In Our Own Words: Native Impressions

Activities and Lessons
North Dakota Museum of Art
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*Note: For your convenience, North Dakota Common Core Standards and Achievement Standards are included in the Previsit Lesson and Lesson One. Subsequent Lessons and Activities meet several state and federal education standards as well.*
Who are contemporary American Indian people in North Dakota? What are their stories? Printmaker Daniel Heyman was invited to North Dakota from the East Coast to ask those questions. His invitation came from two University of North Dakota faculty, printmaker Kim Fink and graphic designer Lucy Ganje. Accompanied by Leigh Jeanotte, a member of the Turtle Mountain Band of Chippewa and Director of UND’s American Indian Student Services, the three artists set out for North Dakota’s Reservations. With introductions from the local tribal colleges, they began their interviews.

Their final work “Native Impressions” includes both portraits and text from a range of people living on North Dakota’s four reservations including business people, farmers, ranchers, teachers, politicians, tribal leaders, and community members. Once the subjects had been chosen, Heyman quickly drew their images and then carved them into wood to produce large-scale, reduction color woodcut portraits of Native people: one for each subject, three from each reservation, each approximately 25.5 x 19.5 inches. While Heyman made the drawings, Lucy Ganje interviewed the sitters, collecting their oral histories, which she transcribed, edited, designed, and typeset into accompanying broadsides. Kim Fink as Publisher and Master Printer oversaw the production. Colorist Heyman’s equal prowess as a printer, and Ganje’s expertise in design and typography, allowed the three to work hand-in-hand as true collaborators.

The individual prints tell the story of a people whose historic cultures were threatened and sometimes overrun by others. In the latter years of the twentieth century, younger generations began the work of reclaiming what had been. It is their stories, or Native Impressions, that fly under banners of sadness, of determination, of loss, to reverberate through the broadsides: “That Language (When you’re given language, you speak language. You’re not lost. It touches you. It connects you to something else. It’s a powerful tool.).’ The history of a people is summarized in a portrait, a few words. I Am Not A Politician; I Served My One Term. We Don’t Buy Green Bananas. My Parents Had No Parenting. We Burn All of Their Things. If Your Telephone Rings. That Place Doesn’t Exist Anymore. They Unearthed 7 Bodies. We Are Only Remnants. They Would Speak in Dakota. We Can Be Self-Sufficient. It Helped Us To Breathe.

In gratitude to Leigh Jeanotte for opening doors on the Reservations and in recognition of his years of work with American Indian students at UND, the artists decided to produce his portrait as well. It is an extra-large woodblock reduction print, 54 x 35 inches, made in an edition of 20. The accompanying broadside (54 x 17.5 inches) draws from his oral interview conducted by Ganje while Heyman drew Jeanotte’s portrait.

Fink is the Founding Director of Sundog Multiples, a student-focused print shop at the University (UND). As Publisher, Fink propelled the project along and directed its printing by Sundog Multiples in an edition of sixteen on Japanese Okwara paper and a second edition of nine on Nicole Donnelly’s handmade paper (85% mulberry and 15% native North Dakota flax).

This project was funded through a Summer Faculty Research Grant from Princeton University and a 2014 Arts and Humanities Scholarship Initiative grant provided by the College of Arts and Sciences at the University of North Dakota, the Myers Foundations, and UND’s Department of Art and Design. The artists raised additional money to complete their work through Hatchfund. The exhibition at the North Dakota Museum of Art was supported in part by a grant from the North Dakota Council on the Arts, which receives funding from the state legislature and the National Endowment for the Arts. It was also sponsored in part by a grant from the City of Grand Forks through the North Valley Arts Council.

Note: The Tribal Colleges from the following Reservations collaborated: the Spirit Lake Dakota Sioux Nation; Turtle Mountain Indian Reservation, home of the Chippewa, Cree and Métis; Three Affiliated Tribes of Fort Berthold, home of the Mandan, Hidatsa, and Arikara Nations; and the Lakota Sioux Standing Rock Reservation.
A Guide for Viewing Artwork

The following activities and lessons rely on three basic methods of visual analysis: description, formal analysis, and interpretation. These methods provide a structure for viewing, analyzing, and writing about visual art. For the purposes of explaining the methods of visual analysis, let's look at the two images below. The same methods can be applied to analyzing any image or artwork.

Description
The first step in visual analysis is description. Describing an image is a useful technique for looking closely at an image and absorbing its details. Descriptions should try and remain objective, discussing what can be seen without drawing conclusions about an artwork's meaning. For instance, when looking at *They Unearthed 7 Bodies*, it would be appropriate to say, "The person is surrounded by words," but it would be inappropriate to say "I think the person is sad." This sort of subjective comment should be reserved for the interpretation stage. A description can begin anywhere, but generally it is easiest to begin by discussing the subject matter. For example, a description of this image might begin with the basic statement, "This image is of a person." Once you have stated the subject matter, simply elaborate on what you can see: "The person is surrounded by words. The words are wrapping around the person and look handwritten. The person's expression is stern, not smiling or frowning. It looks like the image or print is made of four different colors."

Formal Analysis
After looking carefully at an image and considering its properties, formal analysis is the next step. This activity guide includes a description of the elements and principles of art, which can be used as a guide in your formal analysis. The "elements of art" are the building blocks for achieving the "principles of art." A very good place to start formal analysis is by deciding which elements are most strongly represented. In the portrait, the very distinct lines and colors are immediately apparent. Some of the lines appear as words and sentences. Upon closer inspection, it is clear that these lines and colors function to frame and to move the viewer's eye toward the central subject, the figure. For instance, note the way that the words form lines in the image which surround the figure and draw the eye toward the figure's face in particular. The multi-color center of the composition is surrounded by a contrasting dark blue color, clearly emphasizing the figure's face within the composition. There are other strongly represented elements as well. Consider the use of texture in this image: there is a correlation between the abrupt and rough texture of the outline of the figure and the words and the flat blue background, which further draws our attention towards the figure and the story. There is also a sense of balance within the overall area of the composition, there appears to be an equal amount of space the words occupy as compared to the figure.

Interpretation
This section should focus on the emotions and interpretations that an image evokes for the viewer. Different viewers will react to the same image in different ways, so there are no wrong responses. Knowing the historical context for an image can be very important for constructing reflective responses. For this image, it is important to know that the portrait depicts Dr. Erich Longie from Spirit Lake, North Dakota. Reading the broadside, *Spirit Lake: Warrior*, will help you understand his story. Appropriate comments for this type of analysis include the following: "The artist Daniel Heyman made a portrait of Dr. Longie which does not look happy or sad. The portrait looks formal instead of casual. The words that Daniel carved around the figure are bits and pieces of part of his conversation with Dr. Longie. The broadside text panel that was made by Lucy Ganje tells more of Dr. Longie's story. The two prints together make me feel that Dr. Longie has lived a hard life, yet he perseveres."
Previsit Activity/Lesson Plan: Look! Think! Discuss!
(this activity can also be done while at the exhibition)

Grade Level: All
Subjects: English–Language Arts and Visual Arts

Learning Objectives:
Students will become familiar with how to look at and examine various works of art through observation and critical thinking.

Materials:
– One photocopy or transparency of an artwork
– Crayons, markers, colored pencils, papers, and/or other art making supplies

Resources:
See a demonstration of this lesson in action at: http://vimeo.com/9678839, A VTS Discussion with 4th Grade Students.

Procedure:
Part 1: Observe
Select one photograph of artwork you would like to have your students look at. Try to select a piece with people in it, as it is more likely to have a narrative. To begin, have the students take a few moments to view the work of art. Make sure that the title of the work is not visible to the students.

Part 2: Explore and Discuss
1. After an extended period of quiet observation, begin by asking students, “What is going on in this picture?” (If the children are really young, you may rephrase as, “What do you see in this picture?”)

2. Call on students one at a time. Point precisely to what students mention. Paraphrase EACH comment. This gratifies students and allows the nuances of language to settle in students’ minds. When you paraphrase, be concise and change only the wording, not the meaning of what is said. In rephrasing, demonstrate the use of proper sentence construction and rich vocabulary to assist students with language. Accept each comment as equal in value to all others.

3. After each student’s observations, the second question you may ask is, “What do you see that makes you say that?” This requires students to provide evidence for their observations. There may be times when this question does not need asking (for example, if a student identifies a ball in the painting, you need not ask, “What do you see that makes you say you see a ball?”).

4. Link students’ related comments. This allows students to feel a part of a conversation about art, is gratifying, and also allows for the group to come to a shared understanding or acknowledge a discrepancy in interpretation.

5. Follow up each comment with, “What more can we find?” Asking what ELSE we can find implies something OTHER than what has already been said. MORE asks students to look more carefully or deeply at the work of art.

6. Use encouraging body language and facial expressions to foster participation.

7. After approximately 15 to 20 minutes, you should move on to your next work of art. You will be able to feel a long pause in conversation that may feel like the “end” of the discussion. Compliment students on their discussion and move on to the next work of art. When you have completed the entire lesson, tell them what you particularly enjoyed in their discussion. Encourage them to think of viewing art as an open-ended process. Avoid summaries.
Part 3: Recreate
After the discussion, ask students to redraw or recreate one work of art in their own style or how they would have made the work different. Also, have each student come up with their own title for their new art work. Give the students time to create their works using markers, crayons, or other classroom supplies. If time permits, ask for any volunteers to share and explain their artwork and title.

Common Core Standards – English Language Arts
Speaking and Listening (K-5 and 6-12)

Comprehension and Collaboration
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas
4. Present information, findings, and supporting evidence so that listeners can follow the line of reasoning and the organization, development, and style that are appropriate to task, purpose, and audience.

Achievement Standard – Visual Arts
Standard 2: Structure and Function (K-12)
Students understand how works of art are structured and how visual art has a variety of functions.

Visual Thinking Strategies
Visual Thinking Strategies techniques are used at the North Dakota Museum of Art as part of our overall education program.

Visual Thinking Strategies (VTS) is a method initiated by teacher-facilitated discussions of art images and is documented to have a cascading positive effect on both teachers and students. It is perhaps the simplest way in which teachers and schools can provide students with key behaviors sought by Common Core Standards: thinking skills that become habitual and transfer from lesson to lesson, oral and written language literacy, visual literacy, and collaborative interactions among peers.

For more information about Visual Thinking Strategies, please visit their website: http://vtshome.org/.

VTS is a facilitated discussion about a work of art that starts with just three questions:

What's going on in this picture?
What do you see that makes you say that?
What more can we find?

While facilitating discussion, the teacher paraphrases comments neutrally, points at the area being discussed, and links and frames student comments. The teacher does not provide information or any opinion of the artwork during the discussion.

Based on decades of research in visual thinking and aesthetic education, these methods allow learners of all ages to delve into visual art. Through VTS, students practice careful observation, learn to support their statements with evidence, and consider the viewpoints of others—skills that also form the basis of Common Core standards and 21st Century Skills.

Activity/Lesson One: Three Steps to Viewing Artwork

Grade Level: All
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will learn basic method for analyzing images using description, reflection, and formal analysis.
Students will:
– work in teams to interpret and analyze an assigned work of art
– write responses to the work of art that will demonstrate an understanding of description, formal analysis, and interpretation

Materials
– Background Information: “A Guide for Viewing Artwork” (first page of this Activity/Lesson guide)
– Student handout: Formal Analysis: Elements and Principles of Art (found near the end of this Activity/Lesson Guide)
– Writing paper, pencils, pens, or a computer

Artworks
Artworks in the exhibition In Our Own Words: Native Impressions

Procedure
1. Choose pair of prints that works best with your curricular goal, or, using the prints They Unearthed 7 Bodies and Spirit Lake: Warrior as examples, introduce the basic concepts of description, formal analysis, and reflection, as described in the previous section “Guide for Viewing Artwork” by modeling these methods for the students.

2. Distribute copies of the student handouts “Formal Analysis: Elements and Principles of Art.” This resource will help students to process the new vocabulary and concepts. Model the processes of description, formal analysis, and interpretation, by explaining each method to the class. The discussion of formal analysis may require extra time and explanation since it will introduce new vocabulary to students. Explain each of the elements and principles of art and demonstrate where each appears in the images.

Students will now analyze an image in the exhibition, In Our Own Words: Native Impressions, by working in small groups. If you would like the class to focus on a particular work of art, choose a pair of prints and ask your class to gather around it. If you would like the students to focus broadly on the processes of analysis, give each group a different pair of prints to examine.

Description
3. Give students time to quietly examine the prints. Emphasize the importance of close looking and thoroughly cataloguing the details in a work of art. Prompt students to write objective descriptions of the prints. Ask students to share their responses with their group. Discuss how a work of art changes when you look closely.

Three crucial Visual Thinking Strategy sentences to keep you and students looking are:

   What's going on in this image?
   What do you see that makes you say that?
   What more do you see?
   repeat...

Formal Analysis
4. Ask students to refer to their copies of the Formal Analysis: Elements and Principles of Art student handouts. Remind students that not all of the elements and principles of art will be obvious in each image. Some of the elements and principles will be more strongly represented than others. Ask students to choose three elements of art and three principles of art and record where and how each appears in the image. Ask students to share their answers with their groups.
Interpretation
5. When students have completed their written descriptions, they should reflect on their image. Ask students to consider how the image makes them feel or how the artist may have intended the audience to react. Ask students to share their answers with their groups.
6. Finally, ask students to consider how each method of analysis enhanced their understanding of the image and to share their answers with their groups.

Assessment
Teacher:
Observation of student discussion and small groups for inclusion of the following:
- Demonstration of close looking skills
- Application of the three methods of visual analysis

Peer:
Evaluation of written assignment for:
- Demonstration of close looking skills
- Application of the three methods of visual analysis
- Ability to use the vocabulary of the elements and principles of art to conduct formal analysis and apply it to an image

Self:
Students should be able to articulate in discussion and through written assignment:
- The three methods of visual analysis and how each can contribute to a greater understanding of a work of art
- The vocabulary of formal analysis and an understanding of how it can be applied to an image

Common Core Standards – English Language Arts
Speaking and Listening (K-5 and 6-12)

Comprehension and Collaboration
1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others’ ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker’s point of view, reasoning, and use of evidence and rhetoric.

Presentation of Knowledge and Ideas
4. Present information, findings, and supporting evidence so that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

Achievement Standard – Visual Arts
Standard 2: Structure and Function (K-12)
Students understand how works of art are structured and how visual art has a variety of functions.

Daniel Heyman, They Unearthed 7 Bodies, 2015.
Reduction woodcut on handmade paper (85% kozo, 15% flax).

Letterpress on handmade paper (85% kozo, 15% flax).
Activity/Lesson Two: A Closer Look

Grade Level: All
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will:
– look closely and critically at works of art
– use the methods of description, formal analysis, and interpretation to analyze the images encountered in the galleries
– write interactive descriptions of Daniel Heyman’s and Lucy Ganje’s images of their choice
– sketch simple compositions using the elements and principles of art based on the images
– apply what they have learned by writing their own poems

Materials
– Sketchbooks (or notebooks) and pencils

Artworks
Artworks in the exhibition In Our Own Words: Native Impressions

Procedure
Note: If it is not possible to make a trip to the exhibition, the same strategies and activities will work in the classroom. Additionally, any artwork will work well for this lesson, not only prints. Choose images that are rich in details, emotive qualities, and strong formal properties.

This lesson contains three activities. Each activity uses a different object to explore one method of analysis and emphasize concentrated looking. When looking at visual art, emphasize that the tools students are learning can be used to analyze any work of art from any time period. This activity is an engaging way to help students create rich, descriptive sentences.

Description Activity
This activity should focus on an artwork that is rich in details, which will give students the opportunity to write highly detailed descriptions. Images like That Place Doesn’t Exist Anymore and MHA Nation: Home, will work very well for this activity because there are many details for students to observe and describe. Any image in the exhibition will work.

1. Ask students to divide a page from their sketchbook (or notebook) into quadrants and label each quadrant with one part of speech: nouns, verbs, adverbs, and adjectives. Students should then be divided into four groups. Explain that each group will be responsible for brainstorming words for one part of speech. The "noun group" will come up with a list of nouns that they see in the image. The "adverb group" will come up with a list of adverbs that they see, and so on. Give the groups five minutes to compose their lists. When groups have completed their lists, each should choose a spokesperson to read their list, and the other groups should copy the words down in the appropriate quadrant.

When completed, lists should look something like this:

<table>
<thead>
<tr>
<th>Nouns</th>
<th>Verbs</th>
<th>Adverbs</th>
<th>Adjectives</th>
</tr>
</thead>
<tbody>
<tr>
<td>Man</td>
<td>Smile</td>
<td>Happily</td>
<td>Loud</td>
</tr>
<tr>
<td>Woman</td>
<td>Frown</td>
<td>Sadly</td>
<td>Soft</td>
</tr>
<tr>
<td>Shirt</td>
<td>Sit</td>
<td>Softly</td>
<td>Small</td>
</tr>
<tr>
<td>Necklace</td>
<td>Talk</td>
<td>Loudly</td>
<td>Large</td>
</tr>
<tr>
<td>Earrings</td>
<td>Look</td>
<td>Angrily</td>
<td>Wide</td>
</tr>
<tr>
<td>Glasses</td>
<td>Gesture</td>
<td>Lightly</td>
<td>Narrow</td>
</tr>
<tr>
<td>Nose</td>
<td>Stare</td>
<td>Heavily</td>
<td>Bright</td>
</tr>
</tbody>
</table>
Next, using the words from the four lists, students should compose sentences that use at least one word from each of the quadrants. Some examples based on the words above might be: "In this image the glasses sit softly on the woman's nose."

**Formal Analysis Activity**

For this activity, students will be sketching an image of one of the prints in the exhibition, *In Our Own Words: Native Impressions* in their sketchbooks or notebooks. Pick an image that would provide good opportunities to discuss formal analysis in detail. Objects selected for this activity should have strong lines and other formal characteristics. Explain that artists-in-training often sketch the works of master artists to learn.

1. Ask students to sketch the image in their sketchbooks. Review the terms line, shape, and space. Have the class begin by using line to mark the main areas of the composition. Then have them block in/connect the lines to create the large areas of shape. Remind them to keep space in mind, both positive and negative, as they fill the page.

2. Once the main shapes are in place, review the terms form, value, and texture. Ask the students to transform the shapes and define space by adding value and texture. (They may need to create another sketch.) If students get frustrated or are not sure how to re-create an area of the masterwork, instruct them to go back to using line, then shape, then space, then form, etc. Students may adjust their sketches/compositions as they see fit.

3. Referring to the student handouts Elements of Art and Principles of Design, conduct a formal analysis of the artwork they chose to sketch. Ask students to identify the key principles based on their process of sketching. Discuss the sketching process and how it enhanced their understanding of the artwork. Students may also write a formal analysis of the piece, focusing on three main elements or principles in the artwork.

As they move through the process of re-creating the composition on paper, students will come to appreciate how the formal characteristics contribute to the overall composition. For instance, in the print *That Place Doesn't Exist Anymore*, students should notice the bold lines created by the words at the bottom of the composition. The lines of words are organized diagonally which creates a sense of spontaneity. The gaze of the sitter, Twyla Baker-Demaray, looks past the viewer in quiet reflection.

**Interpretation Activity**

In this section, students will assess and respond to the work of art on a personal level, analyzing the effects that the work has on its audience. Images should be chosen that have a strong emotive characteristic.

1. Ask students to brainstorm why the artist would have created an image like this. Ask them to consider how the artist wanted the viewers to feel when they looked at this image. Students should record their answers in their sketchbook. Students should discuss their answers with a partner or in a small group.

2. Ask students to write a persona poem inspired by the image. Explain to students that in a persona poem, the poet writes from the perspective of someone else, a persona. Each student should write the poem as if he or she is the artist. The poem should reveal why the artist was drawn to create the artwork. Invite students to refer to their sketchbooks for ideas and to the word bank they generated in the Description Activity for words and images. Remind students that, since we cannot know what is in the artist's mind when the image was made, there are no correct responses. Encourage them to use their imaginations and picture themselves as the artist. What is moving, curious, or interesting about the scene? What is the first thing they notice? What textures, sounds, and smells would they encounter if they were the artist sitting with the subject?
Activity/Lesson Three: Writing About Art

Grade Level: (4-12)  
Subjects: English Language Arts and Visual Arts

Learning Objectives
Students will:
– examine the relationships between the image and the artist’s statement or text panel
– look closely at an image in the exhibition
– use the methods of description, reflection, and formal analysis to write their own interpretations of the artwork

Materials
– Notebooks and pencils

Artworks
Artworks in the exhibition In Our Own Words: Native Impressions

Procedure
1. Inform students that they will examine an image and accompanying text panel (broadside) and write their own interpretations.

2. Examine the images That Language by Daniel Heyman and Turtle Mountain: Anishinabe Ikwe by Lucy Ganje. Give students time to quietly examine the images. Before discussing, students should brainstorm questions they have about the artwork. A useful tool for beginning this dialogue is asking the students what they would like to know about the picture or the artist(s). These questions can be recorded in their notebooks, and will ideally form the basis for the artist's statements the students will write.

Please remember, while Heyman made the drawings, Lucy Ganje interviewed the sitters, collecting their oral histories, which she transcribed, edited, designed, and typeset into accompanying broadsides.

"The whole point of the project was to give voice to contemporary American Indian people and the issues that affect their communities," Ganje said. "We made sure to be respectful in the sense that it wasn't our words ... It was important that it was the individuals speaking and not us interpreting. It was an honor and a big responsibility for us because, once you read the text panels, you see that often what they shared with us was really emotional, so it was an honor to be trusted with that information, that story, and then it was a responsibility to get it right."

After reading and looking at both images, the following can be used as discussion questions:
– What stories or parts of the text most interested you or made you want to learn more?
– What do you think the sitter, Cecelia Myerion, wants you to know about her the most?
– What are some ways that artist Lucy Ganje has styled the text to create added meaning?
– How do the words in both images affect our interpretation of the portrait?

5. Next, each student will write a statement or interpretation based on another image pair from the exhibition. Students should select the pair of images that they find most captivating.

6. Once students have selected an image set, they should write responses based on the three methods of analysis that they practiced in the previous two lessons. As a prewriting activity, students can use the activities outlined in A Closer Look (Lesson 2) as a way to brainstorm ideas for their own statements. The questions that the class provided in Step 2 of this lesson may also be helpful.

7. The students' interpretations should be at least three paragraphs in length (one paragraph can be committed to each analytic method: Description, Formal Analysis, and Interpretation). Remind them to be aware of transitions between sentences to unify important ideas. Students should also use correct grammar, spelling, and punctuation.

8. When writing their descriptive paragraphs, students should describe specific details in their image(s) using complete sentences. Using the image That Language as a model, inform students that they might begin by writing: "In this image a person's portrait is surrounded by text on a black and white background."

9. The following is a list of questions that can prompt students to write responses based on formal analysis:
– Which are the two or three most important elements of art or principles of design in your image?
– How did you use the principles of design in your work?
– Which principles of design are most visible in your work?
– How do these principles contribute to the meaning of your work?

10. Finally, for the reflective section, the following is a list of possible questions that can be used to provoke responses. Students can use the answers to these questions to guide their overall interpretations:
– Why did you choose this image to write about?
– What first caught your eye?
– From what perspective was the image created?
– How did Daniel and Lucy create these images?
– When were these images made?
– Why do you think Daniel and Lucy chose to create their images?
– What ideas or feelings are Daniel and Lucy conveying through their images?
– Is this a successful image?
– What would you do differently?
– What other title would you give to the image?

11. Because writing about art is complex, students should go through a process of revisions. Peer review will also help students refine their ideas as well as get an outside opinion on their works of art. The goal of writing about art is not to make all-encompassing grand declarative interpretation, but rather to come to an interpretation of an image through plausible reasoning – whatever that interpretation is.
General Discussion Questions for Talking about, and Looking at, Portraits

**Talking about portraits**

– Has anyone ever had his or her portrait made by an artist? What did the artist use to make your portrait?
– If you have had your portrait drawn or painted, how long did you have to sit for your portrait to be made? If you have never had your portrait drawn or painted, how long do you think it would take?
– Has anyone ever had his or her photograph taken? Would you consider that a portrait? How long does that take?
– Are you always satisfied with the results of your portrait? Explain.
– What things would a person consider when choosing an artist to create his or her portrait?
– What do you think about when you know that you are going to have your portrait made?
– How would you dress?
– What might you bring with you?
– What will the setting be for your portrait?
– Will you be sitting or standing?
– Will you be alone, or will someone be in it with you?

**Looking at portraits**

– What can we discover about a person just by looking at his or her portrait?
– What do you think the person in this portrait wanted to communicate about himself or herself?
– How does the relationship between artist and sitter change the outcome of the portrait?
– What kind of life do you think this person leads? Does he or she work? If so, as what? Are there any props that give clues about the sitter’s profession or lifestyle?
– Is this a person you would like to meet? Why, or why not?
– If the person in this portrait could speak to you, what do you think he or she would say?
– What does the facial expression tell us about how the person is feeling at this moment, or what the artist wants to suggest that the person is feeling?
– What can we say about the person’s social status, time period, and private likes and dislikes by looking at his or her attire?
– Who do you think this portrait was made for? Why? Where do you think it was displayed?
Activity/Lesson Four: Looking at Portraits – Including Your Own

Grade Level: (K-6)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students should be able to:
– learn about portraits
– discuss, analyze, and interpret a portrait
– create their own self-portraits using facial expressions and props that say something about themselves

Materials
– Drawing paper or construction paper
– Markers

Artworks
Images in the exhibition In Our Own Words: Native Impressions or their own art images

Procedur
1. Begin by using the following questions while looking at a portrait:
   – Describe the objects, items, and clothes you see in this portrait. From the things you see surrounding this person, what do you think his/her job might be?
   – What does the person’s posture and gesture communicate in this work? What do you think Daniel Heyman, the artist, wanted to communicate about the person in this portrait?
   – If you were going to create a portrait and dedicate it to someone in your family, who would it be and why would you choose him or her? What would you want to communicate about them? Think about where you might display your self-portrait. Who would you want to see it?

2. Explain to students what a marker is: a felt-tip pen with a broad tip.

3. Daniel Heyman used facial expressions as a primary method of communication in her portraits. She also used clothing and other props to communicate the identity of the subject. Discuss with students what facial expressions and props they want to include in their own self-portraits that would tell something about themselves. Talk about their interests, hobbies, sports, etc.

4. Explain to students that they are going to create their own self-portraits using markers. They should fill the page with their drawings and reinforce their facial expression with at least two objects that tell something about themselves.

5. Model for students how to begin their portrait with an oval for the face. You may want to show them how to set their portraits on the page, encouraging them to fill the entire sheet of paper. Reinforce that this is not a drawing contest.

6. Possibly provide mirrors for the students to examine themselves and draw from. They can include the clothes that they are wearing when they make their portrait, or they could choose to use a favorite piece of clothing.

7. After they are finished, bring them together and talk about the self-portraits as a class. What has each person tried to communicate about himself or herself and about his or her individual interests? Discuss what the other students see in the individual portraits that they created.
Activity/Lesson Five: What Do Portraits Communicate?

Grade Level: (K-6)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will make connections between their personal experiences and a work of art and use visual analysis to describe a portrait.

Materials
– Paper and pencils

Artworks
Portraits in the exhibition, *In Our Own Words: Native Impressions* or their own portraits

Procedure
1. Begin with the following opening questions:
   – Have any of you ever had your portrait made? (Remind students of ID cards, passports, photographs, etc.)
   – What are some of the things you thought about before your portrait was made? (Consider clothing, facial expression, background, etc.)
   – What did it feel like to have your portrait made?
   – Do you like to show off that portrait, or do you keep it hidden?

   Next, review the Looking at Portraits Vocabulary. Display one of the portraits or group of portraits in the exhibition you will use to inspire discussion so the entire class can view it.

2. Choose a portrait in the exhibition and ask the following discussion questions:
   – What is the first thing you notice about this person?
   – What does the facial expression tell us about him or her? His or her posture? His or her gestures?
   – How about his or her attire? The setting?
   – Do you think he or she works? What does he or she do?
   – Would you like to meet this person? Why or why not?
   – What do you think the sitter wanted his or her portrait to communicate?
   – What do you see that makes you say that?

SUGGESTED ACTIVITIES
– Have students pose like the sitter and describe how it makes them feel.
– Bring in props, such as a hat, cane, or fan, and have students discuss how using the props makes them feel ("realia" activity).
– Have students write down what they think the sitter was thinking about while his/her portrait was being made.
Looking at Portraits Vocabulary

Printmaking
the process of designing and producing prints using a printing block, woodcut, etching, lithographic, or screenprinting.

Portrait
a representation of a person or group of people

Subject Matter (or Sitter)
the person (or people) who is (are) shown in a portrait

Facial Expression
the way the different parts of the face work together to show emotion

Gestures
what the sitter does with his or her hands

Posture
the position of the body

Setting
the place or environment in which the sitter is shown

Attire
the clothing the person in the portrait is wearing

Props
the things the sitter is holding or is surrounded by

Artist
someone who creates art

Background
The part of a scene or picture that is or seems to be farthest towards the back and from the viewer

Composition
The arrangement or structure of the formal elements that make up the image or work of art

Framing
What the artist has placed within the boundaries of the artwork

Focus
The area which appears clearest or sharpest in the image; also the area of interest or activity

Vantage point
The place from which an artist creates a portrait
Activity/Lesson Six: How Do Portraits Communicate?

Grade Level: (K-6)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will "read" a visual image very much like they would read words in a story

Materials
– Paper and pencils
– Looking at Portraits Vocabulary
– Student Activity Sheet: Personal Letter

Artworks
Images in the exhibition In Our Own Words: Native Impressions or their own art images

Procedure
1. Look at one of the portraits in the exhibition and distribute Looking at Portraits Vocabulary

2. Have students highlight the following words:
   - facial expression
   - gestures
   - posture
   - setting
   - attire
   - props

2. Explain to students that we can "read" a picture just like we read the words in a story.

3. Explain that they will be “reading” the story of one of the sitters in the image.

4. Ask students to work in pairs. Explain that they are each to choose a different portrait to focus on. They should start by going through the highlighted words, "reading" the image as they think of each word, and then writing one to two sentences on how each word relates to something they see in the sitter. (For example: I think my sitter’s facial expression looks sad and frustrated. She is looking off into the distance which may mean she’s thinking about the future.)

5. Give students time to write their responses. Then ask them to share with their partners their discoveries about the different portraits and to try to figure out the relationship between the portraits. Finally, ask students to discuss what story is being told in the portrait.

6. Ask volunteers to share their findings with the class.

SUGGESTED ACTIVITIES
– Have students write a letter to one of the sitters asking about his or her life. (Feel free to use the Personal Letter activity sheet.)
– Ask students to act out a conversation between the different sitters in the portraits.
Activity Sheet: Personal Letter

Date:

Dear [Name],

Sincerely,

Sincerely,
Activity/Lesson Seven: The Interview

Grade Level: (K-6)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will spend time looking at details and write an imagined interview with a sitter.
Students use portrait vocabulary to answer questions about visual images.

Materials
– Paper and pencils
– Looking at Portraits Vocabulary
– Student Activity Sheet: Interview

Artworks
Images in the exhibition In Our Own Words: Native Impressions or their own art images

Procedure
1. Look at the portraits in the exhibition.

2. Have students pretend they are newspaper reporters and their assignment is to interview the person in the portrait. Ask them to take out their Interview activity sheet. Students should imagine possible answers based on careful observation of the portrait.

3. Give students enough time to work on their interviews. Ask them to write complete sentences and to explain their answers using their new vocabulary. (For example: Her posture and attire show that she is a wealthy woman who is very proud.)

4. Ask students to share their answers with the class. If you do not have time for everyone to share, ask each person to share only one question on their interview sheet.

SUGGESTED QUESTIONS
– What do you think the artist wanted to communicate through the portrait? Explain your answer.
– If this person in the portrait were speaking, what would they say?
– Does he or she remind you of anyone you know? If so, compare the characteristics of the two people.
Interview:

Interview with ________________________________ (name of sitter)

Which three words best describe him/her?

What is his/her favorite kind of music?

What is his/her favorite way to get around town?

Describe three things you might find in his/her kitchen:

Describe some things he/she likes to do on the weekends:

If he/she had a tattoo, what would it be?

What is his/her biggest secret?
Activity/Lesson Eight: Commission Letter

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will apply what they have learned about portraits in a formal writing exercise.
Students write a formal letter using new vocabulary about portraits.
Students practice public speaking skills.

Materials
– Paper and pencils
– Looking at Portraits Vocabulary
– Student Activity Sheet: Formal Letter/Commission Statement

Artworks
Images in the exhibition In Our Own Words: Native Impressions or their own art images

Procedure
1. Explain to students that they will pretend that they are hiring an artist (this can be a known artist such as Daniel Heyman, or a made-up artist) to create their portraits. In order to do so, they must send a formal, written commission statement to that artist. Explain to students that they will practice writing a formal letter to the artist.

2. Review the elements of a formal letter with the class:
   Sender's Address
   Date
   Recipient Address
   Salutation
   Body
   Closing

3. Explain to students that they will need to include in the letter information about their preferences for their facial expression, gesture, posture, setting, attire, and props. In addition, they must include the same information about any other sitters who may be in their portrait. Ask students to pretend that the artist will never see them in person and will only have a photograph and the commission statement to use while creating the portrait. Thus, it is important to include as much detail as possible in the letter.


5. Give students enough time to work on their commission statements.

6. Have students share their letters with the class.
Formal Commission Letter

__________________________
(your name)

__________________________
(street address)

__________________________
(city, state, zip)

Dear __________________________,

Sincerely,

__________________________
(city, state, zip)

(your signature)
Activity/Lesson Nine: Printmaking with Puzzles

Grade Level: (K-8)
Subjects: Visual Arts

Learning Objectives
Demonstrate competency with basic printmaking media through the creation of original artworks.
Demonstrate understanding of craft skills.
Demonstrate safe working practices in printmaking.
Apply problem-solving to successfully work through project ideas from inception to completion, with an understanding of the relationship of form and content.
Analyze and evaluate, both verbally with proper vocabulary and nonverbally, technical and conceptual content in artwork from various perspectives, and to receptively receive critiques of own work.

Materials
- old puzzle pieces
- white glue
- cereal box cardboard
- safety scissors
- paint or printmaking ink
- paintbrushes or brayers
- paper

Artworks
Prints in the exhibition In Our Own Words: Native Impressions or other prints

Procedure
1. Cut a piece of cereal box down to size, about 6” x 8”

2. Take several puzzle pieces and arrange them on the cereal box cardboard. The pieces can be arranged to create a picture, or in a random pattern.

3. When happy with the placement of the puzzle pieces, glue the pieces down and let the glue dry.

4. Use a paintbrush (or brayer) to cover the puzzle pieces with paint (or ink).

5. Lay a sheet of paper on top of the painted puzzle pieces and rub gently with the palm of your hand.

6. Remove the paper and sign the print with the edition number, example: 1/4.

7. Do 3 more prints so you have an edition of 4 (you can do more than 4, adjust numbers accordingly). The second print should have the numbers 2/4, the third print 3/4, etc.
Activity/Lesson Ten: Printmaking 101

**Grade Level:** (K-12)

**Subjects:** English–Language Arts and Visual Arts

**Learning Objectives**
Demonstrate competency with basic printmaking media through the creation of original artworks.
Demonstrate understanding of craft skills appropriate specific projects through finished artworks.
Demonstrate safe working practices in printmaking.
Apply problem-solving to successfully work through project ideas from inception to completion, with an understanding of the relationship of form and content.
Analyze and evaluate, both verbally with proper vocabulary and nonverbally, technical and conceptual content in artwork from various perspectives, and to receptively receive critiques of own work.

**Materials**
- Styrofoam - plates, meat packing trays, etc.
- Tempera paint or water-soluble printing ink
- Paintbrushes or brayers
- Paper to print on
- Pencil
- Scissors

**Artworks**
Prints in the exhibition *In Our Own Words: Native Impressions* or other prints

**Procedure**
1. Cut the rim off the styrofoam plate or tray.
2. Place the styrofoam on a piece of paper, and trace around the styrofoam. Remove the styrofoam.
3. Draw a picture or design on the copy paper within the traced area. Avoid drawing small details that will disappear when printed.
4. Tape the drawing on top of the styrofoam.
5. Retrace the drawing, pushing hard enough to press into and mark the styrofoam.
6. Remove the paper. Retrace the drawing on the styrofoam, creating deep grooves.
7. Brush/roll a small amount of paint or ink over the styrofoam plate.
8. Cover the plate with a piece of paper, and press down firmly with your whole hand.
9. Remove the paper to reveal the print. Sign the print with the edition number, example: 1/4.
10. Do 3 more prints so you have an edition of 4 (you can do more than 4, adjust numbers accordingly). The second print should have the numbers 2/4, the third print 3/4, etc.
Printmaking Vocabulary

Printmaking
the process of designing and producing prints using a printing block, woodcut, etching, lithographic, or screenprinting

Relief print
a means of making prints by creating a raised design on a flat surface. The design is inked or covered with color and stamped on paper or another surface

Brayer
a small, hand-held rubber roller used to spread printing ink evenly on a surface before printing

Block
in printing, a piece of thick, flat material, with a design on its surface, used to print repeated impressions of that design. Called a plate in etching and engraving (metal)

Print
the actual picture the artist makes from a printmaking process

Artist's proof
one of a small group of prints set aside from the edition for the artist's use

Edition
a set of identical prints that are numbered and signed. This set of prints has been pulled by or under the supervision of the artist and are authorized for distribution

Impression number
the number of a print in an edition. The first three prints in an edition of 10 would be 1/10, 2/10, 3/10, etc.

Ink
coloring material composed of pigment (color), a binder, and a vehicle. Ink is usually thicker than most paints, and has a slower drying rate

Trial print
a proof pulled from a block, plate, or stone to check the appearance of the image to make sure it is all right before making the edition

Monoprint (monotype)
a print pulled in an edition of one. There is no series of identical prints that are signed and numbered. It is an image usually painted on glass or plexiglass and transferred (or stamped) on paper

Engraving
lines are cut into a metal plate; ink is then forced into these lines and wiped from the flat surface of the plate, which is then printed with paper that has first been soaked in water and then blotted. The damp paper is forced down into the grooves, where it picks up ink

Gouge
in relief printing, a tool for clearing non-image areas from a block of wood or linoleum
Printmaking is a sometimes misunderstood aspect of visual art. The distinction between fine art prints and "limited edition prints" which are actually commercially reproduced prints (posters which have been signed) is not always easy to make.

Fine art printmaking involves the creation of a master plate from which multiple images are made. Simply put, the artist chooses a surface to be the plate. This could be linoleum, styrofoam, metal, cardboard, stone or any one of a number of materials. Then the artist prepares the printing plate by cutting, etching or drawing an image onto the plate. Ink is applied (in a variety of ways) and paper is pressed onto the plate either by hand or by way of a hand-run printing press. The finished print is pulled from the plate.

Often the first three or four prints are different than the rest of the edition. These first prints are called artist’s proofs. The number of prints pulled from one plate is called an edition. Once a certain number of prints are pulled, the plate is destroyed so that more prints won’t be printed later, thus ensuring the value of the edition. At the bottom of a print are two to three things always written in pencil. On the left is a number that appears as a fraction (e.g. 6/25), this means that the print is number six of a total of 25 prints pulled from one plate. This number excludes the artist proofs which are designated with an A/P. In the center of the bottom of the print is the title (if any). At the bottom right, is the artist’s name and sometimes a date.

There are four main types of printmaking. The process and materials of these techniques influence the appearance of the final print.

FOUR MAIN TYPES OF PRINTMAKING

**Relief Printing**: This is printing from a raised surface. A simple example of relief printing is a rubber stamp pressed into a stamp pad and pressed onto a piece of paper. Relief printing plates are made from flat sheets of material such as wood, linoleum, metal, styrofoam etc. After drawing a picture on the surface, the artist uses tools to cut away the areas that will not print. A roller - called a brayer - is used to spread ink on the plate. A sheet of paper is placed on top of the plate and the image is transferred by rubbing with the hand or a block of wood, or by being run through a printing press. The completed print is a mirror image of the original plate.

Woodcut - Historical uses: Textiles and other decorative purposes, playing cards, calendars and book illustrations
Artists worth studying: Holbein the Younger, Fred Hagen, Vincent Van Gogh, James Whistler

**Intaglio**: This describes prints that are made by cutting the picture into the surface of the printing plate. Using a sharp V-shaped tool - called a burin - the printmaker gouges the lines of an image into the surface of a smooth polished sheet of metal or in some cases a piece of plexiglass. To make a print, ink is pushed into the lines of the design. The surface is then wiped clean so that the only areas with ink are the lines. A sheet of paper which has been soaked in water is then placed on the plate which is run through a printing press. The paper is literally forced into the small lines that have been cut into the plate. A variation of this technique is known as etching. With etching, acids are used to eat into the metal plate.

Intaglio: Artists worth studying: Francisco Goya, Pablo Picasso, Thomas Gainsborough, Rembrandt van Ryn, Albrecht Durer

**Planography (Lithography)**: As we have just learned, relief prints are created from a raised surface, and intaglio prints are created from a cut surface. Planography however, is the printing of a flat surface. Lithography is the art of printing from a flat stone (limestone) or metal plate by a method based on the simple fact that grease attracts grease as it repels water. A design or image is drawn on the surface with a greasy material – grease crayon, pencil or ink – and then water and printing ink are applied. The greasy parts absorb the ink and the wet parts do not. Acids are often used with this type of printmaking to etch the stone and prevent grease from traveling where it should not. For example, if a finger is placed on the surface, enough grease is transferred and as such, the fingerprint will attract the ink. Unfortunately, lithography is a printing process which requires the use of proper facilities and materials. However, showing your students examples of lithography will help them to appreciate the fine art of printmaking even more.

Planography: History and uses: Lithography was invented in 1798. Its main advantage is the great number of prints that can be pulled.
Artists worth studying: Eugene Delacroix, Edouard Manet, Henri de Toulouse-Lautrec, Edvard Munch

**Stencil (Serigraphy)**: A stencil is a sheet of paper, fabric, plastic, metal or other material with designs cut, perforated or punched from it. Ink is forced through the openings onto the surface (paper, fabric etc.) to be printed. Sometimes called silk screening, serigraphy (seri means silk) is a type of stencil printing. A stencil is fastened to a sheet of silk which is tightly stretched across a wooden frame. Or, an area of the silk is "blocked out" using glue, gum arabic or shellac. The frame is placed against the material to be printed. A squeegee (rubber mounted in wooden handle) is used to push the ink through the open areas onto the material or paper below.

Stencil & Serigraphy Uses: Signs and posters, decorating furniture, textiles (t-shirts)
Artists worth studying: Andy Warhol, Ben Shahn, Robert Guathmey
Activity/Lesson Eleven: Typeface

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Define typography and its use in visual communication (print and electronic forms)
Discuss fonts and characters
Identifying fonts

Materials
– Computer with Microsoft Word or other word processing program

Artworks
Images in the exhibition In Our Own Words: Native Impressions

Procedure
1. Have students decide on 15 different terms to describe themselves.

2. Using a Microsoft Word program (or similar word processing tool) type number 1-15. Beside each number, write one of the words that you chose to describe yourself.

3. Go back to each word and enhance it by adjusting the color, size, font style, and special effects. Try and match these changes with what you think of when you see that word.

4. Have students share their completed worksheets by printing them off and passing them around the room. Have them discuss with their peers why they chose the fonts they did and what the colors are meant to express. Have them describe the meaning and purpose behind their decisions.

5. Have students return to their seats and begin to introduce the topic of typography. Pass out copies of Typeface Vocabulary.

6. After they have reviewed the topic and vocabulary, have them return to their list of 15 descriptive terms.

7. Have them go back to each and label them as either serif, sans serif, decorative, or script font. Have them list any font styles that they may have repeated more than once. Once again, have students share their answers with others.
**Typeface Vocabulary**

**Typography**
reproduction of letters on a page

**Typeface**
a specific style applied to a font

**Font**
a set of printable or displayable text characters in a specific style and size

**Serif**
a slight projection finishing off a stroke of a letter in certain typefaces

**Sans serif**
a style of type without serifs

**Bold**
a set of type characters that are darker and heavier than normal, used for emphasis

**Italic**
a type style where the letters are slanted upward to the right, used for emphasis

**Uppercase or capital**
a letter of the alphabet that usually differs from its corresponding lowercase letter in form and height, as A, B, Q, and R are distinguished from a, b, q, and r: used as the initial letter of a proper name, the first word of a sentence, etc.

**Lowercase**
having as its typical form a, b, c, rather than A, B, C, not capital

**Script**
mimic historical or modern handwriting styles that look as if written with different styles of writing instruments from calligraphy pens to ballpoint pens
Activity/Lesson Twelve: Word Play

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will develop an understanding of how visual artists use symbols and words to convey meaning
Students will examine how visual images are used to convey meaning to written language
Students will make connections between the elements of art, the images, techniques and meaning conveyed in the artwork

Materials
– Paper
– Markers, crayons, or colored pencils
– Samples of language art

Artworks
Images in the exhibition In Our Own Words: Native Impressions

Procedure
1. Have students choose a word. They must visually depict the word so that the image of the letters drawn directly relates to the word. Some easy examples may include hot and cold. For example: if the word was hot; students could have the letters appear as if they were on fire, if the word was cold students could use snowflakes and icicles to create the letters of the word.

2. If students are having trouble with a word you could have them draw words from a hat. Words that may work well are hairy, barbed wire, slime, tool, root, machine, pencil, wind, waves, tree, candy...

3. They can lightly sketch the word on the paper and continue to incorporate their images to the word. Letters should be evenly spaced and filling the paper.
The Evolution of Typography: A Brief History
by John Siebert

“Illustrious” Origins
Writing is one of the most fundamental forms of communication, and it traces its roots back to hieroglyphs or pictograms. Used by ancient civilizations of the world to represent ideas, these images soon evolved into alphabets and phonographic writing, which led to the development of various typographic systems.

Typography has an “illustrious” history and is obviously a crucial aspect of graphic design. Sure enough, typeface designers need to have a thorough understanding of typography—especially its evolution over the centuries—in order to incorporate or revive older or even extinct typefaces, depending upon their requirements, and give the letters a modern touch.

Let’s go through the evolution of typography briefly to gain a bit of insight. We will not delve fully into the rich history of typography (as it can go on endlessly) but cover some essentials that changed the course of typography.

Ancient Era – Saying it with Pictures
Ancient cave paintings that date back to 20,000 B.C. are perhaps the very first recorded written communication. However, formal writing is said to have been developed by the Sumerians at around 3,500 B.C.

As civilizations advanced, the need to communicate complex concepts grew—hence the development of Egyptian hieroglyphics. By 3100 B.C., the Egyptians began incorporating symbols or ideograms into their art, architecture and writings. Also, by 1600 B.C. Phoenicians developed phonograms, or symbols used to represent spoken words. At present, we have a number of phonograms laced in the English alphabet such as % to represent “percentage” and # to represent “number” and so on and so forth.

It is Phoenicians who are credited with creating the very first alphabet and around 1000 B.C.; the same alphabet was used by the Greeks. In fact, the word Alphabet is a combination of the first two Greek letters, Alpha and Beta.

The Romans, after several years, used this Greek alphabet and on the basis of the same, styled the Uppercase Alphabet, which is still used today. They also refined the art of handwriting and fashioned a number of different styles of lettering. Additionally, they introduced different scripts – formal and informal for official and unofficial writings, respectively.

Simplified relationship between various scripts leading to the development of modern lower case of the standard Latin alphabet and that of the modern variants, Fraktur (used in Germany until recently) and Gaelic (Ireland). Several scripts coexisted such as half-uncial and uncial, which derive from Roman cursive and Greek uncial, and Visigothic, Merovingian (Luxeuil variant here) and Beneventan. The Carolingian script was the basis for blackletter and humanist. What is commonly called “Gothic writing” is technically called blackletter (here Textualis quadrata), and is completed unrelated to Visigothic script.

The letter j is i with a flourish; u and v are the same letter in early scripts and varied according to position in insular half-uncial and caroline minuscule and later scripts; W is a ligature of vv; in insular the rune wynn is used as a w (three other runes in use were the thorn (þ), fé (ᚠ) as an abbreviation for cattle/goods and maðr (ᛘ) for man).

The letters y and z were rarely used, while þ was written identically to y, so y was dotted to avoid confusion; the dot was adopted for i only after late-caroline (protothotic), and in Beneventan script the macron abbreviation featured a dot above.

Lost variants such as r rotunda, ligatures and scribal abbreviation marks are omitted, long s is shown when no terminal s (surviving variant) is present. Humanist script was the basis for venetian types which changed little until today, such as Times New Roman (a seriffed typeface).
The Middle Ages – Handwritten and Well-Illustrated Manuscripts

The Middle Ages were all about hand-written and well-illustrated manuscripts. This led to the evolution of a wide range of writing styles. Uncials and half-uncials were prominent features, with rounded, elaborate lettering. The art of calligraphy along with page layout and lettering forged new ground. Calligraphy masters travelled across the known world to share their knowledge with the educated elite.

The Book of Kells, c. A.D. 800, is lettered in a script known as “insular majuscule,” a variety of uncial script that originated in Ireland.

Gutenberg and Modern Typography

As we all learned in history class, the development of moveable type and the printing press in the 15th century by Johannes Gutenberg was a turning point for the modern world—and, of course, modern typography. During this time, both practical and decorative typefaces appeared en masse, along with a lighter, more ordered page layout with subtle illustrations.

By the Industrial Revolution typography was all about communicating with the masses. Through signs, posters, newspapers, periodicals and advertisements, typefaces became larger and catchier, with bolder lettering and shading—as well as experimental serif and sans serif typefaces. Ornamental typography was another major highlight in this era. In the 1800s, medieval art and hand-crafted individual art has become commonplace, and international artistic styles developed considerably.
Shifting to the Present

Graphic designers these days have the luxury of endless tools and technology to create a wide range of typographic styles and even entire families of fonts and typefaces. Armed with the knowledge of typographic history, graphic designers can expand their horizons and enhance their skills to produce a much more refined body of work.

Understanding the various visual communication principles in typography since the beginning of time can help designers determine which elements have more or less remained the same and which ones have evolved with time—as well as the factors that contributed to their success or failure.

From ancient typographic styles to classic movable type, the history of typography can help designers develop a more informed and cohesive style that builds on the past. There is so much to learn from the past, and so much inspiration to be discovered.

History also allows designers to learn from the past mistakes, understand common threads, reinvent classic letterforms and develop innovative typographic styles, which they can proudly add to an existing portfolio or body of work.

In Conclusion

The practically-endless body of work that represents typography makes it impossible for graphic designers nowadays to become familiar with each and every typeface design that exists. However, it is important to be well-versed in typographic styles, iconic typefaces from the past, and the origins of common typefaces. It’s not just about theoretical knowledge, either; a strong foundational understanding of typographic history helps designers understand and meet the needs of their clients more effectively.

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Activity/Lesson Thirteen: Narrative Art – Creating Your Own Story

Grade Level: (K-12)
Subjects: English–Language Arts and Visual Arts

Learning Objectives
Students will think about a dramatic moment in their lives and imagine how to translate it into a work of art.
Students write their own personal experiences as a story.
Students describe a visual image of their personal experiences and/or story.
Students practice public speaking skills with the class.

Materials
– Paper and pencils

Artworks
Images in the exhibition In Our Own Words: Native Impressions

Procedure
After viewing the exhibition:

1. Ask students to think about a dramatic moment in their lives.

2. Ask them to close their eyes and visualize that moment. Where were they? Who were they with? How was the weather? What time of day was it? What actions were happening around them?


4. Have students answer the questions on the sheet.

5. Give students enough time to work on their answers.

6. When they are finished, ask them to each create a story based on their answers.

7. Invite students to share their stories with the class.

SUGGESTED ACTIVITY
Give students time to draw a moment from their story. When sharing, have them explain why they chose that specific moment to depict.
Creating Your Own Narrative Art

Think about a dramatic moment in your life. If you were to paint or draw this moment in your life, what would the image look like? What moment would it depict?

Use the following questions to guide you:

What is the setting?

What is the time of day?

What is in the foreground, middle ground, and background of the painting?

What are you doing?

How are you posed?

What is your attire?

What does your facial expression indicate?

Who else is in the painting or drawing with you?

What are they doing?

How are they posed?

What are they wearing?

What do their facial expressions communicate?

What is the mood of the painting or drawing? How is that communicated?

What size is the painting or drawing? Small? Large? Why?
The 7 Elements of Art

The "elements of art" are the building blocks for achieving the "principles of art."

The elements of art are components or parts of a work of art that can be isolated and defined. They are the building blocks used to create a work of art.

Line, Shape, Form, Space, Color, Value, and Texture:

A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines often define the edges of a form. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin. They lead your eye around the composition and can communicate information through their character and direction.

Shape is a closed line. Shapes can be geometric, like squares and circles; or organic, like free-form or natural shapes. Shapes are flat and can express length and width.

Forms are three-dimensional shapes expressing length, width, and depth. Balls, cylinders, boxes, and pyramids are forms.

Real space is three-dimensional. Space in a work of art refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture plane. The area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space.

Color is light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is). Colors can be described as warm (red, yellow) or cool (blue, gray), depending on which end of the color spectrum they fall.

Value refers to the lightness or darkness of a color. Value becomes critical in a work which has no colors other than black, white, and a gray scale. For a great example of value in action, think of a black and white photograph. You can easily visualize how the infinite variations of gray suggest planes and textures.

Texture is the surface quality of an object that we sense through touch. All objects have a physical texture. Artists can also convey texture visually in two dimensions.
The 9 Principles of Design

The “principles of design” describe the ways that artists use the “elements of art” in a work of art

Balance, Emphasis, Movement, Pattern, Repetition, Proportion, Rhythm, Variety, and Unity

Balance is the distribution of the visual weight of objects, colors, texture, and space. If the design was a scale, these elements should be balanced to make a design feel stable. In symmetrical balance, the elements used on one side of the design are similar to those on the other side; in asymmetrical balance, the sides are different but still look balanced. In radial balance, the elements are arranged around a central point and may be similar.

Emphasis is the part of the design that catches the viewer’s attention. Usually the artist will make one area stand out by contrasting it with other areas. The area could be different in size, color, texture, shape, etc.

Movement is the path the viewer’s eye takes through the work of art, often to focal areas. Such movement can be directed along lines, edges, shape, and color within the work of art.

Pattern is the repeating of an object or symbol all over the work of art.

Repetition works with pattern to make the work of art seem active. The repetition of elements of design creates unity within the work of art.

Proportion is the feeling of unity created when all parts (sizes, amounts, or number) relate well with each other. When drawing the human figure, proportion can refer to the size of the head compared to the rest of the body.

Rhythm is created when one or more elements of design are used repeatedly to create a feeling of organized movement. Rhythm creates a mood like music or dancing. To keep rhythm exciting and active, variety is essential.

Variety is the use of several elements of design to hold the viewer’s attention and to guide the viewer’s eye through and around the work of art.

Unity is the feeling of harmony between all parts of the work of art, which creates a sense of completeness.
Daniel Heyman, *They Unearthed 7 Bodies*, 2015.
Reduction woodcut on handmade paper (85% kozo, 15% flax).
### Activity/Lesson Fourteen: Introducing Line

Learning about the elements of art? Begin by discovering lines in works of art.

Look closely at the types of lines in the picture on page 34, *They Unearthed 7 Bodies*, 2015. How many different lines do you see? Notice length, direction, width, distance from each other, etc.

Use adjectives to describe the lines. The lines look...

Experiment with creating your own lines and building your vocabulary.

<table>
<thead>
<tr>
<th>Thin Lines</th>
<th>Thick Lines</th>
<th>Squiggly Lines</th>
<th>Straight Lines</th>
<th>Curved Lines</th>
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<th>Vertical Lines</th>
<th>Horizontal Lines</th>
<th>Diagonal Lines</th>
<th>Long Lines</th>
<th>Short Lines</th>
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<tr>
<th>Crosshatched Lines</th>
<th>Parallel Lines</th>
<th>Spirals</th>
<th>Dotted Lines</th>
<th>Zigzags</th>
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*In Our Own Words: Native Impressions*  
*Activities and Lessons*  
*North Dakota Museum of Art*
Reduction woodcut on handmade paper (85% kozo, 15% flax).
Activity/Lesson Fifteen: Introducing Shape

Learning about the elements of art? Continue by discovering shapes in works of art.
Identify the different shapes you see in the image to the left. How many shapes can you see?
How do the shapes work together to move your eyes around the image?

Draw or list the shapes you see below:

Build a vocabulary of words to describe shapes. Geometric shapes have sharp angles and straight lines. Organic shapes are free-form and flow in appearance. Organic shapes typically reference shapes found in nature.

<table>
<thead>
<tr>
<th>Geometric Shapes</th>
<th>Organic Shapes</th>
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</thead>
<tbody>
<tr>
<td>Triangle</td>
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<tr>
<td>Square</td>
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<td>Rectangle</td>
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<tr>
<td>Circle</td>
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<tr>
<td>Oval</td>
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</tbody>
</table>

Using the shapes that you drew above, create a drawing in the box below.
Teacher Evaluation of these Activities/Lesson Plans

We want to know what you think. Please take the time to complete this evaluation or send an email to:

North Dakota Museum of Art
261 Centennial Drive Stop 7305
Grand Forks, ND 58202
–or–
manderson@ndmoa.com

1. Are these lesson plans appropriate for your class level? Please list your class level and explanation of your reasoning.

2. Is it helpful to have the Common Core Standards in the Lesson Plans or is it more applicable for you to find the standard that best lines up to your curriculum?

3. What can we do better in writing these Lesson Plans/Activities?