

## Chapter 1 : From Foreground to Background (Education at the Getty)

*Select the "Page Display" heading on the left side of the window, place a check in the box labeled "Show large images" and click "OK." Scanning Issue Adobe Reader X contains a known issue that can cause images to appear as black boxes when you scan a black-and-white newspaper to a PDF file.*

You can add transparency to artwork by doing any of the following: Lowering the opacity of objects so that underlying artwork becomes visible. Using opacity masks to create variations in transparency. Using a blending mode to change how colors interact among overlapping objects. Applying gradients and meshes that include transparency. Applying effects or graphic styles that include transparency, such as drop shadows. Importing Adobe Photoshop files that include transparency. Show all options in the Transparency panel Choose Show Options from the panel menu. Show a thumbnail of the selected object in the Transparency panel Choose Show Thumbnail from the panel menu. To view transparency in your artwork, display a checkered background grid to identify transparent areas of your artwork. You can also change the artboard color to simulate what your artwork will look like if printed on colored paper. Select an object or group or target a layer in the Layers panel. To change the opacity of a fill or stroke, select the object, and then select the fill or stroke in the Appearance panel. Set the Opacity option in the Transparency panel or Control panel. To select all objects that use a specific opacity, select an object with that opacity, or deselect everything and enter the opacity value in the Transparency panel. If you select multiple objects in a layer and change the opacity setting, the transparency of overlapping areas of the selected objects changes relative to the other objects and shows an accumulated opacity. In contrast, if you target a layer or group and then change the opacity, the objects in the layer or group are treated as a single object. Only objects outside and below the layer or group are visible through the transparent objects. In the Transparency panel, select Knockout Group. Selecting the Knockout Group option cycles it through three states: Use the neutral option when you want to group artwork without interfering with the knockout behavior determined by the enclosing layer or group. Use the off option when you want to ensure that a layer or a group of transparent objects will never knock each other out. Use opacity masks to create transparency You use an opacity mask and a masking object to alter the transparency of artwork. The opacity mask also referred to as masked artwork provides the shape through which other objects show. The masking object defines which areas are transparent and the degree of transparency. You can use any colored object or raster image as the masking object. Illustrator uses the grayscale equivalents of the colors in the masking object for the opacity levels in the mask. Where the opacity mask is white, the artwork is fully visible. Where the opacity mask is black, the artwork is hidden. Shades of gray in the mask result in varying degrees of transparency in the artwork. Creating an opacity mask A. C moved over the area of B and masking B When you create the opacity mask, a thumbnail of the masking object appears in the Transparency panel to the right of the thumbnail of the masked artwork. By default, the masked artwork and the masking object are linked as shown by a link between the thumbnails in the panel. When you move the masked artwork, the masking object moves along with it. You can unlink the mask in the Transparency panel to lock the mask in place and move the masked artwork independently of it. Transparency panel displays opacity mask thumbnails: Opacity masks in Illustrator convert to layer masks in Photoshop, and vice versa. For a video on working with opacity masks, see How to use Opacity masks. Create an opacity mask Select a single object or group, or target a layer in the Layers panel. Open the Transparency panel and, if necessary, choose Show Options from the panel menu to see the thumbnail images. Double-click directly to the right of the thumbnail in the Transparency panel. An empty mask is created and Illustrator automatically enters mask-editing mode. Use the drawing tools to draw a mask shape. The Clip option sets the mask background to black. Therefore, black objects, such as black type, used to create an opacity mask with the Clip option selected will not be visible. To see the objects, use a different color or deselect the Clip option. Convert an existing object into an opacity mask Select at least two objects or groups, and choose Make Opacity Mask from the Transparency panel menu. The topmost selected object or group is used as the mask. Edit a masking object You can edit a masking object to change the shape or transparency of the mask. Use any of the

Illustrator editing tools and techniques to edit the mask. Unlink or relink an opacity mask To unlink a mask, target the masked artwork in the Layers panel, and then click the link symbol between the thumbnails in the Transparency panel. Alternatively, select Unlink Opacity Mask from the Transparency panel menu. The masking object is locked in position and size, and the masked objects can be moved and resized independently of the mask. To relink a mask, target the masked artwork in the Layers panel, and then click the area between the thumbnails in the Transparency panel. Alternatively, select Link Opacity Mask from the Transparency panel menu. Deactivate or reactivate an opacity mask You can deactivate a mask to remove the transparency it creates. Alternatively, select Disable Opacity Mask from the Transparency panel menu. When the opacity mask is deactivated, a red x appears over the mask thumbnail in the Transparency panel. Alternatively, select Enable Opacity Mask from the Transparency panel menu. Remove an opacity mask Target the masked artwork in the Layers panel, and then select Release Opacity Mask from the Transparency panel menu. Clip or invert an opacity mask Target the masked artwork in the Layers panel. Select either of the following options in the Transparency panel: Deselect the Clip option to turn off the clipping behavior. To select clipping for new opacity masks by default, select New Opacity Masks Are Clipping from the Transparency panel menu. Deselect the Invert Mask option to return the mask to the original state. You can create knockout shapes with both vector and raster objects. This technique is most useful for objects that use a blending mode other than Normal. Do one of the following: To use an opacity mask to shape the knockout, select the masked artwork, and then group it with the objects you want to knock out. To use the alpha channel of a bitmap object to shape the knockout, select a bitmap object that contains transparency, and then group it with the objects you want to knock out. In the Transparency panel, select Knockout Group until the option displays a checkmark. Among the grouped objects, target the masking objects or transparent image in the Layers panel. Knocking out shapes using a bitmap object A. The blend color is the original color of the selected object, group, or layer. The base color is the underlying color in the artwork. The resulting color is the color resulting from the blend. Topmost object with Normal blending left compared to Hard Light blending mode right Illustrator provides the following blending modes: Normal Paints the selection with the blend color, without interaction with the base color. This is the default mode. Darken Selects the base or blend color—“whichever is darker”—as the resulting color. Areas lighter than the blend color are replaced. Multiply Multiplies the base color by the blend color. The resulting color is always a darker color. Multiplying any color with black produces black. Multiplying any color with white leaves the color unchanged. The effect is similar to drawing on the page with multiple magic markers. Color Burn Darkens the base color to reflect the blend color. Blending with white produces no change. Lighten Selects the base or blend color—“whichever is lighter”—as the resulting color. Areas darker than the blend color are replaced. Areas lighter than the blend color do not change. Screen Multiplies the inverse of the blend and base colors. The resulting color is always a lighter color. Screening with black leaves the color unchanged. Screening with white produces white. The effect is similar to projecting multiple slide images on top of each other. Color Dodge Brightens the base color to reflect the blend color. Blending with black produces no change. Overlay Multiplies or screens the colors, depending on the base color.

### Chapter 2 : Embedded Album art not showing up in Windows Explorer - Microsoft Community

*Text Content not showing up in PDF Editor product Posted on /06/03 by VeryPDF After I download a document to my workstation and then open it up on PDF editor, parts of the document don't show up.*

It does not matter if you have an ipod with music album covers or a generic mp3 player, it is the same annoying problem. Support for separate or embedded art There are generally two ways of providing your album art. Either have it as a separate file, or embed the artwork in the music files themselves. When embedding art you need to use a music tagger to insert the artwork into the music file. Music players that support embedded art then read and display the artwork from within that music file. You need to check your documentation for whether your music player supports separate artwork, embedded or both. Some music players take an active dislike to embedded art. To embed art using MP3Tag, first select all the tracks for the album for which you want to embed the artwork. Now, right-click the empty CD cover area at the bottom-left of the window and choose Add cover. Now choose your artwork: Finally, save the files so that the artwork is actually written into the files. Multiple pieces of art Many music file formats allow the embedding of multiple pieces of art. This is useful to record not only the front cover, but also the back cover, inserts and other visual media. Unfortunately, some music players just refuse to show artwork for files with multiple pieces of art. Try removing all but one of the artworks and trying again. You need to use a music tagger for this. To use MP3Tag, right click the first track which has multiple pieces of art and choose Extended tags. A dialog is shown: Note at the top-right of the dialog: This means the first of the two covers is being displayed. For a lot of files, this is quite a task. You could also remove album art automatically using bliss. For instance, the image format can be recorded within the music file. For instance, it may identify a piece of art as the front cover, back cover or a picture of the band performing the song. This can be accomplished with MP3Tag. Choose the file you want to edit, then right click on the album art and hover over Set cover type: ID3 has come through many different versions. ID3v1 allowed only textual information. It was only when ID3v2 arrived that album art could be embedded, so your music files require an ID3v2 tag to embed artwork. The trouble is that there are still more versions of ID3v2: Music players can be quite picky over which ones they support. This only saves future edited files with the new ID3v2 format, however. Again, for a large collection this is a pain, so you can use bliss to upgrade all tags to ID3v2. JPEG is normally a safe bet. Believe it or not, not even all JPEGs are created the same. To use MP3Tag for this purpose you should follow the instructions above to remove and then re-embed images in the correct format. I hope this list of reasons helps you fix your album art and portable music player synchronisation problems!

**Chapter 3 : How to edit artwork using transparency and blending modes in Illustrator**

*Three reasons for pictures not showing in email There are three common reasons why pictures may not show in an email. Issues relating to how, and whether, images accompany an email message.*

The main concerns of exhibition environments include light , relative humidity , and temperature. Light is used to draw attention to the exhibits. Light wavelength , intensity , and duration contribute collectively to the rate of material degradation in exhibitions. A maximum exhibition length should initially be determined for each exhibited item based on its light sensitivity, anticipated light level, and its cumulative past and projected exhibition exposure. Light levels need to be measured when the exhibition is prepared. UV light meters will check radiation levels in an exhibit space, and data event loggers help determine visible light levels over an extended period of time. Blue wool standards cards can also be utilized to predict the extent to which materials will be damaged during exhibits. When such exposure is unavoidable, preventative measures must be taken to control UV radiation, including the use of blinds, shades, curtains, UV filtering films, and UV-filtering panels in windows or cases. Artificial light sources are safer options for exhibition. Among these sources, incandescent lamps are most suitable because they emit little or no UV radiation. The control of relative humidity is especially critical for vellum and parchment materials, which are extremely sensitive to changes in relative humidity and may contract violently and unevenly if displayed in too dry an environment. Temperature For preservation purposes, cooler temperatures are always recommended. As temperature and relative humidity are interdependent, temperature should be reasonably constant so that relative humidity can be maintained as well. Controlling the environment with hour air conditioning and dehumidification is the most effective way of protecting an exhibition from serious fluctuations. Length of the exhibition[ edit ] Poster, Bruges, One factor that influences how well materials will fare in an exhibition is the length of the show. The longer an item is exposed to harmful environmental conditions, the more likely that it will experience deterioration. Many museums and libraries have permanent exhibitions , and installed exhibitions have the potential to be on the view without any changes for years. Damage from a long exhibition is usually caused by light. The degree of deterioration is different for each respective object. For paper-based items, the suggested maximum length of time that they should be on display is three months per year, or 42 kilolux hours of light per year whichever comes first. Displayed items need to be inspected regularly for evidence of damage or change. Cases provide a physically and chemically secure environment. Vertical cases are acceptable for small or single-sheet items, and horizontal cases can be used for a variety of objects, including three-dimensional items such as opened or closed books, and flat paper items. All these objects can be arranged simultaneously in one horizontal case under a unified theme. Materials used for case construction should be chosen carefully because component materials can easily become a significant source of pollutants or harmful fumes for displayed objects. Pollutants may cause visible deterioration, including discoloration of surfaces and corrosion. Examples of evaluative criteria to be used in deeming materials suitable for use in exhibit display could be the potential of contact-transfer of harmful substances, water solubility or dry-transfer of dyes , the dry-texture of paints, pH , and abrasiveness. Any fabrics that line or decorate the case e. Using internal buffers and pollutant absorbers, such as silica gel , activated carbon , or zeolite , is a good way to control relative humidity and pollutants. Buffers and absorbers should be placed out of sight, in the base or behind the backboard of a case. If the case is to be painted, it is recommended oil paints be avoided; acrylic or latex paint is preferable. Display methods[ edit ] A photography exhibition in Moscow, There are two kinds of objects displayed at the library and archival exhibition – bound materials and unbound materials. Bound materials include books and pamphlets , and unbound materials include manuscripts , cards, drawings, and other two-dimensional items. The observance of proper display conditions will help minimize any potential physical damage. All items displayed must be adequately supported and secured. Unbound materials Unbound materials, usually single-sheet items, need to be attached securely to the mounts, unless matted or encapsulated. Metal fasteners, pins, screws, and thumbtacks should not come in direct contact with any exhibit items. Objects may also be encapsulated in polyester film, though old and untreated acidic papers should be

professionally deacidified before encapsulation. For objects that need to be hung and that may require more protection than lightweight polyester film, matting would be an effective alternative. Objects in frames should be separated from harmful materials through matting, glazing, and backing layers. Matting, which consists of two pH-neutral or alkaline boards with a window cut in the top board to enable the object to be seen, can be used to support and enhance the display of single sheet or folded items. Backing layers of archival cardboard should be thick enough to protect objects. Moreover, any protective glazing used should never come in direct contact with objects. Bound materials The most common way to display bound materials is closed and lying horizontally. If a volume is shown open, the object should be open only as much as its binding allows. Security[ edit ] Because exhibited items are often of special interest, they demand a high level of security to reduce the risk of loss from theft or vandalism. Exhibition cases should be securely locked. In addition, cases may be glazed with a material that hinders penetration and that when broken does not risk shards of glass falling on the exhibits.

**Chapter 4 : Art exhibition - Wikipedia**

*The typical parts of a book's front matter include the following: Half Title (Sometimes Called Bastard Title): Actually, this is just the title of the book. Frontispiece: This is the piece of artwork on the left (otherwise known as "verso") side of the page opposite the title page on the right (otherwise known as "recto") side.*

There are many reasons you might find pictures not showing in email. All I get is the broken image icon. This is, unfortunately, an extremely common question. Become a Patron of Ask Leo! Three reasons for pictures not showing in email There are three common reasons why pictures may not show in an email. These are files of any kind that accompany an email message. Images placed in-line are part of the email message body. Interspersed with the text of the message, sometimes with the text wrapping around the image, these are meant to display immediately as part of the message as you read it. No formatting, no pictures, all in a single, unspecified font. Images can be included, but only as attachments. Rich Text email is a Microsoft format that works well between Microsoft email clients. Images can be embedded into the body of a rich text email, as well as attached. Like rich text email, images can be embedded into the body of HTML email, as well as attached. HTML email is the most common format used for email today. The email program at the receiving end can then determine which format to display. Instead, that file contains instructions on where to locate the image file, and then where on the page to display it. For example, on the Ask Leo! This presents a problem for HTML email. The picture has been removed from wherever it had been placed. The server holding the picture is off-line. Your machine is off-line and unable to connect to the internet. All have the same result: Occasionally the best it can do is to not display the pictures in favor of at least displaying the text of the message. Spammers, in particular, love this. They can send you some spam , and if the image it contains is ever fetched from their server, they know that you opened their email. You can expect more spam. Email programs have countered this by including options not to display images that need to be fetched remotely. Those options, which vary from email program to email program, include behaviours such as: By now you can see that there are a lot of reasons that pictures might not show up in email. Unfortunately, they probably seem like a lot of technical reasons, many of which you might not even have control over. Make sure your internet connection is working. Try visiting a web page like google. Make sure that your email program is configured to display images. Make sure that your anti-malware tool is not attempting to interfere with image display. If you have the option, try looking at the email using a different email program. Try forwarding the email to another email address you use on a different email service. In other cases, the other email service might be able to correctly interpret the images when your normal service cannot. And finally, as a last resort, you can consider asking the sender to send the images as attachments rather than as inline images. While a bit of a burden, attachments are significantly less of a problem. A reader recently pointed me at this article: This is a major update to an article originally posted June 20, Subscribe: How does blocking pictures in an email protect my privacy? I have a couple of suggestions on how to reduce the problem. December 10, in:

### Chapter 5 : How to Get Album Artwork for an iPod or iTunes: 11 Steps

*You have a music collection on your computer complete with beautiful, high resolution album art, and a portable MP3 player or smartphone which, no matter what you do, won't show that artwork! It does not matter if you have an ipod with music album covers or a generic mp3 player, it is the same annoying problem.*

It only applies to artwork you have manually sourced and saved. If there is no local artwork, Kodi will obtain the artwork from online sources. It is important to note that once a movie, tv show, artist or album has been scraped into the library, Kodi will ignore them on subsequent scans. If the Library has not yet been created, or the source has not yet been added Ensure your artwork is named and saved correctly. Add the Media sources to Kodi and allow to update. Re-add the source and allow the Update Library See also: Update Video Library

2. Image 1 From within this page, you will be given the option to select which type of artwork you would like to change. Image 2 If your type of artwork is not listed, then use the Add art button. An onscreen keyboard will be displayed. Enter the new type of artwork and select Ok Examples of artwork type are those listed in the following pages- eg Logo, Clearart, Banner etc This process can be automated with additional add-ons as explained in the following pages. Once selected, you will then be provided with a list of available artworks at the scraper site, or you can navigate to a local or network location. Image 3 Once you select the desired image, it will be immediately cached and replace the existing image. You will be returned to the screen displayed in Image 2 If you do not intend to change any other artwork types, simply Esc or Back out of the screen Image 1- Choose Art on the Information Page Image 2- Select which type of artwork to change Image 3- List of available remote artworks from the scraper site, as well as the ability to Browse local and network sources Image 4- Using the Refresh Method An alternative method: Choose Refresh as seen in Image 1. You will then be asked Locally stored information found. Ignore and refresh from Internet? During this caching process, artwork size is modified to default sizes- normally by reducing the size of the original image. This allows faster access and loading times of the artwork which is especially noticeable on low powered equipment. These default sizes can be modified in the advancedsettings. The maximum resolution currently available for cached artwork is x, regardless of any advancedsettings. The only known workaround requires you to manually locate the existing cached artwork, delete it and replace it with the higher resolution image, ensuring the new image is named exactly as the former image was. In v18, the x limitation has been removed. The URL link to the original online artwork location is stored in the video or music databases. An entry in the texturesxx. If you have stored local artwork with your video or music file, Kodi will scrape these as described above. Once scraped, these original local images are no longer accessed by Kodi. Note that Extrafanart and Extrathumbs are a skin function, and these are not cached, but accessed directly by the skin. There are two methods available to maintain a healthy cache and database: The script can be used to pre-generate thumbnails, clean up old thumbnail files, find corrupted files, and much more. The script can work on any OS that can run Python 2. This procedure does not affect the entries in the Video and Music libraries. It affects the artwork database only. Note Be aware that this should be a last resort procedure. Deleting this database file and the thumbnail directory will remove all cache entries and links, requiring your artwork be re-scraped. As the URL link to the original artwork location is stored in the video or music databases, Kodi will use these URL addresses to rebuild the Texture database and thumbnail cache. Using this procedure, you cannot change the scraping location for artwork. It will retrieve artwork according to the stored URL mentioned above. To bulk change artwork, refer to Section 2 above You will need to perform the following for a clean start with respect to Artwork. Exit Kodi Delete texturesxx. The following preset defaults are used unless modified Fanart will be cached to a maximum of x Larger fanart is reduced to this size. For higher powered equipment the settings can be increased to maintain the original artwork size.

**Chapter 6 : Illustrator CC opens file showing missing embed | Adobe Community**

*The elements of art are sort of like atoms in that both serve as "building blocks" for creating something. You know that atoms combine and form other things. Sometimes they'll casually make a simple molecule, as when hydrogen and oxygen form water (H 2 O).*

Most five year olds are totally confident that they can draw, sing, and dance. Tragically, within three or four years this child, if she is typical, will experience a crisis of confidence. She will no longer feel competent or creative. As teachers, we are often partly to blame for the diminished inclination to be creative as children become socialized and aware of their own limitations. Creative people do not have answers, but they habitually question the status quo and think about alternatives and improvements. They discover and invent possible answers. They habitually ask better questions. When combined with empathy and compassion, creativity is bound to be a force for good. Teaching creativity to everyone is vitally important if we desire a good life for all. Creativity is typically seen as an inherited disposition. Many teachers and parents are not convinced that creativity can be taught. I see creativity in all kids with healthy brains. I think of teaching creativity beginning with the day of birth or even sooner. Infants have natural ways to attract attention when they have needs. In many cultures some families and most schools use a lot of negative behavior management. If children grow up in a highly controlled environment with too many prohibitions, only a small percentage of them manage to persistent and retain their natural creativity. Most of their neurons and thinking habits that would have developed to make a creative mind have been pruned. Their natural tendencies to be adventuresome, experimental, and creative become suppressed. There may always be a very few highly creative who can resist the drill and kill educational methods and the excessive prohibitions of controlling parents. Tragically, the majority of children give up and accommodate. They abandon their imaginative and creative curiosity about life in favor of more secure, but imposed and programmed kind of thinking habits. They accept answers from their instructors as correct without enough thought. When this happens many good ideas are missed. We risk injustice by manipulation. History is full of examples of leaders who have gained followings and supporters based on very defective ideas. When the masses are both educated and creative, mass tragedy based on false fundamental beliefs systems is less likely to take hold. Classrooms that insist on total conformity without asking for independent ideas are likely to produce citizens who are best suited to cooperation with those who seek to control in order to subjugate them. When only a few are creative, they are able to impose too much control on those with learned helplessness. I write as an art teacher for many years. While being a successful visual artist today assumes a high level of creativity, I think parents as well as teachers in every area need to reflect on what they are doing that tends to foster or hinder the creative critical thinking. Anything as crucial as creativity needs to be taught in every learning domain. Creative readers, whatever they teach, coach, or nurture, will recognize their own lessons and projects in what I describe. In the development of the human mind, the ability to imagine and test our scenarios is among the most advanced of all human traits. Why would any teacher want to ignore or even squelch the imagination and ways to discover truth, goodness, and beauty? We are naturally creatures of habit. Our natural way to learn is by imitation. Students imitate their own success and they imitate their peers. Sad as that is, the worst part is that the creative process is not being learned. Limitations can be designed to require creativity. Requirements in an assignment are limitations that force new solutions. They limit the realm in which one is allowed to operate, making it easier to focus on a problem or an issue. We can find some useful teaching strategies by looking at how artists generate ideas. What if every project, every assignment, every task, and so on was limited to in the sense that nothing is allowed to be repeated unless at least one thing is intentionally changed. An artist might reverse the order of work, change the medium, change the scale, forbid a certain common component or common solution in the work. Reversing the order might be to color in the negative space in a composition prior to adding color to the positive subject matter. My students have the responsibility to learn to apply various creativity strategies. My students should expect freedom to make some of the choices and take some of the risk involved when changing strategies. They need practice in creative problem finding and solving. I should not be creative



for the student. However, I can raise questions to produce student self-awareness. I can practice creative ways to nurture student creativity. When students are stumped, I find that it is too easy for me to step in and suggest a known or expected solution. This may not be good. As a teacher, I feel that I can remind students of common lists of ways to experiment, and so on, but I should not suggest final solutions. Even when only suggesting solution strategies to try, I try to offer more than one option so the students still need to make a choice. They need to feel ownership in their successes and failures. This being said, I need to allow students to make mistakes. I need to encourage them to learn the strategies used to exploit creative possibilities from unexpected outcomes. Mistakes and unexpected outcomes need to be seen as gifts to our creative thinking. They need autonomy to make choices about what seems important. Students who are too directed feel put upon to do as they are told for some external reward, but they are bored and often hate the process. To do so robs the student of ownership as well as creative problem solving experience. So long as the difficulty level is reasonable, new experiments can yield new successes. A new approach is learned. When I have a student who complains that this is a limitation, I have to explain the learning theory as the rationale for the limitations. If a student persists, I also tell them that I can accept student proposals that violate the limitations if they propose things that are reasonably creative and somewhat challenging. I often use introductory practice related to the new requirements. These warm-ups are prescribed and not particularly creative. I see them as hands on ways to learn new processes without resorting to a teacher demonstration to build skill and confidence without showing examples. I avoid examples because, like showing answers in advance, it is most likely to reduce the need to practice creative thinking. Hands-on warm-ups can include experiments that lead to self-discovered results. Student teacher, Paul Kuharic, discusses a composition assignment created by a high school student. Students are restricted to using their own cut paper shapes to develop an original abstract composition. Compositions are to illustrate assigned design concepts discussed prior to the media work. In this photo Mr. Judith Harris, in *The Nurture Assumption*, 1 reviews lots of evidence taken in tribal societies. She concludes that imitation is our natural way to learn. Village children are given over to the care of slightly older children. By imitating slightly older children, they learn to survive and thrive. Many of us have experienced astounding successes by imitating a very successful example for an assignment or task. There can be lots of natural success when we imitate successful examples. This is why I am not surprised to see the popularity of copy work in art classes. It is a good way to learn traditional things, but is not a way to foster creativity. Imitation is not a way to learn critical thinking. Imitation and copy work is not a way to foster an innovative spirit in our students. Imitation as a learning style is very limited to accomplish this goal, and when I employ imitation in teaching, I must point out its limitations and I need to supplement it immediately with approaches that require innovation, problem solving, and a critical review process. When I learn by imitation, I may become complacent. Unfortunately, imitation is very habit forming. Many people, when faced with any kind quandry, immediatly look for an expert to imitate, to follow, or to copy. For me to Google an answer before I make any personal effort does not strengthen my problem solving neurons. In too many cases, students develop-solution finding habits that lack confidence in their own problem solving ability. This tendency to follow like sheep allows political leaders too much power to manipulate a majority of citizens to accomplish their own ends. History is filled with tragic examples of populations that have followed leaders because they had never learned to think through the ethics or the consequences of scenarios they failed to imagine. I find that repetition has its merits for the sake of certain types of skills practice. However, we need to be clear with ourselves when we are promoting skills practice. Skill alone is not fostering creativity. Skills practice is very useful for the production of art, but skill by itself is not good art. Some art teachers use copy-work, obvious imitation, because they think it develops skill. Imitation is instinctive and results in lots of "monkey see - monkey do" learning, but does nothing to encourage or require creative thinking.

**Chapter 7 : Teaching Creativity**

*The auction house added: "We had no prior knowledge of this event and were not in any way involved." The ever-elusive, ever-inventive Banksy has once again made a fool of the art world, and.*

Poussin, 51 Lesson Steps 1. Do not reveal the title of the artwork. Use the following to prompt discussion: They will see trees, a lake, mountains, buildings, and a large palace. Point out that there are more natural objects in the painting than man-made objects, like the buildings and palace. Discuss the term landscape with students. Explain to students that they are now going to separate the painting into three sections and construct a model of it. Use the Landscape Composition Templates to illustrate the three zones of the painting. Make copies of the templates on three different colors of paper. Have students choose a partner, and then pass out copies of the each template to each pair of students. Next, have students cut out two of the templates along the dotted lines. The third template will be used as a background for the other two parts. Finally, when students are ready to glue the three sections together, have them refer to the painting to see what parts should go in what order. Explain that artists often divide landscapes into three sections to break up the space of the picture and differentiate the things that are closer to you in the painting from things that are farther away. Inform students that the three parts they have assembled are called the foreground, middle ground, and background of the painting see glossary. Have them label each section of their models. Have students refer back to their models. Ask them to notice how some objects are covering up part of what you can see in the middle ground and background in the picture. Introduce the term overlapping see glossary. Focus attention back on the painting. Have students find examples of overlapping in the painting e. Explain that this is another technique used by artists to create the idea of depth or space within a painting. Introduce the concept of relative size by having students participate in the following small group activity to illustrate the illusion of spatial depth. Have each group select four objects of similar size from their desks or the classroom books, notebooks, etc. Have students get on eye level with the objects and look down the line of objects. Ask students which objects look largest. Have students hold up their thumb and place it in front of their eyes while looking down the row. Ask students to share their findings. Make the connection that perceived size is related to how close up or far back things are from your eyes. Explain that the same is true within the painting. Continue looking at the painting and ask students to consider the following questions; chart their responses: Where is this object located in the painting the foreground, middle ground, or background? If students are having difficulty seeing this, have them use their hands and fingers to measure and compare the lengths and widths of objects in the painting e. This technique should help them answer the remaining questions as well. Where are these objects located in the painting the foreground, middle ground, or background? Explain to students that the objects in the foreground are larger than objects in the middle ground and background because the artist is using another technique like overlapping to create a sense of space in the painting. This technique is called relative size or scale see glossary. Explain to students that the artist painted the objects in the foreground larger than objects in the middle ground or background in order to make them appear closer to you. In real life, objects in the background are farthest away so they appear smallest in relation to other objects that are closer to you. Have students point out some cases where this is so e. Explain to students that Poussin has painted an imaginary landscape. Share the background information available in the Image Bank about how Poussin painted idealized, classical landscapes. Next, tell students that they will be making their own imagined landscapes. Explain that the landscapes they create should have a clear foreground, middle ground, and background like their models , and that they should use both overlapping and scale, or relative size, to create spatial depth as they saw in Landscape with a Calm. Pass out art supplies for the landscape painting activity—tempera paints, brushes, pencils, paper, palettes. Have students paint their imagined landscapes they may want to sketch out their painting first. Walk around and assist, showing how they can use overlapping and relative size to create depth in their individual works. Once students have finished their landscapes, have a class showing of their work. Ask each student to share their answers to the following questions with the class. If so, point them out and explain. Landscape with a Calm, Nicolas Poussin, Assessment Students will be assessed based on their

participation in class discussions and activities. Students will also be assessed based on their attempts to incorporate the following concepts—foreground, middle ground, background, overlapping, and relative size scale—into their imagined landscape paintings. Extensions Have students write a friendly letter complete with the date, salutation, body, closing, and signature describing to friends or family their trip to their imagined landscape as if it were a real place. Before conducting the letter-writing exercise, ask students to look at the Poussin landscape again. Use the following questions: Have students ask themselves the same questions about their own landscapes and make a list of their answers. Suggest that they incorporate these descriptions into their friendly letters. Landscape with a Calm has a companion painting, titled Landscape with a Storm, that is housed in a museum in Rouen, France. Ask students to imagine what that other painting might look like, and have them paint their versions of the storm. Use a Venn diagram to have students map out the similarities and differences between the paintings. See grade 3 Language standards 1 and 3 for specific expectations. See grade 4 Language standards 1 and 3 for specific expectations. They also use the vocabulary of the visual arts to express their observations. Analyze Art Elements and Principles of Design 1.

### Chapter 8 : How to Critique Artwork - wikiHow

*Open PDF in Acrobat (not Reader) and resave it as optimized with no actual changes in settings at all (all checkboxes off, retain existing compatibility). When you try to open this resaved file in Illustrator, it asks about keeping or retaining 'changes' made outside AI.*

### Chapter 9 : Windows Media Player not showing album art - Microsoft Community

*Any device that gives important or dominance to some part or an artwork. Some aspect may be singled out or stressed through the use of contrast or difference. Creates one of more centers of interest in an artwork, focusing attention on the most important part or parts of a composition.*