

Why Teach Art

By Tina Farrell

ART IS A SCIENCE

In many cases creating art demands exact, specific mixtures as a variety of compounds such as: silica, wax, oil, and pigment. Artists develop hypotheses on the result of these combinations and how they will effect their art. This experimentation is done with note taking in a journal to record successful and sometimes not so successful results. Artists look for absorption rates, appropriate catalysts, dissociation points, and causes of devitrification. Artists are keen observers and recorders of their environment just as a scientist is. Artists are scientists.

ART IS MATHEMATICAL

Artists translate a complex three-dimensional world in to two-dimensional and three-dimensional images and sculptures. This requires a keen understanding of spatial relationships, linear perspective, technical shading of form, symmetry and asymmetry, and a knowledge of geometrical and organic shapes. Many works of art require the artist to develop exact measurements of size and weight. Artists are mathematicians.

ART IS A FOREIGN LANGUAGE

Many of the terms commonly used in art originate from a variety of languages like: Italian, German, Latin, and French. Words such as: applique, Bas Relief, tromp-l'oeil, chianoscuro, monochrome, gouache, and sgraffito. Vocabulary in art is a blend of many cultures and therefore becomes its own unique language. Artists speak a foreign language.

ART IS HISTORY

Art reflects the environment, culture, and often the political conditions of the time and place in which it was created. The artworks of the world are mankind's greatest records of his history on planet earth. The cave paintings of France, the pyramids of Giza, the urns of Greece, the sculptures of Michelangelo, the masks of the Native Americans, the narrative paintings of the 19th century, and the characters of Grant Wood, have all remained as a record of communication of times gone by. History is simply not history without the artifacts that support its existence. Artists record history.

ART IS LANGUAGE ARTS

Art is a higher form of communication. As artists translate the world around them, stories of bravery, heroism, valor, sorrow, and hope emerge into narratives of imagery, characters, and settings. Artists research, brainstorm, rough draft, create preliminary drawings, keep journals, date title, and sign their works, and create works based upon a theme or series. Artists have made images inspired by poems, music, stories, and events. Artists are communicators.

ART IS PHYSICAL EDUCATION

Art requires fantastic coordination of the fingers, hands, arms, and body. The hand and the eye must work in perfect harmony in order to create. Many forms of art require great physical strength, balance, and coordination such as sculpting large structures from stone, metal, and wood, and throwing hundreds of pounds of clay. Painting, drawing, and sculpting require great physical stamina. Artists are fit for life.

ART IS TECHNOLOGY

Great works of art are now created on computers requiring artists to have highly developed computer skills and knowledge. Graphic arts and communication professions have changed dramatically with the use of this tool. Artists are visionaries.

ART IS ALL OF THESE THINGS, BUT MOST OF ALL, ART IS ART.

It allows a human being to take all of these dry, technical, and difficult techniques and use them to create intense beauty, and powerful emotional response. This is one thing that science cannot duplicate, mathematics cannot calculate, foreign language cannot translate, history cannot legislate, and physical education cannot replicate.

THAT IS WHY WE TEACH ART!

Not because we expect you to major in Art. Not because we expect you to create art all of your life. Not so you can relax or just have a hobby.

WE TEACH ART

So you will be human. So you will recognize and appreciate true beauty. So you can communicate from the very depths of your soul. So you will be sensitive to life and the peoples within it. So you will be closer to an infinite beyond this world. So you will have more love, more compassion, more gentleness... more life.

Think about how things look when they are floating.

Make a picture of some ice cubes floating in a large glass of lemonade. Make the glass sitting on a table in the sun.

Think about how fog makes everything look blurry.

Draw a cat walking on a fence on a foggy morning.

Think about how things look underwater.

Draw a picture of yourself in a pool. What parts of your body are above water? What parts are below the water?

Think about what happens when you stamp into a puddle of water.

Make a picture of someone on a rainy day having fun splashing through puddles.

Think about what milk looks like when it is poured into a glass.

Make a picture of syrup being poured onto a hot pancake.

Think about what your face looks like when you are blowing a bubble with bubble gum.

Draw two pictures of yourself blowing a bubble. Make one a side view and one a front view.

Think about how an artist creates the feeling of movement.

Make a picture of a girl with braids running with her dog through the park.

Think about how your view of your street would change from up high.

Draw your street as you would see it from three stories up.

Think about how the fur of a rabbit feels when you pet it. How can you show fluffy fur in a painting?

Make a picture of a soft furry rabbit sitting in the grass.

Think about how fire looks as it burns. What sounds does it make?

Make a picture of a campfire burning on a dark night.

Think about how distance makes things look smaller.

Make a picture of you and your friend. You are standing nearby and your friend is far back on a hill.

Think about doors. What different kinds are there? How does a door look when it is open? Closed? Ajar?

Make a picture of a door in your house. Show the door standing open.

Think about how a bird moves its wings to fly.

Make a picture of a flock of birds flying across the sky. Draw their wings in different positions.

This list of ideas was compiled at the 2002 GAEA Elementary Division Luncheon. Consider the following ideas with the indicated materials...

Crayons

- Resist
- Impasto (melted wax painting)
- Batik
- Etching
- Stained Glass (w/ wax paper)
- Use on fired clay

Tempera Paint

- monochromatic
- Tints/shades
- Van Gogh brushstrokes
- use on clay with clear coat spray paint
- Tempera with India ink wash
- Mix with liquid soap-paint windows
- Warm and cool color paintings
- Oil pastels with tempera wash
- Self-portraits

Colored Pencil

- Embellish printmaking prints
- Layer over marker work
- Grid drawing
- Portraits
- Still lifes
- Color on fired clay

Glue

- Glue line prints
- Colored glue designs
- collage
- collographs
- foil relief
- string and glue ornaments (balloons)
- Glue lines/pastel drawings
- Mix with black ink for stained glass

Colored Paper

- Mosaics
- Collage
- Draw with oil pastels
- Construction paper crayons
- Symmetrical strip wind spinners
- Cut out/pop-up cards
- Picture frames/mounting work
- Twist and fold paper sculptures

Collage

- mosaics
- torn paper (trees or faces)
- photomontage
- tissue with glue and water
- fabric-torn and cut
- texture rubbings cut up
- combine cut outs with drawings
- finish the drawing (1/2 image from magazine)
- computer images with traditional media

Markers

- Drawing
- Bleeding on wet paper
- Permanent on foil
- Overwriters/underwriters
- Sharpie on Transparency
- Mixed media on photographs or copies
- Digital camera prints with markers for Mixed media

Oil Pastels

- pastel resist-watercolor or tempera
- glue line drawing colored in with pastels
- embellish printmaking prints
- scratch art
- lamineate pastel work
- layer onto watercolor work
- sand paper prints (iron)
- mixed media onto photocopies

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OBJECTIVES

1. Students will be able to build a printing plate using an additive process.
2. Students will create an edition of prints.

BACKGROUND INFORMATION & ARTISTIC HERITAGE

- Collagraph stems from the Greek word *colla*, meaning glue, or the French *collier*, to glue. The English word *graphic* pertains to written or drawn material. It's difficult to pinpoint exactly when collagraph printing evolved. However, as early as the 19th century, prints indicate that adhesives were applied to copper or zinc plates and then inked and printed.
- The innovative experiments of 20th century artists such as Picasso, Matisse, and Gris who used collage and assemblage, opened the way for future artists' use of unorthodox printmaking materials.

VOCABULARY

Printing Plate – A surface from which an image is created and multiple images may be produced by pressing paper onto the inked surface.

Brayer – Rubber or foam roller used to ink printing plate.

Edition – A numbered set of prints. In commercial terms, the numbering is a safeguard of the value, and professional artists' plates are cancelled after the edition has been completed. These numbers are usually in the form of a fraction with the denominator as the quantity in the edition. The top number is the order in which the print was pulled. There are variations in this numbering system. EDVAVR means edition variable.

MATERIALS FOR CREATING THE PRINTING PLATE

- Pencils, tracing paper, tag board (assorted colors – optional), sharpie markers, tape, mat board or cardboard, scissors, glue sticks or white glue, brushes for applying glue wash

MATERIALS FOR PRINTING

- Water soluble printing inks, brayers, printing paper, ink trays, drying space

ACTIVITY & TIME TABLE

DAY 1: Introduces project and subject matter. Lead a compare & contrast discussion about a variety of printmaking processes by showing examples of each. Emphasize that this printing process is an additive one. If time allows, begin sketching.

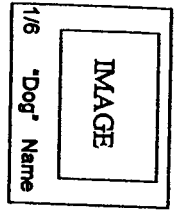
DAYS 2-3: Finalize drawings. Emphasize that drawings should be about shape and not about value or line. Trace final drawing onto tracing paper using a fine point sharpie. Plan layers. This is the most difficult step for students. Those that catch on quickly teach other students and so on. **DAYS 4-6:** Flip tracing over and pencil (heavily) over marker lines. What you are creating is "carbon paper." Begin to transfer the largest shapes first onto tag board. Cut out and glue pieces neatly into place on the printing plate base. Continue building the plate in this manner with the medium sized shapes on top of the large ones, and the smallest shapes on top of the medium shapes until the image appears in the form of all shapes. Show the students that they may cut through shapes exposing the layer below. Glue wash the entire surface of the plate by mixing up 2 parts water to 1 part white glue. This important step seals the plate. Allow to fully dry before printing.

PRINTING

DAYS 7 & ON: – Have stations for printing or set up by pairs. Each station should have a supply of paper, pencil for names on back, brayer, ink plate, newspaper under work-space, and inks readily available. After demonstrating proper inking and printing techniques, allow the students to get right to work. However, show a print with too much "gloppy" ink and one that is too dry, not enough ink on the plate. Remind students to put the paper on top of the printing plate and to rub thoroughly. Hang to dry or put on a drying rack. Tell the students not to throw any prints away as they can be later used for oil pastel enhancements, collage, or other applications. **NOTE:** "Gloppy" printing plates may be blotted with newsprint or newspaper to remove the excess ink.

SIGNING THE EDITION

Have students gather up all their completed prints (enhanced as well) and put them in the order in which they like them best. At this point working prints or ones that are not up to par may be put aside, traded, or recycled. Demonstrate the proper way to sign a print in pencil. On the bottom left is the traction number, the middle may have a title, and on the bottom right, their signature and year produced (optional). If the edition is a mixture of straight and enhanced prints use EDVAVR on each instead of the numbered traction.



ASSESSMENT

Students should fill out and hand in rubric. This project is perfect for a group critique as well as a "gallery" opening. Involve the students in designing and sending invitations to their teachers, family, and friends. You may also want to serve some light refreshments.

INTERDISCIPLINARY CONNECTIONS

This project can be linked to any theme study or subject area. Printmaking is rich in history with connections to many cultures.

ELEMENTS OF DESIGN

Shape & color

EXTENSIONS

- Oil pastel enhancements or water soluble pastels work extremely well
- Collage
- Scan into the computer and manipulate in Photoshop® or another graphics program. Print final image on iron-on transfer paper and iron on to a T-shirt, or make several and piece together to create a quilt.

RESOURCES

- Laury, J. R. (1999). *The Photo Transfer Handbook*. Lafayette, CA: C&T Publishers.
- Martin, J. (1993). *The Encyclopedia of Printmaking Techniques*. Philadelphia, PA: Running Press.
- Ross, J., Romano, C. (1972). *The Complete Printmaker*. New York, NY: The Free Press.

Silvermann@santofordschool.org

Lauren Phillips - Norcross Elem.

Empty Bowls

Grade 3-5

Goal:

By creating decorative clay bowls to give away at an Empty Bowls dinner, students will learn how their creative acts can help others in need

Objectives:

1. Students will create a clay bowl that will be given away at a community fundraiser.
2. Student will identify community resources that help others in need.

Materials:

1. Styrofoam bowls
2. Stoneware Clay
3. Toothpicks
4. Clay tools, such as shells, beads and other things to decorate the clay
5. Rolling pins
6. Clay boards
7. Glaze

Resources:

1. Empty Bowls website: www.emptybowls.net

Vocabulary:

1. Food bank: a place where food is given away to those who are need.
2. Functional art: artwork that has another purpose other than simply being a piece of art. For example, our Empty Bowls can be used to hold food, keys, and various other objects.
3. Pattern: motifs repeated throughout artwork
4. Service-learning: projects that emphasize service to others as well as learning knowledge and skills.

Procedure:

1. Explain what Empty Bowls are and how this service-learning project began. Tell the students how we are going to make a clay bowl to give away at a dinner to benefit a local food bank. This is a great example of functional art.
2. Ask students how they feel when they are hungry. Talk about how many children in this country go to bed without eating dinner, even children that go to their school. We are raising money to combat the problem of hunger.
3. Make slabs and mold into styrofoam bowls. Pass out clay materials. Take a large ball of clay and flatten into circle. Roll the clay with the rolling pins until it is just a little bigger than the styrofoam bowl when it is upside down. Turn the bowl right side up and place the clay inside the bowl. Be careful to press the clay into the sides of the bowl. Once the clay is pressed into the bowl, it can be decorated with the clay tools. Let the clay dry in the Styrofoam bowls and then remove. Fire in kiln.
4. Once all bowls have been fired in the kiln, they can be glazed with a food safe glaze.

Clean Up:

Return all clay tools to their proper containers. Put clay bowls aside to dry. Wash hands.

Evaluation:

Students will be evaluated on how they created their bowls with craft and care. All bowls should be carefully decorated. Students should also be able to identify why they are making these bowls and why we are giving them away.

Lauren_Christine_Phillips@gwinnett.k12.ga.us

Mosaic Lesson Plan

Objective: TSW create a mosaic out of colored tape after studying about the mosaics of the Byzantine Empire.

Time needed: 2- 55 minute class periods

Grades 3-5

Instructions:

1. Prints of mosaics from different time periods will be shown to the students along with a description of what a mosaic is.
2. The teacher will lead a brief discussion of Constantine, the Byzantine Empire, and their use of mosaics.
3. TSW be given a piece of white construction paper and will be asked to draw a large and simple image (animal, vehicle, plant, etc.)
4. TSW be able to choose a piece of tape from various colors of colored masking tape (painters tape also does well but doesn't come in as many colors).
5. As teacher, I allow the students to come to me one at the time to get a length of tape as often as the need and they can change colors as they need.
6. The instruction is that the pieces of tape must be torn not cut in sizes no large than their thumbnail.
7. The image must be completely covered but not the background.
8. If the teacher desires, the background can be completed with markers.

Vocabulary:

Mosaic- floor or wall decoration consisting of small pieces of stone, ceramic, shell, or glass set into plaster or cement

Materials:

Set of colored masking tape
White construction paper
Prints of mosaics

Submitted by Carol Palmer
carolmpalmer@earthlink.net

Shannon Gleason
SGLEASON@rockdale.k12.ga.us
Hightower Trail Elementary
Rockdale County Schools
Conyers, GA

Technology Integration Story

What better way to motivate your Art students than to integrate technology! That is exactly what Shannon Gleason, Art teacher at Hightower Trail Elementary, just did in a school-wide study of Edvard Munch's "The Scream".

Using the flex cam in her classroom, Ms. Gleason shared Munch's painting with her students. They discussed and defined Expressionism and how it would relate to their project. They also discussed the medium/materials Munch used to create his famous work.

The students used traditional painting methods to create the background of the painting, but to add the person they used a digital camera and paint program. Each student took turns having their picture taken. The next step was to import the photo into KidPix. The students then used the mixer tool to warp the photo. After printing and cutting out, the photo is added to the painted background.

Ms. Gleason was sure to use the available technology at Hightower to help her complete this project with all classes, K-5. When it came to the KidPix portion of the lesson, she utilized the Computer Mini Lab in the media center, as well as the wireless Laptop Cart. She also used the following websites to enhance the lesson, and shared them with students using the presenter box connected to the TV in her classroom, or by allowing the children to explore on their own. [Wikipedia](#), [Enchanted Learning](#), [CNN](#)

The children truly enjoyed this creative and exciting lesson. What a way to study Art!

The complete lesson plan is attached as well as sample of the completed project.

Goals or Concepts

TSW identify the artist Pablo Picasso as an artist, discuss difference b/n. line & shape, create their own version of Picasso's musicians by compiling shapes onto manila paper

TSW develop skills on how to properly use scissors and glue.

K-TSW design their image with 3 shapes that they will trace, cut out, and glue.

1st-TSW design their image with 5 shapes that they will trace, cut out, and glue.

Supplies

construction paper
construction paper crayons
black sharpies
glue
drying rack
tracing templates
pie pans

All of the tracing templates will be at each table in a pie pan, numbered to the appropriate table number. Have another tray at the table for any scraps so that the students can put all trash at one location instead of it getting everywhere

Teacher Resources

When Pigasso Meets Mootisse

By Nina Laden

Image: Three Musicians by Pablo Picasso

Instructional Preparations/Modeling

Techniques/Motivational Strategies

I will start off the lesson by having the students sit on the floor to listen to a story. I will read to them the book When Pigasso Met Mootisse. I will tell them that this book describes two characters that are actual artists. I will tell them that we will be talking about Picasso today. I will have them get back into their seats to look at the 3 musicians piece. I will point out shapes, lines, and patterns.

Student Activities/Procedures

Day 1

Read the story. Look @ image of the Three Musicians by Picasso. Discuss as a class. Discuss difference between line and shape. Demonstrate line & shape on board. Point out shapes in artwork. Finish day with a pre-test on their cutting skills. They will have to follow the lines on the piece of paper with their scissors. Demo use of scissors. We call the scissors Mr. Alligator. Mr. Alligator doesn't have a body so I will show the students that he needs their help by holding him to allow him to move around. I will point out to them that Mr. Alligator has sharp teeth and that they do not run with him and they need to be careful of his sharp teeth because he will cut them. I will tell them that Mr. Alligator is hungry and the only way to feed him is to cut on the lines. I will show this to them. After the pretest the students will practice tracing one shape and cutting out the shape.

Day 2

Review last class & primary colors. Each color paper they have on their desk is of the primary colors. As a class, we all pick up the same color, and a shape template. Demo to the students how to trace around each template. TSW trace each template one at a time together so that there will be no mistakes & it helps in keeping track of who needs assistance.. We will trace 3 shapes because we are using only the primary colors which is 3 colors. Depending on time we might start cutting this day, if not I will have them cut on the next day. (*1st graders choose 5 colors and trace 5 different shapes)

Day 3

Demo how to cut shapes. Review Mr. Alligator, and remind students of his sharp teeth, & that he's hungry for lines. If time permits, demo glue

Day 4

Final day-Demo proper use of glue. Use Construction paper crayons for details. Display!



Goals or Concepts

TSW design a drawing using line, shape, and repetition.

TSW create an image using warm or cool colors.

TSW transform their line drawing into an image of colorful shapes on a transparency which will then become a sun catcher.

TSW use the style of Pablo Picasso by showing in the face the profile and portrait
TSW identify terms such as cubism, profile, and what are warm/cool colors (3rd grade: symmetrical, and asymmetrical)

Supplies

5 ½ x 8 ½ white paper

5 ½ x 8 ½ transparency

pencil

sharpie

permanent markers of primary and secondary colors

yarn

needle/xacto knife

popsicle sticks

glue

The paper will be handed out by me.

Sharpies and glue will be kept in their art buckets which are in the middle of their tables. The permanent markers will be passed out by me. I will keep the popsicle sticks in a big box at one end of the room. I will have the yarn and needle; no student will have those due to safety reasons with the needle. You can also use an xacto knife.

Teacher Resources

Image: Girl Before a Mirror by Pablo Picasso

Instructional Preparations/Modeling Techniques/Motivational Strategies

I will start off the lesson by showing a PowerPoint presentation about Pablo Picasso. I will emphasize how Picasso showed both the profile and portrait of the face. I will draw on top of a transparency of Girl Before a Mirror to show this difference.

Student Activities/Procedures

Day 1

Give lecture about Pablo Picasso and describe the terms cubism and profile. Show students teacher sample

Day 2

Review last class & start day with demonstration to create the face. Give 5 ½ x 8 ½ sheet of paper, which will become the transfer to their transparency. In pencil, to draw an oval. Add the neck and shoulders. Show the students the difference for this face; it includes a "profile" line down the middle of the face. This separates the profile from the portrait. Advise that when adding other features that they can do whatever they want, they can exaggerate the eyes, lips, eyebrows, etc. Students will put a pattern on the shirts. Create a pattern for their hair, aka wild hair. Since I have wavy hair, I used wavy lines. Show examples of other kinds of hair like spikes, straight, braids, etc. The hair will take up the entire background. (Review asym. & sym. with 3rd)

Day 3

After the face is drawn take the 5 ½ x 8 ½ sheet of transparency. Show the students a neat trick. The paper will stick to the transparency. There is no need for tape! The students are to trace everything in pencil onto the transparency with a sharpie.

Day 4

(2nd grade introd. warm and cool colors.) Can play song "the temperature of color" Use either warm or cool colors for the face/neck/shirt and opposite for their hair/background. Easier way to color in their image is to flip the transparency because then the colors won't mix with the black lines. Blow on image to dry.

Day 5

After coloring, glue the frame for the transparency. Apply sticks to the outer sides. Some overhang is allowed. Two sticks on the long side, one on top in the middle. One whole stick goes in the middle of the two sticks to make the frame sturdy and two half sticks go over the spaces at the top. Both sides will have 10 sticks on each side. Set aside until dry. Cut/punch hole towards top of plastic to string the yarn. Now you have a Picasso sun catcher! Hang them around school in the windows!



Inspired by...Walter Anderson by Kirby Meng

Kirby.Meng@henry.k12.ga.us

Grade Level: Second – Second grade students are supposed to study symbols, not always an easy concept for them. My classes really learned the 7 symbols used by Anderson and I think it may be one of the things they most remember!

Overview/Concepts: After looking at and discussing block prints by Walter Anderson depicting animals, students will create their own unique stylized animal design, emphasizing line, pattern, texture, movement and color. Students will focus on symbols and motifs used by Anderson in his work and use the same symbols in their own picture.

Resources: Walter Anderson Prints.

Materials: 12 X 18 tag board, pencil, eraser, Sharpie pens, Cake Tempera, scissors, colored construction paper.

Essential Questions: Does your artwork emphasize line, color, texture, pattern/repetition and movement? How did Walter Anderson's environment influence the type of artwork he created? How did he create rhythm and movement in his work? What types of symbols did Anderson use? What about you?

Procedures: 35-minute classes

Day One

1. Look at and discuss Walter Anderson's work. Give students some background on Anderson's life. Discuss how his environment influenced his art. Have students identify and name, line, shape, color, pattern, texture, rhythm and movement in his work.
2. Have students choose an animal they would like to draw from the pictures available. While we can't draw "real" animals, we can get as close as possible by drawing from photos of animals.

Day Two

1. Discuss the motifs in Anderson's work, the 7 motifs that appear throughout history.
2. Have students draw the animal they chose large on their page.
3. Have students use the 7 motifs to achieve pattern and movement in their work.

Day Three

1. Finish drawing if needed and begin adding color with tempera cakes. Color in the spaces, not the lines!

Day Four

1. Finish adding color using tempera cakes.

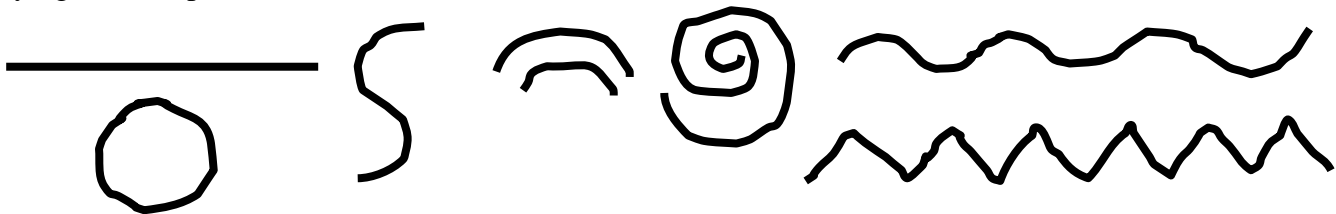
Day Five

1. Outline with black permanent marker. Use thick and thin markers to draw the symbols and go over all pencil lines.

Day Six

1. Have students cut their animal out leaving about a half-inch border all the way around the animal. Have them choose a color of construction paper to mount the animal on and glue it down. (I draw a line around the animal where they need to cut to keep them from cutting right up to the black outline.)

Display for all to see. These were so popular at my school; several teachers have talked to parents about buying the kids pictures!



The seven motifs are the building blocks of art. When combined, they form an alphabet for drawing used throughout the history of art as far back as the earliest carved and painted designs known. These lines are found in nature in the horizon line, the sun, and the nautilus shell among other things. The seven lines are derived from straight and curved lines and are found throughout the world dating back 5000 plus years.

