



Elements of Art | **TEXTURE**

Facilitation Guidelines

HoMA presents Elements of Art, a video series examining the fundamentals of art through seeing, making and talking about art. Each part of the series addresses a different element of art and has three sections (Art in Context: Seeing; Art in Practice: Making; and Art in Conversation: Talking), which can be experienced together on a single day, or shared over a number of sessions, as fits the teaching schedule.

Each part of the series is geared toward a specific age group, but can be modified to accommodate multiple grades. We suggest watching the videos in this order: Art in Context > Art in Practice > Art in Conversation, but the resources can work in a different sequence, as well. Please preview the series prior to sharing with students.

Here's how each section functions:

Section 1 - Art in Context: Seeing

This section surveys the key workings of the specific element utilizing an array of artwork curated from the museum's collection. Simple thought-provoking questions are peppered throughout, as a way to warm students toward engagement and discourse. Pause the video at any time so that your group may reflect and respond.

Section 2 - Art in Practice: Making

In this section, a HoMA teaching artist leads the students through an art-making activity inspired by the element of art being studied. As artists themselves, the students activate and apply awareness of the element in action. A simple supply list is provided. Pause the video at any time so that your group may expand their making session, reflect and respond.

Section 3 - Art in Conversation: Talking

In this section, through the lens of a specific element of art, we look closely at two to three works of art in our galleries. A narrator will offer questions for discussion. In addition, students are encouraged to think about the artwork that they made during the Art in Practice section and how it relates to the artwork on view in the galleries. Pause the video at any time so that your group may reflect and respond.

LINKS TO VIDEOS AND RESOURCES

Grades K-5

Elements of Art: Color

Art in Context (11 min. 41 sec.)

Art in Practice (10 min. 57 sec.)

Art in Conversation (7 min. 29 sec.)

[WATCH HERE](#)

Elements of Art: Shape

Art in Context (13 min. 42 sec.)

Art in Practice (9 min. 27 sec.)

Art in Conversation (7 min. 17 sec.)

[WATCH HERE](#)

Elements of Art: Texture

Art in Context (9 min. 27 sec.)

Art in Practice (13 min. 11 sec.)

Art in Conversation (8 min. 36 sec.)

[WATCH HERE](#)

Grades 6-12

Elements of Art: Line

Art in Context (14 min.)

Art in Practice (13 min. 44 sec.)

Art in Conversation (6 min. 18 sec.)

[WATCH HERE](#)

Elements of Art: Space

Art in Context (13 min. 20 sec.)

Art in Practice (10 min. 33 sec.)

Art in Conversation (8 min. 5 sec.)

[WATCH HERE](#)

Elements of Art: Form

Art in Context (8 min. 27 sec.)

Art in Practice (27 min. 3 sec.)

Art in Conversation (9 min. 33 sec.)

[WATCH HERE](#)



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ART ACTIVITY SUGGESTIONS AND RESOURCES: Relief

Suggestions

Board

- For 12" foil widths, we advise starting with an 8x10" board.
- A small board that fits one textural element may be more manageable for young artists (K-1). They may make several small boards instead of one large one.
- At least one dimension needs to be smaller than the width of your foil roll by 1-2" inches. This ensures one piece can fully cover the board.

Textured items

Organic materials: leaves, plant matter, etc.

- Press fresh leaves at least for a few hours to help flatten before use.
- If any parts of the leaves are not flat, trim them out (i.e thick stems).
- Look for foliage that does not wilt/bruise, that easily breaks apart after picking, and can withstand some handling. These leaves tend to transfer texture better.
- Naturally dried leaves are sometimes better than fresh.
- Leftover plant matter should be used as soon as possible, composted, or discarded before mold and other processes break it down.

Inorganic/manmade materials

- Packaging: plastic trays/inserts, embossed boards, mesh, etc.
 - » Cut out the parts that you want to use and ensure that they lay flat.
- Paper goods: corrugated cardboard, anything with detailed cutouts, etc.

Glue

- Items may require additional glue applied to the board or objects to stick properly.
- Use flat, weighted items to ensure glue adheres to all surfaces and sets. A sheet of plastic between the board and weight may be useful to prevent unwanted sticking from excess glue.
- Take a "before" photo prior to applying a second coat of glue and foil layer. Compare this photo to the finished board during reflection time.



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Paint

- Drying time depends on board size and amount of paint used. Expect a drying time of approximately 25-30 minutes.
- Boards are dry when the entire surface is dull and matte. Do not attempt burnishing if any wet spots are present.
- Look at each board to ensure that paint is applied as evenly as possible.
 - » Additional layers of paint may be applied to dried, thin coats.
 - » Dried, thick coats are harder to burnish. If still wet, thin out thick sections with a brush.

Steel wool

- This part can be a demo before students attempt if boards are still wet and cleanup is done.
 - » Note the amount of pressure and direction one can burnish.
- If students tear the foil, gently fix it back into place with a spot of liquid glue.
 - » A black or silver sharpie can help to camouflage tears.
- Buffering with steel wool creates dust. Do not blow away, wipe with a moist rag/napkin.
 - » Masks are recommended to prevent inhalation or accidental blowing and disturbing the dust.
- A green scrubby dish pad can be used in lieu of steel wool but will not burnish and polish the foil as well.
- This step may be done outdoors for easier clean up.
- **Bonus:** If steel wool dust is cleaned with vinegar/acid-based spray, the dust will rust into brown specks on your napkin (a chemical reaction!)

Extra finishing steps

- Completed boards can be mounted to a larger board or framed.
- Glue a clean paper to the backside of the board to hide excess foil.

Challenges

Limited materials

- Give students a specific set or type of materials to create their own textures/patterns. (i.e., lengths of string, scrap paper, etc.)

Board surface

- Instead of using a flat surface, apply technique to a sturdy 3D object (i.e. box)
- Change the base board shape or size
- Depending on material and thickness, what happens if we create texture by carving or scraping into the board surface before applying other materials?

Layering

- Maximize the workable area with multiple textures. What ends up visible? What overlaps?
How do our layers and the order we place them affect what we see?

Images

- Try to make a new image out of textures by cutting and arranging pieces.
- Shape masking (creating/cutting a shape that retains a desired texture)
 - » The animated series *Chowder* (2007-2010) is a good example through its characters clothing patterns. Character shapes move over static patterns.

Color play

- Experiment with other paint colors or combinations. How does it affect contrast, mood, etc.?
- Sharpies (alcohol-based markers) can be used on exposed foil sections.

Science integration

- Observing structural differences and similarities between plant species. Can be use as a diagrammatic visual.

Art and artist inspiration

- <https://www.jacquelineerushlee.com/work>
- <https://www.elisastrozyk.com/>
- <https://dianascherer.nl/>
- https://www.instagram.com/vanessabarragao_work/



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Supply List

Below is the suggested supply list to accompany the Elements of Art Texture art project.

Feel free to change and adapt the materials to fit the needs and abilities of your students.

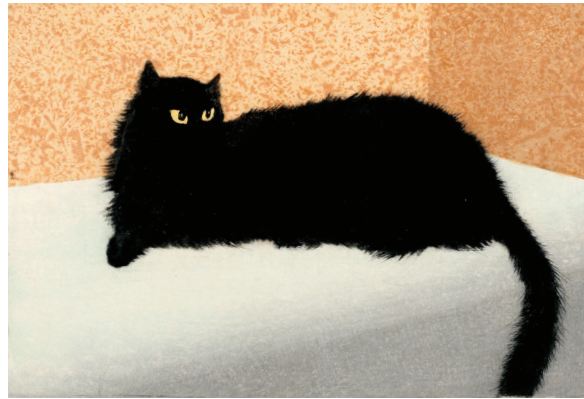
- Matte black acrylic paint
- Bottled glue
- Foam or paint brushes
- Containers with a bit of water
- Scissors
- Newspaper/ newsprint
- Sturdy boards (cardboard, matboard, chipboard)
- Aluminum foil
- Fine steel wool/ scrub pad
- Napkins
- Assorted texture items that can lay flat. Some good options are:
 - Leaves
 - Plastic packaging
 - String or wires
 - Fabric
 - And anything you find and want to use



Elements of art: The building blocks used by artists to create a work of art (line, shape, color, value, texture, space, form). These components can be isolated and defined.

Principles of design: The principles of design describe the ways in which artists use the elements of art in a work of art (balance, emphasis, movement, pattern, repetition, scale, rhythm, variety, unity, and contrast).

- 1 **Texture:** Texture is the surface quality that can be seen and felt. Textures can be rough or smooth, soft or hard. Textures refer to the tactile qualities of a surface, either actual or implied. Textures do not necessarily feel the way they look.
- 2 **Form:** Forms are three-dimensional objects, or shapes that express length, width, and depth. Cylinders, boxes, balls, and pyramids are examples of forms. The illusion of a three-dimensional object on a flat surface can also be described as having form.
- 3 **Color:** Color is our experience of light reflected, transmitted, or emitted from a surface. Color has three main characteristics: hue (the name of the color we see), intensity (chroma/saturation: how bright or dull), and value (how light or dark is its tonal variant). White is the absence of color, and black is the absence of light.
- 4 **Line:** The path left by a moving point, where its length is greater than its width. Lines can be two or three dimensional, implied or abstract. Different types of lines include continuous, broken, jagged, vertical, horizontal, or diagonal. Lines are the foundation of drawing. A visual path of action.
- 5 **Shape:** Shape is a two-dimensional area confined by an actual line or an implied line (an edge for example). In drawing, shapes are created when the ends of lines are joined to enclose areas. The area that comprises a shape can be defined by a line or a change in value, color, or texture. The shape boundary may be hard or soft.
- 6 **Space:** Space refers to the area between and around objects. The space around objects is often called negative space; negative space has shape. Space can also refer to the feeling of depth. Real space is three-dimensional, but in visual art, when an artist creates the feeling or illusion of depth, we also call it space.
- 7 **Value:** The degree of lightness or darkness in a color is its value. When a photograph, painting, or drawing is made in black and white, varying degrees of value are the only thing that we see. In the colorless range of black and white, each tone is a value.

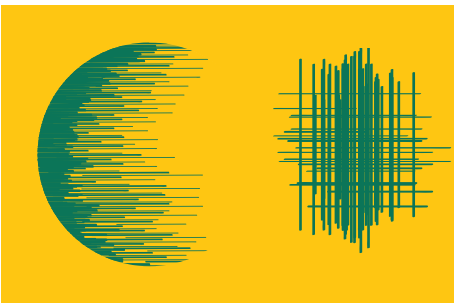


REAL TEXTURES VS. IMPLIED TEXTURES

Real texture is the actual texture of a material and is what you feel when you touch an object.

Implied textures are the illusion of real texture and are only visual. In tromp l'oeil (French for “fool the eye”) artwork, artists use implied texture to create exact likenesses of actual object.

Invented textures are a kind of implied texture created by two-dimensional patterns made by repeating lines or shapes.



IMPLIED TEXTURES CAN CREATE THE ILLUSION OF DEPTH

Line can be used to give the illusion of surface texture, shadows and depth. A method known as **hatching** involves using a series of short parallel lines of varying closeness and thickness to create tonal and shading effects. When hatch lines are at an angle to one another, it is known as **cross-hatching**.

Atmospheric perspective is informed by how we perceive color and surface textures of distant objects. An object that is further away appears smoother and lighter in value or saturation than an object that is closer to the viewer.