

## Tales To Tell

**Artist:** Kent Goodliffe (1946- ) Provo, Utah

**Title:** *Sitting on a Thornet Bentwood* 1979

**Media:** Pencil

**Size:** 22-1/2" x 14-1/4"

### BIOGRAPHICAL INFORMATION

Kent Goodliffe was born in Salt Lake City, Utah on June 3, 1946, but grew up in Springville and American Fork. He received his Bachelor of Fine Arts, a double degree in painting and drawing and in crafts and jewelry, from Brigham Young University in 1970. Two years later he earned a Master of Fine Arts in painting and drawing with a minor in craft and jewelry design. While working on his MFA he had an assistantship with the Art Department at BYU. From 1973 to 1988, Goodliffe taught art at BYU and at Utah Community College (now UVSC) he taught classes in design, crafts, jewelry making, sculpture, drawing, figure drawing, and oil painting.

Since 1985 Kent has worked full time as an artist, mostly doing commissioned portraits. He has specialized in what he labels "monochromatic, toned-ground, Prismacolor pencil paintings." Most artists' drawings are preliminary sketches or studies for works produced in other media. However, Goodliffe's delicate drawings are finished works of art in and of themselves and are often mistaken for monochromatic paintings.

The artist uses the classical "toned-ground" approach employed by artists like Watteau, Rubens, Dürer, and da Vinci. The technique uses paper which has been "toned" to a medium value. The highlights are produced by adding layers of light-colored pencil and the dark colors create the shadows while the paper provides the middle tones. Goodliffe explains "My light areas are created by the accumulation of innumerable carefully crosshatched lines, while darks are carefully built mass tones." Kent tones 100 percent cotton fiber, acid-neutralized paper with non-fading permanent acrylic pigments because even the best commercially toned papers fade with time.

Speaking about his choice to produce mostly figurative work, Goodliffe says "I believe that God is the Supreme Creator, that He created this world and its infinite beauties for the use of man, His supreme creation. Therefore, I find satisfaction and challenge in interpreting my surroundings and presenting them as I see and feel them. I believe in man's Divine parentage, that each of us is a child of God with divine potential, each being unique in his or her own way, each created in the image of God. Could there, therefore,

be any more beautiful more perfect subject for man to study, to draw, to paint than the human form? I think not!"

Although Goodliffe has spent many years specializing in Prismacolor paintings, he has recently started painting more with oils. His work has won 12 major awards in statewide and national exhibits during the last few years. Because he has painted so many portraits, many of his works are in the private collections of the families of those who commissioned the works. He also has pieces in art museums and other private collections.

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## SUGGESTED CLASSROOM ACTIVITIES

### QUESTIONS FOR LOOKING (History, Aesthetics, Criticism)

What art media is used for this artwork? (Pencil) What are some other art media? (Paint, clay, ink, stone, wood.) What art form (or mode) is this artwork? (Drawing) What are some other art forms? (Painting, sculpting, printmaking, photography, ceramics, weaving.)

Are there different levels of art, or do all art forms have the same value? What is the difference between fine art and crafts or applied arts? Does an art form have to be permanent to be considered important? (For example, Some paintings may last longer than a drawing) Is an artwork that takes more time (also discuss skill, technique, or creativity) more valuable than one that does not? Can an artwork appear to be spontaneous, unplanned, or unfinished? When is an artwork finished?

Does the size of an artwork relate to the artwork's value? Can everything and anything that an artist makes be called art? Or, if an artist creates something, does that make it art? (For example, the sketches an artists makes prior to creating an artwork)

### ACTIVITIES

#### Art

**Objective:** Students will be introduced to various preliminary exercises to help develop drawing skills and techniques.

Discuss with the students that drawing is a skill that requires a certain degree of eye-hand coordination. There are several exercises that can help or enhance that coordination. Often these exercises are used as "warm-up" exercises prior to beginning a larger art project. Have the students experiment with the following exercises that develop eye-hand coordination:

1. **Work fast:** Do three five-second sketches of an object found in the room. Don't worry about detail; just react to the object, its movement, size, or gesture.
2. **Blind contour:** Do two sketches looking only at the object, not the paper. Pretend your pencil is drawing along the edges (contour) of the object. Try and have your pencil and your eyes move at the same speed. Don't lift the pencil off the paper; draw into the shape if you want to get the inner details. Take about two minutes per drawing.
3. **Modified contour:** Do one drawing still looking primarily at your subject. You may look at your paper when you change direction or draw into the primary shape. This should create a more accurate image, but refrain from looking at your paper. Look at the object for nine seconds and at your paper for one second. Do not be concerned about erasing to get a more accurate drawing. Just draw in the new corrected line. This drawing should take about six minutes.
4. **Memory drawing:** Do one drawing using both your memory and observation skills. Before drawing look closely at your subject for about three minutes. Try to memorize details (size, texture, contour, angles). Then, turn away from your subject and draw it from memory. Try to remember the details. Take about six minutes for this drawing.
5. **Draw what isn't the object (negative shape):** Do one drawing of the negative shapes around an object. Find the relationships between the shapes of the object (often called the positive shape) and the area around it (background or negative shape). Use a border around your object to help you define the negative shapes around the object. Take about six minutes for this drawing.
6. **Work upside down:** Choose a simple line drawing of an object. Turn the drawing upside down and draw it on a page so that it is also upside down. Drawing an object when it is upside down forces the brain to think in series of lines, shapes, or angles rather than identifying the object. Do not "verbalize" the names of the objects you are drawing; just think in terms of lines, angles, and shapes. This drawing should take about ten minutes.

## Art

**Objective:** Students will explore the various drawing techniques of gesture, contour, stipple, and crosshatch.

Show the class the slide of *Sitting on a Thornet Bentwood* and any other drawing you have reproductions of such as *A Compromise of Freedom and Control (A NATIONAL VIEW, Mar. 1995 pkt.)* Discuss with the students how artists sometimes use several different drawing techniques within a single artwork. Encourage the students to explore the following drawing techniques:

1. **Gesture:** gesture can refer to the pose a figure takes, but it is also a term that signifies a type of drawing that is made with speed and spontaneity. A gestural drawing does not

set out to describe the subject in a detailed way but uses sweeping strokes and dashes to convey the general essence of the object. These quick studies record the function of action, life, or expression of the object or subject. Gesture drawings often form the foundation (or underdrawing) for later detailed drawings.

2. **Contour:** contour drawings are similar to gesture drawings, but utilize a slower, more deliberate approach. This method involves using line to describe the three-dimensional qualities of an object. The contour of an object not only includes the outside edges, but should also give definition to the multiple planes of the object or subject. Contour drawings should include inside contours such as the edge of a form or plane. Cross contour lines follow around the object and may dip or rise as the contour changes. Contour drawings usually have varying line qualities—thick and thin lines to indicate the thickness of the form.

3. **Stipple:** stippling is a drawing technique in which dots rather than lines form an image. Groups of small dots placed close together will read as a patch of gray tone from a distance. By altering the size and spacing of the dots, it is possible to create a full tonal (or value) range. Stippling does not have to be mechanical, as the dots can be dashes or short swirling strokes. Stippling is useful as a texture-producing technique, and colored stippling is used for the pointillist technique of color mixing.

4. **Crosshatch:** crosshatching is a form of shading carried out using two or more sets of parallel lines, one set crossing the other at an angle. Varying the thickness or spacing of the lines produces the various tones. The broken nature of crosshatching, when seen at a normal viewing distance, can produce a more vibrant quality than flat areas of tone. Crosshatching does not need to be mechanical and can include curved, broken, or dotted lines.

Beginning students can experiment with each drawing technique by rendering various small objects. Advanced students can experiment with various techniques and then use several techniques to complete a finished drawing.

## Art

**Objective:** Students will explore CHARACTER by creating an artwork that allows them to experience transformation.

Show the class the slide of *Sitting on a Thornet Bentwood* and an interesting mix of other artworks that demonstrate CHARACTER. Have the students identify clues to the character of the person portrayed. Point out that character can change or can appear to change. Ask the students what kinds of experiences produce changes in an individual's character. How can character appear to change?

Have the students create masks that will give them the appearance of having changed. Look at the section on CHARACTER in the Crayola DREAM-MAKERS packet for several good ideas for masks, or you can use one of the following ways of making masks:

**Ceramic Clay:** Place a 1/4" thick clay slab over a face-sized oval mass 1-2" high at the center. (The mass will give the finished mask a facial-like curve. Crumpled newspaper with a couple solid layers over the top works well) Have the students cut out and/or attach pieces to create a face, which need not be a human shape. The students should gently smooth the edges of cut outs and score and slip when attaching parts. Avoid using small, thin pieces of clay that will be very fragile and will probably break off.

After the pieces have dried, fire them and let the students paint the masks.

**WET SET:** Use the new Crayola product WET SET, a clay that sets up when immersed in water for several hours and does not need firing. The product takes texture and joins easily, and thus, can be used for delicate, complex shapes. The hardened sculptures can be painted. Complete directions are included with each box of clay.

Have the students make masks using WET SET and when hardened, paint and/or add decorations to the masks.

**Paper:** Have the students cut out a mask shape (it needn't be shaped like their own face) of stiff paper or cardboard. The students can then paint or color the masks and/or applique items or other papers to the base.

**Paper mache:** Crumple newspaper into the basic shape for the mask and cover it with saran wrap. Have the students lay strips of paper dipped in paste made from flour and water and a small amount of white glue. After each layer has been applied, it must be allowed to dry. When the paper is dry, the students should apply the next layer of strips across the direction of the previous layer. Use three-five layers of paper strips.

Features can be created by scrunching paper into the shape of the feature and then applying strips over the feature to hold it in place. The students may want to leave open areas for the eyes and/or mouth.

When the mask has been constructed, paint the mask and glue on additional items for hair, teeth, jewelry, or as decoration.

**Paper bags:** Get paper bags that will fit over the students' heads. Simple faces-animal, human, alien, or fantasy shapes can be drawn or painted on. Colored paper or small items such as feathers, beads, fabrics, etc. can be glued on the masks. Shapes also can be cut out of the bags to help create features.

Have the students use the masks they have made to become the character of the mask. Allow students to explore what it feels like to be someone or something else. Give the students time to interact with each other in their new characters, or use the masks in one of the other suggested activities such as the Drama or the Dance activity for *Lizard Relay* or in one of the other activities in this packet. Have the students discuss how they felt

being the character of the mask.

### **Mathematics**

**Objective:** Using graph paper or scale drawings, students will create a larger and smaller size of a given image.

Students will draw a grid over a photocopy of an original line drawing. The grid should be done in square inches. Depending on whether they are enlarging or reducing the image, they will use a larger or smaller grid for their reproduction. Using the ordered pair system of mathematics they will then be able to recreate the original image in their new grid by doing a one to one correspondence between the two grids. For example, while looking at grid box (7,8) on the original image, they will draw that portion of the image in their reproduction box (7,8). They will be using a mathematical concept as they recreate the image.

### **Music**

**Objective:** The students will demonstrate an understanding of stringed instruments by identifying them by sight and by sound.

Show the slide of *Sitting on a Thornet Bentwood* to the students as well as any other artworks that show stringed instruments. Ask if any of the students know what instrument the woman in the drawing is playing. See what additional information the students already know about cellos or other stringed instruments.

Talk about characteristics of stringed instruments and have a wide variety of instruments for the children to see. If possible, have people come to demonstrate some of those instruments.

Some of the qualities that vary consistently and that the students may be able to understand are smaller instruments are higher sounding than larger instruments, instruments with more strings will be capable of producing more complex sounds (more notes at one time) etc. Have the students look and listen for ways the instruments are alike and ways they are different.

You can use photographs or drawings of instruments if you do not have access to actual instruments and can use recordings of music featuring various instruments. (Encyclopedias often have simple line drawings of instruments you can use.)

Or, use the artwork and drawings or photos of specific instruments and a copy of Benjamin Britten's "A Young Person's Guide to the Orchestra" which introduces the various instruments in an orchestra.

**Evaluation:** If you want the students to demonstrate their knowledge, give them simple drawings of the instruments you have studied and play selections of music. The test can be a fill-in-the-blank test or matching.

**Variation for Advanced Students:** Use the artwork and a recording of Bach's "Unaccompanied Cello Suites" to set the mood for a lesson introducing lesser-known members of the string family such as the viola da morè and the three sizes of viola da gambas, which are predecessors of the modern violin, viola, cello, and bass viols. You may have people in your area who play and own these instruments and would be willing to come demonstrate them. A local college or university is likely to be a good source for student or faculty musicians or may know of musicians in or near your community. You may be able to have the musicians come to your class and also perform for the whole school.

**Variation for Art Production:** Borrow a selection of musical instruments (local band or orchestra teachers may have old, broken, or unused instruments they will let you use), and have students make a sustained drawing of one of the instruments. They should use everything they know about value, shading, line, shape, etc. to make carefully rendered drawings of the instruments. Advanced students may be able to use colored pencil like Kent Goodliffe does.

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