

# Art For all

## Note to Educators

*Art 4 all resource is the product of six years teaching art skills and art history to homeschooling families. It is designed firstly around the artwork; my research and experience showed me that learning art skills in a vacuum eg how to sketch a horse, has only limited value. Like art traditions of old, students of these resources copy the skills and techniques of real artists; consequently they learn the world of that artist: his/her motivations, social context, artistic peers and the language and meaning behind the art. Each lesson therefore provides activities at three different skill levels, analysis of famous artworks, links to educational resources and art galleries, and video footage of art in practice. Depending on the experience/skills of each child in basic drawing and painting, you will utilise different lessons. Rather than being age-based these lessons depend on a foundation of basic artistic skills before being able to use the competent level. If in doubt start at beginner and work up.*

*Each lesson is designed to stand alone; however each set of lessons contains related artists in a 'movement' with similar goals and motivations*

# Art For all grades 7-9

## Australian Japonism 1900 -1940

### SUMMARY

This lesson plan is comprised of three activities based on increasing competency, art analysis and art comparison. Included are links to online resources and the Draft Australian Curriculum for Visual Arts and assessment ideas. Each activity provides step by step instructions and relevant extension activities ICT application and research topics.

### Skills in this set

1. Montage.....B AJ
2. Woodblock printing.....E AJ
3. Art comparison.....BCE AJ
4. Art Critique ..... BCE AJ
5. Watercolour & Ink painting .....C AJ

Japanese woodblock prints became popular inspiration for artists of this period. The Japanese prints of the Edo period named *ukiyo-e* of the late 1890s began to use landscape scenery like the popular Hokusai Mt Fuji series. Their use of colours in flat block shapes, lack of perspective and colour inspired the west. Many Australian artists also experimented with woodcut prints in the same style.

*Rainstorm Beneath the Summit* 24 cm british museum 1830-33



### Featured Artists:

Violet Teague *Nightfall in the Ti-tree* 1906 NGA  
Thea Proctor *The Rose* 1928 Art Gallery of NSW  
Margaret Preston *Bird of Paradise* 1925 NGA  
Ethleen Palmer *Malay squirrels* NGA 1934  
AB Webb *Sunshine & Shadow* 1923 NGA Canberra

These artworks can be viewed online or printed out to accompany this series of lessons

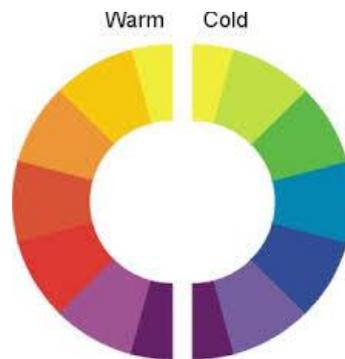
# BeginNER

## Create a MONTAGE OF ULURU views



### Materials:

- Sketch paper
- 3b 4b pencil eraser and sharpener
- Watercolour paints and brushes
- Tracing paper



Did you know?

Uluru changes colour depending on the time of day

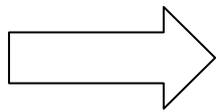
### Method:

Divide your page into four squares

Trace or sketch outline of Uluru onto each square.

For the first quarter use warm colours to paint a ulura rock and surrounding environment, grass and sky. Add objects such as people, trees, clouds etc.

For the second quarter create a stormy scene with cool colours. Try to include



texture into the sky and wind swept grass

Design as many different pages and views of Uluru as you like.

Think of different titles for each painting.

### ICT

Save a photo of Uluru from an image search and open in a photo viewer such as Picasa, paint or Windows picture viewer. Use different effects to change the appearance of the scene. If you have 'photoshop' program or similar you might like to experiment with a photo of Uluru or another Australian landmark. You can add objects or change the colours of the foreground or rock.



*South Wind, Clear Sky* (also known as *Red Fuji*) British museum 26 x 38 cm 1830-33

Hokusai designed 36 different views of Japan's Mt Fuji. These iconic images became known throughout the world and made him a popular artist in his country.

## SIMPLE ART CRITIQUE METHOD

**DESCRIBE** elements of design – line, colour, tone, composition, perspective

**ANALYSE** how elements are used – repetition, rhythm, bold

**INTERPRET** artist intention, success of work, feelings evoked, themes, meaning/title

**JUDGE** success of work, do you like it? Why – formal/informal, expressive, abstract qualities

**Critique:** Ethleen Palmer *Malay Squirrels* NGA 1934

Using the method above along with a print out of the artwork by Palmer, write a critique of the Australian artist. In addition, look at any other artworks by this artist and describe any features of Japonism that is notable in her work.

**What elements are used predominantly in this print?**

**Can you see any repetition in the artwork?**

**What do you think the artist is trying to communicate?**

**What do you like about it?**

### RESEARCH

The Australian artists featured in this lesson plan above show various influences of Japanese woodblock in their prints.

\*Have a look at these artworks and write a list of features you think show a Japanese 'flavour'.

The main subjects used by Ukiyo-e printers were landscape series.

\*What subjects do you see commonly in the Australian group of artists?

### Want to know more?

**Web:** [www.artgallerynsw.gov.au](http://www.artgallerynsw.gov.au) Australian japonism  
[www.margaretpreston.info/resources/](http://www.margaretpreston.info/resources/)  
<http://nga.gov.au/JapaneseManner/Index.cfm>  
[http://www.brooklynmuseum.org/opencollection/artists/232/Utagawa\\_Hiroshige\\_%28Ando%29](http://www.brooklynmuseum.org/opencollection/artists/232/Utagawa_Hiroshige_%28Ando%29)

**Books:** 'Hokusai: ukiyo-e painting, printmaking and book illustration in late edo japan'



These are two versions of the one painting. One is by Ando Hiroshige, Japanese ukiyo-e master and the other is by Vincent Van Gogh.

The original is named 'plum estate, kameido' and was printed from woodblock in 1857. The copy is in oil paint and is an example of how popular Japanese style printing had become throughout Europe.

1. Fill in the table below listing the features of each artwork

	Hiroshige	Van GOGH
colour		
texture		
Tone or shading		
Line		

2. Which do you think looks more 'japanese'? Why?

## TEACHERS NOTE

The original print is on the left. The washed effect and lightness of background colour is common in block printing. The Japanese writing appears to be added by Van Gogh to acknowledge the Japanese influence in his work. The rich deep colours in the one on the right are due to the use of oil paint. There are darker tones in Van Gogh's work due to shading and blending of the oil paint. This has also created texture through brush strokes. Van Gogh has chosen vivid yellow and red in a striking combination for the background and the tree has areas of shading that is lacking in the Hokusai print.

# Competent

## Creating a Japanese artwork

### Materials:

Japanese paper\* or sketch paper  
A4 print of artwork  
Masking tape  
Ink brush pen\* or calligraphy brush  
Black, green and blue ink  
2b lead pencil, eraser and sharpener  
Blotting paper or paper napkin



*Umegawa in Sagami Province from series 36 views of Mt Fuji by Hokusai*

### Method:

Trace or sketch outline of artwork from photocopy in pencil. Using masking tape secure paper to work table. Lightly apply a water wash with a brush so that the paper is damp.

Using ink brush and water block in areas of light blue ink. dilute with water to wash lighter areas. Working from lighter colours to darker,, paint in areas of sketch. To finish use fine brush or calligraphy pen to paint black outline around the objects. Use blotting paper to rest your hand on so the artwork is not smudged.

- Available From art stores, craft suppliers, scrapbooking sources

### EXTRA APPLICATION

Try to compose your own watercolour scene with a simple backdrop. A mountain or landmark like Uluru or Kata Tjuta would work. Keep the colours to a limited palette ie 2 or 3 colours only.

# Expert PRINTMAKING:

## WOODBLOCK PRINTING

### Materials

Tracing Paper  
2 pieces Wood for carving\*  
Black & Grey Block printing ink  
Arches Printing Paper  
Print out of Hokusai's 'great wave' in greyscale  
Wood Cutting tool set  
2b Pencil and eraser  
Roller and Baren\*  
watercolour paints or coloured ink ( not printing ink) and brushes (optional)

### Method:



Trace the grey areas of the wave onto tracing paper with pencil. Turn over and rub relief onto woodblock. Carve around the pencil shapes to leave the 'relief' wood. With a second sheet of tracing paper trace the darker black areas from the print out. Rub these onto the second piece of wood. Carve out around these areas .

When completed roll block printing ink onto a sheet of acetone or board until the ink is evenly coating the roller. Lay paper over the wood and rub firmly with baren. When completed and dry print the second relief onto the paper. Make sure the two line up. If desired, the greblack design can be coloured in using watercolour paint wash

\*Available from art suppliers

### EXTRA APPLICATION

Look at the Australian artists' woodblock prints. Choose one and use a similar theme. Eg Proctor's Rose and sketch a composition to be printed. Transfer onto wood and carve the area out you do not want to be black. Blockprint your design



Example of wood block carving ready for printing



The Great Wave at Kanagawa (from a Series of Thirty-Six Views of Mount Fuji), Edo period, ca. 1831 Katsushika Hokusai (Japanese); | The Metropolitan Museum of Art

## ONLINE RESOURCE

Ukiyo-e woodblock printmaking with Keizaburo Matsuzaki by Art Gallery of NSW <http://youtu.be/t8uF3PZ3KGQ>

**Although the National Curriculum for Visual Arts is not currently implemented in schools, the following goals are taken from the draft 'shape of the curriculum' 2011 for years 7 and 8:**

*Students will create, make and present more complex ideas, and develop knowledge of different technologies, genres and subject matters in historical and contemporary art, craft and design practices. They will identify and understand cultural codes and symbols. They will explain their decisions, analyse choices of approach in practice, and review outcomes. They will plan and manage presentations and respond by expressing opinions about their own and others' works. Students will learn about significant contemporary and historical art movements and styles, and learn to analyse, compare and evaluate using appropriate art and design terminology. They will understand how art and design practice is influenced by cultural and historical concerns, attitudes, values and beliefs, and will be able to use their skills to demonstrate this knowledge. They will learn about and engage actively with the arts industry through the work of artists and designers, historians and critics.*

## **ASSESSMENT TOOLS**

Any or all of these activities can be modified for inclusion as summative assessment:

- In class exam - art analysis of printmaker in Australian Japonism movement and style using DAIJ as the framework for analysis
- Portfolio visual diary of research into ukiyo-e inspired Australian artists and sketches towards final student woodblock print of own design