

Form 1

Visual Arts Units

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Hello young Artist,

Welcome to Visual Arts. During this year you will learn the basics of art and many skills you will need in preparation for the CXC exam for the subject Visual Arts.

The focus will be on the **Elements of Art**.

Complete each assignment to the best of your abilities using all the skills you have learned.

Practice on a separate sheet if you must, before filling in/submitting the assignments. All video links are there to support your learning, you can watch them as often as you need/want.

All assignments and artwork must be recorded into your dedicated sketchbook for grading or submitted in class as directed by your teacher.

Be conscious of the time you have for each assignment, deadlines are firm.

Write with a pen,

draw with a pencil!

Work neatly!

Wishing you an amazingly artistic school year, good luck and have fun,

Silvia Rozema-Carty

The following are the units you will be exploring this year in compliance with CXC regulations.

Elements of Art		Activities	Topics
Trimester 1	Pre-unit:	1. Learning to draw, 2. Introduction to Visual Arts	• Superimposed lines • Ghosted Lines • Ghosted planes • Table of ellipses • Ellipses in planes • Funnels • Careers in Art
	Unit 1: Line	1. Line types 2. Contour drawing 3. Landscapes, seascapes & cityscapes	• Expressive line • Descriptive Line • Contour drawing • Blind Contour drawing
	Unit 2: Shape Form Space	1. Geometric, Organic, Biomorphic, Amorphic 2. Negative & positive space 3. 1 Point perspective 4. 2 Point perspective	• Getting to know a Master • Getting to know a Caribbean artist • Critiquing art
Trimester 2	Unit 3: Color	1. Blending & Mixing 2. Shading 3. Value/Tone 4. Color Schemes 5. Optical, Arbitrary color & tonality	• Aesthetic Debate • Art critiquing • Getting to know a Master • Getting to know a Caribbean artist • Critiquing art
Trimester 3	Unit 4: Texture	1. Tactile 2. Visual 3. Creating textures 4. Collecting textures	• Collage • Decalcomania • Assemblage • Getting to know a Master • Getting to know a Caribbean artist • Critiquing art

Table of Content

Pre-Unit

Page 7

- Lines
- Planes
- Ellipses
- Funnels

Page 9

Page 13

Page 15

Page 20

Introduction to Visual Arts

Page 23

Unit 1 – Line

Page 26

Unit 2 – Shape

Page 33

Unit 2 – Form

Page 37

Unit 2 – Space

Page 40

4**Unit 3 – Color**

Page 48

Unit 4 – Texture

Page 63

Overview of the Elements of Art & Vocabulary

Line • line, • pattern • contour • expressive • descriptive • Contour drawing	Shape • Geometric • Organic • Biomorphic • Amorphic	Form • Sculpture • Additive • Subtractive • Statue • Base • Relief • Modeling • Casting • Papier Mache
Space • Overlap • Shading • Placement • Size • Value & Focus • Linear Perspective • 1 Point perspective • 2 Point perspective	Color • Primary • Secondary • Tertiary • Warm & Cold colours • Color Schemes • Value/Tone	Texture • Tactile • Visual

SPEAKING ABOUT ART ELEMENTS OF ART

Use These Words to Help You "Talk Like an Artist"

LINE	SHAPE	VALUE	TEXTURE	COLOR	FORM	SPACE
ACTUAL	angular	BOLD	ACTUAL	analogous	ABSTRACT	ATMOSPHERIC
angled	asymmetrical	CHiaroscuro	BAS-relief	BRASH	AMBIGUOUS	BACKGROUND
BLURRED	CHUNKY	CONSISTENT	BRISTLY	BRIGHT	BIOMORPHIC	CLOSED
BROKEN	CLOSED	CONTRASTING	BUMPY	CALM	BULBOUS	CLOSER
CONTOUR	concave	CROSS-HATCHING	DENTED	COMPLEMENTARY	CUBIST	DEEP
CONTINUOUS	concentric	DARK	ETCHED	CONTRASTING	CYLINDRICAL	DEPTH
CONTROLLED	congruent	DARKNESS	FLAT	COOL	DEPTH	DIMENSION
CURVED	CONTORTED	EXPOSURE	FEATHERY	DULL	DEFLATED	DISTANCE
DASHED	CONVOLUTED	FADING	FURRY	DUSTY	DIMENSION	FARTHER
DIAGONAL	CONVEX	FAINT	GOOEY	EXCITING	ELONGATED	FIGURE / GROUND
DOTTED	DISTORTED	GRADATION	GRITTY	GARISH	FREE-FORM	FILL THE FRAME
EXPRESSIVE	ELLIPTICAL	GRAY	HAIRY	GRAYED	FREESTANDING	FLAT
FADED	FLAT	HARSH	IMPLIED	HARSH	GEOMETRIC	FOREGROUND
FREEHAND	Free-Form	HATCHING	LEATHERY	HUE	GLOBULAR	FORESHORTENING
FUZZY	GEOMETRIC	HIGH	PITTED	INTENSITY	INFLATED	HEIGHT
HORIZON	HEAVY	INTENSE	PRICKLY	INTERMEDIATE	INTERLOCKING	HORIZON
HORIZONTAL	HEIGHT	LIGHT	RELIEF	MONOCHROMATIC	HEAVY	ILLUSION
IMPLIED	LIGHT	LIGHTNESS	ROUGH	MULTICOLORED	HEIGHT	LENGTH
INTERRUPTED	LINEAR	LOW	RUBBING	MUTED	LENGTH	Linear Perspective
MEANDERING	MASSIVE	LUMINOSITY	SCALY	NEUTRAL	MASS	MASS
OVERLAPPING	OBLONG	MEDIUM	SCRATCHY	PALE	NEBULOUS	MIDDLE GROUND
PARALLEL	OPEN	OPAQUE	SGRAFFITO	PASTEL	OPEN	NEGATIVE SPACE
PATTERNED	ORGANIC	RANGE	SIMULATED	PRIMARY	ORGANIC	OPEN
RULED	PROPORTIONED	SCALE	SLEEK	PURE	PLUMP	ORTHOGONALS
SHORT	RECTANGULAR	SHADE	SLIMY	SATURATED	PROPORTIONATE	OVERLAPPING
SPIRAL	ROUND	SHADING	SMOOTH	SECONDARY	PROTRUDING	PERSPECTIVE
SWIRLING	RULER	SHADOW	SOFT	SHADE	ROUNDED	PICTURE PLANE
STRAIGHT	SILHOUETTED	STIPPLING	STAMPED	SUBDUED	SHARP	POSITION
THICK	SIMPLIFIED	SOFT	STICKY	TERTIARY	SQUASHED	POSITIVE SPACE
THIN	SYMMETRICAL	STRONG	TACKY	TINTED	SPHERICAL	REALISTIC
VERTICAL	TAPERED	TINT	TACTILE	TRIAD	SOLID	RECEDING
WAVY	TRIANGULAR	TOPE	TOOTHED	VALUE	THREE-DIMENSIONAL	SHALLOW
WIDE	TWO-DIMENSIONAL	TRANSPARENT	VELVETY	VIBRANT	VOLUME	SIZE
ZIGZAG	WIDTH	VARIED	WOVEN	WARM	WIDTH	VANISHING POINT(S)

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Consultant: Tracy Fortune

ART ELEMENTS

The Art Elements are the building blocks we use to make artworks. They are
Colour/Value, Line, Space, Form, Texture and Shape. We make art to express what
we see, feel or imagine.

PRE-UNIT: LEARNING TO DRAW

Introduction to the basic drawing skills

1. Getting started
2. Lines
3. Planes
4. Ellipses
5. Imagination warm-ups

1 Getting started.

The 50% rule

At least half of the time you spend drawing **must** be devoted to drawing purely for its own sake. Not to learn, not to improve, not to develop your skills, not even to apply what you've already learned. There are no restrictions on medium, no specific techniques you must use, no subject matter you must focus on. Draw the things you'd draw if you were the most skilled artist in the world; draw the things your brain insists you're not ready to tackle just yet.

The other half of your time consists of whatever lessons, courses or tutorials you might be following.

7

What does Visual Arts teach?

- **Confidence.** The willingness to push forwards without hesitation once your preparations are complete.
- **Control.** The ability to decide ahead of time what kind of mark you wish to put down on the page, and to execute it as intended.
- **Patience.** Living currently, we are pretty used to getting the things we ask for instantaneously. Unfortunately, this leads to us being rather impatient, and when an exercise does not yield immediate results, or when we're not immediately able to do an exercise correctly, it can be quite frustrating. Here we face that frustration head-on.
- **Spatial Reasoning.** This is the primary focus of the course overall - being able to understand the things we draw as being three dimensional forms that exist in and relate to one another within a three-dimensional world.
- **Construction.** The ability to look at a complex object and break it down into simple components that can be drawn individually and combined to reconstruct our complex object on a page.
- **Visual Communication.** The skills required to take a concept, idea, or amount of information, and to convey it clearly and directly to an audience using visual means.

Important rules to follow:

- Read and follow instructions carefully!
- Use only fine liners for the exercises, ideally size 0.5.
- All assignments must be done in your sketch book which should be a 9" x 12", no less than 60Lbs, with at least 100 sheets.
- Other tools like rulers, French curves, etc., can come in handy.

Video Link

Drawabox Lesson 1, Part 1A: The Basics of Mark making:

<https://www.youtube.com/watch?v=4jDtwkoiBT0>



2 **Lines**

Understanding Drawing

Major skill set

- Mechanical
 1. These are composed of everything we require to command our muscles to make specific movements, resulting marks on a page or canvas.
- Analytical
 1. These consist of the skills required to truly see and understand the world around you.

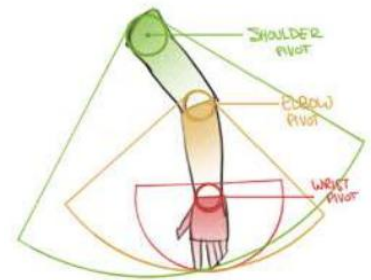
Marks must flow continuously, smoothly, and maintain a consistent trajectory.

- First off, if a line must stretch all the way from one side of the page to the other, it must be made up of a single continuous stroke.
- Secondly, a line should not wobble back and forth with an unsteady hand.
- Thirdly, if you are drawing some kind of detail that zigzags back and forth, following distinctly different directions (like a tuft of grass or fur), wherever the trajectory changes, the stroke should end and a fresh one should begin.

Using your arm

- Wrist – small range of motion
- Elbow
- Shoulder – large range of motion

Train yourself to draw from your shoulder to create smooth, flowing lines.

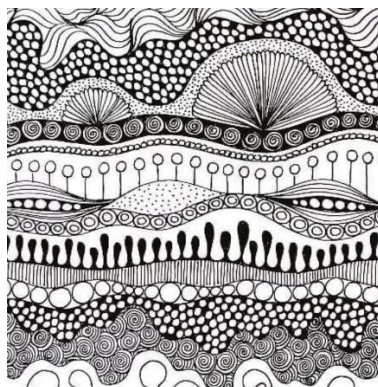
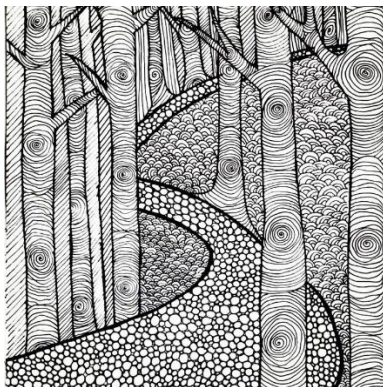


 9

Video Link

Drawabox Lesson 1, part 1B: Using your arm:

<https://www.youtube.com/watch?v=gAtmiQgW6As>

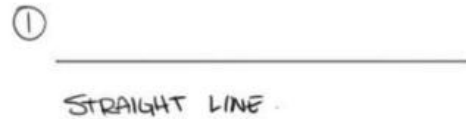


Home/Class Work:

- 1 [Filled](#) page of the Superimposed Lines exercise.

Superimposed Lines (For Confidence)

This exercise is straight forward. As shown here, start out with a simple straight line with a ruler or a straight edge of some sort.



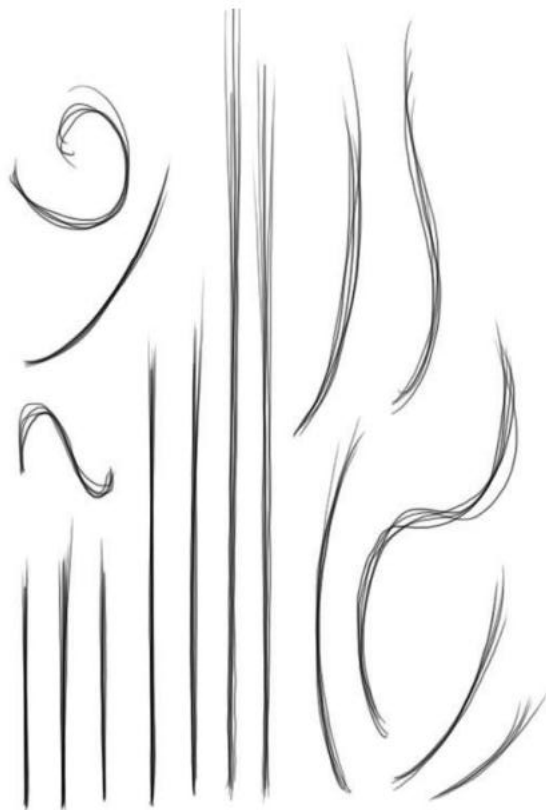
Now, I want you to draw directly on top of that guideline and repeat the stroke freehand 8 times. Pretty simple, right?



First try it with a relatively short line of a couple of inches. Once you've done a few of these and feel more confident, double the length. Then try half the page, and the full width of the page. As the stroke gets longer and longer, it will get more and more difficult.

Also try some arcing lines, and even some waves - though the waves will definitely be very difficult.

Example:



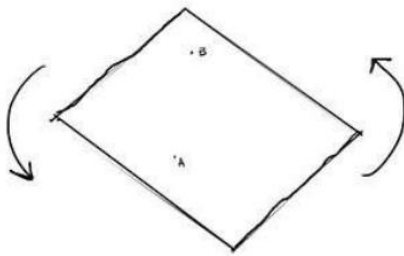
Home/Class Work:

- 1 [Filled](#) page of the Ghosted Lines exercise

Ghosted Lines (Think before you draw)

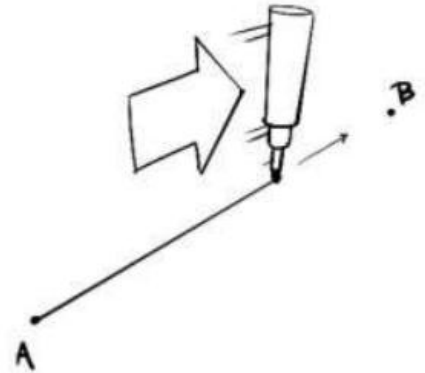
Planning

For this straight line, we're going to establish where we want it to start and where we want it to end, and we'll mark these points out on the page itself.



Rotating the page

Find the most comfortable angle of approach for the line you've planned out - so feel free to rotate the page as needed.



Ghosting Both rotating the page and ghosting over the line make up the "preparation" phase of the 3-step process.

Ghosting basically means going through the motion of drawing your line, over and over, without touching the page. You engage your shoulder muscles just as you would if you were actually drawing the mark, and in doing so, you gradually build up muscle memory.

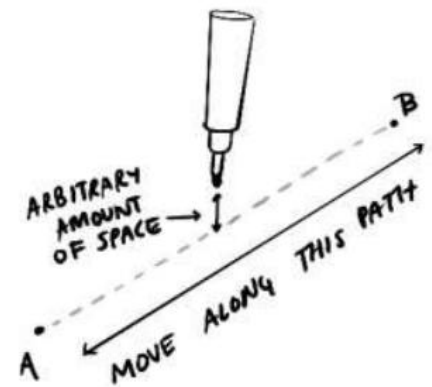
Note: While ghosting, do so only in one direction. Don't go back and forth.

Execution

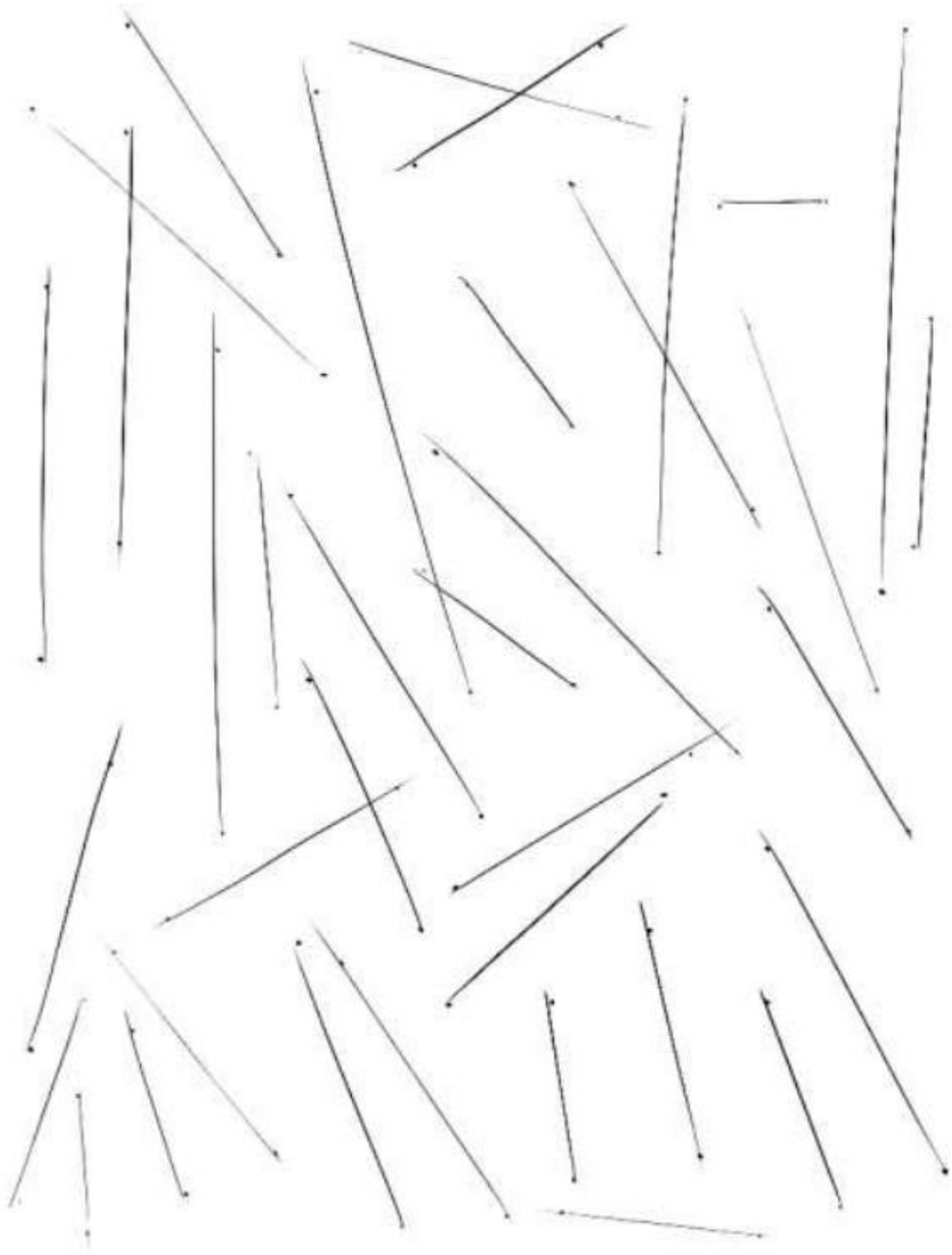
Once you feel comfortable with the motion, without missing a beat or breaking the rhythm of repetition, lower your pen to the page and go through the motion one more time.

Just once.

Try to make as many long lines as possible.



Example:



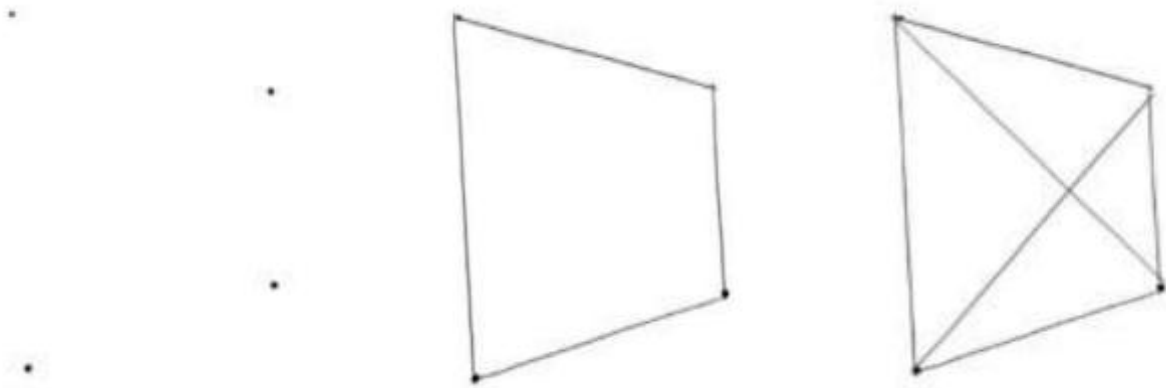
Home/Class Work:

- 1 [Filled](#) page of the Ghosted Planes exercise

Ghosted Planes (Planning and confident strokes)

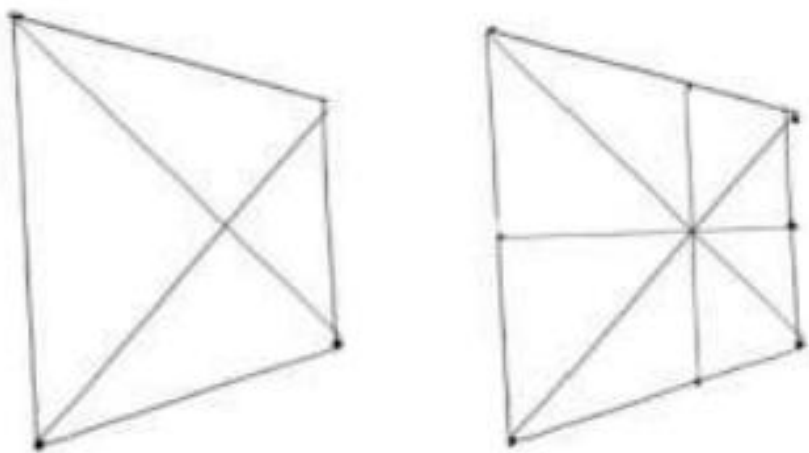
Just like with the ghosting exercise, we start out by planning out our marks. Here we're doing so for more than one line at a time - we want to produce some sort of quadrilateral.

For each pair of points, rotate your page to find a comfortable angle of approach, ghost through the motion as much as is needed to feel comfortable, and then execute the stroke with a confident, persistent pace. No hesitation, no thinking about the plane as a whole, focus only on the mark you're making at that moment.



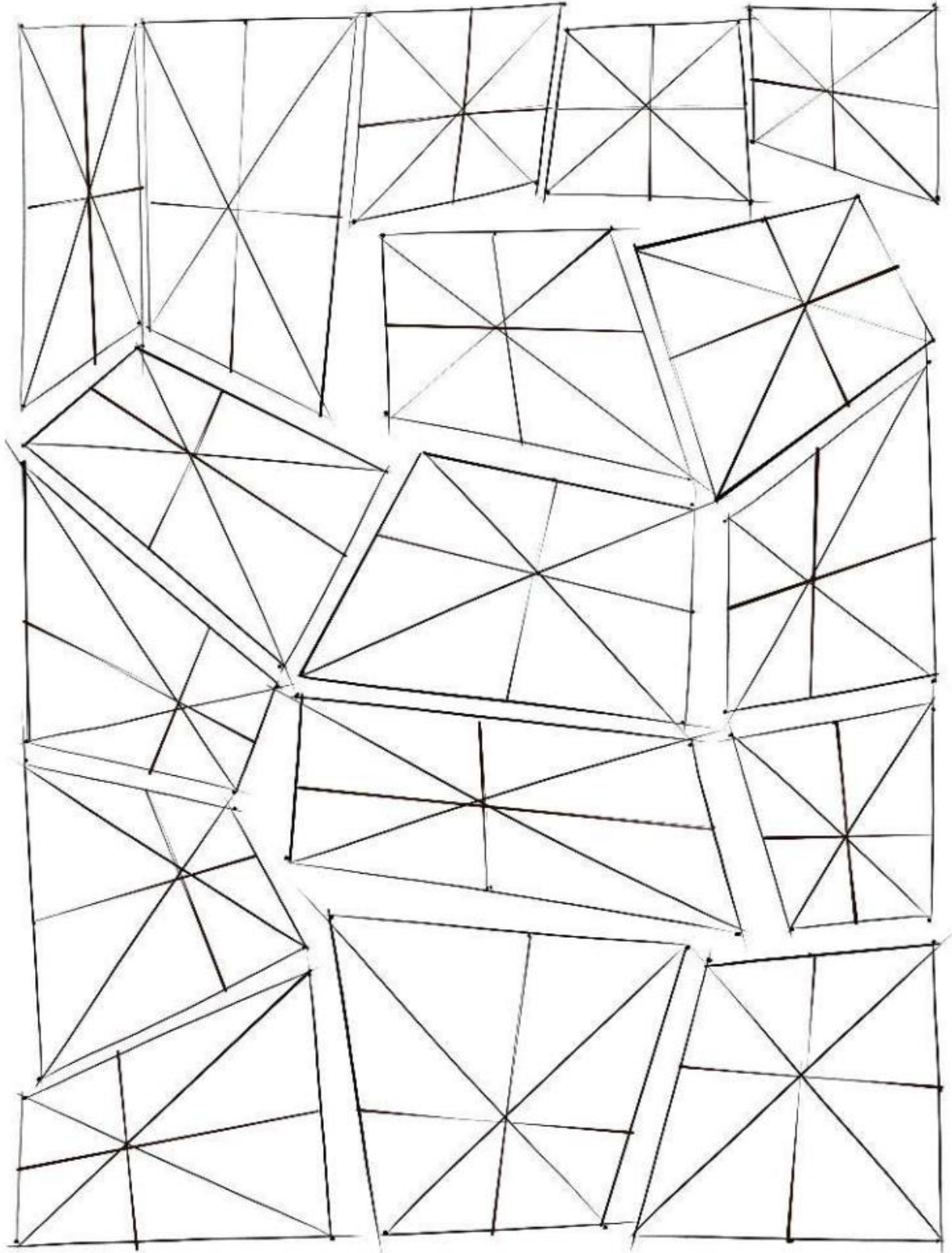
13

To add some more practice with ghosting, go ahead and construct lines between the corners of our plane.



Finally, let's bisect the plane in both dimensions, drawing a cross through the center of the X we created in the previous step.

Example:



3 Ellipses

Ellipses are so prevalent because they allow us to, with relative accuracy, represent a circle as it sits in 3D space.

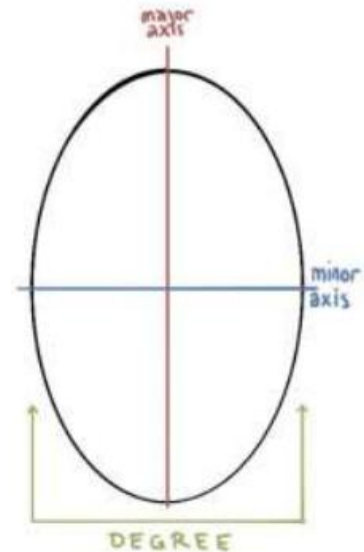
The anatomy of an ellipse

An ellipse has several specific properties:

- Its scale, the overall size of the ellipse
- Its orientation, the angle at which it is positioned.
- Its degree, effectively the width of the narrower dimension of the ellipse

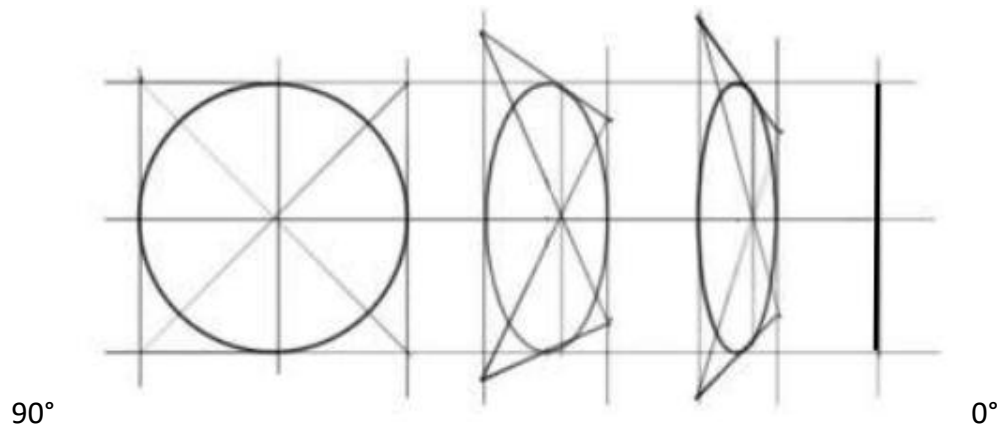
You'll also see here that there are two axes:

- The major axis, which defines the widest span of the ellipse.
- The minor axis, which defines the narrowest span of the ellipse (which is also its degree)



These two axes run perpendicular to one another.

The major axis does not, and will never, matter. The minor axis is extremely important.



The degree

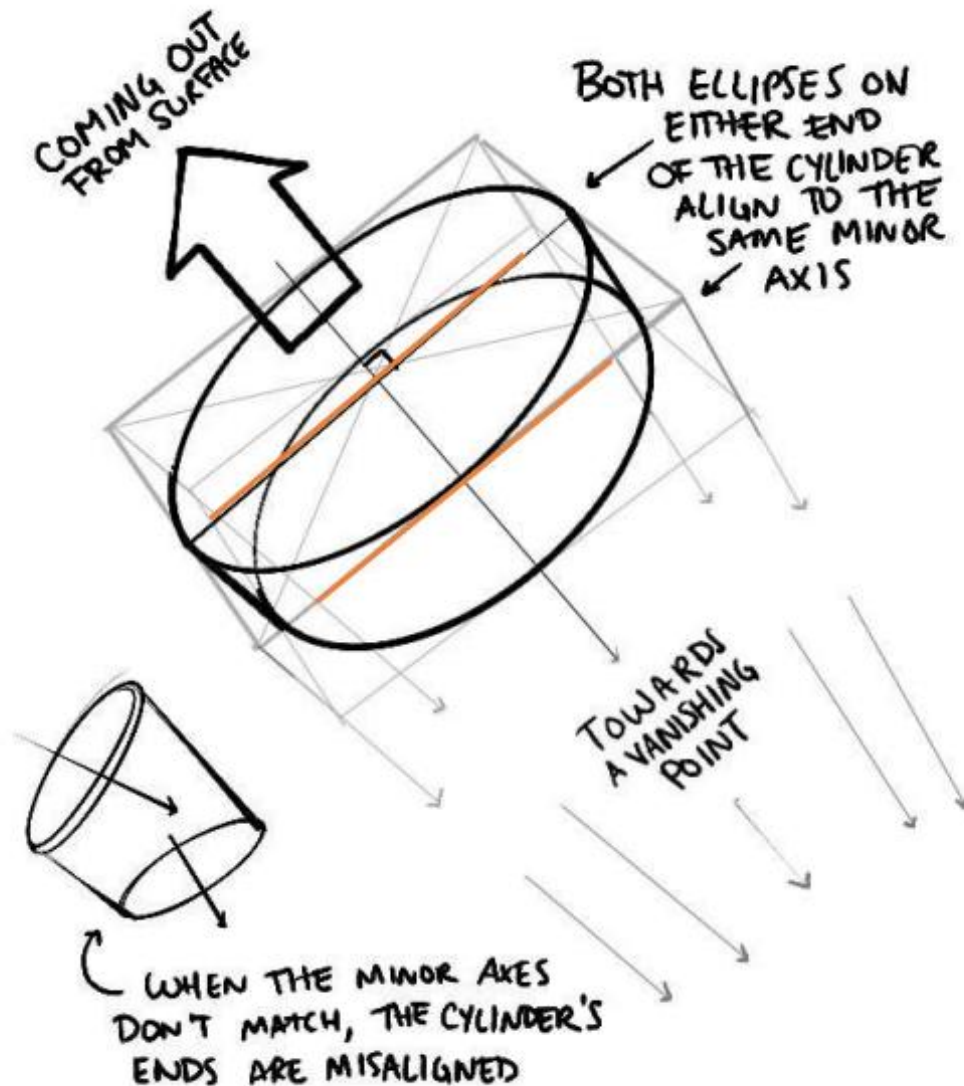
If you take a coin, and hold it up facing you, you're going to see a circle. It's still an ellipse (a circle is an ellipse after all), but the degree of this ellipse (literally measured in degrees) is going to be 90°.

As this disc or coin turns however, the degree of the ellipse gets smaller, and therefore the ellipse gets narrower and narrower, until finally you're looking at the edge of the object, or an ellipse with a degree of 0°, as shown with the image above. Far left is 90°, far right is 0°.

The minor axis

Now, while the major axis is largely irrelevant, the minor axis is critical when we start thinking about 3D space. The reason it's so important is that while the minor axis represents something in 2D space (the narrowest span across the ellipse), it also represents something important in 3D space as well.

In 3D, the minor axis represents a line, or in math terms a vector that points straight off the surface of the circle. It runs perfectly perpendicular to that surface.



Video Link

Drawabox Lesson 1, part 2: Ellipses:

<https://www.youtube.com/watch?v=4-gKiDvqYjs>

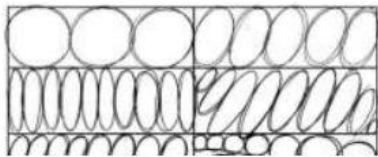
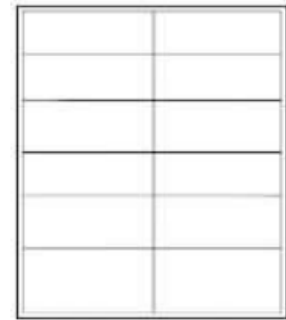
Home/Class Work:

- 1 [Filled](#) page of the Tables of Ellipses exercise.

Tables of Ellipses

Start off by taking your piece of paper and dividing it into a table with two columns and a bunch of rows. Each of these sections will contain a different variation on the exercise.

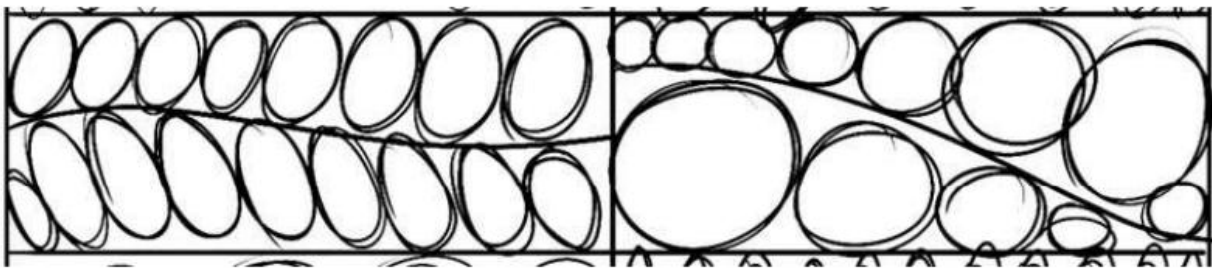
For this one, you draw a circle starting from the far left of the box. Then, draw another beside it. Keep repeating it until you fill in the whole box. Strive to make your circles touch the top and bottom of the box, as well as the line to the left of it.



Next, same idea, but with ellipses. Within the same section, you should aim to draw ellipses of the same degree. You can also play with the angle of the ellipse, and this should also be consistent within the same section.

17

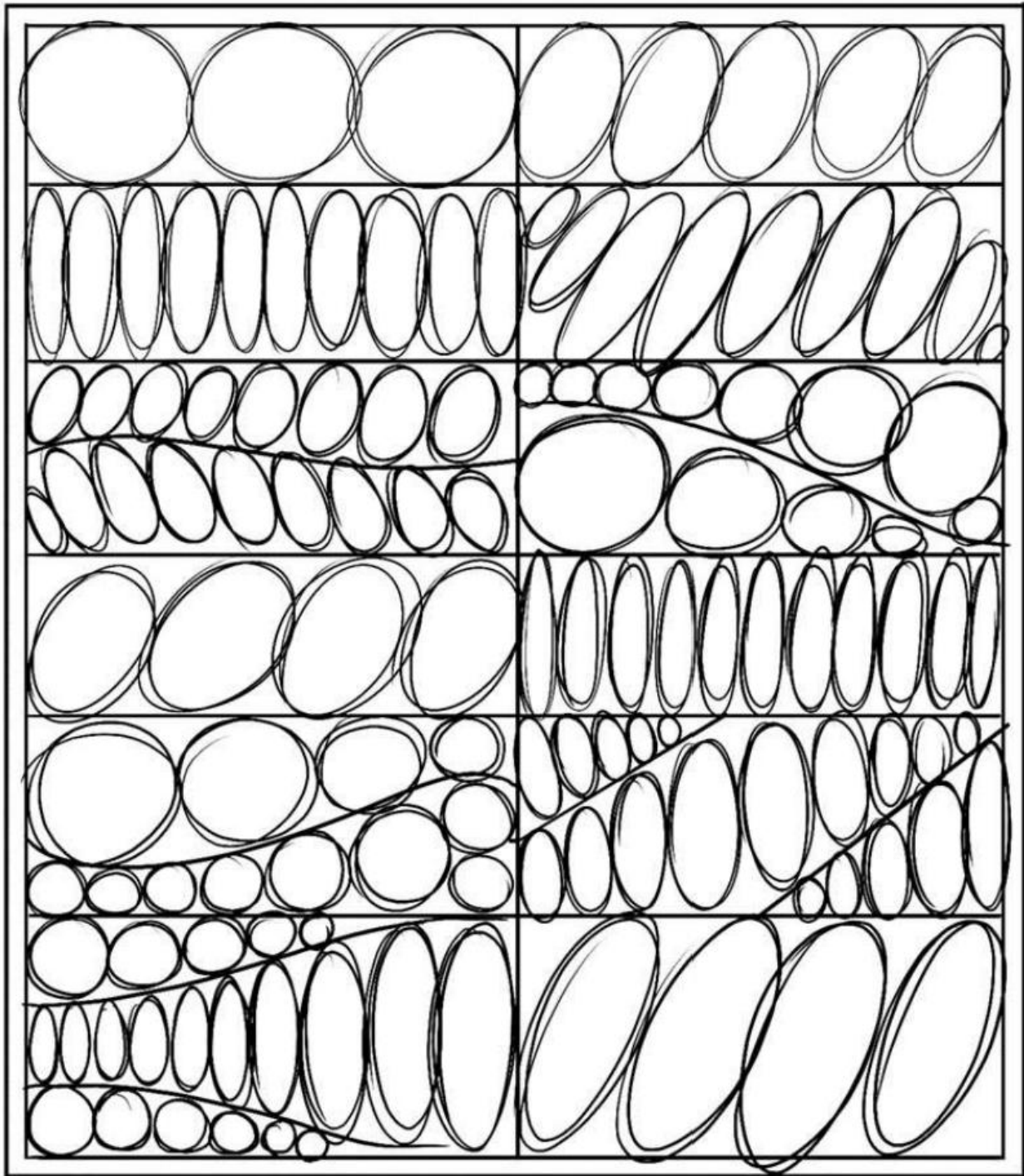
This one's a little different. Draw a wave through the section, dividing it into irregular pockets of space. Then fill these spaces with circles or ellipses, trying to keep them touching the bounds of the section as well as the curve. Everything should fit in there snugly, and nothing should be floating around.



The purpose of this exercise

This exercise is meant to get you used to drawing ellipses, in a variety of sizes, orientations and degrees.

Example homework:



Video Link

Drawabox Lesson 1, exercise 4: Tables of Ellipses:

<https://www.youtube.com/watch?v=OOboZKB033U&feature=youtu.be>

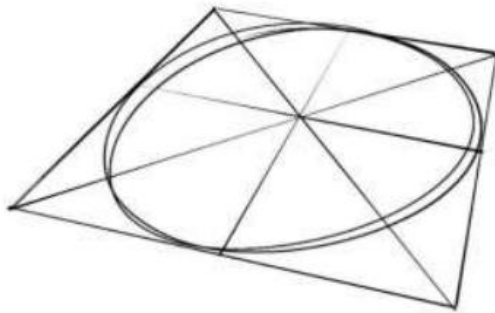
Home/Class Work:

- 1 Filled page of the Ellipses in Planes exercise

Ellipses in Planes

So, you've got your plane. Or as the case probably would be, a page full of them, but here we're going to focus on just one.

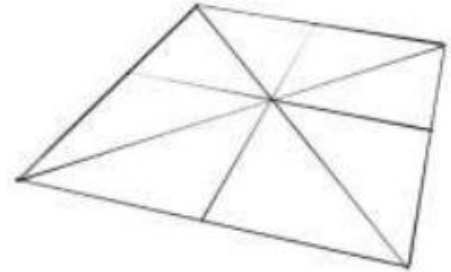
It's kind of an awkward shape to work with - this one's not too bad, but they can get a bit crazy on account of being arbitrary quadrilaterals.



Put an ellipse in there. That's all.

Don't worry about anything aside from getting the ellipse to be smooth and evenly shaped, and having it touch all four edges of the plane as snugly as you can manage.

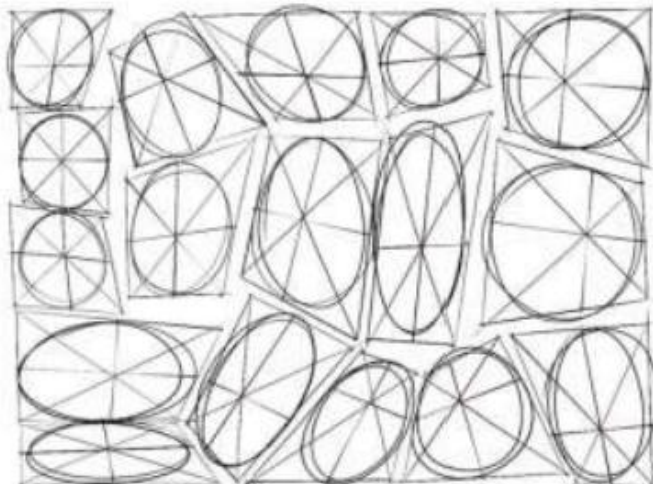
Be sure to make use of the ghosting technique. Don't worry if you mess up - you'll have plenty of planes to practice with.



Purpose of this exercise

The purpose of this exercise is just about maintaining the smooth, even shape above all else. That is your first priority. Second to that is, as mentioned above, fitting it snugly within the plane, touching all four edges.

Example homework



Video Link

Drawabox Lesson 1, exercise 5:

Ellipses in Planes:

<https://www.youtube.com/watch?v=Ge-s2SYGqs&feature=youtu.be>

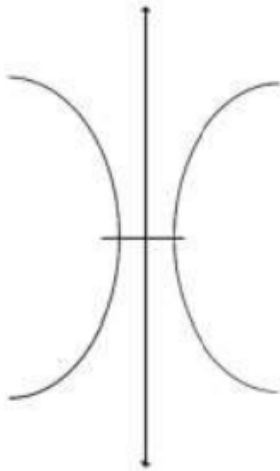
Home/Class Work:

- 1 [Filled](#) page of the Funnels exercise

Funnels

Start out by drawing a long line with a shorter one across it marking out its middle (roughly). This long line is going to be the minor axis we use to align the ellipses we draw later.

It's worth mentioning that you should use a ruler or straight edge to draw these two lines. The ellipses will be freehand, and we want to focus on one thing at a time.



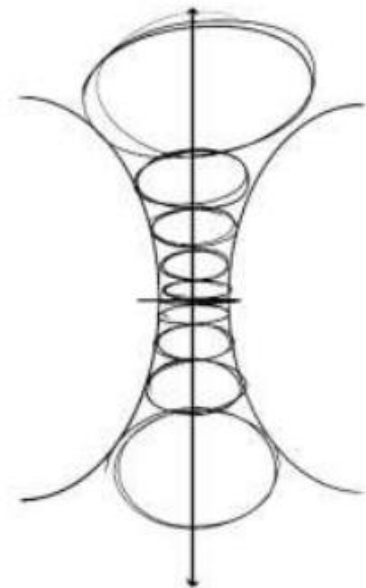
Along either side of the long line, draw an arc. This can actually be pretty difficult - it may be easier at first to just draw the arcs first and then place a line in between them.

Alternatively, if you can find a large circular object, or something else to help you draw those curves, by all means, go ahead. Again, we're not practicing our freehand curves right now.

You'll find that in between these two arcs, we've created a sort of funnel shape.

In the space inside of the funnel, draw your ellipses. Strive to keep them aligned to the central minor axis line, such that each ellipse is cut into two equal, symmetrical halves down their narrower dimension by it.

Optionally, you can try to get the degree of your ellipses to increase as you move outwards from the center - keeping the middle one at a low degree (very narrow), and towards the outside, much more circular.

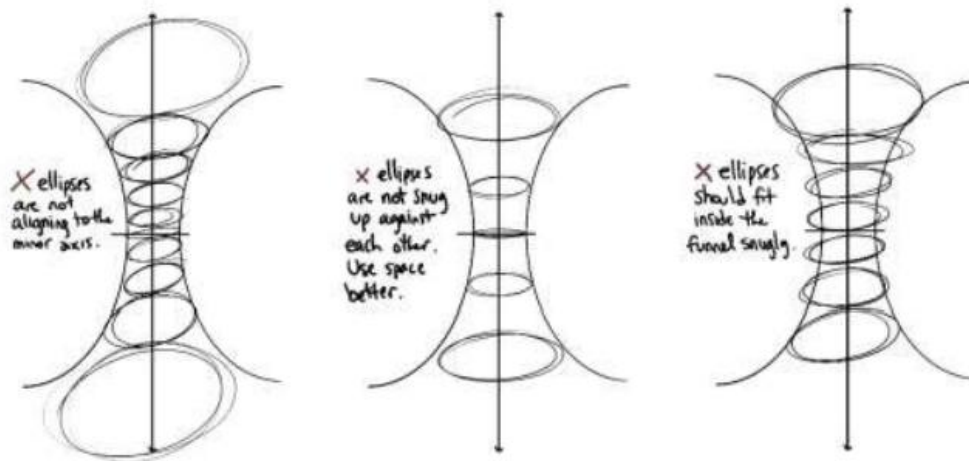


Purpose of this exercise

This exercise is about getting used to the use of the minor axis line, as well as continuing to work on getting those ellipses to fit snugly within a set space.

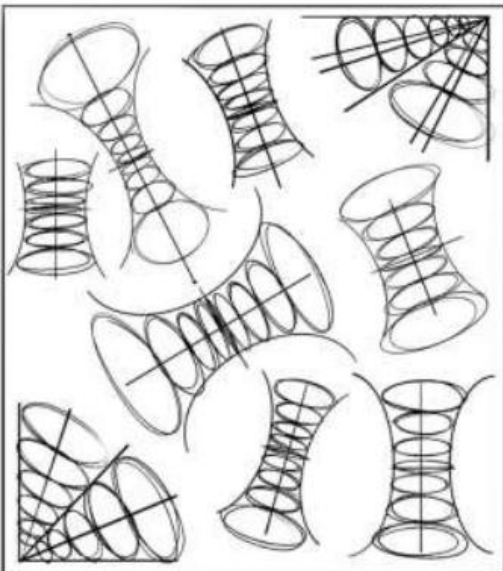
Common mistakes:

- Not aligned
- Poor spacing
- Being too loose



21

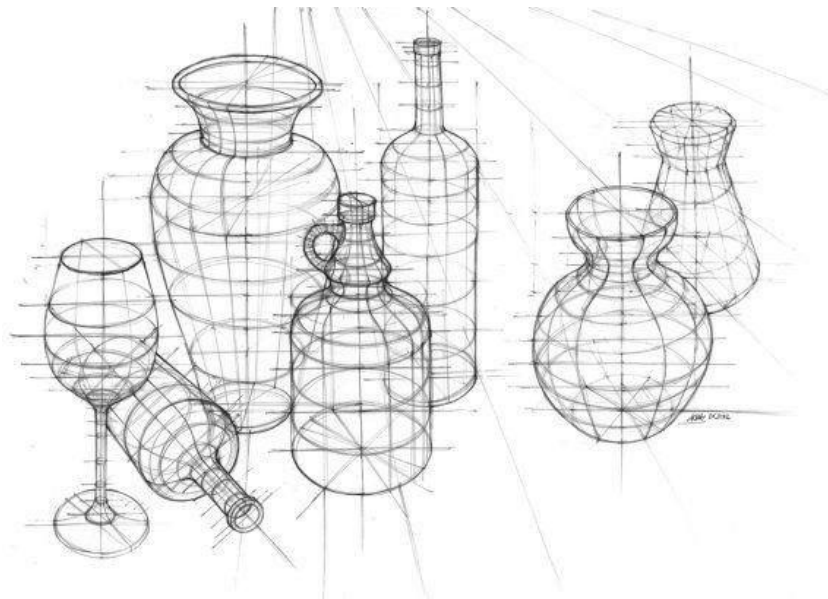
Example homework



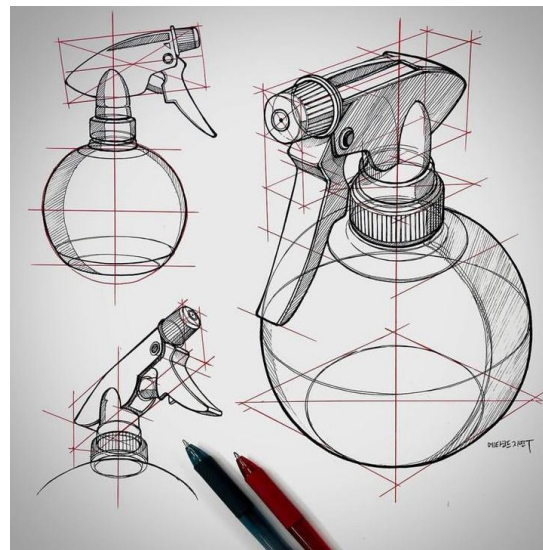
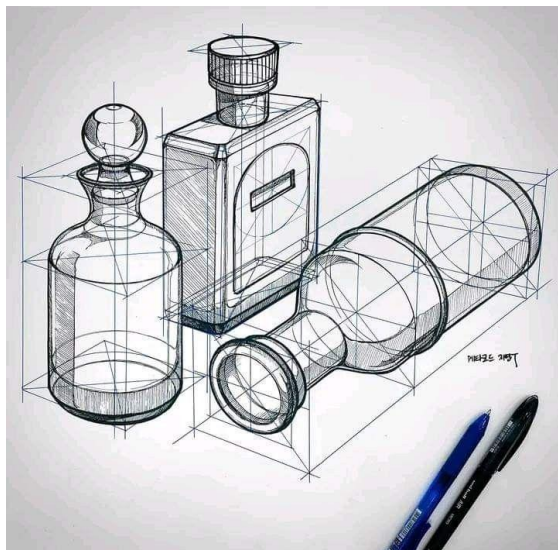
Video Link

Drawabox Lesson 1, exercise 6: Ellipses in Funnels:

<https://www.youtube.com/watch?v=GmNZn5E6mUk&feature=youtu.be>

Using ellipses in drawings

22



INTRODUCTION TO VISUAL ARTS

Students will be able to identify the different types of Visual Arts around them and learn about different careers in art. (Discussion)

Three forms of Visual Arts.

For copyright purposes, visual arts are original pictorial, graphic, and sculptural works, which include two-dimensional and three-dimensional works of fine, graphic, and applied art.

1. Pictorial Art

Pictorial art attempts to capture the three-dimensional structure of a scene—some chosen view of objects, people, or a landscape. The artist's goal is to convey a message about the world around us, but we can also find in art a message about the workings of the brain.



2. Graphic Art



Traditional category of fine arts, including any form of visual artistic expression (e.g., painting, drawing, photography, printmaking), usually produced on flat surfaces. Design in the graphic arts often includes typography but also encompasses original drawings, plans, and patterns for the decorative arts (e.g., furniture, tapestry, ceramics, interiors, and architecture).

3. Sculptural Art

Sculpture is the branch of the visual arts that operates in three dimensions. It is one of the plastic arts. Durable sculptural processes originally used carving and modelling, in stone, metal, ceramics, wood and other materials but, since Modernism, there has been an almost complete freedom of materials and process. Two-dimensional Three-dimensional



And then there are these...**Fine art**

In European academic traditions, fine art is art developed primarily for aesthetics or beauty, distinguishing it from decorative art or applied art, which also must serve some practical function, such as pottery or most metalwork.

**Graphic art**

A category of fine art, graphic art covers a broad range of visual artistic expressions, typically two-dimensional, i.e. produced on a flat surface.

**Applied art.**

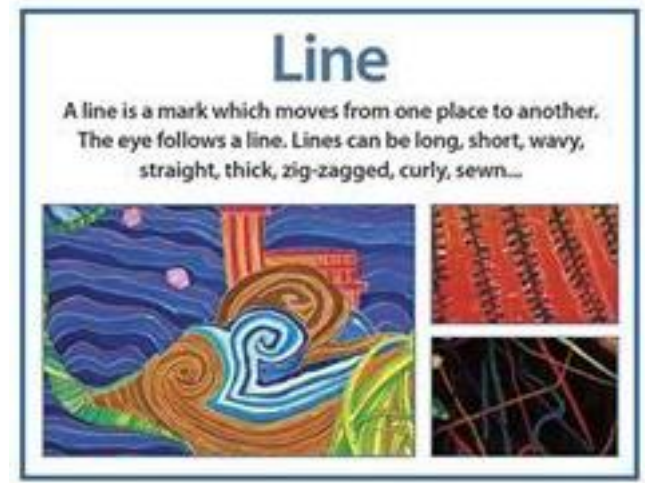
The Applied arts are all the arts that apply design and decoration to everyday and essentially practical objects in order to make them aesthetically pleasing.



Let your creativity shine.

UNIT 1: LINE

- Introduction to Elements of Art
- Introduction to LINE. What is an Expressive line? Descriptive Line?
- Vocab Words:
 1. line,
 2. pattern,
 3. contour,
 4. expressive,
 5. descriptive
- Intro to Contour Line drawing
 1. Blind Contour drawing
 2. Still life drawing using Contour and
 3. Portrait using Blind Contour line drawing



Art has many kinds of lines; the main ones that we will talk about are...

Descriptive line: tell you what something looks like

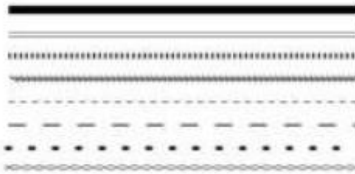


Expressive line: send us messages about what the artist wants his or her work to make us feel.



Implied Line: is a line that suggests the edge of an object or a plane within an object.



Line A long, narrow mark or band	Pattern A repeated decorative design	Contour An outline representing or bounding the shape or form of something.																				
																						
Expressive Expressive lines are the lines produced to show an idea mood or quality. They may vary in shape, size and thickness to express the desired effect. Effectively conveying thought or feeling. Expressive lines are often rounded and follow undetermined paths. ... Outline, or contour line is the simplest of these. They create a path around the edge of a shape. In fact, outlines define shapes. Expressive lines are curved, adding an organic, more dynamic character to a work of art.		<table><tr><td></td><td>Tired</td><td></td><td>Hungry</td></tr><tr><td></td><td>Stress</td><td></td><td>Sleepy</td></tr><tr><td></td><td>Frustrated</td><td></td><td>Happy</td></tr><tr><td></td><td>Good</td><td></td><td>Energetic</td></tr><tr><td></td><td>Calm</td><td></td><td>Relax</td></tr></table>		Tired		Hungry		Stress		Sleepy		Frustrated		Happy		Good		Energetic		Calm		Relax
	Tired		Hungry																			
	Stress		Sleepy																			
	Frustrated		Happy																			
	Good		Energetic																			
	Calm		Relax																			
Descriptive Descriptive lines are the lines that the object's shape form or detail: the main types are...																						

The line is the heartbeat of a work of art!

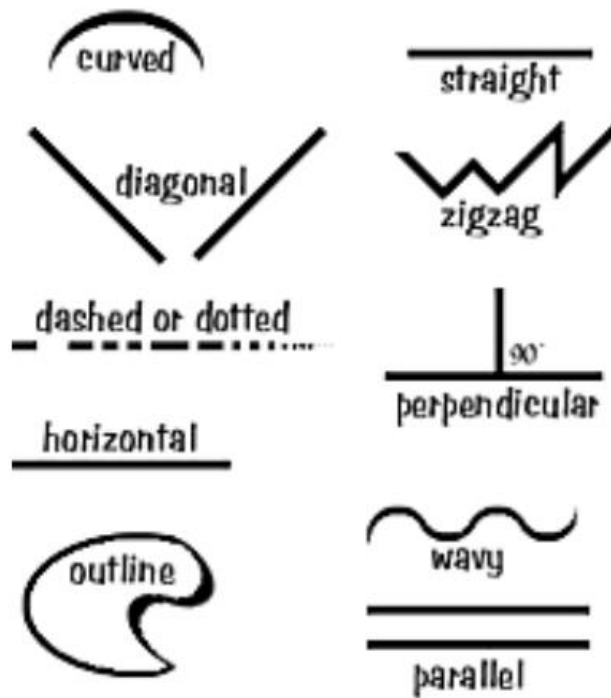
Horizontal lines reflect emotions that are slow, quiet, and peaceful. The contours of desolate. Clam desert and meandering, tranquil river are horizontal in nature.

Vertical lines signify strength, power, and leadership, much like giant redwoods, or the tall buildings of a large city.

Diagonal lines suggest movement and speed, like an airplane taking off or a sprinter coming out of the blocks.

Free-form lines express freedom, individuality, and creativity.

In this unit we will explore all types of lines and will complete several assignments where we get to further explore how to apply the different types of lines



Home/Class Work:

Create the following grid in your sketchbook and label each block with the name of the line type. Use a pencil, no rulers allowed.

Fill the whole space!

Be creative!

Horizontal	Vertical	Diagonal
Curved	Wavy	Zigzag (Sharp corners)
Thick & Thin	Hatched	Cross-Hatched
Broken	Rough	Spiral

Pattern:

Is the repetition of the elements of art or anything else. Create 4 different patterns.

--	--	--	--

Expressive Lines

Express the artist's emotion or feelings or try to make the viewer experience a certain emotion. Draw the emotion in each block without repeating the line type you used.

Draw lines, NOT smiley faces!!!

Happy	Calm	Stressed	Relaxed

30

Line value

Line value refers to the lightness or the darkness of your lines. Draw lines of differing values. Be creative with your design.

Continues line

Draw a line that doesn't end, make sure not to cross over your line or have your lines touching.

Fill the whole space

Line value	Continues line

Contour drawing is drawing the edges of an object. Make the following contour drawings

landscape	Seascape
Cityscape	

31**Implied lines**

Are lines that are not drawn but your eye follows because of other objects/lines that are there. Give 2 examples.

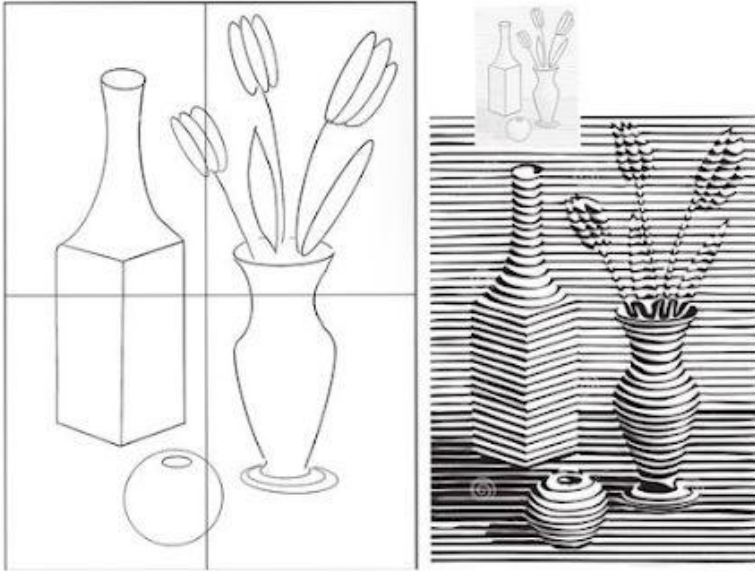
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Home/Class Work:

Drawing Assignment: Contour/Blind Contour Drawing (Full page drawing)

1. Contour drawing.

- A. Draw the items on the table only using contour lines.
- B. Use charcoal as your medium.



32

2. Blind Contour drawing

- A. Draw the portrait of the person in front of you without looking at your paper.
- B. Use charcoal as your medium.



Author: Silvia Rozema Carty

UNIT 2: SHAPE

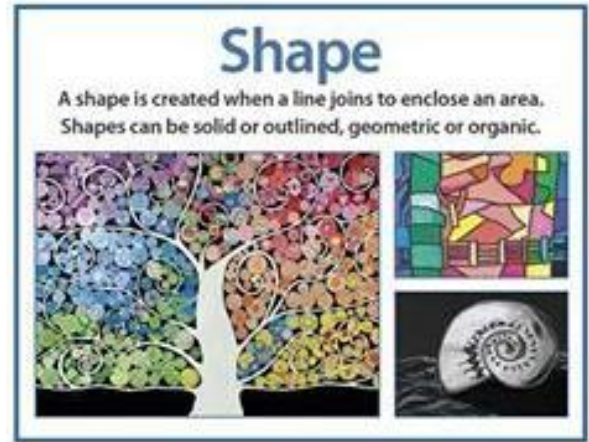
Shapes can play important roles in the creation of art. They help to create complex drawings and paintings, affect composition, and contribute to the balance within a work. Shape is a two-dimensional area that is defined by a change in value or some other form of contrast.

In the visual arts, shape is a flat, enclosed area of an artwork created through lines, textures, colours or an area enclosed by other shapes such as triangles, circles, and squares. Likewise, a form can refer to a three-dimensional composition or object within a three-dimensional composition.

Shapes - building blocks of art structure - Like bricks, stones, and mortar – architectural.

Shapes in art build strength into the structure of the composition.

Shapes create various illusions of depth and dimensionality - engage viewer through their expressive nature.



Vocabulary

Geometric

- Are circles, rectangles, squares, triangles and so on - have the clear edges one achieves when using tools to create them.
- Most geometric shapes are made by humans, though crystals are also considered to be geometric despite being made in nature.



Organic

- Are shapes with a natural look and a flowing and curving appearance.
- Organic shapes and forms are typically irregular or asymmetrical.
- Organic shapes are associated with things from the natural world, like plants and animals.

Biomorphic - organic or natural - made from rounded, curving, and sometimes undulating edges and suggest living organisms or natural forces (flowing qualities) - irregular shapes as in human form as well as stones, leaves, puddles, plant life, clouds.



- Means: life-form (bio=life and morph= form).
- Biomorphic shapes are often rounded and irregular.
- Biomorphic forms or images are ones that while abstract nevertheless refer to, or evoke, living forms such as plants and the human body.

Amorphic

Amorphous Shape - vague shape - a subtle suggestion of shape without definition or certain dimensions - (On a foggy day, we can sense blurred, fuzzy, and indistinct trees or buildings long before we can see them clearly.) - Impressionists often created amorphous shapes as they explored the atmospheric effect of sunlight on their imagery. The impression of light's effect on the surface of the object was more important than a naturalistic rendering of the object itself.



- Is without a clearly defined shape and/or form.

Homework/Class work assignment:

Create 4 spaces of any shape, no more than 10 cm (4") in any direction. These spaces can be geometrical or any free-flowing shape. They can each be different in nature, but should all fit on one page.

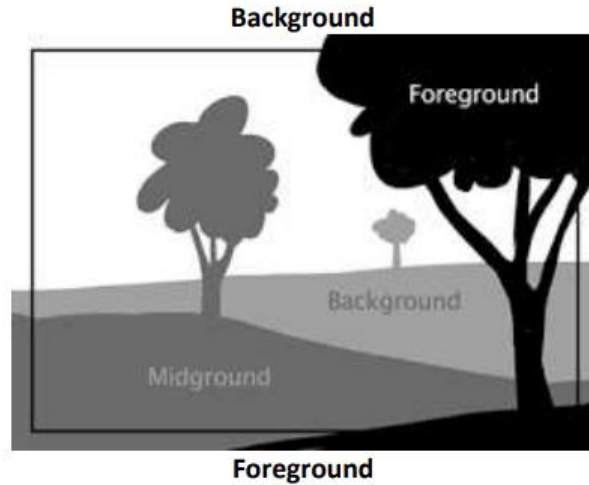
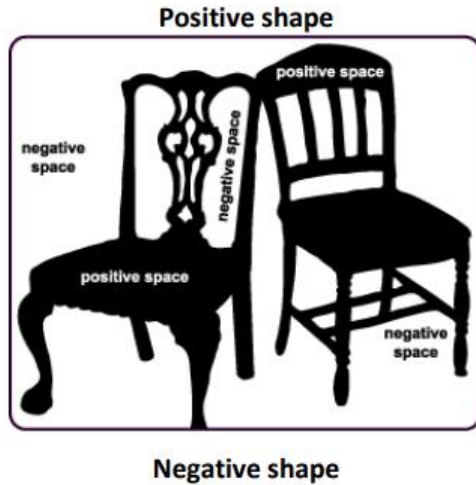
Fill each shape to represent one of the four (4) shape types.

Label each area clearly and add color. You may use any dry medium (Colored pencils, soft pastels, oil pastels, crayons, etc.).

Make sure to fill the spaces completely.

The images here are just examples and are not meant to be copied!

Vocabulary



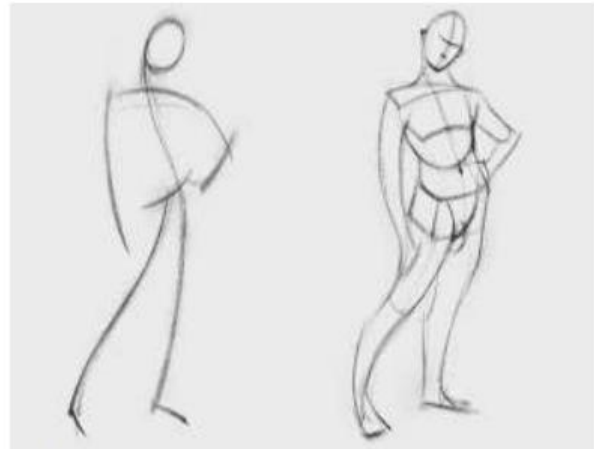
Critique

A critique is an oral or written discussion strategy used to analyze, describe, and interpret works of art.

1. Description
2. Analysis
3. Interpretation
4. Judgment or Evaluation

Gesture

A gesture drawing is a laying in of the action, form, and pose of a model/figure. Typical situations involve an artist drawing a series of poses taken by a model in a short amount of time, often as little as 10 seconds, or as long as 5 minutes.



Scale

Scale refers to the size of an object (a whole) in relationship to another object (another whole).

UNIT 2: FORM**Sculpture**

Artworks carved, cast, or built up into three dimensions.

Addition

To add, make more.

Subtractive

To take away

Statue

A statue is a free-standing sculpture in which the realistic, full-length figures of persons or animals or non-representational forms are carved in a durable material such as wood, metal or stone.

Base

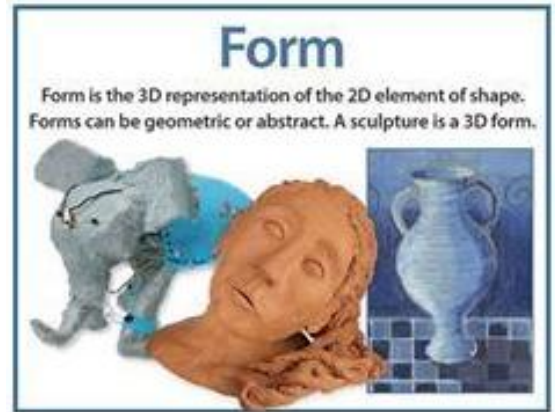
The base is what the sculpture is attached to, fixed or mounted on. A block (of any shape or dimension and material placed between a sculpture and its pedestal). These terms can all be confusing as a pedestal is also defined as a base or foundation!

Relief

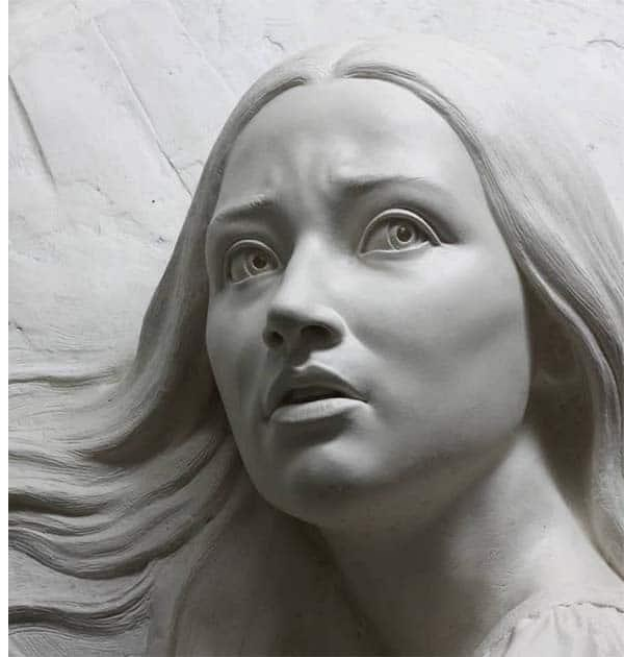
A sculpted form projecting from a surface.

There are three basic types of relief sculpture:

1. low relief (basso-relievo, or bas-relief), where the sculpture projects only slightly from the background surface.



2. high relief (alto-relievo, or alto-relief), where the sculpture projects at least half or more of its natural circumference from the background and may in parts be wholly disengaged from the ground, thus approximating sculpture in the round. [Sculptors may also employ middle-relief (mezzo-relievo), a style which falls roughly between the high and low forms.



38

3. Sunken relief, where the carving is sunk below the level of the surrounding surface and is contained within a sharply incised contour line that frames it with a powerful line of shadow. The surrounding surface remains untouched, with no projections.



Modeling

An object or design smaller in size than the actual

Casting

To pour liquid material into a mold to solidify into a finished artwork.

Papier Mâché

Material is made from paper pulp or paper squares. Used in the construction of three-dimensional artworks.

Sculpture

Stone



Granite



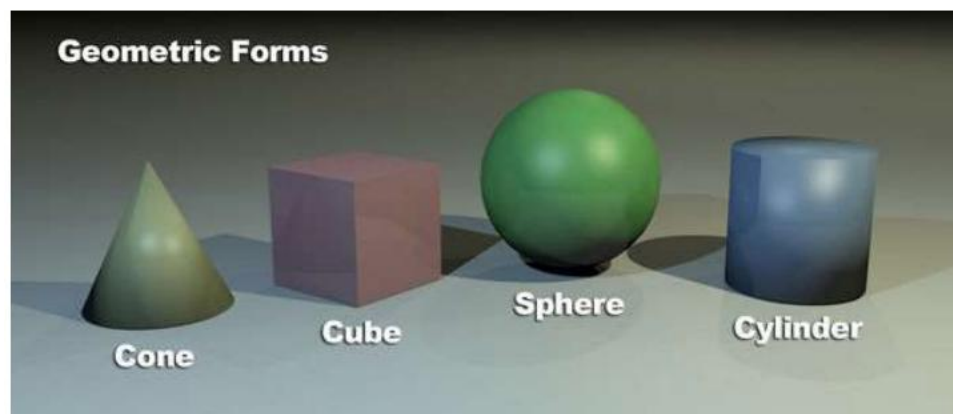
Ceramic



Papier Mache



Origami

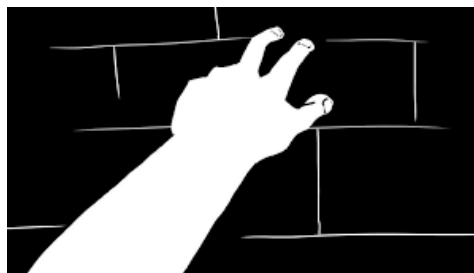


UNIT 6: SPACE

In terms of art, space is the area around, above, and within an object. With consideration to drawings and paintings, our goal is to create the illusion of space.

Space in a work of art refers to a feeling of depth or three dimensions. It can also refer to the artist's use of the area within the picture plane.

The area around the primary objects in a work of art is known as negative space, while the space occupied by the primary objects is known as positive space.

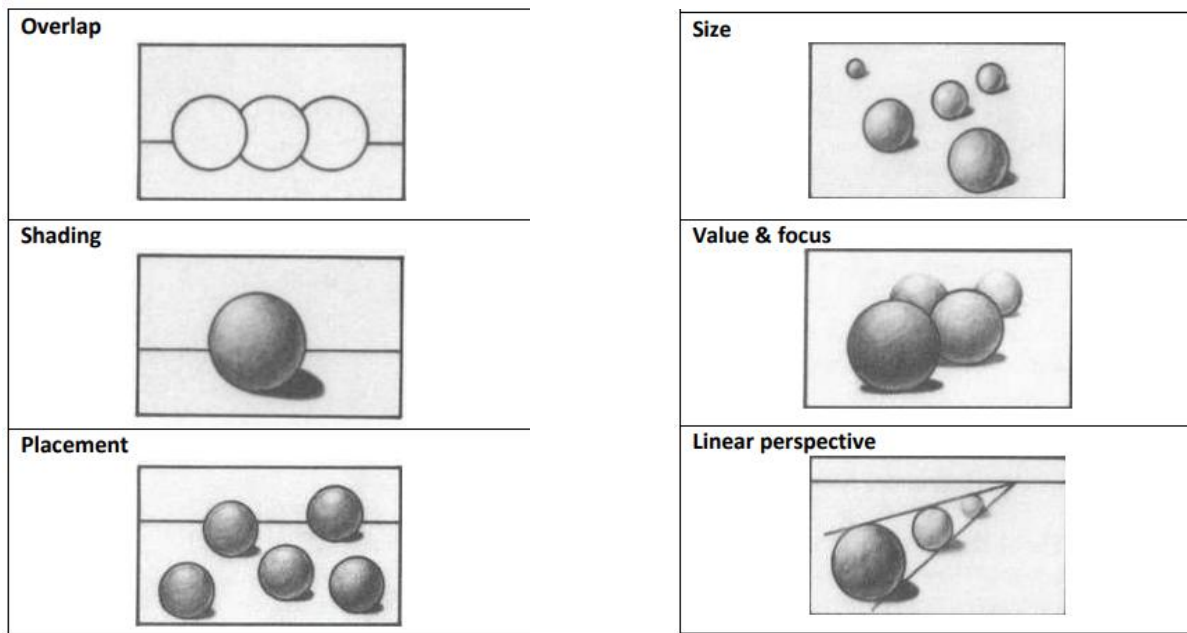


Homework/Class work assignment:

Creating the illusion of Space

Draw a grid of 6 spaces, 2 by 3. Each space should be 5 x 10 cm (2" x 4"). Label each space clearly and make sure to use the entire space optimally.

Copy each example, or use different shapes/objects to portray the same concept.



Linear

Linear perspective is a system of creating an illusion of depth on a flat surface.

Perspective

This is when an artist creates 3-dimnesionality on a 2-dimensional surface

Horizon line

Is a horizontal line that runs across the paper or canvas to represent the viewer's eye level or divided where the sky meets the ground.

Vanishing point

This is the spot on the horizon line to which the receding parallel lines diminish.

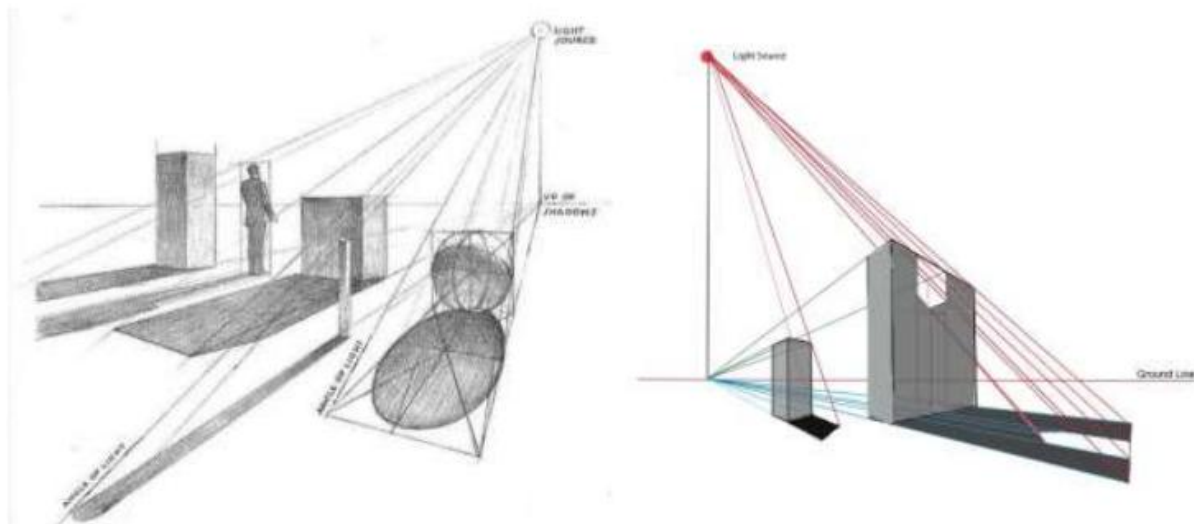
Parallel

These are lines that are in the same place and never touch or intersect each other.

You will make a series of small drawings showing your understanding of **1-point** and **2-point** perspective.

Some of these assignments will only require that you copy what you see.

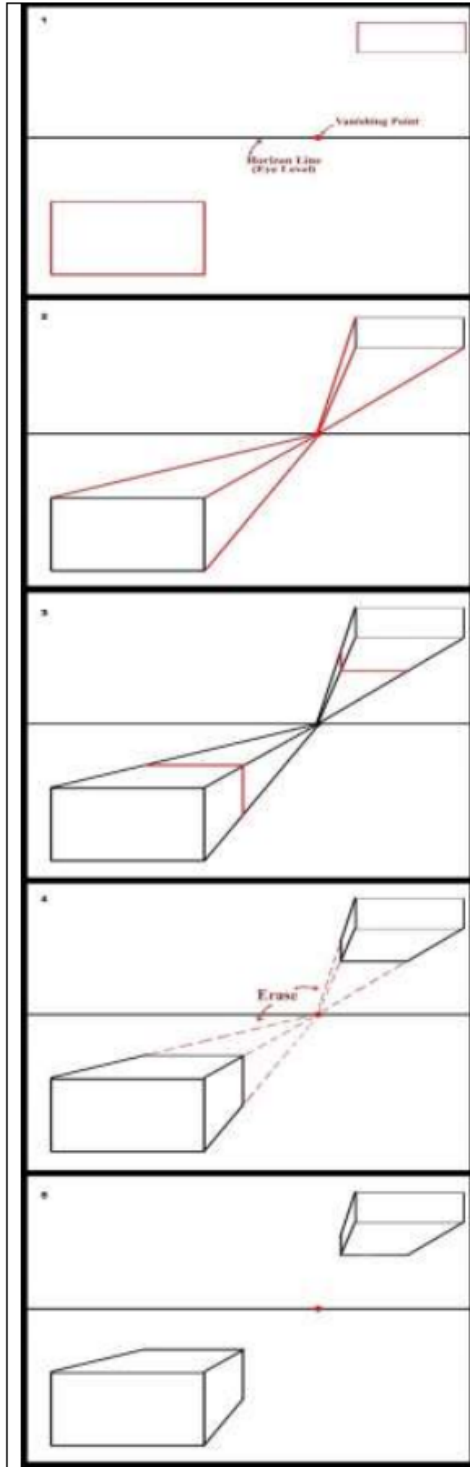
You must add shadows and shading in all the final drawings, make sure to place an arrow to indicate your light source.



Home/Class Work A:

1 Point Perspective

Copy each image in the space next to it.

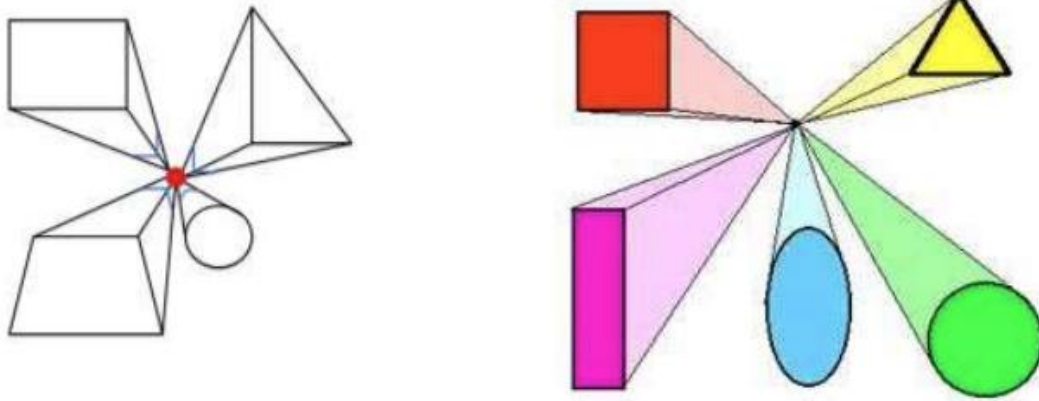


Home/Class Work B:

1 Point Perspective

Full page assignment.

Create a 1 Point Perspective Shape Explosion using cardboard. (Or make a digital version)



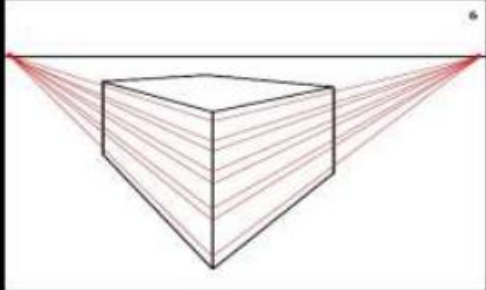
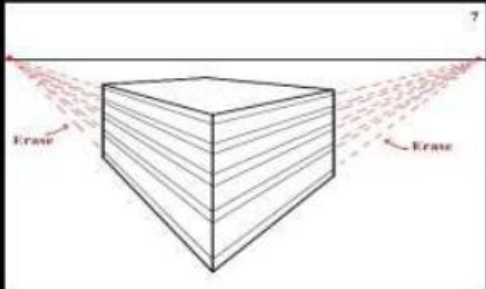
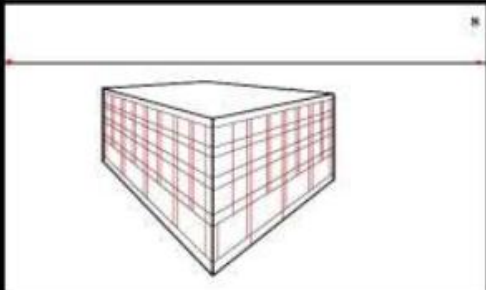
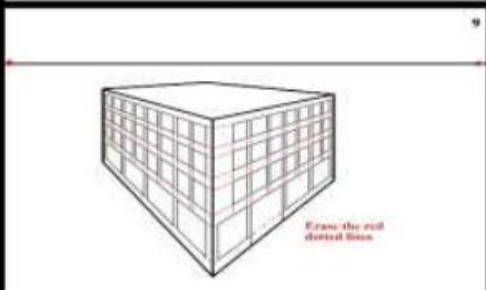
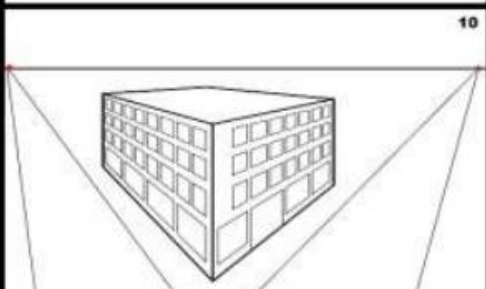
- Create a background with magazine or newspaper strips.
- Draw shapes on cardboard.
- Draw them to a vanishing point with varying lengths.
- Color and decorate the tails.
- Glue it all together.

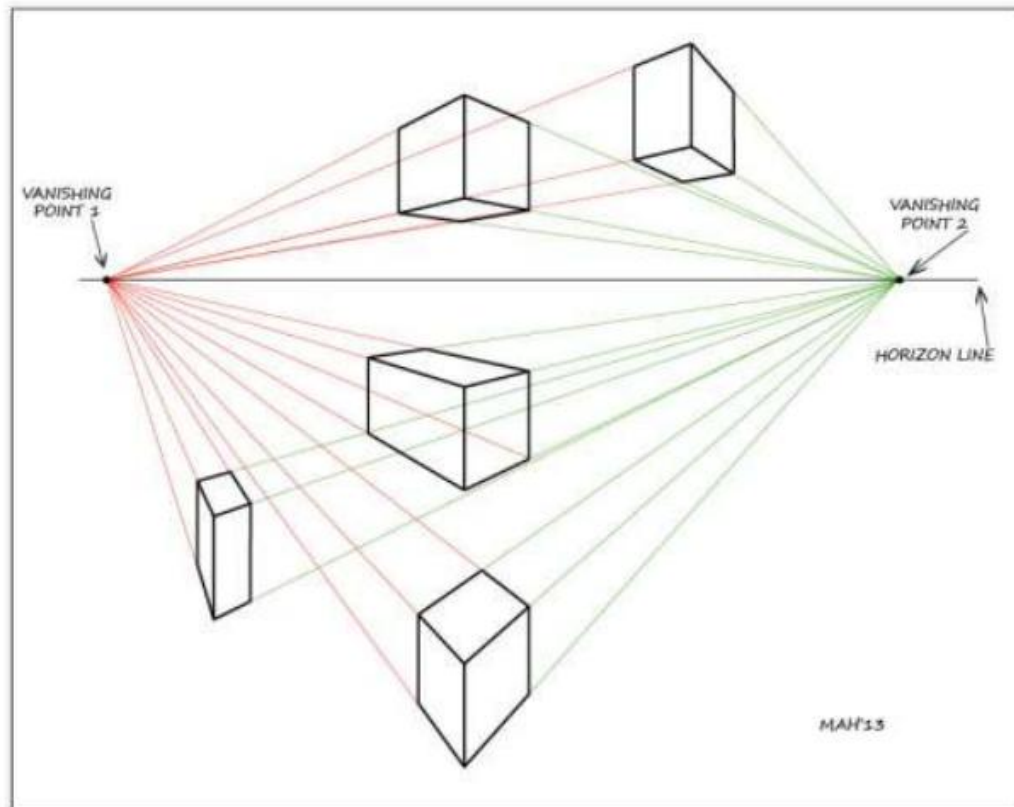
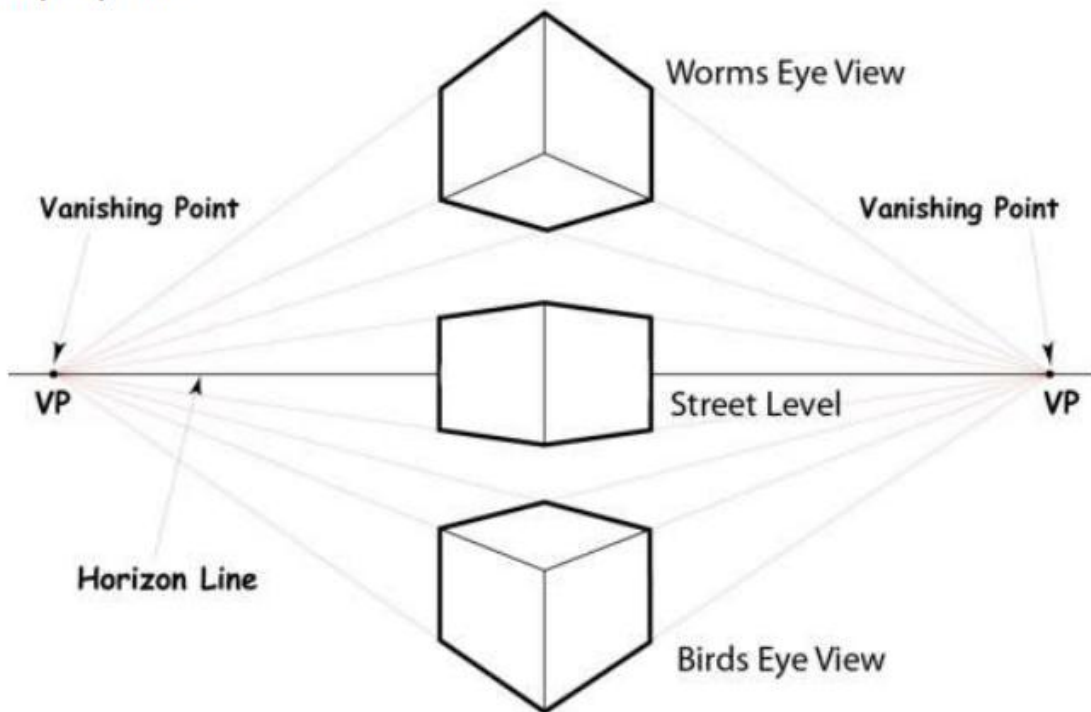


Home/Class Work A:

2 Point Perspective

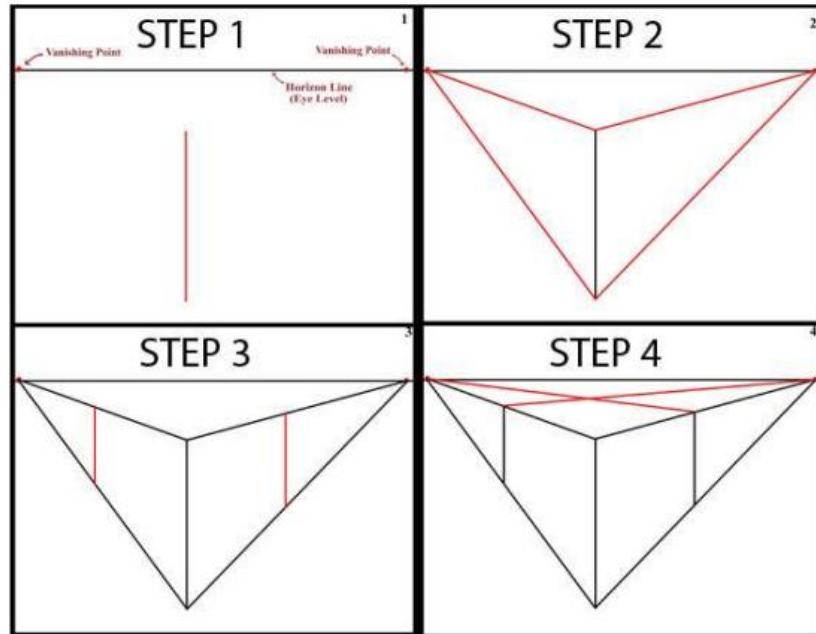
Copy each image in the space next to it.

2 point perspective

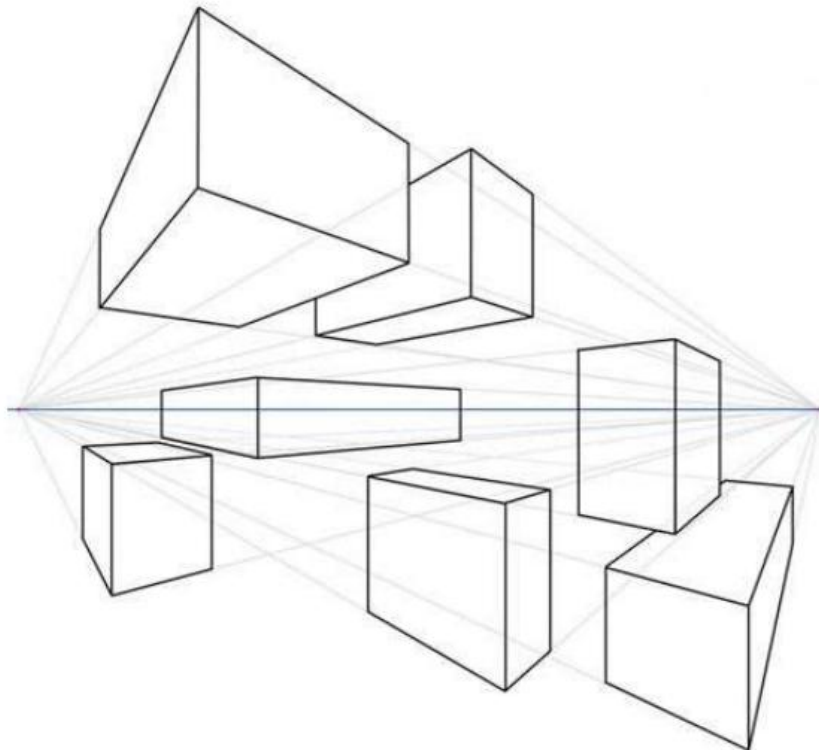
Home/Class Work B:

Full page assignment.



Draw 10 boxes, be creative with your composition.

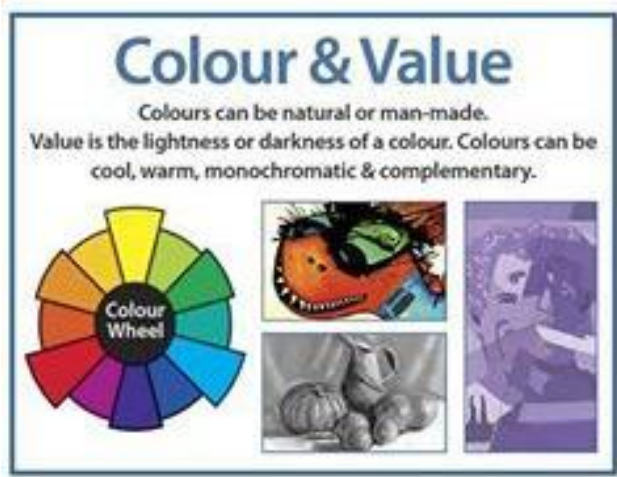
47



UNIT 3: COLOR

- Introduction to COLOR
- Discuss Isaac Newton
- Vocab words: hue, color, primary, secondary, and tertiary
- Color theory Review - worksheet
- Color Wheel Worksheet

The renowned mathematician Sir Isaac Newton invented the first color wheel. While studying white light reflecting off prisms, he noticed that the light reflected a spectrum of colors. Noting down the different hues, he believed the rainbow of colors shared a harmonious relationship.

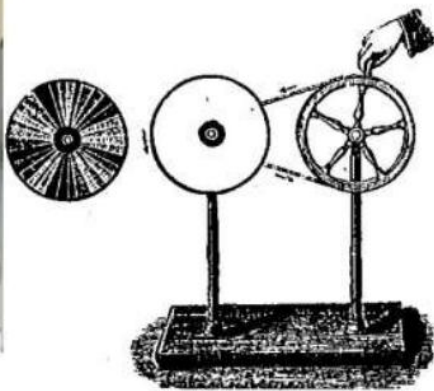


Video Link:

Creativity Express Newton's discovery,

<https://www.youtube.com/watch?v=3ButdiKfJLU>

The Newton disc, also known as the Disappearing Colour Disc, is a well-known physics experiment with a rotating disc with segments in different colors (usually Newton's primary colors: red, orange, yellow, green, blue, indigo, and violet) appearing as white (or off-white or gray) when it spins very fast.



Bonus; Build yourself a Newton's Disc (see video link)

Video Link:

Newton's disc – reverse Rainbow,

<https://www.youtube.com/watch?v=z7BDab3N7w>

Homework/Class work assignment:

Hue

Full page assignment.

Hue is another word for color, it is the name of a color.

Cut up magazines and find 50 different hues. Place these in a creative manner on one page and write the names of as many hues on it in a graffiti style.

Keep a margin of 1" all around



Homework/Class work assignment:

For the following assignment use colored pencils only.

Colour Theory Practice Sheet

SCYAP
Lisa Lam

Primary Colours

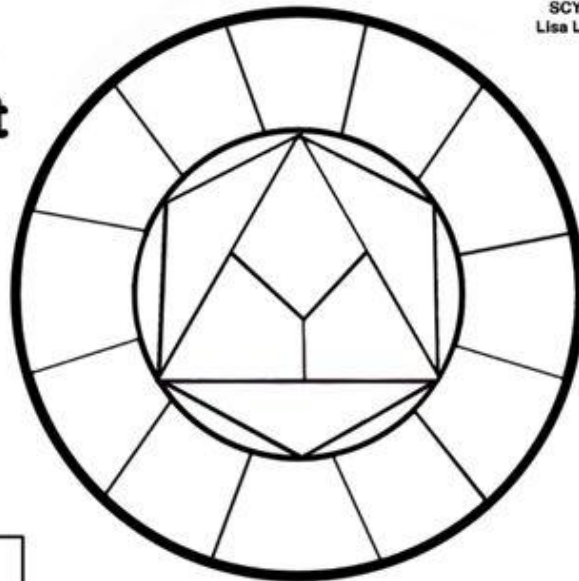
--	--	--

Secondary Colours

	+		=	
--	---	--	---	--

	+		=	
--	---	--	---	--

	+		=	
--	---	--	---	--



Analogous

Colours that are beside each other on the wheel.

--	--	--

Monochromatic

--	--	--	--	--

Tertiary

--	--	--	--	--	--

Complementary

--	--

Warm Colours

--	--	--

Cool Colours

--	--	--

Video Link:

The History of The Color Wheel,

<https://www.youtube.com/watch?v=Ny-tVlqdy8A>

UNIT 3: COLOR VALUE

Colors can be described as warm (red, yellow) or cool (blue, gray), depending on which end of the color spectrum they fall. Value describes the brightness of color. Artists use color values to create different moods. ... Light colors often describe a light source or light reflected within the composition.

Value defines how light or dark a given color or hue can be.

For every color, there are light, middle, and dark values. One way to change the lightness or darkness of a pure hue is to add black, white, or gray to the color.

Hue, Tint, Tone & Shade

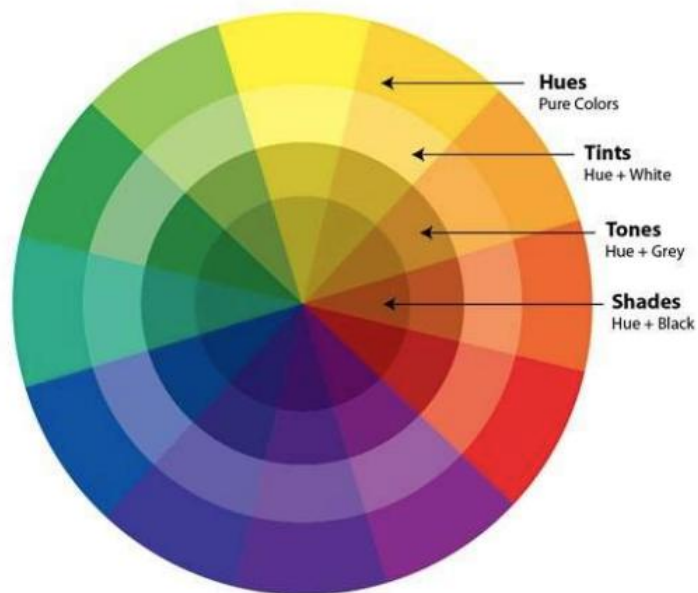
Hue refers to the origin of the colors we can see. Primary and Secondary colors (Yellow, Orange, Red, Violet, Blue, and Green) are considered hues; however, tertiary colors (mixed colors where neither color is dominant) would also be considered hues.

Tint refers to any hue or mixture of pure colors to which white is added.

Pastel colors are generally tinted colors. Tinted color remains the same color, but it is paler than the original. When mixing a tint, always begin with white paint and gradually mix in small amounts of color until you've achieved the tint you want.

Tone is a hue or mixture of pure colors to which only pure gray is added (equal amounts of black and white). Adding gray to a color will make the intensity much duller. Beware of mixing too much gray into a hue as it can become over-dulled and virtually impossible to restore the brilliance.

Shade is a hue or mixture of pure colors to which only black is added. It contains no white or gray. Shade darkens the color, but the hue remains the same. When mixing a shade, begin with the color itself then add black one drop at a time.



Homework/Class work assignment:

A hue can come in different values, lighter and darker and can be colored in steps or as a blended gradient.

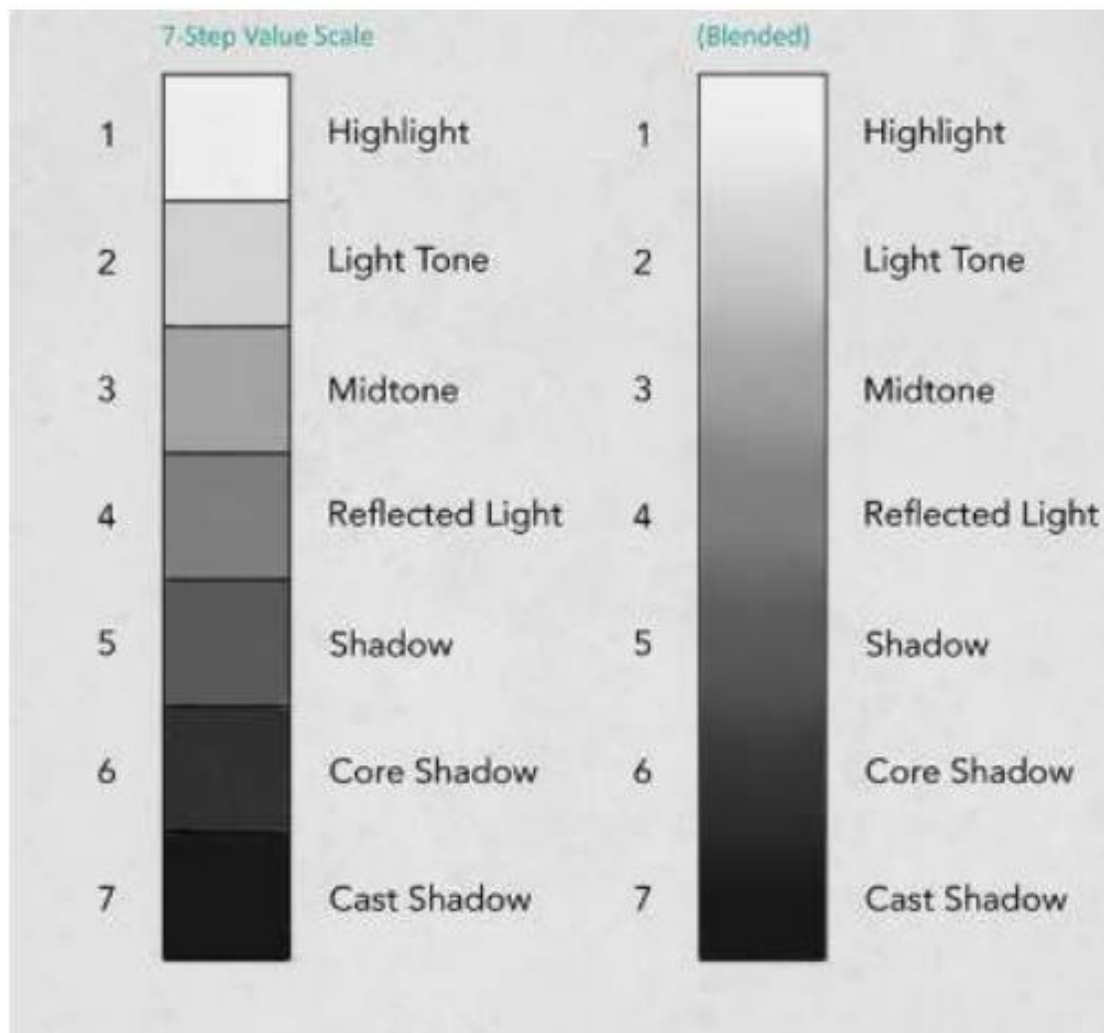
Recreate the following on one page using only a drawing pencil.

The spaces for the stepped scale should be:

- 5 cm wide x 3 cm in height, (2" wide x 1" height).

The space for the blended scale should be:

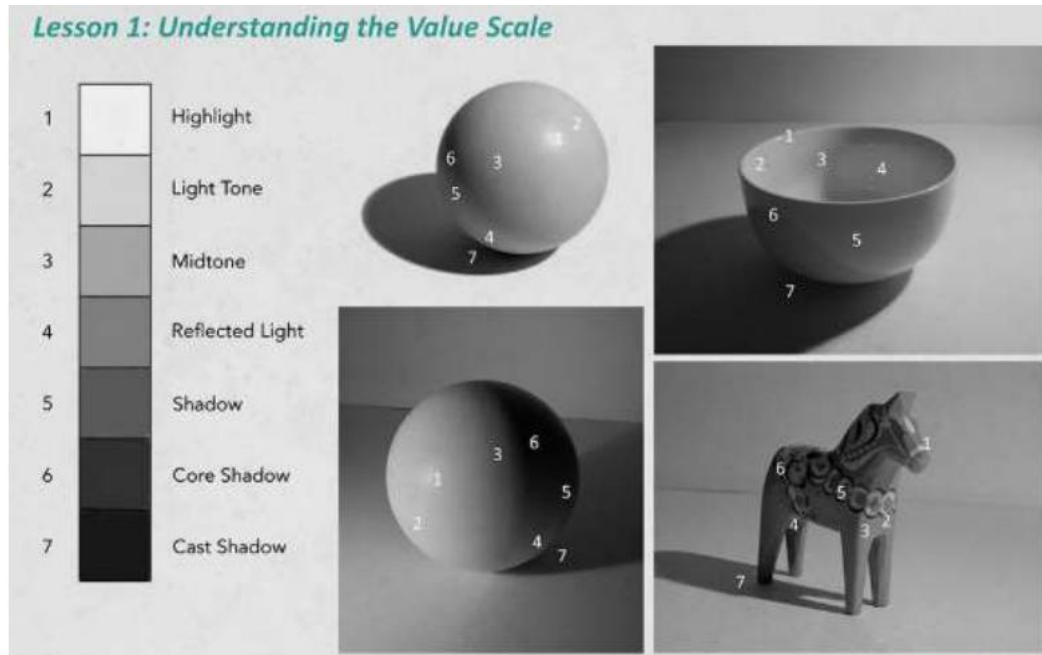
- 5 cm wide by 18 cm in height (2" wide x 7" height)



Work neatly and keep your paper clean (place a piece of paper under your hand to avoid smudging your paper).

UNIT 3: VALUE/TONE

Color Value is how light or dark a color is. Depending on where that value is on an object it has a different function.



1. **Highlight** – The reflection of the light source.
2. **Light tone** – The area of the object that's receiving light from the light source.
3. **Midtone** – The value that sits between light and dark.
4. **Reflected light** – Light that has bounced off other surfaces and lights the shadow area.
5. **Shadow** – Area not receiving any light.
6. **Core shadow** – The darkest area of the shadow, appearing on edges, where the plane turns away from the light.
7. **Cast shadow** – The darkest value, where light is entirely obscured (typically where the object touches a surface).

The following assignments will help you to better understand values and how to apply them to the different drawings you will be making.

Read and/or listen to the directions carefully and when you are done make sure you review to see if you completed all that was asked of you to do.

Homework/Class work assignment:

Value Shading assignment 1.

Create a **7 step Value Scale** using the following Hue's, only using colored pencils.

Each space should be 3 x 3 cm, (1" x 1")

Yellow	Orange	Red	Violet	Blue	Green
Darkest/Pure hue					
Lightest					

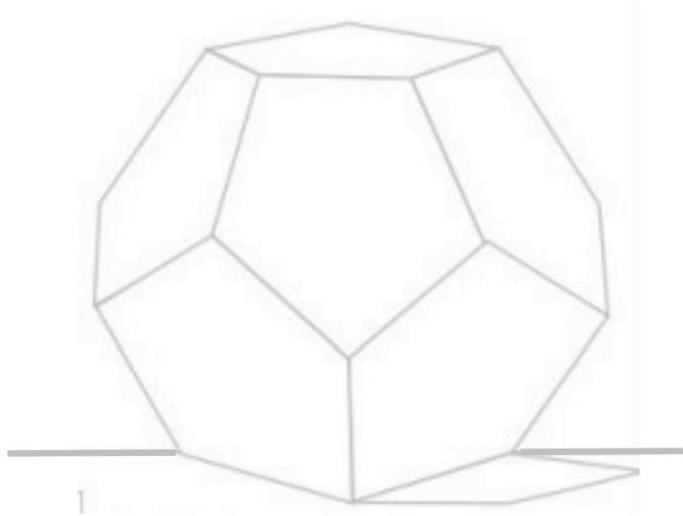
Ps: lightest is not the same as white!!!

Make sure your margin is evenly spaced all around.

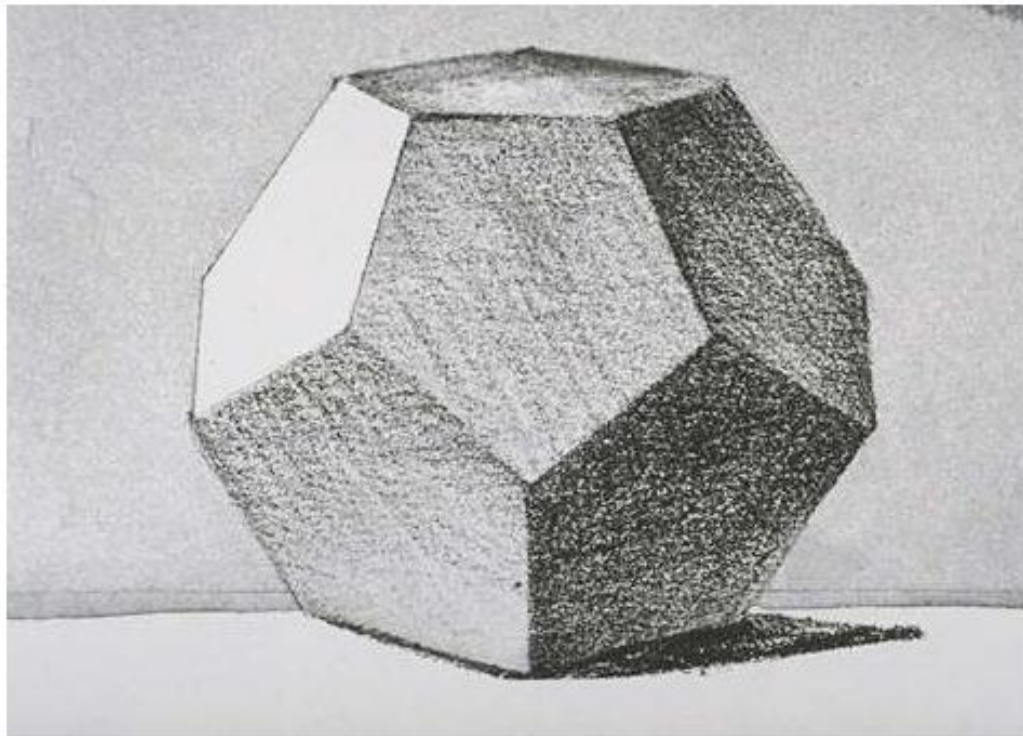
Homework/Class work assignment:

Value Shading assignment 2.

Copy this form into your sketchbook, it should occupy 2/3rd of your page.



Then copy the shading as seen in this example.



Build up your colour slowly and in layers. Try not to erase it as this will leave ghost lines and smudges on your paper.

UNIT 3: COLOR SCHEMES

The seven major color schemes are.

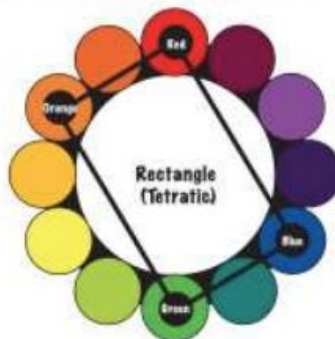
1. Monochromatic --->
2. Complementary
3. Rectangle (or tetradic)
4. Analogous
5. Triadic
6. Square
7. Split complementary



Color Schemes



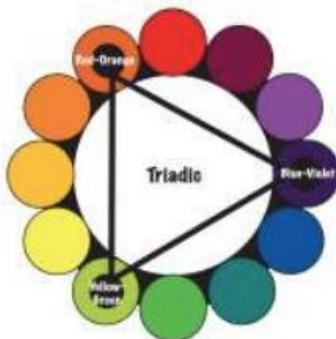
Complementary color scheme
Colors that are opposite each other on the color wheel are considered to be complementary colors.
(example: Orange and Blue).



Rectangle (tetradic) color scheme
The rectangle or tetradic color scheme uses four colors arranged into two complementary pairs.
(example: Orange, Red, Blue and Green)



Analogous color scheme
Analogous color schemes use colors that are next to each other on the color wheel.
(example: Green, Blue-Green and Blue)



Triadic color scheme
A triadic color scheme uses colors that are evenly spaced around the color wheel.
(example: Yellow-Green, Red-Orange and Blue-Violet)



Square color scheme
The square color scheme is similar to the rectangle, but with all four colors spaced evenly around the color circle.
(example: Yellow, Red-Orange, Violet and Blue-Green)



Split-Complementary color scheme
The split-complementary color scheme is a variation of the complementary color scheme. In addition to the base color, it uses the two colors adjacent to its complement.
(example: Yellow, Red-Violet and Blue-Violet)

Homework/Class work assignment:

Using the 4 color schemes, color each section one of the color schemes neatly using only colored pencils. Identify which colors you used.



Monochromatic	Complementary	Rectangle	Analogous

Homework/Class work assignment:

Using the 3 color schemes, color each section one of the color schemes neatly using only colored pencils. Identify which colors you used.



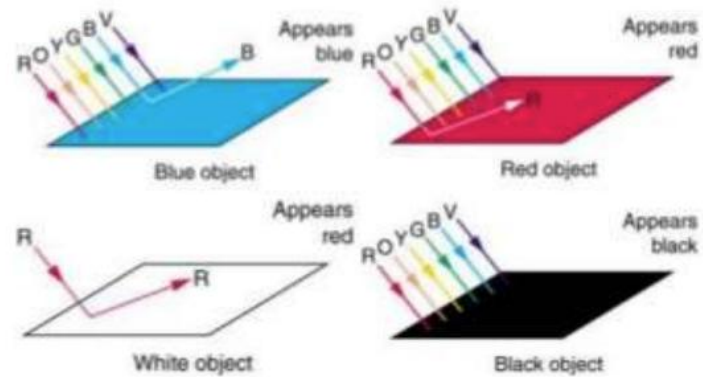
Triadic	Square	split complementary

Color Subtraction

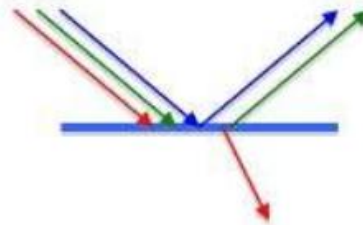
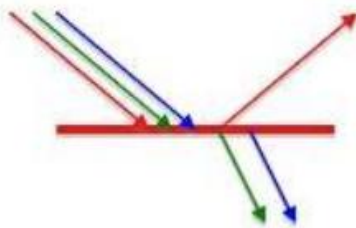
White light consists of a mixture of red, green, and blue wavelengths (these are the so called 'primary colors' of light).

When white light shines upon an object that is not a light source, some of these wavelengths get absorbed by the object.

Only the wavelengths/colors that pass through or get reflected will be interpreted as a color.



Red objects look red because they reflect red and absorb green and blue.



Blue objects look blue because they reflect blue and absorb green and blue.

Color Subtraction

- The primary pigment colors are:
 1. Magenta
 2. Cyan
 3. Yellow
- They can combine to produce any other color.
- When mixed they create black

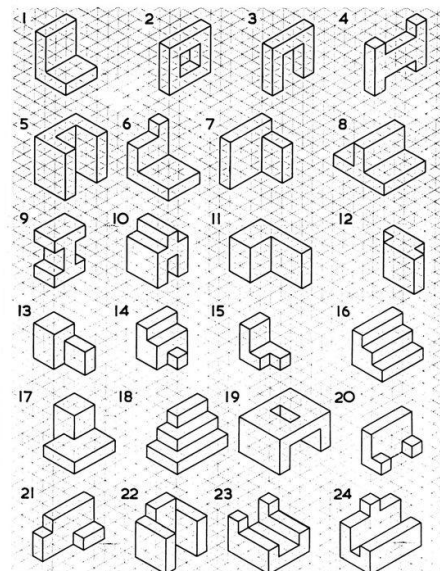
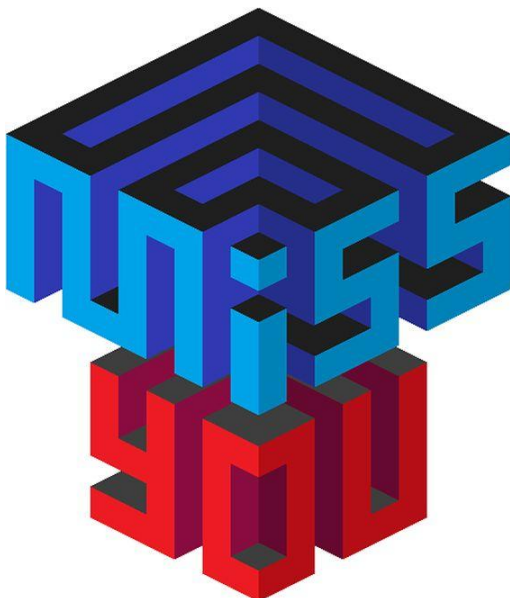
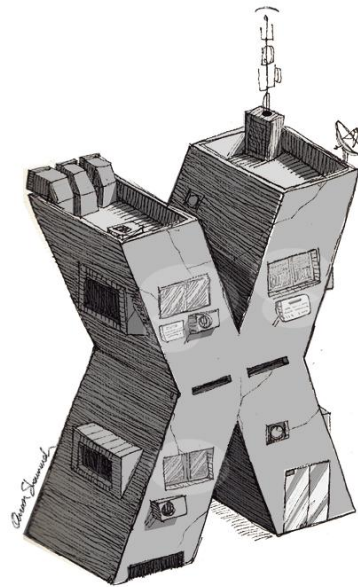
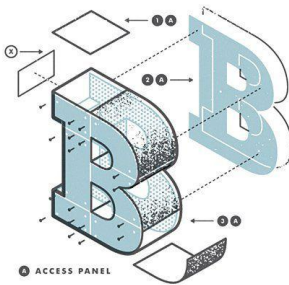
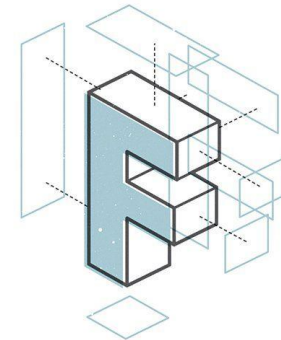
A Venn diagram with three overlapping circles representing the primary pigment colors: cyan (top left), yellow (top right), and magenta (bottom). The intersections show secondary colors: cyan and yellow overlap to form green; cyan and magenta overlap to form blue; yellow and magenta overlap to form red. The central intersection where all three colors meet is labeled black.

Homework/Class work assignment:

Isometric Letter Art (2-Dimensional).

Full page assignment.

Create one letter in the Isometric Letter Style incorporating shadows and shading. You can dress it up any way you want. Show your creativity.



Author: Silvia Rozema Carty



Henri Matisse

Henri Émile Benoît Matisse was a French artist, known for both his use of colour and his fluid and original draughtsmanship. He was a draughtsman, printmaker, and sculptor, but is known primarily as a painter.

He created in a variety of media during his long life. He is best known for his paper cut out collage. As a child and a young man, he had no interest in art. After high school, he studied law.

At age 21, he had to stay in the hospital for a long time. During his hospital stay, he became interested in painting and art. He was a hard-working artist, and was passionate about his art.

He learned drawing and painting at art school; "Ecole des Beaux-Arts. He chose painting as his profession.

Matisse painted his friends but as time went on his paintings became more abstract. He was more interested in designing with colors and shapes than making the picture look real. Matisse painted what he saw around him every day, he painted nature.

Like all great artists, Matisse explored art from different times in history, other cultures, and the art of his fellow artists. He was very influenced by the patterns he saw in African tribal art.

When Matisse was older, he worked on his paper collages. Matisse liked arranging shapes to make beautiful compositions.



Red Room, 1908



Icarus, 1944



The cat with Red Fishes

Home/Class Work:

Notan

Positive/negative Shape Assignment or Contrast.

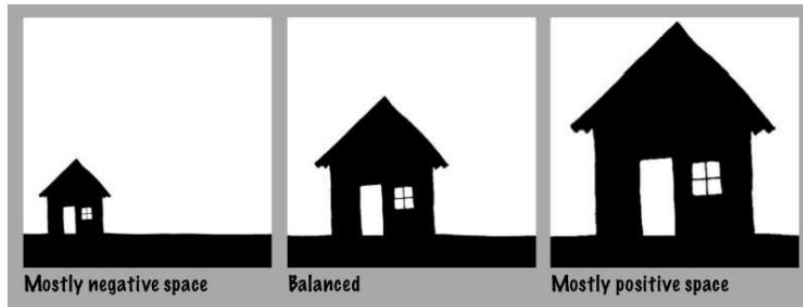
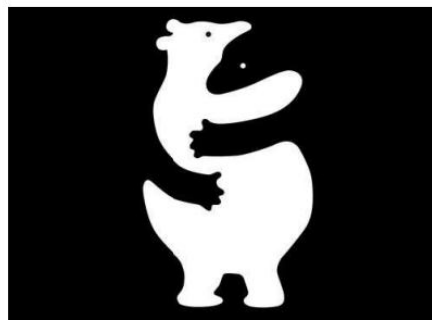
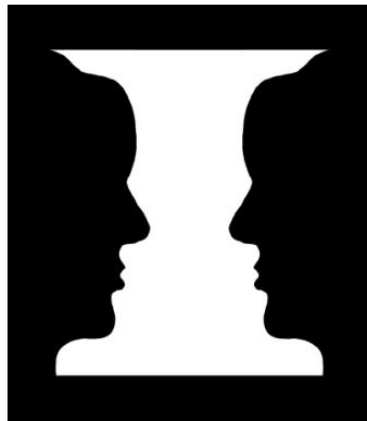
Notan is a Japanese paper cutting art that creates very intricate images. By using negative and positive space, and the contrast in the material colours used.

Positive space refers to the main focus of a picture, while negative space refers to the background. When used creatively and intelligently, positive and negative space together can tell a story using visual composition alone.

Your black/colored paper should be 10 cm square.



62



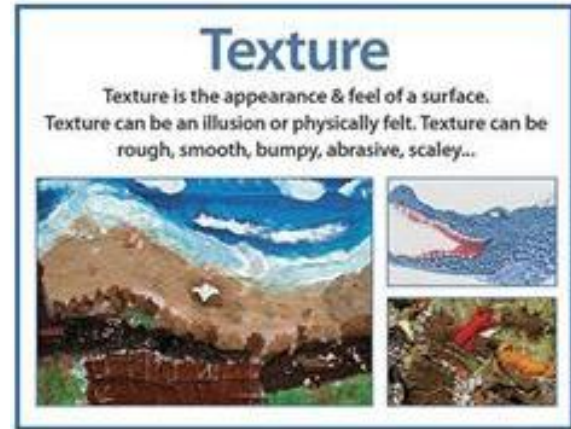
UNIT 5: TEXTURE

There are 2 types of Texture:

1. Tactile (what you can feel) and
2. Visual (what you can see).

There are 4 types of texture in art: actual, simulated, abstract, and invented texture.

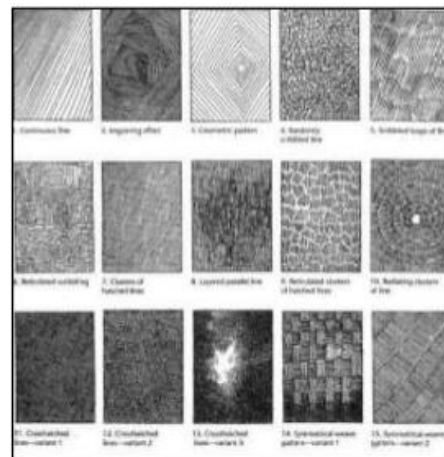
1. Actual: texture you can feel
2. Simulated: looks like the real texture
3. Abstract: based on a real texture
4. Invented: Looks like a texture but is not based on anything real



Actual texture



Simulated texture



Abstract texture



Invented texture

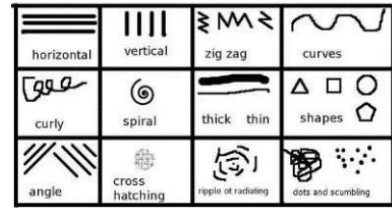


Home/Class Work:

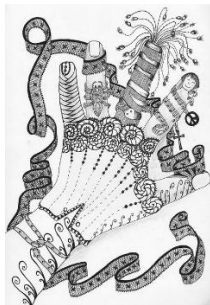
Texture Hands

Using all the information you have learned so far, (Line, Line Value, Value and Tone, Color, etc.) create the following artwork.

Types of Lines



- Draw a margin of 3 cm (1") all around your page.
- Trace 1 hand and wrist on your page, with the arm ending at the edge of your margin or in another creative manner (see examples).
- Fill the hand with a plethora of texture and designs but **NO** words.
- Show your creativity!



Texture words

Flat, polished, smooth	Raised, rough, coarse	Hairy, sticky	Soft, hard
Cut, incised, pitted,	scratched, uneven	Shiny, glossy, reflective	Semi-gloss, satin, silk,
Wrinkled	Scruffy	Soft	Furry
Grainy	Spiky	Jagged	Patterned
Fuzzy	Criss-crossed	Rhythmic	Uneven
Hairy	Sharp	Light	Prickly
Rough	Cracked	Pitted	Wooly
Shiny	Repetitive	Creased	Crumpled
Bobbly	Indentation	Wavy	Bumpy
Velvety	Ridged	Sticky	Glossy
Lined	Fractured	Tangled	Grooved
Fluffy	Smooth	Dull	

Examples of line

