

Mixed Media Triptych

Step 1: First start by following the prompt below.

Staged Abstraction-Mixed Media

Your goal is to create 3 works of art that are completely non-objective (no identifiable shapes or objects). Please keep in mind you should not use any symbols, letters, numbers, or iconography. You will be focusing on process with an emphasis on the elements of art and principles of design. You are creating a work of art that is original and not reproduced. You will have no “pre-planned” images to your art work to work from, nor will it be like any of the other works around you. Typically, you want to fill the surface of your paper (Load with marks). As you do this, remember to enjoy the process and make creative decisions as you go. Free yourself from worrying about what something should look like and enjoy a work of art that develops as you layer media over media.

On all sheets of paper, do the following steps in order:

- 1- Using a marker (your choice), wildly scribble onto your paper for fifteen to twenty second. (You may set a timer or just count to yourself). After scribbling, use masking tape to create a big “X” on your paper. Place the “X” anywhere. Lightly press the tape down onto the paper. It is fine if future marks are drawn over the tape.
- 2- Using a drawing pencil, draw a free-hand 1inch border. It can be wavy, straight, or irregular. You will not make marks into the white boarder.
- 3- Draw three big lines that span either the width or the height of your drawing area (do no draw into the 1in border from step 2) you are in control of the medium as well as the size and construct of these lines.
- 4- Draw a 4 inch black square in the location and medium of your choice. You may also choose to fill in or keep the square an outline.
- 5- Using charcoal or pastel, gently color over the whole page, breaking it into three distinct sections, blend down to lightly tint the paper, and then spray fixative on your paper using the spray booth or the outdoors.
- 6- Draw an irregular or freeform shape near the square (choose the medium).
- 7- With an eraser, erase out a big x, a medium oval, and an irregular triangle in various spots on the page.
- 8- Add a series of small strokes or marks with oil pastels to four different areas within your drawing.
- 9- Create 4 broad or thick yellow shapes into the drawing (choose the media).
- 10- Erase 4-6 shapes that touch the 1 inch border leaving areas that are smeared visible then overlay or fill in the erased lines with the color orange.
- 11- Add blue or green colored pencil marks to three areas of the drawing.
- 12- Paint a red wash with watercolor over some areas past where your previous edges of shapes touch the border.
- 13- Remove the masking tape.
- 14- Duplicate an already existing shape in the drawing a minimum of three times. Vary the size, color, and medium.
- 15- Using a mixture of charcoal, colored pencils, and graphite, extend some of the lines, shapes, and values that have been removed due to the tape.

- 16- Draw a grid of your choice atop of $\frac{3}{4}$'s of the drawing. The grid boxes can be irregular, wavy, straight, or undulating.
- 17- Add marks/colors into a minimum of 15 squares in your grid. Have white barely visible within a minimum of 6 squares.
- 18- Add watered down white (white wash) of acrylic paint over 3 squares of the grid.
- 19- Add a new configuration of masking tape over the drawing.
- 20- Apply some charcoal powder over one corner of the piece.
- 21- Drip and spread 3-5 colored paints onto the piece. (water down paint and use a lot, hold up your artwork and let it drip)
- 22- Create 3 areas that show gradual color or value changes.
- 23- Create 4 shapes with crisp, hard edges (not blurry) in a minimum of 3 inches in length
- 24- Add red or green colored pencil into at least 5 areas of the surface.
- 25- Smear or smooth 6 areas using a piece of paper towel wrapped around your finger.
- 26- Draw areas with hatching or cross-hatching using oil pastel to 6 areas.
- 27- Using various chalk pastels, add colors to any areas that are overly "white"
- 28- Using several different colors, create a linear path that draws attention to various sections of the piece.
- 29- Using a damp paper towel, wipe out a section of the surface and "rework" that ghosted area
- 30- Check the piece for any areas of concern or "white" spaces. Add until satisfied.
- 31- Now that your paper is loaded, deconstruct and reassemble into three new combined pieces per Mrs. Riley's instructions.

Step 2: Now that you have made Non-Objective artworks, we will cut them up and rearrange them to create an abstract work.

Overview:

This project will allow you the freedom to explore materials in creating a non-objective mixed media piece as well as creating an abstract triptych. We will approach this project in two stages, 1 in the non-object, and 2 in the abstract.

Directions:

Look at your 3 artworks and decide what you can make out of them. Search for colors, patterns, or shapes that stand out to you and imagine what they could become. We will cut them up and rearrange them to create something that we recognize. We will then arrange them into a triptych style composition and mat them on black matboard.

Terms:

Mixed Media: More than one material used.

Non-objective: Artwork that does not have a recognizable subject matter.

Abstract: Artwork that has a distorted subject matter.

Triptych: Artwork that is split into 3 ways.

Requirements (each one worth 20 pts.):

- Show a clear understanding of non-objective and abstract art by starting with a non-objective piece and ending with an abstract artwork.
- Final product has a strong composition by using one of the 12 successful composition techniques learned in class.
- Artwork is split into a successful triptych (no awkward cuts).
- Subject matter is clear (contrasts from the background and is easily seen).
- Artwork is an original artwork.

Must get subject matter approved before altering the non-objective pieces.



Overview:

In Art 1 you learned how to create a lino cut. With that basic knowledge, you will take printmaking to a new level with color reduction. This is a process of removing linoleum a little at a time to create layers of different color.

Directions:

First, do a drawing that shows three colors (light, medium, and dark values) plus white highlights, and black outlining with mark making to help with value. Use colored pencils. This will serve as your color guide. Outline your drawing and mark making heavy and bold with lead. Then transfer the drawing to linoleum. Make cuts only where you want white to show and ink up with your lightest layer of color. Print several copies as straight as you can on the paper. Make sure to get good prints before pulling off the paper. Next cut only what you want to keep the lightest color and ink up with your medium color. Line up your plate to your first layer prints as exact as you can and print. Cut again, only where you want to keep the medium color and ink up with the darkest color. Repeat the inking process. And lastly, cut the darkest color and print black. When you are finished, your plate should resemble a drawing with all of your mark making and outlines black.

Terms:

Space: an element of art that refers to the area or distance around, below, in between, under, etc.

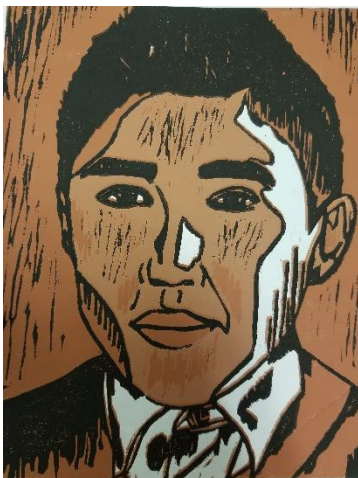
Positive Space: Space that is filled with something.

Negative Space: Space that is empty.

Relief Print: a plate that is cut away so that all the raised areas print.

Requirements:

1. On task and participating during all studio days (including clean up) with a completed project.
2. Shows understanding of positive vs. negative space with a correctly cut linoleum plate.
3. Show a range of value with marks cut.
4. At least 2 good prints (consistent color, no smudges, lined up each run)
5. Colors are printed from lightest to darkest including white and black.



Cardboard Relief Self-Portraits

Mrs. Riley: Art 2

Overview:

For this project we will build on last year's knowledge of Pop Art Reliefs and create a relief sculpture portrait. A relief sculpture is a sculpture that is flat on the back and has depth in the front. The highest points on the relief are the areas that are closest to you. You will need to show a range of depths on the face correctly as they appear in life.

Requirements:

20pts- Show depth of space correctly: Layers show the planes of the face and build to the highest points.

20pts- Value is shown by using various layers

20pts- Texture is used by manipulating cardboard in some way

20pts- Your portrait shows an element of drawn detail: either you color certain parts to show a distinction between color and value, or you add details to clothing, hair, etc. The drawn portions may not be used to show depth.

10pts- Good craftsmanship is used. Clean cuts, glue isn't spilling out, etc.

10pts- Project is completed with good daily participation Requirements:



Project: Foreshortened Figure

Art 2: Mrs. Riley

Overview:

Learning how to correctly draw the human figure in proportion can become easy with practice but when the figure is foreshortened, the figure can become difficult to draw. However, having foreshortened angles makes figures more interesting in artworks. We will learn how to draw a foreshortened self-portrait.

Standard:

VA:Cn10.1.11a -Utilize inquiry methods of observation, research, and experimentation to explore unfamiliar subjects through artmaking.

Requirements:

- 20pts. Correctly and proportionately draw yourself using either a 6, 7, 8 head scale.
- 20pts Correctly draw part of your body foreshortened.
- 20pts Use a full range of value.
- 20pts Create a successful and interesting composition.
- 20pts Daily participate and turn in a completed project.



Project: Watercolor Still Life

Art 2: Mrs. Riley

Overview:

Watercolor is a beautiful medium if used correctly. You are getting a crash course in how to paint with watercolor correctly. Remember what you have learned about washes, water control, and color theory to create a watercolor still life using a reference.

Requirements:

- Create a unique composition using the reference given in class. You may use tape to tape off a square or rectangle on your reference to show a new composition. You are not to use the original composition given. Think about the rule of thirds, having things go off the page, using angles, zooming in, etc.
- Use color creatively. Watercolor is all about layers, take advantage of that! If your picture given is monochromatic, break out of that by using cool colors in shadows, or pops of color in highlights, etc.
- Use washes correctly. Wet the paper first, get smooth color applications with correct values.
- Use a full range of value in your artwork. Meaning that you have to build up the layers well.
- Don't use black or white in your picture. White is not a true watercolor picture. When painting "white" the white is your paper that you leave white. Using black in your paintings creates a blackhole in your artwork where your eye goes to get stuck. It leaves dull patches in your work. Instead, build your layers of color to create dark colors instead.

Rubric :

10 pts: Successful composition

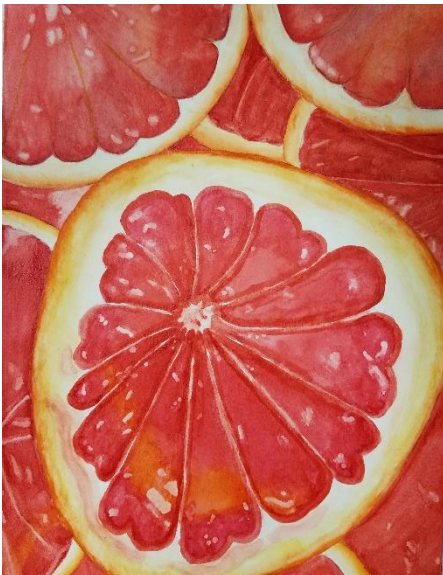
20 pts: Colorful painting is achieved by layering colors and using color in unexpected places.

20 pts: Correct water control, washes, and paint application.

20 pts: Full range of value is used.

20 pts: Highlights and shadows are created by color and not by using black or white paint.

10 pts: Completed artwork.



Project: Wood burning

Art 2: Mrs. Riley

Overview:

With this project you will learn how to draw on wood by burning marks into wood. Just like drawing, you will learn how to make marks that will create value and texture to your drawings.

Terms:

Value: Lightness and darkness of a hue.

Texture: Making marks to show how something feels or looks like it feels.

WoodBurning: Using a hot iron to burn marks into wood to create a design.

Directions:

Day 1: Intro to wood burning. Start sketching your ideas.

Day 2: Reviewing mark making and value. (short drawing assignment)

Day 3: Demonstration of how to use the wood iron. Start practicing making marks in wood using an iron.

Day 4: Distribution of your 12x12 wood square, draw design on wood.

Day 5-8: Start wood burning project.

Rubric:

- 20 pts. Your design has a full range of values and textures: You have chosen a type of mark making (hatching, cross-hatching, stippling, scribbling) and used them to show lights and darks 0-8.
- 25pts. Good craftsmanship: Cleanly burned. Few slips or scratches, etc.
- 25pts. Successful composition: Design takes up the full space of the wood, uses the rules of thirds, goes off the page in at least 3 places, etc.
- 25pts. Full participation and best effort used daily with a completed project.



Project: Ceramic Clocks

Art 2: Mrs. Riley

Overview:

With this project you will be creating a functional ceramic clock. You will learn the process of creating a ceramic piece from start to finish as well as the stages clay undergoes before being completed. You will need to be creative in making a design of your own for your clock; it does not need to be a traditional rounded shape. Your design will need to include a number system for telling time (numbers, shapes, hashmarks, etc.), at least 3 layers of clay, and a theme. You will receive a clock kit for your clock. You will need to make sure to leave space in the back for this to fit and cut a hole for the clock to go through to the front. We will build a bracket on the back so that you will be able to hang it as well.

Terms:

Functional Art: Art that is made to be used. (i.e. basket, pot, quilt, clock, etc.)

Score, Slip, Attach: 3 step process for connecting clay.

Slab: rolled out, flat piece of clay.

Coil: skinny roll of clay used to connect joints or build with.

Directions:

Day 1: sketch ideas for your clock. Remember that your design needs to be a theme that includes a number system and at least 3 layers of overlapped clay.

Day 2: Distribution of clay. Learn how to wedge, attach, and roll out slabs with clay.

Day 3-6: Building clock, keeping in mind that the clock kit has to fit behind it and has to fit through a hole in the center of your clock.

Day 7-10: Allow clay to dry, clay gets fired in kiln. When clay comes back we will paint it.

Rubric:

- 20 pts. Clock has an original design: Your clock is not a standard circle; it has an original design. It has a number system for telling time and they correspond with the overall design.
- 20pts. Clock is constructed well: At least 3 layers of clay. You have scored, slipped, and attached the clay. No part is thicker than your thumb.
- 20pts. Clock is functional: Clock kit fits in the back and sits flush against the wall. Clock kit fits through the hole you cut. You have constructed a bracket on the back to hang the clock.
- 20pts. Clock shows good craftsmanship: Clay has been smoothed out and clay boogers have been removed. There are no cracks. Objects are smoothed around the edges where they are attached.
- 20pts. Full participation and best effort used daily with a finished project: Got your work out at the bell each day and worked until clean up time. Gave your best effort, did not quit, and worked on how to better your work.



Second Semester

Project: Stop-Motion Video

Mrs. Riley: Art 2

Overview:

With this project you will be creating a Stop-Motion video. Stop-motion videos are made by taking still photographs of your characters' movements and working through those images at different speeds to create a video. You will be responsible for coming up with a story line, characters, photographing your film, and directing it using Windows Movie Maker, iMovie, or an app of your choice.

Terms:

Claymation: A method of animation in which clay figures are filmed using stop-motion photography.

Stop-motion photography: (also known as stop frame) is an animation technique to make a physically manipulated object appear to move on its own. The object is moved in small increments between individually photographed frames, creating the illusion of movement when the series of frames is played as a continuous sequence.

Directions:

Step 1: Develop a story line and determine what kind of characters you will use. There are a million ways to do this, I would look at various examples on Youtube. You could use toys, food, drawn or sculpted characters, legos, etc.- the possibilities are literally endless! Check the button on the website for story line for a worksheet that will help you plan out the video.

Step 2: Create a background for your movie. Will this take place in a regular space? A drawing, white background, etc.

Step 3: Put your characters on your background and line up your shot. Whatever device you intend to use to photograph, make sure it is still. I suggest a tripod or building a stand for your device to sit on so that your shot is constantly the same each frame. I have stacked books or boxes and set it on there before. If you do not do this your pictures will seem to jump each frame. When lining up your shot make sure nothing else is showing in your background, meaning that if you are shooting on a white piece of paper you don't have the table showing in your shot. Crop it out.

Step 4: Take all of your photos by moving your characters slightly in each frame.

Step 5: Load photos into whatever program you choose. If using an app your photos will already be there.

Step 6: Choose music for your video. You may choose one song or mix several together to tell your story. You need to make your story fit the music. Think about the terms we learned in class.

Step 7: From here, change the duration or speed of how quickly your photos change from one to the other. You can zoom in or out for dramatic effect, etc. Your speeds should match the music. Remember in the example I showed how a bell would chime and the character would do something that corresponds with the sound? The music builds louder while the character began running? Choose your music wisely and go with it.

Step 6: Your movie needs a title and credits. You may do this different ways by making more frames or using one, etc. but put it in before for the title and after for the credits.

Step 7: If using Windows Movie Maker, make sure to finalize your movie by publishing it so that it will play on other computers. Whatever program you are using make sure that you save your movie and send it to me. I prefer that you put it in your onedrive and share it with me that way. My email is charissa.riley@fayette.kyschools.us

Step 8: We will be showing your movie during our last class meeting the first week of December. Make sure you have shared it with me on Onedrive but also have a copy of it on a thumb drive just in case. Your video playing will not be an excuse so have backups! This is your final grade worth 20% of your grade.

We will be a movie viewing party. Come prepared with your movie and some snacks or drinks to share with your friends. Date TBA.

Rubric:

___/40 Your movie has enough frames to last the duration of a song. (more than 1 minute in length).

___/10 Stop motion video is created using still photo frames and is completed. Movie plays correctly during the movie viewing day.

___/10 Characters move smoothly, no jerks between frames.

___/10 Characters and/or story follows music well. You have thought about the duration and speed of your frames to match what is happening in the song. Make sure that your music is school appropriate! You will lose these points if not.

___/10 Background and characters are the only thing showing in your composition when photographed. -Frames are lined up well so that nothing is showing that shouldn't be in your frame. For example, a table isn't showing behind your background.

___/10 Photos are in focus.

___/10 Film shows a title and ending credits.



Project: Collographs with Matboard

Mrs. Riley: Art 2

Overview: You will be creating a series of prints and mixed media prints using a new type of printmaking called intaglio. Intaglio allows ink in the recessed areas of a plate to print. The type of intaglio you will be making is called a Collograph. This is a unique type of printmaking that allows the artist control over values while printing due to the nature of the plate. Ink prints darkest in the recessed areas but depending on how the plate is wiped can vary printing results. Each print can be unique much like a Monoprint. For your assignment, you will be creating a series (one “black and white” print, and four mixed media prints). These mixed media prints will include the use of one of the following per print: watercolor, pencil or ink (your choice), oil pastels, colored pencils.

Terms:

Intaglio: Type of printmaking in which the carved areas print.

Collograph: Type of intaglio in which both the carved and the raised areas print and allows the artist control over values by wiping ink away from the surface of the plate.

Series: Group of unified artworks created by an artist that are cohesive to one another.

Belinda Del Pesco: Collograph artist.

Directions:

- Using a scrap of matboard, draw a design on the back (the white side). Your design should think about an image that has values and as you draw, keep your design close to a contour drawing. Do not shade or cross hatch, etc. but line weight may be used to create interest.
- Go over your drawing with a thin sharpie.
- Using Gloss medium and varnish, brush over the entire surface of the matboard (front, sides, and back when the front has dried).
- Once dry, use an x-acto blade to remove the top layer of your plate in the areas that you have sharpied.
- Brush over the entire surface again with the Gloss medium and varnish.

We will print together. Keep in mind that your prints will be done in neutral colors but you will have the opportunity to add color using mixed media later on.

Rubric:

100 pts. Possible

____/30: Prints show at least 3 values (a dark shadow, medium gray, and highlights.)

____/25: At least 5 successful prints are created by following correct printing procedure: good print quality, clear image, paper was soaked before printing.

____/25: All prints in the series are turned in as a series and are unified. (Neutral print, print + watercolor, print + pencil or pen, print + oil pastel, print + colored pencils).

____/20: Participation on all days of the assignment and clean up procedures were followed daily.



Making the Old New with Nostalgic Toys

Art 2/Painting: Mrs. Riley

Standards:

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Focus of lesson-

- VA:Cn11.1.1a -Describe how knowledge of culture, traditions, and history may influence personal responses to art
- VA:Cr2.3.11a-Redesign an object, system, place, or design in response to contemporary issues.

Overview:

Rather than painting a traditional still life, we will be studying an old toy of yours and putting it into a new scene to create a unique piece of art that is special to you. How can we make a still life interesting?

Directions:

Research Allan Innman and see his contemporary take on an old style of artwork, the still life. Notice how he doesn't just paint an old toy, he makes it new by giving it life and putting it into a contemporary environment. Think about how your painting might be different from your classmates' based on your own personal culture and experiences. Bring in an old toy or photograph it at home. Think about your composition, have the toy fill up the space (it should be enlarged) and give the toy new meaning or a contemporary environment.

Rubric:

___/20 Successful composition: Toys must fill up the space of the canvas, something must go off the edges in a least 3 places, use the rule of thirds.

___/20 Your toy should be placed in a contemporary environment making it feel new and modern. You may give the scene meaning by making a statement or responding to current issues.

___/20 Use the block in, middle, and finish method correctly. Clear shapes and values are evident in your painting.

___/20 Full range of value is used in your artwork.

___/20 Your painting as a representational reflection of the toy you chose. (Correct colors, brush strokes used wrap around the form to show the form of the toy, etc. and it resembles the toy.)



Overview:

Steampunk is a genre of science fiction that has a historical setting and typically features steam-powered machinery rather than advanced technology. In the art world, it is a style of art and fashion that combines historical elements with technological features inspired by science fiction. For this project you will have the freedom of choosing how you would like to create a piece of artwork inspired by this genre. A lot of times the materials available to you will influence your decision. Look at what you have and/or could bring in and choose from either a collage, relief sculpture, or sculpture in the round. Be sure to follow the rubric for whichever type of art you choose to create.

Collage Option

- ___/20 Must use at least 10 functional looking items in your collage
- ___/20 Items must be overlapped so that there is no original paper showing under or through your collage.
- ___/20 Your items need to come together to create a subject matter that we recognize.
- ___/20 Collage has to use repurposed items in a new way (for example if you are creating a bug, you may not use a bug but rather several parts of other things coming together to look like a bug)
- ___/20 You will use the 12x18 drawing paper but may cut it to a 12x12 if a square composition is desired. You may not go smaller than 12x12.

Relief Sculpture Option

You will use either a 12x18 or 12x12 piece of cardboard as your back plate.

- ___/20 When finished, little to no cardboard should be showing. Be creative in the items that you find. Look at the structure of them and if painted with metallic paint, what would they resemble. Each item needs to be repurposed somehow.
- ___/20 Your sculpture's subject matter will be something that we recognize.
- ___/20 Must use at least 10 functional looking items in your relief.
- ___/20 Paint should neat and good craftsmanship needs to be used when building with your items. (no glue strings, neat cuts, etc)

3D Sculpture In-The-Round Option

- ___/20 Has to be 3D and have correct proportions. Needs to be at least 12 inches (you may choose tall or wide).
- ___/20 Has to use everyday items in a new way creatively. Needs to use at least 10 functional items that have been repurposed.
- ___/20 Item needs to be a subject matter that is recognizable.
- ___/20 All items will be painted when finished if they are not already metallic or wooden.
- ___/20 Must use good craftsmanship (neatly painted, no glue strings, neat cuts, etc.)



3 Point Perspective Painting

Art 2: Mrs. Riley

Overview:

This past week we have been learning how to draw three point perspective. Instead of doing a drawing for our project, I want you to get creative and expressive with your project. Let loose, free up, while keeping true to the three vanishing points.

Directions:

Start by expressively painting a background for a building. Don't think about this too much, throw marks and a variety of color down. You will be assigned a building to capture. Lightly sketch out lines you will need for the detail and minimal details- all while making sure that you are in 3 point perspective. Using cardboard, matboard, etc. you will loosely paint in the lines of your building with black. Add any accents you may need for your building to contrast against your background.

Terms:

Three Point Perspective: A type of linear perspective in which 3 vanishing points are used (2 on either side of the horizon and one at the top or bottom of your paper depending on your point of view).

Expressive: A type of artwork in which colors and marks look to be expressing the artist's mood of feelings at the time.

Requirements:

- 20pts. Correctly captured the building assigned in 3-point perspective.
- 20pts. Background and foreground must contrast one another so that you can see your subject matter.
- 20pts. Use a successful composition. Keep in mind the rule of thirds, having things go off the page in at least 3 places, filling up your space, etc.
- 20pts. Background and lines of your building need to be painted in an expressive matter keeping true to expressive art.
- 20pts. Turn in a completed project and have good daily participation.



Acrylic Portrait/The Memory Project

Art2/Painting: Mrs. Riley

Overview:

With this project you will be learning how to use the “block in, middle, finish method” to paint portraits. We will be using the basics of this technique while learning how to under paint and work in layers needed to achieve the many tones seen in skin. This project is meant for you to portray someone of importance in your life or someone that you can make an impact on such the kids through the memory project. Please select a photo reference that is close to 9x12 in size and one that focuses largely on the face. You will be able to do a grid drawing or use the light table in order to transfer your image over to paper so that you will be able to focus on painting rather than drawing.

VA:Re.7.1.IIa: Recognize and describe personal aesthetic and empathetic responses to the natural world and constructed environments.

Objectives and Rubric:

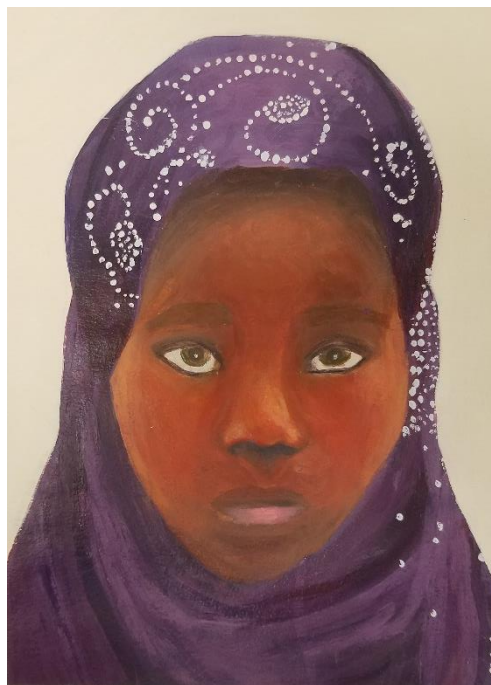
___/20 Underpainting and painting in layers has been achieved successfully. (colors blend together and there are no bare spots in the paint.

___/20 Correct color tones have been used: colors match the photograph.

___/20 Correct values have been used and match the photograph.

___/20 Correct brushstrokes are used in order to show the roundness of the face (smooth brushstrokes that wrap around the form), show the direction of hair, etc. WRAP YOUR MARKS AROUND THE FORM

___/20 Daily participation during studio and clean up. Student has a completed project.



Project: Glass Mosaic

Art 2: Mrs. Riley

Overview:

A mosaic is a compilation of small pieces collaged together and grouted into place to create an image. These can be made of tiles, glass, found objects, paper, pictures, etc. We will be making ours out of glass.

This process involves drawing a contour outline of an image, laying it under glass so that we can see the design and gluing small pieces of glass within the picture. Make sure to keep a little bit of space between each piece (a fourth of an inch or less). Lastly we will grout your tiles so that they will stay permanently in place.

Requirements:

- Simplistic shapes in your design.
- Keep glass close enough to grout well.
- Place tiles in a direction that wraps around your form rather than placing them all the same way.
- Practice safety at all times when working with the glass.
- Clean up after yourselves daily.
- Tiles are glued down well.
- Grout is completely cleaned off the glass.

Rubric

___/20 Tiles are placed in a way that wraps around the form.

___/20 Subject matter is easy to understand for the viewer.

___/20 Tiles are completely glued down and grouted correctly.

___/20 Tiles are roughly the same height (some are not lower or higher than others).

___/20 Project is completed by the due date. Good safety and clean up practices are used daily.

