



**Volunteers Assisting Students and Teachers
Volunteer Services Department
Broward County Public Schools
Fort Lauderdale, Florida**



Meet the Masters

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Meet the Masters

Introduction

This manual is designed as an introduction to the Meet the Masters program and as a useful reference. The information on the following pages has been prepared to aid you in understanding your role and responsibilities in the program. It will also help you to discover techniques to use in the classroom with the children.

REMEMBER that your function as a Meet the Masters volunteer is to guide the children on an adventure in seeing. It is not to present a general survey of art. The teacher is to remain in the classroom during your presentation.

Above all, you and the children should have an enjoyable experience in the world of art. Through this program and your involvement with the children, you will find that learning to appreciate fine art is worthwhile and fun.

Meet the Masters

Program Synopsis

WHAT IS IT?

Meet the Masters is a volunteer art history and art appreciation program intended to acquaint children with the world of art. Meet the Masters seeks to cultivate a sustained awareness and interest in art by exposing children to selected prints.

WHO ARE THE MEET THE MASTERS VOLUNTEERS?

Volunteers are members of the community, parents and grandparents, who have a genuine interest and enthusiasm for bringing fine art to the young. No teaching or art experience is required.

WHAT DO VOLUNTEERS DO?

Trained volunteers make presentations on the lives and works of master artists in the classroom. These presentations, using reproductions of the artists' major works, last about 20-30 minutes. Each classroom will have a Meet the Masters presentation about every six weeks.

HOW ARE VOLUNTEERS TRAINED?

Training workshops in the fall prepare volunteers for their school experiences. A prepared packet of information on the artist and the print are provided, including sample questions for discussion with the class.

WHY IS MEET THE MASTERS IMPORTANT?

Awareness of art is important for all children, not just a privileged few. For some children, this will be their only exposure to fine art.

Children who are exposed to art appreciation will become the adults who support the arts and art institutions in the future.

Meet the Masters promotes an awareness of the arts in our community. Through the increased activity and interest of volunteers, parents, faculty members, and administrators, knowledge of the arts will be expanded.

Meet the Masters

Meet the Masters Volunteer

Meet the Masters is an art history and appreciation program for elementary students. Meet the Masters volunteers are guides for students as they embark on their adventure into the world of art. By presenting prints of fine art to classes, Meet the Masters volunteers help students understand and appreciate works of art.

QUALIFICATIONS:

Clear speaking voice, interest in art, ability to relate to students, creative flair, punctuality and reliability.

NOTE: Pre-service training will be provided for Meet the Masters volunteers.

DUTIES:

The Meet the Masters volunteer works under the direction of and in cooperation with the volunteer coordinator, art, and classroom teachers.

Activities include some of the following:

Presenting pairs of art prints to classes of students;

Pointing out the artists' use of color, shapes, texture and movement;

Highlighting significant aspects of artists' style and life;

Leading student discussions about the art prints - their differences and similarities;

Helping students to look at the art prints with understanding and sensitivity;

Encouraging students to examine their opinions about art.

Meet the Masters

Framework for Meet the Masters

Meet the Masters has been organized for use in Kindergarten through Grade Five. Prints of major artworks have been selected to complement the Social Studies curriculum at each grade level. The subject matter of these prints fit into the following categories:

Kindergarten:	Pictures are Fun
Pre-First:	Self
Grade One:	The Family
Grade Two:	Adventure
Grade Three:	City and Country
Grade Four:	We All Lead Different Lives
Grade Five:	American History: Living in America

The program has been designed to accommodate five or six classroom visits. During each visit the volunteer will present two prints to the class. These 'pairs' have been selected for interesting discussion about the Social Studies' topic and the artwork itself. Each print has an information sheet to guide the volunteer in the presentation. Included is a short biography of the artist. This is designed to inform the volunteer - not to be read to the children. Volunteers should choose the information that they feel would catch the children's interest.

There is a description of the artwork provided for the volunteer. This summary points out the style and details of the print. The information should be enough for the volunteer to lead the class discussion comfortably.

Sample questions for discussion are provided for each pair of prints. They are designed to bring out differences and similarities in the prints. The questions may be about style, subject matter, feelings or may relate to the Social Studies' curriculum. These questions are only suggestions. Some volunteers may find that they may like to add questions of their own, or the class discussion may lead to an entirely different point. This is acceptable. The idea is to look at and talk about artwork. There are no right or wrong answers.

Related activities have been included with the information as a follow-up exercise for classroom teachers to use as enrichment at their discretion.

Meet the Masters

Development of Meet the Masters

For several years, the community has worked with principals and teachers on plans and ideas to bring additional art programs into Broward County Schools. These programs have had a common goal - to enrich and add to the existing art programs. Many educators, interested community leaders and parents believe that a strong need still exists for more art appreciation programs in our schools, especially at the elementary level.

Students need many experiences interacting with works of art produced by masters from the past as well as the present. Art appreciation is viewed as an important and integral part of the art program in Florida and Broward County. At the high school level art appreciation is integrated into all art courses. At the middle school level art appreciation is an integral part of the scope and sequence and is reflected in the course title - Arts and Crafts/Art Appreciation, 1, 2, 3, 4, 5, and 6. At the elementary level, art appreciation has been addressed at the district level in the Meet the Masters Program.. The elementary art teachers provide a two and three-dimensional program of study which incorporates art appreciation weekly.

School districts nationally have found that an art appreciation program with volunteers presenting the language and concepts of art in elementary classrooms to be a valuable adjunct to the art curriculum offered.

The goal of the Meet the Masters program is to present an art appreciation program to elementary school children by volunteers associated with participating schools. Art is an essential part of the curriculum for all students. The Meet the Masters volunteers will introduce selected artists and their paintings. These presentations also help children to develop an appreciation and understanding of social and historical influences on art.

Specifically, Meet the Masters is designed:

To develop in children an appreciation of art by helping them learn to look at various kinds of artwork.

To acquaint students with well-known artists and their works. Specific periods or styles of art are featured so children may gain knowledge of man's visual heritage.

To value art as an important real and human experience.

To develop personal creativity in the children.

To provide community-conscious volunteers with a means of improving the quality of life for themselves, their families, and their community in general.

To help build art audiences and patrons of the future - as an integral part of our culture.

Meet the Masters

II. Presentation of Prints Presentation Techniques

1. The best presentation begins with genuine enthusiasm. When you are confident and prepared you will feel relaxed.
2. Take time to prepare your talk. Do some pre-planning and purposefully look at the picture. Be sure of what you want to lead the children into discovering in the picture. This will make it possible for you to be flexible in changing the order of your talk. If the children's participation and comments make it necessary, you will be prepared. Your prepared presentation should be close to 15 minutes.
3. On your first visit, tell the children who you are, and your purpose for being there.
4. Emphasize that what you are showing is a reproduction, not the original. Mention that the size of a reproduction is not the size of the original. Discuss the purpose and need for reproductions. Mention that more people can enjoy it, the artist can speak to people all over the world and that the cost is more reasonable etc. See Appendix.
5. Be sure to tell the students that one of the most important things about a painting is that no one can tell us what we should think about it. Encourage them to express their honest opinions. There are no wrong answers or feelings. Lead the class in describing the picture.
6. Be as creative and original in your approach as you can. Prepare your presentation with the age of the children in mind. See the grade level characteristics in the appendix.
7. You might begin your talk with a question to show the class that this is a conversational situation. Give a talk, not a lecture. Remember you are sharing art for enjoyment.
8. Use the Dialogue Technique, by asking questions such as:
 - What do you see in the picture?
 - How do you feel about the picture?
 - What colors do you see?
 - Why do you think the artist used that color to show this?
9. Lead children to discover the elements of art - line, form, color, and texture. (See Appendix)
10. Help children understand that the artist is communicating with them through visual language to tell how he feels and what he is trying to express. A painting can tell us a story in a language we all understand.
11. Encourage the children to explore pictures on their own. They could visit local art galleries or check out art books from the library.
12. Always include a summary at the end of your presentation. Review the major points of your presentation with the children.
13. Be sure to ask if there are any questions after presenting each picture. Also ask for questions at the end of the total presentation. Don't be afraid to say you don't know the answer. You might ask "What do you think?" or "Let's see if we can find out."

Meet the Masters

Hints For A Successful Presentation

Preparing for your presentation:

1. As soon as you know your schedule of classes, set up a time to meet with these teachers. Visit the classrooms to familiarize yourself with the physical arrangements.
2. Put a reminder slip in the teacher's mailbox the week before your visit.
3. In the lower grades (K-2) the teachers may be willing to allow their students to draw. If so, ask the teacher to make sure each child has crayons and paper when you arrive. BE SURE to show 2 or 3 of the children's drawings before you leave.
4. Being able to call the children by name will add to your success. Ask the classroom teacher if name tags or desk 'name plaques' will be supplied. If nametags are not possible, ask the teacher to make a seating chart so you may refer to it from time to time.
5. Gather any props you want to use in your presentation; drape cloth for paintings, poems, globe or map, or other pictures by artists.
6. Find out if your artist(s) relate to the class curriculum.
7. Go over your proposed schedule and double check dates and times.

Your presentation:

1. Arrive at least 15 minutes early and sign in at the office. Contact the school if you cannot attend. Wear your nametag or Meet the Masters T-shirt.
2. After knocking, walk into the classroom.
3. Show you're happy to be there. Look at the teacher and the students. Have a smile on your face and in your voice. Speak distinctly and directly.
4. Use the chalkboard to write the artist's name and title of the print.
5. Don't detract from your talk by reading notes or holding up a book.
6. Encourage the children to become involved. Never laugh at or ridicule the questions or opinions of the children. You want them to feel free to express themselves.
7. Explain to the children that looking at fine art is an adventure in seeing. It can take us to places we've never been. We can see people we will never meet. We can see how people lived and dressed in another age.
8. Do not hurry. Take your time and be at ease. This is enjoyment time for the children and you.

After your presentation:

Complete your evaluation form, giving your ideas and suggestions. Any additional research or hints can be put in the envelope on the back of the print. Sharing information helps everyone.

Meet the Masters

About The Artists

A brief biographical sketch of each artist is included in this Meet the Masters manual. A duplicate of this information is also on the back of each print. This information was written for the adult volunteer, not for the student. Meet the Masters volunteers are encouraged to find out more about the artist and the print through their own research.

Ask the children if they know the artist. If not, tell them the name and write it on the chalkboard in large letters. Have the children repeat the artist's name after listening to your pronunciation.

Have the children look for the signature on the print.

Tell the artist's nationality and where he lived (use a map or globe). Tell the children if he was married, and how many children he had. If information is available and appropriate, tell how he died. Children usually ask for this. Remember personal tidbits bring the artist to life.

A detailed biography is too boring for the students - tell unusual facts about the artist's life, work and personality. They will remember Michelangelo when they remember that he painted the Sistine Chapel ceiling while lying on his back. They will remember van Gogh when they remember that he cut off his ear.

Place the artist in history, using historic events that children know. "He was painting this picture when Columbus was discovering America."

Remember to compare and contrast this artist to other artists from previous Meet the Masters presentations.

Meet the Masters

About The Prints

A short description of each print is included in this manual. A duplicate of this description is also on the back of each print. Meet the Masters volunteers are encouraged to learn more about the print through their own research.

When showing the print:

Carry it around the room so the children can see it up close.

Find a place to display the print (chalkboard ledge).

For a little drama, drape a large dark piece of cloth over the painting while discussing the artist's background. When it is finally removed with a flourish, the children sense a special excitement.

Permit the class to enjoy looking at the picture before continuing.

Ask the students to guess what they think is the title of the painting. They really enjoy this at any age and often come up with the exact title.

Ask the students the following questions:

What medium did the artist use - oil, watercolor, pencil, etc.?

What is the focal point of the painting? (Where did the artist want the viewer to look and how did he accomplish this?)

What feeling do they get from looking at this picture?

Do they like the painting? Why? or Why not?

How do the colors used affect the painting?

For students in grades 3, 4, and 5, ask the following questions:

Where is the original displayed? What medium and support were used? (Oil on canvas, tempera on panel.)

When was it painted? How long did it take to paint it? Was it finished? What was happening in the world or in the artist's life while it was being painted?

What type of painting is it? Landscape, still life, or portrait?

Who were the models?

What do the costumes tell us?

Is there a theme taken from history, mythology or religion?

Meet the Masters

Additional Questions

Questions have been provided for you to go with each set of pictures. However, if you would like to add more questions, or substitute other questions, the following list may be of help:

What is the subject of the painting? Why did the artist paint it? What did he/she want to say? To record an event or history; to tell a story; or to suggest a feeling?

What do you see first? Where does your eye move next? Does color have anything to do with this? Does line?

Would you like to be inside the painting? Does the painting make you feel you are there or just watching? How does the artist accomplish this?

Who are the people? Would you like to talk to them? What would you ask them?

Does the picture tell a story? If so, what does it tell us.

How does the painting make you feel? Why?

Does the artist use perspective? Can you point to where he used it?

Is there movement or motion in the painting? How do you think the people would move?

What sound does this painting make?

What clothes are the people wearing? How are they similar or different from yours?

Do you think the artist is kidding us? Why?

Do you see light? Do you see shadows? What colors are used for light and shadows?

Do you like the painting? If not, how would you change it?

What would happen if we turned the picture upside down? Would it look better or worse?

What is your favorite color? Can you find it? It may be hiding or not mixed yet.

Does this picture make you feel warm or cool? What colors make it feel warm? Cool? You can do the same for happy and sad colors, exciting and calm colors.

Ask which is their favorite painting and why; take a vote.

Does the painting remind you of a place you have visited?

If there is a container (box, building, etc.) in the painting, ask what they think is inside.

Have the children name everything in the painting.

Look for repeated shapes and lines. Point to these repeated shapes in the pictures.

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Evaluating Your Visit

SELF EVALUATION -

- Do I enjoy myself and do I let the children know it?
- Do I stand and address the group with confidence?
- Does my voice carry to the back of the class?
- Do I dress neatly and unobtrusively?
- Do I avoid distracting mannerisms?
- Am I dependable, punctual, and accurate?

ATTITUDE TOWARDS THE CHILDREN -

- Is my vocabulary suitable for the age group?
- Can I relate what the children see to what they may know from their own experience?
- Do I let the children know that their own observations are valuable?
- Do I refrain from lecturing and encourage their participation in discussion?
- Am I flexible enough to follow their lead and interests in the discussion?
- Can I make the children really look at the painting?
- Do I compliment children for their participation in the discussion?

PRESENTATION -

- Do I plan my presentation?
- Do I include comparisons?
- Am I aware when to limit a discussion?
- Do I realize I can't possibly use all the materials?

CONTENT -

- Am I well acquainted with the information on the artist, print and questions for discussion?
- Am I careful not to give misinformation if I don't know the answer? Did I say, "I don't know," rather than try to bluff it?

INDIVIDUAL GROWTH -

- Do I try to expand my own knowledge?
- Have I ever consulted the suggested reading?
- Do I attend gallery tours, workshops, etc.?
- Do I take the time to acquaint myself with the art institutions in my community?

REMEMBER . . . I am not an art historian . . . I am here to help the children learn to see.

ARE THE CHILDREN LEARNING SOMETHING?

ARE THE CHILDREN ENJOYING THEMSELVES?

WILL THEY WANT ME TO COME BACK?

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Example of a presentation appropriate for 1st and 2nd grades.

Breezing Up by Winslow Homer

(Watercolor - 24" x 38")

Initial presentation: I introduced the Masterpiece Program and myself. Discussed original painting/reproduction. Showed tools of the artist: watercolors, palette, palette knife, brushes (let them feel the brushes).

Today we are going to look at a watercolor painting by Winslow Homer

Mr. Homer lived over 100 years ago. He was a famous American painter who lived in the East. During the Civil War, he worked as an illustrator for a magazine. He was an illustrator for a magazine named Harper's Weekly. After the Civil War, he painted a series of pictures of children and country life. In 1883, he moved to Maine and began a series of watercolors of the sea and its people. "Breezing Up" is one of these paintings.

Now, everyone carefully look at the reproduction of Mr. Homer's painting and think about what you see.

What do you think this painting is about? Do you see movement? What would be a good title?

Tell title: *Breezing Up*. What do you think 'breezing up' means?

What do you see first? What colors did Mr. Homer use? How do these colors make you feel? Would you like to be in the painting? Who are the people? What have they been doing? Would you like to talk to them?

If the painting could make a sound, what would you hear?

Do you like this painting? Why or why not?

The original painting hangs in the National Gallery in Washington, D.C.. I hope if you are ever there, you will ask your parents to take you to see *Breezing Up* by Winslow Homer.

Thank you!

Karen Campbell

Comments & Suggestions

Keep it short and simple for 1st and 2nd graders. Make sure the children have ample time and opportunity to react to the painting. The children especially enjoyed the discussion of colors and how they make you feel.

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Example of a presentation appropriate for 3rd and 4th grades.

Portrait of Don Manuel

by Francisco Goya
(pronounced Goi-yah)

The painting we are going to look at today is by Francisco Goya. He was a great Spanish artist who lived 150 years ago. Like Picasso, he took his first art lessons from his father. (Picasso is mentioned because the children had a chapter about him in their reading book and were quite interested in his life and work.) According to legend, Goya's artistic talent was first noticed when he was a child. He was found drawing with a lump of charcoal on the walls of his village in northern Spain. From poverty he grew up to be one of Spain's greatest painters.

This is what Goya looked like (show self-portrait). He was a court painter. This means that he painted portraits of the King and the royal family. (Show painting of royal family with Goya in background.)

He was successful as a court painter. It is said that Goya was also a good singer, swordsman, boxer and dancer. He loved to go to bullfights and ran around with a rather wild crowd.

When Goya was 30 he got married. This really didn't change his lifestyle. While his wife stayed home and bore him 20 children, Goya continued to run around with dancing girls, musicians and matadors. However, Goya did love his children very much. Sadly enough, only 1 of the 20 lived to be an adult (show portrait of his grandson).

Like Picasso, Goya was very fond of women! The Duchess of Alba was attracted to Goya. He liked her, too. However, she also liked other men. Goya was jealous! (Show portrait of Duchess.) In this portrait of her, he signed his name in a special way - at her feet in the sand he wrote 'Solo Goya' (only Goya). She wears two rings - one says Alba and the other Goya.

When Goya was 50, his wild lifestyle came to an end. He became ill. He was sick for a long time. When he finally recovered, he was deaf. He moved into a house that became known as 'The Deaf Man's House.' (By this time both the Duchess of Alba and his wife were dead.) At Deaf Man's House, he painted dark paintings that showed the horror of war and nightmarish scenes. Goya died at age 82.

The painting we are going to talk about today is a portrait which Goya painted earlier in his career and not one of the nightmarish scenes! (Take drape off print. I have found it helpful to place a large dark piece of cloth over the print while discussing background information. The children think it is very dramatic when the drape is finally removed!) Goya painted this when he was 41 years old. If you go to New York, you can see it at the Metropolitan Museum of Art. It is painted with oil on canvas and is about 40" x 50."

Who is this person? Is it a boy or girl? His name is Don Manuel. How old do you think he is? Look at his clothes. What fabric was used to make them? (Pass around fabrics - piece of velvet, piece of white lace, piece of white satin.)

Try squinting and see if this helps you see the light and dark contrasts. Do you see how Goya has drawn our attention to Don Manuel's pale face? His dark hair stands out against the brightly-lit back-ground.

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Portrait of Don Manuel Presentation, Continued

Does the painting seem to glow to you? Do you think it might be the contrast of light and dark colors?

Remember in the portrait of the Duchess of Alba that Goya signed his name in an unusual way. (in the sand at her feet) He has signed his name in an unusual way in this portrait too. Can you tell me where? (Calling card in bird's beak.) I will leave the magnifying glass in your classroom so you can take a closer look.

Does the scene look peaceful to you? Look at the black and white cat staring at the bird (a magpie). What is the cat thinking? Look carefully. How many cats do you see? Some people think Goya painted the cat's evil expression as a way of telling about the evils of his day.

If you could talk to Don Manuel, what would you ask him? Do you think Goya shows his love of children in this painting?

If you were painting a portrait of Don Manuel, what pets would you like for Don Manuel to have? You will have a chance to do this on a paper I will leave for you. I'll look forward to seeing what pets you have given Don Manuel in your drawing.

Before I leave, who can tell me the name of the artist? Who can tell me the title of this painting?

Thank you for being such a good audience.

Brenda Rayman

Materials brought into class for this presentation:

Drape for print (large piece of dark fabric)
Book - 'Francisco Goya' by Eric Young (to show other examples of his work)
packet of fabrics
magnifying glass
Francisco Goya (written on large piece of paper)

Meet the Masters

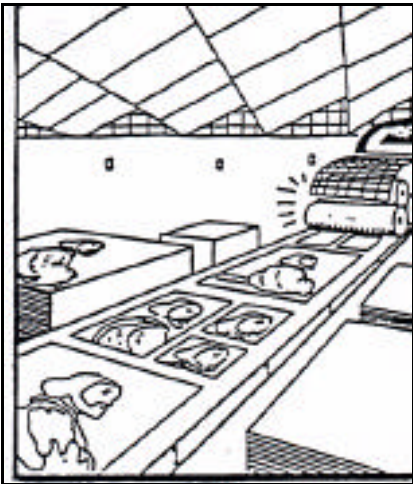
IV. Appendix Original/Reproduction



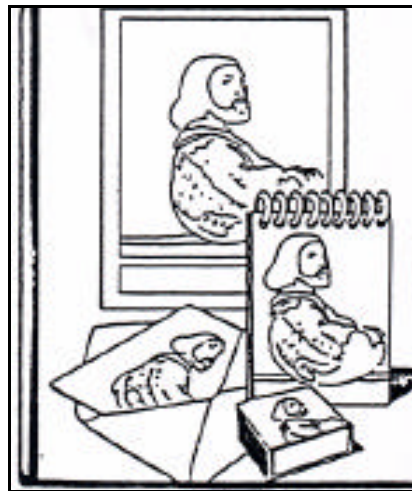
The original painting is the one created by the artist. It is often very valuable because it is the only one in the world.



In the art gallery or museum, where the original usually hangs, someone takes a photograph of the painting.



The photographic film is used to make hundreds and hundreds of prints or reproductions of the original painting.



The original painting can be reproduced in books or as posters and postcards which you can put on the wall

Adapted from Looking at Paintings, by Frances Kennet and Terry Meash.

Meet the Masters

Grade Level Characteristics

KINDERGARTEN and PRE-FIRST GRADE-

Sensitive awareness in young children is an evolving process. This awareness is the result of continuous aesthetic guidance by the teacher.

Appreciation includes understanding as well as enjoyment of tasteful creative works.

The goal is to guide children to discover, select, and use items of good functional and decorative quality. It is also important for children to experience the joy of creating.

Children should become sensitive to the similarities as well as the differences in the world around them. Looking at paintings will help children develop an awareness of shapes and colors.

As red as a fire truck
As yellow as a lemon
As blue as the sky

As rough as tree bark
As smooth as a kittens back
As soft as snow

FIRST GRADE -

The first grade children are curious about the environment around them.

They develop appreciation as they discover, explore, and become sensitive to this visual and tactile world.

They become more aware of the color, line, form and feel of objects.

They enjoy looking at storybook pictures.

They learn to listen and notice.

SECOND GRADE -

As children mature mentally and physically, the teacher guides their natural curiosity. In addition, the teacher helps them discover, explore, watch and make selections.

They become more aware of the beauty around them.

Point out curved and straight lines.

Encourage children to make comparisons.

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Grade Level Characteristics

THIRD GRADE -

The children will grow in appreciation by:

Increased use of senses to learn about and to enjoy the world around them.
Developing sensitivity to everything - noticing everything.

Increased awareness of the beauty about them.
Noticing color, line, and form both in nature and in buildings and other man-made forms.

Understanding of the color in dress, in nature, in the room and in the school.

Growing appreciation of their own creations and the art expressions of others.

FOURTH GRADE -

Appreciation evolves from direct experience, working critically, thoughtfully and discriminatingly. Children must understand line, form, shape, color and texture. They learn to select, reject, enjoy, and use these elements of art. Through knowledge of organization and arrangement, the child will enjoy being in an orderly environment. They can realize that people have made use of their art.

Children continue to develop awareness to the beauty about them:

In the design of space: plantings in parks, grouping of buildings and windows.

In the use of line: wires crisscrossing, curbing, sidewalks, and trees against the sky.

In nature: curve of a shell, veins in a leaf, symmetric design of a butterfly.

In the use of colors and textures: in their clothing, fabrics and materials they see, and in the environment.

FIFTH GRADE -

Genuine art appreciation is emotional as well as intellectual. Sensitivity is gained by learning to judge, decide and test.

An awareness of color combined with texture, such as rocks, bark, fabrics.

A response to light and dark, lines and shapes, natural and man-made forms.

A sensitivity to sound and touch in relation to line, color and rhythm.

An understanding of various types and ways of painting and materials used.

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Periods of Art

<u>DATE</u>	<u>PERIOD</u>	<u>DESCRIPTION</u>
15,000 - 10,000 BC	Cave Paintings -	Lascaux, France and Altamira, Spain Primitive paintings of daily activities.
	Neolithic -	From hunting to farming - start of crafts.
1400 BC	Stonehenge -	Structure in England - purpose unknown.
3000 - 1225 BC	Egyptian - Middle Kingdom	Art served religious purpose - monuments to dead.
1100 - 700 BC	Greek -	Architecture, sculpture - worship of Gods - greatly influenced architecture, up to present. Parthenon
	Classical -	Greek art produced during rule of Alexander the Great.
400 - 100 BC	Hellenistic -	Glorified the spread of Greek civilization in Asia.
100 - 476 AD	Roman -	Similar to Greek art which the Romans admired - tributes to prosperity.
500	Early Christian -	
1000 - 1200	Byzantine -	Began when Constantinople was made new capitol of Roman Empire. Subjects dealt with new Christian faith.
500 - 1500	Middle Ages - (Dark Ages)	Empty interval between Classical and Renaissance.
1000 - 1200	Romanesque -	All Western Europe had Christian base - building of churches.
1200 - 1400	Early Gothic -	Basically an architectural style - Notre Dame - began with Crusades.
1450 - 1550	Late Gothic - subject.	Continued architectural style but added painting and sculpture - began to move away from religion as only

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Periods of Art

DATE	PERIOD	DESCRIPTION
1500 - 1600	Renaissance - (rebirth)	Historic events coinciding with the Renaissance - Fall of Constantinople, Exploration of New World, Spiritual Reformation: During the Middle Ages it was believed that history was made only in Heaven. In the Renaissance it was believed human achievements on earth were also worthwhile. da Vinci, Michelangelo.
1550- 1563	Mannerism -	Revolt against classical balance - artificial style - first experimentation in art.
1600 - 1750	Baroque -	Spirit of Counter Reformation - irregular, grotesque.
1750	Rococo - gaudy.	French movement - outgrowth of Baroque - ornate,
1750 - 1800	Neo-classical -	Return to Greek style - used by early American colonial painters and architects.
1800 - 1850	Romanticism -	Started in England - not a style but a state of mind. Bach to nature - picturesque - Claude Lorrain
	Naturalism - events	Outgrowth of Romanticism - represented everyday
	Realists -	Art for art's sake - relied on own experience. "I cannot paint an angel because I haven't seen one."
1850 - 1880	Impressionism - Degas.	Painting needed to be rescued from competition with camera: canvas was material covered with color: impressions of light and atmosphere. Monet, Manet,
1880 - 1900	Post- Impressionism - Impressionists. Lautrec, Renoir, Cezanne.	Applies to any painting completed between 1880-1900. Variety of types, but continued the philosophy of the Gauguin, van Gogh, Seurat, Toulouse-
1900 - Present	Modern Art -	This period of art is made up of many movements. These movements came and left quickly and overlapped in time. Each movement brought a new style, a new name, and a new expression of the artists' reaction to
	ever-changing modern world. Most modern artists these movements, some, them.	were involved in several like Picasso, were involved in most of

Meet the Masters

Periods of Art

DATE	PERIOD	DESCRIPTION
1900 - Present	Modern Art -	<p>The period of Modern Art is the most difficult to explain to children. Like many adults, they believe that the more realistic a painting, the better it is. This is true if the artist's goal was to achieve a realistic representation. Many modern artists never intended to have their paintings appear realistic. Many dealt with the expression of feelings and sensations. No one knows what these look like. The artist is free to explore the many ways of presenting the unknown.</p> <p>Each painting is an experiment, investigating the potential of paint and canvas.</p> <p>The best way to approach modern art is to meet each painting as you would meet a new person. Don't rely on your first impression. Have an open mind. Reserve judgement until you have gathered some information on the painting. In the end, you may decide you wouldn't hang this painting in your still house. It was still interesting to find out about it and you may appreciate it for its unique qualities.</p> <p>The following list includes many of the major movements of Modern Art:</p>
1900 -	"les fauves" - (wild beasts)	Reacted against Impressionism - Matisse
	Expressionism -	Started in Germany - devoid of depressing subjects - Kandinsky
1911 -	Constructivism -	No symbols - geometric shapes, colors - Mondrian
1907 -	Cubism - Braque	Breaking apart of shapes to create new style - Picasso, 1914
1912 -	Futurism -	Forms of originality, glorified - de Chirico
1917 - 1922	Dadaism -	Art must not imitate nature - destruction is creation. Shock effect - Arp
1917 -	Surrealism - Dali, Magritte	Symbolic imagery of dreams - poetic creation - Miro, 1940

Meet the Masters

Periods of Art

<u>DATE</u>	<u>PERIOD</u>	<u>DESCRIPTION</u>	
Mid 1900's	de Stijl -	Started as architectural movement (Frank Lloyd Wright) later principles applied to paintings; deliberate, uniform Modrian (neoplasticism)	
1912 -	Suprematism -	Reality in art is the affect of color - Malivich	
1920 - 1925	Purism -	A purification of motif	
1940's	Abstract Expressionism	Also called action painting - splatters and drips of paint to express feelings - painting doesn't reveal an object, it is the object - Pollock	
1950's	Pop Art -	Represents everyday objects - reaction to mass production - Warhol	
1960's	Psychedelic Art -	Represented drug induced images - colorful, elaborate - Max	
1960's	Op Art -	Optical designs that create a vibrating visual reaction - relied on color and shape - Vasarely	
1970 -	Modern Realism -	Return to realistic image but not camera image - Individual artist's representation of the world through individual style; a culmination.	1980

The artists of today may choose to model their style after any of a combination of these periods of art. There are also those who continue to explore unique ways of representing the world.

Meet the Masters

Elements of Art

The elements of art are the visual units that individually or collectively make up work of art. These elements are line, color, shape, texture, and space.

Line: Line is a movement in space. A line is a path made by a point moving through space. Line is used to show energy, direction or motion. A line is also a path that describes the outline or contour of an object to define its shape or form. Lines can also express ideas like action, speed, happiness, sadness, joy, sorrow, fright, surprise, hatred, peace ...
the personality of lines shows in their quality and direction.

The quality of a line is its thinness or thickness, its roughness or smoothness, its darkness or lightness. Lines can be straight or broken, curved or horizontal.

Each kind of tool (pencil, pen, crayon, paint brush, etc.) makes its own kind of line.

Each kind of line gives a different feeling. The straight line has strength. It stands upright like a house or a tree. It lies flat like the horizon line. When it shoots off at a diagonal the line suggests falling or motion.

The broken line is more nervous. It has a sharp, jagged quality that shows more motion than straight line. Broken lines are used to show direction.
A curved line is gentle or graceful. It makes us think of clouds and waves and soft or rounded objects. Curved lines also make us feel movement and rhythm.

Artists also use active, curved lines to make overall patterns that are very dynamic. The lines move and interweave all over the surface and create a feeling of form in space.

Direction can make lines majestic, weary or frivolous. Diagonal lines speak of action or imbalance or of rhythm and flow; horizontal lines as quiet as sleep.

Lines may portray characteristics: straight, dotted, thick/thin, wavy, crosshatched, dark/light, textured, strength, rest, action, power, direction.

- | | | |
|----|--|----|
| a. | Horizontal lines - convey peacefulness, tranquility | b. |
| | Vertical lines - convey stability, strength | c. |
| | Curved lines - convey happiness, gaiety | d. |
| | Diagonal lines - convey conflict, unrest, excitement | e. |
| | curved lines - convey sadness or gracefulness | S |

Meet the Masters

Elements of Art

Contour: The outline of a figure, object or mass. Boundaries.

Shape: An area having specific character and defined by a contour which may result from line, or contrasting color, value or texture.

Two-dimensional geometric shapes: circle, square, triangle, and rectangle.

Three-dimensional shapes: sphere, cube, cone, pyramid, and cylinder.

Polygons: many-sided shapes.

Biomorphic (free form): shapes that don't follow any set rule. Irregular shapes resembling freely developed curves found in nature.

Plane: A two-dimensional shape, which may exist at any angle in space; a flat continuous surface which doesn't change direction.

Color: The emotional element of art. Black and white are not colors, but tones. (Black absorbs all colors and white reflects all colors.)

Pigment: the substance which makes color in paint when mixed with a binder such as oil or water.

Hue: refers to the color name, for instance red, yellow or blue.

Tint: a light value of color, white added.

Shade: a dark value of color, black added.

Value: the lightness or darkness of a color; a graduation from white to black.

Highlight: areas receiving greatest amount of light.

Shades, shadows: areas receiving little or no light.

Emotional or psychological meaning of color:

Warm colors: red, yellow, and orange.

Cool colors: blue, green, and purple.

Quiet colors: soft colors, tints.

Happy colors: bright, strong and pure in intensity.

Exciting colors: bright strongly contrasting.

Strong colors: intense, attract the eye, jump out.

Weak colors: weak intensity, appear to recede into background.

Meet the Masters

Elements of Art

Color:

Triad colors: based on colors at points of equal sided triangle placed on the color wheel.

Primary colors: red, yellow, blue -- the colors from which all colors are made.

Secondary colors: made when two primary colors are mixed -- orange (yellow + red), green (blue + yellow), purple (red + blue).

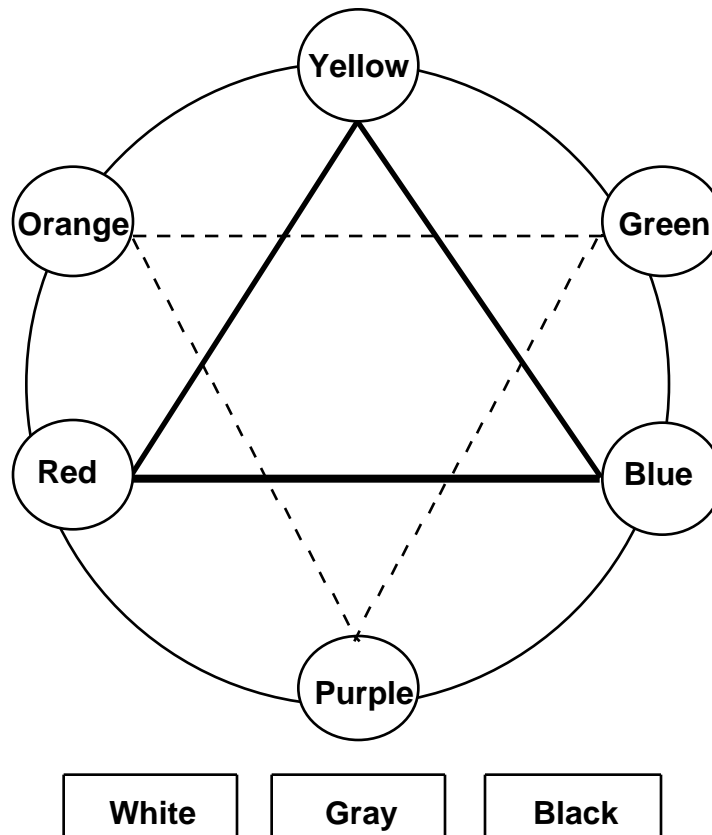
Intensity: the pigment strength -- brightness.

Analogous colors: colors next to each other on the color wheel.

Complimentary colors: opposites on the color wheel.

Monochromatic colors: one color plus its tints and shades.

Neutral colors: black, white, gray: When neutral colors are put next to a color they make the color more intense. When neutral colors are mixed with a color, they make that color less intense.



Meet the Masters

Elements of Art

Texture: The way a surface feels or is represented to feel to the touch: the roughness or smoothness of an object

Actual texture: it feels the way it looks, actual texture or surface.

Implied texture: painted to look like there is texture, actually there is none.

Tactile: quality of artwork that appeals to sense of touch.

Collage: composition created by combining a variety of materials; creates texture.

Space: The interval between pre-established points:

Two-dimensional space: surface has measurement in length and breadth, but lacking depth.

Three-dimensional space: possessing depth as well as length and breadth.

Picture plane: an imaginary plane of reference through which a picture is seen in terms of advancing and receding space.

Perspective: the appearance of objects or scenes as determined by their relative distance and position, giving depth to a two-dimensional surface:

Meet the Masters

Principles of Design

The principles of design are the rules or guides to follow in arranging the elements of art in a composition:

Balance: Equal distribution of weights or forms in a composition.

Symmetrical or formal balance: equal distance from center of design, or both sides having identical design.

Asymmetrical or informal balance: lacking correspondence of parts, opposing forces neutralize each other.

Rhythm: Repeating lines, colors or shapes to create a feeling of movement from one point to another in a composition.

Unity: The result of integrating all parts of the composition to produce a well organized piece of art work -- too much unity creates monotony, which can be relieved with rhythm and variety.

Variety: Changing the elements of art in size, color, or direction: overuse may result in confusion.

Emphasis: The dominance of the central idea and the subordination of other parts. This can be achieved by: large size, movement toward something, central position, color or value contrast, unusual detail, or grouping of shapes.

Meet the Masters

Glossary of Art Terms

Abstraction:	An idea stripped of its concrete accompaniments; an essence or summary; an art form in which there is little if any indication of the physical object perceived in nature; simplification; rearrangement of elements of form to express the artist's feeling
Academic:	Art based on a completely developed theory and philosophy; opposite of experimentalism; stresses the standard rules of organization
Actual:	Has a real existence
Aesthetics:	The study of beauty in art and nature
Aquatint:	A type of etching which allows an artist to combine a variety of tonal values with etched lines; resin dust is applied to the metal plate and then heated so the acid can attack the plate
Archaic:	Referring to objects belonging to an early, conventionalized style; more advanced than primitive art
Assemblage:	Made up of one or several kinds of materials; may be two or three dimensional, or a collage
Background:	The area behind the main subject or work of art
Biomorphic:	A free form or natural shape of an object
Brayer:	The roller, which is used to spread the ink on a block
Burin:	Sharp pointed tool used in engraving a line in wood or metal (Also called a graver)
Calligraphy:	Writing as a decorative art; script-like or fluent lines
Cartoon:	A flat symbolic illustration; a simplified humorous drawing
Chiaroscuro:	Technique which concentrates on the effects of light and shade on the forms in the composition
Collage:	A technique in which the artist glues materials such as paper, cloth, or found materials to a background
Composition:	Organization of all elements of a work into a harmoniously unified whole; relation of parts to one another and to the whole
Concept:	Organization of elements into an idea; made by learning or experience
Design:	The arrangement of interdependent parts to form a coordinated whole

Meet the Masters

Glossary of Art Terms

Distort:	To deform or stretch something out of its normal shape
Dominance:	The featured or controlling parts of a work of art
Dominate:	To make more important by size or value
Drypoint:	Much like the engraving process except that the sharp tool raises a ridge on each side of the gouged line making a blurred indistinct print (intaglio process)
Emphasis:	The principle of art that deals with the development of the most important area, the focal point
Engraving:	A linear design made by pushing a v-shaped cutting tool across the surface of the plate so a small shaving of metal is removed (intaglio process)
Etching:	A fine line print made by scratching through a waxed surface on a plate and then treating with acid so that the lines are made deeper by the acid; the etched lines print (intaglio process)
Focal Point:	The center of interest in a design or drawing
Foreground:	The bottom area of pictures; in perspective, the area closest to the viewer
Fore-shortening:	A method of drawing or painting an object or person so that it seems to recede in space, giving the illusion of three dimensions; parts get smaller as they recede in space
Form:	A three-dimensional aspect of a shape
Genre:	Subject matter depicting every day life
Geometric:	Refers to geometric symbols of circle, square, and rectangles
Gesture Line:	A drawing of movement and direction of basic form
Golden Section:	A Greek method of proportion based on a line that is divided so that the small part is to the larger part, what the larger part is to the whole; an 8 to 13 proportion
Gouache:	Opaque watercolor painting;
Gouge:	A sharpened tool used to cut the design in a block, for engraving, or in relief
Gradation:	Changes in size from large to small, or value from dark to light

Meet the Masters

Glossary of Art Terms

Graffito:	An unrefined drawing or inscription on a wall, fence, or other surface (Plural: graffiti)
Graphic:	Art presented on a two-dimensional surface: includes drawing, mechanical printing, and painting
Harmony:	A pleasing arrangement of elements to show unity; a consistent and orderly whole
Highlight:	The area of a surface that receives the most light
Horizon:	Used in perspective, the level of the viewer's eye
Illusion:	Something that deceives the eye, not an actual scene but an implied perception
Intaglio:	Process in which the line to be printed is incised or depressed below the surface (engravings, etchings, aquatints)
Invented texture:	Texture created by man
Key:	Refers to averaging the tone or values; said to be high or low key
Landscape:	Pictures that represent nature and outdoor scenes
Lay in:	To fill in an area with flat color
Linear perspective:	A mechanical system of creating the illusion of a three-dimensional space on a two-dimensional surface
Lithography:	A form of printing where the design is put on a flat stone or metal plate with a greasy material; water and printing ink are applied and the greasy area absorbs the ink; this is run through a press to transfer the design
Local Color:	The actual color of an object not subjected to variations from light
Mannerism:	An exaggerated theatrical style characterized by elongated bodies
Mass:	The form of matter sticking together in one body; bulk
Medium:	The material used to produce an art object; also the pigments are mixed to make them suitable for painting (plural: media)
Middle ground:	The center section of the picture plane and the middle depth in perspective
Mobile:	A sculpture that depends on balancing for movement

Meet the Masters

Glossary of Art Terms

Modeling:	Shading from light to dark around the edges
Monoprint:	A process of drawing on an inked slick surface (or with ink) and pulling a single print
Motif:	A featured composite of the elements of art; a design within a design; a theme
Movement:	Refers to the rhythmic repetition of elements to create a path for the eyes to follow
Natural color:	The color variations caused by light and reflections
Neutralized Color:	A color that has been “grayed” or reduced in intensity by mixture with a complementary or a neutral color
Non-objective:	Referring to paintings or sculpture that show no resemblance to natural objects as they are
Objective Color:	Natural color of objects such as green grass, blue sky, etc.
Palette:	A flat surface on which an artist mixes paint
Papier Colle:	A technique invented by the Cubists in which scraps of paper were pasted to the canvas for decoration and tactile embellishments
Patina:	A film or encrustation on the surface of copper or bronze produced naturally by oxidation or by treatment with acid
Pattern:	Decorative motif involving repetition; direction of attention throughout a picture
Perspective:	A system of drawing to give the illusion of depth
Pictorial area:	The area within which the design exists; generally of measurable dimensions and bounded by mat, frame, or lines
Picture plane:	The flat surface on which the artist works the image
Pigments:	Coloring matter or substances used by the artist to create the effect of color on a surface
Planographic:	Prints made from a flat surface; lithograph prints:

Meet the Masters

Glossary of Art Terms

- Pointillism:** A method of painting in which the paint is applied in dots or points that are nearly the same size and shape; a system of broken or divided color - developed by Seurat in the Post-Impressionist period (Also called Divisionism)
- Positive-Negative:** Positive areas are definite units that are explicitly laid down; (foreground positions are positive); Negative areas are the unoccupied or empty spaces; (background positions are negative)
- Proportion:** The relationship of the parts to the whole
- Radial balance:** Two or more forces around a center point to create equilibrium
- Rectilinear shape:** Shape composed of basically straight lines
- Relief printing:** Process in which portions of the design not to be printed are cut away and lowered below the printing surface; a linoleum print is an example
- Repetition:** A re-emphasis of visual units over and over again
- Scale down:** Cutting down size to correct proportions
- Selectivity:** Artistic license to use what is needed and imply the rest
- Serigraphy:** A method of creating a print in which a screen is used on which portions of the design have been blocked out; ink is forced through the open areas (Also called stencil process)
- Shading:** Gradual value transitions to model a figure
- Shape:** An area enclosed by line, the two-dimensional object
- Sketch:** A method of drawing essential information quickly
- Spectrum:** A band of colors resulting when a beam of light is broken up into its component wave-length hues
- Still life:** Inanimate objects used as the subject of a picture
- Stippling:** A series of dots grouped to model a form
- Stump:** A rolled up cardboard, pointed and used to smooth shading dominant form; trends of certain times or periods of art
- Subjective:** Tones chosen by the artist without regard to the actual color of the object color

Meet the Masters

Glossary of Art Terms

- Symmetrical:** A method of balancing which is based on axis, both sides having duplicate elements
- Tactile:** Referring to the sense of touch
- Technique:** A method of executing the technical or manual details of art
- Tenebrism:** A style of painting that exaggerates the effects of chiaroscuro; large amounts of dark value appear in the painting close to smaller areas of highly contrasting lights
- Three-dimensional:** A type of value organization in which the changes of light and dark seem to create an illusion of depth at the back of the picture plane, or a projection in front of the picture plane
- Tonality:** A color combination or color scheme chosen by the artist
- Trompe l'oeil:** French term meaning "fool the eye"; in a painting, a copy of nature that is so real it is mistaken for the object itself
- Two-dimensional:** A type of value organization where the changes of light and dark seem to occur only on the surface of the picture plane
- Value:** The relationship of one part or detail in a picture to another with respect to lightness or darkness
- Vanishing point:** That point on the horizon where parallels converge
- Visual perception:** The unique "seeing" by artists
- Volume:** A third dimension in a shape that gives the illusion of solidity or mass
- Wash:** A transparent layer or coating of color applied to a surface allowing the under painting to show through, using a lot of water or medium with little pigment
- Woodcut:** Earliest print-making technique; a relief process in which the negative areas have been cut away from the surface of the block (relief process)

Meet the Masters

Suggested Reading List

Children enjoy having books about the artists they are studying in their classroom. In this way they can see other examples of the artists' work and learn more about their life. Schools are encouraged to start their own art library. Art books can be found on sale at bookstores and museum shops.

This list includes many of the favorite titles that will provide additional reading for Meet the Masters volunteers, teachers and students. Most can be found in public libraries, and some are paperbacks that can be ordered from most bookstores. Many are written at the elementary level and can be found in the Children's Department of the library.

We especially recommend the Art for Children series by Doubleday. We also recommend two easy-reader storybooks from Barrons Educational Series, Inc., 113 Crossways Park Drive, Woodbury, New York, 11797; *Leonardo da Vinci*, and *Pablo Picasso* by Ibi Lepscky.

A particularly excellent book for both volunteers and children is: *Looking at Paintings*, by Frances Kennet and Terry Measham, Van Nostrand Reinhold, Co.

Art for Children Series, Ernest Raboff

A Child's History of Art, V.M. Hillyer and E.G. Huey

History of Art for Young People, H.W. Janson

The Story of Painting for Young People, H.W. Janson and Dora Jane Janson

The First Book of Paintings, Lamont Moore

What is a Masterpiece?, Charlotte Willard

Learning to Look, Joshua Taylor

Just Imagine, Robert Cumming

Understanding Paintings: The Elements of Composition, Frederick Malins

The Many Ways of Seeing: An Introduction to the Pleasures of Art, Janet Gaylord Moore

Art for the Fun of It: A Guide for Teaching Young Children, Peggy Davidson Jenkins

Let's Go to the Art Museum, Virginia K. Levy

Looking at Paintings, Frances Kennett and Terry Measham

The First Book of Paintings, Lamont Moore

Let's Look at Pictures, Christine Walkling

Impressionism, Francesco Abbate

Meet the Masters

Suggested Reading List

The Story of American Painting, Abraham A. Davidson

100 Masterpieces of Art, Marina Vaizey

Discovering Art History, Gerald E. Brommer

Discovering Art History Guide for Teachers, Gerald E. Brommer

Paintings of the Western World, Casper de Jong

Key to the Prado, Consuelo de Tena and Manuela Mena

Picasso, Josep Palau I. Fabre

Famous Artists of the Past, Alice Elizabeth Chase

Musical Instruments in Art, Donald Celender

Metropolitan Seminars in Art, John Canaday

Dictionary of Art and Artists, Peter and Linda Murray

Twentieth Century Art, Michael Batterberry

Art for Children Series:

Chagall

Durer

Gauguin

Klee

Leonardo

Michelangelo

Picasso

Raphael

Rembrandt

Remington

Renoir

Rousseau

Toulouse-Lautrec

Van Gogh

Velazquez

McGraw-Hill Great Masters Series:

Brueghel

Cezanne

Chagall

Degas

Gauguin

Goya

Homer

Leonardo

Michelangelo

Picasso

Rembrandt

Renoir

Rubens

Toulouse-Lautrec

Titian

Van Gogh

Crown Art Series:

Cassatt

Cezanne

Chagall

Degas

Gauguin

Klee

Manet

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Monet

Pissarro

Renoir

Toulouse-Lautrec

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