

# MASTERS OF ILLUSION



## Elementary Unit: Tricks of Perfection

by Mary Erickson, Ph.D. and Arizona art teacher Hillary Andrelchik

*Tricks of Perfection* provides activities that teachers can use can use

- to prepare young people to explore the *Masters of Illusion* exhibition at the Tempe Center for the Arts (TCA),
- to focus their attention during a visit and
- to create illusion in their own artworks.

[Teacher/Parent Introduction \(pdf\)](#)

### Lessons

[Lesson One: Welcome to the Magic Show \(pdf\)](#)

[Lesson Two: And the Curtain Goes up... \(pdf\)](#)

[Lesson Three: Tricks of the Trade \(pdf\)](#)

### Resources

[Tricks of Perfection PowerPoint](#)

[How did they do that? PowerPoint](#)

[Basic Form Drawing Worksheet \(pdf\)](#)

[Watch My Hands Very Closely \(pdf\)](#)

[Now You Try PowerPoint](#)

[Optional Questor's Questions about Realistic Art](#)

### Supplies

Apples or other round shiny fruits, such as oranges, grapefruit, grapes, tangerines or pears. One fruit for every 3-4 students. Choose a variety to make finished drawings more interesting. Or choose magazine photographs of fruit.

Large variety of crayons

Assorted colors of construction paper

White drawing paper

Scissors

Glue or glue sticks

### Web resources

[Computer and Digital Projector or SmartBoard](#)

[Sneak Peek of Masters of Illusion PowerPoint](#)

[Masters of Illusion Exhibition Artists](#)

[Mary Erickson Ventures](#)

### Credits

Richard Haas for permission to use photographs of his trompe l'oeil mural.

Patrick Bailey, Clinton T. Hobart, Ellen Murray Meissinger, John Schief-fer for permission to reproduce their artwork used in Lesson Three.

Tom Eckert for permission to reproduce his artwork for Lesson One.

Hillary Andrelchik and Mary Erickson for photography.

Hillary Andrelchik for sample drawings.

## Teacher/Parent Introduction

### Themes

Tricks of Perfection is based on two themes.

*Theme in Life:* We all admire extraordinary skill.

*Theme in Art:* Some artists are so skillful they can trick the eye.

### Key Question

Lessons approach the themes through one key question.

- How does value (light and dark) help artists create realistic drawings?

### Connections

Broad themes and key questions not only give focus to specific activities but also provide connections that children can use to go beyond those activities.

The broad *theme in art* can be an entry point to explore art from diverse cultures and times, especially in the west. The broad *theme in life* connects art to widely-held human concerns.

Similarly, the key question can guide inquiry into a great many artworks, not just those introduced in the lesson.

### Adaptations & Extensions

The lessons in this unit are written for elementary students or students with less art experience.

See the secondary version of this unit which is more appropriate for older students or students with more art experience.

Students vary greatly in maturity and prior experience. Of course, as you plan to implement specific activities, you will want to make adjustments to best suit the abilities and interests of your students.

**Visit the Tempe Center for the Arts.** You are encouraged to visit the Masters of Illusion exhibition. Selected works from the exhibition are reproduced in the “Now You Try” PowerPoint, which you can use if a trip to the TCA is not possible.

### Estimated Time

Preview and Lesson One = 90 minutes

Lesson Two = Field Trip

Lesson Three = 135 minutes

## Lesson One: Welcome to the Magic Show

### Objectives

1. Students identify characteristics of trompe l'oeil images.
2. Students use value, light source, shaded areas, lit areas, highlights, and shadow in their drawings.

### Arizona Visual Arts Standards

CREATE: Materials, Tools and Techniques

PO 101, 201: Demonstrate purposeful use of materials, tools and techniques in his or her own artwork.

RELATE: Artworlds

PO 104: Identify and discuss members of the local artworld community.

EVALUATE: Materials, Tools and Techniques

PO 001, 101: Describe the visual effects created by an artist's use of tools, materials and techniques in artwork.

### Preparation

Preview "Tricks of Perfection" and "How did they do that?" Power Points under "Resources."

Use the internet to locate two works of art, one trompe l'oeil and one not, to use during guided practice #1 activity in this lesson.

### Activities

**Unit Preview:** Introduce the lessons of this *Tricks of Perfection* unit by discussing its two themes. Introduce the *theme in life* (we all admire extraordinary skill) by asking students to identify people they admire who have extraordinary skills and areas in which they demonstrate those skills. For example, a famous soccer player and the team for which he or she plays; a talented musician and the type of music he or she makes; or a family member who has done something extraordinary, etc.

Introduce the *theme in art* (some artists are so skillful they can trick the eye) by showing some famous examples of artwork with which your students are likely to be familiar. Explain that many artists make art that refers to or represents something outside itself. For example, Van Gogh's paintings of sunflowers are NOT actual sunflowers, but a representation of sunflowers made on a flat surface. However, Van Gogh's sunflowers are not realistic enough to fool a viewer into believing that they are real. Some artists desire to trick the eye in a very realistic way; these artists want to make audiences believe that their painting, drawing or sculpture is actually the real object itself. Artwork that tricks the viewer into believing that it is made of something else is called *trompe l'oeil*.

Definitions and Examples: Show “Tricks of Perfection” Power Point to introduce:

- Unit themes and key questions
- Definition of trompe l’oeil
- Local, everyday examples of trompe l’oeil
- Basic ideas of what makes trompe l’oeil effective in fooling the eye
- 3-D trompe l’oeil artworks

Guided Practice #1: Ask students to describe any other examples of trompe l’oeil they may have seen.

Show students two examples of artworks you located using the internet. Ask students to identify which is trompe l’oeil and which is not. Ask students to describe characteristics of each image in order to explain their choice.

Definitions and Examples: Show “How did they do that?” Power Point to introduce:

- Vocabulary terms: shape (two dimensional), form (three dimensional), value, light source, shaded area, lit area, highlight and shadow.
- Tips to making artwork that fools the eye including using a light source to determine where the different values should go.
- Demonstration of how to use value in a crayon drawing in order to make an object look three-dimensional.

Guided Practice #2: Ask students to use the “Basic Form Drawing” Worksheet to add value to a number of basic shapes, thereby creating drawings of forms. If desired, provide students with three-dimensional solids to look at while drawing.

Transfer at TCA: Explain that when students visit *Masters of Illusion* at the Tempe Center for the Arts, they will examine the artworks to locate different three-dimensional forms. The students then will create sketches of specific areas of the artist’s work.

### **Extension Ideas**

Use “Questor’s Questions about Realistic Art” to broaden students’ thinking about trompe l’oeil and other realistic artworks.

Show students further examples of trompe l’oeil artworks by browsing the following terms/artists’ on the internet:

Sistine Chapel  
Donald Clapper  
John Harberle  
William Harnett  
Karen Shapiro  
International Guild of Realism  
Photorealism  
Trompe l’oeil  
Ultra-Realistic Art

Ask students to create a 10-step value chart that starts with the lightest value (white) and ends with the darkest value they can create (black) using only graphite.

Ask students to experiment using crayons or colored pencils to create different values of one specific color (for example adding white or black to blue to create a 10-step value scale).

### Language Arts

Ask students to make standard paper sized posters for vocabulary terms. Each poster should contain the term, its definition, and a drawn or collaged image that demonstrates the meaning of the term. Hang posters throughout the room to help students learn vocabulary terms.

### Vocabulary

trompe l'oeil

shape

form

value

shaded area

lit area

highlight

shadow

light source

### Assessment Checklists

#### Objectives:

1. Students identify characteristics of trompe l'oeil images.

Use the following criterion to assess students' participation to "How did they do that?" PowerPoint:

\_\_\_ Student points to characteristics in Power Point examples.

2. Students use value, light source, shaded areas, lit areas, highlights and shadow in their drawings.

Use the following checklist to assess the "Basic Form Drawing" worksheet:

\_\_\_ Student's drawing indicates light source with visible mark on paper.

\_\_\_ Student's drawing includes a lit area, shaded areas, highlight and shadows.

\_\_\_ Student's drawing use a wide range of values.

# MASTERS OF ILLUSION



## Lesson Two: And the curtain goes up...

### Objective

Students locate and sketch characteristic features of trompe l'oeil works.

### Arizona Visual Arts Standards

EVALUATE: Elements and Principles

PO 001, 101: Identify element or principle in an artwork that supports its meaning and/or purpose.

EVALUATE: Materials, Tools and Techniques

PO 001, 101: Describe the visual effects created by an artist's tools, materials and techniques in a work.

### Preparation

Read "Watch My Hands Very Closely" worksheet (four versions). Each version is identical in format; however, each requires students to view four different artists' work. Distribute an even number of each version to students in order to keep crowds from building up in front of particular works of art.

Arrangements for field trip to the TCA

Advance discussion with assigned TCA docent, if possible. Provide the docent with a copy of "Watch my Hands Very Closely" worksheet prior to your trip, and discuss the extent to which students might complete any or all of the worksheet at the center or whether any or all of the questions or ideas might be addressed during their tour.

### Activities

Review and Application: Distribute "Watch my Hands Very Closely" worksheet to students and ask them to complete all four questions after their tour has been completed. If completing the sketches is not practical or possible during the TCA visit, use the worksheet to guide students in focused observation as circumstances permit. For example, during the tour students could locate and list areas that show examples of different levels of value or shaded versus shadow areas. Then, you could lead students in a discussion of what they wrote on their lists when they assemble for or travel back to school.

Take notes on any new information presented by the docent, as well as interesting questions, observations or responses made by your students during their tour.

If the circumstances of the visit do not allow students to complete their worksheets, explain that later, in class, you will lead a discussion of discoveries they made about value, highlights, shaded area, light source and shadow.

### Assessment Checklist

Objective: Students locate and sketch characteristic features of trompe l'oeil works.

\_\_\_\_ Student completes all four sections of "Watch my Hands Very Closely" worksheet.

\_\_\_\_ Student sketched areas of artworks showing shaded areas, shadow, value, three dimensional forms and lit areas.

## Lesson Three: Tricks of the Trade

### Objectives

1. Students create a finished drawing using value, contrast, shade and highlights.
2. Students arrange objects in various ways and choose an interesting composition.

### Arizona Visual Arts Standards

CREATE: Meanings of Purposes

PO 101, 202: Select and use subject matter and/or symbols in his or her own artwork.

CREATE: Elements and Principles

PO 001, 101, 201: Identify, select and use elements and principles to organize the composition in his or her own artwork.

CREATE: Materials, Tools and Techniques

PO 101, 201: Demonstrate purposeful use of materials, tools and techniques in his or her own artwork.

RELATE: Artworlds

PO 104: Identify and discuss members of the local artworld community.

EVALUATE: Materials, Tools and Techniques

PO 001, 101: Describe the visual effects created by the an artist's use of tools, materials and techniques in artwork.

### Preparation

Decide whether to review "Tricks of Perfection" or "How did they do that?" PowerPoint presentations with the students.

Preview "Now You Try" PowerPoint.

Decide if you will have students work individually or in small groups to arrange their drawings of fruit into final compositions for the assignment in this lesson. Each student can draw a few pieces of fruit and then arrange them interestingly on a separate sheet of paper and glue the fruit in place for a finished product. Or students can also work in groups to arrange their drawings of fruit to make a finished product.

### Resources and Supplies

"Now You Try" PowerPoint

Large variety of crayons

Assorted colors of construction paper

Scissors

Glue or glue sticks

White drawing paper

Apples or other round shiny fruits such as apples, oranges, grapefruit, grapes, tangerines or pears. One fruit for every 3-4 students. Choose a variety to make finished drawings more interesting. Or choose magazine photographs of fruit.

## Activities

Definitions and Examples: View “Tricks of the Trade” PowerPoint to:

- Review basic concepts such as the use of value and how to create a drawing that creates the illusion of three dimensions.
- Introduce and explain the use of subject matter.

Assignment: Ask students to choose a piece of fruit or an image of fruit that they would like to draw. Then, using the skills they have learned and practiced, ask them to create a finished drawing using crayons. Ask them to create drawings that show a wide range of values in order to make the drawings look as realistic as possible.

In-Process Feedback: Ask pairs of students to show each other their in-process drawing and propose alterations in value, shape, lit areas, shaded areas, highlights and shadow.

Completion and Exhibition: When drawings are complete, ask each student create a name tag for his or her drawing. The name tag could include the student’s name, the title of the image and his or her class or age. Display images together on a wall or flat surface. Have students discuss the successes and possible improvements of the class’s drawings.

## Assessment Guides

### Objectives

1. Students create a finished drawing using value, shaded areas, lit areas and highlights.
2. Students arrange objects in various ways and choose an interesting composition.

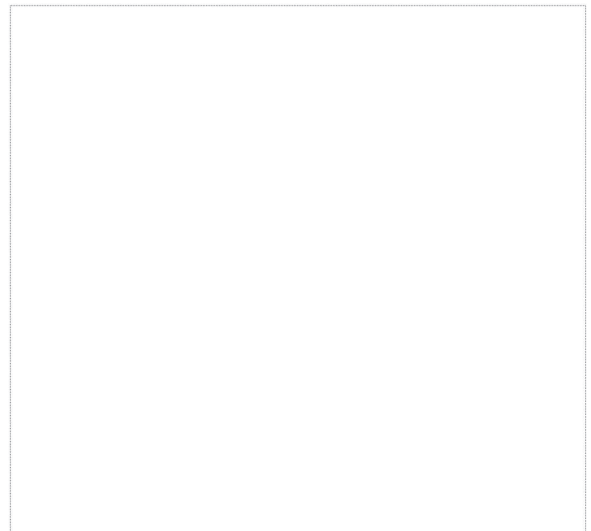
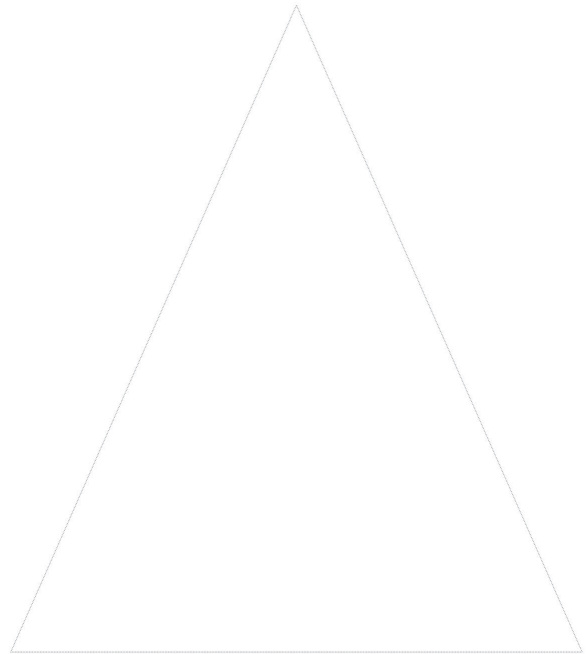
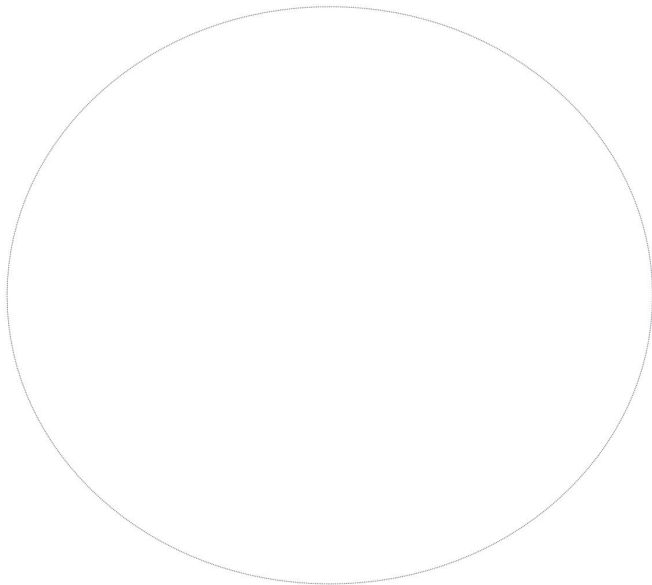
	Fails to Meet Expectations	Approaches Expectations	Meets Expectations	Exceeds Expectations
Value	No value is shown.	Drawing has a minimal range of value.	Drawing has a moderate range of values.	Drawing has a wide range of values.
Lit/Shaded Areas	No shaded/lit areas are shown.	Drawing has minimal shaded/lit areas.	Drawing has a moderate number of shaded/lit areas.	Drawing has shaded/lit areas in all appropriate areas.
Highlights	No highlights have been added.	Drawing has a highlight if appropriate.	Drawing has an appropriate number of highlights.	Drawing has highlights in all appropriate areas.
Composition	Composition Includes only one object.	Composition includes several objects.	Arrangement of objects in composition has some visual interest.	Composition has strong visual interest.



Name: \_\_\_\_\_ Date: \_\_\_\_\_

## Basic Form Drawing

Use a crayon to add *value* to these *shapes* and turn them into *forms*. Don't forget to add your *light source*, *lit area*, *shaded area*, *highlight* and *shadow*.



# Questor's Questions about Realistic Artwork



## What can I See?

What lit areas, shaded areas, highlights, and shadows do I see?  
What else do I see?



## What else can I learn?

What background information would I like to know about the artist?  
Date of birth?  
Where s/he lives?  
How or from whom s/he learned to make realistic art?



## What does it mean?

How do I respond to realistic artworks?  
Am I curious, amazed, amused?  
Do I think about the subject matter of the work in a new way?  
Do I see a message in the work?



## How does it compare?

Through the centuries and across the world artists have made artworks in a wide variety of styles.

Compare realistic artworks with other artworks you have seen, for example artworks that simplify or distort their subject matter or artworks that have no subject matter at all.

How can I explain the fact that some artists want to create realistic illusions and others clearly do not?

Name: \_\_\_\_\_ Date: \_\_\_\_\_

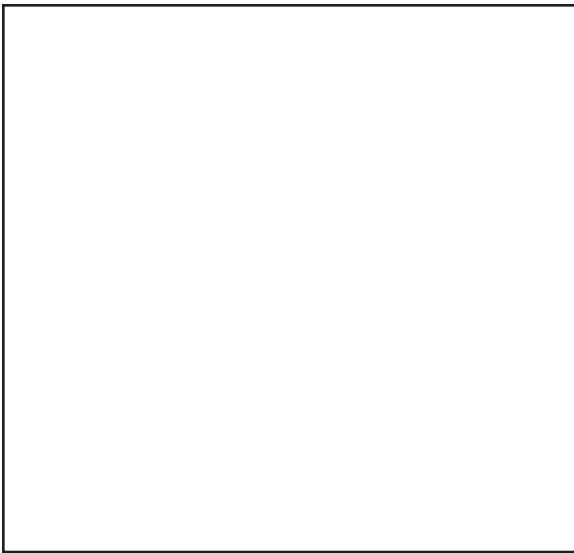


## Watch My Hands Very Closely (#1 Elementary)

Find artworks by each of the following four artists. Look at the artwork and sketch the areas of the artworks showing a trompe l'oeil effect that helps the artist to make an object look more realistic.

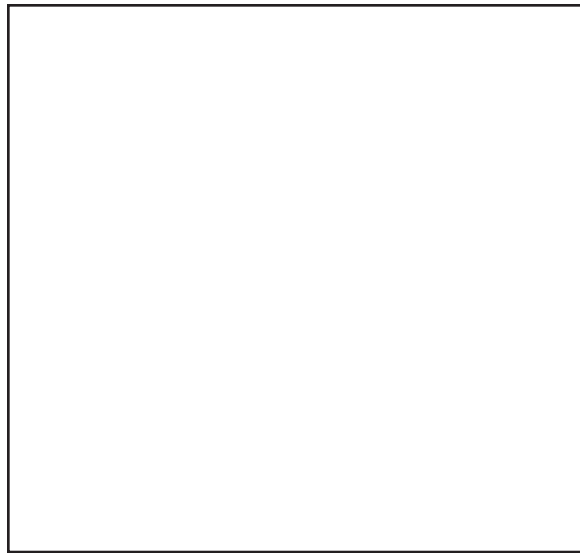
**1. Ellen Murray Meissinger**

Where is a three-dimensional form?



**3. Ellen Wagener**

Where is a very dark value?



**2. Donald Clapper**

Where is a shaded area?



**4. Tom Eckert**

Where is the biggest shadow?



Name: \_\_\_\_\_ Date: \_\_\_\_\_



## Watch My Hands Very Closely (#2 Elementary)

Find artworks by each of the following four artists. Look at the artwork and sketch the areas of the artworks showing a trompe l'oeil effect that helps the artist to make an object look more realistic.

**1. Larry Charles**

Where is a lit area?

A large, empty square box with a thin black border, intended for the student to sketch a lit area from Larry Charles's artwork.

**3. Donald Clapper**

Where is a three-dimensional form?

A large, empty square box with a thin black border, intended for the student to sketch a three-dimensional form from Donald Clapper's artwork.

**2. Billie Jo Harned**

Where area casts the biggest shadow?

A large, empty square box with a thin black border, intended for the student to sketch an area casting the biggest shadow from Billie Jo Harned's artwork.

**4. Cynthia Peterson**

Where is a very light area?

A large, empty square box with a thin black border, intended for the student to sketch a very light area from Cynthia Peterson's artwork.

Name: \_\_\_\_\_ Date: \_\_\_\_\_



## Watch My Hands Very Closely (#3 Elementary)

Find artworks by each of the following four artists. Look at the artwork and sketch the areas of the artworks showing a trompe l'oeil effect that helps the artist to make an object look more realistic.

**1. Craig Cheply**

Where is a middle value?

A large, empty square box with a thin black border, intended for the student to sketch a trompe l'oeil effect from an artwork by Craig Cheply.

**3. Lorena Kloosterboer**

Where is a very light value?

A large, empty square box with a thin black border, intended for the student to sketch a trompe l'oeil effect from an artwork by Lorena Kloosterboer.

**2. Patrick Bailey**

Where is a very dark area?

A large, empty square box with a thin black border, intended for the student to sketch a trompe l'oeil effect from an artwork by Patrick Bailey.

**4. Robert Peterson**

Where is a three-dimensional form?

A large, empty square box with a thin black border, intended for the student to sketch a trompe l'oeil effect from an artwork by Robert Peterson.

Name: \_\_\_\_\_ Date: \_\_\_\_\_



## Watch My Hands Very Closely (#4 Elementary)

Find artworks by each of the following four artists. Look at the artwork and sketch the areas of the artworks showing a trompe l'oeil effect that helps the artist to make an object look more realistic.

**1. John Schieffer**

Where is a very dark value?

A large, empty square box with a thin black border, intended for sketching a dark value from an artwork.

**3. Jane Jones**

Where is a three-dimensional form?

A large, empty square box with a thin black border, intended for sketching a three-dimensional form from an artwork.

**2. Clinton Hobart**

What casts the biggest shadow?

A large, empty square box with a thin black border, intended for sketching the biggest shadow from an artwork.

**4. Anna Youngers**

Where is an area shaded?

A large, empty square box with a thin black border, intended for sketching a shaded area from an artwork.