

Glass Divisionism

(art + science; art + history)

Neo-Impressionistic artists of the late 1800s developed a pictorial technique in which they placed specific brushstrokes of pure color directly on their canvas instead of first mixing colors on a palette. This resulted in a dramatic color effect where the colors united to form an image from a distance, yet still existed independently from one another upon closer inspection.

George Seurat and Paul Signac were instrumental in defining this technique and the period known as Divisionism. Both artists strategically placed strokes of pure oil color on canvas. While Signac focused on larger strokes of individual colors that would appear more pronounced to the naked eye, Seurat's intent was to create an optical mixture from solid colors, more precisely known as Pointillism. By studying the works of Signac and Seurat, students gain an understanding of the visual process of Divisionism.

This lesson plan uses glass frit arranged on glass sheets to recreate the Divisionism approach to painting.

Grade Levels 2-6

Note: instructions and materials based on a class of 25 students. Adjust as needed.

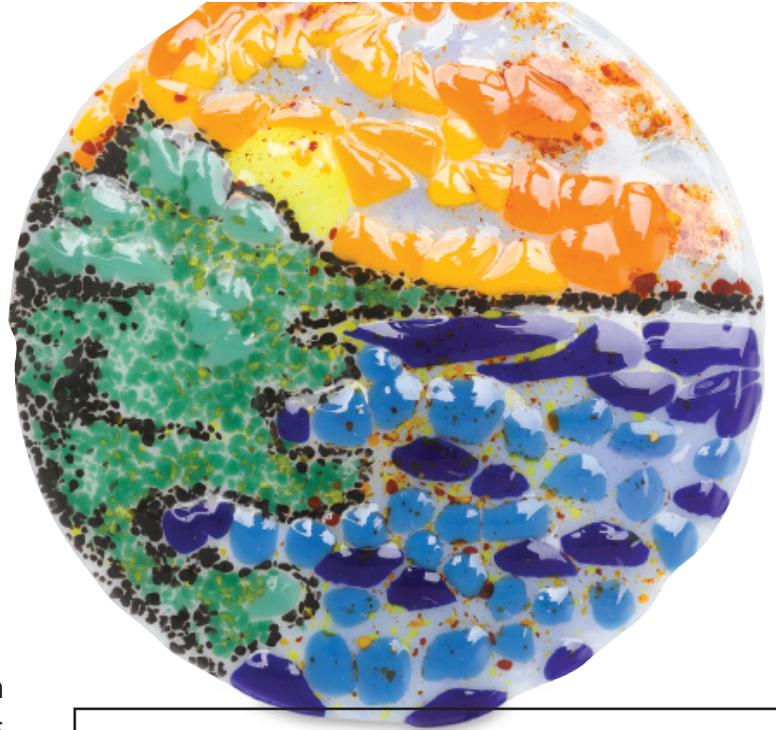
Process

1. Referencing the colors in an existing image, decide which colors to use.
2. Use prepared frit (small pieces of glass) or make your own frit from chunks, scraps or sheets of glass. NOTE: Glass must be COE 90-compatible.

To make frit from sheet glass or glass scraps, first put on safety glasses and gloves, then place the glass on the canvas and fold it securely. Place it inside a plastic bag as an added precaution. Break with hammer into desirable sizes. Place frit into a 10-Well Tray.

NOTE: This process could produce extremely fine pieces of glass that may become airborne. We recommend wearing a [Fiberglass Respirator](#) (34939-1002).

3. Using a sheet of clear or white glass as a



Materials

- Amaco® Excel™ Glass Kiln (30179-1001)
- Amaco® COE 90 Glass Frit, 3-oz jars in assorted colors, including Emerald Green (34959-7053)
- Amaco® COE 90 Glass Mosaic Chunks, 3-oz jars in assorted colors, including Cobalt Blue (33598-5183)
- Amaco® COE 90 Glass Sheets, White 7" Circular (34100-1047), or 6" x 6" Square (34104-1046); need one sheet per student
- Amaco® COE 90 Glass Sheets, Clear 7" Circular (34100-1607), or 6" x 6" Square (34104-1606); need one sheet per student
- Ross® White Glue 4-oz bottle (23809-1004); share 4 across classroom
- Plastic 10-Well Tray (03041-1010); need one per student
- Hammer to break glass into frit-sized pieces
- Safety Goggles (61705-1001)
- Blick® Safety Gloves, package of two pairs (62952-1001); need one pair
- Blick® Premium-Grade Canvas (07309-1062), one yard
- Original image, such as a magazine clipping, photograph or original sketch

Process, continued:

substrate, carefully arrange the colored frit on the surface, matching up colors as close as possible to the original image. Make sure to not stack the frit, but rather lay frit pieces next to one another. White glue may be applied sparingly on the sheet glass to keep the frit in place. Because this is a time-consuming process, apply glue in small areas at a time to prevent it from drying too quickly.

4. Allow white glue to dry before firing.

Firing Schedule:

Set programmer for Medium Full Fuse mode:

1. From Idle mode, select Glass Fire.
2. Press Cycle to toggle to MED (Medium). Press Enter.
3. Press REVIEW to verify proper selection. Press Start.

When the kiln reaches the process temperature range, which will be noted in the REVIEW, visually inspect the glass by carefully opening up the window. If the glass doesn't look integral, press Add Temp or Add Time to increase the temperature or extend the fusing time.

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Option for a simplified study:

Divisionism offers a complex study of color, as it works with a wide color field. Pointillism is a more streamlined technique in which primary colors are used to create an image. Have students work solely with red, yellow and blue frit to obtain comparable results with a more limited color palette.

National Standards

Content Standard #1 — Understanding and applying media, techniques and processes

5-8 Students intentionally take advantage of the qualities and characteristics of art media, techniques and processes to enhance communication of their experiences and ideas

9-12 Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques and processes they use

Content Standard #4 — Understanding the visual arts in relation to history and cultures

5-8 Students analyze, describe and demonstrate how factors of time and place (such as climate, resources, ideas and technology) influence visual characteristics that give meaning and value to a work of art

9-12 Students describe the function and explore the meaning of specific art objects within varied cultures, times and places

Content Standard #6 — Making connections between visual arts and other disciplines

5-8 Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts

9-12 Students compare characteristics of visual arts within a particular historical period or style with ideas, issues or themes in the humanities or sciences