143

144₆₉

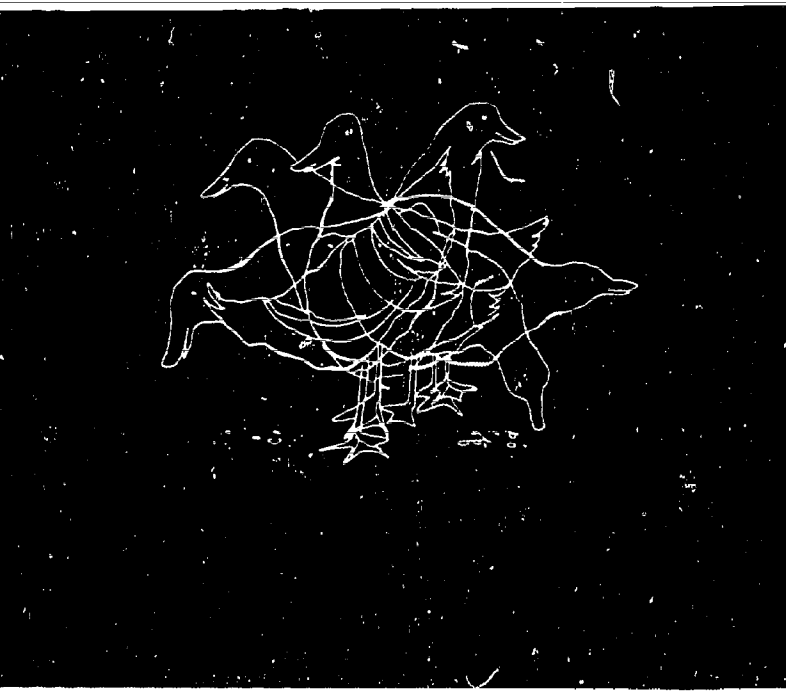


drawing

Design problems th
70 felt tip pens, and

design

solution



stage nine approach a

Review:

Principles and elements
of design.

Discuss:

Emphasize lines: directional,
qualitative, spacial
relationship

Motivation:

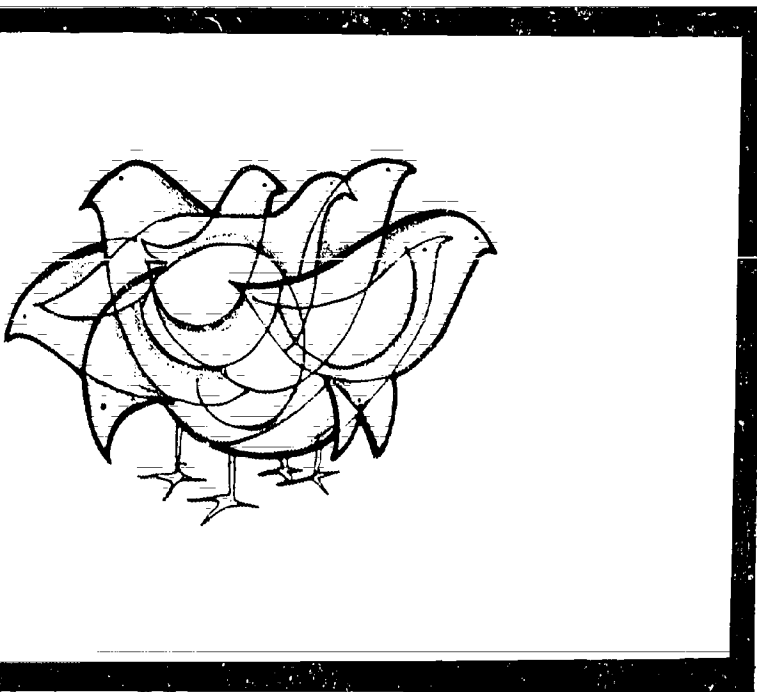
Use a continuous
line to record
the action of an
animal or figure.

wing

in problems through pencil, pen, crayon,
tip pens, and sticks.

design

solution



stage nine approach b

Review:

Principles and elements
of design.

Discuss:

Emphasize line: directional,
qualitative; spacial
relationship:

Motivation:

Use a continuous
line to record
the action of an
animal or figure:

ng

blems through pencil, pen, crayon,
pens, and sticks.

147

148 71

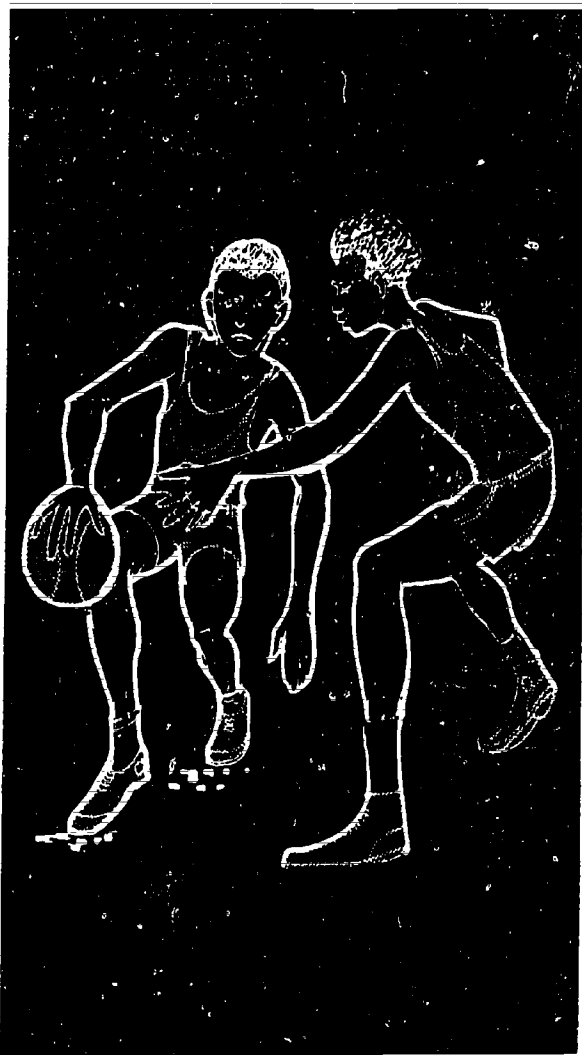


drawing

Design problems th
72 felt tip pens, and

design

solution



stage ten

Review:

Principles and elements
of design.

Discuss:

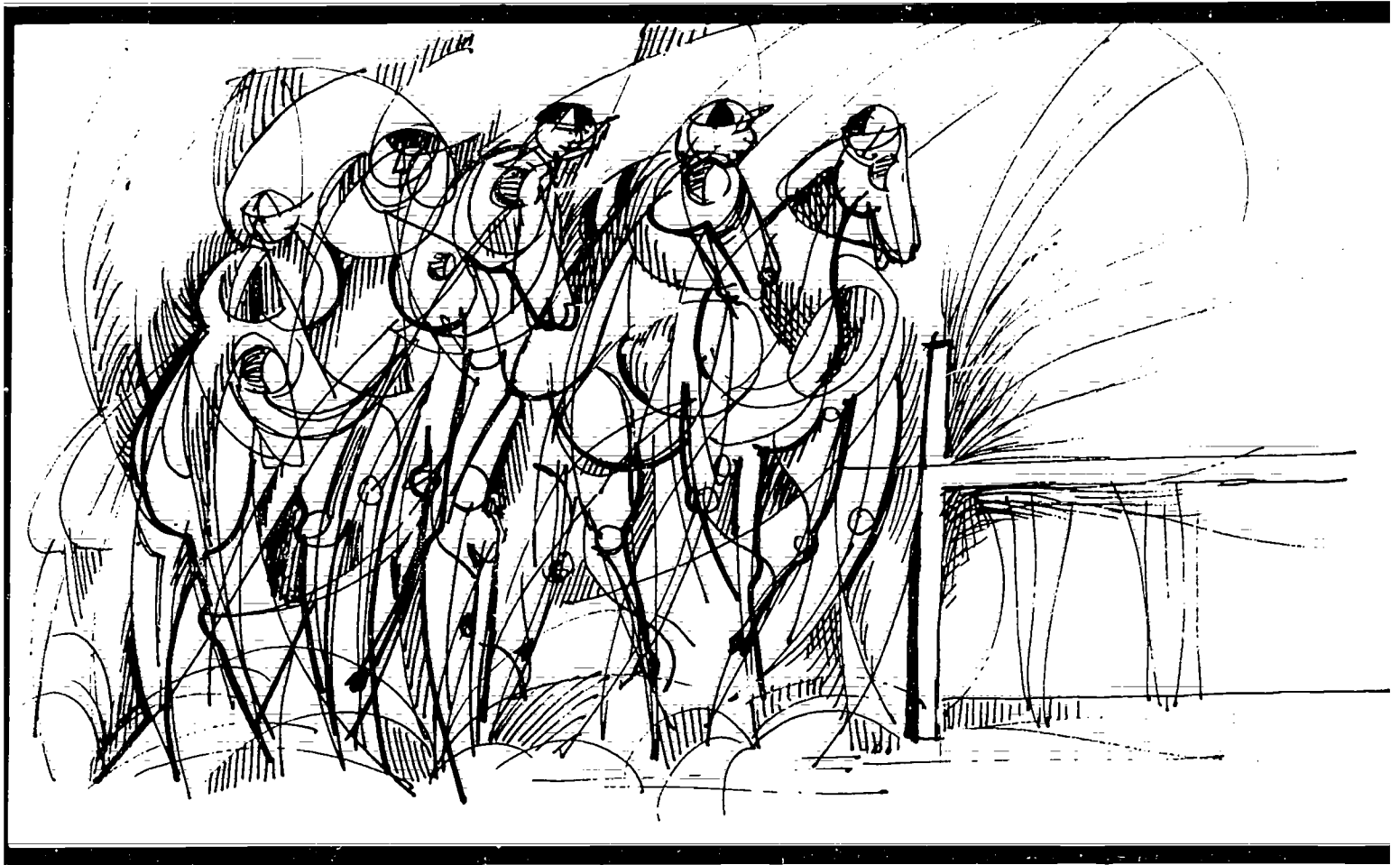
Emphasize line: directional,
qualitative, spacial,
relationship.

Motivation:

Interpret two figures
engaged in a partner
activity, employing
continuous line.

wing

problems through pencil, pen, crayon,
tip pens, and sticks.



151

design

solution

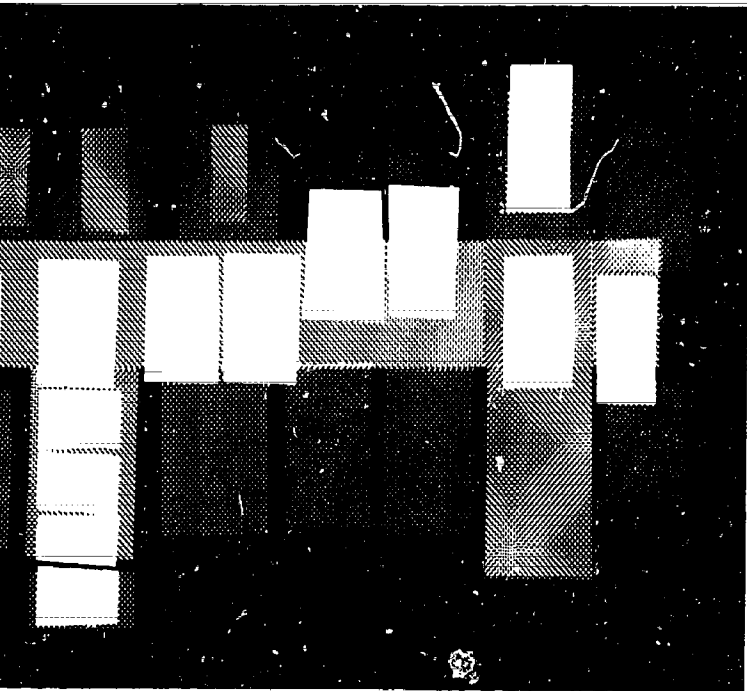
painting

The design solutions in this section relate to the design problems in the Chicago Board of Education CURRICULUM GUIDE FOR ART IN THE SECONDARY SCHOOLS, page 15.



design

solution



stage one

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Create a composition of varied-sized rectangles, using one tempera color plus black and/or white for color value. On a sheet of paper 9 x 12 inches, organize the rectangles, limiting them to a maximum size of two inches, overlapping or juxtapositioning to achieve rhythm and balance.

ng

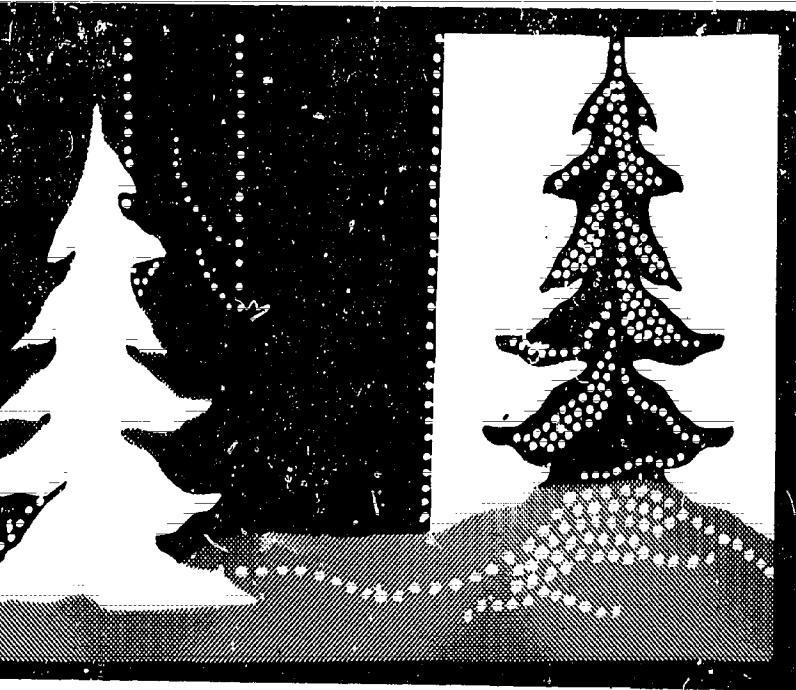
blems through paint, tempera, watercolor, acrylics, oils, lacquers, enamels, and inks.

154

155⁵

design

solution



stage two

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Select one shape from nature which will be repeated in various sizes, using two related colors plus black and/or white for color value.

Incorporate texture and/or design in the nature motif, thus stressing rhythm and value in the composition.

Painting

Problems through paint, tempera, watercolor, acrylics, oils, lacquers, enamels, and inks.

156

157

design

solution



stage three

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related:

Motivation:

Create a composition of man-made structures derived from geometric shapes.

Use an analogous color scheme, emphasizing the primary color. Small human figures may be added for texture and variety of movement.

ng

blems through paint, tempera, watercolor, acrylics, oils, inks, and enameled papers, enamels, and inks.

158

1597

design

solution

stage four

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Arrange a series of studies in still life, organized to show relationships of objects in space, stressing gradation of color. Include a repetition of shape, movement, and varied textures. Show the natural colors of the objects or depict the still life in a monochromatic color organization. Textures may be achieved by using sponges, sticks, crumpled paper, and found objects. Value may be attained by the addition of white and black.



Painting

Use various media to solve design problems through paint, tempera, watercolor, gouache, acrylics, oils, lacquers, enamels, and inks.

design

solution



stage five

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Make a series of painting sketches from short poses by various models in different positions, stressing movement and value. Use these sketches as a basis of a composition involving group activity.

163

ng

blems through paint, tempera, watercolor, acrylics, oils, lacquers, enamel, and inks.

162

79

design

solution

stage six

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Employ the above knowledge gained as a reference. Organize a composition of figures involved in a school activity. Using a definite color scheme to express the mood, emphasize depth through value, sizes of figures, overlapping of shapes, and contrast of color.



Painting

Design problems through paint, tempera, watercolor, chalk, acrylics, oils, lacquers, enamels, and inks.

design

solution



stage seven

Review:

All principles and elements of design.

Discuss:

Value, mood, color: primary, secondary, monochromatic, analogous, related.

Motivation:

Discuss essential facial characteristics. Use the model, noting the differences and similarities by comparison with other members of the class.

Sketch from the model on 18 x 24-inch manila paper, using pencil, charcoal, and/or one color paint.

g

lems through paint, tempera, watercolor, acrylics, oils, lacquers, enamels, and inks.

166

167 81

design

solution



stage eight

Review:

All principles and elements of design:

Design:

Value, mood, color: primary, secondary, monochromatic, analogous, related:

Motivation:

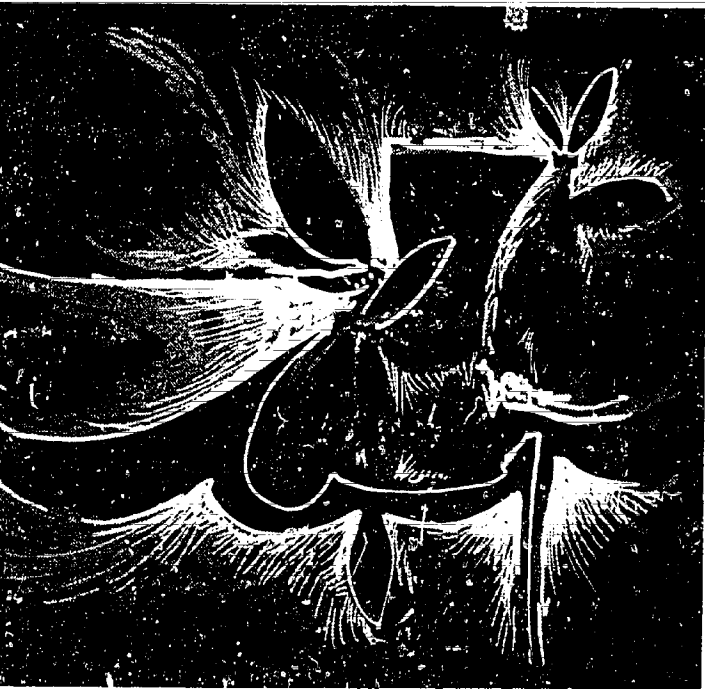
Paint a portrait based on the experience gained in stage seven. Organize a composition using a selected color scheme and again stressing sensitivity to individual characteristic through line, shape, value, and texture.

Painting

Design problems through paint, tempera, watercolor, oil, acrylics, lacquers, enamels, and inks.

design

solution



stage nine

Review:

All principles and elements of design.

Discuss:

Value; mood; color: primary; secondary; monochromatic; analogous; related:

Motivation:

Discuss connotation of color in mood. Organize a painting composition based on fantasy. Choose a color scheme that fits the theme of the composition; show emphasis through the color chosen. Introduce texture and line for added interest and balance.

ing

blems through paint, tempera, watercolor, acrylics, oils, lacquers, enamels, and inks.

170

170

