

Shapes

Grade 3 – Lesson 3

(*Art Connections*, Level 3, pgs. 24-27)

Big Idea

A form is 3-D shape (cubes, spheres, cylinders, cones, etc.).

Overlapping forms can imply depth.

Learning Targets

Target 1: Identifies and makes geometric forms (Arts EALR 1.1 *Elements of Art: Geometric forms*)

Criteria 1: Uses descriptive line to create the illusion of a 3-D geometric form in space, e.g. cube, rectangular prism, cylinder.

Target 2: Identifies and makes organic (free-form) forms (Arts EALR 1.1 *Elements of Art: Organic (free-form) forms*)

Criteria 2: Uses descriptive line to create the illusion of a 3-D organic form in space.

Target 3: Implies 3-D space on a 2-D surface. (Arts EALR 1.1.2 *Principles of Organization: Overlapping to imply depth*)

Criteria 3: Uses overlapping to create the illusion of depth in a composition.

Local Art References



Banquet Still Life, ca. 1653 – 55

Abraham van Beyeren

61.146

Seattle Art Museum

(NOTE to Teacher: See **Art Background** section at end of lesson for more information about these works of art.)



Still Life, 1933-34

Guy Anderson

35.90

Seattle Art Museum

Looking at Art Questions

(Note to Teacher: Show the two still lifes above as well as those from *Art Connections*, Level 3, pgs. 24-25.)

1. A form is a 3-D shape. What forms do you recognize in these pictures?
2. Forms that have names and are made according to math rules are called **geometric forms**. (cube, sphere, rectangular prism, cylinder, cone, pyramid, etc.) Can you find any geometric forms in these paintings?

3. Free-form shapes that don't have names are called **organic forms**. Can you trace an organic form in one of these compositions with your finger?
4. Let's compare and contrast these paintings. What similarities can you find between them? What differences can you find?
5. A picture of an arrangement of things like this is called a **still life**. It comes from the French, *nature morte* which means "dead nature." What makes these still lifes look real? (Lights and shadows, details of surface texture, overlapping, etc.)
6. One way artists make a flat, 2-D picture look real and have **depth** is they overlap some forms with others. **Overlapping** is when one form partly covers up another. (Demonstrate overlapping with hands.) Where do you see overlapping in these still lifes?
7. Today we are going to make our own still lifes with organic and geometric forms in them, and we are going to use overlapping to make them look like they have depth.

Art Making Activity

(See the **Create** section *Art Connections*, Level 3, pg. 27)

Make a Still Life with the Illusion of Depth

How can you combine different kinds of forms to make a convincing still life that implies depth?

1. In your sketchbooks, write "Geometric Forms" on one page. Then draw and write the names of as many geometric shapes as you know.
2. On the next page of your sketchbook, write "Organic Forms," and draw some free-form shapes that you can see in our room.
3. Next, work with the people in your table group to select and arrange the objects you would like to draw into a still life. Make sure you have some geometric forms and some organic forms in your still life from which to draw. Also, make sure some forms are overlapping some others.
4. To trick your brain into drawing what you are really seeing, try to move your eye slowly around each shape while you move your hand at the same speed. And look at the object you are drawing MUCH more than at your paper.
5. Once you've drawn all the objects in your still life with pencils, go back over your lines carefully with thin markers.
6. Finally, use one or two colors of watercolors to draw our eyes to the most important forms in your still life. (Option: Teach students about warm and cool colors and how they can

pop when placed next to each other. Guide students in choosing one area in their painting in which they juxtapose warm and cool colors for visual emphasis.)

Day1

Each Student Needs

- A sketch book
- Sketching pencil (HB)
- Thin black markers
- An 8x11 sheet of watercolor paper
- A laminated art mat
- Blue tape
- Paper towel

Every Pair of Students Needs

- A variety of organic objects (driftwood, rocks, Shells, feathers, etc.) AND geometric forms (jelly jars, tea tins, baskets, etc.) from which to draw
- A Staedtler eraser

Day 2

- A watercolor set
- Water
- Watercolor brushes

<p style="text-align: center;">Tips for Teachers</p> <p><i>Before class</i></p> <ul style="list-style-type: none">• Either pre-tape watercolor paper to art mats, or guide students in doing so at the start of class.• Set each place with sketchbook and sketching pencils• Fill water containers (one for every two students) half-full

Vocabulary	
Geometric shape	Depth
Organic shape	Still life
Overlapping	

Self-Assessment

Name _____
In my still life, I made geometric shapes for _____
I made organic shapes for _____
I overlapped _____ _____

Reflecting on Our Art (from *Art Connections*, Level 3, pg. 27)

- **Describe:** What geometric shapes did you use in your still life? What organic shapes did you use? Where did you use overlapping to suggest depth?
- **Analyze:** What kinds of lines did you use to create your shapes?
- **Interpret:** Look at the first object you drew in your composition. Why did you decide to draw that object?
- **Decide:** If you could do this still life over again, how would you change it?

Art Background (for **Banquet Still Life**, by *Abraham van Beyeren*)

Is this glittering array a banquet about to take place or the remains of a feast? Does it whet your appetite or repel you? Or both? Contradictions are inherent in this microcosm of the riches enjoyed by seventeenth-century Holland at the height of its dominance of world trade.

In the seventeenth century, the Netherlands dominated international trade among European countries through its command of international waters. Amsterdam rose to become a leading European city, and the country, including its rising merchant class, enjoyed unprecedented prosperity and became enthusiastic and prolific consumers. This sudden advance was accompanied by cautionary messages and a concern that the good times could not last. Sobering messages about careless over-indulgence permeated literature and the visual arts, summed up in a Dutch emblem, "Early Ripe, Early Rot." In the visual arts, the language of these messages could be understated.

Excerpted from Seattle Art Museum's *Close-Ups* online at:

<http://www.seattleartmuseum.org/emuseum/code/emuseum.asp?style=single¤trecord=12&page=collection&profile=objExplores&searchdesc=WEB:CloseUps&newvalues=1&newprofile=objects>

Art Background (for **Still Life**, by *Guy Anderson*)

Guy Anderson was born in Edmonds, Washington, 1906. He lived most of his life in the Northwest except for a Tiffany Foundation Resident Scholarship on Long Island in 1929, and trips to California and Mexico in the 1930's. He studied privately with Eustace Paul Ziegler, but was primarily a self-taught artist. Anderson was on staff of the Seattle Art Museum, 1933-1944. He taught for the WPA Federal Art Project at The Spokane Art Center, 1939-1940; and at Fidalgo Allied Arts, 1957-1959. Anderson is recognized as one of the four major Northwest School artists. He exhibited on both the East and West coasts and his works are included in collections throughout the country, including the Metropolitan Museum of Art in New York and the National Museum of American Art, Smithsonian Institution, Washington, DC. Anderson lived in La Conner, Washington from 1955 until his death in 1998.

Excerpted from Francine Seders Gallery website:

<http://www.sedersgallery.com/Artists/008/08RES.htm>

Cross-Curricular Connections

Math – Geometric shapes

Assessment Checklist

Student	Uses descriptive line to create the illusion of a 3-D geometric form in space, e.g. cube, rectangular prism, cylinder	Uses descriptive line to create the illusion of a 3-D organic form in space.	Uses overlapping to create the illusion of depth in a composition	TOTAL 3
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Total Points				
Percent Comprehension				

Teacher Notes:

Letter Home

Dear Family,

*Today we learned that 3-D shapes are called forms in art. Forms with names – like spheres, cones, rectangular prisms – that are made according to math rules are called **geometric forms**. We learned that free-form forms are called **organic forms**. We noticed that an artist can **overlap** forms in a composition to make it look like it has **depth**.*

*We looked at **still lifes** (by 18th century Dutch painters Rachel Ruysch and Abraham van Beheren, and 20th century American painters Janet Fish and Guy Anderson). In all of the paintings, the artists used organic and geometric forms as well as overlapping to suggest the things in the still life. We arranged and drew our own still lifes with geometric and organic forms and overlapping.*

At home, your child could practice drawing what s/he sees by setting up small still lifes of fruit, plants or a few favorite toys and looking for organic and geometric forms in them. Ask your child to show you how s/he can trick his/her mind into drawing just what s/he sees by moving his/her eye at the same speed as his/her drawing hand.