



TEACHER'S BOOK

# DREAM ART

Let's Make an Art World!

7



**DRAWING**

**COLOURING**

**CRAFT**

**PAINTING**

**PRINT MAKING**

**COLLAGE**







**TEACHER'S BOOK**

**DREAM  
ART**

**Let's Make an Art World!**

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Every effort has been made to avoid errors or omissions in this publication. In spite of this, some errors might have crept in. Any mistake, error or discrepancy noted may be brought to our notice which shall be taken care of in the next edition.

# NOTE TO EDUCATORS

It is of paramount importance to establish a conducive environment and provide proper guidance to learners for creativity and artistic expression to blossom. Motivating and inspiring learners would undoubtedly enhance their artistic potentials and enable them to develop their own perceptions about art.

The content in student's textbook is not prescriptive and so the different units should be addressed with originality and creativity.

## **Methodologies and approaches**

It is good practice to use appropriate teaching methodologies and approaches such as:

- Interactive, collaborative and discovery learning
- use innovative approaches such as field trips and outdoor studies
- use ICT, digital media and online resources to consolidate teaching and learning
- motivate learners to develop ideas from both primary and secondary sources
- draw valuable references and inspiration from the local and international context
- build upon learners' prior knowledge to construct new knowledge
- ascertain that the teaching and learning of Art history, Art periods, Art movements and Art styles from both local and international contexts are integrated in lessons
- integrate sustainable art practices through the use of scraps and found materials
- A4 size paper is recommended for practice work. However, certain activities may require a larger format.

## **Display/Exhibitions**

- Displays of artworks should be an integral part in the teaching and learning of Art education.
- Field trips and visits to art exhibitions should be encouraged.

## **Safety and precautionary measures**

- Do not use toxic and hazardous materials.
- Close supervision while using all materials, tools and equipment is mandatory.

## **Assessment and Evaluation**

- engage in both formative and summative assessment
- supervise and monitor learners during hands-on-activities
- ensure that learners engage in appropriate research and investigation



# Content

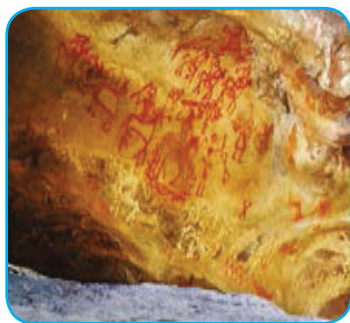
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# Chapter 3 - Media Exploration

## Introduction

As an artistic endeavour, drawing is almost as old as mankind. It is an ancient form of artistic expression which dates back to cave art when cavemen explored and used a range of natural drawing media such as crushed leaves, flint stone, burnt wood sticks, earth colours and animal blood to express and communicate their everyday experiences.



Cave Art from Grotte Chauvet, France

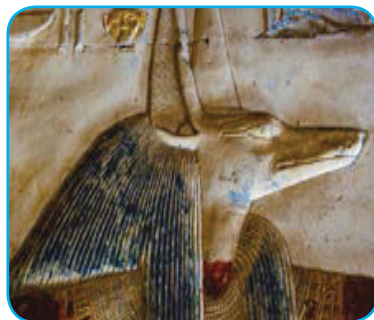


Cave Art in the Serra da Capivara National Park, Brazil



Cave Art from Bhimbetka Cave, India

As civilizations developed, so did the drawing media and techniques. In the Egyptian civilization, reliefs in temples and palaces were drawn and painted on walls. Pigments were mostly mineral, which were chosen to resist strong sunlight without fading. Painters primarily used black, red, yellow, brown, blue, and green pigments. They mixed their colours with a binder to make them stick to the dry plaster.



Egyptian relief sculpture, god anubis, reign of seti I, 1290 BCE, 1279



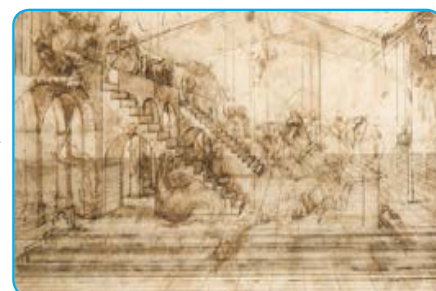
Kom Ombo Temple Egypt



Maat and Isis, Ancient Egyptian Papyrus Painting, Main Arkan Gallery

Egyptians also invented a material similar to thick paper that was used in ancient times as a writing surface called papyrus. The Egyptian art also includes beautiful drawings and paintings on papyrus.

As societies developed, artists started using drawings as the preliminary sketches for mosaics and murals or architectural drawings and designs for statues and reliefs.



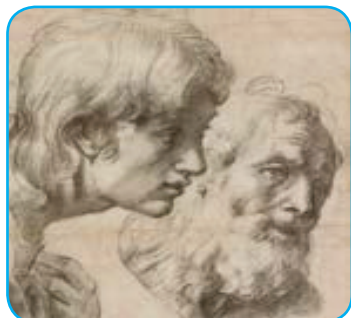
Study for the 'Nativity', Leonardo da Vinci.



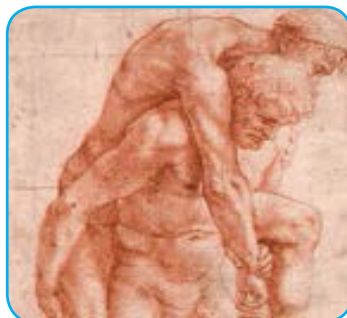
Gradually, drawing became an independent art form and artists started using modern drawing media such as pencils, ball pen, felt tipped markers and coloured pencils. Drawing has the characteristics of individual and period style. A close observation of drawings across centuries and periods would enable an appreciation of the variety of drawing media and supports used.



Leonardo da Vinci, The Head of Leda (circa 1505-6).  
(Pen and ink over black chalk)



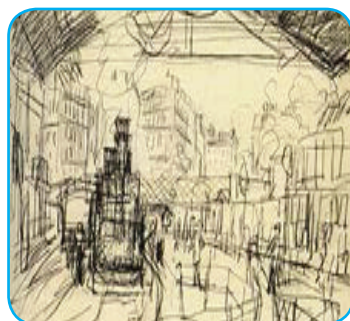
The Heads and Hands of Two Apostles, circa 1519-20, Raphael. (Pencil)



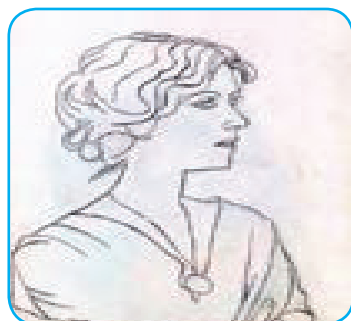
A Man Carrying An Older Man on His Back, circa 1513-14, Raphael (Chalk)



Lion Resting, Rembrandt, 1650-1652  
(Pen and wash)



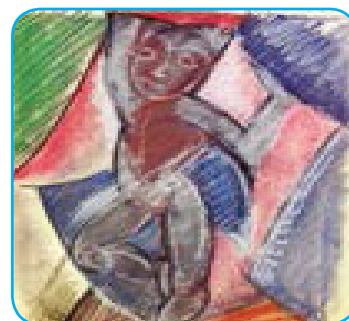
The Gare Saint-Lazare, Claude Monet, 1877  
(Pencil on paper)



Portrait d'Olga, Pablo Picasso, 1920  
(Pencil on paper )



Madame Palmyre with Her Dog, Henri de Toulouse- Lautrec, 1897  
(Drawing)



Nude with raised arms, Pablo Picasso, 1907. (Pastel and chalk on paper)

## Activity

### Learning Objectives:

**At the end of the lesson, students should be able to:**

- ◆ demonstrate skills in measurement to produce grid.
- ◆ explore different drawing media.
- ◆ demonstrate skills in the handling of a range of drawing media.
- ◆ create a drawing media chart.
- ◆ use simple words and phrases in English and/or French to describe the characteristics of each drawing medium.

### Materials and Equipment:

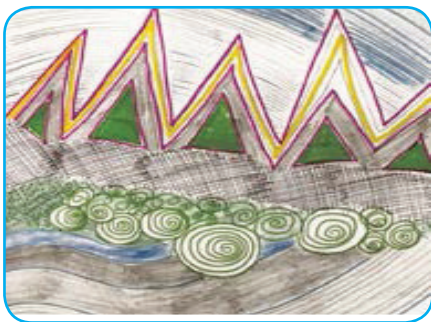
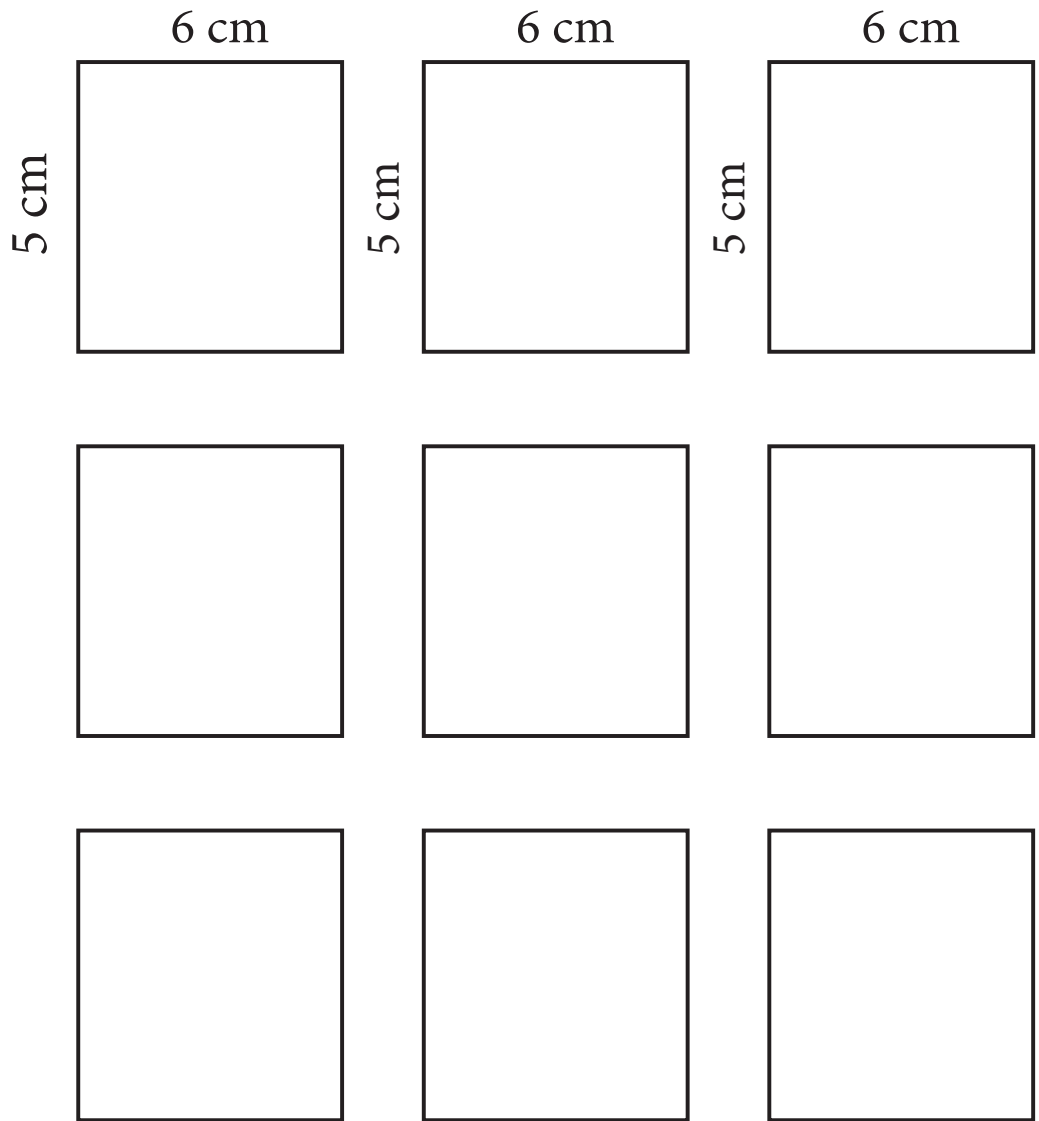
A4 size paper, pencils, ruler, coloured pencils, ball pen, felt tipped markers, eraser

**Procedure:**

**Step 1:** Ask students to look around them and observe the different types of lines and marks. You may choose to take them outside the classroom to observe different types of lines in the environment.

**Step 2:** Ask students to verbally describe the different types of lines they see around them. Encourage them to use simple words and phrases to describe the different types of lines.

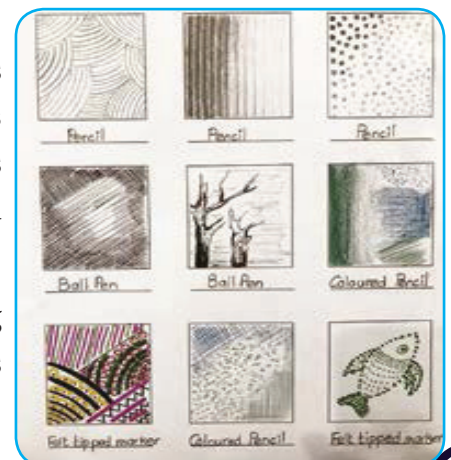
**Step 3:** Ask students to measure and draw a grid comprising 9 rectangles of size 5 x 6 cm each. Assist students having difficulties with measurement to plan and draw the grid.



**Step 4:** Demonstrate how to manipulate each medium and discover its characteristics.

**Step 5:** Ask students to explore different types of lines, shapes and textures on the different rectangles of the grid. Fill in each rectangle with marks and experiments using one medium at a time. Students can use pencil as a start, followed by other media such as ball pen, felt tipped markers and coloured pencils at a later stage.

**Step 6:** Ask students to label each grid with the name of the drawing medium. Monitor the class work and provide individual assistance as and when required.





## Evaluation:

Students display their works and have a class discussion about the outcome. You should facilitate the class discussion by prompting students through questions on the key ideas related to the topic.

## Activity

### Introduction

Spread out is an extension of a source picture while trying to maintain the characteristics of the initial image along with personal expression and creativity.

### Learning Objectives:

At the end of the lesson, students should be able to:

- ◆ identify, an interesting part of a source picture.
- ◆ recognise and imitate the characteristic drawing elements of the image.
- ◆ use a variety of drawing media creatively to extend a picture.

### Materials and Equipment:

A4 size paper, pencils, coloured pencils, eraser, felt tipped markers, ball pen, ruler, round tipped scissors, view finder

### Procedure:

**Step 1:** Explain the term and concept of “spread out”. Direct students to choose a picture on a theme, such as “plants & flowers”.



**Step 2:** Assist students to make a viewfinder of an appropriate size and use it to select and outline an interesting part.

**Step 3:** Ask students to cut out the selected part and paste it in the middle of an A4 size paper.



### Step 4

Ask students to divide the paper in 4 parts. (The illustration shows one of the possibilities.)

**Step 5 :** Demonstrate how to extend the image by maintaining continuity of lines and by using a different medium creatively in each part.



Paper divided into four parts

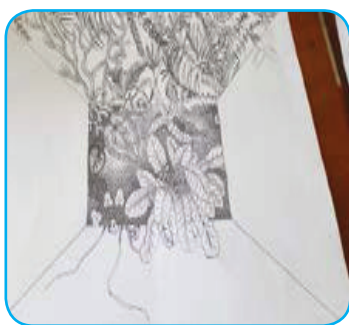


Image extended using pencil in one of the four parts



Image extended using ball pen in another part

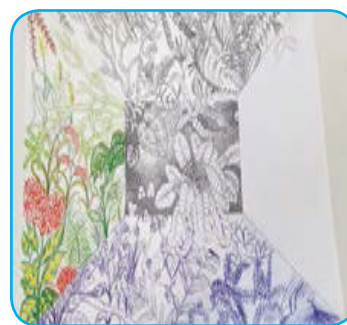
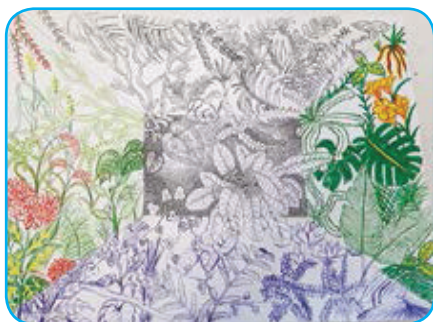


Image extended using coloured pencil in another part



Final spread out in different drawing media

### Step 6

Ask students to start the 'spread out' by using the pencil first and then proceed with other media such as ball pen, felt tipped markers and coloured pencils. Encourage students to fully explore the different media. Monitor the class work and provide individual assistance as and when required.

### Evaluation:

Students display their works and have a class discussion about the outcome. You should facilitate the class discussion by prompting students through questions on the key ideas related to the topic. Encourage students to talk about their experience: discuss on the choice of image and the various effects obtained in each drawing medium.

## Activity

Carry out this activity for students to get familiar with art terminologies and concepts related to drawing media.

Use the correct word to complete the sentences

Egyptians media sketches walls natural

1. Cavemen drew animals on the ..... of caves.
2. Cavemen used ..... materials to draw and paint.
3. .... drew and painted on papyrus.
4. To make statues, artists first made drawings in the form of .....
5. Pencil, coloured pencil and felt tipped markers are drawing .....



## Activity

Display/project the image of the artwork or any artwork relevant to the topic. Carry out a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/ or very short phrases depending on their level of literacy. Use the template and sample provided at the end of the handbook as a reference to carry out the art appreciation activity.

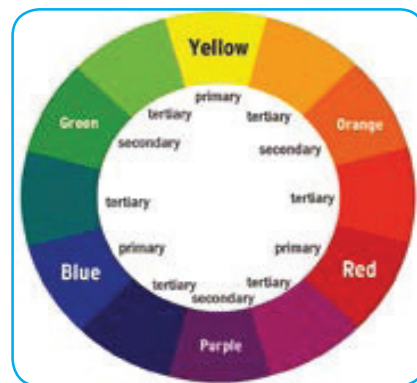


Lion Resting, Rembrandt, 1650-1652  
(Pen and wash)

# Chapter 4 - Colour Theory

## Introduction

Tertiary colours are the resulting colours formed when an equal amount of a primary colour and a secondary colour are mixed. The primary and one of its adjacent secondary colour must be beside each other in the colour wheel.



## Activity

### Learning Objectives:

At the end of the lesson, students should be able to:

- ◆ discover tertiary colours through blowism.
- ◆ identify the range of tertiary colours obtained through the blowism activity.
- ◆ identify and name/label the colours obtained in English/French.

### Materials and Equipment:

A4 size paper, water based colour, straw, pot of water, palette, water, paint brush

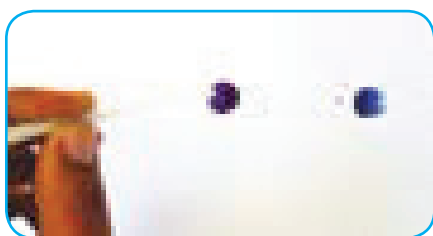
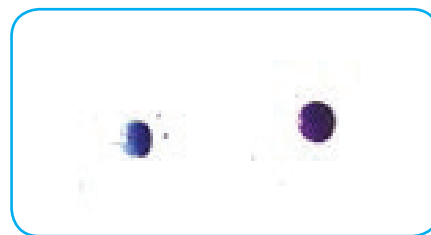
### Procedure:

**Step 1:** Carry out a brainstorming activity about colours. Ask students to observe the colour wheel and identify one primary and 1 adjacent secondary colour.

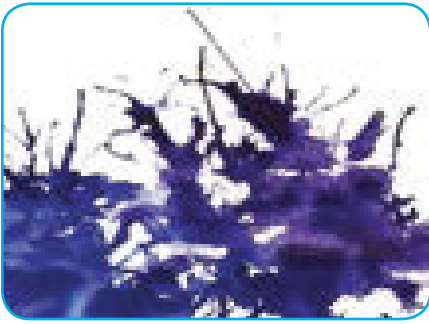


**Step 2:** Demonstrate to students how to prepare watery paint. Remind students about safety measures.

**Step 3:** Ask students to put equal quantity of the two colours on the paper.



**Step 4:** Demonstrate to students how to use a straw to blow the paint so that they mix with each other. Ask students to experiment with the technique.



**Step 5:** Ask students to identify the colours that they see when the 2 selected colours overlap and mix.

**Step 6:** Explain to students that they have obtained a tertiary colour.

**Step 7:** Ask students to proceed with the activity. They can try the activity with the 3 primary colours separately along with their adjacent secondary colours, hence obtaining 6 different tertiary colours. Monitor the classwork and provide individual attention and personal assistance as and when required.



### **Evaluation:**

Students display their works and have a class discussion about the outcome. You should facilitate the class discussion by prompting students through questions on the key ideas related to the topic.

### **Activity**

#### **Learning Objectives:**

**At the end of the lesson, students should be able to:**

- ◆ use the shape of an object to create a simple design.
- ◆ repeat and overlap the design to create a composition.
- ◆ paint the composition using primary, secondary and tertiary colours.

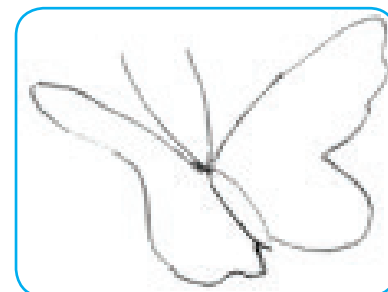


## Materials and Equipment:

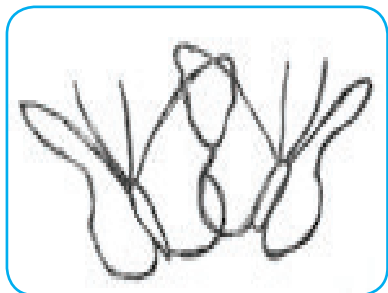
A4 size Paper, a dark-toned pencil, eraser, ruler, tracing paper, water colour, palette, paint brush, tissue paper, water container, other painting equipment

### Procedure:

**Step 1:** Demonstrate how to draw a simple design from imagination or using a reference on paper. For this activity the shape of a butterfly has been used.



**Step 2:** Demonstrate how to use tracing paper to copy and overlap the design using a dark-toned pencil from the paper. Take the tracing of your design and draw carefully over it on the reverse of your tracing paper so that the same image appears on both sides.



**Step 3:** Demonstrate how to transfer the design.

**Step 4:** Ask students to proceed with the activity.

**Step 5:** Refer to the colour wheel to explain how to select one primary colour and one of its adjacent secondary colours to obtain a tertiary colour. There are six possibilities:

Yellow-Green (Yellow + Green)      Yellow-Orange (Yellow + Orange)

Blue-Green (Blue + Green)          Blue-Violet (Blue + Violet)

Red-Violet (Red + Violet)          Red-Orange (Red + Orange)

Demonstrate how to mix these two colours to obtain a tertiary colour.

For each design use a set of 3 colours selected (one primary colour and one of its adjacent secondary colour and the tertiary colour obtained). Paint the areas that overlap with the related tertiary colour. Refer to the illustration below.



**Step 6:** Ask students to proceed with the activity by painting the composition. Monitor the classwork and provide individual attention and personal assistance as and when required.

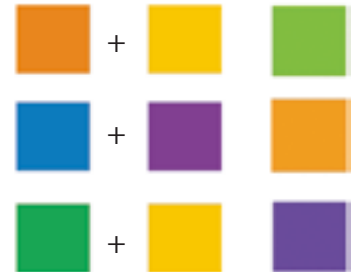
## Evaluation:

Students display their works and engage in a class discussion about the outcome. You should facilitate the class discussion by prompting students through questions on the key ideas related to the topic. For example, ask students to appreciate their own works and those of their peers.

### Activity

Carry out this activity for students to get familiar with art terminologies and concepts related to tertiary colours.

Match each combination to its corresponding tertiary colour

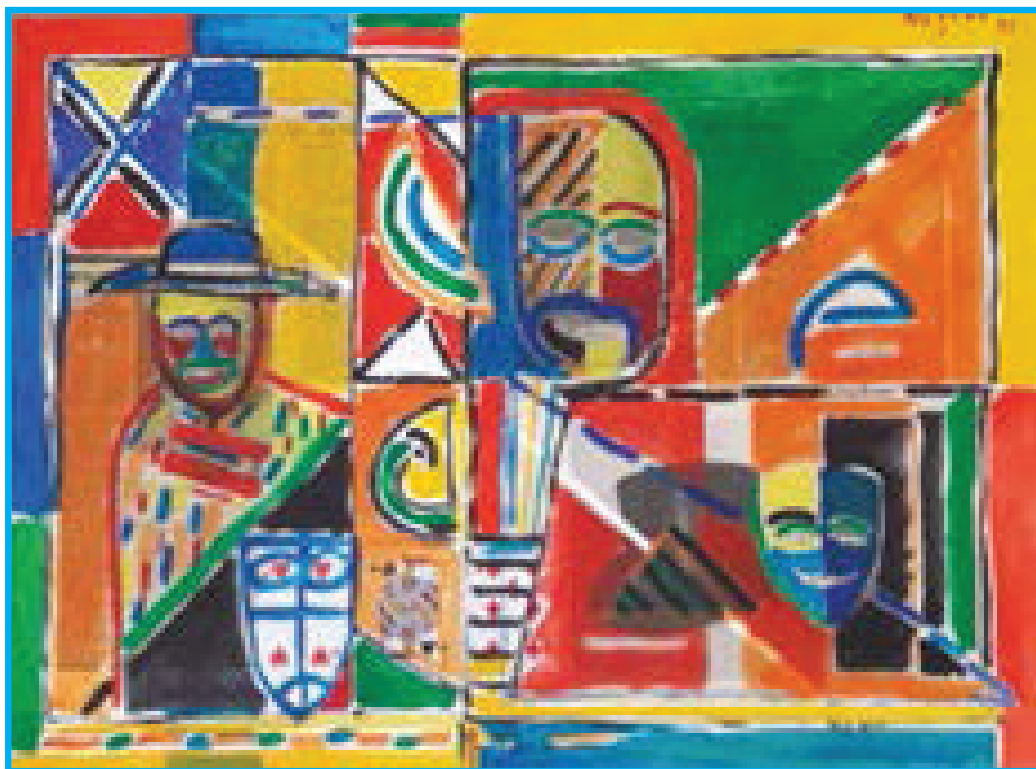


### Activity

Display/project the image of the artwork alongside.

Carry out a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/or very short phrases depending on their level of literacy.

Use the template and sample provided at the end of the handbook as a reference to carry out the art appreciation activity.



# Chapter 5 - Printing

Printing is the process of making a series of similar images from an original surface to another. Since ancient times, traditional printing methods including block printing, stencil printing, lithography and etching have been used across different cultures. Today with the advent of technology printing has evolved. Moreover, artists are also using both traditional and new methods, materials and equipment for printing. Today, as an innovative art practice, found objects are commonly used for printing by artists and students in the school context.



Block printing - The Rhinoceros,  
Albrecht Dürer, 1515



Etching - Landscape with a Cow,  
Harmenszoon van Rijn  
Rembrandt, 1650



Lithography - The Bull (State V),  
Pablo Picasso, 1945



Stencil printing - Marilyn Monroe,  
Andy Warhol, 1967



'Campbell's Soup Can, Andy  
Warhol, 1962

## Activity

### Learning Objectives:

At the end of the lesson, students should be able to:

- ◆ identify and select appropriate objects for printing.
- ◆ explore different textures from found objects through printing.
- ◆ use printing technique to create a simple pattern.
- ◆ demonstrate understanding and appreciation of printing with found objects.

### Materials and Equipment:

A4 size white papers, pencil, watercolour/acrylic paint, paintbrushes and other painting materials, foam pad or foam roller, round-tipped scissors, plastic plate, newspaper to cover working area, found objects such as plastic lids, bottle caps, aluminum foil, card edge, corrugated cartons, string, pieces of textured fabrics, cotton buds, tissue paper or cloth for wiping objects

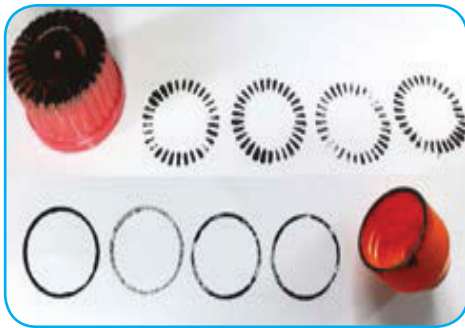




**Procedure:**

**Step 1:** Talk about the class procedure and safety guidelines.

**Step 2:** Display/project examples of prints created using found objects or your own visuals. Explain about the selection of objects that have interesting textures and shapes.



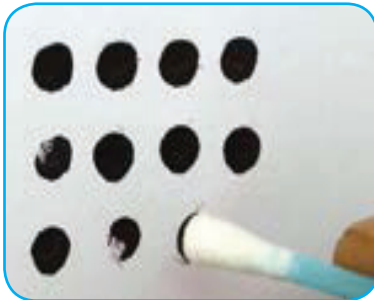
Printing with Bottle caps of different sizes and textures



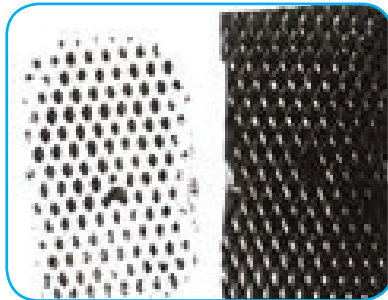
Bottle bottom prints



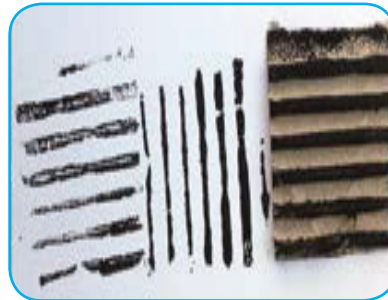
Printing with Aluminium Foil



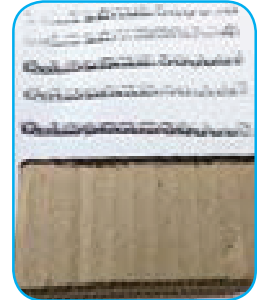
Cotton bud prints



Textured Plastic packaging prints



Corrugated and card edge prints



**Step 3:** Demonstrate the printing process. Show the various ways to apply paint to the object's surface. Depending on your classroom context, students may use the brush and/or a foam roller, a piece of sponge, or a foam pad. Regardless of the method used, remind students that the paint should be of the right consistency and evenly applied over the surface of the object to be printed. Students should also be advised that utmost precaution should be taken to avoid undesired marks such as finger marks during the printing process.



Brush



Foam roller

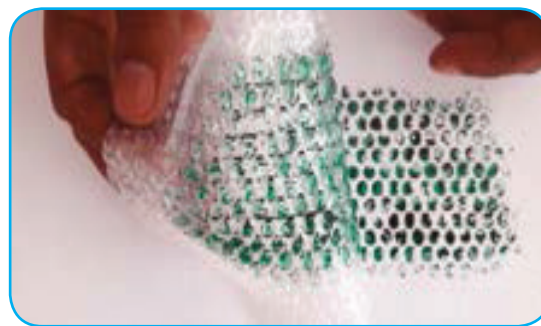


Piece of foam

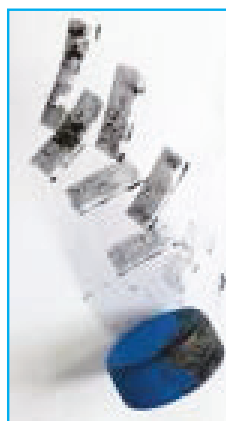
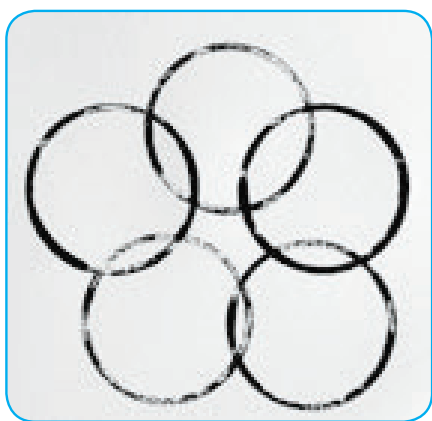


Foam pad

**Step 4:** Demonstrate how to apply even pressure over the object to transfer all the detail from the found object and obtain sharp prints. Care should be taken for the paper not to move during the printing process to avoid smudging.



**Step 5:** Ask students to carry out experiments and arrange the prints next to each other or even slightly overlapping them to create patterns. Monitor the classwork and provide individual attention and personal assistance as and when required.



Printing with side of bottle cap

Overlapping prints of Bottle cap to create pattern

**Step 6:** Ask students to carefully place their prints in the drying area, such as table(s) or washing line with pegs. Ask students to clean up their working area.

## Evaluation:

Display the prints and carry out a class discussion about the outcomes. Encourage students to talk about their experience, for example, what happens when too thick or watery paint is applied and its effect on the quality of prints. Facilitate the class discussion by prompting students through questions which will allow them to reflect on the outcome.

## Activity

### Learning Objectives:

**At the end of the lesson, students should be able to:**

- ◆ identify and select appropriate found objects.
- ◆ arrange prints in an interesting way.
- ◆ use printing technique to create a simple composition.

### Materials and Equipment:

A4 size white papers, pencil, watercolour/Acrylic paint, paintbrushes and other painting materials, foam pad or foam roller, scissors, plastic plate, newspaper to cover working area, found objects such as plastic

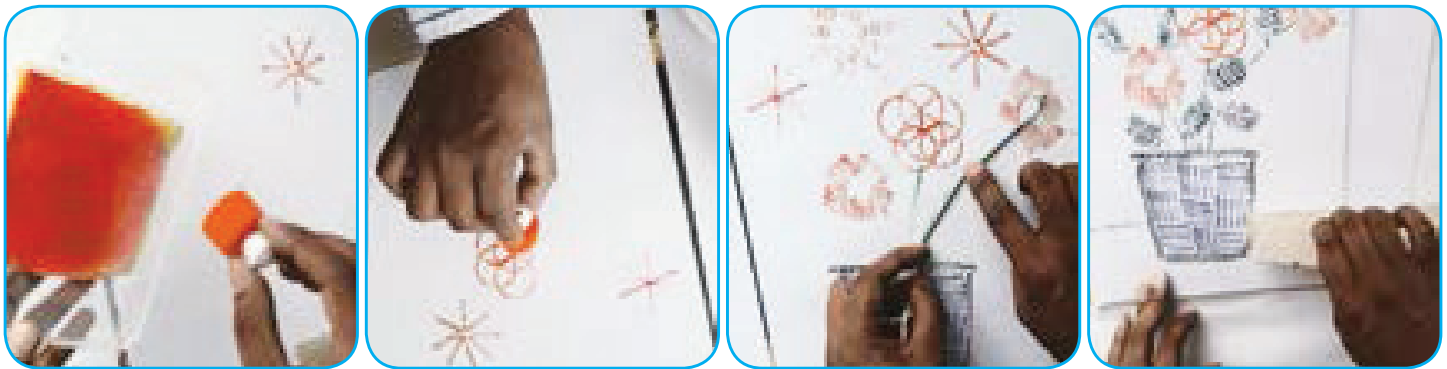
lids/round-tipped bottle caps, aluminum foil, card edge, corrugated cartons, string, pieces of textured fabrics, cotton buds, tissue paper or cloth for wiping objects

### Procedure:

**Step 1:** Display/project images of compositions produced using the printing technique use your own visuals.



**Step 2:** Explain how to plan and create a composition through the printing technique



Process of composition making

**Step 3:** Ask students to proceed with the activity by:

- planning a simple composition based on a selected theme such as flowers in a vase.
- identifying and selecting appropriate found materials with reference to their previous experiments and the chosen theme.
- using the selected objects to create a composition through printing. (Students may share objects among peers.)

Monitor the classwork and provide individual attention and personal assistance as and when required.

**Step 4:** Ask students to carefully place their prints in the drying area, such as table(s) or washing line with pegs. Students are asked to clean up their working area.

### Evaluation:

Display the compositions and carry out a class discussion about the outcomes. Encourage students to talk about their compositions and the difficulties encountered during the printing process. Facilitate the class discussion by prompting students through questions which will allow them to reflect on the outcome.



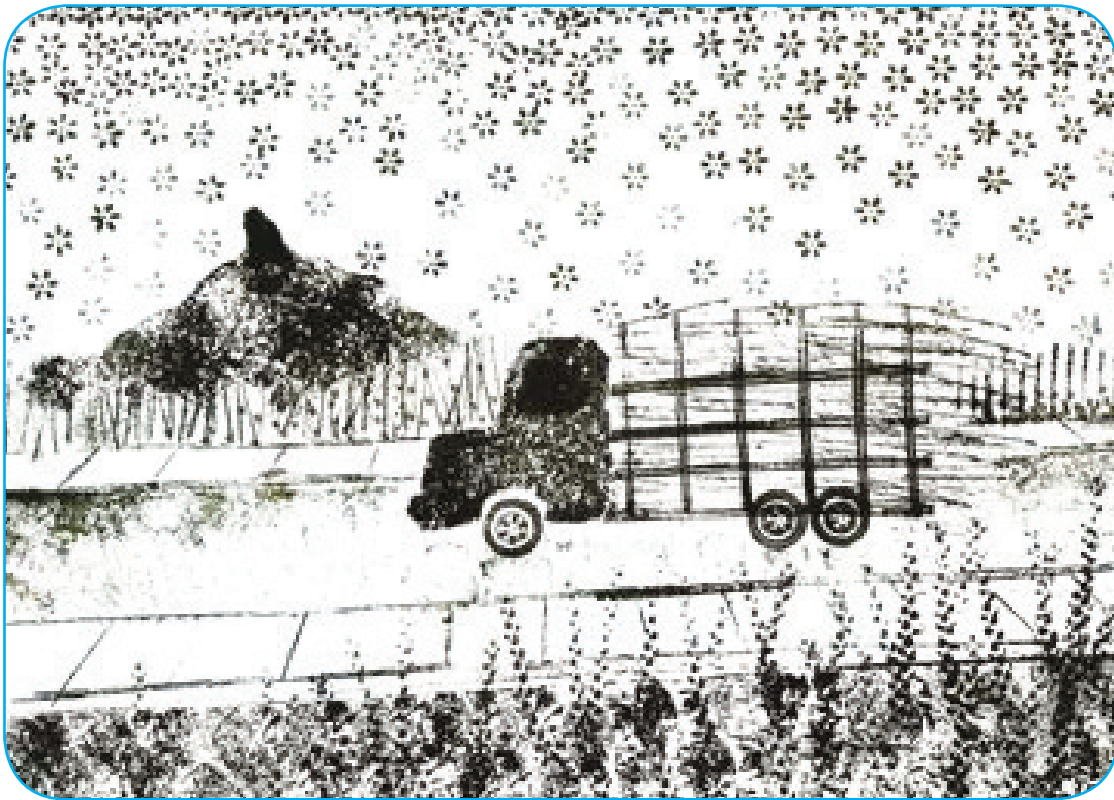


## Activity

Display/project the image of the artwork below or any artwork relevant to the topic.

Carry out a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/or very short phrases depending on their level of literacy.

Use the template and sample provided at the end of the handbook as a reference to carry out the art appreciation activity.



# Chapter 6 - Perspective

Perspective is derived from the Latin word “perspicere”, a term used in graphic drawing meaning to ‘see through’. It is an approximate representation generally on a flat surface such as paper. Hence, perspective is a technique for creating illusion of 3D(depth and space) on a two-dimensional flat surface.



Perspective, often referred to as linear perspective, was developed in the Renaissance period. The system uses straight lines to plot or figure out where things must go. Perspective was developed in the 15th century by the architects, Leon Baptista Alberti (1404-72) and Filippo Brunelleschi (1377-1446). For 500 years, perspective drawing remained one of the basic principles used in Western Art.

## RULES OF PERSPECTIVE

Perspective is a set of rules and techniques that will help to create an illusion of depth in drawings. Exposure and understanding of the rules of perspective will allow students to create more realistic drawings. Carry out a simple observation activity whereby you ask students to observe objects placed in perspective. Select man-made objects to ensure that they are of the same size and colour such as plastic cups and cans. Ask students to observe and discover the rules of perspective.

### (i) Size of objects

Objects nearer to the viewer appear bigger than those further away. The rules of perspective create the impression of distance, space and depth on a flat surface.



### (ii) Details on objects

Details are more visible on objects nearer to the viewer than on those further away. On the objects placed further away, details seem to fade.

### (iii) Colour of objects

Colours seem brighter on objects nearer to the viewer than on those further away. On the objects placed further away, their colours seem to fade. Colour perspective will be further developed in the following topics.

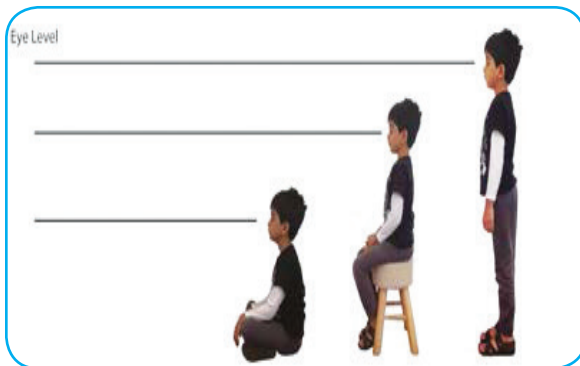
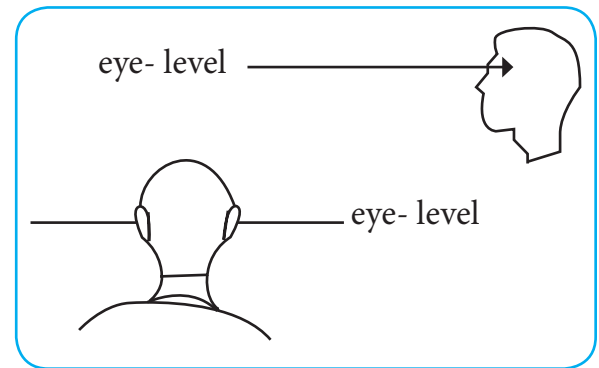
## TERMINOLOGIES RELATED TO PERSPECTIVE

For a better understanding of perspective drawing, students need to know related terminologies.

## 1. Eye-level

Eye-level refers to the height of the viewer's eyes. In a sitting position on the same spot, the eye-level will be lower than when you are in a standing position. Hence, the eye-level is also known as the horizon line (HL). It is an imaginary horizontal line that runs across the subject at the eye-level.

The eye-level depends on how tall or short a person is and whether the person is sitting or standing. It is however always straight in front of the eyes.



## 2. Converging lines and vanishing point

In perspective, the lines that recede from the viewer and which appear to meet at one point on the eye-level are known as converging lines. That point where the lines converge and meet is known as the vanishing point (VP). Observe the pictures below to see how the parallel lines of the pathway appear to converge.



## Activity

### Learning Objectives:

At the end of the lesson the students should be able to:

- demonstrate an understanding of the principles of perspective and the related key terms.
- use mathematical skills to draw a box in one-point perspective.
- shade the box in pencil using tones.
- label their drawing using appropriate key terms.



## Materials and Equipment:

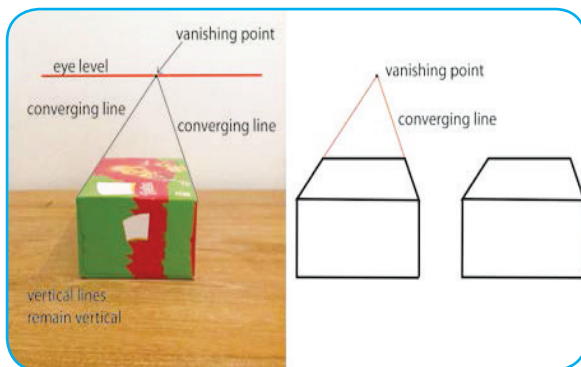
A4 size paper, ruler, 2B pencil, eraser and a small package box

## Procedure:

**Step 1:** To consolidate understanding of the concept, you may use a small box for explanation. Maintaining the closest plane facing them, students can be asked to move the box at different heights (above, below and on the eye level) to discover the different planes.

**Step 2:** Ask students to place the box with the closest plane (not corner) facing them on the table and observe that:

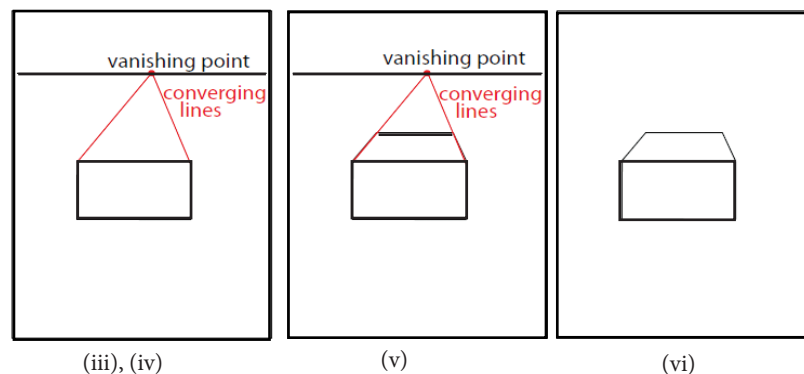
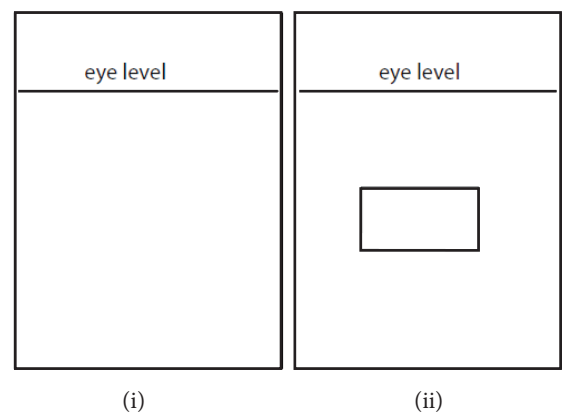
1. the box is below the eye-level.
2. the vertical lines always remain vertical and parallel.



**Step 3:** Demonstrate how to draw the box using the eye level, the converging lines and the vanishing point.

**Step 4:** Ask students to proceed with the activity by:

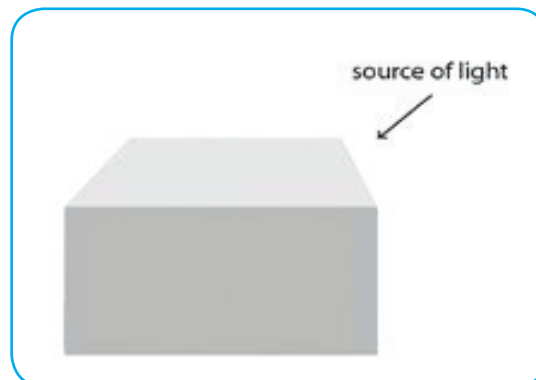
- (i) drawing a line to represent the eye-level.
- (ii) drawing the closest plane.
- (iii) identifying and drawing the vanishing point.
- (iv) adding converging lines.
- (v) completing the drawing of the box by adding the top plane.
- (vi) erase the converging lines.
- (vii) using key terms to label their drawing.



**Step 5:** Ask students to identify the source of light, observe the two distinct tones on the planes and proceed with the shading of the box using their prior knowledge of tones. Monitor the classwork and provide individual attention and personal assistance as and when required.

**Evaluation:**

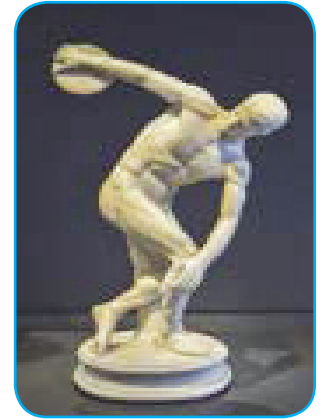
Display the drawings and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance. For example, what are the effects of perspective on the shape of the box and on the vertical lines? Allow students to discuss difficulties and challenges encountered during the classwork and provide feedback.



# Chapter 7 - Figure Drawing

## Introduction

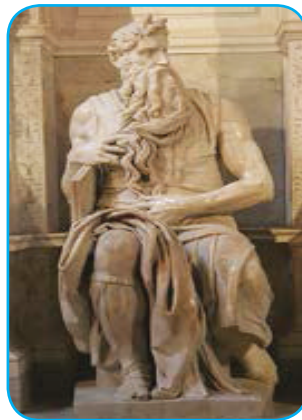
The Greek created the 'canon' which is the idea of creating the body to be perfectly realistic, hence making the human figure perfect by making the measurements of the upper body the exact same length as the lower body with the middle line being the waist. This was a turning point in Greek art as perfection in the realistic depiction of the ideal human figure was finally achieved.



A Discobolus in the National Roman Museum in Palazzo Massimo alle Terme.



The Pietà, Michelangelo, 1498-1499



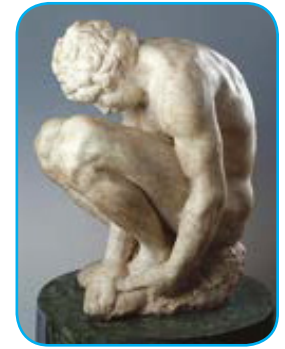
Moses, Michelangelo, 1513-1515

Human figures appear in many artworks. Great masters explored the human body in a realistic way which they included in their masterpieces. They had the expertise in surface anatomy. The artworks were rendered so realistic that they appeared as though they were about to become alive. Michelangelo, an Italian sculptor and painter of the Renaissance period, is well known for his mastery of anatomy of the human body.

He made in-depth analytical studies of human musculature in his paintings and sculptures. Michelangelo often included the male nude in his drawings, paintings or sculpture as it allowed him to show his knowledge of anatomical science and the beauty of the human body in movement.



Part of David, Michelangelo, 1501-04



The Crouching Boy, Michelangelo, 1520

Later, other artists included human figures in their artworks. While some represented human figures realistically, others chose a more semi-abstract, abstract or stylised representation of the human figure.



The man in Sorrow, Vincent Van Gogh, 1890



Lady in a Green Jacket, Auguste Macke, 1913



The Dance of Life, Edvard Munch, 1925

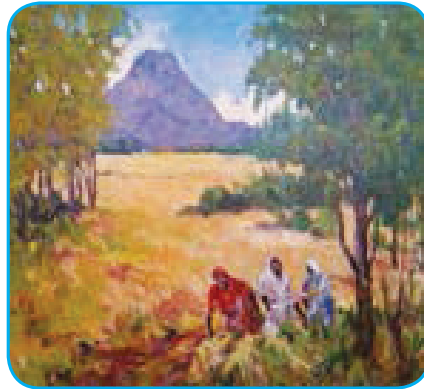


Les Femmes d'Alger (O.J.), Pablo Picasso, 1907

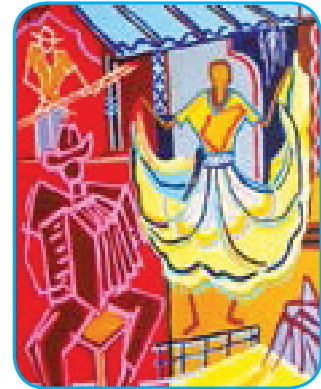
Similarly, the artworks of many Mauritian and Rodriguan artists also include human figures painted realistically, in a stylised or abstract way. Many artists include human figures in their artworks based on local scenes, for example, at the port or the local market and engaged in local cultural activities, such as, dancing the sega or fishing.



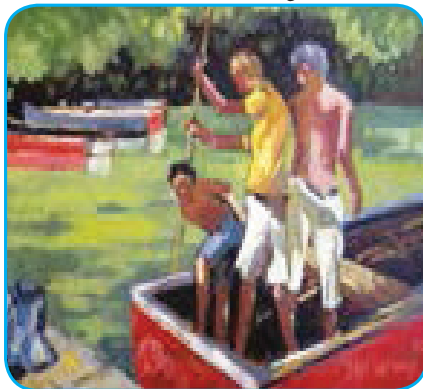
Femmes indiennes au marché,  
Kalindi Jundoosingh



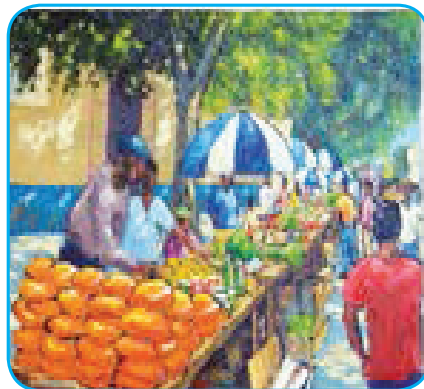
Femmes aux champs, Yves David



Sega dance, Said Aniff Hossanee



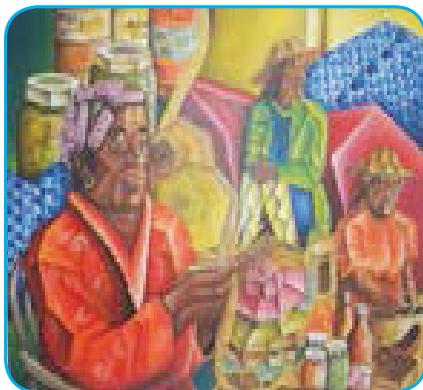
Fishermen, Roger Charoux, 2015



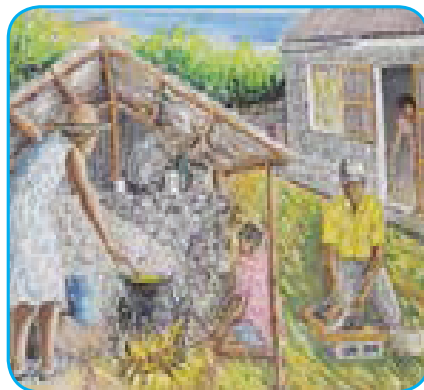
Le marché de Port Mathurin, Pascal Lagesse



Piqueuses d'ourites, Christophe  
Meunier, 2016



Hardworking women, Mariano Legentil, 2014



Traditional cooking, Tino Gontran, 2008



Traditional wedding, acrylic, Tino Gontran,  
2012

## Activity

### Introduction:

When you observe human figures around you, their clothes indicate the underlying forms and structure of the human body. Beneath the superficial skin and flesh of the human figure lie a skeleton and several layers of muscles. A good exercise when drawing human figures is to observe people around you and try



to identify the basic structure (joints, muscles) and proportion. The activity that follows allows you to observe, understand and identify the structure of the human figure.

### Learning objectives:

At the end of the lesson, students should be able to:

- ◆ show understanding of the human anatomy in respect to the basic structure.
- ◆ identify and mark main joints and bones on images.
- ◆ draw a stick figure on an image in movement.
- ◆ use words or small phrases in English or French to label parts of the body and the relative proportion.

### Materials and Equipment:

Images of human figures in motion or in standing posture from secondary sources, black felt pen, scissors, adhesive tape, paper glue

### Procedure:

**Step 1:** Ask students to carry out research and bring images of human figures from secondary sources to the class.

**Step 2:** Demonstrate how to identify and mark the main joints on an image.

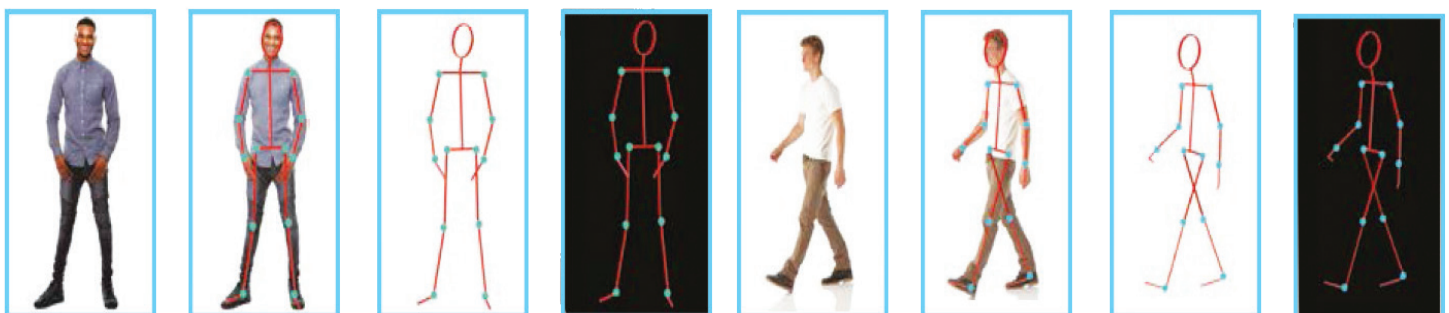
**Step 3:** Assist students to identify and mark, on their images, the main joints using a dot in black as shown in the illustration.

**Step 3:** Give a demonstration of how to join the dots using a line to understand proportion, movement and foreshortening.

**Step 4:** Ask students to proceed with the activity, i.e. to draw stick human figures on the pictures and glue them in their sketch pad as a useful reference for future activities on human figures.

**Step 5:** Encourage students to observe and identify the structure and proportions on the stick figures by using visual judgment and by measuring the length of the lines drawn on a standing figure. For example, are the two parts of the arm or the leg equal in length? Draw their attention to the fact that proportions for a standing figure differ from that of figures in movement or in a seated posture. The legs and arms in a seated posture often look shorter or longer, depending on the perspective. This is called 'foreshortening'.

**Step 6:** Display/project images from or your own visuals, explain and demonstrate the measurement process of using visual judgment to determine the proportion of the human body.



**Step 7:** Ask students to add annotations next to the images to note their observations. For example, words such as shoulder, elbow, wrist, waist, knee, ankle, fingers and toes. This will also allow them to enrich their vocabulary. Monitor the classwork and provide individual attention and personal assistance as and when required.

## Evaluation:

Carry out a formative evaluation through display, presentation, class discussion and appreciation. Display the work and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance. Allow students to discuss about the basic body structure and proportion identified through the activity. Encourage students to discuss difficulties and challenges encountered during the activity and provide feedback. For example, what are the difficulties encountered when identifying the joints on the image?

## Activity

### Learning objectives:

At the end of the lesson, students should be able to:

- ◆ refine their understanding of the human anatomy in respect to the skeleton and muscles.
- ◆ draw stick figures in proportion.

### Materials and Equipment:

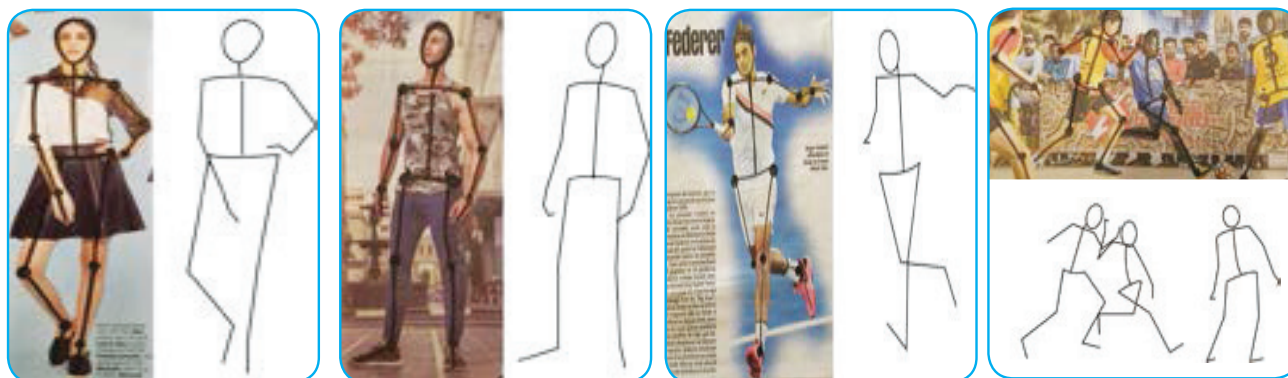
Images of stick figures from Activity 1, preferably in a standing posture, A4 paper, pencil, eraser, ruler

### Procedure:

**Step 1:** Refer to the previous activities to carry out a recap of stick figure drawing and proportion.

**Step 2:** Ask students to look for images of human figures in standing posture or in movement from newspapers and magazines, cut them out and stick them in their sketchpad.

**Step 3:** Demonstrate how to draw the stick figure onto the image and use these as a guide to draw a stick figure in pencil on the side of the image.



**Step 4:** Ask students to proceed with the activity. Guide students to pay attention to the proportions and measurements which they can guess through visual judgement when drawing.

## Materials and Equipment:

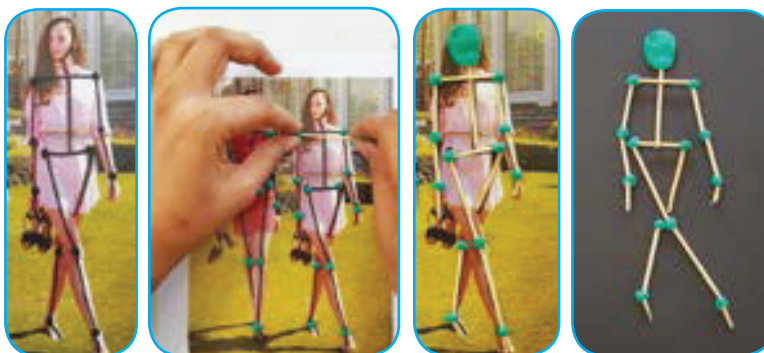
Images of stick figures from Activity 1, playdough, sticks such as toothpicks/ bamboo skewers, round tipped scissors and black or white A4 size paper

## Procedure:

**Step 1:** Demonstrate how to use images from the previous activity to create a stick figure using ‘playdough’ and sticks. Draw students’ attention to the fact that the length of the sticks used for the various parts of the stick figure is determined by the relative proportion of different parts of the body as identified in the previous activity.

Transfer the stick figure onto a black paper for students to see the proportions properly.

**Step 2:** Ask students to proceed with the activity by referring to the images. Encourage students to apply knowledge of relative proportion of different parts of the body to determine the length of the sticks. Ask students to use a white or black paper as a support to ease the identification of joints and proportions. They should also be



guided about how visual judgement is important in this activity. Monitor the classwork and provide individual attention and personal assistance as and when required.

## Evaluation:

Display the work and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance. Allow students to discuss difficulties and challenges encountered during the activity and provide feedback. For example: How does the use of ‘playdough’ to locate, fix and connect the sticks facilitate the making of the stick figure? Does this process assist the students in understanding of bones, main joints and proportions?

## Activity

Carry out this activity for students to get familiar with art terminologies and concepts related to human figure drawing. Choose the correct word to complete the sentence.

realistically   structure   Michelangelo

1. A stick figure is when you draw the basic ..... of the human body in lines.
2. .... mastered the drawing of human figures.
3. Greek Art depicts the human figure .....

## Activity

Display/project the image of the artwork below or any artwork relevant to the topic. Carry out a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/ or very short phrases depending on their level of literacy. Use the template and sample provided at the end of the handbook as a reference to carry out the art appreciation activity.



Cane cutters eating their meals, Said  
Aniff Hossannee.



# Chapter 8 - Painting Techniques

Display/project the image of the artwork below or any artwork relevant to the topic. Carry out a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/or very short phrases depending on their level of literacy. Use the template and sample provided at the end of the handbook as a reference to carry out the art appreciation activity.



Ginger Jar and Fruit on a Table, Cezanne, c.1890

## Activity

### Learning Objectives:

At the end of the lesson, students should be able to:

- use the pencil to measure and draw objects in proportion.
- plan and draw realistically a still life composition from direct observation.
- show understanding and appreciation of still life composition.

### Materials and Equipment:

A4 size paper, pencil, eraser and other drawing, materials

### Procedure:

**Step 1:** Display/project works of artists or your own visuals to carry out a class discussion on still life composition.



Still Life, Henri Matisse, 1915



Still Life on a Table, Henri Matisse, 1941



Ginger Jar and Fruit on a Table, Cezanne, c.1890



Still life with Coffee Pot, Van Gogh, 1888

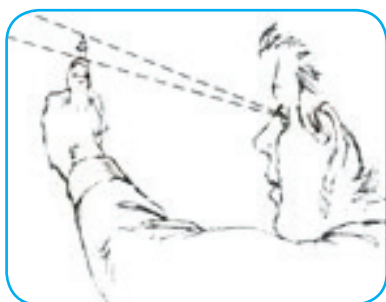
**Step 2:** Ask students to identify and discuss important aspects in a still life composition such as arrangement, layout, proportions, perspective, texture and colour.

**Step 3:** Encourage students' participation in arranging the still life composition. You may show them how to create a still life corner using a carton box. Allow students to experiment different arrangements and finally decide on one. Students should be able to justify their choice of arrangement.



**Step 4:** Students should choose a seat which would give them an interesting view of the still life. Sitting too far from the still life may hinder the observation of details.

**Step 5:** Demonstrate how to use the pencil to measure the height and width of the different elements of the still life and check proportions.



**Step 6:** Allow students to experiment using their pencil. Ask students to hold the pencil horizontally or vertically, as required, at arm's length towards the object. Keep one eye closed while taking measurements with the thumb sliding up or down the pencil to record heights and widths.

**Step 7:** Demonstrate how to use lines of construction and basic shapes to plan the layout and composition.



**Step 8:** Allow students to observe and draw their still life. Monitor the classwork and provide individual attention and personal assistance as and when required.

## Evaluation:

Display the still life compositions and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance. Allow students to discuss difficulties and challenges encountered during the classwork and provide feedback.

## Activity

### Learning Objectives:

At the end of the lesson, students should be able to:

- ◆ mix colours to match the colours of the objects.
- ◆ reinforce prior knowledge of tints and shades.

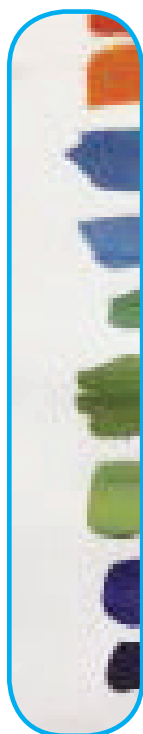
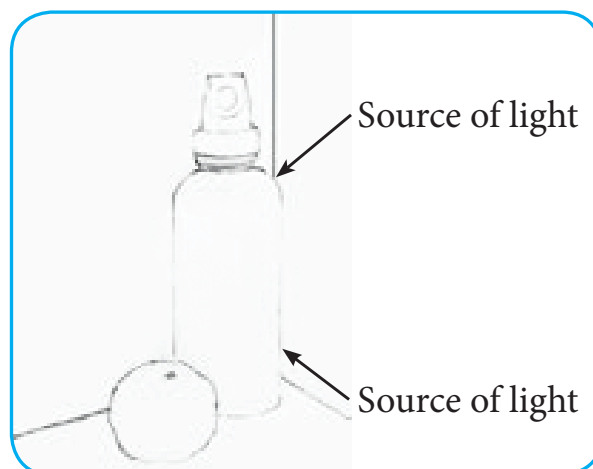
- ◆ produce a relevant colour scheme.
- ◆ use the colour scheme as a reference to paint the still life composition.

### Materials and Equipment:

A4 size paper, paint, paintbrushes and other painting equipment

### Procedure:

**Step 1:** Assist students in identifying the source of light on the still life. Add arrows for the source of light on the composition.



**Step 2:** Based on prior knowledge acquired from previous lessons, reinforce the concept of the

effects of lights on objects. Remind students that when light strikes on an object, the immediate close parts appear lighter in tone and those away from the light appear darker.

**Step 3:** Ask students to carefully observe the still life, identify the various tones present on the two objects as well as the shadow on the table.

**Step 4:** Demonstrate how to mix colours and create tints and shades (according to light source) and match them to those of the objects. The range of colours obtained is referred to as a colour scheme.

**Step 6:** Demonstrate how to refer to the colour scheme as a useful reference to paint the still life.

**Step 7:** Ask students to proceed with the activity.

**Step 8:** Demonstrate how to locate and paint shadows on the background and the foreground.

**Step 9:** Ask students to proceed with painting the shadows to complete the still life composition. Monitor the classwork and provide individual attention and personal assistance as and when required.

### Evaluation:

Carry out a formative evaluation through display, presentation, class discussion and appreciation. Display the still life compositions and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance. Allow students to discuss difficulties and challenges encountered during the classwork and provide feedback. Also encourage students to identify their individual style of painting and to recognise their personal response in the painting.

## Activity

Carry out this activity for students to get familiar with art terminologies and concepts related to object drawing and painting

Choose the correct word to complete the sentences.

still-life light colour scheme

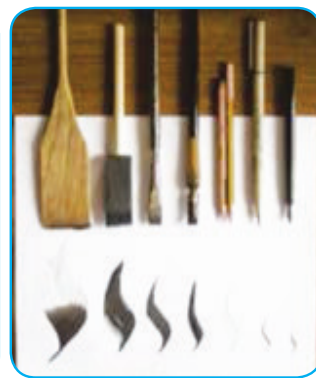
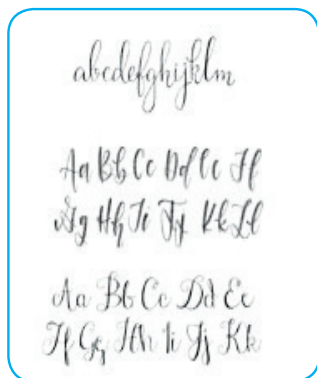
1. A group of objects arranged together forms a ..... composition.
2. When painting the tones of an object, we have to consider the source of .....
3. The range of colours used in a composition is referred to as a .....



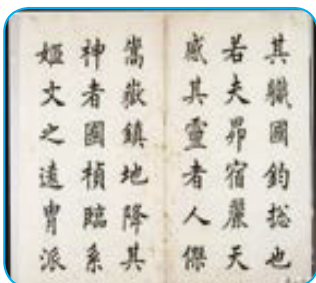
# Chapter 9 - Design Study

## Introduction

Calligraphy is the ancient artistic process of forming beautiful symbols by hand and arranging them in a way that inscribes words that possess harmony and rhythm. The word calligraphy is derived from the Greek word kalla meaning “beauty”, and graphia meaning “writing.” In calligraphy, the letters can represent the meaning of the script and the skill behind calligraphy is to express the beauty of written letters.



Egyptian hieroglyphs



Chinese Script

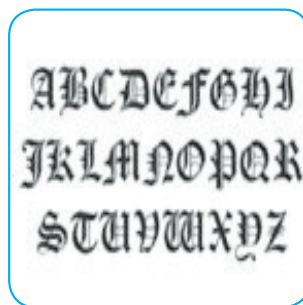
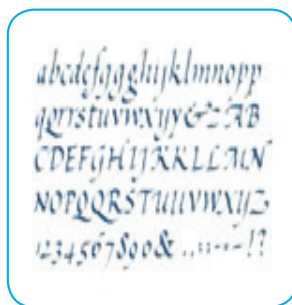
Different kinds of calligraphic writing devices/tools such as pen nibs, quills, bamboo sticks, brushes are used to create a large variety of strokes to create calligraphic scripts.

Calligraphy has been practised in several different cultures such as Egyptian, Chinese, Arabic, Turkish and Indian. For example, around 3500 BCE the Egyptian civilization created a highly stylised form of writing that comprised letters and symbols, known as hieroglyphs.



Arabic Script

These ancient forms of calligraphic art have evolved towards modern style of calligraphy through the use of new tools including digital technology. There are many styles of calligraphic scripts.



In the school context students can be exposed to the basic techniques of calligraphy through the use of two pencils tied together.

## Activity

### Learning Objectives:

At the end of the lesson, students should be able to:

- make different types of lines using two pencils.
- demonstrate control in handling the writing tool.

### Materials and equipment:

Pencils of the same grade and length, A4 size paper, masking tape or 2 elastic bands

### Procedure

**Step 1:** Carry out a brainstorming session on calligraphy. Display/project your own visuals to explain the origin, evolution and the use of calligraphy.

**Step 2:** Give a demonstration on how to:

(i) tie/tape the two pencils together at the two ends, ensuring that the two tips are aligned.



(ii) use the two pencils together to make lines.

- Draw students' attention to the importance of holding the two pencils firmly.
- Ask students to observe the marks made as a result of dragging the pencils in different angles.

**Step 3:** Ask students to hold together the two pencils by using a masking tape or an elastic band. This will prevent the pencils from moving in different directions.

**Step 4:** • Ask students to proceed with the activity by using the two pencils to practice the drawing of different types of lines and strokes such as straight, curves, zigzag and wavy. Monitor the classwork and provide individual attention and personal assistance as and when required.

### Evaluation:

Display the experiments in pencil and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance and allow them to discuss difficulties and challenges encountered during the classwork such as difficulties in holding and writing with two pencils during the activity.

### Making A Bamboo Pen

Prepare a few bamboo pens for the next activity. The illustrations below will guide the preparation of the pens. Pay attention to (i) choice of bamboo stick and (ii) safety when cutting the bamboo and refining the pen.



Choosing bamboo sticks



Cutting the bamboo stick of approximately 15 cm



Cut the bamboo sticks vertically into halves



Obtain a few sticks of approximately 15 cm



Refine the edges for safety purposes.



Trim the two edges of the bamboo stick to obtain a tip of 2 mm – 4 mm in width

## Activity

### Learning Objectives:

At the end of the lesson, students should be able to:

- ◆ use the bamboo pen to experiment different strokes.
- ◆ demonstrate control in handling the bamboo pen.

### Materials and equipment:

Pencil, A4 size paper, ruler, bamboo pen, water-based black ink or water colour, paintbrush, palette, tissue paper and container

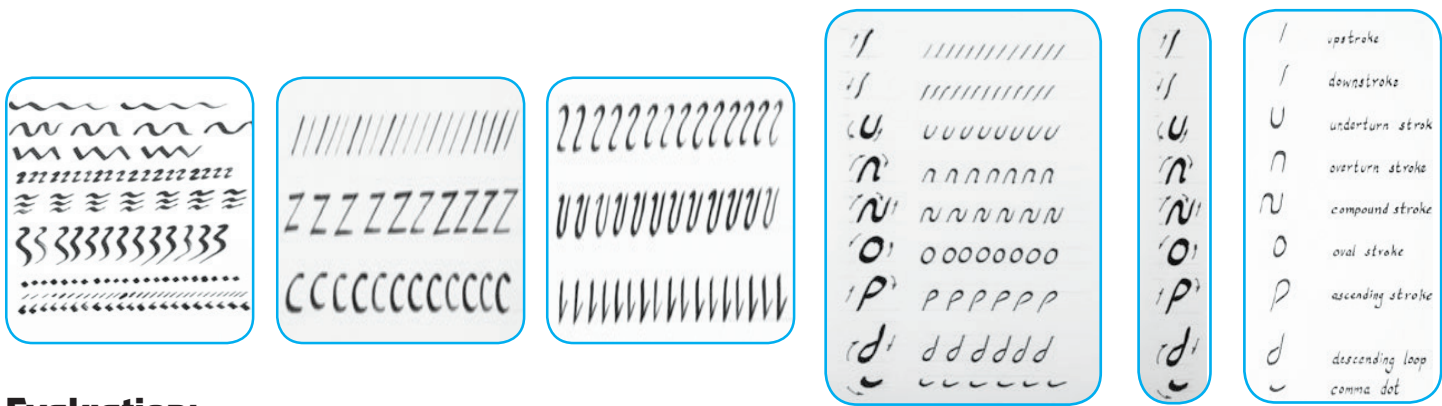
### Procedure

**Step 1:** The teacher provides a bamboo pen to each student. Depending on the class size, students can also be asked to work in pairs.

**Step 2:** Demonstrate how to hold the pen at 45° to the horizontal and use the bamboo pen to make different strokes.



**Steps 3:** Ask the students to proceed with the activity by experimenting a variety of simple strokes using the bamboo pen and ink. A pair of horizontal guide lines should be drawn for accuracy. Monitor the classwork and provide individual attention and personal assistance as and when required.



## Evaluation:

Display students' works and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance. Ask students to also discuss difficulties and challenges encountered during the classwork: difficulties in handling the bamboo pen and challenges of using ink/water colour for writing. Encourage students to compare the strokes obtained using the two pencils in the previous lesson and those obtained using the bamboo sticks and discuss similarities and differences.

## Activity

### Learning objectives:

At the end of the lesson the students should be able to:

- ◆ further develop writing skills with a bamboo pen.
- ◆ draw letters of the alphabet using the calligraphy techniques.
- ◆ demonstrate understanding and appreciation of calligraphy using a bamboo pen.

### Materials and equipment:

Bamboo pen, square grid paper, ink or water colour, paintbrush, palette, tissue paper and container

### Procedure

**Step 1:** Explain that, unlike normal writing, calligraphy has lowercase and uppercase letters. Letters consist of several strokes placed together. Demonstrate how to write letters of the alphabet (lowercase and uppercase letters) on the grid with the bamboo pen.

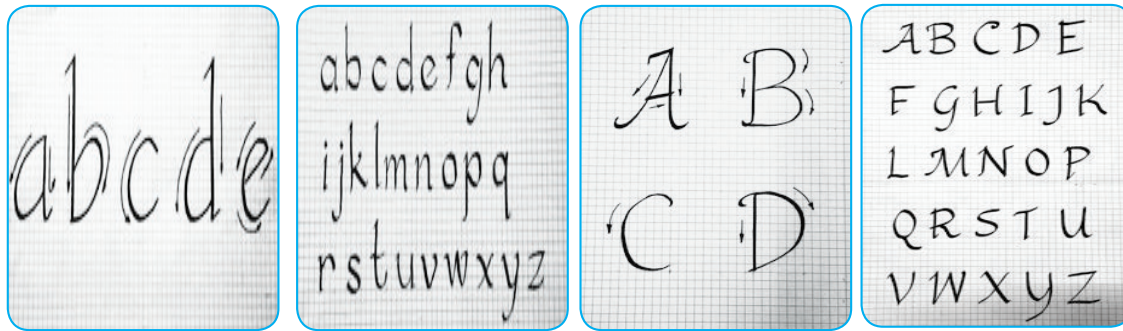
**Step 2:** Ask students to proceed with the activity. Ask students to:

- hold the bamboo pen at 45° to the horizontal.
- maintain the pen angle constant as they write.
- move their hand and not to turn the tip of the pen.
- dip the tip of the pen into the ink/water colour.
- press hard to make downward stroke (from top to bottom) and use light pressure when making upstroke (from bottom to top). The pressure applied depends on the nature of the strokes.





(vi) wipe off the nib occasionally with tissue paper.



Monitor the classwork and provide individual attention and personal assistance as and when required.

### Evaluation:

Display students' works and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance. Let students also discuss difficulties and challenges encountered during the classwork and provide feedback.

### Activity

#### Learning Objectives:

At the end of the lesson the students should be able to:

- ◆ apply mathematical skills to plan the border.
- ◆ use calligraphy bamboo pen to make decorative borders.

#### Materials and equipment:

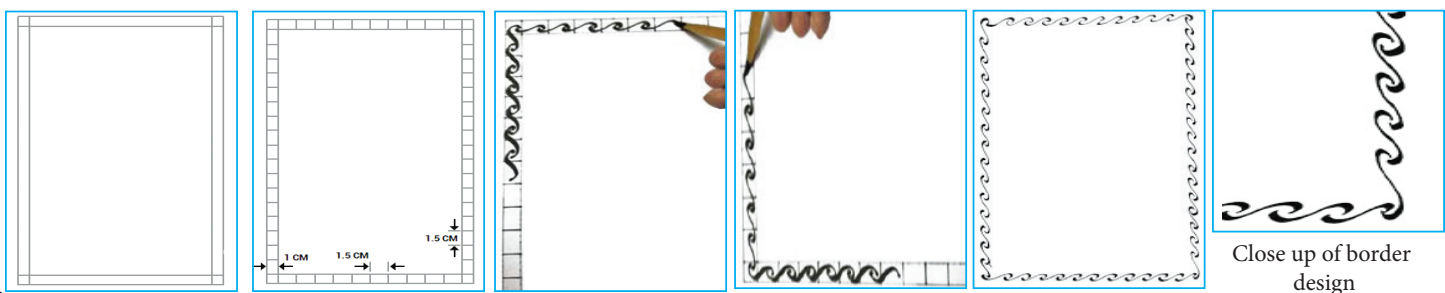
Bamboo pen, A4 size paper, pencil, ruler, eraser, Water-based ink or water colour, paint brushes, palette, tissue paper and container

#### Procedure

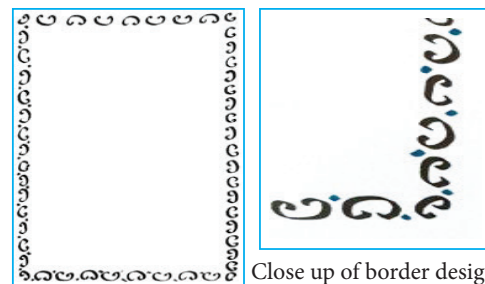
Give a demonstration on how to measure and draw guidelines along the border of the A4 size paper. The two frames should be drawn 1 cm apart. Horizontal lines inside the frame should be at 1 ½ cm distance as shown in the illustration below.

**Step 1:** Demonstrate how to create decorative strokes along the guidelines using a bamboo pen.

**Step 2:** Ask students to proceed with the activity. Monitor the classwork and provide individual attention and personal assistance as and when required.



**Step 4:** When the border is completed and the ink is dry, ask students to erase all guidelines.



Close up of border design

### Evaluation:

Display the decorative borders and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance. Also, allow students to discuss difficulties and challenges encountered during the classwork and provide feedback. Encourage students to discuss how they can use decorative borders in other art works, such as, greeting cards and posters.

### Activity

Carry out this activity for students to get familiar with art terminologies and concepts related to calligraphy.

**Choose the correct word to complete the sentences.**

calligraphy hieroglyphs bamboo

1. ....is the art of beautiful writing.
2. .... are ancient Egyptian writing.
3. .... can be used to make a calligraphic pen.

### Activity

Display/project the images or any artwork relevant to the topic.



Carry out a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/or very short phrases depending on their level of literacy.

Use the template and sample provided at the end of the handbook as a reference to carry out the art appreciation activity.

**These questions can be used to start the class discussion:**

- What are the signs, symbols and pictures present in the hieroglyphs?
- What are the pictures related to ? (nature/parts of the body, animals)
- Why according to you were these elements related to these pictures?

- What did the pictures stand for?
- Did the hieroglyphs include ideograms and phonograms?

Use the notes below as well as your own research to reinforce understanding of the Egyptian hieroglyphs.

### What are hieroglyphs?

'Hieroglyphs' is an Egyptian term but the word 'hieroglyphs' is Greek. "Hiero" means "holy" and "glyphs" means "marks" or "writings". Hence, the word means "holy writings". The Egyptians believed that there was great power in a name and if someone's name was remembered then he or she would survive in the afterlife. This explains why the names of pharaohs were written in hieroglyphics in their tombs.

### What do the pictures mean?

Most of the pictures can stand for the object they represent, but usually they stand for sounds. For example, the owl stands for the sound "m". The Egyptian symbol for a mouth can mean mouth but it is usually read as the sound "r".

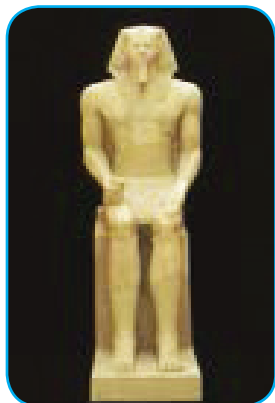
Hieroglyphs can be pictures of living creatures, objects used in daily life or symbols. Some are easy to identify, some confusing and some impossible.



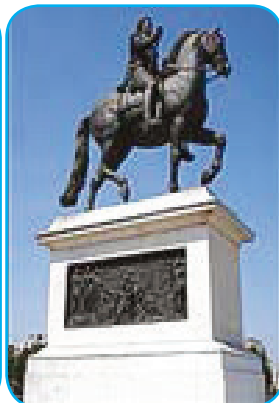
The Roman alphabet (A,B,C...) cannot be matched to hieroglyphs, because they are two very different languages, but historians have come up with a simplified translation of our letters and Egyptian hieroglyphs. The hieroglyphic chart above includes the foot, the hand, the lion and the owl, but also two different kinds of snakes.

# Chapter 10 - Assemblage

Before the twentieth century all sculptures were representational, that is a depiction of a person, an animal or an object that could be seen in the real life. Sculptures were used to commemorate events like battles, portray famous people, decorate the fronts of buildings or for religious and cultural purposes. Most sculptures were carved from hard materials such as stone and marble or modelled in clay and then cast in bronze.



Statue of King Menkaura, Egyptian civilization



King Henri IV statue, Paris



Revolving Torsion kinetic sculpture/fountain by Naum Gabo at St Thomas's Hospital, London, U.K



'La Fontaine des Arts', Decorative sculpture, Plaza, Mauritius



'Paul & Virginie', Decorative Sculpture, Plaza, Mauritius



'Le Silambou', Commemorative Sculpture, Plaza, Mauritius



Commemorative Sculpture, Champs de Mars, Mauritius



'Armistice', Commemorative Sculpture, Curepipe, Mauritius

In the early 20th century, artists like Pablo Picasso and Constantin Brancusi began experimenting with unconventional materials and styles. They rejected the idea that all art had to rely on forms resembling objects or things and wanted a new way of creating art for the modern age. They favoured abstraction as a new form of art, and their art no longer was tied to subjects referencing the real world. Some artists such as Naum Gabo and Pablo Picasso, specifically explored the use of new materials, while others searched for innovative ways to convey their own thoughts, emotions and processes. Pablo Picasso was the first to start experimenting with new materials such as cardboard and other found objects to create artworks.



The Guitar, Pablo Picasso, 1912 (cardboard)



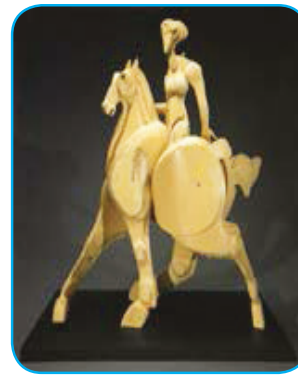
Linear Construction 1, Naum Gabo, 1943 (Perspex and Nylon)



Nowadays, a wide range of materials are used to create different forms in sculptures. Artists believe that found objects are suitable to voice out concern on the consumerist society. Artists such as Jozef Sumichrast and Paul Orzach use cardboard, an inexpensive and easily found material, for their numerous artworks.



Cardboard Sculpture,  
Paul Orzach



Horse,  
Jozef Sumichrast



Susan's Dance,  
Jozef Sumichrast

In the school context, for a first experience, the students will have the opportunity to be introduced to abstract form using cardboard as material. Through such an activity, they will be exposed to a range of creative processes that will also enable them to develop problem solving skills. The modes and tools used for the manipulation of cardboard vary. Cardboard can be manipulated in different ways in design, arts and crafts, not just by cutting, painting, bending, gluing or combining pieces together but also through manipulations to obtain textural effects.

## Activity

### Learning Objectives:

At the end of the lesson, students should be able to:

- demonstrate understanding of art elements such as shapes, forms, space and principles such as movement, rhythm and balance.
- demonstrate understanding of measurement and proportion.
- assemble units to produce a sculpture.
- reinforce understanding of basic concepts in assemblage.

### Materials and Equipment:

Found cardboard/carton, pencil, ruler, eraser, round tipped scissors

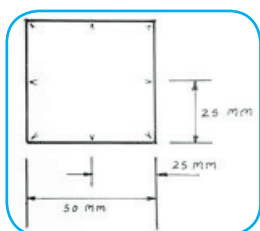
### Procedure:

**Step 1:** Carry out a class discussion on assemblage and introduce the concept of abstraction in art, referring to the works of artists from or using your own visuals.

**Step 2:** Give a demonstration on how to:

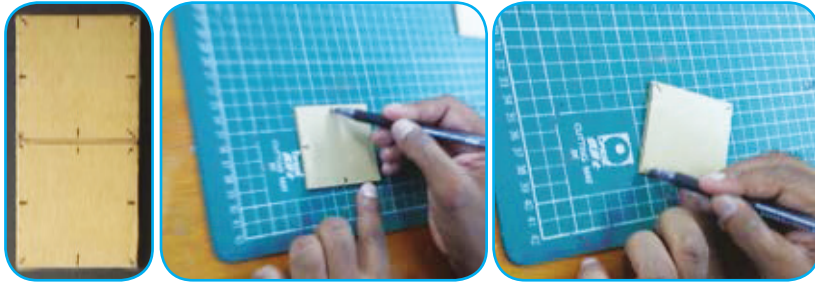


Bull, Picasso, c.1958



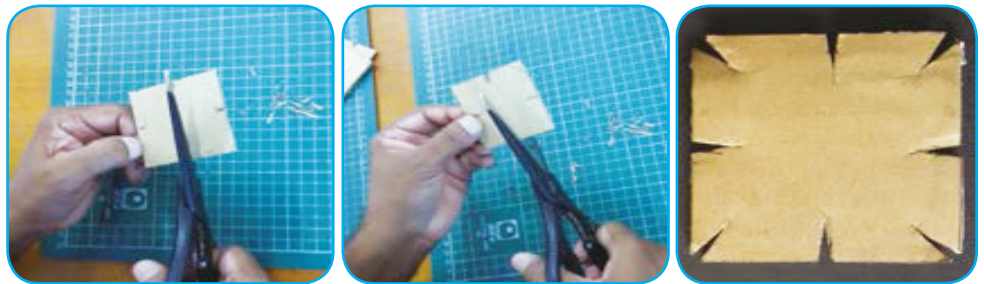
- draw geometrical shapes using measurement properly. Ask the students to draw 20 squares of dimension 5 x 5 cm on the cardboard and outline the shapes clearly.

(ii) cut out the shapes to produce 20 identical units for the sculpture.

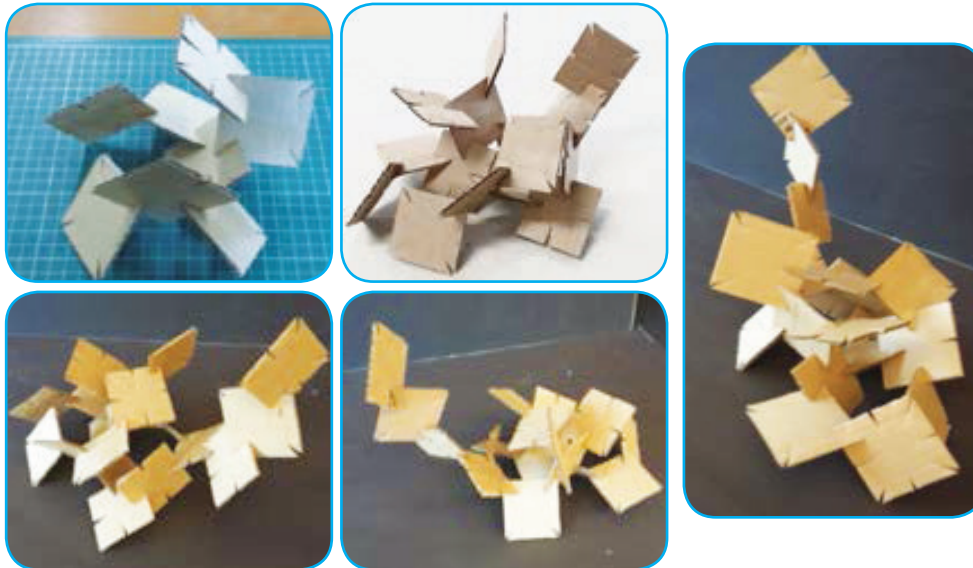


(iii) mark the slits as illustrated below on the edges and corners of each square unit.

(iv) use scissors to cut 'V'-shaped slits on the marks. The slits will join the connection of the unit firmly.



(v) use the slits to connect the units to each other. The slits will allow experimentation with different combinations and possibilities leading to a final, well-balanced composition. Draw students' attention to movement and balance while finalizing the composition.



**Step 3:** Ask students to proceed with the activity, paying attention to measurement, balance and composition. Monitor the class work and provide individual assistance as and when required.

### **Evaluation:**

Students display their works and have a class discussion about the outcome. You should facilitate the class discussion by prompting students through questions on the key ideas related to the topic. Encourage students to talk about their experience and difficulties encountered. Allow them to reflect on their work and performance.

## Activity

Carry out this activity for students to get familiar with art terminologies and concepts related to unit construction.

Match the sentence to the appropriate image.

1. In 1912, Picasso constructed a sculpture entitled 'The Guitar' using cardboard.



2. An assemblage can be constructed using many identical units.



3. Before the 20th Century, sculptures were representational.

## Activity

Display/project the image of the artwork below, or any artwork relevant to the topic. Carry out a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/or very short phrases, depending on their level of literacy. Use the template and sample provided at the end of the handbook as a reference to carry out the art appreciation activity.



JackRabbit, Paul Orzach



Guitar, Pablo Picasso, 1914

# Chapter 11 - Carving on Soap

## Introduction

Sculpture has been practised since ancient times. Different techniques namely modelling, carving and construction were used to produce sculptures for rituals and utilitarian purposes. Carving is a removal technique also known as subtractive method. It involves removing pieces gradually from a solid block to obtain a desired form.



Terracotta head from Akhnoor, Jammu, India, 6th century AD.



Terracotta Hadra hydria (water jar), Hellenistic Period, 3rd Century BC



Block statue of the scribe Amunwahsu, 1386-1278 BCE



Celestial horse, Han Dynasty, 1st-2nd century CE. Bronze

In the classroom context, soap can be used for carving as it is easily available and is soft enough to be carved with commonly used objects such as plastic knife, spoon, fork, skewers, a used ball pen, bamboo sticks and other improvised tools. Soap can be carved in the round and in relief. The soft quality of soap eases the carving of fine details and textures.



## Activity

### Learning Objectives:

At the end of the lesson, students should be able to:

- ◆ research and plan a simple linear composition.
- ◆ experiment marks making through incision, engraving and carving.
- ◆ carve a low relief composition on soap.

### Materials and Equipment:

Pencil, paper, soap, plastic knife, spoon and fork, toothpicks, skewers, 'baton sorbet' / bamboo sticks / used ball pen, newspaper to cover working area

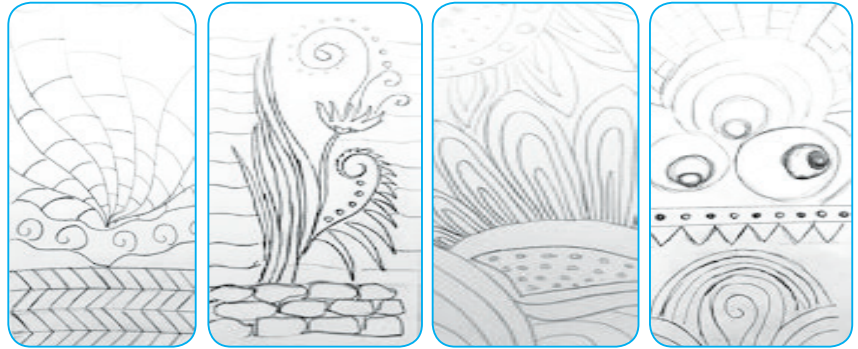




## Procedure:

**Step 1:** Demonstrate how to create a linear drawing suitable for carving on one side of the soap 'block'.

**Step 2:** Ask students to create their own simple linear design. Encourage them to work from a theme (for example, leaves and flowers), representational, non-representational (for example, music and dance). Regardless of the theme, the design should be simple and stylised.



**Step 3:** Demonstrate how to trace/transfer the design on the soap.



**Step 4:** Demonstrate how to engrave the lines on the soap and carve out the design to remove unwanted parts using appropriate tools. Remind students that soap is very fragile so they must carve slowly and gently. Explain to students how to obtain the desired relief through low and deep carving.

**Step 5:** Ask students to proceed with the activity. When carving progresses, students should be advised to remove soap dusts with a brush to allow visibility of the carving. Monitor the classwork and provide individual attention and personal assistance as and when required.



**Step 6:** Demonstrate how to add details with the help of a toothpick or pencil, how to use water on the finger tips and paint brush to smoothen the edges.

**Step 7:** Ask students to proceed with the adding details and refining the carving. Monitor the classwork and provide individual attention and personal assistance as and when required.



### Evaluation:

Display the carvings and carry out a class discussion about the outcomes. Facilitate the class discussion by prompting students through questions which will allow them to reflect on the outcome. Encourage students to talk about their experience, for example, what are the difficulties encountered during the carving process and with which carving tools were the best results obtained.

### Activity

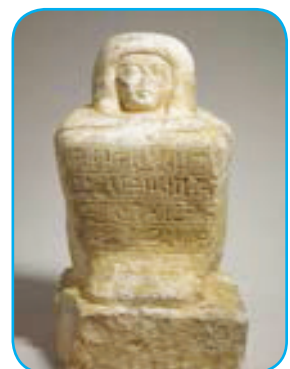
Carry out this simple activity to encourage students to get familiar with art terminologies and concepts related to carving.

**Tick (✓) as appropriate**

- |   | True                     | False                    |
|---|--------------------------|--------------------------|
| 1. Carving is a painting technique.   | <input type="checkbox"/> | <input type="checkbox"/> |
| 2. Carving is removing pieces gradually from a solid block to obtain a sculpture. | <input type="checkbox"/> | <input type="checkbox"/> |
| 3. In a soap carving, engravings can easily be done as the material is soft.      | <input type="checkbox"/> | <input type="checkbox"/> |

### Activity

Display/project the image of the artwork below or any artwork relevant to the topic. Carry out a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/or very short phrases depending on their level of literacy. Use the template and sample provided at the end of the handbook as a reference to carry out the art appreciation activity.

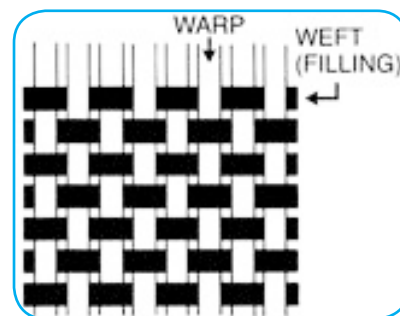


Block statue of the scribe Amunwahsu, 1386-1278 BCE (New Kingdom, late Dynasty 18-early Dynasty 19) (Carving from Block)

# Chapter 12 - Weaving

## Introduction

Weaving is one of the most ancient craft techniques that was developed in all ancient civilizations. In ancient civilizations, weaving was done using simple natural fibres and was mainly used to make fabric for clothing and other utilitarian purposes. Trading these textiles was a source of income that helped the economy of the civilizations.



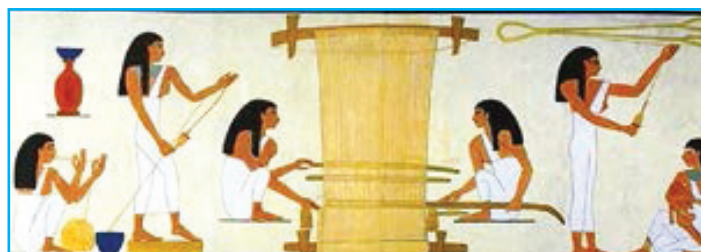
Weaving was mostly used for the making of fabrics using yarns of threads to make clothes. Weaving is a technique of interlacing vertical and horizontal threads to create a fabric. Weaving is done using the principles of “up and down” and the concept of alternations to create patterns. The vertical thread is known as warp and the horizontal thread is known as weft.

In the past it was mainly done manually using simple looms with a wooden frame consisting of tightly vertical stretched threads at equal distance. Large fabric is obtained by using a large loom.



Weaving can be found in practically every civilization. In the Mesopotamia and Indus Valley civilizations, textiles were produced from weaving and spinning. Due to their geographic location, the trade of textiles flourished.

In Egyptian civilization women would weave linen and spin thread as a part of the house hold economy. Geometrical designs were included in the textiles.



Egyptians honouring an ancient tradition



Ancient Egyptian Goddess Neith, weaving



Chinese household weaving



Chinese weaving

In China, by 2700 BCE, elaborate methods of weaving silk threads were practised and these weavings incorporated designs and geometrical patterns.

For each of these ancient civilizations, weaving was important to both the culture and the economy.

## Activity

### Learning Objectives:

At the end of the lesson, students should be able to:

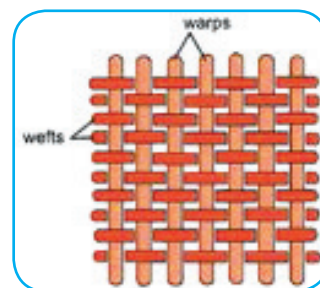
- ◆ use mathematical and cutting skills to make a simple paper loom.
- ◆ apply basic weaving skills to make a paper weaving.
- ◆ use sequencing to experiment weaving patterns.
- ◆ use materials and colour creatively.

## Materials and Equipment:

Bristol paper of size 14 x 21 cm, pencils, eraser, ruler, round-tipped scissors, contrasting coloured paper/ image from paper magazines

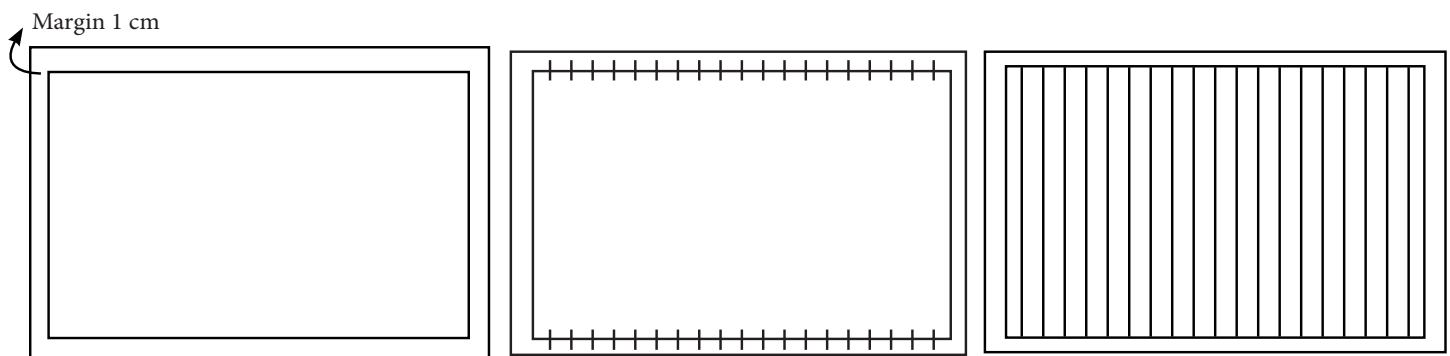
## Procedure:

**Step 1:** Display/ project images or your own visuals to explain the principles of weaving.



**Step 2:** Demonstrate how to plan and produce a paper loom (landscape format) using measuring and cutting skills.

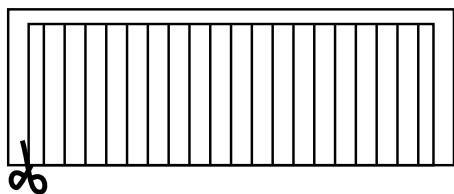
**Step 3:** Ask students to follow the step by step procedure below to proceed with the activity. Monitor the class work and provide individual attention and personal assistance as and when required.



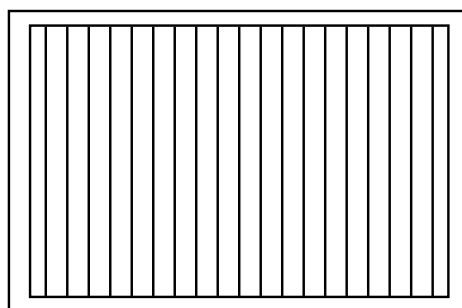
(1) Draw a margin of 1 cm on all sides of the A 5 size paper

(2) Using the paper in the landscape format, mark the top and bottom lines at 1 cm interval using a ruler.

(3) Use a ruler to join the opposite corresponding marks.



(4) Fold the paper symmetrically along the line.  
(5) Hold the paper properly and cut along the line using a pair of rounded scissors Do not cut beyond the margin line



(6) Carefully open the paper once the cutting is over place flat on the table The loom is ready

**Step 4:** Demonstrate how to plan and prepare a variety of wefts of approximately 1 cm in width using white/coloured paper or paper from magazines.





Strips (wefts) marked and cut at 1 cm intervals from plain paper.

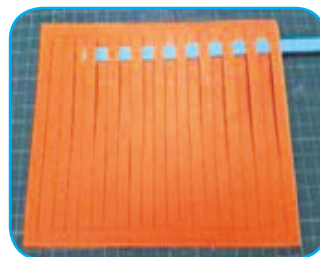


Strips (wefts) marked and cut at 1 cm intervals from coloured images from magazines/newspapers.



Strips (wefts) cut in a wavy way to produce creative strips (wefts)

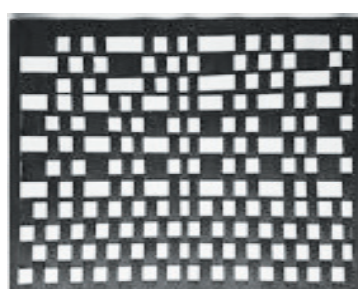
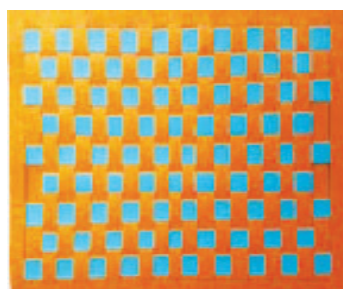
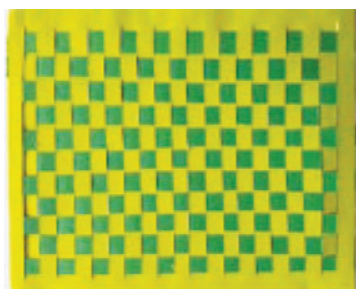
**Step 5:** Demonstrate the weaving techniques with emphasis on the precautions to be taken in order not to damage the wefts or the warps.



**Step 6:** Ask students to proceed with the:

- (i) planning and cutting of the wefts.
- (ii) weaving of the wefts over and under the warps

Monitor the class work and provide individual attention as and when required..



### Evaluation:

Students display their works and have a class discussion about the outcome. You should facilitate the class discussion by prompting students through questions on the key ideas related to the topic. For example, the importance of measurement and sequencing, the choice of colours, the use of straight, regular and irregular wefts.

# Activity

## Learning Objectives:

At the end of the lesson, students should be able to:

- ◆ plan and make a card loom.
- ◆ select a range of interesting fibres and fabrics.
- ◆ weave the fibres and fabrics on the warps of the card loom.

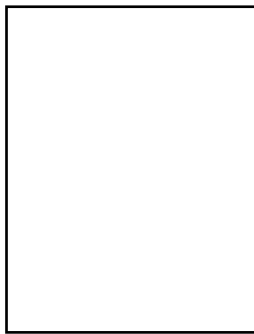
## Materials and Equipment:

A thick cardboard (back cover of a sketch pad) of size 12x16 cm, pencils, eraser, ruler, string (la ficelle), strips of fibres and fabrics

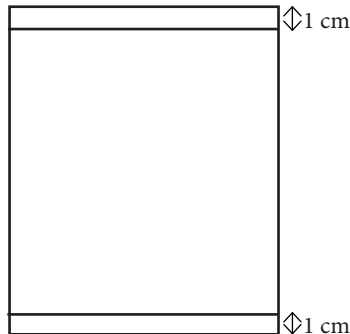
## Procedure:

**Step 1:** Display/ project images or your own visuals to explain and demonstrate the process of making a card loom.

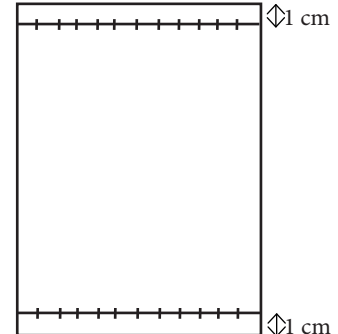
**Step 2:** Ask students to plan and make a card loom using a thick cardboard (old back covers of sketch pad) by following the step by step procedure below to proceed with the preparation of the card loom.



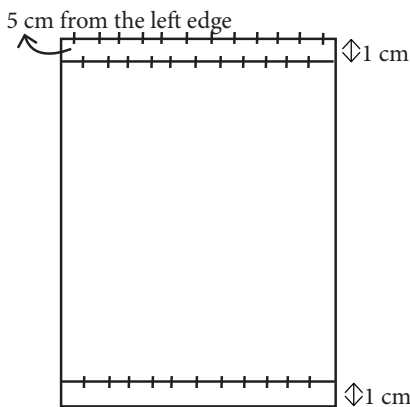
(i) Cut out a rectangle of dimension 12x16 cm from a thick cardboard (for eg. back cover of a sketch pad)



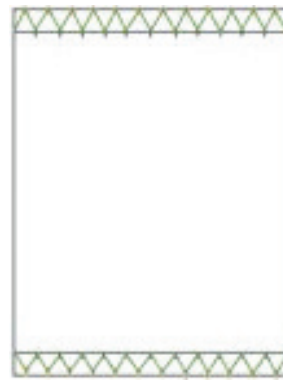
(ii) Draw lines 1 cm from the top and the bottom edges of the cardboard



(iii) Mark at regular intervals of 1 cm wide along these lines.



(iv) On one edge, mark 0.5 cm from the left side of the cardboard and mark at regular intervals of 1 cm wide along the edge. Repeat the same procedure for the other edge.



(v) Draw 'v' shapes as illustrated



(vi) Cut out the V shapes on both the top and bottom edges as illustrated.



(vi) Tie the string as illustrated above.



(vii) Stretch the string diagonally to extreme V shape.

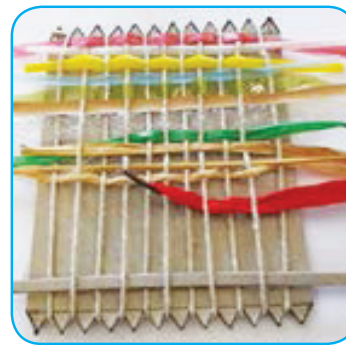


(viii) Turn the loom and start winding from top to bottom as shown in the illustration.



(ix) Tie the piece of excess string at the back of the loom. The card loom is ready.

**Step 3:** Ask students to use the different strips of fibres and fabrics to make the weaving. As the weaving progresses, push the wefts upwards using a pencil. Monitor the classwork and provide individual attention and personal assistance as and when required.



### Evaluation:

Students display their works and engage with a class discussion about the outcome. You should facilitate the class discussion by prompting students through questions on the key ideas related to the topic. For example, the choice of fibres and fabrics. Encourage students to talk about their experience, for example, what were the difficulties encountered during the weaving process.

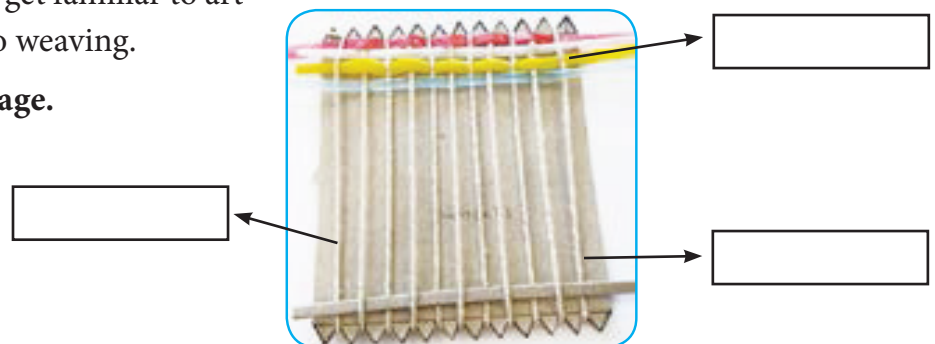


### Activity

Carry out this activity for students to get familiar to art terminologies and concepts related to weaving.

Use the words below to label the image.

weft, warp, card loom





## Activity

Display/project the images below. Introduce the artist to the students using the notes below or using your own research.

Alicia Scardetta is an American fiber artist. Her works largely comprise large woven wall hangings in which we can observe harmony of patterns and vibrant colours. The well organised compositions include references to personal memories such as friendship. Alicia's works seem to have a playful quality.



Pink Teeth, Alicia Scardetta, 2013



Joan + Joni, Alicia Scardetta, 2013

Carryout a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/or very short phrases depending on their level of literacy. Use the template and sample provided at the end of the handbook as a reference to carry out the art appreciation activity.



## A TEMPLATE FOR AN ART APPRECIATION EXERCISE

### Art appreciation

Display/project the image of the artwork below available on the resource CD or any artwork relevant to the topic. Carry out a class discussion and an appreciation of the work. Allow students to express themselves verbally and eventually write down their answers in the form of keywords and/ or very short phrases depending on their level of literacy.

### Learning Objectives

By the end of the activity, students should be able to

- (i) describe objectively what they see in the artwork.
- (ii) show an appreciation of the artwork in both verbal and written forms.

These questions can be helpful to prompt students' participation:

- ◆ What is the title of the artwork?
- ◆ Who is the artist?
- ◆ When was the artwork made?
- ◆ What is the technique of the artwork? (Drawing/painting/printing/sculpture)
- ◆ Is it two dimensional (2D) or three dimensional (3D)?
- ◆ What is the style of the artwork? (realistic / non-realistic)
- ◆ What can you see in this artwork? (lines, colour, texture, pattern, shapes, forms,...)
- ◆ Describe the artwork. (subject matter)
- ◆ How would you classify the artwork? (still life, landscape, human figure drawing, portrait and so on)
- ◆ What is/are the medium/media used in this artwork? (pencil, coloured pencil, watercolour, clay, found objects and so on)
- ◆ What do you like/not like about the composition?
- ◆ What personal feelings and emotions does the artwork arouse in you? (such as sadness, joy, fear, laughter and so on)

### A SAMPLE OF AN ART APPRECIATION EXERCISE.



Eucalyptus à Bambous, Yves David, 2017 (Oil)

<b>What is the title of the artwork?</b>	Eucalyptus à Bambous
<b>What is the name of the artist?</b>	Yves David
<b>In which year was the artwork made?</b>	2017
<b>What is the technique of the artwork? (Drawing/painting/printing/sculpture)</b>	painting
<b>Is it two dimensional (2D) or three dimensional (3D)?</b>	two dimensional
<b>What is artwork realistic or non-realistic?</b>	realistic
<b>What can you see in this artwork? (line, shape, form, colour, texture, pattern, ...)</b>	Line: vertical, diagonal and curve lines Shape: natural shapes (trees and branches, mountain, ground...) Form: natural form (trees and branches, mountain, ground,...) Colour: warm and cool colours Tone: light and dark tones Texture: rough, smooth, rocky,... Pattern: Brushstrokes
<b>Describe the artwork. (subject matter)</b>	Landscape with Eucalyptus trees and mountain. It looks like a beautiful sunny morning.
<b>How would you classify the artwork? (still life, landscape, human figure drawing, portrait...)</b>	Landscape
<b>What is/are the medium/media used in this artwork? (pencil, coloured pencil, watercolour, clay, found objects...)</b>	Oil paint
<b>What do you like/not like about the composition</b>	It is attractive and peaceful. It shows the beauty of the forest. It looks quiet and deserted.
<b>What personal feelings and emotions does the artwork arouse in you? (such as sadness, joy, fear, laughter)</b>	I feel happy that such natural landscape still exists in Mauritius. I feel like going for a walk in the forest. The quiet forest scares me.

# Chapter 13 - Expressionism

Expressionism is an art movement that started in Germany in the early 1905. Expressionism was considered as anti-impressionism. Rather than imitating nature, as did the impressionists, expressionist painters had their own unique ways to express their strong emotions from within. Their inner feelings were the reaction to the prevailing social, political, cultural crisis and spiritual dismay. The art of the expressionists was thus associated with nervousity, anger, fear, anxiety, however there was the expression of faith and serenity. This way of expressing was not completely new in art. Vincent Van Gogh had been painting as a post-impressionist painter. Expressionist artists conveyed their inner feelings and emotions through the use of vivid and striking colours and often objects were distorted and exaggerated. Van Gogh, referring to expressionism said it is “shouting loud”.



## Activity

In this activity, students will have an exposure to Expressionism and to an expressionist artist, Edvard Munch, to paint about one of their emotions.

### Learning Objectives:

**At the end of the lesson, students should be able to:**

- demonstrate understanding and appreciation of the Expressionist period and the work of Munch.
- produce an expressive composition by using ‘The Scream’ as an inspiration.
- communicate a strong personal emotion through an expressive painting.
- use one or two short phrases in English to write about their artworks.

### Materials and Equipment:

A4 size paper, pencils, watercolour, paintbrushes, palette and other painting equipment

### Procedure:

**Step 1:** Give an explanation of the Expressionist period, using visuals of the three artworks present in the Introduction.

**Step 2:** Carry out a class discussion on human emotions. With the help of students, identify and list down the emotions discussed on the board. Prompt students by using relevant clues.

- What are human emotions?
- How are they manifested?
- What are the various facial expressions and body language linked to the different types of emotions?

You may refer to smileys to support understanding of various facial expressions and moods.

**Step 3:** Draw students attention to the characteristics of an Expressionist painting: (i) simplified forms (ii) vivid and bright colours and (iii) exaggeration to communicate an emotion.

**Step 4:** Tell students that everybody has inner feelings, such as fear, sorrow, anger, disgust, surprise, peace, joy and courage. Ask students to identify and express any one emotion to produce a drawing using the expressionist paintings as useful references. They may also re-interpret 'The Scream' in their own expressionist style. Monitor the classwork and provide individual attention and personal assistance as and when required.

**Step 5:** Carry out a recap about colours and colour theory (warm and cool colours, complementary colours and tones) and ask students to discuss about their colours in respect to the emotion they wish to paint. By referring to the painting 'The Scream' they will be able to better understand how colours communicate emotions. For example, colours used to paint the emotion of anger would be a range of warm colours while to paint the emotion of sadness a range of cool colours will be more relevant.

**Step 6:** Ask students to produce a colour scheme for their painting by carefully choosing and mixing their colours.



**Step 7:** Ask students to apply the colour scheme to their artworks. Below is an example of an expressive painting inspired by Munch's painting 'The Scream'.

**Step 8:** After completing the painting, ask students to:

- (i) give a title to their respective paintings
- (ii) write down the emotion/s they have expressed.

Monitor the classwork and provide individual attention and personal assistance as and when required.

### **Evaluation:**

Display the expressive paintings and carry out a class discussion about the outcomes. Encourage students to talk about their experience which will allow them to reflect on their performance. Also, allow students to discuss about how they were able to 'bring out'/ release an emotion through the painting and the feeling they have after such a release. In so doing they will attempt to understand the mindset of expressive artists. Let students also discuss difficulties and challenges encountered during the classwork and provide feedback. Encourage students to compare their expressive painting to that of Munch and find similarities and differences.



## Activity

Carry out this activity for students to get familiar with art terminologies and concepts related to expressionism.

**Choose the appropriate word to complete the sentence.**

1. Objects are distorted and.....in expressionist paintings. ( exaggerated, sculpted )
2. Expressionist paintings include .....colours. (dull, vivid)
3. Edvard Munch's work 'The Scream' expresses ..... . (happiness, anxiety )

# Glossary of terms as they are used in the book

<b>Abstraction</b>	Departing from reality
<b>Additive</b>	In sculpture, refers to addition of parts during the modelling/ carving process to obtain the desired forms
<b>Adjacent</b>	Next to
<b>Alternation</b>	The process of over and under in weaving
<b>Anatomical</b>	Relating to body structure
<b>Anti-impressionism</b>	Which is counter to Impressionism (see Impressionism)
<b>Architectural</b>	That relates to architecture
<b>Architectural drawings</b>	Initial planning stage related to building projects
<b>Arrangements</b>	Organisation of different elements
<b>Art Movement</b>	A style in art where a group of artists follow a common philosophy during a period of time
<b>Art nouveau</b>	A style of art of the late 19th and early 20th century which is known for its linear motifs inspired by nature
<b>Background</b>	The part of a composition that is furthest away
<b>Binder</b>	A substance that holds loose colouring matter together
<b>Block printing</b>	The process of printing using a flat-surfaced incised block
<b>Blowism</b>	A technique of blowing watery paint on paper to obtain accidental lines and shapes
<b>Calligram</b>	A text visually arranged in a way that it incorporates the word's meaning
<b>Calligraphy</b>	An elegant handwritten lettering
<b>Cast</b>	To form into a hard object by pouring and setting material into a mould
<b>Converging lines</b>	Lines that recede from the viewer and which appear to meet at one point on the eye-level
<b>Découpés</b>	Cut-out shapes
<b>Depth</b>	Visual three dimensional space on a flat surface
<b>Development</b>	The sequential process of creating through planning and drawing
<b>Drawing media</b>	Materials used for drawing

<b>Engineering</b>	The study and practice of using scientific and mathematical knowledge to design and build
<b>Engravings</b>	Cut or carved out designs on a surface
<b>Etching</b>	A printing technique using a metal plate on which parts are removed from the surface using acid
<b>Exaggeration</b>	Altering beyond normal proportions
<b>Expressionism</b>	A style of painting from 20th century which emphasises emotions, feelings and passion
<b>Expressive lettering</b>	An art form where an illustration is incorporated in a text to express the meaning of the text
<b>Expressive potential</b>	Remarkable ability to express
<b>Eye level</b>	The imaginary line representing the height of the viewer's eyes
<b>Fauvism</b>	An art movement in the early 20th century, which brought innovation to painting through the use of non-naturalistic pure bright colours
<b>Flint stone</b>	A hard stone used by cavemen to make tools and weapons
<b>Foreshortening</b>	The appearance of a figure shorter/more compressed than it is in reality, due to its position from the viewer
<b>Form</b>	A three dimensional shape
<b>Found objects</b>	'Objet trouvé', that is, obsolete and scrap materials used in art making
<b>Gouache</b>	A water colour technique in which the paint is opaque
<b>Graphic drawing</b>	A stylised linear drawing
<b>Guidelines</b>	Basic lines of construction
<b>Harmony</b>	Balance and unity that creates a pleasing effect
<b>Horizon line</b>	Eye level line (see eye level)
<b>Illusion of 3D</b>	Appears as three dimensional suggesting depth and space
<b>Illustration</b>	A 2D pictorial image
<b>Impressionist</b>	Related to Impressionism's concern for the spontaneous and naturalistic rendering of light and colour.
<b>Individual style</b>	Personal artistic style
<b>Interlacing</b>	To cross over and under to lace together
<b>In-the-round</b>	Three dimensional
<b>Layout</b>	Plan or arrangement of visual elements of a composition

<b>Light source</b>	Direction from which light is coming
<b>Lines of construction</b>	Basic initial lines, usually faint, used in drawing
<b>Lithography</b>	A printing technique comprising the drawing of a design on a stone and inking the stone and to make prints
<b>Looms</b>	A frame used for weaving
<b>Maquette</b>	A small scale model
<b>Medium</b>	Material used by an artist
<b>Model</b>	A three-dimensional representation of an object, usually in a smaller scale than the original
<b>Mosaics</b>	A picture made out of arranging and fixing small pieces of coloured materials such as glass, marble, ceramic or wood on a surface
<b>Murals</b>	A painting applied directly on a wall or ceiling
<b>Natural fibres</b>	Thread-like materials, obtained from natural sources such as plants and animals
<b>Negative space</b>	The space in between and around an object
<b>Non-naturalistic colour</b>	Does not appear as the natural colour
<b>One-point perspective</b>	The drawing of a 3D object on a 2D surface by using lines that converge to one-point on the eye level
<b>Op art</b>	A style of visual art comprising geometrical patterns that create optical illusion
<b>Optical illusion</b>	Depiction of images that differ from normal reality and which create an optical disturbance in the viewer
<b>Pattern</b>	Repetition of a motif
<b>Period style</b>	Artworks comprising specific characteristics of a particular period
<b>Perspective</b>	The art of representing 3D objects on a 2D surface so as to convey the impression of height, width and distance
<b>Planes</b>	Flat surfaces
<b>Positive space</b>	The concrete forms which are the main focus of the picture
<b>Post-impressionist</b>	Post-Impressionist artists reacted against the naturalism of Impressionism and used colour, light and form to express personal emotions (this movement preceded Expressionism)
<b>Prehistoric</b>	A period that began with the primitive man when there was no writing hence no record of human activity



<b>Primary source</b>	First-hand studies from direct observation, that is, by carefully and closely observing the subject
<b>Realistic</b>	That is accurate and true to life
<b>Relief</b>	Stands out from the surface
<b>Renaissance period</b>	15th century European art that historians describe as realistic and emphasising on religion and beauty
<b>Representation</b>	An image or model that depicts something
<b>Representational</b>	That depicts the physical appearance of things
<b>Secondary source</b>	From magazines, books or internet
<b>Semi-abstract</b>	A style of art in which the subject remains recognizable although the forms are highly stylised
<b>Simplification</b>	Not elaborated with emphasis on the essential elements
<b>Space</b>	The area around, above, and within an object
<b>Spatial relationship</b>	The relationship between the space occupied by each element in a composition
<b>Stained glass</b>	Coloured glass used to form decorative or pictorial designs using contrasting colours
<b>Stencil printing</b>	Making prints using an underlying surface by applying paint through the cut-out holes
<b>Still life composition</b>	A composition comprising an arrangement of inanimate objects
<b>Strokes</b>	A vigorous movement with a brush or pencil on a surface
<b>Structure</b>	The underlying skeleton which supports the whole figure/object
<b>Stylisation</b>	The process of using simplified ways of representing objects that departs from the natural appearance
<b>Stylised</b>	Depicted in a non-realistic style
<b>Subtractive</b>	In sculpture, it refers to removal of parts during the modelling or carving process to obtain the desired forms
<b>Surface anatomy</b>	The bodily structure of humans as revealed on the observable outer surface of the body
<b>Surface details</b>	Details on the human body that can be seen on the outer surface of the skin
<b>Tapestry</b>	Tapestry is a form of textile art, traditionally woven by hand on a loom
<b>Upcycling</b>	Reusing scrap materials to form something new
<b>Vanishing point</b>	The point where converging lines appear to meet on the eye-level

**Viewfinder**

A device used to isolate and focus part of a larger scene/object

**Weaving**

A technique of interlacing vertical and horizontal threads to create a fabric

**Wedging**

Kneading and rolling the clay to make it of uniform consistency, remove air pockets and make the clay soft and pliable

**Weft**

The horizontal thread which is woven into the loom in weaving

**Well balanced composition**

Well planned/ well-arranged placement of visual elements in an artwork

**Warp**

The vertical thread on a weaving loom



**BLUEGATE PUBLISHERS**

**Corp. Office:** 56, Fifth Floor, 13-Deepak Building,  
Nehru Place, New Delhi – 110019, Tel.: +91-11-40516236, 9667665710

**E-mail:** bluegatepublishers@gmail.com, sales@bluegatepublishers.com

**Website:** www.bluegatepublishers.com